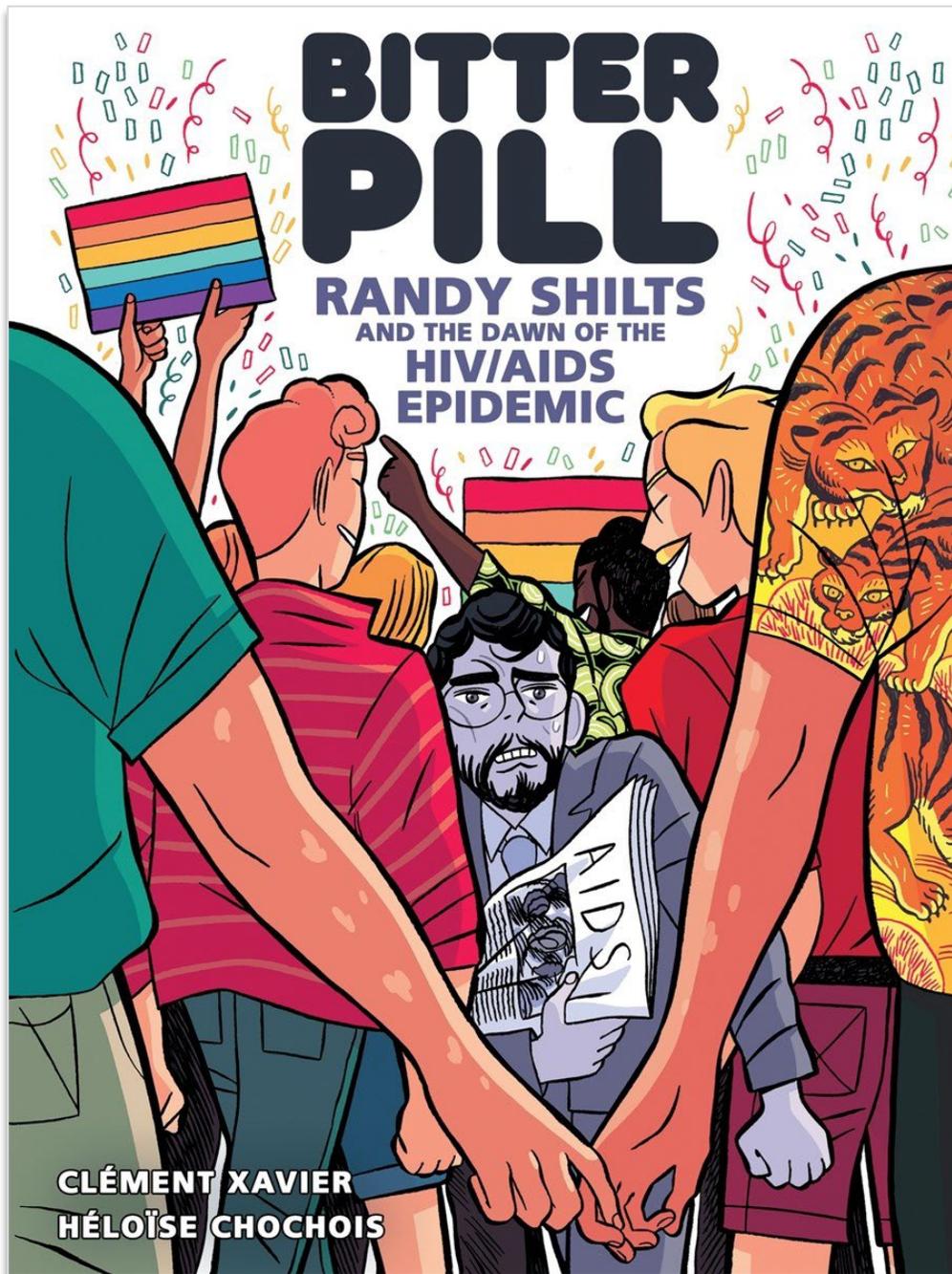


April 2026

INDENT LIST



Bitter Pill

RANDY SHILTS AND THE DAWN OF THE HIV/AIDS EPIDEMIC

Clément Xavier

A deadly mystery and one reporter's fight to expose the truth during the earliest days of the AIDS epidemic. With hospital beds filling up, the clock was ticking. . . . What would it take to wake up the nation? A masterful and eye-opening historical account

San Francisco, 1980. Randy Shilts—biographer of Harvey Milk and the first openly gay journalist hired by the mainstream media—receives a disturbing call at the San Francisco Chronicle. The caller, a Los Angeles patient, is being treated for what seems to be a rare form of skin cancer. As Shilts investigates, he uncovers a troubling pattern: The illness appears to affect only homosexual men, with early cases linked to a Castro-district bathhouse. And a meeting with an infectious disease researcher confirms his worst fears—the so-called “gay cancer” is far more widespread and complex than anyone realizes. Forbidden from reporting on it directly, Shilts turns to sensationalist fake news to force action against the unfolding HIV/AIDS epidemic.

Shilts's relentless pursuit of the truth would change the course of history, exposing the crisis the world tried to ignore. With this graphic novel biography—equally engaging, insightful, and flamboyant—the creators bring to the fore a story that remains as crucial as ever and deserves our attention.

AU \$42.99 | NZ \$46.99

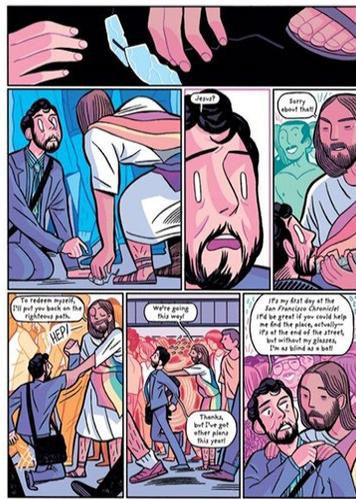
9781419788697

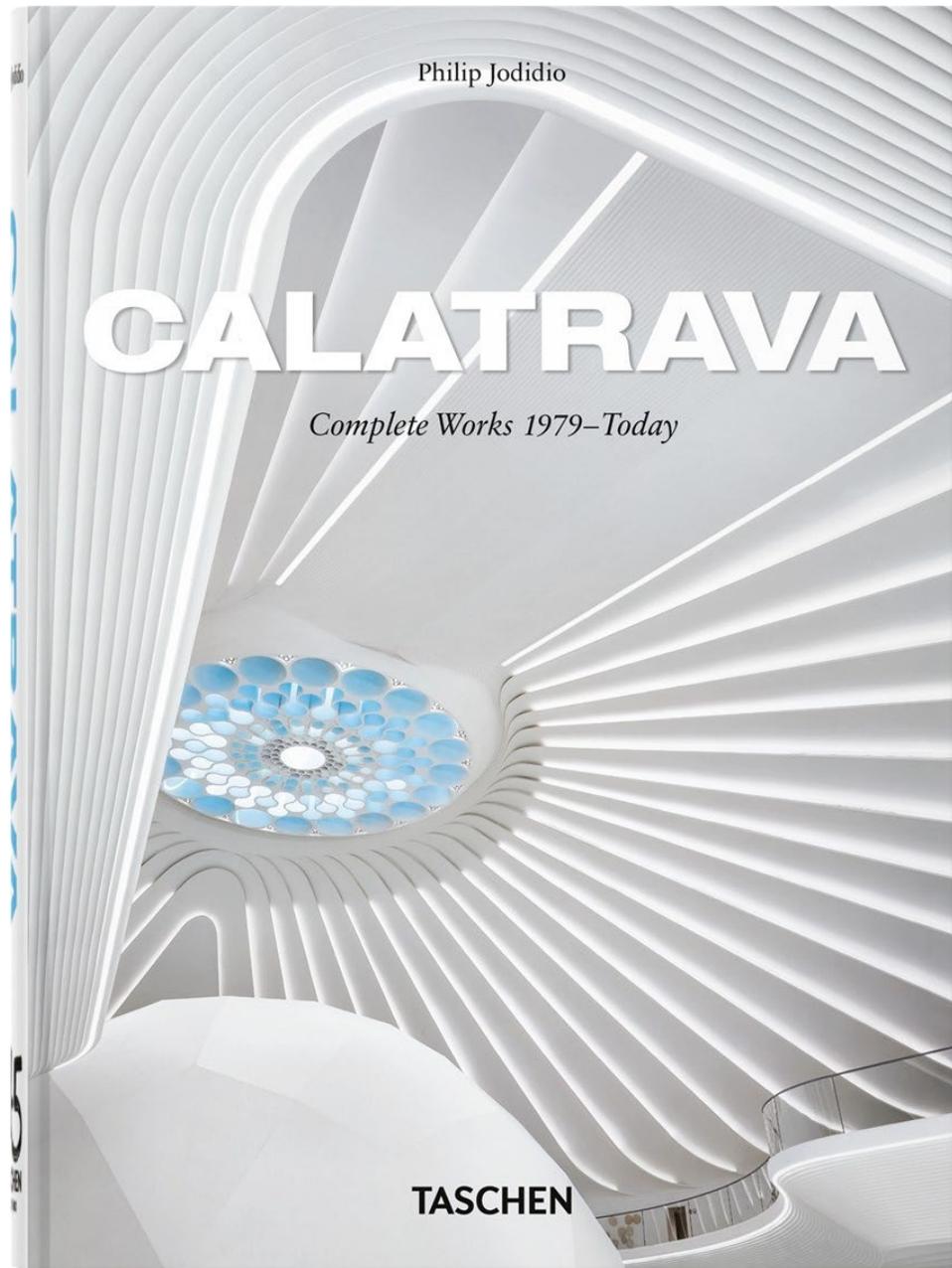
160 Pages

Hardcover

254 mm x 191 mm

Abrams ComicArts





Calatrava. Complete Works 1979–Today. 45th Ed.

Philip Jodidio

Santiago Calatrava is a world-renowned architect, structural engineer, sculptor, and artist. From the Athens 2004 Olympic Sports Complex to the World Trade Center Transportation Hub in Manhattan, he exhibits a remarkable twin prowess for aesthetics and engineering, a simultaneous sensitivity to both the appearance and the anatomy of a structure.

His influences are wide-ranging: Auguste Rodin's approach to sculpture and architecture, principles of classicism and Greek Cycladic art, NASA space design, and a deep admiration for nature, which he regards as both mother and teacher. Thus, Calatrava's creations are at once aerodynamic and organic in their associations, with natural forms and human movement informing many of his projects. He takes a particular interest in the meeting point of equilibrium and dynamism.

This compact monograph gathers detailed entries, photography, and the original watercolor sketches that set Calatrava aside as a unique creative master. It includes many of his original collaborative input, and projects such as the Mediopadana Station in Reggio Emilia, Italy, the Museum of Tomorrow in Rio de Janeiro, as well as recent works like the UAE Pavilion at Expo 2020 in Dubai, St. Nicholas Greek Church at Ground Zero in New York and Constellation, a large sculpture at River Point Park in Chicago.

AU \$54.99 | NZ \$59.99

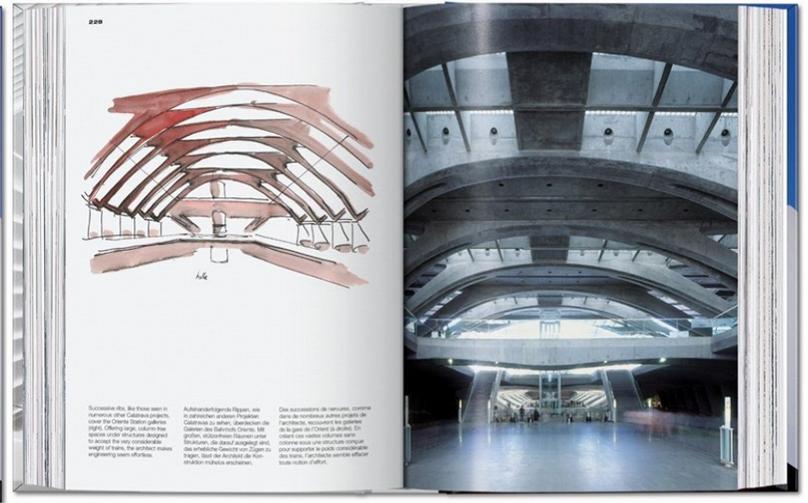
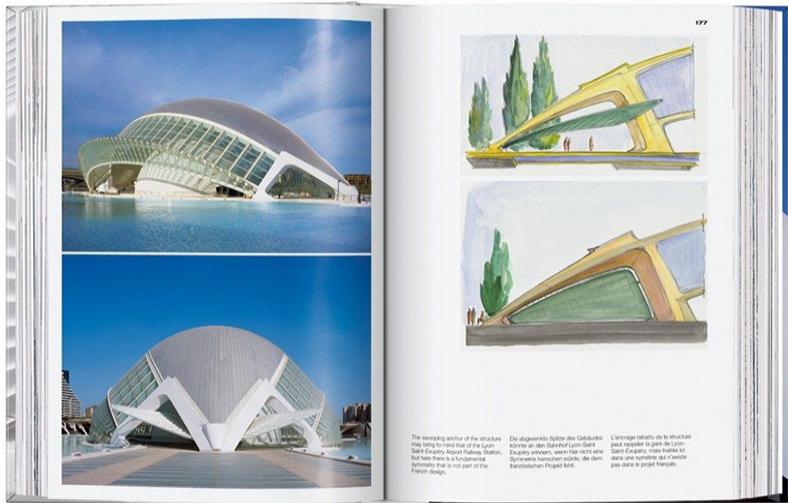
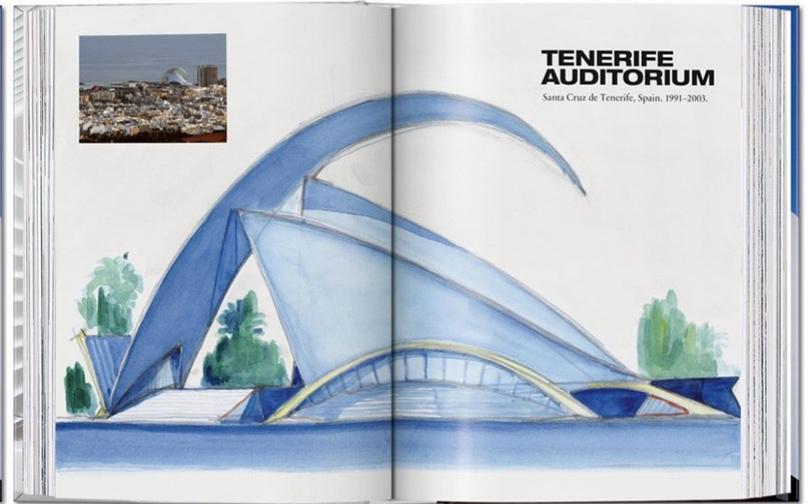
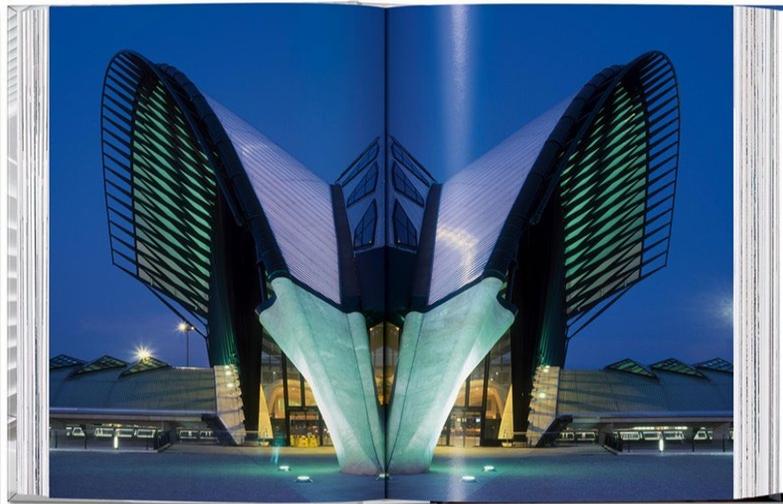
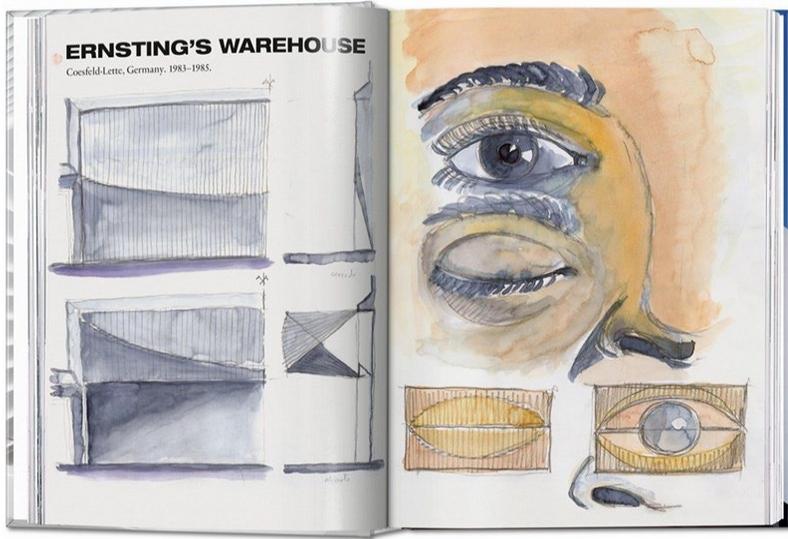
9783754404614

512 Pages

Hardcover

217 mm x 156 mm

TASCHEN





André Butzer. Friedrich Hölderlin. Die Jahreszeiten / The Seasons

Friedrich Hölderlin

Friedrich Hölderlin is probably André Butzer's favorite poet and ranks alongside Walt Disney and Henri Matisse among his "favorite people ever." His identification with the poet goes even further, as Hölderlin's day of death is Butzer's own birthday.

In this artist's book, Butzer has compiled 47 poems written by Hölderlin between 1793 and 1843 on the four seasons. These poems link the cycle of the seasons with man's path of life like a parable: the autumnal fulfillment of summer's maturation, the blossoming of life in spring and the experienced barrenness of winter.

To accompany the poems, Butzer has created 40 watercolors. His iconic characters—the Wanderer, the Woman, the Peace-Siemens—cyclically fade and reappear in the delicate colors. Each figure, each thing, each stroke, each patch and each hue of color carries itself. Yet time and again, a fragile harmony emerges from their contrary bonding.

The book does neither adhere to the chronological everyday time nor the 'factual' succession of the seasons. Instead, Butzer has placed the poems and watercolors intuitively, forming open constellations. This corresponds to Hölderlin's wackily fantastic dating, in which a poem from 1843, for instance, can be attributed to 1758, 1648 or 1940.

AU \$110.00 | NZ \$120.00

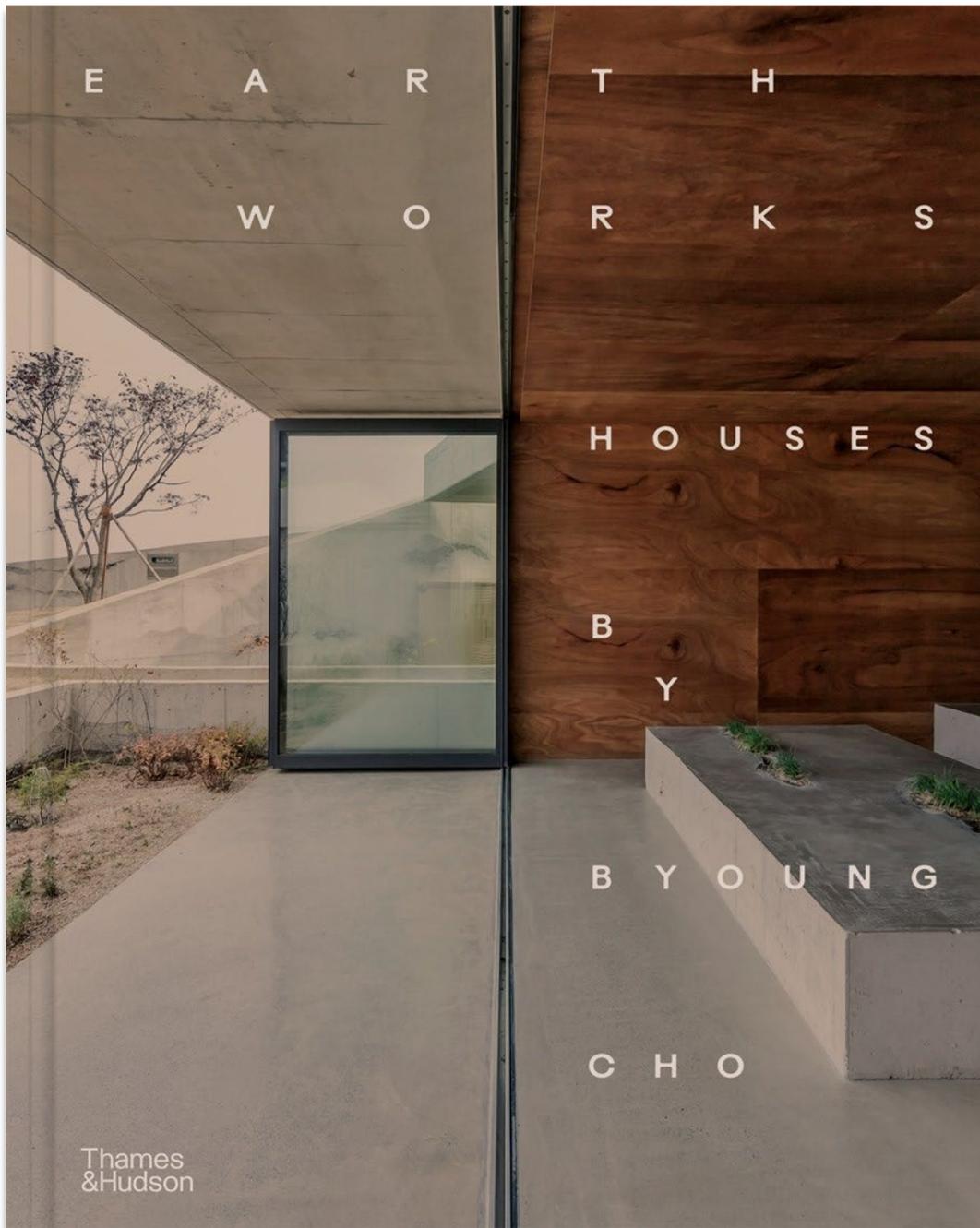
9783754400159

204 Pages

Hardcover

333 mm x 248 mm

TASCHEN



Earth Works

HOUSES BY BYOUNG CHO

Byoung Cho

A new monograph on Korea's most important architect, offering an exclusive look at his rarely published houses.

Earth Works: Houses by Byoung Cho offers a unique glimpse into the residential buildings of one of Korea's most influential architects. This visually stunning monograph combines photography, plans, drawings, paintings and models to provide an exclusive overview of this rarely published aspect of Byoung's work.

Focused entirely around fifteen private and rarely seen residences, the book takes as its starting point some of his earliest projects - Concrete Box House (2004) and Earth House (2009) - which explore the emotional impact of place through low-intervention and minimalist rural structures. At its core, this book aims to intertwine the theoretical underpinnings of land architecture with practical project descriptions, creating a holistic narrative that bridges the conceptual and the concrete.

A number of insightful texts by Byoung complement this elegant and poetic survey, exploring his architectural influences alongside the ideas of experience, perception and the Korean concepts of mak and bium (imperfection and emptiness).

AU \$130.00 | NZ \$145.00

9780500029367

324 Pages

Hardcover

280 mm x 223 mm

Thames and Hudson Ltd

C O N C
R E T E
B O X
H O U S E

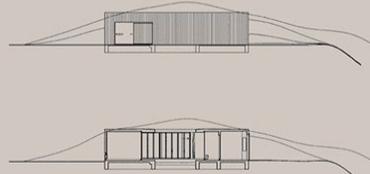


FIGURE 001

02



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09



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FIGURE 002

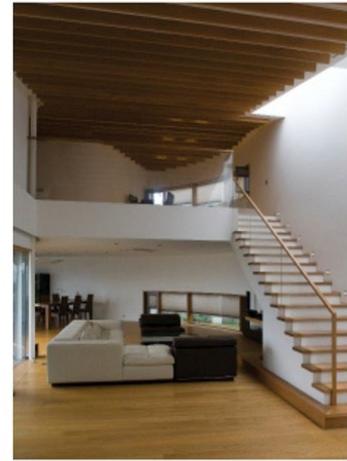


FIGURE 003



12

LOVE

HATJE
CANTZ

FEMXPHOTOGRAPHERS.ORG
Issue N° 3

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femxphotographers.org

LOVE

What does love look like when womxn photograph it?

This black-and-white volume brings together international artists who use the lens as a site of tenderness, power, loss, desire, and care. From staged intimacy to spontaneous encounters, from resistance to romanticism, these works show that love is not one image, but many.

The third publication by femxphotographers.org, this book continues their feminist and collective approach to photographic discourse and the disruption of the male gaze. Including poetry and text, it expands the field of visual storytelling to embrace the personal and political, the utopian and the everyday.

AU \$74.99 | NZ \$85.00

9783775761376

176 Pages

Paperback

241 mm x 184 mm

Hatje Cantz Verlag

LOVE

by Charlotte
Cotton

It has been a year since Femaphotographers.org invited me to join them and the graphic designer Sara Cristina Moser in the process of making this, their third published meditation upon photography. The collective's members and Femaphotographers.org's wider community of photographers were invited to submit photographs which manifest their ideas of love as a spectrum of actions, emotions, relations and intimacies.

As I write, we are coming to the end of the process of giving a collective form and context for the twenty-five photographers and their personal articulations of love in all of its glorious variety of light and shade. Without the distraction of color, this diverse selection of images is distilled into visual poetry, free of hyperbole or saccharine sentiment. Together, the photographs describe remembrances of the visual presence of those we love, the ways in which we touch, the feelings we spark in each other, and the emotions which both support our togetherness and hold us apart.

Photography is implicated in the very idea of love. In the context of this book, photography is the act of extrapolating and capturing the complexities of the enduring ebb and flow of human love. Photography is the tool with which we can hold a vantage point on love's nuances and its manifestations. It is the means by which we hold memories, our rites of passage, our celebrations, our explanations of what we mean to each other.

Looking at the work of the twenty-five visual storytellers gathered in this book, love embodies many emotions, from all-consuming desire to belonging and loss. We look at these photographs and we see interactions within families, commemorations of togetherness and the passing of lifetimes. As we turn the pages, we are given the opportunity both to be intimate observers and to maintain a degree of critical distance. The quest for enduring love and the demands it makes of us become lines of connection which run throughout this book, with its multi-generational life journeys, the ardor of motherhood, and its fearless facing onto the tensions of our deepest lifelong relationships. The power



507019445_361367419_o.JPG
Prop: De Zink, Photographer: Sara Cristina Moser, The 1990s



BILLARDS
Prop: De Zink, Photographer: Sara Cristina Moser, The 1990s



MOTHER ROBINSON
Prop: De Zink, Family Reunion



SOLOMON



MALIKA



ENTITLED
Prop: De Zink, KILA

Hilma af Klint

Julia Voss &
Daniel Birnbaum



Wassily Kandinsky

*Dreams
of the Future*

Hilma af Klint and Wassily Kandinsky

DREAMS OF THE FUTURE

Julia Voss

An important exploration of the lives and art of Hilma af Klint and Wassily Kandinsky, two pioneers of abstraction at the turn of the twentieth century

The Swedish artist Hilma af Klint is one of the art world's major rediscoveries of the twenty-first century. While the Russian artist Wassily Kandinsky has famously been credited for creating the first abstract artwork, this designation has been called into question with the resurfacing and renewed study of af Klint's nonfigurative paintings. In this captivating volume, the af Klint biographer and scholar Julia Voss and the curator and writer Daniel Birnbaum convey in depth the two artists' nearly parallel development away from figuration and into the liberating, mystical vision of art.

While there is no indication that these artists, who both died in 1944, ever met, this publication presents a dynamic and visual conversation between them. Through this engrossing account of the affinities and divergences between af Klint's and Kandinsky's lives and work—supported by more than 100 striking illustrations—we gain a deeper understanding of the forces that shaped their artistic trajectories. By examining the spiritual, sociopolitical, and personal contexts that influenced their practices, this book invites us to witness a pivotal moment in which the art world was forever changed.

AU \$79.99 | NZ \$90.00

9781644231586

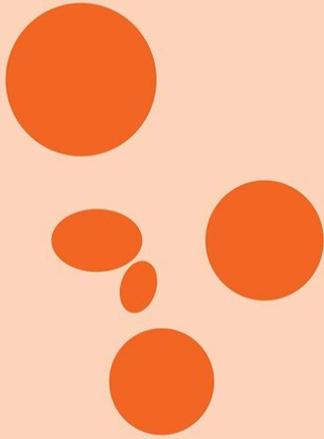
208 Pages

Hardcover

222 mm x 159 mm

David Zwirner Books

Abstraction



While af Klint was able to work at a fast clip, it could take Kandinsky weeks to finish a painting, sometimes months. Occasionally, the smaller works already carried the seeds for the next larger paintings inside. They demanded to be brought to maturity, step by step, sketch by sketch, until the canvases were filled. Kandinsky described that the process made him feel akin to a snake "that didn't quite succeed in crawling out of its old skin. The skin already looked so infinitely dead—but it was clinging."⁴⁵

Many of the drawings and sketches for *Painting with White Border 06*, so completed in 1913, survived. Kandinsky described the work process that continued to vex him over and over again, sometimes concerning the entire composition, sometimes regarding the color. Too wooden, too much green, too much blue. Persistent anguish for five months. In the end, the sudden realization that all the painting actually lacked was a white border to achieve the right balance of elements. He ordered an appropriately sized canvas, painted the image and immortalized his flash of inspiration in the title.⁴⁶

Often forms and colors originating in representational motifs would evolve further and further away from the original and would veer into abstraction on the canvas, creating an emotional roller coaster. *Composition IX*, depicting contours of horses on the left of the image and two skewers that divide the pictorial space in two 96.50. Hills are stretching across the image as in so many of his paintings. They also exist beyond his easel, in Murnau, in the Bavarian alpine foothills, where Münter had bought a house. The mountains were an integral part of the swaying apocalyptic scenarios that Kandinsky painted. They also were a reflection of the actual precarious reality in which he lived throughout his entire life. The artist sometimes also used the title *Barde* for the painting.⁴⁷

On canvas, Kandinsky employed contrasts between sharp and blurred, pointed and soft, drawn line and diffuse paint, figurative and abstract. At a width of two and a half meters, *Composition IX*, of 1911, is one of the largest formats Kandinsky executed in a category that was particularly close to his heart. "Hearing the word 'composition', I was shaken inwardly," he wrote to him it had the same effect "as prayer". The painter went so far as to call it his

Fig. 50 Wassily Kandinsky
Draft for *Picture with White Border*, 1913
Watercolor on paper, mounted on a gray base
12 1/4 x 9 3/8 inches | 31.7 x 23.9 cm



"life's mission" to paint compositions. Following this definition, he bestowed this honorary title on a few paintings in his oeuvre: ten large-scale paintings received this distinction.⁴⁸ The same number applies to af Klint's work as well. When, in 1917, she completed the series that she titled, *The Ten Largest*, the superlative also referred to both dimension and significance, format and content.

Kandinsky's compositions included two additional categories. He described "impressions" as paintings based on a "direct impression of the outer manifestations of nature." "Improvisations" was his designation for "impressions related to an inner state" that emerged from his subconscious.⁴⁹ The transitions were frequently fluid in practice, but much more difficult to separate in theory.

Would the viewers recognize the differences? Would they engage with them? Kandinsky was not simply concerned with a theory of art, he aimed at a utopian project, social transformation triggered by art. He was convinced that perceptions needed to be changed, expanded, enlarged beyond the limitations of the visible. It was his, the artist's task to steer humans in a new direction, to revolutionize the cognitive capacities and emotional life.

The key role in this process fell to abstraction. The further painting moved away from the object, the greater the spiritual freedom. Kandinsky saw the evolution toward abstract painting as a continuous process. The pathway was its goal. There were no such things as seven-league boots or spontaneous leaps. The artist bore the sole responsibility for reaching the full potential of freedom without going too far. Kandinsky, for his part, saw it as the order of the day to offer the viewer, his audience, a certain amount of support. He thought it was wrong to turn his back on the figurative completely, as he elucidates in his *On the Spiritual in Art*:

The artist of today can no longer make do solely with abstract forms. These forms are too imprecise. Limiting oneself to the imprecise also means to deprive oneself of possibilities and to exclude that which is genuinely human, thus diminishing one's means of expression.⁵⁰

To maintain this balance, Kandinsky walked the narrow line of giving up the figurative without dismissing it entirely, thus finding his way into the souls of his viewers. The figurative hid behind his abstracted forms and could be found by those who looked long and hard. This is how an idea of the past became intertwined with the future. It is no longer truly materialistic, but not yet entirely



Fig. 54 Hilma af Klint
The Dove, No. 4, The UV Series, Group IX, Part II, 1915
Oil on canvas
60 x 43 1/2 inches | 152.5 x 110.5 cm

Fig. 55 Anni Albers "*The Blue Bell*", 1912
Book with 16 pages and numerous illustrations as well as 3 music equipments with colored soundout on the cover
18.5 in. x 22 inches | 47.1 x 55.7 cm





JANE GOODALL 50 YEARS AT GOMBE

A TRIBUTE TO FIVE DECADES OF WILDLIFE
RESEARCH, EDUCATION, AND CONSERVATION

Jane Goodall
with the JANE GOODALL INSTITUTE

Jane Goodall: 50 Years at Gombe

A TRIBUTE TO FIVE DECADES OF WILDLIFE RESEARCH,
EDUCATION, AND CONSERVATION

Jane Goodall

A great deal has happened since the publication of *Jane Goodall: 40 Years at Gombe* in 1999.

Most recently, endeavors at the Gombe field site have included landmark research related to AIDS progression; establishing programs to improve sanitation, health care, and education in neighboring Tanzanian communities; and partnering with local people to pursue reforestation initiatives.

The accomplishments of the past 10 years alone have given the Jane Goodall Institute a great deal to celebrate. In honor of the field site's 50th anniversary, STC is proud to release *Jane Goodall: 50 Years at Gombe*, a compelling pictorial tribute to Dr. Goodall's life, her studies of chimpanzee behavior, and her unflagging efforts to motivate people to make this world a better place.

With a new format, a modern design, more than a dozen new photographs, and updated text throughout, this revised edition retraces five decades of compassion and discovery.

AU \$54.99 | NZ \$59.99

9781584798781

144 Pages

Hardcover

264 mm x 226 mm

Stewart, Tabori & Chang



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FOREWORD BY MARY SMITH
A MESSAGE FROM JANE GOODALL

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MILD CONSIDERATION, NOR PARTICIPATE IN THE BOOK FROM FACTORY ORIGINATIONS WHO WERE CAPTIONED AND
PHOTOGRAPHING CARIBBEAN. VISUALS OF THE BEHAVIOR OF BARBONS, AS WELL AS SHORT-TERM
STUDIES OF RED COLOBUS, RED TAIL, AND BLUE MONKEYS.

JANE GOODALL, 10 YEARS AT GOMBE

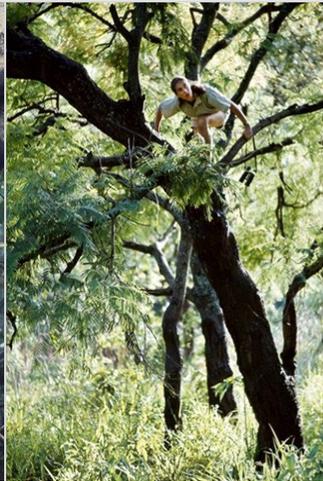
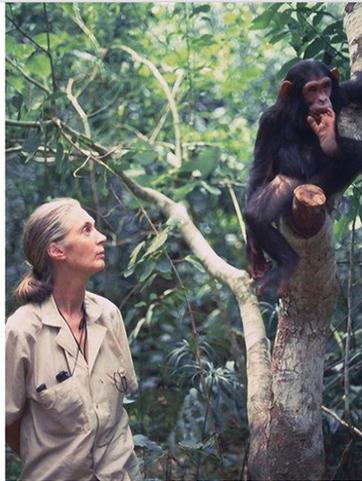
FOREWORD

A Genuine Heroine

On a rainy afternoon in Nairobi, about fifty years ago, Jane Goodall sat for the first time. She and I, two young women born in the same year, had not then been introduced on our lives would become. Jane had recently begun her chimpanzee project at Gombe under the direction of paleoanthropologist Louis Leakey. Shortly after her astonishing discovery of tool use by the chimpanzees, she was given a small grant by the National Geographic Society to support her fieldwork. I was a National Geographic editor on assignment in East Africa, meeting with Leakey and his wife, Mary, to plan photographic coverage of their mammalian work at Olduvai Gorge. Before I left our headquarters in Washington, I'd also been told to stop by the young blood woman working with chimpanzees in Tanzania. Perhaps, went the thinking, her project might eventually amount to something of equal interest for National Geographic. How accurate that thinking turned out to be. Jane not only became the world's first known primate scientist, she also became a living symbol for the preservation of our natural world and its animal populations. Her energy and indefatigable dedication to these very best of causes are legendary.

Over the years, when people learned I worked at the National Geographic Society, a question I could count on being asked was, "Gosh, did you ever meet Jane Goodall?" Well, gosh, I certainly did. I edited the production of her illustrated articles for National Geographic and directed our television and book divisions to take a hard look at the unique scientist. The result? Three National Geographic books and four television films. Just read I became their friend. One day she asked me to serve on the board of the Jane Goodall Institute, founded in 1977. Later I became its president. Long ago I asked Jane why she did the way she did about animals, why she was adamant we should be kind to them. Her answer has always stayed with me: "We should be kind to animals because it makes better humans of us."

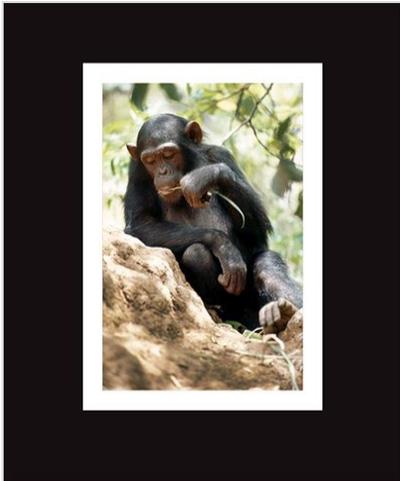
But let's go back to the beginning. When I was in Kenya in 1962, the Dutch photographer Hugo van Lawick was assigned to work with the Leakeys. I also asked him to look in on Jane's chimpanzee work at Gombe, and early reporting struck. Meaningful photographs of wild chimpanzees had almost been seen to impossible to take, but the chimpanzees began to adapt to Jane's and then to Hugo's presence in their territory. Photographs began to trickle in to my office at National Geographic. As for me, each time I received another small group of Hugo's impressions, I took my final walk—usually, abnormally walking. How do you take the right steps to make incredible close-ups of behavior unknown, chimpanzee behavior aimed at support, photographs that not only had to be taken, but had to be published and that had to be sold? Jane took it in the studio of film. Many of those remaining there are in this book you now have in your hands.



His curiosity began to show for age. The result was enough to work Flinn when she was three and to the first infant Flinn, born when Flinn was only four and a half years old (she married both several in five years or more). Flinn disappeared during a time when Flinn was still off from its death time came. Though the record shows after Flinn's death, she did not have the strength to discipline Flinn, who instead of being on her back and driving it for some. When Flinn died in 1972, Flinn, almost daily depression in his old mother. Life times a state of depression. Lorraine and guests. I was not interested in seeing Jane properly described Flinn's last days in "Thought of Wonder." The last memory he made, passing to me not very far, was to the very place where Flinn had had. There he spent his last hours, sometimes eating and resting from the work. He struggled to a last father, then called on—and never moved again."

The Jane Goodall Birth Fund at Gombe—she has had space to many have together. It is the only chimpanzee housed with an absence in British Kariya Zoo! But her legacy lives on in her descendants—members of the highly successful "F" family. Flinn was Flinn because alpha and her grandson Flinn, Flinn, and Flinn had achieved alpha status as well. In addition, her granddaughters, Flinn and Flinn, are high-ranking mothers, each with several offspring of their own.

81



SECTION 3

WHAT WE HAVE LEARNED

THE SCIENTIFIC RESEARCH GOODALL BEGAN IN 1960 HAS FOCUSED ON THE ROUGHLY ONE HUNDRED CHIMPANZEES LIVING IN THE PARK. IT ALSO INCLUDES A LONG-TERM STUDY OF THE BEHAVIOR OF BARBONS, AS WELL AS SHORT-TERM STUDIES OF RED COLOBUS, RED TAIL, AND BLUE MONKEYS.



A HUGE BODY OF WORK HAS COME OUT OF GOMBE FROM JANE AND OTHER RESEARCHERS—MORE THAN TWO HUNDRED SCIENTIFIC PAPERS, THIRTY-FIVE DOCTORAL THESES, THIRTY BOOKS, MANY FILMS, HUNDREDS OF ARTICLES AND SECONDARY WRITINGS, AND HUNDREDS OF LECTURE TOURS AND CONFERENCES. BUT WHAT HAS THE DILIGENT WORK OF GOMBE'S RESEARCHERS TAUGHT US?

Biology and Behavior

The structure of the chimpanzee brain is startlingly similar to that of the human brain. Many aspects of chimpanzee behavior and social relations, emotional expression, and much else are similar to those of humans. Various cognitive abilities are regarded as unique to humans have been convincingly demonstrated in chimpanzees, including visual-spatial, abstract, generalization, symbolic representation, and the concept of self. Nonverbal communication includes hugs, kisses, yawns on the back, play fighting, regurgitating, panting, and so on. Chimpanzees also express many of the same emotions, such as joy, sadness, fear, and disgust. The chimpanzee developmental cycle is not very different from that of humans. Infancy lasts for five years, followed by childhood, and then adolescence, which has used up stages. The Gombe chimpanzee starts to look old when they are about forty-five years of age. In captivity, they can live for sixty-five years or more.

WHAT WE HAVE LEARNED

CHIMPANZEE FACTS
DURING FIFTY YEARS STUDYING FREE-RANGING CHIMPANZEES AT GOMBE, JANE GOODALL AND STUDENTS' AND FIELD STAFF HAVE OBSERVED 11 ASPECTS OF BEHAVIOR AND THE LIFE CYCLE FROM BIRTH TO DEATH.

- GENERAL**
 - Chimpanzees show individual skills. They have different temperaments, ranging from shy to bold.
 - Like us, they experience emotions such as joy, sadness, fear, and disgust.
 - They can be infected with the human coronavirus disease (severe acute respiratory syndrome) and can catch malaria.
 - The structure of their DNA differs from that of humans by just one G protein.
 - Humans and chimps can exchange blood if the blood groups are compatible.
 - Chimps have a longer life span than humans, living for up to 60 years.
- FEEDING**
 - Chimpanzees like bananas, are omnivorous, using meat, eggs, and insects, as well as fruit, leaves, stems, flowers, roots, and bark.
 - They are successful hunters, sometimes showing sophisticated cooperation.
 - They often are successful at driving each other away, as we eat together.
 - They rarely show cannibalistic behavior.
- TOOLS**
 - Chimpanzees use stones as clubs to crack open nuts, and use twigs to dig for termites.
 - They use sticks to pull each other back.
 - Chimpanzees often adopt a "cuddling" position, which usually signals "reconciliation," giving, receiving, or being given—these behaviors are important for bonding.
 - Young animals of mixed gendering seem to maintain friendships and provide education.
- SHEDDING**
 - Chimpanzees shed their hair in waves between autumn and spring.
 - Chimps will shed their hair in waves, but not in the same way as humans.
 - Chimpanzees experience a long period of active dependence on the mother, the infant mother, and the mother's back, and sleep in the night near during the first year.
- LIFE STAGES**
 - Chimpanzees that reach appear to live for 40-60 years. Mortality rates are low during the 10th year.
 - Chimpanzees that reach appear to live for 40-60 years. Mortality rates are low during the 10th year.
 - Chimpanzees experience a long period of active dependence on the mother, the infant mother, and the mother's back, and sleep in the night near during the first year.



that females often transfer to another community before breeding, and the second being a sexual selection—like in some other primates, typically involving between mother and son and, to some extent, between brother and sister and son, father and daughter.

"Some females have more an appeal to others. Others are wild and unpredictable. Some females are more popular than others and receive more mates."

THE FAMILY

- It is unclear who is responsible for raising her infants. There are good chimpanzee mothers and bad ones. Most, however, are extraordinarily patient, resilient, affectionate, and playful.
- All males show protective behavior to infants in their own communities.
- A few are kinder and play with, protect, and help provide a son's sibling.
- Hand-breeding family members are often affectionate, supportive, and help him through life.
- When a male dies of about five years before his death, it is not uncommon for the mother to become pregnant again within a couple of months.
- Chimpanzees are highly social animals. They are very dependent on their young to survive and care for them.
- Chimpanzees are highly social animals. They are very dependent on their young to survive and care for them.

REPRODUCTION

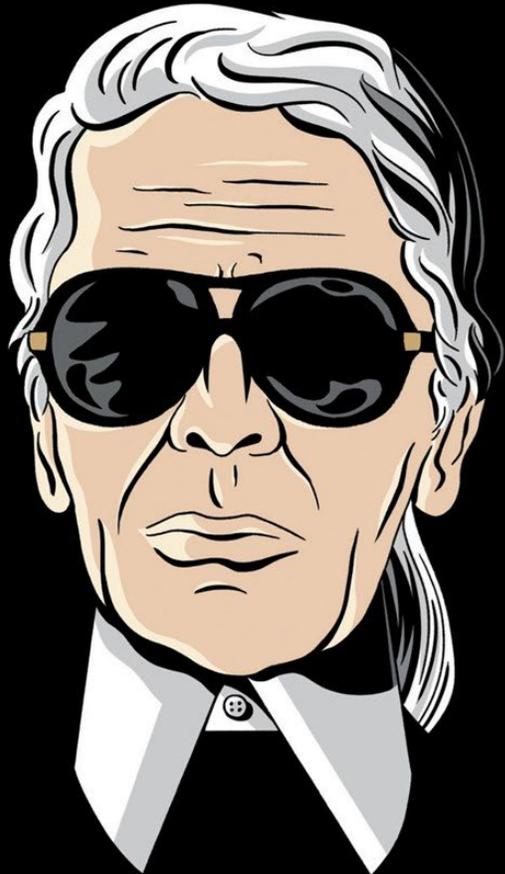
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SOCIETY

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KARL LAGERFELD

AN ILLUSTRATED BIOGRAPHY



Alfons Kaiser · Simon Schwartz

Karl Lagerfeld

AN ILLUSTRATED BIOGRAPHY

Alfons Kaiser

Written by Alfons Kaiser, a journalist and personal friend of Karl Lagerfeld, a graphic biography exploring the man behind the larger-than-life figure who became an iconic fashion brand in and of himself while defining an era at Chanel

Karl Lagerfeld stylized himself into a living logo and a myth of the fashion world. As a brand, his name is synonymous with luxury, and as a designer, he has worked for and influenced almost every major luxury brand since the beginning of his career, from his apprenticeship with Balmain, to Fendi, whose logo he designed, to his renowned tenure at Chanel from 1982–2000.

Now, FAZ editor Alfons Kaiser, who knew Lagerfeld personally, tells the story of the charismatic fashion designer in this new graphic biography. Using many previously unknown sources, this graphic novel explores every aspect of his colorful career.

From a youthful outsider in the northern German plains, to an urbane genius in Paris competing to make a name for himself against designers such as Yves Saint-Laurent, this personal look at Lagerfeld's life paints a picture of a peerless designer, a tireless illustrator, an avid photographer, a passionate book collector, and a peerless workaholic.

AU \$42.99 | NZ \$46.99

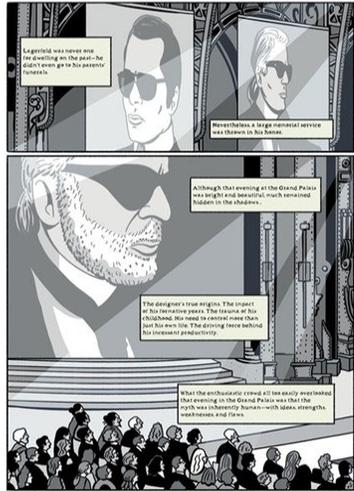
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104 Pages

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260 mm x 191 mm

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Lagerfeld was never one for dwelling on the past; he didn't even go to his partner's grave.

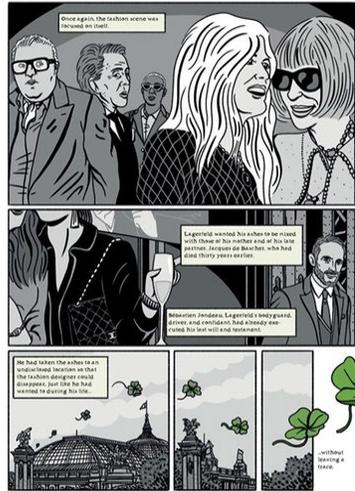
Remember, a large memorial service was thrown in his honor.

Although that evening at the Grand Palais was long and boring, much remained hidden in the shadows.

The designer's true origin. The impact of his life on the fashion world. The fact that he had a secret life that he never revealed to the world.

But the architect's mind did not easily rest. That evening in the Grand Palais was that the first time Lagerfeld had seen the world through his own eyes.

Without leaving a trace.

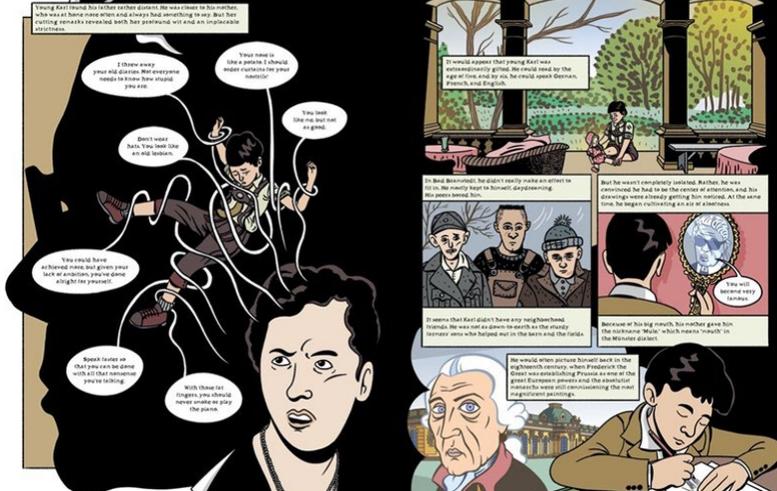


Once again, the fashion scene was turned on its ear!

Lagerfeld, coming to his senses, looked at his mother and, at his last breath, he said to her: "I'm glad you're still here."

He had taken the ashes to an unmarked location in the Grand Palais, where he had hidden them for years.

Without leaving a trace.



Young Karl found his mother's ghost. He was close to his mother, who was an opera singer and always had something to say. But her cutting remarks revealed both her protection and an unbearable criticism.

I show away your old dresses. Her eyes were made to stare how stupid you are.

You look like a person I should never see again.

You look like a girl who is not good.

You look like a girl who is not good.

You look like a girl who is not good.

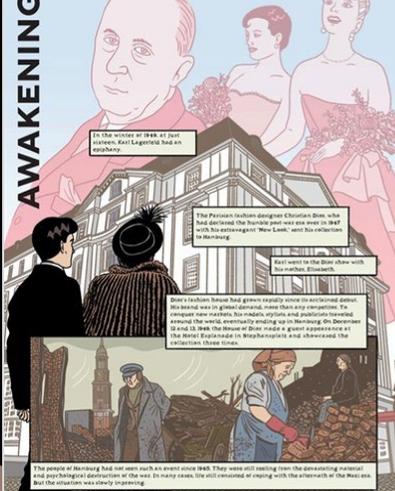
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You look like a girl who is not good.

You look like a girl who is not good.



AWAKENING

In the winter of 1961, Karl Lagerfeld had an awakening.

The French fashion designer Christian Dior, who had founded the fashion giant now was in the hands of the Americans.

But he was not ready to let go. He was involved in the race to the center of attention, and his designs were getting his name, as the world began to realize that he was an artist.

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The magazine "L'Espresso" printed "Paris on the move" and the fashion world began to see Lagerfeld as a rising star.

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PARIS



Just when they arrived at Paris, they were told that the city was in a state of emergency.

I had come to Paris to work for a fashion house, but I found myself in a state of emergency.

Paris was a city of contrasts, and I found myself in a state of emergency.

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Paris was a city of contrasts, and I found myself in a state of emergency.

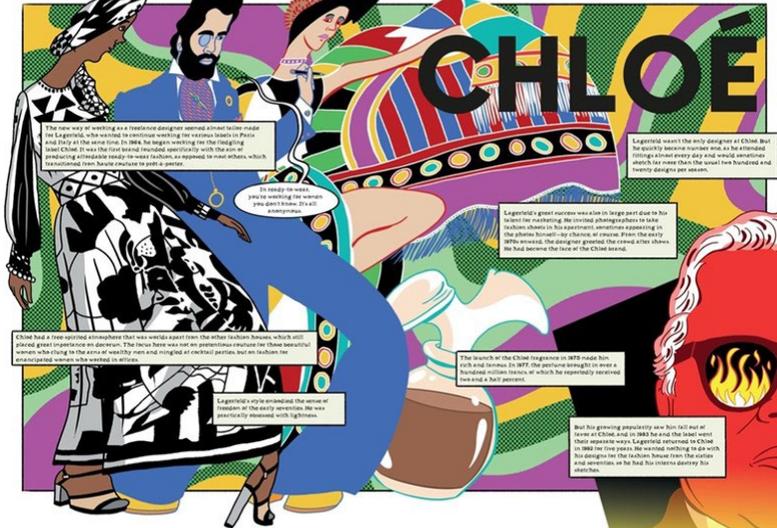
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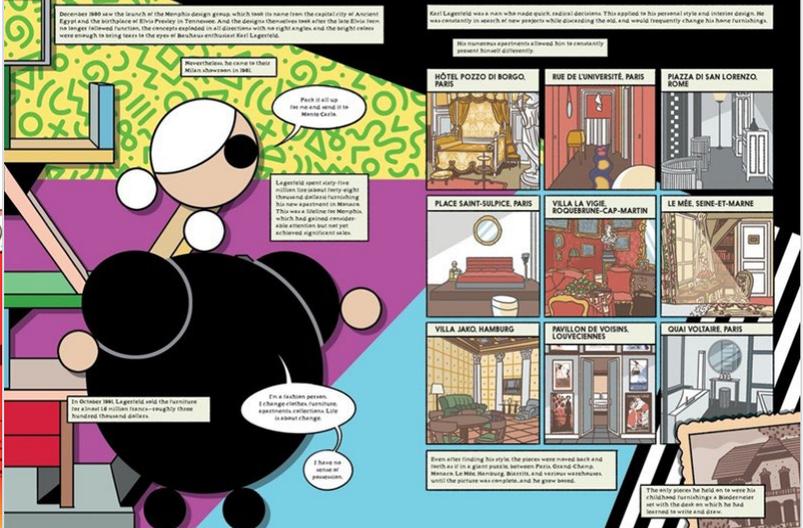
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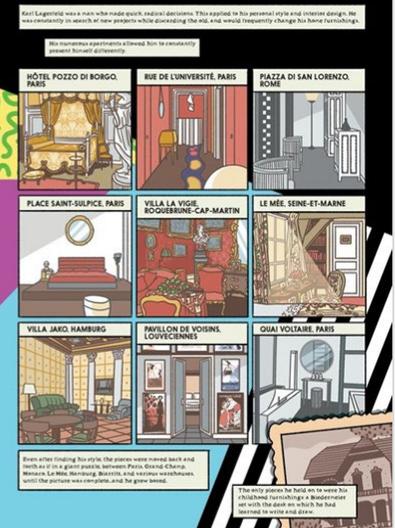
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Karl Lagerfeld was a man who made good his designs. This applied to his personal style and interior design. He was constantly in search of new projects while designing the city, and would frequently change his home surroundings.

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GEOFFREY & SUSAN JELlicOE

Edited by TIM RICHARDSON



THE
LANDSCAPE
OF **MAN**

Shaping the
Environment from
Prehistory to
the Present Day

Thames
& Hudson

Revised & Updated Edition

The Landscape of Man

SHAPING THE ENVIRONMENT FROM PREHISTORY TO THE
PRESENT DAY

Geoffrey Jellicoe

An updated edition of the seminal text on landscape architecture from prehistory until the present day, now in full colour, with a new introduction and final chapter.

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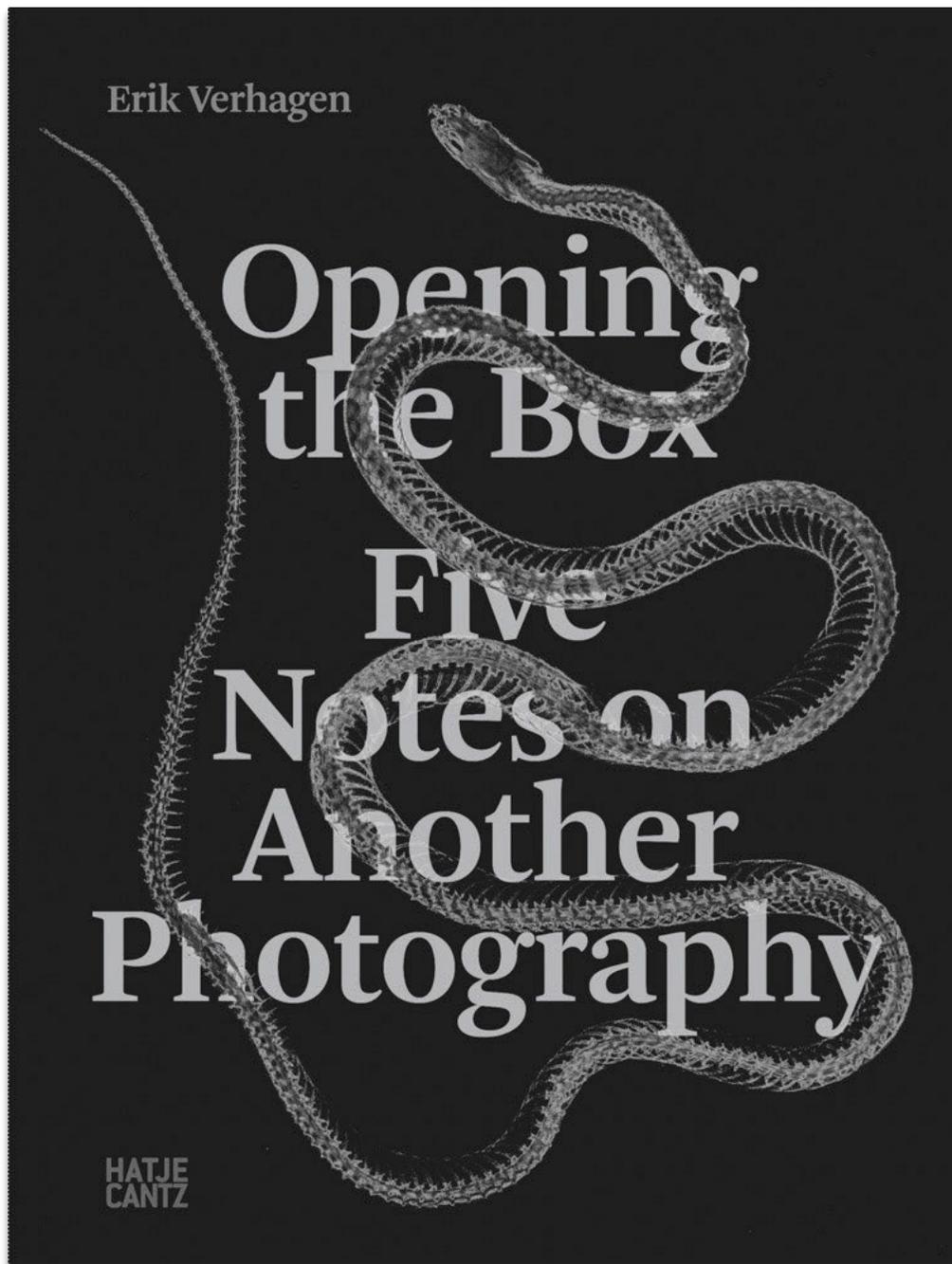
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Opening the Box

FIVE NOTES ON ANOTHER PHOTOGRAPHY

Erik Verhagen

Photography historian and critic Erik Verhagen expands on the legacy of the exhibition *La Boîte de Pandore* by Jan Dibbets (born 1941), clarifying the artist's concept of "another photography" that highlights unconventional photographic practices.

Opening the Box: Five Notes on Another Photography is a thought-provoking exploration of photography beyond conventional boundaries. Expanding on the legacy of the exhibition *La Boîte de Pandore*, this book challenges traditional narratives by examining experimental, conceptual, and unconventional photographic practices.

Through five distinct notes, it navigates the medium's history, from 19th-century scientific and artistic experiments to contemporary digital and material transformations. By moving beyond the binary divide between documentary and ontological approaches, it opens new perspectives on what images can be.

A must-read for artists, scholars, and anyone interested in the evolving language of photography.

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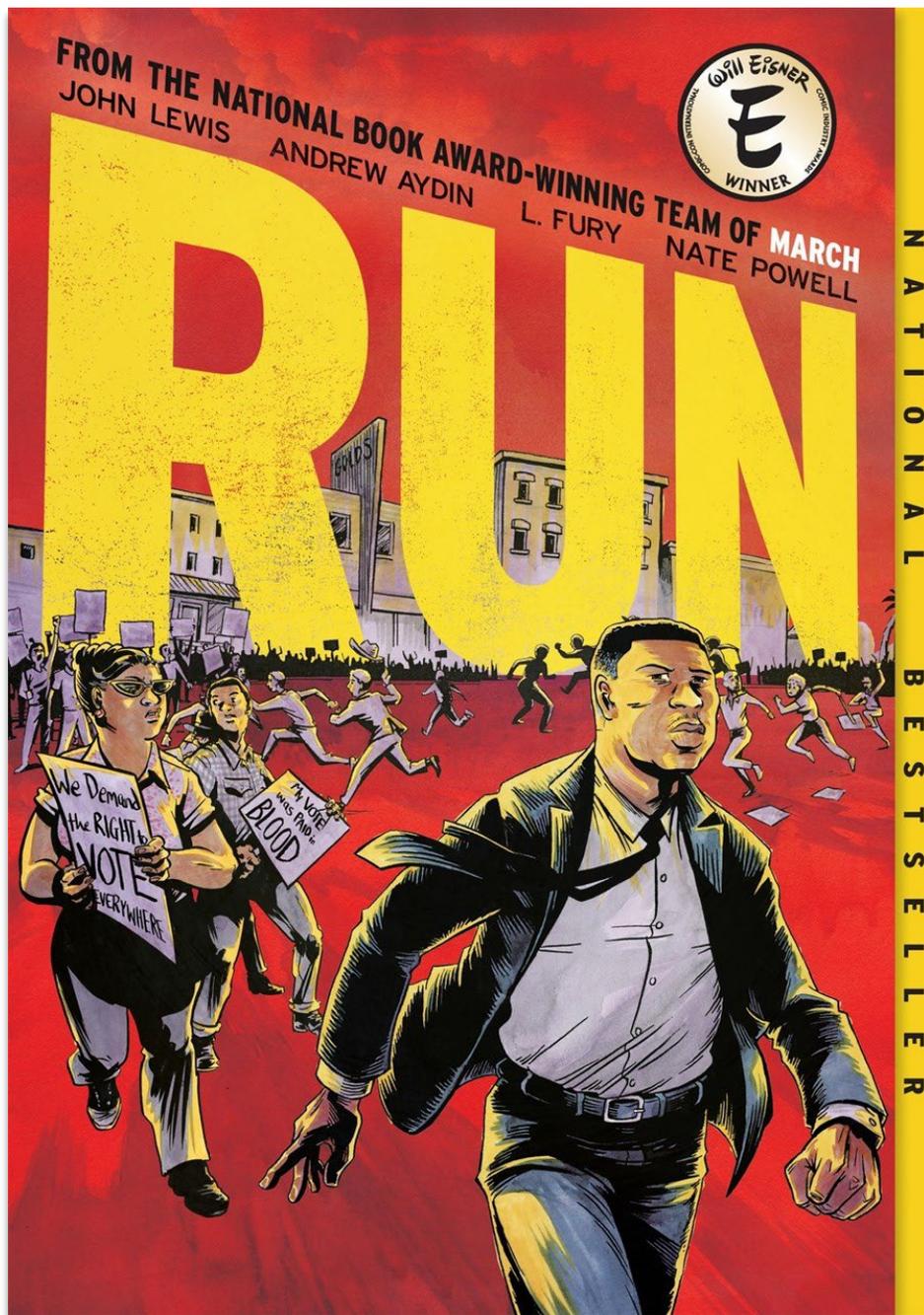
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Hatje Cantz



Run

BOOK ONE

John Lewis, Andrew Aydin, L. Fury (Illustrated by), Nate Powell (Illustrated by)

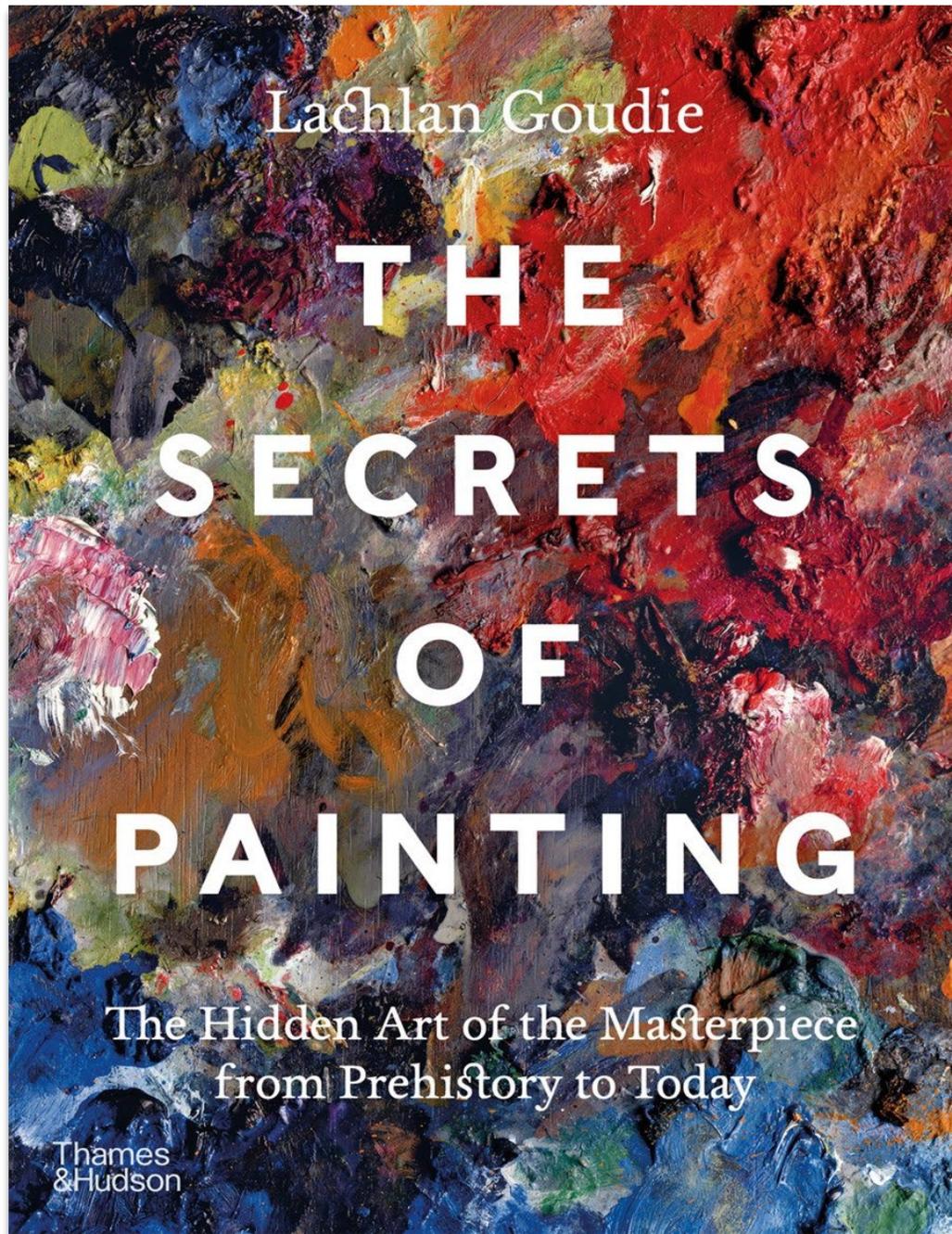
First you march, then you run. From the #1 bestselling, award-winning team behind the March trilogy comes *Run*, the conclusion to their groundbreaking graphic novel series—now in paperback

To John Lewis, the civil rights movement came to an end with the signing of the Voting Rights Act on August 6, 1965. But that was after more than five years as one of the preeminent figures of the movement, leading sit-in protests and fighting segregation on interstate busways as an original Freedom Rider. It was after helping organize the Mississippi Freedom Summer and the ensuing delegate challenge at the 1964 Democratic National Convention. And after coleading the march from Selma to Montgomery on what became known as “Bloody Sunday.”

In *Run*, Lewis and longtime collaborator Andrew Aydin reteamed with Nate Powell—the award-winning illustrator of the March trilogy—and were joined by L. Fury, who made an astonishing graphic novel debut to tell this often-overlooked chapter of civil rights history.

Urgently relevant for those who seek to understand American political conflict, *Run* has become required reading alongside the March trilogy—the first and only graphic novel to win the National Book Award.

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The Secrets of Painting

THE HIDDEN ART OF THE MASTERPIECE FROM PREHISTORY
TO TODAY

Lachlan Goudie

A new history of painting as told through the eyes and hands-on insights of a practising artist.

The secrets of painting lie above all in the physical elements from which an image is crafted. The nature of these elements has changed over time and across continents. And as each generation of painters exploits the new material and technical innovations of their era, they transform the character of their work and help propel the course of art history.

Goudie traces this story all the way back to the original 'big bang' in the story of art: the very first painting pigments, made from charcoal and minerals, that were used to paint extraordinary art on the walls of the caves at Chauvet 36,000 years ago. He goes on to explore the impact of numerous new inventions and discoveries over the centuries, including ink, fresco, egg tempera, oil paint, canvas, watercolour, gouache, impasto, tubes of manufactured oil paint, collage, household gloss, acrylic, digital media and AI.

Each chapter focuses on a technical turning point as embodied in the work of particular artist, including Giotto, Artemisia Gentileschi, Alma Thomas, Anselm Kiefer, David Hockney and many more.

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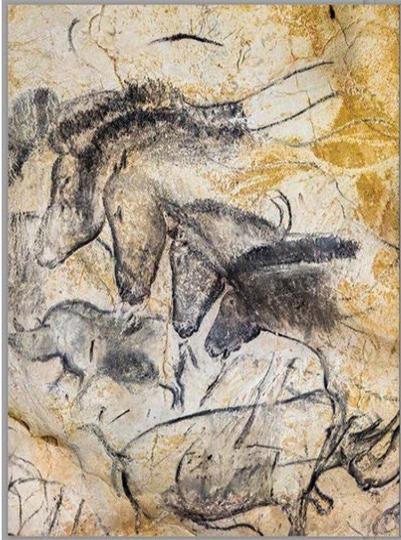
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CHAPTER 1 MAKING OUR MARK

The Paint of the Hermit

There are countless undiscovered caves in the world, each with the potential to reveal human art as patiently waiting to meet us. In December 1994 three pot-holers exploring a canyon in the Ardèche region of south-eastern France came across a ruffler, a gap in the rock from which a breath of air was escaping. It was the sign, possibly, of a hidden chamber. One by one they wriggled into the shaft, and the moment they emerged on the other side our entire understanding of human history and culture was reborn. What they found was the most breathtaking gallery of prehistoric art ever discovered.

As the explorers moved from one subterranean cavern to the next, they encountered panels of drawings and paintings, not through the rock like a seam of ancient artistry. In the furthest depths of the complex, they became the first modern humans to see upon what is now called the 'panel of the hermit' since its creation 35,000 years earlier, in the Palaeolithic era. The explorers were moved to tears: 'Alone in that vastness, lit by the feeble beam of our lamp, everything was beautiful, so fresh, as if the tens of thousands of years that separated us from the producers of these paintings no longer existed.'

Most discoveries of prehistoric art are located at sites that make few concessions to the urgency of modern tourism, or book research. But to experience my own artistic epiphany I undertook a pilgrimage to the Chauvet-Pont d'Arc cave. Taking an early flight from London to Lyon, I continued my journey by my driving with two and a half hours, my satnav guiding me across the plateau of the Ardèche and into a canyon outside the village of Vallon Pont d'Arc. From there, I proceeded on foot, hiking through snowwoodland. The trail was marked and the destination not advertised. A final scramble brought me to a steep part of the rock.

The panel of the hermit, Chauvet cave, France, c. 35,000 years, detail (see p. 15)



Lucifère, Chauvet cave, France, c. 35,000 years, detail (see drawing, p. 14)

I had travelled as fast as the ant century could carry me, but now, on the threshold of encountering one of the greatest works of art in human history, I could go no further: visitors are not permitted inside the cave. The image are so small that miniature from human breath could damage them. Beyond the reinforced door I imagined the noise of chambers stretching almost 50 metres (165 ft) into the limestone rock. Somewhere in the darkness lay the panel of the hermit, fragile and insignificant relative to the surrounding landscape, but monumental in terms of human culture.

Thirty-six thousand years ago, before the cave paint was even painted, that chamber was suddenly illuminated with torchlight. Visitors arrived, carrying armfuls of branches and wearing animal furs and sandals made from shells, bear claws and lion's teeth. These were our ancient ancestors, Homo sapiens, and, like modern humans anatomically, intellectually and psychologically. In this small group was an artist, someone who had dreamed up an image, an intrinsic composition that they would now realize upon the cave wall.

To get to this point the group would have ventured through the darkness for around ten minutes, beginning at the cave entrance, then a 15-metre (50-ft) opening in the rock face that flooded the first chamber with light. From the entrance they could have contemplated an Ice Age landscape: a canyon encircled by cliffs that tumbled down into a hazy forest valley, slopes covered in a tangle of lichens and grasses with very few trees. Across the valley floor glacial streams had already carved out a spectacular rock arch, a geological feature that still dominates the landscape. Then, as now, the heavy air must have been a landmark imbued with enormous symbolic significance.

Lucifère, Chauvet cave, France, c. 35,000 years, detail (see drawing, p. 14)



The panel of the hermit, Chauvet cave, France, c. 35,000 years, detail (see drawing, p. 14)

Once they headed underground the artist and his companions would have left all this behind. Their route will have taken them through numerous chambers, each one already decorated with artwork representing different creative phases in the cave's history, with those closest to the entrance featuring large rock panels covered in vibrant shades of paint. Since the beginning of art history, the recipe for paint has required two ingredients: a coloured pigment and a liquid binder. The pigment particles are suspended in the binder, allowing the colour to be transferred onto another surface. Every painting you have ever looked at has its origin in this one simple discovery, and 35,000 years ago the question of how to make this coloured substance had already preoccupied humans for a long time.

At some point between 35,000 and 200,000 years ago, in Africa, Neanderthals started mixing up a runny coloured solution. Pigment was produced by crushing mineral rock into a powder (by pulverising materials such as charred bones, wood and dried insects). In early recipes the binding liquid could take the form of water, plant sap, egg, blood or urine. What is essential is that the ground pigment does not dissolve but remains hanging in its liquid, enabling the colour to be applied to the picture surface.

MAKING OUR MARK 15

imperceptibly into the white silk. The picture surface was becoming increasingly complex, and Cao Xi intensified the process further by audaciously introducing hints of colour. After the outlines are made in black ink strokes, I trace the outlines repeatedly with ink wash mixed with blue, and the areas where the outlines remain visible, the forms appear as if emerging from the mist and dew. Drops of blue ink were blended into the monochrome image, and that wasn't the only new pigment: dotted throughout the landscape are faint strokes of earth brown in the timbers of the mountain temple, and transparent greens, perhaps made from Sophora flowers, flickering through the foliage.

The level of descriptive detail in the image was immense, but Cao Xi was painting the scene entirely from memory. There were, however, other ways to be a landscape painter in the early period of the Song dynasty. One hundred years before Early Spring, many artists had turned their backs on society and fled into the mountains, searching for a sense of order in a world plagued by violence at the end of the Five Dynasties; they sought sanctuary by including themselves in nature. These artists included Fan Kuan, a wildfowl master who grew tired of painting by rote, abandoned his position as an academician and went to live and paint in the mountains with nature as his only teacher. Fan Kuan was one of three landscape artists in Chinese art history. His greatest surviving painting, *Traveler by Stream and Mountain*, describes a geography so monumental that the turbulence of human experience is dwarfed by the stability and permanence of the natural world.

Early Spring detail: detail through the landscape in blue ink and light colour on silk, 10th-11th c.



16 CHAPTER 2

Fan Kuan, *Traveler by Stream and Mountain*, 11th-12th c. (see drawing, p. 16)



a strong odour which was caused by the oil mixed with the pigment, the secret still remained hidden from them.

The *Arnolfini Portrait* was a consequence of the bigger bang in the story of art, an invention that changed everything. Traditionally, born from Venetian courtiers' assertion that the person who had cooped up this poison, the Mellin of an history, was Jan van Eyck. His discovery, they claimed, came in the form of a drop of oil. In fact, a method for painting with oil was first divulged in a treatise written around 1200 by a monk named Theophilus Presbyter, and during the 13th and 14th centuries artists across northern Europe experimented with the medium. So, Van Eyck did not invent oil paint, but his understanding of its properties and ingredients was unprecedented. His expertise allowed him to achieve effects that beguiled patrons and established oil paint as the most potent and powerful painting medium in the history of art.

Historically a variety of oils were used as binders for pigment, including those prepared from linseed, poppyseed and almond walnuts. Each had their own characteristics. Walnut and poppy produced a clear oil great for mixing pale-coloured pigments, while linseed lent colours a warmer, yellowish tinge. However, they shared one drawback: oil takes a very long time to dry. In the 13th and 14th centuries you couldn't layer colours or develop an image quickly enough using pure oil for the technique to replace egg tempera. Varnishes, dyes and wax on top of pigments were all incorporated to try to improve the handling and drying rate of the paint, with unsatisfactory results. Van Eyck may have applied himself to this challenge. Writers described him as a painting innovator who 'practised alchemy and distillation'. And the small step in his technique—which formed part of a contemporary leap in painting technology—was his use of rare siccative substances that help accelerate the handling and drying of paint.

We think Van Eyck was born around 1390 in Maaseik, a small town on the river Meuse. Art must have been in the air—Jan's elder brother Hubert and his younger siblings Margaret and Lambert all became painters. We don't know who trained them, but the Van Eyck family seem to have formed a tight painting crew. Jan possibly served as Hubert's apprentice and Lambert, in turn, is thought to have become a member of Jan's workshop. Hubert and Jan, particularly, collaborated and refined their oil paint mixtures, developing a mastery over the medium.

Jan van Eyck, *Portrait of a Man* (oil on panel), c. 1430 (see p. 15)

Lucifère, Chauvet cave, France, c. 35,000 years, detail (see drawing, p. 14)

100 CHAPTER 6

Their greatest triumph was the Ghent Altarpiece, a masterpiece at least a decade in the making. The design was conceived by Hubert in the early 1430s but his death in 1439 it was his brother who brought the work to completion. The twelve-panel, winged altarpiece was remarkable for its visionary religious symbolism, the way narratives were set within a recognizable reality, and above all its ultra-high definition, an effect made possible by the technology of 15th-century oil paint.

Jan van Eyck was also renowned, but the completion of the Ghent Altarpiece in 1432 impregnated his career. Commissioned anonymously, helped by an important shirk in the art market. In the 15th century the major cities of the Southern Netherlands, Ghent and Bruges, were centres of manufacturing and global commerce, urban economies powered by an affluent middle class who were driving change and buying art. Van Eyck painted the poster children of this new social group, Mr and Mrs Giovanni Arnolfini, representatives of Bruges of a large Italian clan of cloth traders and financiers. What they wanted from him was an object that would project their status and economic clout.



PICTURE PERFECT 101

instance, unusually, the inscription had not been written into the framework before painting began. Even more radically, Manabir ignored the margins and thrust his outer edge of the throne audaciously into the base reserved for text. Few things happened accidentally in Mughal painting and these unorthodox compositional decisions were probably agreed with the prince at the start. From the outset the figure of Salim seems to be making a statement: 'don't fence me in!'

The prince and the painter must have worked closely together, a creative relationship helped by the fact they were far from being strangers; Manabir was born into Akbar's court and may only have been a year older than Salim. It's possible they knew one another as children, and it's likely that after Prince Salim founded his atelier around 1580, while still in his father's palace at Agra, Salim and Manabir collaborated as patron and artist. It was common in Mughal India for portrait profiles to be painted using templates. These drawings, created in the presence of the subject, were made on gourd-like discs and then fixed in the studio. Whatever a portrait of the individual scribe was required, perhaps to insert them into a procession, the outline would be transferred using the pointing technique. Since there wasn't a standard rule for drawing miniature illumination, template portraits often appeared out of proportion to the surrounding figures. But Salim deflected it too sensitive a portrayal to be a transfer; Salim's profile was probably painted onto the lamp's paper from life, perhaps while the pair were sitting in a pavilion or on a drawing veranda somewhere in the fort at Allahabad.

Manabir possibly set cross-legged on the floor with the artwork resting on his knees, while the prince lay back on silk cushions, conversing with a stream of visitors. Doodling on the royal banner, the artist would have waded patiently for the prince had to return to a certain position before adding a few more features to the emerging sketch. Manabir will have concentrated on Salim's face, the reason d'être of this entire portrait. Every contour needed to project the character of an untroubled, mature, imperial.

Manabir was not the only artist to portray the prince in Allahabad. Around the same time the Italian painter Azzo Perini, who had been the director of Salim's studio since it was first established, depicted the prince sitting on a golden throne surrounded by courtiers. While Salim is shown seated in the same royal robes of blue, gold and crimson red, laid in every other way Perini presents us with a very different figure: a willowy, elongated boy who appears noticeably younger than in Manabir's portrait, beardless, perhaps even uncoronated.

Perini's style reflected the refined and calligraphic approach typical of his Italian training, and the elegance of line and colour was something

140 CHAPTER 6

Azzo Perini, *The Crown of Prince Salim*, from the *Manabir* (oil on silk), c. 1580



A BROTHER WITH POWER 141



CHAPTER 11 THE COLOUR OF MONEY

Ogata Kōrin, *Irises*

Japan at the turn of the 18th century was a realm where the elements of art were infused with mystery and power. Nature was revered as a divine creative force and painting materials derived from the natural world, including mineral pigments, animal glues and plant fibres, shared in the potency. In the Shinto faith creativity was understood to be part of a perpetual cycle of growth and transformation, a process over which no individual could claim ultimate control.

For many artists in Japan at this time the real secret of painting lay beyond human skill or comprehension. To achieve any understanding of them at all required years of toil and tutelage. Most apprentices were enrolled within a formal art school system that promoted disciplined study, where teaching was rooted in a respect for ancient techniques and spiritual beliefs. A good student was expected to be selfless, attuned to their materials and to have attained, through their training, a profound sense of enlightenment.

But while Japan was rich in ancient traditions and practices was also a dynamic, modern society, and the art market was no different. Picture dealerships were scattered across the country and sophisticated transport infrastructure allowed artworks to be shipped anywhere in the empire. The trade was fuelled by an overabundance of artists and fierce competition between them, and when forging a career in such a cut-throat environment mystery and spiritual enlightenment weren't always much help. In 18th-century Japan there were many paths to becoming a great painter. One, one of the most celebrated masterpieces in Japanese art history, is not one but two works of art: a pair of six-panel decorated folding screens. They were created in Kyoto between around 1700 and 1704, not

Ogata Kōrin, *Irises*, c. 1700 (see page 90)

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Zaman: Iranian Photography

THE PIROUZ COLLECTION

The history of Iranian photography.

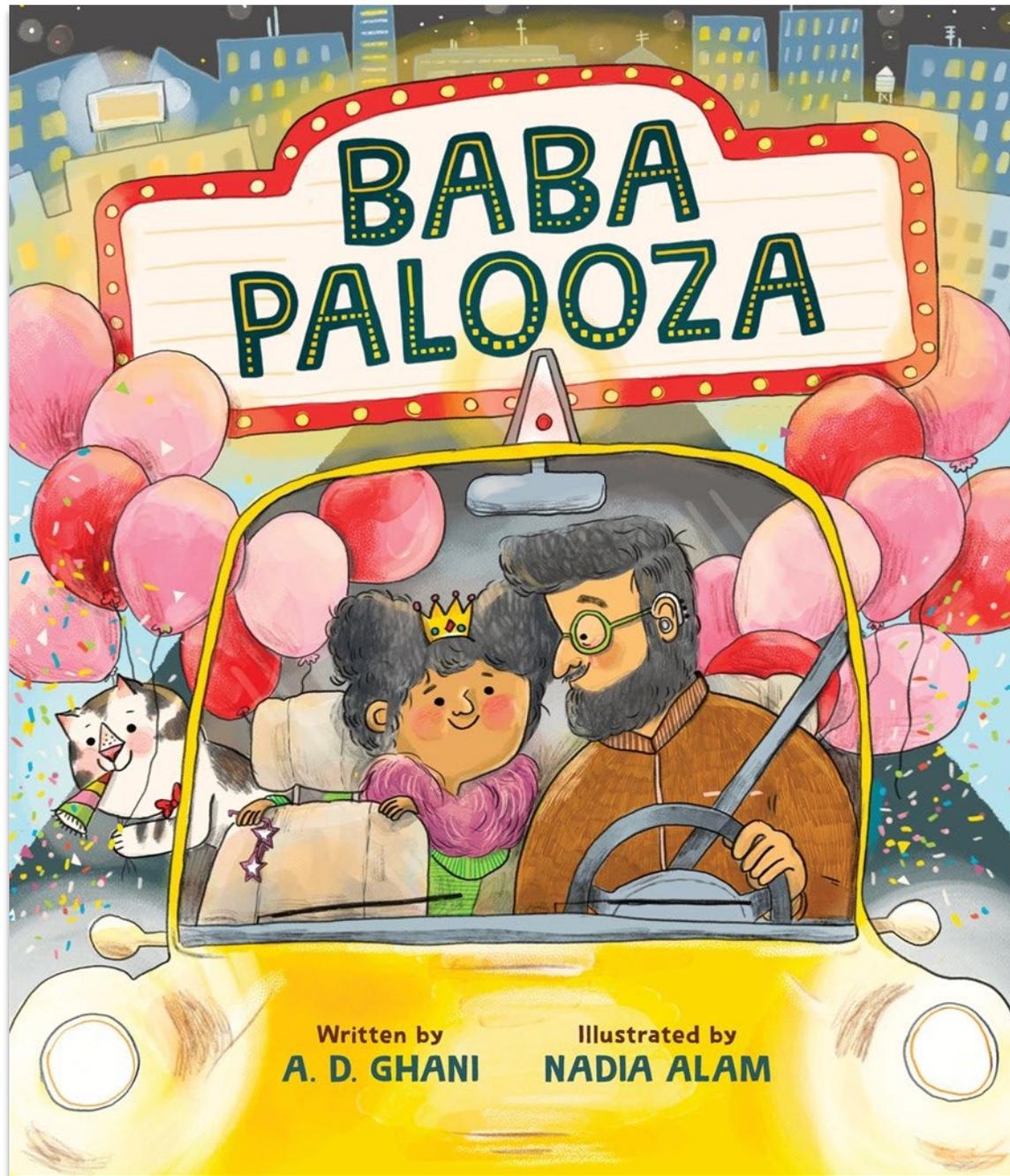
The Pirouz Collection, artistic project founded in 2021, aims to gather and present the history of photography in Iran. The collection is structured in three main sections: Qajar photography, amateur photography, and modern and contemporary photography. This book is the first edition of the collection.

Ali Bakhtiari is an Iranian curator and cultural researcher known for his significant contributions to modern and contemporary Iranian art. Over the years, Bakhtiari has curated numerous exhibitions at esteemed venues worldwide.

In 2012, he founded ABBookness, the first autonomous Middle Eastern project dedicated to the production of artist books. In addition, he has edited major monographs on veteran Iranian artists.

AU\$120.00 | NZ \$130.00
9783775760164
256 Pages
Hardcover
280 mm x 240 mm
Hatje Cantz





Baba Palooza

A PICTURE BOOK

A. D. Ghani

My Papi Has a Motorcycle meets *Bilal Cooks Daal* in this sweet father-daughter story that celebrates hardworking immigrant parents

When Aizah rides with her dad on Saturday mornings, she feels like a movie star—Baba in the driver's seat, her in the back. Baba's taxi seems brighter and the world seems bigger when they're together.

Baba works long hours, so he can't walk Aizah home from school and they rarely get to eat dinner together, but they still squeeze in family time however they can. So when Baba has to miss her school's daddy-daughter dance, Aizah plans something SUPER-DUPER-EXTRA-SPECIAL to surprise him.

Spotlighting a Pakistani American Muslim family, this universal picture book is a proud love letter to working class parents, immigrants, and dads everywhere.

AU \$29.99 | NZ \$34.99

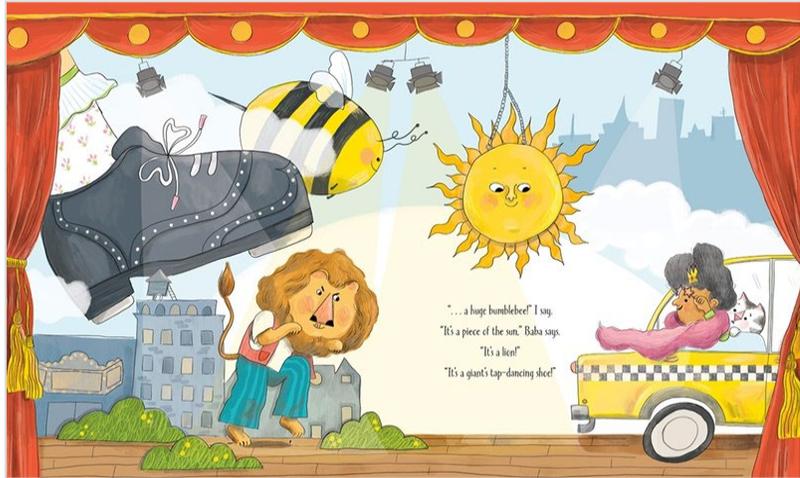
9781419777158

40 Pages | Ages 4 to 8

Hardcover

267 mm x 229 mm

Abrams Books for Young Readers



Baba works hard all day long, which means he has to miss some of my school plays.
 He has a future-award-winning actress under his roof,
 but he rarely gets to see me in action.



Baba can't walk me home from school like other parents can. I have to figure out
 by myself that the crossing guard is really an alien from Planet Freefruitz.



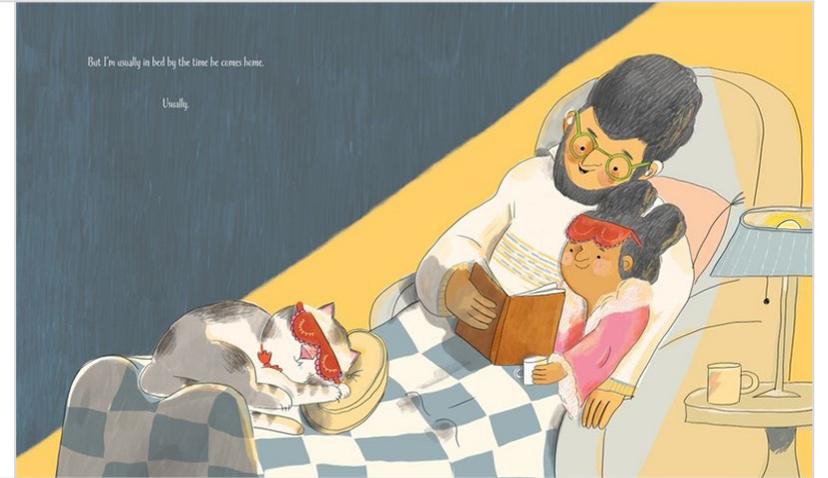
And Baba rarely gets to have dinner with us.

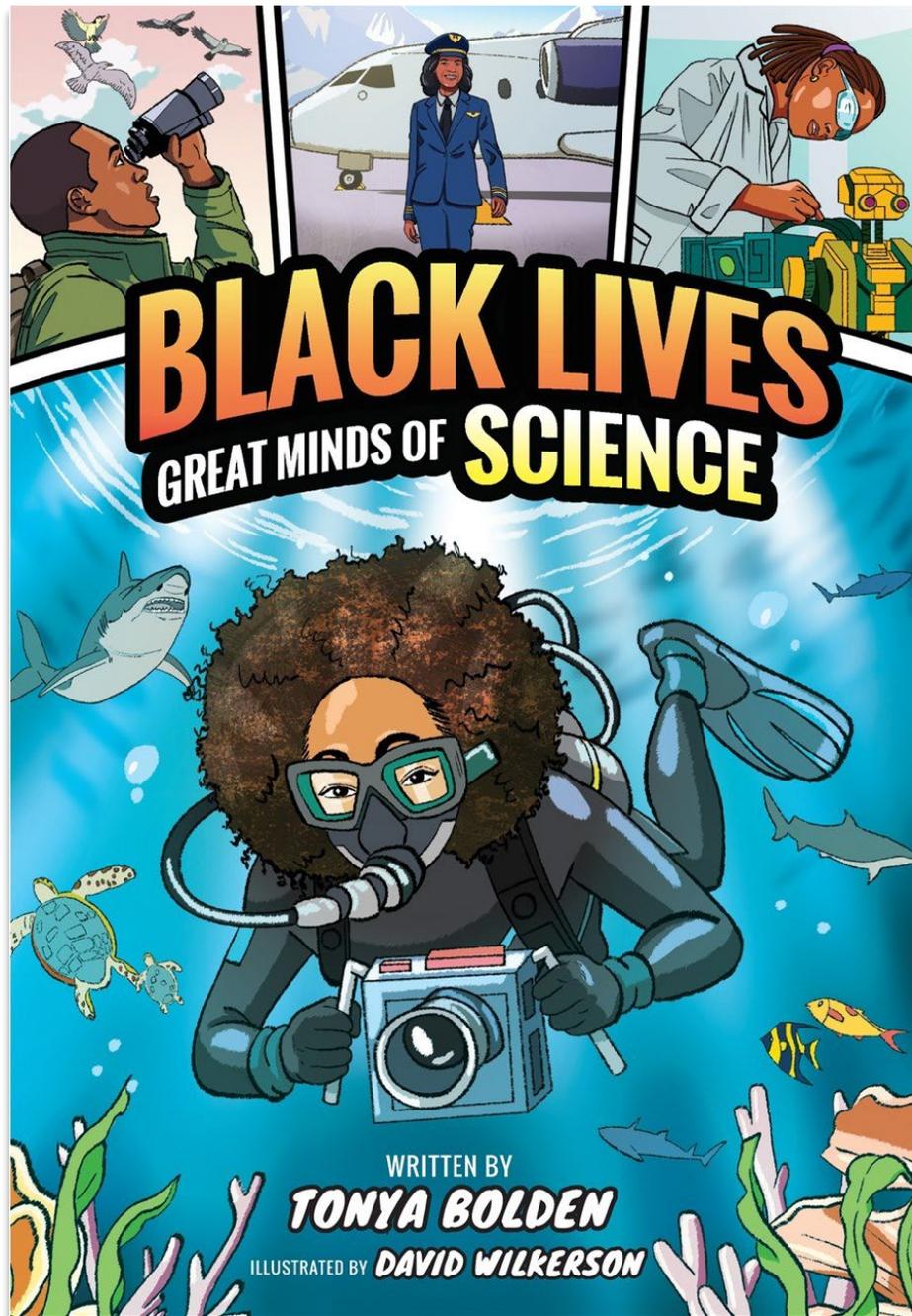
When I eat khassa, it's so hot that I have to put it in the fridge to cool down first.

When Baba eats dinner, he has to be microwaved.



Sometimes if Baba comes home early enough, I get to hear about his day
 while I massage his back to help him relax.





Great Minds of Science (Black Lives #1)

A NONFICTION GRAPHIC NOVEL

Tonya Bolden

Black Lives is an exciting new graphic novel series from award-winning author Tonya Bolden and illustrator David Wilkerson. *Great Minds of Science* celebrates the lives and contributions of Black scientists throughout history

This fun and accessible graphic novel for middle-grade readers brings to light the lives of great but lesser-known Black scientists. *Great Minds of Science* is a kid-friendly introduction to some of the greatest scientists in history—doctors, engineers, mathematicians, and biologists.

Each of them faced challenges as they rose to the top of their professions, but they didn't back down. They kept experimenting and questioning and learning, and they made significant contributions in each of their scientific fields.

Black Lives is the new graphic novel series from award-winning author Tonya Bolden and illustrator David Wilkerson that celebrates the lives of Black innovators and legends and helps bring these histories to life.

Celebrate the lives and contributions of Black scientists throughout history with the inspiring *Great Minds of Science*.

AU \$14.99 | NZ \$19.99

9781419752704

128 Pages | Ages 8 to 12

Paperback

203 mm x 140 mm

Abrams Fanfare



When it came to his construction crew, Archie Alexander didn't care about race, only about skills.

Other workers had nothing but high praise for Archie Alexander, who, said that same reporter, went about jobsites with "a pack of blue prints in his hands and a gleam in his eyes."

And he was a real stickler about safety. When a reporter asked Al McLaughlin, a white foreman, why Alexander's firm had few accidents and delays on construction sites, McLaughlin explained that it was because "all the machinery, from shovels to cranes and concrete mixers, is brought new every eighteen months."

He added that his boss "just isn't the sort of a man to be bothered by breakdowns and he won't have anything but new machinery."



Her path to a career in math began at Dinwiddie Training School, a high school about 17 miles from her home. (At least there was a school bus.)

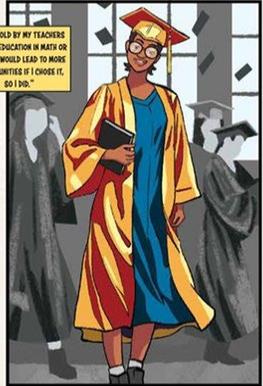
GEOMETRY comes from the Greek words *gē* ("earth") and *metron* ("measure").

At Dinwiddie, Gladys fell in love with geometry, the branch of mathematics that's about the measurement and relationships of angles, points, lines, surfaces, and solids. She became fascinated with geometry because of Mr. Lee, a very dynamic teacher. He made the subject fun!



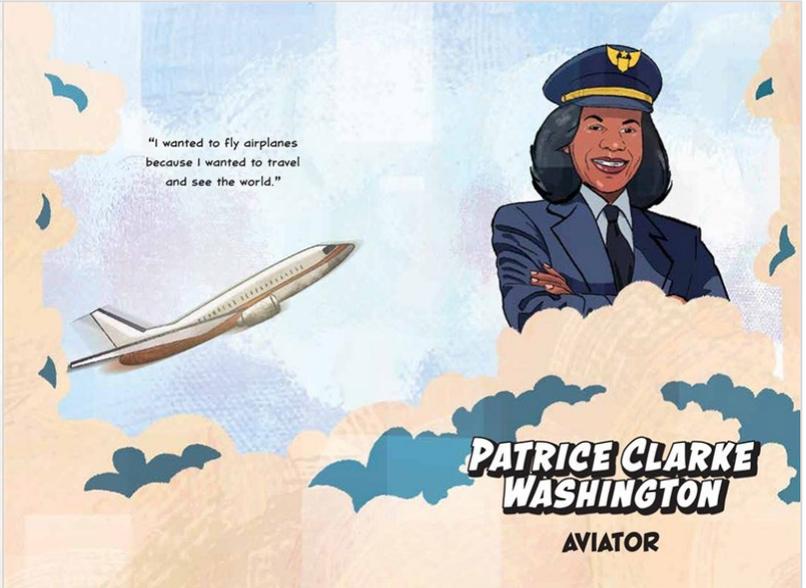
HE EVEN RELATED IT TO FARMING, SUCH AS MEASURING THE INCLINES OF THE LAND, AND HOW THE KNOWLEDGE OF ANGLES AND DEGREES COULD POSSIBLY MAKE A FARMER'S JOB EASIER.

"I WAS TOLD BY MY TEACHERS THAT AN EDUCATION IN MATHS OR SCIENCE WOULD LEAD TO MORE OPPORTUNITIES IF I CHOSE IT. SO I DID."



Geometry teacher Mr. Lee and other teachers cheered Gladys on—told her that she was "college material." Her spirit really scored when a guidance counselor said that if she finished first or second in her class, she could win a scholarship to attend one of the historically Black colleges in Virginia.

Gladys took on that challenge, graduated first in her class, and was off to Virginia State College (now University) in Petersburg, ready to major in mathematics—ready to tackle tough courses in algebra, geometry, trigonometry, and calculus, for example.



"I wanted to fly airplanes because I wanted to travel and see the world."

PATRICE CLARKE WASHINGTON

AVIATOR



Juneteenth (A We Celebrate Book)

A BOARD BOOK

Little Feminist

From the ALA Stonewall Award-winning team Little Feminist comes a gorgeous photographic board book celebrating Juneteenth

Freedom feels like hugs and kisses, unity, strength and pride.
Freedom feels like a million steps forward—together with every stride.

From award-winning indie publisher Little Feminist Press comes an engaging board book celebrating Juneteenth and its powerful history. Bursting with beautiful, community-sourced photographs, this board book features powerful images of Black joy, allyship from all demographics, and the many ways people can celebrate this important American holiday.

Showcasing real families and communities, young readers will see festivities and merriment in action as kids, their adoring adult caretakers, and their neighbors share stories, prepare meals, listen, hug, dance, show kindness, demonstrate bravery, and step in to help their families and communities. The book also includes family discussion questions and a note for grown-ups on how to use this book with young children.

AU \$14.99 | NZ \$19.99

9781419780127

24 Pages | Ages 1 to 4

Board Book

178 mm x 178 mm

Abrams Applesseed



Once Upon a Tail (Once Upon a Tail #1)

A HORSE AND DRAGON GRAPHIC NOVEL

Audrey Perrott

Full of heart and humor, this early reader graphic novel series stars two best friends in a fantastical medieval setting, perfect for fans of *Narwhal and Jelly* and *Peter & Ernesto*.

Wallace is a knightly horse who loves rules. Poppy is a free-spirit dragon who loves adventure.

These two unlikely pals disagree on most everything—but still manage to have a lot of fun-filled shenanigans together in the Land of La-Dee-Dah.

Told in three short and silly stories with subtle social-emotional themes, this young graphic novel follows the everyday adventures of two best buds as they step out of their comfort zones, discover hidden powers, and eat a LOT of banana pudding. With a high-interest fantasy setting, accessible reading level, and kid-perfect humor, this series is designed for emerging and reluctant readers alike.

AU \$24.99 | NZ \$29.99

9781419770722

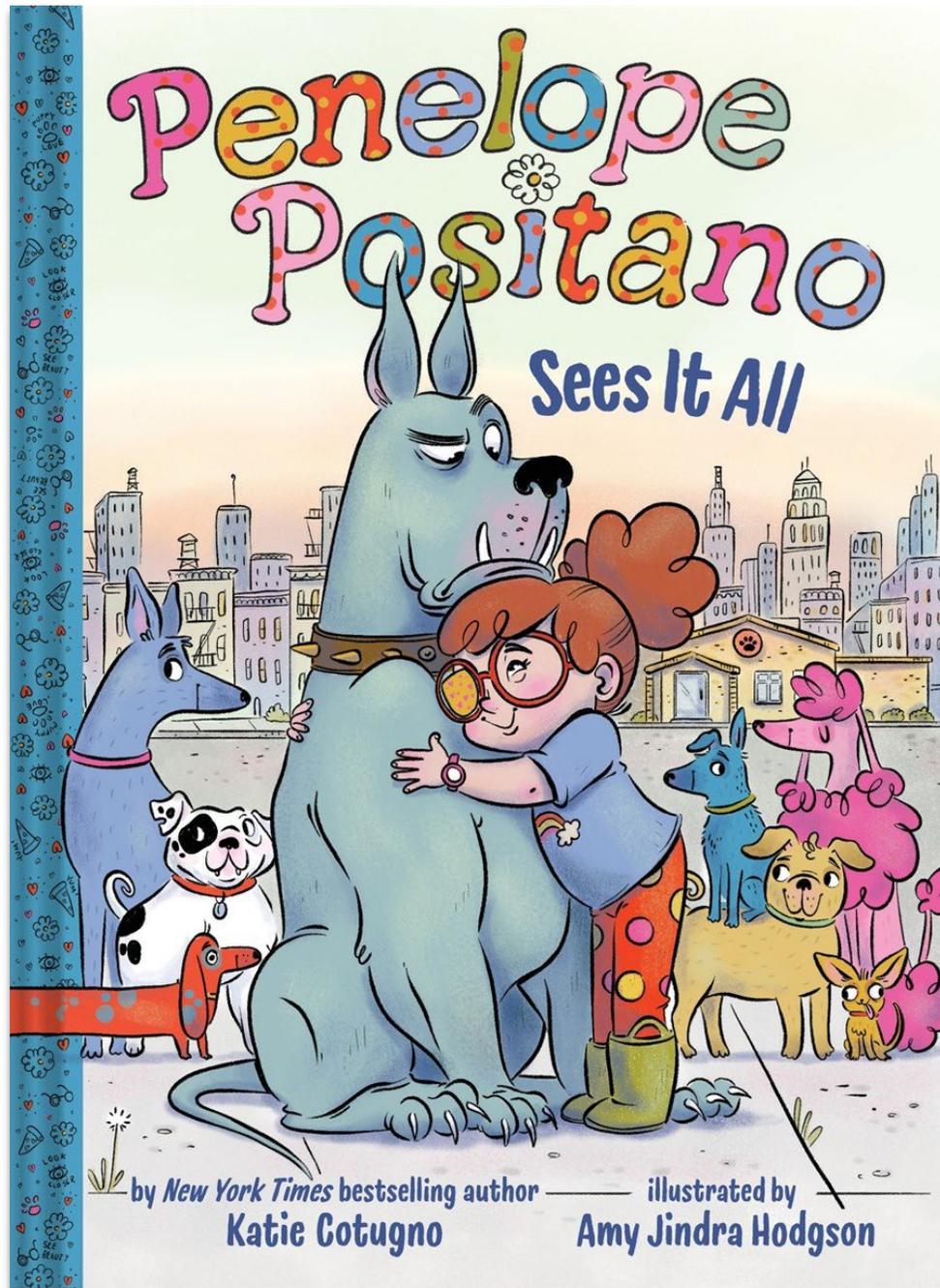
72 Pages | Ages 6 to 9

Hardcover

210 mm x 152 mm

Abrams Fanfare





Penelope Positano Sees It All

A CHAPTER BOOK

Katie Cotugno

From bestselling author Katie Cotugno and illustrator Amy Jindra Hodgson comes a charming new chapter-book series about a plucky seven-year-old who can see things other people miss, perfect for fans of *Ivy & Bean*

For two hours every day, seven-year-old Penelope Positano wears an eye patch. Her eye muscles don't quite match, and wearing the patch on her strong eye helps her less-strong eye catch up. And whenever she wears her eye patch, Penelope notices things that other people overlook.

The Positanos are getting a dog, and it's Penelope's job to find the perfect pup for her family. Her mom thinks they should pick the most obedient dog, and her dad wants the dog that likes his music the best, but Penelope's not sure. Her best friend Gus said she would know which dog was meant to be hers, but the more Penelope looks, the more she worries that her dog isn't out there.

It's only with the encouragement of her grandma—and the help of her trusty eye patch—that Penelope realizes the perfect dog might be closer than she thinks.

AU \$24.99 | NZ \$29.99

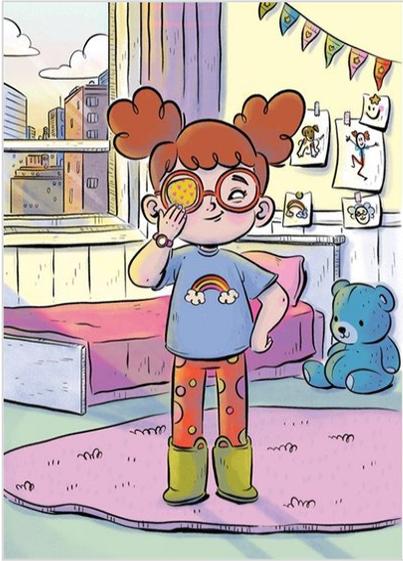
9781419777950

80 Pages | Ages 6 to 9

Hardcover

210 mm x 152 mm

Amulet Books



CHAPTER TWO

On Monday afternoon, the school bus dropped Penelope off in front of 110 Electric Avenue. She let herself into the brownstone building and climbed up the stairs—past apartment #1, where the Flying McDougal Brothers were practicing their gymnastics routine, and apartment #2, where a ghost lived. In her own apartment, #3, Penelope said hi to her grandma, changed out of her uniform, and put on her eye patch, like she did every day after school. Then she went upstairs to see Gus.



"Dude," Gus said. "Don't be rude."
"How is that rude?" Joe asked.
"It's rude to comment on someone's appearance," Gus said. Gus believed in good manners, good bubble baths, and good clothing. He wore a three-piece suit every single day.
"It's okay," Penelope said. She liked wearing her patch, and she liked talking about it. "One of my



eyes is stronger than the other," she explained to Joe. "Wearing the patch on my strong eye helps my less-strong eye catch up." Penelope wore her patch for two hours every day. While she was wearing it, she had to concentrate a little harder to see.
"Cool," Joe said, and went back to building a dinosaur jail out of kinetic sand.



CHAPTER THREE

Penelope's dad taught music lessons on Tuesdays, so Penelope went to the shelter with her mom. "Let's go meet some dogs," her mother said, picking up her briefcase. Penelope's mom brought her briefcase everywhere. Even to the bathroom.



The woman at the front desk led them into a room filled with kennels. In each kennel was a dog. "Let me know if you have any questions," the woman said. "Or if you want to take any of the dogs for a walk?"

Penelope made her way slowly from pen to pen, waiting to see her dog. She met a poodle. She met

a doodle. She met a mean-looking dog with sharp teeth and a skull shaped like an upside-down triangle—or at least, she started to meet that dog, but it barked when she took a step toward it. Penelope scurried away.

"Zeroes for you," Penelope's mom told the dog firmly, marking them off on the spreadsheet.



Penelope narrowed her gaze behind her eye patch, looking around the living room. She concentrated. She saw the paintings her father had done hanging above the fireplace. She saw her grandma snoozing in her chair. And she saw Gus's lucky key ring, which looked like a shiny disco ball, nestled against the wooden leg of the couch.



"Here it is," Penelope said, holding it up so it gleamed in the light.
"Thanks," said Gus.
"No problem," said Penelope.
"Mail's here!" announced Penelope's grandma, opening her eyes.

Pearl shook her head. "I don't want to talk about it," she said, picking up the stuffed armadillo she'd had since she was a baby. "I just want to move to New Zealand."

Penelope considered this. "Can I move with you?" she asked.

Pearl shrugged, which wasn't a no, so Penelope climbed onto the bed beside her and leaned her head against Pearl's shoulder. At first Pearl's body felt rigid, like a birdcage, but eventually she relaxed. "Thanks, Penelope."





Three Pieces of Broken Glass

A PICTURE BOOK

Emily Barth Isler

From award-winning creators Emily Barth Isler and Vesper Stamper, this luminous and moving story shows what it means to see the world in a hopeful light, even when it is broken

Three pieces of broken glass sit on Grandma Inge's windowsill.

Even though they are small, sharp, and jagged, the light shines through them, casting beautiful rainbows on the wall.

When Inge's great-granddaughter asks why Inge has kept these shards, she learns decades-old stories from her great-grandmother's life—from the joy of glass breaking at her wedding to harrowing reminders of smashed windows during Kristallnacht. And she comes to understand why we hold onto our memories both happy and sad.

Evocative and soul-stirring, and with incandescent illustrations by Vesper Stamper, *Three Pieces of Broken Glass*—based on the personal history of author Emily Barth Isler—explores how we must seek to find beauty and strength in even the darkest, most broken times.

AU \$32.99 | NZ \$36.99

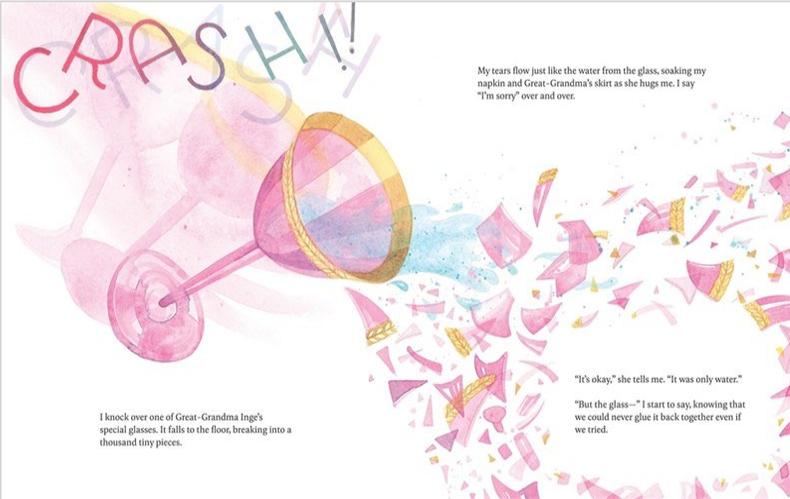
9781419778728

40 Pages | Ages 4 to 8

Hardcover

279 mm x 229 mm

Abrams Books for Young Readers



I knock over one of Great-Grandma Inge's special glasses. It falls to the floor, breaking into a thousand tiny pieces.

My tears flow just like the water from the glass, soaking my napkin and Great-Grandma's skirt as she hugs me. I say "I'm sorry" over and over.

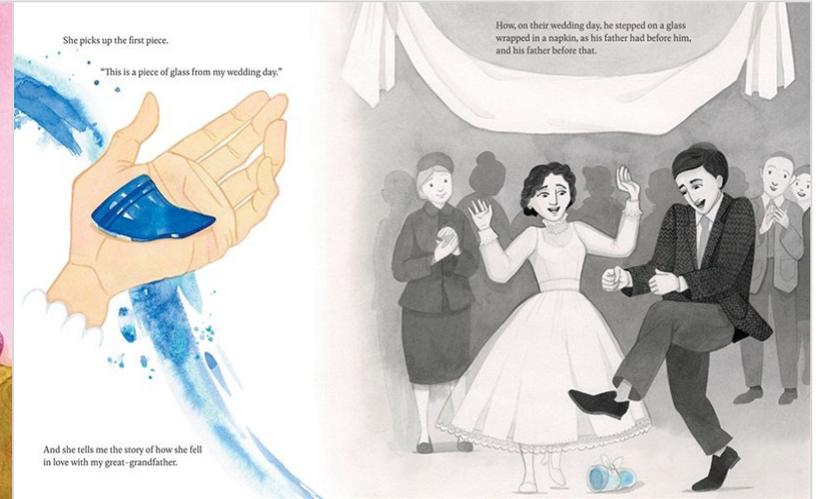
"It's okay," she tells me. "It was only water."

"But the glass—" I start to say, knowing that we could never glue it back together even if we tried.



Great-Grandma Inge leads me over to the sofa in the living room. "What if I told you," she says, "that it's not only good luck to break glass sometimes, but it's also tradition?"

She points to the window blind behind her. For the first time, I notice the three small pieces of broken glass that sit on it.



She picks up the first piece.

"This is a piece of glass from my wedding day."

And she tells me the story of how she fell in love with my great-grandfather.

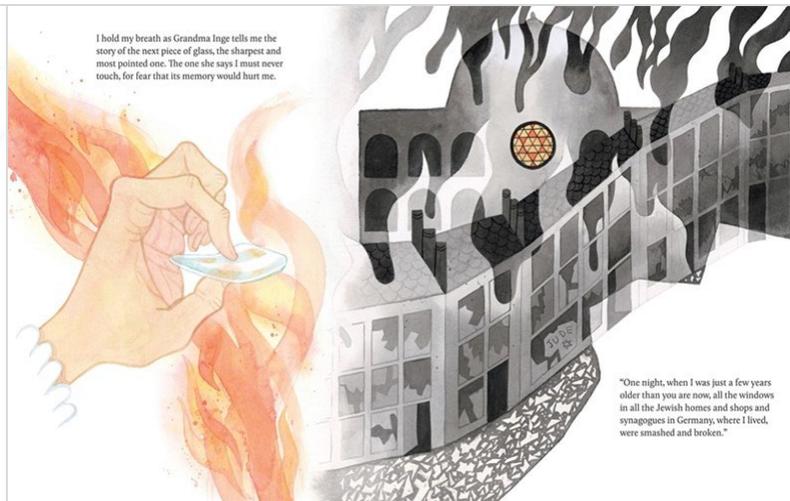
How, on their wedding day, he stepped on a glass wrapped in a napkin, as his father had before him, and his father before that.



How the glass shattered into more pieces than anyone could ever count—a number as big and as infinite as their joy.

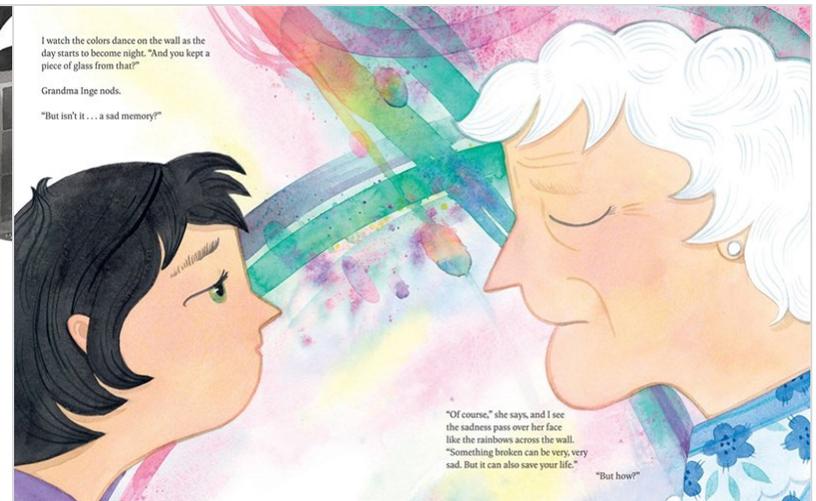
How, just as the glass could never be put back together, they could never undo their love for each other or the promises they made that day.

And how she kept one piece of that broken glass for all sixty-five years they were married, and still, even after my great-grandfather died, as a reminder of their love.



I hold my breath as Grandma Inge tells me the story of the next piece of glass, the sharpest and most pointed one. The one she says I must never touch, for fear that its memory would hurt me.

"One night, when I was just a few years older than you are now, all the windows in all the Jewish homes and shops and synagogues in Germany, where I lived, were smashed and broken."



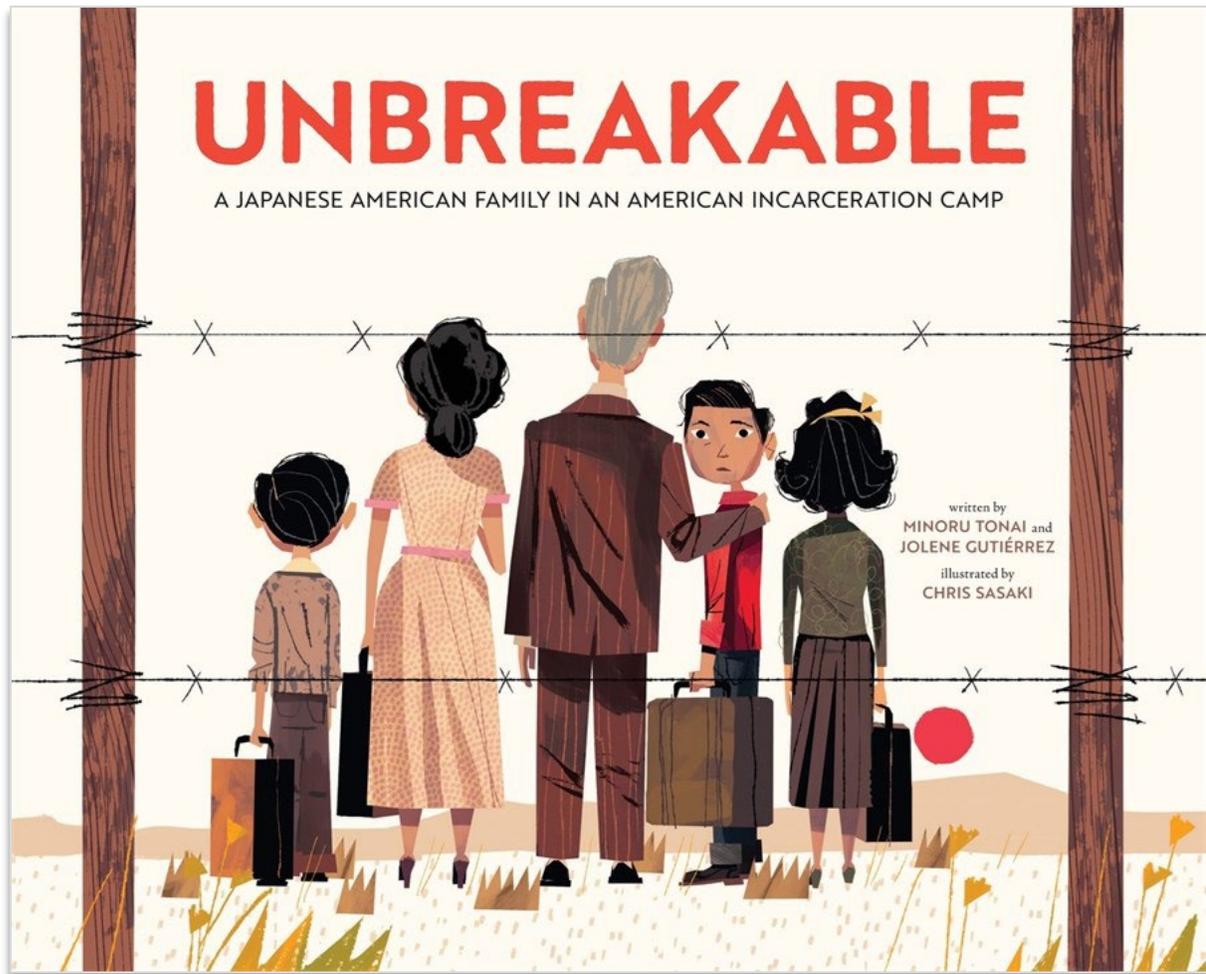
I watch the colors dance on the wall as the day starts to become night. "And you kept a piece of glass from that?"

Grandma Inge nods.

"But isn't it... a sad memory?"

"Of course," she says, and I see the sadness pass over her face like the rainbows across the wall. "Something broken can be very, very sad. But it can also save your life."

"But how?"



Unbreakable

A JAPANESE AMERICAN FAMILY IN AN AMERICAN INCARCERATION CAMP

Minoru Tonai

A powerful, emotional and ultimately uplifting picture book about the real-life experience of a Japanese American boy incarcerated with his family during World War II

Strength comes in the form of the small, smooth stone Min's father gives him before being led away by FBI agents. In his absence, Min and his family do their best to keep their produce business afloat and earn enough support to get Min's father released. But after the bombing of Pearl Harbor, they're forced into an incarceration camp in Colorado.

Cowritten by Jolene Gutiérrez, author of *Too Much!* and *Mamiachi & Me*, and Minoru (Min) Tonai, an advocate for Japanese American rights, *Unbreakable* is ultimately an uplifting picture book based on Tonai's harrowing real-life experiences. Illustrated by acclaimed illustrator Chris Sasaki, this picture book includes extensive back matter such as information on the American incarceration camps and the campaign to release Tonai's father, a timeline, a bibliography, author and illustrator notes, and questions for further discussion perfect for caregivers and educators to further engage young readers.

AU \$32.99 | NZ \$36.99

9781419772894

48 Pages | Ages 4 to 8

Hardcover

216 mm x 267 mm

Abrams Books for Young Readers



Min's father packs a suitcase and puts on his best suit.
"Are you leaving?" Min asks.
His head hurts.
His heart hurts.

Papa hands him a smooth gray stone.

"For strength, Minoru."
Min holds it, rubbing the hard surface.



Now Min's mother runs their family business.
When she comes home at night, she says, "We aren't making money. Customers won't buy our produce."
Some Japanese American store owners hang signs to show their loyalty.

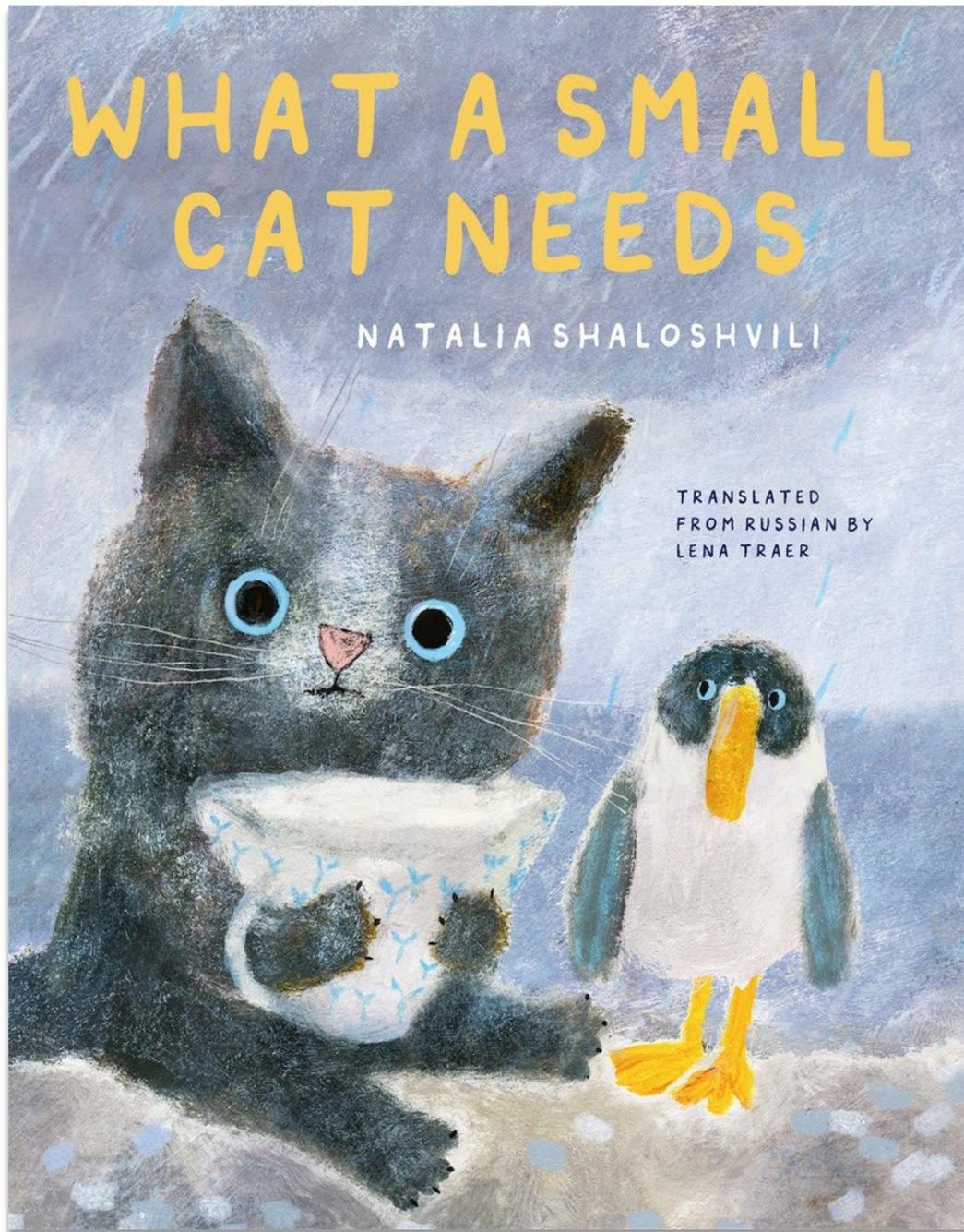


But soon, different signs appear.
People of Japanese ancestry are being forced to leave their homes and move to detention centers.

WESTERN DEFENSE COMMAND AND FOURTH ARMY
WARTIME CIVIL CONTROL ADMINISTRATION
**INSTRUCTIONS
TO ALL PERSONS OF
JAPANESE
ANCESTRY**
Living in the Following Area:

Min's mother says to pack necessities—things like clothing, bedding, and family photographs.
Min leaves his rock collection, but he tucks the stone from his father into his pocket. It's a necessity.
"What about Puppy?" Min asks.
"No pets are allowed," his mother says. Her eyes are pools of sadness.
We've done nothing wrong, and we're losing everything.
Min gives Puppy to a friend, but leaving his dog behind hurts almost as much as seeing his father walk away.





What a Small Cat Needs

Natalia Shaloshvili

Sweet, tender, and perfect for the youngest picture book readers, this book from a standout, upcoming illustrator names a child's need for trust, experience, and deep affection through the story of an adorable kitten.

What does a small cat need? Two little eyes, two little ears, big whiskers, and a tail, to start. What else does a small cat need? Maybe a walk in the flowers, a sip of milk, or a warm spot to laze around in the sun.

But above all else, what a small cat needs is... someone big or little—maybe someone just like you!—with cuddly arms and a huge heart to pet it and hear it purr. Yes, every cat needs that!

Author-illustrator Natalia Shaloshvili and translator Lena Traer, the team behind *Miss Leoparda*, return with another gorgeously illustrated picture book featuring charming animal characters about an important topic: our physical and emotional needs, in what we seek out in the world and what we can provide to each other.

AU \$24.99 | NZ \$29.99
9781592704774
40 Pages | Ages 3 to 6
Hardcover
246 mm x 195 mm
Enchanted Lion



What does a small cat need?

Two small eyes.
Two small ears.
A mouth full of small pointy teeth.
And whiskers, big and long.
A body, with spots on her back.
Four small paws.

A cat needs to run away, when she feels like it.
So she can return. With a small mouse
between her teeth and a big hunger in her belly.



When the mouse escapes,
the hungry belly is still there,
so the cat needs milk.



And she needs a flower patch.
For this and that.

Just remember: no peeking!



And a roof to hide under from the rain.



A beam of sunlight on the floor,
to warm her furry belly.

