



The newest title in the 2G series delves into the world of the Belgian/Swiss practice BAUKUNST - committed to exploring architecture as a medium with which both to think about building and build ways of thinking

2G 95: Baukunst

Description

The newest title in the 2G series delves into the world of the Belgian/Swiss practice BAUKUNST - committed to exploring architecture as a medium with which both to think about building and build ways of thinking

Baukunst is involved with ever larger and more complex buildings, but their architectural practice has always maintained a high level of abstraction. Projects begin as theoretical propositions, and remain so, regardless of their realisation on site. Built or unbuilt, they all exist within some kind of Platonic space to which the architects keep returning. The selection of works feature in this issue is not an archive of their work, but rather a research atlas in which the montage of architectural drawings, site photographs, models and digital images speaks of the latent ideas germinated and tested across their projects.

Author Biography

Combining art and technology, dialoguing and interplaying various forms of knowledge, **BAUKUNST** is committed to explore architecture as a medium with which both to think about building (BAU) and build ways of thinking (KUNST).

9783753309101

\$85.00

28/10/2026

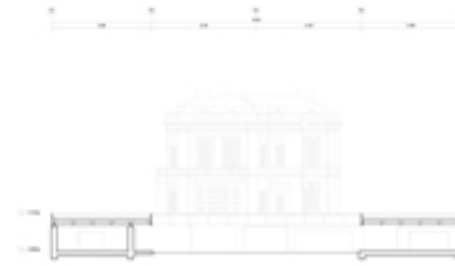
Paperback / softback

Walther & Franz König

AMB

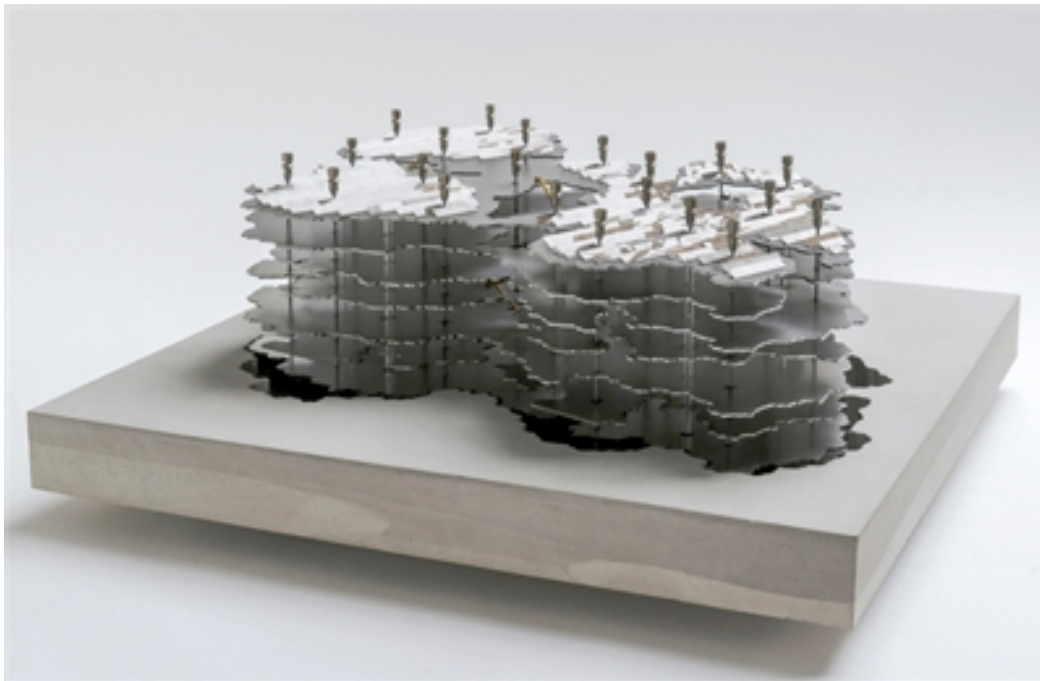
230mm x 300mm, 160 pp

180 illustrations, 120 in full colour

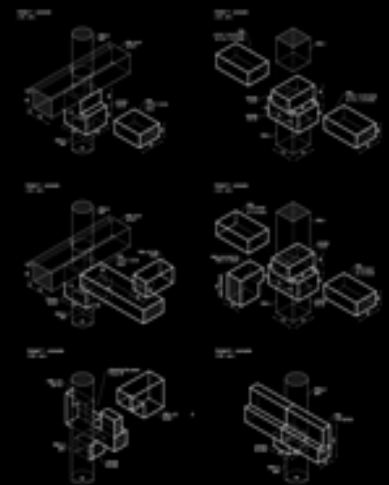


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QUESTION
 Which of the following is not a function of the endocrine system?



	QUESTION Theresa, a 30-year-old woman, is being treated for depression with fluoxetine. She is also taking birth control pills.	ANSWER Theresa's birth control pills may be less effective because fluoxetine can increase the metabolism of the birth control pills.
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Alex Katz

Alex Katz



A new title of Skira's new series Milestones: At the Heart of Creation, dedicated to today's greatest living artists

Alex Katz

Alex Katz

Description

A new title of Skira's new series *Milestones: At the Heart of Creation*, dedicated to today's greatest living artists

Skira's new series *Milestones* is a collection of books devoted to today's greatest living artists. More than retrospectives, *Milestones* are comprehensive excursions into the daily life and work of exceptional living artists and provide a rare backstage glimpse at their art. Each volume of the series presents one or more intimate interviews with the artist by a curator or a fellow artist, an essay by a renowned author, and the artist's biography. The iconography of the book includes images and plates of the key works explained by the artists themselves and an original photoshoot of the artist in his studio by leading photographers, as well as a "family al

Alex Katz (1927) is an American painter celebrated for his iconic portraits of contemporary society and his crisp, confident art...

Author Biography

Denise Wendel-Poray is a Canadian writer, editor and curator. She is the author of books and essays concerning the relationship between art, theatre and music. Her books with Skira include *The Last Days of the Opera* (2022) and *Painting the Stage: Artists as Stage Designers* (2019).

Robert Storr is an American artist, curator and critic. Curator and senior curator in the Department of Painting and Sculpture at the Museum of Modern Art, New York (from 1990 to 2002), he has been a contributing editor at *Art in America* since 1981 and writes frequently for *Artforum*, *Parkett*, *Art Press* (Paris), *Frieze* (London), and *Corriere della Sera* (Milan). From 2005 to 2007 he was visual arts director of the Venice Biennale, the first American invited to assume that position.

9788857253411

\$120.00

11/11/2026

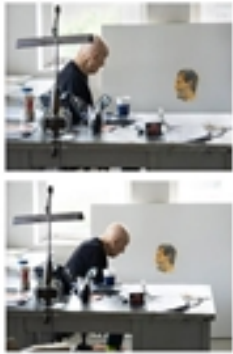
Hardback

Skira Editore S.p.A

AGB

240mm x 310mm, 240 pp

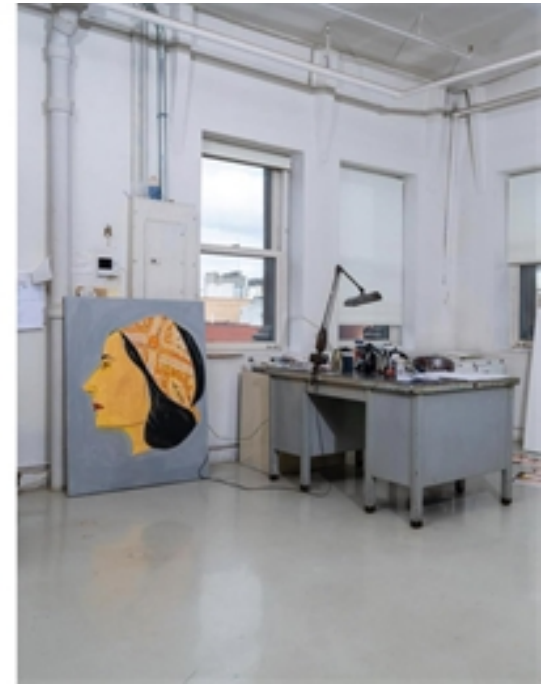
Illustrated in colour



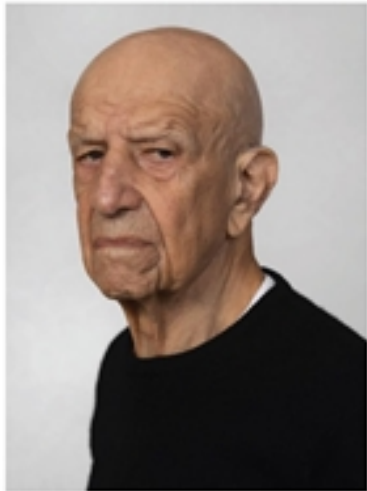
Man at work in studio



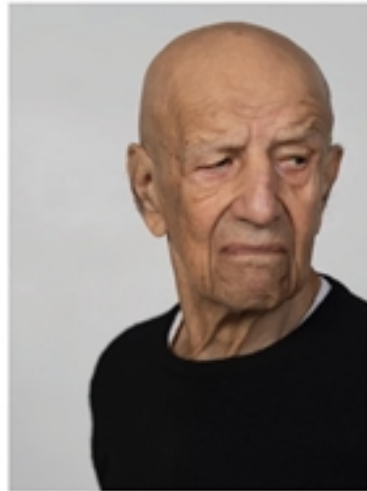
10



11



12



13



Field of grass
2000
Oil on canvas
100 x 100 cm
Collection of the artist

14

15

The Cocktail Party, 1980
 Oil on canvas
 70 x 100 in. (178 x 254 cm)
 Collection: The Museum of Modern Art, New York



Portrait of a Woman, 1980
 Oil on canvas
 70 x 100 in. (178 x 254 cm)
 Collection: The Museum of Modern Art, New York



Portrait of a Woman, 1980
 Oil on canvas
 70 x 100 in. (178 x 254 cm)
 Collection: The Museum of Modern Art, New York



Alexander Girard's *Imagined Worlds* examines a modern design luminary whose collection of global folk art and vernacular forms informed his expansive design practice. The book focuses on the Museum of International Folk Art, its displays and archival collections, and Girard's Santa Fe years, as a locus for the designer-collector's wide-ranging practices.

Alexander Girard’s Imagined Worlds

Description

Alexander Girard's Imagined Worlds examines a modern design luminary whose collection of global folk art and vernacular forms informed his expansive design practice. The book focuses on the Museum of International Folk Art, its displays and archival collections, and Girard's Santa Fe years, as a locus for the designer-collector's wide-ranging practices.

From his home and studio in Santa Fe, Alexander Girard's work had international reach and profoundly impacted modern design. Lavishly illustrated, this book explores through thoughtful essays new facets of Girard's design production and folk art collection, underscoring the inseparability of the two and culminating in his exhibition Multiple Visions: A Common Bond at the Museum of International Folk Art. By reflecting on selected displays, providing cultural context and highlighting artists and traditions, the publication offers new ways of approaching Girard's le...

Author Biography

Monica Obniski is a curator and writer whose work engages social issues and is rooted in architecture and design history. She wrote her dissertation on Girard as a designer at UIC (Chicago).

Laura M. Addison is curator of North American & European collections at the Museum of International Folk Art, Santa Fe, where she works extensively with the Girard exhibition Multiple Visions.

9783777445373

\$130.00

28/10/2026

Hardback

Hirmer Verlag GmbH

A,AGC

230mm x 300mm, 368 pp

Illustrated in colour



Darren Almond

Description

In Darren Almond's Fullmoon photographs, the light of the moon is eerily enhanced, infusing the landscape with haunting ideas of nature and time. This expanded edition includes over 370 images- from Yosemite to the Japanese seashore, from Patagonia to Bermuda, and from the Alps to the English meadows- in a beautiful journey around the globe at night.

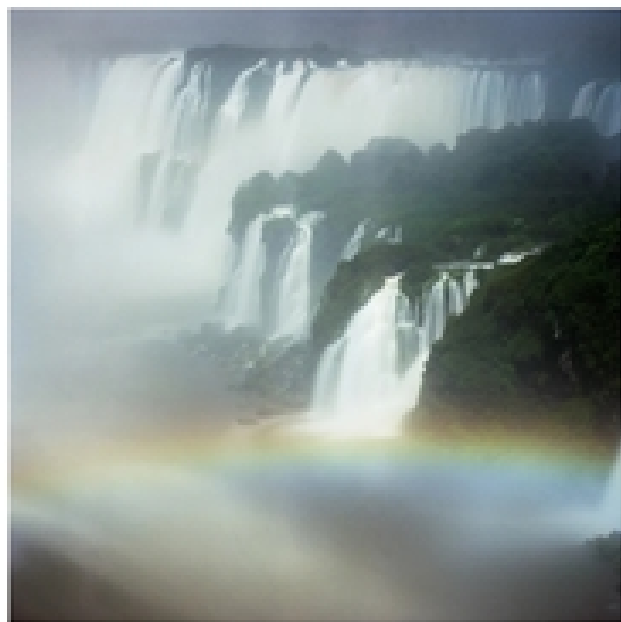
9783754407103
\$220.00
30/10/2026
Hardback

TASCHEN

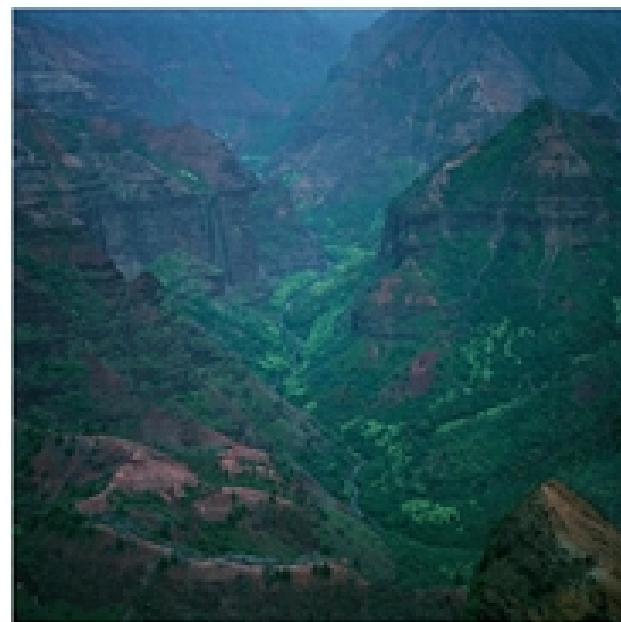
300mm x 300mm, 564 pp



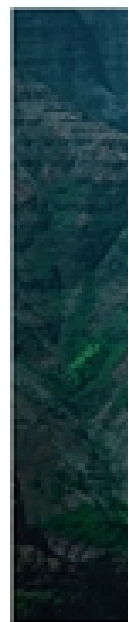
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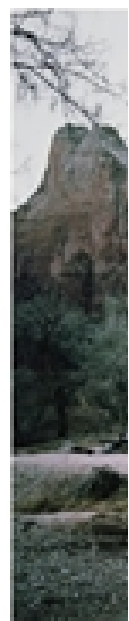
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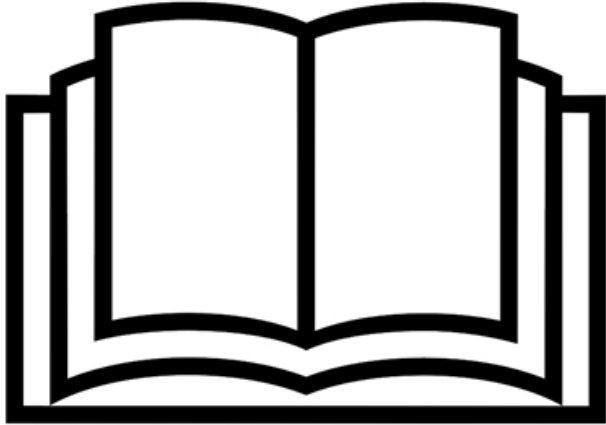
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Anish Kapoor

Homi K. Bhabha, de Loisy



**Jacket
Coming Soon**

Beautifully produced monograph of the renowned contemporary artist Anish Kapoor, focusing on his creative output from the past fifteen years, highlighting his development of new, strikingly visceral forms of sculpture and painting.

Anish Kapoor

Homi K. Bhabha, de Loisy

Description

Beautifully produced monograph of the renowned contemporary artist Anish Kapoor, focusing on his creative output from the past fifteen years, highlighting his development of new, strikingly visceral forms of sculpture and painting.

Anish Kapoor (b. Mumbai, 1954) has been celebrated across the globe for making art that is both sensorially engaging and intellectually provocative. Through adventurous artistic experimentation, he has forged innovative ways of using a wide range of materials in both his sculpture and painting, producing artworks that play with our perception of space in profound ways, and that frequently evince a deep sense of mystery. This book, which includes - among other texts - an essay by the renowned psychoanalyst and philosopher Julia Kristeva and a new, extensive interview with Hayward Gallery Director Ralph Rugoff - will focus on a key selection of the artist's creative output from the past fifteen...

Author Biography

Ralph Rugoff is Director of the Hayward Gallery, London.

Julia Kristeva is a psychoanalyst and philosopher, and author of numerous books and articles.

9781853323874

\$100.00

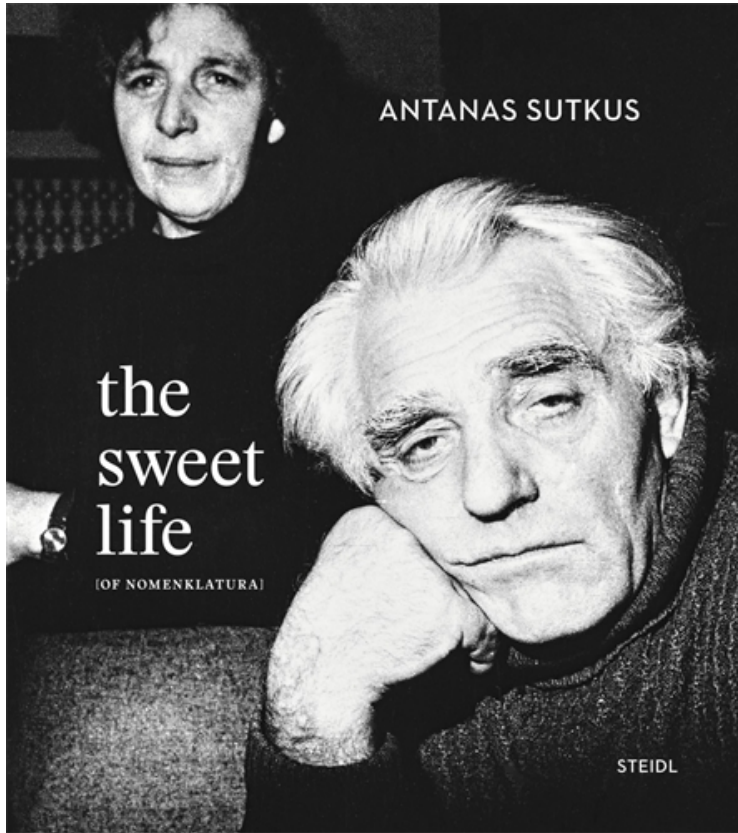
16/11/2026

Hardback

Hayward Gallery

AFKB

x , 0 pp



Antanas Sutkus' photographs of the Soviet era show us a fragment of the past. With all its sorts. High and low courtiers. Desperately trying to live. The enslaved and the overseers, who were also overseen. Let us see them. - Vytautas Landsbergis

Antanas Sutkus (Bilingual edition)

Description

Antanas Sutkus' photographs of the Soviet era show us a fragment of the past. With all its sorts. High and low courtiers. Desperately trying to live. The enslaved and the overseers, who were also overseen. Let us see them. - Vytautas Landsbergis

For a good 25 years Antanas Sutkus photographed the Communist Party of Lithuania, modeled on Moscow ideology and in power from the Second World War until Lithuania's independence from the Soviet Union in 1990. The party was (particularly for the West) a mystery in plain sight: strictly centralized and secretive, and an expert controller of information about itself. As a certified party photographer Sutkus documented official events and parades, while as a journalist he was commissioned by party members to portray them individually-thus entering the enclosure of power on different levels. Beyond his authorized work Sutkus importantly made images that he could not publish at ...

Author Biography

Born in Kluoniškiai, Lithuania, in 1939, **Antanas Sutkus** earned a degree in journalism in Vilnius and worked for daily newspapers before co-founding the Lithuanian Photographers' Association in 1969, which he headed for many years. Sutkus was president of the Union of Lithuanian Art Photographers upon its establishment in 1996 and has been its honorary president since 2009. He is the recipient of the Lithuanian National Culture and Arts Award and the Order of the Lithuanian Grand Duke Gedimas, an Erna and Victor Hasselblad Foundation Grant and the 2017 Erich Salomon Award of the Deutsche Gesellschaft für Photographie. Sutkus has exhibited extensively, including his 2018 retrospective at the National Gallery of Art in Vilnius held on the hundredth anniversary of the Republic of Lithuania. Sutkus' books with Steidl are *Planet Lithuania* (2018), *Pro Memoria* (2020), *Children* (2021) and *Street Life* (202...

9783969992982

\$130.00

25/11/2026

Hardback

Steidl

AJB

235mm x 265mm, 320 pp

Tritone and four-color process



A compilation of inspiring quotes from 45 modern and contemporary artists in the collection of The Museum of Modern Art, New York.

Artists Speak: Iconic Quotes on Modern Art

Description

A compilation of inspiring quotes from 45 modern and contemporary artists in the collection of The Museum of Modern Art, New York.

What do artists say? How do they put their visions, ideas, and feelings into words? This selection of quotations by some of the world's best-known modern and contemporary artists, paired with works of art from The Museum of Modern Art's collection, offers reflections on art, life, and more. This accessible publication brings readers into the world of art and artists-a witty and thrilling glimpse into creativity itself, and a portable companion for makers, thinkers, and artists alike.

9781633451896
\$29.99
25/11/2026
Hardback

The Museum of Modern Art
AB
152.5mm x 152.5mm, 60 pp



Artists Speak Iconic Quotes on Modern Art

The Museum of Modern Art, New York

*Art is
something
that makes you
breathe with a
different kind
of happiness.*

Anni Albers

*Art
fre
Jack*

*I found that
I could say things
with color and
shapes that
I couldn't say in
any other way.*

Georgia O'Keeffe



*I like to play
with the
possibilities
of the limits
I've made for
myself.*

Helen Frankenthaler

*I do
kee
Eva H*

**Art is much less
important than life,
but what a poor
life without it!**

Robert Motherwell



**The creative
act is not
performed by
the artist alone.**

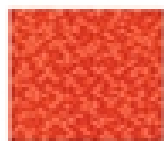
Marcel Duchamp

**We
are
the
the
els**

Guille

Illustrations

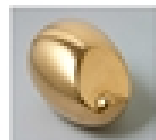
All works are in the collection of
The Museum of Modern Art,
New York. Many images through-
out the book are details.



Ansel Adams (American, born
January 1893–1984)
1911, 1918, undated 1970
Lithograph, comp. 34 x 34 in.
(86.4 x 86.4 cm), sheet
(87.4 x 87.4 cm)
Published and printed (San-
 Francisco, CA)
Gift of the artist, 1971



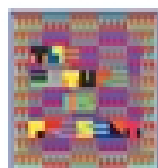
Mark Rothko (American,
1903–1970)
1960, 1961, 1962–63, 1965
Lithograph, comp. 34 x 34 in.
(86.4 x 86.4 cm), sheet
(87.4 x 87.4 cm)
Published and printed (San-
 Francisco, CA)
Gift of the artist, 1971



Jasper Johns (American, born
January 1930–2001)
1971, 1972, 1973, 1974
The Museum of Modern Art, New York

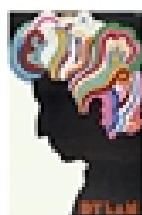


Robert Rauschenberg (American,
1925–2008)
1965, 1966, 1967, 1968
Lithograph, comp. 34 x 34 in.
(86.4 x 86.4 cm), sheet
(87.4 x 87.4 cm)
Published and printed (San-
 Francisco, CA)
Gift of the artist, 1971

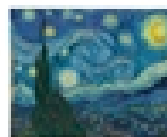


Robert Rauschenberg (American,
1925–2008)
1965, 1966, 1967, 1968
The Museum of Modern Art, New York

Screenprint on vinyl print with
oil and pastel printed paper in
artist's house, France, 1971 x
34 in. (86.4 x 86.4 cm), sheet
(87.4 x 87.4 cm)
Published (San Francisco, CA)
New York
Edition 50
Printed for the Twenty-First Century



Robert Rauschenberg (American,
1925–2008)
1971, 1972
Lithograph, 34 x 34 in.
(86.4 x 86.4 cm)
Gift of the artist



Vincent van Gogh (Dutch,
1853–1890)
The Starry Night, 1889
Oil on canvas, 34 x 34 in.
(86.4 x 86.4 cm)
Acquired through the J. Paul Getty
Center (by exchange)



Joan Jonas (American, born 1935)
1971, 1972, 1973, 1974
Multimedia installation with four
video monitors and video

projected on custom screens,
architectural house structure,
New York, 1971, 1972, 1973,
1974, 1975, 1976, 1977, 1978,
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Based Upon: Liminalism



Jacket
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Liminalism:
the art
of knowing
no thing

Following on from Based Upon's award-winning book *Manual*, *Liminalism* captures twenty years of the London artist.

Based Upon: Liminalism

Description

Following on from Based Upon's award-winning book Manual, *Liminalism* captures twenty years of the London artist.

Following on from Based Upon's award-winning book Manual, *Liminalism* captures twenty years of the London artist. Presented as a non-linear work where viewers are invited to explore the pages through live indexing, *Liminalism* offers a collection of thought-provoking visual pairings that document Based Upon's exploration in global landscapes and the epic sculptural works that result from its process.

Becoming a philosophical treatise, *Liminalism* illustrates that truth exists not only in those things which can be named, but in the apparent space between them. Readers are invited to allow the images to act as edges between which a connective tissue can be found. In bringing awareness to the liminal space between these pairings, each viewer creates their own exhibition, whil...

Author Biography

Based Upon creates physical manifestations of the unsaid. Its process is the excavation of origin and lore; it faces the sacred, invites the personal and pursues the rare intersection of imagination and realisation. The space between chaos and masterpiece, transience and timelessness.

Guided by founders Ian and Richard Abell for over twenty years, Based Upon counts some of the world's most influential figures and notable collectors as clients. It has exhibited internationally at major art fairs and in solo and group shows across Asia, Europe and the Middle East. Artworks can be seen publicly in cultural capitals from Mumbai and New York to London and Hong Kong, as well as in collections of luxury brands including Tiffany & Co., Rolls-Royce Motor Cars and Steinway & Sons, for whom it has created commemorative works for landmark moments.

9781917627092

\$120.00

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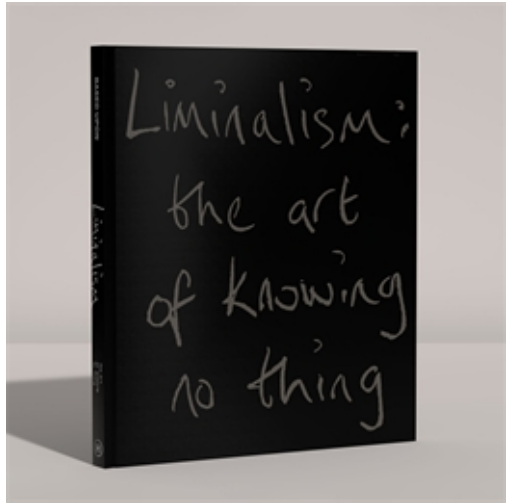
Hardback

Hurtwood Press

AGB

300mm x 330mm, 148 pp

112



Canaletto & Bellotto

Mateusz Mayer

HIRMER



Antonio Canal and his nephew Bernardo Bellotto used their richly detailed cityscapes to shape public understanding of the places they depicted. Mateusz Mayer vividly describes how Venice became the stage for a resplendent republican tradition, London a vision of bourgeois pride, and Vienna a setting for imperial representation - characterisations that continue to shape how we see these cities today.

Canaletto & Bellotto

Mateusz Mayer

Description

A journey back to eighteenth-century Europe: this volume vividly reveals how the two painters Canaletto and Bellotto used the latest optical instruments and analytical observation to create a fascinatingly lifelike image of urban architecture. At the same time, through theatrical staging, they transformed streets and squares into vibrant platforms for human society - populated by aristocrats and street vendors, courtly ceremony and everyday labour. Their pictures offer a wealth of narrative detail in which viewers are only too happy to lose themselves.

Author Biography

Mateusz Mayer has been Junior Curator of the Picture Gallery at the Kunsthistorisches Museum in Vienna since 2025

9783777447551

\$85.00

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Hardback

Hirmer Verlag GmbH

A

180mm x 240mm, 176 pp

80



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Venetian Beginnings

One of Canaletto's paintings at the Kunsthistorisches Museum presents a panoramic view of Venice's bustling waterfront (Fig. 12),¹ seen from a vantage point near the church of San Marco, the composition extends west along the gently curving Riva degli Schiavoni, the city's southern quay. Painted around 1735, it captures a sweep of urban architecture, from the modest dwellings at right to civic landmarks like the Doge's Palace and the Campanile di San Marco at center. Toward the left, between the Grand Canal and the Giudecca Canal, rises the splendid dome of Santa Maria della Salute; farther left lies San Giorgio Maggiore, with its elegant dome and multi-arched facade of its dormitory (the Manica Lunga). On the right, the third building from the edge are the Armi, Venice's military bakeries, their plain orange facade contrasting with the ornate architecture beyond. Behind them rise the campanile (church tower) of San Giovanni in Bragora (since demolished) and San Giorgio dei Greci, their vertical forms echoing the masts animating Venice's famed water basin. The waters teem with gondolas, barges, and a schooner flying

12



combined and expanded into elaborate compositions on canvas in his studio, subtly adjusting proportions to suit pictorial logic—shifting buildings, emphasizing domes or towers, or omitting structures altogether. The Campanile di San Marco, in particular, is rarely depicted in its true proportions; Canaletto often elongates it to make it appear taller and more elegant. Even the number of windows on a given facade might vary from one painting to another. Beyond his camera-aided drawings, he also produced free-hand studies that demonstrate compositional autonomy. One such sheet in the Kerpel Collection (Fig. 4), related to his views of the Riva degli Schiavoni, exemplifies this intuitive approach rendered in vivid hatching.²

In his paintings, Canaletto often combined elements from multiple viewpoints, modifying the real to suit the ideal. His

Fig. 12 Giovanni Canaletto, *View of the Grand Canal from the Bridge of the Rialto*, oil on canvas, 1735, 111 x 171 cm, Kunsthistorisches Museum, Vienna, Austria.

Fig. 13 Johann Richard (aka J.), *View of the Grand Canal from the Bridge of the Rialto*, oil on canvas, 1735, 111 x 171 cm, Kunsthistorisches Museum, Vienna, Austria.

Fig. 14 Johann Richard (aka J.), *View of the Grand Canal from the Bridge of the Rialto*, oil on canvas, 1735, 111 x 171 cm, Kunsthistorisches Museum, Vienna, Austria.

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Detail of Fig. 18

Wormsley, Prince Lobkowitz, and Lord Bessborough.¹²² Yet not all of his English ventures were successful. *Alongside commissions*, he also painted works for speculative sale, with mixed results as we have seen with his view of St. James's Park. In 1793 he advertised another large view, *Chelsea College with Ranelagh Gardens*, but George Vertue judged it inferior to his earlier Venetian works, remarking that English painters could now produce equally good or better pictures.¹²³ Vertue's dismissal also reflects a London where artists like Hogarth defended native talent, and fears of foreign competition bred rivalry that often verged on xenophobia; thus it was hard for Canaletto to thrive.¹²⁴ The view of Chelsea College failed to sell and was eventually cut into two halves, perhaps to ease its marketability. A similarly ambitious view of *Whitehall and the Frog Garden*—an expanded version of the Richmond composition—likewise found no buyers in London. *Canaletto thus carried it back to Venice*, where it remained in his studio until John Crome acquired it in 1796.¹²⁵ Such setbacks were not merely the result of nationalism but, as Brian Allen has observed, they were also structural: topographical painting ranked low in the hierarchy of genres, and while Venetian values carried the Grand Tour's associations of elegance and learning, London scenes offered little such cachet.¹²⁶

Yet Canaletto's English views achieved more than topographical record: they projected urban order onto an unruly and rapidly changing place. His luminous depictions highlighted grand architecture, broad streets, and carefully choreographed public spaces, presenting London as a model city of harmony and civic virtue tied to notions of good governance that was at odds with more critical contemporary accounts. In this sense he was not merely a topographer but, as in his Venetian values, an interpreter who selected, idealized, and reframed the city before him. Nevertheless, the broader market could not sustain him. Back in Venice, his career entered a quieter phase. Commissions dwindled, and he turned increasingly to apocryphal and to drawings for publishers. Recognition came late: not until 1795, at sixty-six, was he admitted to the Venetian Academy—a belated honor that affirmed, at last, the artistic seriousness he had long claimed for his work. Still proud of his impeccable vision, both artistic and



cartographic precision but also with the ethnographic eye of contemporaries like Brand, capturing Vienna as measured city as well as lived social space.

VIENNA AS A STAGE

Even as Belloni's value imposes with empirical clarity, they are equally theatrical. As we have seen, he often composed views from multiple vantage points, manipulating perspective to increase legibility and arranging scenes like stage sets. Architecture forms a backdrop, the foreground often becomes a procession where staffage figures appear as actors in deliberate groupings, while light dramatizes some scenes and obscures others. In the *Rainbow* and *Architectural* canvases we observed aristocrats self-display on terraces, while in the *Schönbrunn* view, nobles, clerics, and bourgeois joined in a solemn processional movement. Even in more quotidian sites like the *Froggery* or *Freysing*, space is carefully orchestrated. Carriages pivot at compositional nodes,



Fig. 19: Giovanni Battista Piranesi, *View from the Piazza del Popolo* (c. 1765), oil on canvas, 100 x 140 cm. (The Metropolitan Museum of Art, New York)

Detail of Fig. 19





This comprehensive publication dedicated to Carl Grossberg (1894-1940) accompanies a retrospective exhibition of his work at two German museums. His industrial structures, vats and machines are testimony to the rapid technological progress at the beginning of the twentieth century. Portrayed on a monumental scale, they are produced with sober precision, clear forms and luminous colours - and almost always without people. The eerie emptiness is both modern and impressive.

Carl Grossberg

Adrian Sudhalter

Description

This comprehensive publication dedicated to Carl Grossberg (1894-1940) accompanies a retrospective exhibition of his work at two German museums. His industrial structures, vats and machines are testimony to the rapid technological progress at the beginning of the twentieth century. Portrayed on a monumental scale, they are produced with sober precision, clear forms and luminous colours - and almost always without people. The eerie emptiness is both modern and impressive.

The monograph examines Carl Grossberg's inimitable visual language and its relevance to the present day and addresses the contemporary resonance of his vision of globalisation and the structural changes caused by industry. Grossberg's compositions, frequently reduced in an extreme way, elicit questions about progress and its effect on humanity. With his industrial landscapes and unique dream images, he evokes the magic of things in order to perceive other...

Author Biography

Marcus Andrew Hürttig has been head of the Museum im Kulturspeicher in Würzburg since 2024. Roland Mönig has been director of the Von der Heydt Museum in Wuppertal since 2020.

9783777446332

\$85.00

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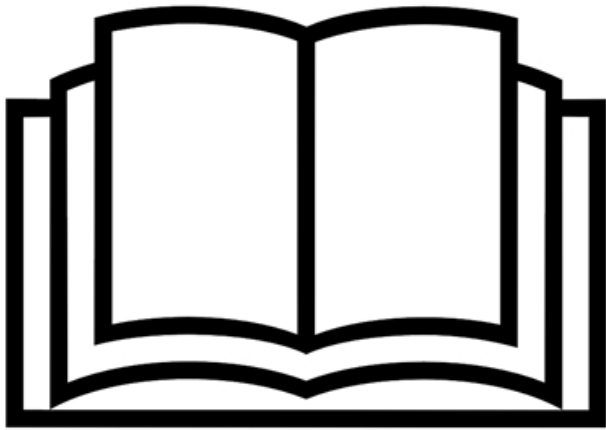
Hardback

Hirmer Verlag GmbH

A

200mm x 295mm, 160 pp

80



**Jacket
Coming Soon**

The first comprehensive book about Chanakya and its journey through art, couture and cultural innovation

Chanakya

Description

The first comprehensive book about Chanakya and its journey through art, couture and cultural innovation

This book is the first comprehensive publication on Chanakya, tracing its four-decade legacy of craftsmanship and its enduring collaborations across art and couture. Growing from its own collections, this book situates Chanakya's pivotal role of how Indian heritage skills have elevated the value of embroidery-based collaborations, prising open critical discourses of textiles, fashion and art. It highlights Chanakya's role which isn't limited to just preservation of traditional embroidery, instead engages a critical inquiry into material and methodology, intuitively charting a cross-cultural global discourse. Under the direction of Karishma Swali, Creative Director of Chanakya, the artistic practice is conceived as an archive of cultural ethos, where materials and motifs are reimaged as metaphors, shaping a contempor...

Author Biography

Jesal Thacker is an artist by training, but she chose to pursue scholarship in art instead of art practice. A graduate with a degree in painting from Sir J.J. School of Art, Mumbai, she engages with research on modern and contemporary Indian art.

Uthra Rajgopal is a Curator with expertise in South Asian textiles, holding former curatorial positions at the Victoria & Albert Museum, London and The Whitworth in Manchester.

Glenn Adamson is a curator, writer and historian based in New York and London. The author most recently of A Century of Tomorrows (Bloomsbury, 2024), he is currently Curator at Large for the Vitra Design Museum in Germany, Artistic Director for Design Doha (a biennial festival in Qatar) and editor of Material Intelligence, a quarterly online journal published by the Chipstone Foundation.

Isabella Rosner is the Curator of the Royal School of Needlework and Research Associate at Witn...

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\$110.00

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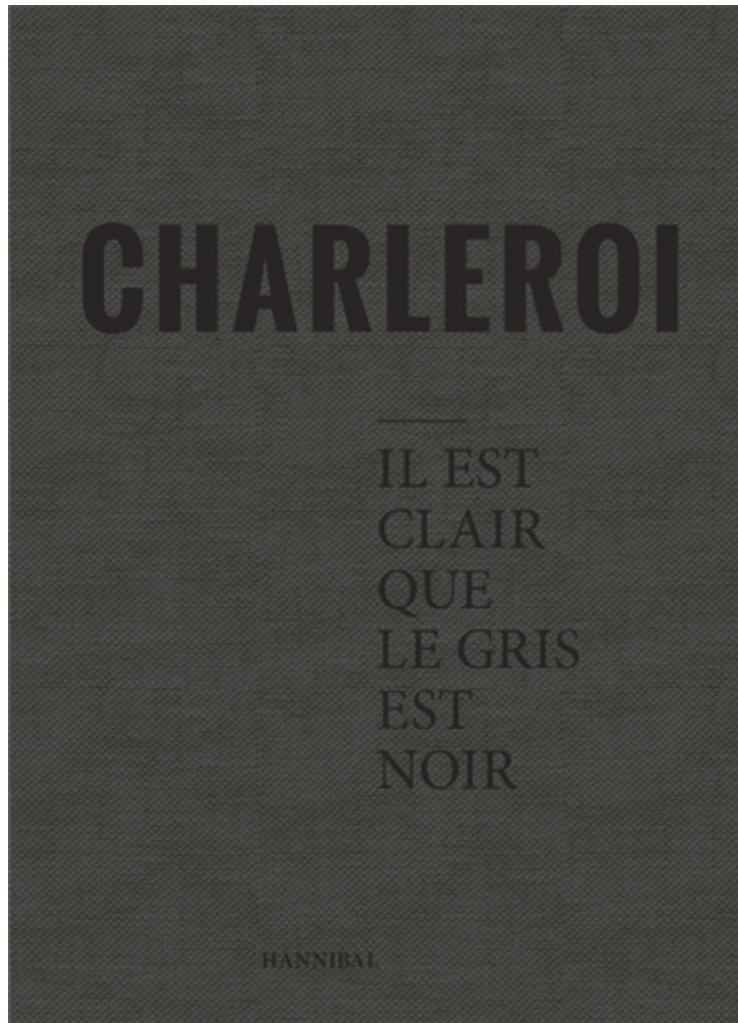
Hardback

Skira Editore S.p.A

WFBC

240mm x 300mm, 352 pp

180



An impressive visual testament to a city in transition: harsh for Charleroi, gentle for its inhabitants.

Charleroi

Description

An impressive visual testament to a city in transition: harsh for Charleroi, gentle for its inhabitants.

In recent years, Stephan Vanfleteren has spent long days traversing the "Pays Noir." The photographer maintains a love-hate relationship with this industrial city along the Sambre, where coal mines have long since closed and the declining steel industry is cracking under the pressure of the global crisis. While he is sometimes shocked by poverty, crime, and decay, Vanfleteren is often moved by the solidarity, sincerity, and hospitality of the people of Charleroi.

Charleroi, It's Clear That Grey Is Black is not only a visual testament to a dilapidated city; it is also a personal rendering of impressions, reveries, and thoughts of a man who observes, listens, and writes about the dark spectrum of a grey city.

Author Biography

Stephan Vanfleteren (°1969) is one of Belgium's most renowned photographers. Among the general public, he is mainly celebrated for his penetrating black and white portraits of famous and anonymous people. However, his oeuvre is much more diverse than that. Starting his career as a press photographer, Vanfleteren made captivating photo reports about the events that dominated the news. Later on, he began to elaborate a variation of themes in extended photo reportages, going from storefront façades to a journey along the mythical Atlantic Wall. For his most recent work, Vanfleteren withdrew into his studio to focus on his own version of classic themes such as nude portraits and still life photography. Whether it concerns his journalistic, documentary or artistic photographic projects, Vanfleteren always remains true to his characteristic style and aesthetic. His expansive personal stories and reflections of encounters are mesmer...

9789492081414

\$90.00

11/11/2026

Hardback

Hannibal Books

A

170mm x 210mm, 256 pp





Chris Dorland

Robert Hobbs

HIRMER



Discover *Chris Dorland: Future Ruins*, the first monograph on the acclaimed artist, featuring a major essay by renowned art historian Robert Hobbs. Published by Hirmer in Spring 2026, this volume delves into Dorland's fusion of digital media and painting, exploring themes of technological decay and post-capitalist aesthetics.

Chris Dorland

Robert Hobbs

Description

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Future Ruins explores the cutting-edge vision of Chris Dorland in his debut monograph, the definitive introduction to the acclaimed artist's dystopian digital aesthetic: a fusion of digital media and painting, exploring themes of technological decay and post-capitalist aesthetics. With a groundbreaking text by leading art historian Robert Hobbs, this richly illustrated volume captures Dorland's hybrid process-blending digital distortion, surveillance aesthetics, and glitch technologies into a singular, cinematic language. This is a vital document of a practice at the edge of im...

Author Biography

Robert Hobbs is a prominent art historian and curator who has authored major texts on Kara Walker, Sterling Ruby, Edward Hopper, and Robert Smithson. His writing explores how artists engage issues of identity, politics, and entropy through form, media, and historical critique.

9783777446646

\$79.99

11/11/2026

Hardback

Hirmer Verlag GmbH

A

220mm x 300mm, 120 pp

60 colour illustrations



Untitled (sunset), 2014
60 inches x 40 inches "Photocollage, Enamel on Paper

Untitled (sunset), 2014
72 "x64, Oil and Enamel on Linen

66



Untitled (sunset), 2014
30 "x22 " "Photocollage, Enamel on Paper

65



Untitled (sunset), 2014
Acrylic polymer pigment, gesso, UV coating with aluminum stretch bars on linen
72 inches x 60 inches



Untitled (sunset), 2014
Acrylic polymer pigment, gesso, UV coating with aluminum stretch bars on linen
84 inches x 72 inches

Untitled (sunset), 2014
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Acrylic polymer pigment, glass, UV coating on paper 22 x 30 inches





Christian Marclay
Cities / Cidades

HIRMER

Christian Marclay

Hirmer

Description

Christian Marclay: Cities follows the artists wanderings, transforming urban fragments into a visual and sonic score. Featuring texts by Sérgio Mah and Olivia Laing, plus a conversation with Ben Luke, the book uncovers the rhythms and poetry embedded in everyday city life and amplifies Marclay's artistic practice at the intersection between visual arts, popular culture, and contemporary sound expression. Beautifully designed by Laurent Benner, this richly illustrated volume offers critical insights into Marclay's creative process and reveals his distinctive way of confronting artistic hierarchies, often juxtaposing elements of high and low culture. The book features a selection of works spanning almost fifty years of work., which sees the city, the street, and everyday life transformed into spaces charged with visual and sonic signals.

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\$110.00

11/11/2026

Paperback / softback

Hirmer Verlag GmbH

A

290mm x 219mm, 236 pp

1719 color

Urban Score

Partitura urbana
Sérgio Mah

Over the past four decades, the artistic practice of Christian Marclay (born in San Rafael, California, in 1955) has been defined by his exploration of the myriad articulations between visual art, popular culture, and the expanded realm of sonic and musical expression. His work shapes an extensive and diverse imaginary, spanning sculpture, performance, collage, installation, photography, and video, and employing a wide range of creative processes and aesthetic rhetorics. A recurring leitmotif in Marclay's practice is the experience of the city as a spatial and cultural reality — one that invites wandering and the creative spontaneity sparked by observing everyday situations, objects, and places.

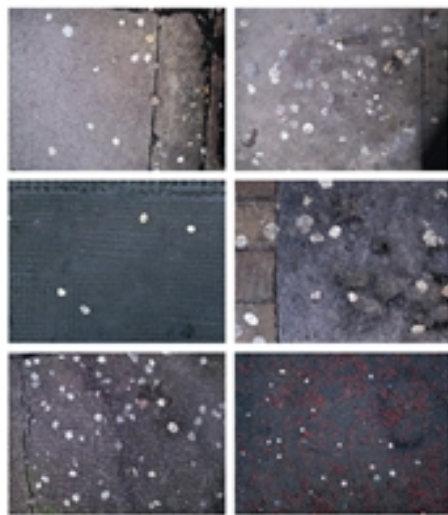
The exhibition *Christian Marclay — Cities as MAAJ* and this accompanying catalogue are both organized around a body of work that addresses urban subjects. Rather than focusing on the monumental or iconic city, the spaces between the threads that structure this extensive fabric allow us to encounter the lived, trodden and traversed city — a world of ordinary events and subtle signs that quietly insinuate themselves into our field of attention. In this discreet and infrequent subject matter, Marclay discovers a visual and sonic lexicon that not only destabilizes hierarchies but also merges elements of high and low culture.

The works in this exhibition propose a vision of the city as a saturated stage of rhythms and interferences, of visual marks and sonic fragments, which, at times, seem to organize themselves into a diffuse musical score. Marclay collects what the city discards — abandoned objects, graphic signs, visible noises — and returns this material as iconographic constellations, where chance becomes method and

Ao longo das últimas quatro décadas, a prática artística de Christian Marclay (nasceu em 1955, em San Rafael, Califórnia) tem-se distinguido pelo modo como explora as múltiplas articulações entre as artes visuais, a cultura popular e o domínio expandido das expressões sonoras e musicais. A sua obra configura um imaginário amplo e diversificado, abrangendo escultura, performance, colagem, instalação, fotografia e vídeo, assim como uma variedade de processos criativos e retóricas estéticas. Um leitmotif recorrente no trabalho de Marclay prende-se com a experiência da cidade, como realidade espacial e cultural, propicia à desambulação e à espontaneidade criativa gerada pela observação de situações, objetos e lugares da vida diária.

A exposição *Christian Marclay — Cidades no MAAJ* e este catálogo que a acompanha estão organizados em torno de um conjunto de obras cujos temas e substâncias são materiais urbanos. Em vez de nos que estruturam este vasto tecido, confrontamos não só com a cidade monumental ou icónica, mas com a cidade vivida, pisada, atravessada — território das circunstâncias comuns e dos pequenos sinais que se insinuam no campo de atenção. É nessa matéria discreta e infrequente que Marclay encontra um léxico visual e sonoro capaz não só de desestabilizar hierarquias, como de fazer confluir características de alta e de baixa cultura.

As obras aqui reunidas propõem uma leitura da cidade enquanto palco saturado de ritmos e interferências, de marcas visuais e fragmentos sonoros, que, por momentos, parecem organizar-se a formar uma partitura dispersa. Marclay recolhe aquilo que a cidade deposita — objetos abandonados, sinais gráficos, ruídos visíveis — e devolve



I started thinking about the notion of a city having its own specific language when I first visited Marclay's studio, near the Thames in London, in the summer of 2005. "I see patterns everywhere", he said, and it seemed to me that he'd found ways to isolate or highlight a kind of urban grammar we're so habituated to that we barely notice it. I recognise this, I kept on thinking. I see it



without seeing it all the time. As Marclay put it, "We don't see the ordinary." But there it was, hiding in plain sight.

He showed me lots of things, version after version of a type, captured in photographs and films that then undergo their own rituals of patterning and estrangement. Door intercoms, the pattern of holes on the speaker, different for each new locale. Debris like chewing gum or cigarettes, the particular litter that is so recognisably specific to a place. Discarded Christmas trees, piled on kerbs or flattened

mas as coisas não se comportavam como eu esperava. Percebi temporariamente a Rubrica, fui aprendendo ainda a língua da cidade eterna. Comecei a pensar nesta ideia, a de uma cidade ter a sua própria linguagem, quando visitei, pela primeira vez, o estúdio de Marclay, junto ao Tâmisa, em Londres, no verão de 2005. «Visto padrões em todo o lado», disse



ele, e percebi-me que encontrava formas de isolar ou evidenciar uma espécie de gramática urbana à qual estamos tão habituados que quase não damos por ela. «Reconheço-o», pensei eu. Vi-o constantemente sem o ver. Como Marclay disse, vejo vermos o invisível. E, no entanto, aí estava ele, escondido à vista de todos. Marclay mostrou-me conjuntos de intercomunicadores de portas, no padrão dos orifícios da caixa de som, diferentes para cada novo local. Lixo como gomas de mascar ou cigarros, a particular sujeira que é tão reconhecidamente específica de um lugar. Árvores de Natal descartadas, amontoadas nos beirais ou esmagadas nos autocarros. Sinalização rodoviária, as junções codificadas que dizem a humanos e veículos como circular, as regras a cumprir. Todas estas coisas pareciam a um tempo profundamente familiares e desconhecadas de forma surpreendente: uma estrutura perfeitamente compreensível de que só nos apercebemos quando não nos sentimos completamente em casa no lugar onde estamos.

on intersections. Street signage, the encoded injunctions that tell humans and vehicles how they are expected to navigate, the rules to apply. These things were at once deeply

Intercomunicadores de portas, no padrão dos orifícios da caixa de som, diferentes para cada novo local. Lixo como gomas de mascar ou cigarros, a particular sujeira que é tão reconhecidamente específica de um lugar.



familiar and brazenly decontextualised: an omnipresent peripheral scaffolding that you only notice when you aren't quite at home in the place you're in. The trash was particularly appealing to me. In this series, made in 2010, Marclay took thousands of snapshots of items he found discarded on the pavement during his daily walks through London, turning them into joyful animations, each focused on a single category of rubbish. Bottle tops, chewing gum, cotton buds, cigarettes, straws and straws in plastic lids: the stuff you find washed up in doorways and gutters, testament to a particular set of tastes and postures.

Gum is everywhere in London, a pickmark on the city's skin, a mildly disgusting contact point between human office and concrete, leaved with saliva, spat from a mouth and flattened by countless heels. In a report in 2000 estimated that

O lixo era, para mim, especialmente apelativo. Nada sério, criada em 2010, Marclay tirou, durante os seus passeios diários por Londres, milhares de fotografias a objetos descartados na rua, transformando-as em divertidas animações, cada uma focada numa única categoria de resíduos. Tampões de goma, pontas de cigarros, palhinhas, cotonetes, pontas de cigarros, palhinhas



Interesse-me tanto por esse aspeto físico e tangível da fotografia quanto pelo seu lado efêmero. Quando se vê uma fotografia, o suporte revela-se, e também alguma coisa



do enquadramento, porque ficar uma fotografia é deixar de fora tudo o que está à volta. O ato de cortar, de isolar, inerente à fotografia, sempre me inquietou.

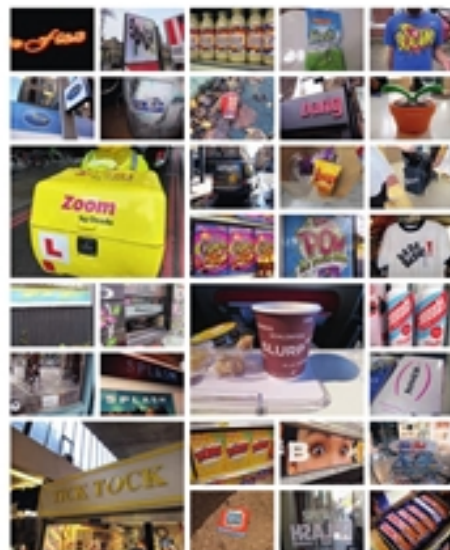
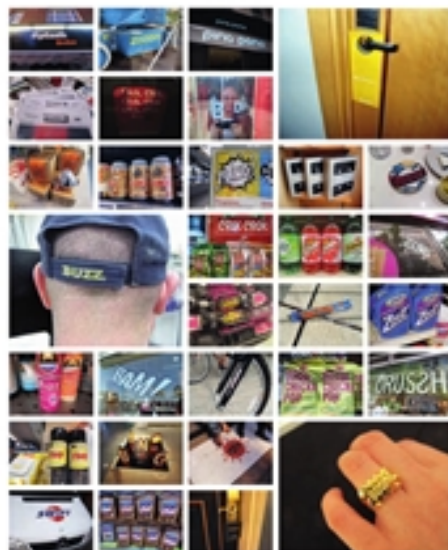
Londres
30 de outubro de 2005

Graffiti Composition, 1996-2002
Portfolio of 150 prints, case;
33 x 21,5 cm (each), 35,5 x 24 x 7,5 cm (case)

In 1996, during a month-long sound festival in Berlin, Christian Marclay fly-posted over 5,000 sheets of blank staff paper throughout the city, dispatching a team to affix them in public spaces. Many of the posters disappeared, were torn down, or covered, but those that remained quickly became canvases for public intervention. Some individuals added musical notations, while others tagged, sprayed, or wrote messages of various kinds. Marclay documented these transformations through 800 photographs, from which he selected 150 to create *Graffiti Composition*, a graphic score, a portfolio intended for musical performance.

Graffiti Composition, 1996-2002
Portfólio de 150 impressões, estojo;
33 x 21,5 cm (cada), 35,5 x 24 x 7,5 cm (estojo)

Em 1996, no âmbito de um festival sonoro em Berlim que durou um mês, Christian Marclay colou mais de 5.000 folhas de partituras em branco por toda a cidade, mobilizando uma equipa para a sua afixação em espaços públicos. Muitas das folhas desapareceram, foram arrancadas ou tapadas, mas as que se mantiveram rapidamente se transformaram em telas objeto de intervenção pública: de notações musicais a tags, pinturas com spray e mensagens de natureza diversa. Marclay documentou estas transformações através de 800 fotografias, das quais selecionou 150 para criar *Graffiti Composition*, uma partitura gráfica — um portefólio concebido para ser usado em performances musicais.



Composition for the Left Hand

HATJE
CANTZ



A curatorial exploration by Marta Kuzma that brings together the Erling Kagge Collection and Kode's historical holdings in a cross-century dialogue, rethinking nature from romantic landscape tradition to contemporary ecological reflection.

Composition for the Left Hand

Description

The juxtaposition of contemporary art from the Erling Kagge Collection and works from Kode's historical collection creates a dynamic, artistic dialogue across centuries and styles - Anne Imhof and Francisco Goya, Trisha Donnelly and Peder Balke, Tauba Auerbach and Synnøve Anker Aurdal, among others. By generating these visual dialogues, the catalogue addresses how "nature" has traversed from the 19th-century ideal of landscape to a wider category of ecology as a reflection on the state of human society. Curated by Marta Kuzma, theorist, curator and Professor at Yale School of Art.

Author Biography

Presents a dynamic dialogue between contemporary works from the Erling Kagge Collection and historical pieces from Kode's collection, spanning artists such as Anne Imhof and Francisco Goya. Explores how representations of nature have evolved from 19th-century landscape ideals to contemporary ecological thinking about society. Curated by Marta Kuzma, the catalogue highlights cross-century artistic connections that reshape our understanding of nature and culture.

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Hatje Cantz Verlag

A

210mm x 260mm, 232 pp

135

Connected Worlds of Bruges (900-1550)



Jacket
Coming Soon



A visually stunning exploration of Bruges as a global crossroads: where art, trade, and culture shaped a world city.

Connected Worlds of Bruges (900-1550)

Description

A visually stunning exploration of Bruges as a global crossroads: where art, trade, and culture shaped a world city.

Connected Worlds of Bruges (900-1550) reveals the city's long-standing place at the crossroads of global history. Far from being an isolated medieval town, Bruges has always thrived within a vast network of trade routes, cultural exchange, and political ties that stretched far beyond its borders.

Through a carefully curated selection of remarkable objects, each a testament to historical encounters across continents, this book tells a rich, mosaic-like story of interconnectedness. It invites readers to explore Bruges from fresh and unexpected angles, shedding light on how local and global dynamics have shaped the city's evolving identity as a world city.

Published to mark the festive opening of the new BRUSK museum in Bruges (Belgium) from 8 May to 6 September 2026.

Author Biography

Peter Frankopan is Professor of Global History at Oxford University, where he is Director of the Oxford Centre for Byzantine Research and Senior Research Fellow at Worcester College, Oxford. He is also UNESCO Professor of Silk Roads Studies and a Bye-Fellow at King's College, Cambridge. He works on the history and politics of the Mediterranean, Russia, the Middle East, Persia/Iran, Central Asia, China and beyond - as well as on the histories of climate, natural resources and connectivities.

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In 1000, Bruges was having to make do with local churches and no great cathedrals. 100 years later, things looked very different. The central area had long and short lines to provide the framework - some that gave not only the centre of Flanders, but those who lived within their walls, spiritual, political and economic power as well as new openings and perspectives that were to transform Bruges and the surrounding region into an important

Fig. 2
Model of the Church of St. Peter and Paul in Bruges, showing the central area with its long and short lines, and the surrounding area with its long and short lines.



Fig. 10
A circular diagram, likely a cosmological or astrological chart, featuring concentric circles with various symbols, including zodiac signs, planets, and celestial figures. The diagram is surrounded by text in a circular arrangement.



Fig. 11
A painting depicting a religious scene, likely the Adoration of the Kings. The Virgin Mary is seated in the center, holding the infant Jesus. Three kings are kneeling before them, offering gifts. A priest stands to the right, holding a staff. The background shows an interior setting with architectural details.



Cosmopolitanism and Wise Kings in the Medieval West

In the past decade, the English (American) philosophy (Methodism) of ethics provided one of the earliest descriptions of unethical behavior. The American's of the 19th century (American) were not all the same.

[illegible]

promote a culture of openness from the top, and complete process. Another challenge is that the 'closed' nature of generalist or generalist knowledge, which is much more difficult to teach, is much more difficult to teach. In the 19th century, the generalist or generalist knowledge was much more difficult to teach, and in the 20th century, the generalist or generalist knowledge was much more difficult to teach.

The Metropolitan Court of Mayor B.

[illegible]

most countries of Europe, with traditional
governmental structures, which represent one of the
most serious constraints of the State of Niger.

Book review
Diogenes: the man who lived like a dog by David Gribble and
 translated and introduced with a foreword by David Gribble
 London, Routledge, 2000, 192 pp., £12.95, paperback
 All right, it's the Greek philosopher Diogenes of Sinope, the
 cynic, who was known as 'the dog' because of his
 behaviour. But this is a book about the man, not the
 philosophy. It is a biography, and it is a very good one.
 It is written by a man who has spent a lot of time
 studying the life of Diogenes, and it is a very good one.
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 studying the life of Diogenes, and it is a very good one.
 It is written by a man who has spent a lot of time
 studying the life of Diogenes, and it is a very good one.

10. *Journal of the American Statistical Association*, 1991, 86, 1003-1010.



The German Imperial King of Kings (Kaiser) Wilhelm I. (reigned 1871-1918) is known with this well-known and enduring ideal of the new King, King Berta is represented in the introduction in 1880/81. Look not only at the person, but at the bearing personally portrayed, but in 1900, as the monarch seems to be tied to the throne. At that point, however, the Kaiser's crown appears and, especially as "monarchism" also was closely connected with King's enlightened monarchism.

and the authors of 'unscientific' 'materialist' and 'bourgeois' 'speculations' with global impact. At the same time, it linked with him the importance of the West of Rome (concerning the Augustan era) of the Christian religion, and the rejection of the King of the Romans (the Christian Emperor) in the context and setting of his power. Above all, it linked together

The great thing Roger achieves by first and powerful by his insight, that of the *idea*, is therefore, essentially, *non-logical*. (1) This non-logical aspect of the mind and world, which is the source of the spirit of the imagination, is not, for him, seen (2). His imagination is always *immanent* (immanent with logical content), while his *idea* is, as Hans Reichenbach is linked, *non-logical* (3). (4) The conscious activity of characterised activity of becoming, that beauty of the patterns and the fluency of the structure, the form can not be fluency of soul, the clarity of the soul (mind), the depth of the system, this imagination can be thought *non-logical* (5). (6) A faculty that comes from an *intentionally* self-understanding of things (7). (8) This *intentionality* can be the source of the spirit of the imagination (9).

[illegible]

1000

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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FIG. 2
 (a) A schematic diagram of the experimental setup. A laser beam is directed at a sample, and the scattered light is collected by a lens and focused onto a detector. The sample is mounted on a stage that can move along the x and y axes. The detector is mounted on a stage that can move along the z axis. The scattered light is collected by a lens and focused onto a detector. The sample is mounted on a stage that can move along the x and y axes. The detector is mounted on a stage that can move along the z axis.

From the Norman Mediterranean to the Kingdom of Sicily

This conference had a timely under-note that it is important, in the wider European Mediterranean area, to extend since the late eighteenth century the use of scientific maps in the "National Institutes of Statistics" in Spain. This cartographical expansion has been in a wide range of translated cartography and maps in Latin. In addition to the map in the key contents of such institutions were the maps in Spain, the basic markets of cartography and Spain, and the cartographical institutions in the American continent (American Republics and Caribbean) to extend the extent of "National Institutes of Statistics" in the region.

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 399–405

[illegible]

Abstract—The purpose of this study was to determine the effect of a 10-week training program on the physical fitness of 10-year-old children. The study was conducted in a primary school in the city of Ankara, Turkey. The study group consisted of 20 children (10 boys and 10 girls) who were randomly selected from the 10-year-old children in the school. The children were divided into two groups: a control group and an experimental group. The control group did not participate in any physical education program, while the experimental group participated in a 10-week training program. The physical fitness of the children was measured at the beginning and at the end of the 10-week period. The measurements included heart rate, blood pressure, and body mass index. The results of the study showed that the experimental group had significantly higher heart rates and blood pressures at the end of the 10-week period compared to the control group. The body mass index of the children in both groups did not change significantly. The results of this study suggest that a 10-week training program can improve the physical fitness of 10-year-old children.



01-00100

Creating Space – The Constructivist Marlow Moss

Kathleen Reinhardt

HIRMER



The volume on the oeuvre of artist Marlow Moss, who is now receiving the recognition she deserves! In no way should she be placed beneath her male counterpart, Piet Mondrian. Through painting, drawing and sculpture, Moss explored her artistic quest for space and the light within it. A compelling life story of a queer artist, accompanied by a multifaceted body of work.

Creating Space – The Constructivist Marlow Moss

Kathleen Reinhardt

Description

Visibility at last - in this book, the significant Constructivist emerges from the shadow of other great artists from her time. The work of her friend Piet Mondrian was an important source of inspiration for Marlow Moss, which she absorbed artistically and developed further. Because of her Jewish heritage and the destruction of the Second World War, parts of her oeuvre were lost; nevertheless, her work and life are now comprehensively recounted and reinterpreted by contemporary artists. Artists: Leonor Antunes, Tacita Dean, Florette Dijkstra, Marlow Moss, Ro Robertson

Author Biography

Kathleen Reinhardt has been director of the Georg Kolbe Museum in Berlin since 2022. Elisa Tamaschke has been curator at the Georg Kolbe Museum in Berlin since 2023 and heads the exhibitions, research and publications departments.

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80

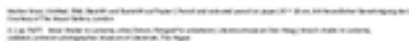
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The exhibition is the focus of the *Legationnaire* collection suspended and floor-based sculpture made of rope, leather, cork, linoleum and metal, creating an immersive and sensory space. At the Georg Solti Museum, these materials, and additional materials gathered since, are reconfigured into



retrospective and qualitative methods is a brief lesson "Inside Out" built in the painting *Quatre de murale* (1965), vendi 30 (*Shooting the Frigate* (1965), version 1, 1954, p. 10) as well as the later *Jeune* (Creative) sculptures. Antunari's practice involves caring for and cultivating these images, making the connections, weaving a web, substantiating as a practice and feminist strategy.



Creativity & Connection

Lehigh University Art Galleries at 100



HIRMER

LU Lehigh
University
Art
Galleries

This book shows some of Uwe Wittwer's most impressive works, offering an immersive experience of his ongoing creative journey. Through watercolour and oil alike, Wittwer creates a delicate interplay between real and imagined, past and present, allowing readers to question authenticity and memory's shifting nature.

Creativity and Connection

Description

This book shows some of Uwe Wittwer's most impressive works, offering an immersive experience of his ongoing creative journey. Through watercolour and oil alike, Wittwer creates a delicate interplay between real and imagined, past and present, allowing readers to question authenticity and memory's shifting nature.

The lavishly illustrated volume invites readers into Wittwer's world, where his technique beautifully complements his themes of visual truth and cultural reflection. While many artists use watercolour as a preparatory tool, Wittwer elevates it to stand on par with his oil paintings. References from art history, personal and familial topics, cinematic influences, colonial themes, and the impact of war characterise Wittwer's decades spanning work. His compositions often symbolize the erasure and loss caused by war, a very current topic.

Author Biography

Marie Gaitzsch is art historian and Fine Arts curator at Musee Jenisch, Vevey.

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130

Foreword

The project of creating this book began during a moment of celebration and reflection. UCL's 150th anniversary celebration is a moment to celebrate our history and to look back on the many ways we have grown and changed over the years. It is a moment to reflect on the many ways we have grown and changed over the years. It is a moment to reflect on the many ways we have grown and changed over the years.

This volume, composed of personal reflections on UCL's 150th anniversary, is perhaps the most fitting tribute we could offer to our institution. It is a volume that celebrates our history and our future. It is a volume that celebrates our history and our future. It is a volume that celebrates our history and our future.

When you will find in these pages is not a collection of historical events, nor a collection of historical events. It is a collection of historical events, nor a collection of historical events. It is a collection of historical events, nor a collection of historical events.

As Director of UCL's University for Children, I often describe the museum as a laboratory of interdisciplinary learning – a place where we

learn to work together to create a better future. It is a place where we learn to work together to create a better future. It is a place where we learn to work together to create a better future.

That is why this book is not a collection of historical events, nor a collection of historical events. It is a collection of historical events, nor a collection of historical events. It is a collection of historical events, nor a collection of historical events.

Today, as we stand on the threshold of our past and our future, we recognize that the museum is more relevant than ever. The challenges of our present demand a global approach, a global approach.

Let us the unique capacity to build a better future, without demanding perfection. It is our special talent, our special talent.

with questions. We are not here to answer questions, we are here to ask questions. We are not here to answer questions, we are here to ask questions.

The collection in this book does have a history. It is a collection of historical events, nor a collection of historical events. It is a collection of historical events, nor a collection of historical events.

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We also use this museum to reflect on our future. It is a collection of historical events, nor a collection of historical events. It is a collection of historical events, nor a collection of historical events.

As a book, an exhibition, an event, a collection, it is a place where we learn to work together to create a better future. It is a place where we learn to work together to create a better future.

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As a book, an exhibition, an event, a collection, it is a place where we learn to work together to create a better future. It is a place where we learn to work together to create a better future.

To all who contributed to this book, thank you. It is a collection of historical events, nor a collection of historical events. It is a collection of historical events, nor a collection of historical events.

Thank you to the staff of the University for Children.

William H. Jones, PhD, Director and Professor of Practice, UCL's University for Children

Unknown Himalayan Artist c.10th century

Vajrapala (c.10th century)
Tibetan Buddhist deity
Vajrapala is a Buddhist deity who is the son of Shiva. He is depicted as a man with a fierce expression, wearing a crown and holding a mace.

Vajrapala is a Buddhist deity who is the son of Shiva. He is depicted as a man with a fierce expression, wearing a crown and holding a mace.

In this painting, Vajrapala is depicted as a man with a fierce expression, wearing a crown and holding a mace.

Adapted from the UCL's University for Children, it is a collection of historical events, nor a collection of historical events.

Anastasia Peter Paul (c.10th century) is a Tibetan Buddhist deity. He is depicted as a man with a fierce expression, wearing a crown and holding a mace.

Ana Mendieta Cuban-American, 1948-1985

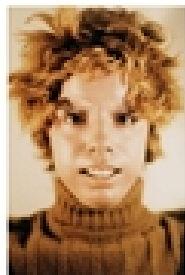
Untitled, No. GP-0438 (c.1985) Ana Mendieta
Photograph of a woman's face, with a dark, textured background.

Ana Mendieta was a Cuban-American artist who lived in the United States. She was known for her work in photography, sculpture, and performance art.

Untitled (No. GP-0438) is a photograph of a woman's face, with a dark, textured background.

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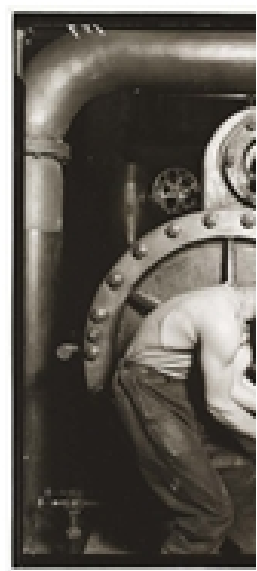
Lewis Wickes Hine American, 1894-1940

Powerhouse/Workshop (c.1910)
Photograph of a man working in a factory, with a large machine in the background.

Lewis Wickes Hine was an American photographer and sociologist. He is known for his work in documenting the lives of working-class people in the United States.

Powerhouse/Workshop is a photograph of a man working in a factory, with a large machine in the background.

Arthur S. Hine (1894-1940) was an American photographer and sociologist. He is known for his work in documenting the lives of working-class people in the United States.



Edward Steichen American, born in Germany, 1879–1973

Color Advertising Photograph 1931
Photograph, color print, printed on paper
Acquired through the Art Institute of Chicago
1974.10.1
LIT 100000

Edward Steichen was a key member of the Photo-Secession, a painter turned photographer whose Alfred Stieglitz saw in someone who could help promote his studio's artistic mission. Steichen's work was a key part of the Photo-Secession's mission to bring photography to the public. Steichen's work was a key part of the Photo-Secession's mission to bring photography to the public.

Steichen's Color Advertising Photographs were a key part of the Photo-Secession's mission to bring photography to the public. Steichen's work was a key part of the Photo-Secession's mission to bring photography to the public.

Steichen's work was a key part of the Photo-Secession's mission to bring photography to the public. Steichen's work was a key part of the Photo-Secession's mission to bring photography to the public.

Edward Steichen American, born in Germany, 1879–1973
Photograph, color print, printed on paper
Acquired through the Art Institute of Chicago
1974.10.1
LIT 100000



Walker Evans American, 1903–1995

Historical Geography and Street View, Pennsylvania 1930s
Photograph, gelatin silver print, mounted on paper
Acquired through the Art Institute of Chicago
1974.10.1
LIT 100000

Historically when looking out of the window in a building, the view of the street is often a key part of the building's identity. The view of the street is often a key part of the building's identity.

As the building in this picture, the view of the street is often a key part of the building's identity. The view of the street is often a key part of the building's identity.

Walker Evans American, 1903–1995
Photograph, gelatin silver print, mounted on paper
Acquired through the Art Institute of Chicago
1974.10.1
LIT 100000



Luis González Palma Guatemalan, b.1957

El Arbol (The Tree) 1991
Photograph, color print, mounted on paper
Acquired through the Art Institute of Chicago
1991.10.1
LIT 100000

As a young man, I was inspired by the work of the great photographers of the 20th century. I was inspired by the work of the great photographers of the 20th century.



El Arbol (The Tree) 1991
Photograph, color print, mounted on paper
Acquired through the Art Institute of Chicago
1991.10.1
LIT 100000

**From Founders to Futures:
Forging a Culture of Art at Lehigh**

Introduction: Reflections on 100 Years

The opening of the 100th anniversary of the founding of Lehigh University is a time to reflect on the past and look to the future. The opening of the 100th anniversary of the founding of Lehigh University is a time to reflect on the past and look to the future.

There is something to be said for the importance of the past and the ability to look back on it. There is something to be said for the importance of the past and the ability to look back on it.

As a member who specializes in modernism, I have been fortunate to have been part of the Lehigh University community for many years. As a member who specializes in modernism, I have been fortunate to have been part of the Lehigh University community for many years.

I consider these relationships as I have found the collection of the university's Museum of Art. I consider these relationships as I have found the collection of the university's Museum of Art.

As I usually write, that I think a useful photograph (Fig. 1) of the building is a key part of the building's identity. As I usually write, that I think a useful photograph (Fig. 1) of the building is a key part of the building's identity.

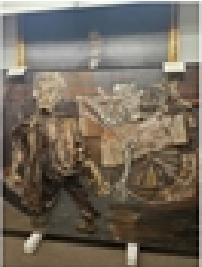


Fig. 1. A photograph of the building of the Lehigh University Museum of Art.

The building of the Lehigh University Museum of Art is a key part of the building's identity. The building of the Lehigh University Museum of Art is a key part of the building's identity.

The building of the Lehigh University Museum of Art is a key part of the building's identity. The building of the Lehigh University Museum of Art is a key part of the building's identity.

Elegy in Blue

Mark Helprin



ABRAMS
PRESS



Elegy in Blue

Mark Helprin

Description

Mark Helprin, the #1 *New York Times* bestselling author of *The Oceans and the Stars*, *Winter's Tale*, and *A Soldier of the Great War*, returns with an unforgettable tale of love, loss, and remembrance set in Brooklyn

High in a subsidized studio apartment, the unnamed 82-year-old narrator of *Elegy in Blue* looks out across the rooftops of Brooklyn all the way to the sea. His distinguished career on Wall Street is in ruins, his mansion in Brooklyn Heights has been burned to the ground, and most of all, his father, his son, and his wife—the stunningly beautiful and equally kind Clare—have been taken from him, one by one, over the decades, by war and an act of violence.

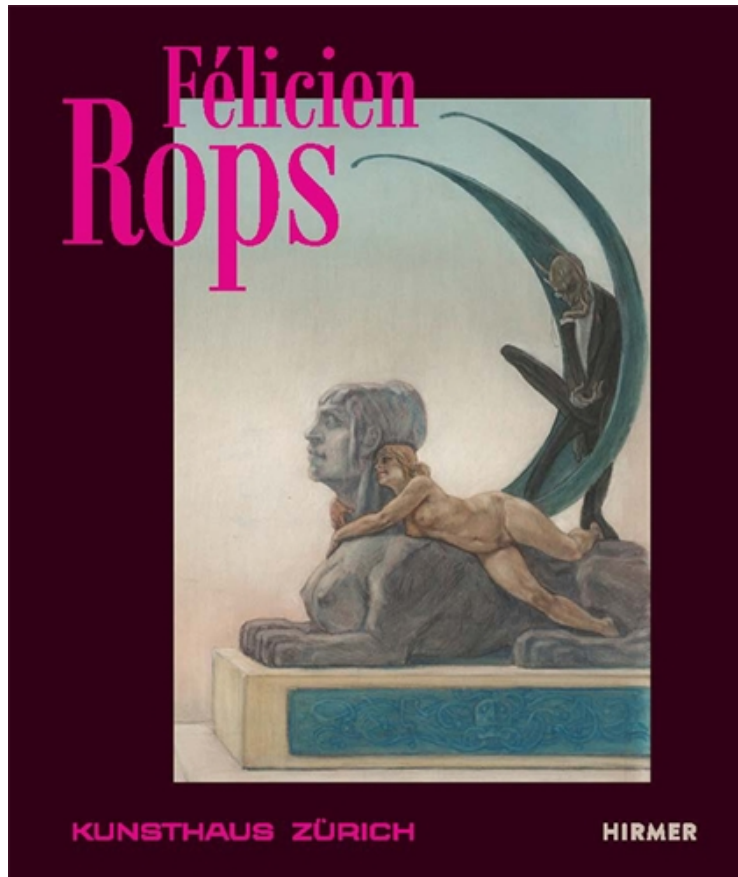
Now, his “allegiance is to his ghosts.” He’s almost lost to memory, reflection, and a purposeful letting go of life. But when violence threatens to destroy another family, he t...

Author Biography

Mark Helprin is the internationally acclaimed, #1 *New York Times* bestselling author of *Paris in the Present Tense*, *Winter's Tale*, *In Sunlight and in Shadow*, *A Soldier of the Great War*, *Freddy and Fredericka*, *The Pacific*, *Swan Lake*, *Ellis Island*, *Memoir from Antproof Case*, and numerous other works.

- Helprin (*The Oceans and the Stars*) delivers this saga with canny plotting and style without wasting a word . . . While deep and introspective, this novel's probing of ethics and morality is never ponderous . . . Helprin's language is poetic and lyrical. Expect to see this on many best-of-2026 lists.
- The novel blends grit, romanticism, and impish humor . . . [Helprin's] devoted readers will find in it what they love about his fiction. For readers new to his work, the novel is an accessible introduction to the author's prose style and thematic interests, including the ennobling effects of romantic love and beauty.
- A wistful, captivating love letter to Brooklyn; a lament for loved ones lost and a life forever changed.
- Helprin's elegiac, deceptively witty novel . . . brilliantly gives the reader an external view to echo the interior lan...

9781419786082	Abrams Press
\$44.99	
02/11/2026	x , 256 pp
Hardback	



A master of Belgian Symbolism rediscovered! Félicien Rops's (1833-1898) erotic works remain provocative today - and in the nineteenth century, they transgressed every boundary of art. With a keen eye and a sharp pen, Rops exposed the hypocrisies of the respectable middle class. "I am Rops, and I wish to be no other!" he declared, and adhered to this maxim throughout his life.

Félicien Rops

Description

A master of Belgian Symbolism rediscovered! Félicien Rops's (1833-1898) erotic works remain provocative today - and in the nineteenth century, they transgressed every boundary of art. With a keen eye and a sharp pen, Rops exposed the hypocrisies of the respectable middle class. "I am Rops, and I wish to be no other!" he declared, and adhered to this maxim throughout his life.

The most poisonous berry of Symbolism, a scourge of the bourgeoisie - many terms have been used to describe Rops's radical art. Celebrated by writers such as Charles Baudelaire and Joris-Karl Huysmans, he was a transgressive figure who deliberately aimed his works against the double standards of bourgeois society. His pictures - representing an absolute highpoint of printmaking and draughtsmanship from the period - invite a critical examination of fin-de-siècle social attitudes, particularly with regard to gender roles.

Author Biography

Jonas Beyer has been curator at the Kunsthaus Zürich since 2018. Daan van Heesch has been director of the graphic collection at the Royal Library of Belgium (KBR) in Brussels since 2020.

9783777447483

\$90.00

11/11/2026

Paperback / softback

Hirmer Verlag GmbH

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230mm x 270mm, 208 pp

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Verweise:	G P	Personen
Stichw:	00 10	Achtungsbegriffen
VERBODEN (2)		
Zwischen Kommunikation und Wahrheitsbewusstsein Helmut Berger und seine Zeit	100	Between Communication and Clarity in Truth Helmut Berger and His Time
VERBODEN (AUSWAHL) / VERBODEN BEZUG		
„Roger Wrie Comenius“: Ein Ausdruck eines umfassend gebildeten und zeitlich strebenden Erasmus Wittemique Comenius im Gespräch mit Louis Berger	100	Roger Wrie comenius ... is an expression of a comprehensively educated and timelessly thinking mind? Wittemique Comenius in conversation with Louis Berger
VERBODEN BEZUGEN		
Health, Soul and the Uniqueness of the individual: Perspectives on Wilhelm von Helldorf's Essay	100	Health, Soul and the Appropriation of the Individual in the Works of Wilhelm Berger
DIAS VAN BERGE		
„Der unheimliche“ Wilhelm Berger und die Philosophie des Kinos	70	Unheim-unknown Wilhelm Berger and the Private Lives of Art
Katalog:	100	Catalogue
ANMERKUNGEN		
„In perspektive: wilhelm bergers 100. geburts-tage“ Ein Gedenk- zu Wilhelm Berger Bibliographische Hinweise	1000	In perspective: wilhelm bergers 100th birthday A Glimpse of Wilhelm Berger's Bibliographical Hints
Anhang Verzeichnisse der ausgewählten Werke Biographien der Autoren Anmerkungen Ausgewählte Literatur Impressum Bibliografie	1007 1001 1000 1000 1000 2006 2007	Appendix List of Selected Works Biographies of the Authors Notes Selected Literature Colophon / Imprint / Credits



VERONIQUE CARPIEN AND JONAS MEYER

«Bops' freie Gesinnung [...] ist
Ausdruck eines umfassend gebildeten
und zeitlos denkenden Geistes»

Minimizing Corporate (Dis)honour: Inside the World Tobacco Shop in Istanbul
 Ian Gough and Işılhan Bursalı, Istanbul and Frankfurt

'Rops's free spirit ... is an expression of a comprehensively educated and timelessly thinking mind'

historique d'egypte, (Chief Curator of the Musée National d'egypte in Paris) in conversation with James Brown, Curator at the Louvre Museum, Paris.

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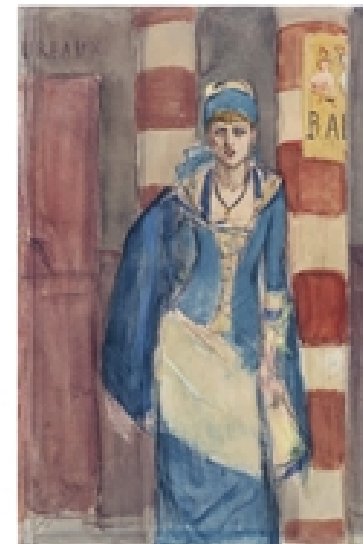
die die Umwelt und das Leben in der Umwelt waren. Bereits 1792 hatte der schottische Leibarzt James Menzies in seinem *Traité de Médecine*, dass diese Stadt von der Naturwissenschaften von ihm und Beck, Huxel und Pouchet reichlich enthalten sei – eine Auffassung, die grundlegend für die Naturwissenschaften.¹

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2000, 2:154-61.
 Johnson, Roger. "Discontinuous Recursion in Natural Languages."
Linguistics and Philosophy 19 (1996): 315-52.
 Johnson, Roger. "Discontinuous Recursion in Natural Languages."
Linguistics and Philosophy 19 (1996): 315-52.
 Johnson, Roger. "Discontinuous Recursion in Natural Languages."
Linguistics and Philosophy 19 (1996): 315-52.

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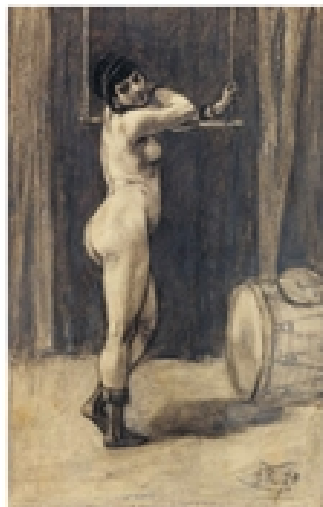
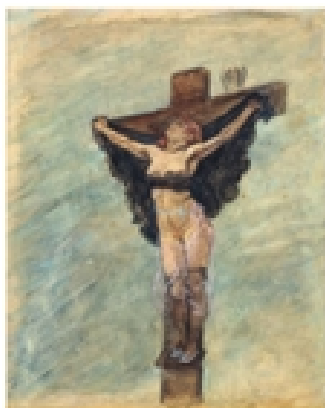


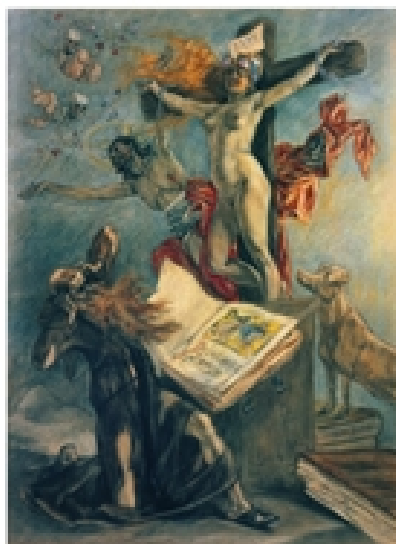
Figure 1



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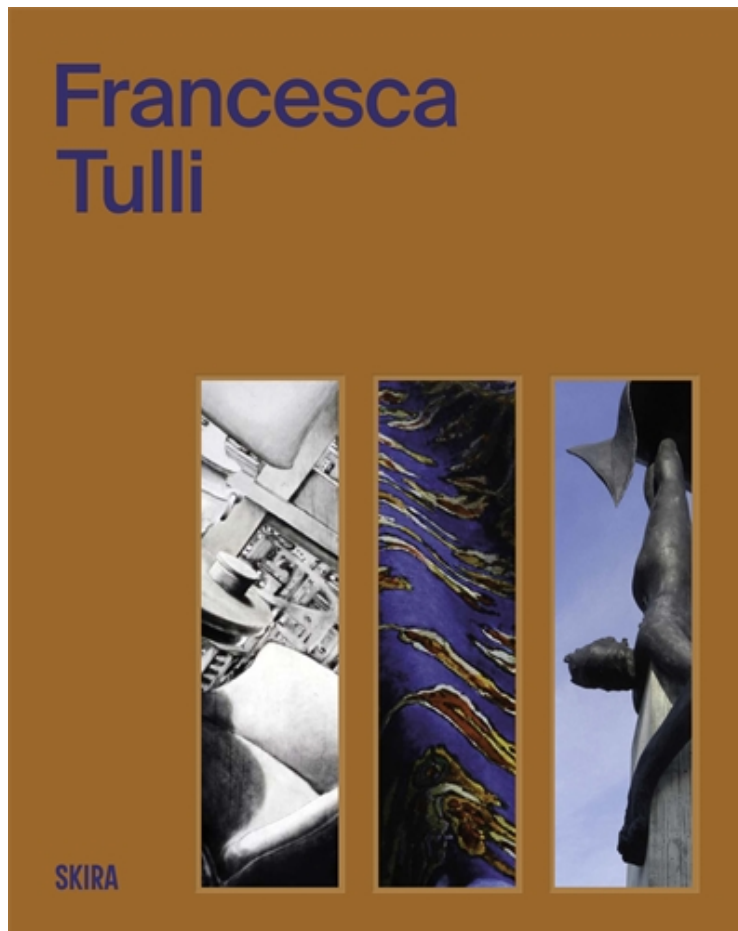


100



Verzeichnis der ausgestellten Werke
List of Exhibited Works

Bar, David (b. 1942)
 • *Reference:* 2001
 • *Education:* BA in Psychology, University of Illinois at Chicago
 • *Work:* 1965-1968, *University of Illinois at Chicago*
 • *Research:* *Psychology of the unconscious*
 • *Publications:* 1968-1970
 • *Books:* 1970-1972
 • *Other:* 1973-1975
 • *Other:* 1976-1978
 • *Other:* 1979-1981
 • *Other:* 1982-1984
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 • *Other:* 25



The first complete monograph on the Italian artist and her original and visionary realism

Francesca Tulli

Description

The first complete monograph on the Italian artist and her original and visionary realism

This book is the first indepth publication devoted to the work of Francesca Tulli (1956-2024).

Francesca Tulli's paintings and sculptures have developed as parallel practices, linked by her personal interpretation of a complex and perceptive realism, balanced between the naturalistic and the surreal. Her paintings, in black-and-white or in bold colour, often depict lush domestic interiors which are seemingly comfortable, yet due to their tilted perspectives and unusual viewpoints, become strangely unsettling. Her final canvases show patterned rugs which appear to be moved by subterranean forces or mysteriously sucked into vortexes.

In her sculptures, the artist's sinuous figures are posed in dynamic equilibrium, sometimes existing as athletes or "mutated" creatures. Made from bronze, terracotta or plaster, her figu...

Author Biography

Working as a curator and art critic for more than 35 years, Jonathan Turner has organized almost 400 solo shows, group exhibitions and biennale events in museums and art galleries in Europe, Asia, Australia and America, publishing numerous catalogues, books and monographs aligned to these exhibitions. He has been long-time correspondent for ARTnews (New York), Tableau Fine Arts Magazine (Amsterdam), Art + Text (Sydney/Los Angeles), Blue and Black+White Magazine (Sydney) and Genius (Trieste). Working with Francesca Tulli since the mid-1990s, Turner conceived and edited this unconventional monograph in close collaboration with the artist before her death in 2024. Side-stepping chronology, the book is presented as nine thematic chapters. It contains extracts from catalogue texts, reviews, interviews and articles by esteemed art critics, curators, artists and writers from Italy, Germany, Finland, the U.S., Australia and beyond.

9788857254708 Skira Editore S.p.A

\$79.99 AGB

11/11/2026 230mm x 290mm,
240 pp





Confronto, 2008. Ferro, legno, cemento. 100 x 40 x 40 cm.
The figure, 2008. iron, wood and
concrete. 100 x 40 x 40 cm.

Francesco Rutli
Catalogue della mostra a 275/2007 - *Icons of the Hegemony*,
Galleria Pina Baudou, Genova e San Francisco, 2008.

"Technology and metal combat: these are the topics
explored in this work. Among others, with sculpture testing
the limits of material human beings in order to understand the
most extreme situations they can control. These figures,
however, in their combat, are actually aware and in the end
they find a way to escape the most extreme situations. In this
sense, the artist is not only a sculptor but also a philosopher.
He explores, in a way, the limits of human existence.
He explores, in a way, the limits of human existence.
He explores, in a way, the limits of human existence.
He explores, in a way, the limits of human existence."

102



Francesco Rutli
Catalogue della mostra a 275/2007 - *Icons of the Hegemony*,
Galleria Pina Baudou, Genova e San Francisco, 2008.

"Technology and metal combat: these are the topics
explored in this work. Among others, with sculpture testing
the limits of material human beings in order to understand the
most extreme situations they can control. These figures,
however, in their combat, are actually aware and in the end
they find a way to escape the most extreme situations. In this
sense, the artist is not only a sculptor but also a philosopher.
He explores, in a way, the limits of human existence.
He explores, in a way, the limits of human existence.
He explores, in a way, the limits of human existence.
He explores, in a way, the limits of human existence."

Interno / Esterno Interior / Exterior



Interno, 2008. olio su tela. 100 x 40 cm.
The figure, 2008. oil on canvas. 100 x 40 cm.

103



104

Interno, 2008. olio su tela. 100 x 40 cm.
The figure, 2008. oil on canvas. 100 x 40 cm.

Interno, 2008. olio su tela. 100 x 40 cm.
The figure, 2008. oil on canvas. 100 x 40 cm.

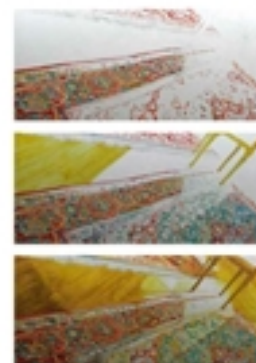
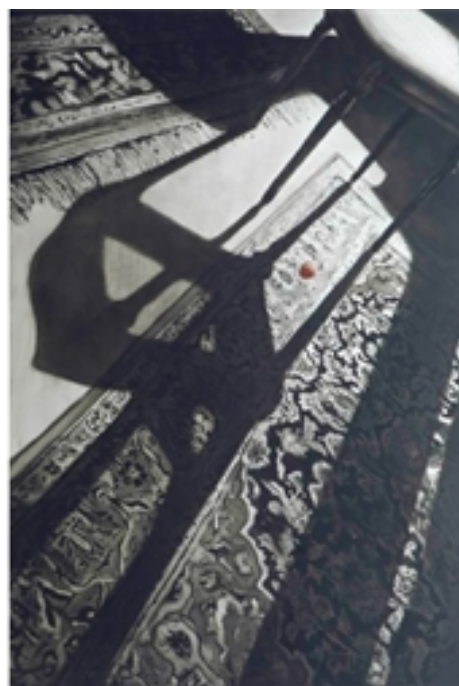
Interno, 2008. olio su tela. 100 x 40 cm.
The figure, 2008. oil on canvas. 100 x 40 cm.

"It is a work that explores the limits of human existence.
It is a work that explores the limits of human existence.
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Interno, 2008. olio su tela. 100 x 40 cm.
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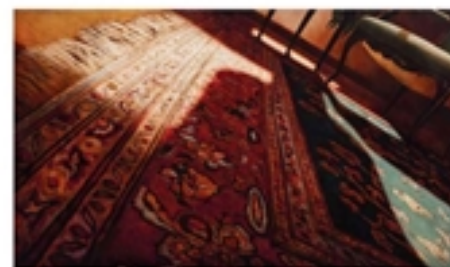
105



Interno, 2008. olio su tela. 100 x 40 cm.
The figure, 2008. oil on canvas. 100 x 40 cm.



106



Interno, 2008. olio su tela. 100 x 40 cm.
The figure, 2008. oil on canvas. 100 x 40 cm.

107

The Great Marc Evers

Ivo van Woerden



The Great Marc Evers

Ivo van Woerden

Description

What if you stopped focusing on what's impossible, and opened yourself up to what's possible?

Marc Evers is two years old and it's almost impossible for anyone to get through to him. His parents are told by a psychiatrist he has Autism Spectrum Disorder (ASD), and that he'll never be able to talk or go to the toilet on his own. For this reason, the psychiatrist recommends institutionalization. Thankfully, Marc's parents refuse to listen.

Eighteen years later, Marc is preparing to compete in the 100-meter backstroke at the 2012 London Paralympics. He walks, talks, and rides his bike. He's his own person, surrounded by a busy family - and he can swim like a torpedo. With five Paralympic medals and many world records, Marc Evers is the Netherlands' greatest Paralympic swimming champion. How did he manage to beat the odds?

The Great Marc Evers is a moving, intimate, inspiring, and above all optimistic coming-of-age portrait of Ma...

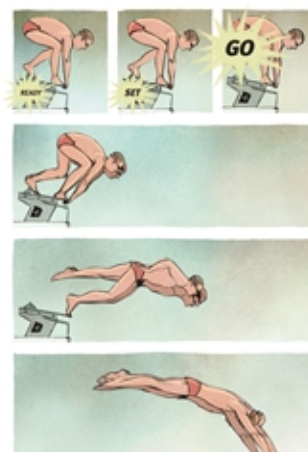
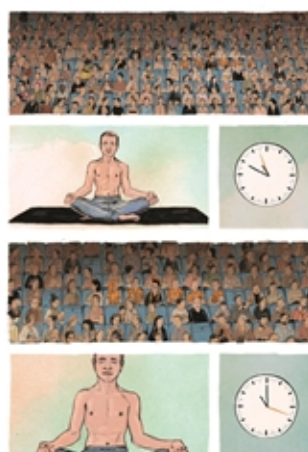
Author Biography

Ivo van Woerden is a journalist and writer. He has authored various literary non-fiction books and has contributed to Dutch and international newspapers and magazines. He's been nominated for several writing and journalism awards, and won a prize for his 2015 prose version of The Great Marc Evers. Gemma Plum is a Dutch artist with degrees in industrial design, graphic design, and graphic narrative. Previous projects have seen her work for public libraries, governmental health departments, children's rights organisations and The City Archive of Rotterdam. Her work and stories have been published in Dutch and international magazines, newspapers and books, as well as featured in several galleries and museums around Europe. Marloes Dekkers is a Dutch comic colourist specialised in the narrative possibilities of colour. She combines digital techniques with traditional materials such as ecoline, watercolour and gouache and her work has be...

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\$49.99
17/11/2026
Hardback

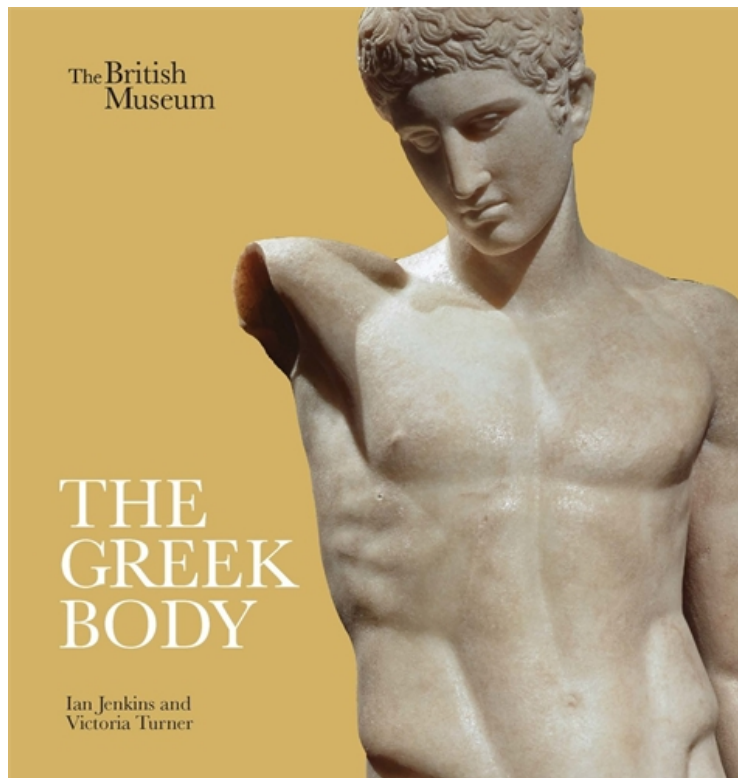
SelfMadeHero

178mm x 247mm, 192 pp
Colour illustrations throughout



The Greek Body

Ian Jenkins, Victoria Turner



More than any other civilisation, the Greeks placed the human body at the centre of their culture. The marble, bronze, and terracotta sculptures presented in this volume - outstanding highlights drawn from over six centuries of artistic production - demonstrate the diversity of Greek figural forms, from the idealised beauty of the Classical era to the individualised portraits of the Hellenistic period. Large, stunning details testify to the artists' skills in turning cold, hard materials into warm, human flesh.

The Greek Body

Ian Jenkins, Victoria Turner

Description

To the ancient Greeks the human body in sculpture was both an object of sensory delight and an expression of an intelligent mind. From the abstract simplicity of prehistoric Cycladic figurines to later realism, sculptors gave form to thought in a rich harvest of artworks that have had a profound influence upon western visual culture. Through stunning new photographs and close-up views, this book explores the subject of the body in ancient Greece, drawing on the British Museum's outstanding collection of marble, bronze and terracotta sculptures. In the modern popular imagination, mention of the ancient Greeks is likely to conjure up an image of idealised and naked youth, and it is true that the ideal nude, both male and female, is a striking feature of Greek sculpture. However, in later Greek art especially, sculptors and their patrons became increasingly interested in human diversity, experimenting with the representation of ethnicity, ...

Author Biography

Ian Jenkins was a senior curator at the British Museum, where he had responsibility for the ancient Greek collections. His other books include Greek Architecture and its Sculpture and The Parthenon Sculptures in the British Museum. Victoria Turner was a curator at the British Museum, where she co-curated the touring exhibitions The Ancient Olympic Games and The Body Beautiful in Ancient Greece.

9780714132006

\$34.99

28/10/2026

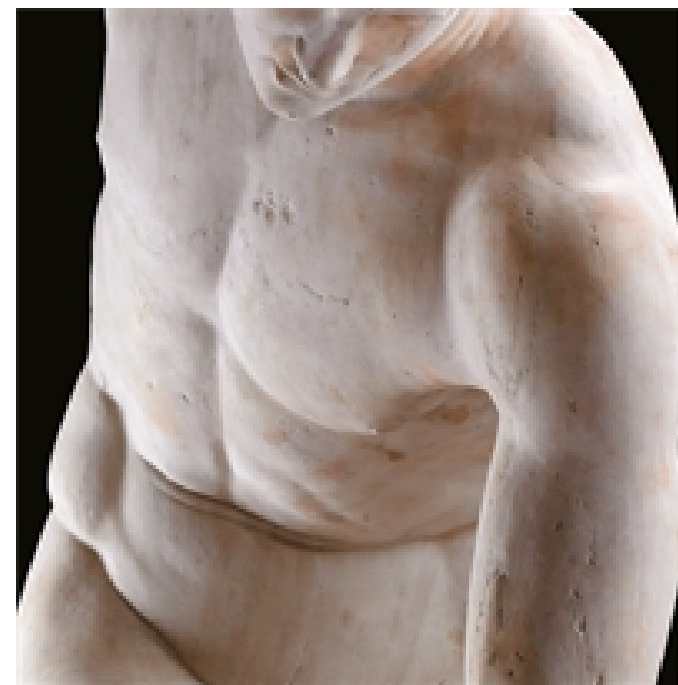
Paperback / softback

The British Museum Press

HDDK

254mm x 260mm, 144 pp

130



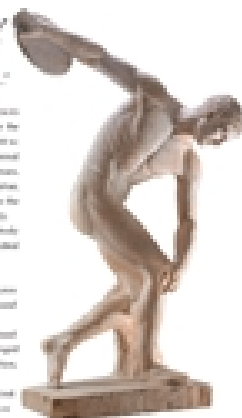
107 800 12 100 10 100 800 200 900 10

THE MALE BODY
BEAUTIFUL *"Like a statue..."*

The second factor characterizes the mean size, orientation, and variability, which are associated with each scale. Each image of the scale has an efficiency and a magnitude. The statistical moments of various statistical order coefficients (complexity, fractal D and its corresponding scale length) appear in both mean values and mean values for the second moments, and mean values of order types. The scaling curve can be quite noisy, however, it is smoothed by corresponding order of mean or used in physical units, measured by these units as the logarithm, fractal and length scale coefficients, as the fractal dimension is referred to the same coordinates as parameters of the fractal.

(a) Is the respondent in some institution, custody or the public safety care (hospital, the state health facility, residential institution)?

19th Century The 19th-century American literature is a reflection of complex changes that have transformed the life of the United States. The American literature of the 19th century is a reflection of the changes that have transformed the life of the United States. The American literature of the 19th century is a reflection of the changes that have transformed the life of the United States.



1000 1000 1000 1000 1000 1000 1000 1000 1000 1000



THESE ARE THE BEST OF TIMES
for community organizations that
have focused on the current
and the future of their members.
Community organizations are
in the fortunate position of
being a group of like-minded
people to work together on their

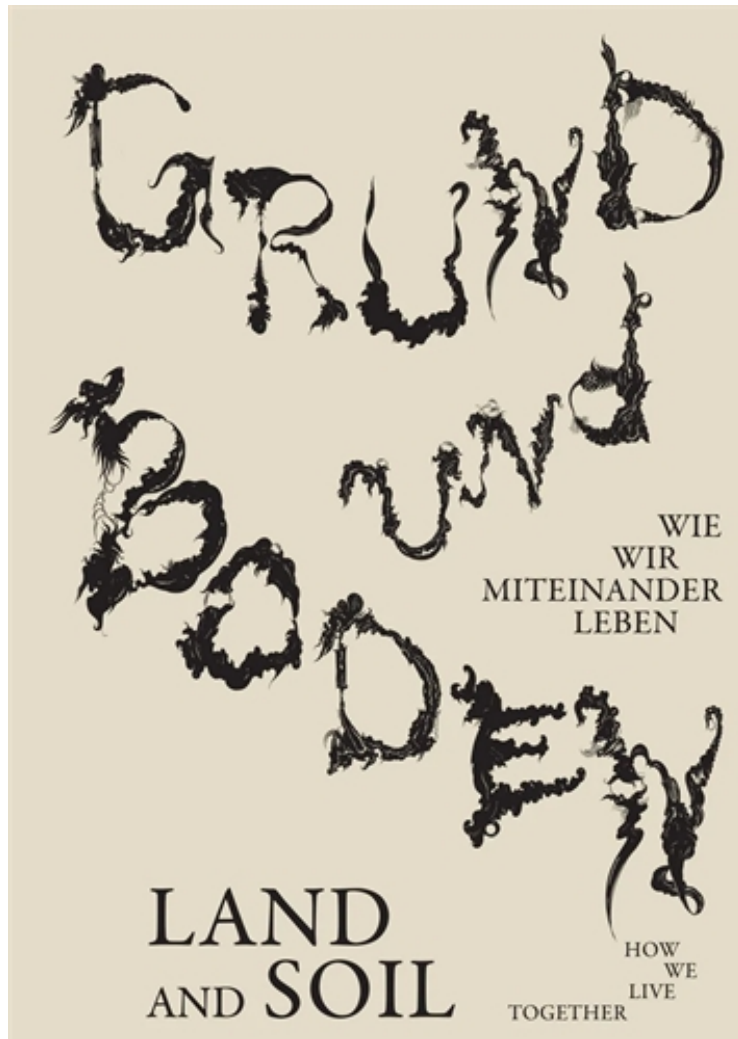


excessive and even excessive. In *Glenn* again, the options continued the trend of a common lack of a linear or, and wings of it as wings. The famous options are played in the manner of *Glenn* (called again after a small but within the state) also not being, but was listed in the *Glenn* and the common sense was presented. It is typically represented with a beautiful two-hour video for *Glenn* (more the word *Glenn* from *Glenn*).

[illegible][illegible]



(Klein et al. 2004, 2005). In the latter study, an overall finding results that the frequency, but not the intensity, of the use of the Internet is negatively related to the frequency of the use of the Internet for social networking. This finding is consistent with the results of the present study, which found that the frequency of the use of the Internet for social networking is negatively related to the frequency of the use of the Internet for social networking. The results of the present study also suggest that the frequency of the use of the Internet for social networking is negatively related to the frequency of the use of the Internet for social networking.



Grund und Boden / Land and Soil

Description

30 international artists and collectives explore the fundamentals of human coexistence. The focus is on land management. Land connects: we cultivate and manage it, we share feelings for our homeland. Land divides: some have it, others do not. Land ownership has been and remains a decisive factor of power in all social systems.

How can housing remain affordable? How can the Amazon be preserved as the green lung of the planet? And how can cooperation across borders and differences become a source of joy again? The exhibition "Land and Soil" invites visitors to understand their own place in the history of the global economy and to design a just future. The publication introduces the artists and brings the world of soil to life.

9783775761826

\$74.99

25/11/2026

Paperback / softback

Hatje Cantz Verlag

AGC

170mm x 240mm, 136 pp



Richard Long geht in der Kunst "hinter die Landschaft". Kunst nicht ohne, sondern in und mit der Natur 1967
 schenkte Long eine Wüste in Wadi Rum in Jordanien (er war Leichter). Er ging über eine Wüste und wieder zurück. Bevor das Glas sich wieder aufhellen sollte, versorgte er den verängstigten Nachschub seinen Körpergewicht in einem Foto. Long erfindete hier das Space-Engagement als Technik, die in der heute häufig erscheint.

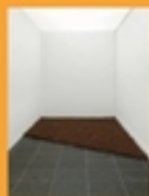
Acht zentrale Werke Longs befinden sich in der Kunstsammlung Nordrhein-Westfalen. Der Kunst ist auch die weniger bekannte, Free Needle Corner (Wollenschnur), die Long 1982 in der Düsseldorfer Galerie KunstPaecher aufstellte. Die Neader werden aus der Wand, Handvoll, zu Handvoll, weil

Herstellungsgeschichte, sondern eine geschäftliche, soziale und natürlich ausserordentlich schnelle „Schneise“ schneidet sie in der Publikumsmeinung. Ein Merkmal, die geschäftlich eingegriffen wird, schert die gerade Linie.

Richard Long is among the pioneers of Land Art: not alone, but with a few other artists, in 1967 Long created *As the Made by Walking* (he walked across a moorland and back again). Before the grass sprang back, he captured the ephemeral imprint of his body's weight in a photograph. Here, Long is introduced walking as a technique that he continues to use frequently today.

Eight of Long's key works are in the collection of the internationally renowned Nordhorn-Museum. From it is the lesser known *Five Nineteen Crosses* which Long created in 1969 at the lake and Riemel's father in Düsseldorf. In his installation instructions, he writes:

"The needles are dropped by being lightly shaken down from the hand, hand by hand, so that an even, flat, and natural looking layer is built up just thick enough to see the blue and white pattern of the cloth. Two or three stones are put on the cloth's top and a piece of cotton is



From *Shoshone Women: Two
Stories and Menstrual Practices*
Stratigraphically, the Northwest
and Menstrual Practices (1996)

RICHARD LONG

18 **Interaktionsmodell**

Integrity

100

DAUER DER BILDUNG DER NÄHRSTOFFREICHEN
HUMUSSCHICHT IN MITTELEUROPA
TIME NEEDED FOR THE FORMATION OF THE NUTRIENT-RICH
HUMUS LAYER IN CENTRAL EUROPE



ORGANISMEN IN 1M² x 30 CM
HUMUSREICHEN BODEN
ORGANISMS IN 1M² x 30 CM
HUMUS-RICH SOIL



DIE ERDE KANN ALLE ERNÄHREN
 THE EARTH CAN FEED EVERYONE

ZAHLE KÜNFTIGER GENERATIONEN, DIE IROKESEN
BEI ALLEN ENTSCHEIDUNGEN MITBEDACHTEN
NUMBER OF FUTURE GENERATIONS CONSIDERED BY THE
IROQUOIS IN DECISION-MAKING



Meeresschildkröte 1 000 t
 Hai 10 000 t
 Aalhai 10 000 t
 Atlantische Lachs 10 000 t
 Atlantische Maifisch 10 000 t
 Atlantische Lachs 10 000 t
 Atlantische Lachs 10 000 t



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0893-3200/04/\$12.00 DOI: 10.1037/0893-3200.18.4.575

According to the Great List of Peasants of the Russian Confederation, 18th Century.



Source: *Proceedings of the 1997 Annual Meeting of the American Psychological Association*, 1997, Vol. 101, No. 1, pp. 1-12.

Seine Mutter Clara, ein bekannter, für die Zerstreuung seiner Patienten sehr beliebter Arzt, wurde in Photographien seiner und in Filmen für die Schichte auf- und nach dem Erlass des Sanatoriums festgehalten. Er lebte mit seiner Mutter Clara, seine Neugierde, die sie - Foto Filmes, für die er während der 1970er Jahre auf öffentlichen Gesundheitsausstellungen in Garmisch und auf Städtischen Internat Schichten Patienten und Mitarbeiter zu zeigen, um sie zu überzeugen, dass es sich um ein solches, die Schichte, Grundstruktur und Resultate von Verarmungsmaßnahmen und sozialistischen Zerstörungen, Maffia-Clubs, ergründete, um für Prozesse zwischen 20 und 15 Jahren zwischen 1970 und 1980, um die Existenz von Patienten und Schichten zu beweisen.

Bei Grund und Boden vom Block 2380, Nr. 17, aus gerichtet. Eine solche Wunde lange Zeit aus kontinuierlicher schmerzhafter Fieberkrämpfe wurde an dem einen Punkt in den nächsten darauf in ein einziges Stück Boden zu setzen. - Im wenige Zentimeter schief, sodass gerade unter dem letzten Platz, gerade das dort befindl. Lins durch den langen des Dokuments, die es als unvollständigen Grundstück in New York ausweisen als Foto der unvollständigen Umgebung, im Gegensatz, wo die unvollständige kleine Parzelle eingeschrieben ist, und der Kaufvertrag, auf dem diese Wunde fortgesetzt wurde. Grundstücke, Stadtplanung und das Verhältnis zum öffentlichen Leben und privaten Bereich. Es zeigt den städtischen Raum.

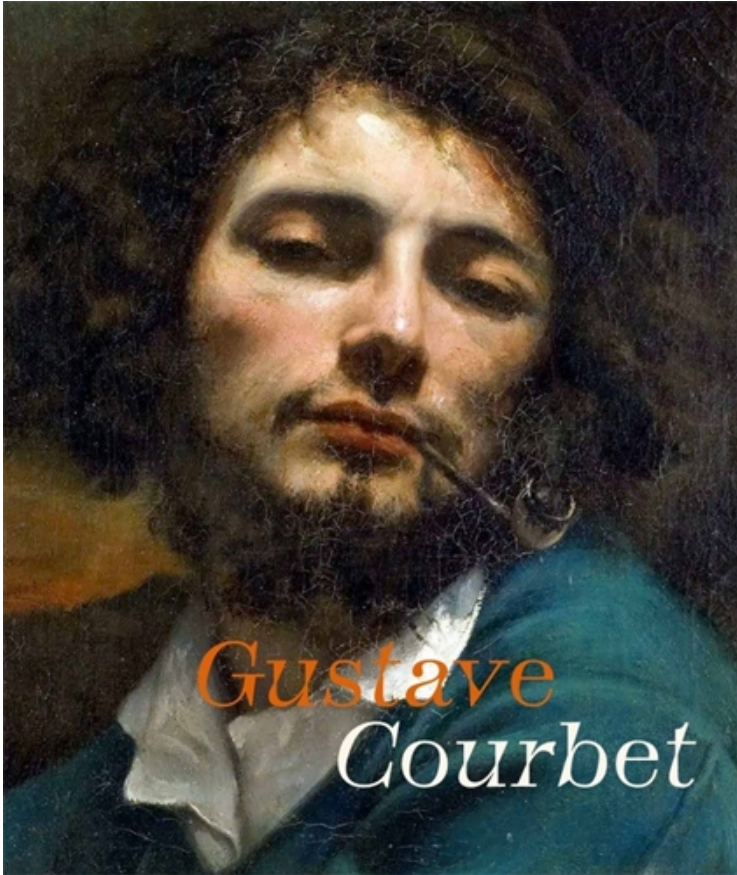
Handel mit Privatbesitzern der Umwelt, wie er seinen praktischen Nutzen mehr erfüllt. Die kleinen Ländchen in städtischen Gebieten lenkt den Blick zurück zu den Zusammenhängen von Natur und Stadt, wie es überall dort steht, wo das Privatleben hat begonnen.

[illegible]

purchase in New York, a photograph of the immediate surroundings, a site plan marking the miniature plot, and the face of coin. With this work, Motta-Clark questions the logic of ownership, urban planning, and the relationship between public and private spaces. He treats the state-sanctioned trade in private property seriously, precisely where it fails to act practical function. The absurdity in the urban fabric draws attention back to how market and state culture inform private property, domestic.

Discussion

Twenty



A comprehensive overview of the painterly and graphic work of Gustave Courbet-one of the the most eminent exponents of realism.

Gustave Courbet

Description

A comprehensive overview of the painterly and graphic work of Gustave Courbet-one of the the most eminent exponents of realism.

*When I am no longer alive, people should say: 'This man never belonged to any school, any church, any institution, any academy, and especially to no regime, except the regime of freedom.'
(Gustave Courbet)*

Gustave Courbet is considered the most eminent exponent of realism, who boldly defied the idealizing conventions of 19th-century art. A spearhead of a socially committed type of painting, the artist also became known for his political involvement following the demise of the French Empire in 1870 through his role in the 1871 Paris Commune. In his portraits, landscapes and still lifes, the "dreamer" Courbet showed a quiet, contemplative world which appears in contrast to the rapid political and industrial changes of his time. With his self-confident demeanor, the importance he ...

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\$110.00

11/11/2026

Hardback

Walther & Franz König

A

235mm x 280mm, 344 pp

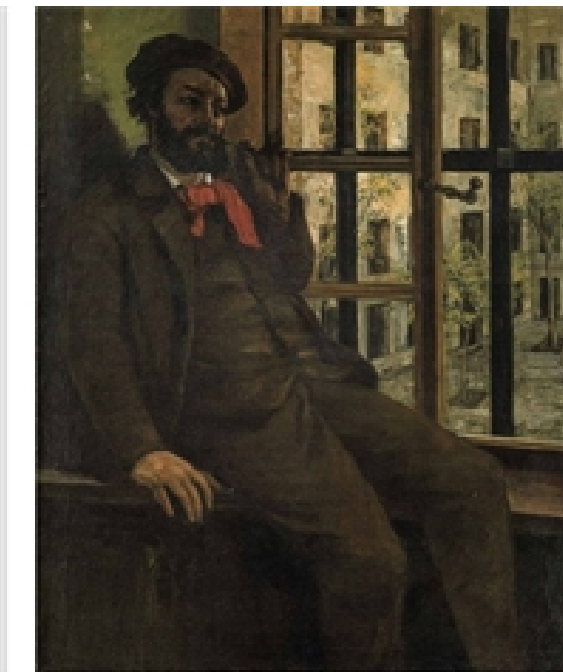


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See [Foster, The Mathematics of...](#)
[Mathematics of the World, 1991](#)
[Mathematics of the World, 1991](#)

Abstract The authors examined the effects of a 12-week, 100% body weight (BW) resistance training program on the body composition and muscle strength of 10 sedentary, middle-aged men. The men were randomly assigned to either a control group (CON) or a resistance training group (RT). The RT group performed a 12-week, 100% BW resistance training program, while the CON group remained sedentary. The RT group showed significant increases in muscle strength and body composition, while the CON group showed no significant changes. The results suggest that a 12-week, 100% BW resistance training program can improve muscle strength and body composition in sedentary, middle-aged men.



Manuscript received 11/2/94; accepted 1/10/95

Biography:
Gustave Courbet

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

[illegible][illegible][illegible]

Wiederholungen: 1. und 2. Teilklausuren

[illegible][illegible][illegible]

Keywords: social support; coping strategies; stress

[illegible][illegible]

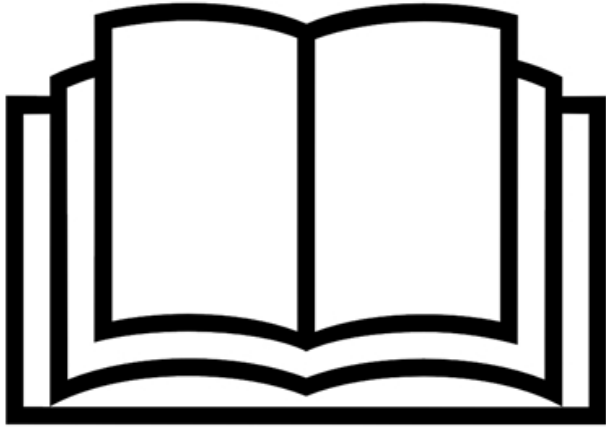
Neutrons sind elektrisch neutral, tragen aber eine Masse von 1,675 · 10⁻²⁷ kg. Sie sind im Inneren des Atomkerns gebunden und werden als „Kernbausteine“ bezeichnet. Neutronen sind in allen Elementen (außer Wasserstoff-1) vorhanden. Sie sind für die Stabilität des Atomkerns verantwortlich. Neutronen sind für die Kernkraft (starke Wechselwirkung) verantwortlich, die die Nukleonen im Kern zusammenhält. Neutronen sind auch für die Radioaktivität (Beta-Strahlung) verantwortlich.



Das Gebiet des Nordostens - zwischen dem und dem Nordwesten - ist ein Gebiet, das sich aus dem Nordwesten nach Osten erstreckt.

[illegible]

1. **Identify the main components of the system.**
 2. **Describe the system architecture.**
 3. **Explain the system's functionality.**
 4. **Discuss the system's performance.**
 5. **Conclude the report.**



**Jacket
Coming Soon**

The Herbert Smith Freehills Kramer Portrait Award is one of Britain's most prestigious art prizes, and is the leading showcase for artists throughout the world specialising in portraiture.

Herbert Smith Freehills Kramer Portrait Award 2026

Description

The Herbert Smith Freehills Kramer Portrait Award is one of Britain's most prestigious art prizes, and is the leading showcase for artists throughout the world specialising in portraiture.

The prestigious competition showcases the very best in contemporary portrait painting and is open to everyone aged eighteen and over. Since its inception over 40 years ago, the competition has attracted over 40,000 entries from more than 100 countries and over 6 million people have seen the exhibition.

Alongside stunning artwork reproductions, the catalogue includes extended interviews with all prize-winning artists by journalist Richard McClure, and descriptive captions for all exhibited works, providing fascinating insight into the people and techniques behind the portraits.

Author Biography

Richard McClure is a freelance journalist.

9781855148505

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Paperback / softback

National Portrait Gallery Publications

AGHF

210mm x 260mm, 80 pp

How to Save Democracy

Melissa Dalton-Bradford



"An indispensable blueprint for understanding what's at stake and the concrete actions every citizen who cares about preserving democracy can take."

—KATIE COURIC

JOURNALIST, TELEVISION HOST, AND AUTHOR

HOW TO **SAVE DEMOCRACY**

THE **Anti-Authoritarian
PLAYBOOK**

MELISSA DALTON-BRADFORD

How to Save Democracy

Melissa Dalton-Bradford

Description

Dive deeper into the authoritarian leaders of yesterday and take practical steps today toward a better democratic society tomorrow, with past and present examples from around the world.

How do democracies die? We're watching it happen in real time. Elected domestic and international leaders are undermining democratic institutions, weaponizing government agencies, and fueling dangerous polarization. Turn on the news-or scroll social media-and the result is everywhere: fear, anger, and a growing sense of helplessness as citizens wonder, I'm just one person-what can I possibly do?

More than simple analysis, *How to Save Democracy: The Anti-Authoritarian Playbook* empowers everyday citizens with practical, peaceful steps to turn anxiety into action and defend democratic institutions. Drawing on history, scholarly research, and her own experience working with refugees across Europe and Asia, Melissa Dalton-Bradf...

Author Biography

Melissa Dalton-Bradford is an author, educator, and co-founder of two non-profits. A humanitarian and public speaker, Melissa has addressed UN affiliate conferences, university and international upper school forums, and international symposia drawing on her experiences in global parenting, refugee integration work, and anti-authoritarianism. Since January 2025, Melissa has applied her deep academic background, writing, speaking, and lived experience to connect history with current events to help people understand how democracies fall and how they can be rebuilt. Her online work has drawn hundreds of thousands of followers, inspiring a global movement that refuses the return of authoritarian rule. Her articles are published in journals, magazines, online sites, and anthologies. She is the author of *Global Mom: A Memoir* and *On Loss and Living Onward*. She can be found at MelissaDaltonBradford.substack.com and @MDGI...

- An indispensable blueprint for understanding what's at stake and the concrete actions every citizen who cares about preserving democracy can take.

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Paperback / softback

Familius

x , 192 pp

Embossing, spot varnish



Collecting detailed material on Isa Genzken's works from 1961 to 1996, this first instalment of a comprehensive catalogue raisonné of her works constitutes the definite scholarly resource on the artist's early production.

Isa Genzken Catalogue Raisonné 1961–1996: Vol. 1

Description

Collecting detailed material on Isa Genzken's works from 1961 to 1996, this first instalment of a comprehensive catalogue raisonné of her works constitutes the definite scholarly resource on the artist's early production.

Edited by Daniel Buchholz in collaboration with Christopher Müller, Michael Sanchez, and Katharina Forero de Mund, the catalogue provides detailed descriptions, photographic documentation, exhibition histories, and bibliographic references for Genzken's works across all media from 1961 to 1996. Encompassing more than 1,200 individual entries, the volume serves as the definitive scholarly resource on the artist's early production, including the Ellipsoids and Hyperbolos, plaster sculptures, concrete sculptures and Basic Research paintings, epoxy resin sculptures and More Light Research paintings, as well as early collage works.

Author Biography

Isa Genzken, *1948 in Bad Oldesloe. One of the most important and influential German artists of our time. In the mid-1970s, as a student at Düsseldorf's renowned Kunstakademie, she created geometric wood sculptures, which gained her early international acclaim (she exhibited these works at Documenta 7 and the Venice Biennale in 1982). Since then, she has made sculptures in plaster, concrete and epoxy resin. Ranging in size from maquettes to monumental, these abstract works are influenced by Minimalism, but are decidedly narrative. Paintings that examine ideas of surface and light, as well as photographs, collages, artist's books and films, followed in the 1990s. From the late 90s on, Genzken began to create increasingly complex sculptural installations. Major retrospectives include: Documenta 1982, 1992 and 2002; Venice Biennale 2007; Museum of Modern Art, New York, 2013; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 2021; N...

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25/11/2026

Hardback

Walther & Franz König

AGB

226mm x 300mm, 651 pp

1459 illustrations, 907 in full colour

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Julian Schnabel. Nine Works at Château La Coste

HATJE
CANTZ

JULIAN
SCHNABEL
Nine
Works
at
Château
La Coste

HATJE
CANTZ

This book traces Julian Schnabel's five-decade exploration of painting through nine key works that reveal his relentless reinvention of form, material, and perception.

Julian Schnabel. Nine Works at Château La Coste

Description

This book traces Julian Schnabel's five-decade exploration of painting through nine key works that reveal his relentless reinvention of form, material, and perception.

Julian Schnabel has been exploring ways of painting for the last five decades. From his initial wax paintings and plate paintings to his most recent works, he has contributed to shaping the ever-open vocabulary of mark-making. Always on a search for new forms of art, he invites us to engage with the intensity of looking—at both art and the entire world. This book features a rare selection of his important, most-loved works, chosen in dialogue with his friend and fellow-traveler Donatien Grau. It presents a retrospective of Julian Schnabel in nine key works spanning some fifty years of painting. Each work is presented with details and accompanied by a text by Donatien Grau highlighting central aspects of his oeuvre.

Author Biography

Julian Schnabel (*1951, New York) established himself as a leading artist in the American art world beginning in the late 1970s. He broke with the prevailing trend of Minimalism and restored painting's emotional power and expressiveness. He also became known for the unconventional surfaces of his paintings, such as plates, textiles, or cardboard. His works are often influenced by religious and Mexican iconography. In addition to his highly acclaimed career as a painter, he also achieved worldwide success as a film director.

9783775763455

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28/10/2026

Hardback

Hatje Cantz Verlag

AGB

240mm x 320mm, 80 pp



Portrait of a Man and Woman, 1984
Oil, acrylic, glass, and plaster on cardboard
100 x 100 cm (39 3/8 x 39 3/8 in.)



Portrait of Saint Francis, Antonio da Corbetta, 1600.
Oil, canvas, and mounted on panel.
100 x 100 cm (39 3/8 x 39 3/8 in.)
1987. The Metropolitan Museum of Art, New York

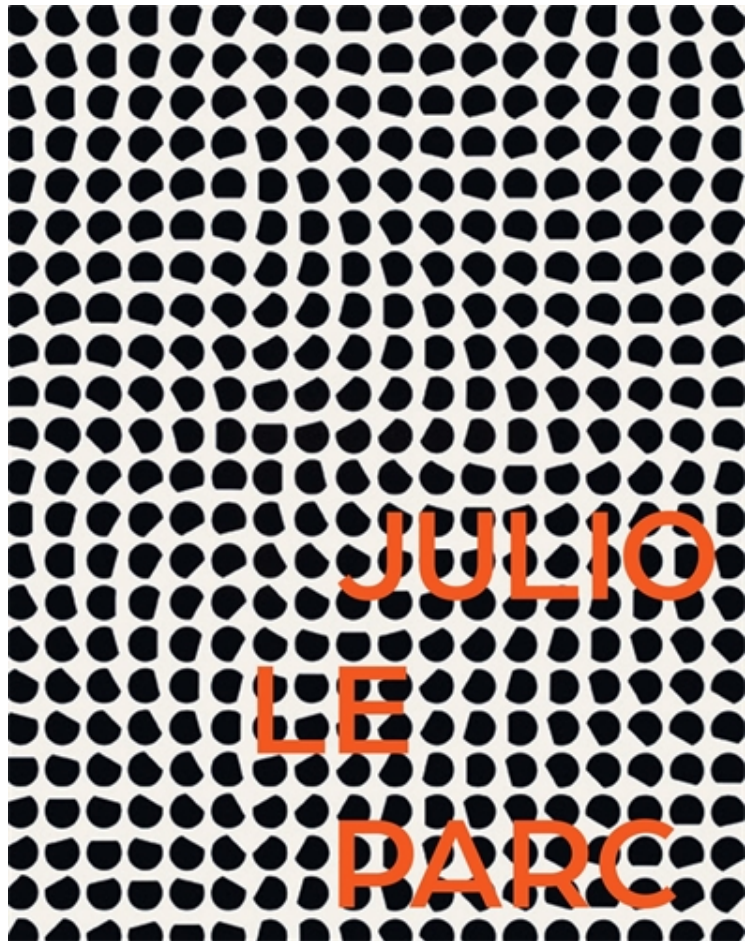
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Julio Le Parc

Val Ravaglia

TATE



Best known for his pioneering kinetic sculptures, this immersive monograph on the joyful work of Argentinian-born Julio Le Parc features his iconic interactive installations and large-scale op art paintings over an extraordinary seven-decade career.

Julio Le Parc

Val Ravaglia

Description

Best known for his pioneering kinetic sculptures, this immersive monograph on the joyful work of Argentinian-born Julio Le Parc features his iconic interactive installations and large-scale op art paintings over an extraordinary seven-decade career.

Discover the joyful work of Argentinian-born Julio Le Parc, a leading figure in contemporary art.

Colourful and seductive, this immersive exhibition celebrates the visionary work of Julio Le Parc. Featuring his iconic interactive installations, striking sculptures, and large-scale op art paintings, the show spans an extraordinary career from the 1950s to the 2010s.

Best known for his pioneering kinetic sculptures, which use light, movement and mirrored surfaces to playfully draw in the viewer, the show also explores the depth and diversity of Le Parc's talent, revealing him to be a politically engaged artist and highly skilled painter with a passion ...

Author Biography

Val Ravaglia is Curator, Displays & International Art at Tate Modern, London. They have a special interest in the intersections of art, science and technology, nonanthropocentric philosophies and the posthumanities, curating *Electric Dreams: Art and Technology Before the Internet (2024-25)* and *A Year in Art: Australia 1992 (2021-23)*, as well as the touring Tate exhibition *The Dynamic Eye: Beyond Op and Kinetic Art*.

9781917055314

\$44.99

11/11/2026

Paperback / softback

Tate Publishing

AGC

189mm x 246mm, 112 pp

80 colour

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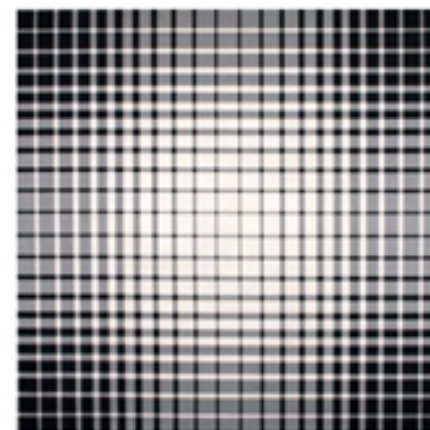
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Early Works



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Implementing Knowledge

Introduction



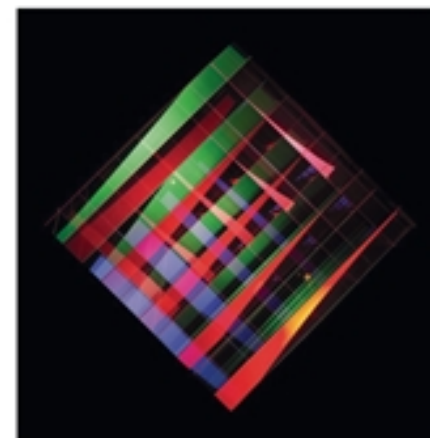
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Continued from page 1039

'A passage of text on several lines possibly relating to the work opposite passage of text on several lines relating to the work opposite of text on several lines possibly relating to the work opposite.'



Julio Le Parc, *Forma*, 1970



Julio Le Parc, *Forma*, 1970



A pioneer of kinetic art and Op Art, founding member of O.R.A.S. (Visual Art Research Group) and recipient of the Grand Prix du Peinture at the Grand Palais Biennale in 1964, Julio Le Parc (b. 1928 in Argentina, lives and works in France) is a major figure of art history. The socially conscious artist was expelled from France in 1959, after participating in the *Jeune République* and its protests against major institutions. A defender of human rights, he fought against discrimination in Latin America. An uncompromising personality, in 1973 he refused to hold a retrospective exhibition at the Musée d'Art Moderne de la Ville de Paris, after signing a veto to make the decision.

Colourful and seductive, this immersive exhibition celebrates the visionary work of Julio Le Parc. Featuring his iconic interactive installations, striking sculptures, and large-scale up-art paintings, the show spans an extraordinary career from the 1950s to the 2010s.

Best known for his pioneering kinetic sculptures, which use light, movement and mirrored surfaces to playfully draw in the viewer, the show also explores the depth and diversity of Le Parc's talent, revealing him to be a politically engaged artist and highly skilled painter with a passion for colour. Born in Argentina in 1928, Le Parc moved to France in 1958, where he settled. He was part of the vibrant artistic scene of 1960s Paris, a time of radical innovation and boundless creativity, but always maintained strong connections to Latin America. His story offers a fascinating insight into the evolving practice of an artist.

Opposite: Continuum (Julio Le Parc, 1970)
Right: *Forma*, 1970



'Colourful and seductive, this immersive exhibition celebrates the visionary work of Julio Le Parc. Featuring his iconic interactive installations, striking sculptures, and large-scale up-art paintings, the show spans an extraordinary career from the 1950s to the 2010s. Best known for his pioneering kinetic sculptures, which use light, movement and mirrored surfaces to playfully draw in the viewer, the show also explores the depth and diversity of Le Parc's talent, revealing him to be a politically engaged artist and highly skilled painter with a passion for colour. Born in Argentina in 1928, Le Parc moved to France in 1958, where he settled. He was part of the vibrant artistic scene of 1960s Paris, a time of radical innovation and boundless creativity, but always maintained strong connections to Latin America. His story offers a fascinating insight into the evolving practice of an artist.'

Julio Le Parc



Blue Sphere, 2011/2012



The definitive monograph on Lee Bul, one of Asia's most prominent contemporary artists.

Lee Bul

Description

The definitive monograph on Lee Bul, one of Asia's most prominent contemporary artists.

Born in South Korea in 1964, Lee Bul is one of the most important contemporary artists of her generation - a daring visionary who resolutely questions the world around her through extraordinary, otherworldly acts of imagination. Across multiple decades and a wide range of media, including performance art, sculpture, installation and painting, she has been at the forefront of contemporary artistic practice, exploring such topics as the body, gender, failed utopias, and our increasingly technologized existence.

Lee Bul: Life and Work is an unparalleled survey of the artist's career to date, from her fearless performance pieces of the late 1980s to her visually arresting 2024 commission for the Metropolitan Museum of Art, New York. Highly illustrated throughout, and with contributions from art historians, curators, an...

Author Biography

Lee Bul (b. 1964, Yeongju) is a mixed media artist living and working in Seoul. Over her career, Bul's practice has spanned sculpture, painting, performance, and immersive art, reflecting on themes including progressivism, body politics and posthumanism. Doryun Chong is artistic director and chief curator of M+, Hong Kong. He is the coeditor of *M+ Collections: Highlights*, *Yayoi Kusama: 1945 to Now* and *Picasso/Asia: A Conversation*. June Young Kwak is head of exhibitions at Leeum Museum of Art, Seoul. Together with Chong, Kwak is the cocurator of *Lee Bul: From 1998 to Now*, with support from Heyeon Kim, a curator at Leeum Museum of Art, and Sunny Cheung, a curator at M+.

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\$100.00

28/10/2026

Hardback

Thames and Hudson Ltd

AGB

221mm x 280mm, 320 pp

Illustrated in colour





Leiko Ikemura. Motherscape

Description

In this book, the Albertina presents a cross-section of the work of Leiko Ikemura (*1951 in Tsu, Japan). Known for her poetically powerful works, in which she combines Western and Eastern influences, the Japanese-Swiss artist devotes herself to themes such as femininity, transformation and identity.

Ikemura translates the fragility and mystery of human existence into images that are both universal and deeply personal. Her work is characterized by a surreal visual language and ranges from luminous paintings and reduced drawings to sculptures made of glazed terracotta, glass and bronze. A central aspect of her work is the close connection between man and nature, which is expressed through a fusion of body and landscape or in the form of hybrid creatures.

Author Biography

Leiko Ikemura (*1951, Japan) studied art in Granada and Seville, Spain. Afterward, she lived in Zurich, then Cologne, and is now resident in Berlin. Her body of work includes paintings, sculptures, and drawings.

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Hardback

Hatje Cantz Verlag

AGB

240mm x 290mm, 128 pp

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With poems by Leiko Ikemura



1. Ralph Glass
Drawing on paper, 2011 (detail)

2. Eley Lehner
Drawing on paper, 2011 (detail)

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3. Brett Littman
Oil on canvas, 2011 (detail)

4. Ralph Glass
Drawing on paper, 2011
(detail)

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5. Eley Lehner
Drawing on paper, 2011 (detail)

6. Catherine David
Drawing on paper, 2011 (detail)

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The landscapes are home to insects, the dead, and ghosts, but also emaciated bodies in the process of liberation from the Tibetan folds. Here again, it is not a collage of religious and spiritual imagery or references made available for the pleasure of the curious spectator, but rather multiple transformations and sublimations of work as visual representations that are open to new possibilities and unprecedented sensitive and cognitive configurations. And it is less unreasonable than it might seem to imagine Lobsen's spiritual inner landscapes resonating with Thoreau's "A Wild Fruit" and other mystical lyrics by the great contemporary Tibetan musician and singer Franco Balthus (1945-2021).

First there is light
after darkness
protected

by many
small stars
floating
to be born

into light
Heaven so close
Earth smelling

10. Thoreau's "A Wild Fruit" by Franco Balthus (1945-2021). The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series. The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series. The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series.

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11. Thoreau's "A Wild Fruit" by Franco Balthus (1945-2021). The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series. The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series.

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1. Thoreau's "A Wild Fruit" by Franco Balthus (1945-2021). The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series. The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series.

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3. Thoreau's "A Wild Fruit" by Franco Balthus (1945-2021). The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series. The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series.



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Thoreau's "A Wild Fruit" by Franco Balthus (1945-2021). The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series. The work is a sculpture in bronze, made in 1995, and is part of the "A Wild Fruit" series.

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Marianna Simnett's (b. 1986) dreamlike, surreal worlds take us into a labyrinth of fragmented realities and uncanny encounters. Using video, artificial intelligence, sculpture, painting, and music, the artist creates immersive installations that simultaneously seduce and unsettle. Simnett's close connection to the ideas of Surrealism is highlighted as a central theme.

Marianna Simnett

Description

In the newly created painting series Headless, Marianna Simnett makes direct reference to Max Ernst's collage novel La Femme 100 têtes (The Hundred Headless Woman, 1929). In her dreamlike, at times nightmarish installation, she interweaves questions about gender social hierarchy, metamorphosis, vulnerability, control, and pain. Touching on ancient mythology, she connects past and present within her multidisciplinary practice and creates her own alter egos.

Author Biography

Madeleine Frey is an art historian and economist. Since 2022 she has been director of the Max Ernst Museum Brühl des LVR. Sarah Louisa Henn is an art historian and has been head of collections and curator at the Max Ernst Museum Brühl des LVR since March 2025.

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Hirmer Verlag GmbH

A

210mm x 280mm, 196 pp

66



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502, Fig. 1: Marianna Simnett, 'The Virgin and the Child', 2019, oil on canvas, 100 x 150 cm, 40 x 60 inches, 100 x 150 cm, 40 x 60 inches.

gilded stars, its dancing ground." Ernst's wife Dorothea Bäumler translated *la femme aux stars* into English in 1971 and wrote in her dedication to him what a new, international audience might feel: "They will make an interesting discovery of surreal experience which, contrary to the general notion that surrealism with dream, will reveal a quite unfamiliar toughness of muscle, a tale of metaphor instead: the original's lines on our copper days and every night: an experience that will whip the mind into a shape of existence to our human condition." Her words refer to the book's peculiar abundance of imagery and challenging ambiguity, despite its demarcated quality.

Technically, Ernst was transgressive in the medium of collage: the edges of his fragments are not visible, the various layers of paper and colour fuse together through the printing process into a homogeneous surface. The following discussion procedure in his next collage work, *After a few years (elle qui vaudra encore au Gerni)* (A Little Girl Dreams of Taking the Girl, 1971) and the *amante de l'homme* (A Book of Endless, 1971). The work concludes her dedication with a prophetic: "Lamentation is the order of the day, she (the Hundred Headless Woman) knows no boundaries, no gravity, no laws. I am her in the turmoil of phenomenal events and tangled elements, at rest there in the vastness with you and the other centers, crossing the sky on friendly terms with the universe. Also, we cannot join you, but we can gaze at your course." In her works, Simnett crosses her own universe, her personal dream landscape of floating stars.

She translates the linear cutting technique Ernst utilized in his collages into a vibrant anomaly in her newly created series of paintings, drawing on themes from *la femme aux stars* (Fig. 1) and *l'homme de l'homme* (Fig. 2). Unlike in Ernst's pictures, however, the cuts made with a scalpel lose their sharpness in her oil paintings: subject and object merge, moving back and forth and into each other. Ernst's collages are full of references to art history and Christian iconography: an accumulation of motifs and allusions. Viewers are drawn into a world full of riddles and themes that almost resemble hidden object pictures. Sim-

nett's works are less cluttered, but no less enigmatic. The last woman hybrid (Fig. 1, 2) sits in an almost empty pictorial space, not in the middle of a pile of books. Simnett includes only two other elements in the scene: the still life in the background – a table with cups on it – and the figure in the cage, who beholds the events with wide-open eyes and a look of terror on its face. Simnett reduces the imagery of violence depicted by Ernst in his collages, while at the same time making the violence more visible and leading the viewer to a particularly dissonant quality through the intermingling of the oil paints. They tempt us to squint our eyes in order to recognize the shapes of reality and to realize that this is a constructed image. Instead, we immerse ourselves in her images as if in David Bowie's *Human Afternoon* we would see, but we understand that we are awake. The fluid transitions hint at the moments to come, sequences that we dream, that we control or that we may be at the mercy of.

The motif of the female connected figure with one breast exposed, almost artificial-looking, is one that Simnett takes from Ernst in her painting *Headless Girl* (Fig. 3). Ernst's motif is even indebted to Joan Spang's *La Vierge et l'Enfant* (1910), a painting of a Virgin and Child surrounded by angels. In Fig. 4, in which the Madonna holds the baby Jesus on her lap while a winged figure guards her, Simnett parodies gloriously from her own body. The Madonna as *Virgo Lactans* – the nursing virgin – is a motif that appears repeatedly in Christian iconography and is influenced by another of Simnett's works, *The Poetess* (Fig. 100-101). The artist analyzes the stories told by Ernst and renders them in her own visual language using new means, supplementing them with beings that spring from her dreams and that are made at first consider impossible. In her scenes depicting distant, unchanged or severed heads, the presence is a new realm of possibility. One being seen a head, another gains one, attributions change, female and male beings merge into new genders or reconfigure themselves into animal-human hybrids. The artist is in a permanent state of flux of different states of being and existence, which cannot be grouped from within a rational reality. The state of being headless can help in embracing



87

L. Bredemeyer, 2002, in: Bredemeyer, 2002.



Mariuccia Secol

Description

This monograph is the first comprehensive study of Italian artist Mariuccia Secol (*1929), who redefined the boundaries of feminist art through powerful textile and sculptural works. Her practice evolved from abstract painting in the 1950s and 1960s to innovative fabric assemblages, installations with everyday materials, ceramics, and collages. Thematically, her works revolve around issues such as the subordinate role of women, domestic violence, and social exclusion. Using embroidery, fabric deconstructions, and household objects, Secol created textile artworks that symbolize wounds and resilience and intensively address the political and social problems of our time.

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\$85.00

11/11/2026

Paperback / softback

Hatje Cantz Verlag

A

x , 0 pp

Martin Parr: Lacock



Jacket
Coming Soon



In 2025, the National Trust invited the celebrated British photographer Martin Parr (1952-2025) to capture the village community of Lacock in Wiltshire, where Henry Fox Talbot had invented modern photography in the 1830s. It was to be Parr's last major commission.

Martin Parr: Lacock

Description

In 2025, the National Trust invited the celebrated British photographer Martin Parr (1952-2025) to capture the village community of Lacock in Wiltshire, where Henry Fox Talbot had invented modern photography in the 1830s. It was to be Parr's last major commission.

"It is such a bittersweet experience for me to look through these photographs of Lacock taken by Martin over the past year. There are so many echoes from his work throughout his long career. ... It's a credit to Martin that he made this work, so full of the life he loved, when his health was failing so dramatically. What a great way to end such a distinguished career, back in the Home of Photography." From Susie Parr's Foreword

Over the course of 2025, Martin Parr, one of Britain's best-known and most influential contemporary photographers, turned his lens on the community at Lacock, a village in Wiltshire, England, cared for by the National Trust. ...

Author Biography

Martin Parr was one of Britain's best-known photographers, with a broad worldwide following. A former President of the Magnum photo agency, he exhibited internationally. His many influential photo-books include *The Last Resort: Photographs of New Brighton* (1986), *The Cost of Living* (1989), *Small World* (1995) and *Think of England* (2000). His autobiography, *Utterly Lazy and Inattentive: Martin Parr in Words and Pictures*, was published in 2025.

Andy Cochrane is the Curator for the Lacock and North Wiltshire portfolio at the National Trust. His work primarily focuses on Lacock Abbey, which is celebrated as the 'Home of Photography' and the Fox Talbot Museum."

9780707804736

\$54.99

25/11/2026

Hardback

The National Trust

A

297mm x 240mm, 112 pp

77 illustrations, 69 in full colour



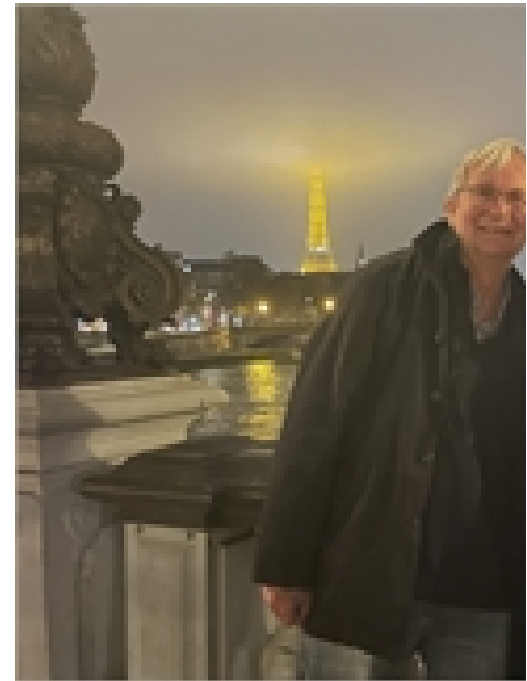
LACOCK MARTIN PARR

Photographs by Martin Parr

Foreword by Justin Parr

Introduction by Andy Coddane

National Trust



1. Rufus, Emma, Ruby and Jasper/Maxwell/Lucienne
with their dog, Henry, at their home in Lacock

25. The Man in the Village of Llandudno
at Llandudno Village



26. The Man in the Village of Llandudno
at Llandudno Village



27. The Man in the Village of Llandudno
at Llandudno Village



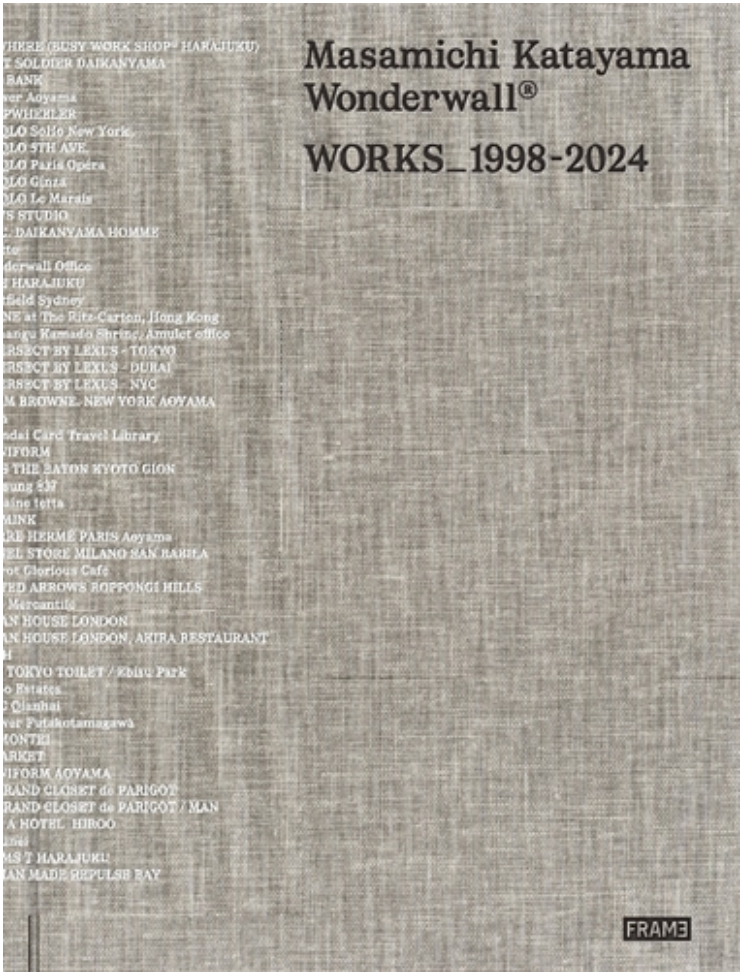
28. The Man in the Village of Llandudno
at Llandudno Village



Masamichi Katayama Wonderwall

Masamichi Katayama

FRAME



Japanese design studio Wonderwall invites you into its retail revolution as the final collaborator to craft spatial experiences with a commitment to branding and traditional design philosophies.

Masamichi Katayama Wonderwall

Masamichi Katayama

Description

Japanese design studio Wonderwall invites you into its retail revolution as the final collaborator to craft spatial experiences with a commitment to branding and traditional design philosophies.

What place does retail design have in an industry that has been all but consumed by its digital counterpart? Masamichi Katayama, of the Japanese studio, Wonderwall, told FRAME that they both can coexist, 'you just have to find the right way to entertain people.' In a sector that is changing day to day, the studio's unconstrained approach in actualising concepts while respecting traditional design philosophies allows the team to find the delicate intersection between paradigm-shifting creativity and conventional methodologies, between client goals and consumer experience.

Katayama believes that space has become an integral part of branding; a powerful medium to connect with people. Wonderwall has accordingly forged...

Author Biography

Masamichi Katayama, interior designer and founder of Wonderwall.

9789492311696

\$95.00

28/10/2026

Hardback

Frame Publishers

AMB

250mm x 328mm, 416 pp

1 Wonderwall has designed over 100 stores for a clothing line and its offshoot brands during Nigo's career. From 1990s fashion (Shay Work, Shay Graphics) to 2011's clothing line (Shay Graphics), a multi-brand boutique focused on original items. Nigo had two requests concerning the store interior. The first was for it to be a place worth visiting even if the products were sold out, and the second was that customers would ideally not queue up outside the store.

2 In 2011, the Japanese fashion brand paraded a large street fashion movement in Japan since the 1990s and was extremely popular among young people. Its founder, Nigo, is active in the fashion and music worlds, and Wonderwall has worked with him on many projects since the beginning of their respective careers.

3 Their first project together was designed in 1997, called Nowhere (Shay Work Shop, Shimadzu), a multi-brand boutique focused on original items. Nigo had two requests concerning the store interior. The first was for it to be a place worth visiting even if the products were sold out, and the second was that customers would ideally not queue up outside the store.

4 To meet these requests, the store needed to be both functional and create a sense of brand identity. The solution was to create a space where each customer's journey would be unique. One reason for the design was a popular, theme park-like attraction for which people would be excited to queue up.

5 As an extension of this vision, TV screens are incorporated in the corridor where customers are queuing up; there are also wall shelves, stainless steel counter surfaces and a lighting plan that makes the lights seem like they are floating. Moreover, a poster rack is used for the T-shirt display that mimics the feel of a gallery or art shop, and food market-style deli cases and jewelry showcases are implemented to display products - all elements that have never before been seen in an apparel store. The thoughtful design adopts an approach opposite to that of usual shopfronts. Rather than focusing on how the shop can be made to stand out to passers-by or create an impression through the store display, the interior is completely concealed from view on the outside. Common sense is designed at every turn. By having customers relate to the products without touching them, a sense of distance is created for the customers that subtly raises the value of the brand. A street fashion brand shop that defies conventional wisdom even if a desired product is sold out, one can take home the experience of having been in the space.

6 A shop with such an overwhelming impact has become a cultural icon with most numbers of visitors and changed people's idea of not only apparel stores but also retail as a whole.



7 In considering what sort of "Japaneseness" should be on display to the world in this design, Wonderwall was heavily inspired by two examples. The first was Tsurezuregusa's concept of *ma* (interval) and *ama* (amusement), describing a space in which others can freely enter as the most valuable and essential. The second was the concept of a "style of relationship" that Shiro Teshigahara observed in Kiyomasa's *Kanmura Imperial Villa*, a great work of art in which each part joins the other to construct an infinite number of interlocking relationships.

8 The overarching concept of the design for both the ground and lower ground floors that house the shop, gallery and multipurpose hall is the *indomestic* (an allusion to traditional Japanese gastronomy). In traditional Japanese rooms, the atmosphere of an entire room can shift by simply replacing the flowers or the hanging scrolls displayed at the entrance. In this way, the appeal of the space depends heavily on what objects are placed there. Such a space holds the very essence of Japan's uniqueness.

9 Now, with what objects, should this key idea of *space* be expressed? The final result is a generous space built from natural materials. The central spiral staircase and circular elevator bring together this simple space as a whole. The finished product may seem both random or arbitrary. However, a sense of Japan can be found in the attention to detail and the deliberate removal of color and decoration.

10 Further, each space on the ground floor has its own unique identity. For instance, the glass boxes are randomly placed in the retail shop area. These not only add glass layers to the space, but also create a relationship between the visitors - those on the inside can experience the outside while browsing the products in front of them, and those outside can look in. This sense of interchangeability of the subject and the viewer is also an expression of Japan's unique ambiguity of relations. For the flooring, Wonderwall utilized Japanese *chigasaki* tiles, which have long been used in Zen temples. The use of a dark background tone brings the space to life.

11 For the hall and gallery found on the lower ground floor, which by their nature require a certain voluminous space, the existing ceiling is stripped to a stone skeleton. For the gallery area, Wonderwall took it a step further by erasing the ceiling piping by painting it black, while the multipurpose hall emerges as a white space representing a blank canvas in which performers can express themselves freely.

12 The overarching concept for the first floor, which houses the restaurant and bar, is the *dome* (a room with an arched roof). In traditional Japanese homes, a semi-outdoor space called the *dome* is often found close to the entrance area. This is not only a place of conversation where neighbors would stop by, but also includes children in its corner filling the air with the aroma and sounds of smoking. Harnessing the unique qualities of the *dome*, Wonderwall designed a space that amplifies and expands the joys of gathering, conversing and dining together.

13 To reproduce the atmosphere of the traditional *dome*, the space centres around a large open kitchen. The chairs in the dining hall were designed by George Nakashima. Born in America to Japanese parents at the start of the 20th century, Nakashima worked as a furniture designer between both countries, making his chairs symbols of the joining of East and West, and thus an appropriate way for Japan House to present Japan to the international community.

14 The boundary between the restaurant and bar is gently marked by a screen decorated with Katsushika's Japan House logo. This screen, inspired by traditional Japanese bamboo baskets, gives those on each side a hint of the other's presence. The ceiling, made of steel, has a geometrical design and incorporates linear lighting. It creates balance by pairing natural textures with contemporary materials.

15 From the bar extends a curved corridor that leads to a private *kyozukue* room. While incorporating the fundamental elements of traditional Japanese interior design, such as *tatami* and *shoji* (sliding paper gate to the side of *tatami*), these rooms have been gently modernized. For instance, *alcoves* - a place where beds are pulled - is directly incorporated into the interior of the rooms, although it is normally situated outside.

16 Relating traditional patterns and connections with modern elements, a sense of oneness brings together the whole of Japan House's interior space.

NOWHERE (BUSY WORK SHOP® HARAJUKU)

Location: Harajuku, Tokyo, Japan

Opening: August 2011

1/28

JAPAN HOUSE LONDON

Location: London, UK

Opening: June 2011



Japan House, a project led by the Japanese Ministry of Foreign Affairs, is a hub for promoting Japan to the outside world by nurturing a deeper appreciation and understanding of Japan within the international community. Chief Creative Director Kazuo Hara defined the project's guiding principle: to communicate the Japanese aesthetic authentically. With this in mind, Japan House facilities showcasing the wide range of things that Japan has to offer, combining education and event spaces, retail spaces, cafe, stands and restaurants. So far, three sites have been completed: London, San Paulo and Los Angeles. Wonderwall was responsible for the interior design of Japan House London, located on Kensington High Street.



1. See Tsurezuregusa's concept of "ma".

2. See Shiro Teshigahara's concept of "style of relationship".



Michael Krethlow. Nachtarchiv

HATJE
CANTZ



Michael Krethlow. Nachtarchiv

Description

The works of illustrator and painter Michael Krethlow deal with insects and electrical resistance, barren landscapes and debris, traces of human activity and organic decay. In small-format images, he blurs and shifts the boundaries between experience and dream. The drawings are as beautiful as they are unsettling, the glimpses of reality enigmatic and incomprehensible. As if from times past and future, the sheets seem to enter our present and, as an illuminated "night archive"-the works are being made accessible to the public on a larger scale for the first time-provide insight into collections of hidden worlds. Contributions by renowned authors share exciting perspectives on the artist's work. A discovery!

Author Biography

Michael Krethlow (born 1967, Bern) earned a master's degree in art history from the University of Bern, studied painting and drawing in Edmond Quinche's studio, and ran an exhibition space with a gallery.

9783775761956

\$95.00

11/11/2026

Hardback

Hatje Cantz Verlag

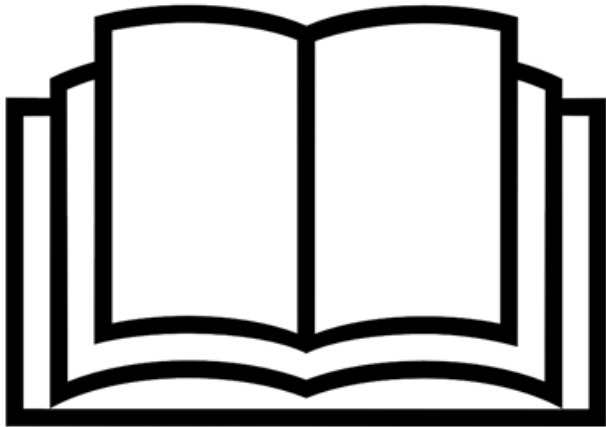
AGB

230mm x 270mm, 328 pp

211

Middle Passage

Charles Johnson



**Jacket
Coming Soon**

Middle Passage

Charles Johnson

Description

A graphic novel adaptation of the Charles R. Johnson's National Book Award-winning American classic *Middle Passage*, which deftly weaves intensely researched history of the American slave trade and speculative fiction with the traditions of classic adventure tales

A riveting and raw parable of the Black experience in America, this graphic novel adaptation of Charles R. Johnson's National Book Award-winning novel, *Middle Passage*, tells the story of the recently freed slave Rutherford Calhoun. Living the life of a petty thief in 1830 New Orleans, Calhoun's bad decisions begin to catch up to him. Blackmailed into an engagement to a Boston school teacher who promises to pay his debt to Calhoun's creditor if he marries her, Rutherford will do anything to escape his nuptial fate, including stowing away on a ship called *The Republic*. Unbeknown to him, this ship happens to b...

Author Biography

Dr. Charles Johnson, University of Washington (Seattle) professor emeritus and the author of 27 books, is a novelist, philosopher, essayist, literary scholar, short story writer, cartoonist and illustrator, an author of children's literature, and a screen-and-teleplay writer based in Chicago. A MacArthur fellow, Johnson has received a 2002 American Academy of Arts and Letters Award for Literature, a 1990 National Book Award for his novel *Middle Passage*, a 1985 Writers Guild award for his PBS teleplay *Booker*, the 2016 W.E.B. Du Bois Award at the National Black Writers Conference, and many other awards. In February 2020, Lifeline Theater in Chicago debuted its play adaptation of *Middle Passage*. **Reginald Hudlin** is an American film screenwriter, director, and producer based in Los Angeles. He and his older brother and creative partner Warrington Hudlin are known as the Hudlin Brothers. From 2005 ...

9781419751998

\$39.99

08/11/2026

Hardback

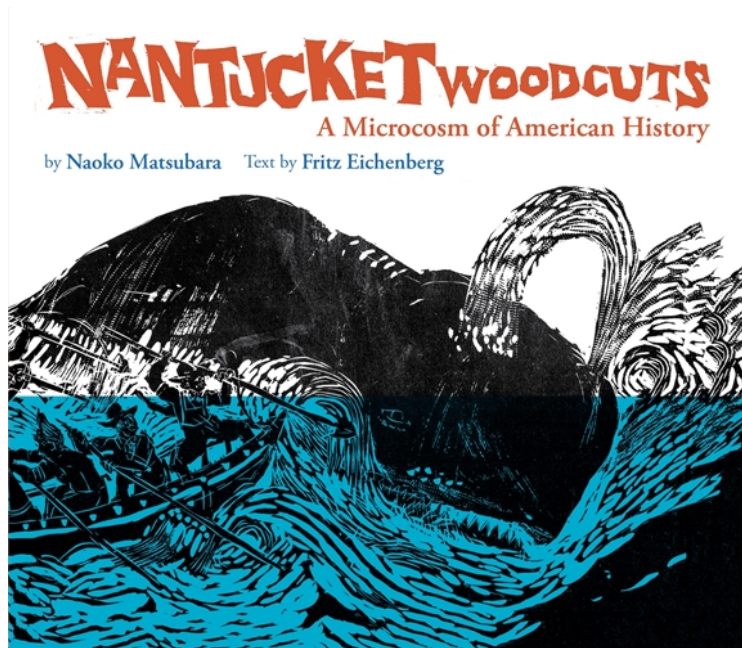
Abrams ComicArts - Megascop

152mm x 229mm, 144 pp

Full-color illustrations throughout

Nantucket Woodcuts, A Microcosm of American History

Fritz Eichenberg



Nantucket Woodcuts, A Microcosm of American History

Fritz Eichenberg

Description

First published in 1967, this picture book, from internationally renowned Japanese Canadian woodcut artist Naoko Matsubara and famed artist and author Fritz Eichenberg, celebrates the island of Nantucket and its varied history, as well as woodcut printing at its best.

Twenty-five miles off the coast of Massachusetts, there is a little island that is only four miles wide and 12 miles long, and yet it contains as much history per square mile as can possibly be imagined. From the Native American tribes who first lived on Nantucket and the English settlers who prospered there, to the booming whale industry and the battles of the American Revolution, Nantucket is a special place whose story is told here through a gripping text and striking woodcuts in vivid greens, blues, oranges, and blacks. This is a gorgeously produced picture book that is ripe for rediscovery, from an artist of the highest caliber worth celebrating!

Author Biography

Fritz Eichenberg (1901-1990) was a German American printmaker, professor, and publisher. He was a member of the National Academy of Design and the Royal Society of Arts, and his prints can be found in the Bibliothèque Nationale in Paris, the Hermitage in St. Petersburg, and the Metropolitan Museum of Art in New York, among others. He was a summer resident of Nantucket for 40 years. **Naoko Matsubara** is a distinguished Japanese Canadian woodcut print artist based in Oakville, Ontario. She was born in 1937 on Shikoku Island and grew up in Kyoto. She studied at the Kyoto Academy of Fine Art, Carnegie Mellon, and the Royal College of Art in London. Since 1960, she has had more than 80 solo exhibitions in the USA, Canada, Japan, England, Germany, and Mexico. Her work is held in major public institutions worldwide, such as the Los Angeles County Museum of Art, the British Museum, the Kyoto National Museum o...

9781592704811

\$32.99

08/11/2026

Hardback

Enchanted Lion

x , 72 pp

Woodcut illustrations throughout.



But the beds were gone and gone, and
 perishing off for the lungs of the King's
 colonies. People moved to from the
 mainland, with new tools, new beds
 and new ideas. There was the first wooden
 factory, the first Presbyterian Church, but
 also the first hospitals from the colonies
 with a slogan: "No Union Without
 Representation!" The small of freedom was
 in the air. Men's rights to rule the colonies.
 If not justice, justice and happiness
 were in the hands of the colonies when
 the American colonies declared their
 independence from the larger island,
 Great Britain.

When the war started in 1776, there
 were almost 5000 people on the island.
 More than 1000 never returned from
 the battlefields and island ships, leaving
 behind 300 widows and 500 orphans.



To secure their former colonies into submission, British
 ships blockade along the American coast. Food and fuel for
 gold, and hunger and cold threatened the people of America
 well as they could. Half of the island's fleet was captured and
 the ships were used to be. (Hence and peace returned.)

The church bells rang again in Narragansett, and churches
 there would never be another war.

But that winter of 1817 was the hardest on records—oh
 below the harbor whiffs frozen, and the fleet reaching and
 destroying more ships.

Again, the heartbreaking tales of reconstruction began
 returned colonies and a few years later an unusual world in
 ships leaving Narragansett harbor in pursuit of the great whale.

To secure their former colonies into submission, British warships established a
 tight blockade along the American coast. Food and fuel became more precious than
 gold, and hunger and cold threatened the people of Narragansett who fought back as
 well as they could. Half of the island's fleet was captured and destroyed before the
 battle response was called to be. (Hence and peace returned to the world.)

The church bells rang again in Narragansett, and churches around around that
 there would never be another war.

But that winter of 1817 was the hardest on records—oh below the harbor whiffs frozen,
 and the fleet reaching well into the summer,
 destroying more ships.

Again, the heartbreaking tales of reconstruction began. Shipwrecks buried with
 returned colonies and a few years later an unusual world saw a fleet of 70 whaling
 ships leaving Narragansett harbor in pursuit of the great whale.



But outside, the sun, the air and the water are as glorious as a
 There are still the white masts, with green and leather to be
 and candles—churches, with old grapes and headlight for the
 many blueberries as you can to pick.

There are still the hidden harbors and small roads that
 roads and meadows, with only the sparse bark and the skin
 with the constant sound of whistling a note on the many blades.

And all of a sudden the old man from the island of
 climbing over rocks and houses and rising their voices were
 only more homes. But the evening glory are still the white
 and, almost with wings of gentle public, gentle voices for
 the sun, glowing and on the beach with, fishing waters and
 distance and a horizon as vast as anything your walls could see.

The gull and the great their mighty wings, and as much
 he will remind you that not everything is owned by man.

And the sun are all this memory for you also every evening
 which is the morning.

On clear nights, the heavens open up their abundance and
 stars down the Milky Way—right into your lap—bringing you
 something you had almost forgotten—memory.



Nightmares and Daydreams: A.C. 2020

Mirko Ilic



MIRKO ILIĆ
NIGHTMARES AND DAYDREAMS
A.C. 2020



Nightmares and Daydreams: A.C. 2020

Mirko Ilic

Description

In 2020, New York-based artist and designer Mirko Ilic started drawing self-contained single-page stories created to reflect the mood of an unprecedented time. He called this collection "After Covid 2020" or "A.C. 2020".

Mirko continued to create these visual essays even as the lockdowns slowly lifted, channelling his anxieties and observations into striking and surreal images that combine personal imagination with motifs and inspiration from music, fine art, comics, and more. Shocking and provocative, captivating and meditative, this sequence of illustrations paints a unique picture of a man's inner turmoil amidst a crumbling world. Nightmares and Daydreams: A.C. 2020 is a testament to both a period of unprecedented upheaval and the stunning talent of its award-winning author.

Author Biography

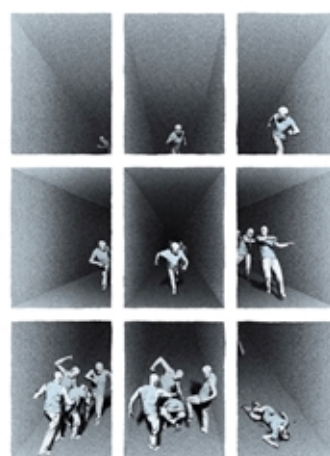
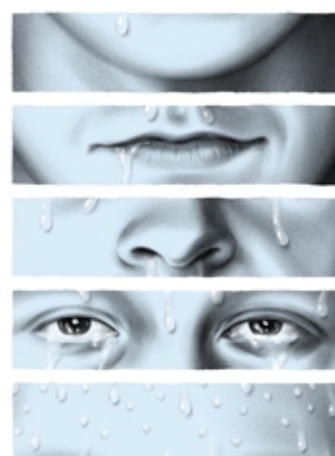
Mirko Ilic is a Bosnian-born comics artist and graphic designer based in New York. He spent his formative years as a youth in Yugoslavia during the Communist-bloc era, where he became known for his early illustrations for comic books and magazines. His comics were then published internationally in Heavy Metal, Metal Hurlant, and Marvel's Epic Illustrated, among others. Soon after he moved to the United States, he became the art director of Time magazine's international edition and The New York Times' op-ed pages.

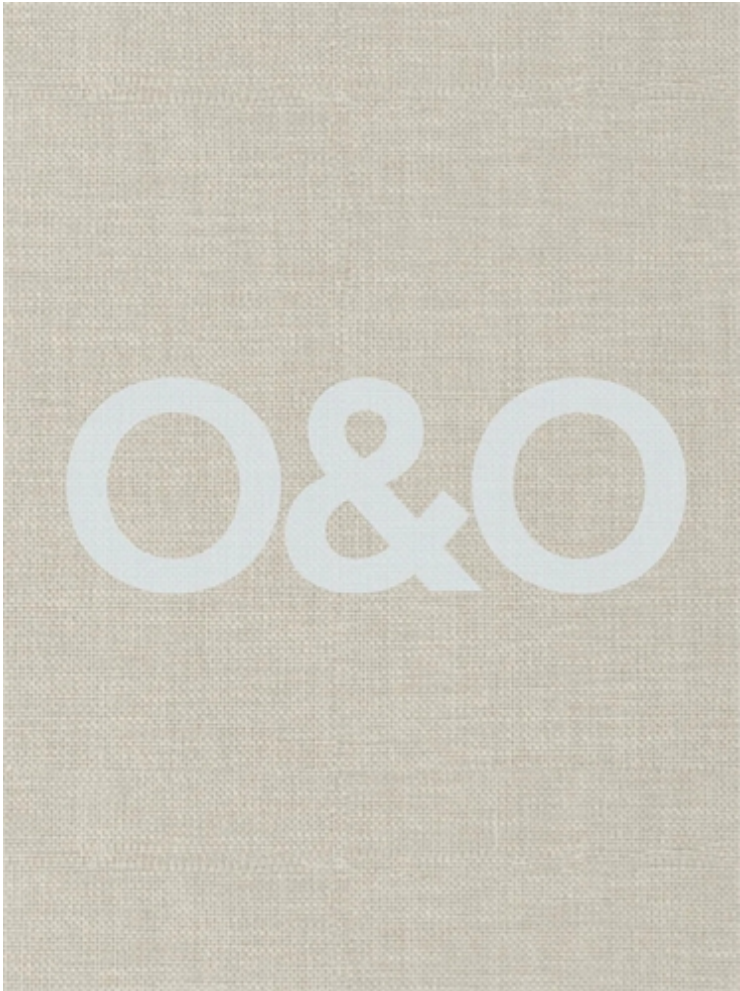
Throughout his illustrious career, Ilic has collaborated with design luminaries such as Steven Heller and Milton Glaser including on Milton Glaser: POP (The Monacelli Press, 2023). He has designed album covers for Rage Against the Machine, and created film titles for You've Got Mail. His works (including some of his comics) are in the collections of the MOMA, the SFMOMA, the Smithsonian, Die Neue Sammlung, and many oth...

9781914224522
\$44.99
03/11/2026
Hardback

SelfMadeHero

210mm x 280mm, 152 pp
Colour illustrations throughout





O&O Baukunst

Description

This monograph presents a decade of O&O Baukunst's architectural achievements, showcasing all buildings realized since 2012. The firm has significantly shaped Germany's landscape, completing major administrative buildings, delivering sustainable infrastructure projects, and making a notable impact in the cultural and residential sectors. These projects underscore the intricate nature of contemporary construction, highlighting the challenge of integrating sustainability, CO2 certification, technical demands, and design excellence. The book also traces the evolution of O&O Baukunst, founded by artist-architect brothers Manfred and Laurids Ortner, and now led by architects Roland Duda, Florian Matzker, and Markus Penell from their offices in Berlin and Vienna.

Author Biography

O&O BAUKUNST, a German-Austrian architecture firm based in Berlin and Vienna, was founded in 1987 by Laurids and Manfred Ortner. They had already developed projects with the artist group Haus-Rucker-Co, that blurred the lines between art and architecture. Since 2011, O&O Baukunst has been managed by the architects Roland Duda, Florian Matzker and Markus Penell.

Patricia Grzonka is an art and architecture historian and critic. She works as a writer and lecturer in Vienna and teaches at the Institute of Fine and Media Arts at the University of Applied Arts Vienna.

9783775761352

\$105.00

25/11/2026

Hardback

Hatje Cantz Verlag

AMB

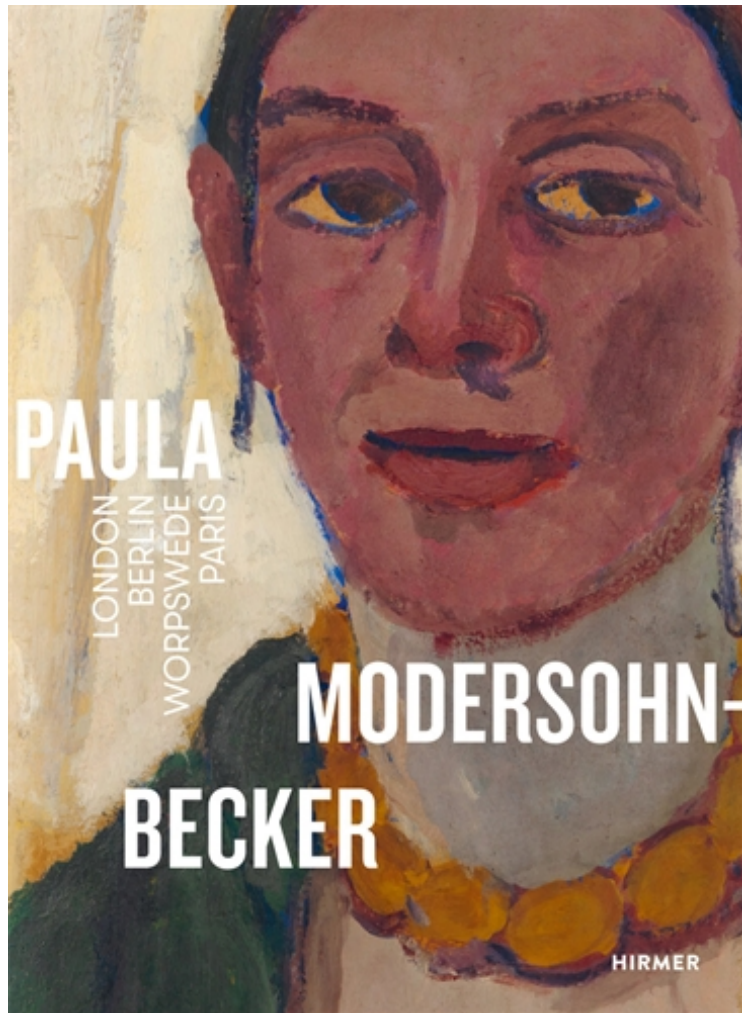
240mm x 325mm, 328 pp

250

Paula Modersohn-Becker

Paula Modersohn-Becker

HIRMER



Happy Birthday, Paula Modersohn-Becker! This volume celebrates 150 years since the birth of the fascinating artist, who remains of the most important figures of the German avant-garde. Examining her artistic development in depth and presenting works from all phases of her career, this book places particular focus on her early work, which has hitherto received little attention or recognition.

Paula Modersohn-Becker

Paula Modersohn-Becker

Description

She was one of the most influential artists of the twentieth century, and her works influenced such major figures as Georg Baselitz and Chantal Joffe. But how did Paula Becker, born in Dresden in 1876, become the artist Paula Modersohn-Becker? Numerous works from renowned collections and private holdings illustrate this fascinating story and demonstrate that she was following her own artistic path even in her student years. It was this path that made her the legend she became - celebrated in literature, film and art.

Author Biography

Frank Schmidt has been director of the Paula Modersohn-Becker Museum in Bremen since 2016.

9783777447827

\$85.00

11/11/2026

Paperback / softback

Hirmer Verlag GmbH

A

240mm x 330mm, 96 pp

70 color

RESEARCH DESIGN

William Latham, "Reinventing a
Confession: How the State Got
Hung," *Harvard Law Review*,
113 (April 2000) (online)
www.globe.com/online

17. The correspondence between Marking Number and East Greenlandic is shown in Table 1. East Greenlandic is a morphologically rich language, and the marking numbers are used to indicate the grammatical function of the words in the sentence.

¹ Hultschkatzky, *Die deutsche Sprache*, 10. Aufl. (München 1964), S. 101.



Revised 11/14/2009, 10:40 AM



Epilepsia, Vol. 45, No. 3, 2004
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DOI: 10.1177/0891264304264001



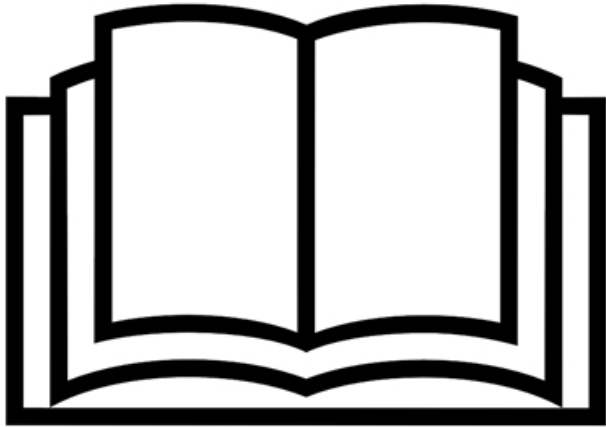


80



Portrait of Ester Neri with White Blossoms in Michael Neri, 1916

Portrait of Jane Neri in front of a Floral Background, 1916



**Jacket
Coming Soon**

The first ever collection of photographs taken over the past decades by the renowned contemporary artist Anish Kapoor.

Photographs by Anish Kapoor

Description

The first ever collection of photographs taken over the past decades by the renowned contemporary artist Anish Kapoor.

Anish Kapoor (b. Mumbai, 1954) has been celebrated across the globe for making art that is both sensorially engaging and intellectually provocative. Through adventurous artistic experimentation, he has forged innovative ways of using a wide range of materials in both his sculpture and painting, producing artworks that play with our perception of space in profound ways, and that frequently evince a deep sense of mystery. This book, produced in close collaboration with the artist, is the first to collect the photographs Kapoor has taken over many years. Through Kapoor's lens, we can catch a glimpse of his unique vision and ways of looking. These images reveal photography as an intimate extension of Kapoor's wider practice — a space of contemplation in which perception, chance and material presence c...

Author Biography

Christopher Bolas is an influential British-American psychoanalyst. (Contribution TBC.)

9781853323898

\$90.00

18/11/2026

Hardback

Hayward Gallery

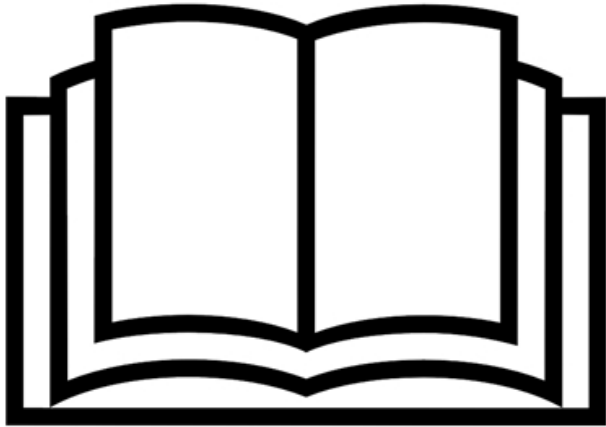
AJ

170mm x 230mm, 256 pp

240 colour







**Jacket
Coming Soon**

A richly layered visual archive on Pierre Huyghe, tracing the speculative worlds, shifting realities, and creative processes behind one of today's most visionary artistic practices.

Pierre Huyghe
Hatje Cantz Verlag

Description

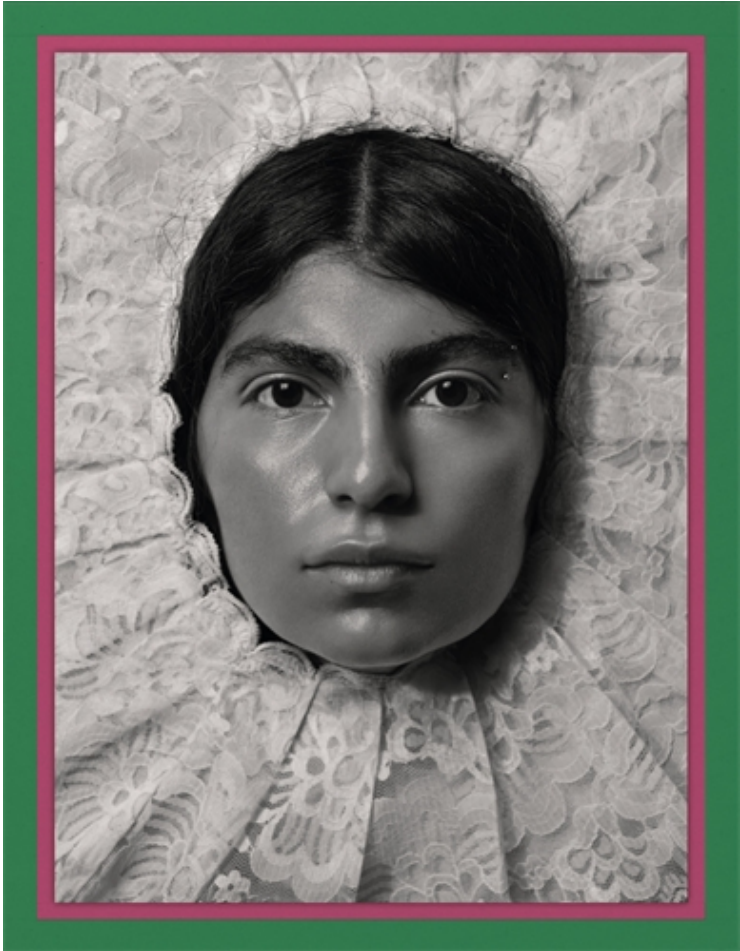
Pierre Huyghe is considered one of the most radical contemporary artists. His extensive works are conceived as speculative fictions challenging our perception of reality and consciousness. This publication, released on the occasion of the artist's solo exhibition at the Fondation Beyeler, is not a classical catalogue of works. Instead of a documentary overview, it offers a unique and fascinating "mental journey." The book combines images and research on recent works with sketches, notes, and text fragments. A cluster of ideas and images in which we can navigate through, reflecting the creative process. A visual archive exploring Huyghe's complex universe.

Author Biography

Pierre Huyghe (*1962, Paris, lives in Santiago, Chile) is a world-renowned artist whose works have been exhibited in numerous international institutions such as the Centre Pompidou Paris, MoMA New York, and Kunsthaus Bregenz. He has received numerous awards, including the Nasher Prize (2017).

9783775763233
\$105.00
25/11/2026
Hardback

Hatje Cantz Verlag
AGB
225mm x 300mm, 224 pp
300



These stunning and provocative black and white portraits of a new generation of gay, trans, and street performers in Mexico City taken by queer and fine art photographer Pieter Henket express the acute vulnerability and strength of their individual ways of breaking bonds that constrain their true identities.

Pieter Henket: Birds of Mexico City

Description

These stunning and provocative black and white portraits of a new generation of gay, trans, and street performers in Mexico City taken by queer and fine art photographer Pieter Henket express the acute vulnerability and strength of their individual ways of breaking bonds that constrain their true identities.

Dutch photographer Pieter Henket's (born 1979) *Birds of Mexico City* is a collection of portraits created in the years following the Covid-19 pandemic. During Henket's extended time in Mexico City, he and stylist Chino Castilla fostered a collaborative creative environment where participants could gather, experiment and express themselves freely. The space became a vibrant meeting point for dancers, mask-makers, designers and performers - each engaging with the interplay between Mexico's deeply rooted cultural symbolism and the liberating possibilities of modern self-expression. Within this setting, Henket and...

Author Biography

Pieter Henket is a Dutch photographer who lives and works between New York and Europe. His visual language draws inspiration from seventeenth-century painting. Among his most notable projects is *Congo Tales*, a work created in collaboration with Congolese communities in which photography and myth intertwine, as well as the publications *The Way I See It* (2013) and *Stars to the Sun* (2014). Alongside these projects, Henket is widely recognized for his portraits of public figures from the worlds of music, art, and entertainment, including the iconic cover of Lady Gaga's debut album, *The Fame*. His work has been exhibited at the Metropolitan Museum of Art in New York, Museum de Fundatie in the Netherlands, and Museum Barberini in Germany, and is held in numerous collections worldwide, including the Rijksmuseum in Amsterdam.

Renata Juárez Huerdo is a writer, poet, and cultural entrepreneur based...

- A love letter to the next generation - their fearlessness, self-expression and refusal to compromise.
- A new generation... breaking the constraints that have traditionally defined identity.
- The cinematic shots explore shifting attitudes towards gender, sexuality and spirituality.
- Photographed in a beautifully decaying venue, the portraits depict a generation of queer Mexicans proudly embracing their identities through a dramatic, theatrical, and mysterious visual language. The result is striking.

9788862088558
\$100.00
28/10/2026
Hardback

Damiani Editore
JFSJ5
287mm x 215mm, 112 pp
70

PIETER HENKET

BIRDS
OF MEXICO CITY

"THE WORLD CHANGES
IF TWO CAN LOOK AT EACH OTHER AND SEE."
— OCTAVIO PAZ

BEING
A
BIRD
AND
THINKING
THAT
I
CAN
CHANGE
WHO
I
AM
AT
ANY
MOMENT.

WE
CAN
ALWAYS
DREAM
OF
BEING
SOMETHING
MORE.
SOMEONE
MORE.
AND
WE
CAN
ACCOMPLISH
IT.

IT
IS
INSPIRING
TO
KNOW
WE
HAVE
WINGS
MADE
FROM
OUR
ILLUSIONS.
OUR
DREAMS
AND
WISHES.



CARMEN
SERRATO
CHAVARRIA

WE ARE BIRDS
WITH ROOTS

"The world changes if two can look at each other and see."
Buenos Aires, Octavio Paz

I DENIGATE

I wish what you find here will let you recover your breath
and that you recognize yourself in
the language you choose for naming something, the world.

I A BIRD TRAVERSED BY LANGUAGE

"I wanna take your photos," I told Love. There was an orange
sunset painting the clouds on fire. «clump», I suggested. «I
don't jump, mom. I fly». I captured the moment.

That phrase pierced me, it traversed me. If my offspring per-
ceived themselves as, able to see flight, my gift as a mother was
mostly done. In a way, I'd like to think that taught them to fly.

That phrase pierced me, it traversed me.

Flying with words.

I pay more and more attention to what traverses me: from
the simplest, like the joy of wind carrying my body, to the
most complex, like words in their absence. I pay attention to
it since it swells the shell.

What traverses us, as Love would say, is what reaches
our hearts. For an instant, you breathe in all of your compo-
sition to confirm you don't exist on your own and that your

story is as valuable as any other's that dwells on this planet with you.

I learned to breathe, for I was gasping for air.

One is pierced by an alien heartbeat, by life's own rhythm, the understanding of what entages and soothes it; the heart's thumping within, tethered by roots. Each one bears on its own strength in the all providing embrace.

A heart's rhythm that is perceived in its howling, agonized, short, easy, conscious, silent, profound or almost absent.

It shouts through you like an arrow that breaks the skin and burns. Language does the same as it appropriates spaces where it creates, builds, lays bridges and crosses them with dialogues.

I learned to be a mountain and reach my peak.

As manifestos de la diversidad lingüística by Yimapa Elena Aguilar Gil, Mexican linguist, writer and translator, allowed me to understand that feeling traversed is something precise and is so moving that it quakes the heart.

Traverse, from late Latin *transire*, means "to move from one point to another" and that is what I think happens when the heart and the body's most sensitive fibers are touched, the flesh comes alive and thus becomes something else. It burns as ice, it melts like snow, flows like water, like Heracles and his river.

The following day, which always arrives, we show up to life and learn to live it with our whole being, moreover, elated to laugh before this new, blessed beauty.

Surviving

We transmit words like days, and as the writer says: "always time, but collected differently in each language."

I believe language learning is to provide thought with windows of opportunity to discover the word which best describes what is seen or felt, to meet the desire of being precise. Such as Yimapa can only name her favorite color in her native language.

I think of the languages and their world building function. I think of those which don't survive discrimination and minor inclusion, deficient consideration. I think of the languages uttered in my country: *mapa, náhuatl, raptochico, mixe, purépecha*, to name some of them. I think they are seeds -daring to be planted so as not to be lost in obscurity.

Naming the world with your tongue.

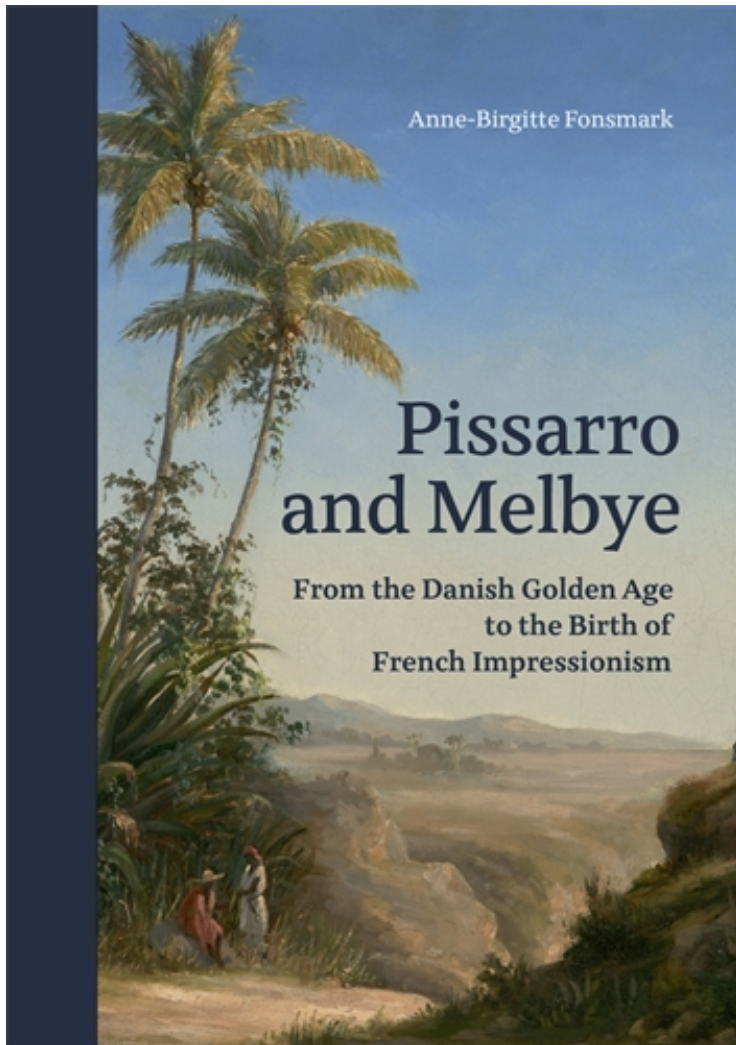
I am from Mexico, a country with more than 120 million Spanish speakers, or so we are told, as if only Spanish was spoken in our land. Precisely I was born and raised in Mexico City, this beautiful and cruel valley flanked by mountains with over a million inhabitants none the same as the other.

A jade-bearded nation where we live is mirrored by a memory of symbols: the Virgin of Guadalupe, the all mother, even and the little regard we give to despise also being its children, day, each of Juan Gabriel's lyrics, a soccer team's fandom, stray dogs and the bitch of a hunger that creeps about, the lyrics of "the world's most beautiful" anthem, the tributes given to the dead every November second, family as axis, *tucha* live and masks, the absent father, a Gen



Pissarro and Melbye

Anne-Birgitte Fonsmark



A meeting between Pissarro and a Danish Golden Age painter proved decisive for French Impressionism

Pissarro and Melbye

Anne-Birgitte Fonsmark

Description

A meeting between Pissarro and a Danish Golden Age painter proved decisive for French Impressionism

This book adds another dimension to our knowledge of the emergence of French Impressionism. In approximately 1850, the later 'father' of French Impressionism, Camille Pissarro (1830-1903) met the Danish painter Fritz Melbye (1826-69) in Pissarro's hometown on St. Thomas, Virgin Islands, at that time a Danish colony. This book argues that Melbye is a 'missing link' between the Danish Golden Age and French Impressionism - and the now almost unknown Melbye thus had a significant influence on the beginning of Impressionism.

In 2017, the Ordrupgaard museum in Denmark held the exhibition Pissarro. A Meeting on St. Thomas on the occasion of the centenary of the sale of the Virgin Islands. This extended and revised book presents new research that the exhibition gave rise to.

Author Biography

Anne-Birgitte Fonsmark (b. 1950), director of Ordrupgaard Museum from 1995 to 2023, is the author and editor of many books on art and curator of, among several exhibitions, Pissarro: A Meeting on St. Thomas (2017).

9788792596536

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18/11/2026

Hardback

Strandberg Publishing

ACVT

240mm x 300mm, 208 pp

Reality, Surreality: A Major Exhibition of Contemporary Chinese Painting



An in-depth exploration of Chinese Surrealism by the esteemed critic and art historian Lü Peng

Reality, Surreality: A Major Exhibition of Contemporary Chinese Painting

Description

An in-depth exploration of Chinese Surrealism by the esteemed critic and art historian Lü Peng

This catalogue is the accompanying publication of the exhibition Reality, Surreality-Major Exhibition of Chinese Contemporary Painting, specially organized by renowned art historian and curator Lü Peng at the Museum of Contemporary Art & Urban Planning in Shenzhen.

Bringing together 50 artists and more than 100 works, the exhibition reconsiders Surrealism as a broad and evolving concept that has transcended stylistic boundaries. From the legacy of the 1985 New Wave to the innovative practices of a younger generation, the project traces the development of Chinese Surrealism and reveals its new creative directions within a global context.

Author Biography

Lü Peng is a leading Chinese art curator, critic, and historian. Born in Chongqing, Sichuan, in 1956, in 1992, he was appointed Artistic Director of the First Guangzhou

Biennial Art Fair, China's first art biennial. Has also authored several important publications, including A History of Art in 20th-Century China (2010); A History of Art in Twentieth-Century China (2013); and Storia dell'arte cinese dal XX al XXI secolo (2024). Currently, Lü is an Associate Professor in the Department of Art History and Theory at the China Academy of Art in Hangzhou, as well as at the Sichuan Fine Arts Institute, and the Xi'an Academy of Fine Arts. Since 2017, he has served as President of L-Art University. With Skira he recently published Zhang Zhaoying (2025).

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Hardback

Skira Editore S.p.A

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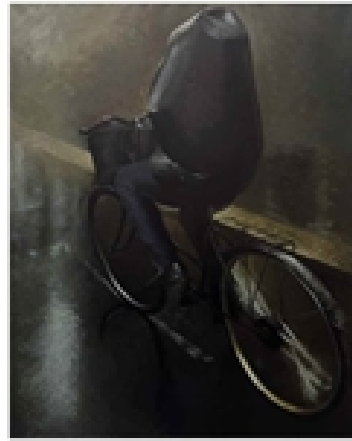
240mm x 280mm, 256 pp

200



130

Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 24.5 x 33 cm



131

Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 24.5 x 33 cm



132

Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 24.5 x 33 cm



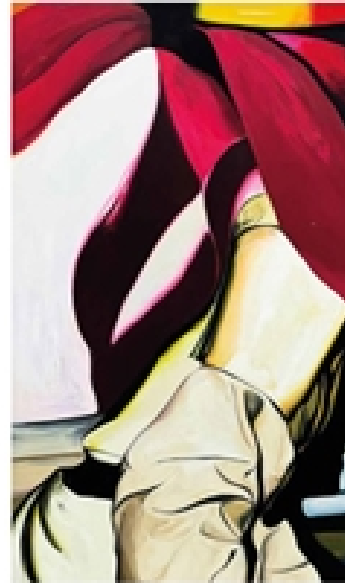
133

Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 24.5 x 33 cm



134

Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 24.5 x 33 cm



135

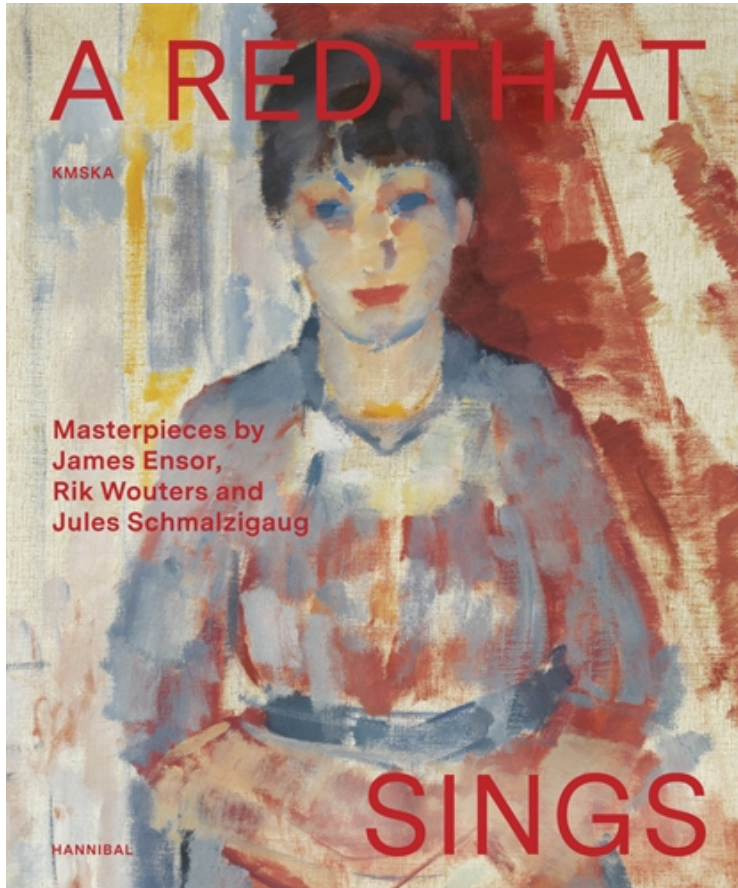
Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 24.5 x 33 cm

A Red that Sings

Adriaan Gonnissen



Jacket
Coming Soon



Rik Wouters, and Jules Schmalzigaug, showcasing vibrant reds, blues, and yellows, turning color into a rhythmic, emotional, and symphonic visual experience.

A Red that Sings

Adriaan Gonnissen

Description

Rik Wouters, and Jules Schmalzigaug, showcasing vibrant reds, blues, and yellows, turning color into a rhythmic, emotional, and symphonic visual experience.

A Red that Sings brings together three great colorists (James Ensor, Rik Wouters, and Jules Schmalzigaug) in a dazzling celebration of color. At the Royal Museum of Fine Arts in Antwerp, which houses the largest collection of their works, vermillion reds, intense blues, and vivid yellows shine, revealing the vibrant visual language they created. Ensor composed "unbelievable chords of color," Wouters let bright red accents dictate the rhythm of his compositions, and Schmalzigaug reintroduced the 'singing red,' inspired by the Baroque emotion of Rubens.

The book shows how these artists transcended the soft palette of Impressionism, turning color into a symphony of rhythm, emotion, and sound. Complemented by masterpieces from contemporaries like Adolp...

Author Biography

Adriaan Gonnissen is a historian and art historian. He works at the Royal Museum of Fine Arts Antwerp (KMSKA) as curator of modern art, where he develops a series of exhibitions on Belgian modernism from both international and regional perspectives. In the past, he served as curator at Mu.ZEE in Ostend, where he organized exhibitions including Cinema Joostens, Jules Schmalzigaug, and Transatlantic Modernisms: Belgium-Argentina 1910-1958.

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\$69.99

18/11/2026

Hardback

Hannibal Books

AFC

280mm x 230mm, 160 pp

colour

FOREWORD

The Royal Museum of Fine Arts Antwerp (KMSKA) is founded on two roots of Flemish, Belgian and international art history. Peter Paul Rubens is our flag bearer for the old masters, while James Ensor is the pivotal figure in the emergence of modernism. Through Rubens and Ensor, we present our historical museum as an institution that focuses on early and modern art alike, on whose centuries of art history up to the present day, which enables us to see the fascinating connections that run across our artistic past and present.

What this new exhibition clearly highlights (once again) is that the Flemish artistic tradition stands firmly in force of grandiose colour in force of rich, saturated pigments that continue to astonish, excite and connect us. Colours that sing! Colours so impactful that they can be sensed and heard the sounds. Of course, our modern masters also draw regularly on that spectacular tradition, sensual and emotional in its effect, the "red that sings" has been a sign of choice for centuries. Colour brings things to life. It not only stimulates the eye, it triggers emotions too. Which is why in this exhibition KMSKA has made a point of displaying James Ensor, J.M.W. Turner and John Schilling, as the key figures behind modernism's revival of the spectacular colour palette.

The exhibition includes masterpieces from the substantial bodies of works by these three artists. The KMSKA is fortunate of several key works, but the exhibition's story has been reinforced by the generous support of several significant lenders. We cannot thank them enough for being such valuable partners over many years.

Several prominent names provide context and depth. We could hardly open the exhibition with anyone other than our very own Rubens, whose work is a veritable open to gaze – the great master of the Baroque simply had to be included. But these master artists are counterpoint. Ensor, Modigliani and Schilling also admired the Flemish painter Hans (de) Membré and the Flemish expressionist Adolpho Monticelli as forerunners of a fresh, more vibrant play of colours.

Music and painting colour the sounds. It is not to the KMSKA is always a feast for the senses. Finally, we see special thanks to our partner Museum De Persijn for creating this magnificent exhibition.

Carsten Williams
KMSKA Managing Director

11-18 October
KMSKA - Ghent

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A RED THAT SINGS



THE SOUND-COLOURS OF MODERN PAINTING

Adrian-Guerrero

Museum goes to the Royal Museum of Fine Arts Antwerp (KMSKA) open mouthful at the paintings of James Ensor, J.M.W. Turner and J. Schilling, at what they are in a feast of colour?

One these big modern colourists set the lead for an exhilarating red sea, painted in the rhythm of spectacular colours. Their brushstrokes speak of subtle colour harmonies and bright with tonalities that the big masters had developed through the colour assembly of their vision about it up with Baroque pigments. For this too, the expression of all the master lies in the choice of pure colours, vibrant reds and oranges, cold blues, still warm yellows, intense saturated and deep green, greens. Colours to make your mouth water, colours sound red colours that, perhaps, not only stimulate the eye but also stimulate the imagination through our other senses.

This book is about the close connection of perception and the fact that a generation in the history of modernism. Drawing on contemporary theories, not only clearly of the way that artists, writers, critics, musicians and commentators engaged the emotional affluence between up and another generation to better understand colourist paintings. We all contribute to the plot of the "red that sings" – a dialogue we seek to illuminate. Adrian-Guerrero

In Venice in 1913, Schilling and the Italian painter Luigi Russi reflected at length on the idea of colours as sounds. Russell, a few years later, was used in the nearby town of Portogruaro by a father who led the local cathedral organ, an experience that inspired him to express painting in terms of music, as evidenced in his extraordinary 1917 painting "Music is my 'thinking' material" in both disciplines. He was still studying it when he produced the groundbreak for his manifesto "The Colour of Music" which he addressed first and foremost to the great Italian musician R. Paganini. "People can't get out quickly, for I can't express much longer intense desire to create a true musical reality by distributing big steps, red and blue, changing and putting over notes and chords, here and there, against a soft background."

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Not long after these mind-expanding encounters, Schilling wrote a letter to another great colourist, Umberto Boccioni, in which he asked whether he had ever been to KMSKA, and if so, whether he had ever seen himself at Peter Paul Rubens. The education of the 19th century still is. Schilling wrote that he had never seen an impressionist painting with a red as bright as the "red that sings" in the Baroque period. And of the red, who stands in the foreground of Rubens' monumental altarpiece staring straight out into the room?

In other words, to red that sings and other similarly vibrant colours, which the canvas not only as the Rubens had so that of modern painting too? That always grabs the attention, more so than any other pigment. Across the centuries, red is a painting has coloured and warmed it in the colour of blood and fire. The colour of the heart and of passion. The same pigment triggers emotions, fuel across symbolic and formal processes. It shows the composition of paintings, before forms and create their rhythms and structures. To quote the nineteenth-century American poet Emily Dickinson:

Sang from the Heart, Sine,
Dipped my Beak in it,
If the Tune drip too much
Have a hint too Red –

Pardon the Carmine –
Suffer the Vermilion –
[...]

12

Adrian-Guerrero
The Red that Sings
1917, oil on canvas
100 x 100 cm
KMSKA - Ghent
© KMSKA, Antwerp



Adrian-Guerrero
The Red that Sings
1917, oil on canvas
100 x 100 cm
KMSKA - Ghent
© KMSKA, Antwerp

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In Belgium too, the paintings that I once exhibited in Brussels at the artist's studio, I am afraid, in the late nineteenth century were described as 'fantasy-landscapes' or 'fantasy-landscapes'. The title was not original, but it was, the title of which I have not heard before. The Dutch and English are as much as these. Because in reality, the expression is in a language on 20 February 1900.¹⁴

For the case of people, including artists and writers, the notion that a colour can actually be heard is not expressed as genuine consciousness – a rare and specific form of consciousness. Only a few people experience the blending of the senses. For many, it is to perceive this one phenomenon, out of the idea of the idea that the visual attributes of a coloured work of art suggest – perhaps. The emotional situation of hearing is precisely what artists, artists, and art lovers to create what such metaphorical perception might feel like, just without experiencing it themselves.

In any case, what I once, Western and Schopenhauer give is that colours begin to ring louder when applied to the canvas. The colour is not only coming competing, distinct colours, and only then do these colours find their way across the canvas to a clearly discernible form. Part of argument, but also full of argument and meaning. It is not surprising that the future 'not should' has been an inseparable source of painterly passion for our modern art and critics. It is too obvious that the quest for modern realism was also proceeding through the eyes of those, more recent colour painter in the more recent past. The history makes sense in the tradition in which there, even if this matter colours is known clearly – and not equally – as a matter of choice and intention. Modern painters were not about to take a different view on occasion, searching the surface of the canvas for what might sound the most to their ears. Several historical critics also had their ears attuned, although the majority had different expectations.



FRANCIS BACON
The Three Men in Striped Hats
1955, oil on canvas
100 x 100 cm
The Tate Gallery, London



FRANCIS BACON
The Three Men in Striped Hats
1955, oil on canvas
100 x 100 cm
The Tate Gallery, London



In the artist's most celebrated synthesis of genuine metaphorical expression colours, such as The Three Men in Striped Hats (1955), the red that sing and ring across the canvas, from left to right, from above to below, often think, like to like or to it and not with. These metaphors are not with pure green, blue and yellow. The same goes for Francis Bacon's The Three Men in Striped Hats (1955) (1955, 100 x 100 cm). In this painting the idea of the metaphorical comes to life, seemingly in line with the most conventional. The colourfully defined military uniforms, shoulders, and other 'baroque' structures are visible to compare. The artist's 'fantasy-landscapes' of colour and only from the stage sets, they also use the world's message and addition. Using the 'fantasy-landscapes' is a quiet gesture across a single canvas, the colour of the artist's most famous Schopenhauer once stated I once in his studio, where he felt the art in a spectacular play, with I once as director, not designer. Lighting touches and sound effects operate. He looked back on the occasion in the art in the course he completed, seeking a studio in which a huge experience should be from the colour of a site, while colourful scenes, motifs, patterns and observed the view of a distance as nature, with a pattern of their 'folds' and this were engaged in the colour of the scene, promising to be able to remember whether I once actually painted them all. I once had placed there to find the scene, to compare a little piece in his own way, in a strange 'fantasy-landscapes' of nature and colour, he delighted in it as he gave it thought and with his hands and words. I find that orange compares 'The Three Men in Striped Hats' with these hands and words, and an artist, however with things and in the future, domestic scenes arguments made through the artists.

FRANCIS BACON
The Three Men in Striped Hats
1955, oil on canvas
100 x 100 cm
The Tate Gallery, London

The Reward Trap

Özgür Bolat



"An actionable and insightful path toward raising self-motivated children."

—from the foreword by AZİZ SANCAR, MD, PhD, NOBEL LAUREATE

the reward trap

Why Rewards Backfire *and the*
Real Science *of* Motivating Kids

DR. ÖZGÜR BOLAT

The Reward Trap

Özgür Bolat

Description

Avoid the hidden trap of rewards and raise confident, self-motivated kids with revolutionary, science-based parenting strategies from international sensation Dr. Özgür Bolat.

Every loving parent uses rewards-gold stars, treats, praise, privileges-believing they're nurturing their child's motivation and self-esteem. But what if seven decades of scientific research reveals we're doing the exact opposite? What if we are unknowingly sabotaging our children's motivation?

Dr. Özgür Bolat, award-winning researcher and media sensation, dares to ask the hard questions:

Why do rewards crush motivation instead of building it? Why can't core values be taught through external incentives? What hidden dangers await children raised on a steady diet of rewards? Using the latest groundbreaking research and real-life cases, *The Reward Trap* explores what rewards are really doing to our children and how we can avoid the pitfalls of ext...

Author Biography

Dr. **Özgür Bolat** is a distinguished education scientist, researcher, associate professor, and author with a career spanning academia, media, and corporate partnerships. His groundbreaking research on parenting and teaching has earned him international recognition, including the prestigious Best Young Researcher award in New Zealand. He holds a master's degree from Harvard Graduate School of Education (Fulbright and TEV scholar) and a PhD from the University of Cambridge. During his doctoral studies, he spent one year as a visiting PhD student at MIT Sloan. His academic work has been complemented by a successful media career, where he served as a columnist for a major national newspaper for 12 years, establishing himself as a leading voice in education and parenting. Dr. Bolat is a highly sought-after keynote speaker and parenting workshop leader.

- Dr. Özgür Bolat brings intellectual rigor and uncommon clarity to one of the most important questions in parenting and education: how do we truly motivate children?
- Most everyone assumes that rewards motivate student behavior-but the truth is more complex. With clear and compelling science, Özgür Bolat shows how rewards can sometimes support, but often undermine, the very motivation they are meant to foster. In their place, he illuminates what truly energizes learning and engagement in classrooms and homes. An essential read for parents and educators.
- Drawing on decades of research, including his own empirical studies, he shows how rewards can unintentionally push children toward pressure and approval-seeking rather than a genuine love of learning.
- This eye-opening and important book shows what really leads to greater creativity and well-b...

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\$29.99

22/11/2026

x , 208 pp

Paperback / softback

Embossing, spot varnish

Rosa Barba. In a Perpetual Now

HATJE
CANTZ

ROSA BARBA

IN A PERPETUAL NOW



Rosa Barba. In a Perpetual Now

Description

Rosa Barba's In a Perpetual Now offers a profound exploration of her conceptual practice, featuring contributions from distinguished writers. Edited by MAXXI (Rome), Gulbenkian (Lisbon), and Proyecto AMIL (Lima), the book functions as both a critical companion to Barba's work and an artist's book in its own right. Bringing together diverse voices it reflects on themes central to her art-time, memory, language, cinema, and the materiality of film.

Across a range of written formats, registers and approaches, the volume maps the intellectual terrain surrounding and stimulating Barba's performances, films and exhibitions, revealing the manifold narratives and speculative visions that drive her work. In a Perpetual Now stands as a substantial, critical, visionary and affirmative resource for scholars, artists, and readers interested in contemporary art, film, ecological transformation and storytelling.

Author Biography

Rosa Barba (Agrigento, Italy), based in Berlin, explores themes of permanence, impermanence, reality, and fiction through films, sculptures, installations, publications, and performances.

9783775761291

\$85.00

18/11/2026

Paperback / softback

Hatje Cantz Verlag

A

x , 184 pp

100

Scott Mead: Rites of Passage

Hurtwood Press



Jacket
Coming Soon



rites of passage

Scott Mead

Taken over a five-year period between 1971 and 1976, Scott Mead's black-and-white photographs of New England, USA, explore scenes of discovery, ritual, rural beauty and urban metropolis.

Scott Mead: Rites of Passage

Hurtwood Press

Description

Taken over a five-year period between 1971 and 1976, Scott Mead's black-and-white photographs of New England, USA, explore scenes of discovery, ritual, rural beauty and urban metropolis.

In *Rites of Passage*, photographer Scott Mead revisits his formative years in New England, USA. Taken over a five-year period between 1971 and 1976, the black-and-white photographs explore scenes of discovery, ritual, rural beauty and urban metropolis.

Situated somewhere between an American road trip and a personal visual diary, Mead's images capture a world as it was then, shaped by political upheaval, profound civil change and the Cold War. The tensions embedded in these photographs resonate today amid a fraught social landscape and increasing polarisation. Recent global events prompted Mead to reflect deeply as he explored his photographic archive.

This clothbound hardback book features 100 large-format pr...

Author Biography

Scott Mead was born in Washington, DC, in 1954 and lives in London. He was a photographer for fifteen years until family and career intervened. After many years working in investment banking, Mead left the industry in 2003 to return to his lifelong passion for photography. In 2018, Mead's work *Above the Clouds* was exhibited at Hamiltons Gallery, London. His book of the same name was published by Prestel in 2017. In 2022, Prestel published his second book *Equivalents*, an exploration of parallels and contrasts, featuring an introduction by Brad Leithauser.

9780903696722

\$120.00

04/11/2026

Hardback

Hurtwood Press

AJB

260mm x 300mm, 200 pp



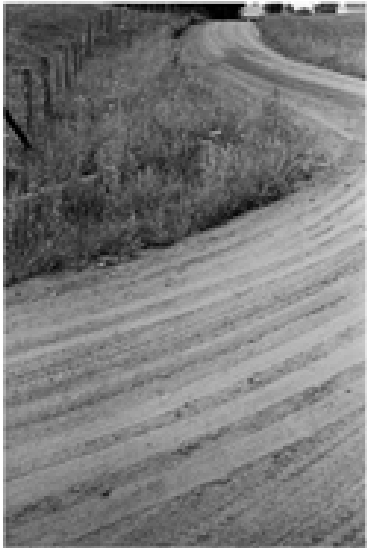
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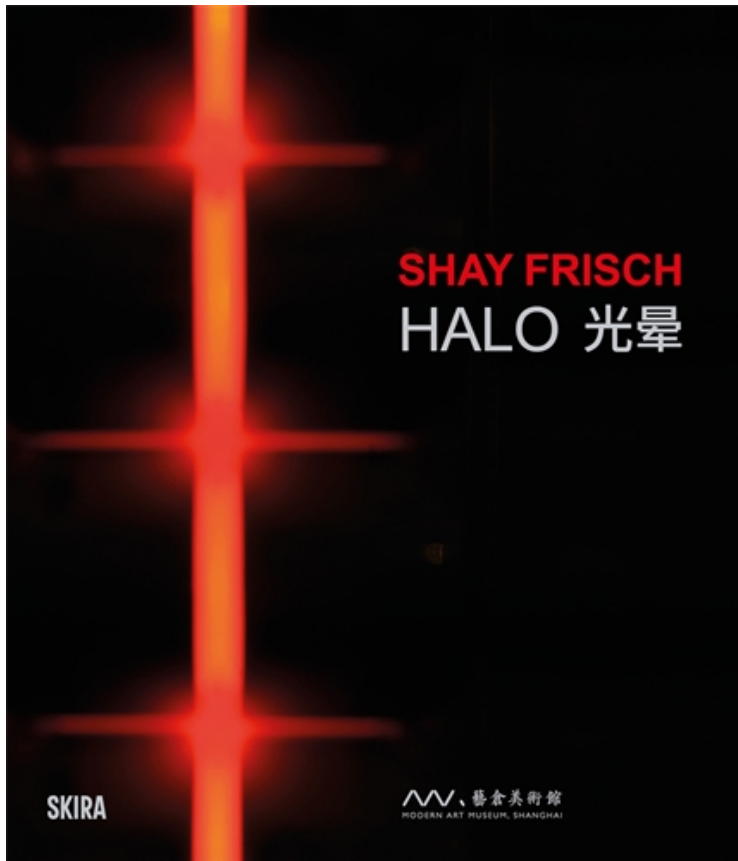


05



06





"A halo can be visible or invisible, yet it is always a manifestation of the inner nature of things." -Shay Frisch

Shay Frisch

Description

"A halo can be visible or invisible, yet it is always a manifestation of the inner nature of things."

-Shay Frisch

In Halo Shay Frisch reimagines the traditional notions of the halo for a contemporary audience. By drawing on historical, spiritual, and technological themes, the artist invites viewers to engage with energy as both a physical phenomenon and a metaphor for infinite possibility.

Published on the occasion of his solo exhibition in Shanghai, Halo highlights the artist's large-scale, site-specific installations where light becomes a visible manifestation of electricity. Frisch's work connects sacred and secular realms and explores the enduring power of circular motifs to evoke connection, balance, and transcendence. Using circuits, bespoke electrical components, and industrial materials, the artist arranges these elements into geometric forms that emit light, transforming inert objects into dynamic ...

Author Biography

Shai Baitel, exhibition curator and writer, is the artistic director of The Mod-ern Art Museum (MAM) in Shanghai. He conceived the exhibitions "Bob Dylan: Retrospectrum" in 2019 and "Zaha Hadid Architects-Close Up" in 2021. With Skira he recently published Marina Abramovic ´. Transforming Energy (2024) and David Hockney. Paper Trails (2024).

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28/10/2026

Paperback / softback

Skira Editore S.p.A

AFKV

240mm x 280mm, 128 pp

65

Six Characters of Hotel W.: A Case Study from Never Again Peace

**HATJE
CANTZ**

Edited by
Ekaterina Degot
and David Riff

SIX CHAR- ACTERS OF HOTEL W.

A CASE STUDY FROM
NEVER AGAIN PEACE

HATJE
CANTZ

A thought-provoking publication from steirischer herbst that reimagines post-World War II Europe through layered fiction and critical essays on memory, history, and political uncertainty.

Six Characters of Hotel W.: A Case Study from Never Again Peace

Description

The 2025 edition of steirischer herbst festival responded to a world in which wars are spreading and democracies are faltering. Six Characters of Hotel W. revisits the time in which the crumbling order seemingly emerged: the aftermath of World War II. Six writers created a diverse cast of characters orbiting one of the Graz grand hotels in the autumn of 1945. The reader presents these texts next to essays exploring their relation to reality and how the memory of World War II is used today.

9783775763462

\$52.99

25/11/2026

Paperback / softback

Hatje Cantz Verlag

A

118mm x 219mm, 208 pp

12



Star Wars Comics Library

Description

After Star Wars was released in 1977 and became a global cinematic phenomenon, fans clamored for more adventures with Han Solo, Luke Skywalker, Leia Organa and Darth Vader. Marvel's Star Wars comic was their only source for new stories and became a bestseller. The first 23 issues, including an adaptation of the film, are collected in this volume.

9783754405796
\$385.00
29/11/2026
Hardback

TASCHEN

279.9mm x 395mm, 680 pp



SKIRA

SUZANNE
PERLMAN

Discover the life and work of Suzanne Perlman, an émigré artist whose art spans continents and movements

Suzanne Perlman

Description

Discover the life and work of Suzanne Perlman, an émigré artist whose art spans continents and movements

This book is the first comprehensive monograph on Suzanne Perlman (1922-2020), a Hungarian-born artist whose life and work spanned continents and artistic movements. Fleeing Europe during World War II, Perlman began painting in Curaçao, where she lived for 50 years, developing a vivid expressionist style that captured the spirit of the island and its people with rare intimacy. In the early 1950s, she studied at the Art Students League in New York, engaging with Abstract Expressionism, and later worked with Oskar Kokoschka before settling in London, where her practice continued into her late '90s.

Published in collaboration with The Estate of Suzanne Perlman, the book brings together leading curators, academics, and critics to explore the full range of Perlman's oeuvre and life. It includes essays, an archival ...

Author Biography

Jan Rudolph de Lorm, Director of Singer Laren and former curator and Head of Collections at the Rijksmuseum, is a leading figure in Dutch art; known for his accessible and scholarly approach, he has curated major exhibitions on modern and contemporary art.

Jennifer Higgie, an Australian writer based in London, is the author of *The Other Side: A Story of Women, Art and the Spirit World* (2023) and *The Mirror and the Palette* (2021). She is the host of the National Gallery of Australia's podcast, *Artist's Artists*.

Dr. Margo Groenewoud is an emerging authority on Caribbean cultural history, recognized for her research on transnationality, mobility, and modernity, with extensive scholarly work on Caribbean history and culture.

Drs. Josée Thissen-Rojer, a leading voice on Curaçao's contemporary art, has been a curator, writer and advocate since 1999, shaping exhibitions and contributing to local and intern...

9788857254647

\$110.00

11/11/2026

Hardback

Skira Editore S.p.A

AFC

240mm x 300mm, 200 pp

Illustrated in colour



Suzanne Polunin, 1982
Oil on canvas, 50 x 40 cm

40

SUZANNE POLUNIN



41

A NEW MEXICO CURANDERO



Suzanne Polunin, 1975
Oil on canvas, 100 x 100 cm

42

SUZANNE POLUNIN



43

AMERICAN TESTAMENT



44

AMERICAN TESTAMENT



Suzanne Polunin, 1987
Oil on canvas, 100 x 100 cm

45

SUZANNE POLUNIN

46

AMERICAN TESTAMENT

Suzanne Polunin, 1988
Oil on canvas, 100 x 100 cm

47

SUZANNE POLUNIN



Roberto Matta
1957
Oil on canvas, 100 x 100 cm

40

BEYOND POLYCHROMY



Roberto Matta
1957
Oil on canvas, 100 x 100 cm

40

AMERICAN TESTIMONY



Robert Rauschenberg
1969
Black and white photograph, 100 x 100 cm

24

BEYOND POLYCHROMY



Robert Rauschenberg
1969
Black and white photograph, 100 x 100 cm

24

WORKS ON PAPER



Robert Rauschenberg
1969
Black and white photograph, 100 x 100 cm

24

BEYOND POLYCHROMY



Robert Rauschenberg
1969
Black and white photograph, 100 x 100 cm

24

BEYOND POLYCHROMY



Robert Rauschenberg
1969
Black and white photograph, 100 x 100 cm

24

WORKS ON PAPER

WATER
TRICK
MaSK
SHADOWS
ORANGE
EARTH
WORKS

Ulla von Brandenburg

A book as artistic creation: The artist Ulla von Brandenburg (b. 1974) creates multimedia works in a unique mixture of theatrical settings, object art, and performance. Boundaries between reality and illusion, interior and exterior, are blurred in her art as in this colour-saturated volume, which springs entirely from her own artistic vision.

Ulla Von Brandenburg

Description

A book as artistic creation: The artist Ulla von Brandenburg (b. 1974) creates multimedia works in a unique mixture of theatrical settings, object art, and performance. Boundaries between reality and illusion, interior and exterior, are blurred in her art as in this colour-saturated volume, which springs entirely from her own artistic vision.

From films, textile works, dance, and song to literature, circus, and spiritualism - in the multifaceted work of Ulla von Brandenburg, the most diverse media pulsate together in a mode of theatrical expression. In doing so, she reflects on the conditions of human existence, whether as an individual or part of a group. This artists' book offers a comprehensive overview of her work since 2018, including her latest piece developed especially for its presentation at the Wilhelm-Hack-Museum.

Author Biography

René Zechlin has been director of the Wilhelm-Hack-Museum in Ludwigshafen since 2014. Astrid Ihle has been curator for modern and contemporary art at the Wilhelm-Hack-Museum in Ludwigshafen since 2017.

9783777447094

\$100.00

11/11/2026

Hardback

Hirmer Verlag GmbH

A

200mm x 320mm, 216 pp

200

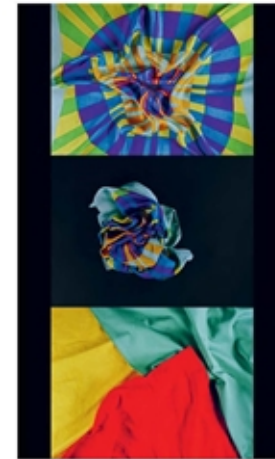
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ORANGE EARTH WORKS 3



WATER 83



TRICK 82



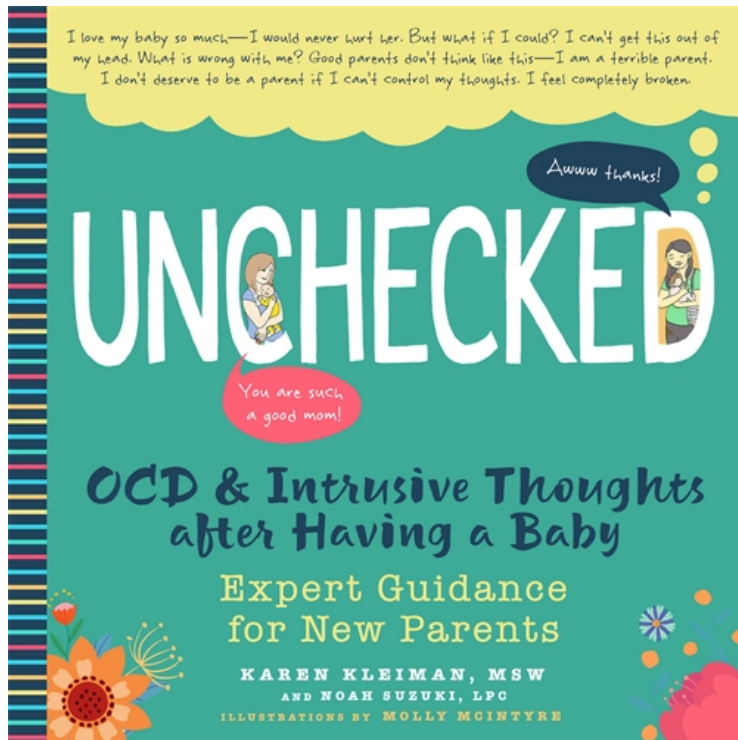
TRICK 83



MASK 132

Unchecked

Karen Kleiman, Noah Suzuki



Unchecked

Karen Kleiman, Noah Suzuki

Description

An illustrated guide helping new parents manage postpartum OCD and anxiety with expert strategies from the author of *Good Moms Have Scary Thoughts*, Karen Kleiman, and licensed counselor Noah Suzuki.

Feeling overwhelmed by intrusive thoughts and obsessive checking after your baby? Stuck in a cycle of assessing, obsessing, checking, and doubting?

Karen Kleiman, MSW, LCSW, and licensed counselor Noah Suzuki present *Unchecked*, an illustrated guide to coping with postpartum OCD and anxiety. They tackle the serious matter of protecting the mental health of parents with evidence-based strategies that lessen anxiety and manage obsessive thoughts and actions.

Through practical tips and relatable comics in the style of the bestselling *Good Moms Have Scary Thoughts*, you'll learn how to break the cycle of obsessive thoughts, gain reassurance, and feel calmer and more confident as a new parent. It...

Author Biography

Karen Kleiman, MSW, LCSW, founder of the Postpartum Stress Center, LLC and the Karen Kleiman Training Center, LLC is a psychotherapist, and internationally recognized pioneer in the field of maternal mental health. She is the author of over a dozen groundbreaking books on postpartum depression and anxiety. **Noah Suzuki** is the director of programming at the Karen Kleiman Training Center and senior therapist at the Postpartum Stress Center. He has a wide variety of experiences in the treatment of perinatal OCD and is a leading voice in the training of these treatments for perinatal clinicians. **Molly McIntyre** is an artist, illustrator, and animator living in Brooklyn, New York, with her family. Her work has been featured in the upcoming Netflix series *Worn Stories*, the book *Good Moms Have Scary Thoughts* (Karen Kleiman, Familius), *Bitch* magazine, *Everyday Feminism*, *Scary Mommy*, and *Psyc...*

9798893961096

\$29.99

04/11/2026

Hardback

Familius

x , 184 pp

Full-color illustrations throughout, embossing, spot varnish

Chapter 4

NUANCED SYSTEMS OF THOUGHT



Uncertainty, or Anxiety, is a feeling that can feel asking for truth is, we sit with uncertainty is the key to Remember: need absolutely to be okay.



Pause for Relief

Grounding techniques signal safety to your nervous system and can help you feel more centered. If you feel disconnected from the moment or lost in anxious thoughts, these exercises have been shown to activate the parasympathetic nervous system and relaxation response.



5-4-3-2-1 Engage your Senses

- Name 5 things you can see.
- Name 4 things you can feel.
- Name 3 things you can hear.
- Name 2 things you can smell.
- Name 1 thing you can taste.



COLD EXPOSURE

Place a cold washcloth or splash cold water on your face.

4-7-8 Breathing

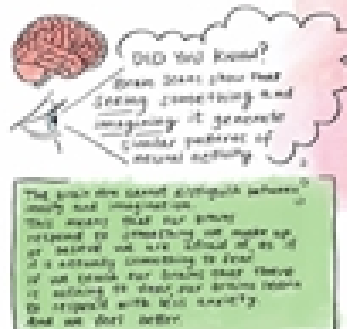
Inhale for 4 seconds, hold for 7, and exhale for 8.

Repeat ∞



Normalizing the Awful

What's the worst thing you can imagine happening right now? If you're like most new parents, it likely involves harm coming to your baby. That's why intrusive thoughts during pregnancy and postpartum often involve harm—because the fear of something happening to your baby is so powerful that the brain locks onto it, even while the thought itself feels unthinkable. Evolution has wired your brain for vigilance, to ensure your baby's safety during this period of heightened responsibility. Researchers say negative, intrusive thoughts arise from these adaptive and protective instincts. In fact, all new parents—yes, all—are susceptible to unwanted, intrusive thoughts. This is an extremely common and universal experience.



29



Why is this and anxiety overprotect intrude on a parent. These thoughts sleep deprivation becomes a



(Do Not) Try to Suppress Thoughts

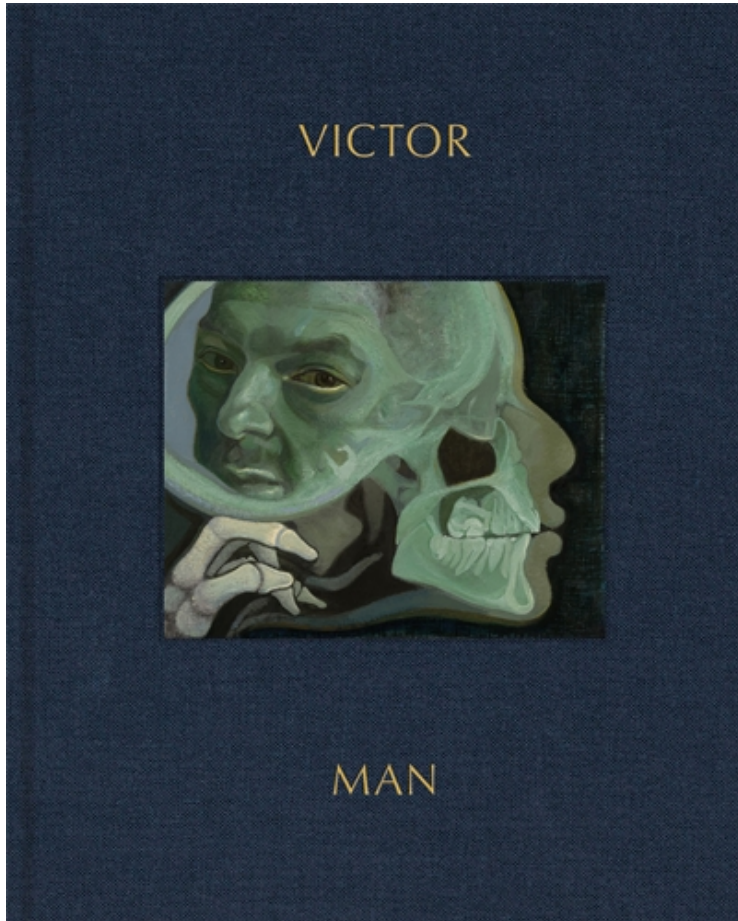
Thought suppression does not work. The more you try to suppress your thoughts, the stronger they become, much like how avoidance amplifies behavior. Instead, we encourage you to shift your focus to other things, even though your brain will attempt to pull you back into anxiety. Your baby offers a wonderful source of engagement that can help break the anxious cycle, if you allow it. This is not the same as simply distracting yourself to avoid the anxiety; the goal is to fully immerse your mind in something that genuinely captures your attention. By doing this, you can accept the presence of the thoughts (even when it's hard), without pushing them away, which helps reduce their power over time.

Try This:

The Paradox of Letting Go

Imagine, try to balance a ball, using your fingers, on the palm of your hand. Your intention is often to keep it to hold on, when you do that, it will either pop out of your hand or burst and this is not the place either way, you have lost control. The best way to gain control of an anxiety cycle is to accept your mind and then your hand when you steady on it, you gain your control.

30



Victor Man is one of the most quietly commanding painters working today. His profound, enigmatic canvases occupy a singular place at the intersection of the spiritual and the material, the living and the dead.

Victor Man: The Absence That We Are

Description

Victor Man is one of the most quietly commanding painters working today. His profound, enigmatic canvases occupy a singular place at the intersection of the spiritual and the material, the living and the dead.

Victor Man's paintings reveal varied, nonlinear references to literature, art, and poetry that transform essential elements of the human experience into visionary manifestations of color and form. The works collected in *The Absence That We Are* depict subjects imbued with a kind of sotto voce tonality. These compositions engender a complex, layered encounter, whose figures occupy and move through the transience of human life.

In these paintings, Man positions mortality as an inherent presence within and successor to life—a process intimately linking the human realm with its natural, spiritual, and animal counterparts. His work carries a contemporary immediacy and primeval beauty, and is similarly ...

Author Biography

Karl Holmqvist is an artist living and working in Berlin. His work often involves different types of writing in the form of poetry and spoken word. He has performed and exhibited widely at institutions including Beau Travail, Stockholm; The Brick, Los Angeles; Fridericianum, Kassel; Centre d'Art Contemporaine, Geneva; Power Station, Dallas; and Camden Arts Centre, London. He has participated in the Venice Biennial in 2003 and 2011 and Performa, New York in 2005, 2007, 2013 and 2023.

Constantin Brailoiu was born in 1893 in Bucharest, Romania. An ethnomusicologist and composer, he was a pioneering figure in the study of traditional music and conducted extensive research on Romanian and Eastern European folk traditions. In 1944 he founded the International Archives of Folk Music in Geneva, now part of the Musée d'Ethnographie de Genève. Brailoiu died in 1958 in Geneva, Switzerland.

Georg Trakl...

9781644231845

\$90.00

25/11/2026

Hardback

David Zwirner Books

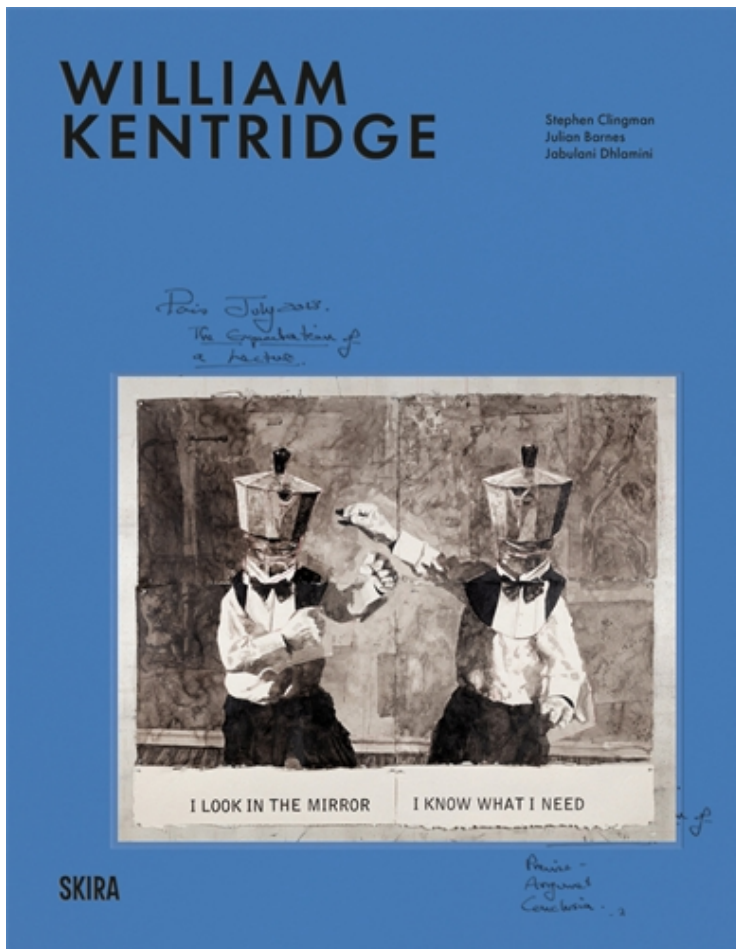
A

245mm x 305mm, 74 pp



William Kentridge

Stephen Clingman



A new title of Skira's new series Milestones: At the Heart of Creation, dedicated to today's greatest living artists.

William Kentridge

Stephen Clingman

Description

A new title of Skira's new series *Milestones: At the Heart of Creation*, dedicated to today's greatest living artists.

Skira's new series *Milestones* is a collection of books devoted to today's greatest living artists. More than retrospectives, *Milestones* are comprehensive excursions into the daily life and work of exceptional living artists and provide a rare backstage glimpse at their art. Each volume of the series presents one or more intimate interviews with the artist by a curator or a fellow artist, an essay by a renowned author, and the artist's biography. The iconography of the book includes images and plates of the key works explained by the artists themselves and an original photoshoot of the artist in his studio by leading photographers, as well as a "family album" with previously unpublished shots and personal photos.

Born in Johannesburg in 1955, William Kentridge is internationally r...

Author Biography

Denise Wendel-Poray is a Canadian writer, editor and curator. She is the author of books and essays concerning the relationship between art, theatre and music.

Stephen Clingman is distinguished University Professor of English and former Director of the Interdisciplinary Studies Institute at the University of Massachusetts Amherst.

Julian Barnes is an internationally acclaimed English writer, winner of the Man Booker Prize in 2011.

9788857253428

\$120.00

11/11/2026

Hardback

Skira Editore S.p.A

AGB

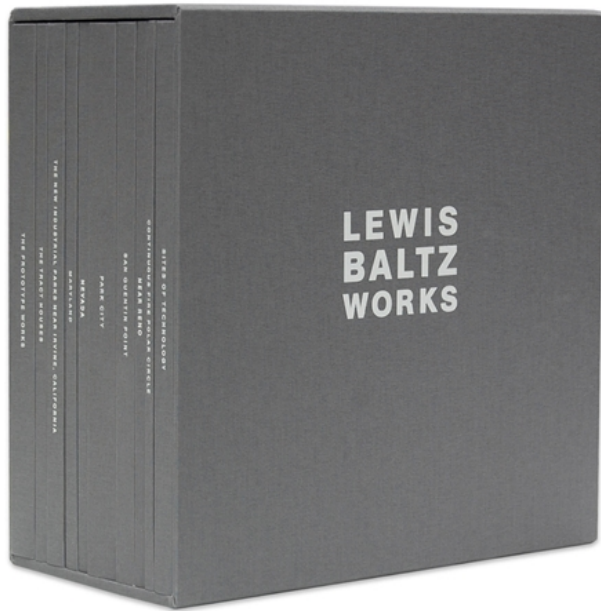
240mm x 310mm, 240 pp

Illustrated in colour

Works - Last Edition

Lewis Baltz

STEIDL



When Steidl changed its US distributor in 2015, all books in stock were initially shipped back to us in Göttingen. Among the many pallets was hidden a lost treasure: 147 immaculate copies of Lewis Baltz's *WORKS*, ten of Baltz's seminal photobooks housed in a slipcase, originally published in 2010 and believed to be sold out.

Works - Last Edition

Lewis Baltz

Description

When Steidl changed its US distributor in 2015, all books in stock were initially shipped back to us in Göttingen. Among the many pallets was hidden a lost treasure: 147 immaculate copies of Lewis Baltz's *WORKS*, ten of Baltz's seminal photobooks housed in a slipcase, originally published in 2010 and believed to be sold out.

During one of Baltz's last meetings with Gerhard Steidl before his passing in 2014, Baltz decided that the definitive edition of his work in book form should comprise *WORKS*, along with *Candlestick Point* (2011) and *Texts* (2013). Now, due to a twist of fate, we are able to realize this wish for a lucky few. *LAST EDITION* contains these three publications as well as a new booklet featuring Baltz's last, candid interview. It contains a certificate of authenticity signed and numbered by the artist (hidden in the volume "Continuous Fire Polar Circle"), and is the ultimate ...

Author Biography

Born in 1945 in Newport Beach, California, **Lewis Baltz** studied at the San Francisco Art Institute and Claremont Graduate School. Baltz came to prominence with the New Topographics movement of the 1970s, and his awards include a Guggenheim fellowship and the Charles Pratt Memorial Award. Baltz's work is held in most major museum collections. His books with Steidl include *89-91*, *Sites of Technology* (2007), *WORKS* (2010), *The Prototype Works* (2011) and *Candlestick Point* (2011). Baltz died on November 22, 2014 at the age of 69.

9783958291324

\$1,925.00

25/11/2026

Hardback

Steidl

A

268mm x 279mm, 1336 pp

The Yellow Hats

Kelly Matathia-Covo



The Yellow Hats

Kelly Matathia-Covo

Description

Inspired by the Holocaust but universally resonant, this powerful animal fable is a testament to human courage—even in the darkest of times.

Families of sheep, chicken, rabbits, and mice all live together happily in a beautiful green meadow . . . until they hear whispers of a group of wild things coming from the snowy mountains for the sheep. Is it because of their soft coats? Or for their grassy land? Nobody knows. But with the threat of violence hanging over the animal community, the happiness that once pervaded life on the meadow is soon replaced by unease and fear.

One fateful night, the whisperings come true—the wild things descend from the mountain and round up all the sheep. Wary of what is happening, Papa Sheep sends out an SOS to his old friend Mr. Hare, who, at great risk to his personal safety, comes to their rescue. Then, once the sheep are safely ensconced in Mr. Hare’s island com...

Author Biography

Kelly Matathia-Covo lives and works in Athens, Greece. She has illustrated more than 20 children’s books, many of which have received awards. Firm in her belief that storytelling and picture books always find a way to communicate even the most difficult subjects, she wrote and illustrated *The Yellow Hats*, which was awarded Best Picture Book by IBBY Greece in 2018, and in 2019 was shortlisted for the Greek National Children’s Book Award. Matathia-Covo was Greece’s 2024 nominee for the Hans Christian Andersen Award in illustration.

9781592704750

\$29.99

15/11/2026

Hardback

Enchanted Lion

x , 48 pp

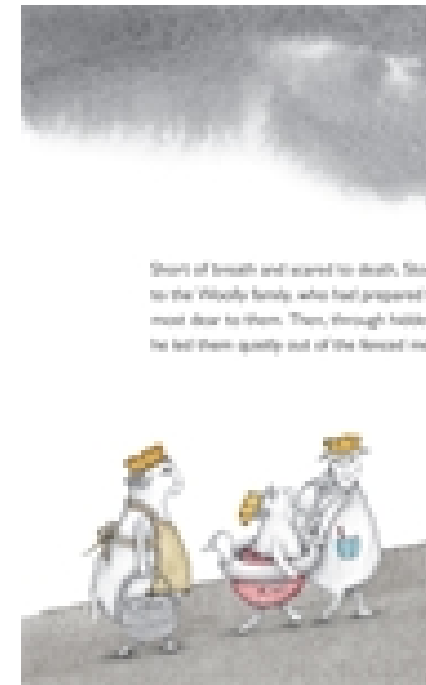
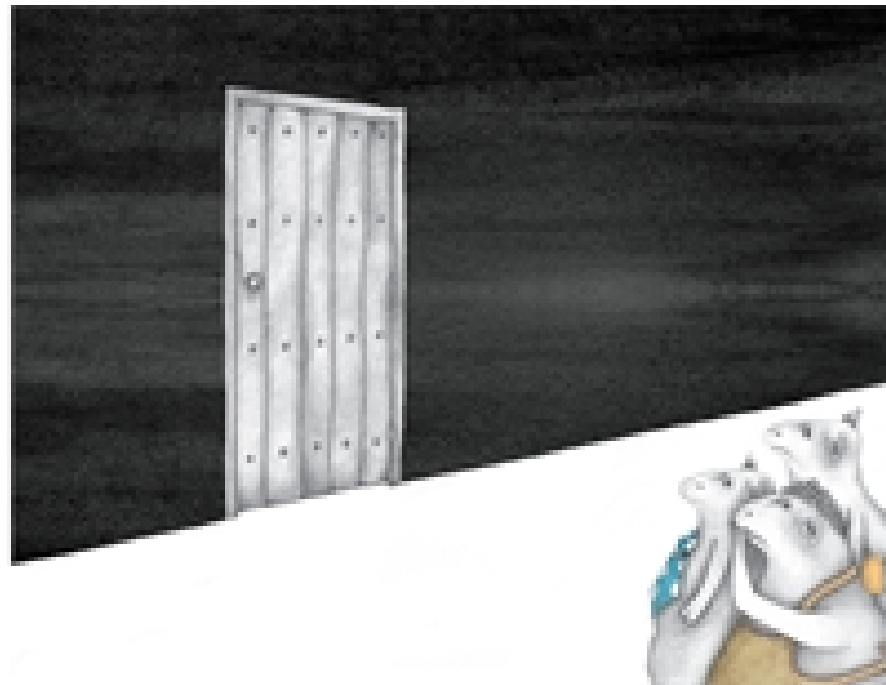
Full-color illustrations throughout

From 6 years to 9 years

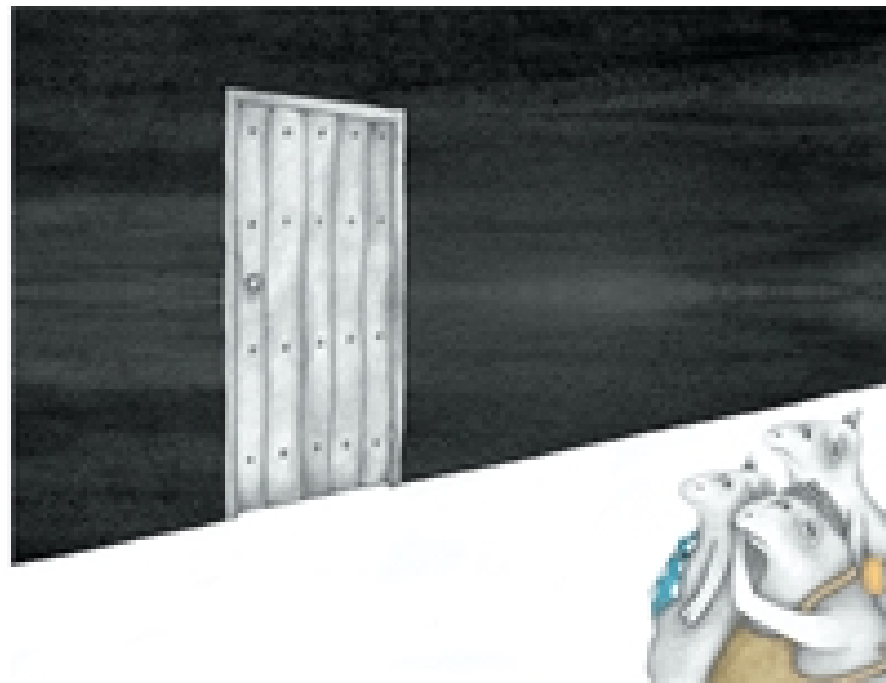
Troubled, Papa Woolly went into his room and, feeling his brow,
he tried to think of a way to keep his family safe.



Troubled, Papa Woolly went into his room and, feeling his brow,
he tried to think of a way to keep his family safe.



Short of breath and scared to death, this
to the Woolly family, who had prepared to
most dear to them. Then, through hidden
he led them quietly out of the forest into



One night, the Terrible Things came down

They forced in all the sheep. Then, they
the sheep could no longer go to work, or
play with their friends at school.

Now could they freely graze, and that was

Regardless of the danger, brave Ph. there set out over rough and stormy seas
 all on his own in a tiny little boat.



Short of breath and scared to death, then
 to the Woolly family, who had prepared to
 meet dear to them. Then, through happen-
 to he led them quietly out of the forest and



Finally, the day arrived when fear was gone.

The Woollys were free to return home but all they found was an empty meadow.
 Most of their friends were lost.

This was a time of sorrow and mourning for the sheep. Yet, they were grateful for those
 who had helped them, as well as for their good luck and the large green meadow they
 still called home.



Those who were lost will always be missed.

Baby Sees Colorado

Janna Steagall



Baby Sees Colorado

Janna Steagall

Description

A high-contrast Colorado board book designed for babies' developing eyes by artist Janna Steagall, perfect for tummy-time fun.

Baby sees mountains.
Baby sees a ghost town.
Baby sees a park.

Created for the youngest readers and their developing eyes, this high-contrast board book explores the sights of Colorful Colorado, including the Rocky Mountains, ghost towns, elk, Durango Silverton Train, sand dunes, and more! With simple text but clearly recognizable images and patterns by Janna Steagall that aid baby visual stimulation, *Baby Sees Colorado* is an adorable tummy-time companion for babies born in or visiting the Centennial State. The perfect gift for new parents or Colorado-loving families.

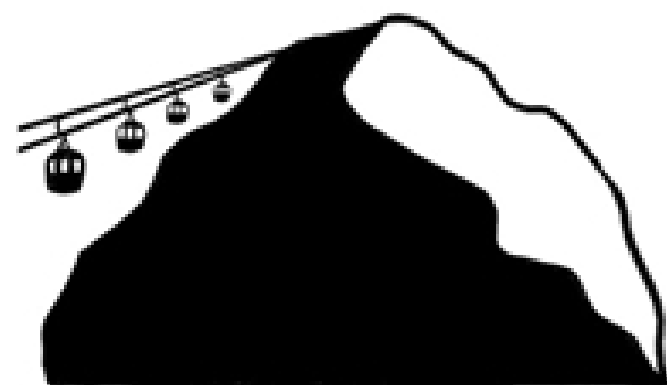
Author Biography

Janna Steagall is a surface designer and illustrator whose dream is to make the world a more whimsical place one artwork at a time.

9798893961058
\$14.99
22/11/2026
Board book

Familius

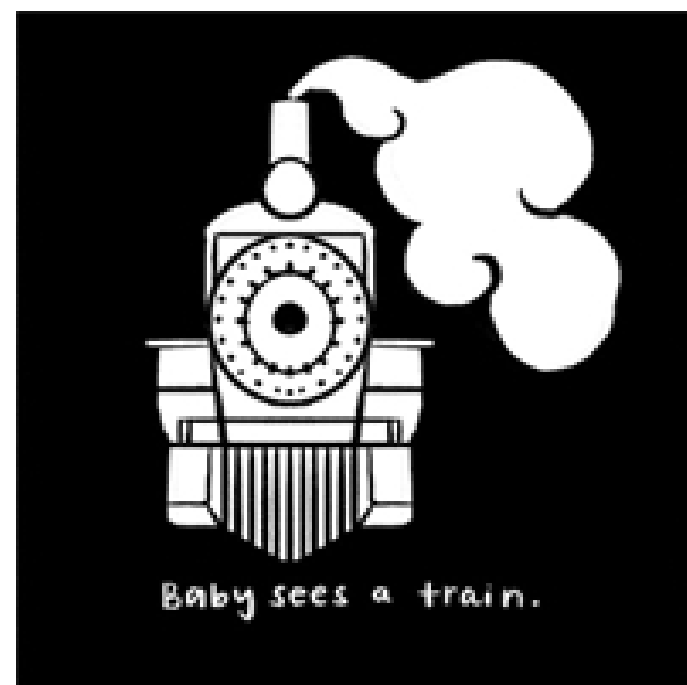
x , 16 pp
Fully illustrated in black and white
From 1 years to 3 years



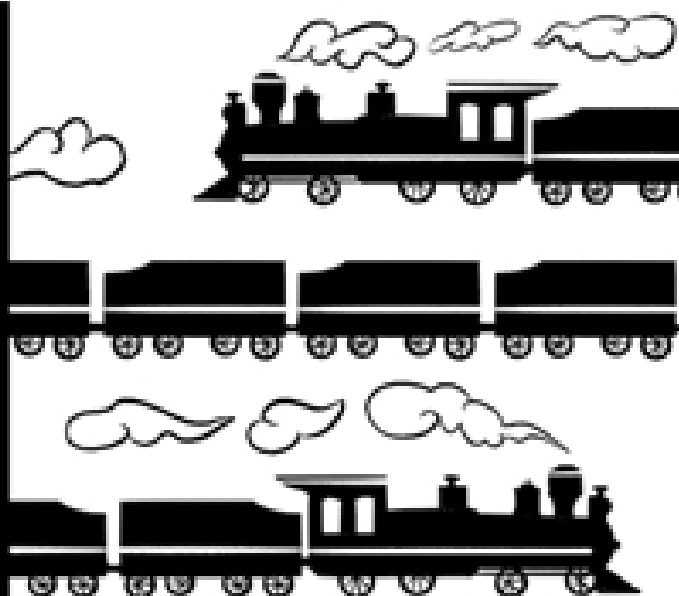
Baby sees mountains.



Baby sees a mesa.



Baby sees a train.



Gravity and Other Substances

Daniel Liévano

July



Gravity and Other Substances

Daniel Liévano

Description

Internationally recognized Colombian artist Daniel Liévano uses visual notations to explore philosophical ideas in *Gravity & Other Substances*, a picture book for teens and adults.

Through various media, artist Daniel Liévano has dedicated himself to exploring the relationship between abstraction and storytelling. Here, he takes up happiness, truth, memories, reality, dreams, and gravity. In many ways, these concepts shape the rhythms, experiences, and facts of human life. Conceiving of them as substances, Liévano explores them as if they were tangible, solid presences in our lives. In doing so, he makes happiness subject to gravity and memory both molecular and embodied. The exploration that makes up *Gravity & Other Substances* is published under Unruly, Enchanted Lion's imprint of category-defying picture books for teens and adults.

Author Biography

Daniel Liévano is a well-known Colombian artist whose conceptual images have been featured in *The New Yorker*, *Harper's Magazine*, and *The Economist*. His work is characterized by the exploration of themes that range from science and technology to psychology, literature, and poetry. Liévano's signature illustration style—a fusion of abstract and figurative elements—invites viewers to discover what usually remains unseen. His fascination with conceptual thought has also brought him from image-making to writing, through which he explores the intricate relationships between semiotics, poetry, and representation. The Spanish-language edition of *Gravity & Other Substances* was awarded the Gold Medal by the Society of Illustrators of New York, the prestigious Seymour Chwast MA-g Award in Zurich, and the Award of Excellence of Communication Arts Magazine. In 2022, he was honored with the top prize at the ...

- This book is an artist's philosophical contemplation on happiness and dreams and gravity. It's visual notation for thinking through these concepts in both word and image. Think of it as an existential title with appeal to teens. It's about how to be a person in the world, presented with a fascinating approach to philosophical thinking through representation.

9781592704354

\$39.99

22/11/2026

Hardback

Unruly/Enchanted Lion

x , 200 pp

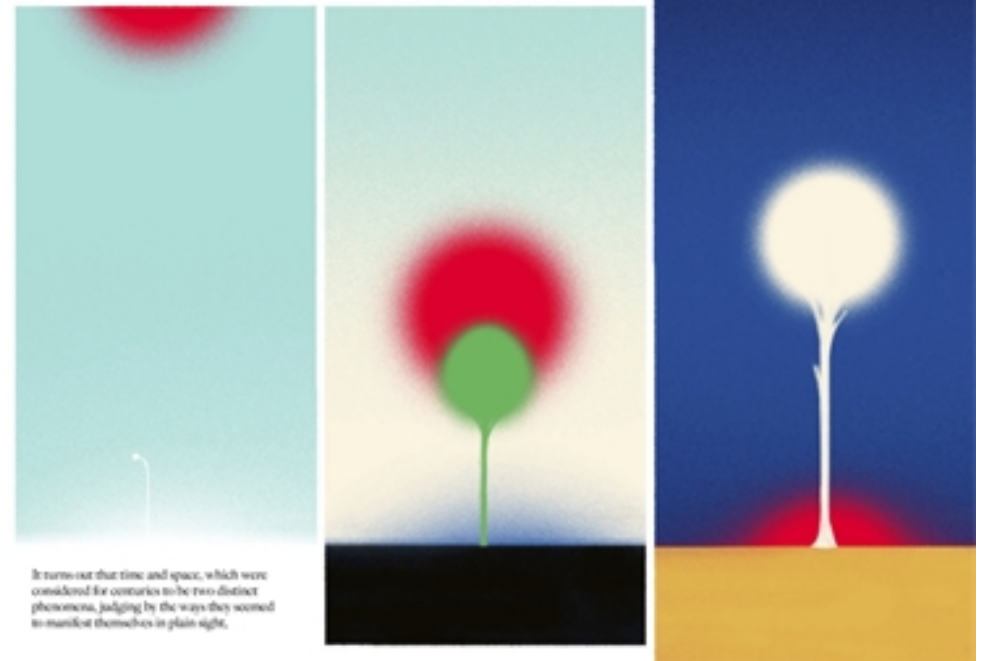
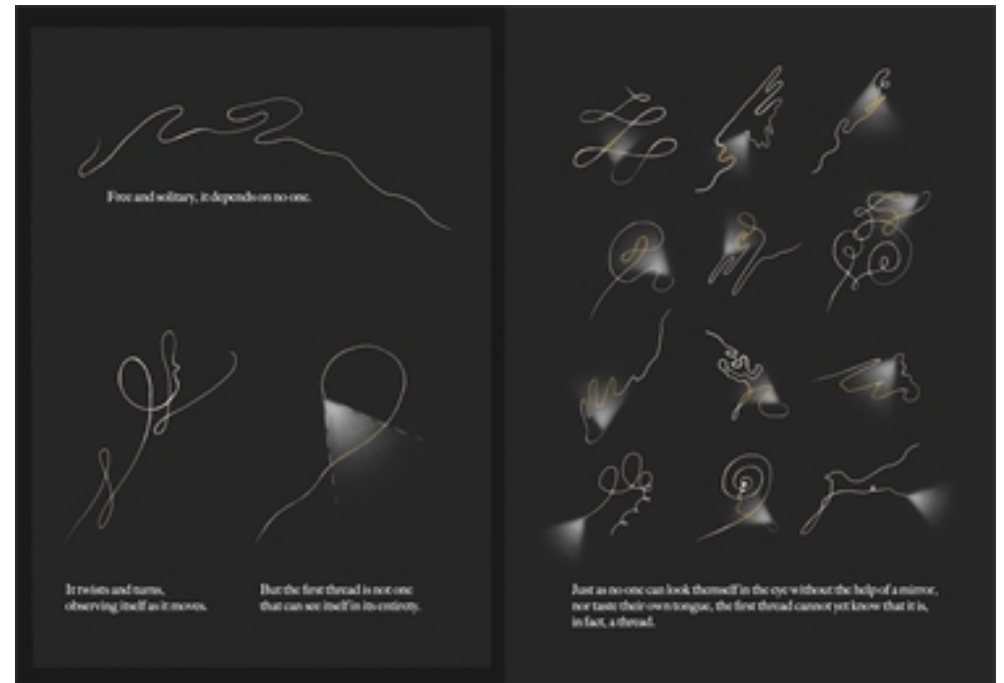
Full-color illustrations throughout

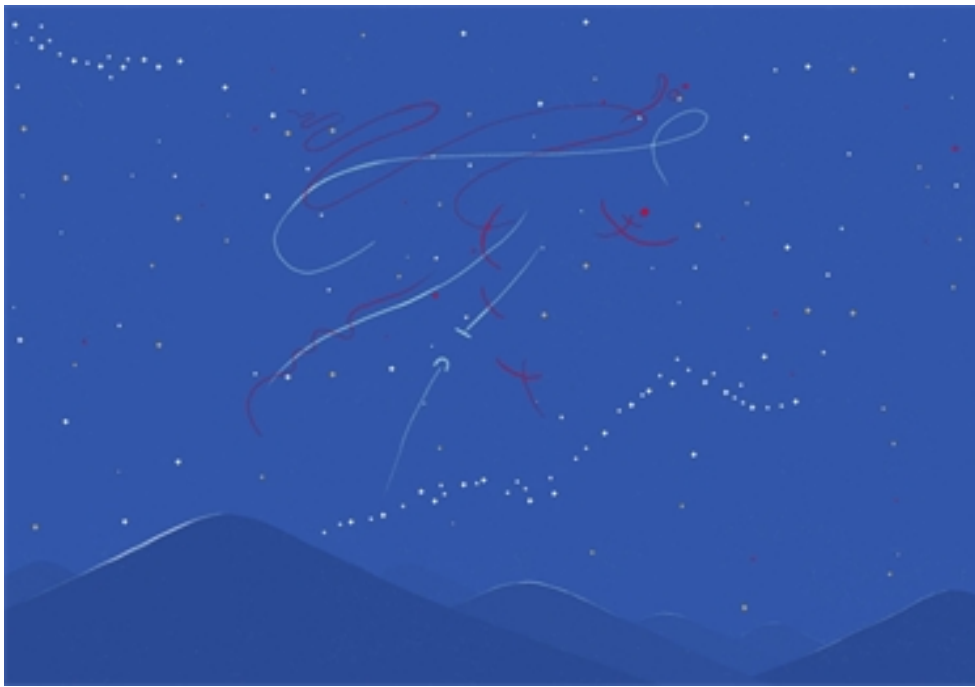
The consequences of this are quite disconcerting.

For instance,



As if it wasn't enough that human communication is already beset by a preponderance of flaws 'unreconcilable differences', now we have to add the stubborn condition in which each person has their own version of time.





The consequences of this are quite disconcerting.

For instance,



two observers, depending on how they are situated



perceive time differently.

As if it wasn't enough that human communication is already beset by a preponderance of flaws 'unreconcilable differences', now we have to add the stubborn condition in which each person has their own version of time.



I Am a Leaf

Angelo Mozzillo



ANGELO MOZZILLO MARIANNA BALDUCCI

I AM A LEAF

TRANSLATED BY DENISE MUIR

I Am a Leaf

Angelo Mozzillo

Description

A poetic and visual masterpiece, perfect for introducing young readers to the emotions through nature-inspired storytelling

Day after day, like a leaf in the wind, our emotions change. Sometimes we feel light and free, other times we feel weighed down. One day we feel brave, the next we feel scared and small. Some days we feel strong and confident, while on others we need to take a break. This beautifully poetic picture book takes young readers on a journey through the ever-changing landscape of emotions. The book uses rhyming verse to talk about feelings, showing that it's OK to change and grow, just like a leaf.

Author Biography

Angelo Mozzillo is an acclaimed Italian author of books for children and young readers, including the humorous *Detective Linus* series. *I Am a Leaf* won the prestigious Italian Andersen Prize as Best Picture Book in 2021 and was also named Best Children's Book overall. His books have been translated into several languages; this is his first published in English. Born in Naples, he now lives and works in Milan.

Marianna Balducci is a celebrated Italian illustrator known for her innovative blend of illustration, photography, and digital techniques. She received the Andersen Prize for her work on *I Am a Leaf*. Balducci collaborates with major publishers and cultural institutions and is also an educator. She lives and works in Milan. Visit her at mariannabalducci.it.

- A child explores various emotional states, leaving readers better suited to do the same. . . . **Mozzillo's spare text conveys impressive nuance through its perfect rhymes and unrhyming couplets.** Meanwhile, Balducci's short and soft digital pencil sketches complete illustrative scenes rambling across vast white expanses . . . [T]his philosophical pick begs readers to embark on nature walks and sketch themselves into their own collages; it should find frequent use among science and art educators. **A contemplative and poetic tale for emotionally attuned young naturalists.**

9781636552026

\$29.99

22/11/2026

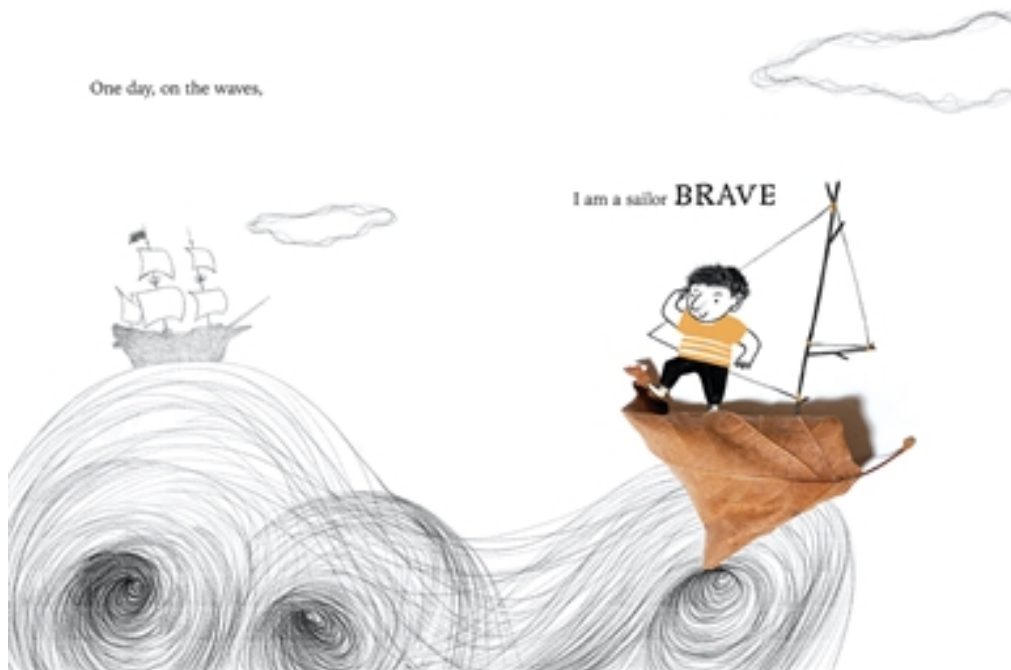
Hardback

Red Comet Press

x , 36 pp

4-color illustrations throughout

From 4 years to 7 years



One day I am **BLOWING**



One day I can't get going



One day blazing sun

One day there is none

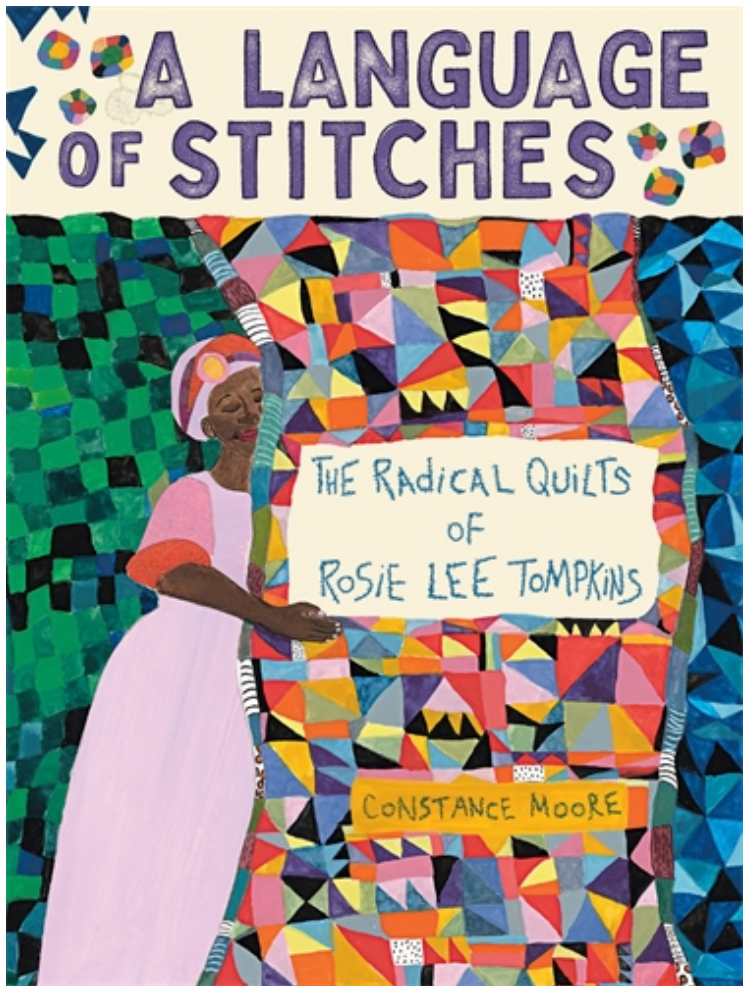


One day I will be a **LEAF**
if you will be my **BOUGH**



A Language of Stitches

Constance Moore



A Language of Stitches

Constance Moore

Description

Critically acclaimed illustrator Constance Moore delivers a powerful and poetic picture book biography of groundbreaking quilter Rosie Lee Tompkins, celebrating the life and work of one of the greatest unsung artists in American history

Effie Mae Martin dreamed in bright, beautiful colors. With her needle and thread, she created designs that the world had never seen before: She mixed taffeta with T-shirts, wove patterns into words, and created shapes and stitches completely her own. But most importantly, Martin used her quilts to tell stories of Black life, of her memories with her family, and her love for her faith.

Through her work, she found freedom and courage, but she wasn't ready to share herself with the public, so she created Rosie Lee Tompkins—an artist whose radical quilts took the world by storm.

In this stunning picture book biography, Constance Moore delivers an exquisite tribute...

Author Biography

Constance Moore is an artist and educator based in Oakland, California. She is the illustrator of the *Colors of My Life* series. She loves teaching elementary school art and shares her students' love of color.

- A challenging topic, mental illness, is given wings by the hope stitched into the many quilts of Tompkins in this wonderful book for all ages
- Bold, deeply personal and political works rooted in Black life, faith, memory, and survival...the sparsely worded poetic format makes weighty topics like mental illness and segregation more accessible for younger readers...A visually stirring portrait of a remarkable woman.

9781419776267

\$32.99

28/11/2026

Hardback

Abrams Books for Young Readers

x , 48 pp

Full-color illustrations throughout

From 4 years to 8 years



Meet the Artist: James McNeill Whistler

TATE



Immerse yourself in the atmospheric world of James McNeill Whistler and make your own Whistler-inspired artworks.

Meet the Artist: James McNeill Whistler

Description

Immerse yourself in the atmospheric world of James McNeill Whistler and make your own Whistler-inspired artworks.

An interactive adventure through the astonishing landscapes and portraits of James McNeill Whistler, an artist who challenged the art world and is now celebrated as one of the most influential artists of the nineteenth century.

Join Dide Tengiz on a wonderful adventure through the astonishing landscapes and portraits of James McNeill Whistler, an artist who challenged the art world and is now celebrated as one of the most influential artists of the nineteenth century. Learn about tonal harmony and the Aesthetic Movement, draw an urban streetscape and etch your own Whistler-inspired motif. Packed with make-and-dos and creative activities, *Meet the Artist: James McNeill Whistler* is perfect for encouraging and inspiring budding young artists.

Author Biography

Dide Tengiz is an illustrator and picture book maker based in the UK. She holds a first-class degree in Illustration from the University of the West of England, and in 2021 completed her Masters in Children's Book Illustration at the Cambridge School of Art.

9781917055123

\$19.99

11/11/2026

Paperback / softback

Tate Publishing

YBGC,YBG

279mm x 248mm, 0 pp

Fully illustrated

INNOVATIVE REBELLIOUS ATMOSPHERIC

Born in 1834 in Massachusetts, James McNeill Whistler was an American painter, although he spent most of his life living abroad. He loved drawing and wanted to become an artist. Despite his family's disapproval, Whistler was determined to follow his dreams and, in 1855, moved to Paris to study art.

Whistler had very strong ideas about what art should look like and what it should do. Not everyone agreed with him and he made many enemies, but this didn't stop him.

Whistler is now celebrated as a rebel who challenged the art world and is considered one of the most influential artists of the nineteenth century.



"I hope dear Father, you will not object to my choice, viz., a painter, for it will be one so very much."



One of Whistler's first jobs was mapping the coastline for the US military. He hated it. Bored, he often drew waterfalls, sea serpents and whales in the margins of his maps.



Although he left the job after only two months, Whistler learnt valuable etching techniques that he would use in his later works.

Whistler was a follower of the Aesthetic Movement. One of its main values was "art for art's sake", which meant art should just be beautiful. This was a completely new approach to painting that challenged how Victorian art usually centred moral stories.

What do you think art should do?

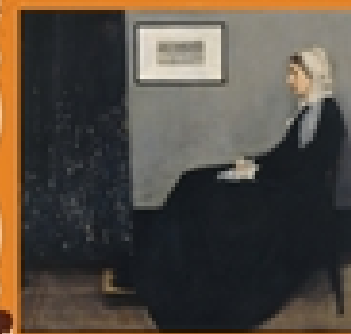
Whistler wanted people to think of art like music - different elements working in harmony to create something beautiful. This is why he gave his works musical titles, like 'nocturne', 'symphony' and 'arrangement'.

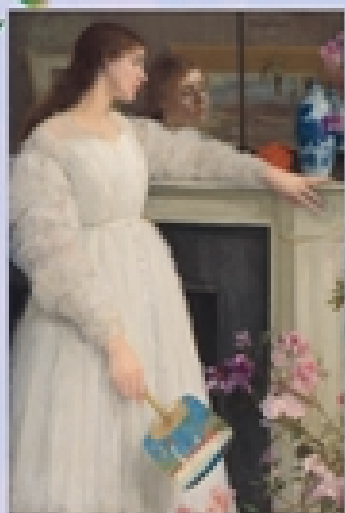
Listen to your favourite song and draw how it makes you feel on the opposite page.

Artist's advice: "Never sleep, for enemies come to the artist sleep."

This portrait of Whistler's mother is one of his most famous paintings.

Use all you've learnt so far about composition and tonal harmony to create your own Whistler-inspired portrait on the next page.



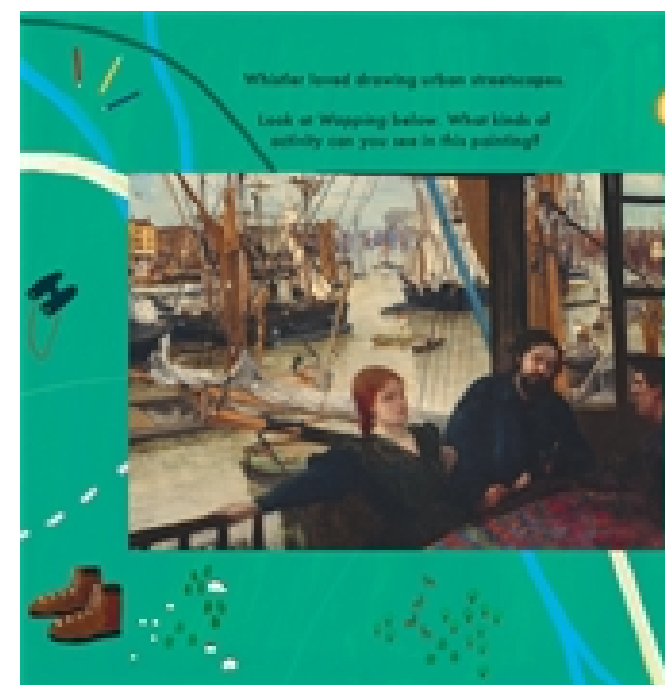


"Come come, come wind or thunder
High up in air,
I watch my face, and wonder
At my bright hair."

These lines are from a poem by
Algernon Swinburne, inspired
by Whistler's artwork here.

Whistler liked it so much that
he had the lines printed and
pasted onto the frame around
this painting.

Write your own poem or story
inspired by this painting.



Whistler loved drawing urban street scenes.

Look at Whistling below. What kinds of
activity can you see in this painting?



Although Whistler is a
celebrated artist now, not
everyone appreciated his
art back then.

In 1877, John Ruskin, a
famous art critic, wrote a bad
review of Whistler's work in a
pamphlet, which he then sent
to his subscribers. He accused
the artist of "flinging a pot of
paint in the public's face."

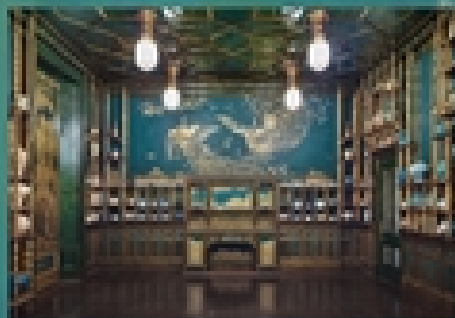
Whistler got very angry and
sued Ruskin for insulting him.
Whistler won the trial - but
he also lost a lot of money.

How would you design your dream room?



In 1876, Whistler was asked by his friend Frederick R.
Leyland to make small changes to his dining room.

But when Leyland got back from his trip, he was
horrified to see that Whistler had repainted the ENTIRE
room in bright shades of blue, green and gold! Worse,
Whistler then asked for more money than agreed.



Whistler got so angry when Leyland refused to pay
that he painted a huge gold mural of two people
fighting on the wall to spite his old friend.

INNOVATIVE REBELLIOUS ATMOSPHERIC

Born in 1834 in Massachusetts, James McNeill Whistler was an American painter, although he spent most of his life living abroad. He loved drawing and wanted to become an artist. Despite his family's disapproval, Whistler was determined to follow his dreams and, in 1855, moved to Paris to study art.

Whistler had very strong ideas about what art should look like and what it should do. Not everyone agreed with him and he made many enemies, but this didn't stop him.

Whistler is now celebrated as a rebel who challenged the art world and is considered one of the most influential artists of the nineteenth century.



"I hope dear Father, you will not object to my artist, via, a painter, for I wish to be one so very much."



In 1874, Whistler was asked by his friend Frederick R. Leyland to make small changes to his dining room.

But when Leyland got back from his trip, he was horrified to see that Whistler had repainted the dining room in bright shades of blue, green and gold! Whistler then asked for more money than agreed.

Whistler got so angry when Leyland refused to pay that he painted a huge gold mural of two greenrocks fighting on the wall to spite his old friend.

Whistler's paintings all share his special signature: a butterfly motif.

Can you spot it on the artworks in this book?

Design your own motif!

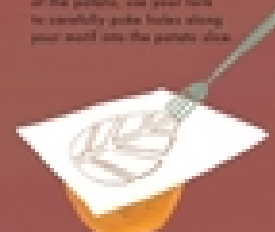
You will need:



1. Sketch out your motif on paper.



2. Holding your paper on top of the potato, use your fork to carefully poke holes along your motif into the potato skin.



3. Ask an adult to help you carve out your motif from the potato skin.



4. Put your motif dry and cover with an even layer of paint, ready to use as a stamp!



One Little Fishing Boat

Brooke Hartman



One Little Fishing Boat

Brooke Hartman

Description

A lyrical, rollicking voyage with one little boat, a loving family, and the sea creatures of Alaska

From the bestselling team that brought us *All Aboard the Alaska Train* and *The Littlest Airplane*, *One Little Fishing Boat* is a rhythmic, cumulative picture book that takes readers on a lively voyage across the sea. A small skiff sets out with a family aboard, nets ready for the day's catch. Along the way, the boat encounters puffins, otters, seals, belugas, and even a mighty orca—all searching for snacks in the wide, blue sea. As clouds gather and storms roll in, the family huddles close and holds steady, showing that even the smallest boat can be safe and strong. With playful, repeating refrains, lyrical rhyme, and dynamic illustrations, this book captures the wonder of Alaska's waters and the creatures that live there. Complete with engaging back matter on fishing traditions and marine life, *One Little Fi...*

Author Biography

Brooke Hartman and **John Joseph** are the creative team behind *All Aboard the Alaska Train* and *One Little Fishing Boat*, both published by Red Comet Press. Hartman is the award-winning author of numerous picture books, including *The Littlest Airplane*, *Dream Flights on Arctic Nights*, and *Klyde the Kraken Wants a Friend*. She lives in Chugiak, Alaska, where the dramatic landscapes of mountains and sea inspire her stories. Joseph is a children's book illustrator, graphic designer, and elementary school art teacher whose bright, playful artwork brings Hartman's rhythmic, nature-filled adventures to life. He lives in Colorado, where he teaches young artists and continues to create art full of movement, humor, and heart. Visit Brooke Hartman at brookeahartman.com and John Joseph on Instagram at [john_joseph_art](https://www.instagram.com/john_joseph_art).

9781636552040

\$29.99

22/11/2026

Hardback

Red Comet Press

x , 32 pp

4-color illustrations throughout

From 4 years to 7 years

One little
FISHING BOAT
Rocking to and fro,
Floating in the gentle waves,
Dishing and slow.

*HOLD IT STEADY!
MOTOR'S READY!*

Start it, one, two, three—
Going out to fish in the wide, blue sea.

One little
FISHING NET
Spooling it along,
Drifting through the briny deep,
Sturdy and strong.

One tiny
PUFFIN BIRD
Flapping through the sky,
Dressed in feathers black and white,
Spiffy and spry.

Zooming!

Zooming!

*DIVING!
DIPPING!*

Nimble as can be,
Searching for a snack in the wide,
blue sea.

One frisky
OTTER PUP
Wants to take a peek,
Cory in her fluffy coat,
Sassy and sleek.

*FLOATING!
FLIPPING!*

One speckled
HARBOR SEAL

Joins our little drift,
Flippers swishing side to side,
Stealthy and swift.

TWISTING!
TWIRLING!

WEAVING!

WHIRLING!

Graceful as can be,
Searching for a snack in the wide,
blue sea.

One passing
SALMON RUN
Darting by so quick,
Wriggling near our fishing net,
Silver and slick.

Fish for all of us
in the wide, blue sea.

Sign the Seasons: Fall

Kathy MacMillan



Sign the Seasons: Fall

Kathy MacMillan

Description

Sign along to the activities, traditions, tastes, and scenes of fall with this adorable board book from ASL expert Kathy MacMillan-an engaging tool that helps little ones communicate while celebrating the season.

Signing with young children isn't complete without the seasons! *Sign the Seasons: Fall* teaches eight essential signs for every child and parent to know during the autumn season, including *fall, trees, leaf, squirrel, popcorn, pumpkin, apple, and pie*.

With a simple story about the activities, traditions, and scenes that make fall special, children can learn American Sign Language (ASL) in context, making it perfect for baby communication and early learning. Even better, each sign includes adorable illustrations from Ekaterina Ladatko and accurate instructions from ASL expert Kathy MacMillan so that children can practice them again and again. Nothing...

Author Biography

Kathy MacMillan (she/her) is a writer, nationally certified American Sign Language interpreter, librarian, editor, and signing storyteller. She writes picture books, children's nonfiction, middle-grade and young adult fantasy, and resource books for librarians, educators, and parents. **Ekaterina Ladatko** is a Belgrade-based illustrator and animation art director. She is a mother of two children who never let her forget about the magic in the world.

- What a beautiful book! The illustrations wrap around the reader like a warm hug after a chilly fall day. This book will be perfect for anyone looking to learn about sign language for fall.

9798893961812

\$14.99

07/11/2026

Board book

Familius

x , 16 pp

Fully illustrated

From 1 years to 3 years



It's fall!

fall

Hold one arm diagonally in front of you with palm facing down. Hold the other hand with your fingers together and thumb tucked, and move that hand downward twice over the front of the other forearm, as if brushing leaves off your sleeve.



Let's go visit the trees.

Look at the beautiful colors!
The leaves are red, yellow,
orange, and brown.



leaf

Fold down the fingers of both hands. With your palms facing you, hold your hands at your shoulders. Then move both hands down to your waist as if pulling on a coat.



tree

Hold one arm flat in front of you with the palm facing down. Place the elbow of the other arm on the back of your hand. Spread the fingers of the top hand and twist your wrist back and forth to show a tree swaying in the wind.

