



# Ai Weiwei. Updated Edition

Edited by Hans Werner Holzwarth, By (artist) Ai Weiwei

Ai Weiwei is famous for much more than his art. As a champion for the right to free expression and against arbitrary state power, his actions reach far beyond the art world.

- Focusing on the recent decade of art and activism by one of the most outspoken artists of our time, this edition provides TASCHEN's previous Ai Weiwei monograph with a comprehensive update. Now exploring 40 years of work, the book ranges from the artist's exile in '80s New York, through sculptures based in Chinese traditions and craftsmanship after his return to China, to his latest works conceived in Europe: toy-brick mosaics, films, and installations championing human rights.
- This book is itself a historical document: initially produced as the first in-depth monograph in close collaboration with the artist during a time when he still couldn't travel abroad, now the same team has reconvened to continue the story. Countless images from Ai's archives show the studio day-to-day, the artwork production, the political actions. They are accompanied by artist's statements made especially for this book, and by three far-ranging essays: independent curator Roger M. Buergel and art historian Alfred Weidinger, who both worked with the artist on major exhibitions, discuss the work and its development in thematic detail, while long-time friend, the entrepreneur and collector Uli Sigg, delivers a personal portrait of the artist from two points in time.

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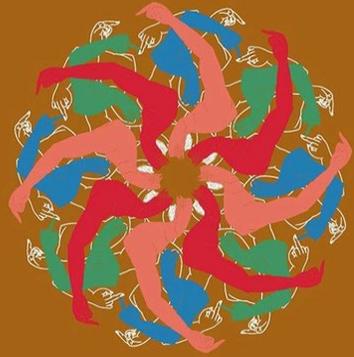
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TASCHEN

Will humans be able to destroy all life on earth?  
Is there hope for peace?  
What is the true nature of reality?

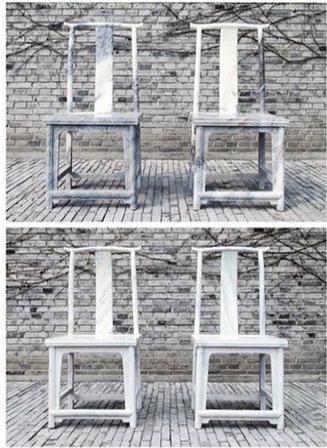
Can freedom of speech be given away?  
Do you believe in creating art for art's sake?  
Which is more important, knowledge or imagination?

Was the universe really created by the Big Bang?  
Is the notion that all individuals are created equal a lie?  
Who am I?

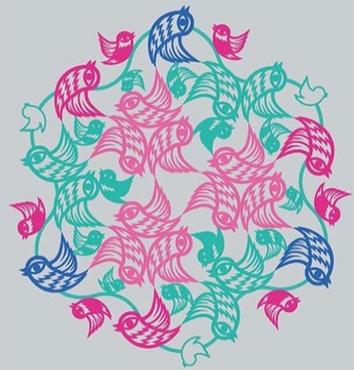


1983–1993 New York

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2008–2011



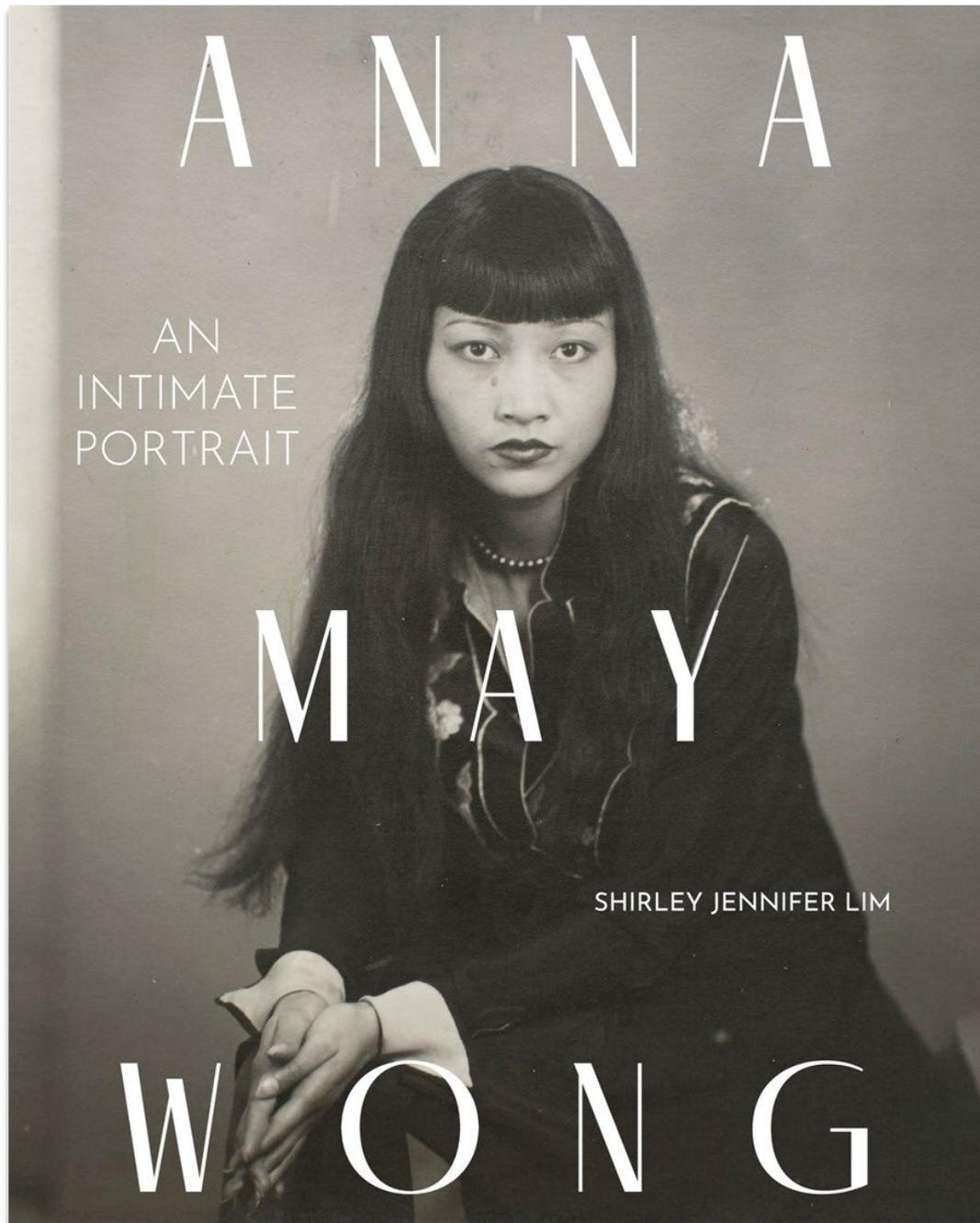
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## Anna May Wong

AN INTIMATE PORTRAIT

Shirley Jennifer Lim

An illustrated biography of Anna May Wong, the first Chinese American Hollywood star, and her hardships, triumphs, successes, and scandals, by the leading Anna May Wong expert

- Leading Anna May Wong expert Shirley Jennifer Lim reveals the triumphs, setbacks, fame, and scandal of the first Chinese American film star in Hollywood.
- *Anna May Wong* will use the actress's own personal correspondences, never-before-seen archival photos, and creative endeavors such as her writings published in the New York Herald Tribune and her self-made film about China (broadcast on ABC) to tell the story of the "World's Most Beautiful Chinese" American woman who rose past the boundaries of the silent and studio eras of white Hollywood.
- A story of tenacity and determination, *Anna May Wong* will show the real woman behind the actress's facade and inspire a new generation of writers, image creators, fashionistas, and television and film enthusiasts in the 21st century.

AU \$64.99 | NZ \$69.99

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254 mm x 203 mm

Abrams Books

she is having a moment but why it has taken so long for the rest of the world to catch on. When I enrolled in the History PhD program at UCLA, I had one intention of examining Wong. The scant writing that existed on her dominated her as a minor film actress unworthy of attention. Out of like curiosity I signed up to take the UCLA Film and Television archives screening class in Hollywood to view Wong's films. I had some expectations. Suddenly Wong popped up on my 35 mm film reel, a medical doctor speaking in flitting upper-class English and wearing an elegant dress designed as if I would later discover by Paramount Pictures' legendary Edith Head. Any notion of Wong as an unimportant and obscure lady replaced itself with bewilderment. I labeled her page and Wong's 1930s Paramount Pictures production became a chapter in my dissertation and first book. Those findings were ignored, so, chastened, I wrote a second book on Wong, analyzing her impact using the academic lenses of racial modernity and global postmodernism. Thus Wong a historical figure book-ended, as in this third book. I know how her life illuminates a wider culture and history.

Wong's talents overtook us in an age of social media when our abiding visual content regime requires Wong's seemingly insouciant ability to craft different yet compelling images. Wong's exploitation of multiple forms of emergent media—sound motion pictures, television, multiple language version (MLV) motion pictures—find affinity with distinct forms of communicating visual facts such as TikTok, Instagram, and YouTube. As the famed philosopher Walter Benjamin wrote in 1936, "A hand May Wong can no longer imagine her existence without film—a sentiment that, when updated to appropriate media, accurately holds." Wong's resurgence popularity is also an artifact of her crossover appeal. During Wong's heyday, her admirers comprised people from around the world and from all walks of life. That remains true today. Her appeal extends to fans of film and the development of technology and media, to those interested in modern American culture and its global reach to audiences of

celebrity, fashion, and glamour, and anyone interested in the lesser-known aspects of the rich (and troubled) multicultural heritage of our nation.

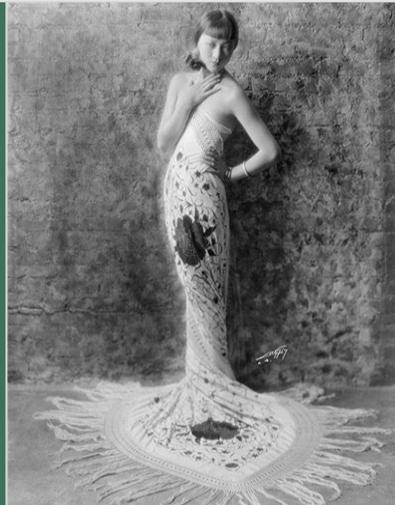
Asian American stories deserve a place in the myths of who we are as Americans. Today more than twenty million people of Asian American and Pacific Islander descent live in the United States, and no fewer than fifty more, mostly one out of five, American people will trace their heritage to Asia and the Pacific. Yet the centrality of Asian American history to the development of the United States often gets erased. The issues that Wong faced—anti-Chinese sentiment, anti-immigrant violence, cultural face casting—persist. The Page Law of 1875 and the Chinese Exclusion Act of 1882 set the architecture for subsequent American immigration policy, including today's immigration laws and detention centers. If we aspire to build a more perfect union, as we people need to know this: American past is an inspiring figure. Wong, essentially displaced amidst violence in the face of such crushing obstacles, rising from being born an unwanted female child in the political mire of factions in the 1900s, having spent in post-1882 World War II Los Angeles. Wong's relevance continues today because she provides us with a road map of how to forge ahead even under the most difficult of circumstances. Many of us move differently in the world because who we are does not match what society values. Be resilient like Anna May Wong. Just because there is nobody who looks like you in your own background does not mean that you cannot do it. Even if you, like me, hail from a rural area such as California's Central Valley or from the Hawaiian Islands, or from the Bronx, you too could be the next Anna May Wong. Dream big. Be brave. Take a chance. It is my fondest hope that this book shows that we are all Asian American, that we are all Anna May Wong.

This book marks the end of my Anna May Wong journey. It has been magnificent. Paradoxically, the overwhelming interest in Wong permits me to take my bow, see the horses, and exit the scene. She is in our hands. She is in your hands. She is in our hearts.



PART I

MYTH AND LEGEND



CHAPTER 3

MODERN WOMAN RISING

In the 1920s are a heady time to be a young woman. Votes for women granted. Constricting corsets crushed. Skirts shortened. The bewitching Anna May stars up trends and dazzles the Charleston, Kentucky. Earlhart and Bessie Coleman take to the skies. Lois Weber directs movies. Margaret Sanger campaigns for birth control. Wong beautifully embodies the isolation, independence, and attributes of the modern flapper. Photographs of Wong document her emerging glamor from demure Chinese girls to modern American young lady.

Several mores are changing. Wong as American New Woman, a Modern Girl, a Jazz Age Flapper. Her unmitigated adolescent cool, class-consciousness for both control. Wong beautifully embodies the isolation, independence, and attributes of the modern flapper. Photographs of Wong document her emerging glamor from demure Chinese girls to modern American young lady.

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WONG'S VOICE, THE LETTERS AND THE 'TALKIES'

perform her own version of a female protagonist, one that rings true to her own life experiences as well as her aspirations.

On the spot opens at the Forum Theatre on Broadway on Wednesday, October 29, 1930. "Everything is at stake. Will Wong be able to carry a leading role that has been the American audience ready for her?"

The answer is a resounding yes. Imagine the response. "Buses" follow her every analysis. All Capons, whose life inspired the play, is rumored to be in the audience. "The diamond-studded emerald crowd clamors the orchestra seats and VIP boxes. Curtain calls. Reactions erupt. Wong blinks at them, stunned. She received accolades during her two and a half years in Europe but never in the United States. She bows, withdrawing the moment. At long last, the reviewer has. Finally, success in the United States on Broadway."

Wong has almost two weeks to savor her triumph. Thus, she receives a telegram from the Los Angeles coroner. " "

Dead. Her mother is dead. A car hit her while she was crossing the street in front of the laundry. On November 11, 1930, at age forty-three, Lee Gon Toy passed. "It is an instant. Wong is a motherless child. The funeral will be in Los Angeles."

But what about the play? Lee Gon Toy's death prompts a rethinking for Wong. It is a general moment that forces her to make one of the hardest decisions of her entire life. Wong must choose between career and family. Will she attend her mother's funeral and draw away from her grieving family? Or will she shine from behind the footlights, having her starring appearance in the spot covers her triumph return from Europe to the United States?

Imagine the flood of emotions that goes through Wong. Moments of her mother. The laundry her life in Los Angeles. But also powerful are the memories of her struggles to achieve this career success in America. She had to battle Ephraim to convince him that Chinese women are not passive Madame Butterfly-like crea-



WONG'S VOICE, THE LETTERS AND THE 'TALKIES'



Wong divulges that he quick response to the racial dog gave her the confidence to be "in case of any situation," a reminder that underlying her success was a delicate equilibrium. " " At Royal Acorn, at the motion picture rehearsal, traveling through the U.K., Wong knows she can't simply handle any situation. From the ashes of the dog's injury result came, La Wong.

ANNA MAY WONG



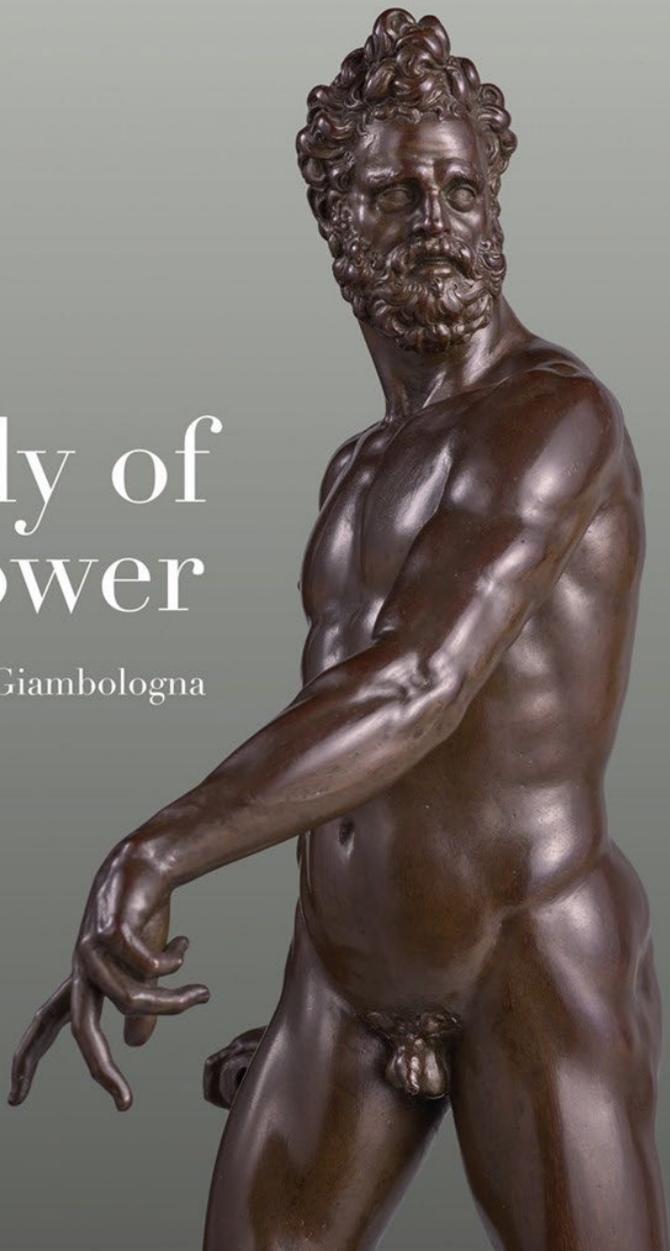
cross-dressing in the film still on the inter-hybridity of Asian faces and bodies, even across gender lines. Paramount executives do not begrudge her Anna May Wong, defies one of the godmothers of their house. The film depicts the lives of a Chinese American actress who has a competition, the Charles Rockford that he cooed his her and borrowed face with a handsome electric fan. Flory was the bet. As Wong's Daughter in Cross-cast Lloyd Nolan stars, "with Bob" was fun, it was fun, and he was talented. " "

Wong has been tagged a minor film star because the majority of her sound-era American cinematic output, including Daughter of Shanghai, occurs in B film. The Bs are designed to be a quick buck, with small budgets, rapid production schedules, and short running times of seventy to eighty minutes. B-film



# Body of Power

The Mars by Giambologna



HIRMER

## Body of Power

THE MARS BY GIAMBOLOGNA

Edited by Stephan Koja

One of the most extraordinary male nudes of Mannerism, Giambologna's bronze statuette of Mars (c. 1574) is among the most impressive depictions of the god of war.

- It combines ancient ideals with artistic innovation. This symbol of sovereignty is masterfully realized in the statuette's monumental and powerful appearance.
- Giambologna's Mars is the only known gift the artist gave to a prince. Symbolically, he stands between war and peace, destruction and renewal. Why the gift to the prince depicts the god of war not in full armor, but in a nude form, is one of the fascinating questions explored in the book.
- Starting with Mars as the central figure, the volume illuminates Giambologna's oeuvre and artistic environment, whose creations had a lasting impact on late Renaissance art.
- ARTISTS: GIAMBOLOGNA, ANTONIO SUSINI, GIOVANNI FRANCESCO SUSINI, PIETRO TACCA, ADRIAEN DE VRIES

AU \$100.00 | NZ \$110.00

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255 mm x 210 mm

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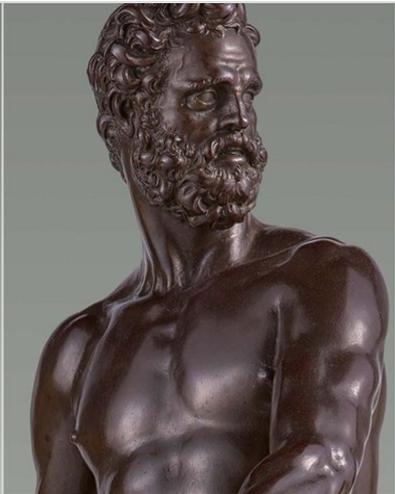
Fig. 17. *Giambologna*  
Mars of 1700  
Bronze, 1700  
Firenze, Galleria  
Fig. 18. *Giambologna*  
Mars of 1700  
White marble, 1700  
Firenze, Museo Nazionale del Bargello  
Fig. 19. *Giambologna*  
Mars of 1700  
Black marble, 1700  
Firenze, Museo di Palazzo Strozzi

Fig. 20. *Wilhelm von Bode*  
The Gallery of the Grand Duke of Tuscany  
1885  
Berlin, Staatliche Museen



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### GIAMBOLOGNA'S MARS AND THE EXPERIENCE OF WAR

Hans Brühlkamp

Created around 1576, Giambologna's bronze statuette of Mars is one of the most impressive depictions of the god of war ever produced. The dramatic tension of this figure is the result of the inner dynamics of a complex set of movements. As the fast cast with its single surface shows particularly vividly, it finds expression in the energetic yet poised and stately stance, the almost surreal gesture of the outstretched left arm (Fig. 1), its veins bulging as though they were about to burst through the skin, as well as in the less literally extended right arm, and the head turned to one side. Apart from the tilt of a tiny Medusa head in his right hand, the god of war is without any further attributes. This makes the figure's nakedness all the more evocative, since Mars is usually identified by the accoutrements of his military power in the form of body armour and weapons. The complete sword would only have further emphasized the figure's masculinity.

The importance of Giambologna's statuette is underlined by the fact that it was cast in several versions. The Dresden version (Fig. 2), which Giambologna sent to Elector Christian I of Saxony in 1675, is particularly well documented. It was a personal gift from the artist himself, on top of the substantial suite of diplomatic gifts sent to Dresden by Francesco I de' Medici, Grand Duke of Tuscany, in order to strengthen the alliance that his father, Cosimo I, had established between the Grand Duchy of Tuscany and Electoral Saxony.<sup>1</sup> Further to the Mars, the shipment included three bronzes: another single figure piece, the *Flying Mercury*, and two groups, a *Sleeping Nymph with Satyr* and *Ninus Abducting Dione*. Added to this were eight particularly fine powdered bronzes as well as splendid decorative objects and, last but by no means least, magnificent weapons of primarily Ottoman origin.<sup>2</sup> These weapons were so richly ornamented as to be arguably metal supports for figurative designs, so that, in all, the gift embodied not so much



Fig. 4. *Giambologna*  
Mars, 1576  
Bronze, 1576  
Frankfurt, Staatliche Museen, Kupferstichkabinett

claim to imperial expansion and the glory of victory.<sup>3</sup>

Classical Roman depictions of Mars show the god of war as an athletic warrior, either fully armed or heroically nude. He is also shown in the mode when he appears alongside the goddess of love, who reveals his character with a different and seemingly antithetical facet.<sup>4</sup> His insatiable passion for Aphrodite/Venus, the goddess of love, suspended his masculinity and gave rise to the fundamental belief that harmony (as represented by Concordia, his daughter) depended on the balance between extremes. Drawing on this idea, in the first century BC, the Roman poet and philosopher Lucretius turned it into the motto of his *De rerum natura*, a didactic poem about the tenets of Epicureanism and one of the most important cosmologies of antiquity. It opens with a paean to Venus, who is described as the most powerful force on earth because she alone is capable of subduing Mars. Lucretius vividly describes the forefemen of Mars, who "often stretches himself back upon your lap, vanquished by the never-healing wound of love, throwing back his handsome neck and gazing up at you, in open mouthed wonderment he fears his greedy eyes with love, and as he molts, his breath hangs upon your lips."<sup>5</sup> Roman terracotta reliefs capture the gaze between the seemingly despoiled Venus and the naked Mars but stop short of showing him swoon (Fig. 3).<sup>6</sup>



Sandro Botticelli's painting *Venus and Mars* (Fig. 4) approaches its subject with considerable irony and shows how Venus deploys her own means to wear out and defeat the god of war. Having fallen into death-like post-coital sleep, Mars is incapable of putting on his armor and weapons, allowing Venus's cone, shown as playful little satyrs, to turn the instruments of violence into playthings. One of the chubby satyrs is delivering a puffly cheeked frog call through a conch shell into the slumbering god's ear to rouse him and make him submit once more to the charms of watchful Venus.



## Brand No.54

### COME AND WRESTLE: DESIGNER VS. HANZI

The Issue 54 of Brand magazine uses "Come and Wrestle: Designer vs. Hanzi" as title, aiming at providing readers with the design thinking and application of Hanzi.

- The process of type design is just like a wrestling match, in which type designer can learn a lot. There is a competition between the typeface and type designer besides their relationship of teachers and friends, which is like a contest. This issue presents the existing rules and design methodology of Hanzi from the perspectives of knowing, designing, and using Hanzi.
- Five chapters are included in this issue:
  1. The Offense and Defense Between Traditional and Modern Typefaces;
  2. Heavyweight: Flexible Combinations;
  3. Freestyle Competition;
  4. Win by Technical Superiority;
  5. Dazzling Arena.

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## Brand No.55

### COME AND WRESTLE: DESIGNER VS. FOREIGN TYPEFACE

After the publication of Brand Issue 54 whose theme is Come and Wrestle: Designer vs. Hanzi, we came up with the idea to have interviews with designers from different cities around the world based on our extensive research and new understanding on foreign typefaces for the layout of magazine.

- We learned that type design is challenging no matter in which script through the detailed and meticulous responses of interviewees, and there is always a story about type design behind the design. Designer needs to take various problems into consideration during the type design process.
- Each effort is like an attack. Perseverance is the most basic principle for designer no matter the project is simple or complicated, so I think that type design presents a sportsmanship.

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# BEAUTY OF HUMANITY HIDDEN IN A MACHINE

Editor  
Gabby Luk

These terms like film cameras and great fonts are making a comeback. They bring the trends of the 20<sup>th</sup> century back to life again. To create a story with nostalgic, retro elements like painted ball typewriters, vintage jobs with curved patterns, and typewriters.

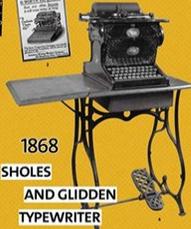
Speaking of such typewriters, you may have seen such items in a number of movies or television series. In *Psycho*, the stylish Rose typewriter in her bedroom. In *Home Alone*, the typewriter in the hallway by the lake, stopping his third brother from coming and catching when Frank Underwood sees his Underwood typewriter. It suddenly reminds him of what his father said: "This Underwood built everyone up in the movie, or the background sound of changing from there is that seem very far from people's modern lives. Perhaps many young people do not realize that the humble typewriter was once responsible for a complete revolution in the way of writing."

011 YELLOW BEEF - PRELIMINARY PREPARATION



1865  
HANSEN WRITING BALL

The illustration shows an Oldfashioned typewriter was patented in 1865 after its invention and he started to use the word "typewriter" to refer to the machine used for this purpose.



1868  
SHOLES AND GLIDDEN TYPEWRITER

The typewriter was a invention of Christopher Latham Sholes, Carlos Glidden and Samuel W. Soule. Their first typewriter model had a keyboard made of black and white keys. Building Scientific American to describe it as a "typewriter".

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Dialogue with  
**LEWIS MCGUFFIE**

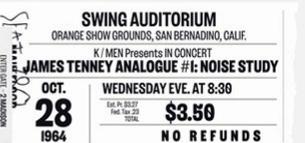
Lewis McGuffie

A type designer from the UK, Major in the RAF, typified George Herbert, he graduated from the University of Reading in 2001. Lewis McGuffie won the Gordon Glaid Prize for non-fiction in 2009, and was a member of the British Type Design Competition team category. His typface takes the brand for the England Rugby team.

041 GREEN BEEF - PROFICIENCY IN TYPE DESIGN

### SHORTCUTS IN DESIGN

Interviewer  
Gabby Luk



SWING AUDITORIUM  
ORANGE SHOW GROUNDS, SAN BERNARDINO, CALIF.  
K/MEN Presents IN CONCERT  
**JAMES TENNEY ANALOGUE #1: NOISE STUDY**  
OCT. 28 1964  
WEDNESDAY EVE. AT 8:30  
\$3.50  
NO REFUNDS



Lou Reed's  
**Metal Machine Music**  
AUGUST 23, 1975  
USE PERFORMANCE SPACE UNIT



**ACCESS ALL AREAS**  
By Special Attention  
HARRISON TRIVOR  
HAIR POLICE  
J. CORRIGAN  
PSYCHIC TV  
THURSDAY 8:00 PM

060

GREEN BEEF - PROFICIENCY IN TYPE DESIGN

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

061 GREEN BEEF - PROFICIENCY IN TYPE DESIGN

AD: ED & D  
Cherri Shaker  
ES  
Book Design Co.  
2020

### DOPPELGÄNGER



Doppelgänger is a free display serif typeface. It is a vintage inspired font that is ideal for projects where a delicate touch is needed. The project was created during the 5-month lockdown in South Africa, to cope with the stresses and frustrations that came with this difficult time. The designer was fascinated by the strange ligatures on vintage typefaces and wanted to pay homage to a bygone era while still creating a fun modern font.

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Dialogue with  
**YOSHIHISA SHIRAI**

Yoshihisa Shirai

A passionate economic graphic design practitioner in book design and editorial design, Shirai is well known as the first director of the magazine G&L. He also works as a professor in the Visual Communication Design Department of Waseda University.

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BROWN BEEF - MASTERS OF TYPOGRAPHY

### DON'T BE RESTRAINED BY THE RULES

Interviewers  
Signe He & Marlene Zeng

Q&A

For beginners in graphic design, what kind of knowledge is necessary for selecting fonts?

In book design, the choice of text typeface immensely affects reading experience. Do you have any preferences for text typefaces? What aspects do you value most when you choose?

You once said in an interview that book format is just a guideline, and a Western book format cannot be directly applied to Japanese typography. A book format with good readability requires designers to have their own analysis and thinking. What is good readability? Don't it have any design standards?

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First of all, it is necessary to understand basically what is a body text font and what is a display font. Then, choose a font you are interested in from the many fonts and try to use it as a visual effect. When you do that, you are supposed to learn where, when, and for what purpose the font was created, and who created it.

Other selection criteria include the era when the font was produced, the country or region where it was produced, and its intended purpose. Apart from that, the selected font may also reflect the author's personality, his or her desired atmosphere (graphic, soft, colorful, etc.) or the meaning the author wants to deliver beyond the text itself.

In my case, I try not to choose a font based on my own preference. However, when I look back on my works, I find that my selected fonts show more "flair" than I thought. Surprising things like that often happen.

The concept, proportion of book format, was first proposed by William Morris, then inherited by Edward Johnston, and originated by Jan Tschichold. In the late 1960s, the grid system was introduced and advocated by Joseph Mueller-Brockmann and other graphic designers. These have become the commonly acknowledged methodologies and ideas as standards for that time paper design. However, they only represent reference values as a guideline instead of rules. Through analyzing and trying out these guidelines, designers will develop a better understanding. Book format design is a dynamic process combining flexible utilization and application of those standards, while seeking the appropriate proportion and structure of each text. It requires a grasp of the sequence, hierarchy, and structure of the text on the page, and an analysis of the relationship between different units based on categories such as book unit, feature as well as spread, and, lastly, to organically integrate all of the elements as a whole.

In terms of Japanese typography, the first issue to be addressed is to choose a vertical or horizontal writing mode, because that decision may lead to a totally different layout structure. And using the horizontal writing mode does not mean that the book format of Western books is completely applicable, because despite the fact that two directions are available for Japanese typography, Japanese characters

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BLACK BEEF - PROFESSIONAL SHOWCASE



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BLACK BEEF - PROFESSIONAL SHOWCASE

### SANTARCANGELO NON ESISTE

AD: COLORE P  
Alessandro Lattini,  
Isaac Gonzalez &  
Cecilia Murgio  
2019



Santarcangelo Festival is one of the most important Italian events dedicated to contemporary theatre, dance and performing arts. Founded in 1971, the festival comes to life in the city of Santarcangelo di Romagna in July.

"Santarcangelo non esiste, which means "Santarcangelo does not exist", is the name of the project developed for the 50<sup>th</sup> anniversary of the Festival. The project aims to be a provocation, to reflect on the importance of the Festival in the city and on the value that this cultural institution has given to the territory over these years.

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BLACK BEEF - PROFESSIONAL SHOWCASE





## Brand No.59

### THE THEATRE OF ART BEYOND TIME AND SPACE

Art, is always the muse of designers, and a catalyst for design inspiration and creativity. Every art movement, as well as every avant-garde artist, awakens the restless heart of designers, and guides them to reimagine the world.

- In this issue, the Brand team invited four emerging Chinese artists: Yan Cong, who intends to shake the world of contemporary art; Xiang Yata, who creates a boundless universe through daily routine; Wang Mengsha, who overturns the impression of traditional Chinese ink and wash painting; and Lu Shan, who depicts a kaleidoscope of life with her overwhelming artist instinct.
- Through the art power, Brand hopes to release readers' imagination about the world and let the free spirit of art run through their soul.
- Features four cover options in mixed cartons, orders will be selected at random.

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9789887895312  
200 Pages  
Paperback  
295 mm x 225 mm  
SendPoints Publishing

ONEDAY IN SUMMER  
WE LOSE SLEEP...



# THEY TALK

Nicole Lo

Luca Yin

Fae Kwok

For the editors, the loss of sleep is the beginning of a journey. A journey where they wander in the universe of the mind, a journey of distant imagination, and of unrealistic dreams. On a night when hot milk and melatonin don't help sleep, they start talking.

014

Yan Cong



An artist and cartoonist born in Hubei, China in 1983, Yan Cong graduated from the Central Academy of Fine Arts in 2006 and now lives and works in Beijing. He started *Narrative Addition*, an independent comic magazine, and founded *Beggar Publishing*, an independent comic book publishing house, with more than ten works in print including *Beggar Comic*, *A Comic's Funeral* and *Small Star*. He has held numerous solo and group exhibitions in such cities as Beijing, Shanghai, Hong Kong, Paris and London. In 2021, "The Old Prince" was an exhibition of Quan Hanan and Yan Cong, was presented by Star Gallery. His works are housed at the V&A Museum in London.



Don Quixote

Introduction

Published in two parts by the Spanish writer Cervantes Saavedra in 1605 and 1615 and translated into more than 2,000 versions in over 140 languages worldwide, *Don Quixote* is considered the first modern Western novel and was voted the best fictional literary work ever written in a poll conducted by the Swedish Academy that awards the Nobel Prize in Literature. As a gem in the history of world literature, "Don Quixote" symbolizes the human spirit, influencing and inspiring dream seekers of every age.

Synopsis

Long infatuated with books of chivalry, Alonso Quijano, a gentleman in La Mancha, suddenly decides to go on adventures and perform heroic deeds as he fancies himself a knight-errant determined to save the country and make his name. He assumes the title Don Quixote de La Mancha and persuades his neighbor, Sancho Panza, to be his squire. Along the way, he engages in all sorts of ridiculous and antiquated acts. Battered and bruised, he is forced to return home. Back in La Mancha, Don Quixote falls ill, becomes disillusioned with chivalry, and dies shortly after.

About the Author

Miguel de Cervantes Saavedra (1547-1616) is a Spanish novelist, poet and playwright. He was the chamberlain for a cardinal, knight of the sword, a quartermaster and wrote novels and plays while wandering from place to place. At the age of 38, he rose to fame with the novel *Don Quixote*, for which he has been recognized as the precursor of modern novel writing in the West.

Let's welcome Yan Cong and Don Quixote to the stage. Please lean down and open the theater guide on the right, and make yourself most comfortable. Don't blink, the show is about to begin!

015

STAGE I: A MODERN DAY DON QUIXOTE FIGHTING IN A DREAM WORLD



A FRAGMENT OF PICASSO'S ROSE PERIOD. Acrylic on Canvas. 22x15cm. 2018

016



STREET BY THE REAL MASTER. Acrylic on Canvas. 22x26cm. 2019

017

STAGE II: A MODERN DAY DON QUIXOTE FIGHTING IN A DREAM WORLD



TEASING THE CAT NO.3. Acrylic on Canvas. 10x18cm. 2015



TEASING THE CAT NO.3. Acrylic on Canvas. 6x10cm. 2015

018

Xiang Yata



A Beijing-based comic artist, animator and illustrator, Xiang Yata graduated with a bachelor degree in Arts of Animation from Animation School of Beijing Film Academy in 2010. She has published several comic books, including *Baby Light*, *Red and Green Girl*, *The Explorer World*, *Three Dimensional World* and *CAPTIVITY*, which were also published in *Special Comic on world*, *Dimensions* and other publications. Her animated short film *The Red Scarf and Exercise Book* won her the Best New Artist award in the 10<sup>th</sup> Beijing Film Academy Animation Academy Awards. She has participated in joint art exhibitions, film exhibitions and book exhibitions held in domestic cities like Beijing, Shanghai, Beijing and foreign countries like France, Germany and Japan. In 2019, she held an individual exhibition titled "Symphony" in the Space Gallery in Shanghai.

Memo

Introduction

Created by German Fantasy writer Michael Ende, *Memo* could be called a time fantasy masterpiece that interprets the nature of time and shows the author's love for life and the world. As a best-seller book all the time, *Memo* is beloved by both children and adults like *The Little Prince*. It has won 12 influential literary awards, and has been translated into 33 languages.

Synopsis

The plot of *Memo* is condensed into the book's subtitle, the strange story of the time traveler and the child who travel the same time back to the present. In the city, people are deluded by the mysterious men in grey who are actually time thieves, into pursuing a so-called rational and efficient life. Seeing how indifferent people have become to being a full-paced life, *Memo* sets out on a previous journey to the Newborn House where Professor Hoo, the administrator of Time, lives. With the help of Professor Hoo, she comes to know the big secret of human and the world—Time is life itself, and life resides in the human heart. She then returns to the realistic world to defend the men in grey and help people to see the time that has been stolen.

About the Author

Michael Ende (1928-1995) was born into a cultured family in Germany and later moved to a mountainous area in Italy. He was an active drama actor who was young, but later he dedicated himself to the creation of fantasy literature. The publication of *Memo* and *The Never-ending Story* made him a world-renowned fantasy writer.

Next, let's welcome Xiang Yata and *Memo* to the stage. Please lean down and open the theater guide on the right, and make yourself most comfortable. Don't blink, the show is about to begin!

019

STAGE II: THE KEY TO THE BOUNDLESS UNIVERSE



WITHIN BEACH AND OUT OF REACH. Crayon on Paper. 21x19 cm. 2014



020

ACT 1



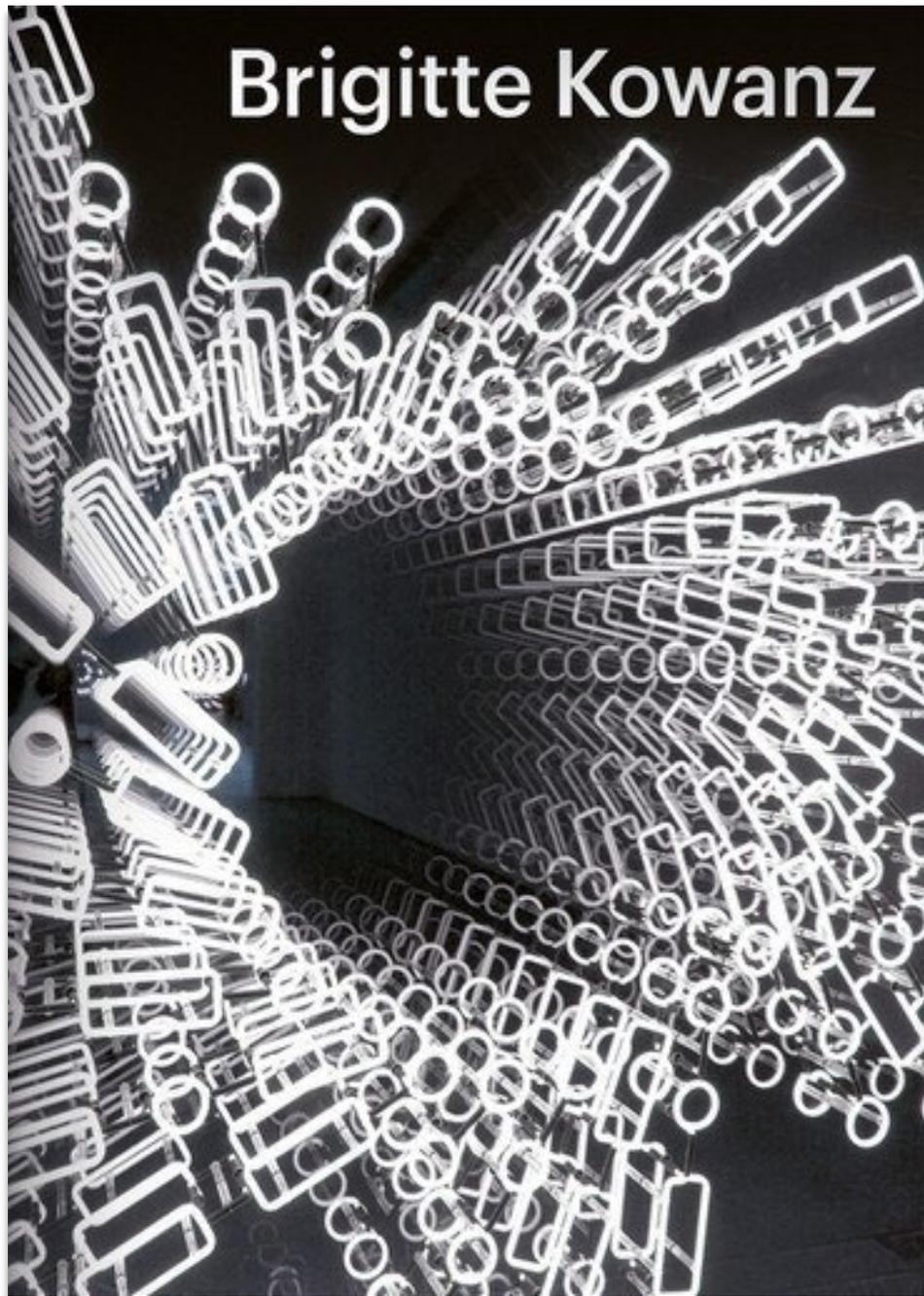
2. 25x17cm

021

STAGE II: THE KEY TO THE BOUNDLESS UNIVERSE



1. 25x17cm



## Brigitte Kowanz

LIGHT IS WHAT WE SEE

Edited by Ralph Gleis and Angela Stief

This volume presents art with light in all its facets - using mirrors, black light, neon tubes, and bottles, Brigitte Kowanz creates objects and spatial artworks in which she showcases light.

- "What is light?" is the central question of her oeuvre. "Light is what you see," is the artist's answer.
- Light helps us see; it makes everything visible, yet remains invisible itself. Brigitte Kowanz explores this paradox in her art of light.
- This volume offers a retrospective of the work of the artist, who died in 2022. In addition to her central works, it presents iconic works in which she addressed current topics such as digitalization and new communication media in an information society as early as the 1980s.

AU \$90.00 | NZ \$100.00

9783777446561

240 Pages

Hardcover

200 colour illustrations

300 mm x 220 mm

Hirmer Verlag GmbH





## Clémence Van Lunen

Text by Arie Hartog, Harry Bellet and Ludovic Recchia

This monograph traces the career of Clémence van Lunen, a sculptor who trained in Belgium with Michel Smolders and then at the Beaux-Arts in Paris.

- Although she first explored materials such as wood and metal latticework, it was in ceramics that she found her true artistic fulfilment.
- Her commitment to this medium was affirmed through a series of important residencies: first in Spain, at the Casa de Velasquez, then in France, at Les Rairies/Montrieux near Angers, and above all in China, at Jingdezhen, where she has worked regularly since 2004 in a converted former state factory. Passionate about teaching, Clémence van Lunen teaches drawing and sculpture at a number of institutions, including the École supérieure des Beaux-Arts du Mans (TALM).
- This publication highlights a dense and coherent career, in which ceramics becomes the vehicle for a personal and demanding sculptural language.

AU \$79.99 | NZ \$90.00

9782370742889

192 Pages

Hardcover

150 Illustration(s)

280 mm x 240 mm

Editions Skira Paris





# Colossal (Volume 1)

A GRAPHIC NOVEL

Rutile, Illustrated by Diane Truc

Love, humor, and powerlifting collide in *Colossal*, a massively successful international Webtoon now presented in print, about a young aristocrat who's about to discover that the heart may be the strongest muscle of all!

- Jade, a young French noblewoman, has a problem. Her parents expect her to marry a rich prince to save their dwindling family fortune. But Jade doesn't want to fall in line or in love—all she wants to do is pump iron and get. Those. Gains!
- Jade's obsession with powerlifting and getting strong is at odds with the image of a delicate flower that society expects from her. Can Jade keep her secret and learn that that strength isn't only measured by how much one can deadlift?
- Silly, heartfelt, and full of surprises, *Colossal* is a young adult rom-com graphic novel with a shojo manga twist perfect for readers who loved *Cursed Princess Club*, *Heartstopper*, and *True Beauty*.

AU \$29.99 | NZ \$34.99

9781419777813

256 Pages | Ages 14 to 18

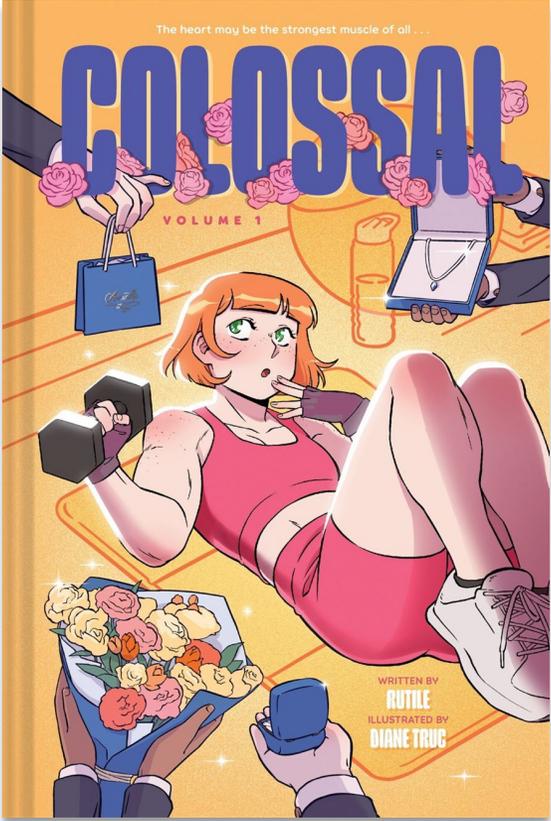
Paperback

Full-colour illustrations throughout

229 mm x 152 mm

Abrams Fanfare

**ALSO AVAILABLE**



**9781419777820  
HB**

OOOH... ELOISE, WHAT GORGEOUS JEWELRY!

OH, THIS?

THAT'S RIGHT, I DIDN'T TELL YOU A GIFT FROM A CERTAIN MASTER ANBOS OF LARDING THE EMBROIDERIES TOO, IN FACT!

THE ELDEST SON? HE'S SO YAMMERO!

OK, JADE. I KNOW HOW PARTICULAR YOU ARE, BUT THIS TIME, I BELIEVE I HAVE SUCCEEDED IN FINDING A YOUNG MAN TO YOUR LIKING.

YES, MOTHER.

ALL I ASK IS THAT YOU MAKE AN EFFORT AND PUT YOUR BEST FOOT FORWARD.

OF COURSE, MOTHER.

MAKEUP: PERFECT

PARTNER DANCES WELL-PRACTICED

AND ON TOP OF ALL THAT...

A GODDAMN CORSET TO SHRINK MY ANKLESTONE

THE PERFECT OUTFIT TO ATTRACT DRAKING ATTENTION

AMM... I'D BE SO MUCH IMPERFECT AT HOME, WORKING ON MY 'SOULS'.

THE CLOSING OF THE LARDERS, THE SMELL OF MY TEAL.

BUT INSTEAD, I'M STUCK HERE AT MY THIRD BALL THIS MONTH.

SHE LIKES TO SAY I'M PICKY, BUT...

JADE, ALLOW ME TO INTRODUCE LOUIS-FRANCOIS, HERE TO THE GRANDSCHAFT AND VILLEDIEU ESTATE.

WHAT'S WITH THE TIEHAT?

I'M AFRAID I MUST DECLINE YOUR MOST GORGEOUS REQUEST.

ARGH, MY SUIT! YOU DAMN HALF-WIT!

I-EM SO SORRY!

WHAT ARE YOU GOING TO MAKE ME A NEW ONE?

ELOISE, WHY DO YOUR PARENTS EMPLOY SUCH HOPELESS SERVERS?

ER, NO, I- I'LL WAIVE IT OFF.

I WINE A THOUL...

HE'S THE GROOM, HE'S JUST HELPING OUT.

EVEN BETTER.

A STABLE BOY PRETENDING TO BE A BUTLER, YOU THINK THAT'S ACCEPTABLE?

WHAT COMPLETE NONSENSE!

NATHANIEL!

SURELY THERE ARE BETTER WAYS YOU COULD BE SPENDING THIS EVENING?

PLEASE, DON'T LET SUCH A TRIFLING MATTER SPOIL YOUR MOOD!

FORGIVE ME, JADE. I LOST MY TEMPER OVER NOTHING.

YOU'RE COMPLETELY RIGHT.

YOU ARE GOING TO TAKE RIDING LESSONS AT ELOISE CARLIER'S STABLES EVERY DAY FROM NOW UNTIL THE HUNT!

ELOISE'S.

HER MOTHER AND I ARE FRIENDS, WE'D BE DELIGHTED TO HAVE YOU THERE.

SHE'S AN EXCELLENT RIDER, AND YOU KNOW IT.

BUT...

BUT SHE'LL NEVER AGREE TO THAT!

ELOISE.

ROOING...

YOU THINKING WHAT I'M THINKING, BABE?

YOU KNOW IT, SWEETIE.

IT'S TIME FOR A...

# MAKEOVER

I HAVE JUST TWO QUESTIONS...

WHY ARE WE AT A TIEHAT'S STORE?

BECAUSE IT'S THE BEST PLACE TO FIND CHEAP VINTAGE ITEMS, OHAY.

AND WHY IS DANIEL HERE?

I LOVE A BARBARIAN.

BRING OUT JADE'S INNER PRINCESS TO GIVE HER THE COURAGE TO FALL INTO ALEXANDER'S ARMS!

YES, SIR!

TURN HAHN INTO A HAHN-MAGNET!

PLEASE QUIT IT WITH THE MILITARY ROLEPLAY.

STOP ONE HAHN AND HAHNUP!

INTO THE SAKOR OPPOSITE MOVE IT!

SO, HE LIKES ALONG WITH HIS MOM TOO?

IT'S THE FIRST TIME HE'S OPTED UP ABOUT HIMSELF.

HE MUST'VE BEEN LOOKING AFTER HIMSELF FOR A LONG TIME.

HE HAS EVEN LESS CHOICE IN LIFE THAN I DO.

I NEED TO PUT THE EFFORT IN, TOO. FIND A REASON TO DO THINGS.

FFFF.

AND HERE I'VE BEEN SPENDING ALL MY TIME WARRIOR ABOUT WHAT WAS HAPPENING TO ME.

BELIEVE IN WHAT I'M DOING.

ALL DONE!

GO CHECK YOURSELF OUT!

HA...NO, I...

STILL DRAGGING YOUR FEET?

COME ON, HOW ABOUT THIS IF YOU GIVE THIS FUNDRAISER YOUR ALL...

I'LL TELL YOU MY SECRET WITHOUT ROUTINE FOR GETTING KILLER GUANS.

LOOK.

HOW NO ONE CAN SEE COMPLETED BEING YOUR ARMS EITHER, THAT WOULD BE A GAME.

AND THE FINAL TOUCH.

WELL, UM... ALEXANDER BROUGHT US HERE SAFE AND SOUND!

WHAT? IS THAT IT?!

HE DIDN'T CAREEN YOU LIKE A PRINCESS, AND PLACE YOU ON HIS WHITE HORSE!

TO BE FAIR, WITH THE OTHER CAMPUS IN DISTRESS, IT WOULD HAVE BEEN PATTER UNREASONABLE TO...

SERIOUSLY, ANTHONY?!

DON'T YOU SEE WHAT A MISSED OPPORTUNITY THIS IS?!

PICTURE IT!

LOVE! HEAT! PASSIOOOOOON!

YOU'VE SEEN TOO MANY MOVIES, SEB.

WELL, YOU GIVE ME A BREAK? WHAT DO YOU WANT FROM ME?!

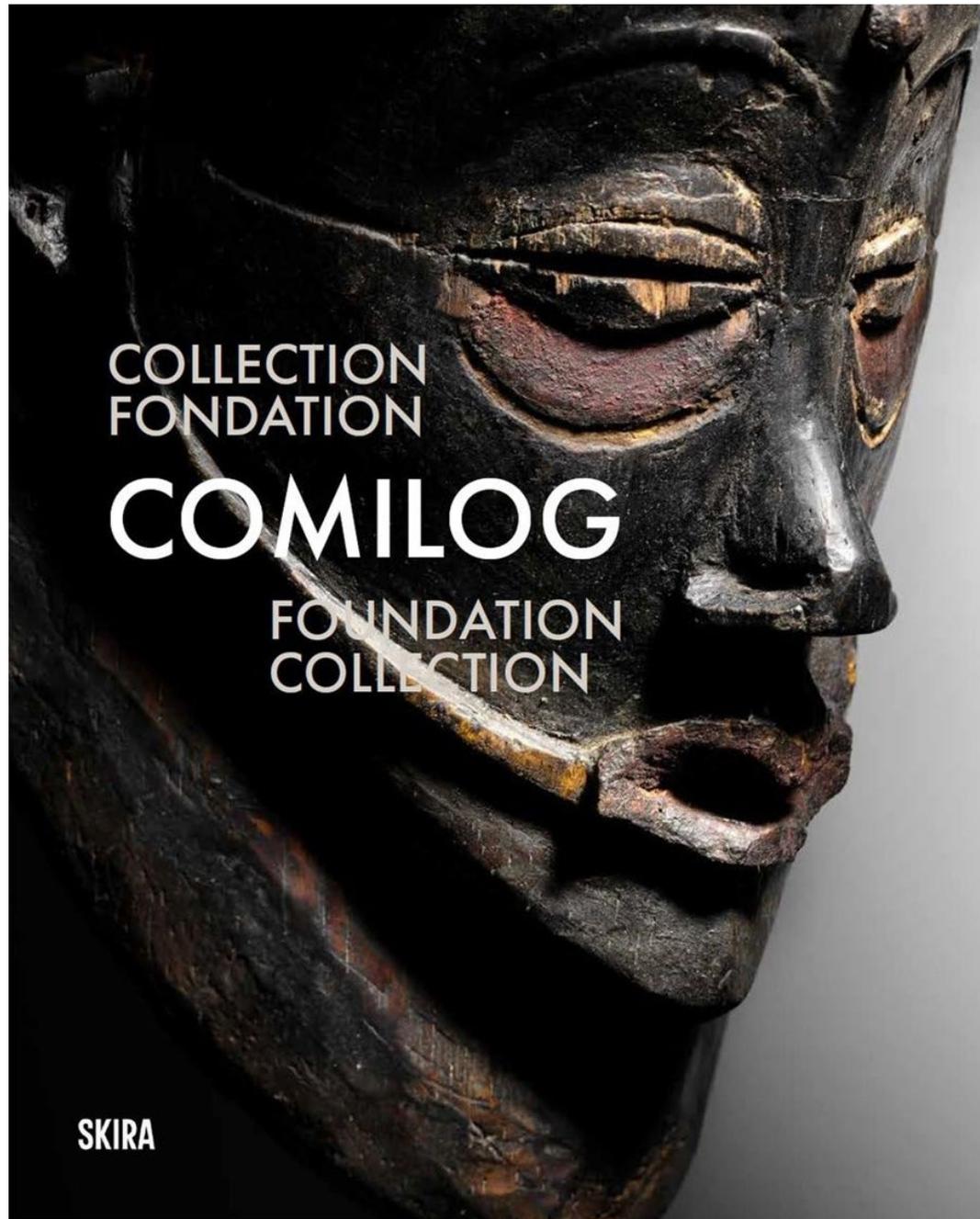
SPEAK.

ME, YOU DONE MESSING WITH HER?

GO ON BACK TO TRAINING!

HANNAH!

BUT--



COLLECTION  
FONDATION

COMILOG

FOUNDATION  
COLLECTION

SKIRA

# Comilog Foundation Catalogue

Text by Léod-Paul Batolo and Safi Virginus, Foreword by Christel Bories

A new lens on African Art in the book accompanying the launch of the Gabonese art and culture museum

- While the arts of Gabon and sub-Saharan Africa are often presented in terms of ethnic classifications, this book takes a different approach, highlighting the contacts, borrowings and, more broadly, the porosity between cultures, based on around a hundred works from the Comilog Foundation for Gabonese Art and Culture.
- Comilog, a subsidiary of the French group Eramet, is a mining company and the world's leading producer of manganese, based in Moanda in south-east Gabon. In 2023, it is launching a project to create a museum for Gabonese art and culture, bringing together works of contemporary art (sculpture, painting, photography).
- This book, which accompanies the opening of the museum, brings together authors from different disciplines: philosophers, ethnologists and art historians, mainly from Gabon and its cultural area. It highlights the continuum between Gabonese cultures, which is apparent in both tangible and intangible production, without erasing their specificities and identities.

AU \$90.00 | NZ \$100.00

9782370742896

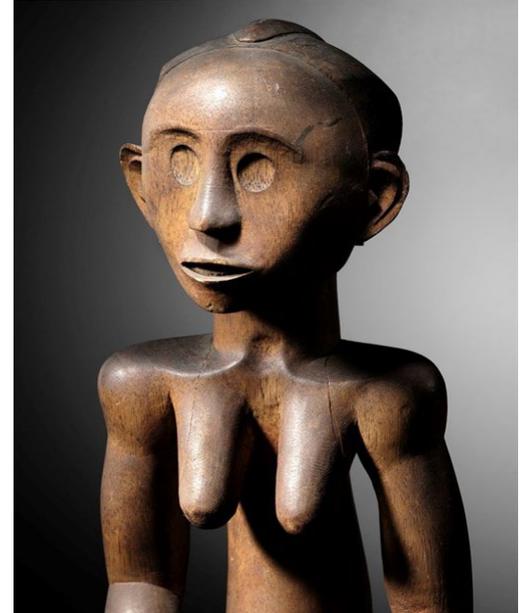
224 Pages

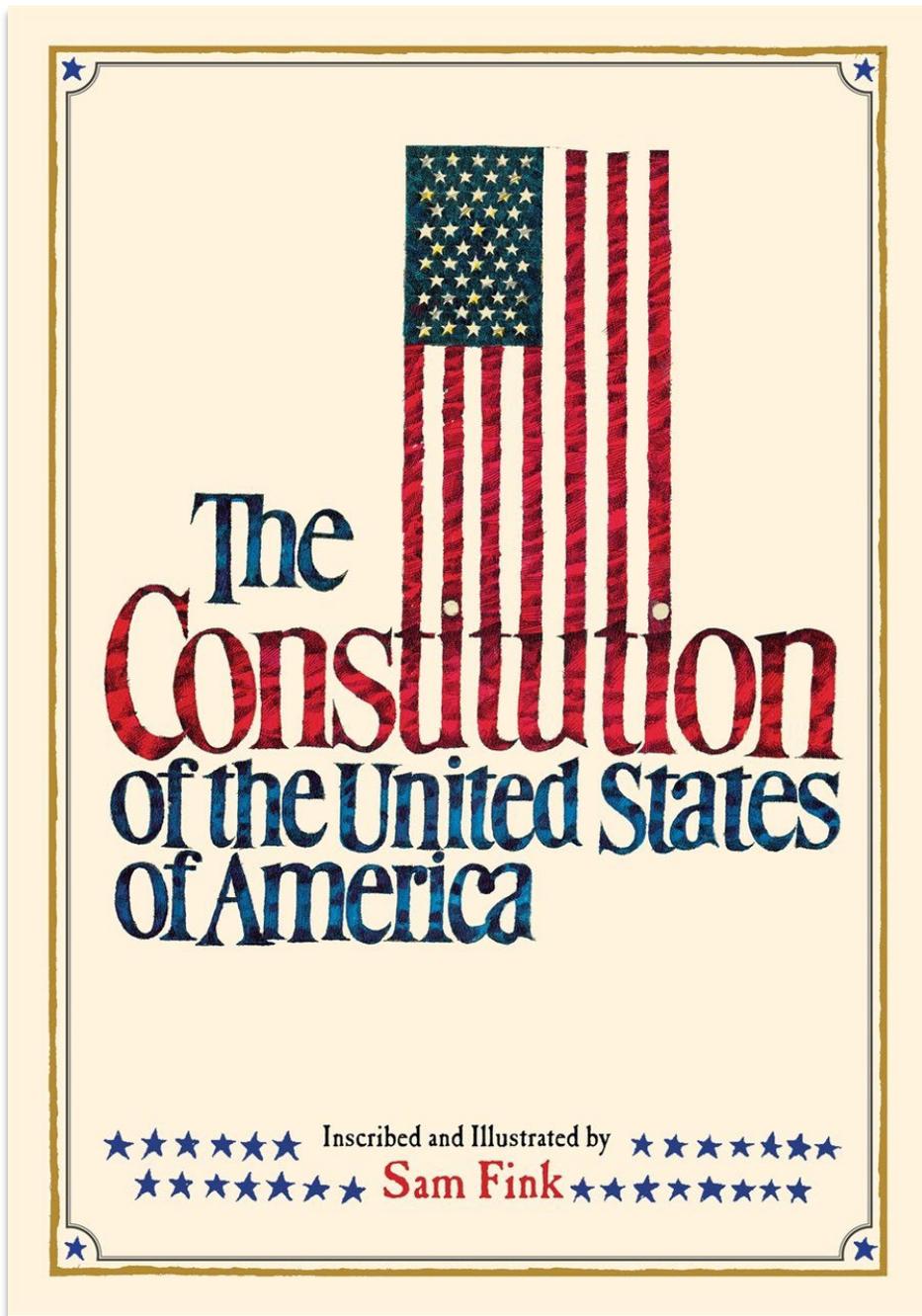
Hardcover

200 Illustration(s)

300 mm x 240 mm

Editions Skira Paris





# The Constitution of the United States of America

FULL-COLOUR KEEPSAKE EDITION

Sam Fink

A visually stunning and profoundly accessible edition of the U.S. Constitution—hand-lettered and illustrated by master calligrapher Sam Fink—inviting readers of all ages to rediscover the foundation of American democracy.

- In this one-of-a-kind keepsake edition, acclaimed artist and calligrapher Sam Fink brings the Constitution to life with vibrant illustrations and expressive hand-lettering. Every article, every amendment, every word is rendered with clarity, insight, and a touch of playfulness, making this complex historical record accessible and engaging for modern readers.
- Featuring Benjamin Franklin's stirring address to the Constitutional Convention and Fink's distinctive visual storytelling, this edition is both a celebration of American ideals and a call to civic engagement. Whether you're a student, a teacher, a voter, or simply a curious citizen, this book offers a powerful reminder: to protect our rights, we must first understand them.
- Originally published in 1987, this unique rendering of The United States' most consequential text is as relevant and essential today as at any time in their history.

AU \$59.99 | NZ \$64.99

9781419785863

136 Pages

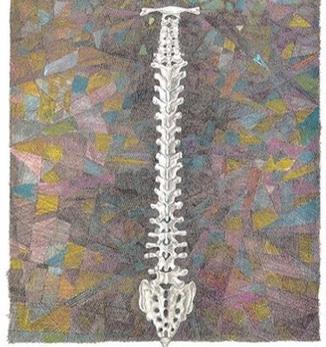
Hardcover

Full-colour illustrations throughout

310 mm x 216 mm

Abrams Books

# The Constitution of the United States of America



"This is a Backbone."

Man cannot stand erect without one. Neither can a country. The backbone of the United States of America is the Constitution.

## Article I Section 1. Section 2.



# Article I

**Section 1.** All legislative Powers herein granted shall be vested in a Congress of the United States, which shall consist of a Senate and House of Representatives.

**Section 2.** The House of Representatives shall be composed of Members chosen every second Year by the People of the several States, and the Electors in each State shall have the Qualifications requisite for Electors of the most numerous Branch of the State Legislature.

No Person shall be a Representative who shall not have attained to the Age of twenty five Years, and been seven Years a Citizen of the United States, and who shall not, when elected, be an Inhabitant of that State in which he shall be chosen.



## Article I Section 9. (continued) Section 10.

No Title of Nobility shall be granted by the United States: And no Person holding any Office of Profit or Trust under them, shall, without the Consent of the Congress, accept of any present, Emolument, Office, or Title, of any kind whatever, from any King, Prince or foreign State.

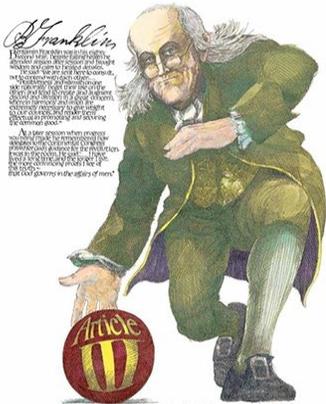
No State shall, without the Consent of the Congress, lay any Imposts or Duties on Imports or Exports, except what may be absolutely necessary for executing its Inspection Laws; and the net Produce of all Duties and Imposts, laid by any State on Imports or Exports, shall be for the Use of the United States; and all such Laws shall be subject to the Revision and Control of the Congress.

**Section 10.** No State shall enter into any Treaty, Alliance, or Confederation, grant Letters of Marque and Reprisal, coin Money, emit Bills of Credit, make any Thing but gold and silver Coin a Tender in Payment of Debts, pass any Bill of Attainder, ex post facto Law, or Law impairing the Obligation of Contracts, or grant any Title of Nobility.

No State shall, without the Consent of the Congress, lay any Duty on Imports or Exports, enter into any Agreement or Compact with another State, or with a foreign Power, or engage in War, unless actually invaded, or in such imminent Danger as will not admit of delay.



## Article III Section 1. Section 2.



**Section 1.** The judicial Power of the United States shall be vested in one supreme Court, and in such inferior Courts as the Congress may from time to time ordain and establish. The Judges, both of the supreme and inferior Courts, shall hold their Offices during good Behavior; and shall, at stated Times, receive for their Services a Compensation which shall not be diminished during their Continuance in Office.

**Section 2.** The judicial Power shall extend to all Cases in Law, and Equity, arising under this Constitution, the Laws of the United States, and Treaties made, or which shall be made, under their Authority;

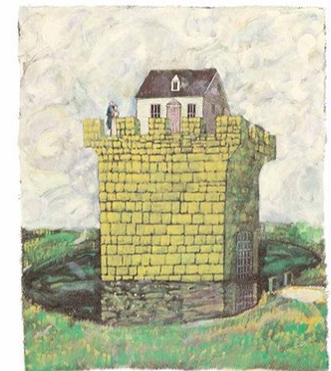
## Bill of Rights Article 1

Following are Articles in Addition to, and Amendment of, the Constitution of the United States of America, proposed by Congress, and Ratified by the several States pursuant to the fifth Article of the original Constitution. The first ten Amendments, *The Bill of Rights*, were added within two years to guarantee individual liberties which were felt to be missing from the Constitution.

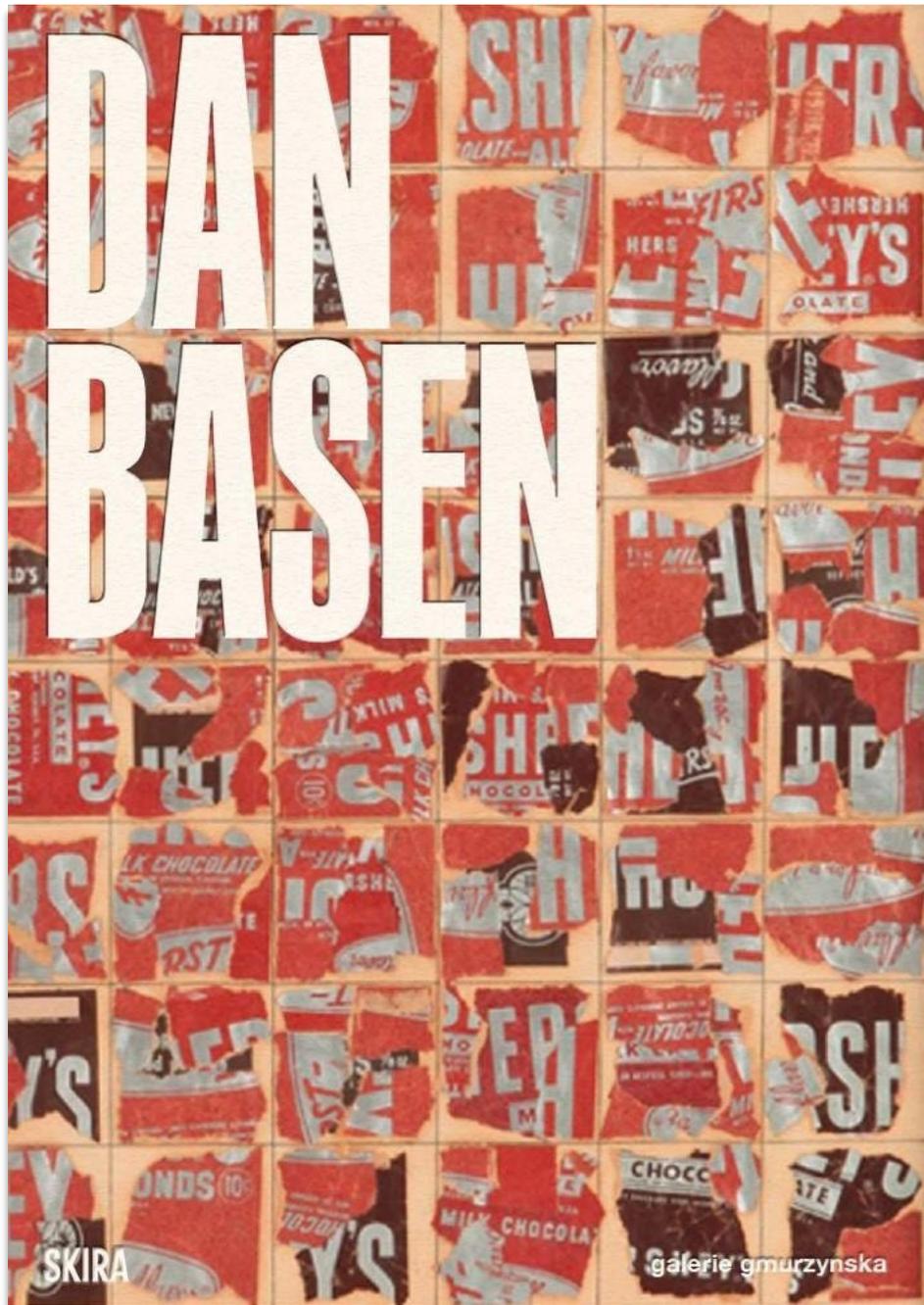


**Article I** Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof, or abridging the freedom of speech, or of the press; the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

## Bill of Rights Article IV



**Article IV** The right of the people to be secure in their persons, houses, papers, and effects, against unreasonable searches and seizures, shall not be violated, and no Warrants shall issue, but upon probable cause, supported by Oath or affirmation, and particularly describing the place to be searched, and the person or things to be seized.



## Dan Basen

Text by Ekin Erkan, Foreword by Krystyna Gmurzynska and Mathias Rastorfer

Rediscovering the forgotten visionary of 1960s Manhattan scene

- Dan Murray Basen (1939-1970) was a captivating and largely overlooked artist of the 1960s downtown Manhattan scene. Though long neglected by art history, he left a lasting impression on those who knew him, friends, lovers, and fellow artists alike. He helped introduce Allan Kaprow's Happenings to Baltimore, blurred the line between Pop art and Nouveau Réalisme, and exhibited alongside icons like Andy Warhol, Roy Lichtenstein, and Robert Rauschenberg. Yet he resisted easy classification, critiquing commercial Pop, dabbling in folk art, surrealist film, performance, and assemblage.
- This monograph is the first academic art historical treatment of Dan Basen, the result of two years of research drawing on letters, diaries, archival footage, interviews, and long-lost ephemera. From gallery shows to philosophical musings, from queer eroticism to Dadaesque provocations, Basen's work reveals a complex artist who bridged genres with visionary intensity and often, self-destruction.
- With renewed scholarly interest in outsider and folk traditions, Basen's legacy, marked by raw experimentation and fierce independence, deserves a rightful place in the broader narrative of postwar American art.

AU \$100.00 | NZ \$110.00

9782370742926

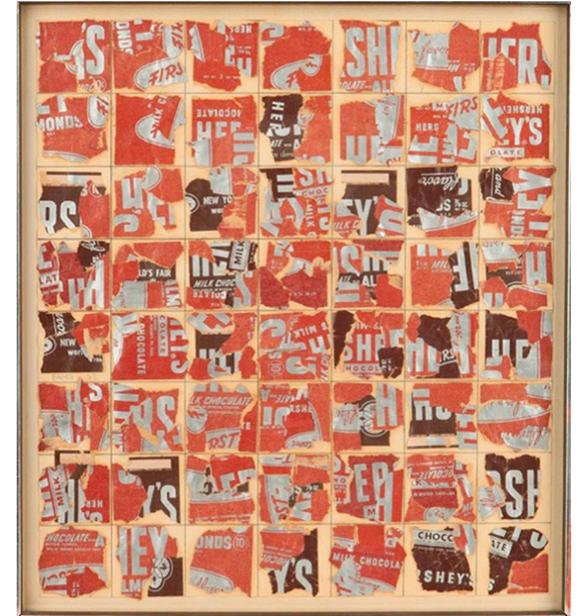
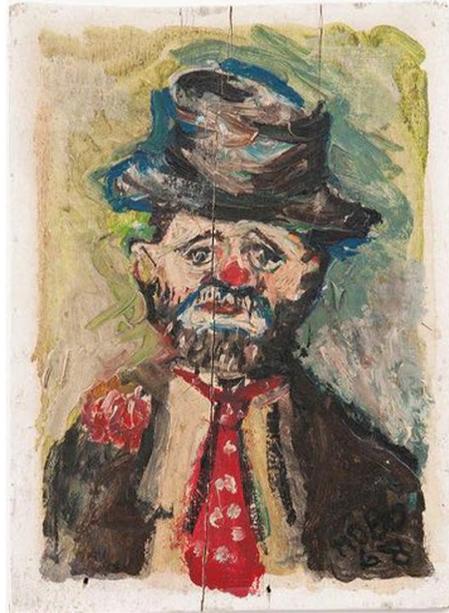
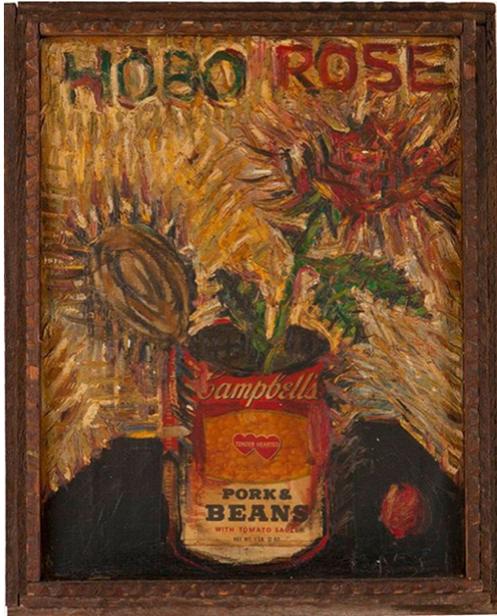
224 Pages

Hardcover

170 Illustration(s)

297 mm x 210 mm

Editions Skira Paris



KLAUS FRAHM



# DEUTSCHLANDHAUS

Photography meets Architecture

HIRMER

## Deutschlandhaus

PHOTOGRAPHY MEETS ARCHITECTURE KLAUS FRAHM  
2024 – FRITZ BLOCK 1930

Edited by Roland Jaeger, Photographs by Klaus Frahm and  
Fritz Block

Deutschlandhaus. His images not only capture Hadi Teherani's architecture, but also make its formal language visible - both in colour and in black and white.

- These images appear in comparison with historical photos taken in 1930 by the original architect, Fritz Block, showing the first Deutschlandhaus. Documentation on the history of the building, which at the time also housed the largest cinema in Europe, rounds off this exemplary monograph.
- Despite its historical significance, it was demolished in 2019 and replaced by a new structure by 2024, considered a modern interpretation of the original and featuring an impressive atrium inside.

AU \$90.00 | NZ \$100.00

9783777446677

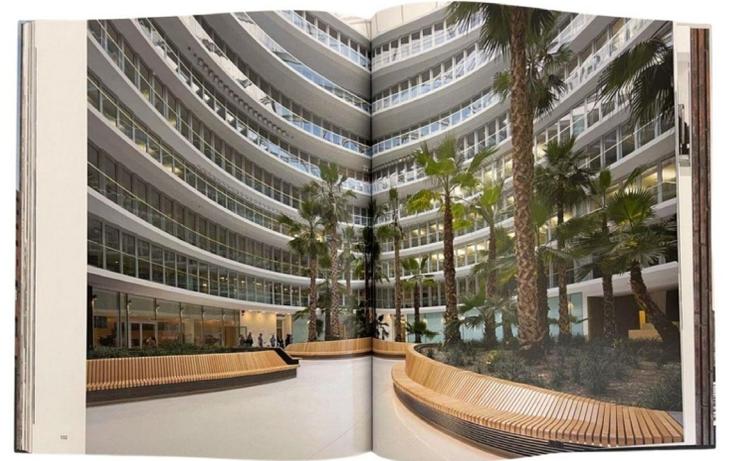
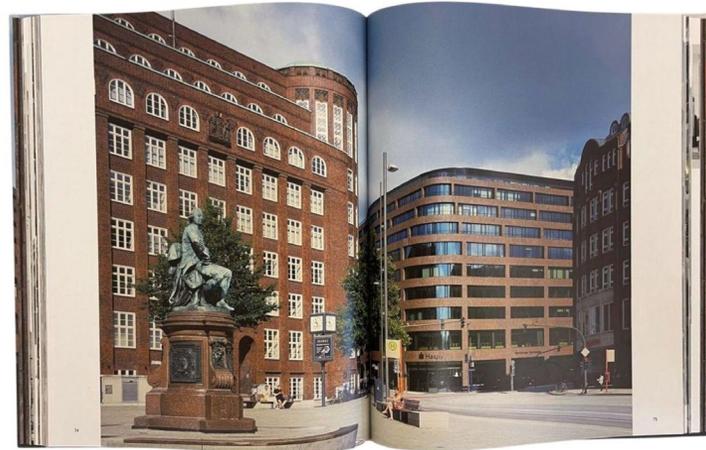
140 Pages

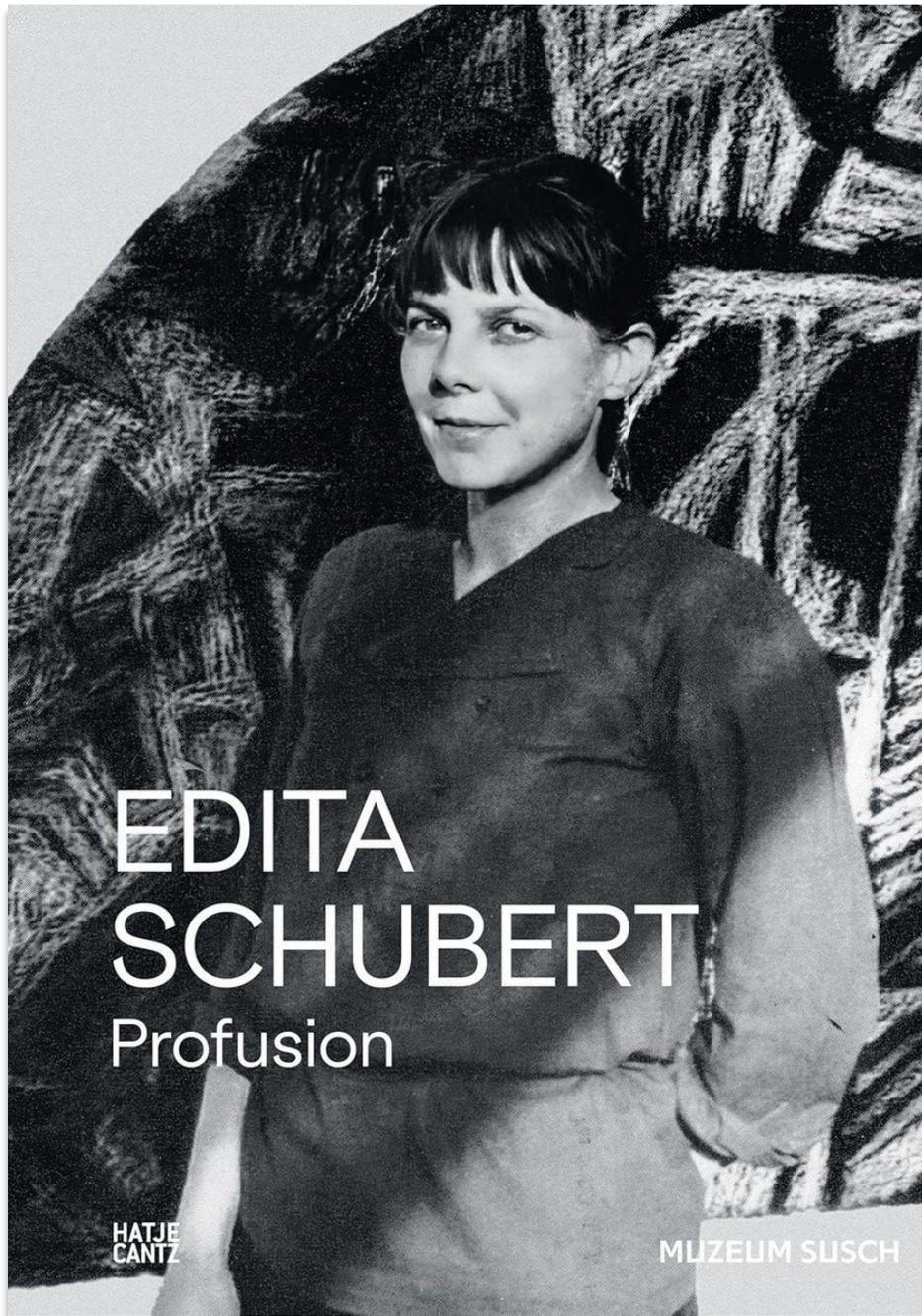
Hardcover

120 colour illustrations

300 mm x 250 mm

Hirmer Verlag GmbH





# Edita Schubert

PROFUSION

Edited by David Crowley, Designed by Harald Pridgar, Text by Leonida Kovac

Rediscovering Croatian post-war art.

- This book is the first major study of Edita Schubert's art published outside Croatia. Edita Schubert's body of work is strikingly diverse, spanning pioneering explorations of natural ecology in the 1970s to bold paintings in the spirit of the transavantgarde in the 1980s. She also created performance art on the streets of Dubrovnik and created installations that invited viewers into her world.
- Her later works—self-portraits of various kinds—offer profound meditations on memory, identity, and mortality. Working in her studio in the Institute of Anatomy in Zagreb, she once compared her art with the practice of dissection, a precise and purposeful science which reveals the hidden territories of the human body. Often her subject was herself. The breadth of her artistic output seems to anticipate the "post-medium" condition of contemporary art. Yet when viewed together, strong lines of connection and continuity emerge, revealing a deeply intimate and single-minded vision of art.

AU \$105.00 | NZ \$115.00

9783775760980

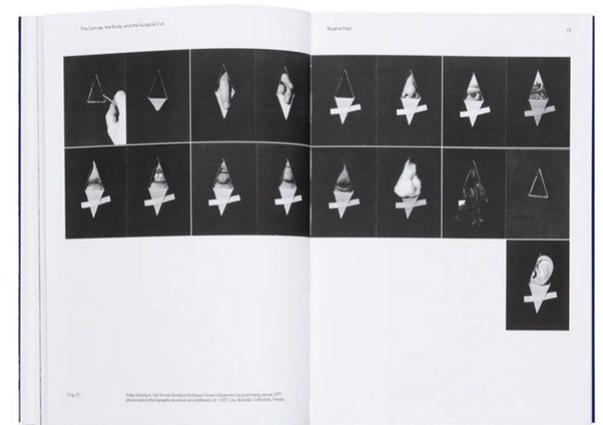
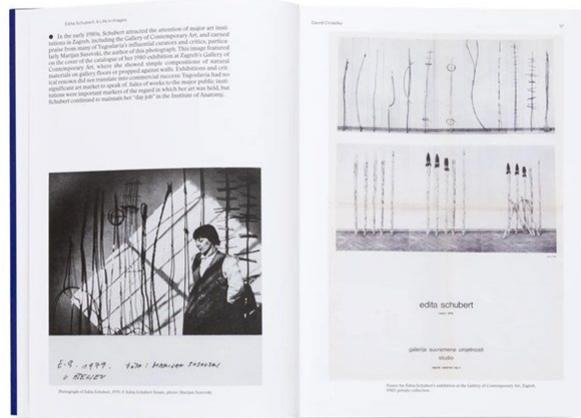
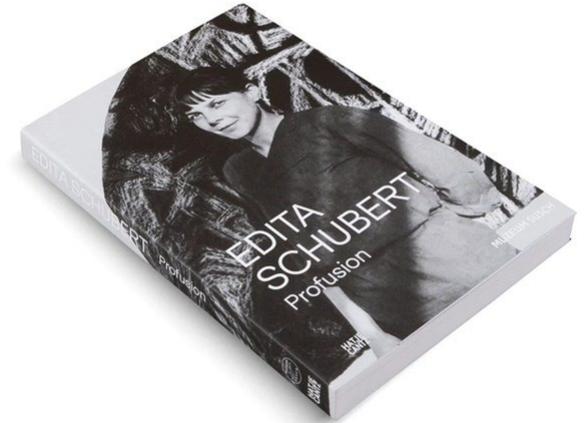
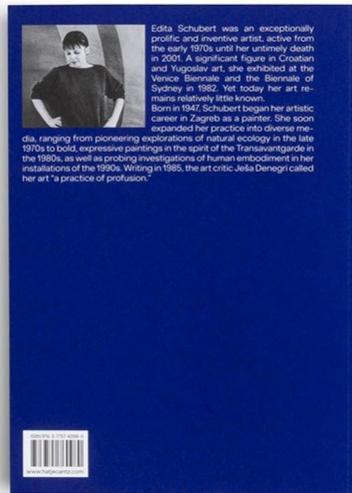
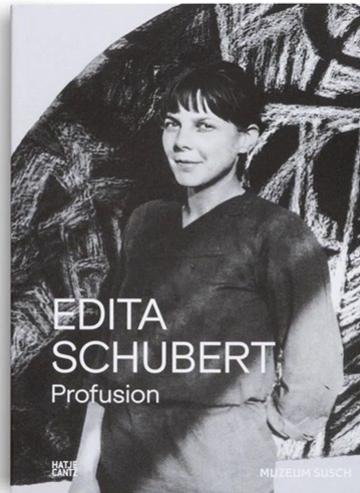
200 Pages

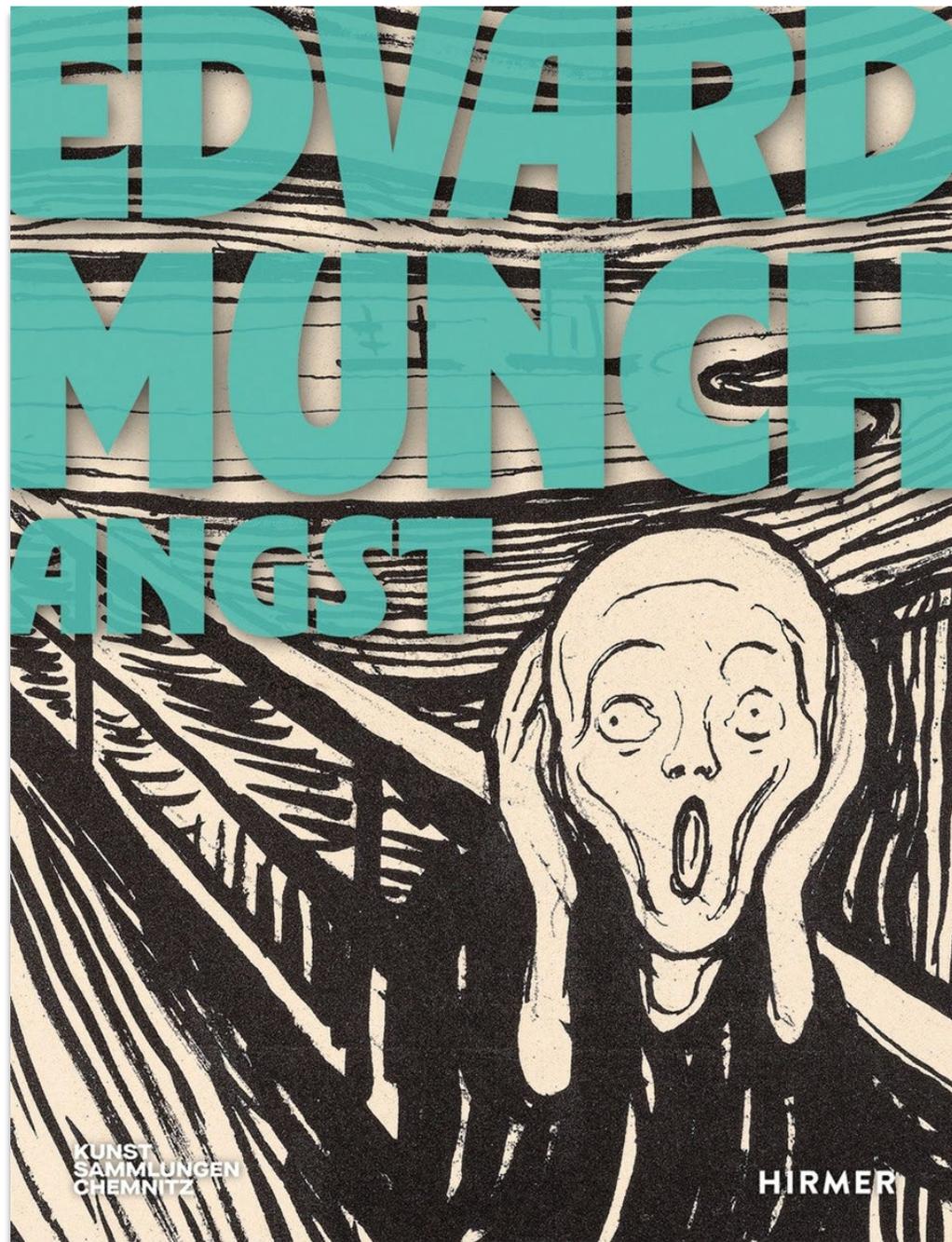
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100 Illustration(s)

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# Edvard Munch

ANGST

Edited by Kerstin Drechsel, Diana Kopka and Florence Thurmes

A book with bestseller potential - Edvard Munch, a key figure of European modernism, and one of his most important themes: angst.

- Everyone knows it and fears it - regardless of cultural and social background - yet it is also essential to life, as a driving force and source of energy. Hardly any painter has captured this aspect of the human condition so powerfully as Munch - an artist whose unique body of work leaves no one unmoved.
- A pioneer of modernism - and a comprehensive and opulent document of a universal emotion! Working outside the academy, Munch was able to address the raw, wild, and immediate aspects of human existence.

AU \$100.00 | NZ \$110.00

9783777446486

352 Pages

Paperback

170 colour illustrations

255 mm x 195 mm

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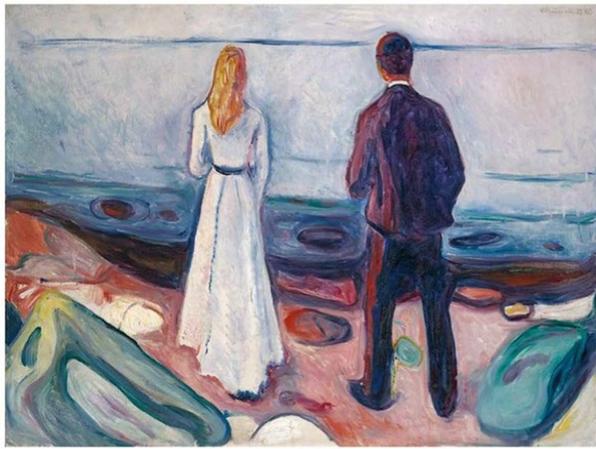
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Alpha and Omega. Title page. Alfa og Omega. Titelblatt. 1908/1909. Kunstsammlungen Chemnitz.



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Abb. 179 (d). Emil Løwey Fischer. Anna, 1900-1901. Öl auf Leinwand (101 cm x 60 cm), Moderna Museet, Stockholm

geschah. Warum versuchten Kirchner und andere Mitglieder der Gruppe später, diese Tatsache zu verschleiern? Diese Marginalisierung der Frauen ist wahrscheinlich auf die zunehmende Polarisierung der Kunst in Deutschland in den Jahren vor dem Ersten Weltkrieg und das Bedürfnis nach einer Stärkung der nationalen Unabhängigkeit zurückzuführen. Mitterwies versuchen jedoch, Kunstschaffender innen, dieses tendenziöse Übergehen feindsichtiger Einflüsse zu korrigieren.<sup>84</sup>

**DER ENTWICKLUNGSPROZESS**  
Landschaften, Porträts oder Erzählfiguren, Akte und Badende wurden zu bevorzugten Genres für Munch, die Frauen und die Brücke-Künstler. Solche Aspekte entsprechen dem Dargestellten, mit einer subjektiven Reaktion auf das Beobachtete zu experimentieren



Abb. 179 (d). Emil Løwey Fischer. Anna, 1900-1901. Öl auf Leinwand (101 cm x 60 cm), Moderna Museet, Stockholm

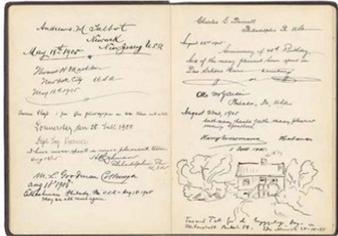
a "Munch-influenced", as he himself grew beyond of the unreserved admiration for the pervasive influence of no-doubt French art among advanced German and European artists of the era.<sup>84</sup> Several letters from the group members, however, testify a strong interest in getting in touch with the Fauves during the early, crucial years of the group's existence. In 1906 Johannes Borchert writes to Anselm: "Dear Anselm, do you know van Dongen in Paris? We intend to appoint him as a member, and we're also speaking with Matisse and E. Munch."<sup>85</sup> This is followed up in a letter from Hecker to Anselm: "Do you know Matisse personally? Then it would be best if you invited him, especially since you're more familiar with his language."<sup>86</sup> In response to the 1907 Berlin Symposium, Kirchner expresses great enthusiasm for paintings by Matisse: "This confirms that during the years of Die Brücke, the artists in the group were highly attentive to what was going on in Paris. So why do Kirchner and other members of the group later attempt to cover up this fact? The later marginalization of the Fauves probably grew out of the increasing polarization of art in Germany in the years leading up to the First World War, and the need to strengthen national independence. In recent years, however, several art historians have tried to correct this impressionist version."<sup>87</sup>

**THE BECOMING**  
Landscape, portraits or single figures, nudes and bathers became preferred genres in these years for Munch, the Fauves, and the Brücke. Such subjects were well in accordance with the urge to experiment with a subjective

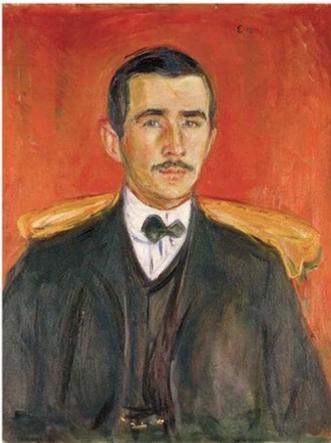


Abb. 179 (d). Emil Løwey Fischer. Anna, 1900-1901. Öl auf Leinwand (101 cm x 60 cm), Moderna Museet, Stockholm

und andere materielle Effekte, abstraktere Muster und ungewöhnlichere Kompositionen zu erschaffen. Man spielte mit Formen, liebsten Farben, markanten Pinselstrichen und anderen visuellen Elementen. Mithin war dem Auftrag von Farbe direkt aus der Tube. Es ging darum, sich auszuprobieren, ohne den Bezug zum Beobachteten zu verlieren und die distanzierte Nachahmung und flüchtige Unmittelbarkeit des Impressionismus durch eine Betonung der emotionalen Wirkung zu ersetzen. Kirchners Gemälde Marcella (1903, Abb. 4) ist dabei zu einem Schlüsselwerk geworden und zeigt, wie Munch die Bildsprache der Brücke bewertete. Das Motiv fand auf Munchs kirchnerischen Werk Auf der Fahrt (Abb. 5) auf, doch wie Donald E. Gordon hervorhebt,



Sketchbook of the Esche family with an entry by Edvard Munch - Skizzenbuch der Familie Esche mit einem Eintrag von Edvard Munch. Leihgabe des Privatbesitzes Herbert Esche. 1906. Kunsthaus Zürich, Leihgabe der Herbert Eugen Esche-Stiftung 1997



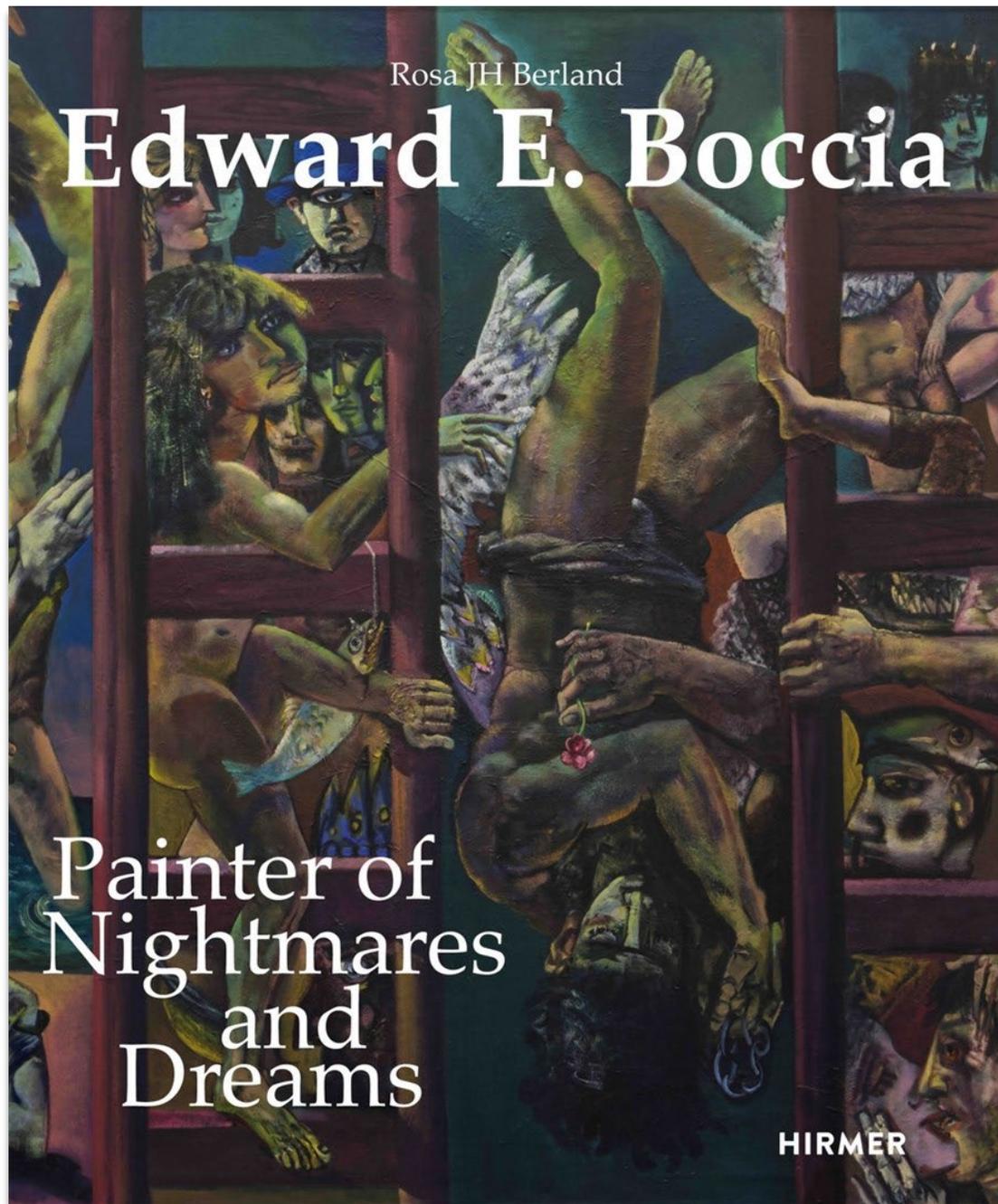
Portrait of a man in a dark suit and white shirt with a bow tie. The background is a solid, warm color.



Self-Portrait with the Spanish Flag - Selbstbildnis nach Infanteria. 1919. Die Leucler Museum, Museum Behnhaus



Self-Portrait with the Spanish Flag - Selbstbildnis nach Infanteria. 1919. Die Leucler Museum, Museum Behnhaus



## Edward E. Boccia

PAINTER OF NIGHTMARES AND DREAMS

Edited by Rosa J.H. Berland, Contributions by Alice Boccia and Charles Grund

Edward E. Boccia (1921-2012) is a widely collected yet often overlooked American artist whose compelling pictorial language reveals a vision of universal experience, love, loss and suffering as well as a deep connection to literature, mythology and the canons of art history.

- During his long career, Boccia developed a new genre of contemporary monumental panel painting that functioned as devotional art while raising questions about ethical, philosophical and stylistic problems in twentieth-century America.
- His bold paintings depict longing and desire, grief and spirituality while remaining deeply connected to the legacy of historical Italian art. In telling the story of an artist in the Italian diasporic community, this book expands the field of American art history, offering a close look at a complex body of work and a riveting life story.

AU \$100.00 | NZ \$110.00

9783777444635

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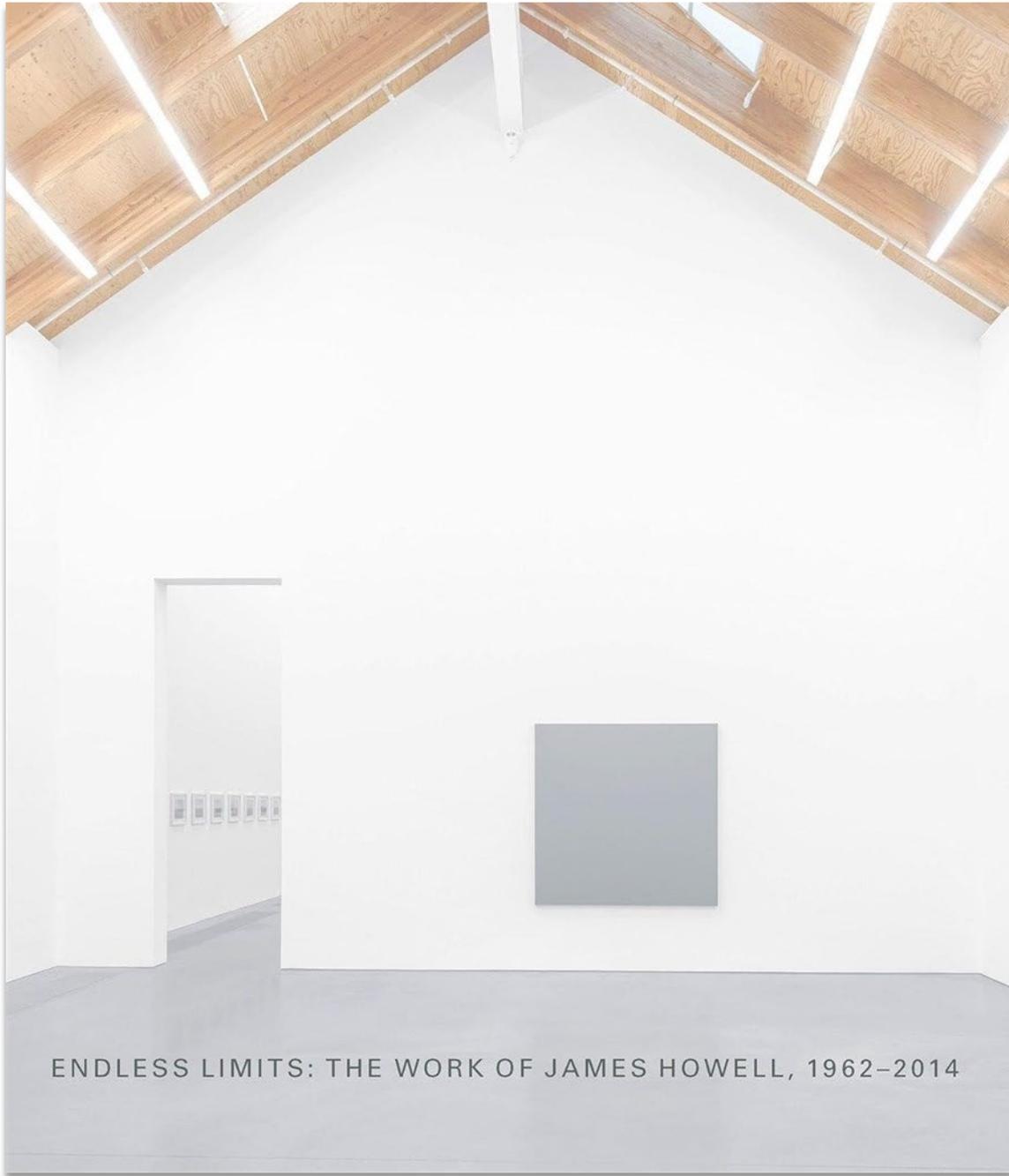
Hardcover

50 color plates

290 mm x 240 mm

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# Endless Limits

THE WORK OF JAMES HOWELL, 1962-2014

Edited by Kaitlin Halloran and Scout Hutchinson, Hatje Cantz, Introduction by Laura Bardier

Endless Limits: The Work of James Howell, 1962-2014 provides a close examination of the abstract painter James Howell, from his early figurative works made while living on Bainbridge Island, WA, to his mathematical gradient paintings created during his time in Greenwich Village, NY.

- This fully illustrated catalog features essays by the exhibition's curators, Kaitlin Halloran and Scout Hutchinson, as well as art historian Jason Rosenfeld. Each offers a closer look at Howell during distinct moments throughout his career.
- The catalog also includes an essay by Hiroshi Sugimoto—an artist Howell deeply admired—on his Seascapes series. JAMES HOWELL (1935-2014) was an American artist who dedicated over five decades of his life to working with infinite gradations of gray.
- This series explores gradations of gray, his interests in mathematics, physics, and philosophy. The artist's work transcends mere color and speaks to the interconnectedness of all things.

ENDLESS LIMITS: THE WORK OF JAMES HOWELL, 1962-2014

AU \$110.00 | NZ \$120.00  
9783775762434  
148 Pages  
Hardcover  
80 Illustration(s)  
260 mm x3000 mm  
Hatje Cantz Verlag



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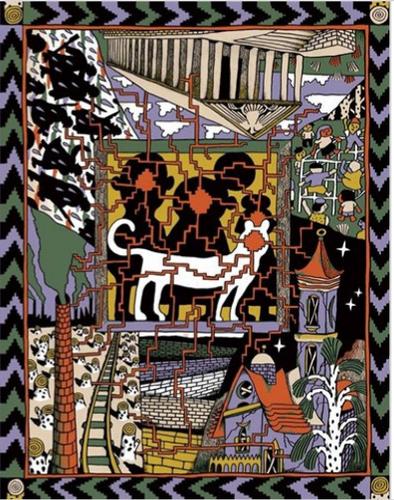
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# 1 External Influences



GROWING UP IN CONFLICT



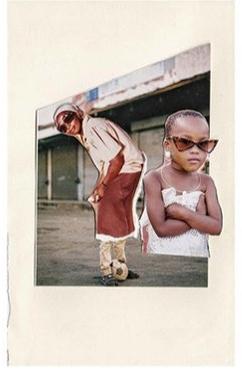
# Living Together Apart

Family Life and Care in Times of Global Mobility

## NADJA-CHRISTINA SCHNEIDER

Nadja-Christina Schneider is a researcher of South Asian societies and cultures at the Humboldt-Universität zu Berlin. She explores how alternative forms of coexistence – beyond purely human relationships – can be conceived and lived. Her focus is on new ways of "living apart yet together," which often emerge from cross-border labor migration and other forms of mobility. These often overlooked ways of life encourage us to rethink social cohesion from a "southern" perspective.

**Introduction**  
It is a photograph from the series *The Transnational Family Portrait* (2015–19) by San Diego-based artist Ritzchal Javier. We see the hands of an elderly woman. She is sitting at a dining table, obviously by just having eaten a meal. In her right hand, she holds a smartphone, from whose display a smiling younger man looks out at us in a relaxed pose. In an impressive way, this photograph conveys familiarity, closeness despite geographical distance, and active participation in the everyday life of the other person. As Javier herself said about her work as an artist, it was the iPhone that enabled the members of her family, scattered across large distances and different time zones, to remain involved in each other's lives on a daily basis. The use of mobile media technologies is thus linked to newly emerging forms and practices of family life and everyday care in a family reality characterized by geographical distance and mobility. Analogous to Javier's statement regarding another of her projects entitled *Almoez Home* (2018–19), according to which "home is not a place, it's a feeling," it could be stated that perceptions and practices of kinship can also be independent of location and based on a specific "family feeling." Ethnographic research by Silvia Malinco and Daniel Miller, as well as by Lorette Baldassar and Laura Maria, has clearly shown that such a family feeling is not simply a given fact, but that digital media and communication practices can lend it renewed vitality.



# George Steinmann

# Mindmaps

**HIRMER**

## George Steinmann

MINDMAPS

Edited by Katriny Sperry and Isabel Zürcher

George Steinmann is a visual artist, musician and researcher. In his Mindmaps, he addresses the state of our planet.

- The poetry of these mostly small-format sheets is based on structures, autonomous chemical reactions, and the conviction that even a small amount of natural material possesses universal knowledge.
- Growing, appearing, disappearing: George Steinmann views his Mindmaps as a mental cosmos between science and spirituality. In his artistic practice, he works with natural substances and the movements of colour and form, drawing over and drizzling on his own notes.
- Connections scarcely imaginable in the logic of language transform his pieces into mysterious visions and the deep spaces of a delicate universe. For the first time, this publication offers a cross section of the thought-provoking work of an artist who takes the world to heart.

AU \$69.99 | NZ \$79.99

9783777445847

144 Pages

Hardcover

Illustrated in colour

320 mm x 230 mm

Hirmer Verlag GmbH

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**RINDMAPS: A POETIC COSMOS**  
Karin Sperry & Isabel Zürcher

The bear names like *The Art of Collaboration*, *Raising Public Awareness*, or simply *Other Sources*—among the titles of the mindmaps, we encounter *Ökonomie zur Nachhaltigkeit* (Thought on Sustainability), *Erklärung von Rio 1992* (Declaration of Rio 1992), and *Gesunde Luft / Air*. Through their texts and drawings, their books, films, and games, they engage with our themes of global equilibrium while simultaneously inviting close-up observation.

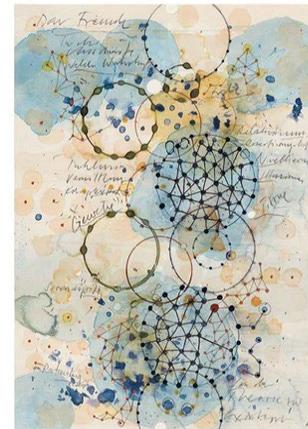
The mindmaps by the Swiss artist George Steinmann use both testimony to radical care in the use of natural resources and repositories of knowledge about geological processes, cultural memory, and ecological urgency. Through the coherence of his chain of connections and his material juxtaposition of aesthetic practice with social commitment, Steinmann stands out among his fellow artists. He keeps a radically humble distance from forms of productivity governed by the metrics of individual significance. His trust in art is rooted in empathy, in transdisciplinary dialogue, and in a shared interest that seeks to respect the natural foundations of life and protect social bonds in the long term.

At the same time, his mindmaps are writings and drawings. They arise from the need to put complex issues on paper and to make them one another through natural substances. For more than half a century, Steinmann has collected berries, mushrooms, sprigs, and substances, processing them—by pressing, filtering, extracting, or pulverizing. The index of his materials is revealing: the mother lichen and materials contain not only pigments but also the treasure of a healing energy to which the artist consciously relates. His historical point of reference include the healer and observer Theophrastus of Epiros (307B–117B) and Christian Friedrich Samuel Heilmann (1705–1843), the founder of homoeopathy.

Surveying his seemingly inexhaustible body of drawings together with George Steinmann was a privilege. The artist generously shared with us the context surrounding the creation of each work, allowing us to experience his rare devotion to everything transcendent in the form of knowledge that is art. This publication offers, for the first time, a cross section of his mindmaps.

There is a reason why the sheets, reproduced in their original dimensions, do not follow a chronological order: in an effort that repeatedly insists on the interrelationship between art and responsibility, format and aesthetic developments are far less important than the year-relevant appeal to hone our perception of a materiality that reaches beyond itself in order to point toward greater interconnections.

In our essays, we have situated Steinmann's drawings within an art historical context and have taken up his aesthetics of prevention. We emphasize the call for art to engage in a dialogue, in equal footing with other disciplines, about building a sustaining society. Navigating the space between political commitment and poetic expression, in conversation with art history and the natural sciences, this publication opens a window onto a richly layered cosmos, where each sheet offers an invitation to marvel and reflect.



10



11

**LOVE LETTERS TO THE ELEMENTAL**  
GEORGE STEINMANN'S AESTHETICS OF PREVENTION  
Isabel Zürcher

"Majung the Future" is handwritten on the right side of the sheet, along with "Der Künstler in der Begrenzung mit der apokalyptischen Weltlichkeit" (The artist encountering sociopolitical reality) (c.1860). The draft of a proposed future already appears outlined under the emergently repeated strokes, while bleed-through has darkened the page from the left and a clump of spring substance blooms into a stain at the top left. Oil and shellac have rendered the paper super translucent, so that the writing from a second sheet beneath shines through, drawing a thinking in layers.

**MOVABLE UNIVERSES**

One would rather like to wander through some of these mindmaps as if through the cartography of some unknown land—poking forth associations and remaining in constant dialogue with one's own visual memory. Scientific models often emerge, but so do murky waters, snowflakes, bright suns, and germ cells of organic life. Mysterious depths lie veiled below the gloss of shellac, crystalline symmetries spread across entire sheets, extending to and beyond the edges. Some elements seem the result of chance, of a growth hardly subject to influence, or a chemical reaction that can never be fully predicted. At other times, color has been injected with pinpoint accuracy and loving multifariousness. Despite all the variations in structure, coloration, and density, Steinmann's mindmaps are musical scores of seeing that cannot be fully grasped on first glance. Their origins lie in thinking, in writing, and in planning. The reading of scientific and philosophical texts is condensed into handwritten notes. Self-authored epistolary forays bridge from art through science, economics, and politics, to the psychological dimension of the soul, before this vocabulary is connected by metaphoric language to the world of the artist. Steinmann occasionally obscures, or even rubs out. Preparatory sketches for exhibitions and installations from as early as the 1980s already incorporate shellac—dissolved in linseed oil or refer, in fluorescent ointments, to the vulnerability of natural balances.

In such an aesthetics, nothing exists in isolation. There is a trust in overarching connections that guides the hand as it describes, sprays, drenches, or dots the sheets. Material—the print and fabric of thinking—gives birth to new planets between abstract know-how and phenomenological clarity. The interplay of concepts and substances permeates the widest range of temperatures and aggregate states like a mycelium.

**FROM THE LARGE TO THE SMALL**

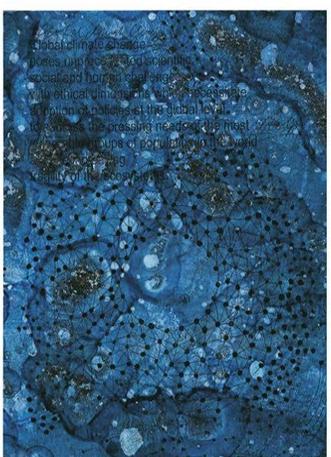
In everyday usage, a mind map is a method of visually organizing facts, ideas, and associations related to a given topic. It allows complex relationships to be clearly represented and concepts to be linked with one another. Because interrelated aspects are more easily assimilated by the eye, mind maps prove to be valuable pedagogical tools: when you draw a mind map, you can relate individual elements to a larger whole.

That Steinmann has adopted mind mapping is no coincidence. His long-standing observation of landscapes, his fundamental curiosity for scientific interconnections, and the lived commitment he experienced from certain teachers and mentors throughout his life have made "Zusammenhänge bewahren" (Guardianship of relationships) the true breeding ground of his art. Steinmann is part of an extensive network of artists and scientists. He is a partner in transdisciplinary dialogues, as speaker at international climate change conferences, as well as a driving force behind collaborations that invest in

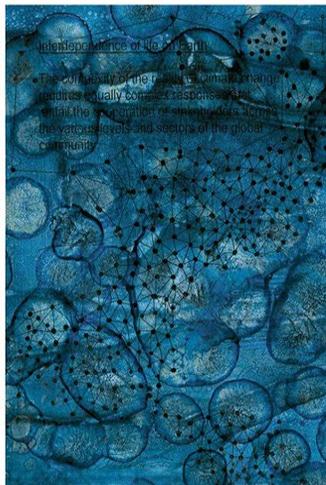


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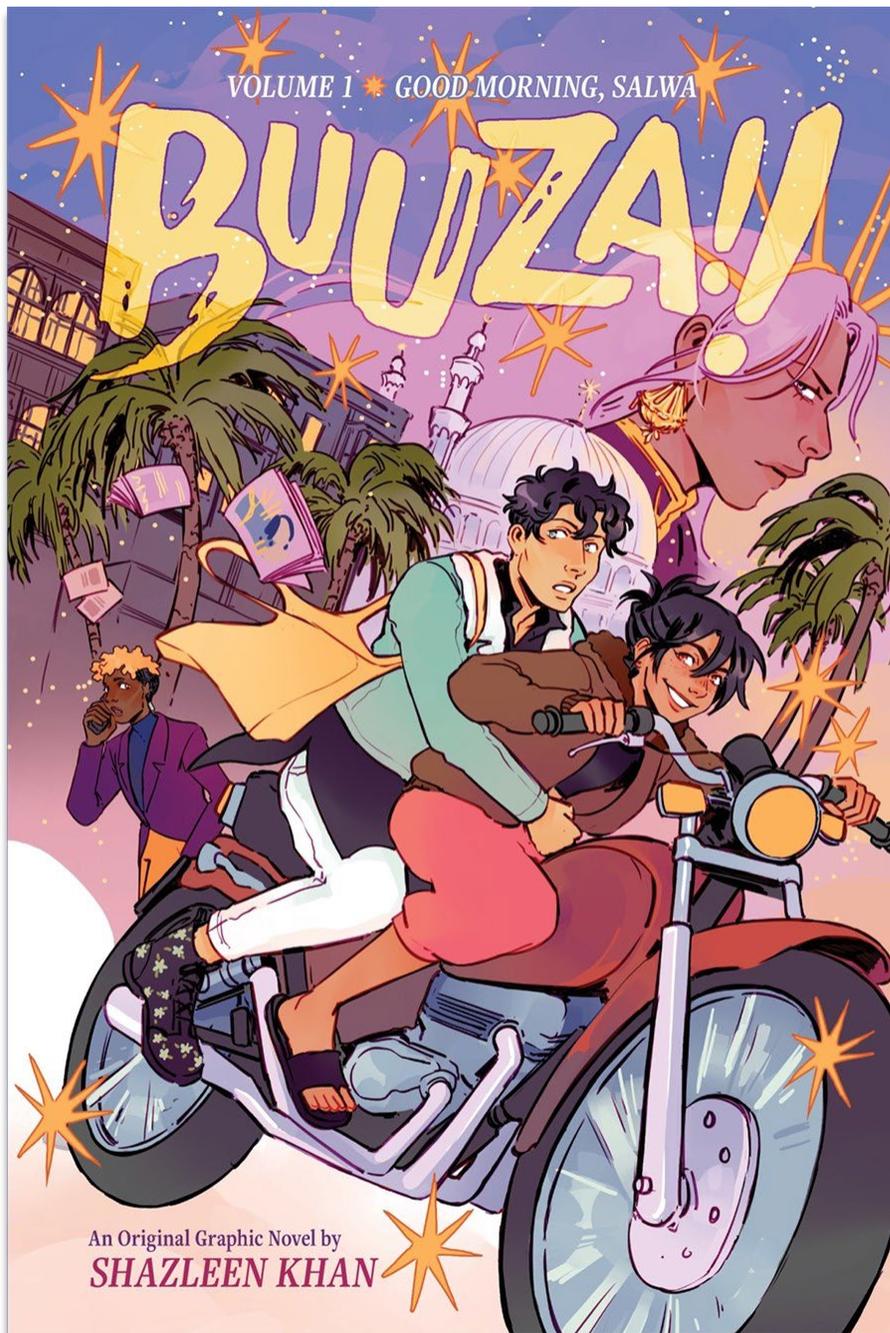


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1. George Steinmann in conversation with the author, March 2020.



# Good Morning, Salwa (BUUZA!! Volume 1)

AN ORIGINAL GRAPHIC NOVEL

Shazleen Khan

Cartoonist Shazleen Khan brings their Ignatz Award-winning young adult web series, *BUUZA!!* to print in *Good Morning, Salwa*, the first of three volumes collecting the original webtoon

- On New Year's Eve 1997, in the bustling city of Salwa, Zach, a down-on-his-luck phone operator, receives a misdialed call from a distressed man named Zhen which sparks an undeniable connection. Zach is thrown into a search for his mystery man that stretches across multiple cities and a tangled web of exes, missed connections, and frenemies.
- Set in the vibrant, low-fantasy realm of Dawlat Al-Harir—an eclectic melting pot inspired by Silk Road history and rich Asian and African Islamic cultures—*BUUZA!!* is a queer YA romance that features a uniquely dynamic blend of magical realism and political drama, with a richly diverse cast and an intricate plot that explores themes of identity, family, and transformation. This story will take readers on a captivating journey through a world where the divine and mundane collide in the most unexpected ways.

AU \$29.99 | NZ \$34.99

9781419788499

368 Pages | Grades 10+

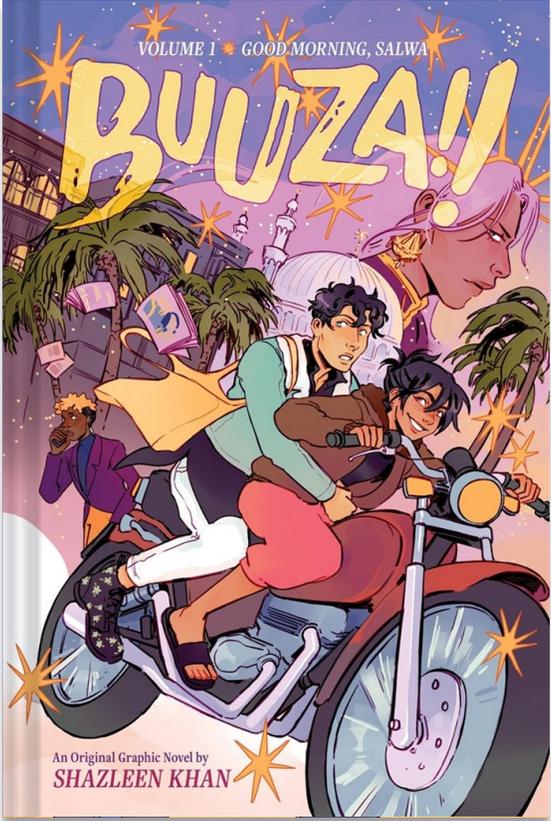
Paperback

Full-colour illustrations throughout

229 mm x 152 mm

Abrams Fanfare

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PPPPPPPPPP



OH TAKING THIS ONE ON THE BALCONY— YOU BETTER TELL ME WHAT HAPPENS AT THE END, Y'KAY?

BBRRRRRR



HELLO?



Ha...

IS THIS EMERGENCY SERVICES?



WONDERFULLY HOW WITH YOUR INCOME, I CAN ONLY GIVE YOU A SHARED ROOM. THAT'S FINE WITH YOU?

I—YES. OF COURSE!

GOOD, GOOD?

IT'S A LITTLE COZY, BUT SHOULD BE ALRIGHT.



NOW, AS YOU CAN SEE, THE BUILDING IS STILL BEING RENOVATED. THE FIRST AND SECOND FLOORS ARE MOSTLY DONE, AND THE GROUND FLOOR STILL NEEDS A BIT OF WORK BEFORE I CAN RENT IT TO A BUSINESS.

THIS FIRST FLOOR HOLDS MY OFFICES; I'LL BE AROUND IF YOU NEED ME MOST DAYS!



AND HERE'S YOUR APARTMENT, ON THE SECOND FLOOR!

AS YOU CAN SEE, IT HAS ALL THE AMENITIES! TRUCKS, THERE ISN'T A WASHER, AND ONLY ONE MAN LIVING AREA...

OH, BUT YOUR ROOMMATE IS ALREADY HERE! SHE'S STILL UNPACKING, I THINK.



GOOD MORNING, ESTEEMED CITIZENS OF THE HOLY DAWLAT AL-HANIR.

WHILE WE AWAIT THIS WEEK'S PROCLAMATION, LET US REFLECT UPON OUR LORD'S PREVIOUS REVELATIONS...

OH, THANK YOU! I'M ALREADY AWAKE.



STOCKHOLDERS SHOULD CONSIDER...

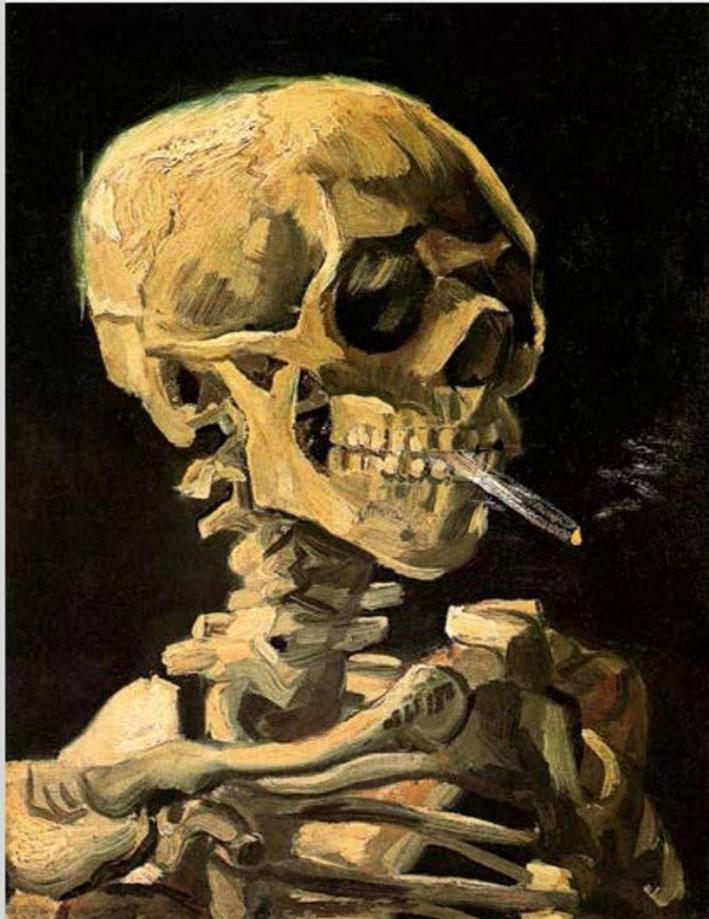
GOOD MORNING, SARINVA.

# Gothic Modern

Kollwitz

Beckmann

Munch



HIRMER

## Gothic Modern

MUNCH. BECKMANN. KOLLWITZ

Edited by Ralph Gleis and Julia Zaunbauer

*Gothic Modern* illuminates the pivotal discovery of medieval Gothic art for Edvard Munch, Käthe Kollwitz and their artist contemporaries.

- It explores their deep attraction to the Gothic art of Europe's north and German lands via paintings, prints and in other artistic media to imagine a new 'Gothic modernity', unlocking a different energy of modern art and creative experiment beyond nation-centric stories.
- The book sheds light on the profound importance of medieval Gothic art for Edvard Munch, Käthe Kollwitz and their contemporaries. It explores their reimagining of Gothic art between the 1870s and 1920s to create new visions of the artist, 'belonging', modern society, sexuality, spirituality and identity.
- In these ways, a distant Gothic age is recreated as tantalisingly close to 'modernity', in short, to making modern art. Dark or radiant, enchanted or uncanny, these sites of 'Gothic modernity' inspired Munch's and Kollwitz's generation with urgent imaginaries for creating worlds.

AU \$100.00 | NZ \$110.00

9783777446271

304 Pages

Hardcover

260 colour illustrations

290 mm x 245 mm

Hirmer Verlag GmbH

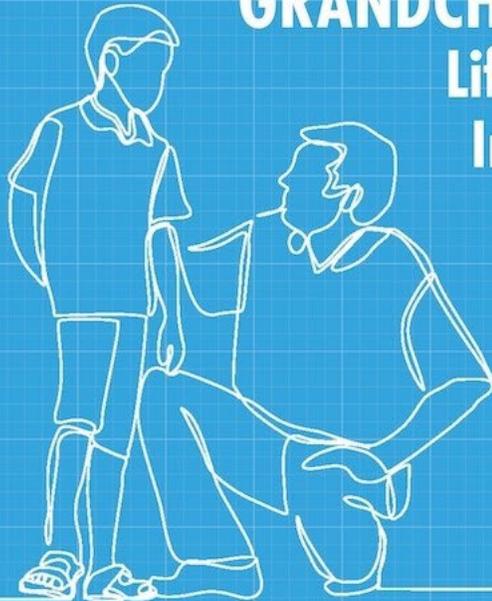


"Nothing in life gives us more delight and joy than our grandkids, and this book is a guide to relating to them and influencing their lives for good."

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# The Grandparenting BLUEPRINT

*How to* Teach Your  
**GRANDCHILDREN**  
Life's Most  
Important  
Lessons



#1 NYT Bestselling Author

**RICHARD EYRE**  
*and his grandchildren*

## The Grandparenting Blueprint

HOW TO TEACH YOUR GRANDCHILDREN LIFE'S MOST IMPORTANT LESSONS

Richard Eyre

Build bonds with your grandkids using #1 New York Times bestselling author Richard Eyre's blueprint for creating and sharing values as a proactive, difference-making grandparent

- Drawing on 12 secrets that bestselling author Richard Eyre shared with his own grandkids, *The Grandparenting Blueprint: How to Teach Your Grandchildren Life's Most Important Lessons* is a guide to sharing values and building bonds between grandparent and grandchild. Starting with building bonds as a prerequisite, this guide moves from grandparenting basics and teamwork with the parents (your kids) to popularity and the ring of truth.
- With examples, questionnaires, and discussions throughout, each piece of advice is easy to use. By the end, you will have a list of personal secrets that have shaped your own life, leading to meaningful communication with grandchildren about life, living, and legacies. This is the book that will help you leave your grandkids the best of yourself!

AU \$29.99 | NZ \$34.99

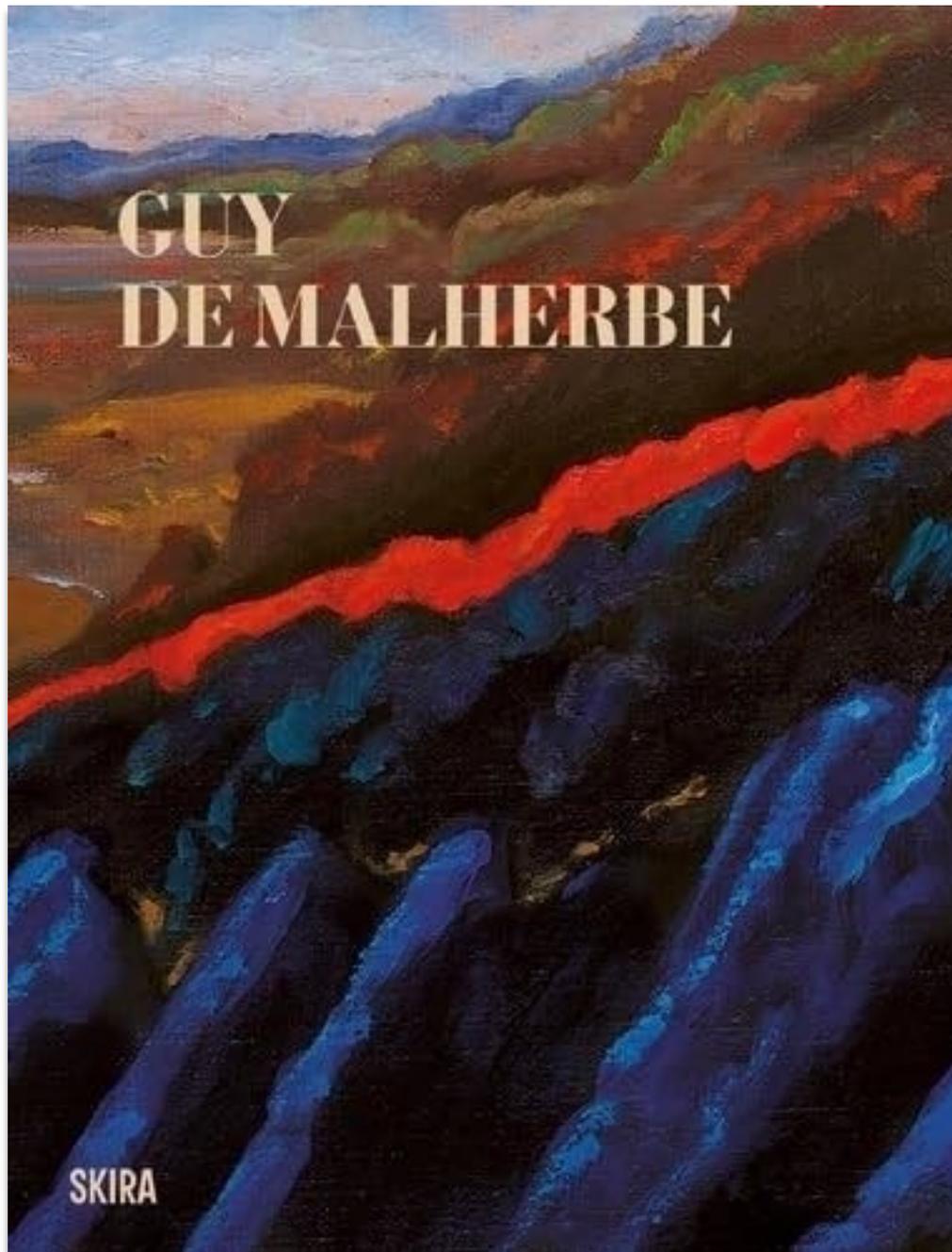
9798893960648

240 Pages

Paperback

203 mm x 127 mm

Familius



# Guy de Malherbe

Text by Cyrille Sciamma and Pierre Wat

Born in 1958, Guy de Malherbe lives and works between Paris and his studio in Poncé-sur-Loir, Sarthe. His work is part of national collections (CNAP, Ministry of Foreign Affairs) and has already been the subject of several solo exhibitions at the museums of Le Mans, Évreux, Trouville, the Abbaye de l'Épau and the Chartreuse de Villeneuve-lès-Avignon. His paintings reflect both his personal universe and a range of pictorial references.

- His still-lives are often inspired by memories of shared, convivial moments. With great humor, they combine gastronomy and painting to maliciously illustrate a French art de vivre. Witness to happiness as well as the ephemeral, they are a philosophical reminder of the brevity of life.
- Likewise, his landscapes, veritable odes to Normandy in Houlgate, Étretat and Varengeville, reveal a series of artistic heritages and filiations. In some, rocks, crevasses, cracks and other telluric elements, in an almost Fauvist palette, invite imaginative fantasies. In others, the strange sandy expanses recall the landscapes of Dalí, Eugène Boudin or Courbet, with their dramatic effects of light on water.

AU \$79.99 | NZ \$90.00

9782370742643

184 Pages

Hardcover

100 Illustration(s)

290 mm x 220 mm

Editions Skira Paris

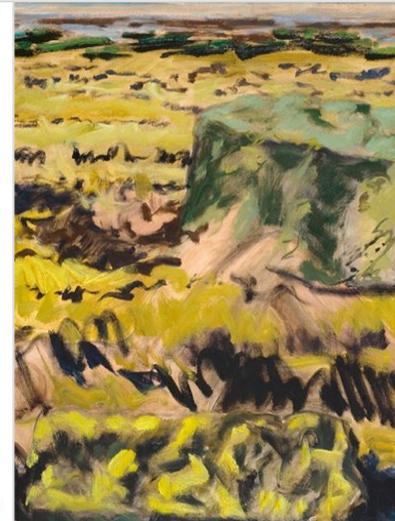


Corièche, 2015  
Titre de l'ouvrage / Title of the book  
100 x 100 cm



Vestibul, 2015  
Titre de l'ouvrage / Title of the book  
100 x 100 cm

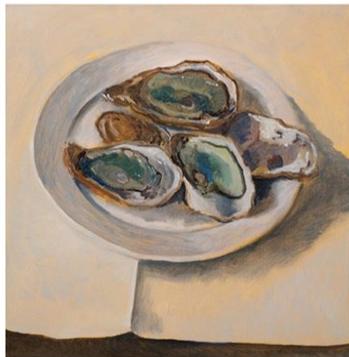
Corièche, 2014  
Titre de l'ouvrage / Title of the book  
100 x 100 cm



# ŒUVRES WORKS

Si le potentiel anthropomorphe du paysage venait prendre corps dans ce surgissement. Venu était là, cachée, présence fantôme que la peinture découvre au moment où la mer se retire. Le peintre est allé vers le motif et, n'ayant pu s'en saisir, il a rencontré dans cette impossibilité même une autre forme

Lipsam voluptatem quia voluptas sit aspernatur aut odit aut fugit, sed quia consequuntur magni dolores eos qui ratione voluptatem sequi nesciunt. Neque porro quisquam est, qui



Titre de Février, 2010  
Titre de l'ouvrage / Title of the book  
100 x 100 cm



Titre de Février, 2013  
Titre de l'ouvrage / Title of the book  
100 x 100 cm

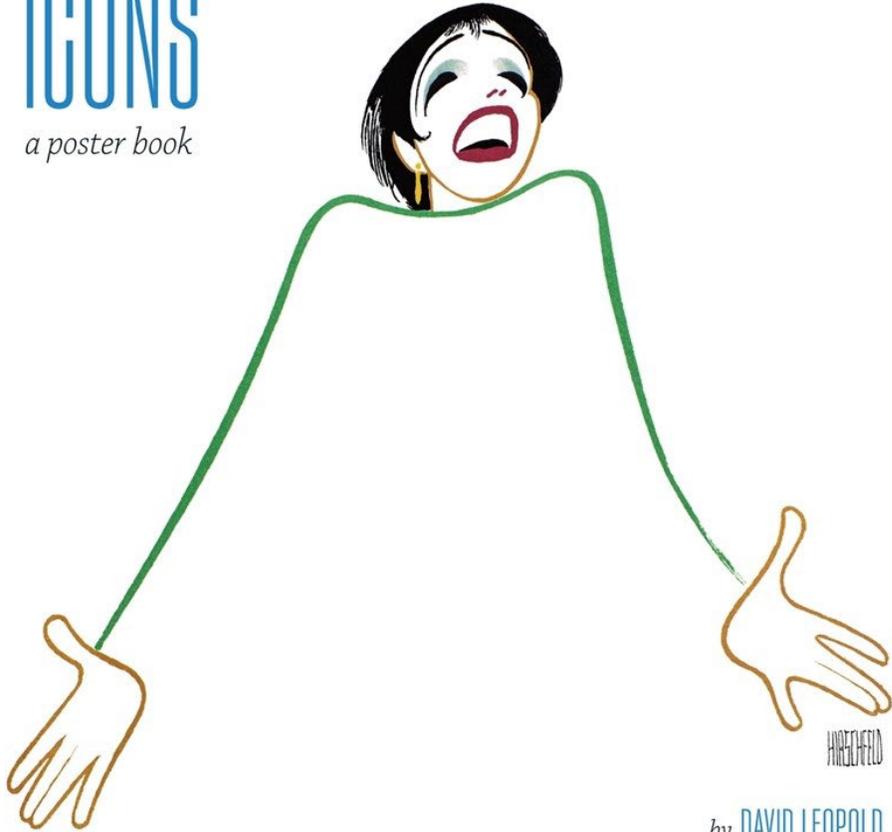


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introduction by Dick Cavett

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- Accompanied by expert commentary and biographies by David Leopold, the foremost expert on Hirschfeld and the Creative Director of the Al Hirschfeld Foundation, we showcase the best of the best-including rare images from the archives and an all-new introduction by Dick Cavett.

AU \$49.99 | NZ \$54.99

9781419784163

58 Pages

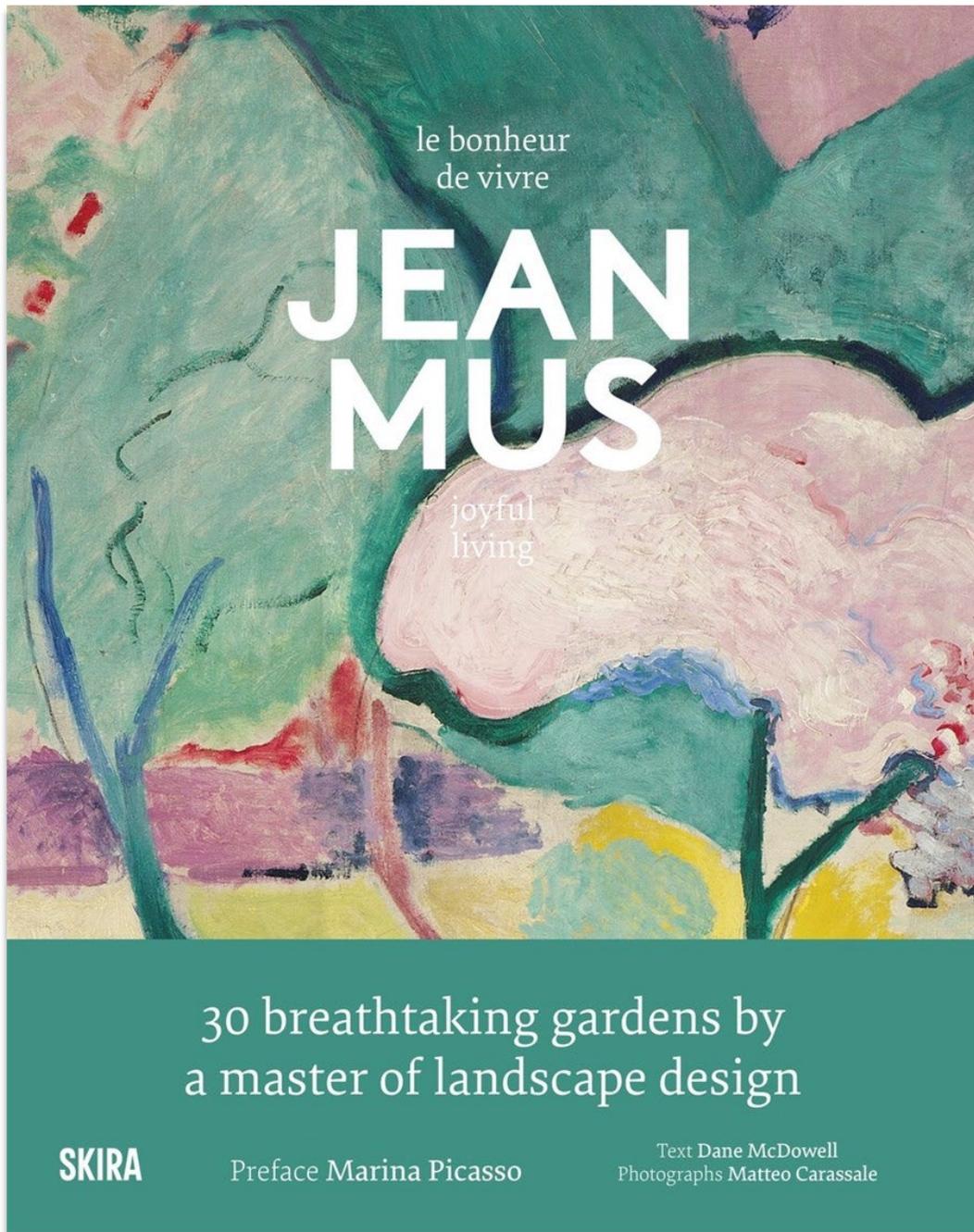
Paperback

Full-colour illustrations throughout

356 mm x 279 mm

Abrams ComicArts





## Jean Mus

THE JOY OF LIVING

Text by Dane McDowell, Foreword by Marina Picasso

A groundbreaking book retracing the gardens created by the famous landscape artist over the last ten years

- Jean Mus, Mediterranean landscape gardener, poet of plants and lover of nature, has designed more than 15.000 gardens around the world, from Provence to California.
- A spiritual heir to Le Nôtre, Ferdinand Bac and Russell Page, he combines rigour, sensuality and naturalness. A patient surveyor, he creates landscapes that respect the genius of the place, the light, the wind and the local species. His gardens combine curving lines, water features, endemic vegetation and harmony of the five senses. Both rooted in tradition and subtly modern, they offer a breath of fresh air in the face of urbanisation.
- Each creation celebrates life, beauty, freshness and shade, while telling a story. Mus does not seek to impose his hand, but to reveal nature. For him, a garden is a refuge, a place to share and to marvel. His style, discreet and sensual, enchants and connects man to the earth, with a thoughtful and poetic simplicity.
- This book, which retraces the last ten years of the landscape artist's creative work, is a celebration of the beauty of the world and the joy of living.

AU \$90.00 | NZ \$100.00

9782370742728

208 Pages

Hardcover

150 Illustration(s)

295 mm x 230 mm

Editions Skira Paris



Un chic très British

Villiers ipse natus magis regere aggritate...

A very British chic

Villiers ipse natus magis regere aggritate...

Laura Spina, 2014, M&A House, M&A House, M&A House

Page architecte, Laura Spina, 2014, M&A House, M&A House, M&A House

Page architecte, Laura Spina, 2014, M&A House, M&A House, M&A House



"Le jardin est un lieu de rencontres et de fête où chacun, suivant ses propres références, trouve les sensations qu'il recherche."

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Laura Spina, 2014, M&A House, M&A House, M&A House



"Le jardin est un lieu de rencontres et de fête où chacun, suivant ses propres références, trouve les sensations qu'il recherche."

"Le jardin est un lieu de rencontres et de fête où chacun, suivant ses propres références, trouve les sensations qu'il recherche."



Jeux d'eau et jeux d'ombres Water and shadow play

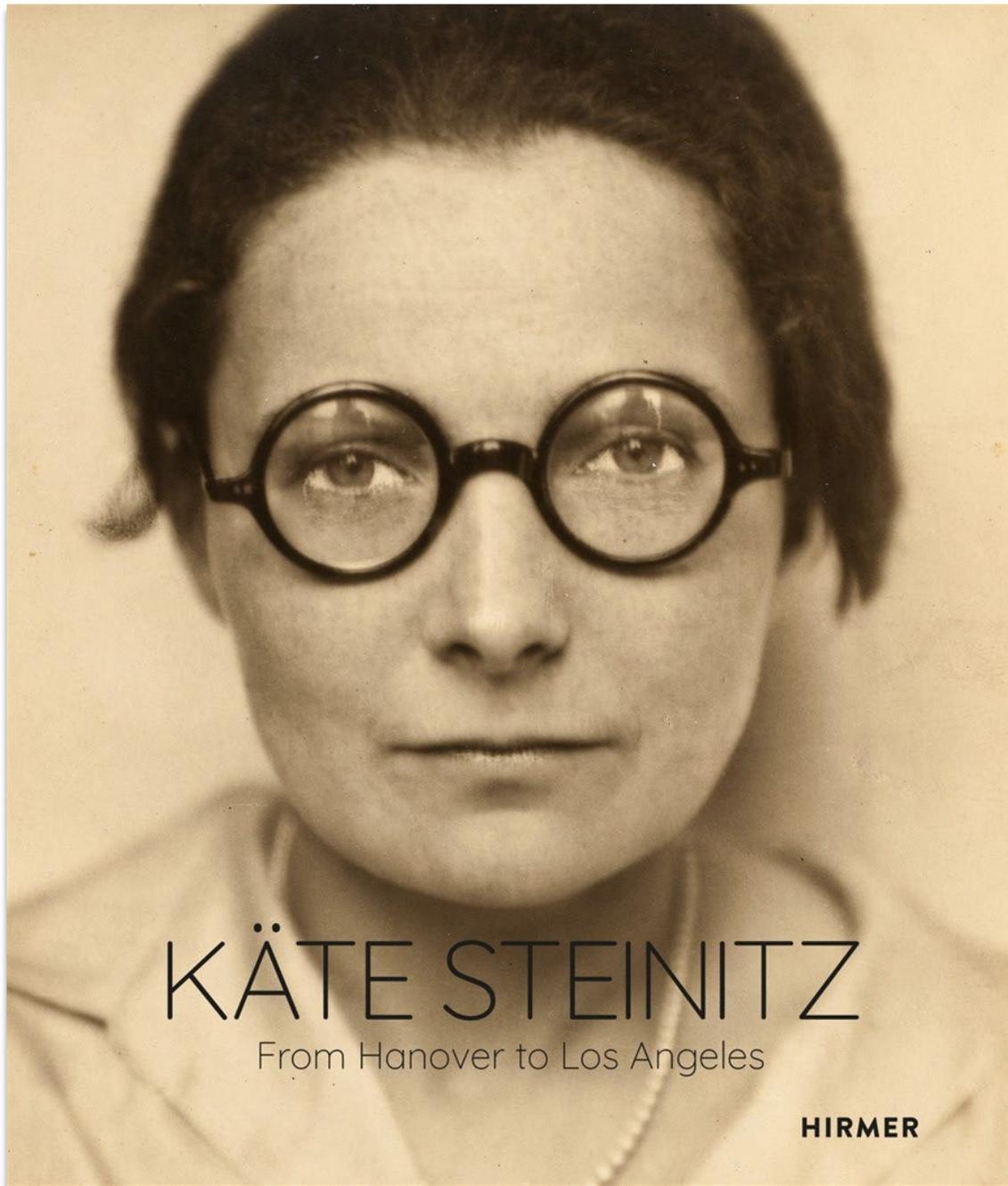
Villiers ipse natus magis regere aggritate...

Villiers ipse natus magis regere aggritate...

Laura Spina, 2014, M&A House, M&A House, M&A House

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# KÄTHE STEINITZ

From Hanover to Los Angeles

**HIRMER**

## **Käthe Steinitz**

FROM HANNOVER TO LOS ANGELES

Edited by Isabel Schulz and Pauline Behrmann

With stops in Berlin, Hanover, New York, and Los Angeles, this volume provides a vivid impression of photographer and writer Käthe Steinitz's life on two continents.

- Käthe Steinitz (1889-1975) is today best known for her collaboration with Kurt Schwitters.
- This monograph covers her multifaceted activities as an artist and writer in avant-garde circles during the Weimar Republic, as well as her experience as an emigrant, art historian and promoter of modernism in the United States.

AU \$69.99 | NZ \$79.99

9783777445670

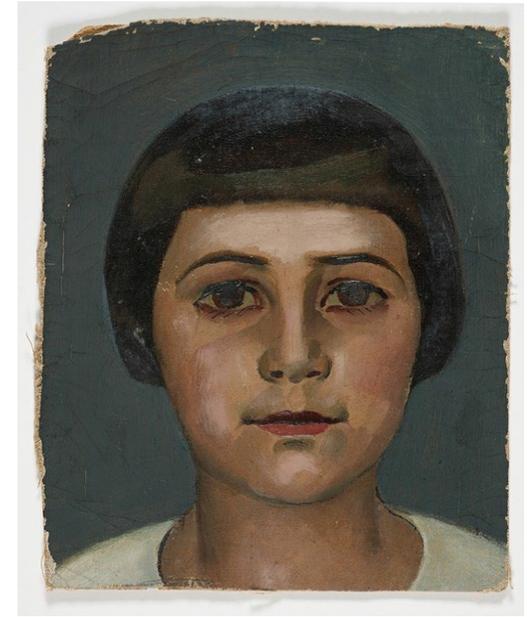
240 Pages

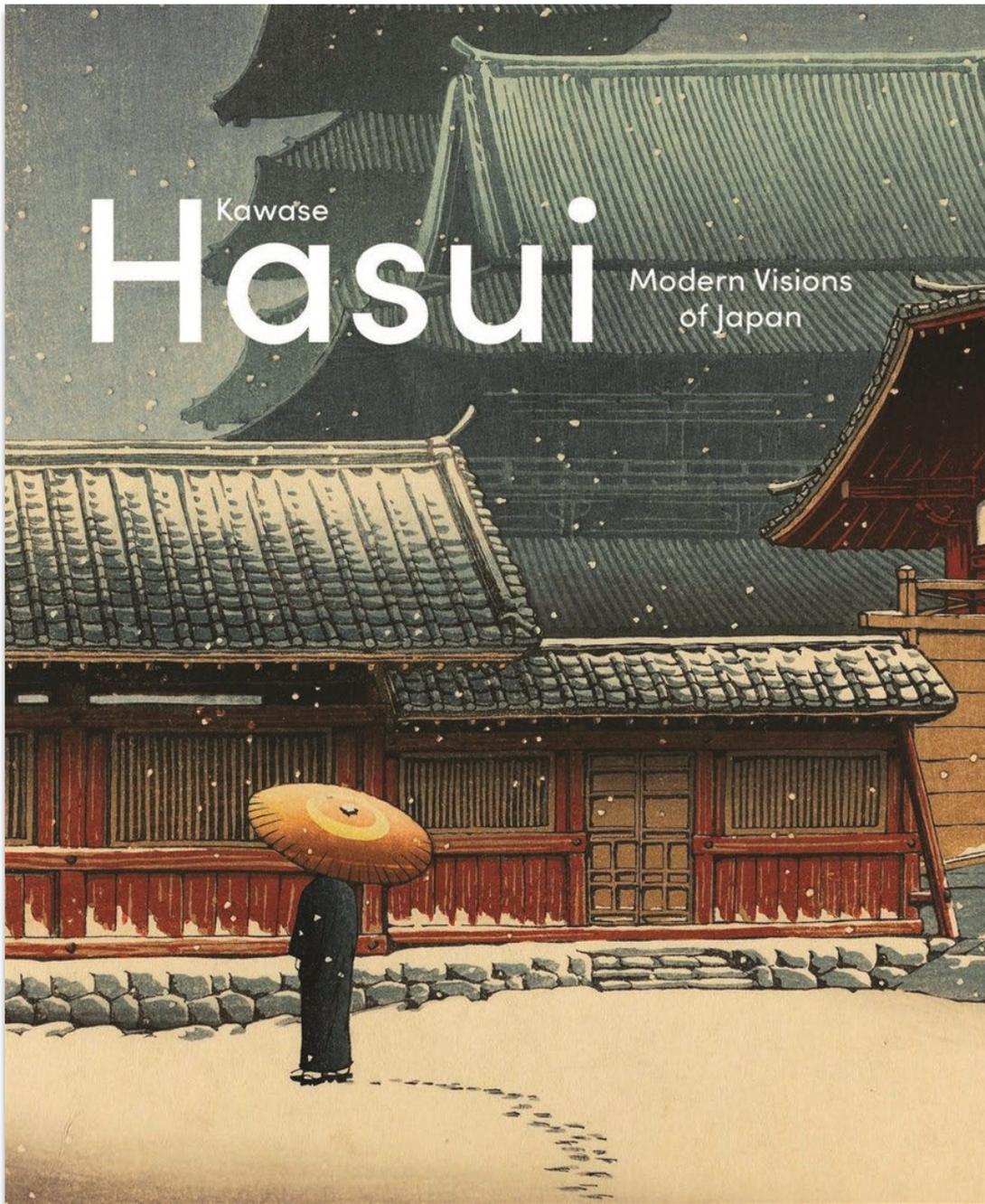
Hardcover

Illustrated in colour

265 mm x 225 mm

Hirmer Verlag GmbH





# Kawase Hasui

CAPTURING THE SOUL OF JAPAN

Chris Uhlenbeck, Jim Dwinger and Philo Ouweleen

Discover the timeless beauty of Kawase Hasui, the master of shin hanga, in this stunning new book, featuring his most breathtaking woodblock prints and expert insights into his legacy.

- Kawase Hasui (1883-1957) was one of the most important and prolific Japanese printmakers of the 20th century. He was one of the main creators of the shin hanga ('new prints') movement, whose artists depicted traditional subjects in a style influenced by Western painting.
- Hasui began his artistic career studying Japanese painting. However, soon after seeing Shinsui's *Eight Views of Lake Biwa* series, Hasui turned to woodblock printing in 1919. Shozaburo Watanabe was the first to recognize his artistic genius, and Hasui Kawase soon became the most popular artist working for this prestigious publisher. He produced nearly a thousand woodcuts in a career that spanned almost forty years.
- Towards the end of his life, the Japanese government recognized him as a 'Living National Treasure' for his contribution to Japanese culture.

AU \$79.99 | NZ \$90.00

9789464781182

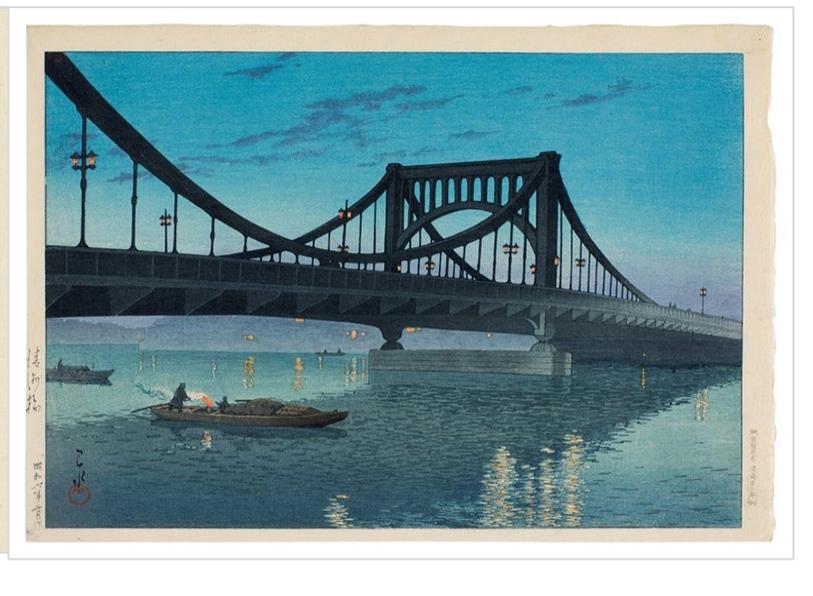
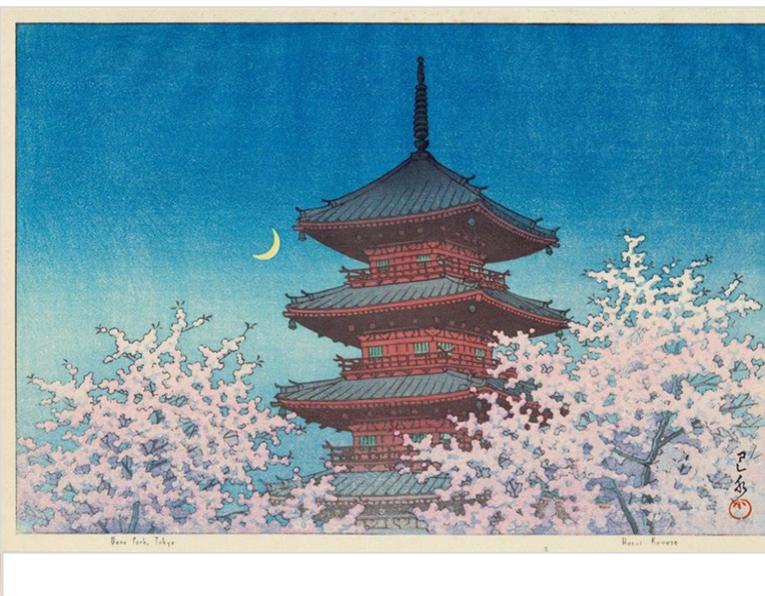
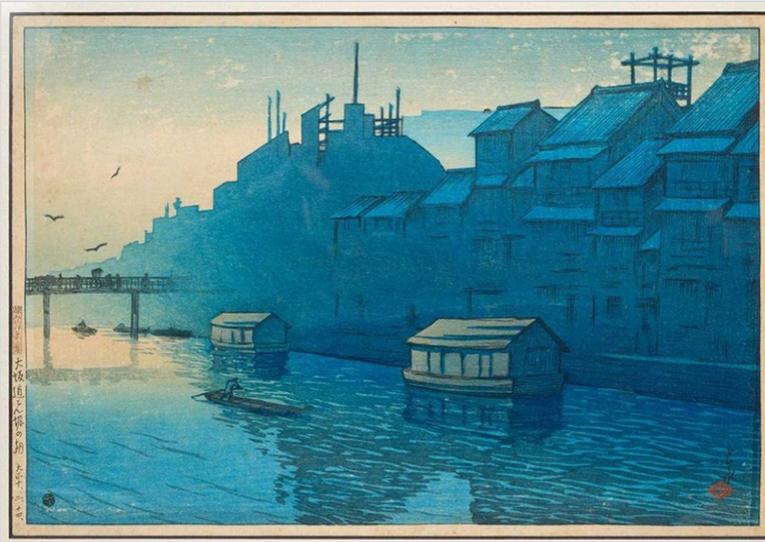
224 Pages

Hardcover

400 color illustrations

295 mm x 235 mm

Ludion





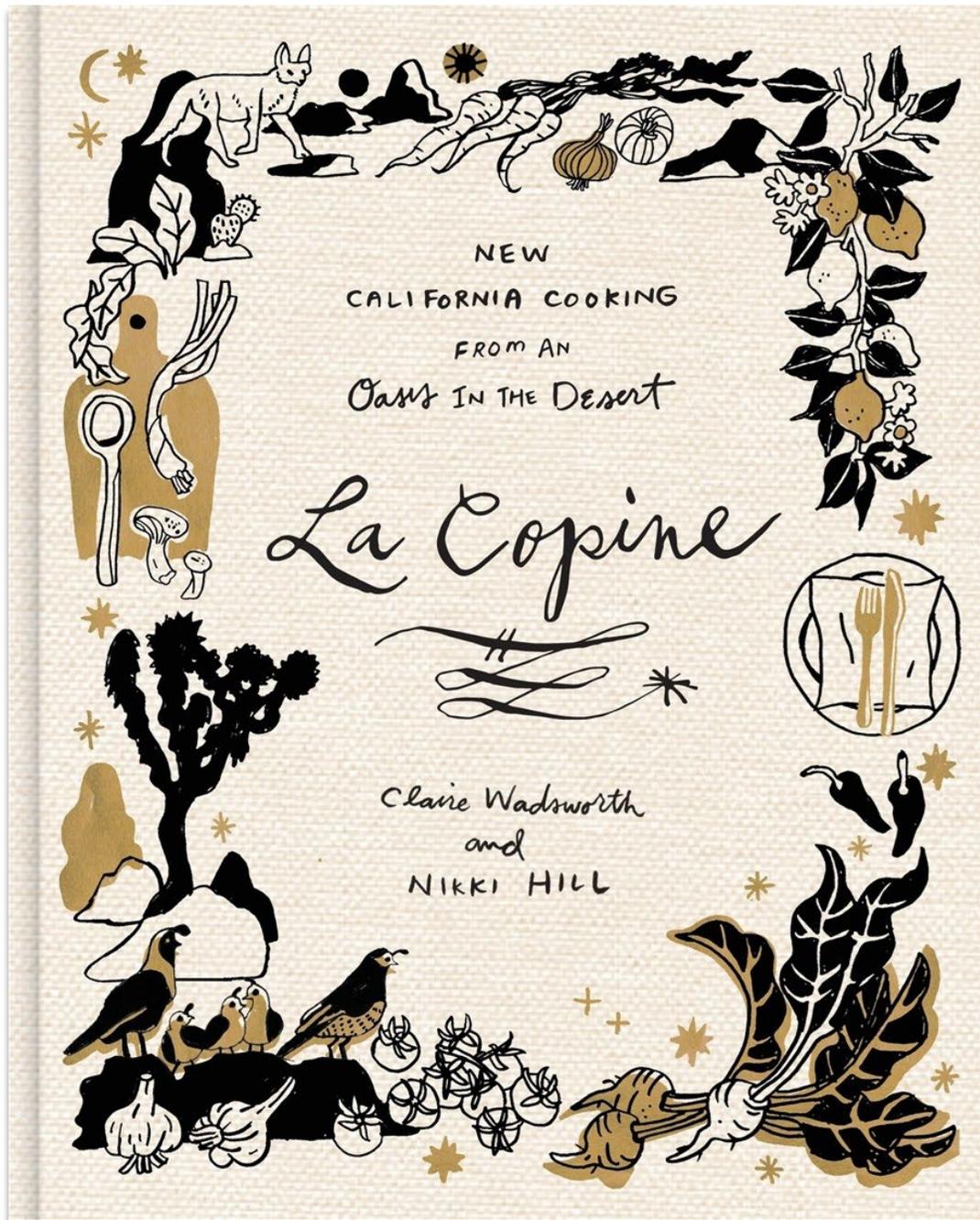
# Kirchner X Kirchner

Edited by Nadine Franci and Nina Zimmer

The publication presents an innovative new perspective on a star of Classical modernism.

- Ernst Ludwig Kirchner's art is characterised by austere beauty and bold colouration. However, his creative approach extended far beyond the canvas: he saw the presentation and viewing of his works as integral elements of his art. This book shows Kirchner's complete oeuvre through his own eyes.
- Fresh and unexpected - a must for all Kirchner fans.
- The world's first major retrospective of Kirchner's (1880-1938) work was curated by the artist himself in 1933. In presenting the works, he created an exhibition entirely according to his own taste.
- This volume allows us to look over his shoulder once again and see how he approached both his artistic ideas and his curatorial strategies. Kirchner's work continues to be an exemplar of early-twentieth-century art and one of the undisputed highlights of Classical Modernism.

AU \$100.00 | NZ \$110.00  
9783777446967  
160 Pages  
Hardcover  
80 Illustration(s)  
280 mm x 220 mm  
Hirmer Verlag GmbH



## La Copine

NEW CALIFORNIA COOKING FROM AN OASIS IN THE  
DESERT

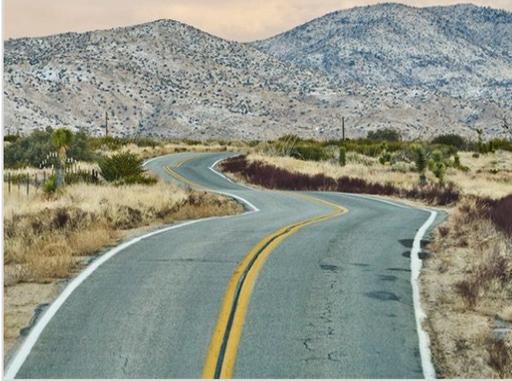
Claire Wadsworth, Nikki Hill and Ben Mims

From La Copine, a destination restaurant near Joshua Tree, comes a beautiful debut cookbook with stories of life in the desert and recipes that capture a unique approach to California cooking

- With celebrity clientele and glowing reviews in the New York Times, Eater, Vogue, and others, this restaurant is beloved by California visitors and locals alike. In their debut cookbook, La Copine, Wadsworth and Hill share stories of their love, life, community, and the spirit of La Copine, one delicious recipe at a time.
- More than the recipes, though, Wadsworth and Hill's backstory as a couple, the business they've built together, and the community they've found in the desert, make for an armchair trip through the remote and spectacular setting, as well as a mission statement for creating a life on one's own terms.

AU \$72.99 | NZ \$79.99  
9781419778223  
304 Pages  
Hardcover  
200 full-colour images  
254 mm x 203 mm  
Abrams Books

# INTRODUCTION



**T**he desert is the last blank canvas. That's all we needed to hear to pick up our lives, leave our Los Angeles jobs behind, and move to Joshua Tree, California. Why did we feel so compelled to leave the city? We had an affordable apartment with a small garden that was walking distance to the farmers' market and just over three miles from the beach, and most of our closest friends lived nearby. We are still figuring out why we felt a pull to the Mojave, but when the desert calls your name—you will know. It spoke to us in the form of a double rainbow and a stranger offering water and friendship, along with some real estate advice.

Back in L.A., Nikki had a seven-minute radio ride to her job as the sous chef at Recipe, a popular restaurant in Venice. In the fall of 2013, Nikki had boyfriend Chef Antonio Lofaso open the 100-seat West Coast-style Italian American eatery at the top of Mount Wilson. It was a remarkable success, and there was room to grow within the restaurant group. Clara was teaching private music lessons and working part-time at The Village, the iconic recording studio in West L.A. that was both an old Mexican tangle and had once served as the Maharaja headquarters where the Beatles used to meditate. She worked the floor dish on the weekends, assisting the server, answering the phones, sorting the mail, and finishing meals for all the bands recording there, which often referred to her as “The Girl.” One memorable day, Clara called into Studio 54 to Graham Nash, who said that Elton John was recording the lobby hoping to say hello; other times, she was summoned into the studio to sing.

Outside of our day jobs, we were also raising a coloring business and in and around the Los Angeles area, which had resulted in many new friends and dinner party invitations of our own. Suffice to say, we were both so good professionally and creatively, and we had no intention of leaving. That is, until we took a trip to Joshua Tree on Earth Day.

On Earth Day, there was an admission fee to the national parks across the country, so we took advantage of the deal. We began the day driving through Joshua Tree National Park while listening to the few CDs we still had in our car as a recreation throughout the park was limited to cassette tapes. “Backroads” by “The Roadshow” was scoring our drive when a restaurant appeared out of nowhere. Half the sky turned gray, while in the distance a perfectly clear blue sky was dotted with little white clouds. We made our way into the park, parking our winding roads about halfway to the Salton Sea, and ending our journey at the Cholla Cactus Garden. Entrance fee for the gardens of Cholla card resulting from the unusual amount of water in the Pinto Basin, when a double rainbow came into view, inspired by the desert scenery, we decided

## Smoke & Hash

roasted Yukon Gold and sweet potatoes with poblanos peppers, romaine chutney, fried eggs, and avocado with castor hot sauce

Serves 4 • vegetarian, gluten-free, dairy-free, vegan option

- 3 large sweet potatoes (1½ pounds/680 g), washed lengthwise, cut into 1-inch (2.5 cm) slices
- 4 to 6 large Yukon Gold potatoes (2½ pounds/1.1 kg), washed lengthwise, cut into 1-inch (2.5 cm) slices
- 1 cup (240 ml) extra-virgin olive oil (about 3 ounces)
- 2 cups (500 g) romaine lettuce, packed, chopped (about 2 cups prepared)
- 4 tablespoons (56 ml) soy sauce or 1
- 2 teaspoons ground garlic (about 2½)
- 1 cup (250 ml) tomatoetchup (page 92)
- 4 romaine lettuce or four egg (page 92)
- 1 avocado, sliced, for serving
- Castor Hot Sauce (page 95), for serving

This is a California hash. We wanted a brunch dish that felt a little healthier but would also feel indulgent—we don't consider La Capria a health food restaurant, but health is very important to us, and we love people who eat their food as an essential part of our business. The sweet potatoes and cornmeal-roasted poblanos peppers and avocado are a little smoky and sweet, giving it a “breakfast” feel, and the romaine chutney adds a nice mild heat. This dish is dairy-free and gluten-free—something that most of us can eat. To make it vegan, skip the egg and add extra avocado and make a little kale, too.

We used to design dishes around avocados that we love—the avocado itself, around, and the dishes change around them. We've used the romaine chutney and castor hot sauce all over the restaurant. Years ago, we got invited to our 100th birthday in Berkeley, where there was a vegetarian cafe to keep the old diners out. The diners were all invited to room free in the area because they eat the brunch, which helps prevent fires. The farmers told us they have to grate the castor oil and half down and the diners will get in and eat all the produce. They said at home with some recipes posts, and we thought that with their natural garden they would make a great hot sauce. The castor gives the hot sauce a nice viscosity and wonderful tangy flavor that brightens the smoky and sweet flavors in the hash.

Preheat the oven to 400°F (200°C). Line two baking sheets with parchment paper. In a large bowl, combine the sweet potatoes, Yukon Gold potatoes, onion, poblanos peppers, ½ cup (120 ml) of the oil, salt, ground red pepper, and romaine chutney. Toss to coat, then distribute evenly between the prepared baking sheets. Roast until tender and caramelized at the edges, 40 to 45 minutes. Remove the baking sheets from the oven and let the vegetables cool for 10 minutes.

Preheat a cast-iron griddle over high heat, add the roasted vegetables, and drizzle with a little surface oil. Cook for 1 to 2 minutes undisturbed to create a crust, then add the romaine chutney, sea salt, and castor hot sauce and stir until the vegetables are coated. Cook the hash about 4 minutes. Flip it a sunny-side-up or fried egg over each serving of hash and top each with one-quarter of the sliced avocado. Serve with castor hot sauce on the side.



## Bata and Burrata

with oranges, taragon, and pistachio pesto

Serves 4 • vegetarian, gluten-free

Bata with cheese is a classic California combination. We knew we needed our own spin on it, and this is what we came up with: burrata with roasted baby heirloom carrots, taragon, and a pistachio pistachio. Pistachio was used with both, and the burrata is a component of a pasta. The dressing that's nutty and bright and cooks everything nicely. Burrata is a simple in our cabinet—very similar to bolognese, reduction but made from unfermented grapes (not Concord or cooked wine), which is then reduced and used for a salad base. This is a great Italian reduction to keep on hand for bread, cheese, pasta, salads, or just about anything.

This dish is perfect for our kitchen setup at La Capria because diners can order it and it will come to their table right away and at home, it's the same. If you get the burrata and pistachio ahead of time, the dish can be assembled at a moment's notice. People crave these ingredients all year long. When we have long wait times, it's often we're recommended to get sitting down in a rush. It takes less than five minutes to put together and give you a hearty solid breakfast (see page 100).

It's also a very versatile dish because you can cook it, adding greens to give it a hearty solid treatment, or basically do whatever you need to do with it for your group. Avocado is a great substitution for anyone who is dairy-free. If you don't have Cara Cara oranges, use mandarin, mandarin grapefruit (just don't get for lemons or limes). You can substitute bread or french fries for the taragon. Throughout the year, we are constantly switching things up. We like to use our best with citrus, orange, and fresh-crumbled goat cheese or Gorgonzola dolce instead of the burrata. When figs are in season, they go beautifully place in the orange juice from the oranges and slice them in half or quarters. Then spoon with sea salt, and the vinegar or balsamic reduction will help bring the figs to life. Whatever you do, as long as you serve the burrata with the pistachio pesto, it will taste like a dish from La Capria.



# CHAPTER FOUR



Mains



## Salade Capria

roasted salmon, mustard herb dressing, blanched haricots, chickpeas, fennel, fried eggs, breakfast radish, poached eggs

Serves 4 • gluten-free

- FOR THE HARICOTS VERTS: 1 tablespoon olive oil; 4 ounces (225 g) haricots verts, washed thoroughly; 2.5 cups (500 ml) water; 1.5 cups (375 ml) salt water
- FOR THE SALAD: 2 breasts (100 g) boneless, skinless roasted salmon; 1 cup (250 ml) mustard herb dressing (page 95); 1 cup (250 ml) mustard herb dressing (page 95); 1 cup (250 ml) mustard herb dressing (page 95); 1 cup (250 ml) mustard herb dressing (page 95)
- TO SERVE: 1 cup (250 ml) mustard herb dressing (page 95); 1 cup (250 ml) mustard herb dressing (page 95); 1 cup (250 ml) mustard herb dressing (page 95); 1 cup (250 ml) mustard herb dressing (page 95)
- 4 Poached Eggs (see page 92)
- 20 eggs, hard-boiled, for garnish

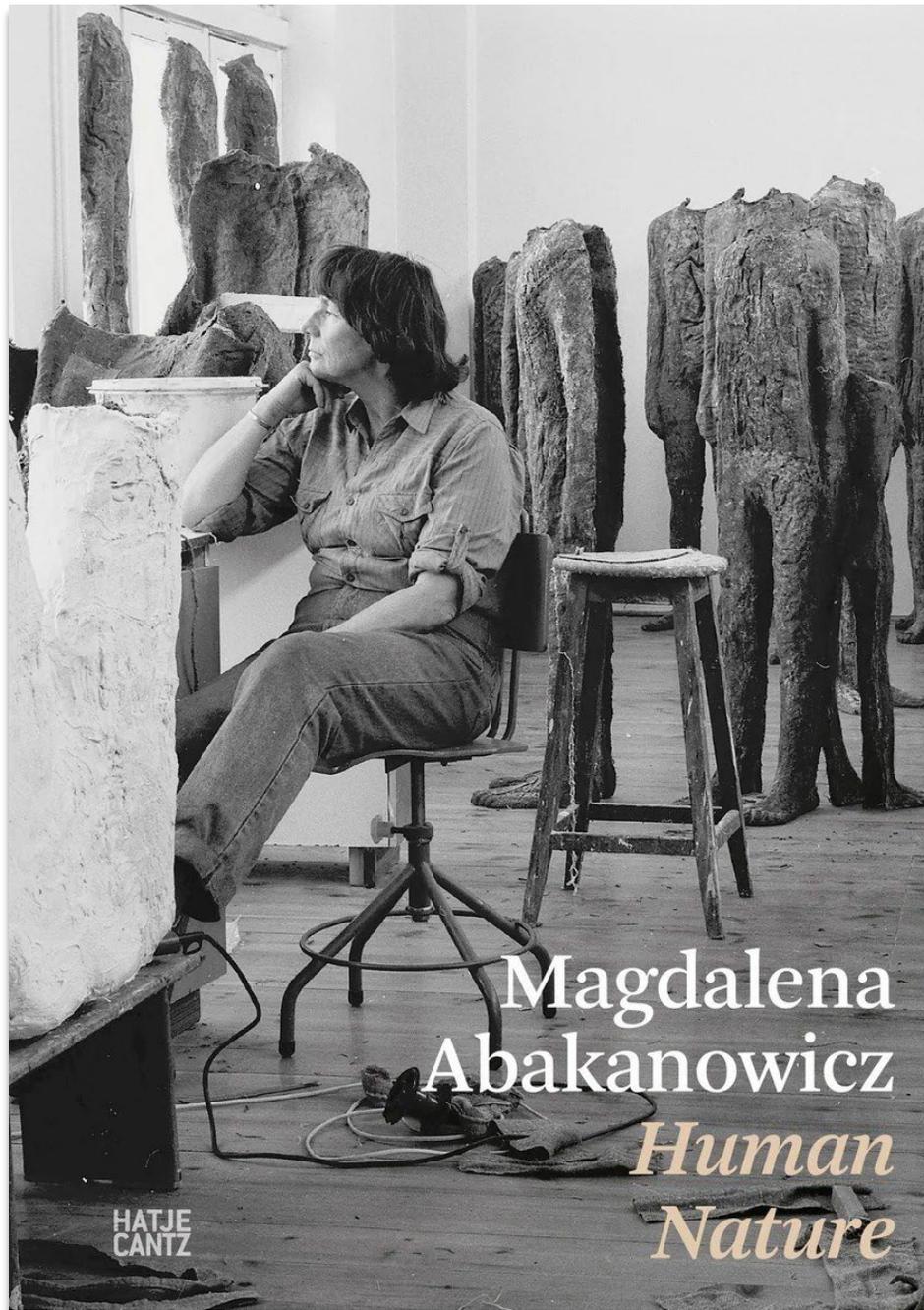
This salad has a lot of meaning for us, because it brought in the New York Times. We took our roasted salmon and did a light hot smoke treatment on it. If you don't have a smoker, you can simply bake it. This is a really bigged salmon to, cured and hot cooked, either smoked or baked. Salade Capria is always in the back of our minds, so we used it as an outline here, with a mustard and herb dressing and lots of haricots verts and radishes. We like to take and incorporate smaller portions of protein to enhance the vegetables in our salads rather than setting a big piece of fish or meat on top of the lettuce. It's nice to be able to taste the fish throughout the salad too.

But salad really shines when we use the fried eggs we eat at the end. Frying eggs changes them into a really crunchy egg of flavor that is so fun to encounter in every bite, and you can use them in so many different ways (see Sun-Soaked Lettuce, page 70). The cream radish is placed on the bottom of the plate so it doesn't weigh the lettuce down; it adds a creamy element to make through and offset the weakness of the fish. Right then called this salad “Tushy,” which we think is apt. Since then, it has served as our inspiration for creating new salad recipes.

BLANCH THE HARICOTS VERTS: In a medium pot, bring 4 cups (960 ml) water with 1 tablespoon salt to a boil. Add the haricots verts and cook until just tender, 1 to 2 minutes. Using a slotted spoon or strainer, transfer the beans to a bowl of cold water to stop their cooking. Drain the green beans, then dry on a clean dish towel or paper towels.

MAKE THE SALAD: In a large bowl, combine the butter lettuce, blanched haricots, chickpeas, and radishes. Add the mustard-herb dressing and toss to combine.

TO SERVE: Spread the cream radish over the bottom of a large serving platter and top with the salad. Place the salmon over the top and garnish with the hard-boiled eggs. Top the salad with the poached eggs.



Magdalena  
Abakanowicz  
*Human  
Nature*

HATJE  
CANTZ

## Magdalena Abakanowicz. Human Nature

Designed by Rutger Fuchs, Text by Jacqueline Grandjean

Magdalena Abakanowicz (1930-2017) is known for her iconic installations that explored the relationship between humanity and nature, as well as the strength of the collective versus the individual.

- Today the power of her art, like predications from the past, are rivetingly real. This publication offers rich intellectual insight into the relevance of this Polish artist to the threatened present-a time in which geopolitical shifts between East and West and predictions of the Club of Rome (1972) and climate scientists are becoming a worldwide reality.
- And here Abakanowicz's vision on nature and the human condition is explored in a uniquely inspired way: by engaging seven artists/collaboratives to reflect in deeply personal ways on their art through dialogues with historians, philosophers, and other thinkers. This "counterpoint" launches discussion around the human condition in a post-humanist time, collective identity, trauma, climate change, unending destruction of the planet, and more.
- Finally, the uncommon approach of this show and book demonstrates how the elder artist's art and life is a lens through which not only these artists but we can reconsider our place in the world.

AU \$90.00 | NZ \$100.00

9783775761468

180 Pages

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Magdalena Abakanowicz, from the cycle *Blackheads*, 1974-1977



Magdalena Abakanowicz, from the cycle *Flowers Call* (Greenwood House), 1979



Magdalena Abakanowicz, from the cycle *Blackheads*, 1974



Magdalena Abakanowicz, from the cycle *Forest* (Black Head), 1974



Magdalena Abakanowicz, *Black Bulls II*, 1978



## Maret Anne Sara

GOAVVE-GEABBIL

Edited by Helen O'Malley, Contributions by Maret Ravdna Buljo, Gregory Cajete, Katya Garcia-Anton and Maret Anne Sara

Known for her work exploring global ecological issues, Northern Sámi artist Máret Ánne Sara responds to Tate Modern's history as a former oil and coal power station, inviting us to view energy not as a resource to be exploited, but as a sacred life-force, sustained through reciprocal relationships.

- Born in 1983 to a Sámi reindeer herding family in Guovdageaidnu in the Norwegian part of Sápmi, Sara's multidisciplinary practice highlights the impact of Nordic colonialism on Sámi ways of life, exploring the importance of preserving Sámi ancestral knowledge and values to protect the environment for future generations.
- Often using materials and methodologies derived from reindeer herding, Sara's powerful sculptures and installations which uphold the reciprocal relationship between animals, lands, waters, and humans.
- Tate Modern exhibition: 13 October 2025 - 12 April 2026

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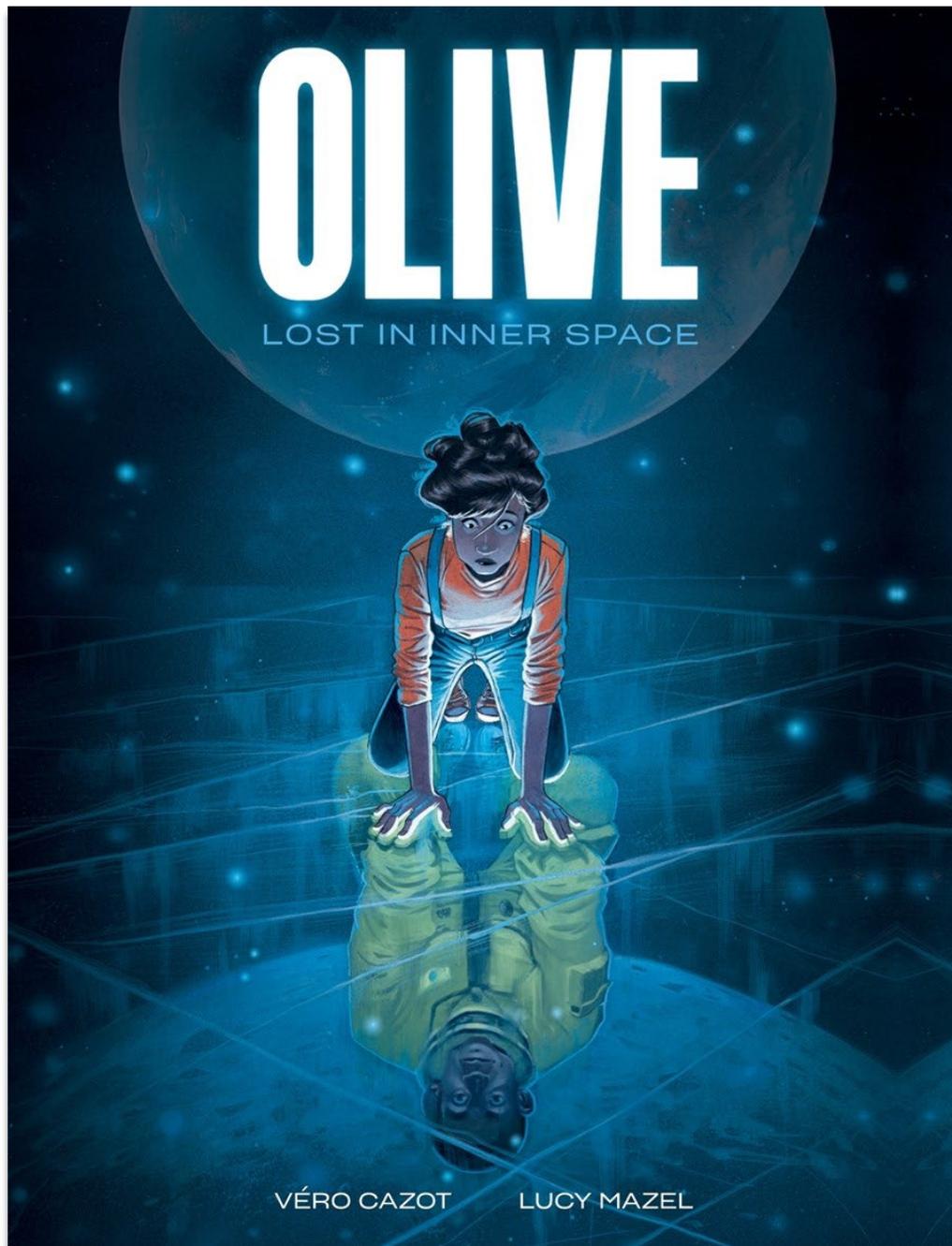
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# Olive: Lost in Inner Space

A GRAPHIC NOVEL

Véro Cazot, Illustrated by Lucy Mazel

A fantastical coming-of-age story involving love, loss, and found family, centered around a determined autistic heroine who refuses to make herself fit neatly into other peoples' space

- Wherever she is, Olive has never quite fit in, and living in a dorm room for the first time is no exception. To get away from the bullies, annoying teachers, and her parents, Olive escapes alone into her own vast world of vivid landscapes and fantastical inventions—until she gets an unexpected visit from a mysterious astronaut.
- Could the astronaut in her inner world be the same astronaut who recently crash-landed on earth without a trace? Night by night, Olive watches his health fade and becomes more and more certain that she has to take action.
- When no one believes that she knows how to save him, she joins forces with her plucky new roommate to unpack the clues from her inner world and venture on a journey to real-life countries she's never been to before—all to save an astronaut who, as far as she can recall, she's never met.

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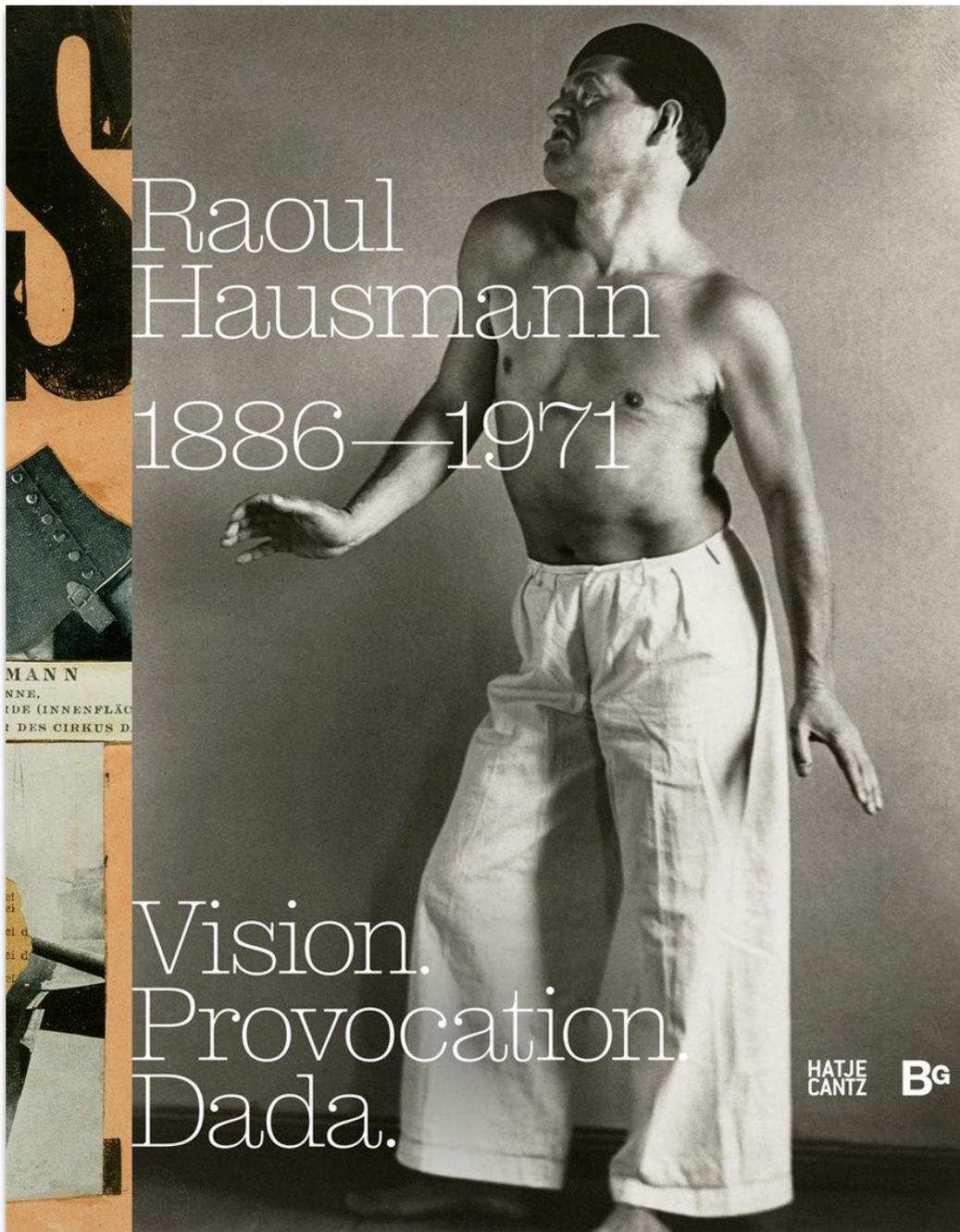
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## Raoul Hausmann (1886–1971)

VISION. PROVOCATION. DADA.

Hanne Bergius, Peter Bexte and Burmeister Ralf

Dada's defiant vision lives on. Raoul Hausmann fought convention all his life. Radically resolved to be "unscrupulously honest" in both art and life, the Dadaist was a multimedia activist of the first hour and a sharp-tongued critic of society.

- Now his visionary output can be enjoyed in all its breadth. With some 270 illustrations, this catalogue from the Berlinische Galerie traces his path: the early Expressionist works, gems of Dada from the Berlin years, Hausmann's photography, but also fashion, dance and literature, and the artist's lesser-known productivity in exile.
- Fourteen essays by international experts in the history of art and literature, media studies, and psychoanalysis examine the multilayered oeuvre to offer a multifaceted panorama of Hausmann's astonishing significance—even today.

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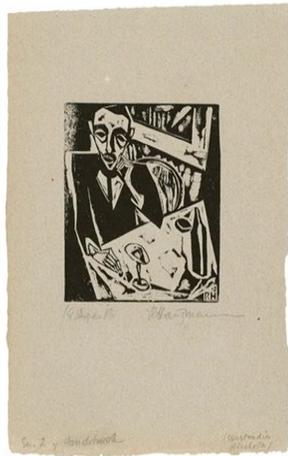
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Marcel Duchamp  
Portrait of a man  
1919  
Woodcut  
1919

26 Works



27 Early Work

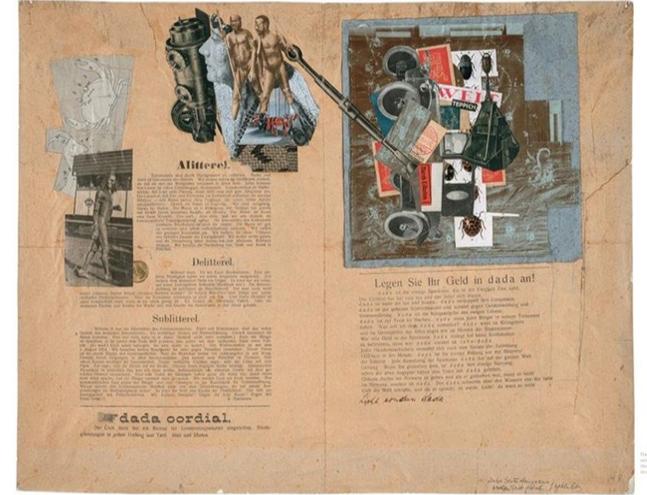
Dada is more than Dada



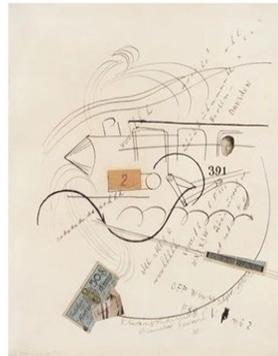
Francis Picabia  
Dada  
1919

Dada

34 Works



Francis Picabia  
Dada  
1919



68 Works



Francis Picabia  
Dada  
1919

69 Synaesthesia



Francis Picabia  
Dada  
1919

78 Works

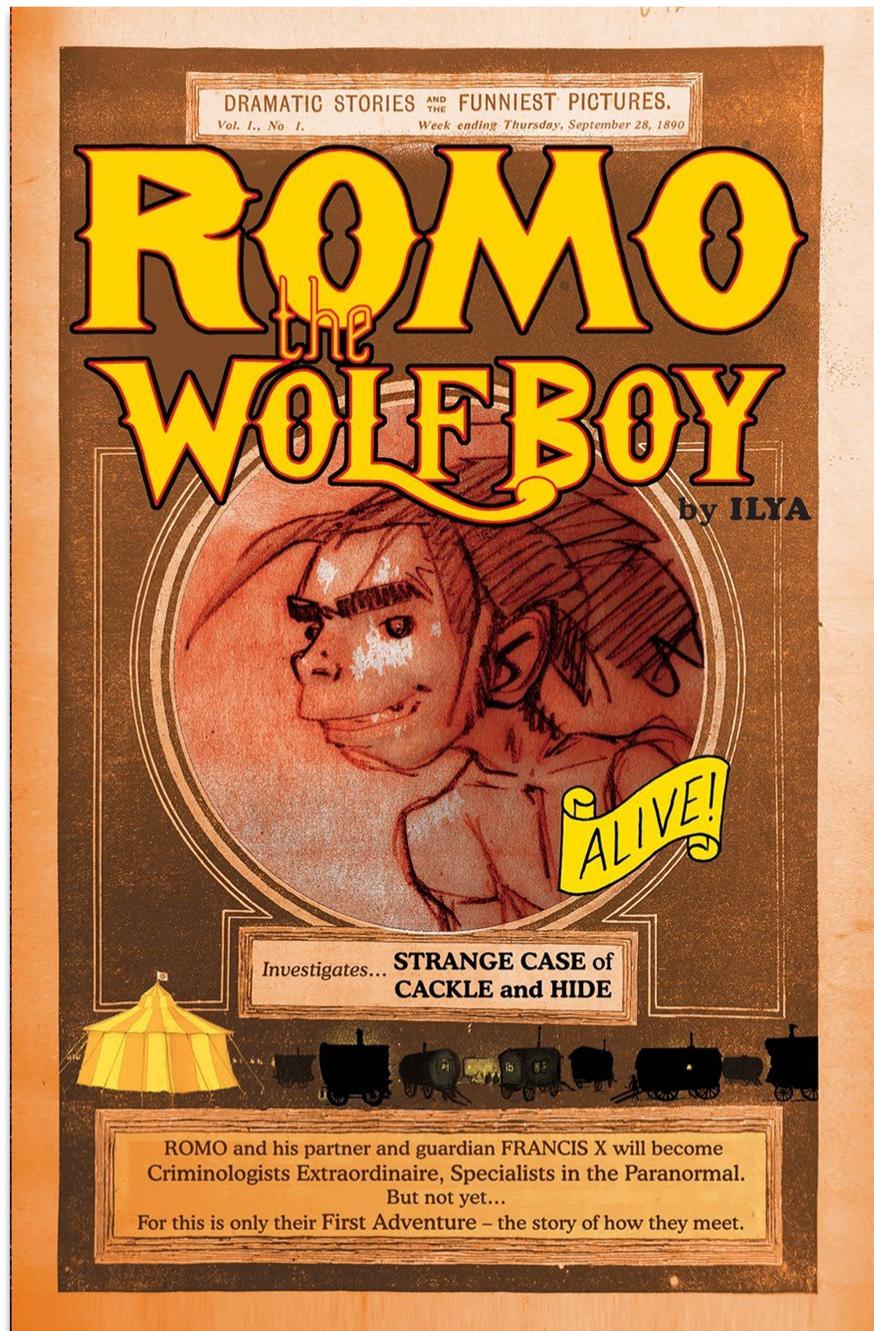


86 Works



Francis Picabia  
Dada  
1919

87 Photography



## Romo the WolfBoy

ILYA

Romo, a WolfBoy taken from the wild, and a young stagehand named Francis are two of the newest members of Blimey O'Riley's Travelling Circus. Together they will become Criminologists Extraordinaire, Specialists in the Paranormal - but this is only their first adventure...

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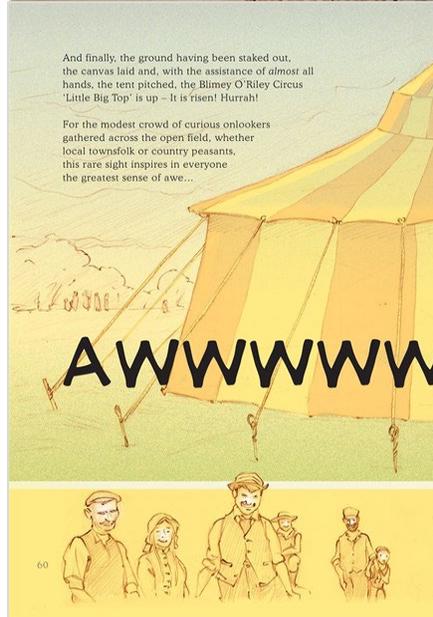
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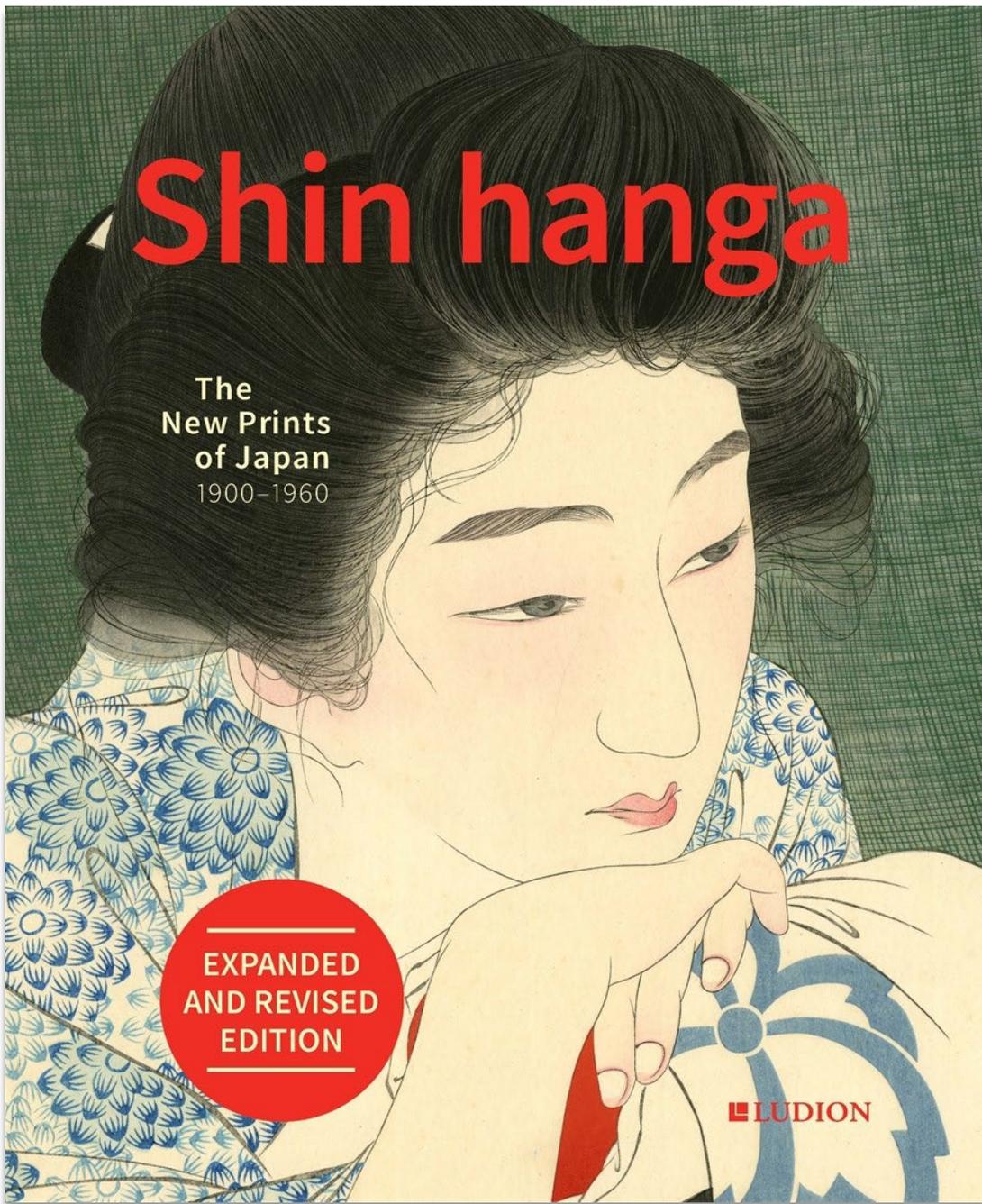
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# Shin hanga: The New Prints of Japan 1900-1960

EXPANDED AND REVISED EDITION

Edited by Chris Uhlenbeck, Text by Jim Dwinger and Philo Ouweleen

Twentieth-century Japanese printmaking—especially the refined art of shin hanga (new prints)—has long remained underappreciated. This expanded and revised edition of Shin Hanga. New Prints of Japan (1900-1960) sets out to change that.

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- This updated edition features an expanded selection of prints, drawn from two major private collections, the Royal Museums of Art and History in Brussels, and rare works from the Watanabe family archive—the publisher who launched the shin hanga movement and helped define its legacy.

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Ludion



146  
Utagawa Kunisada (1786-1837)  
**Woman in a Kimono**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825

A woman is pictured getting dressed. She holds the ends of her kimono while being fastened. Her kimono is pulled up, and she is looking at the ends of the robe. The artist has used a variety of colors to create a sense of depth and texture. The woman's face is partially obscured by the folds of her kimono, which is a common motif in Edo-period art.



147  
Utagawa Kunisada (1786-1837)  
**Woman after a Bath**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



148  
Utagawa Kunisada (1786-1837)  
**Woman in a Summer Kimono**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



149  
Utagawa Kunisada (1786-1837)  
**Woman in a Summer Kimono**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825

The woman is depicted in a summer kimono, which is lighter and more decorative than the winter kimono. She is sitting and looking towards the viewer. The background features a flowering branch, possibly a plum tree, which is a common motif in Japanese art.



150  
Utagawa Kunisada (1786-1837)  
**Woman after a Bath**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



151  
Utagawa Kunisada (1786-1837)  
**Woman after a Bath**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825

In the scene of the bath, the woman is shown in a more intimate setting. She is sitting on a low stool, and her kimono is partially open, revealing her back. The artist has used a variety of colors to create a sense of depth and texture. The woman's face is partially obscured by the folds of her kimono, which is a common motif in Edo-period art.



152  
Utagawa Kunisada (1786-1837)  
**Summer in Lake**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



153  
Utagawa Kunisada (1786-1837)  
**Summer in Lake**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825

Summed in traditional settings, the man is depicted in a more intimate setting. He is sitting on a low stool, and his kimono is partially open, revealing his back. The artist has used a variety of colors to create a sense of depth and texture. The man's face is partially obscured by the folds of his kimono, which is a common motif in Edo-period art.



154  
Utagawa Kunisada (1786-1837)  
**Summer in Lake**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



155  
Utagawa Kunisada (1786-1837)  
**Summer in Lake**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825

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156  
Utagawa Kunisada (1786-1837)  
**Summer in Lake**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



157  
Utagawa Kunisada (1786-1837)  
**Summer in Lake**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
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158  
Utagawa Kunisada (1786-1837)  
**Washing Hair**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



159  
Utagawa Kunisada (1786-1837)  
**Washing Hair**  
Illustration (1825)

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160  
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Illustration (1825)

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161  
Utagawa Kunisada (1786-1837)  
**Washing Hair**  
Illustration (1825)

Utagawa Kunisada  
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Illustration  
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Utagawa Kunisada  
1786-1837  
Illustration  
1825

Utagawa Kunisada (1786-1837)  
Illustration (1825)



162  
Utagawa Kunisada (1786-1837)  
**Summer in Lake**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



163  
Utagawa Kunisada (1786-1837)  
**Summer in Lake**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825

Utagawa Kunisada (1786-1837)  
Illustration (1825)



164  
Utagawa Kunisada (1786-1837)  
**Man in a Kimono**  
Illustration (1825)

Utagawa Kunisada  
1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825



165  
Utagawa Kunisada (1786-1837)  
**Man in a Kimono**  
Illustration (1825)

Utagawa Kunisada  
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1786-1837  
Illustration  
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Utagawa Kunisada (1786-1837)  
Illustration (1825)



166  
Utagawa Kunisada (1786-1837)  
**Man in a Kimono**  
Illustration (1825)

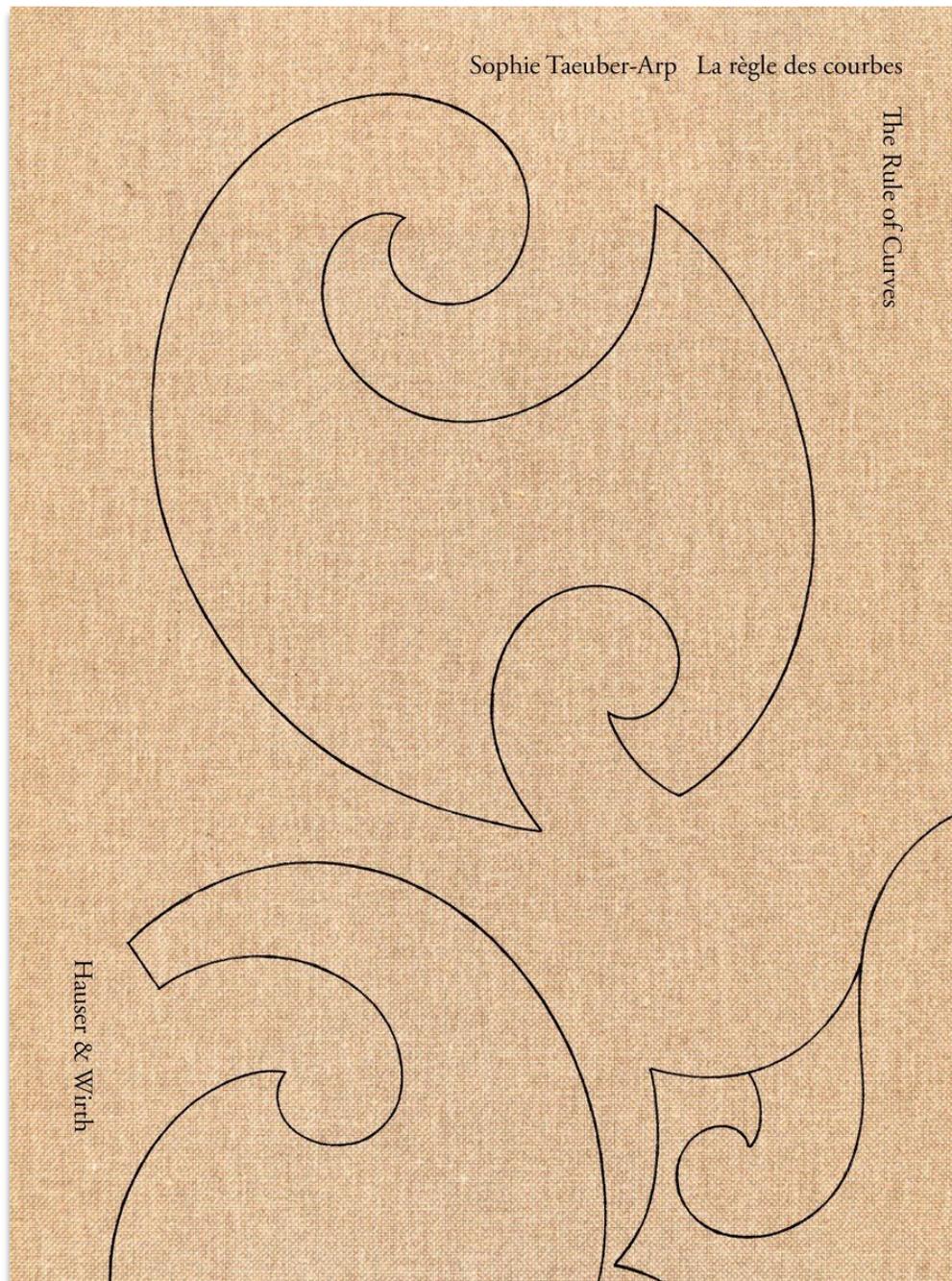
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1786-1837  
Illustration  
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1786-1837  
Illustration  
1825



167  
Utagawa Kunisada (1786-1837)  
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1786-1837  
Illustration  
1825  
Utagawa Kunisada  
1786-1837  
Illustration  
1825

Utagawa Kunisada (1786-1837)  
Illustration (1825)



# Sophie Taeuber-Arp: La règle des courbes / The Rule of Curves

Edited by Briony Fer, Text by Briony Fer and Jenny Nachtigall

An absorbing study of Swiss artist Sophie Taeuber-Arp's influential work, looking in depth at the role of the curve in the artist's formal lexicon.

- Edited and introduced by Briony Fer, *Sophie Taeuber-Arp: la règle des courbes / The Rule of Curves* examines the work of leading twentieth-century artist Sophie Taeuber-Arp, whose pioneering, multifaceted work challenged traditional hierarchies and conventional binary oppositions, and asserted art's urgent relevance to daily life.
- This bilingual, clothbound volume focuses on the formal logic that drove her bold and wide-ranging creative production while revealing how moving and working between mediums simultaneously expanded and crystallized her aesthetic.
- Alongside Fer's new critical insights into Taeuber-Arp's work, an essay by Jenny Nachtigall explores the artist's "environments" and how notions of gravity, motion, and the cinematic offer keys to understanding the artist's kinaesthetic sensibility.

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*Éléments divers en composition verticale-horizontale* (Diverse Elements in Vertical-Horizontal Composition), 1928. Gouache et crayon sur papier / Gouache and pencil on paper, 31.6 x 31.8 cm (12 1/2 x 12 1/2 in.)

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*Sans titre (Jeune fille en costume)* (Untitled [Young Girl in Costume]), 1931-32. Crayon sur toile / Crayon on canvas, 41 x 29.8 cm (17 1/2 x 12 1/2 in.)



*Composition verticale-horizontale à éléments d'alignement* (Vertical-Horizontal Composition with Elements of Alignment), circa 1939-40. Gouache et crayon sur papier, collé sur feuille d'or et sur carton / Gouache and pencil on cut and pasted paper on gold leaf, on board, 30 x 30 cm (12 1/2 x 12 1/2 in.)

58



*Aubertin 121, 1927. Vue axonométrique du Plan d'Échelle* (Le plan de l'édifice de l'Aubertin à Strasbourg) (Axonometric drawing of the "Plan d'Échelle" staircase in the Aubertin, Strasbourg, France), 1928. Gouache, peinture matelassée, encre et crayon sur diapositive / Gouache, matelassé, pointe, encre et crayon sur diapositive, 113 x 90 cm (47 1/2 x 35 1/2 in.)

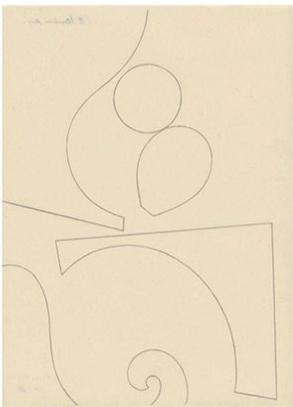


*Composition à cercles multiples* (Multicolored Circle Composition), 1928. Gouache et papier collé sur carton / Gouache and colored paper on cardboard, 37.3 x 33.3 cm (15 1/2 x 13 1/2 in.)

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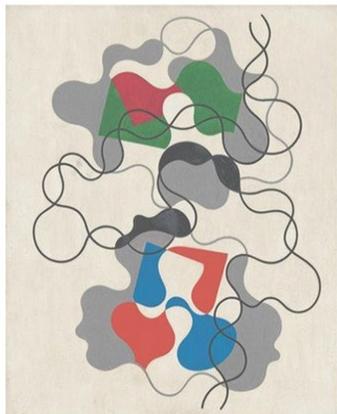


*Composition dans un cercle (Composition in a Circle [with Volume]), 1928. Gouache sur dessin préparatoire en crayon sur papier / Gouache with preliminary drawing in pencil on paper, 34.9 x 32.9 cm (13 1/2 x 12 1/2 in.)*



*Dessin* (Drawing), 1937. Crayon sur papier / Pencil on paper, 45.3 x 34.1 cm (18 1/2 x 13 1/2 in.)

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*Lignes d'été* (Summer Lines), 1941. Huile sur carton / Oil on cardboard, 45.9 x 38 cm (18 1/2 x 15 in.)



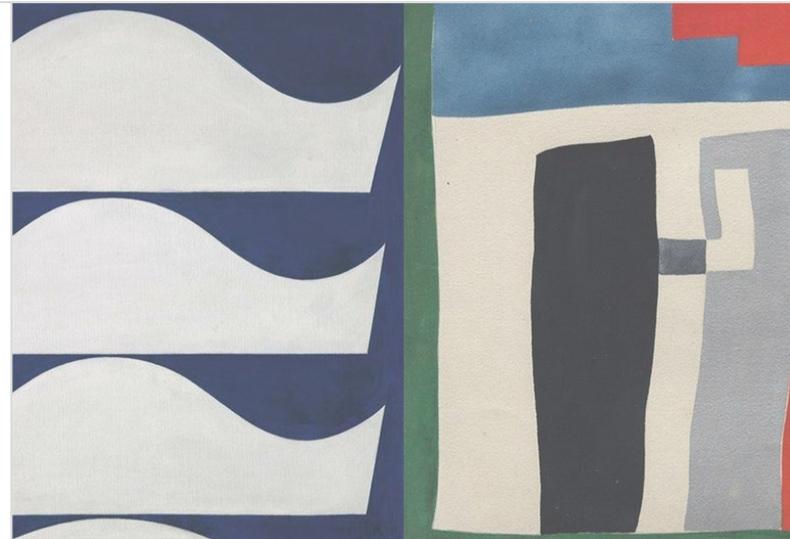
*Construction géométrique* (Geometric Construction), 1944. Encre, crayon et gouache sur papier / Ink, pencil and gouache on paper, 42.8 x 42.7 cm (17 x 16 3/4 in.)

Toward the end of 1943, a little book called *Les dernières œuvres de Sophie Taeuber-Arp* (The Last Works of Sophie Taeuber-Arp) was published as a memorial to Sophie Taeuber-Arp, who had died tragically at the beginning of that year. Nine drawings in total were reproduced, in a small square-format book designed by Max Bill, her student and later friend, with a very short letter by her good friend Gabriele Buffet-Picabia serving as preface. Taeuber-Arp had made more drawings than these, all very simple, all black ink on paper, when she was in Zurich in December 1943, but these nine would serve as a sample of her final work, freighted with the kind of pathos that attaches to the "last work" an artist produces, especially when they die in tragic circumstances as Taeuber-Arp did. The drawings themselves have been hard to reconcile within the normal logic of sequential progression art historians like to use when trying to understand how an artist develops. They appear to veer off from what she had been doing up to that point, or back perhaps to a more classically "Constructivist" graphic idiom. It's hard to tell which direction they invite us to go: the high road or the low road, forward or backward.

And so they sit, an enigmatic loose end of a life cut short, and have never really been explored in themselves, even though they have been shown in recent comprehensive surveys of Taeuber-Arp's work.<sup>13</sup> This essay is certainly not written with the aim of explaining away this set of drawings—or the additional ones that form the larger group of which they are a part—but rather speculates on what happens when we position them at the center of the artist's project rather than as some kind of farewell, which of course they were never intended to be. In a way, they would have been a "middle," had her project not been so brutally cut short by her premature death. Rather than a counterfactual guess at what Taeuber-Arp would have gone on to do, my "what if" is simply to ask: What if we think about the last drawings as a way to look back over her work, to think about what might hold it together?

As these works are generally termed "geometric constructions" (especially, one might assume that they are in some kind of conversation with what those terms, combined in this way, meant at the time, especially as they had been very much part of the discursive framework of the Constructivist exhibitions at the Grand Palais in January–February 1937 (fig. 11), Taeuber-Arp not only was involved in the exhibition's organization but also showed more works than anyone else. Her work was not peripheral, then, but very present in an exhibition that brought together a wide range of Constructivist practices, including those of Alexander Rodchenko and El Lissitzky (fig. 12). The poster and catalogue were designed by Jos Tschichold,

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## Soviet Land

A TRAGICOMIC THRILLER GRAPHIC NOVEL

Pierre-Henry Gomont

A must-read thriller at turns madcap and melancholy, about a down-on-their-luck duo of swindlers looting their way through the decaying remains of the USSR

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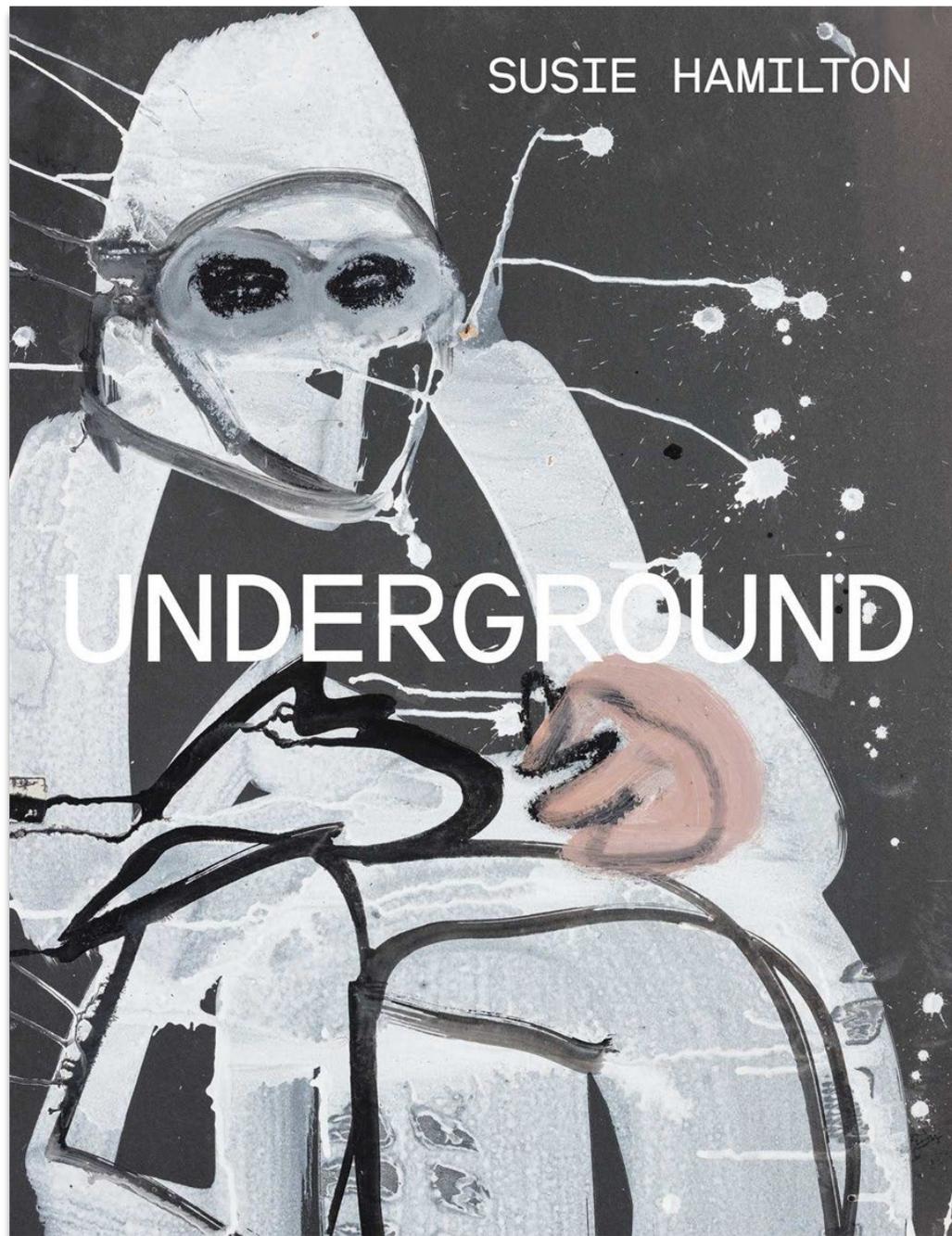
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Susie Hamilton, Foreword by Eleanor Pinfield

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TO PETER

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AMAH-ROSE ABRAMS

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PEN AND PENCIL



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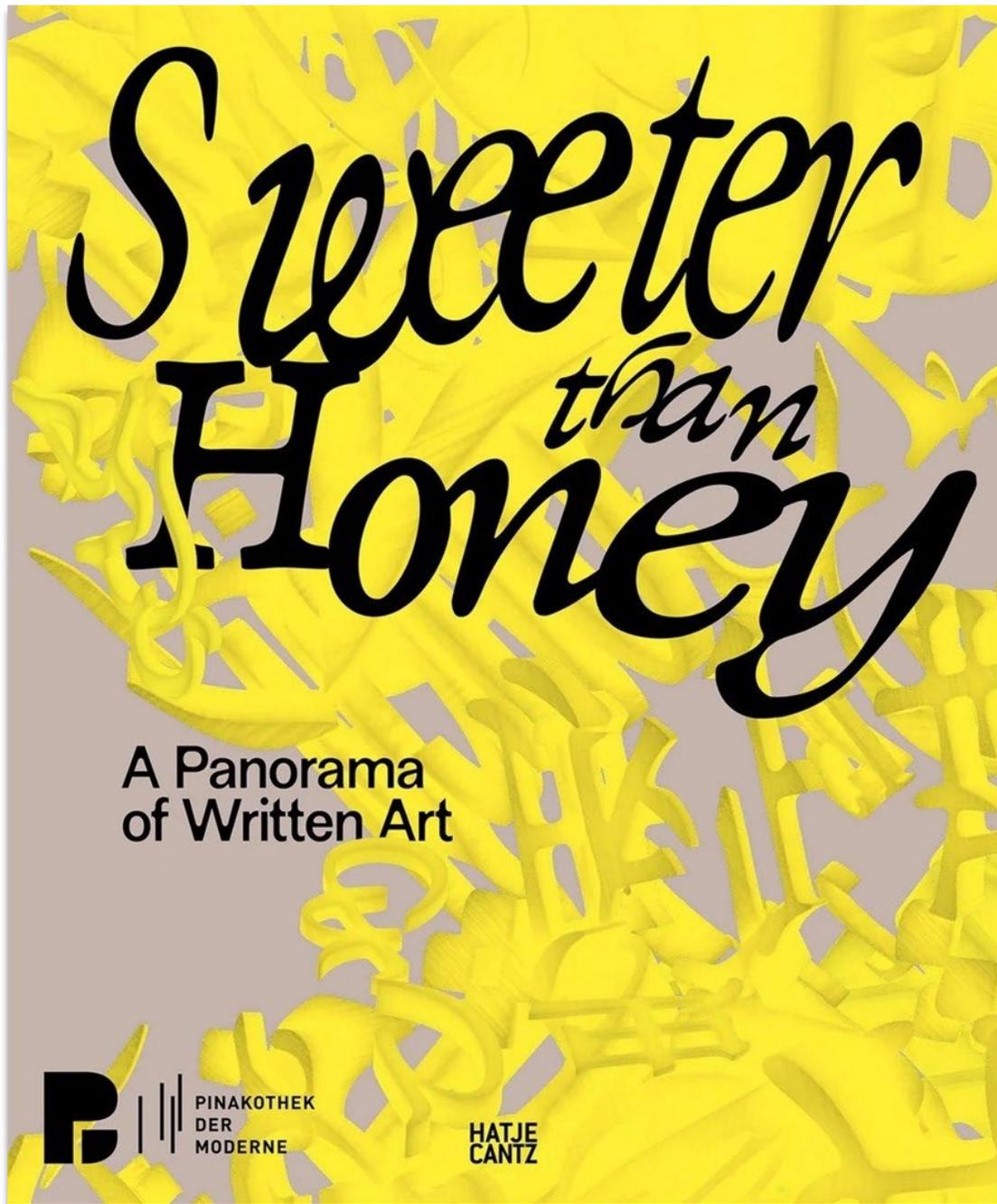
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88



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## Sweeter Than Honey

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Text by Madeleine Freund

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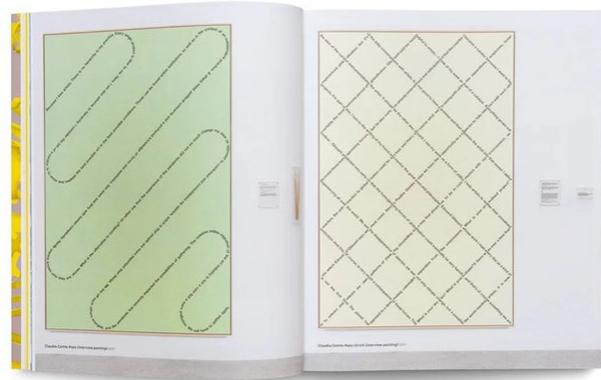
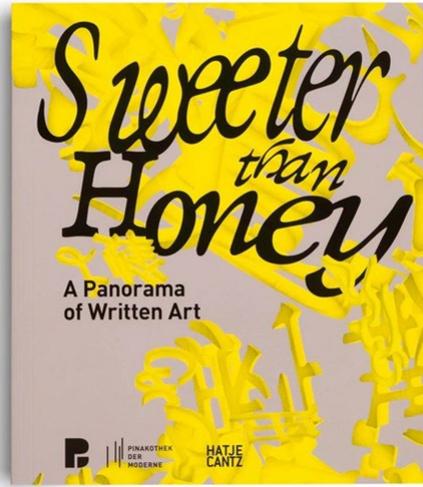
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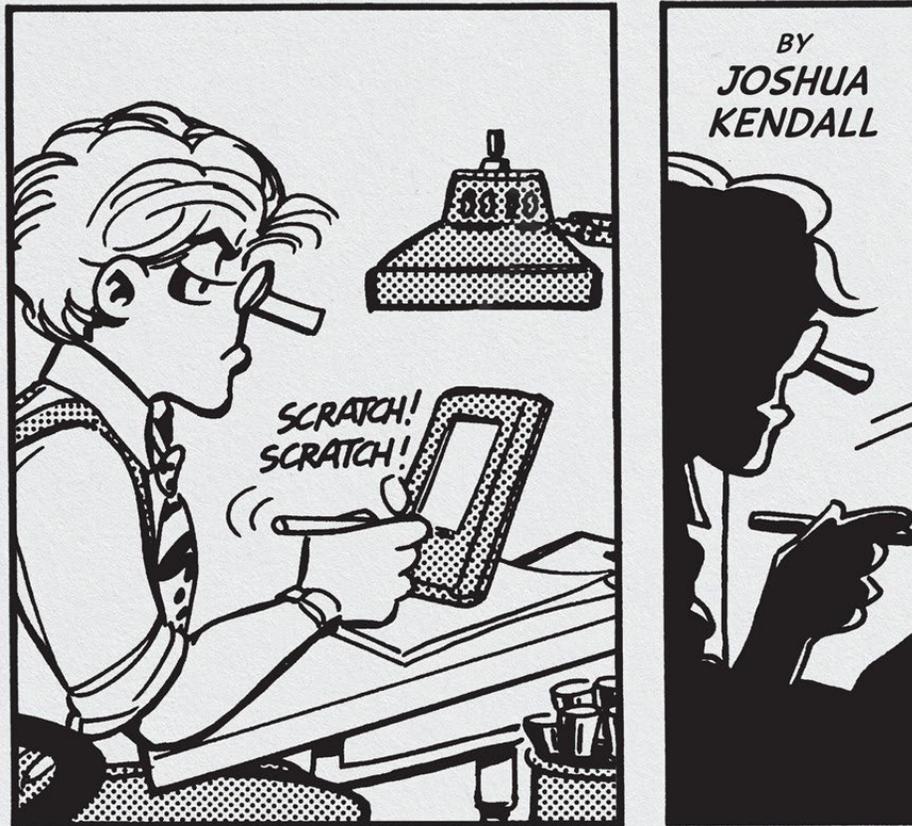
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# TRUDEAU & DOONESBURY



# A BIOGRAPHY

## Trudeau & Doonesbury

THE CARTOONIST WHO TURNED THE NEWS INTO ART

Joshua Kendall

A definitive account of the life and work of Garry Trudeau, creator of the massively popular and influential cartoon *Doonesbury*, based on archival sources and extensive interviews, including with Trudeau himself, and lavishly illustrated with over 200 cartoons and images

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PROLOGUE

# “THE ULTIMATE HIPSTER” JOINS THE WHITE HOUSE PRESS CORPS

THE ONLY THING WORSE THAN BEING IN IT WOULD BE NOT TO BE IN IT

—HENRY KISSINGER ON DOONESBURY, 1977

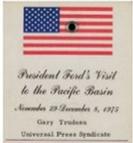
**I** DON'T KNOW, BROKAK! GUIPPED the lean six-footer with the long brown hair that matched his dark brown eyes. “If you’re the Huns roaring out of Asia, would you let this stop you?”

It was Tuesday, December 2, 1972, and twenty-seven-year-old Garry Trudeau was touring the Great Wall of China alongside Tom Brokaw, the White House correspondent for NBC News.

“His funky college wardrobe stood in sharp contrast to what the rest of us were,” Brokaw, the iconic anchorman who retired from NBC News in 2021, tells me. “The White House press corps was kinda old school, and suddenly here was the ultimate hipster. I had just met him, but he soon won me over with his humor, and we became instant friends.”



Soon after their first meeting in China, Trudeau and Brokaw became instant best friends. “Garry is the family,” says Brokaw.



Trudeau was the first cartoonist to use the White House press corps. In the 1970s, his first name was often misspelled.

That year was an annus mirabilis for Trudeau, who had earned his undergraduate degree at Yale in the spring of 1970, when campus unrest reached a fevered pitch across the nation. Just five years after its launch, his countercultural comic strip published by Universal Press Syndicate (UPS) had become required reading for the Washington elite. What’s more, *Doonesbury*, which depicted the lives of alienated students and assorted hangers-on at the fictional Walden College, was appearing daily in nearly five hundred newspapers across the country with a combined readership of sixty million. That March at the annual dinner of the Radio and Television Correspondents Association, President Gerald Ford declared, “As we all know, there are only three major vehicles to keep us informed of what is going on in Washington: the electronic media, the print media, and *Doonesbury*—not necessarily in that order.” Just two months later, Trudeau became the first comic-strip artist to nab the Pulitzer Prize for editorial cartooning.

Given his pivotal role in the national conversation, Trudeau was offered a press pass to join the roughly 130 other newspaperists—most of whom were middle-aged men—covering President Ford’s first trip to the People’s Republic of China. But on that Tuesday morning, there was not much news to report. A huge pack of journalists and network news crews were trailing not the president—who was encoined in a closed-door meeting about the Soviet Union with Deng Xiaoping, vice chair of the Chinese Communist Party—but his seventeen-year-old daughter, Susan, who was scampering around the ramparts of the Great Wall along with her Etacachrome-loaded camera.

“Susan got along well with those of us in the press, and she was also getting tired from walking up those hills,” recalls Brokaw. “She told me, ‘I could use a beer about now.’”

A bored Trudeau then whipped out a bright orange Frisbee. According to a New Haven legend, Yates were responsible for inventing the flying disc in the 1930s when they began flinging

around empty pie tins manufactured by the Frisbie Pie Company of Bridgeport, Connecticut. From his perch atop the Great Wall, Trudeau flipped in to Brokaw, thereby making “diplomatic and aerodynamic history,” as *Time* magazine reported in its cover story: “Doonesbury: Drawing and Quartering for Fun and Profit.” Published in February 1976. But the toss didn’t go too far. “The wind currents were bad,” lamented Trudeau.

Trudeau soon worked his Asian excursion into a series of *Doonesbury* strips that featured his long-running character Duke, modeled on the legendary *Rolling Stone* journalist Hunter S. Thompson. When George H. W. Bush resigned as the ambassador to China at the end of Ford’s visit, Trudeau decided to appoint Duke as his replacement in the fictional world of his strip. Upon his arrival in Peking, Duke, like his creator, was also eager to create some hipster history atop the Great Wall:



Trudeau has long enjoyed skewering celebrities such as the deliberately outrageous Thompson, who apparently was not amused. That year, the gonzo journalist told a friend, “If I ever catch that little bastard, I’ll tear his lungs out.”

By the mid-1970s, Trudeau had officially put his stamp on the American imagination. As Walter Isaacson, the esteemed biographer who served as editor of *Time* in the 1990s, tells me, “By the time of his trip to China with Ford, Trudeau had already created a totally new genre: the reported comic strip. He then went on to become the post laureate of our generation. He gave us character types we all knew—such as Mike Doonesbury or Uncle Duke. And he helped to give baby boomers their identity.”

oil executive named after his editor. While Mike closely resembled his creator, Trudeau saw aspects of himself in several of his characters. In 1972, he told a reporter that “the apolitical hipster” Zonker qualified as his favorite because “he represents all that is good about the counterculture. Zonker doesn’t put down B.D., for example. Doesn’t deride him. He’s the kind of person I’d like to be, but I’m like Mike Doonesbury. I have all these inhibitions.” *Doonesbury*’s resident hippie was named after Steve “Zonker” Lamberch, a member of the Merry Pranksters profiled in journalist Tom Wolfe’s seminal *The Electric Kool-Aid Acid Test* (1968). “I had just read it and was looking for a character to push back against B.D.,” Trudeau tells me. Zonker may also have had a model in Everett Glover, a member of Trudeau’s Davenport circle, also an artist from a wealthy family, who was best known on campus for smoking a lot of dope before he dropped out.

In November 1975, Trudeau packed up his used Jeep and headed to Vail, where he would spend the next eight months. “I went on a whim, encouraged by a photographer acquaintance who had a studio there,” he says. “Living at home was getting old.” While the boy from Saranac Lake was an avid skier, he managed to hit the slopes only about a dozen times during his entire Vail sojourn. “There was no time to hang with the few friends I made; the strip filled my day.” Trudeau lived with a roommate in an apartment that they rented from the local sheriff. “I was careful to vacuum up any seeds on the rug,” he adds, alluding to his need to hide his marijuana use from his landlord.

In June 1973, Zonker Harris failed to engage in the same due diligence and got sent to the slammer:



Trudeau ended up devoting a month of strips to Zonker’s subsequent legal woes, which finally ended when his case was thrown out of court. But in contrast to Zonker, Trudeau soon lost his interest in pot. Drug use “was not an important part of who I became as a cartoonist,” he told NPR’s Terry Gross in 2016. “I experimented... That’s pretty much it. I tried to see what it was like and then kind of got on with my life.”

While Trudeau himself was never a pothead like Zonker, in the first few years of *Doonesbury*, he repeatedly criticized what he considered to be the nation’s irrationality about marijuana: cue



This 1971 strip elicited a harsh rebuke from a Florida reader, Dolores Wallis, who complained to Trudeau that “drug use is not a matter to be taken lightly with tongue in cheek.” Trudeau responded to her note with a full-page letter explaining the reasoning behind his approach to this complex issue. He argued that there was a double standard in America between alcohol use and marijuana use. The public, he wrote, “accepts alcohol and alcohol jokes as second nature. Every day millions of Americans laugh at the antics of Andy Capp, an unemployed drunkard, who beats and cheats on his wife.” Trudeau concluded by highlighting his credo: “At the risk of offending you, I shall continue in *Doonesbury* to make fun of this kind of emotionalism.” What was left unsaid in their epistolary exchange is that this strip also mocked knee-jerk anti-Communism. For many hard-right Nixon supporters like B.D., Trudeau believed, the C-word was often invoked to attack a wide range of thoughts

Nantucket, suggesting that the cartoonist take a look at his new interview in *Playboy* “to see how close you really came to a title.”

In the summer of 1972, the prominent *Washington Post* journalist Nicholas von Hoffman asked Trudeau to do the illustrations for a short book that would be called *The Fivestick Illiterate*. This comic romp came out at the beginning of 1973, when most of what was known about the Watergate scandal was simply that a break-in at the headquarters of the Democratic National Committee had taken place in June 1972. Von Hoffman devoted one chapter to the dirty tricks against the Democratic hopefuls early in the 1972 campaign, another to the break-in itself, and one to the arrest of the seven Watergate burglars. But he then followed up with a few chapters describing all kinds of farcical situations in which White House underlings did dastardly deeds to please Nixon—who is referred to by nicknames such as His Leadership, President Truthful, and Mr. Pee. In one of the chapter epigraphs, von Hoffman quoted His Leadership uttering something that Vice President Nixon actually did say in 1958: “The trouble with Republicans is that when they get into trouble, they start acting like cannibals.” Some of Trudeau’s illustrations—such as the one riffing on David Halberstam’s 1972 book—featured *Doonesbury* characters and later made it into the strip; others, including a few caricatures of Nixon himself, never did.

After collaborating on the book, Trudeau and von Hoffman became good friends. “Garry very much looked up to my father,” says the late journalist’s son Alexander von Hoffman, a lecturer in urban design at Harvard. “They were very diametrically opposed types. Garry was the shy, upright Yale who in those days still often wore Yale stuff. My father was the self-taught, gregarious iconoclast. But they both liked to poke fun at the establishment—and the reigning orthodoxy.”

The details of Nixon’s cover-up would only begin to drip out in the months following the publication of *The Fivestick Illiterate*. It was during this time that von Hoffman dubbed Trudeau “an investigative cartoonist”—“a fitting term that various other commentators would soon also use.”

In the spring of 1973, Congress began its Watergate investigations. Like many Americans of his generation, Trudeau carefully followed every twist and turn of the proceedings. On April 30, Trudeau pasted a sign on the wall of the

freshman dorm he was living in: HALDEMAN, BIRKELMAN, DEAN, KLEINFELDMYER, BISSON. COME WATCH THE PRESIDENT EXPLAIN WHY—9 P.M.—TELEVISION AT THE COUNSELOR’S ROOM.

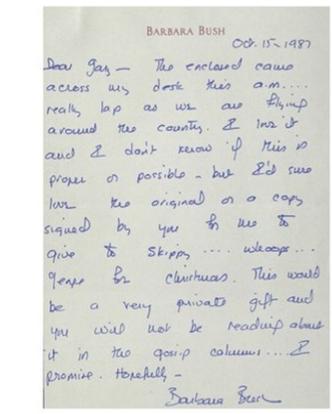
“Garry used that thrillingly sharp-edged lettering you’d recognize anywhere,” the Yale later recalled. “I’m not sure Garry even knows what a lowercase letter is.” While Trudeau had learned about all kinds of typofaces in grad school, his strict allegiance to uppercase lettering never wavered. Of that evening, McElroy has stated, “Garry was becoming famous for his Watergate strips, and it was exciting to be included a little as he processed the whole thing.” This was Nixon’s first speech about Watergate in which he promised to support the justice system as it sought to hold accountable those members of his administration who were guilty of crimes. “There can be no whitewash at the White House,” the president famously declared.

A few days earlier, Trudeau had sent off several strips to Kansas City that were to focus just on John Ehrlichman. But due to the White House aide’s sudden resignation, Trudeau had to can all of them, except for one, which ran on Sunday, May 6 (page 106).

The point of this Ehrlichman cartoon and the others that he was forced to pull, Trudeau has said, “was that the presidential advisor was anonymous yet powerful and totally unaccountable to the American people.” The now unemployed political operative grabbed some latherhead from his previous place of work and sent the cartoonist a letter (page 107).

To enable himself to incorporate the latest news into his strip, Trudeau began reducing his lead time: “Watergate hit and to keep the strip as topical as possible, we began knocking weeks off that group of strips that I had to submit,” he stated in 2009. “So we were no longer six weeks; it went to five, then it went to four, and then it went to three, and I’m not exactly sure when we hit one, but it was within a few years, and ever since I’ve worked a week in advance.”

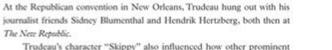
Later that May, Trudeau stepped up his attacks on the White House in a week of strips in which McElroyphone Mark—now working at a college radio station—reached definitive conclusions about the culpability of Nixon and his cronies (page 108).



Trudeau doubted that Barbara Bush’s friendly note was sincere, and he too long had a fiery relationship with the entire Bush family.

Trudeau complied with her request and, instead of a payment, asked her to give a donation to the Coalition for the Homeless, which she thought was “a good idea,” as she mentioned in her thank-you note. When asked about this epistolary exchange with the late Barbara Bush, Trudeau tells me, “I’m not sure she actually liked this strip. I think she was being strategic. The Bushes often tried to ingratiate themselves with the press.”

“Skippy” soon became well-known to Bush’s political opponents. When Jack Buckley, the press secretary to Republican congressman Jack Kemp, was asked in late 1987 by *The New York Times* how his candidate was preparing for the upcoming Republican presidential debate, Buckley said, “We have been trying to get Skippy to play Bush.” As Trudeau saw it, “Skippy” rather than Bush himself gave the harsh acceptance speech loaded with ad hominem attacks on his Democratic opponent at the 1988 Republican convention:



At the Republican convention in New Orleans, Trudeau hung out with his journalist friends Sidney Blumenthal and Hendrik Herzberg, both then at *The New Republic*.

Trudeau’s character “Skippy” also influenced how other prominent journalists would cover Bush. Soon after Bush throttled Dukakis in the 1988 election, Northwestern history professor Garry Wills, then a regular contributor to *Time*, told Trudeau, “The only consolation for Bush’s win is that his cronies probably will be around to backdoor Bush’s presidency. You have never done anything better than the whole Bush sequence.”

CHAPTER EIGHT

# “THE ARCHANGEL OF WALTER REED”

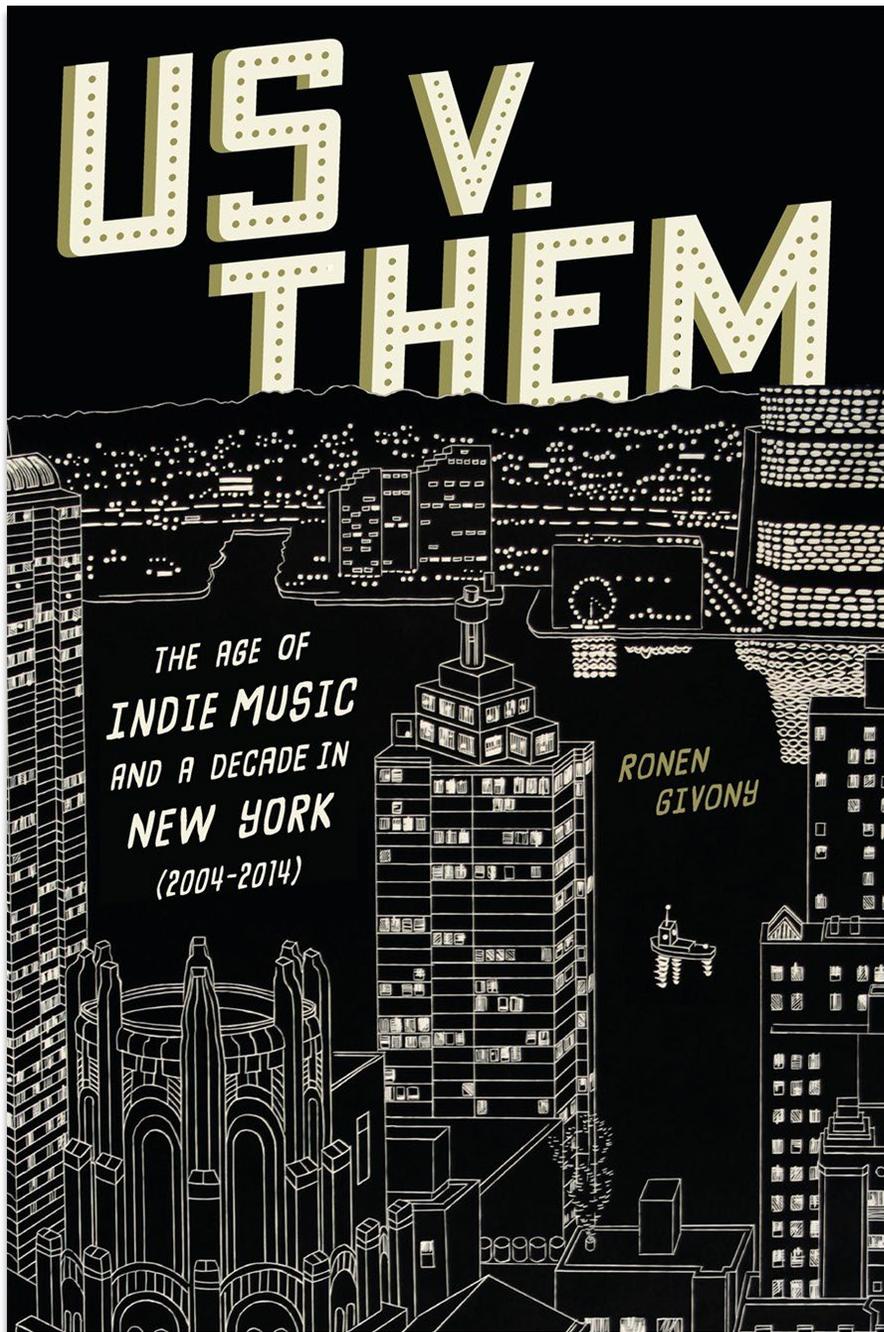
YES, IT IS POSSIBLE TO HATE THE WAR AND LOVE THE WARRIOR AT THE SAME TIME. MY OPPOSITION TO THE WAR IN IRAQ IS WELL KNOWN, BUT SO WAS MY SUPPORT FOR THE FIRST GULF WAR AND THE WAR IN AFGHANISTAN. I’M A CRITIC OF AN OPEN DOONESBURY AND PEE TO JUDGE FOR MYSELF WHICH WARS I THINK ARE WISE AND JUST AND WHICH ARE NOT.

—GARRY TRUDEAU, LETTER TO THE EDITOR STARS AND STRIPES, 2008

**D**URING GEORGE H. W. BUSH’S FIRST FEW months in the Oval Office, Trudeau refrained from saying all that much about the new president. In contrast to Reagan, who had reshaped both domestic and foreign policy, Bush strove to stay the course mapped out by his immediate predecessor. As Reagan’s former vice president repeatedly stated, he really didn’t do “the vision thing.” Rather than trying to steer the country in a particular direction, 41 preferred to tackle challenges as they came up. As Bush observed in late April 1989, “We didn’t come in here throwing the rascals out, to correct all the ills of the world in 100 days.” This strategy of not rocking the boat initially played well; a few months into his presidency, Bush’s approval rating stood at 65 percent. With the president rarely making news, the White House press corps also tended to focus less on his policy prescriptions than on such trivial matters as the health of his English springer, pointer, Millie, who gave birth to six puppies that year. In May 1989, Trudeau poked fun at both the president and the entire media ecosystem:



For the rest of his career, Trudeau would stick to this practice of giving a new president time to settle in before figuring out how exactly to work him into his strips. As he admitted to a friend in early 1993, shortly after George H. W. Bush was succeeded by Bill Clinton, “I’ve cooled on politics, which has been



## Us v. Them

THE AGE OF INDIE MUSIC AND A DECADE IN NEW YORK  
(2004-2014)

Ronen Givony

A sweeping and in-depth history of the Brooklyn music scene over ten years in Bloomberg's New York, from a writer and concert producer who had a front-row view of it all

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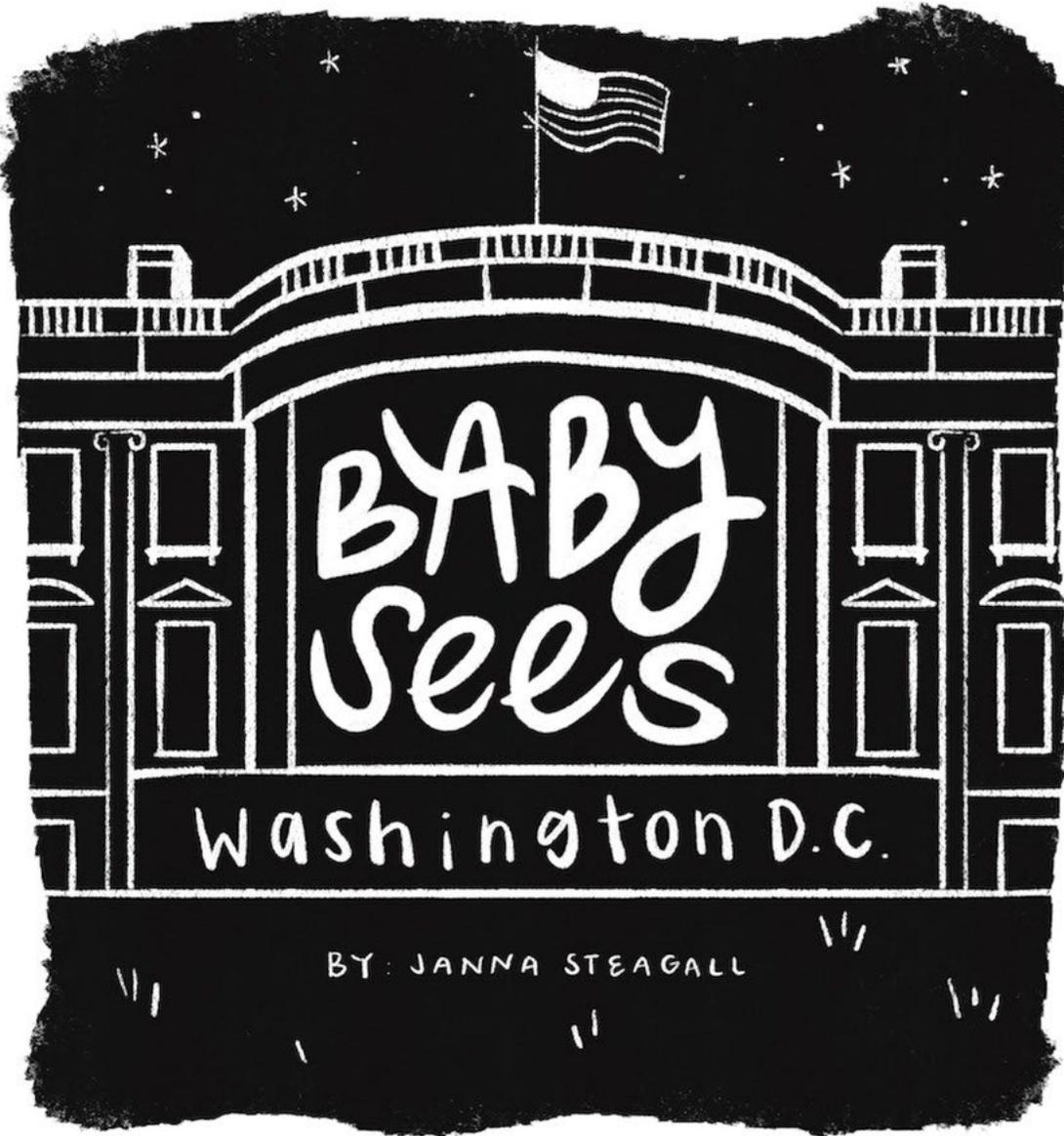
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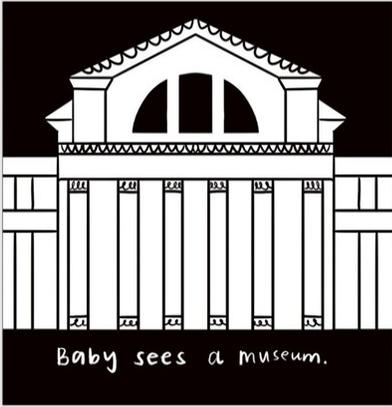
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Baby sees cherry blossoms.

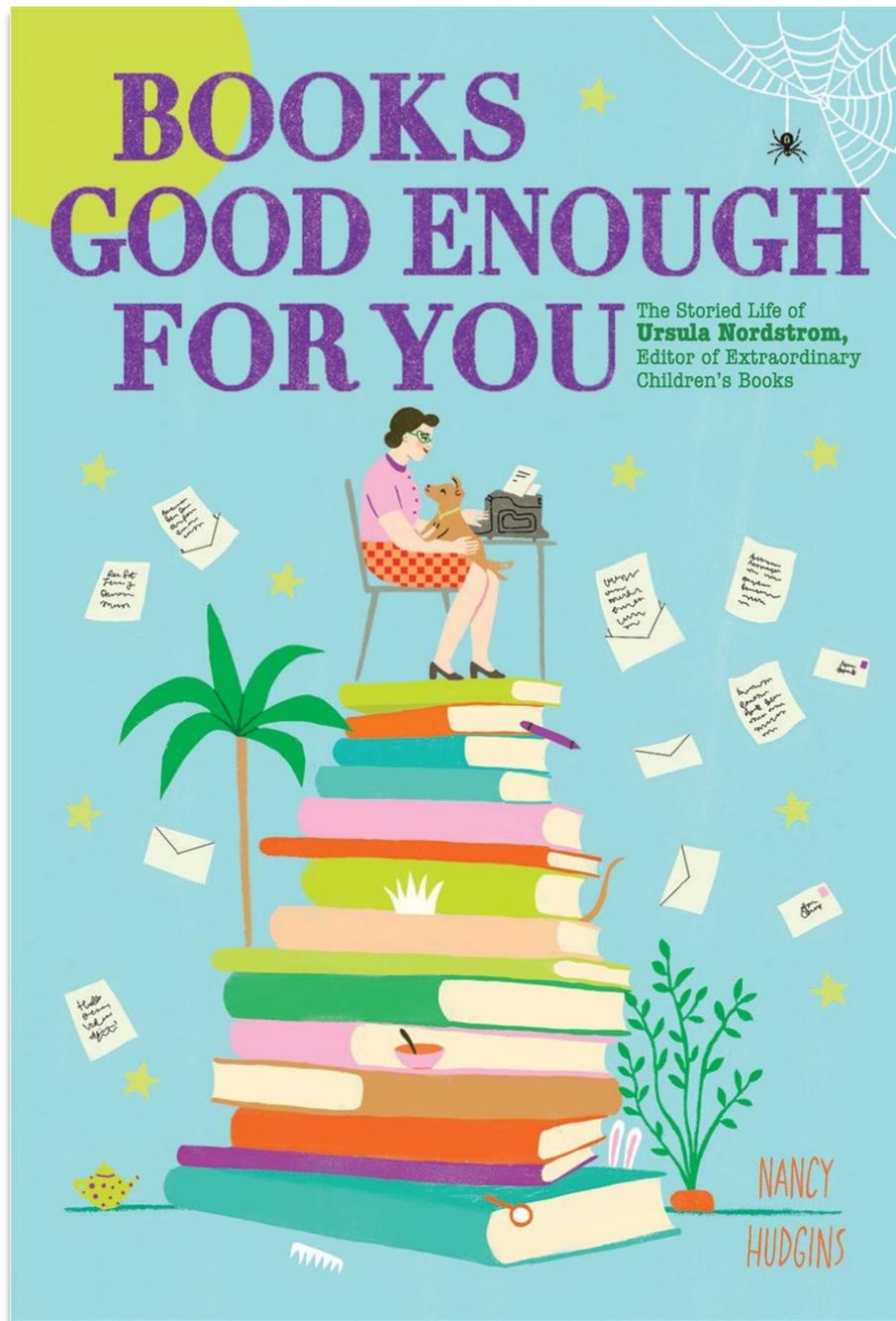


Baby sees a monument.



Baby sees a museum.





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Nancy Hudgins

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- Filled with quotes from her eloquent, empathetic, and often sharply humorous editorial letters, *Books Good Enough for You* is a timely reminder that children deserve fresh, groundbreaking, and deeply human stories.

AU \$32.99 | NZ \$36.99

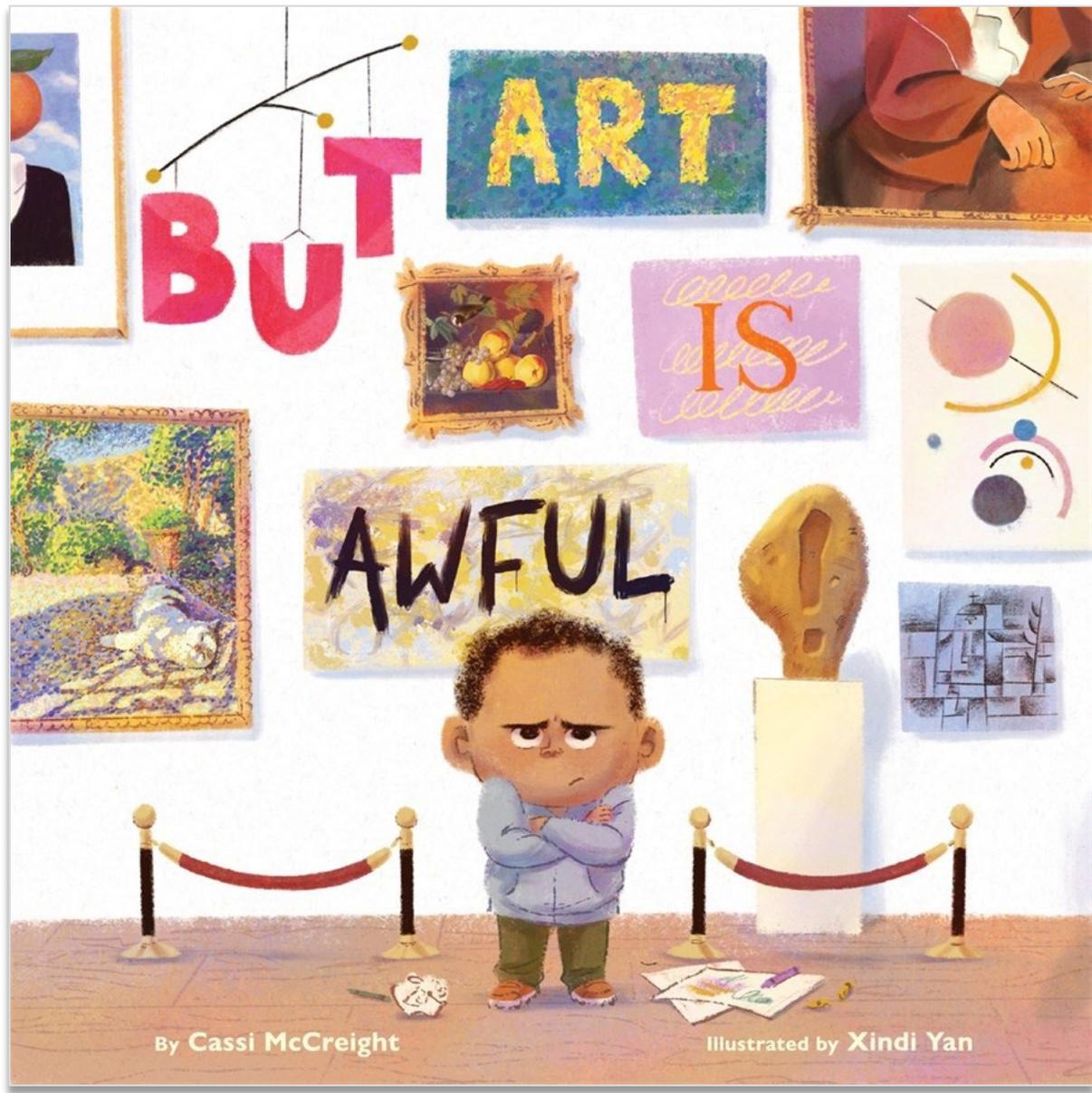
9781419775673

192 Pages | Ages 10 to 14

Hardcover

203 mm x 140 mm

Abrams Books for Young Readers



## But Art Is Awful!

A PICTURE BOOK

Cassi McCreight, Illustrated by Xindi Yan

A hilarious picture book about an endearing little crank who thinks the museum is absolutely awful . . . or is it actually awesome? Art can be a lot of things—wondrous, inspiring, transformative . . . but mostly it's boring!

- And visiting an art museum? Double boring! Come along with a curmudgeonly young boy—who's more interested in finger painting his cat than "admiring art"—as he's begrudgingly taken to the local museum by his well-meaning mother. Seriously, what's so great about scribbles and squares and dots? OK, sure, that portrait made of cubes is kind of cool. And those sculptures made of clay are pretty awesome . . . Gasp! Maybe he does like art after all?! Well, would that be so awful?
- Witty and informative (but never boring!), author Cassi McCreight and Xindi Yan, illustrator of the New York Times-bestselling Busy Betty series, have paired up to create a laugh-out-loud romp all about art appreciation. With nods to famous artists and art movements on every page, and back matter explaining each movement through a kid-friendly voice, young readers will soon find themselves eager to visit their local art museum or make masterpieces of their own.

AU \$32.99 | NZ \$36.99

9781419779473

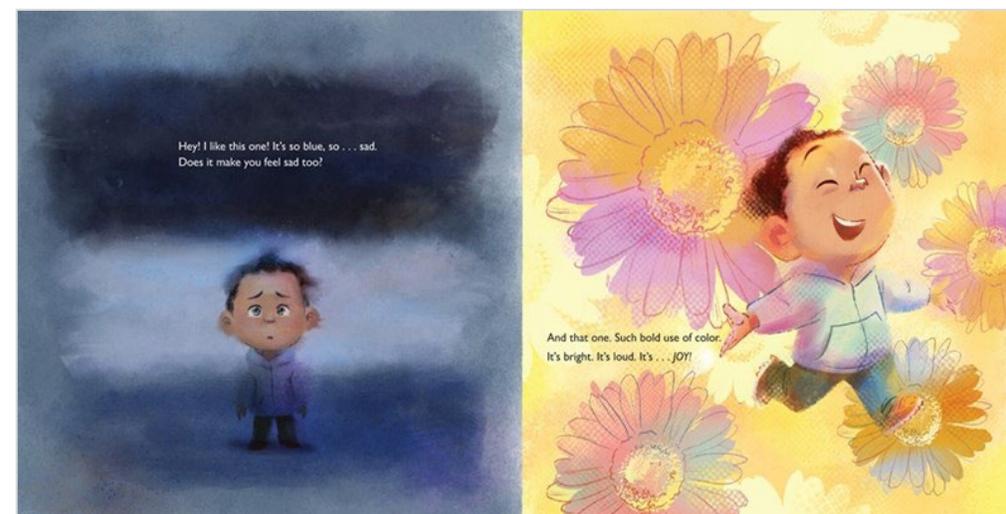
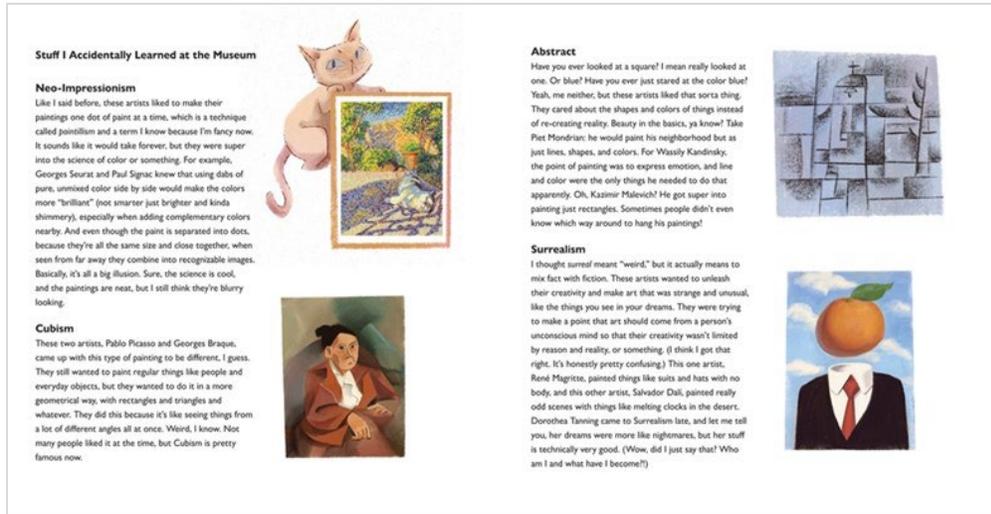
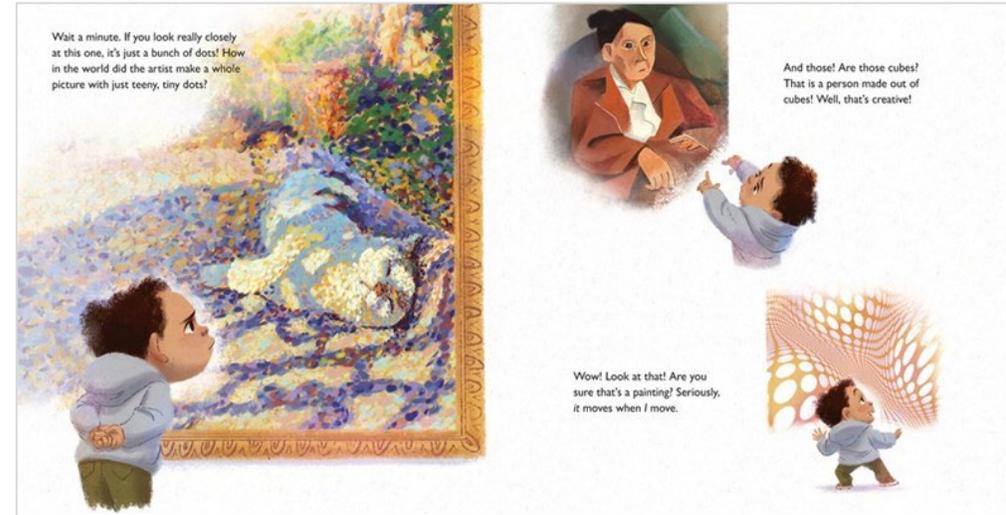
40 Pages | Ages 4 to 8

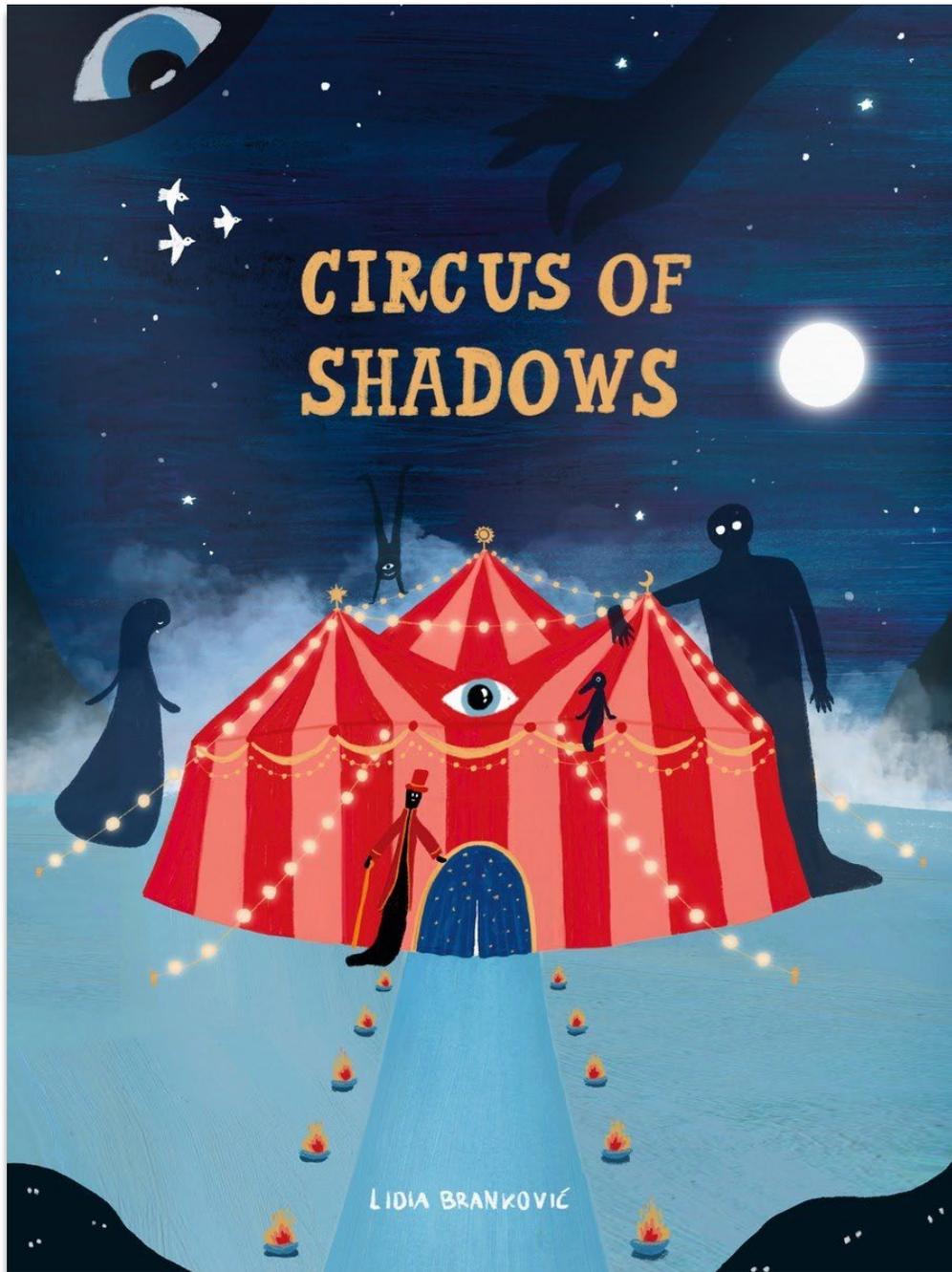
Hardcover

Full-colour illustrations throughout

229 mm x 229 mm

Abrams Books for Young Readers





# Circus of Shadows

By (artist) Lidia Brankovic

A book about the shadows inside that lead us to the light.

Lika doesn't give much thought to her shadow. Sometimes it's long, sometimes it's short... but it is never more than a shadow.

- Until one day it begins acting strangely. When Lika waves a hand, Shadow raises a foot. When Lika sits down, Shadow stands up. Lika hides in a darkened room, but the more she hides, the bigger Shadow becomes, until it picks her up and deposits her in a land of shadows, at the heart of which is a terrifying shadow circus. Lika must learn to listen to her shadow to find her way back.
- This is a book by the acclaimed author of *Grand Hotel of Feelings* about accepting the parts of us that we try to hide from... Because where there is darkness there is also light, and when the shadows dance it is always a good idea to join the fun.

AU \$19.99 | NZ \$21.99  
9781800660717  
40 Pages  
Paperback  
40 Illustration(s)  
300 mm x 215 mm  
Cicada Books Ltd



There is a place inside all of us that is completely secret and completely private. It is so secret and private that it's easy to forget that it even exists.

In that secret place, the shadows like to play.



Like most of us, Lika had never given much thought to her shadow.

Sometimes it was long, sometimes it was short... but it was never more than a shadow.



Until one day, it began acting strangely. At first, it was barely noticeable. It was a twist of a wrist, or an odd little nod that Lika would catch from the corner of her eye.



But then it became bolder and more daring. A shimmy and a shake... a jumble of a tumble.



Lika's mum had told her that when someone was being mean or naughty it was best to ignore them, so that's what Lika did.

She went about her day as though her shadow was just a normal shadow.



But the more Lika ignored her shadow, the bigger and naughtier it became.

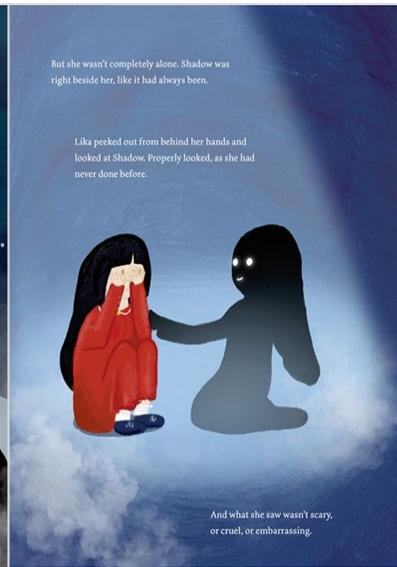


"Stop that immediately!" said Lika. "I am in charge, and you must do what I do!"

But Shadow wasn't listening.



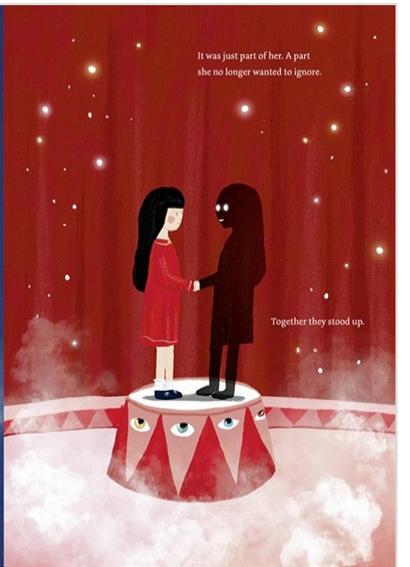
And at the bottom of the shadow valley was a tent. A big, shadowy circus tent.



But she wasn't completely alone. Shadow was right beside her, like it had always been.

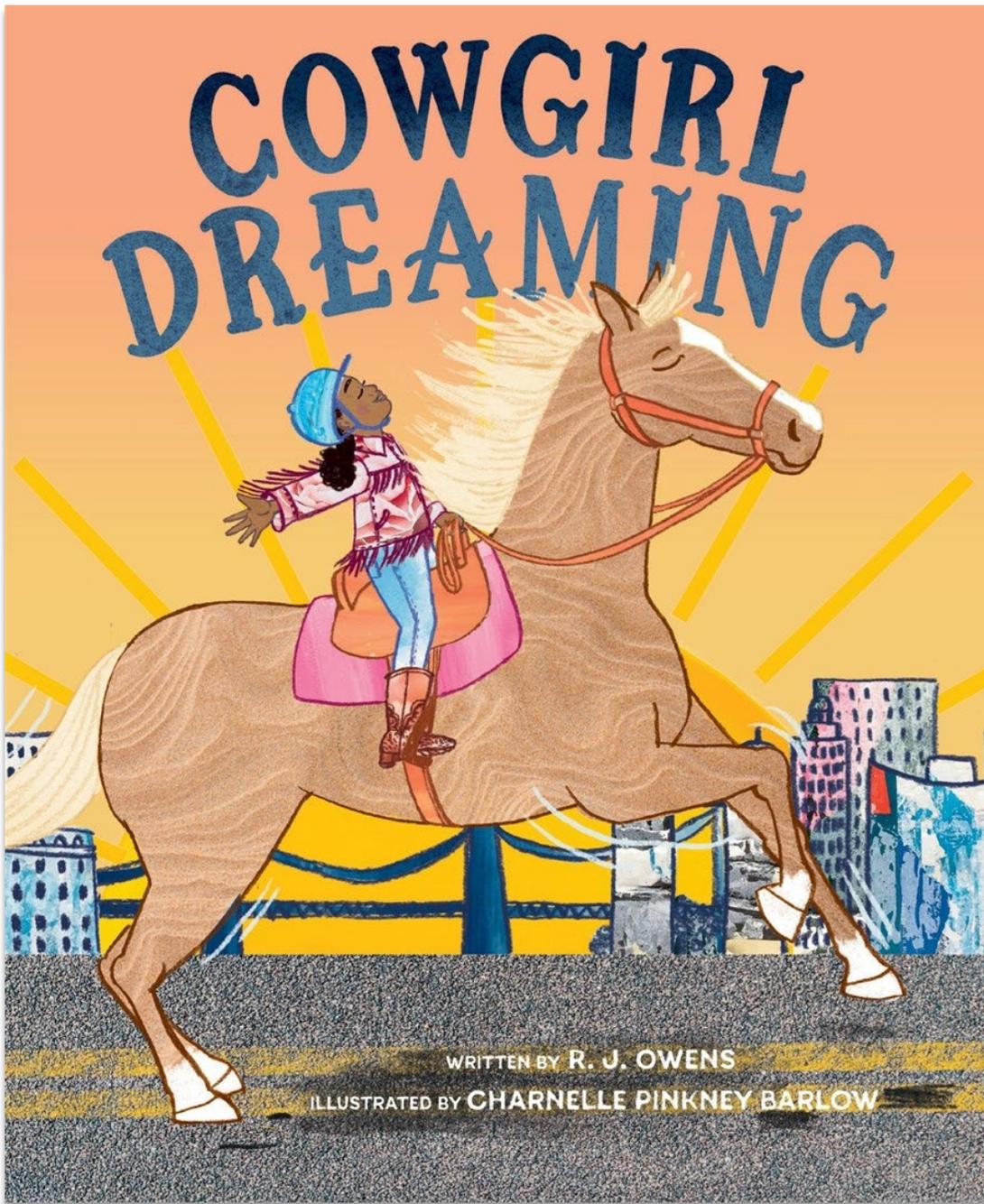
Lika peeked out from behind her hands and looked at Shadow. Properly looked, as she had never done before.

And what she saw wasn't scary, or cruel, or embarrassing.



It was just part of her. A part she no longer wanted to ignore.

Together they stood up.



## Cowgirl Dreaming

A PICTURE BOOK

R. J. Owens, Illustrated by Charnelle Pinkney Barlow

A young Black equestrian realizes her dream of riding in her community's parade, inspired by Oakland's annual Black Cowboy Parade, in this picture book filled with heart and pride

A cowgirl jumps over the moon, in my dreams.  
On Garbo, my pretty palomino pony.  
But clip clops on blacktop make my eyes pop open.

- A little girl and her pony are nervous for their very first Black Cowboy Parade—but just like her papa and papa's papa before her, she'll saddle up and hold her head high as she rides through the streets she knows by heart.
- With captivating, collage-style illustrations by Charnelle Pinkney Barlow and a stirring text by author R. J. Owens, this picture book celebrates both the long tradition and lineage of Black equestrians. It also pays respect to the peaceful protests led by community activist Brianna Noble, who gained fame while riding her Appaloosa magnificently through Oakland, California, during Black Lives Matter marches. A call to action as well as a call for children everywhere to reach for their dreams, *Cowgirl Dreaming* is inspiring and powerful.

AU \$29.99 | NZ \$34.99

9781949480573

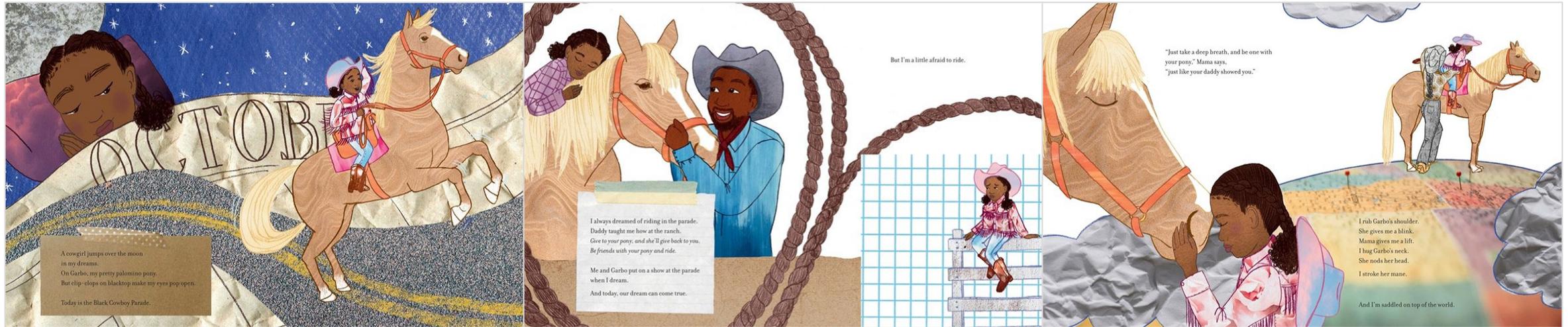
40 Pages

Hardcover

Full-colour illustrations throughout

279 mm x 229 mm

Abrams Books for Young Readers



A cowgirl jumps over the moon  
in my dreams.  
On Garbo, my pretty palomino pony.  
But clip-clops on blacktop make my eyes pop open.  
Today is the Black Cowboy Parade.

I always dreamed of riding in the parade.  
Daddy taught me how at the ranch.  
Give to your pony, and she'll give back to you.  
Be friends with your pony and ride.  
Me and Garbo put on a show at the parade  
when I dream.  
And today, our dream can come true.

But I'm a little afraid to ride.

"Just take a deep breath, and be one with  
your pony," Mama says.  
"Just like your daddy showed you."

I rub Garbo's shoulder.  
She gives me a blink.  
Mama gives me a lift.  
I hug Garbo's neck.  
She nods her head.  
I stroke her mane.

And I'm saddled on top of the world.



"My papa and my papa's papa were cowboys,"  
Mama says.  
"and his papa's papa was, too."  
That was way back when  
Abraham Lincoln was the man  
who ran things  
at the White House.  
"Garbo's family goes back that far, too," I say.

"No doubt about it," says Mama.  
"And now here you are, like a cowgirl dream come true."

## Wanna Ride Big?

In the Black Cowboy Parade,  
we pass a library  
across from De Fremery Park.  
And faces we know all around.  
There's Bessie, racehorse.  
And Jack, the cool jockey.  
Layla's a mustang.  
And Max pulled a trolley.

I wave at the crowd and blow kisses,  
just like you do in a parade.  
Just like my brother, Ricky  
said I should do.  
I wish I didn't miss him so much.

When I dream,  
I ride a black horse as tall as the sky,  
stopping traffic in Hollywood,  
cameras capturing every move.



# Disney Descendants: A Lost Revenge

A DISNEY DESCENDANTS ORIGINAL GRAPHIC NOVEL

Kalynn Bayron, Illustrated by Asiah Fulmore

New York Times bestselling author Kalynn Bayron makes her graphic novel debut in this original graphic novel set in the massive Descendants universe, starring fan-favorite character Uma, showing how she became the headmaster of Auradon Prep!

- Uma, daughter of the infamous villain Ursula, is at a crossroads. After helping King Ben and Queen Mal bring down the barrier between the Isle of the Lost and Auradon, Uma no longer knows where she fits in. Unmoored, Uma readies herself and the Lost Revenge crew to leave Auradon's shores and take to the seas once again. But with a newly open barrier comes new troubles: a group of Auradon Prep students have vanished at sea without a trace. Worried for the students' safety, the King and Queen ask Uma and her crew to embark on a search-and-rescue mission.
- Will Uma be able to rescue the students and put a stop a looming threat before it descends upon Auradon? Or is it all already too late?

AU \$24.99 | NZ \$29.99

9781419776410

176 Pages | Ages 8 to 12

Paperback

Full-colour illustrations throughout

216 mm x 152 mm

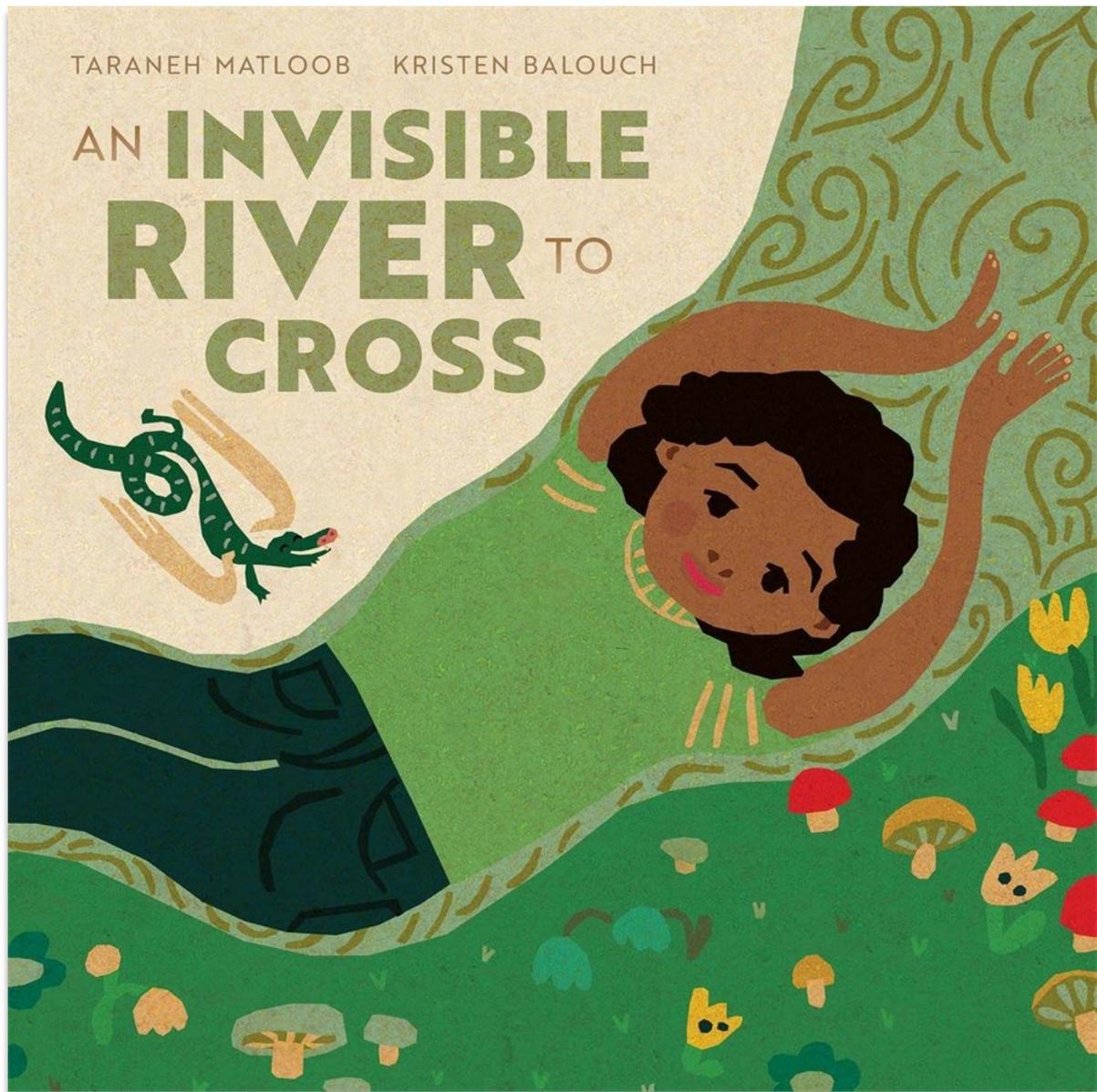
Abrams Fanfare

ALSO AVAILABLE



9781419776427  
HB





## An Invisible River to Cross

Taraneh Matloob, Illustrated by Kristen Balouch

In a world of unfamiliar words and new beginnings, Afsi discovers that imagination, kindness, and art can help her cross the invisible river of language and find her voice

- In this poignant and poetic picture book, a young girl named Afsi navigates the invisible river of learning a new language and finding her voice in a foreign land. Her name, rooted in fairy tales, contrasts sharply with the overwhelming reality of her new classroom, where English words snare her like spiderwebs and classmates appear before her like giants. If only Afsi could summon some fairy tale magic to help her bridge the overwhelming divide. But when a simple act of kindness—a pad of paper and colored pencils—reignites her love for drawing, Afsi discovers that creativity can bridge the distance between two worlds.
- As she draws, Afsi finds calm in the current of change and begins to cross the river that once seemed impassable. A moving exploration of language, belonging, and resilience, *An Invisible River to Cross* is a tender reminder that expression takes many forms—and that quiet bravery is sometimes what it takes to find your voice in a new world.

AU \$32.99 | NZ \$36.99

9781636551449

40 Pages | Ages 4 to 8

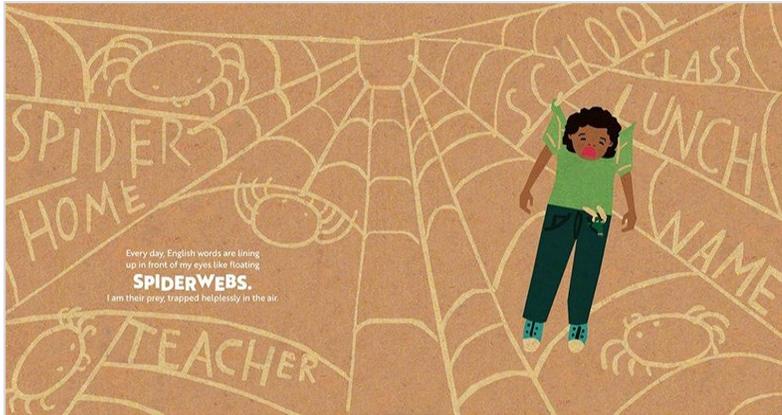
Hardcover

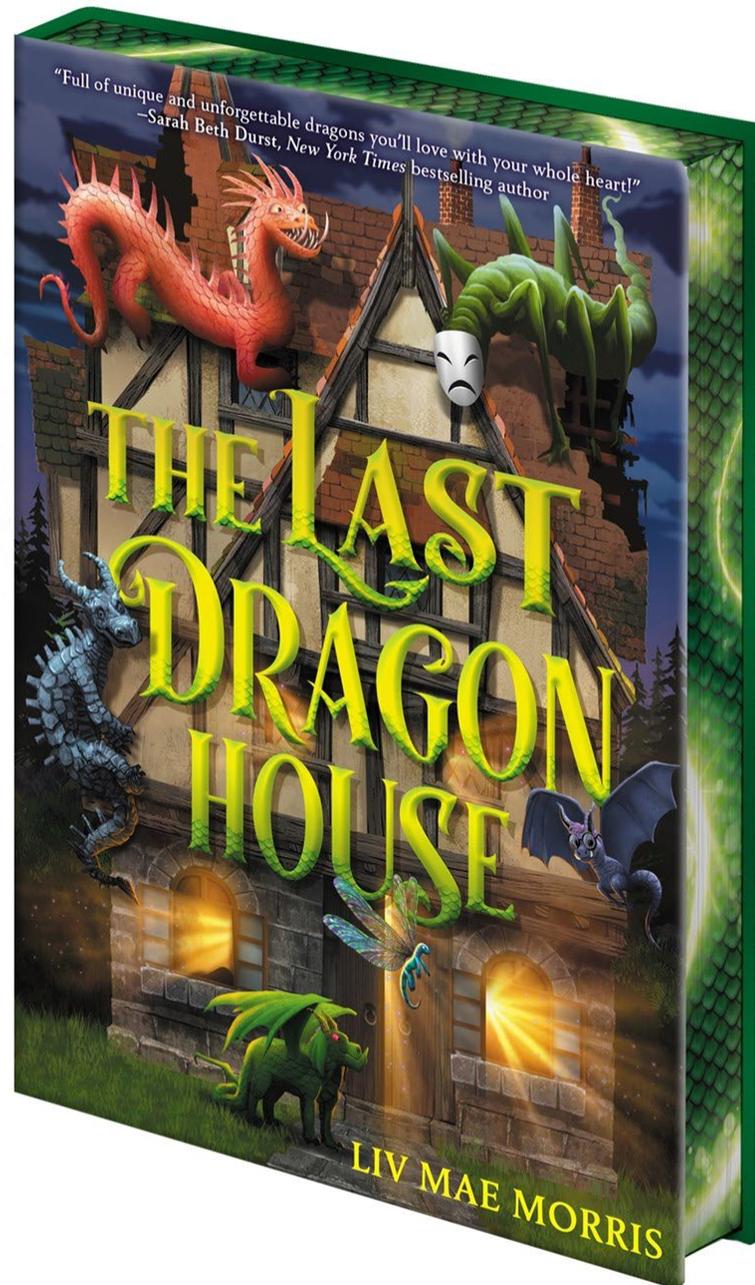
4-color illustrations throughout

229 mm x 229 mm

Red Comet Press

My full name is Afsaneh,  
but everyone here calls me  
**AFSI.**





# The Last Dragon House

A NOVEL

Liv Mae Morris

A spellbinding middle-grade debut about a magical boarding house for dragons and the unlikely boy destined to save it. Siblings Olly and Jenny Atwood have never met a dragon—Olly doesn't even think they're real. But when the strange and brilliant Dr. Lady Abernathy offers Olly a job at her mysterious house, the Atwoods learn that these incredible beasts are very much alive—and they need help.

- Dragons have been forced into hiding, and as caretakers of the Dragon House, Dr. Lady and Olly are the only protectors these magnificent creatures have left. But when evil forces conspire to poison Dr. Lady, Olly and his dragon friends find themselves locked in a race against time, political conspiracies...and one very large corgi. Can Olly recover the antidote before it's too late? And can Jenny harness her stirring powers to keep Dr. Lady alive until then? Or could this be the end of the Dragon House—and dragons—as they know it?
- *The Last Dragon House* is a showstopping novel full of fast-paced, laugh-out-loud adventure and endearingly (flawed) characters. It's also about how our seemingly impossible problems will ultimately be solved: Not by waiting for a Chosen One, but by banding together and sharing our unique strengths. Another word for those strengths? Magic.

AU \$32.99 | NZ \$36.99

9781419784613

336 Pages | Ages 8 to 12

Hardcover

203 mm x 140 mm

Amulet Books



# Lit for Little Hands: 20,000 Leagues Under the Sea

AN INTERACTIVE BOARD BOOK ADAPTING THE CLASSIC FOR KIDS

Jules Verne, Adapted by Brooke Jordan, Illustrated by Olga Skomorokhova

An interactive board book for young readers, Brooke Jordan's adaptation of 20,000 Leagues Under the Sea will take kids on an underwater adventure with Captain Nemo and the Nautilus

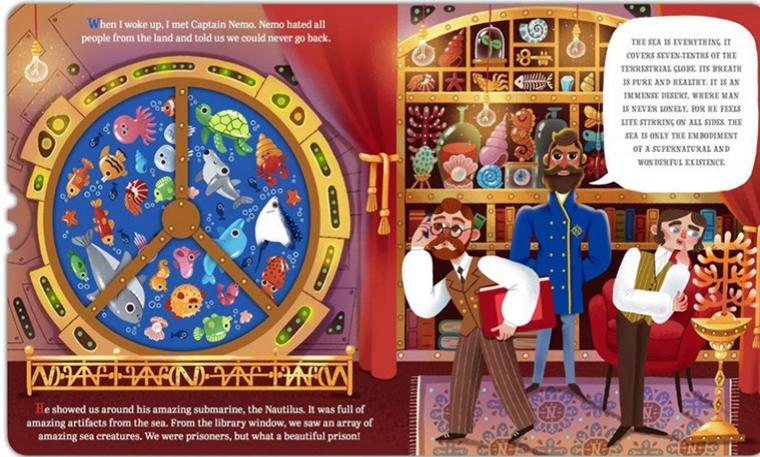
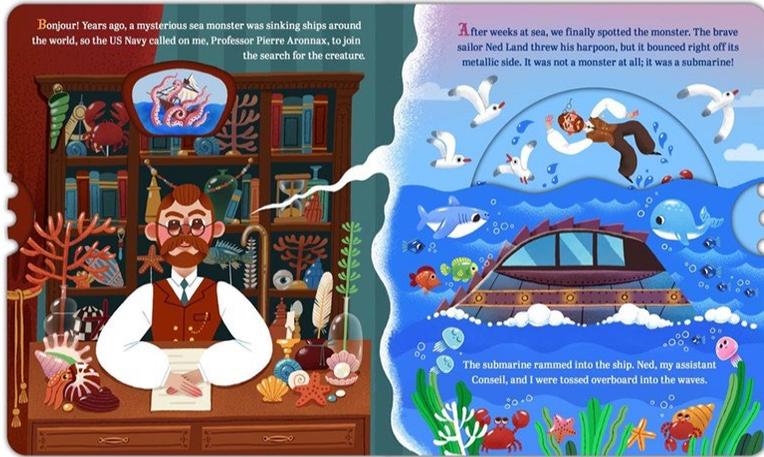
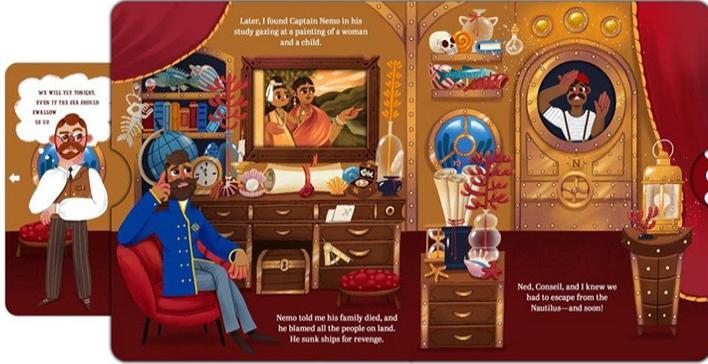
- Jules Verne's classic novel comes to life for young children! Wheels, pull tabs, and other interactive elements invite kids to steer the Nautilus, shoot harpoons, and unearth lost cities with Captain Nemo and his crew.
- Much more than a primer, *Lit for Little Hands: 20,000 Leagues Under the Sea* tells the actual story in simple, engaging prose. Fans of the beloved novel will be delighted by the book's attention to detail, clever use of original dialogue, and colorful illustrations by Olga Skomorokhova. And the book's use of super-sturdy board means that everyone can go on an underwater adventure to explore the sea over . . . and over . . . and over again!

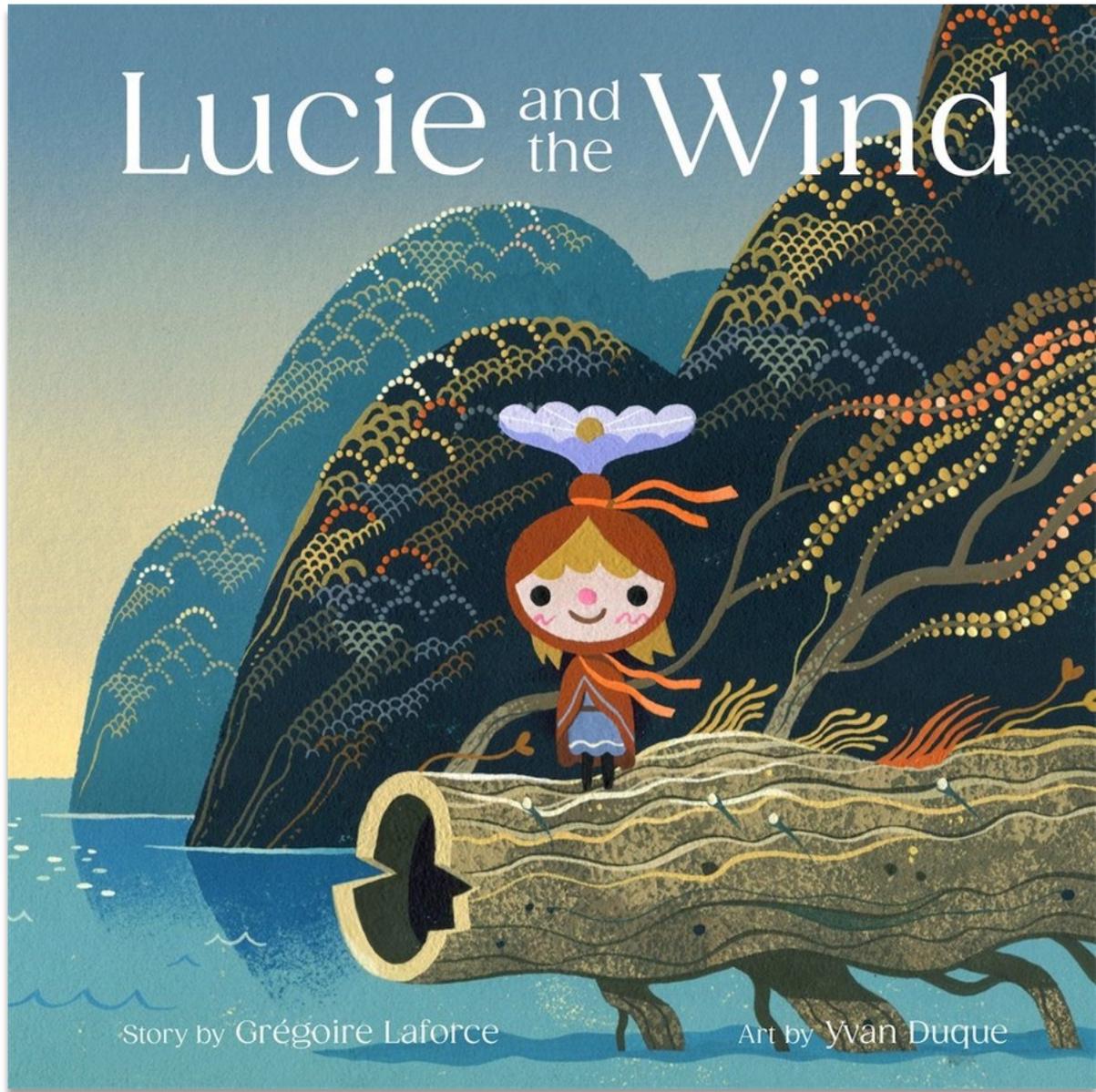
AU \$24.99 | NZ \$29.99  
9798893961386

16 Pages | Ages 3 to 6  
Board Book

Fully illustrated with interactive mechanisms

191 mm x 165 mm  
Familius





## Lucie and The Wind

Grégoire Laforce, Illustrated by Yvan Duque

A thrilling encounter between a young girl and one of the elements, reminding us nature can't be contained, from creators Grégoire Laforce and Yvan Duque. An awe-inspiring fable woven in a forest, showing how nature gives back to those who watch over it, from award-winning creators Nadine Robert and Todd Stewart.

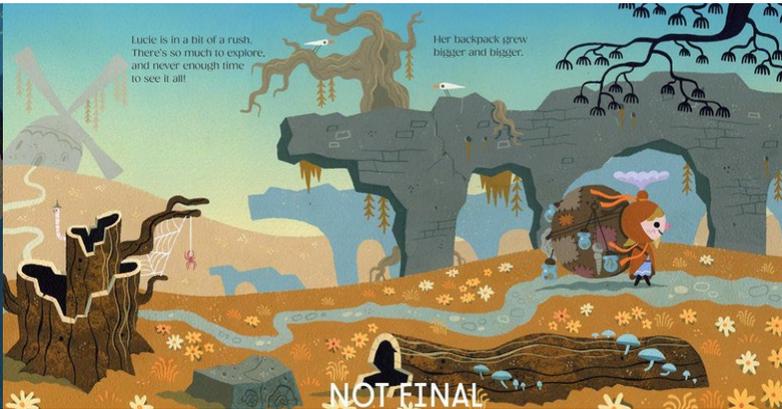
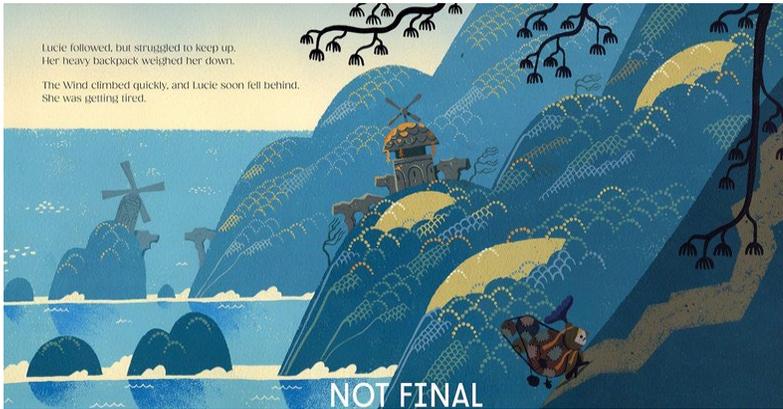
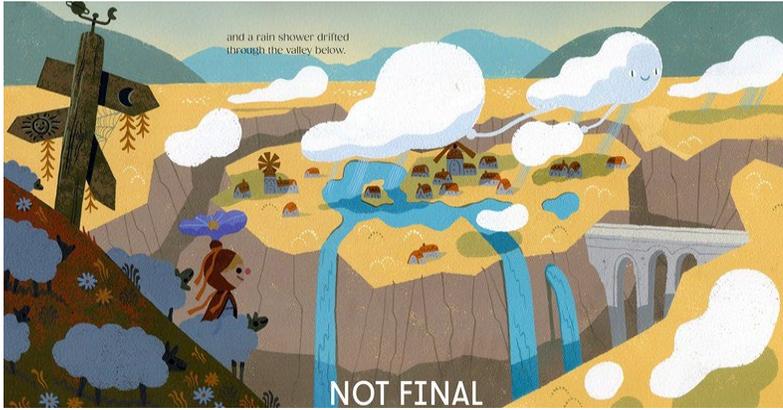
- Every morning, Lucie heads to the forest to go exploring. Along the way, she collects things from nature that fascinate her, placing them carefully into little jars that she stuffs into an increasingly full backpack.
- But on one particular day, Lucie encounters something unexpected: She hears the wind speaking to her. Thinking she can simply coax the wind into one of her jars, much like her other souvenirs from the forest, she instead finds herself being led on an unforgettable adventure by a force of nature.
- When she arrives at a moment of truth, however, and reckons with having to let go of her backpack full of jars, an important realization about the environment begins to set in.

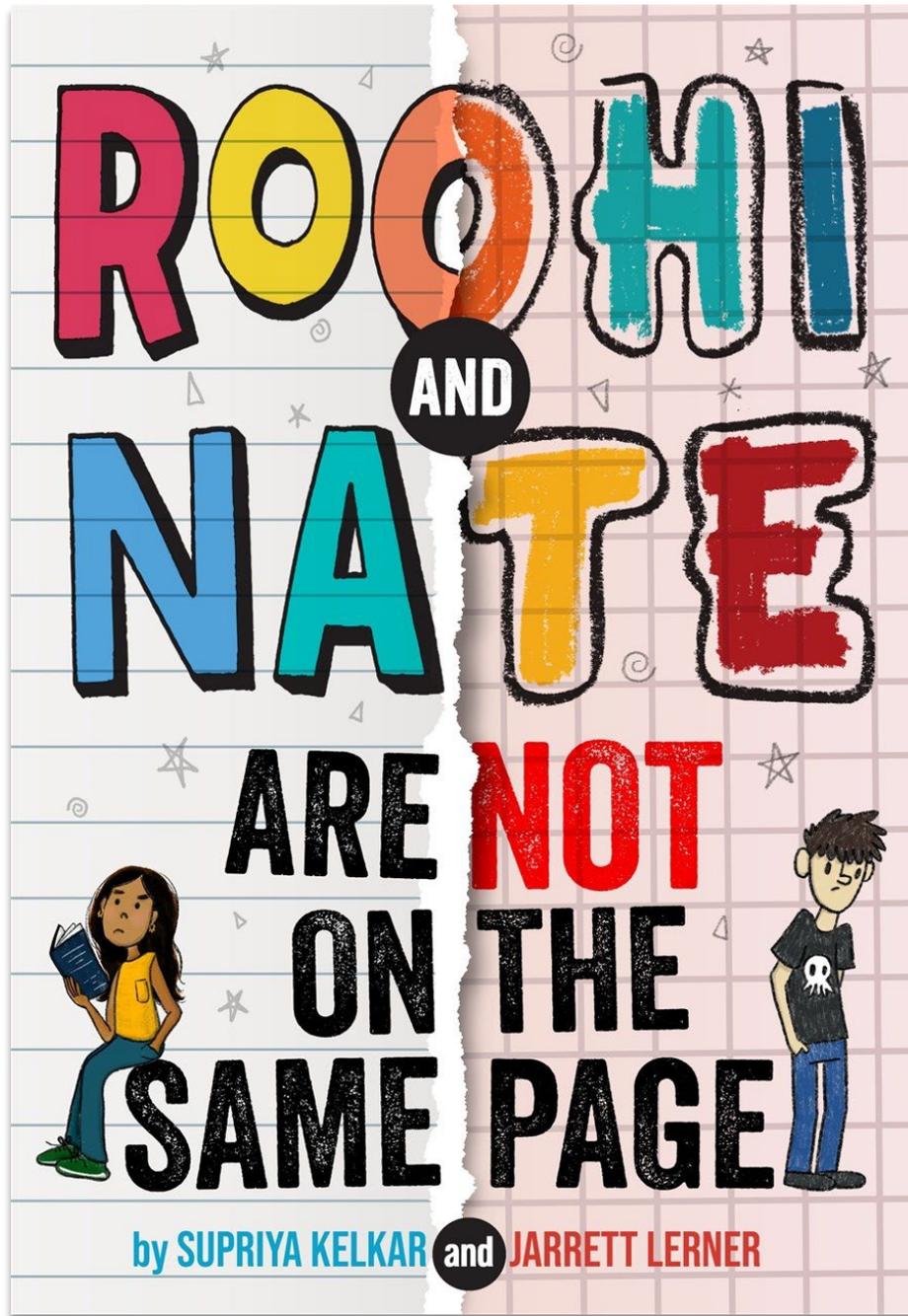
AU \$32.99 | NZ \$36.99  
9781990252426

48 Pages | Ages 4 to 8  
Hardcover

Colour illustrations throughout  
254 mm x 254 mm

Milky Way Picture Books





# Roohi and Nate Are Not on the Same Page

A NOVEL

Supriya Kelkar and Jarrett Lerner

From award-winning author-illustrators Supriya Kelkar and Jarrett Lerner comes an illustrated middle-grade novel about a pair of unlikely friends determined to save the library that brought them together

- Roohi and Nate are not friends. Their paths have crossed a handful of times over the years—and the outcome has never been good. Nate thinks Roohi is a snobby know-it-all, and Roohi thinks Nate is nothing but a slacker.
- But that begins to change when they both somewhat reluctantly join a reading club that meets during lunch at their school library. The Lunch Bunch allows Roohi to open up about feeling disconnected from her friends on the track team after a broken toe sidelined her for the season. Nate, who has always struggled in school, shares how tired he is of constantly being compared to his genius older brother. Despite their differences, and maybe because of them, Roohi and Nate form a friendship unlike any other they've ever had, with each other and with the other kids in the club.
- As the Lunch Bunch gets stronger, though, things seem to be falling apart at the library. When the kids learn that their beloved librarian, Mrs. Sharp's, job may be in danger due to budget cuts, they band together to find a solution . . . which proves to be easier said than done.

AU \$24.99 | NZ \$29.99

9781419778735

272 Pages | Ages 8 to 12

Hardcover

Black-and-white illustrations

203 mm x 140 mm

Amulet Books



### CHAPTER 3 Roohi

It turned out, if I glanced up every couple of sentences while read-walking, I was way less likely to eat concrete, way less likely to break another toe. So that's what I did. I read about Adarsh battling his great-aunt (who it turned out was actually an evil unicorn), noticing just in time that I was about to step in a steaming heap of dog poop. I read the twist in the second-to-last chapter (that I'd never spoil for anyone), looking up as some kid whizzed by me on a skateboard so fast, I was sure he would have knocked me over if I had been even one inch to the right.

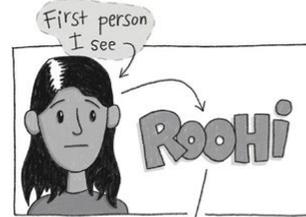
"Watch it," I snapped.

My heart pounding from the near miss, I decided to start looking up every sentence instead of every other. Books were the best but probably not worth risking my lithium-iron for.

"Roohi!" someone called out from across the street. I paused, right before the very last page of the book and turned. It was Blake and Markus, twins who were not annoying like the twins I shared a home with. They were co-editors in Journalism Club with me Tuesdays after school. Tuesdays, as in track Tuesdays, when, if I'd never broken my toe, I'd be running with Flavia, Persephone, and Akeyo on the track behind Beachville Middle School. There's no beach close to the middle school, by the way. There's no beach anywhere near us.



"Your Daily Doodle of the library is so good!" Blake shouted. "Thanks," I said with a small smile. I'd worked so long on drawing books for it yesterday, making sure every title was one I'd recommend to our *Barracuda Bugle* readers. So many kids read only the same old books—literally very old ones. But books were my thing, so if I could spread some book-love through a little doodle in the school paper, I would.



-born-brilliant genius (just like my older brother)  
-gets straight As in EVERYTHING (So she definitely didn't need to get any extra credit)



\*TRANSLATION:  
I don't know much about you, but I definitely know enough to know that you don't belong HERE. All of us LIKE school, and we're GOOD at it. So...

### 3) Start a petition.



My fingers hurt from typing up petitions and drafts of my bullet point list, mixing batters, and doodling. But it was worth it to try to save Mrs. Sharp's job.

All of the AfterWords messages now were just Dao, Miles, and Troy talking about how awful it was that Lunch Bunch was ending, and Mrs. Sharp telling them how sorry she was and how she wished things were different.

I knew, unlike in books, wishes didn't work in real life. Action did. So with Aai's permission, I went to our district school board web page. I recognized some of the members from last year's Barracuda Bash, the school fair that raised money for the PTSA. I read their bios, which, strangely enough, included a spot for their favorite books. And at the bottom of that web page, where it said they're collecting community stakeholder feedback on the budget

cuts, I wrote: *My feedback is that I don't think you should cut school librarians.* Precise and to the point. And of course, I remembered to answer in a complete sentence. Over the weekend, I had done everything I could think of to save Mrs. Sharp's job. But would it be enough?

Monday at school, all thanks to the cover story of the *Bugle*, the halls were buzzing with the news that Mrs. Sharp was going to be here way less. That some of our grown-ups would have to take turns volunteering in the libraries to handle book checkouts.

But who would handle discovering new books? Who would make sure everyone got to see themselves in a book? That was something Mrs. Sharp talked about often. Who would help a kid who didn't like reading find the perfect story? Who would convince other grown-ups and teachers that graphic novels were actually books? And who would chat with me at lunch on non-Lunch Bunch days?

### The Importance of School Librarians

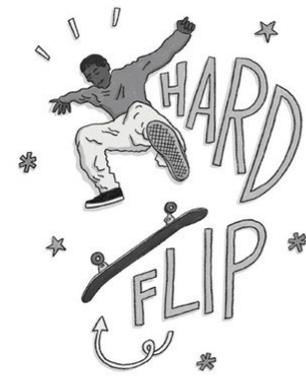
They don't just scan books!

They help you find books.

They like all sorts of books and know kids can like a bunch of different genres and formats, too.

They have Lunch Bunches.

And so much more! ←



"You draw?" she said, never once taking her eyes off my drawing. Not even blinking.

Seeing her, all the stupid things I'd posted on AfterWords yesterday rushed back into my head. *What's a trope?* I'd asked. Instead of, you know, doing what anyone else with even half a brain would've done—google it. I swear, right after I'd hit the POST button, I could hear her heave a sigh from halfway across the school. And then, as if that wasn't bad enough, when Roohi had asked me a question about literary devices, I panicked, didn't know what to say, and once again, instead of taking advantage of the fact that I had the whole entire internet at my fingertips, I just brain-farted out on the keyboard. The next thing I knew, I'd typed tripotassium phosphate and hit POST.

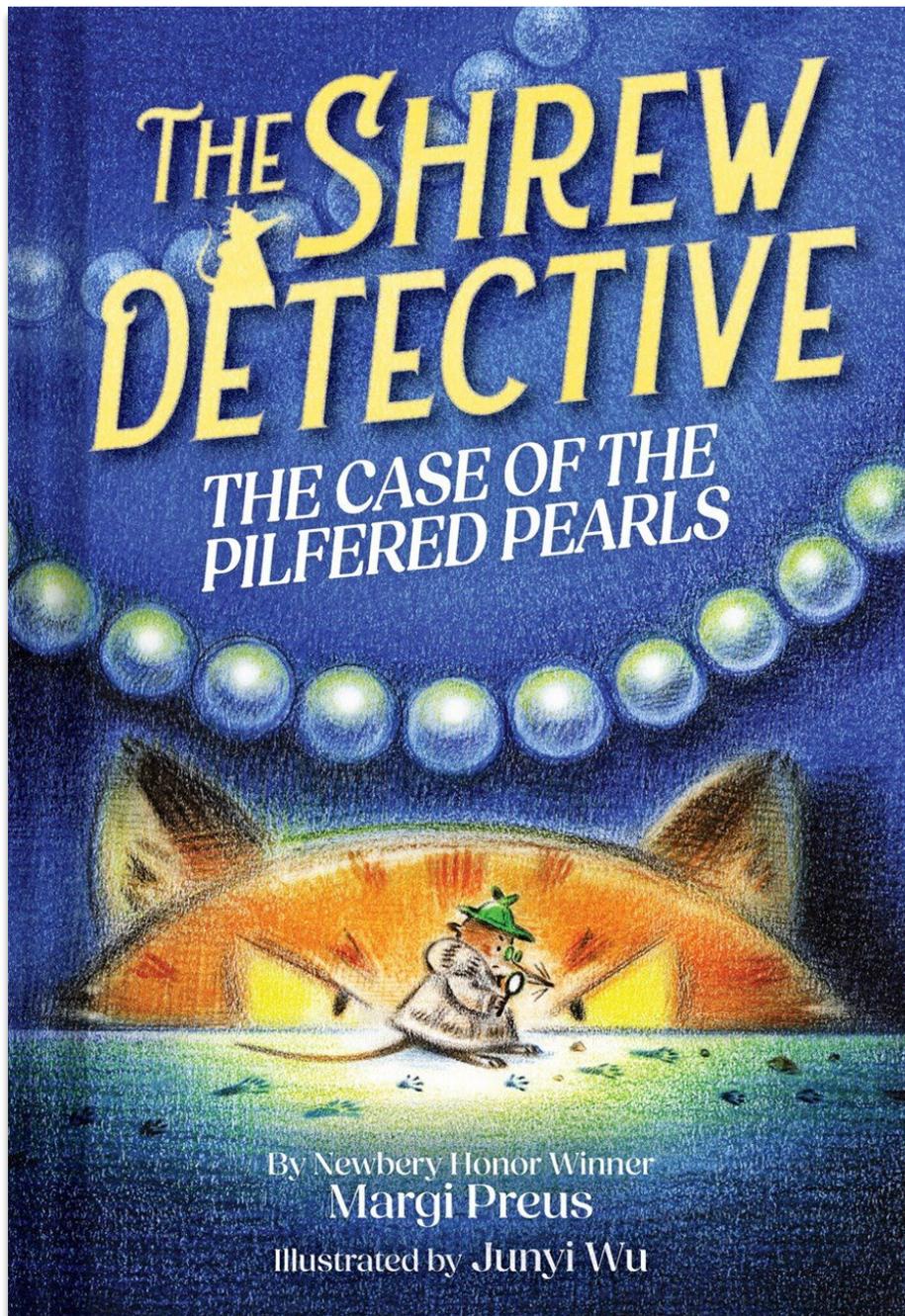
"I didn't know you drew," Roohi said. She finally took her eyes off my drawing. But then she aimed them right at me, which might've been even worse.

"I—" I said, panicking all over again, just like yesterday. "I don't," I told her.

She frowned, then looked back at my drawing. "I mean," I said. "I do. Sometimes. I—"

I slammed my notebook shut, slid it off the table, and shoved it back into my bag, leaving Roohi to look at the empty table. And that was what she did, her face pinched and frowny, like she was thinking hard, trying to solve a tricky puzzle she'd just been presented with.

Alliteration.  
Allusion.



## The Shrew Detective: The Case of the Pilfered Pearls (Shrew Detective #1)

Margi Preus, Illustrated by Junyi Wu

Wind in the Willows meets Enola Holmes in this exciting, young middle grade mystery series from Newbery Honor-winning author Margi Preus and with art from Junyi Wu

- With a curious mind and a vast vocabulary (thanks to her wallpaper—pages of a discarded human dictionary), tiny Minerva Shrew would love nothing more than to solve the Big Mysteries of Life and the Universe.
- Instead, in *The Case of the Pilfered Pearls*, she's called upon to help her cousin Tenacity solve a mystery in the most dangerous of places: a human house. When a string of pearls goes missing, the human owner is sure a "dreadful rodent" has pilfered them—and now the lives of all Minerva's friends are at risk! Will Minerva find the true culprit before the exterminators arrive?
- With wit and warmth, Margi Preus creates a charming woodland world filled with creatures both whimsical and nefarious (neh-FARE-ee-us: wicked or criminal), along with suspense, intrigue, and, thanks to Minerva's metabolism, plenty of snacks.

AU \$24.99 | NZ \$29.99

9781419778025

128 Pages | Ages 8 to 12

Hardcover

Black-and-white illustrations  
throughout

203 mm x 140 mm

Amulet Books



### THE CASE OF THE PILFERED PEARLS

Her den was under the tangled roots of a very large tree, and ordinarily very little natural light penetrated the space. But there was an instant every day when the sun shone through the window in her tiny doorway and flooded her abode with light. She liked to be in her comfortable chair at this exact moment so she could observe all her favorite things lit up in the golden glow:

Her tidy kitchen with its wood cookstove.

Her table (made of a wooden mousetrap, although she didn't know that. And fortunately, its trapping mechanism was broken).

Her soft featherbed nestled in an empty box of kitchen matches.

Her pots of herbs.

And especially her wallpaper.

Her wallpaper was made of pages from a human dictionary that she'd found in a junk pile back in the woods. She'd dragged the soggy pages home one by one, dried them out by the fire, and applied them to the walls of her house and all the tunnels leading in every direction from it. Thanks to her wallpaper, her vocabulary was remarkably vast, especially for a shrew.

Because her doorway was so tiny, this moment of sunshine was very brief in the best of times, but today the light lasted only a minuscule fraction of a moment. Minerva only



### THE SHREW DETECTIVE

"Say . . ." the dog said, nose twitching. "Are you a suspect? You look like a suspect. If you run, I'll chase you—just so you know."

"Yes," Minerva said. "I suspected as much."

"You suspected, eh?" Dogleash said. "So you are a suspect!"

"No, it's just a figure of speech—"

"One false move, tiny creature," Dogleash said. "One any kind of move, false or otherwise, and I'm all over you—get it?" He bared his teeth.

"Say, Inspector Dogleash?" Tenacity chirped.

"Dalglish! Dalglish!" the inspector barked. "It's not DOG leash; it's Doll-GLEESH!"

"Okay, Inspector," Tenacity said, "I think I just heard a tennis ball bouncing down the stairs."

The sudden wagging of the dog's tail sent a lamp crashing to the floor. He took a flying leap over the two cowering shrews, then dashed down the hall toward the stairs, dog tags jingling.

"Now's our chance!" Tenacity said, scurrying into the room.

Minerva followed, stopping here and there to examine possible clues: muddy dog prints on the rug, cat-scratch marks on a chair leg, and (Minerva slipped her spectacles on) tiny holes in the bedspread they were climbing—made



### THE CASE OF THE PILFERED PEARLS

"The answer to what?" Minerva said. "We haven't asked a question yet."

"I see the picture in the crystal," Madame said.

"It's not crystal!" Minerva snapped. "Crystal refers to 'highly transparent glass.' But this crystal ball is not transparent. It is opaque, pronounced o-PAYK. In other words, **not able to be seen through.**"

"Mmm, mmm," the fortune teller intoned.

Minerva forged ahead with her questions. "Have you ever visited Mrs. Pilfered's jewelry box?"

Madame Fruitcake, still with closed eyes, said, "Never! I only venture out to forage for food or to visit Larry."

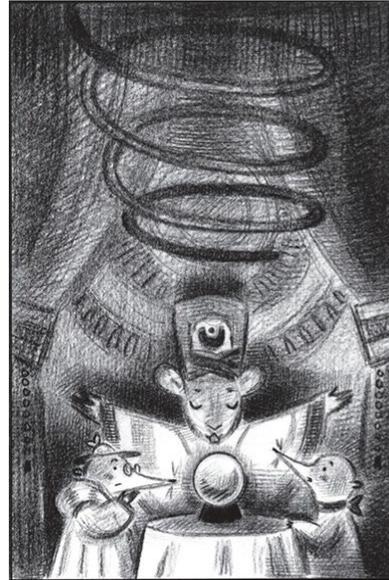
Another mention of this Larry character, Minerva mused. But before she could inquire further, Madame Fruitcake's eyes flew open and she exclaimed, "Brace yourselves!"

There was a loud *whoomp!* Madame Fruitcake's abode shook and quaked, and all three of them—Minerva, Tenacity, and Madame herself—were shaken out of the humans' chair, tumbling out the bottom and back onto the floor.

"I wish that the dog would not jump on my house," Madame said. "You two best skedaddle," she went on. "I saw it in the crystal ball. The dog is after you. Also the cat."

"Yes, we know," Minerva said.

"Also, you must visit Ms. Hoity-Toit and her brood. Second floor, third mousehole from the left."



# Time For HAIKU

FOUR SEASONS OF POEMS



Josep Santaeulàlia Luciano Lozano

TRANSLATED BY  
LAWRENCE SCHIMEL

## Time for Haiku

FOUR SEASONS OF POEMS

Josep Santaeulàlia, Translated by Lawrence Schimel,  
Illustrated by Luciano Lozano

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- 
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AUTUMN



The mountain wind blows across the star-studded sky, igniting the dawn.

It doesn't feel cold even though we stop and wait: Sun sends light and warmth.



Even before they fall, already the leaves wear colors of the ground.



All afternoon long, the sky, above the lake, tries wearing different clouds.

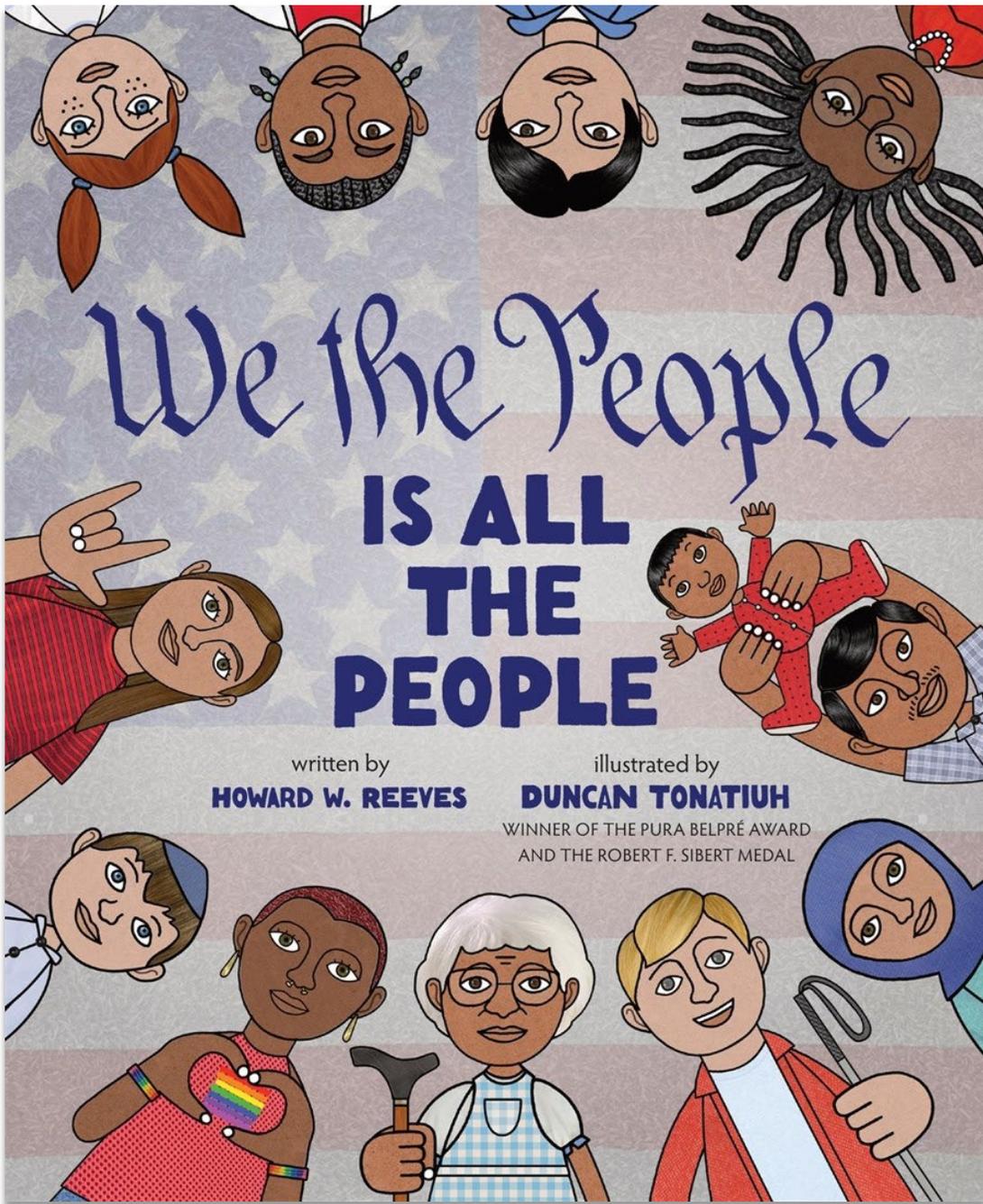
Now white with pollen after crossing the boardwalk, the breeze emerges.



In the autumn winds, dried leaves jostle together along the sidewalks.

Plowing up the fields, the tractor's sharp blades unearth October's gold light.

SUMMER



# We the People Is All the People

A PICTURE BOOK

Howard W. Reeves, Illustrated by Duncan Tonatiuh

Who are the “we” of “we the people”? This collaboration between award-winning artist Duncan Tonatiuh and author Howard W. Reeves celebrates inclusion, exploring what the preamble to our United States constitution leaves unsaid

- We the people of the United States, in order to form a more perfect union . . .
- Who are the “we the people” mentioned in the preamble to the U.S. Constitution? They are our neighbors next door, down the street, or across the country. They live in different places, worship in different ways, come from different backgrounds and histories. They struggle, achieve, and overcome. They are you, and me, and us.
- Because, as we strive to create a more perfect union, “we” should mean “all.”

AU \$32.99 | NZ \$36.99

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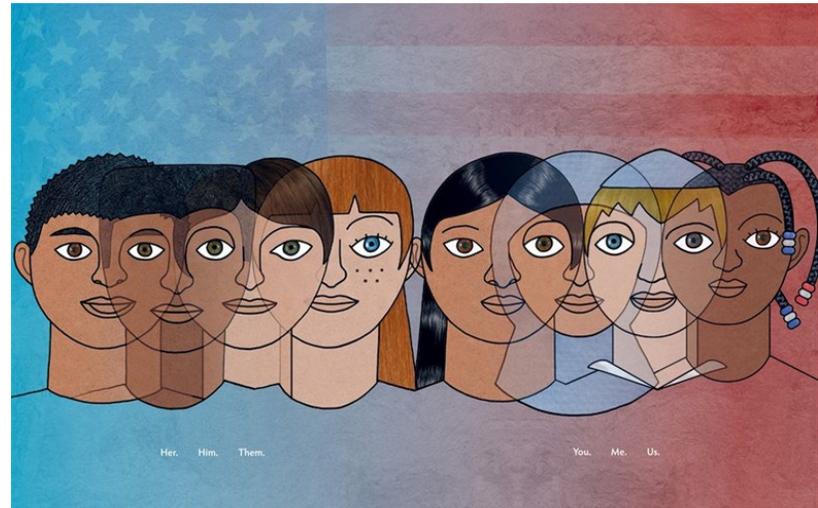
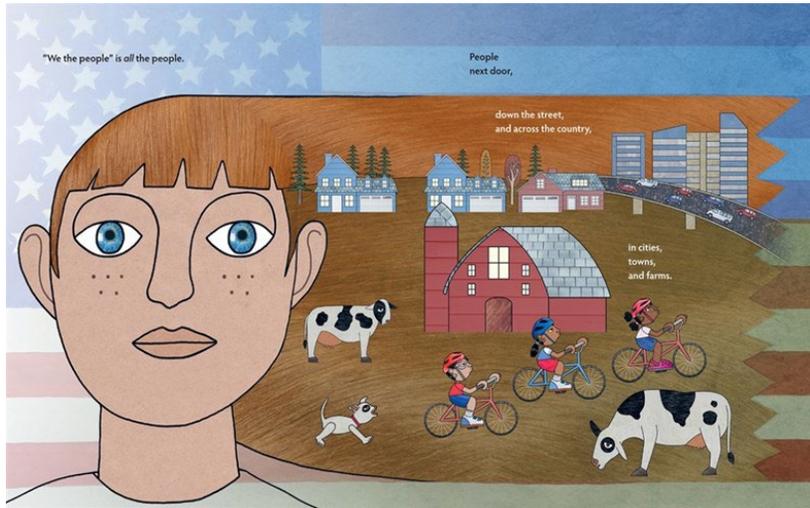
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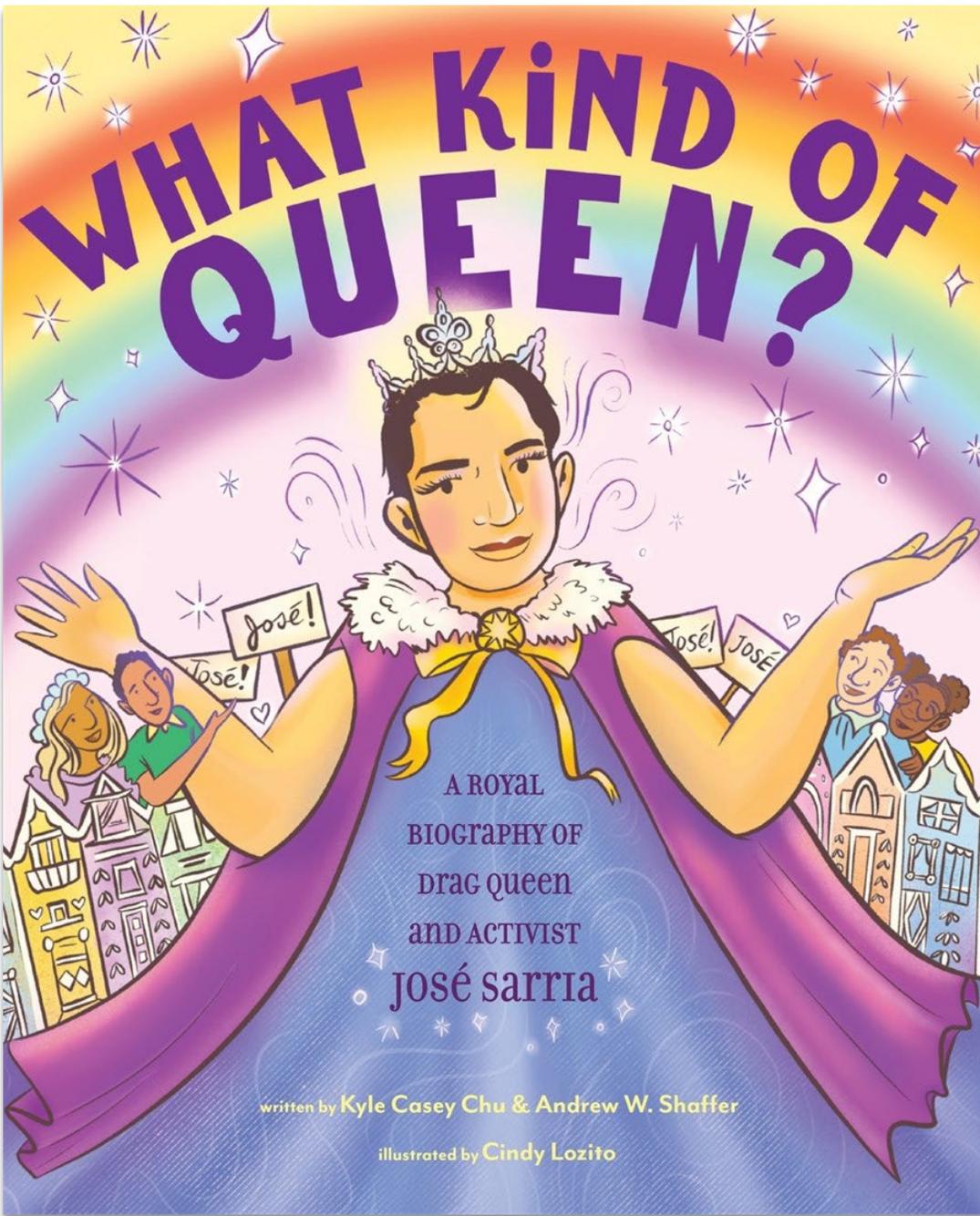
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Abrams Books for Young Readers





## What Kind of Queen?

A ROYAL BIOGRAPHY OF DRAG QUEEN AND ACTIVIST JOSÉ SARRIA

Kyle Casey Chu and Andrew W. Shaffer, Illustrated by Cindy Lozito

A joyous picture book biography of José Sarria, a pioneering activist, drag queen, and the first openly gay candidate to run for public office in the United States.

- A child of immigrants from Colombia, José Sarria was born in San Francisco in 1922. With the support of his family, he grew up to discover what it means to be a queen: he fought against evil by serving in WWII, helping to liberate a Nazi concentration camp; he inspired others to be their authentic selves by performing at San Francisco's Black Cat Café, a haven for artists and activists; and he cared for his community through his LGBTQ+ advocacy work, including the establishment of the Imperial Court System, a global charitable organization that still thrives today.
- Sarria led by example, joyfully giving back to his community while challenging the status quo. With a fairy-tale feel and radiant illustrations, this picture book biography celebrates his legacy of seeing the world not as it is but as it could be.

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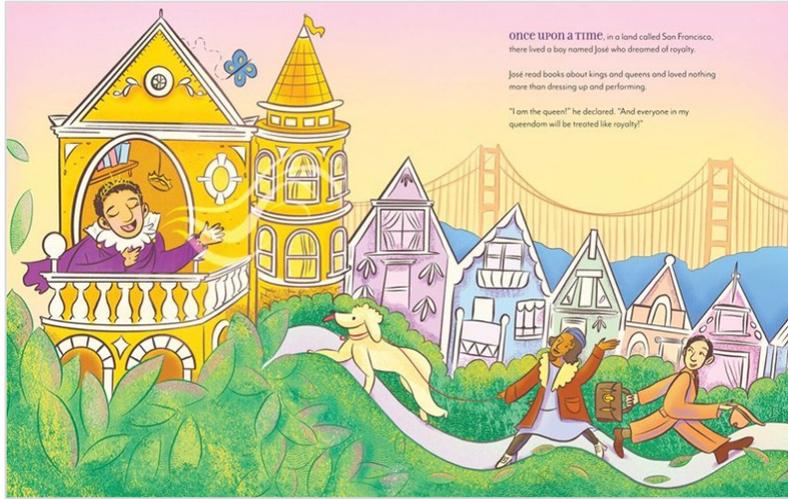
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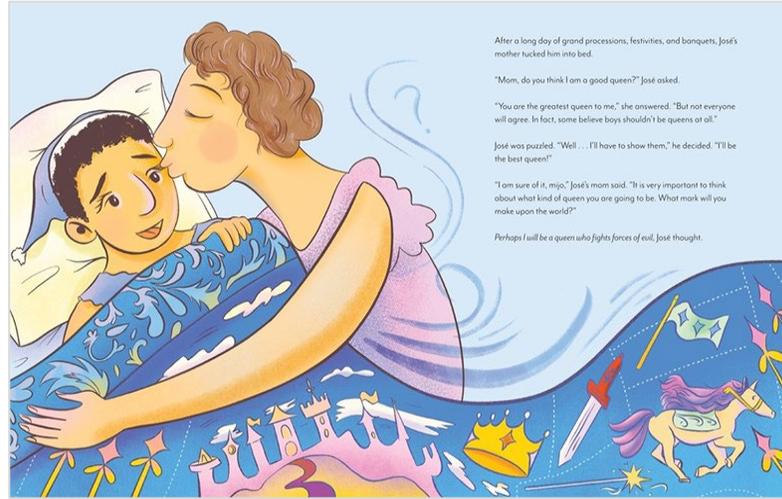
Abrams Books for Young Readers



ONCE UPON A TIME, in a land called San Francisco, there lived a boy named Jose who dreamed of royalty.

Jose read books about kings and queens and loved nothing more than dressing up and performing.

"I am the queen!" he declared. "And everyone in my kingdom will be treated like royalty!"



After a long day of grand processions, festivities, and banquets, Jose's mother tucked him into bed.

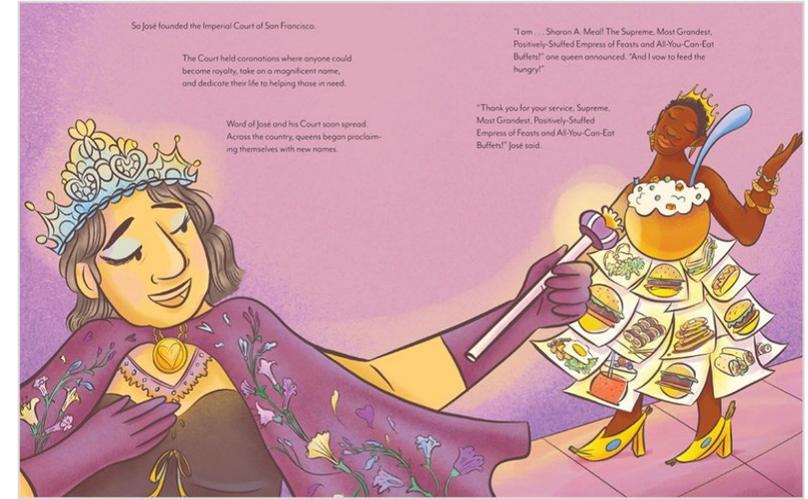
"Mom, do you think I am a good queen?" Jose asked.

"You are the greatest queen to me," she answered. "But not everyone will agree. In fact, some believe boys shouldn't be queens at all."

Jose was puzzled. "Well . . . I'll have to show them," he decided. "I'll be the best queen!"

"I am sure of it, mijs," Jose's mom said. "It is very important to think about what kind of queen you are going to be. What mark will you make upon the world?"

Perhaps I will be a queen who fights forces of evil, Jose thought.



So Jose founded the Imperial Court of San Francisco.

The Court held coronations where anyone could become royalty, take on a magnificent name, and dedicate their life to helping those in need.

Word of Jose and his Court soon spread. Across the country, queens began proclaiming themselves with new names.

"I am . . . Sharon A. Meal! The Supreme, Most Grandest, Positively-Staffed Empress of Feasts and All-You-Can-Eat Buffets!" one queen announced. "And I vow to feed the hungry!"

"Thank you for your service, Supreme, Most Grandest, Positively-Staffed Empress of Feasts and All-You-Can-Eat Buffets!" Jose said.