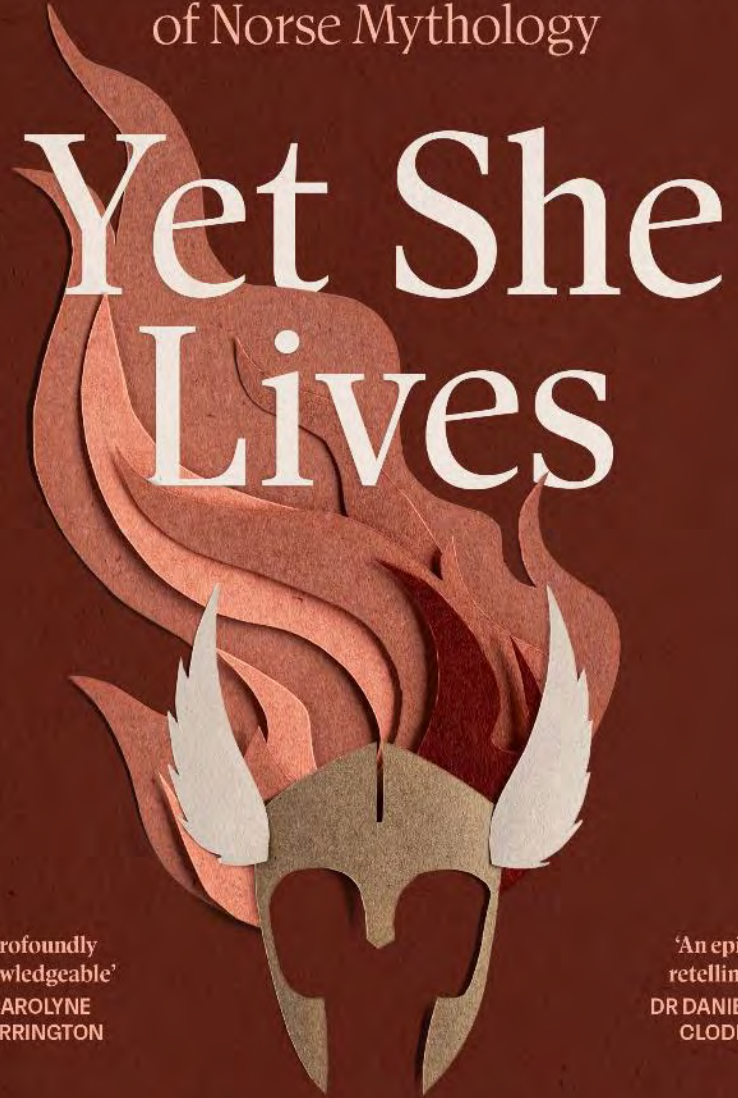


January 2026

LEAD TITLES

Fierce and Fantastical Women
of Norse Mythology

Yet She Lives



'Profoundly
knowledgeable'
CAROLYNE
LARRINGTON

'An epic
retelling'
DR DANIELLE
CLODE

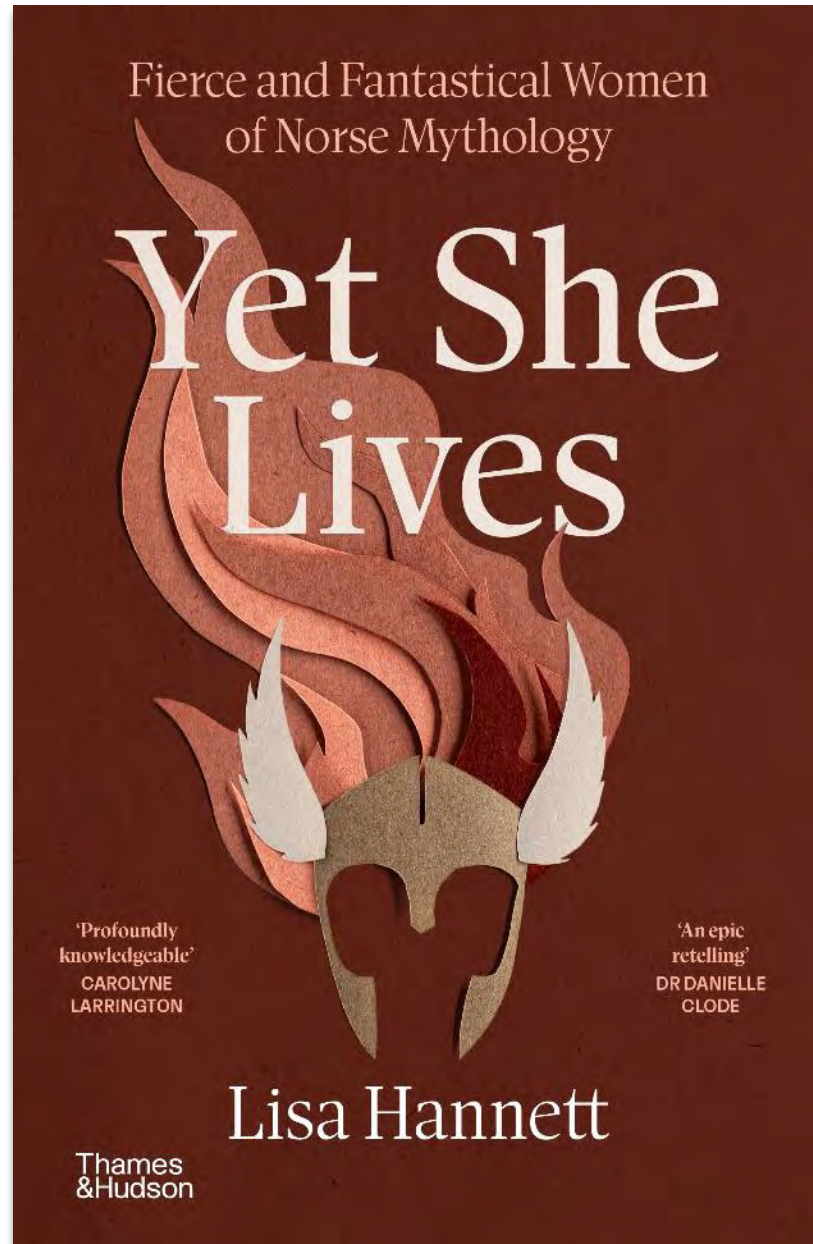
Lisa Hannett

Thames
&Hudson

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9781760761998



Yet She Lives

Fierce and Fantastical Women of Norse Mythology

In *Yet She Lives*, Lisa Hannett re-situates some of Norse mythology's most formidable female characters, casting them not as sidenotes in famous men's adventures, but as protagonists in their own life stories.

- The women of Norse mythology reflect very human concerns about the fragility of life and the inevitability of death. They embody a place where ideas about masculine and feminine, wife and warrior, domestic and the otherworldly, collide.
- From Freya, goddess of love, fertility, death and war, the giantess Skaði, and Hel, queen of the dead, Lisa Hannett invites us into the lives of legendary Viking women, going beyond the confines of our ordinary world to retell their stories with flair and vitality.
- A follow-on to *Viking Women: Life and Lore*, Hannett's analysis of the myths is both crystal-clear and grounded in research. This is a book that speaks to right now - it's not just about how people lived and what they believed back then, but what these women reveal about us now and what we see in these women.

AU \$34.99 | NZ \$39.99
9781760764159
320 Pages
Paperback
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Thames & Hudson Australia

'An idiosyncratic, highly personal and vivacious engagement with the women of Norse mythology – Lisa Hannett retells their stories while crucially acknowledging the living world of the deep past, filled with living minds and imaginations.'

—Neil Price

'A lyrical, vivid and wonderfully imaginative exploration of the powerful women in Old Norse myth and tradition. Lisa Hannett explores their tales with humour, empathy, and a profoundly knowledgeable understanding of the mythological past.'

—Carolyn Larrington

'An epic retelling of legendary Norse women by a virtuoso scholar and storyteller.'

—Dr Danielle Clode

Fierce and Fantastical Women
of Norse Mythology

Yet She Lives

Lisa Hannett



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Cast of Characters

Many people nowadays have at least a passing familiarity with the most prominent figures and features of Norse mythology, but not all of the characters in this book are as well known as gods such as Odin, Thor or Loki. Bearing this in mind, I've compiled a list of relevant primary and secondary characters here for ease of reference.

Some Old Norse-Icelandic words and nicknames appear in italics; otherwise, for the most part I have anglicised names in this book (omitting Icelandic letters, accents and nominative 'r' endings). However, I have opted to keep the 'ð' in Angrboða and Skaði's names – which is pronounced like the 'th' in 'Beth' – because they roll off the tongue more smoothly this way. The protagonists of each chapter are emphasised in **bold** below.

- **Angrboða**: a jötunn (giantess); Loki's lover; mother of Fenrir, Jormungand and **Hel**
- **Aslaug**: a shieldmaiden; daughter of legendary Brynhild and Sigurd; wife of legendary Ragnar *loðbrók* ('Hairy-breeches'); mother of Ivar *hinna beinlausi* ('the Boneless'), Hvitserk, Ubbe and Sigurd *ormr-t-auga* ('Snake-in-the-eye')
- **Æsir** and **Ásynjur**: the male and female top-tier gods
- **Baldur**: bright and beautiful son of Odin and Frigg; favoured among the gods
- Egil Skallagrímsson: Viking Age Icelandic warrior-poet; **Gunnhild's** nemesis

Ár var alda ... (In ancient times ...)

'There are no words in the beginning. Everything is quiet, the darkness absolute. There's no sand, no sea, no cooling waves in this vast, empty space; only a deeper, darker chasm yawning in the starless black. *Ginnungagap*, they'll call it one day, once language is invented and mouths shaped to speak it. The gaping void. This abyss exhales with a damp guttural *hhhaaabbbbbb*, like someone fogging a window with their breath, ready to draw a picture with their fingertips.

'There is no time here.

No straightforward plot sequence to creation.

There is nothing but Ginnungagap.

Except ... (bear with me on this) ... Niflheim also exists. See that hazy place over in the northern-ish distance, shrouded in freezing mists? Its borders are blurry, its size hard to gauge in the fog, but eleven powerful rivers spurt from a single source in its midst, and their cold waters are already thrumming, fast roiling this way ...

Now look left, across the ravine of Ginnungagap. Compass bearings are meaningless out here in the aether, so let's just pretend that way is south. *Look*, but don't go any closer. See that warm, amber



Yggdrasil supports the nine realms of Norse mythology and its many inhabitants.
Image © Karhleen Jennings. (Reproduced with kind permission.)

CHAPTER 3

Hel: Monstrous Child

Hel is miserable. Her hall, as always, is at capacity, but that doesn't stem the flow of the dead streaming in through the arched entranceway. Swollen-bellied mothers with too much blood streaking their shifts. Frost-rimed families tinged with winter freeze. Heartbroken lovers with rope-burnt necks, slashed wrists, poison-blackened lips. Sea-soaked sailors. Sun-leathered farmers wizened by too many bad harvests. Rich women swathed in silks and fine wools, clattering with brooches and bangles and beads. Thralls in rags. Witches. Weaponless, armourless men. Old folk shuffling with heads bowed and backs bent. Children with broken necks, crushed skulls, boil-blistered skin, rattling coughs, axed limbs, famine-gaunt bodies, throats bulged around life-taking obstructions. Babies.

So many quiet blue babies.

They're all welcome here. No matter how many minutes or days or decades they trod the world above, the overworn Hel-road that leads across Modgud's bridge always rises to meet them. Even now, hunched on the high-seat at the head of her fullest feasting table,

YET SHE LIVES



Silver Valkyrie pendant, c. 800–1000.

to be Valkyrie figures.⁴⁶ Wearing floor-length garments and sporting long, knotted ponytails or elaborate braided updos, some of the women in these miniatures carry round shields and weapons (a sword or spear), either on horseback or standing at attention. Others show these martial women in profile, dressed in detailed robes, dresses or cloaks. A few of these figures keep their arms hidden, while this lovely example found in Öland, Sweden (c. 800–1000) quite clearly raises a cup.

Gotlandic picture stones dating from c. 400–1100, like the ones from Hunninge (GP0209) and Tjängvide (G 110, pictured page 171),⁴⁷ also depict presumably female figures in long garments, each holding a drinking horn aloft to 'welcome' male warriors (even Odin himself, astride Sleipnir, the eight-legged horse). Some scholars have argued that the cup-bearing Valkyrie is more than just a waitress-slash-male fantasy; they believe she's also a vital part of complex communal rituals to do with a person's transition from life



Yet She Lives

Fierce and Fantastical Women of Norse Mythology

Lisa Hannett

KEY INFORMATION

- **Lisa Hannett** is an award-winning Canadian-Australian writer and academic. Her most recent books are *Viking Women: Life and Lore* and *The Fortunate Isles*.
- While completing her PhD in Old Norse Icelandic literature, Lisa began writing short speculative fiction imbued with the flavour of Norse myth and legend. She now is the author of five collections, a novel, and over eighty speculative fiction short stories.
- Lisa has won four Aurealis Awards, including Best Collection for her first book, *Bluegrass Symphony* (2011), and her first novel, *Lament for the Afterlife* (2015), won the Australian National Science Fiction Award for 'Best Novel'.
- *Yet She Lives* is not just about how people lived and what they believed back then, but what these women reveal about us now and what we see in these women.
- Born in Canada, **Lisa now lives in Adelaide.**



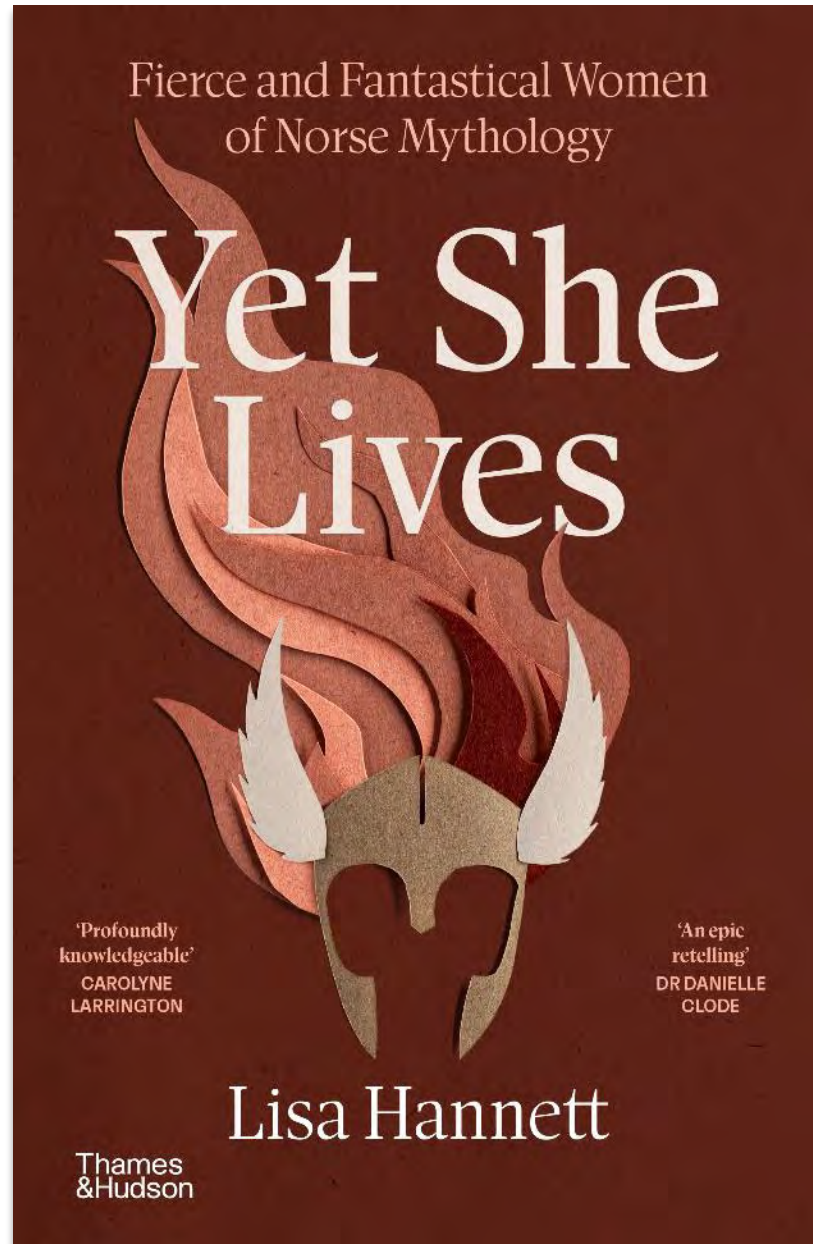
Yet She Lives

Fierce and Fantastical Women of Norse Mythology

Lisa Hannett

PROMOTIONAL CAMPAIGN

- **CAMPAIGN LEAD:** Lucy Inglis – l.inglis@thameshudson.com.au
- Pitching for **interviews, extracts and reviews** in **major arts media outlets** including *Good Weekend*, *The Weekend Australian*, *The Saturday Paper*, *The Conversation*, *The Guardian* and *The Australian Financial Review*.
- Pitching for coverage in **academic and history media outlets** as well as **women's focused outlets** such as *Marie Claire* and *Australian Women's Weekly*.
- Pitching for **radio and podcast** for **interviews** with programs such as *ABC Radio National* *The History Listen* and **university-based radio stations** such as *2SER*.
- Pitching for **local events** with Lisa.



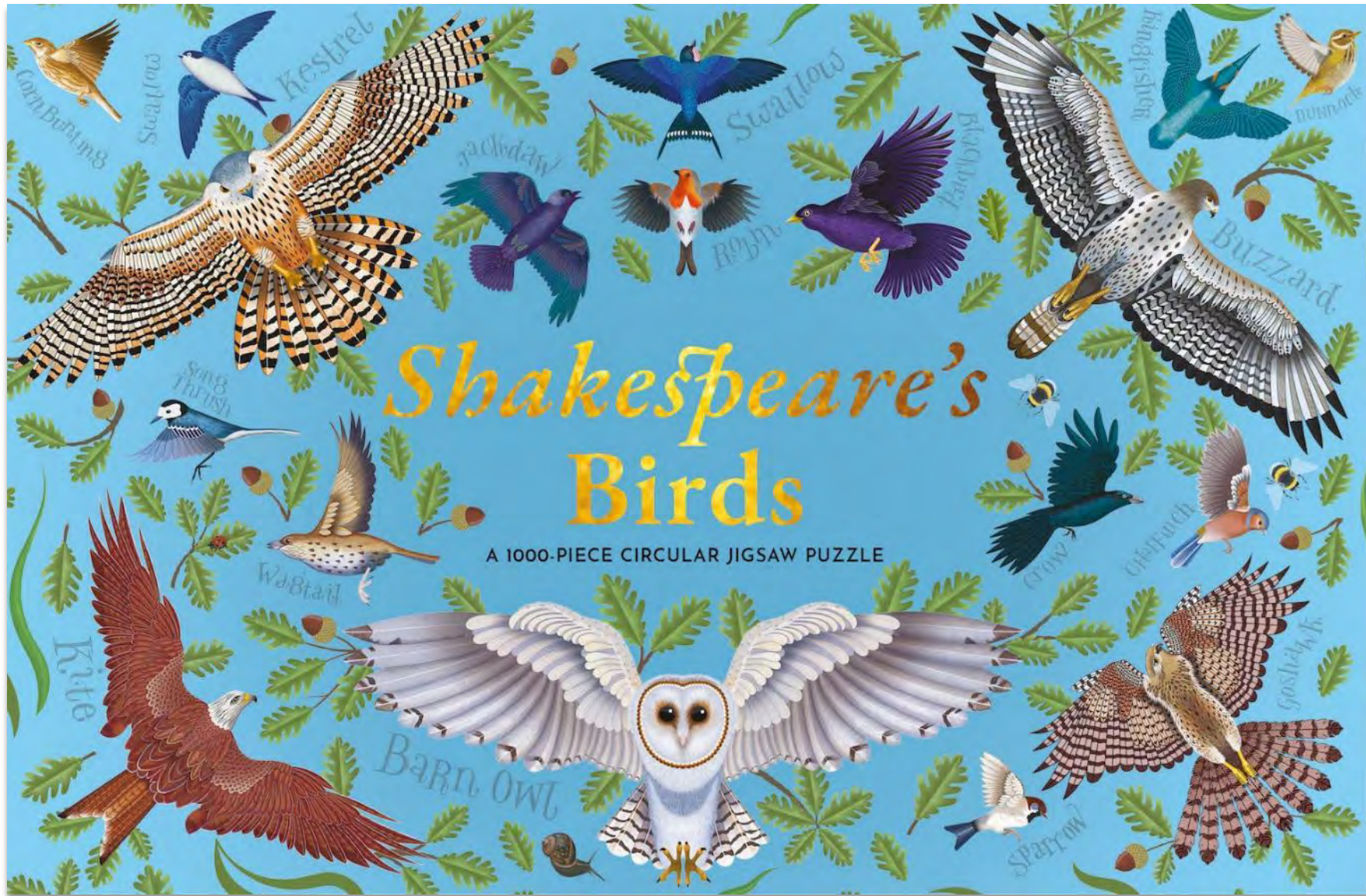
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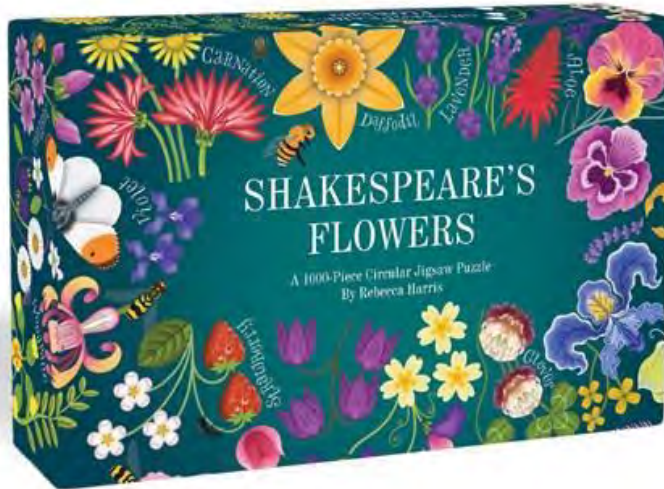
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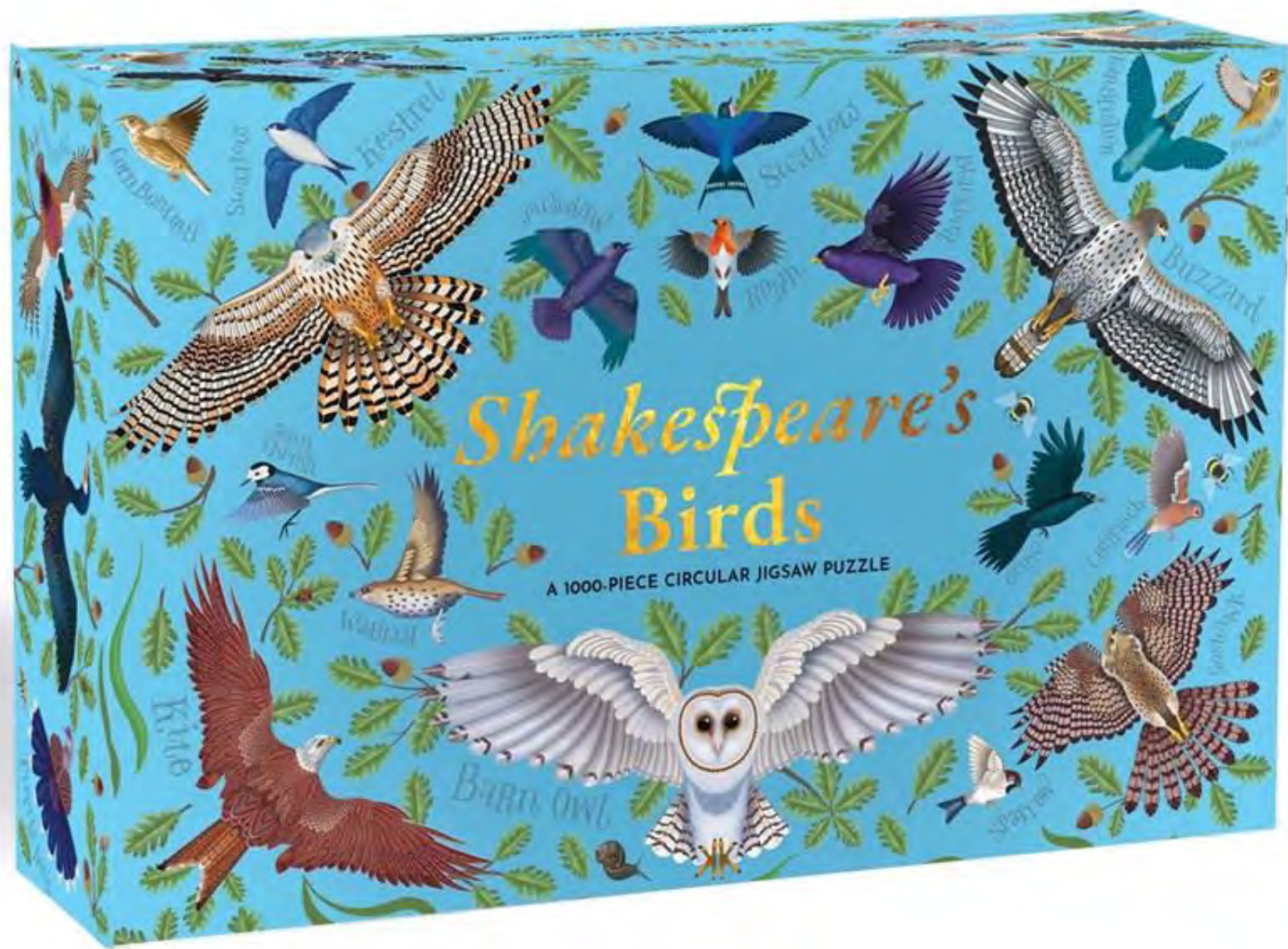
A 1000-piece Circular Jigsaw Puzzle by Rebecca Harris

[illegible]

- The perfect companion to *Shakespeare's Flowers*: developed with the literary gift market firmly in mind.
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- Produced with plastic-free packaging: fsc-certified materials.
- Includes a fold-out poster: and guide to the birds featured (with references and quotes from the plays and poems).

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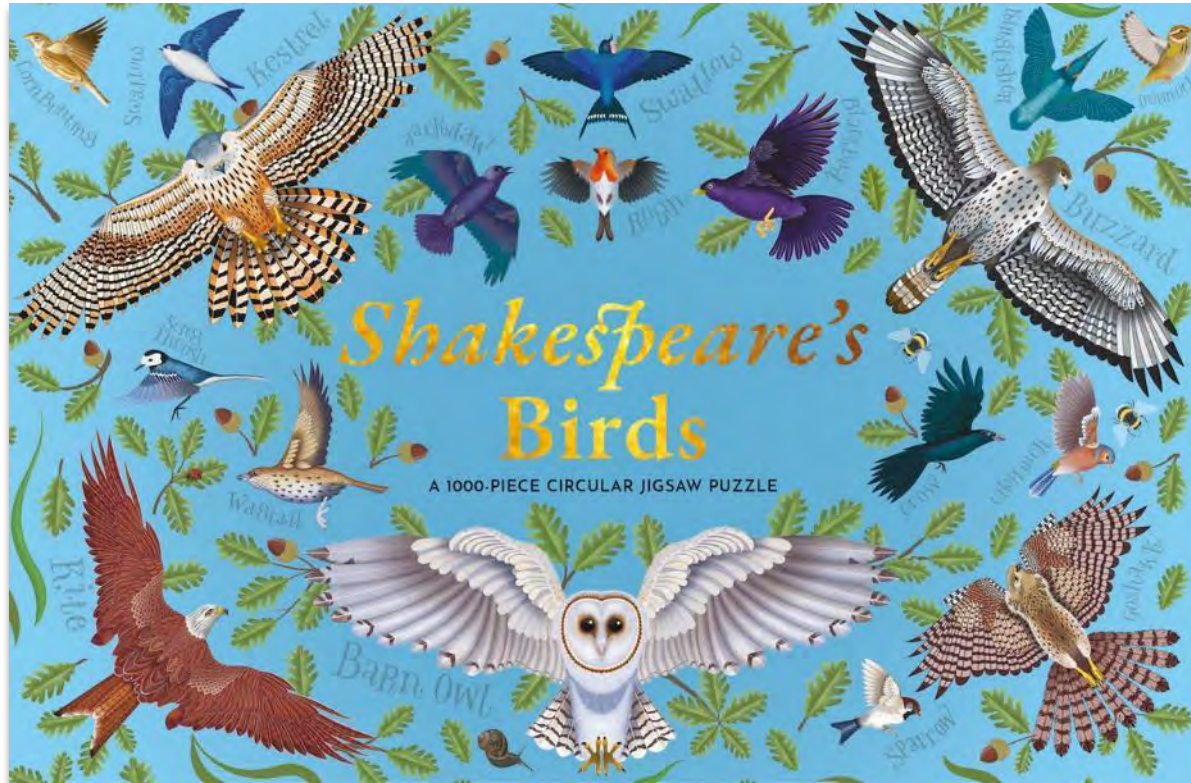
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Shakespeare's Birds

A 1000-piece Circular Jigsaw Puzzle by Rebecca Harris

A stunning circular jigsaw puzzle of a composition featuring birds from Shakespeare's plays

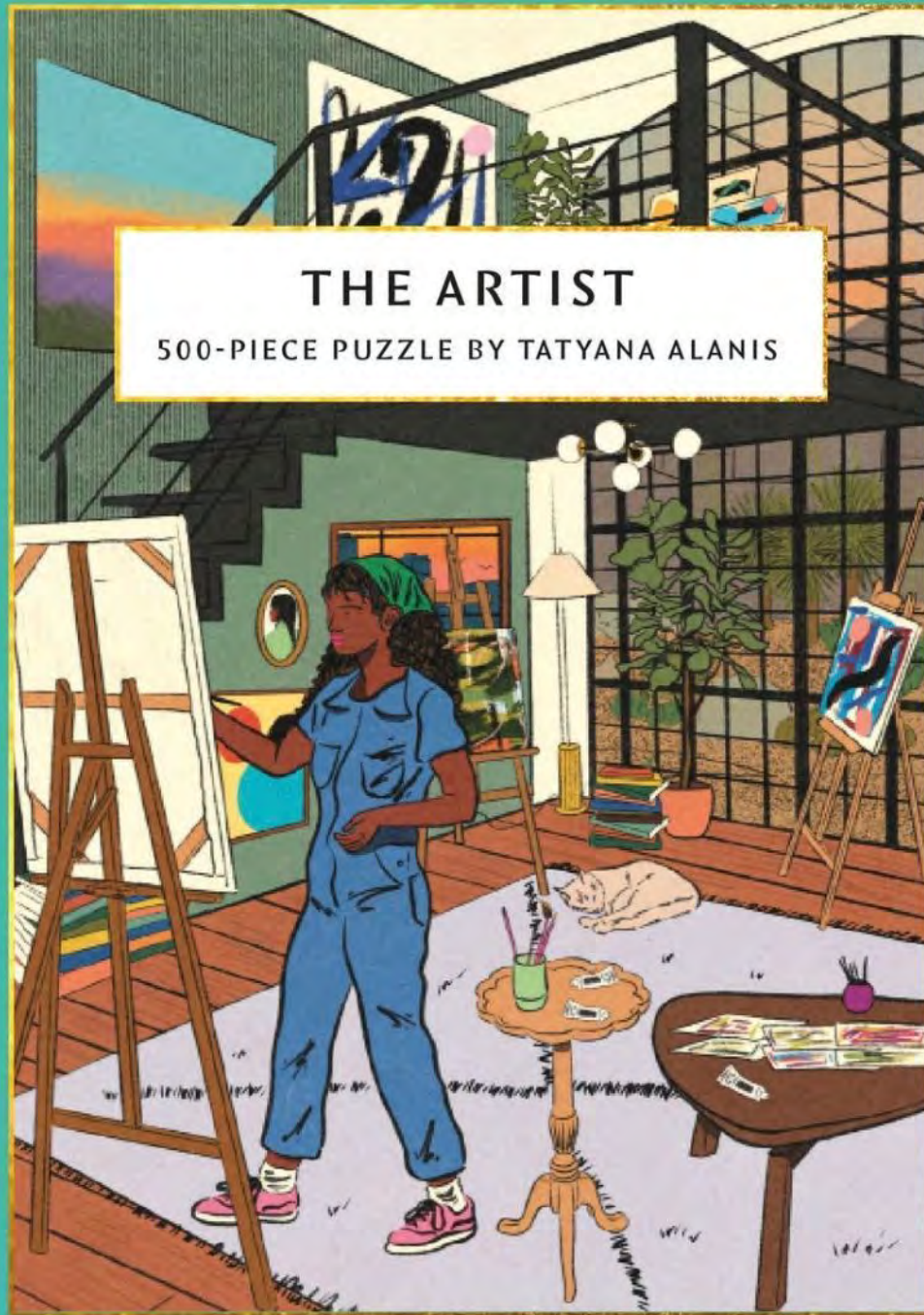


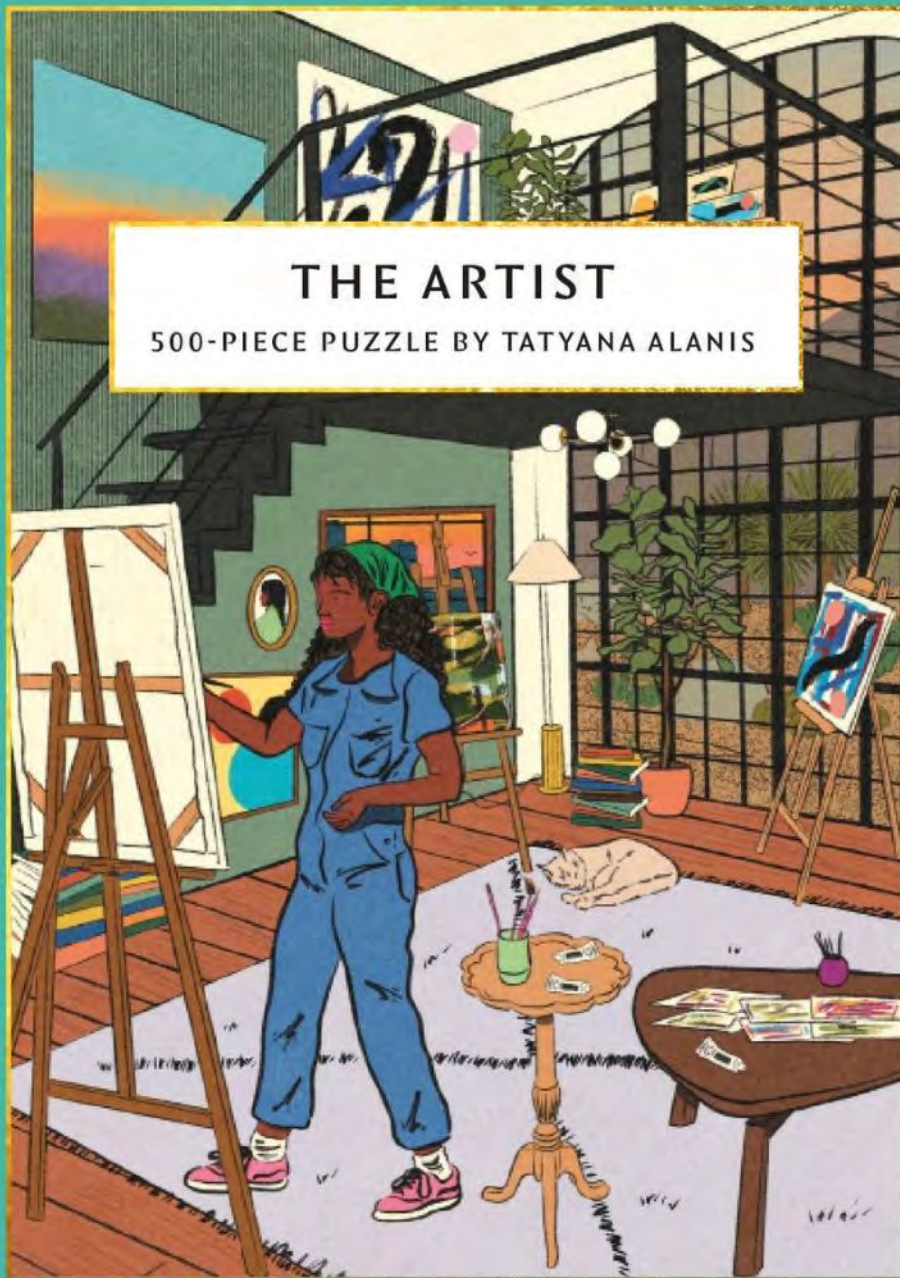
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THE ARTIST

500-PIECE PUZZLE BY TATYANA ALANIS





The Artist

A 500-Piece Jigsaw Puzzle

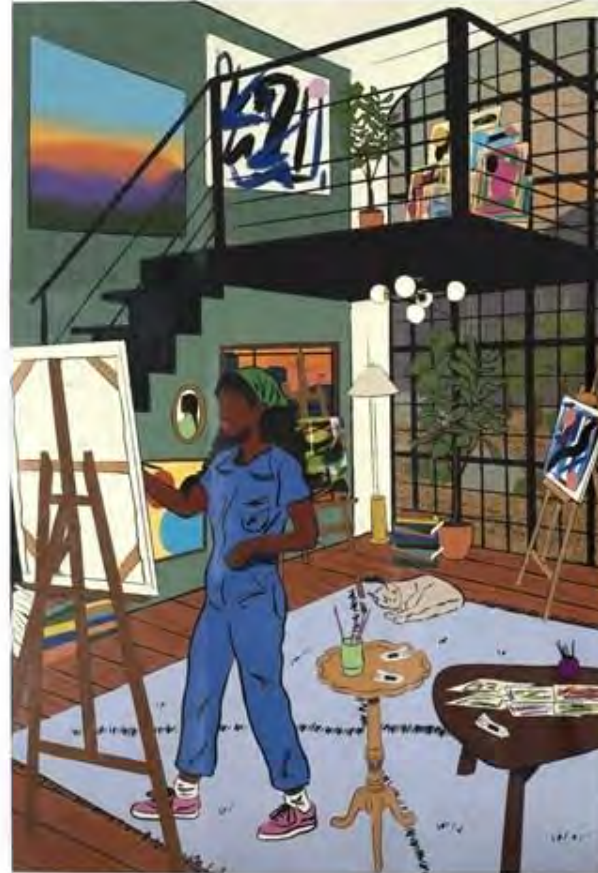
Tatyana Alanis

Recharge your batteries with this stylish contemporary puzzle from acclaimed illustrator Tatyana Alanis.

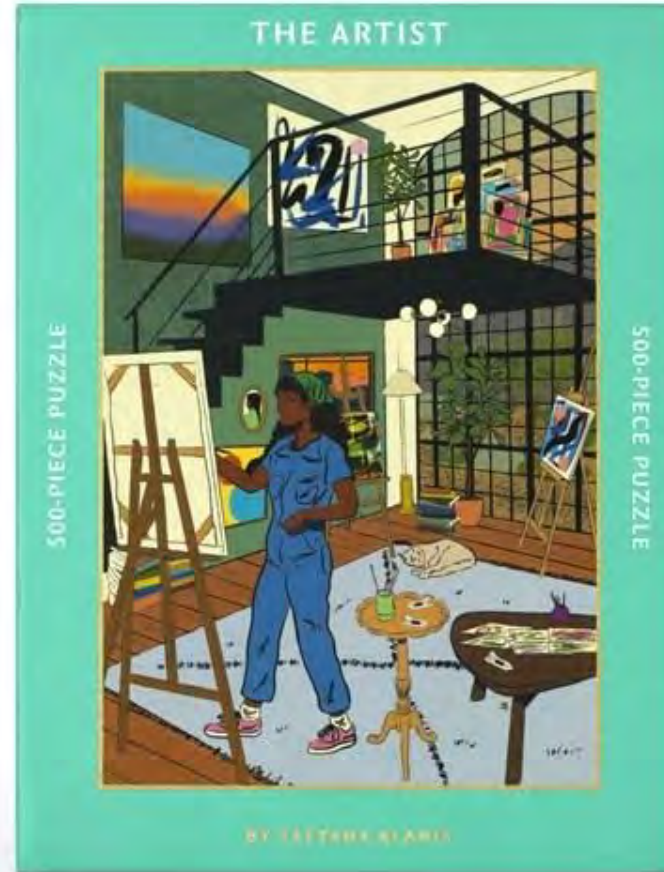
- With her beautiful colour palette and attention to detail, Tatyana Brings to life a serene moment in the artist's day, making this a truly satisfying puzzle experience that results in a distinctive finished image.
- 500-piece puzzle perfect for gen-z puzzlers with smaller living spaces
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- Plastic-free packaging: and fsc-certified materials.
- Strong socials: the illustrator, based in Fort Worth, has over 308k followers on ig (@french75studios).

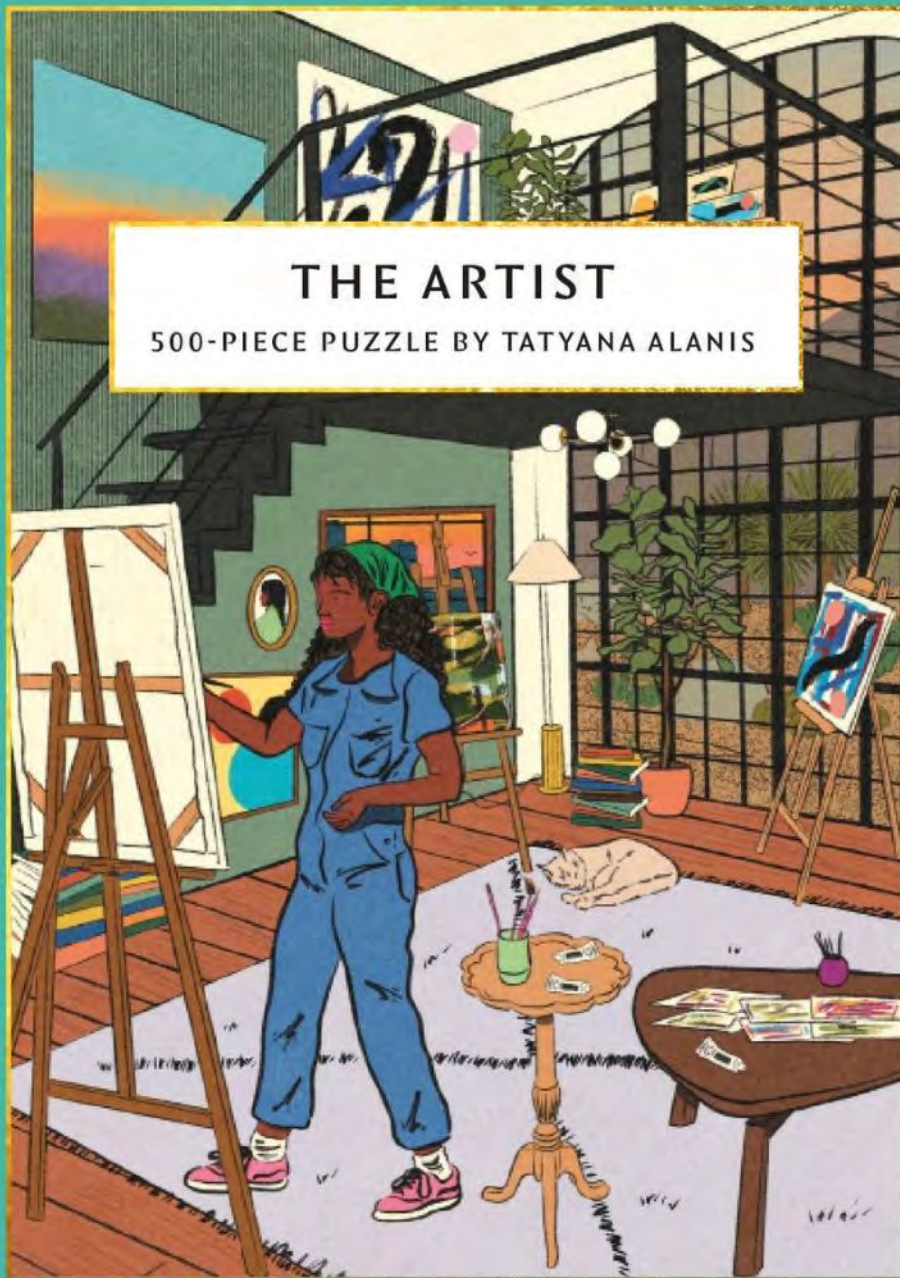
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The Artist

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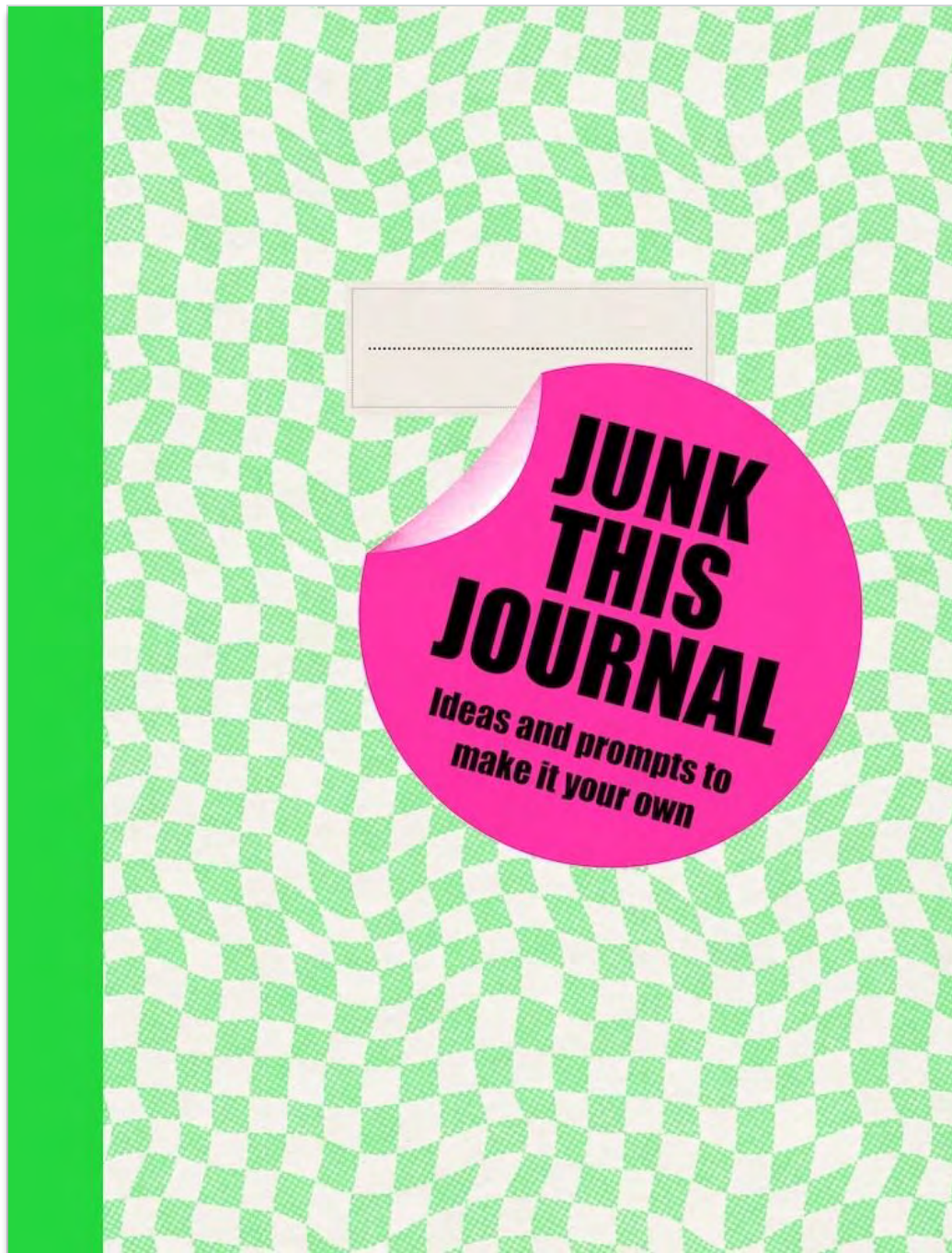
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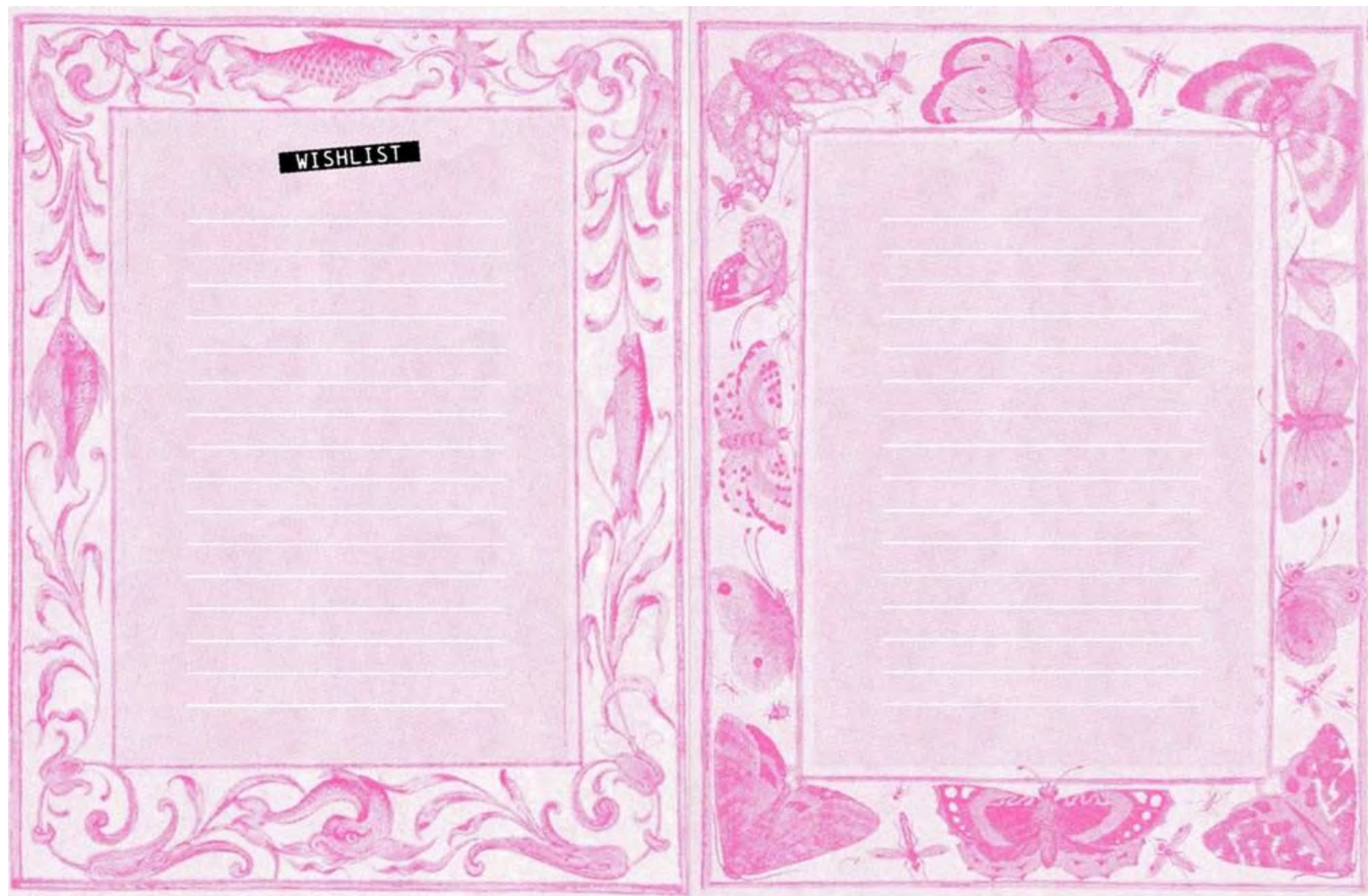
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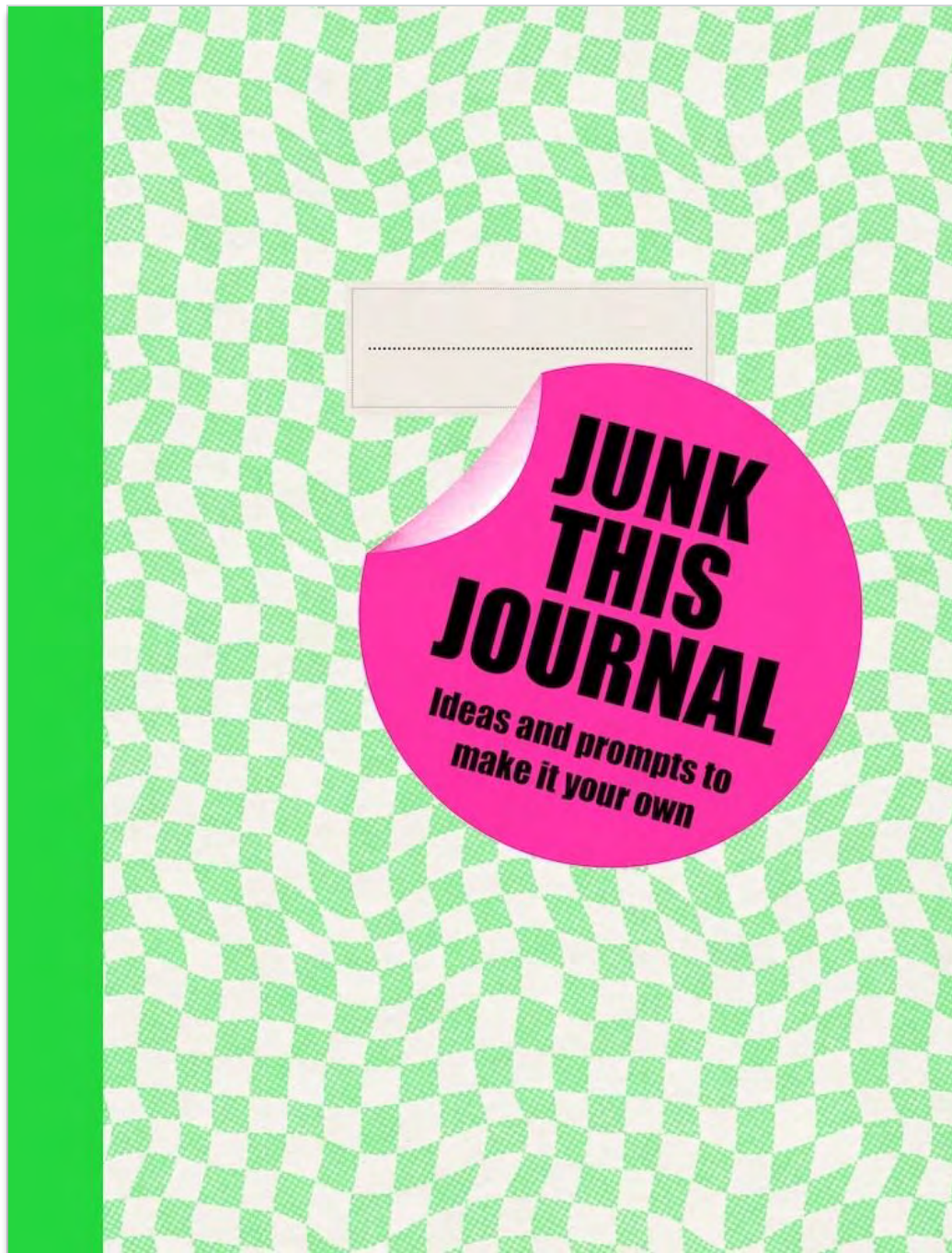
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And coming in January, *Junk This Journal* will give beginners the confidence to start their own fabulous journals in 2026!



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VERY GOOD



SALADS

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SPRING



One

SPRING

Celery, radish, mint, broad beans, spring onion

This is what we want to eat every day in spring! Fresh, crunchy and colourful, with the broad beans reminding us of their short but sweet season.

Serves 4

400 g (14 oz) broad (fava) beans

½ bunch of celery, cut into 5 mm (¼ in) thick slices on the diagonal

5–6 radishes, cut into thin wedges

2 handfuls of mint leaves

4 spring onions (scallions), thinly sliced

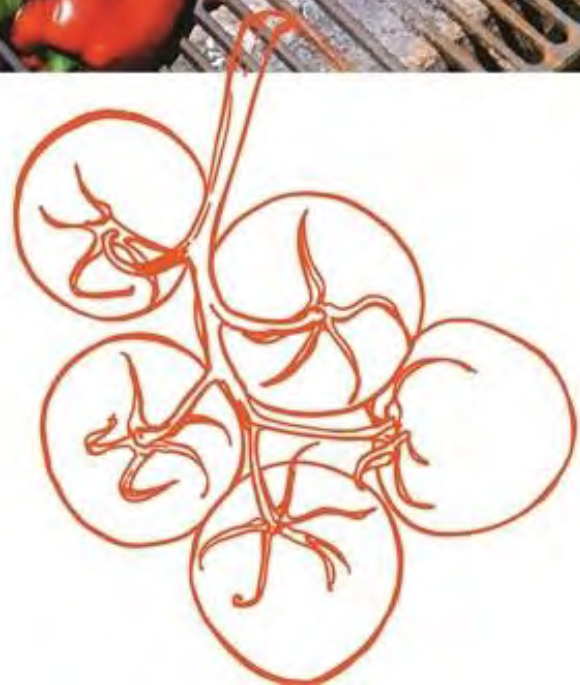
100 ml (3½ fl oz) extra virgin olive oil

juice of 1 lemon

sea salt flakes

- 01 Pod the broad beans, then peel them again. This is easier if you give them a quick soak in hot water first.
- 02 Place the double-podded beans, celery, radish, mint leaves and spring onion in a bowl. Drizzle over the olive oil and lemon juice, scatter with sea salt and toss gently to combine.
- 03 Serve immediately.





Smoked grapes, pistachios, sumac, grains

Serves 4

100 g (¾ cup) shelled pistachios
100 g (½ cup) cracked freekeh
1.5 kg (3 lb 5 oz) seedless red grapes, stems attached
handful of mint leaves, chopped
handful of parsley, chopped
½ red onion, finely diced
100 ml (3½ fl oz) extra virgin olive oil
juice of 1 lemon
sea salt flakes and freshly ground black pepper
1 teaspoon ground sumac

- 01 Preheat the oven to 160°C (320°F) fan-forced.
- 02 Spread the pistachios over a baking tray and cook for 8–10 minutes, until fragrant, taking care not to overcook. Leave the pistachios to cool, then finely chop.
- 03 Bring a saucepan of salted water to the boil over high heat, add the freekeh, then reduce the heat to medium and boil for about 15 minutes or until tender. Drain and spread the freekeh out on a tray to cool and dry.
- 04 Wash the grapes and place them over a fire to smoke. You can do this by suspending them with string about 75 cm (2 ft 6 in) above a campfire or placing them on a charcoal grill. Over the fire, they will take about an hour to smoke; on a grill it will be much quicker, about 15 minutes. Alternatively, increase the oven temperature to 180°C (350°F) fan-forced and roast the grapes on a baking tray for 20 minutes or until they are slightly shrivelled. Allow the grapes to cool, then remove the stems.
- 05 Mix the grapes, freekeh, herbs and onion in a large bowl. Dress with the olive oil and lemon juice and season to taste with salt and pepper. Transfer to a serving dish, sprinkle with the sumac and pistachios and serve.

Smoking grapes over an open fire or barbecue is a wonderful way to cook this super-sweet fruit. You can also roast them in the oven if you don't have access to a fire.





VERY GOOD



SALADS

Very Good Salads

Middle Eastern salads and plates for sharing

Louisa Allan

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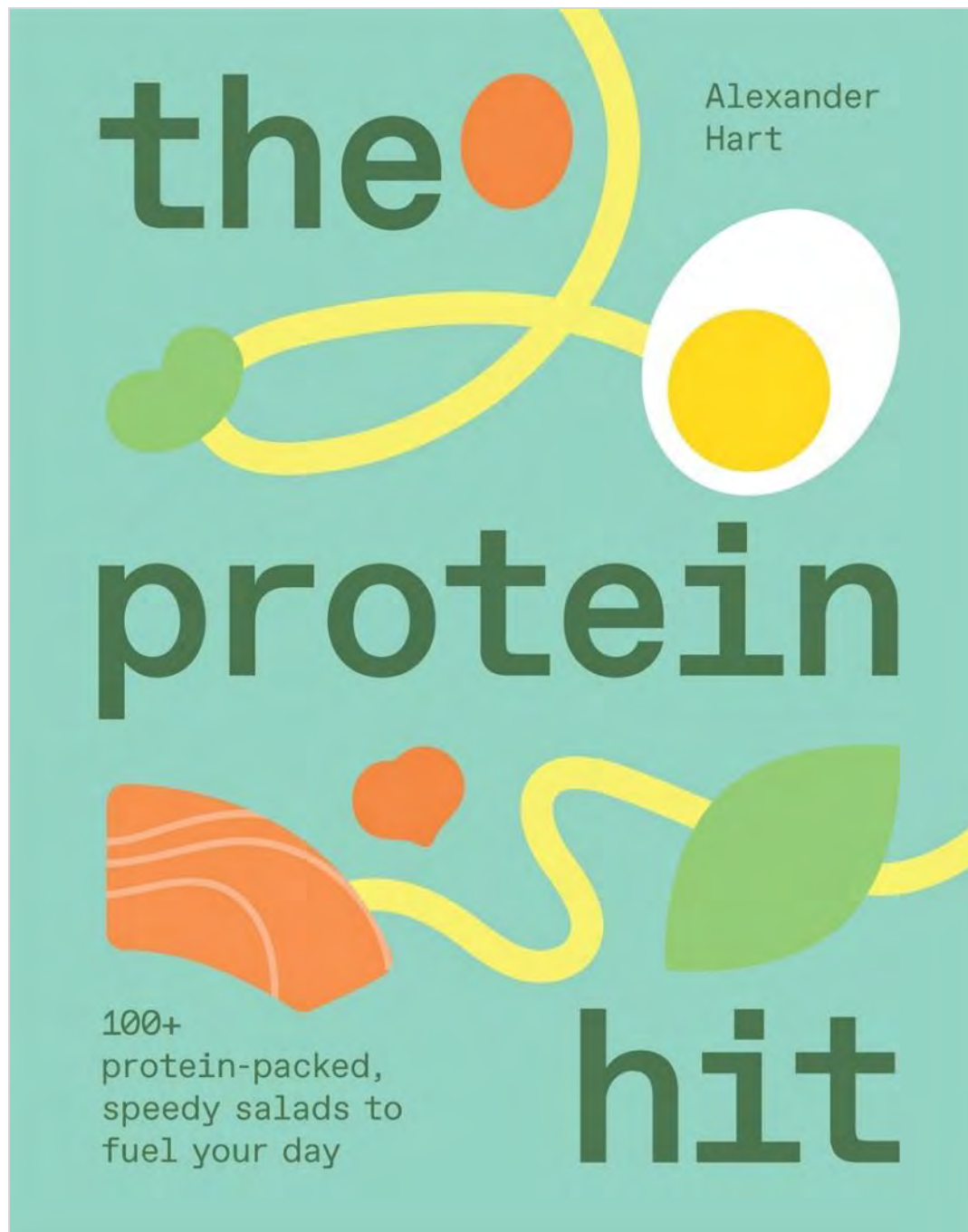
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Protein hit essentials

Keep these high-protein staples on hand and you'll never be stuck for a quick, satisfying salad. Each of these ingredients is versatile, affordable, and an easy way to boost your daily protein intake.



CHEESE (COTTAGE CHEESE, FETA, PARMESAN, MOZZARELLA)
Cheese adds flavour and substance to lighter, leaf-based bowls, or can perfectly accent heartier, grain-based dishes. From crumbly feta to creamy mozzarella, a little can go a long way to bumping up the satiating power of your meals.

Cottage cheese is a very popular choice, and for good reason! It's a great source of protein, with a half-cup serving clocking in at just over 13 grams of protein, and it's also relatively low in fat and calories. It can be eaten with sweet and savoury flavours, so it's a versatile way to pump up the protein. Blend it into dressings or dips, or dollop it on top of your dinners like it's yoghurt or sour cream – the possibilities are endless!

PROTEIN HIT! ~7-12 G PROTEIN PER 50 G SERVE

CHICKEN Lean, tasty and endlessly adaptable – chicken is perfect for slicing into strips, shredding, and tossing through noodles and grains. If you're short on time, you can purchase a whole roast chicken, then chop or shred the meat and store it in an airtight container for up to 4 days. Another healthy option (if you have the time) is to poach some chicken breasts to use throughout the week.

PROTEIN HIT! ~30 G PROTEIN PER 100 G COOKED CHICKEN

EGGS Eggs are one of the most nutritious protein sources and are loaded with almost every vitamin and mineral needed by the human body. Boil a batch on Sunday and you've got instant protein that will keep for up to 1 week. Slice into green salads, mash into dressings, or keep a couple on hand for snacks.

To boil eggs, place your eggs in a saucepan and cover with cold water. Bring to the boil over medium-high heat, then cover, remove from the heat and set aside for 8-11 minutes (depending on how hard-boiled you like them – 8 minutes will yield a jammier yolk, while 11 minutes will give you a true hard-boiled egg). Drain, cool in iced water and peel just before adding to your salad.

PROTEIN HIT! ~13 G PROTEIN PER 2 EGGS

crowd



pleasers

PROTEIN: 38 G NET CARBS: 36 G FAT: 21 G

Teriyaki chicken noodle salad

Chicken delivers a lean protein boost in this Japanese-inspired salad, which is balanced with sweet pineapple and an easy teriyaki-sesame dressing that ties everything together.

190 g (6 1/4 oz)
cooked ramen noodles,
prepared as per
packet instructions

100 g (1/2 cup) shredded
cooked chicken

50 g (1/2 cup)
chopped pineapple

1 small spring onion
(scallion), finely
sliced

1 small carrot,
julienned

40 g (1/2 cup)
shredded red cabbage

2 teaspoons toasted
sesame seeds

TERIYAKI-SESAME DRESSING

2 teaspoons
teriyaki sauce

2 teaspoons sesame oil

2 teaspoons
kecap manis
(sweet soy sauce)

2 teaspoons
rice vinegar

1 teaspoon soy sauce

1. Place all the salad ingredients in a bowl and toss lightly.
2. Combine the dressing ingredients in a small bowl.
3. Pour the dressing over the salad just before serving and toss well to coat.



PROTEIN: 25 G NET CARBS: 85 G FAT: 30 G

Chorizo, chickpea & roasted pepper noodle salad

Chorizo is a Spanish-style cured pork sausage that comes in many forms – including fresh and cured varieties. Fresh chorizo needs to be sliced and fried for a few minutes before use, while cured varieties require no cooking. Either can be used in this recipe.

180 g (6½ oz) thin
hokkien noodles,
prepared as per
packet instructions

1 roasted red bell
pepper (capsicum),
finely sliced

50 g (1¼ oz) dried
or smoked chorizo,
finely sliced

85 g (3 oz)
tinned chickpeas
(garbanzo beans),
drained and rinsed

¼ small red onion,
finely sliced

100 g (3½ oz) cherry
tomatoes, halved

30 g (1 cup) rocket
(arugula) leaves

SHERRY VINAIGRETTE

1 tablespoon extra
virgin olive oil

2 teaspoons
sherry vinegar

1 teaspoon
dijon mustard

1 teaspoon
agave syrup, honey
or maple syrup

1. Place the salad ingredients in a bowl and toss lightly.
2. Combine the vinaigrette ingredients in a small bowl, then season to taste with salt and pepper.
3. Pour the vinaigrette over the salad just before serving and toss well to coat.





PROTEIN: 35 G NET CARBS: 8 G FAT: 14 G

Chipotle prawn salad

Prawns form the centre of this salad, dressed in smoky chipotle sauce. Queso fresco is a Mexican fresh cheese sold in some delicatessens, but if you can't find it you can just use a mild feta instead.

100 g (3½ oz) cooked
peeled prawns (shrimp),
deveined

1-2 teaspoons chipotle
sauce, or to taste

3 radishes, finely
sliced

70 g (2 cups) chopped
cos (romaine) lettuce

45 g (1½ oz) queso
fresco or mild feta,
crumbled

small handful of
coriander (cilantro)
leaves

lime wedge, to serve

GUACAMOLE-LIME DRESSING

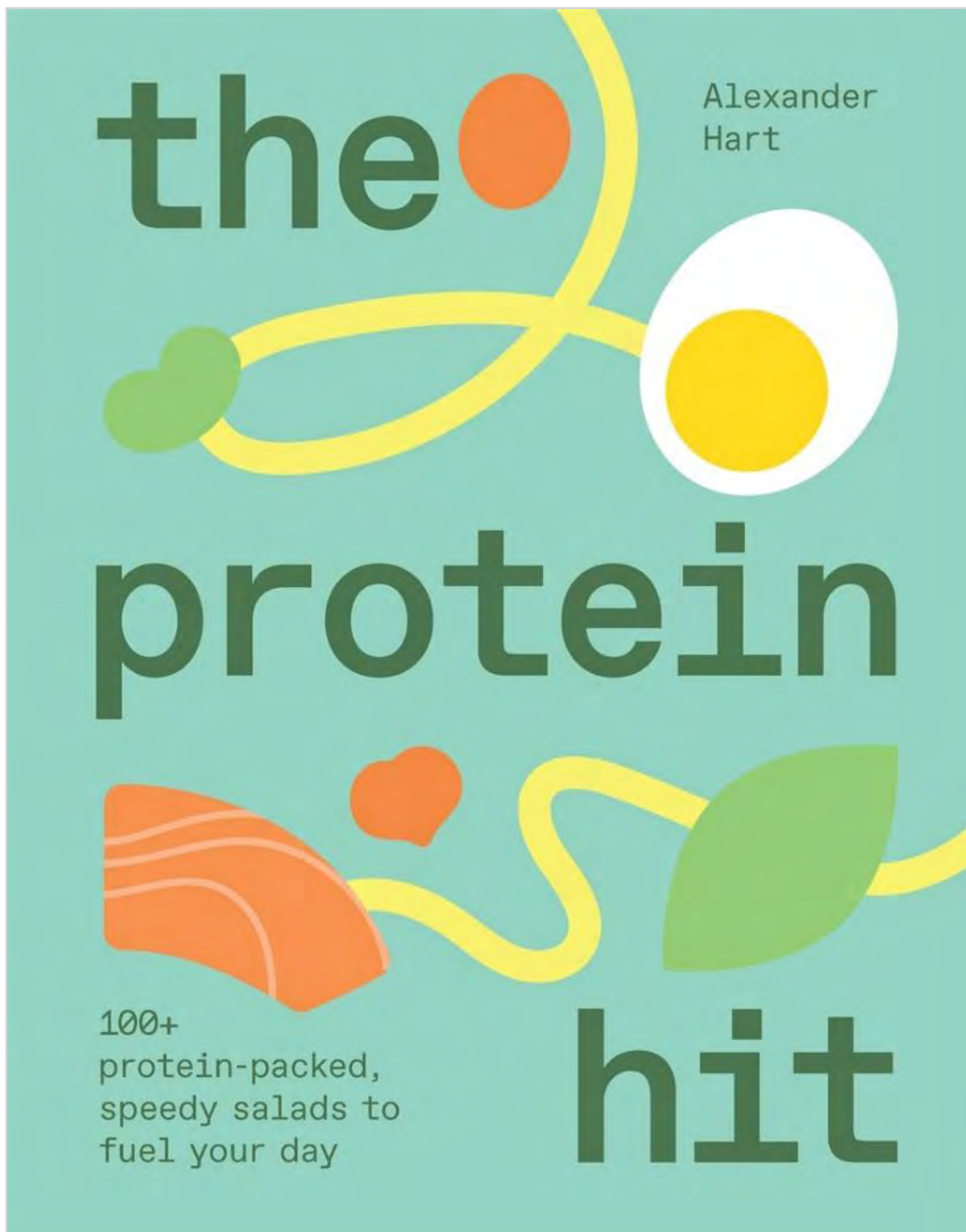
2 tablespoons store-
bought guacamole

1 tablespoon
lime juice

1 tablespoon
high-protein
Greek-style yoghurt

1. Place the prawns in a small bowl with the chipotle sauce and toss well to coat.
2. Place the radish, lettuce, queso fresco and coriander in a bowl and toss lightly, then top with the prawns.
3. In a small bowl, whisk the dressing ingredients until smooth.
4. Squeeze the lime wedge over the salad just before serving. Dollop the dressing over and toss well to combine.





The Protein Hit

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Alexander Hart

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13

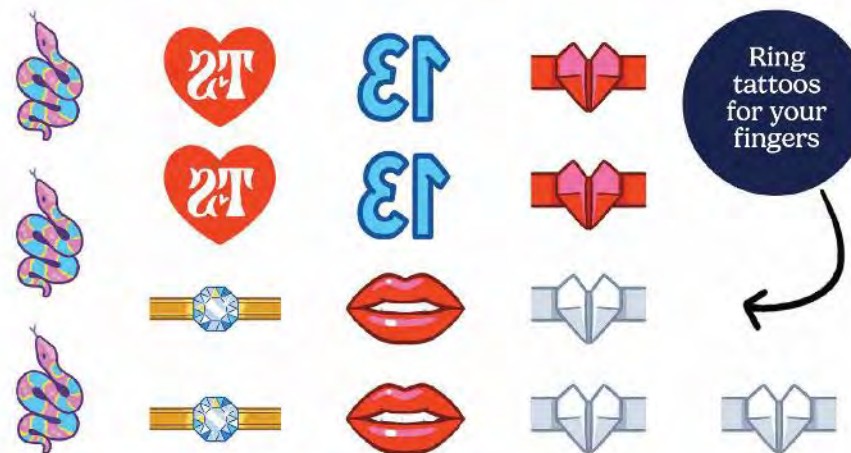
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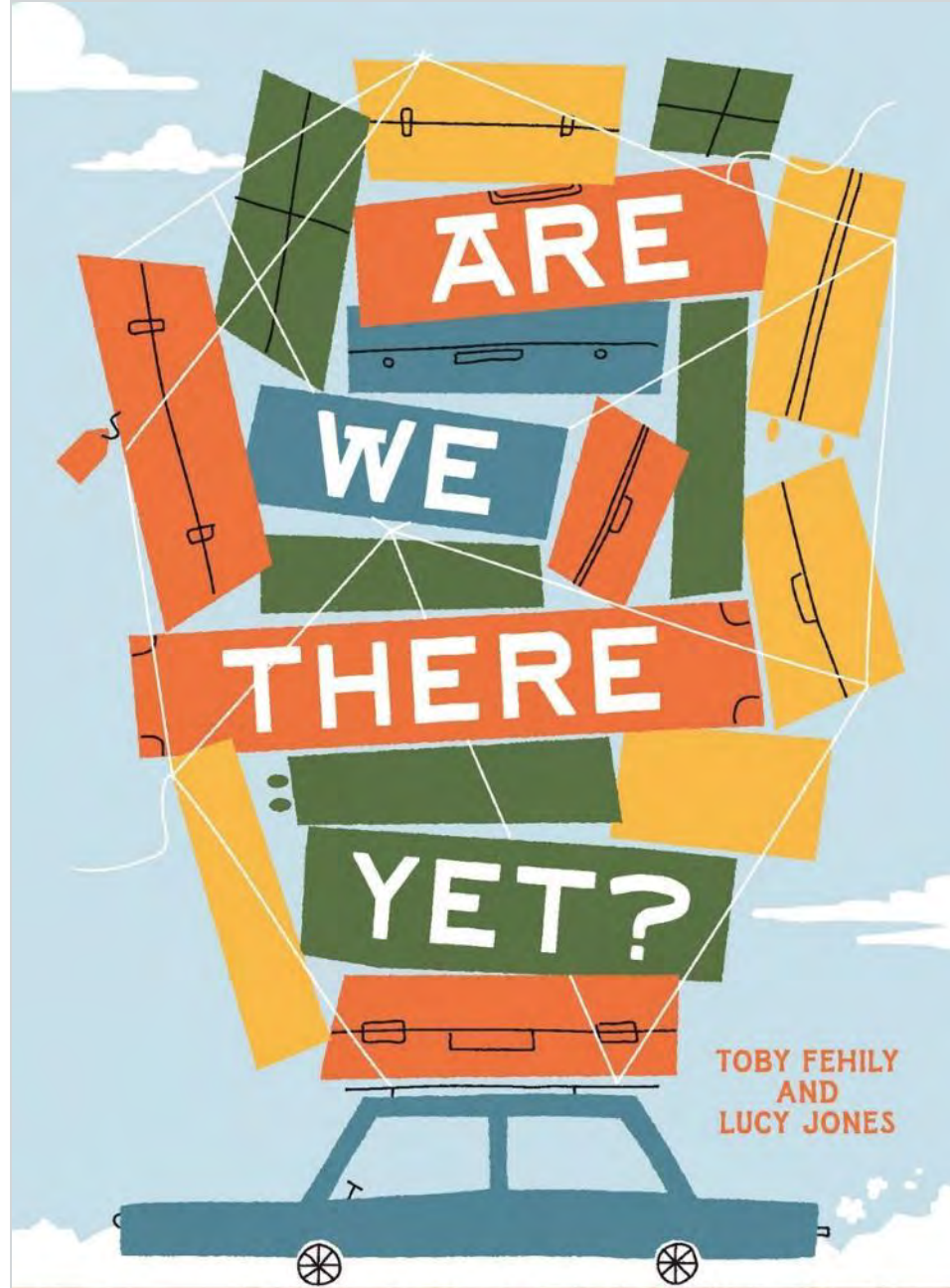
Ring tattoos for your fingers



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- **SIMPLE AND FUN:** The games are all simple to explain and fun to play.

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GOING ON VACATION

HOW MANY THINGS CAN YOU REMEMBER TO PACK?



OBJECT OF THE GAME

To out-remember your fellow players.

HOW TO PLAY

- The first player says, "I'm going on vacation and bringing ..." followed by an item.
- Each consecutive player must remember what has already been packed and add an item to the list. For example:
 - "I'm going on vacation and bringing a banana."
 - "I'm going on vacation and bringing a banana and flippers."
 - "I'm going on vacation and bringing a banana, flippers, and sunglasses."
- If a player can't remember an item or messes up the order, they are eliminated.
- The last person in the game wins.

FAIRYTALES



1. What was the third little pig's house made of?
2. How many dwarfs did Snow White befriend?
3. What animal pretends to be Little Red Riding Hood's grandmother?
4. What does Jack grow with a bunch of magical beans?
5. Who ate the porridge and slept in the bed at the three bears' house?
6. What does the ugly duckling grow up to become?
7. What magic words does Ali Baba say to open the hidden cave door?
8. What does Cinderella's carriage turn into after midnight?
9. How long does Sleeping Beauty sleep for?
10. Who helps a girl spin straw into gold in exchange for her firstborn child?



FUNNY RIDDLES

What time is it when an elephant sits on a fence?

What do Kermit the Frog and Winnie the Pooh have in common?

What is blue and smells like red paint?

Imagine you are in a room with no windows or doors. How will you get out?

When is a door no longer a door?

PETS

1. Which animal is known as "man's best friend"?
2. What do you call a doctor who treats animals?
3. What do fish use to swim?
4. What do birds build to lay their eggs in?
5. Which dog breed is known for having black spots on a white coat?
6. Which pet was worshiped as a god in Ancient Egypt?
7. Why do dogs sometimes pant with their tongues out?
8. Guinea pigs are a species of what order of animal?
9. Which cat breed is famous for having no fur?
10. What is the word for a baby rabbit?



BLUEY

1. What country is Bluey from?
2. What is Bluey's little sister's name?
3. True or false: Bluey's friend Coco is pink.
4. What kind of animal is Bingo's favorite toy, Floppy?
5. What is Bluey's dad's job?
6. What is the name of the dalmatian who is Bluey's best friend?
7. How is Bluey related to Muffin?
8. What do Bluey and Bingo sometimes call Grandpa Bob?
9. What kind of dog is Bluey?
10. What is the name of the game where Bluey and her friends try to keep a balloon in the air without letting it touch the ground?



THE MOVIE GAME

GRAB THE POPCORN, IT'S TIME FOR A TRIP TO THE CINEMA



OBJECT OF THE GAME

To take a trip through the alphabet of your favorite cinematic universe.

HOW TO PLAY

- » Decide on the movie or series of movies—for example, Star Wars or Harry Potter.
- » The first player names a related character, actor or place that starts with the letter A. The next player names one that starts with B, and so on.
- » If all players agree that there is no word for a certain letter, it can be skipped. Start again from A, if you get that far.
- » Players who can't think of a word are eliminated.
- » The last person in the game is the movie master.



Are We There Yet?

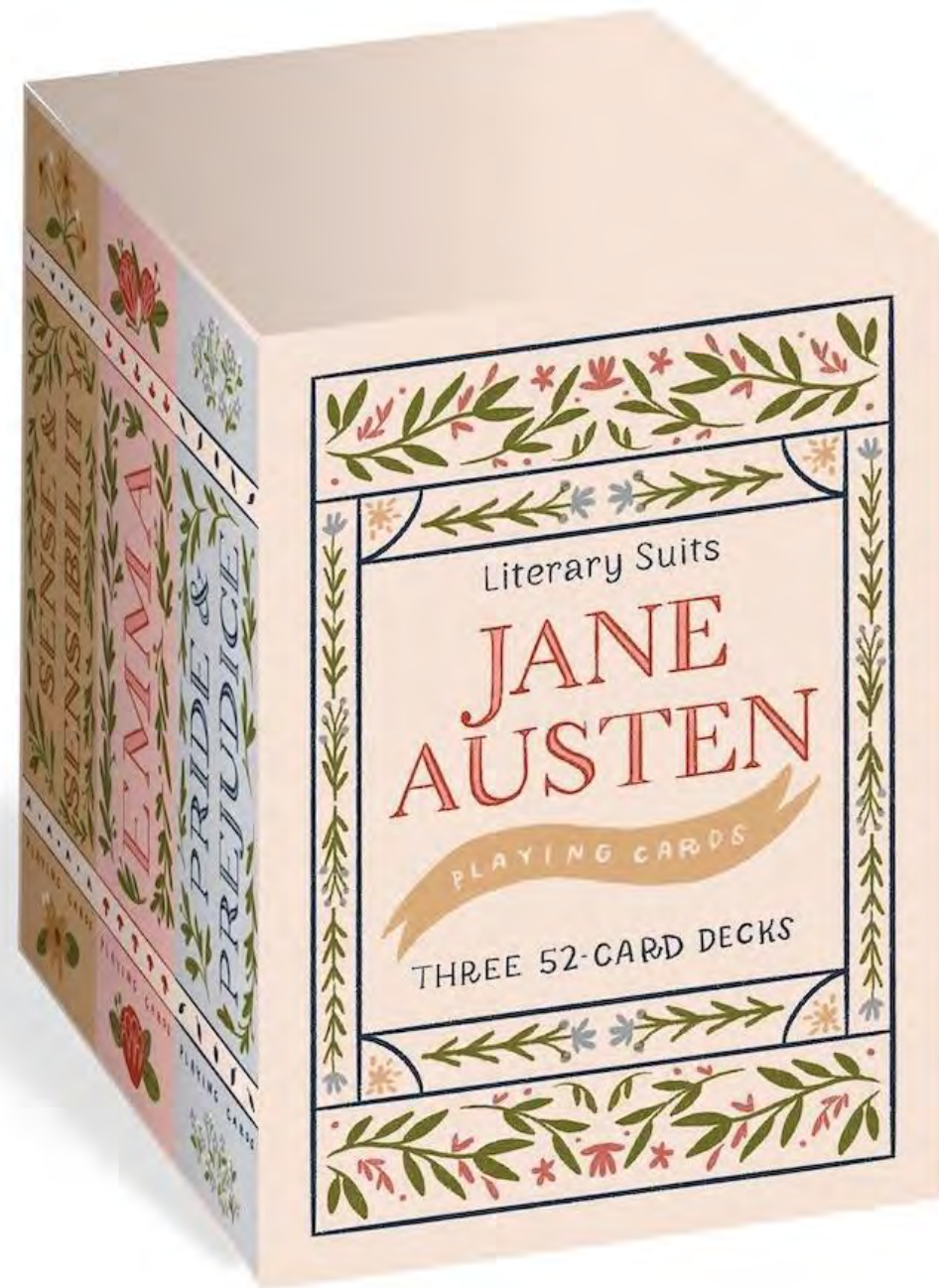
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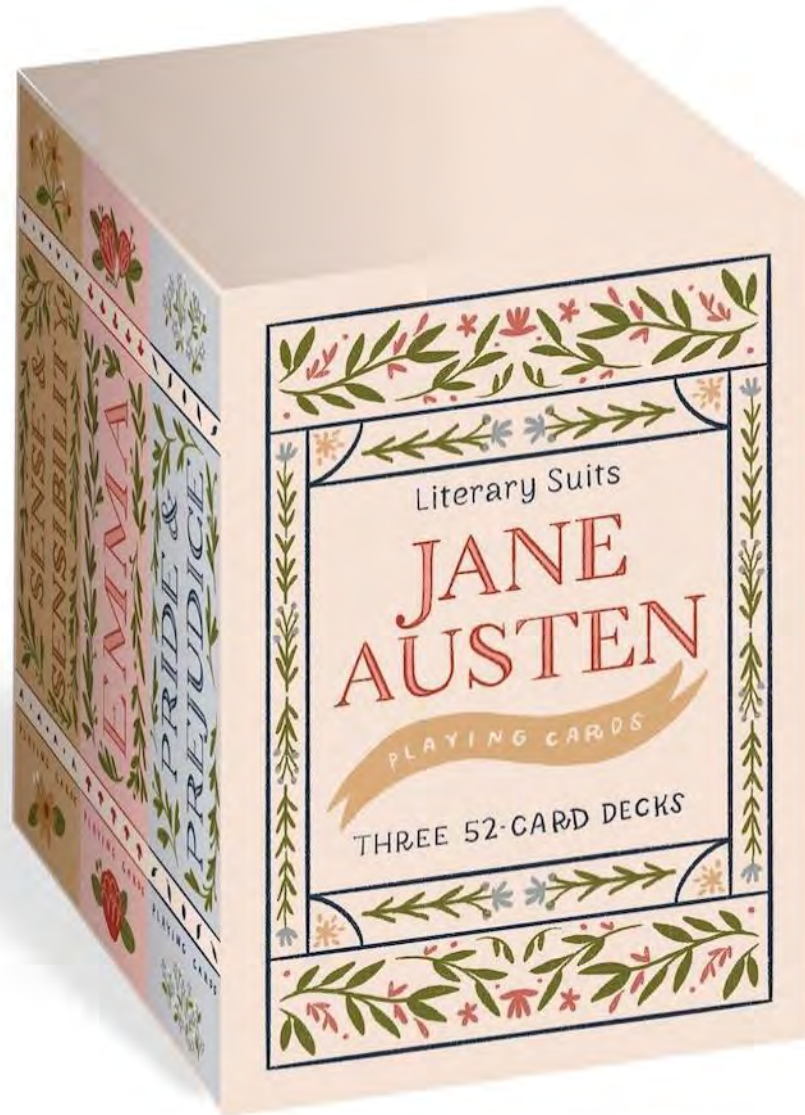
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Literary Suits: Jane Austen Collection

Playing Cards for Austenites

A three-deck playing card set based on Jane Austen's classics and designed to look like mini books, with beloved characters for the face cards.



- **IDEAL GIFT FOR LITERATURE LOVERS:** Whether for a bookworm or a card game enthusiast, this literary-themed deck set makes for a unique and thoughtful gift. It's perfect for birthdays, holidays, or any occasion where a love for classic literature and gameplay can be celebrated.
- **ELEGANT DESIGN BY JANNA SUE STEAGALL:** The intricate illustrations by renowned designer Janna Sue Steagall add a touch of whimsy and sophistication to every card. Her artistic vision transforms these decks into collectibles that are as beautiful to display as they are fun to play with.
- **PERFECT FOR COLLECTORS AND ENTHUSIASTS:** With each suit representing a different novel, story, or poem, these decks are not just playing cards—they're mini works of art. The Jane Austen deck, for example, features Elizabeth Bennet and Mr. Darcy from *Pride and Prejudice*, making it a must-have for any Austenite.
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AU \$29.99 | NZ \$34.99

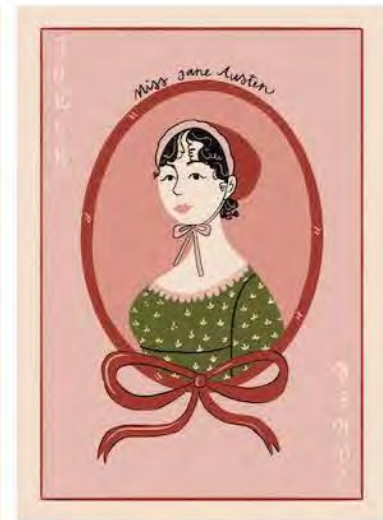
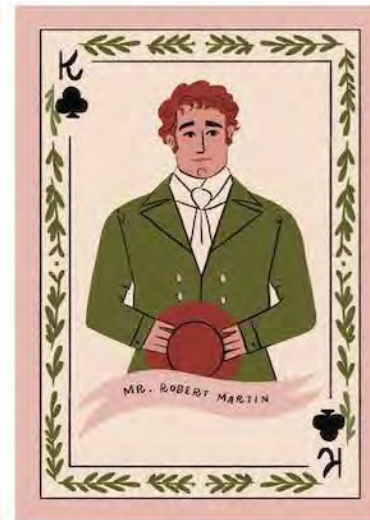
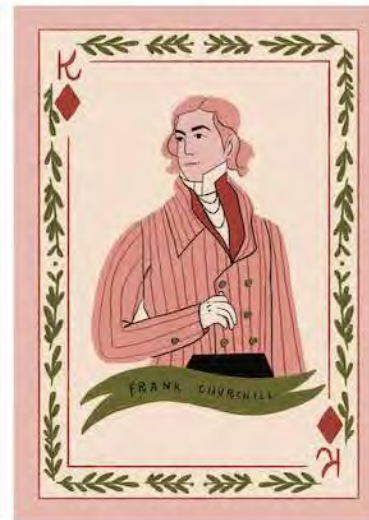
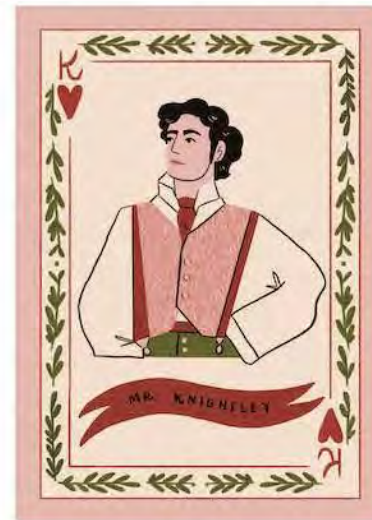
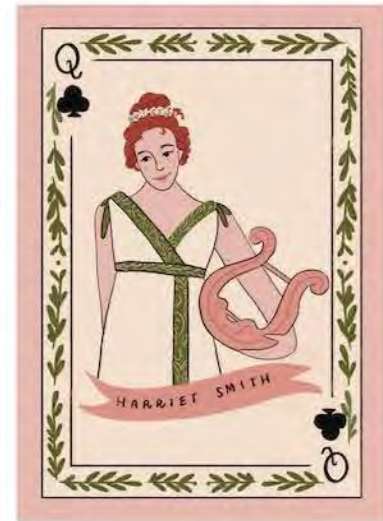
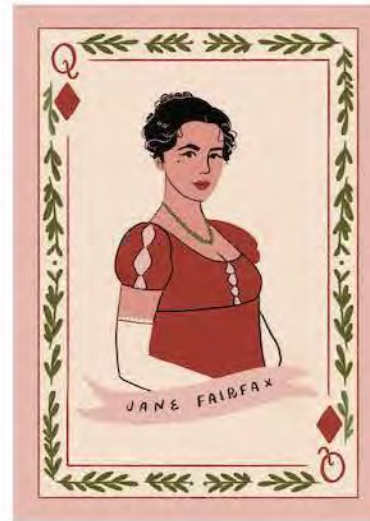
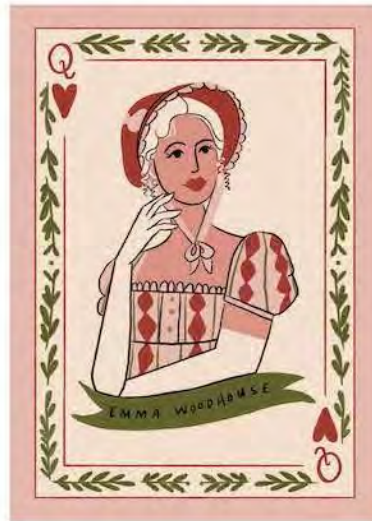
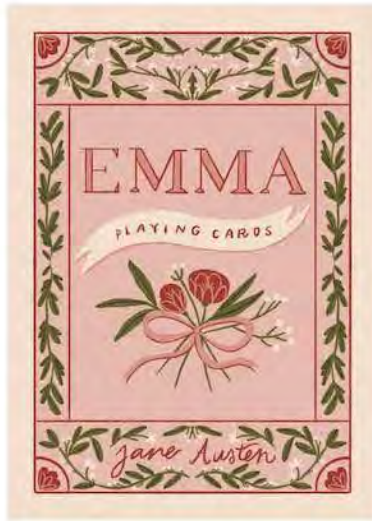
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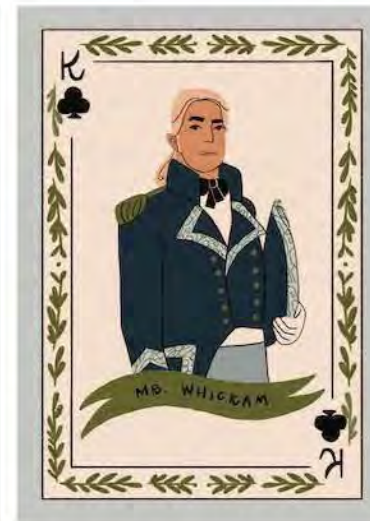
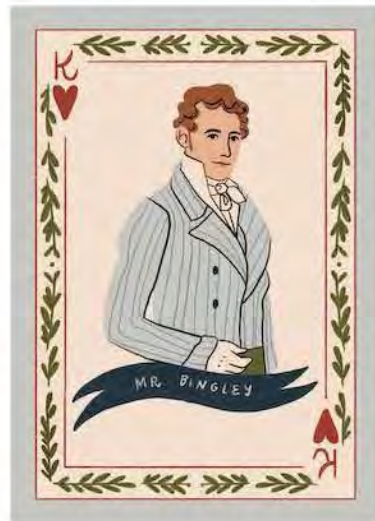
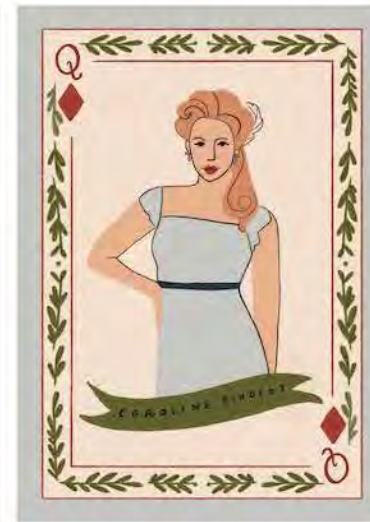
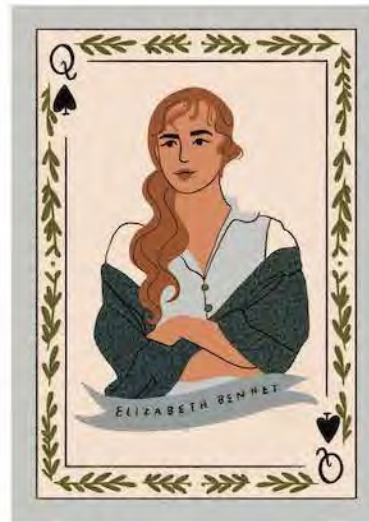
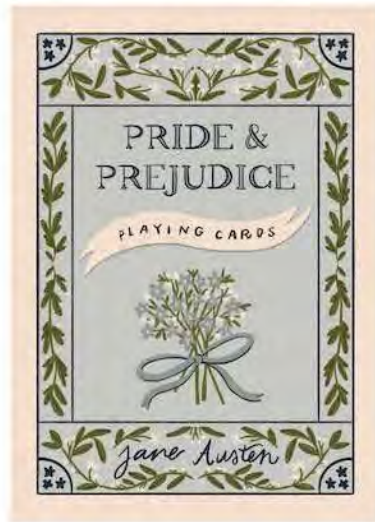
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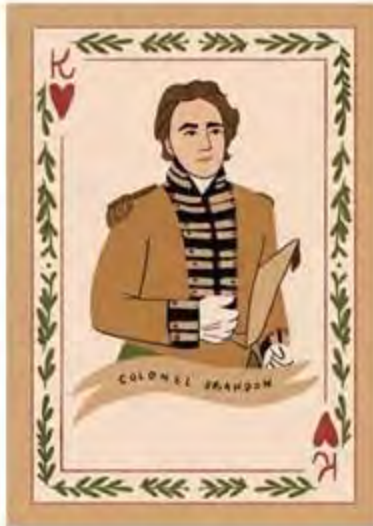
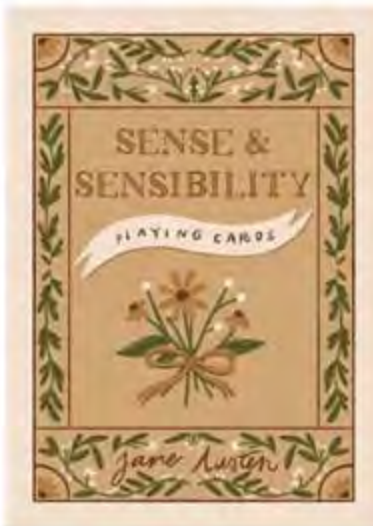
Other Merchandise

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Familius



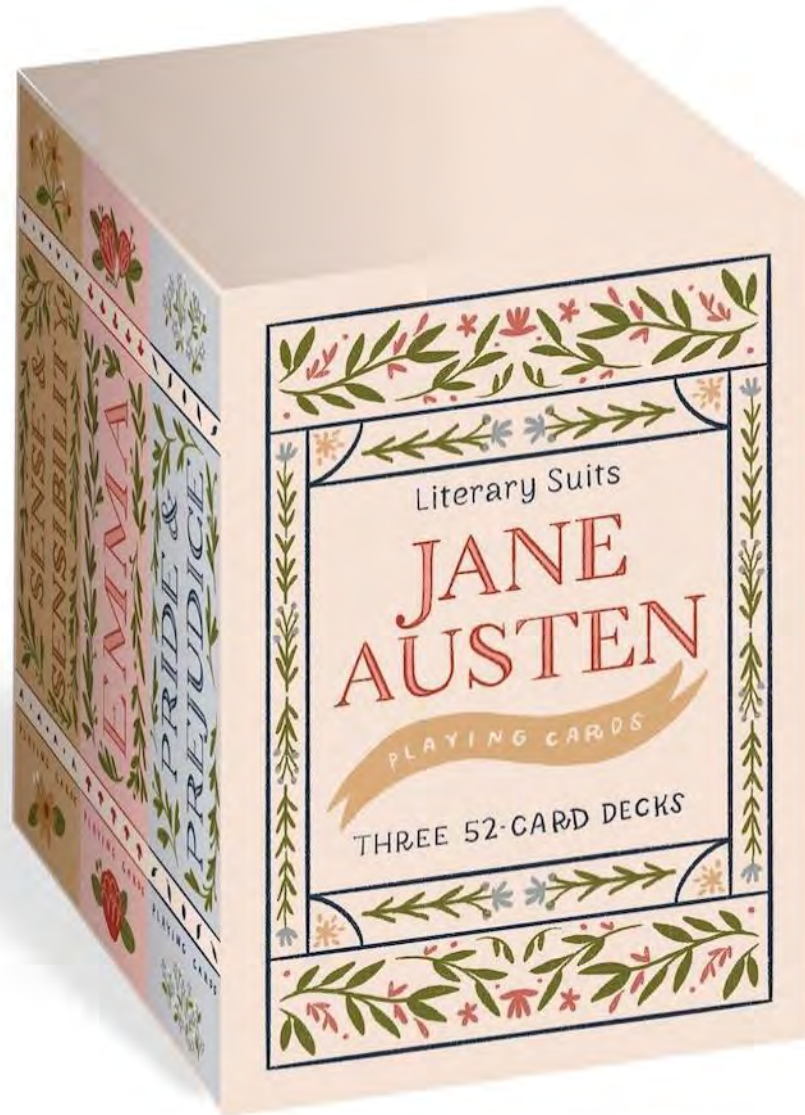




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Other Merchandise

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MIKE
HEWSON

THE KEY'S
UNDER
THE MAT



Mike Hewson

The Key's Under the Mat

Justin Paton

Taking the form of a colourful and dynamic 'handbook', this multilayered publication reveals the many people, objects and ideas that have come together to create a one-of-a-kind project: *Mike Hewson's The Key's Under the Mat*.

- The image-rich publication will be a book of intrigue for those interested in art, architecture, play and playgrounds, with essays by the Art Gallery's head curator of international art, Justin Paton, and assistant curator of international contemporary art Emily Sullivan, along with the voices of friends, collaborators and admirers of Hewson's work, including author Megan Dunn and artists Agatha Gothe-Snape and Liam Gillick, among others.
- The first major monograph on Hewson's acclaimed practice, the publication includes photography of the artist's sprawling workshop, previous commissions and new sculptures, as well as renders, sketches, notations and playful interventions to extend its reach beyond specialists and across generations.

AU \$40.00 | NZ \$44.00
9781741741810
168 Pages
Paperback
235 mm x 190 mm
Art Gallery NSW







SOMETHING CANNILY COMMUNICATIVE

Megan Dunn

I first saw Mike's work unfolding almost like live coverage from the 2023 Antaresia Art Fair the year he did the Aussie Crocs! project. I didn't know who he was, but the art dealer Marlene Roger posted a picture of herself holding a croc and I was instantly bewitched because crocodiles have been my personal talisman since childhood – I even collect little crocodile knick-knacks. The crocs were chainawed from wood and dappled with green paint but all very rough, matching that feeling of wildness or ruggedness about crocodiles. Some were stacked, like they were still logs. But they weren't logs, they were crocs! Short branches became stumpy legs, the jagged chainsaw lines turned into scales. And the smaller crocs had bits of rope attached, so that people could cart them off like designer bags once they'd found one in an appropriate size. I was just so taken by them. Mike as an artist has this charisma that flows from his energy into the work, and he's capable of surprise. He'd created something rough and ready from a production line of logs that was zenly commercial and moreish – it was an art fair, after all – but also primal: the crocodile is an apex predator, a powerful symbol. The result was magnetic, addictive – I could see that the crocs were loved. I hate the cliché about art communicating, but Mike somehow instils something cannily communicative into his materials. It's a kind of physical intelligence that instantly provokes people to engage in bodily ways while also thinking through what he's done. You see it in these epic, really quite astonishingly large playground projects like Rocks on wheels, where he's harnessed the

PALM TREE STACKS

Date	2005
Materials	<i>Livistona australis</i> 'rescue' palm trees, steel road plate or similar to facilitate palm movement and stability, truck straps, stone, masonry, lifting slings
Dimensions	variable, up to 7 m per palm and road plate
Weight	approx 1-2 tonnes each stack
Quantity	approx 6
See also	pp 22-23



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Opposite: Palm tree stacks in Olsson's studio

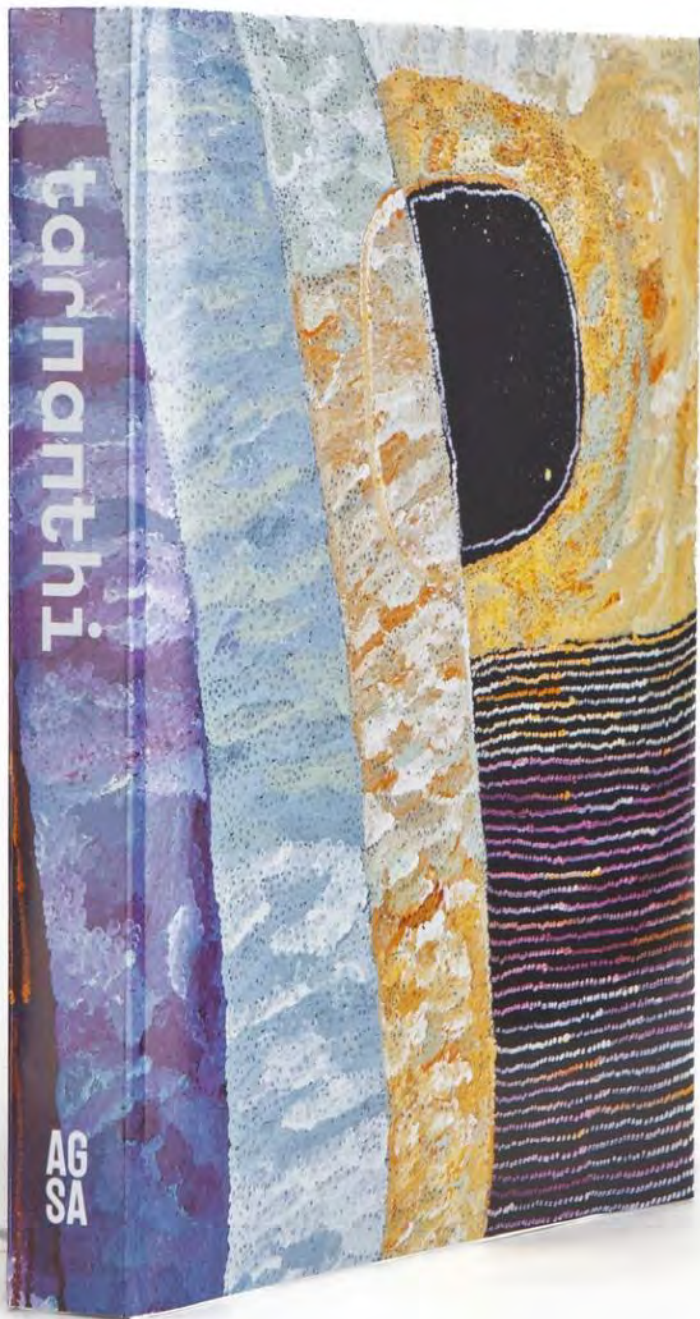


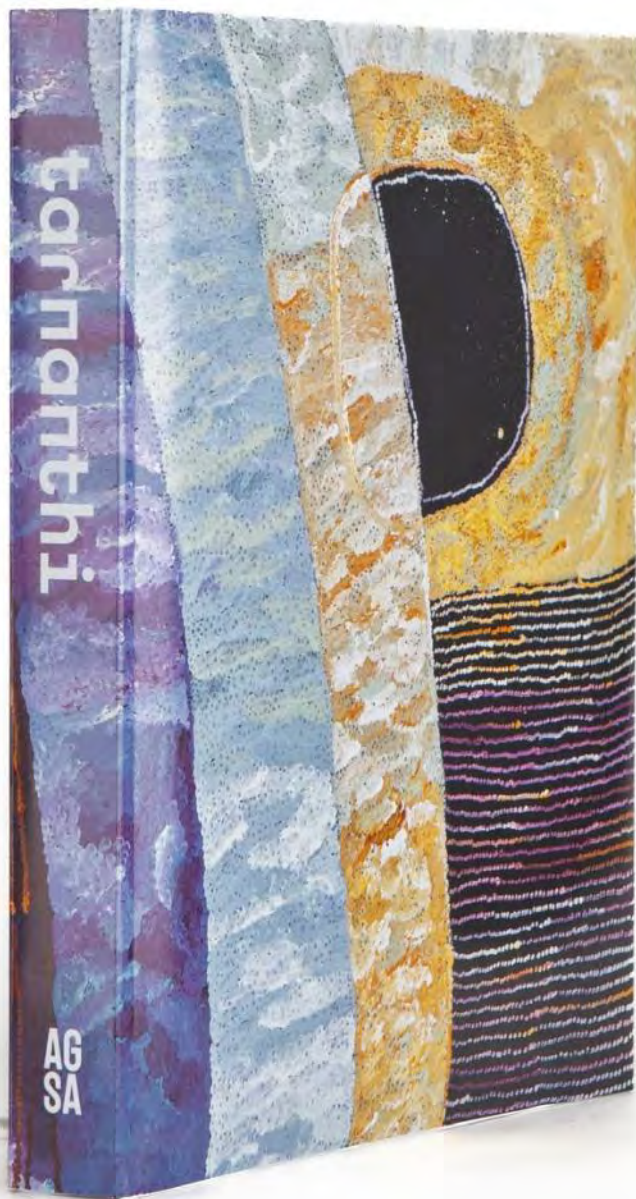
107



128 Sloped sauna interior featuring Western red cedar joined to match original saw-wood veneer (visible through internal windows) and Art Gallery of New South Wales travertine floor, opposite: Sauna pew (one of three) made from Western red cedar, reclaimed Australian red cedar church pews and steel stained glass







Tarnanthi 2025

Nici Cumpston

The Tarnanthi 2025 catalogue celebrates the tenth anniversary of the Art Gallery of Australia's acclaimed Tarnanthi Festival of contemporary Aboriginal and Torres Strait Islander art.

- Throughout its 328 pages, full-colour images capture the material splendor and diversity of works presented at the 2025 Tarnanthi Festival, held at AGSA and dozens of partner exhibitions across Adelaide and around South Australia.
- Handsomely bound as a hardcover edition, this richly illustrated and deeply informative publication is a must-have for lovers of Aboriginal and Torres Strait Islander art. It is both a memento of and tribute to ten years of one of Australia's foremost First Nations cultural events.

AU \$54.95 | NZ \$59.99
9781921668692
328 Pages
Hardcover
285 mm x 240 mm
AGSA

When I was a girl there was *kulaja* around us, all the time. *Kulaja tjuta* (many spears) of all sizes being made and, more importantly, *kulaja* making being taught by the fires. Well, today it's like my childhood again on the Lands, with old men teaching young men to make spears. The spears are hard work to make; the skills have been passed down from men, one generation to the next. Traditionally the men used the spears to hunt, today they tell stories. With the spears the men make installations. Hundreds of spears together, used with light and sound. Through the spears, the old men are telling important stories of Country, culture and Law.⁴

This pedagogical intent – with the senior men teaching the younger men – has coincided with, and been catalysed by, an expanding field of contemporary art opportunities for Anangu artists. Increased exhibition opportunities and greater exposure to art installations across the country, alongside Anangu participation in art fairs and art awards, have led to this rethinking of the place of the *kulaja*. As a contemporary artist with an installation-based practice, Jones supported two artistic outcomes – the first of which was included in the 2014 *Adelaide Biennial of Australian Art: Dark Heart*, curated by Nick Mitzevich at the Art Gallery of South Australia, and the second, an outdoor contemporary art installation and *inma* (cultural performance) on the grounds of Government House for the Art Gallery of South Australia's first Tarnanthi Festival, in 2015. These were the first two iterations of the *Kulaja Tjuta* (many spears) project.

The decision by the senior men to hold the event on the grounds of Government House, adjacent to Parliament House, was a symbolic marking of the struggle that led to the *Anangu Pitjantjatjara Yankunytjatjara Land Rights Act 1981*. Many of the artists had been in Adelaide decades before to press for the land rights legislation to be enacted, and during that time had camped along the river behind Parliament House and Government House.

The suspension of spears in the 2014 project gave way in 2015 to the vertical grounding of the spears, becoming at once a projection screen and a *mise-en-scène*. Whereas *kulaja* previously occupied a liminal role between weapon and souvenir, through these installations and performances they were recast as contemporary art objects – and as return fire. In the words of initiator Mick Wikilyiri:

Kulaja Tjuta means 'many spears'. When Anangu talk about *Kulaja Tjuta*, we are talking about what we must fight for, and what we protect above all else. This is what is most important to Anangu. Through *Kulaja Tjuta*, we protect Tjukurpa, Manta, Walytja – Law, Country, Family. This is what is most important.⁵

And as project initiator Kunmanara (Willy) Kaika Burton stated:

We know if culture is strong, Anangu will continue the fight with a strong spirit. Young men have always learned to make *kulaja* (spears) through the old men, and through the old men like me, the fight will continue for a better future for Anangu.⁶

These principles of intergenerational knowledge and cultural continuity are shared by the project and by Tarnanthi writ large. In 2017 the *Kulaja Tjuta* project reached a point of significant culmination with the presentation of a major installation and accompanying moving-image work, again as part of Tarnanthi (pp. 114–15). In this work, now held in the collection of the Art Gallery of South Australia, 550 *kulaja* made by Anangu men are suspended in an explosive formation, which hovers above a circular installation of hand-carved *piti* (water carriers) made by Anangu women, in an artistic response to nuclear weapons-testing on

illustrated p. 35:
Iluwenti Kan, Pitjantjatjara people, South Australia, born Waleru, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia c.1944
Naomi Kentjurny, Pitjantjatjara people, South Australia, born Victory Downs, South Australia 1944
Kunmanara (Nininkia) Lewis, Pitjantjatjara people, Northern Territory, born north of Arnyonga, Northern Territory 1945, died Mtjijulu, Northern Territory 2020
Rene Kulita, Pitjantjatjara people, South Australia/Northern Territory, born Pukatja (Emabell), Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia 1958
Kunmanara (Nyurpsa) Kaika Burton, Pitjantjatjara people, South Australia, born Afile (Mount Connor), Northern Territory 1949, died Mparntwe (Alice Springs), Northern Territory 2023
Kunmanara (Paniny) Mick, Pitjantjatjara people, South Australia, born Hooket Bore, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia 1939, died Mparntwe (Alice Springs), Northern Territory 2022
Tjinkaya Tappaya, Pitjantjatjara people, South Australia, born Antela, Northern Territory 1947 (only Pasapakani) (Tala flight)
Yartji Tingila Young, Pitjantjatjara people, South Australia, born Pukatja (Emabell), Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia 1956
Pasapakani (Tala flight)
2011, near Amata, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia
raffa, minnari grass, buffel grass, wire, wood, poly-raffa, string, wipya (emu feathers), twigs, wool, fake flowers, bush turkey feathers, alpaca wool, second hand fabric, plastic rake, felled wool, branches, dimensions variable
Tjorpi purni (raffa)
2012, near Amata, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia
tjorpi (native desert grasses), sools branches, chicken wire, acrylic wool, unspun sheep's wool, wipya (emu feathers), raffa, paper raffa, plastic flowers and leaves, gumnuts, pillow stuffing, mudge slumps, wire, synthetic polymer paint, second hand clothing
Gift of Margaret Bennett, Vivienne Bolaffi, Elizabeth Finnegan OAM, Lipman Karas, Shane Le Paslier, Sue Tweedell and Ann Vanstone through the Art Gallery of South Australia Collectors Club 2012
Art Gallery of South Australia, Adelaide
© Iluwenti Kan, Naomi Kentjurny, Kunmanara (Paniny) Mick, Yartji Young/Copyright Agency 2025
photo: Grant Hancock

p. 37: *Kulaja Tjuta inma* and installation, Government House, Adelaide, Tarnanthi 2015
Courtesy Art Gallery of South Australia and Emabell Arts, Iwanta Arts, Kaljiti Arts, Mimiiti Waku Arts, Ninuku Arts, Tjara Arts and Tjangu Palya
photo: Ben Searcy



Country. Internally lit from a single light source, the radiating spear shafts cast shadows onto the surrounding walls, proliferating the artistic effect and impact and drawing an analogy to the cumulative and mushrooming consequences of the atomic bomb testing on Pitjantjatjara and Yankunytjatjara Country between 1953 and 1963, directly referenced in the work. At once mesmerising and gut wrenching, this installation immediately evoked the power of art to share our deep, dark history. In the accompanying six-channel moving-image work, many artists spoke publicly for the first time about their lived experiences, their deeply personal conversations interspersed with footage that takes the audience on an immersive journey through Anangu lands.

Born in Woomera in the prohibited weapons-testing area that encompasses the Maralinga atomic tests site, Kokatha/Nukunu artist Yhonnie Scarce responded to her own family history with a major glass installation, *Thunder Raining Poison*, in the first Tarnanthi exhibition at AGSA in 2015 (pp. 99, 105, 109). Over 1500 hand-blown glass yams suspended from the ceiling and emitting a glistening bluish light, representing a dissipating atomic bomb cloud, met audiences as they descended the staircase. Here the art museum registers not as a place of loss or absence, but as a place of presence and 'presencing' – an exhibition-making practice of community and cultural engagement, explored by Yamatji curator and academic Stephen Gilchrist, which seeks to counter the erasure of an object's meaning, title or maker's name or of past experiences.²⁷ In the context of the *Kujale Tjuta* project and Scarce's *Thunder Raining Poison*, this can refer to the historical amnesia associated with the frontier wars and the unauthorised atomic testing on Aboriginal land. For both projects, their presentation in Tarnanthi initiated the first of many subsequent installations.

Lauded as a breakthrough work in the 2017 Tarnanthi Festival, this iteration of *Kujale Tjuta* was a significant turning point. The work presented itself as a response to the question of what happens when a tradition of weapon-making, spanning thousands of years, becomes contemporary art. In his response to the 2017 work, Professor Stephen Muecke described it as 'a kind of artistic "payback"'. In circling around the atomic events, it becomes its own event with past and future ramifications.²⁸ But this project had to be restorative for Anangu and, in the intersubjective space, where the roles of artist and curator are flexing and reforming, restoration emerges. As said by the late artist Mrs Kaika Burton, 'Why is this story important for future generations? Well, the story maps Country and tells Anangu the secrets of that Country along the map, but the benefit of the story goes far further than this.'²⁹ In 2025 the National Gallery of Australia installed the latest iteration of the project. Titled *Tirkilpa*, a word that describes the rattling of spears in preparation for battle, this iteration underscores that, for Anangu, the battle continues.

Mrs Kaika Burton goes on to comment on the importance of the *Kujale Tjuta* project for Anangu women. In a lineage of histories written by men about men, she says, 'this is a story about strong women. It is about women looking after each other, and working together to stay safe'.³⁰ In this statement, Kaika Burton was calling up and bringing into being a future project. Titled *Kungka Kurpu*, this Tarnanthi touring exhibition, which commenced in 2022 and 'took flight' across the country over coming years, began with the holdings of work by Anangu women in the AGSA collection as the starting point. Critically, artists' engagement included the performance of Inma at each regional venue and hence the ceremonial was positioned as a curatorial axis. The title was drawn with permission directly from another Tarnanthi premiere, this time the *Kungka Kurpu* film project by the Iwantja artists. As described by lead artist Kaylene Whiskey:

Kunmaasere (Myurpeye) Kaika Burton with the installation *Kujale Tjuta*, Tarnanthi 2017, Art Gallery of South Australia, Adelaide
photo: Rhett Hammetton



Reviewing Tarnanthi 2023 for *The Saturday Paper*, Claire G. Coleman seized on painter Vincent Namatjira's remark that 'art is a weapon', not surprisingly, given the political atmosphere of the post-referendum opening weekend with its thousands-strong assembly of Aboriginal and Torres Strait Islander exhibitors in town:

In this forever war, the strongest weapons my people – our people – have are art and story. This is a conflict of story and of negotiation. Whether intended or not, the art in Tarnanthi is a counterstrike: it says, you mess with our rights, we mess with your soul. When you try to destroy us with hate, we fight back with love.⁸

I imagine love is just one of the emotions that have inspired the 9477 artists who have participated in Tarnanthi across the festival's first decade.⁹ As far as it is possible to identify an overarching style or defining quality to these diverse, ambitious and sometimes experimental works, it's the complexity and range of ideas and media that offer insight, as well as pleasure, empathy and, yes, despair on occasion.

Weapon as metaphor is logical, but art stops short of maiming its audiences. As Adelaide critic Stephanie Radok observed during Tarnanthi's Inaugural season, 'art as a healing, constructive, community-building activity was very strong.'¹⁰ The therapeutic has been a naturally evolving theme through the entire creative program and Aboriginal languages have been central. All Cobby Eckermann's Impressions from AGSA's floor in 2020 could translate to many Tarnanthi spaces:

Stand here and know that an interruption is being repaired.
mara milbul wuruyay (hands alive today). Stand before the
magnificence of this thought, witness the manifestation.
I smile that mara means the same in Quandamooka and
Pitjantjatjara/Yankunytjatjara languages.¹¹

Sandra Saunders, Ngarrindjeri/Saendik people,
South Australia, born Millicent, South Australia 1947
The Poor Fish, 2015, Wangary, South Australia
oil on linen, 80.8 x 51.4 cm
Acquisition through Tarnanthi Festival of Contemporary Aboriginal & Torres Strait
Islander Art supported by SHIP 2020
Art Gallery of South Australia, Adelaide
© the artist



Iwantja Inma – Song, Dance, Ceremony

Iwantja Arts



Nganana watjalpai 'Nyangatja kaltja nyuntu ngula inkama, miri tjutaku kaltja nyangatja.' Inma tjitji nintilpai rawangku kanyintjaku, uwa nguraku kulira.

We always say to our young people 'This is our culture, make sure you keep on singing in the future, because this here is your ancestors' culture'. We teach the children these songs and dances so they can continue to carry on these traditions and to understand their Country.

Kunmanara (Peter) Mungkuri

Ngayulu tjitji kulupa nyinangi ka minyma tjutangu inma irititja ngananana-nya tjitji tjuta wangkapai tjungurungkula inma-ku pakanytjaku. Panya tjana nganananya nintilpai inma-ku ka nganana kuwari nganampa ngapartji nintini.

When I was little, the old ladies used to sing dreaming songs from a long time ago. They would tell us kids to get up and join in with inma (song and dance), they would teach us, and now we are teaching our grandchildren.

Angkuna Baker

Ngayulu nintiringu inmaku iriti mulapa ngayuku mama, ngunytjungka tjungu nyinara tjitji kulapa. Ngayulu inma kantulpai mununa inma kulu inkapal panya. Ngayulu tjukarungku wirura inkapal mununa inmakantulpai. Palu kuwarina scooter-ngkalta para ngarangi mununa inma kutjulta inkanyi.

I learnt inma from my parents a long time ago when I was a boy. I was always a good dancer. I sing too, and my singing is very good. I'm in my motor scooter now, so now I just do the singing.

Alec Baker

still: *Iwantja Inma – Song, Dance, Ceremony*, 2024, Indulkana, Apangu Pitjantjatjara Yankunytjatjara Lands, South Australia
Three-channel video, 7 minutes, 26 seconds
© the artists, courtesy of Iwantja Arts
Image: Jackson Lee



Kana kuwari nyanga ngayulu ma-pamparingu mununa mukuringanyt kungkawara munu yangupala tjuta nintinytjikitja inma inkanytjaku. Panya tjana ngapartji nintirungkuntjaku nganampa culture-ku munu tjukurpa-ku. Ka paluru tjana ngapartji tjanampa tjitji kulu puliri, pakali mala tjuta nintinytjaku.

Now that I'm quite old, it's my job to teach the young girls and young fellas how to do inma. They are learning our culture and stories so one day they can teach their grandchildren too.

Maringka Burton

Translations by Valerie Cullinan and Priscilla Singer

Text reproduced from *Iwantja Inma – Song, Dance, Ceremony*, published by Iwantja Arts in 2024 as part of the Iwantja Inma cultural maintenance project and accompanying the *Iwantja Inma* film.

The Iwantja Inma project was initiated and led by Kunmanara (Peter) Mungkuri to renew inma (cultural song and dance), with a series of events that were simultaneously performance, celebration and intergenerational teaching tool. These inma sessions in Indulkana, in the Apangu Pitjantjatjara Yankunytjatjara Lands, lit a fire in the community's younger generations, with Mungkuri's project inspiring a resurgence of song, dance and ceremony. The project is upheld by Alec Baker, Angkuna Baker, Betty Muffler, Hughie Cullinan and Maringka Burton.

pp. 77-78-9, stills: *Iwantja Inma – Song, Dance, Ceremony*, 2024, Indulkana, Apangu Pitjantjatjara Yankunytjatjara Lands, South Australia
Three-channel video, 7 minutes, 26 seconds
© the artists, courtesy of Iwantja Arts
Images: Jackson Lee



Tjinkaya Tapaya, Pitjantjatjara people, South Australia, born Anlaka, Northern Territory 1947
Kungkarangkalpa (Seven Sisters), 2020, Mparntwe (Alice Springs), Northern Territory
Stoneware, white slip, black slip, 50.5 x 18.0 x 12.5 cm
Acquisition through 'Tarnantji: Festival of Contemporary Aboriginal & Torres Strait Islander Art' supported by BHP 2021
Art Gallery of Australia, Adelaide
© the artist, courtesy Emabell Arts

Depending on their proximity in time and space, these stories vary across cultures, yet it is clear in Australia's history that the cosmic tale is not only a lesson about survival and kinship, but also one about how to use the land. In *Kungkarangkalpa: Seven Sisters*, the canvas becomes a vibrant map with pulsating fields of patterning, celestial blues and warm reds, demonstrating where the sisters travelled to find solace. The artists effectively weave the sky and the earth together without boundaries, reinforcing the deep relationship between celestial movements and cultural identity to impart this story for future generations. As Kunmanara (Nyurpayu) Kaika Burton described the work:

the benefit of the story goes further than this. This is a story about ... women looking after each other, and working together to stay safe ... Women aren't facing the dangers of Wati Nyirulu today in Alice Springs or Adelaide but they are surrounded by dangers and challenges.²

Burton's words are a salient reminder that the tangible components of *Kungkarangkalpa: Seven Sisters* exist to share the intangible: that this is a map gifted to young Apangu by kungka kurpu (strong women) to one day be understood and used to teach. This is identity and First Nations knowledge preserved for those who will keep culture strong through the holding of tjukurpa.

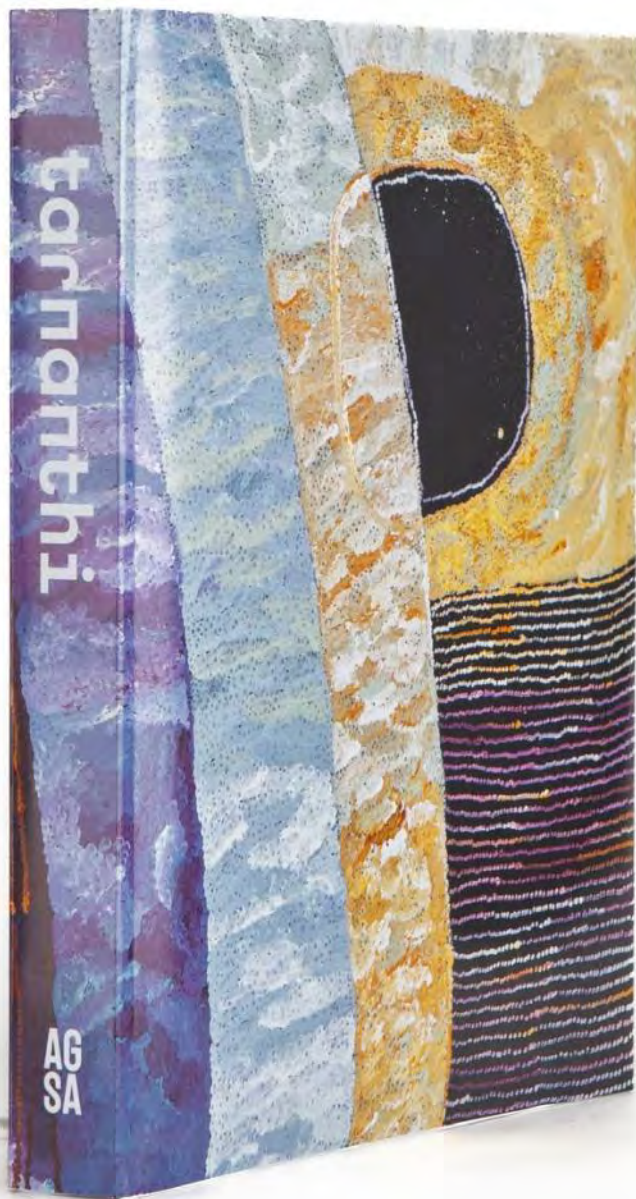
The Pleiades and the Orion constellation are also central to two other major presentations by Tjinkaya Tapaya OAM and the Tjanpi Desert Weavers. Both works take a different approach to expressing the sky's influence, incorporating celestial storytelling into the very fibres of everyday life. In the Tjanpi Desert Weavers' *Paarpakani* (Take flight), 2011, Orion – embodied as Wati Nyirulu – is depicted astride the sculptural form of a bird woven from tjampi (grass), symbolising movement and transformation. In Tapaya's several works called *Kungkarangkalpa* (Seven Sisters), 2020, the artist etches figurative representations of the sisters' tale into clay.

I consider *Kungkarangkalpa* (Seven Sisters) a major body of work that represents a critical contribution to the documentation of the Seven Sisters narrative, blending distinctive gestural mark-making with Pitjantjatjara annotations. Employing the sgraffito technique, Tapaya's vessels carry a raw, tactile quality, which reflects the artist's hand and her material engagement with Country.

Tapaya's work is particularly significant in expanding the epistemological framework through which the Pleiades and Orion are understood. Traditionally transmitted through oral storytelling, the Seven Sisters narrative finds an alternative mode of inscription in her annotated ceramics. In doing so, her work positions Indigenous written records within the broader realm of accounts of the Pleiades, challenging the privileging of Western archival and non-oral traditions, while also affirming the enduring presence and transmission of Indigenous knowledges.



Tjinkaya Tapaya, Pitjantjatjara people, South Australia, born Anlaka, Northern Territory 1947
Rene Kallja, Pitjantjatjara people, South Australia/Northern Territory, born Pukara (Emabell),
Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia 1950
Paarpakani (Take flight), 2011, near Amata, Anangu Pitjantjatjara Yankunytjatjara Lands, South Australia
raffia, minnam grass, wool, poly-raffa, yarn, wooly fernu feather, felted wool, wire, 125.0 x 42.0 x 220.0 cm
Gift of Margaret Bennett, Vivienne Roloff, Elizabeth Finnegan OAM, Liphen Karas, Shene La Plestrier, Sue Tweedell and Ann Vansone through the Art Gallery of South Australia Collectors Club 2012
© the artists, courtesy of Tjanpi Desert Weavers, NPY Women's Council
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photo: Grant Hancock



Tarnanthi 2025

Nici Cumpston

The Tarnanthi 2025 catalogue celebrates the tenth anniversary of the Art Gallery of Australia's acclaimed Tarnanthi Festival of contemporary Aboriginal and Torres Strait Islander art.

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RON MUECK



ENCOUNTER



Ron Mueck: Encounter

Jackie Dunn

Published in association with the solo exhibition Ron Mueck: Encounter, a Sydney exclusive at the Art Gallery of New South Wales.

- *Ron Mueck: Encounter* presents sculptures from across the globe, brought together for the artist's first significant solo exhibition on home soil in over a decade - and the first in Sydney since 2003.
- Mueck's captivating figures, scaled from the minute to the monumental, embody themes such as birth and death, alienation and togetherness, tenderly inviting us to explore our relationship with the world.
- This illustrated publication on Mueck explores the evolution of his art practice and celebrates the development of a major new work, *Havoc 2025*.
- The book features an introductory essay by the curator Jackie Dunn along with detailed extracts on 15 artworks. A selection of intimate images by French photographer Gautier Deblonde document the development of *Havoc* and the artist's studio in the Isle of Wight.

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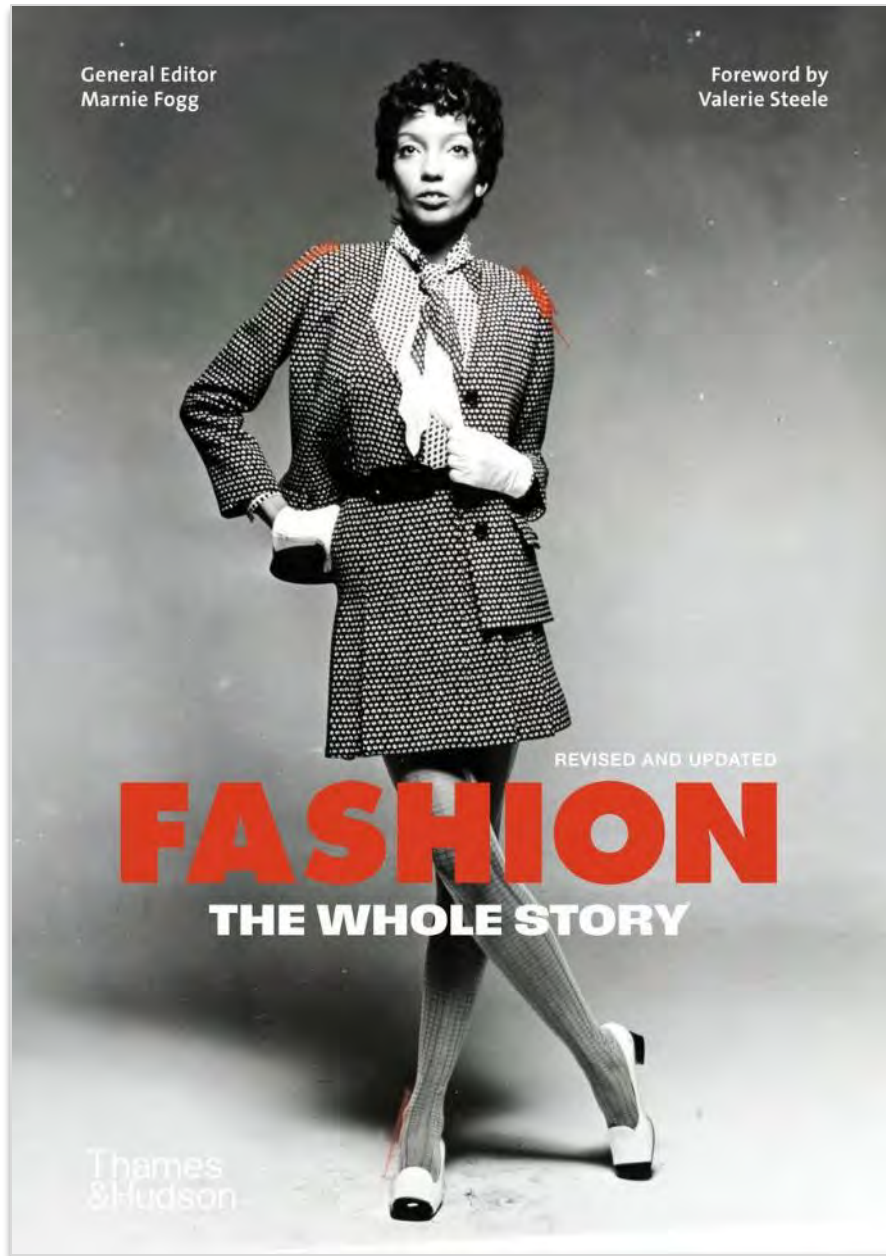
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Valerie Steele

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Fashion

The Whole Story

Marnie Fogg

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Sari 18th century WOMEN'S GARMENT



A barber and his wife (c. 1770).

70 500 BC–1599

NAVIGATOR



The sari has been the traditional women's garment of the Indian subcontinent for centuries, although many Muslim women favoured tailored shirts and trousers and certain Hindu groups in western India traditionally wore *ghaghra* (skirts) and *choli* (short blouses). In this painting from Thanjavur in Tamil Nadu, a barber's wife can be seen dressed in the traditional draped sari with her husband wearing the *dhoti*, its male equivalent. The woman wears a short bodice underneath: it has sometimes been suggested that the bodice was introduced by Muslims or Westerners, but tailored bodices have a much longer history in India. Essentially a long piece of cloth wrapped around the body, the sari cloth varied tremendously in length and breadth, with simple saris worn by village women measuring 18 inches (45 cm) by 70 inches (180 cm), while the lavish 'nine-yard saris' of central India measured about 43 inches (110 cm) by 30 feet (9 m). The use of large amounts of cloth to swathe the body was a clear indication of affluence: a sari that merely covered the body marked a person with no money for extra cloth. Materials varied from sumptuous silk and gold-wrapped thread used in the saris of Varanasi and Kanchipuram, to hand-spun, hand-woven cotton in rural examples. A sari could be draped in innumerable ways, with each region of India traditionally having its own style. **RC**

FOCAL POINTS



1 DRAPING

The drape of the sari is typical of south India, with the lower portion pleated and wrapped around the waist and the remainder draped so that it can either be worn pulled across the front or falling down the back.



2 PATTERN

The simple pattern of the fabric is a repeat design of stylized leaf motifs trimmed with plain narrow borders on both edges. Red is a popular colour for saris, especially in south India where it is considered auspicious.



▲ Sari (detail) of woven silk and gold-wrapped thread (c. 1850). The *pattu* (decorative end) of the lavish fabric includes a row of stylized floral motifs called *patas*, derived from Kashmiri shawl patterns.

Robe Volante 1705 WOMEN'S DRESS



French emerald green satin robe volante with lampas weave (1735).

NAVIGATOR



The *robe volante* first appeared in 1705 and represented a more relaxed informal style of female dress, which corresponded to the libertarian emancipated atmosphere of the Regency period. The garment has since become known as the 'Watteau robe', after the painter Antoine Watteau, who depicted many women in early versions of it. However, contemporaries referred to it as a *sacque*, *contouche* or *robe volante*. The *robe volante* developed out of the *robe battante*—a baroque dressing gown—and fastened at the front to show the lacing of the corps and the chemise underneath. The chemise gave the silk robes a grip, and hinted at the derobed female body.

This dress reflects the rich palette of the early reign of Louis XV and an interest in oriental design. At the back neckline, a demi-cape descends to the ground in matching material to the main dress. It is stiffened by wide box pleats, which could themselves be made slightly rigid by whale or willow boning. Although the *robe volante* was too informal for court dress, the cape became a feature of some *robes à la française* and developed into a train or an informal pleated kickback jacket, known as a *pet*. This dress is not lavishly trimmed, but other *robes volantes* are decorated with silk rosettes on the fastenings, or cut with pinked hems. PW

FOCAL POINTS



1 PLEATED CAPE

The wide box pleats at the shoulder of the cape show how each ready-made robe could be adjusted for its wearer, slight alterations to the pleats could hint at the figure beneath. This cape was attached to the squared-off neckline with buttons or hooks.



3 ROUNDED PANNIERED SKIRT

The *robe volante* is worn with a gently rounded petticoat pannier, the width of which never reached the extremes of formal court dress. This made the dress relatively practical for everyday wear and it was adopted by women from all ranks of society.



2 RAQUETTE SLEEVES

The tight-fitting raquette sleeves are straight cut to the elbow, where they expand into flat, folded-open cuffs. This cut echoes the straight back and the rounded skirts of the *robe volante*. Cuffs might also be tiered frills made from matching material.



4 PRINTED FABRIC

The fabric indicates the wealth of the wearer. This sumptuous lampas silk, woven in France, incorporates expensive metallic thread into its bold-relief Chinese peony design. The breadth of the robe makes it particularly suitable for the display of large prints.

Little Black Dress 1926

COCO CHANEL 1883–1971



NAVIGATOR



Credited as the originator of the perennial classic 'little black dress', Parisian couturière Coco Chanel designed a quintessential and iconic garment that democratized elegance. Although she had previously introduced black dresses, from as early as 1913, the severe refined cut of the chemise-style dress of the 1920s lent itself to the dramatic geometric patterning of an era in thrall to the motifs of Art Deco. Described by US *Vogue* magazine in October 1926 as 'The Chanel "Ford"', the frock that all the world will wear', because its mass appeal rivalled that of the Ford Model T car, the little black dress entered the fashion lexicon as a fail-safe staple that could be worn by all women, whatever their economic class.

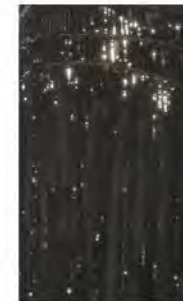
Constructed along the parallel lines and dropped waist of the chemise dress, this little black cocktail dress is distinguished from daywear by the luxuriousness of the fabric and decoration. The black crêpe de Chine shift falls just on the knee, and is embellished with deep beaded fringing that forms an asymmetric hemline. The horizontal straight cut line of the neck is softened by the curved edges of a hip-length bolero, edged with beads. Initially the wearing of black was restricted to mourning, but Chanel made it the smart choice for the newly established early evening 'cocktail hour': a social gathering of private soirées that lasted from 6 p.m. to 8 p.m., enjoyed by the 'flapper', a notoriously free-spirited young woman who supposedly led a hedonistic lifestyle. MF

FOCAL POINTS



1 'FLATTENED' BOSOM

Epitomizing the *garçonne* look of the 1920s, the chemise dress released the wearer from the constraints of the hourglass corset. Although the waistline was no longer emphasized, the long, lean lines of the garment required that the profile of the breasts be suppressed beneath a flattener or *bandeau*. The flattened bosom also allowed the long multistrand necklaces that were popular accessories at the time to hang straight down the front of the dress.



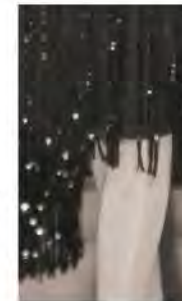
2 EMBELLISHMENT

The simple shape of the chemise dress provides the perfect base for elaborate embellishment that reflects and catches the light, giving the impression of movement. The intricate beadwork would have been executed by hand by workers (*petites mains*) in the atelier. The *petites mains* numbered in their thousands during the 1920s, and serviced the great couture houses of the era, including Patou, Callot Soeurs and, Edward Molyneux.



3 'NUDE' LEG

As hemlines rose during the 1920s, the shortened length of the skirt created a need for sheer modern hosiery. Previously knitted on a circular machine and steamed into shape, which meant that with wear they bagged at the knee and ankle, stockings began to be fully fashioned in the 1920s. They were made in two pieces and sewn together, knitted in beige or flesh-toned silk so that the legs appeared naked, apart from the seam up the back of the leg.



4 ASYMMETRIC HEMLINE

Various devices were deployed to ease the transition from the shorter skirts of the earlier part of the decade to the mid-calf length commonly seen in the 1930s. These include the handkerchief point hem, comprising triangular godets that break up the hemline; a transparent underskirt that is visible from the knee down; and, as employed here by Chanel, an asymmetric hemline that is created by the addition of different lengths of jet bead strings.

Evening Dress with Ruffled Underskirt 1951

CRISTÓBAL BALenciAGA 1895–1972



These evening dresses by Balenciaga were inspired by paintings by Henri de Toulouse-Lautrec.

Admired for his masterful manipulation of fabric, Cristóbal Balenciaga was particularly well known for using textiles that were sculptural in nature, especially silk gazar. This heavy, stiff silk has a resistant quality and matt texture, and the fabric is used here to create the pink ruffled underskirt of the black silk velvet dress. This garment is sculpted to follow the lines of the body to the knee, where the undulating curves extend outwards into a bell shape, ending just above the calf and supported by the stiffened underskirt. The back of the skirt is cut into a deep curve towards the ankle and ends in a centre-back seam, where the cloth is cut on the cross of the weave. This forms a small fishtail train that billows when the wearer moves.

The pared-down design of these evening dresses is typical of the couturier's evolution from the embellished grandeur of his earlier designs, which were resonant of his Spanish heritage, to an almost monastic aesthetic, with the emphasis on form. Previously, etiquette had decreed that arms should remain covered until 8 p.m., but the popularity of the cocktail party in the 1950s, which generally took place between 6 p.m. and 8 p.m., resulted in a plethora of sleeveless and décolleté garments, frequently worn with a pair of over-the-elbow suede gloves and a matching stole. **MF**

NAVIGATOR



FOCAL POINTS



1 CORSETED BODICE

Exposing the shoulders, the bodice of this strapless dress is boned to shape, forming peaks on each side of the breasts that produce a shallow 'Y' shape. The line is matched exactly by the top edge of the over-the-elbow gloves.



3 CANTILEVERED SKIRT

Balenciaga utilizes the cantilevered skirt to create a sculptural form inspired by the lines and potential for movement inherent in the Spanish flamenco dress. This is evident in the ruffled tiers of silk gazar that make up the underskirt.



2 UNDULATING WAIST SEAM

The waist seam gently undulates to sit in the small of the back and rises slightly at the front to provide a flattering slimmer silhouette on a curvier form. Balenciaga was expert at cutting off a line just before a curve would take the eye into unflattering proportions.

DESIGNER PROFILE

1895–1937

One of the most innovative figures of 20th-century fashion, Cristóbal Balenciaga was born in the Basque village of Getxoa, Spain, the son of a talented seamstress. He established the House of Balenciaga in 1937, attracting a sophisticated and dedicated clientele, including royalty and Hollywood stars.

1938–72

Many of Balenciaga's designs were overt allusions to the costumes of the Infanta María-Margarita in portraits by Diego Velázquez, and to the torero's costume, such as the cape and the *barrajes* (pom-pom tassels) of the bolero. By the mid-1950s Balenciaga was established as a revolutionary force in fashion, admired by contemporary designers including Christian Dior. He retired in 1968 and closed his couture houses, but the brand continues.

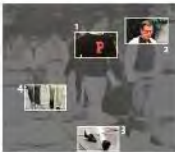
Ivy League Style 1940s

COLLEGE LOOK



Ivy League students on campus, photographed by Teruyoshi Hayashida (1960s).

NAVIGATOR



Although the Ivy League style was known and loved for its precision and attention to detail, the Ivy dresser was also celebrated for his innate ability to look simultaneously casual and carefree. This knowing nonchalance was facilitated by the ascendancy of athletic programmes at the Ivies, and the social status bestowed on these athletes encouraged sports clothing to be worn on and off the playing field. Most of the collegians were also almost certainly from what the economist and writer Thorstein Veblen called the 'leisure class'—wealthy families with a natural affinity for leisurely pursuits, such as golfing and tennis, requiring attire that could be worn for both sporting and social occasions. A particular item of clothing that epitomized the relaxed nature of the Ivy look was the award-letter sweater, also known as the Varsity or Letterman sweater. It was ultimately an emblem of achievement and superiority as it was awarded only to the most illustrious players, thereby creating a hierarchy within the team and granting the honoured athletes minor celebrity status. Another garment of iconic status to fill collegiate wardrobes was US army chinos, which emerged as a symbol of victory after World War II, making the transition from military associations to civilian life. This staple of Ivy apparel was perfectly offset by the ever-popular lightweight, waist-length Harrington jacket, a checked shirt—ordinarily worn with the tails trailing behind—and a trusty pair of loafers or tennis shoes. **RA**

FOCAL POINTS



1 AWARD-LETTER 'P' SWEATER
Declaring to everyone on campus the wearer's status as most valuable player, the black Princeton award-letter sweater is unmistakable, emblazoned here with an orange felt 'P'. The girlfriends of the chosen athletes would often borrow these sweaters and experience the enormous prestige they granted.



2 CREW CUT
Otherwise known as a 'Harvard Clip', 'Princeton' or simply 'Ivy League', this particular type of haircut was defined as long enough for the hair to be parted on one side yet still extremely short at the back and on the sides. The crew cut was adopted by the US army in World War II and later became popular in civilian life.



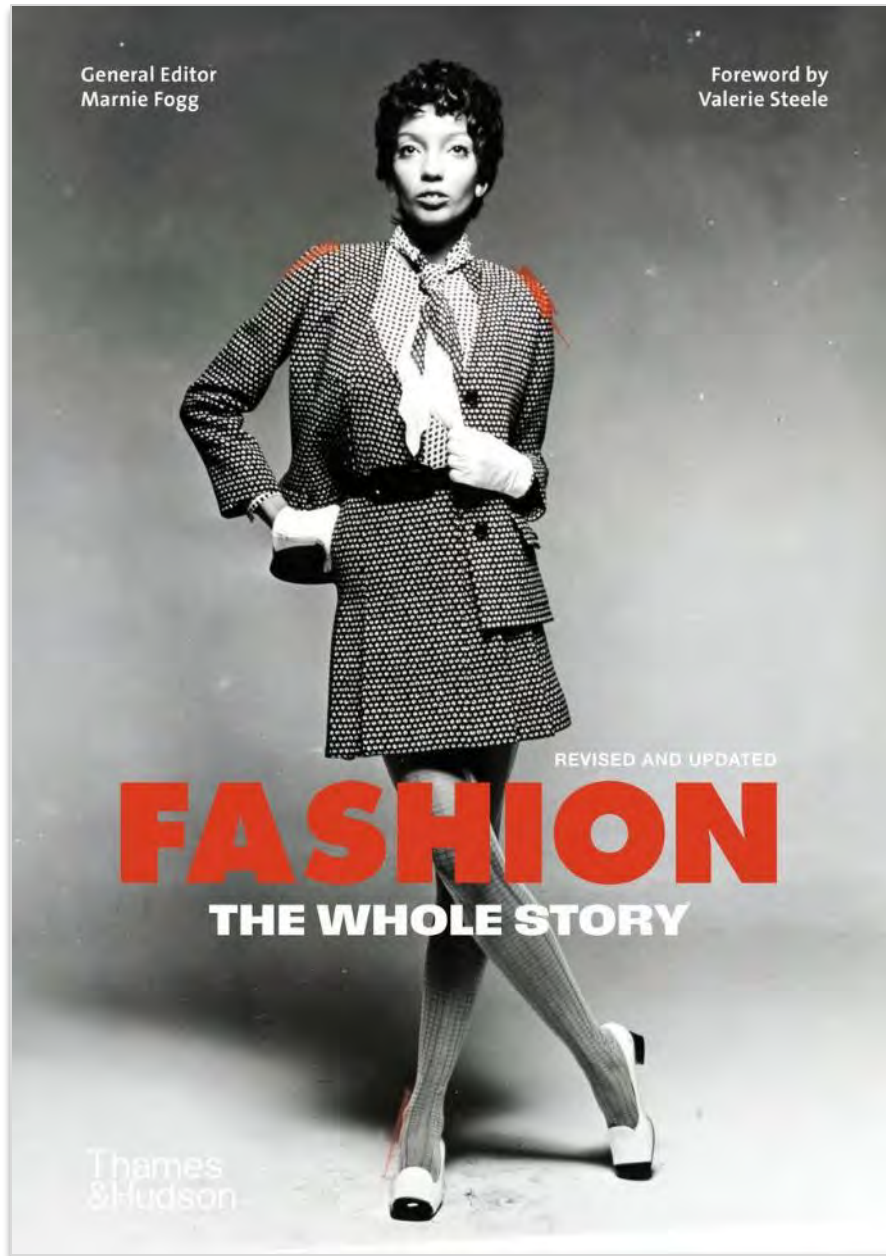
3 LOAFER
The unparalleled popularity of the leather loafer could be seen on any East Coast campus, with the Bass 'Weejuns' monopolizing the market. The shoe was named after the traditional Norwegian fisherman's slipper, which ironically was based on the Native American moccasins. Alden and Winthrop were also popular brands.



4 CHINOS
All-cotton, standard-issue US army chinos were produced in beige and khaki. They proved highly popular with the preps wanting to exude a casual and cool image, and, as with all prep-style trousers, the cuff was cut or turned up at a precise 1 3/4 inches (4.4 cm).



▲ Inspired by the neckwear of British army regiments, Brooks Brothers sparked the 'prep' tie trend by reversing the stripes of the design, creating an all-American accessory (swatches from c. 1956).



Fashion

The Whole Story

Marnie Fogg

'A serious yet readable history that takes the reader from the togas and tunics of early civilizations to the age of ASOS' - *Telegraph*

- This ambitious and fascinating book traces the history of fashion in every part of the world, from Greco-Roman woven-cloth clothing and the silk court dress of the Chinese Tang dynasty to contemporary sportswear designers and Japanese street culture.
- Organized chronologically, the book traces the evolution of fashion period by period and trend by trend, while detailed timelines provide historical and cultural context. *Fashion: The Whole Story* is indispensable for everyone who loves the line of a superb suit or knows the joy of wearing a great pair of shoes.

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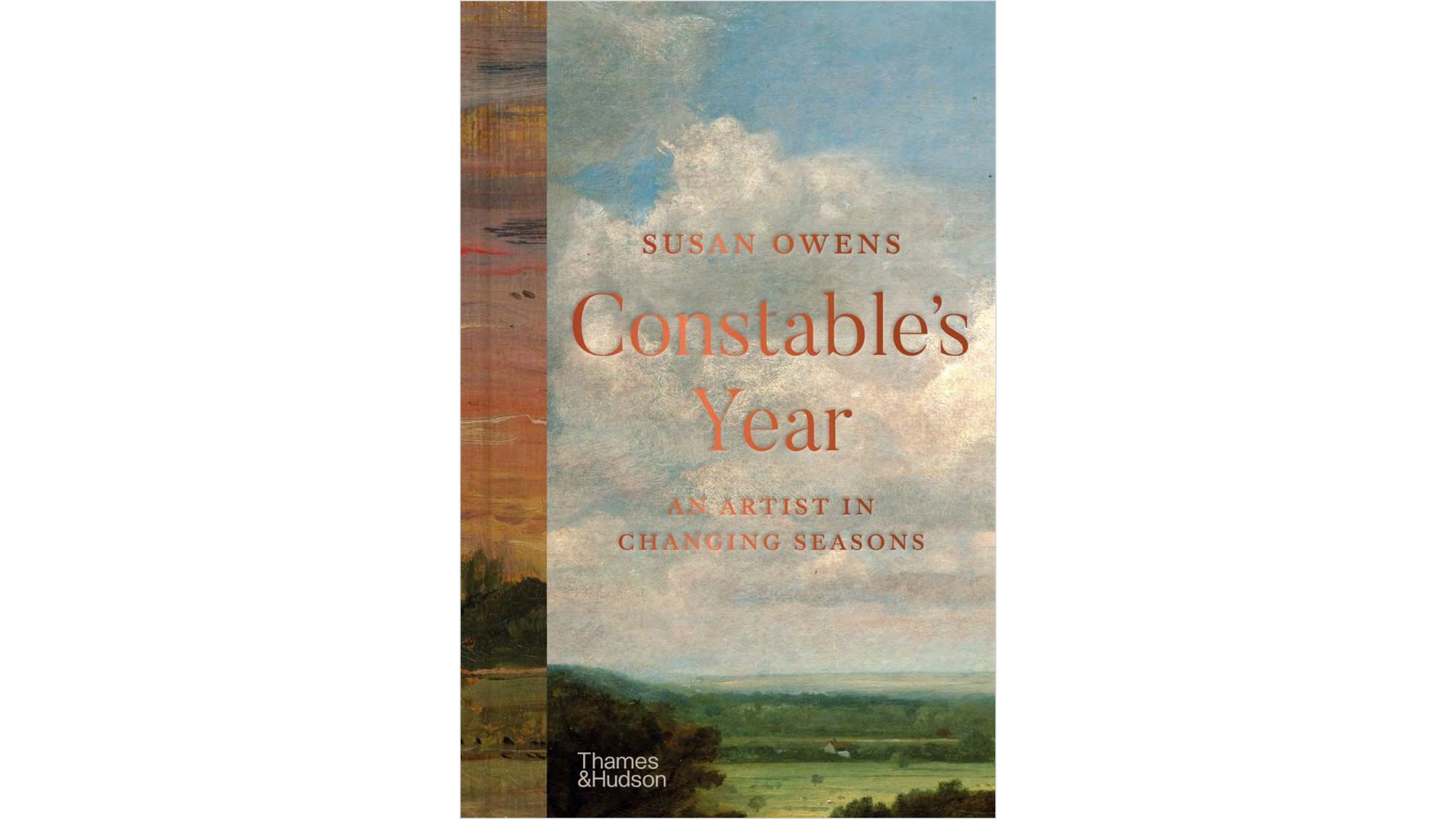
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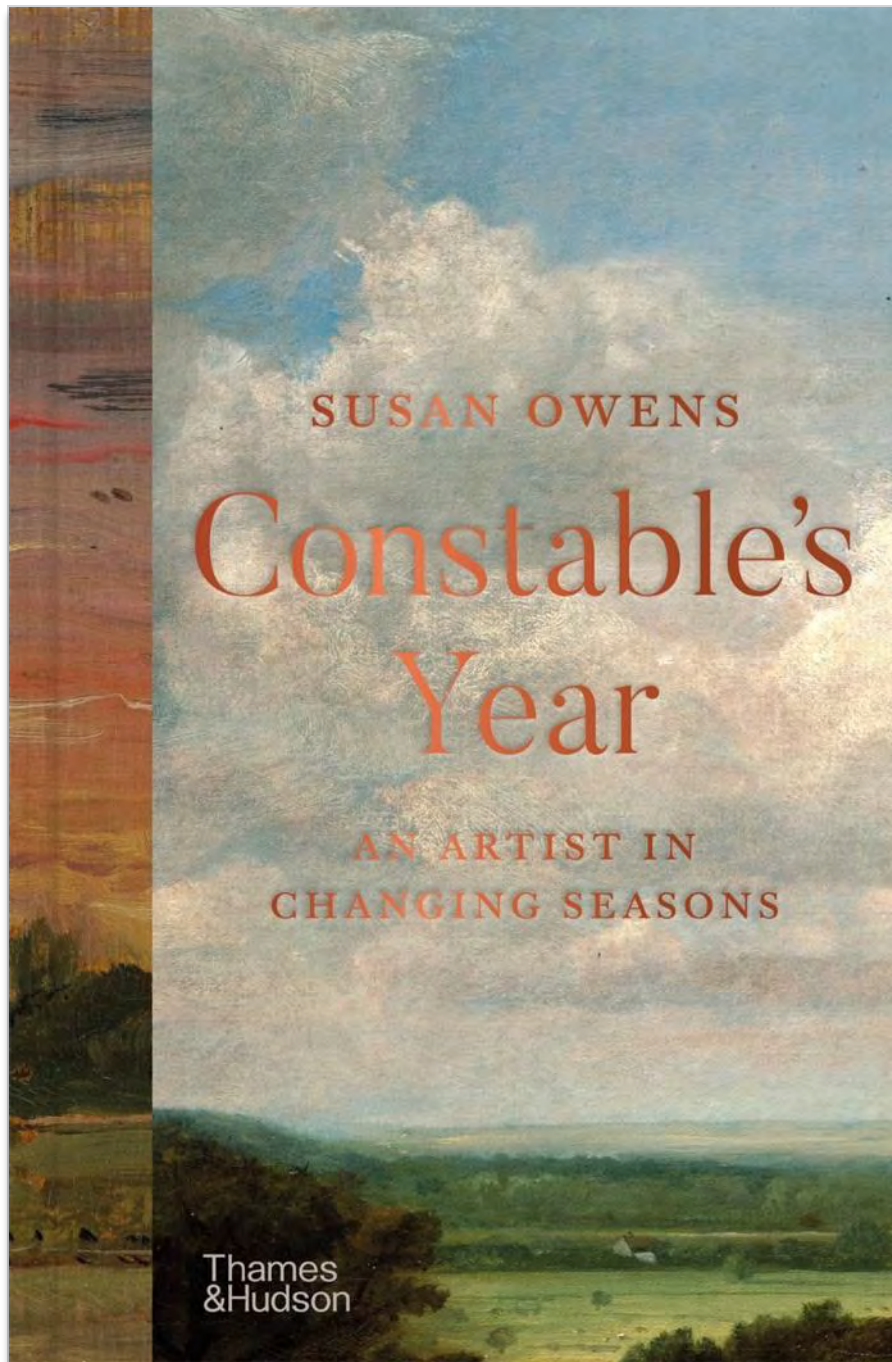


SUSAN OWENS

Constable's Year

AN ARTIST IN
CHANGING SEASONS

Thames
& Hudson



Constable's Year

An Artist in Changing Seasons

Susan Owens

Published to celebrate the 250th anniversary of his birth, a fresh look at the life and work of John Constable, whose life and work were profoundly shaped by the cycle of the natural world in his native rural England.

- This title is richly illustrated with images from Constable's sketchbooks, paintings, and other ephemera.
- The title also offers a different perspective on the artist biography-it eschews the traditional cradle-to-grave format and is organized by the four seasons instead, a fitting approach that yields fresh and compelling insights into Constable's work given his close relationship with the natural world.

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Lorem ipsum dolor sit amet, 1912

Introduction

A fellow artist once said that Constable's pictures made him reach for his greatcoat, his umbrella.¹ Constable himself described one of his paintings as 'exhilarating, fresh & and blowing', as though a breeze came from its surface.² Stand in front of *The Hay Wain* today, shut out the hum of the gallery and let your eyes wander over the scene: after a few seconds the still warmth of a summer's noon will come to meet you, an atmosphere so rich it could make you drowsy. Or look at Constable's rapid, hasty oil sketches, his dispatches from lanes and towpaths. They tell you far more than what the landscape looks like; they tell you about the blustery wind and the flickering of sunlight through leaves, the thickening of the air before a storm.

Constable achieved this by lying down under trees and watching the way the branches and leaves moved above him. By lavishing more attention on hedges than anyone but farmworkers. By gazing into ditches, rapt, claiming that he could see great subjects down there.³ In his day, most artists followed convention when they painted the English landscape; they idealized and generalized and inadvertently buried the truth. Landscape painting had become a hall of mirrors, led more by other paintings than by the appearance of nature itself. Constable rejected these ambitions as 'seeking the truth at second hand'.⁴ Instead, he set out to paint the landscape as it actually looked – and felt – under showery, brightening English skies. His passionate, dogged determination to represent the vivid colours of nature and his startlingly fresh evocations of being outdoors on heaths, canal sides and country lanes set him apart from artists of his own time, but resulted in paintings that ring as true as ever today.

Just then, Constable's mind was on death as well as new life: that of Dr Rhudde, who had died three days previously. 'Was it not singular', he asked Maria, 'that I should arrive in the village just as the bell was tolling for the Doctor?'⁴⁶ The rector had long since ceased to exercise his malevolent control over the couple, but whether Constable was conscious of it or not, the news that they were finally free of him appears to have made his own spirit soar.

Another brief springtime visit to Suffolk, in April 1821, found Constable in a particularly reflective and nostalgic mood, even for him. 'I have called on most of the neighbours – drank tea at Ann's last evening – had a stormy walk home over the heath', he wrote to Maria.

How sweet and beautifull is every place & I visit my old haunts with renewed delight but filled with many regrets & not without many sad & melancholy reflections on the various and solemn changes since the days of my youth. Nothing can exceed the beautiful green of the meadows, which are beginning to fill with buttercups, & various flowers – the birds are singing from morning till night most of all the sky larks. How delightfull is the country, but I long to get back to what is still more dear to me.⁴⁷

<1_13> Among the 'old haunts' he visited that day, 19 April, was East Bergholt Common. It was being ploughed to prepare it for sowing, which prompted him to make two rapid pencil drawings of the scene, one of which stretches across both pages of a sketchbook opening to form a panoramic view.⁴⁸ He also made a small, sketchy oil that is thought to have been painted in his London studio rather than on the spot, because it is so similar in detail to the double-page drawing. Instead of his more usual paper, he has used an oak panel – the grain is clearly visible through the paint – and has left patches of the wood untouched in some areas where it could serve to represent earth. (Or rather, he thriftily re-used the panel: he had already painted one side with a night scene of Church Street in East Bergholt.) The result is a picture of not much happening in a flat and relatively featureless landscape. There is a tree on the left and a ploughman with two horses on the right, with a prominent windmill and, on the distant horizon, a church and village. What drama there is comes from the



Summer

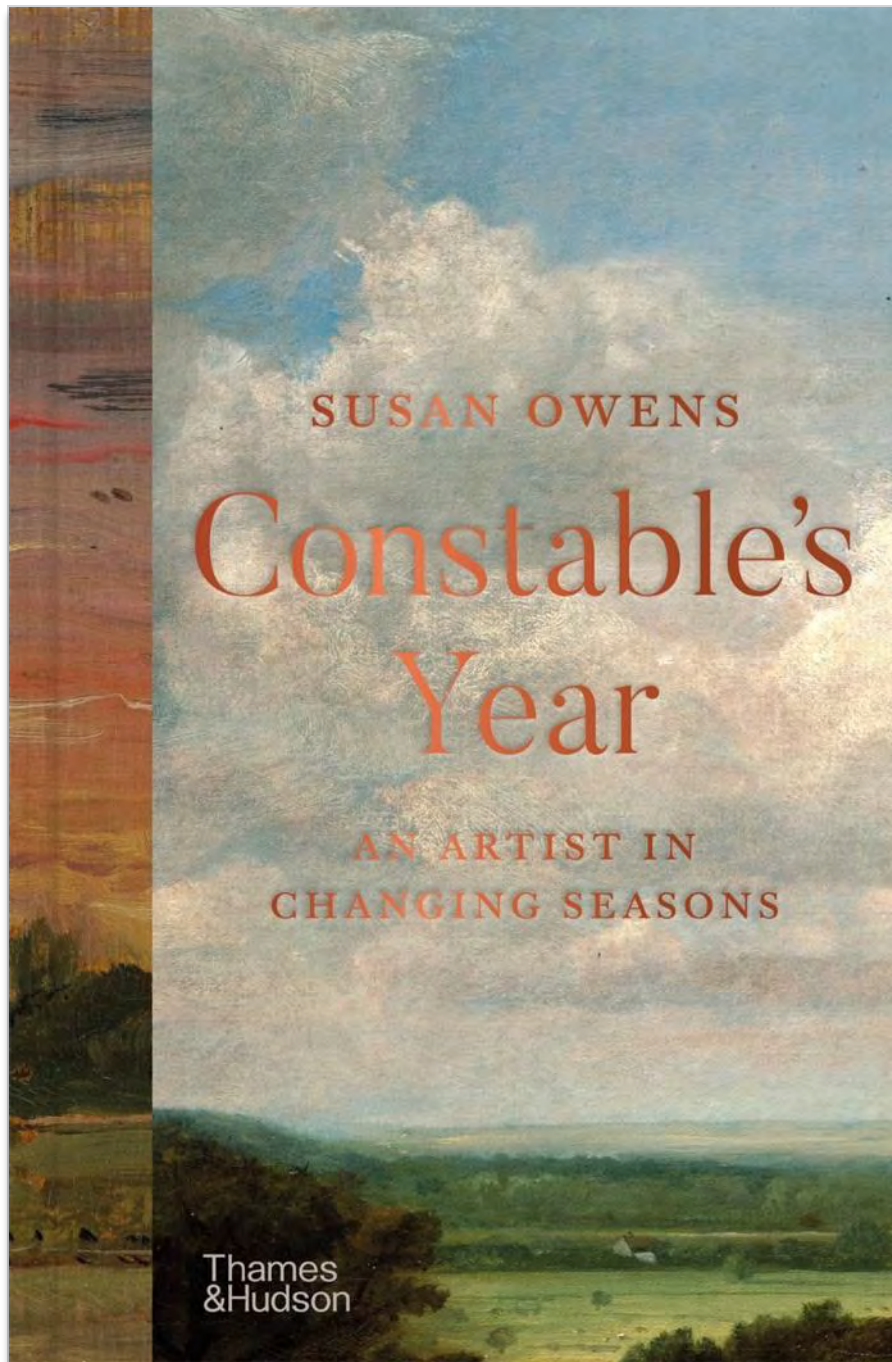


*'I took several beautifull walks in search of food
for my pencil this summer when I hope to do a
great deal in landscape⁵²'*

My beloved Bergholt

East Bergholt was to Constable what the Alps were to J. M. W. Turner. During the summer months, Constable's near-contemporary – born the previous year to him – travelled regularly in France, Italy and Switzerland when the French Revolutionary and later Napoleonic wars permitted, and throughout England, Scotland and Wales when they didn't. To choose a single year, 1819, when the continent had reopened to British tourists following the Battle of Waterloo, Turner travelled to Turin, Como, Venice, Rome and Naples, returning via Florence and the Mont Cenis pass; Constable rented a cottage in Hampstead for his young family and on one occasion popped back to East Bergholt. It was not that he was inherently averse to such trips – he had, after all, toured the Peak District in 1801 and in 1806 had spent seven weeks sketching in the Lake District, a highly productive visit that gave him enough material for several exhibition pictures. It was just that the more he drew and painted the buildings, lanes and fields around East Bergholt, the more interesting they became. The tenant farmer Willy Lott's house may have been a familiar part of the scene, but Constable found it no less absorbing for that: a different viewpoint could change everything. Moment by moment the light and weather altered its colour and form and kept drawing him back. If he took just a few steps down the towpath, the trees, river, bridge and buildings reconfigured themselves. He could sketch the lock on the Stour near his father's mill at Flatford on a stormy afternoon, under clouds the colour of a pewter plate; and he could paint it again on a fine day, feeling the warmth of the sun on his back, a shaft of sunlight slicing





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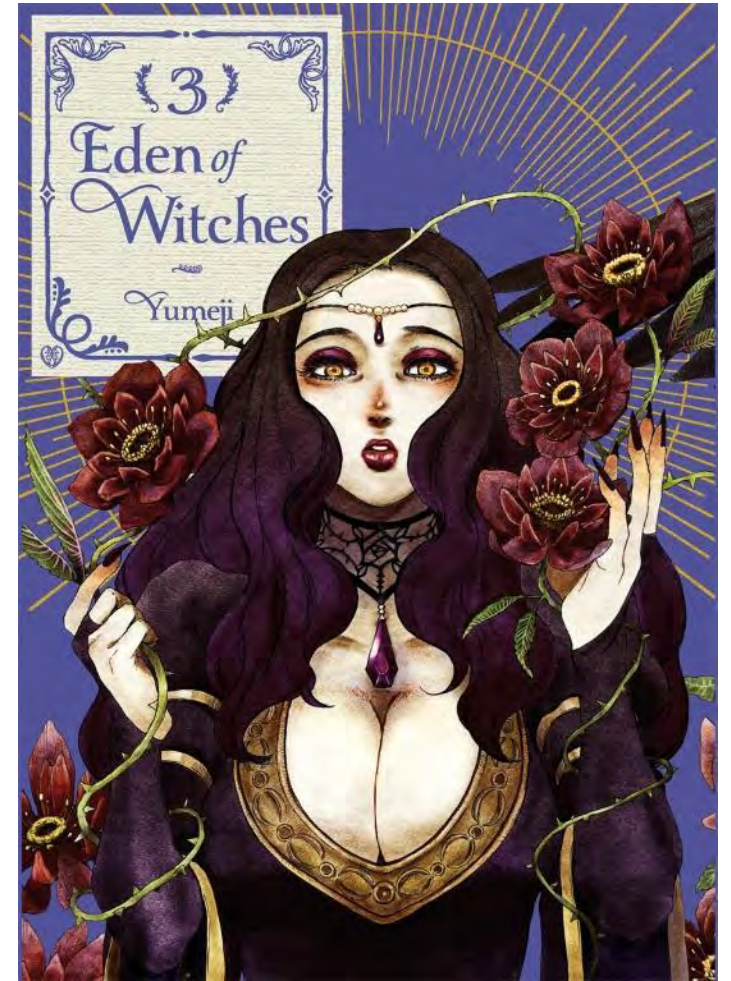
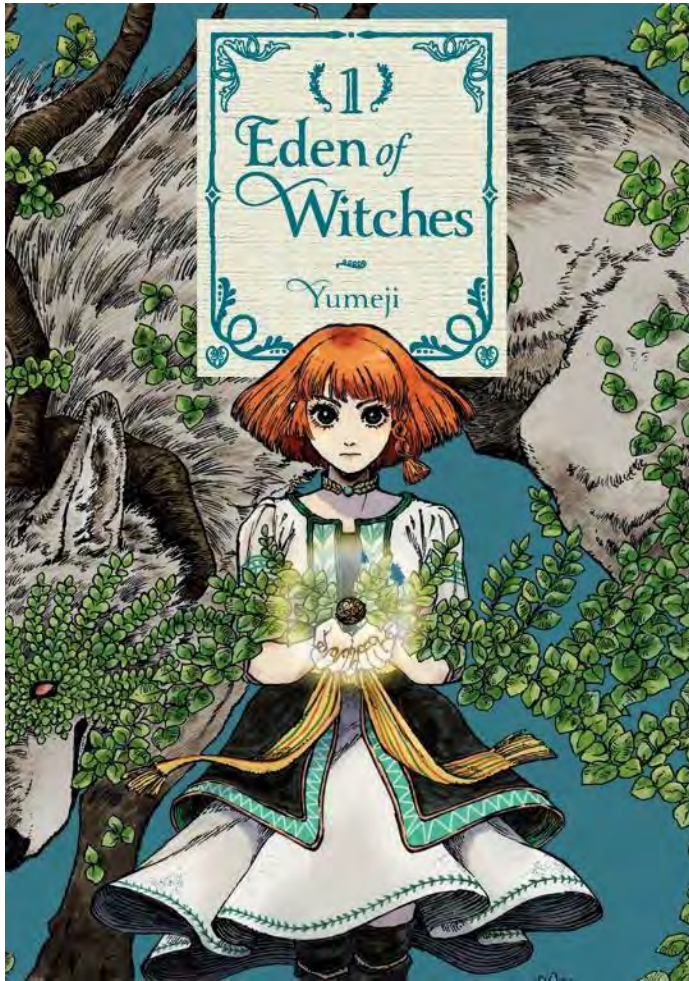
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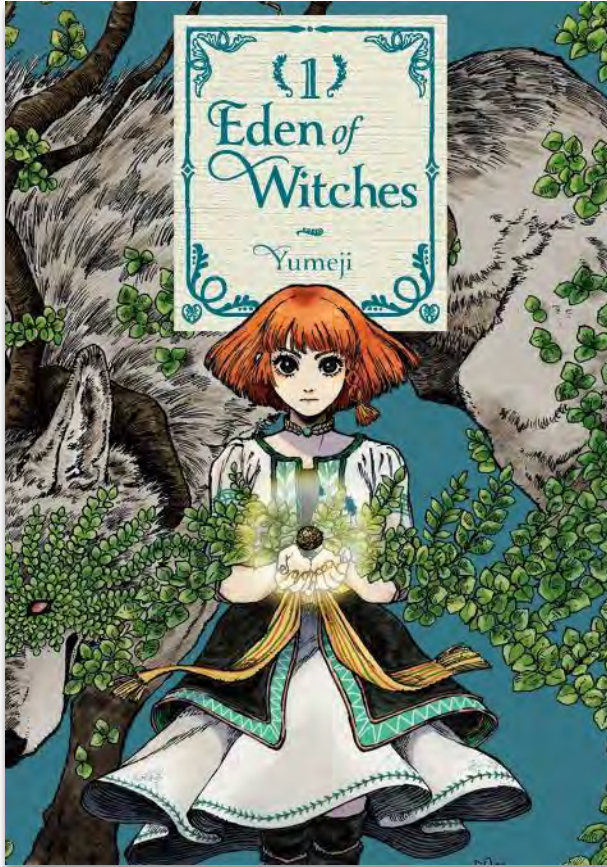
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Eden of Witches Volume 1-3

Yumeji

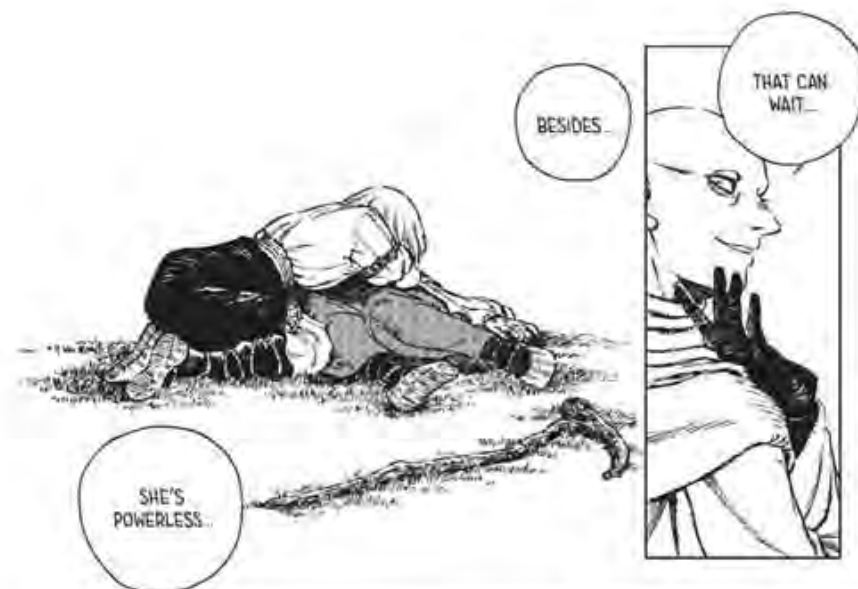
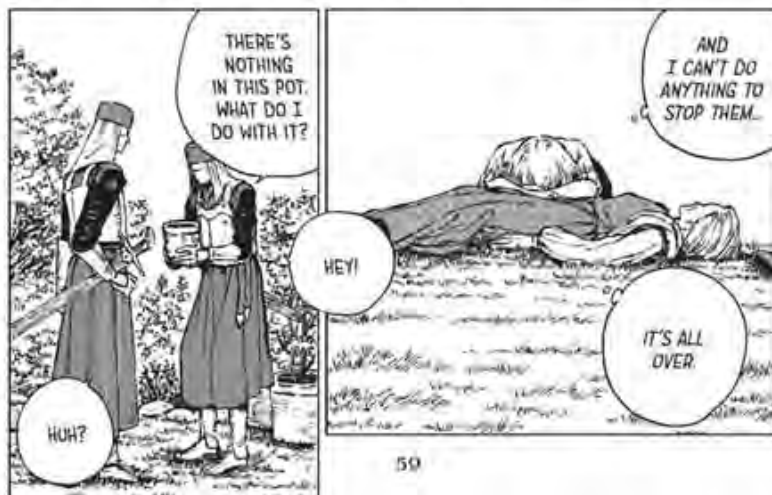
When a young witch is forced from her home by humankind, can she awaken her powers and find a way to save her home? Man and nature are at odds in this epic Ghibli-esque fantasy manga from debut author Yumeji.

- **POPULAR THEME:** Witches and magic are perfect avatars to explore coming of age stories in both Japanese and Western comics. Fans of manga in the US are especially receptive to this message, with popular anime and manga such as *Kiki's Delivery Service*, *The Ancient Magus' Bride*, and *Witch Hat Atelier* having a huge and lasting presence in US pop culture.
- **INCREDIBLE ART:** Yumeji's delicate inks bring the setting to life, and are reminiscent of such classic titles as Hayao Miyazaki's *Nausicaä* or Kaoru Mori's *A Bride's Story*. While *Eden of Witches* is her first serialized manga, her illustrations stand out from much of the shojo manga being published in the US today, and gives the series the visual hallmarks of an instant classic.
- **TOPICAL SUBJECT:** The element of man's conflict with nature is ever more relevant to young readers today, as we reevaluate our impact on the planet as a society.

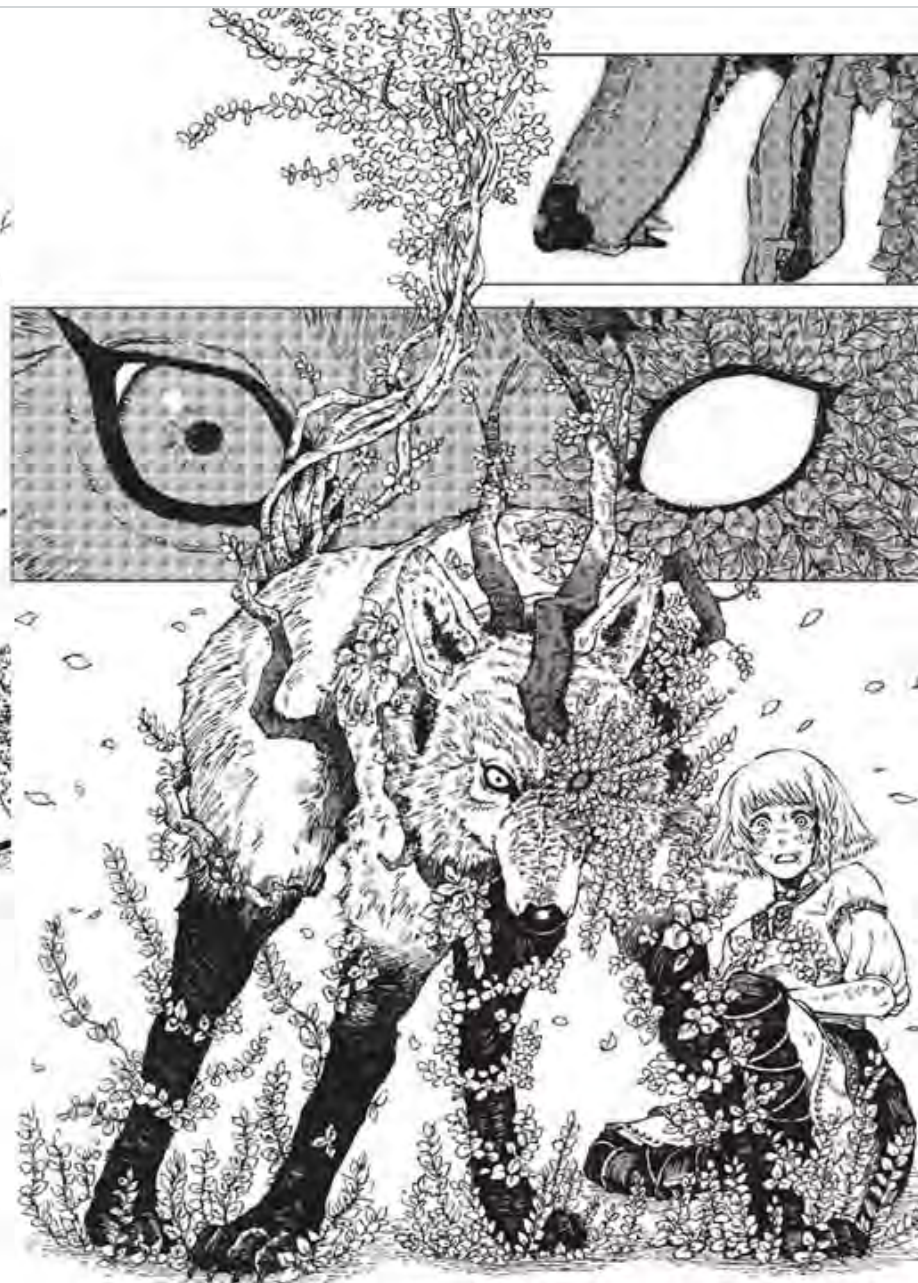
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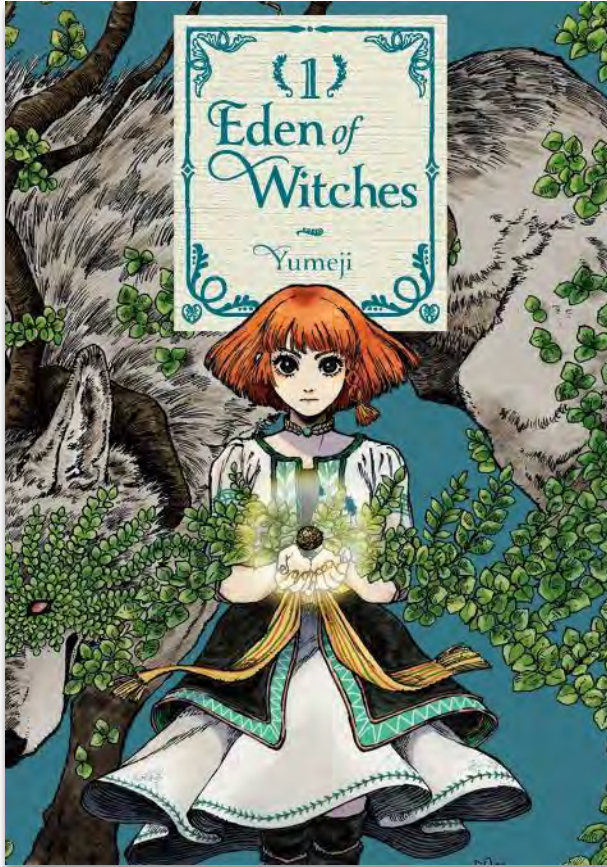












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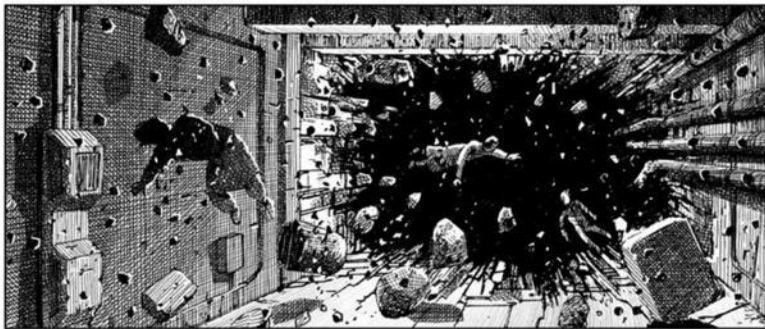
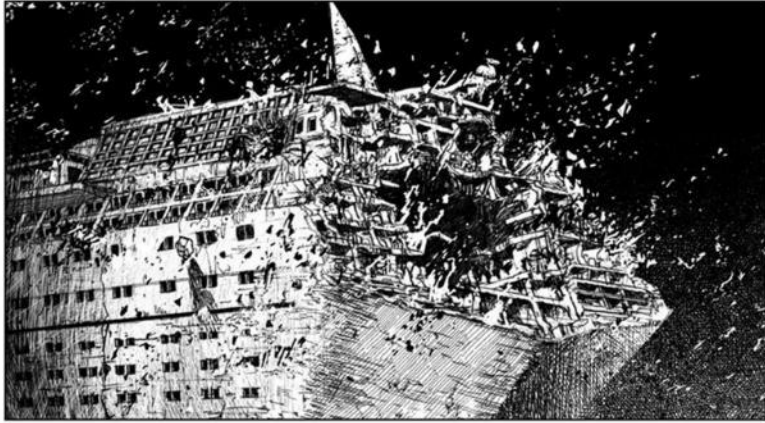
Leviathan Volume 1-3

Shiro Kuroi

In the depths of space, a group of students is pitted against each other in a brutal battle for survival—a gripping sci-fi survival horror from rising star manga artist Shiro Kuroi perfect for fans of *Battle Royale* and *Attack on Titan*.

- Shiro Kuroi's painterly covers and detailed interior illustrations have been highly praised by readers, depicting both the brutal action sequences and desolateness of space perfectly.
- One of the top bestselling new manga titles in Japan, Leviathan's incredible, brutal illustrations and tightly paced plot will leave readers at the edge of their seats, and linger in their minds long after the last page of each volume. Perfect for fans of *Moebius*, *Star Wars*, and Katsuhiro Otomo.
- A low-commitment, high-reward series with plenty of twists and turns, we anticipate it will have incredible appeal for those sci-fi and horror fans looking for a starting point to read more manga series.
- These editions are jacketed paperbacks with dyed black edges—will immediately stand out on any manga shelf.

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I'VE SET MY
STOPWATCH TO THE
ROBOT'S COUNTDOWN.
WE ONLY HAVE 46 HOURS
OF OXYGEN
LEFT!

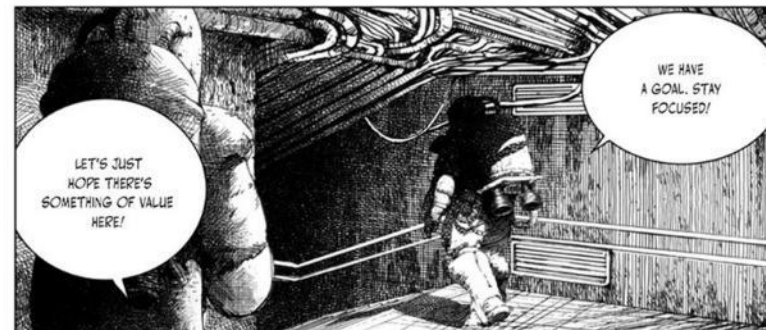


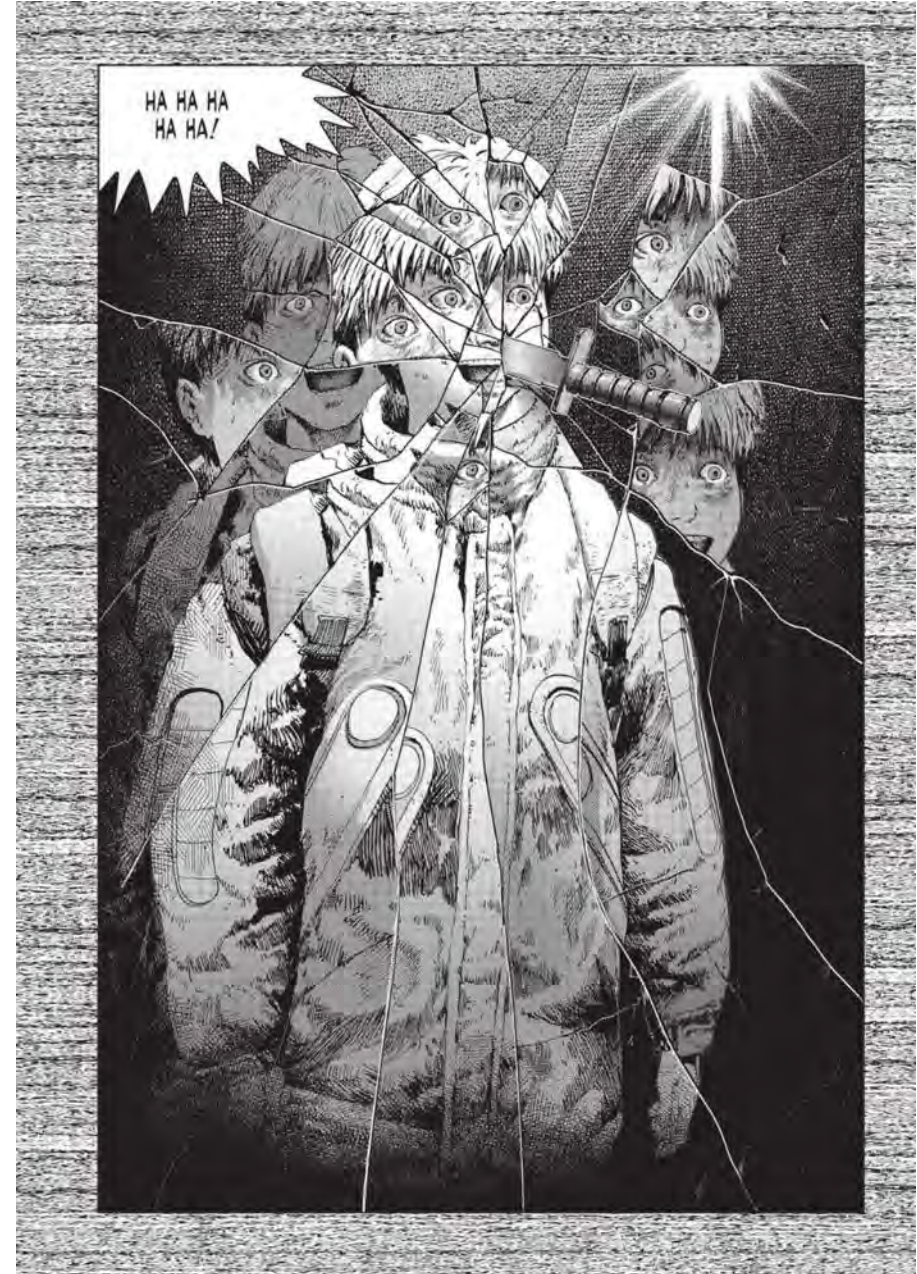
THEN IN TWO
DAYS' TIME, ONLY ONE
PERSON ABOARD THIS
SHIP WILL STILL
BE ALIVE!

IF WHAT
HE SAID TO
MR. SENDA IS
TRUE...



I'LL KEEP WRITING
DOWN AS MUCH AS I CAN
IN THIS JOURNAL...SO THAT
THERE'S A RECORD...











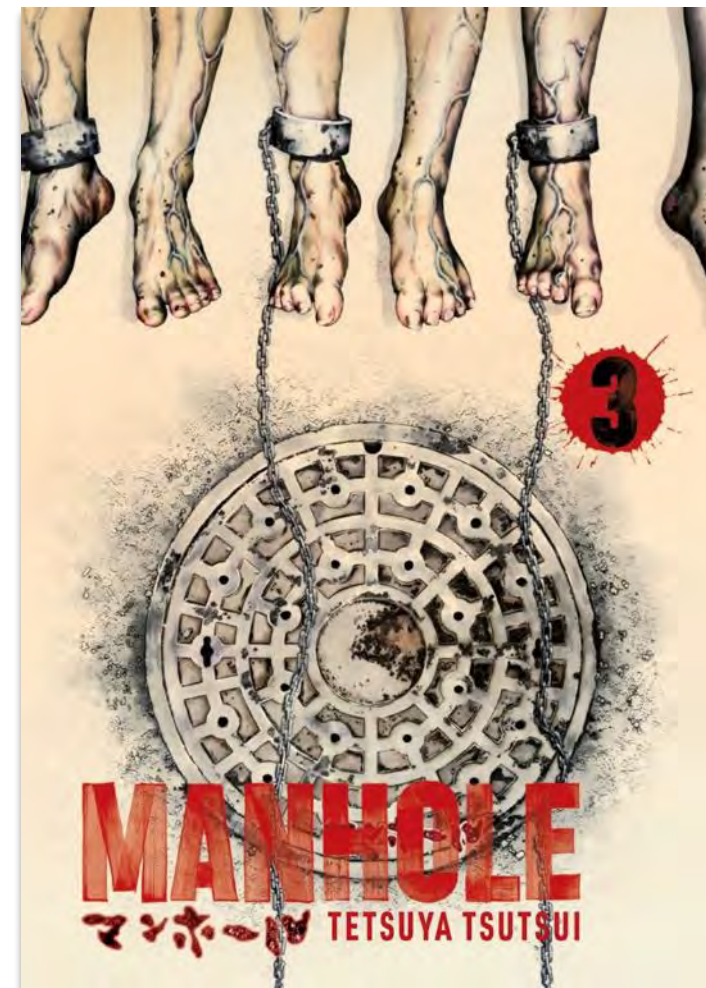
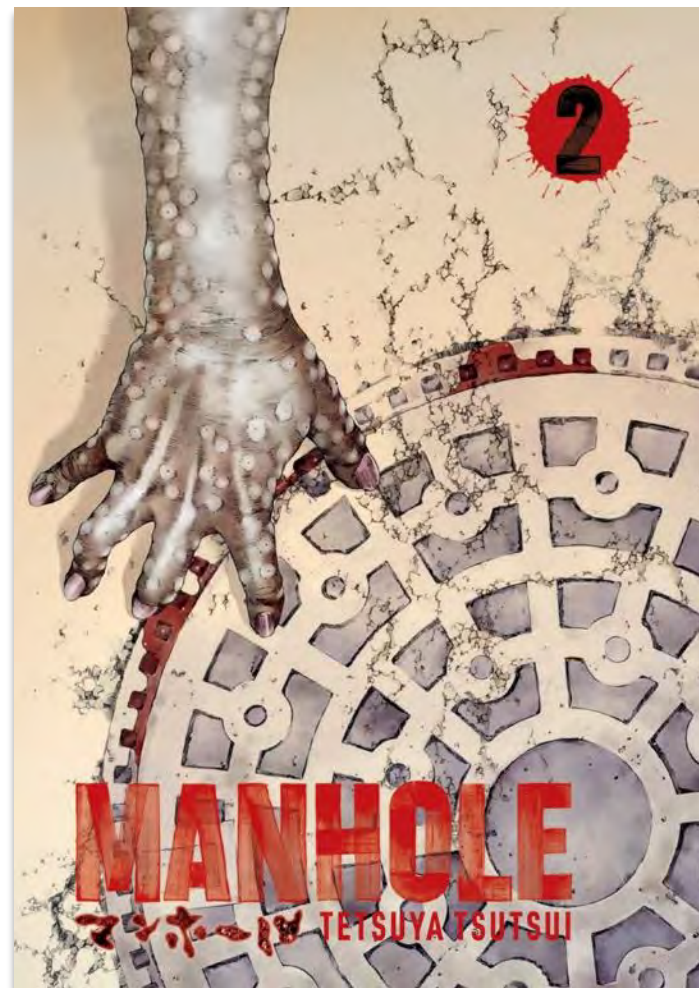
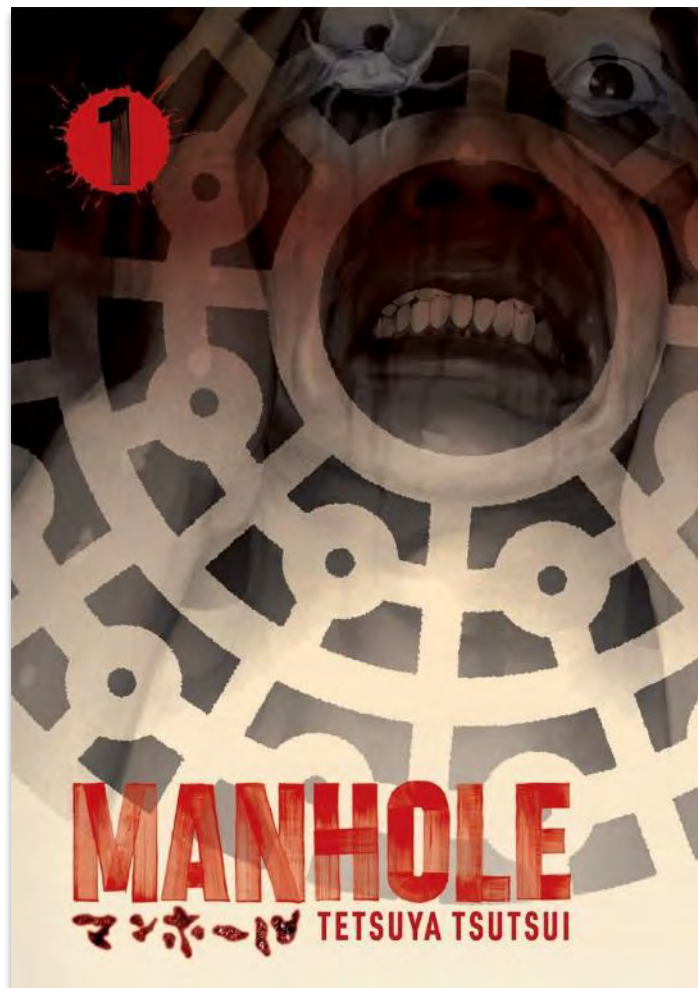
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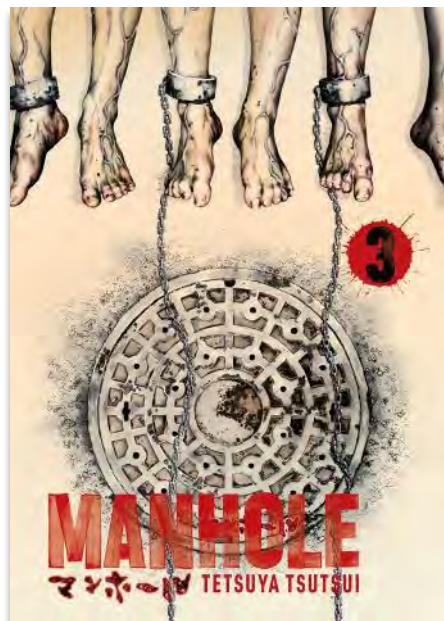
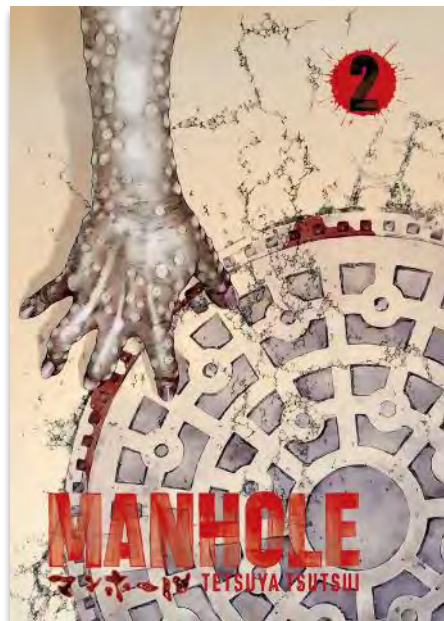
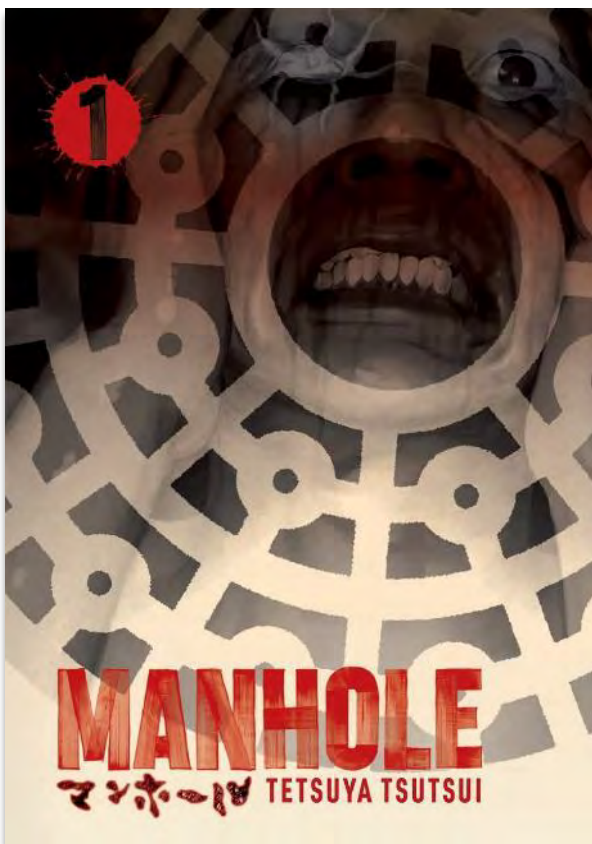
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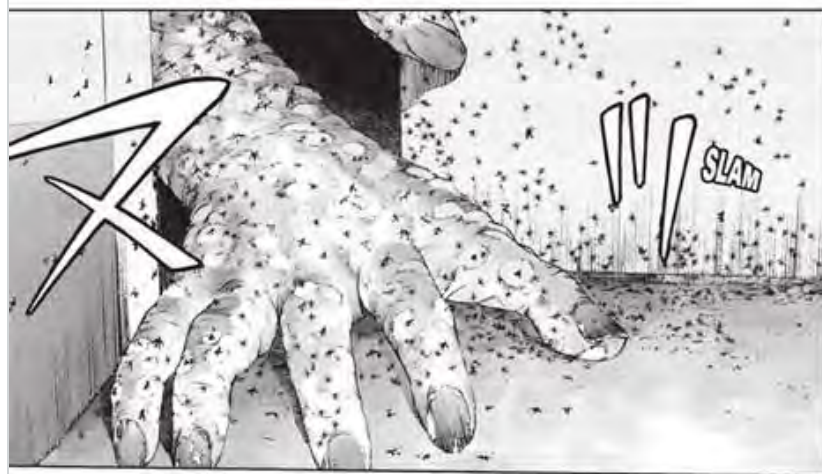
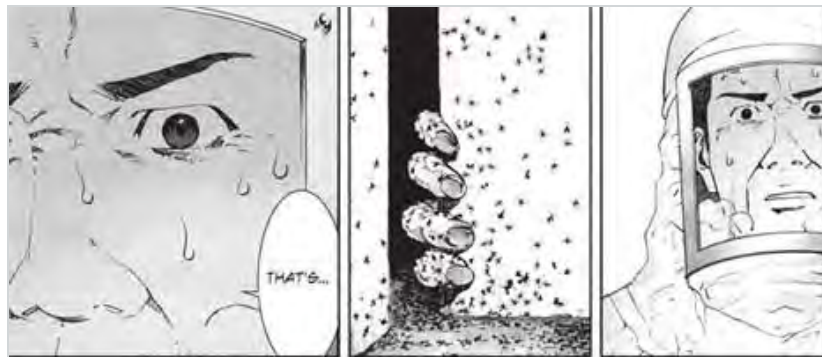
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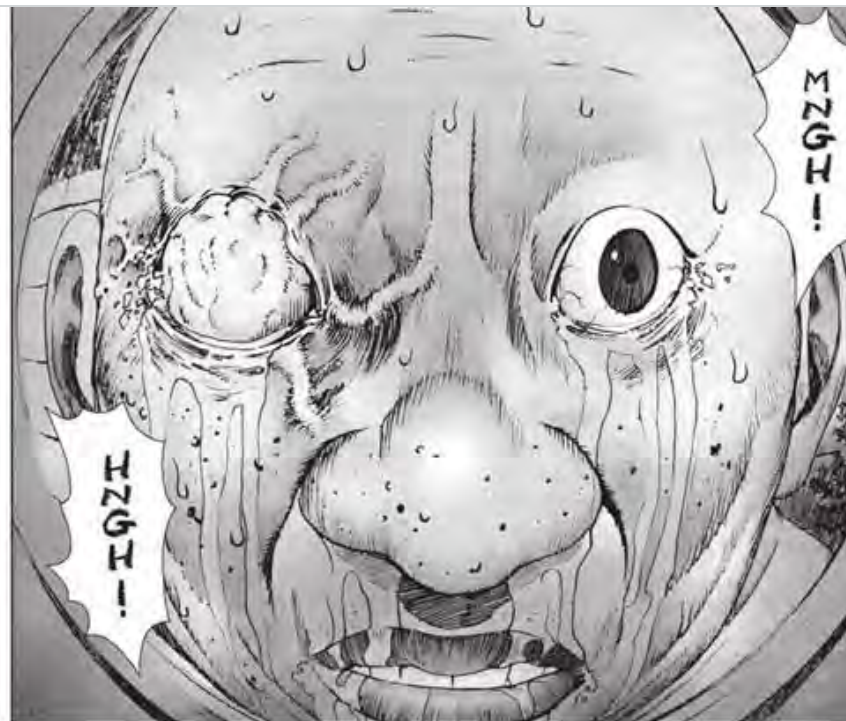
Tetsuya Tsutsui

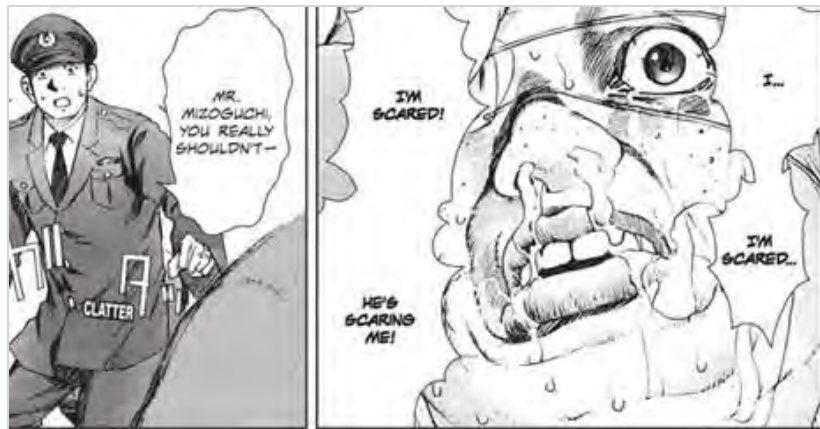
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- Horror and detective comics and manga are incredibly popular right now, with industry legend Junji Ito gaining mainstream appeal in the US and appearing as a guest of honor at San Diego Comic-Con.
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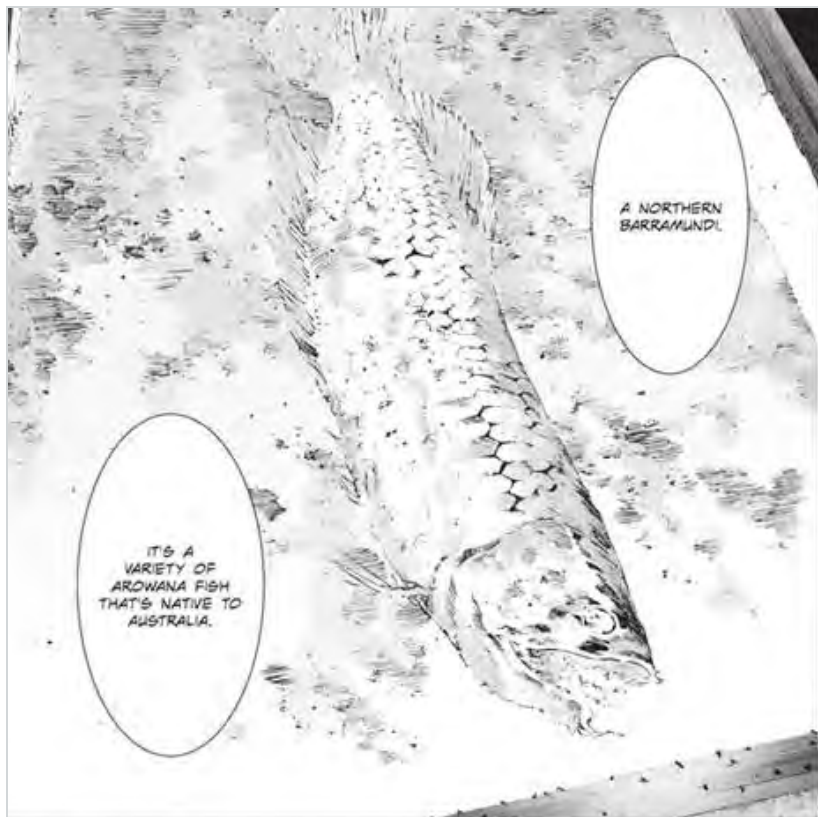
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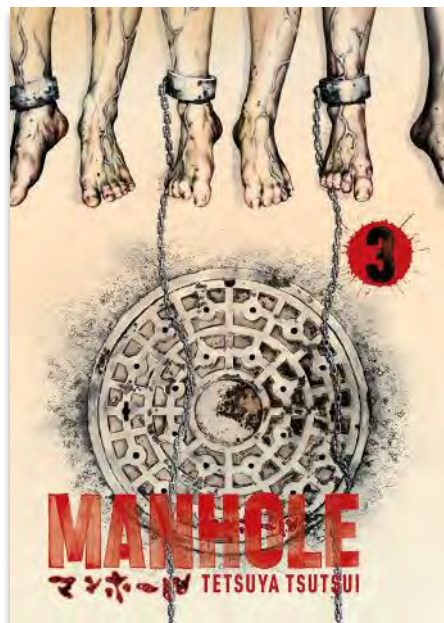
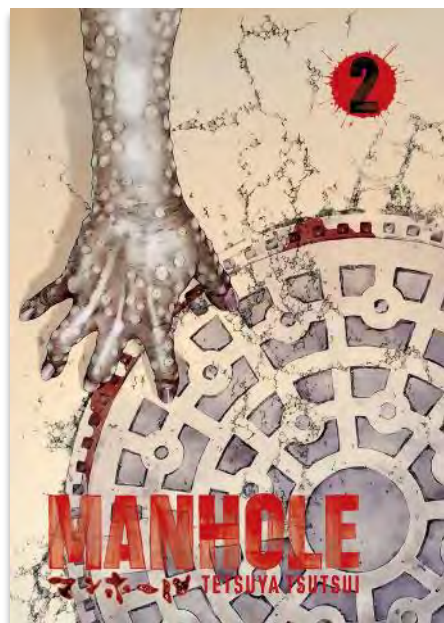
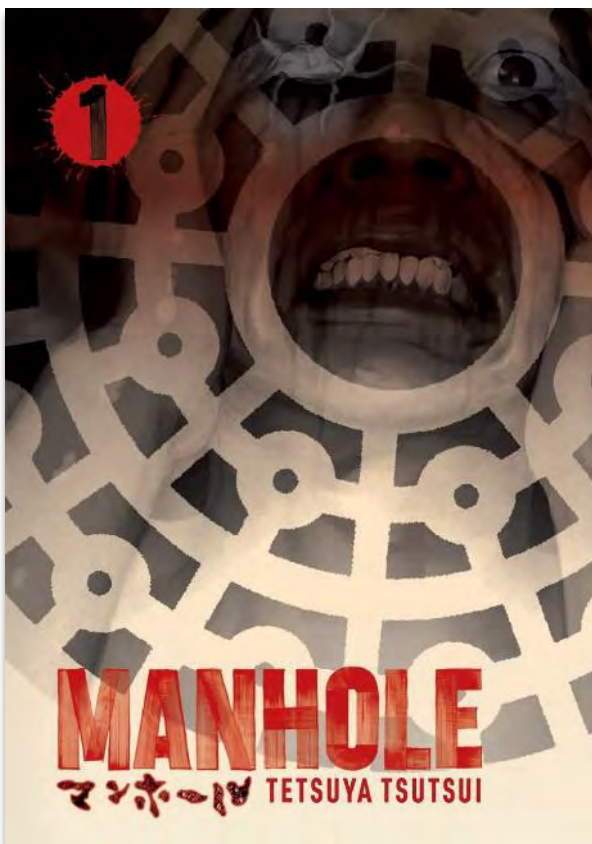












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SCARS

2

BRANDON ARIAS



SCARS

1

BRANDON ARIAS

Scars Volume 1-2

Brandon Arias

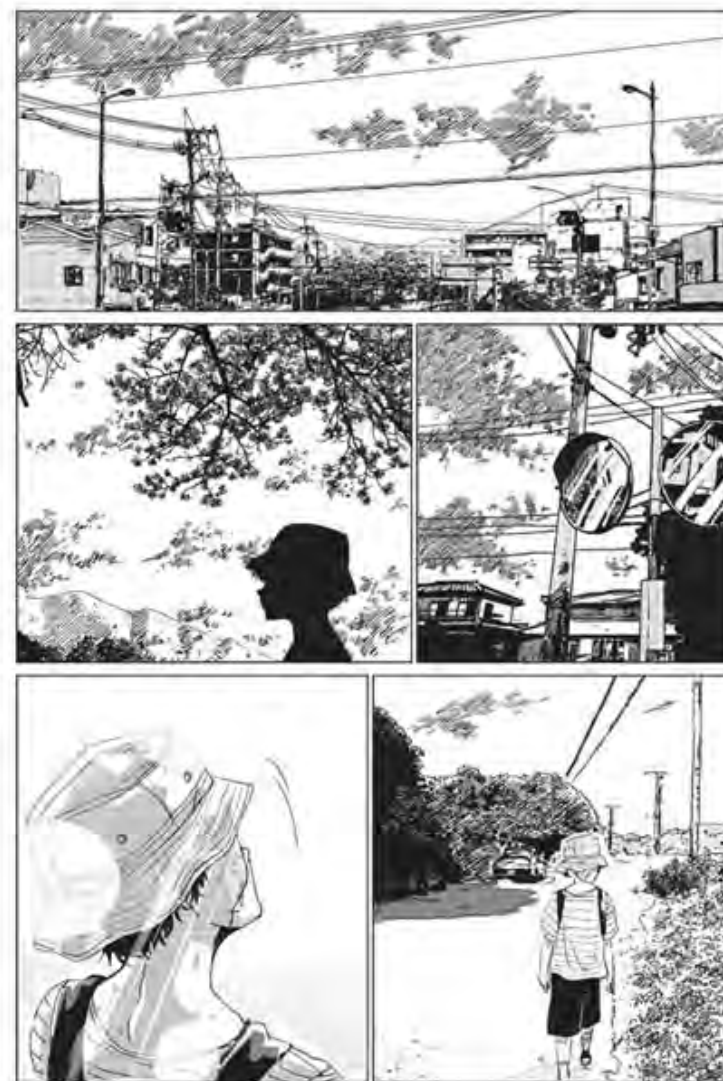
A love story between a boy with a scar and an abused misgendered classmate, both victims of bullying at school, *Scars* is an ardent coming-of-age manga about acknowledging our differences and finding self-acceptance.

- A stunning and heartfelt manga trilogy from debut author-illustrator Brandon Arias, *Scars* deftly tackles childhood trauma, bullying, and the issue of growing into one's own identity.
- This gorgeous, fresh, slice-of-life drama is sure to become a classic alongside such timely and relevant manga titles as *Orange* by Takano Ichigo and *Our Dreams at Dusk* by Yuhki Kamatani.
- Author-illustrator Brendan Arias brings *Scars* to life with expressive and appealing characters that manage to carry the heavy themes of the narrative and cause the reader to root for them, all in a style that is unique but fits perfectly onto any manga shelf.
- As Abrams ComicArts launches its Kana imprint, our goal is to publish titles that are completely unique in the US manga market. *Scars* perfectly highlights not just our commitment to publishing established manga authors from Japan, but also to finding new voices bound to further expand the audience.



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MUSTA BEEN
ONE HELL OF
A FIGHT.

NEXT TIME,
CALL US.



YEAH! EVER
SINCE AKIRA
SAVED HIS ASS,
THEY'VE BEEN
INSEPARABLE.



HAVE YOU
NOTICED?
ZOMBIE AND
AKIRA ARE
JOINED AT THE
HIP NOW.

HEY,
GUYS.

THERE
ARE EVEN
PICS GOING
AROUND.



GUESS THOSE
DEGENERATES WERE
MADE FOR EACH
OTHER.

HA HA HA



NO, I...
I MADE
SOMETHING
FOR YOU.

WE
CAN EAT
TOGETHER, IF
YOU WANT.

IS
SOMETHING
WRONG?



YOU'RE SO
SWEET.
YOU
SHOULDN'T
HAVE.

OH, IT'S
NOTHING,
REALLY.

FOR
ME?

Scars Volume 1-2

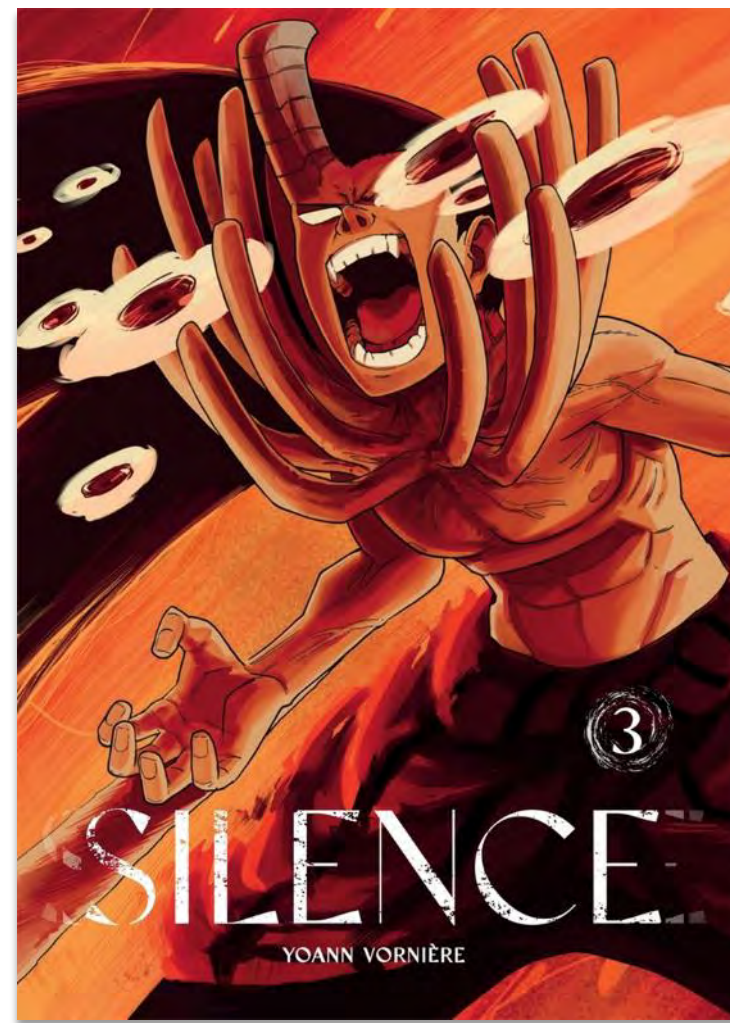
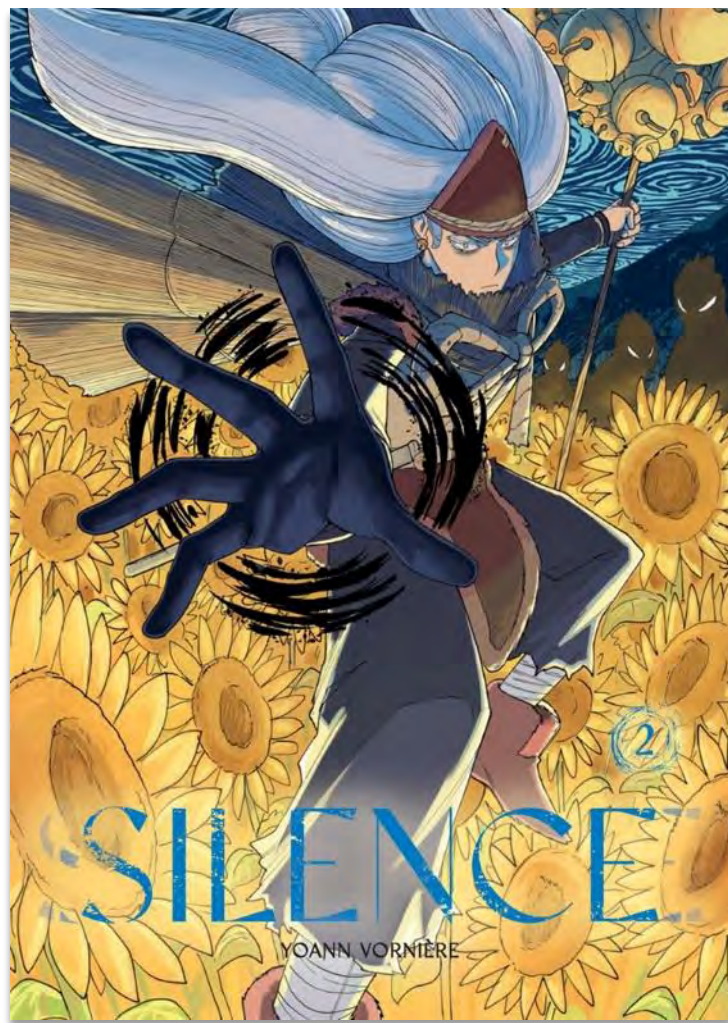
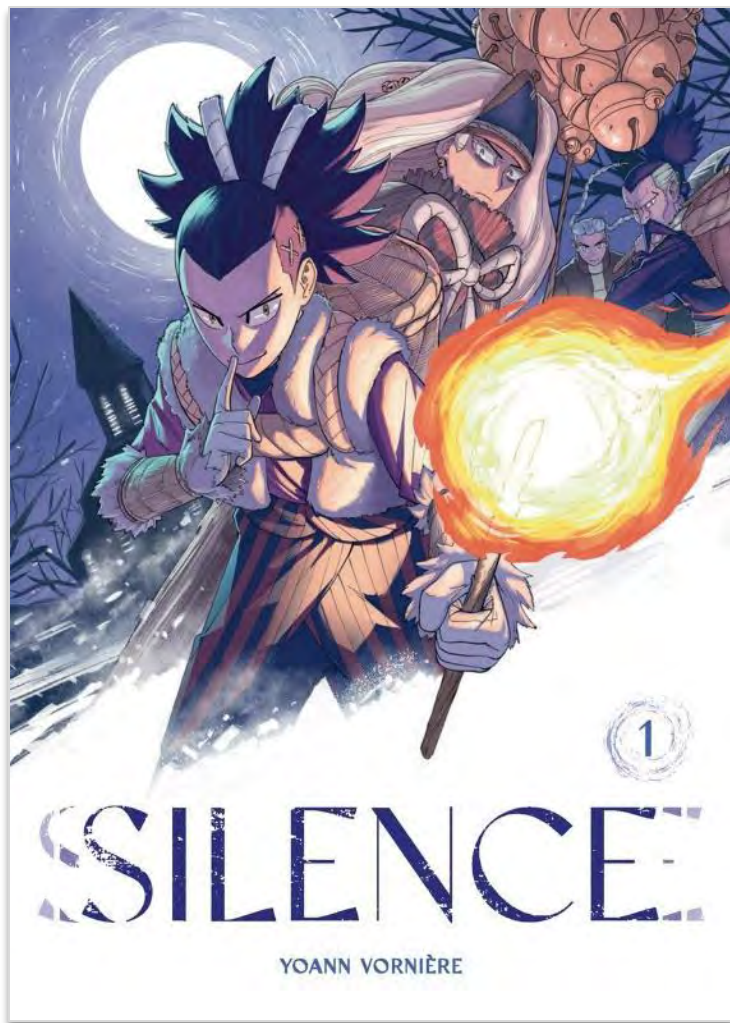
Brandon Arias

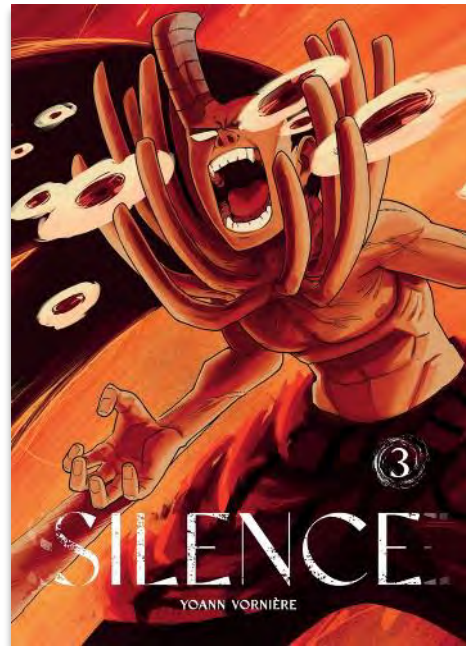
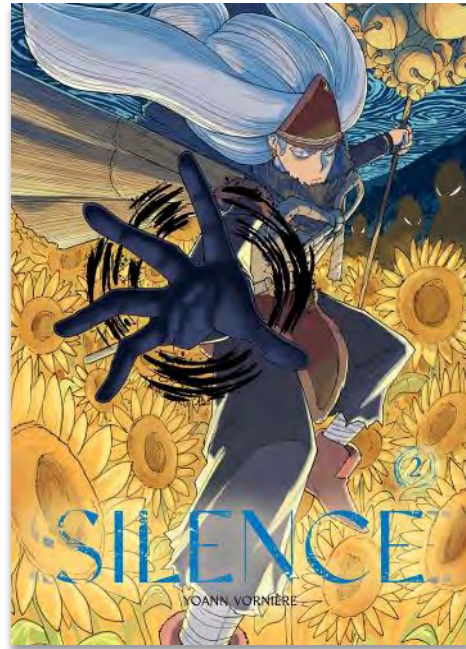
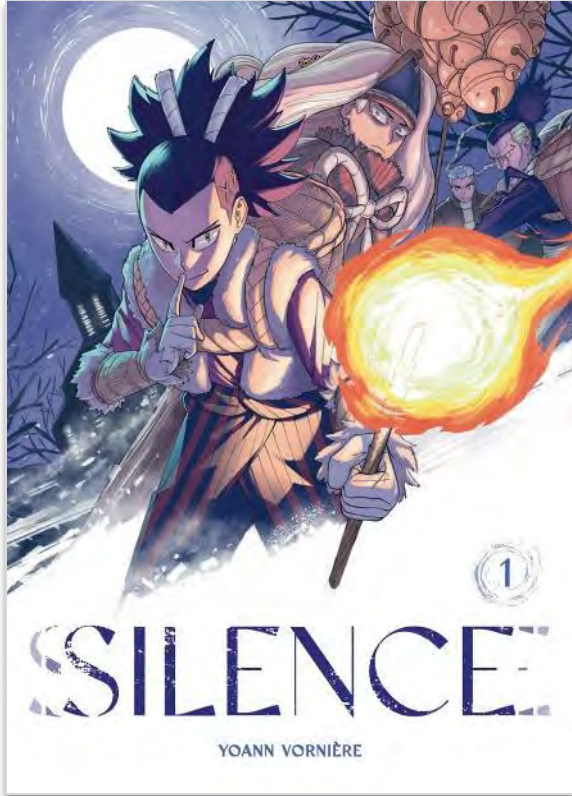
A love story between a boy with a scar and an abused misgendered classmate, both victims of bullying at school, *Scars* is an ardent coming-of-age manga about acknowledging our differences and finding self-acceptance.

- A stunning and heartfelt manga trilogy from debut author-illustrator Brandon Arias, *Scars* deftly tackles childhood trauma, bullying, and the issue of growing into one's own identity.
- This gorgeous, fresh, slice-of-life drama is sure to become a classic alongside such timely and relevant manga titles as *Orange* by Takano Ichigo and *Our Dreams at Dusk* by Yuhki Kamatani.
- Author-illustrator Brendan Arias brings *Scars* to life with expressive and appealing characters that manage to carry the heavy themes of the narrative and cause the reader to root for them, all in a style that is unique but fits perfectly onto any manga shelf.
- As Abrams ComicArts launches its Kana imprint, our goal is to publish titles that are completely unique in the US manga market. *Scars* perfectly highlights not just our commitment to publishing established manga authors from Japan, but also to finding new voices bound to further expand the audience.



AU \$19.99 | NZ \$21.99
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9781419778360
206 Pages
Paperback
182 mm x 131 mm
Kana





Silence Volume 1-3

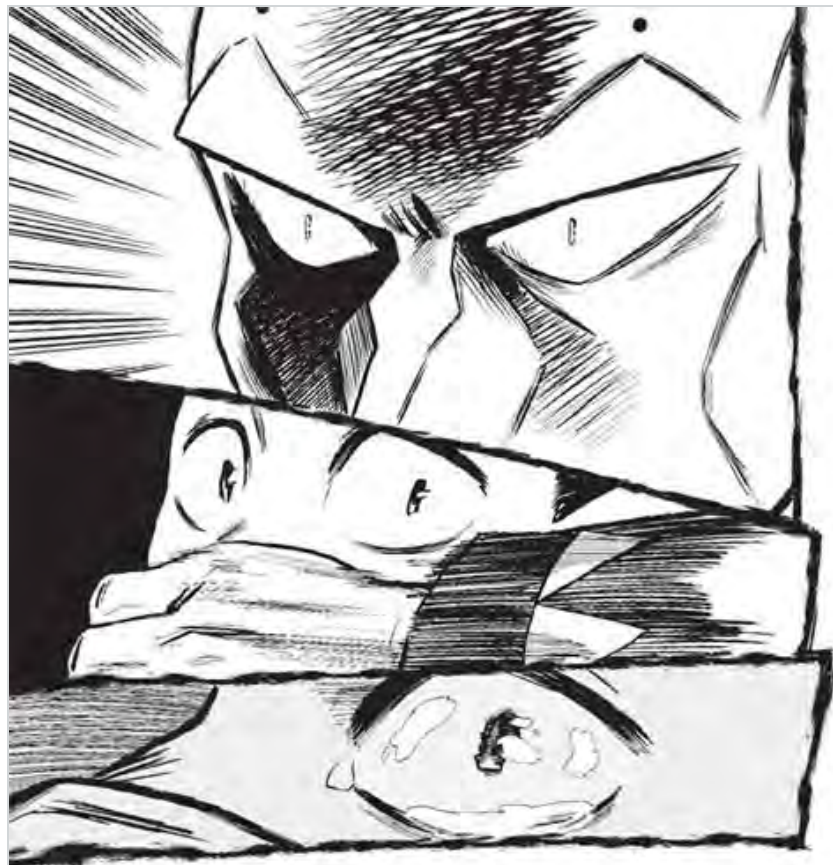
Yoann Vorniere

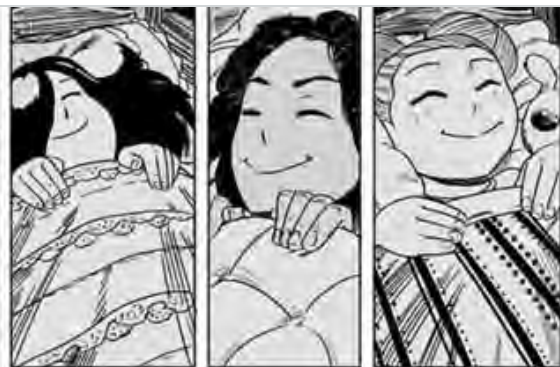
An exhilarating manga following the journey taken by a boy and his migrating village across a frigid post-apocalyptic setting riddled with folkloric monsters.

- *Silence* fuses adventure, battle, and indigenous folklore into an impassioned survival epic—a genre formula that has been consistently well-received, as seen with the more recent bestseller *Hell's Paradise*.
- Vorniere's bold inking and overflowing details bring the characters and monsters to life, brimming with vitality against the frigid chasmic setting. With a pervasive overcast reminiscent of Vincent van Gogh's painting *Starry Night* above and desolate townships below, the depicted action is thrilling, sharp, and focused. Such gripping art will surely command the attention of its readers.
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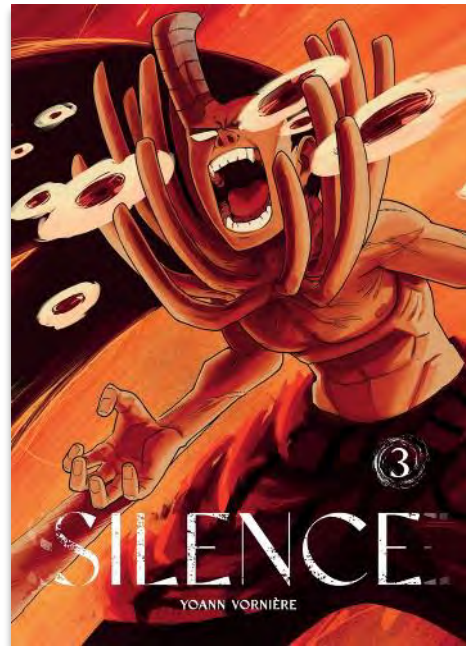
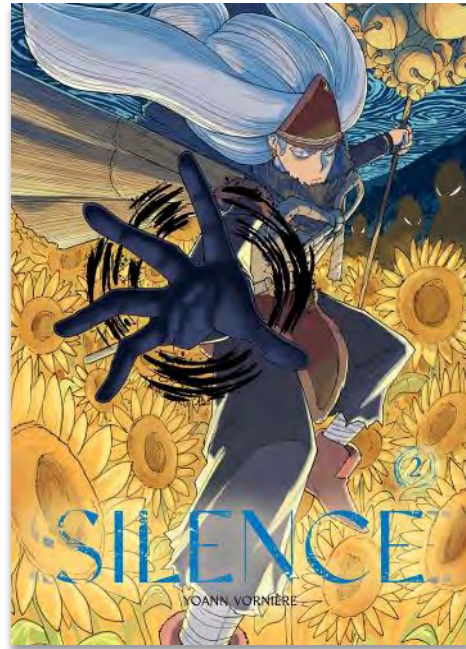
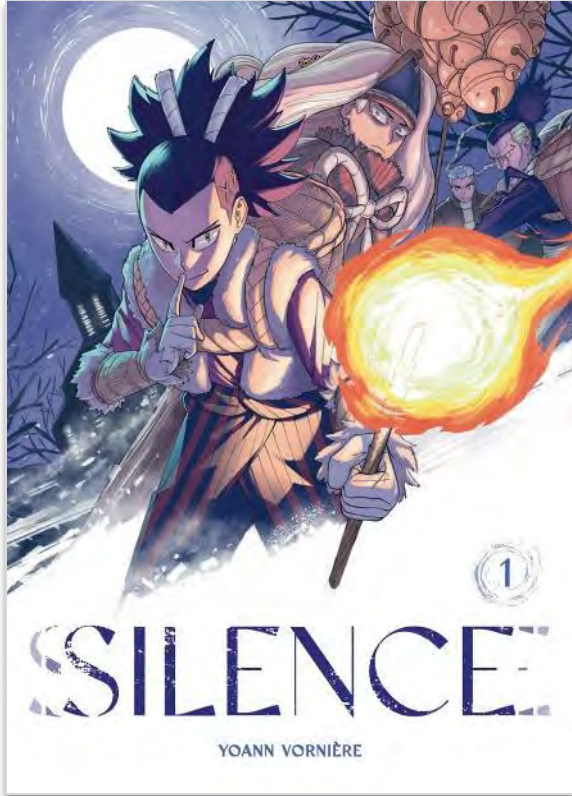
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 9781419778919
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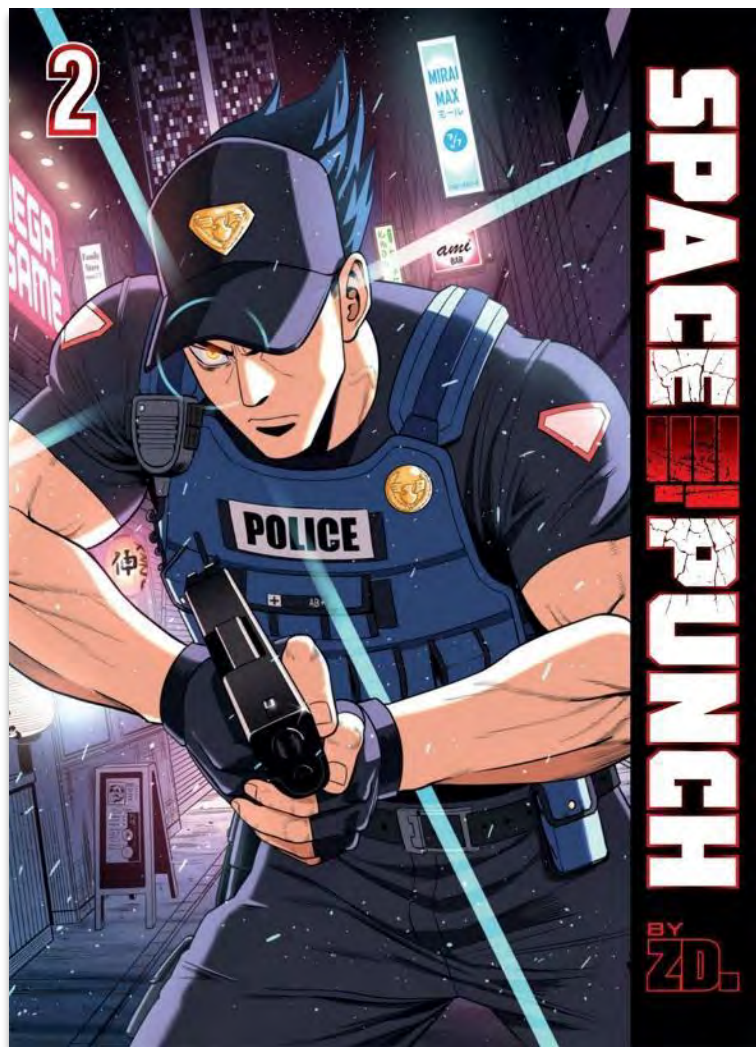
Silence Volume 1-3

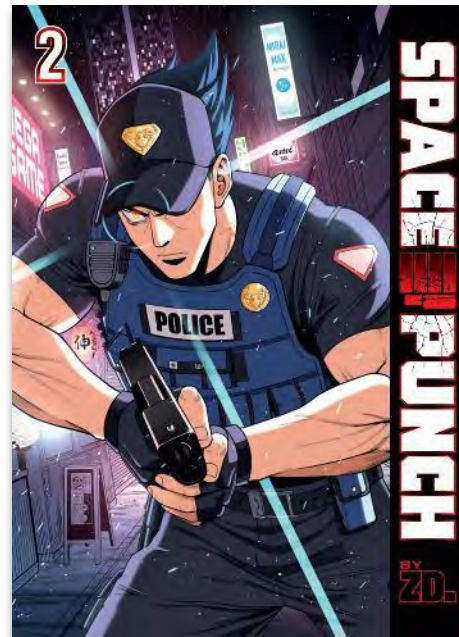
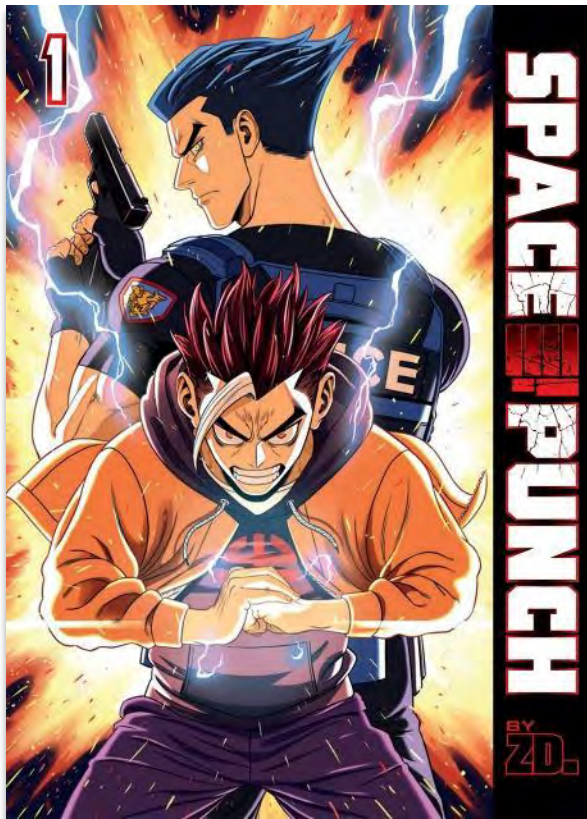
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Space Punch Volume 1

ZD

In a mafia-governed city where corruption and violence is commonplace, this manga follows two brothers who find a mysterious artifact that will change their lives forever.

- *Space Punch*, fusing comedy, battle, and drama into one fantastic urban epic, is a series of similar style and proportions, and is a perfect fit for established readers of Shonen manga.
- ZD's bold lines and dramatic shadings illustrate brawls reminiscent of classic manga titles like *Hajime no Ippo*. Yet while manga such as *Hajime no Ippo* and *Sun Ken Rock* have had prestige and a sturdy following in the US, no official translations of these exist due to their protracted length.
- The palpably determined visages of brothers against a conspiracy that intends to separate them, and the splashes of sweat, blood, and tears that color the pages of this manga, are perfect for fans that crave exhilaration.

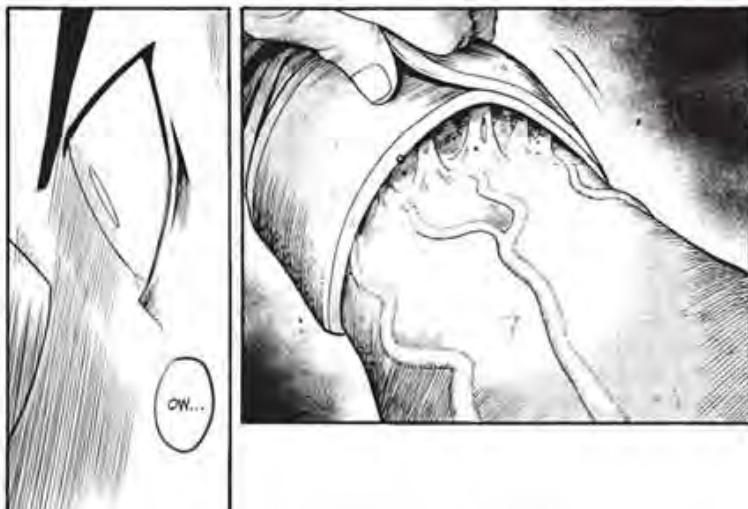
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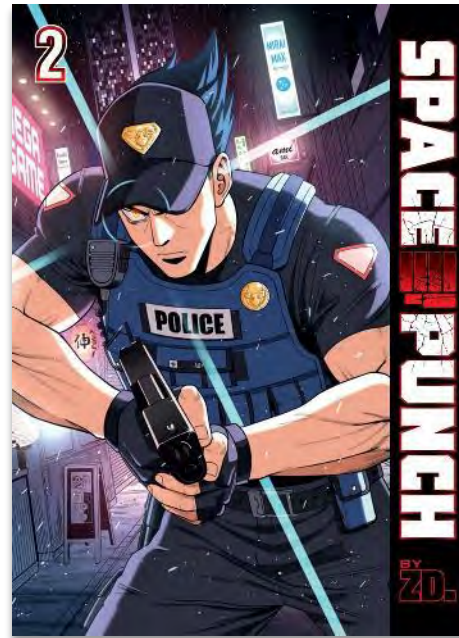
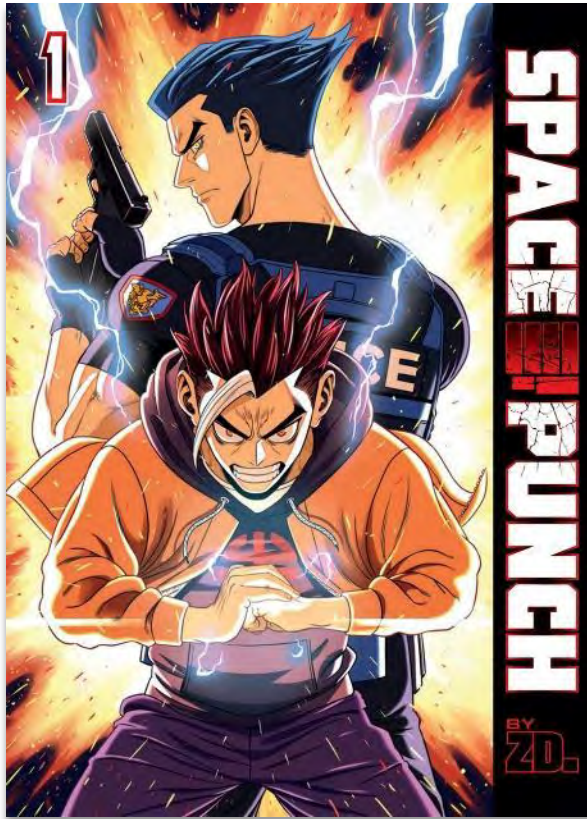












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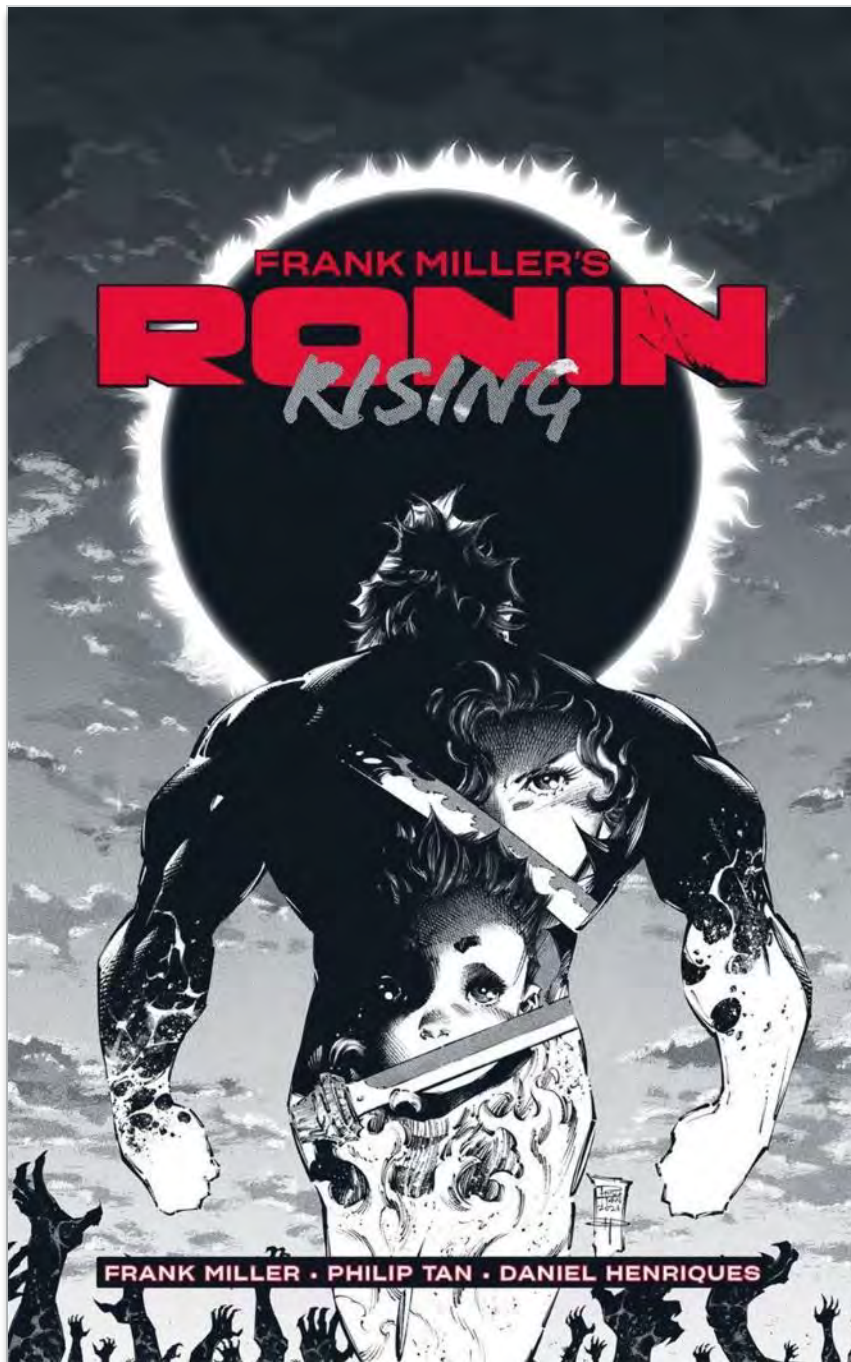
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FRANK MILLER'S
RONIN
RISING



FRANK MILLER • PHILIP TAN • DANIEL HENRIQUES



Frank Miller's Ronin Rising Manga Edition

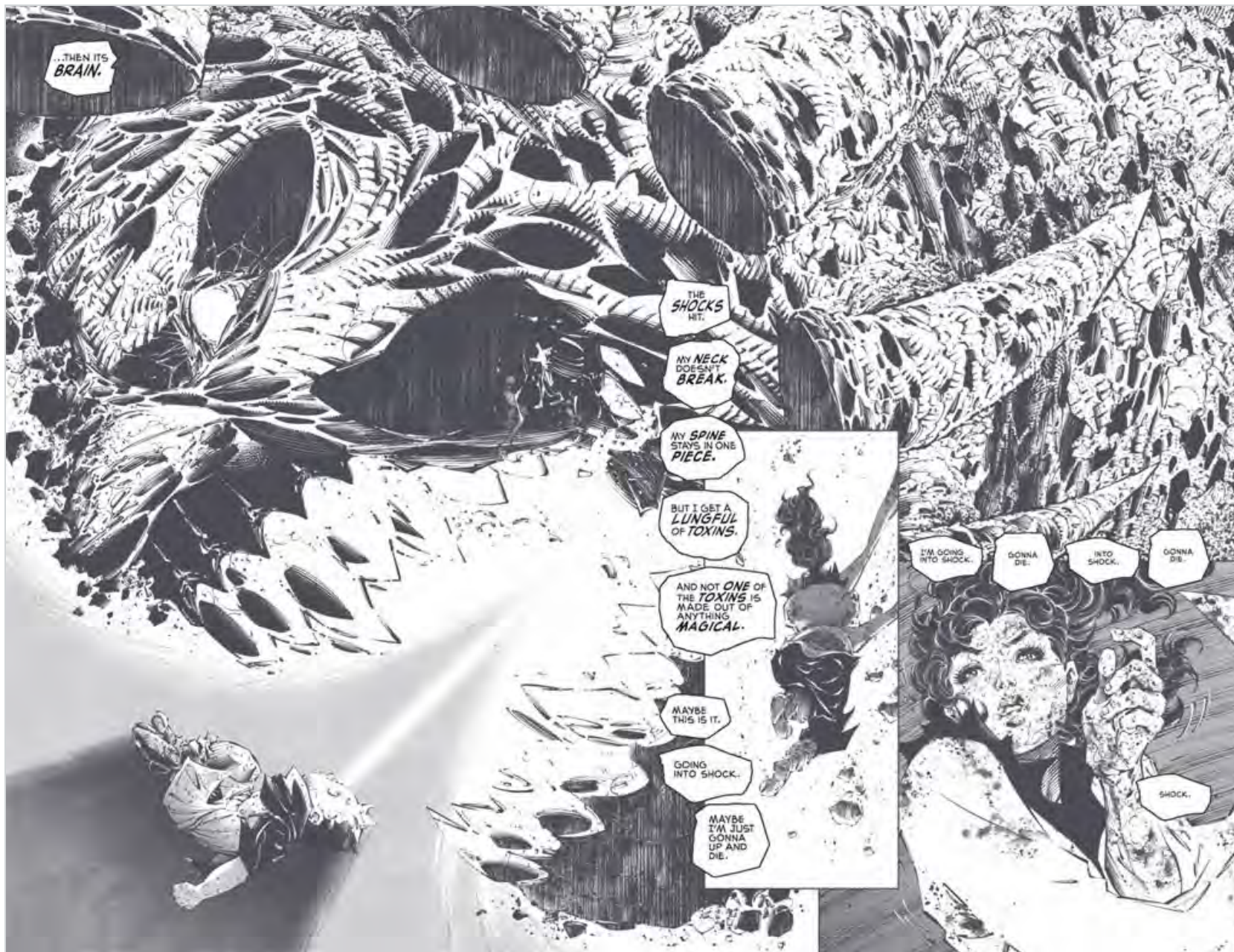
Manga Edition

Frank Miller

The manga edition of the long-awaited sequel to the award-winning classic.

- Frank Miller's *Ronin* is an iconic original work and a piece of comics and pop-culture history, having been cited as an inspiration by cartoonists worldwide.
- Released simultaneously in two formats, the deluxe hardcover edition and simultaneous manga *tankoubon* format (jacketed paperback) will reach two different and equally receptive audiences. This deluxe, hardcover edition presents each spread in landscape format it was originally intended, like the collected edition of Miller's *300*.
- Originally self-published as part of the Frank Miller Presents line as *Ronin II* in six issues, this critically acclaimed series is collected for the first time and includes all-new cover by Frank Miller.
- Phillip Tan and Daniel Henriques's explosively dynamic black-and-white art is perfect for fans of manga, while Frank Miller returns to illustrate part of the story himself in the iconic style which originally made *Ronin* a classic.

AU \$19.99 | NZ \$21.99
9781419776625
288 Pages
Paperback
210 mm x 140 mm
Kana



...THEN ITS
BRAIN.

THE
SHOCKS
HIT.

MY **NECK**
DOESN'T
BREAK.

MY **SPINE**
STAYS IN ONE
PIECE.

BUT I GET A
LUNGFUL
OF **TOXINS.**

AND NOT **ONE** OF
THE **TOXINS** IS
MADE OUT OF
ANYTHING
MAGICAL.

MAYBE
THIS IS IT.

GOING
INTO **SHOCK.**

MAYBE
I'M JUST
GONNA
UP AND
DIE.

I'M GOING
INTO **SHOCK.**

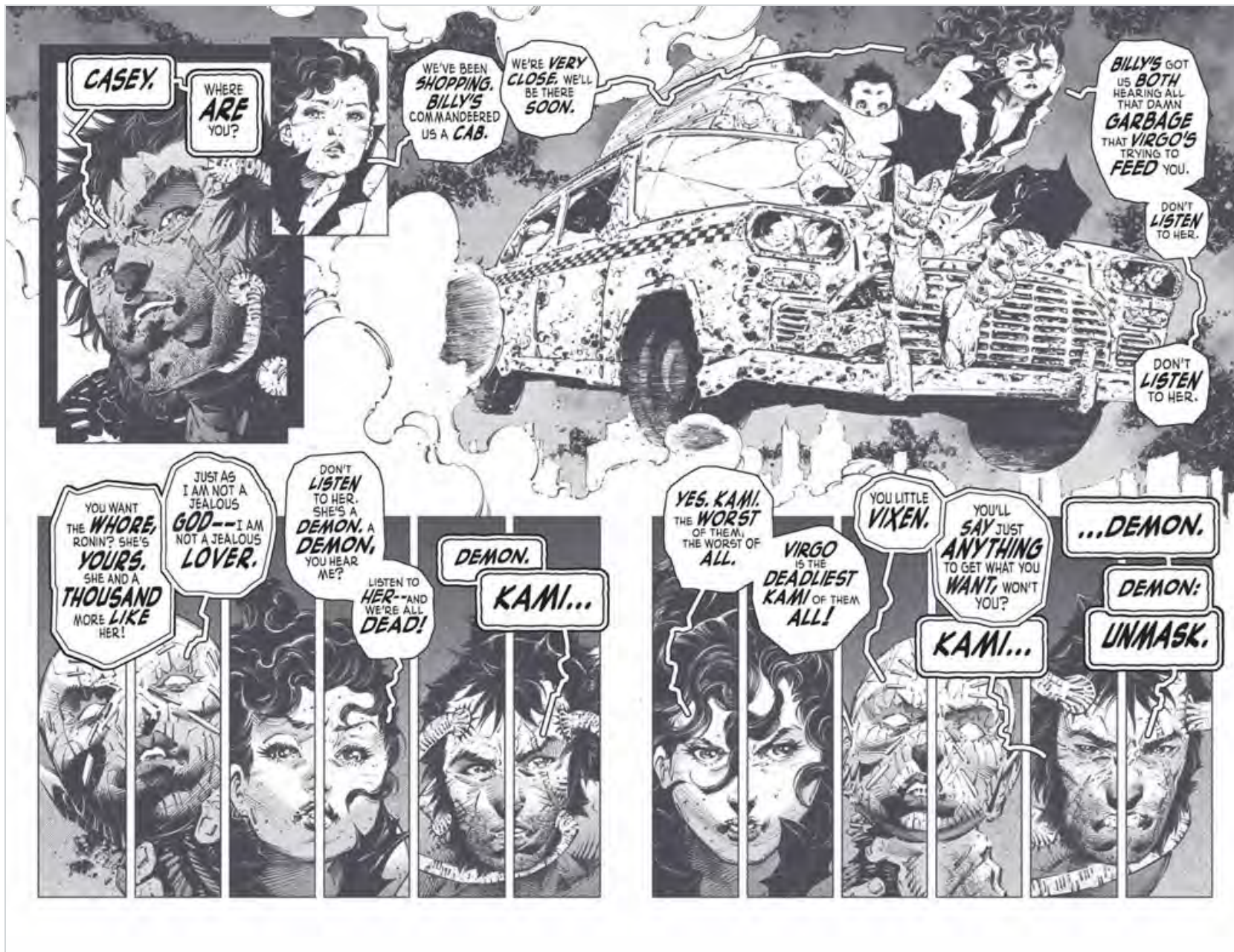
GONNA
DIE.

INTO
SHOCK.

GONNA
DIE.

SHOCK.





CASEY.

WHERE
ARE
YOU?

WE'VE BEEN
SHOPPING.
BILLY'S
COMMANDEERED
US A CAB.

WE'RE *VERY*
CLOSE. WE'LL
BE THERE
SOON.

BILLY'S GOT
US *BOTH*
HEARING ALL
THAT DAMN
GARBAGE
THAT *VIRGO'S*
TRYING TO
FEED YOU.

DON'T
LISTEN
TO HER.

DON'T
LISTEN
TO HER.

YOU WANT
THE *WHORE*,
RONIN? SHE'S
YOURS.
SHE AND A
THOUSAND
MORE *LIKE*
HER!

JUST AS
I AM NOT A
JEALOUS
GOD--- I AM
NOT A JEALOUS
LOVER.

DON'T
LISTEN
TO HER.
SHE'S A
DEMON. A
DEMON,
YOU HEAR
ME?

LISTEN TO
HER---AND
WE'RE ALL
DEAD!

DEMON.

KAMI...

YES. *KAMI*.
THE *WORST*
OF THEM,
THE *WORST* OF
ALL.

VIRGO
IS THE
DEADLIEST
KAMI OF THEM
ALL!

YOU LITTLE
VIXEN.

YOU'LL
SAY JUST
ANYTHING
TO GET WHAT YOU
WANT, WON'T
YOU?

KAMI...

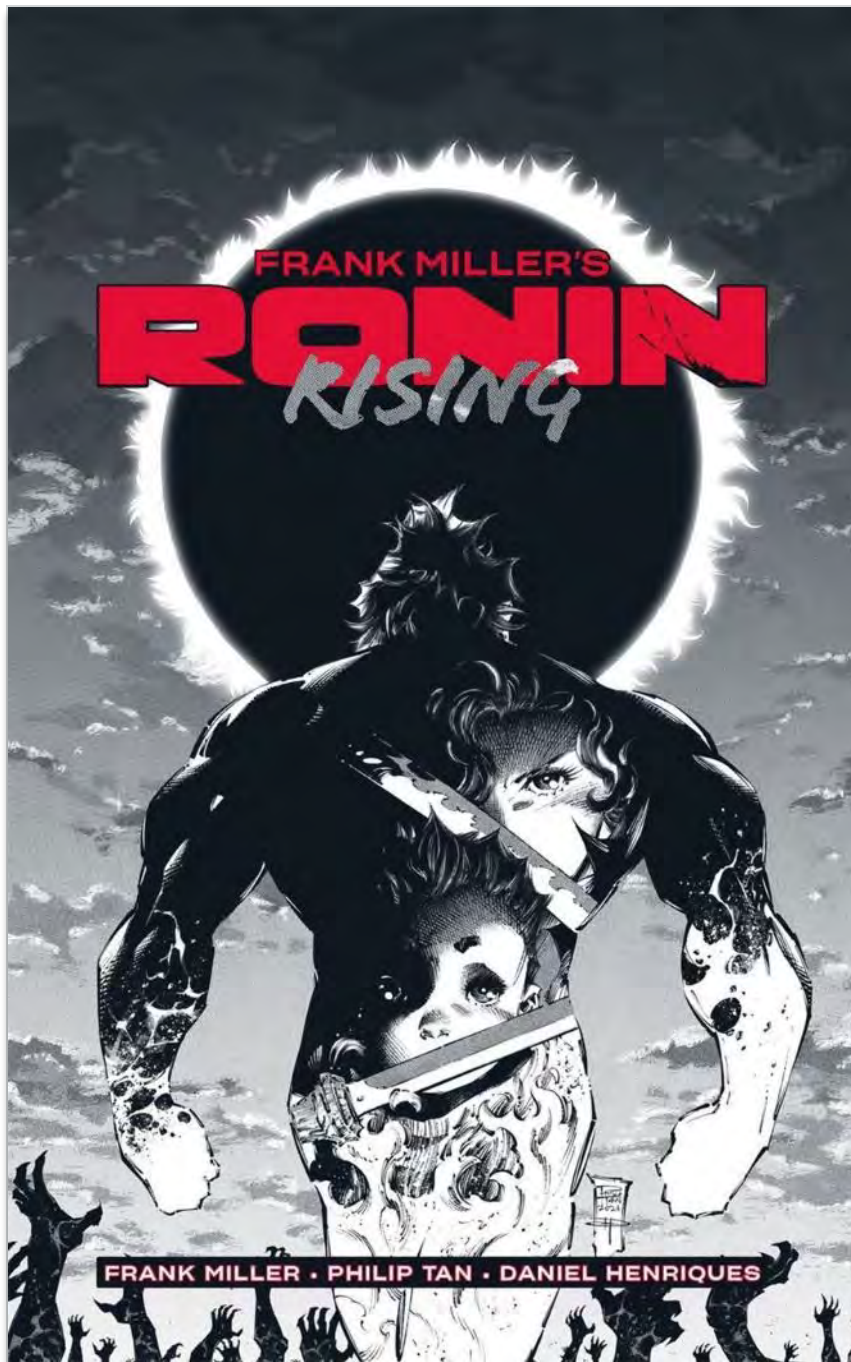
...*DEMON*.

DEMON:

UNMASK.







Frank Miller's Ronin Rising Manga Edition

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WRITTEN AND
ILLUSTRATED BY
LEGENDARY ANIMATOR

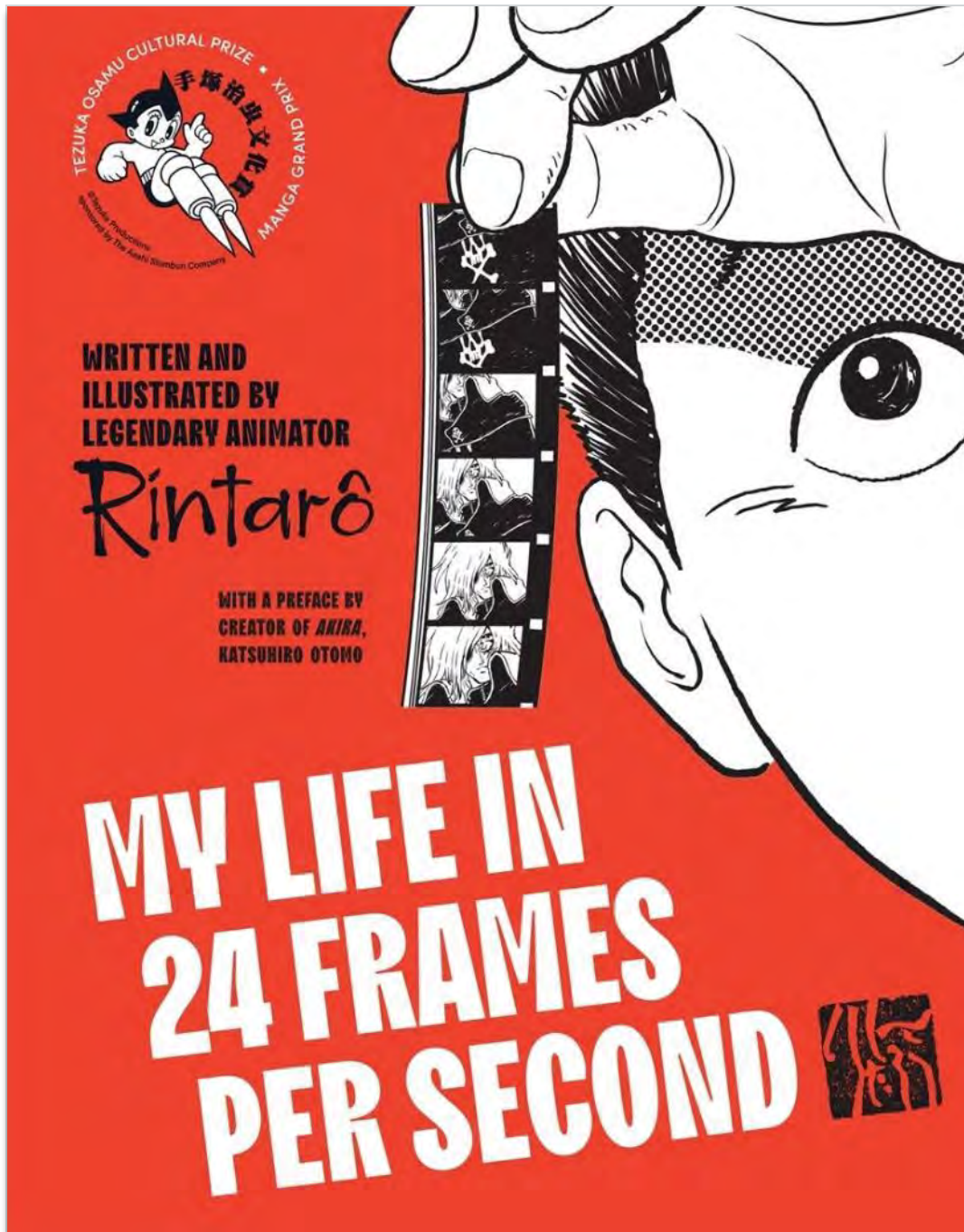
Rintarô

WITH A PREFACE BY
CREATOR OF *AKIRA*,
KATSUHIRO OTOMO



MY LIFE IN 24 FRAMES PER SECOND





My Life in 24 Frames per Second

Rintaro

An autobiography penned in manga form from legendary anime director Rintaro, spanning his postwar childhood, his directorial debut, and the subsequent hit series and films, up to the present day.

- The 2025 grand prize winner of the prestigious Tezuka Osamu Cultural Prize, shared by bestseller manga *Monster*, *Chi: On the Movements of the Earth* and *Golden Kamuy*. With only a single honoree selected annually, the award commemorates manga pioneer Osamu Tezuka and is granted to a manga that spearheads new progress in the medium. This marks the first time a work created outside of Japan has received this incredible honor.
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We took ecology classes and we would also visit the zoo after class hours to study the animals' movements. The directors we worked with were quite strong-willed and knew nothing about animal life, but their understanding of staging was exceptional. Since the notion of deadlines wasn't nothing to these directors, working with them was actually harder than working with the animals!



190

The first episode of *Alvin* aired in October 1965.

My fellow travelers—directors, animators, and set designers—me and I traversed the African continent, starting with the lion king from Jurassic Park Mount Kilimanjaro to Jomo Kossy over the savanna.



NO! IT'S THE PRODUCTION TEAM.



LET'S GO, SWEETIE.



WE'RE OFF TO BED.



K HAS FINALLY FINISHED THE STORYBOARD.

I'LL CHECK EVERYTHING BY MORNING.

191



THANK YOU!



I CAN'T DO IT!



I hadn't realized working as the general director of a series would be so challenging, with all the script writing, character design reviews, and watching the reels. Plus, I had to review the storyboards at night. I always finished at dawn. I felt as though I were leading a double life with my other wife: animation.

While keeping the essence of the original work, I assembled a team of top talents to produce the TV series.

Writer/Script
Uehara

TO SYMBOLOGICALLY EXPRESS HARLOCK'S EMOTIONS, I WOULD LIKE TO CREATE A NEW CHARACTER, A GIRL WHO GREW UP IN AN ORPHANAGE.

THAT'S AN EXCELLENT IDEA!

THIS MAN WHO REFUSES TO ABANDON EARTH WOULD HAVE A TRUE REASON TO EXIST, AND IT WOULD ALSO ENHANCE THE SERIES VISUALLY.

Animation director:
Kazuo Kamatani-Uehara

WE NEED TO DEVELOP A TRADEMARK GESTURE FOR HARLOCK, DIFFERENT FROM WHAT YOU USUALLY SEE IN THESE SERIES.

I'LL CREATE A WAY FOR HIM TO WALK THAT SYMBOLOGIZES THE WEIGHT HE CARRIES AND HIGHLIGHTS HIS MELANCHOLY.

HIS TACTICAL PERSONALITY WOULD SHINE AT HIS DARK SIDE, WITH HIS SADNESS CLEARLY VISIBLE IN HIS EYES.

NOT TO MENTION HIS HANDGUN CAMERAS!

Production Designer:
Takamasa Makino

I WANT THE FOCUS TO BE ON HARLOCK. THE SERIES'S ENTIRE UNIVERSE SHOULD REFLECT HIS STATE OF MIND.

IN THE JET WORLD, USING PURE BLACK IS USUALLY AVOIDED. BUT IN THIS SERIES, EVEN THOUGH IT'S TRADITION, I WANT TO USE IT TO CREATE A BACKDROP THAT ADDS DEPTH TO THE DREAMS.

It was as if the cinema monster within me had suddenly awakened! The series introduction, the quick-paced scene transitions, the perfectly timed music, the joyous moments sparked by Harlock's appearance... All these ideas bubbled up in my mind, and I laid them all out to do the storyboard without interruption and move on to production more swiftly.

CLANG



Neo Tokyo, the first animation anime film, had surprised Kadohama, who had produced it but found it too niche. Production was halted for a while, but *Neo Tokyo* was eventually screened at the Tokyo International Fantastic Film Festival in 1989, and then released in theaters two years later. This marked the directorial debut for the manga artist Katsuhiro Otomo and the renowned animator Yoshiaki Kawajiri from Madhouse.



Koji Choshi Meets Construction Cancellation Order by Katsuhiro Otomo

Motion Picture The Drawing Room by Yoshiaki Kawajiri



The film, which opens with the first episode of the series, marked the end of animation for Kadohama.

†Composition of film was created around a common theme. ††Series of three variations of the artwork, composed by Eric Sato.



My 16 years working on exciting projects alongside Haruki Kadohama came to an end. With a heart full of gratitude, I closed the shutter of my Argos studio and decided to continue my journey in animation with my ally Matsuyama. Two years later, on February 9, 1989...

Brama Tezuka passed away—the man who had revolutionized post-war manga with a new style of expression known as “narrative manga,” and who was considered the “God of manga.” He had founded his own animation studio and launched into the uncharted world of animated TV series, despite sharp criticism. All my memories of Brama Tezuka, sometimes happy, sometimes sad, of the young Tezuka eating and sleeping alongside the team gathered under his banner, filled my mind and heart.





26



At lunchtime, they fed us powdered skim milk and dry bread.



We didn't go to the front, but we still had to endure the DDT and the powdered milk.



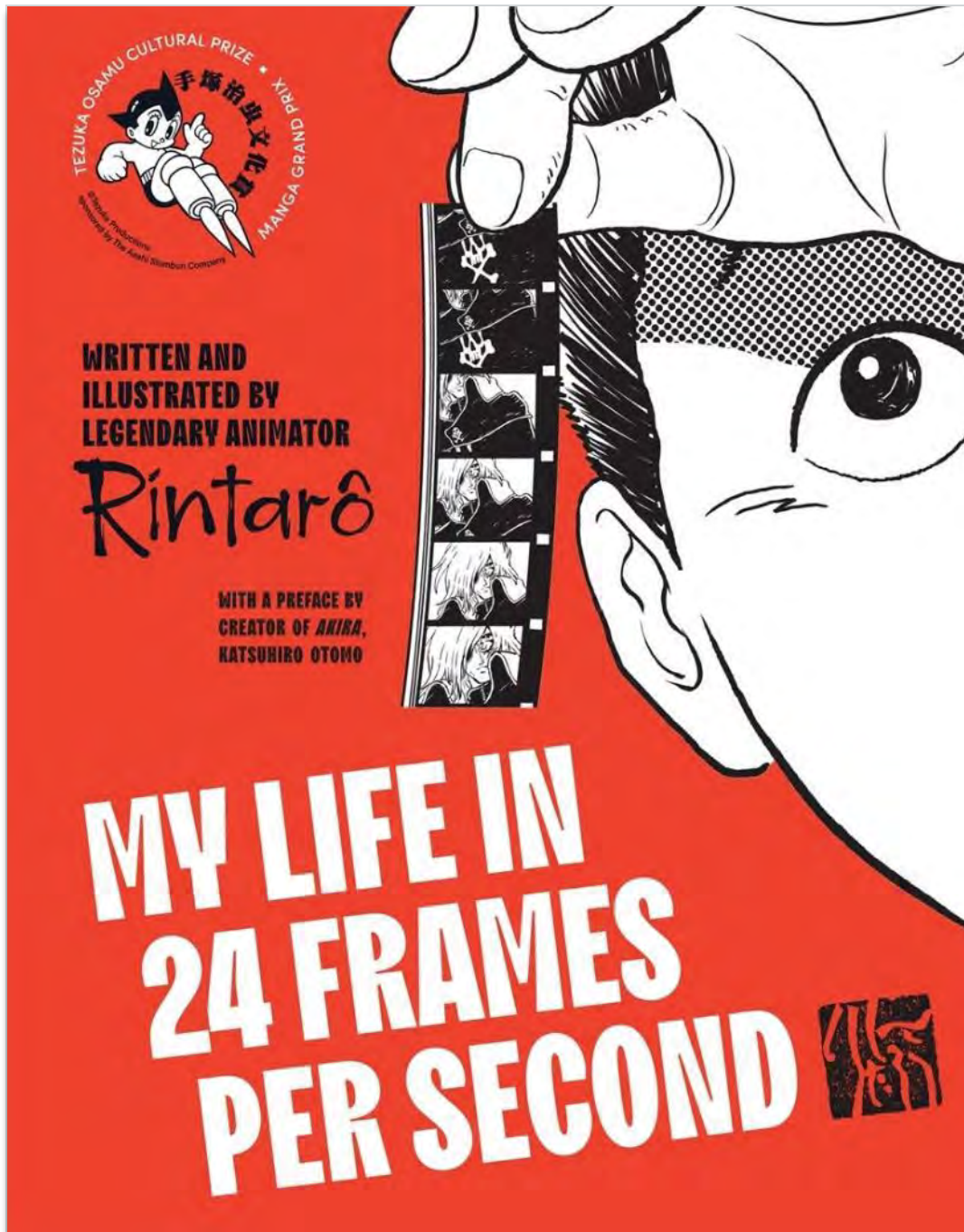
27

School was OK, but what I really loved was roaming the countryside all alone in complete freedom. If my stomach started to growl, I'd knock down some walnut or chestnut or nibble on some leaves growing by the riverbanks. But in the evening, my other life began.



1993. Televised animation was still the number-one form of entertainment. Numerous production companies participated, driving the number of animated series ever higher. Meanwhile, the only animated film shown in theaters were features targeting families, or repackaged televised series. But when a re-edited version of the acclaimed TV series *Space Battleship Yamato* came to cinemas, it was greeted with enthusiasm. Toei's president, Tomonori Iwada, responded by quickly launching production on animated films for young people, particularly middle school and high school students. The first of these films was *Galaxy Express 999*.





My Life in 24 Frames per Second

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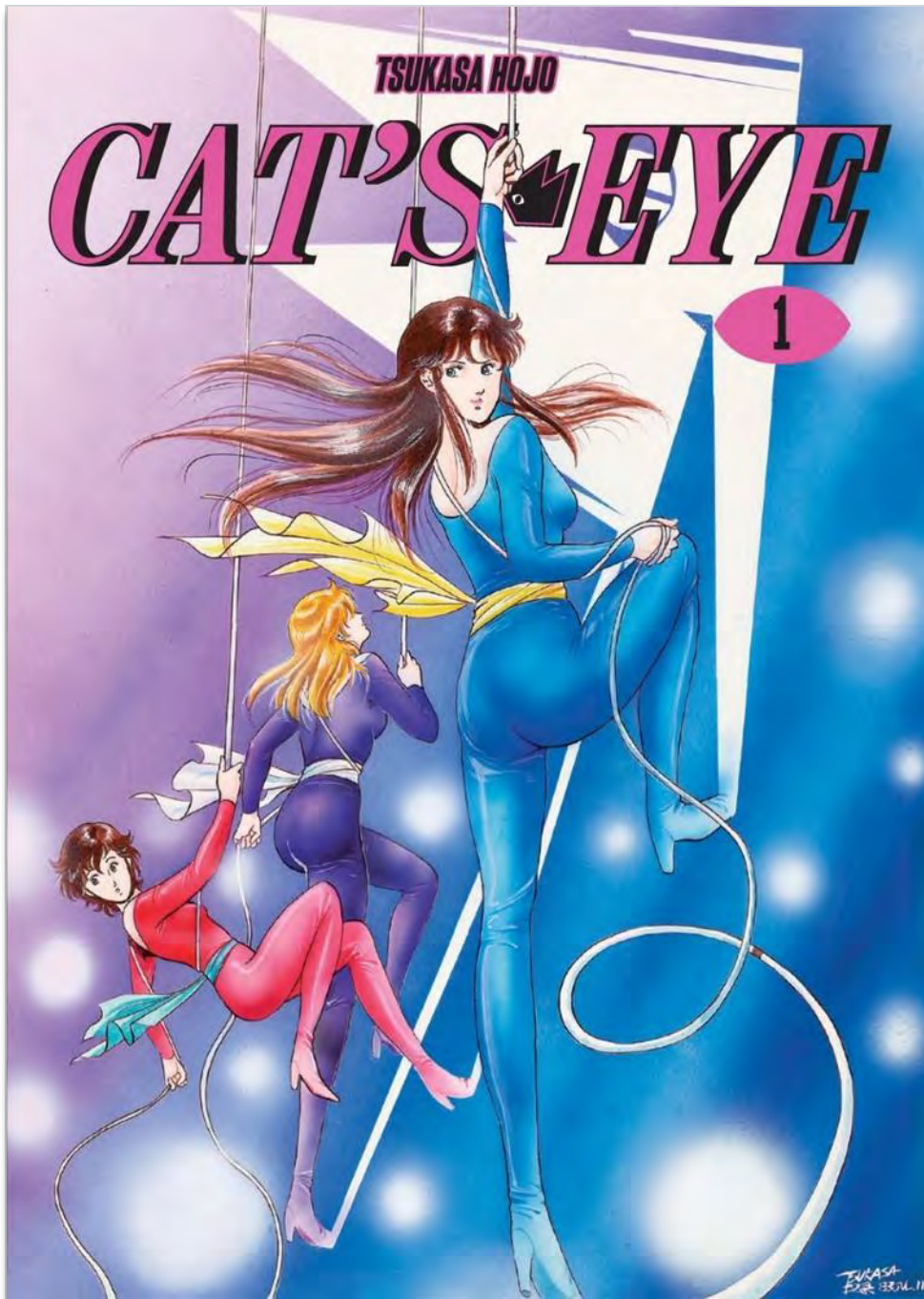
TSUKASA HOJO

CAT'S EYE

1



TSUKASA
HOJO 1997.11



Cat's Eye Omnibus Volume 1

(Manga)

Tsukasa Hojo

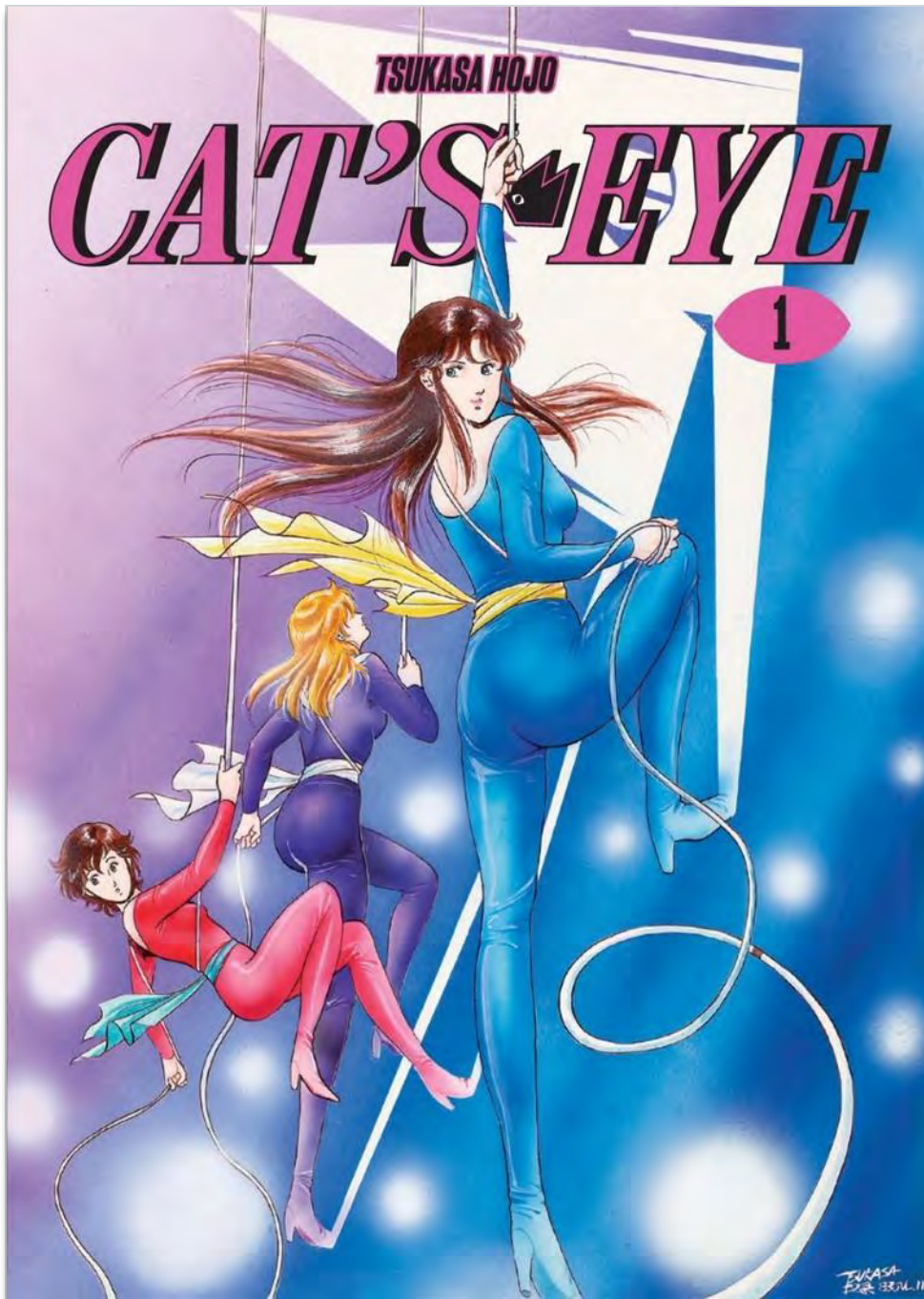
The manga classic *Cat's Eye* finally arrives in a gorgeous deluxe English language omnibus edition.

- Tsukasa Hojo is a superstar author known for having penned generation-defining classics *CAT'S EYE* and *CITY HUNTER*. Franchises of extraordinary success, celebrated across multiple anniversary editions, Tsukasa's hits have had a life on their own, being adapted into multiple anime, films, stage plays, and more
- A *Cat's Eye* anime is being adapted anew for Hulu and is also slated for September 2025, timed with this English edition release.
- Dramatic irony is the core intrigue that builds both humor and thrills in *CAT'S EYE*. Like when a police officer unknowingly takes a thief (and eternal rival) on a date to the museum, or when the audience is let in on a secret trap that would seem all but impossible for Cat's Eye to thwart—these moments are the classic hooks that keep the pages turning.
- In this Kana signature paperback dust jacket, we position this 3-in-1 omnibus as a beautiful collector's edition for longtime fans, with spine art spanning multiple volumes and thus across the bookshelf, but at an accessible price point where fans can use the gift as an opportunity to finally introduce the series to a friend.

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(Manga)

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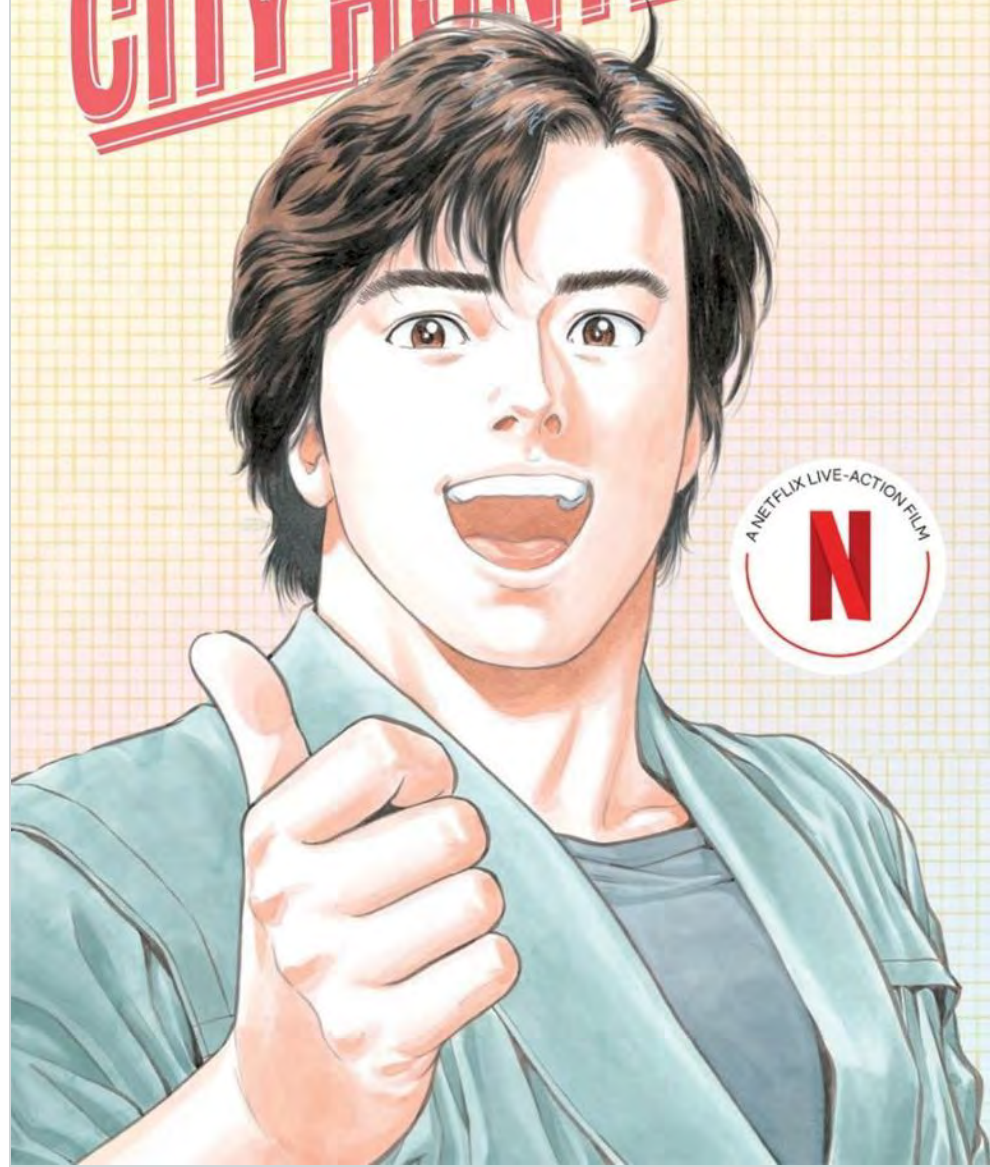
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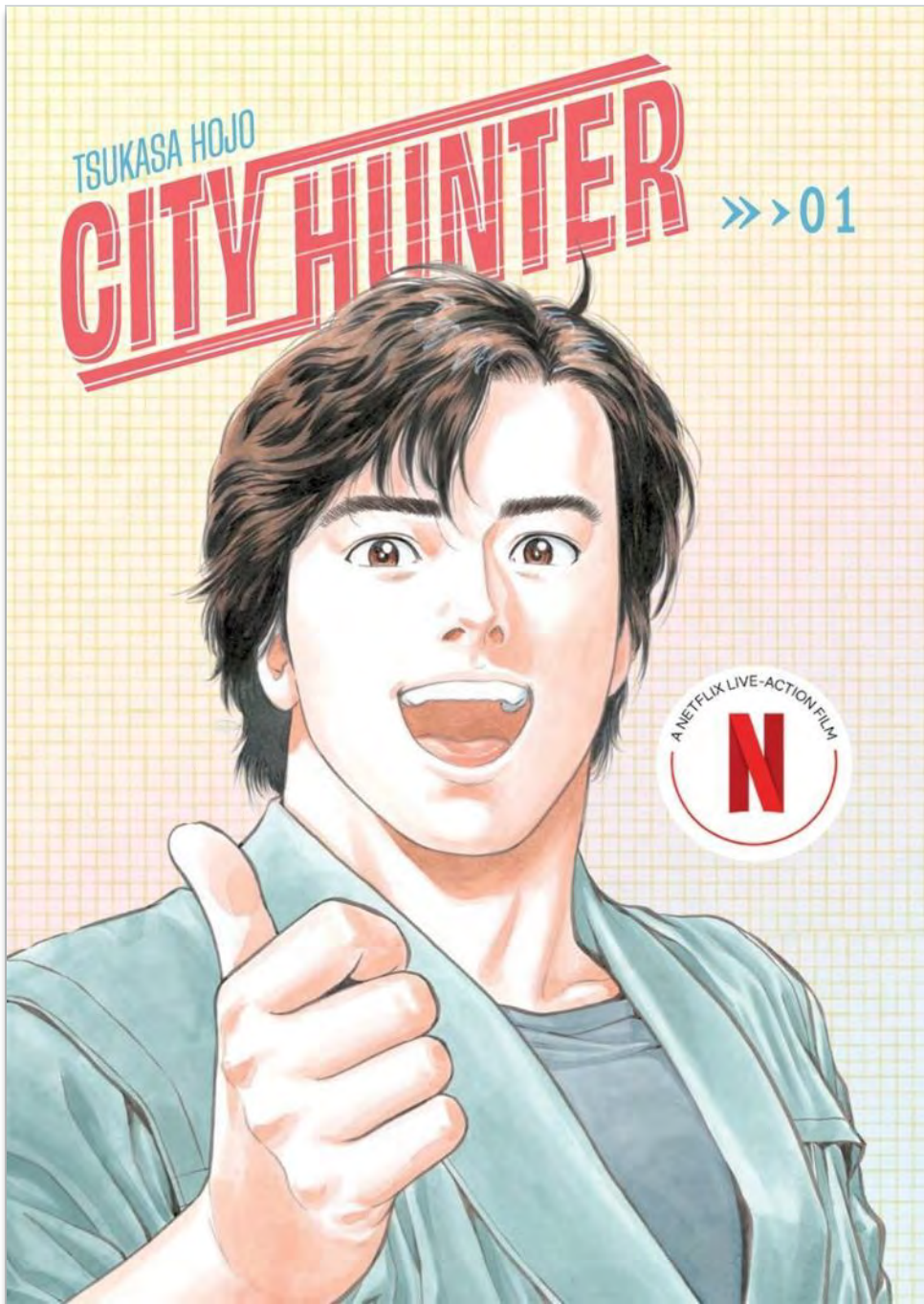
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TSUKASA HOJO

CITY HUNTER

>>>01





City Hunter Omnibus Volume 1

Tsukasa Hojo

The era-defining manga phenomenon finally arrives in a gorgeous deluxe English-language omnibus edition.

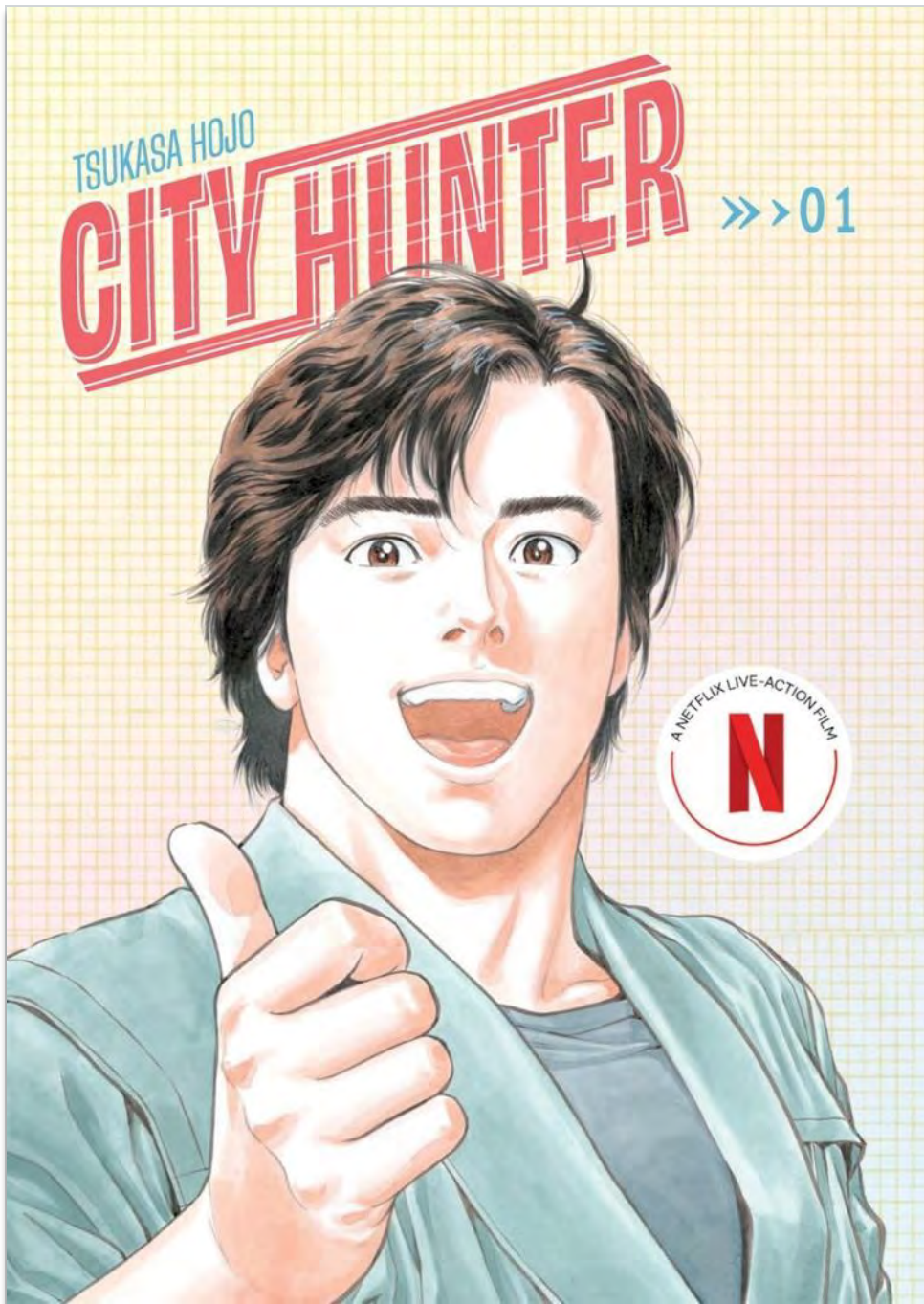
- Tsukasa Hojo is a superstar author known for having penned generation-defining classics *CAT'S EYE* and *CITY HUNTER*. The Netflix film adaptation of *CITY HUNTER* (2024) garnered a significant following, the #1 most watched film on Netflix Japan every day for an uninterrupted two weeks, and the #1 most watched non-English film its release week on Netflix (worldwide).
- Bold and compassionate, a unique sensibility commands the stories of *CITY HUNTER*. In an almost James Bond manner, every few chapters are a vignette following the perilous circumstances of a newly introduced heroine, and the escapades of Ryo Saeba that solve these issues.
- In this Kana signature paperback dust jacket, we position this 3-in-1 omnibus as a beautiful collector's edition for longtime fans, with spine art spanning multiple volumes and thus across the bookshelf, but at an accessible price point where fans can use the gift as an opportunity to finally introduce the series to a friend.

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City Hunter Omnibus Volume 1

Tsukasa Hojo

The era-defining manga phenomenon finally arrives in a gorgeous deluxe English-language omnibus edition.

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**Industrial
Light & Magic**

50 YEARS OF INNOVATION

IAN FAILES



Industrial Light & Magic: 50 Years of Innovation

Ian Failes

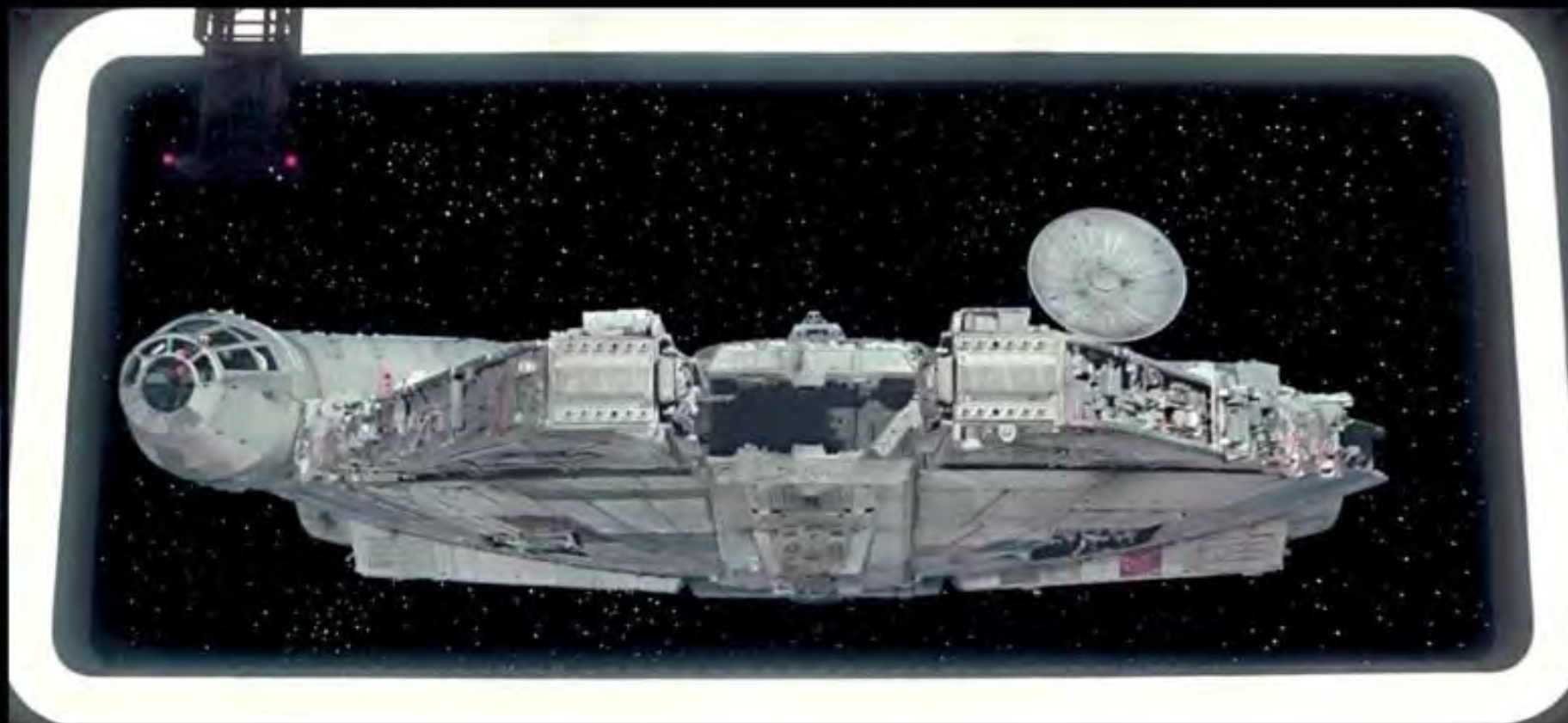
A celebration of the first 50 years of Industrial Light & Magic (ILM), the award-winning visual effects house behind the *Star Wars* saga, *Indiana Jones*, *E.T.*, *Terminator 2*, and *Jurassic Park*.

- Timed to the company's 50th anniversary, the book will be part of the studio's branding and marketing for the celebration.
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Top: Chief modelmaker Grant McCune (right) makes an adjustment to the Millennium Falcon in the background as Rickman (left) and modelmaker Steve Gaskoy (center) from left) work. Patricia Edwards, McCune, Gaskoy, modelmaker Jim Egan, modelmaker Lorne Peterson, an R.M. crew member, stand in the background. In the background, the Millennium Falcon is being a hanger bay on the South Side. A blue screen background was replaced with carefully painted by the special department.

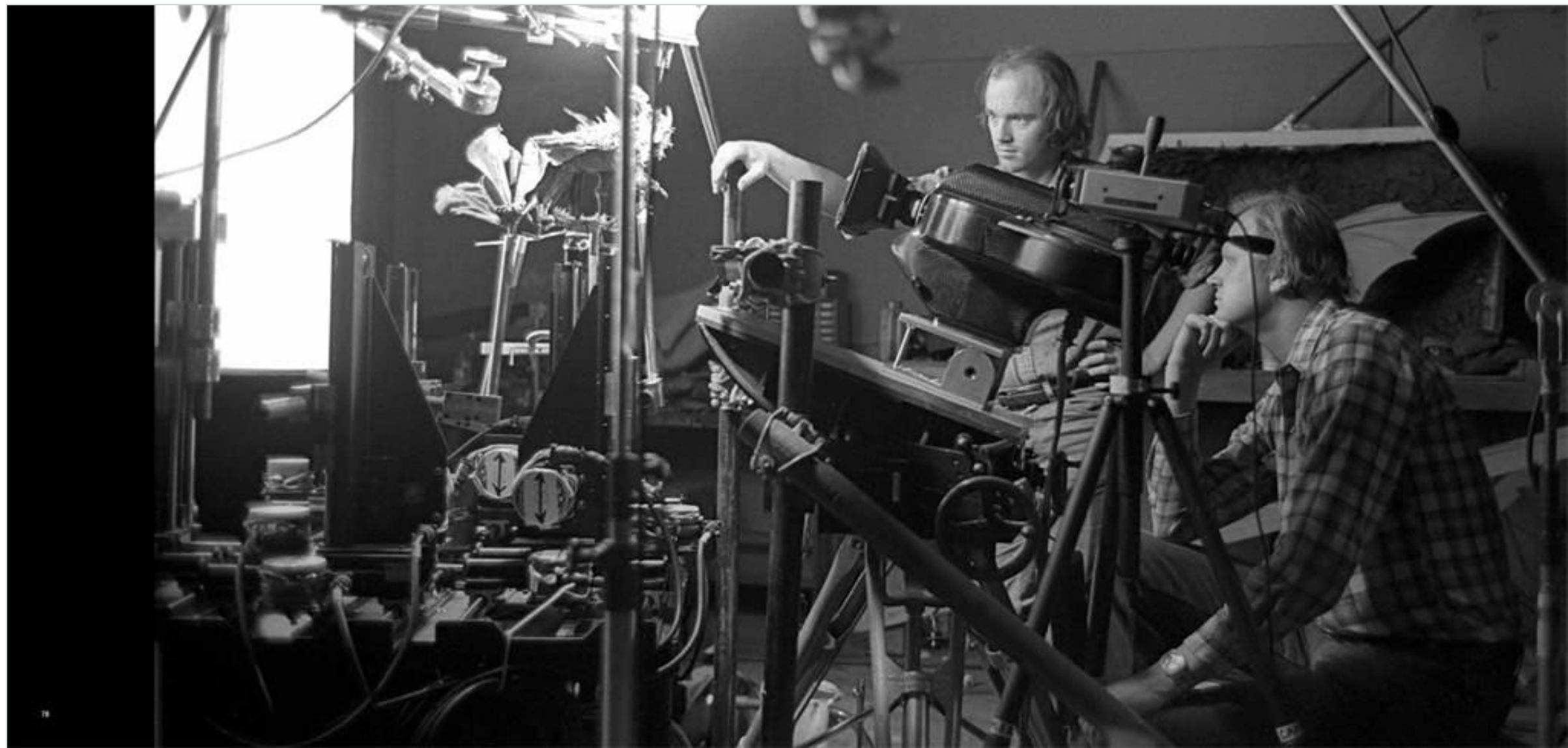




concept Michael Pangrazio poses between layers of matte paintings depicting Cloud City. **top left** Pangrazio at work on a large-scale matte painting of Hoth, which was used as a practical background for

the ship-escape miniature test. **top right** As he had on Star Wars II, Pangrazio assisted with the creation of matte paintings, including this view of the Millennium Falcon's

arrival at Cloud City. **below** Harrison Ellenshaw at work on a matte painting of Rotta Peca's spaceship.





Left: Elliott (Henry Thomas) and his friends take flight in *E.T. the Extra-Terrestrial* (1982). Top: A puppet armature of one of the boys who take flight on their bicycles. In the background are miniature costume elements. Above: Chief modelmaker Mike Palmer (left) and gelatinous animator Tom St. Armand observe the puppets of Elliott and his friends.

SETTING THE SCENE: ILM'S MATTE PAINTINGS

Displaying natural scenery or locations as traditional paintings that would be combined with live-action footage is among the oldest techniques in visual effects, dating back to at least the first decade of the twentieth century. These matte paintings, as they're known, make entire worlds believable and thus lend authenticity to a film's story.

Artist Harrison Ellenshaw, whose father Peter had been an eminent painter at Walt Disney Studios, became ILM's lead matte painter for *Star Wars: A New Hope* (1977). Conceptual artist Ralph McQuarrie also contributed paintings. Together, using the common

medium of oils, they worked in clear glass, the pale realized views of the Death Star's mammoth interior and planets in outer space, among others. Both would relocate to the former facility for *Star Wars: The Empire Strikes Back* (1980), where the matte department grew.

New hires included Michael Pangrazio, a twenty-one-year-old artist who apprenticed with McQuarrie. In addition to creating traditional mattes, Pangrazio painted large backdrops of Hoth for use in the stop-motion jet (he also created the first rendition of ILM's original mugshot logo). Sequenced in an upstairs room



(which included skylights) at the end of ILM's original building in Menlo Park, the matte department both painted and shot their own paintings. Many of the seventy such works for *Empire* were captured with a front projection system where live-action elements were mapped into areas left blank on the glass painting to be re-photographed together for a combined image once projection would also be used.

Throughs the 80s and early 90s, one of the smallest departments at ILM was responsible for some of its most expensive creations, all in photo-realistic detail: towering castles, rich landscapes, busy city streets, and all manner of interior rooms. For *Raiders of the Lost Ark* (1981), Pangrazio created what is arguably the most recognizable matte painting ever made for a feature film: a seemingly endless storage facility lined with stacks of wooden crates. The image embedded itself in the public imagination, in part because of the length of time it's visible—nearly thirty seconds—in the film's end credits roll. The shot begins as a relative close-up on the air-foot painting, where a live-action element of a man pulling a crate is incorporated, and then slowly pulls back.

Nearly a decade later, the matte department used a similar concept for the end credits of *Die Hard 2* (1990). After a hammering storm at a major (and airport, here John McClane (Bruce Willis) rides off to safety with his wife Holly (Bonnie Bedelia). As their medical car drives away, the camera pulls back to reveal the airport tarmac, with five large passenger planes, many different emergency vehicles, and dozens of people. Settling into a wide shot, the credits begin while the scene below plays out for thirty-five seconds.

Though similar to *Raiders*, the *Die Hard 2* finale presented a view of different challenges. To pull off such a massive scale, a traditional matte painting would've had to stretch more than thirty-foot-long, too long to fit in the matte studio. To achieve the same, six live-action plates were made of clusters of people around cars and trucks, that using standard projection to reconstruct the plates would lead to issues of parallax, or dimensional space. As the camera view zoomed back in position, the plates would become

misaligned with the painting and spoil the illusion. A new method was required.

Matte artist Yusef Uesugi, then a recent ILM hire, first created a three-dimensional mock-up of the scene using rudimentary model planes and small dolls to represent people. Aligning a camera appropriately, he took a still image, which became a model for the subsequent plate and matte photography. With the assistance of Paul Huston and Mike McNamara, Uesugi then painted the scene—14 feet wide by 5 feet tall—with gaps for the live-action plates, which were shot in an ILM parking lot.

Detail was concentrated at the painting's center, where the close-up would commence before zooming out. But rather than photograph the painting in the traditional way, five distinct photographs were captured instead, each at a successive distance from the painting, closest to farthest. Those images were digitally scanned and Uesugi then used Photoshop to manually blend and adjust the layers together over the course of the shot, using the four still photographs saved ILM's computers valuable memory. It was not only one of the longest matte shots ILM ever created but also its longest CG shot up to that time.

"With the computer, we were able to create a 35-second movie with only four frames of information," matte department supervisor Bruce Walters told *Complex*. "Since we were starting in close on the painting, we began by shooting it at high resolution and then, as we moved back to twice the distance away, we used a half resolution. Further and further back it needed less resolution, but the image quality stays the same because you're pulling away from the image."

It's poignant that, nearly a century into its use for visual effects, matte painting would help introduce new CG methods. Just a year after *Die Hard 2*, Yusef Uesugi again created an image that would be digitized, this time a view of Newsworld for *Hook* (1993). His traditional painting was texture-mapped onto a CG model of the island's shape, creating a full-dimensional aerial view that proved to have a lasting influence in the development of CG environments and the emergence of the digital world.

INSPIRATION: Matte painter Yusef Uesugi gives the finishing touches on a massive painting for the final scene of *Die Hard 2* (1990). **ABOVE:** Matte painter Yusef Uesugi works on a digital composite of a small section of the *Die Hard 2* airport movie painting, above. **BELOW:** The finished matte painting for the closing shot of *Die Hard 2*.



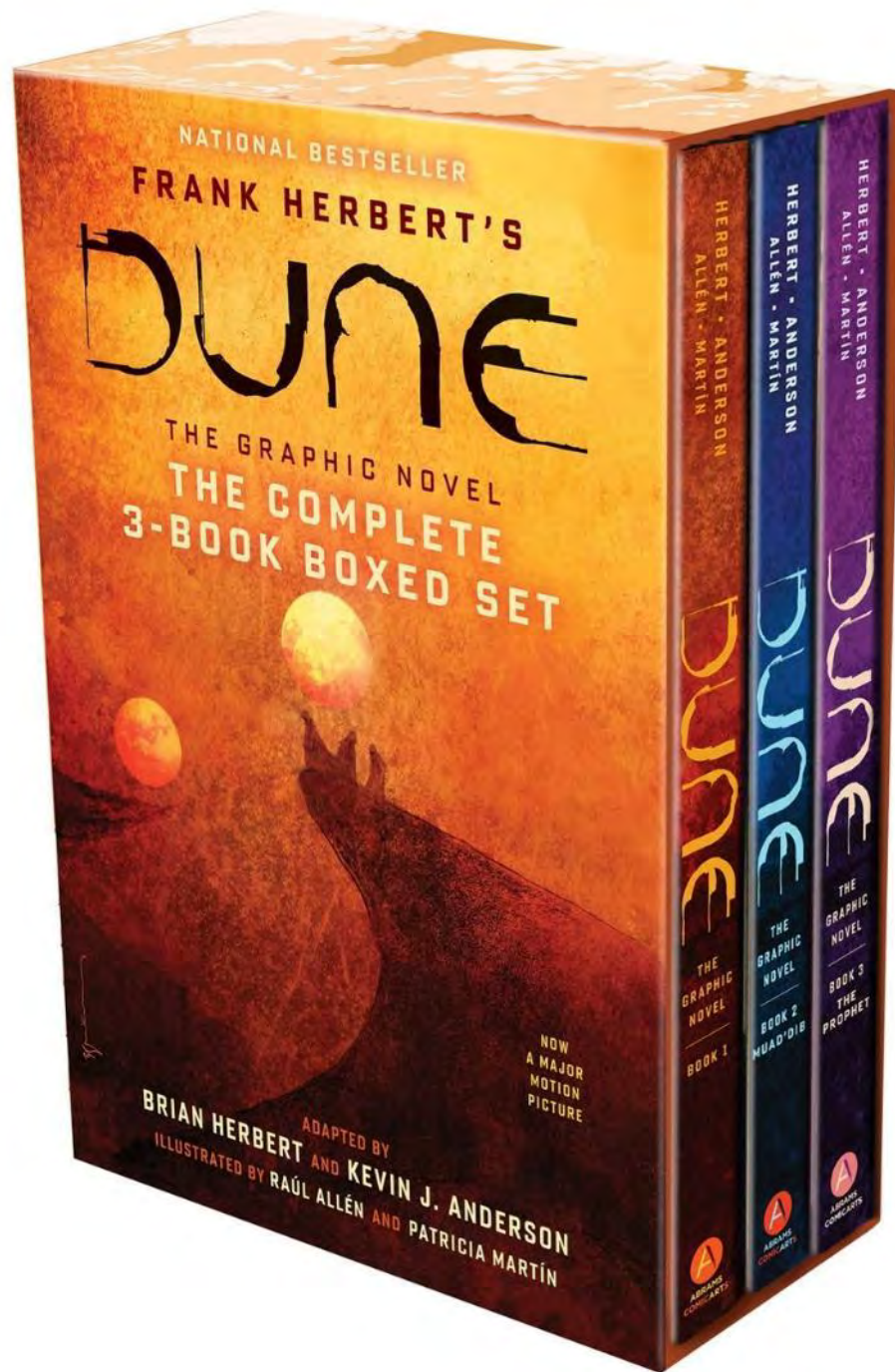
Industrial Light & Magic: 50 Years of Innovation

Ian Failes

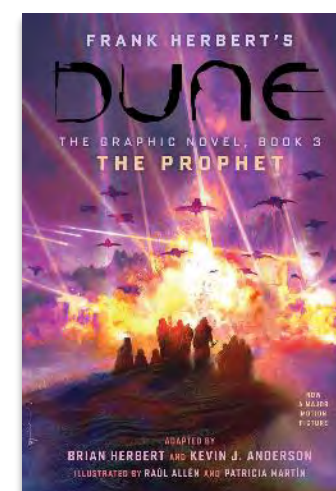
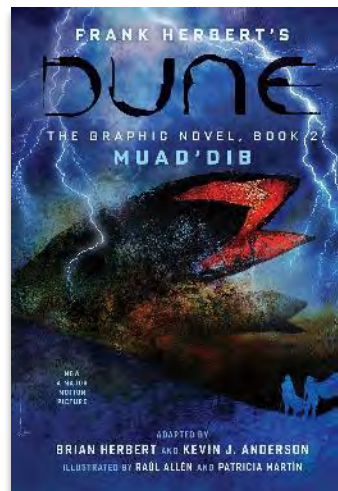
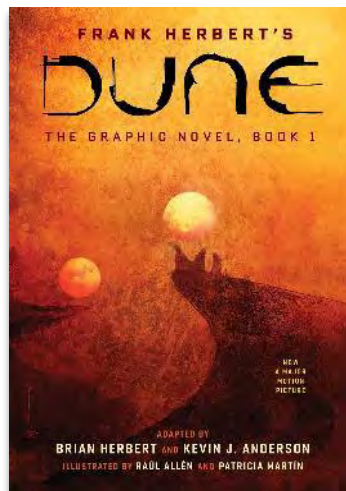
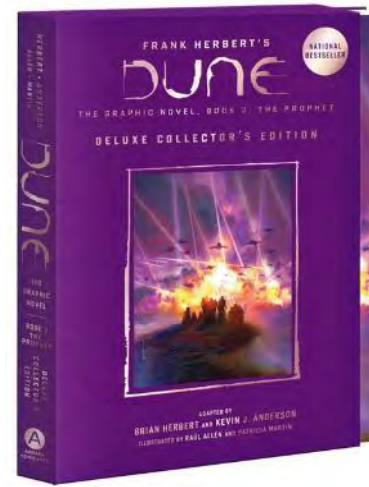
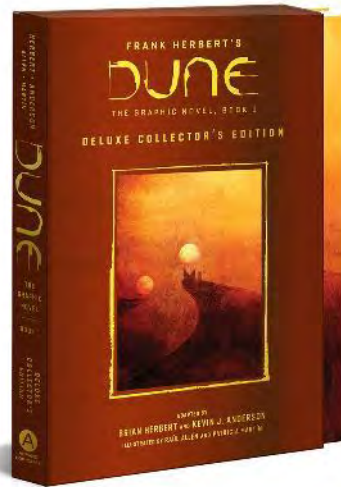
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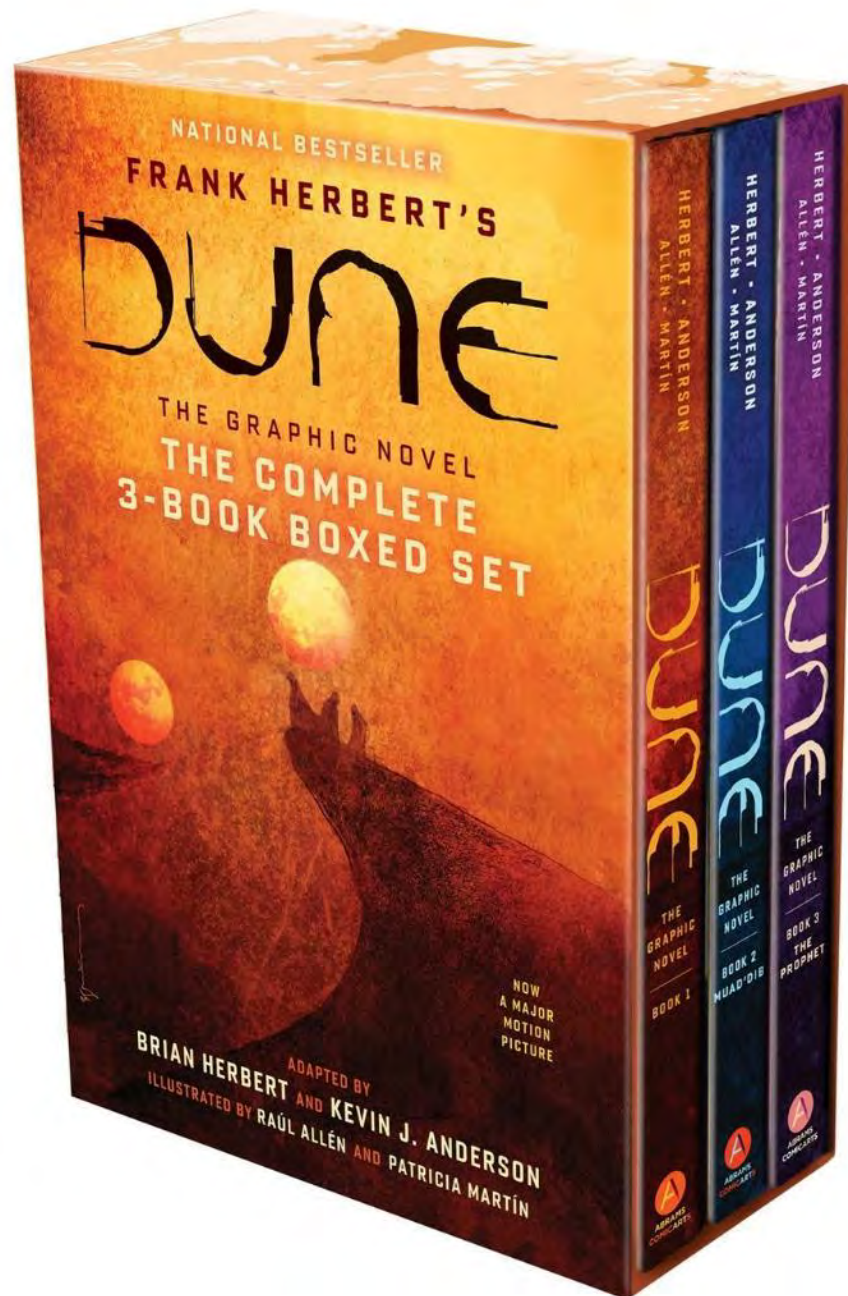
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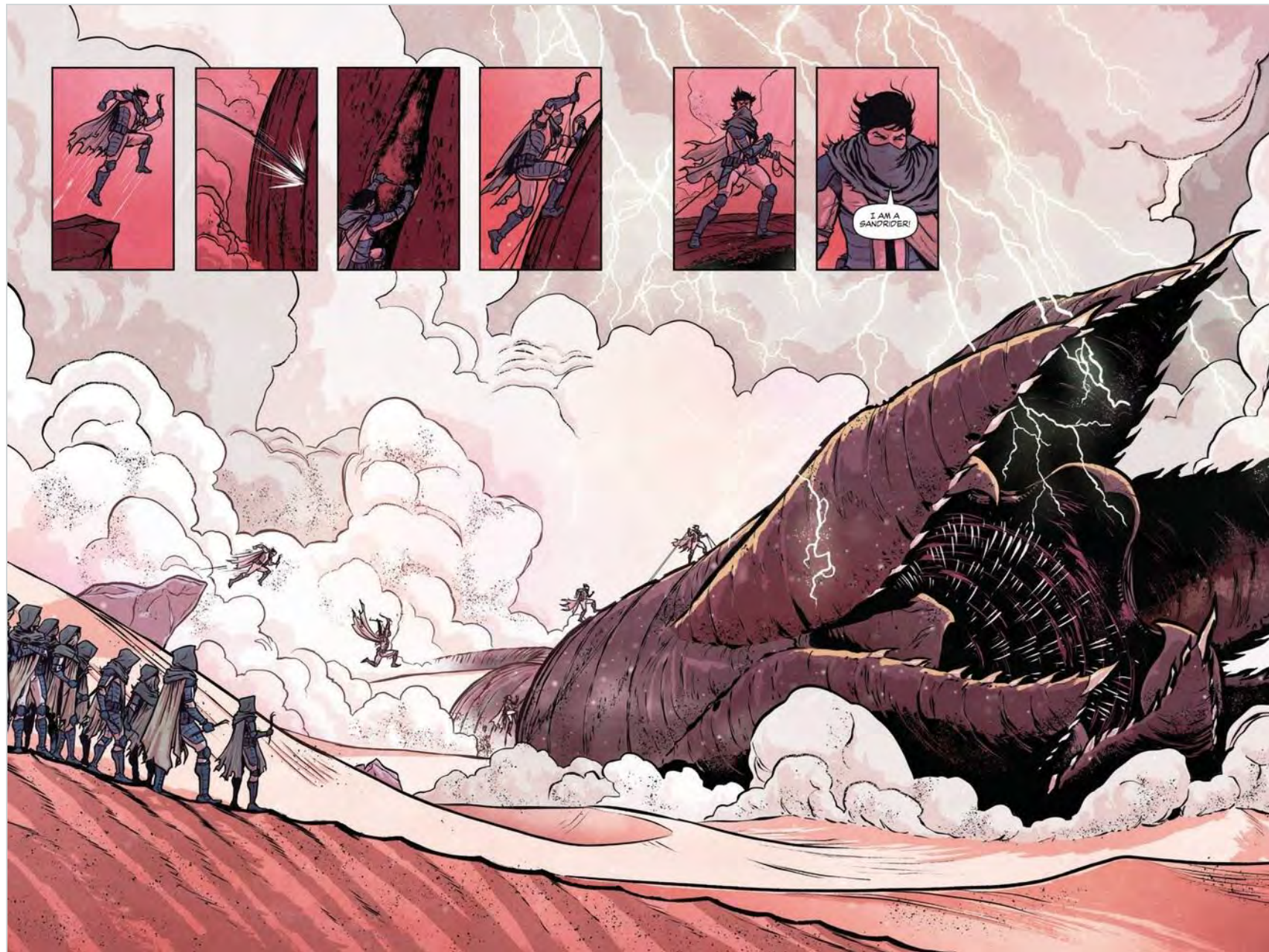
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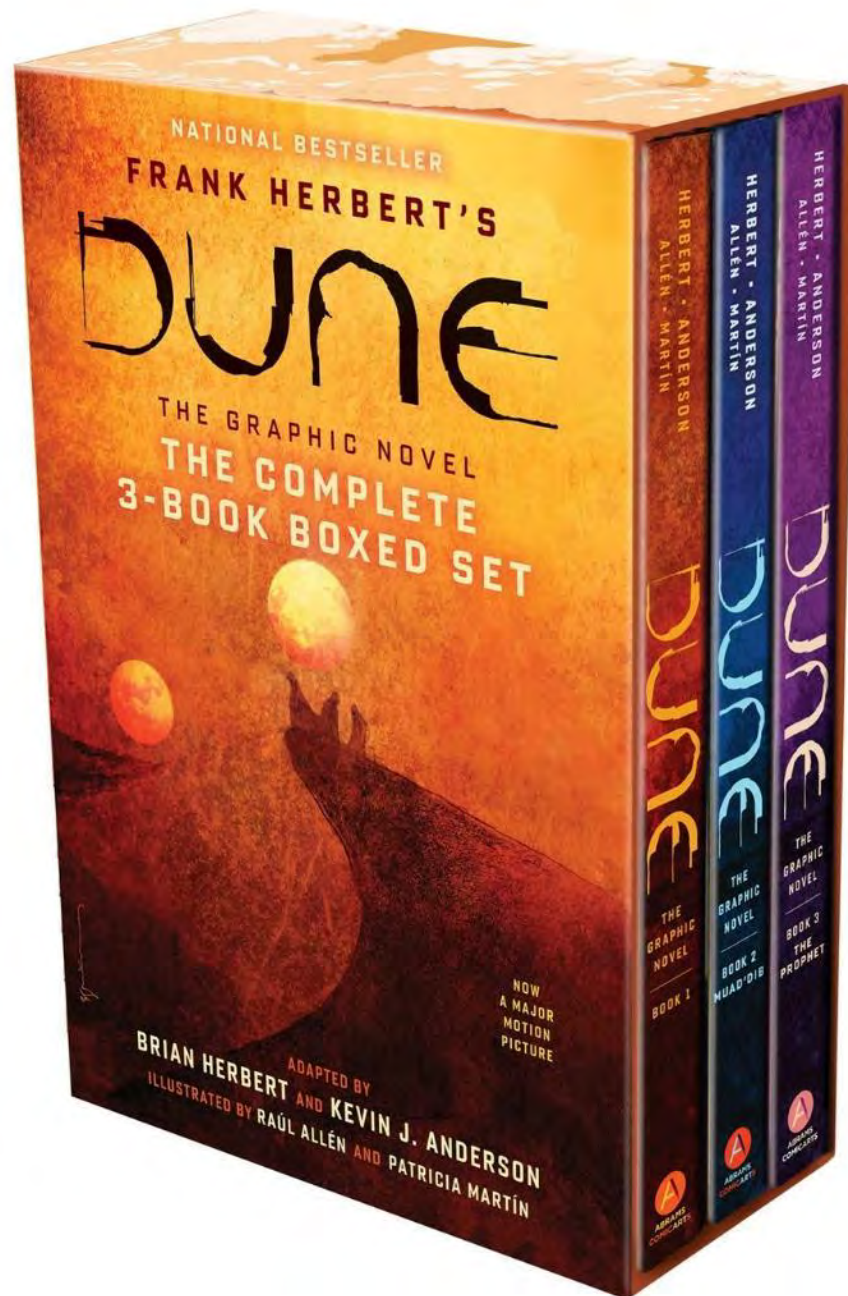












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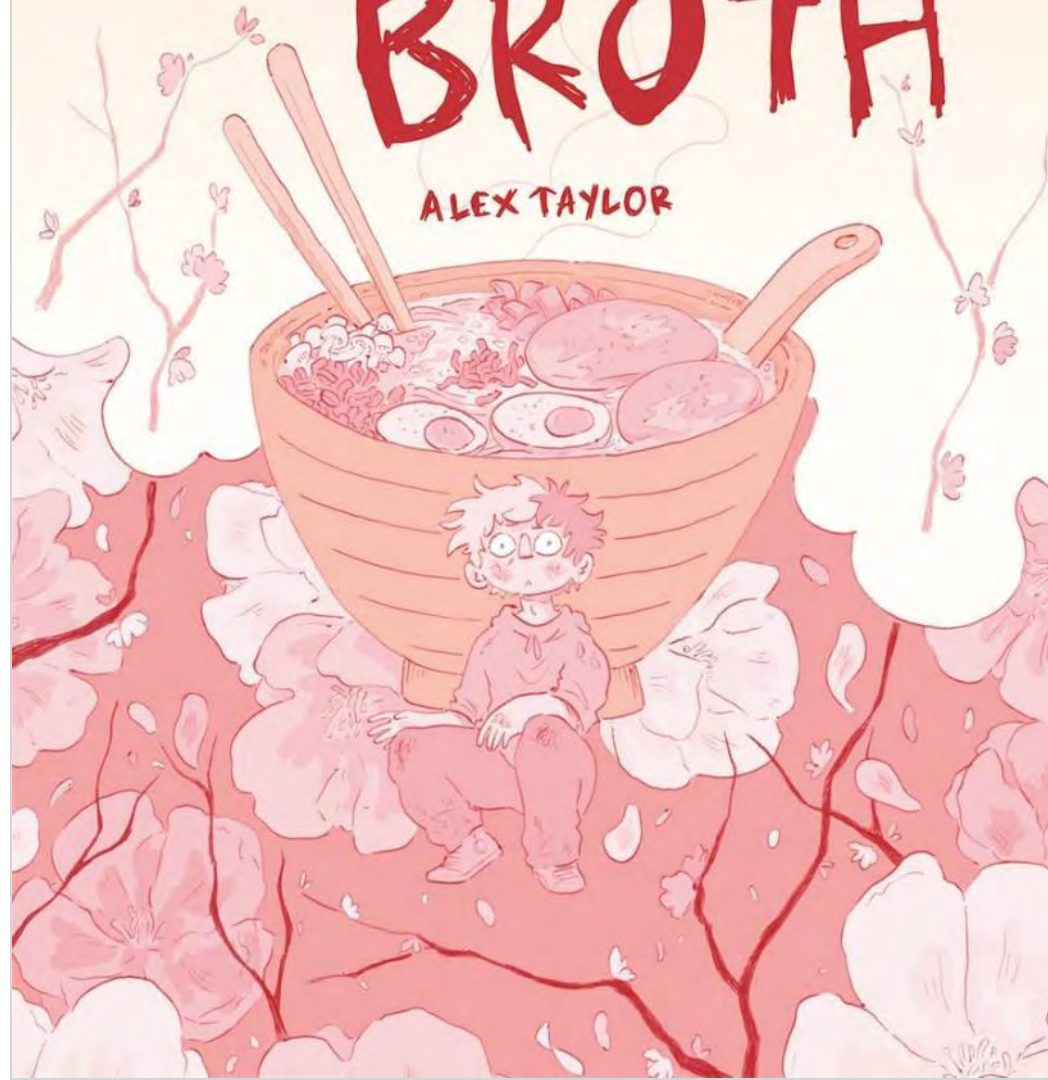
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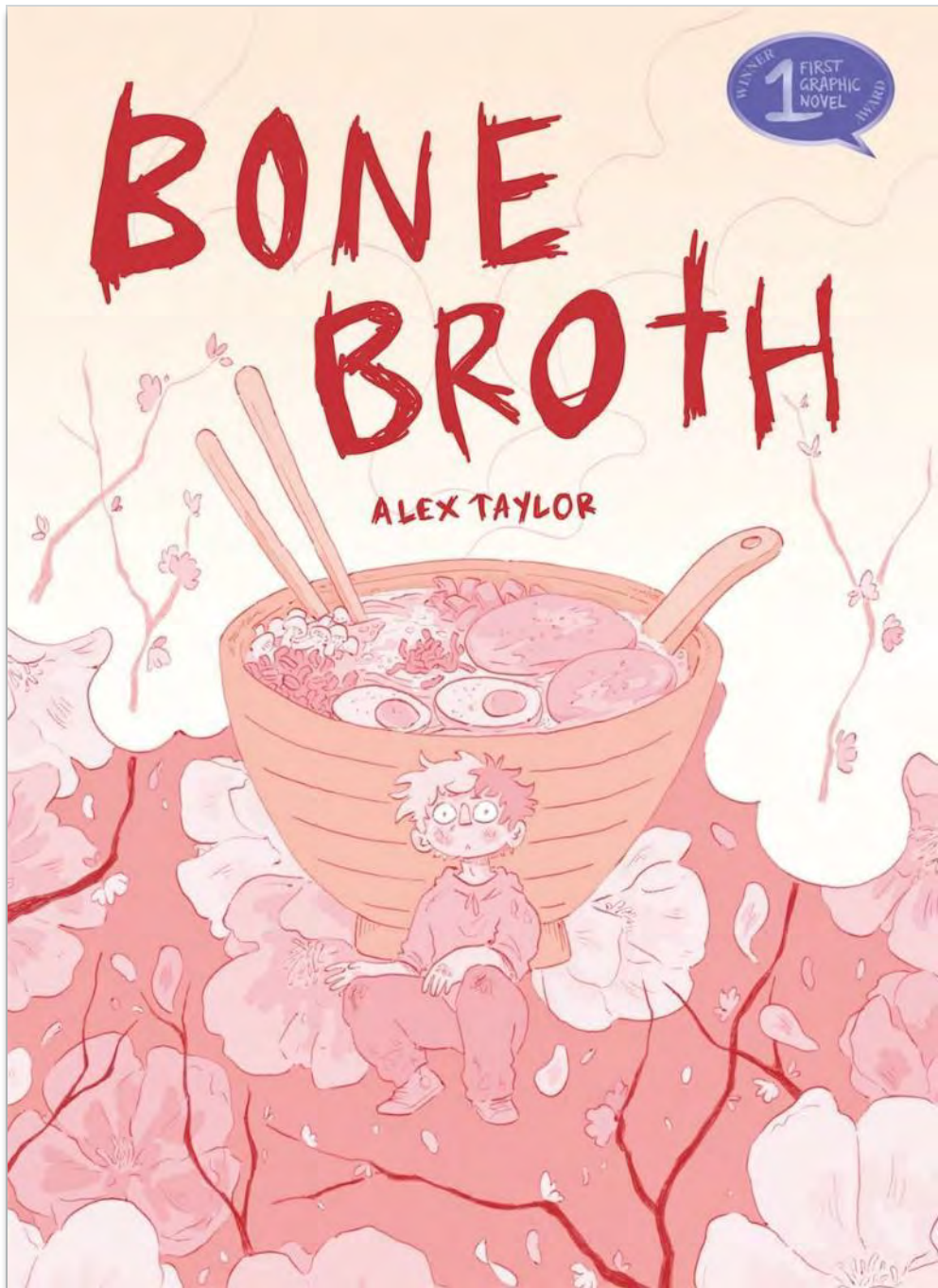
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WINNER
1
FIRST
GRAPHIC
NOVEL
AWARD

BONE BROTH

ALEX TAYLOR





Bone Broth

Alex Taylor

Ash, a transmasculine queer youth, starts his first job as a sous-chef making bone broth for a ramen-noodle restaurant. But just as he is learning the ropes, Ash finds himself tying himself in knots to cover up an untimely death...

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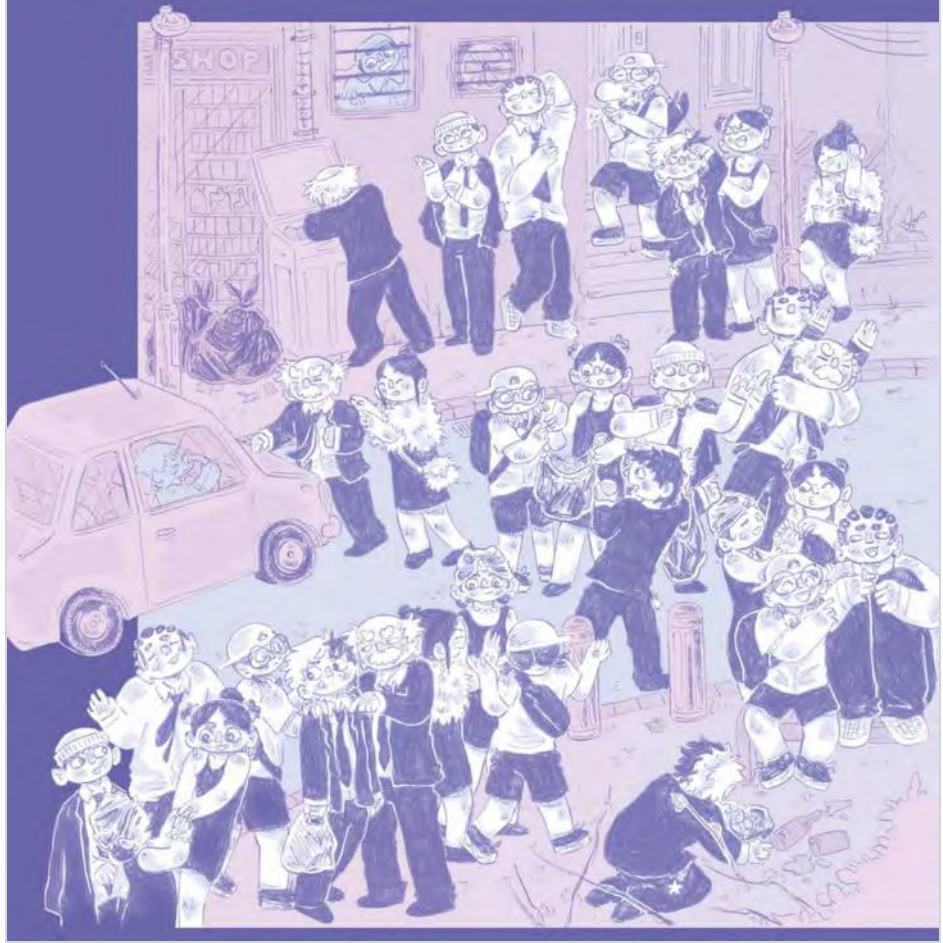
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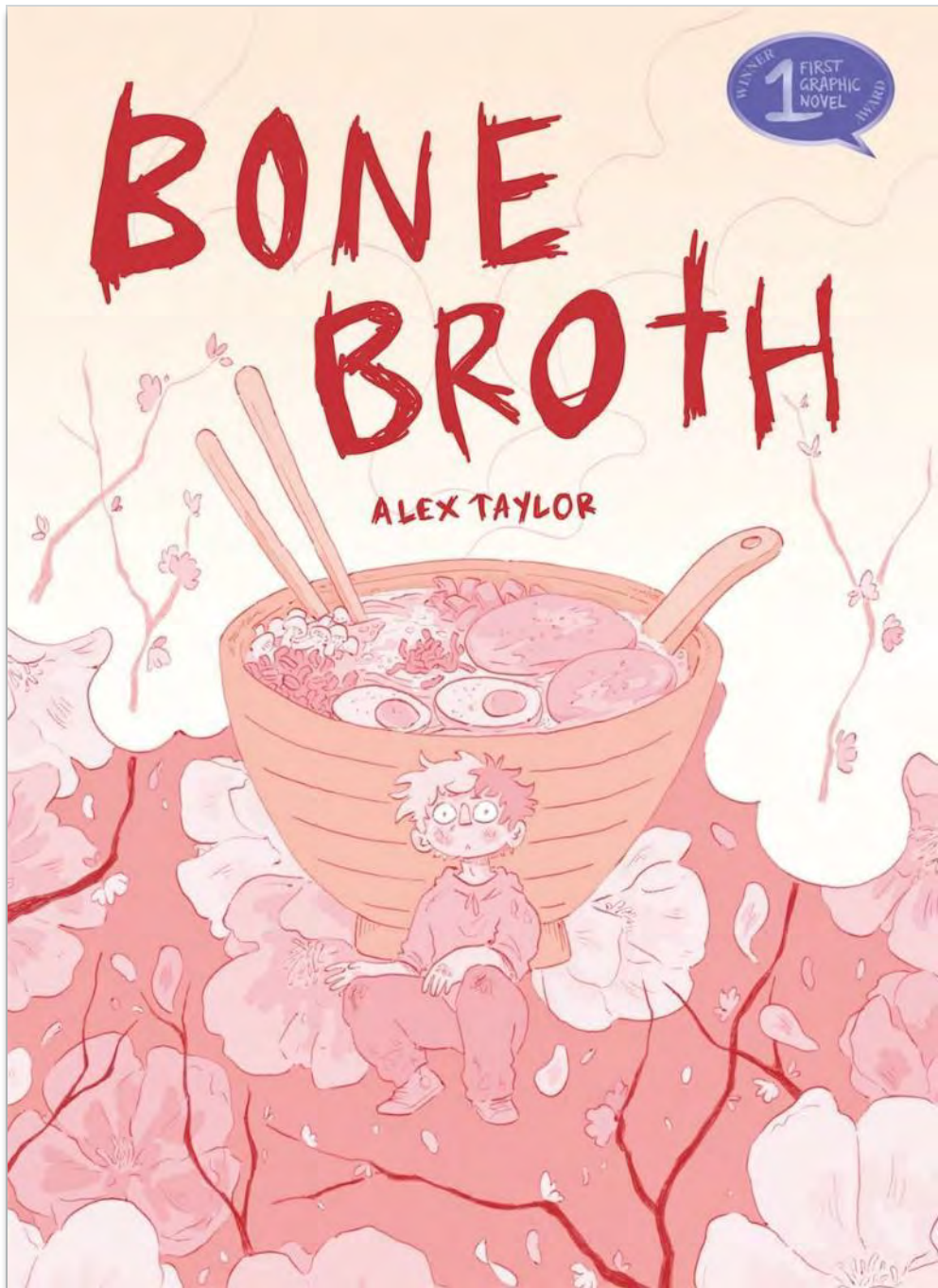












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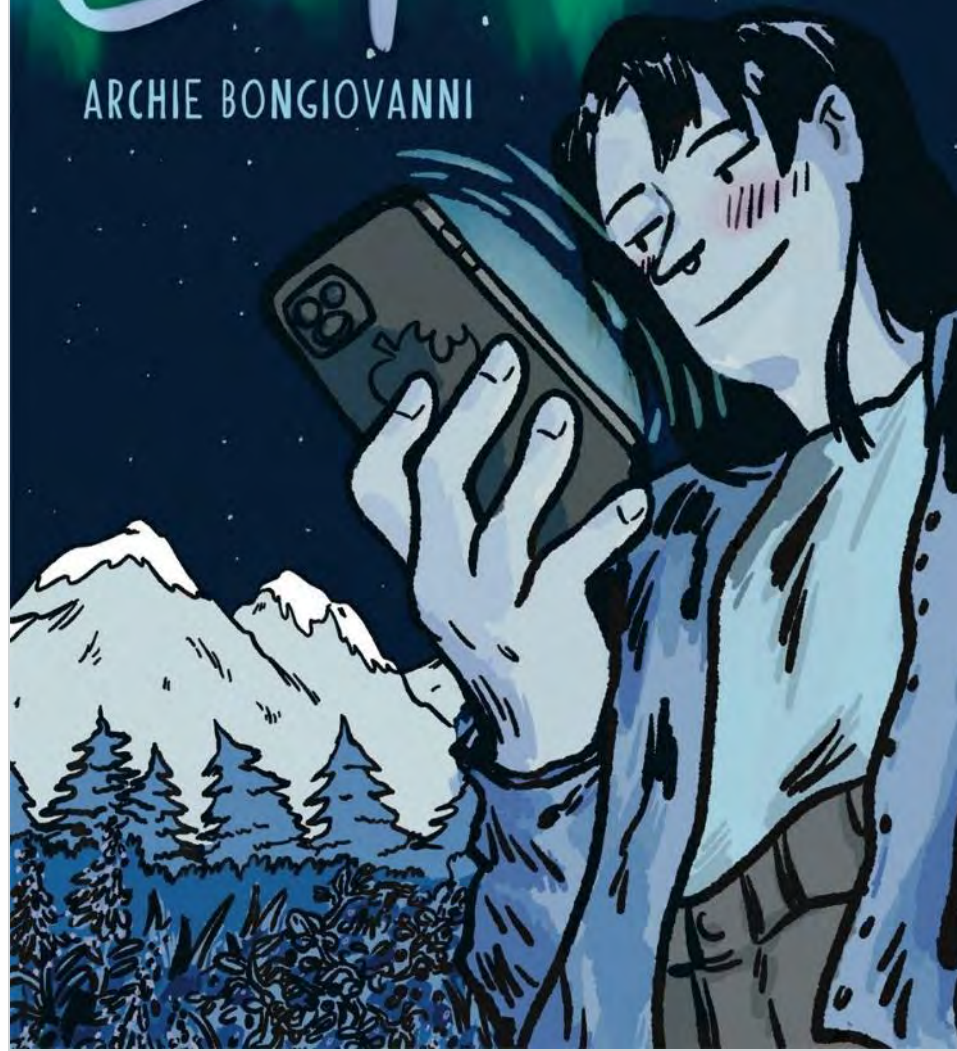
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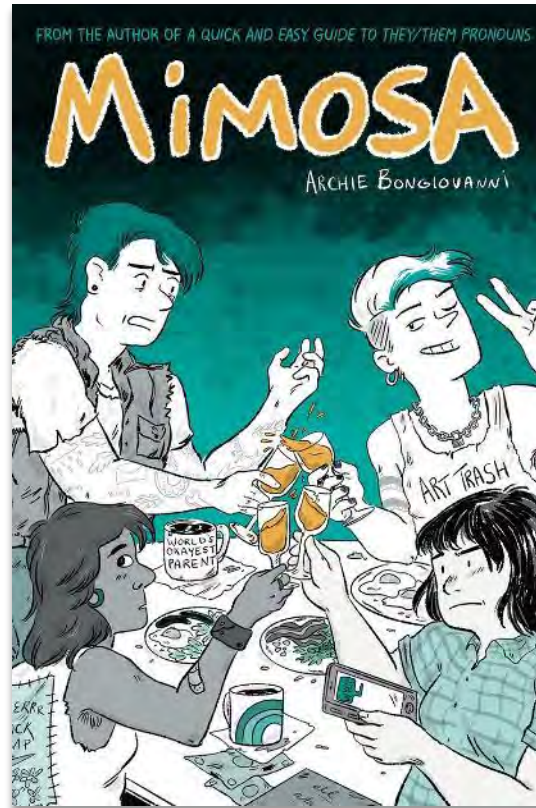
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Leo Rising

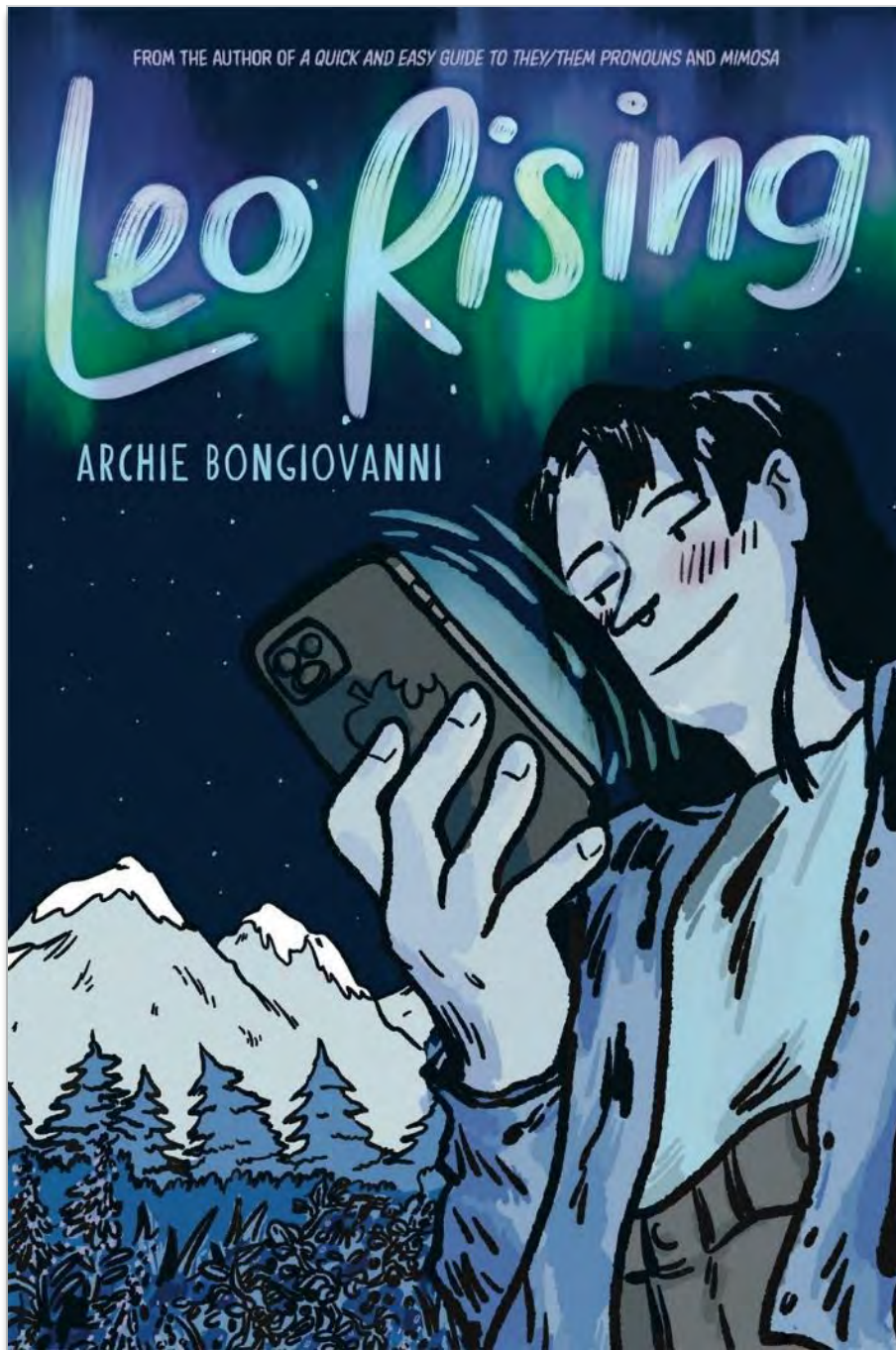
ARCHIE BONGIOVANNI



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Leo Rising

Queer Spaces, Sexuality, and Fame

Archie Bongiovanni

From the artist behind the *hit A Quick and Easy Guide to They/Them Pronouns*, Archie Bongiovanni, an examination of the intersection of fame, identity, and sexuality in their latest audacious and genuine LGBTQIA+ graphic novel, *Leo Rising*.

- **STRONG LGBTQIA+ PLATFORM:** Bongiovanni's profile has grown significantly since publishing *Mimosa* on the Surely list in 2023, now boasting more than 30,000 followers across Instagram, X, and TikTok, with a regular comic on Autostraddle and work featured in *The New Yorker*, the *Nib*, *Vice*, and *Electric Literature*.
- **CRITICALLY ACCLAIMED AUTHOR:** *Mimosa* was named a 2023 Best Book of the Year by *Autostraddle*, the *Mary Sue*, and NPR, and was nominated for two Ignatz Awards and a Harvey Award. *Autostraddle* has called Bongiovanni "the true heir to Alison Bechdel's iconic *Dykes to Watch Out For*."
- **BUILDING THE SURELY BRAND:** *Unhinged* will be the first follow-up by a previously published Surely Books author—who has achieved critical acclaim on our list and at other publishers—and shows our long-term commitment to the growth of the list and supporting our creators.

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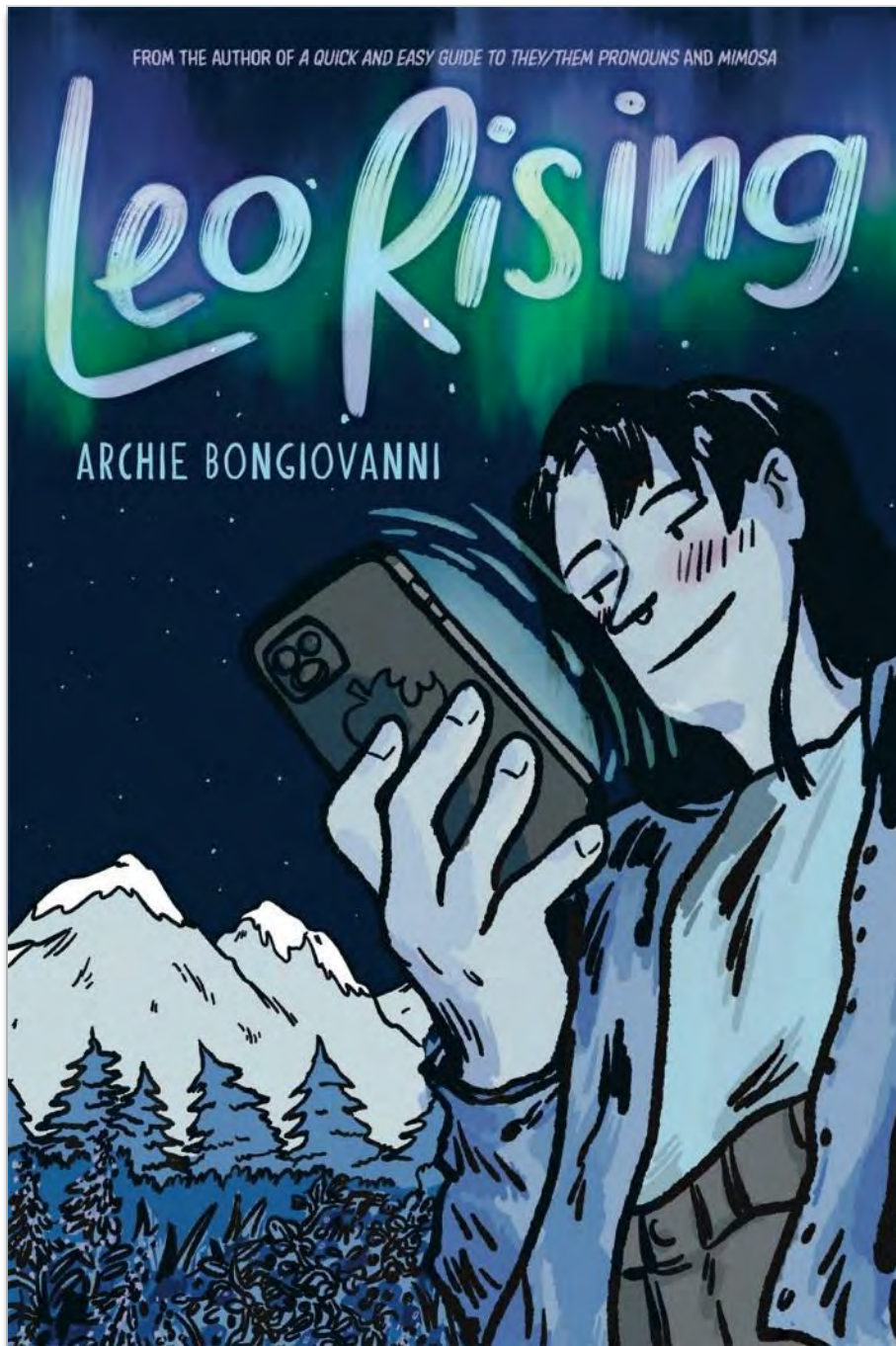












Leo Rising

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THE
MOST
AMAZING
SATURDAY
MORNING
RUBBISH
CLUB

WRITTEN BY
BILL TUCKEY

ART BY
FRANCISCO DELA MORA





The Most Amazing Saturday Morning Rubbish Club

Bill Tuckey

An inspiring and heartfelt story about the lived experiences of children with Special Education Needs and Disability (S.E.N.D.), in which three spirited kids pool the resources of their individual insights to clean up their local park – and restore some magic to their community along the way.

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The Most Amazing Saturday Morning Rubbish Club

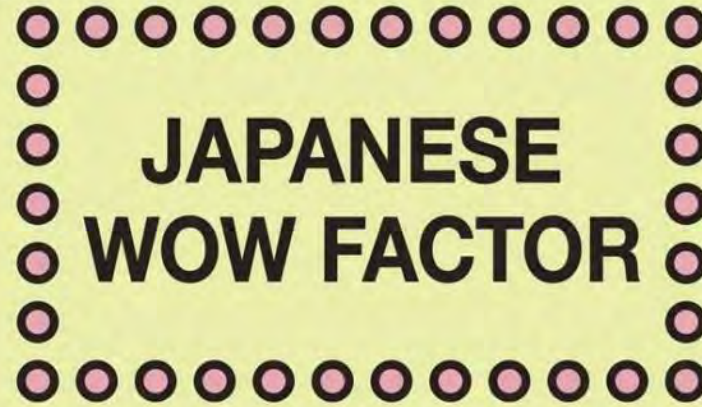
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DOT

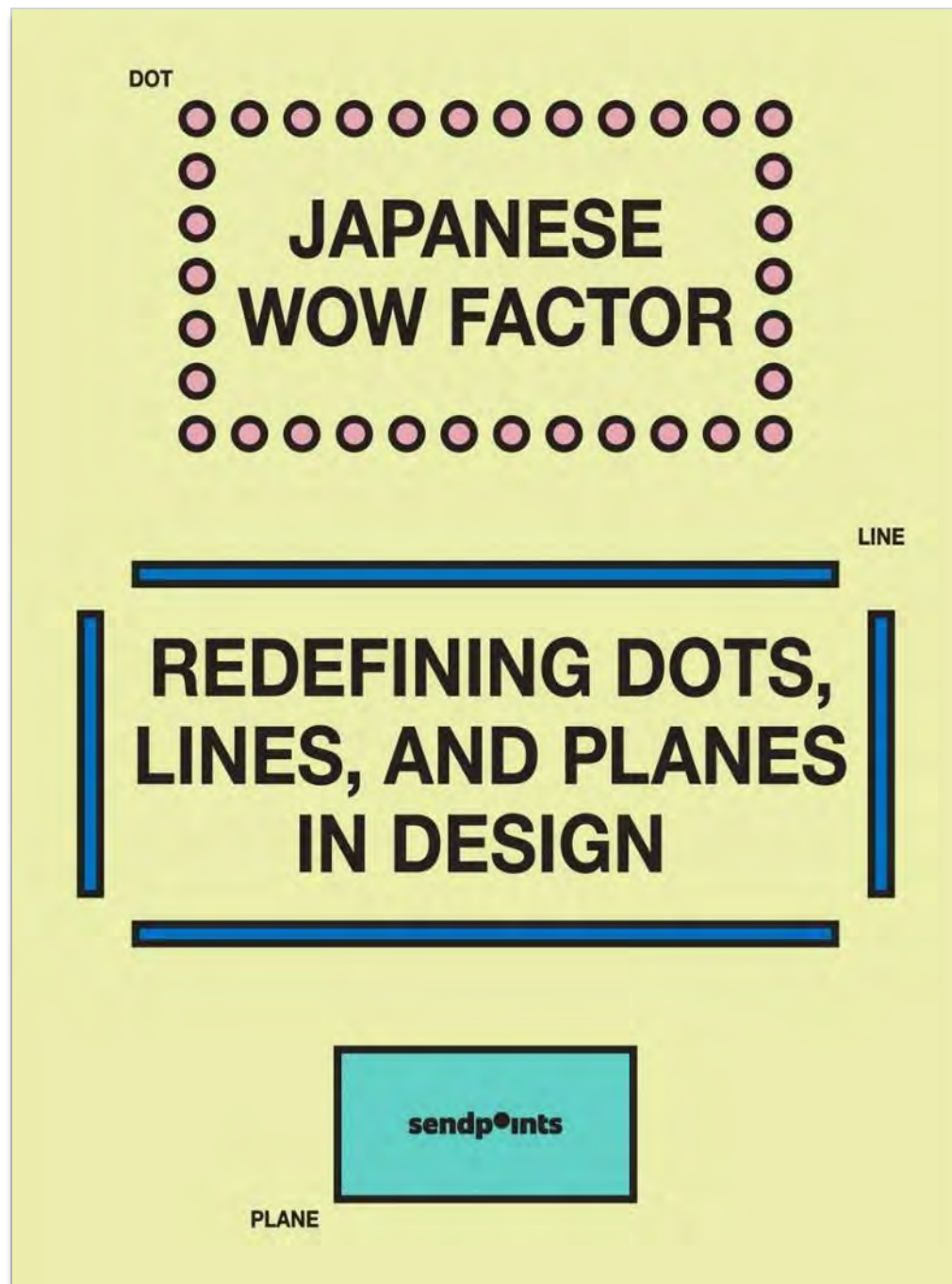


LINE



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PLANE



Japanese Wow Factor: Point and Line to Plane

Point and Line to Plane

An essential reference on the fundamentals of Japanese graphic design.

- Much like how the English language is constructed by arranging the letters of the alphabet, every design project requires a foundational element that can be tweaked and developed into an aesthetically pleasing and informative piece.
- Although these are seemingly simple design elements, their potential for conveying complex ideas is profound. By understanding and mastering these basic design elements, designers can unlock the true potential of their creativity and produce work that is both engaging and visually stunning.
- From points, lines and planes, *Japanese Wow Factor* show you the varieties of graphic design, how basic elements become meaningfully informative and aesthetically pleasing results in Japan.

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1 SNOW DROP



The designer created a book of Grimm's Fairy Tales using his custom font. For the story of Snow Drop, which features many exciting scenes, the designer aimed to offer a fresh perspective—one that diverges from the traditional image people have of the tale. To achieve this, he expressed it through graphic and typographic elements that evoke a sharp, almost piercing sensation, like needles pricking the eyes.

AD. TD. D. Zin Nagao

Why Dot?

The designers used dots of different shapes and sizes to cover the text of the book, giving the reader the most intuitive visual imagery—guessing where the story is going based on the graphics.

Basic Dot



● C0 M25 Y15 K0 / H248
0009 R203
● C0 M0 Y0 K80 / H09
087 B87

BIRD



The designer observes the world from the perspective of geometric shapes, and in his eyes all kinds of birds can also be presented in this kind of geometric patchwork. The designer first sketches the design by hand with a compass and ruler, and then uses computer software to transform it into a graphic. Finally, the designer then colored the birds and animals according to their own colors to complete the design.

DA. SOBOKU DESIGN
D. Yusel Qi



Why Dot?

The designer uses basic geometric shapes to represent various bird forms. Each shape represents a part of a bird's body, e.g. the head is represented by a dot and the beak by a triangle. All these basic dots are put together to form a bird with a special style.

Basic Dot



- C0 M0 Y0 K0 / 163 G59 B58
- C16 M15 Y39 K0 / R223 G214 B184
- C25 M9 Y5 K50 / R124 G145 B152
- C45 M20 Y90 K0 / R158 G176 B58
- C0 M50 Y10 K0 / R241 G157 B101
- C50 M00 Y05 K40 / R96 G76 B63
- C0 M35 Y85 K0 / R248 G182 B45

BOLD

In a time when society and people's values have changed drastically and the formula for success of the past has collapsed, we believe that the attitude of artists who observe society and challenge to deconstruct it without being bound by preconceived ideas is important in business as well, in order to achieve the future we want to have.

MEDIUM

We are committed to the challenge of collaborating with Artists/Creators to support the social penetration phase of Marketing/Communication

LIGHT

as well as brand development, such as business, service, product development, and worldview.

LIGHT

In addition to client work, the unit plans to develop its own media and businesses. We regularly hold thought experiment gatherings with

BOLD

Artists/Creators.

Why Dot to Line?

The designer has maximized the use of halftone dot elements in the design of this typeface, which are clustered together and regularly arranged to form the strokes of the English alphabet. And the designer considers the process of composing the typeface and the process of changing the weight of the typeface to be very dynamic.

Basic Dot



Dot to Line



- C0 M0 Y0 K100 / R0 G0 B0
- C0 M0 Y0 K0 / R255 G255 B255
- C0 M95 Y95 K0 / R231 G36 B24

LIGHT

MEDIUM

BOLD



FLYERS FOR "PHILOSOPHICAL DIALOGUE PARA SHIFT" AT LIFESTYLE DESIGN CENTER



Why Dot to Line?

The designer was tasked with visualizing both the concept of a "paradigm shift" and the event's title. When approaching abstract concepts, various methods were considered. In this case, the designer chose to use the ends of extended letters to form lines that are either angled or vertical, in keeping with the theme of the project, to create a special and compelling visual.

Basic Dot

Dot to Line



- C80 M0 Y50 X10 / R0 G172 B151
- C80 M0 Y0 X0 / R0 G175 B236
- C0 M65 Y55 X0 / R238 G121 B197
- C0 M0 Y0 X5 / R247 G248 B248
- C0 M0 Y20 X0 / R255 G252 B219
- C0 M0 Y0 X100 / R0 G0 B0

As the event promoted by this flyer revolves around the expression of concepts through words and dialogue, it does not feature a specific visual motif. The designer was tasked with translating this abstract concept into a compelling visual representation while ensuring clarity and coherence. To achieve this, letters and geometric forms were carefully integrated to evoke the essence of a "paradigm shift," allowing viewers to intuitively grasp its significance.

AD: waoem Co., Ltd.
D: Naoto Fukuda
CL: Seigyōya Cultural Foundation



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生活工房
Lifestyle Design Center

IMITATIVE BEHAVIOUR: IN THE FOOTSTEPS OF MY DAUGHTER IN TOKYO



Imitative Behaviour: In the Footsteps of My Daughters



Imitative Behaviour: In the Footsteps of My Daughters



Imitative Behaviour: In the Footsteps of My Daughters

Watching his daughter create and play with her own paper jewelry, he wondered—why don't adults do the same? Surely, there must be a way to craft beautiful paper jewelry that adults can wear. This idea led him to design his own paper jewelry, eventually evolving it into contemporary jewelry. The exhibition showcases both entry-level paper jewelry and high-end metal jewelry, offering a glimpse into the transformation of a simple material into sophisticated adornments.

By Naonori Yagin



Imitative Behaviour: In the Footsteps of My Daughters



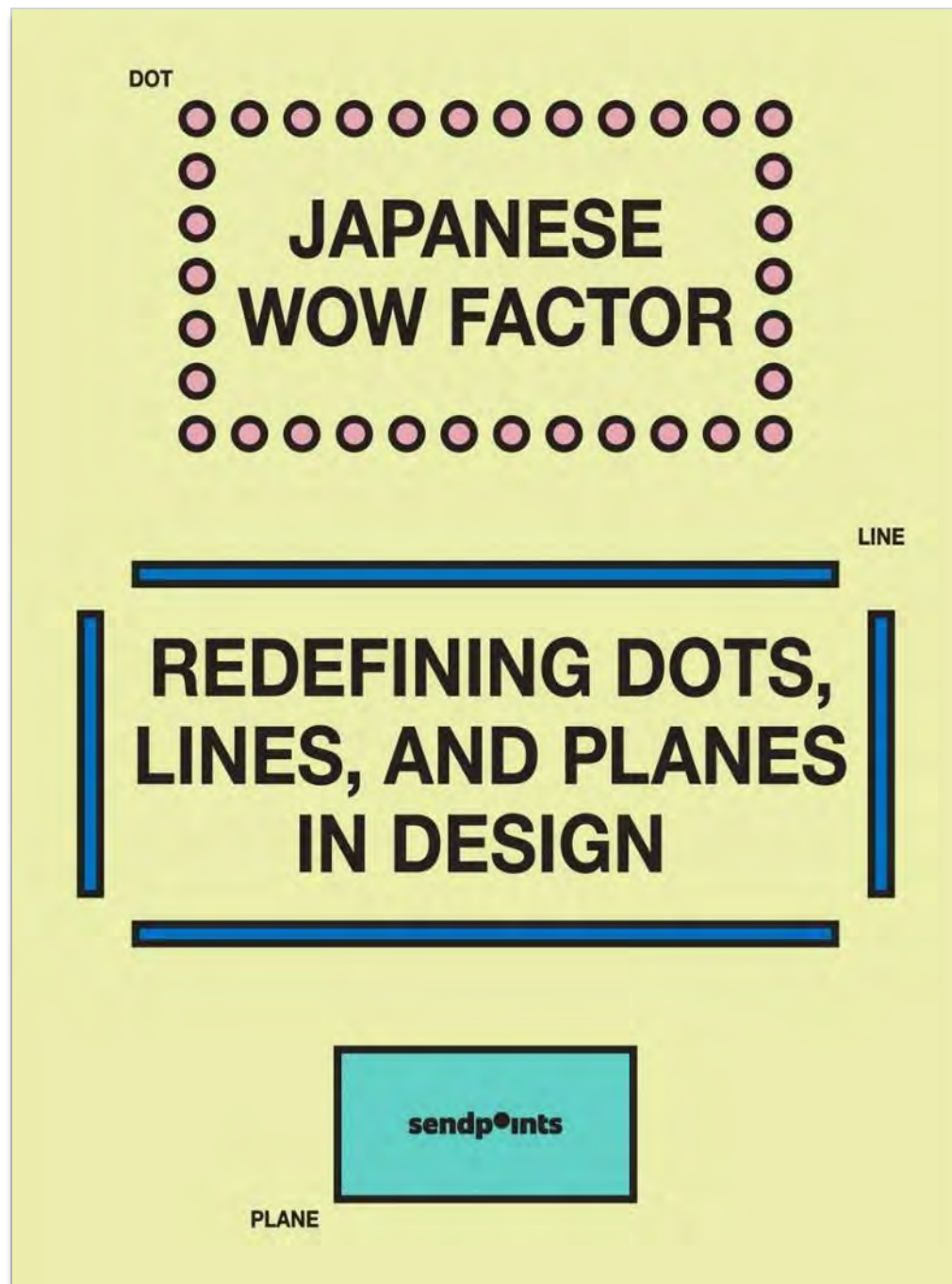
Imitative Behaviour: In the Footsteps of My Daughters



Imitative Behaviour: In the Footsteps of My Daughters



Imitative Behaviour: In the Footsteps of My Daughters



Japanese Wow Factor: Point and Line to Plane

Point and Line to Plane

An essential reference on the fundamentals of Japanese graphic design.

- Much like how the English language is constructed by arranging the letters of the alphabet, every design project requires a foundational element that can be tweaked and developed into an aesthetically pleasing and informative piece.
- Although these are seemingly simple design elements, their potential for conveying complex ideas is profound. By understanding and mastering these basic design elements, designers can unlock the true potential of their creativity and produce work that is both engaging and visually stunning.
- From points, lines and planes, *Japanese Wow Factor* show you the varieties of graphic design, how basic elements become meaningfully informative and aesthetically pleasing results in Japan.

AU \$44.99 | NZ \$49.99
9789887757375
256 Pages
Hardcover
230 mm x 170 mm
SendPoints Publishing

The quick
classification guide
for typography



A handbook for designers
Eva Kubinyi et al.

niggli

The quick
classification guide
for typography



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niggli

The quick classification guide for typography

A handbook for designers

Eva Kubinyi

Next to a selection of all relevant typefaces this book provides essential knowledge about formal, practical and historical aspects of type.

- Essential guide for basic and advanced knowledge of typefaces
- For students, professionals and occasional type-users, providing essential information about formal, practical and historical aspects
- The authors present a selection of more than one hundred relevant typefaces, supplemented by historical background, user-relevant information and explanations of their special formal characteristics to make it easier to recognize the underlying formal principles.

AU \$65.99 | NZ \$74.99
9783721210491
400 Pages
Paperback
175 mm x 125 mm
Verlag Niggli

Serif

EN	Serif, Roman
DE	Antiqua, Serifenschrift
FR	Serif, Caractère à empattement

m

Typefaces with serifs and different stroke thicknesses are often described as **Serif**. Some typefaces, especially those with stroke contrast, have serifs. The term 'Serif' is a little ambiguous. Here, it is primarily used to separate this category from the **Sans Serif** and the **Slab Serif** groups.

Historical Background

From a historical perspective, the typefaces we use today originate from the so-called 'roman'. The letterforms are based on the Humanistic minuscule and the majuscules of the *Capitalis Monumentalis* used by the Ancient Romans. The first typefaces of this kind arose under the

influence of Humanism at the time of the Renaissance in the 15th century, at first in Italy and later in France. Additional forms were developed during the 17th and 18th centuries. The latter of those variants is characterised above all by more extreme stroke contrast and the increasing loss of the dynamic letterforms inspired by writing.

Disambiguation

In typography, the expression 'roman' originally described the rounded-arched letterforms of Roman origin, differentiated from blackletter styles. The corresponding German term 'Antiqua' grew out of the Renaissance 'lettera antiqua' – a style of handwriting supposedly based on a model from antiquity. However, the reference point for the lower-case letters was not a writing style used by the Romans, but rather the Carolingian minuscule used in Charlemagne's time for copying classical texts. The term 'Serif' refers to the concluding horizontal flicks or 'feet' at the end of a typeface's strokes. Its name probably comes from the Dutch word *schreef*, for stroke or line. In today's context, the term 'Serif' is often applied to the group of serif typefaces with stroke contrast, as opposed to **Sans Serif** and **Slab Serif**.

Subcategories

→ **Dynamic Serif**, **Transitional Serif**, **Static Serif**, **Geometric Serif**



Script (connected)

EN	Script
DE	Schreibschrift
FR	Scripte

→ Sample: Mistral

Whenever the black
fox jumped the squirrel
gazed suspiciously.

The Script subcategory includes typefaces based on the calligraphic character of handwriting. The historical models, so-called vernacular styles, were mainly used in correspondence. In contrast to the Graphic typefaces, the letters in most Script typefaces are connected, so that it seems as if whole words were written in one go.

Historical Background

Individual handwriting styles and calligraphic models from before and after the invention of printing serve as the basis for printed Script typefaces. The shapes and stroke patterns of Script typefaces are strongly influenced by the

writing tools used in the respective handwritten models (e.g., pen, brush, chalk, etc.). Because of their difficult legibility, Script typefaces are generally not suitable for longer amounts of text and are often only used for headlines or to serve a decorative purpose.

Attributes

Handwritten character, letters written in one go.



Yohanna

In-Stroke → Bolrut Text

Sibylle

Out-Stroke → Georgia

Zuzana

Lower-Case → Beowulf

Fiona

Stem → Gotham

Tobias

Mean-Height

The Mean-Height, usually called the x-height, is a term describing the height of a typeface's lower-case letters without ascenders and descenders.

Minuscule

A term for the small letters of an alphabet (also called lower-case letters).

Neck

The vertical stroke on the right-hand side of the letter 'G' is called the Neck (or Shaft).

Out-Stroke

As a term, the Out-Stroke (and also the Terminal, or Stroke Terminal) refer to how the end of a stroke that is part of a letterform is designed. Some Out-Stroke end in clearly-formed Terminals.

These Terminals can take various forms. For instance, the Terminal at the top of a lowercase 'a' or at the bottom of the lower-case 'y' might be a round object. In that case, it is referred to as a 'Ball Terminal.'

Serifs

Serifs (also sometimes called 'feet') are the concluding horizontal flicks at the end of a typeface's strokes. One distinguishes between Head Serifs and Foot Serifs. The word 'Serif' probably comes from the Dutch schreef, for stroke or line. The Capitalis Monumentalis or the Capitalis Quadrata are generally considered to be the origin of the Serif itself. It is assumed that Serifs developed less from a technical need and more because of formal aesthetic

General Terms

Capitalis Monumentalis

The Capitalis Monumentalis is the style of inscriptional letterforms used on monuments in the Roman Empire. It only has majuscule letters. The proportions of the letterforms are based on the square or are derived from squares. The letters were drawn onto a stone with a wide brush and then carved, which is why this style is also called Lapidary (from the Latin lapis, for 'stone').

Carolingian Minuscule

The Carolingian Minuscule is a handwriting style once used for book text. It was developed during the second half of the 8th century and is

characterised by a clear and simple appearance. Under Charlemagne's rule, it quickly spread from the Carolingian Empire's writing centres (including Aachen, Tours, and Reims) to places across Europe. The letters from the Gothic Minuscule – and the later Humanistic Minuscule that emerged out of it – were ultimately the predecessors of the Latin script's lower-case.

Character

An element in a typeface's character set is called a Character or a glyph. For example, this can be a letter, a ligature or a punctuation mark.

Gothic Minuscule

The Gothic Minuscule is a handwriting style once used for book text. It was developed in scriptoria during the Gothic

period in the Middle Ages. It emerged around 1100, replacing the Carolingian Minuscule. Around 1300, it influenced the development of a later book hand: Textura.

Humanistic Minuscule

The Humanistic Minuscule is a hand-writing style once used for book text. It developed out of the Carolingian Minuscule and emerged in Florence and Padua at the beginning of the 15th century. The lower-case letters for the Latin script grew out of this style.

Script

The term 'Script' describes a system of characters that represent language visually.

Texture

Texture refers to the visual appearance of the characters in a typeface and the overall impression they give in a text. Various factors influence Texture, including the proportions of letters and their stroke thickness. Typefaces can be distinguished from one another by their textures, too.

Type Classification

Type Classification refers to the division of typefaces into typeface categories and sub-categories. A typeface's various character properties can be useful in classification. There are different classification approaches. For instance, typefaces can be grouped according to chronological or formal aspects. Common classification systems for Latin-script

ORIGINE, TRANSFORMATION & CLASSIFICATION

de la

LETTRE D'IMPRIMERIE

DÉTERMINÉES

par son

EMPATTEMENT



La Majuscule.



LES QUATRE GRANDES FAMILLES CLASSIQUES

L'ANTIQUE
TRACÉ PRIMITIF
SANS EMPATTEMENTRelevée
sur les inscriptions
PHÉNICIENNES
et
réalisée
en types mobiles
au commencement
du XIX^e siècle.Type de l'Antique
ou lettre bâton.

ÉGYPTIENNE Anglaise.

Caractéristique :
Arrondissement intérieur
des angles d'empattement.**L'ÉGYPTIENNE**
1^{re} TRANSFORMATION
AVEC EMPATTEMENT
RECTANGULAIRERelevée
sur les inscriptions
GRECQUES
et
réalisée
en types mobiles
au commencement
du XIX^e siècle.Type de l'Égyptienne
à traits bruts.

Sous-Familles :

Les ITALIENNES

Caractéristique :
Empattements renforcés.
Traits intérieurs amaigris.**Le ROMAIN ELZÉVIR**
2^e TRANSFORMATION
AVEC EMPATTEMENT
TRIANGULAIRERelevé
sur les inscriptions
ROMAINES
et
réalisé
en types mobiles
à la fin
du XVIII^e siècle.Type du romain Garamond
ou Elzévir.

Sous-Familles :

Les LATINES

Caractéristique :
Empattement triangulaire
horizontal adapté à la
grossesse de corps de
l'Égyptienne angl.**Le ROMAIN DIDOT**
3^e TRANSFORMATION
AVEC EMPATTEMENT
À TRAIT FIN
HORIZONTALPrincipe innové
par PHIL. GRANDJEAN
et
généralisé
par F.-A. DIDOT
au
XVIII^e siècle.

Type du romain Didot.

CLASSIQUE DIDOT

Caractéristique :
Ajouté d'empattements
triangulaires sans mo-
dification de la finesse
de trait des déliés.

MONUMENTALES

Les DE VINNE

HELLÉNIQUES

TRAITS de PLUME

L'AURIOL

Lettres d'inscriptions,
empattements à poin-
tes vives.Forme élzévirienne
avec exagération
des pleins.Traits bi-concaves,
empattements tri-
angulaires.Empattements trian-
gulaires au calame.Empattements trian-
gulaires au pinceau.

ORIGINE, TRANSFORMATION & CLASSIFICATION

de la

LETTRE D'IMPRIMERIE

DÉTERMINÉES

par son

EMPATTEMENT



La Minuscule.



LES QUATRE GRANDES FAMILLES CLASSIQUES

Le ROMAIN ELZÉVIR
A EMPATTEMENT
TRIANGULAIREAlphabet minuscule
extrait
de la *Caroline romane*
et adapté
à l'empattement des
capitales romaines
d'inscription
par NICOLAS JENSON
à la fin
XVI^e siècle.

Minuscule Elzévir.

Sous-Familles :

Les LATINES

Empattement triangulaire
horizontal adapté à la
grossesse de corps de
l'Égyptienne angl.**Le ROMAIN DIDOT**
EMPATTEMENT
À TRAIT FIN
HORIZONTALTransformation de la
minuscule romaine
d'après le principe
d'empattement
innové par GRANDJEAN
dans son *romain du roi*
et généralisé
par F.-A. DIDOT
au XVIII^e siècle.

Minuscule Didot.

CLASSIQUE DIDOT

Ajouté d'empattements
triangulaires, maintien
de la finesse des déliés.**L'ANTIQUE**
SANS EMPATTEMENTAdoption
de la forme romaine
de l'alphabet
de NICOLAS JENSON
pour
l'ajouté
d'une minuscule au
type primitif
des majuscules
phéniciennes.

Minuscule Antique.

REMARQUE. — Aucun
dessin d'alphabet de
lettres d'imprimerie ne
peut se soustraire à la loi
de l'empattement et quel
qu'on puisse l'imaginer,
il contiendra fatalement
dans ses terminaisons de
jambages, sa coupe et sa
graisse, des éléments-
types de classement.**L'ÉGYPTIENNE**
EMPATTEMENT
RECTANGULAIREAdoption
de la forme romaine
de l'alphabet
de NICOLAS JENSON
pour
l'ajouté
d'une minuscule
aux majuscules
des
inscriptions grecques.

Minuscule Égyptienne.

ÉGYPTIENNE Anglaise

Arrondissement intérieur
des angles d'empat-
tement.

Sous-Famille :

Les ITALIENNES

Empattements renforcés;
traits intérieurs amaigris.

Les DE VINNE

HELLÉNIQUES

TRAITS de PLUME

L'AURIOL

Empattements élzé-
viriens avec reprises
horizontales.Traits bi-concaves,
empattements tri-
angulaires.Empattements tri-
angulaires au ca-
lame.Empattements tri-
angulaires au
pinceau.

The quick
classification guide
for typography



A handbook for designers
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Lauren Morris-Jansen
François-Luc Giraldeau
Noor Al Qayem



Design for Conscious Living

FRAME

Lauren Morris-Jansen
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Noor Al Qayem



THE FUTURE PROOF HOME

Design for Conscious Living

FRAME

The Futureproof Home: Design for Conscious Living

Design for Conscious Living

Step into these hyper-functional and agile homes that are facing our uncertain future head-on with an all-inclusive consciousness.

- This volume builds upon and beyond the descriptive models of past Frame books, offering, in addition, perceptive criticality and visionary insights from a multitude of designers from around the world, functioning as a comprehensive guide and quintessential reference for design enthusiasts and professionals passionate about approaching residential design with radical consciousness.
- The residential projects showcased in this book demonstrate such adaptability through a number of strategies - including modularity, frugality, mobility, hybridity and communality - to achieve resilient spaces that will stand the test of our times and inspire a new housing mandate.

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Lauren Morris-Jansen
François-Luc Giraldeau
Noor Al Qayem

THE FUTURE PROOF HOME

Design for Conscious Living

FRAME



HLÓÐPÆSS KJASTAÐS STÚDÍÓ

Reworked from a foregone barn
in rural Iceland, an artist's studio
and family home promotes reuse

Daniel Zamarbide founded BUREAU – a research-led design and architecture studio – in 2012, with Carine Pimenta and Gailiane Zamarbide having joined as partners in 2017. Previously the founder and partner of Group8 architects, the architect now concentrates his transdisciplinary work in various contexts with a strong link to cultural and artistic programmes.

How would you define true spatial diversity?

DANIEL ZAMARBIDE: Spatial diversity is difficult to define – it can correspond to unprogrammed spaces. Usually, rooms respond to specific briefs and functions, and this reduces the possibility of using them in ways other than what they are planned for. I am not a great Le Corbusier fan but if you take the tiny house that he did for his mother in Vevey, Switzerland, as an example, it's fantastic how the rooms are somewhat fluid, a little undefined and reactive to different purposes. Likewise, Mary Otello Stewart's Lincoln House has no doors, offering a multitude of possibilities to 'practice' the house. In the Maria apartment we operated similarly, leaving the spatial functions mostly undefined and rearticulating them.

Should designers spend more time considering how a user's identity or emotional reality plays into their experience of living space?

We believe that designers should simply observe the reality of our world, which is not inhabited uniquely by heterosexual couples and traditional families needing a room for every child, master bedroom and consequent bedrooms, etc. These models are outdated. Identity and emotional reality are equally important design elements. They must be taken into account as any inhabitation is a place where intimacy takes place, for example. But homes are also places for celebration, gathering, solitude and love, and many other states of mind. The place where we spend as much time should then offer a certain solitude. German philosopher Walter Benjamin named this *dau* – a sort of protected place where a good part of our private life can happen.

Why do you believe it's important to move away from set floor plans?

The idea of the Maria apartment is indeed to move away from standard typologies. It is in this sense that there is a disconnection to market proposals and typical floor plans. We believe that the housing regulations and norms have distorted the possibilities to consider families and inhabitation in general, reducing them to a small set of typologies which are far from neutral. They're directed to a very narrow vision of family, couple and even individual needs.

30

The Architecture of Ideas

100



As residential development shifts focus from the nuclear family, what new housing typologies do you think will emerge?

They should already be there! The nuclear family is clearly not the norm anymore. But even the traditional, seemingly dominant typology should demand flexibility as children get older leave the house, opening up possibilities of reconfiguration that they don't necessarily offer – or they do, but at a very high cost.

Many forms of collective inhabitation have existed through history, and need to be reactivated in our times, as the housing prices are very high, but also for social reasons. The model of the housing cooperative is growing, with diverse expressions. This shift will hopefully bring about new regulations, making homes more flexible, inclusive and open.

BUREAU

100

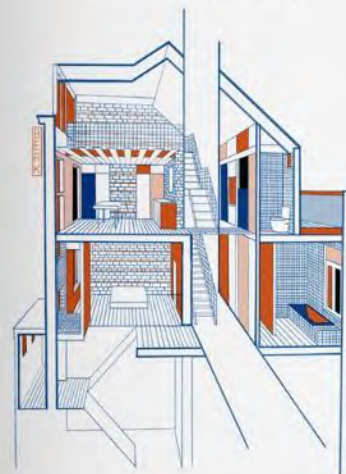
31

Chance encounters, shared meals, parallel play, movie nights, several shoes by the door and a few toothbrushes in the bathroom. But also: Separate wings, alone time, private rooms. Humans have lived in community since the dawn of time. A response to rising costs of living and loneliness, we're beginning to see a shift away from solitary flats back to shared living arrangements. Whether it be common co-living spaces for would-be strangers or multi-generational abodes, designing a delicate balance between engagement and personal privacy takes a practiced hand. The residences illustrated in this chapter offer masterful examples of space that's meant to be shared – and made one's own.

CO-LIVING
PARADISE



Freed from the constraints
of traditional floor plans, a Brussels
townhouse fosters agile living



Drawing: Studio d'Architecture

Basement

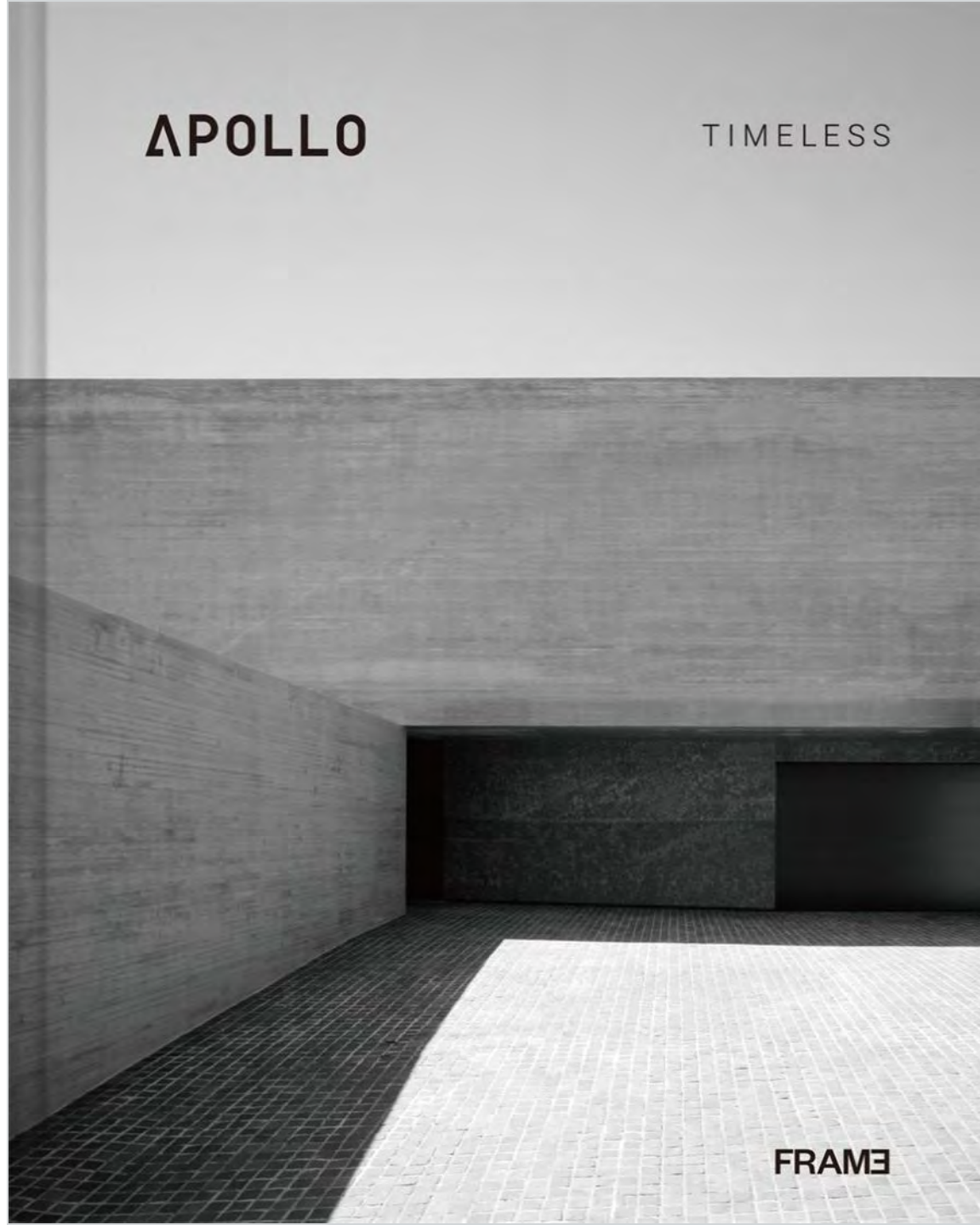
Basement

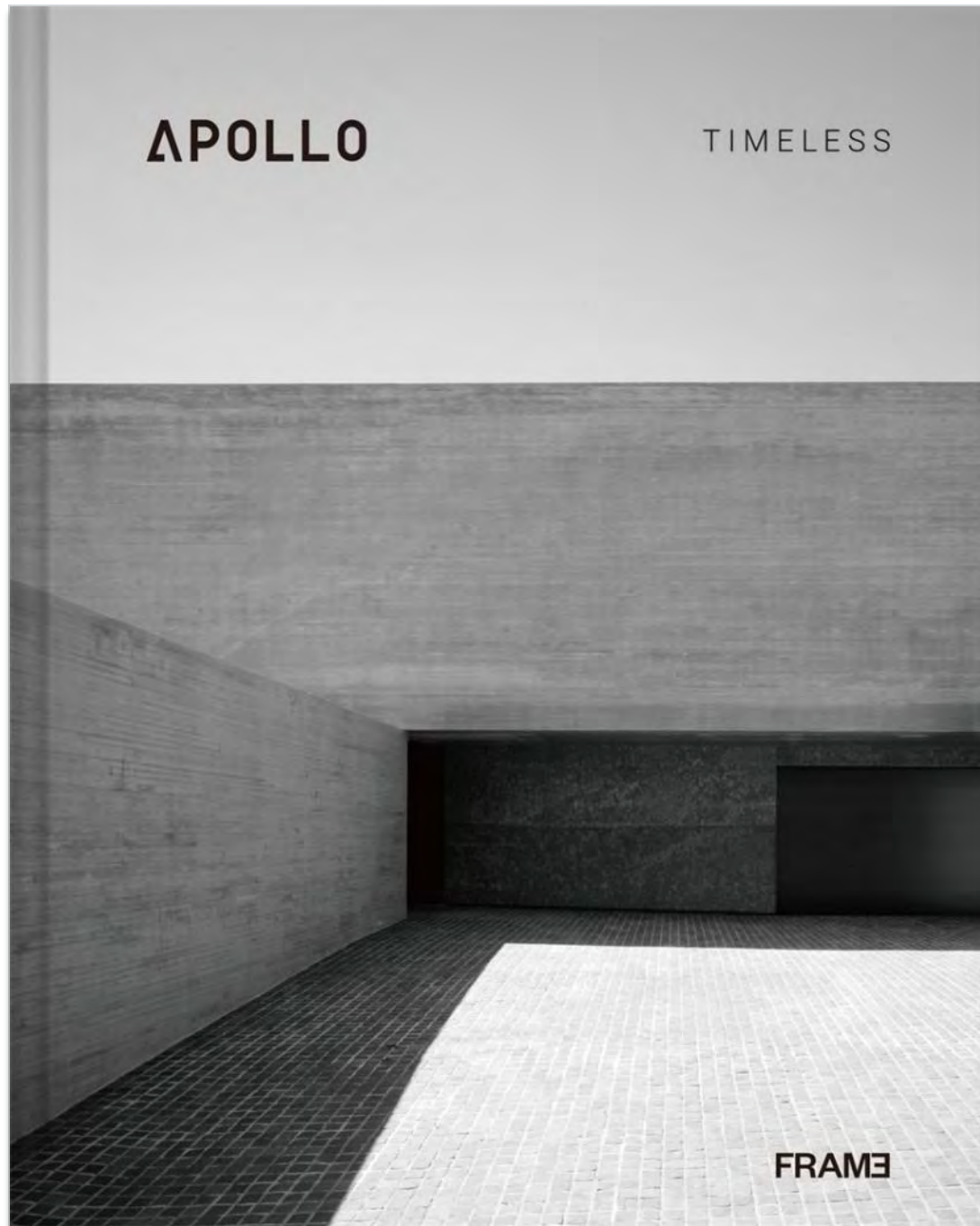
107

APOLLO

TIMELESS

FRAME





APOLLO

Timeless

Masashi Nishihara

Immerse yourself in the world of harmonious residential design through the Japan-based architecture studio, Apollo.

- *Apollo* takes readers on an immersive journey through the studio's distinctive architectural philosophy, highlighting central courtyards, natural elements, and restrained, minimalist forms.
- This book showcases Apollo's achievements to date, while introducing its shared core values. The 14 residences shown incorporate their own narrative; unmasking the ideas they embody reveals the unique dignity of each one. Analysing the 10 key words that define Apollo gives insight into its resolute philosophy. Each stage of Apollo's creations to date forms a line that provides a perception of its concepts and history, along with its future direction.

AU \$69.99 | NZ \$79.99
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296 Pages
Hardcover
230 mm x 290 mm
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THAT PLACE is a house that allows each person to enter freely,
finding their own comfort and place in the big transition.
It creates a place where one feels they truly belong,
genuinely opened up to each individual in expectations of becoming one.

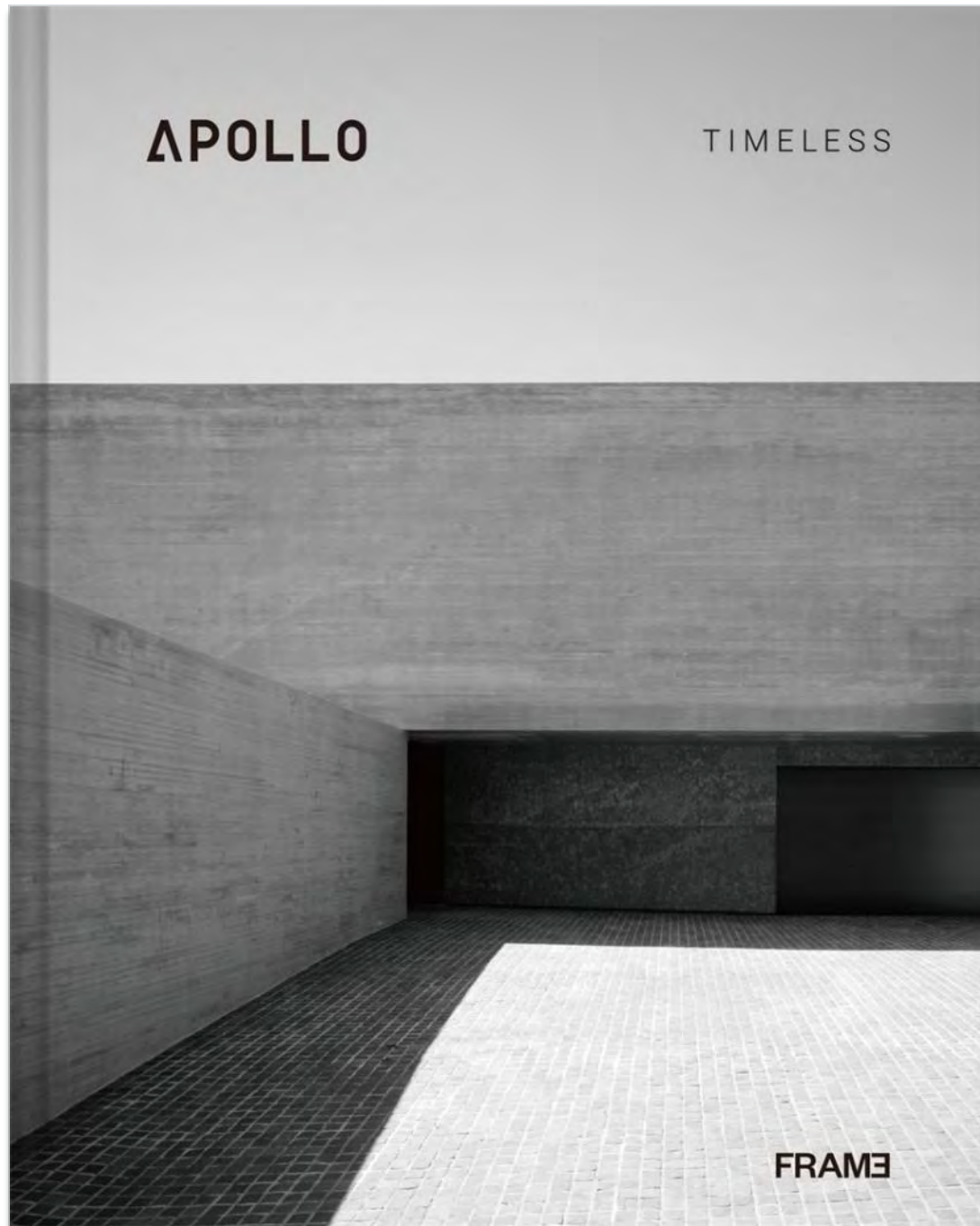




ORTHO

2008
Private house
800 sq. ft. (74 sq. m.)
1st floor
2nd floor
3rd floor





APOLLO

Timeless

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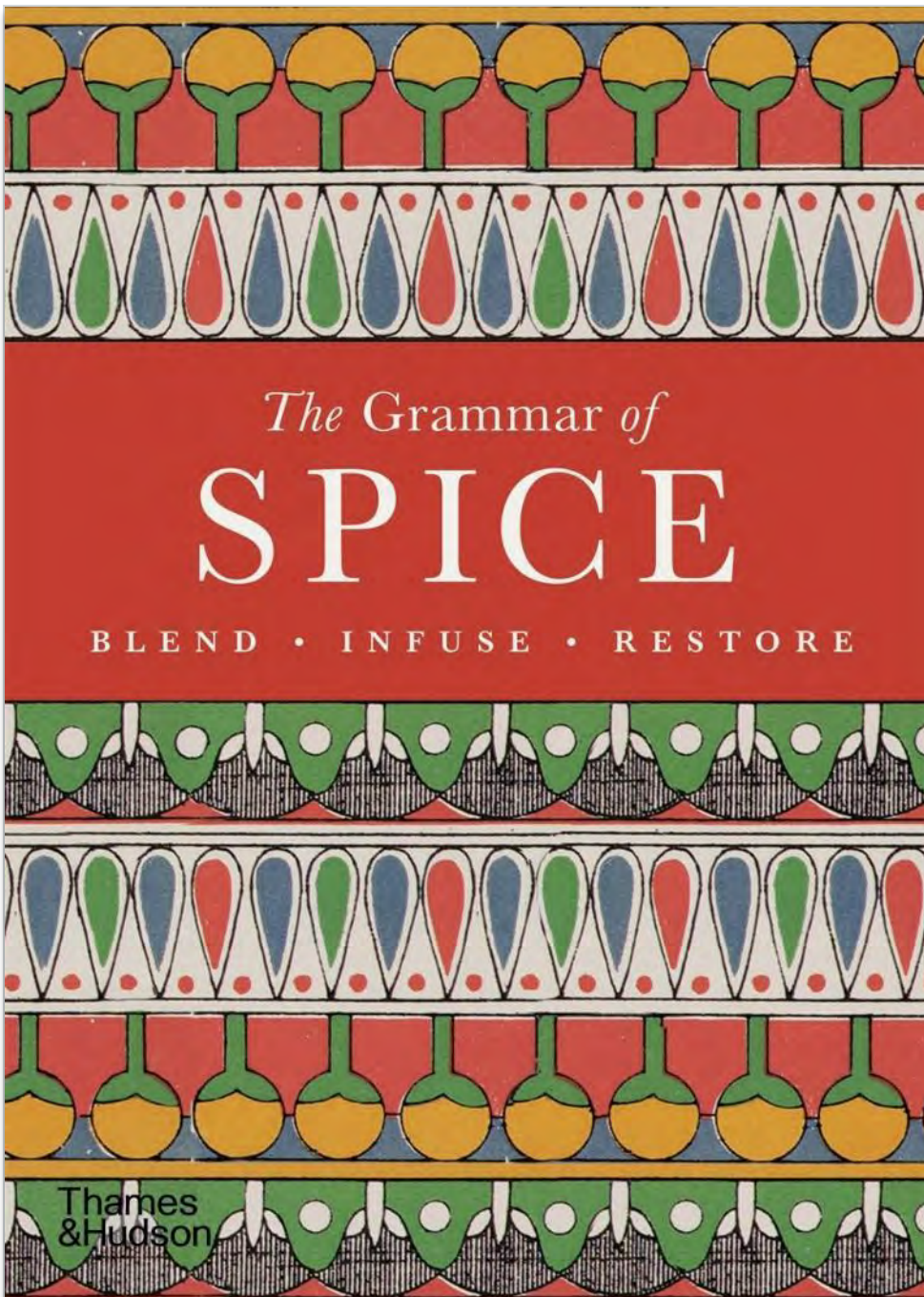
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The Grammar of
SPICE

B L E N D • I N F U S E • R E S T O R E



Thames
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The Grammar of Spice

Blend • Infuse • Restore

Caz Hildebrand

A compact edition of this stylishly illustrated compendium of over sixty spices, brilliantly designed by the bestselling author of *Herbarium*.

- *The Grammar of Spice* is one of the world's missing books. It will change the way we understand spices and the role they play in defining not only our food but also our place in the world.
- The essence of each spice is explored in a brief history peppered with interesting anecdotes and tips, and accompanied by reproductions of surface decoration from Owen Jones's original book, *The Grammar of Ornament*. The book is beautiful to look at and hold, packed with well-researched material, and will change the way a generation appreciates the incredible world of flavours and tastes that spices open up to us.

AU \$39.99 | NZ \$44.99

9780500299029

224 Pages

Paperback

220 mm x 156 mm

Thames and Hudson Ltd

Acacia species

Wattleseed

*The rustling foliage of thy trees
Bends 'neath each breath of fragrant breeze;
Each lifted knoll with gold is gay,
Each crest a foam of wattle spray.*

'WATTLE BLOSSOM', JOAN TORRANCE (1911)

EAT WITH

Coffee, nuts, chocolate, vanilla, beef, chicken, lamb, fish, sweet potatoes, tomatoes, mushrooms, eggs, rice

TRY

Fold a tablespoon of ground wattleseed into the meringue for a pavlova. Spread a thin layer of dark chocolate over the baked pavlova and allow it to set before topping the pavlova with whipped cream and fresh fruit.

ORIGIN

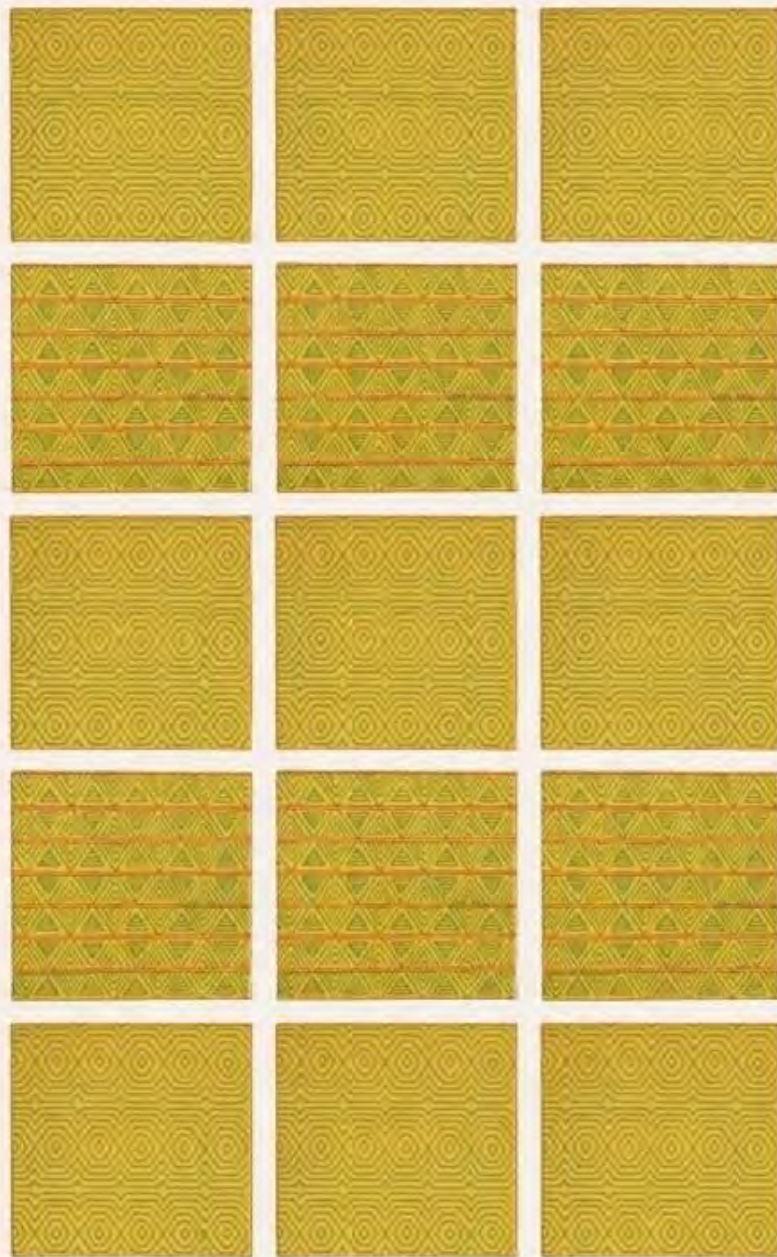
Australia

PLATE IX

Egyptian No. 6

Despite their provenance, these patterns are reminiscent of the art of Australia's indigenous peoples.

THE BLOSSOM OF the trees and shrubs in the *Acacia* family has been adopted as Australia's national floral emblem. Only 120 of the 900 *Acacia* species are edible (others are quite toxic), the most popular being *Acacia viciariae* and *Acacia aneura*, collectively known as wattle. Wattleseed has been harvested by indigenous people for over 6,000 years. Unripe green wattleseeds are steamed out of their leguminous seedpods before being dried, roasted and ground. The resulting espresso-like powder smells of coffee, hazelnut, raisin and chocolate and can be brewed in espresso machines to make wattle liquid, used in everything from juices and smoothies to casseroles, pilafs and pavlova (a more contested Australian national symbol). Ground wattleseed can be added to breads, biscuits, scones and creamy or chocolatey desserts. Wattleseed is still used to make damper, a traditional Australian soda bread baked in the coals of a fire. Wattleseed is increasingly popular in Antipodean restaurant cuisine, where a new interest in bush foods has taken hold. Kangaroo steaks crusted with wattleseed and served with a chocolate and red wine sauce would not look odd on an Australian menu. It also works well in dry rubs for beef, lamb or chicken and is a great partner for mushrooms.





Amomum subulatum

Black Cardamom

Not to be confused with green cardamom, black cardamom is much larger and hairier, with a strong, smoky and more camphorous flavour.

EAT WITH

Rice, lentils, meat, coconut, peas, cauliflower, carrots, potatoes, doves, cinnamon, chillies, cumin, lime, figs, ginger, dark chocolate

TRY

For a simple, fragrant rice pilaf, sauté a finely chopped onion, a cinnamon stick and 5 or 6 black cardamom pods in butter before adding basmati rice and cooking according to the instructions on the packet.

ORIGIN

From the eastern Himalayas to central China

PLATE LVII

Hindoo No. 2

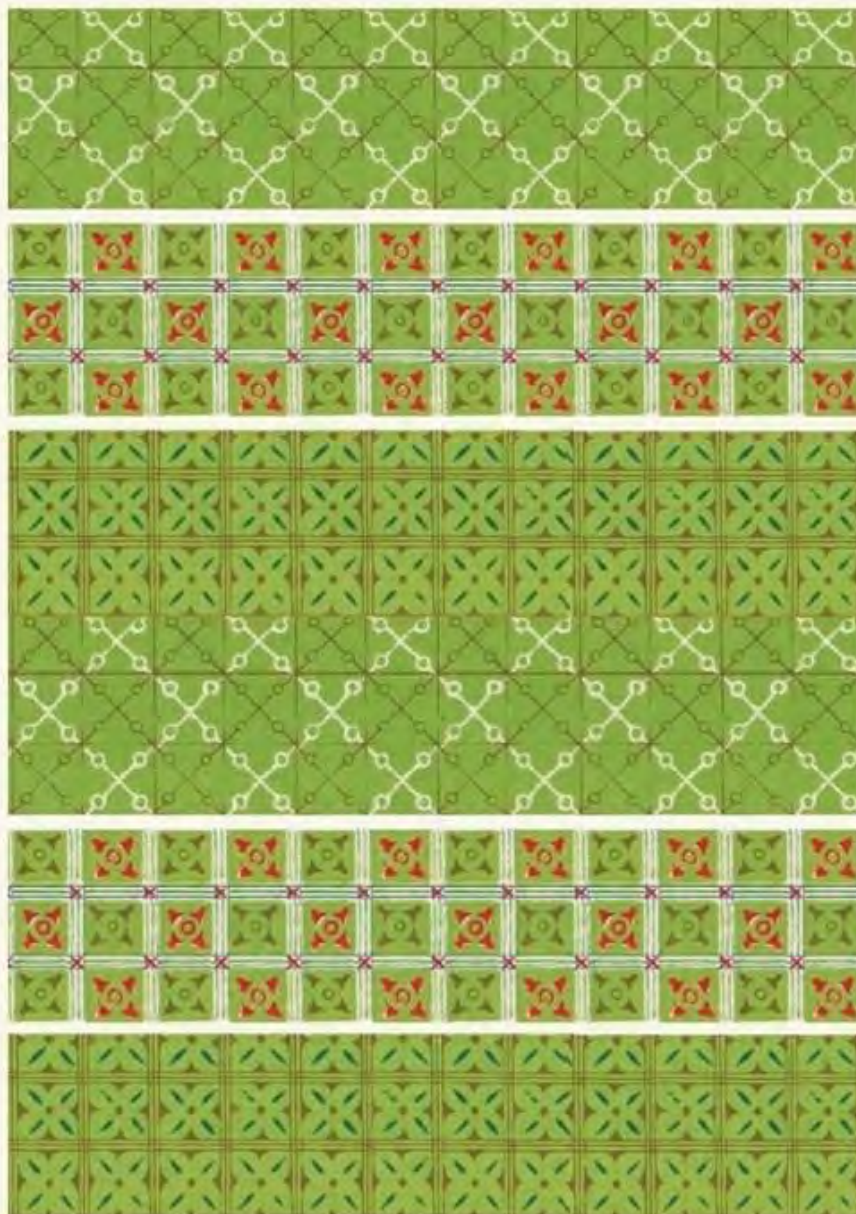
A network growing beneath and rising above the earth: these patterns in combination seem to evoke the complexity of this spice.

ALSO KNOWN AS hill cardamom, winged cardamom and

Bengal cardamom, black cardamom is a warming spice (in contrast to cooling green cardamom) and an important element in garam masala (page 200). A member of the Zingiberaceae family, its seeds have a bold and brash camphor-like flavour, resinous and earthy, with a smoky taste that comes from being dried over an open fire. Underneath all that is a note of green cardamom (page 94), with its unmistakable menthol quality, giving black cardamom a satisfying and complex aftertaste.

Native to damp forest areas from Nepal to central China, the black cardamom plant has broad, leafy evergreen shoots that can reach a metre in height. The shape of the leaves gives rise to the spice's Latin name, *subulatum*, meaning 'awl-shaped'. The pretty ivory flowers appear at ground level and are followed by the seedpods, which contain three double rows of about six pods each.

In China, black cardamom is used in *jin-jin* braised meat dishes; in Vietnam it is called *thao qua* and used in *pho*. Use whole black cardamom pods in any recipe that celebrates the art of slow cooking, so the spice can release its fat- and water-soluble oils. They are also great with bitter, slow-cooked greens and elevate simple lentil and rice dishes. Once stripped from the pods and ground, the tar-black seeds begin to lose their flavour and are best used immediately. They are often included in rubs for meats, especially beef, and are commonplace in North Indian curries.



Coriandrum sativum

Coriander Seed

Virgil wrote a poem about moretum, a kind of Roman pesto, that included a description of coriander seeds 'trembling on their slender thread'.

EAT WITH

Apples, plums, orange, lemon, chicken, pork, duck, fish, mushrooms, onions, potatoes, cauliflower, cumin, cardamom, coffee

TRY

To make a dressing for grilled white fish or green beans, toast 2 teaspoons coriander seed and grind them coarsely. Mix with 1 tablespoon orange juice, 1 teaspoon orange zest, 2 teaspoons cider vinegar, 4 tablespoons olive oil and some salt and pepper.

ORIGIN

Southern Europe and the Mediterranean

PLATE LXVIII

Middle Ages No. 3

PLATE LIX

Chinese No. 1

Woodiness and spice are represented by this combination of patterns (opposite and overleaf).

PEPPERY, WOODY CORIANDER seed – which is actually a fruit, consisting of two seeds in a crisp coating – has a long and illustrious history. In 1983 archaeologists found a stash of coriander seeds, undisturbed for over 8,000 years, in the Nahal Hemar cave in the hills above the Dead Sea. Coriander seeds were also found among the gold and jewels of Tutankhamun's tomb: the spice was considered an essential provision for the ancient Egyptian journey to the afterlife. The Roman cookery book *De re coquinaria* contains recipes that include coriander seeds, such as lentils with chestnuts and 'Alexandrian marrows'. Slightly more recently, in 1226 CE, Muhammad bin Hassan al-Baghdadi wrote *Kitāb al-Tabikh* (The Book of Dishes) containing 159 Arab recipes, many of which include coriander seed alongside cumin (page 84), ginger (page 186) and green cardamom (page 94). The famed eighteenth-century French chef Vincent la Chapelle, cook to the Prince of Orange, included an elegant recipe in his *Le Cuisinier moderne* (1736) for a basting liquor for spit-roasted turkey made from 'two glasses of champagne ... aromatized with cloves, bay leaves, garlic, sliced lemon and coriander seeds'.

Coriander is used both as a spice (the seeds) and as a herb (the leaves and stems); the herb is often called 'cilantro' in North America. The seed is cultivated worldwide, including in India, Iran, eastern Europe and Central and North America. Its flavour is gentle, with sweet, peppery, floral notes and a mellow hint of orange peel. The spice is used in many cuisines across the world. In one of British chef Elizabeth David's Mediterranean-inspired recipes, mushrooms

Saffron

In Aristophanes' play The Clouds, Strepsiades remembers his wife's perfume as she came to the wedding bed 'redolent with essences, saffron, voluptuous kisses...'

EAT WITH

Chicken, rabbit, lamb, eggs, fish, seafood, potatoes, leeks, carrots, spinach, peppers, tomatoes, rice, almonds, pistachio nuts, garlic, orange, lemon, pears, peaches, apricots, cardamom, cream

TRY

To make saffron mash, heat a few tablespoons each of milk and olive oil with a generous pinch of saffron strands and leave to infuse for 15 minutes. Beat into potatoes straight after mashing them.

ORIGIN

Western Asia

PLATE XLIV

Persian No. 1

Saffron-coloured with red for the stamens and green for the leaves, these patterns are from Persia, where the spice may have originated.

ORIGINATING IN WESTERN Asia, and possibly Persia, saffron is praised in the Bible, Homer's *Iliad* and Virgil's poems. Alexander the Great reportedly used it in his bath to cure battle wounds. Saffron travelled to Asia via Persia, where Buddhist monks used it to dye their robes (turmeric soon became a cheaper alternative). Around the year 960 ce, saffron was introduced to Spain by the Arabs, though it was not until the thirteenth century that it was cultivated more widely in Italy, France, England and Germany, after crusaders and pilgrims returned with saffron corms (swollen stem bases). The medieval French cookbook *Le Viandier de Taillevent* (c. 1300) contained a recipe for golden swan, which invites the chef to 'endore the feathers and head with a paste made of egg yolks mixed with saffron and honey'. Nowadays Spain is one of the main producers – Spanish saffron from the region of La Mancha is especially prized and has EU Protected Designation of Origin status – along with Iran, Greece, Kashmir and Morocco.

Often compared to gold in price (although it is actually a little cheaper), saffron is a very expensive and labour-intensive spice. Only the leafless blue crocus – *Crocus sativus* – yields these curly, thread-thin, richly orange and red stigmas. The flowers blossom for only a few weeks every autumn and the stigmas can only be picked by hand, with 150,000 purple crocus flowers required to make one kilo of dried saffron threads. The picking, plucking and drying – often done by teams of families on long-established saffron farms – is likely to be followed by much partying.

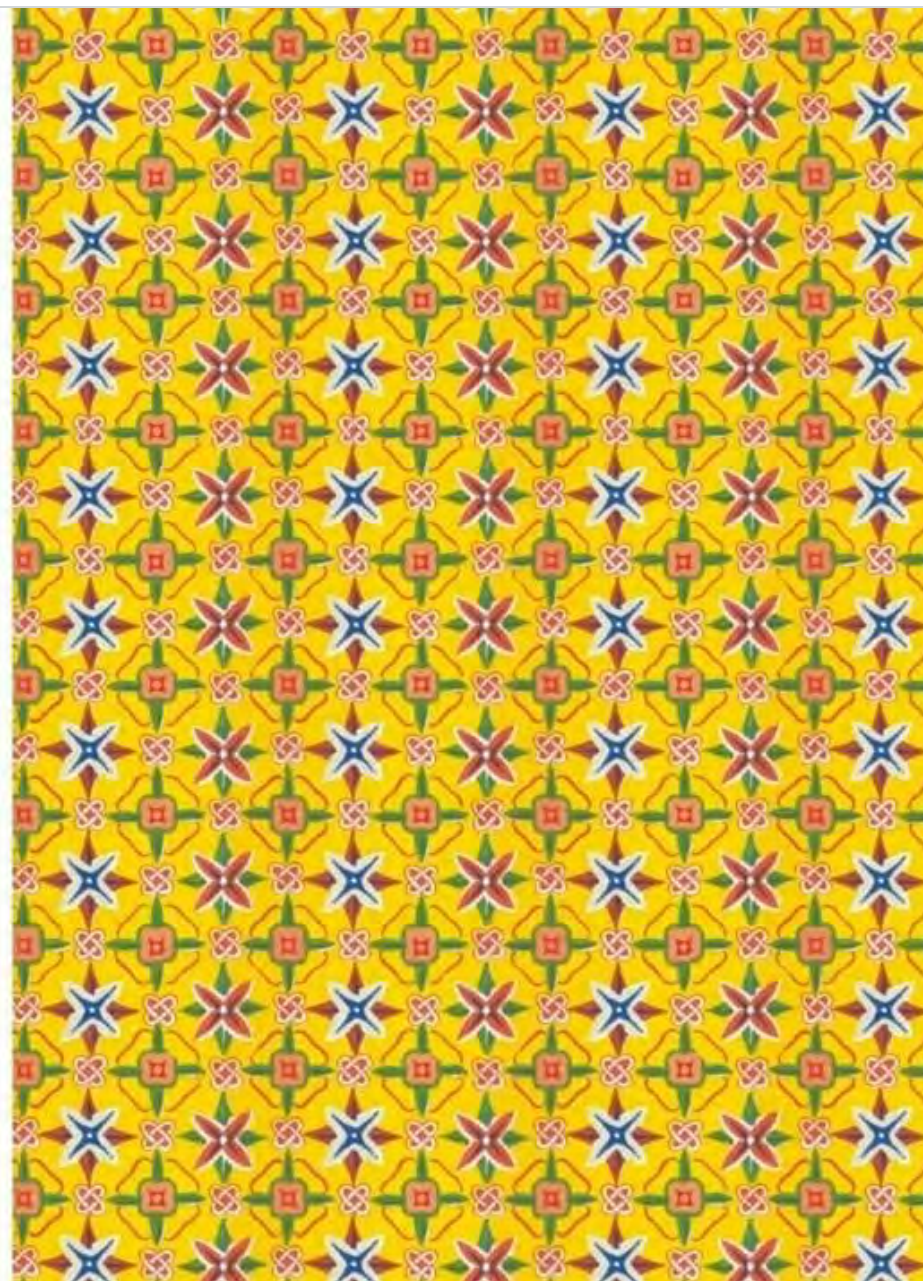




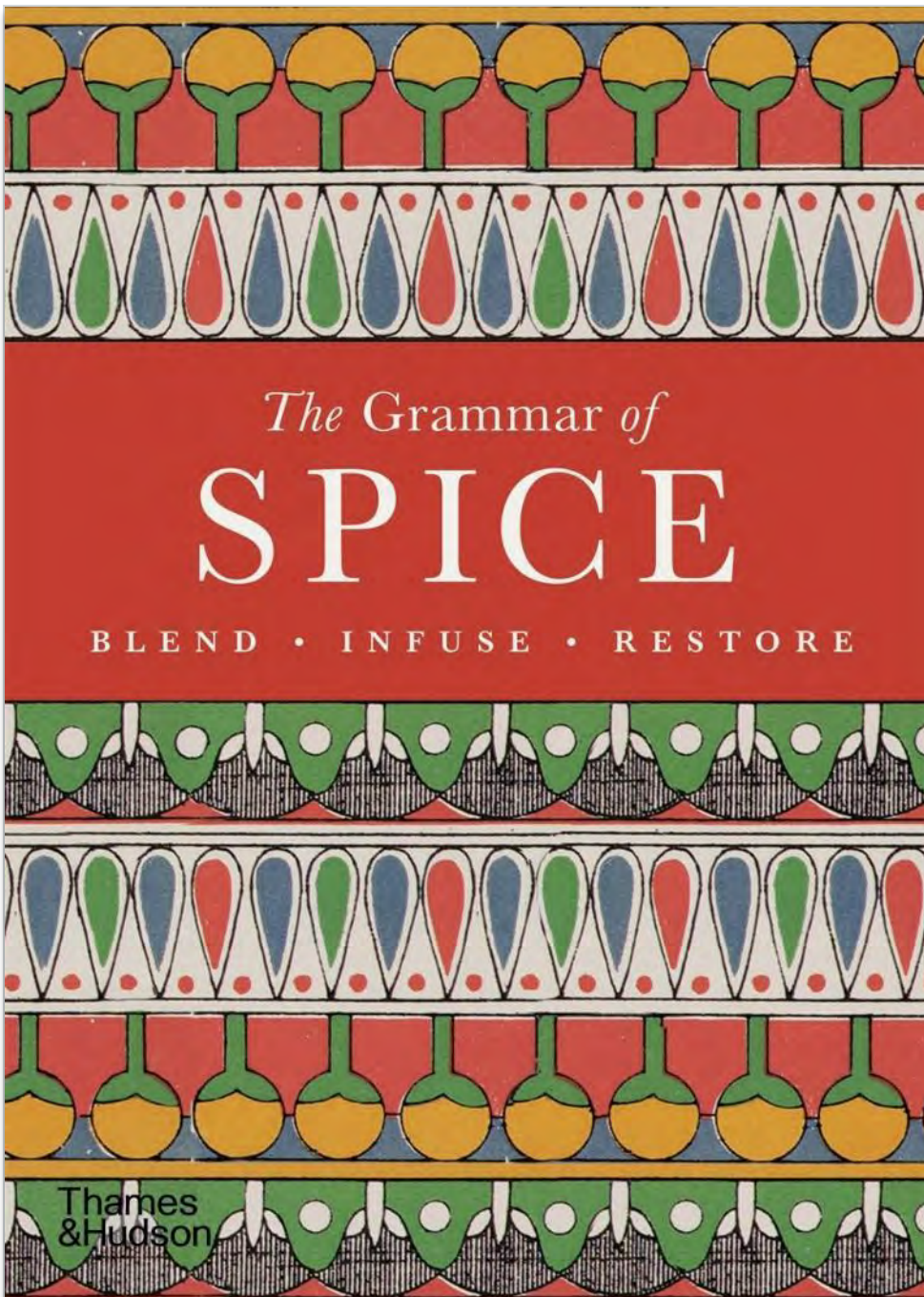
PLATE XLIV

Perian No. 2

Fields of crocuses growing
in neat rows.

This pungent, musky, floral spice is hauntingly sophisticated in aroma and taste, its aristocratic subtlety unsurpassed. Fortunately, given that it is the world's most expensive spice, only a little is needed in order to release its honeyed, hay-like warmth into a dish. Saffron is one of the few water-soluble spices, which means it needs to be steeped in a little warm water to release its flavour and colour – the water turns a certain shade of summer-sunset red. You can also add the strands to dishes whole, with three per person being a good rule of thumb. Bear in mind that the aftertaste can linger, resulting in an almost medicinal bitterness if you used too generous a clump. This is certainly not a spice to overdo.

Sultry saffron is indispensable in some classic European dishes: the bouillabaisse of Marseille, Catalan paella and Milanese risotto. In India, saffron is used in biryanis, in the sweet, yogurt-based Jodhpuri drink *lassi*, and in *shahi roan*, a leg of lamb marinated for three days, then roasted and served with saffron raisin sauce. Saffron works well with seafood, chicken and rabbit, and also lends its magic to sweet dishes, such as creamy rice puddings and custards, the Iranian dessert *sholezard*, and the famous saffron bread of Cornwall. In Sweden, *lussekatt* – literally 'Lucy cat' – are saffron-flavoured buns, eaten during Advent. In Arab countries, saffron is mixed with cardamom to flavour coffee.



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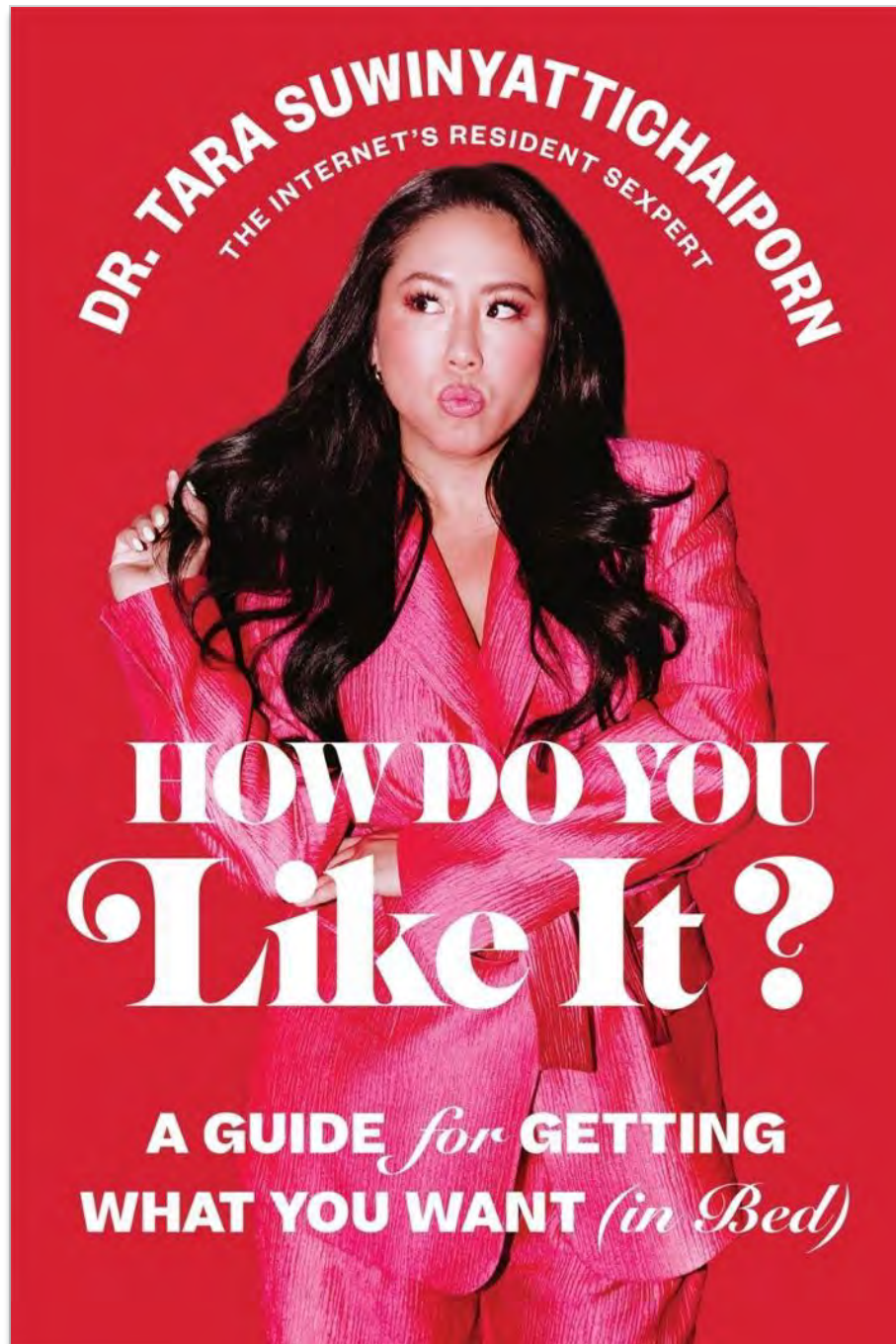
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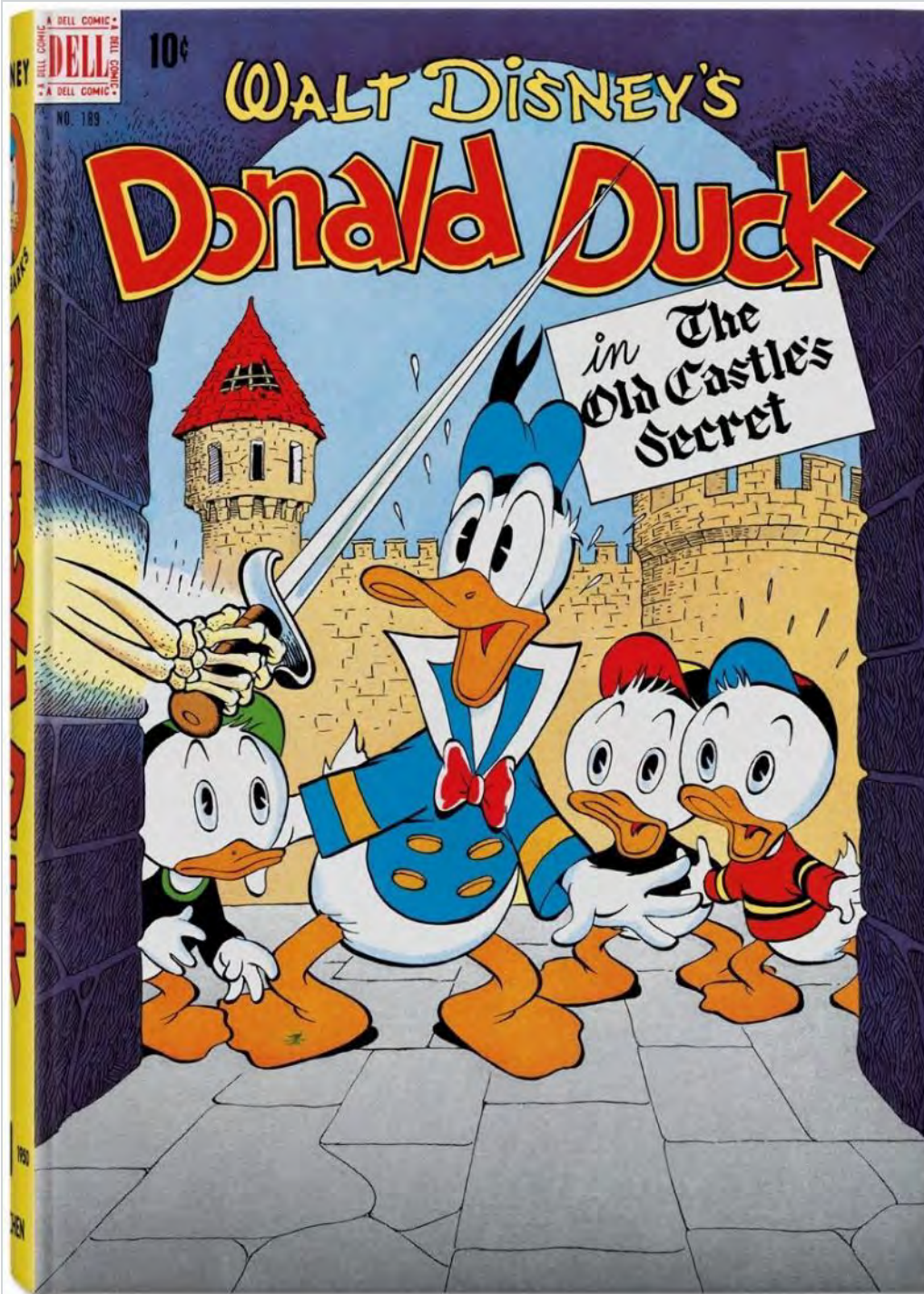
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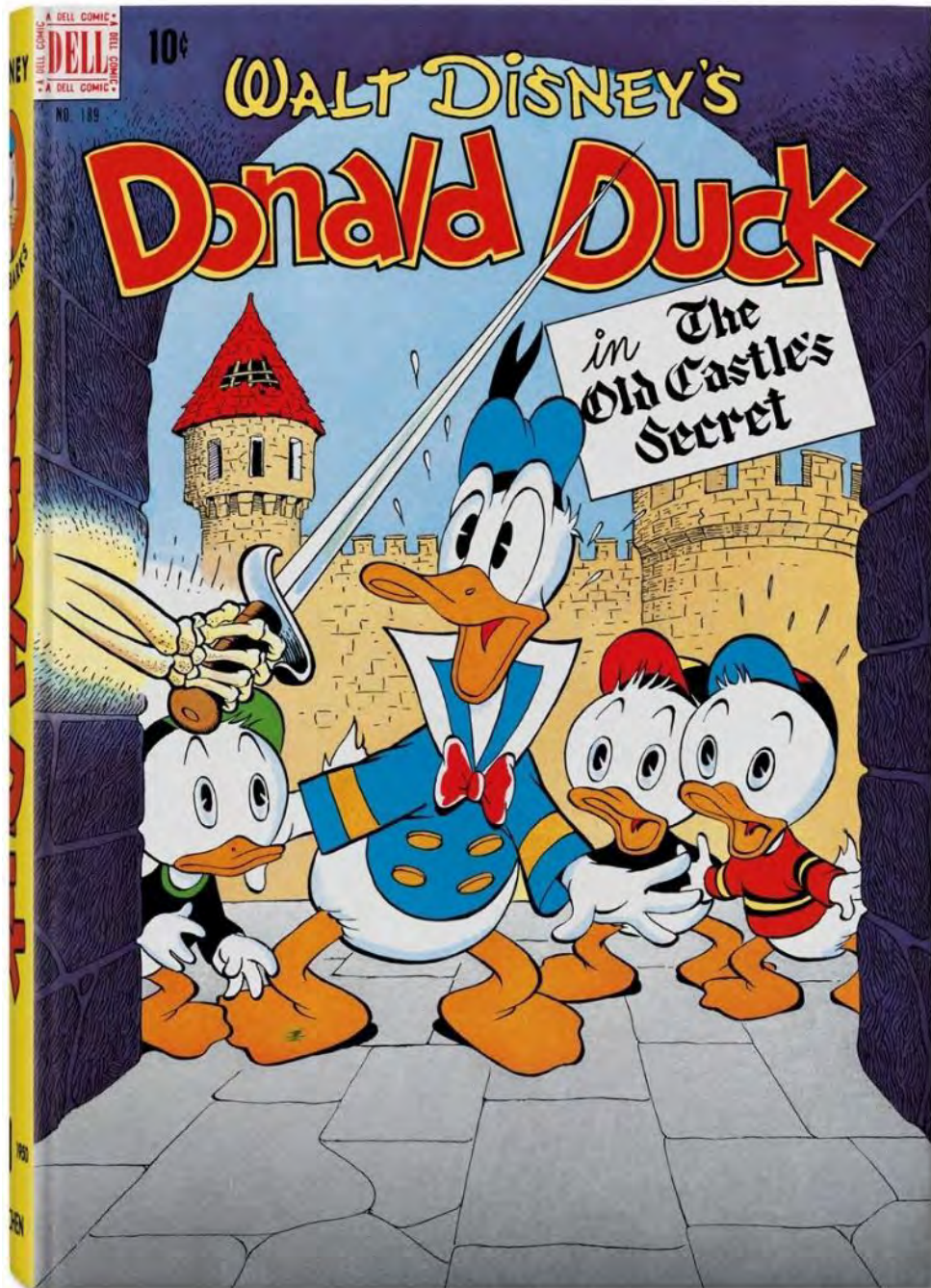
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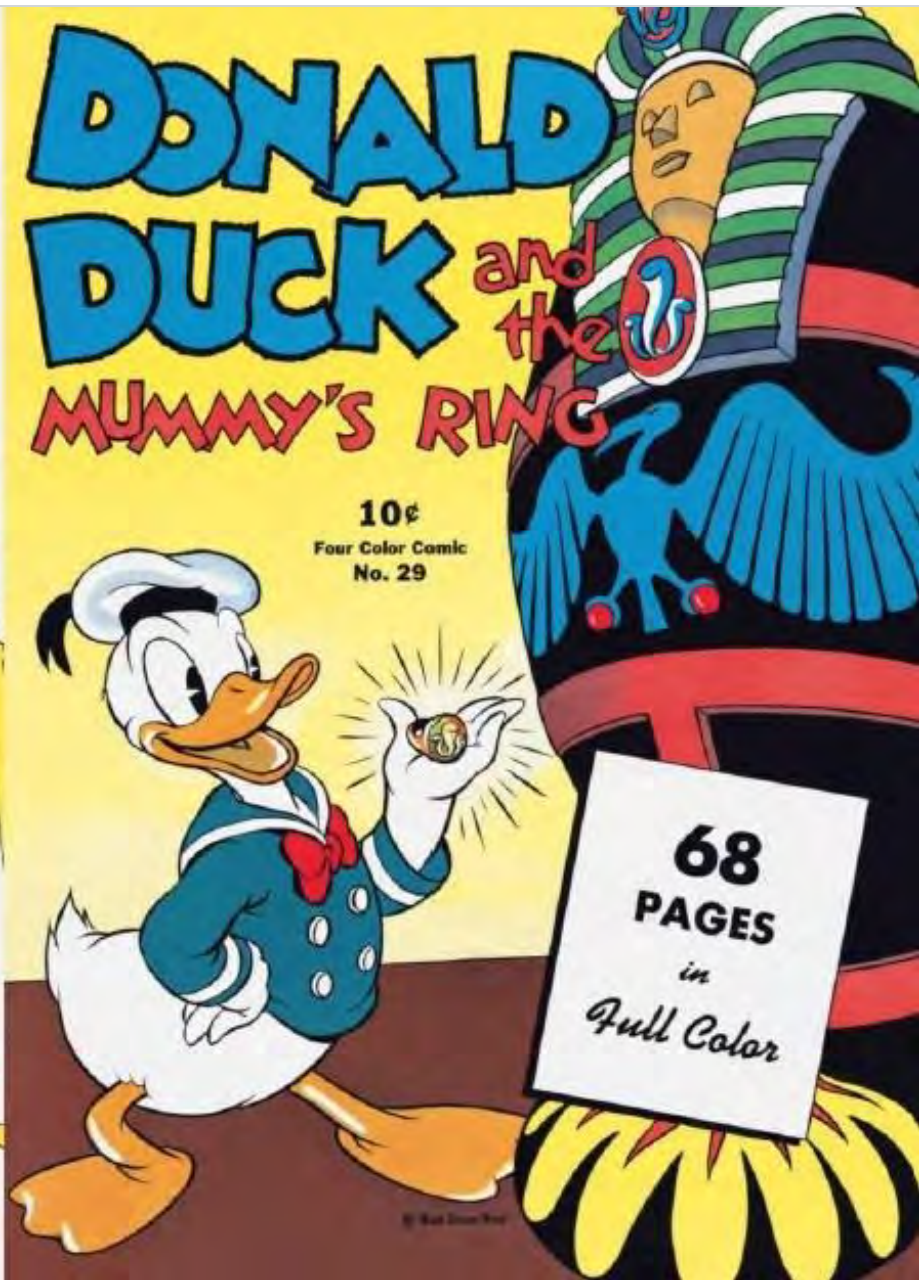
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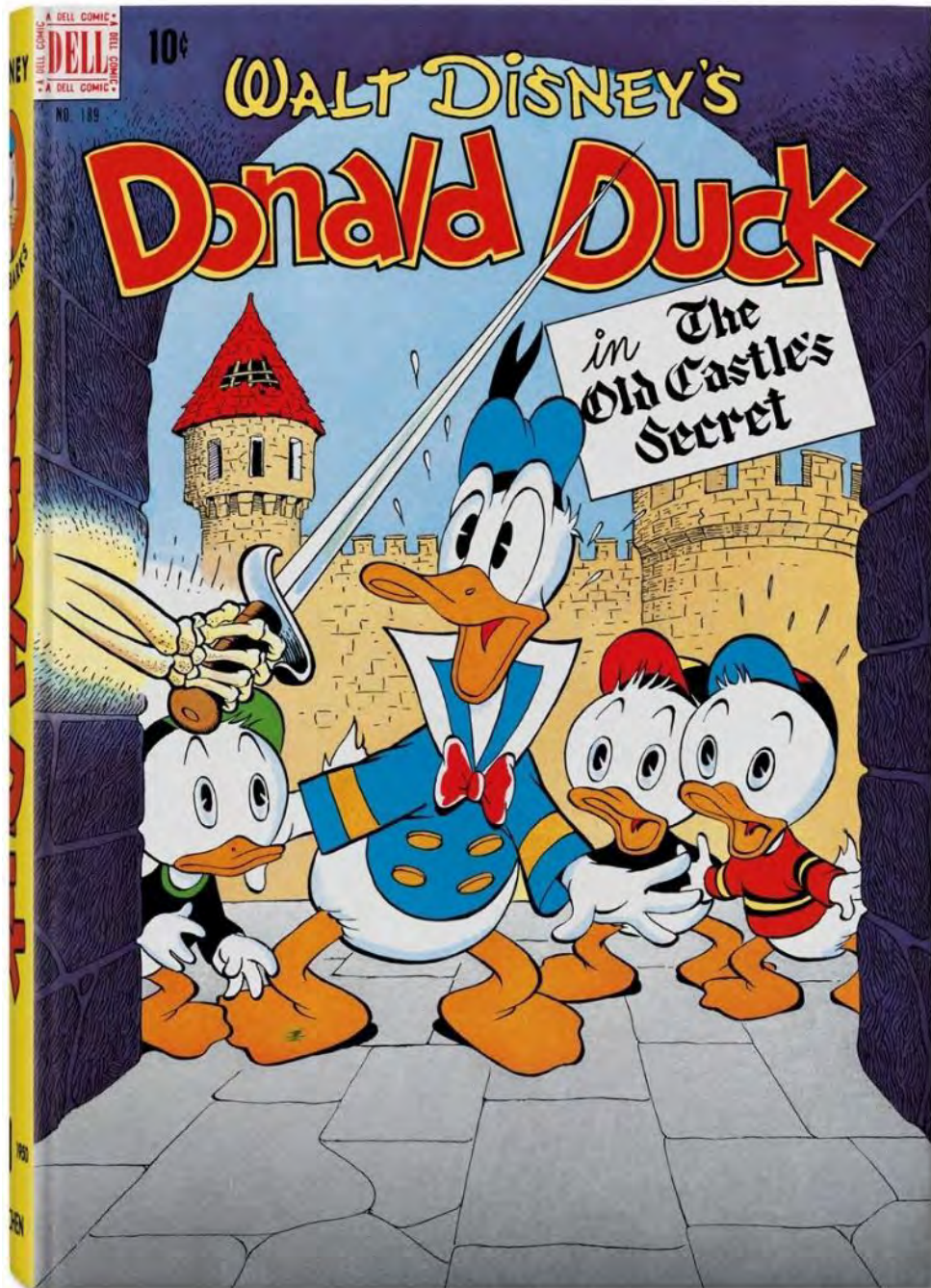


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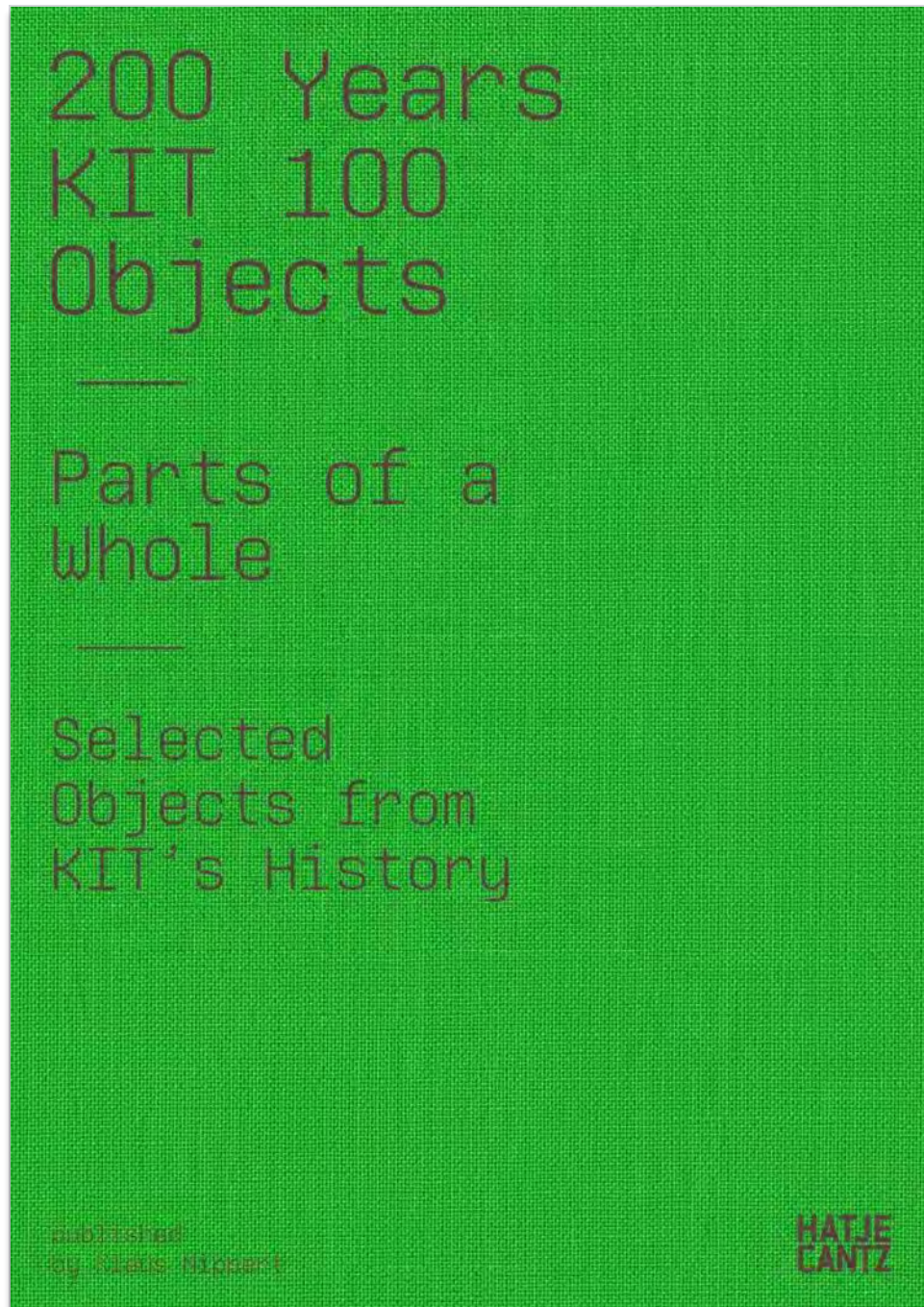
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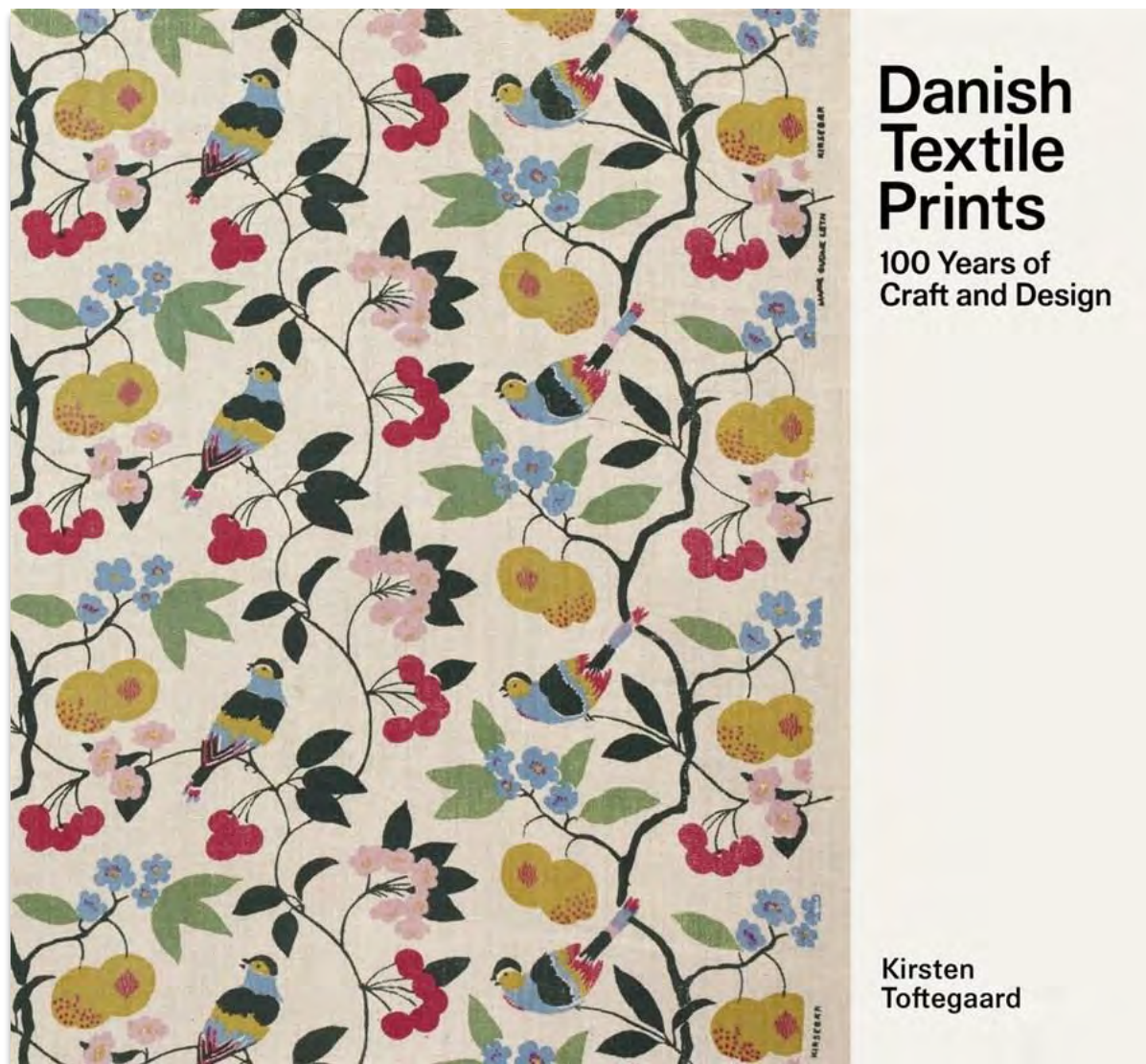
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Danish Textile Prints

100 Years of
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Danish Textile Prints

Through 100 Years

Kirsten Toftegaard

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Marie Gudme Leth
(1895–1997)

'MarkMoser' / 'Field Flowers'
(1946)

Marie Gudme Leth's 'MarkMoser'
signaled the beginning of a new bold
Danish style.

Marie Gudme Leth

By the late 1920s, Marie Gudme Leth and Gudrun Stig Aagaard reintroduced textile printing in Denmark. Modernism was gaining ground, leading to a demand for a wider selection of affordable quality textiles. Marie Gudme Leth explicitly aimed to 'elevate textile printing to the same level as other disciplines within Danish decorative arts'.

In 1930, during a stay at the Kunstgewerbeschule (School of Arts and Crafts) in Frankfurt am Main, Marie Gudme Leth was called back to Copenhagen to head the textile printing programme at the newly established School of Arts and Crafts there. The school was located at the Museum of Decorative Art in Bredgade and was the result of the merger of the museum's Craft School, founded in 1901, with the decorative art department at the Technical Society's Schools. The new school taught artistic disciplines, such as drawing, composition and colour studies.

Marie Gudme Leth (1895–1997) in her workshop, which was located in a brick building in a converted of Rosenengade 100, 1 in Copenhagen's Østerbro district. The photo shows her working on a version of 'Tropics and Bird Migration' (Tropik med hvide maskerede ørter) that she designed in 1938 as part of her last design: a group of four or five prints.



A study tour of a textile factory in Munich in 1934 gave Marie Gudme Leth insight into the screen-printing technology. Compared to block printing, screen printing offered entirely new possibilities. It was not just faster, it was also more accurate. Marie Gudme Leth realized that the screen-printing technology made it possible to produce yard goods in a workshop setting. This in turn brought her closer to her dream of practising textile printing as a decorative art form while creating products that were affordable for a wider audience.

In 1935, Marie Gudme Leth founded the company Dansk Kattuntrykkeri (Danish Calicoe Printing) with support from a number of investors. She had her breakthrough with an exhibition at Magasin-BO in Copenhagen in 1937. That same year, her textiles appeared in the Danish pavilion at the World's Fairs in Paris and, two years later, New York. Marie Gudme Leth made a name for herself with distinctive, elegant leaf and flower prints in a bright and limited colour scale.

Marie Gudme Leth left Dansk Kattuntrykkeri in 1940 and founded an independent studio, which she continued to operate, with a number of assistants, until the 1960s. Looking at her prolific production of printed textiles over this period of about 30 years, we can trace both the technological development from the characteristics of block printing to the possibilities of screen printing and the stylistic development in pattern preferences. She enriched us with beautiful designs, such as 'Meadow Flowers' (1940), 'Guinea Fowl' (1941), 'Cherry' (1946), 'Tropics' and 'Birds' (1953).

Marie Gudme Leth was a contemporary of several other talented textile printers, but hers is a particularly rich legacy, both thanks to her innovative – and now classic – patterns and through her teaching at the School of Arts and Crafts. Many regard Marie Gudme Leth as the personification of Danish textile printing, and her status today remains undiminished.

Modernism

Rolf Middelboe
(1917–1993)

'Farvevirklen'
'The Colour Wheel'
Cotton, 1948

A very characteristic design for Rolf Middelboe, who was trained both as a textile printer and as graphic designer. The design is intended for a tablecloth for a round table.

The style of 1940s patterns was characterized by a rich presence of flowers, vines and animals. Many patterns had a decidedly romantic expression. Several designers drew inspiration from historical styles, for example the romantic, cultivated floral patterns of the 18th century. This could be described as a retro wave, a search for reassuring comfort in a tumultuous world through a return to stylistic expressions from the past.

An interior design guide from 1931 recommended choosing light-coloured fabric without a pattern for curtains and hand-woven, monochrome fabrics with a textured pattern for furniture upholstery. In this light, it is interesting to consider the success of Danish textile printing during the late 1930s and into the 1940s and the popularity of many of Marie Gudme Leth's patterns with animals, flowers and bright colours.

Material shortages during and after the Second World War had a big impact on many textile makers and artists, especially weavers. If textile printers were able to get dyestuffs, they could work on ersatz fabrics

and textiles from the linen closet, such as sheets and white damask tablecloths, if the household could spare them.

After the dip in Danish textile printing during the Second World War, the craft enjoyed a vibrant post-war revival, as the first generations of graduates from the School of Arts and Crafts established their practices, took part in exhibitions in Denmark and abroad and sold their wares from outlets such as Den Permanente and Illums Bolighus in Copenhagen and the shops of Haandarbejdets Fremme, which were present around the country. In addition to the initial pioneers – Marie Gudme Leth, Gudrun Stig Aagaard and Karen Schrader – practitioners included Ruth Christensen, Helga Foght, Ruth Hull, Inge Ingetoft, Arne Jacobsen, Rolf Middelboe and Dorte Raaschou, among others.

Despite the lingering war-time shortages, the demand for printed textiles was high. After a few years when society and industry had been forced to adapt to difficult conditions, austerity was replaced by boom time, and the market expanded to match the growing demand. The number of trained textile printers making yard goods for furnishing and clothing increased, and with the breakthrough of Danish Design around the world, the export markets too began to show an interest in Danish textile printing. The textile industry made a dedicated effort to market the textiles abroad, assisted by the large travelling exhibitions, including *Design in Scandinavia: An exhibition of objects for the home*, which was on the road from 1954 to 1957, and *The Arts of Denmark* from 1960 to 1961.

The patterns gradually moved away from the naturalist and romantic retro wave in favour of abstract or geometric textiles with small repeats in bright, crisp colours. While many patterns were previously printed in linen or synthetic fabrics, for example *vistrå*, a heavy cotton quality now became the norm. Several classic patterns were created during this period. Some saw the 1950s as the decade of 'frank' designs – it was certainly a decade of pronounced optimism. Perhaps that was why collaborations between textile designers and industry were so successful during the 1950s. There was a strong preference for tasteful, versatile and high-quality textiles.





Arne Jacobsen
(1902-1972)
"Bjergskovlund" / 'Crows Nest' [sic]
for Jørgen Læssøe
Copenhagen, 1952

The printed first section designed textile print patterns in collaboration with several textile manufacturers, including Toichi-Lumi.

Arne
Jacobsen

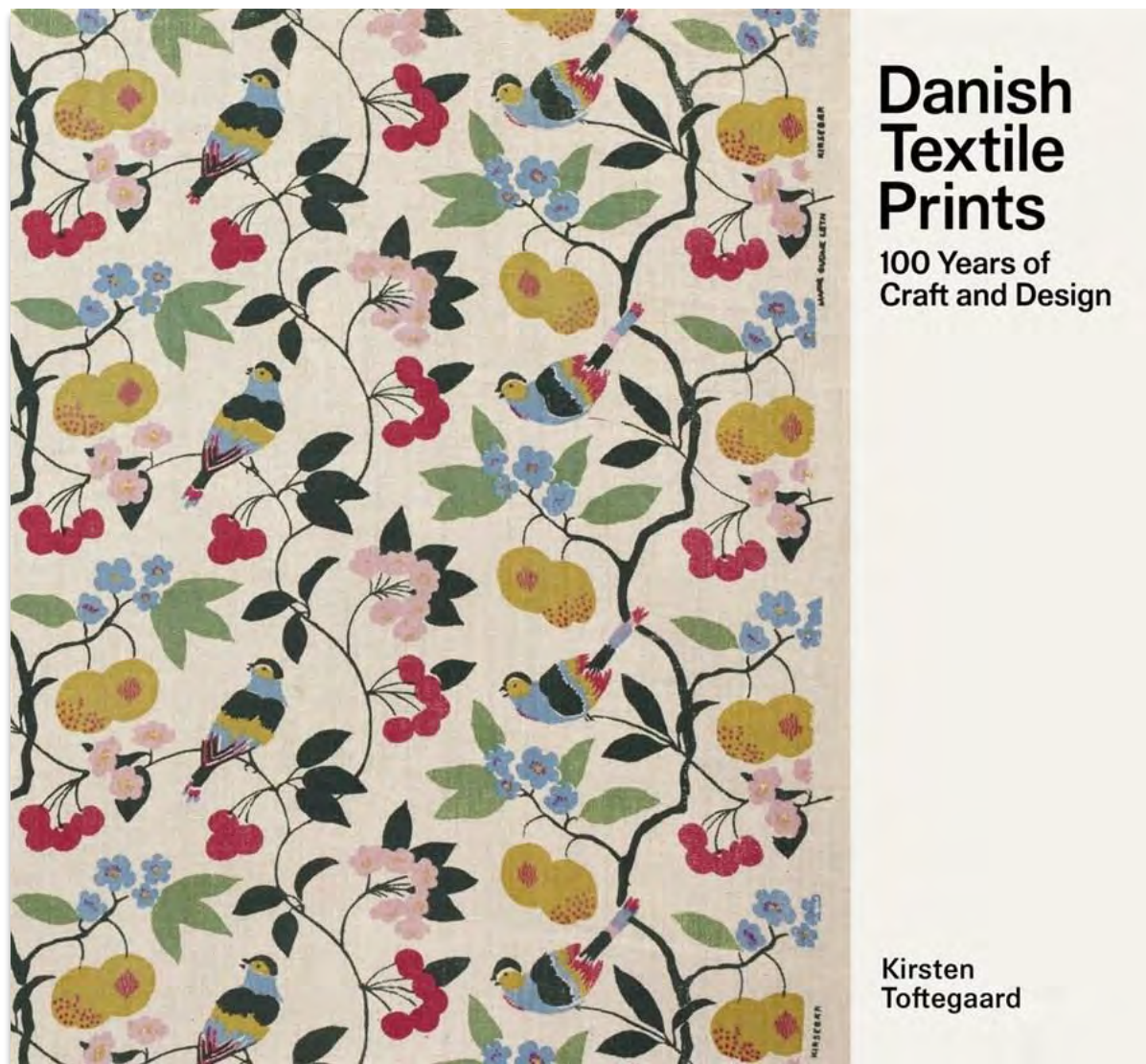
From 1943 and into the 1960s, the architect Arne Jacobsen created a large number of printed textile designs. He began this production in 1943, during his war-time exile in Sweden. That same year, he married Jonna Jacobsen (née Møller), who had trained as a textile printer under Marie Gudme Leith. Jonna Jacobsen helped develop Arne Jacobsen's drawings and watercolours into textile patterns. While in Sweden, he established a collaboration with Nordiska Kompaniet (NK), a Swedish department store founded in 1902. The textiles were created for NK's Textilkanntare, which was headed by the Swedish textile artist Astrid Sampe from 1937 to 1971. NK worked with some of the leading Nordic textile designers. As early as 1944, the department store held a large exhibition presenting 16 of Arne Jacobsen's printed patterns and framed design studies. This exhibition marked Arne Jacobsen's breakthrough as a textile designer, and the Swedish Nationalmuseum bought 12 patterns for their collection. Back in Denmark after the war, Arne Jacobsen continued to design and paint patterns for printed textiles, which were produced by several Danish textile manufacturers, including Graustex, Textil-Lassen and, not least, C. Olsen's brand Cofil.

The same stylistic influences that characterize the patterns of most textile printers are also seen in Arne Jacobsen's textiles. Marie Gudme Leth's botanical patterns were inspired by garden flowers, often arranged into bouquets and slightly stylized. Arne Jacobsen's plant motifs, on the other hand, were lush, wild nature with naturalist flowers and plants, sometimes entire plant environments. After his return from Sweden, the inspirations from wild nature were gradually replaced by patterns in which the repeat itself stood out more. His patterns for Cofli from the 1930s and 1960s had a supple, geometric and graphic expression.

Artem. jacobinum
(1942-1971)

'Tututididid' / 'White Hothouse'
See Tututidid 1 above.
Catalog, 1964-1970





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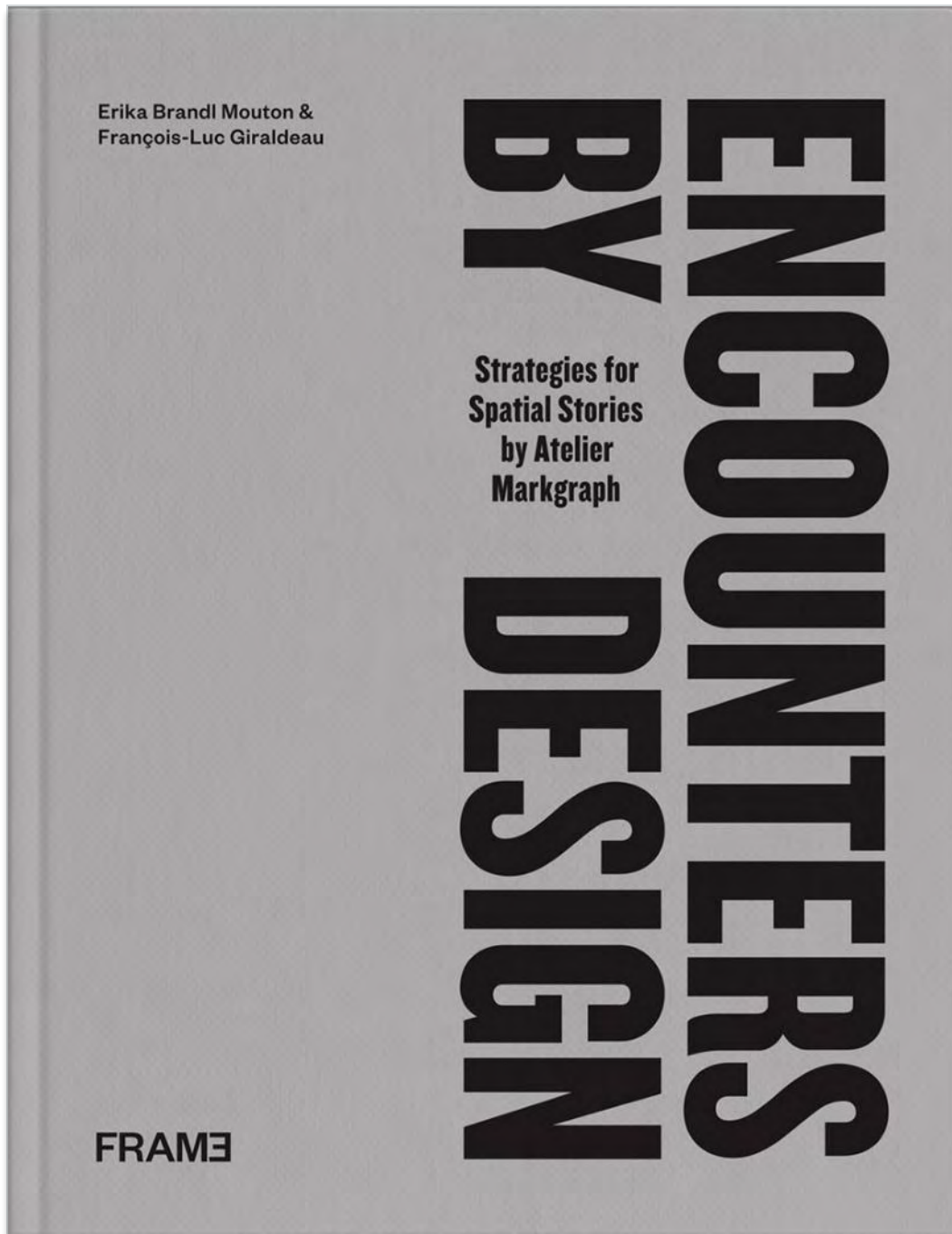
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So, the ribbon-like facade of MOMEM is conceived as a literal screen. It is a generously informative interface that populates the sunken plaza with multimedia, day and night. This guiding principle for the conception and realization of the museum finds a special relevance given its aforementioned placement: an undomestic, dated space of passage becomes an eye-catching urban destination. Its glossy surfaces alive with bodies, beasts and light beams, the MOMEM creates a round-the-clock spectacle where threshold encounters are revealed in their best and highest form.

Adrian Markgraf's animation of the MOMEM's public-facing glazed facade arises as a design approach, specific to the project's location and program. Likewise, it is one that the office has refined for decades through different edge-oriented iterations. Bold Markgraf works such as *Ship of Ideas*, presented in Frankfurt in 2003, as well as *ARTWHEEL*, also presented in Frankfurt in 2006, suggest a lineage of interfaces where museum walls do in fact 'dematerialize' to spill their contents into the urban space. In the former project, a block of brightly lit media screens and other LED displays was placed on a barge, gliding slowly up and down the Main, offering illuminated vistas of the city's various museum collections. In the latter, a Ferris wheel doubled as an impressive projecting canvas, playfully exhibiting paintings and drawings that otherwise hung in enclosed Frankfurt galleries. *Ship of Ideas*, *ARTWHEEL*, MOMEM: three formats for one simple yet impactful idea about the power of interface encounters. Audiences for the wide world of art and music can be accidental, augmented, diverse. Audiences that participate in forming the socio-cultural imaginations of people and cities need to be challenged, stimulated; called upon. By crafting evocative, architectural screen objects, Markgraf confirms its desire to include and share with the multitudes, global and local. It also shows its fair for a humanist use of technology. Certainly, screens and flashy pixels can alienate individuals from the reality of things from life, from one another. However, these screens and pixels can also be used toward the democratisation of artefacts which were historically enjoyed by too few.

The Ötztal tourist information centre realises this goal of creating new proximities through threshold encounters. Located in the alpine village of Sölden in the Austrian Tyrol, the centre welcomes its visitors with many mediated experiences. Layers of expansive glass panes and screens direct the eye toward the tourism services, as well as the locations that these services celebrate. The first approach resembles that of MOMEM.





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EMPOWERED OBSERVERS ARE NOW ACTIVE PARTICIPANTS IN THE ACT OF LOOKING; IN THE ACT OF CREATING MEANING. FLUX DOES PASS AND INFORM, BUT IT DOES SO IN A CRITICAL MANNER.

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THREESIXTY Interiors as Encounters

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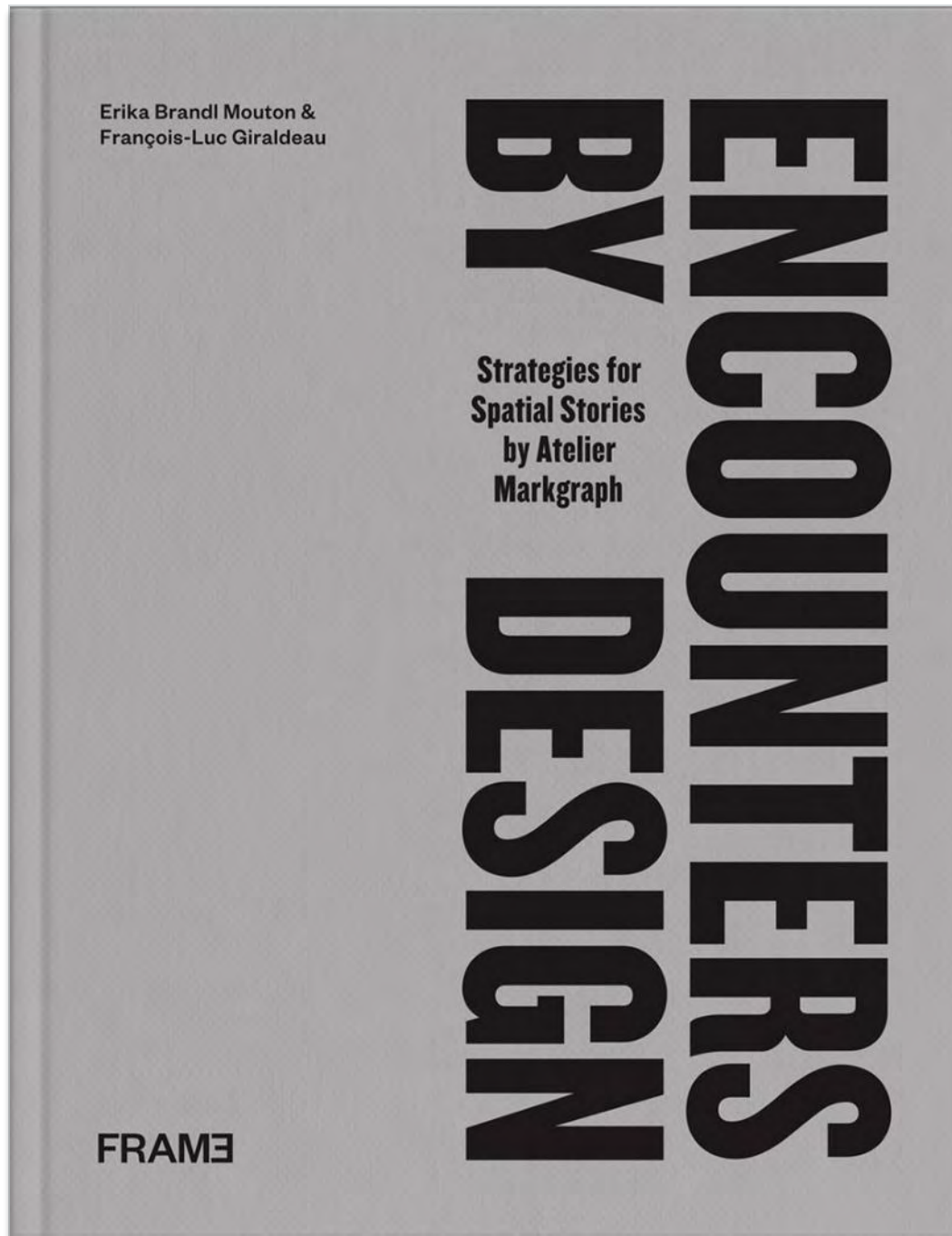


2019-2020

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**AS VISIBLE INCORPOREAL
SPIRITS, SPECTRES ARE
ASSOCIATED WITH MARKED
PERCEPTUAL, EMOTIVE OR
SENSORY IMPRESSIONS**



Encounters by Design

Strategies for Spatial Stories

Erika Brandl Mouton

Meet Markgraph, a dynamic spatial design Atelier, and discover what it means to orchestrate encounters and tell stories through an unexpected medium - space.

- Using the studio's projects as case-studies, Erika Brandl Mouton guides readers with poignant writing and perceptive insights through the philosophy of spatial encounters and stories.
- Coupled with François-Luc Giraldeau's editorial expertise, this volume breaks down complex notions, creating accessible content that upholds the integrity of the Atelier's practice. What follows is a captivating title, shining light on an accomplished, perpetually forward-looking studio.

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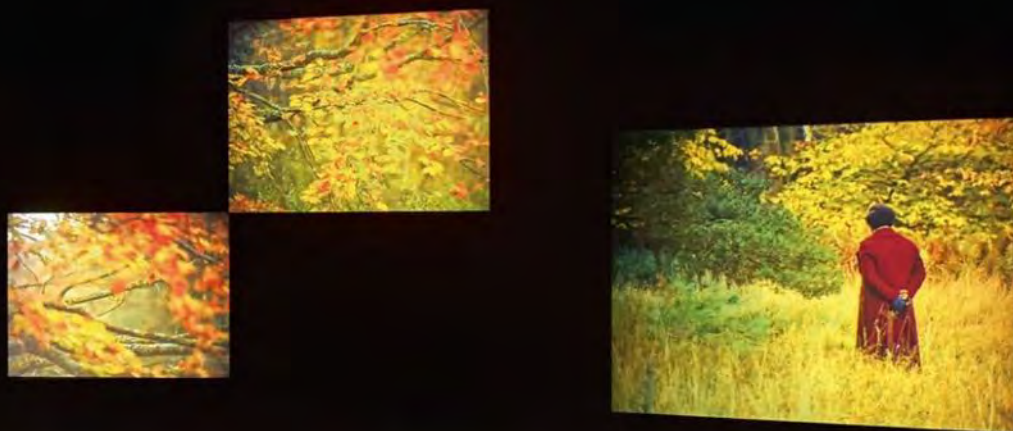
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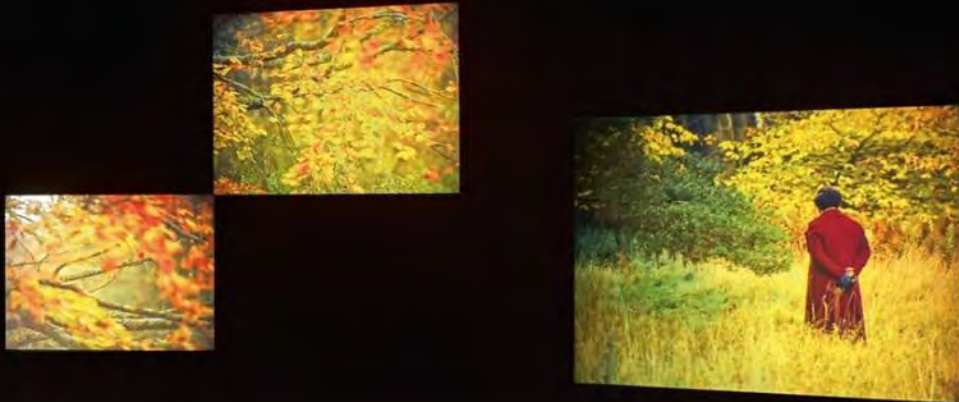
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ISAAC JULIEN I DREAM A WORLD



ISAAC JULIEN I DREAM A WORLD



Isaac Julien

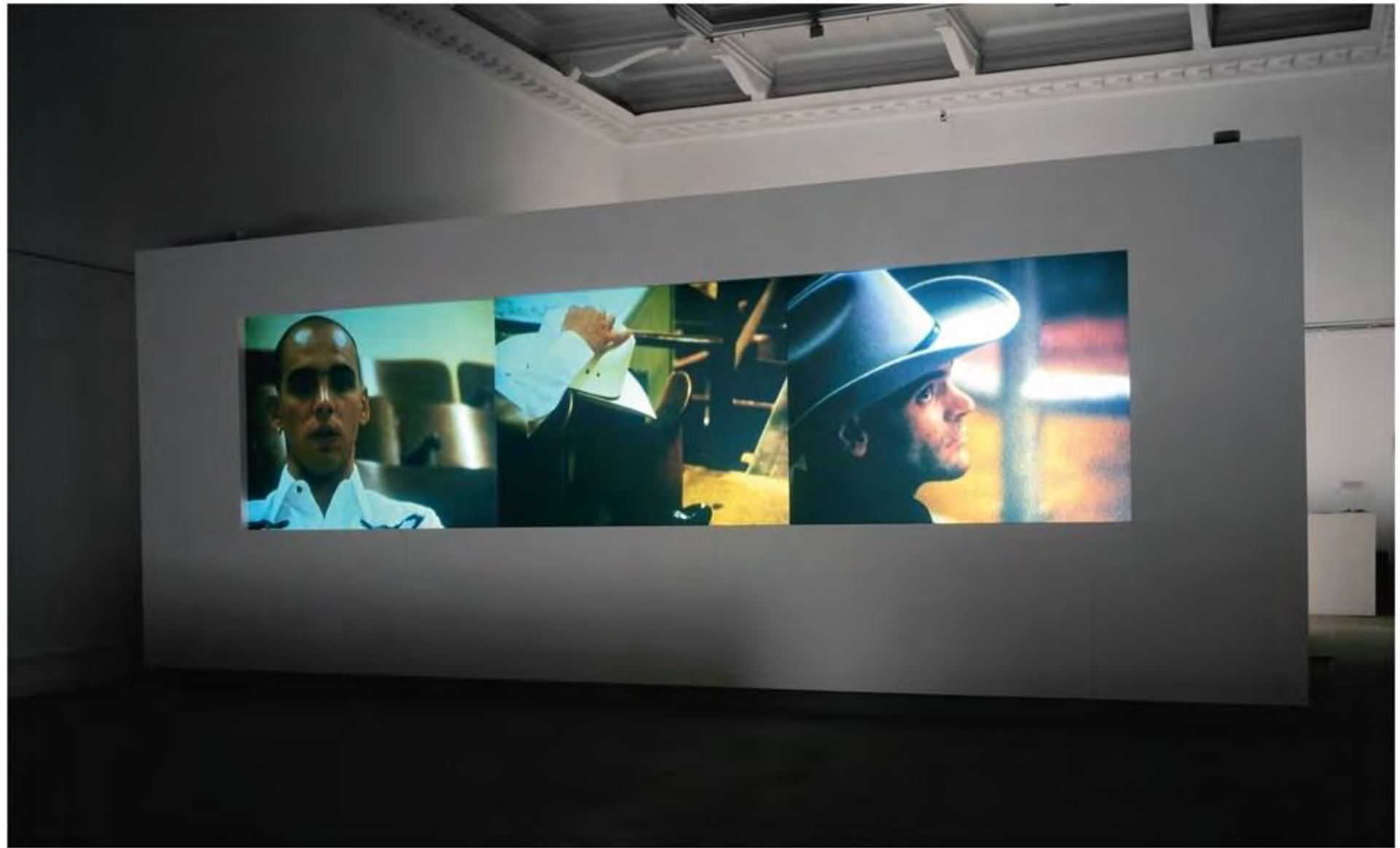
I Dream a World

Hilton Als

Catalogues the first thorough exhibition of Isaac Julien's work in the USA, and the largest to date on his film and video installations

- Issac Julien (b. 1960) is a British installation artist and filmmaker known for multi-screen video installation artwork that explores themes of race, migration, and global politics.
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- c. 400 color illustrations

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1. Still from *Sister*, Baltimore (top); *Julien in the City*, 2004. Digital print, 40" x 40" x 40" (101.6 x 101.6 x 101.6 cm).
 2. Still from *Baltimore*, Baltimore (left); *Julien in the City*, 2004. Digital print, 40" x 40" x 40" (101.6 x 101.6 x 101.6 cm).

art museums, Julien implicitly gives serious status to Van Peebles's iconoclastic movie heritage. But Van Peebles doesn't simply represent tradition like Philippe de Montebello taking Charlie Rose through the Metropolitan Museum of Art. Wearing a rakish fedora, sporting a stogie between his lips and a twinkle in his blue eyes, Van Peebles is a cultural mack daddy: always observant, always street-savvy, and nobody's fool — in short, an inspiration.

Like Van Peebles when he financed and produced *Sister Savannah's Bad-Asses Sog* outside the institution of Hollywood, Julien intends to make movies his own way. His most daring gesture was shooting *Baltimore* on film, against the vogue for digital video. This is partly an artisanal choice — every image on the three screens is in clear focus and impressively composed as either a single shot or component shot that can be sutured together in the mind's eye. But his preference for film is also a challenge to the contemporary viewer's visual appreciation: Julien emphasizes the sharpness of celluloid resolution to make *seeing* a privilege — not a commonplace. The stretches of highway that slash through Baltimore beckon, then connect. Doubled images of street corners come across as reflections and then as contemplations of time-shifting, and of the sharing of Van Peebles's sojourn by someone else, such as the stylish Black woman (Vanessa Myrie) sprouting a bouquet-like Afro reminiscent of Tamara Dobson, the actress who portrayed seventies icon Cleopatra Jones. It's bold to put these images, these ideas, in a gallery. The gallery world needs to be revived (and more inclusive) just as much as movie culture (and its pretense of inclusion) needs to be shaken up. It's a cultural principle for Julien's *Baltimore Cinema*, as he is especially aware of two developments: the big screen's creative imperative that has been lost since the seventies (apolitical Tarantino has replaced Van Peebles as a cultural luminary), and indie filmmakers' gravitation toward understanding video technology that enables them to make movies without giving thought to aesthetics. Something minuscule has realized — TV culture, not cinema. Proof of our film culture's aesthetic shrinkage became undeniable with the IMAX presentation of *The Matrix Revolutions*. Although the screen was gargantuan and the sound booming, the actual content and momentum were no different than a TV monitor that plays Xbox games. Even the narrative (despite its play with multiculturalism and issues of enslavement and empowerment) was similarly both superficial and convoluted. The Wachowski brothers took their original dramatic idea and extended it to its logical commercial conclusion — the world's most elaborate video game. They turned *The Matrix Revolutions* into its own tie-in product. Oracular? No, just — a capitalist Möbius strip.

Julien comments on *The Matrix* phenomenon in *Baltimore* when Van Peebles's perambulations cross paths with the stylish Black woman's — the stylish Sister. In a fit of sci-fi whimsy, the Sister can make Van Peebles materialize out of the ether; later she levitates in one of the museums, which features paintings by Piero della Francesca. Julien's caprice asserts the power of Black imagination within the European institution. He doesn't merely use Black figures to marker an old genre — the way Black performers, including Professor Cornel West, are used in *The Matrix* movies. Julien's sense of pop history and political necessity emboldens him to assert their presence, their art, as legitimate. Perhaps the most splendid special effect in any movie of recent years is the blue plume that mysteriously streaks across all three screens; it's like an

is unquestionably north,” positioning Henson’s autobiography as extending the African American tradition of northward journeys, often associated with freedom and migration.⁸ Though Henson was born to freed slaves, his family faced persecution by the Ku Klux Klan, leading Henson to relocate to Washington, DC, and then to Baltimore, for safety.⁹ Despite living in a new era, the remnants of slavery persisted in the Jim Crow era. Henson became an orphan by eleven and, before working for Peary in 1888, was an able-bodied seaman, and had already traveled widely as a cabin boy on the *Kate Hines*, a steam-powered merchant vessel, reaching destinations such as China, Japan, Northern Africa, France, Spain, and Southern Russia.¹⁰ His journeys, Julien suggests, offer a more nuanced perspective on narratives of freedom and exploration.

True North also subtly references the crisis of masculinity at the turn of the century, a time when exploration was increasingly linked to ideals of ruggedness and self-determination.¹¹ Julien’s work invites viewers to reframe these masculinist ideals through a Black, queer, and feminist aesthetic lens. The result is a film that not only commemorates Henson’s achievements but also recontextualizes the Arctic as a space where histories of race, exclusion, and reclamation unfold.

Decentering the Heroic Age of Polar Exploration

The Heroic Age of Polar Exploration (1897–1912) occupies a significant place in the cultural imagination, often constructed as the ultimate test of endurance, heroism, and masculinity. This era is characterized by nationalistic fervor, where expeditions to the North and South Poles became symbolic acts of imperial conquest. For much of the twentieth century, these narratives were dominated by white male figures whose achievements were celebrated while failures were either erased or reframed as noble acts of self-sacrifice.¹² Isaac Julien’s *True North* reclaims this historical narrative, offering a counter-narrative that centers on Matthew Henson, whose contributions were long overlooked due to the racial hierarchies of the time.

Julien’s *True North* brings us back to the Heroic Age of exploration, a time when many of the Arctic regions had yet to achieve independent Indigenous self-governance systems. The absence of this autonomy marked a stark colonial period, the implications of which linger even today, as seen in Nunavut’s 1999 independence and Greenland’s 2008 move toward self-governance while remaining part of Canada and Denmark, respectively.¹³ Julien’s critique aligns with a broader movement within Arctic studies, which emphasizes that the heroic era cannot be viewed as entirely distinct from contemporary issues. Rather, these colonial and masculinist perspectives persist, subtly shaping ongoing political and environmental crises in the region.¹⁴

Drawing in part from my first book, *Gender on Ice: American Ideologies of Polar Expeditions*, published thirty years ago, and Henson’s writings, Julien critiques earlier Arctic representations, notably in works like Robert Flaherty’s *Nanook of the North* (1922), a signature silent film that presented the Inuit as primitive and incapable of adapting to Western “progress.”¹⁵ Julien’s film resonates with contemporary audiences because it responds to the larger visual culture of the Arctic created in recent years that is temporally, geographically, and materially diverse. Aesthetics plays an important part in *True North* as



1. Photographic portrait of Matthew Henson taken about twenty years after the expedition to the North Pole with Peary, 1902.



2. Movie poster from “True North: The Narrative Movie-Trick to the Pole with Peary” in American Edison Studios Exhibition at the Bronx Museum.



3. Matthew Henson’s photograph of the four Inuit men (left to right: Egingwah, Ootah, Ooqueah, and Seegloo) who accompanied Robert E. Peary and Henson on their expedition to the North Pole, 1902.

Julien explores the relationship between aesthetics and politics, delving into the complex politics of exclusion present in Peary’s expedition.¹⁶ Through this critical lens, *True North* challenges the sanitized portrayals of heroism often associated with polar exploration by re-centering Henson’s perspective.

Moreover, Julien’s film brings to life the complexities of Henson’s role in Peary’s expedition, highlighting the tensions and raw violence inherent in his relationship with his employer. In retelling this story from Henson’s point of view, Julien draws upon Henson’s own account, where he describes reaching the North Pole before Peary.¹⁷ Henson’s decision to press on ahead of Peary, after learning he might be excluded from the final march, adds a layer of resistance to the narrative. As discussed in *Gender on Ice*, Henson’s retelling unsettles colonial stereotypes that framed Black men as irrational or violent in contrast to the rational and “heroic” white explorers.¹⁸

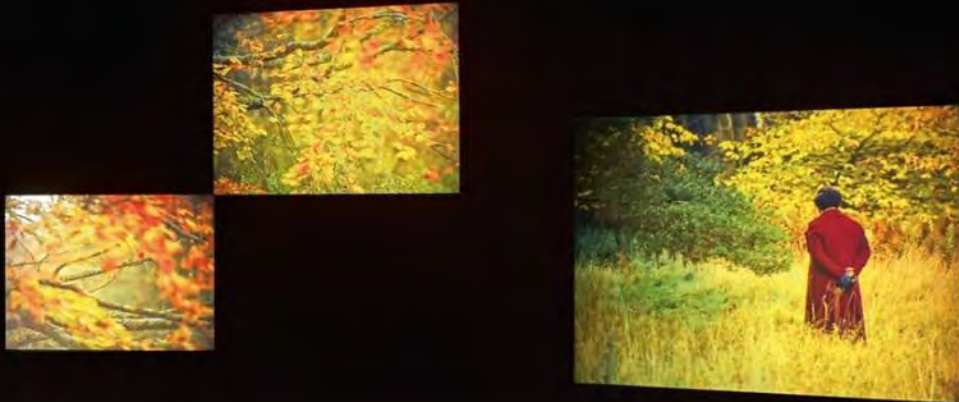
True to Henson’s perspective, Julien uses a voice-over in the middle of the film from Henson’s writings posthumously published in 1966 to communicate the explorer’s anxieties, especially after Peary’s violent outburst aimed at securing his own claim to the pole.¹⁹ The consequences of Peary’s betrayal were profound for Henson, who struggled financially despite his pivotal role in the expedition. While Peary begrudgingly acknowledged Henson’s contributions in a brief foreword to *A Negro Explorer at the North Pole* (1902), Henson endured years of hardship, working low-paying jobs before gaining some stability as a clerk at the US Custom House in 1913. Although he received belated recognition later in life, including membership in The Explorers Club and the Peary Polar Expedition Medal, Henson’s legacy was overshadowed by Peary’s and his achievements undervalued during his lifetime.²⁰

Julien’s *True North* thus rewrites these otherwise sanitized narratives by presenting Henson not as a subservient figure but as a resilient explorer confronting racial and social barriers. In *True North*, Julien situates Henson at the center of a narrative that frequently privileges white male heroism, reconfiguring the story so that figures like Henson and the four Inuit men who accompanied Peary on the expedition—Egingwah, Ootah, Ooqueah, and Seegloo—become witnesses to Peary’s achievement rather than silent participants. This approach shifts focus to the integral, yet historically marginalized, contributions of nonwhite individuals, with Julien using visuals to underscore their significant yet overlooked presence.²¹ By recasting Henson and the Inuit men as central figures, Julien challenges the hierarchical narratives that have long dominated the discourse of polar exploration.

By casting the Black British actress Vanessa Myrie as Henson, Julien shifts registers to mock older racial theories, such as climate determinism, which argued that Black people could not endure or belong in the Arctic environment. Historian Anthony S. Foy has noted that this pseudoscientific notion functioned as an ideological counterpart to Jim Crow segregation, limiting Black individuals to the tropical South while suggesting they lacked the physical resilience for Arctic climates. Foy explains, “If Henson embodied the race’s contribution to an American triumph, then his ability to weather the extreme physical demands of the Arctic frontier also symbolized the race’s mobility as it excelled despite the political, economic, and social limitations placed on it at home.”²²



ISAAC JULIEN I DREAM A WORLD



Isaac Julien

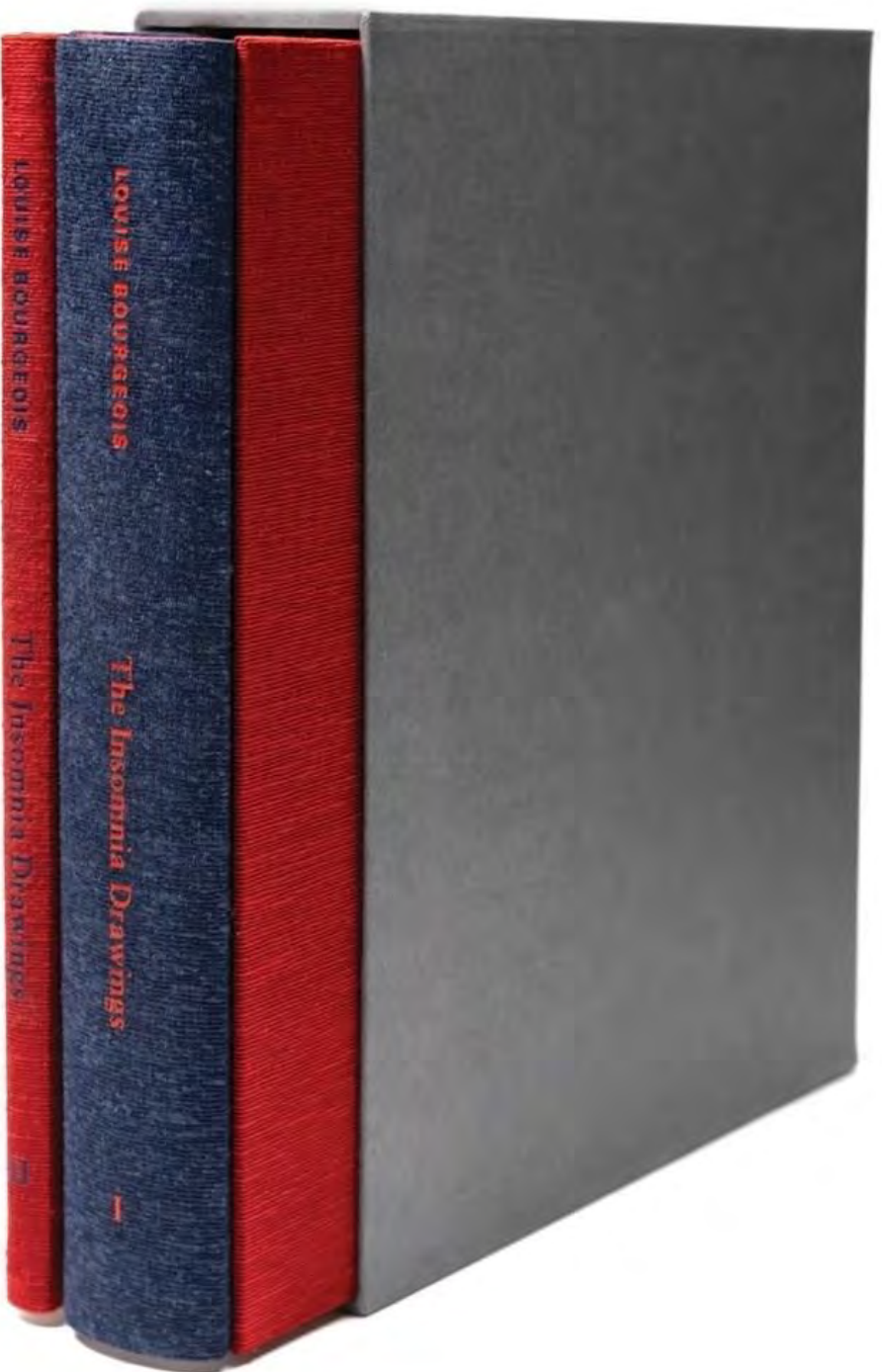
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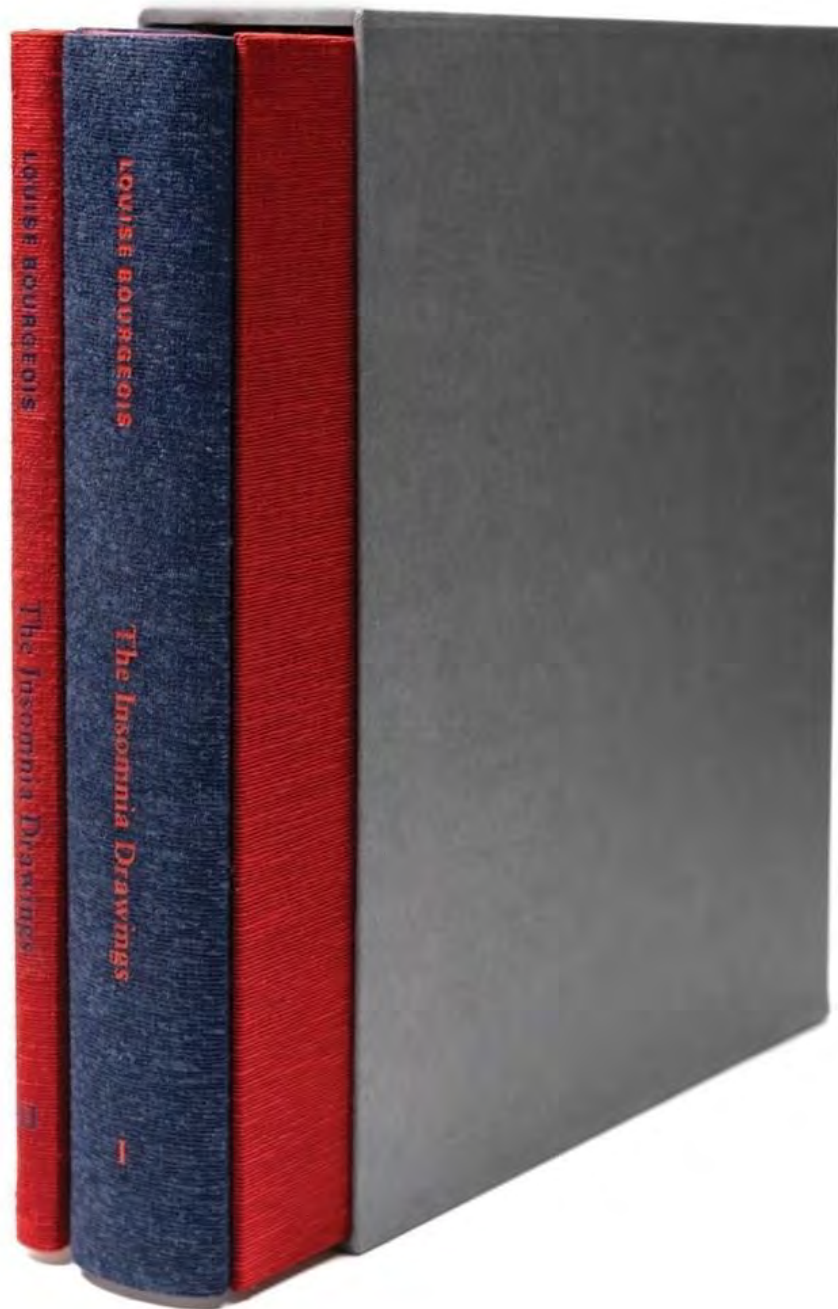
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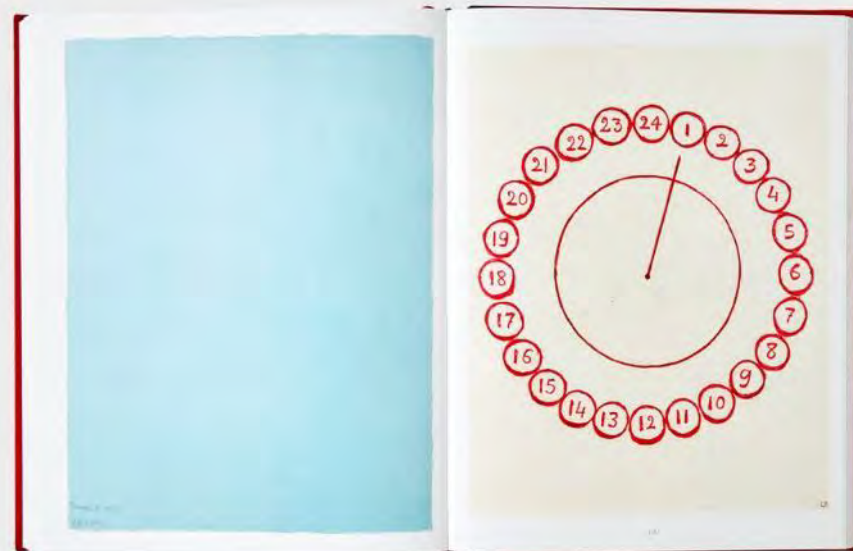




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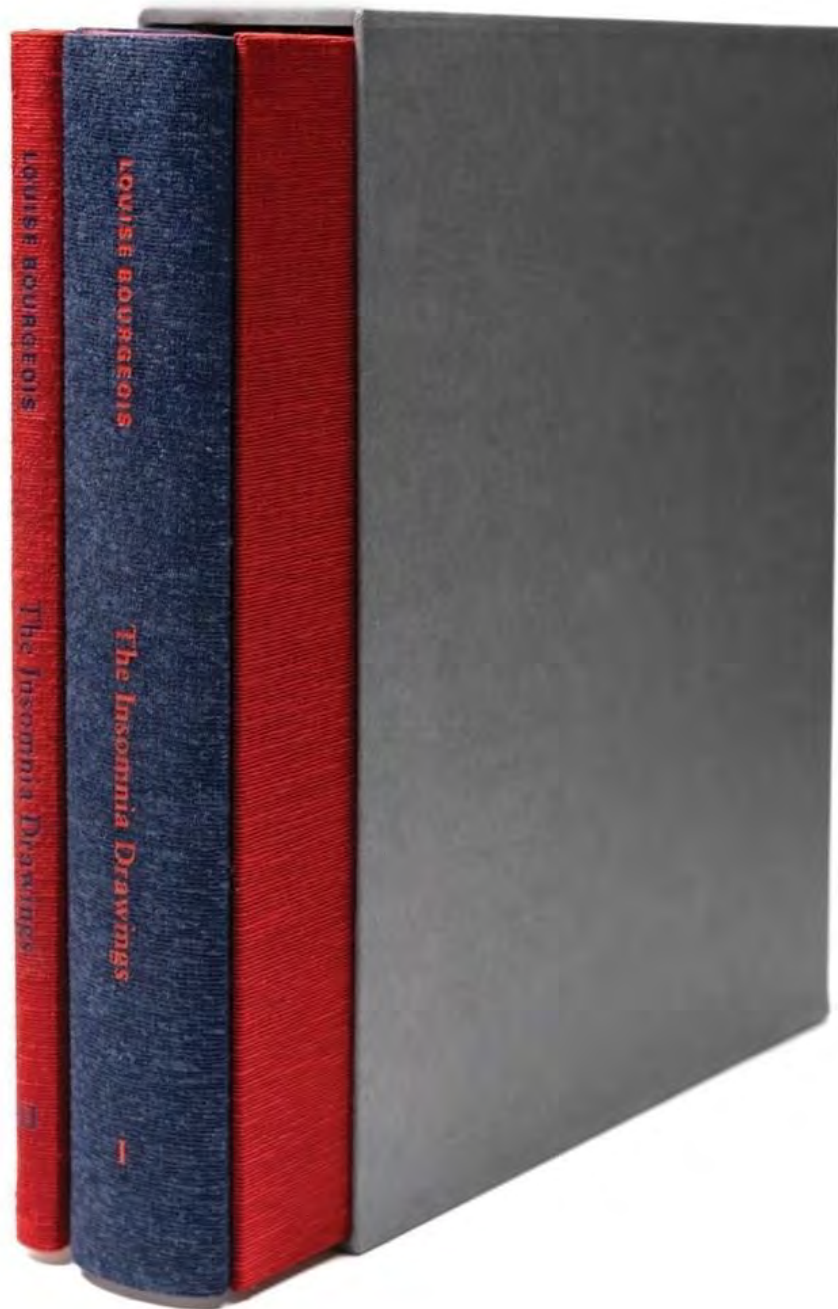
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- The book tells the story of Michelangelo's career as a sculptor, his life and practice, as well as that of the multiplication of his work in the form of casts and other reproductions in the modern era.
- Questions of authorship, originality and authenticity as well as the establishment and purpose of cast collections in the nineteenth century are addressed in five essays.
- In addition to this, the book catalogues almost all of Michelangelo's sculptural works, reexamining several of his major projects in detail.

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MICHELANGELO
IMPERFECT



MICHELANGELO

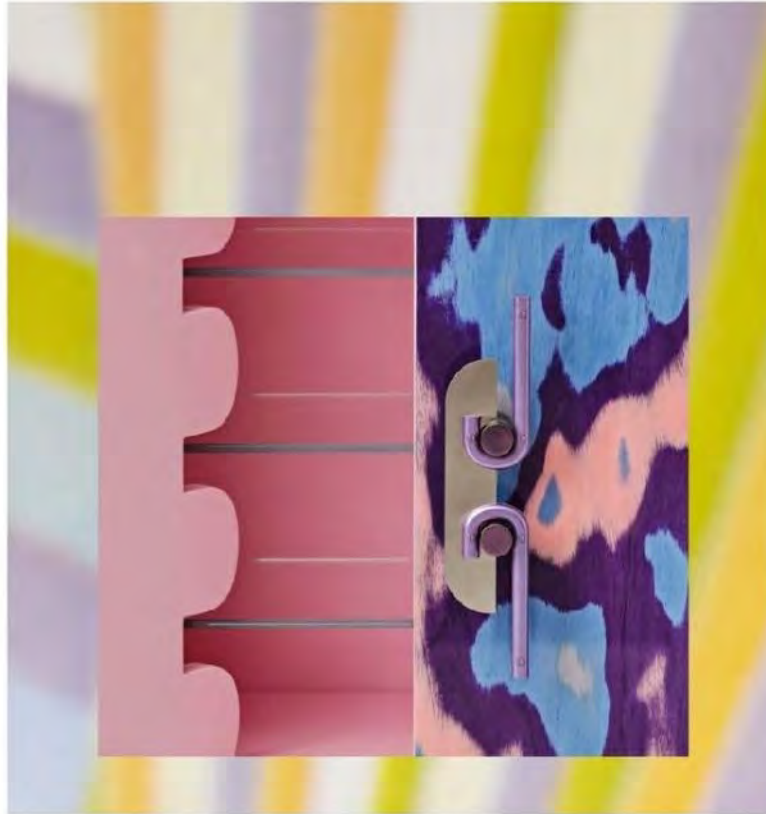
Michelangelo Imperfect

A sweeping account of Michelangelo's life as a sculptor and the multiplication of his work in the modern era.

- The book tells the story of Michelangelo's career as a sculptor, his life and practice, as well as that of the multiplication of his work in the form of casts and other reproductions in the modern era.
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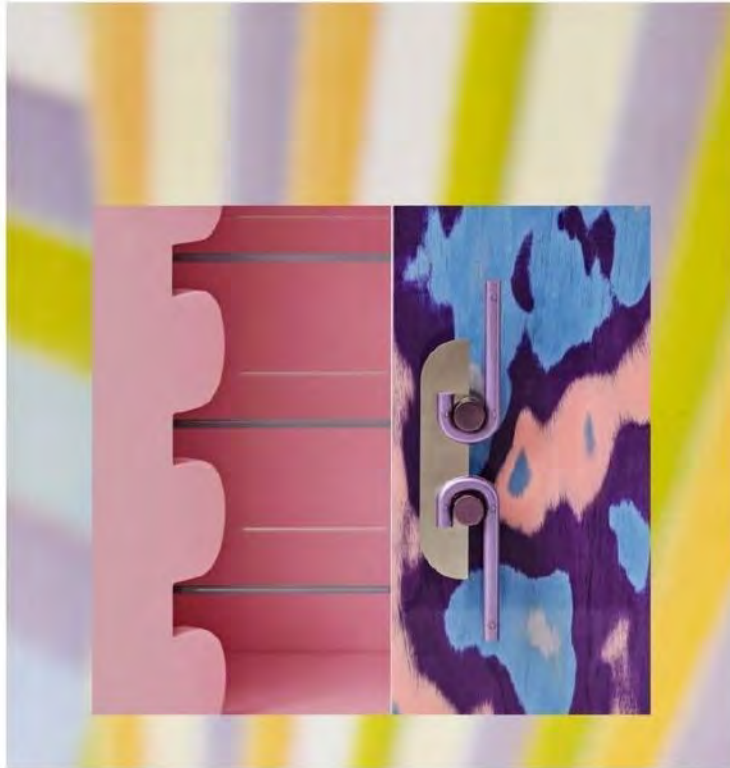
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Platform



Bethan Laura Wood

Platform



Bethan Laura Wood

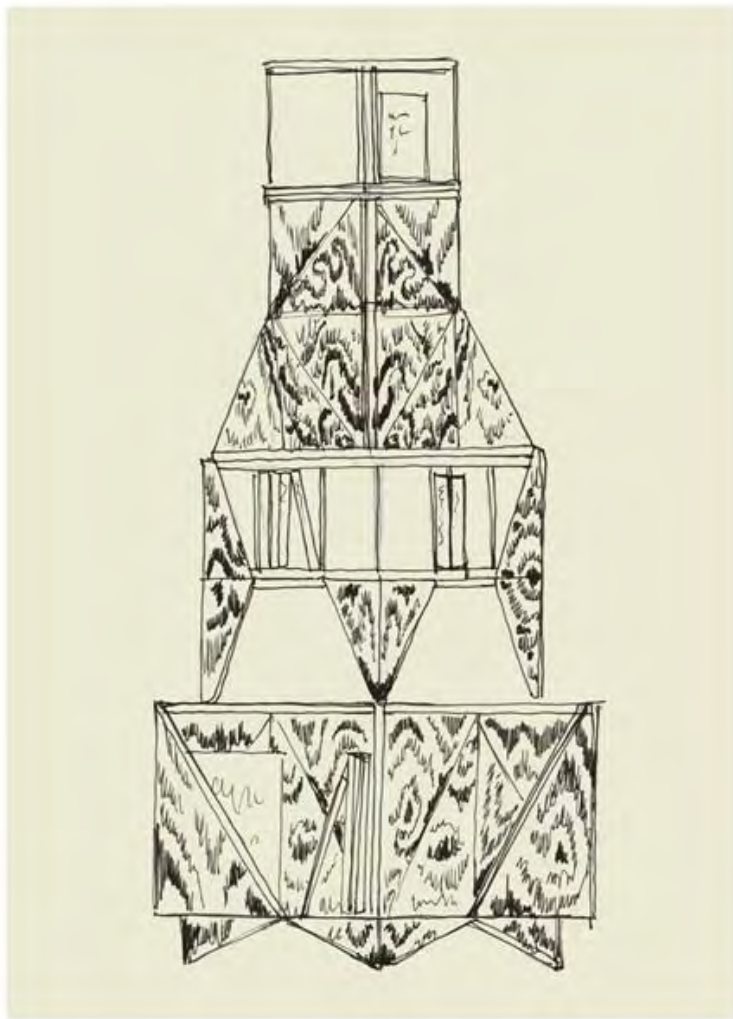
Platform: Bethan Laura Wood

PLATFORM is an annual display dedicated to showcasing contemporary design practice.

- The first display in a series will present the fascinating work of Bethan Laura Wood.
- The world of designer Bethan Laura Wood is a sumptuous explosion of colour, pattern and texture. Her vibrant and varied work nods to different cultures and time periods, celebrating individuality and maximalism. Wood is passionate about collaboration and learning from artisans and specialist craftspeople, and her pieces prove that design can be decorative and fun yet functional.
- Wood's interest of artistic movements, materials and other designers work steep her creations in meaning. Themes recur in her projects, blurring the boundaries between one collection and another. Whether subverting ideas about femininity and ornamentation, questioning our perception of reality in an increasingly digital world, or seeking to understand the connections we make with everyday objects, Woods work invites us to look beyond the surface.

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46 Title, 2024





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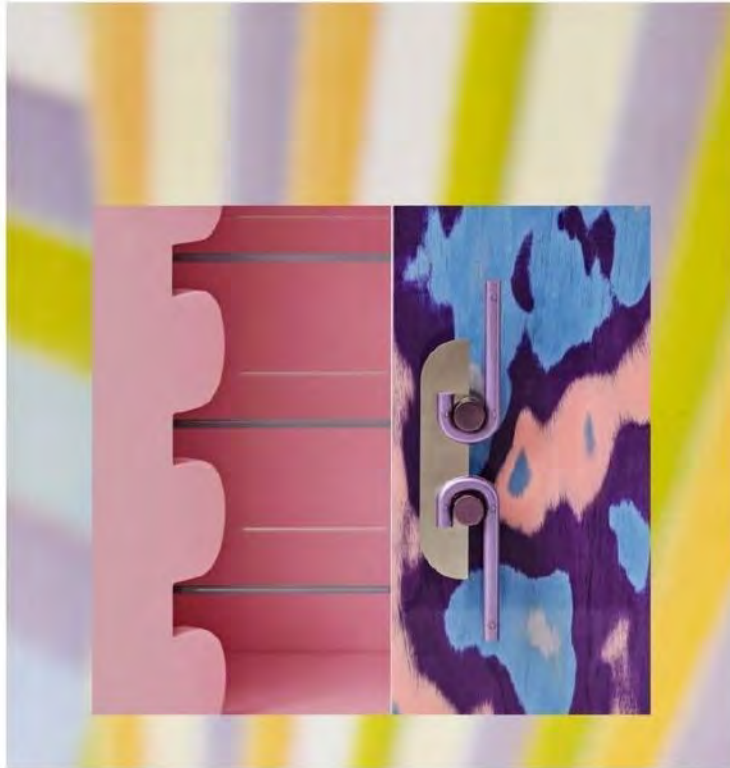
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53





Platform



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Prix Ars Electronica 2025



GOLDENE NICA
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INTERNATIONALER WETTBEWERB
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Prix Ars Electronica 2025



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Prix Ars Electronica 2025

The Prix Ars Electronica is the most internationally renowned competition for artistic works at the interface of science and technology.

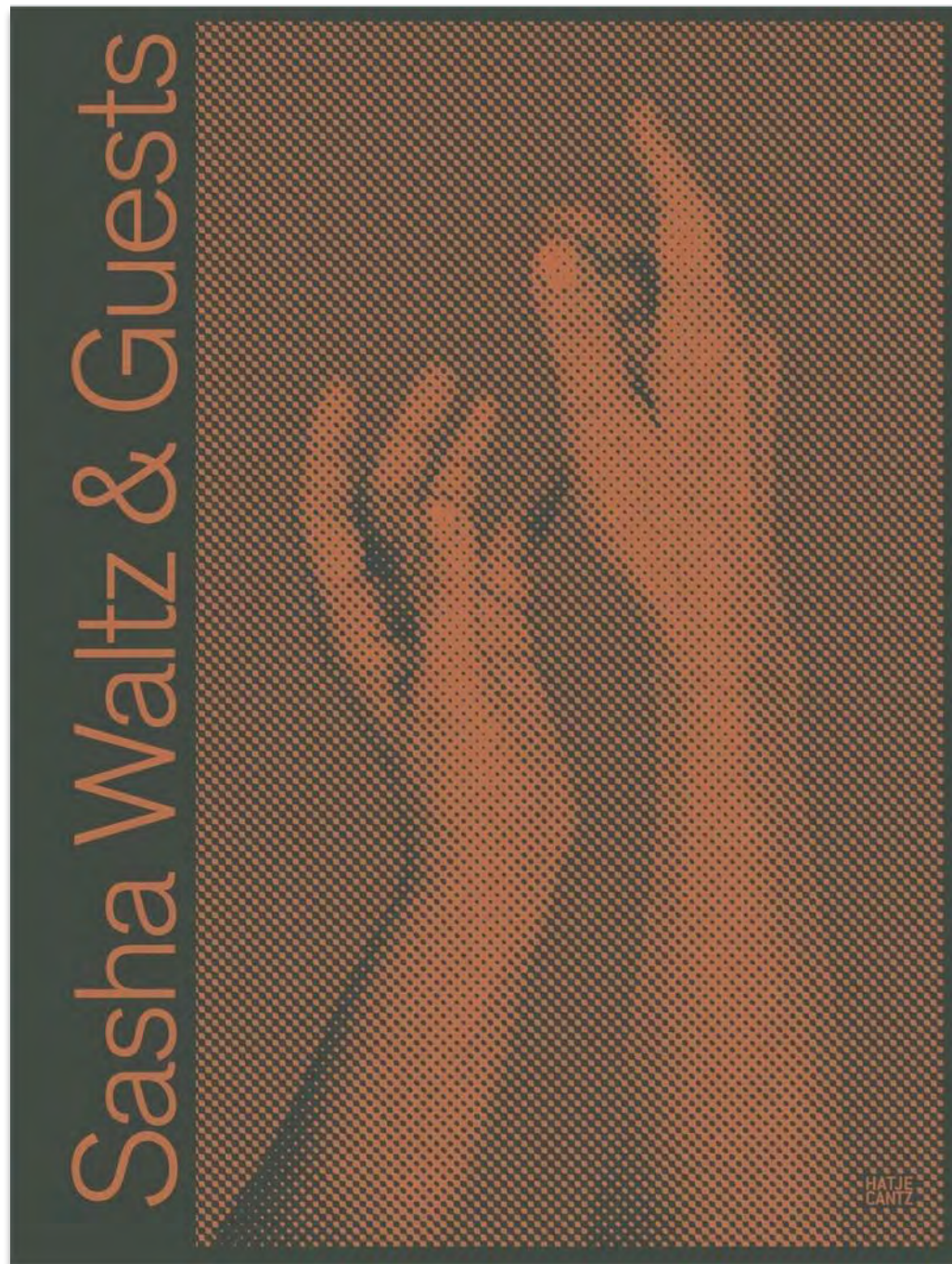
- It has been held annually since 1987 and is now considered the most highly endowed competition, with around 4,000 entries from more than 100 countries each year, testifying to the dynamism of international media art.
- With many images, texts, and statements from the jury, the book brings together the works that were awarded in 2025 in the categories New Animation Art, Artificial Life & Intelligence, Digital Musics & Sound Art and u19-create your world.
- The book also includes a best-of from the S+T+ARTS-Prize and S+T+ARTS-Prize Africa, which were awarded on behalf of the European Commission. The focus of this highly endowed competition was on innovative projects at the interface of science, technology, and art (= Science, Technology and ARTS).
- The European Union Prize for Citizen Science, awarded for the third time on behalf of the European Commission, is also included in this catalogue and the award-winning projects are presented in detail together with a statement from the jury.

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Sasha Waltz & Guests



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Sasha Waltz & Guests (Bilingual edition)

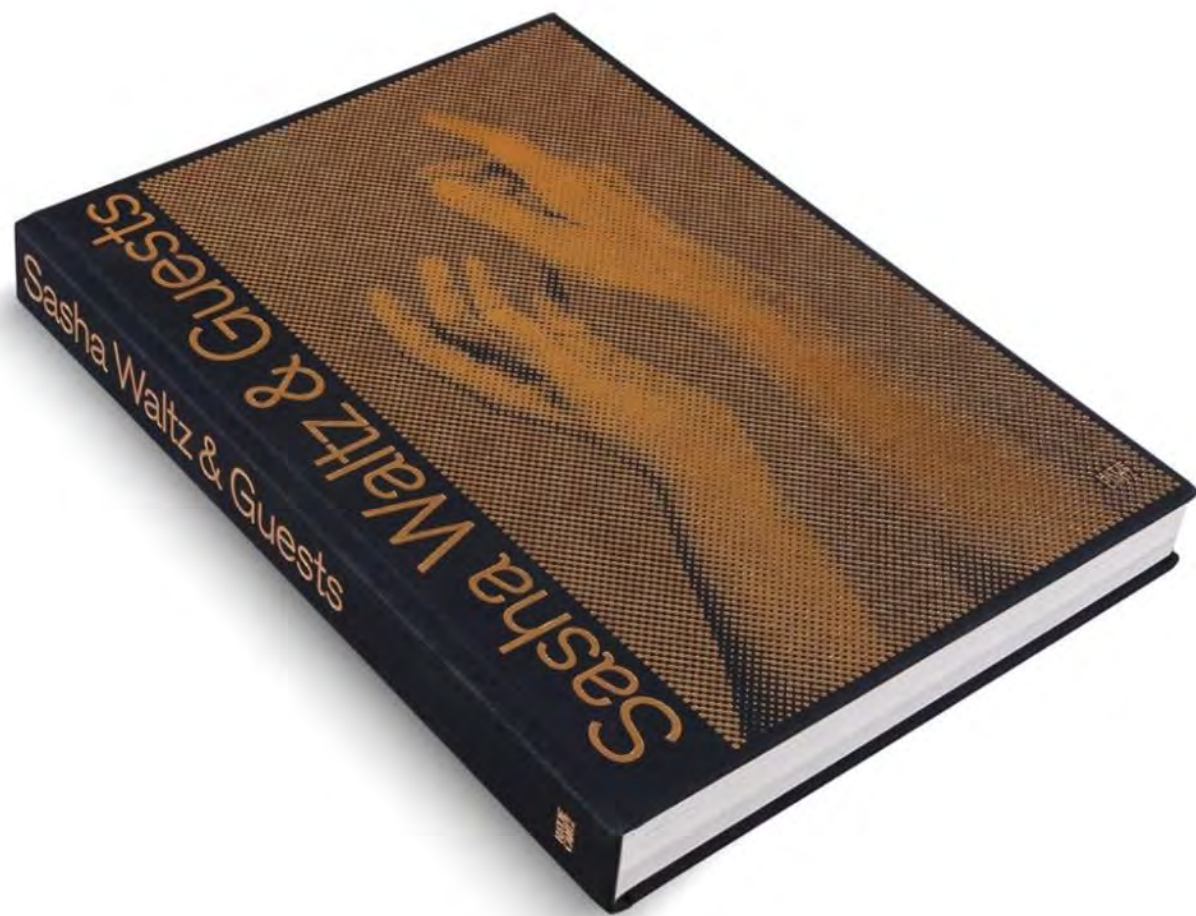
For 30 years, the dance company and artistic collective Sasha Waltz & Guests has celebrated international success with its contemporary choreographies, social sculptures, Dialoge projects, operas and films.

- On the occasion of its anniversary, choreographer Sasha Waltz looks back together with people who have accompanied her along the way. As she herself aptly describes it, "an ensemble is a living archive." But how does an ensemble collectively remember?
- Beyond the mere chronology of events, the book brings an aspect of remembrance to the fore that ensures the repeatability of dance: notations. Sasha Waltz's "scores" consist of an eclectic collection of evocative terms, each of which designates individual choreographic figures.
- Like an encyclopedic cabinet of curiosities, this publication takes up 50 of these "codes" and detaches them from their actual context.
- Through links to art history and complemented by texts and poems creative rearrangement of Sasha Waltz's oeuvre emerges that makes the choreographic figures themselves dance once again.

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To dance is
to participate actively
in the vibration
of the universe.

Sasha Waltz

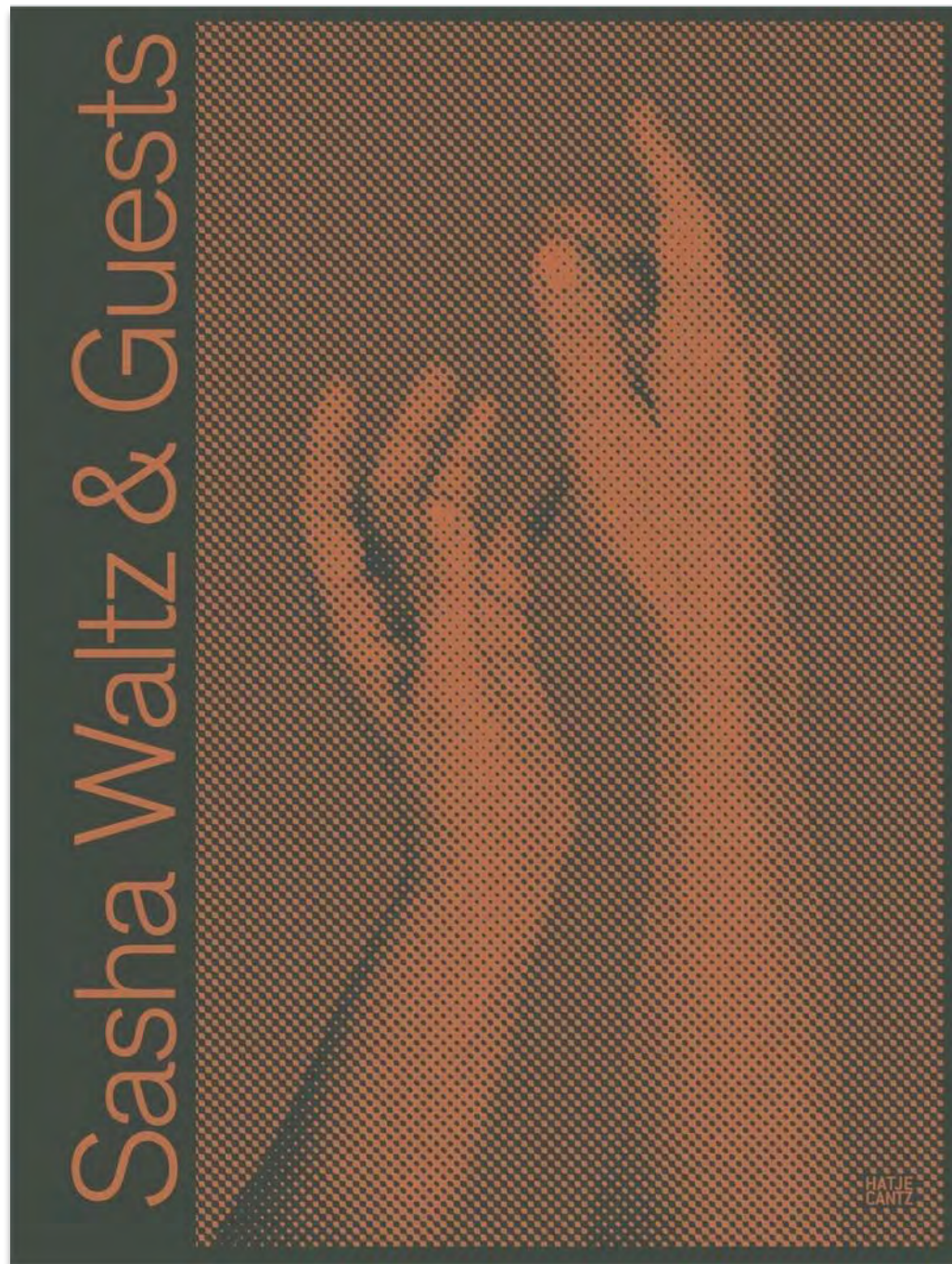






Box





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THE SHAKERS

A WORLD IN THE MAKING



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THE SHAKERS

A WORLD IN THE MAKING



The Shakers: A World in the Making

The Shakers: A World in the Making aims to both examine the lasting impact of the Shaker legacy as well as the more unexpected facets of their production, ideology and way of life from a contemporary perspective.

- Shaker furniture-made by members of the celibate, pre-feminist, communal, pacifistic, utopian religious society that flourished in early America who "shook" with religious ecstasy-is renowned around the world for its purity, simplicity, functionality, lack of unnecessary ornament and iconic perfection of balance. All American designers must contend with it. It is beloved by furniture collectors, designers and architects.
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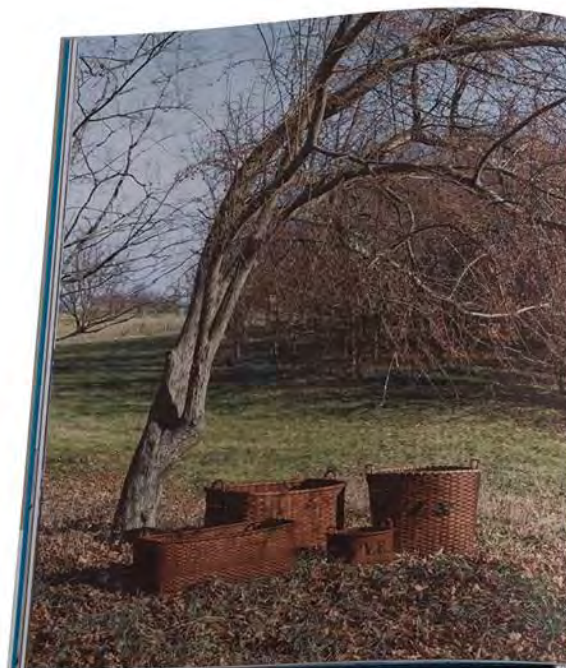
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TIMELINE

1700

FIRST GREAT AWAKENING

A major religious revival in colonial America begins, also known as the Great Awakening or the Evangelical Revival, characterized by passionate evangelist preaching and a widespread renewal of spiritual devotion. The Protestant movement emphasizes personal faith and a deep commitment to religious duty, shaping the social and cultural landscape of the colonies.

1786

Shaker leader Ann Lee, daughter of a blacksmith, is born on February 29 in Manchester, England. Initially, she grows up to be a textile worker, in Shaker usage, her surname is later changed to Lee.

1780-1840

INDUSTRIAL REVOLUTION

A shift from handmade goods to machine-based manufacturing transforms the societies and economies of Britain and America. It brings urbanization, boosts factory production, and advances transportation with innovations like the steam engine and railways.

1811

The Wardley Group, a small religious sect set up by James Quakers, Jane and James Wardley, who believe in the imminent Second Coming of Christ, is founded in Bolton and Manchester, England. The group worships with intense fervor, participating in energetic religious practices such as shaking, dancing, and speaking in tongues. They are referred to as the "Shaking Quakers" or "shakers" for their exuberant style of prayer. While the nickname is derogatory, future Shakers and later adopt the name as their own.

1798

Ann Lee joins the Wardley Group.

1802-24

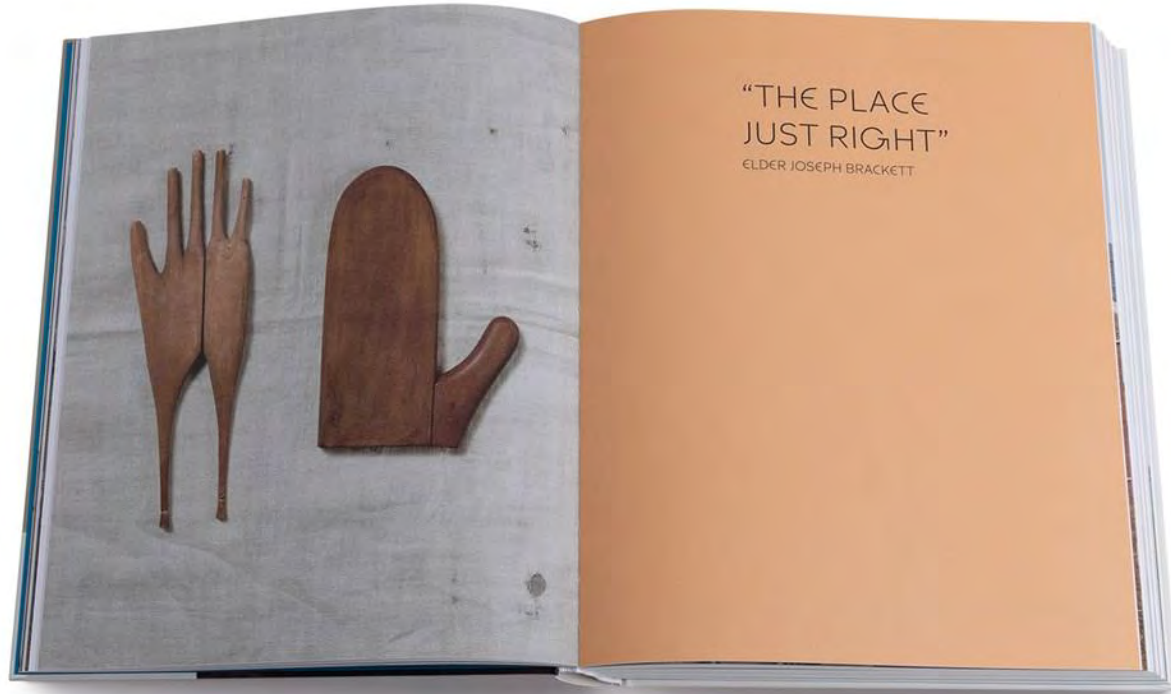
After suffering the personal tragedy of losing four children at birth or in infancy, Ann Lee endures a profound spiritual crisis, resulting in her radical commitment to her faith, later recounting, "My soul broke forth to God."

1710-12

Ann Lee and other Shakers are imprisoned on multiple occasions for interrupting religious services in Manchester. During Lee's detention, she experiences a vision that will become the basis of the Shaker doctrine of celibacy. Upon her release, the Shakers acknowledge Lee as their leader and give her the title Mother Ann.

1774

Under Mother Ann's leadership, a small group of followers depart for America, arriving in New York City on August 6. Their goal is to establish a religious community based on principles of shared property, equality of the sexes, pacifism, and charity. They call themselves the "United Society of Believers in Christ's Second Appearing."



"THE PLACE
JUST RIGHT"

ELDER JOSEPH BRACKETT



Side chair painted yellow with lake stain, Mount Lebanon, NY, c. 1840-60
 Mount Lebanon, NY, c. 1840-60
 Mount Lebanon, NY, c. 1840-60
 Mount Lebanon, NY, c. 1840-60

CHAIRS

In the Shaker universe, chairs are their own genre. The United Society of Believers first began making chairs for their own use, ultimately commodifying production for their own members and occasionally selling them to the public world. The only type chair business was founded at Mount Lebanon, where chairmaking began in 1789 and was eventually commercialized at the Second and Third Faneuses, who operated it until the 1840s. The 1850 census reported that the community produced and sold 600 chairs that year. Production only increased through the last quarter of the nineteenth century, and with that, however, came standardization and commercialization. So recognized was the Shaker seating process that the Mount Lebanon community was awarded a bronze medal for their chairs at the 1876 Centennial Exposition in Philadelphia. Under chairs were given by "The World" for their lightness, simplicity, and durability.

As the Shaker chair standardized, it also diversified. Its simplicity made nineteenth-century production not just different from the early half of the century, but also different from the early half of the century. It was a radical simplicity that comes from a religious injunction against decoration. That simplicity also reflects economic practicality—highly decorated or ornate chairs are more expensive and time-consuming to produce. The design of the "typical" Shaker chair, with its narrow turned supports and straight, angled back slats, and the simplified lines of country furniture meeting and evolving in the nineteenth century, as many scholars have noted, no one is born a Shaker, and many brothers brought their training and taste as cabinetmakers with them when they joined the Society and then trained young Shaker converts in the trade.

The side chair, which is painted yellow and features a lake stain, exemplifies Shaker approaches to decoration and innovation. Their world was a colorful one, and the Society used colored paint on both interior architecture and furniture. The bright hue of the chair indicates that it may have been a production model, as Mount Lebanon catalogues list only three color options—"mahogany, alder, or white [natural] finish."⁴ The dramatic lean of the chair identifies it as a "titter." A type of chair developed by the Shakers to accommodate rather than limit the very human instinct to lean back. Designed with a bar and socket at the back feet, the "titter" allowed for greater movement—the bar rotated with the feet of the sitter, while the feet remained on the ground, making it possible for the sitter to sit back while relaxing without damaging the floors or rugs below. In 1852, Brother George O'Donnell at New Lebanon developed a brass or pewter titter that put less strain on the chair legs. He patented his device in 1852, one of many Shaker patents, and by the 1870s the "titter chair" was offered to consumers.⁵



FROM VIEWING INTO SEEING
 Notes on Mastering Choreographic Observation
 For Kinesesthetic Anthropology

A Guide with steps and some tips. This is guidance for artists in discovering the answers to the question "What do you see?" Nothing is too stupid to ask or observe. If it is actually taking place in front of you. Please do not underestimate the value of a small observation!

Take note. You do not have to interpret or assign importance immediately, try to hold off on that. You will have emotions and interpretations. You will have associations. You will have theories and create metaphors. However, that is a separate endeavor from the "muscle" and skill we are trying to exercise here.

Identify the Time elements, the Space elements and the Movement elements. This is only the beginning.

1. A. Note/describe what is physically taking place. Bodies doing? Where are they in the space? Where are they going? Do they go anywhere or remain in the same place? Where are they in relation to each other? How long does it take them to do it? How fast or slow are they doing it? What changes happen? B. Are you seeing patterns? In space, time or action (movements)? Repetitions? Can you surmise if and when improvisation might be being utilized? C. Is there music? What is the relationship of the action to the sound? D. What are they wearing? Are there differences or similarities amongst the participants? What is the setting? Is lighting having any impact, intentional or otherwise? Is there any interaction with the setting? When is the thing happening? What time of year? What time of day? How long? How is the event organized in the space?
2. What is the title, name of the work, event? What is the platform that you are viewing this on? What support/contextual information is provided? Who is doing what you are observing? Where is the event taking place? What is the history/tradition of what you are observing?
3. Interview/statements of meaning or interpretation from the participants, community, and "traditional" observers of the event/practice.
4. Statements and observations of outsiders, non-participants, non-traditional observers, historians, scholars, critics, etc.?

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A WORLD IN THE MAKING



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SURREAL ON PAPER



SURREAL ON PAPER



Surreal on paper

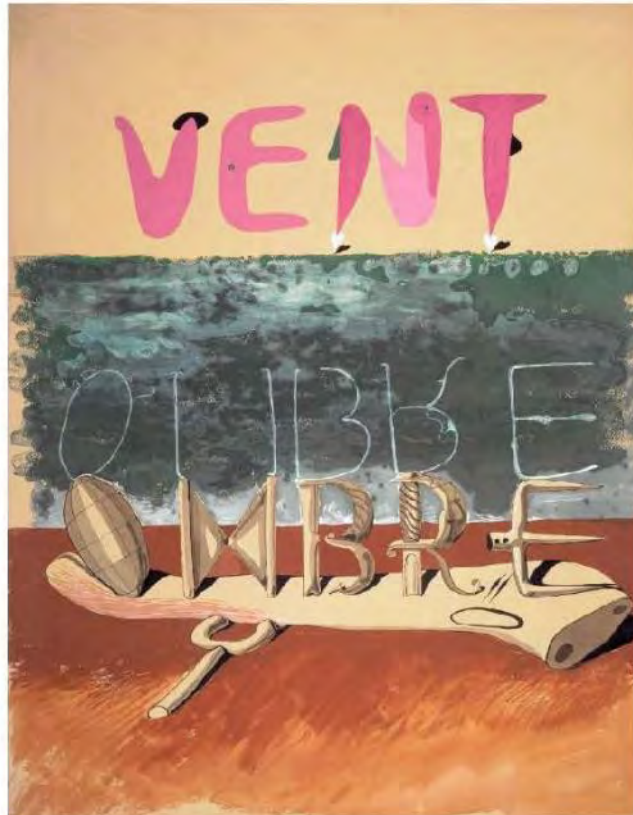
Playful artworks that reveal the surrealist movement's evolving ideology.

- The avant-garde movement founded around André Breton in Paris in the mid-1920s transformed the perception of artistic media and their application. The surrealists favoured poetic strategies that placed works on paper, in their various forms, at the heart of their artistic practice.
- This richly illustrated book presents a large selection of drawings, collages, and print-related artworks by surrealist artists including Méret Oppenheim, Man Ray, Jacqueline Lamba, Joan Miró, Valentine Hugo, Yves Tanguy, Max Ernst, and Remedios Varo.
- The book features four essays that collectively explore surrealist aesthetics in relation to works on paper. Topics include discussions on the role of women in the movement, the significance of biomorphic representation, and the intersections of surrealism, the occult, and contemporary culture.

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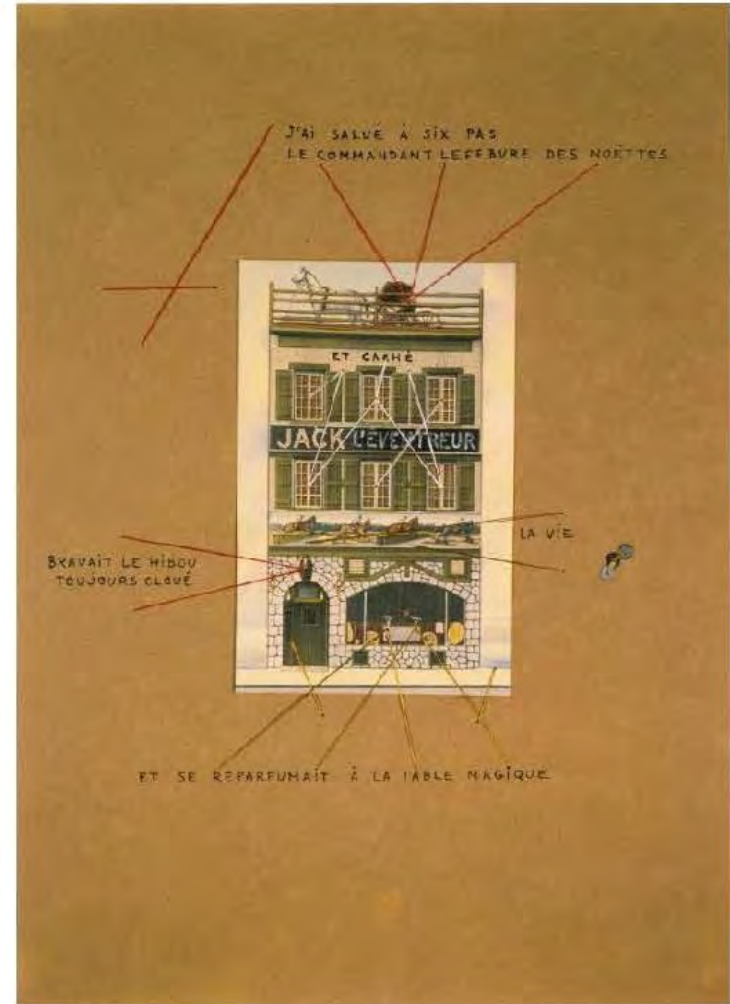
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27

- 3 Viktor Brauner, *Surrealistiske tegninger*, 1932
- 4 Viktor Brauner, *Vind-Skygge*, 1933
- 5 Viktor Brauner, *Dagets anatomi*, 1936



6



7



8

30



9

31



10

- 8 Carulle Bryen, *Røg*, 1939
- 9 Carulle Bryen, *Genstand fra gaden*, 1936
- 10 Carulle Bryen, *Automattegning*, 1936-1938

FORESTILLINGER OM SEKSUALITET OG KØN I SURREALISMEN

CAMILLA SKOVBJERG PALDAM

32

- 1 Alle oversættelser er forfatterens egne.
- 2 Pierre 1992, s. 186.
- 3 Talt deltog syv kvinder: Nusch – som senere blev gift med Paul Eluard, og som bidrager til flere *Cadavre Exquis* i *Surrealismens tegning*, Jeanette Tanguy, Madame Unik, Simone Vion, Madame Léna, Katia Thirion, og en kvinde, der blot optræder som "Y". Pierre 1992, s. 125-126.
- 4 Pierre 1992, s. 188-189.

Surrealisterne ville skabe en ny, mindre fornuftstyret verden med plads til fantasi og drømme, og heri indgik friere seksualitet som både mål og middel. Denne artikel vil undersøge, hvordan surrealisternes forestillinger om køn og seksualitet udtrykkes i *Surrealismens tegning*. Dette vil konkret ske gennem en ikonografisk analyse af en række af værkernes repræsentationer af mænd og kvinder, hvor især de mandlige surreallister, som står bag langt hovedparten af udstillingens værker, ofte har den nøgne kvindeskrop – eller dele af den – som motiv. Et eksempel er Óscar Domínguez' tegneserie: *De 4 lydlige sfærer (inkluder 2 på begunstighedsessøjlen) i en kvin-des anatomi*¹ (1943) [69]. Gennem seks tegninger undersøger Domínguez en kvindes anatomi. Først ser man kun bryster og baller (titlens "lydlige sfærer"), hvor brysterne svæver frit i luften, og ballerne hviler på en piedestal. Derefter får man resten af kvinden at se i en legende, stiliseret streg. Barnligt, muntert forsøger hun at fange en sommerfugl. Hun strækker og vender sig smidigt, men fikspunkterne forbliver de samme fire erotiske 'sfærer' for den mandlige tegner. Sådanne fremstillinger af kvinder som barnlige, spontane og erotiske finder man ofte i surrealismen, men når man dykker ned i udstillingens billeder, viser det sig dog snart, at der ikke blot er én forestilling om kvinden eller forholdet mellem kønnene; hverken for de mandlige eller kvindelige kunstnere.

Surrealisternes forhold til køn og seksualitet viser sig ikke blot i deres værker, men også i deres øvrige virke. Surrealismen var en avantgardebevægelse, der ønskede at ændre verden. I stedet for en autonom kunst uden andet formål end at være kunst, ønskede surrealisterne at skubbe til deres egen og betragterens virkelighedsopfattelse. Kunsten skulle ikke være et særskilt, 'fint' domæne, men hænge sammen med livet, række ind i livet. Det var derfor heller ikke vigtigt for surrealisterne at skabe kunst, der skulle holde for tid og evighed, hvorfor meget – som netop denne udstilling viser – blev skabt på billigt papir med ringe holdbarhed. Kunsten skulle være og virke her og nu, og en del blev slet ikke set som 'kunst'. Det gælder for eksempel de såkaldte automattegninger og fællestegninger, der indgår i udstillingen, hvoraf en del er resultatet af den populære leg *cadavre exquis* (på dansk: 'det udsøgte lig'), hvor deltagerne ikke ser, hvad de andre har tegnet eller skrevet, før alle er færdige, og papiret foldes ud.

Ligesom fællestegningerne er en integreret del af det surrealistiske projekt, er en række samtaler om seksualitet, som de nedskrev i slutningen af 1920'erne, det også. Som den britiske kunsthistoriker Dawn Ades påpeger i sit efterord til den engelske oversættelse af samtalerne, er de en vigtig kilde til forståelsen af surrealisternes tilgang til seksualitet og til deres opfattelse af kønnene,² og inden vi dykker ned i værkerne fra *Surrealismens tegning*, skal vi først se nærmere på disse samtaler.

SAMTALER OM SEKSUALITET

I årene 1928-30 afholdt surrealisterne 12 samtaler om seksualitet, som blev nedskrevet. De udspurgte hinanden om alt fra skam, onani og deres første seksuelle erfaringer, til hvilke samlejestillinger de foretrak. I alt 40 mennesker deltog i samtalerne, men kun surrealisternes leder, André Breton, deltog i dem alle. Ellers varierede antallet af deltagere fra 4 til 15, og kun i tre sessioner deltog der kvinder.³ Målet med samtalerne var at få en dybere indsigt i seksualitet gennem deling af seksuelle erfaringer og præferencer.

Ifølge Ades var denne type grupperesearch med til at skabe en fælles identitet i den surrealistiske gruppe, men det blev hurtigt klart, at deltagerne langt fra var enige om de spørgsmål, der blev taget op.⁴ Homoseksualitet er for eksempel et omtåleligt emne i gruppen. Nogle, herunder forfatteren Louis Aragon, ser det som "en seksuel tilbøjelighed som enhver anden",⁵ men

- 5 Kan slettes efter oversættelse. "a sexual inclination like any other." Pierre, s. 27. Alle oversættelser er forfatterens egne.
- 6 Pierre 1992, s. 27-28.
- 7 Pierre 1992, s. 128.
- 8 Pierre 1992, s. 91.
- 9 Pierre 1992, s. 94.
- 10 Pierre 1992, s. 3-5.
- 11 Pierre 1992, s. 31.
- 12 Pierre 1992, s. 104-105.
- 13 Pierre 1992, s. 109-110.
- 14 Pierre 1992, s. 116.
- 15 Kan slettes efter oversættelse. "They frequently disagree with the men, but, while not silent, are in a sense mute. There was no question as to their full participation, equal sexual rights, or their right to speak openly of their own sexuality, which they do, but it is as though they are not heard, or if they are, only to be contradicted." Pierre 1992, s. 193.
- 16 Pierre 1992, s. 193.
- 17 I det første surrealistiske manifest nævnes kun mandlige kunstnere på listerne over bevægelsens medlemmer, se som der var adskillige kvindelige surrealisti. De seneste år har der været fokus på de kvindelige surrealisti på udstillinger som *Avantgardens kvinder*, Louisiana 2012; *Kvindernes surreahisme*, Gammel Strand 2018; *Fantastic Women*, Louisiana 2020; *Scénario Féminin Manoeuvre*, Musée d'Art Moderne de la Ville de Paris 2019; *Franciska Clausen. Høje billedet*, AROS 2022; *Leonora Carrington. Arken 2022*, samt på kunstbiennalen i Venedig i 2022, der var domineret af surrealistisk kunst lavet af kvindelige kunstnere fra 1920'erne til i dag.
- 18 Pierre 1992, s. 49.
- 19 "Contemplation of a woman's physical beauty is the most important thing in the world. A woman can be a genius, can embody all the mental qualities I hold dear, yet all it takes is one single physical detail which displeases me for me to lose all interest." Pierre, s. 31.

"De er ofte uenige med mændene, men selvom de ikke er tavse, er de på en måde stumme. Der er ingen tvivl om deres fuldgældige deltagelse, lige seksuelle rettigheder eller deres ret til at tale åbent om deres egen seksualitet, hvilket de gør, men det er, som om de ikke bliver hørt, eller, hvis de gør, er det kun for at blive modsagt."¹⁵ Ades påpeger modsætningen i, at seksuel frihed for de surrealistiske kvinder stadig betød, at de var fanget som tavse og ofte fetischerede objekter for det mandlige blik.¹⁶ De bliver beundret, elsket og begæret, men oftere på baggrund deres udseende end som kunstnere i egen ret.¹⁷ Igen er der store forskelle mellem surrealisterne. Mens Aragon primært lægger vægt på kvinders udstråling, har Péret og Marcel Noll meget klare idéer om, hvordan en kvinde skal se ud,¹⁸ og Breton siger:

"Kontemplationen af en kvindes fysiske skønhed er det vigtigste i verden. En kvinde kan være et geni, kan legemliggøre alle de mentale egenskaber, jeg holder af, men det eneste, der skal til, for at jeg mister al interesse, er en enkelt fysisk detalje, som ikke behager mig."¹⁹

Mændenes fokus på kvindelig skønhed og erotiserede kropsdele ses også i deres billedkunst, der flyder over med bryster og baller og kon, der ikke behøver være tilkoblet et individ. Kvinden er, for en del af de

Breton ønsker ikke, at det overhovedet diskuteres og truer med at gå, hvis der ikke skiftes emne. Han hævder, at han bifalder alle seksuelle perversiteter foruden denne.²⁰ Denne erklærede omfavelse af "perversiteter" hænger sammen med surrealisternes ønske om at nedbryde samfundsskabte hæmminger og normer. I samme ånd fremhæver flere en præference for analsex – både for at undgå graviditet og som et oprør mod reproduktiv,ægteskabelig sex.

Deltagernes seksuelle erfaringer er meget forskellige: Kathia Thirion siger, hun har haft tre seksualpartnere, digteren Paul Eluard hævder at have haft 500-1000.²¹ Breton og forfatteren Pierre Unik kommer efter 20-40 sekunders penetration, mens forfatteren Benjamin Péret kan blive ved i et kvarter – i hvert fald anden gang.²² Péret og Breton afviser klart voldtægt, mens forfatteren Raymond Queneau siger, at det er det eneste, der tiltaler ham, og kunstneren Jacques Prévert finder voldtægt "legitim".²³ Nogle af disse svar er således rystende, andre kan pître ens nyfikenhed. Selvom den alvorlige og omhyggelige nedskrivning af alt dette måske i dag kan virke patetisk, er samtalerne et interessant historisk dokument. Det er radikalt i 1920'erne at have en så åben og seriøs samtale om seksualitet, og samtalerne siger også meget om kønnenes forhold til hinanden. I de første samtaler indgår der kun mænd, men kvinders seksualitet og orgasme er et centralt emne. Det allerførste spørgsmål i den første samtale er således, hvorvidt man som mand kan vide, om en kvinde har fået orgasme, og de diskuterer også, hvordan kvinden mon kan vide, at manden er kommet.²⁴ Louis Aragon protesterer mod, at kvinderne ikke bliver spurgt selv. Han mener, det afspejler en ulighed, og at validiteten af det, der bliver sagt, undermineres af, at det hele kommer fra et mandligt synspunkt.²⁵ Ingen af de øvrige tilstedeværende mænd tager dog notits af hans indvending. Mændene virker mere optagede af deres egne forestillinger om kvindens seksualitet. Breton hævder eksempelvis skråsikkert, at blot 5 % af kvinders orgasmer opstår gennem stimulering af klitoris.²⁶

I de samtaler, hvor der rent faktisk deltager kvinder, siger de meget lidt, og når de siger noget, virker det ikke til, at der bliver lyttet til dem. De diskuterer for eksempel hvilke eksplicitte seksuelle billeder, man foretrækker, og mens mændene oftest siger bryster, baller eller køttet, siger flere af kvinderne øjnene, hvorpå Breton protesterer og fastslår, at øjnene ikke er seksuelle.²⁷ Også kvindernes erfaring af egen orgasme bliver modsagt.²⁸ Som Ades skriver om kvindernes deltagelse:

mandlige surrealisti, primært objekt for hans begær og kærlighed, og i begge tilfælde projektforside for hans fantasier. Udstillingen byder således også på flere billeder af kvinden set i svermeriske drømmesyn [52, 64, 65, 66, 77]. På den måde handler det reelt mere om manden selv end om kvinden. Når pennen i automattegning glider hen over papiret i et ønske om at lade det ubevidste råde, ser vi hos både Yves Tanguy, André Masson og Camille Bryen, at der mellem stregerne mere eller mindre nonfigurative kruseduller opstår kvindebrystlignende former (moderens og/eller den elskedes) [47-49]. Ifølge psykoanalytikeren Sigmund Freud, som surrealisternes var meget inspirerede af, er seksualiteten det undertrykte, der fylder mest i vores kultur, og i automattegningens vilde kontroltab er det da ofte også den, der viser sig.

De kvindelige surrealisti vender sjældent blikket den anden vej og objekter manden, men der findes dog eksempler i blandt andet Leonor Finis malerier af nøgne, sovende mænd [side 35], og i collagen *Anatomiektionen (La Leçon d'anatomie)* (1935) [60] undersøger Remedios Varo mandens krop. Collagen indeholder en række forskelligartede elementer: fire mænd med nøgne overkroppe og skitserede lunger; røntgenbilleder af lunger; en æggelignende form fyldt med fotos af lunger; samt en rorschachtest-lignende form (den psykologiske test rorschach var allerede velkendt på dette tidspunkt), der både kan ligne diverse væsener eller en røgsky, og i hvis åbninger et utal af øjne kigger ud. 'Røgskyn' dækker eller gør det ud for mændenes underkroppe, og foran flere underliv er en udklippet mund eller indklæbede øjne. Collagen er morsom og overraskende. 'Regen', røntgenbillederne og lungerne samler sig til et medicinsk tema om rygning, men røgskyn over deres underliv peger måske også på alt det, der ikke fortæller om i datidens anatomiektioner: Om lungerne kan man få en indgående viden, men om mændenes penis og seksualitet kun en sløret forestilling, hvilket genererer både nysgerrighed (øjnene), lyst (munden) og fantasier (væsenerne).



Leonor Fini, *The Aeneas/Self-Portrait with Nico Papatakis*, (1931)/Courtesy of Weinstein Gallery, San Francisco

SURREAL ON PAPER

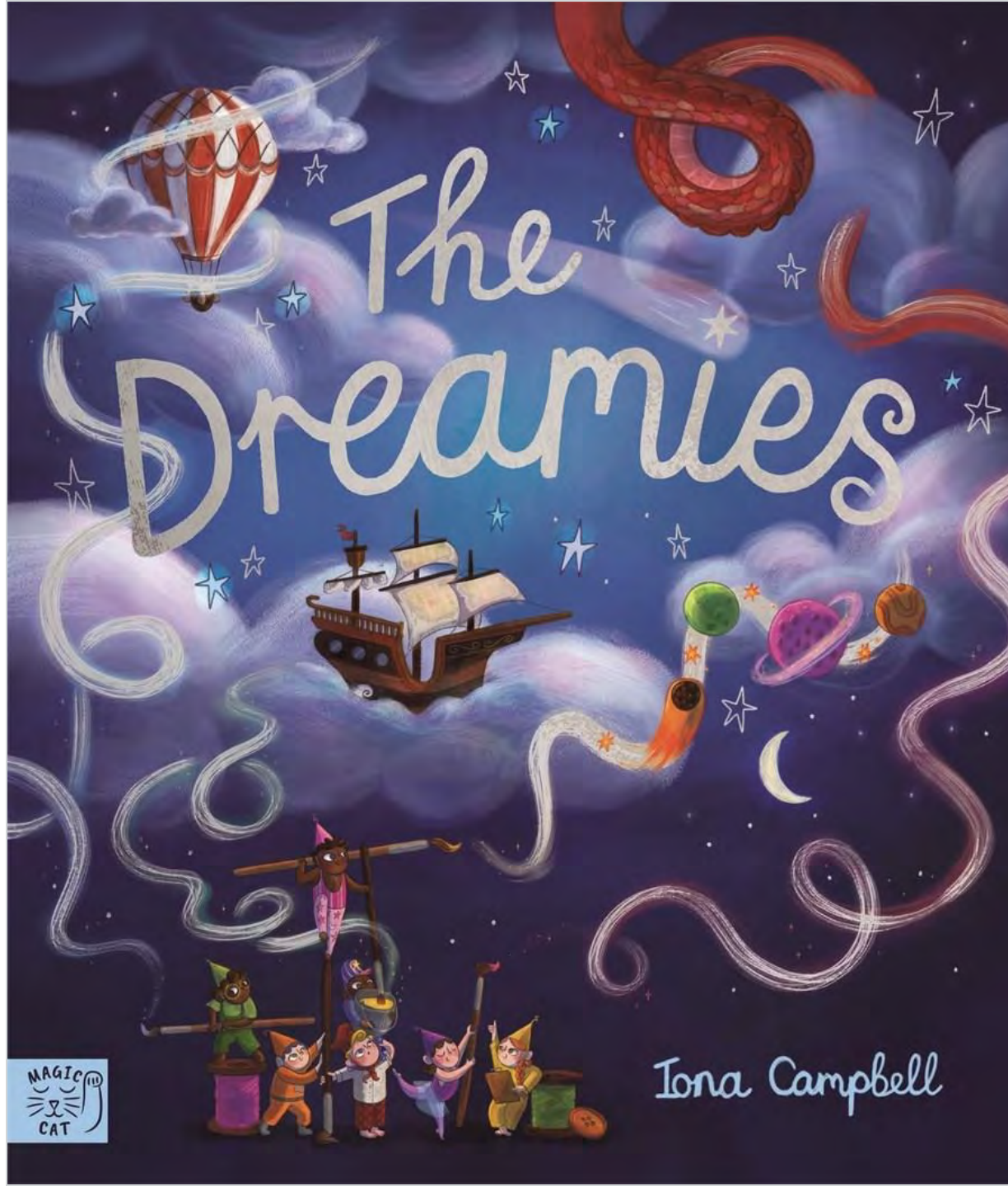


Surreal on paper

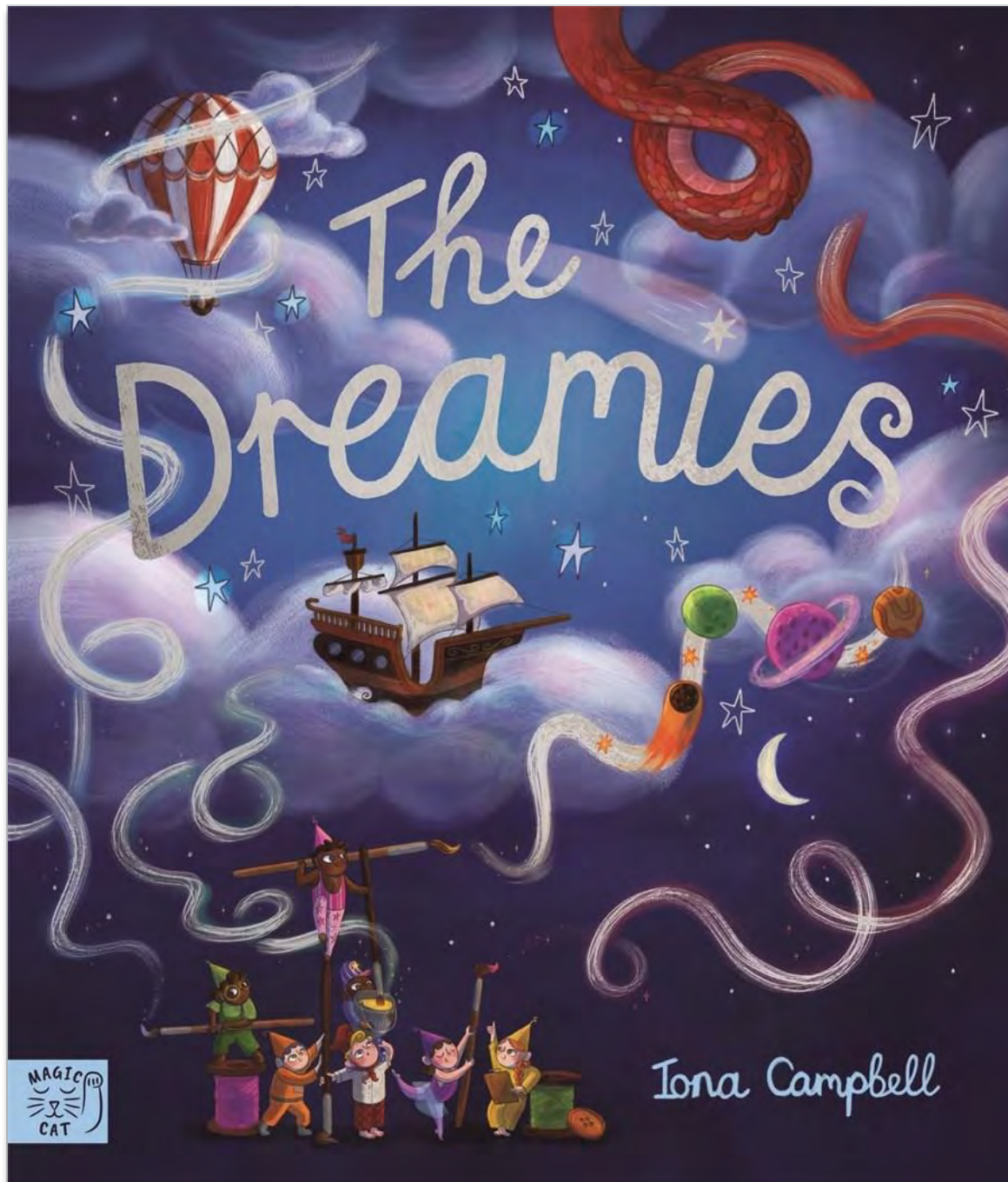
Playful artworks that reveal the surrealist movement's evolving ideology.

- The avant-garde movement founded around André Breton in Paris in the mid-1920s transformed the perception of artistic media and their application. The surrealists favoured poetic strategies that placed works on paper, in their various forms, at the heart of their artistic practice.
- This richly illustrated book presents a large selection of drawings, collages, and print-related artworks by surrealist artists including Méret Oppenheim, Man Ray, Jacqueline Lamba, Joan Miró, Valentine Hugo, Yves Tanguy, Max Ernst, and Remedios Varo.
- The book features four essays that collectively explore surrealist aesthetics in relation to works on paper. Topics include discussions on the role of women in the movement, the significance of biomorphic representation, and the intersections of surrealism, the occult, and contemporary culture.

AU \$76.99 | NZ \$85.00
9788792894571
176 Pages
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280 mm x 220 mm
Strandberg Publishing



Iona Campbell



The Dreamies

Iona Campbell

A spellbinding picture book about the power of imagination, from the brilliant new talent Iona Campbell.

- Step into the whimsical world of the Dreamies - tiny, playful creatures who live hidden between the walls of your home. As you sleep, they paint your dreams with dazzling colours, filling the night with wonder and adventure.
- But sometimes, even the Dreamies lose control, and a dream that starts off fun can twist into something far more thrilling... or even a little scary. Can you help the Dreamies turn a nightmare back into a dream?
- Bursting with enchantment and heart, this magical story is perfect for any child who's ever woken from a bad dream, showing them that, with the power of their imagination, they can take control and turn fear into something truly magical.

AU \$17.99 | NZ \$19.99
9781915569806
32 Pages
Paperback
280 mm x 240 mm
Magic Cat Publishing

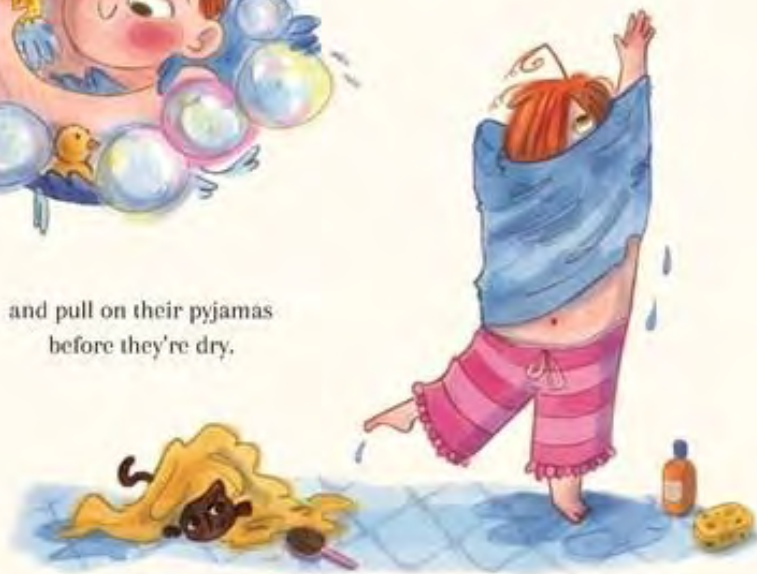
They gobble up their dinner,



scrub, scrub, scrub in the tub,



and pull on their pyjamas
before they're dry,



They are secretly excited to get to bed.



Because when the world is quiet, and they're drifting off to sleep,
something truly magical happens. . .

The Dreamies
appear!



During the day, the Dreamies live in the
hidden space between the walls. At night,
they have a special job to do.

They take
magic paint,
add swooshes of daring
and splashes of fun. . .



And draw wonderful dreams.

One night,
the Dreamies might
take us to outer space,

or have us driving the
world's fastest car.

With every brushstroke, they can
whisk us off on an adventure,

before bringing us back
to our favourite place.



The only problem is that sometimes . . .



The Dreamies get a bit carried away.



And while they're not looking
a dream can grow bigger. . .



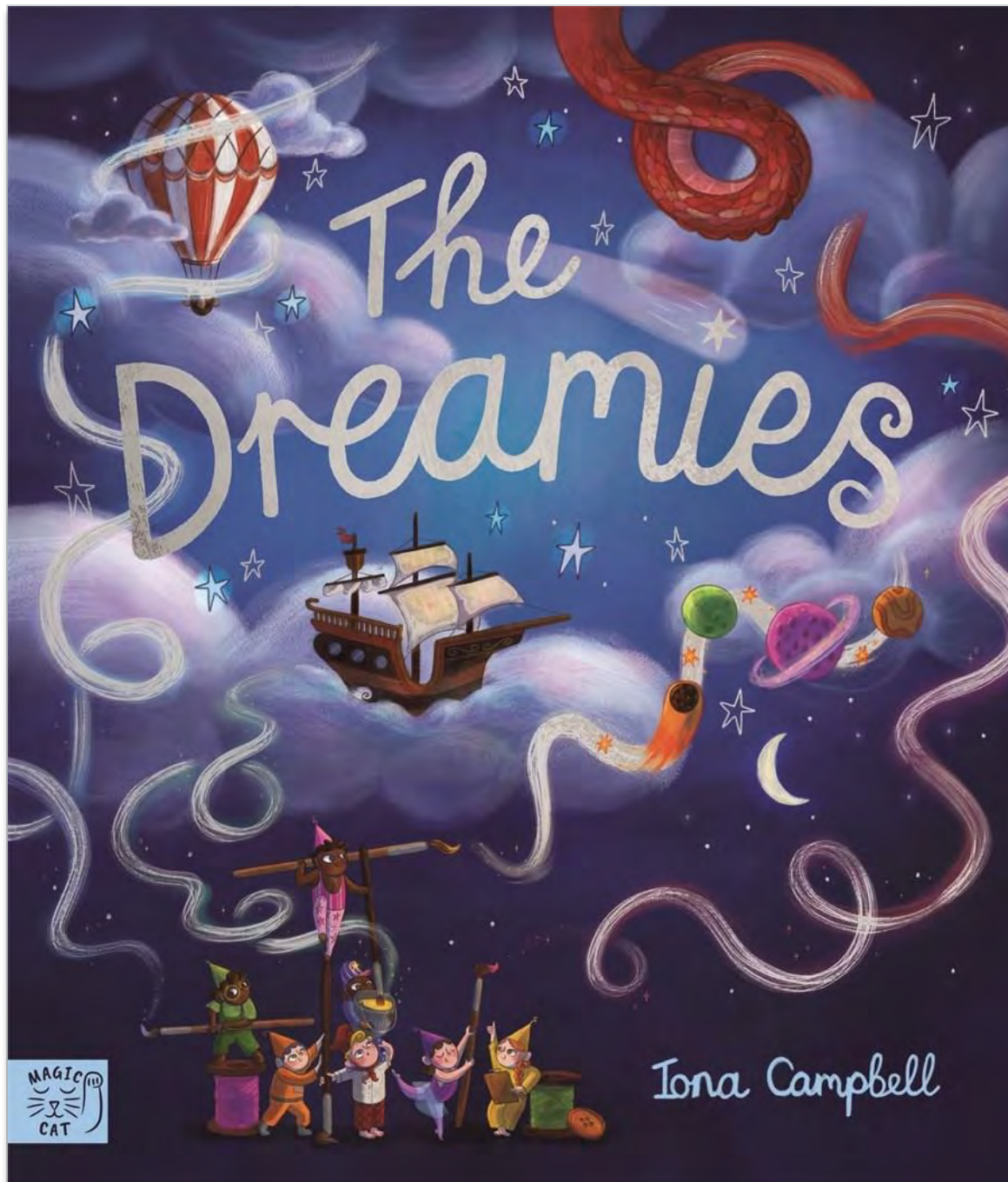
and bigger . . .



and bigger.



Until suddenly . . .



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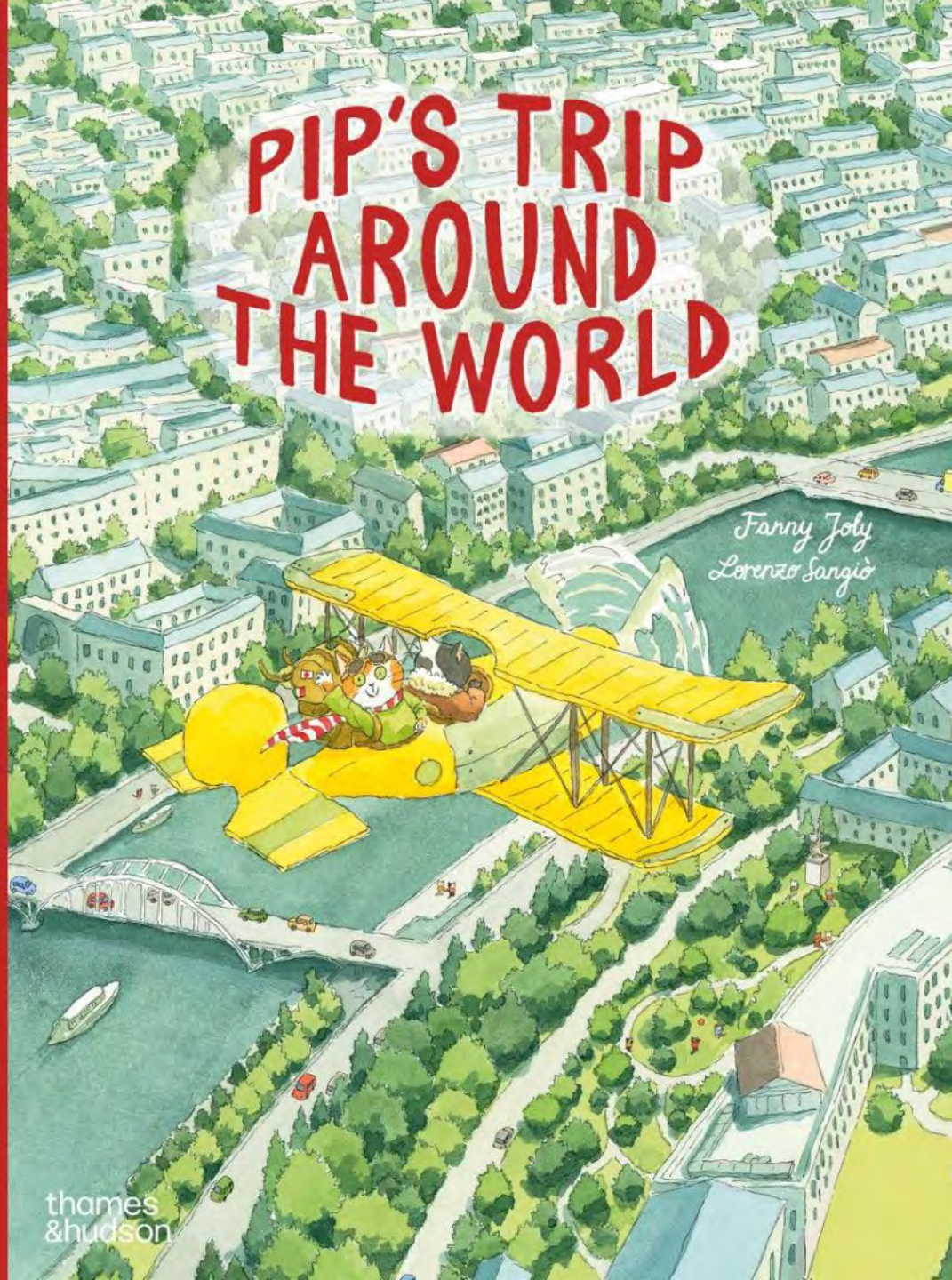
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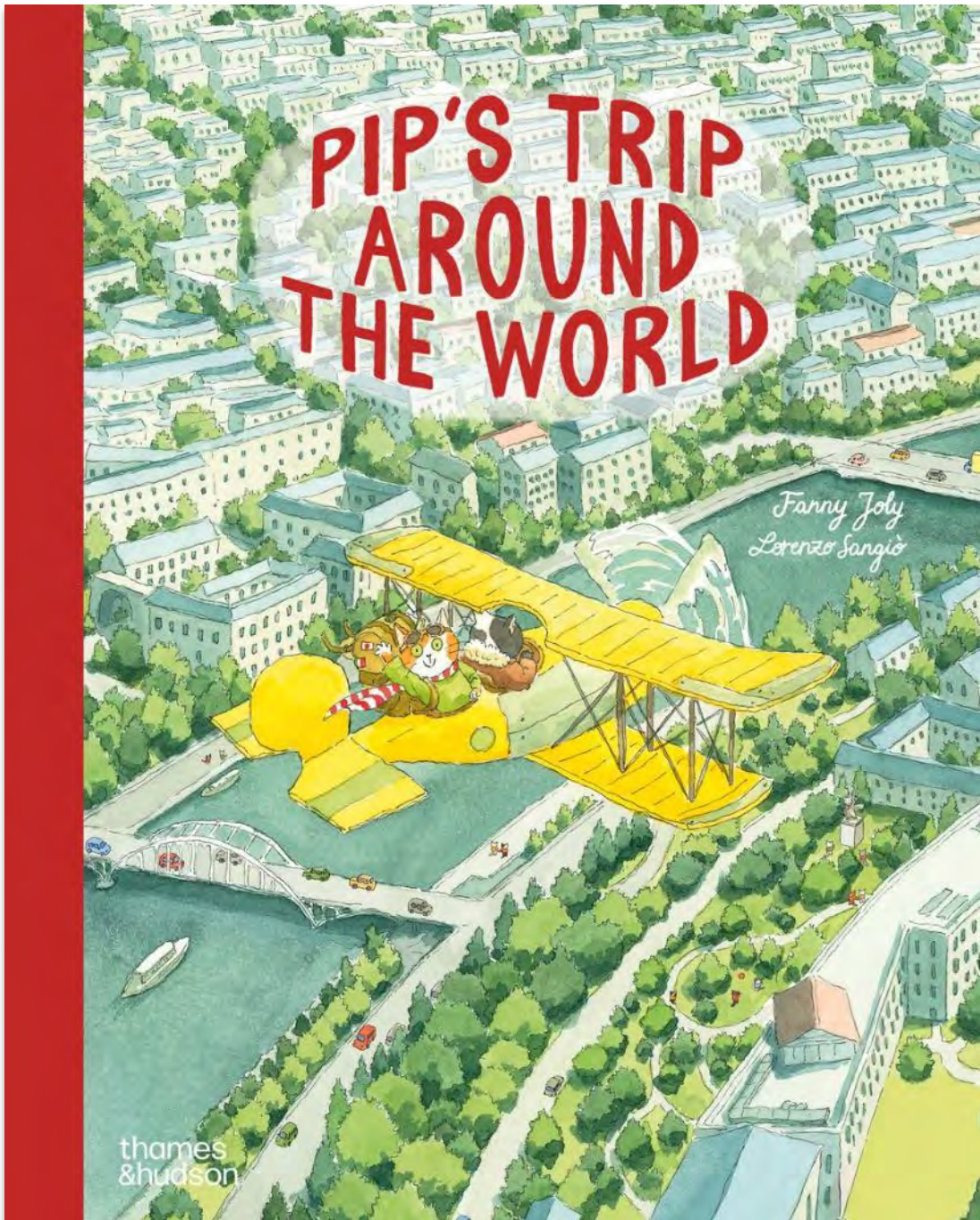
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9781915569806
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Magic Cat Publishing

PIP'S TRIP AROUND THE WORLD

*Fanny Joly
Lorenzo Sangiò*

thames
& hudson





Pip's Trip Around the World

Fanny Joly

A beautifully illustrated ode to the wonders of travel, from the illustrator of *Morris and the Magic of Stories*.

- When an alley cat named Pip finds a ticket for a round-the-world trip that nobody wants, the scene is set for a globetrotting adventure. Follow Pip from Paris to Sydney and from India to Brazil and beyond, and meet a wonderful world of international cats.
- Enchanting illustrations are packed with delightful details that will keep young readers coming back again and again!

AGES 4 - 8 | NOW IN PAPERBACK

AU \$21.99 | NZ \$24.99
9780500660454
40 Pages
Paperback
320 mm x 240 mm
Thames & Hudson Ltd

Pip was an alley cat who lived in a sunny backstreet with their best friends, Cleo, Theo, Spooky and Spud. Pip loved nothing more than meeting new people and watching the world go by.

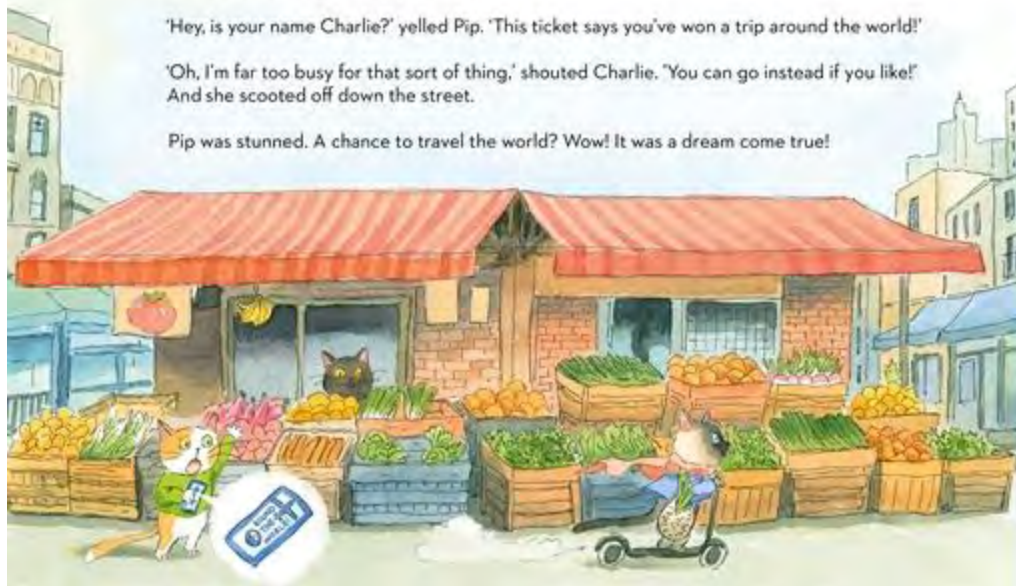


One day, Pip saw a pretty Siamese in a pink scarf, whizzing by on a scooter. An envelope flew out of her bag and Pip picked it up.

'Hey, is your name Charlie?' yelled Pip. 'This ticket says you've won a trip around the world!'

'Oh, I'm far too busy for that sort of thing,' shouted Charlie. 'You can go instead if you like!' And she scooted off down the street.

Pip was stunned. A chance to travel the world? Wow! It was a dream come true!

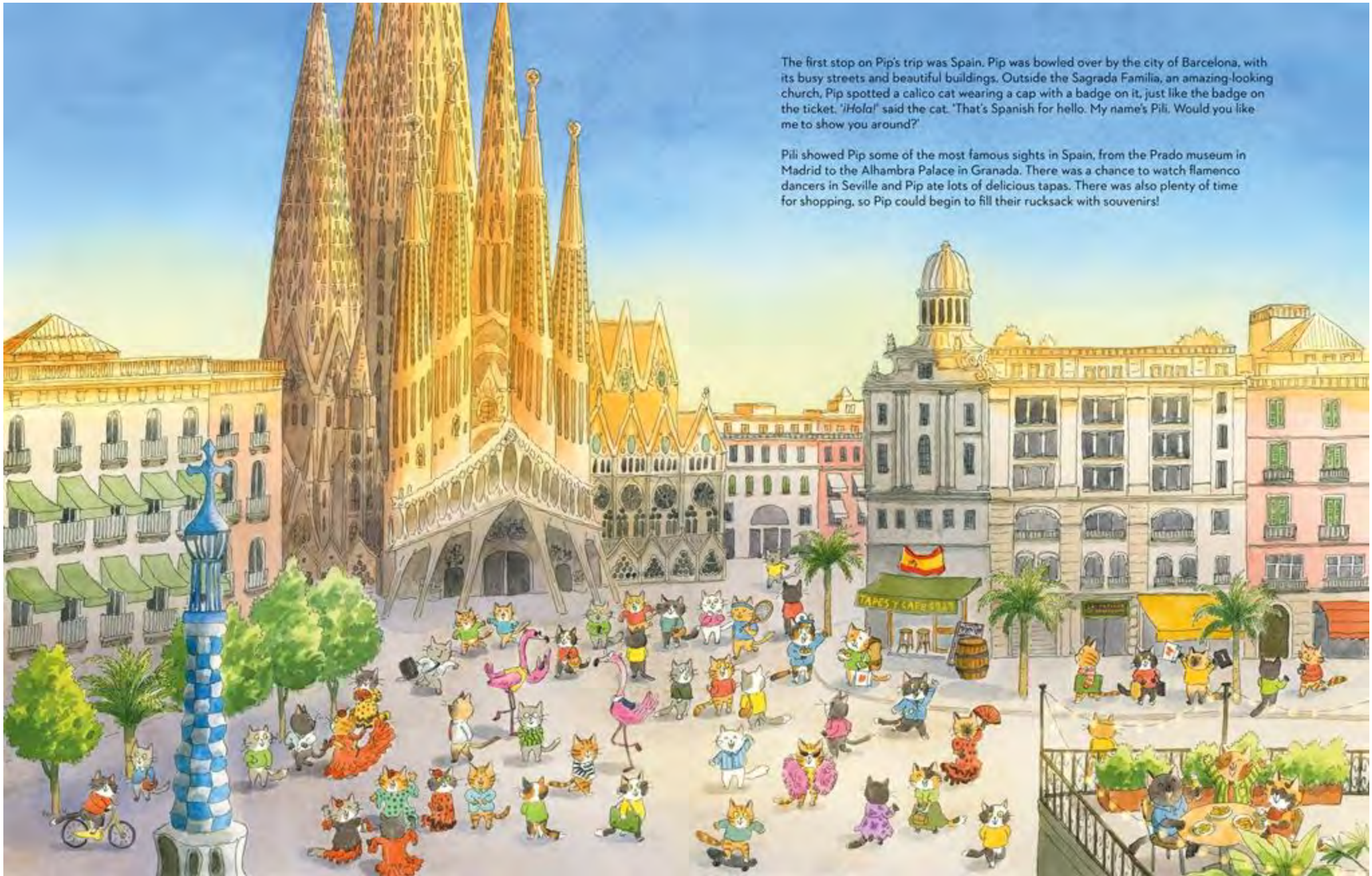


Pip threw a few things into a rucksack and headed for the airport. The ticket explained that at every stop on the journey, a guide would be waiting to show Pip the best places to go. Pip also hoped to bring back a souvenir from every country along the way.

Pip's passport was stamped and the ticket was checked. Pip's friends waved goodbye and Pip climbed on board a bright yellow plane, ready for take-off!

The first stop on Pip's trip was Spain. Pip was bowled over by the city of Barcelona, with its busy streets and beautiful buildings. Outside the Sagrada Familia, an amazing-looking church, Pip spotted a calico cat wearing a cap with a badge on it, just like the badge on the ticket. '¡Hola!' said the cat. 'That's Spanish for hello. My name's Pili. Would you like me to show you around?'

Pili showed Pip some of the most famous sights in Spain, from the Prado museum in Madrid to the Alhambra Palace in Granada. There was a chance to watch flamenco dancers in Seville and Pip ate lots of delicious tapas. There was also plenty of time for shopping, so Pip could begin to fill their rucksack with souvenirs!



Two thousand years ago, the city of Rome in Italy was the capital of a huge and powerful empire. Pip was very excited to visit it and decided to dress up as a gladiator, just like in the movies. 'Buongiorno!' said a ginger cat. 'That's Italian for hello. My name's Vito. Would you like me to show you around?'

The streets were packed with tourists but Vito led the way to the Colosseum, a huge arena where gladiators used to fight. Pip waved a wooden sword in the air and felt just like a real Roman. For dinner there was delicious pizza and pasta, and for dessert, lots of gelato - that's Italian for ice cream!



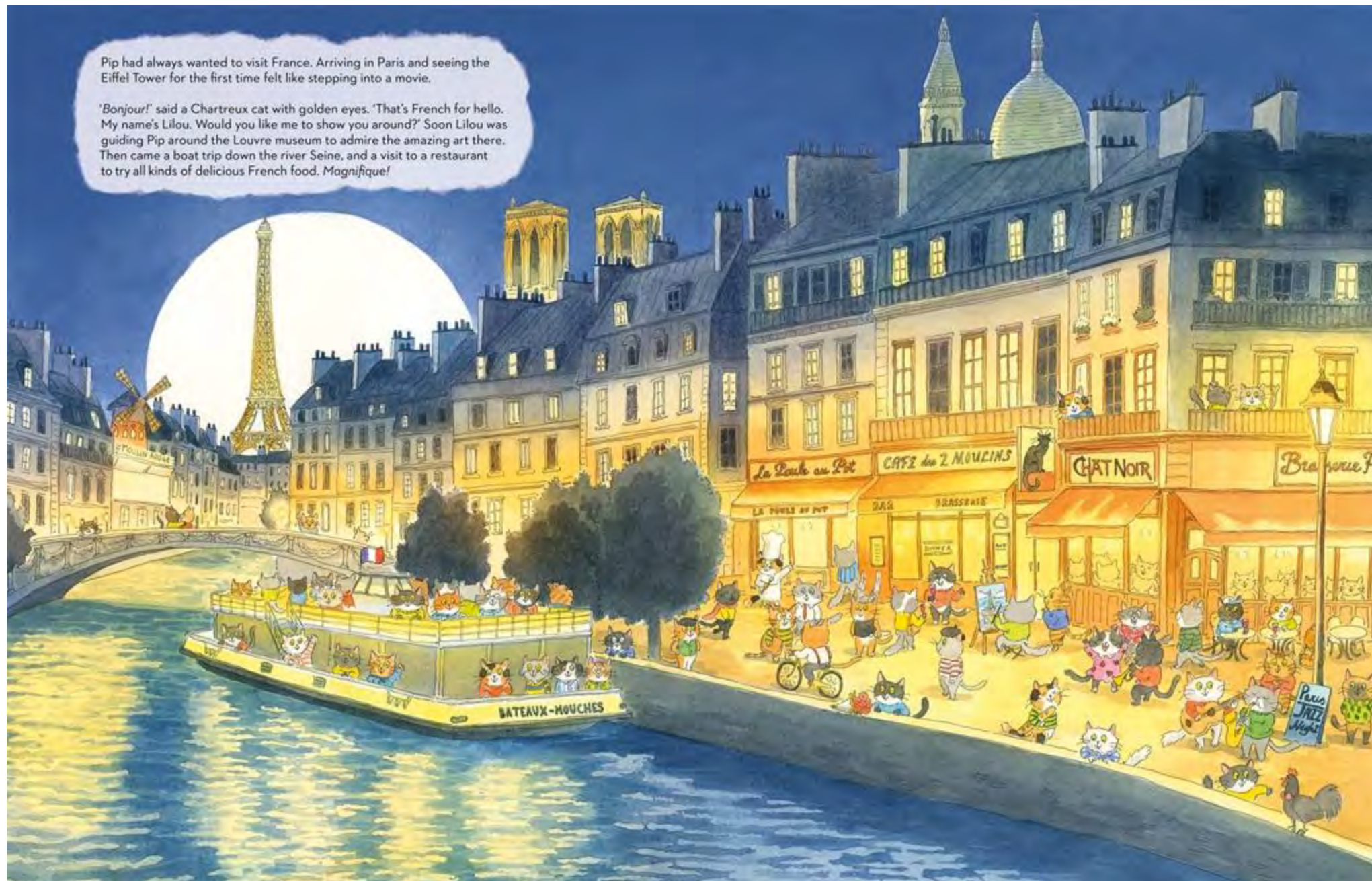
Pip was delighted to be in Berlin, Germany, but didn't know where to go first. East? West? Which was best? 'Guten Tag!' said a German Rex cat with big pointed ears. 'That's German for hello. My name's Otto. Would you like me to show you around?'

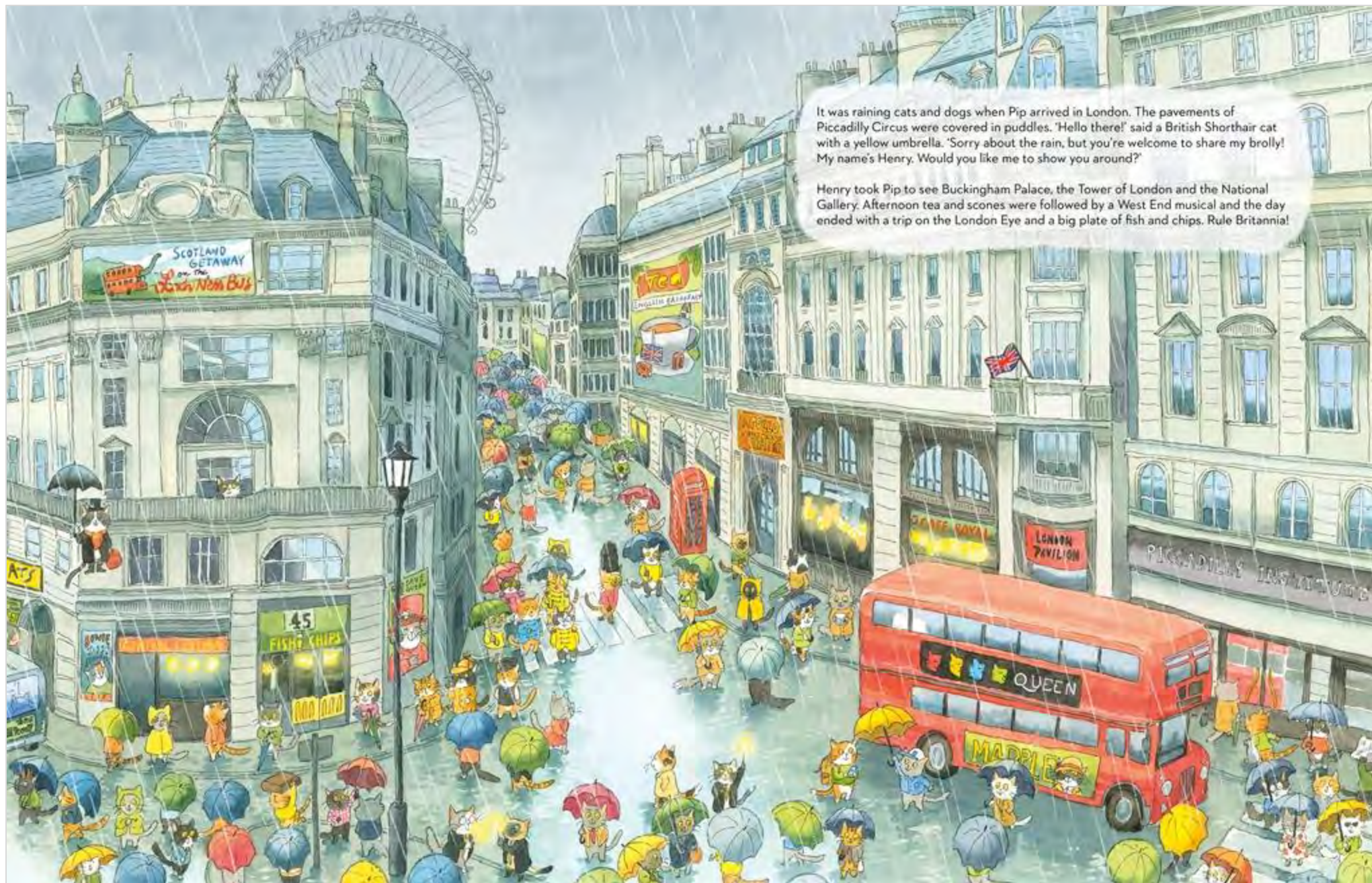
Otto took Pip on a tour of the city in a Volkswagen Beetle. As they whizzed around together, Pip saw the Reichstag, where the German parliament meet, the Brandenburg Gate, the remains of the Berlin Wall, and the tall TV Tower. When it was time to eat, Otto introduced Pip to a delicious spicy sausage called Currywurst, and there was Black Forest chocolate cake for dessert. *Wunderbar!*



Pip had always wanted to visit France. Arriving in Paris and seeing the Eiffel Tower for the first time felt like stepping into a movie.

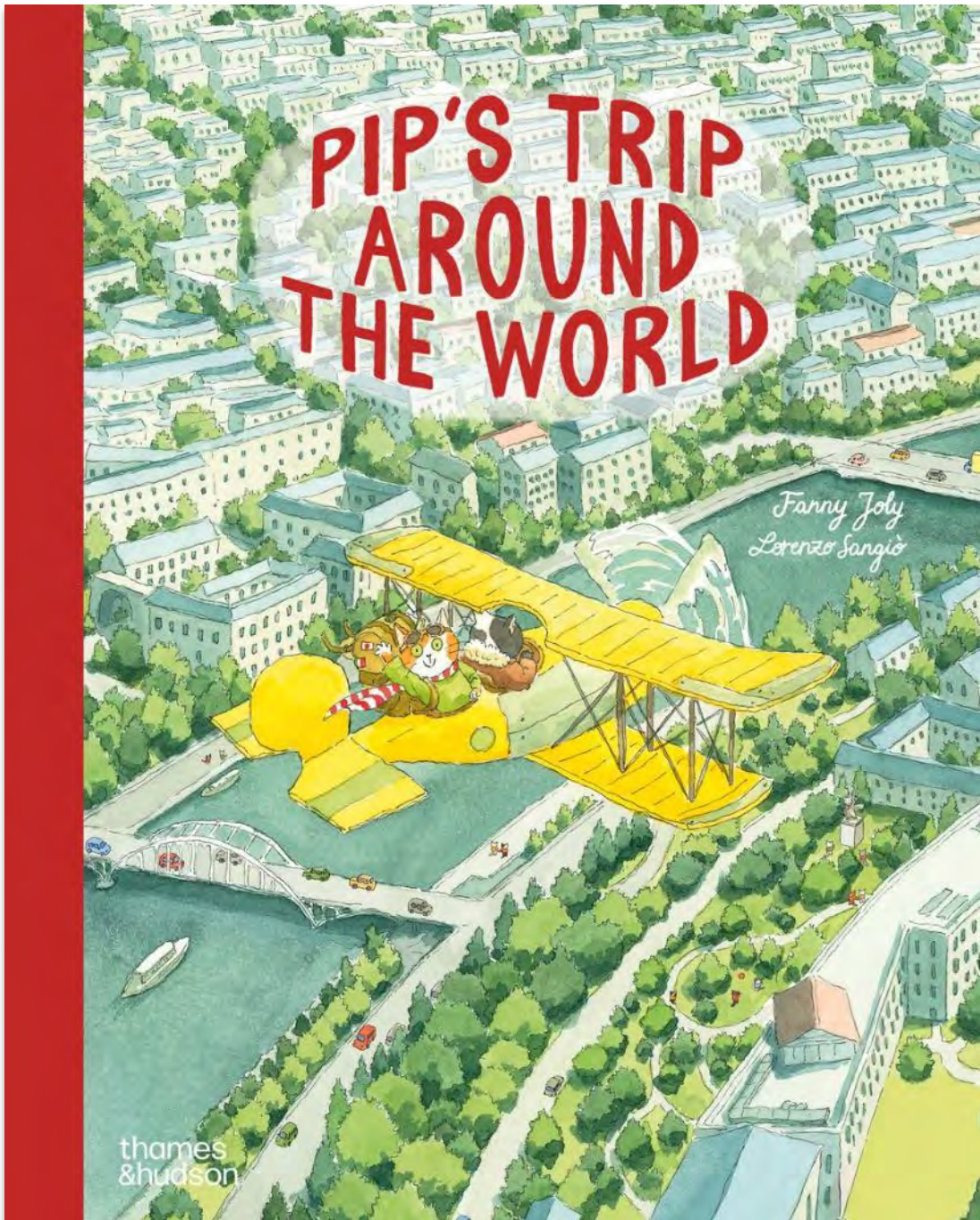
'Bonjour!' said a Chartreux cat with golden eyes. 'That's French for hello. My name's Lilou. Would you like me to show you around?' Soon Lilou was guiding Pip around the Louvre museum to admire the amazing art there. Then came a boat trip down the river Seine, and a visit to a restaurant to try all kinds of delicious French food. *Magnifique!*





It was raining cats and dogs when Pip arrived in London. The pavements of Piccadilly Circus were covered in puddles. 'Hello there!' said a British Shorthair cat with a yellow umbrella. 'Sorry about the rain, but you're welcome to share my brolly! My name's Henry. Would you like me to show you around?'

Henry took Pip to see Buckingham Palace, the Tower of London and the National Gallery. Afternoon tea and scones were followed by a West End musical and the day ended with a trip on the London Eye and a big plate of fish and chips. Rule Britannia!



Pip's Trip Around the World

Fanny Joly

A beautifully illustrated ode to the wonders of travel, from the illustrator of *Morris and the Magic of Stories*.

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arcade



Game Boy



100

FIRST WORDS

FOR

LITTLE GAMERS

CARLOS MIRELES-GUERRERO



farming



cartridge



skin

coin



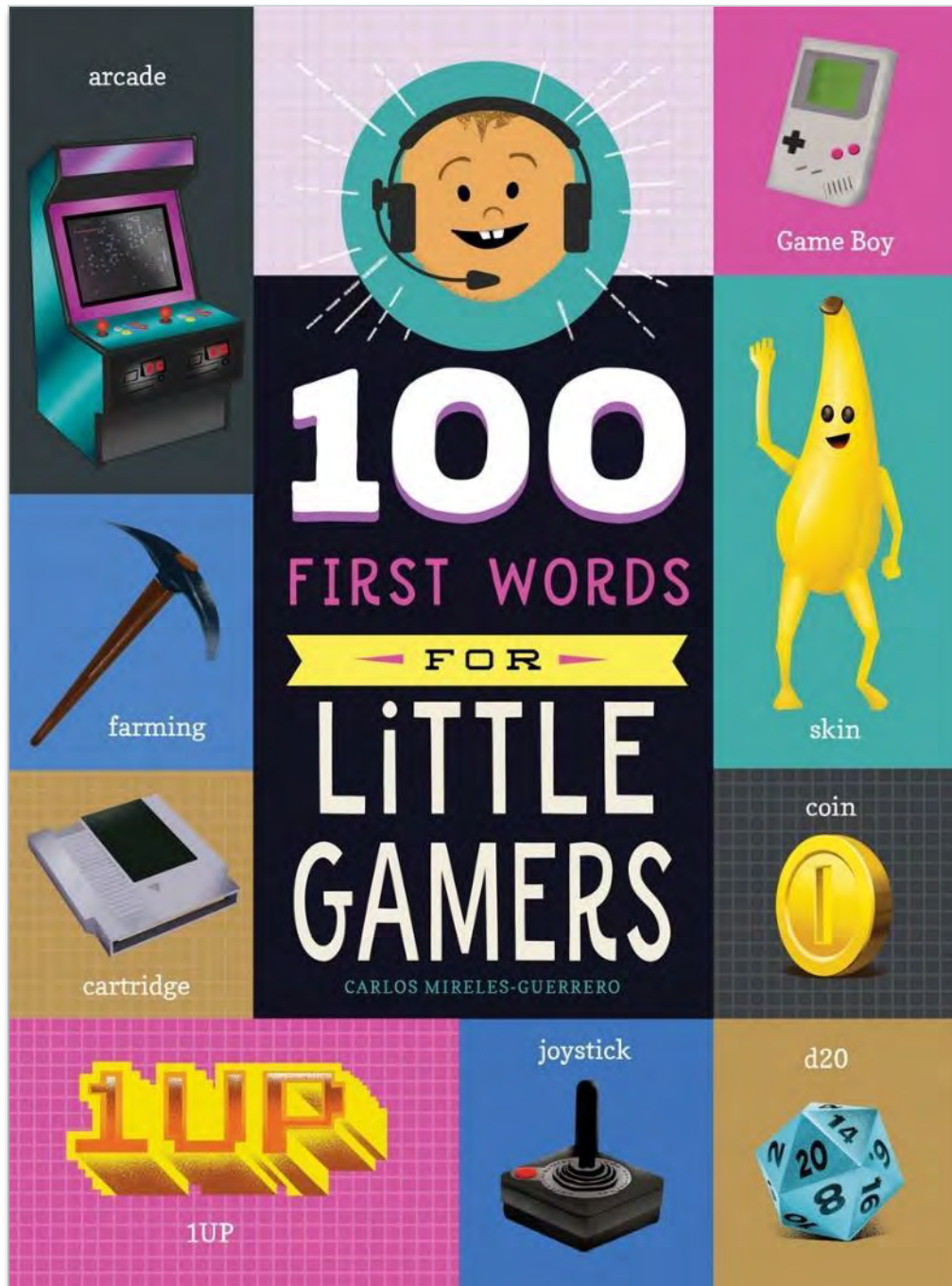
1UP

joystick



d20





100 First Words for Little Gamers

Carlos Mireles-Guerrero

A playful board book for gaming families, filled with classic gaming references, famous game designers, and more.

- This book combines the excitement of gaming culture with a first-words learning experience, making it perfect for gamer parents to introduce their little ones to the world of gaming in a fun and educational way.
- Featuring nostalgic, retro-themed illustrations of classic gaming devices, platforms, and terminology, this book will resonate with Gen X, Millennials, and Gen A gamers alike.
- Designed to bridge the gap between generations, this book offers relatable content for older gaming enthusiasts while providing a fresh introduction for younger children.
- As an addition to the popular Familius 100 First Words series, *100 First Words for Little Gamers* benefits from a strong brand presence, making it an attractive choice for fans of the series and new buyers alike.
- The combination of gaming culture with early childhood education makes this book a great gift for collectors, gaming enthusiasts, and families, ensuring broad appeal across multiple demographics.

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 Board Book
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stim



hard copy



pong



cheat code



Pumblob



skin



cpu



wakawaka



8-bit





coin



cartridge



the glove



Gameboy



pinball



joystick



D20



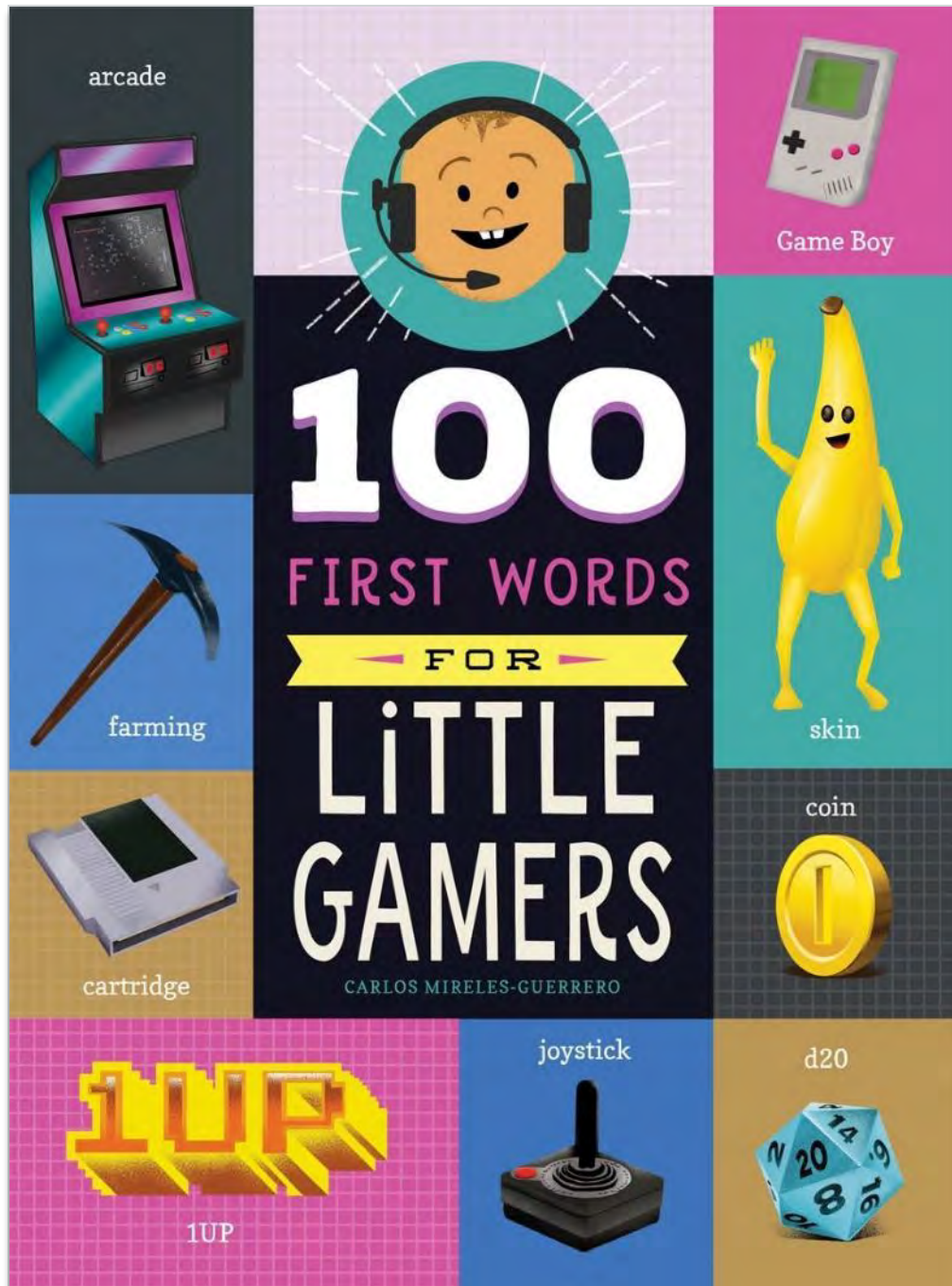
1up



famicon



the brown box



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 Familius

BUNNYTale

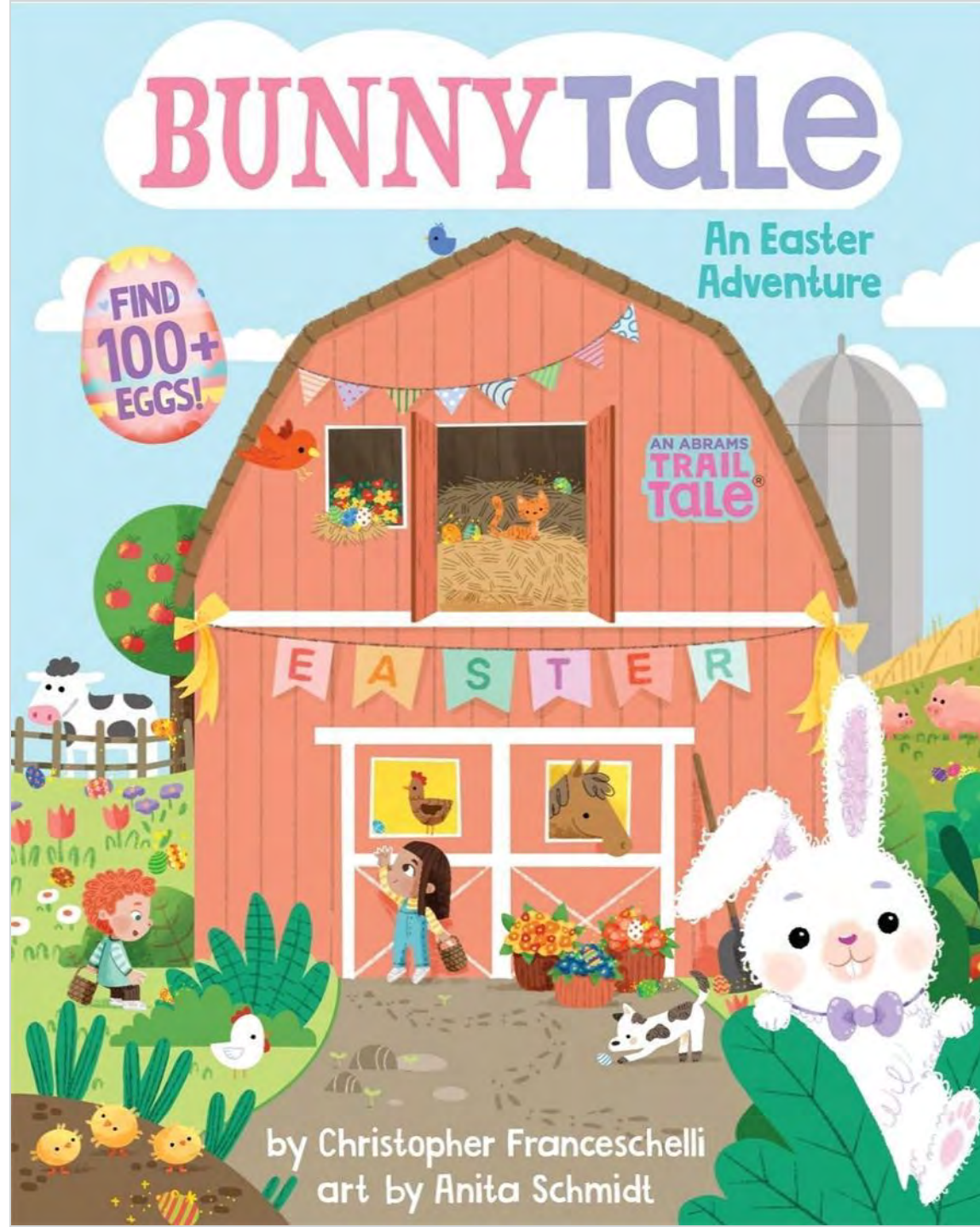
An Easter
Adventure

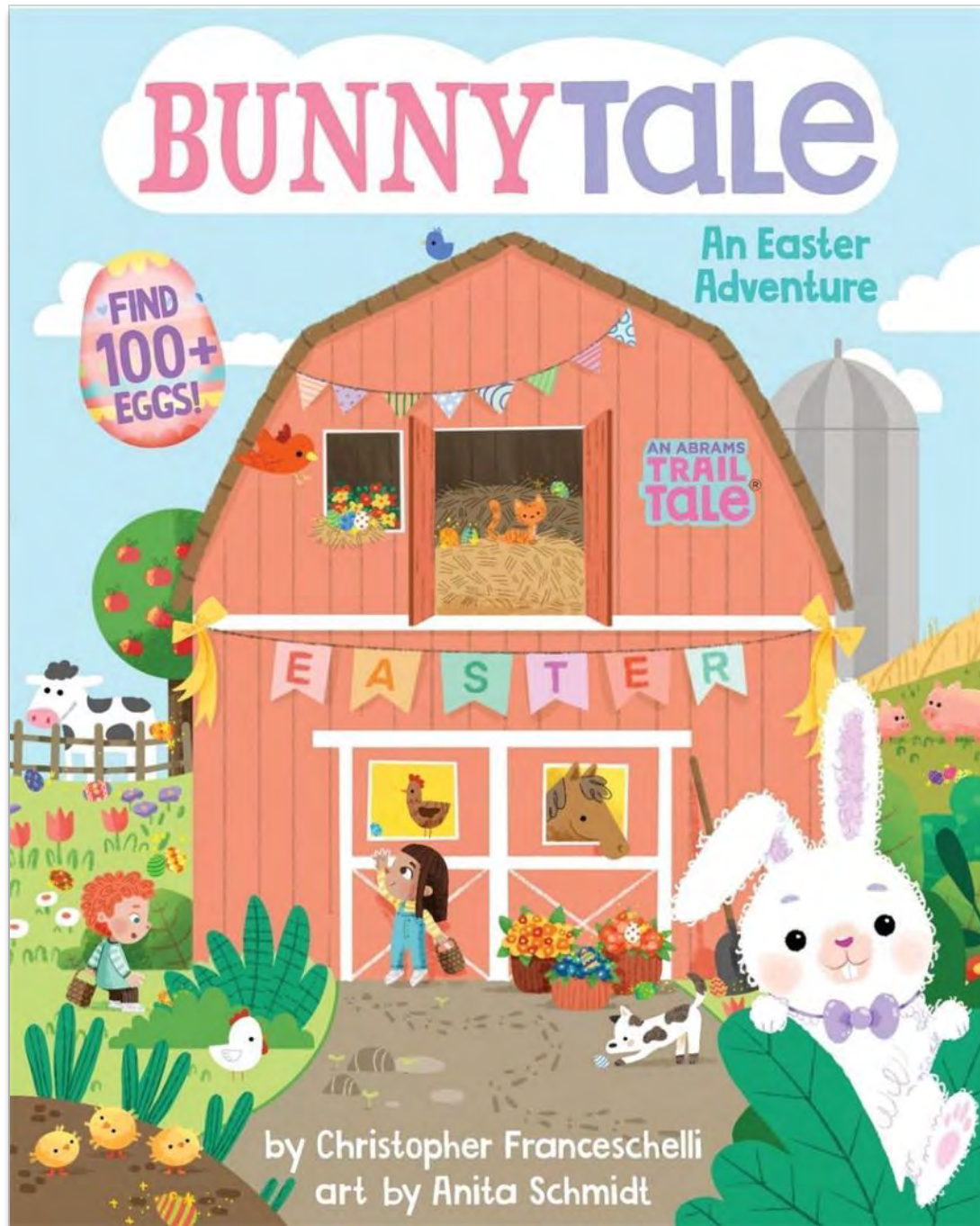
FIND
100+
EGGS!

AN ABRAMS
TRAIL
Tale®

E A S T E R

by Christopher Franceschelli
art by Anita Schmidt





Bunnytale (An Abrams Trail Tale)

Christopher Franceschelli

Discover egg-cellent Easter surprises in this board book adventure with diecut pages to peek through and gatefolds to open.

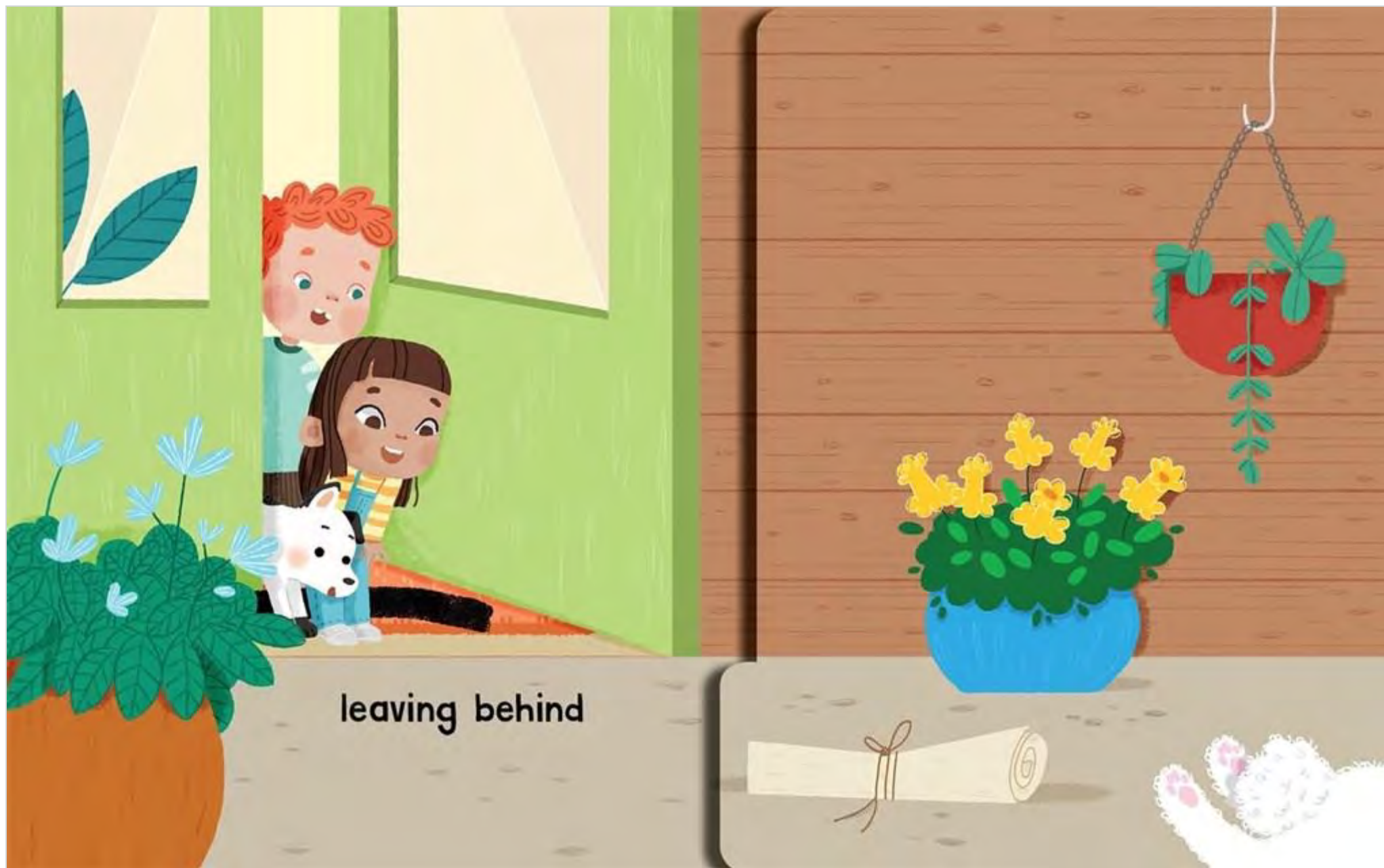
- In this interactive Easter story, two children follow a mysterious rabbit through a farmyard, across a meadow, and down a winding staircase to find a workshop filled with woodland creatures harvesting jellybeans and decorating eggs in preparation for Easter.
- Young readers will delight in the clever peek-through pages and the dramatic quadruple gatefold at the end that folds out into a wildly colorful Easter egg hunt with 100 eggs to find!
- From Christopher Franceschelli, creator of the Abrams Block Book series, the Abrams Trail Tale series takes readers on unforgettable holiday-themed adventures, with fun, vibrant illustrations.

AGES 0+ | EASTER

AU \$24.99 | NZ \$29.99
9781419769535
52 Pages
Board Book
191 mm x 152 mm
Abrams Appleseed

One bright spring morning,
a visitor arrived,

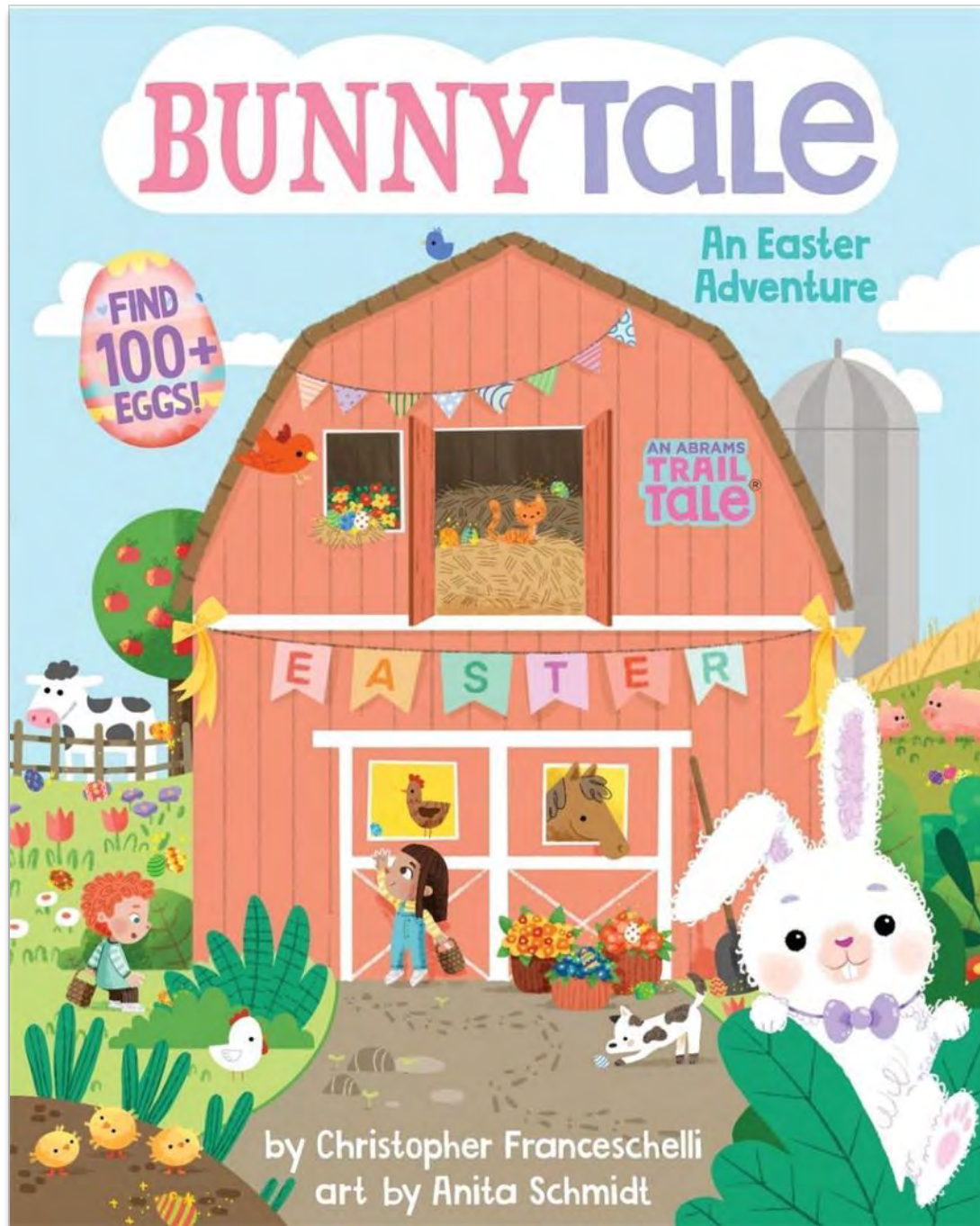




leaving behind



that sent us down
the sunny lane,



Bunnytale (An Abrams Trail Tale)

Christopher Franceschelli

Discover egg-cellent Easter surprises in this board book adventure with diecut pages to peek through and gatefolds to open.

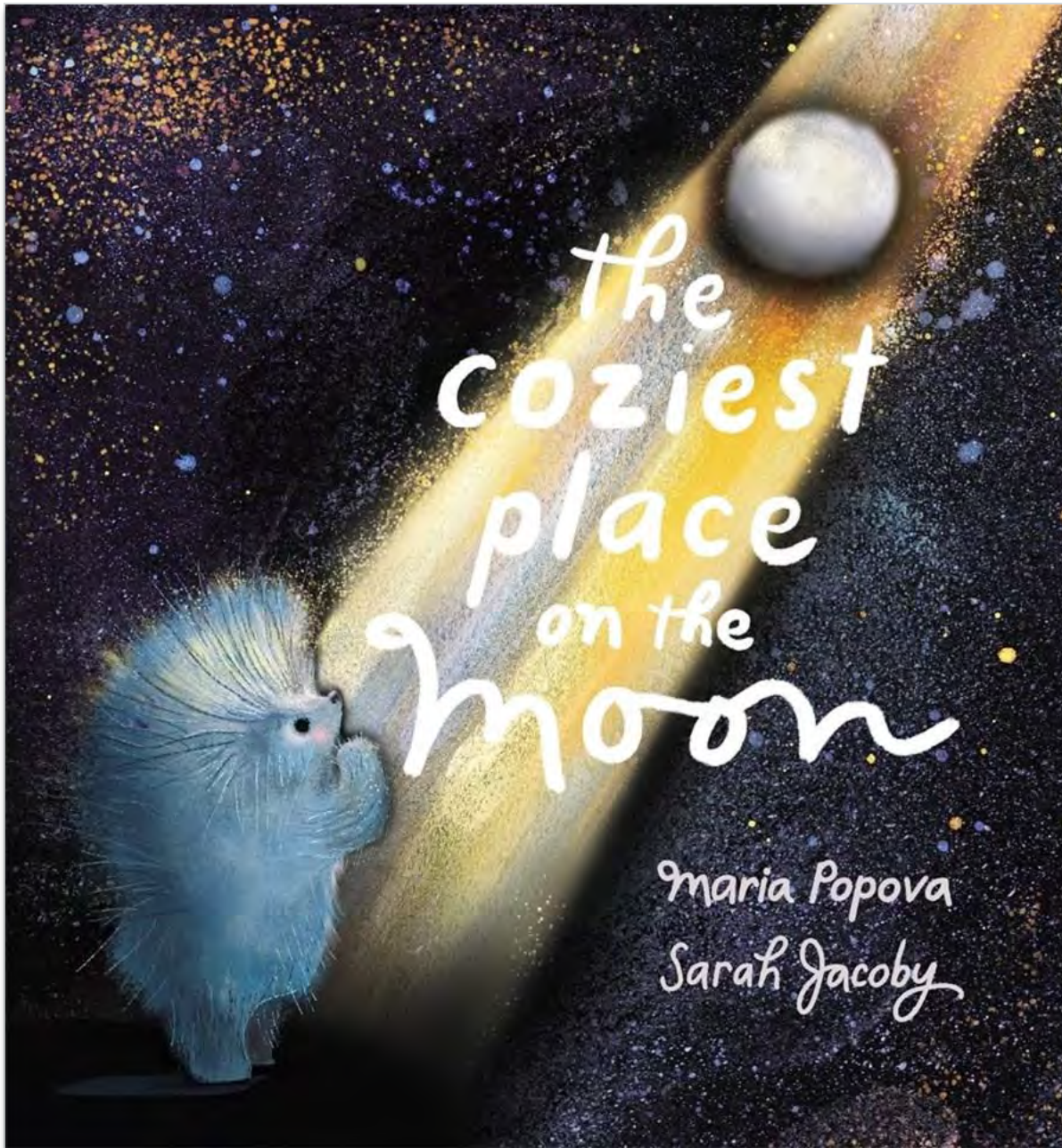
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9781419769535
52 Pages
Board Book
191 mm x 152 mm
Abrams Appleseed

the
coziest
place
on the
moon

Maria Popova
Sarah Jacoby



The Coziest Place on the Moon

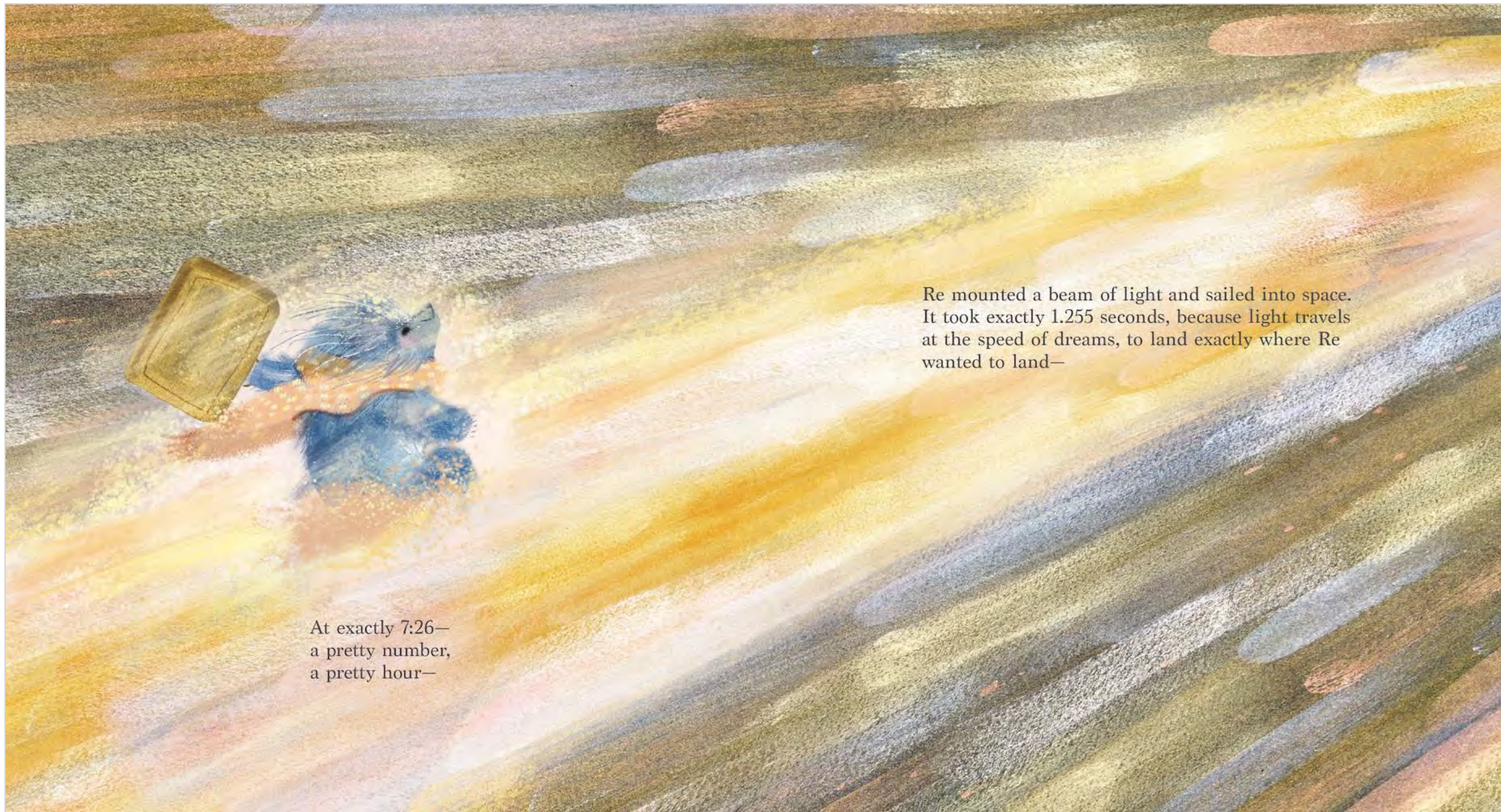
Maria Popova

From *Marginalian* creator Maria Popova and acclaimed illustrator Sarah Jacoby comes this gorgeous picture book about the dark side of the moon, and creative solitude as an antidote to loneliness.

- **A TASTEMAKER WITH A HUGE FOLLOWING:** Author Maria Popova's *The Marginalian* has close to a million followers across her website, newsletter, and social media, who care deeply about her contributions to our search for meaning.
- **A TRANSFORMATIVE STORY ON AN IMPORTANT THEME:** Explores the difference between loneliness and solitude, positing the latter as a space of self-communion and creativity, even a homecoming to the self, rather than a condition to be suffered. Ultimately, this is a celebration of human creativity and fortitude.
- **GENTLE, COZY ART THAT INVITES WITH ITS WARMTH:** Warm, rich colors and cuddly characters from award-winning illustrator Sarah Jacoby invite readers into pages that reassure through a trustworthy sense of familiarity.
- **PERFECT STEAM PICK / INSPIRED BY SCIENCE:** Inspired by the discovery of the Moon's protected nooks and caves, Popova imagines a story set on our satellite planet, complete with space travel at the speed of light, the dusty Sea of Tranquility, the much longer lunar day, and more.

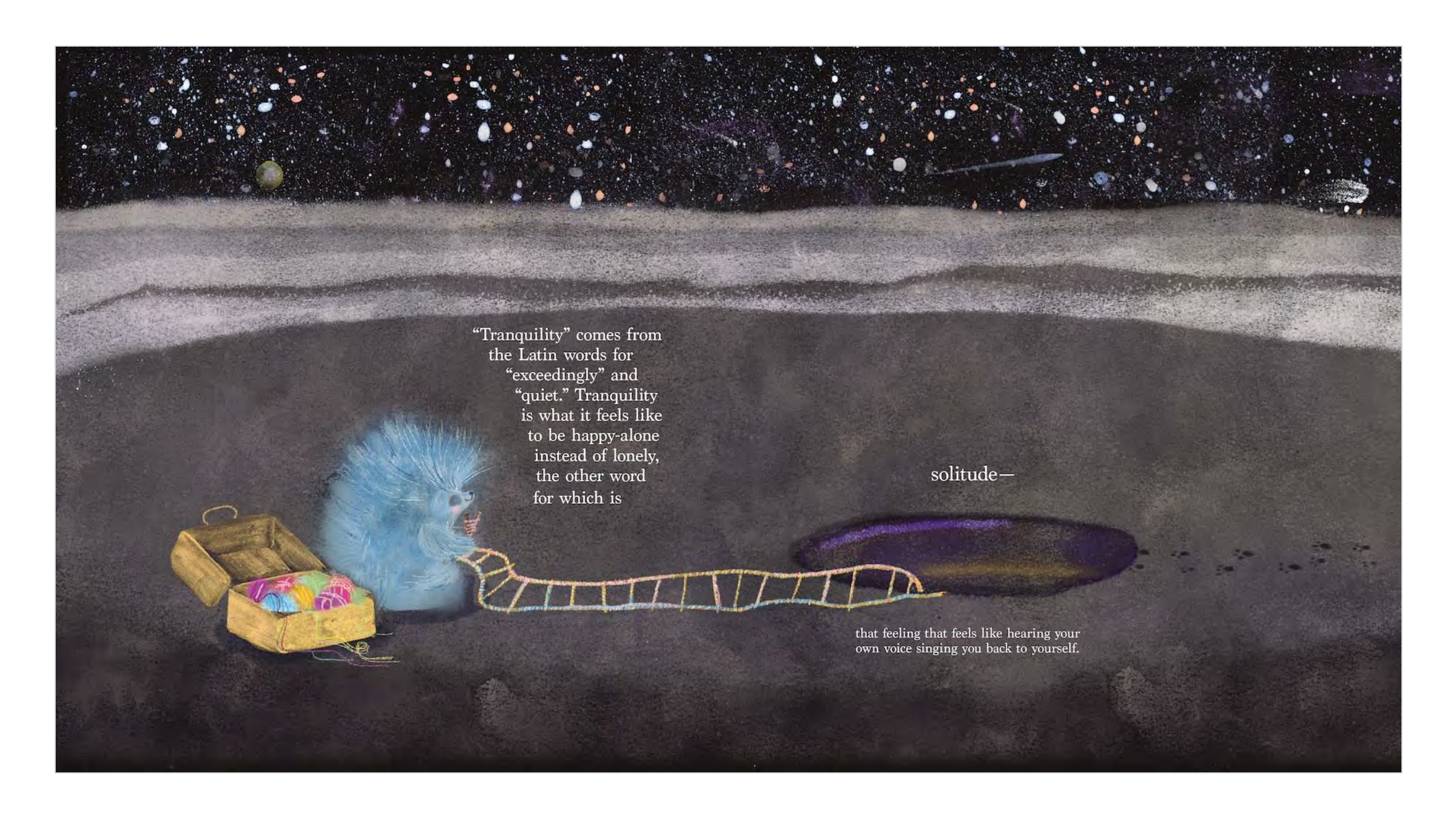
AGES 5 - 8

AU \$29.99 | NZ \$34.99
9781592704378
42 Pages
Hardcover
242 mm x 229 mm
Enchanted Lion



Re mounted a beam of light and sailed into space.
It took exactly 1.255 seconds, because light travels
at the speed of dreams, to land exactly where Re
wanted to land—

At exactly 7:26—
a pretty number,
a pretty hour—



“Tranquility” comes from
the Latin words for
“exceedingly” and
“quiet.” Tranquility
is what it feels like
to be happy-alone
instead of lonely,
the other word
for which is

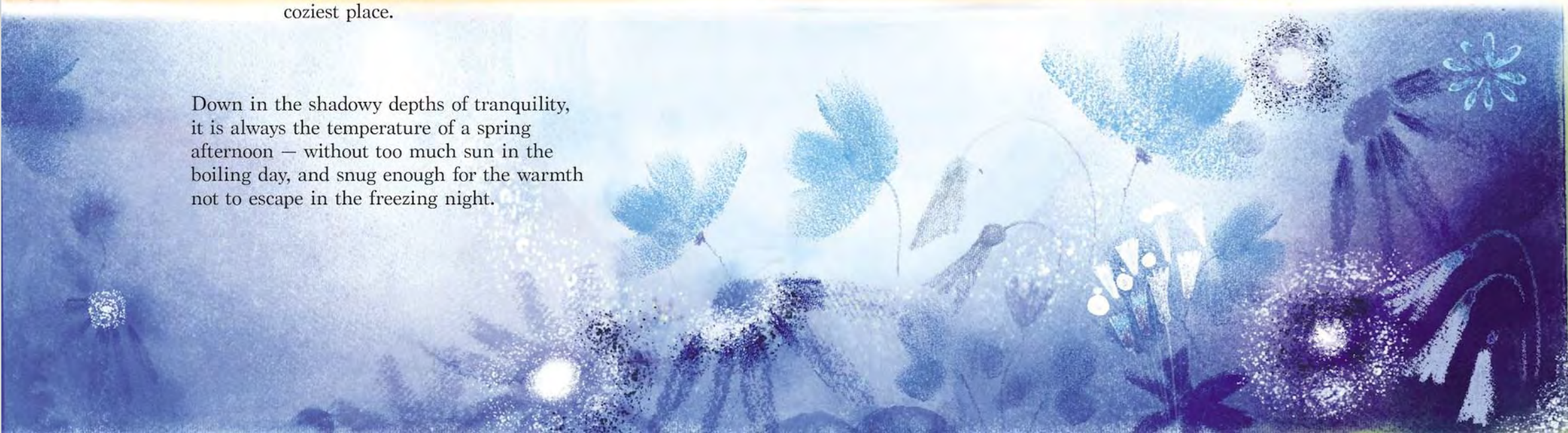
solitude—

that feeling that feels like hearing your
own voice singing you back to yourself.



On the rest of the Moon — which is stark naked,
without the atmosphere that besweaters Earth
to regulate our temperature — it gets more than
twice as cold as freezing at night and more than
twice as hot as boiling during the fifteen-day day.

But not in the
coziest place.



Down in the shadowy depths of tranquility,
it is always the temperature of a spring
afternoon — without too much sun in the
boiling day, and snug enough for the warmth
not to escape in the freezing night.

Best of all,
at the bottom of the tube-nook,
in a tiny crook,
there was an opening
just big enough for Re —
the portal to a secret
underground cave.
And everybody knows
that there is no better place
to feel happy-alone
than in a cave.
Which is also
the best place
to read a book.
Which is also
a kind of cave.

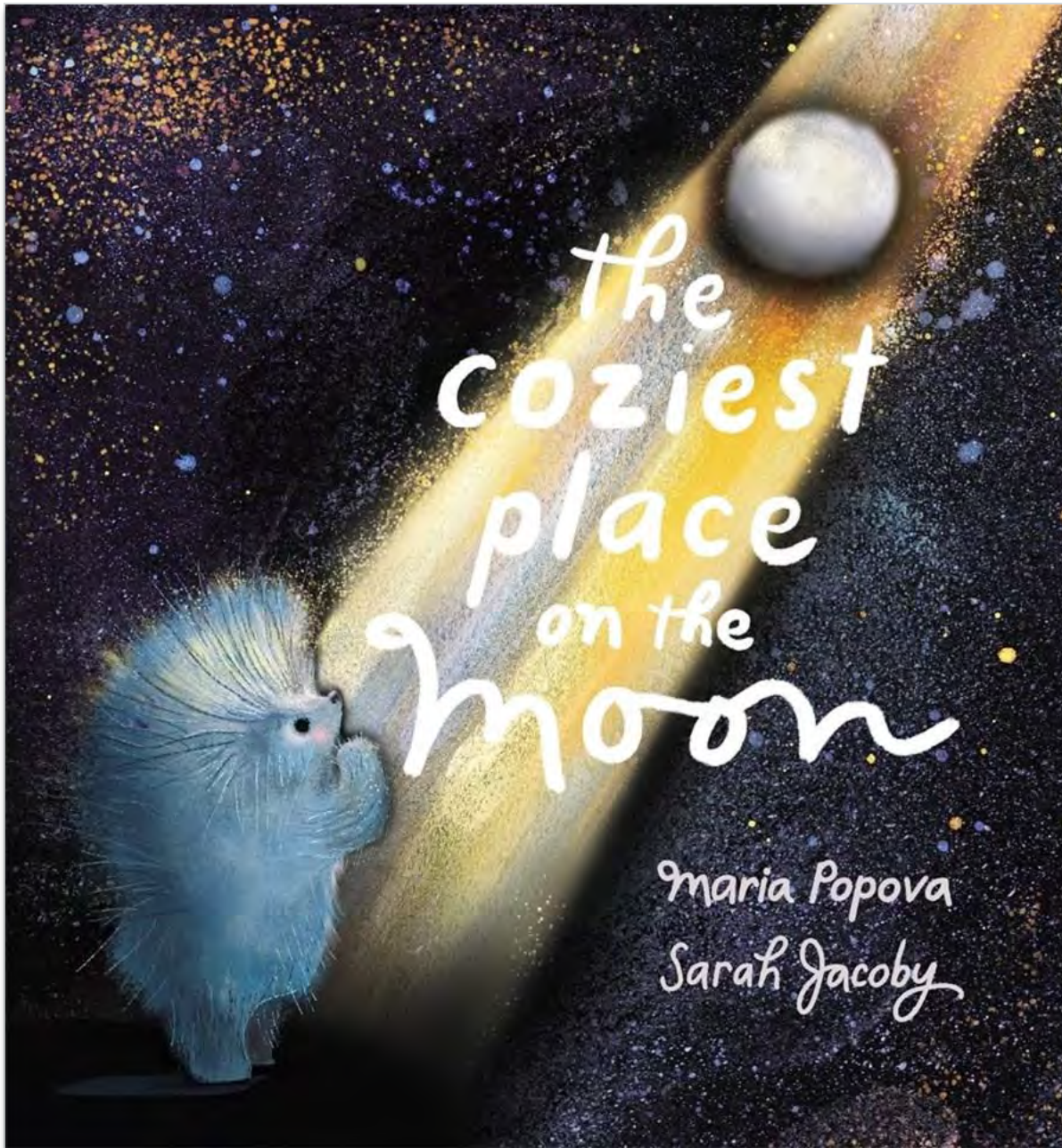
But just as
Re was wiggling
into the opening
of the cave,
there came
a huff,
then a gurgle.





"Hello?" said Re.

said the voice.



The Coziest Place on the Moon

Maria Popova

From *Marginalian* creator Maria Popova and acclaimed illustrator Sarah Jacoby comes this gorgeous picture book about the dark side of the moon, and creative solitude as an antidote to loneliness.

- **A TASTEMAKER WITH A HUGE FOLLOWING:** Author Maria Popova's *The Marginalian* has close to a million followers across her website, newsletter, and social media, who care deeply about her contributions to our search for meaning.
- **A TRANSFORMATIVE STORY ON AN IMPORTANT THEME:** Explores the difference between loneliness and solitude, positing the latter as a space of self-communion and creativity, even a homecoming to the self, rather than a condition to be suffered. Ultimately, this is a celebration of human creativity and fortitude.
- **GENTLE, COZY ART THAT INVITES WITH ITS WARMTH:** Warm, rich colors and cuddly characters from award-winning illustrator Sarah Jacoby invite readers into pages that reassure through a trustworthy sense of familiarity.
- **PERFECT STEAM PICK / INSPIRED BY SCIENCE:** Inspired by the discovery of the Moon's protected nooks and caves, Popova imagines a story set on our satellite planet, complete with space travel at the speed of light, the dusty Sea of Tranquility, the much longer lunar day, and more.

AGES 5 - 8

AU \$29.99 | NZ \$34.99
9781592704378
42 Pages
Hardcover
242 mm x 229 mm
Enchanted Lion

THE GRAND HOTEL OF FEELINGS



WORKBOOK

LIDIA BRANKOVIĆ



ALSO AVAILABLE



9781800660410



The Grand Hotel of Feelings Workbook

Lidia Brankovic

Welcome all the feelings into your own personal hotel in this delightful, therapeutic activity book!

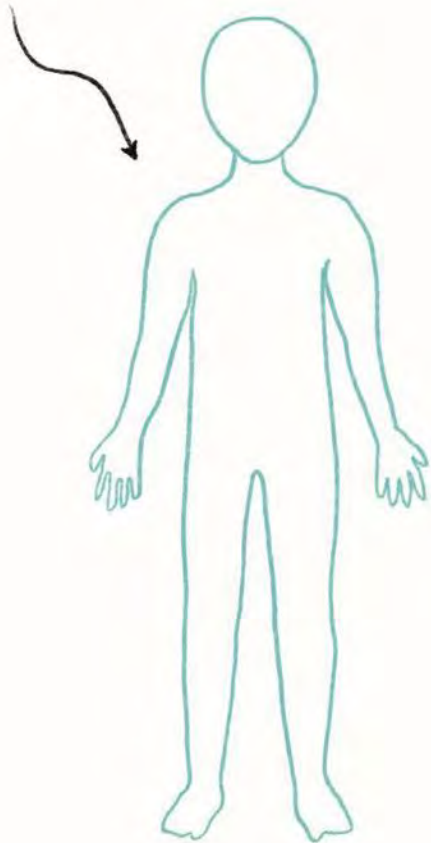
- Packed with suggestions to inspire creativity and discussion around mental well-being
- Follows on from the success of The Grand Hotel of Feelings, which was received to critical acclaim and is used in both schools and therapeutic environments around the world
- A timely book that addresses concerns around the mental health of young people
- The cover features a peek-through cut-out to the hotel illustration on the next page

AGES 5 - 10

AU \$19.99 | NZ \$21.99
9781800660632
72 Pages
Paperback
285 mm x 245 mm
Cicada Books Ltd

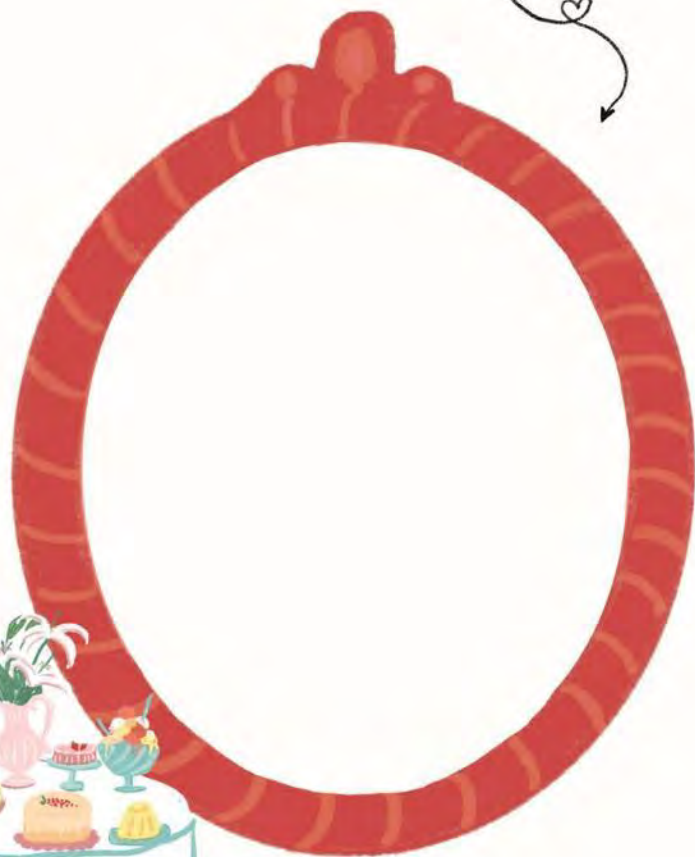
CHECKING IN

Now it's time to check in your first guest. What are you feeling right now?
Close your eyes and think about where in your body you feel that feeling.
Mark it on this body map.

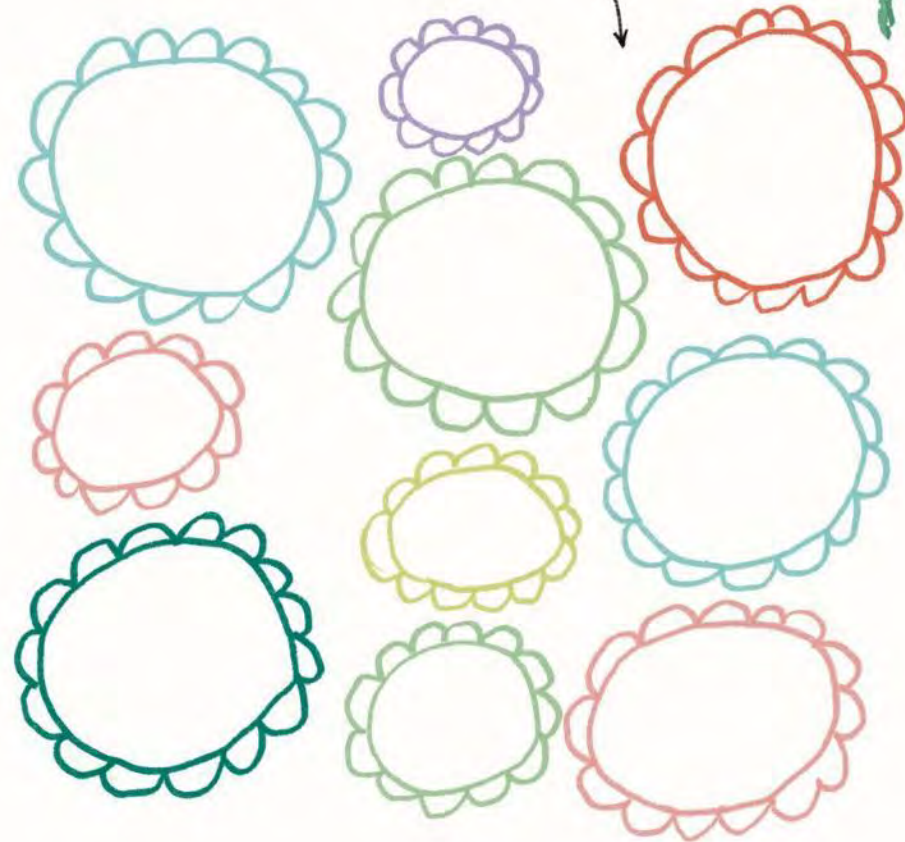


HAPPINESS

Happy feelings are the most fun guests to have around.
Think about some things that bring you joy and write or
draw them in this space.



Now write down the names of some people that bring you joy.
What is special about them? What do you most enjoy doing with them?



CLEANING UP THE MESS

After the anger passes, it can be good to reflect on where it came from and how we dealt with it. Draw some angry scenes or patterns on this broken vase.



Apologies are an important way of making things feel better for everyone. Is there anything you have done that you would like to apologise for? Write it here.

Here are some pointers:

- Take responsibility and show that you understand the hurt that your actions caused.
- Don't find excuses for the thing that you did.
- Offer to make amends.
- Reassure the person that it won't happen again.



The Grand Hotel of Feelings Workbook

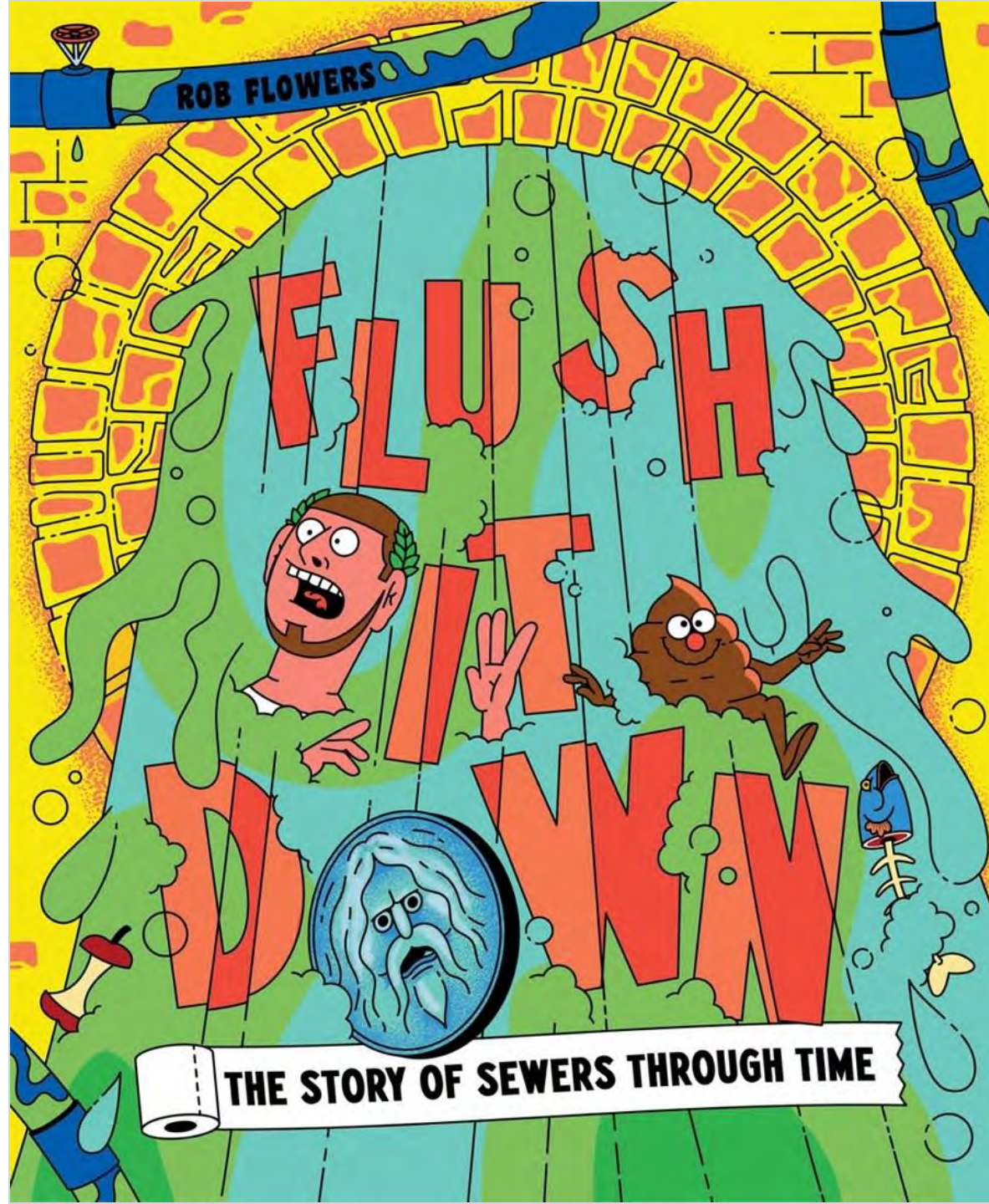
Lidia Brankovic

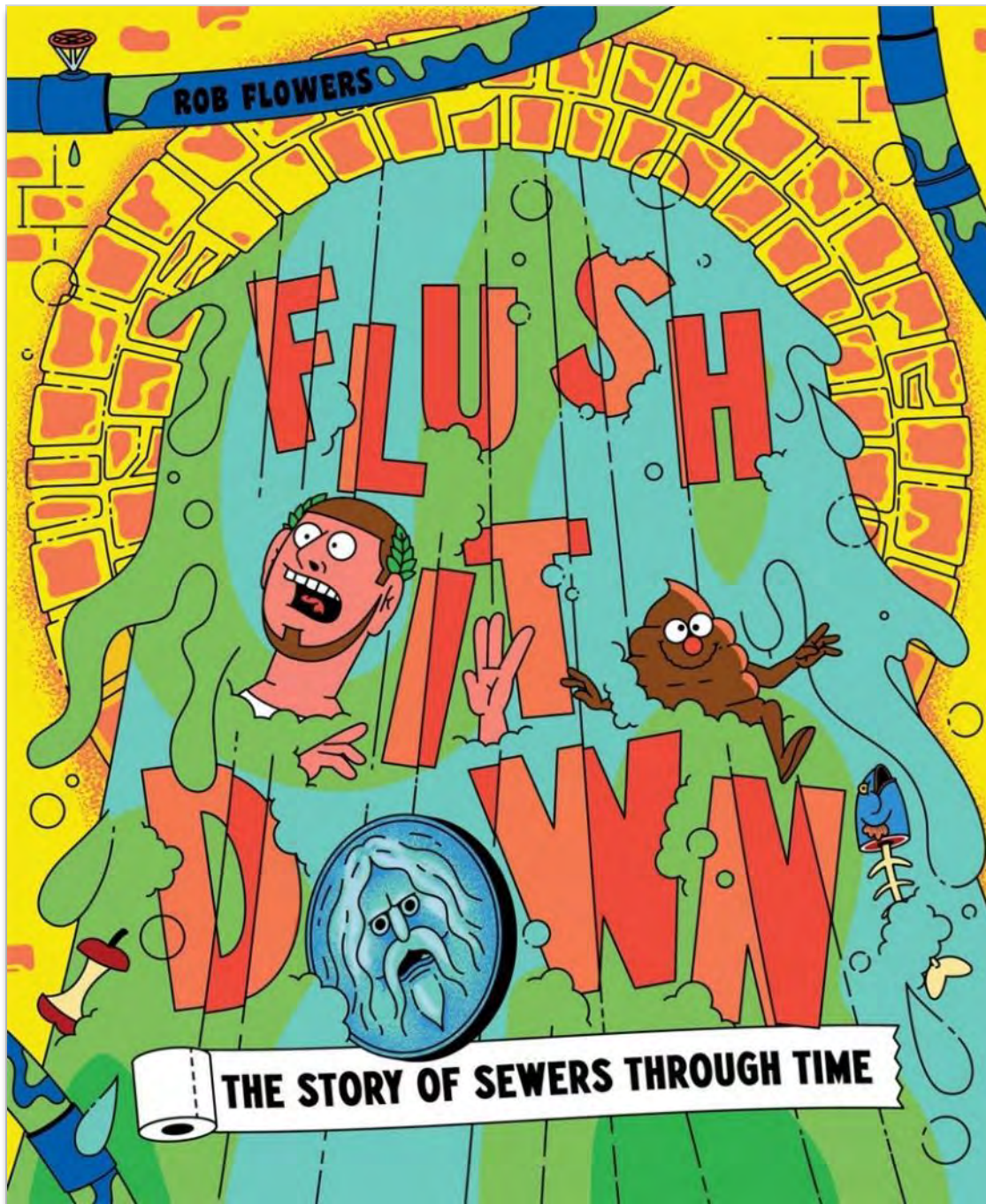
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Flush It Down

The Story of Sewers Through Time

Rob Flowers

Excavating the dirty truths of human waste (and its disposal) through history.

- A juicy, engaging, pleasingly gross book that ties into both science and history curriculums
- Rob Flowers' illustration style is busy, bold, funny, and very on trend
- A topical and timely subject as cities struggle to cope with burgeoning populations and the waste they generate

AGES 7 - 12

AU \$32.99 | NZ \$34.99
9781800660649
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Hardcover
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CLOACA MAXIMA

600 BC - 300 BC

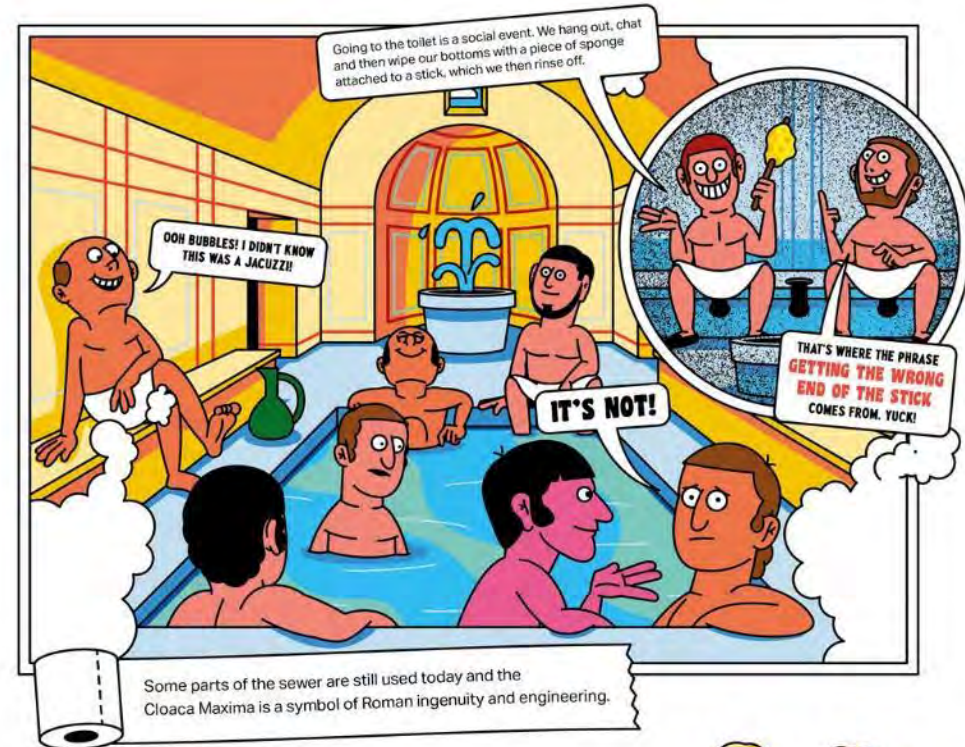
The Ancient Romans were the first to build a sewer system on a large scale. In the 6th century BC, a simple sewer was constructed to drain the marshlands in the centre of Rome and to carry stormwater down to the River Tiber, which ran beside the city. It was mostly made of open-air channels lined with brick.



As the city expanded, the waste problem became more serious, so the wealthy empire invested in a huge vaulted sewage tunnel – the Cloaca Maxima. This tunnel was 1600 m long and was so wide, a haycart could pass through it. The city was built on top of the sewer, with pipes connecting it to private homes and public baths.



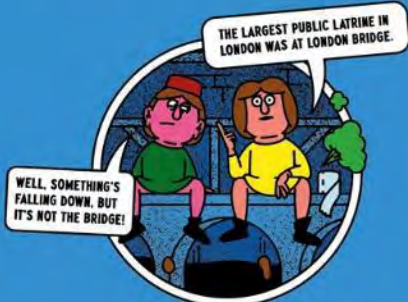
11 aqueducts supplied the city with a constant flow of water, which flushed the sewers and kept them free of obstructions. The Cloaca Maxima then drained the wastewater into the Tiber River.



THE LOST ART OF GONG FARMING

1400 - 1700 AD

As European cities grew bigger and more crowded, they also became dirtier. Public toilets, called latrines, were built... but not many. In the 1500s, London had only 16 public latrines for a population of about 40,000 people.



Wealthier people found their own solution by building cesspits under their homes. These pits were made of materials that allowed liquids to drain away, leaving the solid waste behind. Every few years, someone had to dig out the waste. This unpleasant and dangerous job was done by workers known as gong farmers.



Gong farmers earned sixpence a day, which was considered good pay at the time.

However, the job wasn't respected by most people. Gong farmers were only allowed to work at night (they were often called 'night farmers'), and they were only allowed to live in certain places.

I WANT TO GONG HOME!



It also carried many risks. The cesspits they worked in were often poorly built and had no ventilation. In some cases, gong farmers drowned when parts of the cesspit collapsed.



There were strict rules about how the waste had to be disposed of. In London, it was taken to a wharf where it was loaded onto barges and carried away from the city.



In other places, the waste was spread on open land just outside the town, in areas known as sewage farms.

One gong farmer, who just dumped his stinking load, was punished by being buried up to his neck in a pipe filled with gong and put on public display.



Interestingly, human waste is rich in nitrate, and soil from the sewage to make saltpeter, or potassium nitrate, which was a key ingredient in making gunpowder.

MY EXPLOSION CAUSED AN EXPLOSION!



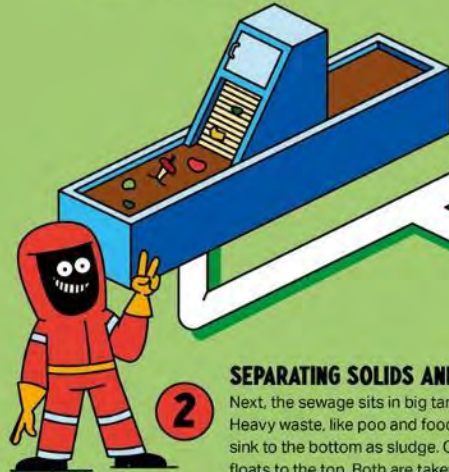
TREATMENT

TODAY

Modern sewage systems are designed to clean water safely, protect nature and even recycle waste into useful things. When you flush the toilet, or drain water from your sink, it travels through underground pipes to a sewage treatment plant. There, it goes through several steps to make it safe before it goes back into nature.



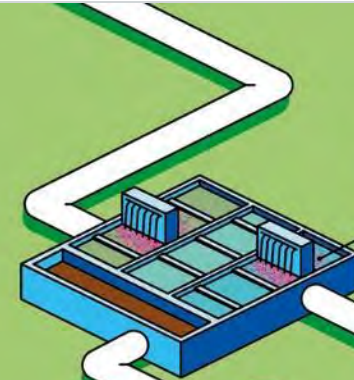
1 GETTING RID OF BIG STUFF
First, large items like plastic, wipes and other debris are removed using screens and grit chambers.



2 SEPARATING SOLIDS AND LIQUIDS
Next, the sewage sits in big tanks. Heavy waste, like poo and food scraps, sink to the bottom as sludge. Oily stuff floats to the top. Both are taken away. The liquid that remains is called effluent.



3 CLEANING THE WATER WITH MICROBES
Tiny living microbes and bacteria are added to the remaining liquid. They eat a lot of the contaminants, helping to clean the effluent.



5 RETURNING CLEAN WATER TO NATURE
Once the effluent is clean, it's released into rivers, lakes or the sea.



6 WHAT HAPPENS TO THE SOLIDS?
The solids taken from the tanks are treated too. Sometimes they're turned into compost or burned to make energy. Some places use them to make gas that helps power the treatment plant.

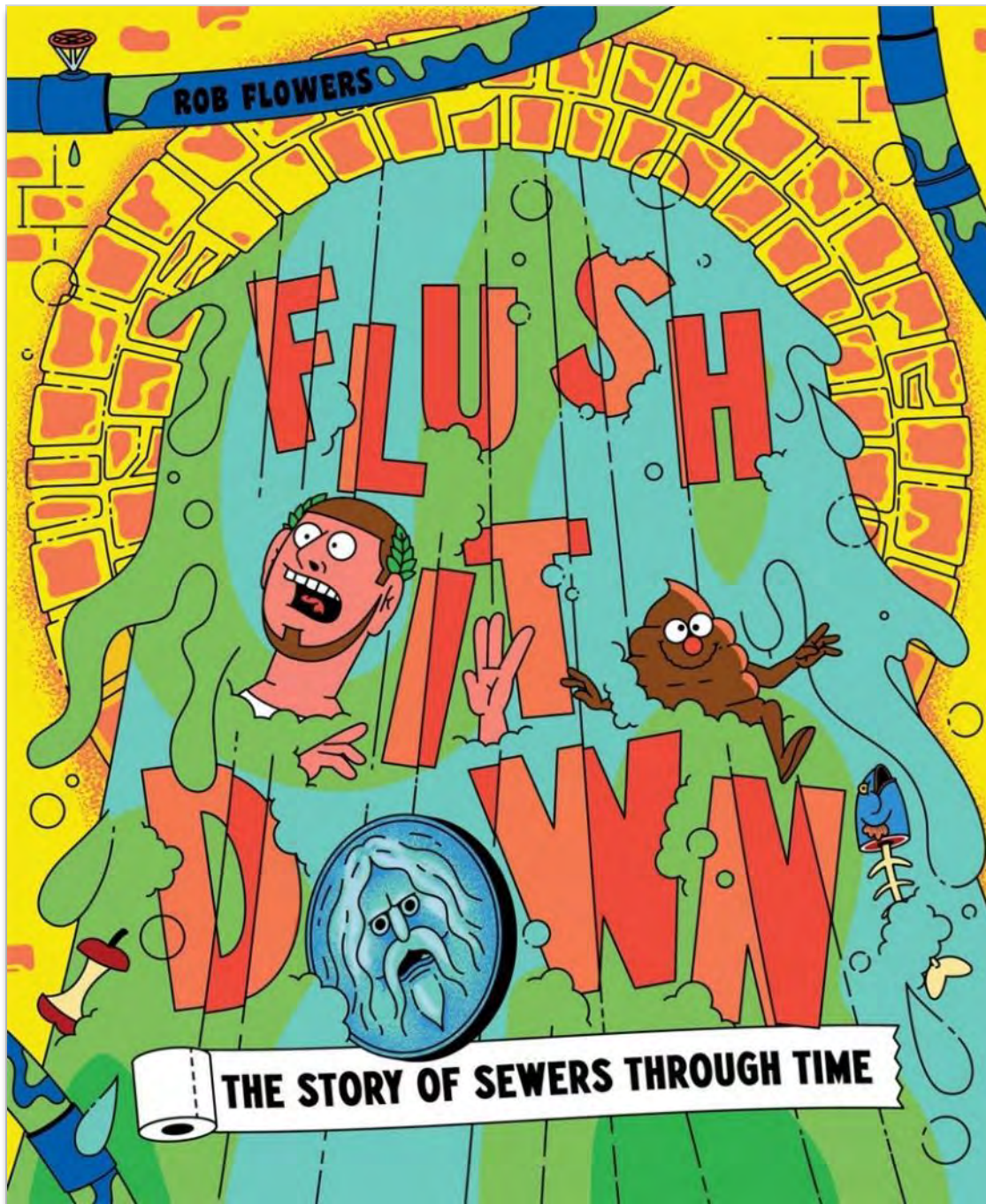


4 EXTRA CLEANING
In some places, the effluent gets extra cleaning to remove more germs and chemicals. This might include filtering it or using special lights (UV) or chlorine to kill any remaining bacteria.



In some places, it's cleaned even more and reused for watering crops, use in factories, or even for drinking (after extra treatment).





Flush It Down

The Story of Sewers Through Time

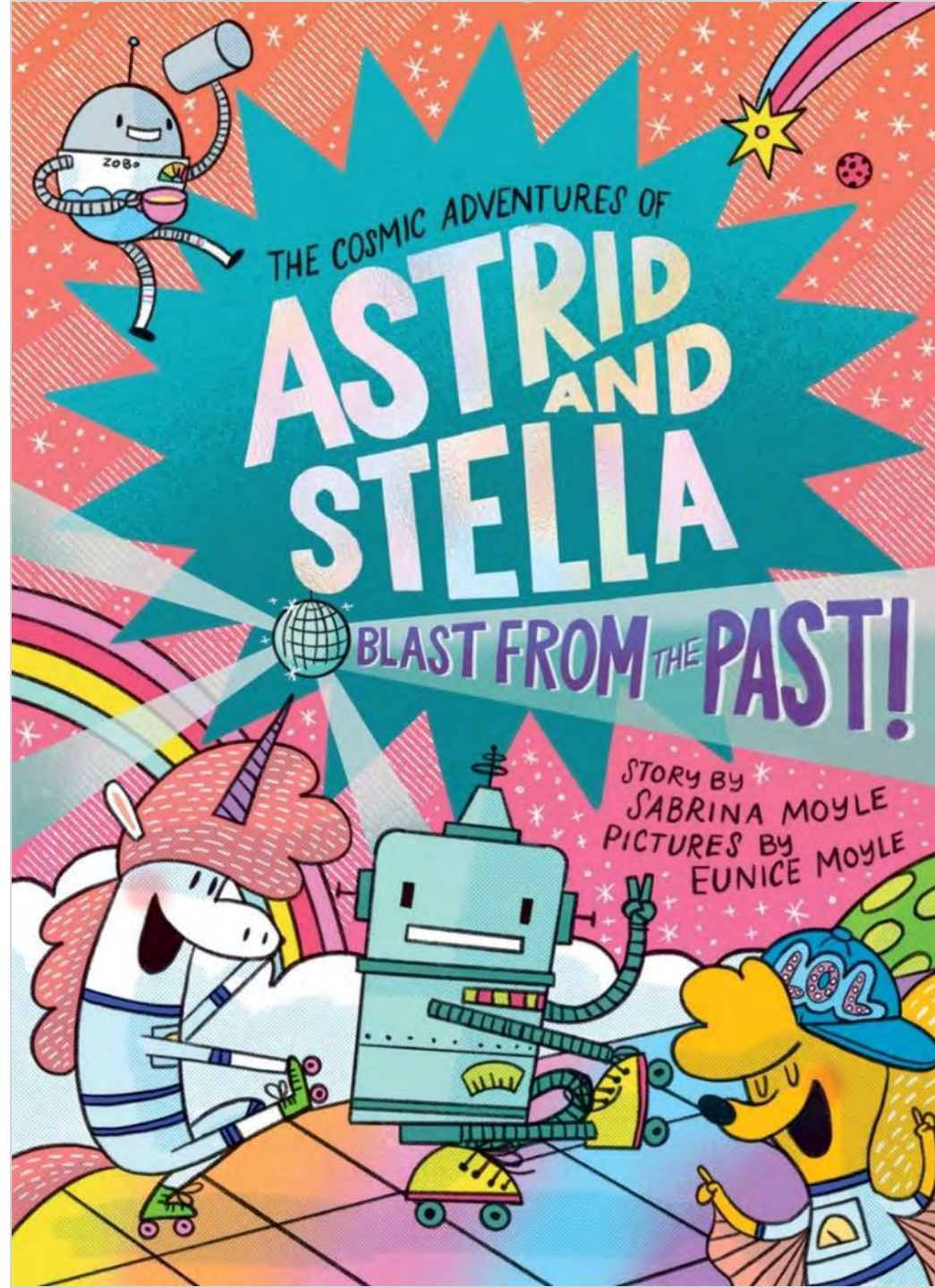
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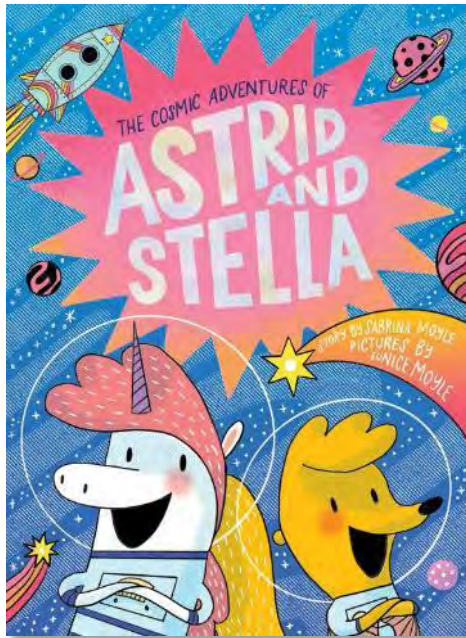


THE COSMIC ADVENTURES OF
ASTRID AND STELLA

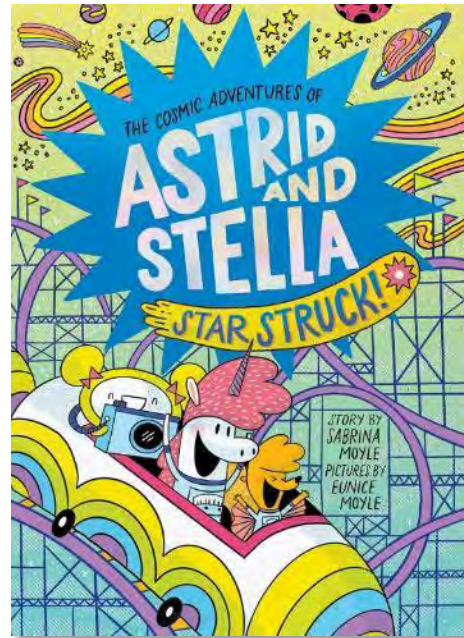
BLAST FROM THE PAST!

STORY BY
SABRINA MOYLE
PICTURES BY
EUNICE MOYLE

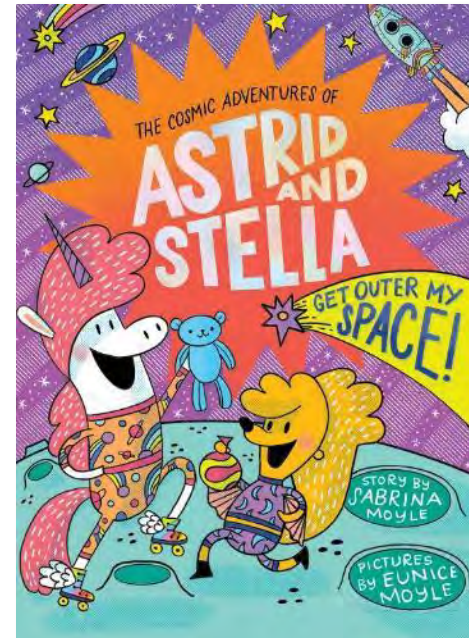
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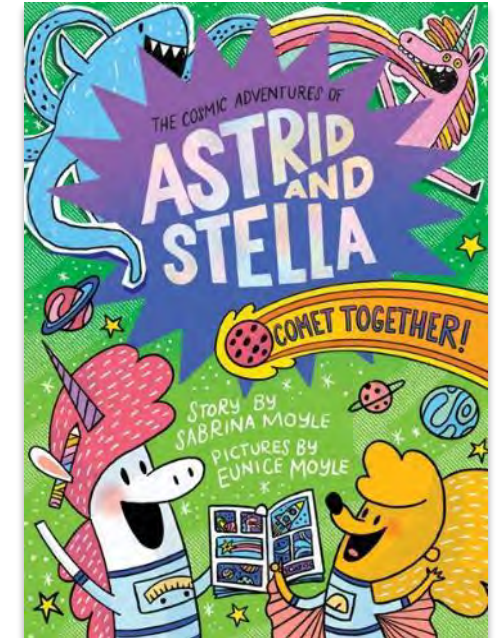
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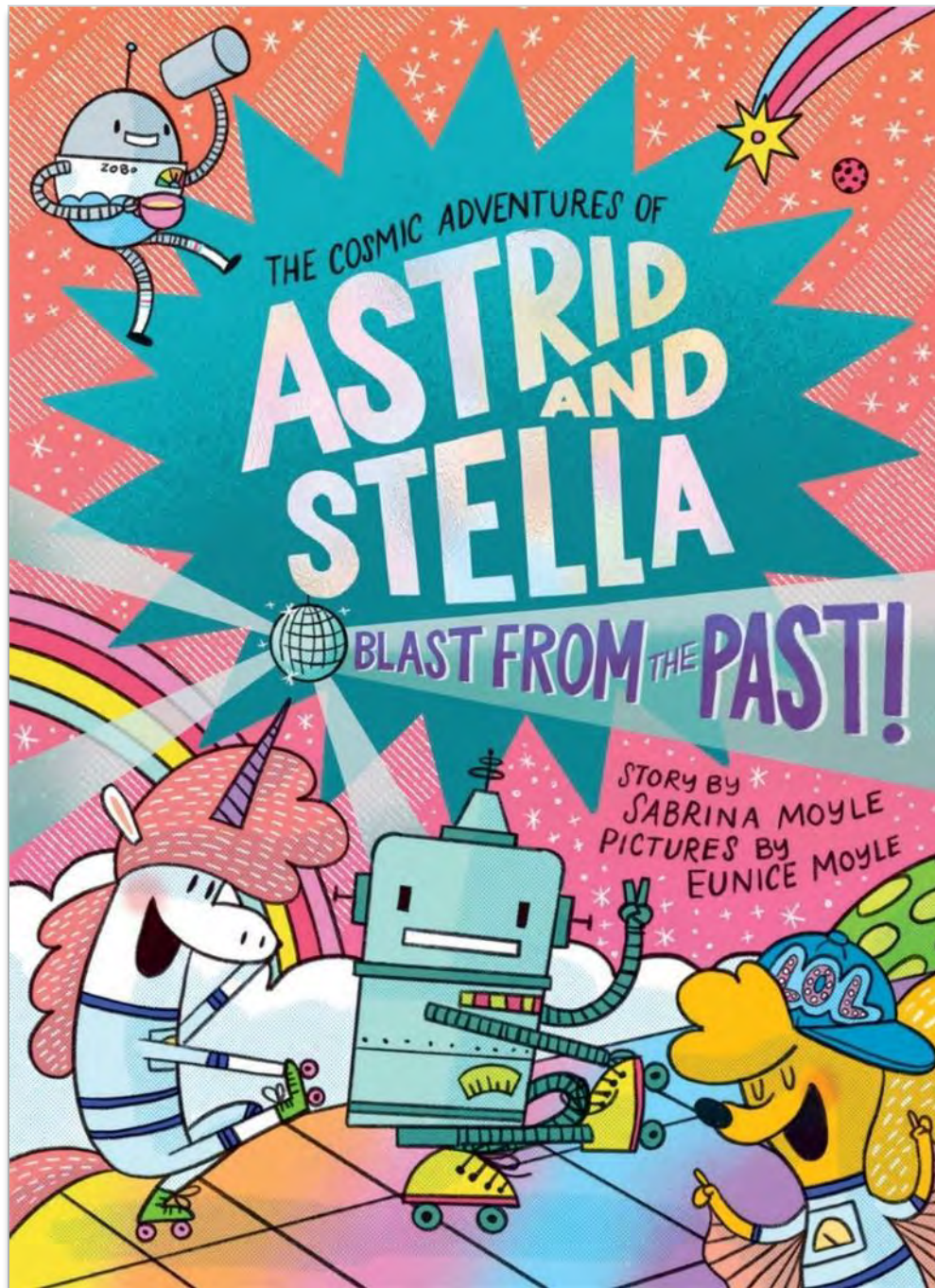
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9781419774553



Blast from the Past! (The Cosmic Adventures of Astrid and Stella Book #5)

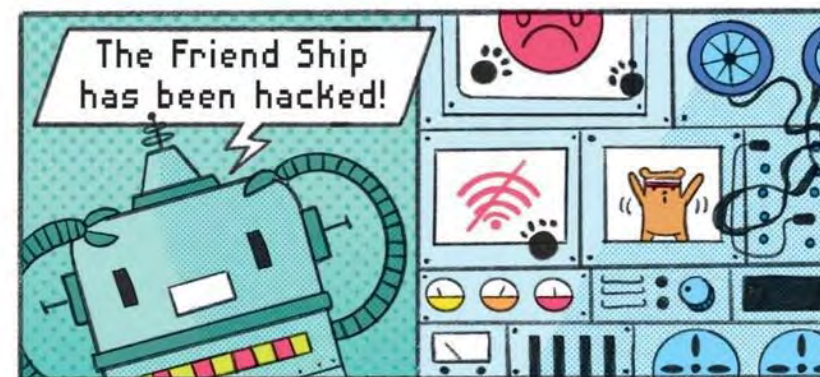
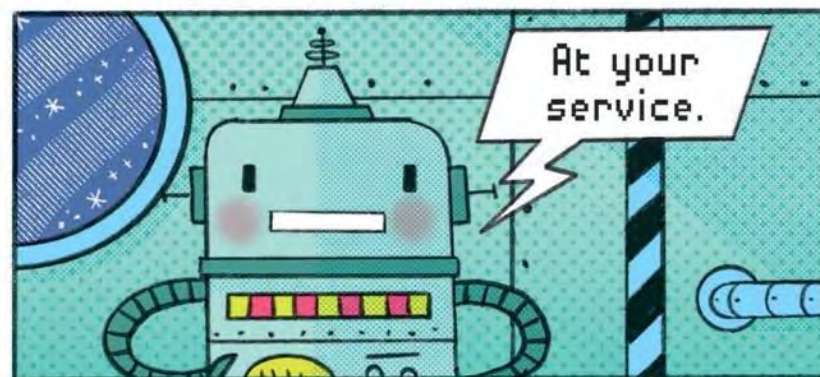
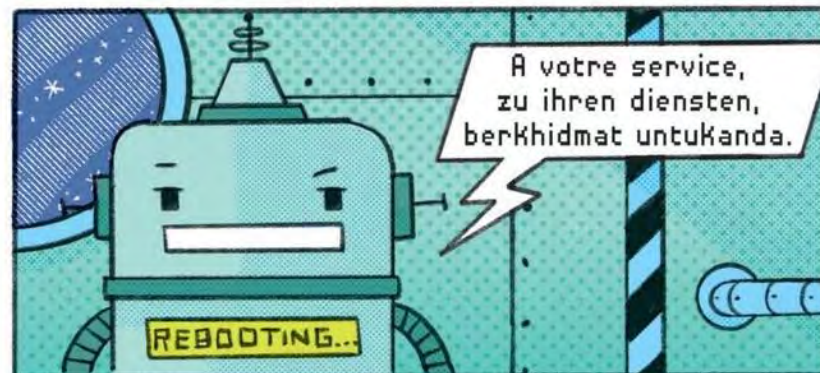
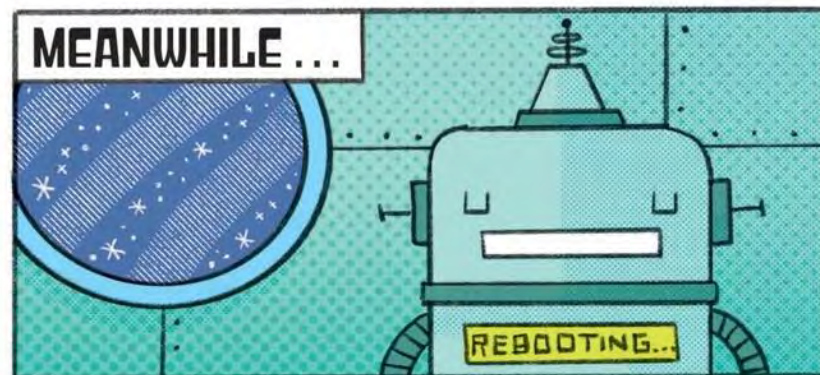
Sabrina Moyle

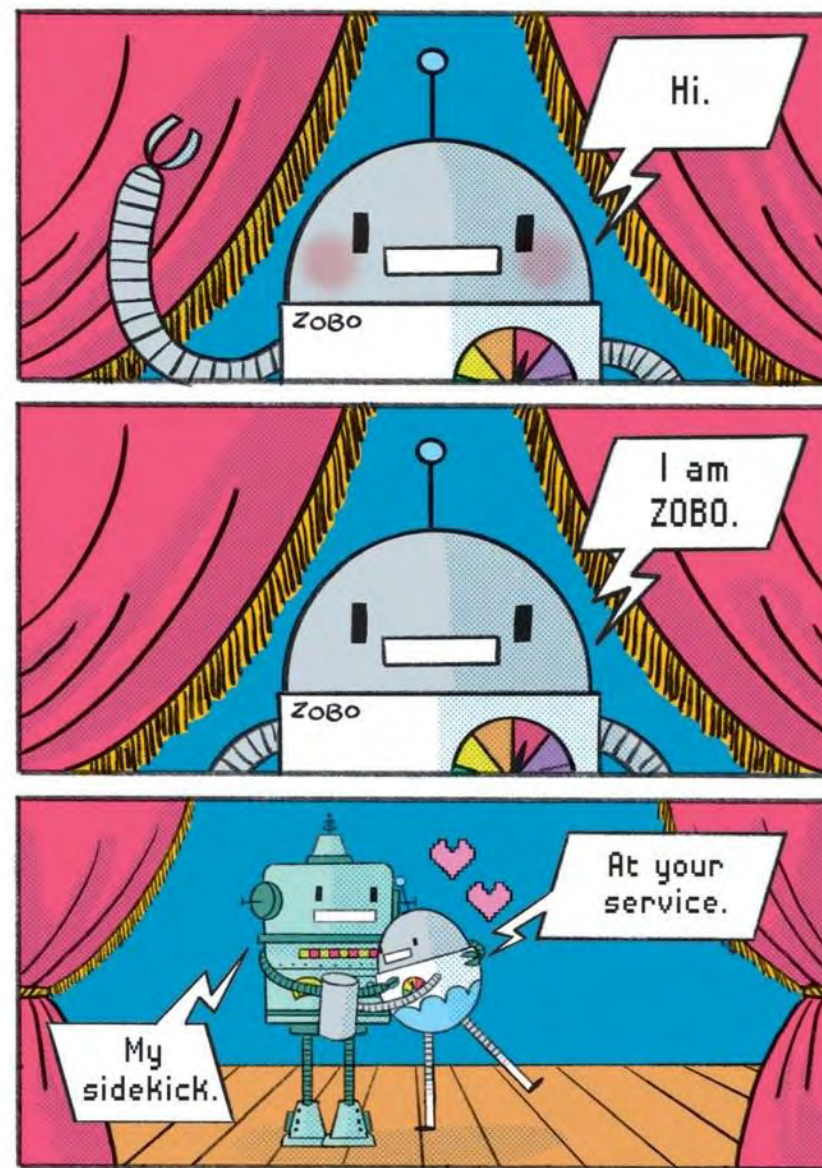
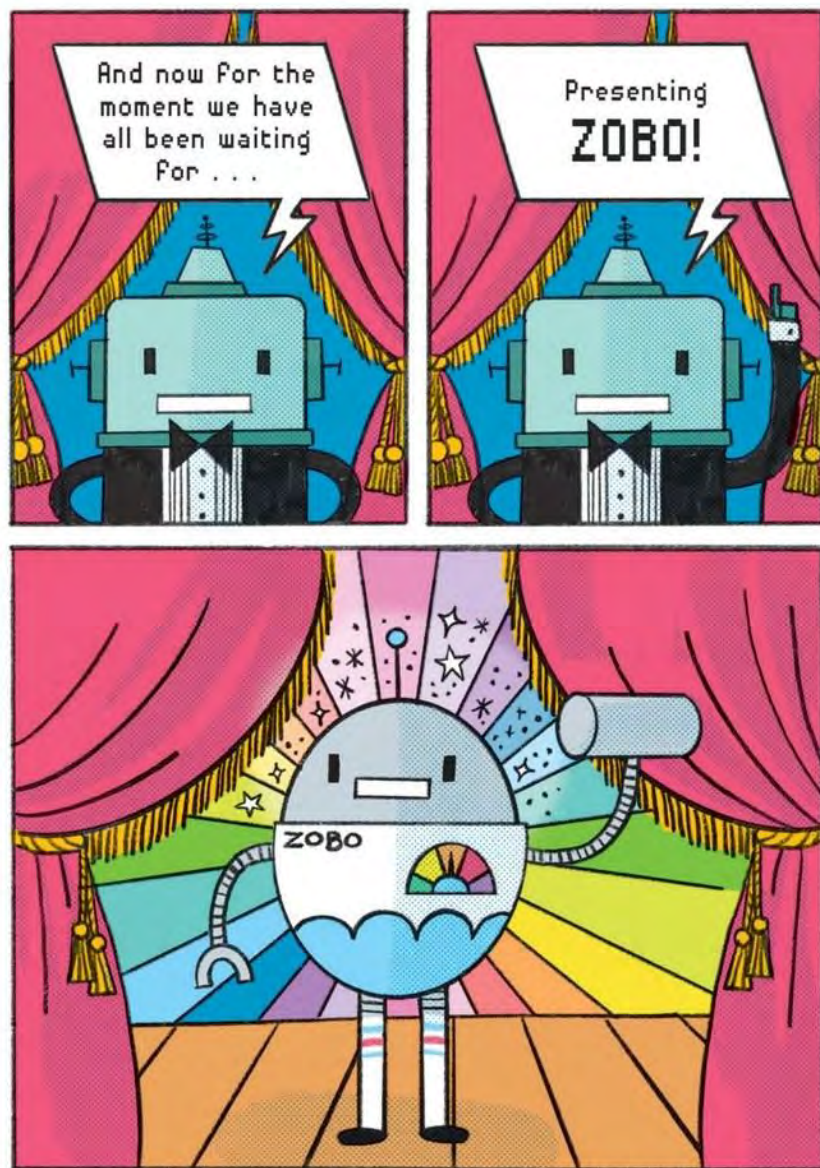
Best friends Astrid and Stella are back for another out-of-this-world adventure in *Blast from the Past!*, the fifth story in the graphic novel series from bestselling creators Hello!Lucky.

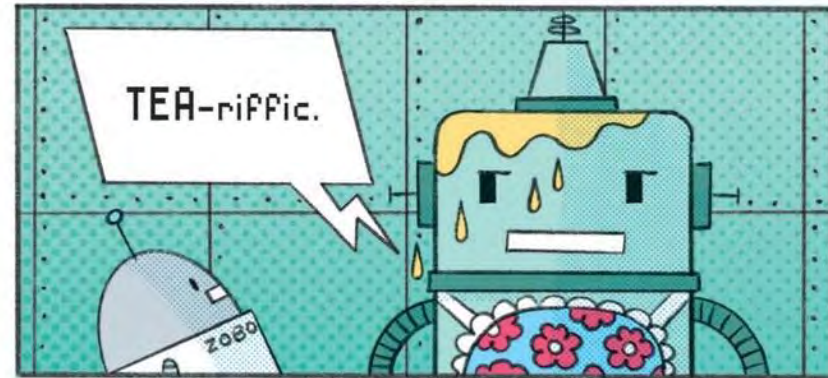
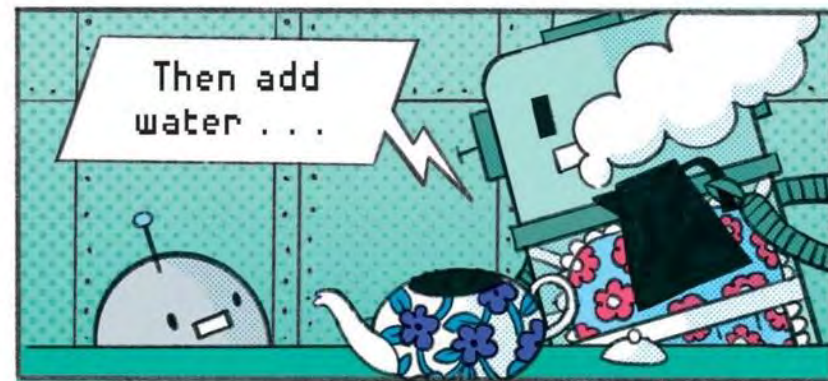
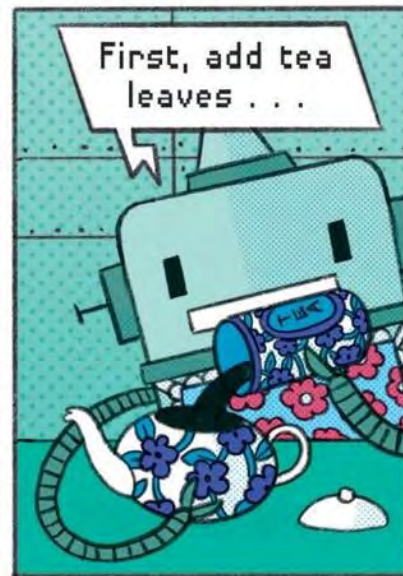
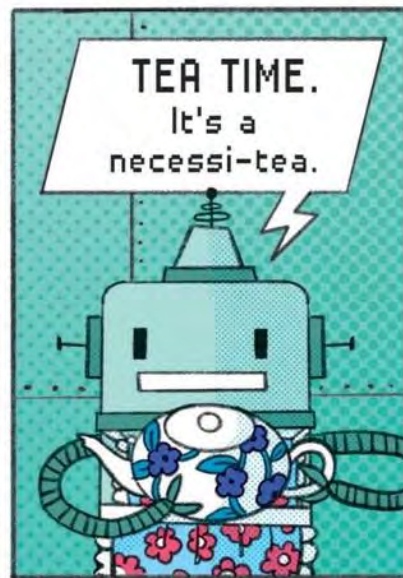
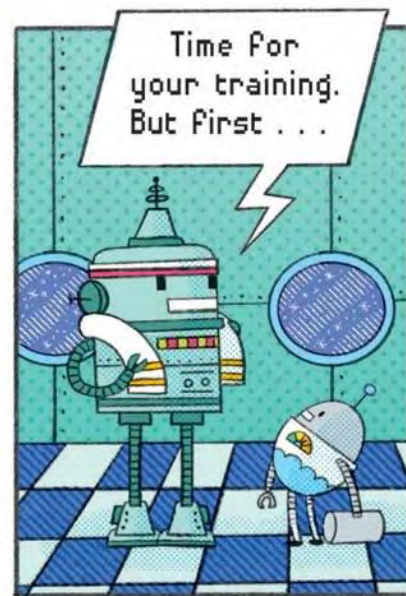
- **BESTSELLING TEAM:** Sabrina and Eunice Moyle are the team behind Hello!Lucky. Their books have sold more than two million copies across formats, and they boast nearly 75,000 followers on Instagram.
- **HIGH-DEMAND FORMAT:** Graphic novels for emerging readers are an in-demand category that's only growing. We've seen great success with titles like *Fox and Rabbit*, *Batcat*, and *The Cosmic Adventures of Astrid and Stella*—and we see no signs of slowing.
- **EVERGREEN THEMES:** Friendship, teamwork, resilience, and more make an appearance in the pages of this latest outing from the social-emotional learning pros behind Hello!Lucky.
- **BELOVED SERIES:** Abrams has sold nearly 80,000 copies of the Astrid and Stella books and counting! And *Kirkus* says reading these graphic novel stories is “like being enveloped in a nonstop hug.”

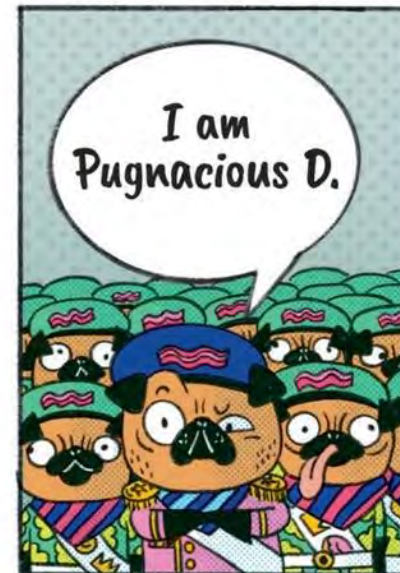
AGES 6 - 9

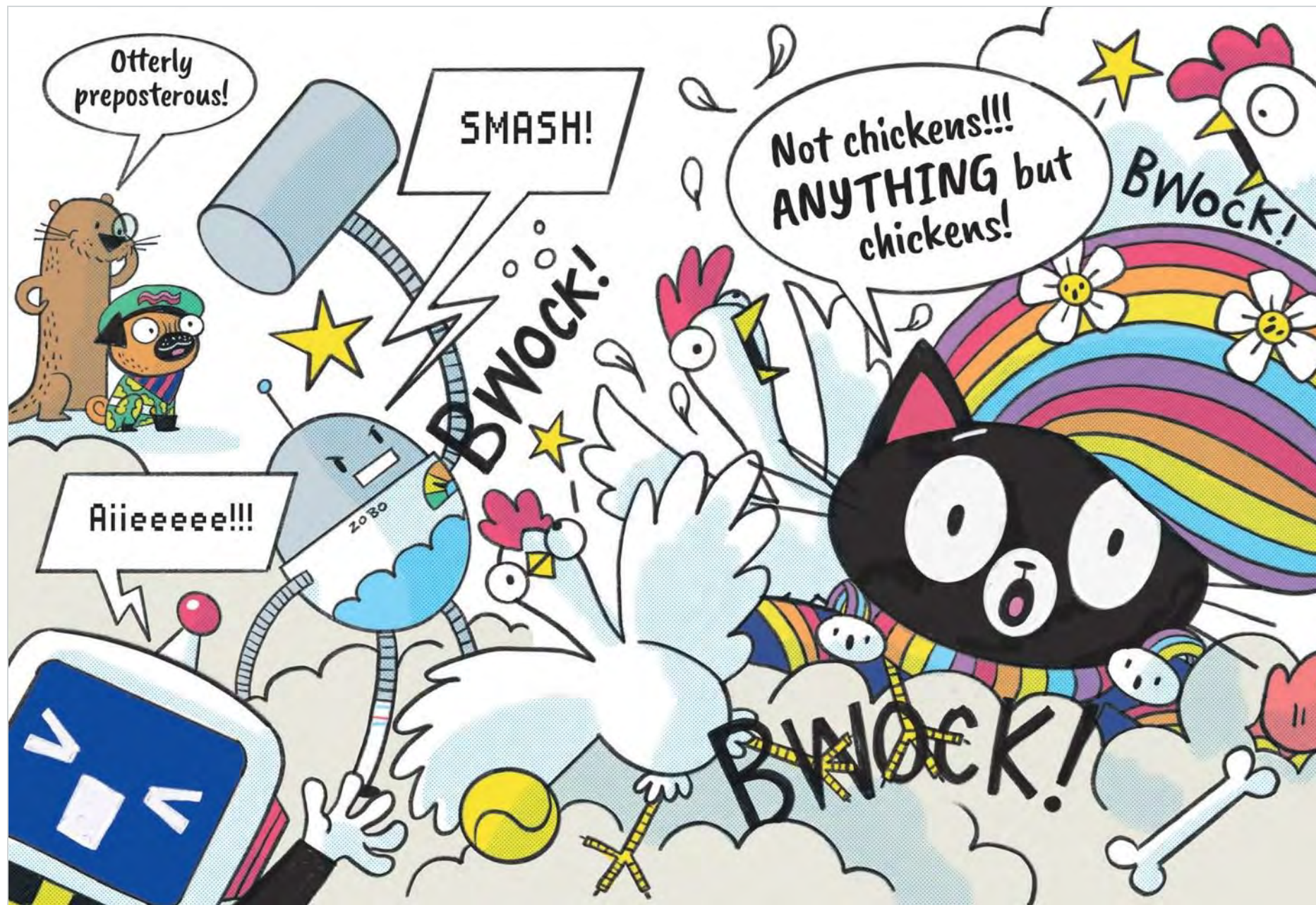
AU \$19.99 | NZ \$21.99
9781419774577
112 Pages
Hardcover
210 mm x 152 mm
Abrams Fanfare

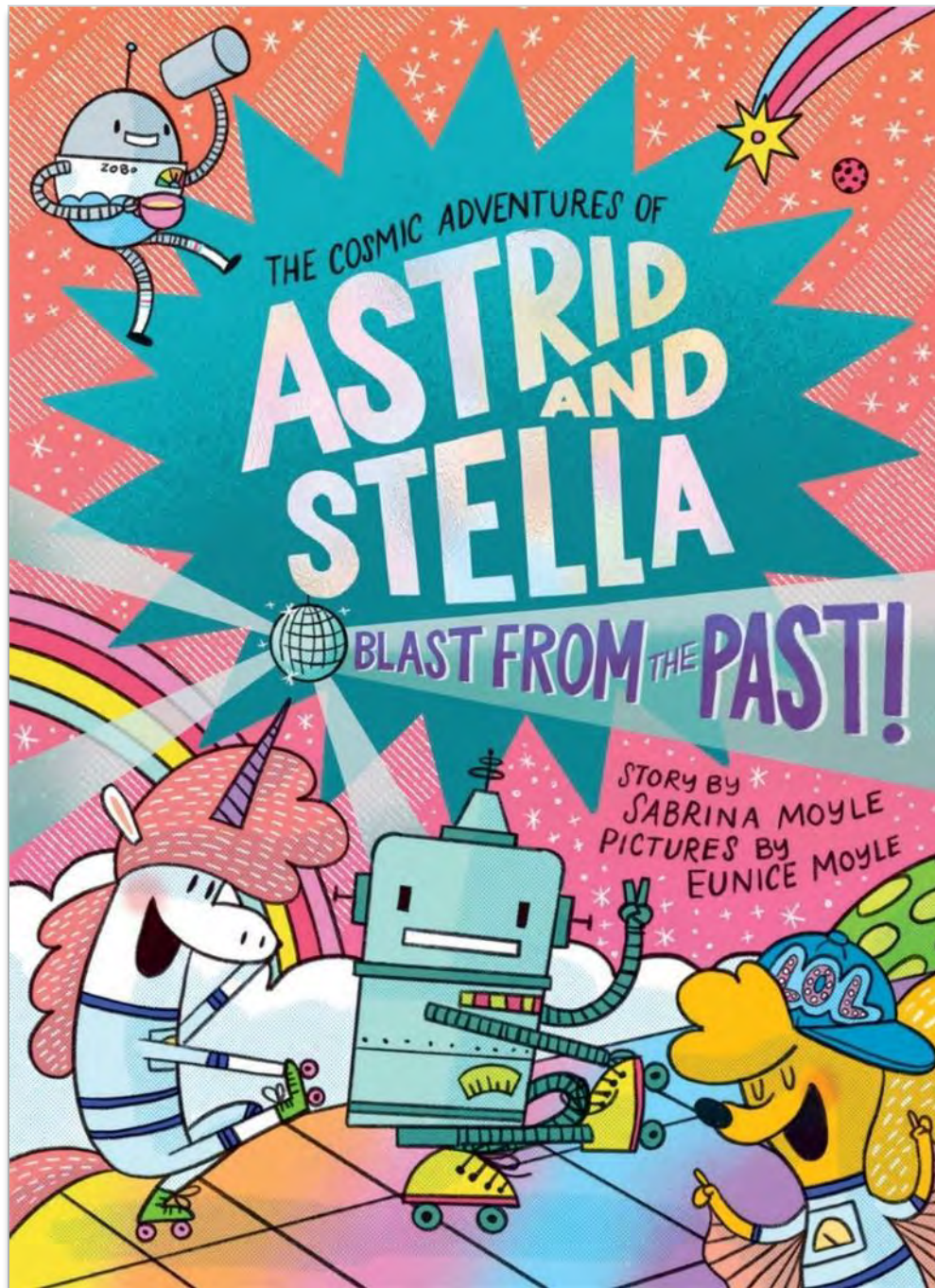












Blast from the Past! (The Cosmic Adventures of Astrid and Stella Book #5)

Sabrina Moyle

Best friends Astrid and Stella are back for another out-of-this-world adventure in *Blast from the Past!*, the fifth story in the graphic novel series from bestselling creators Hello!Lucky.

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Fortunes & Frenemies (Wildseed Witch Book 3)

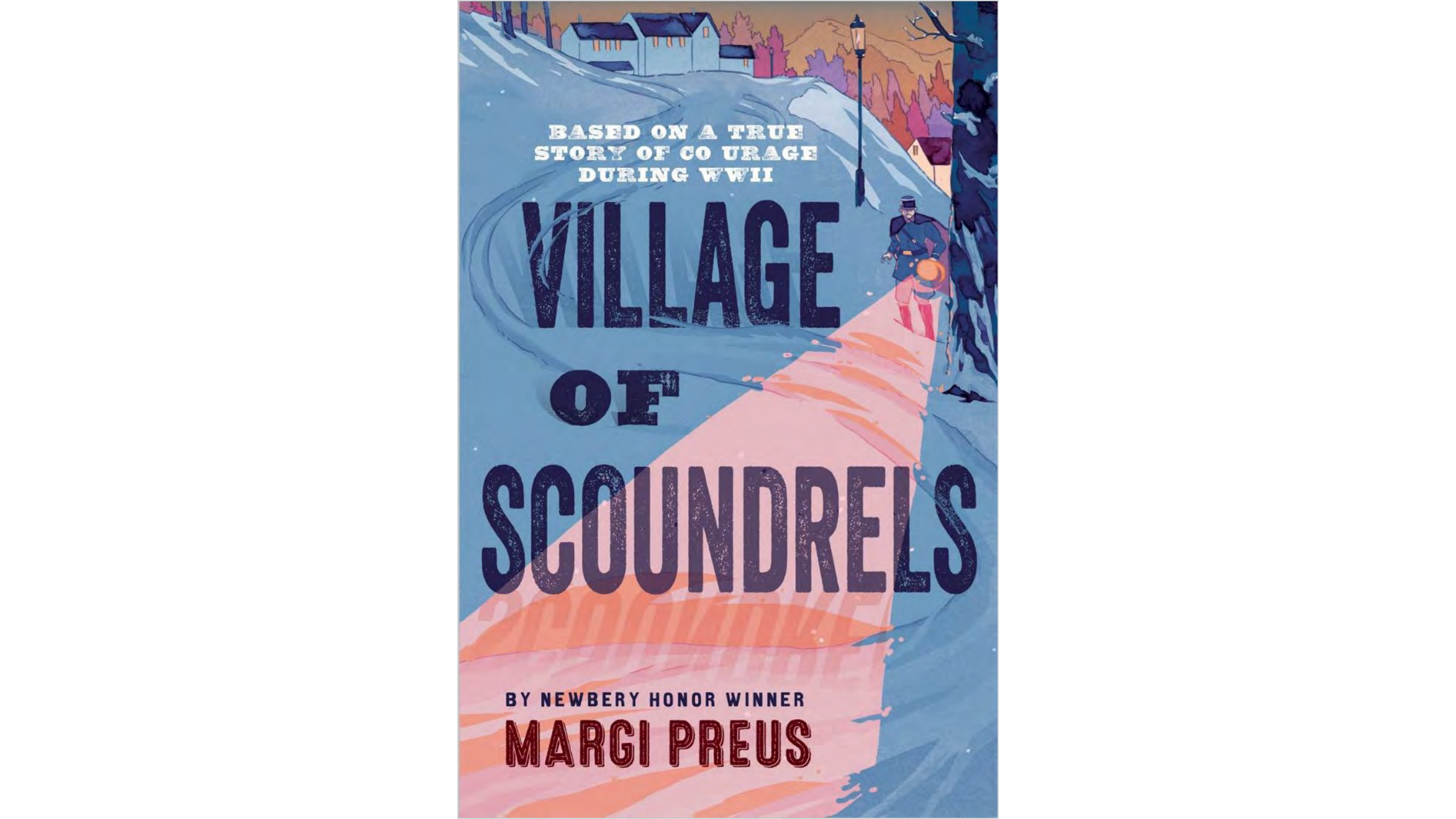
Marti Dumas

Fortunes & Frenemies is the third book in Marti Dumas's Creole tradition inspired, fun middle-grade contemporary Wildseed Witch fantasy series, about a social-media-loving tween witch.

- In the past year, Hasani has learned she's a witch, been accepted by Les Belles Demoiselles, and formed her own coven—and her YouTube followers for her makeup channel are growing every day. Now that she's in eighth grade, she's ready to rule the school with all her witch powers and best friends by her side.
- Marti Dumas taught elementary school literacy for 10 years, conducts teacher literacy trainings, and is the author of *Jaden Toussaint, the Greatest*. She lives in New Orleans with her family.

NOW IN PAPERBACK | AGES 10 - 14

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320 Pages
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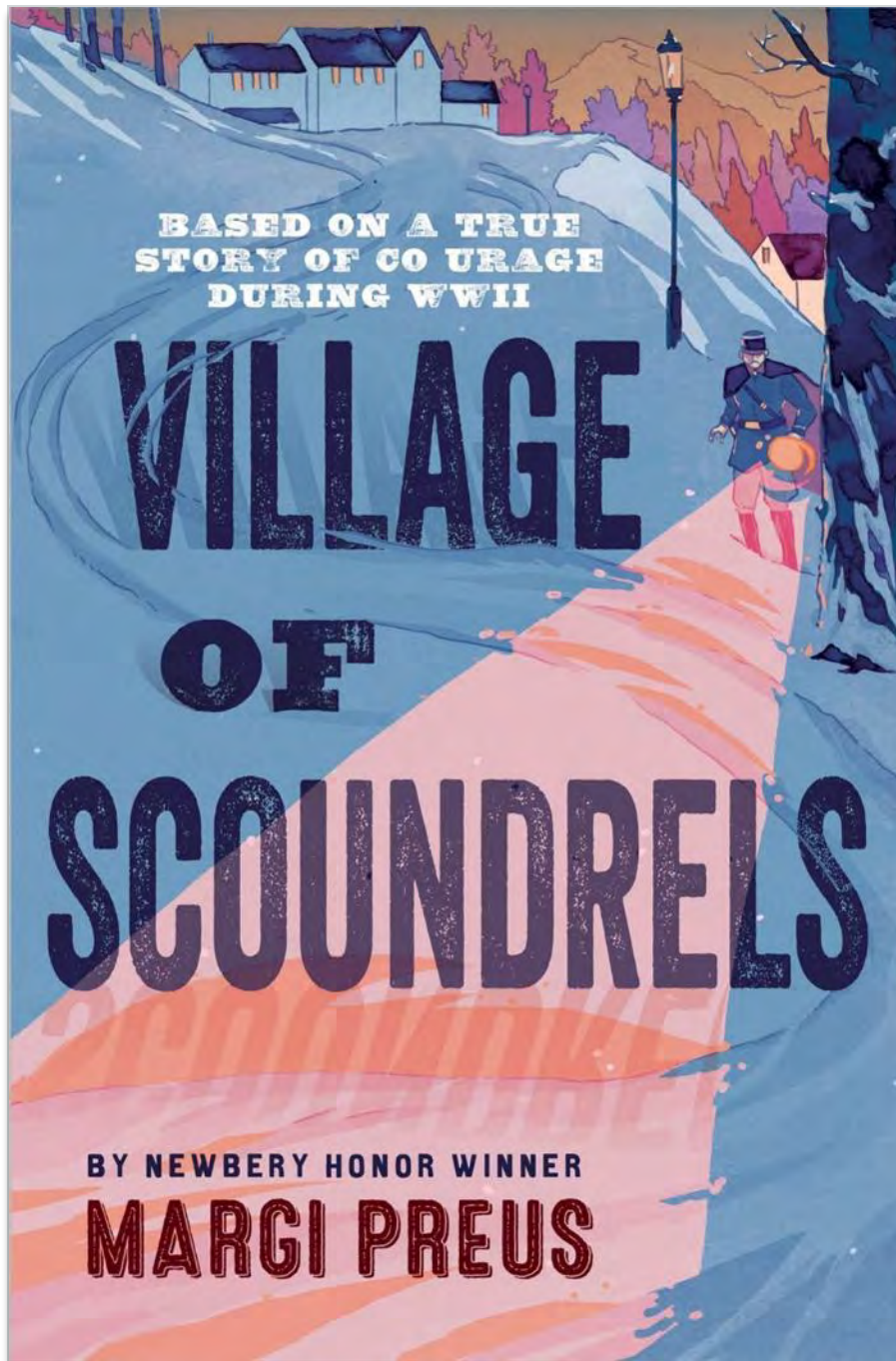


BASED ON A TRUE
STORY OF CO URAGE
DURING WWII

VILLAGE OF SCOUNDRELS

BY NEWBERY HONOR WINNER

MARGI PREUS



Village of Scoundrels

A Novel Based on a True Story of Courage During WWII

Margi Preus

In *Village of Scoundrels*, Newbery Honor recipient Margi Preus tells the incredible true story of a group of French teenagers who helped save refugees in WWII.

- **HARDCOVER SUCCESS:** The hardcover has sold over 15,000 copies to date and received four starred reviews.
- **AWARD-WINNING AUTHOR:** Margi Preus is the author of the Newbery Honor-winning *Heart of a Samurai* as well as *The Bamboo Sword* and *West of the Moon*. Her latest Abrams novel, *Windswept* (2022), received three starred reviews and has sold nearly 12,000 copies to date.
- **AUTHOR SALES:** Margi's backlist titles at Abrams and elsewhere have sold over 250,000 copies combined!
- **EVERGREEN SUBJECT:** Stories about World War II and Jewish fugitives continue to engage and enlighten young readers.
- **PERFECT FOR RELUCTANT READERS:** A fast-paced story with wild chases, narrow escapes, and life-threatening adventures.

AGES 10 - 14

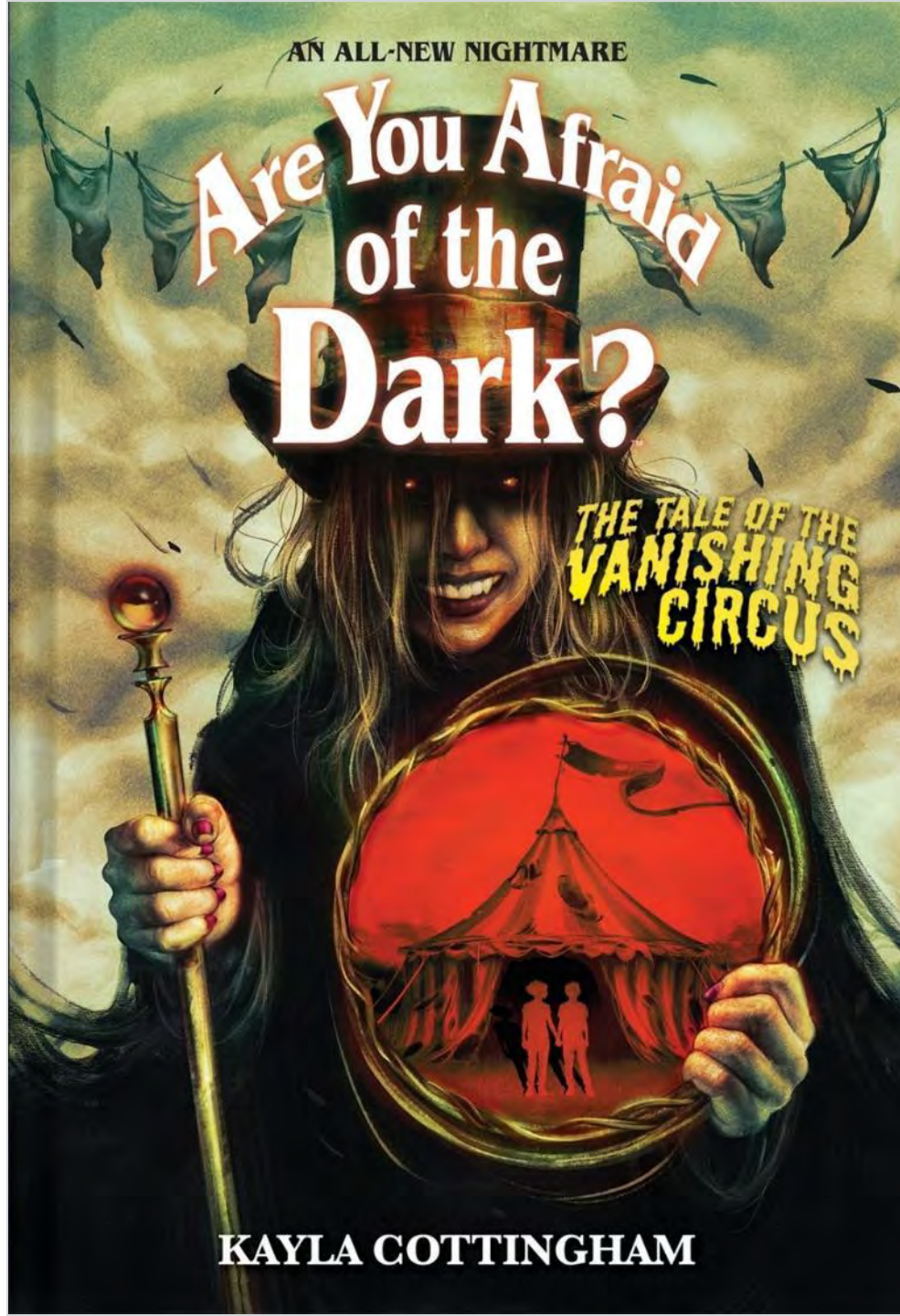
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AN ALL-NEW NIGHTMARE

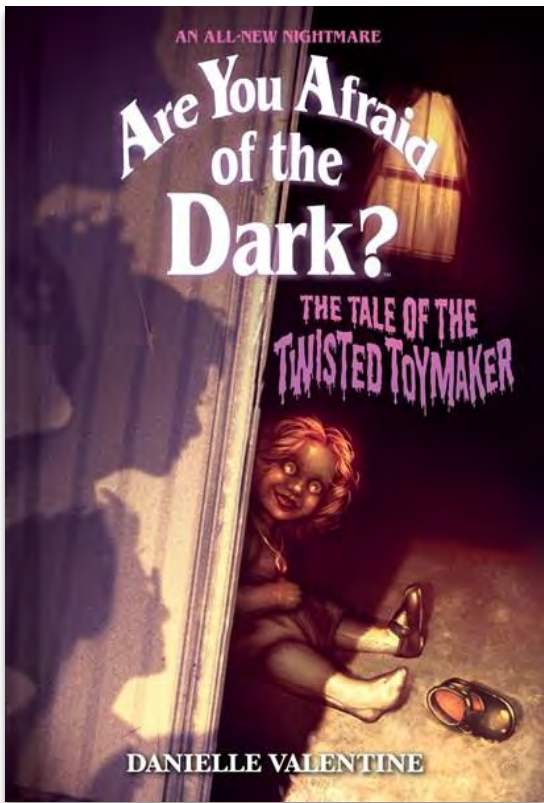
Are You Afraid of the Dark?

THE TALE OF THE
VANISHING
CIRCUS

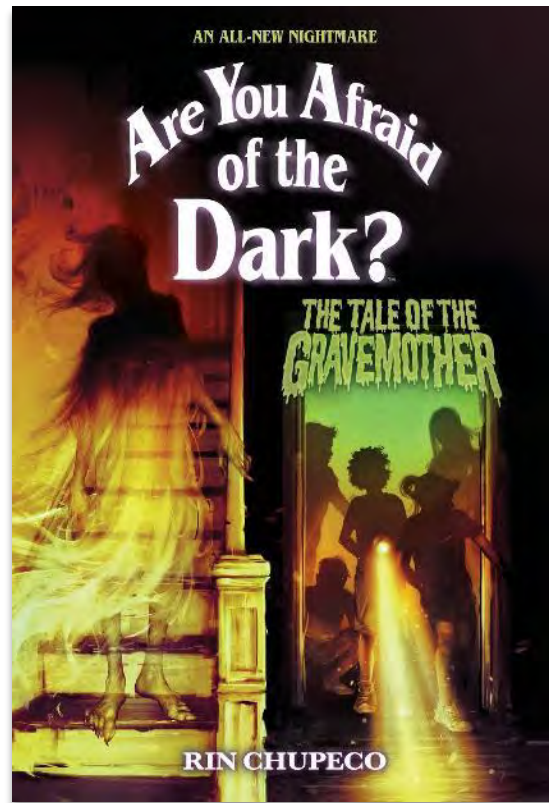
KAYLA COTTINGHAM



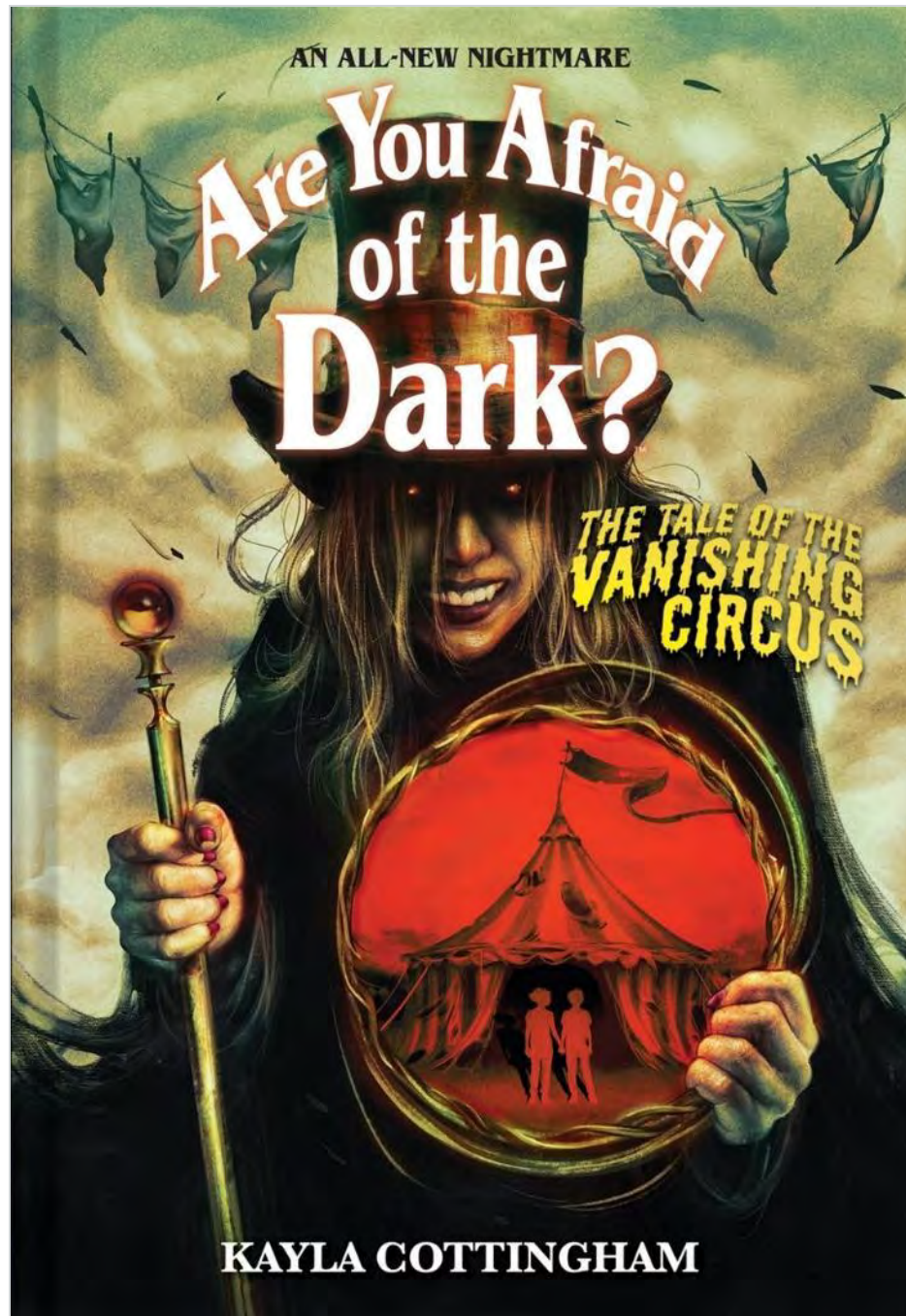
ALSO AVAILABLE



9781419763489



9781419763502



The Tale of the Vanishing Circus (Are You Afraid of the Dark? #3)

Kayla Cottingham

Written by Kayla Cottingham and set in the world of Nickelodeon's hit TV show *Are You Afraid of the Dark?*, this spine-chilling third installment in the original middle-grade horror series takes us to Lake Gory, a small town where a mysterious circus appears once a year, where a young girl looking to have some fun gets more than she bargained for.

- **HOT CATEGORY:** Scary stories are more popular than ever, and the beloved *Are You Afraid of the Dark?* brand brings a built-in audience to an already hot genre. Each novel is penned by a celebrated YA or adult horror novelist in order to capture a crossover market and features a chilling and modern design.
- **TV TIE-IN:** The revival of *Are You Afraid of the Dark?* ran for three seasons and was nominated for Outstanding Directorial Achievement in Children's Programs at the 75th Annual Directors Guild of America Awards.
- **BESTSELLING AUTHORS:** The Abrams-Paramount partnership has seen been a success with *New York Times* bestselling authors like Rin Chupeco, Danielle Valentine, and now Kayla Cottingham.

AGES 10 - 14

AU \$24.99 | NZ \$29.99
9781419763540
240 Pages
Hardcover
203 mm x 140 mm
Amulet Books



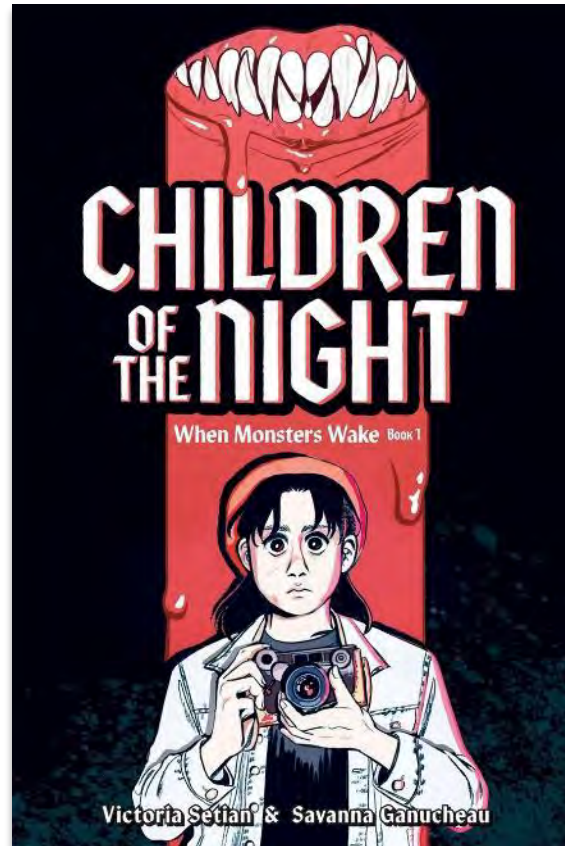
CHILDREN OF THE NIGHT

When Monsters Wake Book 1



Victoria Setian & Savanna Ganucheau

ALSO AVAILABLE



AU \$39.99 | NZ \$44.99

9781419762635

224 Pages

Hardcover

229 mm x 152 mm

Abrams Fanfare



Children of the Night (When Monsters Wake Book 1)

A Graphic Novel

Victoria Setian

A thrilling, spine-chilling YA graphic novel from author Victoria Setian and *Bloom* artist Savanna Ganuchau—a modern spin on the classic horror novel *Dracula*.

- **STAR CREATORS:** Setian is a well-known game developer with credits in various games, including the Batman: Arkham series and Mortal Kombat series. Ganuchau is best known for her work on *Bloom* (Macmillan, 2019), which gained a GLAAD Award nomination and was Amazon's pick for Best Graphic Novel of 2019.
- **CLASSIC ADAPTIONS:** *Children of the Night (When Monsters Wake Book 1)* is a fresh and modern take on the most beloved vampire story. Retellings of classic stories continue to be popular, as shown by *Lore Olympus* and Abrams' own Shakespeare manga series.
- **EVERGREEN TOPIC:** Monsters continue to be popular across media, with graphic novels such as *Squad* (HarperCollins, 2021) and *Blackwater* (Macmillan, 2022) doing very well.

AGES 14+

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