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Francis Rambert

This monograph retraces the entire architectural output of Alain Sarfati, a major figure in contemporary architecture. Richly illustrated with 300 photographs, plans and models.

- Alain Sarfati is one of the leading figures in modern-day architecture. He excels in working imaginatively within strict constraints - the secret of his success. He breaks new ground, dazzling us with his dexterity again and again. He exalts diversity, never allows himself to be confined to any one trend. His freedom of expression catches us off guard, his style is bursting with creativity, and his architectural designs flow from deep reflection, are eclectic, observing no formal limits.

- His vision is all-encompassing: he is as interested in places as in landscapes or buildings; nevertheless, his self-discipline still leaves room for fantasy.

- The book features texts by Francis Rambert and other collaborators.

- **BILINGUAL EDITION – ENGLISH | FRENCH**

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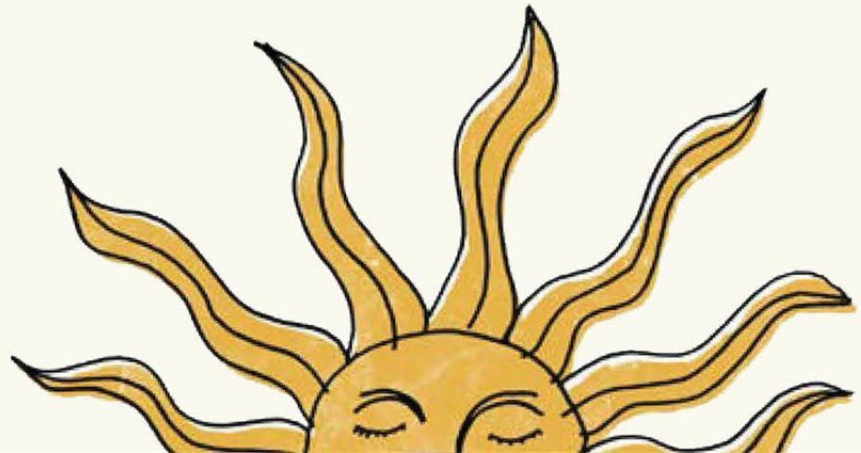
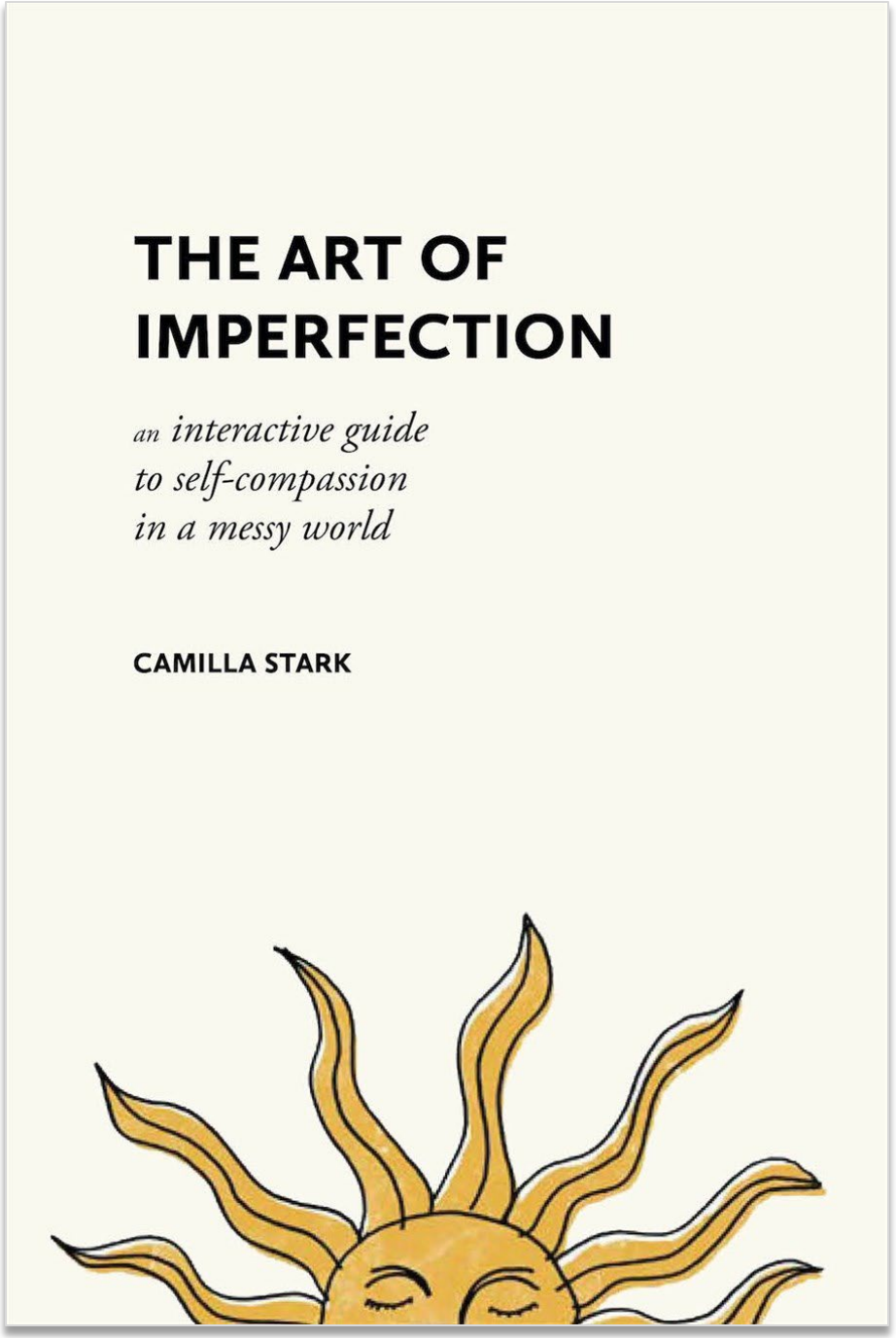
THE ART OF IMPERFECTION

an interactive guide to self-compassion in a messy world

CAMILLA STARK





The Art of Imperfection

An Interactive Guide to Self-Compassion in a Messy World

Camilla Stark

Write and draw your way to self-compassion through 50 simple creative exercises in this fully illustrated, research-backed journal.

- Writing and drawing in the physical book will help ground readers in the present, allowing them to address their emotions in a safe space and in their own time.
- Through careful research and thoughtful organization, each interactive exercise is based on scientific research on self-compassion, and how to develop it through mindfulness, self-kindness, and common humanity.
- With a wide variety of exercises that only take a few minutes, readers can choose what feels right for them at that exact moment. The journal is structured to have easier exercises first and more emotionally difficult exercises later so that readers can build up to big changes.
- *The Art of Imperfection* is fully illustrated by the author, Camilla Stark, a multidisciplinary artist and designer. Each piece of art is beautifully designed but emotionally neutral to ensure an unbiased experience.

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Familius

the beginning.

Welcome.

around and around

Draw a spiral . . . very slowly.

Breathe in as you draw the top half of the spiral. Breathe out as you draw the bottom half of the spiral.

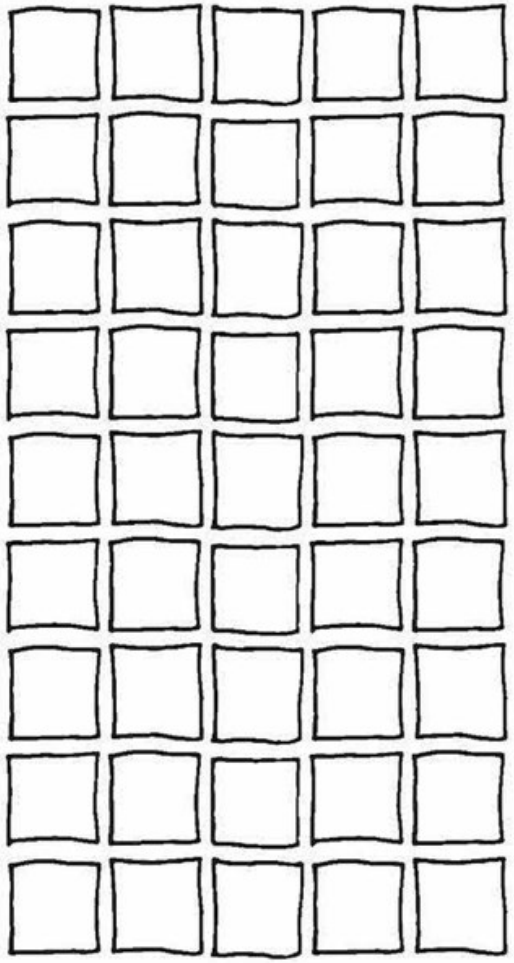
Start here

Fold the corner so you can find this page easily.

graph fix: the journey

Externalizing and visualizing the whole range of your emotions can help you understand and accept them.

Every time you use this book, turn to this page and mark a box according to what emotions you've experienced that day. Try combining patterns to depict the breadth of what you're feeling. Remember that all emotions are acceptable to feel.

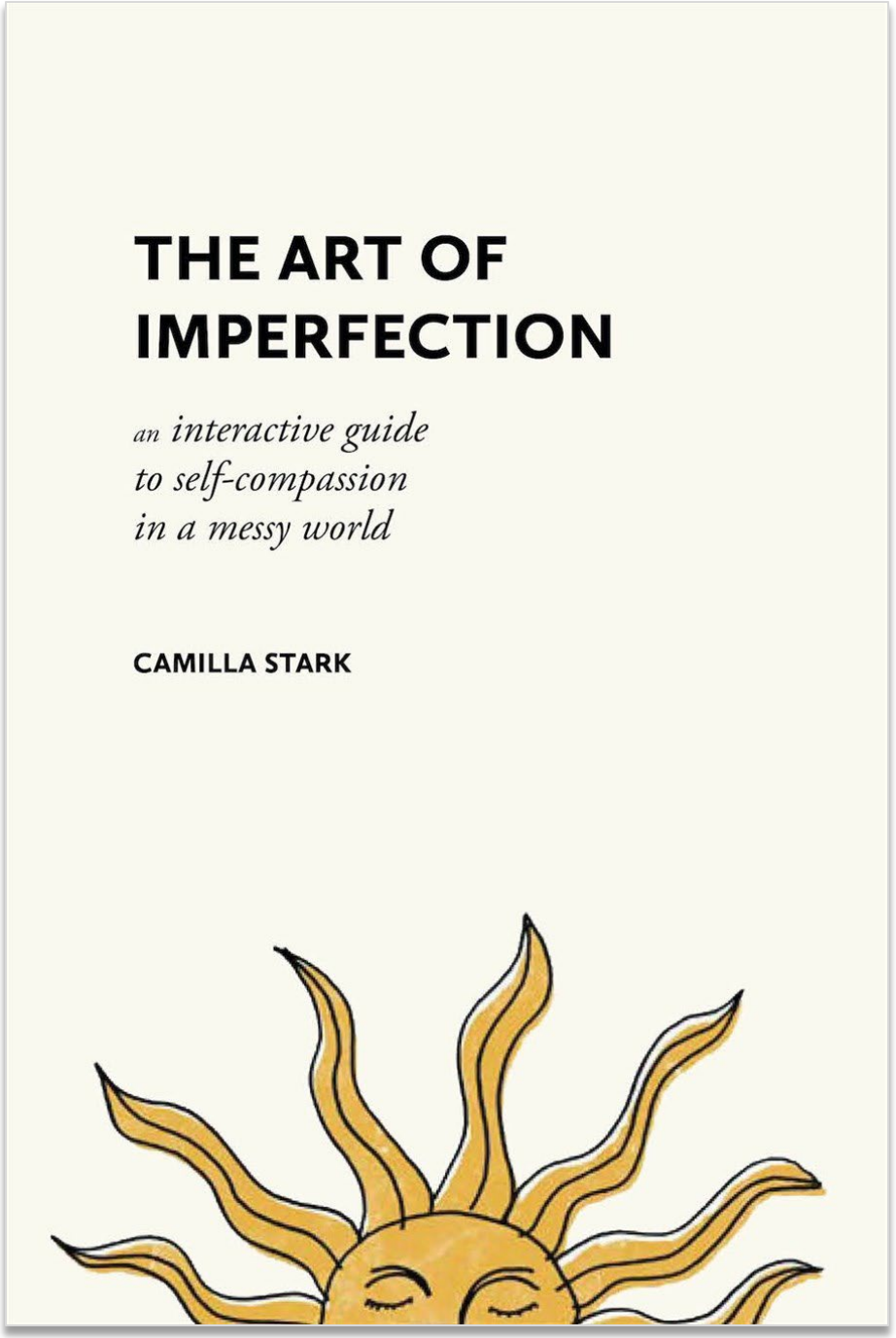


planted

Making a goal is like planting a seed. It takes time, care, and effort to make it grow, but when it does, it can become something great.

What is a goal that you achieved in the past?

What's a goal that you are working on currently? Make a small goal right now if you don't have one.



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BRACHA

LICHTENBERG ETTINGER

SKIRA

Bracha L. Ettinger

Xavier Rey (Foreword by)

A book devoted to the renowned artist, psychoanalyst and philosopher a pioneer of the concept of matrix space.

- The Israeli-French-British painter, philosopher and psychoanalyst Bracha Lichtenberg-Ettinger, the originator of the concept of matrix space, was exhibited at the Centre Pompidou in 2024. Several of her works have now been added to the permanent exhibition. This catalogue brings together the works in the exhibition.

- The book includes the introduction by Marie Siguier, Laure Chauvelot, and Laetitia Pesenti, with acknowledgments to Alicia Knock, who co-curated the show, and to Christine Macel, who initiated the donation and exhibition.

- The book features images and installation views of the show, as well as documents concerning Bracha's various projects with Centre Pompidou spanning almost 40 years. A selection of essays by distinguished writers are complemented by images of Bracha's works throughout.

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Notebook 9855

sub-realism then
+ sub-realism now
why speculative? here it is,
the unadmittable
like Emma Kunz
Emma
Kunz
to
hide
behind
beside
her

Bracha L. Ettinger

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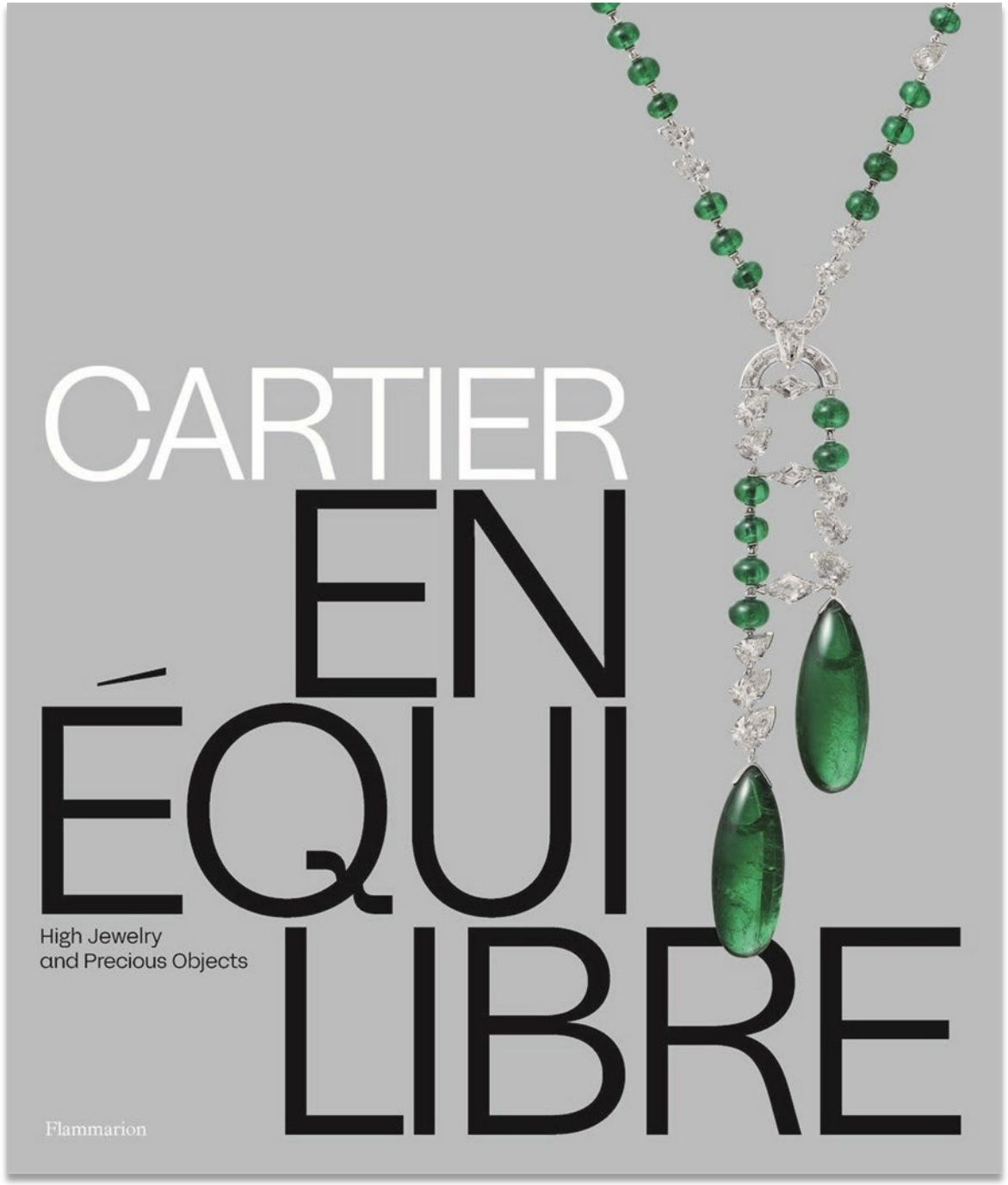
CARTIER EN ÉQUILIBRE

High Jewelry
and Precious Objects

Flammarion



Cartier: En Equilibre

High Jewelry and Precious Objects

Mathieu Deldicque

This handsome volume celebrates Cartier's latest collection of high jewelry and precious objects.

- Jewelry professionals and Cartier aficionados.
- The world’s most prestigious master jeweler, Cartier continues to fascinate with its unparalleled standards of excellence and its beautifully crafted, unique pieces.
- Exceptional photography accompanied by text from an expert author conveys the splendor of the House’s most exceptional high jewelry collection.

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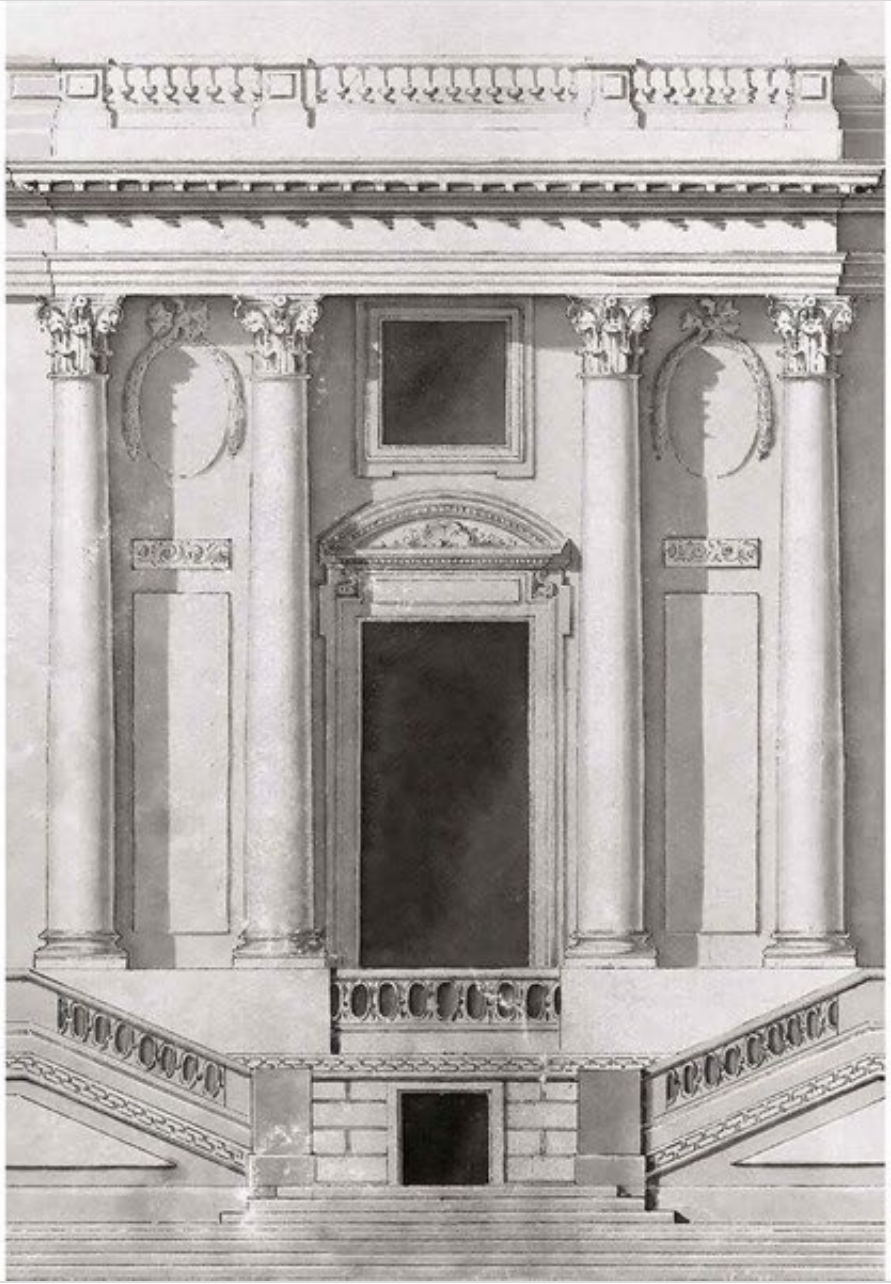
UN RIEN DE TROP

MORE FROM Panthère Orbitale ring, see pp. 122–123
ABOVE Tsiaga an necklace, see p.p. 90–91

There is a maxim that has come down through the ages that succinctly captures the essence of the Cartier style: "nothing in excess." It is an apt description of an almost intangible aspect of more than a century of the Maison's creations. It encapsulates a taste for the essential, an eye for form, a *je ne sais quoi* that so eloquently states: "This is Cartier."

A man of classical culture, Louis Cartier (1875–1942) gave form to his vision of style when he joined his father at the helm of the family business at the start of the 20th century. He crafted the jeweler's identity by drawing inspiration from the neoclassical heart of the 18th century: harmony, proportion, precision. Destined to continually evolve, the Cartier style rests on the notion of delicate equilibrium. The motif is expressed free from the clutter of details; no artifice hinders the structural dynamism. The sensation is immediate, the beauty unquestionable.

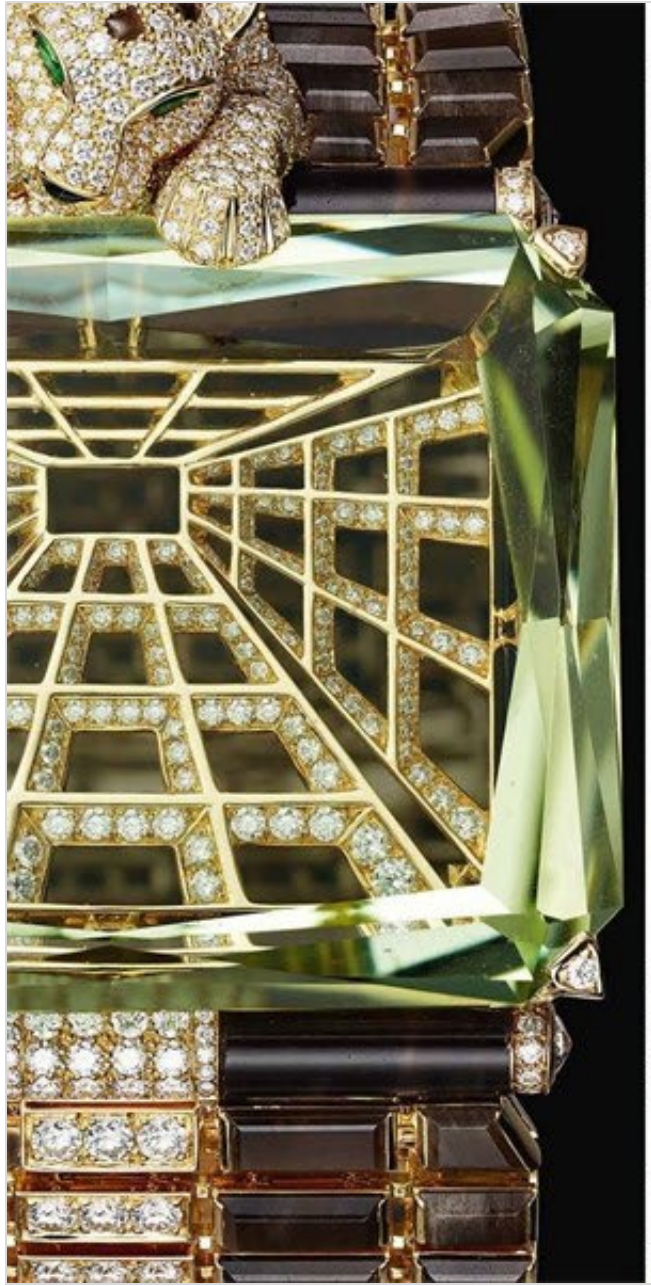
"The real thing about equilibrium is that a breath is enough to make everything move," wrote Julien Gracq in his novel *The Opposing Shore* [original title: *Le Rivage des Syrtes*, translated by Richard Howard, Columbia University Press, New York, 1986]. Throughout its history, and now in this High Jewelry collection, Cartier envisions jewelry poised in this fine harmony, compositions that exist in subtle balance: *en équilibre*.



Could the ultimate quest of all art, the search for beauty, be an equilibrium that expresses harmony? From the Latin *aequilibrium*, composed of *aequus* ("equi") and *libra* ("balance, weight"), equilibrium refers to an interplay of equal forces or parts, none of which outweighs another. A whole characterized by equilibrium in the choice, proportion, and arrangement of its elements embodies a harmony, a quality deriving from the Greek *harmos*, meaning "joint" or "concord." There is a typically French way of relating to these notions, which applies to all the arts: clarity of design, balance of color, rhythmic interplay of parts, equilibrium of structure and motif, controlled abundance. It is all a question of proportion. This enduring pursuit runs through the great French art movements and is aptly embodied in the aesthetic of Cartier.

At the start of the 16th century, a young prodigy from central Italy would bring about a change in the course of the history of art, with achievements beyond the reach of most other artists. Raffaello Sanzio, better known as Raphael (1483–1520), achieved an equilibrium of drawing, composition, and color that has remained unequaled to this day. His idea of harmony was to become a central element of the canons of Western visual arts, an ideal to which all artists, consciously or not, would aspire.

One of his early works reflects this accomplishment in a particularly effective manner. *The Three Graces*, now at the Condé Museum in the Château de Chantilly, was probably painted c. 1503–1504, when the artist was barely twenty years old. This small-format painting embodies an immense ambition: to approach our ancient heritage with an entirely new eye. Originally only one of the Graces, the one on the left, was holding a golden apple. It was undoubtedly for the sake of balance, to achieve a perfect final harmony, that Raphael opted to put apples in the hands of the other two as well. They are no longer the three goddesses of the Judgement of Paris—the most beautiful of whom was to receive the golden apple in a competition that would lead to the Trojan War—but the Three Graces: Aglaia (Brilliance), Thalia (Abundance), and Euphrosyne (Joy), here embodying love, beauty, and chastity, each having received a golden apple from the Garden of the Hesperides. The episode leading to the quintessential war of antiquity here becomes an allegory of supreme peace. The sculptural conception of the painting characterizes the quest for perfection. The remarkable complementarity of the feminine curves and bodies in full bloom makes these early Raphaelesque nudes one of the artist's most delicate creations. Our gaze is drawn in turn to the voluptuousness of the women's bodies and to the distant landscape, where the countryside and the bodies of water, the land and the sky, counterbalance one another. Inspired by ancient statuary, the group of women is incorporated into a landscape influenced by Flemish painting, while the lines and geometry of the forms are very Italian. Behind this art of synthesis and sense of balance lies the quest to represent divine perfection. The search for the ideal of beauty and masterful proportions and harmony is the essence of a Renaissance that would leave a lasting mark on artists and the pursuit of art.



PAGES 4–5 The loggia of the southern façade of the Hôtel de la Marine in Paris, designed by Ange-Jacques Gabriel (1698–1782) and built between 1757 and 1774.
PAGES 6–7 Bracelet *Déesse*, 2017. **UP** Ange-Jacques Gabriel (1698–1782), *Façade on the Vegetable Garden* (Château of Trianon, Versailles), pen and ink, gray and brown wash on paper, 1781. Archives Nationales, Paris.

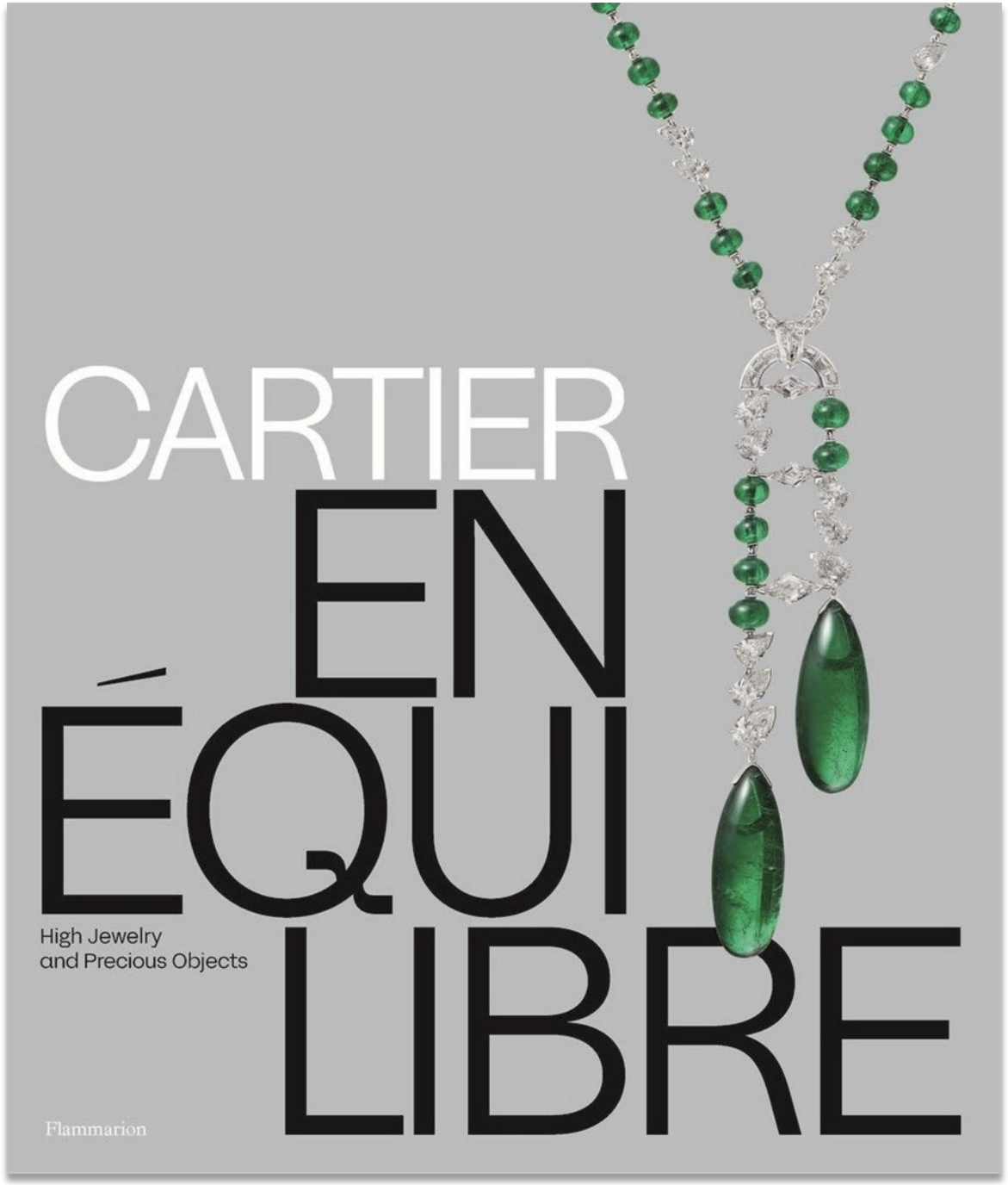
Traforato

Bracelet Platinum, three step-cut emeralds from Colombia totaling 4.91 carats, baguette-cut emeralds, onyx, one hexagonal-shaped diamond, brilliant-cut diamonds. **Ring** Platinum, two step-cut emeralds from Colombia totaling 3.44 carats, step-cut emeralds, onyx, one hexagonal-shaped diamond, brilliant-cut diamonds. **Earrings** Platinum, two step-cut emeralds from Colombia totaling 2.94 carats, step-cut emeralds, onyx, brilliant-cut diamonds.

The elegance of the necklace lies in its apparent simplicity: a fluid strand starting and ending in an impressive pair of emeralds from Zambia. The design is traced solely by the stones, as if entirely made to their measure, to enhance them even more. An ode to Cartier High Jewelry and the art of the essential.

Shito

Necklace Platinum, two emerald drops from Zambia totaling 49.36 carats, emerald beads, pear- and lozenge-shaped diamonds, baguette- and brilliant-cut diamonds. **Earrings** Platinum, two emerald drops from Zambia totaling 21.27 carats, emerald beads, pear- and lozenge-shaped diamonds, brilliant-cut diamonds.



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SUSAN PACK
FILM POSTERS OF THE RUSSIAN AVANT-GARDE
TASCHEN

Film Posters of the Russian Avant-Garde. 45th Ed.

Susan Pack

This book shows 250 film posters from the Soviet Union of the 1920s and early 1930s, revealing a surprising world of innovative aesthetics. With bold colors, dramatic angles, and eye-catching typography, these designs reveal the experimental avant-garde of the early USSR, before Soviet Realism became official art doctrine.

- At the intersection of the visual, graphic, and cinematic arts, film posters are a unique and thrilling record of a particular cultural Zeitgeist.
- Drawn from the private collection of collector Susan Pack, the selection includes the work of 27 different artists.
- From bold figuration to architectural elements, each artist displays a distinct style and aesthetic, as much as they collectively eschew the glamour of Hollywood for more stark, striking, even challenging images, often marked by unusual angles, dynamic compositions, and startling close-ups.

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TASCHEN

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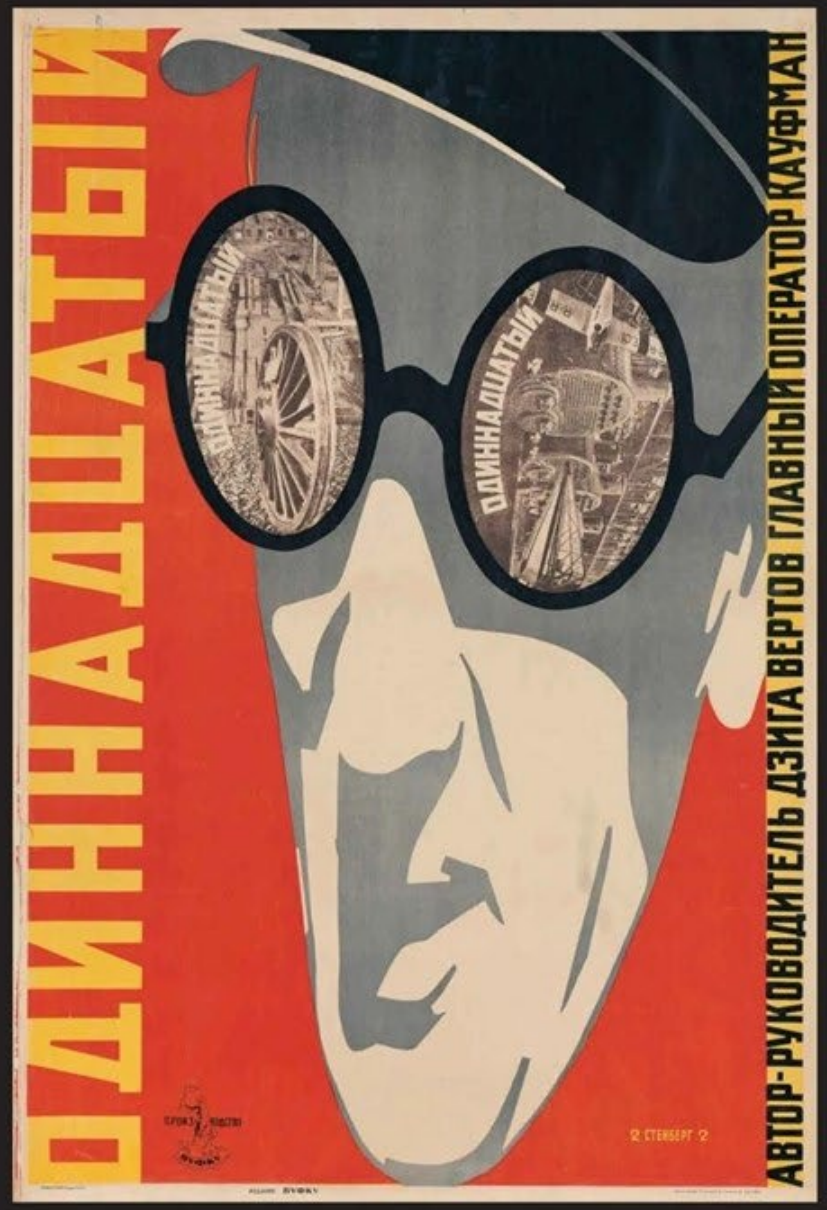

FOREWORD

"It is time for art to flow into the organization of life." – ALEXANDER RODCHENKO, 1921

The history of 20th-century art is notable for frequent periods and movements in which the traditional fine arts and the functional arts have converged, giving birth to a new and distinctive group of objects. Few eras have produced such successful cross-pollination as that of the Russian avant-garde in the 1920s. The new political structure created by the Bolshevik Revolution produced a profound sense of social responsibility and encouraged artists to experiment in multiple fields, particularly in architecture, industrial design and graphic design.

Cinema—a relatively new art form in the 1920s—had obvious social applications for use as propaganda because of its basic narrative character, and its growth and experimentation were encouraged throughout the Soviet Union. Consequently, it is not surprising that many of the most prominent artists of the time applied their skills to the production of film advertisements and posters. The Stenberg brothers, among the most prolific of these artists, began their careers as Constructivist sculptors and worked as set designers. Mikhail Dlugach was trained as an architect and Alexander Rodchenko practiced photography, architecture and industrial design as well as graphic design. This group's experience and perception of the arts was more expansive and intellectual than those of others who had produced film posters previously; as a result they were able to introduce a variety of extraordinary formal innovations into the graphic arts.

Many of these new elements were borrowed by the designers directly from the films themselves, most importantly the use of the montage technique. The juxtaposition of scale this method affords is responsible for much of the dynamism and originality of composition in the posters. The sense of movement and of vertigo, and the use of repetition, so prominent in the work of the Stenbergs, are reminiscent of the cinematic arts. From the narrative aspects of the films comes the underlying anxiety depicted in many of the frightened female faces as well as an often overt sexuality atypical of advertisements of the period.

Other prominent features of these posters are less directly attributable to one specific art form. The celebration of modern technology indicates both a fascination with the industrial arts, and the urgent industrialization of the Soviet Union. The often unusual coloration of the posters and the penchant for contrasting tones signal a departure from previous realism towards a more abstract composition and expression. The frequent use of a black underground in the posters further demonstrates the influence of abstract paintings of the Constructivist and Suprematist movements.

The designers who produced the film posters of this period were able to transcend the individual stylistic confines of any of the particular established arts—painting, sculpture, film, architecture, design—to create posters that represent a unique amalgamation of all of the arts. By expanding the palette from which poster designers had previously worked, these artists created some of the most imaginative designs in the history of the graphic arts.

Christopher W. Mount, Curator,
The Museum of Modern Art, New York City

SIMFONIA BOLSHOGO GORODA
GEORGII & VLADIMIR STENBERG

106 × 70 cm; 41.7 × 27.5 in.
1928; lithograph in colors
Collection of the author
Berlin: Die Symphonie der Großstadt (original film title)
Germany, 1927
Director Walter Ruttmann

SYMPHONY OF A BIG CITY
The film tells of a day in the life of Berlin. It begins with the empty streets at dawn and continues to depict the daily life of the city until midnight. One of the best examples of innovative feature length documentaries. Its kaleidoscopic style garnered much critical praise and influenced the work of many filmmakers. The Stenbergs based their design on the 1926 Bauhaus photomontage by Otto Umbehr of the Austrian reporter Egon Erwin Kisch, known as "The Raving Reporter."

DIE SYMPHONIE DER GROSSSTADT
Thema dieses Meilensteins der Filmgeschichte ist ein Tag im Leben der Großstadt Berlin. Angefangen von den leeren Straßen in der Morgendämmerung wird der Alltag in der Stadt bis Mitternacht beschrieben – das perfekte Beispiel eines dokumentarischen Spielfilms. Ruttmann montierte seine Beobachtungen kaleidoskopartig zu einem Meisterwerk, das damals wie heute Kritiker und Publikum begeistert. Dem Plakat lag eine Bauhaus-Fotomontage zugrunde, die Otto Umbehr 1926 zu Egon Erwin Kisch, dem „rasenden Reporter", schuf.

SYMPHONIE D'UNE GRANDE VILLE
Ruttmann montre la ville au printemps à tous les moments de la journée. Le film, qui commence à l'aube dans les rues désertes et se termine à minuit, reste l'un des exemples les plus parfaits du longe métrage documentaire. Les critiques ont salué le style foisonnant de ce réalisateur hors normes dont le travail a inspiré beaucoup de cinéastes. L'affiche des frères Stenberg reprend un photomontage d'Otto Umbehr fait au Bauhaus en 1926 et intitulé « Le journaliste frénétique » (le journaliste en question étant l'Autrichien Egon Erwin Kisch).

Горячая
Кровь

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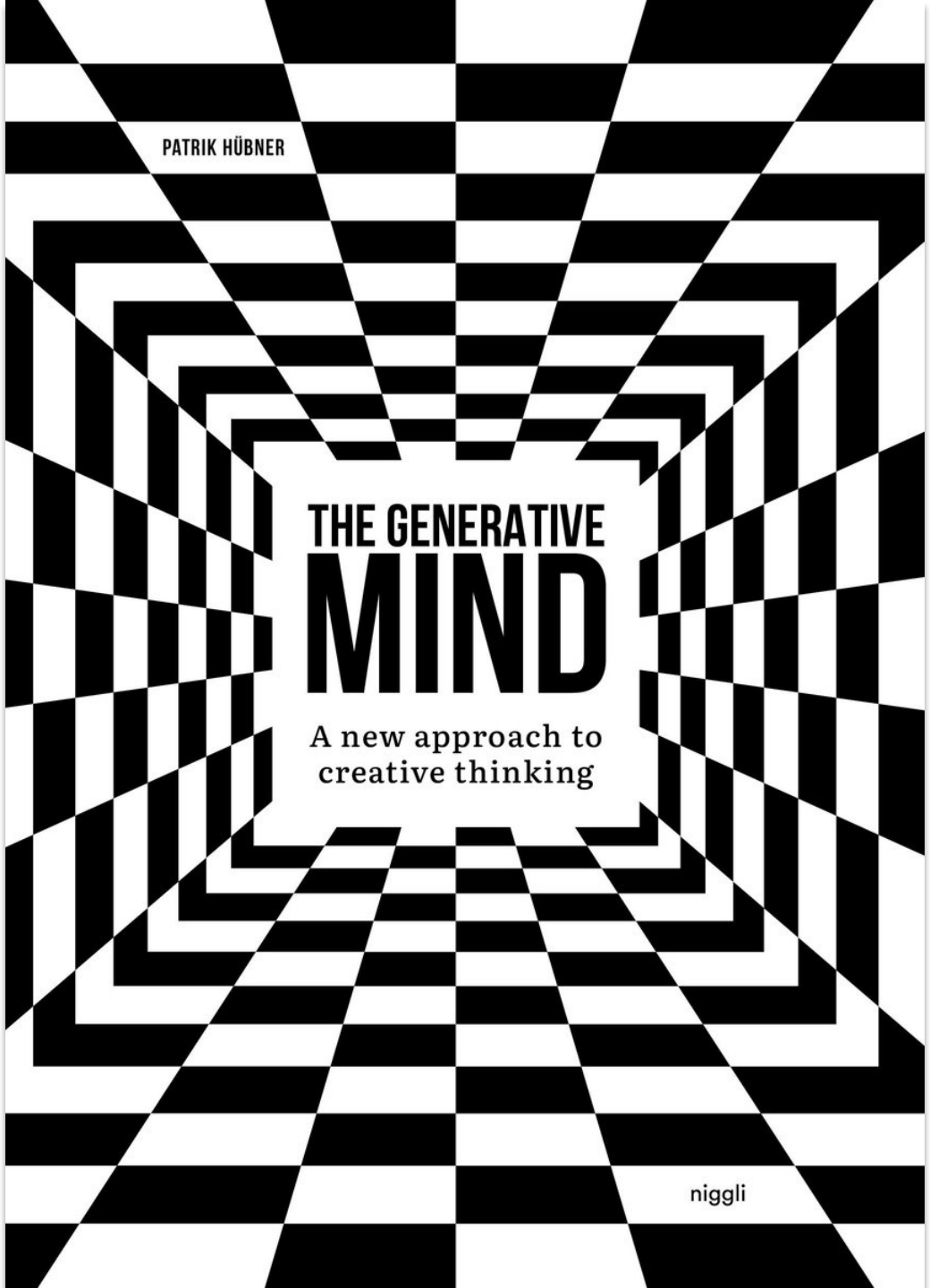
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MIND
A new approach to
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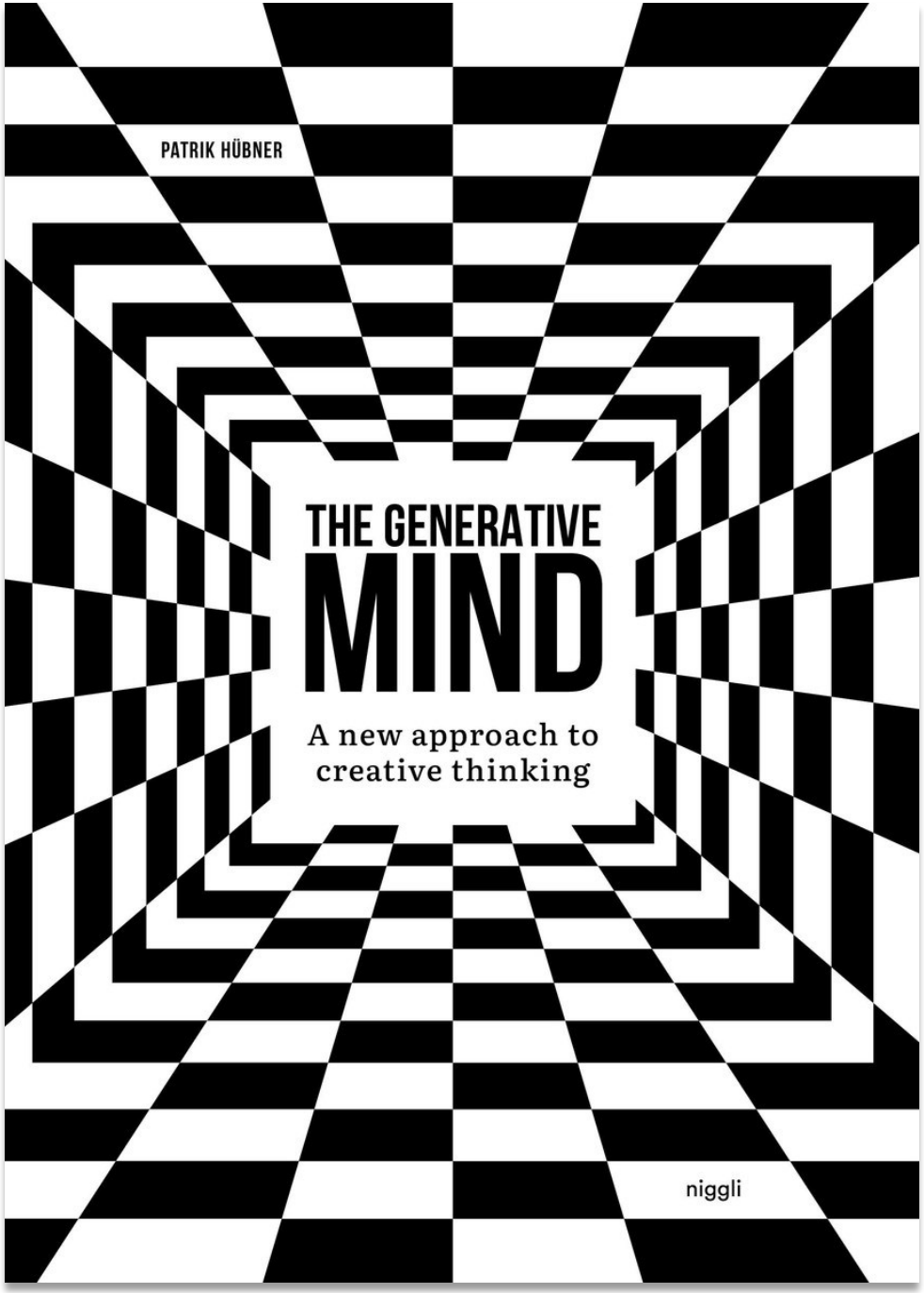

The Generative Mind

A New Approach to Creative Thinking

Patrik Hübner

True creativity today means making authentic connections and shaping meaningful, dynamic narratives: with practical insights and clear principles, this book offers a fresh perspective on designing for a future that is constantly changing.

- New perspectives for designers to deal with new technological trends
- Inspiration to learn to rethink communication design
- Author has many years of experience at the interface of design, branding and technology
- Illustrative presentation of realized projects

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Create what you haven't seen before 171

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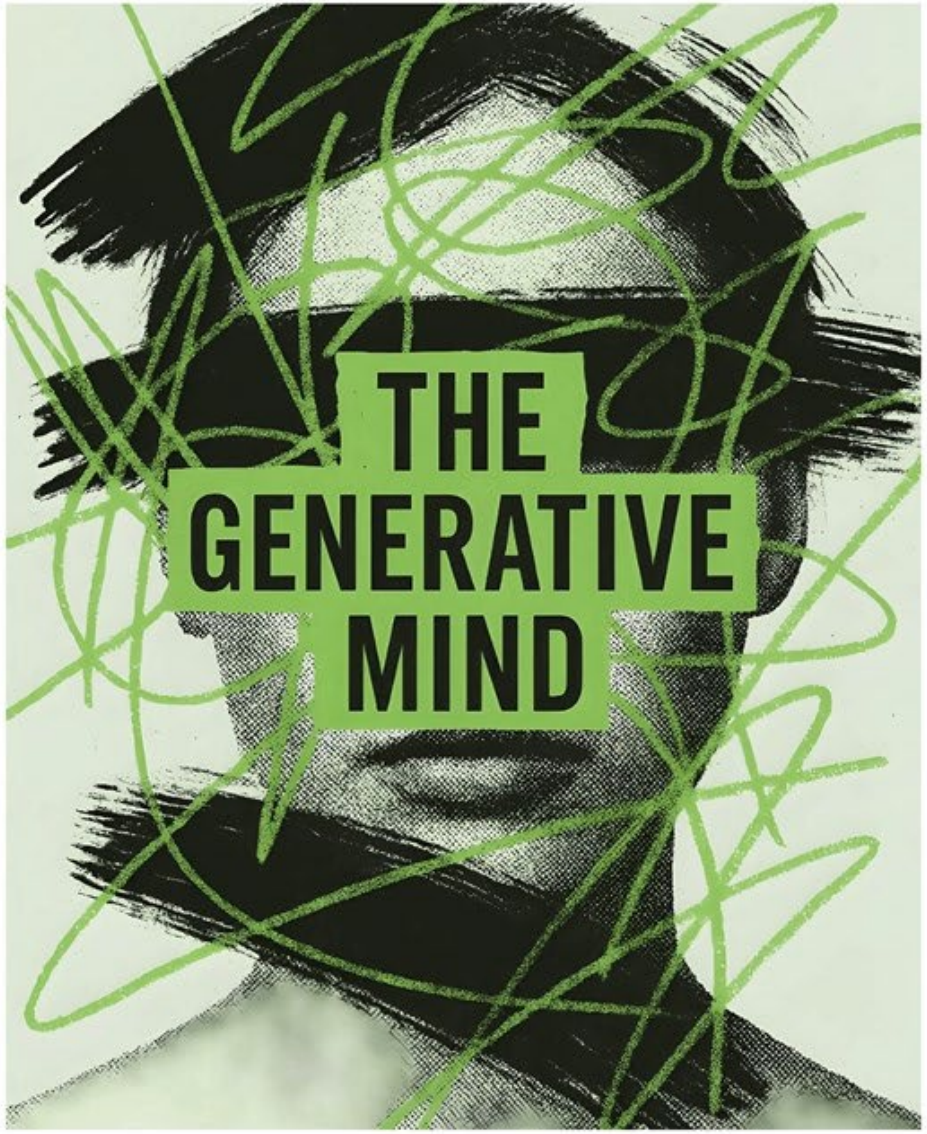


EMBRACE A NEW MINDSET

Generative design isn't just a technique—it's a mindset. It's about designing for complexity with simplicity, finding meaning in systems and trusting the process to create what you couldn't have imagined alone.

CHAPTER SNAPSHOT

SYNOPSIS

The Generative Mind isn't about controlling every detail. It's about designing systems that evolve, adapt and surprise. By shifting from fixed outputs to dynamic frameworks, we unlock new capabilities to think, create and connect—where design is no longer just about what we make, but how it continuously unfolds in response to the world around it.

TAKE ACTION

Observe patterns in motion: spend a morning noticing and taking notes on how systems around you evolve—how traffic flows, how animals move, or how people interact in a space—and reflect on how these patterns emerge from simple rules rather than rigid control. Ask yourself how you can use these patterns as an influence in your own creative and design work.

CONCEPTS

Dynamic systems

Frameworks that evolve, respond and adapt in real-time.

Adaptive design

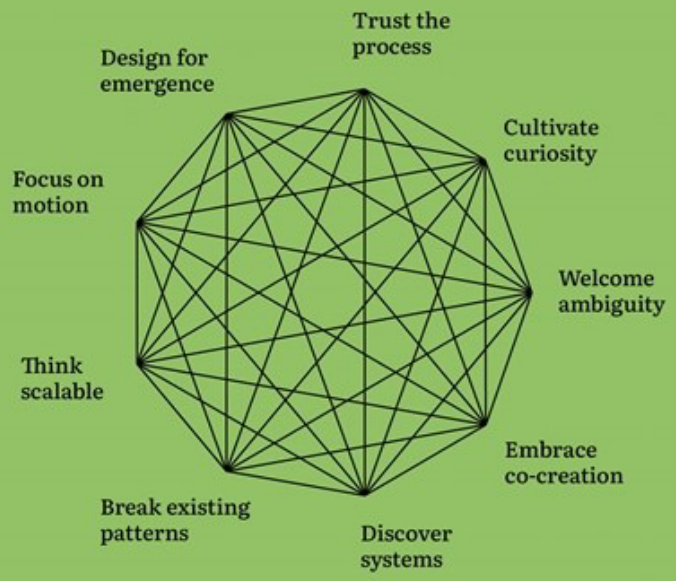
Shifting from fixed assets to evolving, flexible narratives and visual fragments.

Emergence

Letting design unfold through interaction, context and change.

Interconnectedness

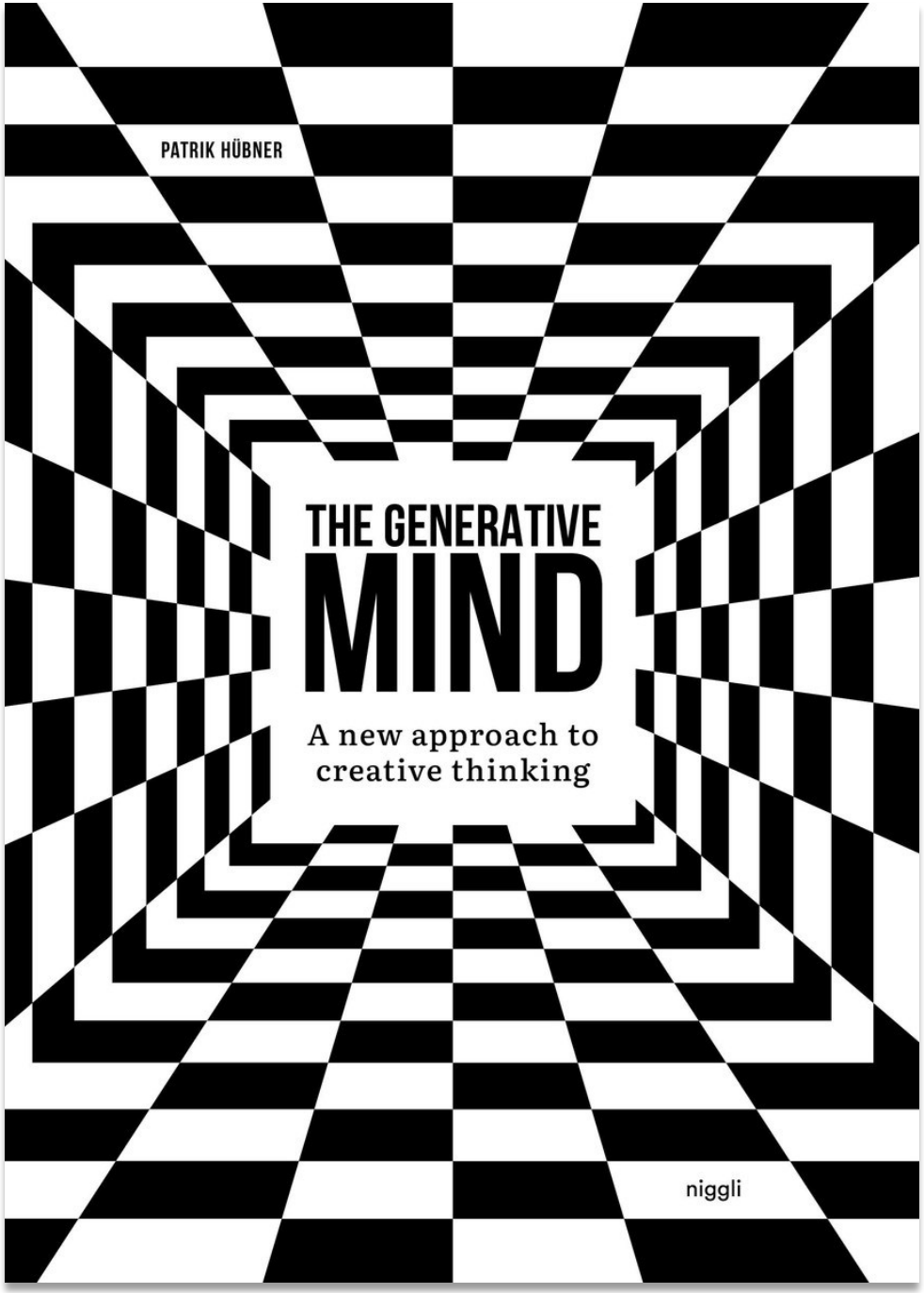
Applying how everything exists within a broader context.



The core principles of The Generative Mind. It is a conversation, a space where ideas emerge through connection, interaction and co-creative exploration to deliver lasting and meaningful impact in motion.

»When senses merge in unexpected ways, the familiar transforms into something surprising— deeply felt and rooted in what makes us human.«

↖ core insight



The Generative Mind

A New Approach to Creative Thinking

Patrik Hübner

True creativity today means making authentic connections and shaping meaningful, dynamic narratives: with practical insights and clear principles, this book offers a fresh perspective on designing for a future that is constantly changing.

- New perspectives for designers to deal with new technological trends
- Inspiration to learn to rethink communication design
- Author has many years of experience at the interface of design, branding and technology
- Illustrative presentation of realized projects

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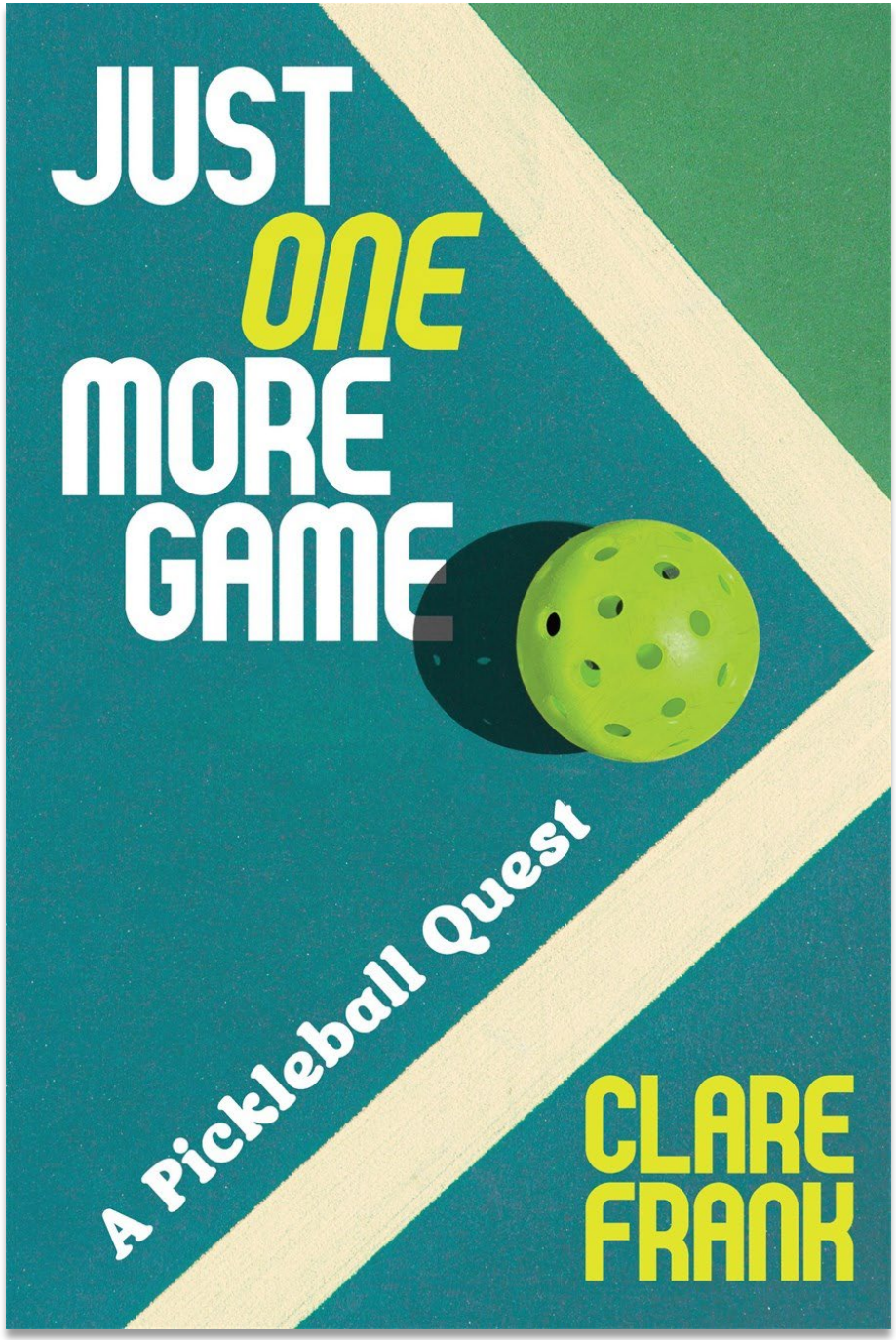
JUST ONE MORE GAME

A Pickleball Quest

CLARE FRANK



Just One More Game

A Pickleball Quest

Clare Frank

An entertaining look at the meteoric rise of pickleball and one player's joyful obsession with the game

- Pickleball has not stopped growing—there's an enormous audience of very dedicated (OK, obsessed) players.
- The books on pickleball are mostly uninspiring—how-to titles, many self-published. There's nothing like this.
- We're bringing this out in an attractive, accessible, paperback original format.
- Clare Frank is a talented, critically acclaimed writer; she's funny, sharp, self-deprecating, with an eye for bigger lessons and meaning.

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304 Pages
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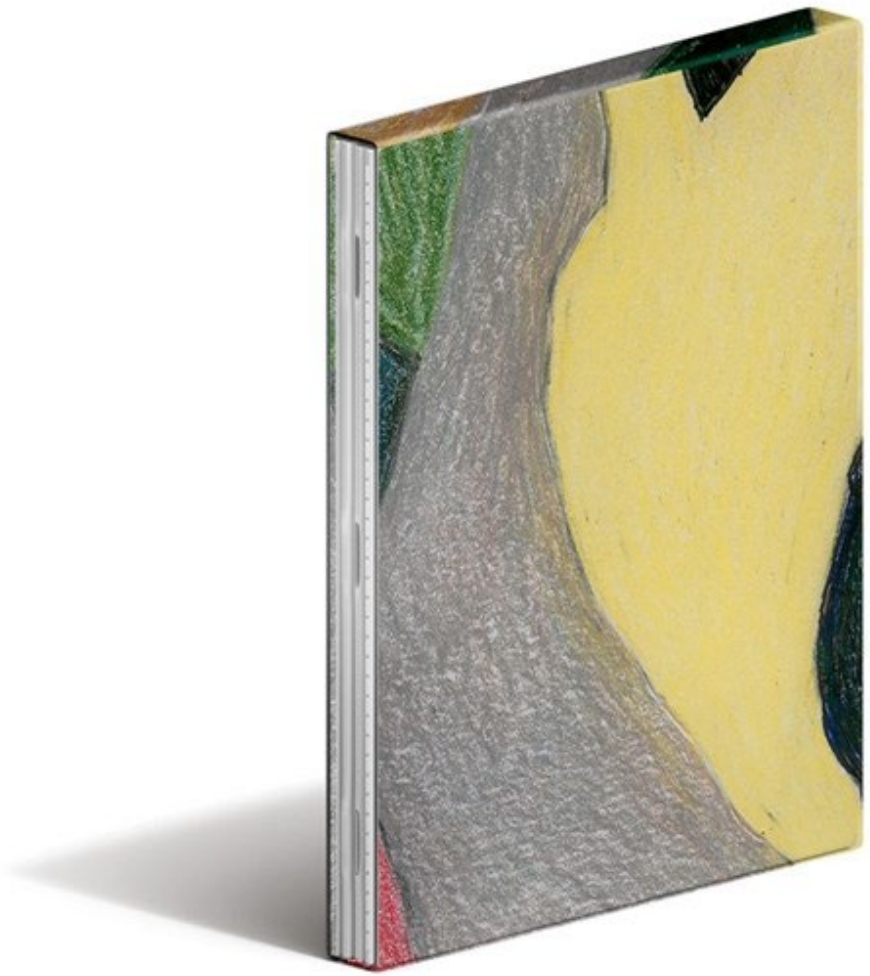
Abrams Press



The Mastermind

Kelly Reichardt

In a bold new book dedicated to her 2025 film *The Mastermind*, Kelly Reichardt and the project's key collaborators capture the craft and intimacy of its making. Featuring exclusive photographs, an essay by the acclaimed writer Lucy Sante, and vivid reflections from the crew, this four-booklet slipcased volume gathers memories, images, and ephemera into a richly evocative portrait of a filmmaking time and place.

- Miami-born indie filmmaker Kelly Reichardt creates characters who live at the margins of American life. She "is this country's finest observer of ordinary grit, an American neorealist to place among the likes of Robert Bresson, Yasujirō Ozu, and Vittorio De Sica." — Doreen St. Félix, The New Yorker. She has made nine feature films.
- This showpiece volume—featuring three booklets, a folded poster and a brochure housed in a slipcased edition—brings together film stills, on-set photographs and ephemera from Kelly Reichardt's ninth film, The Mastermind. It offers a richly evocative portrait of a filmmaking time and place and includes an essay by acclaimed writer Lucy Sante.

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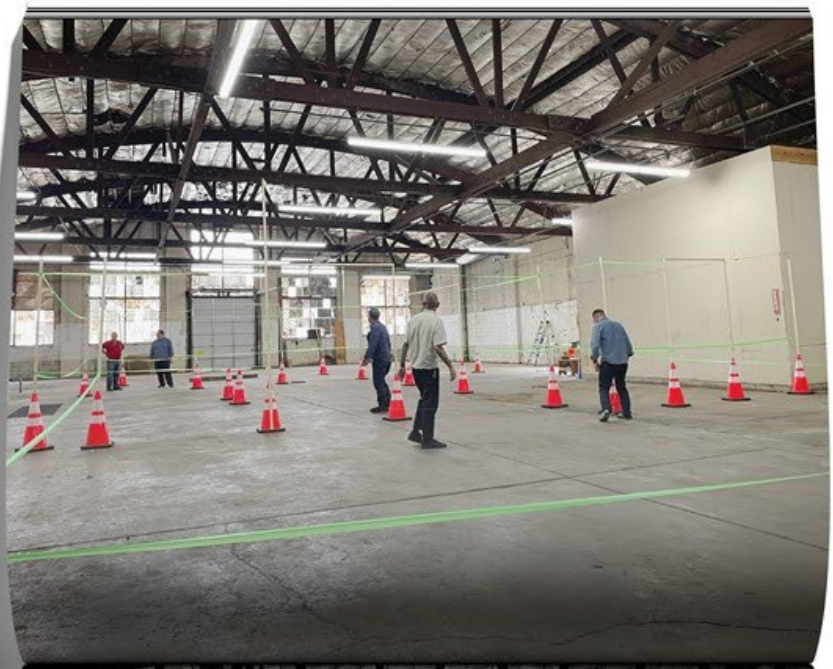

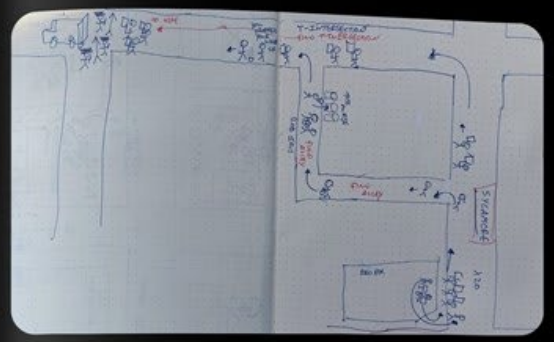

CB: The way the departments all communicated together, it was the most streamlined I've ever seen us. I think it's that we're getting better on our own, working on other projects, and then when the team is back together we're firing on all pistons for the greater good with Kelly.

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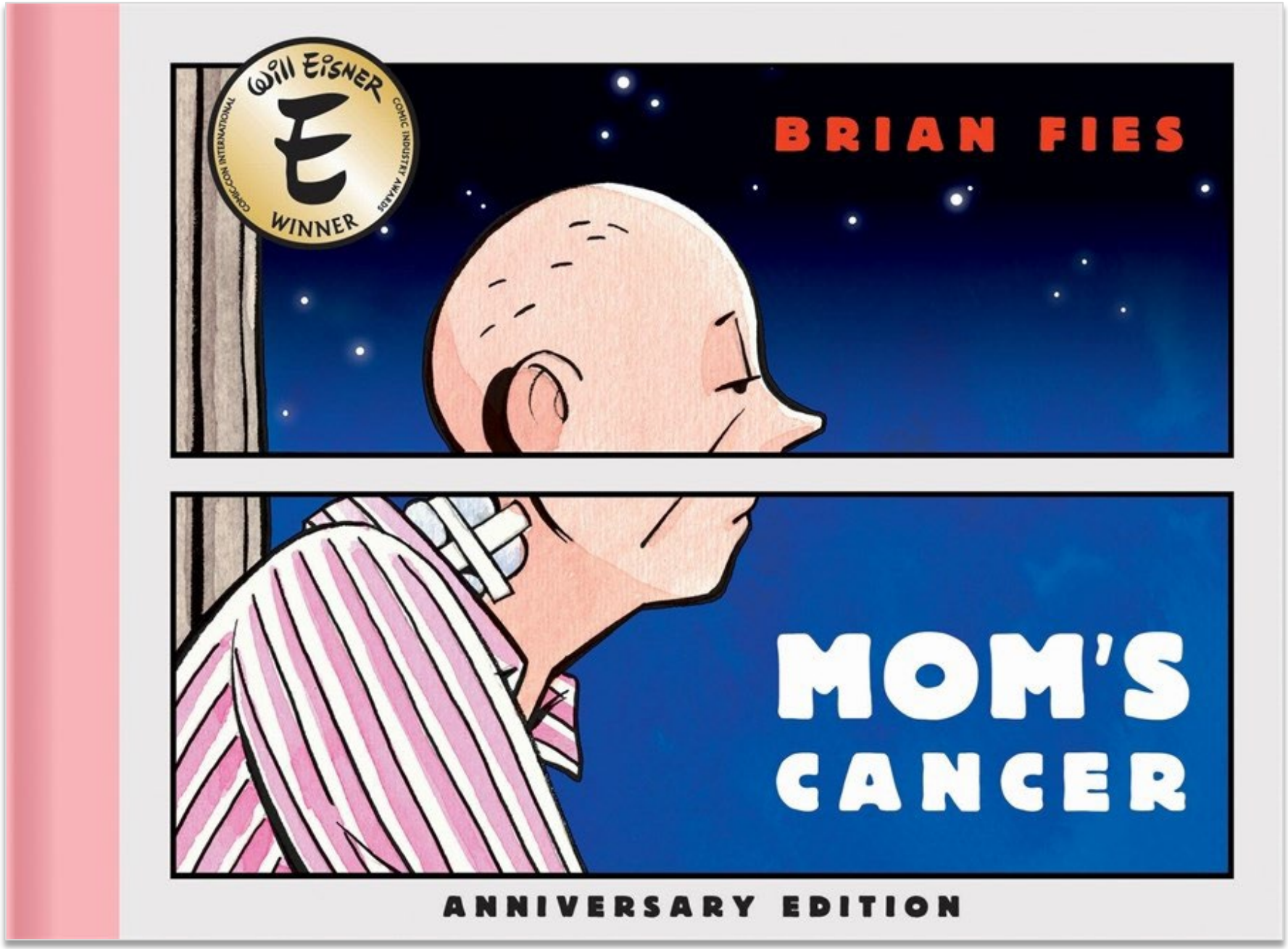
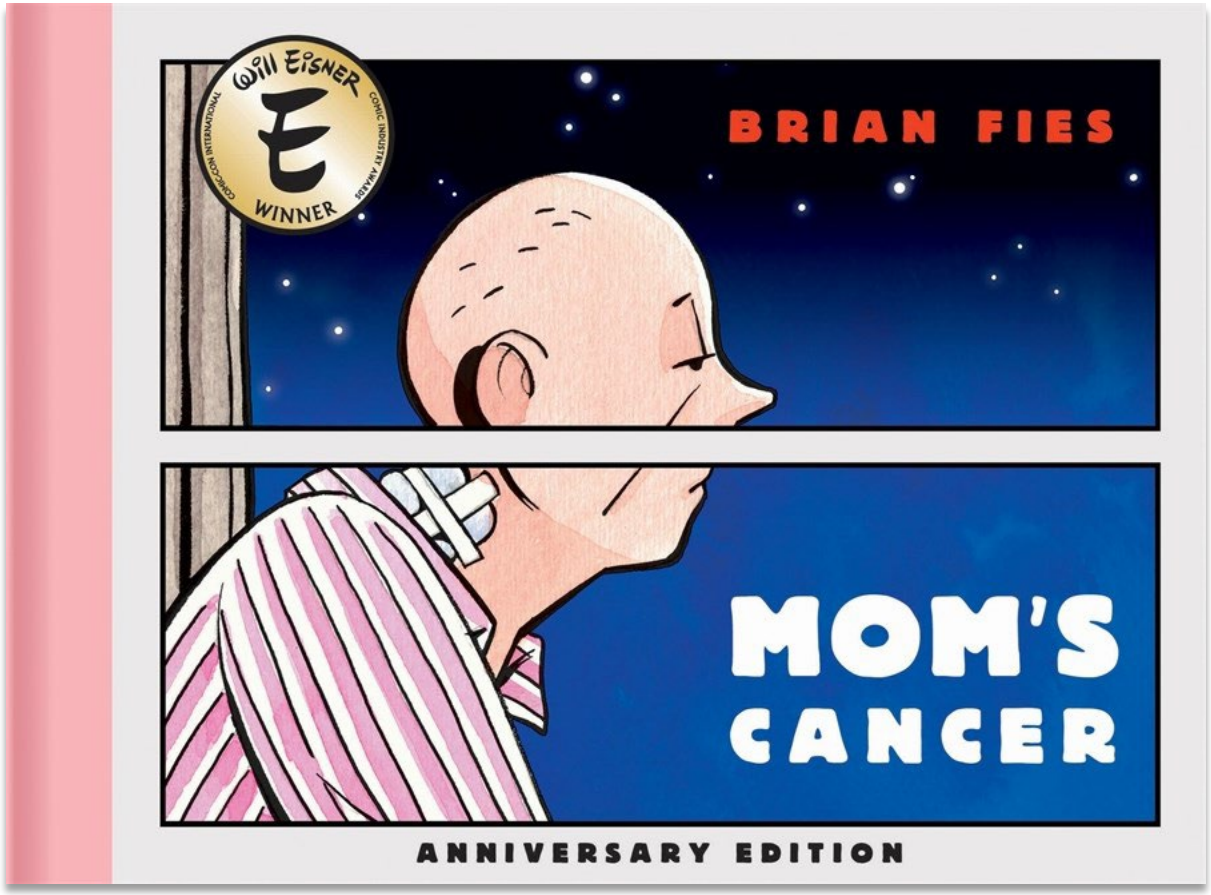

Will Eisner
WINNER
COMIC-CON INTERNATIONAL
COMIC INDUSTRY AWARDS
BRIAN FIES
MOM'S CANCER
ANNIVERSARY EDITION



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- Includes 32 pages of new material, including 22 additional comics pages and essays by Fies, as well as an afterword by MK Czerwiec, cofounder of graphicmedicine.org, providing readers and teachers and practitioners with context and resources for how to use this book, and an introduction by editor Charles Kochman.

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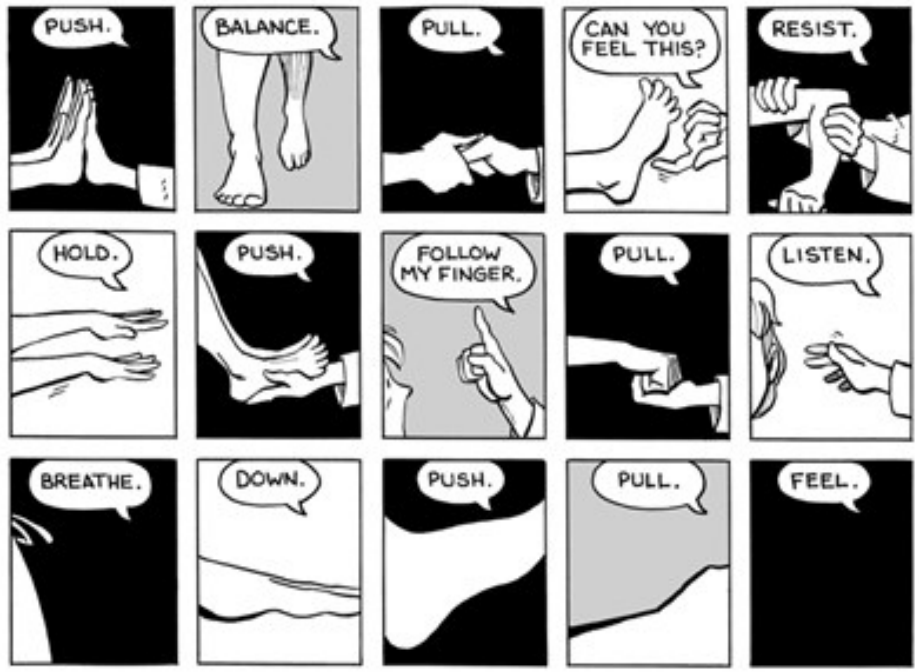
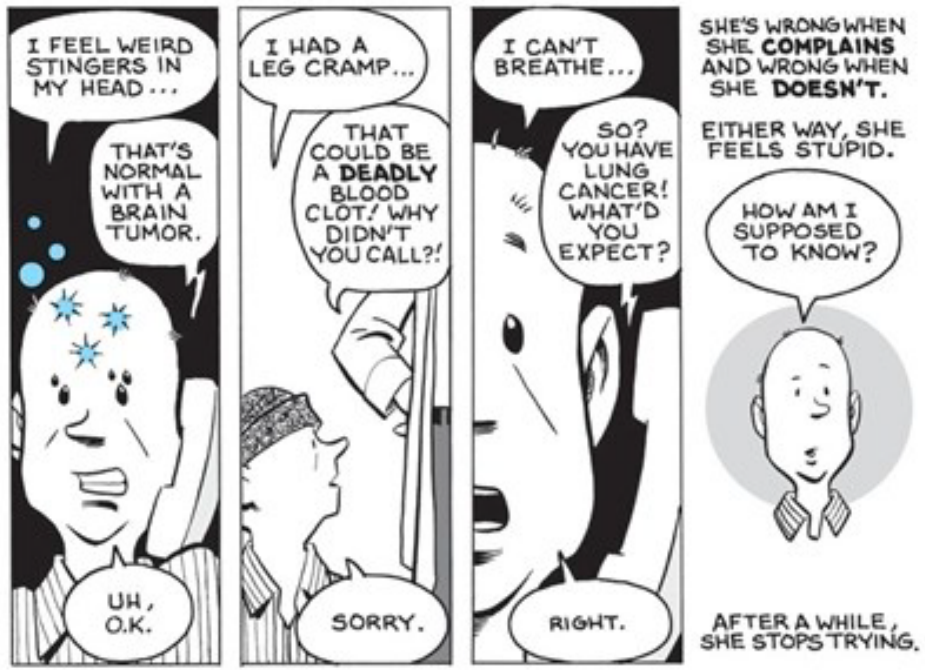
9781419788802
160 Pages
Hardcover
133 mm x 184 mm
Abrams ComicArts


PUSH.
BALANCE.
PULL.
CAN YOU FEEL THIS?
RESIST.
HOLD.
PUSH.
FOLLOW MY FINGER.
PULL.
LISTEN.
BREATHE.
DOWN.
PUSH.
PULL.
FEEL.

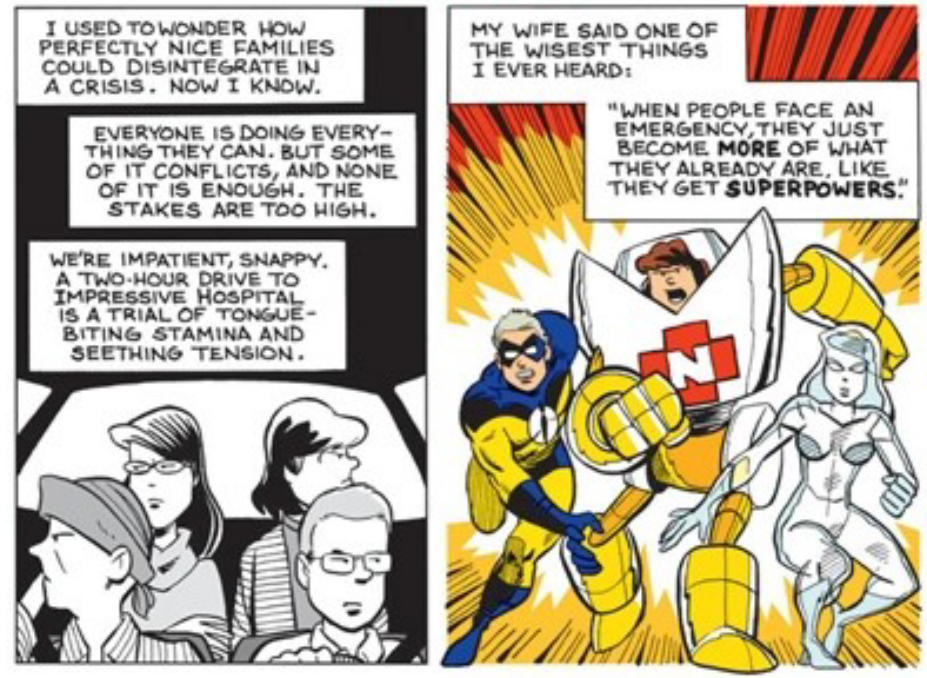
MOM'S OSTEOPATH DIAGNOSED HER WITH "WALKING PNEUMONIA" SIX MONTHS AGO. THE IMPRESSIVE HOSPITAL DOCTORS ARE INCREDULOUS.
YOU MEAN YOUR DOCTOR HAD A
SMOKER OVER SIXTY WITH
PERSISTENT BRONCHITIS AND
NEVER ORDERED A CHEST X-RAY?!
THEIR CONTEMPT IS PALPABLE.
WE NEED A BIOPSY TO BE SURE, BUT FROM THE C.T. IT LOOKS LIKE A SMALL-CELL CARCINOMA.
CAN YOU TELL WHAT CAUSED IT?
IN MY EXPERIENCE, ONE OF FIVE THINGS:
SMOKING, SMOKING, SMOKING, SMOKING, OR SMOKING.
MOM NEEDED TO HEAR THAT. STILL, WE GOT GOOD NEWS.



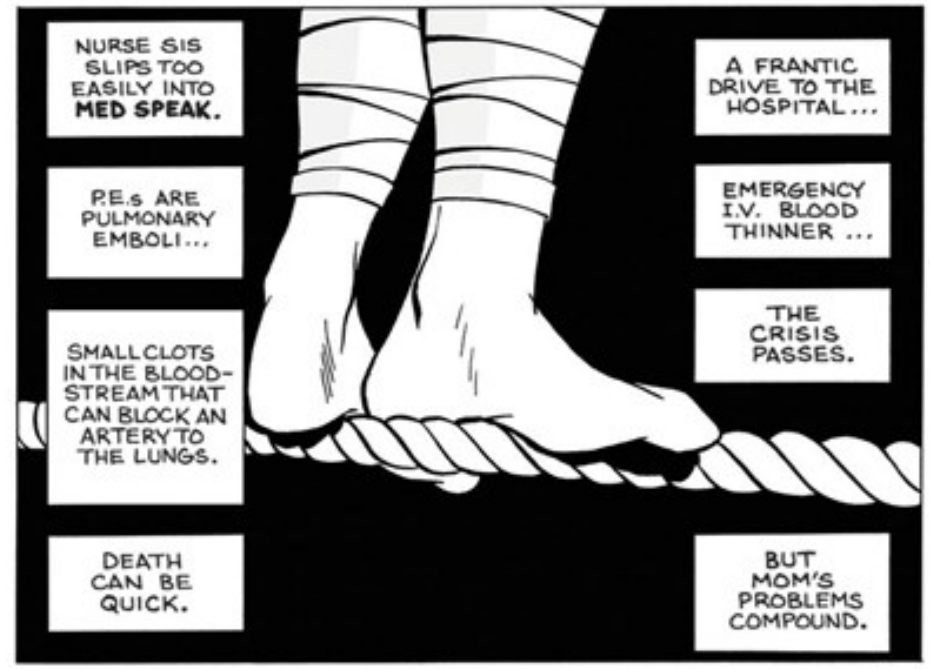
SHE'S WRONG WHEN SHE **COMPLAINS** AND WRONG WHEN SHE **DOESN'T.**

EITHER WAY, SHE FEELS STUPID.

AFTER A WHILE, SHE STOPS TRYING.

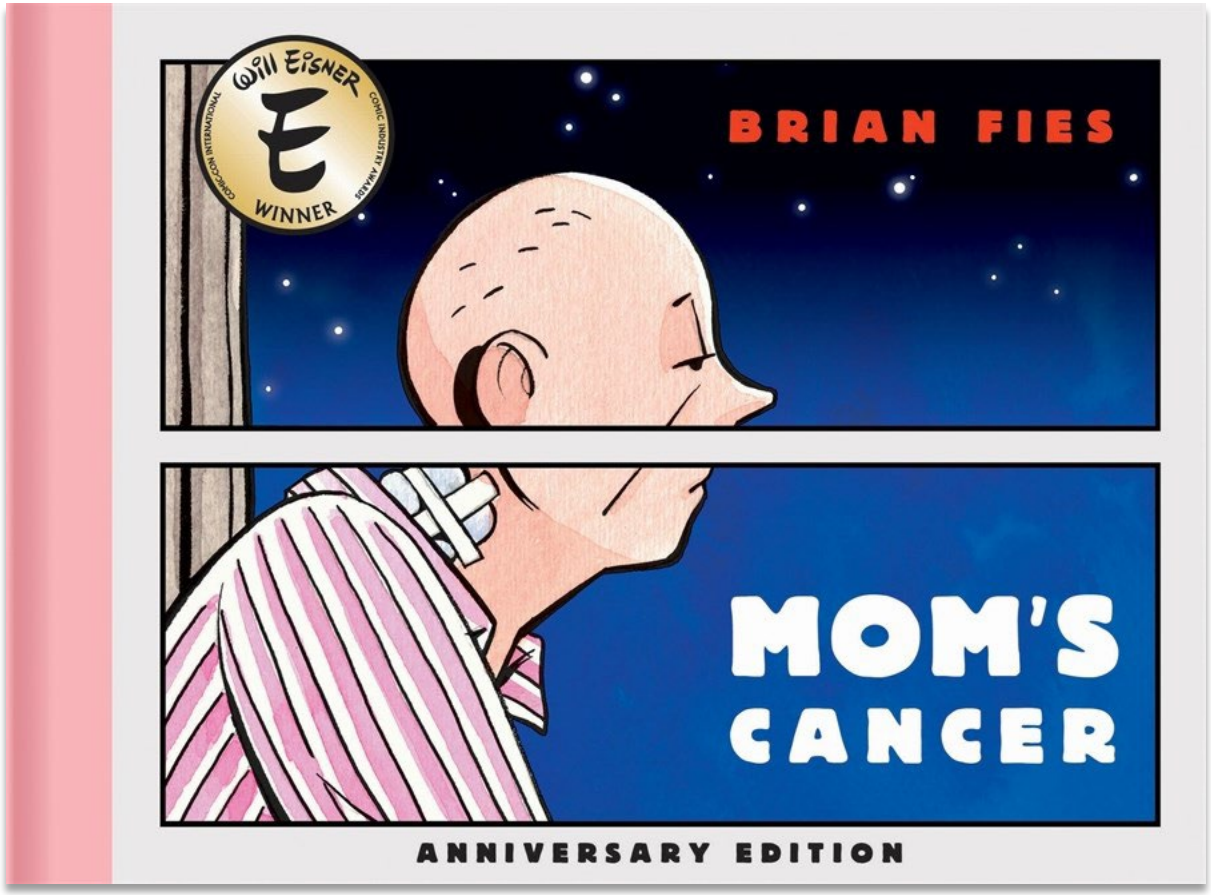


HELLO?
GET BACK TO THE HOSPITAL RIGHT AWAY!
WHY?
GREAT.
WHAT?
YOU'RE SHOWERING P.E.s TO YOUR LUNGS.


NURSE SIS SLIPS TOO EASILY INTO **MED SPEAK.**
P.E.s ARE PULMONARY EMBOLI...
SMALL CLOTS IN THE BLOOD-STREAM THAT CAN BLOCK AN ARTERY TO THE LUNGS.
DEATH CAN BE QUICK.
A FRANTIC DRIVE TO THE HOSPITAL...
EMERGENCY I.V. BLOOD THINNER ...
THE CRISIS PASSES.
BUT MOM'S PROBLEMS COMPOUND.

THIS WAS THE END OF MOM'S CANCER WHEN IT WAS ORIGINALLY PUBLISHED. NOW, TWENTY YEARS LATER, THE FOLLOWING PAGES TELL **THE REST OF THE STORY.**

THE REST OF THE STORY



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- Brian Fies has a solid track with Abrams. All of his titles have been critically acclaimed and award winning, including *Whatever Happened to the World of Tomorrow?*, *A Fire* Story, and *The Last Mechanical Monster. Mom's Cancer* was his first book with Abrams, and when the Eisner Awards created the category of Best Digital Comic for this story, it signaled what Abrams would bring to comics that was different from anything else that was being produced by other mainstream publishers at the time who had just started to publish graphic novels on their lists.
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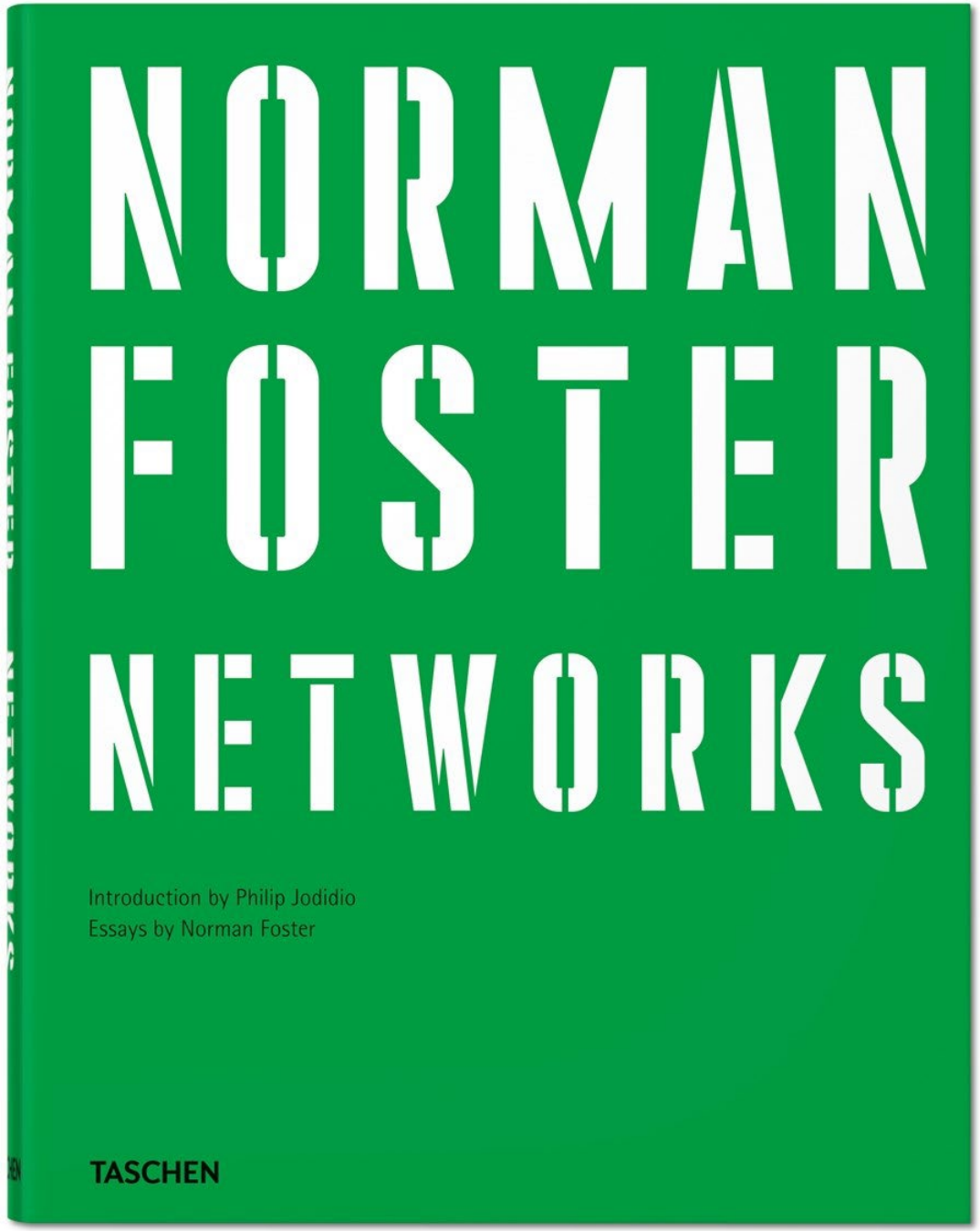
NORMAN FOSTER NETWORKS

Introduction by Philip Jodidio
Essays by Norman Foster

TASCHEN



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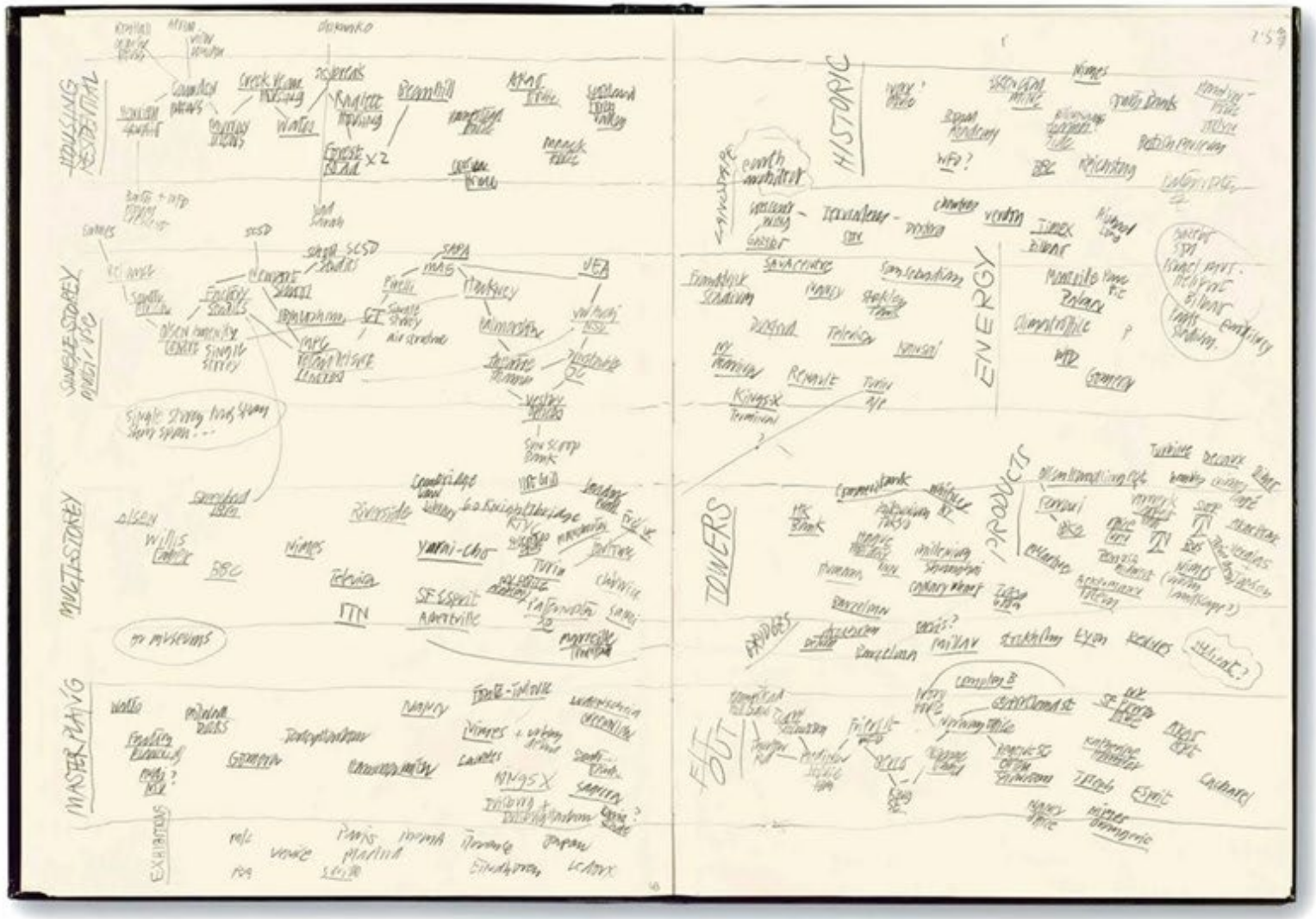
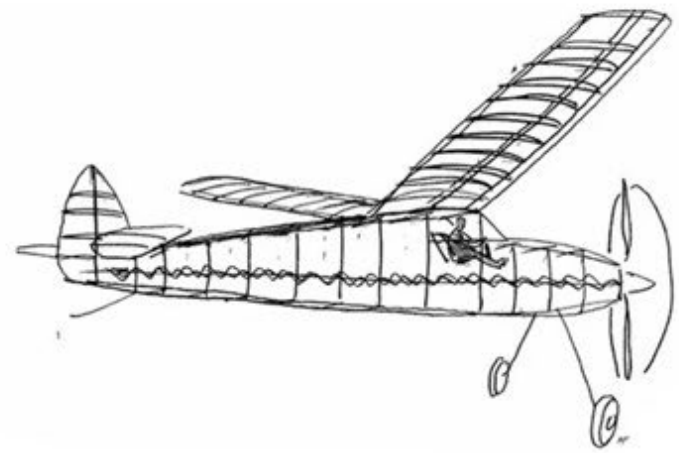


"Mental map," from Norman Foster's sketchbook, July 1967.

Flight



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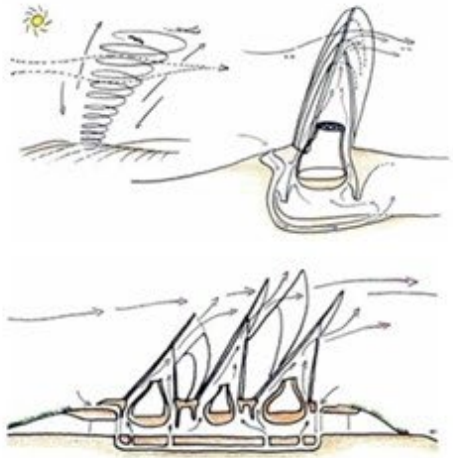
I cannot say how old I was at the time, but I can clearly recall making my first sketch. It was of an aircraft and, in my imagination, I am sitting in the cockpit at the controls. It is such a clear memory that I can recreate the image at will. The design of the craft is rooted in a model that was given to me on a visit to my uncle and was apparently an unwanted gift for my cousin. Many hours of labor had gone into crafting its balsa-wood strip frame, over which a skin of tissue paper had been stretched tight by the application of cellulose dope. Its beautifully carved mahogany propeller was powered by a tightly wound length of stretchy rubber. I have a striking photograph of aero-modelers with their creations silhouetted against the sky, dating from the late 1930s **[previous double page]**, which always evokes these memories. In my child's mind the technology of such models was scalable, and my sketch shows a jumbo-sized version in which I imagine myself preparing for takeoff, sitting atop the coils of rubber that would power it into the air **[1]**.

Thinking about that magical airplane reminds me of the remarkable series of lightweight aircraft designed by Paul MacCready in the late 1970s. The Gossamer Condor became the first craft to achieve human-powered flight **[2, 3]**. This was followed by the first solar-powered craft, the Gossamer Penguin **[4]**. Many years ago, I met MacCready at a design conference in Aspen. He talked about how he had achieved the seemingly impossible by going back to the basics of early flying machines and using advanced materials from other technologies. When I congratulated him, he very modestly said that the real credit should go to the person who set the challenge and offered a prize—the industrialist, Henry Kremer—without whom the project would never have happened. In any arena, the designer invariably acts on the initiative of those who set the priorities, whether these are environmental, political, or otherwise.

This point is significant because it emphasizes the importance of patronage—a tradition as old as the history of architecture itself. I have been fortunate to work with so many enlightened individuals and groups who have commissioned us. The act of patronage is a reminder of the importance of values—design in isolation is meaningless. The only real motivation is to design for people, and the only measure of success is to see how your building—or aircraft—performs in use. Or, as the French aviation pioneer, Ferdinand Ferber, once said: "Inventing an aircraft is nothing. Building it is a start. But flying is everything."

My boyhood fascination with flight grew into a lifelong interest in every aspect of aviation, both for pleasure, such as competition aerobatics, and professionally for long-distance travel to practice as an architect. Over the decades, my logbooks show that I have flown some 75 different types of flying machines, including jet and piston twins, helicopters and racing sailplanes, historic biplanes and single-engine monoplanes **[5, 6 overleaf]**.

Some of the entries refer to a Robin DR400, which is one of my favorite light aircraft. I created a customized version of this model with the manufacturer, in Dijon, as a birthday present for my wife, with the registration G-ELEN. It was sourced from the same standard range of components but, combined with an all-white paint scheme, it looked so different that air-traffic controllers would frequently ask for the type of aircraft, even



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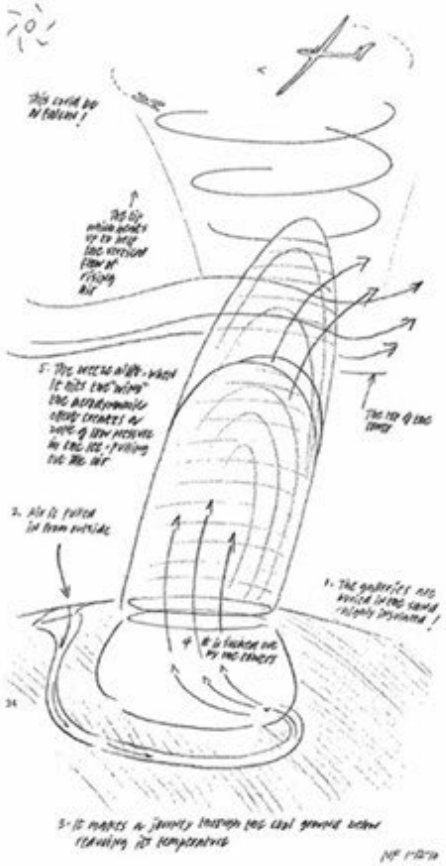
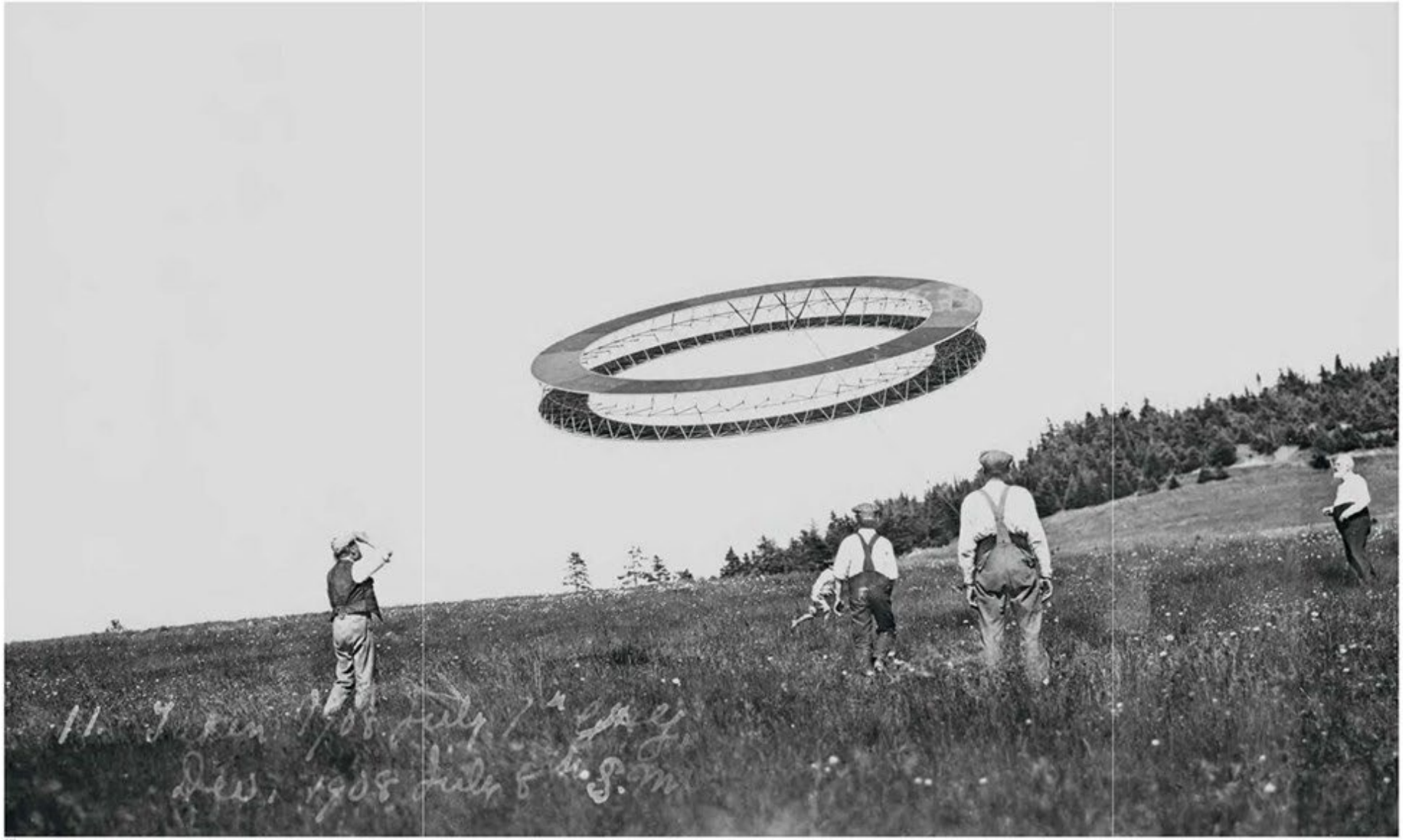


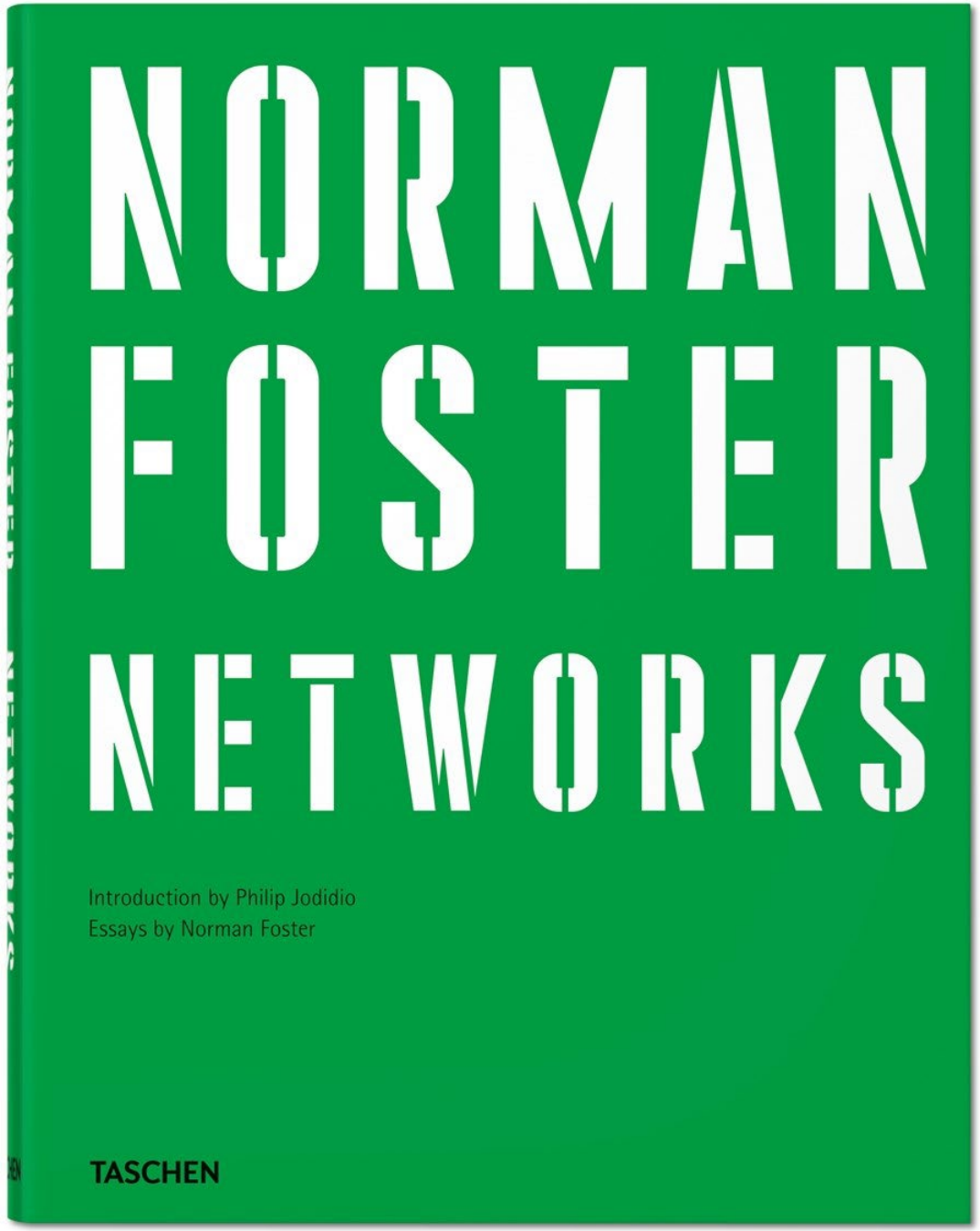
34

The mental image of that soaring bird has a resonance with the solar blades on the skyline of the Zayed National Museum *(Works, 632)*, in Abu Dhabi, which charts the history of the United Arab Emirates. The reference to flight emerged organically from our investigations into thermal air currents generated by the blades and how they could be harnessed to cool the building naturally **[33, 34]**. The abstracted feather-like forms that are the outward manifestation of this strategy also symbolize Sheikh Zayed, the founder of the Emirates, and his passion for falconry **[35, 37, 38]**. Out in the Abu Dhabi desert, in the cool early morning, I was privileged to witness the spectacle of falcons swooping and diving in the early light. When one of these magnificent birds perched on my gloved hand **[36]**, I was able to observe the beauty of its feathers close up. The source of inspiration for the museum in the city far away on the horizon suddenly seemed very apt.

37

38





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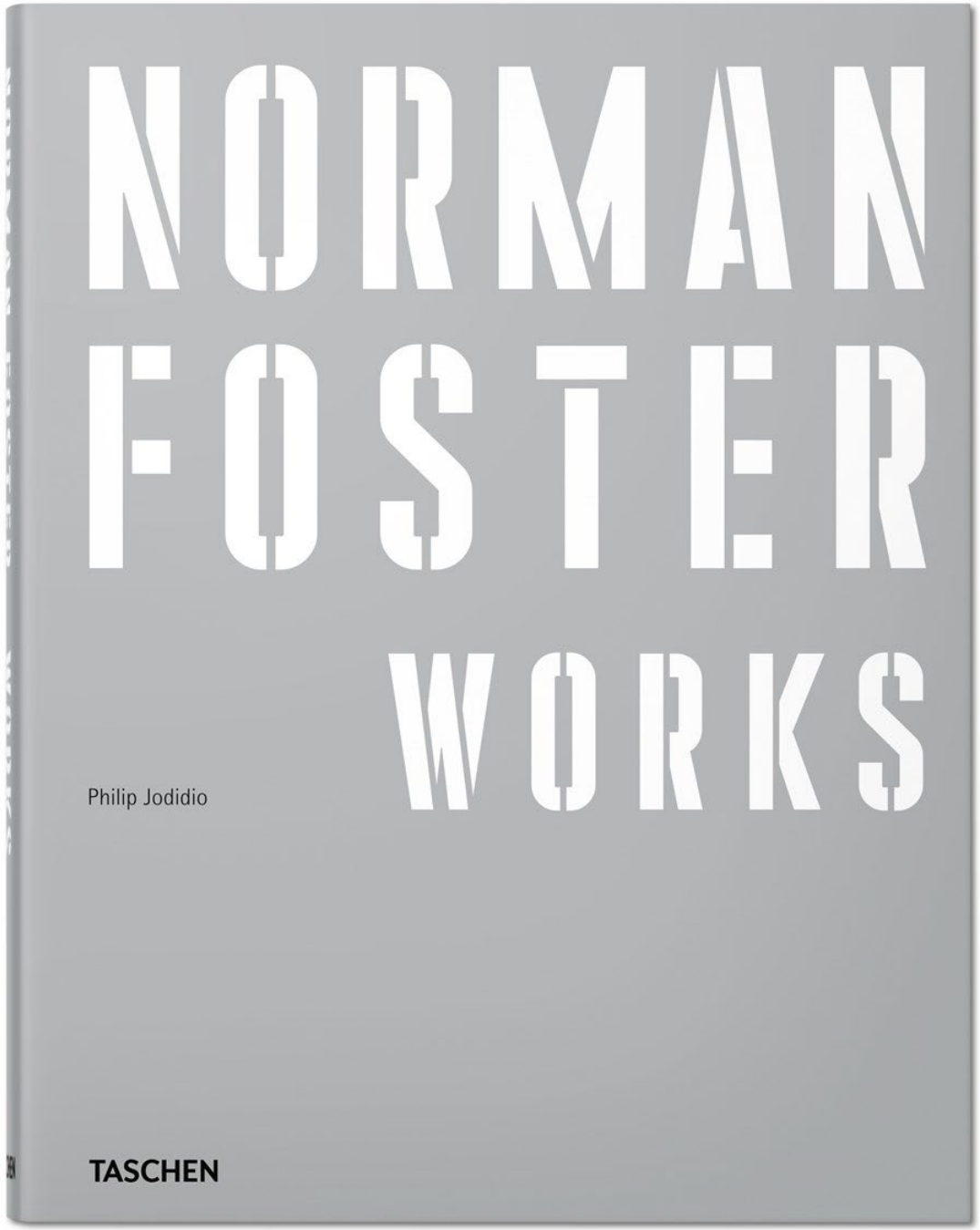

Norman Foster. Works

Philip Jodidio

Architectural icon Norman Foster walks us through his most famous projects, from the Millennium Bridge and the "Gherkin", to Apple Park and Berlin's Reichstag. Encompassing his entire oeuvre, and packed with unpublished sketches and handpicked images, this is a chronicle of six decades of brilliant, beautiful, boundary-pushing architecture.

- Spanning more than six decades and crossing continents, Norman Foster's career is among the most influential in modern architecture. Distinguished by restless innovation and a holistic approach to design, his work has reshaped skylines and redefined how buildings respond to technology, society, and the environment.

- This monograph presents his complete body of work, from early collaborations with Richard Rogers and Richard Buckminster Fuller to the global superprojects that established his star status from the 1980s onwards.

- It also offers rare and fascinating glimpses into the evolving working environments of Foster + Partners, from a modest Hampstead flat in the 1960s to today's vast, light-filled studio overlooking the Thames.

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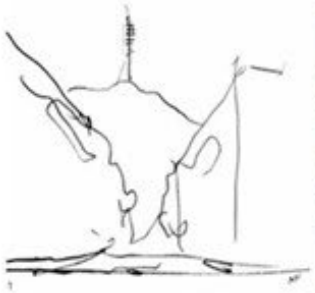
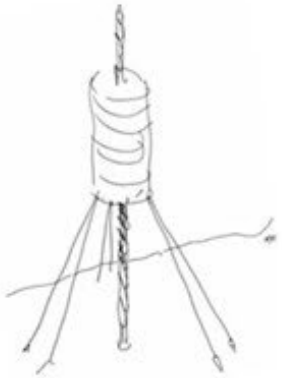
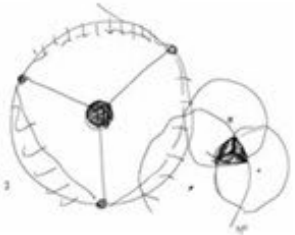
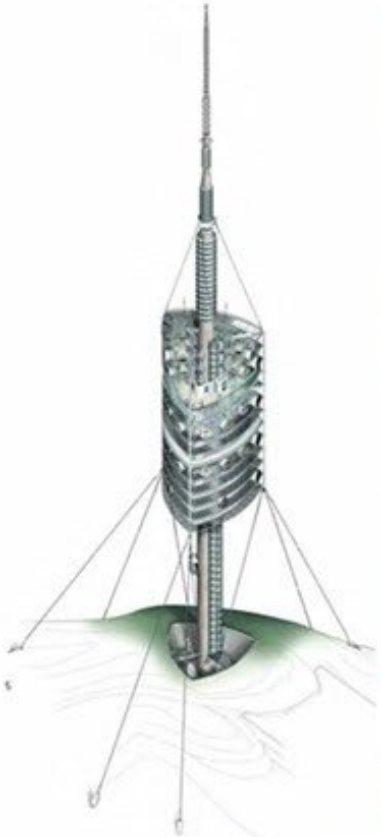
Foster Studios and Riverside Penthouse

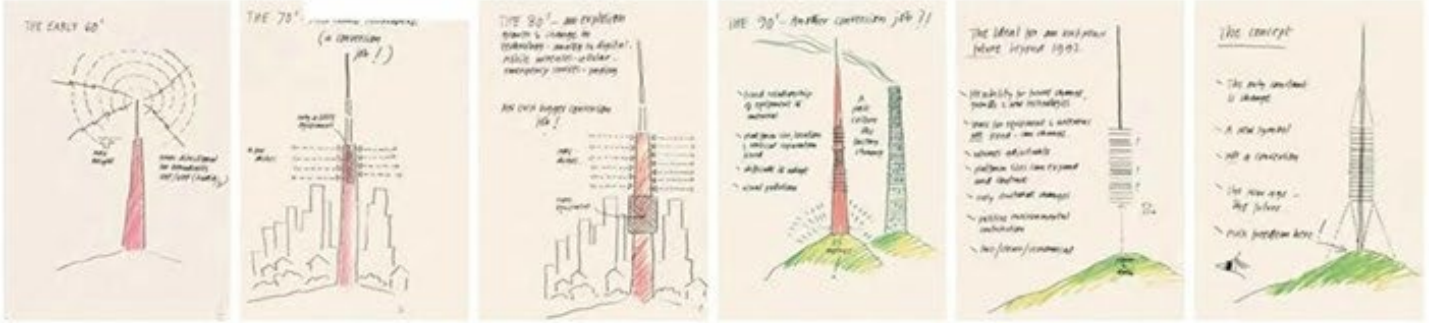








1 Concept sketch by Norman Foster showing the tower above the city.
2 Further concept sketch by Foster of the tower.
3 Sketch by Foster showing the logic of the curved triangular shape of the tower.
4 The tower seen from its urban setting with a sketch (1) from the same angle.
5 Cutaway drawing by Gregory Gibbon.
6 View from below.
7 Norman Foster with Barcelona Mayor Pasqual Maragall.
8 A set of drawings prepared by Foster for the competition presentation to show the flexibility of the proposal as compared with a conventional tower.



Izanami Motor Yacht and YachtPlus Fleet

Left, image of the Reichstag, as it was originally designed by Paul Wallot and completed in 1894.

Centre, the famous staged photo of Soviet soldiers waving their flag from the building on May 2, 1945.

Near left, the building as it stood after World War II in 1945.

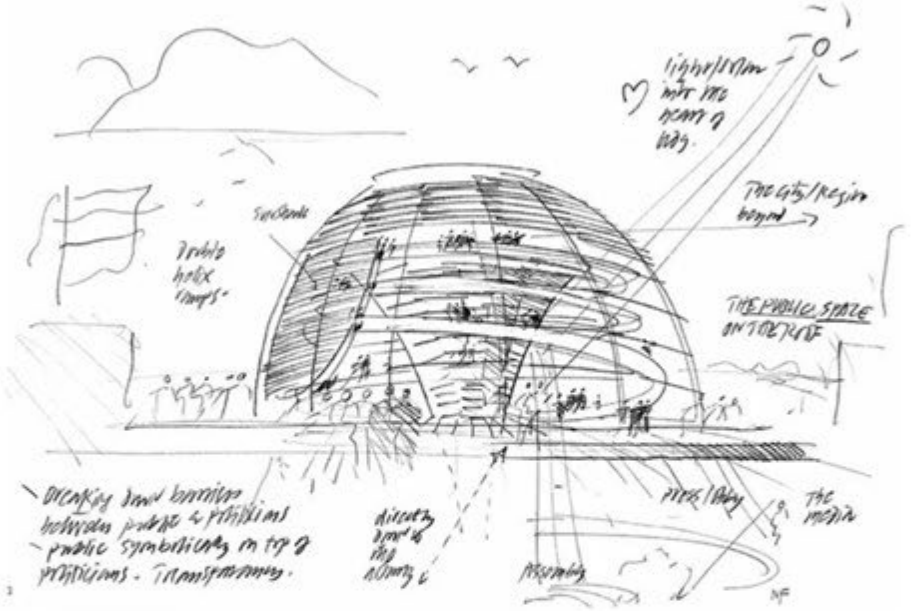
1

2

1 An image of the Reichstag as it appeared in 1992, having been used since the 1970s as a museum of German history.
2 The competition model of 1992 shows the original design, which included a large over-sailing canopy roof.
3 Sketch by Norman Foster exploring the potential for a dome that would work as part of the ecology of the building and also create an elevated public viewing platform—bringing the roof alive as a public space.
4 One of several concept sketches by Foster looking at the integration of a light reflector, a public viewing platform, ramp access, and connection to the Parliamentary Chamber below.
5 A model of the Plenary Chamber and cupola and, inside the model, David Nelson, the lighting designer Claude Engle, and Norman Foster.
6 Part of a series of drawings that explore the movement of air through the building where the dome acts as an air exhaust.
7 Foster meets German Chancellor Helmut Kohl to discuss the new design for the Eagle to hang in the Plenary Chamber.

Images of Norman Foster examining a model of the Reichstag in his Riverside Studio in London.

Right, seeing examples of war damage as they were uncovered in the walls of the building.



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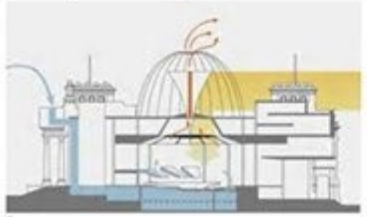

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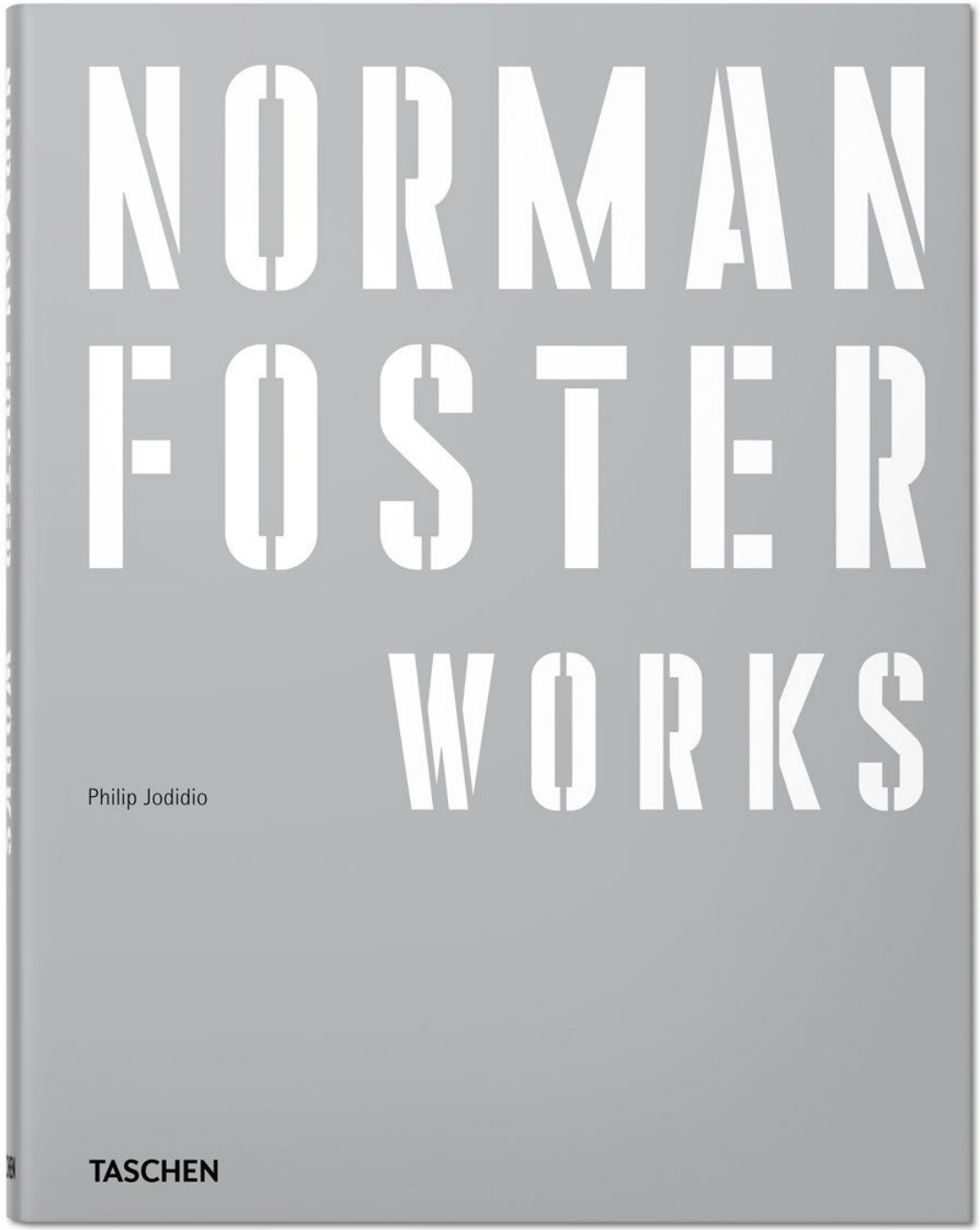

Norman Foster. Works

Philip Jodidio

Architectural icon Norman Foster walks us through his most famous projects, from the Millennium Bridge and the "Gherkin", to Apple Park and Berlin's Reichstag. Encompassing his entire oeuvre, and packed with unpublished sketches and handpicked images, this is a chronicle of six decades of brilliant, beautiful, boundary-pushing architecture.

- Spanning more than six decades and crossing continents, Norman Foster's career is among the most influential in modern architecture. Distinguished by restless innovation and a holistic approach to design, his work has reshaped skylines and redefined how buildings respond to technology, society, and the environment.

- This monograph presents his complete body of work, from early collaborations with Richard Rogers and Richard Buckminster Fuller to the global superprojects that established his star status from the 1980s onwards.

- It also offers rare and fascinating glimpses into the evolving working environments of Foster + Partners, from a modest Hampstead flat in the 1960s to today's vast, light-filled studio overlooking the Thames.

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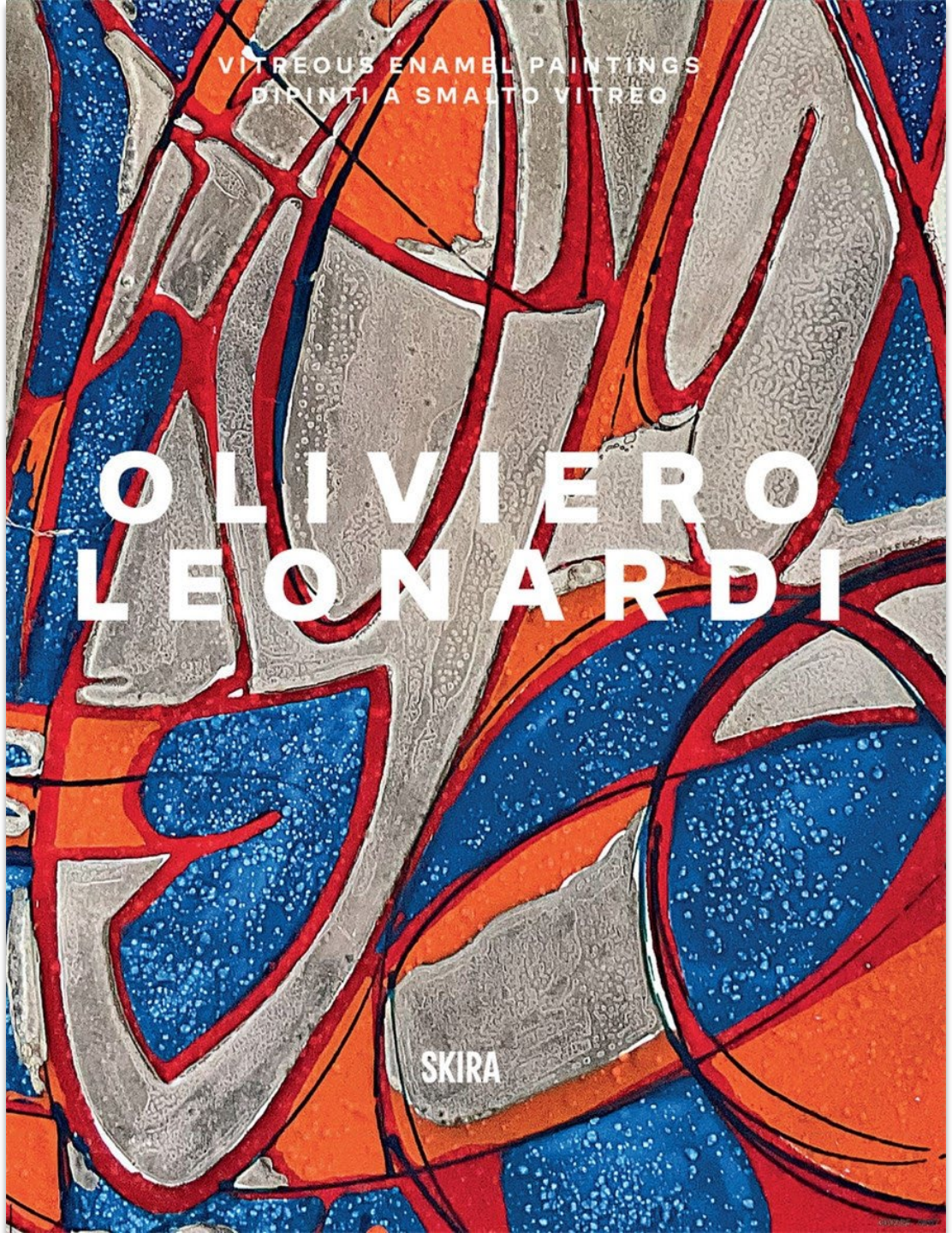
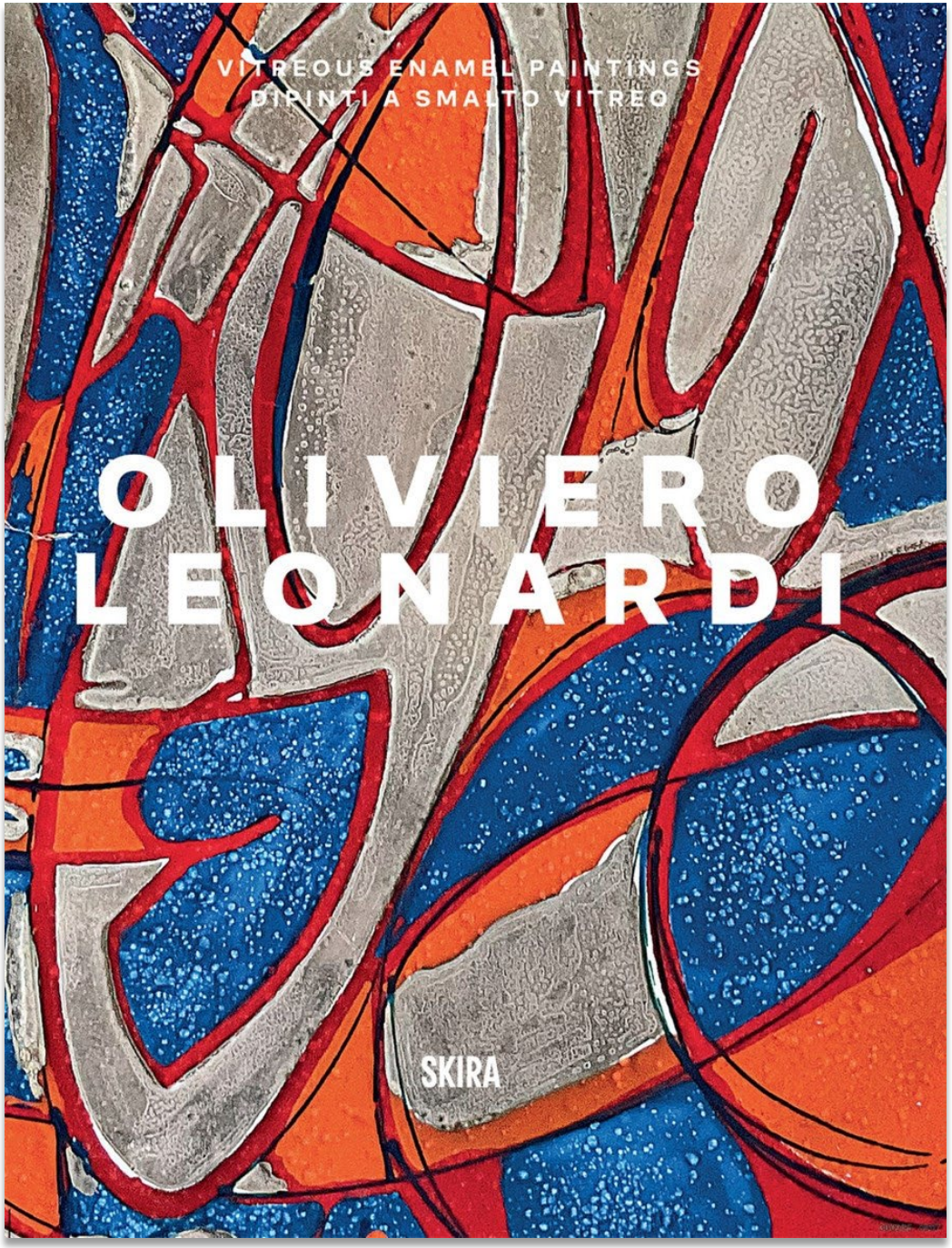


VITREOUS ENAMEL PAINTINGS
DIPINTI A SMALTO VITREO

OLIVIERO LEONARDI

SKIRA



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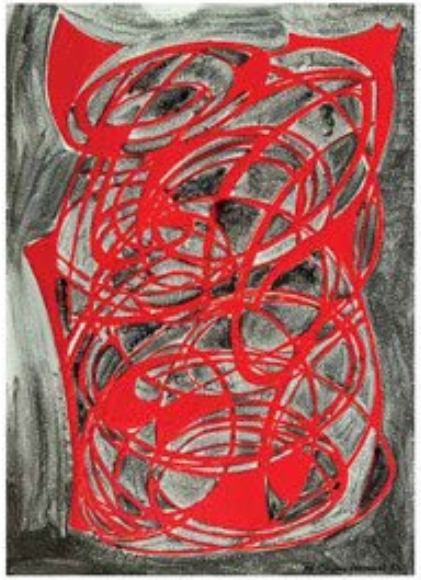
04



05

04. **PLASTICITY IN A FIGURE**, 1973
Vitreous enamel steel painting, 70 × 50 cm
Signed and dated (bottom right): Oliviero Leonardi 73
Additional inscription (bottom right): Monogram "O"
Inventory number: CA-189

PLASTICITÀ IN UNA FIGURA, 1973
Pittura a smalto vitreo su lamiera d'acciaio, 70 × 50 cm
Firma e data (in basso a destra): Oliviero Leonardi 73
Iscrizione aggiuntiva (in basso a destra): Monogramma "O"
Numero di inventario: CA-189

05. **STRUCTURE OF FIRE IN ICE / ICE STRUCTURE**, 1973
Vitreous enamel steel painting, 70 × 50 cm
Signed and dated (bottom right): Oliviero Leonardi 73
Additional inscription (bottom right): Monogram "O"
Inventory number: CA-098
Exhibition history: 1975 Inco Art, 1977 Marchio Angioino

STRUTTURA DEL FUOCO NEL GHIACCIO / STRUTTURA DI GHIACCIO, 1973
Pittura a smalto vitreo su lamiera d'acciaio, 70 × 50 cm
Firma e data (in basso a destra): Oliviero Leonardi 73
Iscrizione aggiuntiva (in basso a destra): Monogramma "O"
Numero di inventario: CA-098
Storia espositiva: 1975 Inco Art, 1977 Marchio Angioino

06. **THE DELUGE OF FIRE**, 1973
Vitreous enamel steel painting, 70 × 50 cm
Signed (bottom right): Oliviero Leonardi
Additional inscription (bottom right): Monogram "O"
Inventory number: CA-109
Exhibition history: 1975 Inco Art

IL DILUVIO DI FUOCO, 1973
Pittura a smalto vitreo su lamiera d'acciaio, 70 × 50 cm
Firma (in basso a destra): Oliviero Leonardi
Iscrizione aggiuntiva (in basso a destra): Monogramma "O"
Numero di inventario: CA-109
Storia espositiva: 1975 Inco Art

06

07

08

07. **CLEAR-SIGHTED EYES**, 1973
Vitreous enamel steel painting, 30 × 40 cm
Signed and dated (bottom right): Oliviero Leonardi 73
Additional inscription (bottom right): Monogram "O"
Inventory number: CA-240
Exhibition history: 1975 Inco Art

OCCHI CHIAROVEGGENTI, 1973
Pittura a smalto vitreo su lamiera d'acciaio, 30 × 40 cm
Firma e data (in basso a destra): Oliviero Leonardi 73
Iscrizione aggiuntiva (in basso a destra): Monogramma "O"
Numero di inventario: CA-240
Storia espositiva: 1975 Inco Art

08. **TRIBUTE TO SCHÖNBERG**, 1973
Vitreous enamel steel painting, 70 × 50 cm
Signed and dated (bottom right): Oliviero Leonardi 73
Additional inscription (bottom right): Monogram "O"
Inventory number: CA-172

OMAGGIO A SCHÖNBERG, 1973
Pittura a smalto vitreo su lamiera d'acciaio, 70 × 50 cm
Firma e data (in basso a destra): Oliviero Leonardi 73
Iscrizione aggiuntiva (in basso a destra): Monogramma "O"
Numero di inventario: CA-172

69

70

69. **FROM PREHISTORY TO CIVILIZATION. THROUGH BLOOD 1 / FROM DARKNESS TO LIGHT THROUGH THE WORKS OF BLOOD OF CIVILIZATION**, 1973
Vitreous enamel steel painting, 70 × 50 cm
Signed and dated (bottom right): Oliviero Leonardi 73
Additional inscription (bottom right): Monogram "O"
Inventory number: CA-340
Exhibition history: 1975 Inco Art, 1977 Galerie Drouant, 1977 Moschio Angiolino, 1979 Scandinavian museum
Note: earlier version of CA-002.

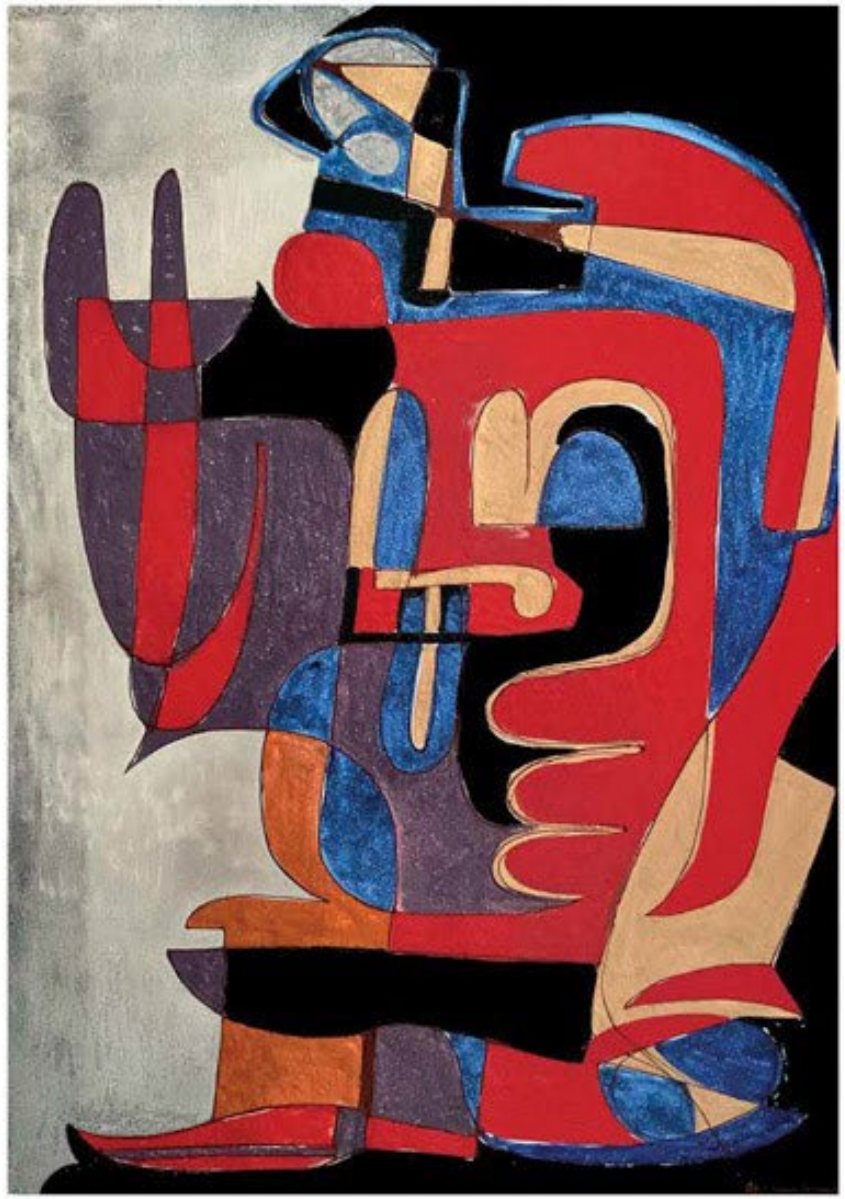
DALLA PREISTORIA ALLA CIVILTÀ. ATTRAVERSO IL SANGUE 1 / DAL BUIO ALLA LUCE ATTRAVERSO LE OPERE DI SANGUE DELLA CIVILTÀ, 1973
Pittura a smalto vitreo su lamiera d'acciaio, 70 × 50 cm
Firma e data (in basso a destra): Oliviero Leonardi 73
Iscrizione aggiuntiva (in basso a destra): Monogramma "O"
Numero di inventario: CA-340
Storia espositiva: 1975 Inco Art, 1977 Galerie Drouant, 1977 Moschio Angiolino, 1979 Scandinavian museum
Nota: versione precedente di CA-002.

70. **SIGN ARCHITECTURE**, 1973
Vitreous enamel steel painting, 50 × 70 cm
Signed (bottom right): Oliviero Leonardi
Additional inscription (bottom right): Monogram "O"
Inventory number: CA-145
Exhibition history: 1975 Inco Art

ARCHITETTURA DEL SEGNO, 1973
Pittura a smalto vitreo su lamiera d'acciaio, 50 × 70 cm
Firma (in basso a destra): Oliviero Leonardi
Iscrizione aggiuntiva (in basso a destra): Monogramma "O"
Numero di inventario: CA-145
Storia espositiva: 1975 Inco Art

71. **MIDDLE AGES**, 1973
Vitreous enamel steel painting, 100 × 70 cm
Signed (bottom right): Oliviero Leonardi
Additional inscription (bottom right): Monogram "O"
Inventory number: CA-380

MEDIOEVO, 1973
Pittura a smalto vitreo su lamiera d'acciaio, 100 × 70 cm
Firma (in basso a destra): Oliviero Leonardi
Iscrizione aggiuntiva (in basso a destra): Monogramma "O"
Numero di inventario: CA-380



71

167

107. **THE MAN OF THE FUTURE / NEGRITUDE**, c. 1970
Vitreous enamel steel printing, 100 × 70 cm
Signed (bottom right): Oliviero Leonardi
Additional inscription (bottom left): Monogram "O"
Inventory number: CA-002
Note: some details were possibly added after 1977.

L'UOMO DEL FUTURO / NEGRITUDINE, c. 1970
Pittura a smalto vitreo su lamiera d'acciaio, 100 × 70 cm
Firma (in basso a destra): Oliviero Leonardi
Iscrizione aggiuntiva (in basso a sinistra): Monogramma "O"
Numero di inventario: CA-002
Nota: alcuni dettagli sono stati probabilmente aggiunti dopo il 1977.

108. **THE SAINT WHO FACES THE DEMON**, 1974/1970
Vitreous enamel steel printing, 100 × 70 cm
Signed (bottom right): Oliviero Leonardi
Additional inscription (bottom left): Monogram "O"
Inventory number: CA-041
Exhibition history: 1977 Museo Angioino, 1978 Galleria Il Pavone, 1979 Scarlandmuseum

IL SANTO CHE AFFRONTA IL DEMONE, 1974/1970
Pittura a smalto vitreo su lamiera d'acciaio, 100 × 70 cm
Firma (in basso a destra): Oliviero Leonardi
Iscrizione aggiuntiva (in basso a sinistra): Monogramma "O"
Numero di inventario: CA-041
Storia espositiva: 1977 Museo Angioino, 1978 Galleria Il Pavone, 1979 Scarlandmuseum

168

109. **PARODY OF THE COUPLE**, c. 1974/1970
Vitreous enamel steel printing, 100 × 70 cm
Signed (bottom right): Oliviero Leonardi
Additional inscription (bottom left): Monogram "O"
Inventory number: CA-002
Exhibition history: 1977 Museo Angioino, 1979 Scarlandmuseum
Note: obvious signs of rework are present.

PARODIA DELLA COPPIA, c. 1974/1970
Pittura a smalto vitreo su lamiera d'acciaio, 100 × 70 cm
Firma (in basso a destra): Oliviero Leonardi
Iscrizione aggiuntiva (in basso a sinistra): Monogramma "O"
Numero di inventario: CA-002
Storia espositiva: 1977 Museo Angioino, 1979 Scarlandmuseum
Nota: si notano segni evidenti di rielaborazione.

169

182

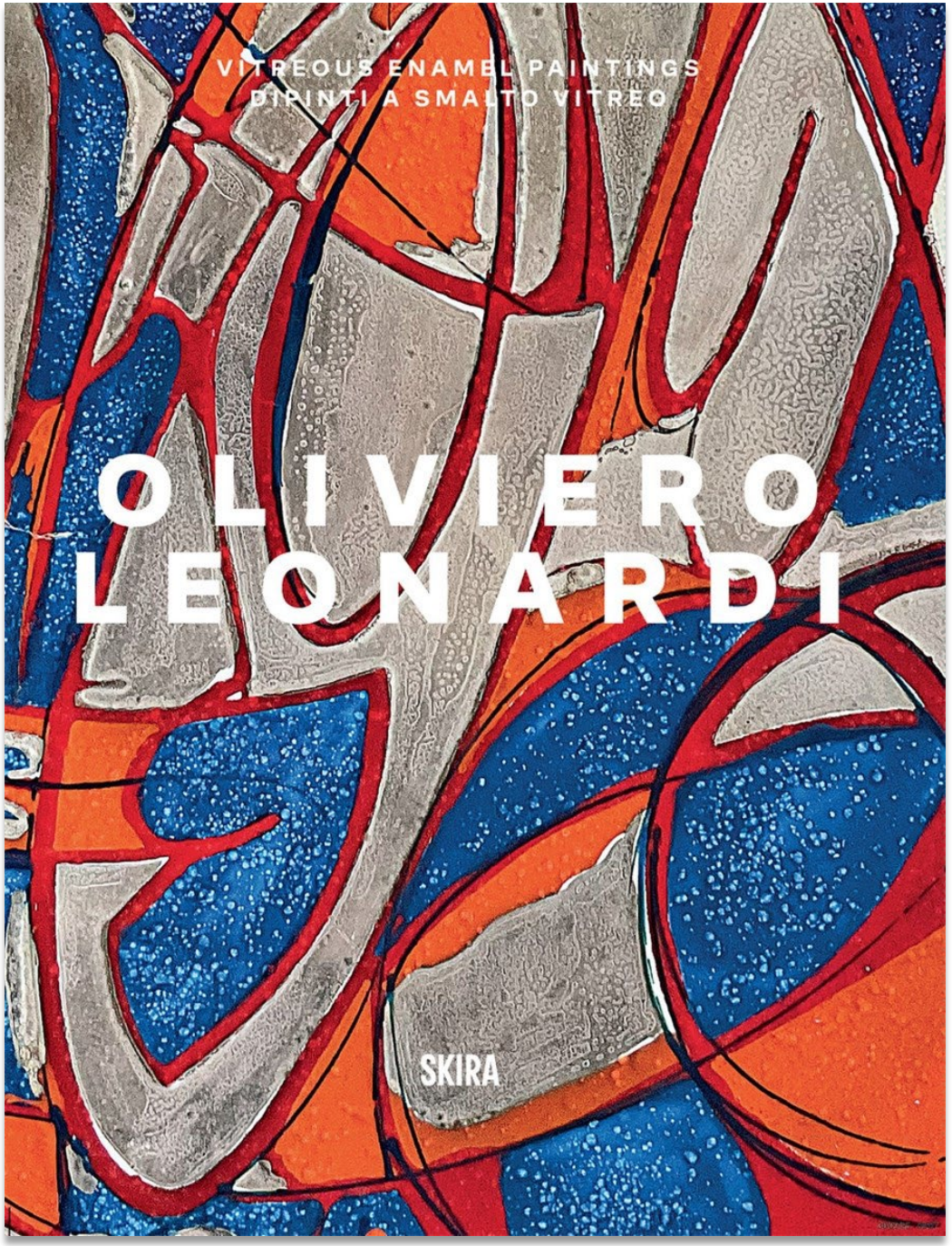
182. **THE DEATH OF DON QUIXOTE 1**, c. 1970
Vitreous enamel steel painting, 70 × 50 cm
Signed (bottom left): Oliviero Leonardi
Additional inscription (bottom left): Monogram "O"
Inventory number: CA-300
Exhibition history: 1970 Maison de Van Gogh
Note: this is the earlier version of CA-008.

LA MORTE DI DON CHISCIOTTE 1, c. 1970
Pittura a smalto vitreo su lamiera d'acciaio, 70 × 50 cm
Firma (in basso a sinistra): Oliviero Leonardi
Iscrizione aggiuntiva (in basso a sinistra): Monogramma "O"
Numero di inventario: CA-300
Storia espositiva: 1970 Maison de Van Gogh
Nota: si tratta della versione precedente di CA-008.

183

183. **THE DEATH OF DON QUIXOTE 2**, 1975/1977
Vitreous enamel steel painting, 100 × 70 cm
Signed (center right): Oliviero Leonardi
Additional inscription (bottom left): Monogram "O"
Inventory number: CA-008
Exhibition history: 1977 Galerie Drouant, 1977 Moschio Angolino, 1978 Galleria Il Pavone, 1979 Scandmuseum
Note: this is a later version of CA-300, made about a year earlier, possibly copied for exhibition purposes. It could be a reworked piece.

LA MORTE DI DON CHISCIOTTE 2, 1975/1977
Pittura a smalto vitreo su lamiera d'acciaio, 100 × 70 cm
Firma (al centro a destra): Oliviero Leonardi
Iscrizione aggiuntiva (in basso a sinistra): Monogramma "O"
Numero di inventario: CA-008
Storia espositiva: 1977 Galerie Drouant, 1977 Moschio Angolino, 1978 Galleria Il Pavone, 1979 Scandmuseum
Nota: si tratta di una versione successiva di CA-300, realizzata circa un anno prima, probabilmente replicata per scopi espositivi. Potrebbe trattarsi di un pezzo rielaborato.



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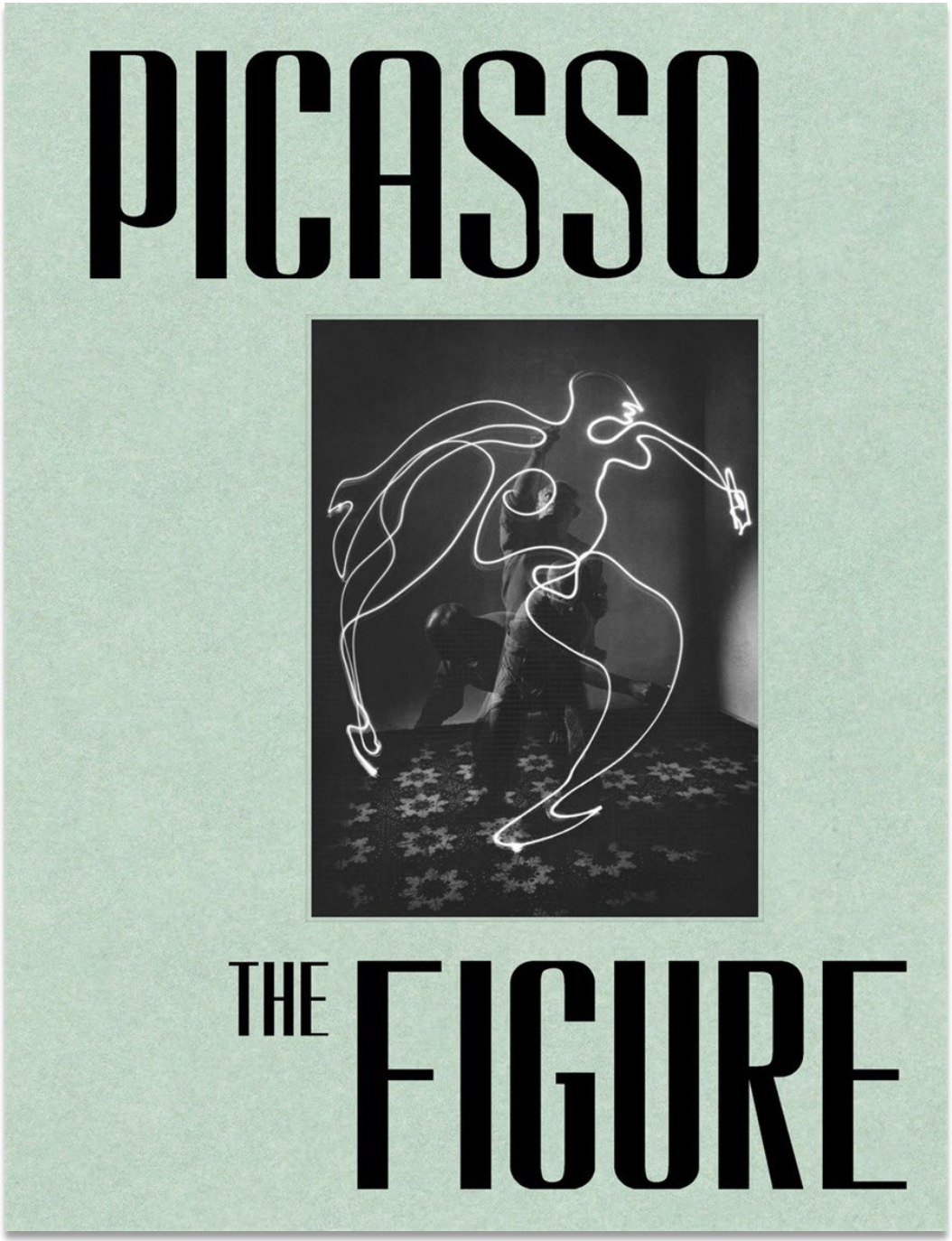
PICASSO

THE FIGURE



Picasso: The Figure

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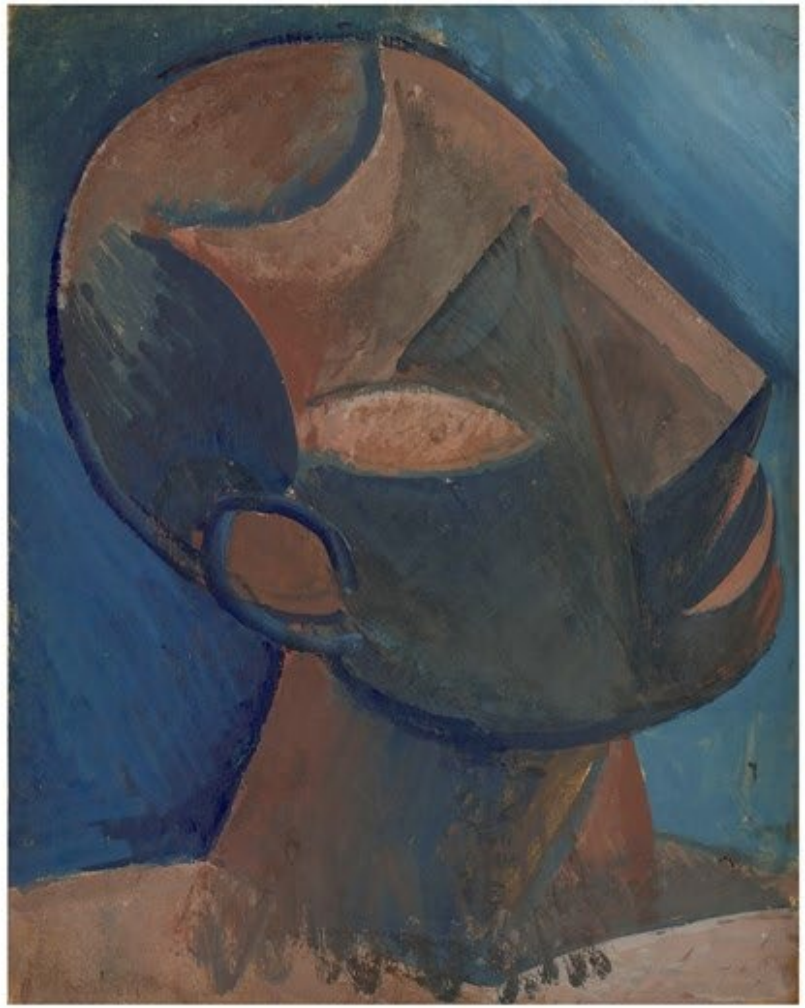
Fig. 3

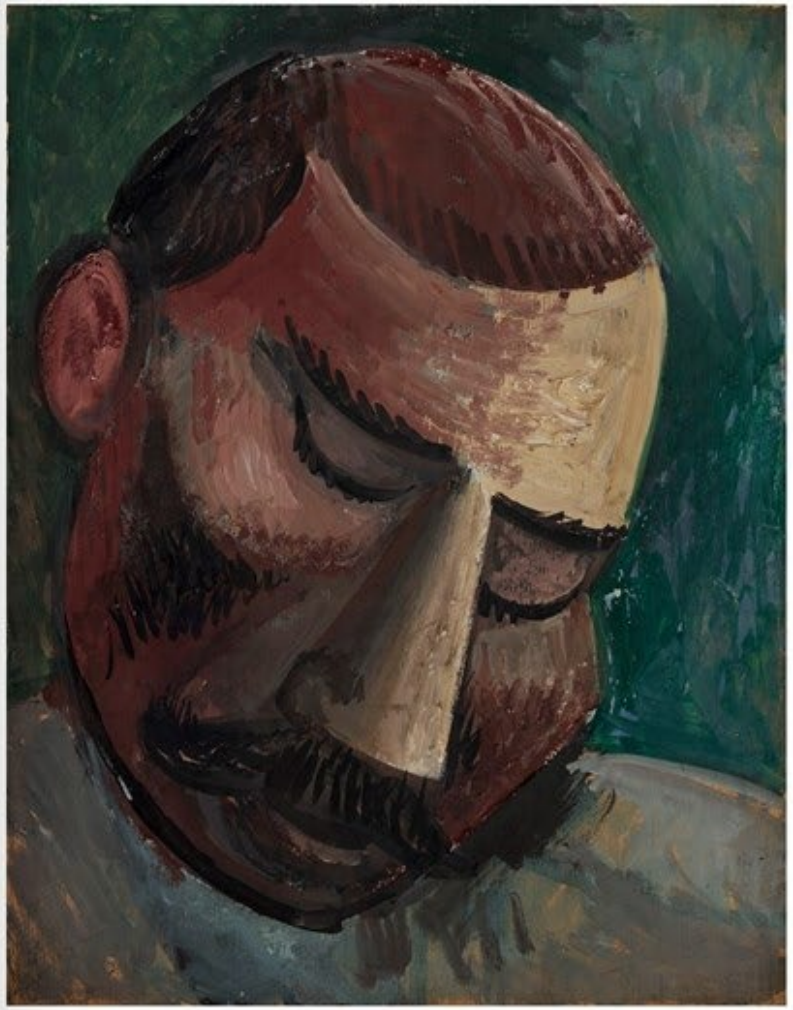
Pablo Picasso, *Les Demoiselles d'Avignon*, Paris, juin-juillet 1907, huile sur toile, 243,9 × 233,7 cm, New York, The Museum of Modern Art, acquisition par l'intermédiaire du legs Lillie P. Bliss (par échange), 333.1939

Cécile Bargues

UN ART SIMPLE ET SAVANT : PICASSO PRIMITIF



Cat. XX. Pablo Picasso,
Tête d'homme,
automne 1908, MP25



Cat. XX. Pablo Picasso,
Tête d'homme,
automne 1908, MP26

Masques africains

Du fait de l'expansion coloniale française, des objets africains font leur apparition à Paris. Ce faisant, ils marquent les artistes avant-gardistes et révolutionnent l'art moderne. Malgré la généralisation de ces objets, leurs représentations humaines stylisées, la manière dont ils sont sculptés, leurs contours audacieux et leurs formes abstraites ont une influence majeure sur Picasso dont le travail en 1906 et 1907 se fait plus radical : sa représentation des êtres humains s'efforce de saisir leur essence dans une démarche de pureté. Ce nouveau langage visuel se développe à la croisée de trois mondes : l'œuvre de Gauguin, dont une rétrospective s'est tenue au Salon d'automne en 1906, les récentes découvertes en matière d'art ibérique lors de fouilles archéologiques et la première rencontre de Picasso avec l'art non-occidental (Matisse lui aurait montré une sculpture vili[1]).

Lors d'une visite au musée d'ethnologie du Trocadéro[2] avec André Derain en 1907, Picasso est profondément marqué par les masques et comprend qu'ils recèlent quelque chose de magique, ce qui change sa manière de voir. Cette influence se manifeste visuellement dans ses portraits, comme dans *Autoportrait* (National Gallery Prague, O 8021), où son visage s'apparente à un masque dont les traits sont réduits à des formes anguleuses déconstruites en deux dimensions.

Avec son visage allongé et comprimé, le masque mahongwé ngaré (cat. LAD2024.006) joue de l'interaction maîtrisée entre surfaces concaves et convexes, ce qui lui donne une certaine harmonie en dépit de son asymétrie. On a longtemps cru, à tort, qu'il avait inspiré l'un des visages des *Demoiselles d'Avignon* (fig. 3, p. XX) alors qu'il n'est arrivé en France qu'en 1930. Cependant, l'exposition et le catalogue les ont associés, consolidant ainsi sa réputation de « primitivisme » et son influence sur l'œuvre de Picasso.

Les Fang du Gabon pratiquaient le culte du *byeri*, qui honorait les ancêtres en protégeant leurs ossements dans des récipients cylindriques surmontés d'une figurine en bois (cat. LAD2014.029). Celle-ci était censée protéger les reliques du regard des femmes et des garçons non-initiés. L'esthétique de ces reliquaires, notamment ceux des Bakota (ou Kota) du Gabon, influence *Les Demoiselles d'Avignon*, tout comme les masques du peuple Dan de Côte d'Ivoire (cat. LAD2021.015)[3]. Parallèlement, les masques mukuyi (cat. LAD2021.022) des Punu du Gabon, qui incarnent l'esprit d'une ancêtre féminine et sont utilisés lors de rituels communautaires, expriment l'idéal de beauté de ce peuple. Ce type de masque sera l'un des premiers objets africains à intégrer des collections occidentales (on en trouve notamment dans les ateliers de Picasso, Matisse et Vlaminck avant les années 1910). A.A.

1 Les Vili sont originaires des régions côtières de l'Afrique centrale, principalement de la République du Congo, du Gabon et de l'Angola.
2 L'actuel musée de l'Homme
3 Exemple d'un masque dan similaire provenant de la collection du Louvre Abu Dhabi. Porté par les hommes lors de cérémonies, il symbolise les forces surnaturelles.

Ci-dessus

Cat. XX. Masque mahongwé-ngaré, fin du XIXe ou début du XXe, LAD 2024.006

Ci-dessous

Masque mukuyi, vers 1850, LAD 2021.022

Ci-contre

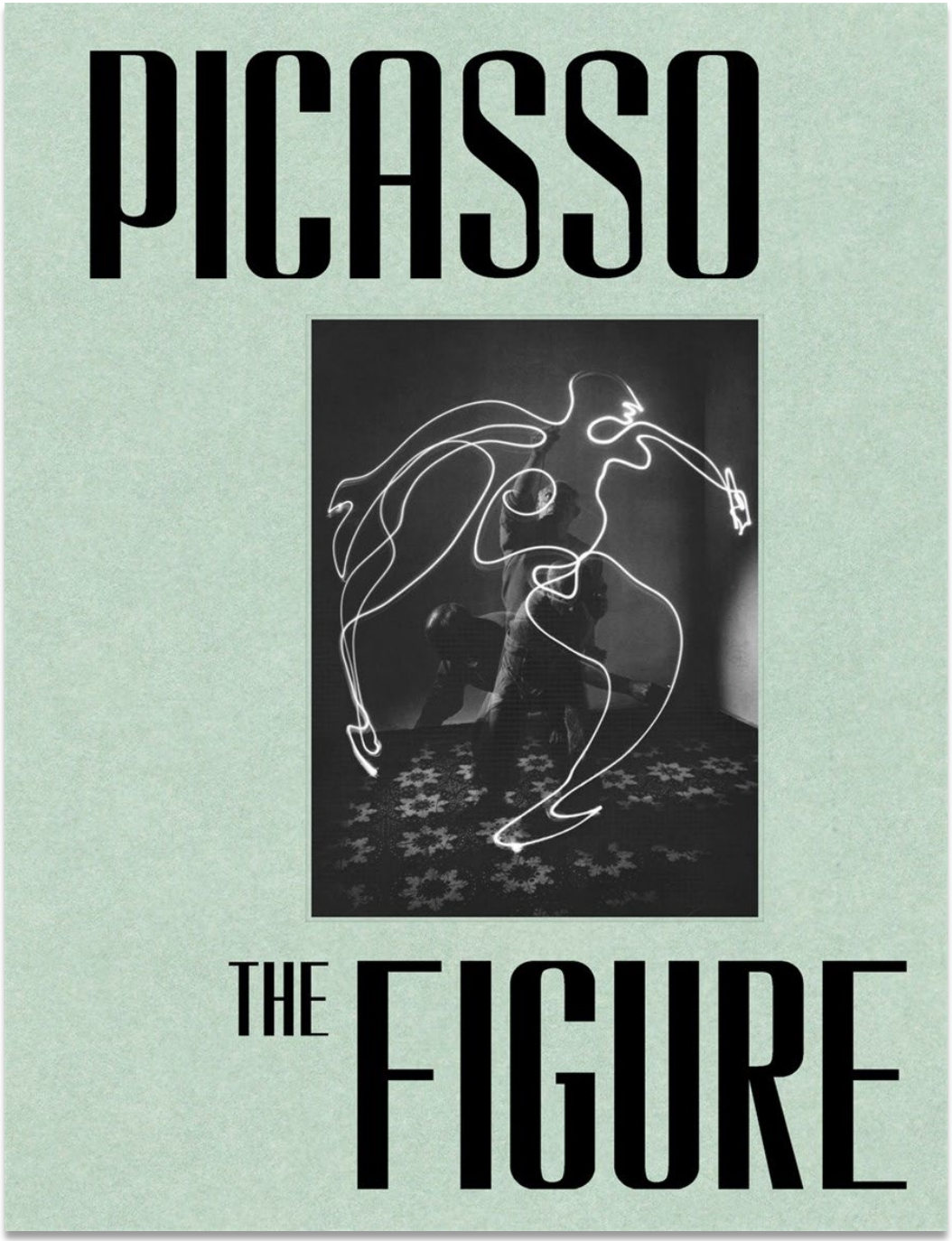
Cat. XX. Statue reliquaire, vers 1900, LAD 2014.029

Gauche

Cat. XX. Pablo Picasso, *Guitariste*, printemps 1912, MP685

Ci-contre

Cat. XX. Pablo Picasso, *Homme assis*, [1911-1912], MP697



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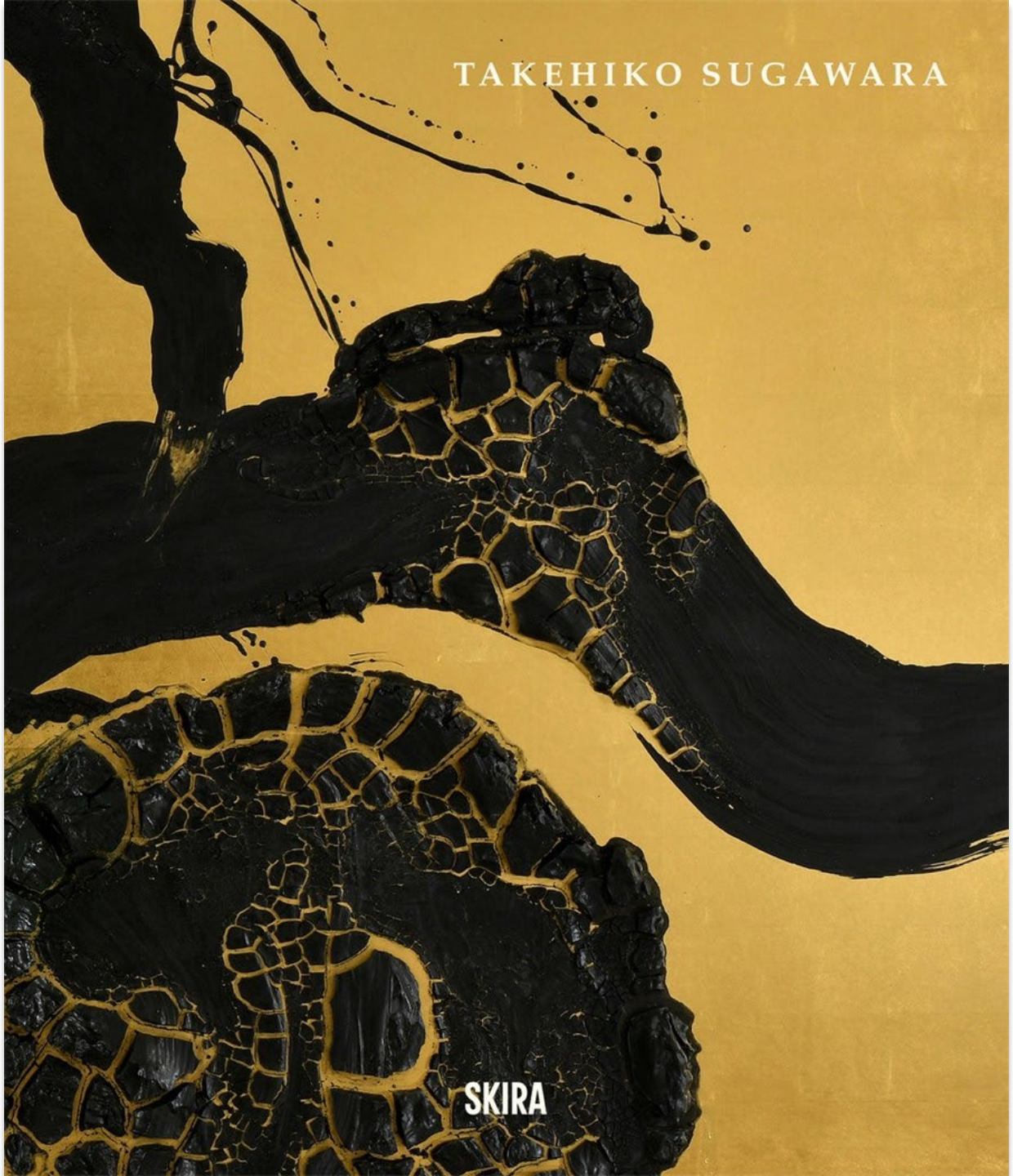
TAKEHIKO SUGAWARA
SKIRA

Takehiko Sugawara

Eclectic Japanese Art

This landmark volume celebrates the extraordinary artistry of Takehiko Sugawara, offering a profound insight into his career and creative evolution

- Richly illustrated and with a compelling narrative, this monograph introduces Sugawara's evocative work to a global audience, cementing his reputation as a leading figure in contemporary Japanese art.

- Born in Tokyo in 1962, Sugawara studied Japanese painting at Tama Art University. His artistic trajectory transformed in 1996 upon encountering Jindaizakura, an ancient cherry tree in Yamanashi Prefecture. This moment sparked his lifelong dedication to depicting nature's grandeur. His subjects include iconic cherry blossoms and natural landmarks such as Usuzumizakura in Gifu, Miharu Takizakura in Fukushima, and the majestic Kirifuri no Taki waterfall in Tochigi.

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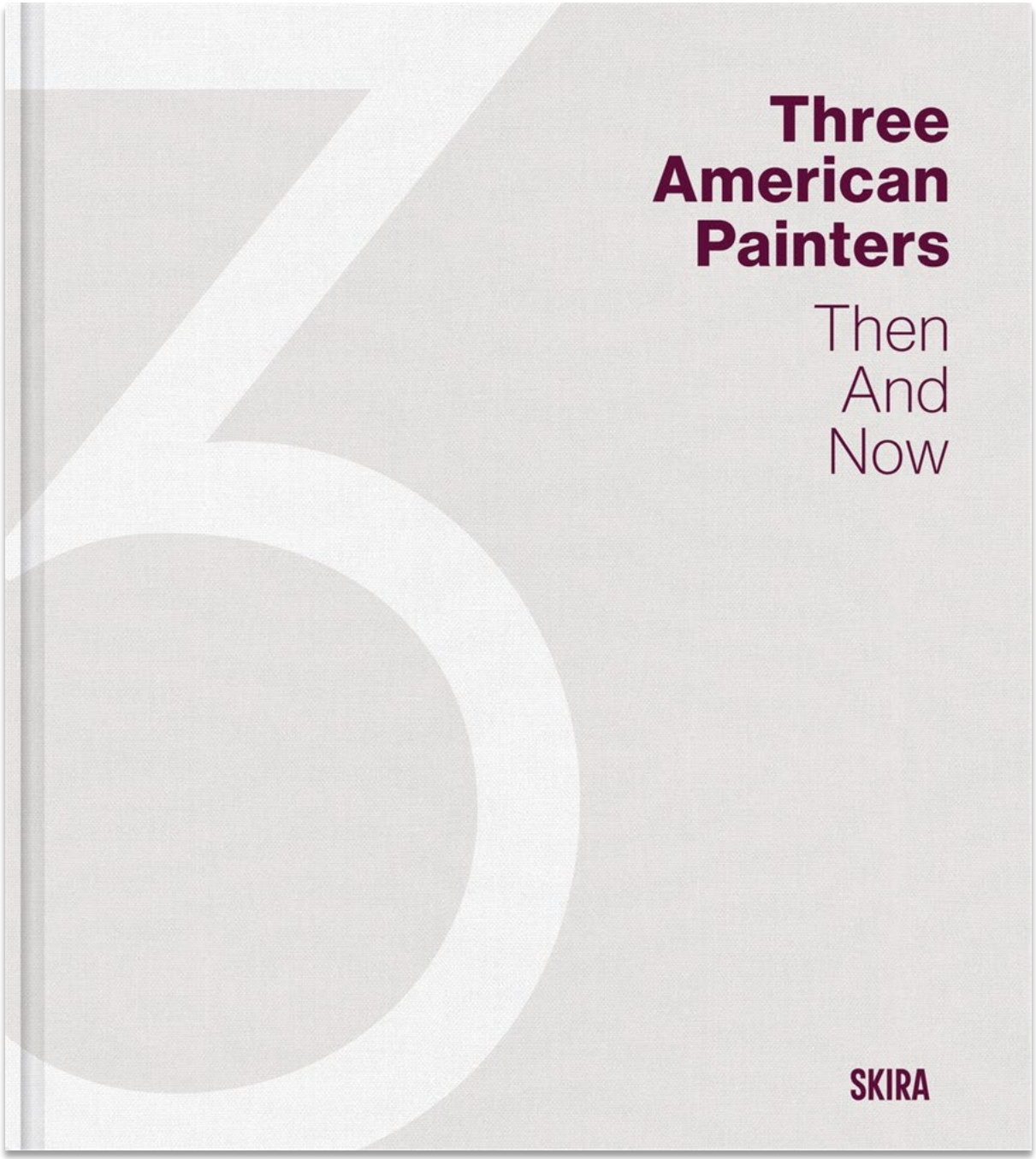
Three American Painters

Then And Now

SKIRA



Three American Painters

Then and Now

A reconsideration of the significance of Michael Fried's early critical writing, as articulated in his introduction for the publication that accompanied the 1965 exhibition Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella and a visual summation of the artists, many of them photographers, endorsed by Fried over the six decades since.

- Michael Fried is a prominent American art historian and critic, best known for his influential work on modernist painting, photography and the theory of art. His major work includes the essay Art and Objecthood (a critique of Minimalism) and the book Why Photography Matters as Art as Never Before (2008).
- Three American Painters: Then and Now is a recreation of the 1965 exhibition at Harvard's Fogg Museum curated by art historian, Michael Fried, featuring the work of Kenneth Noland, Jules Olitski and Frank Stella, and then a survey of the artists, many of them photographers, that Fried has critically endorsed since then including Robert Adams, Bernd & Hilla Becher, Mitch Epstein, Helen Frankenthaler, Anthony Hernandez and Jeff Wall, among others.
- The cancellation of this planned exhibition at the Santa Barbara Museum of Art (SBMA), due to concerns over the lack of diversity received major art world press in 2024.

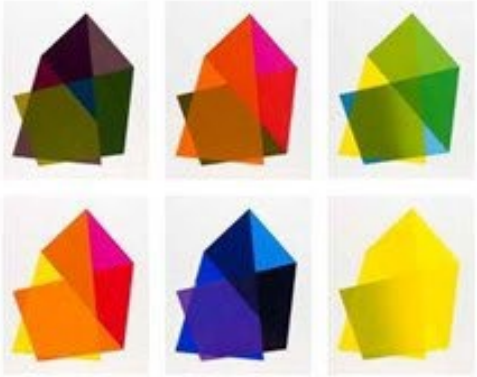
AU $110.00 | NZ $110.00
9788857254180
152 Pages
Hardcover
280 mm x 250 mm
Skira Editore S.p.A

Checklist

Paintings and Prints

CAT: 1

Walter Darby Bannard
Gamblia (1963)
Alkyd resin on canvas
62 × 67 in.
Private Collection



CAT: 2

Willard Boepple
Barns 10/23, nos. 18, 9, 13, 26, 29, 28 (2019)
Silkscreen on 300gsm Somerset Velvet
20 3/8 × 16 in.
Artist's Collection

CAT. 7

Joseph Marioni
The Body (2014)
Acrylic and canvas on stretcher 96 × 108 × 3 1/8 in.
Gift to the Audrey and David Mirvish Collection
in recognition of the work of Michael Fried

CAT. 6

Kenneth Noland
17th Steps (1964)
Acrylic resin on canvas
84 × 80 in.
Virginia Museum of Fine Arts, 85.427

CAT. 9

Kenneth Noland
Color Temperature (1964)
Acrylic resin on canvas
101 × 174 in.
Norton Simon Museum of Art, P.1972.07

CAT. 10

Kenneth Noland
Go (1964)
Acrylic on canvas
72 × 72 in.
Hunter Museum of American Art, 1995.9

CAT. 15

Jules Olitski
Emma Amour (1964)
Enamel paint and pastel on canvas
137 × 81 in.
Private Collection

CAT. 16

Jules Olitski
Flaming On (1964)
Magna on canvas
137¼ × 80 in.
James Francis Trezza/Jody Klotz

CAT. 17

Jules Olitski
Hot Ticket (1964)
Water-based acrylic on canvas
138¼ × 81 in.
Private Collection

CAT. 18

Jules Olitski
Tea Party (1964)
Magna on canvas
93 × 80 in.
Private Collection

CAT: 23

Frank Stella
Gran Cairo (1962)
Alkyd on canvas
85 9/16 × 85 9/16 in.
Whitney Museum of American Art, New York
Purchased with funds from the Friends of
the Whitney Museum of American Art, 63.34

CAT: 24

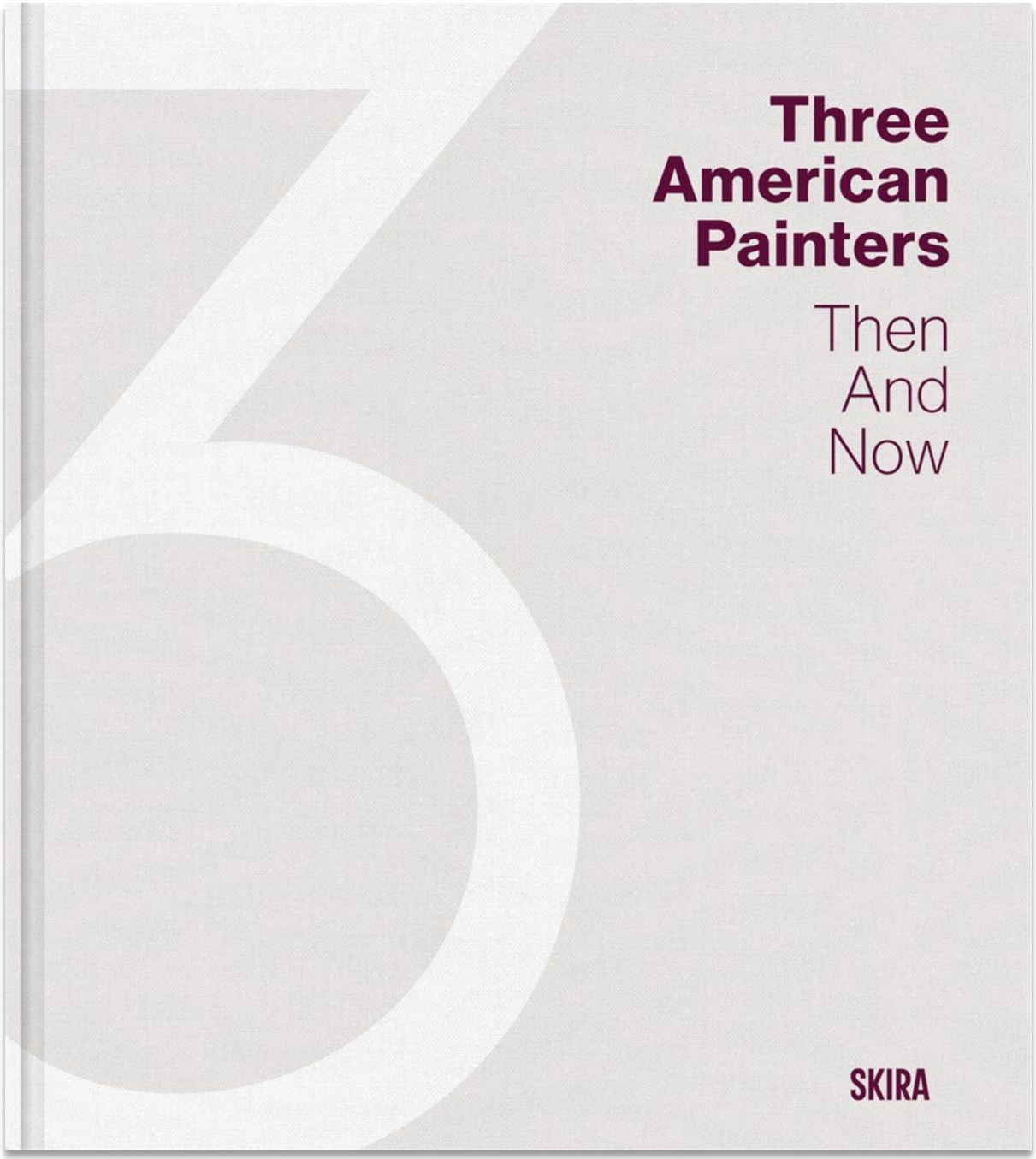
Frank Stella
Dade City (1963)
Zinc chromate on canvas
82 × 94 × 3 in.
Audrey and David Mirvish, Toronto

CAT: 25

Frank Stella
Zambesi (from *Black Series II*) (1967)
Lithograph on Barcham Green paper
15 × 22 in.
Cantor Arts Center, Stanford University, Gift of the Marmor
Foundation (Drs. Michael and Jane Marmor) from collection
of Drs. Judd and Katherine Marmor

CAT: 26

Frank Stella
Empress of India I (from *V Series*) (1968)
Five-color lithograph
26 1/4 × 35 1/8 in.
Cantor Arts Center, Stanford University, Gift of the Marmor
Foundation (Drs. Michael and Jane Marmor) from collection
of Drs. Judd and Katherine Marmor



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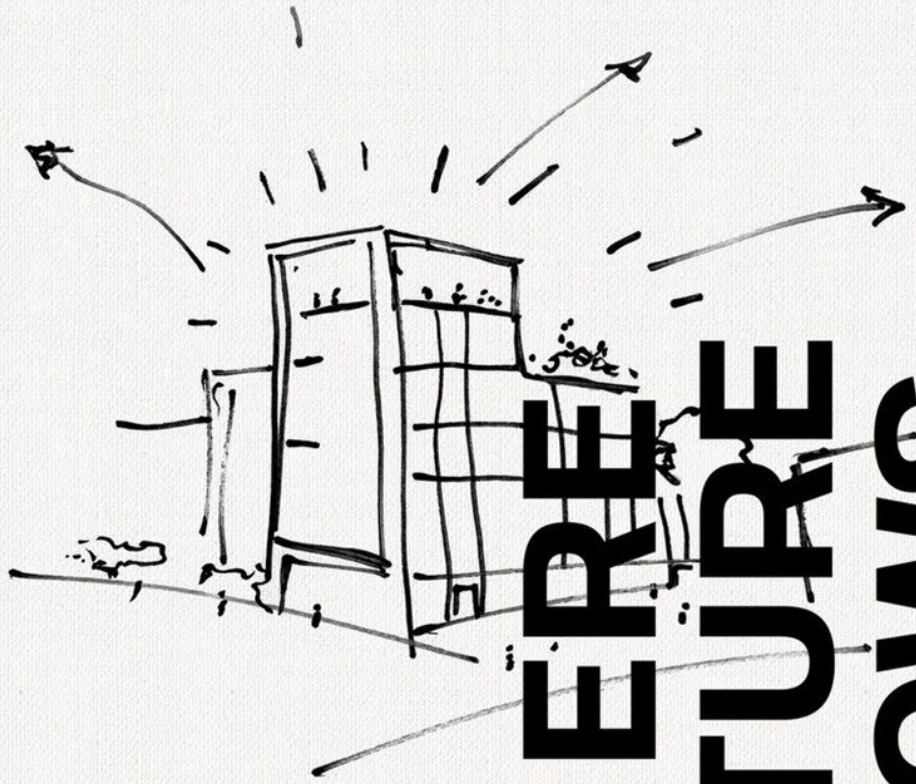
JAN TEUNEN
CHRISTOPH QUARCH
MARTIN HÄUSLER

WHERE THE FUTURE GROWS
CHANGING WORKING ENVIRONMENTS



WHERE FUTURE GROWS

niggli

Where Future Grows

The Evolution of Work Environments

Jan Teunen Teunen

An exploration, through visionary insights and real-world examples, of the shift towards work environments that foster creativity, well-being and meaningful growth - reimagining the future of work as a place where people really want to be.

- Responses to the changing world of work
- Emphasizes the importance of purpose, creativity, and personal growth
- Visions for businesses and decision-makers
- Integration of nature and work for making workplaces more livable and sustainable

AU $100.00 | NZ $100.00
9783721210545
336 Pages
Hardcover
293 mm x 238 mm
Verlag Niggli

THE GREENHOUSE
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Et estionsequis antia perum eturitiatur molo
rerunt st qui re, aut voluptatur Evelece
peliquid mo mos aute dit, quisque volorep

THE GREEN HOUSE

working—physically, mentally, and spiritually. In this way, a truly humane office environments emerges, spaces that respect both human needs and the natural world—spaces where people can co-create and innovate, realizing their potential in a secure and nurturing setting.

5. Transparency – A greenhouse is open to the sky and the world. Its glass walls allow for a dynamic exchange with its surroundings. Those who work within it remains connected with the world, respond to changing circumstances, and find suitable answers to transformation. This allows them to keep pace with market, environmental, and technological developments. Office areas structured according to the greenhouse model remain deeply connected to society. Businesses of the future will need an open, honest, and transparent exchange with society. The time when businesses could hide behind walls and masks is over. In the new economy, compliance is a given. The trust of people is the most valuable capital and the highest asset of future enterprises. Their value creation will not be based solely on monetary gains but increasingly on ethical values such as trust, reliability, and honesty.

6. Community – The greenhouse is a place of bright transparency and honesty. There is nothing to hide. Open communication prevails. A culture of mindfulness, appreciation, and tolerance fosters the growth of trust—the foundamental aspect of all human interaction. Where trust exists, people can rely on one another and interact without fear. The well-known saying that one should not throw stones when living in a glass house is obvious. More importantly, however, is the principle borrowed from gardening—especially permaculture—of mutual support: Everyone in the greenhouse fosters the growth of others through their actions and inactions. Cooperation, solidarity, and team spirit thrive in open spaces for encounter, where people can step beyond routines and goals to engage in conversation.

Park benches and lawns, clearings and open-air seating—using the garden metaphor. When translating the world of tomorrow's office quarters, we think of lounges, cafés, or... small garden areas where collaboration can flourish.

7. Individuality – Greenhouses create an atmosphere where creativity can flourish. People become creative in spaces that offer both: open, informal meeting places for free exchange and quiet, private retreats for solitude. Just as a greenhouse, beneath the wide-spanning leaves of palm trees, provides a luminous half-shade where the creative

BRAIN
The world that most people are born into is one that is shaped—consciously or unconsciously—by the standards of past generations.
Yet this does not mean that it is a truly human world, nor one that has the ideal conditions for the developement of the human brain.
Gerald Hüther

A conversation with the italian architect, designer, and artist

MDL Michele de Lucchi and

JT Jan Teunen.

JT Michele, you are a keen observer of the world. In your opinion, what is the most important question facing us humans today?

MDL I don't want to avoid the big questions of humanity; questions like: „Is there something we will never know?" „Do we believe in the unknown?" „Will we ever attain a knowledge that can explain everything: the universe, time, past and future?" „Will we ever know when existence begins and when it ends?" „What is beyond the universe?" But today there is a new, more urgent question. It is: „Are we outgrowing the challenges we face?" Or in other words: „Will we as humanity be able to take care of ourselves?"

JT All people have the desire to repeat two experiences during their lives that they were given in the womb: to be connected to something greater and to grow towards freedom. How can architecture and interior design fulfil these longings?

MDL Architecture and design are not only technical, but also and above all human specialisms. They try to find out what meaning people in different eras attach to their existence in order to transfer the resulting convictions and values to the contemporary world. To this end, they utilise scientific discoveries and technological innovations. They also endeavour to solve major problems, avoid major mistakes and fulfil people's needs, wishes and expectations as far as possible. It is the task of designers and architects to propose behaviours for living beings like us - living beings who are aware of a higher purpose.

JT You believe in the concept of beauty. Why can beauty save the world, as Dostoyevsky once put it?

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Thames &Hudson
Australia

June 2026

INDENT KIDS' LIST

BARBED WIRE BETWEEN US
MIA WENJEN
VIOLETA ENCARNACIÓN

Barbed Wire Between Us

Mia Wenjen

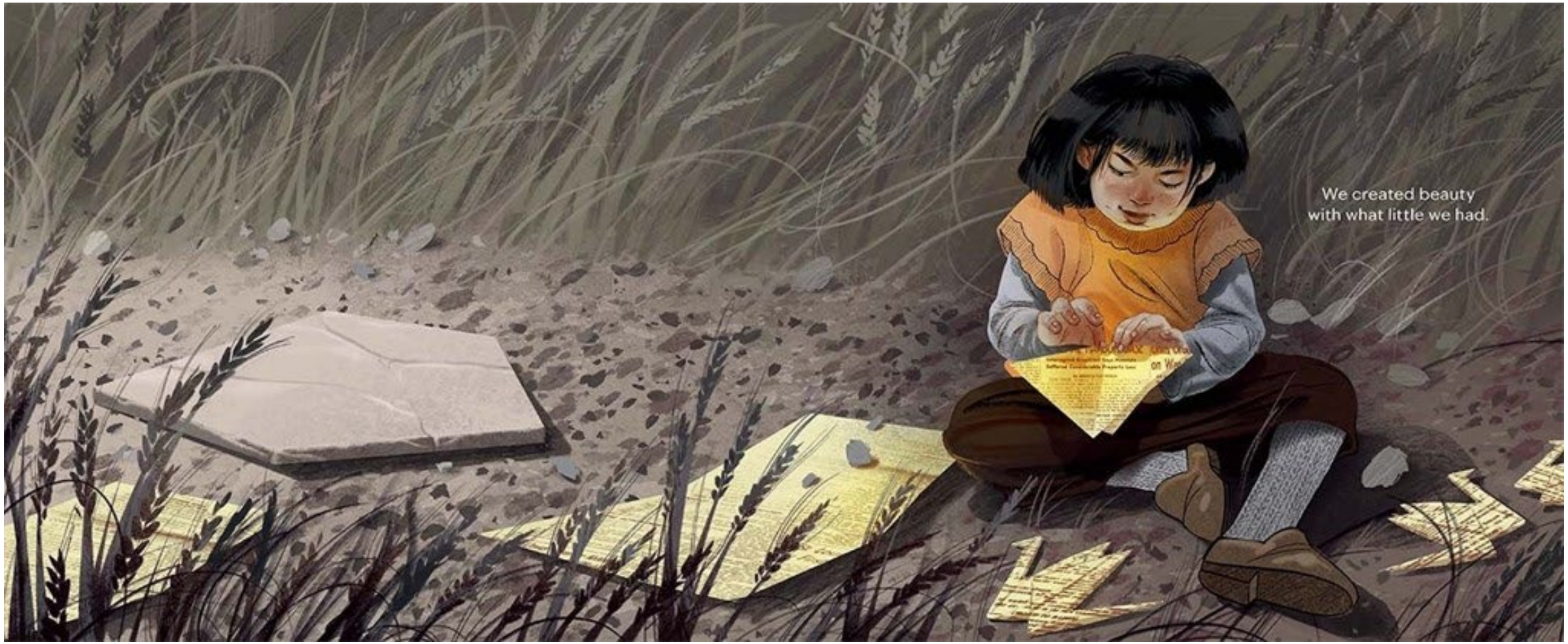
A powerful reverso poem about two girls separated by barbed wire and 80 years of history.

- Told as a powerful reverso poem, this book presents two mirrored narratives that reveal deeper meaning and emotional impact when read in reverse.
- By linking Japanese internment during WWII with today's migrant family separations, the story draws striking connections across generations.
- Through the voices of two marginalized girls, the book evokes empathy, heartbreak, and social awareness.
- In an era of immigration debates, this story becomes a vital tool for understanding injustice across time.
- Rich in themes of identity, resilience, and memory, this book sparks critical discussions about history and social justice.
- Mia Wenjen is the founding member of Read Your World & Multicultural Children's Literature Day. She also runs the popular children's literature blog Pragmaticmom.com, which appears on multiple platforms including Instagram, Facebook, and X.

AU $32.99 | NZ $36.99
9781636551920
48 Pages
Hardcover
229 mm x 279 mm
Red Comet Press

Our family
was separated.

Here, the sun was harsh . . .
and the nights were cold.


We created beauty
with what little we had.

But one day, it was over.

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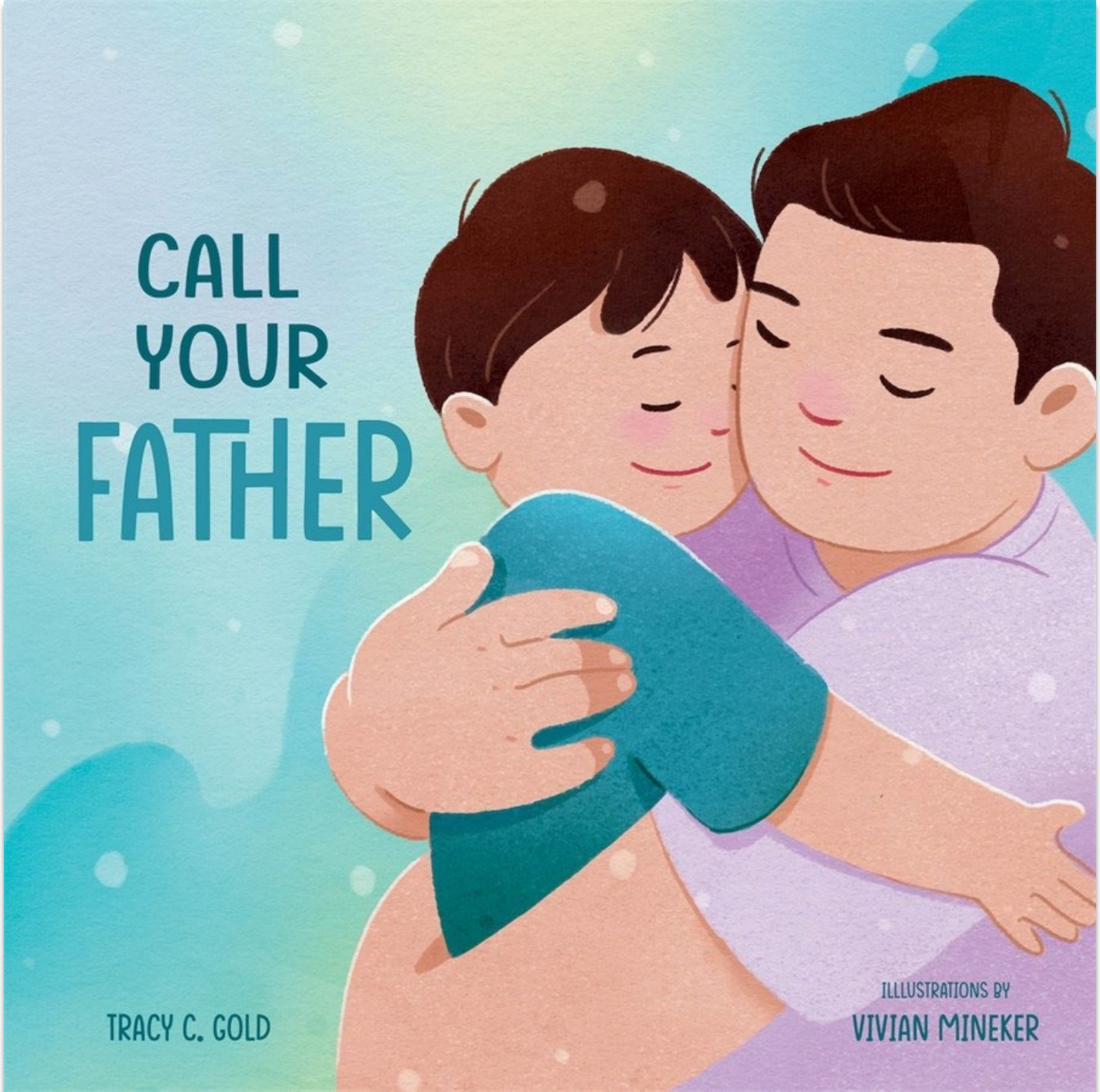
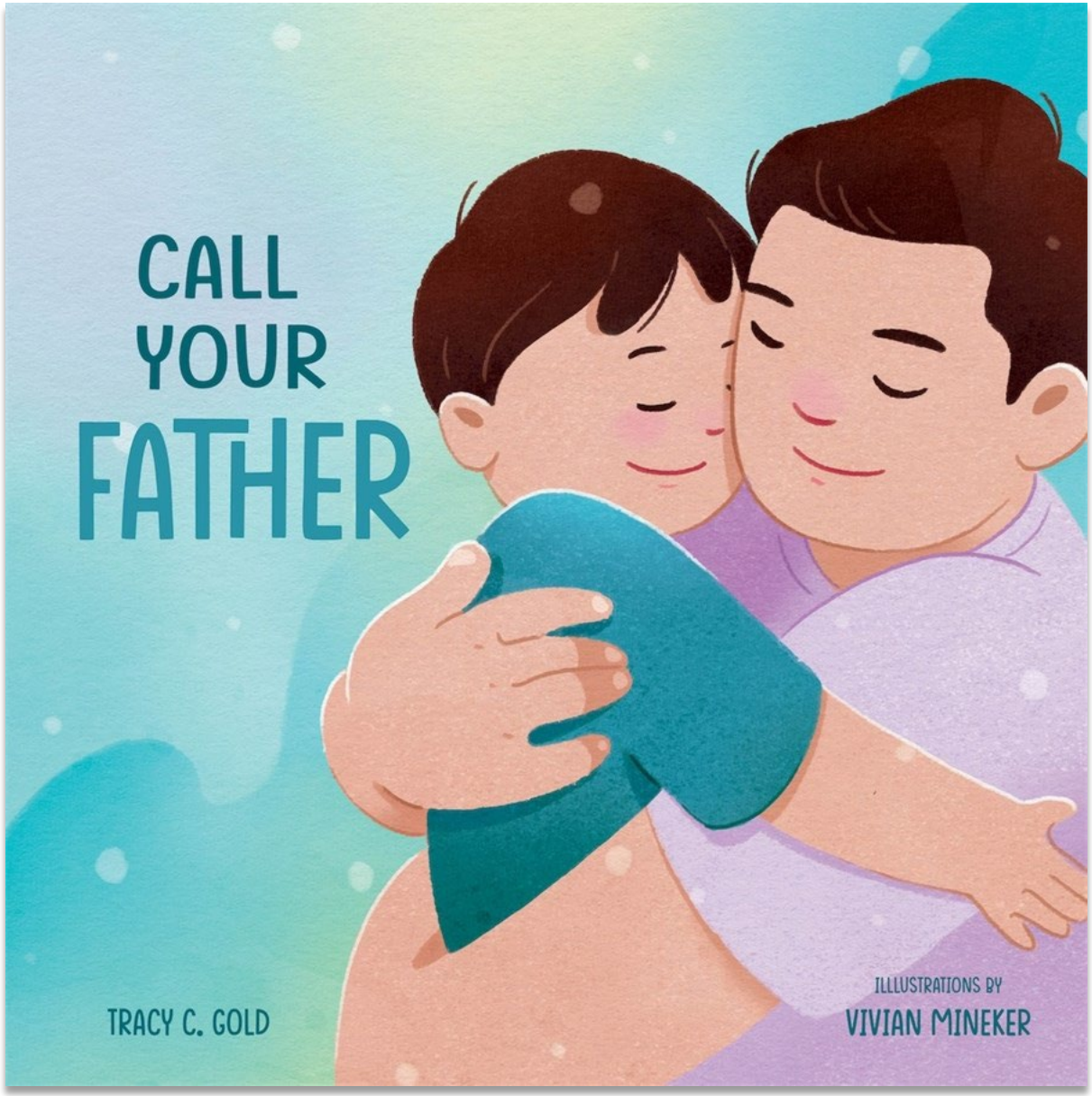

CALL
YOUR
FATHER
TRACY C. GOLD
ILLLUSTRATIONS BY
VIVIAN MINEKER



Call Your Father

A Tender Picture Book for Dads

Tracy C. Gold

From author Tracy C. Gold and illustrator Vivian Mineker, Call Your Father is a heartwarming tribute to the timeless bond between fathers and children, from infancy to parenthood

- With gentle rhymes and sweet illustrations, *Call Your Father* is the perfect gift for new dads that recounts the moments from infancy to parenthood.
- An updated version of *Love You Forever* by Robert Munsch and Sheila McGraw—but for dads—this book focuses on the nostalgia of childhood, the warmth of parental love, and the emotions of becoming a parent. These evergreen topics make this book a beautiful keepsake for families, especially when paired with the first book in the series, *Call Your Mother.*
- This book takes the often nagging "call your dad" adage and turns it into a loving refrain that will melt the hearts of fathers and children of all ages.

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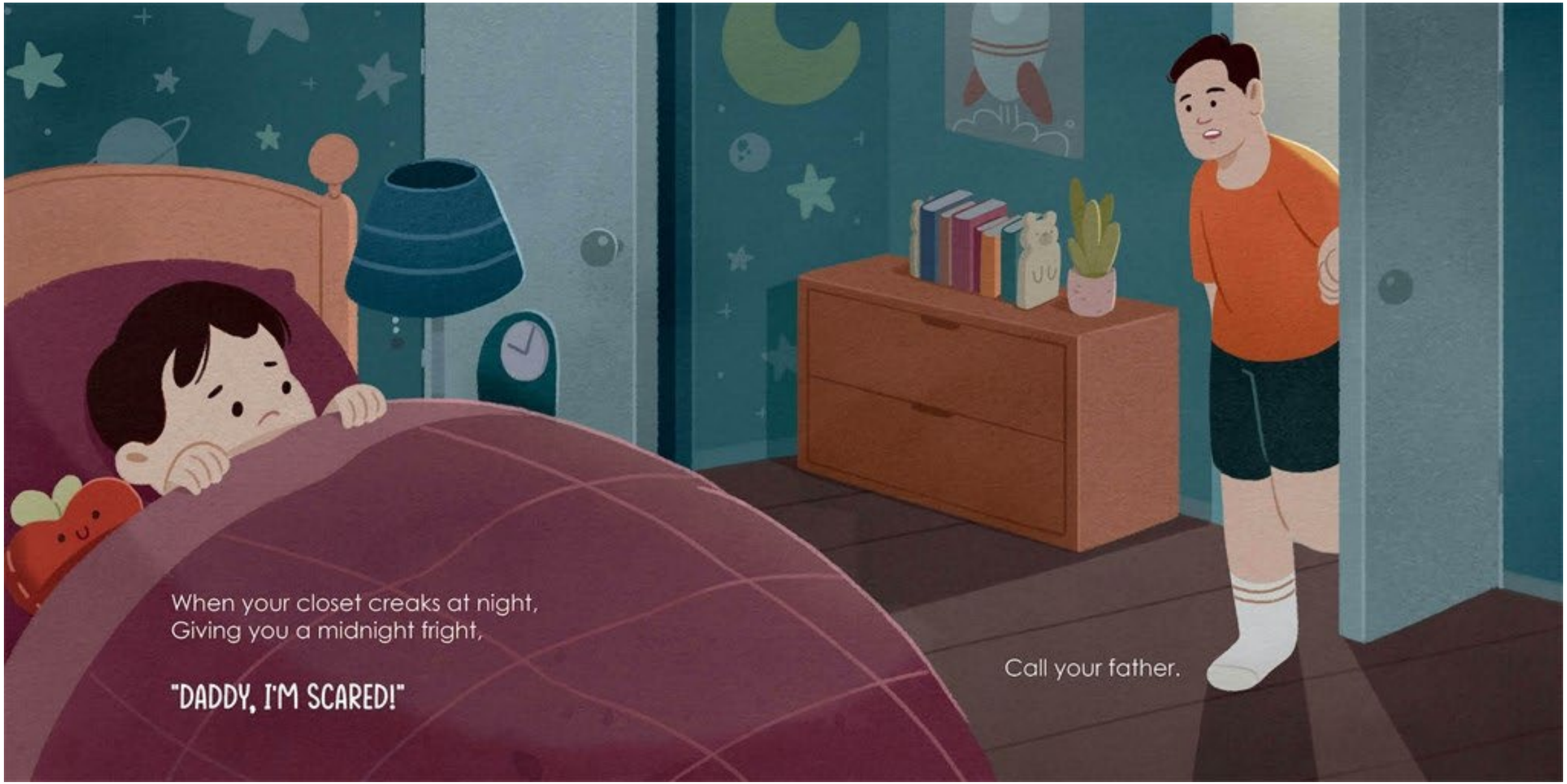
Familius

When you're all dressed for the snow,
but you've really gotta go . . .
"GOTTA GO, DADDY!"
DAD
EVER
Call your father.


When your closet creaks at night,
Giving you a midnight fright,
"DADDY, I'M SCARED!"
Call your father.

When you want to ride a horse,
Round a tough and daring course,

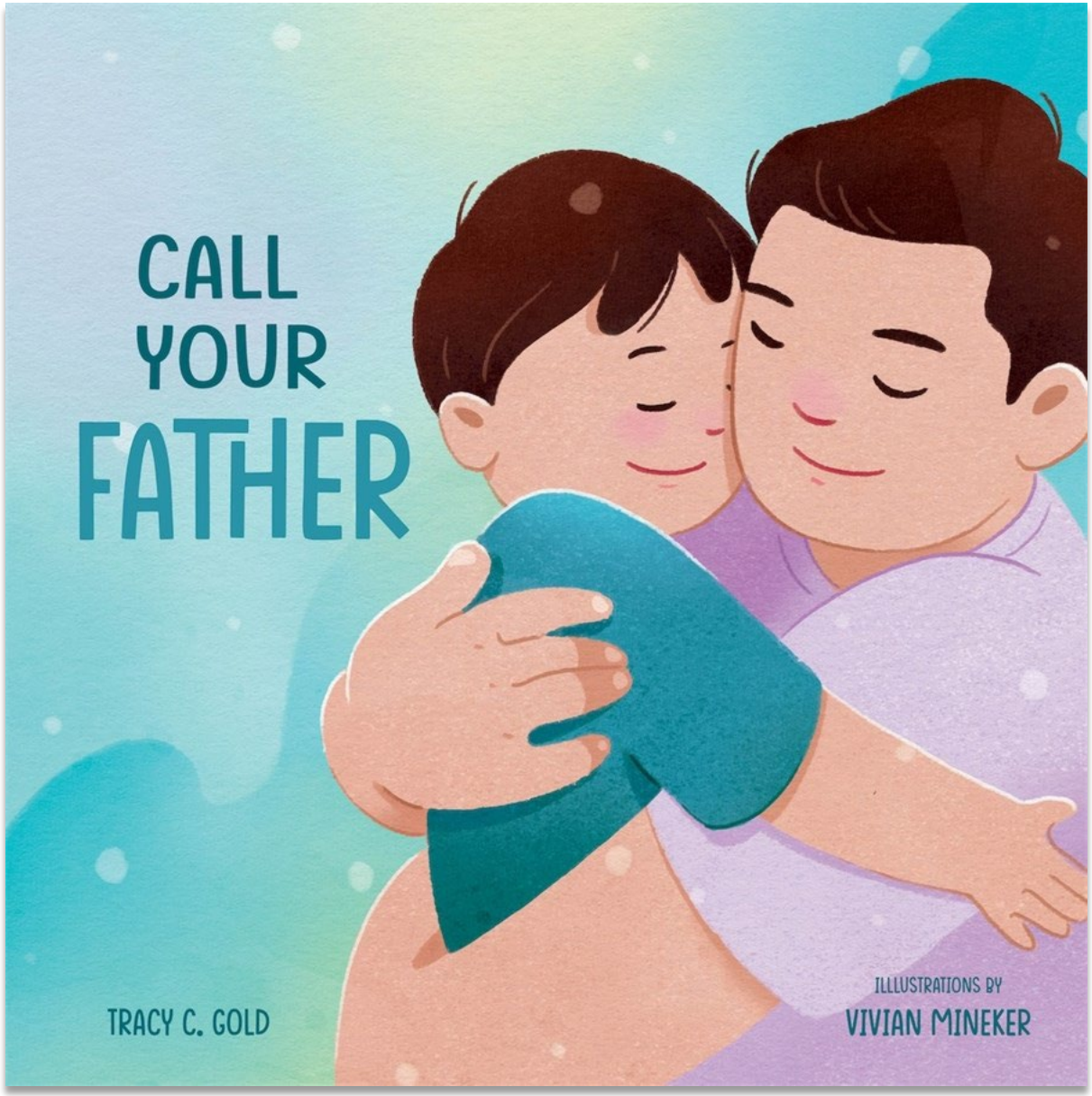
"FASTER, DADDY!"

Call your father.

When you tumble off your bike,
Or you fall down on a hike,

"OUCH, DADDY!"

Call your father.



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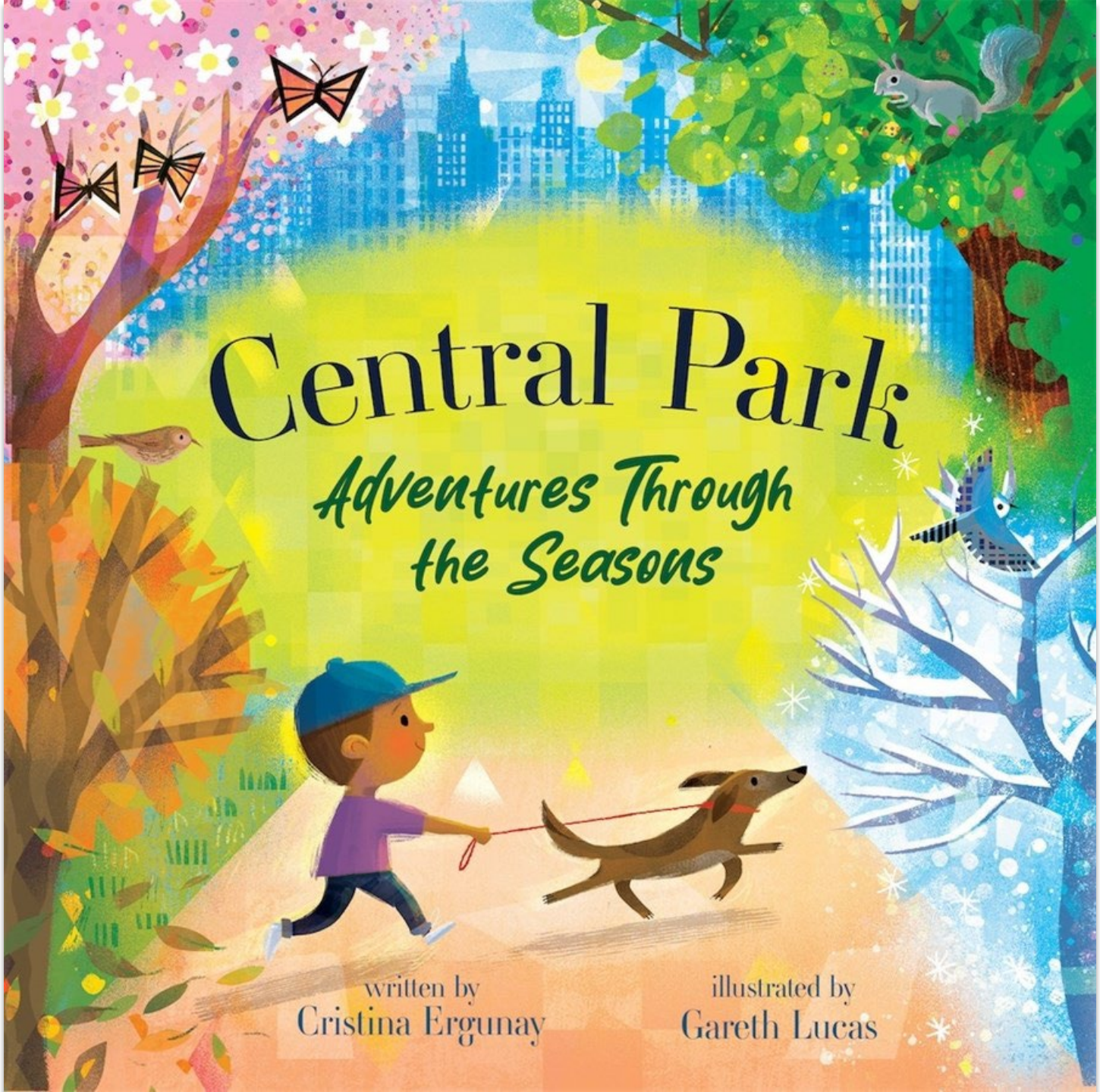
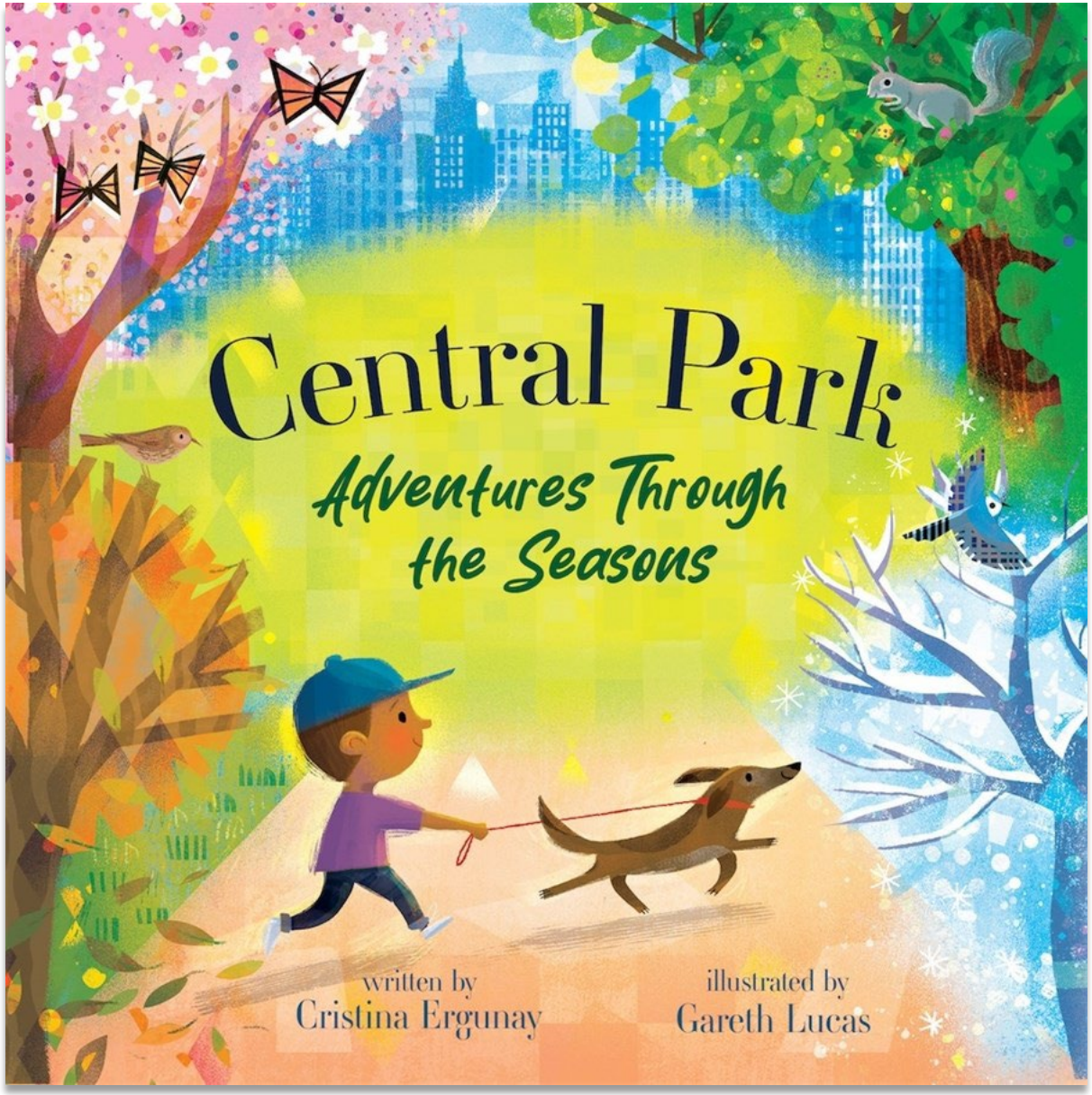

Central Park
Adventures Through the Seasons
written by
Cristina Ergunay
illustrated by
Gareth Lucas



Central Park

Adventures Through the Seasons

Cristina Ergunay

Stroll through the sights and seasons of Central Park in this vibrant, rhyming picture book—with fun facts about New York's favorite park on every page

- Stunning illustrations capture the beauty of New York's Central Park, including landmarks, seasonal activities, and culture. Perfect for families visiting the park and a great souvenir for tourists.
- With fun facts on every page about landmarks, seasons, and activities, it's a delightful guide to Central Park for kids. Rhyming text and an adorable dog children can find on every page will keep kids engaged and make the learning process fun.
- The lively activities in the park will encourage kids to go outside to play, promoting health and inviting a greater sense of community.

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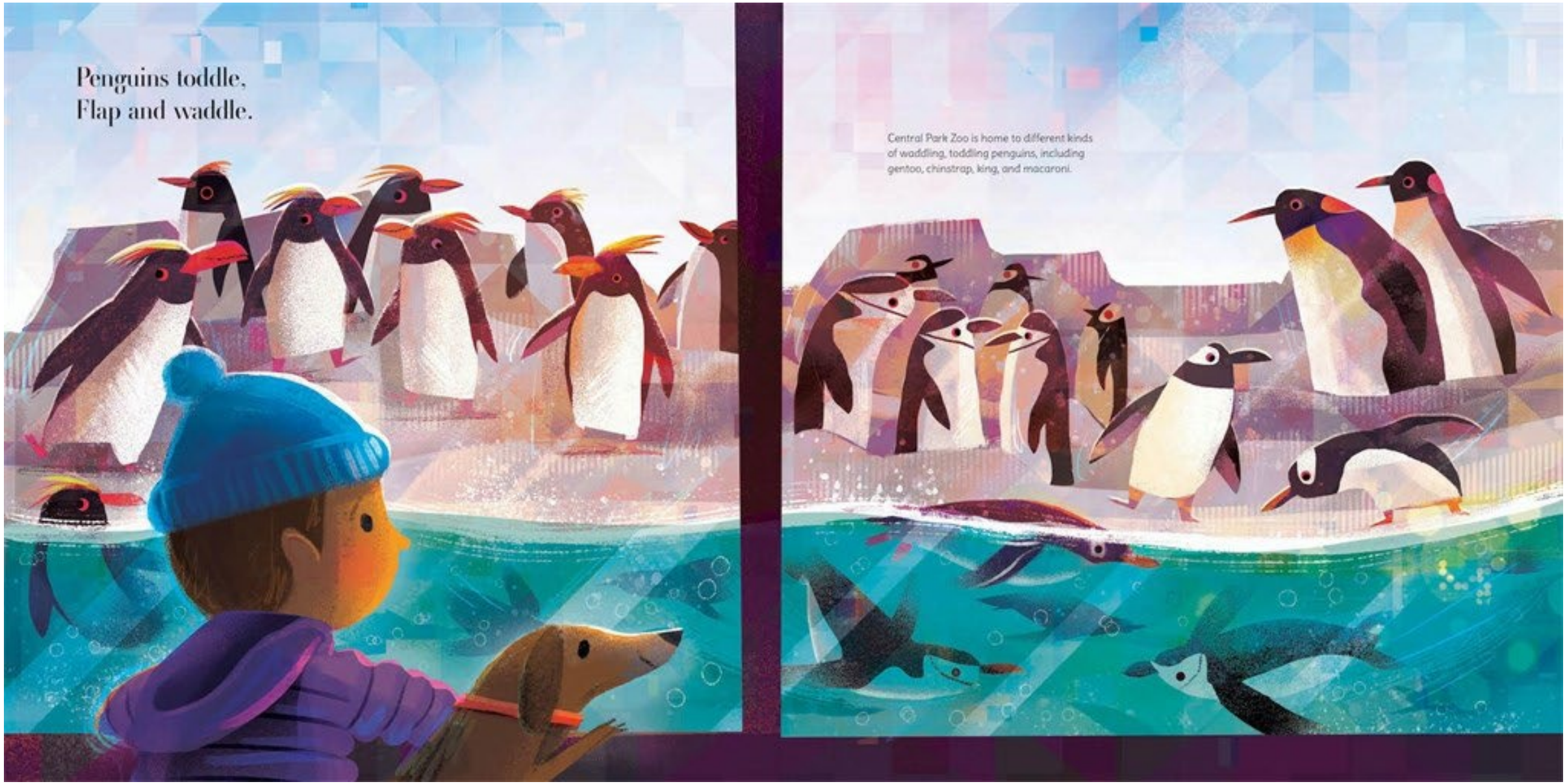
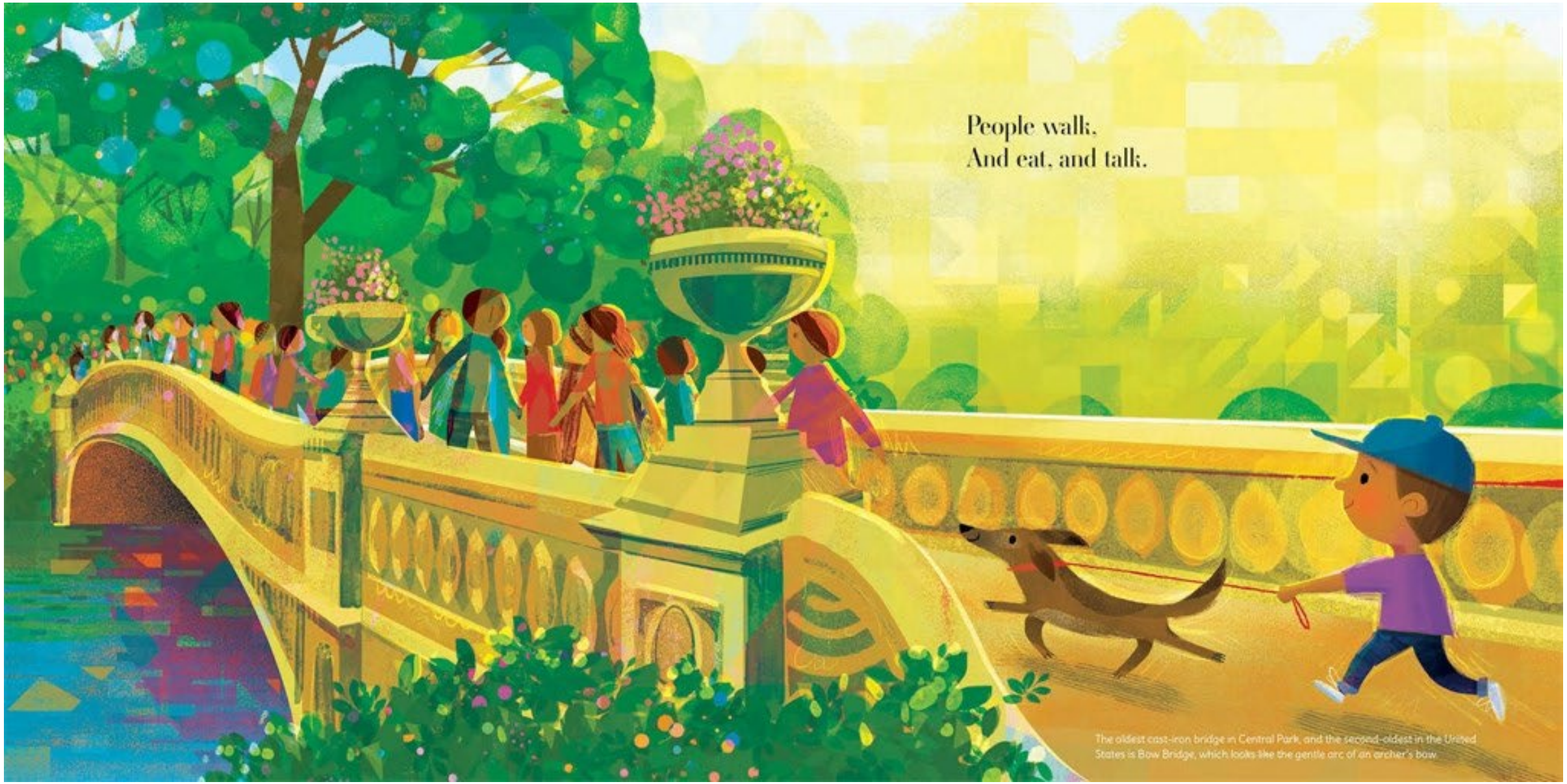
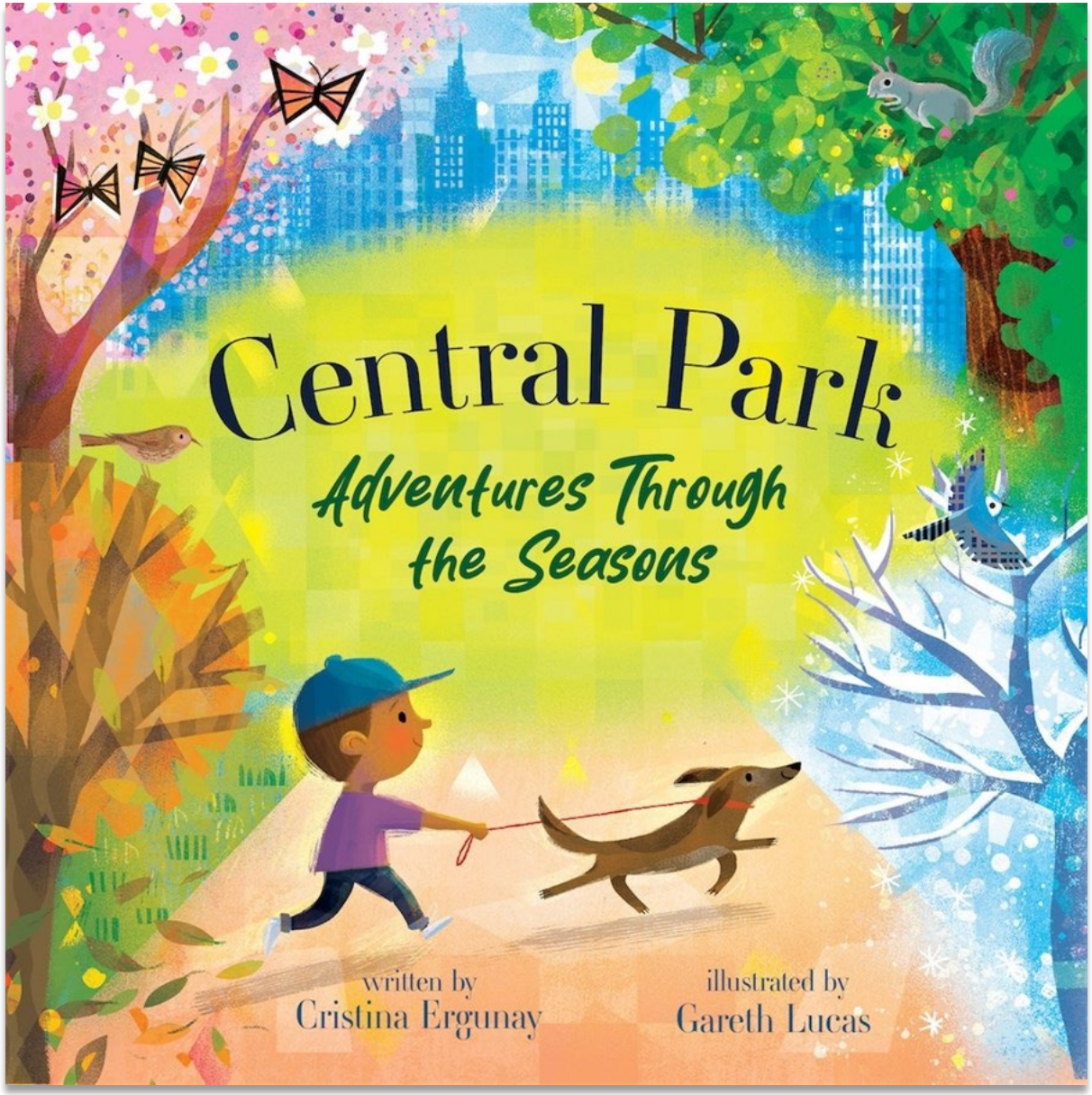
Familius

In the park.
Big dogs bark.
Things to see.
Follow me!


Penguins toddle,
Flap and waddle.
Central Park Zoo is home to different kinds of waddling, toddling penguins, including gentoo, chinstrap, king, and macaroni.


People walk,
And eat, and talk.
The oldest cast-iron bridge in Central Park, and the second-oldest in the United States is Bow Bridge, which looks like the gentle arc of an archer's bow.

Wild ramble,
Birds and bramble.
Central Park is on the path of the Atlantic Flyway—a highway that is just for birds—and the Ramble is a perfect spot for birdwatching over 200 species of birds.



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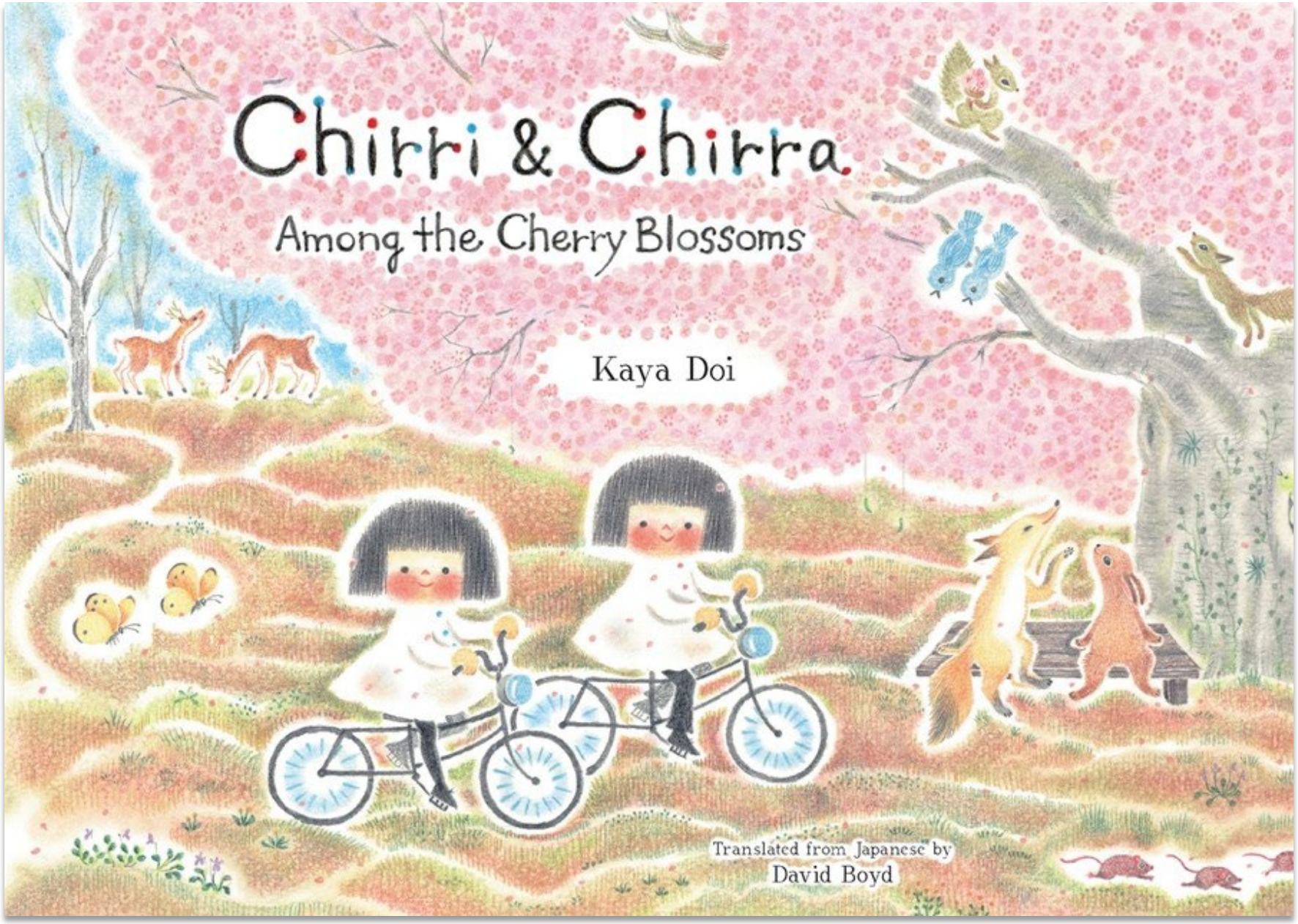
Chirri & Chirra
Among the Cherry Blossoms
Kaya Doi
Translated from Japanese by
David Boyd

Chirri & Chirra, Among the Cherry Blossoms

Kaya Doi

From beloved Japanese author-illustrator Kaya Doi, the ninth volume in her Chirri & Chirra series is set amidst the cherry blossoms of Japan, giving readers a gorgeous explosion of petaled pinkness!

- Named the Most Beguiling Picture Book Series of the Past 20 Years by the *Wall Street Journal,* and one of *Kirkus*'s Best Books of the 21st Century, this is one of Enchanted Lion's most popular series ever. Aggregate sales to date amount to 90,000 copies across the series.
- Originally published in Japan, this story is a beautiful celebration of cherry blossoms and of spring's gorgeous flowering.
- The world of *Chirri & Chirra* is one of harmony, belonging, and sweetness.

EDITOR NOTE: I was smitten the first time I saw *Chirri & Chirra,* and it's been a love affair ever since. Love for the books has spread across the country and the world, thanks to our English-language editions. *Chirri & Chirra* give us the world as we wish it were––charming, harmonious, deeply interconnected, and peaceful.

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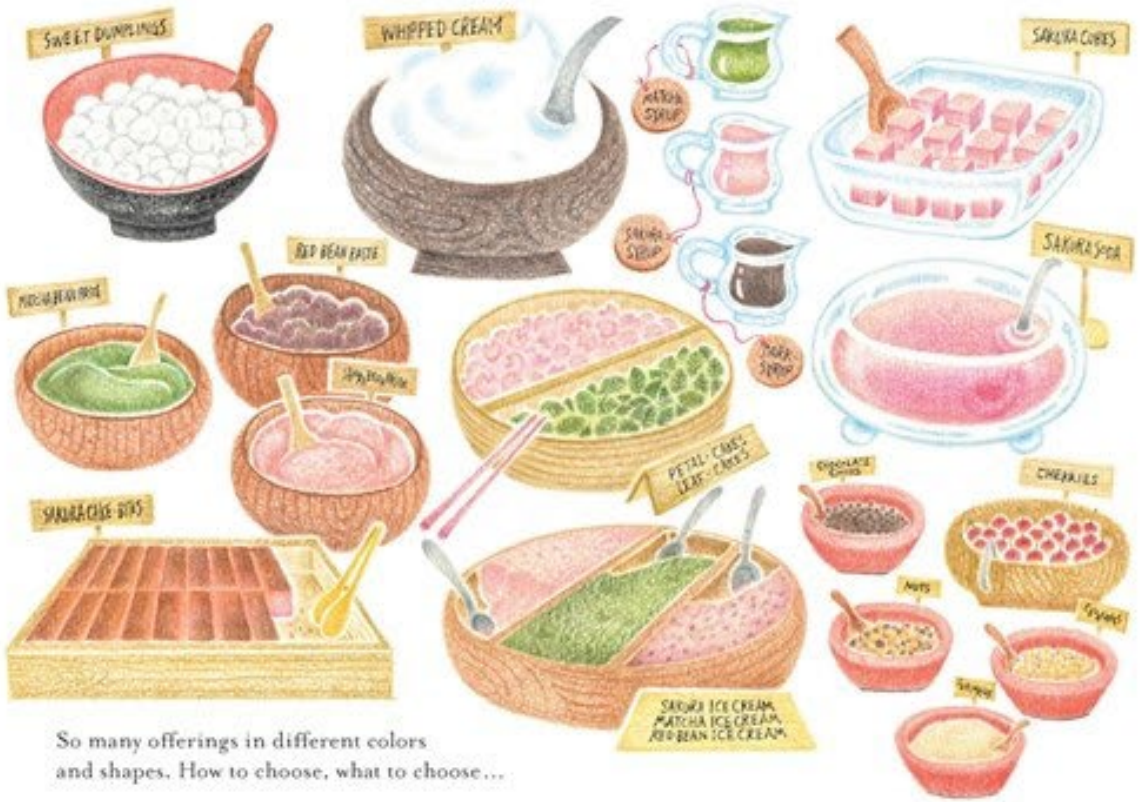
Enchanted Lion

Look—a sakura-themed kitchen on wheels!

The cherry blossom sweets can be combined to create unique treats.



So many offerings in different colors and shapes. How to choose, what to choose…

Chirri has a pink-blossom soda float, topped with sakura ice cream and plenty of cherries.

Chirra has a sweet sakura bean soup with petal cakes, leaf cakes, and a spoonful of crunchies.

The blossoms are so beautiful from here!

Look—
it's a sakura-themed beauty parlor!

Chirri and Chirra step into the parlor
and have sakura petals put on their nails.

Then they get sprayed with
cherry-blossom perfume.
Oh, what a pleasant scent!

Chirri & Chirra, Among the Cherry Blossoms

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Enchanted Lion

Current Gone!

STARS SHINE BRIGHTER IN A BLACKOUT

WRITTEN BY
NEESA BALLY

ILLUSTRATED BY
GEETA LADI

Current Gone!

Stars Shine Brighter in a Blackout (A Picture Book)

Neesa Bally

A sudden blackout turns into a neighborhood-wide sleepover in this lovely, lyrical picture book about family, community, and how much fun it can be to unplug from technology

- Geeta Ladi's jewel-toned art beautifully conjures the magic of a tropical night under the stars.
- Even though the story takes place specifically in Trinidad, blackouts occur everywhere, and the subject's success can be seen in John Rocco's Caldecott Honor–winning picture book *Blackout*, which has sold nearly 50,000 copies on Bookscan.
- *Current Gone* follows a family as they and their community set their phones, TVs, and laptops aside to enjoy the fun and unity of their neighborhood during a blackout.

AU $29.99 | NZ $34.99
9781419773693
40 Pages
Hardcover
267 mm x 216 mm
Abrams Books for Young Readers

Fingers wiggle.
Bending,
bowing,
as silent shadows take shape.

Tummies growl,
soothed by toasted triangles,
cooled by frozen treasures
scooped out from the freezer.

but memories remain.
LUDO
SCRABBLE
MONOPOLY

Current Gone!

Stars Shine Brighter in a Blackout (A Picture Book)

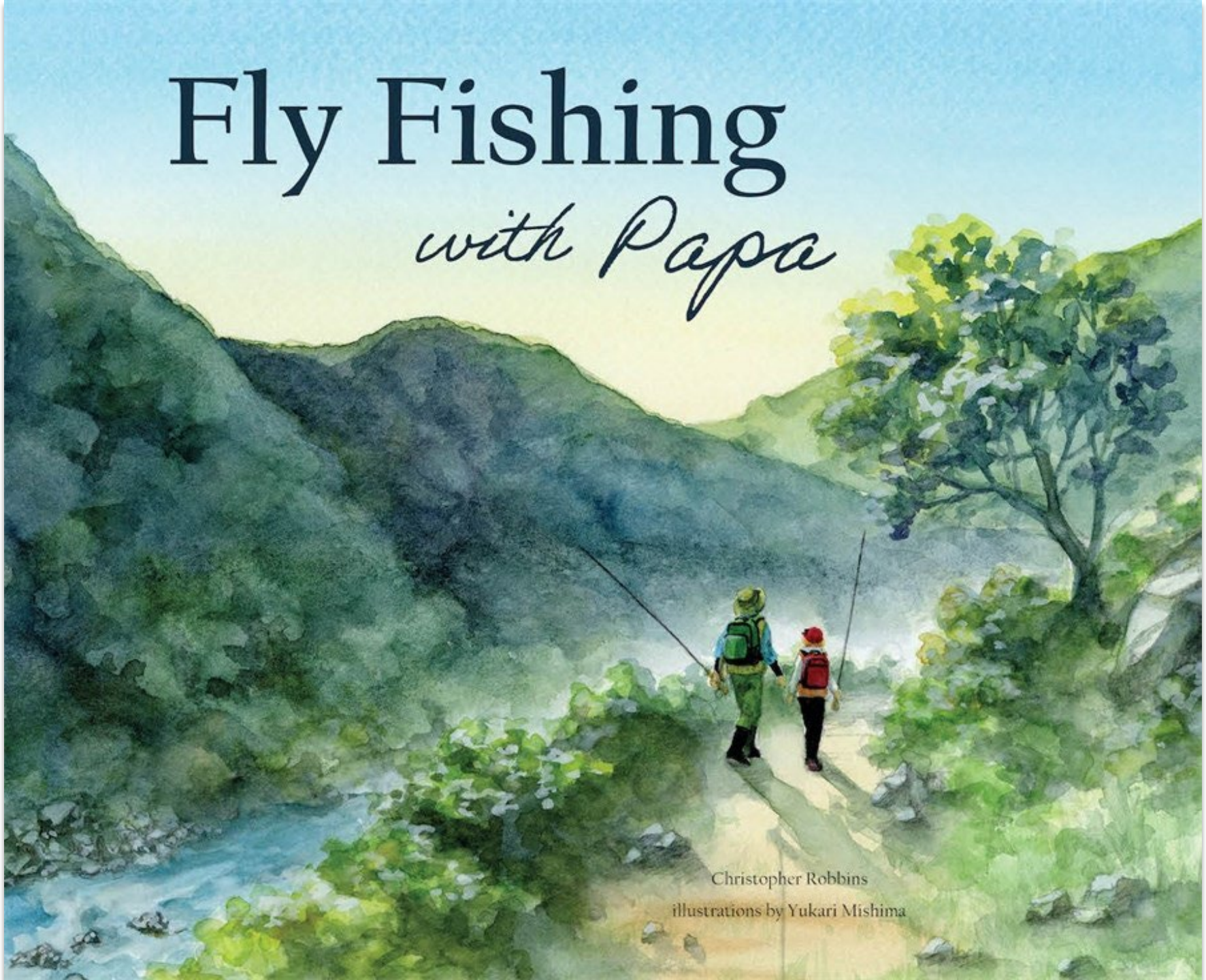
Neesa Bally

A sudden blackout turns into a neighborhood-wide sleepover in this lovely, lyrical picture book about family, community, and how much fun it can be to unplug from technology

- Geeta Ladi's jewel-toned art beautifully conjures the magic of a tropical night under the stars.
- Even though the story takes place specifically in Trinidad, blackouts occur everywhere, and the subject's success can be seen in John Rocco's Caldecott Honor–winning picture book *Blackout*, which has sold nearly 50,000 copies on Bookscan.
- *Current Gone* follows a family as they and their community set their phones, TVs, and laptops aside to enjoy the fun and unity of their neighborhood during a blackout.

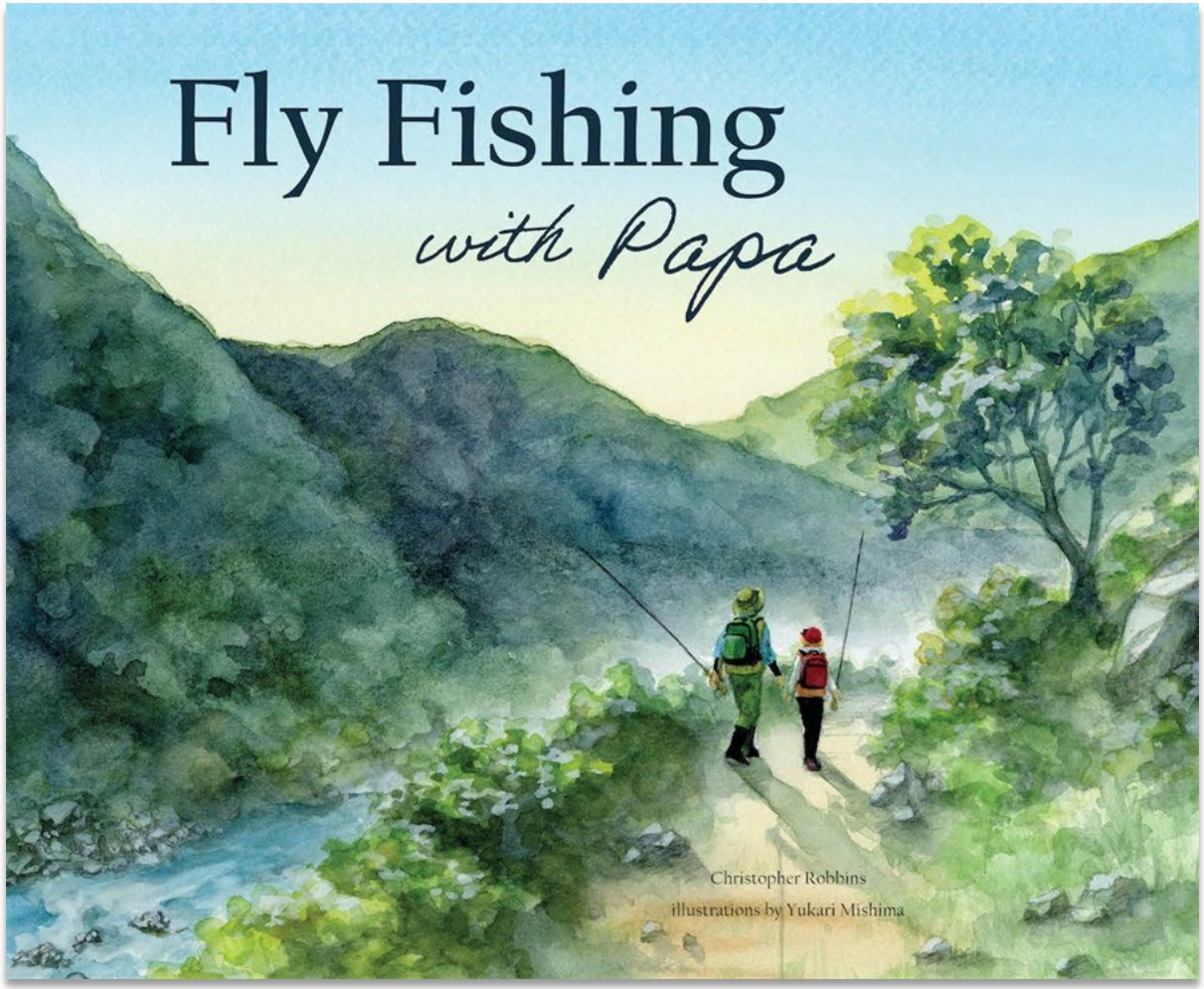
AU $29.99 | NZ $34.99
9781419773693
40 Pages
Hardcover
267 mm x 216 mm
Abrams Books for Young Readers

Fly Fishing *with Papa*



Christopher Robbins

illustrations by Yukari Mishima



Fly Fishing with Papa

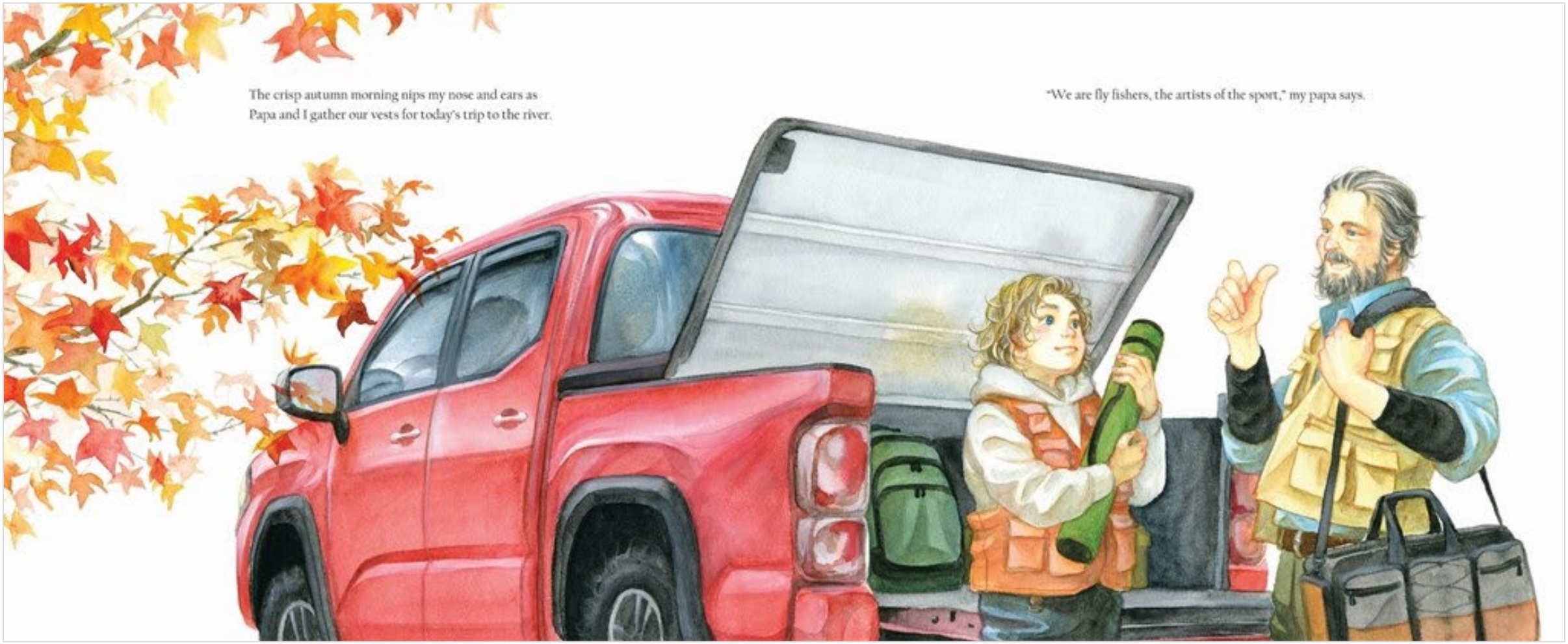
A Picture Book About a Day on the River

Christopher Robbins

Experience a quiet day on the river with Papa in this sentimental picture book about fly fishing and conservation

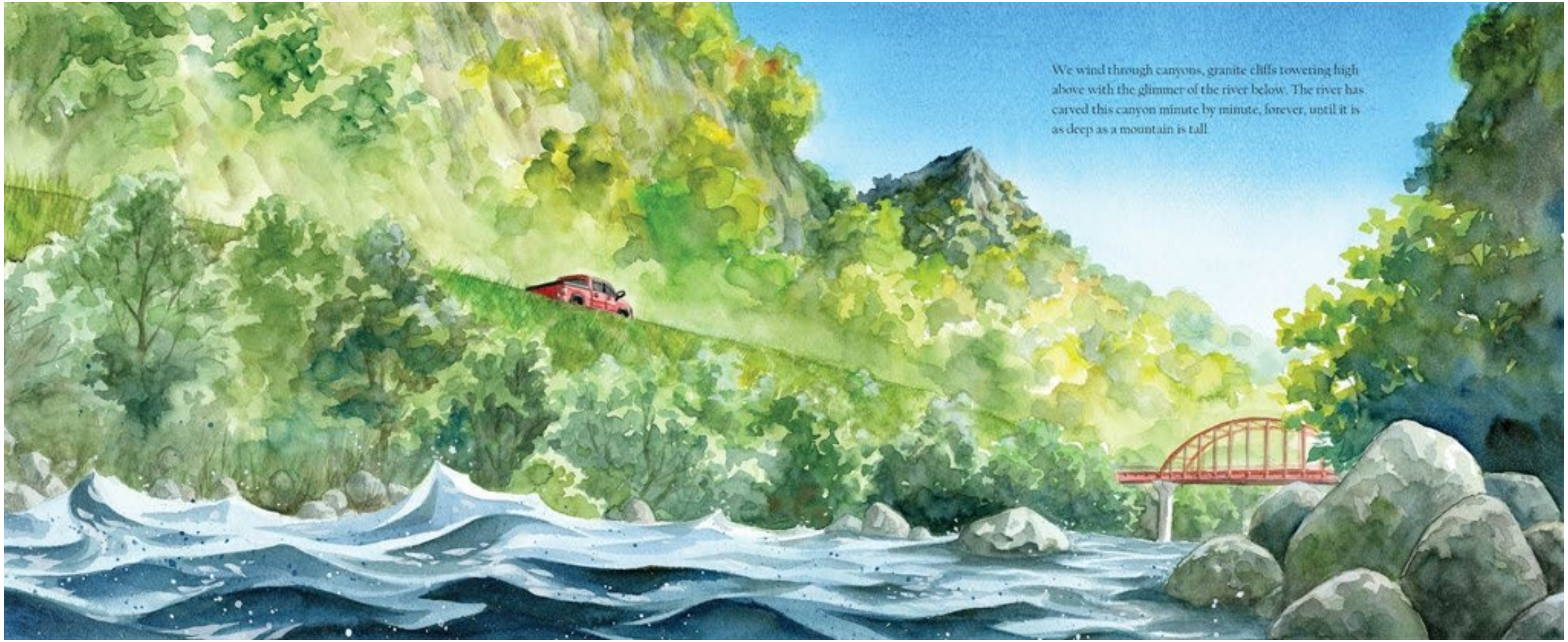
- From the first page to the last, this picture book accurately depicts a fly fishing adventure, making it the perfect gift for families who love fishing.
- Sentimental and sweet, *Fly Fishing with Papa* captures the bond between a parent figure and a child in which their love language is fly fishing together. Their adventures will resonate with multigenerational pairs that bond through fishing, especially grandfathers, fathers, and children.
- This book emphasizes themes of conservation, teaching children how to care for their environment and helping parents and caregivers foster open discussions.

AU $29.99 | NZ $34.99
9798893960082
32 Pages
Hardcover
229 mm x 279 mm
Familius



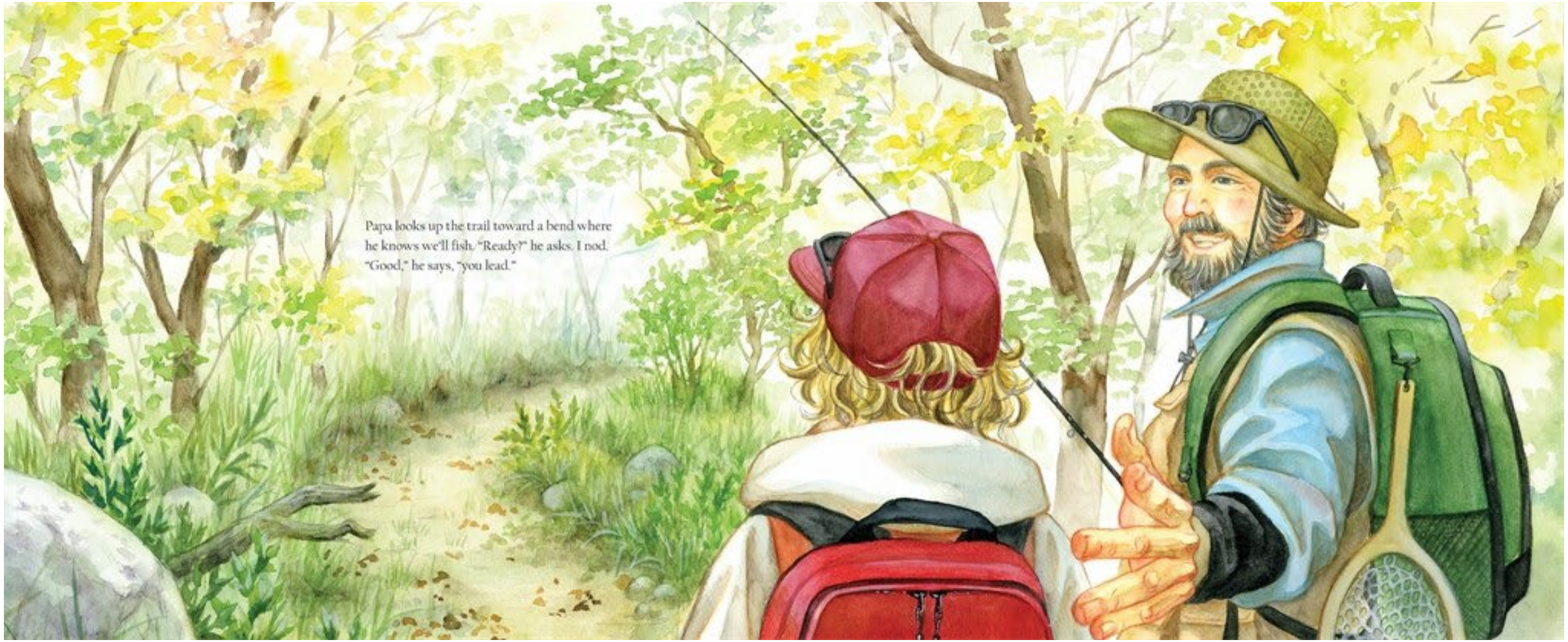
The crisp autumn morning nips my nose and ears as
Papa and I gather our vests for today's trip to the river.

"We are fly fishers, the artists of the sport," my papa says.

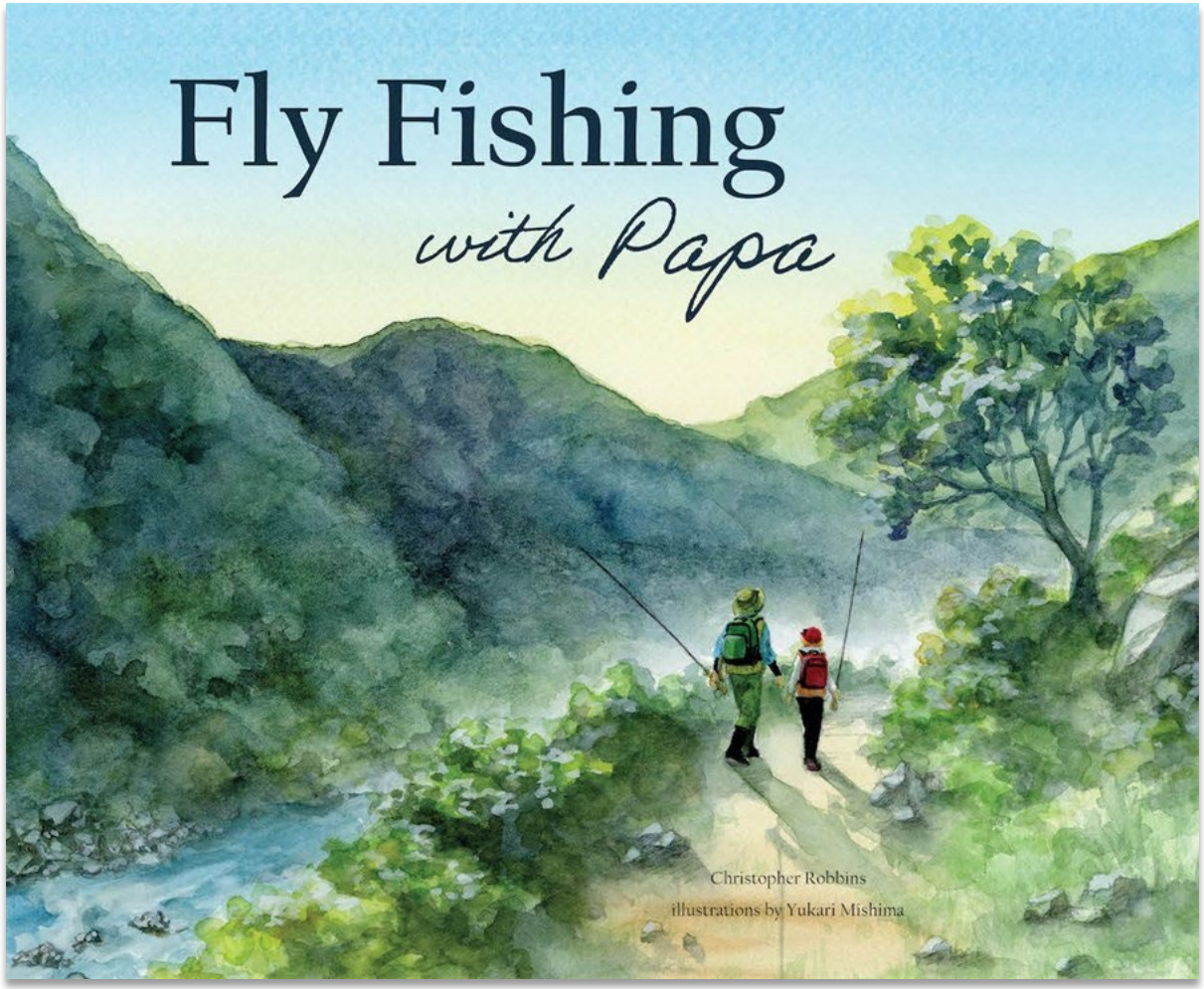


We wind through canyons, granite cliffs towering high above with the glimmer of the river below. The river has carved this canyon minute by minute, forever, until it is as deep as a mountain is tall.

When we reach the trailhead, we connect our rods, inspect our line, and make sure we have the flies we've tied. Dry flies, nymphs, and emergers. Little fake grubs and bugs to fool the fish.



Papa looks up the trail toward a bend where he knows we'll fish. "Ready?" he asks. I nod. "Good," he says, "you lead."



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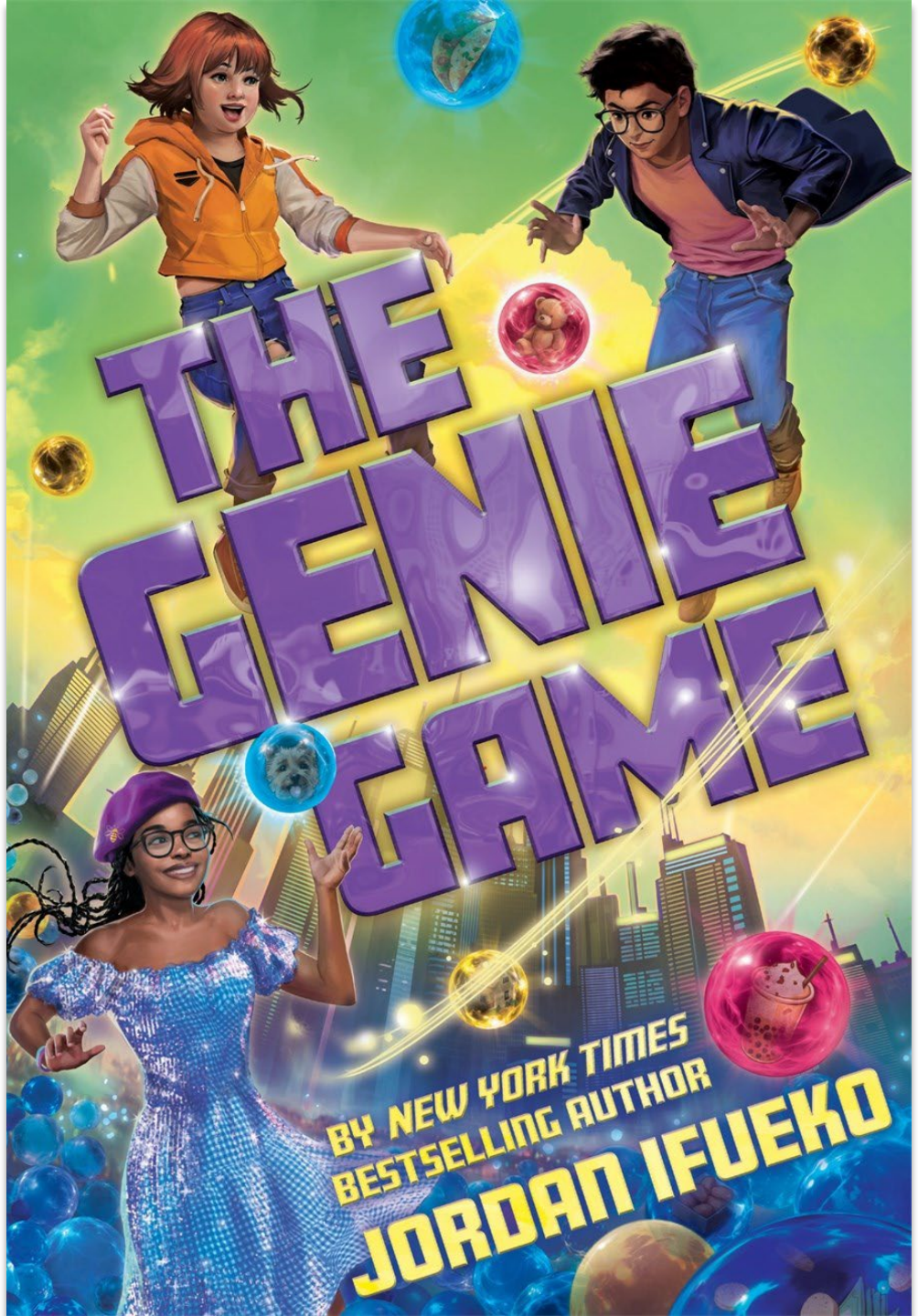
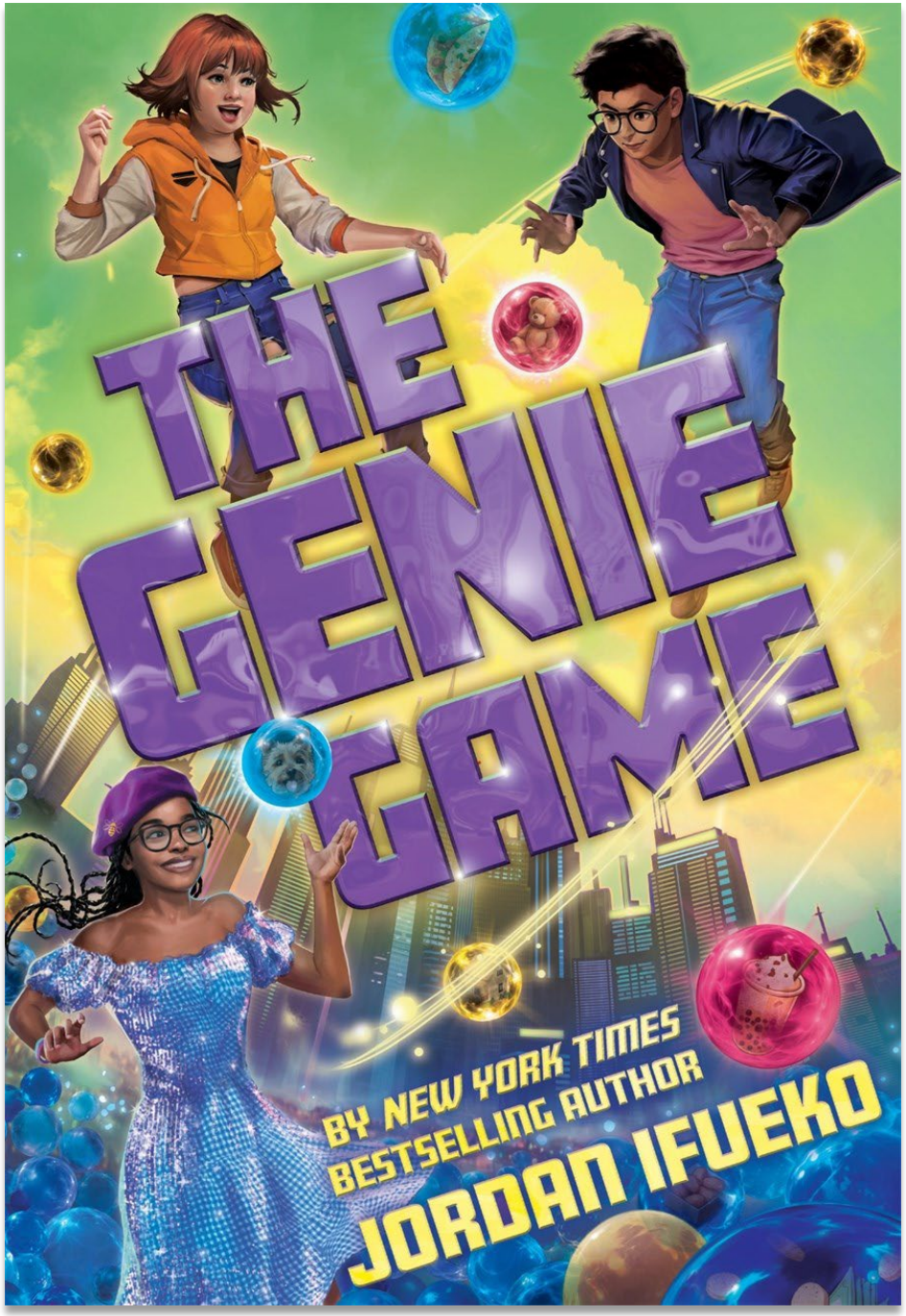

THE GENIE GAME
BY NEW YORK TIMES BESTSELLING AUTHOR
JORDAN IFUEKO



The Genie Game

A Novel

Jordan Ifueko

Harriet the Spy meets *Black Mirror* in *The Genie Game,* the start of a thrilling new middle-grade series from Jordan Ifueko, author of the New York Times bestselling fantasy *Raybearer.*

- Jordan Ifueko's first book, *Raybearer,* was an instant *New York Times* bestseller, was an Indie Next Pick, an Apple Best of the Month, was on the ABA Indie's Introduce List, NPR'S Book Conceirge, and best of the year lists for Amazon, NYPL, *Kirkus*, *School Library Journal*, Chicago Public Library, and *Publishers Weekly*. It also received four starred reviews. Her subsequent novels, *Redemptor* and *The Maid and the Crocodile*, also got great attention, with starred reviews from *Kirkus, Booklist,* and *Publishers Weekly*.
- *The Genie Game* is the first in an exciting new magical duology. Jordan's books have been very successful in the YA space, selling over 100,000 copies, and we're excited to bring this thrilling new series to a younger audience.
- This novel is a perfect fit for readers who are hungry for fantasy stories that center BIPOC characters.
- With fast-paced storytelling, immersive world-building, and a compelling mystery, *The Genie Game* combines much of what's working in the middle-grade genre right now to create an exciting and accessible read.

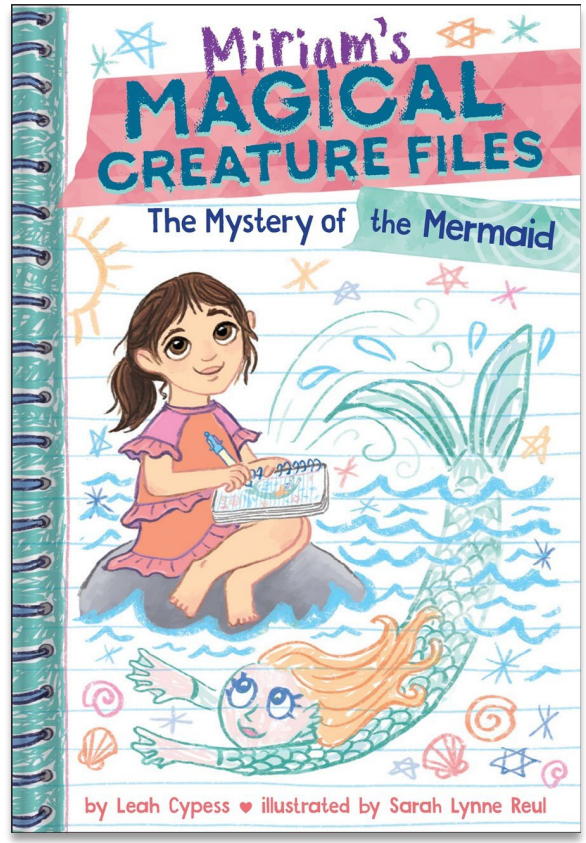
AU $32.99 | NZ $36.99
9781419764370
368 Pages
Hardcover
203 mm x 140 mm
Amulet Books

Miriam's MAGICAL CREATURE FILES

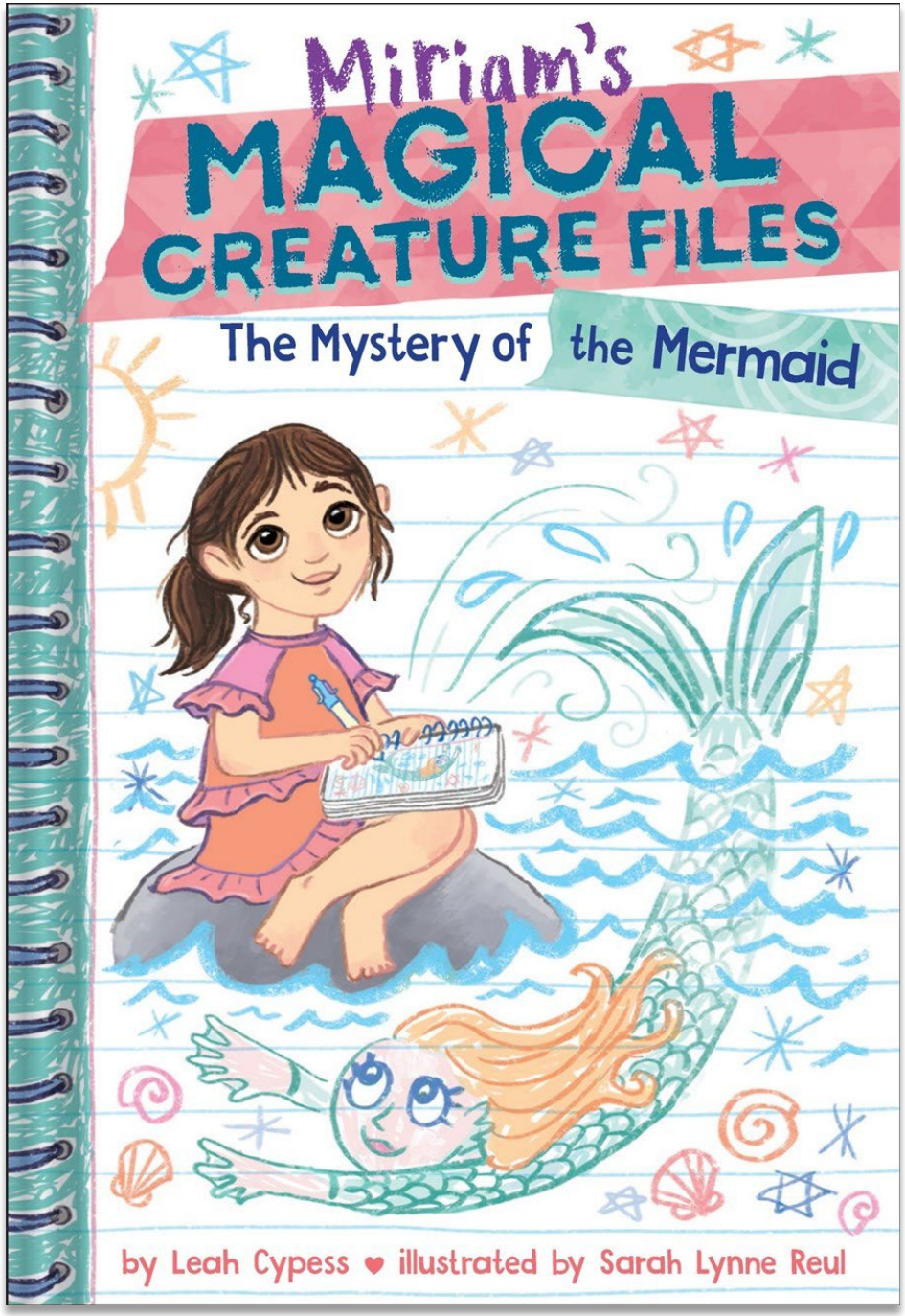
The Mystery of the Mermaid

by Leah Cypess ♥ illustrated by Sarah Lynne Reul

ALSO AVAILABLE



9781419785856
PB



The Mystery of the Mermaid (Miriam's Magical Creature Files Book #3)

A Chapter Book

Leah Cypess

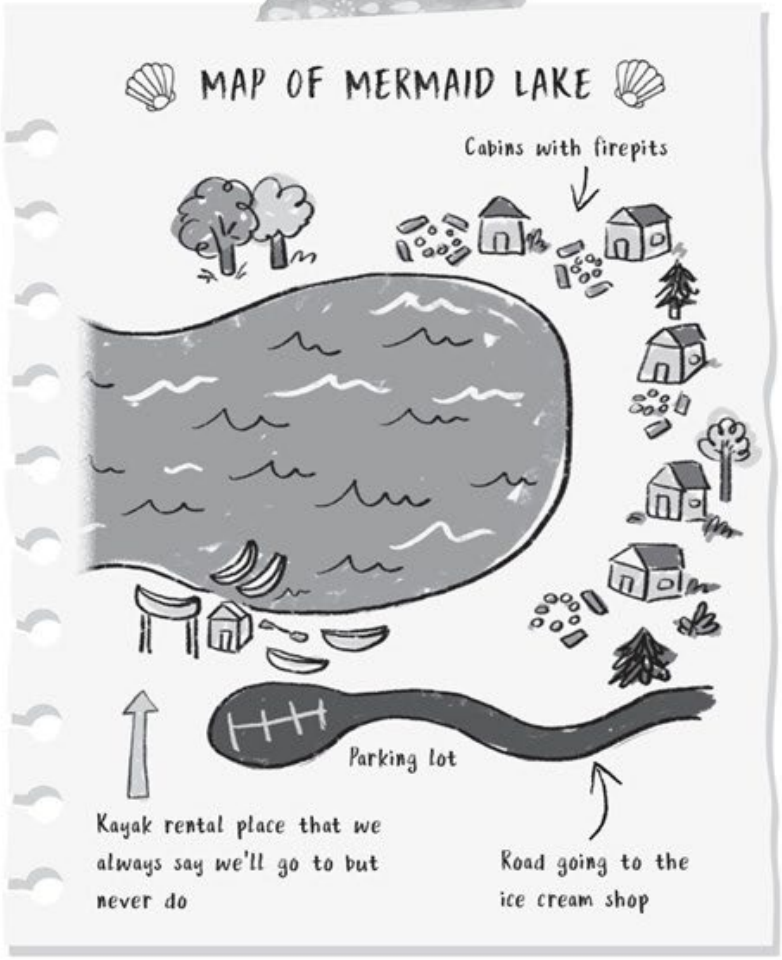
A charming chapter-book series about a young Orthodox Jewish girl out to discover the truth about all the magical mysteries in her world, perfect for fans of Marya Khan and Zoey and Sassafras

- Miriam's family and community are observant of the Jewish faith and traditions, an underrepresented community in the chapter-book category.
- Notebook-style illustrations and lists make the format accessible for reluctant readers and will inspire kids to investigate their own mysteries.
- Full of silly schemes and just the right amount of sass, Miriam is sure to be a favorite of emerging readers everywhere.
- Miriam will investigate the magical creatures all around her, from dragons to mermaids and fairies!
- The first book in the series received a starred review from *School Library Journal,* which said, "This book has everything: diverse characters, a funny and entertaining plot, and a stand-out, memorable main character. An essential purchase for all," and Books 1 and 2 were both Junior Library Guild selections.

AU $32.99 | NZ $36.99
9781419785849
112 Pages
Hardcover
203 mm x 140 mm
Amulet Books

Mermaid Lake is the best place in the whole world. It has a huge swimming area.

There's a kosher ice cream shop nearby.

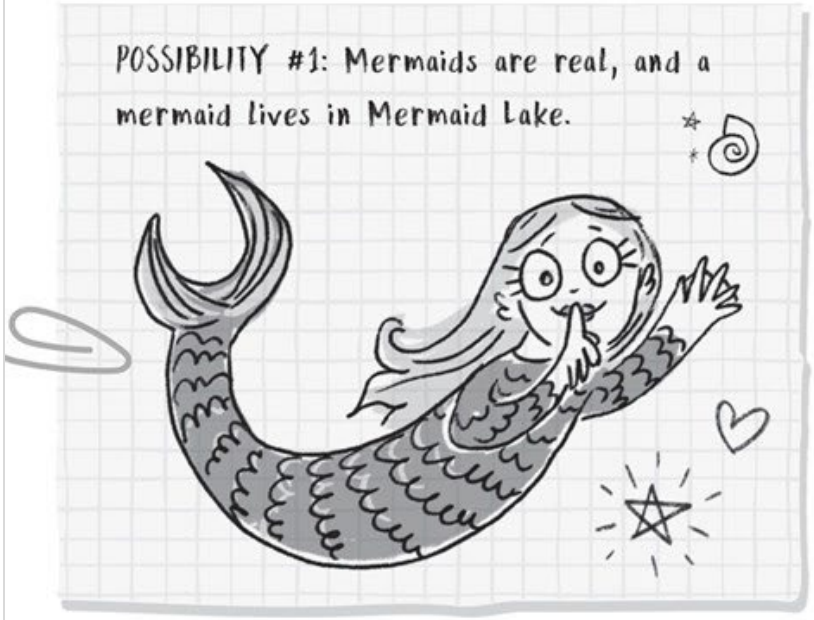


Nobody else laughed.

She was actually serious.

The scenery was boring. But at least I had my investigation to think about.

I was going to uncover one of two possible answers:



I hoped that would be the answer. Because it would be *amazing*.

After I found the mermaid through my incredible detective skills, I would probably become friends with her.

Not right away, obviously. She would start out suspicious of me because I'm a human.

But then I would save her life from a shark, and she would realize that I'm different from other humans.

Actually, the lake didn't have sharks. And I didn't want to get anywhere near a shark. So forget that part.

But I would definitely save her life from something.

Unless she didn't exist.

In which case . . .

I had prepared in advance. On Pesach, for my afikomen present, I had asked my parents to get me a pretty mirror and comb.

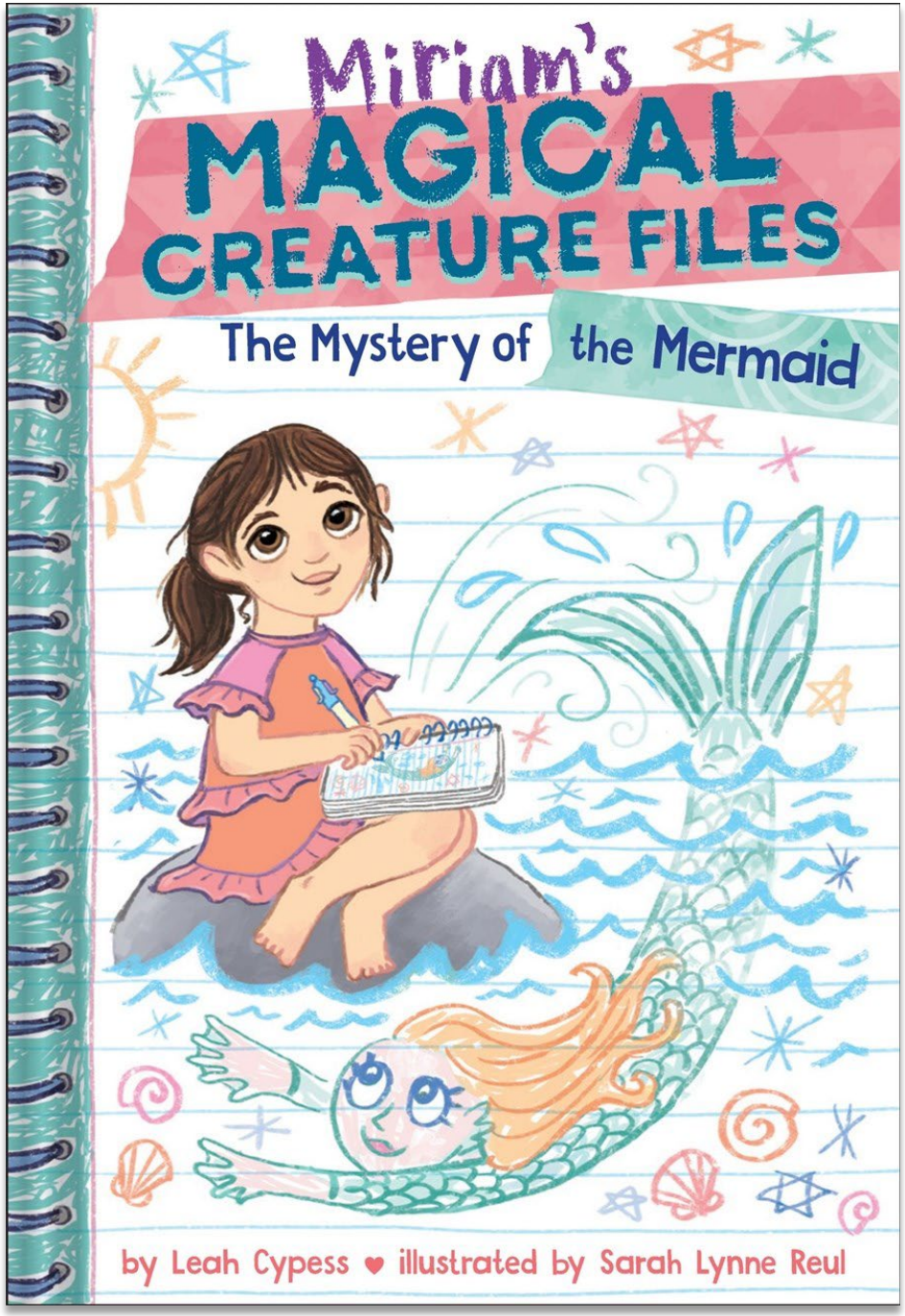
The mirror was heart-shaped and pink and covered with fancy designs.

The comb was also pink and had tiny pearls on its handle.

I never used the comb, because it hurt my hair. So it was still brand-new, and none of the pearls had come off.

If the mermaid was real, she would never be able to resist it.

6
The
MERMAID TRAP



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9781419785849
112 Pages
Hardcover
203 mm x 140 mm
Amulet Books

SEA CHANGE
Torn between two worlds
Susan Fletcher

Sea Change

A Novel

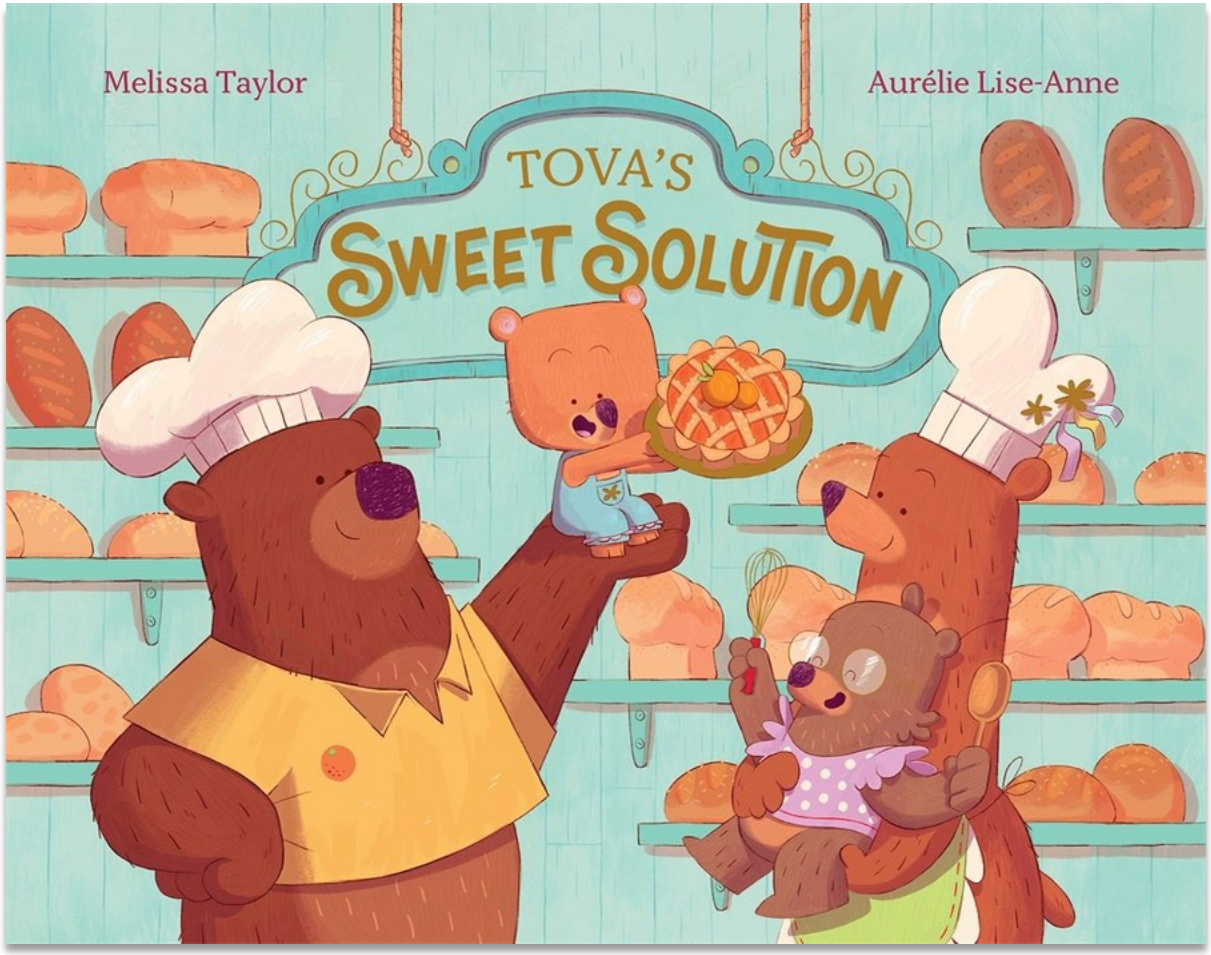
Susan Fletcher

An original and timely new YA novel from acclaimed author Susan Fletcher, set in a near-future where rogue gene editing has changed humanity—loosely based on The Little Mermaid

- Loosely inspired by *The Little Mermaid*, this story is an updated take on a classic sure to captivate fans of fairy-tale retellings. *Kirkus* called *Sea Change* "engrossing, disturbing, and thoughtfully written" in a starred review.
- *Sea Change* explores themes of fitting in, first love, and family—both the one you're born into and the one you make for yourself. Readers will see themselves in Turtle's coming-of-age journey.
- Much like Ariel in *The Little Mermaid*, Turtle changes her whole life for a boy. However, in Susan C. Fletcher's reimagining, things are much more complicated, and Turtle's romance takes an unexpected turn. Readers will appreciate the way this modernized love story interrogates the challenges that come with changing your whole life for a partner.
- *Sea Change* grapples with the moral complexities and consequences of our near future. Characters deal with the late-stage effects of climate change and rising sea levels, and explore the moral ambiguity around genetic modification.

AU $24.99 | NZ $29.99
9781419773938
352 Pages
Paperback
210 mm x 140 mm
Amulet Paperbacks

Melissa Taylor
Aurélie Lise-Anne
TOVA'S
SWEET SOLUTION



Tova's Sweet Solution

Melissa Taylor

When Tova discovers she's allergic to her favorite bakery treats, she and her loving family whip up a recipe for resilience, creativity, and the sweetest kind of love

- This joyful picture book finally brings fun, warmth, and representation to the under-explored topic of food allergies.
- Tova's story shines with love, humor, and teamwork as her close-knit family tackles challenges together.
- Perfect for families managing allergies, this story blends creativity, reassurance, and delicious kitchen fun.
- Tova shows resilience, problem-solving, and imagination, inspiring kids to take charge of their own challenges.
- Packed with wordplay, tasty treats, and sensory joy, the story will enchant little bakers and food lovers alike.
- Melissa Taylor is the creator of the popular children's literature blog Imagination Soup, with a blog, instagram, and X presence.

AU $29.99 | NZ $34.99
9781636551906
36 Pages
Hardcover
216 mm x 279 mm
Red Comet Press

Tova Baker lived with her mama, papa, and older sister above their toasty-warm bakery.
She loved their sweet treats, especially cinnalove scones and chocomint cookies.
OPEN

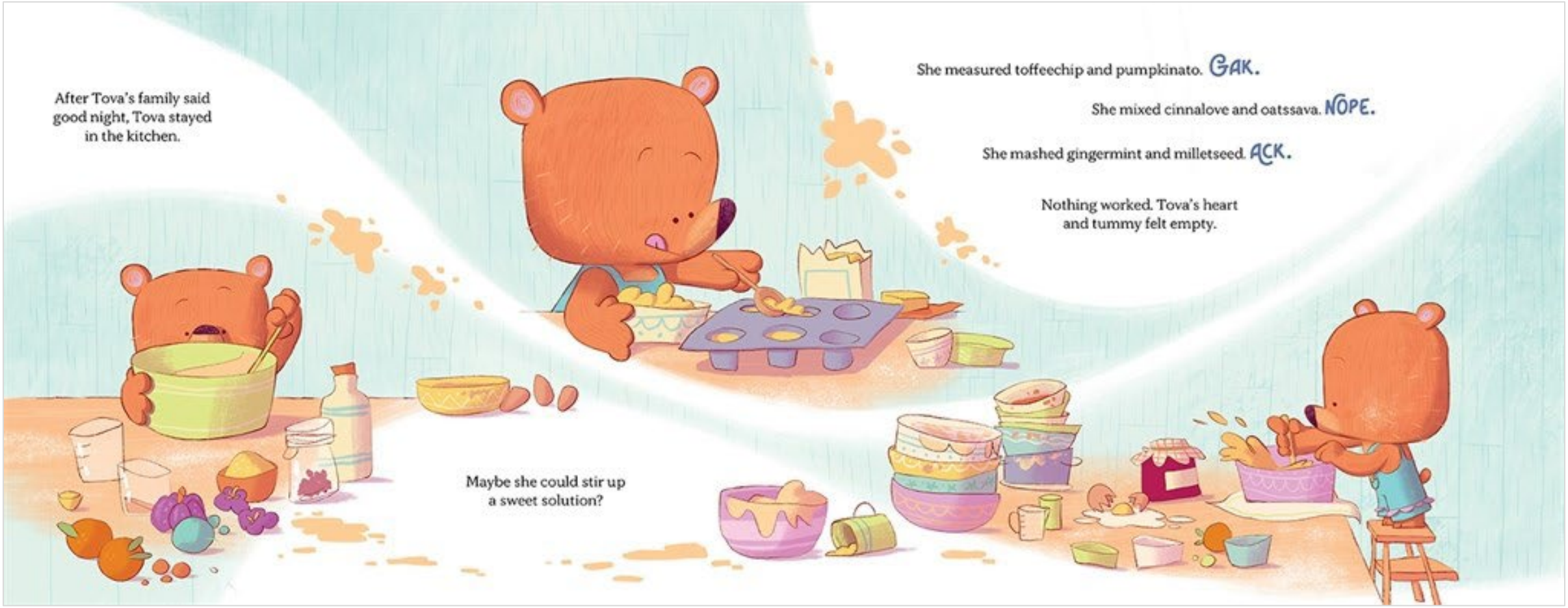
The village doctor poked, prodded, and pronounced, "Tova, I believe that you're allergic to honeygrain. It makes your tummy ache."

"No more toffeechip toast or cinnalove scones or chocomint cookies?" Tova asked.

"No. Not if they have honeygrain."

Tova's heart ached. Her head drooped and she started to cry. Mama hugged her. "We are the Bakers, and we always bake together. We will bakestorm until we find you new tasty treats."

Papa sang her "Ten Little Honey Bees," and Sister said, "You can cuddle with my honey pot." Tova covered her head with a blanket.


After Tova's family said good night, Tova stayed in the kitchen.
She measured toffeechip and pumpkinato. GAK.
She mixed cinnalove and oatssava. NOPE.
She mashed gingermint and milletseed. ACK.
Nothing worked. Tova's heart and tummy felt empty.
Maybe she could stir up a sweet solution?

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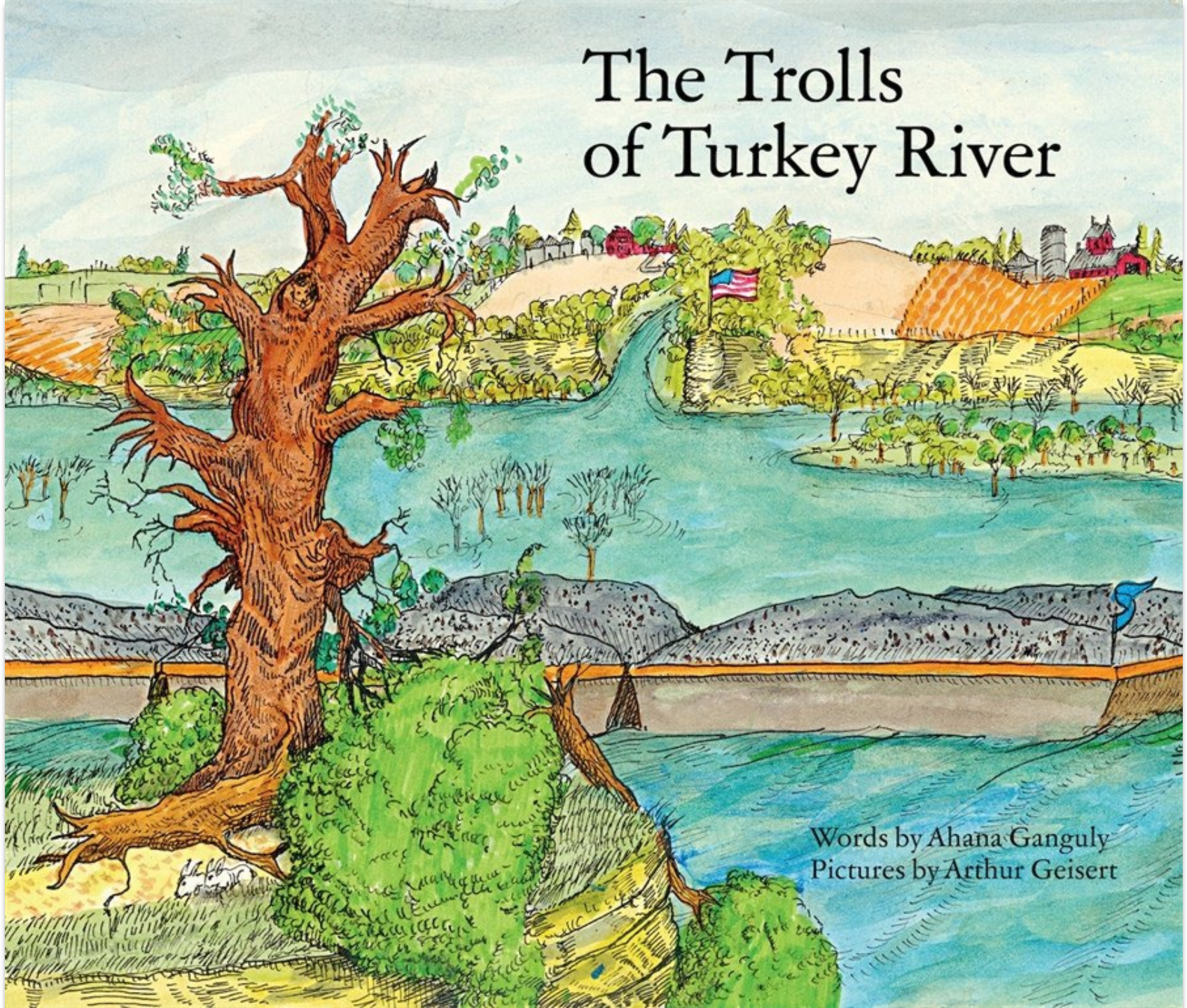
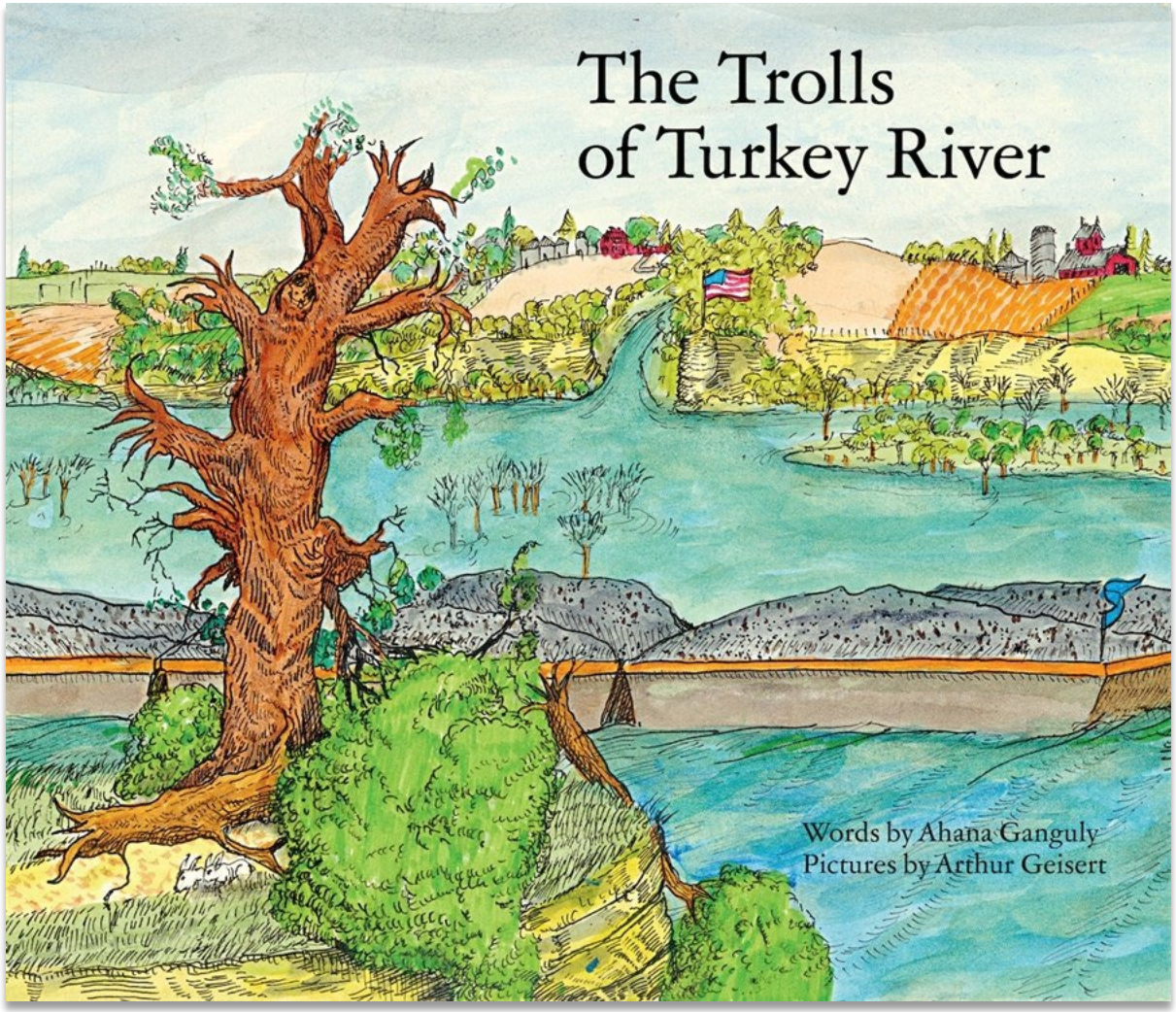


The Trolls of Turkey River

Words by Ahana Ganguly
Pictures by Arthur Geisert



The Trolls of Turkey River

Ahana Ganguly

Legendary illustrator Arthur Geisert returns with the final installment in his Clayton County trilogy—this time imagining how the Turkey River trolls and townspeople must come together to save their shared home from flooding.

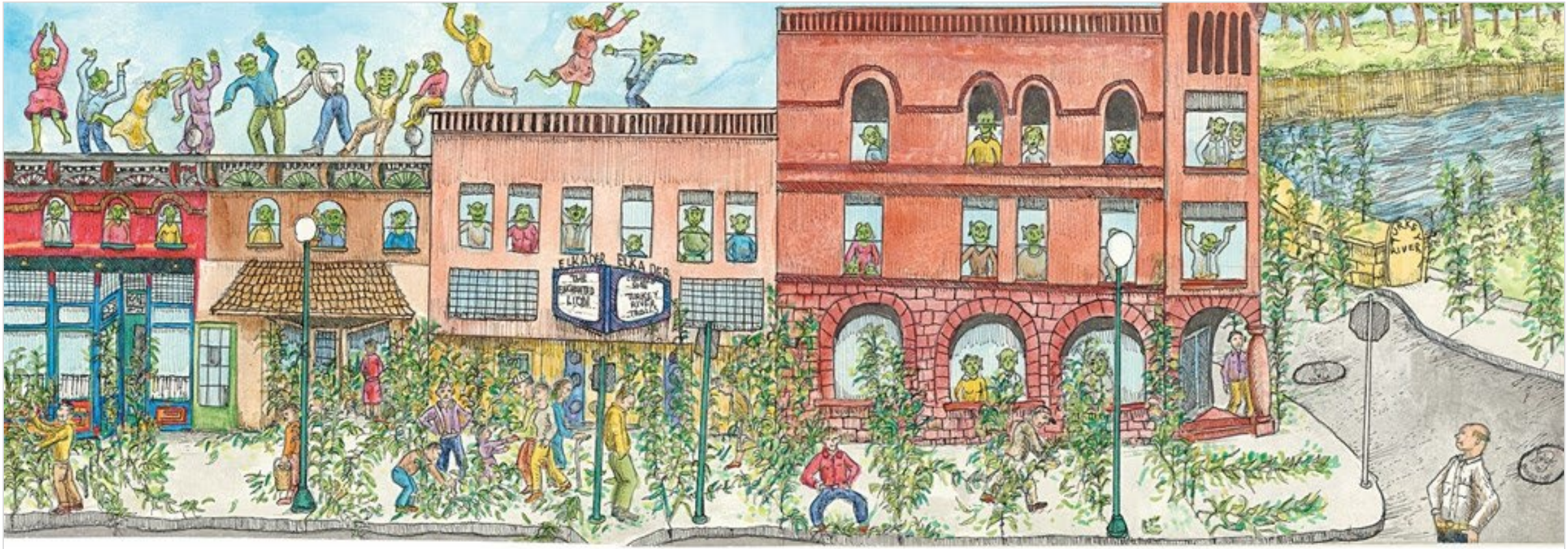
- A snapshot of life in the rural Midwest, with a fun troll twist, inspired by the author's hometown of Elkader, Iowa, situated on the banks of the Turkey River.
- In the face of natural disaster threatening their shared home, trolls and humans work together as one.
- Arthur Geisert, recognized as a master printer, has been making etched picture books for 40 years.
- This is Geisert's first picture book in pen and watercolor, a new medium in which he preserves the intricate detail and winsome humor of his etching work.

EDITOR'S NOTE: Arthur Geisert started making books 40 years ago. His books have been selected as Best Illustrated of the Year by the *New York Times*, and generations of kids have grown up on books like *Lights Out!, Oink*, and *The Ark*. He has a deeply rooted sense of place in the now-vanishing rural world of the Midwest, and his *Clayton County* trilogy, of which this is the final book, is an ode to landscape, town life, and community.

AU $29.99 | NZ $34.99
9781592704187
52 Pages
Hardcover
260 mm x 305 mm
Enchanted Lion

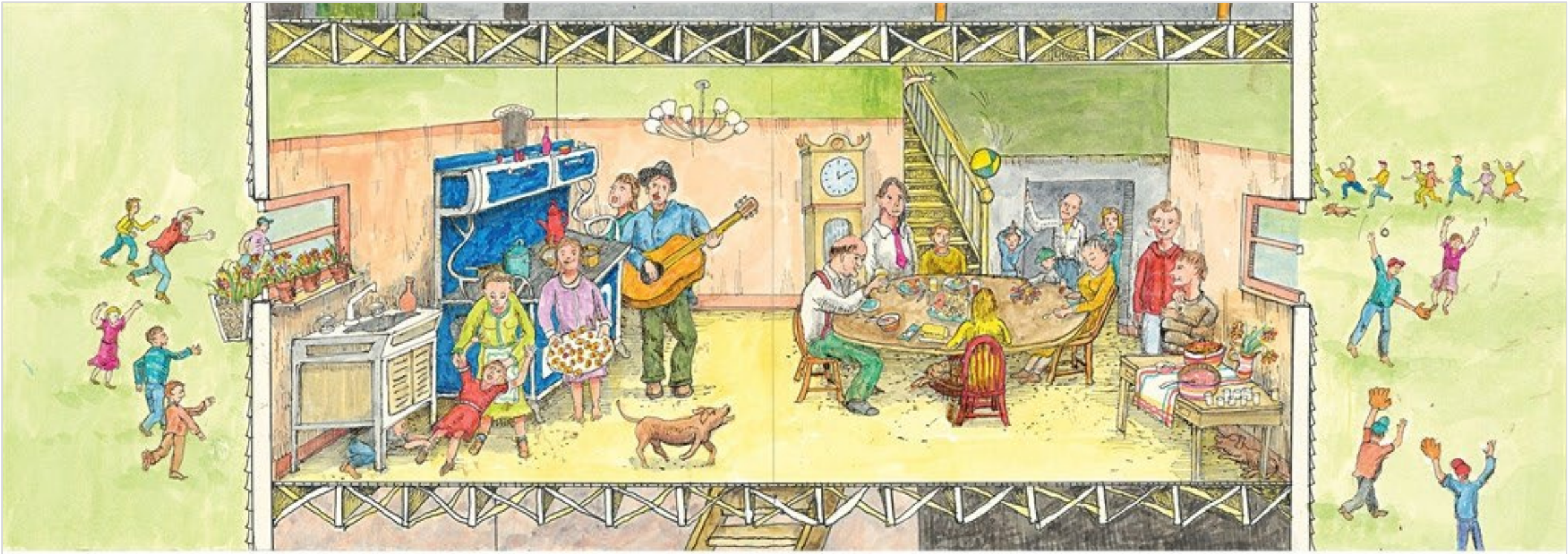
The trolls, animals, and objects hum together with life—instruments, dishes, and voices are all loud and bright.

As they eat, dance, and make music together, they share a great big happiness, each one feeling what the others feel.



The trolls also figure out how to grow corn in the soil underneath the pavement and when it sprouts up between the concrete slabs, they dance and laugh: "This land can grow corn, even through the sidewalk! How exciting, how funny, how fun!"

For the trolls, perhaps, but not for the humans. The humans are annoyed. But to that, the trolls simply say: "Come laugh with us, come join in the fun!"

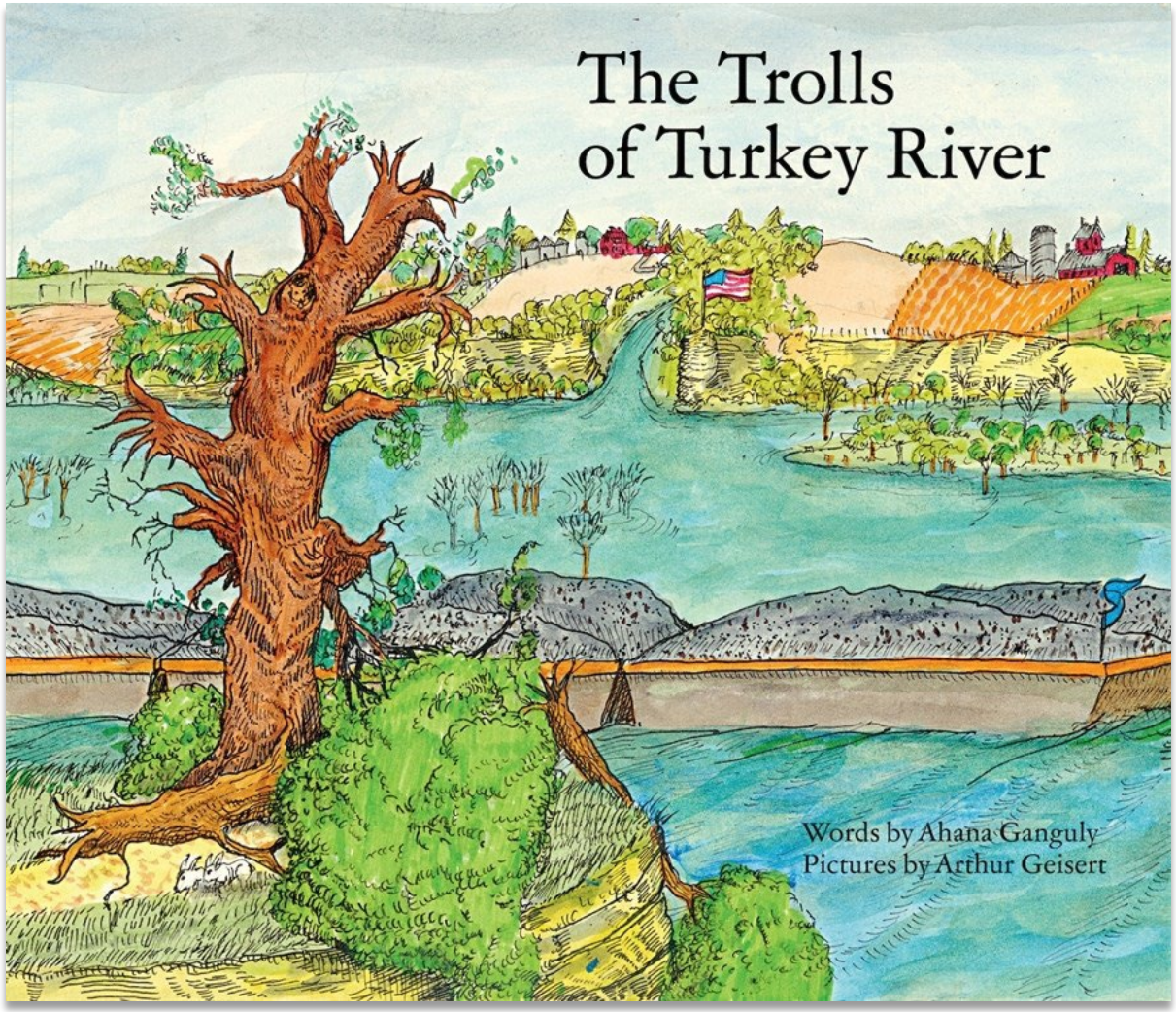


Together, they cook, play, and work. They love to have fun, both inside and outside their homes.

But never with the trolls, because the trolls are always making mischief.

The humans have noticed the rising water, too, and now storm clouds are pouring even more water into the river.

The trolls and humans gather together to figure out what to do. All of their homes are in danger now.



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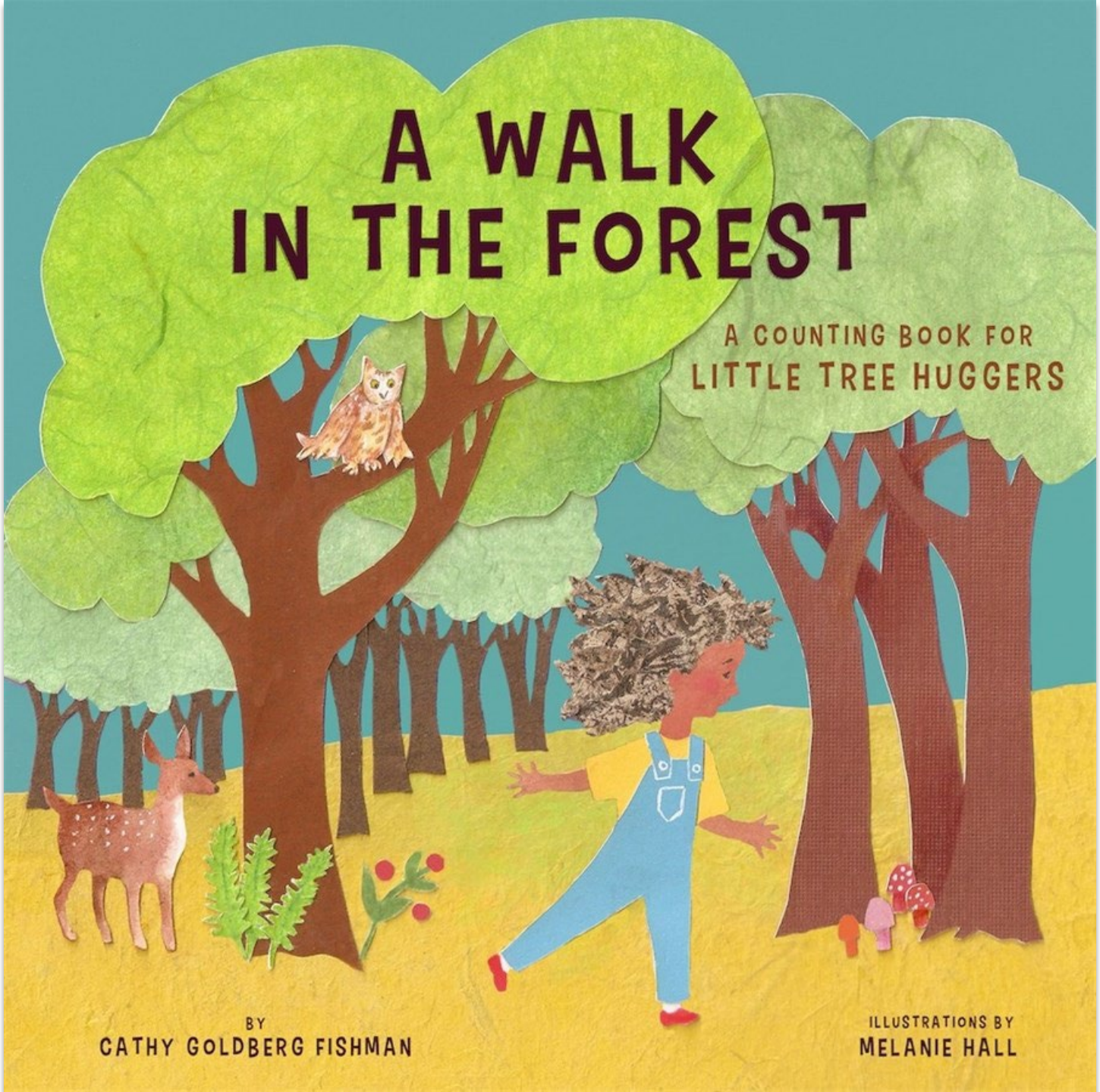
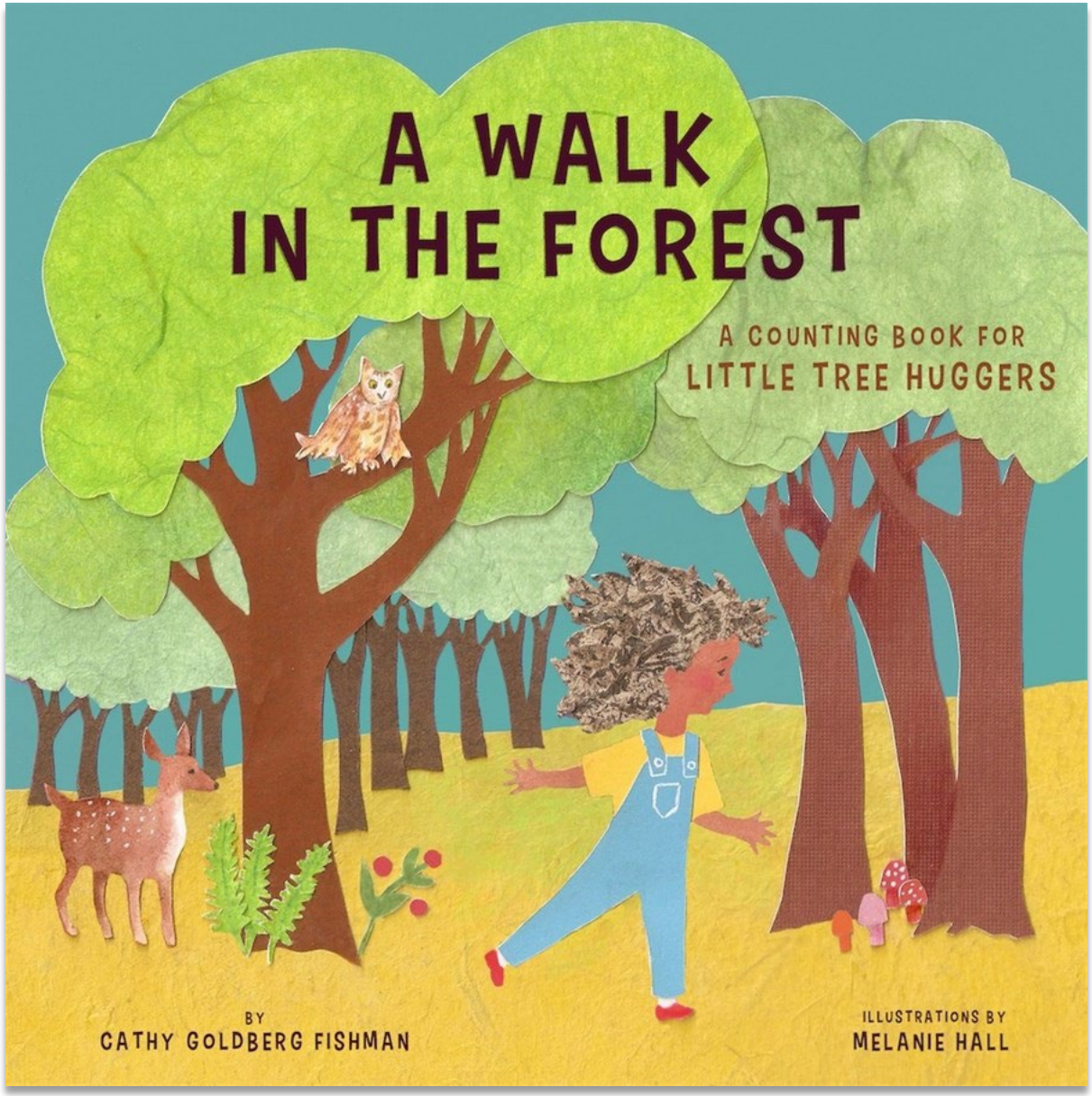

A WALK IN THE FOREST
A COUNTING BOOK FOR LITTLE TREE HUGGERS
BY CATHY GOLDBERG FISHMAN
ILLUSTRATIONS BY MELANIE HALL



A Walk in the Forest

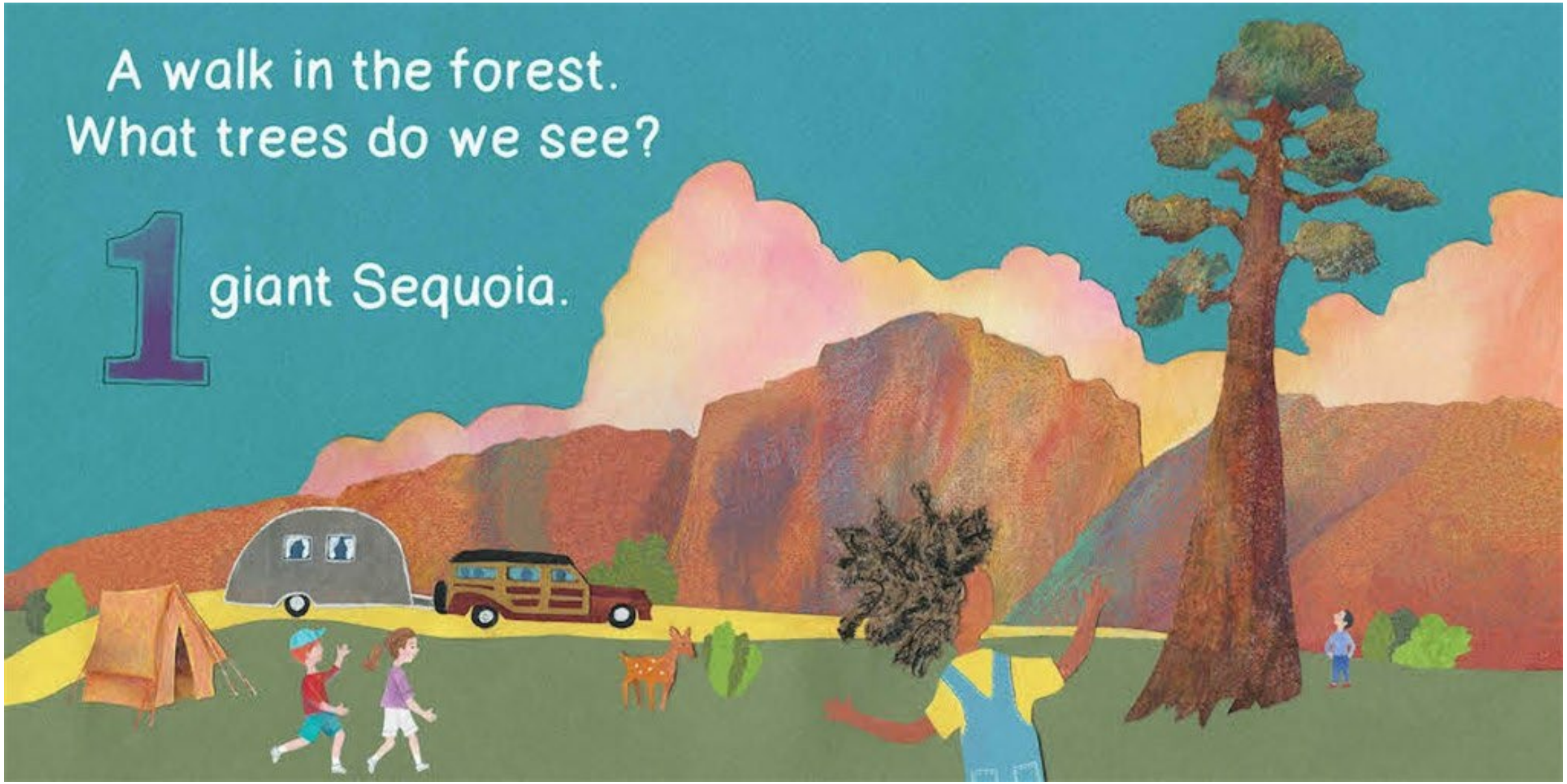
A Counting Book for Little Tree Huggers

Cathy Goldberg Fishman

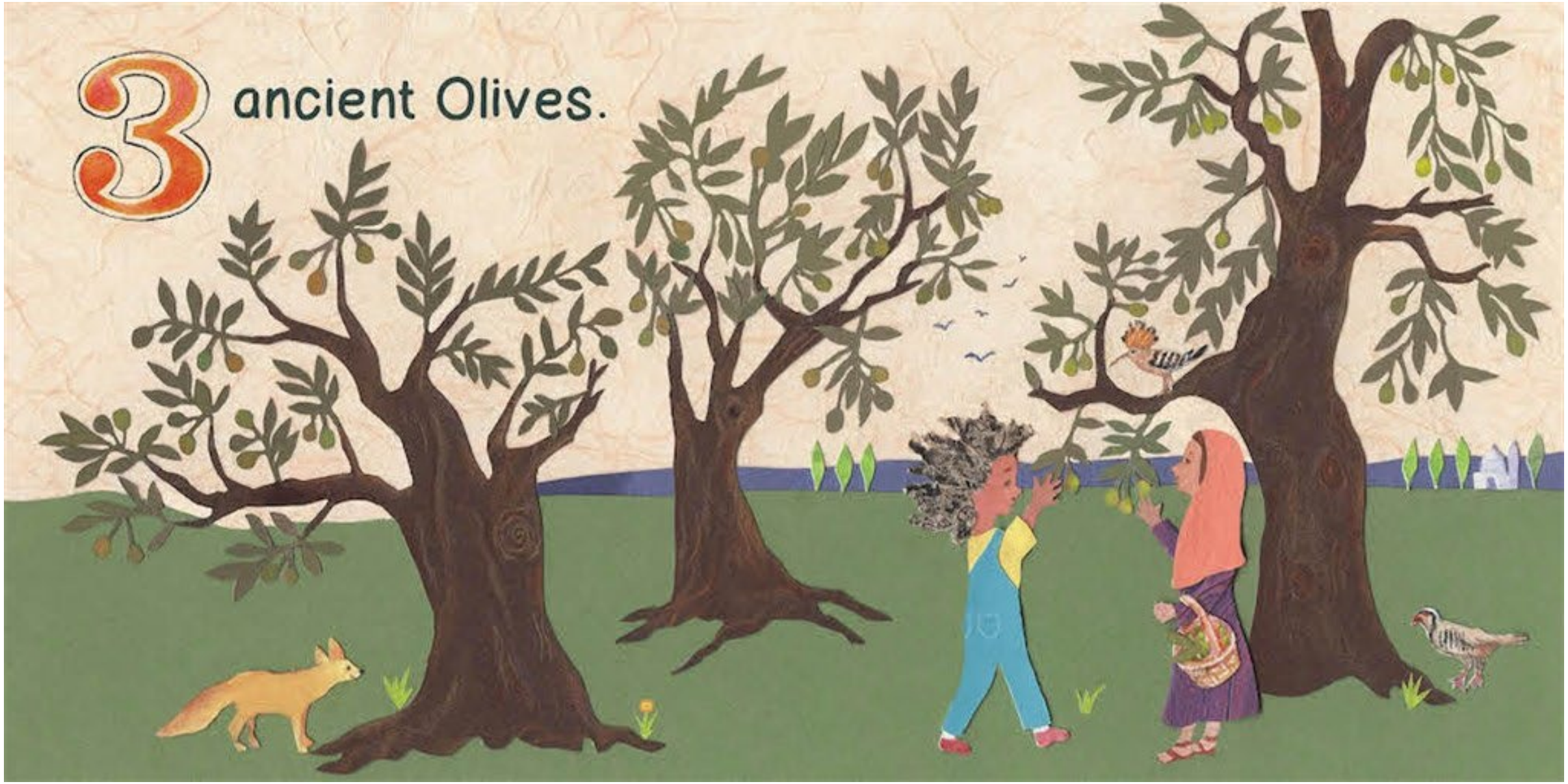
Explore the trees and cultures of forests from around the world with this adorable counting primer

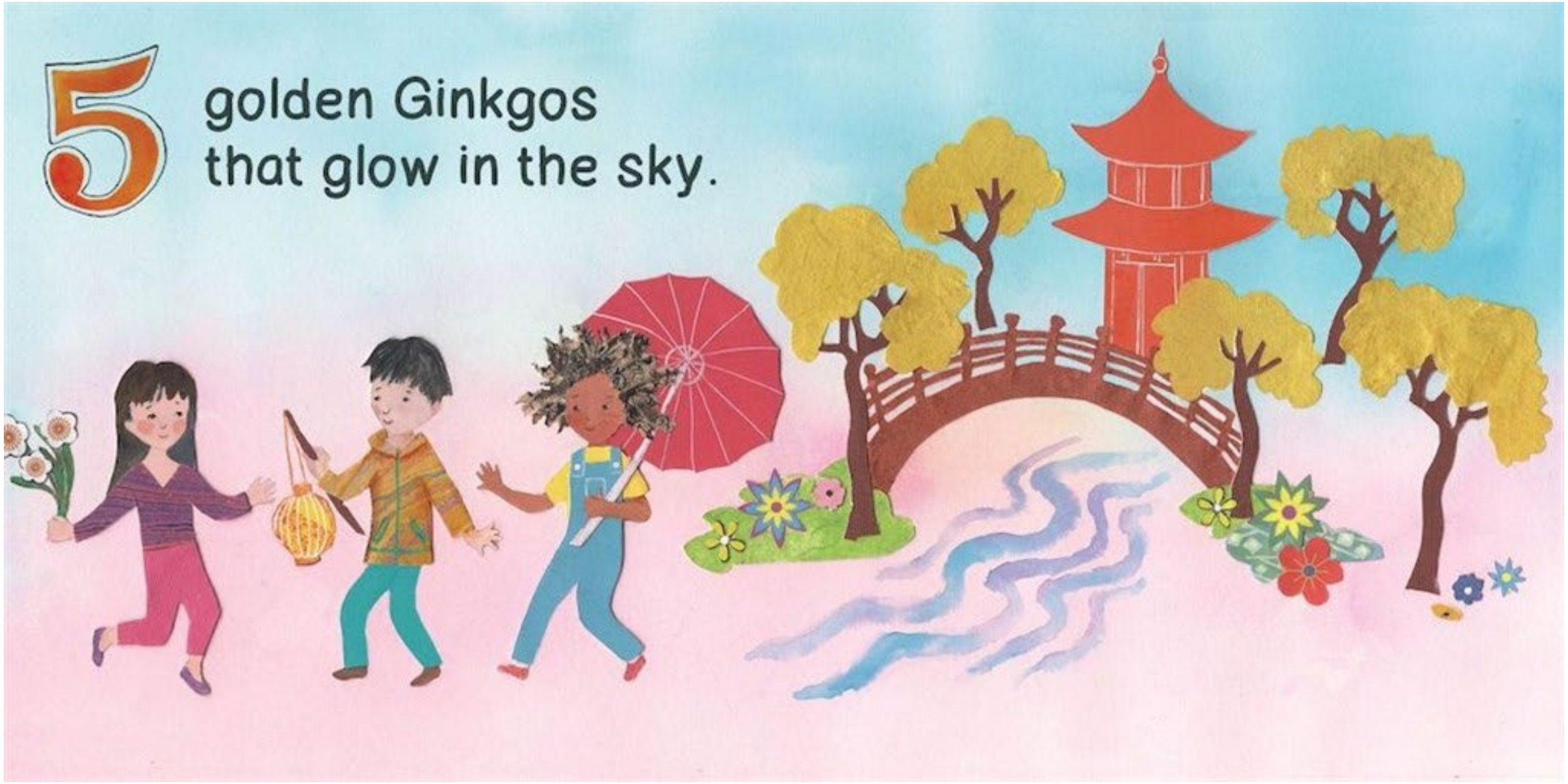
- This adorable board book combines a fun counting element with trees from around the world, helping kids develop number recognition skills while learning about different environments. An educational and engaging choice for educators, parents, and caregivers.
- With a variety of trees and a diverse cast of characters, this board book gives kids a glimpse into the cultures and traditions around the world.
- We’ve explored all the seasons in our *Walk in the City* series, and now we’re taking numbers to the forest. With author and illustrator duo Cathy Goldberg Fishman and Melanie Hall, kids can explore culture and tradition through both the city and nature.

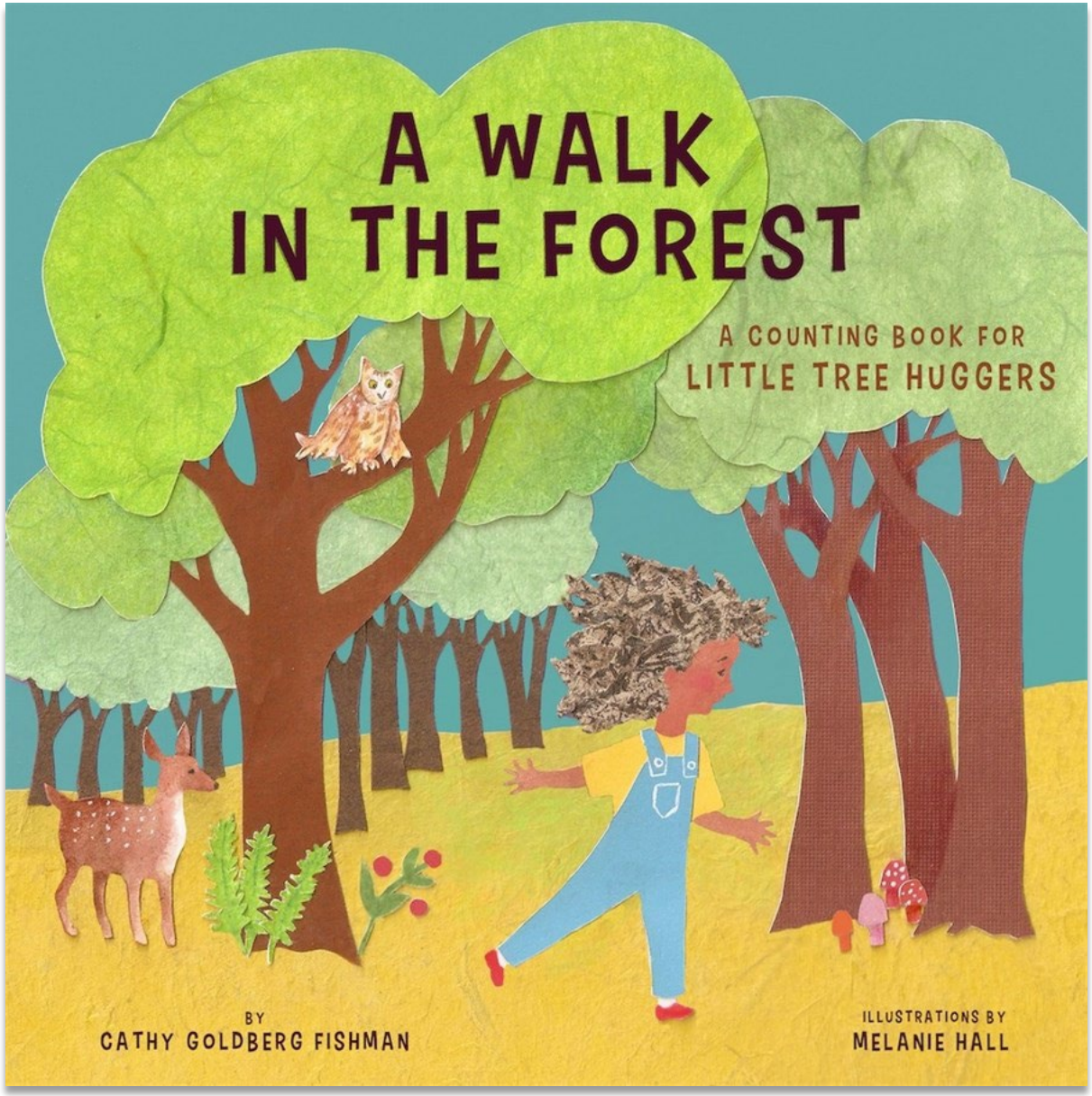
AU $14.99 | NZ $19.99
9781641708845
20 Pages
Board Book
178 mm x 178 mm
Familius


A walk in the forest.
What trees do we see?
1 giant Sequoia.

2 gnarled
Banyan trees.


3 ancient Olives.


5
golden Ginkgos
that glow in the sky.



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