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INDENT LIST

Ana
Kostova
The
Space
of
color
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Ana Kostova

The Space of Colour

Her love: playing with colour and form. Her approach: large-format image grounds cut with a milling machine that Ana Kostova (b. 1995) sands and paints by hand.

- Unique in technique, unique in effect - precise, brightly coloured, richly varied. At times more of a painting, at other times a sculpture, or even a kind of screen standing in the room. These impressive "cutouts" are not easily forgotten.

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- This volume comprises the artist's most important pieces from recent years - a dialogue between form, history and time.

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Anne Simone Kiesiel

»Meine Malerei ist wie ein Gebäude; es kann von allen Seiten betrachtet werden.«

"My painting is like a house; it can be viewed from all sides."

Wir bewegen uns darin und daraus heraus, strukturieren unser Denken mit ihm und machen uns doch kaum Gedanken über seine Existenz: Die Rede ist vom Raum. Raum gehört zu den grundlegenden Konstituenten unserer menschlichen Existenz: in Form des realen, alltäglichen Erlebens wie auch in der eines abstrakten Verständnisses. Raum prägt unser Sein in der Welt und damit unser Selbst-Verständnis. Über räumliche Bezugspunkte verorten wir uns. Dabei ist der Raum so, wie wir ihn in der westlichen Hemisphäre traditionell denken und wahrnehmen, ein relativ junges Phänomen, das erst mit dem französischen Philosophen René Descartes im frühen 17. Jahrhundert aufkam. Zu diesem Zeitpunkt etablierte sich auch der Begriff »Raum« in seiner heutigen Bedeutung – die Antike kannte keinen vergleichbaren Ausdruck.[1] Wie nun verändert sich unser Denken, wenn sich der Raum verändert? Wenn aus scheinbar festgefügten Tatsachen fragwürdige Vexierspiele werden, der Raum ins Kippen gerät? Wenn seine visuelle Darstellung sich von den Normen löst? Ana Kostova umkreist in ihren experimentellen Installationen, Objekten und Malereien diesen Fragenkomplex. Ihre Werke stellen eine Art Feldforschung dar, welche die drei Eckpfeiler eines jeden Kunstwerks – Farbe, Form und Raum – zu jeweils verschiedenen Gleichungen zusammenfügt. Das Resultat sind Bildfindungen, die sich über Grenzen hinwegsetzen, Kategorien obsolet werden lassen und den Raum einer Frischekur unterziehen.

Meist sind es – im Kontrast zum umfassenden Begriff des Raumes – die kleinen Dinge des Alltags, die Ana Kostova als Inspiration für ihr künstlerisches Schaffen dienen. Eine Ecke verwandelt sich in ein Erlebnis aus leuchtendem Gelb, durchzogen von den blauen Adern eines Paravents. Der tradierten, illusionistisch-perspektivischen Tiefengestaltung entzieht die Künstlerin mit installativen Ensembles wie diesem, das den programmatischen Titel *Von einem Raum zum anderen* trägt, den festen Boden des kanonisierten Regelwerks. Und führt die Betrachterinnen auf dünnes optisches Eis. Wo ist vorne, wo hinten? Der in der Malerei klassischerweise bläulich gehaltene Hintergrund und seine Perspektivlinien rücken nach vorn, die sonnengelbe Raumecke kippt dagegen in die zweite Dimension. Erfrischende malerisch-räumliche Experimente unternimmt die 1995 in Bulgarien geborene Künstlerin auch mit *Ballon*. Ein simpler Luftballon gab den Anstoß zu der

We move in and out of it, structure our thinking with it, and yet hardly give its existence a second thought: We are talking about space. Space is one of the fundamental components of our human existence, in the form of real, everyday experience as well as in the form of abstract understanding. Space shapes our being in the world and thus our sense of self. We locate ourselves through spatial reference points. The way we have traditionally thought about and perceived space in the Western Hemisphere is a relatively recent phenomenon, emerging with the French philosopher René Descartes in the early seventeenth century. It was also around this time that the concept of "space" took on its current meaning—there was no comparable expression in ancient times.[1] But how does our thinking change when space changes? When seemingly fixed facts become questionable puzzles, when space begins to topple? When its visual representation breaks away from norms? Ana Kostova's experimental installations, objects, and paintings revolve around this battery of questions. Her work is a kind of field research that combines the three cornerstones of any work of art—color, form, and space—into various equations. The results are pictorial inventions that transcend boundaries, render categories obsolete, and reinvent the concept of space.

In contrast to the comprehensive concept of space, it is usually the small things of everyday life that serve as inspiration for Ana Kostova's artistic work. A corner is transformed into an experience of bright yellow, interspersed with the blue veins of a paravent. With three-dimensional ensembles such as this one, programmatically titled *Von einem Raum zum anderen* (From One Space to Another), the artist departs from the traditional illusionistic perspectival design of depth, the solid ground of canonized rules. Optically, she leads the viewer onto thin ice. Where is the front, where the back? The background—usually bluish in classical

1 Vgl. *Raumtheorie. Grundlagentexte aus Philosophie und Kulturwissenschaften*, hrsg. von Jörg Dünne und Stephan Günzel, 8. Aufl., Frankfurt a.M. 2015, S. 9f.

1 See: Jörg Dünne and Stephan Günzel (eds.), *Raumtheorie. Grundlagentexte aus Philosophie und Kulturwissenschaften*, 8th ed. (Frankfurt am Main 2015), pp. 9f.

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Anna Bogouchevskaia

CATALOGUE RAISONNÉ
1984 – 2023

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Anna Bogouchevskaia: Catalogue Raisonné 1984–2023

Retrospective: Fallen Falls

The first catalogue raisonné on Bogouchevskaia and her rippling, aquatic-inspired sculptures.

- The first catalogue raisonné on Bogouchevskaia and her rippling, aquatic-inspired sculptures
- This is the first catalogue raisonné of the German-Russian sculptor, including her early work, which has explored the art of the French-Russian artist Marc Chagall. After the fall of the Iron Curtain, the artist moved from Moscow to Berlin. As she transitioned into the middle phase of her artistic practice, she increasingly turned to natural phenomena, such as the unifying element of water in its various aggregate states and manifestations.
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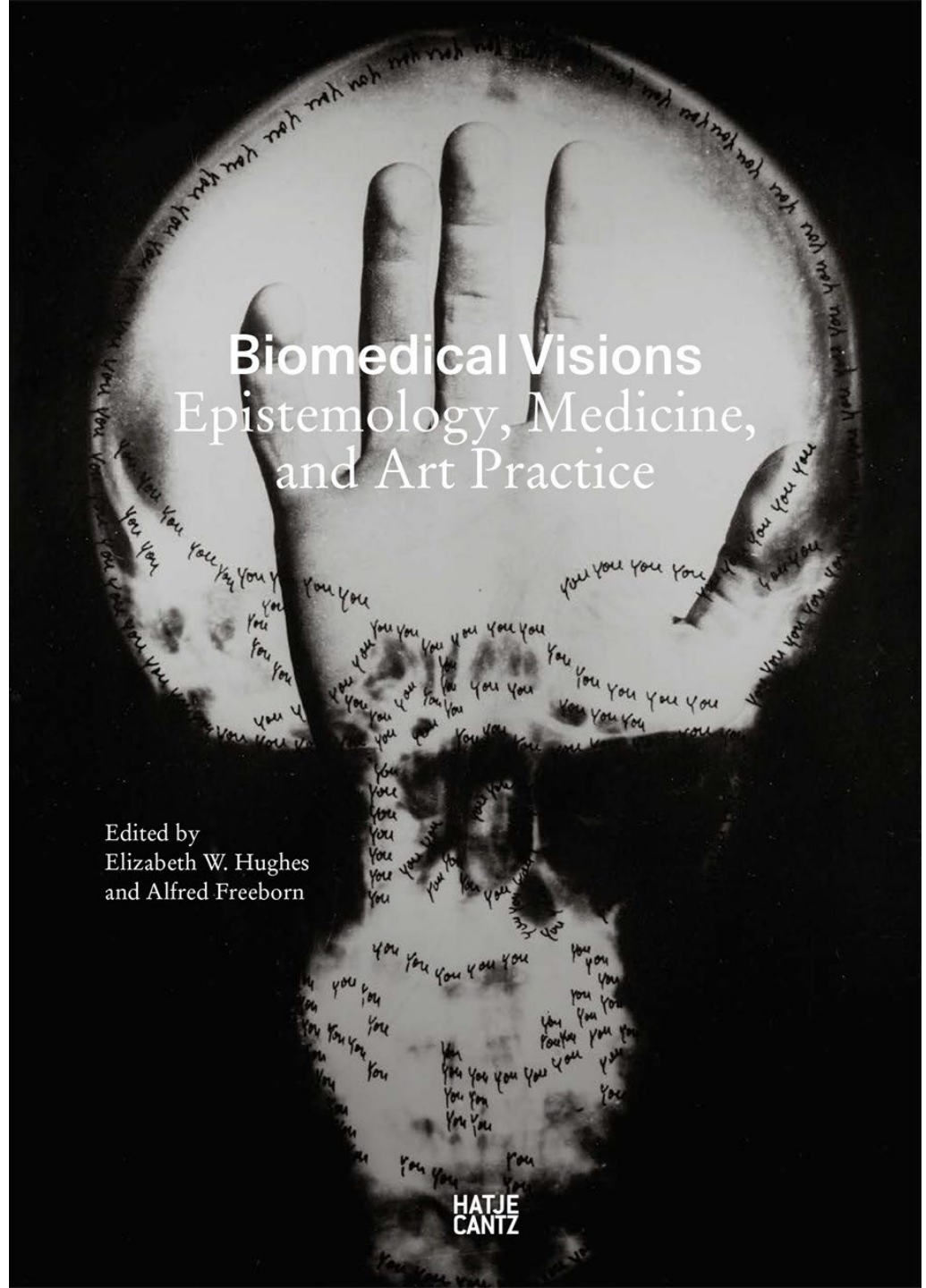
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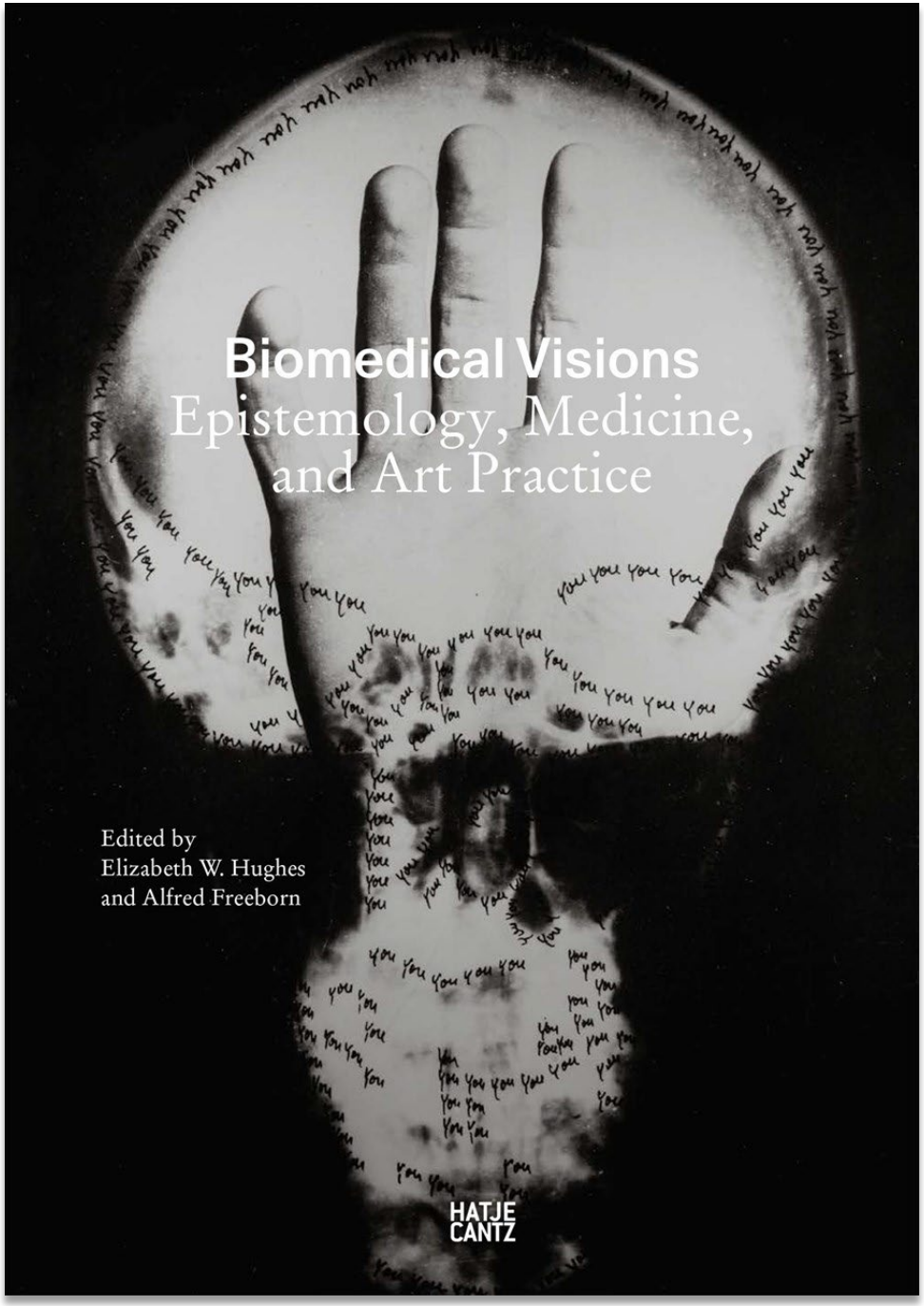

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Elizabeth Huges, Alfred Freeborn

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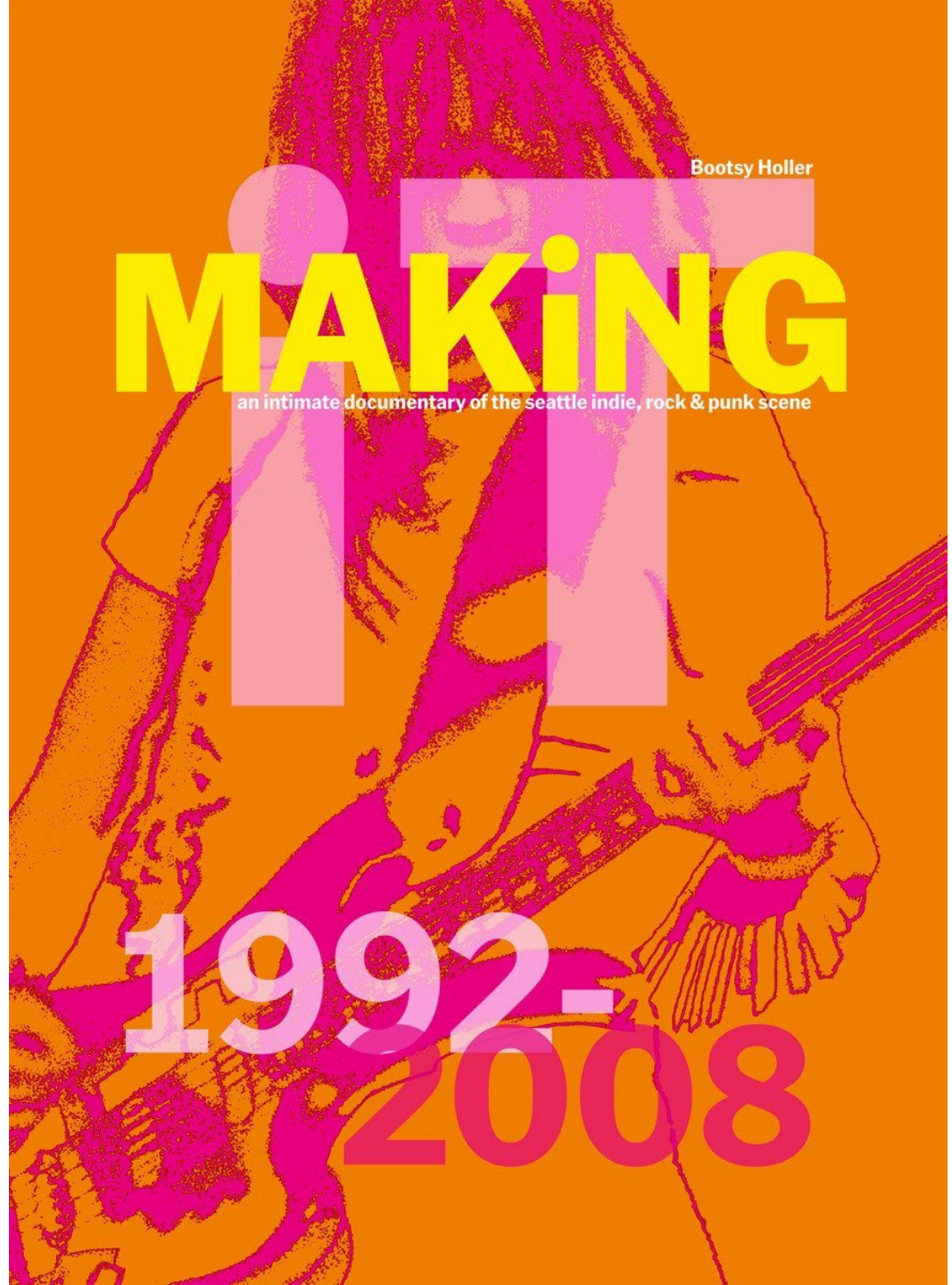
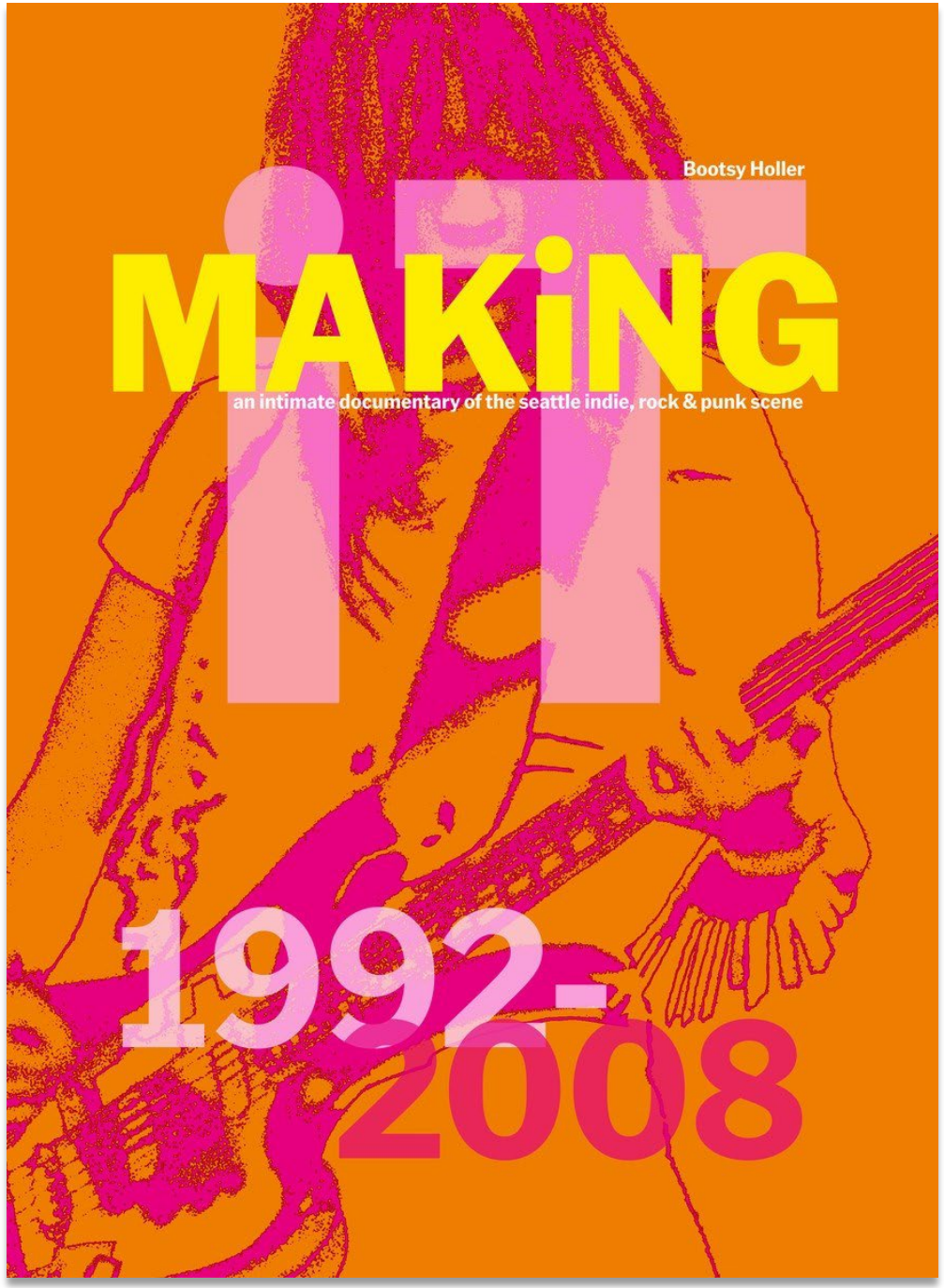

Bootsy Holler
MAKiNG
IT
an intimate documentary of the seattle indie, rock & punk scene
1992-
2008



Bootsy Holler: MAKiNG iT.

An Intimate Documentary of the Seattle Indie, Rock & Punk Scene, 1992-2008

Holler's photographic time capsule of Seattle's music scene captures the early years of Interpol, Fleet Foxes, Death Cab for Cutie, Foo Fighters and more.

- Bootsy Holler is an American artist who has worked in photography for 30 years and is best known for her work as a portraitist, beginning with intimate depictions of herself and her friends at the center of Seattle's pivotal music scene during the early 1990s and 2000s.
- A photographic rock journal full of black-and-white as well as color imagery coupled with fan testimonials and text that serves as her own memoir of the time. Artists include Beck, Gossip, Fleet Foxes, Pearl Jam, Loudermilk, Modest Mouse, Death Cab for Cutie, Yeah Yeah Yeahs, Metric, Macklemore, Built to Spill, Deftones, Primus, REM and many more.
- Bootsy Holler is a self-promoter; this work was recently on view at Leica Gallery in London.

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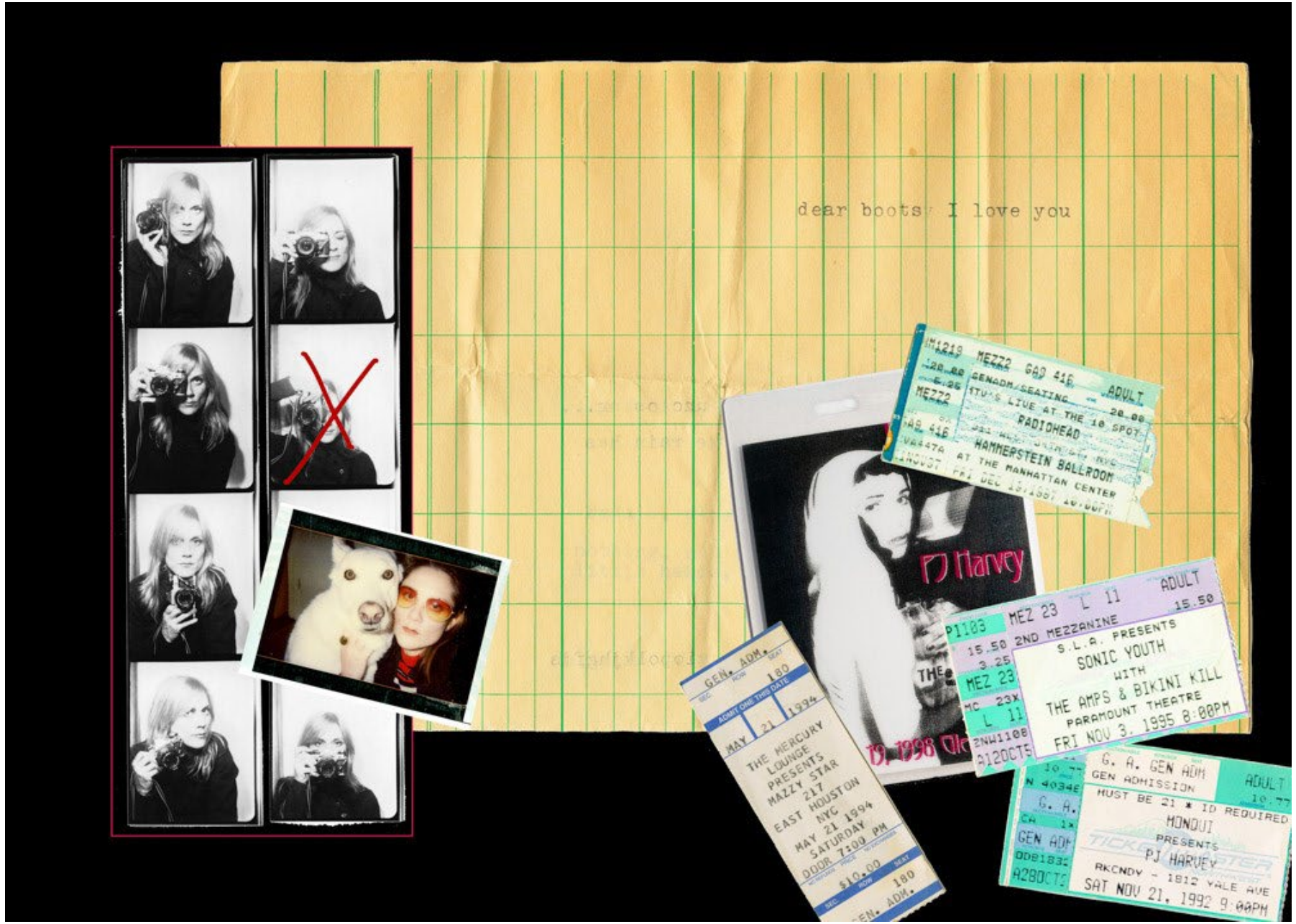
The Catheters' lead vocalist, Brian Standeford, performs at Graceland on New Year's Eve 2004. This club's located at 109 Eastlake Ave. E and was once known as The Off Ramp. Currently called El Corazón, this space has hosted all the legendary Seattle bands like Alice In Chains, Mudhoney, Nirvana, Pearl Jam, and Soundgarden.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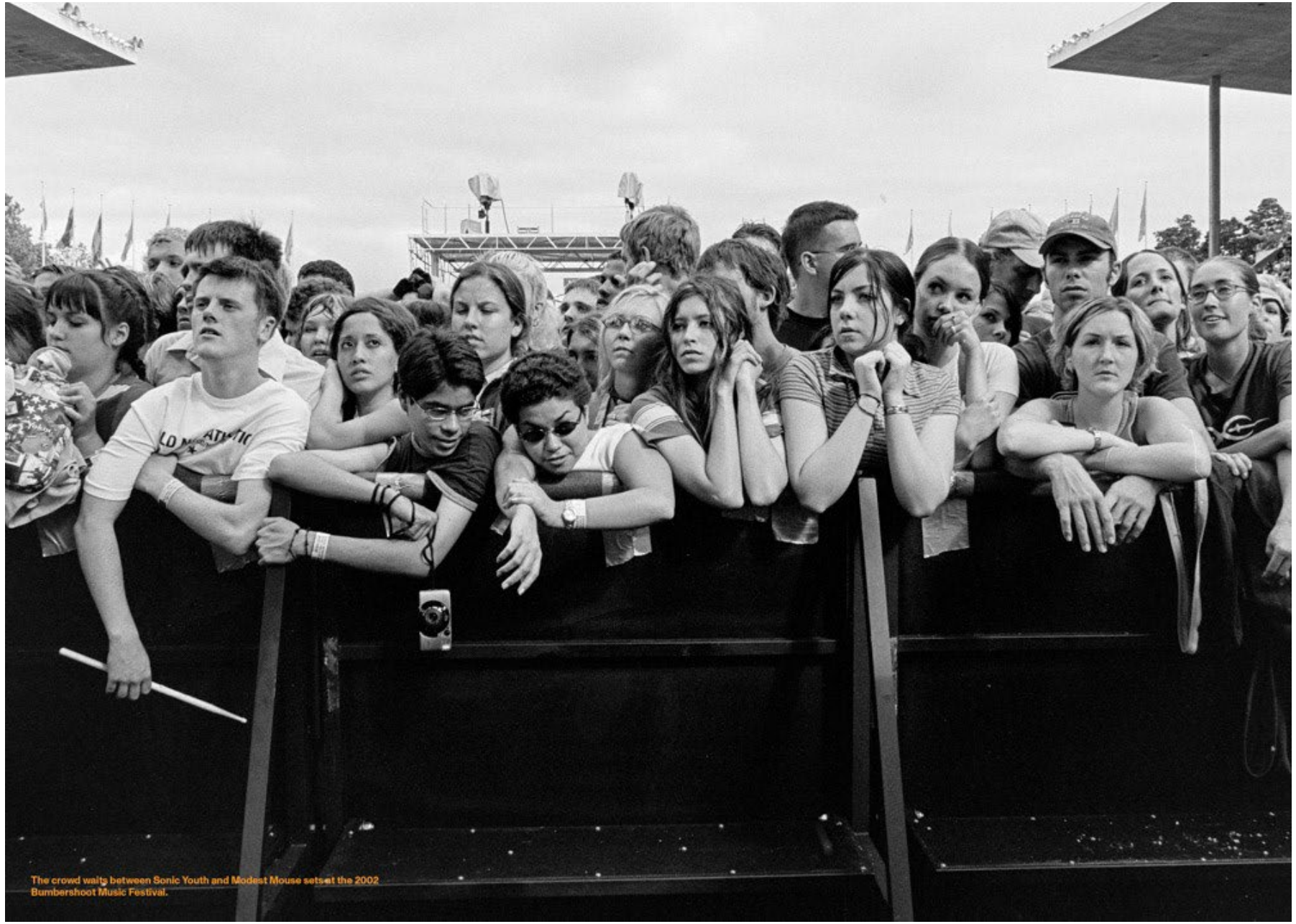
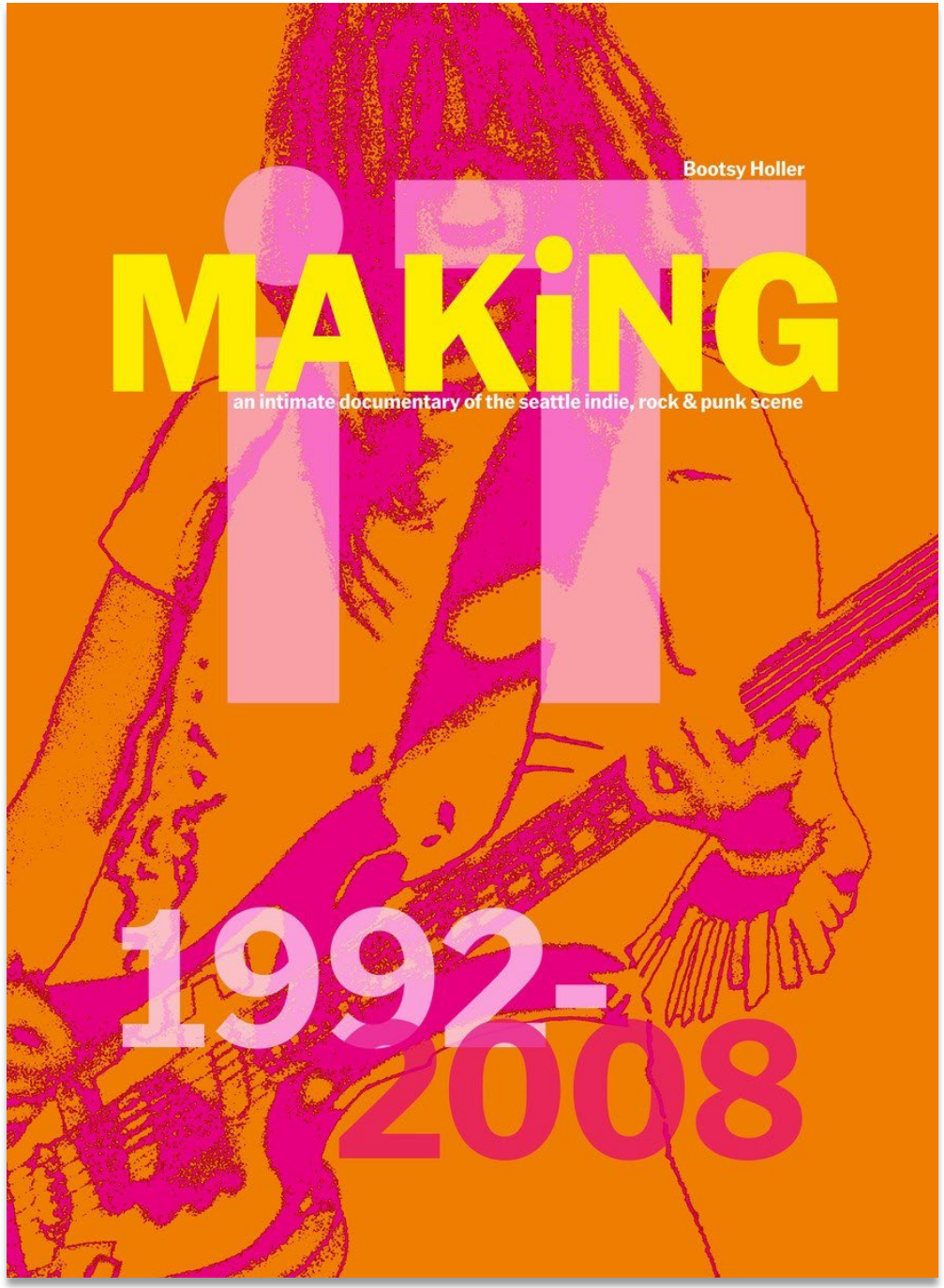


The crowd waits between Sonic Youth and Modest Mouse sets at the 2002 Bumbershoot Music Festival.

Reel-to-reel audio recording deck at Blake Wescott's Casa Recording Company.

Sam Beam, the mastermind behind Iron & Wine, plays Neumos, 2004. (Neumos - used to be old Moe's, but now it's "new Moe's ")



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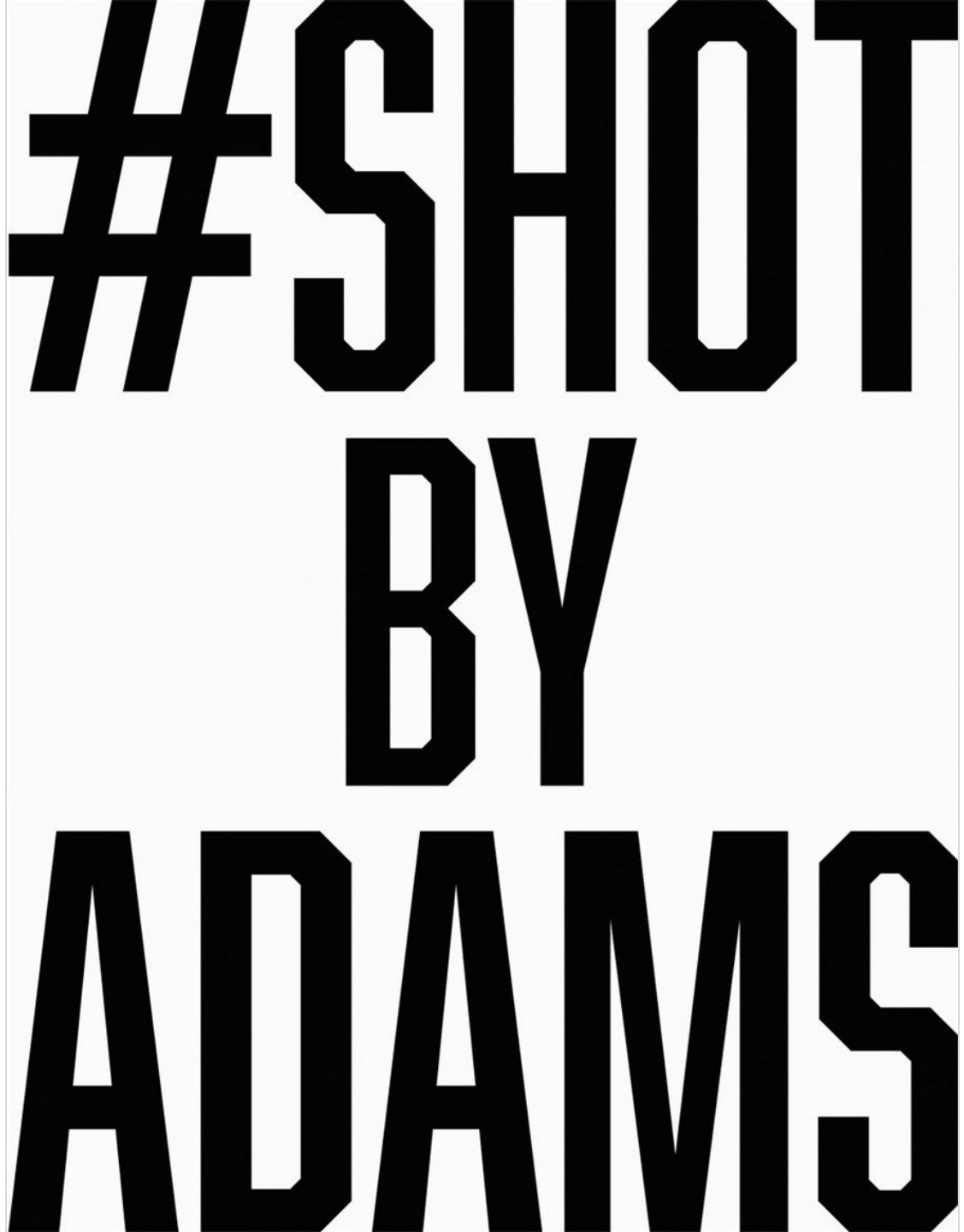
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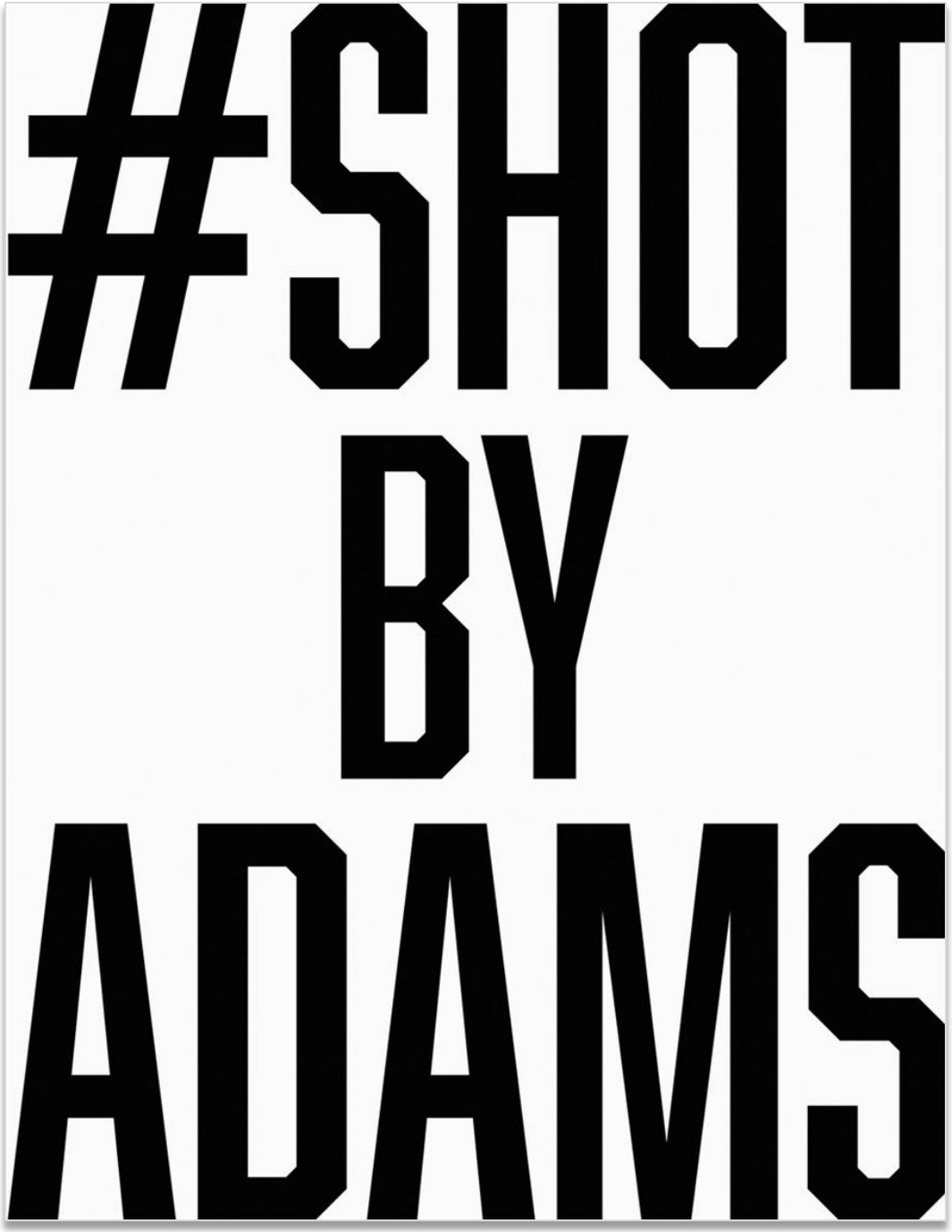

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Almost 200 new celebrity portraits by Bryan Adams in his decisive, direct and vital style, with famous sitters running the gamut from Rod Stewart to the Dalai Lama.

- Bryan Adams is a Canadian singer-songwriter, musician, record producer, and photographer whose work has appeared in several magazines and has been shown at Saatchi Gallery and the National Portrait Gallery in London.
- Portraits in color and black & white of celebrated people from Cher to the Dali Lama; Wim Wenders to Charlotte Rampling; Naomi Campbell to Willem Dafoe
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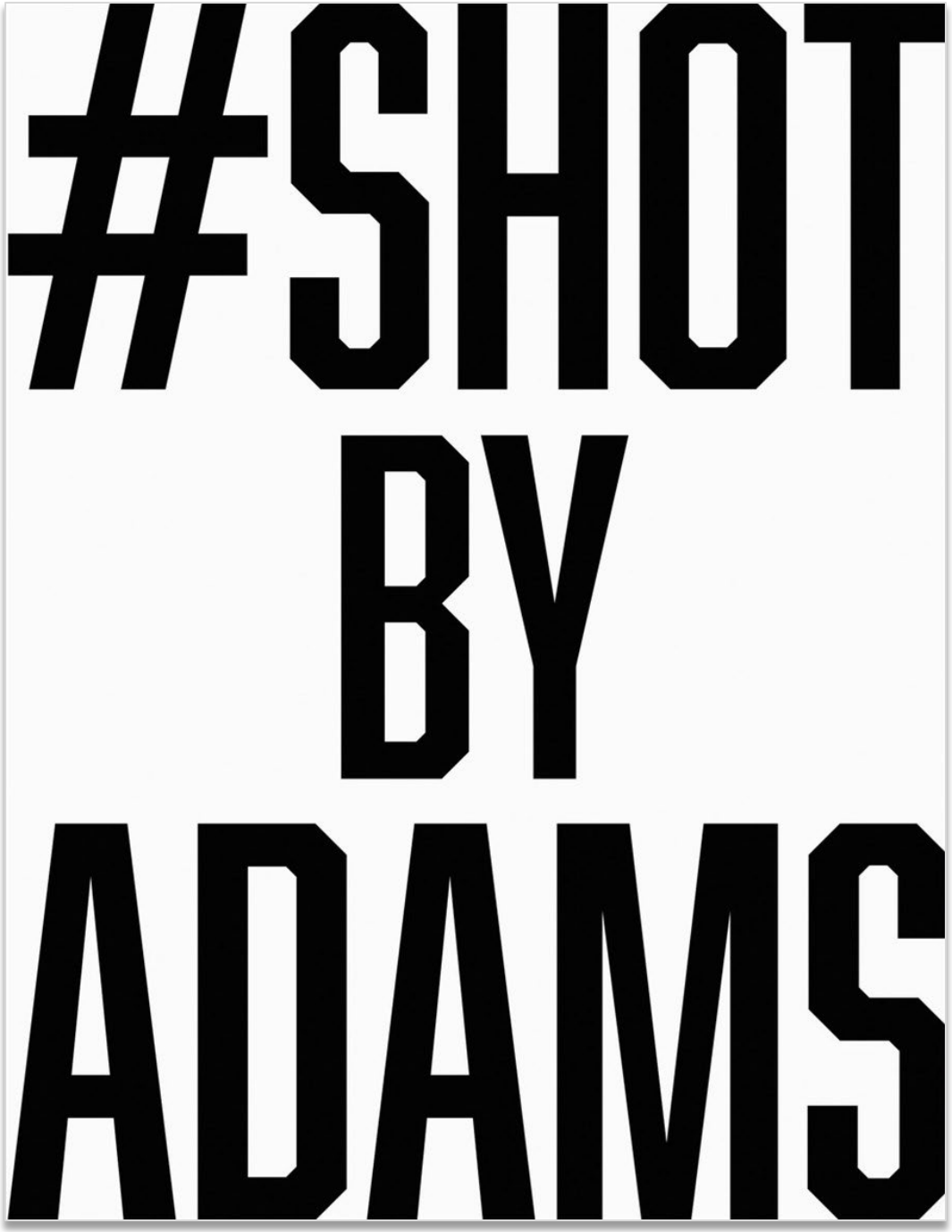

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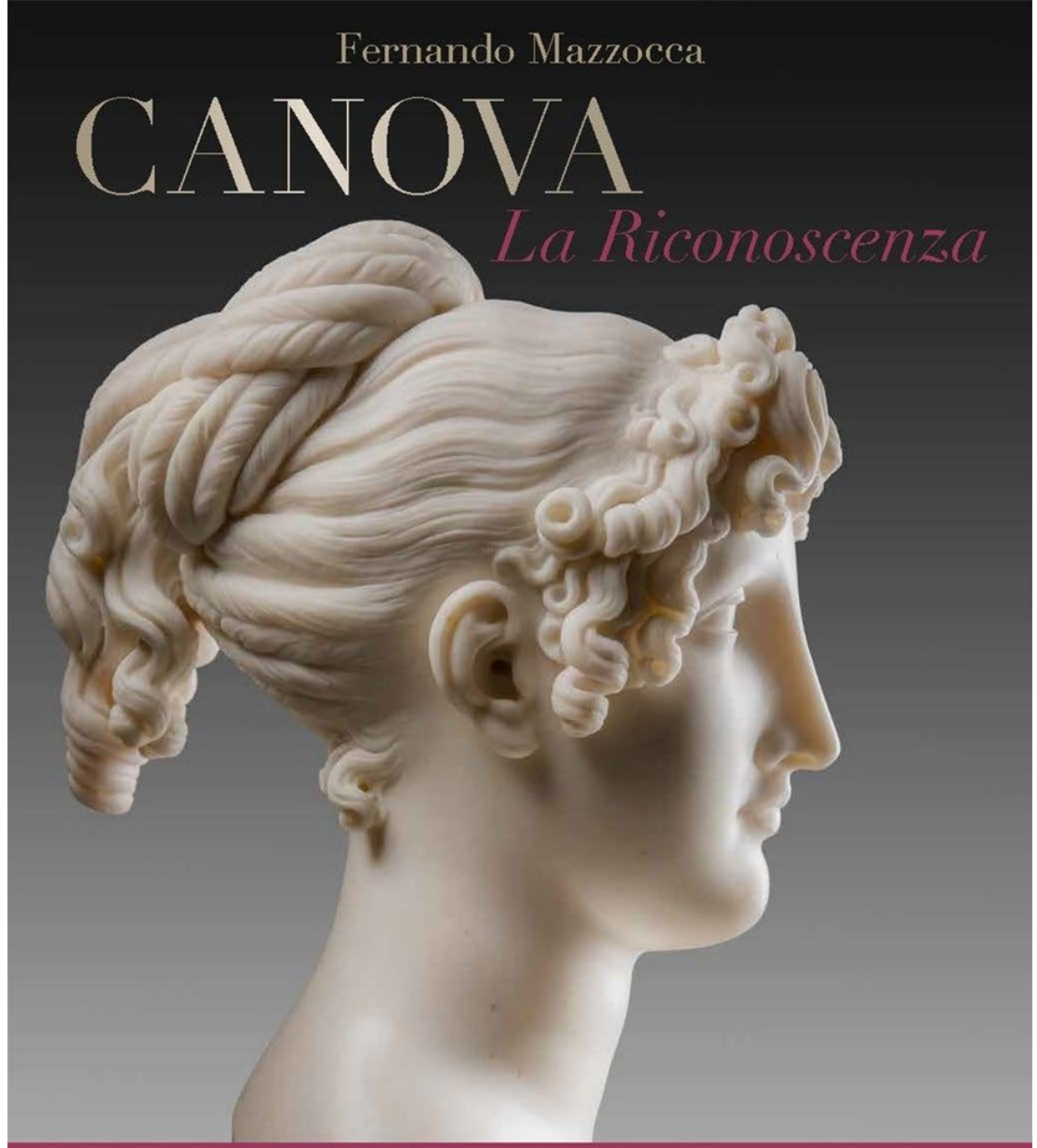
La Riconoscenza



La Riconoscenza and the ideal heads *Daughters of a privileged sky*

La Riconoscenza e le teste ideali *Figlie di un cielo privilegiato*

La Riconoscenza und die Idealköpfe *Töchter eines privilegierten Himmels*

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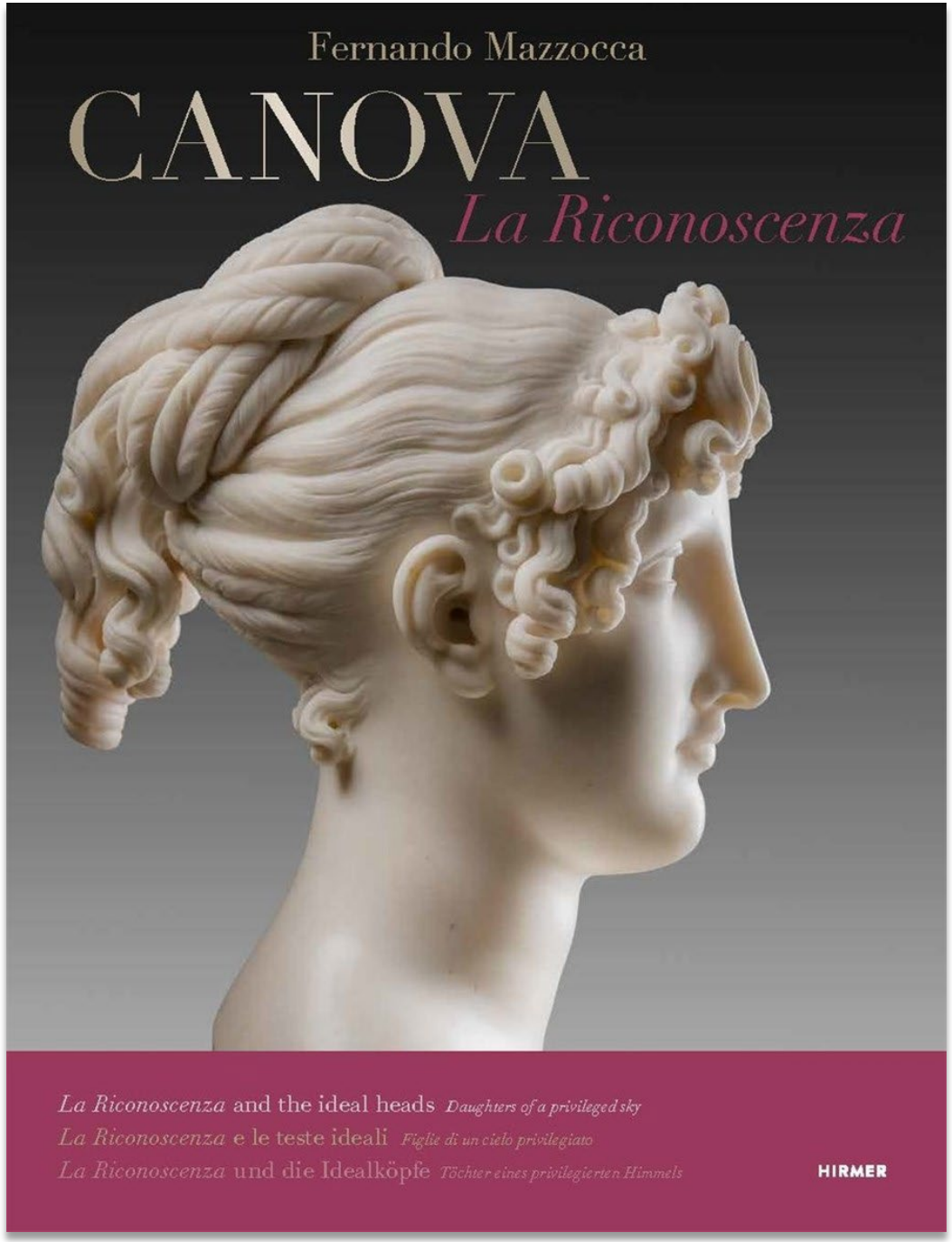

Canova: La Riconoscenza

La Riconoscenza

Fernando Mazzocca

Antonio Canova invented a new genre with his Ideal Heads. They were intended as gifts for close friends and persons he admired as an expression of his affection and gratitude.

- Starting from the famous bust La Riconoscenza, this magnificent large-format volume offers an impressive survey of these unique expressions of friendship.

- Canova's masterpiece La Riconocenza (Gratitude) was long thought to have been lost. It is a tribute to his most important critic, the cultural theorist Quatremère de Quincy. The sculpture was commissioned by the artist Marquise de Grollier as a gift for their mutual friend. These three distinguished individuals left their mark on the cultural life of their time.

- The author traces the history of the genesis of La Riconocenza through their remarkable correspondence and integrates it into the context of Canova's Teste ideale.

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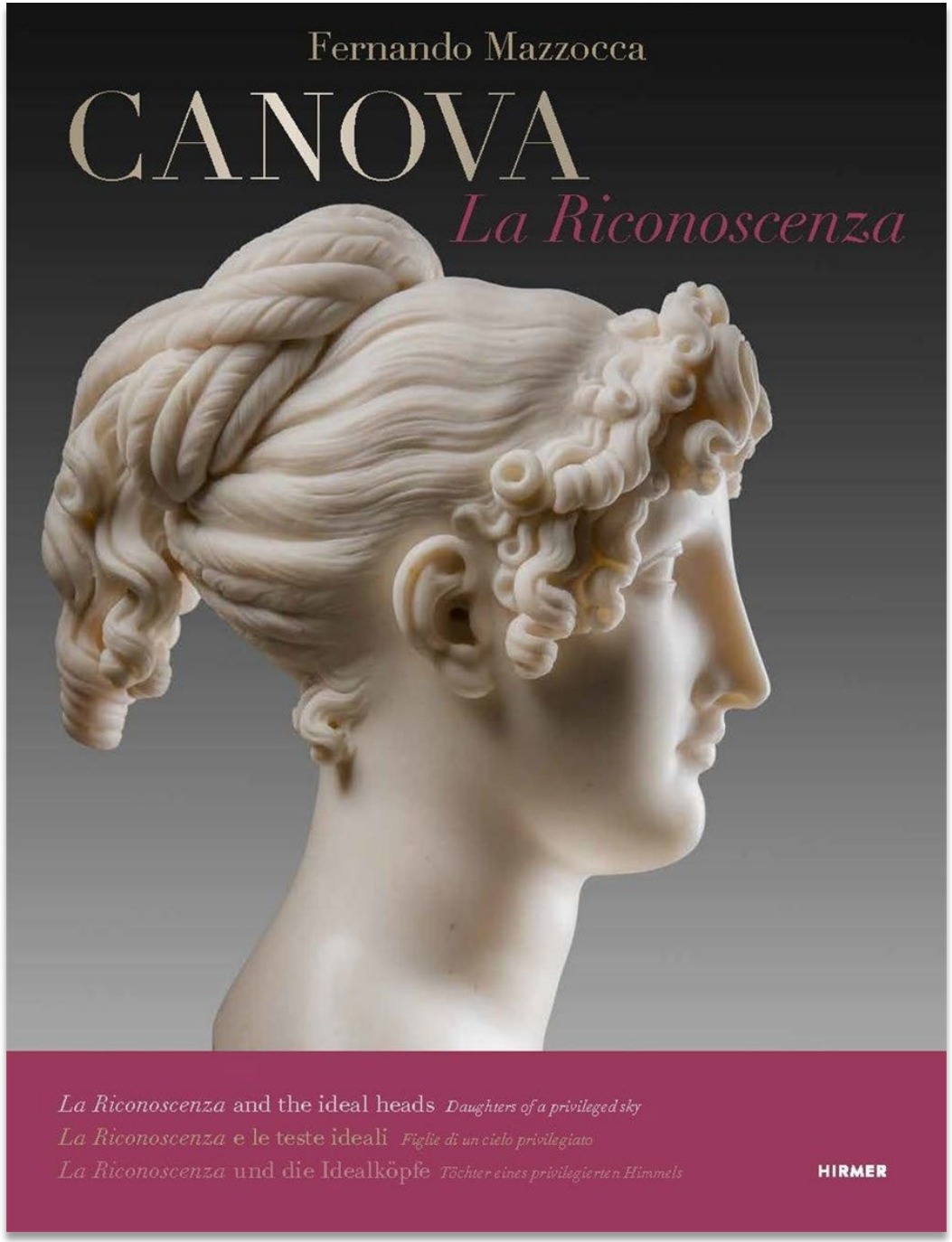

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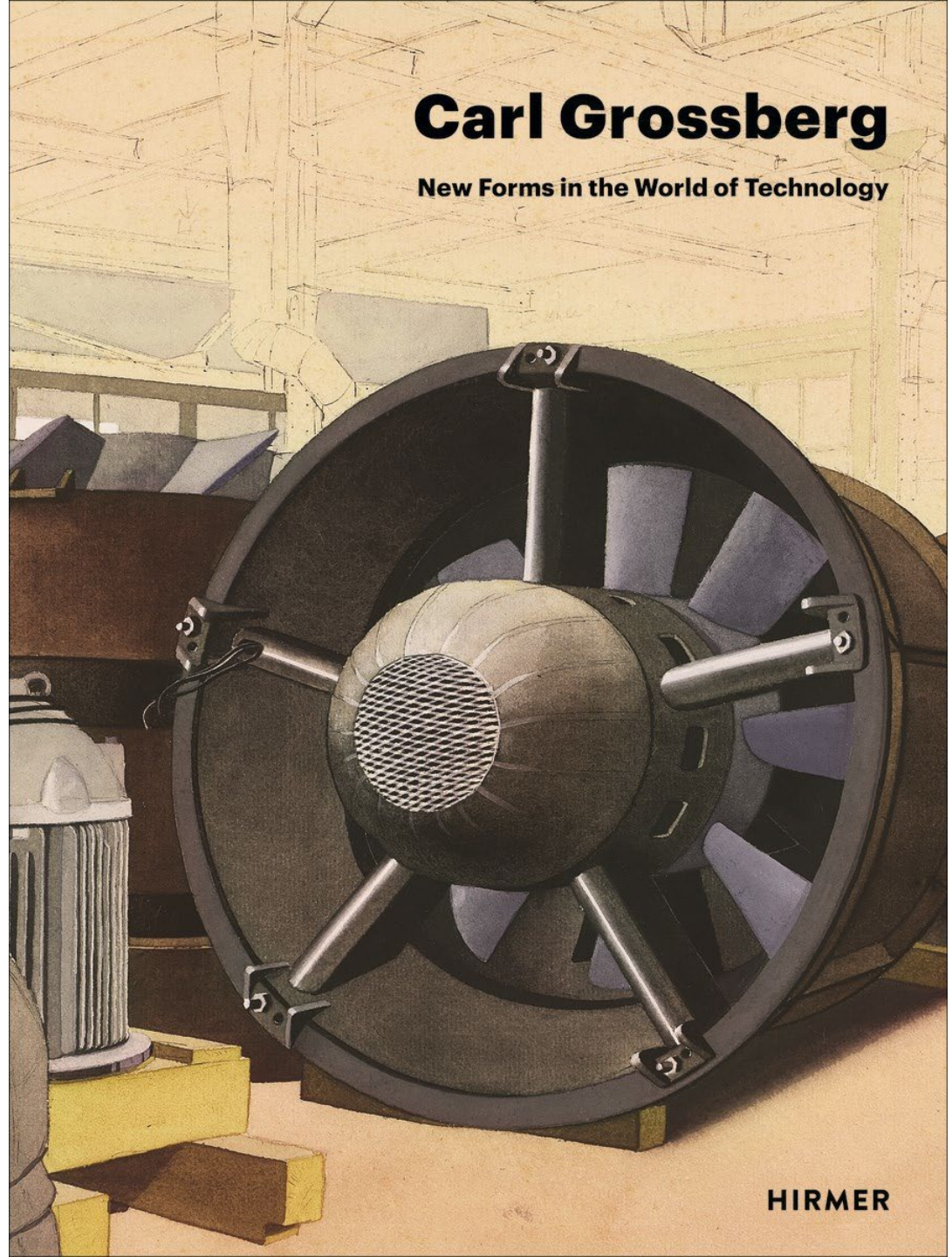
Carl Grossberg

New Forms in the World of Technology



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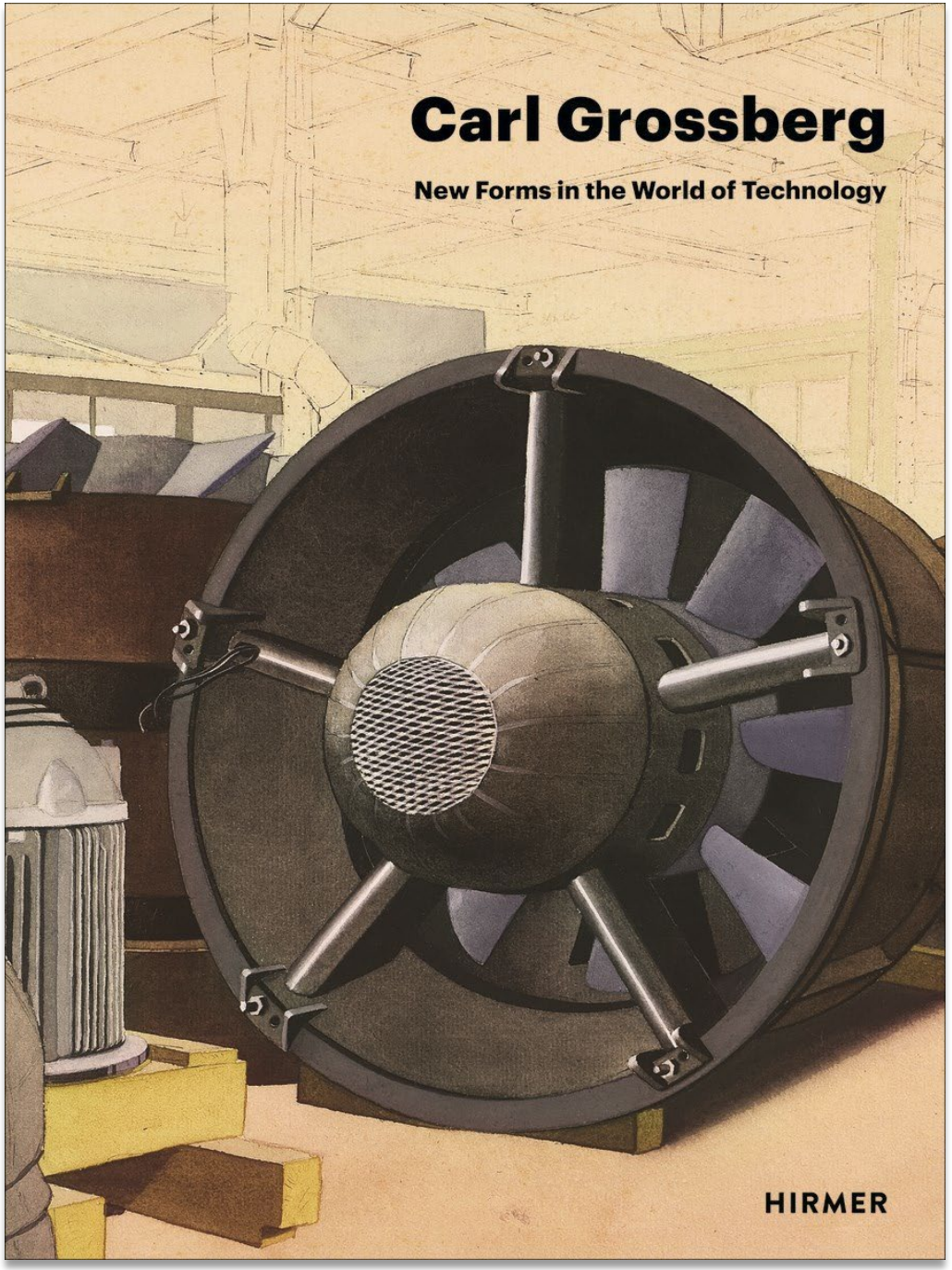

Carl Grossberg

New Forms in the World of Technology

Adrian Sudhalter

Carl Grossberg's (1894-1940) painting career was bracketed by the two world wars. He drew his subject matter from "the enormous wealth of new forms in the world of technology," recognising both its potential and its dangers.

- The publication examines the paintings, drawings and prints of the German New Objectivity painter in the Merrill C. Berman Collection.
- This lavishly illustrated book takes an unprecedented object-based approach and focuses on the reception of the works during the artist's lifetime. It highlights his Bauhaus training, his interrelated practices as a painter and interior designer, the centrality of commissions, and his relationship with the National Socialist regime after 1933.
- It is a robust study of Carl Grossberg's work and life with a full scholarly armature including historical photographs, documents and publications.

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Carl Grossberg in his Sommerhausen studio working on a preliminary drawing for *Tapetenfabrik* (*Wallpaper Factory*), c. 1934.
Gelatin silver print, 8⅛ × 6½" (22 × 17.2 cm). Photographer unknown. Marktarchiv Sommerhausen. Grossberg/Schwarz (Teil VI, Bestand D, 5), 18

"A Hymn to the Times and to Life": Carl Grossberg's Built Pictures

ADRIAN SUDHALTER

Carl Grossberg was not included in Gustav Hartlaub's *Neue Sachlichkeit* (New objectivity) exhibition of 1925, nor was he included in Franz Roh's book *Nach-Expressionismus* (Post-expressionism) that appeared later the same year. But his association with the post–World War I German artistic tendency that rejected the formal distortions and emotional excesses of Expressionism in favor of a cooler form of realism recognized by these projects was established the following year. In his 1926 article on Grossberg in the journal *Der Cicerone*, art historian Justus Bier wrote: "The art of 'New Objectivity' . . . only shows real consistency in the achievements of a few artists. Carl Grossberg is one of these." Grossberg, Bier explained, was a painter of architecture and machines, mostly without people. His paintings of buildings and of old cities were "completely unromantic, not devoted to the charm of the old and homey, but to that of the architectural and austere." His factories and machines, Bier continued, were "presented without false enthusiasm, but rather full of a hard, intellectual sobriety of observation." For Bier, Grossberg's main aim was to arrange forms in space and his particular achievement lay in the congruity of his subject matter and form. "The composition of Grossberg's pictures is almost always determined by a strong slashing of the picture depth," he wrote. "The commitment to straight lines is important; the vertical and horizontal, the base lines, form the whole picture."[1] Bier chose his words carefully: he used the noun "*Bildbau*" (literally a built or constructed picture) and the verb "*durchbauen*" (to build through). Grossberg, he emphasized, built rather than painted his pictures.

It is with this idea of Grossberg's "built pictures" that this essay concerns itself. Beyond the short-lived currency of the term "Neue Sachlichkeit," it was through this lens that his pictures were understood and discussed during his lifetime, in both the Weimar and Nazi periods. Upon his untimely death in 1940, one critic wrote that the artist's approach to composition "shows from the outset a sense of construction and precision that is generally more characteristic of the architect than of the painter."[2] Another author, this one himself an architect, also writing after the artist's death, remarked: "While generally speaking the painter seeks to organize the appearance of things in a painterly way on the surface, Grossberg follows the spatial relationships and scale of things with the eye of an architect, so that the observer is forced into the spatial dimension of the pictures."[3]

Such observations typify the reception of Grossberg's work during and shortly after his lifetime, but were never fully parsed thereafter. Rather, the scholarship that emerged in the second half of the twentieth century, under the watchful eye of Grossberg's widow, Tilde (née Mathilde Schwarz; 1896–1990), and then daughter Eva (1924–2014), opted to foreground the unique, self-contained qualities of the oeuvre that were intimately tied to, and reflective of, Grossberg's biography. No posthumous account failed to mention the paradox that Grossberg was a painter of modernity who himself lived in a tower of a medieval town wall, as though this tension between past and present, tradition and modernity, held the key to his worldview and productive output.[4] Grossberg's circumscribed period of artistic output, which fell neatly between 1920 and 1940, and was bracketed by his service in both World War I and World War II, moreover, offered a readymade chronological framework that firmly situated his work in its times, traversing the twenty-year period that saw Germany's economic convulsions—reparations, inflation, stabilization, depression—and its political transformation from a fledgling democracy to a dictatorship. Grossberg's death at forty-six years old, in service in France, offers a tragic coda that seems to echo the fate of Germany and its people. Dietlinde Hamburger's standard work on Grossberg, written with full access to the artist's archive, exemplified this approach.[5]

Given its personal and political valences, this is too powerful a biography to be ignored, but the long retroactive shadow cast by the artist's tragic death, in particular, has threatened to obscure the ambition and achievement of the work itself. This essay, and the

these drawings nor signs of media on their versos, this could have been accomplished with carbon paper (*Kohlepapier*), a product that was readily available in this period.[105] Alternately, such 1:1 transfer might have been accomplished via tracing paper laid over a board treated with light-sensitive emulsion (as in a blueprint), which was then exposed to light via the opening of the curtain of Grossberg's north-facing window. Examples of drawings on tracing paper for Grossberg's final paintings in scale 1:1 also survive (figs. 21, 22). Some form of photomechanical transfer would have allowed Grossberg to duplicate his *Maschinensaal I* for August Brinckman in 1932 and may have allowed for significant enlargement too.

The staged studio portrait suggests a persona consistent with the press clippings that identified the artist's architectural training. It hints at some of the technical means Grossberg may have employed to arrive at his highly constructed *Bildbau* and offers a (limited) window on the processes by which the artist celebrated the present though its distinctive motifs and the language of rigorous pictorial order. Whether or not Pfeill saw the photograph, and even if he had not read the press file, he may have had the same reaction based on the "straight line[s] and the smooth surface[s]" of the works themselves. The persona of artist-as-engineer would have simply augmented that view. It was not in Grossberg's character to write letters to newspaper editors, nor was he a litigious type. So the fact that he wrote to Pfeill and sought the advice of a lawyer illustrates the seriousness of the matter and the precarity of his status in this period. If the "solid and clear forms," the "strict and simple order" of Grossberg's built pictures, with their "commitment to straight lines . . . the vertical and horizontal" had been what recommended him to critics such as Bier in the 1920s and secured his place among Neue Sachlichkeit painters, by 1934 they had become something of a liability.

Pfeill's letter went on to explain the reasons for his objections to Grossberg's technically assisted (as opposed to freehand) pictures: "My honest opinion,

Fig. 21 Drawing related to *Brückenkopf der Alten Mainbrücke zu Würzburg* (*Bridgehead of the Old Main Bridge, Würzburg*), 1928. Graphite on tracing paper, 23⅝ × 19⅝" (60 × 50 cm). Private collection, Sommerhausen

based on my best personal consideration, is that the sober, constructive, outwardly intellectual nature of your industrial images is a dangerous error that will, in the long run, paralyze the artistic and creative element of your beautiful talent (which always comes from the irrational!). Because no one believes in your fundamentally genuine talent more than I do. My criticism was intended to be a well-intentioned warning to you that this talent, the real artist in you, should no longer be 'raped' by the constructor [*durch den Konstrukteur zur 'vergewaltigen'*]."[106] The binary thinking of this statement—the rational versus the irrational; the constructor versus the artist—reflects the tensions in Grossberg's work accurately enough, but unlike other critics, who recognized the role of color to mediate them—*Tapetenfabrik* "radiate[s] its power of uniting dream and reality in the sober charm of the colors," one critic wrote[107]—Pfeill rejected the rational all together. His gendering of these poles and rather alarming metaphor of the rape of the female (irrational, artist) by the male (rational, constructor) signaled an entrenched conservatism about art stemming from instinct not mind, and an open hostility to the model of the constructive

Fig. 22 Carl Grossberg. *Brückenkopf der Alten Mainbrücke zu Würzburg* (*Bridgehead of the Old Main Bridge, Würzburg*), 1928. Oil on plywood, 23⅛ × 19⅝" (60 × 50 cm). Museum im Kulturspeicher, Würzburg

artist that had permeated German discourse through conduits like the (now silenced) Bauhaus and the (soon-to-be-silenced) *Die Form*. Couched as friendly advice for a "talented" artist, Pfeill's "well-intentioned warning" itself bore the tone of a threat and, as Grossberg's reaction attests, may have done his reputation irreparable damage. The gambit of the artist-as-engineer persona, as conveyed in the press materials and the (possibly circulated) photographs, methodically working to represent "wealth of new forms in the world of technology," had misfired. The narrow, partial window it opened onto Grossberg's process was promptly and decisively shut.

Photographs

Dietlinde Hamburger's otherwise remarkably thorough dissertation is conspicuously silent on two related topics: Grossberg's frequent use of photographs as source and reference material, and his painterly materials and techniques. Given her biographical focus, these topics may have been of lesser interest to her, but it is more likely that, alongside sensitive topics, such as Grossberg's work for Nazi agencies such as the Reichsluftfahrtsministerium (Ministry of aviation) from 1935 to 1938 and his documented death by suicide on October 19, 1940, his artistic processes may have been designated strictly off limits by the artist's daughter and keeper of his estate, Eva Grossberg, in an effort to protect his legacy.[108] Unlike the immediate denial of his suicide and postwar concealment of his work for the Nazis, which demonstrably (and understandably) derived from his widow Tilde,[109] the ban on discussing Grossberg's working processes was most likely decreed by the artist himself, who had been private about his intermediary steps, or "pictorially executed drawings" (*bildmäßig durchgeführen Zeichnungen*), from the start, and who deeply regretted the press clipping in the Düsseldorf Kunstverein's file that had focused attention on his drawing methods. Grossberg had depended on watercolor sketches for his architectural studies (fig. 6), and on scientific illustrations for his dream pictures (plate 21). Similarly, as amply demonstrated for the first time in the present volume, he had consistently utilized source photographs for the depiction of mechanical (and other) motifs, from his drawings for Koenig & Bauer (plates 9, 10) to his *Self-Portrait* (fig. 11), prints for BEWAG (plates 13a–f), illustrations for the popular monthly journal *Westermanns Monatshefte* (plate 18), and NORTA watercolors (plates 20a–f). In the 1920s, he may have been disinclined to draw attention to his photographic and printed source images for fear that they might demystify the carefully calculated effect of his quasi-magical, hyperreal yet dreamlike pictures and, in the worst case, relegate him to the realm of commercial illustration. In the current climate, in which traditional ideas about the artist's imagination and technical skill were back on the ascent, to admit to using such source imagery might similarly place his competence in question, with existential stakes. This, together with the knowledge that he constructed his pictures with the tools of the architect, identifying him as a "rationalist," painter-architect," and "constructor," could effectively have ended his artistic career.

5. *Amsterdam, Brouwersgracht*, 1925

Oil on canvas

20 × 23¾" (50 × 60 cm)

MARKS AND INSCRIPTIONS

Recto. Oil, bottom right: Carl Grossberg 1925

PROVENANCE

By 1934. Erwin Breimer Jr., Langenhagen vor Hannover

Lise Breimer

Frau Erwin Briemer

RELATED WORKS

A watercolor of this motif exists per: "13.) Amsterdam, Brouwersgracht 1925 Aquarelle" [no image]

CORRESPONDENCE

14. Okt 30, Rom Prize photo "11.) Amsterdam, Brouwersgracht 1925"

3.10.31, Decker an CG: - will sich für Verkäufe einsetzen. "Bei der Brouwersgracht kribbelt es mir selber in den Fingern und auf dem Herzen - es thut mir dabei leid um den Spottpreis von 300.-M, aber wir sind selber so im Druck und im Ungewissen, daß wir es nicht wagen dürfen!"

14.11.31, CG an Decker: offerriert ihm Brouwersgracht f. 150.--

PERIOD EXHIBITIONS

Galerie Neumann & Nierendorf, Berlin (Juli 1926), verkauft an Erwin Breimer

Deutsche Kunst, Dusseldorf 1928, no. 1572

Neue Sachlichkeit, Stedelijk 1929, repr. p. 14 [Fig. 1]

Nürnberg 1931, no. 231; list 1 (400.--)

Kestner-Gesellschaft 1934 [8], repr. as: "Brouwersgracht Amsterdam, 1925; Besitzer: E.Breimer Jr., Langenhagen vor Hannover. [Fig. 2]

Partially visible at edge of install. shot of Kunstverein für die Rheinlande und Westfalen, 1934

Folkwang 1935, no. 11 as: Browersgracht Amsterdam 1925; lender: E. Breimer jun. Langenhagen vor Hannover

PERIOD REFERENCES

Justus Bier, *Cicerone*, Jg. 18, Heft 17 (1926), repr. p. [563] as "Amsterdam: Brouwersgracht" [Fig. 3]

CATALOGUE RAISONNÉ

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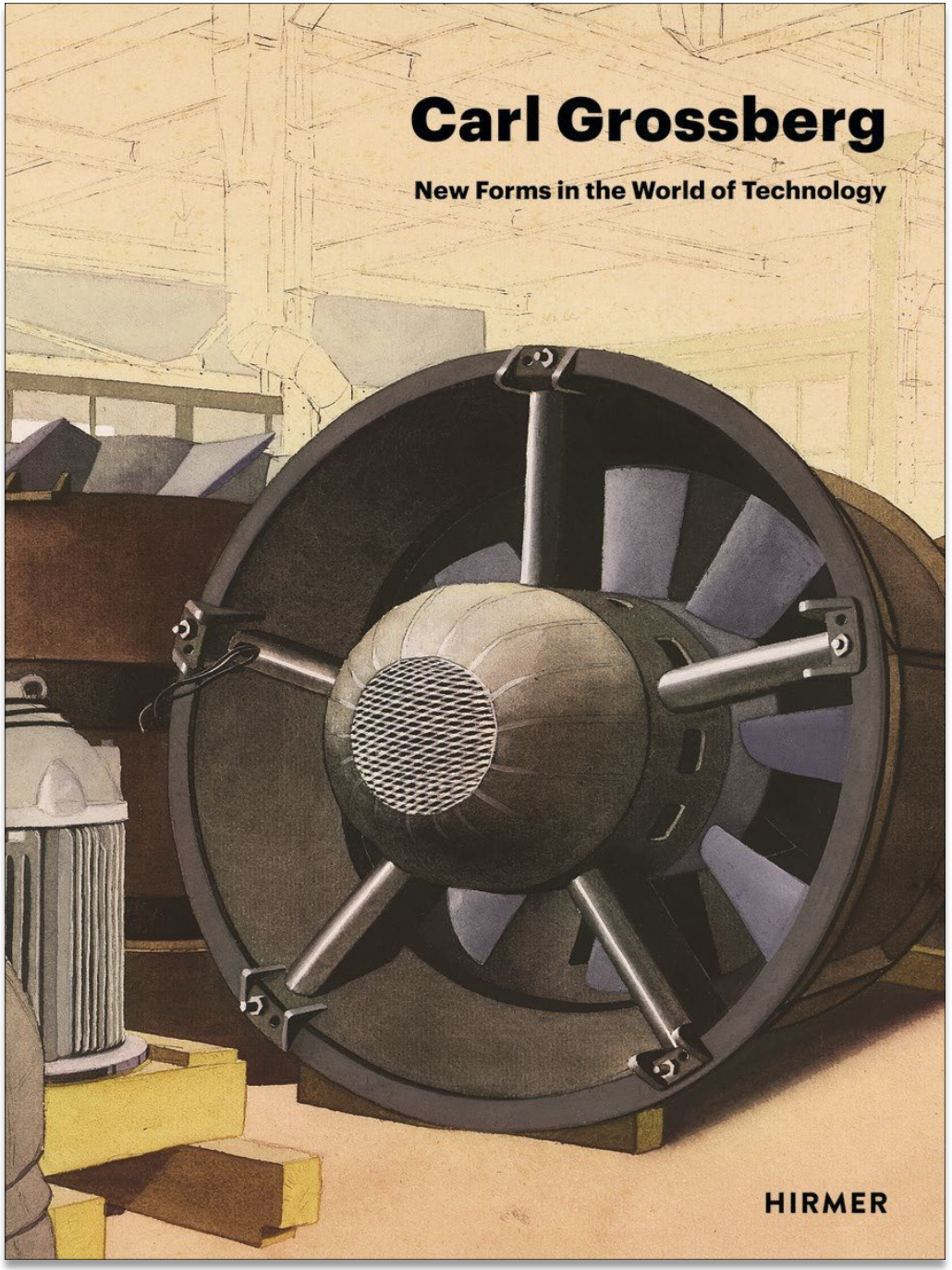

Carl Grossberg

New Forms in the World of Technology

Adrian Sudhalter

Carl Grossberg's (1894-1940) painting career was bracketed by the two world wars. He drew his subject matter from "the enormous wealth of new forms in the world of technology," recognising both its potential and its dangers.

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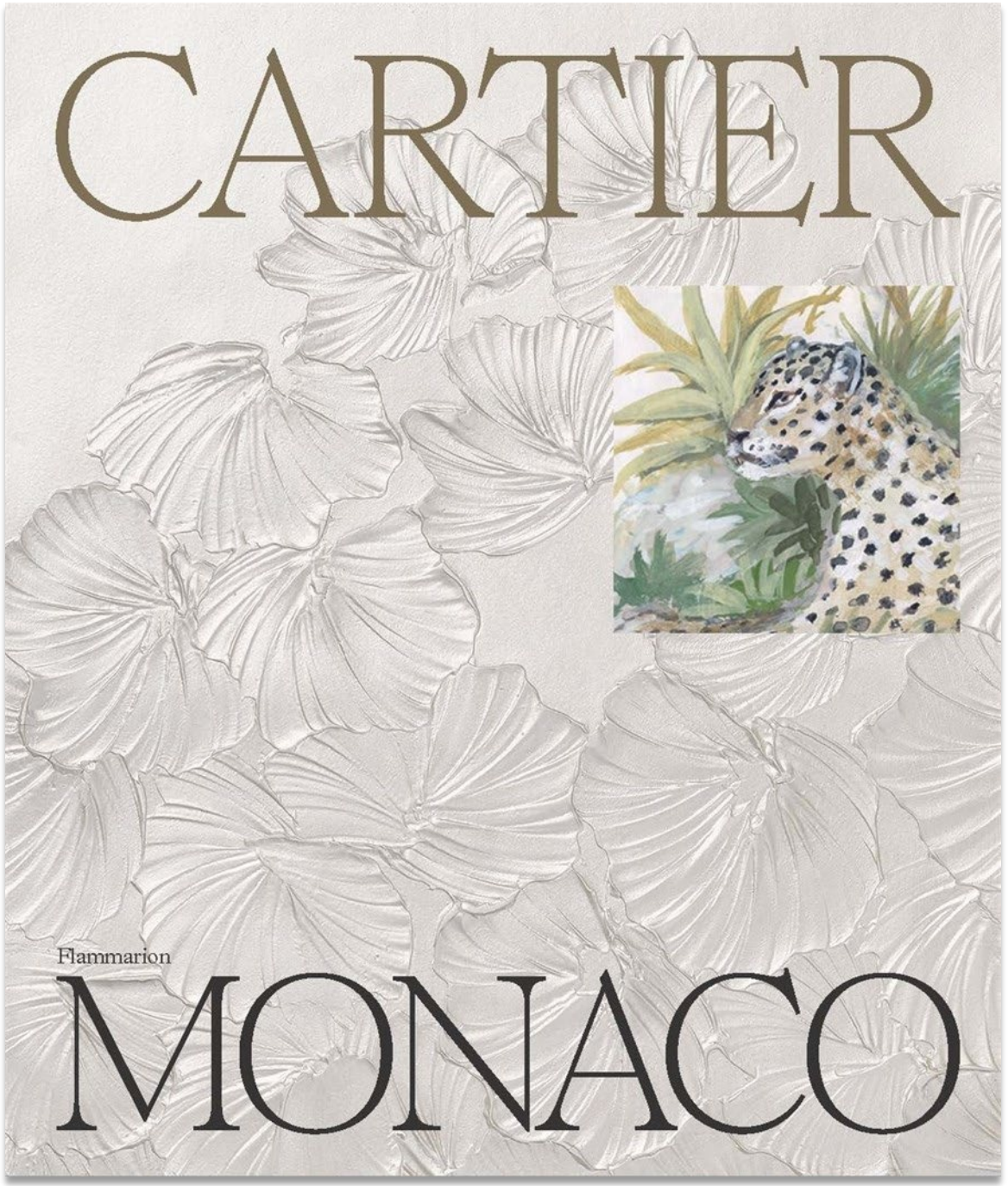

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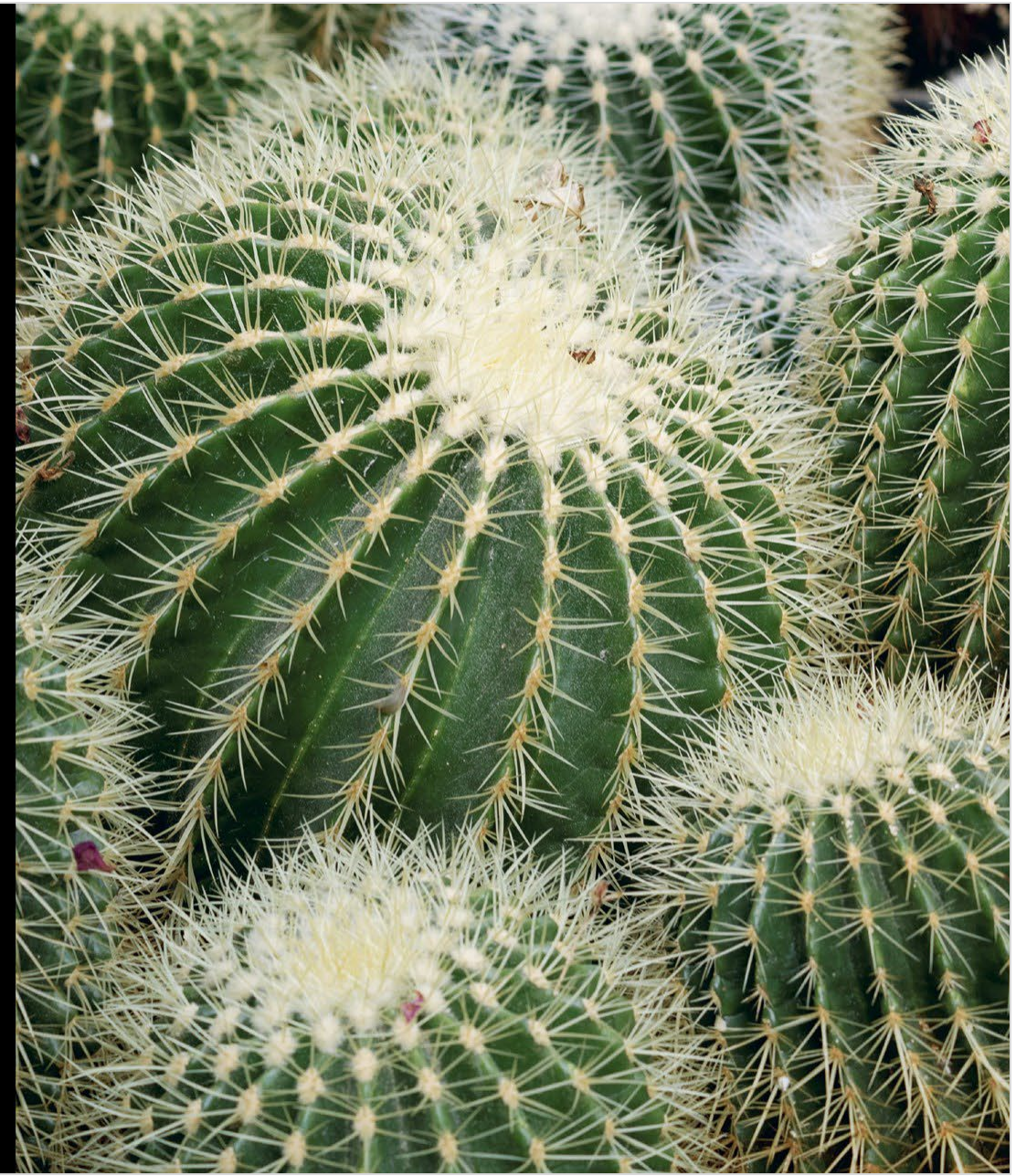

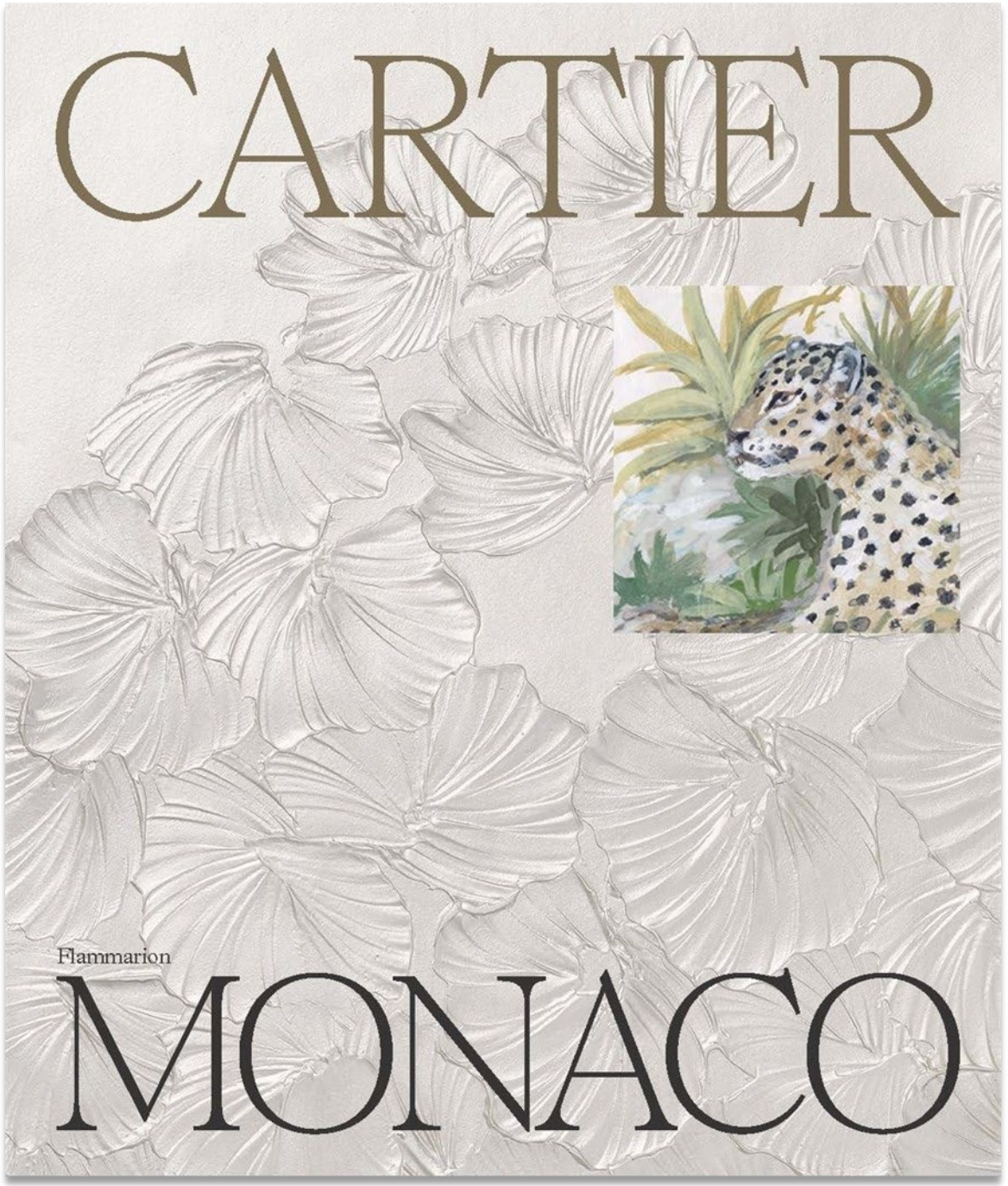

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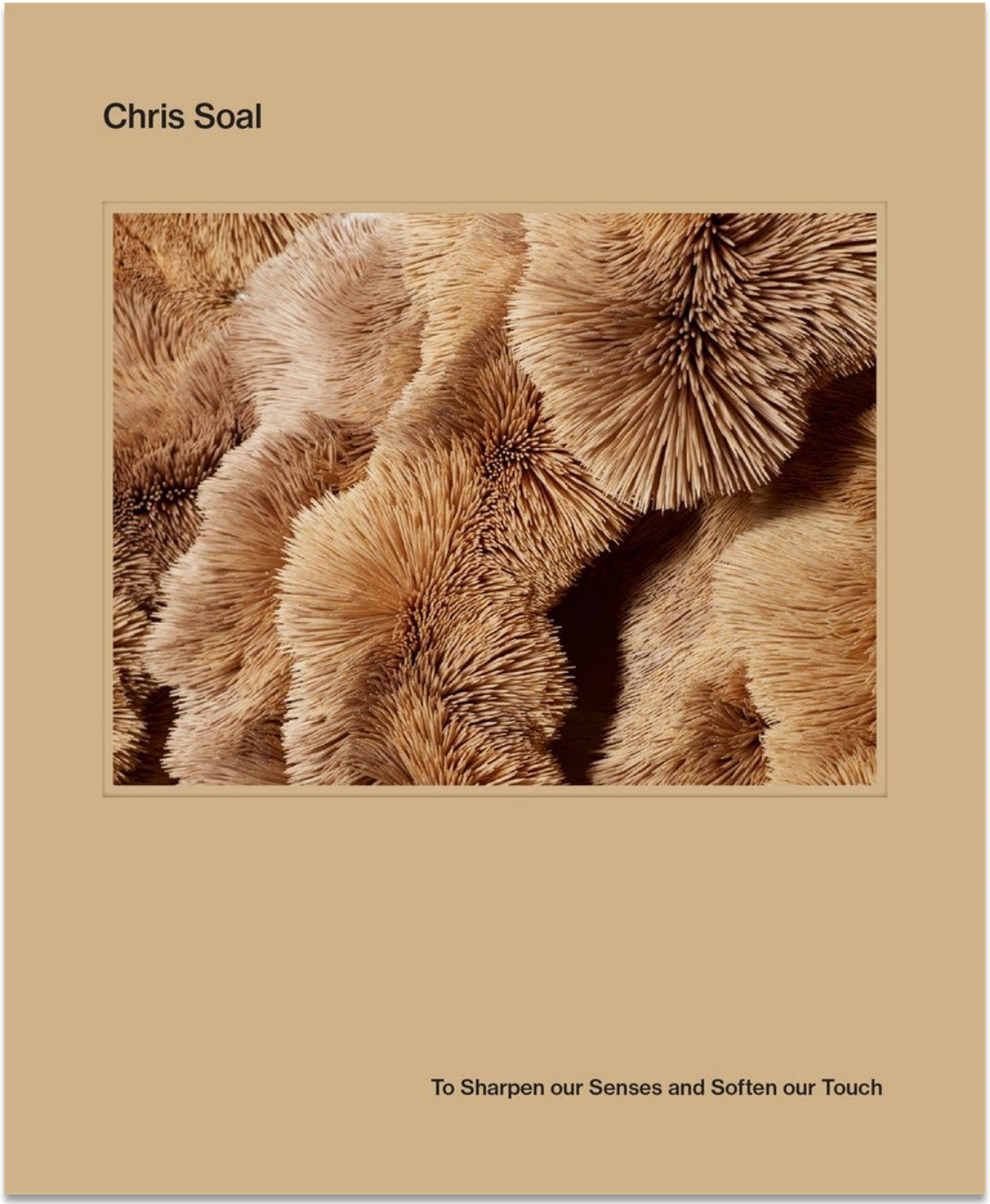
To Sharpen our Senses and Soften our Touch



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330 × 475 × 16 cm
Brooklyn Museum Collection, New York

←

Nits
2024, detail
Bamboo and birch wood toothpicks, held in polyurethane-resistant ch
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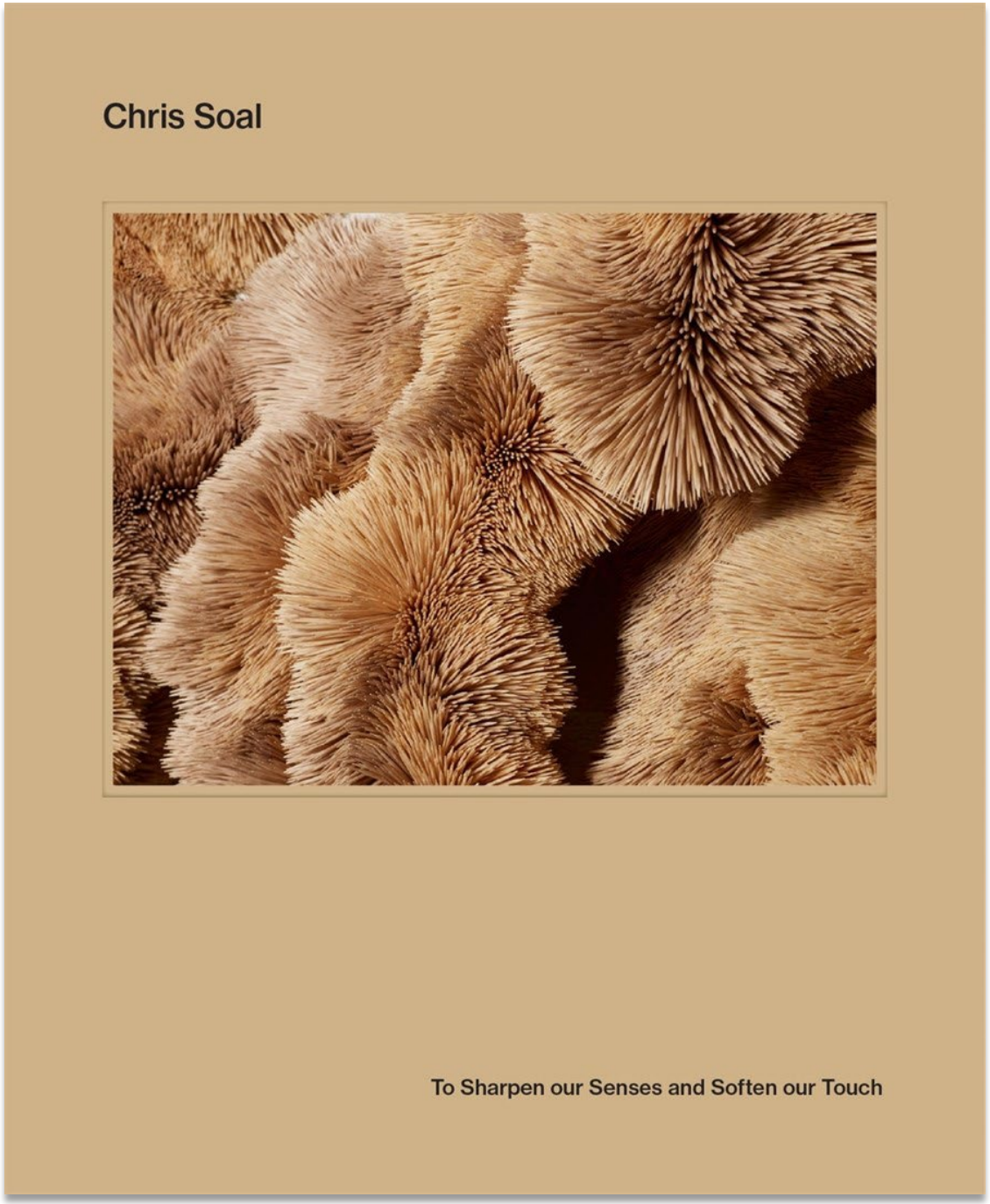

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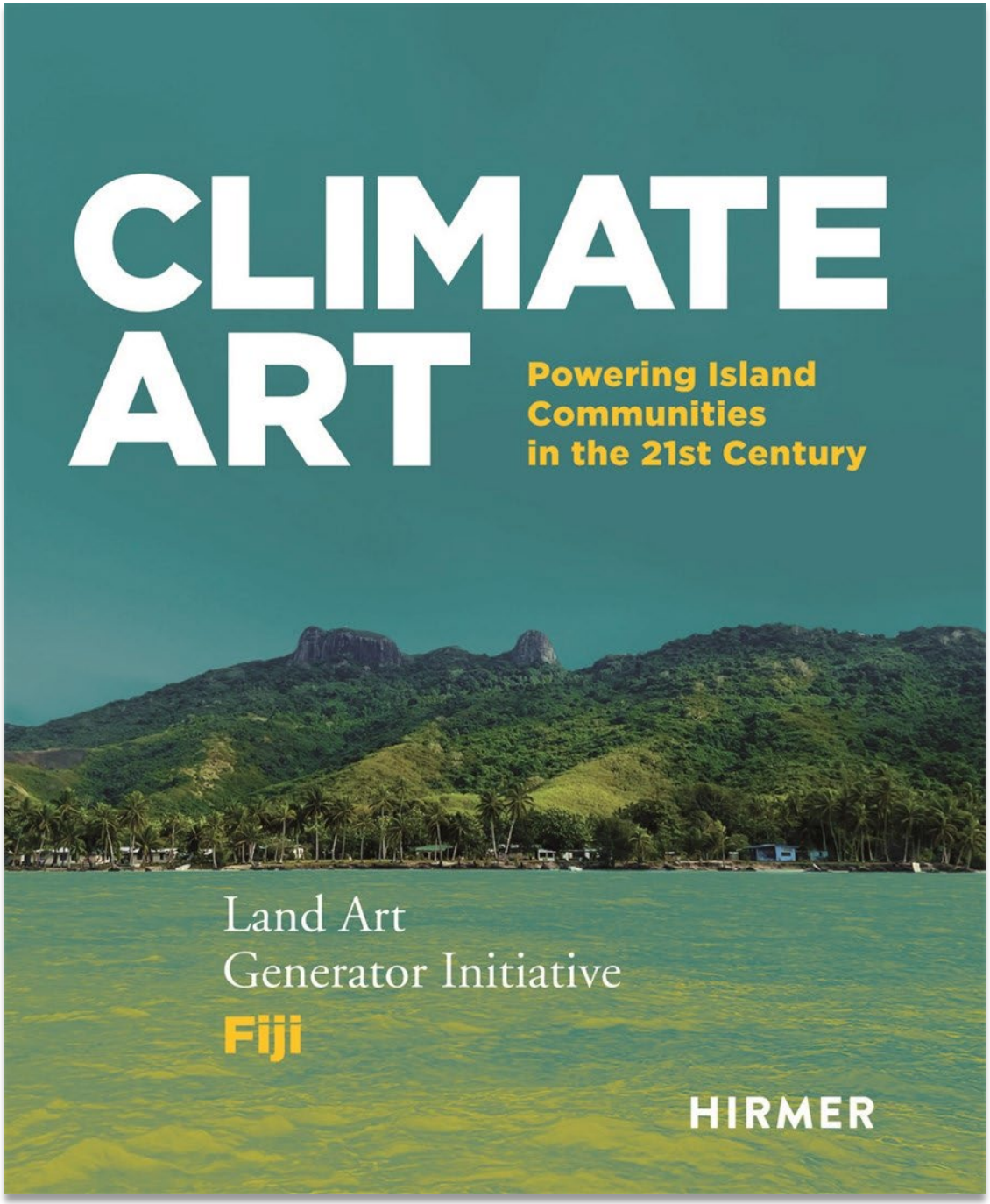

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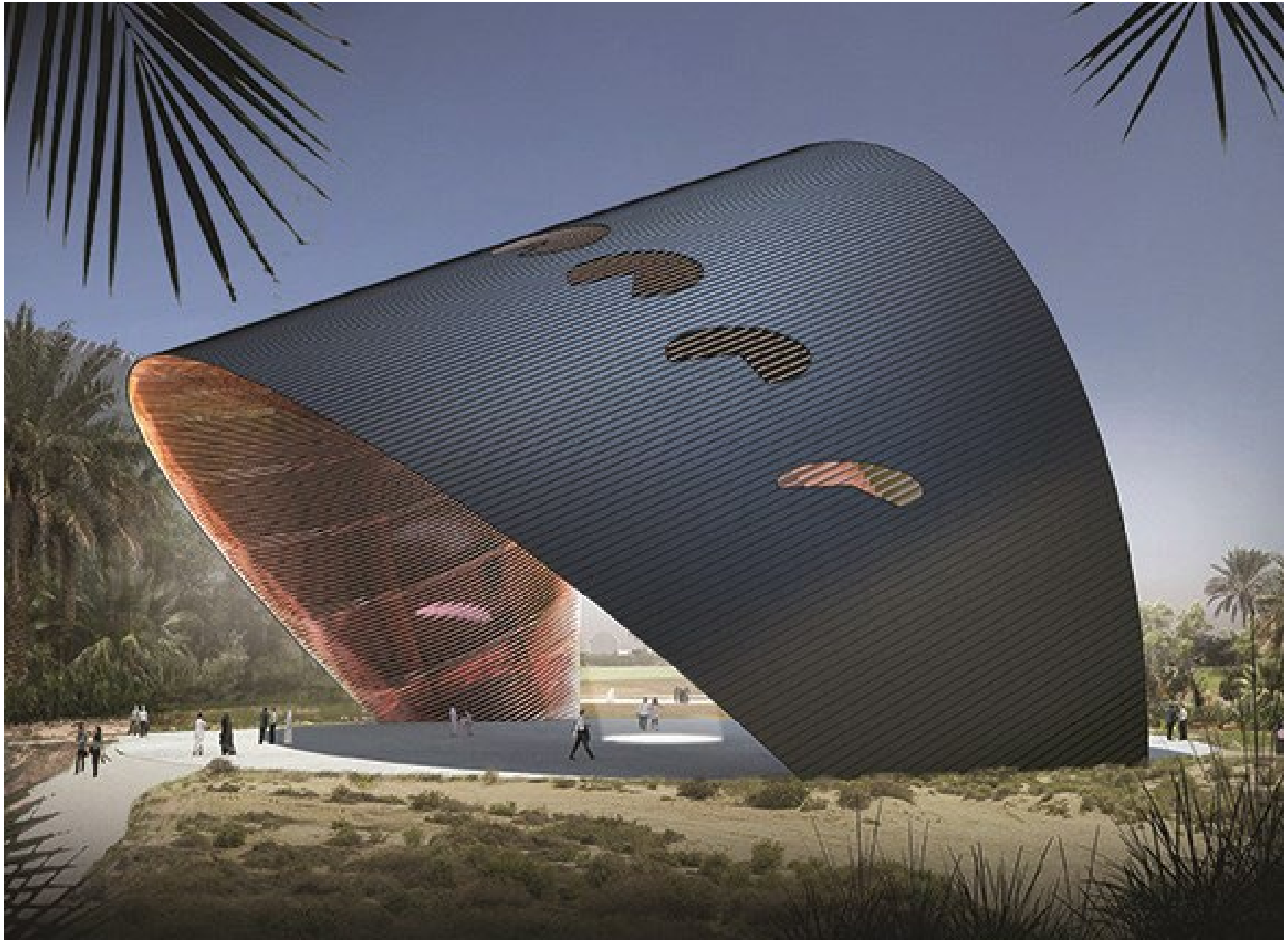

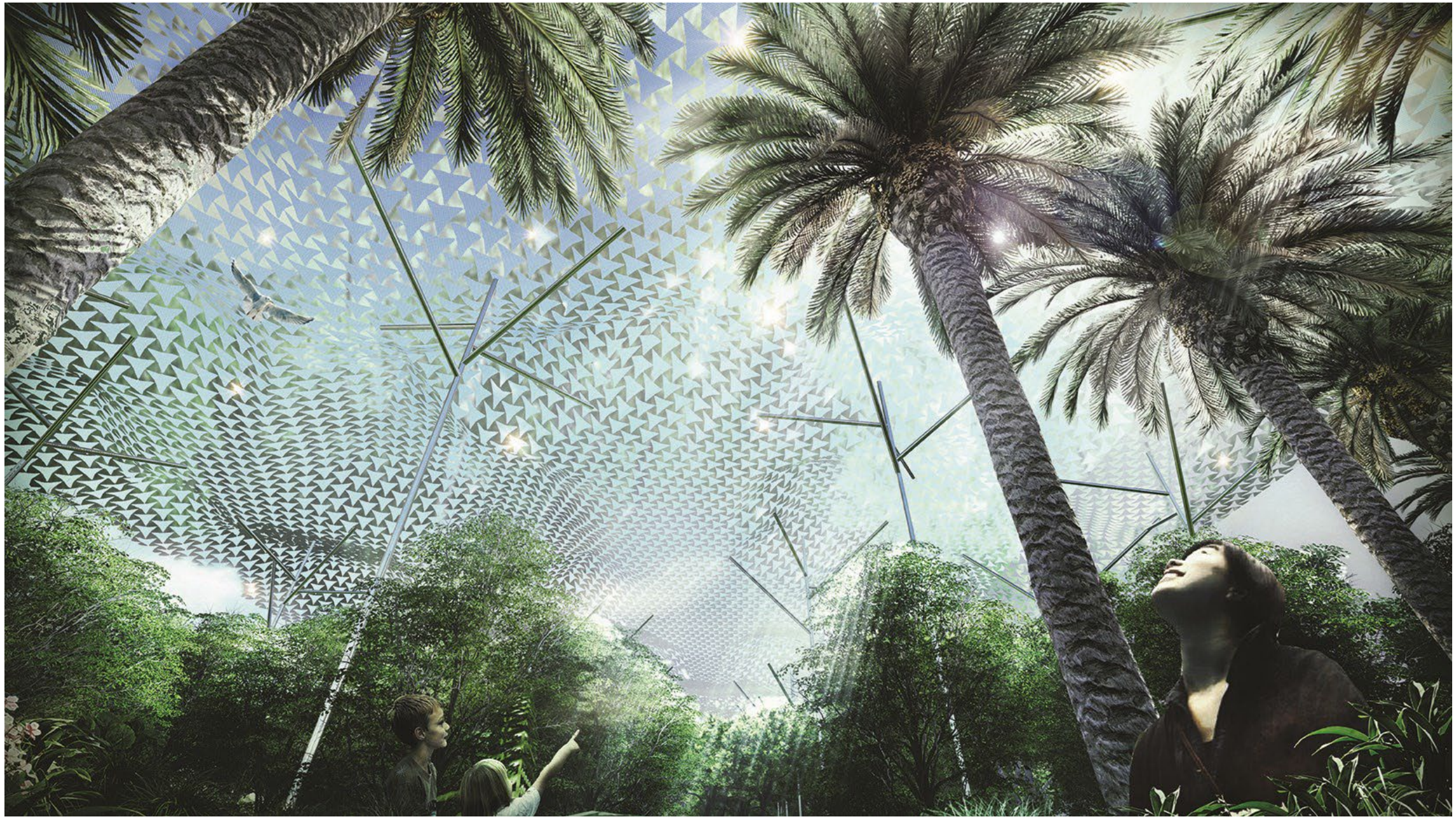

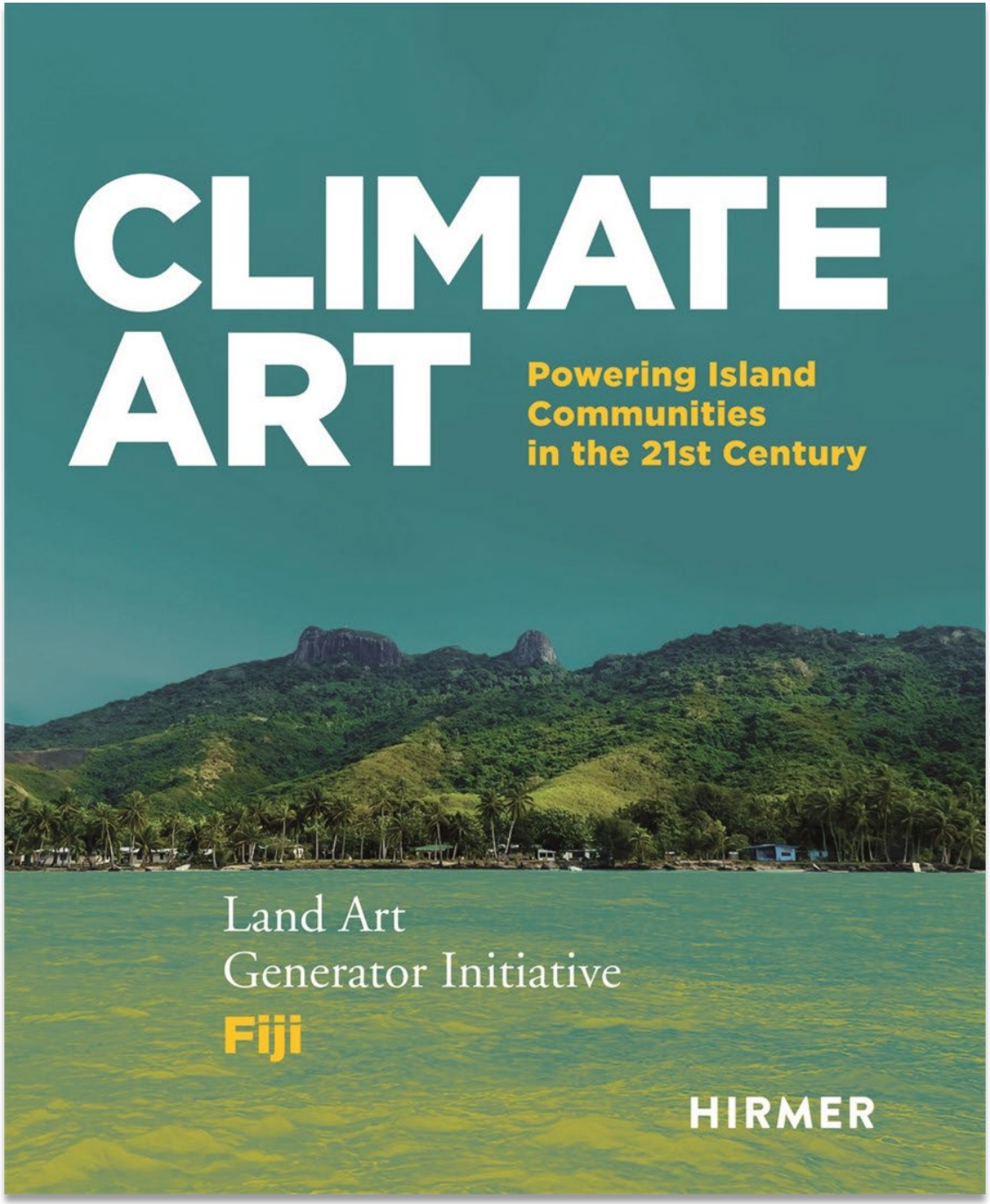

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DAVID
WOJNAROWICZ

ARTHUR RIMBAUD IN NEW YORK

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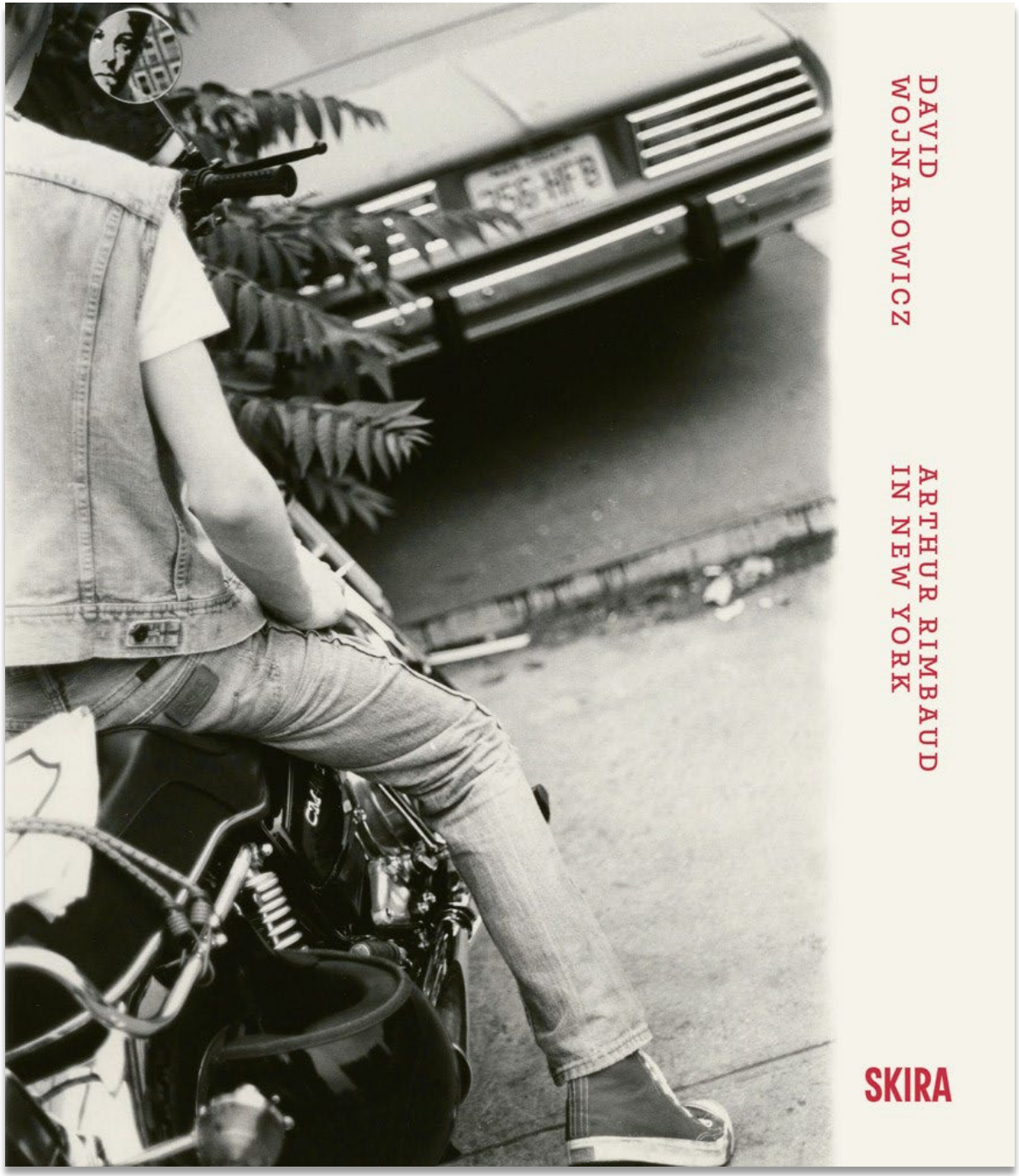

David Wojnarowicz

Arthur Rimbaud in New York

One of David Wojnarowicz's few incursions into photography is a testimony of urban, social and political change in New York in the late 1970s.

- David Wojnarowicz was a self-taught American artist, writer and activist who was a prominent member of the downtown New York art scene of the 1980s. Through photography, painting, collage and performance, Wojnarowicz became a powerful voice against homophobia, AIDS-related stigma and societal neglect.
- This illustrated hardcover presents 48 images photographed by Wojnarowicz, as well as extensive archival material and a series of collage works related to the preparation of the Rimbaud series.
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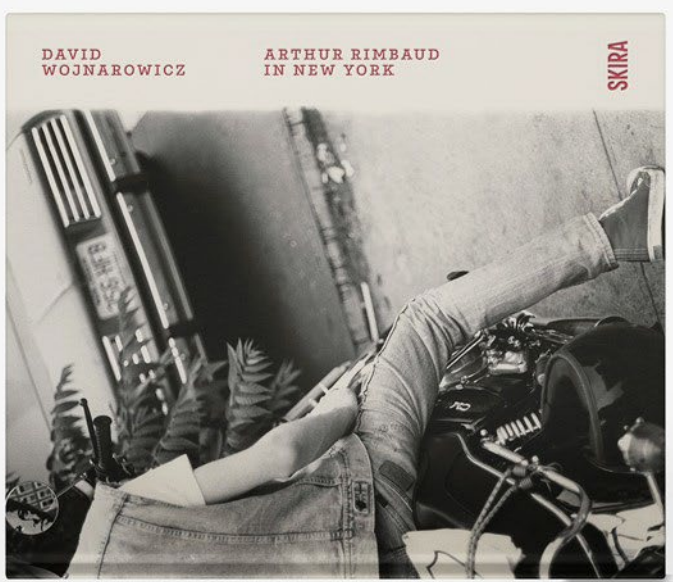
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THE EPIPHANIES OF DAVID WOJNAROWICZ

Antonio Sergio Bessa

In the summer of 1975, the New York City Police Department issued a pamphlet titled *A Survival Guide for Visitors to the City of New York*, warning readers in nine terse paragraphs about the rise in crime and violence throughout the city. The tumultuous scenario sketched out in the guide was the result of a severe fiscal crisis that only deteriorated in the following years and came to an eruption in the massive power failure of July 13, 1977, which was followed by looting and riots. To be sure, the near collapse of New York in the mid-1970s mirrored a wider crisis affecting the entire country in the aftermath of the Vietnam War and the oil crisis of 1973. For many, living in America during those years was indeed a matter of survival, a period captured with poignancy by David Wojnarowicz in a series of monologues gathered during his several trips across the country starting in 1976. When the collection was first published in 1982 under the title *Sounds in the Distance*, William Burroughs noted that in those monologues Wojnarowicz had "caught the age-old voice of the road"; and indeed, a number of books in his personal library suggest that Wojnarowicz was perhaps inspired by images of America captured by photographers like Robert Frank and Danny Lyon.[1] Like those photographs, Wojnarowicz's monologues offer snapshots of a society in change.

Wojnarowicz was twenty-two years old when he started collecting the material that would later become the monologues, and regardless of whether one approaches them from a formal or thematic perspective, they are a remarkable first statement from such a young author. How Wojnarowicz first came up with the idea of transcribing the conversations he heard on the road is not known. According to Allen Frame, who directed several performances of the monologues in 1983 in collaboration with Kirsten R. Bates, Wojnarowicz might have met and been inspired by Ray Dobbins, author of *Dan the Burp and Other Stories*.[2] But unlike Dobbins' book, Wojnarowicz's monologues do not focus exclusively on gay youth, nor were they captured in a tape-recorder. The product of intense listening and acute memory, the monologues display a straighforward method stripped of verbal effects and structural gimmicks. In a letter written in Paris introducing the monologues to a book editor, Wojnarowicz wrote that they came straight "from the lips of characters who need to articulate for themselves and [to] me what their lives have been composed of."[3] As Félix Guattari correctly noted, Wojnarowicz subordinated his "creative process to the daily disclosures in his life,"[4] and in this sense we can read the monologues as a logical development of the intense journaling he started as a young teenager and pursued throughout his turbulent life.

1
David Wojnarowicz personal library, now housed at Fales Library, New York University, contains two copies of Robert Frank's *The Americans*, including a 1968 paperback edition and a 1978 hardback, and a 1989 copy of *The Lives of My Hand*. The collection also includes several books by Danny Lyon, such as *Conversations with the Dead* (1971), *Metro Comanche* (1980), *The Paper Negative* (1980), and *Pictures from the New World* (1991). For a complete list of his library see https://findingaids.library.nyu.edu/fales/mss_0952/contents/capsav_ms02254.

2
Published under the pseudonym of Jim Hunnigan (New York: Floret Books/the Fuzz Press, 1980). In a 2015 interview with Francis Lydish, Dobbins described the stories he collected in *Dan the Burp* as about being a gay teenager in the 1960s in Cleveland in the "poor white super industrial part of Cleveland". he also commented on the "terrible problem with writing" which he overcame with the use of a tape-recorder. For the full interview see https://fromcitytoheli.com/tue-03_ray-dobbins/.

3
David Wojnarowicz, diary entry dated September 25, 1977, in *In the Shadow of the American Dream*, edited and with an introduction by Amy Scholder (New York: Grove Press, 1999), p. 63.

4
Félix Guattari, introductory note for David Wojnarowicz, *In the Shadow of Tortured Matter* (New York: P.P.O.W, 1988), pages unnumbered.

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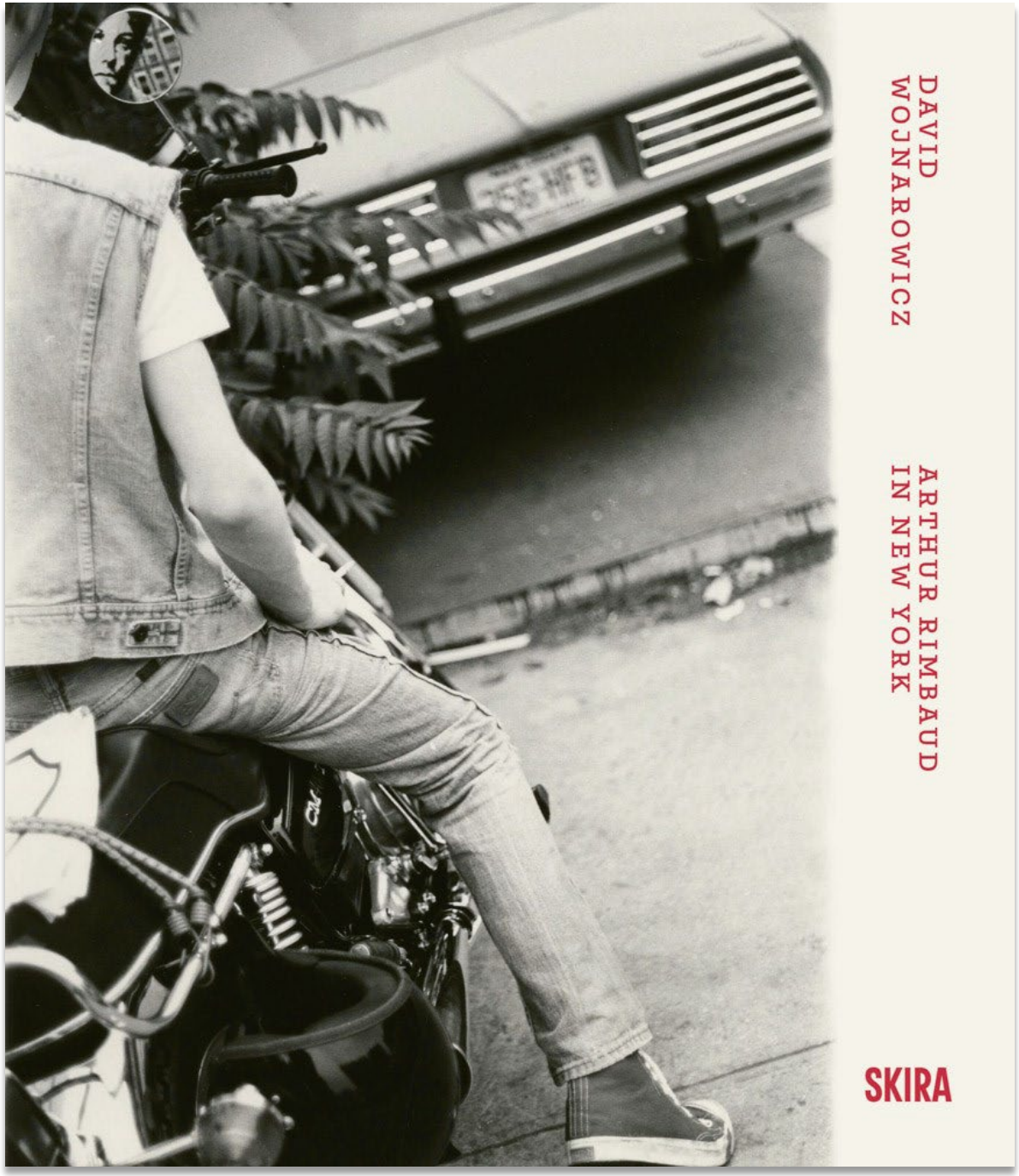

David Wojnarowicz

Arthur Rimbaud in New York

One of David Wojnarowicz's few incursions into photography is a testimony of urban, social and political change in New York in the late 1970s.

- David Wojnarowicz was a self-taught American artist, writer and activist who was a prominent member of the downtown New York art scene of the 1980s. Through photography, painting, collage and performance, Wojnarowicz became a powerful voice against homophobia, AIDS-related stigma and societal neglect.
- This illustrated hardcover presents 48 images photographed by Wojnarowicz, as well as extensive archival material and a series of collage works related to the preparation of the Rimbaud series.
- Published to accompany an exhibition at the Leslie-Lohman Museum of Art, New York, in fall 2025.

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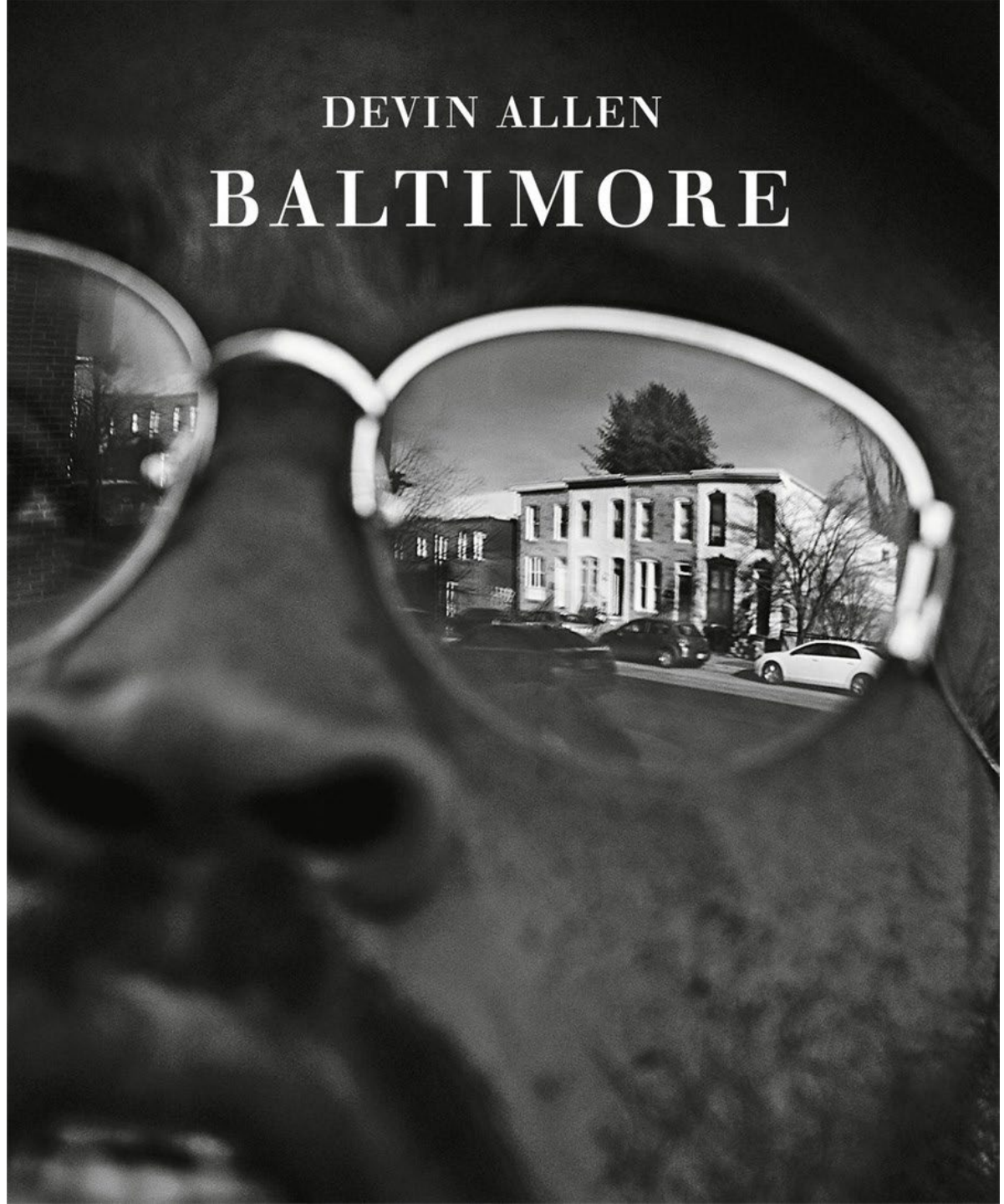
DEVIN ALLEN
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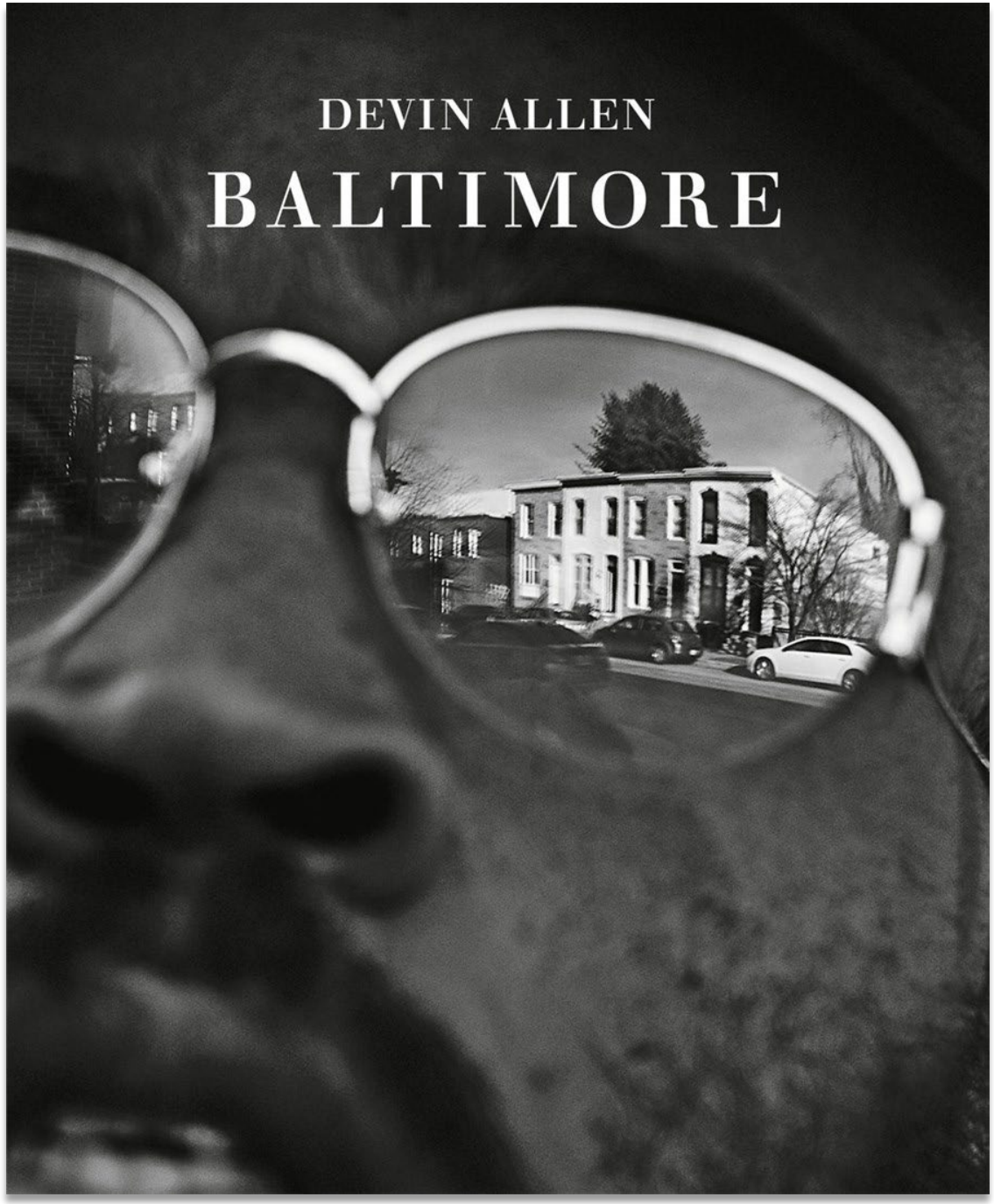

Devin Allen: Baltimore

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A photobook chronicling the past decade of Baltimore's Black community and their fight for racial justice, through the lens of a local.

- Devin Allen is a Baltimore-based photographer and activist who is best known for his photographs of the 2015 uprisings following the death of Freddie Gray at the hands of police, one of which was on the cover of Time magazine.
- Handsome clothbound book, collects more than 100 of Allen's photographs, spanning 2015–23, many of them never before published.
- Devin Allen has 155K followers on Instagram (@bydvnlln).

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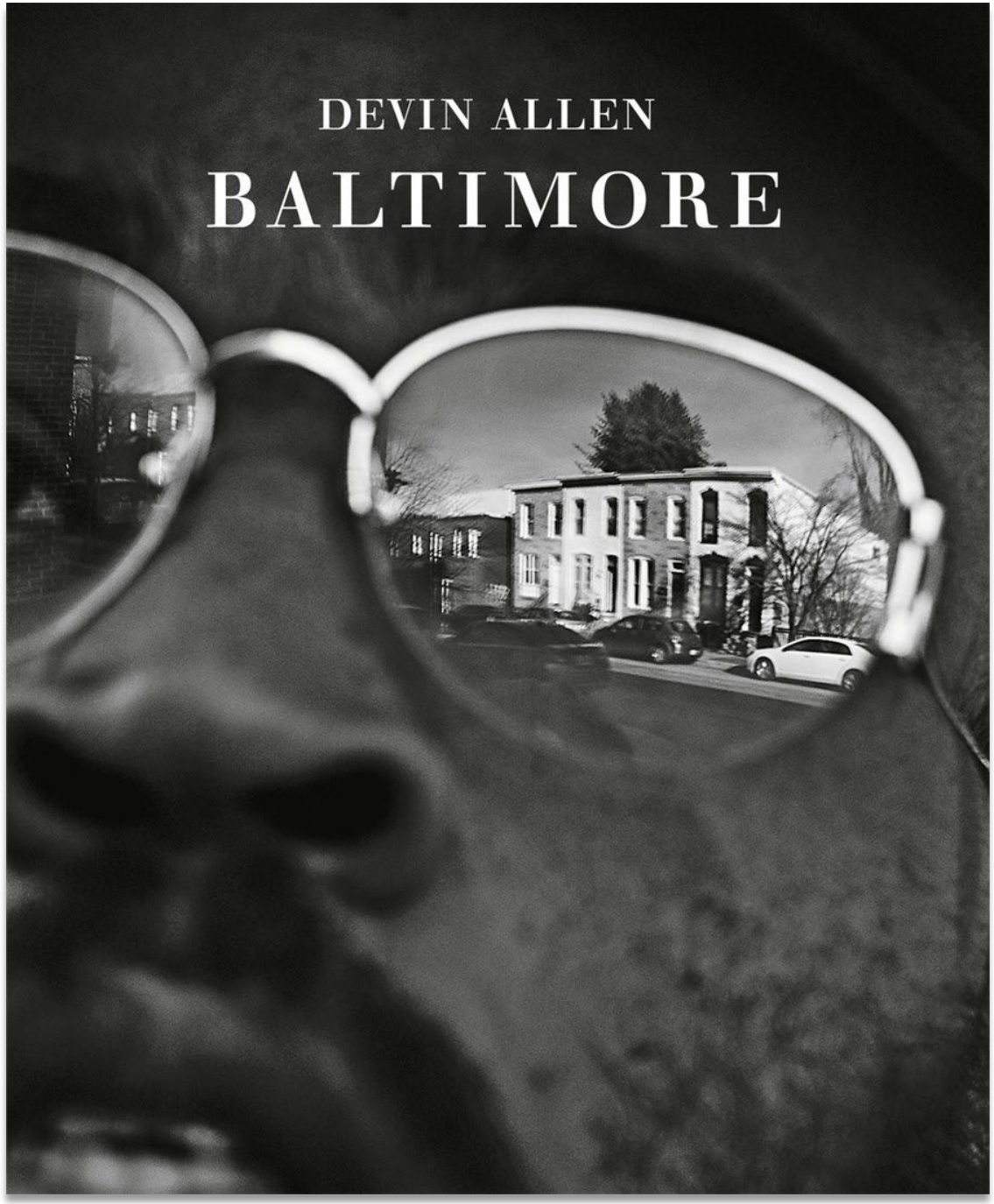

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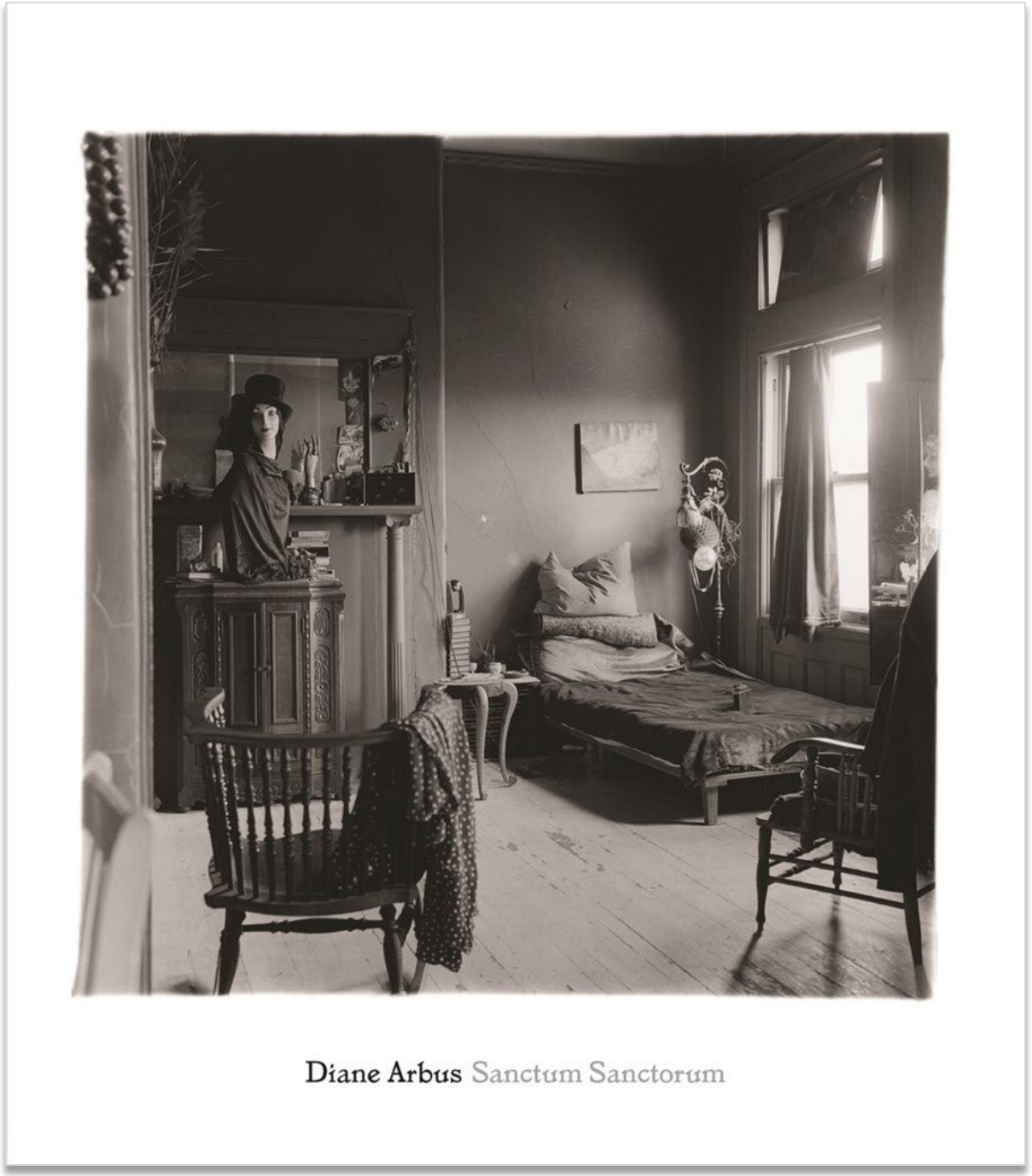
Diane Arbus Sanctum Sanctorum



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A new collection of photographs by Diane Arbus illuminates her singular ability to enter private worlds.

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The Backwards Man in his hotel room, N.Y.C. 1961

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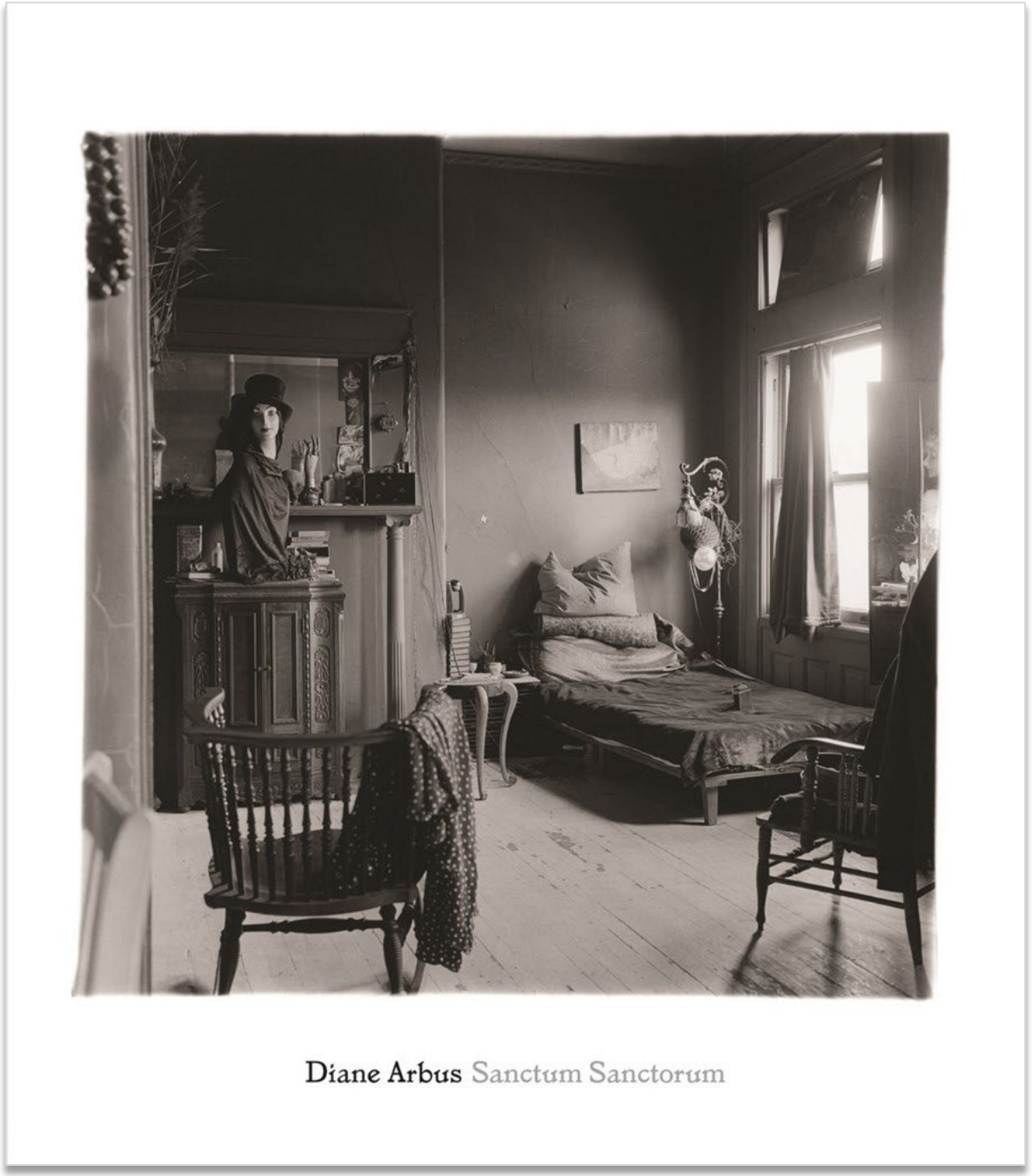
Brenda Diana Duff Frazier, 1938 Debutante of the Year, at home, Boston, Mass. 1966



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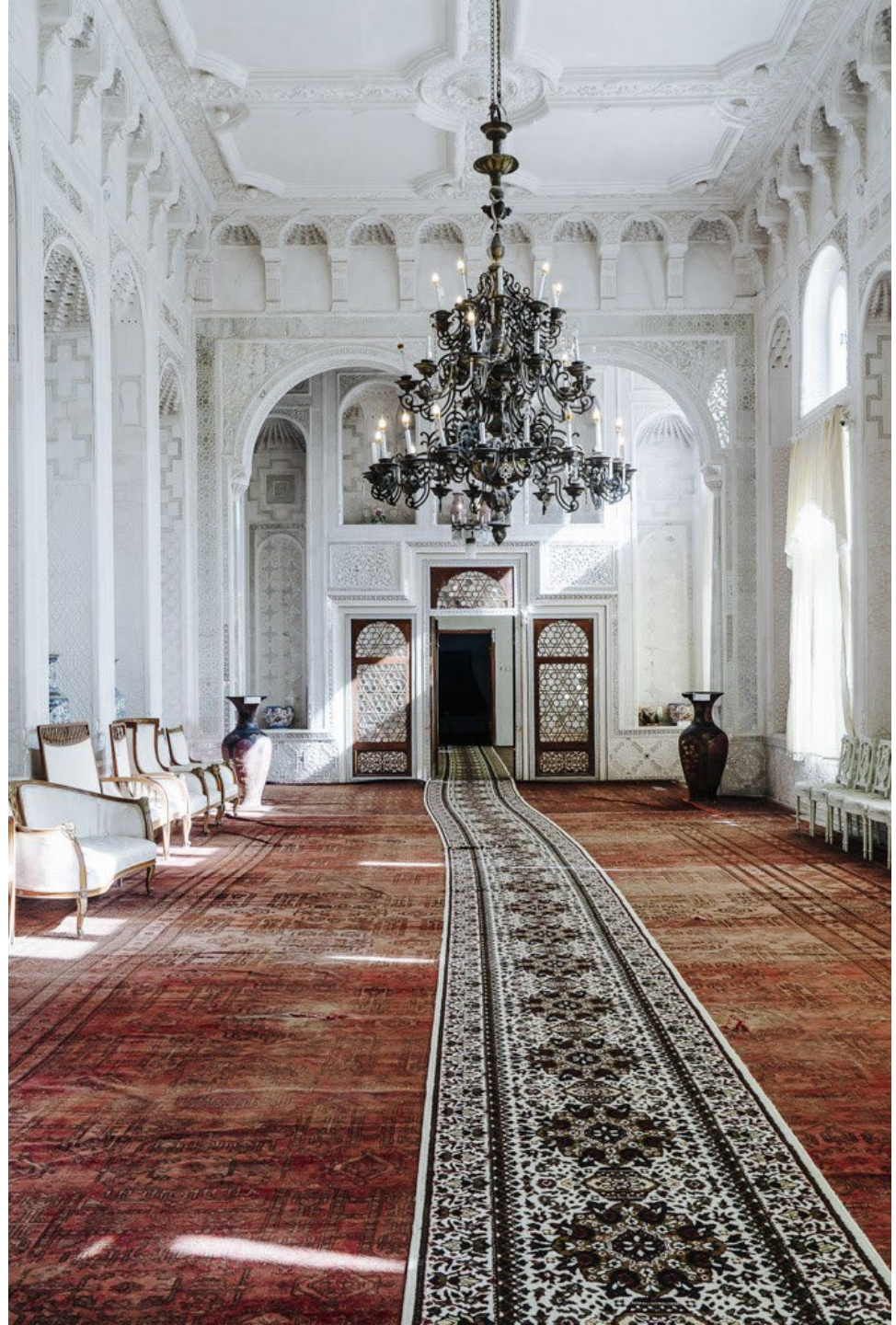

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- The book also provides the most up-to-date information about museums and craft workshops, designer stores and markets, as well as hotels to stay in, restaurants and teahouses to visit, food and wine to try.

- Dariya Sirotina is a traveller and travel blogger, author, photographer, and food and wine connoisseur.

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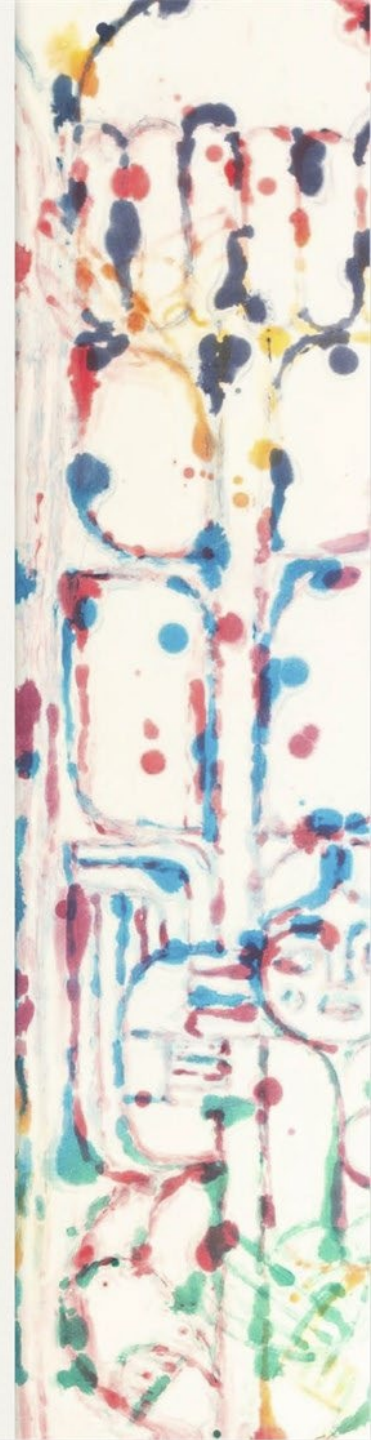

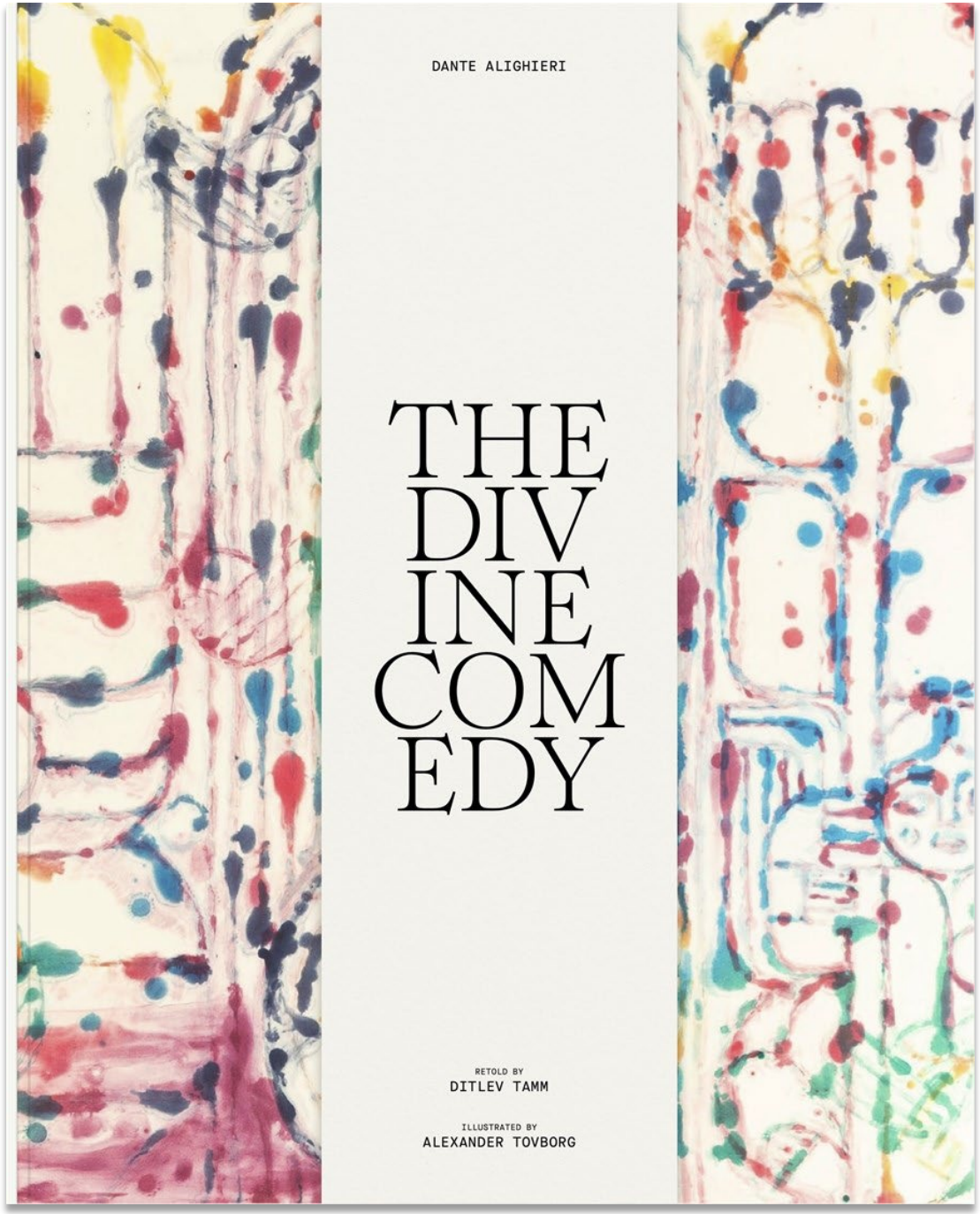

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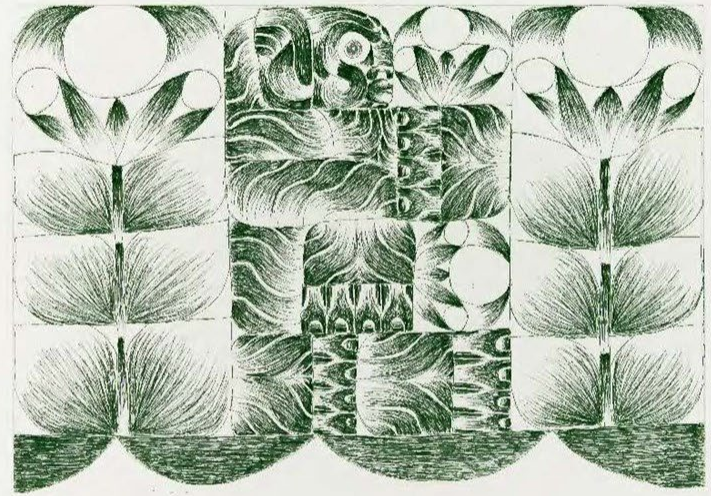

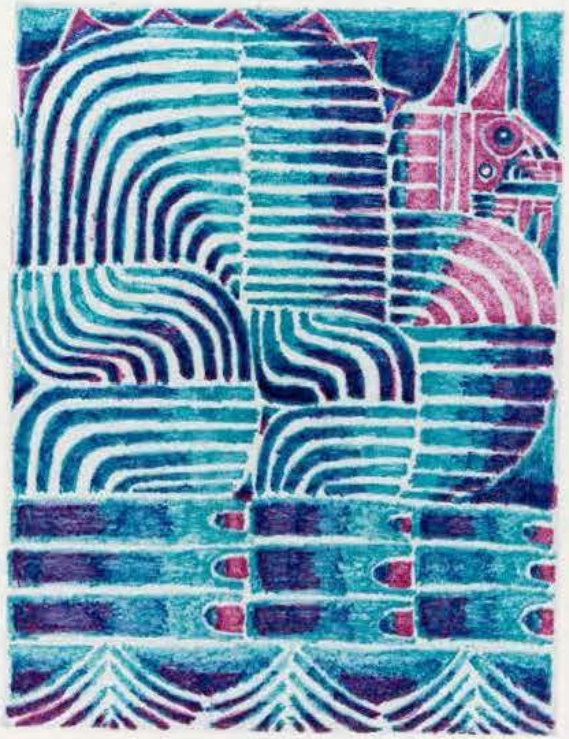

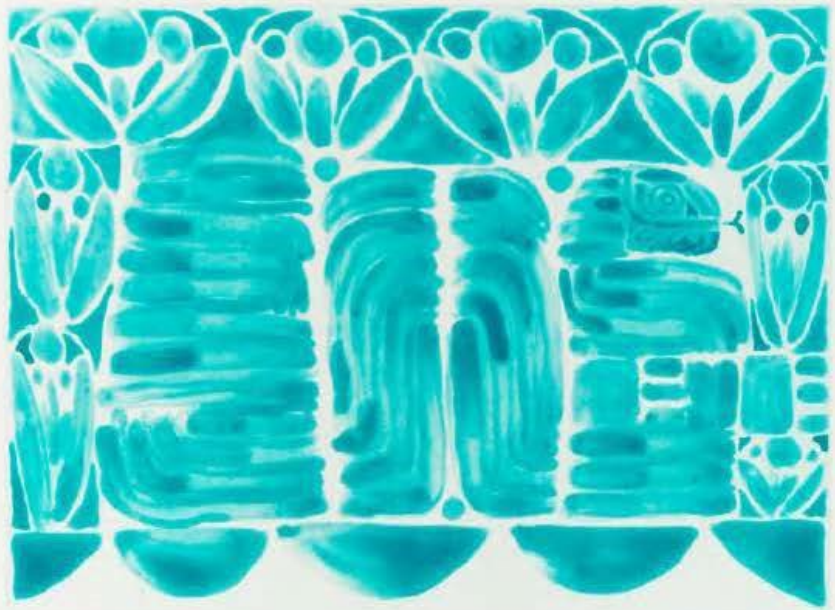

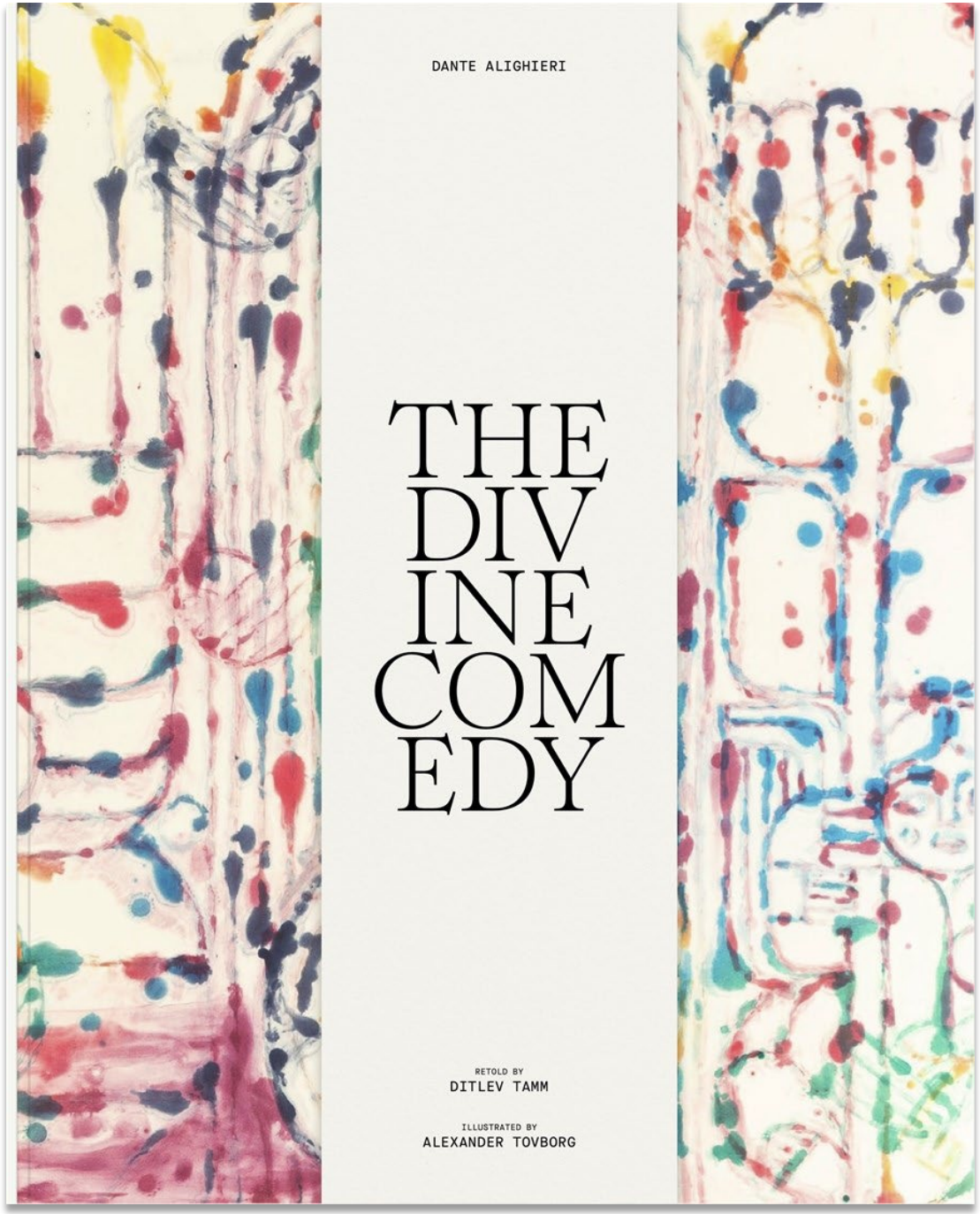

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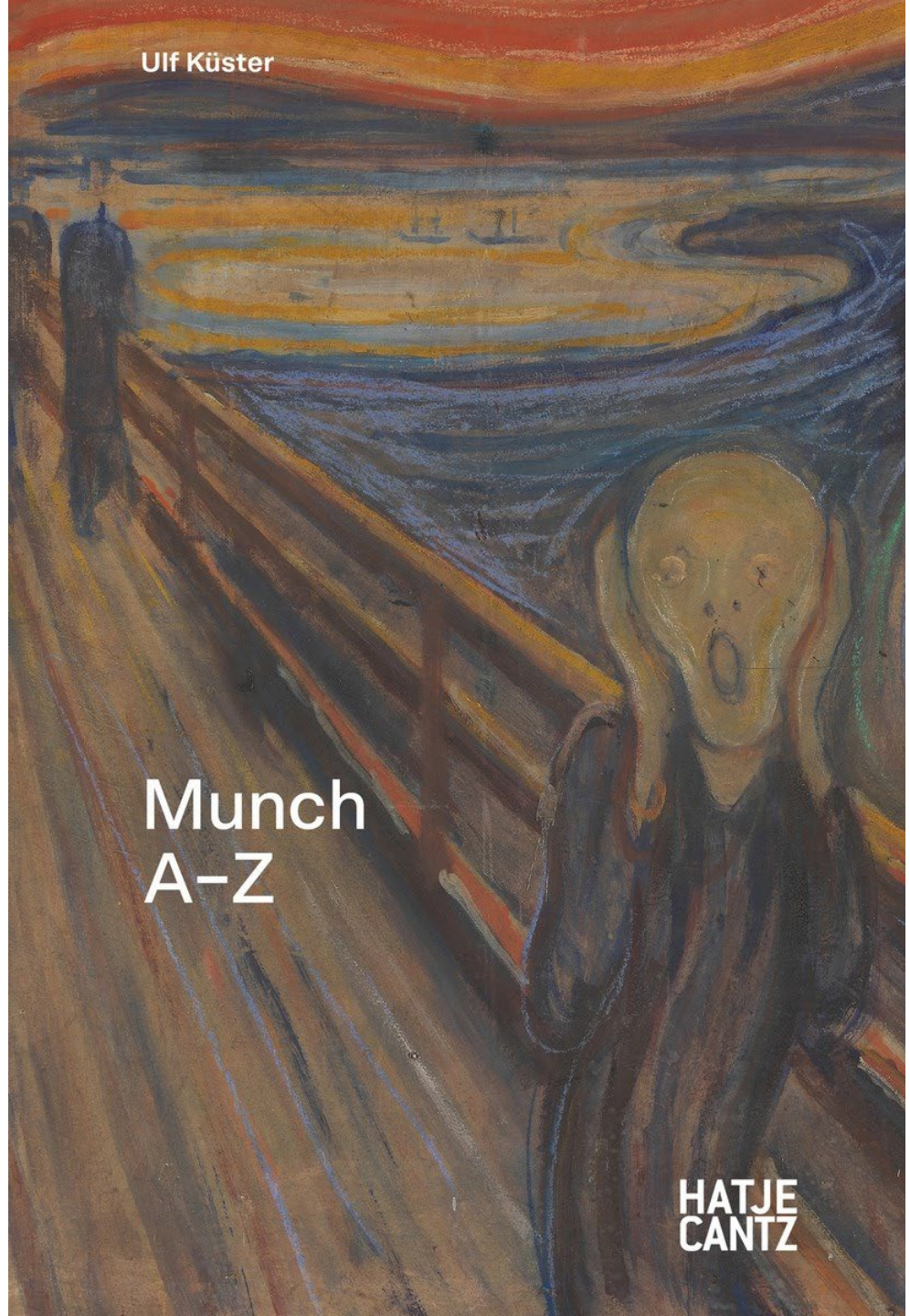

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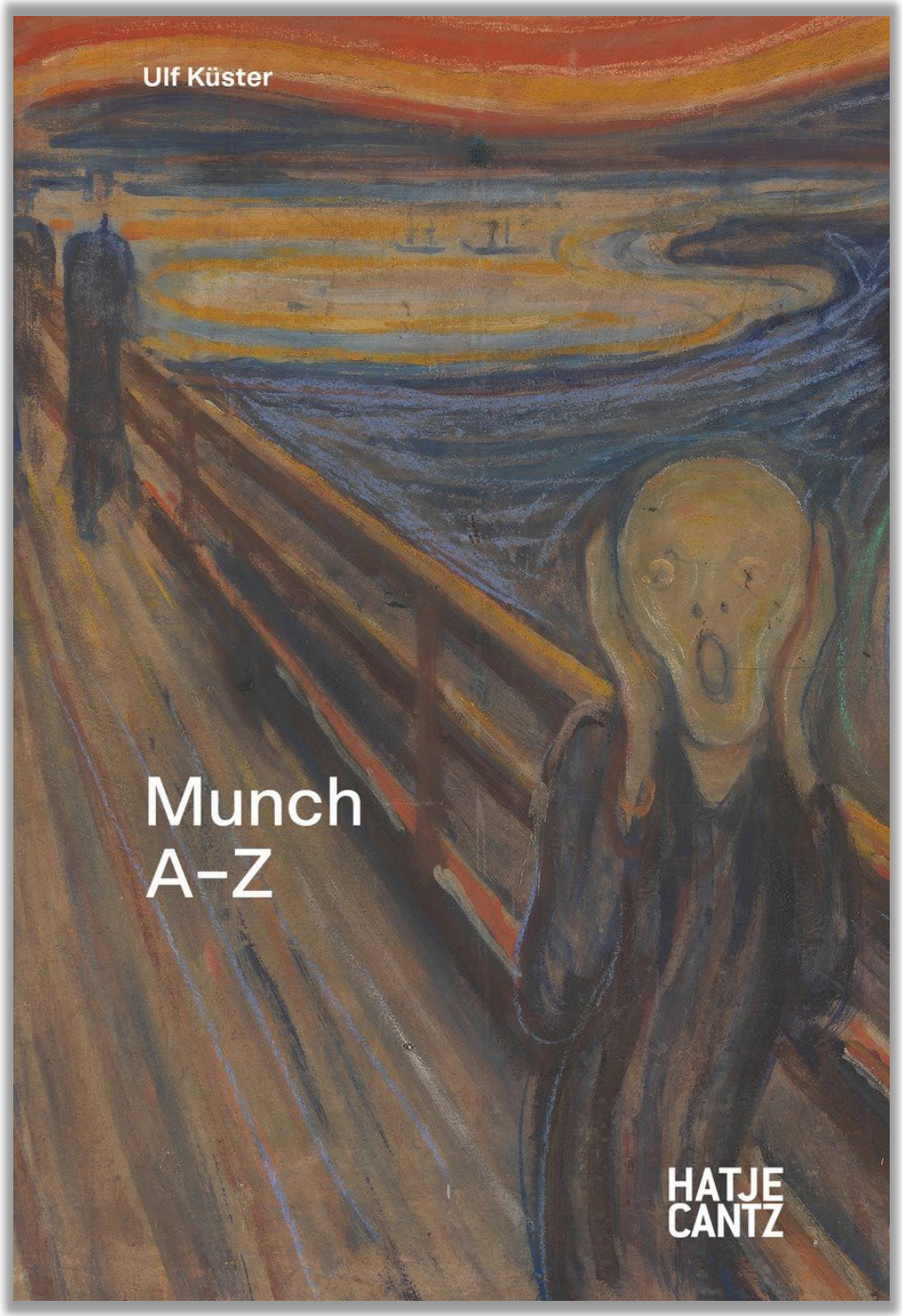

Edvard Munch: A to Z

Ulf Küster

Following key terms from A-Z, these books illuminate little-known aspects and shed new light on familiar motifs and themes. This time about the artist Edvard Munch.

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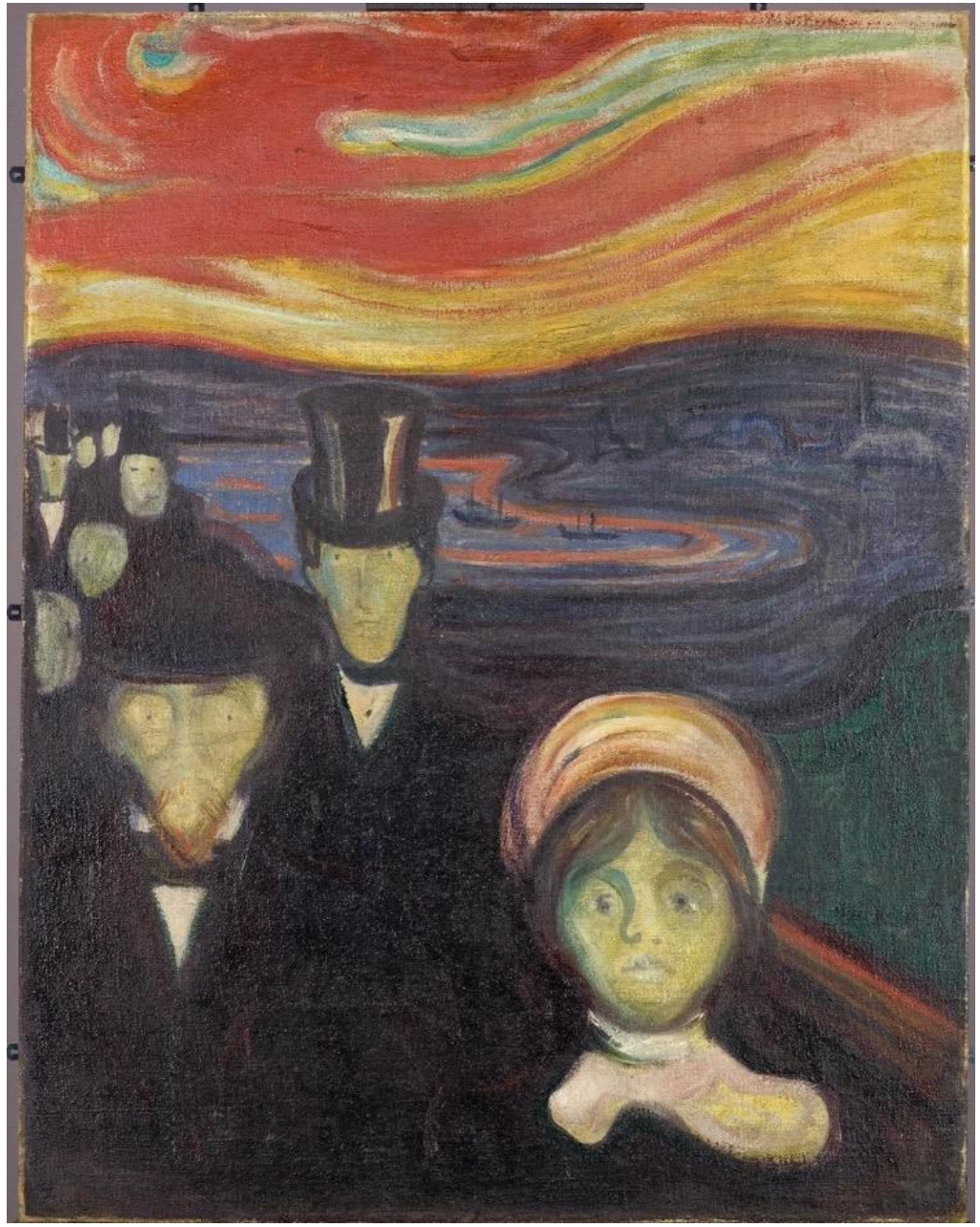

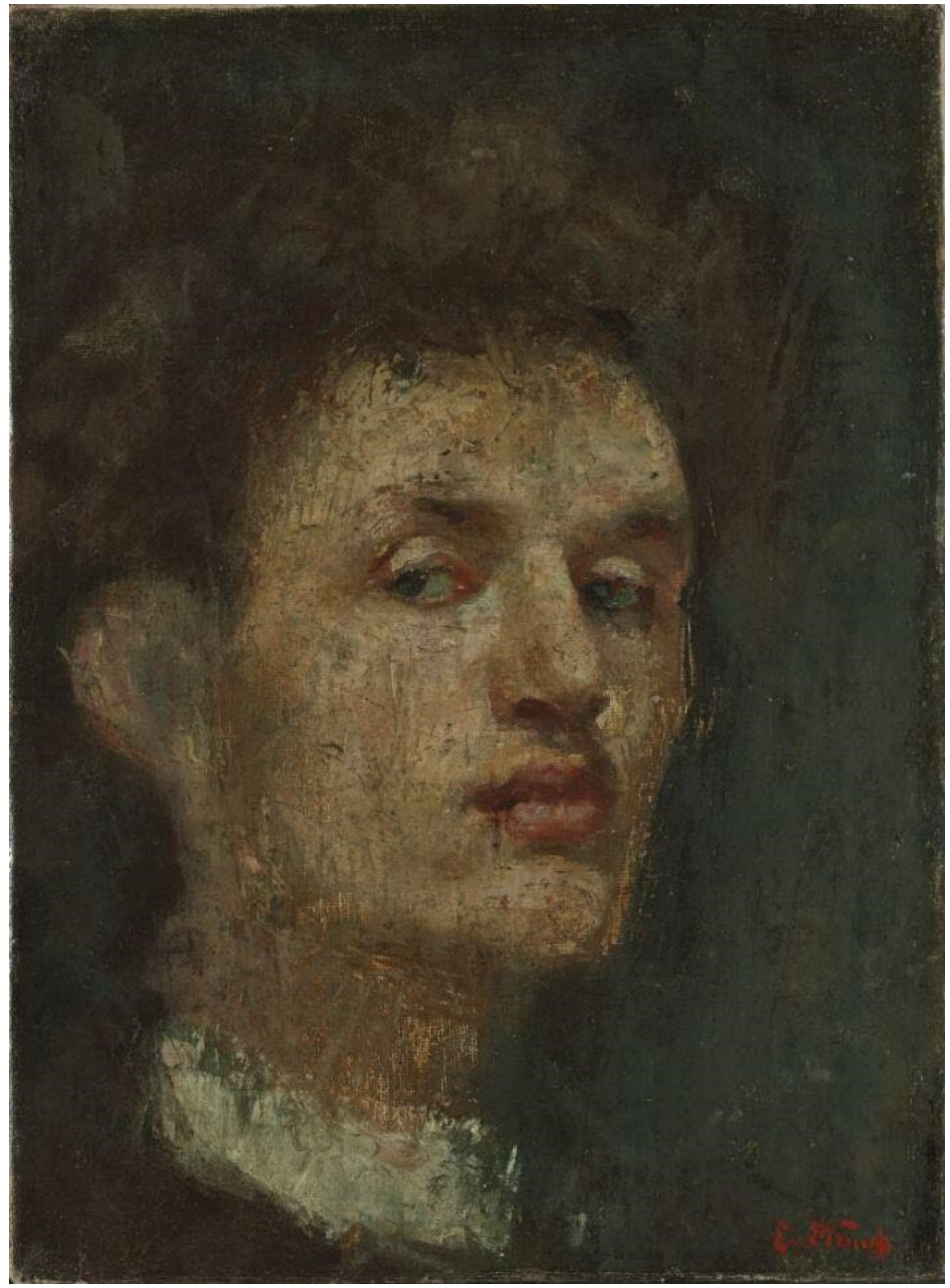

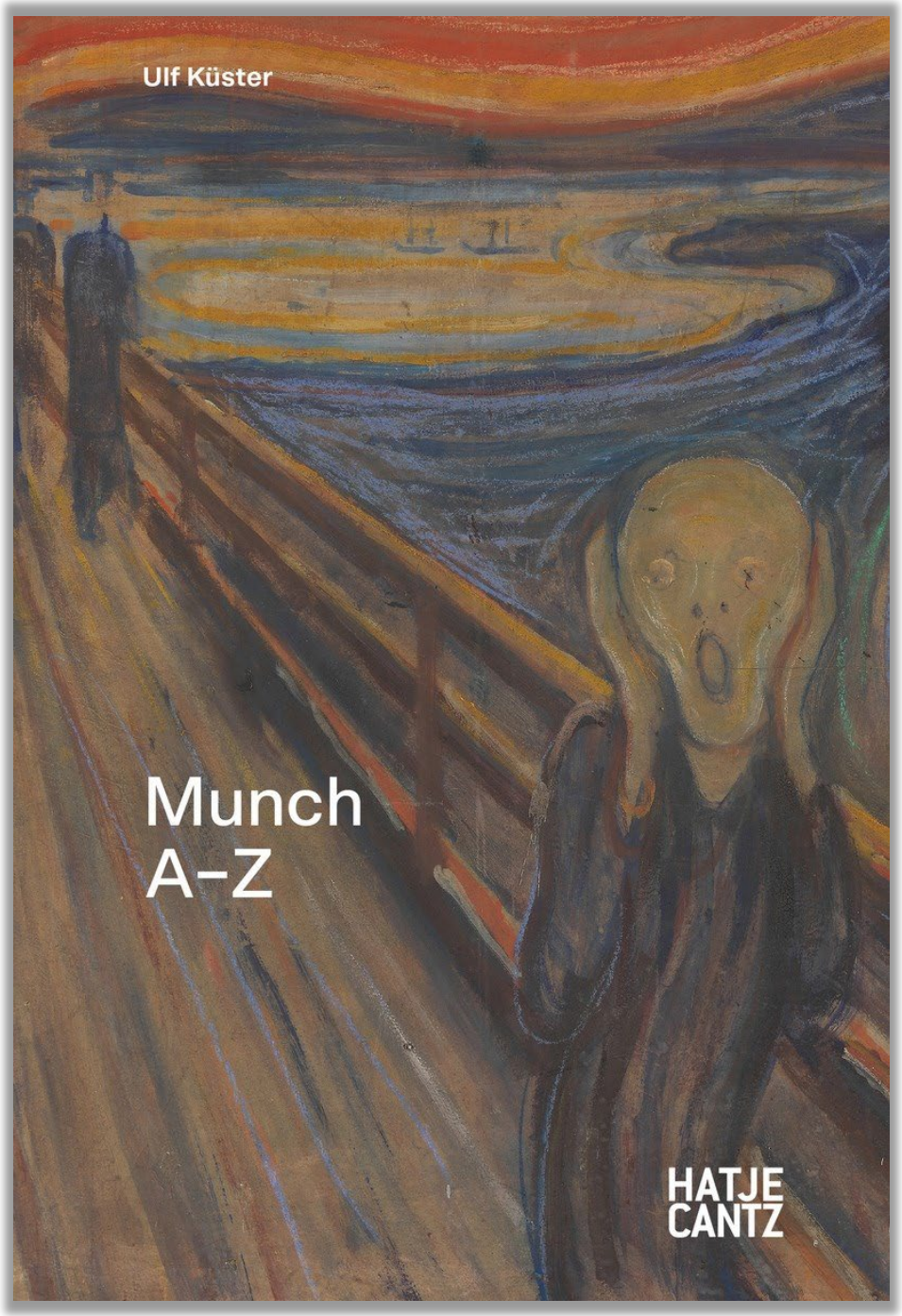

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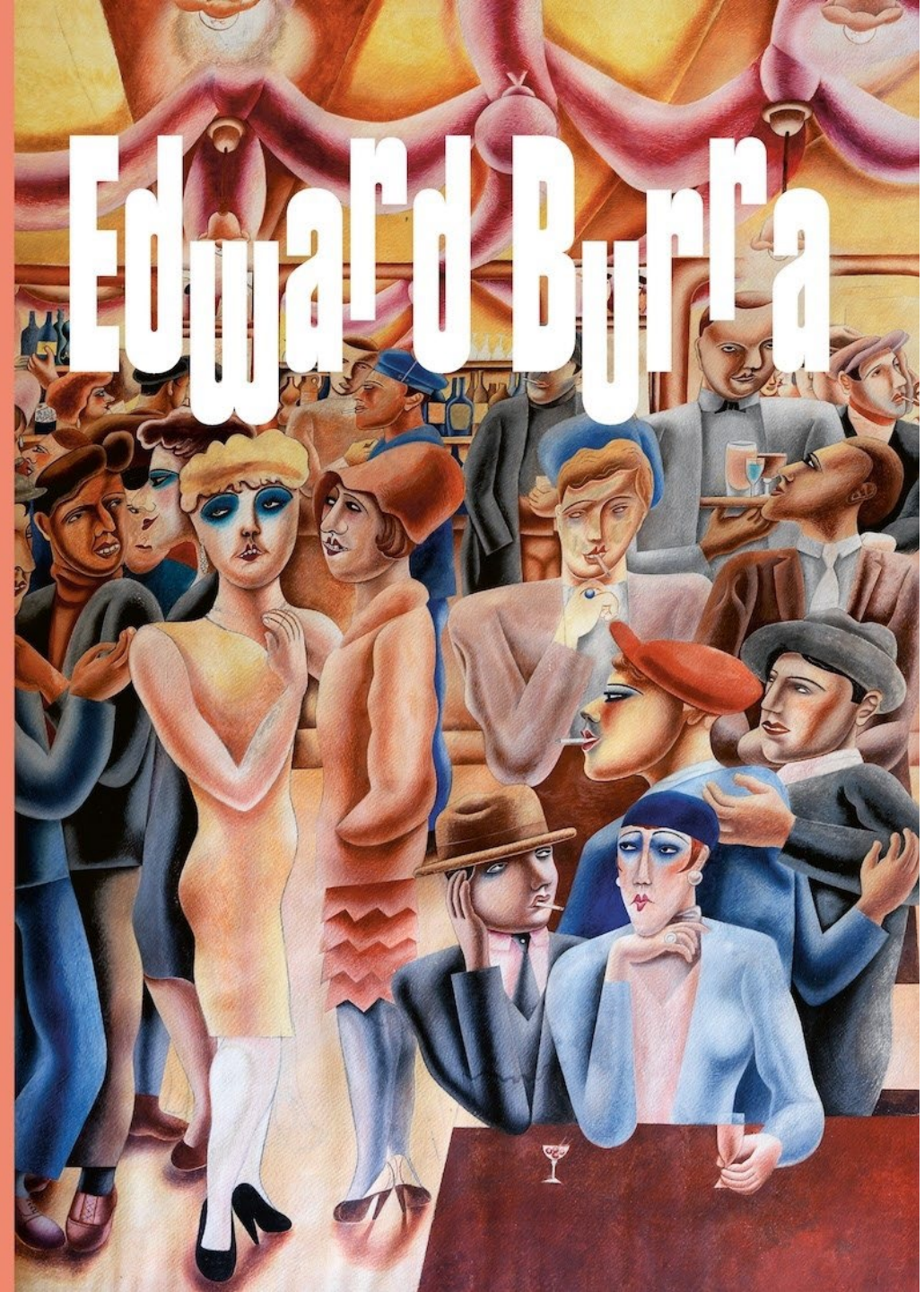

Edward Burra

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A new major monograph on the unconventional life and works of English painter, printmaker and draughtsman, Edward Burra (1905-1976)

- This exciting publication - set to accompany the first Tate exhibition of Burra's works since the artist's lifetime in 1973 - offers a close look at over eighty of Burra's works, some of which will be presented for the first time from the Tate archives.
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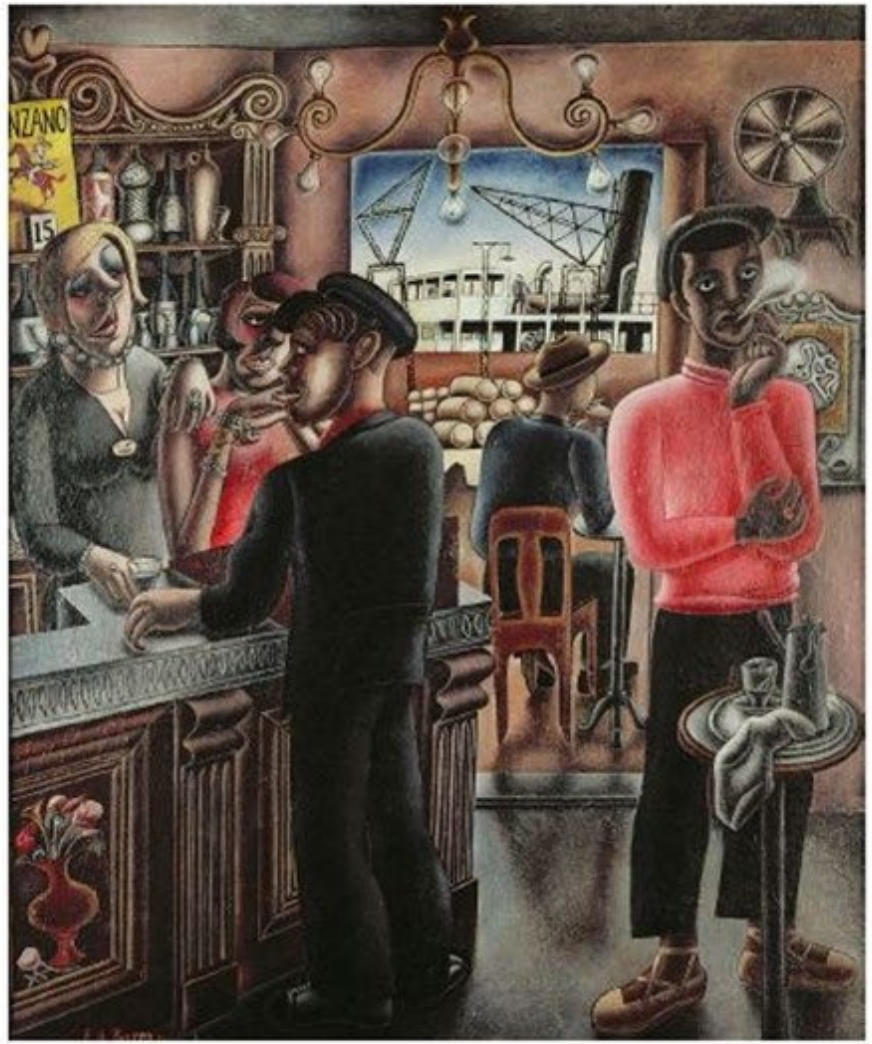
French Scene 1925–6

Watercolour paint on paper, 405 × 304 mm

French Scene depicts a bustling flower market in the south of France. Although its exact location is unknown, the inclusion of a bus to 'Mont Orion' (an area near Marseilles) suggests that it could be Marseilles or perhaps nearby Toulon. At this time Burra had not yet visited the region and instead drew inspiration from books or films to develop the scene. He populated the painting with people from his own life. Burra's elderly nanny appears as a flower seller and his mother holds flowers in the foreground. It was the first work that Burra ever sold, bought by his friend Barbara Ker-Seymer for five pounds. The purchase highlights the enduring support that Burra had from his group of friends.



Dockside Café 1929 Watercolour paint on paper, 673 × 480 mm

Three Sailors at the Bar 1930 Watercolour paint on paper, 675 × 482 mm

Minuit Chanson 1931
Watercolour and gouache paint on paper,
540 ×735 mm

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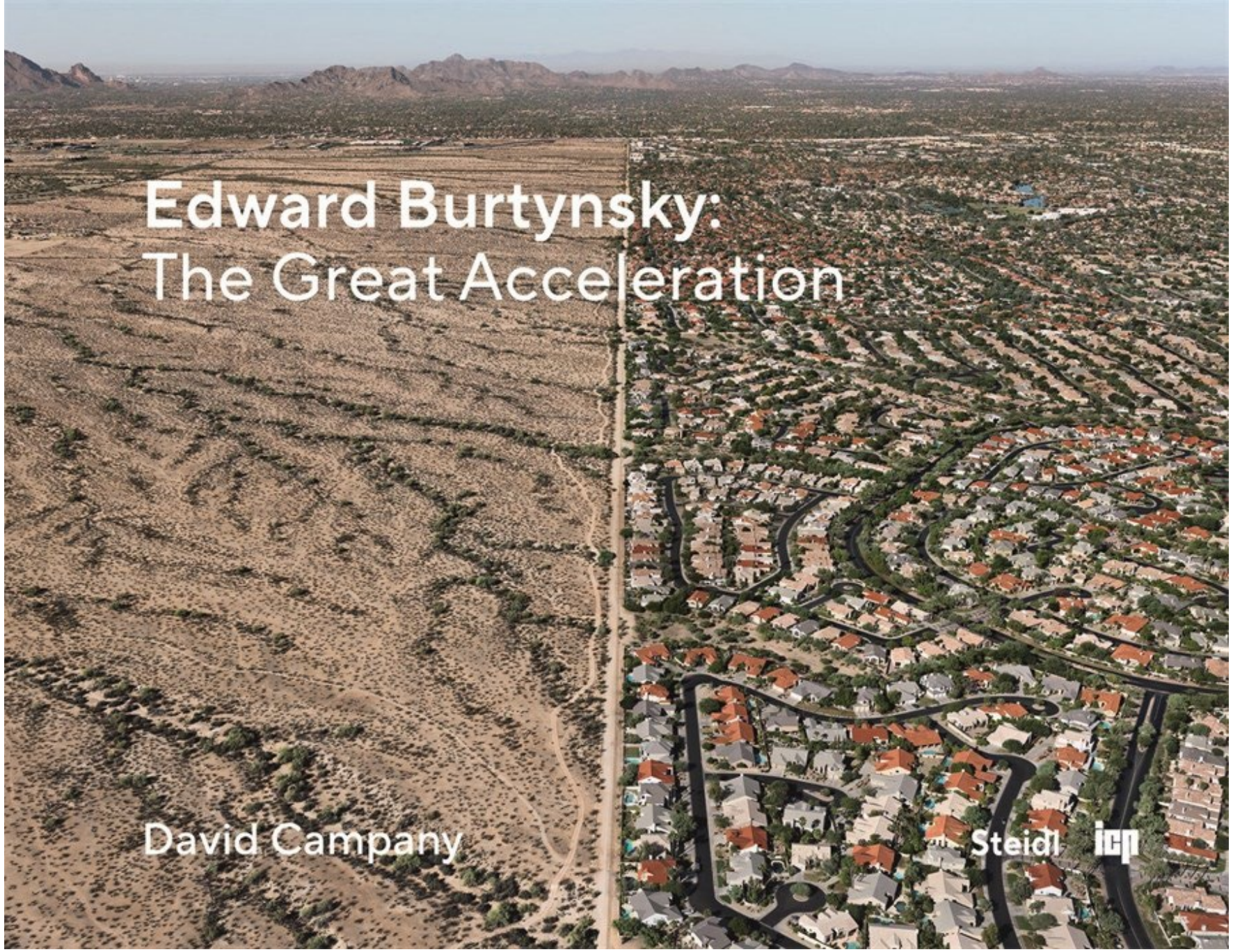
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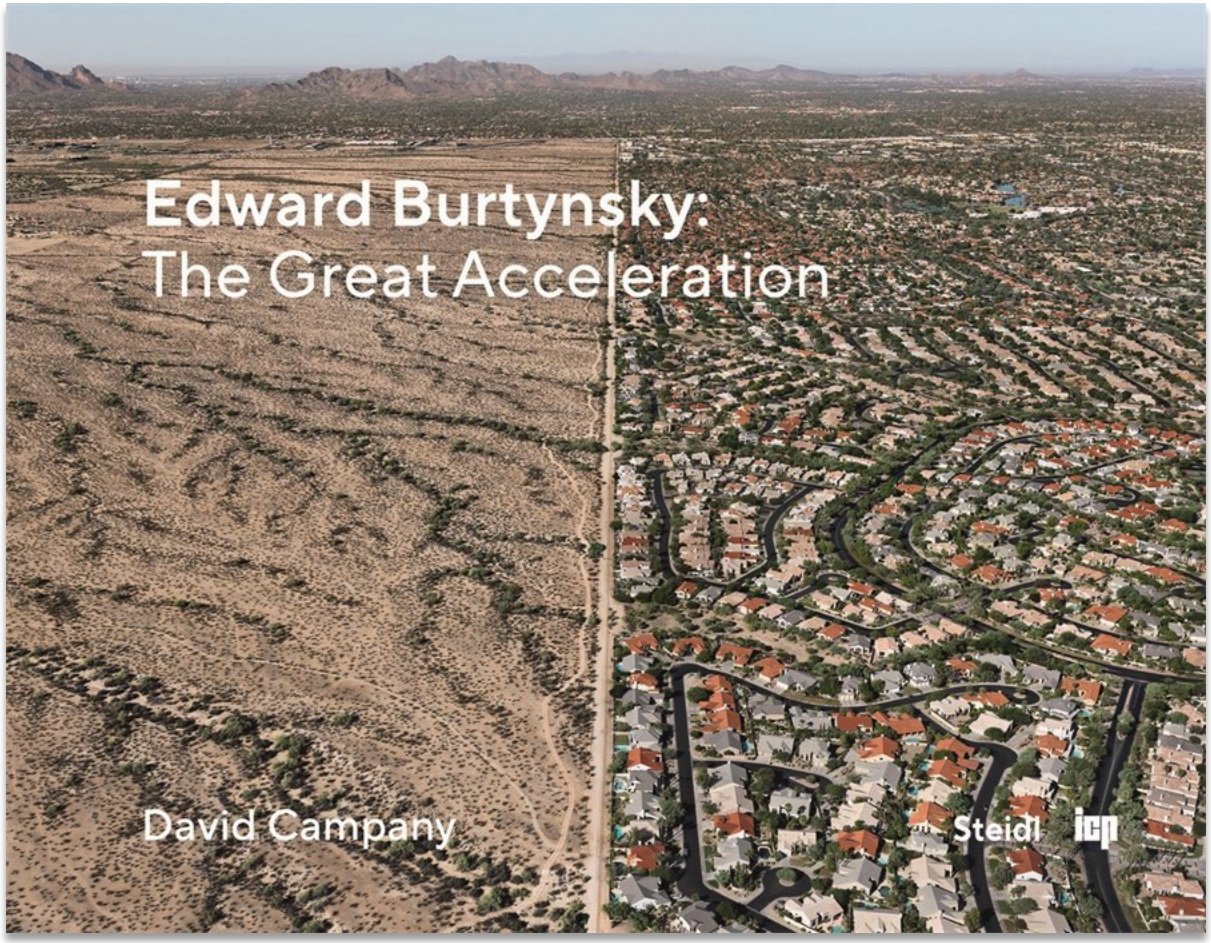

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- Accompanies an exhibition at ICP that opened in June and will run through September 2025.
- Burtynsky also the subject of an upcoming exhibition at Reeves Museum of Ceramics, Lexington VA, September 3, 2025 -April 18, 2026

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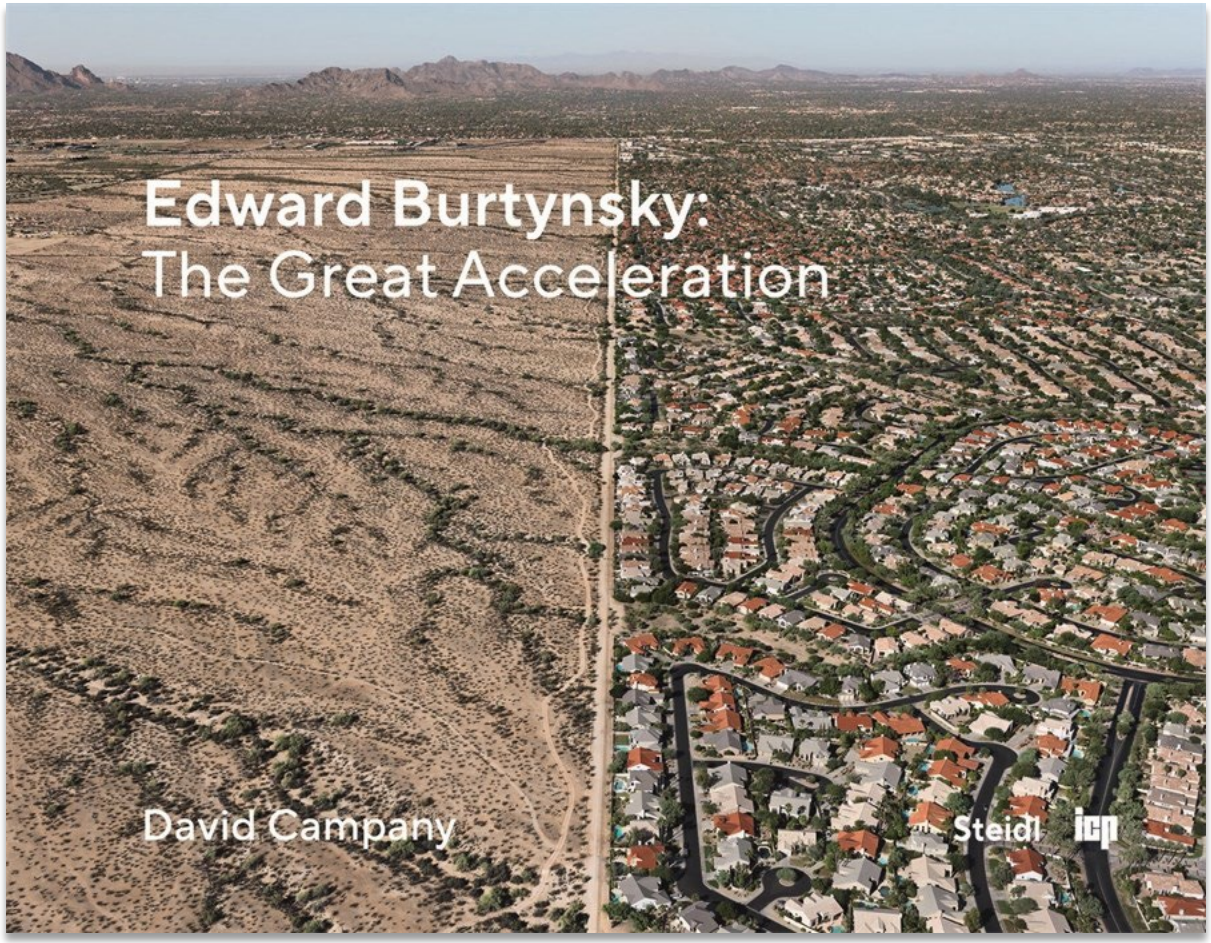

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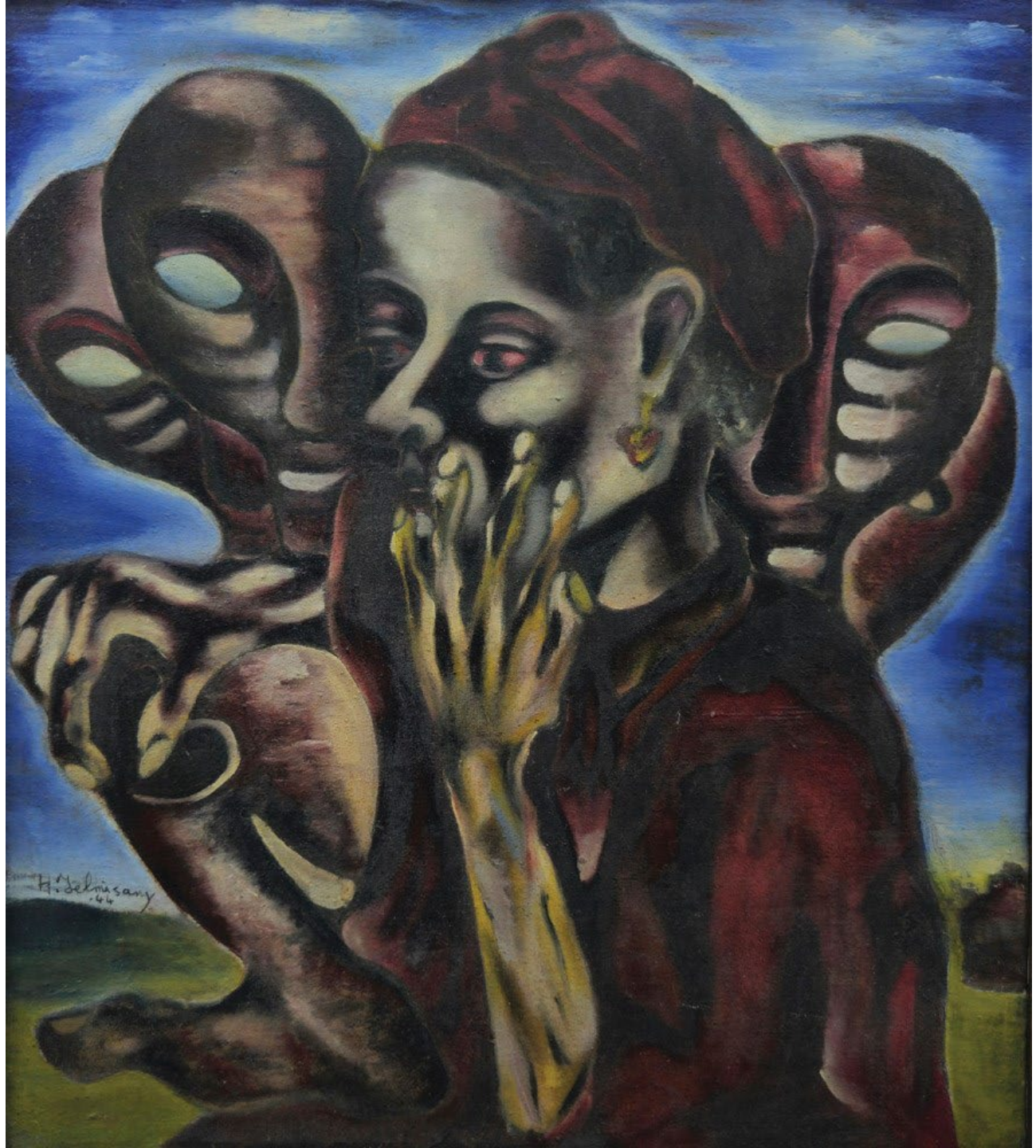
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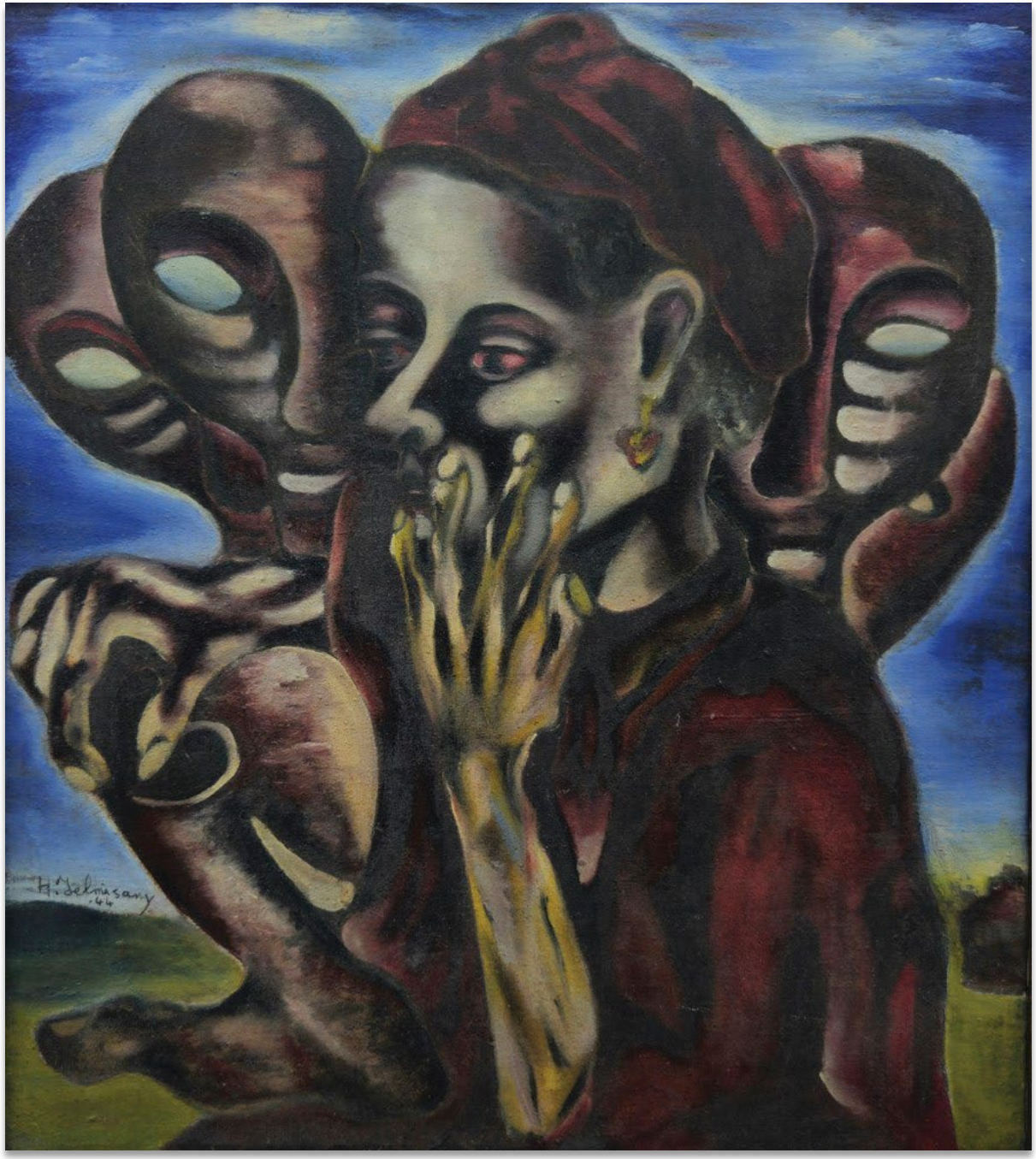


The Egyptian Avant-Garde

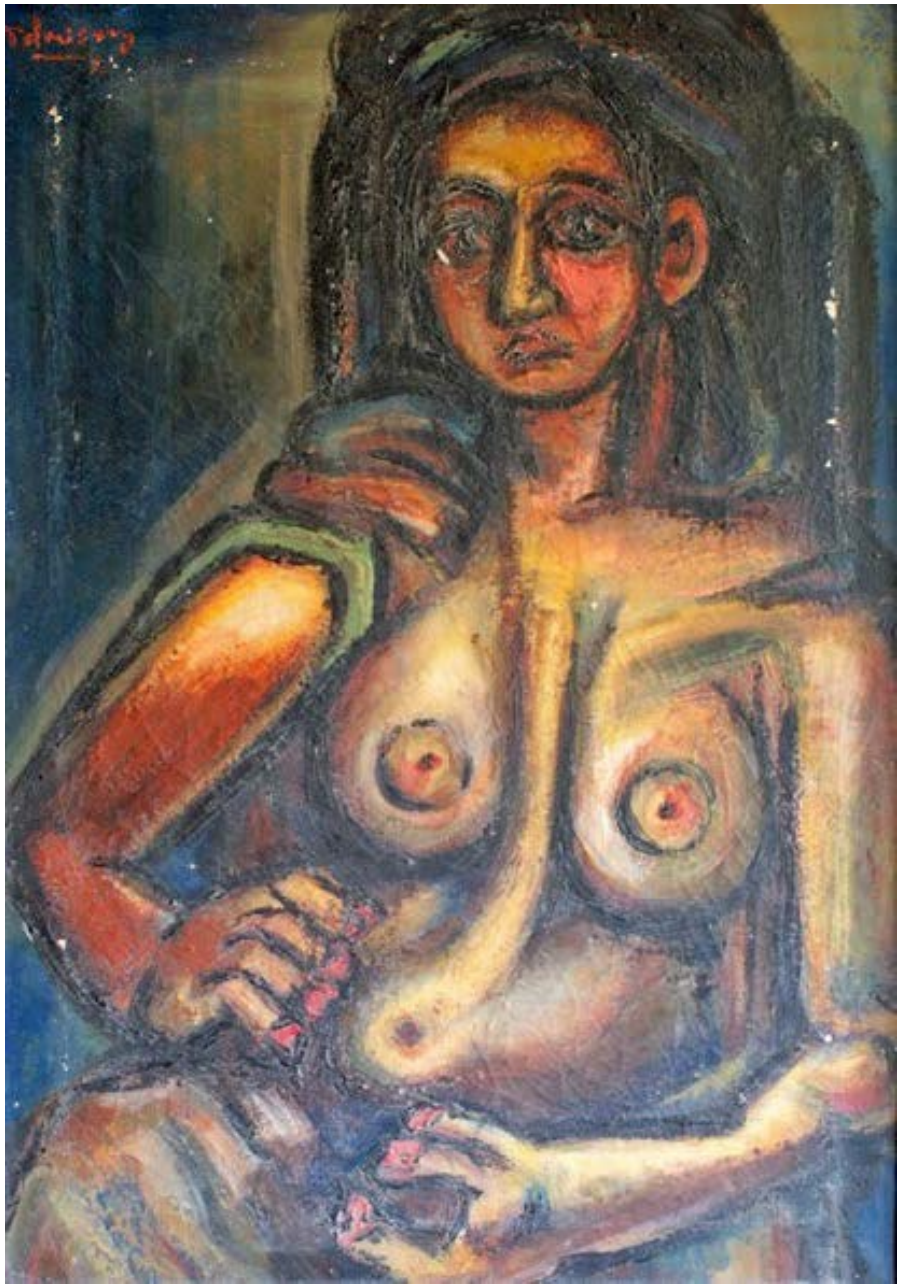
Artists, Poets, and Rebels (1936-1973)

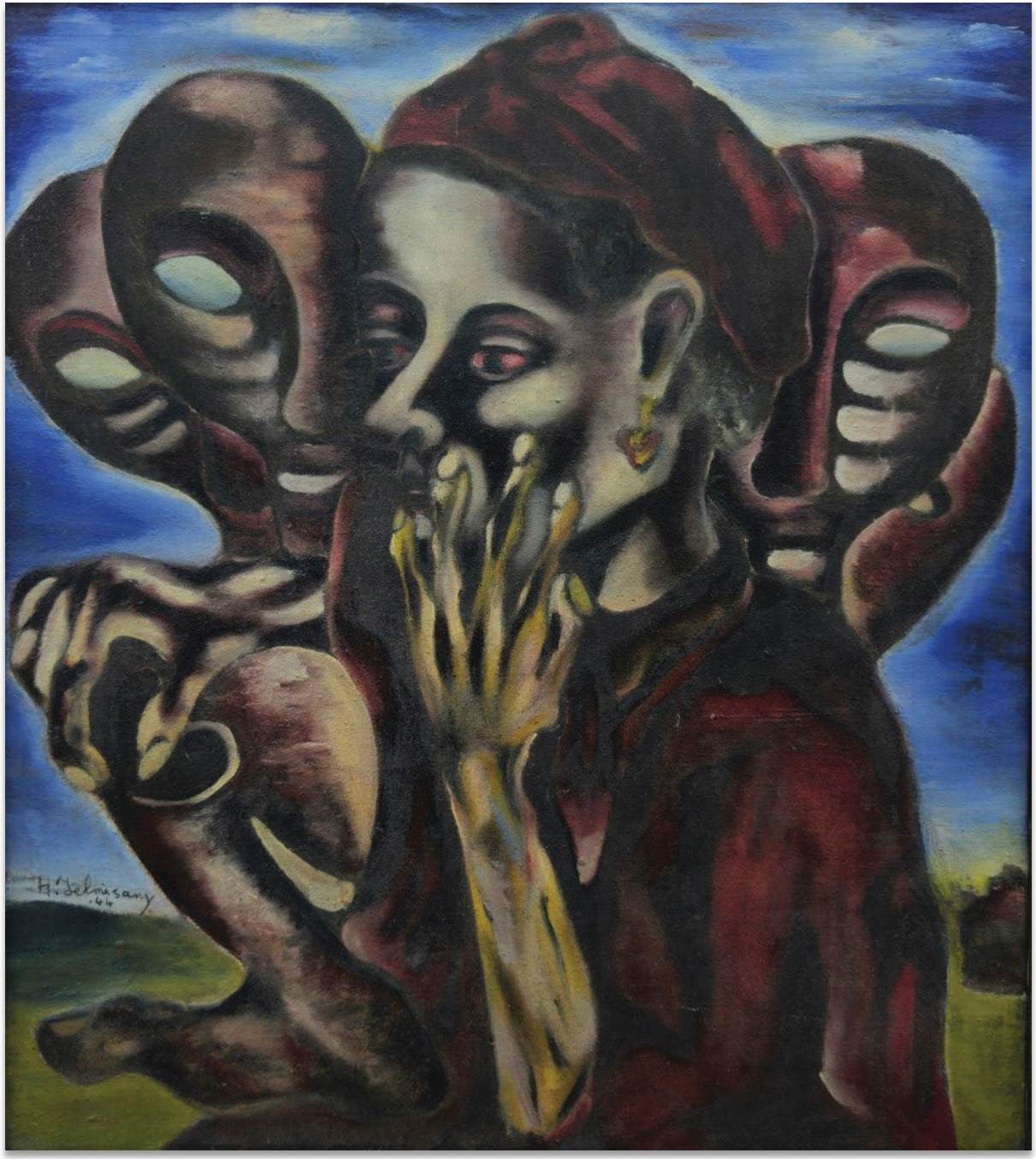
Fatenn Mostafa-Kanafani

Following the success of her highly acclaimed first work, *Modern Art in Egypt: Identity and Independence (1850-1936*), Fatenn Mostafa-Kanafani's new book, reclaims Egypt's revolutionary art movements, positioning them as independent models within the global art historical canon.

- Examines Egypt's radical arts and culture movements from 1936 to 1973: spanning early independence from colonial rule to the aftermath of the 1952 revolution.
- Follows the simultaneous evolution of two artist collectives: the Art & Liberty Group and the Contemporary Art Group.
- *The Egyptian Avant-Garde* offers the first in-depth comparative study of these progressive cultural forces, fundamentally reshaping our understanding of their ideological and visual disruptions during Egypt's fight for independence from colonial rule and in the aftermath of the 1952 Revolution.

AU $90.00 | NZ $100.00
9788857254043
312 Pages
Paperback
240 mm x 165 mm
Skira Editore S.p.A





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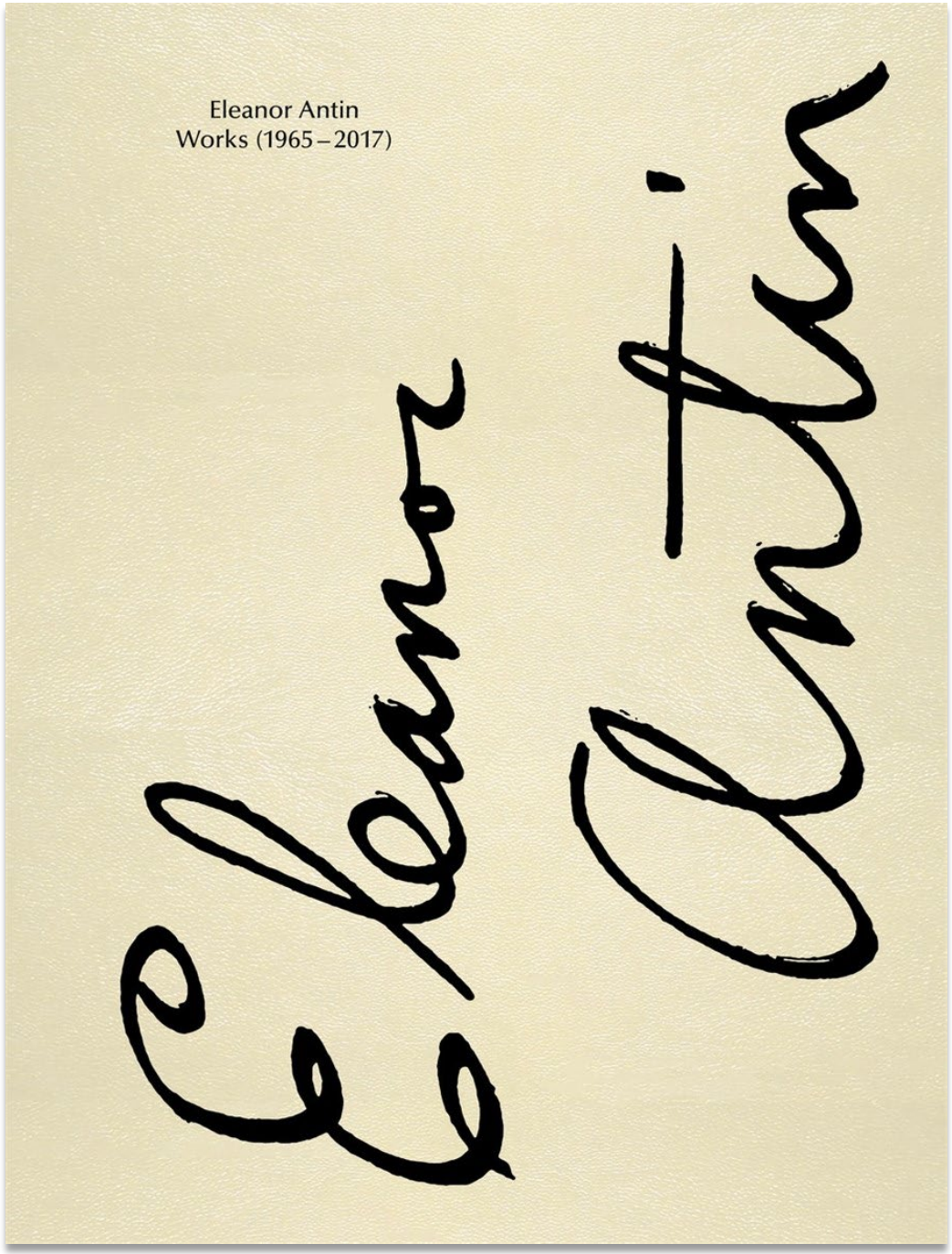
Eleanor Antin
Works (1965–2017)

Eleanor Antin



Eleanor Antin: Works 1965-2017

1965–2017

Previously unpublished ephemera, poems and photographs accompany this sharp retrospective volume of Antin's 50 years of conceptual, feminist art

- Eleanor Antin is an influential performance artist, filmmaker and installation artist, she work delves into history—whether of ancient Rome, the Crimean War, the salons of 19th-century Europe, or her own Jewish heritage and Yiddish culture—as a way to explore the present.
- This most comprehensive monograph to date, with much previously unpublished ephemera.
- It also features a complete exhibition history, a comprehensive list of works, and a detailed timeline of her life.
- Accompanies exhibition at Mudam Luxembourg 09/26/25 – 02/08/26

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220 Pages
Hardcover
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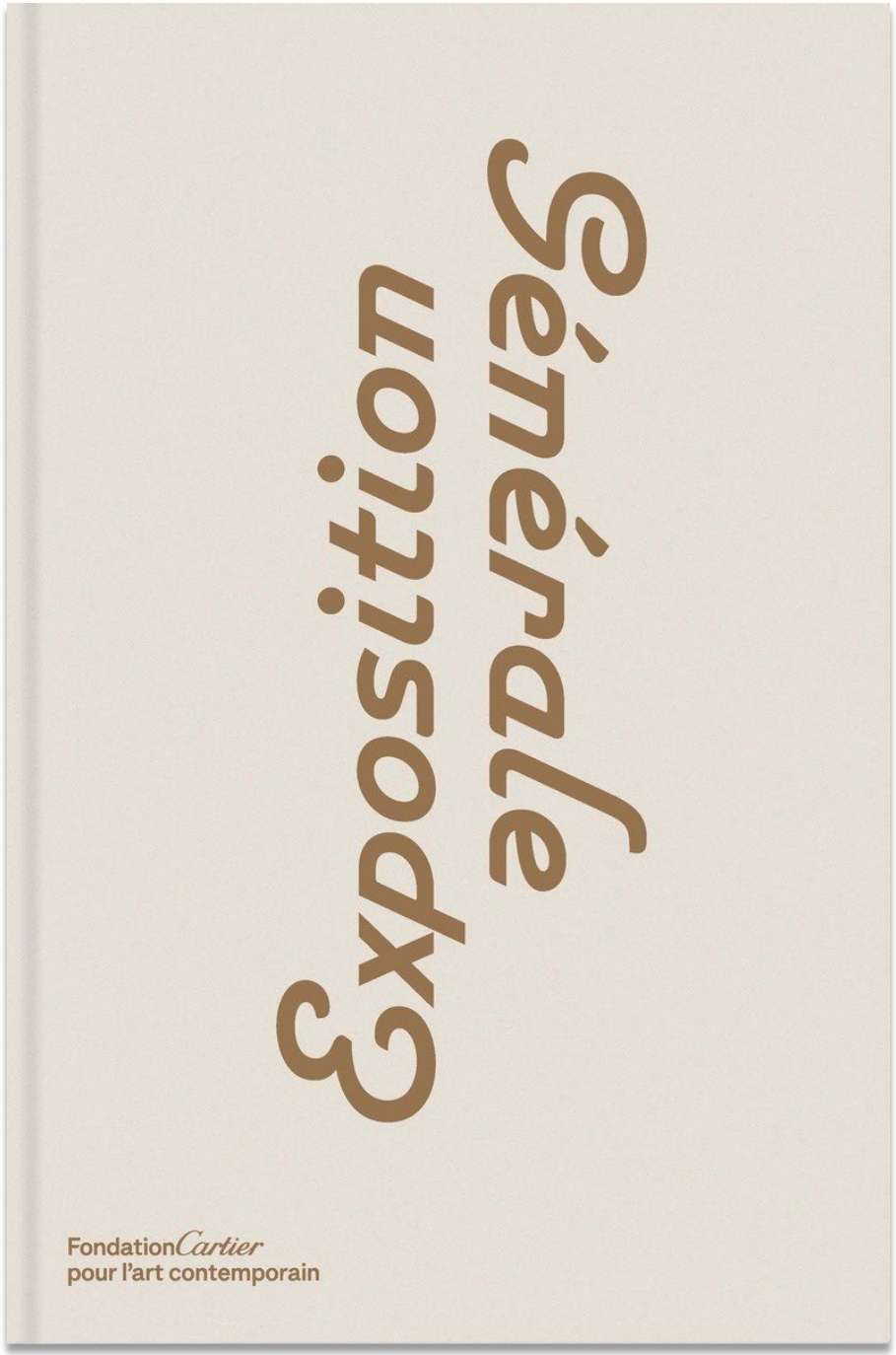
Exposition générale

Fondation Cartier
pour l'art contemporain



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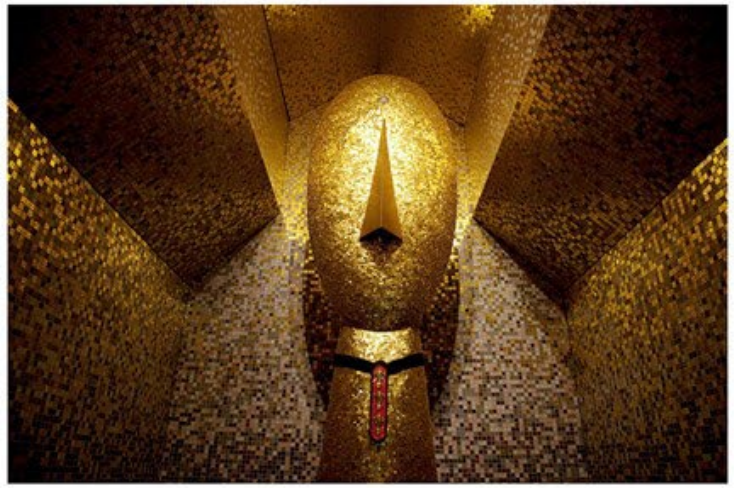
Fondation Cartier Pour L'Art Contemporain

Alessandro Mendini

1931, Milan, Italie – 2019, Milan

Petite Cathédrale 2002

Sculpture composée de deux balcons
43 × 93 × 20 cm
Acquisition 2012



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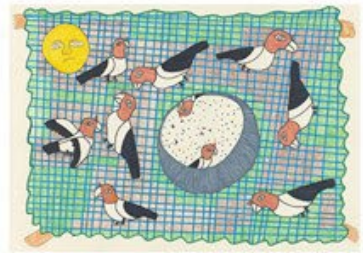
Joseca Mokahesi

1971, communauté yanomami de la rivière Uxi u, Brésil –
Vit à Watoriki, Brésil

Chasseurs, chamans 2020

Sculpture composée de deux balcons
43 × 93 × 20 cm
Acquisition 2012



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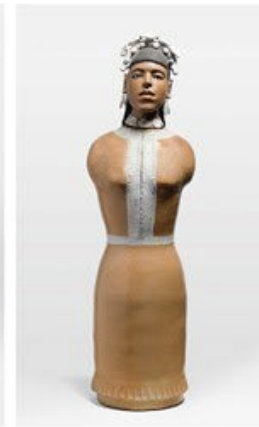
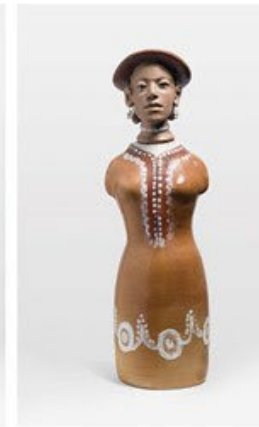
Isabel Mendes da Cunha

1924, Intinga, Brésil – 2014, Santana do Araçuaí, Brésil

Natureza Espiritual da Realidade 2018

Sculpture composée de deux balcons
43 × 93 × 20 cm
Acquisition 2012





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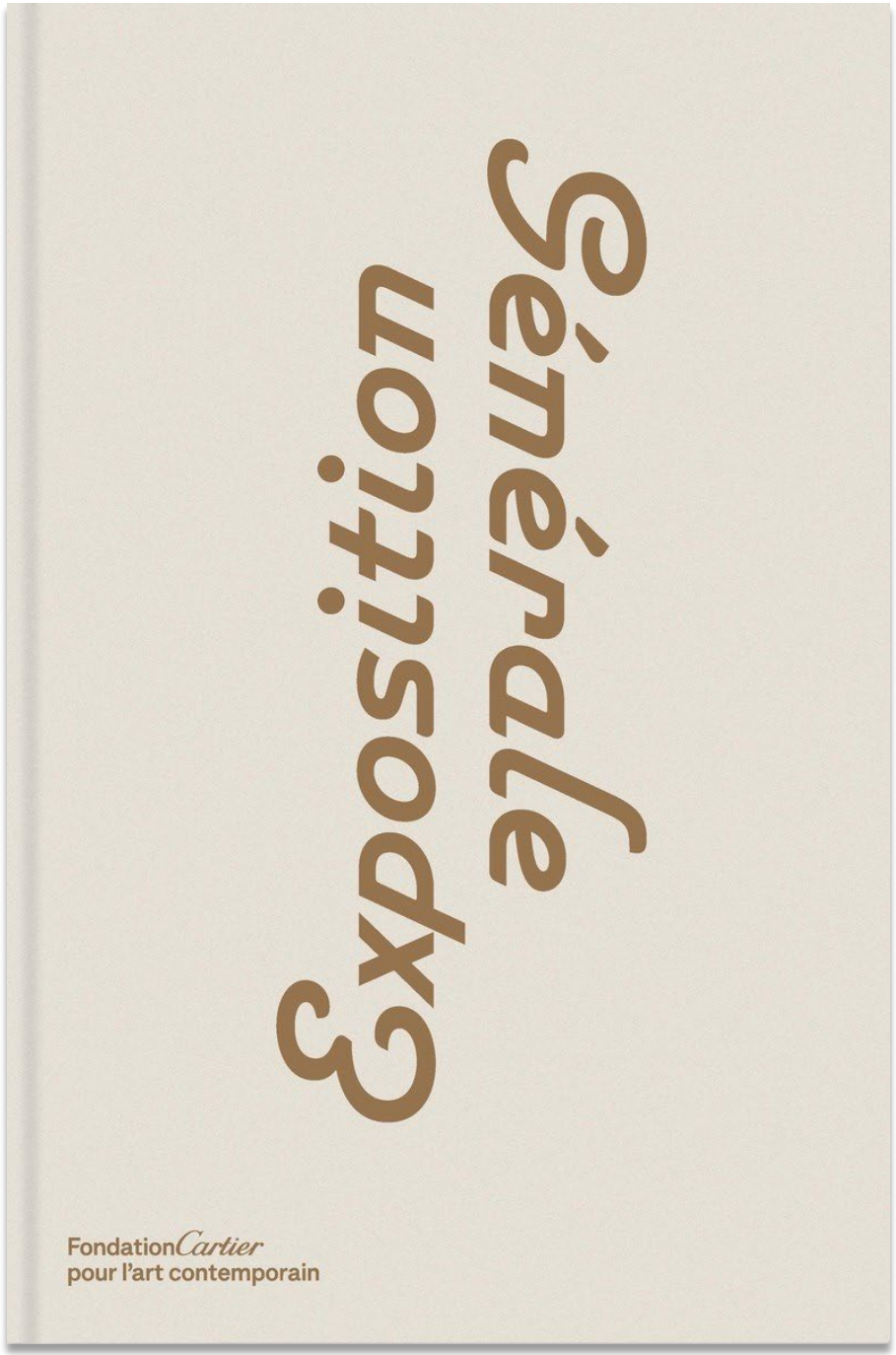
O apelo 2018

Sculpture composée de deux balcons
43 × 93 × 20 cm
Acquisition 2012
(ci-dessous)

O animal de duplo sentido 2018

Sculpture composée de deux balcons
43 × 93 × 20 cm
Acquisition 2012
(ci-contre)



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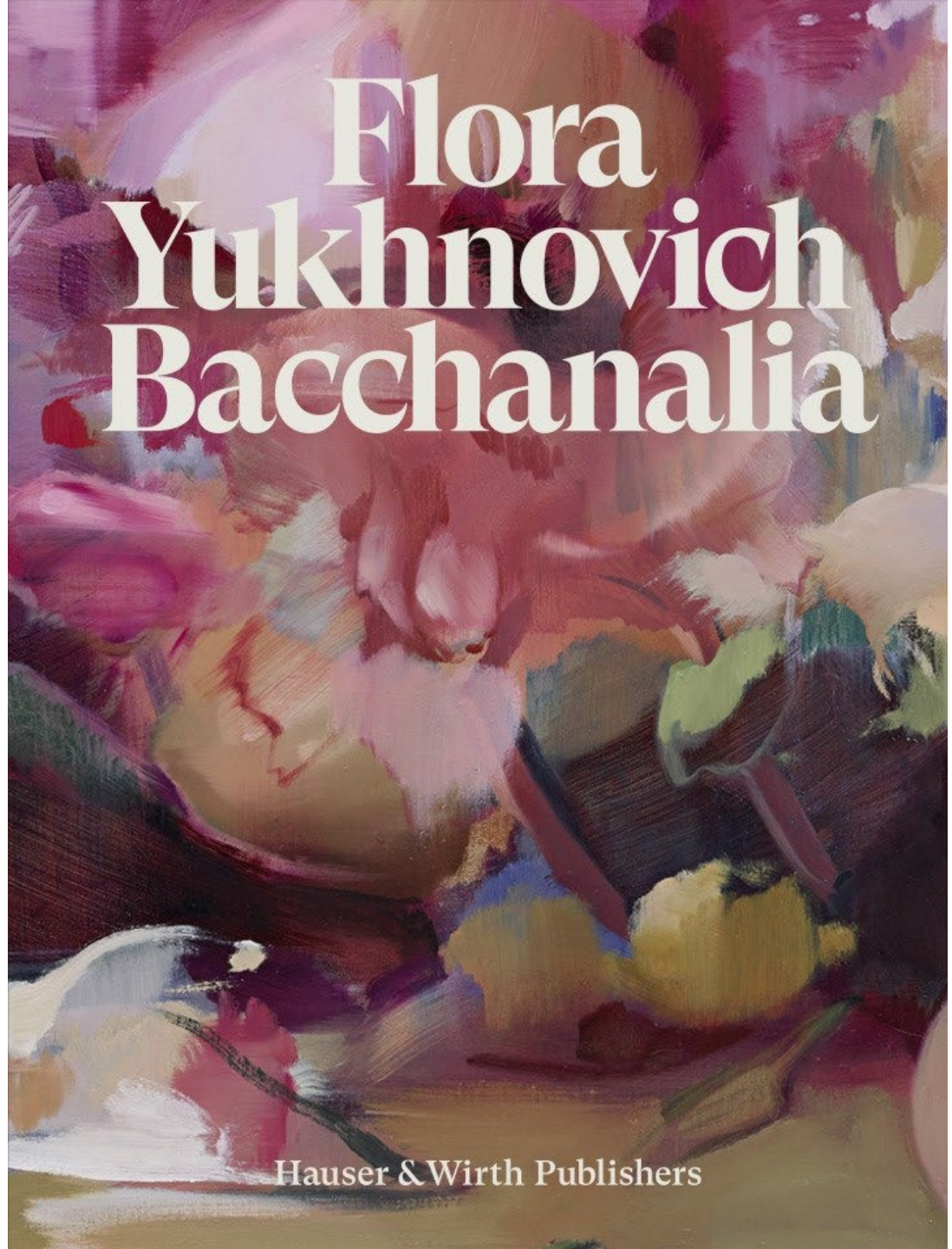
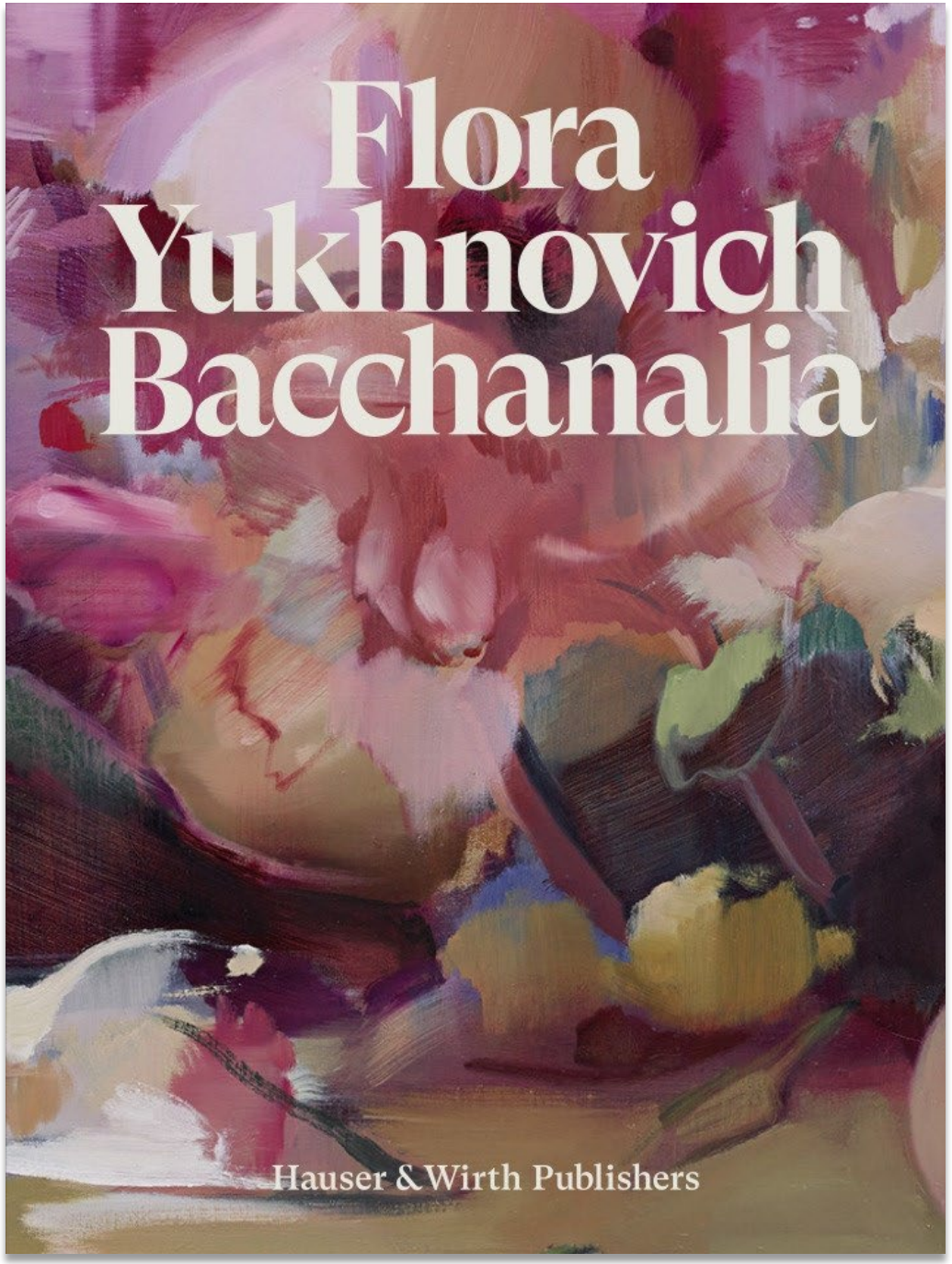

Flora
Yukhnovich
Bacchanalia
Hauser & Wirth Publishers



Flora Yukhnovich

Bacchanalia

Discover the remarkable creative vision of critically acclaimed British painter Flora Yukhnovich in a new publication documenting the artist's latest work.

- Accompanying Yukhnovich's solo exhibition at Hauser & Wirth Downtown Los Angeles, this carefully designed exhibition catalogue captures the energy, dynamism, and intense corporeality of the artist's new body of work through an extensive selection of illustrations, accompanied by an enlightening text by curator Eleanor Nairne as well as documentation of Yukhnovich's research-based studio practice, with written reflections by the artist.

- Taking inspiration from art-historical styles, from French Rococo and Italian Baroque to Abstract Expression, Flora Yukhnovich's celebrated work addresses the dynamics of power inherent in each of these contexts while exploring materiality and process through cascading and swirling forms that flow between representation and abstraction. Addressing the consumerism, moral panic, and Internet pile-ons of the present day, her latest work is inspired by bacchanalia, capturing revelry and hedonism as it tips into abstraction.

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120 Pages
Hardcover
330 mm x 241 mm
Hauser & Wirth Publishers

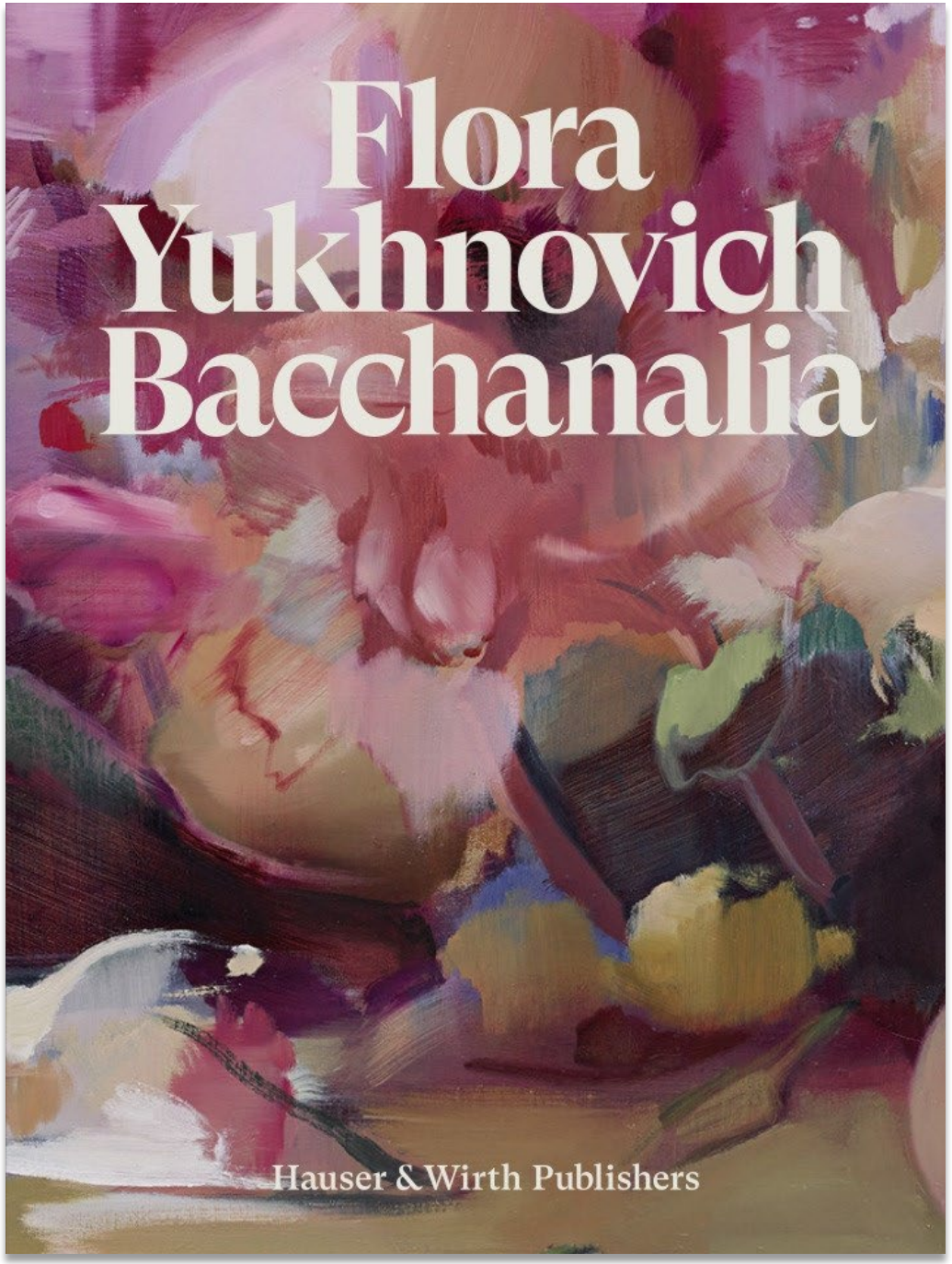
Paramount

Fast and Loose, 2024
Oil on linen, 63 × 110¼ in. (160 × 280 cm)

Bacchanalia, 2023 (YUKHF127331)
Oil on linen, 72¾ × 126 in. (185 × 320 cm)

I work between painting and digital collaging. The collage is a guide for structuring paintings and getting a sense of space. Sometimes it is an off-canvas medium to experiment with meaning and help reshape the composition around another piece of imagery. Painting is so intuitive and sensory, it's all about color and speed and wetness. It's helpful to compartmentalize the process. Digital collaging gives me room to think about the "what" (which imagery, which specific references) as opposed to the "how." Thinking through ideas with images and collage feels useful, partly because painting is so difficult. It helps me develop ideas more playfully, then there's less pressure when I'm facing the canvas.

I don't want to know what the works will look like at the end—that's not interesting. I like the way an accidental paint mark might lead to another idea. It might suggest a new shape or motif that could creep in. I like to be surprised by what emerges.



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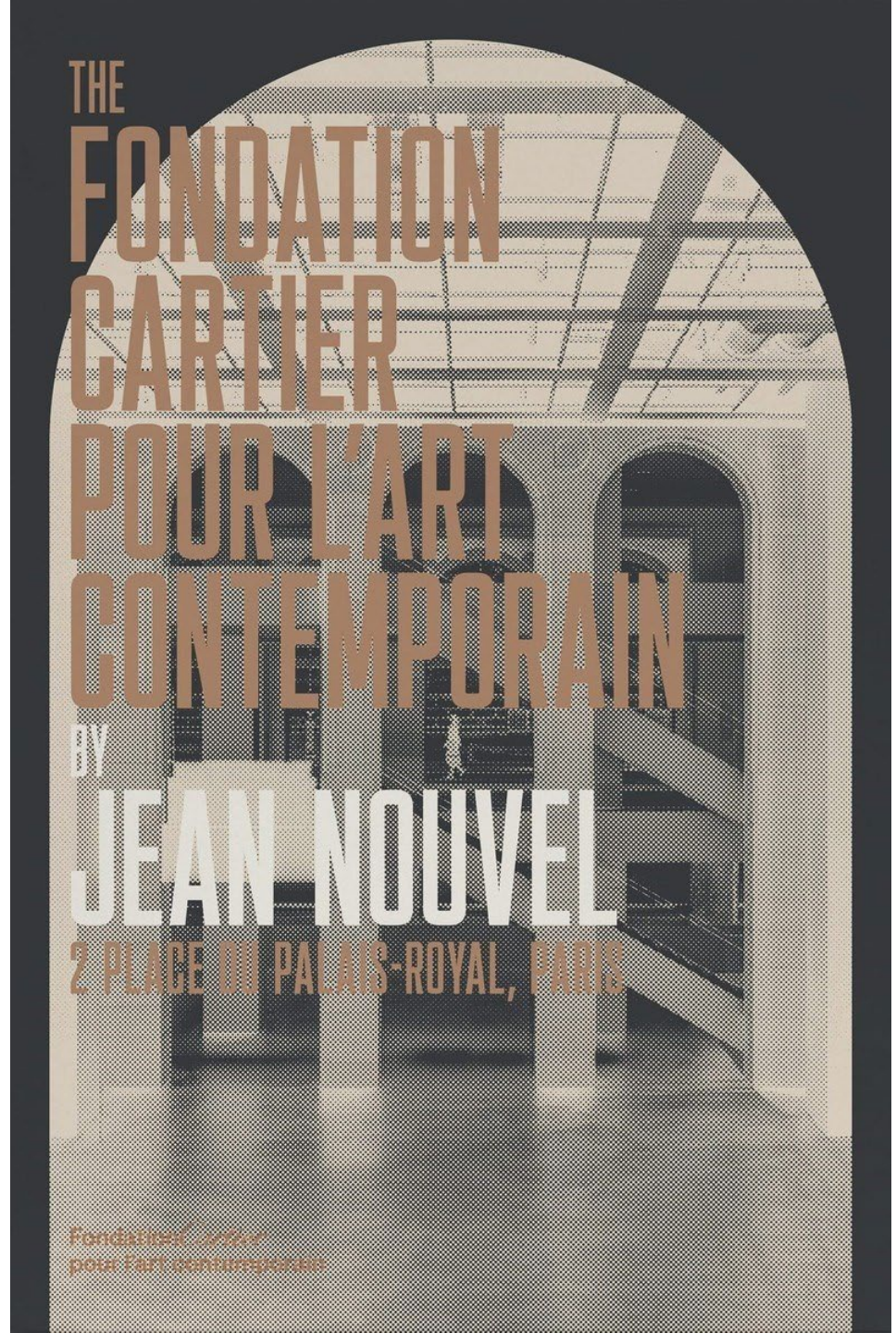
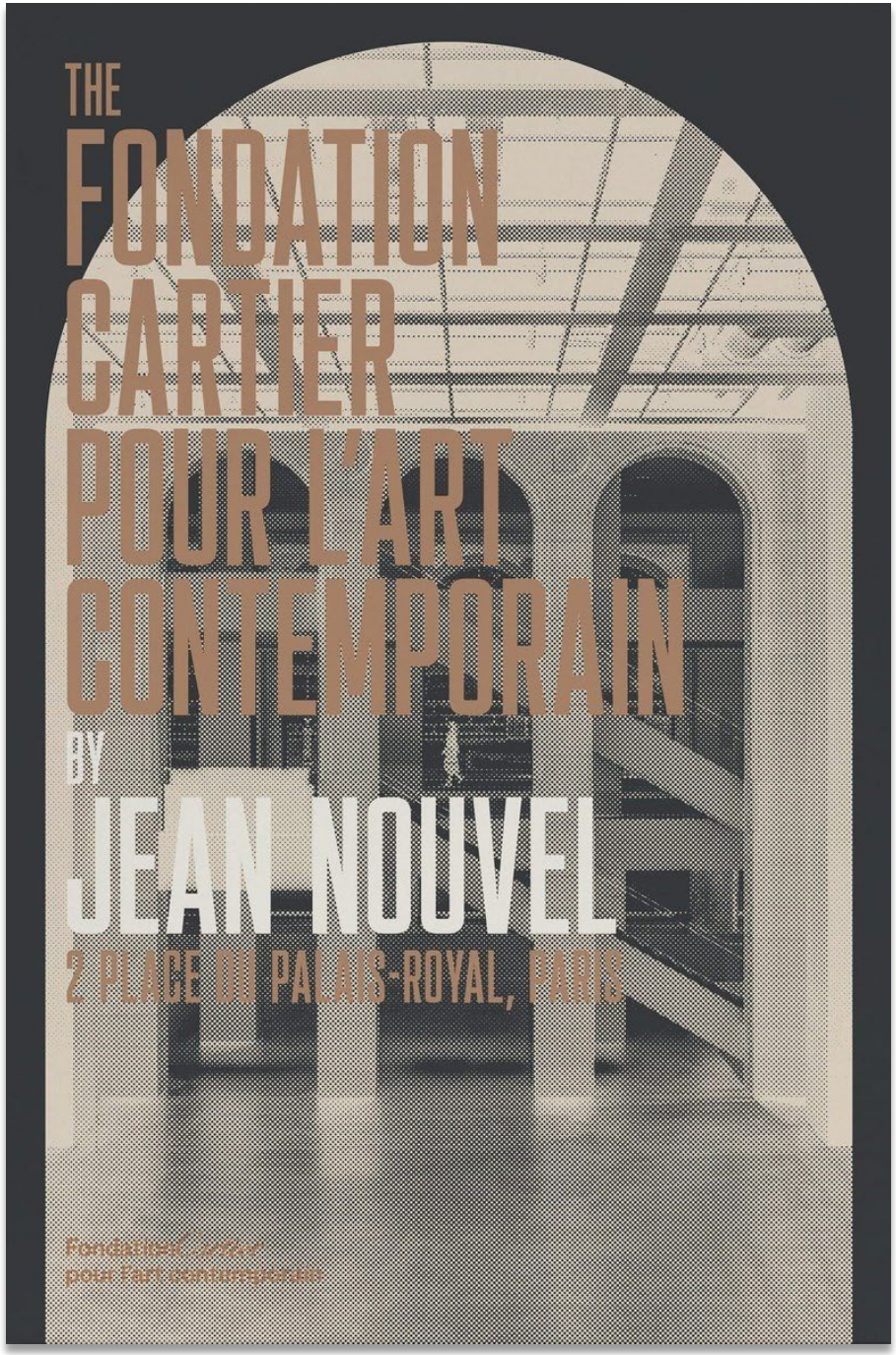

THE
FONDATION
CARTIER
POUR L'ART
CONTEMPORAIN
BY
JEAN NOUVEL
2 PLACE DU PALAIS-ROYAL, PARIS
Fondation Cartier
pour l'art contemporain



The Fondation Cartier pour l’art contemporain by Jean Nouvel

2, place du Palais-Royal, Paris

Jean Nouvel

In late 2025, the Fondation Cartier pour l'art contemporain will inaugurate its new exhibition spaces at 2, place du Palais-Royal in Paris.

- Designed by architect Jean Nouvel like the glass building located on boulevard Raspail in Paris, this venue marks a turning point in the institution's history.

- After almost five years of work, the Fondation Cartier reveals Jean Nouvel's architectural project in a lavishly illustrated book. Featuring numerous photographs of the exterior and interior spaces, it traces the building's unique history and explores the technical specificities of Jean Nouvel's architectural device.

- The major projects that have marked the architect's career are also discussed, including those designed for the Fondation Cartier and for other exhibition venues in France and around the world.

AU $100.00 | NZ $110.00
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Hardcover
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Fondation Cartier Pour L'Art Contemporain

The Fondation Cartier pour l'art contemporain building seen from Place du Palais-Royal, Paris

"Today we go to the [Grands Magasins du] Louvre as we would to a museum, an exhibition," wrote the journalist and playwright Alfred d'Aunay in 1880. "We enjoy these superb immensities. We come for pleasure, to see beautiful things, to admire the masterpieces of our opulent factories, to explore all the seductive fantasies, the adorable caprices of the industry of elegance."[1] A century and a half later, the Fondation Cartier pour l'art contemporain opens its new exhibition spaces, designed by Jean Nouvel, in that very department store building, occupying the whole block from the Place du Palais-Royal to the Rue de Marengo, from the Rue de Rivoli to the Rue Saint-Honoré.

Grands Magasins du Louvre, Paris, c. 1907 (lithograph by Eugène Verneau)

1 — "On se plaît dans ces superbes immensités. On y vient par plaisir, pour voir de belles choses, pour admirer les chefs-d'œuvre de nos opulentes fabriques, pour connaître toutes les séductantes fantaisies, toutes les aimables caprices de l'industrie élégante." Alfred d'Aunay, Le Louvre. Grand Hôtel et Grands Magasins (Paris: Ernest-Didot and Cie, 1880), pp. 27–28 (translated by Phoebe Green).

2 — See Bernard Marrey, Les Grands Magasins, des origines à 1939 (1979) (Saint-André-de-Roquepertuis: Le Linteau, 2018), p. 85.

3 — Paul de Saint-Victor, "L'Hôtel du Louvre," in La Presse, October 15, 1855, unpaged.

4 — Alfred Armand (1805–1888) had worked with Émile and Isaac Pereire throughout the 1830s and 1840s, since they first began their railroad business. He built, among others, the Versailles (1836 and 1839), Saint-Lazare (1841–1843, and 1851–1853) and Saint-Germain-en-Laye (1846) railway stations.

The Spectacle of Modernity

The vast Haussmannian building opened in 1855 as the first luxury hotel in Paris, Le Grand Hôtel du Louvre, commissioned by Napoleon III to accommodate visitors to the Exposition Universelle that year.[2] A newspaper report on the opening of the hotel said of the unprecedented crowds arriving in Paris via the new train networks of France and Europe, and from all other continents: "a moving population floats incessantly on the surface of the sedentary one. It is no longer houses that are needed to house it, but cities within cities," describing the Grand Hôtel du Louvre as new "travel phalansterY."[3] In other words, a self-sufficient utopian enclave, a kind of paradise.

The design team of four architects, led by Alfred Armand, who had built several railway stations in and around Paris for the hotel's entrepreneurs, Émile and Isaac Pereire, used an iron frame structure and glass roofs over the three courtyards.[4] The building was

Construction of Rue de Rivoli at night, lighted by electricity, 1854 (lithograph by Jules Gaildrau)

lined with arcades along the Rue de Rivoli and the Rue Saint-Honoré. Like an ocean liner in the heart of the city, the 150-meter-long building with over 1,200 rooms—from sumptuous suites on the first two floors to smaller bedrooms on the upper floors, from storerooms to vast halls, from stables to hairdressing salons—was indeed a miniature city, with a staff of 1,250 satisfying its cosmopolitan visitors' every need, 24 hours a day. It was relentlessly modern, a vast machine, with heating, gas lighting, electric bells, a post and telegraph office, the latest English toilets, plumbing, and novel ventilation techniques. Even the breakneck speed of its construction had been modern. As Walter Benjamin noted, electric lighting was used on the building site to double the number of labor hours.[5] An unprecedented 3,000 workers were employed on the site, working day and night in a spectacle covered in the press.

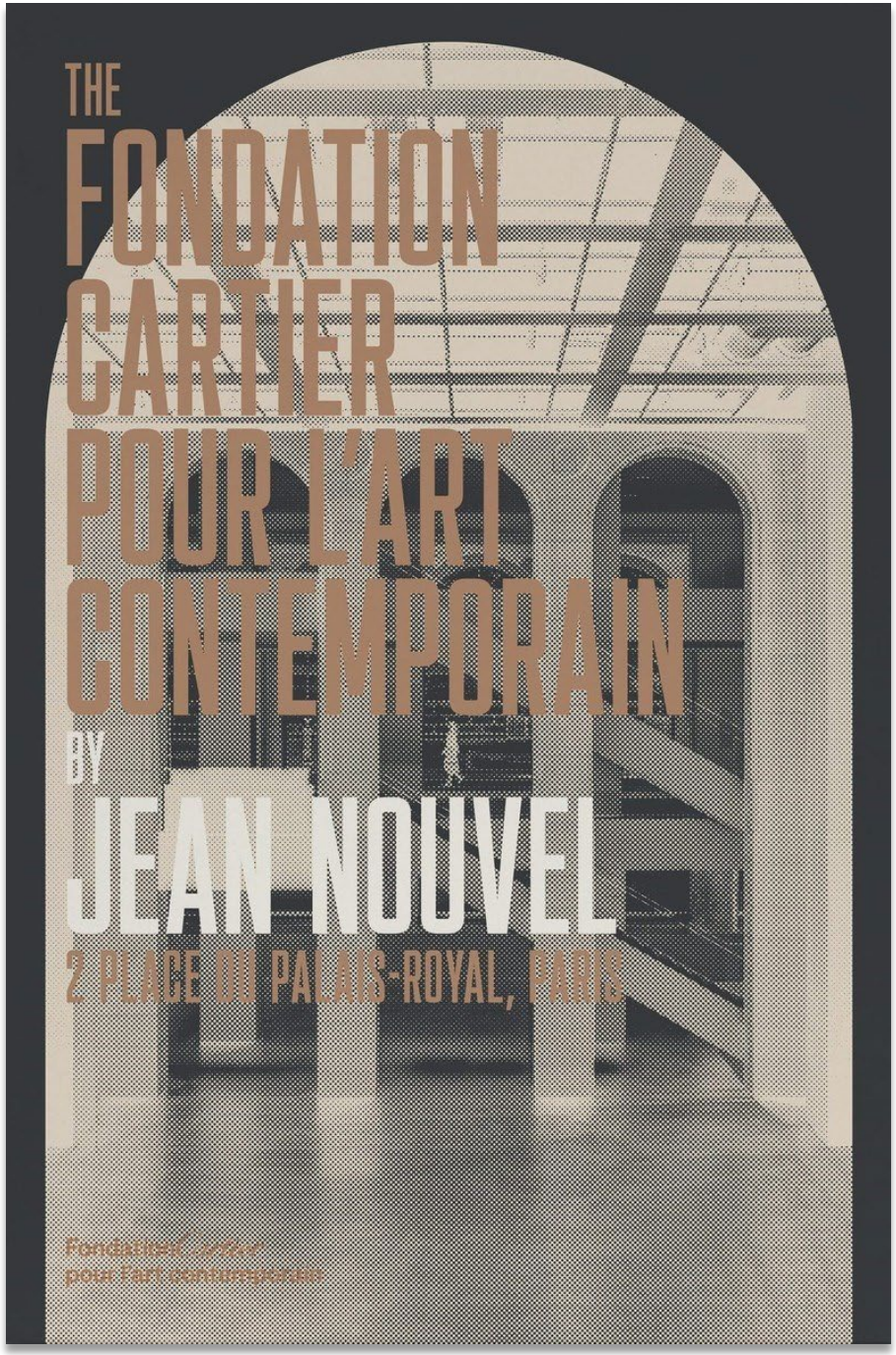
A marvel of mechanization, speed, and spectacle, then, shaped by a new way of looking linked to a new concept of exhibition. Not only was the Exposition Universelle of 1855 presenting the commodities of 28 countries to an audience of five million, but the visitors themselves were on display. The Grand Hôtel provided multiple theatrical opportunities for its inhabitants to see and be seen: from arrival by carriage in the cour d'honneur with its frosted glass roof, observed from all sides, to the grand operatic staircases, the great dining room, the billiard room, and the reading room, which doubled as an exhibition venue. Many of the spaces in the building were filled with artworks by noted painters and sculptors, a number of whom were also exhibited in the neighboring Louvre museum—so art was encountered at all hours between sleeping, eating, drinking, reading, and dancing—but the real display, the new art, was commerce itself, which was becoming a kind of spectacle.

Entrance to the Grand Hôtel du Louvre from Rue de Rivoli, portcullis and cour d'honneur, 1880 (drawing by Charles Fichot and Edmond Morin, engraving by Hippolyte Constant (Sotheli)

5 — "For the first time, the entrepreneurs used electric light on the site in order to double the day's labor." Georges d'Avenel, Le Mécanisme de la vie moderne, part 1, in "Les Grands Magasins," in Revue des deux mondes (July 15, 1894), p. 340, quoted by Walter Benjamin in The Arcades Project (Cambridge and London: Belknap Press of Harvard University Press, 2002), p. 167.

Cour d'honneur of the Grand Hôtel du Louvre, c. 1870–1879 (lithograph by Charles Rivière)

Canopy of the building in 1890 and in 2015



The Fondation Cartier pour l’art contemporain by Jean Nouvel

2, place du Palais-Royal, Paris

Jean Nouvel

In late 2025, the Fondation Cartier pour l'art contemporain will inaugurate its new exhibition spaces at 2, place du Palais-Royal in Paris.

- Designed by architect Jean Nouvel like the glass building located on boulevard Raspail in Paris, this venue marks a turning point in the institution's history.

- After almost five years of work, the Fondation Cartier reveals Jean Nouvel's architectural project in a lavishly illustrated book. Featuring numerous photographs of the exterior and interior spaces, it traces the building's unique history and explores the technical specificities of Jean Nouvel's architectural device.

- The major projects that have marked the architect's career are also discussed, including those designed for the Fondation Cartier and for other exhibition venues in France and around the world.

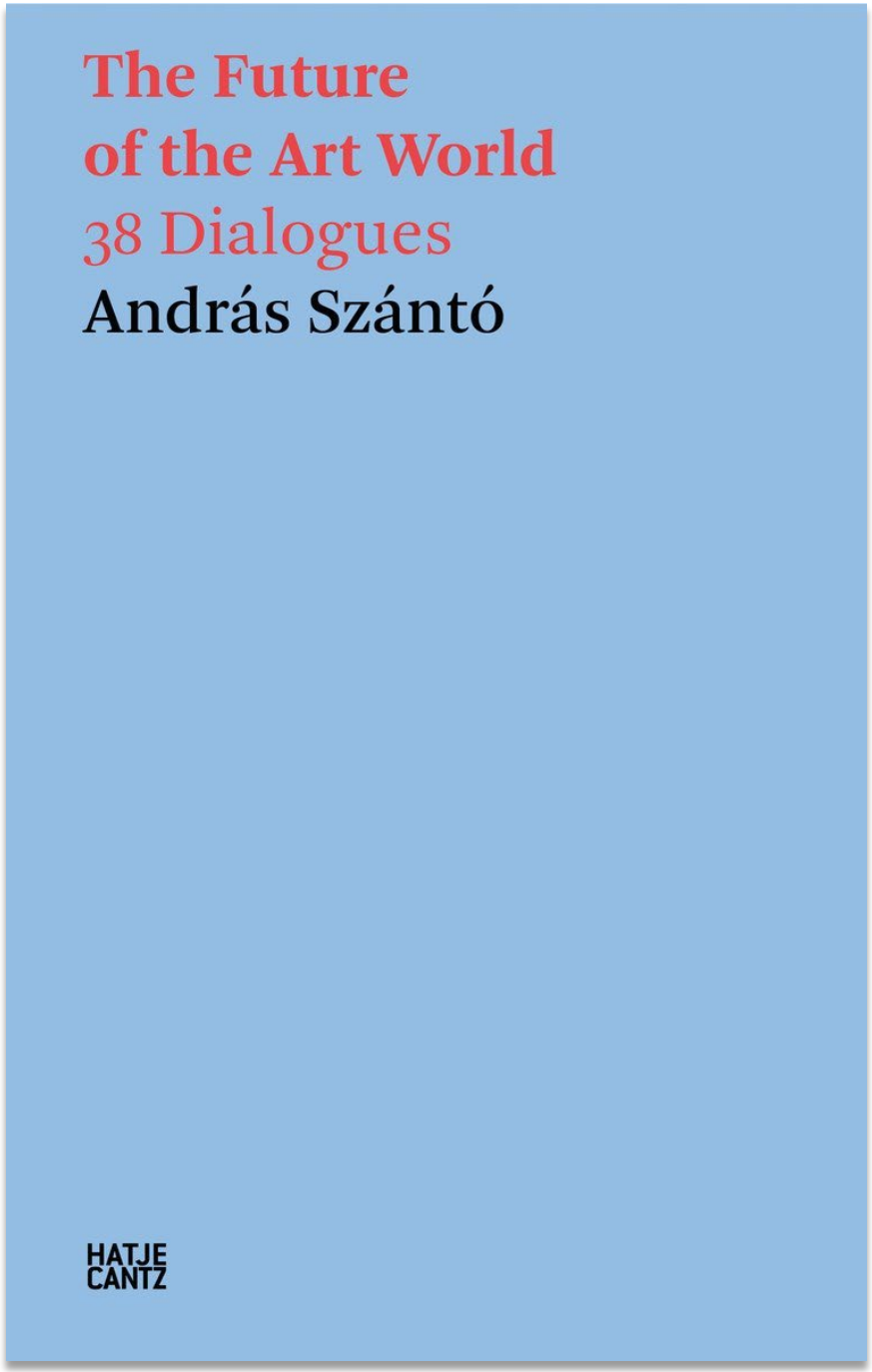
AU $100.00 | NZ $110.00
9782869251946
216 Pages
Hardcover
318 mm x 210 mm
Fondation Cartier Pour L'Art Contemporain

The Future of the Art World

38 Dialogues

András Szántó

HATJE CANTZ



András Szántó: The Future of the Art World

38 Dialogues

András Szántó

Portrait of the art world in a rapidly changing society.

- This 450-page volume of the acclaimed Museums of the Future series surveys the social, cultural, economic, institutional and technological conditions of the wider ecology in which museums operate.
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AU $64.99 | NZ $69.99
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450 Pages
Paperback
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Hatje Cantz Verlag

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We Want the Conversation to Be Wider

DIANA CAMPBELL
Curator and Artistic Director, Dhaka, Bangladesh; Bukhara, Uzbekistan; Amsterdam, The Netherlands

Diana Campbell is the epitome of the peripatetic global art citizen. Go to almost any major art event, and chances are you will find her there. She has fashioned a life that would have been almost unimaginable a generation ago, when borders were less porous and the art world's attention was confined largely to the Northern Hemisphere. An American curator who grew up in Los Angeles, with formative moments spent on the island of Guam, she has dedicated herself to cultivating international dialogues through art, especially in South Asia. Chief amongst these projects has been her stewardship of the Dhaka Art Summit in Bangladesh, supported by the Samdani Art Foundation, whose collection and future exhibiting space she is also helping to build. The Dhaka Summit is an institutional hybrid, one of a new breed of initiatives emerging across Asia that forge much-needed connections between artists, artworks, ideas, and markets. For Campbell, bringing international voices into the art conversation cannot just be about copying familiar Western models. It will require more.

It's a Whole New Adventure

ANA BRZEZIŃSKA
Curator, Paris, France

Since it first appeared in its modern form, immersive art has confounded legacy art institutions. People who were reluctant to buy tickets to museums would line up and pay handsomely to stand in a dark space and be enveloped in an all-consuming, multisensory experience made of light and sound. Could this be the art of the future? And if so, in what sort of institutions would it flourish? Established art museums and critics eye the form with bemused skepticism. Its practices and language are new; its demands on spaces, budgets, equipment, and staff are onerous. Among a new crop of curators who have made immersive art their professional specialty is the Polish-French Ana Brzezińska. As a strategist and producer, she cut her teeth on AR, MR, and VR technologies. She has served as immersive curator for New York's Tribeca Festival and as a collaborator to artists and organizations that are open to experimenting with immersive tools. Yet for Brzezińska, immersive art is not so much about technology as it is about collectivity—which may make it a good fit for museums yet.

ANDRÁS SZÁNTÓ *You're one of the first curators of immersive art. How do you define these experiences?*
ANA BRZEZIŃSKA I am still trying to understand if immersive art can be considered a stand-alone discipline. The term "immersive" can be applied to various types of human creativity—fine arts, film, theater, live performance. Brands use it to boost their retail "experiences." This is the first time we have seen a new creative landscape evolving concurrently on both independent and commercial sides of the scene.

There's no consensus yet on how to define immersive creation. For me, it has always been about the spatial, embodied experience of the audience member. You don't start with a story or an object—an artwork independent of the audience. The experience always begins with people at the center of the concept. It cannot be immersive if it's not primarily focused on the audience. The area I'm specifically interested in is digital immersive; however, many offerings in the current immersive landscape are physical and non-digital.

By physical immersive, you mean something like Meow Wolf?
Meow Wolf, yes, as well as new entertainment venues and theme parks that are doubling down on the popularity of world-building practices, which immerse people inside a dynamic universe. Some are returning to collective, focused, non-digital experiences, often rooted in ancient forms of storytelling.

They bleed into participatory theater, essentially.
Theater and storytelling in the traditional sense, which have existed for hundreds of years and today remain closely tied to rural cultures. I spend a lot of time in the French countryside. During summer festivals in French villages, people still gather around *le conteur*—a person who tells stories or performs live in the market square. Bringing these forms into the contemporary ecosystem and calling it immersive art is not really new.

Either way, this is a different way of experiencing art than, say, coming across a framed piece of art in a gallery. But there is also something spatial in how I move around a sculpture. Is there something more to immersive than that?

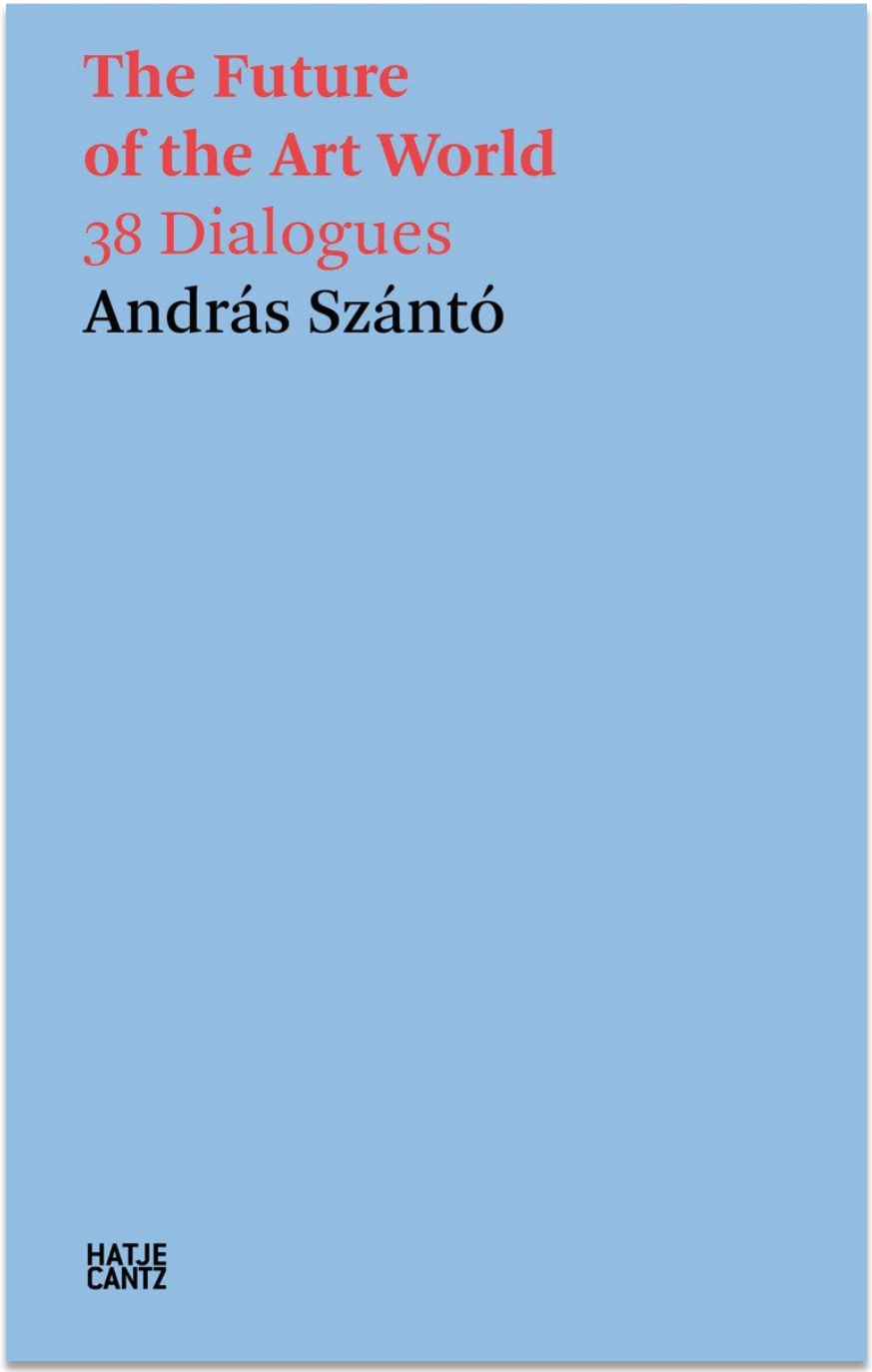
There are two main types of immersive experiences. Some use the existing physical world, inside of which they build an environment, a digital universe. Others create a fully synthetic world that you can access through a VR or AR headset, either as an audience member or as a character. This practice largely began in the 1980s and 1990s.

With digital immersive art, you're not looking at a selected fragment of reality—you inhabit the experience. Your presence can affect that experience. Without you, it wouldn't exist in the same way. That's a very Einstein-like way to think about it: the idea that an experience only truly exists when you're there to witness it.

Just for the record here, can you give me some paradigmatic examples?
The best-known is the practice of the Japanese collective teamLab. They've had tremendous commercial success that just keeps growing. They work primarily with video mapping, but they also design site-specific experiences, bringing interactive digital imagery into physical public spaces. What's fascinating is that they also create independent works, in which they use the same techniques of world-building and spatial design found in their otherworldly floral experiences to produce more niche works that introduce a dark and heavy social critique of the contemporary world.

In their 2022 work *The World of Irreversible Change*, teamLab built a digital universe representing a village. It's a six-channel interactive video inspired by *byōbu*, Japanese folding screens, in which you can see in real time how the life of that village unfolds during the day. In the artwork, time passes exactly as it does where you are. You can also interact with the world; however, you are warned that the moment you interfere, you will disrupt the world, and it will fall into conflict. When you touch the screen, the villagers start to fight. They start fires. The panel text warns, "Do not touch the work. If you interfere with the world, you will destroy it. There's no going back." And yet people do it, and they are surprised to learn that there's no going back from the destruction they've caused.

That's certainly not going to happen when you stand in front of a Brueghel painting.
Thank goodness.



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fontastic women

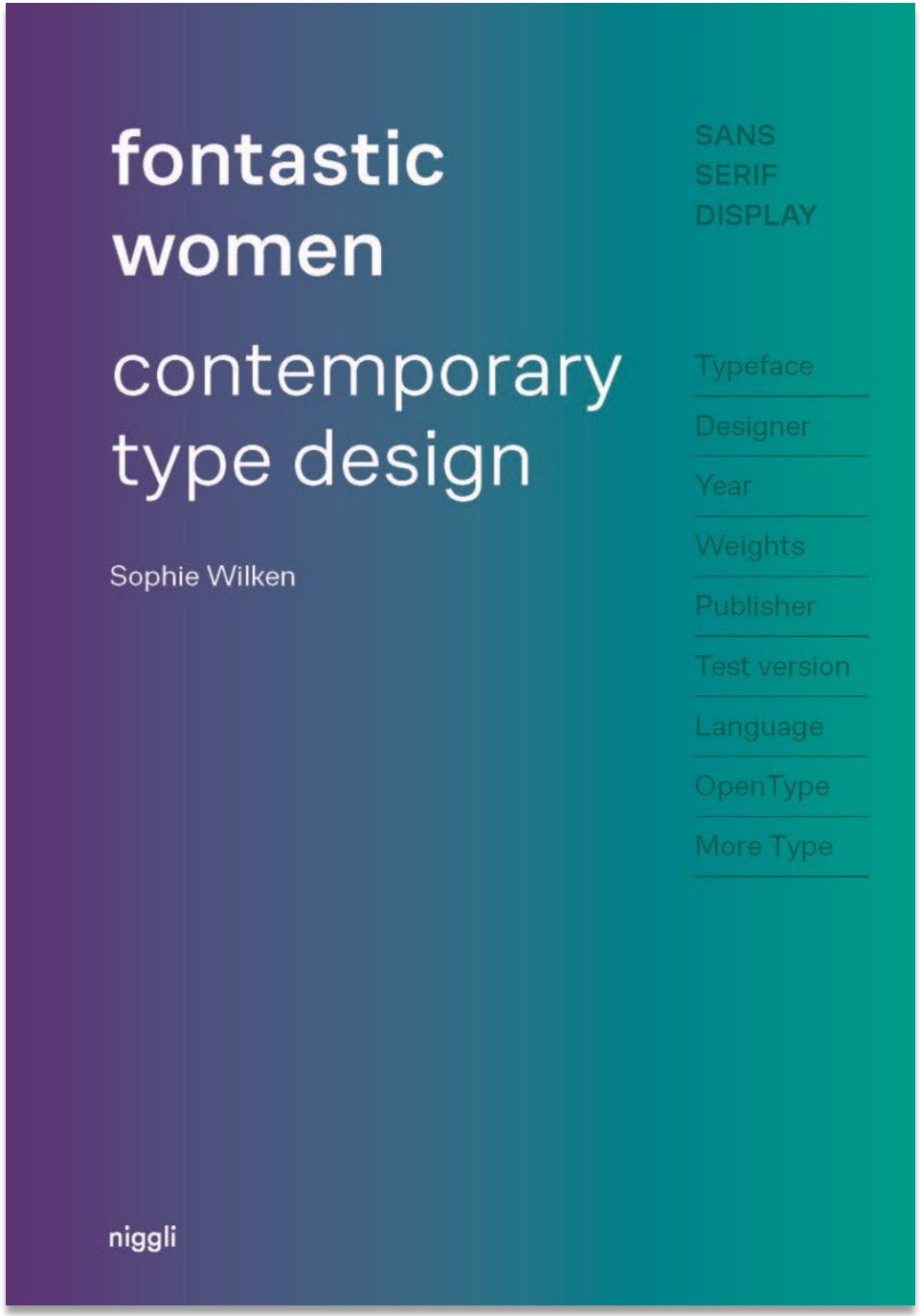
contemporary type design

Sophie Wilken

SANS
SERIF
DISPLAY

Typeface
Designer
Year
Weights
Publisher
Test version
Language
OpenType
More Type

niggli



Fontastic Women

Contemporary Type Design

Sophie Wilken

This title highlights the underrepresentation of female type designers, amplifies their voices, and showcases their creative work through an inspiring collection of typefaces by talented women, complete with case studies and biographical information.

- Frutiger, Garamond, Renner - these are the names of typographers renowned in the industry for their iconic typefaces. But where are the women typographers? Despite significant contributions, the field remains dominated by men, both in perception and recognition.
- The author delves into this phenomenon of underrepresentation, aiming to enhance the visibility of female typographers and their typefaces while amplifying their creative voices within the industry.
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AU $65.99 | NZ $74.99
9783721210507
224 Pages
Hardcover
250 mm x 175 mm
Verlag Niggli

Orientation

To give a comprehensive impression of the individual fonts, they are presented in different ways. The inside of the dust jacket shows an overview of all the fonts in the book to make it easy to compare them. In the TYPE chapter, the fonts are listed in black and white with their detailed glyphs. They are always subdivided into the three categories SANS, SERIF and DISPLAY. The Biographies chapter presents short biographies of the 34 talented designers.

Unfortunately, I did not have full language support for every font. Nevertheless, to give an insight into the scope of the font, there is a table on the presentation page that lists the available OpenType functions. I would like to explain below what is meant by the OpenType terms.

Ligatures include both standard and decorative ligatures. Ligatures denote the connection between two or three letters to form an independent character.

Alternates refer to small modifications of letter and symbol shapes, allowing for a more varied typographic appearance and increased design possibilities.

The term **numeral variants** encompasses different numeral styles, including uppercase figures, old-style figures, tabular figures, and numerals enclosed in circles or squares.

Fractions represent parts of a whole. Numerator and denominator are typically separated by a diagonal slash.

Superscript and subscript numerals are small digits positioned above or below the baseline, commonly found in mathematical or chemical formulas.

Ordinal indicators are abbreviations used to denote rank or position in an ordered list.

The **slashed zero** is distinguished by its diagonal slash, differentiating it from the digit 0 and particularly from the letter O. It is used when this distinction needs to be emphasized.

Diacritical marks are small symbols attached to letters, such as dots, strokes, hooks, or circles. They alter the pronunciation, emphasis, or meaning of a letter.

Søren & Freya Überraschung! Likör (25 %) WANDERUNG

48 Pt, Medium

Sternschnuppe*
„Expecto Patronum!“
#Fußgänger?
20. Oktober 1984
You are lovely!

45 Pt, Light

ALT Riviera Extralight
ALT Riviera Light
ALT Riviera Regular
ALT Riviera Medium
ALT Riviera Bold
ALT Riviera Extrabold

18 Pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Åå Ææ Çç Øø Üü Œœ Đđ IJij Őő ß
fu www fi fl ffi G J R R a ɑ g &
0123456789 0⅓ ⁴⁵⁶⁷⑧⑤ IIV
!"#$%&'()*+,-./:;<=>?@[\]^_˜{|}~
¶§™∞©¿€
◊◌•☼🖂🖂☺⚄⚃⚂■⚅→←↤

18 Pt, Regular

Herbugamfonstiv
female type designer

24 Pt, Regular

a a ɑ g g
R R R J J & &

36 Pt, Regular

Typeface
ALT Riviera

Designer
Giulia Boggio

Year
2023

Weights
Extralight, Light, Regular, Medium, Bold, Extrabold

Publisher
ALT.tf
alt-tf.com

Test version
available

Language support
Latin (+)

OpenType Features
Alternates, Ligatures, Numeral variants, Slashed zero, Diacritics, Fractions, Superscripts and Subscripts

Further typefaces
Ufficio Sans → 19
Fabio XM → 31
Bastardo Grotesk → 43
Boris → 135
Margo + Beuys → 157
Rigatoni → 159
Galgo Condensed → 165

Weihnachten
Exzellenz
{Schlagzeug}
27. Mai 2003
“probably”
*Barkeeper*in*
45-60 kg
Jazzmusik!
@hometown
19:30-20:15
REMEMBER
500 g Mehl
(Déjà-vu)
«pourquoi?»
Nina & Tim
RHYTHMUS
Ausgang ↑
vielleicht…
I LOVE YOU!
Silhouette¹
[klangvoll]

18 Pt, Book Italic

Weihnachten
Exzellenz
{Schlagzeug}
27. Mai 2003
“probably”
Barkeeper*in
45-60 kg
Jazzmusik!
@hometown
19:30-20:15
REMEMBER
500 g Mehl
(Déjà-vu)
«pourquoi?»
Nina & Tim
RHYTHMUS
Ausgang ↑
vielleicht…
I LOVE YOU!
Silhouette¹
[klangvoll]

18 Pt, Thin

Weihnachten
Exzellenz
{Schlagzeug}
27. Mai 2003
“probably”
Barkeeper*in
45-60 kg
Jazzmusik!
@hometown
19:30-20:15
REMEMBER
500 g Mehl
(Déjà-vu)
«pourquoi?»
Nina & Tim
RHYTHMUS
Ausgang ↑
vielleicht…
I LOVE YOU!
Silhouette¹
[klangvoll]

18 Pt, Bold

Cardone Thin
Cardone Light
Cardone Regular
Cardone Book
Cardone Bold

Cardone Thin Italic
Cardone Light Italic
Cardone Italic
Cardone Book Italic
Cardone Bold Italic

12 Pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
!"%&()*+,-.:;=?@[]_{}
←↑↖¹ª–—“”…±

12 Pt, Regular

Herbugamfonstiv female type designer

24 Pt, Regular

A woman is an adult female human. Before adulthood, one is referred to as a girl *(a female child or adolescent)*. Typically, women inherit a pair of X chromosomes, one from each parent, and are capable of pregnancy and giving birth from puberty until menopause. More generally, sex differentiation of the female fetus is governed by the lack of a present, or functioning, SRY-gene on either one of the respective sex chromosomes.

9 Pt, Book and Book Italic

Typeface
Cardone

Designer
Fátima Lázaro

Year
2016-2021

Weights
Thin, Thin Italic,
Light, Light Italic,
Regular, Regular Italic,
Book, Book Italic,
Bold, Bold Italic

Publisher
205TF
205.tf

Test version
available

Language support
Latin (+)

OpenType Features
Alternates, Ligatures, Numeral variants, Superscripts and Subscripts, Slashed zero, Ordinals, Diacritics, Fractions

Further typefaces
–

60 Pt

Dudler Regular

30 Pt

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
Åå Ææ Çç Øø Üü Œœ Ðð Ŀŀ Őő ß
aa&&ffbffhfifjfkflftttt
0123456789¾ 45⁶⁷ⓔ❾8864
!"#$%&'()*+,-./:;<=>?@[\]_{|}
¶$™©№¿€£®@⊙
←↑→☑☒☺✳

12 Pt

Herbugamfonstiv
female type designer

24 Pt

18-jähriger
Quereinsteiger*in
ja/nein/vielleicht?
TAG DER OFFENEN TÜR
Mama & Papa

30 Pt

Typeface
Dudler

Designer
Franziska Weitgruber

Year
2022

Weights
Regular

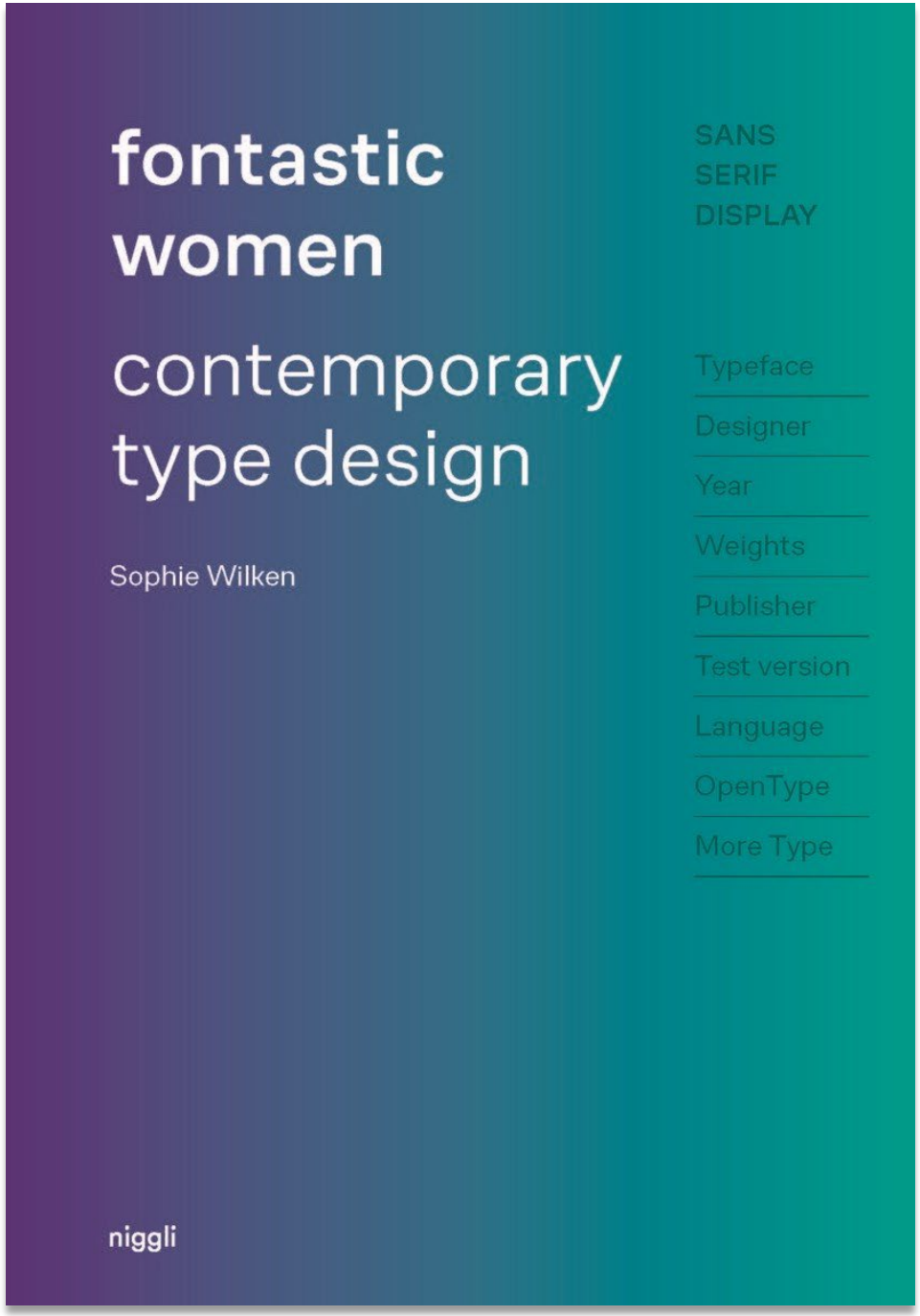
Publisher
Blaze Type
blazetype.eu

Test version
available

Language support
Latin (+)

Opentype Features
Ligatures, Alternates, Fractions, Numeral variants, Superscripts and Subscripts, Diacritics

Further typefaces
Nikolai → 121
Roba → 133
Gig → 139
Kaligari → 141



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9783721210507
224 Pages
Hardcover
250 mm x 175 mm
Verlag Niggli

FRANCESCO VEZZOLI

DIVA?

SKIRA

Francesco Vezzoli

Diva

Shai Baitel

Vezzoli's exploration of visual history, spanning from the glamour of Italian cinema's golden age to the sacred motifs of religious iconography.

- Francesco Vezzoli's work revels in the power of nostalgia, fame, and sorrow, threading cinema, embroidery, and art history into a singular, melancholic vision. His bejeweled tears—stitched onto the faces of film and fashion's great icons—transform heartbreak into ornament, elevating sorrow to spectacle.

- This book traces Vezzoli's engagement with visual history, from the golden age of Italian cinema to the devotional traditions of religious iconography.

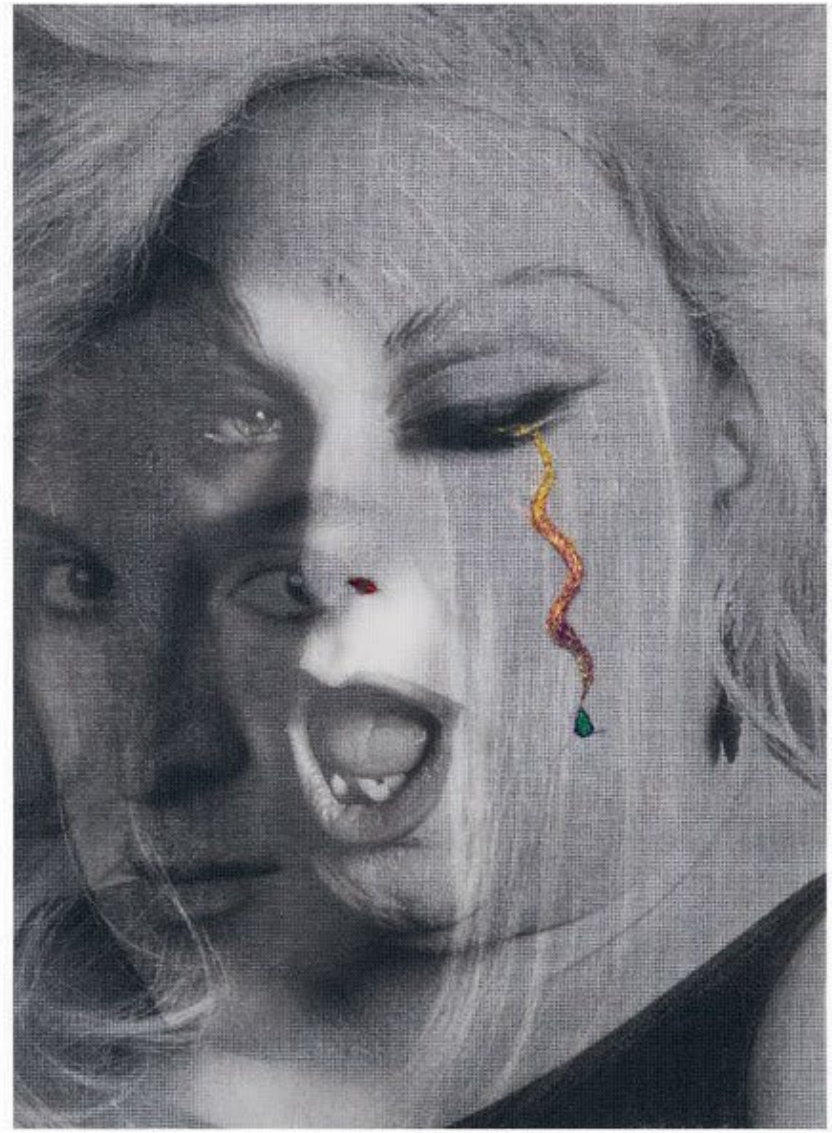
- Through film, needlework, and performance, he reframes longing and loss as a conceptual thread linking cultural memory with contemporary image-making. *Francesco Vezzoli: Diva* is a study in beauty, artifice, and catharsis.

AU $110.00 | NZ $120.00
9788857254111
180 Pages
Hardcover
330 mm x 246 mm
Skira Editore S.p.A

2009

PINK FLAMINGO ROAD (HOMAGE TO FRANCESCO SCAVULLO'S MEN)

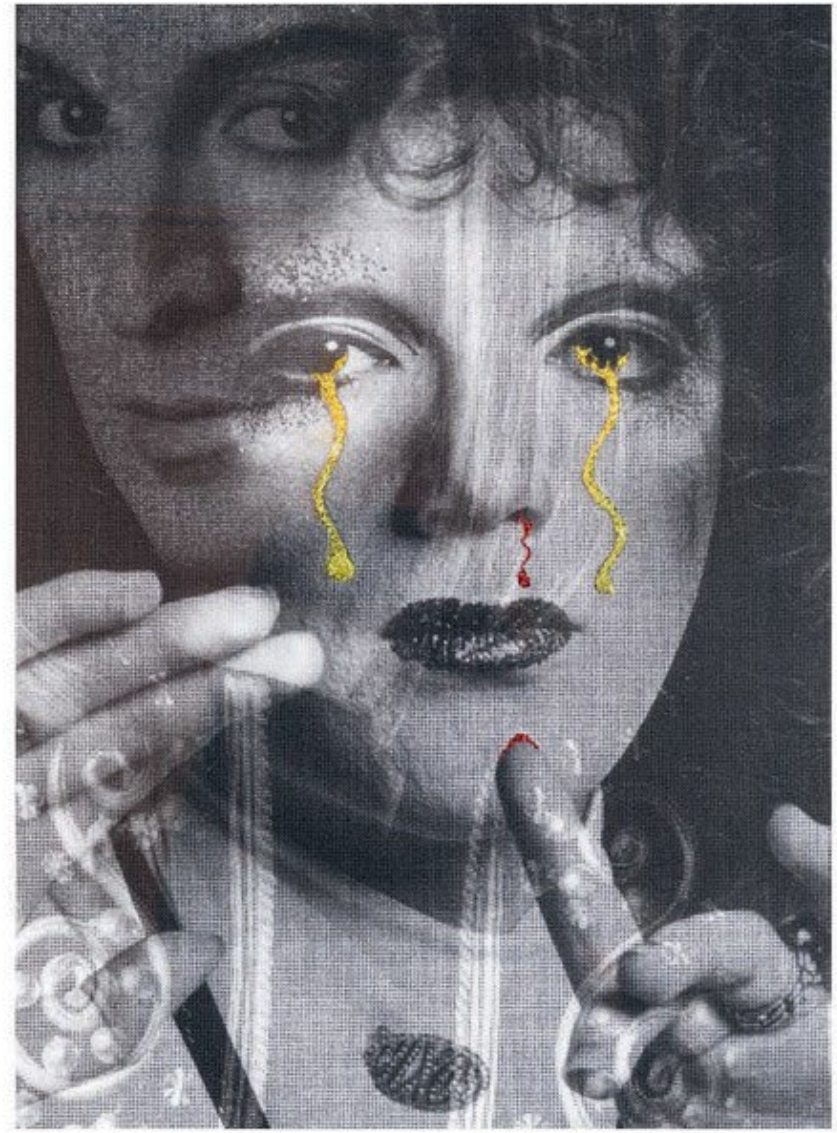
62 × 51 cm
B/W lambda print on canvas, metallic embroidery



2009

JACKIE ZERO (HOMAGE TO FRANCESCO SCAVULLO'S MEN)

62 × 51 cm
B/W lambeprint on canvas, metallic embroidery



2004

CRYING MEDEA (MARIA CALLAS LOVED PIER PAOLO PASOLINI)

41 × 51.5 cm
B/W lasergeint on canvas, metallic embroidery, metal needle

2000

CARY GRANT WAS AN EMBROIDERER (GRACE KELLY EDITION)

51.5 × 56 cm
B/W laserprint on canvas, metallic embroidery

Francesco Vezzoli

Diva

Shai Baitel

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Skira Editore S.p.A

FRED HERZOG

A COLOR LEGACY

HATJE CANTZ

Fred Herzog: A Color Legacy

Previously unseen imagery from the archives of a pioneering figure in color photography.

- Fred Herzog was a was a German-born Canadian photographer known for his early and exceptional use of color as well as an uncanny ability to capture the spirit of mid-20th-century urban life.
- An affordably priced extension of Herzog's masterful color work presenting previously unseen, archival images, from wide variety of locations (much more global than his previous books).
- Now, newly released photographs from his archive, managed by Equinox Gallery, continue his legacy, offering fresh insight into his unique perspective. These images not only preserve Herzog's vision but also reaffirm his place as a pioneer of modern color photography.

AU $85.00 | NZ $95.00
9783775761031
144 Pages
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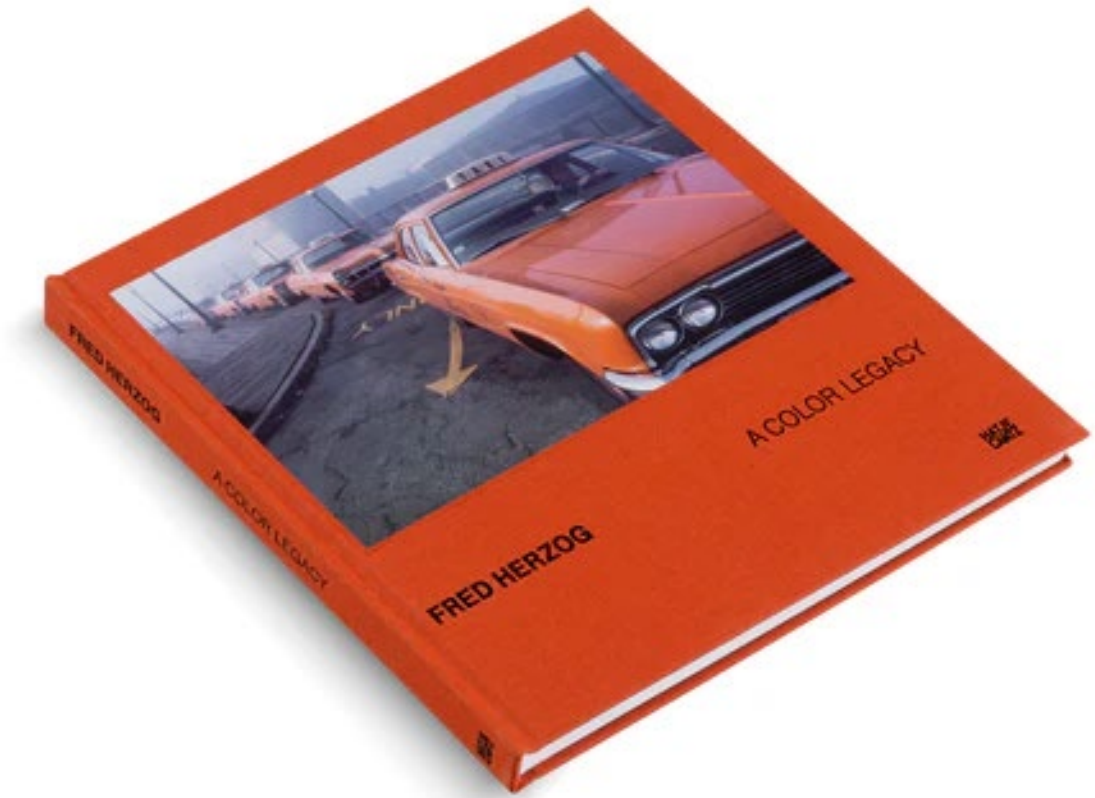
240 mm x 240 mm
Hatje Cantz Verlag


FRED HERZOG
A COLOR LEGACY

Andi Rogers ca. 1965

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Previously unseen imagery from the archives of a pioneering figure in color photography.

- Fred Herzog was a was a German-born Canadian photographer known for his early and exceptional use of color as well as an uncanny ability to capture the spirit of mid-20th-century urban life.
- An affordably priced extension of Herzog's masterful color work presenting previously unseen, archival images, from wide variety of locations (much more global than his previous books).
- Now, newly released photographs from his archive, managed by Equinox Gallery, continue his legacy, offering fresh insight into his unique perspective. These images not only preserve Herzog's vision but also reaffirm his place as a pioneer of modern color photography.

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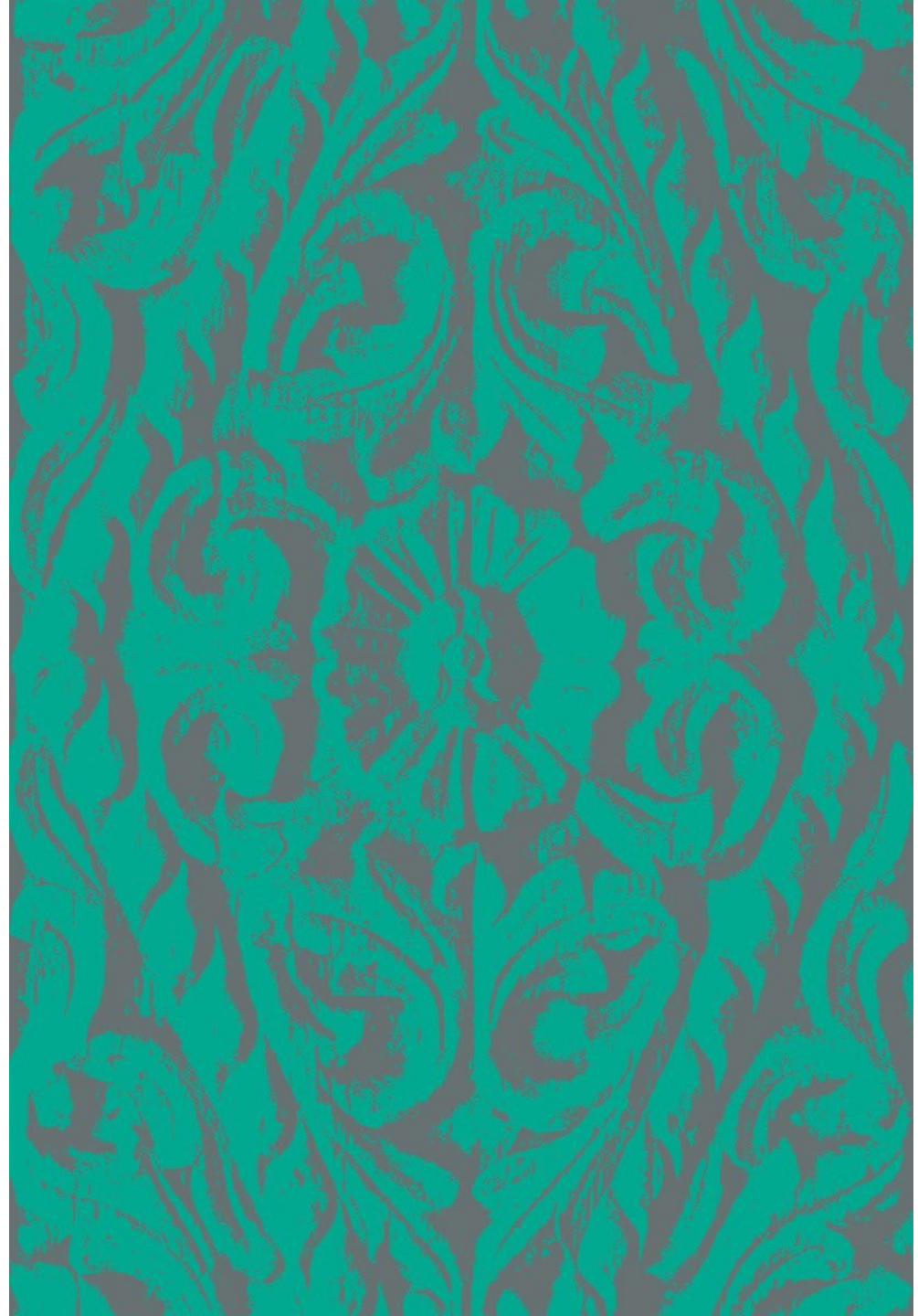

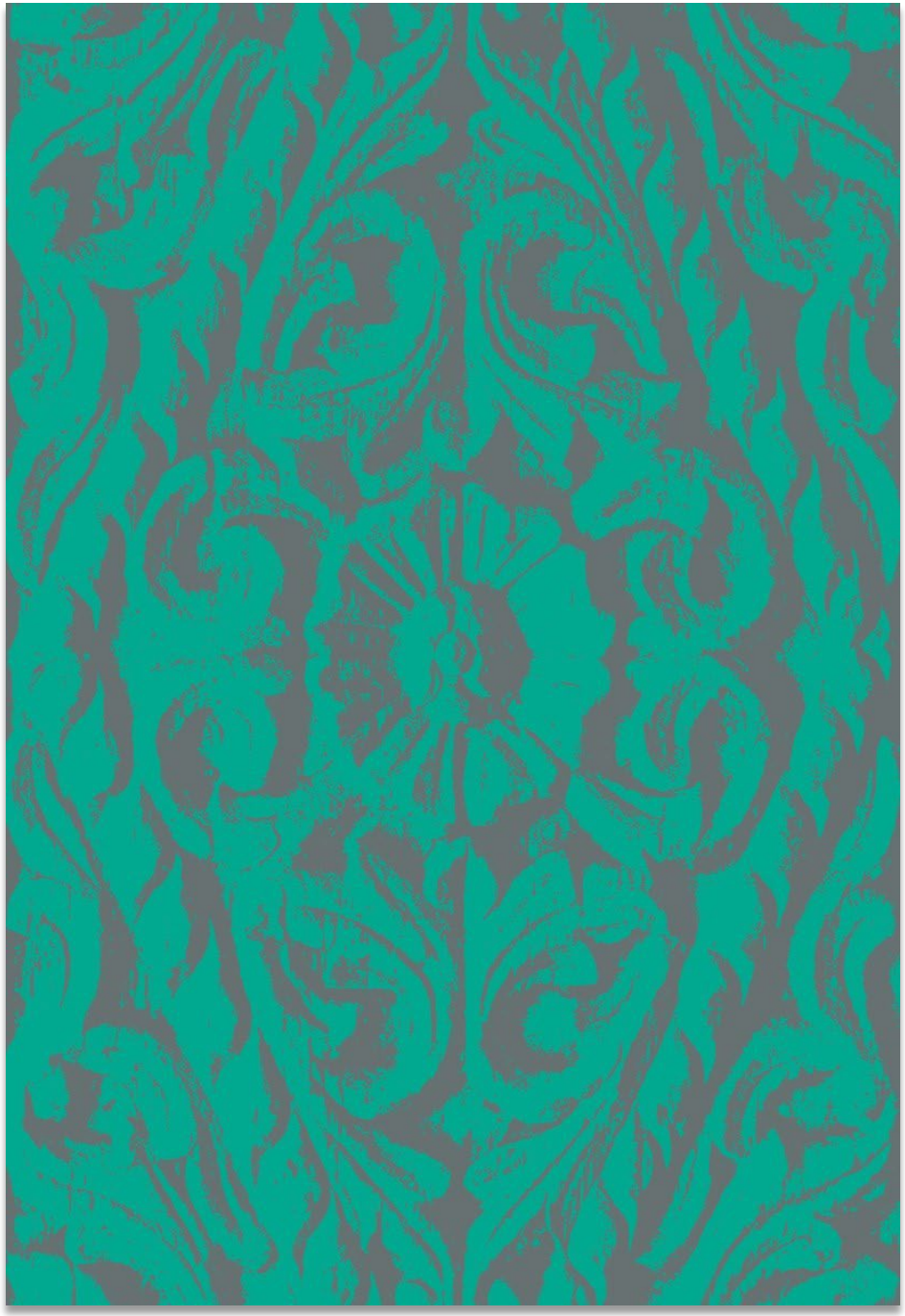

Genius of the Place: Al Saggaf Palace

Saudi Arabia Ministry of Culture

The history of a political and architectural icon of Saudi Arabia. The essence and memory of Al Saggaf Palace.

- Within the intricate valleys of Mecca, humbly against the mountains, stood Al Saggaf Palace, witnessing the unfolding of history where civilizations, ethnicities, languages, and cultures have conversed and merged, rippling and resonating far beyond its boundaries. The palace has kept safe the soul of the land and guarded its stories.
- The Ministry of Culture commissioned five artist photographers and five writers from across the world to capture the essence and memory of Al Saggaf Palace. The result is a unique and astonishing collection of rare images enriched by the compelling interpretations of the space and narratives that take the reader on a visual voyage uncovering the "genius of the place" called Al Saggaf Palace.
- *Genius of the Place: Al Saggaf Palace* book series is an invitation to embark on a unique and immersive journey across time and space to unravel the soul of a historical heritage site in the spiritual center of Islam, Mecca, a focal axiom that resonated meaning to a myriad of cultures.

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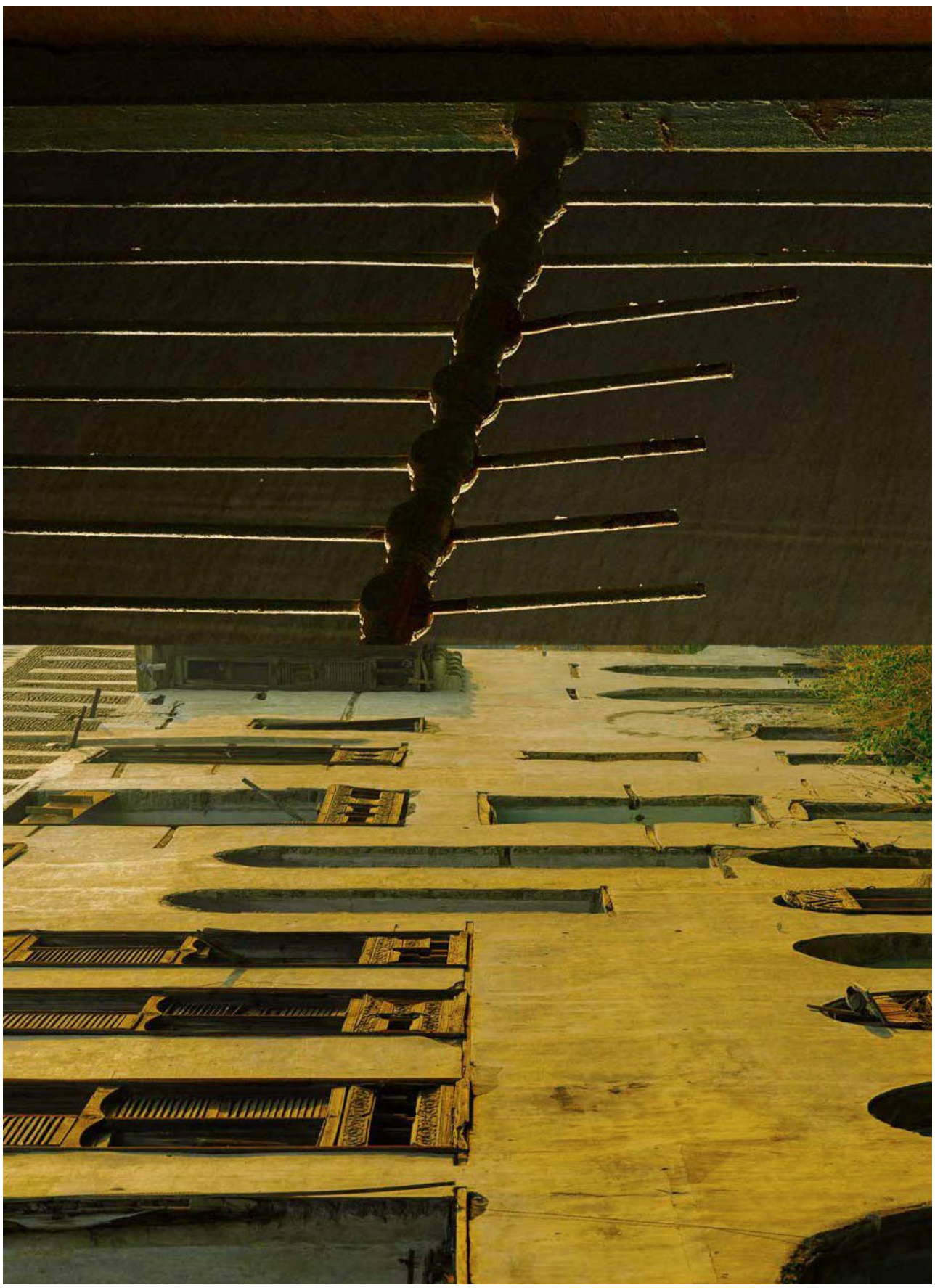

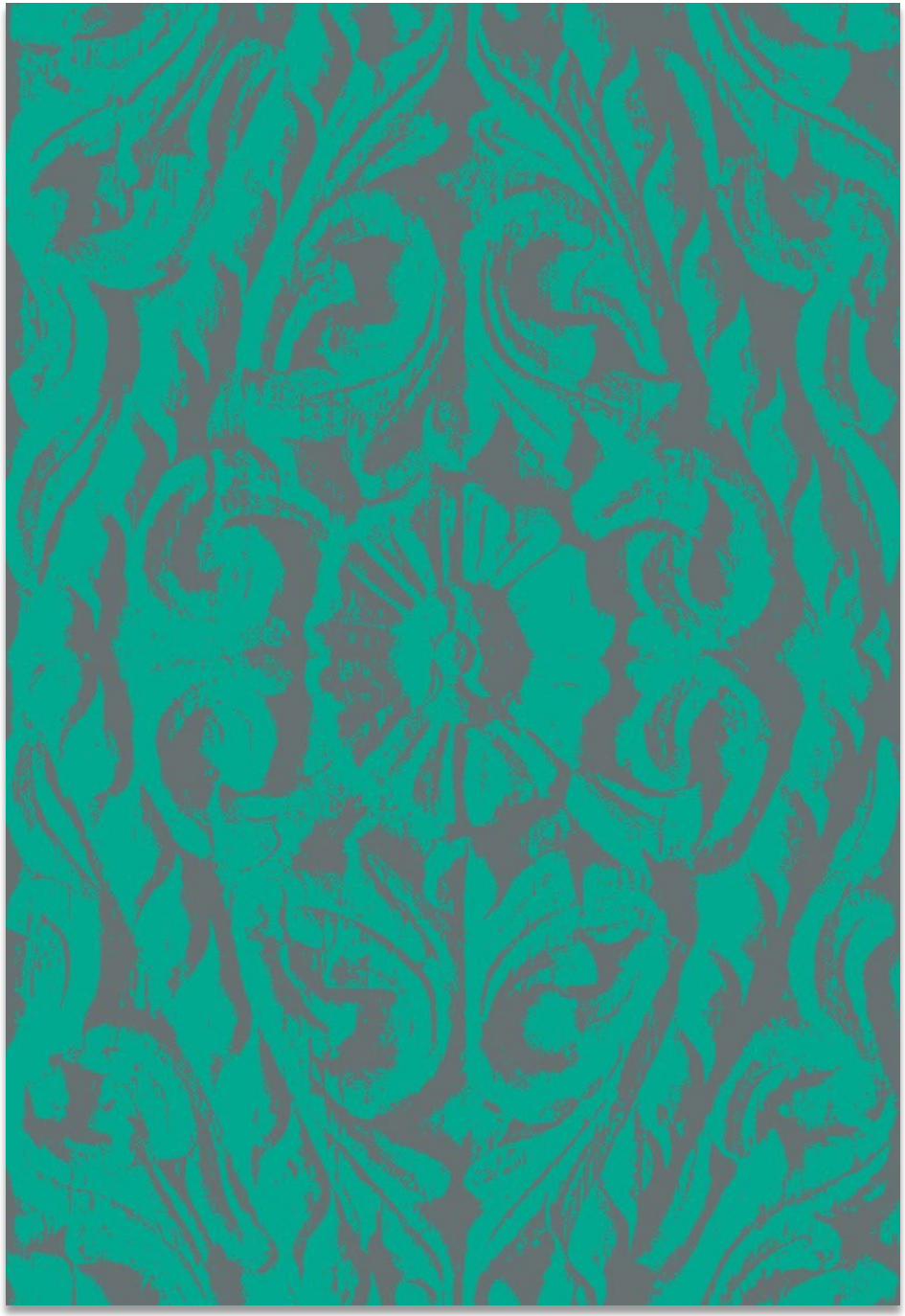

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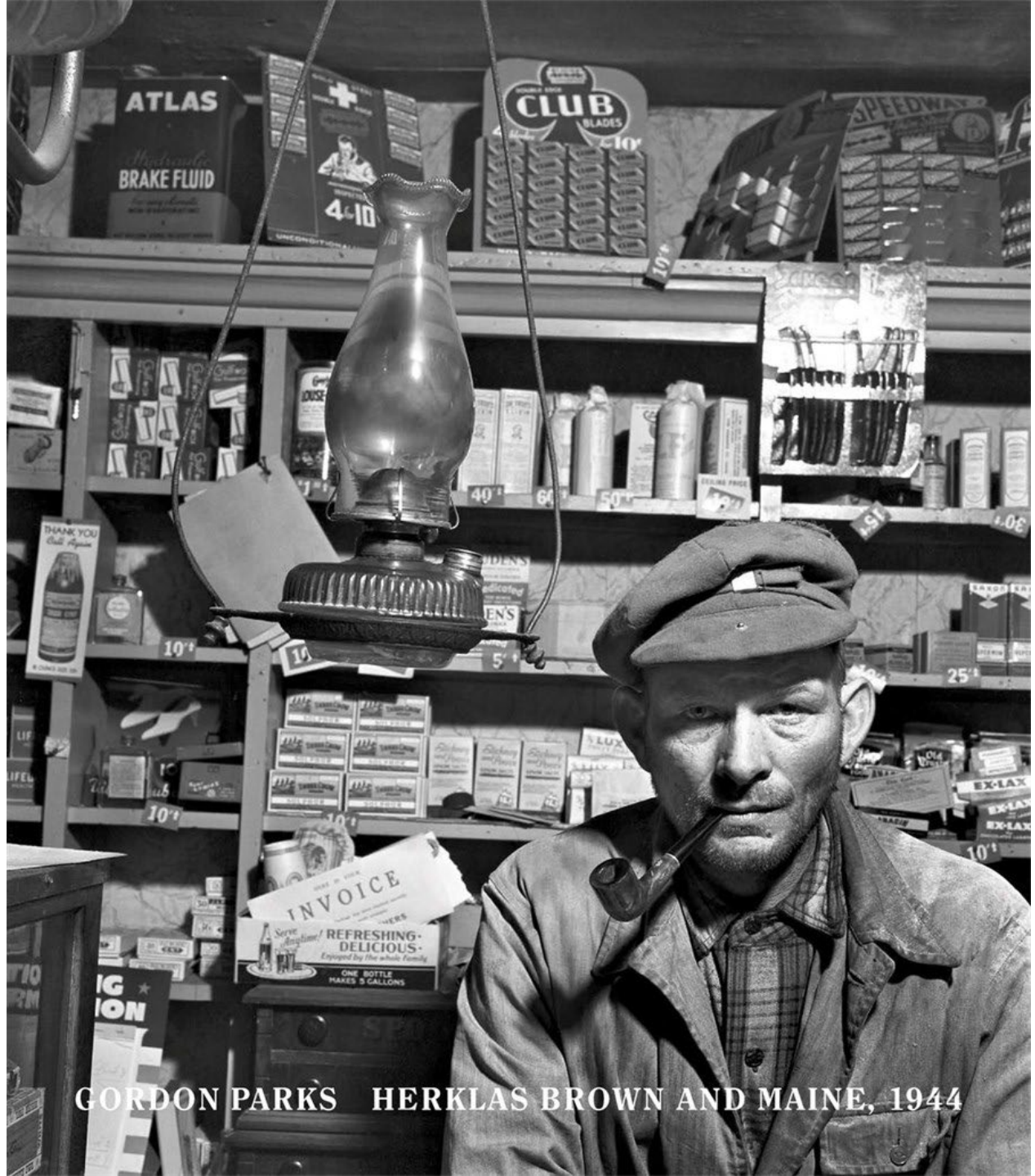
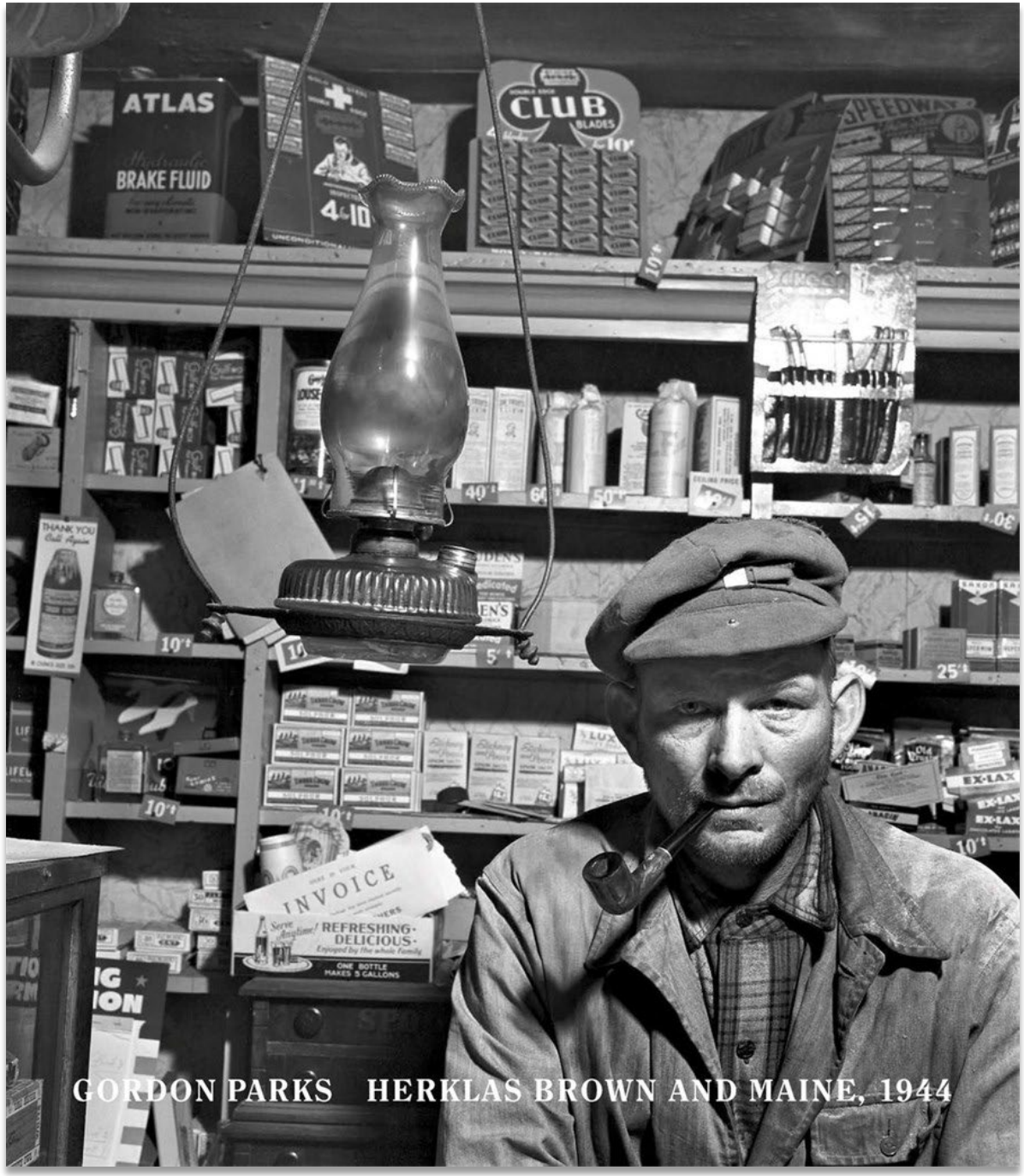


GORDON PARKS HERKLAS BROWN AND MAINE, 1944



Gordon Parks: Herklas Brown and Maine, 1944

Gordon Parks

Parks' chronicle of small-town Maine anticipates his profound images of civil rights and inequality.

- Gordon Parks was a photographer, filmmaker and writer best known for chronicling the African American experience for Life magazine and for writing and directing the film Shaft and his autobiographical memoir The Learning Tree.
- In 1944, Parks was hired by Standard Oil during the height of World War II to document their war efforts on the "home front." These are his photographs of Herklas Brown—the owner of an Esso gas station in Somerville, ME—and his family.
- Published in anticipation of an exhibition at Bowdoin College Museum of Art, in Brunswick, ME, in fall 2025.
- Parks is currently the subject of an exhibition at the Minneapolis Institute of Art through 06/23/24.

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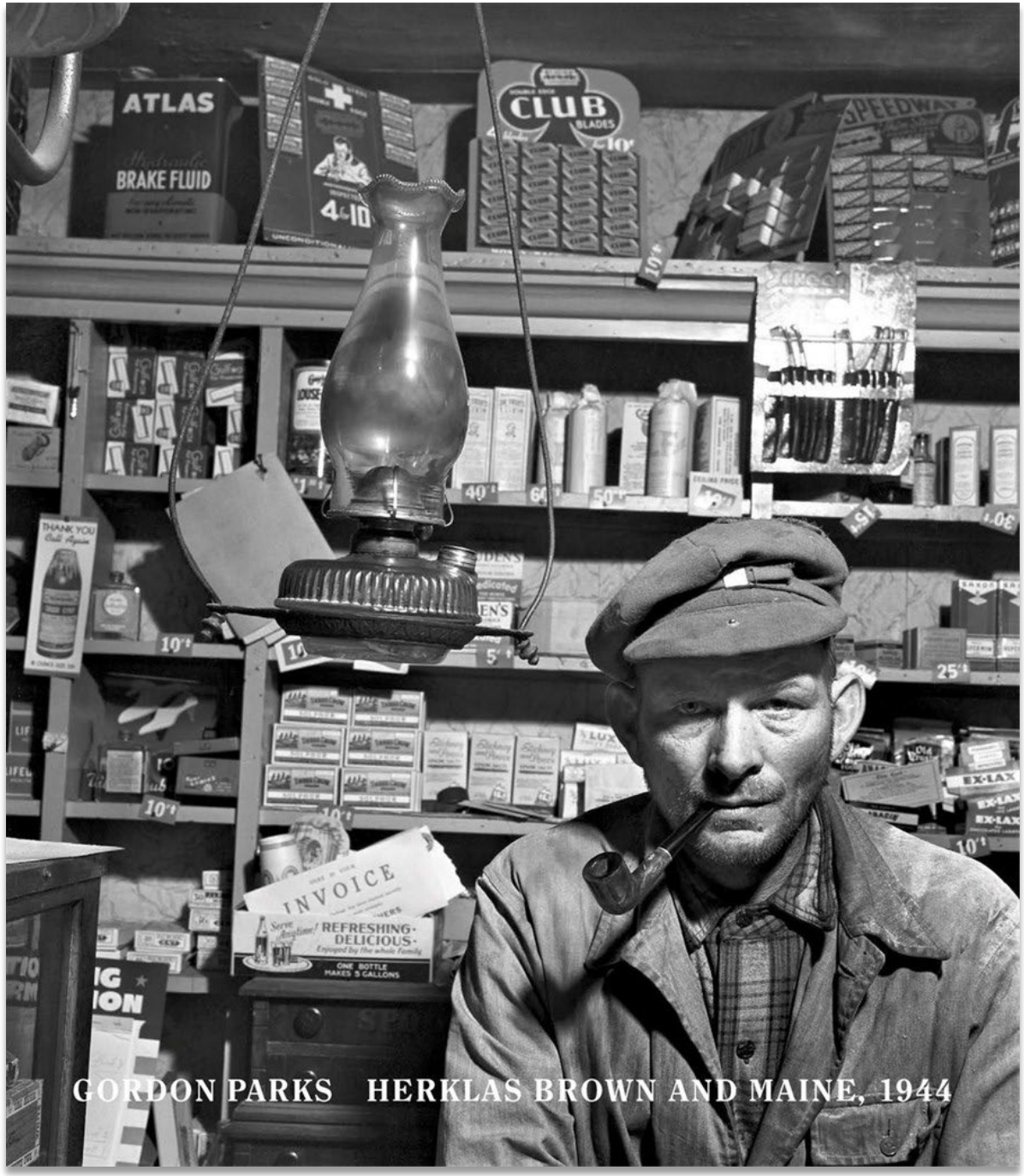

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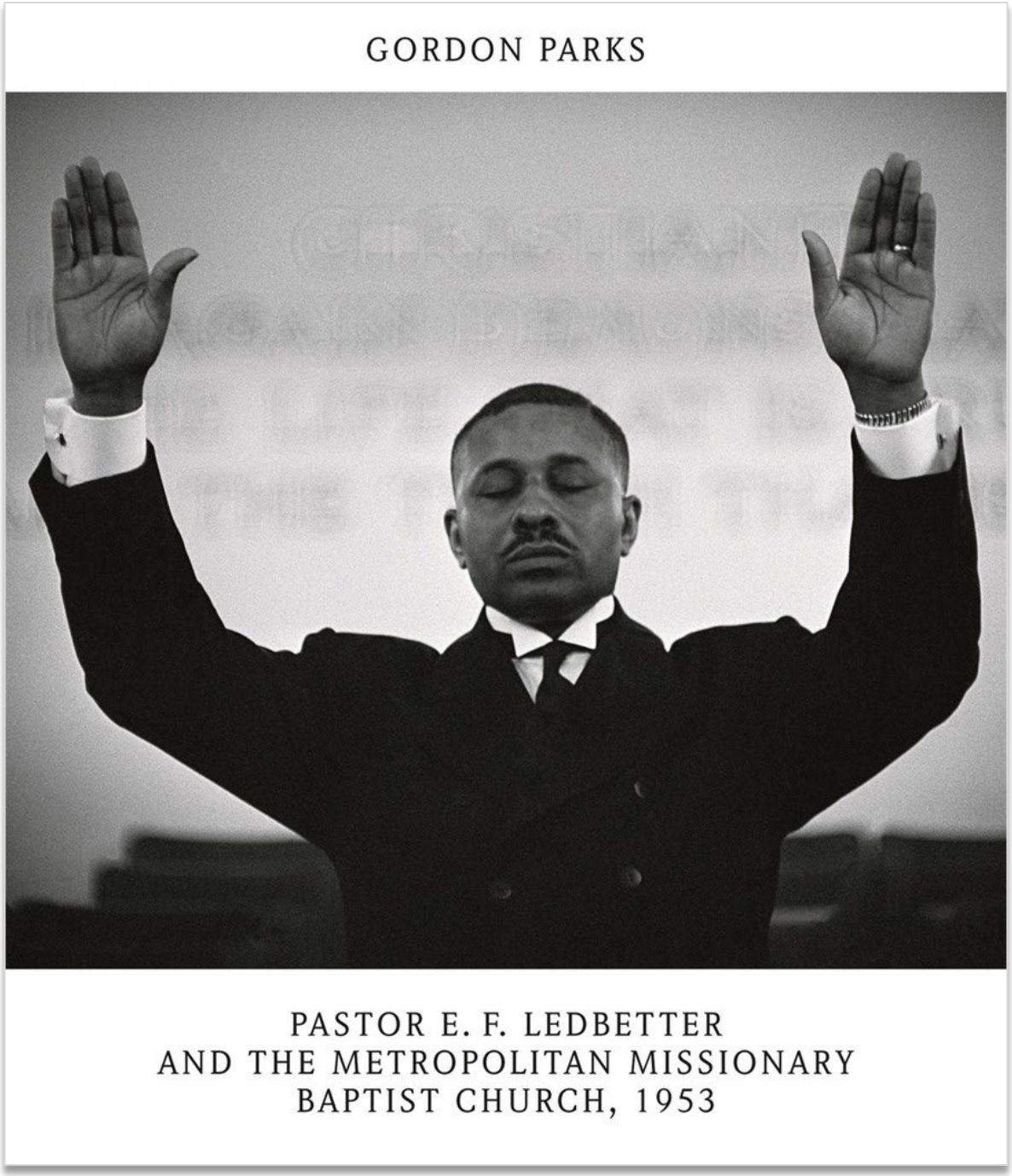
PASTOR E. F. LEDBETTER
AND THE METROPOLITAN MISSIONARY
BAPTIST CHURCH, 1953



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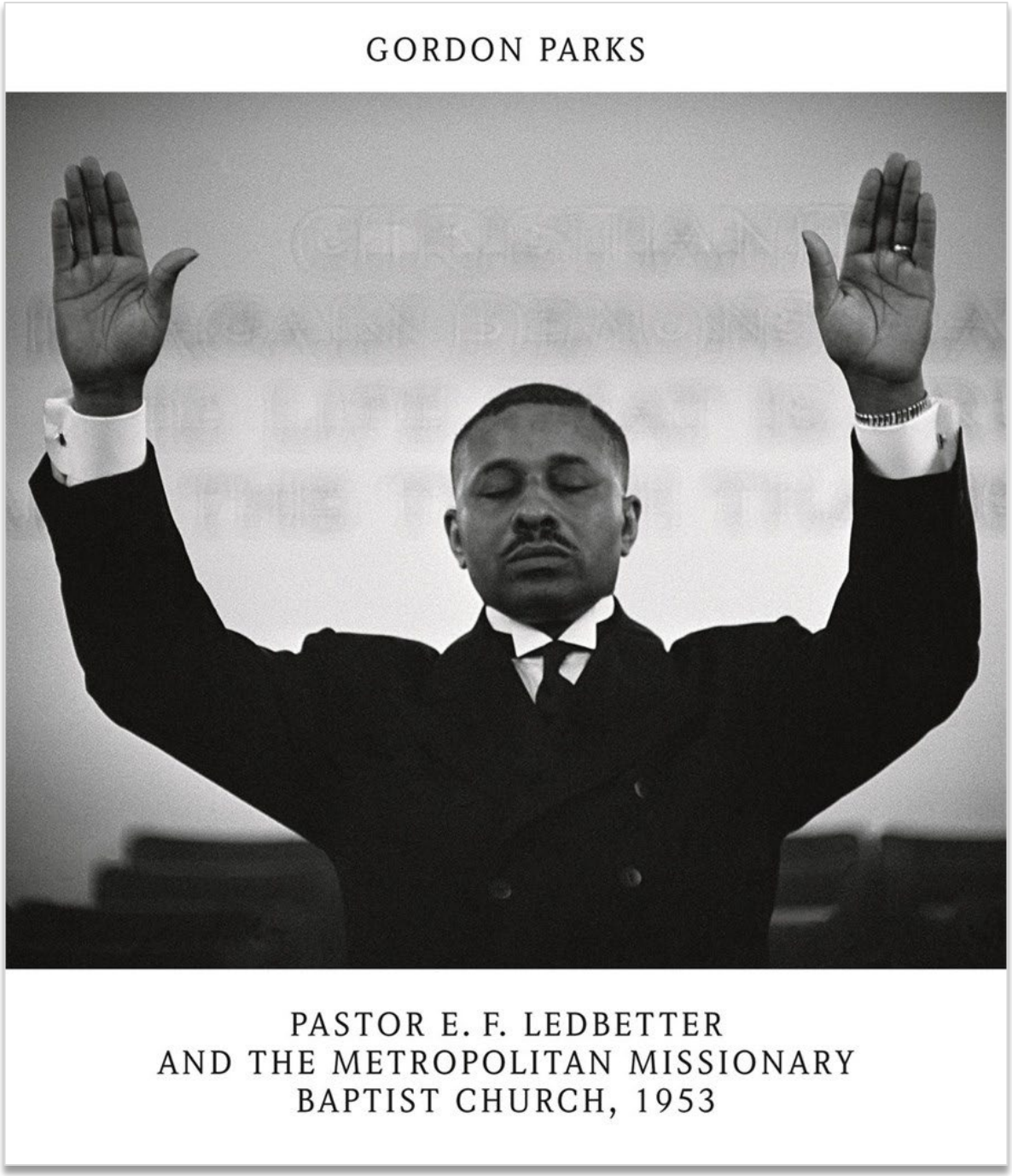

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Identity: Chermayeff & Geismar & Haviv

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Ivan Chermayeff

Identity: Chermayeff & Geismar & Haviv (Compact Edition) showcases a body of work spanning 60 years from the seminal New York design firm founded in 1957 by Ivan Chermayeff and Tom Geismar.

- The firm's contribution to design has shaped the way corporate identity programs influence culture. The book features over 100 case studies-including 40+ additional projects in this new compact edition-from the firm's previous and current clients, including Chase Bank, NBC, PanAm, PBS, and many more.

- Also included are interviews with Tom Geismar and Sagi Haviv, plus written contributions from Milton Glaser, John Maeda (MIT), Roman Mars (99% Invisible), and Alexandra Lange (Pulitzer Prize winner).

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Ivan Chermayeff

Remembered by Milton Glaser

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Tom Wolfman and Ivan Chermayeff. New York City. 1965.

EPA

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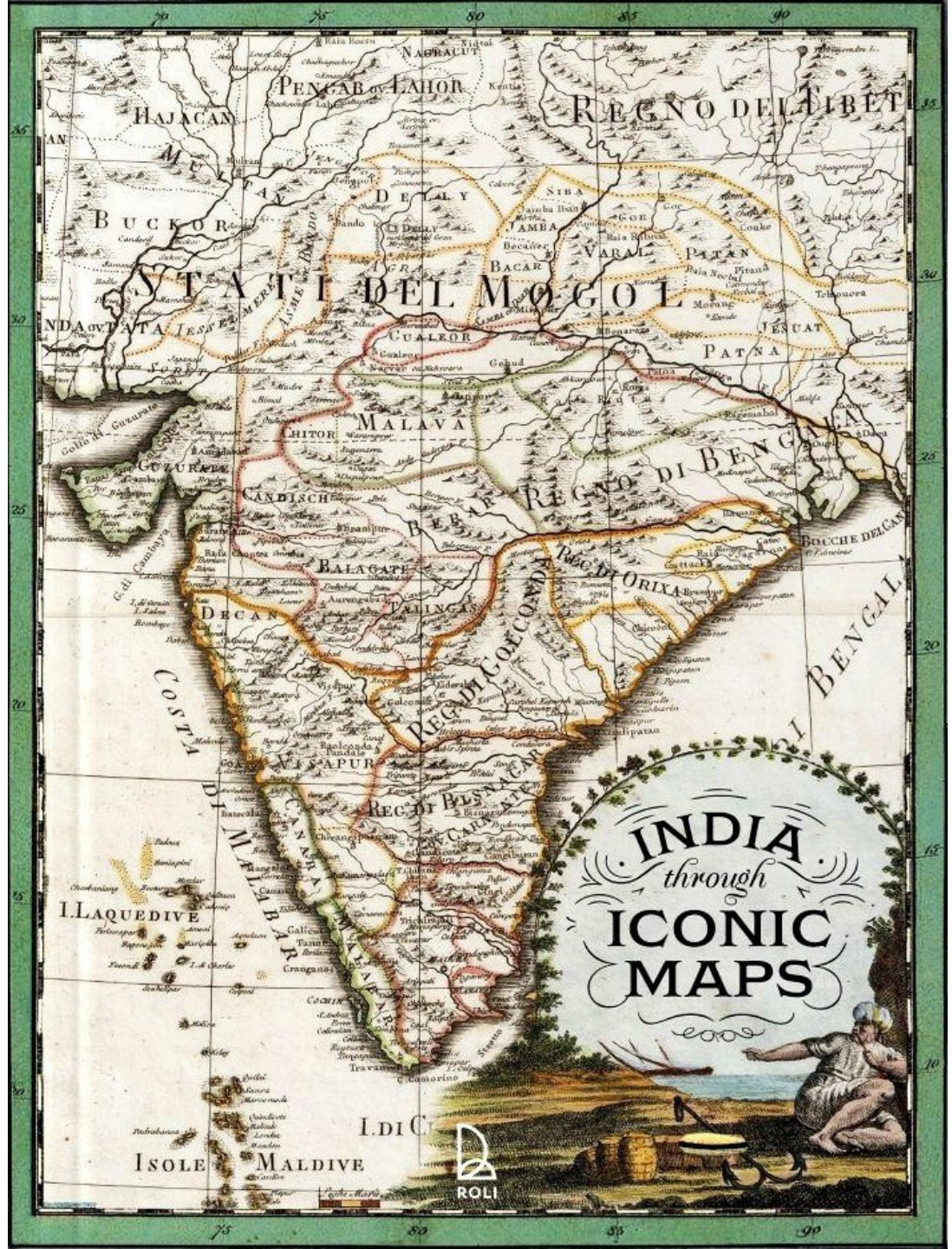
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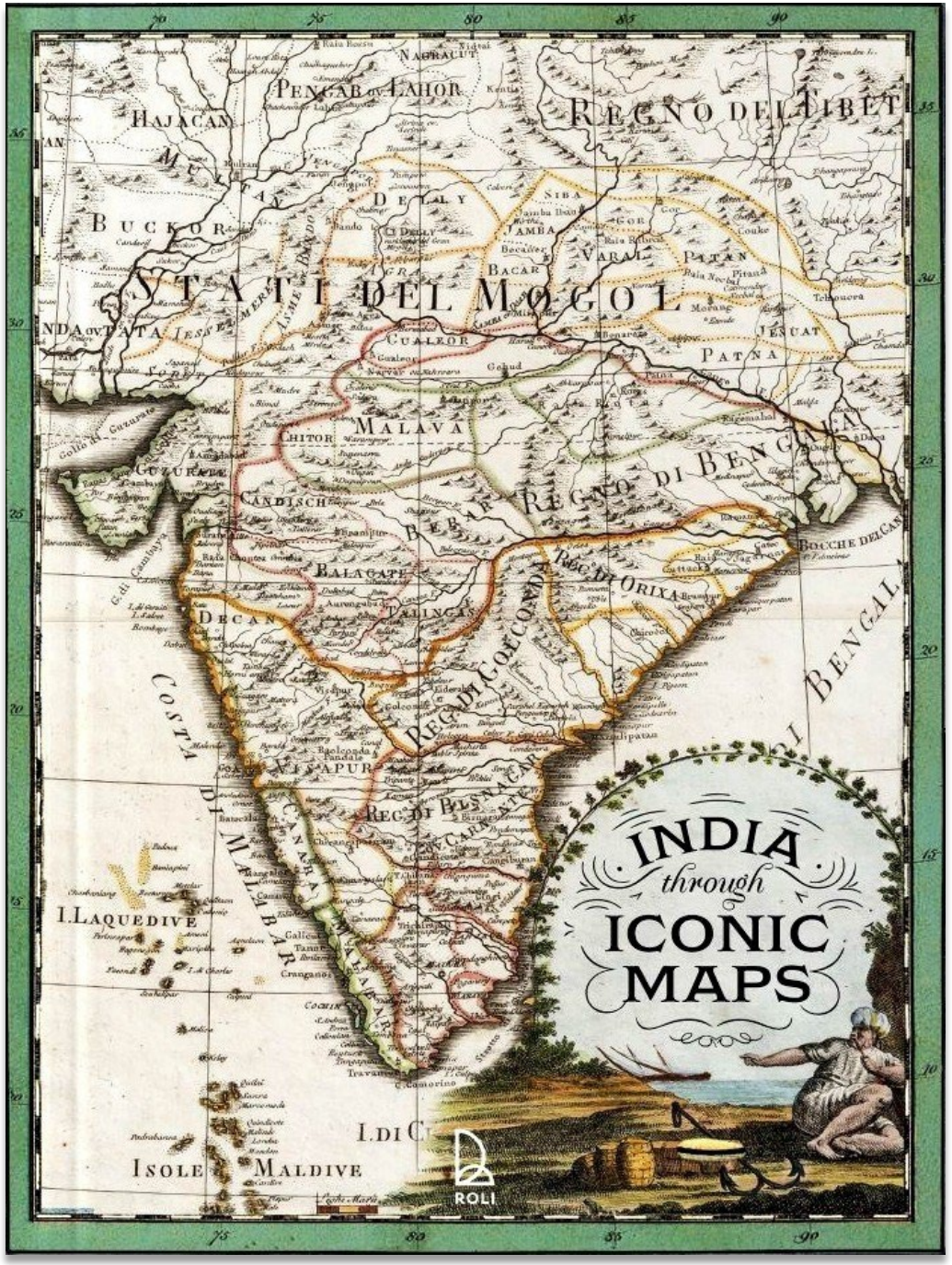

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A large format collector's edition book, encased in a special clamshell box, India through Iconic Maps is the largest selection of maps on the country in one book.

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Scythiæ intra Imaum pars
Sacarum pars
Chorasmi
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Corancali
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Pallalæ pars
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Ganga
Badiamæi
Porsari
Aliabathri
INTRA GANGEM
INDIA
Gedrosi pars
Parisene
Abiria
Indo
Rhamnę
Agriophagi
Beemigi
Ambastę
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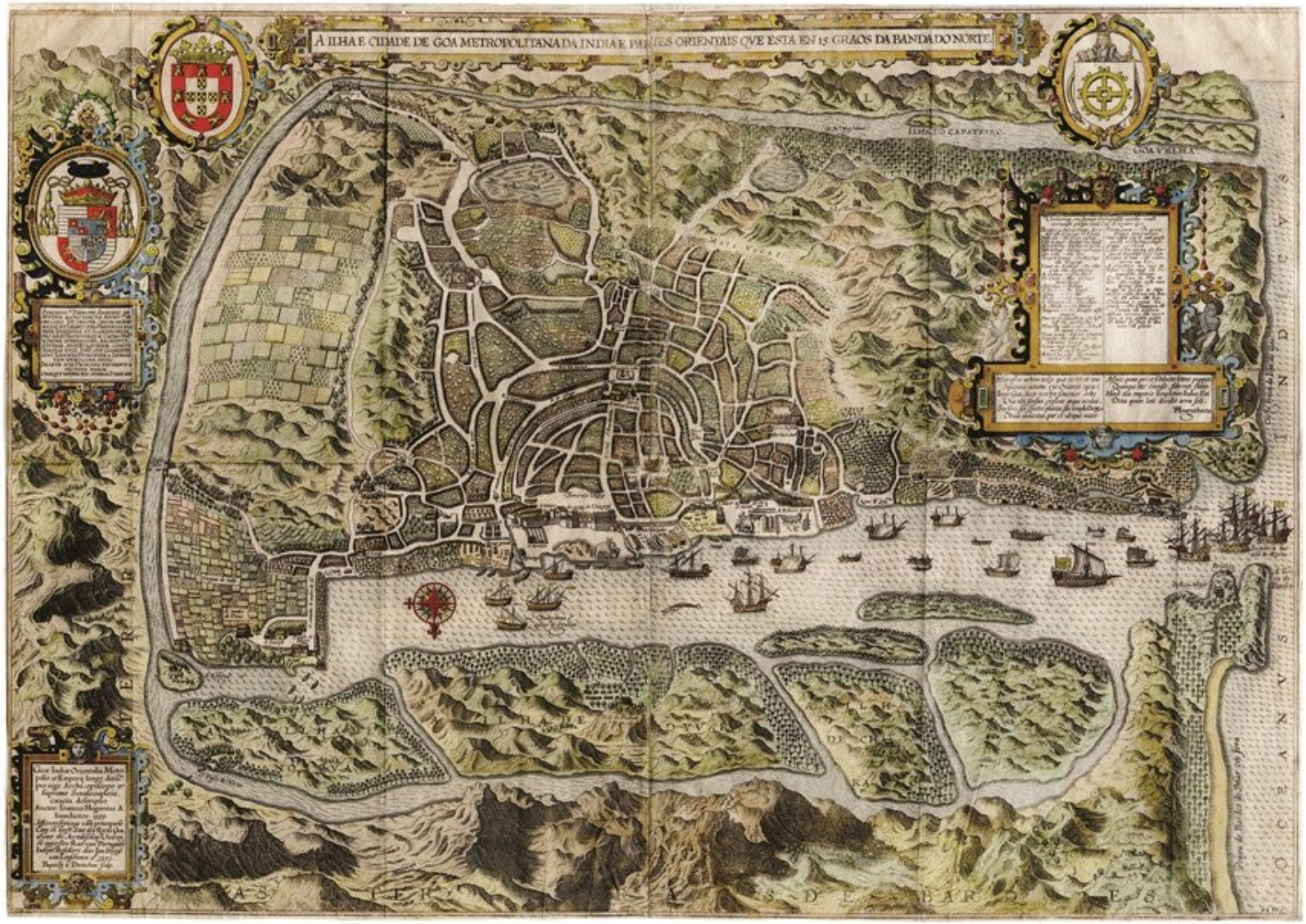
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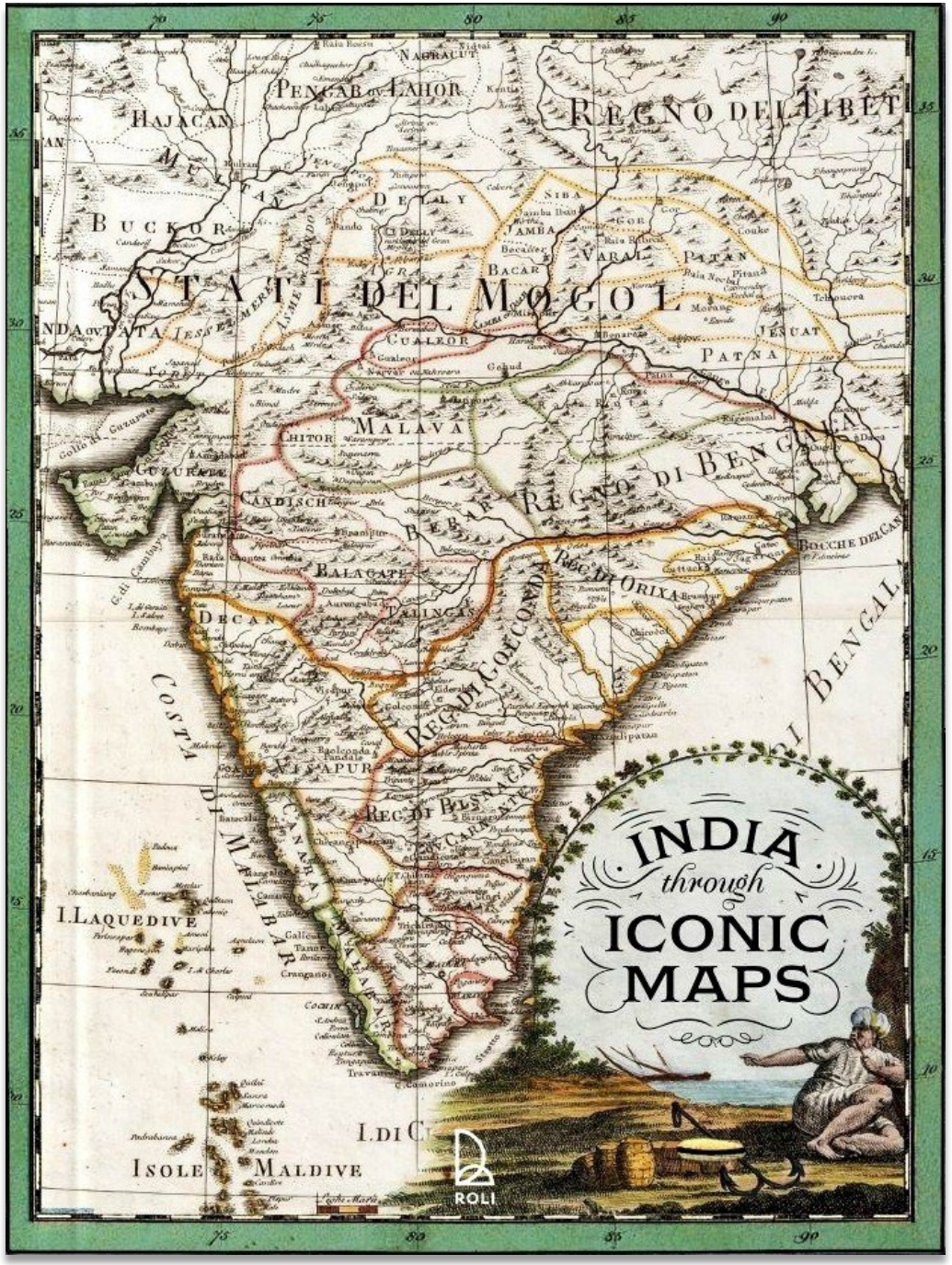

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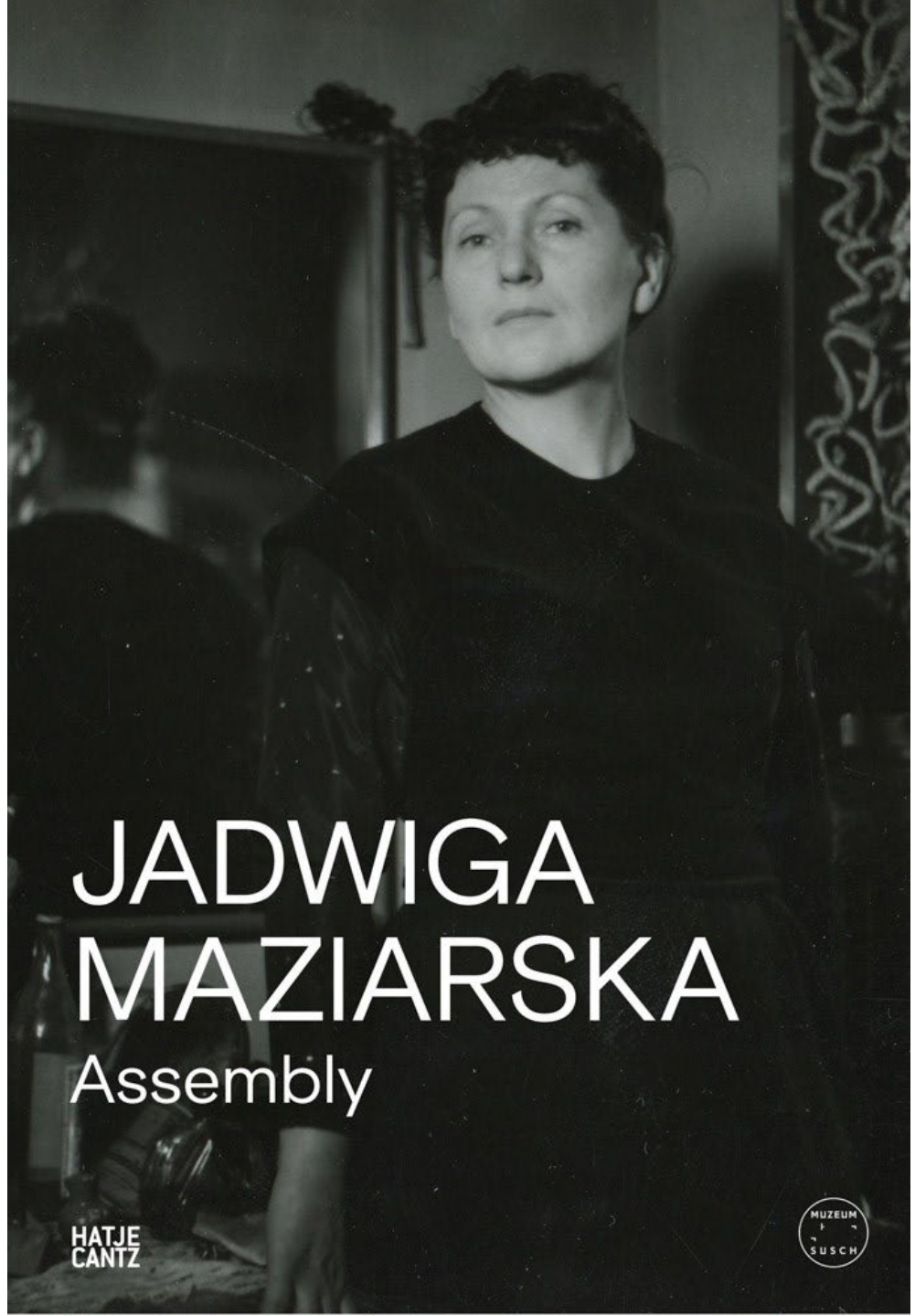
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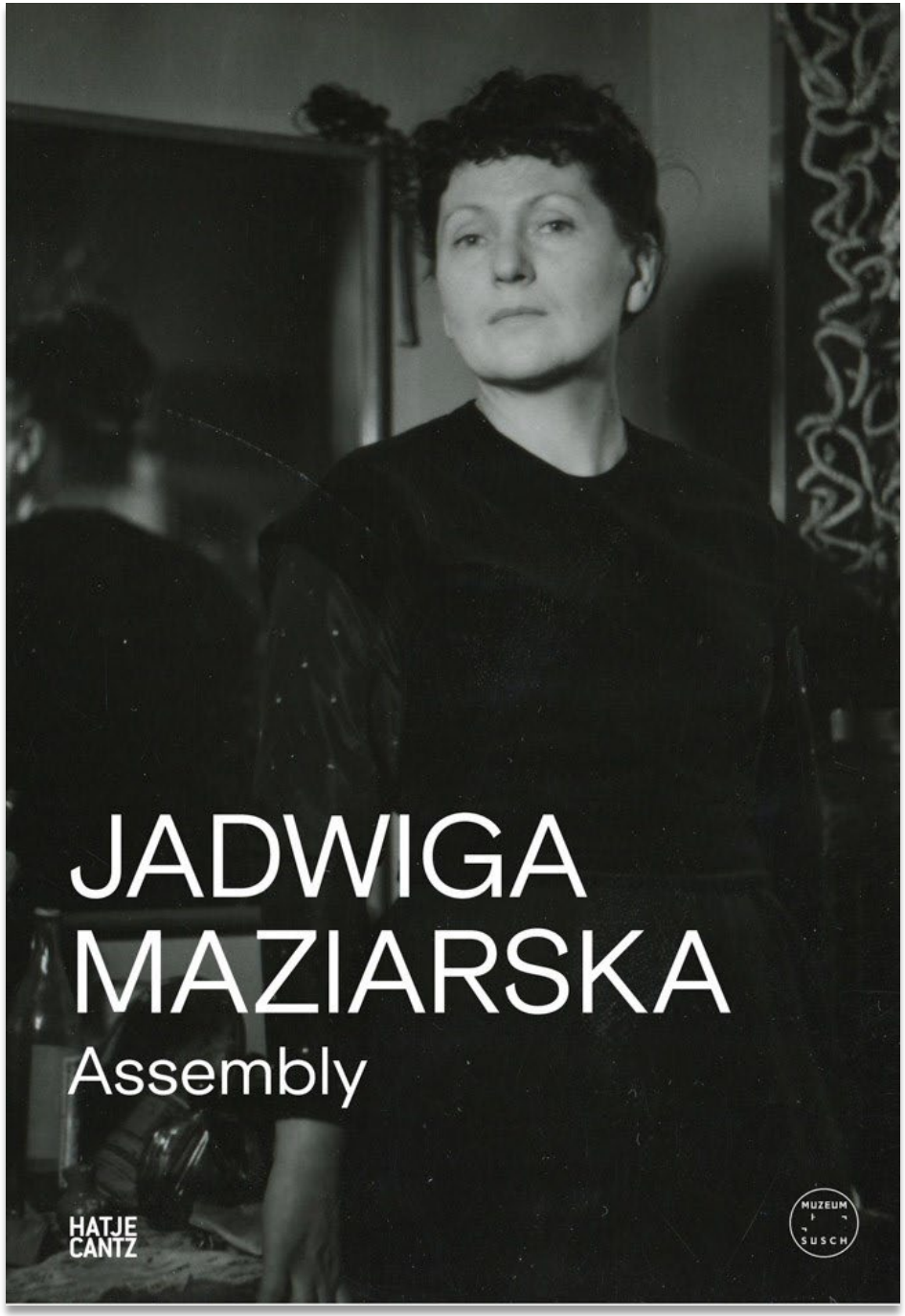

Jadwiga Maziarska: Assembly

Barbara Piwowarska, Rhea Anastas

This monograph is a comprehensive tribute to the Polish artist Jadwiga Maziarska (1913-2003), featuring essays by renowned art historians and curators, and a selection of archival materials from 1940s-1990s.

- Maziarska was one of the most important voices of the avant-garde in Poland, alongside recently recognized Erna Rosenstein, her closest friend and interlocutor. The title "assembly" speaks to Maziarska as engineer and bricoleur of source materials and methods, producing an abstraction which is uncategorizable within the postwar Krakow Group (Grupa Krakowska II) and beyond.
- Her artistic processes were rooted in the physicality of assembling as a response to concepts of reproduction and modernity. Active from the 1940s through to the 1990s, Maziarska was informed by science, phenomenology, mass photography, printed reproductions and newspapers clippings, out of which she developed autonomous structures.

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JAMES HOWELL

MALEREI

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James Howell (Bilingual edition)

Painting | Malerei

American painter James Howell found the subject of his art in the color gray. He explored the color's sensual variety diligently over decades.

- In 2022, the Josef Albers Museum in Bottrop dedicated an exhibition to Howell presenting his work in the context of Albers' paintings. This catalogue documents this remarkable artistic encounter and explores Howell's work in all its conceptual depth, transcending the seemlingly monothematic of the color gray.

- His paintings are meditations on the relationship between color and light, based on a refinement of painterly means that, despite their extreme reduction, allow for a paradoxical emphasis on expression.

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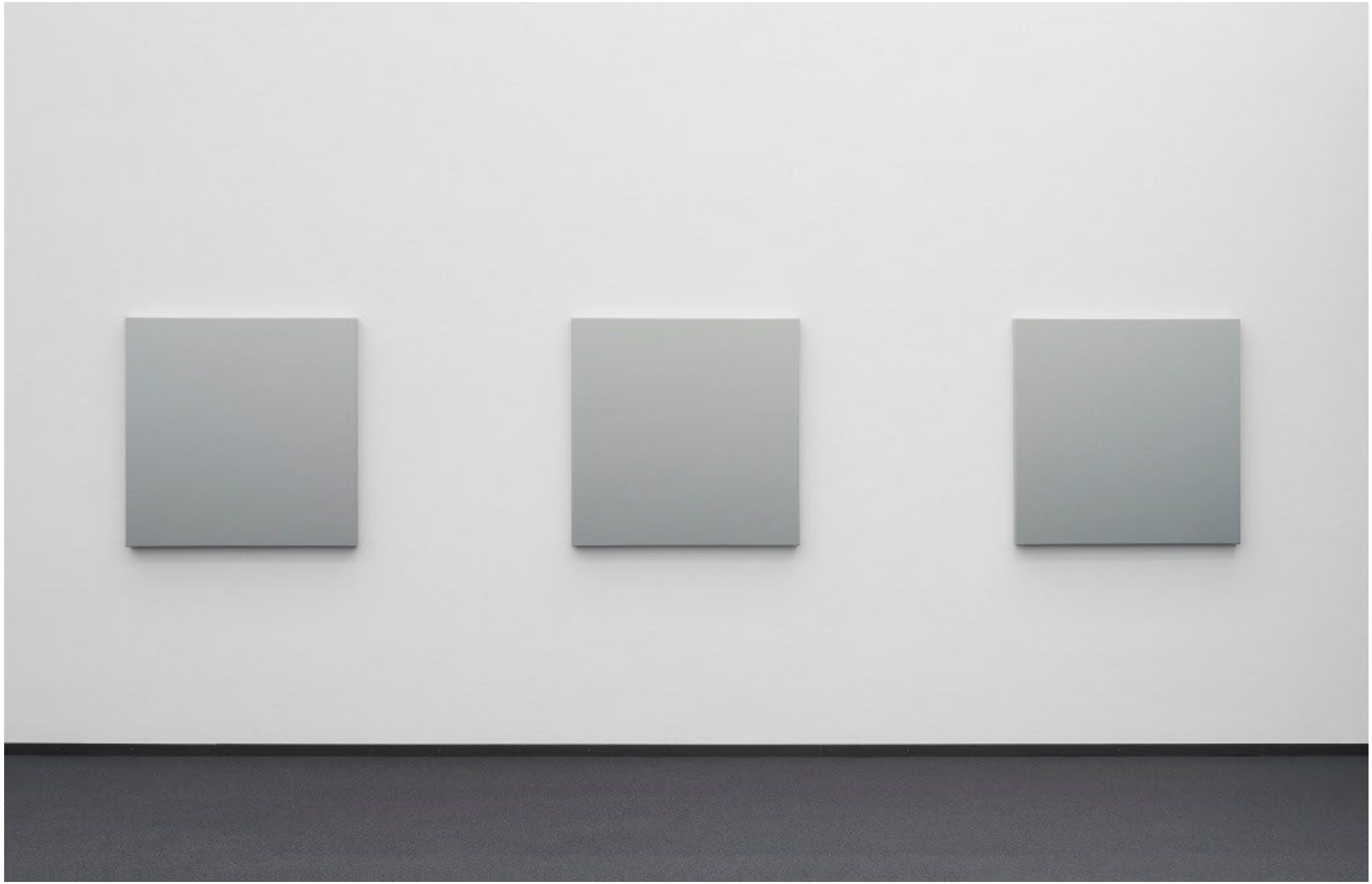

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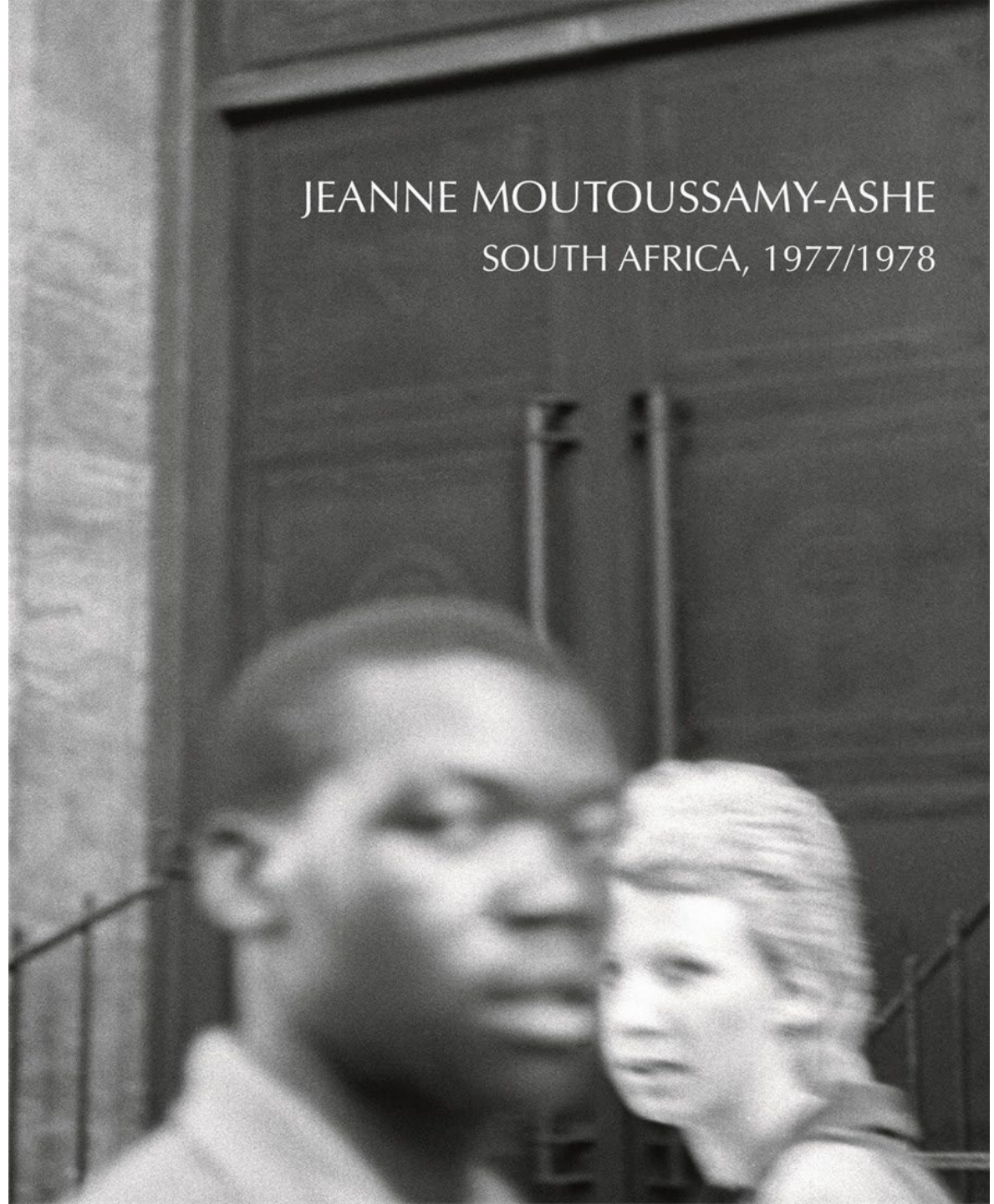
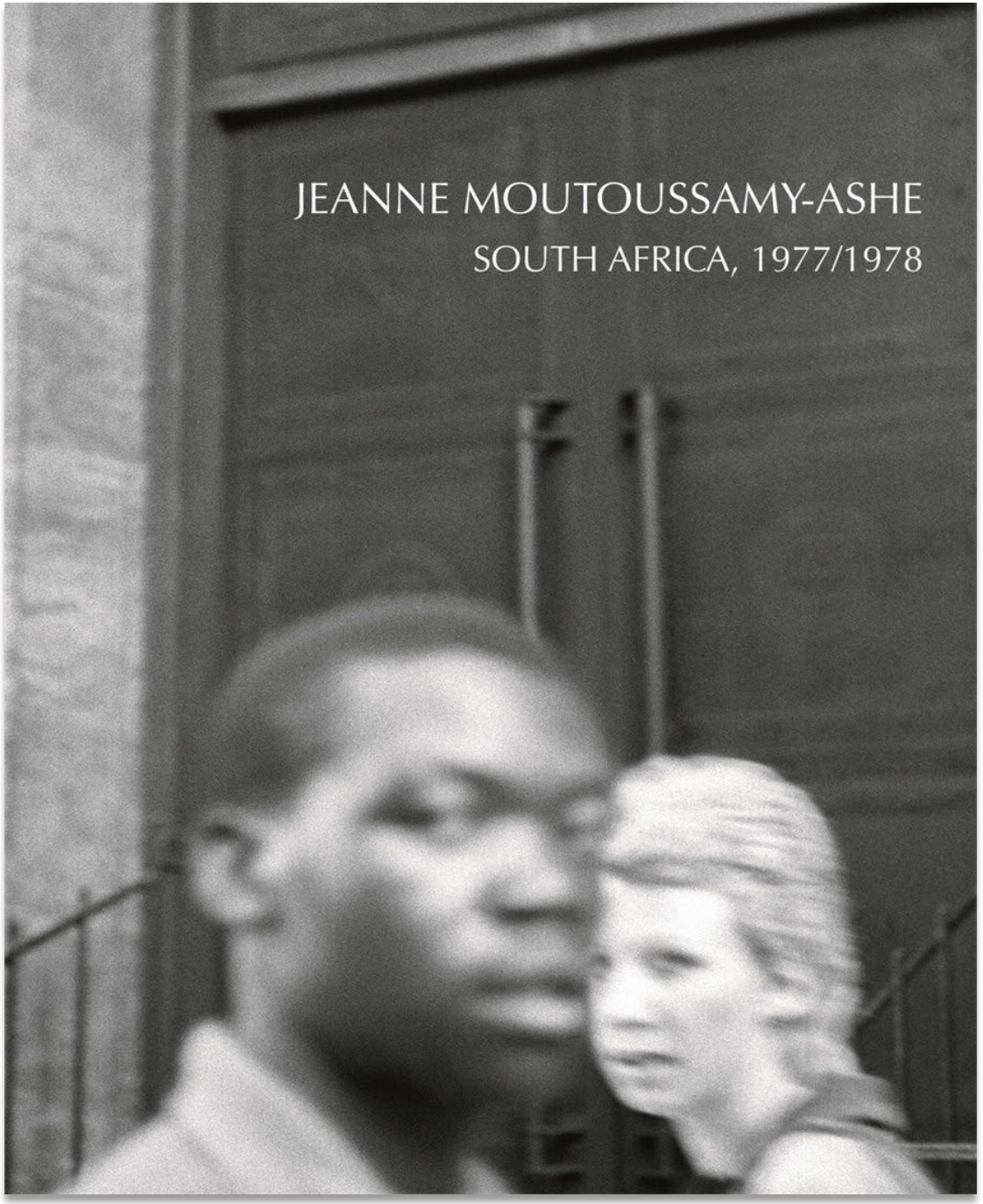

JEANNE MOUTOUSSAMY-ASHE
SOUTH AFRICA, 1977/1978



Jeanne Moutoussamy-Ashe: South Africa 1977-78

Superb photographs documenting the people, places and activist movements in apartheid-era South Africa.

- Jeanne Moutoussamy-Ashe is an American photographer, author and activist renowned for her intimate and socially conscious photography. She is the widow of tennis legend Arthur Ashe.
- Moutoussamy-Ashe traveled to Johannesburg in 1977 to shoot stills for a documentary; while there she also took the opportunity to make her own photographs.
- In stark black-and-white and vivid color, Moutoussamy-Ashe's images offer a distinct perspective from an African American photographer on a turbulent period in South African history.
- This publication, representing the 2024 Gordon Parks Foundation / Steidl Book Prize, features more than 100 of Moutoussamy-Ashe's photographs, many never published before.

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SOUTH AFRICA, 1977/1978

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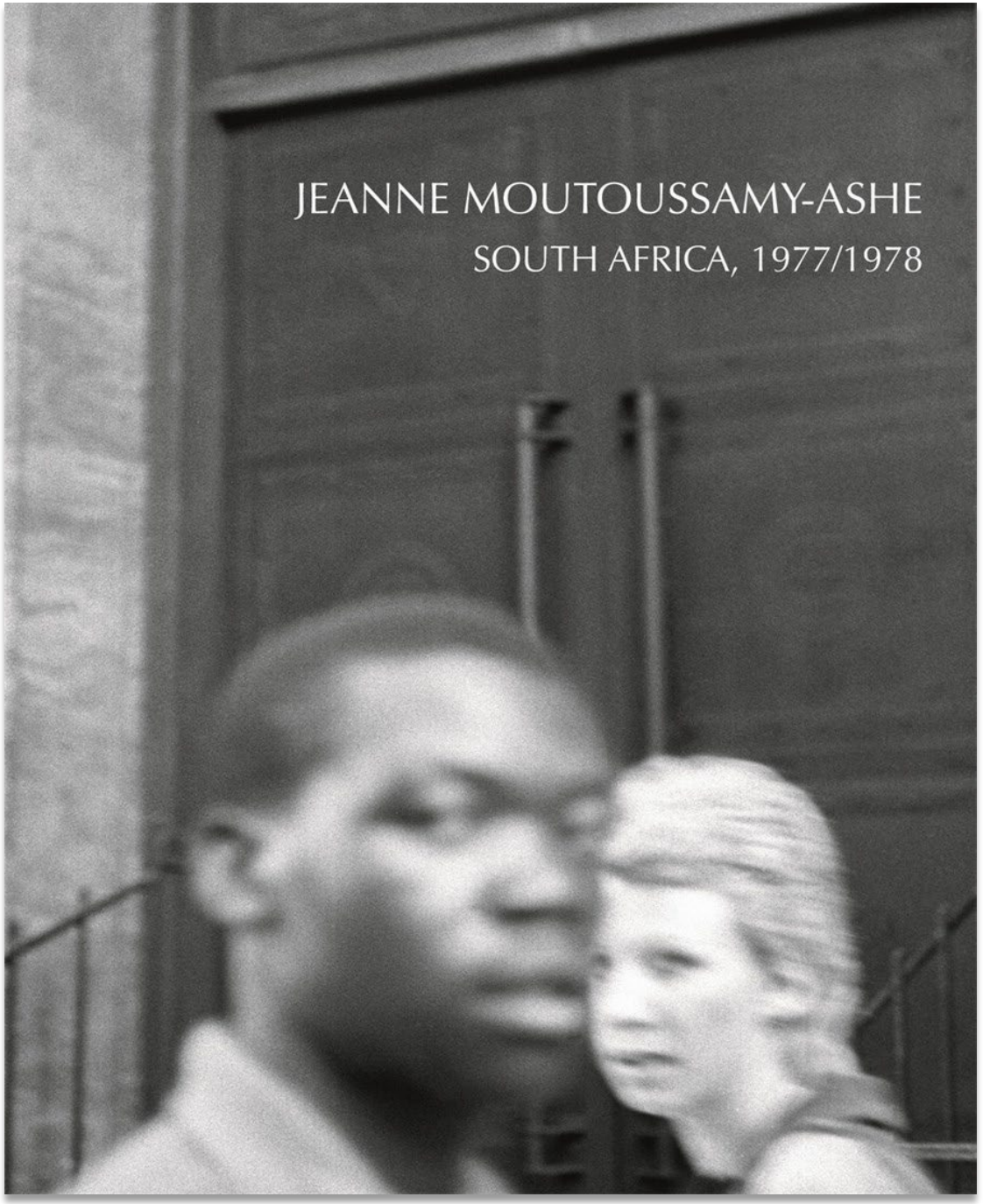

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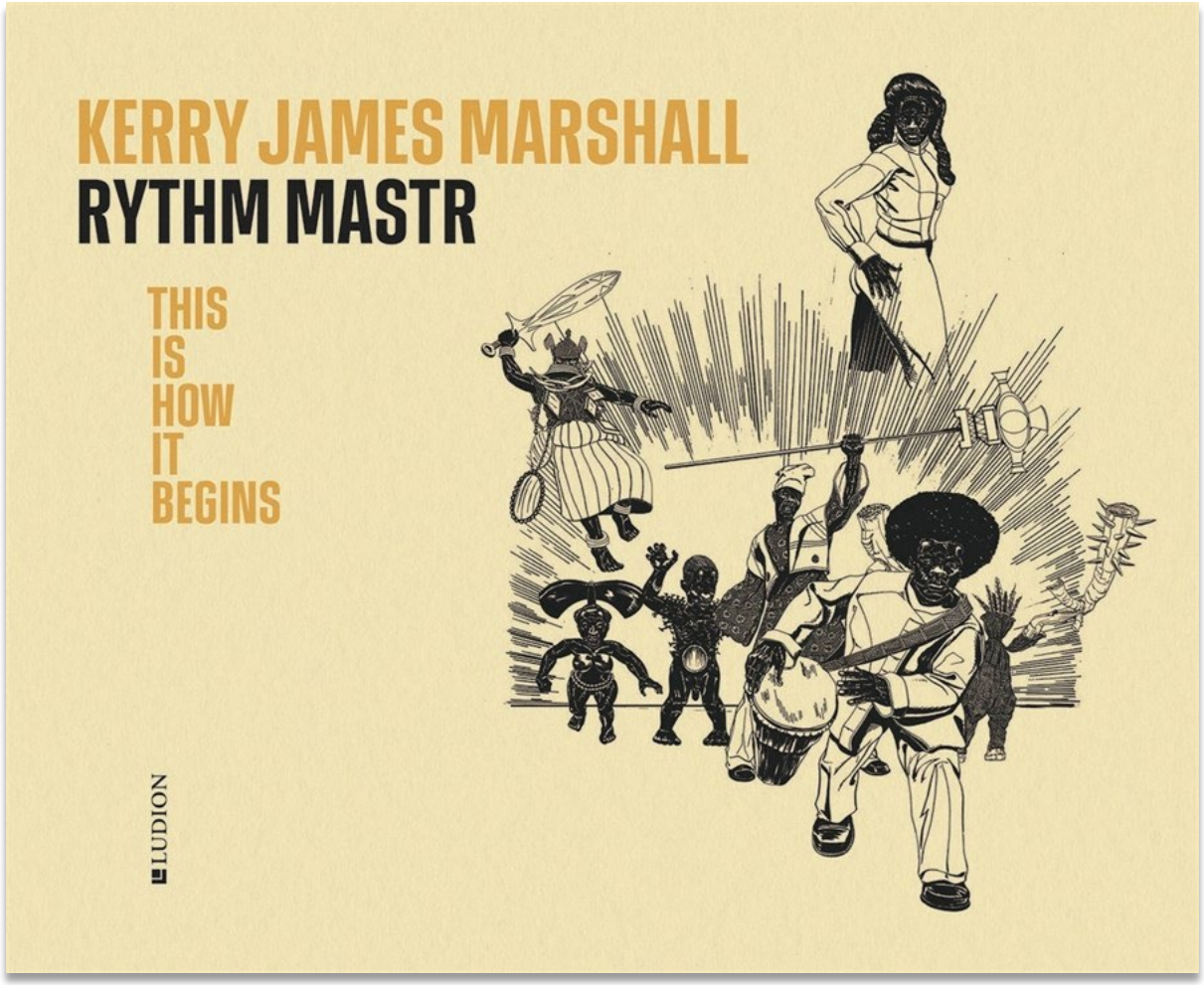
THIS IS HOW IT BEGINS

LUDION



Kerry James Marshall. Rythm Mastr

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Michele Robecchi

Sheds light on Kerry James Marshall's 'Rythm Mastr', a comic series on which the artist has been working since 1999 until today.

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- This book is the most comprehensive discussion of Rythm Mastr to date, chronicling its genesis and developments, as well as offering a deep analysis of Marshall's motivations and aspirations when he started the series.

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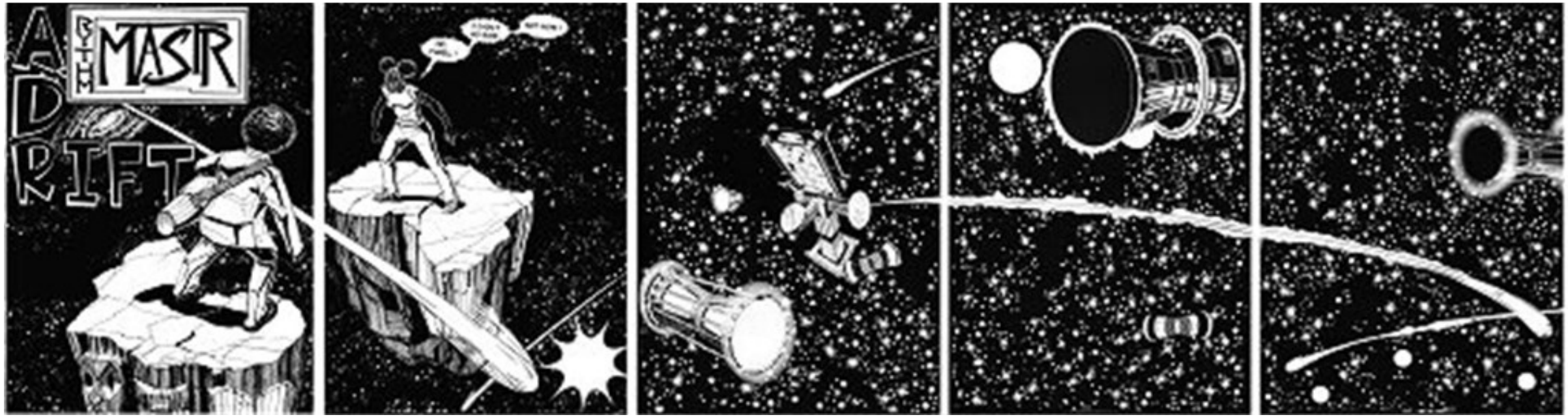
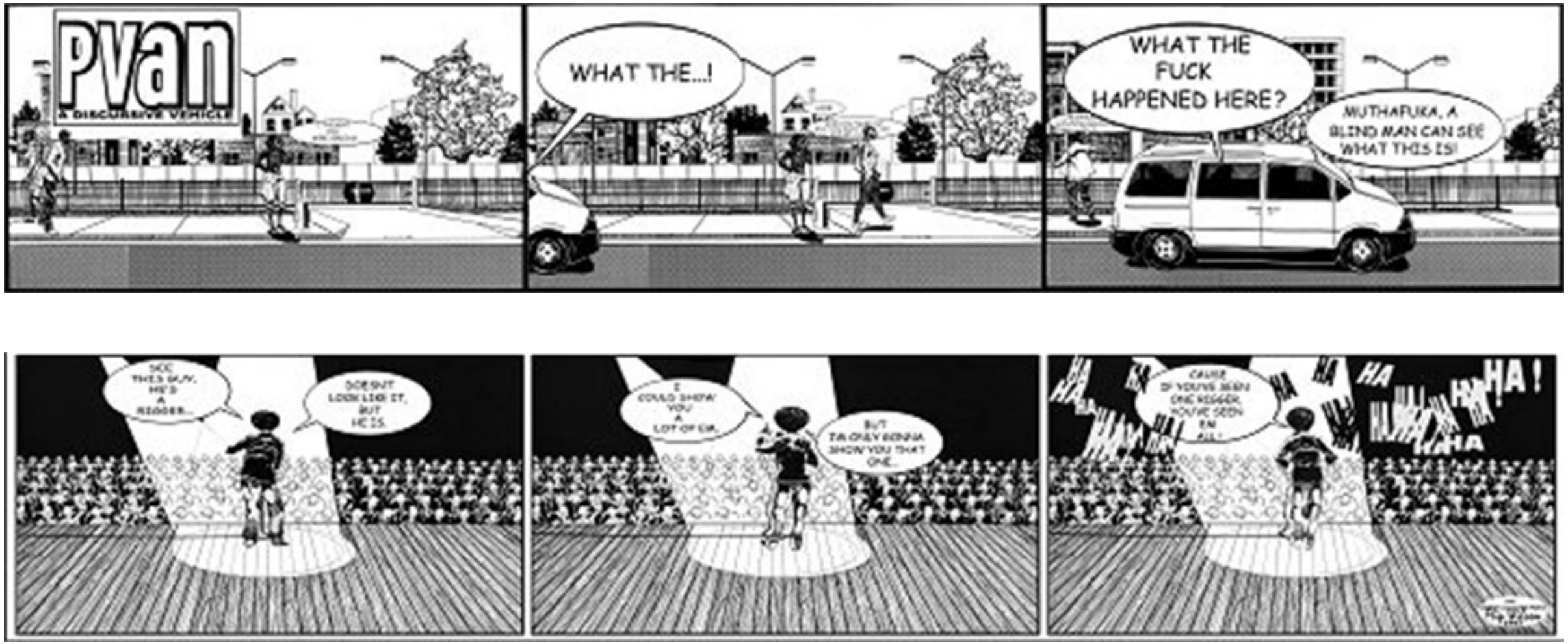
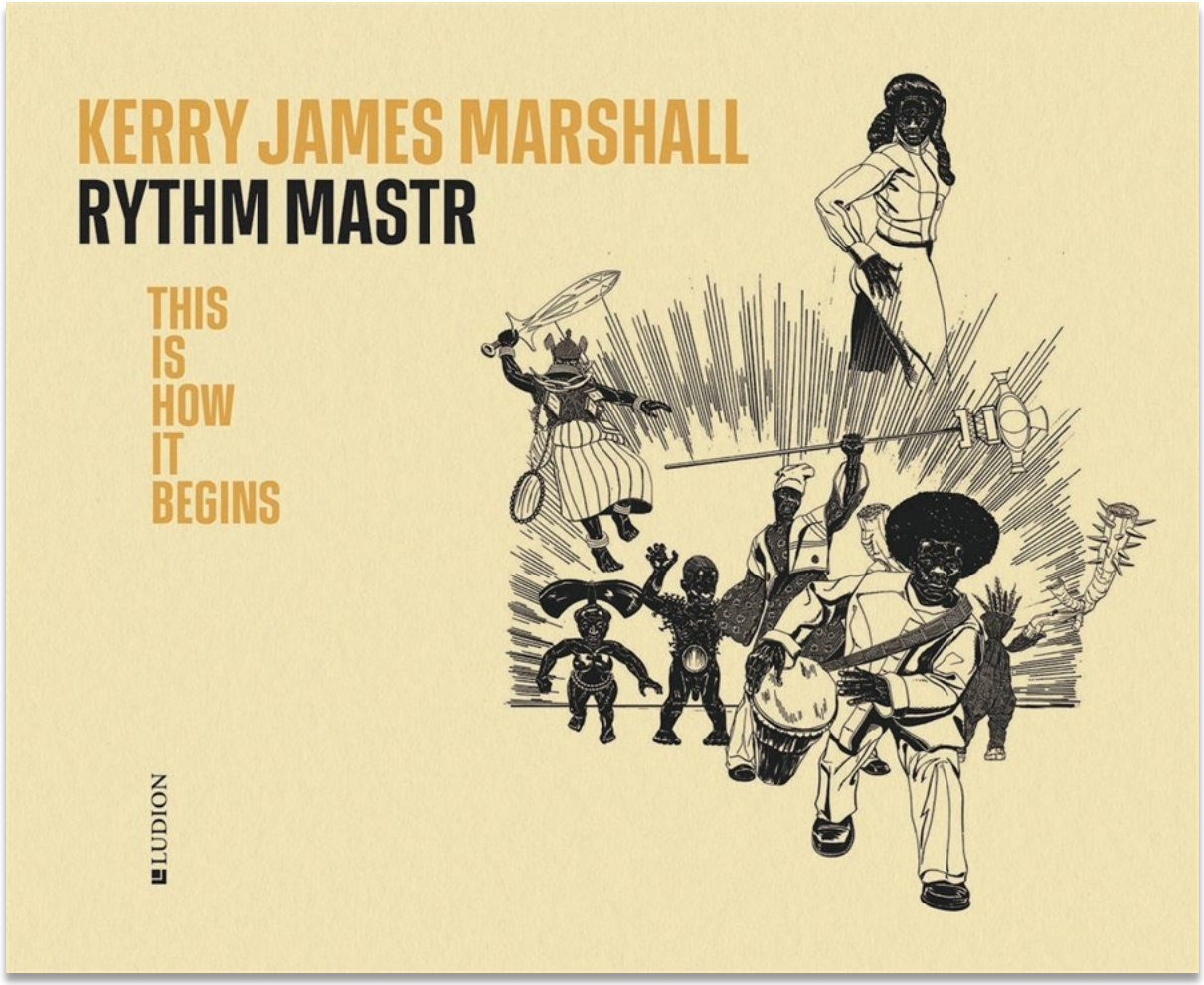
Ludion

TIMES

P-
WELL, THEN, WHY ARE THERE HUMANS IN THE WORLD AT ALL? IT HAS TO BE FOR SOMETHING.
© KERRY JAMES MARSHALL 2008
ALL THIS CAIN'T EXIST WITHOUT THERE BEING SOME KIND OF PURPOSE...
A REASON.
YO, MAANNN, HOME GIRL FINER THAN A MUTHUFUKKA!
DITTO!


ACID DRIFT
BY TIM MASTER


PVan
A DISCURSIVE VEHICLE
WHAT THE...!
WHAT THE FUCK HAPPENED HERE?
MUTHAFUKA, A BLIND MAN CAN SEE WHAT THIS IS!
SEE THIS GUY, HE'S A NIGGER...
DOESN'T LOOK LIKE IT, BUT HE IS.
I COULD SHOW YOU A LOT OF EM...
BUT I'M ONLY GONNA SHOW YOU THAT ONE...
HA HA HA HA HA!



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Modern
Barragán
Lake
Verea
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CANTZ

Lake Verea: Modern Barragán (Bilingual edition)

"Modern Barragán" is a personal book that unfolds and recounts multiple encounters the contemporary Mexican photographers Lake Varea have had with Luis Barragán's œuvre since 2006.

- This books unveils photographic depictions of the architect's work and private spaces as a tribute and a celebration, an anthem of love and admiration. While spending time in his private home, as enthusiastic aficionados enchanted by the elements with an anti-critic attitude, the game unfolds.

- In his house, the artists' quest was to get as close as possible, so close as to caress the walls and floors. The photographers measured their own bodies with his, sat in his chairs, opened his closets, listened in silence and kissed in the enchanted garden.

- The house is portrayed in daylight, under the light of the full moon, by street light, in thunderstorms, using flash and by rubbing the walls and floors with aluminum sheets to reveal its history through the textures.

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Le Bristol

PARIS

AN ODE TO THE FRENCH
ART DE VIVRE

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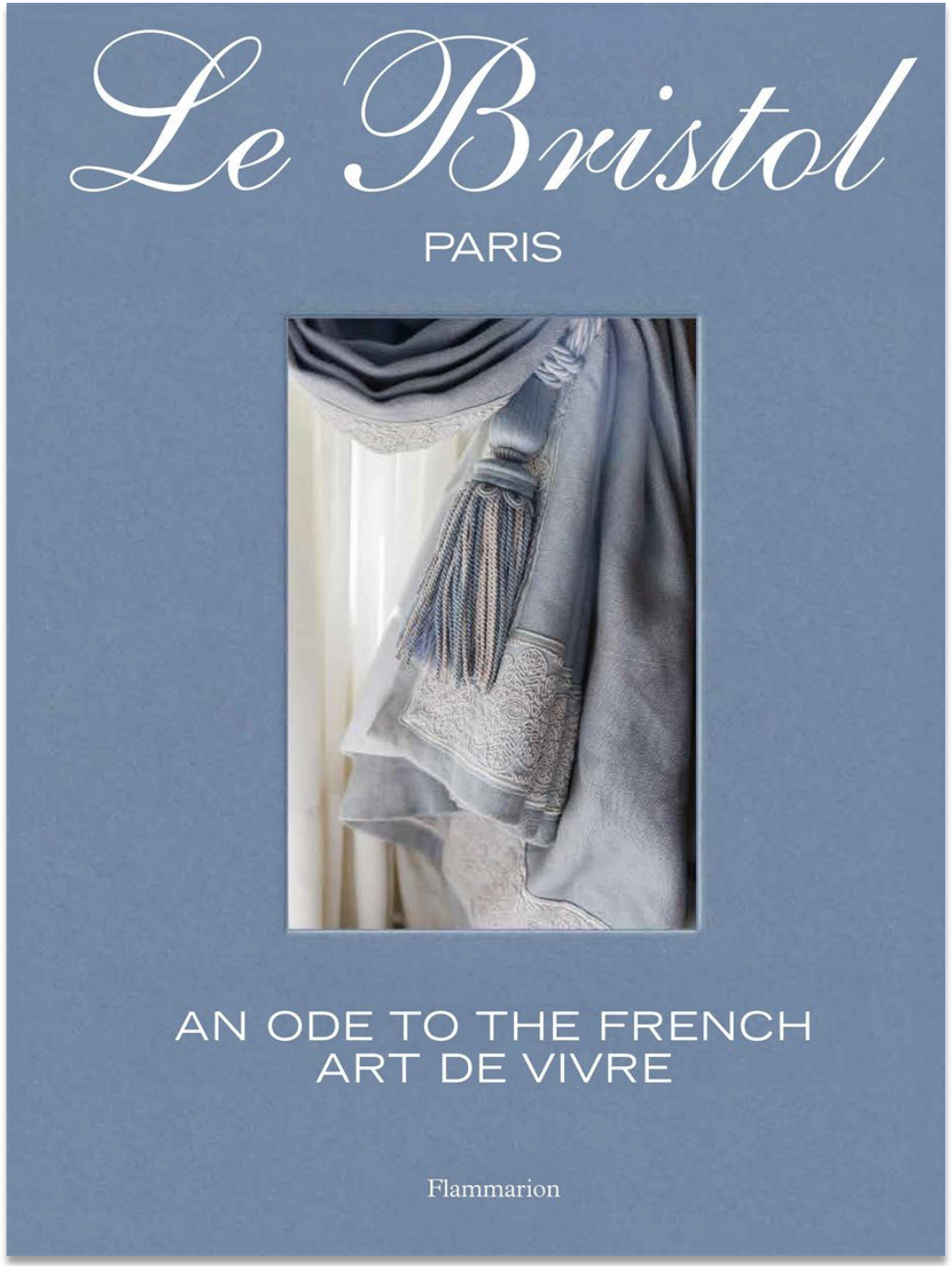

Le Bristol Paris

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Laure Verchère

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- Combining history, architecture, interiors, gastronomy, and a taste for luxurious living, this bilingual English-French book—produced with silver-edged pages and vignette cover insert—celebrates this jewel on Paris's prestigious Rue du Faubourg Saint-Honoré.
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LE BRISTOL
RESTAURANT
LE BRISTOL
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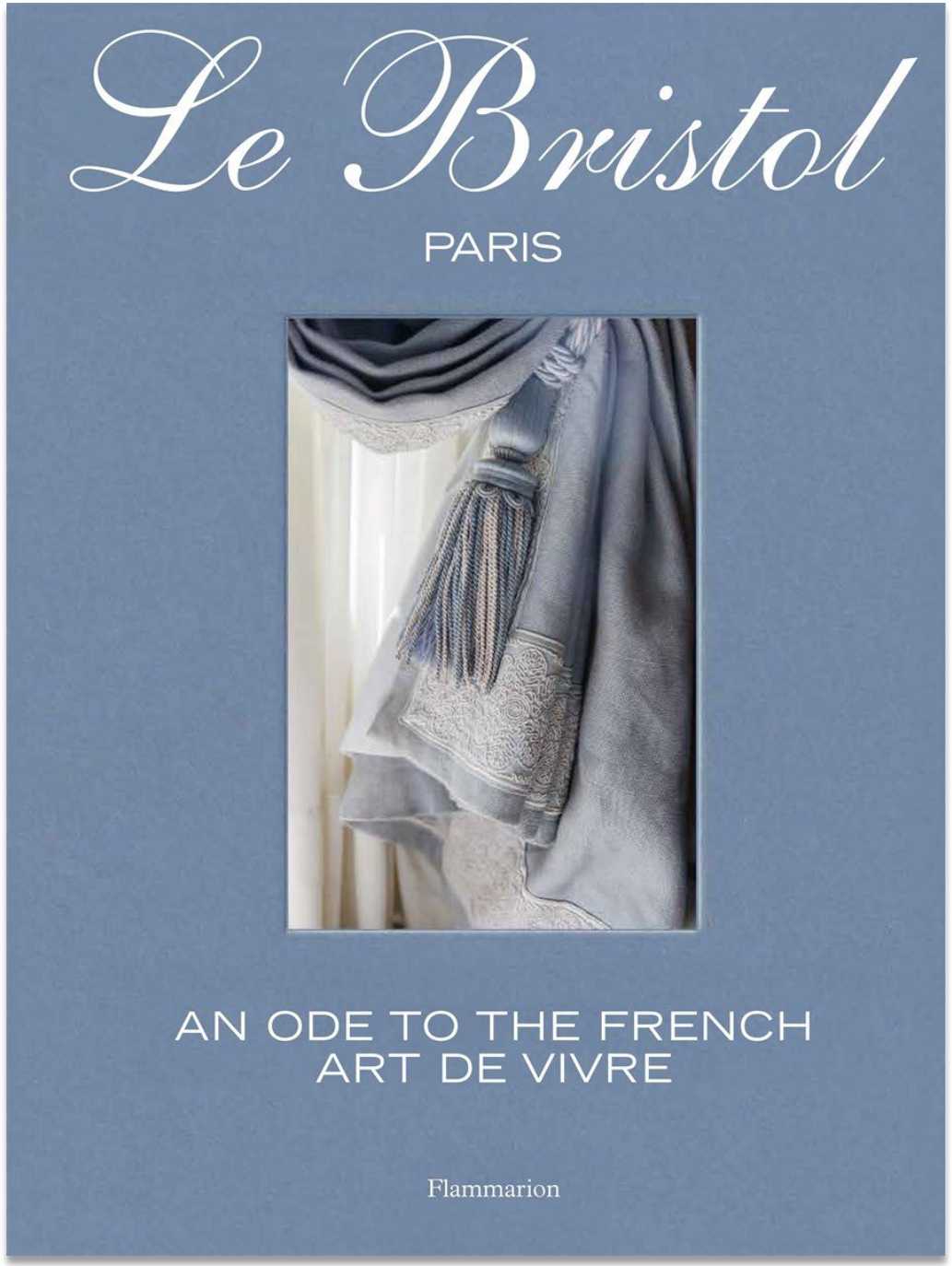

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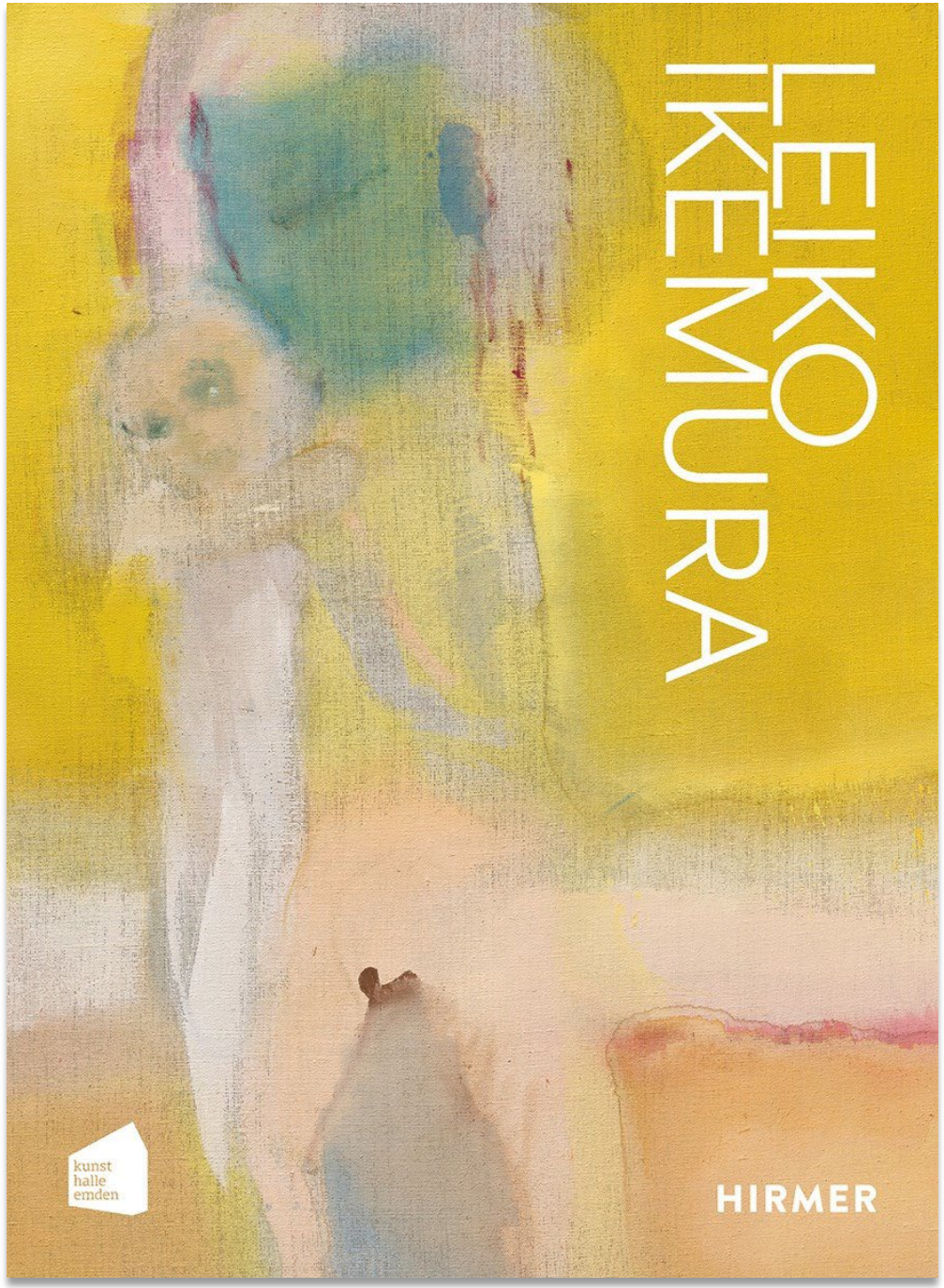
LEIKO IKEMURA

kunst
halle
emden

HIRMER



Leiko Ikemura (Bilingual edition)

Floating Spheres

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- Leiko Ikemura's depiction of unity between human, animal and nature is fascinating in its quiet and calm aesthetic. After an early phase of radical expression, the artist has dedicated herself to a gentle and poetic pictorial language. In her works, European subjects such as landscapes and portraits are melded with Japanese elements of suggestiveness, incompletion and asymmetry. Hybrid beings and melded with Japanese elements of suggestiveness, incompletion and asymmetry. Hybrid beings and creatures refer to Japanese fairy tales and sayings and allow the invisible to become visible - a magical world that refuses to let you go.

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Vorwort *Foreword*

LISA FELICITAS MATTHEIS

Leiko Ikemura mit dem Terminus einer »Zeichnerin«, »Malerin« oder »Bildhauerin« zu belegen, kann niemals in Gänze dem Schaffen der japanisch-schweizerischen Künstlerin gerecht werden. Ihre Arbeiten auf Papier, ihre Gemälde, Plastiken, Fotografien, Videos und nicht zuletzt ihre schriftlichen Äußerungen in Form von Gedichten und Haikus müssen gesamtheitlich – und zwar als Sinfonie – begriffen werden. Die Künstlerin vermag es, aus den einzelnen Gattungen immer das für das jeweilige Medium Spezifische zum Vorschein zu bringen. So besticht beispielsweise in den Grafit- und Kohlezeichnungen die Direktheit der schnellen, suchenden Linie, die, einmal gefunden, durch Verreiben des Grafit- und Kohlestaubs unmittelbare Tiefe und Vielschichtigkeit erhält. Farbe wird hier maximal akzentuierend oder gar absichtlich irritierend eingesetzt. Die Aquarelle hingegen leuchten mit prachtvoller Farbgewalt und sind von der spielerischen Reaktion auf den Zufall geprägt. In den Gemälden wiederum werden durch und durch malerische Fragen verhandelt: Hier geht es um Bildkomposition, das Zusammenspiel von Vorder- und Hintergrund, Transparenzen und (Licht-)Stimmungen. Wenngleich die einzelnen Gattungen für sich stehen, kommt doch erst im Gesamtklang der Genres das Fantastische und Einzigartige zum Vorschein, das Leiko Ikemuras Kunst ausmacht. In ihre Bildwelten einzutauchen kommt einem Traumwandel gleich. Hier begegnet man beseelten Gebirgen, Hybridwesen und immer wieder rätselhaften Mädchenfiguren – ein wiederkehrendes Bildrepertoire, das sich bereits früh entwickelt hat. Seitdem kommen diese Motive immer wieder modulartig vor, werden weitergeführt und variiert.

Seit den Achtzigerjahren hat Leiko Ikemura, in Tsu, einer Stadt der Präfektur Mie in Japan, geboren, ein unverwechselbares Œuvre hervorgebracht. Sie studiert anfangs Literatur in Japan und Spanien. Von 1973 bis 1978 absolviert sie ein Kunststudium in Sevilla. Nach Abschluss des Studiums lebt sie zunächst in der Schweiz und zieht 1984 nach Deutschland, wo sie bis heute lebt und arbeitet.

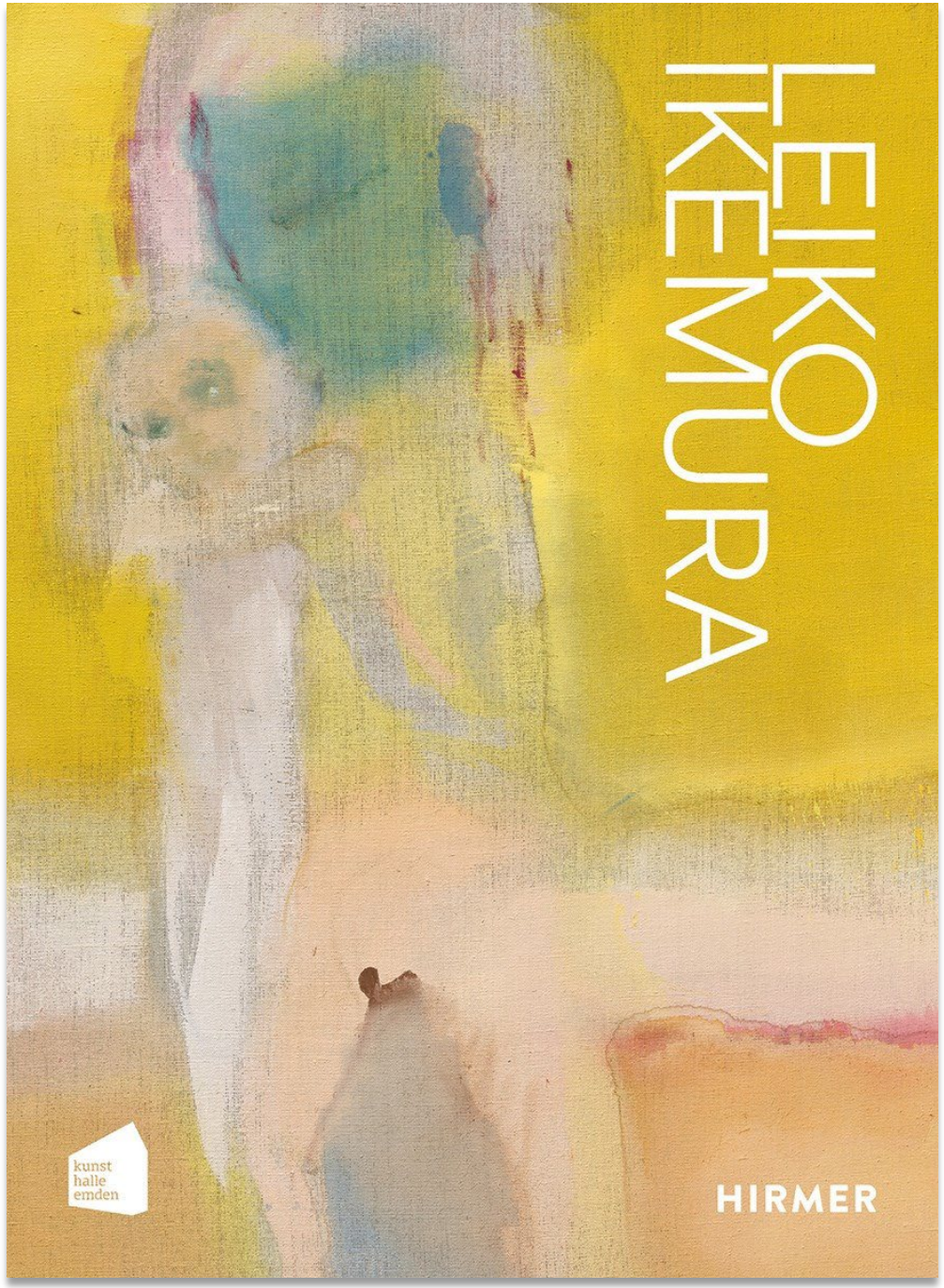
LISA FELICITAS MATTHEIS

Referring to Leiko Ikemura as a 'draughtswoman', 'painter', or 'sculptor' doesn't fully do justice to her work. The Japanese-Swiss artist's oeuvre encompasses paintings, sculptures, works on paper, photographs, videos, and writings – including poems and haikus – all of which should be appreciated as an integrated whole, a symphony. The artist unfailingly brings out the unique characteristics of each respective medium.

Ikemura's graphite and charcoal drawings are particularly compelling due to the immediacy of their quick, searching line. Once put down, the artist gives her lines depth and complexity by rubbing out the graphite and charcoal dust. Colour here serves to boldly accentuate or even intentionally irritate. Her watercolours, on the other hand, are dynamically and vibrantly colourful and marked by a playful embrace of chance. Her paintings in turn delve into painterly fundamentals, examining aspects such as image composition, the relationship between foreground and background, transparency, and (lighting) moods. While each genre of Ikemura's work has its own distinct qualities, it is the harmonious blend of these forms that unveils the unique and extraordinary nature of her art. Immersing yourself in her visual world is like embarking on a dream journey where you encounter animated mountains, hermaphrodites and, time and again, enigmatic girl figures – a rich and evolving repertoire of almost modular imagery the artist developed early on and has drawn on ever since.

Since the 1980s, Leiko Ikemura, born in Tsu, Mie Prefecture, Japan, has cultivated a distinctive oeuvre. After studying literature in Japan and Spain and then graduating from the Seville Academy of Fine Arts (1973–78), she moved to Switzerland, only to later relocate to Germany, where she continues to live and work. Her early work was marked by radical imagery, drawing frequent comparisons to the Neo-Expressionist Junge Wilde (Young Wild Ones) movement. Over time, she shifted towards a more delicate, poetic form of expression. Her art seamlessly blends

O.T. / *Untitled*, 1983



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LINDA LIGHTON

LOVE & WAR

A FIFTY-YEAR SURVEY
1975—2025

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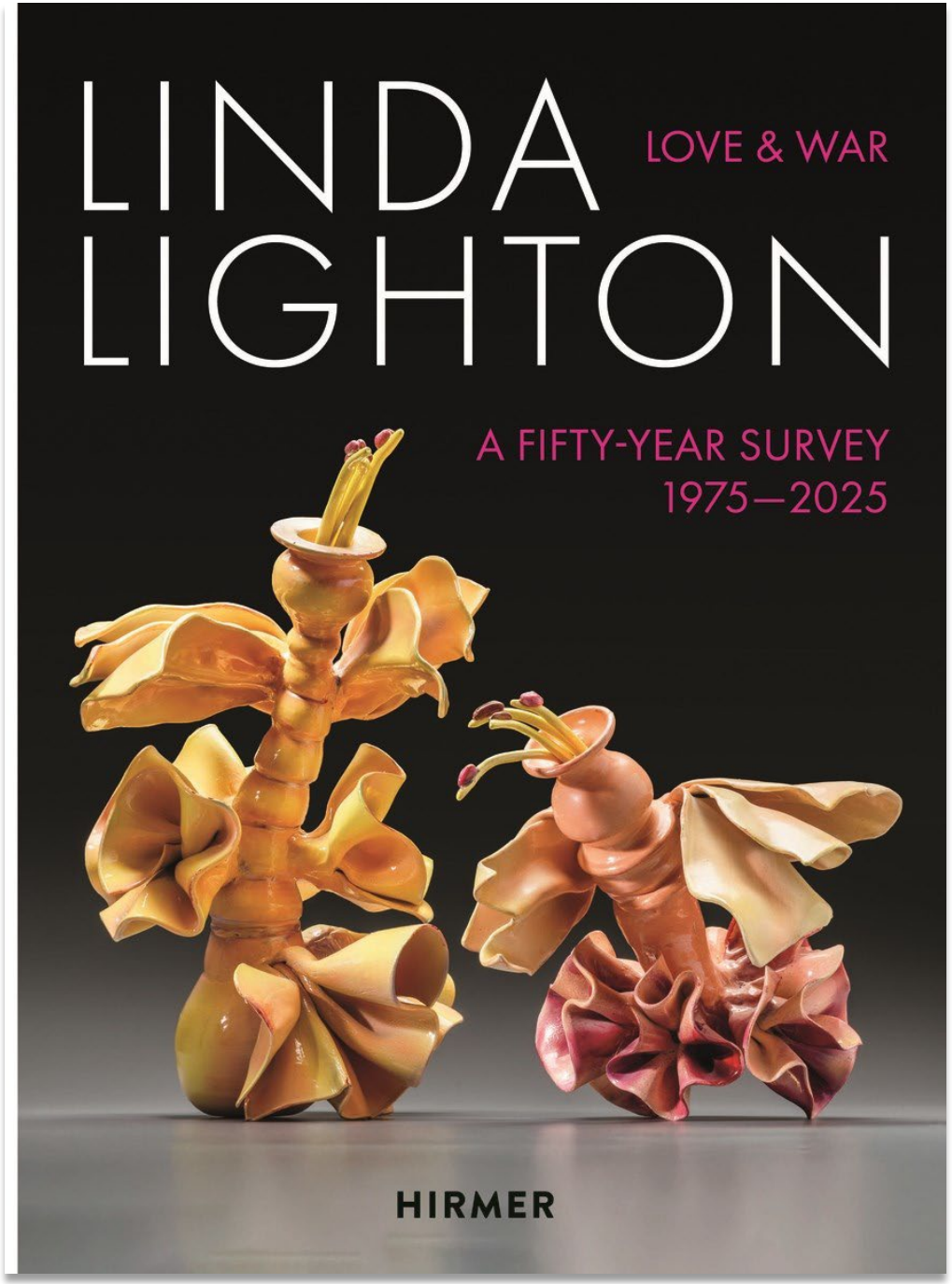

Linda Lighton: Love and War

A Fifty Year Survey, 1975-2025

Sara Morris

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- Accompanied by new scholarship on the artist's practice, this publication situates her sculptures - which use a feminist visual language to address social issues, such as gun violence, environmental degradation and gender conformity - within the context of broader art-historical developments.

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LINDA LIGHTON: SHAPES OF ABSENCE AND LONGING

by Sara Morris

Like many of Linda Lighton's ceramic sculptures, *The Secretary* (1986) (fig. 1) gives shape to absence and longing. Resembling a life-sized white silk blouse with perfectly puffed sleeves and a so-called pussy bow, this sartorial sculpture evokes a signature look of 1980s women's fashion. In the blouse's hand-modeled and glossy white surface, soft curves cling to what could be perceived as an ideal feminine form underneath. *The Secretary*, part of Lighton's *Americana* series, begun in 1981, draws inspiration from everyday articles of clothing—icons of American culture such as work shirts, denim jackets, and aprons—that serve as metaphors for gender and class. When taken together, these works reveal the notable absence of the body throughout much of Lighton's oeuvre—a lack that reflects women's exclusion within historical narratives while simultaneously amplifying women's experiences and desire for visibility on their terms.

Clothing, of course, is a powerful conveyor of identity, including sex, gender, sexuality, socioeconomic status, profession, and group affiliations. Lighton's attention to clothing, rather than the figure, exemplifies sociologist Joanne Entwistle's observation that "so significant are clothes to our readings of the body that they can come to stand for sexual difference in the *absence* of a body."[1] Without a body to scrutinize, viewers project their own assumptions onto the garments, pulling themselves into the work, one sleeve at a time. In the case of *The Secretary*, the blouse connotes not only femininity but also the stereotype of the office secretary—a role often held by overqualified, college-educated women striving to shatter the glass ceiling, yet frequently depicted as sexy, sassy, and available.

1 LINDA LIGHTON, The Secretary 1986
Glazed earthenware
18 × 17 × 3 in. (45.7 × 43.2 × 7.6 cm)

It is fitting that *The Secretary* was created two years before the workplace drama *Working Girl* (1988), starring Melanie Griffith, Sigourney Weaver, and Harrison Ford. Griffith plays a career-driven secretary from Staten Island who works in Manhattan. To be taken seriously, Griffith's character embraces a polished corporate aesthetic characterized by a short haircut and broad-shouldered suits. In the 1980s, power dressing became a way for women to assert themselves in the workplace. In discussing clothing's connection to the body and identity, Entwistle traces the causes and effects of fashion in the twentieth century, when more people—particularly women—began working outside of the home. As interactions among strangers became daily occurrences, individuals found themselves with less time to make lasting, meaningful impressions.[2] She argues that with the rise of anonymity, one's appearance gained greater significance. In the context of the 1980s, then, it follows that the anonymity of *The Secretary* speaks to women's desire for greater visibility in professional spheres and beyond.

Paradoxically, however, this sense of anonymity also highlights a feminist critique of the objectification of women, who are reduced to mere items like a blouse or skirt, emphasizing the complex and contradictory nature of being seen. The work shares many similarities with feminist art of the 1980s, which often analyzed figurative representations of the female body as constructions of the male gaze, particularly in the context of nudity in both art and popular culture. As the British feminist film theorist Laura Mulvey writes, women's bodies "are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*."[3] Lighton's sculpture of a blouse—deliberately portrayed without its wearer—flips the script, obscuring signs of bodily difference to some extent and turning the act of covering up into a challenge to traditional representations of the female figure in sculpture.

Men's clothing also makes appearances in Lighton's *Americana* series. For example, *Dude* (1981) (fig. 2) is a hand-formed ceramic sculpture of a sleeveless white shirt. In the early twentieth century, these affordable undershirts were marketed to working-class men. Today, however, they are colloquially known as muscle shirts or "wifebeaters"—a deeply derogatory name that links these tank tops to domestic violence against women. It is unclear if Lighton would have known of this term in the early 1980s, but what is evident is the artist's deliberate use of the comparatively subdued, yet still gendered, label "Dude." The use of male-oriented terminology here is noteworthy, especially given the evolution of its meaning in the late twentieth century. In the 1930s and 1940s, men used "dude" to describe a man particularly attentive to his attire.[4] By the 1980s, the term had loosened, evolving to refer to men who were laid-back. In the body's absence, *Dude* and *The Secretary* construct a more nuanced narrative that situates clothing as both a tool of patriarchal control and a productive marker of nonconformity and self-empowerment.

Lighton's emphasis on clothing speaks to the trail of life experiences she left behind her. The importance of dressing well was instilled in her from an early age. Born in Kansas City, Missouri, she belonged to an affluent family who owned Woolf Brothers, a high-end department store in town. Reflecting on her summers spent working at the store and the importance of dress, Lighton shared, "Every single day of my life, I was given the once-over to make sure I looked appropriate."[5] It is therefore unsurprising that some of her earliest works embody the societal expectations associated with upper- and middle-class behavior—expectations she would ultimately choose to reject in her own life.

2 LINDA LIGHTON, Dude 1981
Glazed earthenware
19 × 13 × 3 in. (48.3 × 33 × 7.6 cm)

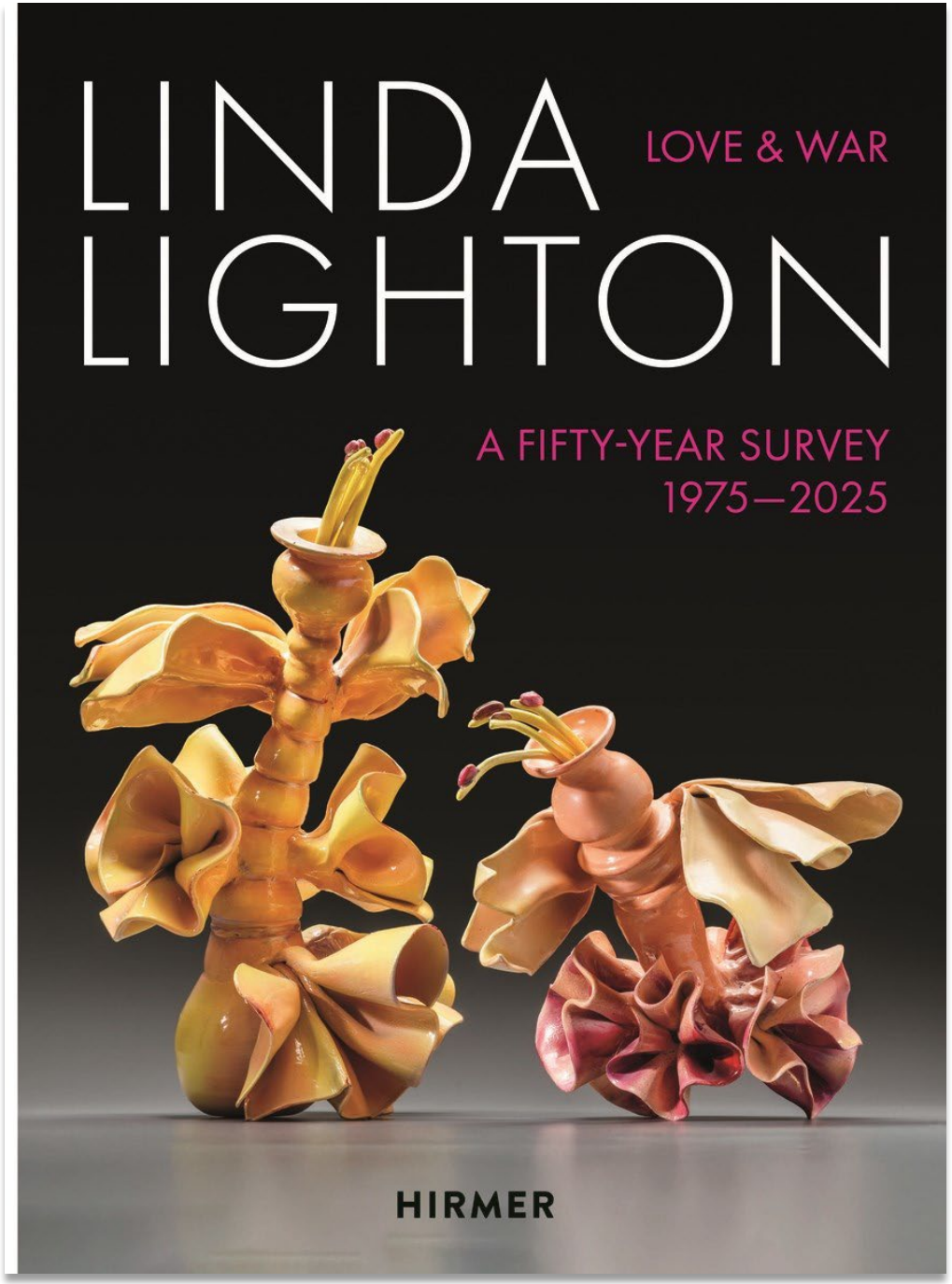
Lighton's desire to break with tradition and her family's expectations can be traced to a pivotal moment in 1966: her expected debut at the annual Jewel Ball, a debutante ball held at the Nelson-Atkins Museum of Art in Kansas City. Her grandmother supported the event, hoping to promote greater acceptance of Jews in society. However, Lighton sought a very different path for herself and chose not to attend. Parental retribution was swift. Her father had her committed to a mental institution against her will as punishment for her defiance. She was confined for over four months and was only allowed to leave her prison in order to attend court hearings against

Cotton Boll 2007
Glazed earthenware with china paint and luster
36 × 29 × 16 in. (91.4 × 73.7 × 40.6 cm)

Compost 2003–4
Glazed earthenware with china paint and luster
Overall: 10 × 43 × 12 in. (25.4 × 109.2 × 30.5 cm)

Sea Snail 2002–3
Glazed earthenware with china paint and luster
8 × 8 × 7½ in. (20.3 × 20.3 × 19.1 cm)
Collection Doug Drake and Elisabeth Kirsch

Right page
Pinky the Tubacious Tubeworm 2002
Glazed earthenware with china paint and luster
13 × 8 × 8 in. (33 × 20.3 × 20.3 cm)



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Lisa Oppenheim

Eternal Substitute

Lauren Cornell

Published in conjunction with her exhibition Monsieur Steichen at MUDAM Luxembourg, this richly illustrated catalogue surveys Oppenheim's works from the past dozen years, and includes new texts by Darsie Alexander, Christophe Gallois, Jacob Proctor, and Bettina Steinbrügge, as well as a conversation between Lisa Oppenheim and artist Liz Deschenes.

- Over the past two decades, Lisa Oppenheim has developed a critically acclaimed practice that is deeply rooted in the field of photography while also constantly exploring its margins. She often focuses on the unexplored potential of the medium's artistic, technological, and sociopolitical histories.

- Combining material experimentation with archival research, Oppenheim transforms- or, in her words, "reprocesses"-images and ideas both recent and historical by employing creative mechanisms ranging from a host of photographic processes to other media such as textiles, film and video, and, most recently, sculpture.

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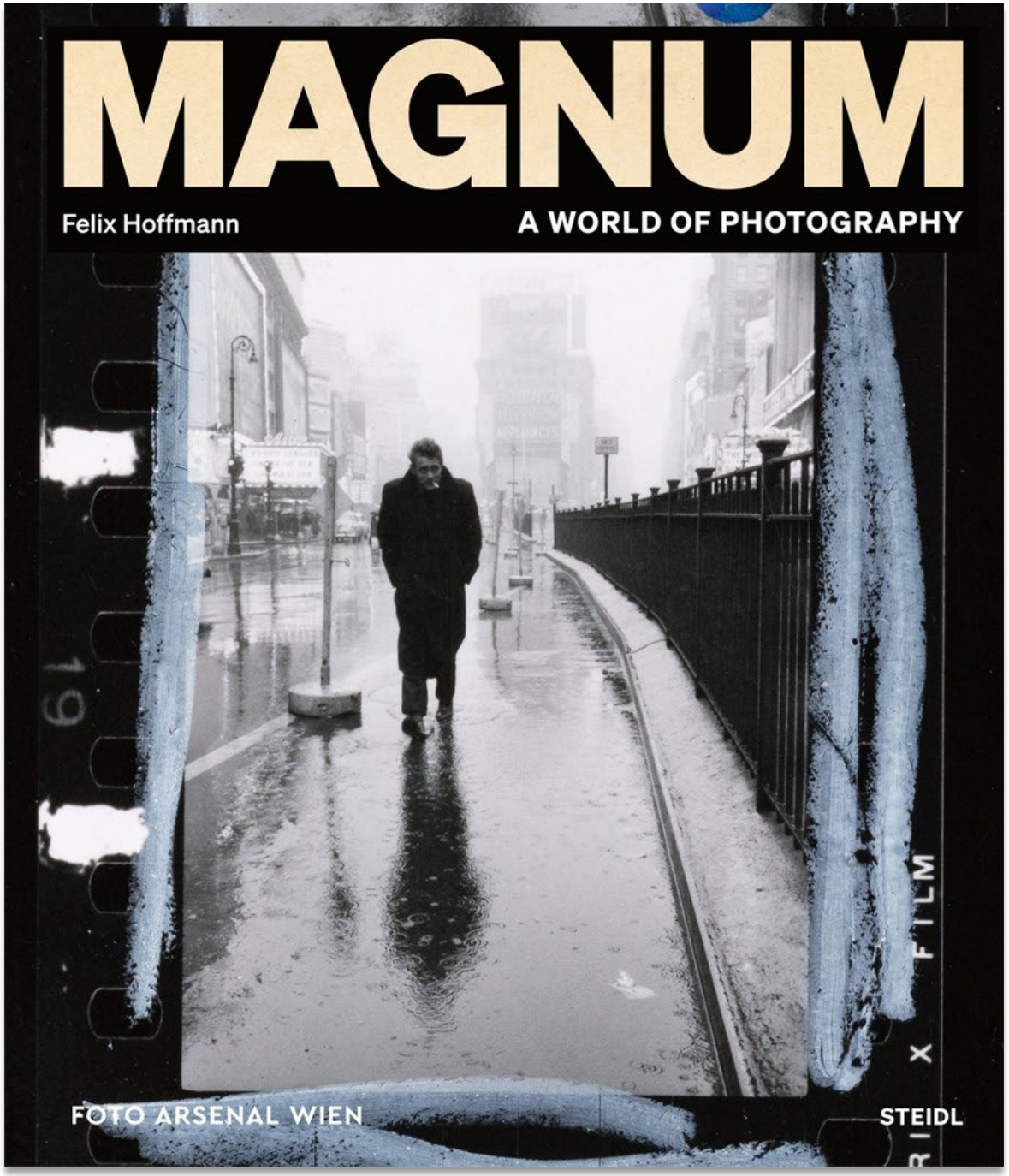
MAGNUM

Felix Hoffmann

A WORLD OF PHOTOGRAPHY

FOTO ARSENAL WIEN

STEIDL



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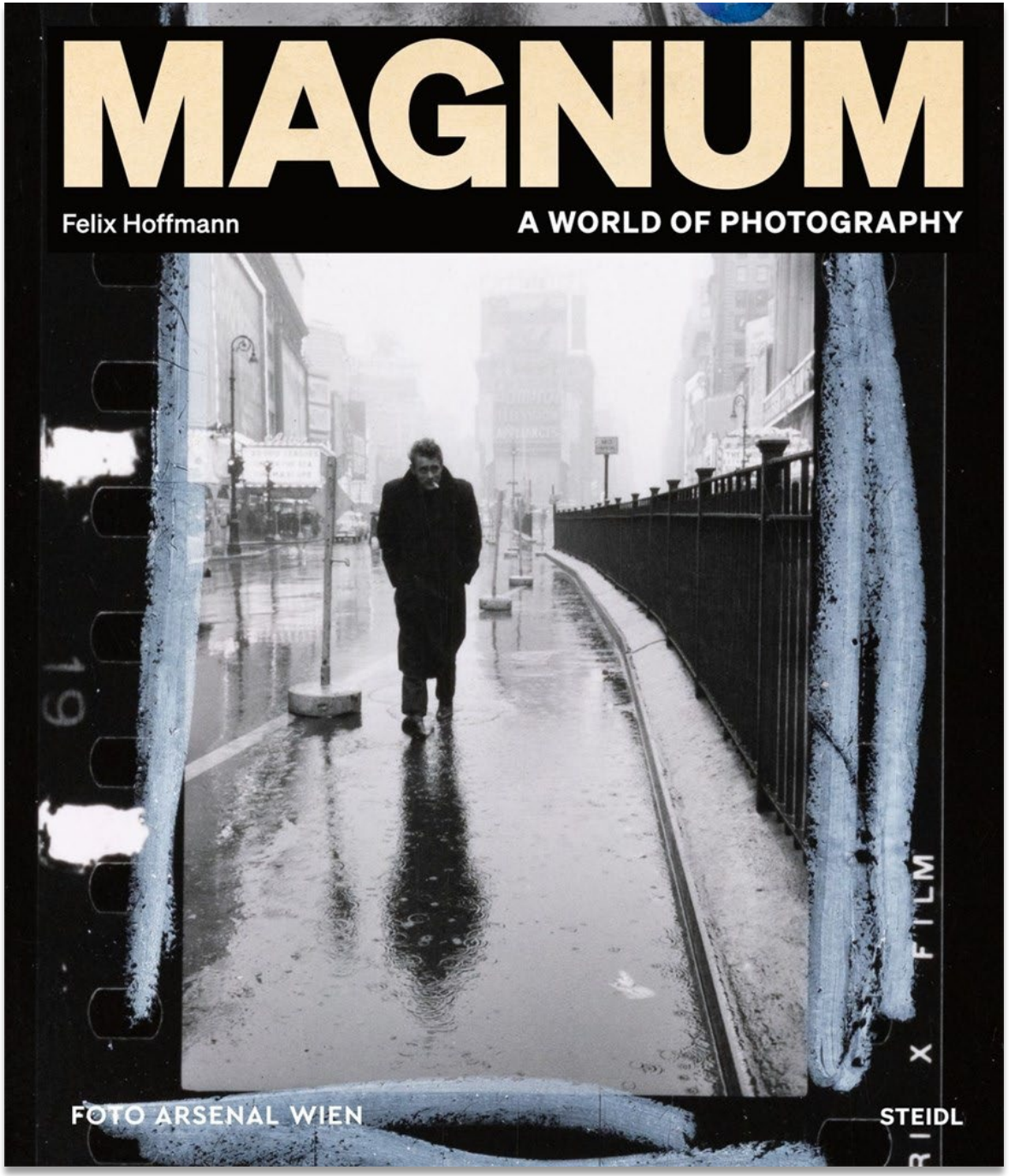
STRIKE



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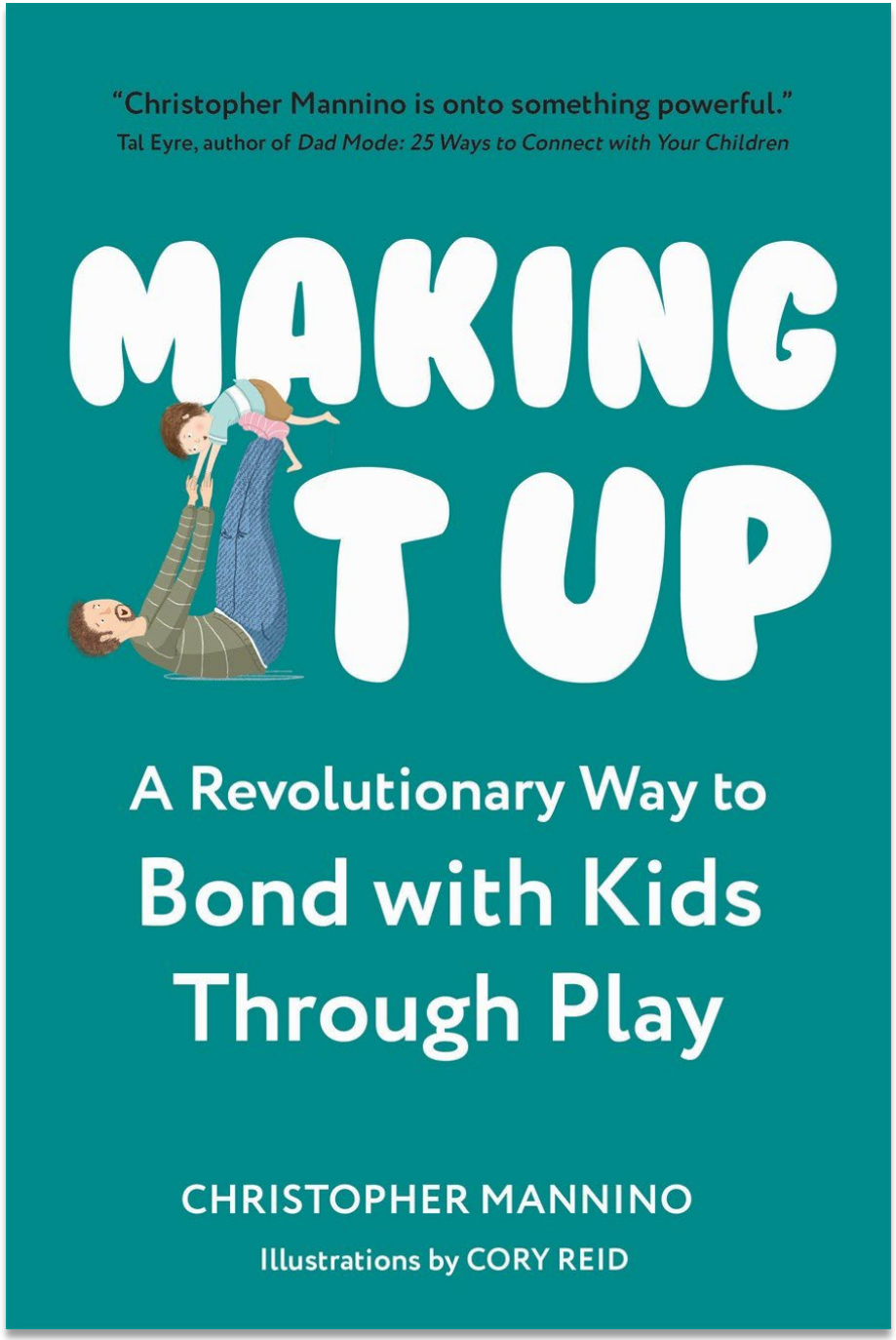
Tal Eyre, author of *Dad Mode: 25 Ways to Connect with Your Children*

MAKING IT UP

A Revolutionary Way to Bond with Kids Through Play

CHRISTOPHER MANNINO
Illustrations by CORY REID



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- Perfect for fans of *bluey*: With millions of adult fans of the hit show *Bluey* looking for products that reflect the parenting style seen on the show, *Making it Up* is the first book to offer a practical, fun guide to recreating that experience in real life.
- Endorsements and industry connections: The book is already garnering attention from prominent names like Tracey West, and Mannino has strong connections in media and parenting communities, ensuring potential for strong promotional support.

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Familius

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Escape
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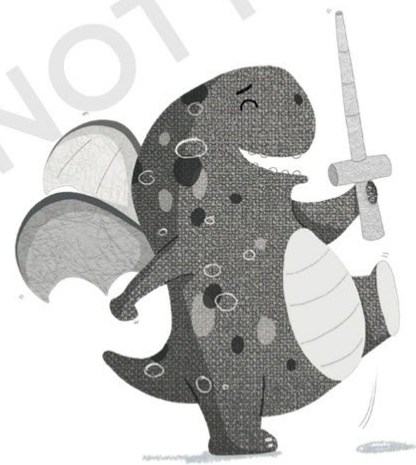
NOT FINAL

SETTING THE STAGE

I darted past killer robots, leaped over a floor of flaming lava, and stood face-to-face with a ferocious dragon. Holding a sword that looked strangely similar to a cardboard tube, I stared at his glowing eyes. The dragon laughed. He was short for a beast, about the height of my son, actually. Flames licked his lips, and his wings flapped once. This wasn't good. I was late for my reservation at an extremely fancy restaurant. The kind that serves only the finest paper sandwiches, plastic oranges, and cans of beans. Yet, I had to complete this quest first. After all, I couldn't attend my date before retrieving what my kids had stolen:

My nose.



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THE PROMISE OF *YES, AND*

What really struck me about the *yes, and* technique is that I already learned and had been practicing this as a Dungeon Master running Dungeons and Dragons games. Since my kids are the ultimate adventuring party for me, why not use those skills with them as well? My son sprung from around the corner with a bandana wrapped around his noggin and said, "I'm a ninja!"

I responded "I didn't hear anything . . . " to which he pancaked against the wall. Yes, you're a ninja, and you're very sneaky. Yes, I'm sneaky, and I'm currently hidden from view. We had both done *yes, and* with words and actions, and we were off on the quest together!

—Nathan Grajek, Social worker, father of 2, from Battle Creek, MI

NOT FINAL

It's gonna be different. And it's gonna be silly. But you'll be great.

You're likely reacting to that sentence with doubt. It's daunting to step outside your comfort zone. However, once you master improv, playtime really is magic. We're going to dive right into the rule at the heart of all improvisation—the promise that makes everything work.

The real tricky bit is that you've spent the bulk of your life being told to grow up. This is a truly unfortunate but necessary culturalization that involves learning rules and acting mature and all that other boring stuff. And yes, you'll eventually encourage your own kids to grow up a little too. But not today. Because today you're going to leave behind all the boring grown-up stuff and remember what it's like to be a kid.

Let's start with the promise that sets it in motion.

Think about that time I played freeze with my son. Like any parent, I had a choice. Play along, or don't. The easiest thing all parents learn is how to

And it all centered on those two simple words:
yes, and.

. . . . .

Let's break them down.

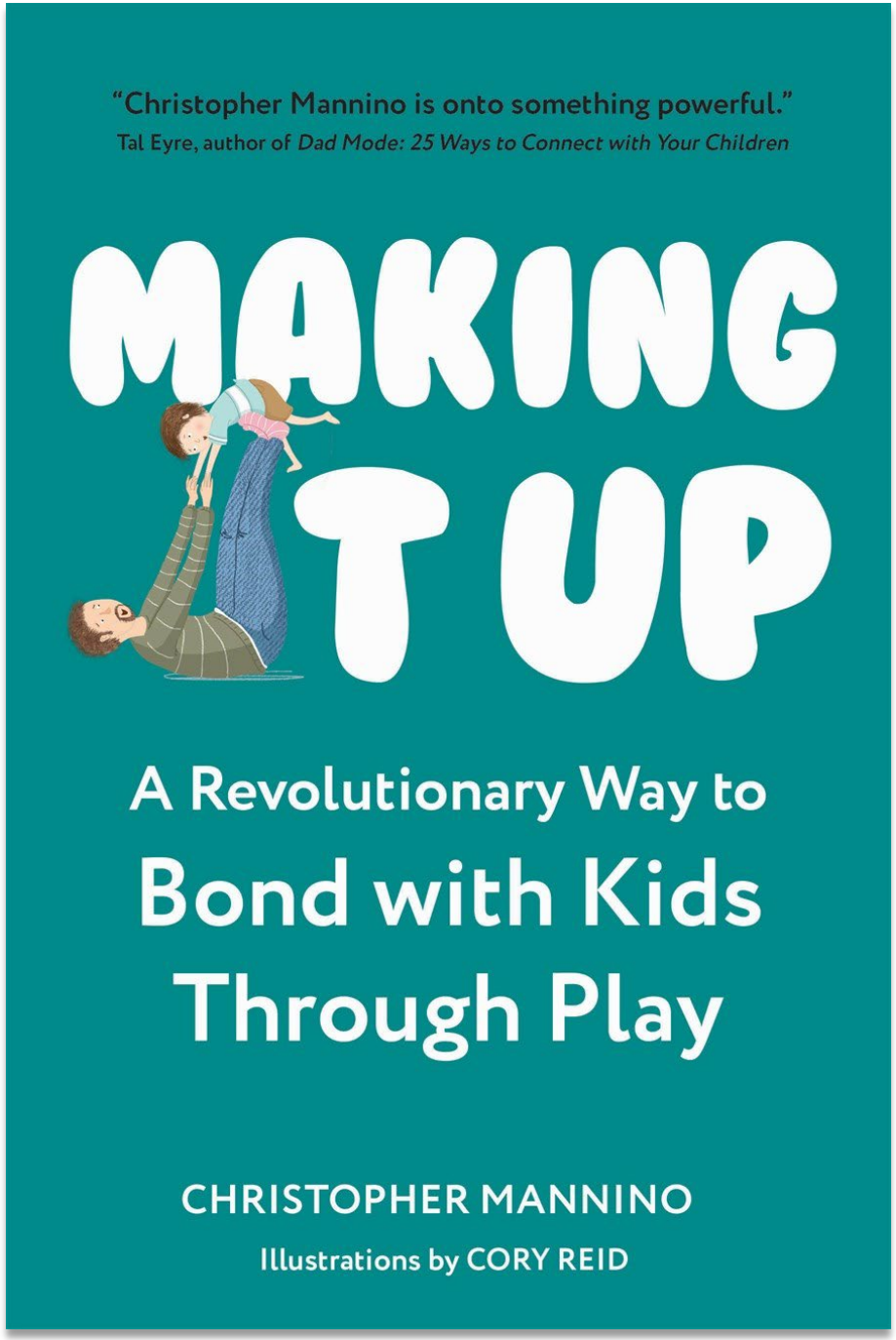
Yes:

Yes, in this context, is the promise of acceptance. For many parents or caregivers this is the most challenging step. Yet this is the moment that really decides it all. Accept the game, the reality, and the imagination. Or don't. That's the choice.

When you receive a piece of information, that information is *true*. It is the promise of the world. It is a new law.

For both parents and actors, this is far harder than it sounds. If your kid

NOT FINAL



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MARIO
SCHIFANO
1960
1969
CATALOGO RAGIONATO
DELL'OPERA PITTORICA
SKIRA
ARCHIVIO
MARIO
SCHIFANO
1966

Mario Schifano

Catalogue Raisonné of the Pictorial Works 1960-1969

Monica De Bei Schifano

The first volume of the Catalogue Raisonné dedicated to Mario Schifano's pictorial work explores the artist's 1960s-production.

- The result of an over 14-year research conducted by Archivio Mario Schifano, the publication is divided in four volumes, each dedicated to a single decade.
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- Schifano made his artistic debut in 1960 with an exhibition in Rome presented by Pierre Restany and immediately captured the critics' interest with his monochrome paintings evocative of the photographic screens that would later incorporate numbers, letters, road signs, and Esso and Coca Cola logos. In 1963 he travelled to the United States and his works started to include quotations from the history of Italian art and Futurism.

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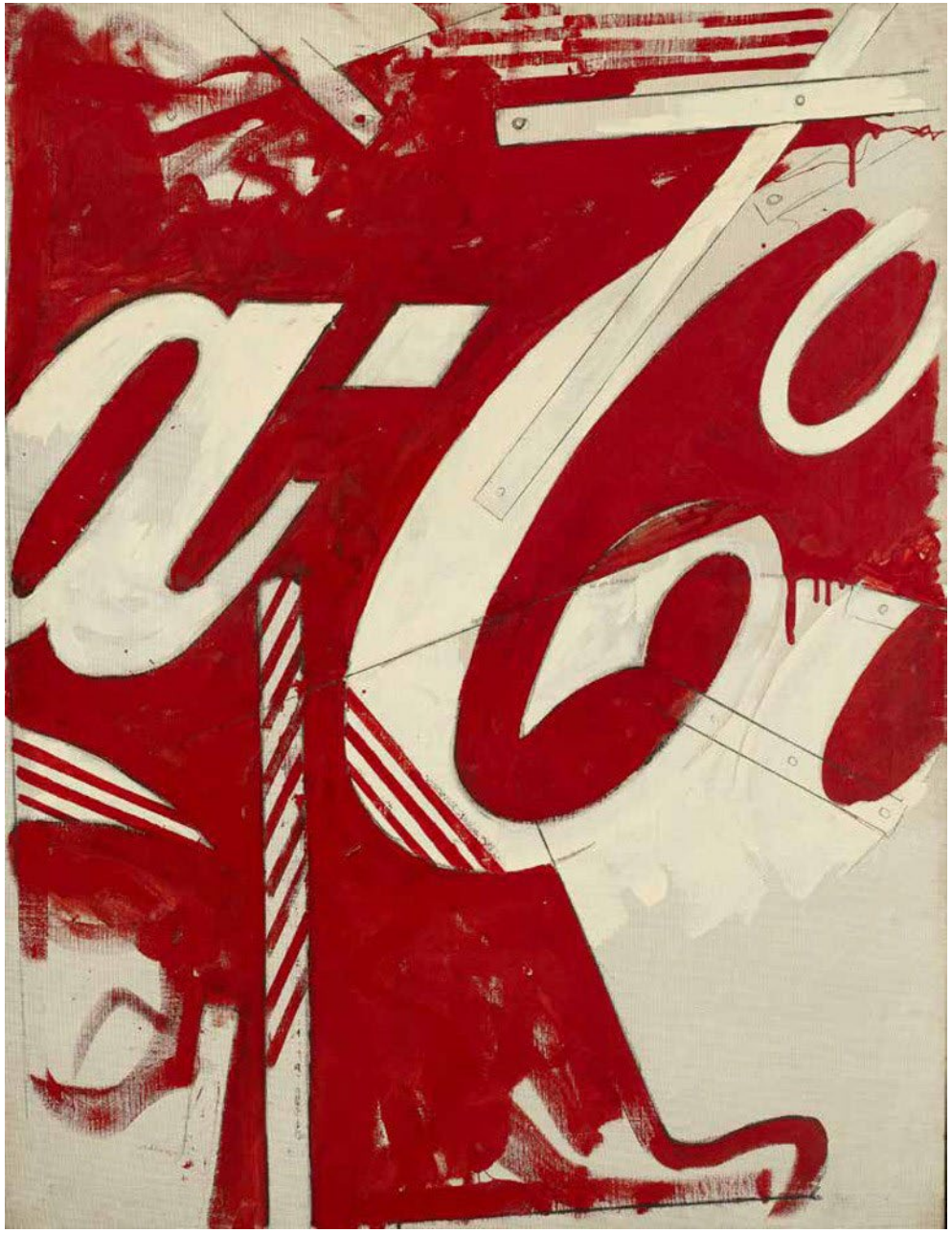
NO

1960



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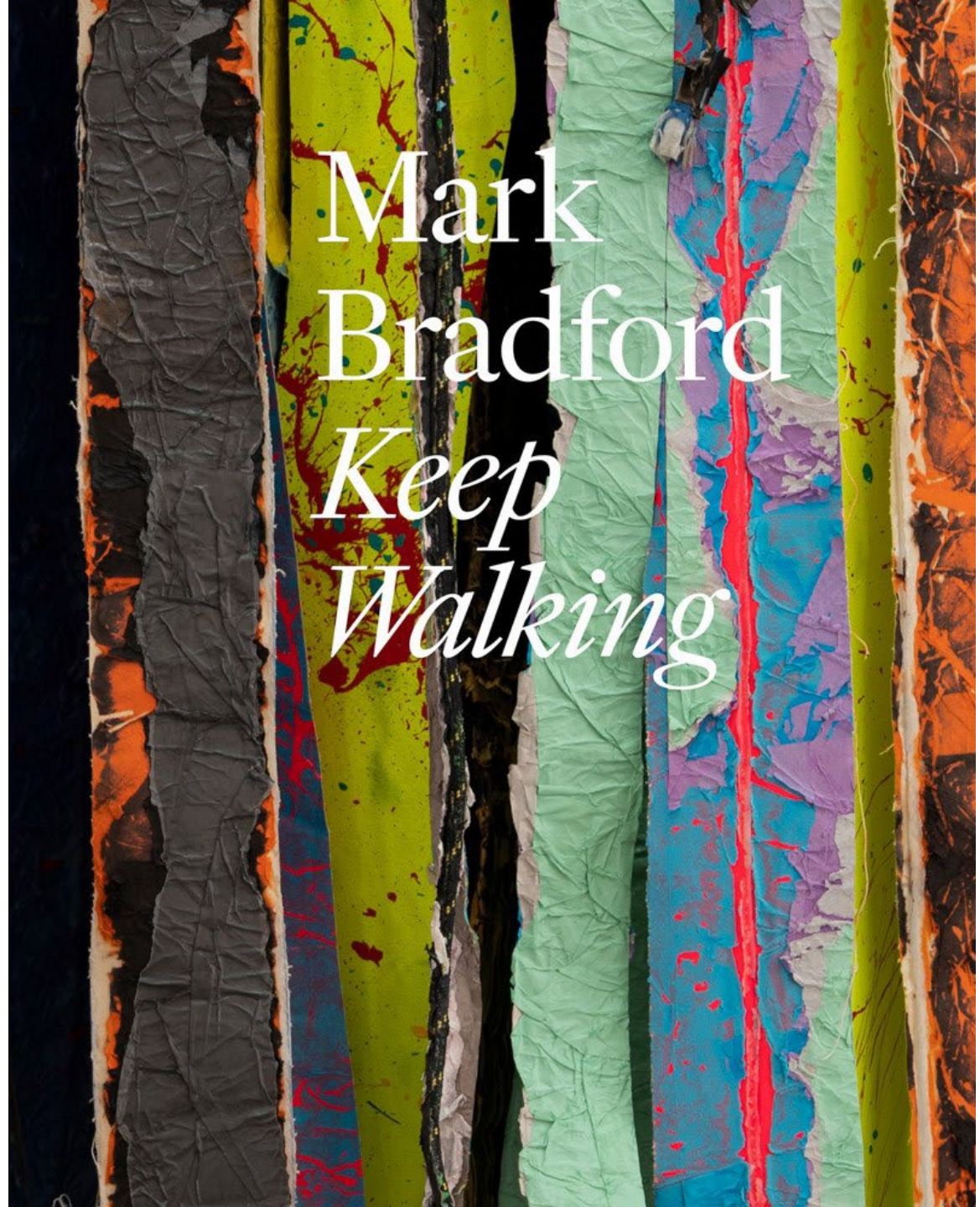
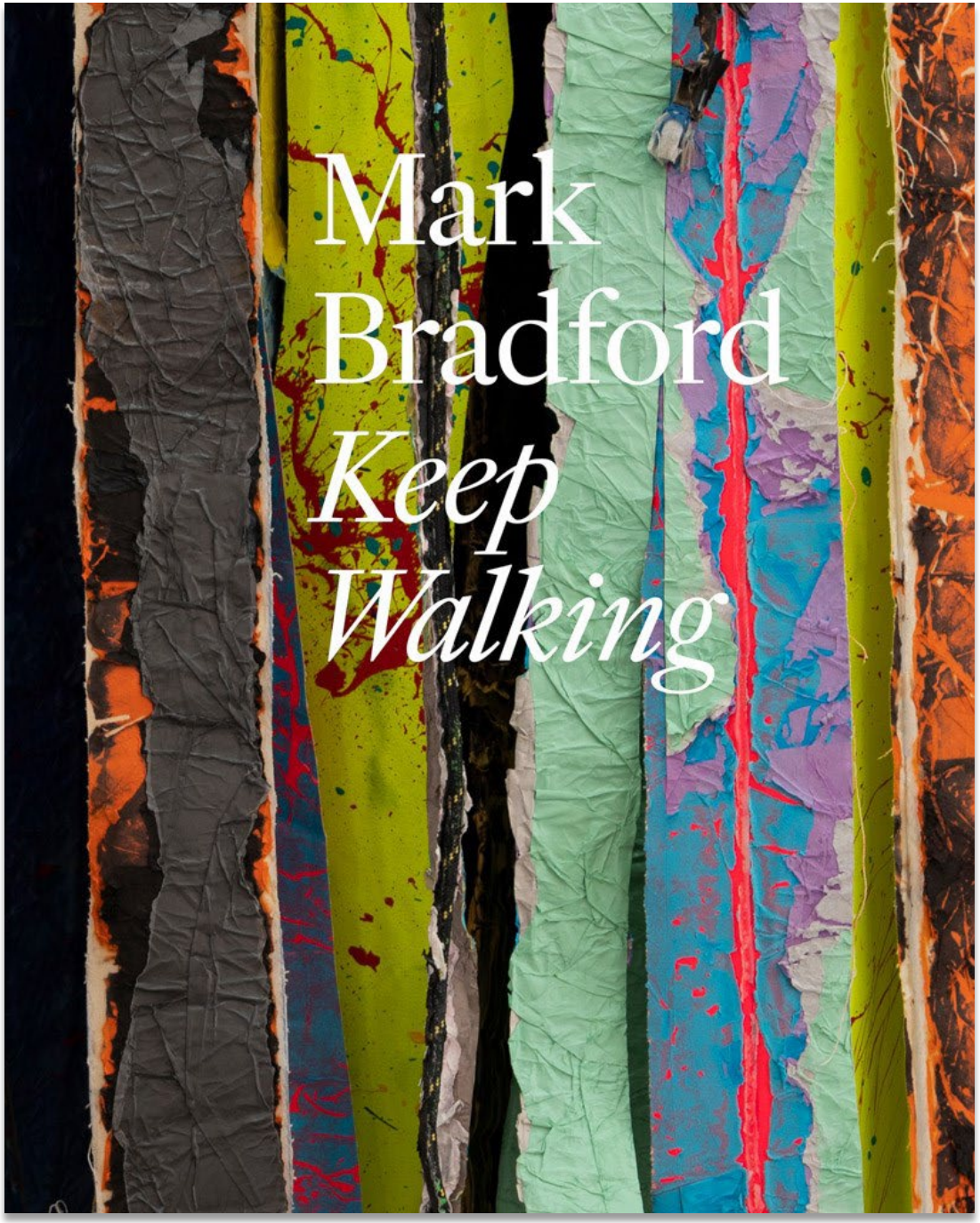

Mark
Bradford
Keep
Walking



Mark Bradford: Keep Walking

Sarah Yoon

An outstanding voice in American art.

- Mark Bradford is best known for his large-scale abstract paintings layered with found paper and materials from the streets of Los Angeles. His work touches on themes of the urban landscape, violence, racism and degeneration in American society.
- Exhibition catalog surveys Bradford's signature works, as well as a number of his sculptures, installations and video pieces. Features an interview with the artist.
- These works poignantly reflect the sociopolitical challenges faced by vulnerable populations. The exhibition features a key selection of his large-scale paintings, video works, and installations, including Spoiled Foot, the monumental centerpiece of his US Pavilion presentation at the 2017 Venice Biennale, and Float, a walkable floor painting that calls for physical engagement with the work.
- Art historical essays and a comprehensive interview with the artist provide a seminal overview of important aspects of his practice.

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DIGITAL
BY
NATURE
MIGUEL
CHEVALIER

Miguel Chevalier

Digital by Nature

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- The book is dedicated to the relationship between the digital and analogue worlds and astonishing connections between nature and technology, as well as human intervention in the environment.

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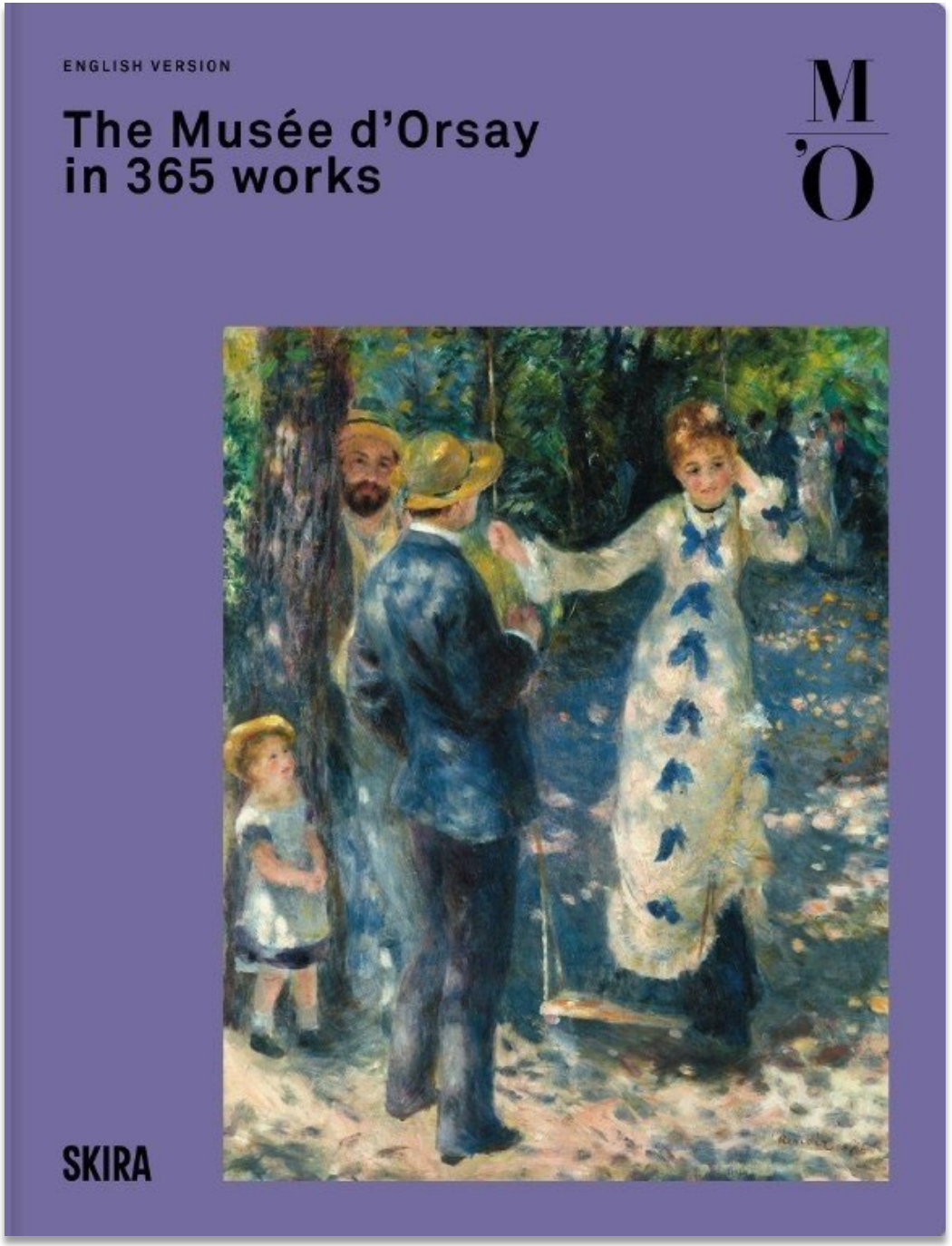
ENGLISH VERSION

The Musée d'Orsay in 365 works

SKIRA



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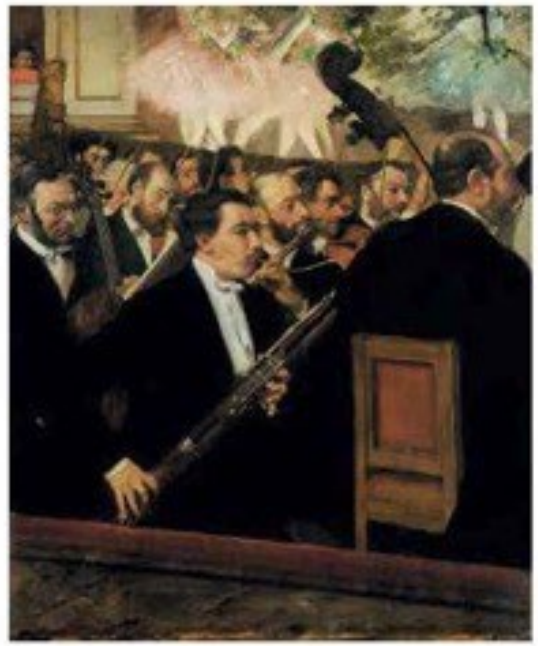
Edgar Degas
L'orchestra dell'Opéra

1870 circa

Olio su tela
96,5 × 46 cm
Donazione di mademoiselle Dihau, 1923



Edgar Degas • *L'orchestra dell'Opéra* • 1870 circa

"Vi assicuro che nessun'arte è stata meno spontanea della mia" confiderà Degas nell'ultimo periodo della sua vita. In effetti, una volta superata l'impressione di trovarsi di fronte alla trascrizione fedele di un momento realmente vissuto, la disposizione dei musicisti dell'*Orchestra dell'Opéra* suscita qualche perplessità poiché non corrisponde all'angolo di visuale suggerito dal parapetto in primo piano. Associata a un'inquadratura innovativa ispirata alle stampe giapponesi, che decapita le danzatrici illuminate nel palcoscenico sullo sfondo, questa distorsione dello spazio - un espediente molto amato dall'artista - risulta tuttavia di grande efficacia. L'audacia della composizione deriva inoltre da un successivo accorciamento della tela che ha ulteriormente sollevato l'orizzonte della scena. A distinguere Degas dal gruppo degli impressionisti è un forte interesse per gli interni e per gli effetti della luce artificiale, che egli studia per la prima volta all'Opéra, di cui è assiduo frequentatore. Questo dipinto può anche essere considerato il primo "ritratto in situazione" dedicato al fagottista Dihau - vicino di casa di Degas -, raffigurato tra i colleghi nel corso di un concerto. A dire il vero, la ricomposizione della scena permette all'artista di inserire, oltre a Pilet che è realmente un violoncellista, volti di amici che non sono strumentisti. X.R.

Henri Fantin-Latour
Studio a Batignolles

1870

Olio su tela
204 × 273,5 cm
Acquisito nel 1892

Henri Fantin-Latour • *Studio a Batignolles* • 1870

Quando questo imponente ritratto collettivo, degno della pittura olandese del Seicento, viene esposto al Salon del 1870, la critica vi riconosce un manifesto in favore di Manet. Intorno all'artista dalla reputazione scandalosa sono riuniti alcuni habitué del café Guerbois, luogo di ritrovo nel quartiere parigino di Batignolles in cui pittori e letterati discutono appassionatamente di rinnovamento artistico. A Manet, che appare come il capofila di questa nuova generazione realista, succeduta a quella di Gustave Courbet negli anni cinquanta dell'Ottocento, Fantin-Latour assegna il ruolo di protagonista, rappresentandolo seduto al cavalletto in un atelier immaginario. Da sinistra a destra, sono riconoscibili il pittore di Francoforte Otto Scholderer, Auguste Renoir in piedi con la testa inclinata, lo scrittore e artista Zacharie Astruc seduto, Émile Zola, il musicista e collezionista Edmond Maître, Frédéric Bazille di profilo, e nell'angolo Claude Monet. In questo contesto, anche gli oggetti raffigurati sono densi di significato, come il vaso di Bouvier che ricorda la passione degli artisti per il Giappone. Fantin-Latour aveva abituato il pubblico a queste opere-manifesto dallo stile impeccabile, quali *Omaggio a Delacroix* del 1864. *Studio a Batignolles* va a concludere un ciclo che l'artista riprenderà per celebrare la gloria di Wagner, Schumann e Berlioz, o quella di Verlaine e Rimbaud nel celebre *Gruppo di poeti riuniti intorno a un tavolo* (Musée d'Orsay). S.Py.

Pierre-Auguste Renoir **1882-1883**

Ballo in campagna
Olio su tela, 180 × 90 cm
Acquisto nel 1979

Ballo in città
Olio su tela, 180 × 90 cm
Acquisto per dazione nel 1978

Nel corso del 1883, Renoir firma tre dipinti di soggetto analogo: *Ballo a Bougival* (Boston, Museum of Fine Arts) e le due tele conservate al Musée d'Orsay, in cui il giornalista Paul Lhote danza rispettivamente con Aline Charigot, compagna di Renoir, e con Suzanne Valadon, vestita di un elegante abito da sera di seta bianca. La contrapposizione tematica tra la città e la campagna - o la periferia, dal momento che nel 1883 *Ballo in campagna* viene intitolato *Ballerini (Bougival)* dallo stesso Renoir -, tra un salone elegante e un ballo popolare, tra un interno e una scena en plein air, segna anche un contrasto tra colori freddi e tonalità calde, riserbo e foga, artificio e natura, o ancora tra inverno ed estate (titoli con cui talvolta sono stati esposti i dipinti). Questi due *Balli* appaiono dunque il pendant l'uno dell'altro, come suggerisce anche il loro formato. Sempre esposti in coppia finché l'artista era in vita (tranne nel 1912), essi ornavano l'appartamento parigino del mercante degli impressionisti, Paul Durand-Ruel. Se Renoir si riallaccia un'ultima volta a un tema che gli aveva ispirato il *Ballo al Moulin de la Galette* (p. 147), lo tratta qui in maniera nuova, dando la precedenza alla linea e al disegno e cercando la grandezza e la semplicità che all'inizio degli anni ottanta, in Italia, lo avevano tanto colpito nella pittura di Raffaello e nell'arte antica. S.Py.

Claude Monet **1886**

Saggi di figura en plein air:
Donna con parasole girata verso destra
Olio su tela, 130,5 × 89,3 cm
Donna con parasole girata verso sinistra
Olio su tela, 131 × 88,7 cm
Dono di Michel Monet, 1927

Dopo aver progressivamente accantonato il ritratto per interessarsi esclusivamente alla natura, nel 1886 - all'improvviso e quasi per l'ultima volta - Monet torna a rappresentare la figura umana inserita nel paesaggio in due tele en pendant. Trattando il tema da paesaggista e impressionista, l'artista trasporre l'immediatezza visiva di una scena che si impone al suo sguardo: l'immagine della terza figlia di Alice Hoschedé, Suzanne, sua futura nuora, che muove alcuni passi su un declivio a Giverny, gli ispira queste due versioni della *Donna con parasole*, significativamente intitolate *Saggi di figura en plein air*. La ragazza procede stagliandosi contro il cielo, nella vivida luce del giorno. Monet abbozza appena i tratti della modella, che appare quasi spersonalizzata, concentrandosi invece sui giochi d'ombra e di luce creati dal parasole e sull'alone luminoso che circonda la figura; la sciarpa svolazzante, il movimento dell'abito e dei fili d'erba rivelano il soffio del vento, e l'avanzare della sagoma corrisponde a quello delle nuvole. "Lavoro [...] a esperimenti nuovi, figure en plein air come le intendo io, fatte come paesaggi. È un vecchio sogno che continua ad assillarmi [...]". S.P.

Paul Sérusier
Il talismano,
detto anche *L'Aven al Bois d'Amour*

1888

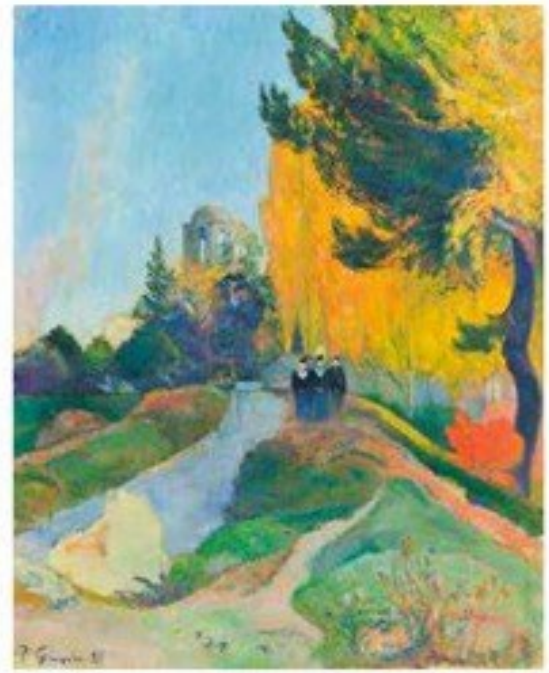
Olio su tavola
27 × 21,5 cm
Acquisito con il generoso contributo
di Philippe Meyer, con l'intermediazione
della Fondation Lutèce nel 1985

Nell'estate del 1888 Sérusier è a Pont-Aven, in Bretagna, dove incontra Gauguin. Quest'ultimo lo invita a dipingere *en plein air* al Bois d'Amour, una collina boscosa lungo il fiume Aven molto apprezzata da escursionisti e pittori. Qui, sotto la guida del maestro, Sérusier esegue questo paesaggio. "Come vedete questi alberi?", gli chiede Gauguin. "Sono gialli. Ebbene, metteteci del giallo; quest'ombra, decisamente blu, coloratela con una tonalità blu oltremare puro; queste foglie rosse? Dipingetele di vermiglio". Gli elementi del paesaggio (gli alberi, la riva del fiume, la casa, i riflessi sull'acqua) sono resi con semplici macchie di colore puro e il disegno e le forme ridotte all'essenziale avranno un effetto decisivo per la costituzione del gruppo dei Nabis. Infatti nell'autunno del 1888, di ritorno a Parigi, Sérusier mostra il dipinto ai giovani colleghi dell'Académie Julian, Bonnard, Ranson, Ibels e Denis e poi anche a Vuillard, Roussel e Piot. Questi artisti ne rimangono colpiti al punto da intitolare l'opera *Talismano*, un termine che ne consacra il valore fondante. I Nabis terranno a turno il dipinto e nel 1927, alla morte di Sérusier, la tavola tornerà a Maurice Denis che la conserverà per tutta la vita. S.Py.

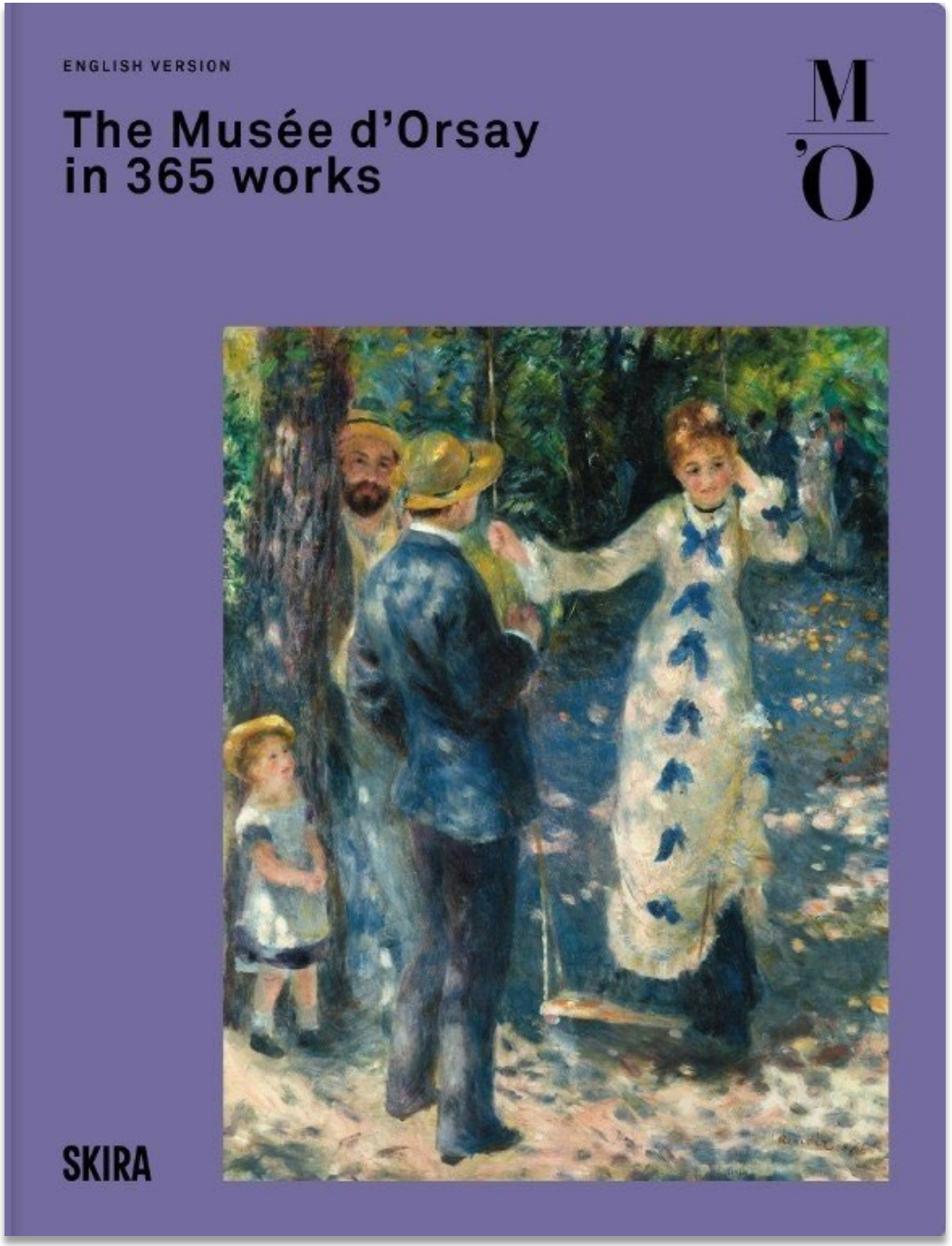
Paul Gauguin
Gli *Alyscamps*

1888

Olio su tela
91,5 × 72,5 cm
Dono della contessa Vitali, 1923



Il 23 ottobre 1888 Gauguin raggiunge Vincent van Gogh ad Arles per fondare con lui quell'"atelier du Midi" in cui avrebbero dovuto vivere e lavorare insieme. *Gli Alyscamps* è uno dei primi frutti di questa collaborazione: il celebre viale fiancheggiato da cipressi e sarcofagi viene infatti ritratto da entrambi gli artisti. Gauguin tralascia il treno sulla sinistra e ne ritrae solo il fumo, inoltre omette i sarcofagi e sceglie di rappresentare un motivo familiare ai turisti, la passeggiata delle arlesiane. I costumi locali indossati dai personaggi rispecchiano la sua ricerca di primitivismo alla quale si unisce la sensazione, ben nota a chi visita Arles, di calpestare una terra antica. I colori vivaci e arbitrari, le forme giustapposte, quasi ritagliate, rendono gli *Alyscamps* un prolungamento delle esperienze bretoni di Gauguin degli anni 1886-1888 e rimandano al *Talismano* realizzato da Sérusier sotto la guida del maestro. La sua visione malinconica e controllata si contrappone a quella più naturalistica e tumultuosa di Van Gogh e anticipa il fallimento del loro sodalizio artistico: "Vincent e io in generale abbiamo pochi punti in comune, soprattutto in pittura [...] Lui è romantico e io sono portato piuttosto ad essere un primitivo", scrive Gauguin. La loro convivenza termina il 23 dicembre 1888, il giorno in cui Vincent si recide l'orecchio. S.Py.



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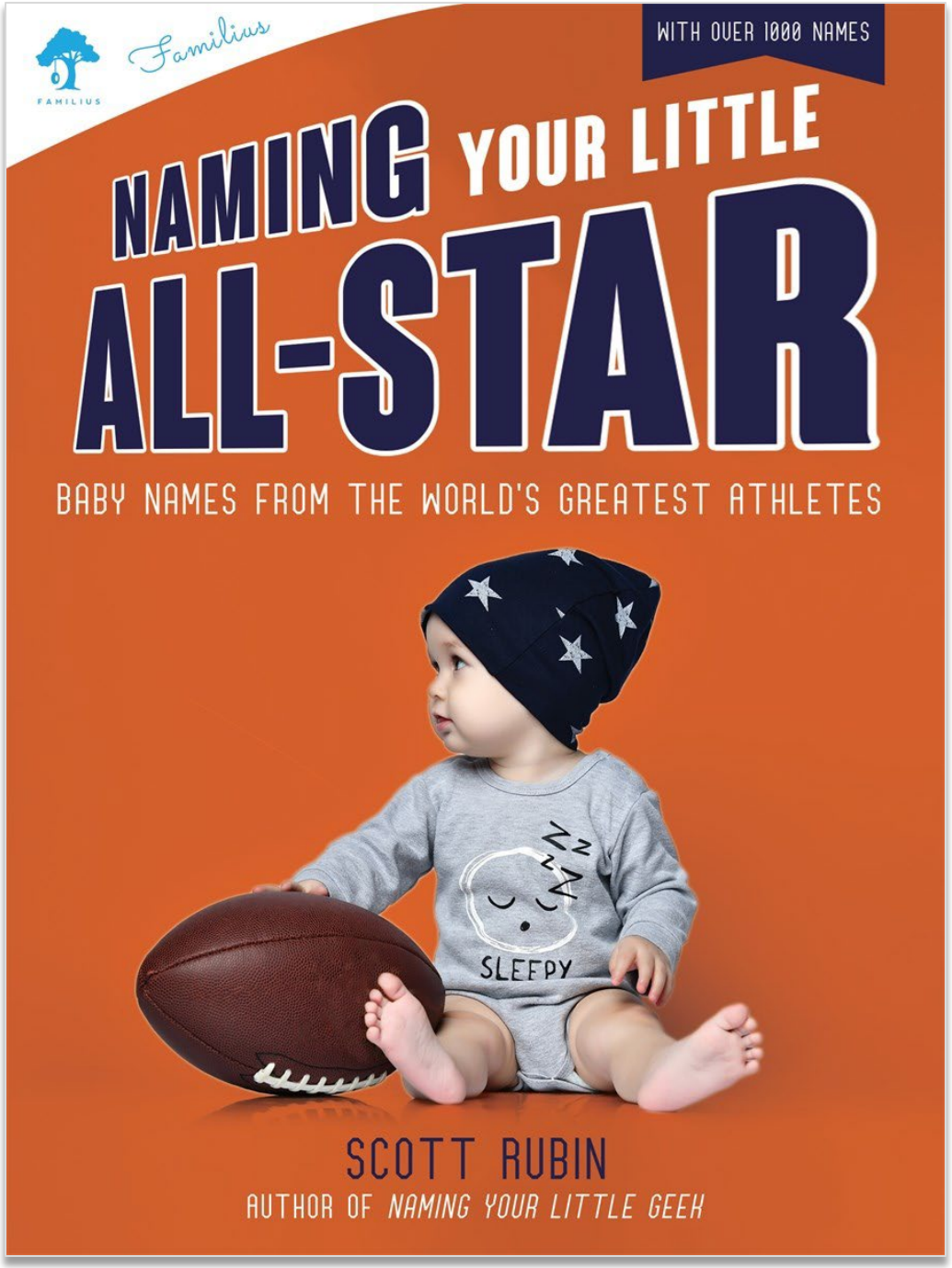
BABY NAMES FROM THE WORLD'S GREATEST ATHLETES

SCOTT RUBIN

AUTHOR OF *NAMING YOUR LITTLE GEEK*



Naming Your Little All-Star

Baby Names from the World's Greatest Athletes

Scott Rubin

From the creator of *Naming Your Little Geek*, this sports-focused baby naming guide includes athletes from your favorite sports.

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9781641709637
402 Pages
Paperback
204 mm x 153 mm
Familius

Adam Gilchrist, Cricket (Wicketkeeper/Batsman), Western Australian Men's Cricket Team, Australia, 1996–2008

Adam Malysz, Ski Jumping, Poland, 1995–2011

Adam Vinatieri, Football (Kicker), New England Patriots, USA, 1996–2019

A.J.

Do you want your child to go fast, especially if you like names starting with "A" and "J?" Then consider a combo set with the nickname A.J.! You can put pretty much any such names together, and we see athletes called A.J. with *Anthony, Allan*, and *Adam* combined with *James, Joseph*, and *Joshua*. These include speed kings like champion race car drivers A.J. Allmendinger and A.J. Foyt, no-hitter pitcher A.J. Burnett, and Great Britain's most successful luger A.J. Rosen.

Anthony James "A.J." Allmendinger, Auto Racing (NASCAR), USA, 2001–current

Allan James "A.J." Burnett, Baseball (Pitcher), New York Yankees, USA, 1999–2015

Anthony Joseph "A.J." Foyt Jr., Auto Racing (United States Automobile Club), USA, 1953–1996

Anthony "A.J." Joshua, Boxing (Heavyweight/Super-Heavyweight), England, 2011–current

Adam Joseph "A.J." Rosen, Luge, USA/England, 2003–2021

Al

Like *A.J.*, Al is a nickname for a variety of longer names, including *Albert*, Alfred, and Aloysius. Multiple Als appear in a few different sports, notably baseball, with outfielders Al Kaline and Al Oerter, who both started their careers in the 1950s, and auto racing with father and son multiple-Indianapolis 500-winners Al Unser Junior and Senior (specializing in IndyCar and Champ Car, respectively). Lastly, we can't forget Olympian discus thrower Al Oerter, the first athlete to capture the gold medal in the same event in four consecutive games!

Al is a great nickname for any "Al-" name and can guide your son to the winner's podium.

See also Albert.

Albert "Al" Kaline, Baseball (Outfield), Detroit Tigers, USA, 1953–1974

Alfred "Al" Oerter, Track & Field (Discus Throw), USA, 1956–1980

Aloysius "Al" Simmons, Baseball (Outfield), Philadelphia Athletics, USA, 1924–1944

Alfred "Al" Unser Jr., Auto Racing (IndyCar), USA, 1982–2007

Alfred "Al" Unser Sr., Auto Racing (Champ Car), USA, 1965–1993

Alain/Alan/Allan/Allen

The name Alan (along with its many variants, including Alain, Allan, and Allen) goes back to Old English and Brittany in the eleventh century, though its original meaning is uncertain. We see athletes with these names excelling around the world and in many different disciplines, from Alan Page and Alan Trammell playing football for the Minnesota Vikings in the 1960s and baseball for the Detroit Tigers in the '70s, respectively; to cricketers Allan Border of Australia and Allan Donald of South Africa; Formula 1's French star Alain Prost; Newcastle United soccer striker Alan Shearer; and Allen Iverson, one of the all-time basketball greats.

Pick your favorite version of the name Alan for a kid who can do whatever he puts his mind to.

Alain Prost, Auto Racing (Formula 1), France, 1980–1993

Allan Border, Cricket (Middle-Order Batsman), Queensland Cricket Team, Australia, 1976–1994

Allan Donald, Cricket (Bowler), Orange Free State, South Africa, 1991–2003

Allen Iverson, Basketball (Shooting Guard/Point Guard), Philadelphia 76ers, USA, 1996–2011

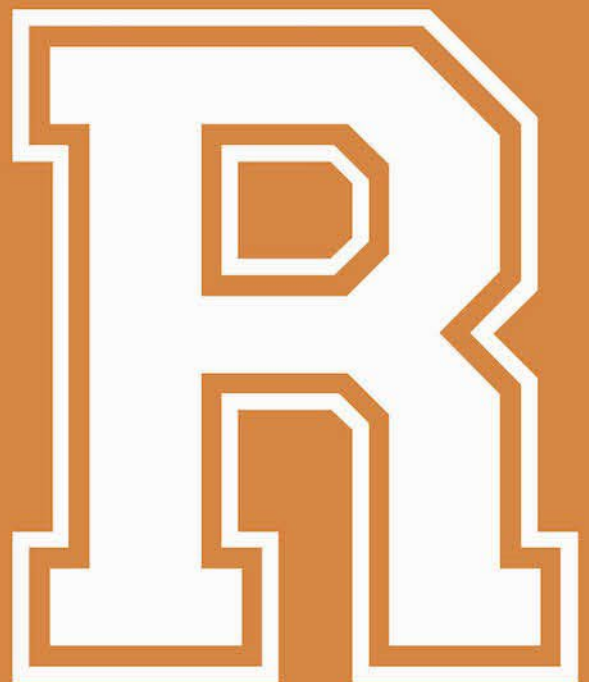
Alan Page, Football (Defensive Tackle), Minnesota Vikings, USA, 1967–1981

Alan Shearer, Soccer (Striker), Newcastle United Football Club, England, 1988–2000

Alan Trammell, Baseball (Shortstop), Detroit Tigers, USA, 1977–1996

Albert/Alberto

Albert and its popular variant Alberto are classic names, coming to us from a Germanic root for "noble" or "bright." They may not appear on "most popular names" lists these days, but check out some of the highly talented sports stars that could inspire a comeback! There's Italian Formula 1 legend Alberto Ascari, Cuban champion endurance runner Alberto Juantorena, Italian alpine skiing



GIRLS

RACHAEL/RACHEL/RACHELE

The name Rachel and its many variants, including Rachael and the Italian Rachele, date back to biblical Hebrew and means "ewe." There's nothing docile and sheep-like about the athletes with these names, though! They've been all-stars and champions in a number of different sports, though one particularly seems to draw them in and provide a field for their glory: soccer. British midfielder Rachel Furness has won two FA Women's Championships, defender Rachel Van Hollebeke won two Olympic gold medals with the United States Women's National Soccer Team, midfielder/forward Rachel Williams scored a Women's FA Cup while being named FA Women's Players' Player of the Year, and left-back Rachel Unitt collected four FA Women's Cups, three FA Women's Premier League Cups, and two FA International Player of the Year awards. At the pinnacle of women's soccer are defender Rachel Corsie, who has won the Scottish Women's Premier League seven times, Scottish Women's Cup five times, and the Scottish Women's Premier League Cup four times; English winger/forward Rachel Yankey, who has won the FA Women's National Premier League seven times, FA Women's Cup eleven times, FA Women's Premier League Cup six times, and UEFA Women's Cup; and forward/full-back Rachel Daly, who has won FA Women's Premier League Cup, NWSL Challenge Cup, UEFA Women's Championship, Women's Finalissima, SheBelieves Cup, and Arnold Clark Cup twice and was honored with a WSL Golden Boot, NWSL Challenge Cup MVP, Best XI, Golden Boot, and being named WSL Player of the Season and FA Women's Super League Player of the Month twice!

While it would definitely be a good idea to introduce the soccer basics to a girl named Rachel, Rachael, or Rachele in your family, she could also go a different way and will succeed at any other sport or activity she chooses. She could even follow in the footsteps of greats like Canadian world champion curling skip Rachel Homan, Italian world champion track cyclist Rachele Barbieri, Italian world champion volleyball player Rachele Sangiuliano, Australian Olympic gold-medalist field hockey player Rachel Imison, English World Triathlon Long Distance Champion Rachel Joyce, and Australian world champion, three-time World Team

Champion, and three-time World Doubles Champion squash player Rachael Grinham. Or she could be a pioneer and achieve things first, like Pro World Championship bodybuilder Rachel McLish, who won two IFBB Ms. Olympias, including its very first event; English cricket batter Rachael Heyhoe Flint, who dominated her time in the game with six straight Test series wins, winning the first Women's Cricket World Cup in 1973, and more; and dog musher Rachael Scdoris, who was the first legally blind competitor to complete the Iditarod Trail Sled Dog Race!

- **Rachele Barbieri**, Road/Track Cycling, Italy, 2016-current
- **Rachel Corsie**, Soccer (Central Defender), Glasgow City Football Club, Scotland, 2006-current
- **Rachel Daly**, Soccer (Forward/Full-Back), Houston Dash, England, 2008-current
- **Rachel Furness**, Soccer (Midfielder), Liverpool Football Club Women, England/Northern Ireland, 2002-current
- **Rachael Grinham**, Squash, Australia, 1994-current
- **Rachael Heyhoe Flint**, Cricket (Batter), West Midlands Women's Cricket Team, England, 1960-1985
- **Rachel Homan**, Curling (Skip), Canada, 2011-current
- **Rachel Imison**, Field Hockey (Goalkeeper), Australia, 2000-2006
- **Rachel Jarry**, Basketball (Shooting Guard/Small Forward), Melbourne Boomers, Australia, 2008-current
- **Rachel Joyce**, Triathlon, England, 2008-2017
- **Rachel McLish**, Bodybuilding, USA, 1980-1984
- **Rachele Sangiuliano**, Volleyball (Setter), Italy, 2000-2005
- **Rachael Scdoris**, Dog Mushing, USA, 1997-2009
- **Rachael Sporn**, Basketball (Forward), Adelaide Lightning, Australia, 1993-2001
- **Rachel Unitt**, Soccer (Left-Back), Birmingham City Women F.C., England, 1998-2020
- **Rachel Van Hollebeke**, Soccer (Defender), FC Gold Pride, USA, 2006-2015
- **Rachel Williams**, Soccer (Midfielder/Forward), Birmingham City Women F.C., England, 2004-current
- **Rachel Yankey**, Soccer (Winger/Forward), Arsenal Women Football Club, England, 1996-2016

RACQUEL/RAQUEL

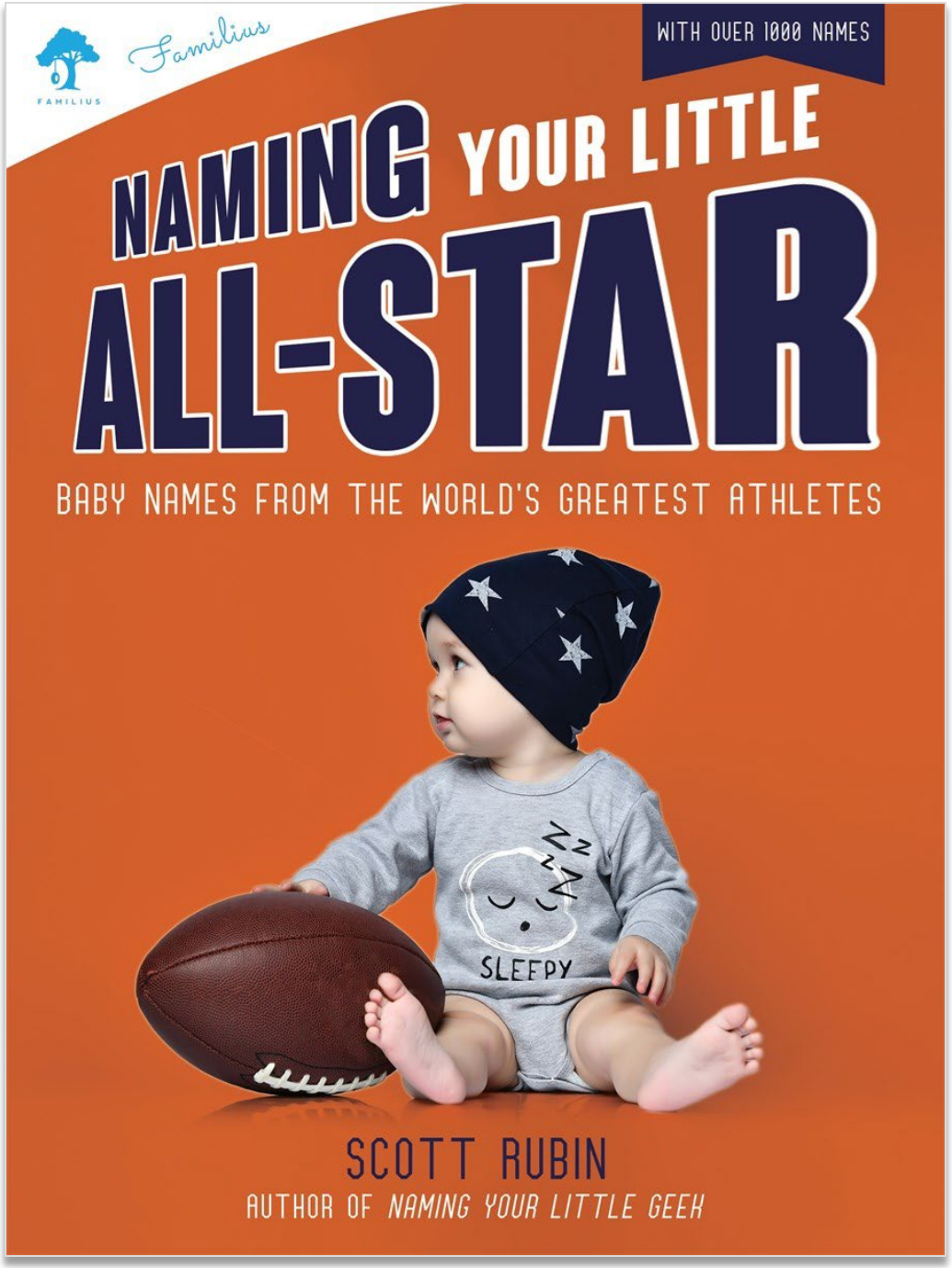
Rachel is a great name, but if you're looking for something a little different, consider one of its variants, like Racquel or Raquel. Athletes with these names have gone in various directions, with some succeeding individually and some as part of teams. The latter includes Brazilian volleyball outside hitter Raquel Silva, who won two World Grand Prix gold medals, a silver, and a bronze, and Costa Rican soccer forward Raquel Rodríguez, whose trophies thus far include an NWSL Challenge Cup, International Champions Cup, and NWSL Championship. And on their own, Australian para-athlete Racquel Nugent took home track and field gold and bronze medals from Paralympic Games for Persons with Mental Handicap, Spanish golfer Raquel Carriedo-Tomás won five professional events, and bantamweight mixed martial artist Raquel Pa'aluhi is a five-time No Gi World Champion.

The names Racquel and Raquel bring with them flexibility and determination to succeed wherever they go!

- **Raquel Carriedo-Tomás**, Golf, Spain, 1995-2004
- **Racquel Nugent**, Para-Athletics, Australia, 1992-1994
- **Raquel Pa'aluhi Canuto**, MMA (Bantamweight), USA, 2010-2017
- **Raquel Rodríguez Cedeño**, Soccer (Forward), Sky Blue FC, Costa Rica, 2016-current
- **Raquel Peluci Xavier Camargo da Silva**, Volleyball (Outside Hitter), Brazil, 1998-2005

RAFAELA

The Portuguese/Spanish Rafaela may come from the biblical Hebrew *Raphael*, meaning "God heals," but women with this name are wholly focused on kicking butt! Hand-to-hand martial arts are the preferred outlet for Brazilian Rafaelas, including submission grappler Rafaela Guedes, who has won two gold medals each at World No-Gi Championships and Pan No-Gi Championships, as well as a gold and bronze on the Abu Dhabi Grand Slam Jiu-Jitsu World Tour, and judoka Rafaela Silva, whose accomplishments include an Olympic gold medal, seven medals from World Championships (two of them gold), sixteen from International Judo Federation (IJF) Grand Slam events, and seven golds, four silvers, and two bronzes from IJF



Naming Your Little All-Star

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Notes on Book Design By Formal Settings

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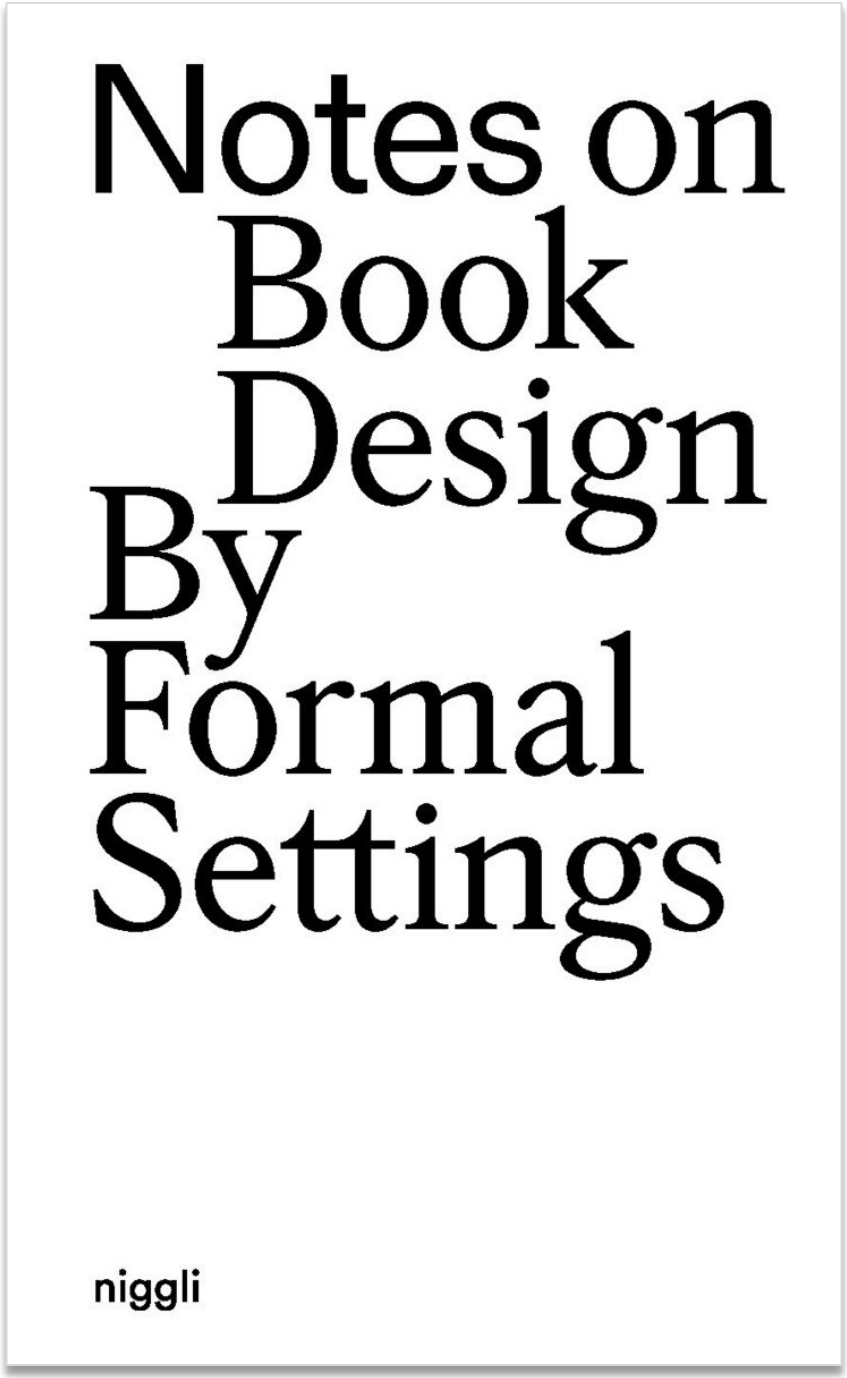

Notes on Book Design

By Formal Settings

Siri Lee Lindskrog, Amanda-Li Kollberg

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- Fifty readings on book design, authored by Siri Lee Lindskrog and Amanda-Li Kollberg of Formal Settings, unfold across the pages of this volume.
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- This publication reveals how book design can foster shared languages and cultures, create space for the exchange and exploration of ideas, and underscore the social and cultural dimensions of design itself.

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Introduction

By Amanda-Li Kollberg and Siri Lee Lindskrog

(Formal Settings)

"...the ideal reader, whom books do not tolerate, would know something of what is inside when he felt the cover in his hand and saw the layout of the title page and the overall quality of the pages, and would sense the books' value without needing to read it first." — Theodor W. Adorno, *Notes to Literature,* Vol. 2

People easily get misty-eyed when talking about bookstores—they are highly romanticised spaces. The image of the neighbourhood bookstore that lives in the popular mind locates it in a cobbled street, as a warmly lit space with wet umbrellas by the entrance and the unmistakable bookstore smell. A place where time slows down as you, for a little while, exist in the proximity of the bookstore owner —a being that seems to be at one with the world of books. With their surroundings continuously changing, neighbouring buildings getting torn down and rebuilt, the bookstores of our imaginations are islands, unchanged for generations with the untouched storefront sign announcing its presence.

On our regular visits to Hopscotch Reading Room, we could swear that time distorts slightly, starts bending around us and flowing slower. Its founder Siddhartha Lokanandi has shaped his bookstore into an international gathering space for a diverse community of readers—a portal to the wider world, enterable through the backyard of

Episode 5

Metronome no. 3
Tempolabor — A Libertine Laboratory?

Edited by Clémentine Deliss and co-published by Metronome Press and Kunsthalle Basel in Switzerland in 1998

Typeset with Adobe Garamond. Printed by Schwabe & Co.

The seminar *Metronome no. 3, Tempolabor — A Libertine Laboratory?* was conducted by curator, publisher and cultural historian Clémentine Deliss in collaboration with Kunsthalle Basel. They invited artists, curators, linguists, and mediators into a temporary laboratory for an open exchange of process-based discussions. In that sense, *Metronome* is an organ that is both a collective artwork and a research methodology. *"I call it an 'organ' because it is active, generative, and fragile,"* Deliss explains.

Perhaps this description also gives a clue to understanding her decision to leave the pages uncut. Before the manufacturing of books became fully industrialised, and the printed and bound books had their folded sheets cut open by a machine, it was common that this last step was performed by the consumer. Receiving an uncut book with some of its content still hidden, invites the reader to be an active participant in the production, someone who can decide whether to split open the folded pages, when and how. This confronts the reader, who must

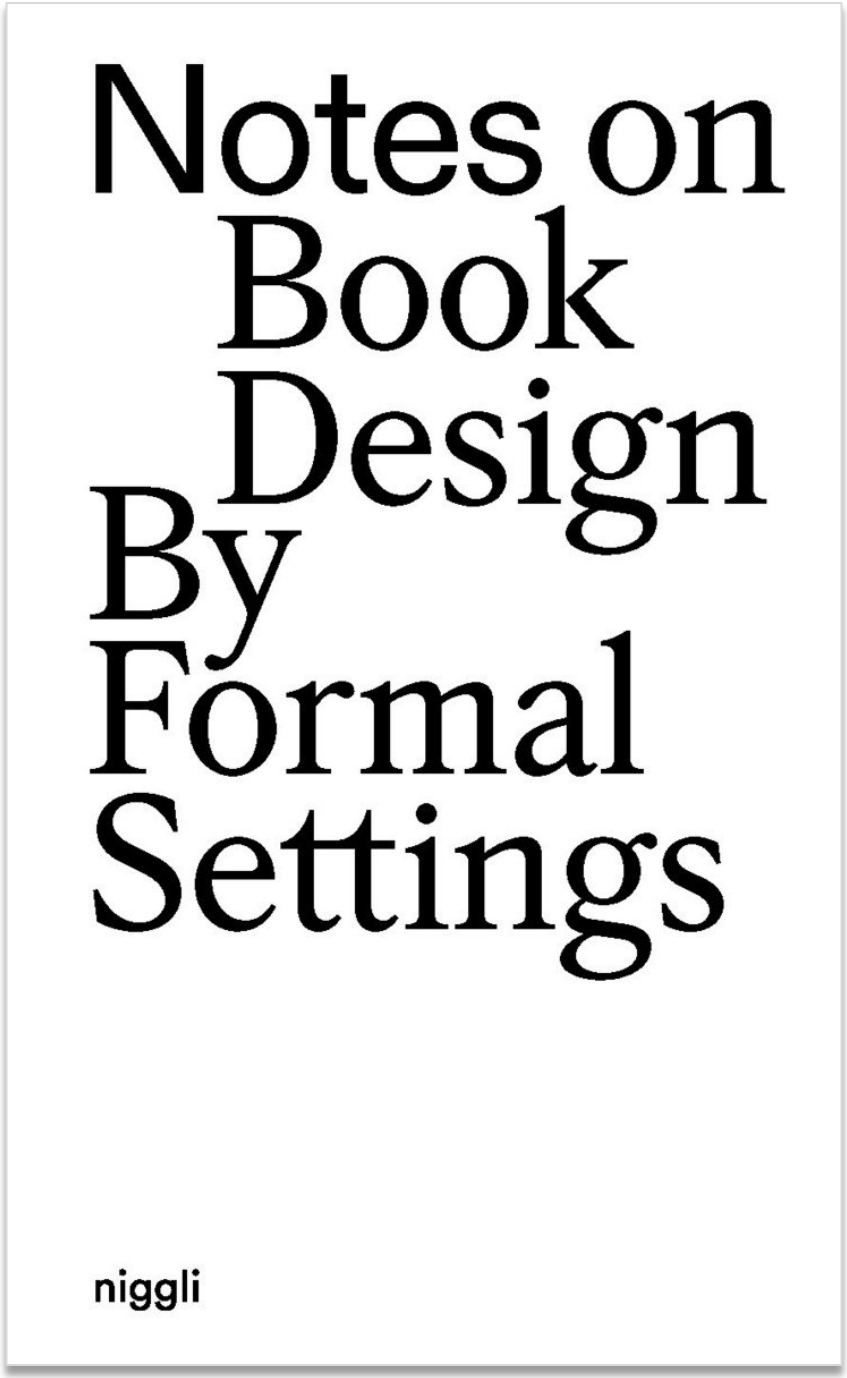
Following decades of commercialisation of book production, in the middle of the 20th century the format of new publications began to shrink to the point where they could even fit in pockets. Suhrkamp Verlag, like many other publishers, ascribed great importance to giving a distinct look to their paperback books, to stand out in the proliferating pocketbook market. Back then, people who entered a bookshop could immediately recognise pocketbooks from individual publishers, and at Suhrkamp, the designer responsible for creating this uniform appearance was Willy Fleckhaus.

Fleckhaus blessed the books with unexpected and sometimes awkward colour combinations, and a typographic treatment that gives the series an iconic 20th century modernist look. The placement of the solid and tightly spaced title and name of the author always follows a top centred position, with a hierarchy of only two text sizes. The monochrome, full-bleed coloured spines together form a recognisable colour-blocking pattern (or even a rainbow) on the shelf.

The typeface is Times Modern. For anyone who grew up in the era of Times New Roman (which was the default typeface of Microsoft Office 1992-2007), it probably looks fairly mundane, but this one has taller proportions, is elegantly contrastful with intriguing, sharp details. It has some Times New Roman-like features, but is drawn to work as a display typeface.

This systematic approach to designing a series of books perhaps helps counteract the notion that paperbacks are merely throw-away objects that lose their value after the first read. Readers may start collecting the series and consider each volume to have more value when seeing it as part of a whole. Suhrkamp Verlag followed this design system all the way up to 2004. Whether publishers today create design systems that could endure for half a century, we don't know. We suddenly have an urge to start a collection though...

18 October 2020
Images: p. 204



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PARIS
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HERITAGE

OLYMPIC &
PARALYMPIC GAMES
THE DESIGN
MARKUS
OSTERWALDER

2024

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PARIS

GAMES OF THE XXXIII OLYMPIAD
PARALYMPIC GAMES

2024

Olympic Games Paris 2024

The Design

Markus Osterwalder

A detailed and comprehensive overview of the visual identity and branding of the last Olympic Games and Paralympic Games

- A detailed and comprehensive overview of the visual identity and branding of the last Olympic Games and Paralympic Games
- Extension to the two volumes *Olympic Games. The Design (1896-2020)*
- From the look of the games to official emblem, sport pictograms, typefaces, mascot, medals, games equipment, merchandising and more
- Author has one of the world's largest collections of Olympic objects
- Extensive overview of all aspects of the corporate design
- Design vision of the Paris Olympics has set a new standard for future host cities

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Verlag Niggli

Skateboarding venue at the Place de la Concorde¹

PARIS
FRA

Statistics

Name	Games of the XXXIII Olympiad
Date	26 July – 11 August 2024
Duration	18 Days
Events	329
Sports	33
Name of the Organizing Committee	COJOP2024
President Organizing Committee	Tony Estanguet
Brand Director	Julie Matikhine/COJOP2024
Head of Design	Joachim Roncin/COJOP2024
Designer of the bid emblem	Kheireddine Sidhoum/Dragon Rouge
Designer of the emblem	Silvain Boyer/Ecobranding & COJOP2024
Font Designers	S. Boyer, E. Amblard, J. Soudanne & T. Payet
Designers of the sports pictograms	W Conran Design & COJOP2024
Designers of the Look of the Games	W Conran Design & COJOP2024
Designers of the Mascots	W Conran Design & COJOP2024
Illustrator of the Official Poster	Ugo Gattoni
Designer of the Winners Medal	COJOP2024 & Chaumet
Designer of the Torch	Mathieu Lehanneur

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0013—0018	Official Emblem
0019—0022	Typefaces
0023—0027	Sports Pictograms
0028—0035	Look of the Games
0036—0047	Signage
0048—0057	Mascot
0048—0065	Main Marks
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0110—0131	Torch/Torch Relay
0132—0160	Merchandising

2024

Games of the XXXIII Olympiad
Paris | France
26 July–11 August 2024

Following the dual awarding of the Games in 2017 to both Paris 2024 and Los Angeles 2028, Paris will host the first Summer Games where the world fully reunites after the challenges of the COVID-19 pandemic. This return to normalcy is accompanied by a forward-looking vision: the Organizing Committee made bold decisions and enlisted top designers and agencies to create a striking and symbolic visual identity. Notably, both the Olympic and Paralympic Games share the same visual identity, emphasizing equality and inclusivity while also achieving cost efficiency.

For the first time, female athlete participation at the Olympic Games reached 50%, and there is also 50% representation of women in the Organizing Committee—a powerful testament that equality is more than just a promise, making this a true milestone.

Paris 2024 prioritizes innovation over repeating old ideas.

This is evident in the introduction of digital tickets and a significant reduction in printed materials, highlighting its commitment to sustainability and environmental responsibility.

The design of the Games is clear, symbolic, and deeply connected to Paris, France, and the world of sports. Hosting events at historic landmarks within the city enhances the significance of the occasion, providing impressive backdrops for the competitions. This approach seamlessly integrates the Games into the urban landscape, making Paris 2024 a standout edition.

All elements have come together harmoniously, delivering a celebration of sport, culture, and unity in a truly remarkable fashion.

The color palette is particularly well thought out, giving Paris 2024 a distinctive look inspired by the Art Deco era—the golden age of the 1920s—which sets it apart from previous editions.

Paris has successfully raised the bar, setting a new benchmark for future host cities and countries. It inspires even more ambitious efforts and encourages innovative, unconventional approaches.

Well done Paris 2024!

Olympic bid emblem
Designer: Kheireddine Sidhoum

Olympic emblem
Designers: Sylvain Boyer & COJOP2024

Paralympic emblem
Designers: Sylvain Boyer & COJOP2024

Typography: Paris2024-Variable Font
Designers: Ecobranding & COJOP2024

Games motto
Designers: COJOP2024 & W Conran Design

Look of the Games
Designer: COJOP2024 & W Conran Design

Sports pictograms
Designers: COJOP2024 & W Conran Design

Signage pictograms
Designers: COJOP2024 & Agency Generation

Volunteers mark
Designers: COJOP2024

Cultural Olympiad mark
Designers: COJOP2024

Educational mark
Designers: COJOP2024

Olympic torch relay mark
Designers: COJOP2024

Wordmark for the mascot's name
Designers: COJOP2024 & W Conran Design

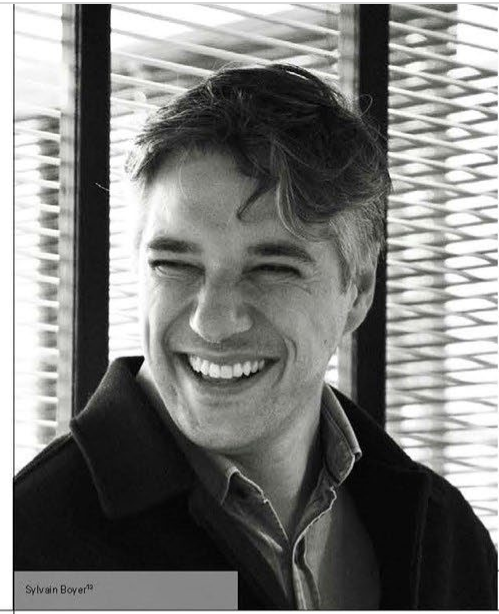
Olympic mascot "Phryges"
Designers: COJOP2024 & W Conran Design

Paralympic mascot "Phryges"
Designers: COJOP2024 & W Conran Design

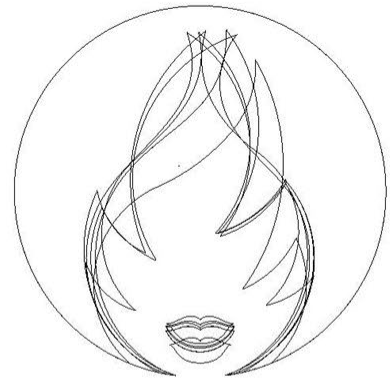
Official Olympic & Paralympic Posters
Illustrator: Ugo Gattoni & COJOP2024

Sylvain Boyer | 1983
Designer & founder
Ecobranding &
Royalties Agency

"No matter what anybody tells you, images and ideas can change the world."



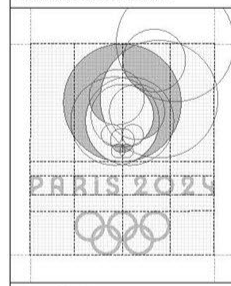
Sylvain Boyer[13]



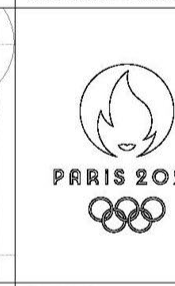
Various outline samples of the symbol to define the final silhouette[16]

Winning emblem after the competition before the font was redeveloped

final emblem after the new font "Paris2024-Variable" was developed

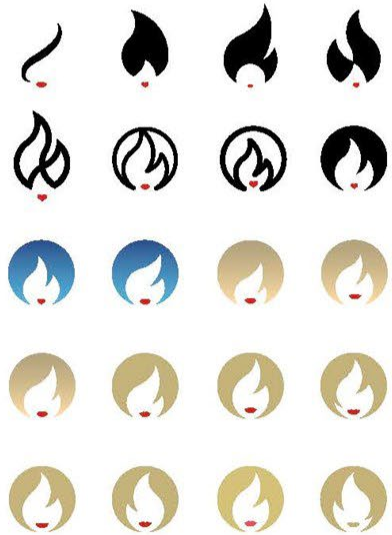


Original sketches from the design process[17]

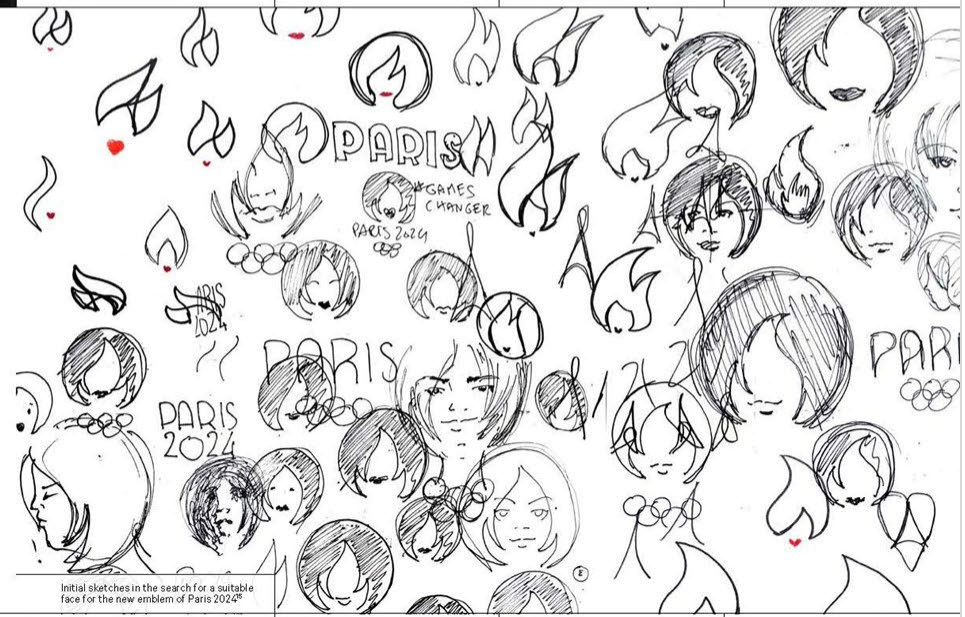


Original sketches from the design process[18]

Sylvain Boyer is a Paris-based designer and the founder of the Ecobranding method.
Sylvain began his professional journey at the age of 20, selling storyboards to film school students while pursuing his design studies in Paris.
After graduating, he joined Royalties, a newly established brand management agency created by the Publicis Group. A few years later, he became the Creative Director of Interbrand's Paris office.
Deeply committed to exploring all dimensions of brand design, Sylvain has consistently sought to innovate, particularly in the social and environmental aspects of brand imaginary.
He left his position as Creative Director at Interbrand to focus on developing the Ecobranding method, an eco-design approach to brand identity. The method quickly gained recognition. Around the same time, Sylvain also introduced research on black-themed user interfaces, now widely known as dark mode, designed to optimize battery consumption, a concept that was rapidly adopted. At 35, working with the same company he founded at 20 and alongside the now-independent agency Royalties (following its buyout from Publicis), Sylvain won the bid for creating the Paris 2024 brand and its visual identity. This marked the beginning of an entrepreneurial and design-driven adventure that continues today, with new projects and challenges ahead.

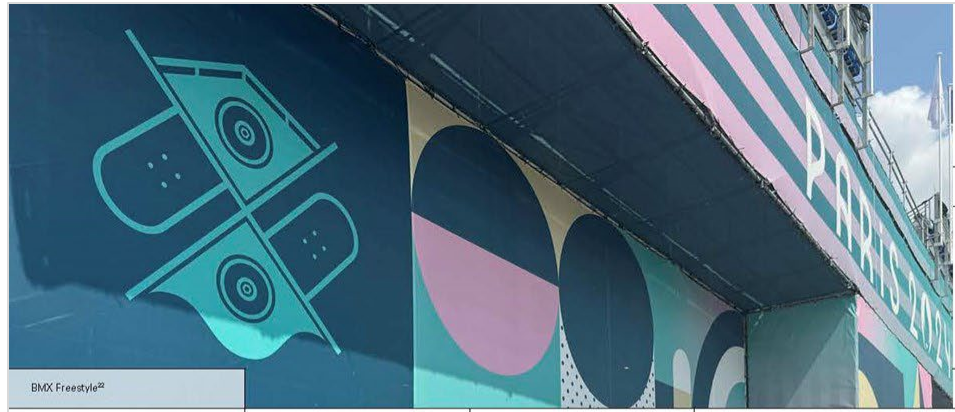


Design process of the Paris 2024 symbol from the very beginning to the final version[14]



Initial sketches in the search for a suitable face for the new emblem of Paris 2024[15]

PARIS | GAMES WIDE OPEN | Sylvain Boyer | **FRA** | 0026—0027 | GAMES OF THE XXXIII OLYMPIAD PARALYMPIC GAMES | **2024**



BMX Freestyle[22]

Handball

Hockey

• Judo

Marathon Swimming

Modern pentathlon

Rhythmic Gymnastics

Rowing

Rugby Sevens

Sailing

• Shooting

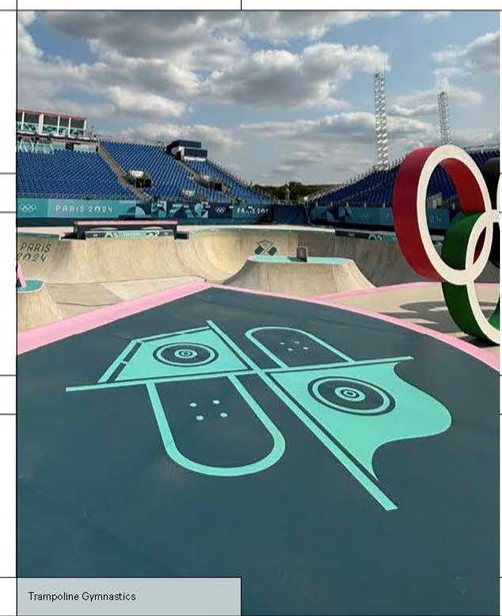
Skateboarding

Sport Climbing

Surfing

Swimming

• Table Tennis



• Taekwondo

Tennis

Trampoline Gymnastics

Triathlon

Volleyball

Weightlifting

Trampoline Gymnastics

Wrestling

Water Polo

PARIS

GAMES WIDE OPEN

Sports Pictograms

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GAMES OF THE XXXIII OLYMPIAD
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2024

Olympic Games Paris 2024

The Design

Markus Osterwalder

A detailed and comprehensive overview of the visual identity and branding of the last Olympic Games and Paralympic Games

- A detailed and comprehensive overview of the visual identity and branding of the last Olympic Games and Paralympic Games
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- Author has one of the world's largest collections of Olympic objects
- Extensive overview of all aspects of the corporate design
- Design vision of the Paris Olympics has set a new standard for future host cities

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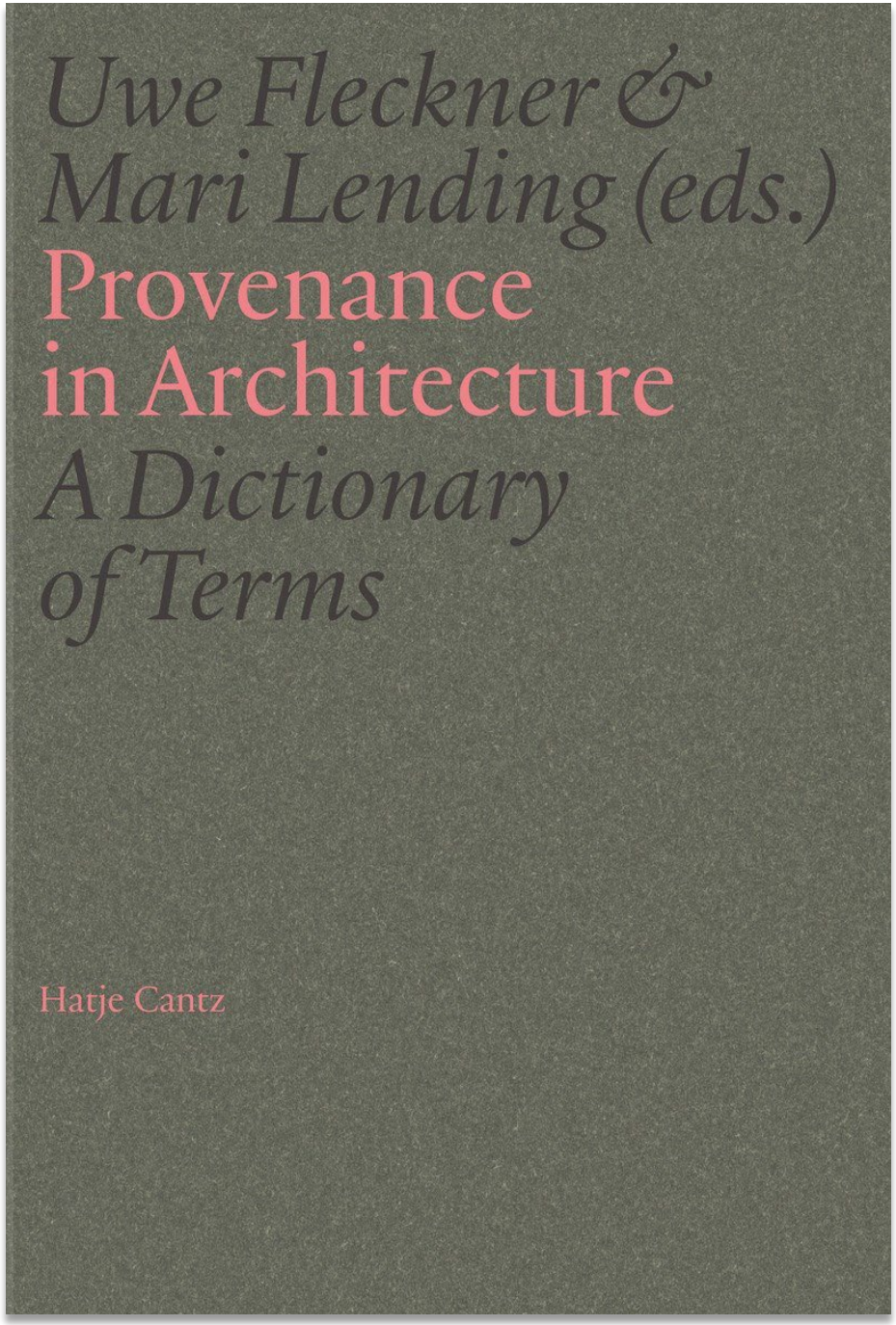
Uwe Fleckner &
Mari Lending (eds.)

Provenance in Architecture

A Dictionary of Terms

Hatje Cantz



Provenance in Architecture

A Dictionary of Terms

Uwe Fleckner,Mari Lending,Elif Akyüz, Richard Anderson, Tim Anstey

From Acquisition to Will - A critical compendium.

- The provenance of artworks is a burning issue in current scholarship and politics. Transpose provenance into architecture and it reveals new and surprising dimensions in the social, material and cultural lives of buildings and architectural artefacts, reframing questions of migration, movement and circulation. Provenance in architecture illuminates the intricate trajectories of fundamentally composite objects from their complex origins to their uncertain destinations.

- This dictionary examines architectural provenance across 101 key concepts from "Acquisition" to "Will". The entries provide new ways of writing architectural history, highlighting how architecture moves, is destroyed, survives and is transformed.

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QUEERE MODERNE

QUEER MODERNISM 1900–1950

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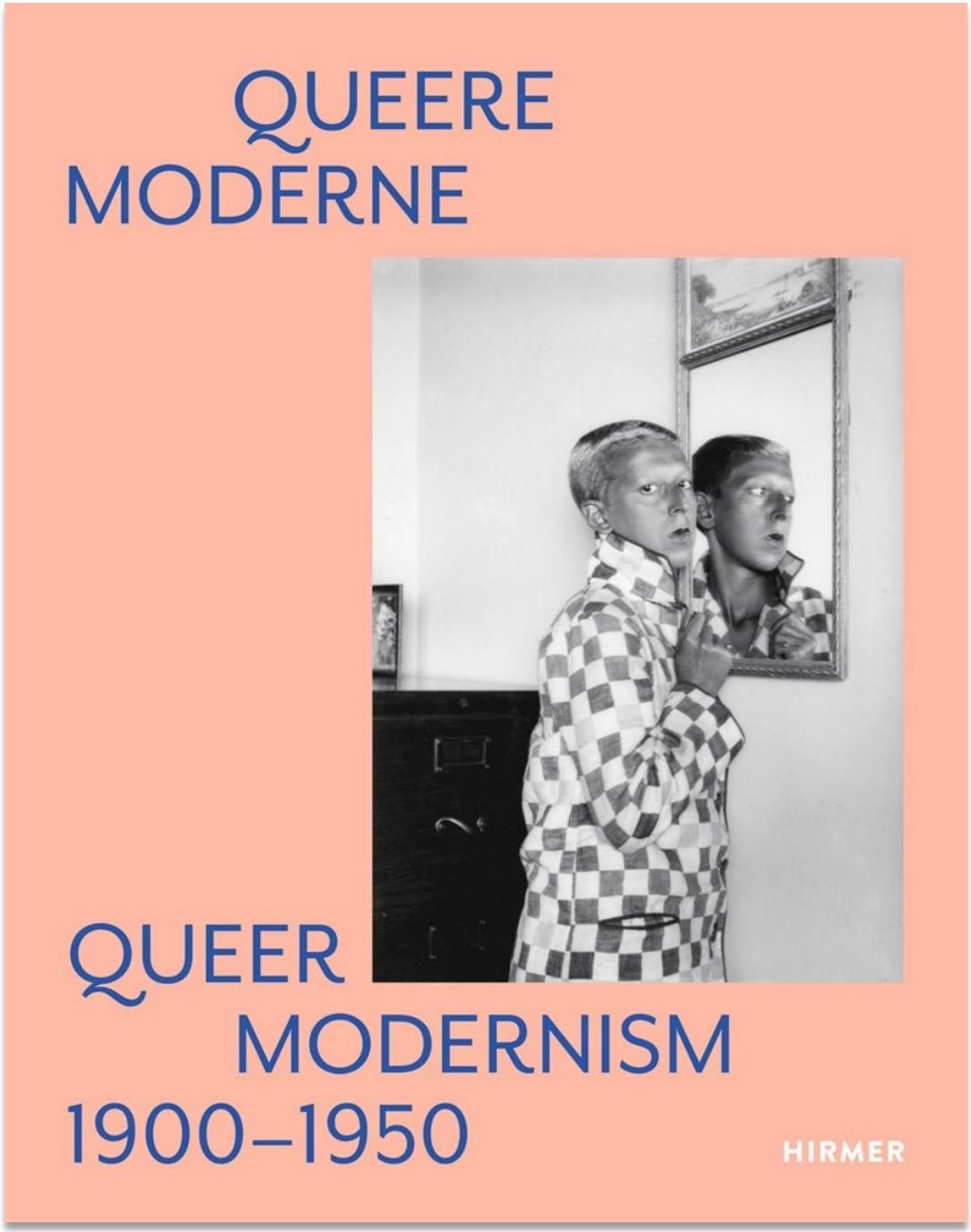

Queer Modernism

1900–1950

Desire, eroticism, playing with gender - these qualities in the works of queer artists are not regarded here as external to the creative process, but rather as foundational.

- By approaching the art through a perspective of queer aesthetics, the aim is to discover the visual worlds of hitherto little-known figures of international Modernism, from Eastern and Western Europe and from North and South America.

- Experimenting with alternative lifestyles is reflected in new visual languages, perspectives, and a different aesthetic. "Modern utopias of abolishing the gender binary," "Queer avant-gardes" and "The potential in queer readings of abstraction" are only some of the compelling topics presented in this volume, which also recounts the history of queer lives during war, persecution, and resistance.

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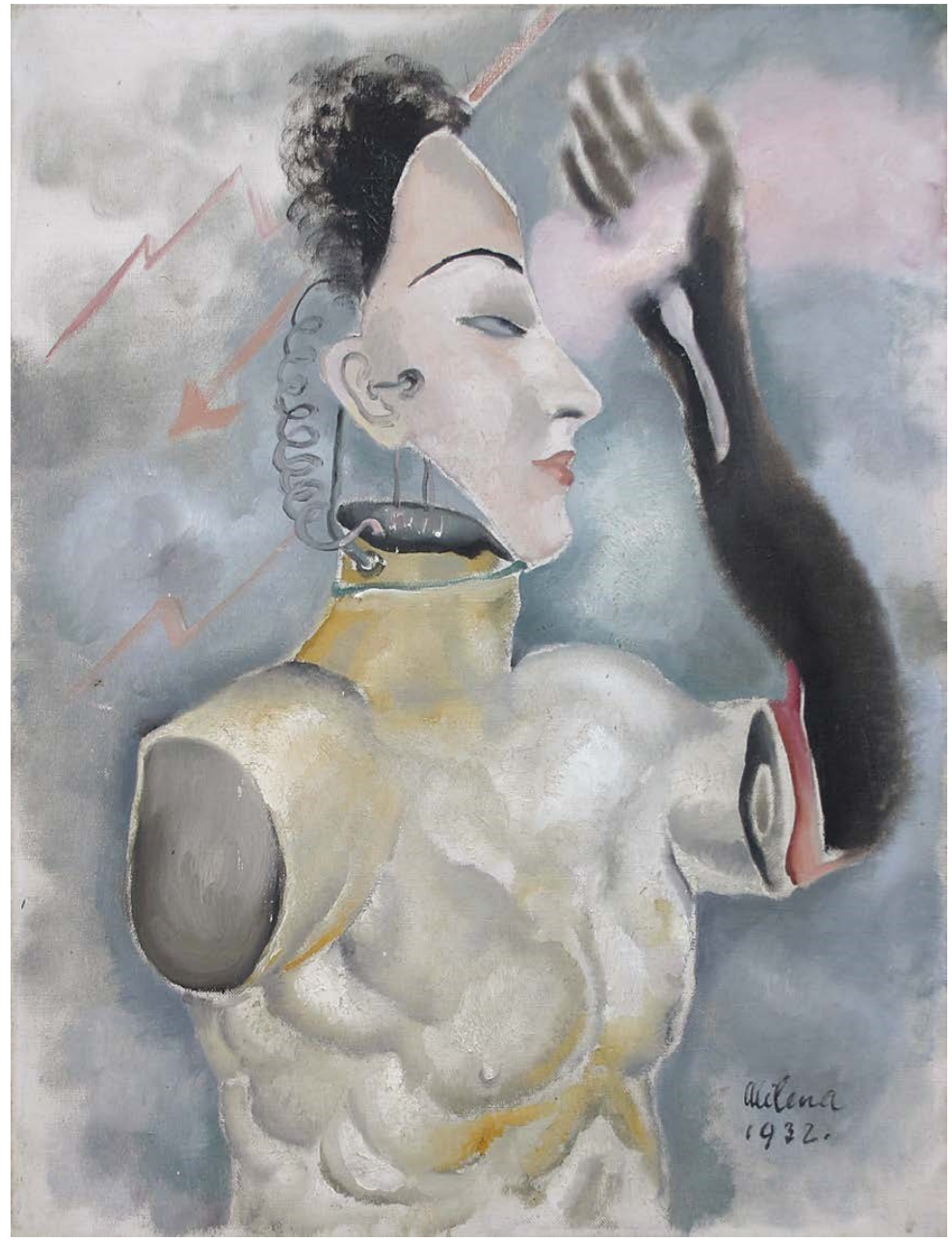
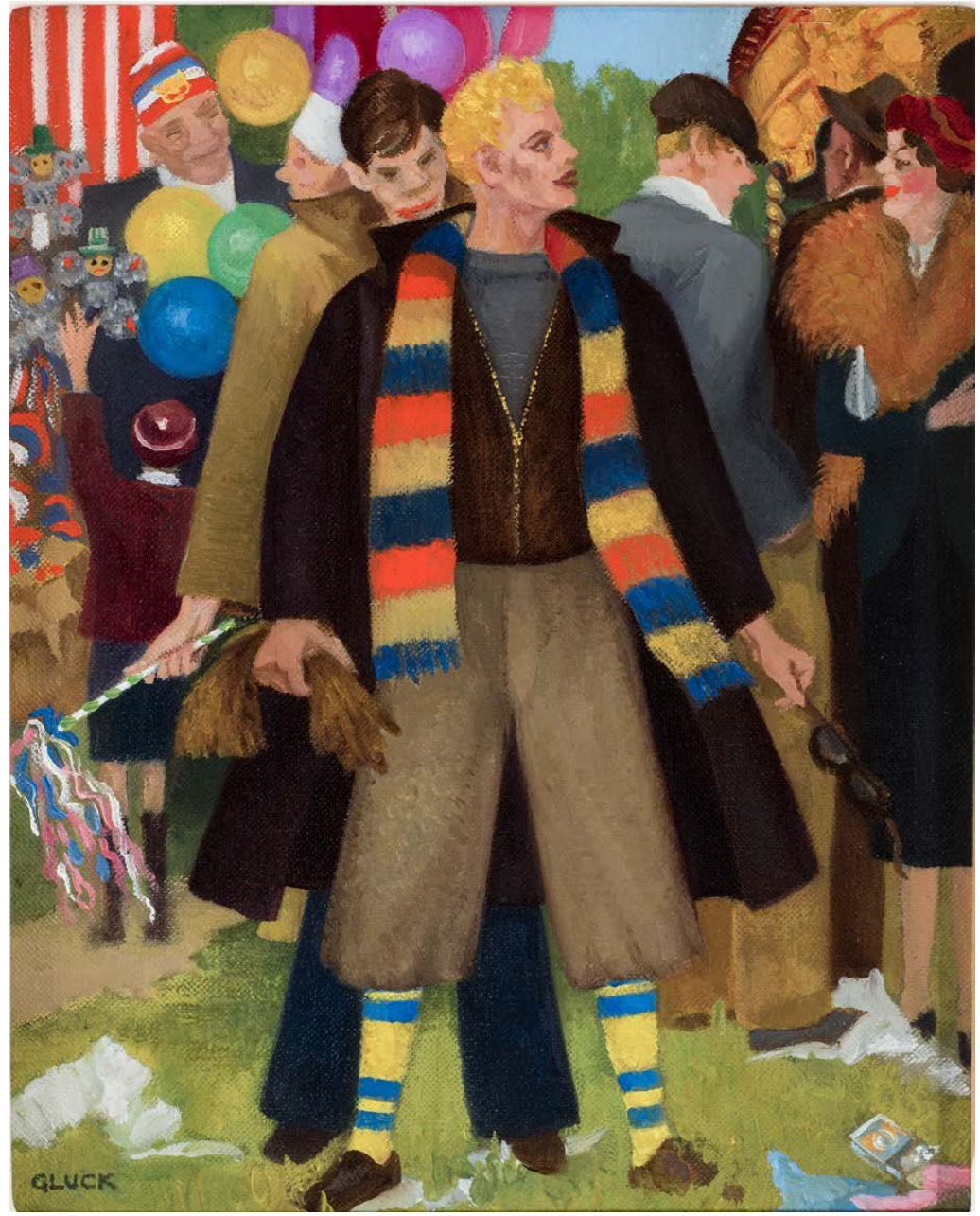
Marie Laurencin


Helena
1932.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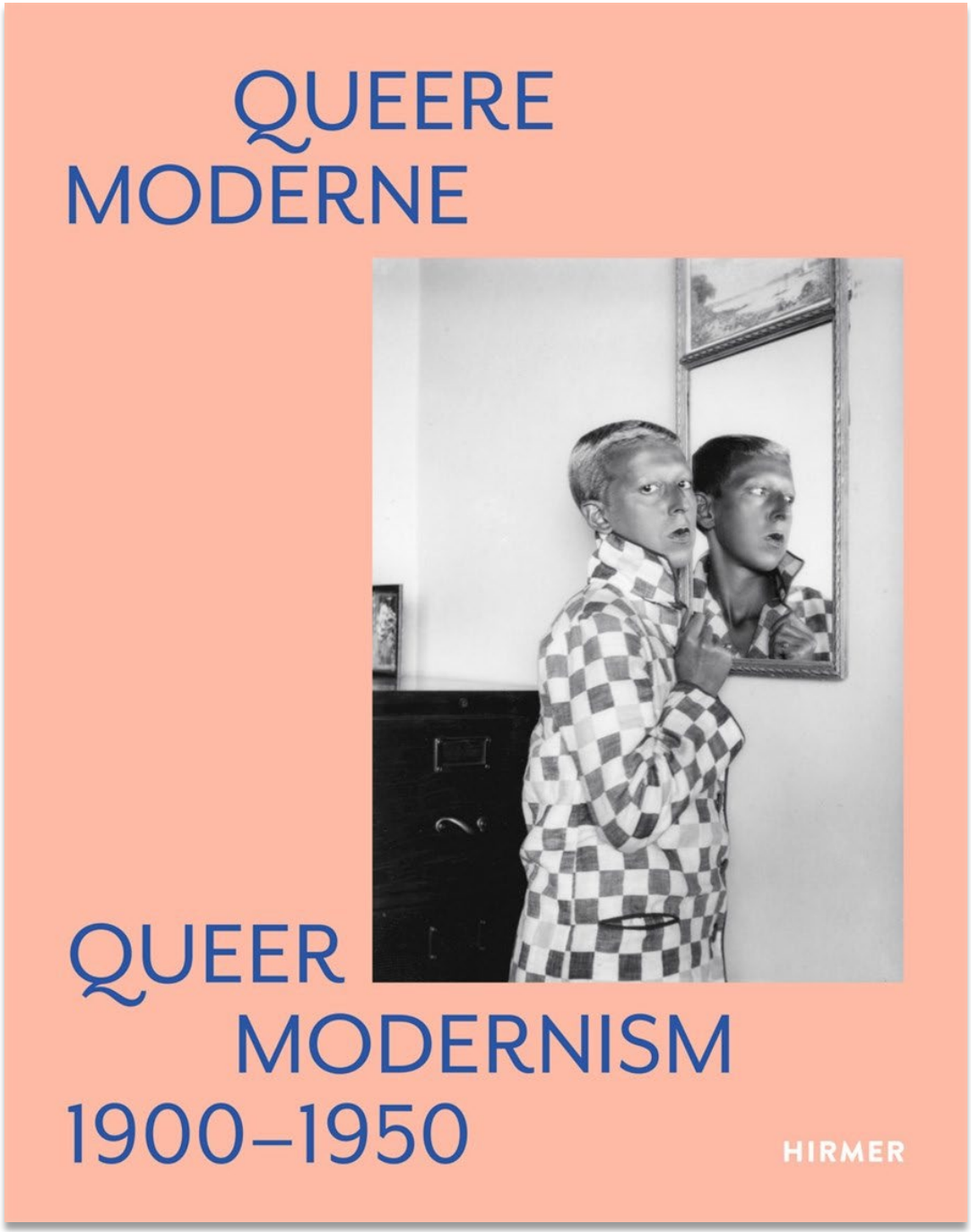

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Rachel Maclean Mama Mimi Duck

HATJE CANTZ

Rachel Maclean

Mama Mimi Duck

Colorful worlds with a critical message.

- Distressingly sweet worlds, whimsical narratives, and tipping moments: in the works of artist Rachel Maclean, we encounter cute babies and faceless mothers or deepfake Hollywood stars in an action-packed battle for "reality." In her immersive installations, the artist takes us to alternative universes in which sweetness turns to horror and visual perception is shaken.

- This catalogue is published on the occasion of the exhibitions if it looks like a duck ... at Kunstpalais Erlangen (2023) and Mama Mimi Duck at Kunsthalle Giessen (2024) and brings them to life in a stunning way.

- It is also the first monograph presenting Rachel Maclean's works since the early 2020s, thus providing fresh insights into her sophisticated artistic game with our perception of reality.

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Baby Love

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Mama Mimi Duck

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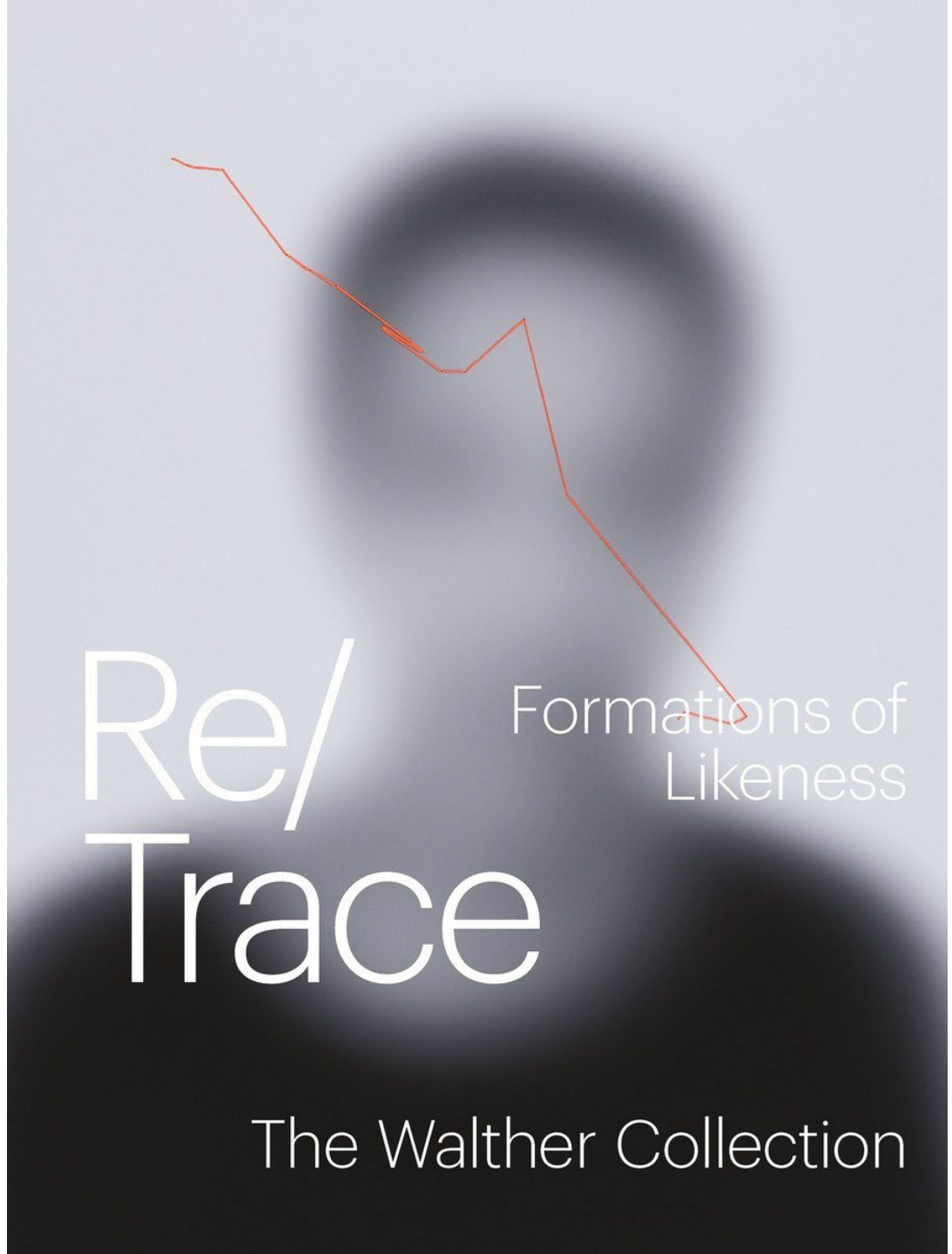
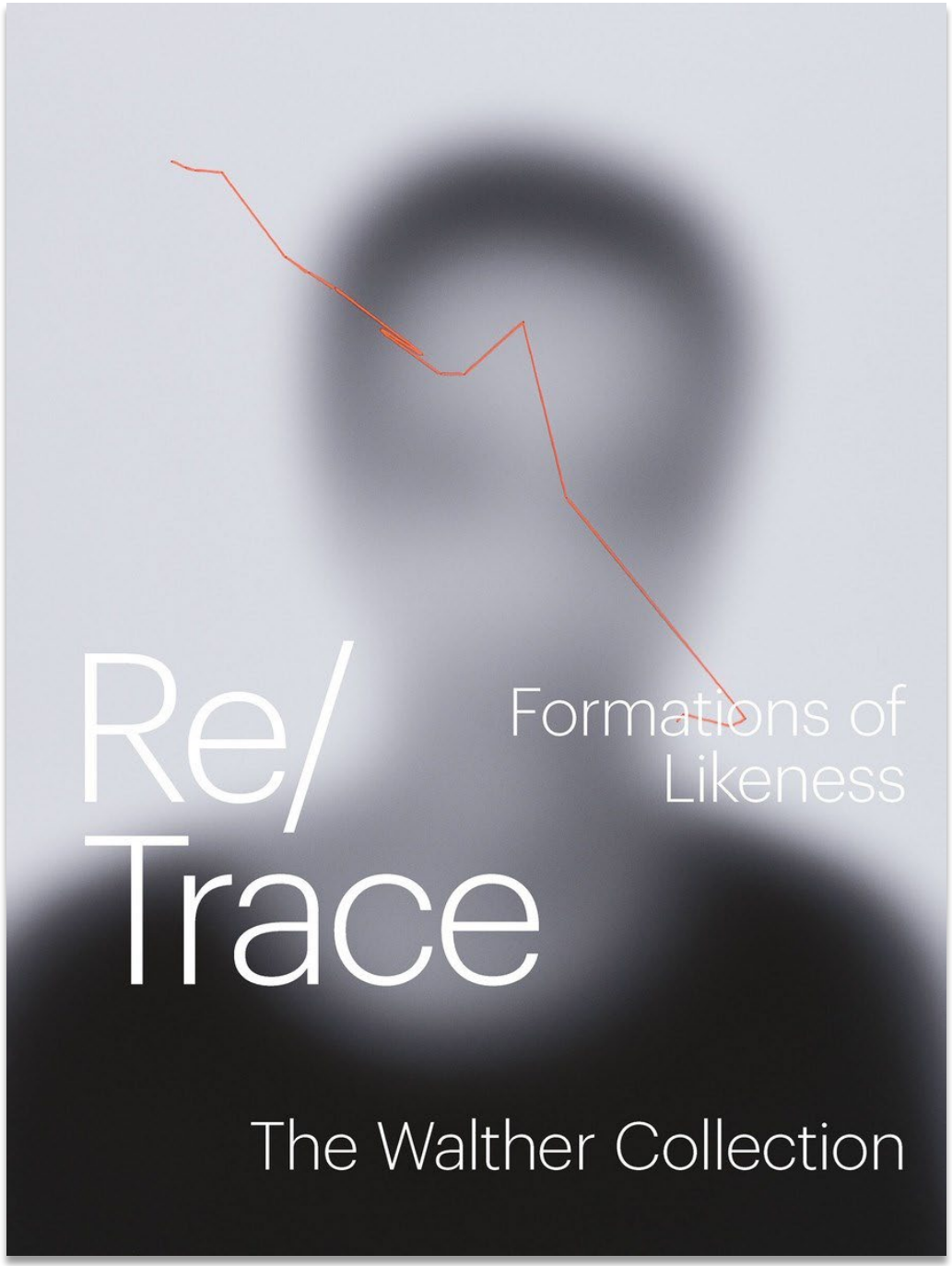

Re/
Trace
Formations of
Likeness
The Walther Collection



Re/Trace: Formations of Likeness

Formations of Likeness

Ultimately, Re/Trace describes a journey through cultural, social, and political negotiations by means of the human face, the body, and its expressive possibilities-and also, in part, only by means of the photographically captured impressions of human beings. Anna Schneider.

- The Walther Collection is a private art collection and foundation dedicated to contemporary photography and lens-based art, with a particular emphasis on works from Africa, Asia, Europe and the Americas.
- Culled from the massive Walther Collection archive, this oversize 480-page paperback broadly explores diverse photographic histories and representations from cultures across the globe.

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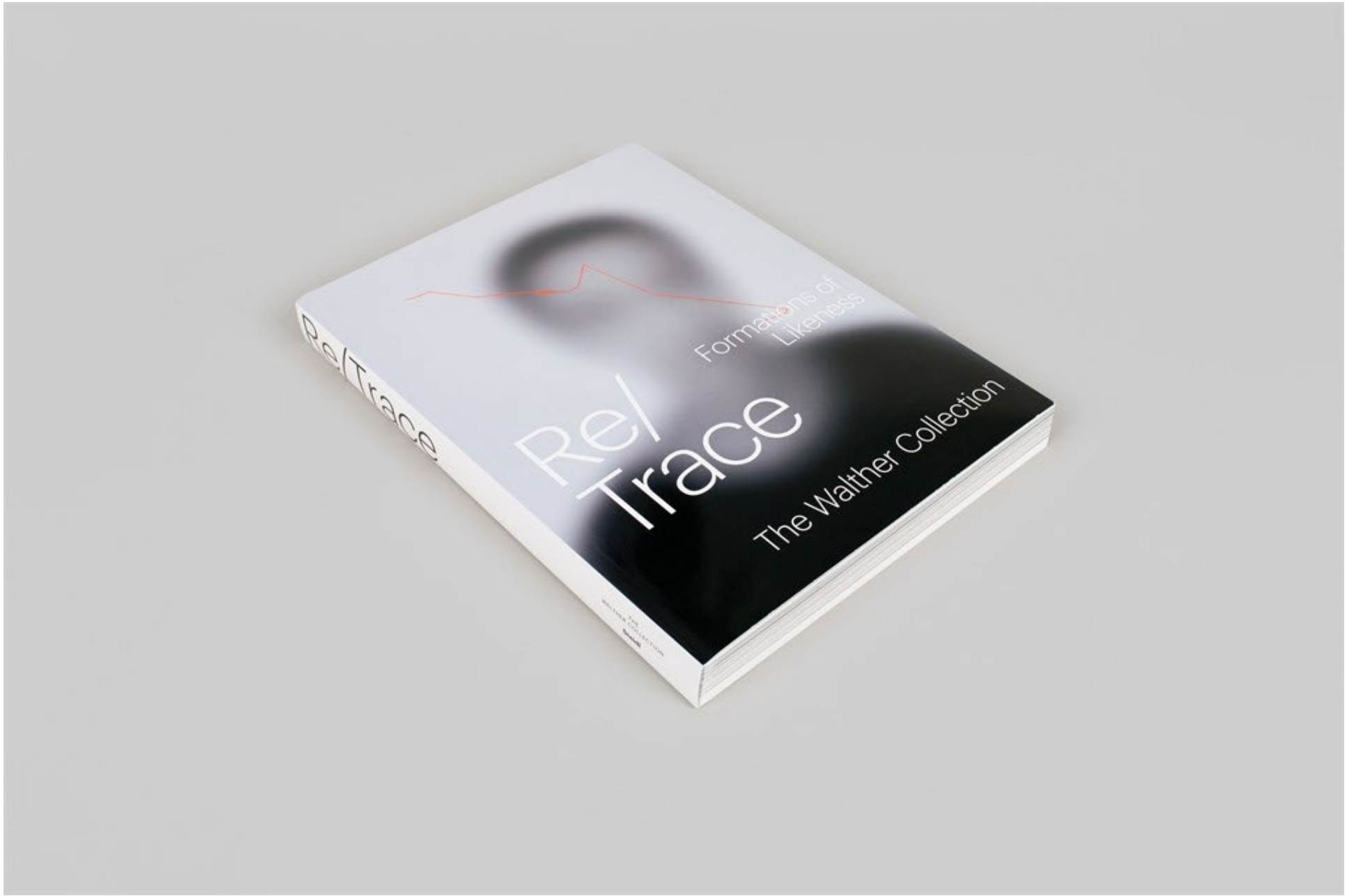
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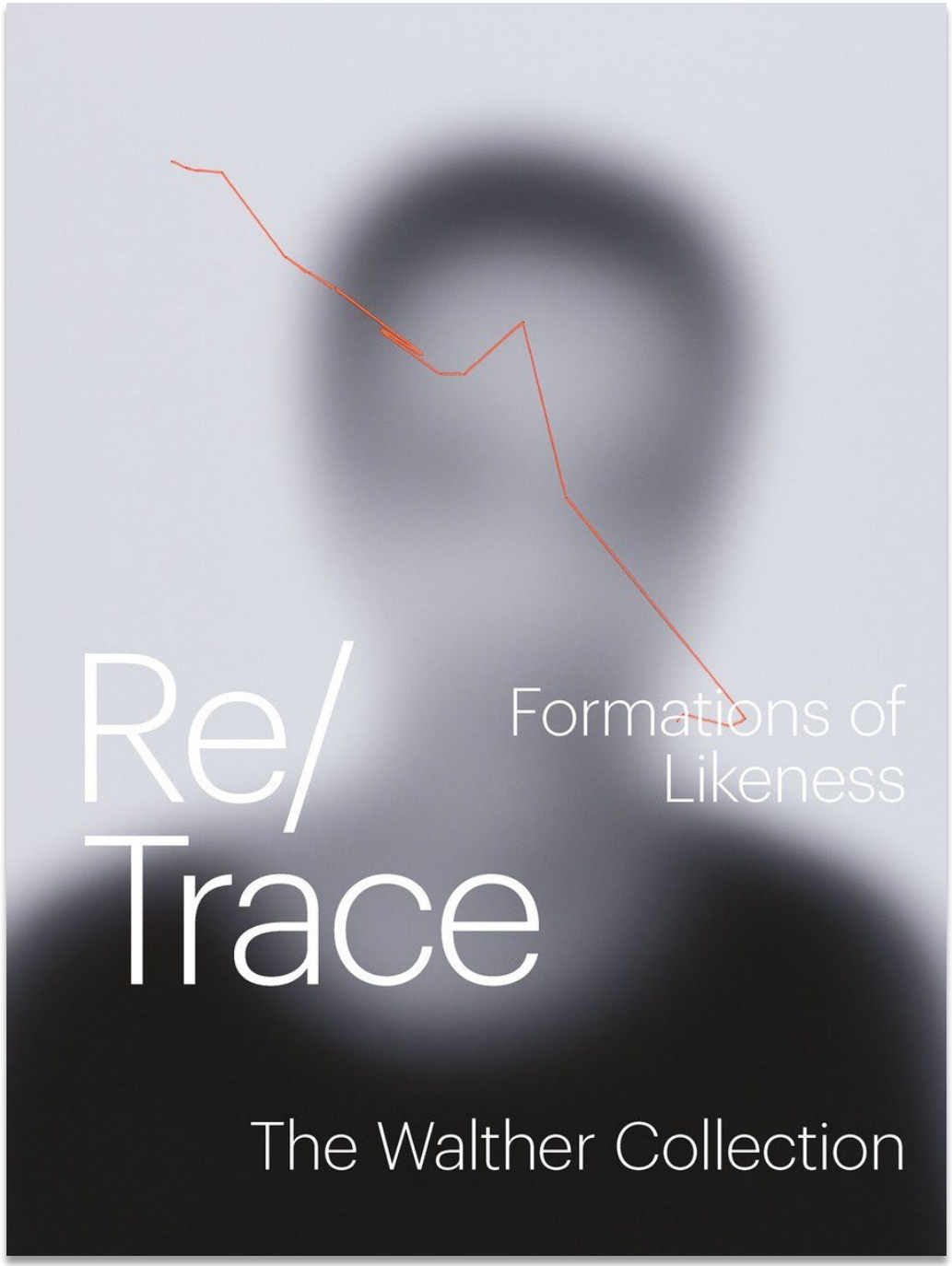

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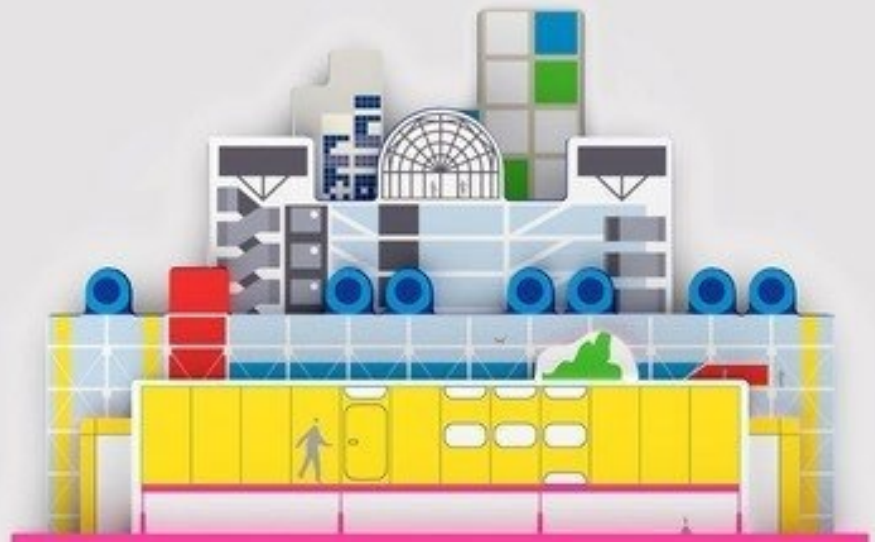
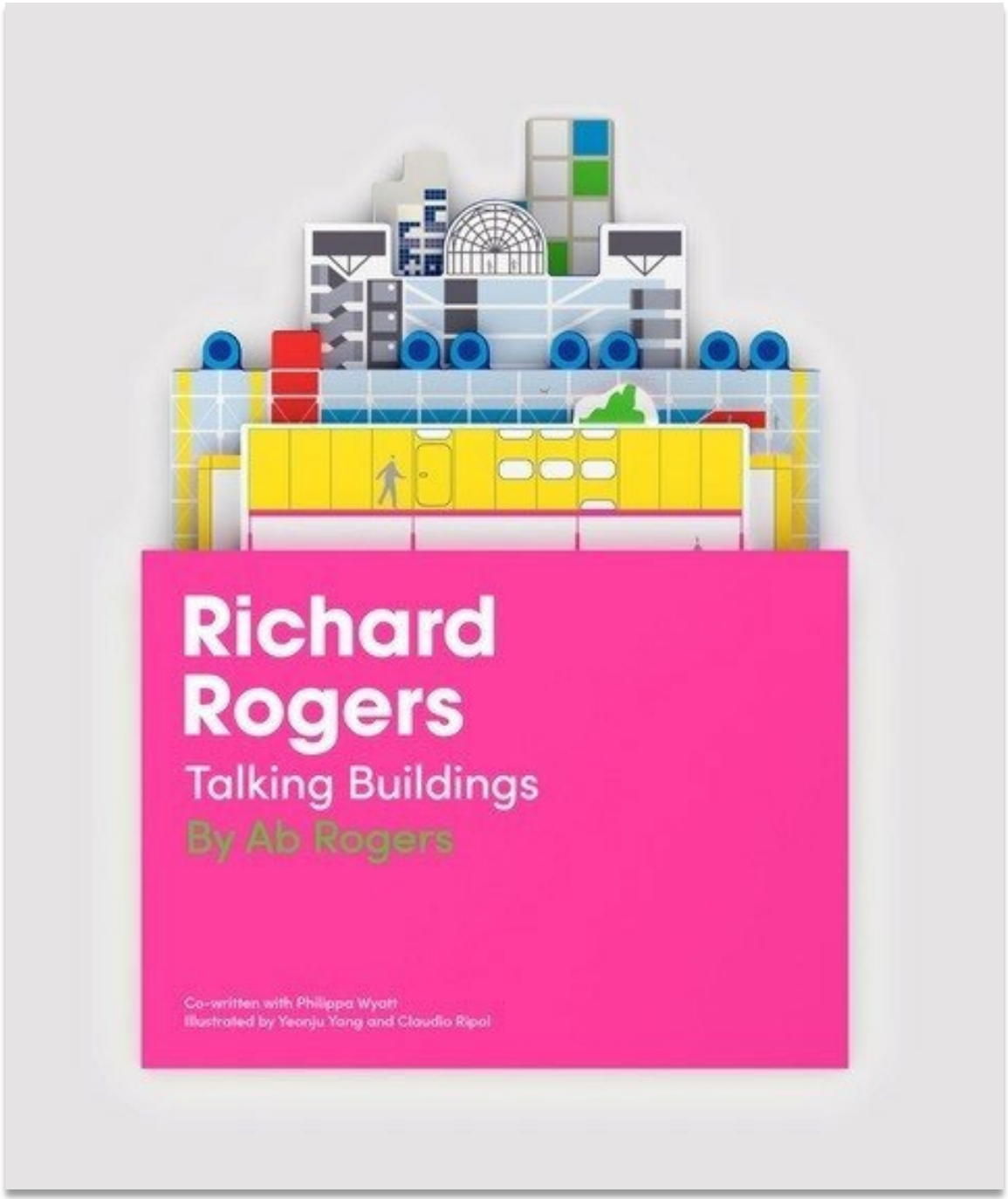


Richard Rogers

Talking Buildings

By Ab Rogers

Co-written with Philippa Wyatt
Illustrated by Yeonju Yang and Claudio Ripol



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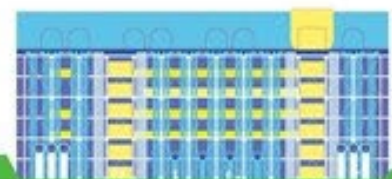
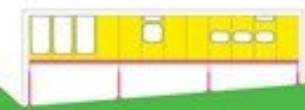




Leave cars out of it

Cars are noisy, and they make my air dirty. They're also much less fun than walking.

How can you bump into your friends on the street if you're in a car?

It's much easier to talk if you walk, and it's even more fun getting around on a bike or sailing on a boat down the river.

Bring places close together

Like a playground with swings, slides and seesaws all next to each other, a city should have its most important things close together.

Richard liked to say, 'No no man is an island, nor is any building or any space.'

If food, friends, doctors, toy shops and teachers are all near to each other, you can easily walk between them without ever worrying about being late!

Share spaces

Busy buildings can bring all kinds of people together.

If you mix different types of buildings together, putting a shop or a café on the bottom, a home in the middle, and an office at the top, the whole place will really buzz with energy.

Bring the forest in

Everyone should be able to see a tree from their window.

Richard wanted to plant a million trees in London to help make this come true.

Surprise people

Richard didn't want me to be boring, made up of tall grey towers that all look the same.

He believed walking to work should feel like an adventure, full of playful paths and mysterious doorways, with something new around every corner.

Richard loved the oath that people in Ancient Greece took when they were made citizens of Athens. It said, "I shall leave this city more beautiful than I entered it" These ideas were his way of fulfilling that promise.

What do you think of them?

Richard Rogers

Talking Buildings

By Mr Rogers

Co-written with Philippa Wyatt
Illustrated by Teony, Yong and Claudia Ryan

The Toolbox

Robert loved to learn and fill his inventive brain with ingenious ideas.

He also loved to work with other people and put their talents together like pieces in a jigsaw puzzle. With his team, he created an imaginary toolbox to help them design cities and buildings better for the people who lived in them.

Let's think of it as a magical toolbox it contained:

- A crowbar – full of vibrant colours
- Playfulness – because buildings are about learning, exploring and having fun
- Building blocks – easy to add, take away and move around
- Togetherness – big, generous spaces for EVERYONE to enjoy
- Transparency – because transparent buildings will tell you how they're made

These tools helped make two of his favourite buildings.

Let's read them!

The Zip-Up House (1967)

Question: What has legs but does not walk?

Answer: A house! But I can unlike any house you have seen before.

I am **The Zip-Up House**, a bright yellow tube with long pink legs.

I can grow and shrink like an accordion. Just zip me up to add a new gravel and make me longer, or zip me down to take me out.

My front made me from funny, surprising things, like the panels of refrigerator trucks and the windows of buses. Unlike most houses, I have no walls, which means there's plenty of space to play and let your imagination run wild.

The Rogers House (1968–69)

Question: Where can you camp/eat/ from inside to/ out without stepping?

Answer: Here!

I am **The Rogers House** and my giant windows open like doors letting in the sights and sounds of nature.

Like the sun, I warm you from above (my heating is in the ceiling) — your hand will never be cold here!

Unlike **Zip-Up**, I have walls. They are green like grass, and sway from side to side. The way they slide can make a big room into lots of smaller ones, opening the space or closing it like the petals of a flower at night.

My front and his first wife, Su, built me for his parents, Ursula and Hans. Ursula loved bright colours, so I'm made me blue green, sunshine yellow and juicy orange.

The Pompidou Centre (1971–77)

Question: What talks in bright colours – red, yellow, green and blue?

Answer: I do! I am **The Pompidou Centre** – a gallery for all people right in the heart of Paris, with its arteries on the outside, and its insides full of art. Bonjour!

My front and his friend Renzo built me inside out, using bright colours to explain how I work. The blue pipes carry cool air around the building, the yellow ones electricity, and the green ones water. My red pipes carry people, taking them high up above the city.

Down below, the giant square is home to a mermaid, a crawler bot and a pair of red lips, all spouting water! Between the fountains, street entertainers dance, play and perform magic tricks to make you smile.

When they made me, I was like nothing anyone had seen before. Some said I looked like a spaceship. But people came to love me. Now I am 50, and I have more visitors than ever.

Lloyds of London (1986)

Question: When is a building like a toilet/er?

Answer: When its darkest is on the outside!

I am **Lloyds of London**, a soaring silver castle guarding the city sky. My many metal towers are mirrors, reflecting the busy people passing by.

Just like a toilet, I wear my pipes on the outside to give me structure and strength. Lifts take people up, down and around my shell. Inside, I am hollow, with just one huge built Sunlight cascades down through a high glass roof. Traders in the marketplace below start to and fro, like tiny flickering fish.

Like **Zip-Up** and **Rogers**, I was built to shift and change, making new spaces that help people do their jobs in new ways.

Industrialised Housing (1992)

Question: How can you build real-life homes from building blocks?

Answer: Easy! You just need a truck and a crane.

I am made from a set of blocks of different shapes and sizes – just like the ones you play with. I can be broken up, moved and stacked up high or low. You can make a tall tower of flats in the city or a long row of apartments by the sea.

With my very own factory to make my blocks, I can arrive on the back of a truck and be lifted and carried by a mechanical crane. Quick to build and easy to change, I can offer everyone a comfortable place to live.

I am **Industrialised Housing**, and I have a secret.
I was never, in the end, built!

Did you know that The Millennium Dome started life as a napkin balanced on the lips of a sharp pencil?

Or that The Pompidou Centre colonised pipe in colour?

Or that Lloyds of London has a tail to contend with a lobster?

These are just some of the intriguing stories told by the 10 world-changing buildings found within the folds of this concertina book.

Talking Buildings brings the work of visionary architect Richard Rogers to a young audience for the first time.

Created with the extra sense of playfulness, passion for colour and commitment to a human-scaled world that underlines all of Richard Rogers' work, it invites us to explore the built world as seen by the man who changed architecture – and our city skylines – forever.

www.tantrabbag.com

The City

Question: What do you get when you add a lot of rooms together?

Answer: A house!

Question: And what do you get when you add a lot of houses together?

Answer: Me! I am The City.

While I adore my many buildings, old and new, it is the spaces in between that I love best.

Richard believed "individuals have rights to public space" and the street cafés and marketplaces where people meet, as well as the parks where you and your friends cartwheel and eat ice-creams, are where I see the most smiling faces.

Do you remember when I told you Richard's brain was bursting with ideas?

Let's peek inside to see how he thought a city like me could be more fun and fair for all.

Add colours

When the sky is blue we smile, when we see meadows of bright wildflowers and vines of juicy red tomatoes we want to smell, touch and taste.

Why should nature have all the fun?

Splash and paint the city with all the colours of the rainbow – colour makes people happy.

The bolder the better!

Open like a sunflower

Richard said, "Buildings have to open and absorb the sun. They have to adapt."

Like the sunflower's yellow face that turns towards the light, helping it grow big and bright, I too must be able to move and change.

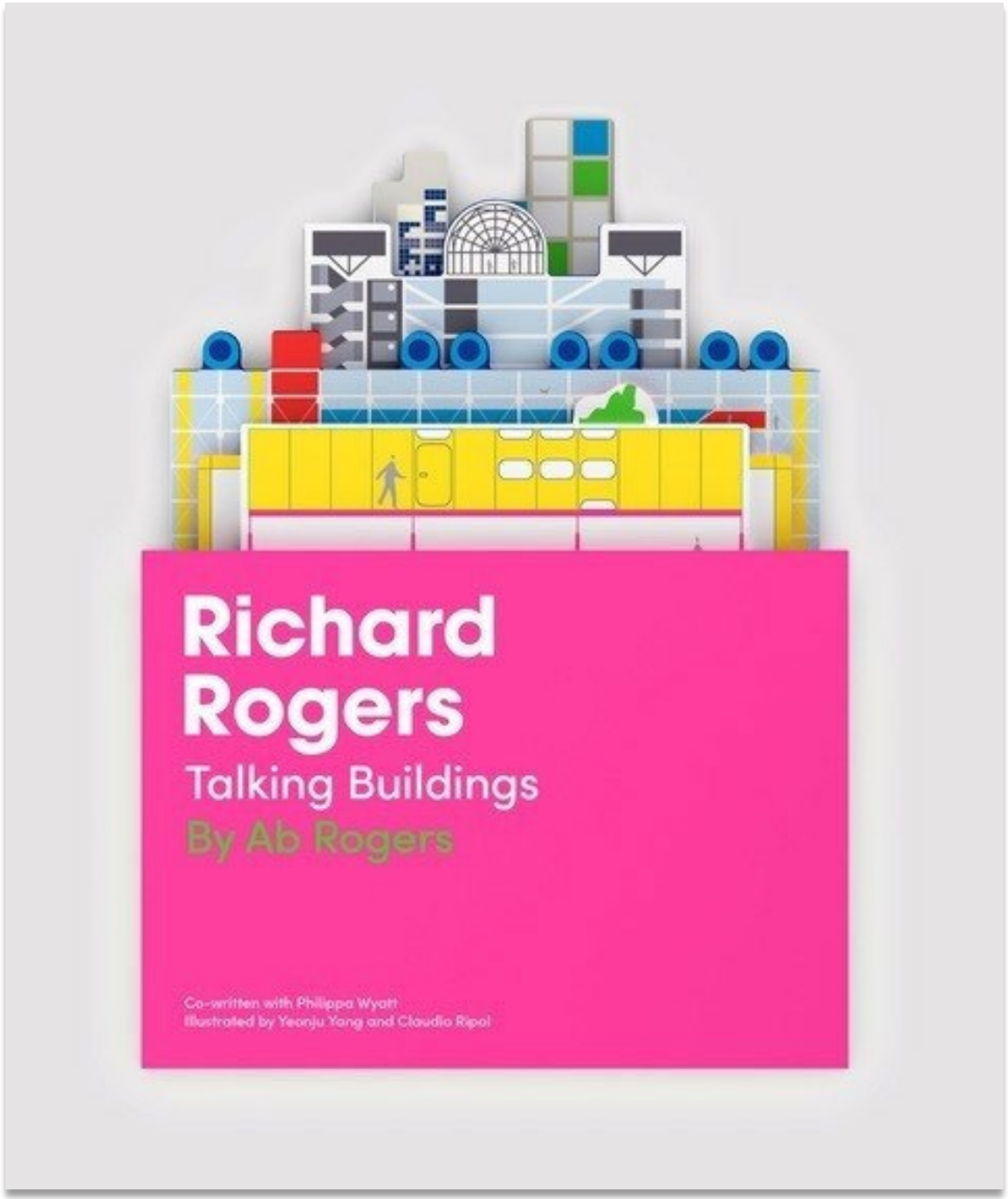
Make things people-sized

Big cities are great for exploring, but sometimes they can be exhausting. Richard believed that scale was key to architecture.

"Your hand is really the imprint that you leave on everything," he said.

He wanted railway and bus stations, parks, bridges, schools, hospitals and homes to be made for the size of our hands, feet, head and eyes.

That way, we don't feel small or scared.



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Owl & Dog Playbooks

SANDY SKOGLUND
ENCHANTING
NATURE

Sandy Skoglund: Enchanting Nature

Laura van Straaten

Enchanting Nature is published on the occasion of the homonymous exhibition presented at the McNay Art Museum in San Antonio, Texas, USA, from September 11 through February 1, 2026.

- The publication's text and images expand on the breadth of Skoglund's artistic practice as a sculptor, installation artist, and photographer. The clash of culture and nature is eternal, an ongoing struggle that characterizes some of humanity's epic concerns.
- Sandy Skoglund is a Jersey City–based artist known for her staged environments incorporating sculpture, installation and photography.
- Expands on the breadth of Skoglund’s artistic practice and centers the inherent tension between the man-made environment and the natural world, a central theme of Skoglund’s work. It includes her seminal installations as well as never-before-published work.
- Accompanies an exhibition in San Antonio, TX, at the McNay Art Museum, 09/25–02/01/26.

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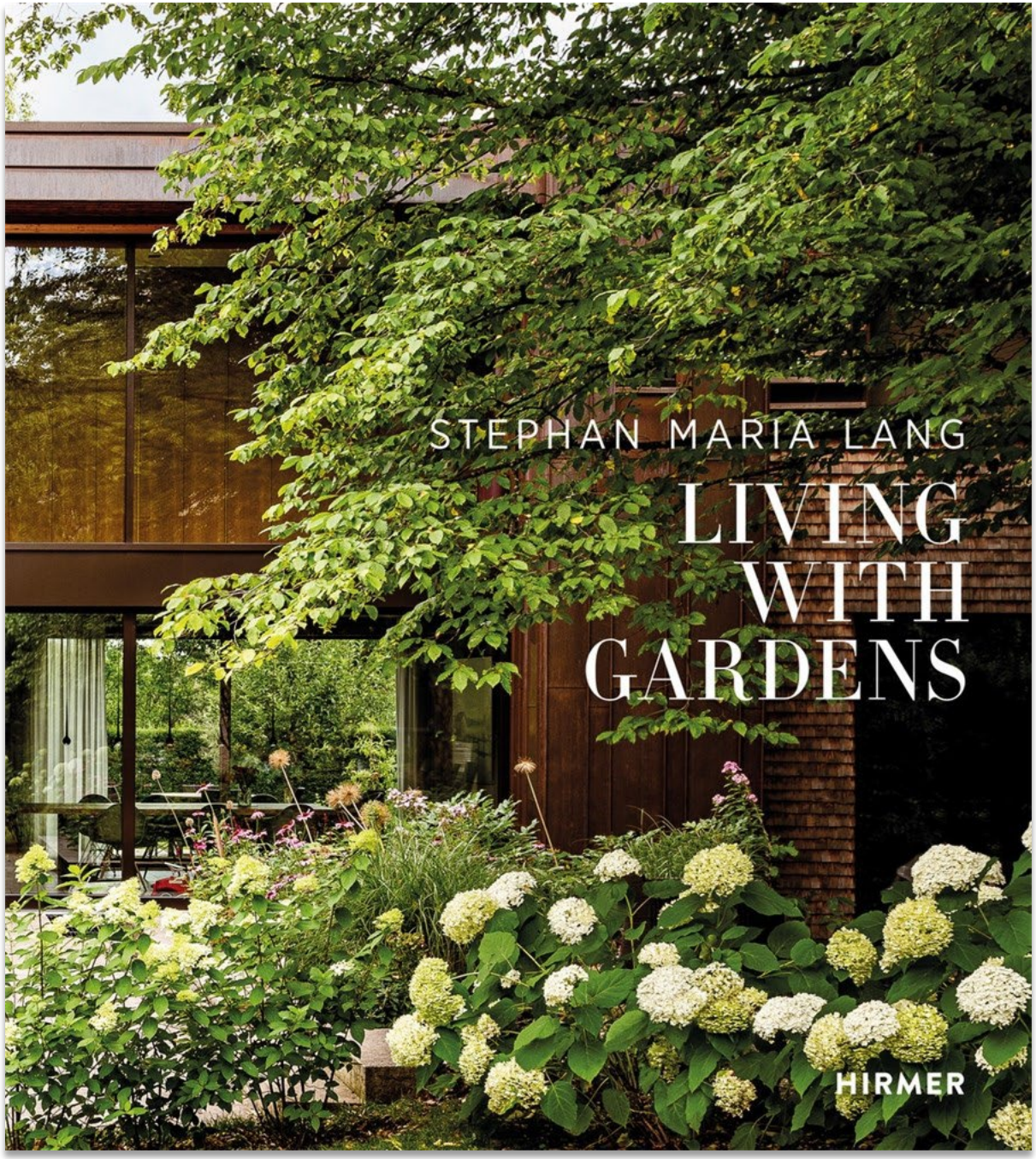
STEPHAN MARIA LANG
LIVING WITH GARDENS
HIRMER



Stephan Maria Lang

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Influenced by "organic architecture", Stephan Maria Lang designs and builds beautiful ensembles of house and garden.

- Generous living spaces, which become even more fascinating over the years, are shaped through an interplay between architectural elegance and design of the natural environment.

- This approach, pioneered by architects such as Richard Neutra, Rudolph Schindler, and Frank Lloyd Wright, was adopted by Stephan Maria Lang, integrating his architectural designs into naturally crafted landscapes. Throughout his career, Lang has produced numerous remarkable works, showcasing a perfect blend of architectural elegance and natural beauty.

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VORWORT

Der Garten ist für Stephan Maria Lang genauso wichtig wie das Haus, mindestens. Oft plant er zuerst den Garten und setzt dann das Haus hinein. Nur so kann ein Dialog zwischen Natur und Gebautem entstehen. Dabei fühlt er sich in guter Gesellschaft mit Richard Neutra oder Frank Lloyd Wright. Wo dem Garten nur das bleibt, was das Haus übrig lässt, vermag die Gartenarchitektur allein ein leises Nachwort zu sprechen.

Die erste Frage, die sich der Münchener Architekt stellt, ist die nach dem Genius Loci, der Aura des Ortes. Er muss diese Atmosphäre aber nicht beschreiben, er muss sie nur spüren. Empfänglich sein für die feinstofflichen Qualitäten und Wesenheiten des Platzes und in der Lage, dieses Gefühl in ein Arrangement zu übersetzen, das diesen Geist für alle erlebbar und einzigartig macht. Im Grunde ist das die ganze Kunst: den Zauber sichtbar zu machen, das Tiefe nach außen zu stülpen.

Lang gelingt das, indem er ein Wechselspiel zwischen Haus und Garten gestaltet. Der Garten trägt die sinnliche Erfahrung des Hauses und das Haus die Erfahrung des Gartens. Beide treten in ein dynamisches Verhältnis, das sich in verschiedenen Beziehungen entfaltet und seine innere Bewegung auf die Bewohner überträgt. Deshalb wird es in Langs Häusern nie langweilig. Es gibt zu viele schöne Bezugspunkte.

Die unseren Breitengraden geschuldete Notwendigkeit, Fenster zu haben, sodass Haus und Garten nicht uferlos ineinander übergehen, wie das im Süden zuweilen möglich ist, erweist sich dabei als Glücksfall. Denn in den Spiegelungen der Fenster überlappen sich Haus und Garten nicht nur auf eine sonst unmögliche Art und Weise. Das Fenster errichtet eine (gleichwohl leicht zu überschreitende) Schwelle, die uns provoziert, sie mit unserer Imagination und Einfühlung zu übertreten, und in den Garten zu versenken wie in ein lebendiges Bild. Die ästhetische Reflexion setzt nämlich eine Distanz voraus, die wir dann imaginativ überbrücken. Wenn wir den Garten auf diese Weise betrachten, wird er ein Spiel der Erscheinungen, denen wir absichtslos folgen: Bäume, Büsche und Sträucher, die sich über dem Gras, den Steinen, der Erde erheben und in Wellen dahinfließen, auf dem ersten Blick grundlos geschwungene Konturen und der fließende Wechsel der Grüns.

Diese Nonchalance überträgt sich auf unsere Wahrnehmung. Es gibt in den Gärten von Stephan Maria Lang keine idealen Bedingungen, um den Garten anzuschauen und keinen idealen Standort. Er ist im Sommer nicht schöner als im Herbst, im Frühjahr nicht schöner als im Winter, sondern nur anders schön. Schließlich liegt seine Außergewöhnlichkeit nicht in einer Komposition, die zu einem bestimmten Zeitpunkt zur vollen Blüte gelangt. Sie entsteht vielmehr aus dem spielerischen Wechsel seiner Erscheinungen in unserer Betrachtung. Jeder Platz in der gestalteten Landschaft hat seine eigene, unverwechselbare Qualität.

Diese enge Beziehung macht es uns leicht, ein so tiefes und privates Verhältnis zu diesem Ort aufzubauen. Er ist ein geschützter Raum, eine ideale Welt, in der wir uns finden.

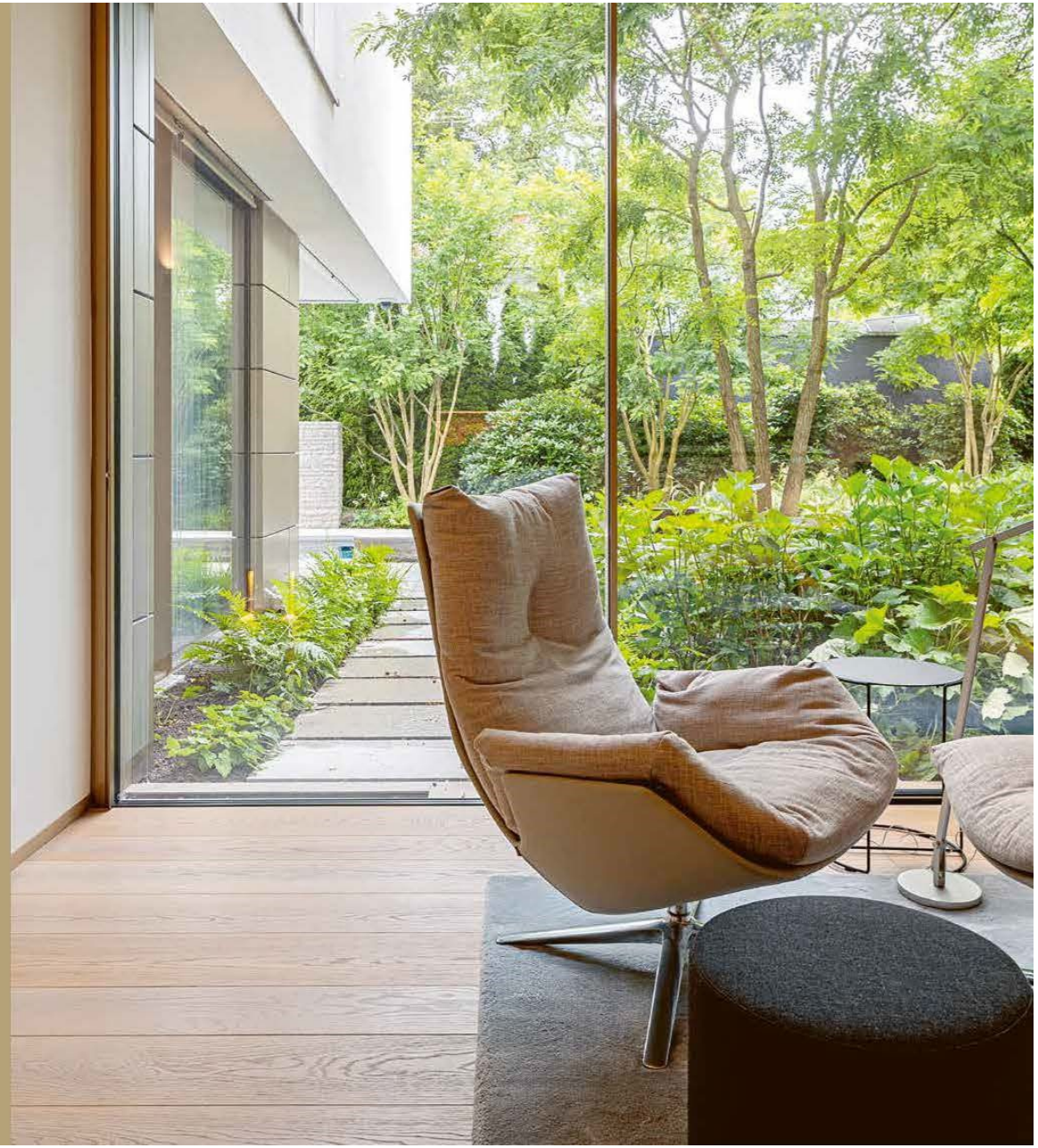
BJÖRN VEDDER

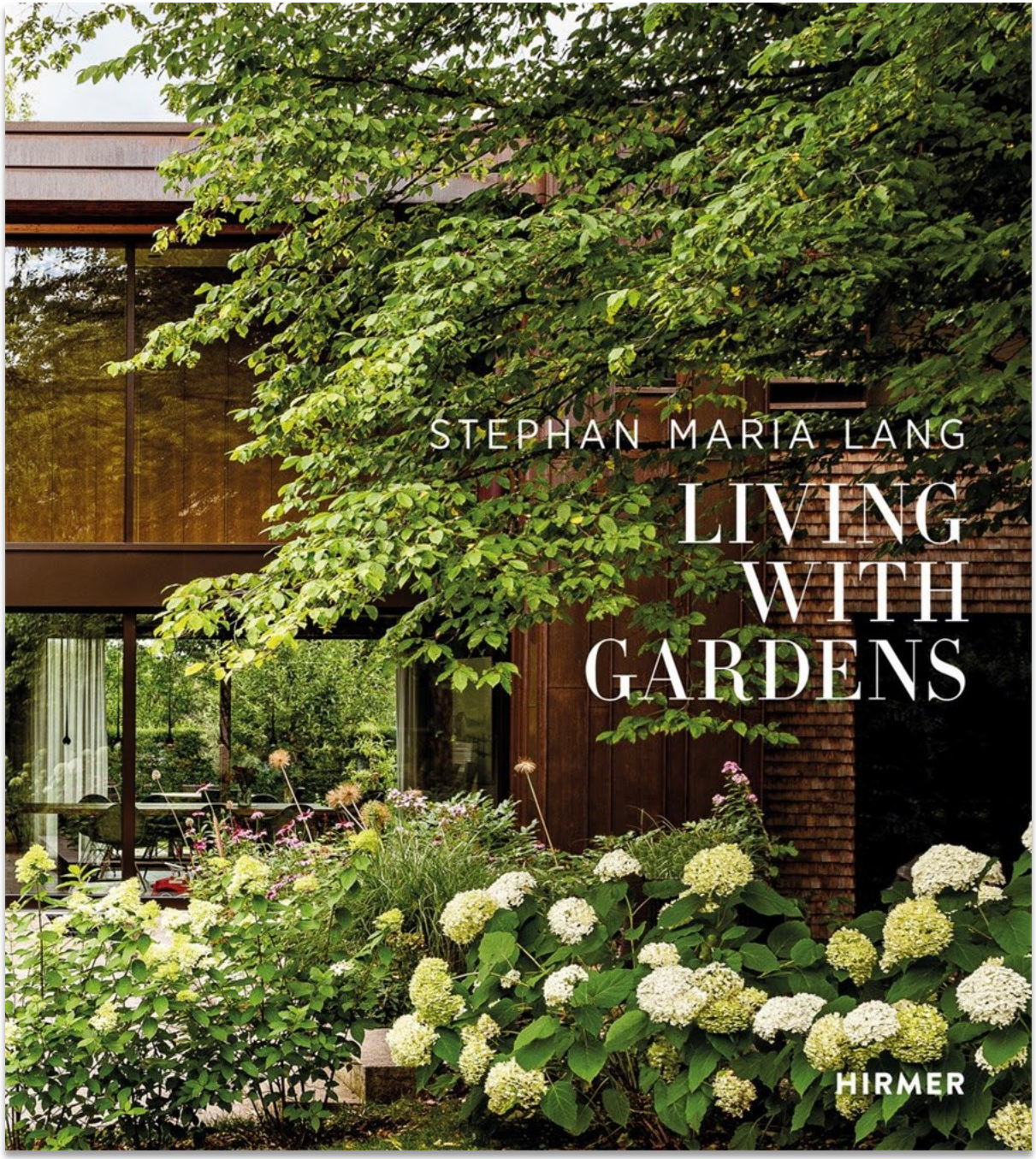
Richard Neutra, Rudolf Schindler, Frank Lloyd Wright – es war eine kleine, aber illustre Gruppe von Baumeistern, für die in der ersten Hälfte des 20. Jahrhunderts Architektur ohne Landschaft, ohne die Einbettung in eine gestaltete Szenerie undenkbar war. Es war eine Art Paradigmenwechsel, und Richard Neutra ging sogar soweit, dem Gestalten der umgebenden Landschaft einen höheren Stellenwert zuzusprechen als dem Entwerfen des Baukörpers. Sie alle sahen den Lebensraum von Haus und Garten als ein einheitliches Ganzes an, stets bestrebt, die Grenze von innen und außen aufzulösen.

Die Vertreter der organischen Architektur waren der Überzeugung, dass aus dem Zusammenspiel von Baukörpern mit klaren Konturen und der ungezähmten Natur faszinierende Orte erschaffen werden können. Auch Stephan Maria Lang denkt Architektur und Landschaft zusammen. Der architektonische Entwurf gewinnt durch die Einbeziehung des Ortes mehr Tiefe und es entsteht eine in sich stimmige Komposition, die über die Jahre hinweg sogar an Schönheit gewinnt.

Der Zauber der Gegensätze zeigt sich besonders eindrücklich, wo sich beide Welten berühren – im Übergangsbereich, der für eine ganz eigene Raumqualität steht. Man ist in einer geschützten Umgebung und erlebt doch den Wechsel der Jahreszeiten, des Lichts, des Wetters: Ein Fenster wird auf diese Weise zum Bild, überdachte Terrassen machen Außenbereiche zu Innenräumen, Beete reichen bis an bodentiefe Fenster heran, Perspektiven setzen sich bis in den Garten fort.

Der Münchener Architekt baut Häuser nicht als Barriere zur Natur, sondern als Refugium in der Natur. Es entstehen naturnahe Gartenräume, in die die Häuser eingebettet sind, Haus und Natur vereinen sich.





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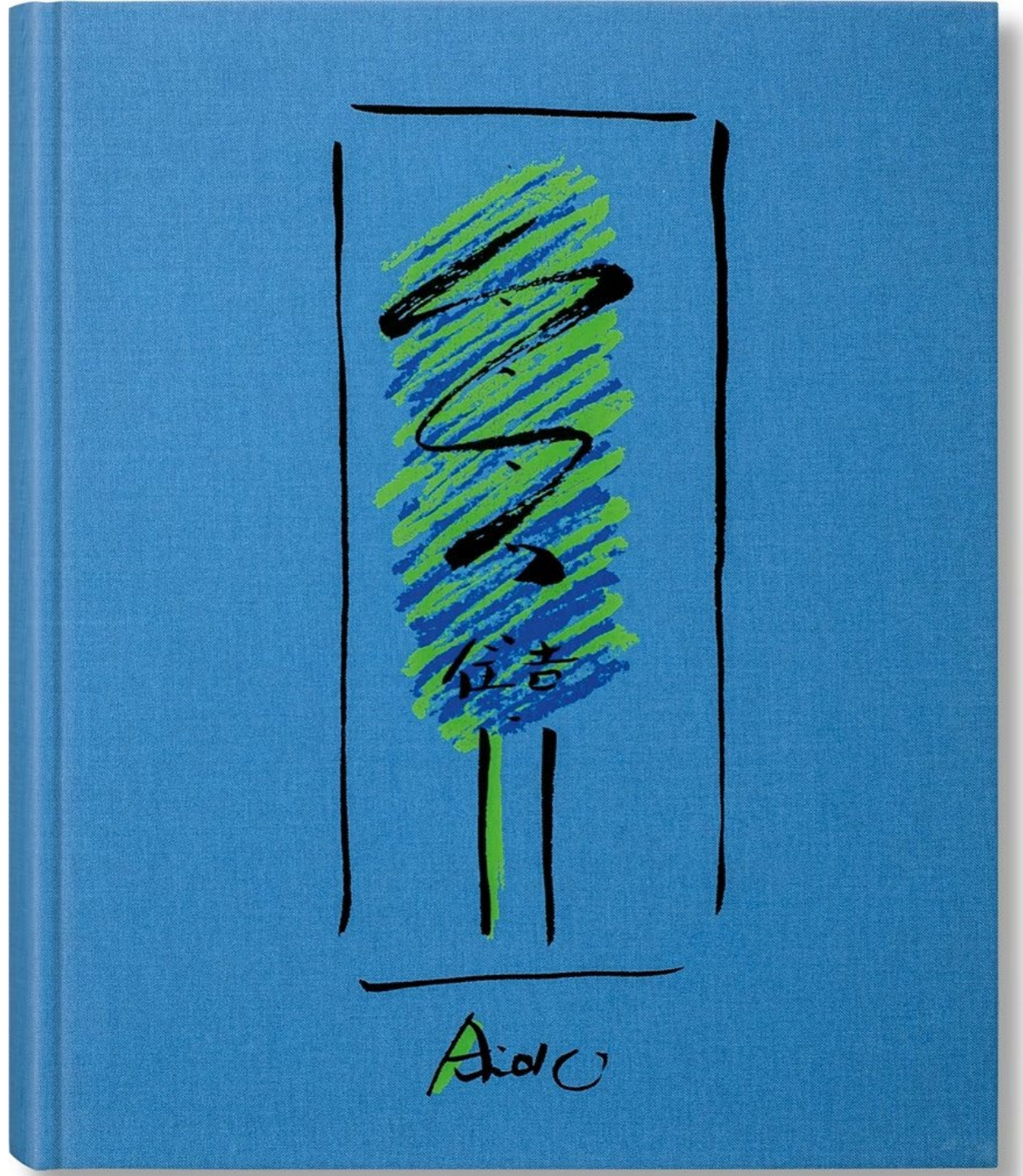
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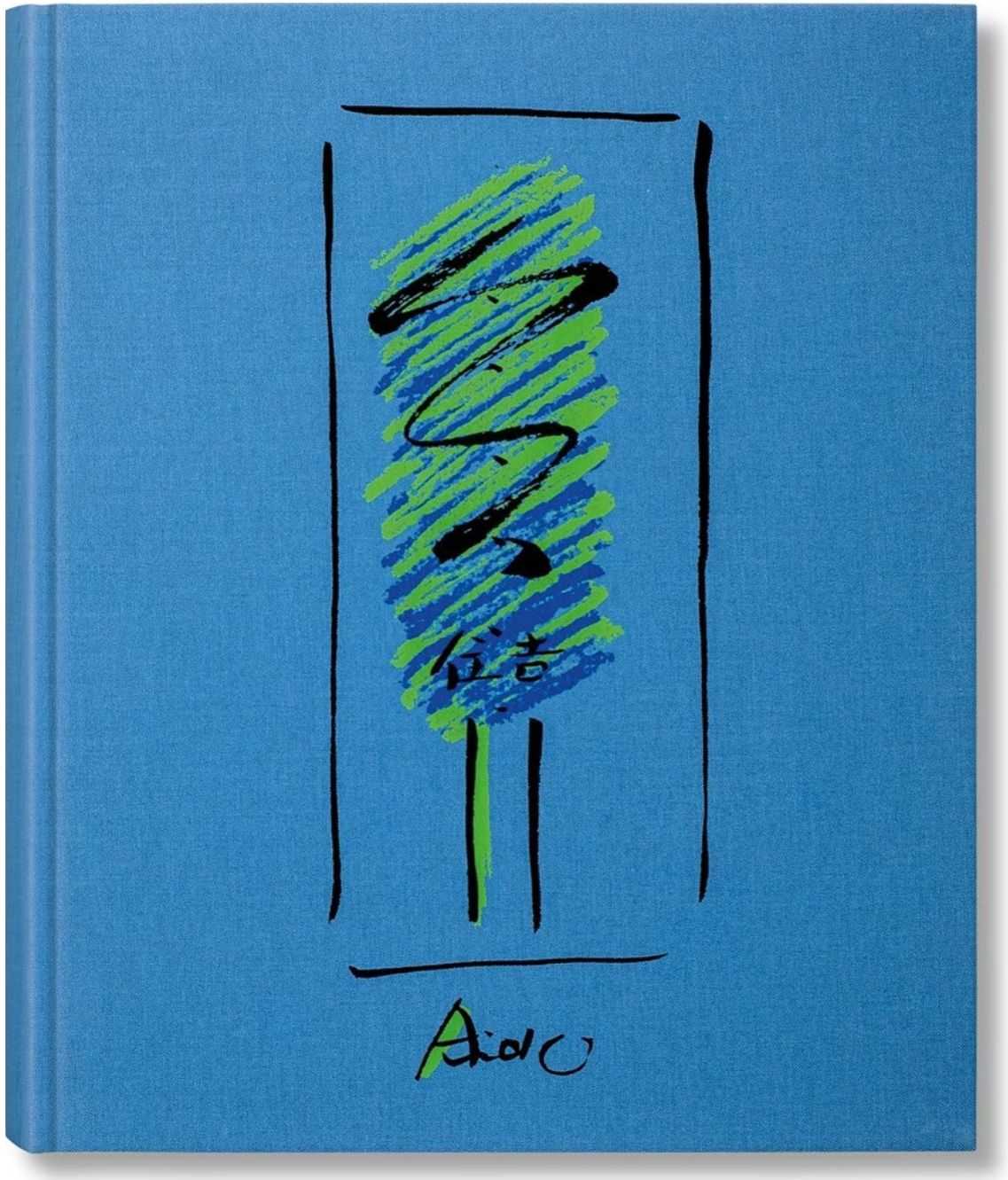

Tadao Ando. Sketches, Drawings, and Architecture

With a selection of 750 sketches, drawings, models, and technical plans showcasing the process of his architectural œuvre, Tadao Ando personally introduces us to the inspirations behind his architectural ideas.

- From his beginnings in the 1970s to his most recent projects, explore the iconic concept sketches of the Modernist master.
- This hugely revealing journey through the mind and memory of one of architecture's great poets is told in Tadao Ando's own words. A very personal volume, it traces five decades of prolific creativity, gathering over 750 sketches, models, and technical drawings that reveal the essence of his practice.
- This book is both a record and a reverie: a meditation on how buildings begin, and how they belong to the flow of time, to memory, and the enduring pursuit of beauty. Also included is an appendix with a complete listing of Ando's built and unbuilt projects.

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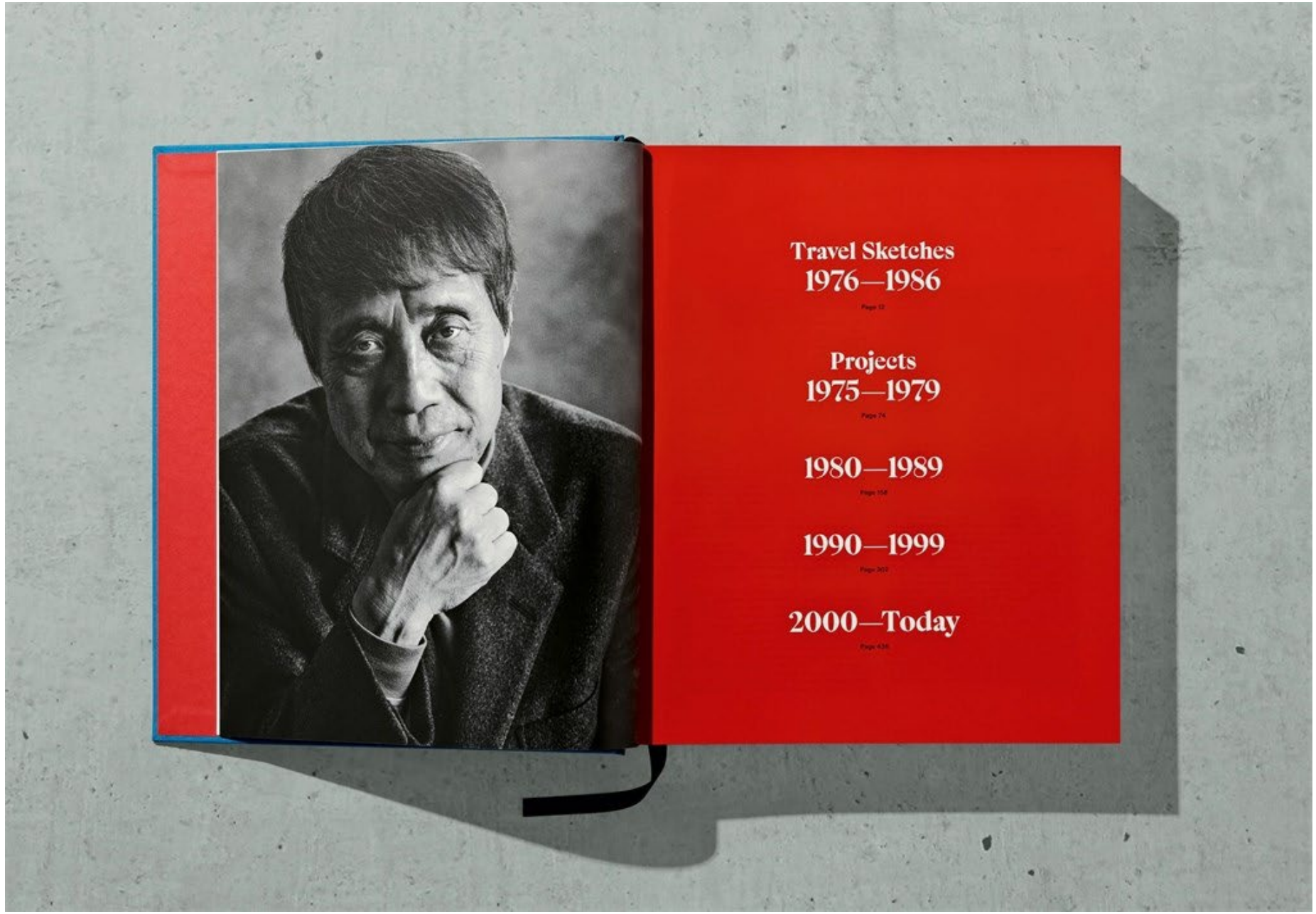
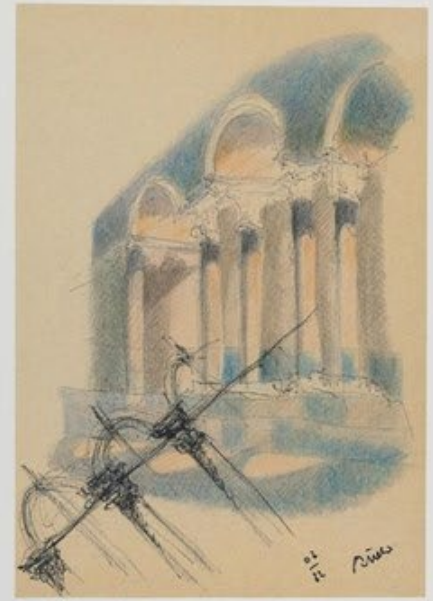

Travel Sketches
1976—1986
Projects
1975—1979
1980—1989
1990—1999
2000—Today

Chaitya arch, Ahmedabad, India, January 1973

Cave temple at Ajanta in 1970, with a study sketch of Tonnerre Theater, Croatia, Unpen, 1977

Le Thoronet Abbey, Provence, France. August 1992.



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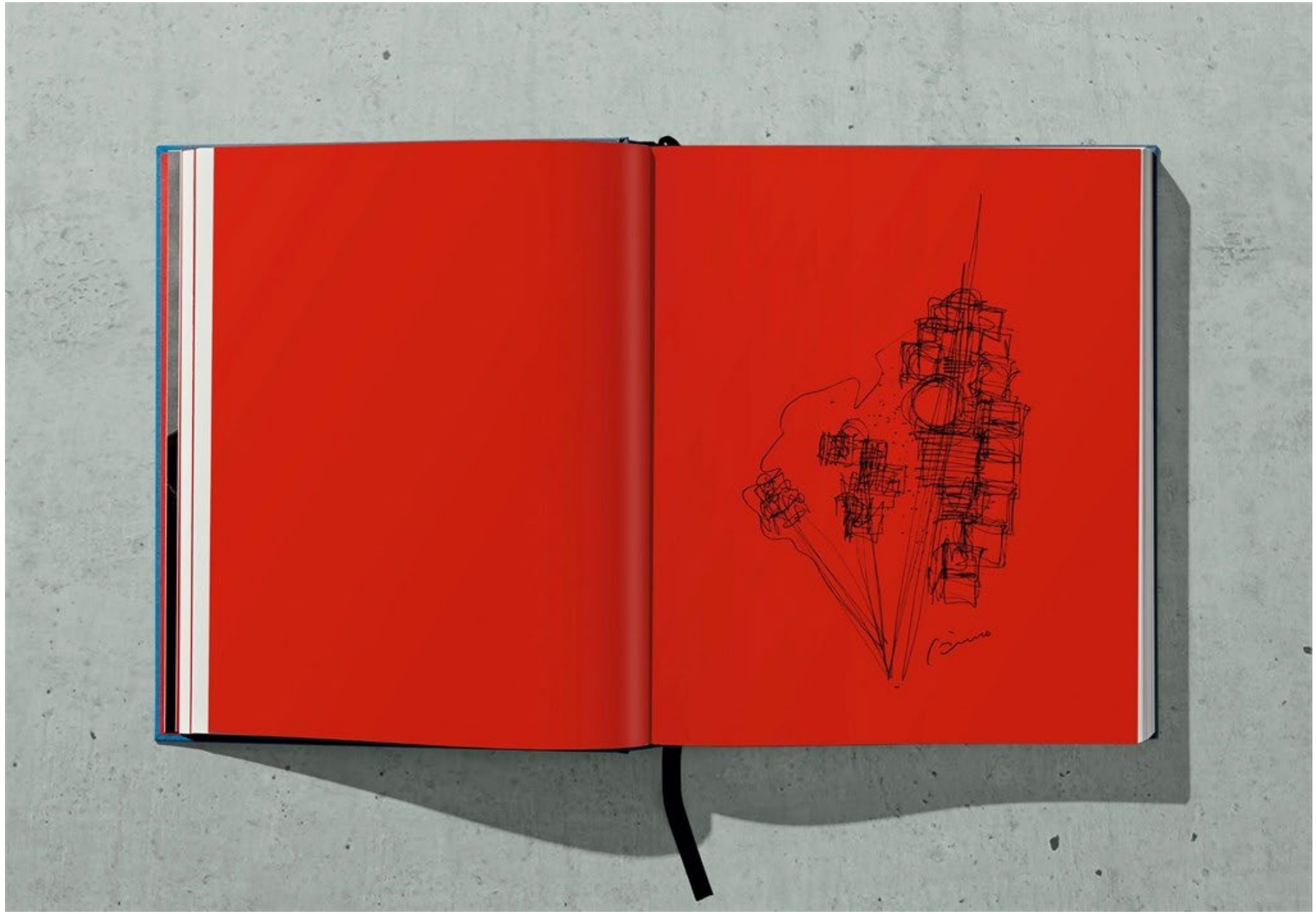

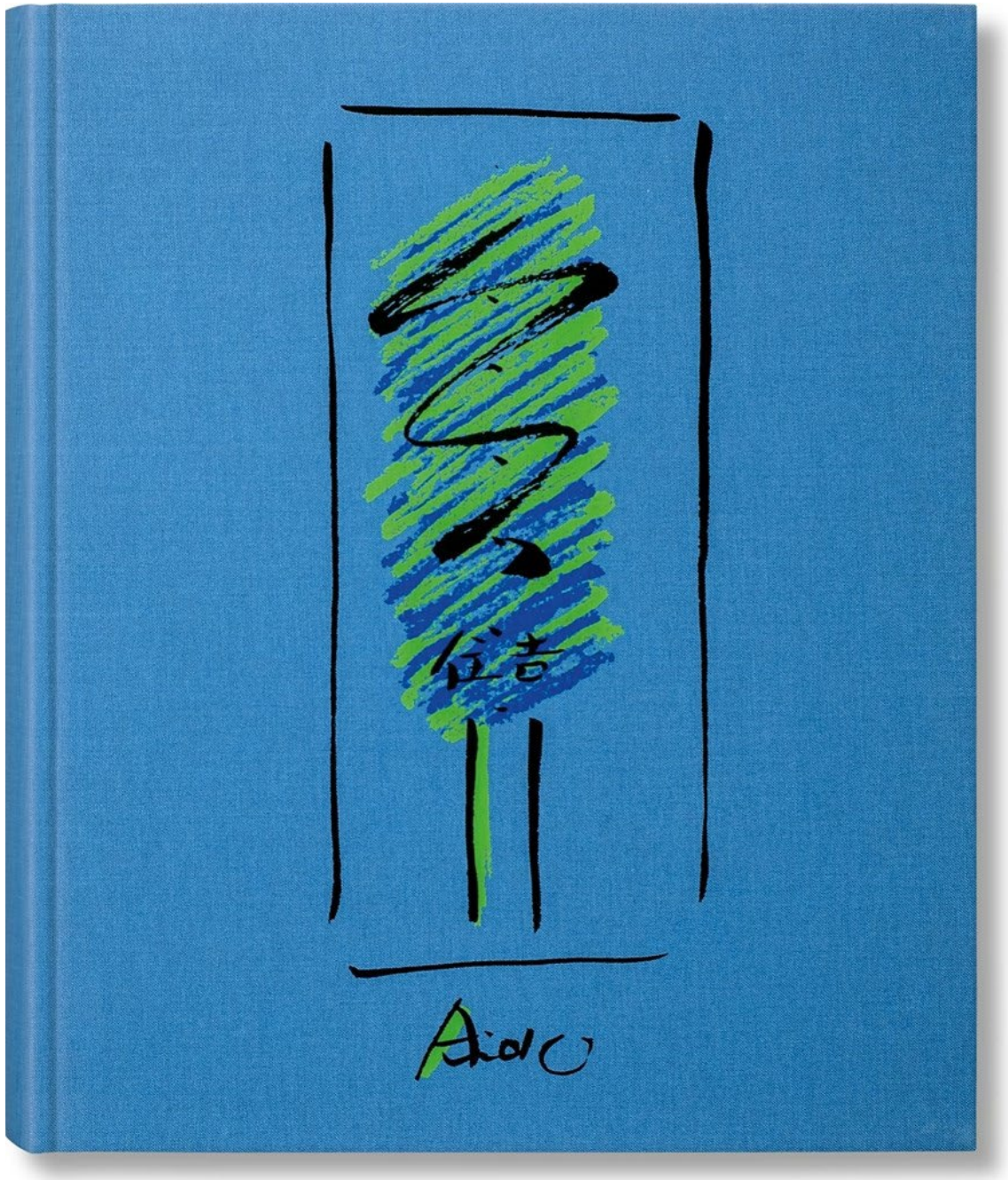

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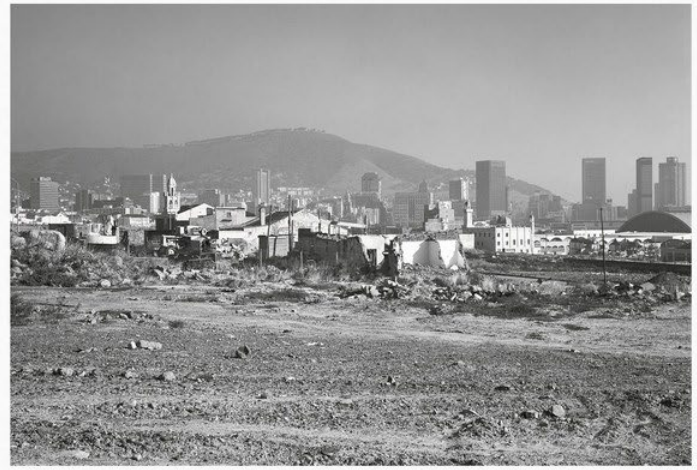
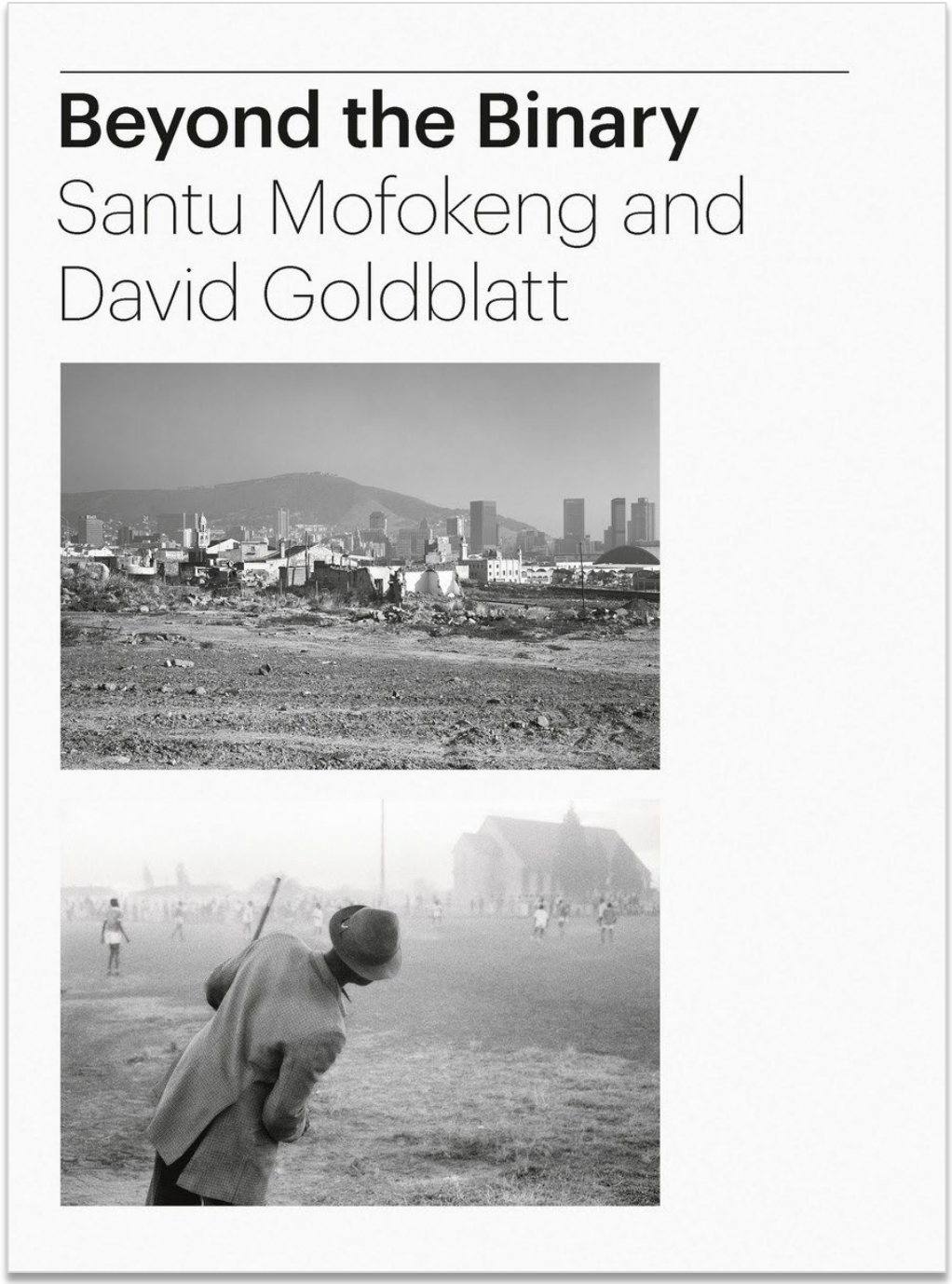
Beyond the Binary

Santu Mofokeng and David Goldblatt





Tamar Garb: Beyond the Binary

Santu Mofokeng and David Goldblatt African Photography from The Walther Collection

A thematic reassessment of the work of two influential South African photographers,

- This is the second publication in The Walther Collection Books series at Steidl, focusing on a dialogue between two of the most important South African photographers of the twentieth century- David Goldblatt (1930-2018) and Santu Mofokeng (1956-2020).
- David Goldblatt and Santu Mofokeng were two of the most important South African photographers of the 20th century, who documented their country during and after apartheid.
- Hardcover presentation of the legacy of apartheid in South Africa through a dialogue of images from Goldblatt and Mofokeng.

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Beyond the Binary

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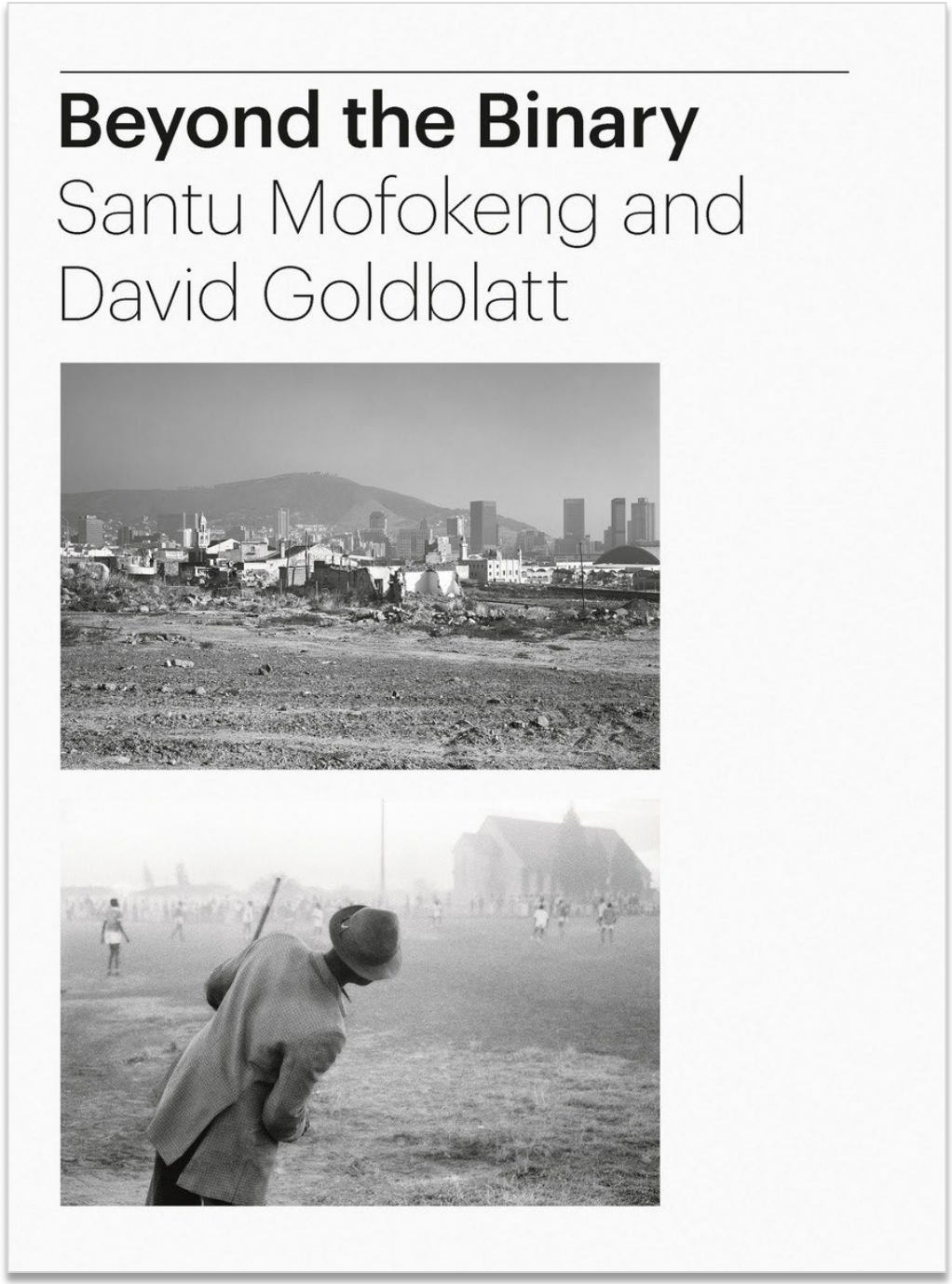

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PHOTO
PORTRAIT PRIZE
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Taylor Wessing Photo Portrait Prize 2025

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Irina Werning
Table of Hair, 2024
From the series *Las Peinadas*
Chromogenic print

A sea of long hair dominates this triple portrait. Irina Werning arranges the sitters' hair across a table in Octavalo, Ecuador, where Kichwá men keep unshorn hair as a symbolic link to their ancestors and an extension of the self. The central figure looks out at the viewer, perhaps in resistance to the history of forced haircutting during the Spanish Inquisition. Inspired by indigenous communities in her homeland, Argentinian photojournalist Werning has been photographing long hair since 2006.

David Vintiner
Alfie getting a haircut, 2024
From the series *Seven Minutes Minus*
Chromogenic print

British photographer David Vintiner saw Alfie through the steamed-up windows of a barbershop and, drawn to the scene, immediately asked him and the owner if he could make this portrait. The normality and familiarity of this everyday scene of a young man having his hair cut is elevated; through the angled composition, positioning the viewer slightly above the sitter, and the stylistic austerity, with limited chromatic range, the portrait becomes subtle and suggestive.

Elena Bianca Zagari
Ottavia sotto casa mia (Ottavia outside my house), 2025
From the series Un Mondo Proprio (A World Of One's Own)
Chromogenic print

This portrait of Ottavia gives powerful expression to the sitter's personality, with her leopard print shirt, red hair, bold makeup and undaunted stare. Italian photographer Elena Bianca Zagari has been photographing Ottavia for several years, attracted to her sitter's intelligence, feminism and political activism. This photo, made in Naples, Italy, intends to confound the city's norms and expectations, challenging women's inferior position in its male dominated urban space and nightlife.

Dora Mois
Dream Girls, 2025
Inkjet print

With this portrait, the Romanian photographer Dora Mois evokes the style and spirit of the 1960s. A distinctive contemporary quality, however, can be seen in the formal abstractions, as in the conjoined beehive hairstyles of the two models. Mois explains her aim was 'to honour the beauty and power of Black women while exploring intimacy, identity, and quiet rebellion – through softness, sisterhood and the strength found in following dreams before the world is watching'.

Second Prize
Luan Davide Gray

A loving kiss on a temple, a protective embrace, skin on skin. Luan Davide Gray's intimate portrayal of Mark and Giordano is a depiction usually absent from contemporary representations of attachment and relationships. In Gray's words 'their skin meets without barriers, telling a quiet story of trust, time, and love that defies convention.'

We Dare to Hug is a portrait of a couple in their early 80s. But beyond the frame it becomes a symbolic celebration of gay love, between two older men: 'tender and real. For Gray it is the soul or essence of a person that leads him to make portraits. Mark and Giordano became collaborators with Gray after he reached out via Instagram. His own social media posts from several shoots with the couple have sparked his largest following, demonstrating the impact of this representation. For the sitters, whose personal journeys of acceptance are referenced in the title *We Dare to Hug*, being visualised by Gray and now exhibited has great power. The wider series' title is shared by the 2017 coming of age film *Call Me by Your Name*, celebrated within the LGBTQ+ community for its nuanced portrayal of a same-sex relationship and its exploration of universal themes of love and self-discovery. It is this universality and acceptance that is the essence of Gray's approach to portraiture.

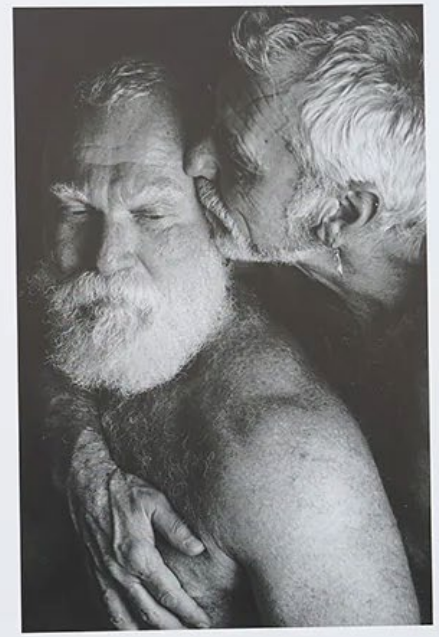
During the COVID-19 lockdown, Gray, who had been working for 25 years as a hairdresser, evaluated his life. Crediting his Russian grandmother, a fine artist and teacher, for his creative sensibility, Gray was inspired to study Photography at University Centre Hastings, part of East Sussex College, validated by University of Brighton (graduating in 2021).

Gray, who likens his accent to a 'cocktail' due to his Russian, Romanian, Spanish and British heritage, was named Luan (with Irish and Albanian origins) by his grandmother. She named him after her friend who she had tried to protect from persecution for being homosexual. This story is particularly poignant, as when Gray's parents became aware that he was gay, they made him leave home. As a result, he was homeless for three years – an experience which has shaped his approach to human interactions and making portraits. 'I feel people in a different way' he says. Gray's interest lies not in everyday relations but in 'the real person, the sensitivity, the beauty.' In other projects, *Andrew and the Dog* (2022–25) and *Michelle – Hope for Tomorrow* (2024–25), he is greatly inspired by Don McCullin's powerful portrayal of homeless people in Spitalfields, London (1969–70). Gray's approach to homeless sitters is always respectful. He asks permission, pays for their participation and is honest about where the work is to be exhibited or published; but he would like to do more to help get people off the street.

Gray's mostly black and white portraits – he argues monochrome offers less 'distraction' – are often closely framed to an expression, or a moment of touch or embrace and quite frequently feature animals, for which Gray has an empathetic passion. Using both analogue and digital, his 100mm Canon and 150mm Mamiya vintage lenses soften poetic compositions and brooding faces captured in soft light. Gray's modest studio is currently in his London flat; it offers a controlled environment eliminating extraneous elements.

Gray's work continues to draw inspiration across media ranging from Lucian Freud's paintings of a sprawling Leigh Bowery, his own paintings reminiscent of Keith Vaughan and a growing collection of photographs including those by Brian Aris, Tony Kearns and Bruce Rae – a broad spectrum of representation with the essence of humanity at its core.

Interview by Clare Freestone



Luan Davide Gray
We Dare to Hug, 2025
From the series *Call Me by Your Name*
Inkjet print

Betty Oxlade-Martin
Masked Pierrot, 2025
From the series The Shape of Belonging
Chromogenic print

In the midst of the procession of the Carnaval de Binche in Belgium we see a group of school children, all dressed in the costume of Pierrot, a sad pantomime clown. London-based photographer Betty Oxlade-Martin explains that the central figure, slightly taller than her companions, caught her attention. Although the costume is playful, 'something about her presence made it feel more serious'. The portrait interrogates ideas of display and concealment, history and tradition, producing a beguiling image of contemporary cultural performance and collective celebration.

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David Ippen

The Art of Self

An Interpretation of Traditional Taekwon-Do

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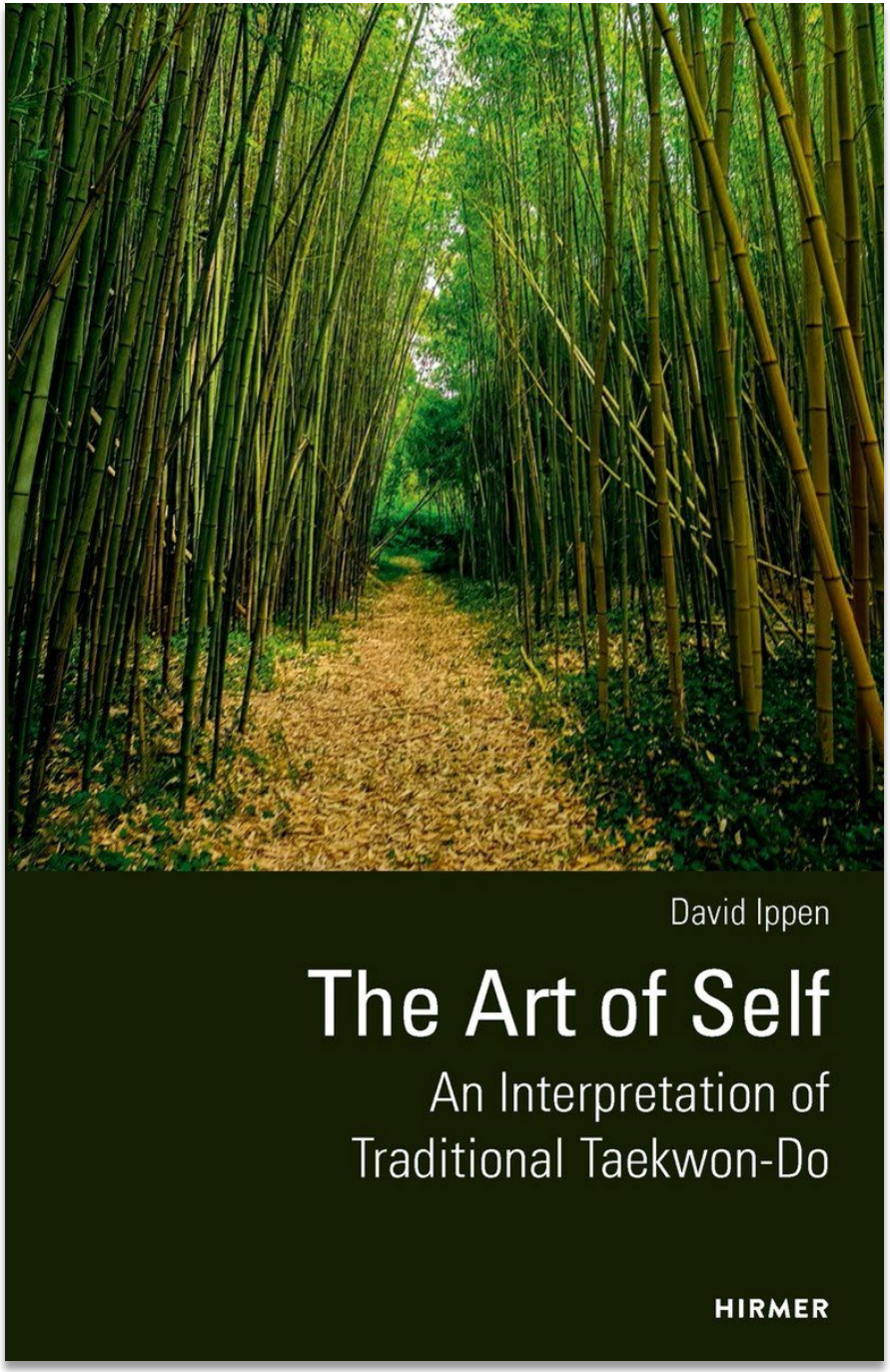

The Art of Self

An Interpretation of Traditional Taekwon-Do

David Ippen

The Art of Self is an interpretation of the philosophy of Traditional Taekwon-Do. It elucidates the different aspects of Taekwon-Do practice and its impact on body, mind, and spirit. It gives access to the moral and philosophical principles of this art to both the practitioner and non-practitioners alike.

- This book shows, by using Taekwon-Do as an example, how one can achieve a harmonious, aware, empowered, and peaceful state of being.
- Philosophy of traditional Taekwon-Do both for practitioner and non-practitioners
- A comprehensive introduction to the world of Taekwon-Do.
- Shows the moral culture and spirutal aspects of Teakwon-Do

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I. What is Taekwon-Do?

Taekwon-Do is a Korean martial art that does not incorporate any weapon practice. Its literal translation is “tae” – foot, “kwon” – hand, “Do” – the way:

The Way of the Hand and Foot

“Tae” refers to all foot techniques, which include kicking, jumping kicks, and blocks. The kicks of Taekwon-Do have become the most widely known aspect of this art. “Kwon” refers to all hand techniques, offensive and defensive. “Do” refers to the spiritual aspect of Taekwon-Do—its philosophy, moral culture, and practice as a way of life. Much of the philosophy and many of the practices and rituals of Taekwon-Do are influenced by Zen Buddhism and the teachings of Confucius and Laozi.

The term “Taekwon-Do” was coined in 1955 by the late Korean General Choi Hong Hi (11/09/1918 – 06/15/2002) along with a panel of Korean martial arts masters who were attempting to find a common term for the martial arts practiced in Korea. General Choi Hong Hi is referred to as the “Father of Taekwon-Do” as he is the founder of this art. General Choi combined techniques from Korean Taekkyon and Shotokan Karate, creating the martial art that became known as “Taekwon-Do.”

In 1965, General Choi toured through Egypt, Italy, Malaysia, Singapore, Turkey, and West Germany with a demonstration team in order to introduce and promote Taekwon-Do internationally. Master Kwon Jae Hwa was a member of this demonstration team. In 1966 General Choi founded the International Taekwon-Do Federation (ITF) as the worldwide governing body of Taekwon-Do. After the founding of the ITF, Grandmaster Kwon Jae Hwa separated from General Choi and founded his own system, which he called Traditional Taekwon-Do or Kwon Jae Hwa Taekwon-Do. He brought this system of Taekwon-Do to Germany, where I began my training. These systems are not to be confused with the World Taekwondo Federation (WTF), which was founded in 1973 and is now a recognized Olympic sport.

Traditional Taekwon-Do is the basis for this text, though I believe that the values of this style apply to other styles and systems as well. Traditional Taekwon-Do was taught as a stand-up, no-contact martial art to ensure the practitioners' safety and well-being during partner exercises.

Taekwon-Do is popularly known for its dynamic kicking and jumping techniques. It has gained tremendous popularity because of that, even though it has a good balance of hand and foot techniques. Sometimes the spectacular high-kicking techniques distract the uninitiated from the variety of hand blocks and strikes that Taekwon-Do has to offer. Overall, Taekwon-Do strives to create balance in body, mind, and spirit, and the utilization of the entire body in training is a great tool for achieving just that.

Another very popular aspect of Taekwon-Do is the breaking of material. This demonstrates the force and destructive power behind a strike or kick. However, breaking material (wood, concrete, or stone) is only small fraction of what Taekwon-Do is about. Rather, Taekwon-Do has a profound philosophy and is a way of life, rather than a sport.

Comparable to Karate, Traditional Taekwon-Do follows a ranking system separating student ranks from master ranks. Visually, this is represented by different belt colors. Student ranks are indicated by white, yellow, green, blue, and red belts. A black belt symbolizes the master ranks. The student ranks are called kup or gup, and the master ranks are called dan:

10th & 9th Kup: white belt. The white belt represents the new student. He is the blank canvas that has no knowledge of Taekwon-Do.

8th & 7th Kup: yellow belt. The yellow belt represents the seed of knowledge that is planted in the ground.

6th & 5th Kup: green belt. The green belt symbolizes the plant of knowledge that is growing into a tree.

4th & 3rd Kup: blue belt. The blue belt represents the sky that the tree has reached; it stands for limitless options.

2nd & 1st Kup: red belt. The red belt symbolizes danger; something important is about to occur.

1st Dan – 9th Dan: black belt. The black belt represents a combination of all colors. It encompasses all the other colors and their knowledge. It is also the color of the universe and its vast expanses.

Depending on the style of Taekwon-Do, the title "master" is awarded at 3rd, 4th or 5th Dan, and "grandmaster" at 5th or 7th Dan. In Traditional Taekwon-Do, those who achieve 5th Dan or higher are considered to be grandmasters. 9th Dan represents the highest possible rank in Taekwon-Do and has a special position as it is supposed to be reserved for the leader of the entire art, both in technique and spirit.

All students are required to wear a white uniform; the white dobok symbolizes purity of mind and hints at the core philosophy of using Taekwon-Do to promote peace. All accessories and makeup should be removed before entering the dojang. It also reduces us to what are at our core: human beings, without accouterments. In the dojang, all students assemble to practice Do together, and the white uniform represents unity in pursuing the spirit of the Do of Taekwon. Only black belts are allowed to wear a uniform with black trim on the dobok top, which represents their rank and seniority. Before entering the dojang, the feet should be washed and a clean dobok should be put on. This constitutes a cleansing ritual to make us aware of our purpose in the space and to separate between the dojang and the world outside.

Now that we have looked at what Taekwondo is on the surface, let's take a closer look at the question of "what is Taekwondo?" Initially, this sounds like a simple question, but upon closer inspection we find that Taekwondo today is not the simple, unified martial art that it was originally intended to be. Ever since the term "Taekwondo" was coined, this martial art has undergone many changes, and from the outside, it currently looks very different depending on who is teaching and/or practicing it. Even for the uninitiated it is easy to recognize how diverse Taekwondo has become by the different patterns used, the execution of techniques and even the uniform styles between ITF, WTF and other independent styles (this includes "traditional" styles). Both North and South Korea list Taekwondo as their national sport, but the two countries' Taekwondo could not be more different. This applies both in execution and understanding of the art. This development is not only testament to the fact that Taekwondo is a living art, but also to its manifold ties to various institutions, whether they are political, military or civilian.

Taekwondo is a Korean martial art, but it is also much more than that. Today, the vast majority of all Taekwondo practitioners are non-Korean. With its global spread, it comes as no surprise that Taekwondo has been flavored by its penetration into many cultures. Different masters, different organizations, all coming from their unique cultural backgrounds, can't help but bring a small piece of themselves into Taekwondo and thus change it ever so slightly. One could say that Taekwondo as an art has transcended Korea. Sadly, in many instances non-Korean masters hold their students and curricula to a much higher standard than the ones in Korea. Taekwondo in South Korea has become both a sport, with the primary focus on competition, and a "show", as Taekwondo performances, that include spinning kicks and flips that are more acrobatic than they are a martial art, have become frequent parts of festivals. The WTF, or WT as it is now called, has even gone to the extremes of modifying the *Doboks* that the athletes wear to appear more crowd pleasing, and they have explored the feasibility of hosting virtual competitions.

While this is a definite step towards drawing in a younger crowd and appealing to people of modern times, it is also a stern departure from traditional values which focus on developing the individual and fostering a more direct and human connection. Many of the South Korean Taekwondo performances feature multi-colored *Doboks* and include music and dance moves, and while the athleticism of the athletes is undeniable and impressive, Taekwondo has become "Kpop-ified" to appeal to the general public. This stands in stark contrast to the traditional interpretation of this art.

Taekwondo is now portrayed as a primarily competitive and very flashy sport that is mostly practiced by young people. To illustrate this bias, Korean parents are often confused and surprised when, while signing their children up for classes, I suggest that the parents themselves should sign up as well.

This is vastly different from the martial art that was taught to the Korean military beginning in 1955, and it seems that the only thing connecting the martial art that was used in the Vietnam War and the competition sport we see today in the Olympics is the label 'Taekwondo'. Before looking deeper into the separate styles of Taekwondo, I'd like to simplify the different approaches to Taekwondo, in order to better understand and differentiate between them. Basically, we can view Taekwondo in three ways:

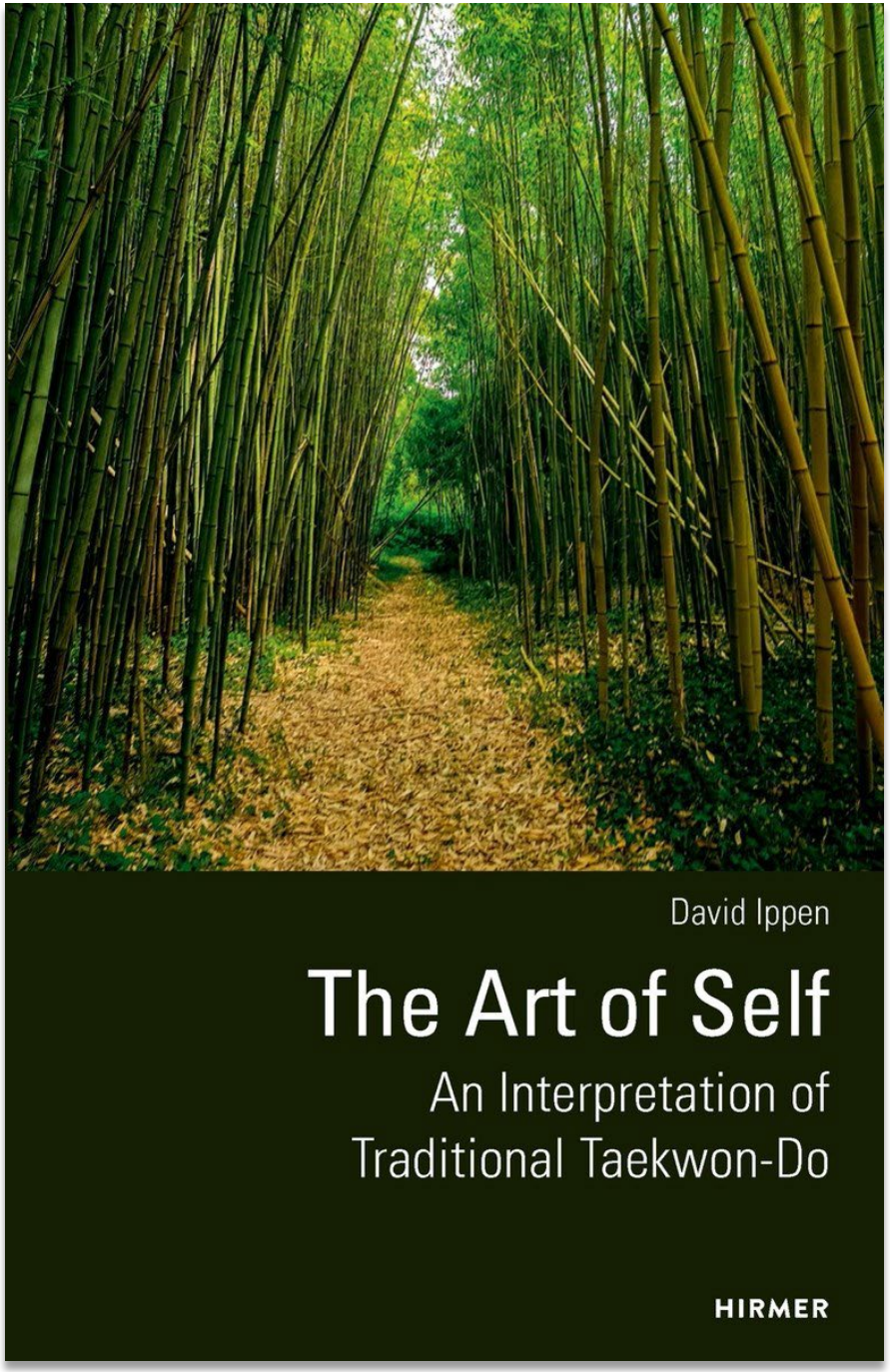
- As a sport
- As a martial technique or "*musul*" (what the Japanese call "*jutsu*", but *jutsu* also has other connotations)
- As a way of life, or what is commonly referred to as "*Do*"

We find representations of all of these interpretations of Taekwondo in modern styles or systems that teach it, and, rather than finding them in separate, pure states, we usually encounter a blend of these three. For the practitioner, in most instances, there exists no cognitive dissonance in incorporating these ideas into one style of practice or teaching. But upon deeper inspection, the differences are quite substantial. For example, we can start with the idea of competition, which is so central to many contemporary forms of Taekwondo. Competition is not in accordance with the philosophies of the *do* of traditional Taekwondo. The philosophy that stands behind the '*do*' portion of the name "Taekwondo" ties into rich martial traditions of eastern Asia, and it is mostly the Japanese understanding of *Do* that has been incorporated into Taekwondo, as Taekwondo is based on the *Budo* traditions of Japan.

Do implies a commitment to a path, a way of thinking and living that ties into the philosophies of Daoism, Confucianism and Buddhism (mainly *Seon*, or *Zen* in Japanese) which we will discuss in later sections of the book. But, to put it concisely, *Mudo*, or *Budo* in Japanese (*Mu* or *Bu* meaning 'martial'), is a martial way that implies a strong morality and ethics and demands of the practitioner the adherence to a strict code of conduct that transcends the training hall (*Dojang*) and permeates into everyday life.

Budo, or martial ways, were developed in Japan when the philosophies behind it served as a psychological tool to cope with the existential threat of imminent death on the battlefield. They were later refined in a time when close combat became mostly obsolete with the advent of firearms. Especially at the turn of the 20th century, the different forms of *Budo* transitioned into ways of life that focused on self-empowerment and actualization much more than the mere development of martial skill.

Modern '*do*' is expressed quite differently in practice than the '*do*' that was promoted in medieval Japan. Modern *do* is now primarily a path of self-actualization and personal growth, rather than a tool to achieve a mindset



The Art of Self

An Interpretation of Traditional Taekwon-Do

David Ippen

The Art of Self is an interpretation of the philosophy of Traditional Taekwon-Do. It elucidates the different aspects of Taekwon-Do practice and its impact on body, mind, and spirit. It gives access to the moral and philosophical principles of this art to both the practitioner and non-practitioners alike.

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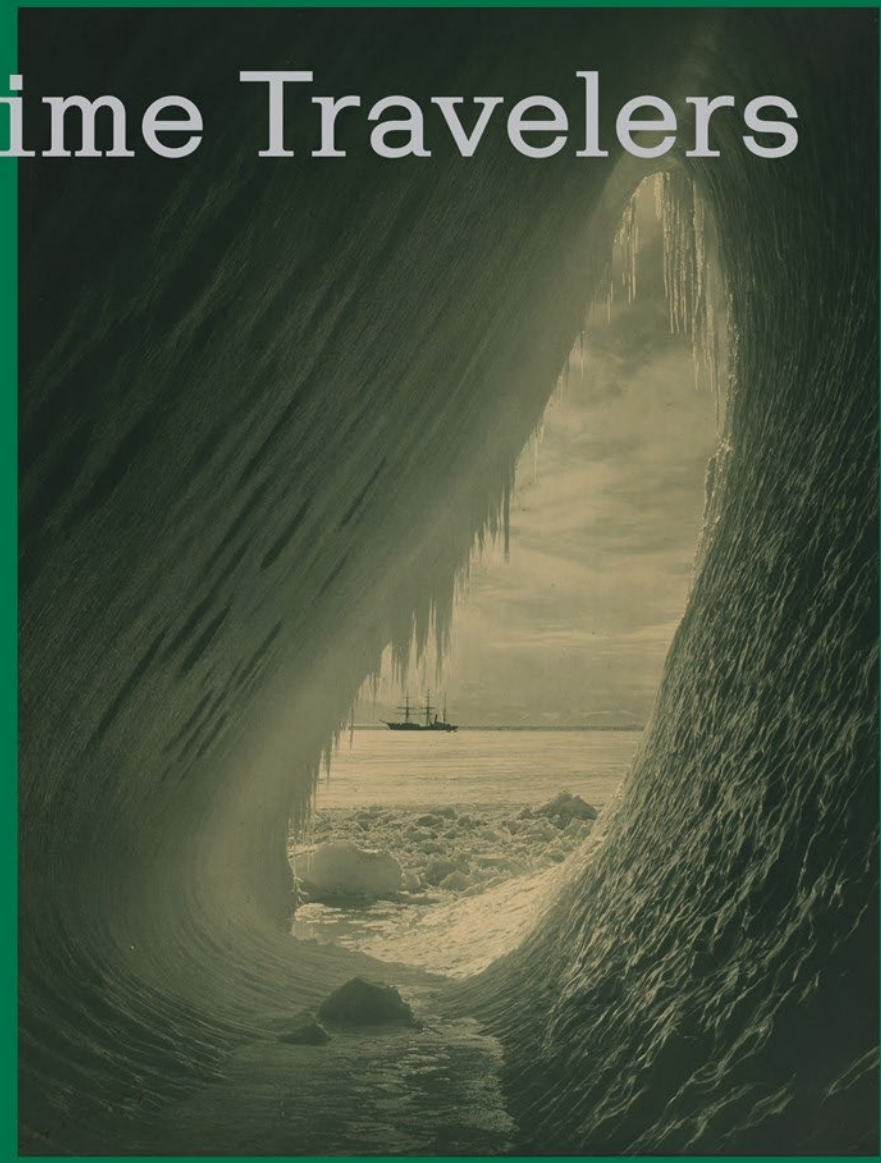

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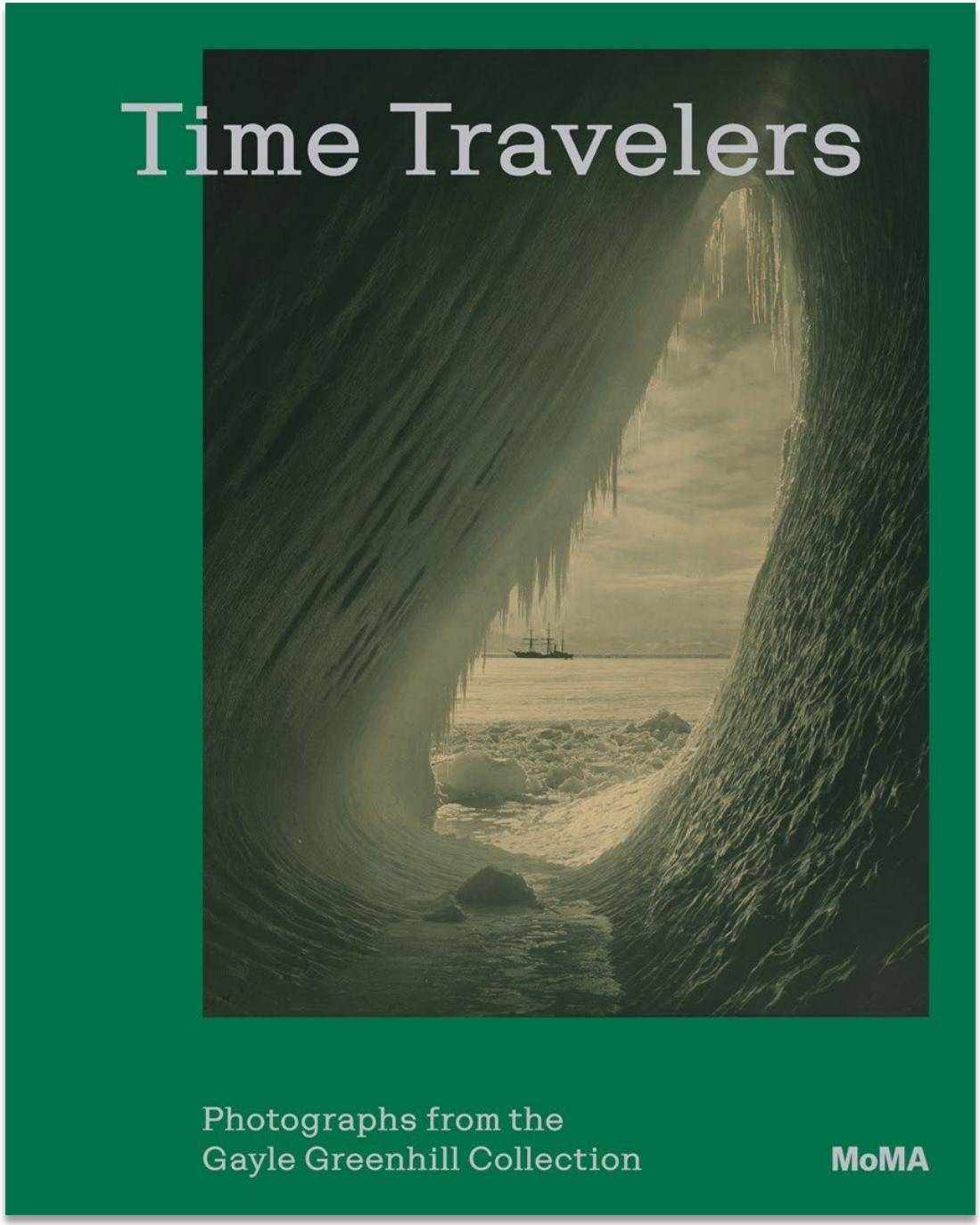

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Herbert George Ponting (British, 1870–1935). *A Grotto in an Iceberg*. 1911. Carbon print, 16 × 12 in. (40.6 × 30.5 cm)

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Lucy Gallun

With contributions by
Samuel Allen
Kaitlin Booher
Lee Ann Daffner
Casey Li
Rachel Rosin

The Museum of Modern Art, New York

Joel Sternfeld (American, born 1944). *The Space Shuttle "Columbia" Lands at Kelly Lackland Air Force Base, San Antonio, Texas.* March 1979. Chromogenic print, 13½ × 17 in. (34.3 × 43.2 cm)

In March 1979, NASA's first space shuttle orbiter to reach space, the *Columbia*, traveled atop a modified Boeing 747 from Palmdale, California, where it was constructed, to Cape Canaveral, Florida, where it would launch two years later. Joel Sternfeld's photograph records the scene during an overnight stop to refuel at San Antonio's Kelly Air Force Base, where it drew a crowd of approximately two hundred thousand spectators.

Francis Frith (British, 1822–1898). *The Pyramids of Dashoor [Dahshur], from the South West.* 1858. Albumen silver print, 14⅞ × 18⅞ in. (37.8 × 47.9 cm)

The Bent Pyramid, known for its unusual sloping angles, was built around 2600 BCE as a part of a complex of monuments south of Cairo. Francis Frith photographed it on his second trip to Egypt, during which he captured images of both ancient and modern architecture for a primarily British audience.

Man Ray (American, 1890–1976). *Rayograph*. 1922.
Gelatin silver print, 9⅜ × 7 in. (23.8 × 17.8 cm)

In 1922, while working in the darkroom without a camera, Man Ray began to arrange objects on photographic paper and expose the paper to light. He called the resulting photographs "rayographs" and compared the process to painting: "I have freed myself from the sticky medium of paint and am working directly with light itself."

William Eggleston (American, born 1939). *Greenwood, Mississippi*.
1973. Dye transfer print, 11⅞ × 17¼ in. (29.4 × 45.1 cm)

William Eggleston described this shot of his friend's home as an experiment in color photography and printing. "I knew that red was the most difficult color to work with," said Eggleston. "A little red is usually enough, but to work with an entire red surface was a challenge. It was hard to do. I don't know of any totally red pictures, except in advertising. The photograph is still powerful. It shocks you every time."

Julia Margaret Cameron (British, born India. 1815–1879). *Cyllena Wilson.* 1868. Albumen silver print, 13 × 10 11/16 in. (33 × 27.1 cm)

"From Life, Freshwater": Julia Margaret Cameron's Photograph of Cyllena Wilson

Kaitlin Booher

Fig. 1. Julia Margaret Cameron (British, born India. 1815–1879). *Madonna with Children.* 1864. Albumen silver print, 10 1/2 × 8 3/8 in. (26.7 × 21.9 cm). The Museum of Modern Art, New York. Gift of Shirley C. Burden, 1968

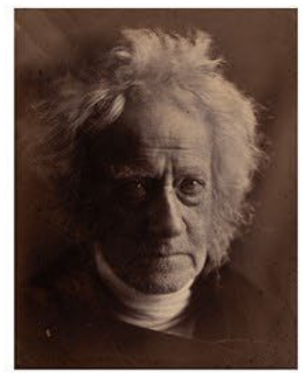
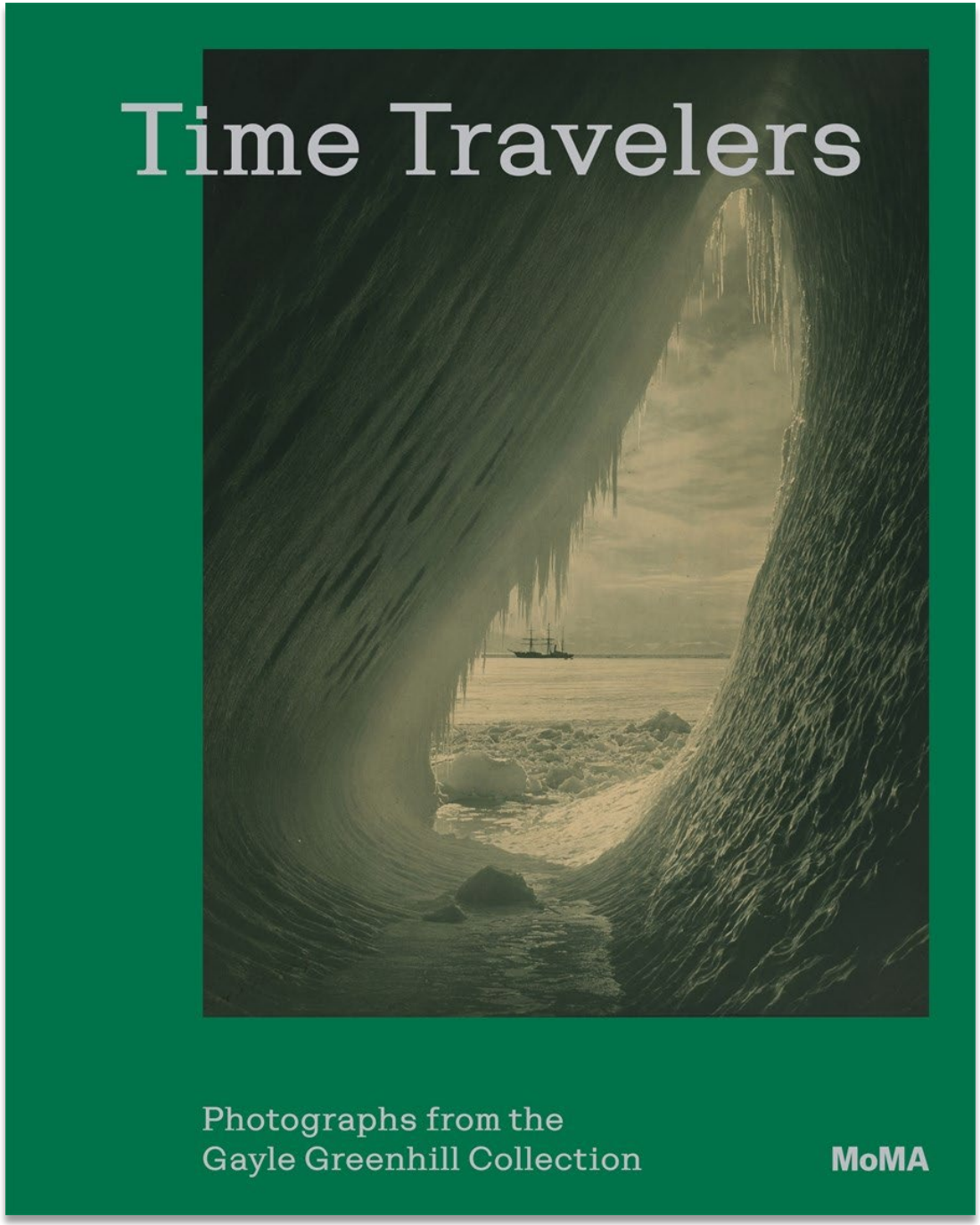


Fig. 2. Julia Margaret Cameron (British, born India. 1815–1879). *Sir John F. W. Herschel.* April 9, 1867. Albumen silver print, 14 × 10 3/4 in. (35.6 × 27.3 cm). The Museum of Modern Art, New York. Gift of Edward Steichen, 1952

Julia Margaret Cameron photographed her adopted daughter Cyllena Wilson, then seventeen years old, several times over the summer of 1868. The result of one such sitting shows Wilson before a simple cloth backdrop and possesses Cameron's hallmark techniques of soft focus, extreme close-up, and dramatic lighting (p. 36). In combination with Wilson's draped clothing and exposed shoulders, these qualities suggest that the image is of what Cameron would have called a "fancy subject," rather than a portrait of Wilson as an individual. Cameron used the term on a price list of works for sale at an exhibition in 1868 to describe photographs that depicted people or groups of people, often young women and children, posing as biblical, literary, or classical figures, with titles that direct their meaning.[1] Her 1864 photograph *Madonna with Children* (fig. 1) is an early work that would fall into the category, given its title and the costumes and poses of the sitters. But the print in the Gayle Greenhill Collection is simply annotated "From Life, Freshwater," a phrase that appears on many of Cameron's photographs of people—the enduring, nearly exclusive focus of her photographic career, which she forged primarily from her home studio in the village of Freshwater Bay on the Isle of Wight.

That Cameron distinguished her fancy subjects from her portraits, often of well-known men, thus created a divide in her work between what her grand-niece, writer Virginia Woolf, and art critic Roger Fry called "famous men and fair women."[2] Fry preferred the portraits, which he found to be distinguished and important in their look and approach.[3] Cameron's portrait of Sir John Herschel, one of her closest interlocutors about photography, is one such example (fig. 2). It features some similarities to the photograph of Wilson: an uncanny reflection in the eyes, a subtle blurriness, and dramatic lighting. Because of what we know about Herschel's life—he was, among other things, an astronomer and a chemist, and someone who played a major role in the invention of photography—it is easy to see his penetrating gaze and wild hair as signs of his intellect.[4]

Cameron rarely portrayed middle-aged or older women as established personalities, and she often portrayed young women as fancy subjects. For this reason, the fancy subjects present a number of problems: Cameron's reluctance to use the real names of young women suggests that although she made a name for herself, she did not necessarily extend her own privilege to other women.[5] Hand in hand with her portrayal of women are the connotations of the allegories and themes that she evoked in her representations. Born in India in 1815, Cameron was the daughter of an official for the East India Company, and she later married an owner of coffee and rubber plantations in present-day Sri Lanka. (She and her husband relocated to the Isle of Wight after her husband retired.) Her life was wholly enabled by England's colonization of India and



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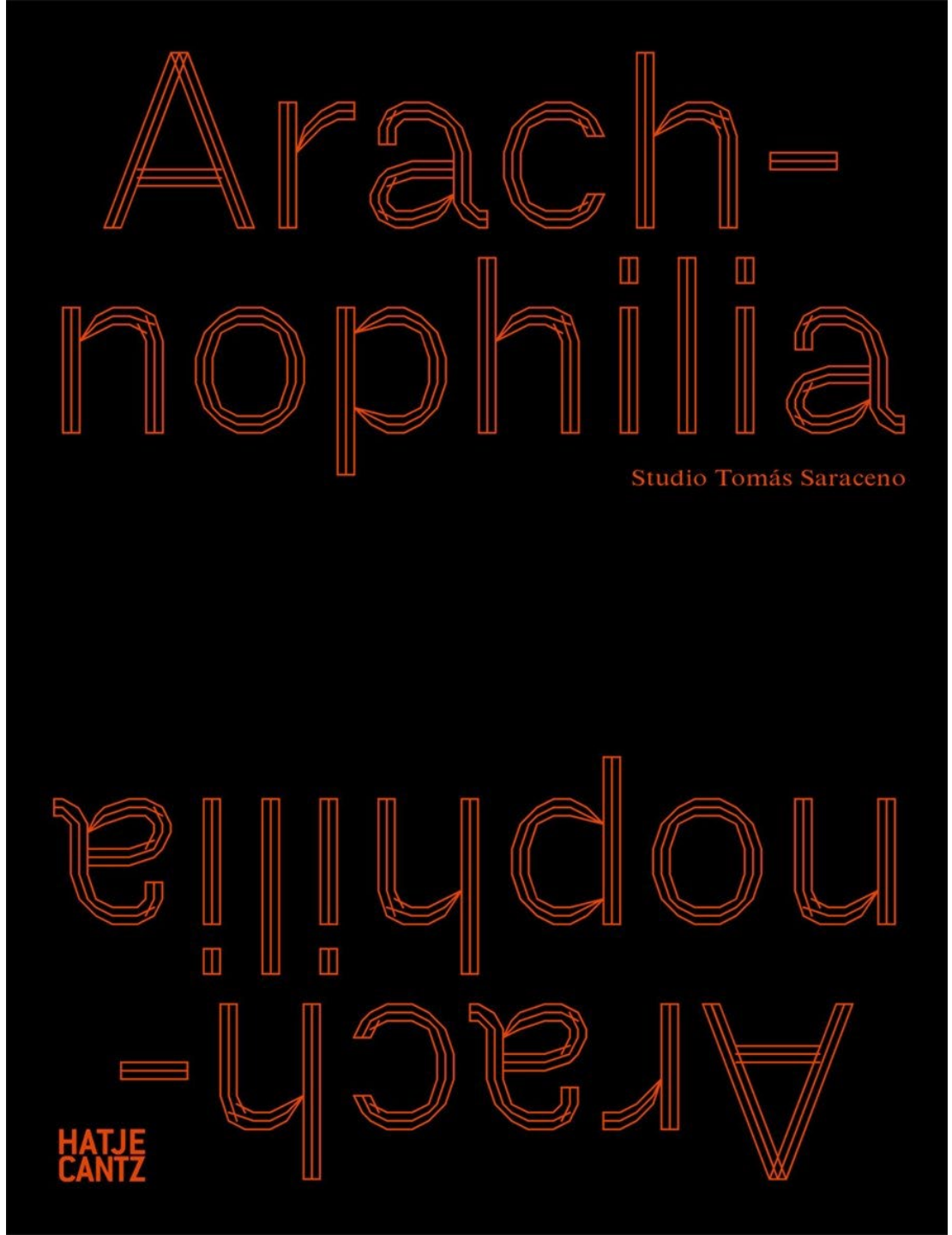

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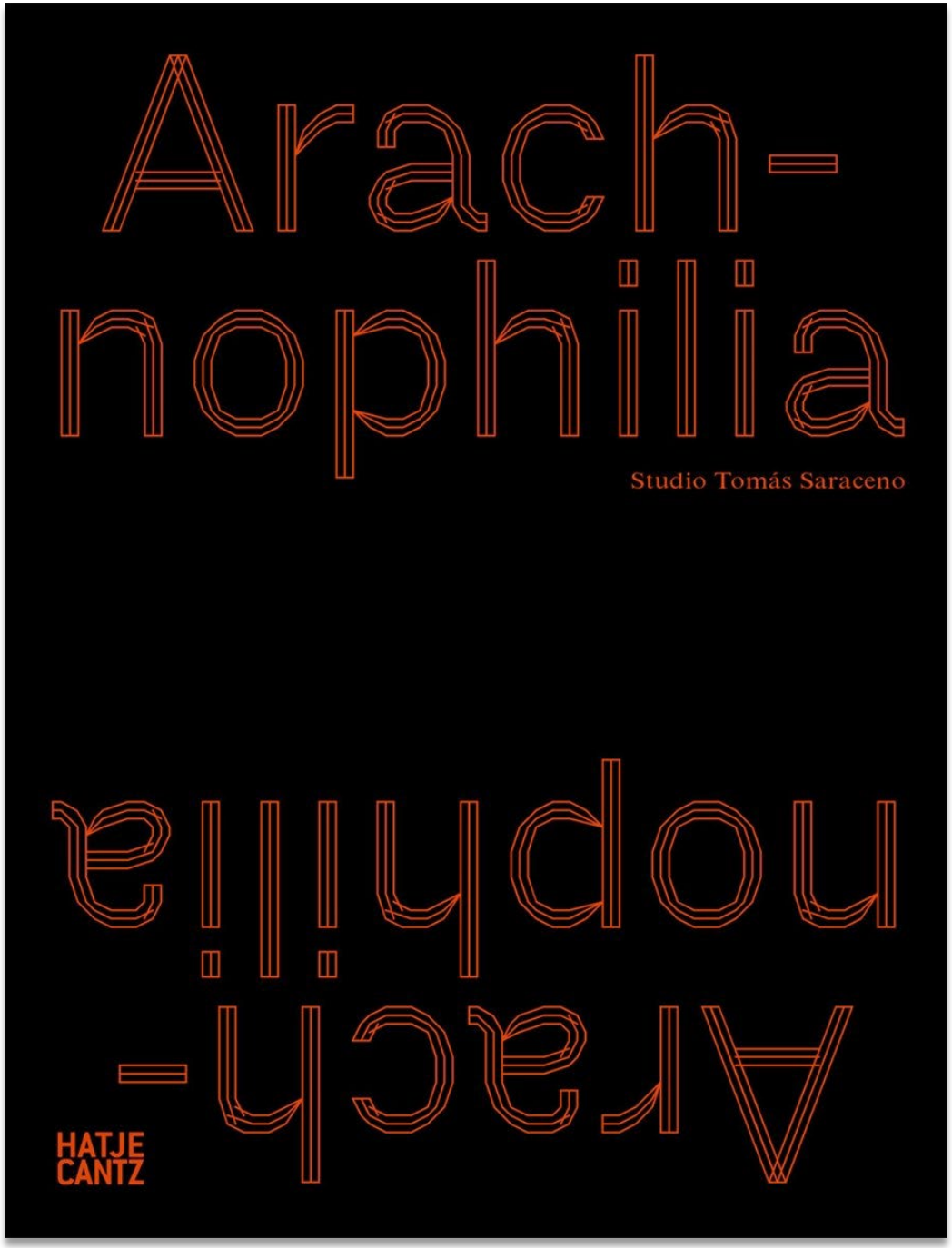

Tomás Saraceno

Arachnophilia

Since 2006, Tomás Saraceno has been collaborating with spiders and their webs, a research that has unfolded into a wide variety of formats and modalities.

- These range from large-scale installations and environments, conceived for people to occupy and traverse, to concerts, to the creation of an arachnophilia community that brings together experts from various areas and traditions of knowledge, and to the presentation of the material and immaterial reverberations of spiders, from the webs (which numerous studies argue that it is an extension of the spider's sensory and also cognitive systems), to the contributes that spiders have been giving to divination processes in certain communities.

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The diving bell spider (Argyroneta aquatica) lives almost completely underwater, in

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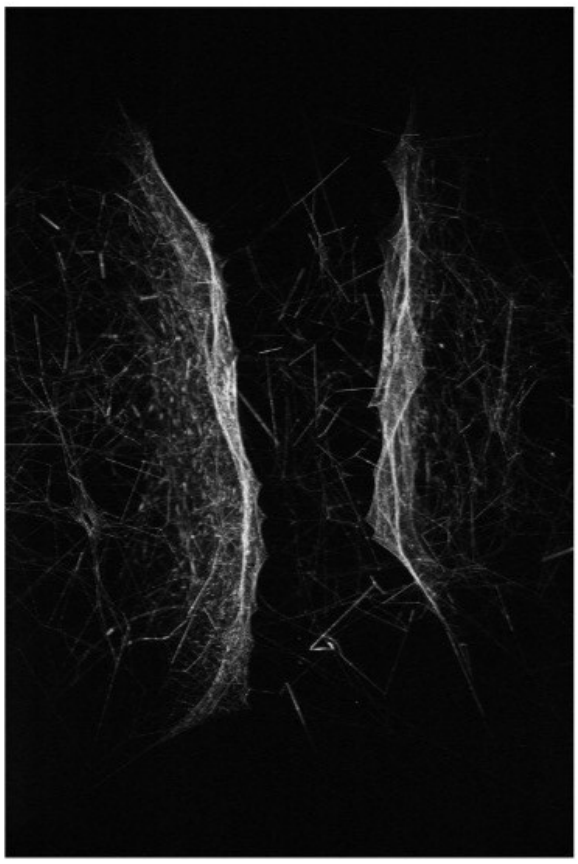

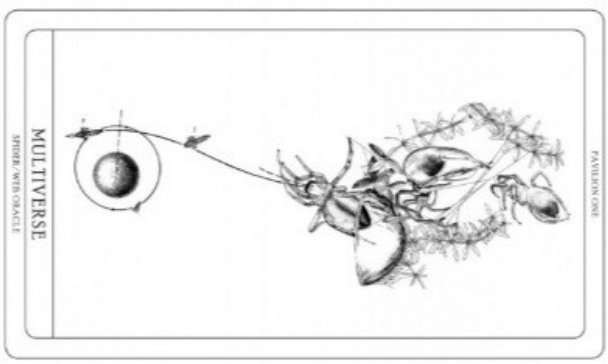

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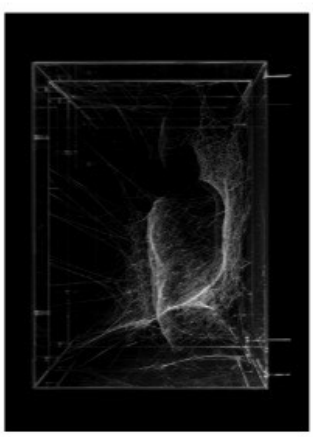

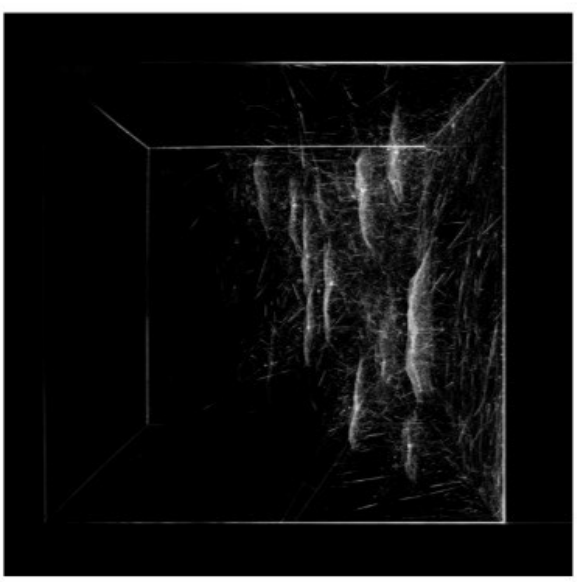

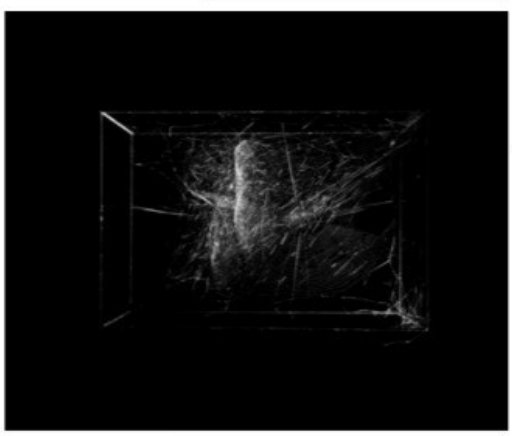

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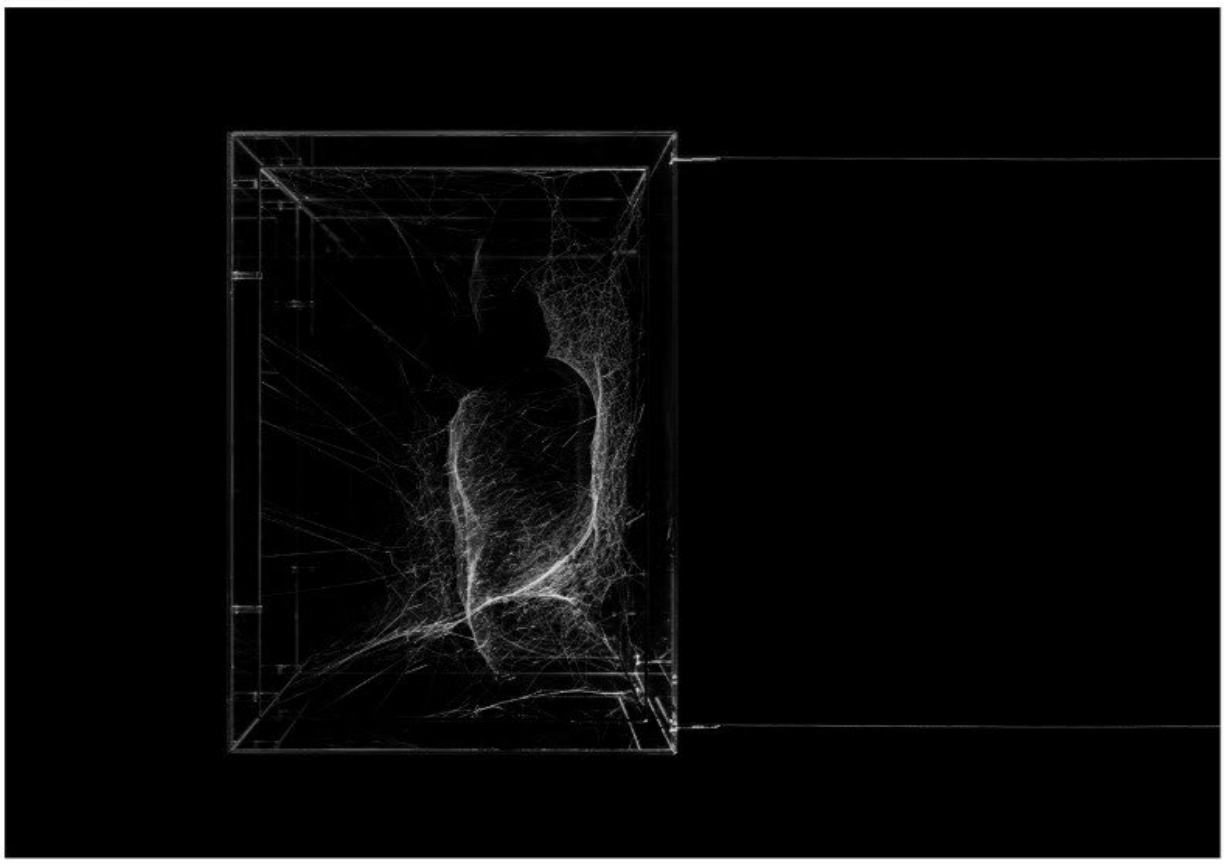

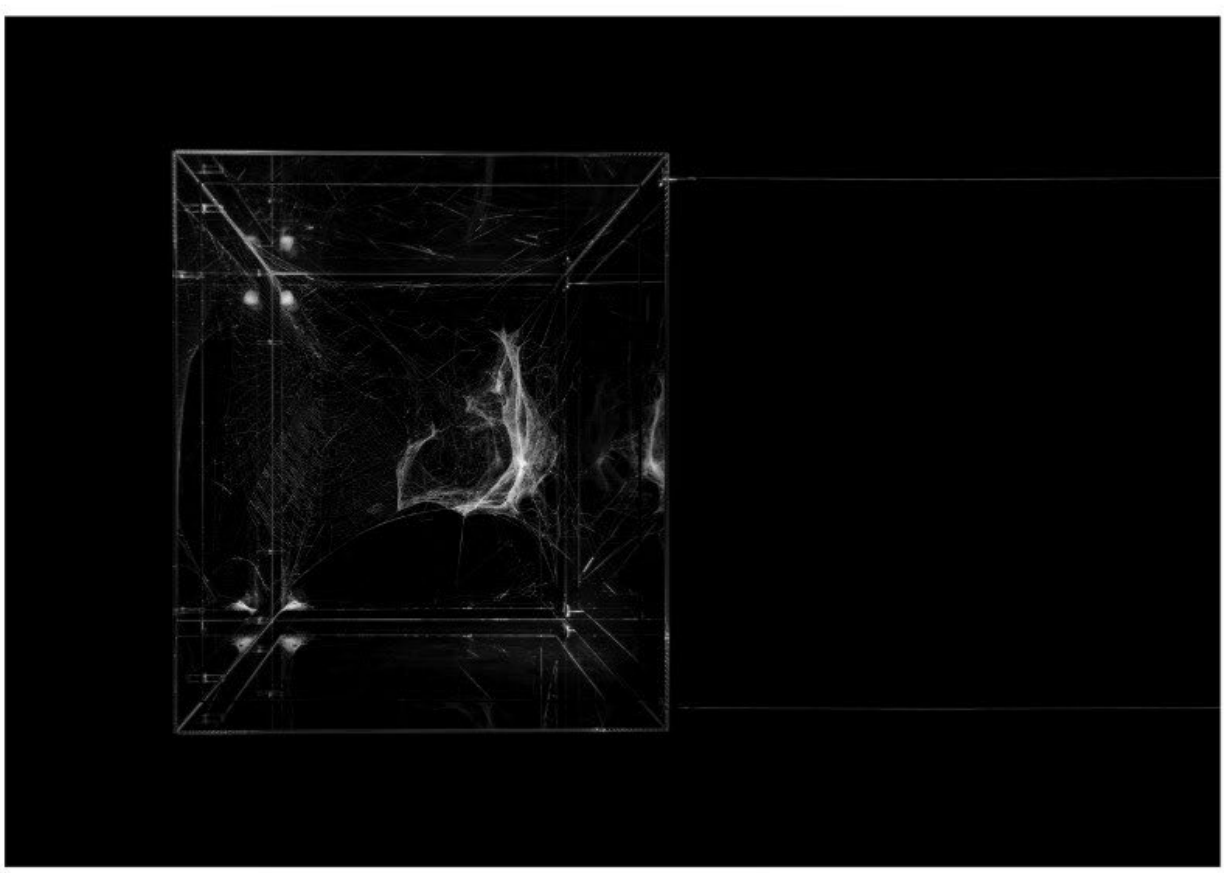

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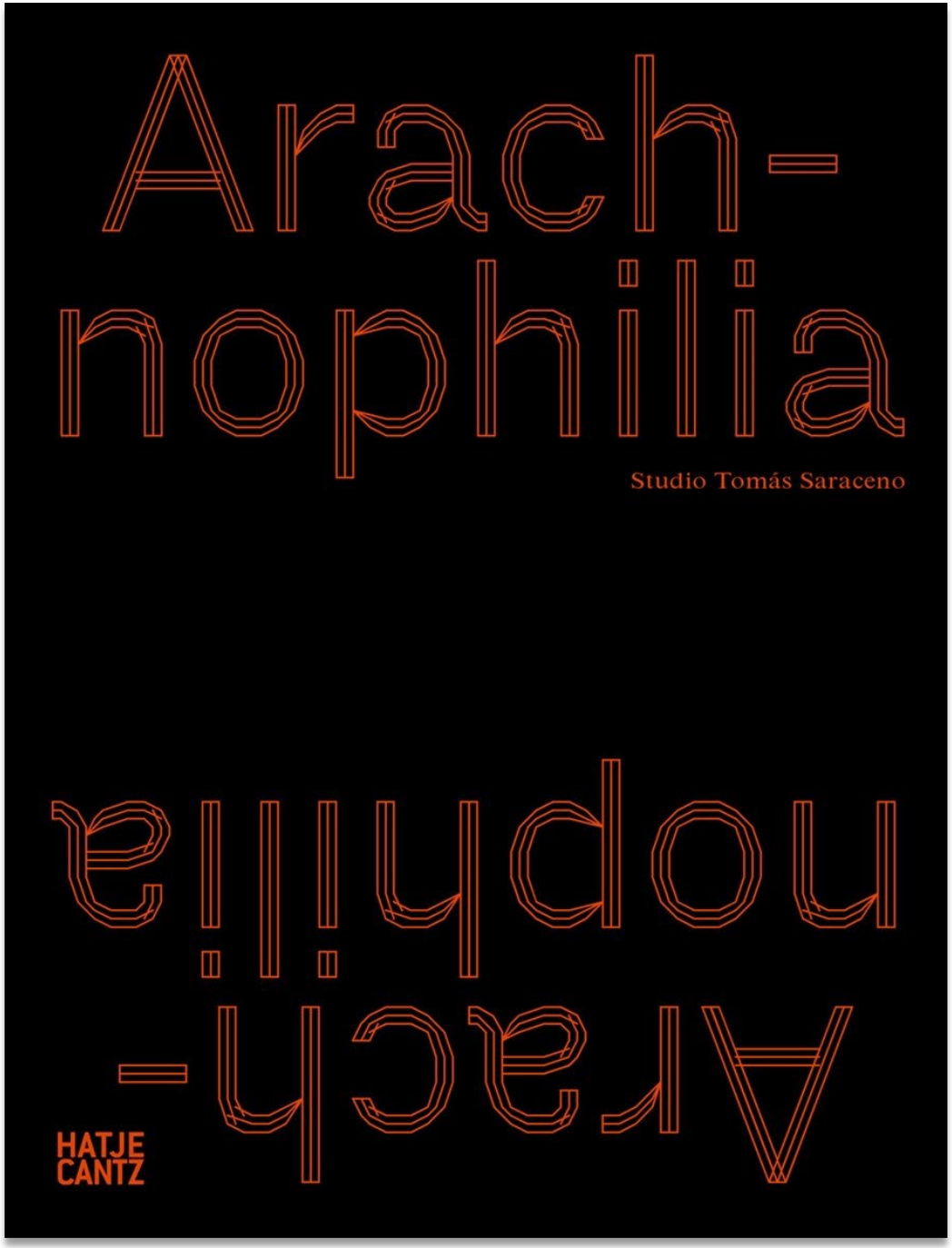

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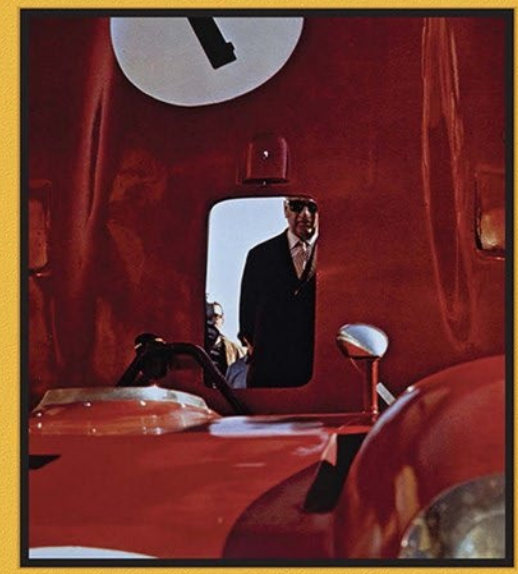

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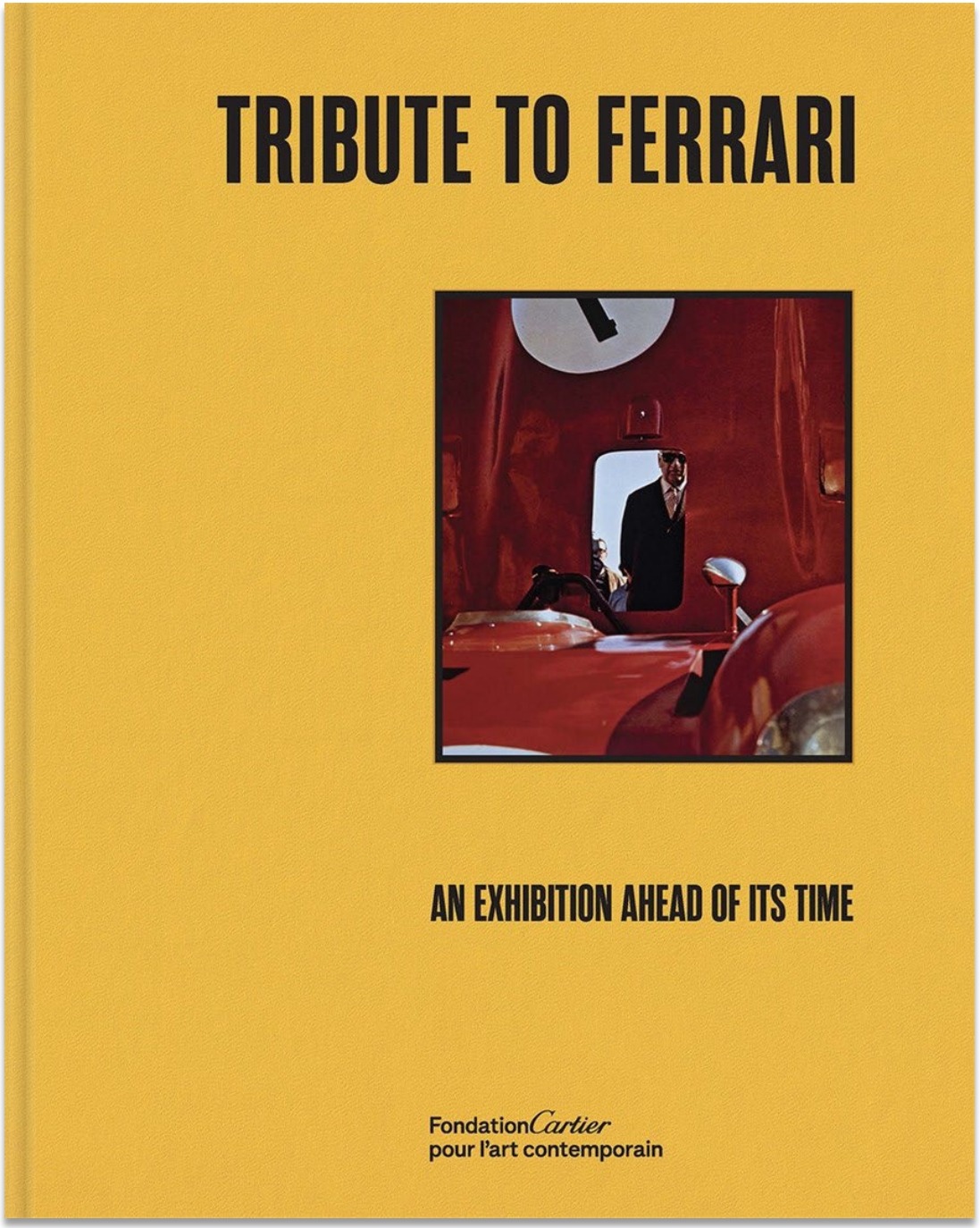

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In 1987, the Fondation Cartier pour l'art contemporain presented Hommage à Ferrari, the first major exhibition dedicated to Enzo Ferrari. Almost forty years later, the catalog of this exhibition is finally released, revisiting this unique event in the history of the brand and the singular career of its creator, Enzo Ferrari.

- A mythical story told by automotive and design specialists, and illustrated by numerous photographs of iconic car models, as well as never-before-seen archive images.

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Fig 1 *Portrait d'Enzo Ferrari réalisé par Pierre-Olivier Deschamps pour la Fondation Cartier pour l'art contemporain, Modène, 1987*

ENZO FERRARI
VIVRE POUR LA COURSE

Jean-Louis Moncet
Journaliste

Enzo Ferrari aimait dire, dans ses conférences de presse annuelles, célèbres dans le monde de l'automobile : « *Sono un ragazzo della periferia modenese, non ho mai inventato l'acqua calda.* »
[Je ne suis qu'un garçon de la banlieue de Modène, je n'ai jamais inventé l'eau chaude.]

Comment ce garçon prénommé Enzo a-t-il bâti au cours du XX[e] siècle un empire industriel et porté le nom de Ferrari au sommet de l'art et du luxe ? Comment cet homme a-t-il su faire se rencontrer la mécanique et l'orfèvrerie, allier la violence du sport et la beauté des formes, que tout oppose comme le chaud et le froid ?

Le froid précisément. « Le froid, le vrai froid a été un peu le dénominateur commun de ma vie dans ses quelques moments importants, écrit Ferrari. Déjà quand je suis né, le 20 février 1898 à Modène. J'ai vu le jour le 18 mais durant ce mois-là, la neige était si haute, me racontait ma mère, que c'est seulement deux jours plus tard qu'il fut possible d'aller me déclarer à l'état civil[1]. » C'est ainsi qu'Enzo Ferrari décrit son entrée dans le monde. Mais le chaud ne tarde pas envahir le personnage. La première course automobile à laquelle il assiste à l'âge de dix ans, avec son père et son frère aîné Alfredo, est celle de Bologne en 1908. Devant ce circuit, tracé dans la ville par les rues Persicetana et Emilia, il se souvient d'avoir ressenti « une violente émotion[2] ». Puis, à 17 ans, il voit dans un quotidien italien la photo d'un pilote qui a gagné les 500 Miles d'Indianapolis : il s'agit de Ralph De Palma, sur Mercedes. Là encore, il est subjugué.

La Première Guerre mondiale meurtrit très durement la famille Ferrari : le jeune Enzo perd son père, puis son frère. Malgré les recommandations de l'armée, Fiat, le constructeur italien de référence, ne peut l'engager et il se retrouve seul à Turin, sous la neige. Il se fait embaucher chez un petit mécanicien, avant de rejoindre la CMN (Costruzione Meccaniche Nazionali) grâce à Ugo Sivocci, un pilote avec lequel il s'est lié d'amitié avant de le devenir lui-même peu de temps après. Il ne touche

1. Franco Gozzi, *Ferrari par Enzo Ferrari. Piloti, che gente...*, Bologne, Conti Editore, 1967.
2. Ibid.

pas un gros salaire mais l'enthousiasme et la vocation sont bien là. Les premiers résultats arrivent rapidement : il se classe quatrième lors de la course de côte entre Parme et Poggio di Berceto le 5 octobre 1919. En 1920, il passe chez Alfa Romeo, le constructeur qui met la compétition au service de la production de ses voitures.

Enzo Ferrari enchaîne ainsi quelques belles victoires, dont une en 1923 à Ravenne où il rencontre le comte et la comtesse Baracca, qui lui proposent d'apposer sur ses voitures l'emblème de leur fils Francesco, pilote de chasse. Dans son livre de souvenirs, *Mes joies terribles*, il raconte : *« Le petit cheval cabré était noir, et il est resté noir. J'ai ajouté un fond jaune canari, c'est la couleur de Modène*[3]. »

Six années plus tard, à la fin de l'année 1929, il propose à trois amis pilotes de créer une écurie où seraient mis en commun les moyens de transport, la mécanique et les primes de départ. Une écurie « Mutina » pour rappeler le nom de Modène en dialecte. « Pourquoi pas Ferrari ? » lui conseille le notaire.

Le 16 novembre 1929, au cours du premier conseil d'administration, un fonds de 200 000 lires est déposé pour une participation à la course italienne des Mille Milles[4]. La toute nouvelle Scuderia Ferrari se met au travail.

Ainsi dénommée, la Scuderia va peu à peu prendre la totale responsabilité du service compétition d'Alfa Romeo, qui deviendra par la suite Alfa Corse. La Scuderia va faire courir les meilleurs pilotes italiens ainsi que quelques excellents Français, comme René Dreyfus, Guy Moll ou le Monégasque Louis Chiron. Les 9 et 10 juillet 1932, aux 24 Heures de Spa-Francorchamps, en Belgique, les premières Alfa Romeo arborant le *cavallino rampante* – le célèbre petit cheval cabré – font leur apparition.

En janvier 1932, Enzo Ferrari raccroche sa tenue de pilote lorsque naît son fils Dino : *« À* ce moment-là déjà, j'avais un doute en moi. Un doute raisonné car j'avais un grand handicap : je conduisais la voiture en la respectant. Or, si l'on veut obtenir des résultats brillants, il faut également savoir la maltraiter[5]. »

3. Enzo Ferrari, *Mes joies terribles*, Paris, Robert Laffont, 1964.
4. Les Mille Milles est une course d'endurance qui compte parmi les plus célèbres du monde. Organisée à vingt-quatre reprises entre 1927 et 1957, elle se courait en vingt-quatre heures environ, sur route ouverte, entre Brescia et Rome (aller-retour).
5. Franco Gozzi, *op. cit.*

fig 2 *Acessed magnient serum, sequo eatur simint voluptiis soloribus, suntur alition commoluptur.*

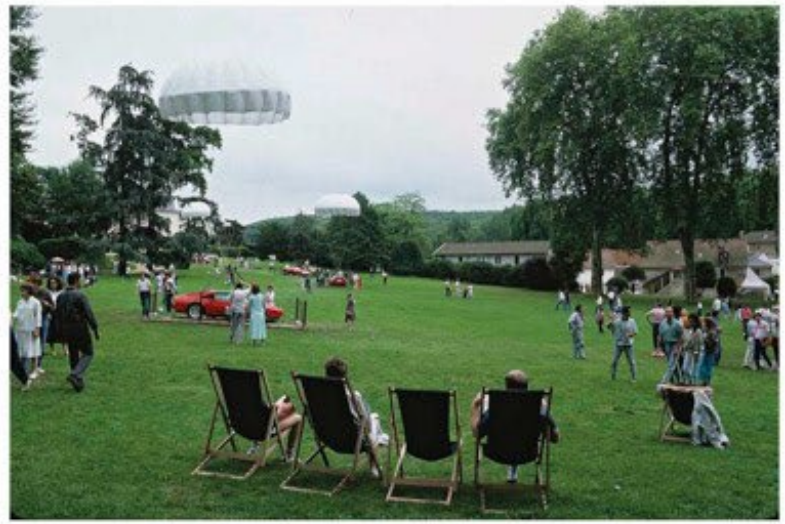
fig 3 *Acessed magnient serum, sequo eatur simint voluptiis soloribus, suntur alition commoluptur.*

6. L'édition des Mille Milles organisée en 1940 s'est tenue le 28 avril 1940 sur une boucle Brescia-Mantoue-Crémone-Brescia effectuée à neuf reprises.

fig 4 *Acessed magnient serum, sequo eatur simint voluptiis soloribus, suntur alition commoluptur.*

Cette même année, Enzo Ferrari devient un patron d'écurie à temps complet. La Scuderia Ferrari est certes basée à Modène, mais l'essentiel de son activité se situe à Milan, chez Alfa Romeo. Il y reste jusqu'en 1939, non sans voir pris le temps de diriger, avec l'ingénieur Gioacchino Colombo, la construction de l'Alfa Romeo 158, qui fera en 1950-1951 les beaux jours du début du championnat du monde des conducteurs – aujourd'hui championnat du monde de Formule 1 – avec les deux premiers titres mondiaux pour Alfa Romeo.

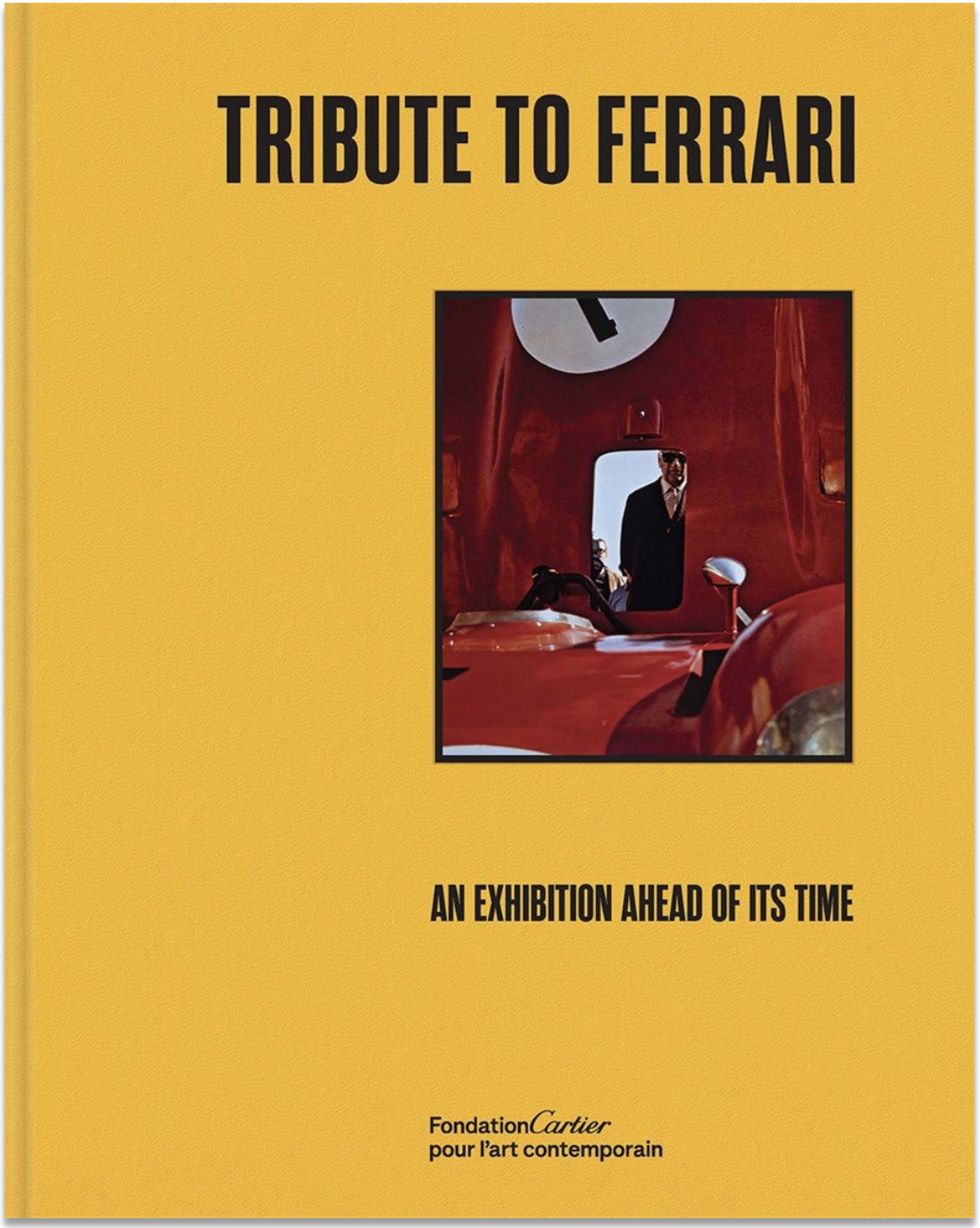
Au début de l'année 1939, une mésentente conduit Enzo Ferrari à quitter son employeur et à regagner Modène avec la Scuderia. Le contrat de non-concurrence qu'il a signé avec Alfa Romeo l'empêche de construire une automobile sous son propre nom mais il trouve la parade et choisit de mettre sur ses roues l'Auto-Avio Costruzioni, la type 815, moteur 8 cylindres en ligne dans une élégante carrosserie Touring Superleggera. Cette « Anteprima Ferrari », ainsi surnommée aujourd'hui, participe aux Mille Milles de 1940, une édition grossièrement tronquée de la célèbre épreuve italienne[6]. Ses pilotes sont Lotario Rangoni et Alberto Ascari.



président de Cartier International, a pris cette décision devant l'immense succès de l'exposition ouverte le 22 mai et qui devait initialement fermer ses portes le 26 juillet. » En dépit des critiques venues essentiellement du milieu de l'art contemporain – au point que ses contempteurs traitèrent le président de la Fondation Cartier de « garagiste » – et grâce aux innombrables retombées dans la presse généraliste et spécialisée, plus de quatre-vingt-dix mille personnes sont venues admirer ces Ferrari. Selon Marie-Claude Beaud, « c'est un tournant dans l'histoire de la Fondation Cartier ». Pour l'initiateur de cette rétrospective, Alain Dominique Perrin, « c'est LE tournant ! » Pris à 300 km/h, il valait bien, trente-huit ans plus tard, la parution de ce catalogue qui n'avait pu être publié à l'époque, en hommage à cette marque prestigieuse. Et à cette exposition devenue légendaire.

Ce texte a été écrit en janvier 2025 à partir des témoignages recueillis, entre septembre et décembre 2024, par Philippe Séclier auprès de Piero Ferrari, Alain Dominique Perrin, Marie-Claude Beaud, Christine Borgoltz, Bruno Moinard, Jack Setton, Daniel Marin, Hervé Poulain, Claude Viallard, Christian Caujolle, Pierre-Olivier Deschamps et Emmanuel Zurini.

fig 21 *Aceaced magnient accum, sequo estur simint voluptiis soloribus, sustur alition commolupture.*



Tribute to Ferrari

An Exhibition Ahead of Its Time

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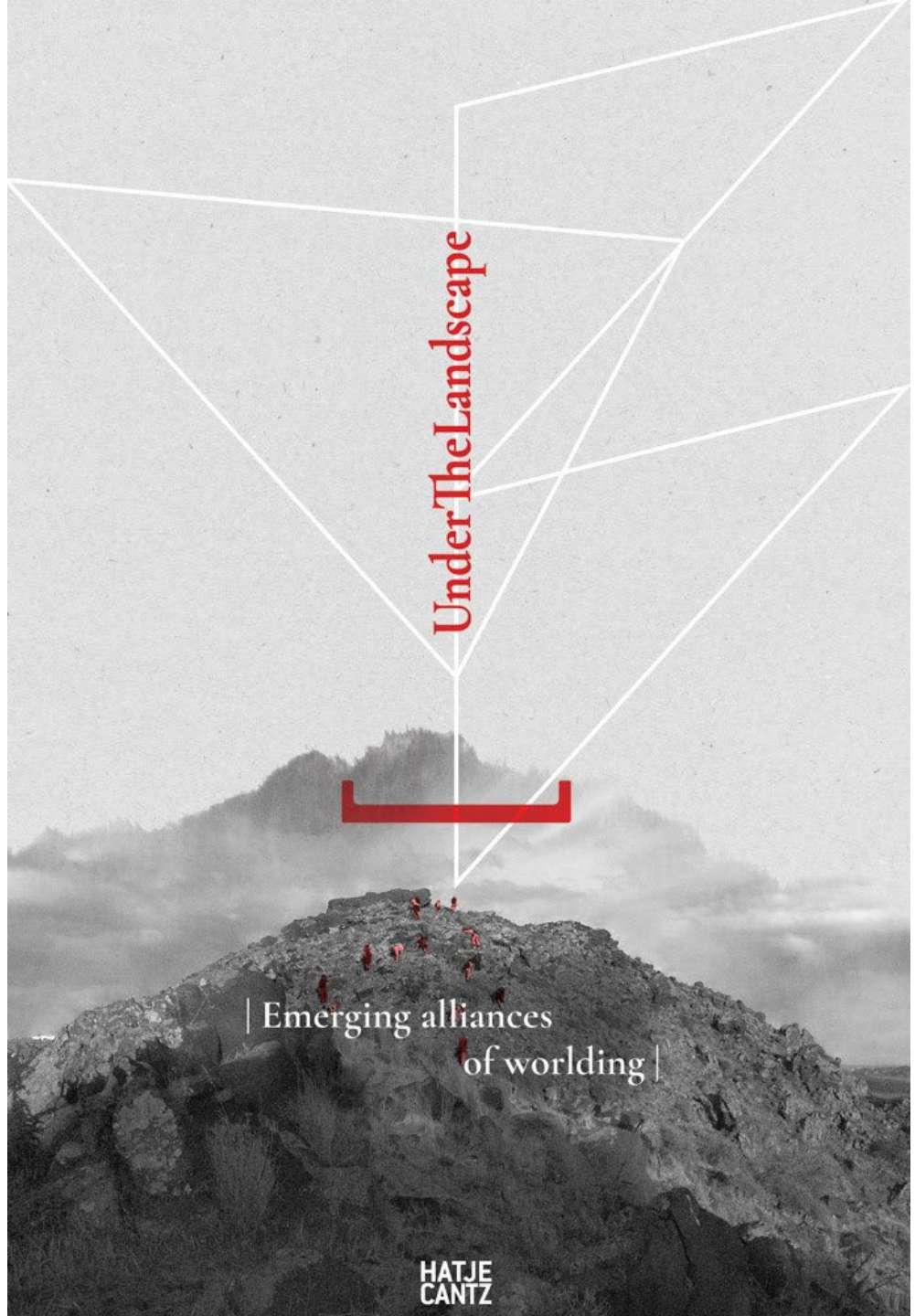
UnderTheLandscape



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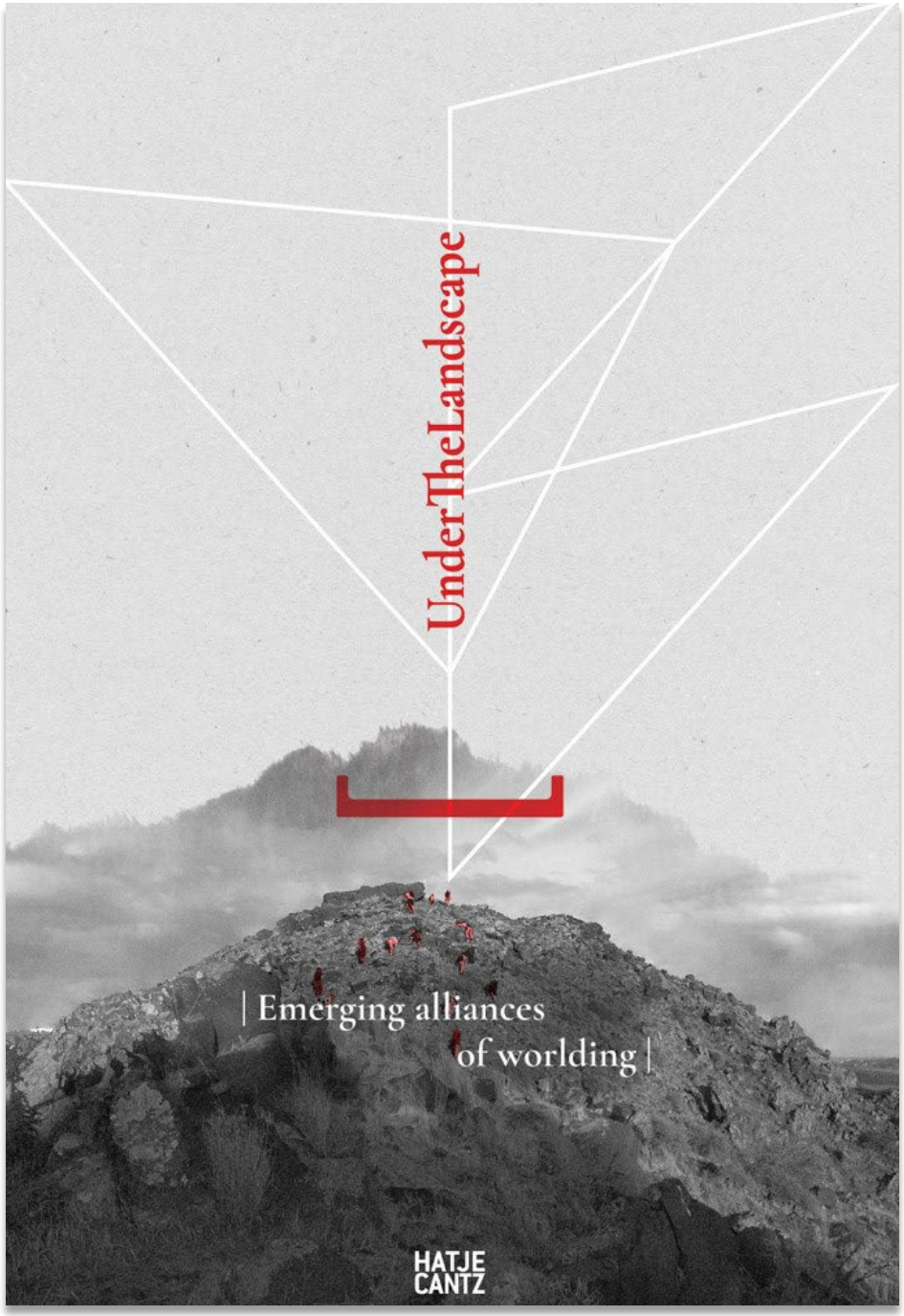

Under the Landscape

Disciplinary Convergences and Emerging Alliances of Worlding

New perspectives in the discourse on landscape.

- Building on the premise that landscapes provide a common ground where different kinds of knowledge may come together, this edited volume draws on a wide range of disciplines, including geology and geography, cultural anthropology and philosophy, architecture and art history.

- It suggests that the complex social and environmental crises of the 21st century cannot be understood independently of a historically constituted aesthetic approach to landscapes.

- Boulouki is a collective that deals with the traditional knowledge of building. Under the Landscape (Santorini and Therasia, 2021- 2022), one of the collective's most important projects, comprised a participatory restoration, research into local materials, an exhibition and a symposium, and is the basis and starting point of this publication.

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WGNB

Another Kind of Harmony

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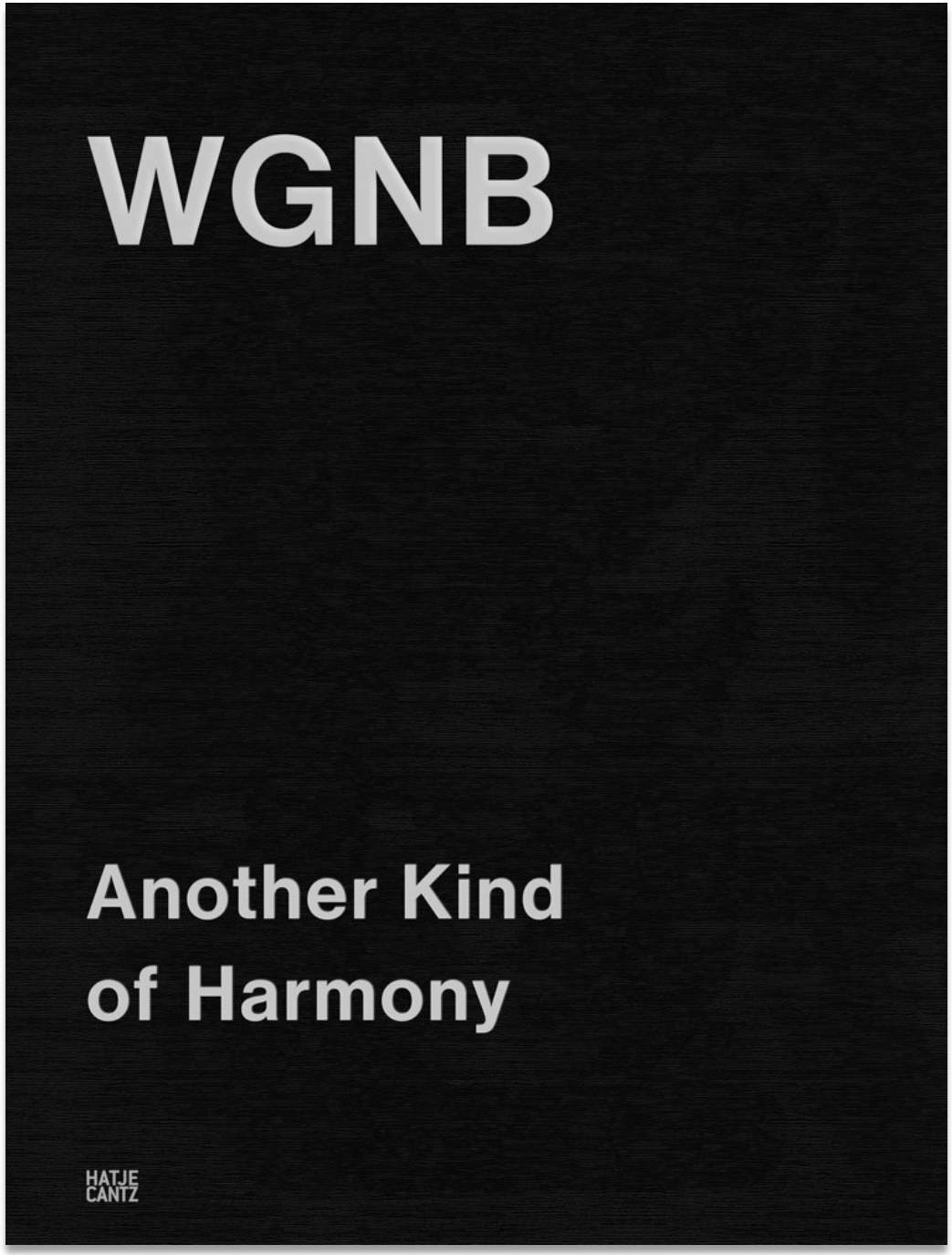

WGNB: Another Kind of Harmony (Bilingual edition)

Vincent Ahn, Jonghwan Baek

Contemporary architecture from Korea.

- WGNB: Another Kind of Harmony explores a groundbreaking design philosophy led by visionary designer and architect Jonghwan Baek. At the heart of his work is the concept of jeophwa — literally 'contact-harmony' — a design logic that transcends conventional binaries, offering a new way to harmonize opposites, contrasts, and pluralities.

- In a world where conflicting elements often vie for dominance, Baek presents jeophwa as a tool to create spaces that embody balance, complexity, and fluidity. Baek proposes that beauty and meaning emerge from integrating contrasting elements into a cohesive whole. His method redefines our understanding of space and aesthetics, showing that complexity and contrast can coexist within harmonious structures.

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Why WHY?
Architecture that loves people
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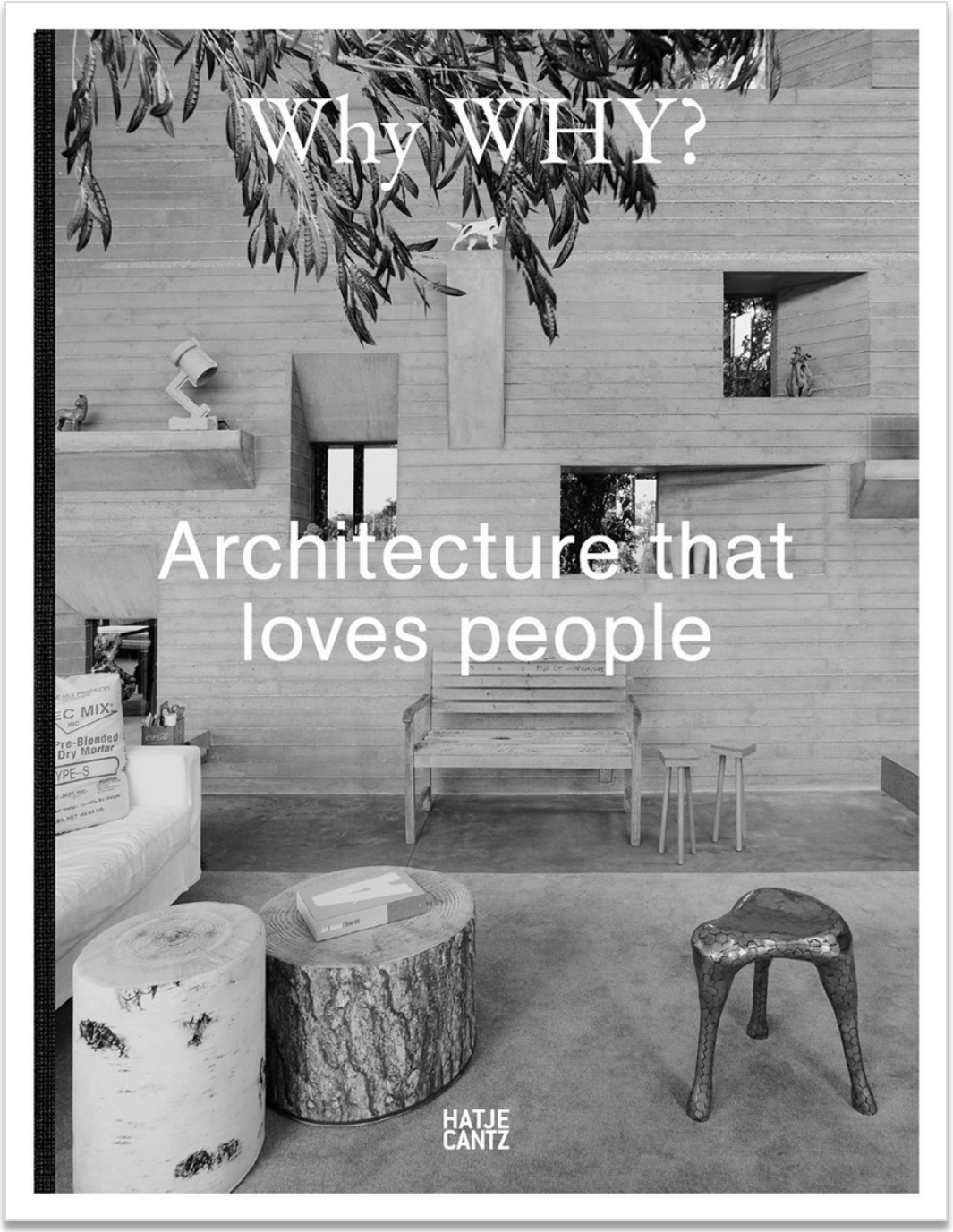

Why WHY?

Where architecture loves people

Kulapat Yantrasast

First comprehensive monograph to celebrate 20 years of wildly interdiscliplinary and plurarlistic architecture, design and landscape practice at WHY architects

- Founded in 2003, the Los Angeles–based architecture firm WHY is best known for its work on museums and cultural centers, including such projects as the redesign of the Michael C. Rockefeller Wing at the Metropolitan Museum of Art; the American Museum of Natural History's historic Northwest Coast Hall; transformation of the Asian Art Museum, San Francisco; and the Cheech Marin Center for Chicano Art & Culture in Riverside, CA.
- This hardcover monograph features interviews with WHY's founder, clients, colleagues and supporters as well as 200 color images. The book's emphasis on discussion and dialog reflects WHY's collaborative, pluralistic philosophical approach.

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Paperback
300 mm x 227 mm
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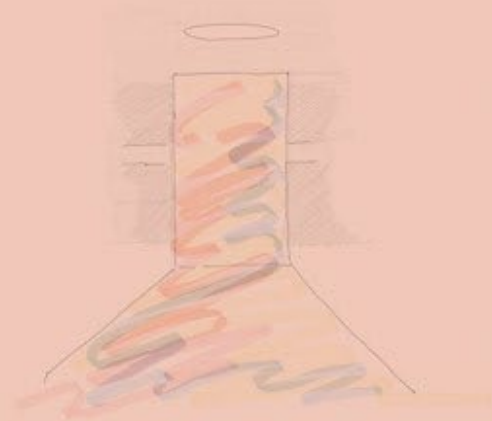
Where Riverside, California, United States
What Museum, 60,000 sq ft
When Completed 2022
Who Design Architect: Kulapat Yantrasast (Founder and Creative Director);
Landscape Architect: Mark Thomann (Director of Wilding × WHY)

Katya Seriously—how scared was Cheech of cutting out the second-story floor?

Kulapat Not as scared as he was of making a typical museum, where people felt intimidated! He didn't want The Cheech to feet precious. He wanted a fun and joyful space where people felt free. We wanted that, too.

Katya How do you design something to induce a sense of freedom?

Kulapat We make everything visible, flexible, and open—that includes the big "hole" in the middle of the floor [laughs]. That intervention creates a sense of arrival. And, yes, it's made specifically to highlight the de la Torre brothers' artwork but more importantly, it creates a gathering; a grand entrance as meaningful for the space as to everyone who comes into it.



Cheech Marin

The Chicano art collection of beloved actor and activist Cheech Marin needed a home worthy of its (sometimes literally) big presence.

But Cheech didn't want to take a bulldozer to the mid-century Riverside library, which would become The Cheech. He wanted to give the building new life while preserving its place in the community.

He explains how WHY's acupuncture architecture approach—that precise and sensitive way of designing to hit all the right pressure points—gave him the museum of his dreams.

KT Before construction started, what did you envision for The Cheech?

CM My general vision included turning the entrance of the museum into a Zócalo [a type of public plaza seen throughout Mexico]. I wanted the museum to feel like an important part of the city's culture. I also wanted to keep the mid-century feel of the façade, but for the former library's interior to be a real, usable art gallery space. That meant taking everything out, while still staying true to the essence of the building. WHY did a great job with that.

KT Did anything surprise you about working with WHY?

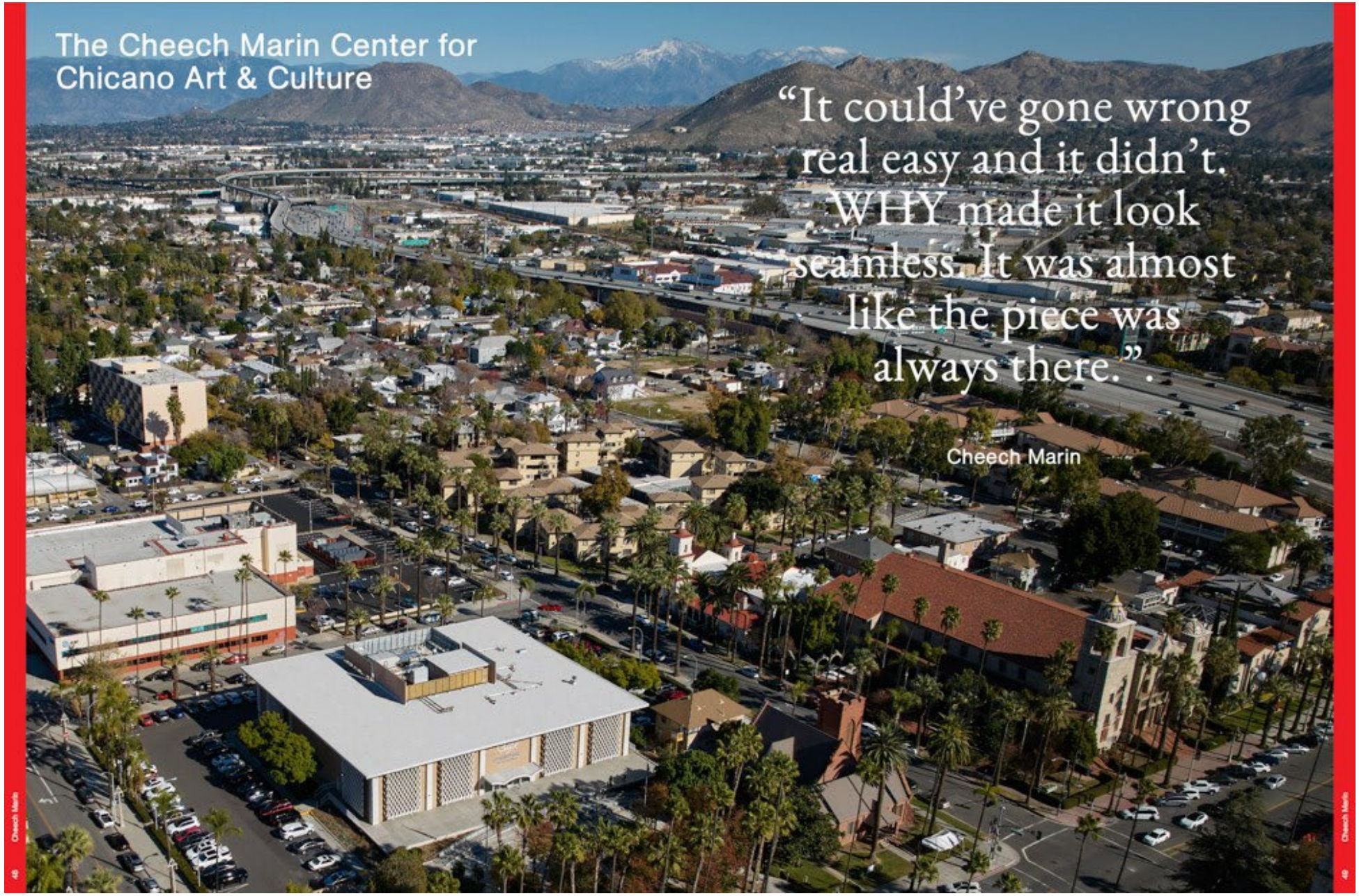
CM Yeah, that they could cut out the bottom of the second story and make it look so good! [Laughs.] We have a 26×13-foot piece of lenticular art by the de la Torre brothers that required taking out the foyer ceiling. I just crossed my fingers and hoped we picked the right guys! It could've gone wrong real easy and it didn't. WHY made it look seamless. It was almost like the piece was always there. These guys, they're experts!

KT So, the scare was worth it?

CM For me, getting the de la Torre brothers' artwork right was extremely important. It's the first thing you see when you walk in. It sets the tone for the museum. It says: You're going to see something you've never seen before.

KT And you do! Do you feel your vision was realized?

CM It was realized beyond my dreams. I look at the museum now, and the architecture is quintessential modern Mexican and Chicano. I think the spirit of being Chicano is seeing what's in front of you and turning that into part of your art culture—that's the spirit I wanted to convey. That spirit can incorporate different elements, it's defiant of the word "no," and it's always looking forward and evolving.


The Cheech Marin Center for
Chicano Art & Culture
“It could’ve gone wrong
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WHY made it look
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Cheech Marin

Why WHY?

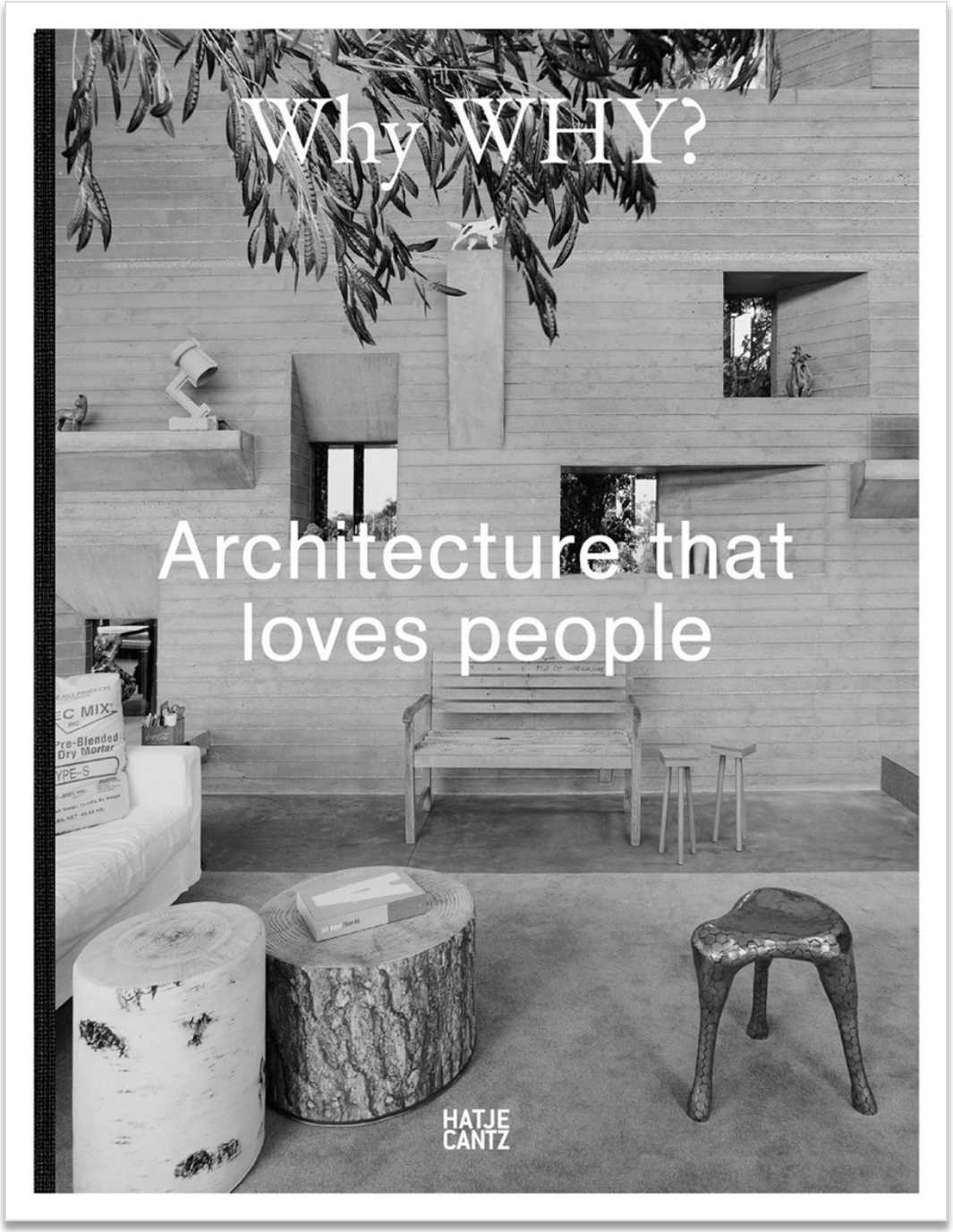
Museum Architecture p122
Museum Galleries p122
Exhibitions p122
Art Spaces p122
Community p122
Homes p122
Landscape & Public Installations p122

What's WHY? In 2003, Kulapat Yantrasast founded WHY as a wildly interdisciplinary architecture, design, and landscape studio with global projects of every scale. WHY is also a free-range workshop, a roaming group of brainstorming frenzies, originality, inspiration, meaningful conversation, and fun. The studio is committed to building strong communities and friendships in practice, not theory.

Why WHY? WHY does not believe in a single architecture language but consists of polyglots who learn the local design dialect. They are experts in "getting" what most distinguishes and excites their clients. And WHY never does all the talking. As their colleagues and clients mention time and again—what makes WHY different is that they listen. Care and attention resonate through their biggest concepts and tiniest details.

What's this? This is the studio's first comprehensive monograph, celebrating the connections between WHY projects, people, and places. A reflection of WHY's pluralistic approach, the following pages consist of multiple interviews with its founder, clients, colleagues, thinkers, and supporters, conducted by longtime WHY friend and collaborator, Katya Tylevich. This book is a collage of the designs and dialogues fostered by the studio.

Why Now? Because twenty years of work and learning require a moment of examination, and a toast. Looking back helps us look forward to the next chapter of WHY.



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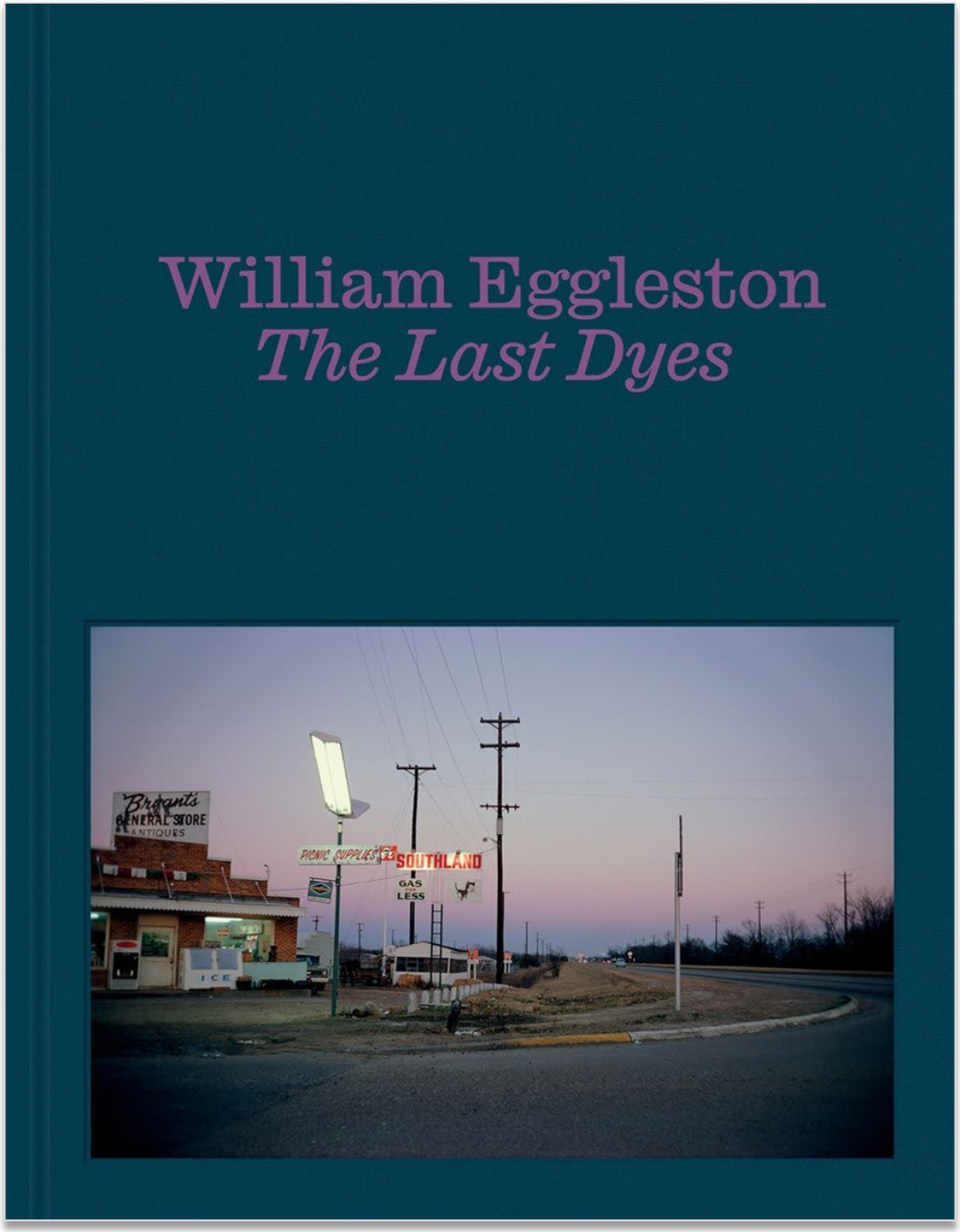
William Eggleston
The Last Dyes



William Eggleston: The Last Dyes

William Eggleston (Photographs by), Jeffrey Kastner (Text by)

This momentous publication catalogues the last major group of William Eggleston's photographs to ever be produced using the dye-transfer method, the format in which he originally presented his work.

- Eggleston's vivid photographs transform the ordinary into distinctive, poetic images that eschew fixed meaning. One of the foremost practitioners in the medium's history, Eggleston is widely considered the father of color photography. He pioneered the use of dye-transfer printing for art photography in the 1970s. The technically advanced process-first developed by Kodak in the 1940s-allowed him to achieve the richness of tonal depth and color saturation that he had been searching for.
- In the early 1990s, Kodak stopped producing the dyes, paper, and film used in the process. With the necessary materials now discontinued, and the bulk of what remained being used for the major group of work presented at David Zwirner in Los Angeles, The Last Dyes marks the final presentation of new works completed in this medium.
- Special opportunity: The last group of Eggleston’s dye-transfer prints made during his lifetime
- Collectors’ item: A must-have book for loyal fans of this beloved photographer

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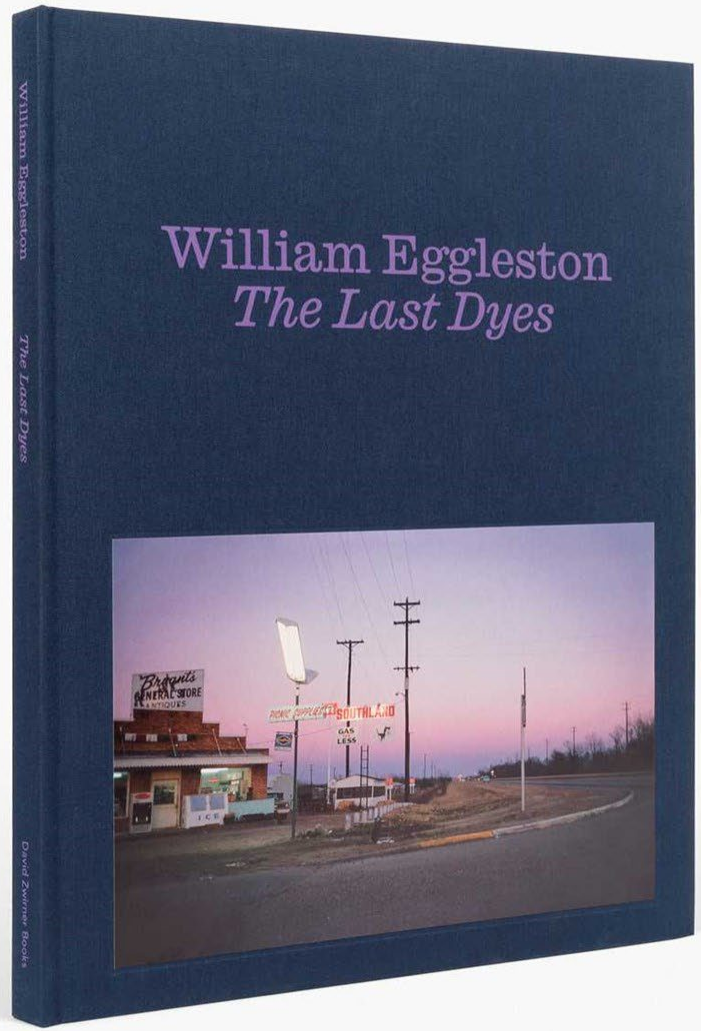
William Eggleston
The Last Dyes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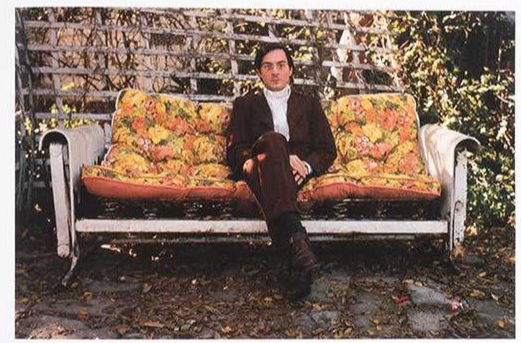

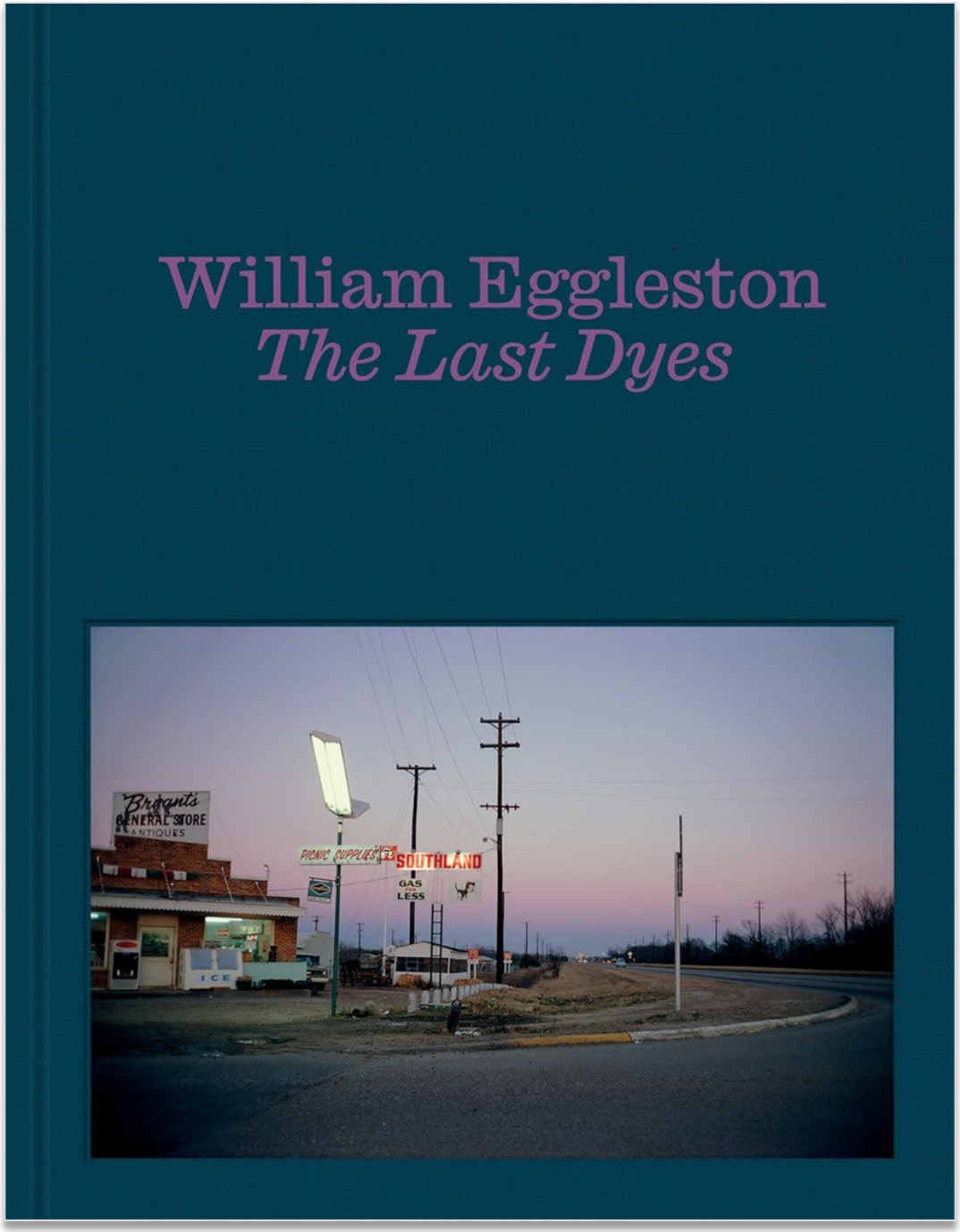

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Yayoi
Kusama

Yayoi Kusama

The definitive catalogue offering an in-depth exploration of Yayoi Kusama's seven-decade career, including rare early works and new productions

- Yayoi Kusama is a contemporary Japanese artist working across painting, sculpture, film and installation. Hugely popular, she has produced a body of work instantly recognizable for its use of dots, pumpkins and mirrors.
- This playful exhibition catalog features a polka-dot die-cut cover and was developed in close collaboration with the artist and her studio. Showcases Kusama's most beloved and iconic works.
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- This playful exhibition catalog features a polka-dot die-cut cover and was developed in close collaboration with the artist and her studio. Showcases Kusama's most beloved and iconic works.
- Accompanies an exhibition at the Fondation Beyeler, 10/12/25–01/25/26.
- The die-cut, printed American dust jacket with mirror foil on the inside can be unfolded and used as a poster. Any minor folds or bubbles in the foil are natural effects of the material which reacts to its environment.

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A Year and A Day. Leonore Mau and Haiti

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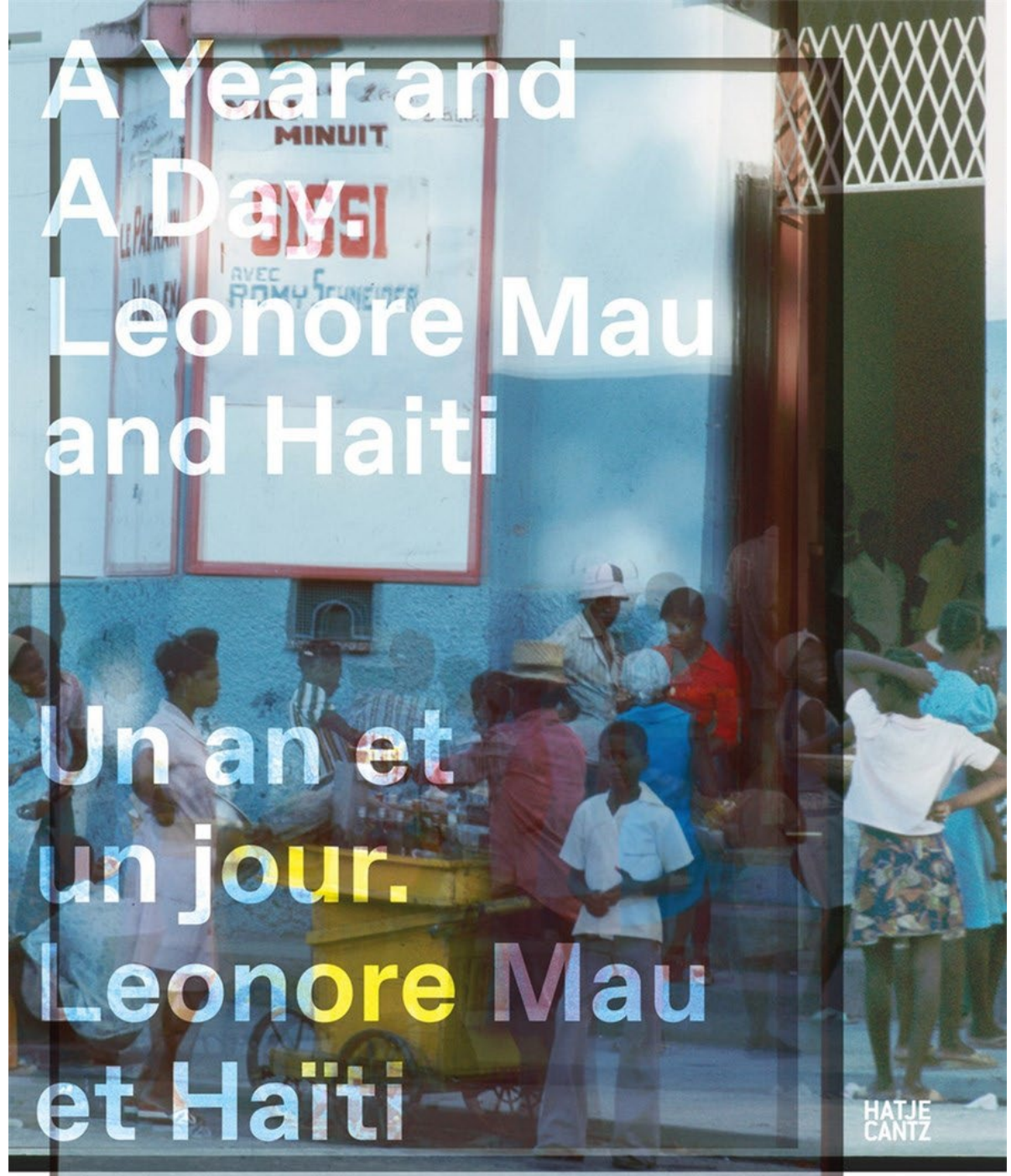

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Leonore Mau and Haiti

An artist's research.

- Leonore Mau traveled for almost two decades with the writer Hubert Fichte to research Afrodiasporic religions. Her photographs remained largely unpublished. They present us with challenges: What does it mean to look at them today—after debates about representation and the treatment of artistic ethnographic photographs?

- As a case study, *A Year and A Day* focuses on Mau's pictures taken in Haiti in the 1970s during the Duvalier dictatorship. The title refers to the cosmology of Vodou, according to which souls live under water for a year and a day before rebirth.

- Artists and scientists delve deeper into the historical background and shed light on Haiti in the 1970s, the relationship between Germany and Haiti, the photography of rituals, and the ethics of taking picture and looking.

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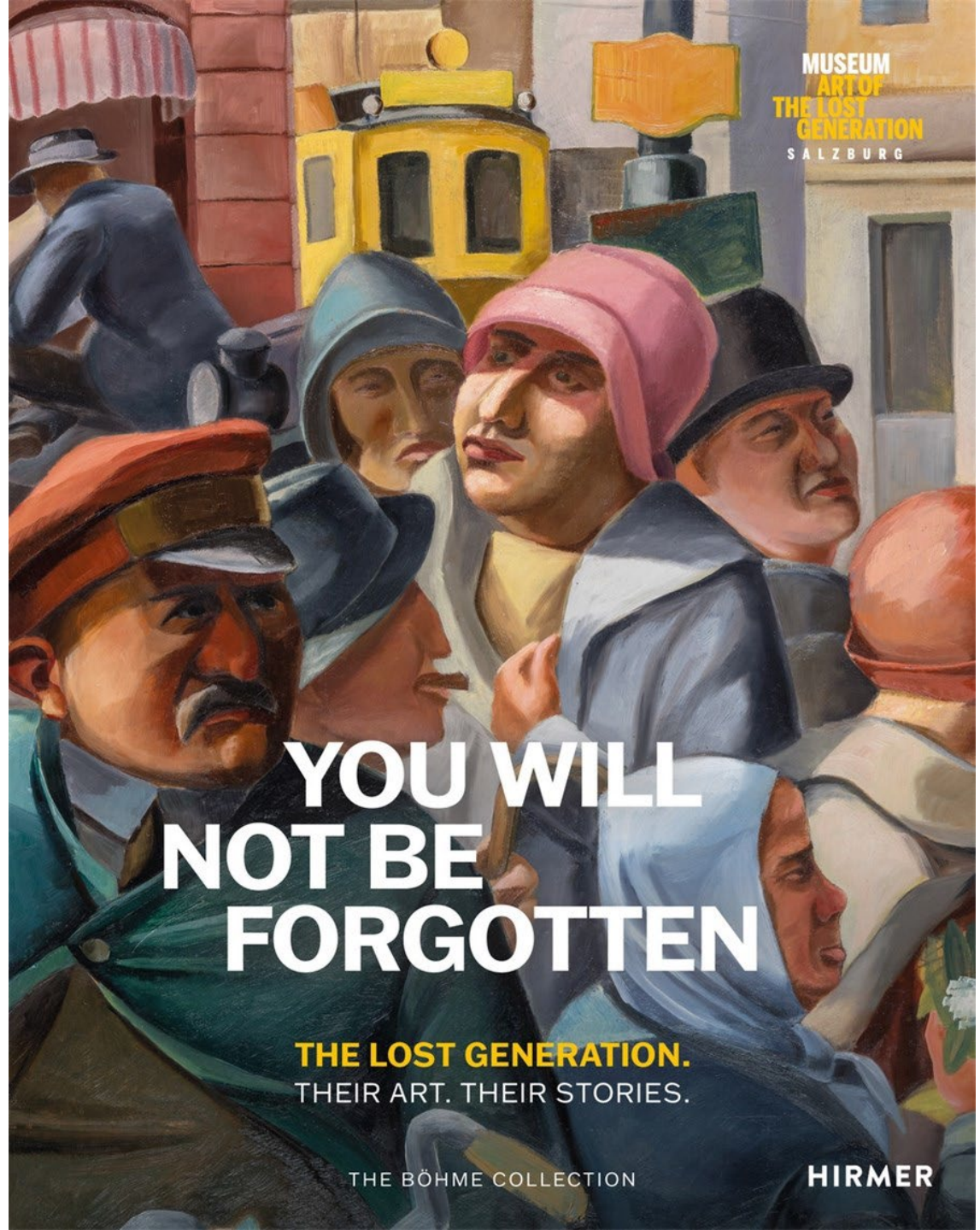
MUSEUM
ART OF
THE LOST
GENERATION
SALZBURG
YOU WILL
NOT BE
FORGOTTEN
THE LOST GENERATION.
THEIR ART. THEIR STORIES.
THE BÖHME COLLECTION
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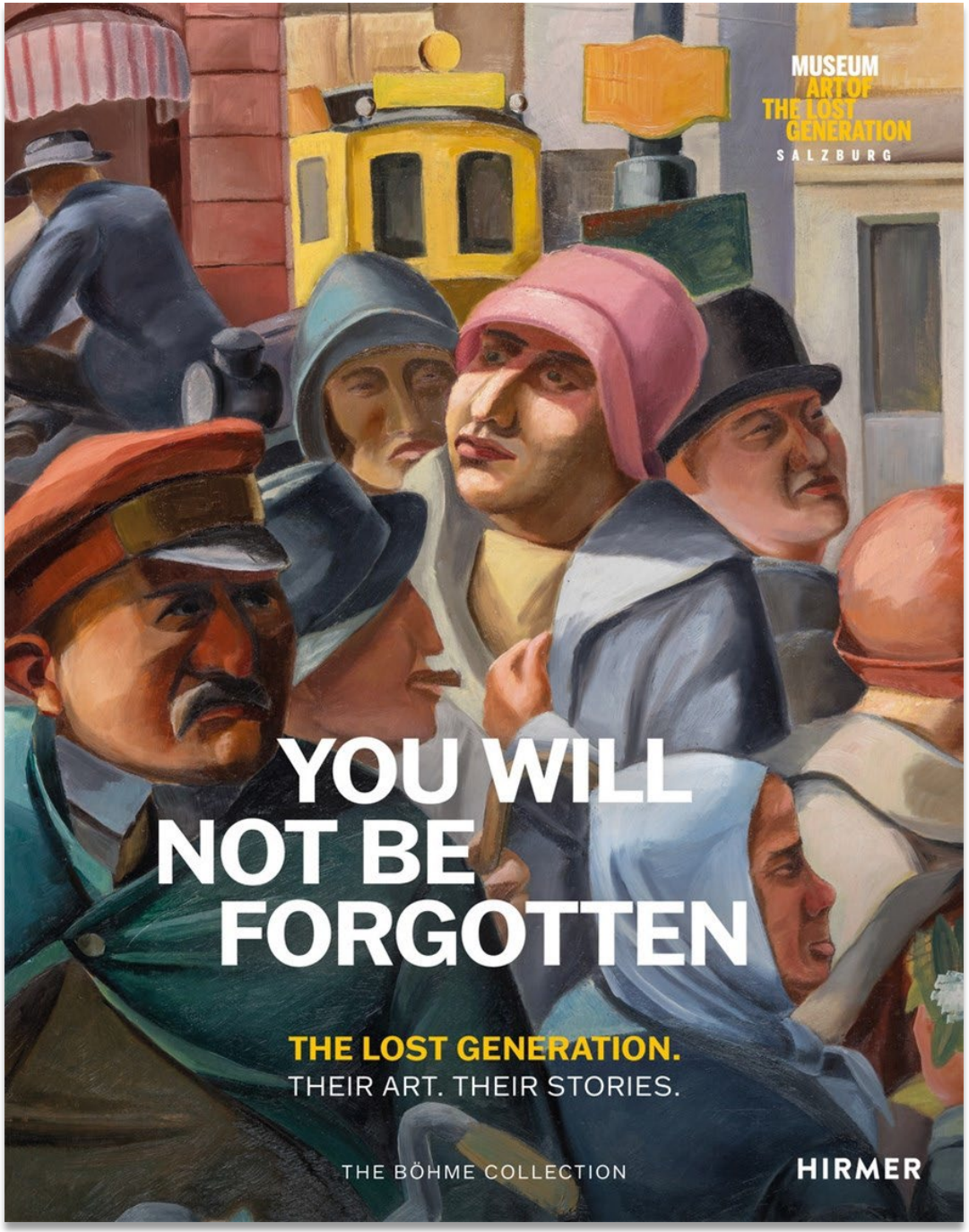

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THE LOST GENERATION

Their Art, Their Stories

Marie-Christin Gebhardt

> ***"If I perish, don't let my paintings die. Show them to the public."***[1]
> Felix Nussbaum (1904–1944)

This injunction to posterity by the German-Jewish painter Felix Nussbaum encapsulates what was on the minds of so many of his fellow artists during the period of National Socialist tyranny: the hope that their art would endure beyond their own sufferings, exile or annihilation. A collection like that of the Museum Art of the Lost Generation can lay the groundwork for that, though it is bound to address today's challenges as well. The new approaches that are needed for art that was once a mirror of its times to be fully appreciated, even today, range from interactive educational services and interdisciplinary research to open-ended dialogue touching on contemporary concerns. The Museum Art of the Lost Generation has readily embraced this mission.

By preserving, investigating and sharing the work of artists who were once excluded from the art world, whether on grounds of politics, religion or style, the museum restores to them the voice that they were once denied. Their life stories, all shaped by the same historical factors, are a salutary reminder of what persecution, censorship and cancellation mean for the individual affected. At a time when democratic values, artistic freedom and pluralism are once again being challenged, their message is now more relevant than ever. Even eighty years after the fall of National Socialism, Europe is still coming to terms with the ruinous consequences of totalitarianism, and it is here that the Museum Art of the Lost Generation has become an important contributor to the ongoing debate about art, history and social responsibility and how they are intertwined. Such work also entails asking how a living culture of remembrance can and should look in the world of today.

THE LOST GENERATION: A SHARED STYLE? BOUND BY A SHARED FATE?

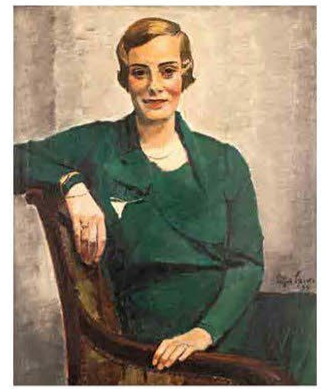
"Lost Generation" is a variant of the term "Verschollene Generation" (Missing Generation), which is what the German art historian Rainer Zimmermann (1920–2009) called the same group of artists in a book of that name published in 1980. The concept had hitherto been used only in connection with literature, and Zimmermann broke new ground by applying it to the history of art. The first to use the expression "lost generation" was the writer and art collector Gertrude Stein (1874–1946), followed by the philosopher Hannah Arendt (1906–1975), for whom it denoted the generation of American modernist authors who lived and worked in Europe between the two world wars.[2]

The 1980s saw the founding of several German art collections dedicated specifically to the art of the interwar period. Among them were those of Gerhard Schneider (b. 1938), Joseph Hierling (b. 1942) and Thomas B. Schumann (b. 1950), each of which had a slightly different slant. Thus it was Hierling who in 1993, together with Zimmermann, founded the Museum "Förderkreis Expressiver Realismus" (Museum of the Circle of Patrons of Expressive Realism). When that museum closed in 2005, Hierling's collection was taken over by the Buchheim Museum in Bernried on Lake Starnberg in Bavaria. Schneider's collection is now held by Solingen's Zentrum für verfolgte Künste (Centre for Persecuted Arts), which takes an interdisciplinary approach and is devoted as much to the fine arts as to the literature of the Third Reich. Schumann's collection also combines diverse media and features not just art but also works of literature by exiled writers. Some of these were published by Schumann's own publishing house, Memoria Verlag, while the art can be viewed in temporary exhibitions.

It was nearly thirty years ago that Professor Heinz R. Böhme (b. 1932) launched his own collection of works of non-canonical art from the same period, which has been on permanent display at the institution he founded, the Museum Art of the Lost Generation, since its opening in 2017. The collection expresses not just a personal passion but also Böhme's own life story, in which the spectre of National Socialism loomed large. As a unique confluence of its founder's eyewitness perspective and the biographies and works of countless artists of the Lost Generation, the museum invites visitors to approach the history of the period from the two very different angles that inform the work of the museum: the scholarly, aesthetic approach on the one hand and the emotional approach opened up by the artists' own life stories on the other. It thus presents an opportunity to view works of art not just as museum pieces but as deeply personal responses to the existential threat of persecution, exile and cultural loss.

This was the interpretation that led to Zimmermann's notion of a "Verschollene Generation" being revised to the Lost Generation of the Böhme Collection. While both terms refer to the same group of marginalised, twentieth-century artists, many of whom have yet to be properly studied, the term "Lost Generation" has its own particular points of emphasis. First, it reflects the subjective, emotional perspective of the collector as what prompted his choice of works; second, it highlights those historical, biographical parameters that had a defining impact on the artists represented in the collection. There is thus a section dedicated to women artists, acknowledging the special challenges they faced in the male-dominated art world of the early twentieth century (p. 48), another to the art that was publicly reviled and seized as "degenerate" (p. 60), and another to those artists who withdrew from public life altogether and sought refuge in "inner emigration" (p. 72). There is also a section for those who chose flight and exile (p. 84), another for art produced during and after internment in various camps (p. 96), and another for those critics and other "undesirables" who were hounded by the regime (p. 108). The ostracism and dehumanisation of Jewish artists (p. 120) are also addressed, as are the spread of National Socialism in Europe (p. 132), the dreadful choice between conformity and repression (p. 144) and those artists who at war's end were affected by the division of Germany (p. 156).

So what is it that unites this Lost Generation of artists? Is it a shared style or a shared fate? Neither the one nor the other. The term rather covers all sorts of different life stories, stories that are just as multifaceted as the art to which they gave rise. Born around the turn of the twentieth century in various parts of Europe, the artists of the Lost Generation were shaped first by the specific social milieus in which they grew up. Many of them had been conscripted and traumatised by the First World War by the time they entered the art world. But Berlin, Munich, Frankfurt, Vienna, Hamburg – the cities of Wilhelminian and Weimar Germany and the erstwhile Austro-Hungarian Empire – offered new opportunities for many of the artists in the collection. They joined existing groups, built informal networks of their own, worked in shared studios and staged their own exhibitions. Some undertook study trips and spent months or even years abroad, and many of them, especially the women, chose to continue their training in Paris, then the pulsating capital of avant-garde art. No matter which path they were pursuing, however, the year 1933 marked a professional and biographical turning point for them all; for no sooner had the National Socialists seized power in January 1933 than they began systematically blocking one avenue of self-determination after another. Works that deviated from the National Socialist norm, "subversive" works and works by "non-Aryan" artists were treated as modernist



Eugen Spiro
Portrait of Mela Kempinski (1908–1973)
1933
92.3 × 73.3 cm
Oil on canvas

1 "Lasst meine Bilder nicht sterben. Kolloquium und Exkursion zum Maler Felix Nussbaum", 2004, https://t1p.de/nt17o (accessed 16 April 2025).

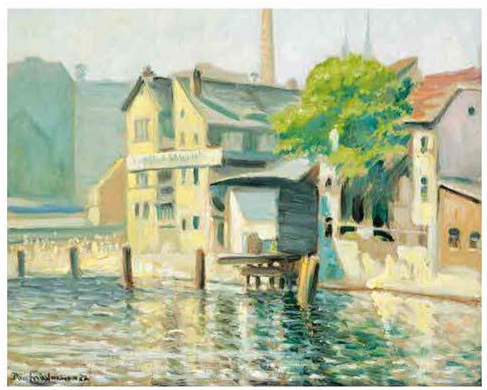
2 "Lost Generation. American Literature", in *Encyclopedia Britannica*, https://t1p.de/e6tdx (accessed 16 April 2025).

His *Fantasy Landscape with Mask*, a highly symbolic work that is at once dreamy and disturbing, is now part of the collection.

Thanks to these and other such additions, the Böhme Collection has become a private collection of not just art but also deeply moving stories, a quality that has given it a reach far beyond any clear categorical definitions. Not only does it show how complex and difficult to pin down biographies can be, but by creating space for these personal stories and shedding light on the larger historical context that shaped them, it deepens and broadens our appreciation and art historical understanding of the Lost Generation.

ART AND STORIES

The works in the collection have travelled extensively, having previously been in South America, England, New Zealand, Israel, the United States and all over Europe. Although all the artists assembled here came from Europe originally – most of them from Germany, a few from Austria – their art is now scattered all over the globe. The origins and history of works of art have become an increasingly important focus of museum work over the past twenty years. Such provenance research entails reconstructing each work's biography from its creation to public appearances in exhibitions to subsequent changes of ownership. Given the looting on a vast scale that took place during the Third Reich and the countless works that were lost because their owners were persecuted and/or forced to sell, there are many cold cases that have yet to be resolved. Shedding light on these counts among the most important tasks incumbent on museums today. For the Museum Art of the Lost Generation, too, provenance research is more than just a line of inquiry aimed at gaining a better understanding of history, it is also an essential aspect of our ethical responsibility – hence the great effort the museum makes to find out as much as possible about the history of the works in its possession and to identify any living family members and descendants of the artists or erstwhile owners. Every work in the collection is therefore checked against the relevant lost art databases, including the Lost Art-Datenbank of the Stiftung Deutsches Zentrum Kulturgutverluste in Magdeburg, the Beschlagnahmeinventar der Forschungsstelle "Entartete Kunst" (database of works seized as "degenerate art") of the Freie Universität Berlin as well as Austria's Findbuch for Victims of National Socialism. The systematic investigation and cataloguing of all previous owners is nevertheless an arduous and complex undertaking that seldom delivers a seamless provenance. Gaps in the records, sources that are missing, have been destroyed or are difficult to access – especially on the art market – as well as the virtual impossibility of proving past ownership are major obstacles to the reconstruction of a work's history. And to be truly systematic, all such research has to involve collaboration with international archives, research institutes and heirs. For the museum, therefore, provenance research remains an ongoing obligation that it will continue to honour in future years and that will hopefully yield a steady stream of new findings.



David Friedmann
View from the Waisen Bridge, Berlin
1932
32.5 × 41 cm
Oil on wood

Most works of art in the collection were acquired from private owners or family estates. The oil paintings of David Friedmann (p. 130) are a good example of this. Friedmann lost most of his oeuvre during the Third Reich and the Second World War, and the innumerable works of his that were confiscated now count as missing. He himself survived his deportation and imprisonment in Auschwitz-Gleiwitz I, in part by making himself useful as an artist. After the war, he emigrated via Prague and Israel to the United States, where he started a new life.[12] His daughter Miriam Friedman Morris (b. 1950) has dedicated herself to the recovery and rediscovery of her father's work, and it was from her that the Böhme Collection acquired the oil painting *View from the Waisen Bridge, Berlin* (1932), one of the few surviving works from Friedmann's Berlin period. The eponymous bridge was bombed shortly before the arrival of the Red Army and no longer exists. The painting is thus both a rare testimony to Friedmann's pre-war work and a record of a now lost urban landmark.

The museum also receives numerous works as gifts and has been the beneficiary of eighty such donations since its founding. Among these are five works by the artist Alfred Schwarzschild (p. 86) that were gifted to the museum by the artist's daughter Theodora Straker (b. 1932), who lives in New Zealand. Schwarzschild ranks among the older artists in the collection and by the time the twentieth century dawned was already enjoying success as a portraitist. He continued working under the National Socialists, and when asked to paint a postcard series called *Gruss aus München* (Greetings from Munich) had his daughter sit for him as an archetypal "Aryan" girl clad in a traditional dirndl. What makes this so ironic is that, just a short time later, the Jewish Schwarzschilds were forced to go into exile and Theodora's father was forbidden from signing the postcards in his own name.[13] Another gift to the museum comprised twenty-three works by Georg Alfred Stockburger, donated by his two daughters (p. 290). When the National Socialists set up the Reichskulturkammer to control the arts, Stockburger refused to join it. As an Expressionist, he saw art as a vehicle of free expression and was vehemently opposed to its co-opting for propaganda purposes. When this attitude led to his being evicted from his studio, he stopped working as an artist and resumed the study of medicine, which he had commenced back in 1925. Having been conscripted to a medical corps during the Second World War, he was assigned to a pioneer unit on the Eastern Front in northern Russia. Later he was transferred to a hospital train carrying

Alfred Schwarzschild
Postcard series – Greetings from Munich
1930s
14.8 × 10.5 cm
Art print

12 Miriam Friedmann Morris, "The Nazis Failed to Destroy the Artist David Friedmann", in The Librarians, 2020, https://t1p.de/ukgmi (accessed 16 April 2025).

13 Correspondence with the artist's daughter of 6 June 2022 and postcard of 19 October 1935, kindly provided by the Schwarzschild family, Germany.

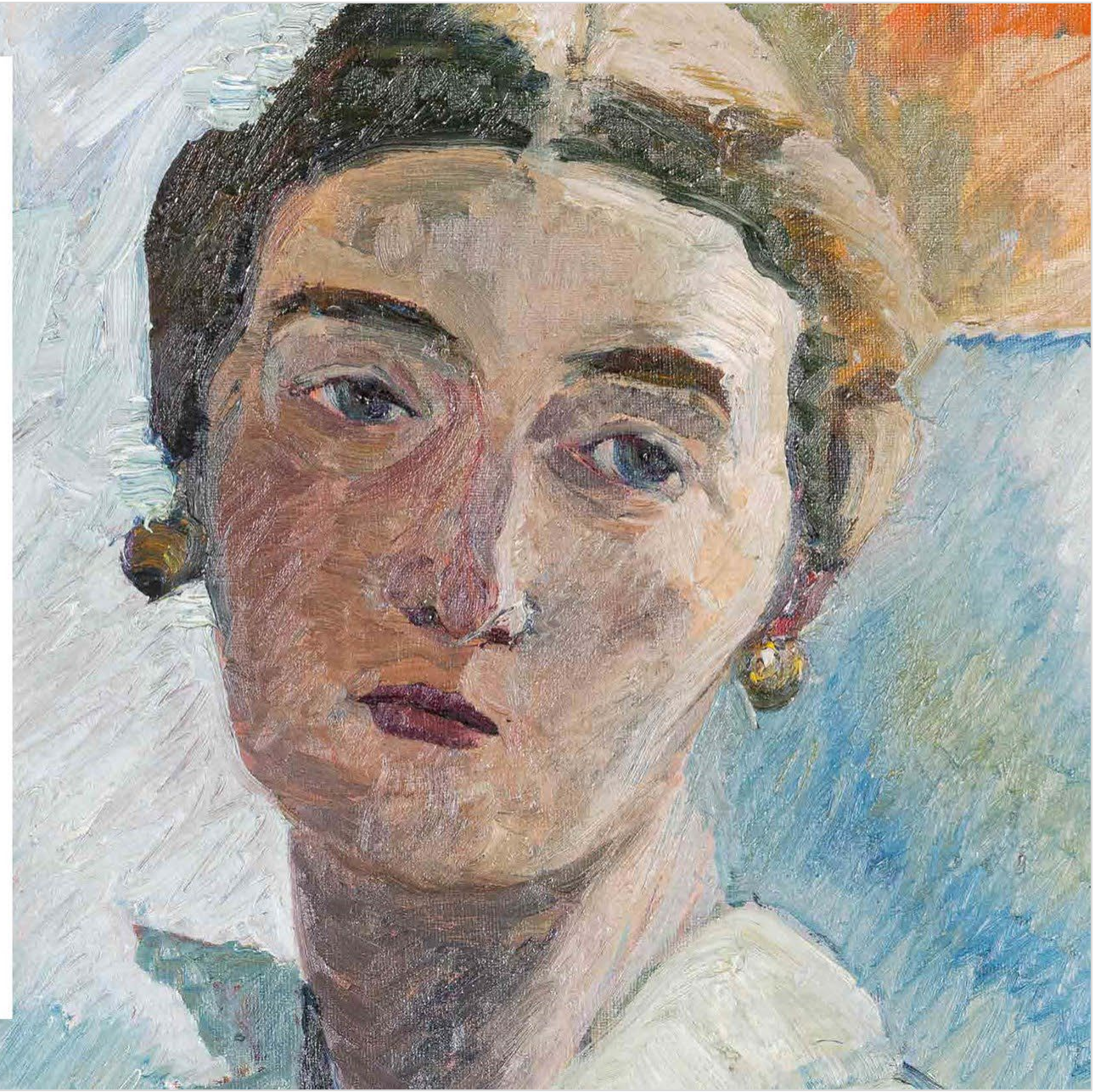
WOMEN ARTISTS
OF THE LOST GENERATION

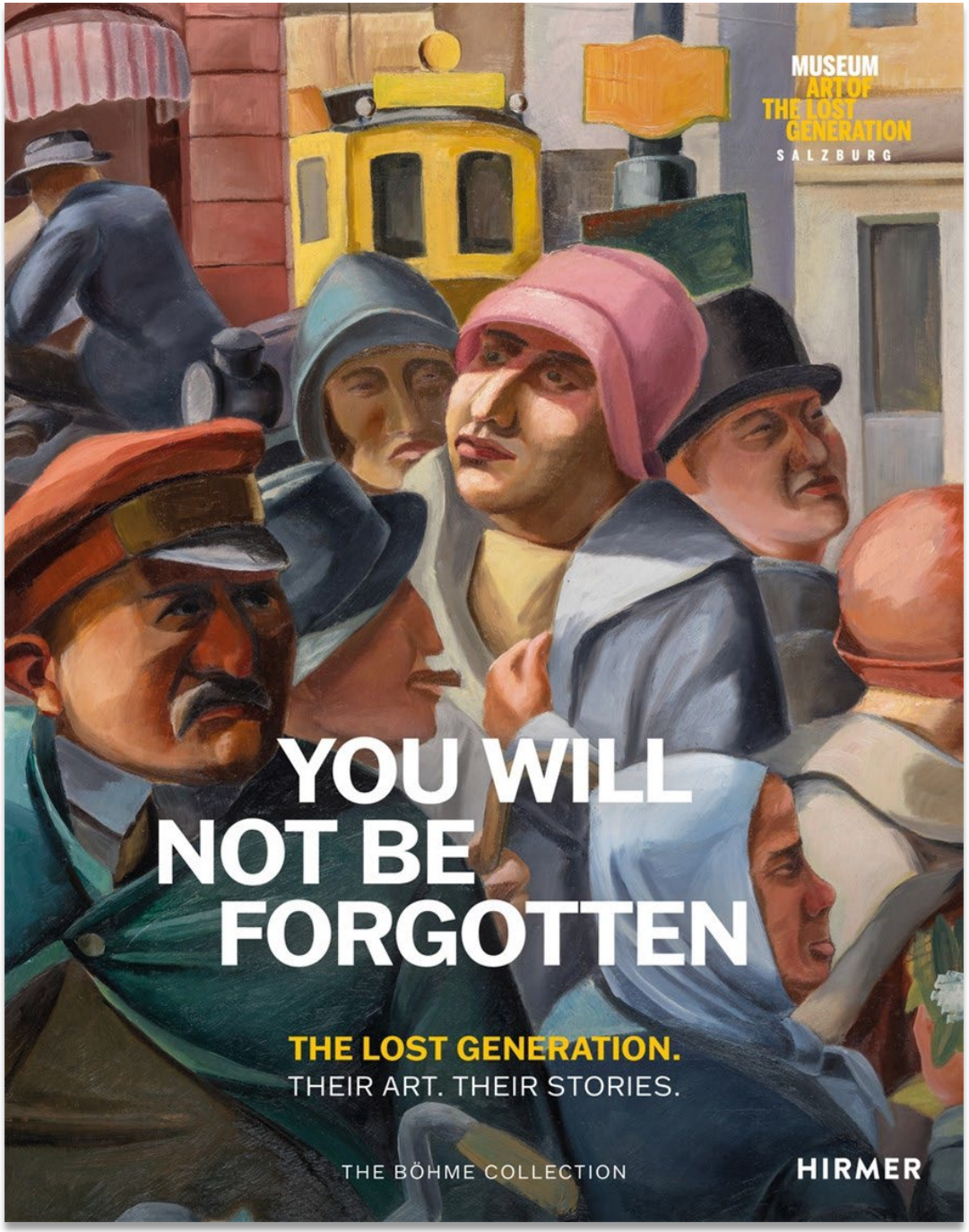
Until the early 1920s, the art world in Germany and Austria was a mostly male domain. Men controlled the art schools and the art market, and men were in charge of exhibitions as well as their critical reception. Women, who for a long time were denied admission to the state's accredited art academies, had to make do with either private art schools or schools of applied arts, which tended to be less prestigious and often did not provide the same standard of tuition. As a result, many women tried their luck in Paris, which at the time was the most vibrant and inspiring destination for aspiring artists. In Paris they could attend *classes mixtes* and even study nude painting, which in Germany and Austria would remain a prerogative of male art students for many years to come.

Training as an artist was nevertheless costly, even in France, and the only women who could afford it, almost without exception, were the daughters of wealthy or noble families. Without the financial support of a father or male patron, a career as an artist was simply beyond the reach of most women. One woman who earned her success was Augusta von Zitzewitz (p. 311), who completed her training in Paris. Her *Self-Portrait* as a proud woman painter, reproduced here, must have sent a powerful signal at a time when women artists had to fight for whatever visibility they could get.

The dawn of the twentieth century marked a turning point as increasingly more women overcame the barriers to claim their rightful place in the art world. They began taking part in exhibitions and joining women's art societies such as the Verein der Künstlerinnen und Kunstfreundinnen zu Berlin (Berlin Society of Women Artists and Friends of the Arts), founded in 1867. Yet art critics still viewed them sceptically, and sometimes even with undisguised contempt, as is apparent from the term Malweiber ("daubing dames"). A notable example of this is the 1928 book *Die Frau als Künstlerin* (The Woman as Artist) by the art historian Hans Hildebrandt: Despite being married to an artist, Hildebrandt assured his readers that "women's artistic achievements" were "inferior to those of men". Against this backdrop, many women artists – among them Elfriede Thum (p. 56) and Martha Bernstein (p. 52) – adopted a male or neutral pseudonym to ensure their works were taken seriously.

The National Socialist regime that came to power in 1933 changed everything for creative people of all kinds, but it was an especially serious setback for women artists. Some went into exile or sought refuge in a reduced repertoire of utterly innocuous motifs, while others withdrew from public life altogether.





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Zofia Kulik: Works

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Zofia Kulik

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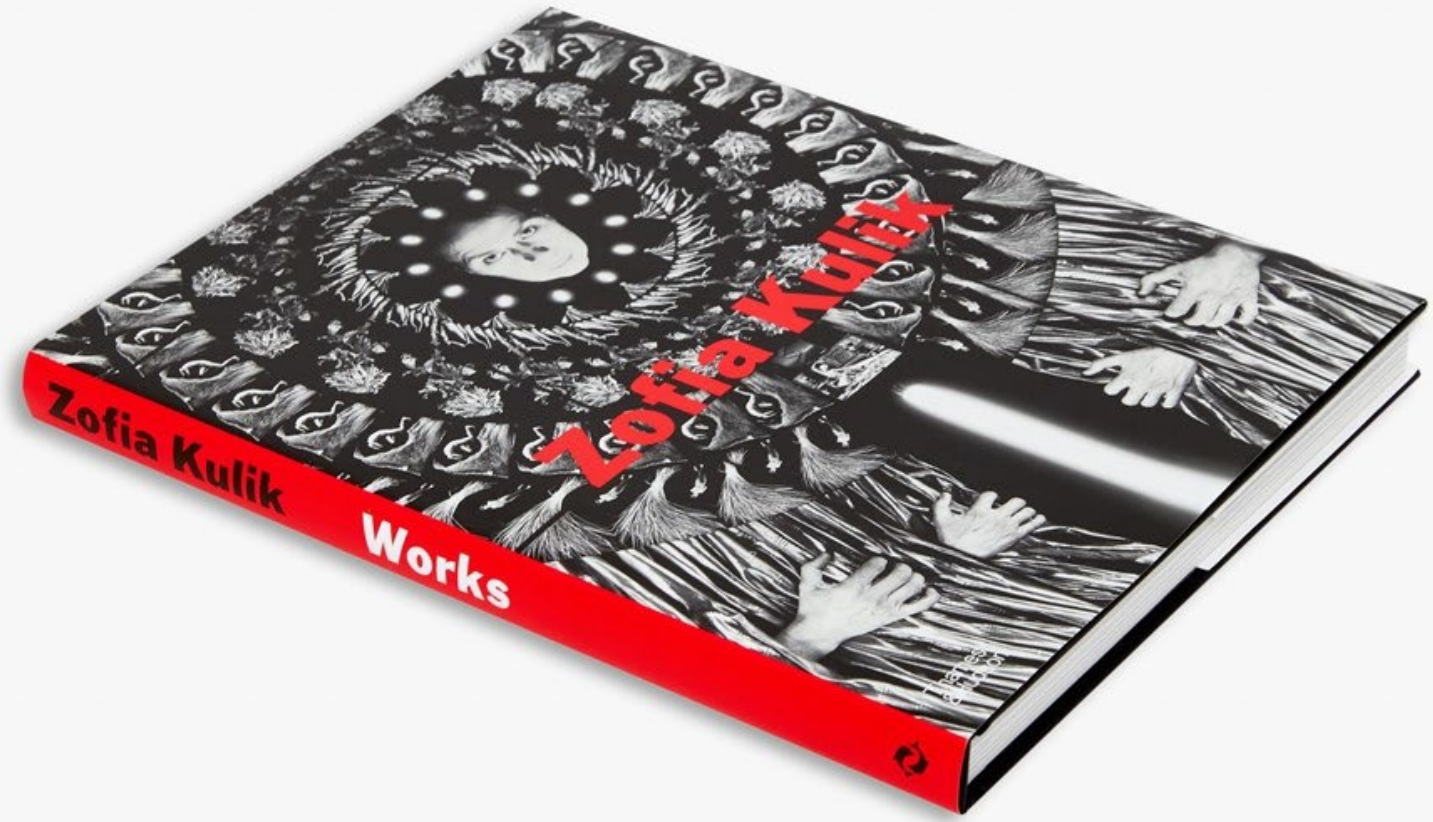
Zofia Kulik
Zofia Kulik
Works

‘One could say I am rich in images’

Zofia Kulik

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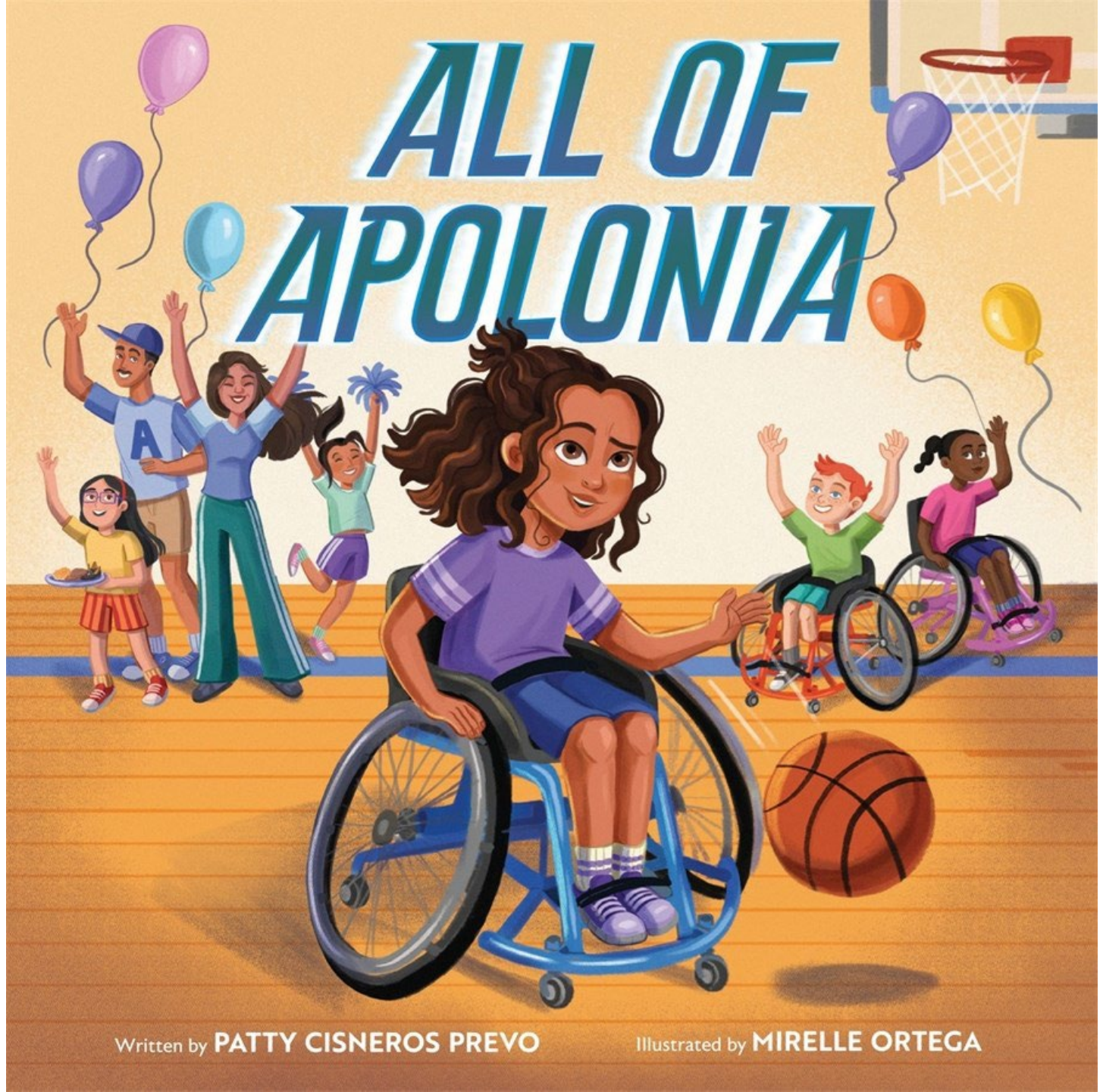
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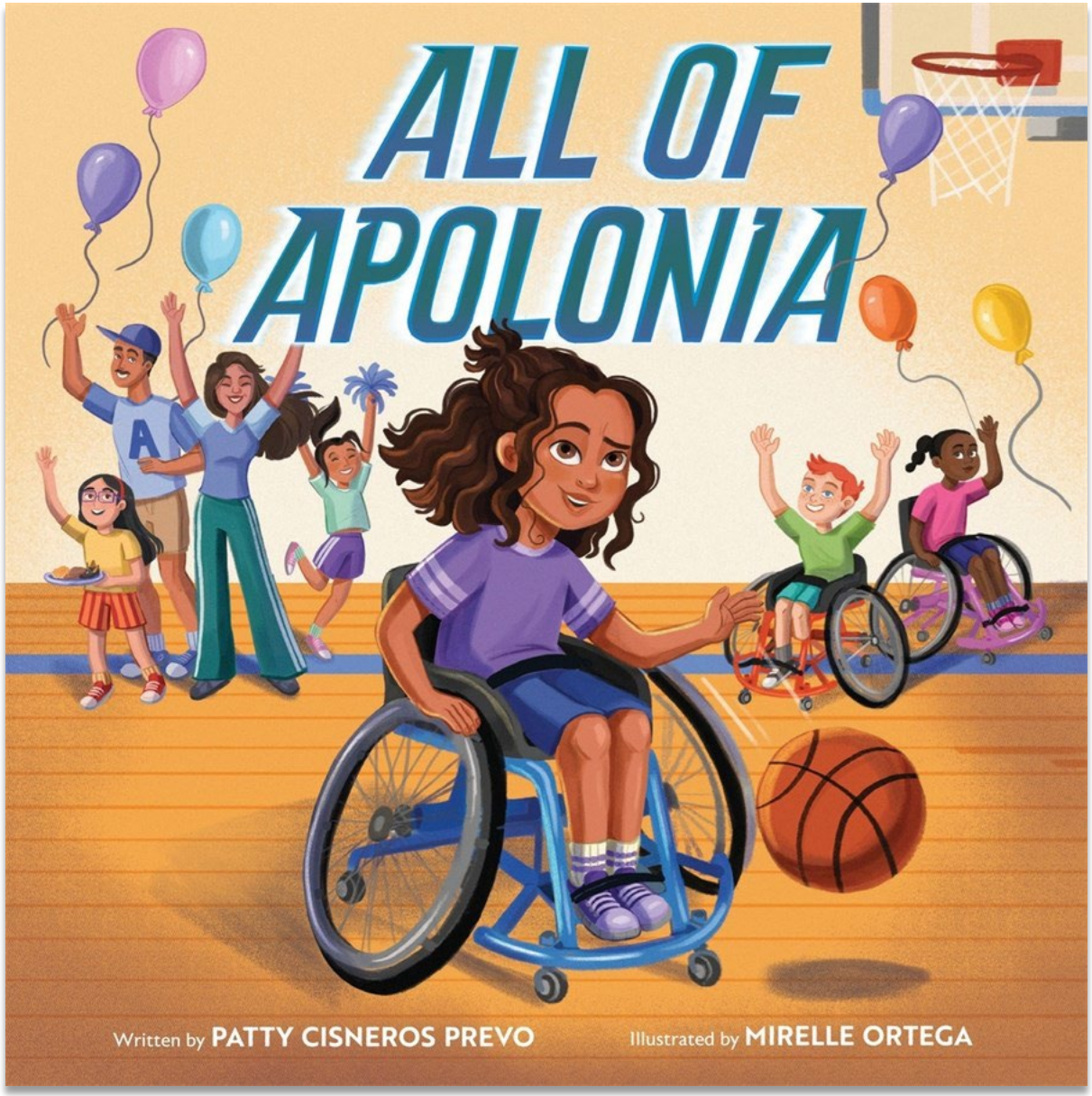
Written by PATTY CISNEROS PREVO
Illustrated by MIRELLE ORTEGA



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Patty Cisneros Prevo

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- Celebrating belonging: There is a huge need for more picture books that center disabled BIPOC characters. *All of Apolonia* is a joyful and intersectional story that explores Apolonia's identity as a Mexican and disabled character, and it's sure to appeal to gatekeepers looking to make their bookshelves more inclusive.
- Award-winning illustrator: Mirelle Ortega's book *Magic: Once Upon a Faraway Land* received a Pura Belpré Illustration Honor, and *School Library Journal* called her *River of Mariposas* "heartfelt" in a starred review.

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Apolonia thinks about her teammates cheering each other on during drills.

She can't concentrate on her Lotería card.

Her primas will try out the ball chairs, no?

She misses "la estrella" on her card when it's called.

Wheelchair basketball is definitely fun . . .
I think?

"La corona. El árbol. La dama."

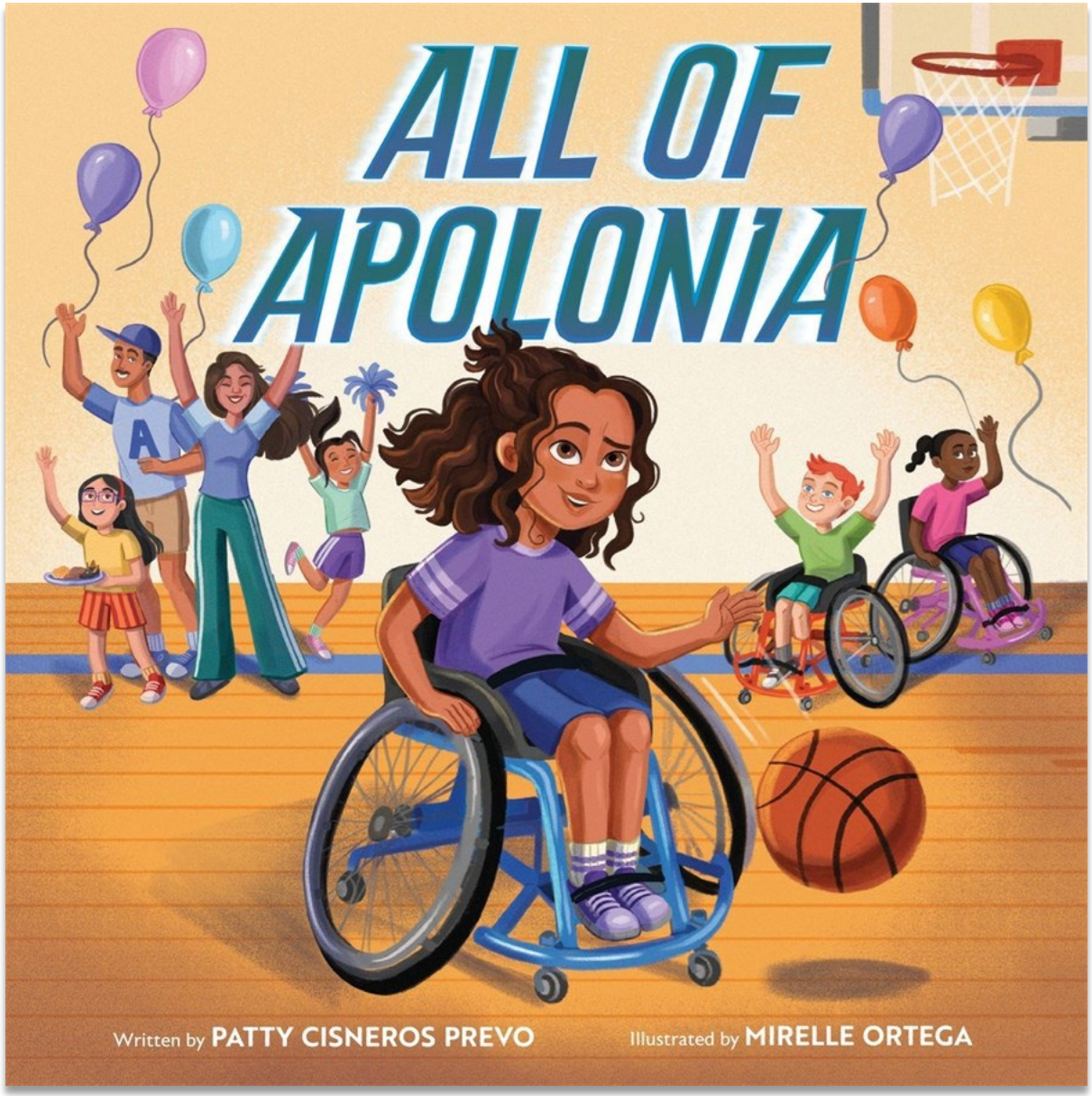
Is this birthday party a mistake?

Friends and primas spill out of the gym.

Apolonia shoots a confused look at Mamá, who is beaming.

"I couldn't let your papá's arracheras go to waste!"

Apolonia finally relaxes.
Her heart soars.
"¡Órale! Let me show you how it's done!"



All of Apolonia

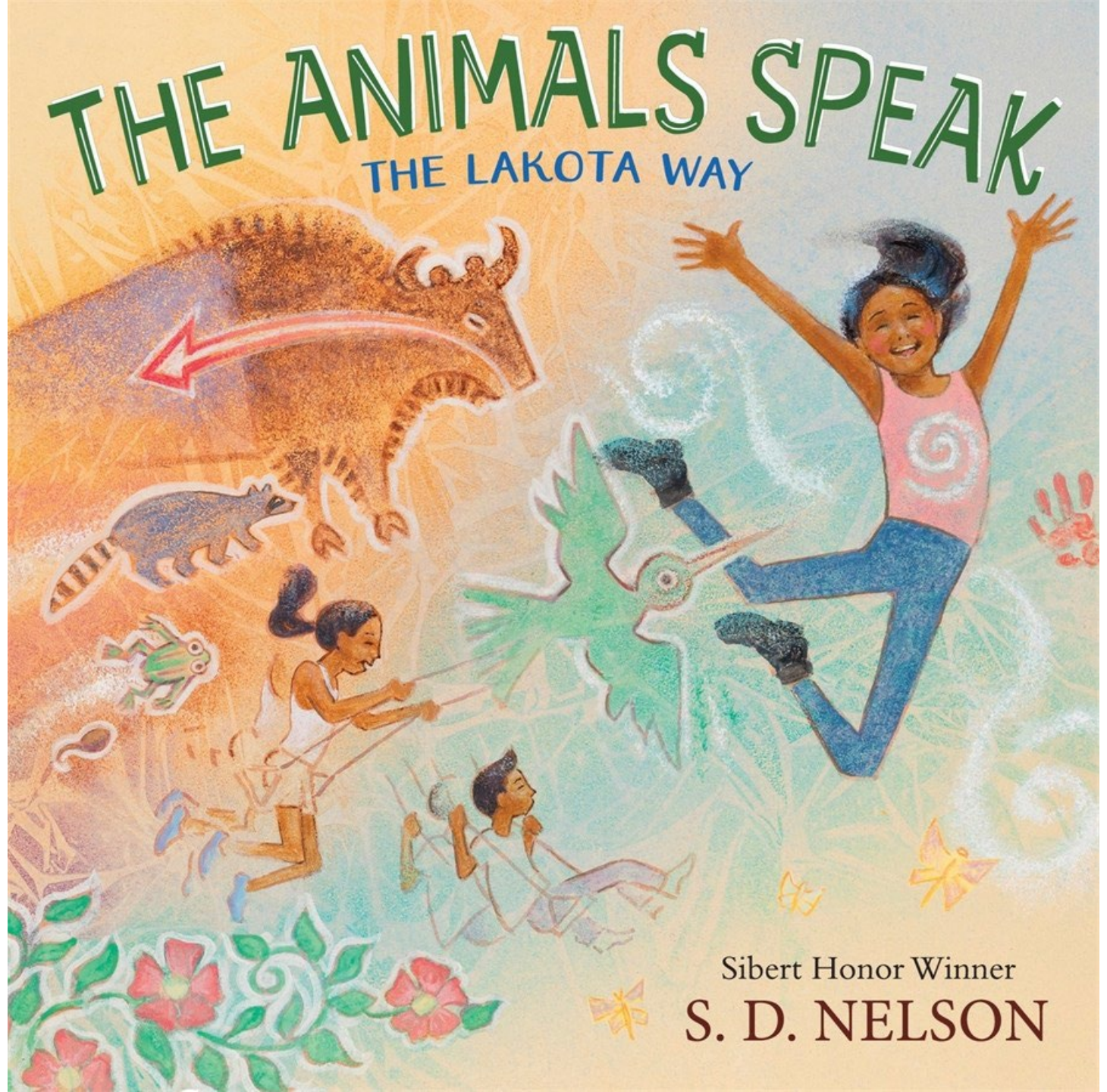
A Picture Book

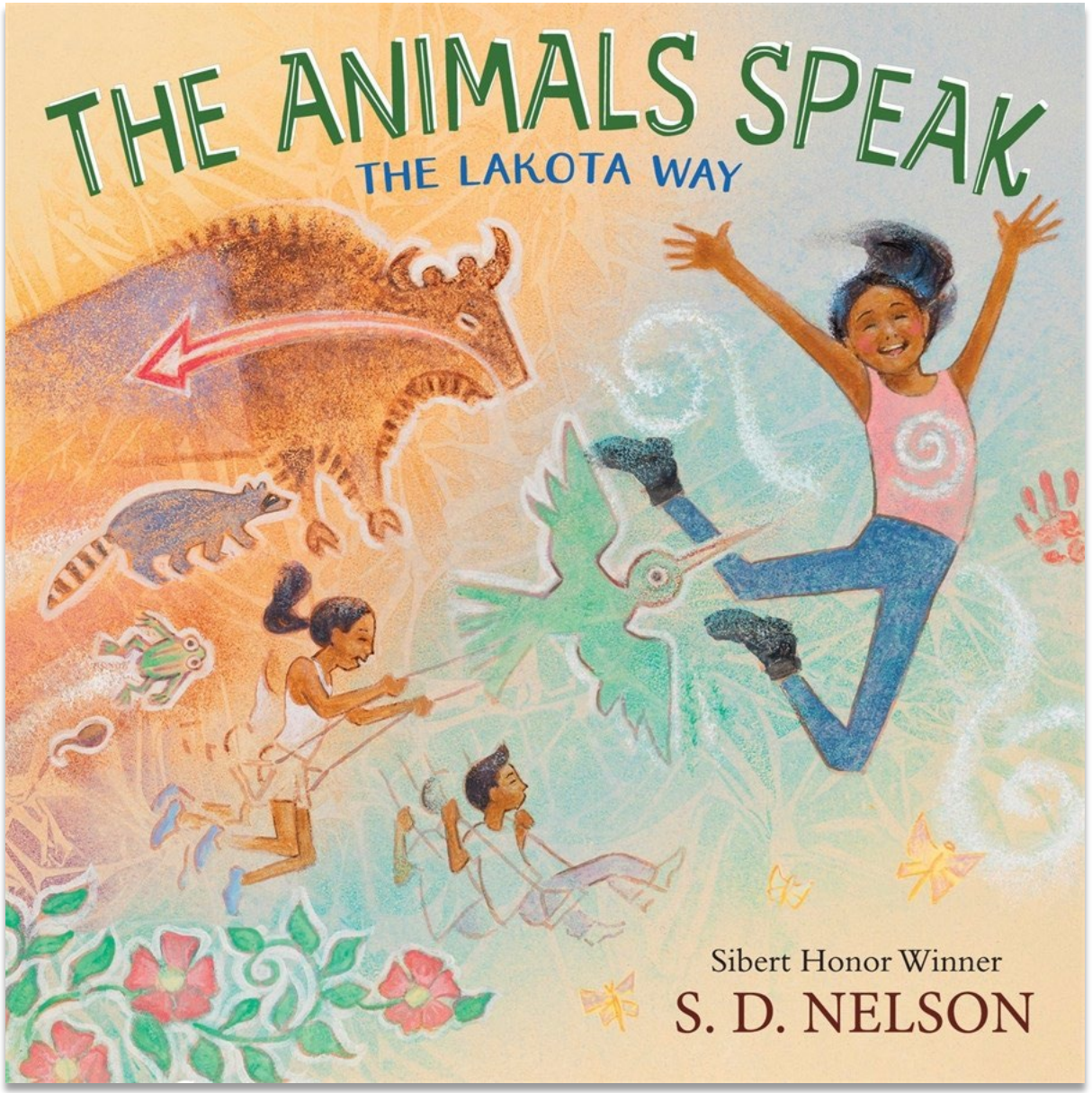
Patty Cisneros Prevo

From two-time Paralympic gold medalist Patty Cisneros Prevo and award-winning illustrator Mirelle Ortega comes a slam-dunk bilingual picture book about a wheelchair basketball player and her search for belonging—perfect for fans of *Just Ask!*

- Bilingual text: With the rising demand for bilingual picture books, Patty Cisneros Prevo's organic use of both English and Spanish is sure to be appreciated by readers.
- Celebrating belonging: There is a huge need for more picture books that center disabled BIPOC characters. *All of Apolonia* is a joyful and intersectional story that explores Apolonia's identity as a Mexican and disabled character, and it's sure to appeal to gatekeepers looking to make their bookshelves more inclusive.
- Award-winning illustrator: Mirelle Ortega's book *Magic: Once Upon a Faraway Land* received a Pura Belpré Illustration Honor, and *School Library Journal* called her *River of Mariposas* "heartfelt" in a starred review.

AU $29.99 | NZ $34.99
9781419772849
40 Pages
Hardcover
241 mm x 241 mm
Abrams Books for Young Readers


THE ANIMALS SPEAK
THE LAKOTA WAY
Sibert Honor Winner
S. D. NELSON



The Animals Speak: The Lakota Way (Wamákashka?'iya: Lakhól Wichóh'a? Ki?) (A Picture Book)

S. D. Nelson

Award-winning Lakota author-artist S. D. Nelson shows what wisdom can be learned from animals in this universal, strikingly illustrated picture book about connecting with the natural world

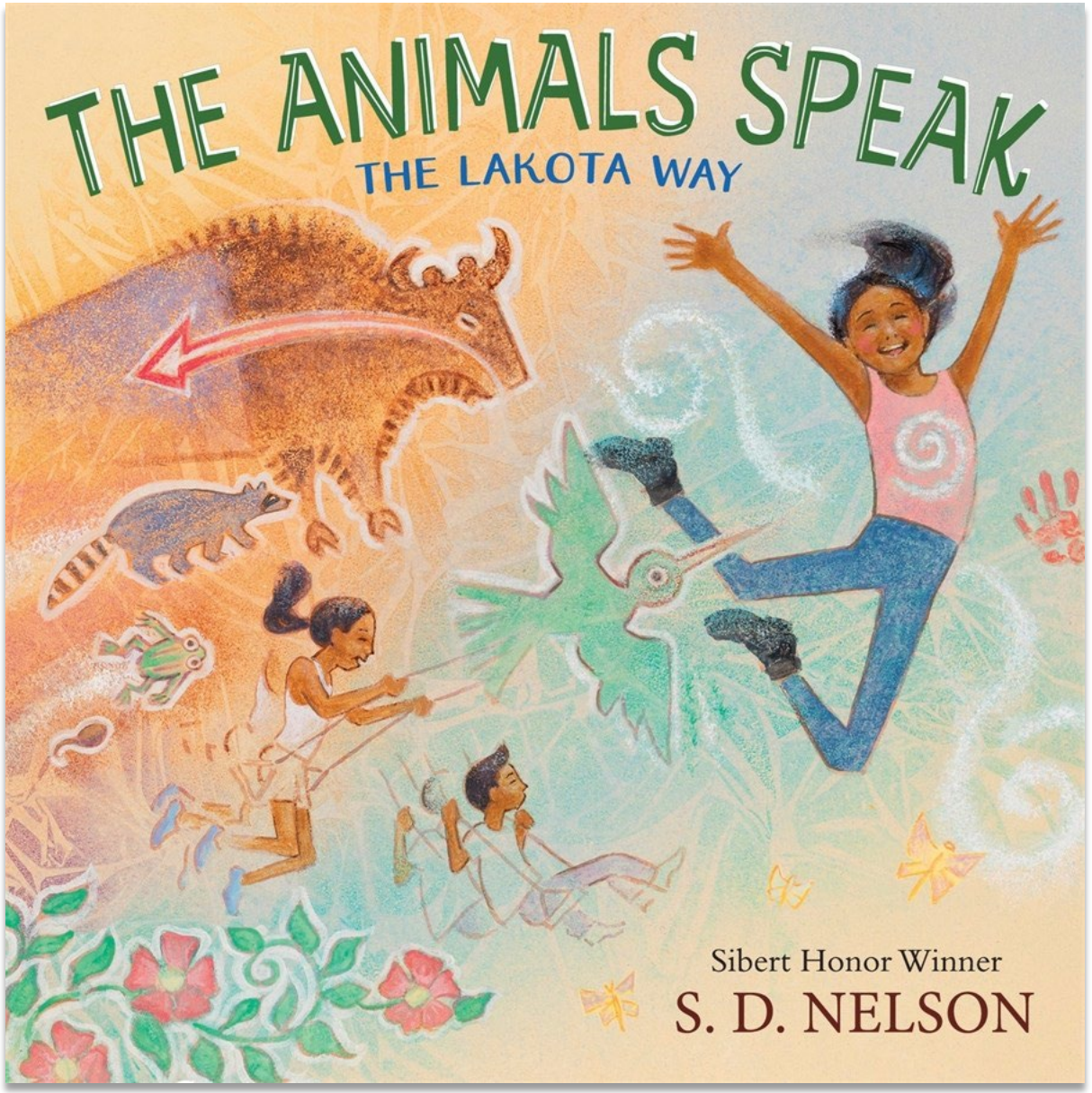
- Award-winning author and illustrator S. D. Nelson conveys the concept of the Lakota Way through energetic illustrations and a simple text that names each animal in both English and Lakota, helping children to embrace these Indigenous principles in their daily lives.
- Strong track: S. D. Nelson's Abrams picture books have sold nearly 250,000 copies!
- Indigenous story: With his signature illustration style based on 19th-century Lakota ledger art, Nelson introduces readers to the Lakota concept that "we are all related" (Mitákuye Owás'i) and shows how humans can learn from our animal relatives.
- Bilingual text: Names each animal in both English and Lakota, translated by Dakota Goodhouse (Standing Rock Sioux).
- Author's note: Explains the traditional Lakota belief in an all-encompassing force (The Great Mystery) that connects nature, animals, and people.

AU $29.99 | NZ $34.99
9781419764448
48 Pages
Hardcover
254 mm x 254 mm
Abrams Books for Young Readers

BUFFALO
TATÁNKA
(tah-TAHN-kah)
Buffalo is strong. In times past, we used his hide to make our clothes and tipis. Buffalo gave his life and nourished our people.
Today, he guides us to SHARE and BE GENEROUS.

FROG
GNASHKÁ
(guh-nah-SKAH)
Tadpole wriggles from an egg. With each passing day,
he grows in size, sprouting tiny arms and legs.
He grows into Frog, who walks and hops on land!
He shows us that we will make many CHANGES in our life, too.

HORSE
SHÚNKAWAKAN
(SHOON-kah-wahn-kah)
Horse is swift, fast, and daring. He runs upon the prairies, leaps over gullys, and stays on course.
Horse shows us how to PLAN for and OVERCOME CHALLENGES.



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BABY SEES
San Francisco
BY: JANNA STEAGALL

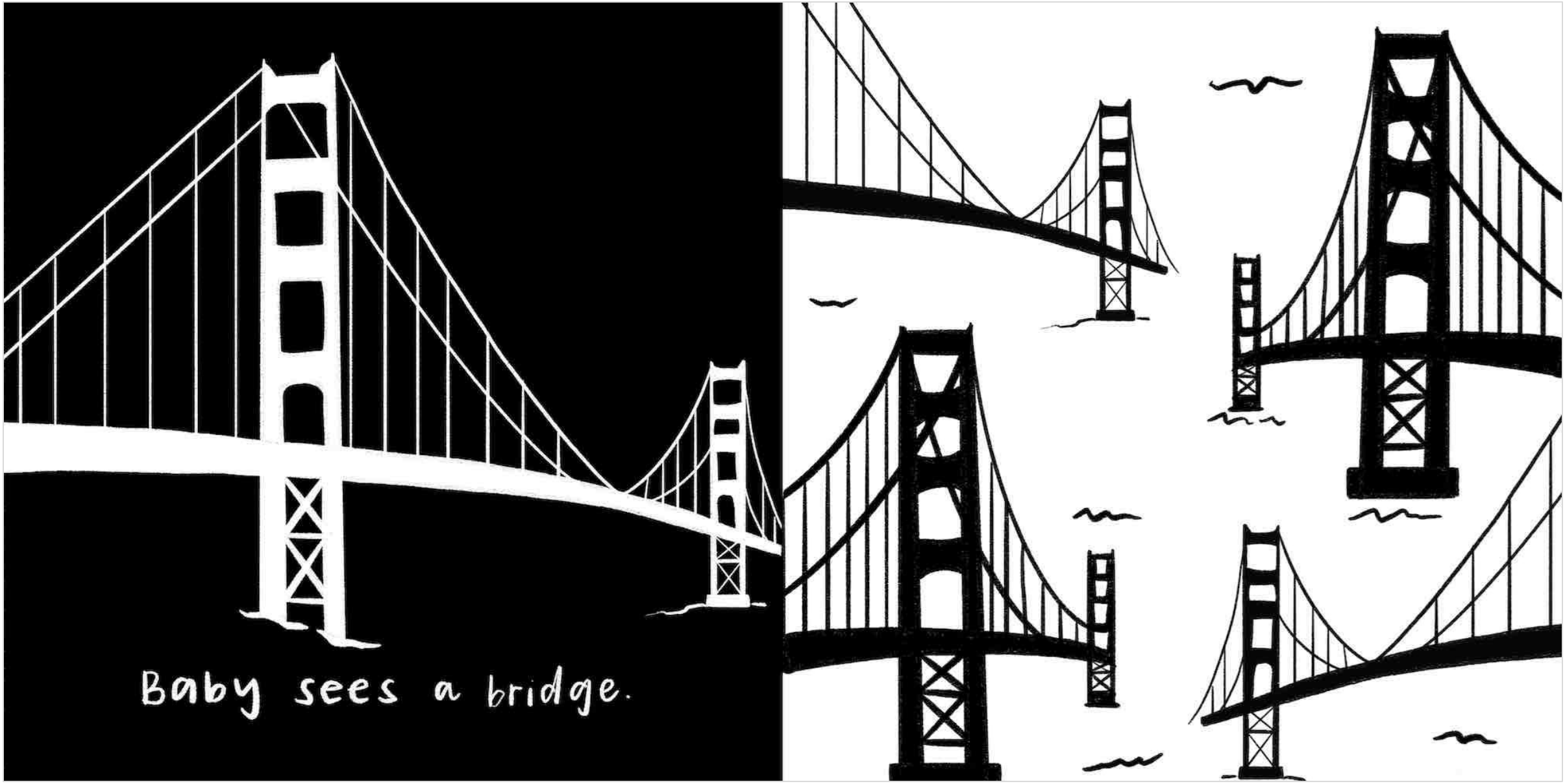
Baby Sees San Francisco

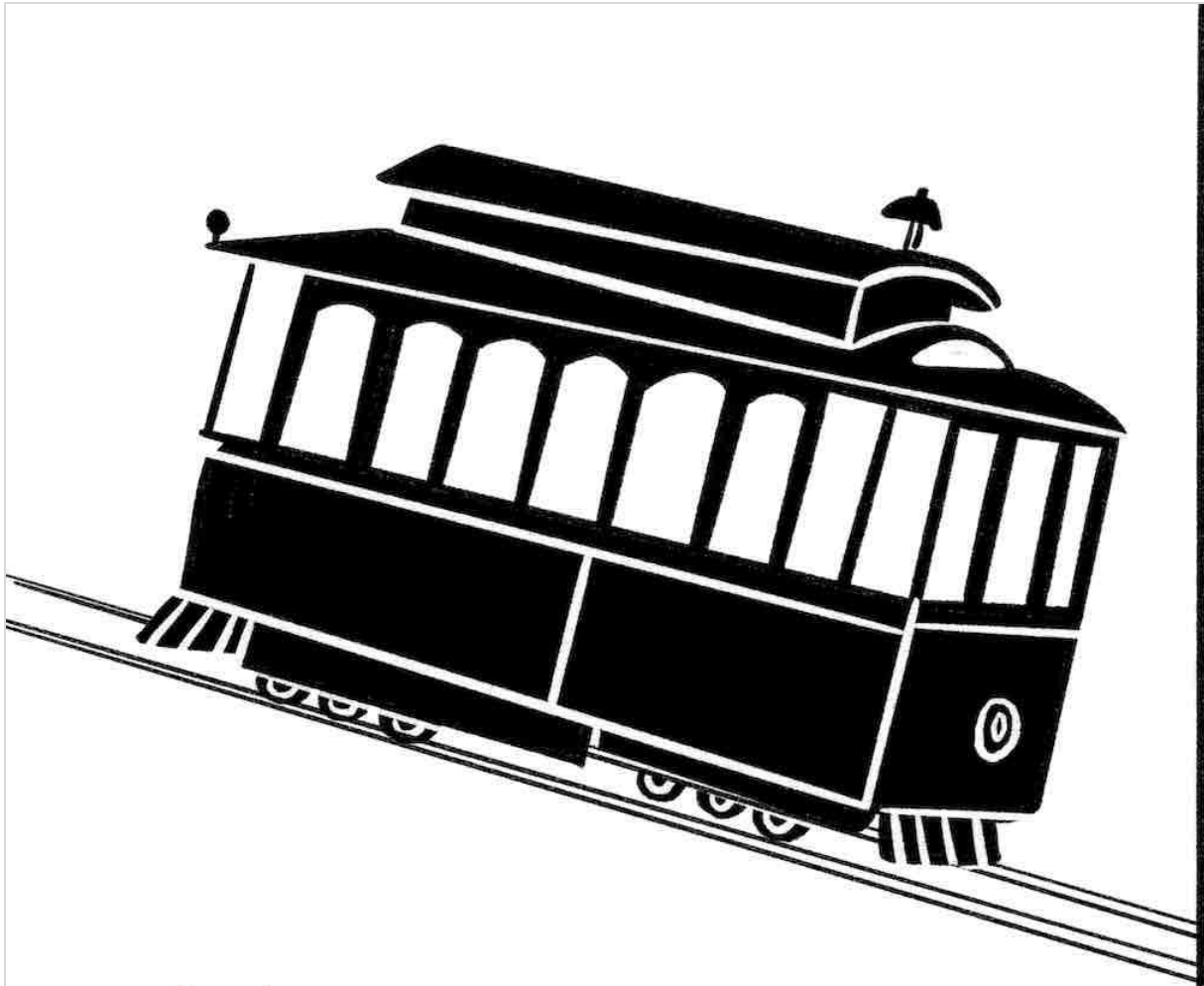
Janna Steagall

A high-contrast board book designed for babies' developing eyes by artist Janna Steagall, with regional focus on San Francisco

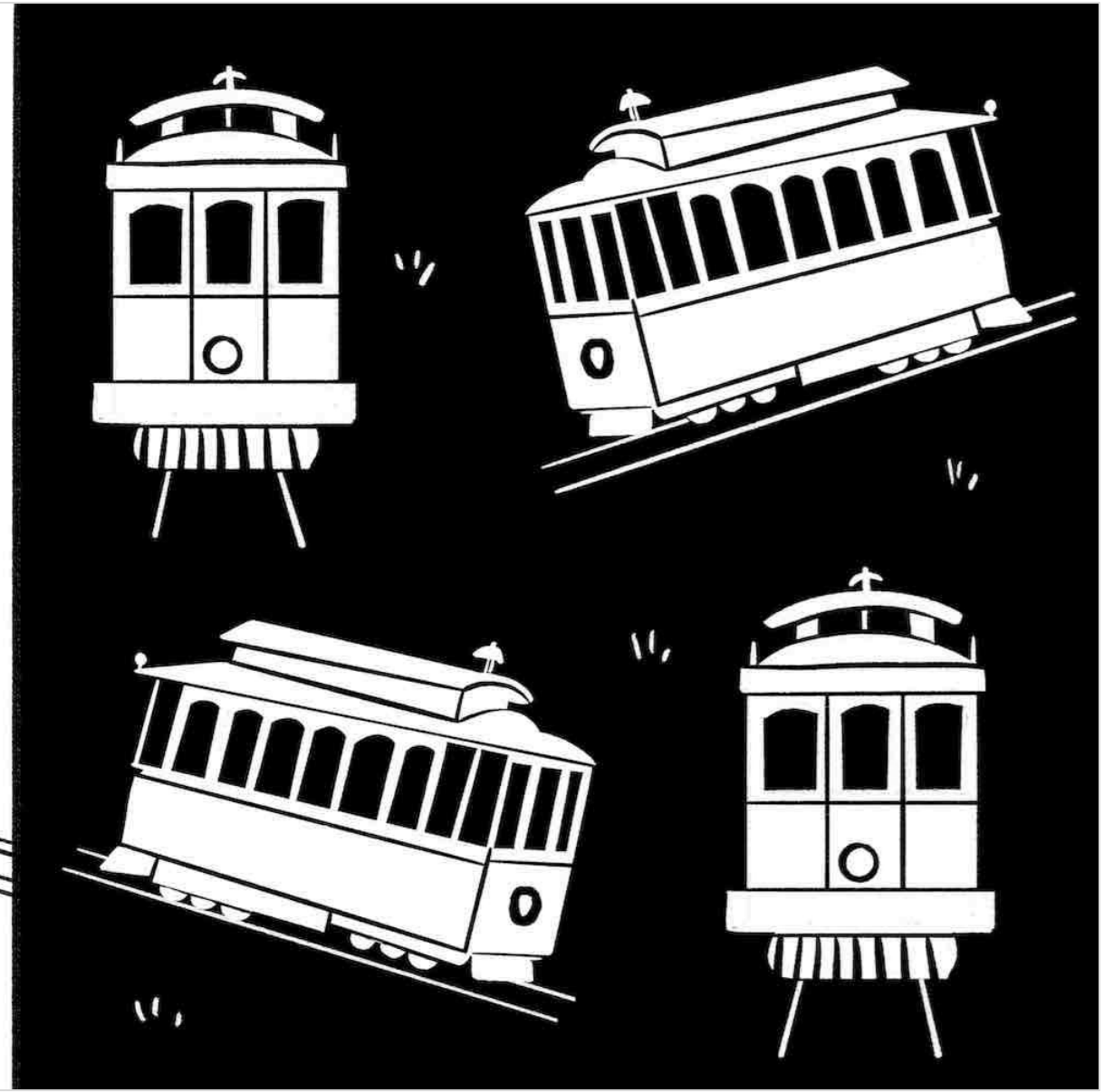
- Baby sees a bridge. Baby sees a pier. Baby sees bread. Created for the youngest readers and their developing eyes, this high-contrast board book explores the sights of the City by the Bay, including sea lions, and more! With simple text but clearly recognizable images and patterns by Janna Steagall, *Baby Sees San Francisco* is the perfect tummy time companion for babies born in or visiting San Francisco.
- Tummy-time fun: Keep baby engaged and stimulated during tummy time with these bold and beautiful images, aiding their development in rolling and crawling.
- Aesthetic appeal**:** Perfect for millennial moms and dads who want to curate stylish nurseries with Instagram-worthy bookshelves.
- Early visual development: Created specifically for babies' developing eyes, these high-contrast images help babies learn to see and discern shapes and patterns.
- Bonding**:** The Baby Sees books foster a special connection between parents and babies, providing both with an experience that is as visually delightful as it is beneficial.

AU $14.99 | NZ $19.99
9781641708340
16 Pages
Board Book
178 mm x 177 mm
Familius

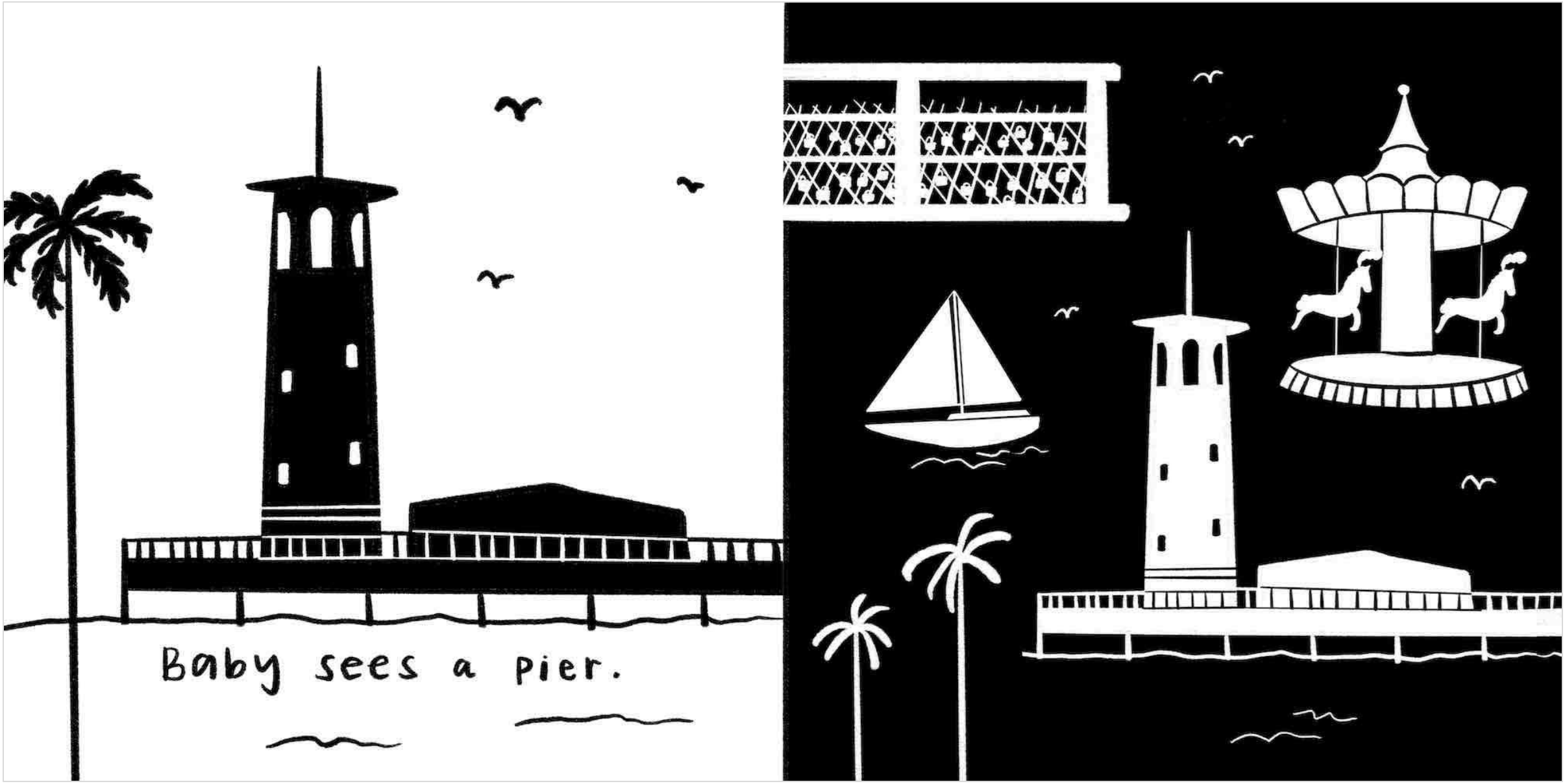

Baby sees a bridge.



Baby sees a cable car.



Baby sees bread.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BABY
sees
TEXAS
BY: JANNA
STEAGALL

Baby Sees Texas

Janna Steagall

A high-contrast board book designed for babies' developing eyes by artist Janna Steagall, with regional focus on the Lone Star State

- Baby sees BBQ. Baby sees a longhorn. Baby sees the Alamo. Created for the youngest readers and their developing eyes, this high-contrast board book explores the highlights of Texas, including football, bluebonnets, NASA, and more! With simple text but clearly recognizable images and patterns by Janna Steagall, *Baby Sees Texas* is the perfect tummy time companion for babies born in or visiting the Lone Star State.
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AU $14.99 | NZ $19.99
9798893960099
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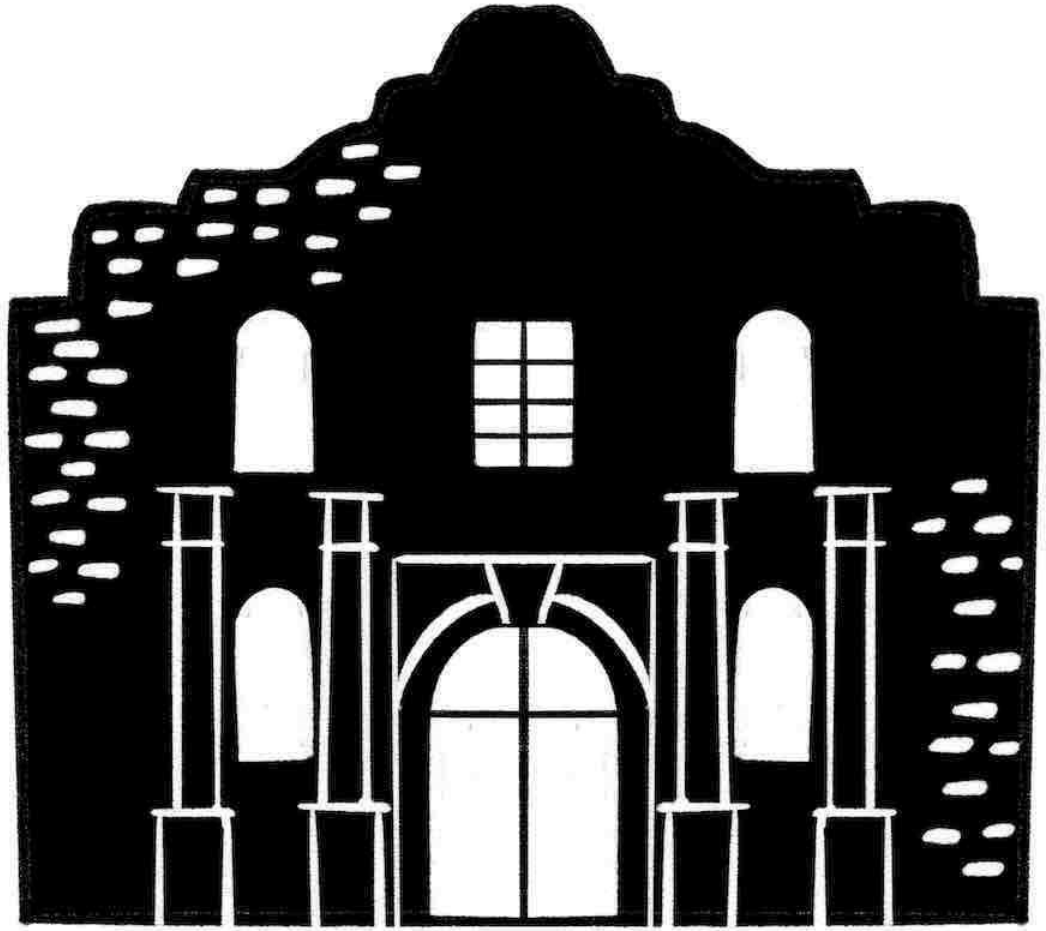
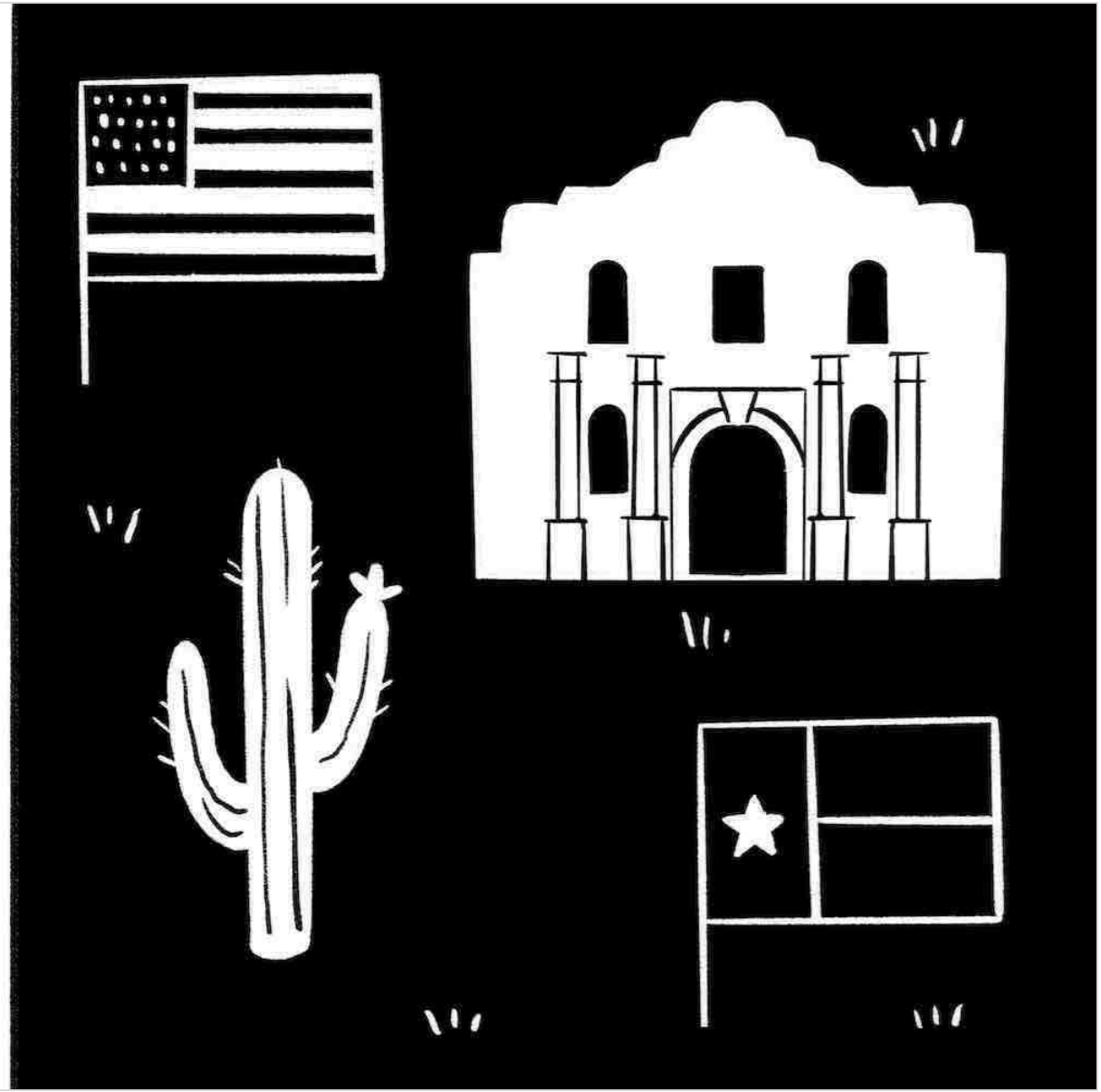
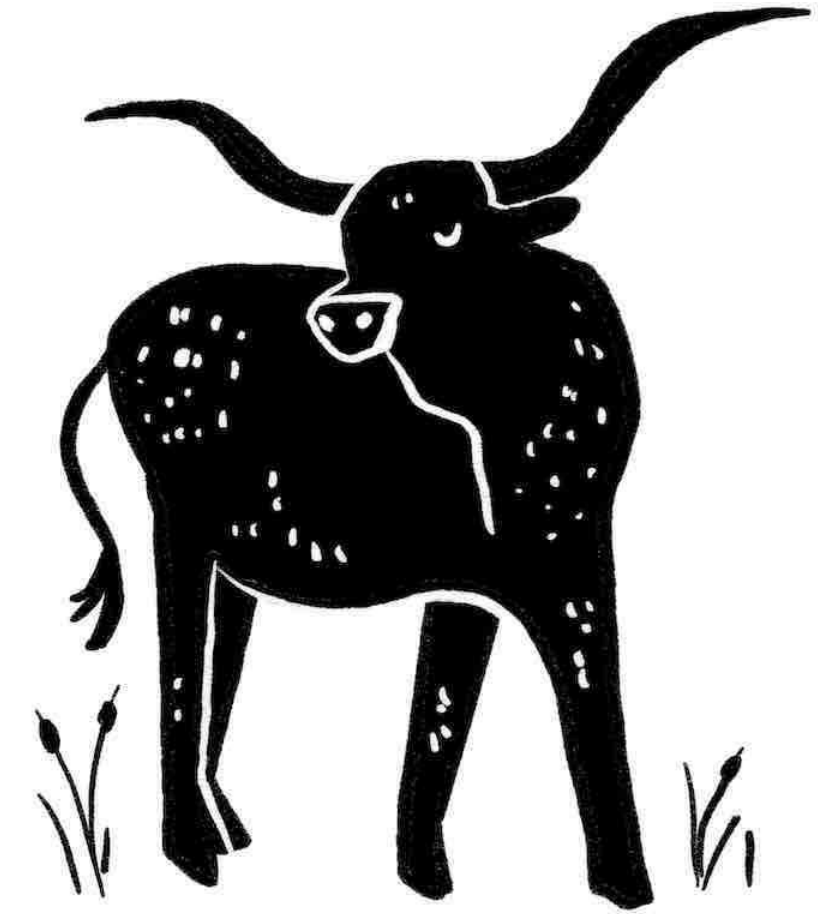
Board Book
177 mm x 177 mm
Familius

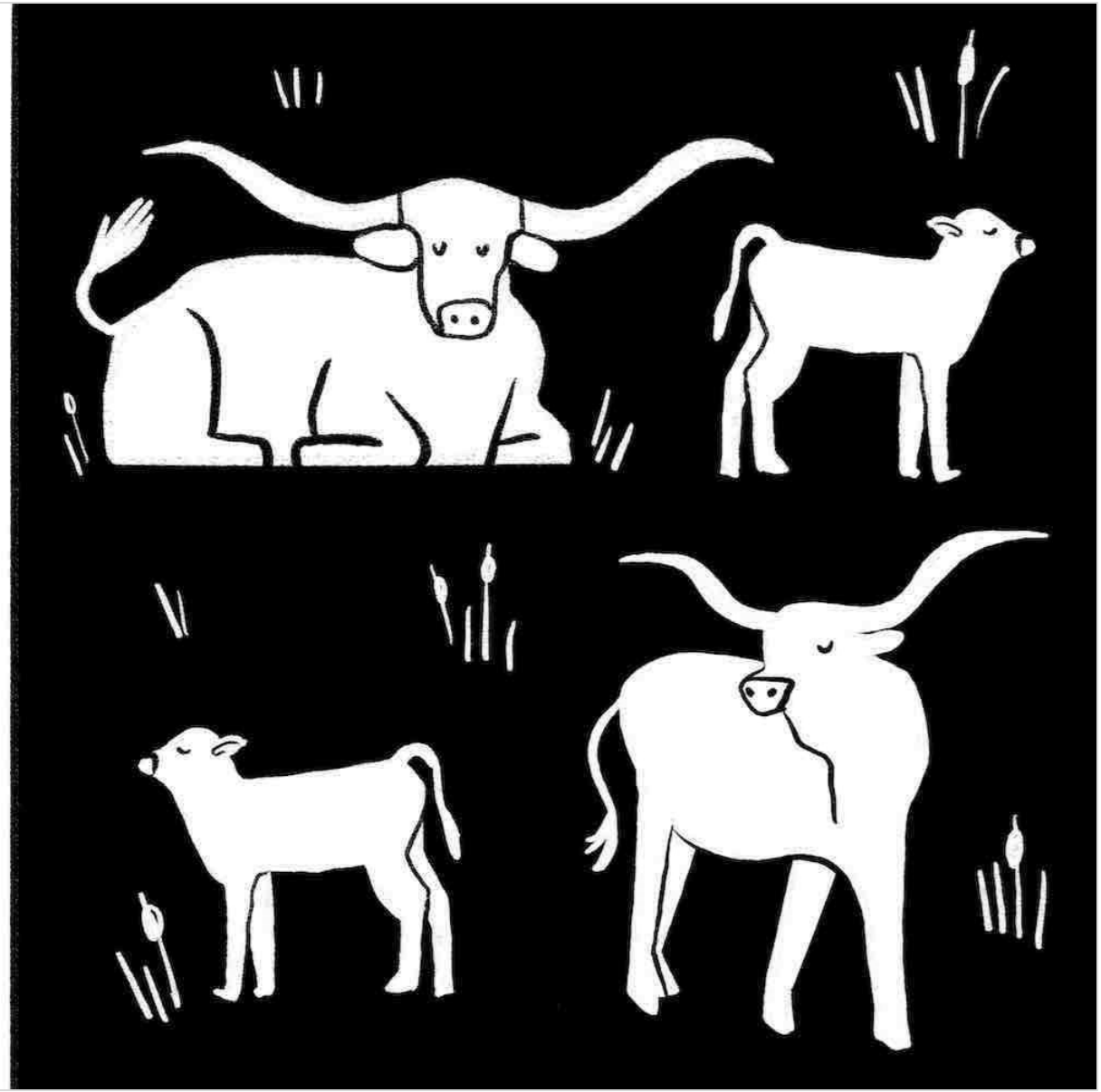


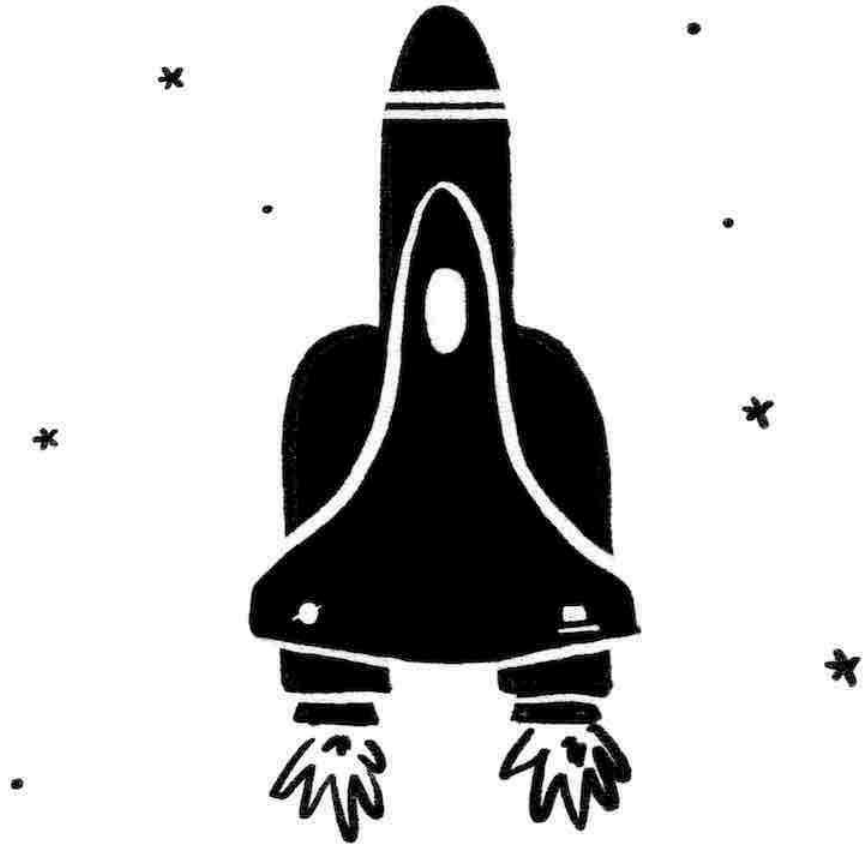
Baby sees the Alamo.



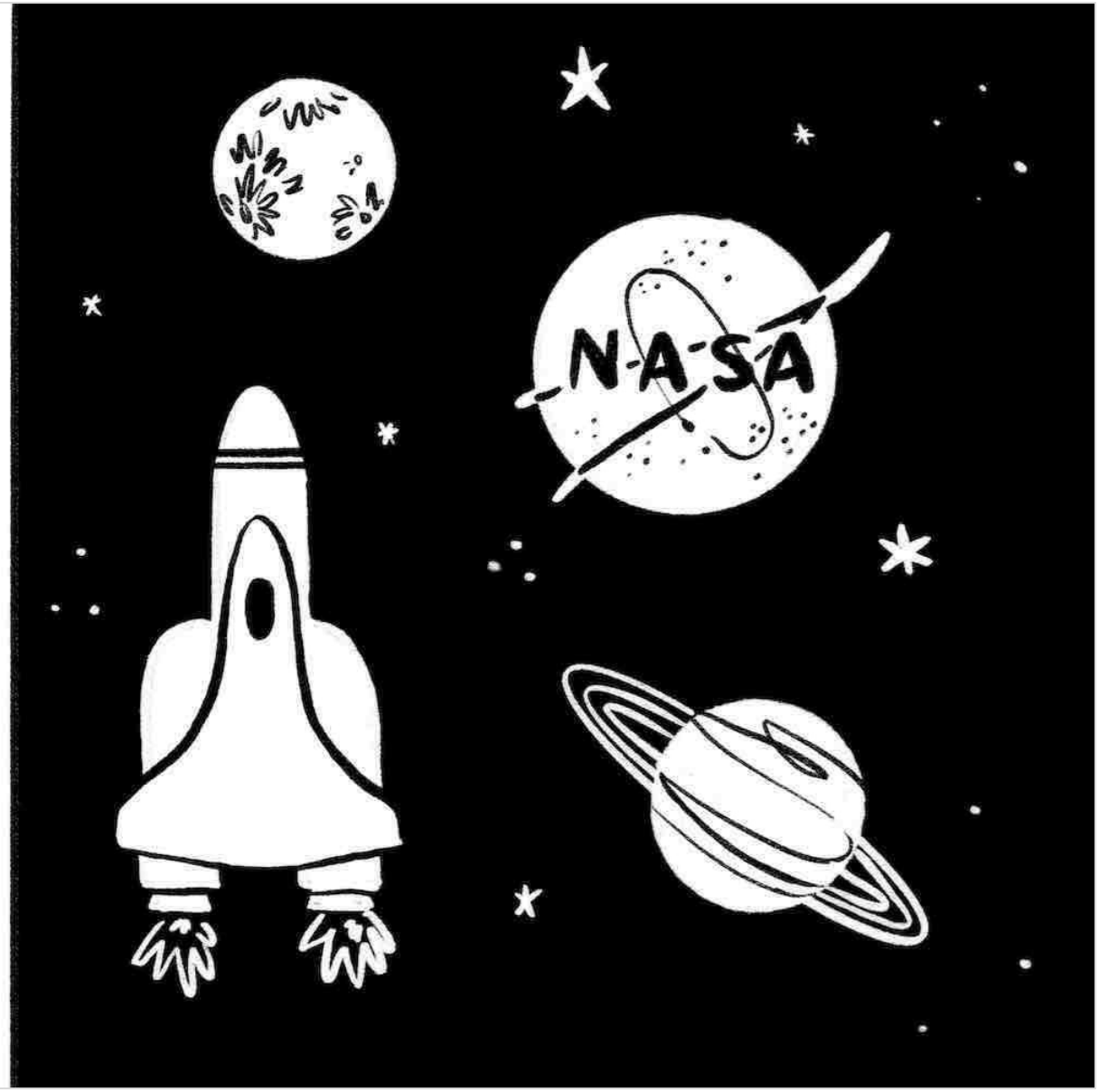


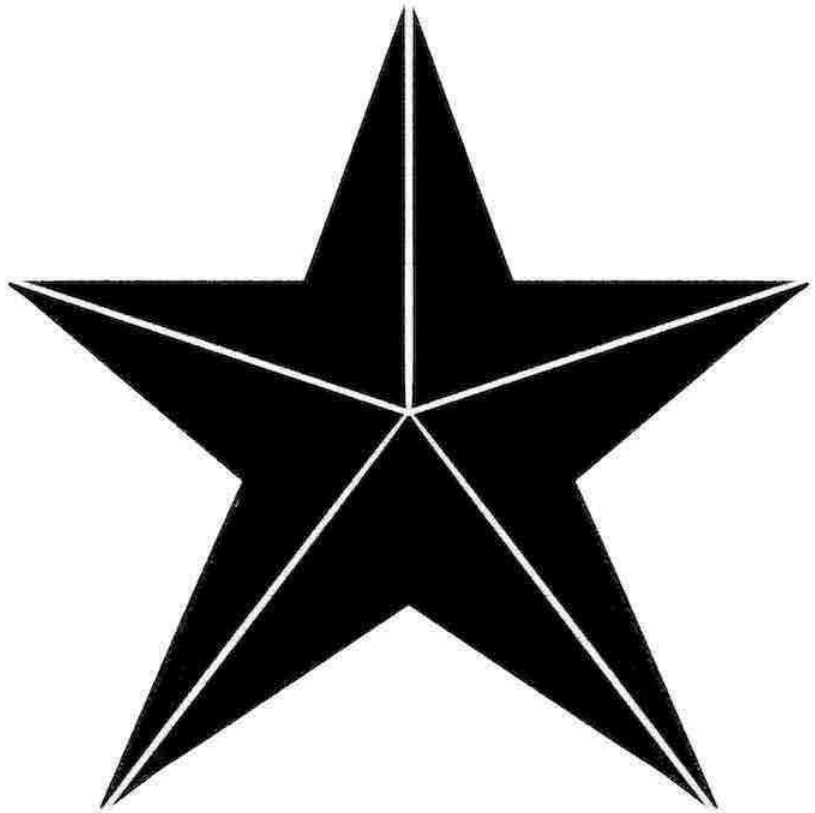
Baby sees a longhorn.





Baby sees NASA.





Baby sees the lone star.

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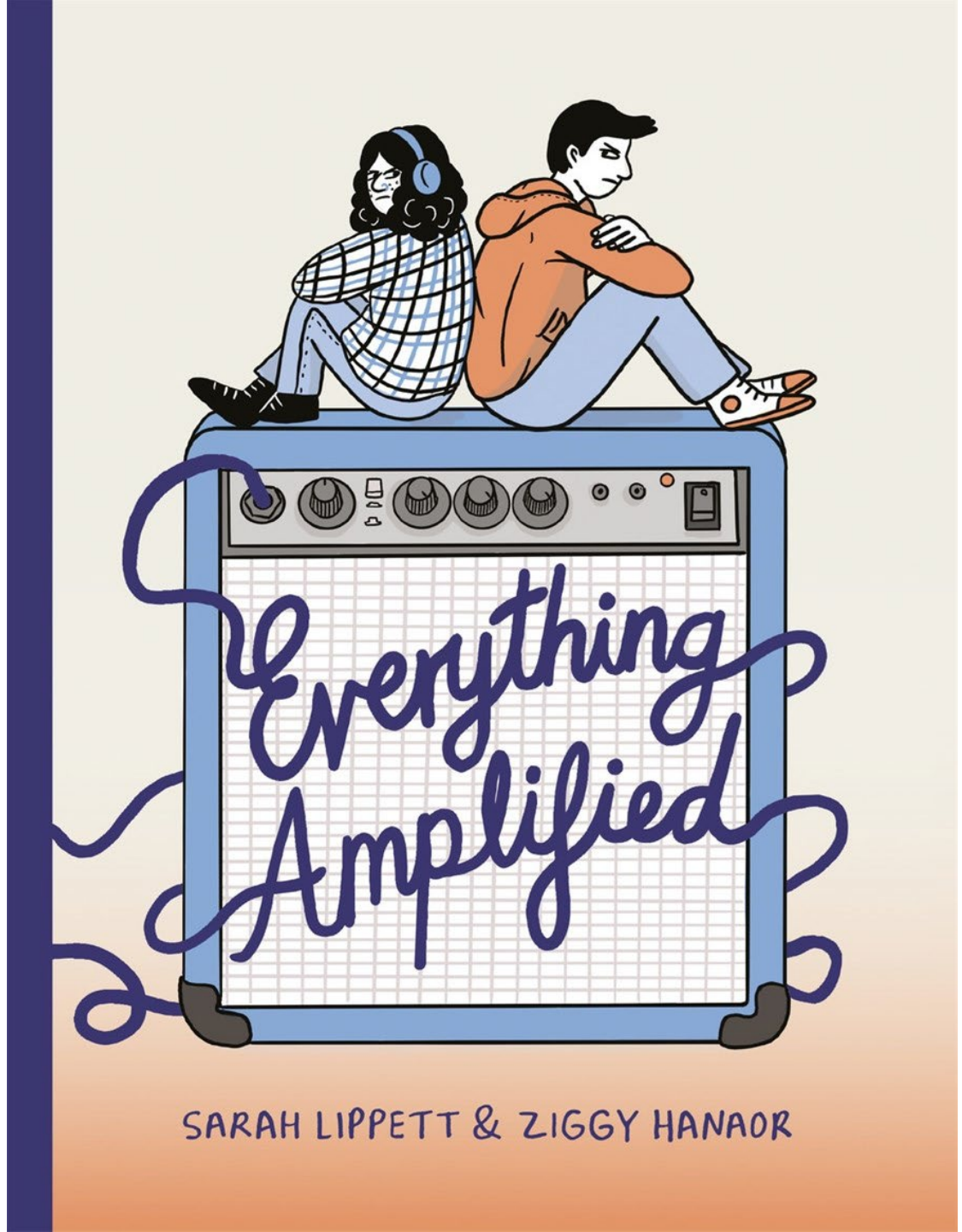
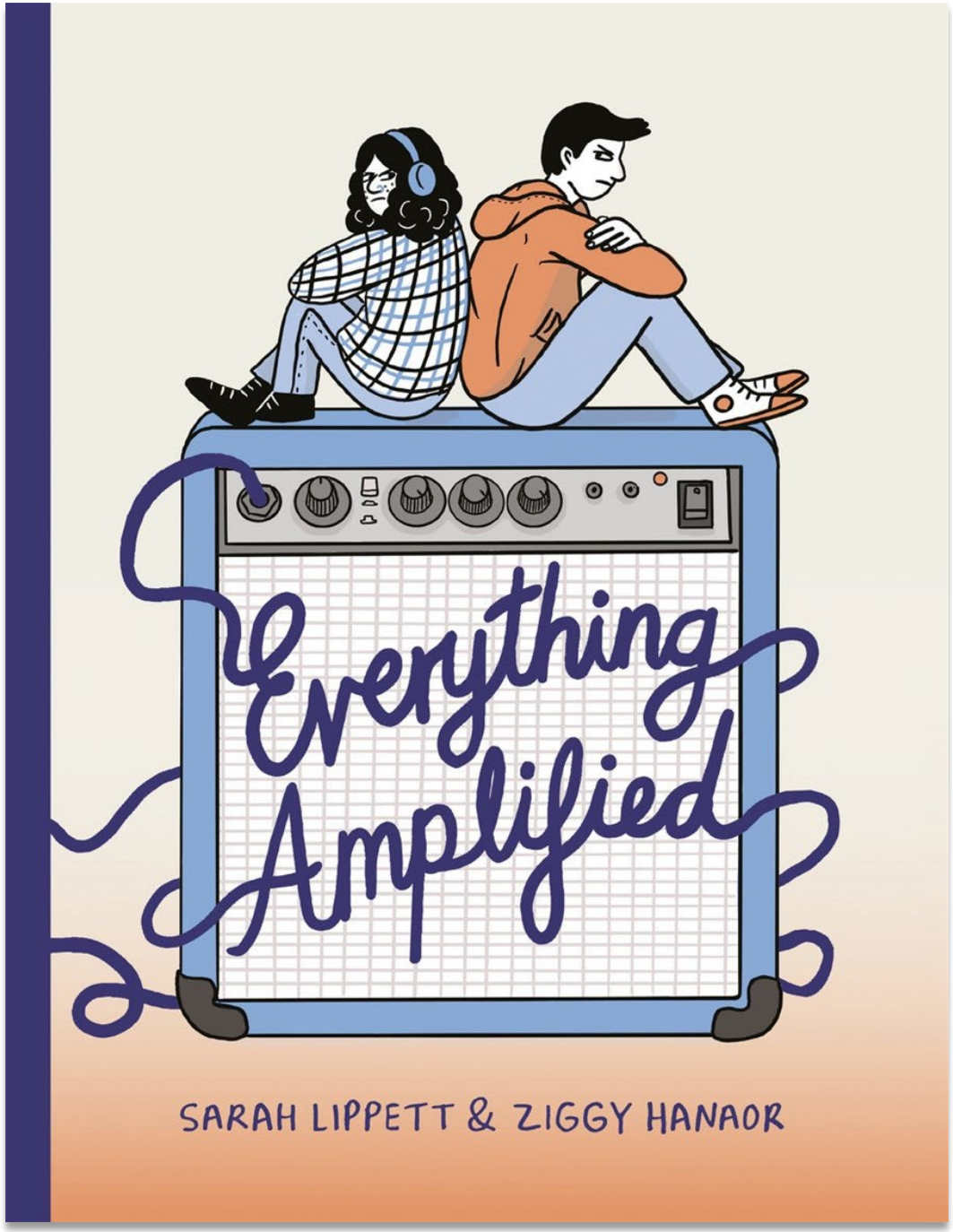

Everything Amplified
SARAH LIPPETT & ZIGGY HANAOR



Everything Amplified

Sarah Lippett

A beautiful graphic novel about the complexities of teenage life, the tangles of twinship and the power of music to somehow make sense of it all.

- A gorgeously presented journey of self-discovery that weaves together key themes of music and personal growth
- Highlights key female musical artists of the past fifty years, opening the minds of young readers to a journey of musical discovery (and supplemented by a wicked playlist)
- Award-winning illustrator Sarah Lippett collaborates with critically-acclaimed author Ziggy Hanaor to create a fresh, authentic narrative about music, sibling dynamics, identity, and the ways in which young women find their voices
- This book contains instances of strong language and underage drinking; reader discretion is advised

AU $41.99 | NZ $44.99
9781800660601
270 Pages
Hardcover
259 mm x 211 mm
Cicada Books Ltd

Everything Amplified
SARAH LIPPETT
ZIGGY HANAOR
Sometimes everything feels heavy and uncomfortable. My body, my family, my life... And the only thing that releases that weight is music.
It's like a secret passageway to a world where everything is switched off but sound... and I feel free.
Nel is 15 years old and life is a grind. School is exhausting, social pressures are relentless and adults are oblivious. Somehow Ludo, Nel's handsome twin brother, seems untouched by it all, gliding effortlessly through life's complications. Her best friend, Kit, and her playlist are pretty much the only things Nel's got going for her right now.
But nothing is forever, and teenage life can turn on a dime. Sometimes you have to follow the music to find your way back to yourself.
Everything Amplified is a love letter to music. Don't miss this one.
– Len Vlahos, Author of The Scar Boys
Everything Amplified
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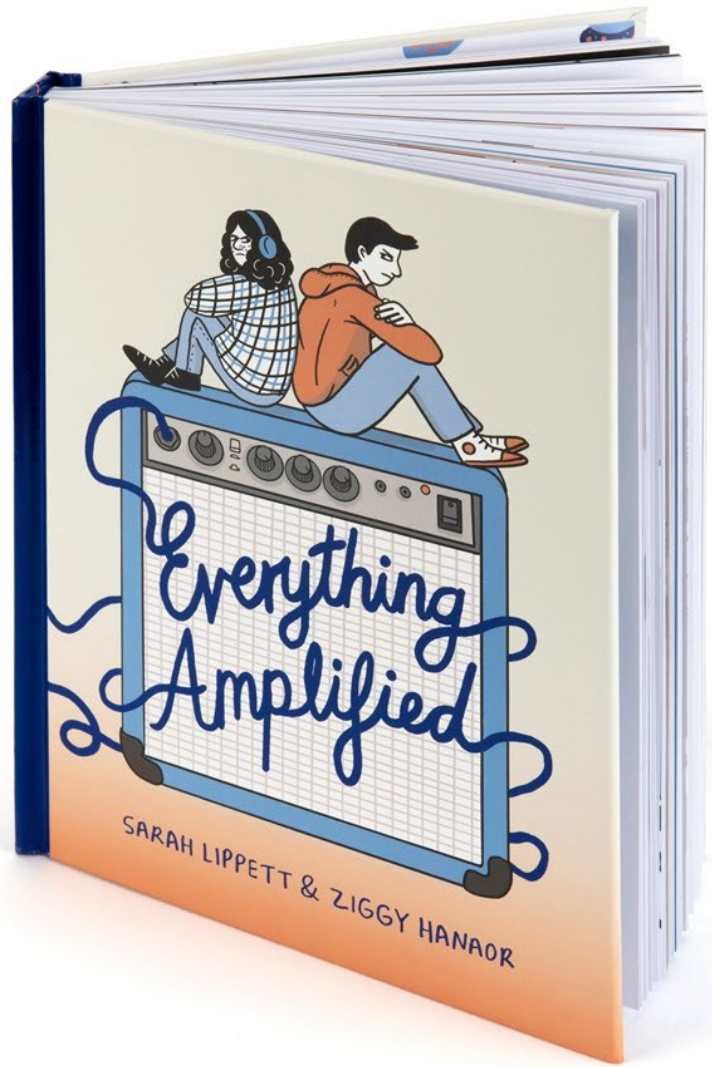
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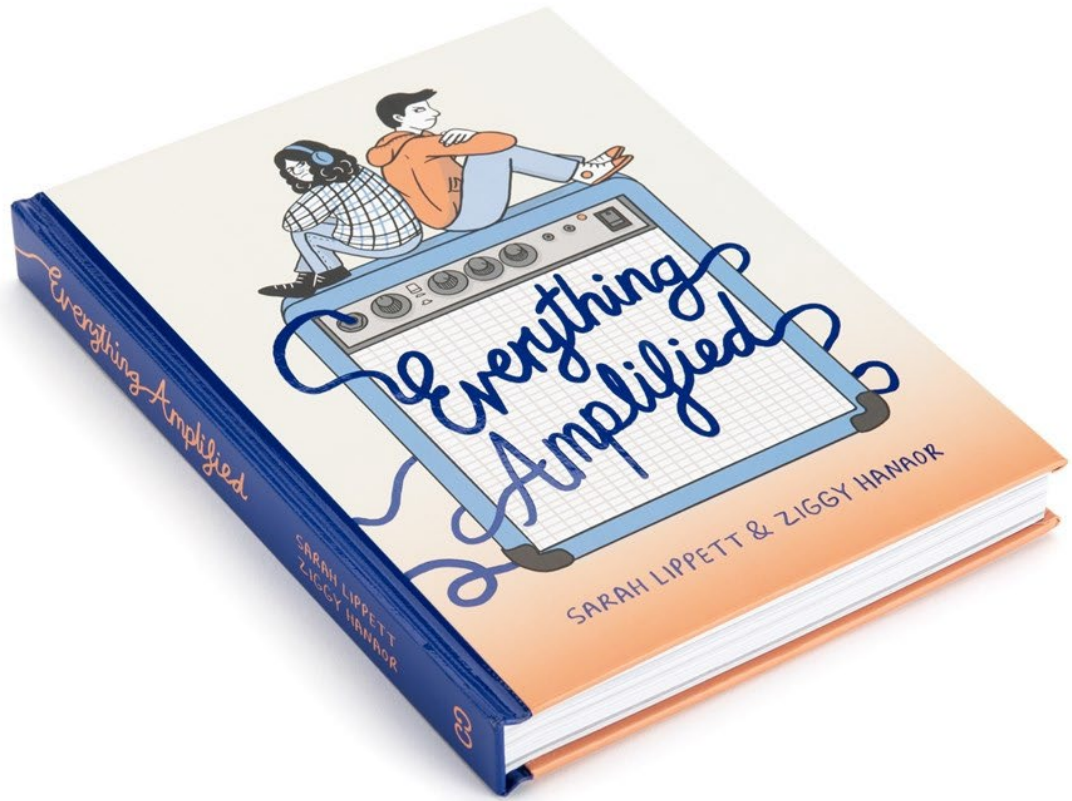
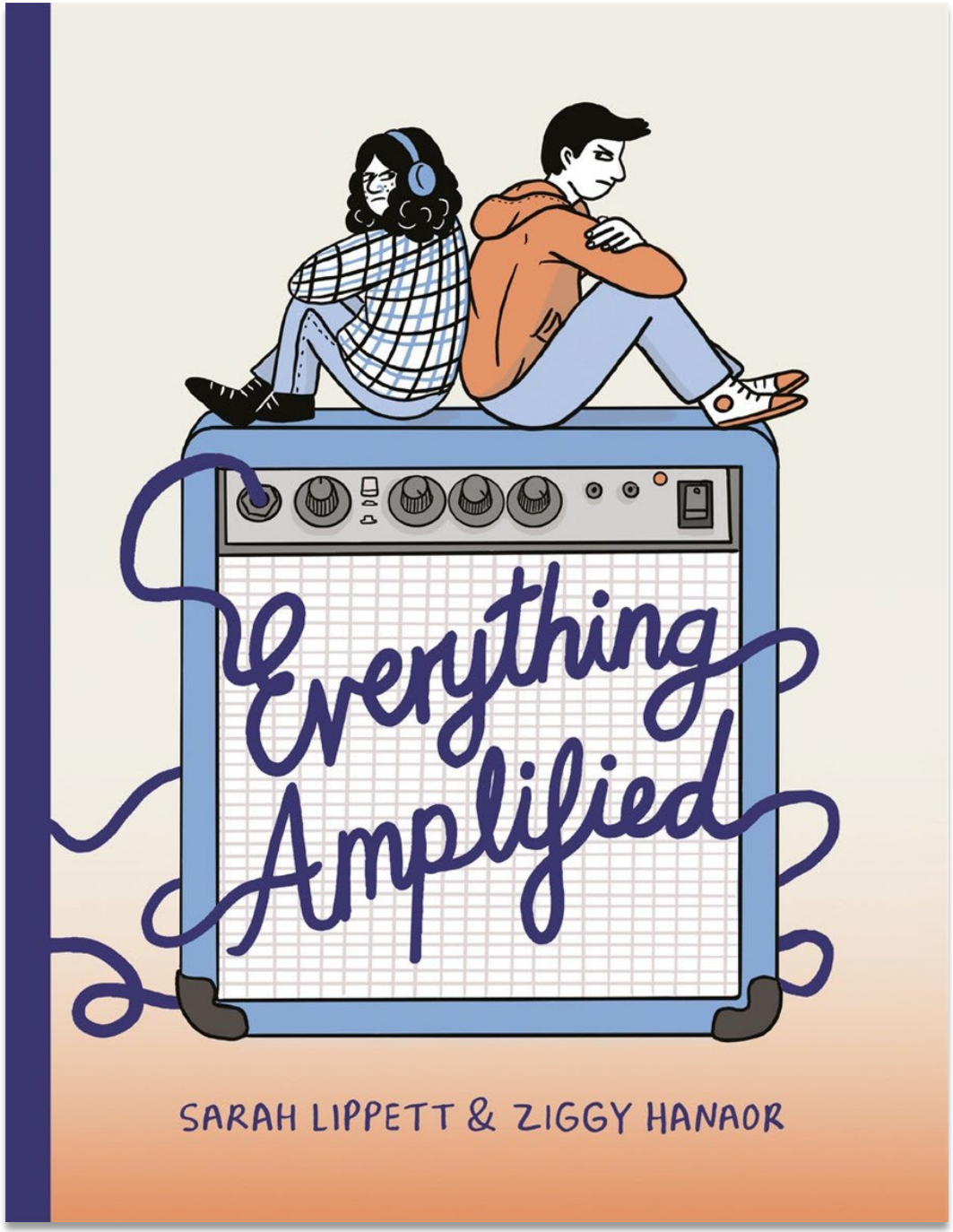

Everything Amplified
SARAH LIPPETT & ZIGGY HANAOR
Everything Amplified
SARAH LIPPETT
ZIGGY HANAOR

WHOOP!
Go, Bea!
Yeah, Alex!
Hey, Kit!
Kit, I'm sorry. Can we talk?
what?
There's nothing to talk about. You're toxic and you're jealous and I don't need it.
Come on... I know I went too far...
I'm sorry.
LEAVE IT, NEL. I'm going backstage...
...To my BOYFRIEND!
NEL!



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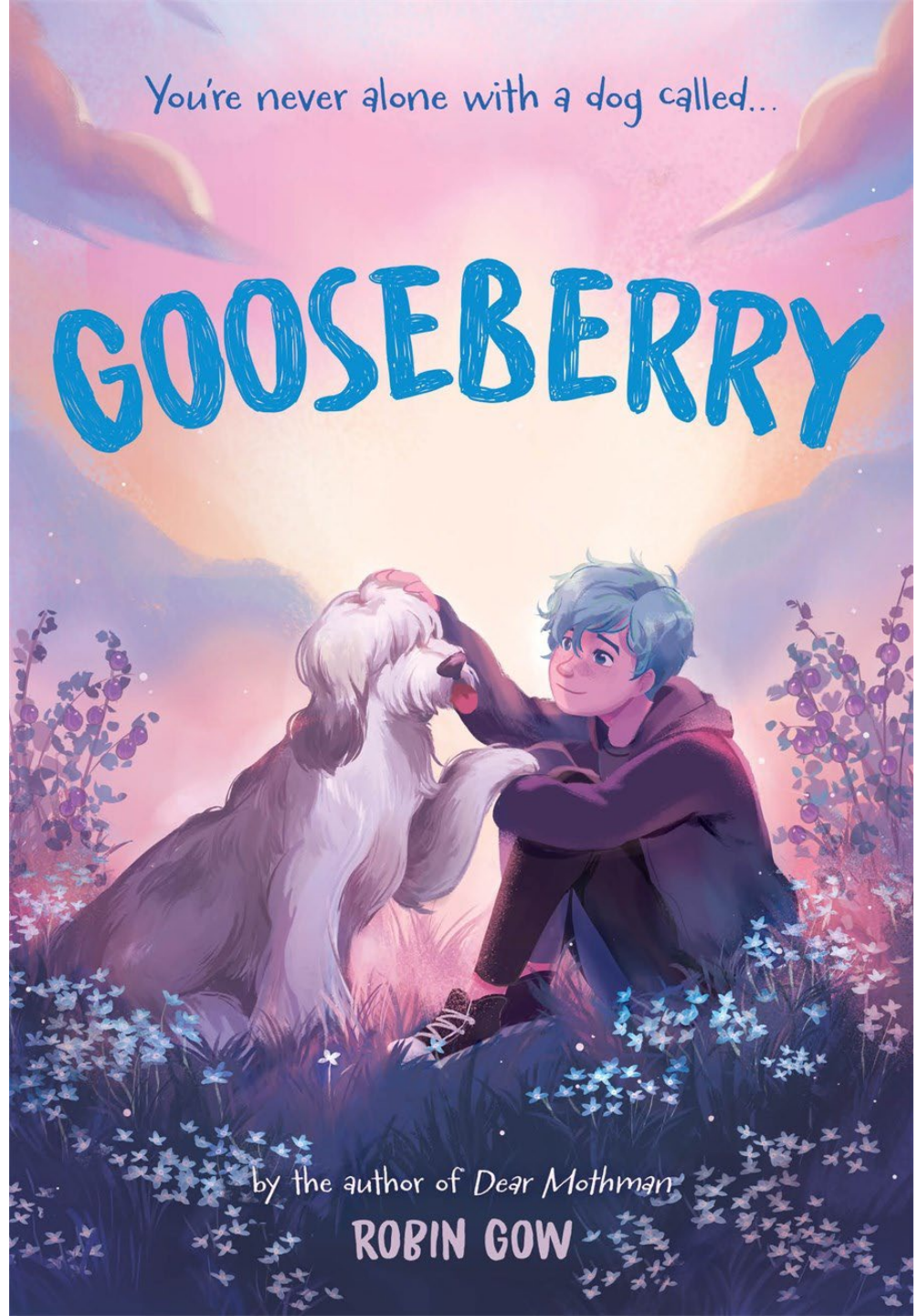
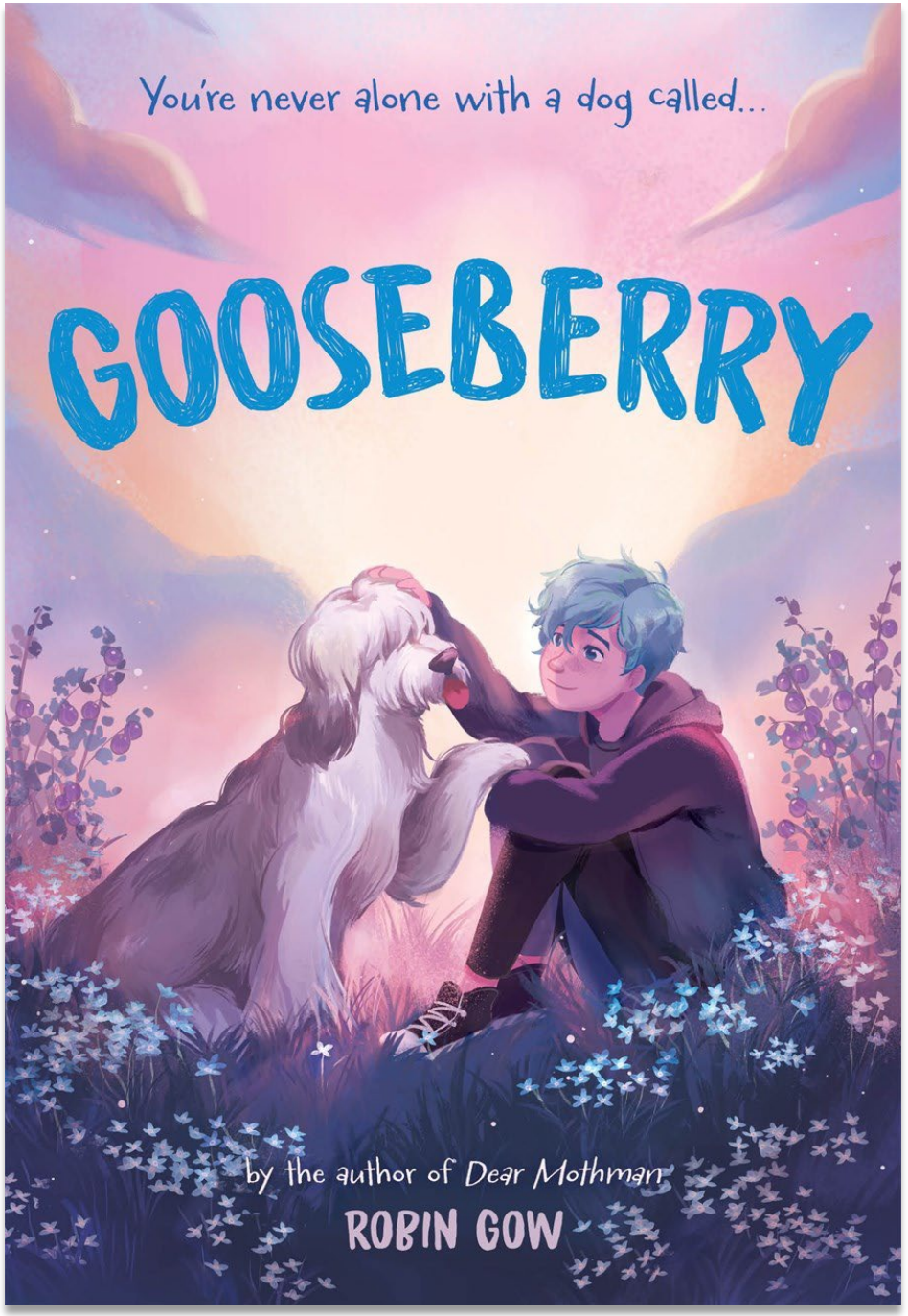

You're never alone with a dog called...
GOOSEBERRY
by the author of Dear Mothman
ROBIN GOW



Gooseberry

Robin Gow

A moving middle-grade novel about a young nonbinary person searching for family and finding it with a sweet rescue dog named Gooseberry

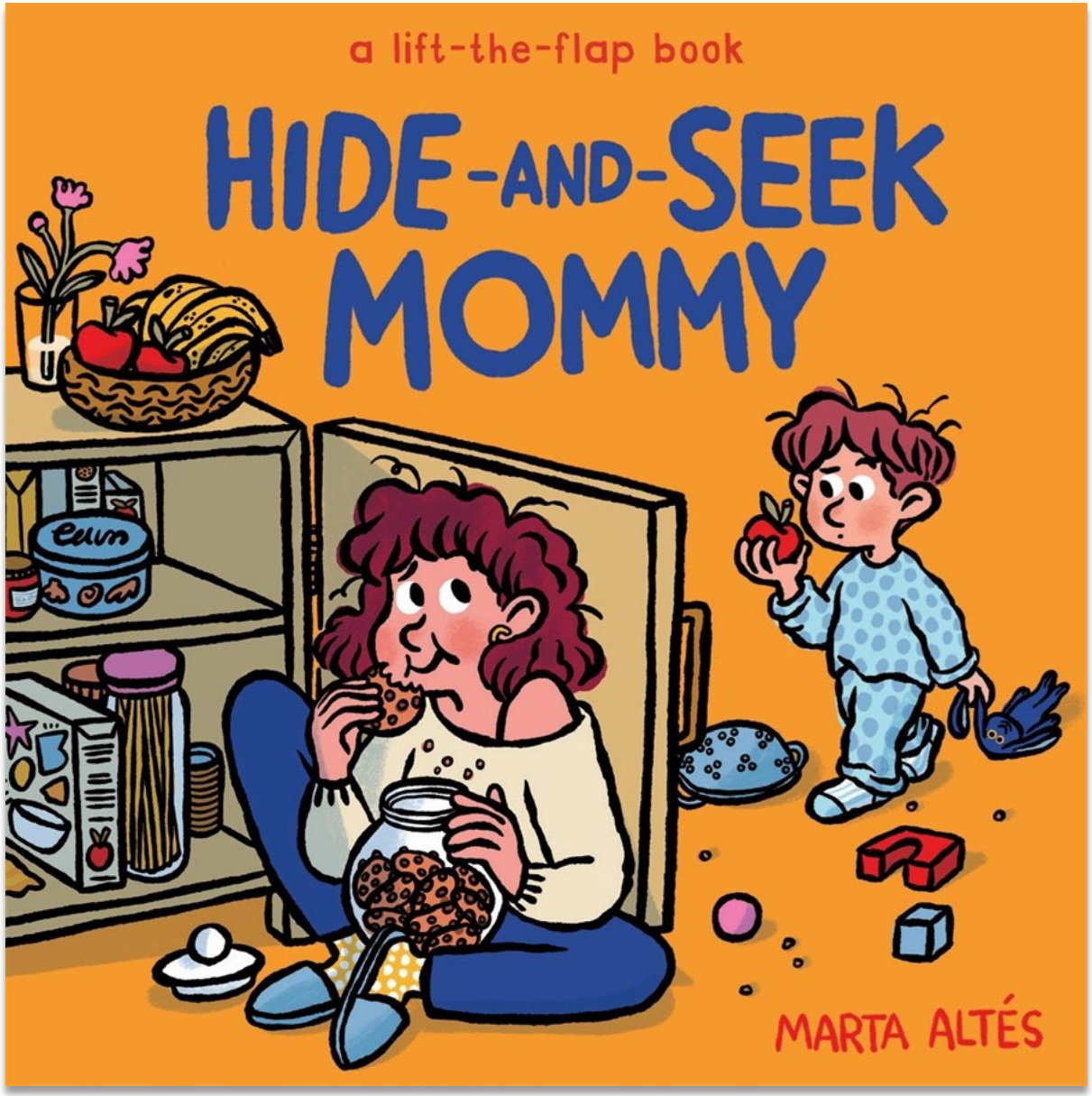
- Author backlist: Gow's debut middle-grade novel, *Dear Mothman*, has gotten a lot of great attention, including blurbs from Donna Gephart, Niki Smith, and Kacen Callender. It's also an IndieNext pick, received two starred reviews and was the winner of the LGBTQ+ Middle Grade Lammy Award.
- Kid's best friend: There's a long tradition of stories about kids and their dogs—like *Shiloh*, *Where the Red Fern Grows*, and *Because of Winn-Dixie*—and the ways that kids grow and change while loving and caring for their dogs. This is a fresh take on the story with a trans perspective.
- Queer coming-of-age: The story centers a young nonbinary protagonist and discusses B's struggle to try and come up with a new name.

AU $14.99 | NZ $19.99
9781419764431
312 Pages
Paperback
203 mm x 140 mm
Amulet Paperbacks

a lift-the-flap book

HIDE-AND-SEEK MOMMY

MARTA ALTÉS



Hide-and-Seek Mommy

A Lift-the-Flap Book

Marta Altés

Ready or not, here comes a funny hide-and-seek game between toddlers and their loving mothers, who just need a moment to themselves.

- Funny text: This text will have children and their guardians laughing with its lighthearted, tongue-in-cheek humor.
- Crossover appeal: With a snark similar to *Go the F to Sleep*—but much gentler—this is a perfect gift for all parents—new and old—and their energetic little shadows.
- Novelty element: With 14 sturdy flaps to reveal where Mommy is hiding (and how she's using her small moments of self-care), this is perfect for play and honing motor skills.
- Bright illustrations: Bold, vibrant, and accessible, Marta Altés's art is perfect for this age group.
- Holiday promotion: With its focus on finding Mommy, this makes for a funny and sweet addition to Mother's Day tables and promotions.
- Hide-and-seek series: Abrams have three more books signed up, with *Hide-and-Seek Santa* coming Fall 2026, just in time for Christmas!

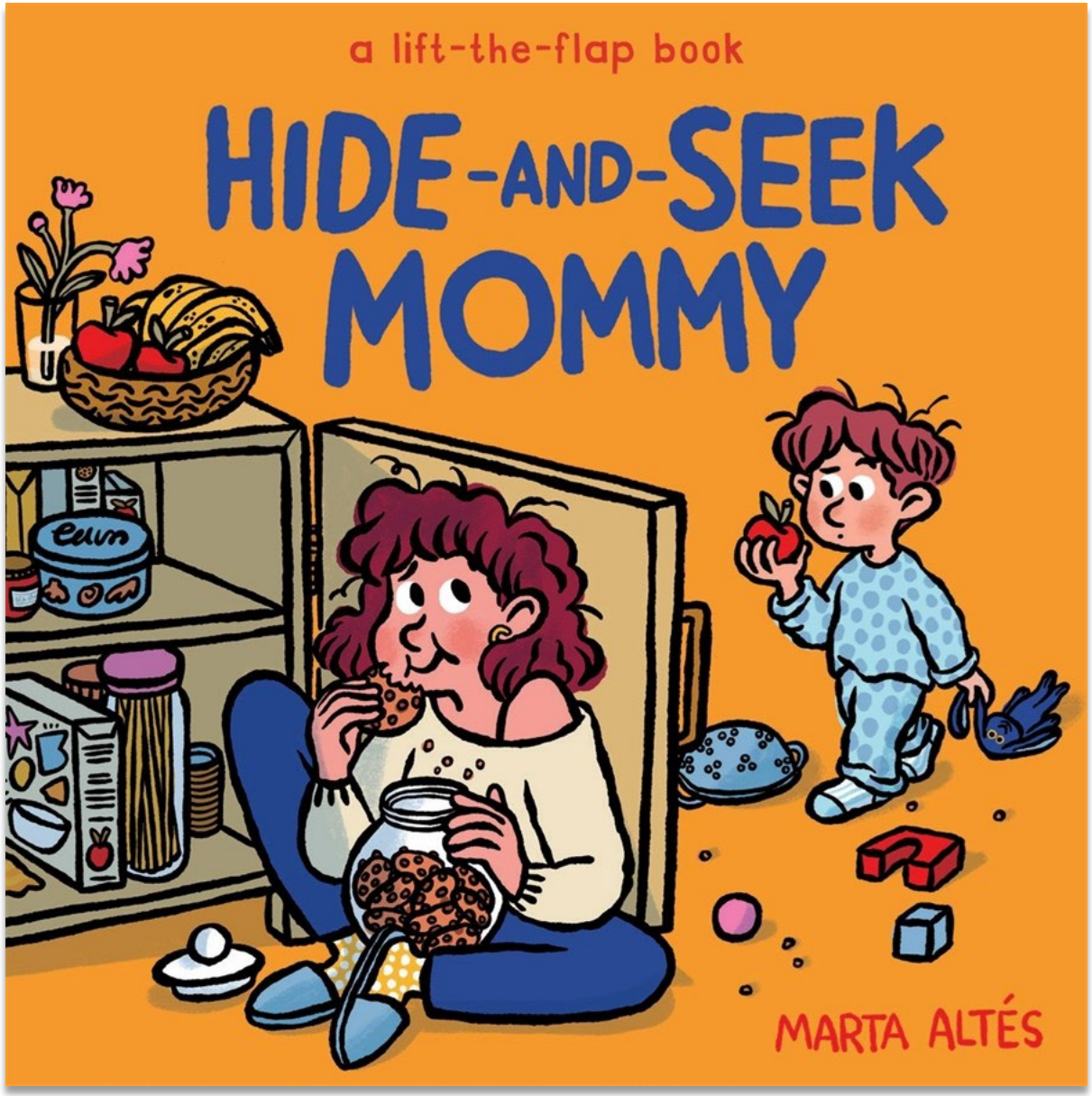
AU $24.99 | NZ $29.99
9781419785948
30 Pages
Board Book
203 mm x 203 mm
Abrams Appleseed

Where is Oscar's momma?

There she is!

Where is Lonnie's mother?

There
she is!



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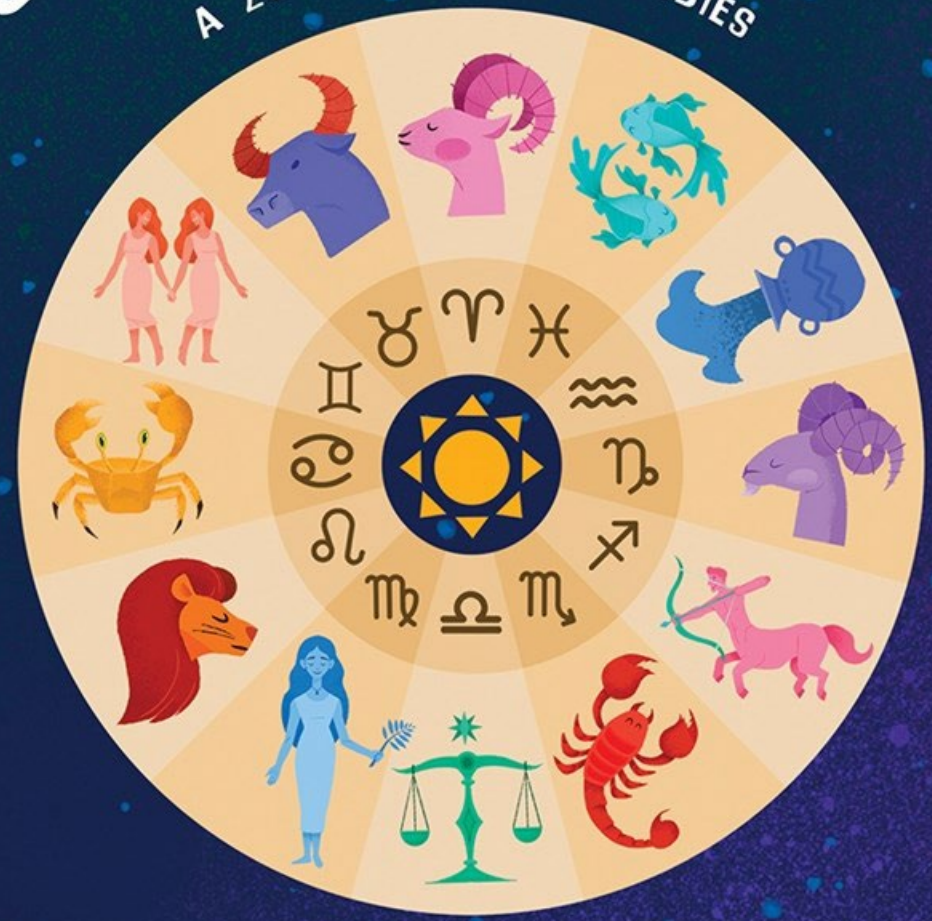
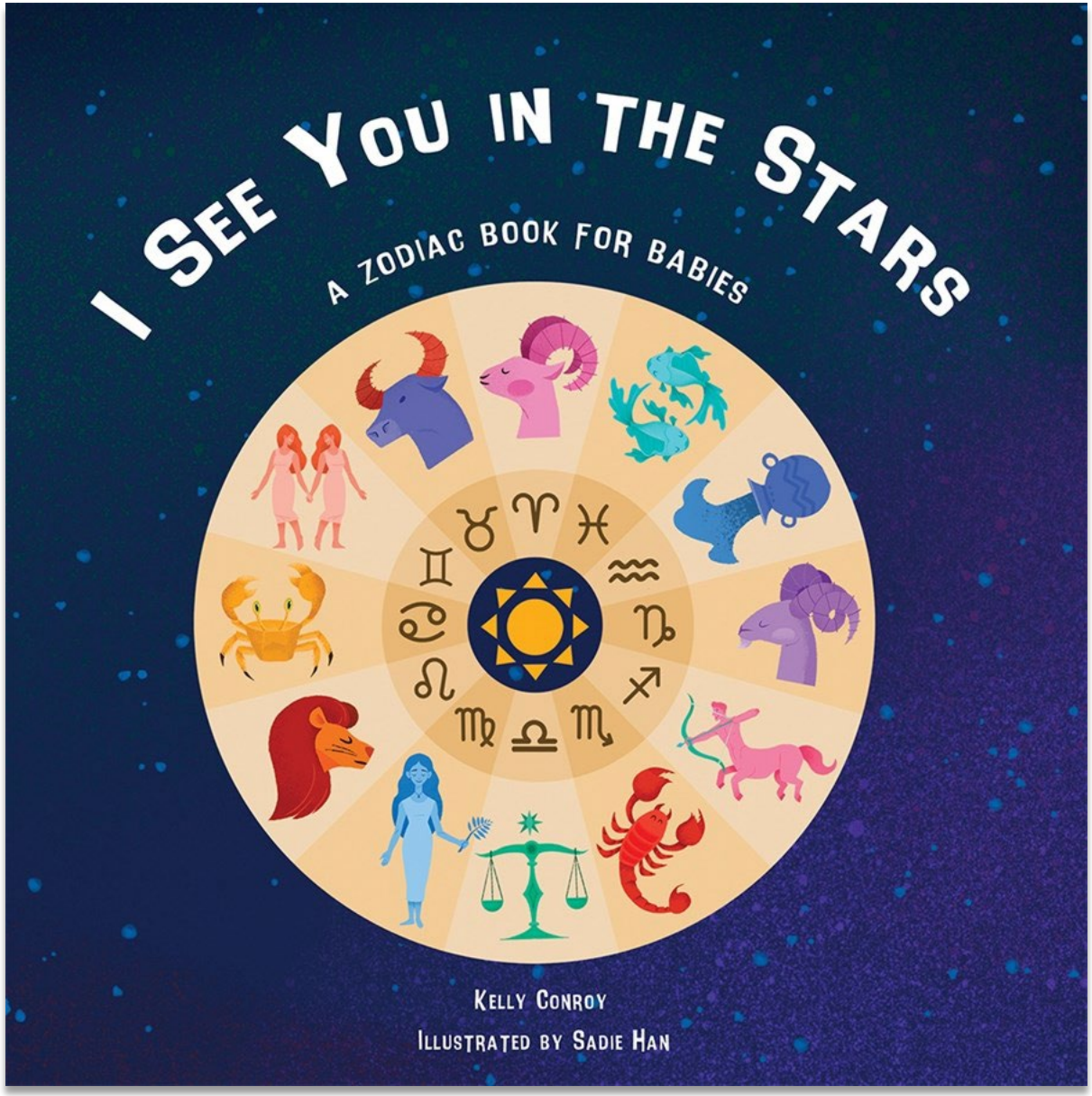
I See You in the Stars

A Zodiac Book for Babies



Kelly Conroy

Illustrated by Sadie Han



I See You in the Stars

A Zodiac Book for Babies

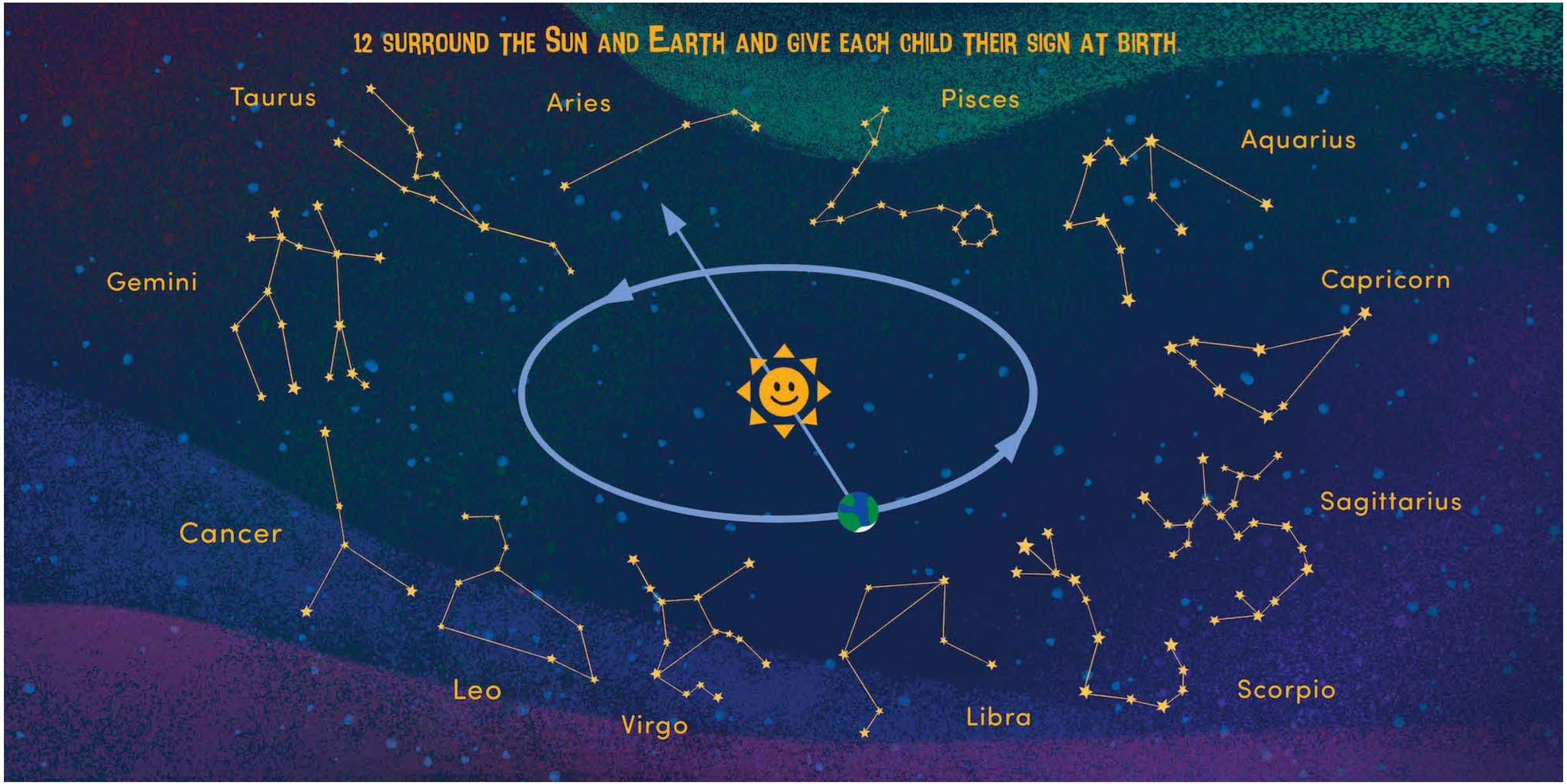
Kelly Conroy

A rhyming primer for budding astrologists that introduces both astronomy and astrology to the youngest readers—and comes with an interactive cover

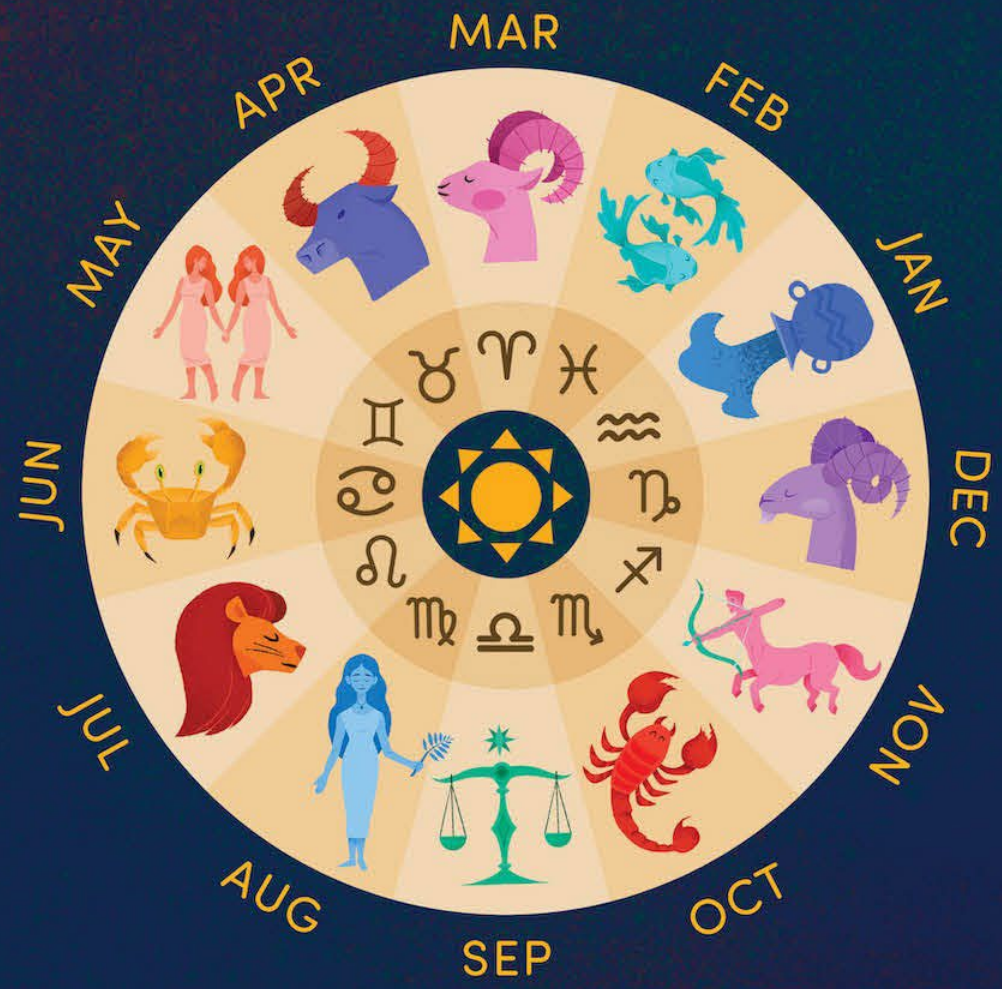
- Unique board-book concept: This board book introduces both astronomy and astrology to the youngest readers, making each child the “star” of their own zodiac sign while fostering curiosity about the sky.
- Engaging rhymes: The book features simple, rhyming text that highlights the constellation, symbol, season, and positive personality traits of each zodiac sign, making it fun and educational for babies and toddlers.
- Perfect baby shower gift: With its focus on zodiac signs, this is an ideal gift for baby showers, birthdays, and new or expectant parents who want to introduce their children to the wonders of the universe.
- Visually engaging: The book’s vibrant, visually appealing design will captivate babies and toddlers, helping develop their love for reading while exploring the stars and sky.

AU $14.99 | NZ $19.99
9781641708999
20 Pages
Board Book
179 mm x 179 mm
Familius

Our sky is filled
with constellations
forming 88 locations.

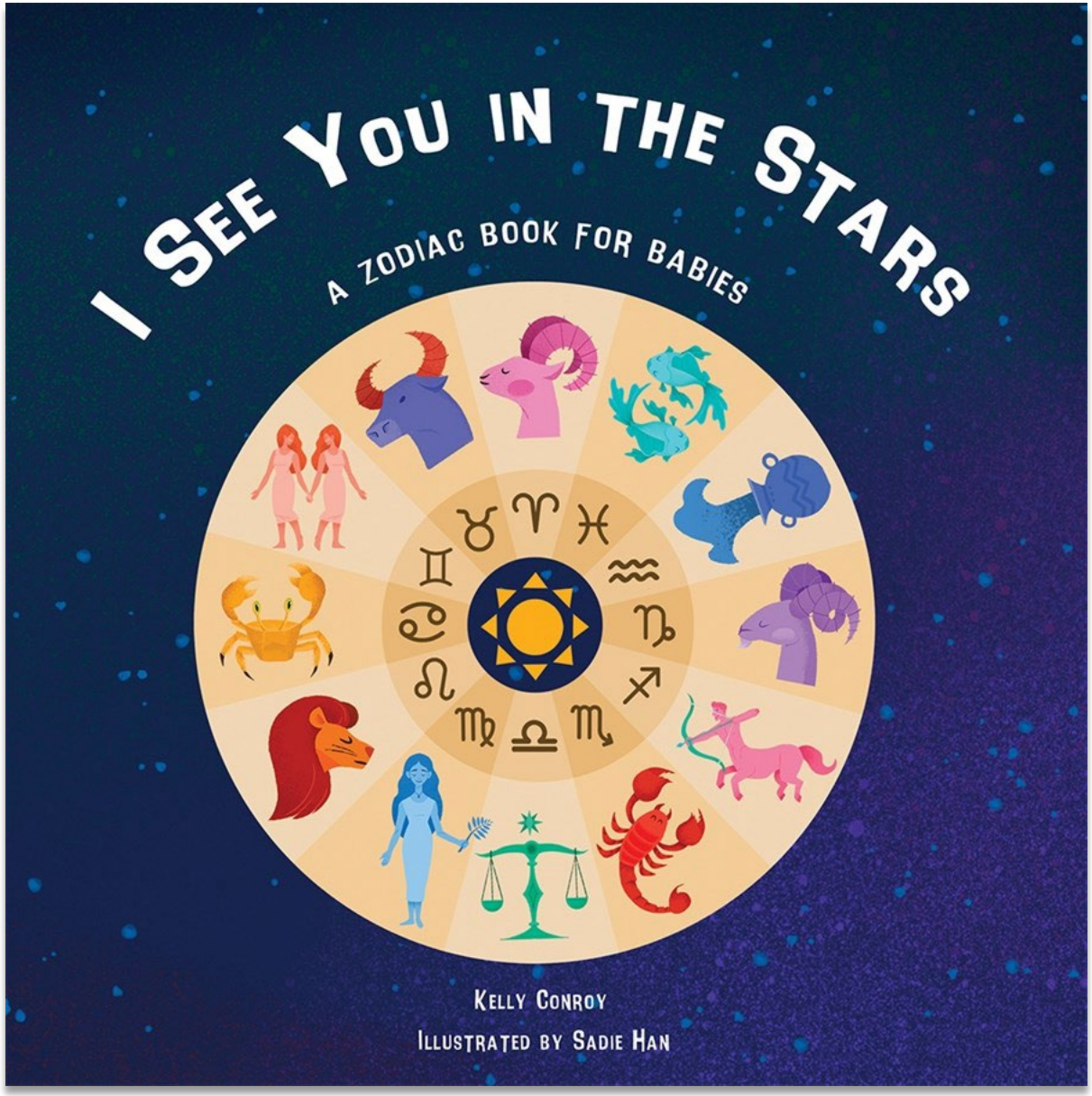

12 SURROUND THE SUN AND EARTH AND GIVE EACH CHILD THEIR SIGN AT BIRTH
Taurus
Aries
Pisces
Aquarius
Gemini
Capricorn
Cancer
Sagittarius
Leo
Virgo
Libra
Scorpio

THE SYMBOLS PICTURED ON THIS RING, DESCRIBE THE SIGNS . . .



AND START WITH SPRING.
ARIES'S RAM IS PURPOSEFUL.

TAURUS IS
A LOYAL BULL.
GEMINI, THE SOCIAL TWINS, PLAY . . .



I See You in the Stars

A Zodiac Book for Babies

Kelly Conroy

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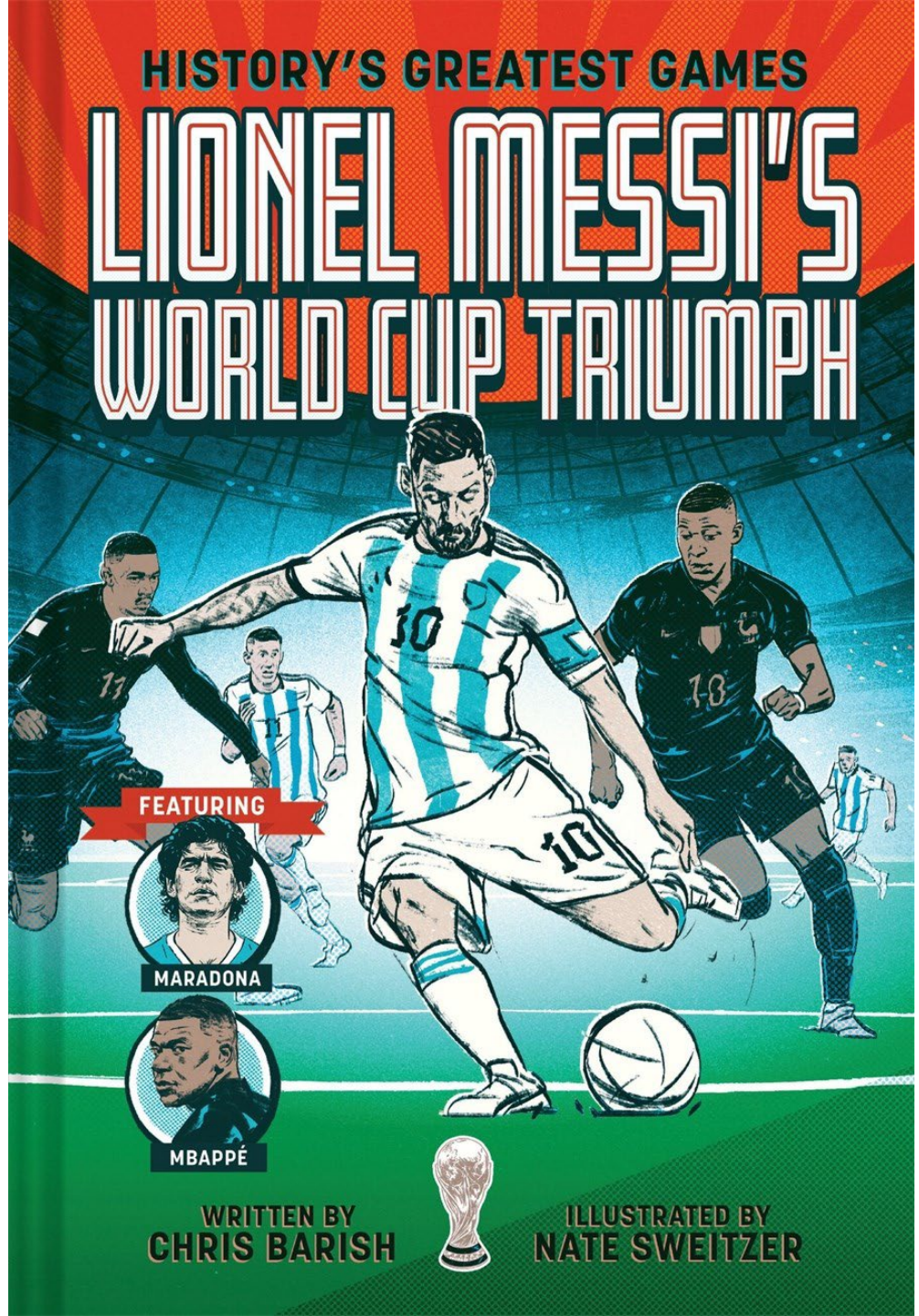
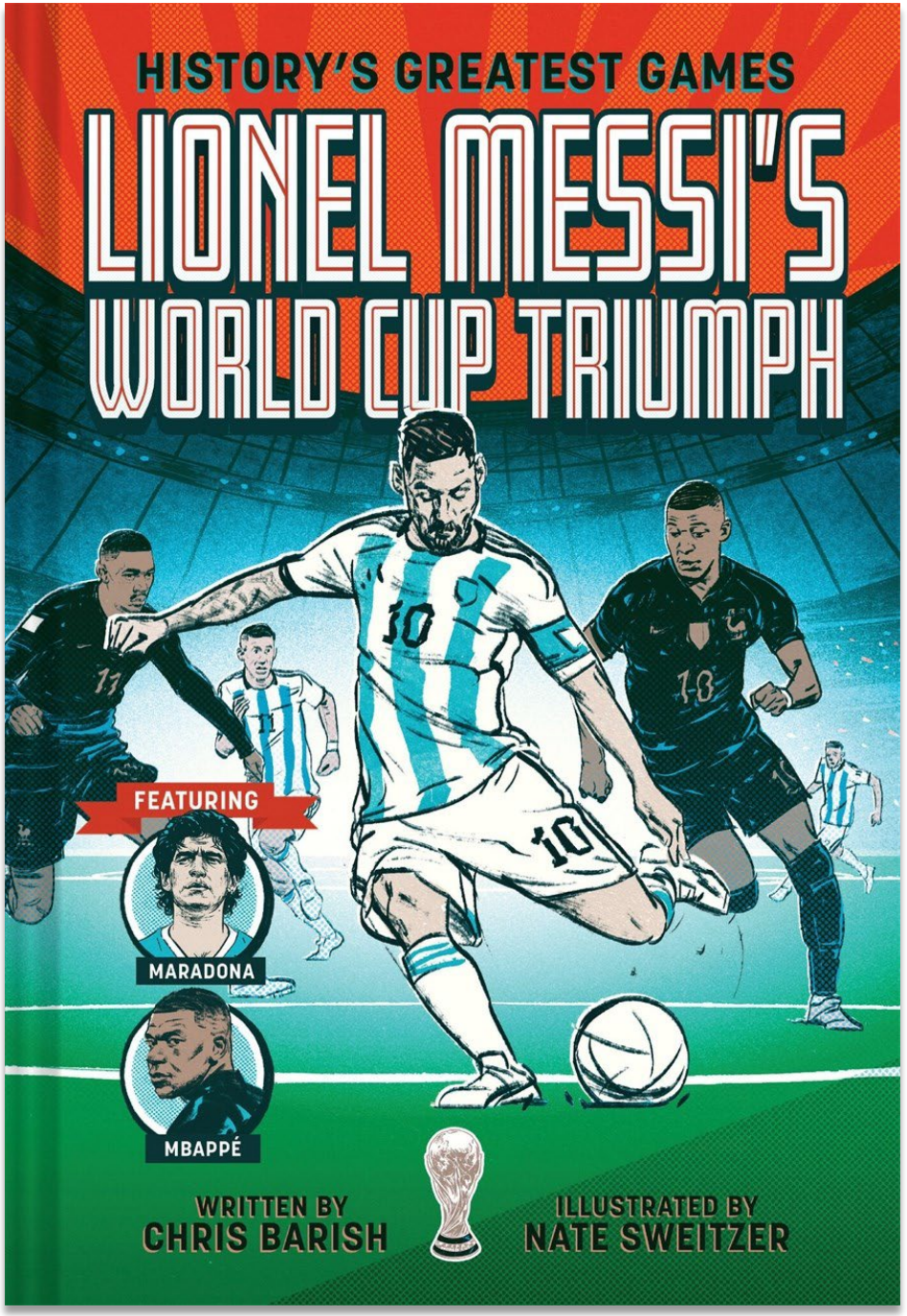

HISTORY'S GREATEST GAMES
LIONEL MESSI'S
WORLD CUP TRIUMPH
FEATURING
MARADONA
MBAPPÉ
WRITTEN BY
CHRIS BARISH
ILLUSTRATED BY
NATE SWEITZER



Lionel Messi's World Cup Triumph

(History's Greatest Games #1)

Chris Barish

This thrilling new nonfiction graphic novel series offers a front row seat to the greatest moments in sports history, starting with Lionel Messi and the incredible 2022 FIFA World Cup It's the 2022 FIFA World Cup final, and Lionel Messi—one of the greatest players to ever take the field—is one match away from victory.

- New format: While there are many books about Lionel Messi on the market, this will be the first graphic novel to tell his incredible story for middle-grade readers. Along with play-by-play scenes from actual games, Chris Barish expertly adds trivia, fun facts, and historical context that soccer fans will love.
- Illuminating history: Barish has a particular talent for weaving together historical context, social issues, and show-stopping sports moments to create a truly engaging and innovative series. Future subjects may include Shohei Ohtani's incredible season with the Dodgers, Billie Jean King's groundbreaking Battle of the Sexes, and the historic Miracle on Ice.
- World cup excitement: Publication is timed to coincide with the 2026 World Cup, which will take place in North America.

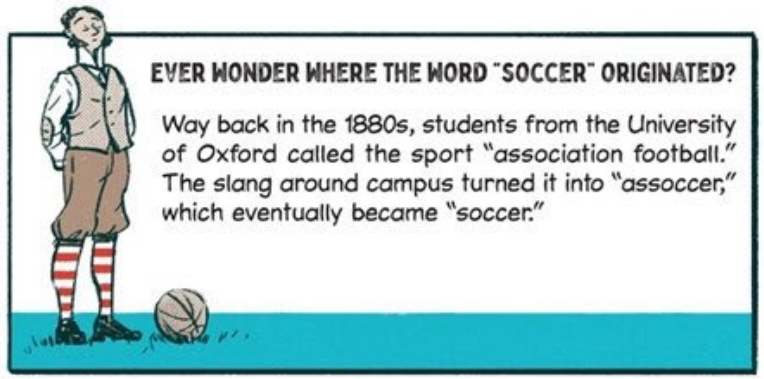
AU $39.99 | NZ $44.99
9781419779398
136 Pages
Hardcover
203 mm x 140 mm
Abrams Fanfare

LIONEL MESSI!

But in this moment, Messi cannot afford to daydream about a player of yesteryear

Rather, he must focus all his energy on defeating one of the finest players alive in 2022: the young French superstar **Kylian Mbappé.**

It will be the ultimate test. A battle of wills, playing styles, and mental fortitude.



TRIVIA GOALS

during a World Cup match?

(You can find the correct answer to the trivia questions at the end of the book. Good luck!)

CHAPTER

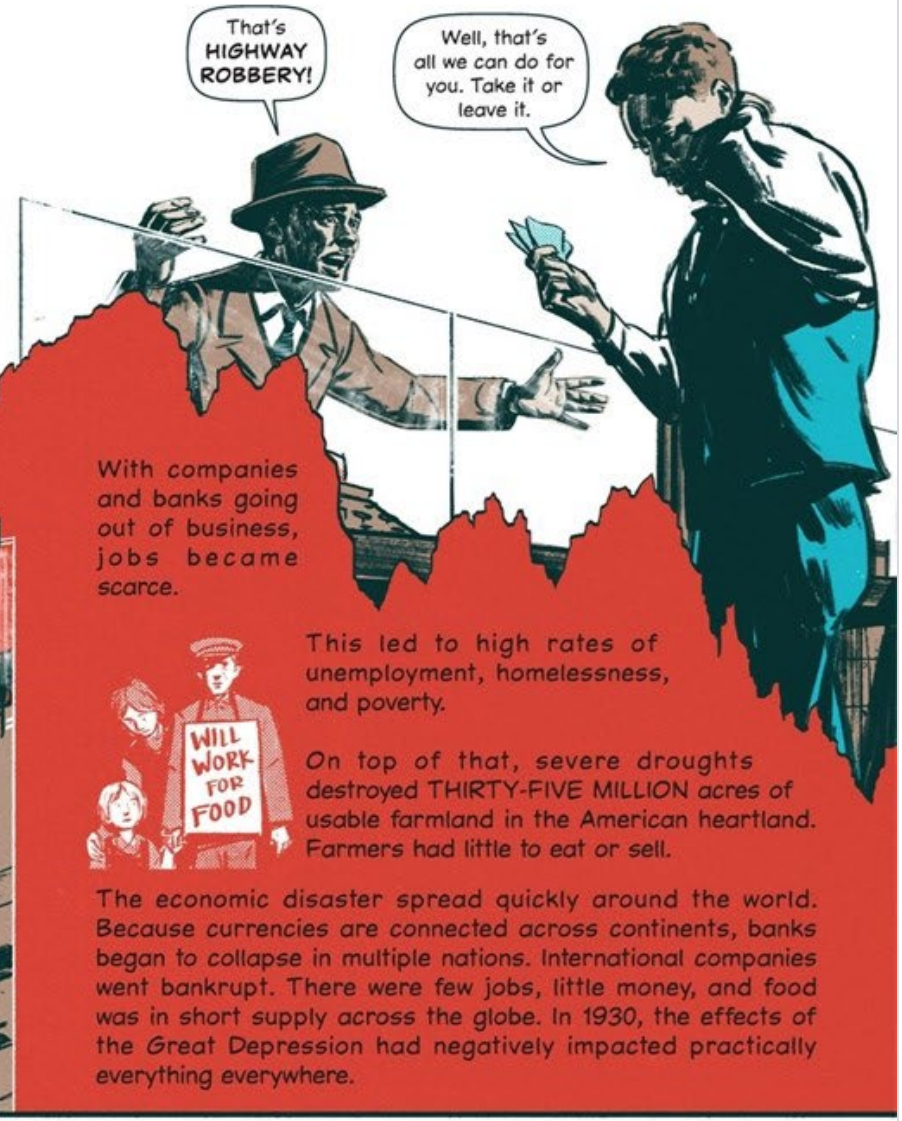
1

THE WORLD'S SPORT

In 1930, countries from all around the globe were suffering from an unparalleled economic disaster called the Great Depression. Things took a terrible turn in October 1929 when the stock market collapsed.

The stock market would end up losing nearly 90 percent of its value. To make matters worse, the banks had invested their own customers' savings into the market to make a profit for themselves.

Hordes of people rushed to the banks in a desperate attempt to withdraw their savings before it was too late. But their money was already gone. It had vanished seemingly overnight.

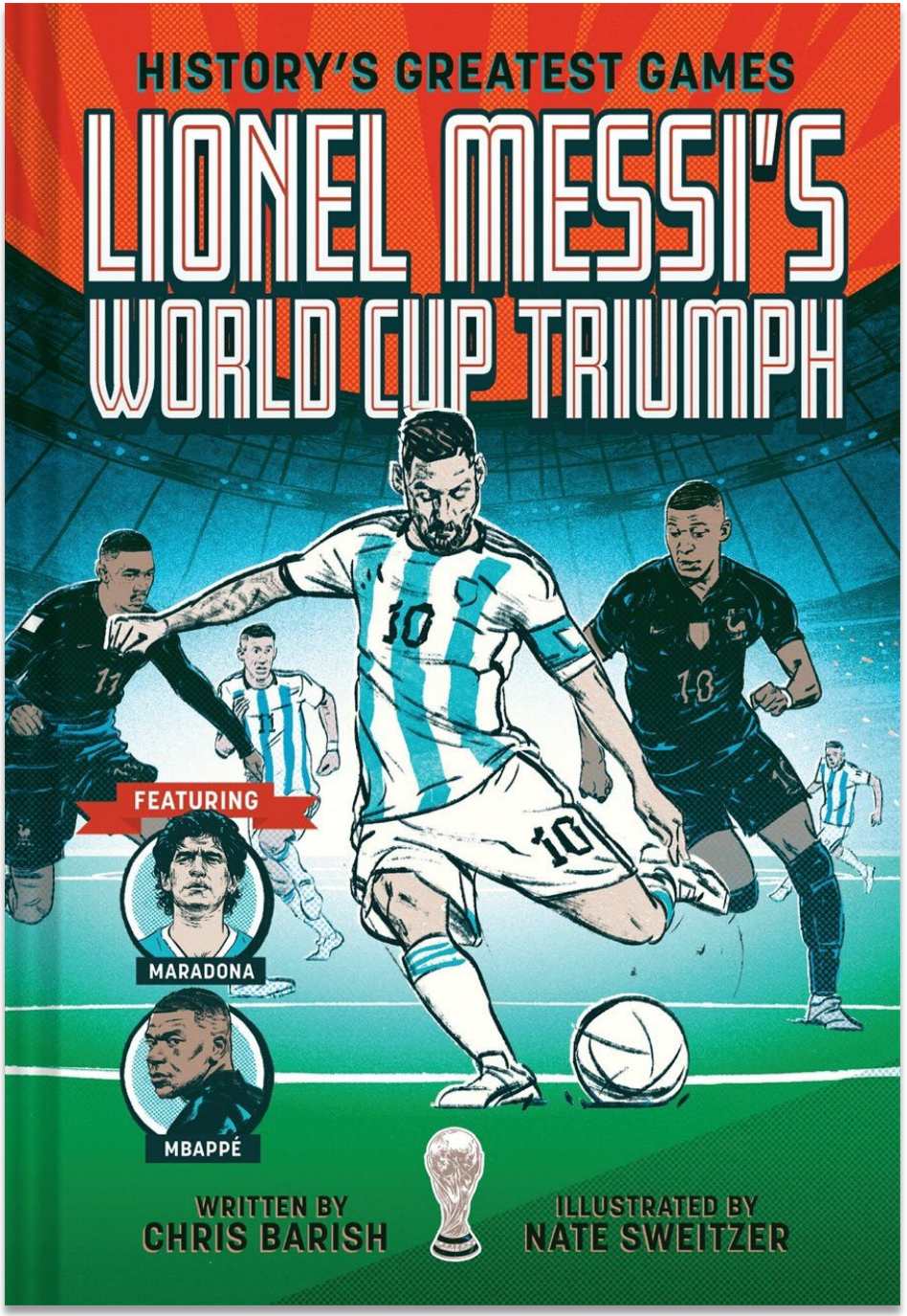


With companies and banks going out of business, jobs became scarce.

This led to high rates of unemployment, homelessness, and poverty.

On top of that, severe droughts destroyed THIRTY-FIVE MILLION acres of usable farmland in the American heartland. Farmers had little to eat or sell.

The economic disaster spread quickly around the world. Because currencies are connected across continents, banks began to collapse in multiple nations. International companies went bankrupt. There were few jobs, little money, and food was in short supply across the globe. In 1930, the effects of the Great Depression had negatively impacted practically everything everywhere.



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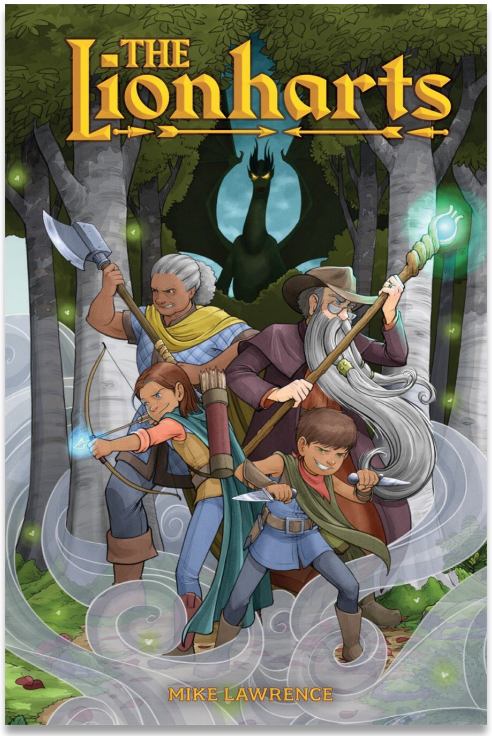
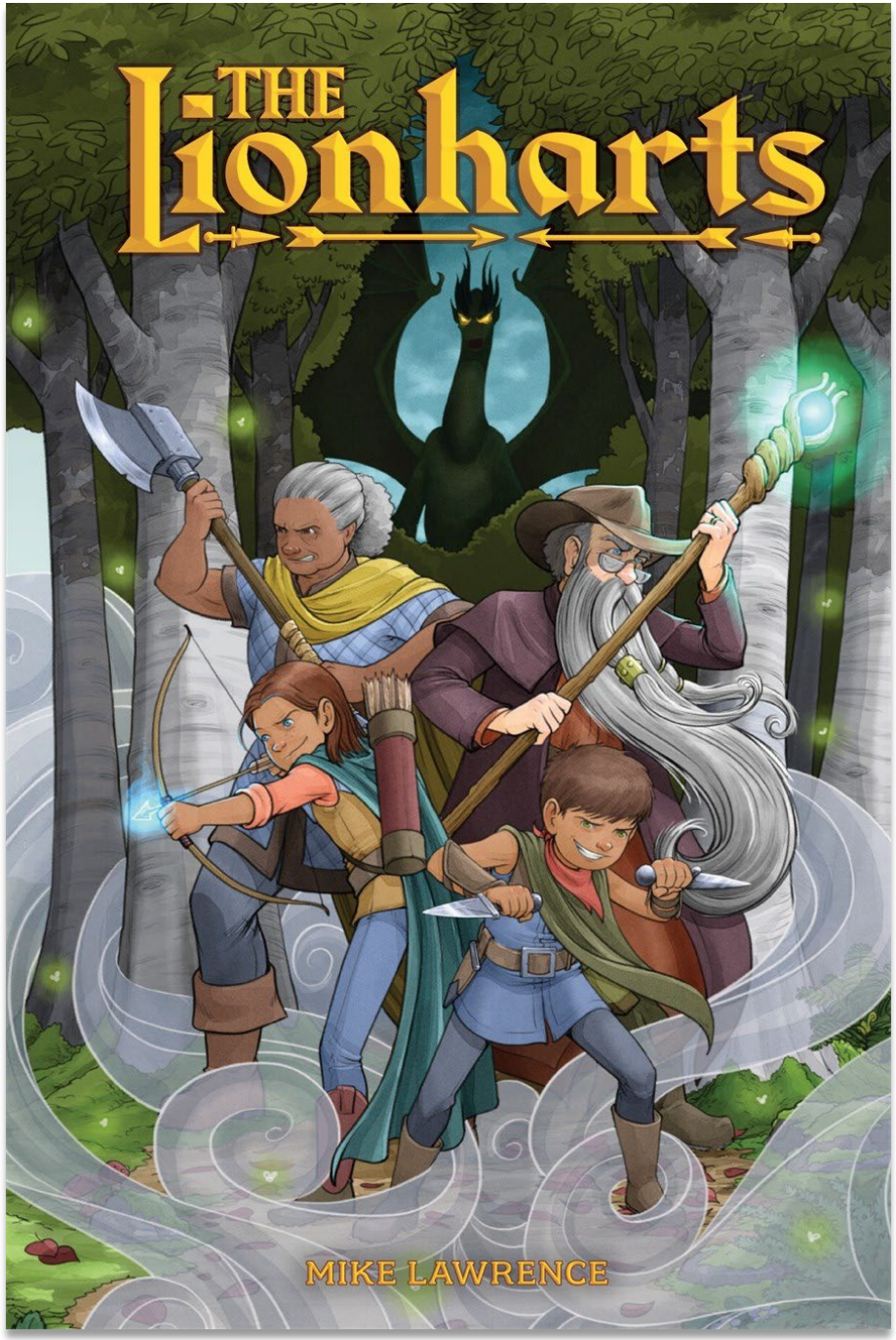
THE
Lionharts
MIKE LAWRENCE

ALSO AVAILABLE



9781419759963
(HB)



The Lionharts

A Graphic Novel

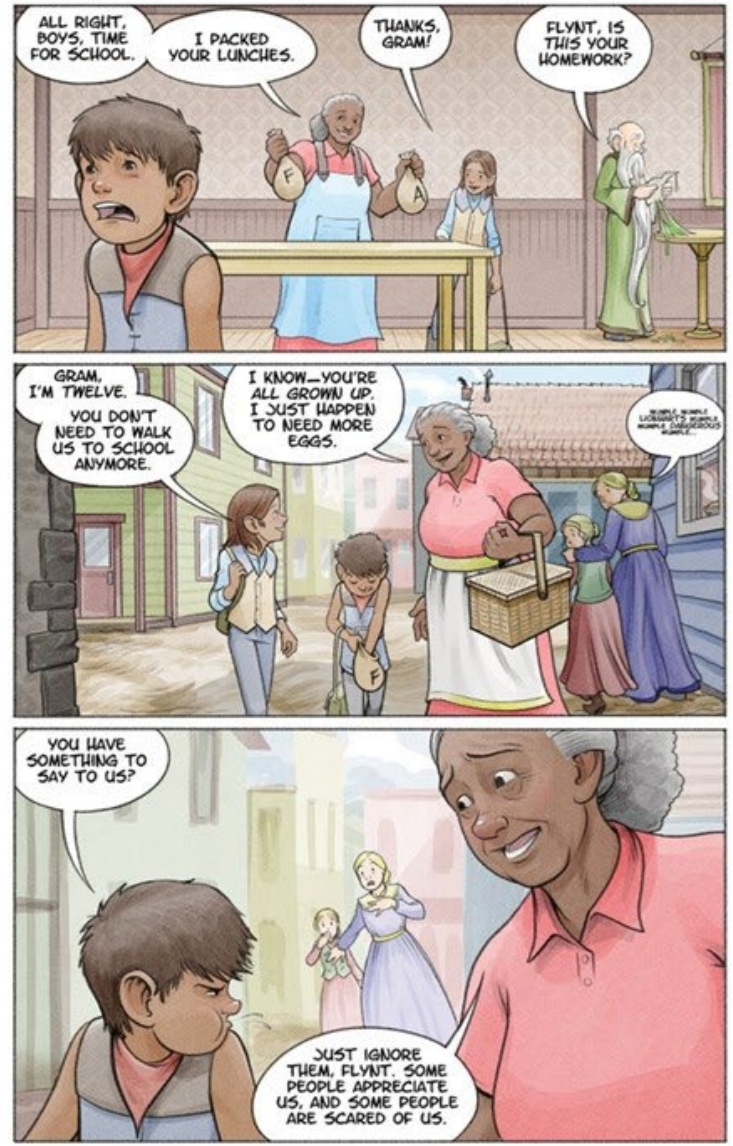
Mike Lawrence

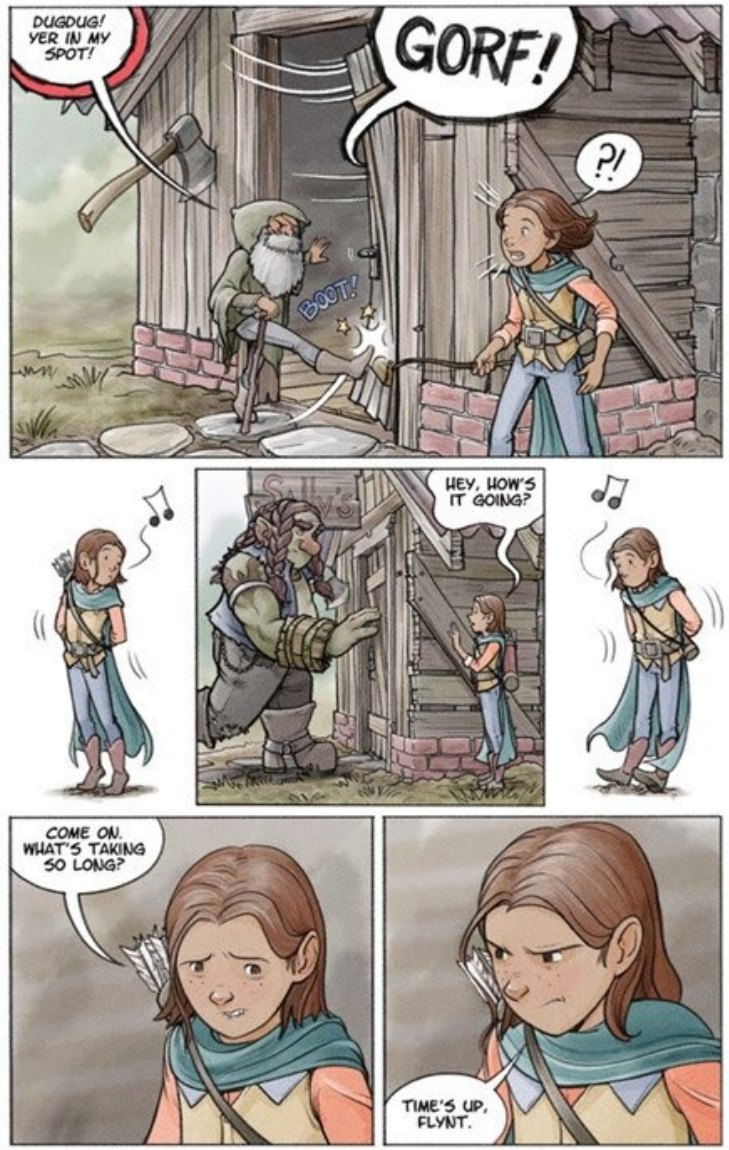
In this high-octane Dungeons & Dragons–inspired middle-grade graphic novel, the Lionhart brothers must save their parents and uncover the truth behind their legendary adventuring family!

- Thriving market: Middle-grade graphic novels focusing on fantasy and adventures continue to do very well in the market.
- Tabletop role-playing inspired: Author Mike Lawrence was inspired to write *The Lionharts* after learning to play *Dungeons & Dragons* with his two sons. Tabletop role-playing games have grown in popularity in the last few years, and the pandemic has only increased public interest in RPGs. *Dungeons & Dragons* alone has over 64 million fans across various platforms!
- A delightful duology: With another book signed up, the Lionhart family's adventure continues. We have two volumes in the pipeline, and if they take off, there's a large world for the Lionharts to explore, full of new and exciting creatures and villains.

AU $29.99 | NZ $34.99
9781419759970
240 Pages
Paperback
229 mm x 152 mm
Abrams Fanfare

BYE, ALDER!
WE LOVE YOU SO MUCH...
OUR HEARTS COULD POP.
:SIGH:
FLYNT, YOU JUST GOT PROMOTED TO FRONT OF THE HOUSE.
OKAAAY. WHERE DO WE KEEP THE PENS?


ALL RIGHT, BOYS, TIME FOR SCHOOL.
I PACKED YOUR LUNCHES.
THANKS, GRAM!
FLYNT, IS THIS YOUR HOMEWORK?
GRAM, I'M TWELVE. YOU DON'T NEED TO WALK US TO SCHOOL ANYMORE.
I KNOW—YOU'RE ALL GROWN UP. I JUST HAPPEN TO NEED MORE EGGS.
YOU HAVE SOMETHING TO SAY TO US?
JUST IGNORE THEM, FLYNT. SOME PEOPLE APPRECIATE US, AND SOME PEOPLE ARE SCARED OF US.


DUGDUG! YER IN MY SPOT!
GORF!
?!
BOOT!
HEY, HOW'S IT GOING?
COME ON. WHAT'S TAKING SO LONG?
TIME'S UP, FLYNT.

WHAT'S THE NEWS, DEADBEATS?
SAME OL' JUNK.
DAT'S NOT TRUE. I HEARD A NEW GANG'S FORMIN' UP.
A NEW GANG? LOOKIN' TO HAVE THEIR HEADS CRACKED BY THE LIONHARTS?
CURSE 'EM!
PTOO!
NAW. THIS GANG IS TAKIN' CARE OF 'EM.
WHAT?!
I MEAN—
IZZAT A FACT?
YARP. I SEEN 'EM PASS THIS WAY. LED INTO THE WOODS BY AN OLD WOMAN.

MAY I JOIN YOU AT YOUR FIRE? I'VE GOT A STEW IN MY PACK THAT'S READY TO EAT.
OF COURSE! I CAN'T REMEMBER THE LAST TIME I HAD YOUR COOKING.
BOYS, YOU'RE IN FOR A TREAT. TROLLS ARE THE BEST COOKS.
YOU'RE NOT SO BAD YERSELF, DOTTY. JUST SMALL PORTIONS.

HE'S GOT A STOVE IN HIS BACKPACK?
TROLLS ARE INCREDIBLY STRONG AND PRETTY MUCH FIREPROOF.
NOTHIN' STIRS A STEW LIKE WALKIN'.

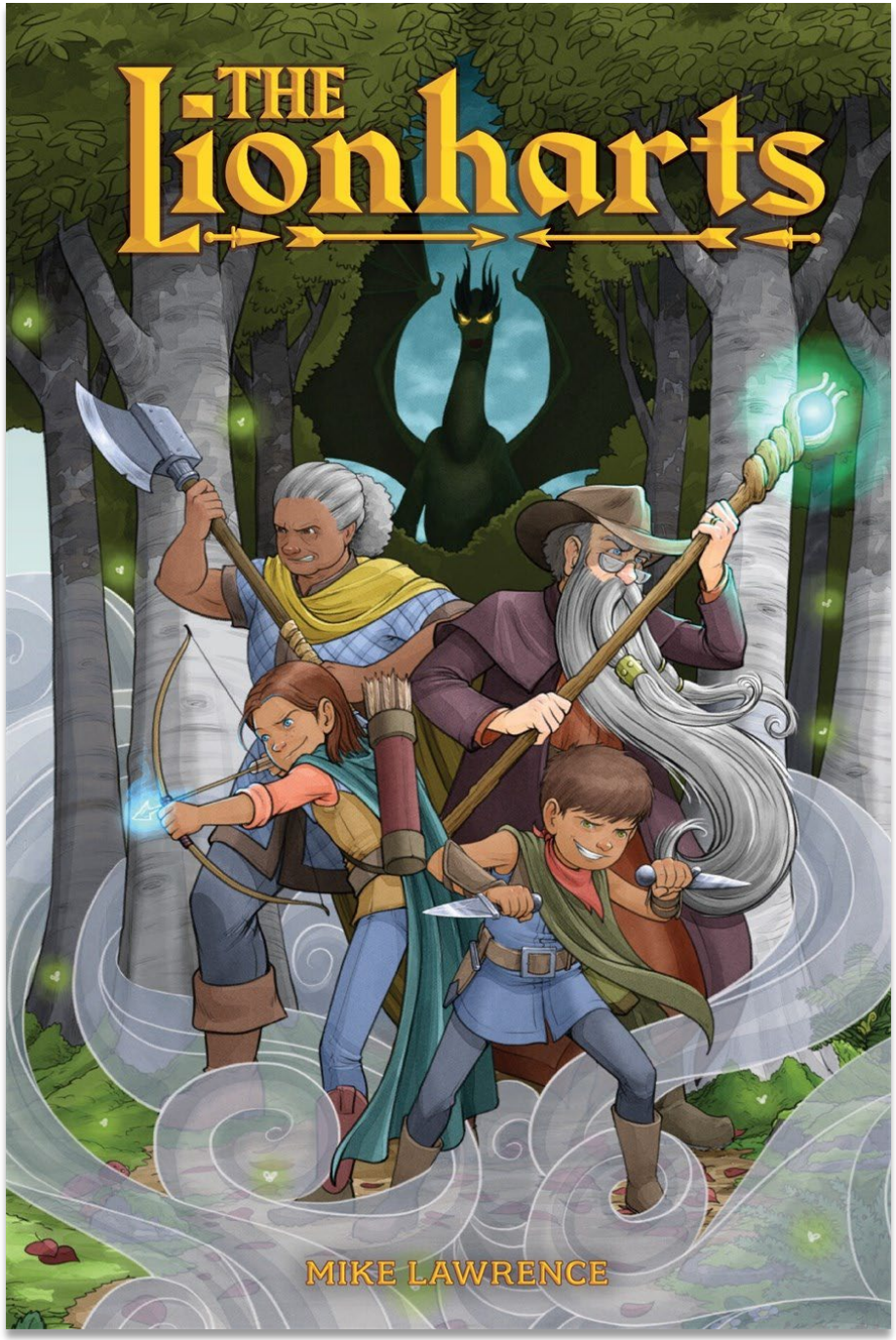
OHMMY GOSHSSO GOOTHD!
BETHD STHTEW EVAH...

IT'S RARE TO SEE ANYBODY ON MY WALKS, AND I'VE SEEN TWO GROUPS OF LIONHARTS IN THE LAST WEEK!
YOU SAW OUR PARENTS? WHERE?!

OHHH...MAYBE THREE DAYS AGO, HEADED TOWARD THE BOG.

THE BOG? I HOPE THE TREATY STILL STANDS.

WHAT TREATY?
WE HAD PROBLEMS WITH THE BOGMEN YEARS AGO, BUT GRAMMY...SORTED IT OUT.
THE BOG IS A DAY'S WALK SOUTH OF HERE. YOU'RE ENTERING A WILDER PART OF THE WOODS...



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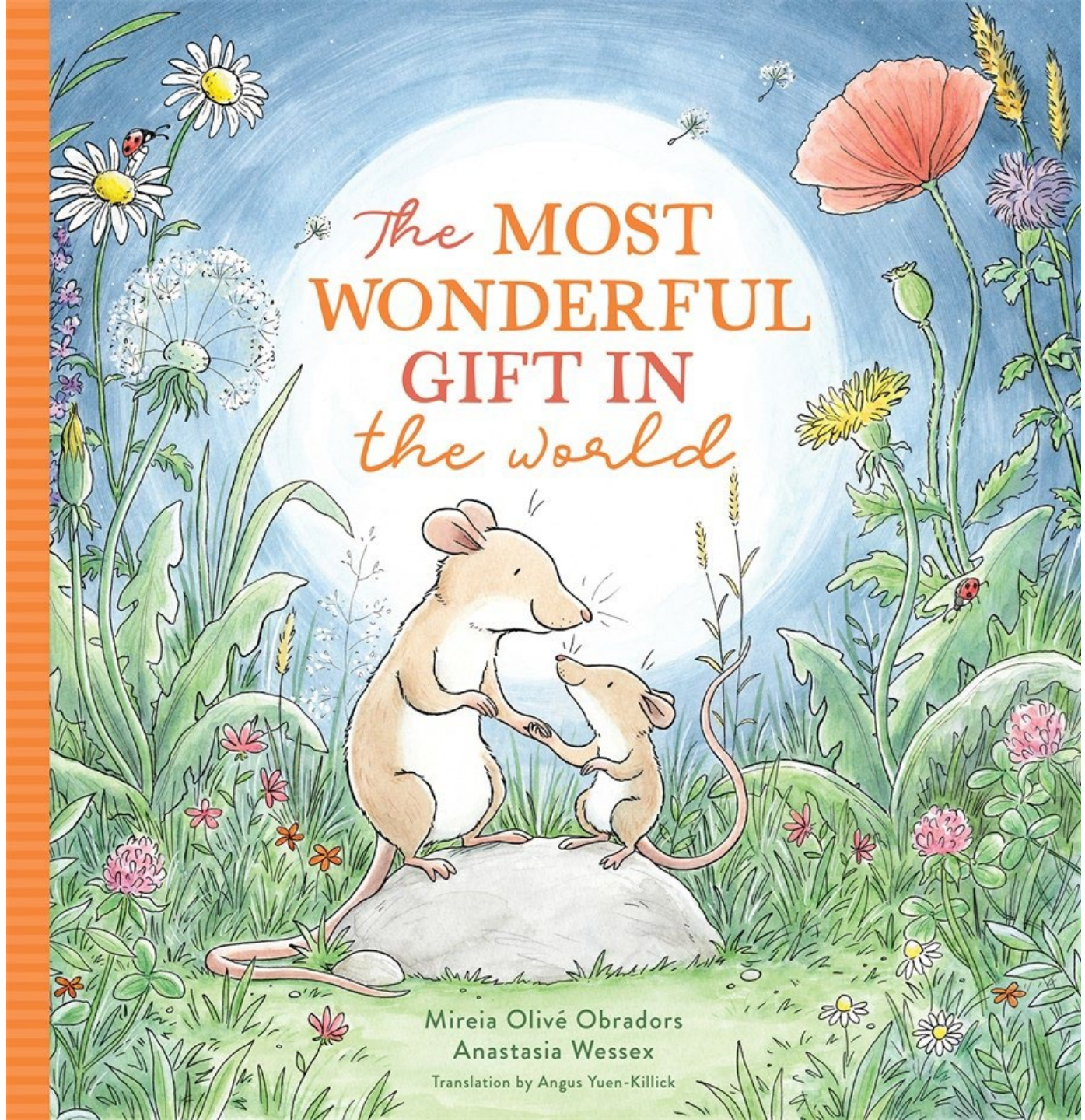
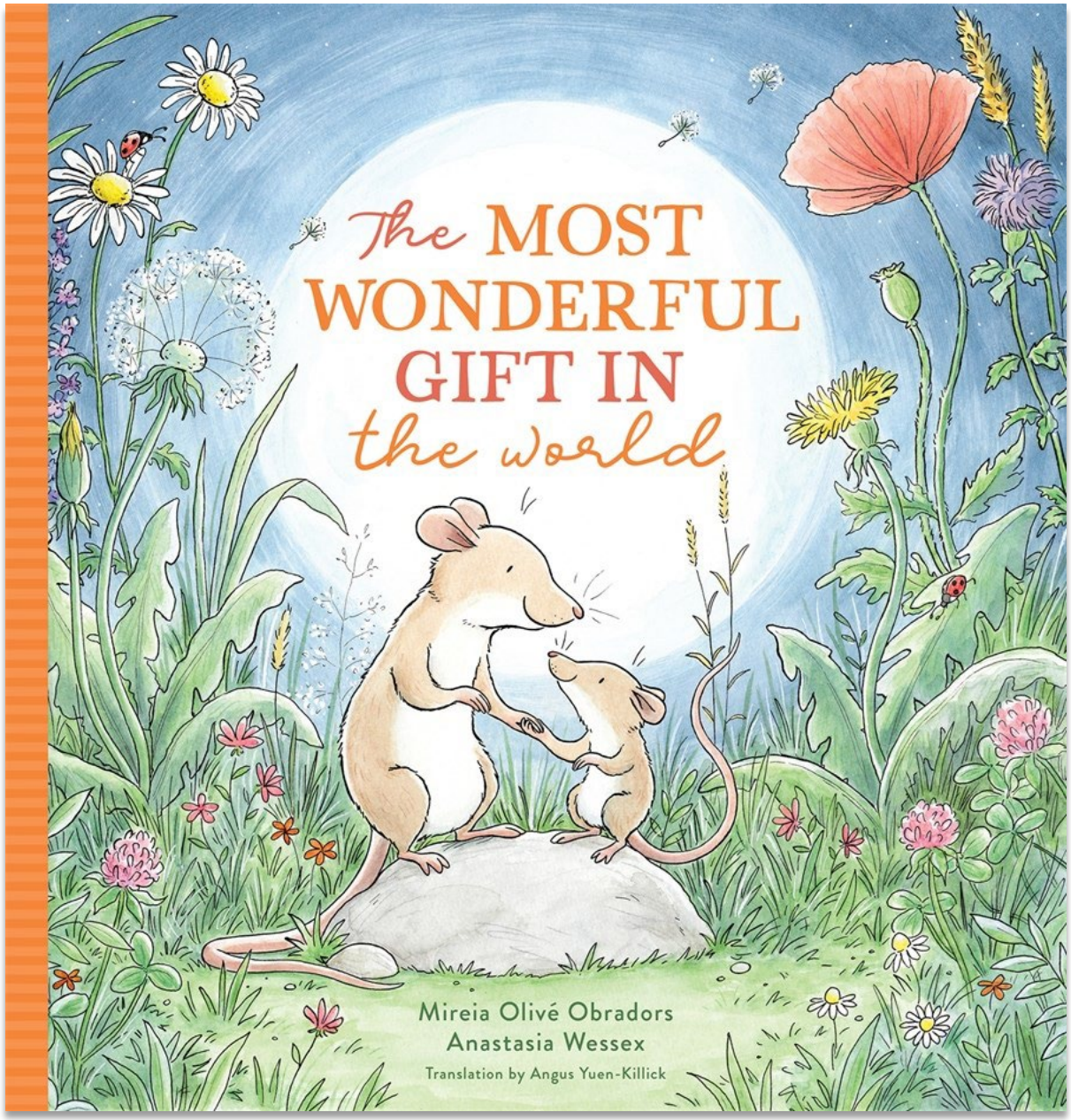

The MOST WONDERFUL GIFT IN the world
Mireia Olivé Obradors
Anastasia Wessex
Translation by Angus Yuen-Killick



The Most Wonderful Gift in the World

Mireia Olivé Obradors

An emotional picture book tale of heartwarming tenderness and unconditional love between a mother and child that readers will find touching and dear.

- A little mouse searches and searches the forest for the most wonderful gift for his mother. What can he give his mother to show her how much he loves her? Perhaps a pine cone full of pine nuts? Or a beautiful flower? Or an eye-catching feather? But when the day of the birthday arrives, nothing turns out as he expects. . . . How will the little mouse show his love.
- A Universal message: Demonstrates unconditional love that parents are always looking to share with young children.
- Charming artwork: Tender, delightful illustrations featuring tenderness, warmth, and personality, by a young, promising illustrator.
- A great gift: Perfect for Valentine's Day, Mother's Day, or any day to celebrate love between a mother and child.
- Sentimentality: Spoons just the right amount of emotion without being cloyingly sentimental.
- For fans of**:** *Guess How Much I Love You?* and similar books that delver expressions of unconditional love.

AU $29.99 | NZ $34.99
9781636551685
32 Pages
Hardcover
254 mm x 235 mm
Red Comet Press

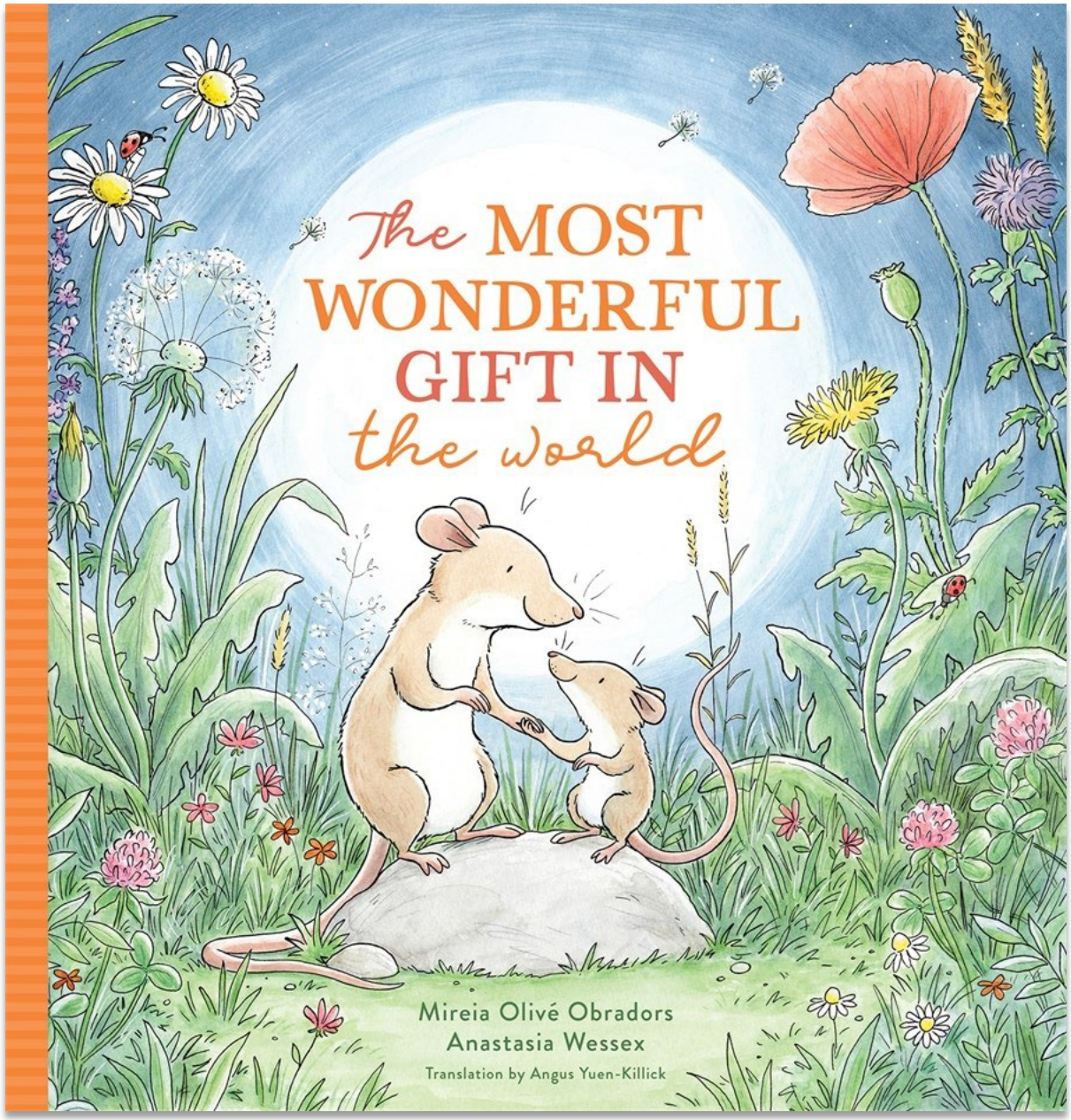
It was getting late and
all I could think about was
that it would soon be
Mommy's special day . . .
AND I STILL DIDN'T
HAVE A GIFT!
"Good night, little one. Sweet dreams,"
she said as she tucked me into my corner.
Maybe I will dream up some ideas of a
wonderful gift to give, I thought.

The next day, I set out from the burrow, and after wandering here and there, I found a very big tree.
I'll give her one of these WONDERFUL *pine cones, full of delicious pine nuts.*

I picked one up. It was so huge and so heavy.

I wasn't going to be able to carry it,
but I had a WONDERFUL idea—
and I rolled it all the way back home!

That night, I snuck out when Mommy had fallen asleep.
And there I saw, in one of the puddles just outside the burrow, THE MOON!
It would be the perfect present. The most WONDERFUL gift in the world!
I grabbed a piece of moss. I dipped it in the water. *Mommy will be delighted!*



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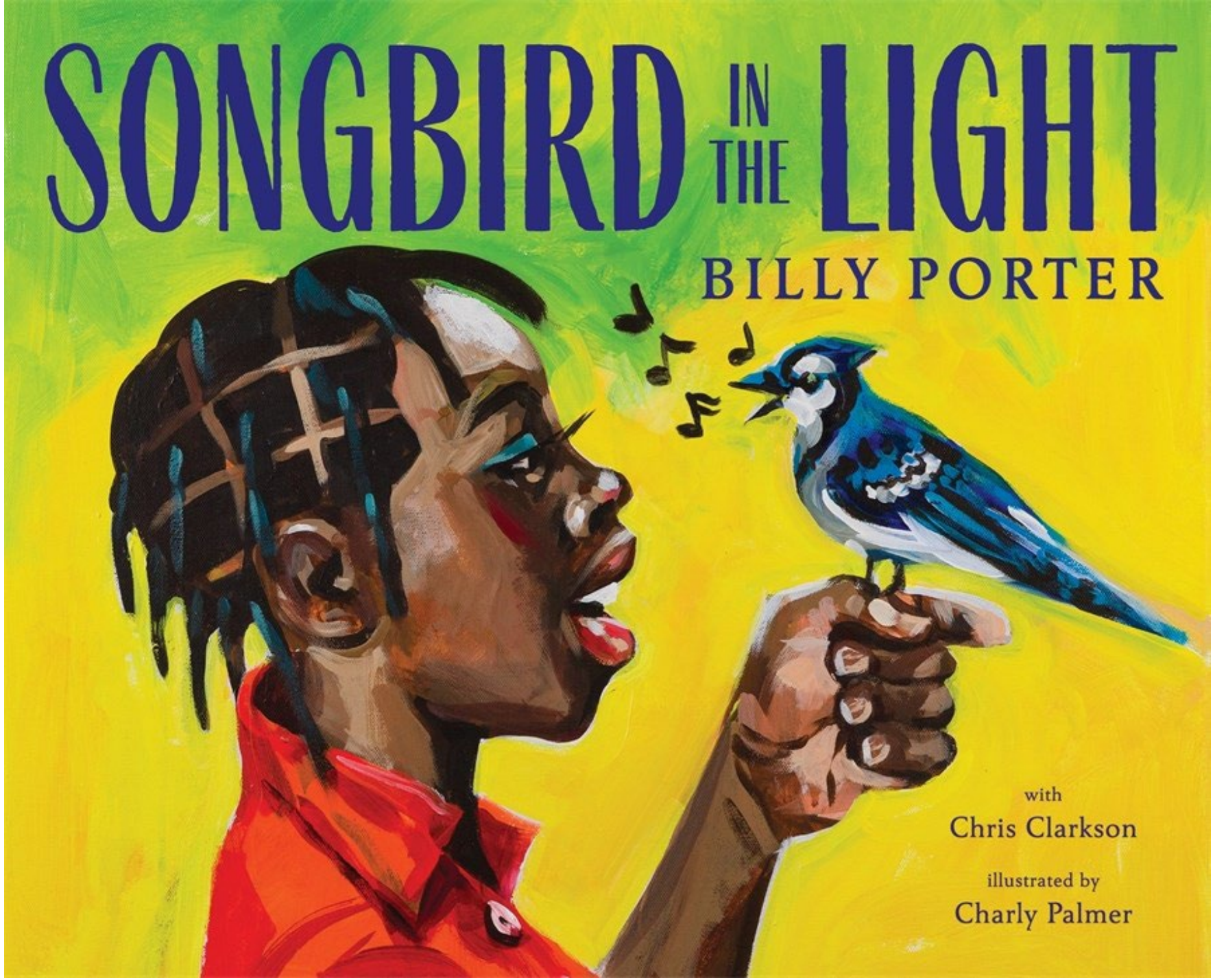
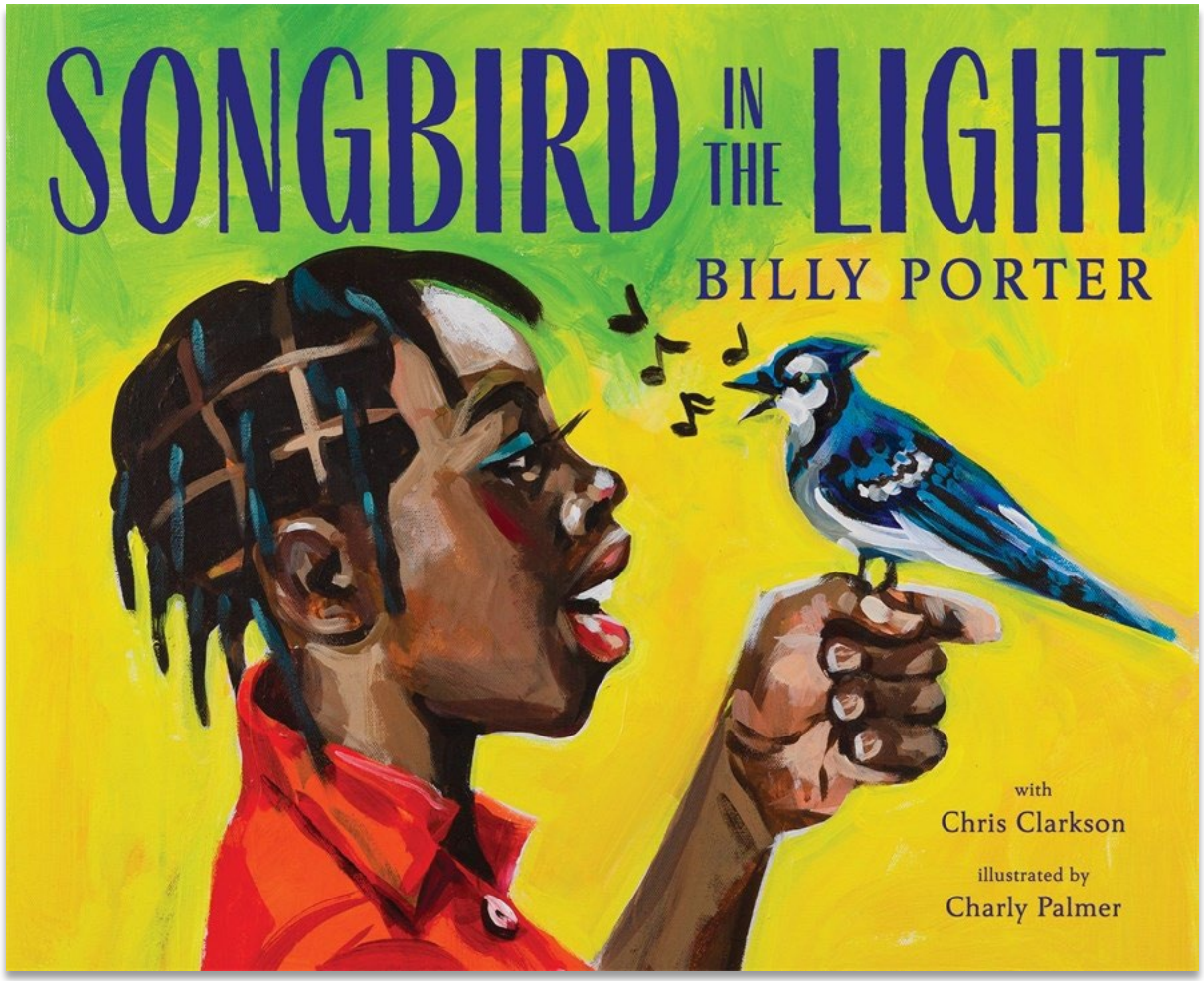

SONGBIRD IN THE LIGHT
BILLY PORTER
with
Chris Clarkson
illustrated by
Charly Palmer



Songbird in the Light

A Picture Book

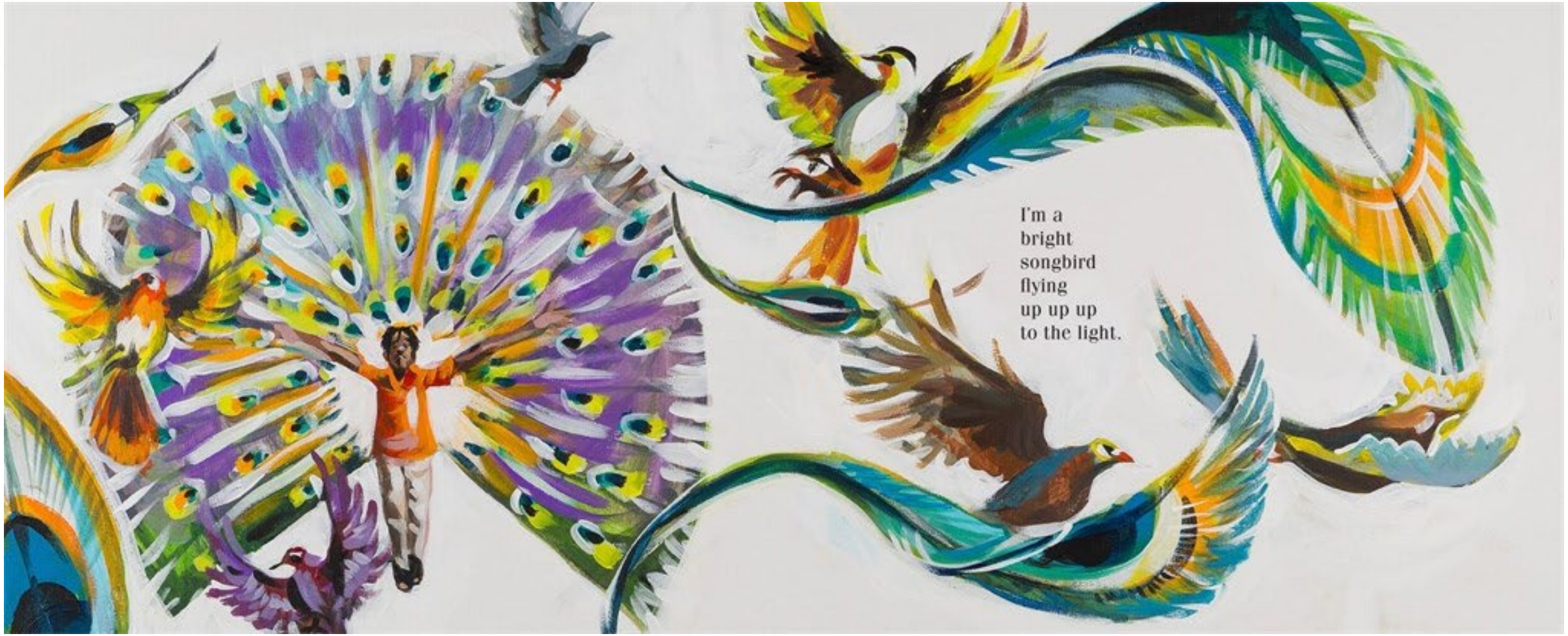
Billy Porter

From beloved Broadway icon Billy Porter, rising-star author Chris Clarkson, and award-winning illustrator Charly Palmer comes a beautiful picture book about the power of finding your voice.

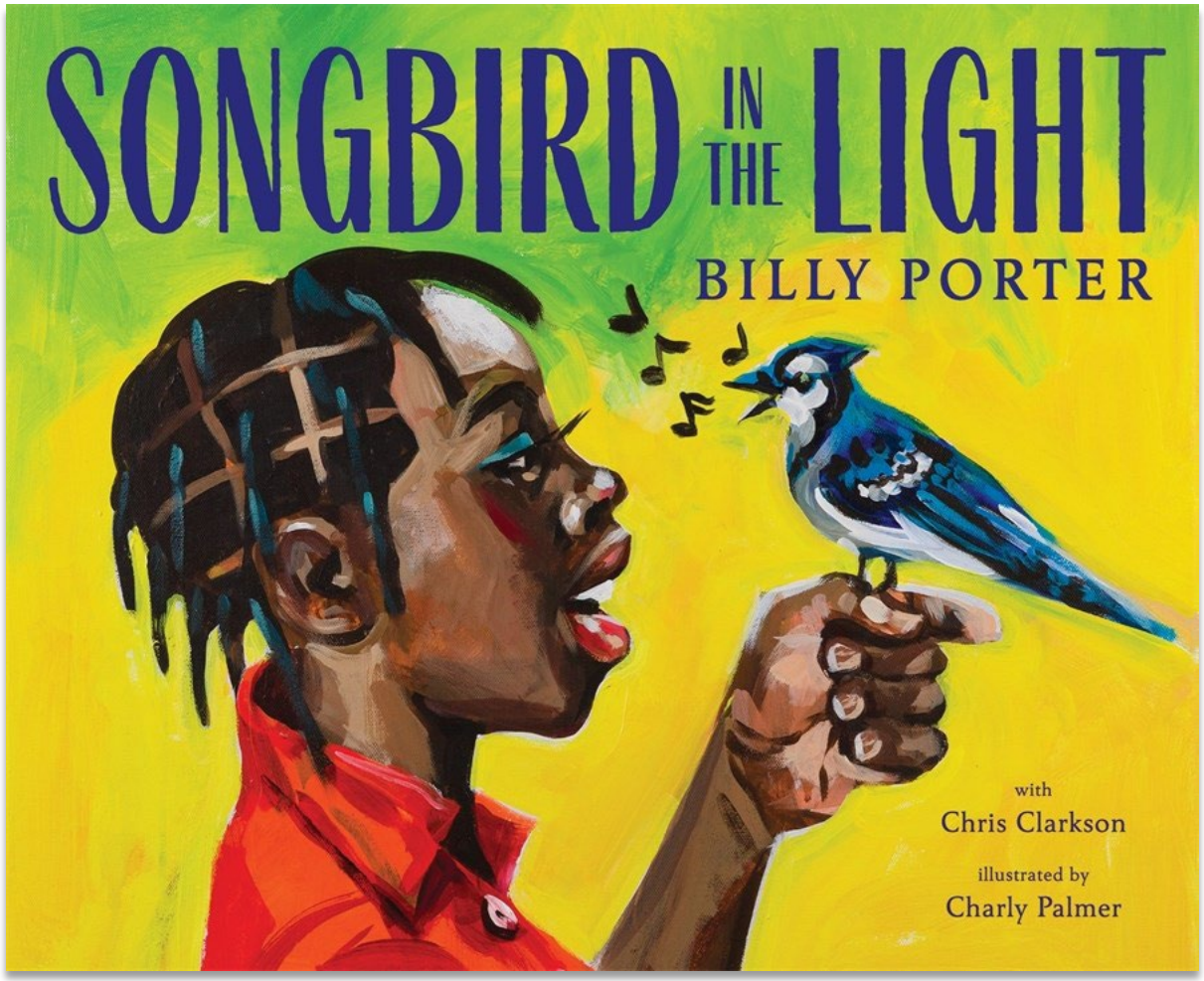
- Superstar author: Billy is an international superstar, an Emmy, Grammy, and Tony Award–winning artist, and his memoir—*Unprotected*—sold nearly 75,000 copies. He has over 2 million followers on social media and a legion of fans who can't wait to get their hands on his picture book debut.
- Award-winning illustrator: Charly Palmer was awarded the 2018 John Steptoe New Talent Award from the Coretta Scott King Book Awards Committee. His books have received a constellation of starred reviews and found a place on numerous best of the year lists.
- Evergreen themes: The central theme of being proud of who you are shines through in this beautiful story that celebrates a child finding his voice, inspired by Porter's own experience.
- Black joy: There is a huge need for more picture books that celebrate Black joy in the market, and with its stunning illustrations and emotional text, *Songbird in the Light* is the perfect book for readers looking to bring more Black joy to their bookshelves.

AU $32.99 | NZ $36.99
9781419745836
40 Pages
Hardcover
216 mm x 267 mm
Abrams Books for Young Readers

They're going to hear me.
They're going to see me.
And I'm going to siiiiiing.


I'm a
bright
songbird
flying
up up up
to the light.

Look at how I shine.



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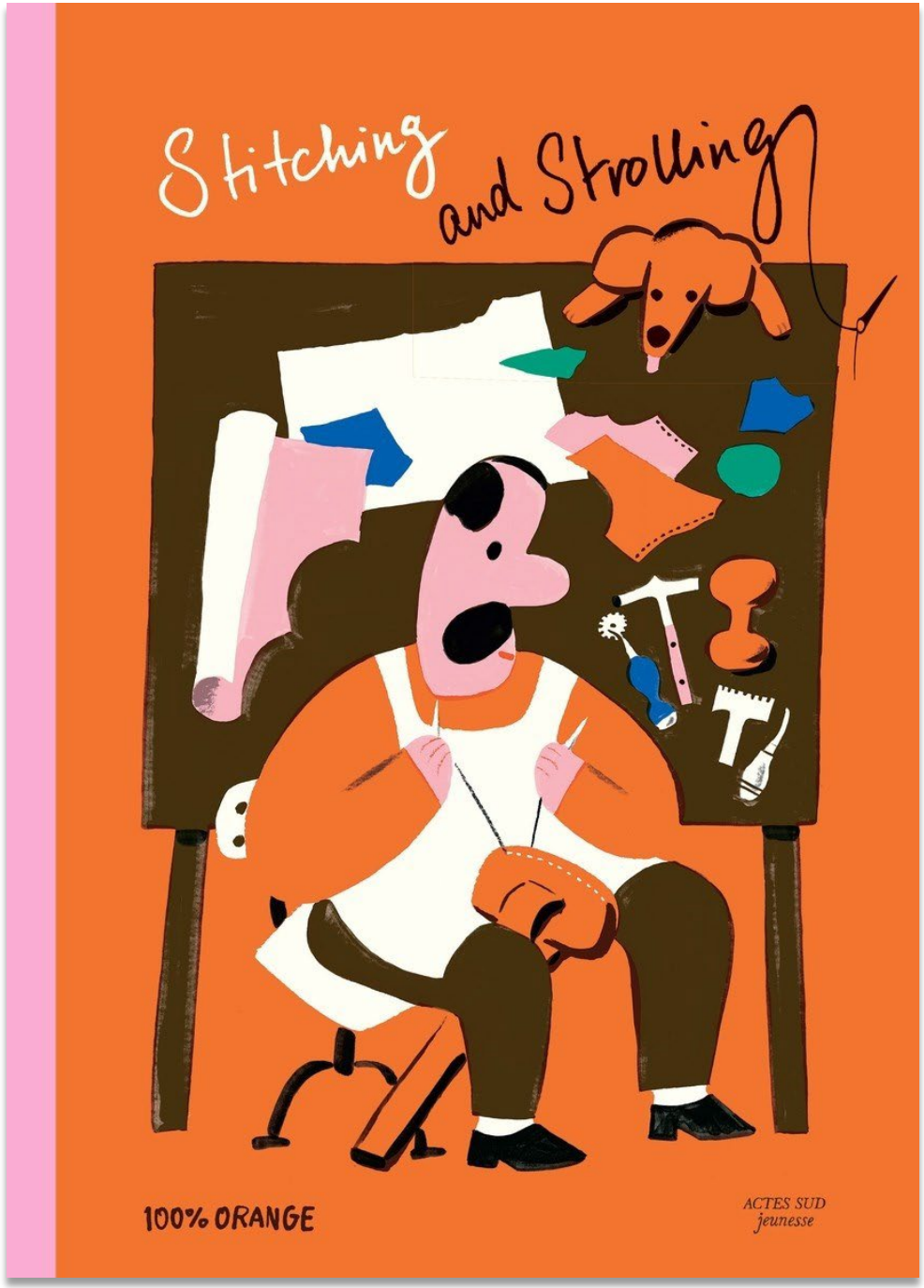
Stitching and Strolling

100% ORANGE

ACTES SUD
jeunesse



Stitching and Strolling

Kenjie Oikawa

A picturebook by Hermès that shares the joy of craftmanship for children and adults alike.

- Copublished with Hermès, this is a charming and heartwarming illustrated story about a saddlemaker who befriends a local dog and his other animal friends. The saddler improves the lives of his animal friends through his expert craftsmanship, and at the same time, the animals help ease the solitary nature of the saddler’s work.
- As a craftsman masters skillfully the tools and materials in its small saddlery shop, bringing his creations to life, a dog enters with a special request. Gently and kindly, the craftsman works to fulfill the dog's earnest needs. With joy, the dog invites the craftsman for a walk, and as they walk, they encounter animals of one kind or another. A little bit of magic, his hands and his tools are all it takes for the craftsman to grant their wishes one by one. With perfectly crafted creations, the animals arn delighted by its magic.

AU $28.99 | NZ $31.99
9782330208004
32 Pages
Hardcover
260 mm x 190 mm
Actes Sud

Stitching while Strolling

A curious little dog watches a craftsman through a workshop window.

Before the craftsman has a chance to invite him in,
the dog comes and sits in the workshop.

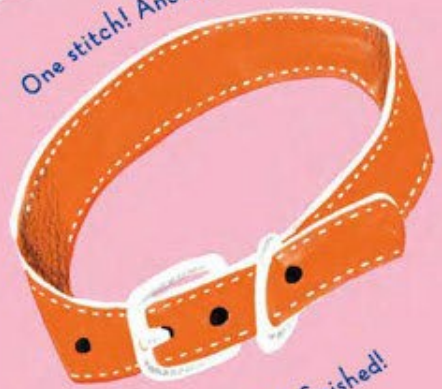
'Could you please make me a collar?' the dog asks,
sticking out his neck.

The workshop is a saddlery, and the craftsman isn't sure
he knows how to make a dog collar.

But seeing the disappointment on the dog's face,
he decides to try.

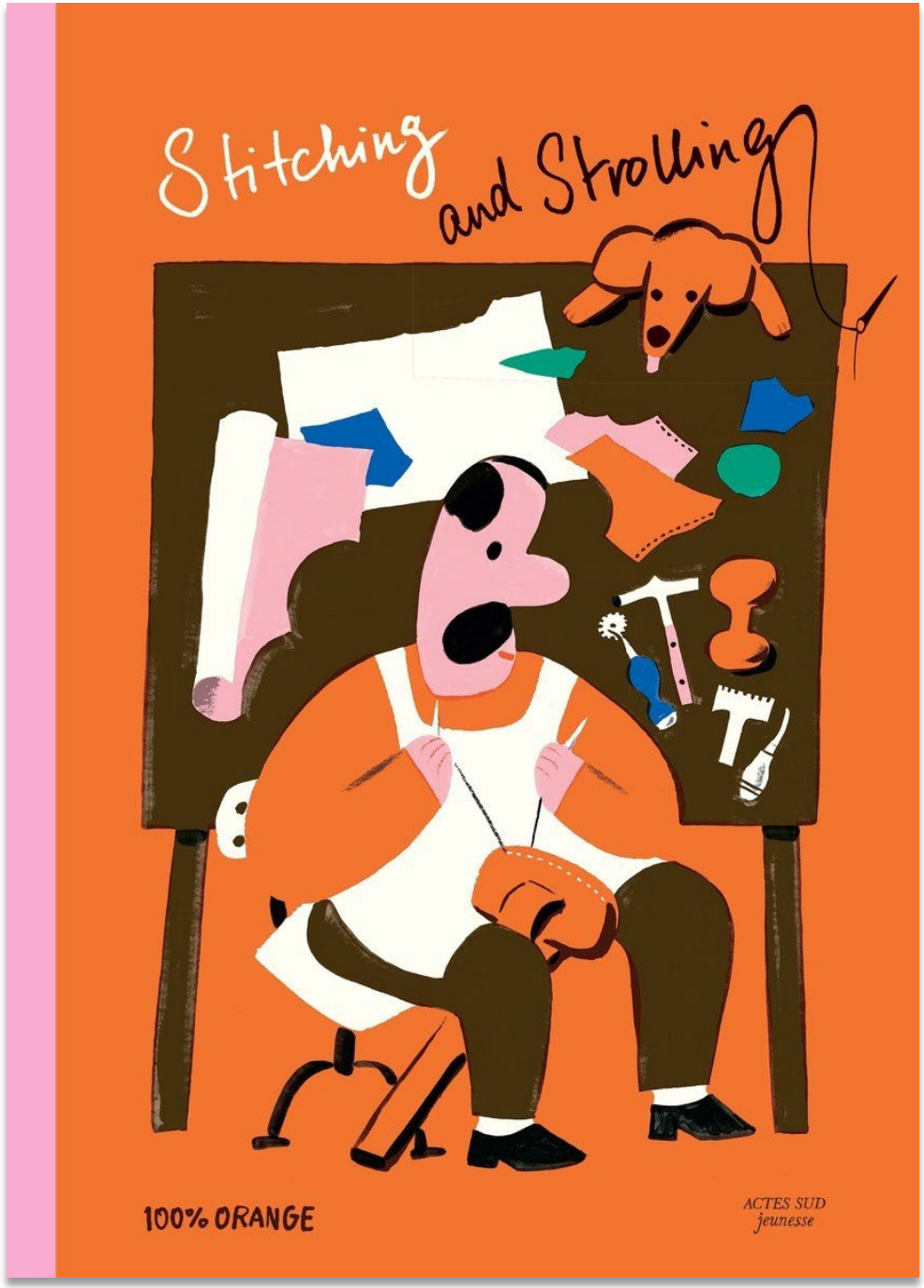
The craftsman wraps his tape measure around the dog's neck,
and then . . .

One stitch! Another stitch!



All finished!

Before the dog can yawn three times,
the craftsman has made a brand-new collar.



Stitching and Strolling

Kenjie Oikawa

A picturebook by Hermès that shares the joy of craftmanship for children and adults alike.

- Copublished with Hermès, this is a charming and heartwarming illustrated story about a saddlemaker who befriends a local dog and his other animal friends. The saddler improves the lives of his animal friends through his expert craftsmanship, and at the same time, the animals help ease the solitary nature of the saddler’s work.
- As a craftsman masters skillfully the tools and materials in its small saddlery shop, bringing his creations to life, a dog enters with a special request. Gently and kindly, the craftsman works to fulfill the dog's earnest needs. With joy, the dog invites the craftsman for a walk, and as they walk, they encounter animals of one kind or another. A little bit of magic, his hands and his tools are all it takes for the craftsman to grant their wishes one by one. With perfectly crafted creations, the animals arn delighted by its magic.

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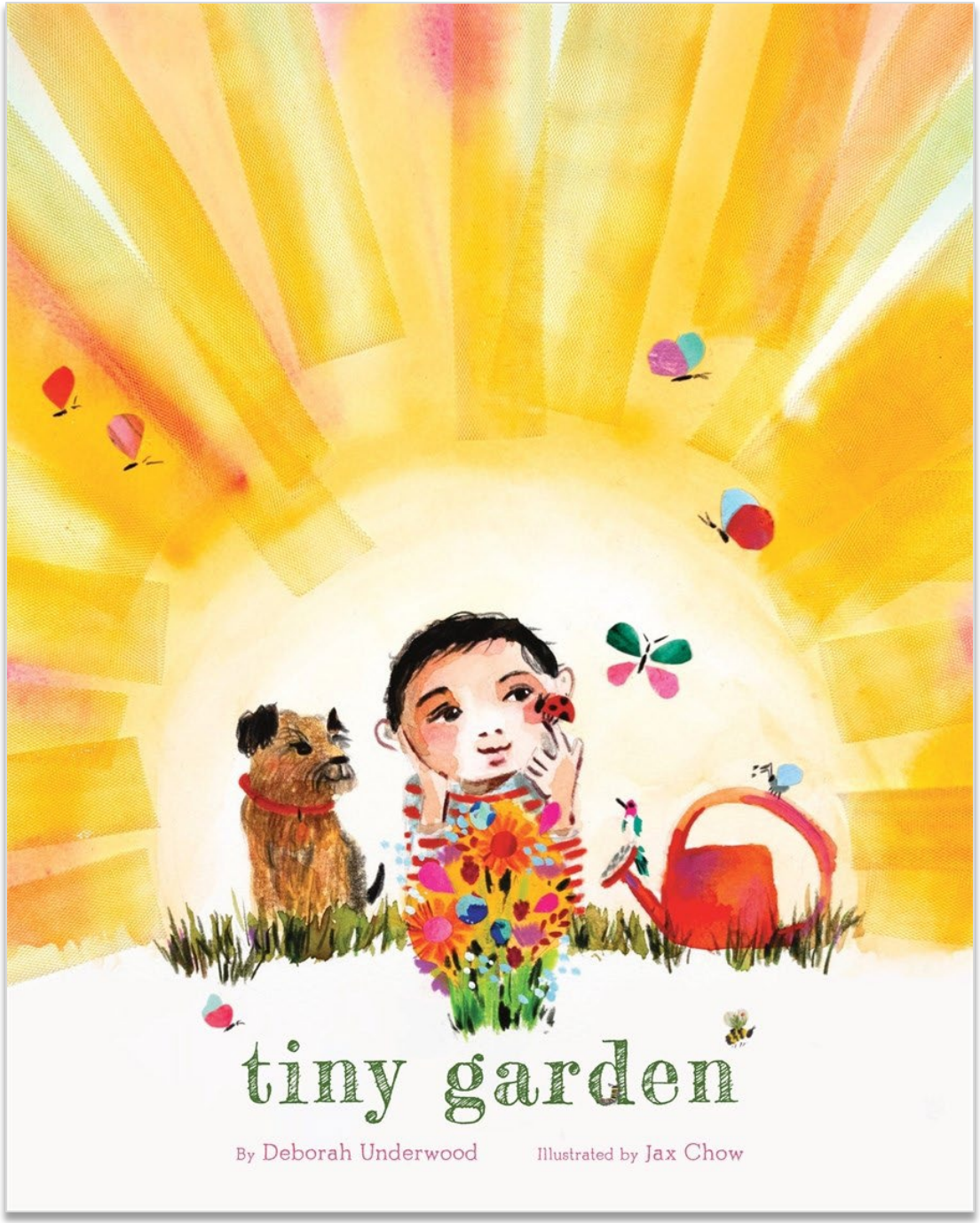
tiny garden

By Deborah Underwood Illustrated by Jax Chow



Tiny Garden

A Picture Book

Deborah Underwood

On a street that covets big, showy gardens, Andrew sets out to grow his own tiny garden in this picture book about slowing down, appreciating the little things, and staying true to yourself. From bestselling, award-winning author Deborah Underwood and debut illustrator Jax Chow

- Slow down: For fans of the *Slow Down* series, encourages readers to notice and appreciate their environment, while reminding little ones that good things often take time to grow.
- For nature lovers: A love letter to gardening that inspires kids to dig into the dirt and care for the tiniest creatures, like the earthworms, hummingbirds, and ladybugs that find a home in Andrew's garden.
- Self-care & mindfulness: With a determined protagonist who never strays from his goal, despite negativity from others, this story touches on themes of staying true to yourself and spending time on the things that bring you joy.
- Debut illustrator: Jax Chow brings a vibrant multimedia approach to her picture book debut.

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Abrams Books for Young Readers

Andrew loved plants.
But the fancy gardens on his block overwhelmed him.
Too big.
Too tall.
Too much.

So he dug a small rectangle in the grass.

"Is that a garden?" asked a neighbor. "It needs to be much bigger."
"This will be a tiny garden," said Andrew.

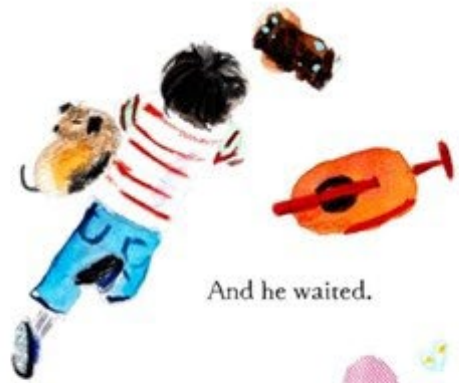
"That is far too small for a garden."

"This will be a tiny garden," said Andrew.

The smell of soil,
rich with possibilities,
tickled Andrew's nose.
He carefully added good things to the dirt.
The earth wrapped his fingers in cool
and snuck beneath his fingernails.

Then Andrew planted seeds,
tucking them in with soft pats.

He watered, oh so gently.

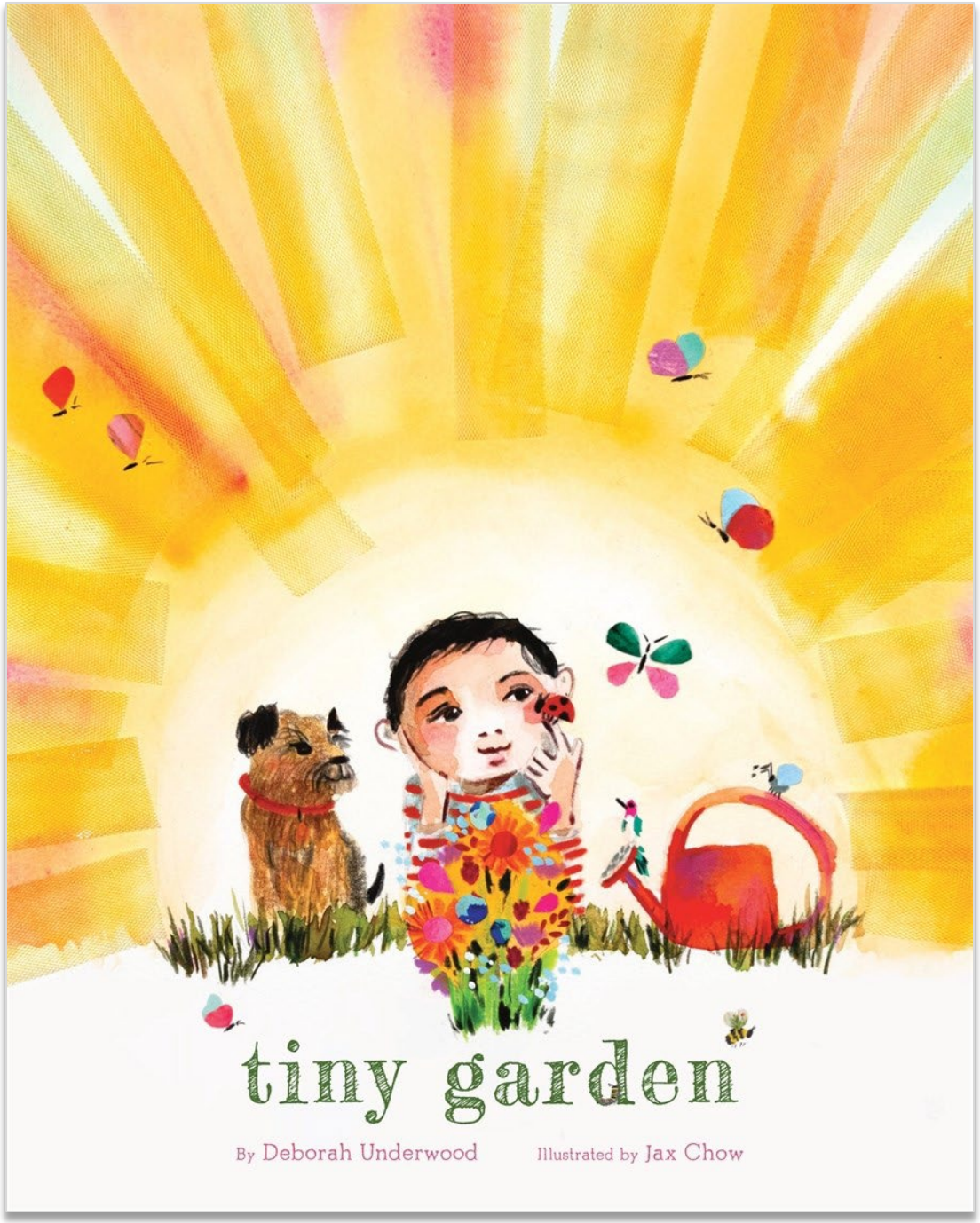


And he waited.

She couldn't believe her compound eyes.

"This is what I've been looking for,
but I never even knew it," she said.

She flew into the tiny garden
and rested in the cool shade of a tiny leaf,
relieved.



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WORST-CASE SCENARIO
RAY STOEVE

Worst-Case Scenario

A Novel

Ray Stoeve

New from Ray Stoeve comes an enemies-to-lovers romance about nemeses who are forced to share their school's Queer Alliance presidency following a tie in the election.

- Queer love: This book features an all-queer cast, including a nonbinary narrator and trans love interest. Stoeve's books feel like a love letter to the queer community and are perfect for fans Casey McQuiston or Jennifer Dugan.
- Enemies-to-lovers: Fans of the perennially popular trope will love to follow Sidney and Forrest's story as they go from enemies to copresidents of their Queer Alliance to friends to crushes.
- Mental health: The sweet romance is balanced with mental health representation based on Stoeve's own experience with OCD. The story offers a nuanced exploration about the dangers of self-diagnosing based on social media information (which has become very common among today's teens).

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