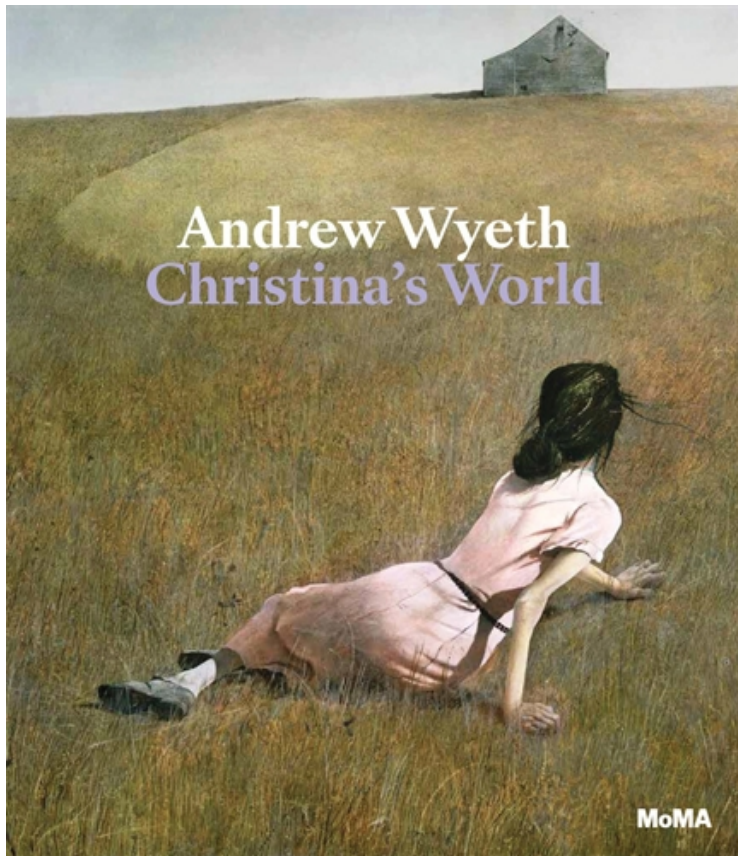


# Andrew Wyeth: Christina's World

Laura Hoptman

MoMA



A deep dive into one of the most iconic paintings in American art

# Andrew Wyeth: Christina's World

Laura Hoptman

## Description

In 1947 Andrew Wyeth produced what would become one of the most iconic paintings in American art: a desolate landscape depicting a single figure, which he called Christina's World. The woman in the painting, Christina Olson, lived in Cushing, Maine, where Wyeth and his wife kept a summer house. She suffered from polio, and was paralyzed from the waist down; Wyeth was moved to portray her when he saw her one day crawling through the field towards her house. Christina's World became one of the most simultaneously well-loved and scorned works of the twentieth century, igniting heated arguments about parochialism, sentimentality, kitsch, and elitism that have continued to absorb the art world, long after the artist's death in 2009. An essay by curator Laura Hoptman revisits the genesis of the painting, discussing Wyeth's curious focus, over the course of his career, on a deliberately delimited range of subjects, and exploring the mystery tha...

## Author Biography

Laura Hoptman is the Executive Director of The Drawing Center in New York.

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Hardback

The Museum of Modern Art

AGB

230mm x 260mm, 56 pp

35

## Christina's World



When asked by a journalist in 1977 to name the most undervalued and overrated artists in the history of art, the art historian Robert Rauschenberg chose to submit one name for both categories: Andrew Wyeth. "Wyeth, an American realist painter whose life and career spanned the better part of the twentieth century produced in 1945 one of the most iconic paintings in American art, a desolate Maine landscape with a single figure called *Christina's World* (fig. 1). The painting, acquired by The Museum of Modern Art in 1949, would become one of the most recognizable images in the history of American art, along with James McNeill Whistler's *Arrangement in Gray and Black No. 1* (Portrait of *The Artist's Mother*) (1871, fig. 2) better known as *Whistler's Mother*, and J.M.W. Turner's *American Gothic*

11 *Christina's World*, 1945, tempera on board, 10 1/2 x 14 1/2 in. (26.8 x 36.8 cm), Andrew Wyeth, 1945, The Museum of Modern Art, New York, NY

12



13 *Christina's World*, 1945, tempera on board, 10 1/2 x 14 1/2 in. (26.8 x 36.8 cm), Andrew Wyeth, 1945, The Museum of Modern Art, New York, NY

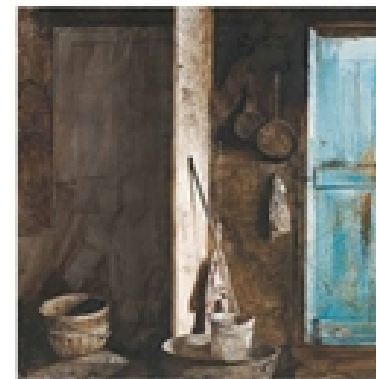
eventual ally. The same families were quite mysterious. What is this young woman, what is this young man, what is this young girl, or rather young in a field?

The painting was acquired by The Museum for \$1,000—a princely sum at the time—soon after its seventh Street in New York City. Wyeth's there for almost a decade, and from his first he had attracted attention and achieved a good success. The purchase of *Christina's World* at the beginning of a vigorous rise in Wyeth's by the Museum, Wyeth was regularly featured in national magazines, such as *Time* and *Life*. He was hailed by these publications as a "new artist" in 1948 and *Grounding Day* (1949). By Philadelphia Museum of Art for thirty-five the highest price ever paid by a museum for the artist. In 1960 a museum retrospective of 80 American Known Art Gallery in Buffalo, New York 200,000 visitors—nearly half the population of the city—was organized, provided that usually reserved for major artists. One fan, his sister phoned to the museum, "I would do Wyeth's work. The two reproductions I saw in the newspaper (there were printed the rolls of the artist) can't make it. These nice children, money to spend."

Thanks in part to the sale of *Portrait of Christina* (1948, fig. 2) is a portrait of the two Olsen siblings but features only two old doors from the Olsen house standing side by side, one blue, the other white. For Wyeth the rough, weather-beaten character of these two intimate objects embodied to two friends just as well as their themselves would have.

The high level of detail Wyeth gave to every object in his paintings encourages intense inspection, even contemplation, but it is a style that would the inner significance of the outwardly mundane objects that make up his compositions. The role *Christina's World* journey of Wyeth's wife, Betty, indicates that the painting is more a psychological landscape than a portrait, a portrait of a state of mind rather than a place. Rather than the straightforward, realist depiction it appears to be, it is a provocative mixture of observation and imagination from Christina's rather startling combination of girlish beauty and grotesque disfigurement to the vast meadow where she has been imprisoned, which in reality is a modest stretch of land between a house and a vegetable garden. As Wyeth's career progressed, the vision of carefully observed nature with fantasy would become increasingly important to his work.

Wyeth had exhibited regularly at MoMA, which was known for its stable of American realist painters, including Winslow Homer and Edward Hopper (fig. 13), and had built his reputation with museums and collectors of American art as a part of that tradition. But he did not view the realist or representational lightly, particularly even Betty rejecting them. In a 1963 profile in *Time* magazine, he provocatively proclaimed, "I'm no more like a realist, such as [Thomas] Eakins or [John Singleton] Copley than I'm like the man in the moon." (1963) Indeed, his hyper-detailed but functionally idealized landscapes seem to have the immediacy and prosaic realism of those painters. Rendered in a palette of olive and ochre tones that gives them a dry, arid quality and a dead, sensual stiffness, they present



14 *Christina's World*, 1945, tempera on board, 10 1/2 x 14 1/2 in. (26.8 x 36.8 cm), Andrew Wyeth, 1945, The Museum of Modern Art, New York, NY

15



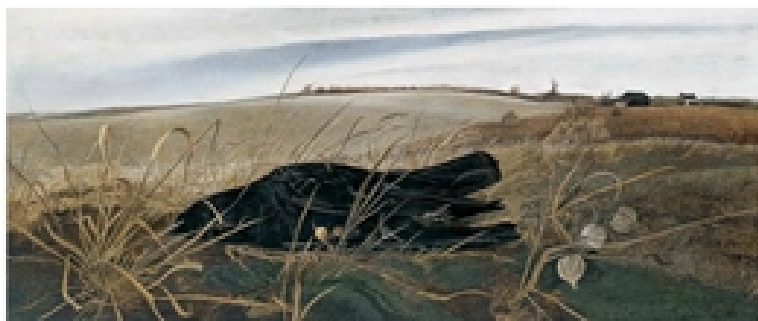
16 *Portrait of Christina*, 1948, tempera on board, 10 1/2 x 14 1/2 in. (26.8 x 36.8 cm), Andrew Wyeth, 1948, The Museum of Modern Art, New York, NY

17



18 *Portrait of the Artist's Mother*, 1871, oil on canvas, 10 1/2 x 14 1/2 in. (26.8 x 36.8 cm), James McNeill Whistler, 1871, The Museum of Modern Art, New York, NY

19



28 J.M.W. Turner, 1844, *Rain, Steam, and Great Railway Bridge*, oil on canvas, 100 x 140 cm, Tate Gallery, London, UK. Turner's painting captures the industrial revolution's impact on the landscape.

who had found refuge in the United States during the war from the geometric abstractions of Piet Mondrian to the biomorphic landscapes of J.M.W. Turner and Robert Rauschenberg. American painters such as J.M.W. Turner, Jackson Pollock, and Mark Rothko were developing unique ways of painting, using various edge-to-edge with flowing calligraphic forms, shades of dripped paint, and delicate veils of translucent brushstrokes. But even as abstraction took over European and American art, Wyeth never experimented with it, and as a result, by the late 1950s critics came to consider his work academic and deeply conservative.<sup>12</sup> Wyeth was not ignorant of the work of his Abstract Expressionist contemporaries and spoke admiringly of the work of Rothko in particular in the same interview in which he denied any ties to modernism; he professed to being "a pure abstractionist in my thought."<sup>13</sup>

This is perhaps not as strange as it sounds, looking closely at a Wyeth composition reveals that the artist was deeply interested in the form of the objects he painted, such as the geometry of a glass paneled window (Fig. 27), the regular horizontals of railroad tracks curving the sides of a railroad house (Fig. 28), even a field of variety repeating regularly in the grass stems that make up the field in *Christina's World*. The grass was painted over the course of several months with his brushes as fine, curved lines (Fig. 29). *Christina's World* is a testament to Wyeth's controlled technique, describing how he held the paintbrush like a pencil and made his marks by moving only his fingers, steadied by the heel of his hand against the panel. The man among the first artists to paint out that the muscles in the painting was not made up of thousands of individual painted strokes of grass but of a density of minute strokes hatched in all directions.<sup>14</sup> This observation has been used to counter arguments for Wyeth's authenticity—his connection to minutely observed figuration—and for his technique to the calligraphic strokes of Rothko or even the color fields of Mark Rothko.<sup>15</sup> But the freedom of his paint handling in the meadow

29



29 J.M.W. Turner, 1844, *Rain, Steam, and Great Railway Bridge*, oil on canvas, 100 x 140 cm, Tate Gallery, London, UK. Turner's painting captures the industrial revolution's impact on the landscape.



that of an established establishment that was so consistently critical of his work. In 1962 he declined an invitation to President John F. Kennedy's inaugural but visited President Richard Nixon several years later, when the White House sponsored a small solo exhibition of his work (Fig. 30). He was a vocal conservative, making polemically nationalistic statements in media, television, and newspaper interviews, for a genre some might say to use form as an example of the cultural values of the American heartland. And in 1963 why he had never traveled outside of the United States, Wyeth replied, "In my way of thinking the whole future of art depends on this hemisphere. Europe has done wonderful things, but they're done it in their own way. We should do things our way."<sup>16</sup> As the representative artist of the American people, as opposed to that of the cultural elite, Wyeth made much of being

30 J.M.W. Turner, 1844, *Rain, Steam, and Great Railway Bridge*, oil on canvas, 100 x 140 cm, Tate Gallery, London, UK. Turner's painting captures the industrial revolution's impact on the landscape.

apart from the halls of New York and Philadelphia, but at the same time he and his wife proudly displayed their local anti-establishment lifestyle, regularly visiting journalists to their impressive compounds in Chadds Ford (Fig. 31) and South Coaling to his later years he was often photographed wearing fur (Fig. 32), and in 1980 he painted the interior of a private jet, with his semi-abstract grounds in Pennsylvania and Maine visible through the windows (Fig. 33).<sup>17</sup> This composition seems painted more than half a century after *Christina's World*, curiously without the earlier painting, with its secret viewer, seen from behind, gazing toward the same house that Christina did, this time with an angry-eye view.

The pull between professional and popular opinion of Wyeth's work has been demonstrated time and again over the years. By 1976, when Thomas Hoving, the well-known and outspoken director of New York's Metropolitan Museum of Art, gave Wyeth a retrospective,



31 J.M.W. Turner, 1844, *Rain, Steam, and Great Railway Bridge*, oil on canvas, 100 x 140 cm, Tate Gallery, London, UK. Turner's painting captures the industrial revolution's impact on the landscape.

32



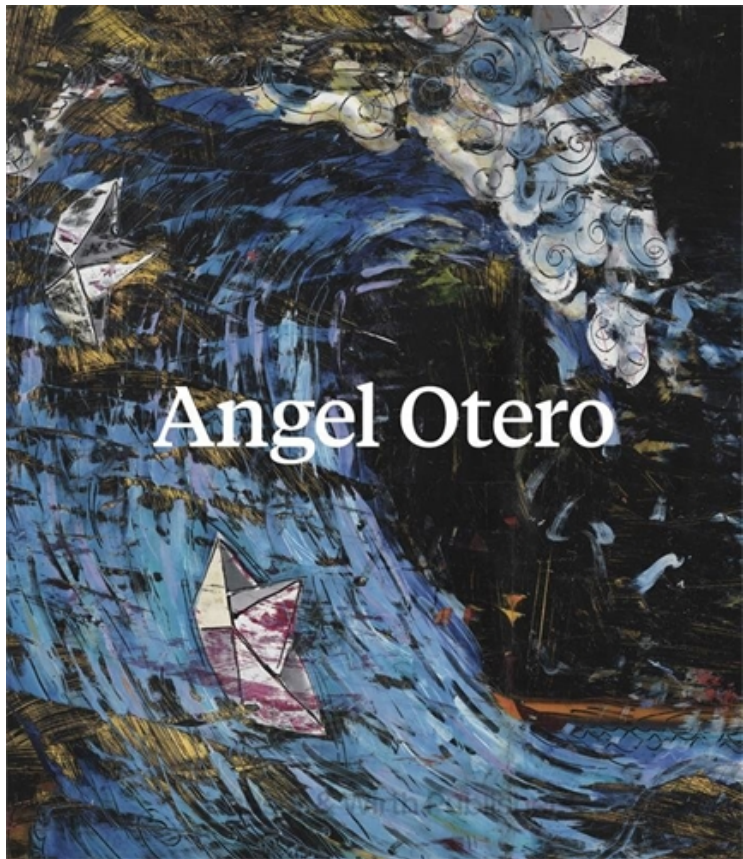
33 J.M.W. Turner, 1844, *Rain, Steam, and Great Railway Bridge*, oil on canvas, 100 x 140 cm, Tate Gallery, London, UK. Turner's painting captures the industrial revolution's impact on the landscape.

34



# Angel Otero

Tobias Ostrander



Discover Angel Otero's remarkable artistic practice in this new publication examining recent developments in his groundbreaking work.

# Angel Otero

Tobias Ostrander

**Description**  
**Discover Angel Otero's remarkable artistic practice in this new publication examining recent developments in his groundbreaking work.**

Working in a signature process of painting in reverse on acrylic sheets, scraping off the resulting "skins" of oil paint, and collaging them onto canvas, Puerto Rican artist Angel Otero has intertwined the act of painting with the act of remembering. This book focuses on his recent work-a turn to figuration that builds on the formal experimentation of his early abstract painting-documenting exhibitions at Hauser & Wirth in 2022, 2023, and 2024 alongside contemporaneous works and culminating in his 2026 exhibition at Hauser & Wirth Somerset. Essays by curators John Tain and Tobias Ostrander consider Otero's relationship with the past- whether art historical or personal-and a conversation between Otero and curator Julie Rodrigues Widholm captures the artist's approach in his own words.

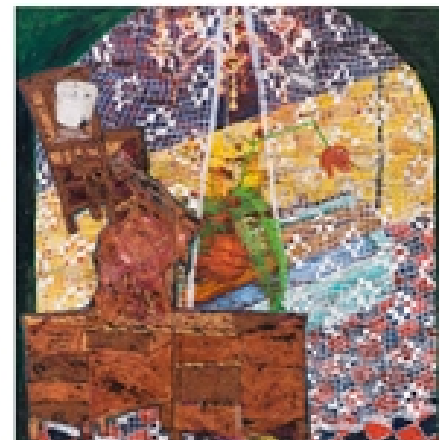
**Author Biography**  
**Tobias Ostrander** is an independent curator based in Mexico City. He served as Chief Curator and Deputy Director for Curatorial Affairs at the Pérez Art Museum Miami from 2011 to 2019.

**John Tain** is Director of Curatorial Affairs, Carnegie Museum of Art.

**Julie Rodrigues Widholm** is the director of the Berkeley Art Museum and Pacific Film Archive (BAMPFA) at UC Berkeley.

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|---------------|---------------------------|
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| Hardback      |                           |

- 49 **Resurfacing Angel Otero's  
Art Histories**  
John Tain
- 89 **Angel Otero and  
Julie Rodriguez Widholm  
in Conversation**
- 145 **Burial Rites**  
Tobias Ostrander



42

Behind Curtains, 2022



John Tain

## Resurfacing Angel Otero's Art Histories

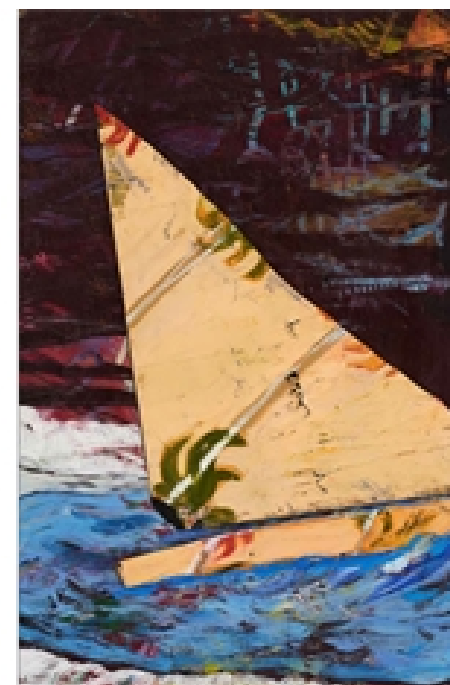
Among the many stories about the artist Angel Otero, perhaps the most telling one is that when he was last working out of the back of the Art Institute of Chicago, where he arrived in 1974 from Puerto Rico via a boat, he was a boat. He was his favorite contemporary artist, Otero himself said. "The boat problem was not the problem," he the laughter of his classmates and professors who thought he was a bit of a joke in the 1970s. "The episode reveals that, though he had begun painting in earnest in 1960, and more had exhibited a couple of more with such as Juan Ochoa, his knowledge of our contemporary art, as from as found in the U.S. was at least second-hand. With the exception, Otero's artistic work of self-destruction, making light of his voyage with a speaker, that it was a gesture of belonging, and of what place there was for an artist from Puerto Rico in the continental United States, and for a contemporary artist in art history.



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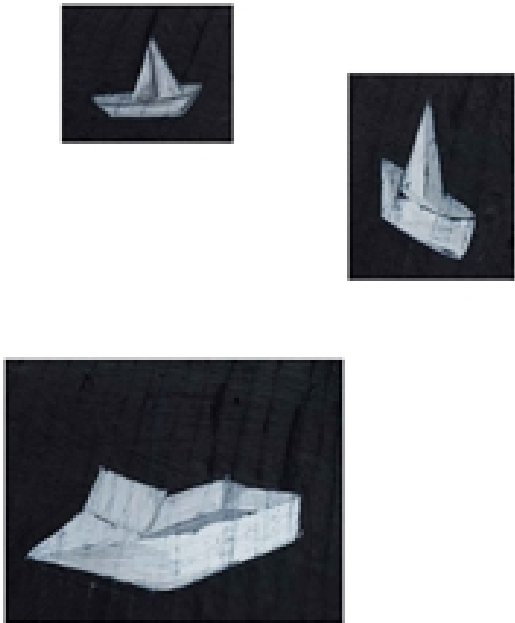
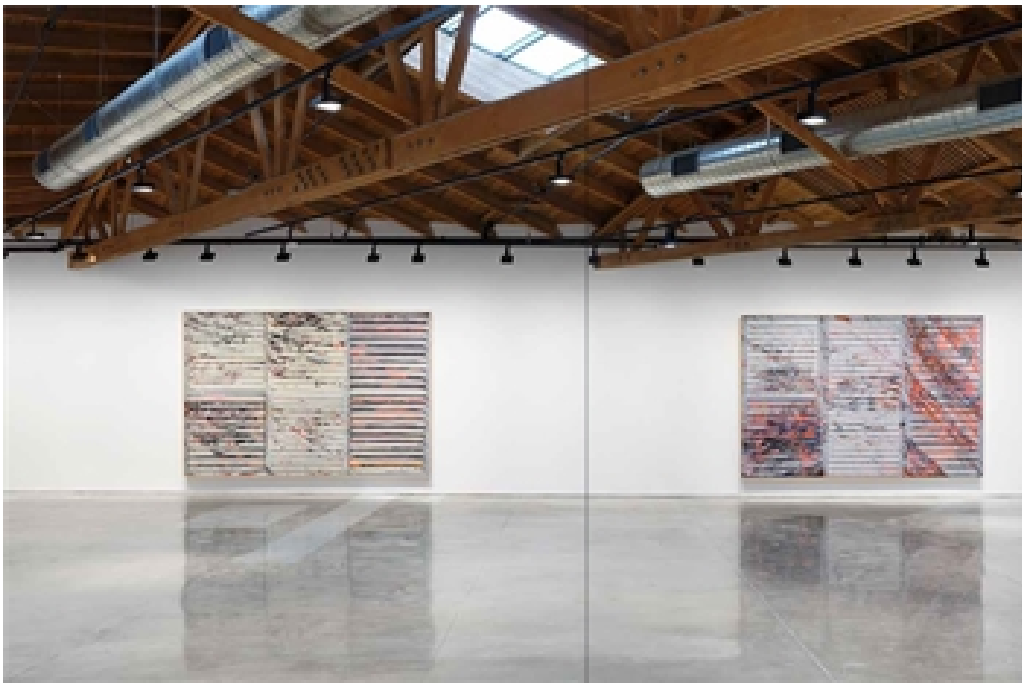
The Voyage, 2023





Angel Otero and Julie Rodriguez Withelm  
**In Conversation**

Angel Otero and Julie Rodriguez Withelm met in Chicago in the mid-1980s, when Otero was a student at the School of the Art Institute of Chicago and Withelm was the executive director of the Institute. Art Museum and Pacific Film Institute—was an assistant curator at the Museum of Contemporary Art Chicago. Withelm was an early supporter of Otero's practice, selecting his work *Supplies* (2006) to include in the group exhibition *Contemporary Paintings* (June to July 2006) at the Museum. The year Otero completed the *Master of White* (July to August 2006) at the Museum. In 2009, the two explored the evolution of Otero's practice, the role of personal memory in his work, and the innovative material explorations between painting, sculpture and collage, which he continues at his studio in Brooklyn, New York, and San Juan, Puerto Rico. Their conversation has been edited for length and clarity.



Trevor Toys, 2024



Tobias Ostrander  
**Burial Rites**

We have beyond the ritual of burying our deceased, we habitually bury them inanimate and material things. We bury memories, hopes, and dreams under the soil of our lives, experiences, and labor. We bury images and documents within film and archives. We bury objects in the earth to hide them, to take them out of circulation, to seal them in the unknown. We bury them through their exposure to organic processes. These acts of burial and their psychological and material manifestations come to mind when examining the trajectory of the painter Angel Otero, a truth the painter and the facts of all dimensions of his practice, over the past two decades.

In the fall of 2022, viewers familiar with Otero's work may have been surprised by the scale of new paintings in the artist's first exhibition at House of World in New York City of the year large paintings through composition, any formal or conceptual representation, a human figure, a small child, a bird, a coffee table, a house, a kitchen cabinet, a flower vase, a street corner, a landscape, a window, a chair, a table—these objects in various configurations appear in cold, single colors, almost all monochromatic, arranged in a grid of panels in a grid, two-point perspective. These objects and scenes that have participated in things surrounding a reality known in actual space and time, and possibly, learning to create around something beyond their known forms, their significance, they feel strongly personal and culturally specific.

## Arp: Paper



HAUSER & WIRTH PUBLISHERS



Discover renowned avant-gardist Hans/Jean Arp's works with and on paper in this expansive survey of the artist's drawings and collages.

# Arp: Paper

## Description

**Discover renowned avant-gardist Hans/Jean Arp's works with and on paper in this expansive survey of the artist's drawings and collages.**

From his early years as part of Zurich Dada until the 1960s, Hans/Jean Arp produced an extraordinary and influential body of work. He is best known for two- and three-dimensional work deploying biomorphic forms that would come to epitomize organic abstraction. This new publication focuses on Arp's works on paper, as well as his paper collages, providing a comprehensive picture of their role in the artist's multifaceted output, including as a vehicle for play and as a way of inventing new worlds. Split across five chapters, some two hundred illustrations offer a rich and representative selection of works that have mostly never been reproduced or exhibited publicly before. An intriguing new perspective on the artist's unique vocabulary of shapes and gestures emerges through the book's fiv...

## Author Biography

**Arie Hartog** is director of the Gerhard-Marcks-Haus in Bremen, Germany, where he oversees a joint initiative by the museum and the Stiftung Arp e.V. to advance scholarship on Arp. He is the author of *Hans Arp: Skulpturen - Eine Bestandsaufnahme/Sculptures - A Critical Survey* (2012) and takes a special interest in the artist's studio practice.

**Loretta Würtenberger** is the founding director of the Institute for Artists & Estates. She has been advising and planning artists' estates for more than two decades and is the author of *The Artist's Estate: A Handbook for Artists, Executors, and Heirs* (2016). Würtenberger is also coeditor of the *Stiftung Arp Papers* and director of Schlossgut Schwante Sculpture Park.

**Anna Schrader** is a curator at the Gerhard-Marcks-Haus, where she looks after its holdings of Arp's work and is responsible for research on him and Sophie Taeuber-Arp. She...

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\$155.00

10/02/2027

Hardback

Hauser & Wirth Publishers

AGB

245mm x 305mm, 304 pp



# The Art of the Trout Fly

Lucas Utrera





# The Art of the Trout Fly

Lucas Utrera

## Description

**With stunning macrophotography on every page, this coffee-table masterpiece from expert fly tyer Lucas Utrera, creator of Utrera Fly Tying, brings artistry to angling in a luxurious package with gold foil details.**

Fly tying is where angling and art meet, requiring both function and beauty, a traditional practice that has shaped the history of fly fishing.

UMPQUA signature fly tyer Lucas Utrera uses design and art principles-such as color theory, form, symmetry, and the golden ratio-to push the boundaries of traditional fly tying.

Balancing innovation and tradition, *The Art of the Trout Fly* showcases Utrera's most unique flies, including the biot wing caddis, the vicolor melted glue ant, and the parachute emerger. With stunning macrophotography, clear descriptions, and complete material lists for each fly, this collection celebrates beauty in the simplest forms.

More than an instruction manual, it's a coffee ...

## Author Biography

**Lucas Utrera** was born in Córdoba, Argentina, but currently lives in Miami, Florida. He's an industrial designer, art director, and professional fly tyer with almost 30 years of experience. Featured in major international publications and nominated as World's Best Fly Tyer in 2022, he shares his unique flies through his social media account @UtreraFlyTying to inspire other fly tyers to go further, break some rules, and be carried away by creative instinct.

- The first time I saw Lucas Utrera's images on Instagram, I immediately followed him (and I don't actively follow many people). His flies are unique and different, and when he ties his patterns, every single hackle fiber seems to be in place. His book, featuring his own photographs (among the best fly images I have ever seen), is a delight to the eye with lots of bright colors and superbly crafted patterns. I imagine even a non-tier would be interested in this book-and for serious fly tiers, these patterns are examples of perfection for emulation.

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\$39.99

15/02/2027

Hardback

Familius

236mm x 249mm, 184 pp

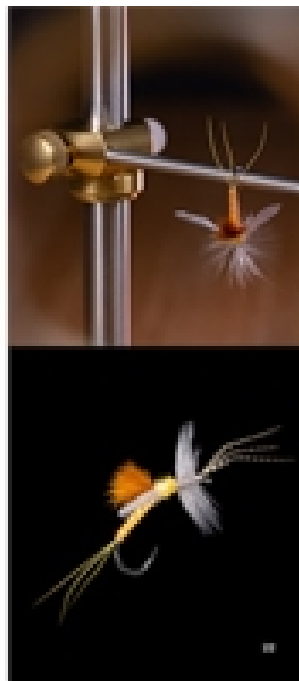
Full-color photographs throughout, embossing, foil details, spot varnish, foiled edge, ribbon



## Utrera's Big Golden Cripple

Utrera spins this fly in water, sometimes adjusting the tail to match the target conditions or when a fisherman suggests a change. It comes with white feathers, and several variations of the tail, but it always is in a similar color palette. (This was the first fly to be introduced to anglers with the white body and legs, and the golden body. It was the first fly to be introduced to anglers with the white body and legs, and the golden body. It was the first fly to be introduced to anglers with the white body and legs, and the golden body.)

**Body:** Gold PMD, size 10  
**Wings:** Renzetti's Fine Gold PMD  
**Egg:** Gold PMD  
**Legs:** Gold PMD  
**Head:** Renzetti's Fine Gold PMD  
**Wings:** Renzetti's Fine Gold PMD  
**Legs:** Gold PMD  
**Head:** Renzetti's Fine Gold PMD



## Utrera's PMD

Utrera spins this fly in water, sometimes adjusting the tail to match the target conditions or when a fisherman suggests a change. It comes with white feathers, and several variations of the tail, but it always is in a similar color palette. (This was the first fly to be introduced to anglers with the white body and legs, and the golden body. It was the first fly to be introduced to anglers with the white body and legs, and the golden body.)

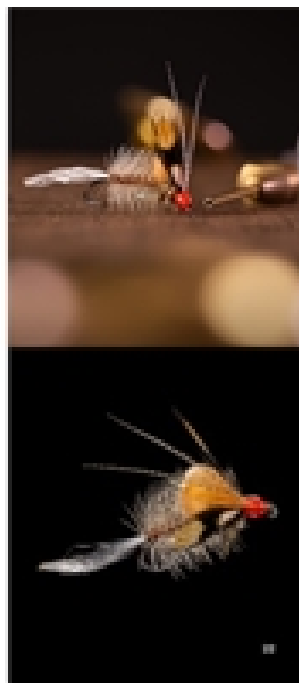
**Body:** Gold PMD, size 10  
**Wings:** Renzetti's Fine Gold PMD  
**Egg:** Gold PMD  
**Legs:** Gold PMD  
**Head:** Renzetti's Fine Gold PMD  
**Wings:** Renzetti's Fine Gold PMD  
**Legs:** Gold PMD  
**Head:** Renzetti's Fine Gold PMD



## Utrera's JC Stillborn Caddis

Utrera spins this fly in water, sometimes adjusting the tail to match the target conditions or when a fisherman suggests a change. It comes with white feathers, and several variations of the tail, but it always is in a similar color palette. (This was the first fly to be introduced to anglers with the white body and legs, and the golden body. It was the first fly to be introduced to anglers with the white body and legs, and the golden body.)

**Body:** Gold PMD, size 10  
**Wings:** Renzetti's Fine Gold PMD  
**Egg:** Gold PMD  
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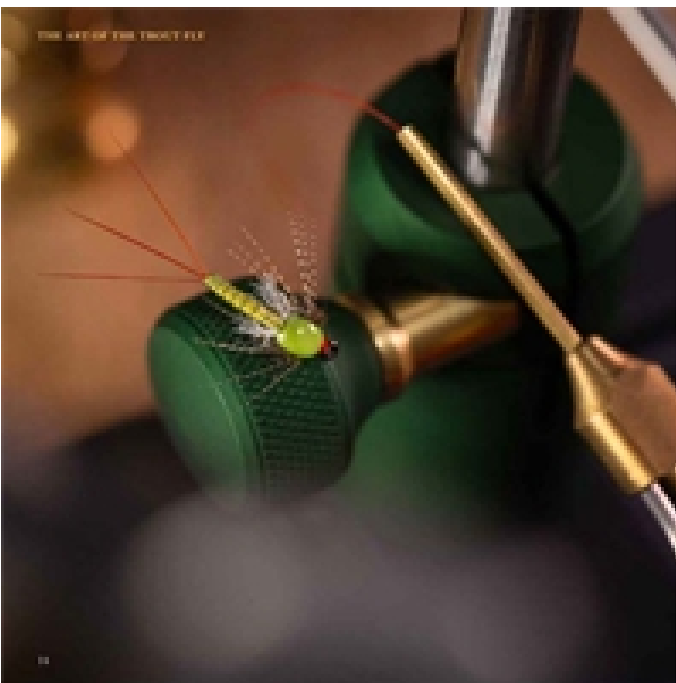


## Miss Sulphur

Utrera spins this fly in water, sometimes adjusting the tail to match the target conditions or when a fisherman suggests a change. It comes with white feathers, and several variations of the tail, but it always is in a similar color palette. (This was the first fly to be introduced to anglers with the white body and legs, and the golden body. It was the first fly to be introduced to anglers with the white body and legs, and the golden body.)

**Body:** Gold PMD, size 10  
**Wings:** Renzetti's Fine Gold PMD  
**Egg:** Gold PMD  
**Legs:** Gold PMD  
**Head:** Renzetti's Fine Gold PMD  
**Wings:** Renzetti's Fine Gold PMD  
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**Head:** Renzetti's Fine Gold PMD

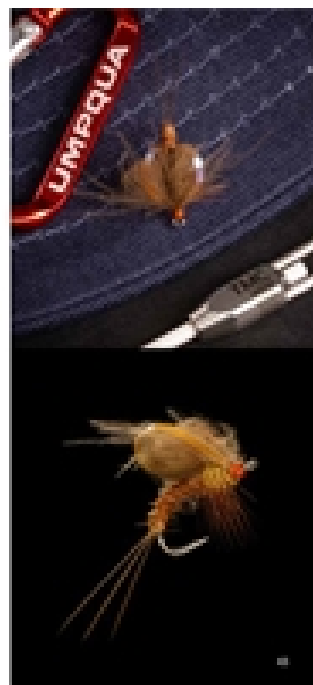




## Utrera's Glow Loop Emerger

Unchallenged, this life in the early 1980s–early 1990s with no father on account of the many beautiful women in Argentina. This involved that a 1980 (year) happened with two strands of collective memory as a very effective counterpoint, but it was only triggered by an incident. But this grandfather had no personal flashes of light that acted as an incentive to his daily memories. These flashes were mostly negative for this small country during the war mostly because of those and their 1980s. It was not clear what it was called (region of the world) and in North America and across European countries, we realized that no that (theoretical something) could be anything.

100

[illegible]

## Introduction

His sense that these decades I have cut is the thing I could not cut with a good hand knife; wound in the joint of my sin; a habit in blood; a handful of fathers and his mother, and the spirit grows that something beautiful might emerge from these clouds on several occasions.

Ifly flying is, as is common, a craft of observation, precision, and manual skill, but it is also a place where beauty and imagination reside (8). In others, the practical purpose of finding a more secure or bright future together in death, justice and salvation is more something towards the reader as that creature also:

Others in the group often seem to believe that the true essence of the act lies not just in the beyond-a-property movement but in the ability to reach a child. This insight, often known as the visible transfer of a property placed function, is the essence of shared intentioning around work, not in the open communication that enables one to bring/leave during the full range of the night. When such moments, repeated hundreds of times, not only shape the person, so create, but also reveal a wide number of forms of collaboration and give to the form of the work of art.

The purpose of this book goes far beyond presenting a simple collection of case files. Rather, it is an invitation to approach the case from a new, creative, open-minded

The images you will find in these pages are meant to serve as a source of inspiration in creating your own style and not follow some preset, fixed instructions.

**Background:** It is common to communicate between the cells within the brain that involves one small and the another larger; this communication may be to change some ways of thinking (10) to our friends.

The arithmetic world that surrounds the ring generates nonarithmetic points:  $\mathbb{R}$ , well-ordered-pointed points, is generally considered also as the infinite hierarchy of the values, not chosen necessarily the same order of numbers defined by a heuristic method from others, before one says it, is beside the value defined of the value (or value or limit).

My overall hope is that the program the editors will encourage students to explore their creative abilities more deeply as well as their ability to find history in the most unexpected places.

The place is full of flowers in shades of blue, white, and yellow, and the small space, barely a few square meters, where my cat sits (I like her to sit in a corner) now smells good of the feeding; there is still some time left.



Utre  
JC S  
Cad

Name: \_\_\_\_\_  
 Email: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 City: \_\_\_\_\_  
 State: \_\_\_\_\_  
 Zip: \_\_\_\_\_

When January rolls in, the coldest of these areas are usually between 10 and 20 degrees below zero.

[illegible][illegible]

Utre  
Skin  
Nym

When the long line  
in the hallway, it is  
the same old line and  
the same old problem  
everybody knows  
it's all the same thing  
everybody knows it's

Other authors (e.g., Berman et al., 1996) have found that the more complex the task, the more complex the communication. In this study, the complexity of the task was manipulated by varying the number of objects to be moved.

[illegible]

# Arts of the Ancient Americas

James A. Doyle

Thames  
&Hudson

World of Art



Arts of the  
Ancient Americas

Thames  
&Hudson

James A. Doyle

An accessible illustrated history of the art of the Americas examining art across all media from traditionally understudied regions.

# Arts of the Ancient Americas

James A. Doyle

## Description

**An accessible illustrated history of the art of the Americas examining art across all media from traditionally understudied regions.**

A superbly illustrated history of the arts of the Americas before the European invasions, this book offers a timely reevaluation of the visual cultures of the ancient Western Hemisphere. From Alaska to Argentina, this rich survey of diverse peoples and landscapes presents a new understanding of some of the world's great visual traditions.

Organized chronologically from the 2nd millennium BC to the colonial period, it examines societies and artists across modern national borders. Allowing readers to discover civilizations in traditionally understudied regions, the book surveys art across all media: landscape, built environment, monumental sculpture and painting, bodily adornment and portable objects for life and death. The book emphasizes recent findings from leading scholars a...

## Author Biography

James Doyle is the director of the Matson Museum of Anthropology and associate research professor at Pennsylvania State University. Formerly a curator at the Metropolitan Museum of Art, he has organized exhibitions and public outreach initiatives, conducted archaeological and conservation fieldwork, and published widely on the material and visual cultures of ancient Mesoamerica, Central America and the Caribbean.

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1 Royal Tunic, 1400–1500

## Part I Early Art in the Americas

This section explores some of the earliest widespread art-making traditions in the Andes and ancient Mesoamerica. Although representational art had existed earlier, at least by the second millennium BCE (see Introduction), peoples all over the Americas began infusing their belongings with imagery related to both the natural world and other realms populated by supernatural beings. In some ways, these early artists worked clay, stone, metal, shell, bone, and other materials with their skilled hands. Artistic choices are evident in how faithfully people made their representations of individuals, plants, and animals to how they appeared in reality. In most cases, naturalism was not the objective.

This early slice of time also saw the beginnings of complex political organization, likely with powerful leaders at the helm of incipient city-states. In other words, the rulers pictured in the colossal heads of the Mexican Gulf Coast, or the important individuals buried with gold regalia in highland Peru at the same time, may have held influence over their neighbors. In that sense, from the beginning, art was also political. Art played a key role in the ability of individuals or important families to advertise claims over other people and their local landscapes. The access of early artists to the people to luxury materials, such as jade and shell, also underscored the growing inequality around the turn of the first millennium BCE. While the names of rulers and their dynasties remain opaque at present, their symbols or depictions as divine characters signal new forms of social organization that contained around powerful families.

## Contents

|    |                                                                                                           |                                                                                |
|----|-----------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|
| x  | Preface                                                                                                   | Part II: The Art of Cities                                                     |
| ix | Introduction: Art Born from Mountains                                                                     | Chapter 4                                                                      |
|    | Part I: Early Art in the Americas                                                                         | 160 Volcanic Authority: Teotihuacan and Its Successors (100–1500 CE)           |
|    | Chapter 1                                                                                                 | Chapter 7                                                                      |
| ix | In the Shadow of the Andes: Chavin, Copalimbo, Pachacamac, and Nazca (1000 BCE–600 CE)                    | 170 High-Altitude States: Tiahuanaco and Wari (100–1000 CE)                    |
|    | Chapter 2                                                                                                 | Chapter 8                                                                      |
| ix | Monumental Origins in Mesoamerica: The Olmec (1600 BCE–400 BCE)                                           | 180 East and West of the Rockies: Ancestral Native North America (200–1600 CE) |
|    | Chapter 3                                                                                                 | Chapter 9                                                                      |
| ix | Reptil Patrons and Their Artists                                                                          | Part IV: The Arts of Empires                                                   |
|    | Chapter 5                                                                                                 | Chapter 10                                                                     |
| ix | Mountains of Mud Bricks: Mochica (100–700 CE) and Their Successors                                        | 210 Harboring the Wild? In: China and India (1000–1500 CE)                     |
|    | Chapter 6                                                                                                 | Chapter 11                                                                     |
|    | Mountain Pyramids: The Ancient Maya (100 BCE–1600 CE)                                                     | Chapter 12                                                                     |
|    | Chapter 7                                                                                                 | Chapter 13                                                                     |
| ix | Extracting Influence: The Northern Andes, Central America, the Amazon, and the Antilles (500 BCE–1500 CE) | Chapter 14                                                                     |
|    | Chapter 8                                                                                                 | Chapter 15                                                                     |
|    | Chapter 9                                                                                                 | Chapter 16                                                                     |
|    | Chapter 10                                                                                                | Chapter 17                                                                     |
|    | Chapter 11                                                                                                | Chapter 18                                                                     |
|    | Chapter 12                                                                                                | Chapter 19                                                                     |
|    | Chapter 13                                                                                                | Chapter 20                                                                     |
|    | Chapter 14                                                                                                | Chapter 21                                                                     |
|    | Chapter 15                                                                                                | Chapter 22                                                                     |
|    | Chapter 16                                                                                                | Chapter 23                                                                     |
|    | Chapter 17                                                                                                | Chapter 24                                                                     |
|    | Chapter 18                                                                                                | Chapter 25                                                                     |
|    | Chapter 19                                                                                                | Chapter 26                                                                     |
|    | Chapter 20                                                                                                | Chapter 27                                                                     |
|    | Chapter 21                                                                                                | Chapter 28                                                                     |
|    | Chapter 22                                                                                                | Chapter 29                                                                     |
|    | Chapter 23                                                                                                | Chapter 30                                                                     |
|    | Chapter 24                                                                                                | Chapter 31                                                                     |
|    | Chapter 25                                                                                                | Chapter 32                                                                     |
|    | Chapter 26                                                                                                | Chapter 33                                                                     |
|    | Chapter 27                                                                                                | Chapter 34                                                                     |
|    | Chapter 28                                                                                                | Chapter 35                                                                     |
|    | Chapter 29                                                                                                | Chapter 36                                                                     |
|    | Chapter 30                                                                                                | Chapter 37                                                                     |
|    | Chapter 31                                                                                                | Chapter 38                                                                     |
|    | Chapter 32                                                                                                | Chapter 39                                                                     |
|    | Chapter 33                                                                                                | Chapter 40                                                                     |
|    | Chapter 34                                                                                                | Chapter 41                                                                     |
|    | Chapter 35                                                                                                | Chapter 42                                                                     |
|    | Chapter 36                                                                                                | Chapter 43                                                                     |
|    | Chapter 37                                                                                                | Chapter 44                                                                     |
|    | Chapter 38                                                                                                | Chapter 45                                                                     |
|    | Chapter 39                                                                                                | Chapter 46                                                                     |
|    | Chapter 40                                                                                                | Chapter 47                                                                     |
|    | Chapter 41                                                                                                | Chapter 48                                                                     |
|    | Chapter 42                                                                                                | Chapter 49                                                                     |
|    | Chapter 43                                                                                                | Chapter 50                                                                     |
|    | Chapter 44                                                                                                | Chapter 51                                                                     |
|    | Chapter 45                                                                                                | Chapter 52                                                                     |
|    | Chapter 46                                                                                                | Chapter 53                                                                     |
|    | Chapter 47                                                                                                | Chapter 54                                                                     |
|    | Chapter 48                                                                                                | Chapter 55                                                                     |
|    | Chapter 49                                                                                                | Chapter 56                                                                     |
|    | Chapter 50                                                                                                | Chapter 57                                                                     |
|    | Chapter 51                                                                                                | Chapter 58                                                                     |
|    | Chapter 52                                                                                                | Chapter 59                                                                     |
|    | Chapter 53                                                                                                | Chapter 60                                                                     |
|    | Chapter 54                                                                                                | Chapter 61                                                                     |
|    | Chapter 55                                                                                                | Chapter 62                                                                     |
|    | Chapter 56                                                                                                | Chapter 63                                                                     |
|    | Chapter 57                                                                                                | Chapter 64                                                                     |
|    | Chapter 58                                                                                                | Chapter 65                                                                     |
|    | Chapter 59                                                                                                | Chapter 66                                                                     |
|    | Chapter 60                                                                                                | Chapter 67                                                                     |
|    | Chapter 61                                                                                                | Chapter 68                                                                     |
|    | Chapter 62                                                                                                | Chapter 69                                                                     |
|    | Chapter 63                                                                                                | Chapter 70                                                                     |
|    | Chapter 64                                                                                                | Chapter 71                                                                     |
|    | Chapter 65                                                                                                | Chapter 72                                                                     |
|    | Chapter 66                                                                                                | Chapter 73                                                                     |
|    | Chapter 67                                                                                                | Chapter 74                                                                     |
|    | Chapter 68                                                                                                | Chapter 75                                                                     |
|    | Chapter 69                                                                                                | Chapter 76                                                                     |
|    | Chapter 70                                                                                                | Chapter 77                                                                     |
|    | Chapter 71                                                                                                | Chapter 78                                                                     |
|    | Chapter 72                                                                                                | Chapter 79                                                                     |
|    | Chapter 73                                                                                                | Chapter 80                                                                     |
|    | Chapter 74                                                                                                | Chapter 81                                                                     |
|    | Chapter 75                                                                                                | Chapter 82                                                                     |
|    | Chapter 76                                                                                                | Chapter 83                                                                     |
|    | Chapter 77                                                                                                | Chapter 84                                                                     |
|    | Chapter 78                                                                                                | Chapter 85                                                                     |
|    | Chapter 79                                                                                                | Chapter 86                                                                     |
|    | Chapter 80                                                                                                | Chapter 87                                                                     |
|    | Chapter 81                                                                                                | Chapter 88                                                                     |
|    | Chapter 82                                                                                                | Chapter 89                                                                     |
|    | Chapter 83                                                                                                | Chapter 90                                                                     |
|    | Chapter 84                                                                                                | Chapter 91                                                                     |
|    | Chapter 85                                                                                                | Chapter 92                                                                     |
|    | Chapter 86                                                                                                | Chapter 93                                                                     |
|    | Chapter 87                                                                                                | Chapter 94                                                                     |
|    | Chapter 88                                                                                                | Chapter 95                                                                     |
|    | Chapter 89                                                                                                | Chapter 96                                                                     |
|    | Chapter 90                                                                                                | Chapter 97                                                                     |
|    | Chapter 91                                                                                                | Chapter 98                                                                     |
|    | Chapter 92                                                                                                | Chapter 99                                                                     |
|    | Chapter 93                                                                                                | Chapter 100                                                                    |
|    | Chapter 94                                                                                                | Chapter 101                                                                    |
|    | Chapter 95                                                                                                | Chapter 102                                                                    |
|    | Chapter 96                                                                                                | Chapter 103                                                                    |
|    | Chapter 97                                                                                                | Chapter 104                                                                    |
|    | Chapter 98                                                                                                | Chapter 105                                                                    |
|    | Chapter 99                                                                                                | Chapter 106                                                                    |
|    | Chapter 100                                                                                               | Chapter 107                                                                    |
|    | Chapter 101                                                                                               | Chapter 108                                                                    |
|    | Chapter 102                                                                                               | Chapter 109                                                                    |
|    | Chapter 103                                                                                               | Chapter 110                                                                    |
|    | Chapter 104                                                                                               | Chapter 111                                                                    |
|    | Chapter 105                                                                                               | Chapter 112                                                                    |
|    | Chapter 106                                                                                               | Chapter 113                                                                    |
|    | Chapter 107                                                                                               | Chapter 114                                                                    |
|    | Chapter 108                                                                                               | Chapter 115                                                                    |
|    | Chapter 109                                                                                               | Chapter 116                                                                    |
|    | Chapter 110                                                                                               | Chapter 117                                                                    |
|    | Chapter 111                                                                                               | Chapter 118                                                                    |
|    | Chapter 112                                                                                               | Chapter 119                                                                    |
|    | Chapter 113                                                                                               | Chapter 120                                                                    |
|    | Chapter 114                                                                                               | Chapter 121                                                                    |
|    | Chapter 115                                                                                               | Chapter 122                                                                    |
|    | Chapter 116                                                                                               | Chapter 123                                                                    |
|    | Chapter 117                                                                                               | Chapter 124                                                                    |
|    | Chapter 118                                                                                               | Chapter 125                                                                    |
|    | Chapter 119                                                                                               | Chapter 126                                                                    |
|    | Chapter 120                                                                                               | Chapter 127                                                                    |
|    | Chapter 121                                                                                               | Chapter 128                                                                    |
|    | Chapter 122                                                                                               | Chapter 129                                                                    |
|    | Chapter 123                                                                                               | Chapter 130                                                                    |
|    | Chapter 124                                                                                               | Chapter 131                                                                    |
|    | Chapter 125                                                                                               | Chapter 132                                                                    |
|    | Chapter 126                                                                                               | Chapter 133                                                                    |
|    | Chapter 127                                                                                               | Chapter 134                                                                    |
|    | Chapter 128                                                                                               | Chapter 135                                                                    |
|    | Chapter 129                                                                                               | Chapter 136                                                                    |
|    | Chapter 130                                                                                               | Chapter 137                                                                    |
|    | Chapter 131                                                                                               | Chapter 138                                                                    |
|    | Chapter 132                                                                                               | Chapter 139                                                                    |
|    | Chapter 133                                                                                               | Chapter 140                                                                    |
|    | Chapter 134                                                                                               | Chapter 141                                                                    |
|    | Chapter 135                                                                                               | Chapter 142                                                                    |
|    | Chapter 136                                                                                               | Chapter 143                                                                    |
|    | Chapter 137                                                                                               | Chapter 144                                                                    |
|    | Chapter 138                                                                                               | Chapter 145                                                                    |
|    | Chapter 139                                                                                               | Chapter 146                                                                    |
|    | Chapter 140                                                                                               | Chapter 147                                                                    |
|    | Chapter 141                                                                                               | Chapter 148                                                                    |
|    | Chapter 142                                                                                               | Chapter 149                                                                    |
|    | Chapter 143                                                                                               | Chapter 150                                                                    |
|    | Chapter 144                                                                                               | Chapter 151                                                                    |
|    | Chapter 145                                                                                               | Chapter 152                                                                    |
|    | Chapter 146                                                                                               | Chapter 153                                                                    |
|    | Chapter 147                                                                                               | Chapter 154                                                                    |
|    | Chapter 148                                                                                               | Chapter 155                                                                    |
|    | Chapter 149                                                                                               | Chapter 156                                                                    |
|    | Chapter 150                                                                                               | Chapter 157                                                                    |
|    | Chapter 151                                                                                               | Chapter 158                                                                    |
|    | Chapter 152                                                                                               | Chapter 159                                                                    |
|    | Chapter 153                                                                                               | Chapter 160                                                                    |
|    | Chapter 154                                                                                               | Chapter 161                                                                    |
|    | Chapter 155                                                                                               | Chapter 162                                                                    |
|    | Chapter 156                                                                                               | Chapter 163                                                                    |
|    | Chapter 157                                                                                               | Chapter 164                                                                    |
|    | Chapter 158                                                                                               | Chapter 165                                                                    |
|    | Chapter 159                                                                                               | Chapter 166                                                                    |
|    | Chapter 160                                                                                               | Chapter 167                                                                    |
|    | Chapter 161                                                                                               | Chapter 168                                                                    |
|    | Chapter 162                                                                                               | Chapter 169                                                                    |
|    | Chapter 163                                                                                               | Chapter 170                                                                    |
|    | Chapter 164                                                                                               | Chapter 171                                                                    |
|    | Chapter 165                                                                                               | Chapter 172                                                                    |
|    | Chapter 166                                                                                               | Chapter 173                                                                    |
|    | Chapter 167                                                                                               | Chapter 174                                                                    |
|    | Chapter 168                                                                                               | Chapter 175                                                                    |
|    | Chapter 169                                                                                               | Chapter 176                                                                    |
|    | Chapter 170                                                                                               | Chapter 177                                                                    |
|    | Chapter 171                                                                                               | Chapter 178                                                                    |
|    | Chapter 172                                                                                               | Chapter 179                                                                    |
|    | Chapter 173                                                                                               | Chapter 180                                                                    |
|    | Chapter 174                                                                                               | Chapter 181                                                                    |
|    | Chapter 175                                                                                               | Chapter 182                                                                    |
|    | Chapter 176                                                                                               | Chapter 183                                                                    |
|    | Chapter 177                                                                                               | Chapter 184                                                                    |
|    | Chapter 178                                                                                               | Chapter 185                                                                    |
|    | Chapter 179                                                                                               | Chapter 186                                                                    |
|    | Chapter 180                                                                                               | Chapter 187                                                                    |
|    | Chapter 181                                                                                               | Chapter 188                                                                    |
|    | Chapter 182                                                                                               | Chapter 189                                                                    |
|    | Chapter 183                                                                                               | Chapter 190                                                                    |
|    | Chapter 184                                                                                               | Chapter 191                                                                    |
|    | Chapter 185                                                                                               | Chapter 192                                                                    |
|    | Chapter 186                                                                                               | Chapter 193                                                                    |
|    | Chapter 187                                                                                               | Chapter 194                                                                    |
|    | Chapter 188                                                                                               | Chapter 195                                                                    |
|    | Chapter 189                                                                                               | Chapter 196                                                                    |
|    | Chapter 190                                                                                               | Chapter 197                                                                    |
|    | Chapter 191                                                                                               | Chapter 198                                                                    |
|    | Chapter 192                                                                                               | Chapter 199                                                                    |
|    | Chapter 193                                                                                               | Chapter 200                                                                    |
|    | Chapter 194                                                                                               | Chapter 201                                                                    |
|    | Chapter 195                                                                                               | Chapter 202                                                                    |
|    | Chapter 196                                                                                               | Chapter 203                                                                    |
|    | Chapter 197                                                                                               | Chapter 204                                                                    |
|    | Chapter 198                                                                                               | Chapter 205                                                                    |
|    | Chapter 199                                                                                               | Chapter 206                                                                    |
|    | Chapter 200                                                                                               | Chapter 207                                                                    |
|    | Chapter 201                                                                                               | Chapter 208                                                                    |
|    | Chapter 202                                                                                               | Chapter 209                                                                    |
|    | Chapter 203                                                                                               | Chapter 210                                                                    |
|    | Chapter 204                                                                                               | Chapter 211                                                                    |
|    | Chapter 205                                                                                               | Chapter 212                                                                    |
|    | Chapter 206                                                                                               | Chapter 213                                                                    |
|    | Chapter 207                                                                                               | Chapter 214                                                                    |
|    | Chapter 208                                                                                               | Chapter 215                                                                    |
|    | Chapter 209                                                                                               | Chapter 216                                                                    |
|    | Chapter 210                                                                                               | Chapter 217                                                                    |
|    | Chapter 211                                                                                               | Chapter 218                                                                    |
|    | Chapter 212                                                                                               | Chapter 219                                                                    |
|    | Chapter 213                                                                                               | Chapter 220                                                                    |
|    | Chapter 214                                                                                               | Chapter 221                                                                    |
|    | Chapter 215                                                                                               | Chapter 222                                                                    |
|    | Chapter 216                                                                                               | Chapter 223                                                                    |
|    | Chapter 217                                                                                               | Chapter 224                                                                    |
|    | Chapter 218                                                                                               | Chapter 225                                                                    |
|    | Chapter 219                                                                                               | Chapter 226                                                                    |
|    | Chapter 220                                                                                               | Chapter 227                                                                    |
|    | Chapter 221                                                                                               | Chapter 228                                                                    |
|    | Chapter 222                                                                                               | Chapter 229                                                                    |
|    | Chapter 223                                                                                               | Chapter 230                                                                    |
|    | Chapter 224                                                                                               | Chapter 231                                                                    |
|    | Chapter 225                                                                                               | Chapter 232                                                                    |
|    | Chapter 226                                                                                               | Chapter 233                                                                    |
|    | Chapter 227                                                                                               | Chapter 234                                                                    |
|    | Chapter 228                                                                                               | Chapter 235                                                                    |
|    | Chapter 229                                                                                               | Chapter 236                                                                    |
|    | Chapter 230                                                                                               | Chapter 237                                                                    |
|    | Chapter 231                                                                                               | Chapter 238                                                                    |
|    | Chapter 232                                                                                               | Chapter 239                                                                    |
|    | Chapter 233                                                                                               | Chapter 240                                                                    |
|    | Chapter 234                                                                                               | Chapter 241                                                                    |
|    | Chapter 235                                                                                               | Chapter 242                                                                    |
|    | Chapter 236                                                                                               | Chapter 243                                                                    |
|    | Chapter 237                                                                                               | Chapter 244                                                                    |
|    | Chapter 238                                                                                               | Chapter 245                                                                    |
|    | Chapter 239                                                                                               | Chapter 246                                                                    |
|    | Chapter 240                                                                                               | Chapter 247                                                                    |
|    | Chapter 241                                                                                               | Chapter 248                                                                    |
|    | Chapter 242                                                                                               | Chapter 249                                                                    |
|    | Chapter 243                                                                                               | Chapter 250                                                                    |
|    | Chapter 244                                                                                               | Chapter 251                                                                    |
|    | Chapter 245                                                                                               | Chapter 252                                                                    |
|    | Chapter 246                                                                                               | Chapter 253                                                                    |
|    | Chapter 247                                                                                               | Chapter 254                                                                    |
|    | Chapter 248                                                                                               | Chapter 255                                                                    |
|    | Chapter 249                                                                                               | Chapter 256                                                                    |
|    | Chapter 250                                                                                               | Chapter 257                                                                    |
|    | Chapter 251                                                                                               | Chapter 258                                                                    |
|    | Chapter 252                                                                                               | Chapter 259                                                                    |
|    | Chapter 253                                                                                               | Chapter 260                                                                    |
|    | Chapter 254                                                                                               | Chapter 261                                                                    |
|    | Chapter 255                                                                                               | Chapter 262                                                                    |
|    | Chapter 256                                                                                               | Chapter 263                                                                    |
|    | Chapter 257                                                                                               | Chapter 264                                                                    |
|    | Chapter 258                                                                                               | Chapter 265                                                                    |
|    | Chapter 259                                                                                               | Chapter 266                                                                    |
|    | Chapter 260                                                                                               | Chapter 267                                                                    |
|    | Chapter 261                                                                                               | Chapter 268                                                                    |
|    | Chapter 262                                                                                               | Chapter 269                                                                    |
|    | Chapter 263                                                                                               | Chapter 270                                                                    |
|    | Chapter 264                                                                                               | Chapter 271                                                                    |
|    | Chapter 265                                                                                               | Chapter 272                                                                    |
|    | Chapter 266                                                                                               | Chapter 273                                                                    |
|    | Chapter 267                                                                                               | Chapter 274                                                                    |
|    | Chapter 268                                                                                               | Chapter 275                                                                    |
|    | Chapter 269                                                                                               | Chapter 276                                                                    |
|    | Chapter 270                                                                                               | Chapter 277                                                                    |
|    | Chapter 271                                                                                               | Chapter 278                                                                    |
|    | Chapter 272                                                                                               | Chapter 279                                                                    |
|    | Chapter 273                                                                                               | Chapter 280                                                                    |
|    | Chapter 274                                                                                               | Chapter 281                                                                    |
|    | Chapter 275                                                                                               | Chapter 282                                                                    |
|    | Chapter 276                                                                                               | Chapter 283                                                                    |
|    | Chapter 277                                                                                               | Chapter 284                                                                    |
|    | Chapter 278                                                                                               | Chapter 285                                                                    |
|    | Chapter 279                                                                                               | Chapter 286                                                                    |
|    | Chapter 280                                                                                               | Chapter 287                                                                    |
|    | Chapter 281                                                                                               | Chapter 288                                                                    |
|    | Chapter 282                                                                                               | Chapter 289                                                                    |
|    | Chapter 283                                                                                               | Chapter 290                                                                    |
|    | Chapter 284                                                                                               | Chapter 291                                                                    |
|    | Chapter 285                                                                                               | Chapter 292                                                                    |
|    | Chapter 286                                                                                               | Chapter 293                                                                    |
|    | Chapter 287                                                                                               | Chapter 294                                                                    |
|    | Chapter 288                                                                                               | Chapter 295                                                                    |
|    | Chapter 289                                                                                               | Chapter 296                                                                    |
|    | Chapter 290                                                                                               | Chapter 297                                                                    |
|    | Chapter 291                                                                                               | Chapter 298                                                                    |
|    | Chapter 292                                                                                               | Chapter 299                                                                    |
|    | Chapter 293                                                                                               | Chapter 300                                                                    |
|    | Chapter 294                                                                                               | Chapter 301                                                                    |
|    | Chapter 295                                                                                               | Chapter 302                                                                    |
|    | Chapter 296                                                                                               | Chapter 303                                                                    |
|    | Chapter 297                                                                                               | Chapter 304                                                                    |
|    | Chapter 298                                                                                               | Chapter 305                                                                    |
|    | Chapter 299                                                                                               | Chapter 306                                                                    |
|    | Chapter 300                                                                                               | Chapter 307                                                                    |
|    | Chapter 301                                                                                               | Chapter 308                                                                    |
|    | Chapter 302                                                                                               | Chapter 309                                                                    |
|    | Chapter 303                                                                                               | Chapter 310                                                                    |
|    | Chapter 304                                                                                               | Chapter 311                                                                    |
|    | Chapter 305                                                                                               | Chapter 312                                                                    |
|    | Chapter 306                                                                                               | Chapter 313                                                                    |
|    | Chapter 307                                                                                               | Chapter 314                                                                    |
|    | Chapter 308                                                                                               | Chapter 315                                                                    |
|    | Chapter 309                                                                                               | Chapter 316                                                                    |
|    | Chapter 310                                                                                               | Chapter 317                                                                    |
|    | Chapter 311                                                                                               | Chapter 318                                                                    |
|    | Chapter 312                                                                                               | Chapter 319                                                                    |
|    | Chapter 313                                                                                               | Chapter 320                                                                    |
|    | Chapter 314                                                                                               | Chapter 321                                                                    |
|    | Chapter 315                                                                                               | Chapter 322                                                                    |
|    | Chapter 316                                                                                               | Chapter 323                                                                    |
|    | Chapter 317                                                                                               | Chapter 324                                                                    |
|    | Chapter 318                                                                                               | Chapter 325                                                                    |
|    | Chapter 319                                                                                               | Chapter 326                                                                    |
|    | Chapter 320                                                                                               | Chapter 327                                                                    |
|    | Chapter 321                                                                                               | Chapter 328                                                                    |
|    | Chapter 322                                                                                               | Chapter 329                                                                    |
|    | Chapter 323                                                                                               | Chapter 330                                                                    |
|    | Chapter 324                                                                                               | Chapter 331                                                                    |
|    | Chapter 325                                                                                               | Chapter 332                                                                    |
|    | Chapter 326                                                                                               | Chapter 333                                                                    |
|    | Chapter 327                                                                                               | Chapter 334                                                                    |
|    | Chapter 328                                                                                               | Chapter 335                                                                    |
|    | Chapter 329                                                                                               | Chapter 336                                                                    |
|    | Chapter 330                                                                                               | Chapter 337                                                                    |
|    | Chapter 331                                                                                               | Chapter 338                                                                    |
|    | Chapter 332                                                                                               | Chapter 339                                                                    |
|    | Chapter 333                                                                                               | Chapter 340                                                                    |
|    | Chapter 334                                                                                               | Chapter 341                                                                    |
|    | Chapter 335                                                                                               | Chapter 342                                                                    |
|    | Chapter 336                                                                                               | Chapter 343                                                                    |
|    | Chapter 337                                                                                               | Chapter 344                                                                    |
|    | Chapter 338                                                                                               | Chapter 345                                                                    |
|    | Chapter 339                                                                                               | Chapter 346                                                                    |
|    | Chapter 340                                                                                               | Chapter 347                                                                    |
|    | Chapter 341                                                                                               | Chapter 348                                                                    |
|    | Chapter 342                                                                                               | Chapter 349                                                                    |
|    | Chapter 343                                                                                               | Chapter 350                                                                    |
|    | Chapter 344                                                                                               | Chapter 351                                                                    |
|    | Chapter 345                                                                                               | Chapter 352                                                                    |
|    | Chapter 346                                                                                               | Chapter 353                                                                    |
|    | Chapter 347                                                                                               | Chapter 354                                                                    |
|    | Chapter 348                                                                                               | Chapter 355                                                                    |
|    | Chapter 349                                                                                               | Chapter 356                                                                    |
|    | Chapter 350                                                                                               | Chapter 357                                                                    |
|    | Chapter 351                                                                                               | Chapter 358                                                                    |
|    | Chapter 352                                                                                               | Chapter 359                                                                    |
|    | Chapter 353                                                                                               | Chapter 360                                                                    |
|    | Chapter 354                                                                                               | Chapter 361                                                                    |
|    | Chapter 355                                                                                               | Chapter 362                                                                    |
|    | Chapter 356                                                                                               | Chapter 363                                                                    |
|    | Chapter 357                                                                                               | Chapter 364                                                                    |
|    | Chapter 358                                                                                               | Chapter 365                                                                    |
|    | Chapter 359                                                                                               | Chapter 366                                                                    |
|    | Chapter 360                                                                                               | Chapter 367                                                                    |
|    | Chapter 361                                                                                               | Chapter 368                                                                    |
|    | Chapter 362                                                                                               | Chapter 369                                                                    |
|    | Chapter 363                                                                                               | Chapter 370                                                                    |
|    | Chapter 364                                                                                               | Chapter 371                                                                    |
|    | Chapter 365                                                                                               | Chapter 372                                                                    |
|    | Chapter 366                                                                                               | Chapter 373                                                                    |
|    | Chapter 367                                                                                               | Chapter 374                                                                    |
|    | Chapter 368                                                                                               | Chapter 375                                                                    |
|    | Chapter 369                                                                                               | Chapter 376                                                                    |
|    | Chapter 370                                                                                               | Chapter 377                                                                    |
|    | Chapter 371                                                                                               | Chapter 378                                                                    |
|    | Chapter 372                                                                                               | Chapter 379                                                                    |
|    | Chapter 373                                                                                               | Chapter 380                                                                    |
|    | Chapter 374                                                                                               | Chapter 381                                                                    |
|    | Chapter 375                                                                                               | Chapter 382                                                                    |
|    | Chapter 376                                                                                               | Chapter 383                                                                    |
|    | Chapter 377                                                                                               | Chapter 384                                                                    |
|    | Chapter 378                                                                                               | Chapter 385                                                                    |
|    | Chapter 379                                                                                               | Chapter 386                                                                    |
|    | Chapter 380                                                                                               | Chapter 387                                                                    |
|    | Chapter 381                                                                                               | Chapter 388                                                                    |
|    | Chapter 382                                                                                               | Chapter 389                                                                    |
|    | Chapter 383                                                                                               | Chapter 390                                                                    |
|    | Chapter 384                                                                                               | Chapter 391                                                                    |
|    | Chapter 385                                                                                               | Chapter 392                                                                    |
|    | Chapter 386                                                                                               | Chapter 393                                                                    |
|    | Chapter 387                                                                                               | Chapter 394                                                                    |
|    | Chapter 388                                                                                               | Chapter 395                                                                    |
|    | Chapter 389                                                                                               | Chapter 396                                                                    |
|    | Chapter 390                                                                                               | Chapter 397                                                                    |
|    | Chapter 391                                                                                               | Chapter 398                                                                    |
|    | Chapter 392                                                                                               | Chapter 399                                                                    |
|    | Chapter 393                                                                                               | Chapter 400                                                                    |
|    | Chapter 394                                                                                               | Chapter 401                                                                    |
|    | Chapter 395                                                                                               | Chapter 402                                                                    |
|    | Chapter 396                                                                                               | Chapter 403                                                                    |
|    | Chapter 397                                                                                               | Chapter 404                                                                    |
|    | Chapter 398                                                                                               | Chapter 405                                                                    |
|    | Chapter 399                                                                                               | Chapter 406                                                                    |
|    | Chapter 400                                                                                               | Chapter 407                                                                    |
|    | Chapter 401                                                                                               | Chapter 408                                                                    |
|    | Chapter 402                                                                                               | Chapter 409                                                                    |
|    | Chapter 403                                                                                               | Chapter 410                                                                    |
|    | Chapter 404                                                                                               | Chapter 411                                                                    |
|    | Chapter 405                                                                                               | Chapter 412                                                                    |
|    | Chapter 406                                                                                               | Chapter 413                                                                    |
|    | Chapter 407                                                                                               | Chapter 414                                                                    |
|    | Chapter 408                                                                                               | Chapter 415                                                                    |
|    | Chapter 409                                                                                               | Chapter 416                                                                    |
|    | Chapter 410                                                                                               | Chapter 417                                                                    |
|    | Chapter 411                                                                                               | Chapter 418                                                                    |
|    | Chapter 412                                                                                               | Chapter 419                                                                    |
|    | Chapter 413                                                                                               | Chapter 420                                                                    |
|    | Chapter 414                                                                                               | Chapter 421                                                                    |
|    | Chapter 415                                                                                               | Chapter 422                                                                    |
|    | Chapter 416                                                                                               | Chapter 423                                                                    |
|    | Chapter 417                                                                                               | Chapter 424                                                                    |
|    | Chapter 418                                                                                               | Chapter 425                                                                    |
|    | Chapter 419                                                                                               | Chapter 426                                                                    |
|    | Chapter 420                                                                                               | Chapter 427                                                                    |
|    | Chapter 421                                                                                               | Chapter 428                                                                    |
|    | Chapter 422                                                                                               | Chapter 429                                                                    |
|    | Chapter 423                                                                                               | Chapter 430                                                                    |
|    | Chapter 424                                                                                               | Chapter 431                                                                    |
|    | Chapter 425                                                                                               | Chapter 432                                                                    |
|    | Chapter 426                                                                                               | Chapter 433                                                                    |
|    | Chapter 427                                                                                               | Chapter 434                                                                    |
|    | Chapter 428                                                                                               | Chapter 435                                                                    |
|    | Chapter 429                                                                                               | Chapter 436                                                                    |
|    | Chapter 430                                                                                               | Chapter 437                                                                    |
|    | Chapter 431                                                                                               | Chapter 438                                                                    |
|    | Chapter 432                                                                                               | Chapter 439                                                                    |
|    | Chapter 433                                                                                               | Chapter 440                                                                    |
|    | Chapter 434                                                                                               | Chapter 441                                                                    |





37. Stone, Colossal Head Number 4, 1500-1600 AD  
38. Stone, Colossal Head Number 5, 1500-1600 AD

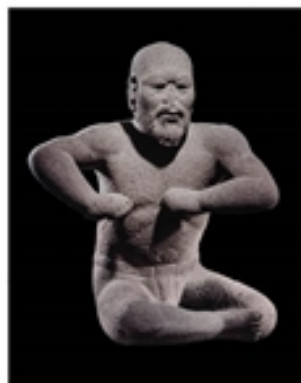


Monumental Origins in Mesoamerica

38

figure. Although the figure's hair is not defined with carving, the sculpture may have once been adorned with a perishable headdress, and earrings may have once dangled from the pierced holes in the figure's lobes. Perhaps an ancestor immortalized in this enduring stone medium, the Wrestler still captivates viewers as it once did in its original context.

Though Olmec buildings and wooden structures may have been carved and brightly painted, very little evidence of the painterly traditions from this time survives. One important example comes from the cave paintings of Oxtitlan, Guerrero, with large passages painted in the Olmec style. The location of this site lies to the west of the Olmec heartland and to the south of the Basin of Mexico underscores the widespread distribution of the style. In a mural known as C-4, a brightly painted central figure sits atop a large, fanged creature with eyes marked with cross-hatched pupils, similar to the one carved on the La Vinta throne above. The figure sits with one leg crossed, while raising



39. Androgynous figure sculpture, 1200-1500 AD

39. Androgynous figure sculpture, 1200-1500 AD



his left arm above his head and extending the right arm in front of his groin, grasping a small round object with his thumb and forefinger. His elaborate regalia consists of footwraps, a red bandolier and skirt garment decorated with handprint designs, and a large bird headdress and feathered cape resembling wings. The green bird with orange beak may reference a jaguar, or perhaps the resplendent quetzal (*Pharomacrus mexicanus*), the green feathers of which were prized for their luminous blue-green shimmer that related them to jade. Most notably, the artist made clear that this is a scene of a human impersonating an avian character; the bird headdress is depicted in an "X-ray" fashion so the profile of the wearer, also adorned with a jade nose ornament, is clearly visible.

#### Lagunas (c. 1500-1600 AD)

The artistic flowering seen at La Vinta between about 1500 and 1600 AD is now seen by scholars as one of many contemporaneous movements in Mesoamerican sculpture. It is clear that by the early first millennium AD artists had developed an aesthetic universe and geometric schemes to express complex mythological themes popularized by specific characters represented with particular conventions. They were able to create novel forms and images that look back to primordial ideas of origin. The widespread influence of the Olmec style is seen all across Mesoamerican art, especially in

Monumental Origins in Mesoamerica

39

child, perhaps alluding to the events leading up to her untimely demise. One of the garments buried in the nearby tomb of a male occupant depicted a humanlike figure composed of rattles and gilded copper ornaments, which has aided interpretations of similar assemblages that are not as well preserved or have been decontextualized in museum collections. The stylized face depicted on this garment has inlaid eyes and an aggressive, snarl-grin-like mouth. The mouth chomped into and splayed feet give the impression that the figure is jumping at the beholder, so perhaps this composite garment played an imposing role in the martial regalia of the *Isotoma de Cax*'s close associates.

A slightly later ruler in the Lambogarda Valley further to the north was interred in perhaps the richest unlooted tomb in the Americas, excavated at the site of Sipán. Now known as the Lord of Sipán, the male occupant of the tomb, at the age of 35-40 between about 1400 and 1500 AD, was laid out with luxury objects made of gold, turquoise, shell, copper, textiles, and ceramics, along with several sacrificed humans and animals. The regalia found within the tomb, including earpods, headdress, belt rattles, and shell collars, confirmed to archaeologists that the elaborate character is populating scenes of Meso art, such as painted vessels described below, may have been depictions of actual historical characters embodying divine beings and playing out ritual roles. Alternatively, the rulers could have co-opted the personas of the mythical beings, becoming avatars of them in ceremonies. The sacrificed attendants, including two adult males, three younger women, and an adolescent, may have been family members of the deceased.

One impressive ear ornament exemplifies the high caliber of artistic talent at the court of Sipán. The earpod, one of two expertly placed together from hammered gold and turquoise mosaic, depicts a reduced-scale warrior in three dimensions, flanked by two smaller attendants in profile. The earpod's warrior wears regalia that includes the full-sized ear interlaced with its waist: a crescent-shaped headdress and nose ornament, earpods, collars, belt rattles, and a war club. The attendants wear battle regalia composed of tiny tesserae of turquoise set into a wood backing; in fact, two adult males buried with the Lord of Sipán might be the men depicted here. The use of precious stones to create mosaic designs is a Meso tradition that builds on previous trip techniques. In a great list of metalworking, the tiny metal necklaces worn by the warrior is strung with two gold wires through two microscopic holes in each tiny bead. More than a dozen vessels have been excavated at Sipán, and the intergenerational wealth deposited there



40. Ritual Headdress, c. 1500



41. Teotihuacan

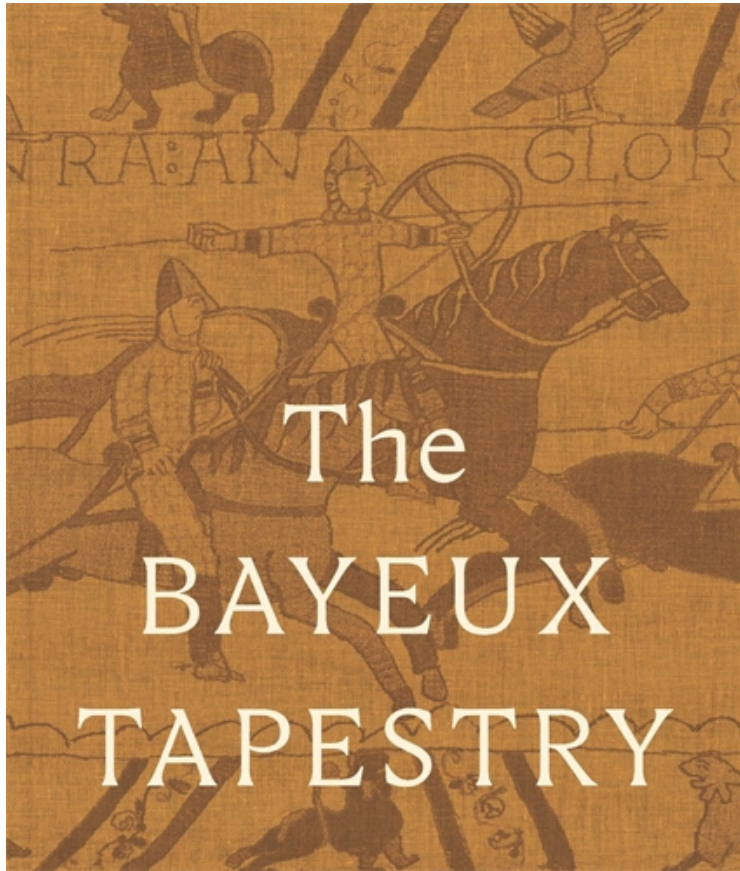
Monumental Origins

40



# The Bayeux Tapestry

The British Museum



The Bayeux Tapestry is a triumph of medieval art, demonstrating exceptional storytelling and an unparalleled artistic vision. This stunning collector's edition celebrates its unique loan to the British Museum in 2026.

# The Bayeux Tapestry

The British Museum

## Description

**The Bayeux Tapestry is a triumph of medieval art, demonstrating exceptional storytelling and an unparalleled artistic vision. This stunning collector's edition celebrates its unique loan to the British Museum in 2026.**

This exquisite large-format, deluxe publication showcases a reproduction of the Bayeux Tapestry in intimate detail - so close that you can see every stitch. A separately bound curators' commentary, designed to be read alongside the reproduction, explores the context of the work and boasts the finest production finishes to emphasise the handcrafted nature of the Tapestry itself. The expert commentary draws attention to unexpected details worthy of a closer look, such as the actions of marginal figures in the borders or allusions to myths and fables.

The Tapestry is noteworthy in that it uses colour expressively instead of naturalistically - horses, for example, can be brown but also blue, contrib...

## Author Biography

**Sue Brunning** is Curator: Early Medieval European Collection at the British Museum.

**Lloyd de Beer** is Curator: European Modern Collection at the British Museum.

**Millie Horton-Insch** is Project Curator of the *Bayeux Tapestry* exhibition at the British Museum.

**Michael Lewis** is Curator of the *Bayeux Tapestry* exhibition and Head of Portable Antiquities and Treasure at the British Museum.

**Naomi Speakman** is Curator: Late Medieval Europe Collection at the British Museum.

**Clémentine Paquier-Berthelot** Head of Exhibitions, Digital and Documentary Programming at the Musée de la Tapisserie de Bayeux.

9780714123578

\$330.00

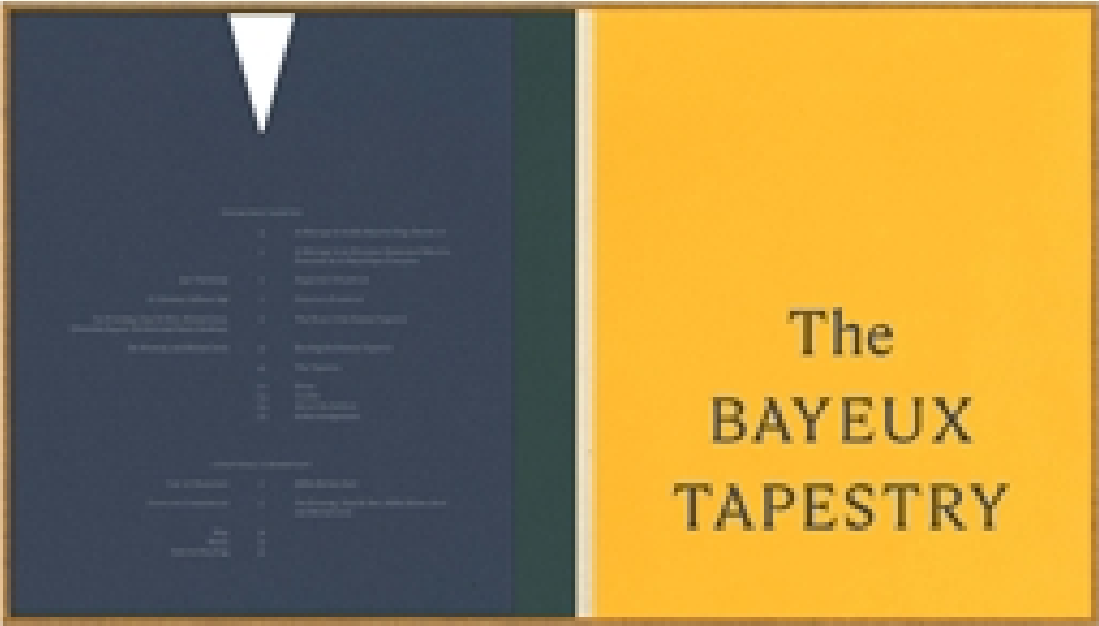
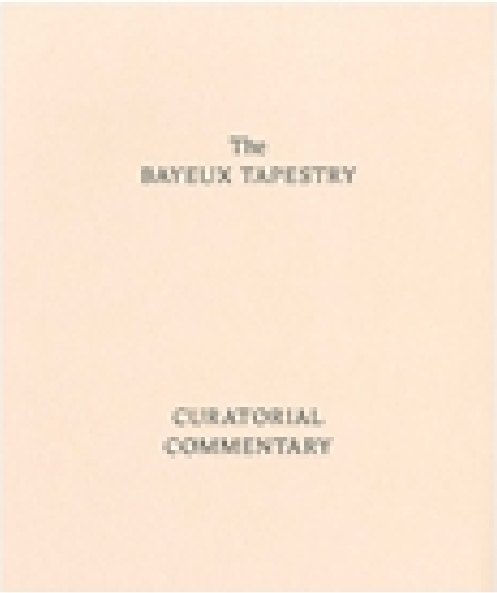
10/02/2027

Hardback

The British Museum Press

ACK

245mm x 290mm, 196 pp



## Bela Silva

Bela Silva, Glenn Adamson, Lise Coirier

Flammarion



This monograph on the mesmerizing world of contemporary artist and ceramist Bela Silva showcases her bold and colorful works inspired by nature, mythology, and historical narratives.

# Bela Silva

Bela Silva, Glenn Adamson, Lise Coirier

## Description

**This monograph on the mesmerizing world of contemporary artist and ceramist Bela Silva showcases her bold and colorful works inspired by nature, mythology, and historical narratives.**

Bela Silva's sculptural ceramics, paintings, and graphic works transcend art—they are visual stories that capture the imagination. Through her vibrant universe pulsing with energy, color, and intricate motifs, she transforms traditional ceramics into a bold, expressive, and tactile art. Conjuring an extraordinary realm influenced by her love for mythology and archaeology, Silva reinterprets art history, blending fantastical elements into striking compositions: birds, snakes, animals, and plants intertwine in a dance of both chaos and harmony.

This captivating monograph—with a cover specially designed by the artist—offers a curated selection of Silva's most stunning creations: large-scale glazed sculptures inspired ...

## Author Biography

**Bela Silva** studied at the School of Fine Arts in Porto and Lisbon, Ar.Co, Norwich Fine Arts (UK), and the Art Institute of Chicago. Her works have been exhibited internationally in galleries and museums.

**Valter Hugo Mãe** is a Portuguese author.

**Glenn Adamson** is a curator, writer, and historian. He is former director of the Museum of Arts and Design, New York, and former head of research at the Victoria and Albert Museum, London.

**Lise Coirier** is an art historian and director of the Brussels gallery Spazio Nobile.

**Christian Larsen** is an art historian, art critic, and curator.

9782080482358

\$175.00

24/02/2027

Hardback

Flammarion S.A.

AKP

265mm x 350mm, 280 pp

Illustrated in colour





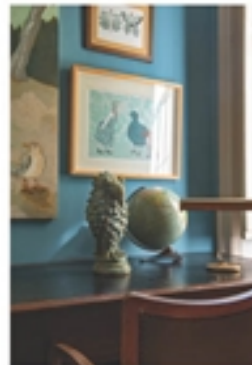
1. This abstract painting is a study in color and texture, featuring a mix of bright yellow and green hues.

2. This abstract painting is a study in color and texture, featuring a mix of deep blue and green hues.

3. This abstract painting is a study in color and texture, featuring a mix of deep blue and green hues.

Richard is the owner of Richard, Inc. He is a self-taught artist and sculptor. He has been working in the field of sculpture for over 20 years. He is known for his large, abstract sculptures that are made from a variety of materials, including wood, metal, and stone.

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4. This abstract painting is a study in color and texture, featuring a mix of deep blue and green hues.

5. This abstract painting is a study in color and texture, featuring a mix of deep blue and green hues.







Das  
Bild zeigt eine Skulptur aus  
Keramik, die in der  
Form eines Tieres gestaltet  
ist.



Das  
Bild zeigt eine Skulptur aus  
Keramik, die in der  
Form eines Tieres gestaltet  
ist.



Das  
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Keramik, die in der  
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ist.





It takes readers into the inner world of designers, exploring how they think, how they work, how they draw inspiration from life, and how they give back to life through design.

- 100 Keywords to Break Your Creative Block!
- Think by Think: When Contradictions Spark
- From A to Z: Exploring the Endless Possibilities of Rationality and Sensitivity!
- Exploring the Future of Design
- Adjusting Reading Rhythm Through Shifts in Magazine Proportion

Brand No.81

Sendpoints Publishing

Description

In this fast-paced era, when society pushes for efficiency yet people yearn for high-quality living, design is faced with more comprehensive expectations. It's no longer just about practicality or aesthetics-it carries both function and feeling, and even a sense of social responsibility. With the theme "Exhalation and Inhalation in Design: Rationality and Sensitivity," Brand 81 takes readers into the inner world of designers, exploring how they think, how they work, how they draw inspiration from life, and how they give back to life through design. Here, rationality and sensitivity flow together like breath. More than a source of inspiration for creators, Brand 81 invites everyone to slow down, feel deeply, and reconnect with what makes life meaningful in the complex, ever-changing world.

9789887154082

\$39.99

01/02/2027

Paperback / softback

SendPoints Publishing

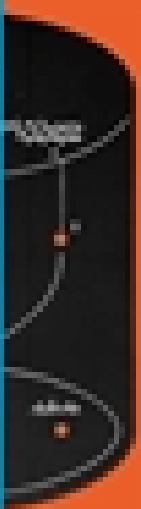
AKC

225mm x 295mm, 200 pp

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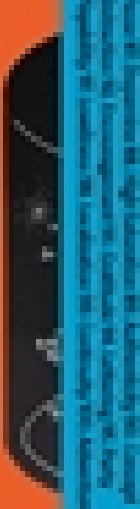
the authors of the *Journal of Management Education* have been instrumental in the development of the field. The *Journal of Management Education* is a leading journal in the field of management education, and the authors of the *Journal of Management Education* have been instrumental in the development of the field.



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My design process is often quite chaotic. It typically begins with an instinctive idea, and as I work to bring it to life, various decisions can lead me down different paths. My goal is to find answers to the initial questions that sparked the design.



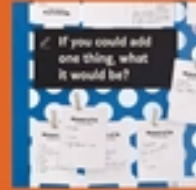
#### 4. NICKI SHEN

(BEFORE BREAKFAST)



1. The design process for this project was quite chaotic. It typically begins with an instinctive idea, and as I work to bring it to life, various decisions can lead me down different paths. My goal is to find answers to the initial questions that sparked the design.
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Sure, a lot of design does need to be incredibly simple to work, but I think at Fieldwork Facility, we enjoy projects that can be enjoyed at multiple levels. A good piece of work needs to be effective in its simplicity, but if there are different ways to enjoy or engage with a project, then that can be really special.



#### 5. ROBIN HOWIE

(FIELDWORK FACILITY)



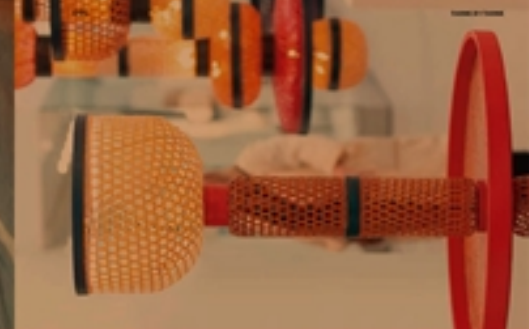
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1. Designing a space for the Faculty of Physics at the University of Warsaw. 2. Designing a space for the Faculty of Physics at the University of Warsaw. 3. Designing a space for the Faculty of Physics at the University of Warsaw.



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## Candice Lin: *g/hosti*

Lucy Ives, Cameron Foote



This publication charts the development of *g/hosti* - a towering painted cardboard labyrinth set within a circular room. This extraordinary installation first came to the artist Candice Lin in a dream, and features cats, wolves, dogs and foxes playing out a mischievous, childlike narrative, interwoven with darker images of human struggle, death and real political turmoil of our time.



# Candice Lin: g/hosti

Lucy Ives, Cameron Foote

## Description

The idea for *g/hosti* - a towering painted cardboard labyrinth set within a circular room - first came to the artist Candice Lin in a dream. In it, she imagined cats, wolves, dogs and foxes playing out a mischievous, childlike narrative. Interwoven were darker images: human cadavers and dancing skeletons, emerging from the painted scenery.

Realising the dream for a new commission at Whitechapel Gallery in London, she added phone screens displaying animations and fragments of news footage of recent atrocities and natural disasters. She explains, 'I have been wondering, as many others have, why images like these no longer move us to action in the ways they may have in the past?' For Lin, the labyrinth stands for a sense of estrangement and disorientation that permeates contemporary experience.

This publication charts the development of this extraordinary artwork, and features a startling short story by novelist ...

9780854883264

\$44.99

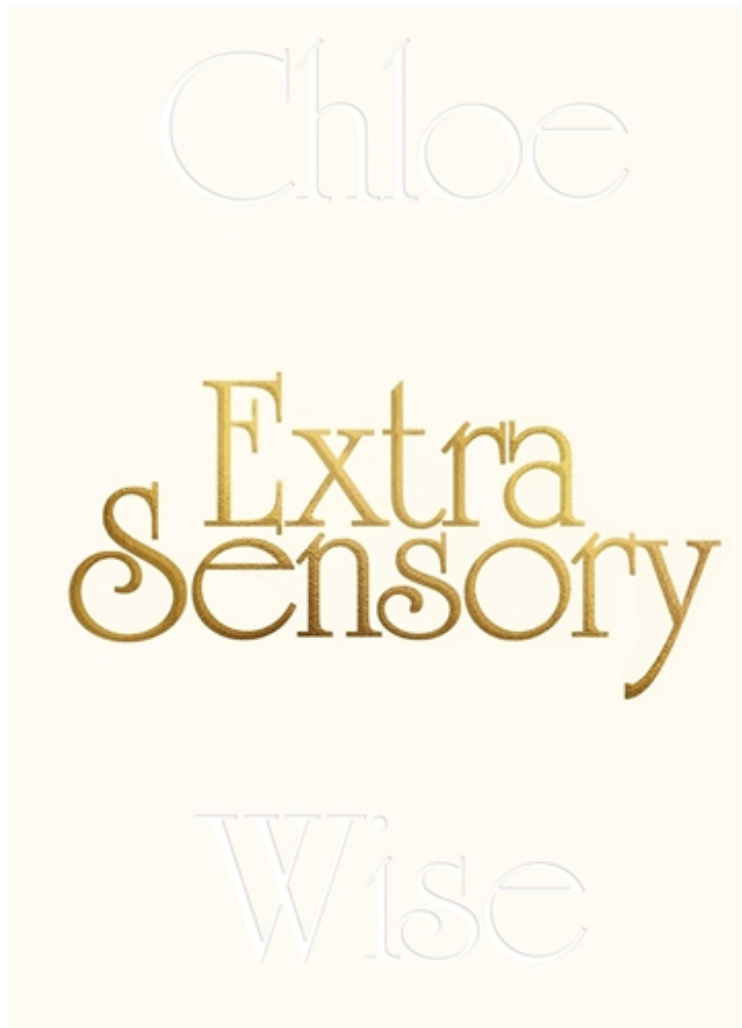
03/02/2027

Paperback / softback

Whitechapel Gallery

A

170mm x 240mm, 72 pp



# Chloe Wise

## Description

### When Science Meets Spiritualism

In Extra Sensory, Chloe Wise explores how we perceive reality and what remains concealed beyond the limits of sense and language. The book is published to accompany the artist's solo show at KBH.G, which presents her most expansive film project to date: a multichannel video installation enveloping the viewer in a shifting, cinematic environment. Wise introduces figures that evoke angels, supernatural beings, or technological apparitions, yet present themselves as unstable constructs. The exhibition understands perception not as a neutral reception of reality, but as an active, mediating process shaped by language, history, and cultural expectations. The publication mirrors this atmosphere, reflecting on recent directions in Wise's practice and her interest in the outer edges of human knowledge. With contributions from a diverse group - ranging from critics Gideon Jacobs and Piper Marshall, ...

### Author Biography

**Chloe Wise** (b. 1990, Montréal) is a multidisciplinary artist whose practice spans painting, sculpture, video, and installation. She received her BFA from Concordia University, Montreal, and currently lives and works in New York.

9783775762779

\$105.00

30/12/2026

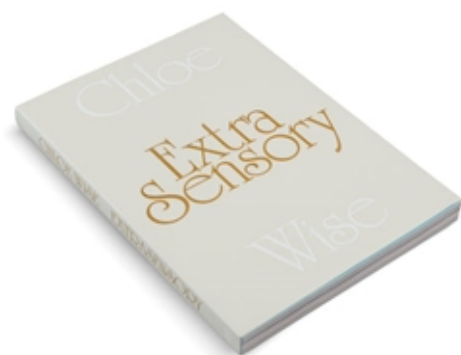
Paperback / softback

Hatje Cantz Verlag

A

260mm x 200mm, 240 pp

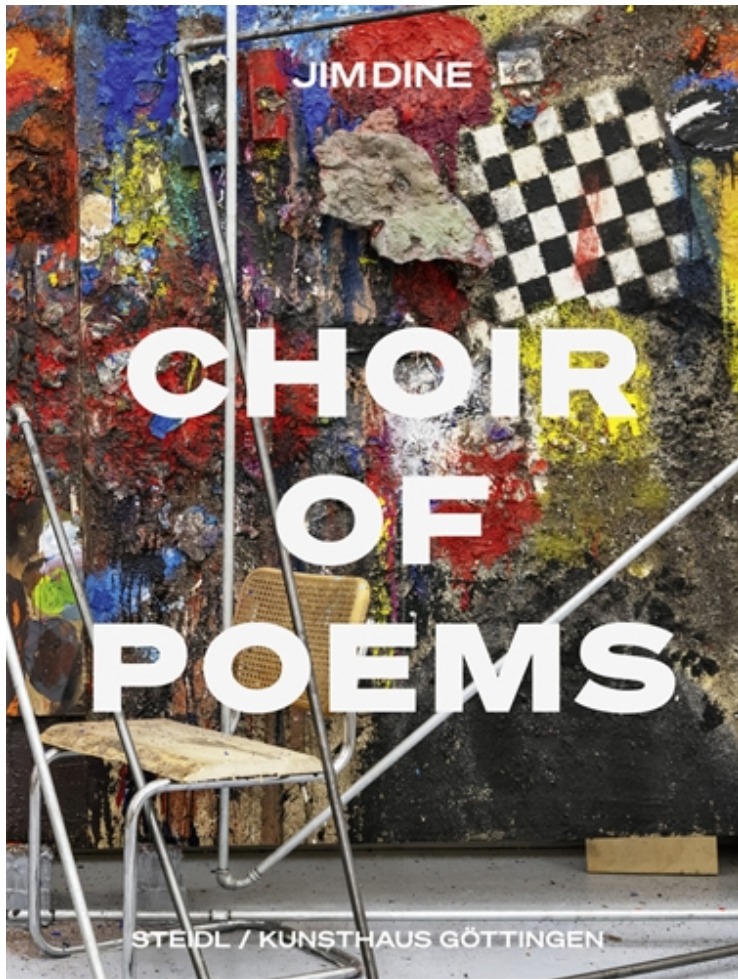
150



# Choir of Poems

Jim Dine

STEIDL



*Choir of Poems* is the latest proof of Jim Dine's irrepressible commitment to making art beyond artistic labels.



# Choir of Poems

Jim Dine

## Description

***Choir of Poems* is the latest proof of Jim Dine's irrepressible commitment to making art beyond artistic labels.**

Presenting paintings, drawings, sculptures-as well as compelling hybrid forms-this book shows Dine's passion for eclectic materiality while exploring his inner landscapes. As much as he is dedicated to the now-the moment of creation, of process-Dine's work today is often a dialogue with the past. Take for example the three works central to *Choir of Poems*, each a conversation with a different, dear person from Dine's past, loved ones now gone. Chairs stand before these expansive paintings as integrated sculptural elements, while metal pipes spring from the paint's relief-like surface (itself rejecting mere two-dimensionality)-creating a new imposing form of painting-sculpture.

Confessional texts in Dine's unmistakable sprawling hand give insight into these works as well as other inven...

## Author Biography

Born in 1935 in Cincinnati, Ohio, **Jim Dine** completed a Bachelor of Fine Arts at Ohio University in 1957 and has since become one of the most profound and prolific contemporary artists. Dine's unparalleled career spans more than 60 years, and his work is held in numerous private and public collections. His books include *Pinocchio* (2006), *Hot Dream (52 Books)* (2008), *A Printmaker's Document* (2013), *Paris Reconnaissance* (2018), *The Secret Drawings* (2020), *A Beautiful Day* (2021), *I print. Catalogue Raisonné of Prints, 2001-2020* (2021), *Electrolyte in Blue* (2021), *Grace and Beauty* (2022), *Storm of Memory* (2023), *Last Year's Forgotten Harvest* (2024) and *With Fragile Spirit* (2025), all published by Steidl.

9783969995532

\$29.99

06/02/2027

Hardback

Steidl

A

180mm x 240mm, 144 pp





# Come Again

Nate Powell



# Come Again

Nate Powell

## Description

**High in the Ozarks, a lover's dream becomes a parent's nightmare in this gripping graphic novel from Nate Powell, the National Book Award-winning artist of the *March* trilogy**

As the sun sets on the 1970s, the spirit of the Love Generation still lingers in one "intentional community" nestled deep in the Ozark Mountains. And after years without personal space or secrets of her own, single mother Haluska feels like she's losing her identity. When Haluska stumbles across a cave hidden away from the eyes of the commune, she and her best friend's husband escape the impossible scrutiny by entangling themselves in an affair. When they're together, the whispers, rumors, and idealistic posturing that make up the fabric of their daily life melts away, and the two of them can be just themselves for a few stolen moments. But their convenient love nest hides a much deeper secret, and when their young so...

## Author Biography

**Nate Powell** is a National Book Award-winning cartoonist who began self-publishing as an Arkansas teenager in 1992. His work includes *Save It For Later*; civil rights icon John Lewis's *March* trilogy and its follow-up *Run: Book One*; *Fall Through*; *Two Dead*; *Any Empire*; and *Swallow Me Whole*. Powell's work has received four Eisner Awards, two Ignatz Awards, the Comic-Con International Inkpot Award, and multiple ALA and YALSA distinctions. He has discussed his work at the United Nations, on MSNBC's *The Rachel Maddow Show*, PBS, and CNN. As for his music career, Powell was introduced to the hardcore punk community in 1991, played over 500 shows across North America and Europe in various bands, including underground legends Soophie Nun Squad and Universe, and managed do-it-yourself label Harlan Records from 1994 to 2010.

9781419791635

\$32.99

06/02/2027

Paperback / softback

Abrams ComicArts

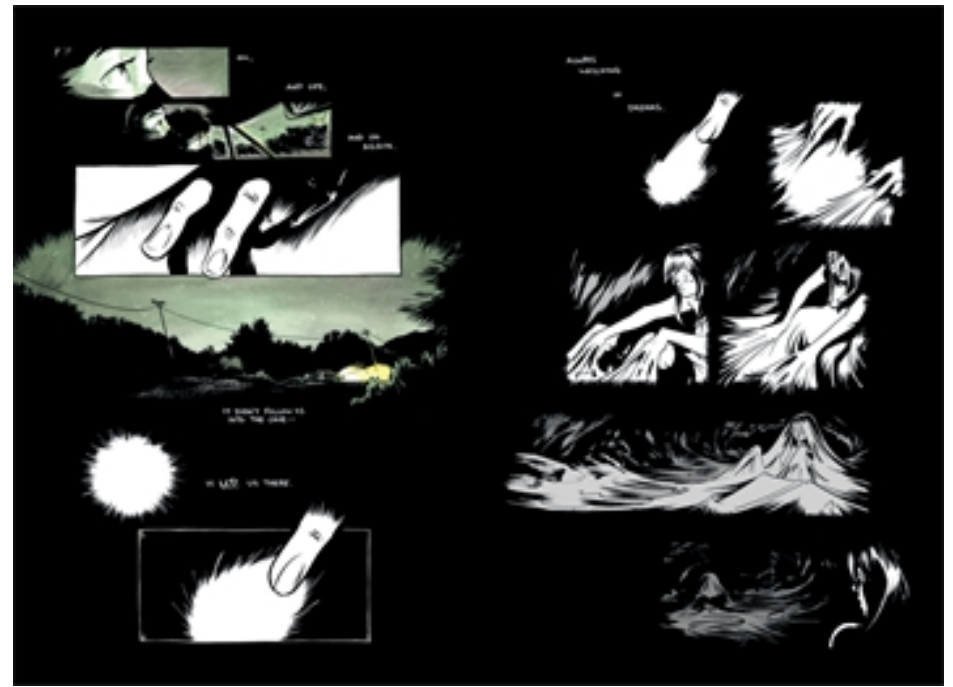
165mm x 241mm, 288 pp

Full-color illustrations throughout









# Daily Dessert

Caroline Schiff



# Daily Dessert

Caroline Schiff

## Description

**James Beard Outstanding Pastry Chef finalist and *Food & Wine* Best New Chef Caroline Schiff believes a sweet treat is the perfect daily ritual: her book is designed to sweeten life in just the right dose**

Why wait for a special occasion when dessert can be part of every day? James Beard Outstanding Pastry Chef finalist and *Food & Wine* Best New Chef Caroline Schiff believes a sweet treat is the perfect daily ritual-something small and simple, or occasionally a showstopper to celebrate big moments. *Daily Dessert* is her joyful, highly versatile collection of recipes designed to sweeten life in just the right dose.

Sometimes that means one perfect cookie warm from the oven, a snacking cake to last all week, a no-bake refresher on a scorching day, or a cozy pudding for a winter night. Organized by mood and moment, chapters move from Simple Little Sweets (quick, small-batch recipes) to Weekly Snacking ...

## Author Biography

**Caroline Schiff** is an award-winning pastry chef and cookbook author in Brooklyn, New York, with 16 years of experience in restaurants, bakeries, and cafés. She was the executive pastry chef at Brooklyn’s acclaimed Gage & Tollner, named a Food & Wine Best New Chef, and was a James Beard Outstanding Pastry Chef finalist. She has been published in *The New Yorker*, *Cherry Bombe*, *New York* magazine, *Grub Street*, *Forbes*, *Food & Wine*, *Bon Appétit*, and more. She published her first cookbook, *The Sweet Side of Sourdough*, in 2021.

- I love this book! I love the smart way it's organized. I love the abundance of terrific tips that are tucked in throughout. And I'm mad for the recipes-their style, their brilliant flavors, their ease. Caroline has a double genius: She creates brilliant desserts and crafts recipes so that we can make them daily, weekly, and forever.
- Caroline Schiff is the undeniable queen of desserts, and while you'd expect her book to feel daunting, each recipe is as smart and approachable as Caroline is herself.
- Every recipe in *Daily Dessert* strikes this magical balance between absurd indulgence and 'must make on the reg.' It's the ideal cookbook for pastry obsessives and novices alike.
- *Daily Dessert* makes baking feel joyful, approachable, and possible every day, whether you're making something simple or worth lingering over.

9781419782879

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Hardback

Abrams Books

203mm x 254mm, 288 pp

Full-color photographs throughout



## I LITTLE BAKES JUST FOR YOU (AND MAYBE A FRIEND)

Like drawing yourself a hot bubble bath on a cold evening or taking a little nap on a lazy afternoon, a bath like the ultimate act of self-care to whip up an indulgence just for yourself (and maybe a lucky loved one). In a way, these recipes are some of the most dear and dear to me in this book because they encompass my message so perfectly. They remind the reader that desserts only come in large batches or are cumbersome kitchen projects to be reserved for special occasions. On the contrary, these little treats are about celebrating ourselves, just because we can. Some are simple and come together in a snap, and others offer a moment of meditation in the kitchen.

## Tiny Tiramisu

Traveling alone in Rome some years ago, I decided to take myself to an indulgent, midlife-care lunch. With me doing company to share with a simply fabulous in the food—the flavors, aromas, and textures. The dessert menu arrived and had maybe two or three choices, which were irresistible, because I only wanted tiramisu. Tiramisu, meaning “pick-me-up” in Italian, is one of my favorite desserts I love how you dip down into the burlap layers with a spoon, smothering with the luscious, espresso-infused, silky mascarpone. The one I experienced that solo afternoon was marvelous. A single portion of tiramisu in a little glass, the yolk and sugar had been whisked so vigorously, not a granule could be detected, and even laced with the mascarpone, it held its shape, tall and sturdy on the side of my spoon. It was mind-bogglingly light as air yet impossibly rich. I devoured it, and when that wonderful tid bit to replace such perfection. Well, dear readers, here we are to help the kitchen out of these eggs, and once assembled, give the tiramisu a few hours in the fridge to settle and soften before diving in.

**Makes one 10-ounce (300-ml) serving**

Place the espresso or coffee in a small baking dish. Set aside.

In a mixing bowl, combine the sugar, egg yolk, vanilla, and salt, and whisk vigorously by hand or using hand beaters on medium-high speed for 4 to 5 minutes, until thick, pale yellow, and doubled in size. Transfer to the fridge to keep cool.

In a small bowl, whisk the mascarpone by hand or using hand beaters for 1 to 2 minutes, until loosened and smooth. Set aside.

In another mixing bowl, whisking by hand or using hand beaters on medium-high speed, whip the cream for 2 to 3 minutes, until soft. Gently fold the mascarpone through the whipped cream with a spatula, and then gently fold the cream mixture into the egg mixture in three additions, folding through until fully combined.

Dip the ladyfingers into the espresso one by one, but do not let them sit in the liquid as they are quite delicate. Place 3 ladyfingers in the bottom of a 2 1/2-ounce (300-ml) serving container or a small, deep bowl or baking dish of comparable size. You can break them if needed with a finger with half of the cream mixture, and gently smooth out to cover the ladyfingers. Place the remaining ladyfingers on top, making them as you go, and finish with the remaining cream mixture, smoothing it out once again to fully cover the cookies.

Cover the tiramisu with a piece of plastic wrap and transfer to the fridge for 2 to 4 hours. When you're ready to serve, dust the top with the cream powder using a small, fine-mesh sieve and serve. Although the ladyfingers will continue to soften, my beloved will keep covered in the fridge for up to 2 days.

1/2 cup (120 ml) espresso or strong coffee, cooled

2 tablespoons (30 g) sugar

1 large egg yolk

1 teaspoon pure vanilla extract

1/2 teaspoon kosher salt

1 cup (240 ml) heavy cream

1 cup (240 ml) mascarpone

1 dozen (12) ladyfinger cookies

1 teaspoon cream powder

## Stone Fruit Ginger Cobbler\*

The gingers all have—plums, cherries, peaches, apricots, nectarines, any stone fruit you can get your hands on. Fresh ginger adds a spicy, dynamic bite to the bright sweetness, while a buttery, creamy biscuit dough tops it all off for some richness. It's golden brown and bubbly out of the oven and you'll want to top it off with some cool dairy—vanilla ice cream or whipped cream, whichever you fancy.

**Makes one 8-ounce (230-ml) serving**

**Make the fruit mixture:** In a large mixing bowl, combine the fruit, sugar, cinnamon, ginger, and lemon juice and mix to combine. Let this mixture sit at room temperature for 20 minutes, stirring every 5 minutes to incorporate the sugar.

Preheat the oven to 375°F (190°C) with a rack set in the middle.

**Make the topping:** In a medium mixing bowl, combine the flour, baking powder, and salt, and mix by hand to evenly distribute everything. Add the chilled butter and with your hands, pinch it into the flour mixture to achieve pea-sized bits, until the mixture becomes crumbly and sticky. Add the cream and mix with a spatula until a shaggy dough forms.

Transfer the fruit with the juice to a 2-quart (2-liter) capacity baking dish and then top it with large drops of the topping, spread about 1 inch (2.5 cm) apart. Sprinkle the crumbs of dough with the tablespoon of sugar and then place the dish in a baking dish to catch any potential drips in a 1-hour.

Transfer the cobbler to the oven and bake for 30 to 35 minutes, until it's deep golden brown on top and the fruit is bubbling up around the topping. Remove the cobbler from the oven and place it on a heatproof surface to cool for at least 20 minutes as it will be extremely hot right out of the oven.

**Serve the cobbler:** Spoon generous portions into small bowls and top with vanilla ice cream or whipped cream, if desired. Leftover cobbler will keep in its baking dish, covered in the fridge for up to 2 days, and reheated in a 300°F (150°C) oven for 20 to 30 minutes until warmed through.

**For the fruit mixture:**

8 cups (200 g) mixed stone fruit, peeled and cut into 1-inch (2.5 cm) cubes (see note in head)

1 cup (240 g) sugar

1/2 cup (30 g) cornstarch

1/2 teaspoon ground fresh ginger root

1/2 teaspoon fresh lemon juice, from 1 large lemon

**For the biscuit topping:**

1 cup (240 g) all-purpose flour

1/2 teaspoon baking powder

1/2 teaspoon kosher salt

1 cup (240 g) cold unsalted butter, chilled and cut into 1/2-inch (1.25 cm) cubes

1 cup (240 ml) heavy cream

1/2 teaspoon sugar

Vanilla ice cream or whipped cream, for serving, optional

## 4 COZY DAY CONFECTINS

When I'm making one of these rich, warming treats, my downstairs neighbor has been known to text me, curious about what I'm getting up to. Typical aromas drift through the kitchen, wafting through each room of my apartment, even permeating the stairwell. And when the temperatures drop, what better way to cozy up than with cozy confections, rich cakes, comforting pies, chewy cookies, and those buttery buns, designed to adorn holiday tables? Spicy cinnamon, creamy coffee, roasted nuts, and cool weather fruits like crisp apples and juicy pears, make such bits of these treats feel like a huge hug. You'll want to savor up by the fire with a little alcohol, or better yet, share a spread of a few of these cozy day treats with the people you love.



## 7 PARTY PERFECT DESSERTS

Just because I believe in having dessert anytime, without borders, without needing an occasion, doesn't mean I don't also love celebratory desserts. I like to go big sometimes! Towering treat cakes with tabs of frosting, clouds of meringue, piles of truffles, gummies that cake—these desserts belong in this book, along with the casual bakes, because Duff! Desserts not only encompasses a plethora of everyday circumstances where we might need a treat, but it also embraces a journey of learning how to treat ourselves and others when it's called for. These desserts are perfect for when you have something big to celebrate or a crowd to treat to something sweet, and equally appropriate if you don't, and just really want to have some fun!

## Baked Alaska

Baked Alaska used to sound mythical to me—a seemingly impossible sculpture of hot and cold, a grand tale of dare gone by. As the legend goes, it was invented at Delmonico's in New York City in 1867 to celebrate the United States acquiring the Alaskan territory from Russia and to tick off from there I can only imagine what a labor it was to make back then—churning ice cream and whipping meringue by hand, and then lighting it on fire with a barrel of brandy! The ice cream magically stayed frozen underneath the insulating coating of meringue. It must have been quite the expensive, must-attend event for special occasions. Its popularity grew over the decades, and was a dramatic dinner experience found on cruises, to fancy restaurants' grand hotels, and the list went on and on. I fell out of love in the 1990s. In fact, I had actually never seen a Baked Alaska on a menu, it existed only in my dreams and in my imagination, and so its legendary status in my mind grew, and I decided the only way to try it was to make it myself. I did just that and put it on the menu at Crag & Village where it was the bestselling dessert by a mile. Consisting of three bakes made and charred ice cream and a layer of chocolate cookie crumbs, it took several days to assemble start to finish. With French meringue made and Monocled to order, my baked Alaska was a labor of love, and not realistic to make at home. Thus, in this much less fancy home-cook version, I kept some of my favorite, easy-to-find store-bought ice cream flavors (I encourage you to pick your personal favorite) and finish it with some chocolate cookie crumbs (you bought or homemade) for a lovely contrast in textures. You do need a culinary blowtorch to create this dramatic piece de résistance, but a small one from any kitchenware store will do the trick, and it's very much worth the purchase to have on hand for things like crème brûlée and rum-soaked marshmallows.

**Notes:** I use Duff's 1/2 cup (120 ml) and mixed with 1/2 cup (120 ml).

**Make the ice cream layers:** Place the strawberry ice cream in the refrigerator to soften slightly for about 10 to 15 minutes. It should be easily scoopable and spoonable, but not liquid.

Line a 9 by 13 inch (23 by 33 cm) metal loaf pan with 2 large pieces of plastic wrap, so they fully cover the inside of the pan, and extend over the top edges on all sides. Transfer to the freezer.

Starting with the strawberry ice cream, use the back of a spoon or other spatula to smooth it into an even layer on the bottom of the loaf pan. Repeat the loaf pan to the freezer for 10 to 15 minutes. While it chills, transfer the chocolate ice cream to the fridge to soften for 10 to 15 minutes.

**For the ice cream layers:**

1 cup (240 ml) strawberry ice cream

1 cup (240 ml) chocolate ice cream

1 cup (240 ml) vanilla ice cream

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## Lemon Meringue Layer Cake

Who doesn't adore lemon meringue pie? For one, for one single person. It's not just the juxtaposition of a tart, not lemon filling against unexpectedly sweet, toasted meringue topping that seduces us, it's the visual. The towering mountain of meringue, like a throne atop, seemingly floating on top of the tart-tasting yellow filling is too tempting to resist. The whole could make things even more dramatic and enticing! Lemon meringue layer cake. Here, the classic pie is transformed into light cake layers, packed with lemon filling, and of course, a mountain of meringue that seems to defy gravity. It makes a truly delicious, celebratory statement.

**Notes:** I use Duff's 1/2 cup (120 ml) and mixed with 1/2 cup (120 ml).

**Make the filling:** Place a fine mesh strainer over a small bowl and set aside. Fill a medium saucepan with about 3 inches (7.5 cm) water and bring it to a simmer over medium heat. In a medium, heatproof bowl, combine the lemon juice, eggs, yolk, leaving the whites for the meringue, sugar, and salt. Whisk well to combine and then place the bowl on top of the simmering water to bathe in a double boiler. Whisk the mixture constantly for 4 to 5 minutes, until it's thick enough to coat the back of a spoon or spatula. Add the butter and whisk until fully melted through. Pour the lemon curd through the strainer and into the small bowl. Press a piece of plastic directly on top of the surface of the curd and let it cool. Once cooled, transfer to the fridge for at least 1 hour or up to 3 days.

**Make the cake layers:** Preheat the oven to 325°F (163°C) with a rack set in the middle. Grease two 8 inch (20 cm) round cake pans with nonstick cooking spray and then line them with circles of parchment paper. Set aside.

In a small mixing bowl, sift together the flour, baking powder, and baking soda. Add the salt and incorporate. Set aside.

In a large mixing bowl with a whisk, or using hand beater on medium-high speed, combine the eggs, sugar, and salt and beat for 2 to 3 minutes, until pale yellow and doubled in volume. Add the oil in three additions, beating to fully incorporate each before adding the next. Add the flour mixture and mix gently on low speed until incorporated. Add the buttermilk and lemon juice and mix gently until uniform.

Pour the batter into the prepared pans, dividing it evenly. Transfer the cakes to the oven and bake for 40 to 50 minutes, until light golden around the edges, set, and a cake tester or toothpick inserted into the center comes out clean. Remove the cakes from the oven and place them on a heatproof surface to cool.

**For the filling:**

1/2 cup (120 ml) fresh lemon juice (3 to 4 lemons)

2 large eggs

1 large egg yolk

1/2 cup (120 ml) sugar

1/2 cup (120 ml) sugar

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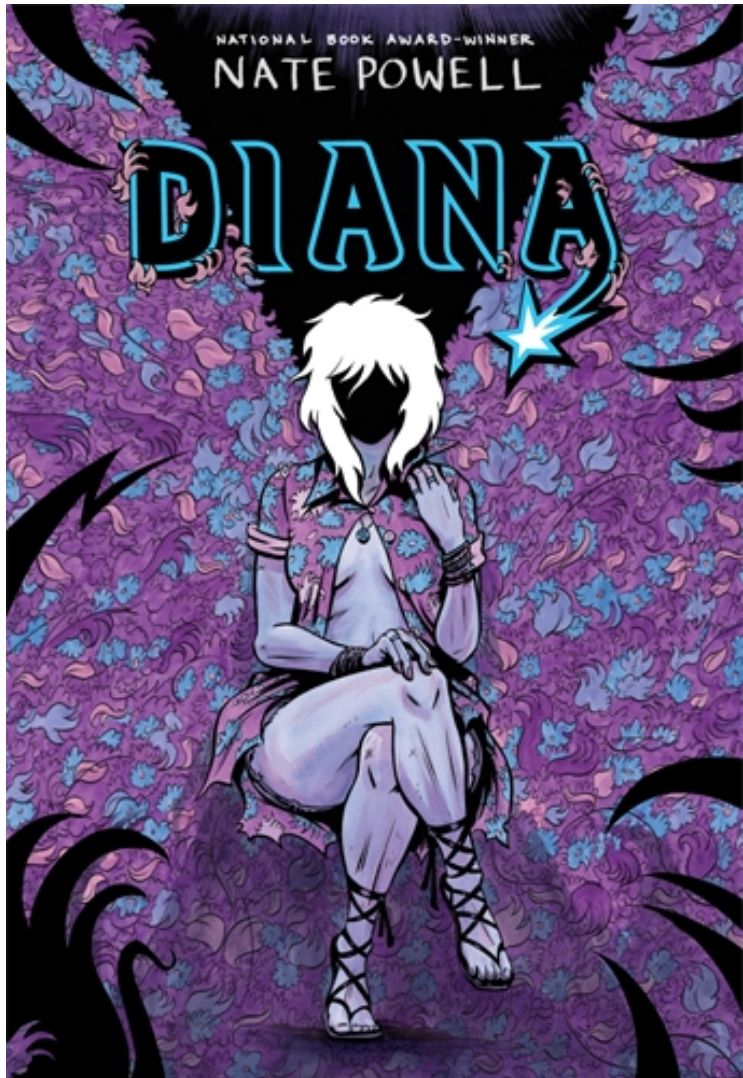






# Diana

Nate Powell



# Diana

Nate Powell

## Description

**From the National Book Award-winning, bestselling author Nate Powell comes an intense time-tripping graphic novel capturing the transitional 1990s and the weird kids who fall through the cracks-perfect for fans of *Everything Everywhere All At Once*, *Killing Eve*, and *Laura Dean Keeps Breaking Up With Me***

The year is 1992. Diana Bogue is a personality too big for her small Arkansas town-a runaway who dyes her hair platinum, studies the occult, sings like an angel, and dominates the local punk scene through the force of her personality. Even when being in the "cult of Diana" is too much for them, her friends Jody, Steff, Napoleon, and Todd can't help but be pulled into her vortex. But under the surface, Diana struggles to outrun damage from a repressive religious past. She only shares these struggles with her dearest long-distance pen pal-who she keeps hidden from her other frie...

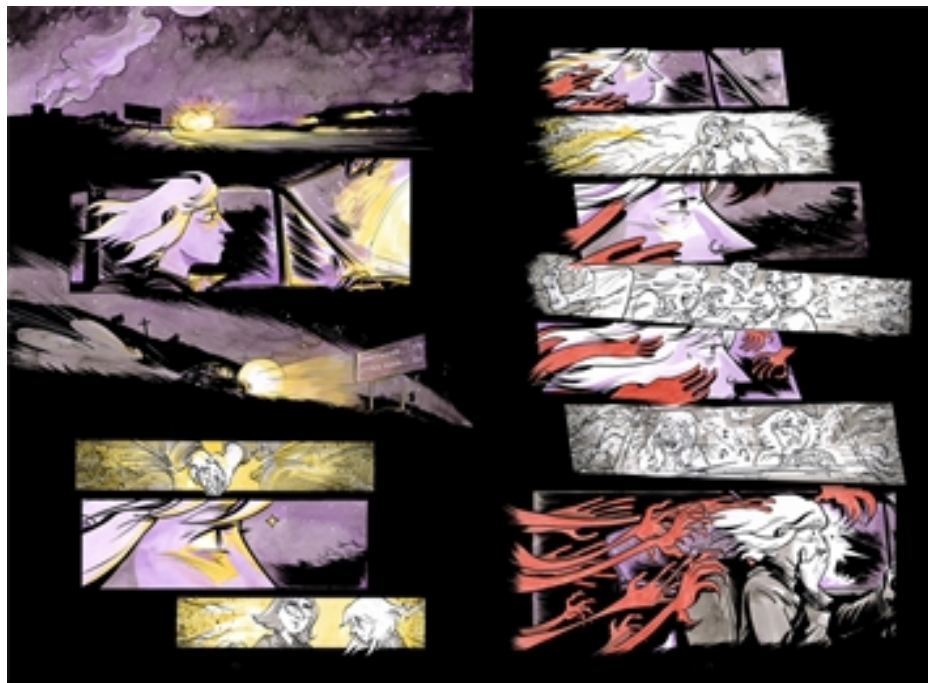
## Author Biography

**Nate Powell** is a National Book Award-winning cartoonist who began self-publishing as an Arkansas teenager in 1992. His work includes *Fall Through*, *Come Again*, *Save It For Later*, *Swallow Me Whole*, civil rights icon John Lewis's *March* trilogy and its follow-up *Run*, a comics adaptation of James Loewen's *Lies My Teacher Told Me*, and more. Powell's work has received multiple Eisner and Ignatz Awards, ALA and YALSA distinctions, the Robert F. Kennedy Book Award, the Comic-Con International Inkpot Award, and is a two-time finalist for the *Los Angeles Times* Book Prize. He fell into the hardcore punk community in 1991, playing hundreds of shows in underground legends Soophie Nun Squad and other bands, and managed do-it-yourself label Harlan Records from 1994 to 2010.

9781419790867  
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06/02/2027  
Hardback

Abrams ComicArts  
  
165mm x 241mm, 320 pp  
Full-color illustrations throughout



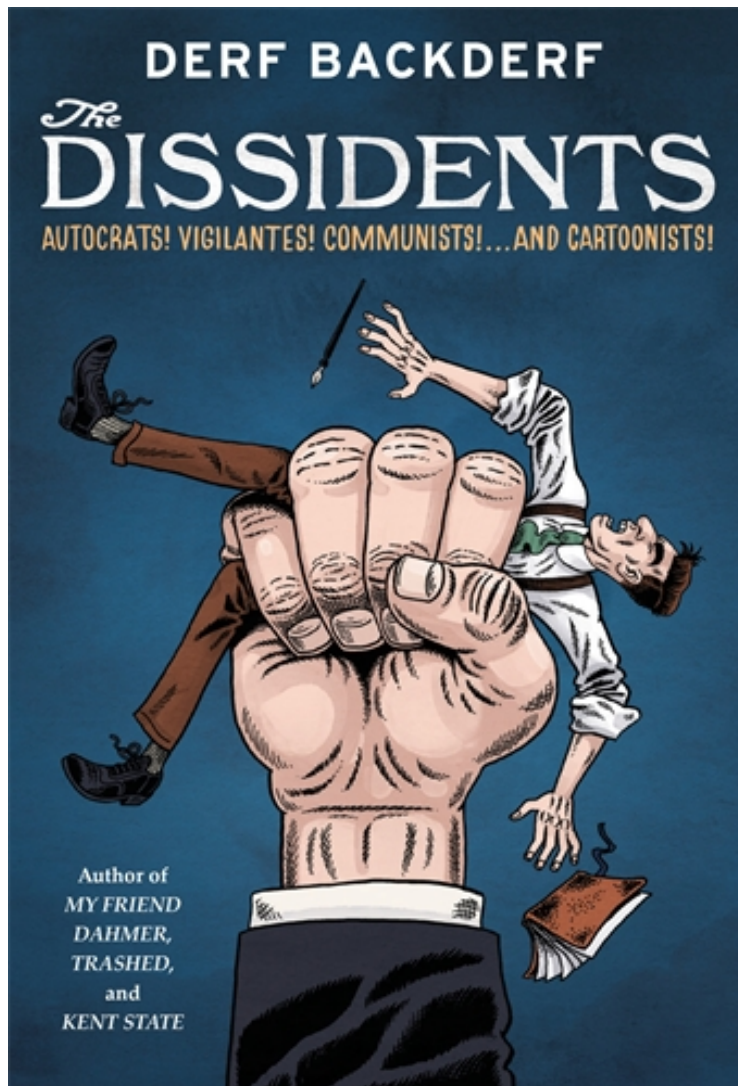






# The Dissidents

Derf Backderf



# The Dissidents

Derf Backderf

## Description

**From the award-winning author of *My Friend Dahmer* and *Kent State* comes a timely graphic novel about racism, violence, and political turmoil in the early 20th century, when a handful of cartoonists and journalists pushed back against a corrupt administration to defend the rights of free speech**  
**"WE'VE BEEN HERE BEFORE . . . BUT WE FORGOT."**

It's 1916. President Woodrow Wilson—a deeply divisive authoritarian who is also a white supremacist with open contempt for constitutional rights—sits in the Oval Office. Racial tensions, unprecedented economic inequality, a groundswell of support for unionization, and the rise of both a reactionary far right militia and a growing radical opposition shake the very foundations of American society. A pandemic is two years away. And the 1900s have only just gotten started.

**"AMERICA IS A COUNTRY ON THE BRINK OF CHAOS."**

The ...

## Author Biography

**Derf Backderf** is the international bestselling, award-winning author of *My Friend Dahmer*, *Trashed*, and *Kent State*. He is the recipient of the prestigious Robert F. Kennedy Journalism Award for political cartooning. His weekly comic strip, *The City*, appeared in more than 150 newspapers for nearly 25 years. He lives in Cleveland, Ohio, and, like one of *The Masses* political cartoonists George Bellows, is an alumnus of Ohio State University.

- *This is masterful documentation of a sobering history that reverberates to the present day.*
- *The Dissidents is a thoughtful examination of a largely forgotten moment in U.S. history and a reminder that the struggles of contemporary America are hardly new. Let us never stop fighting the autocrats. This is an important book for an important moment.*
- *"A magnificent book, forensically researched and beautifully drawn. In *The Dissidents*, a cartoonist invents a cartoonist to witness the giants of American social political cartooning. The story is of their contribution to a publication of dialectical art and reportage called *The Masses*. Their time is one of global upheaval—a pandemic, revolutions, a world war, and its partner, 'the enemy within,' pitting working class people against one another, fueled by murderous corporate overlords ...*

9781419772559

Abrams ComicArts

\$49.99

15/02/2027

178mm x 260mm, 344 pp

Hardback

Full-color illustrations throughout





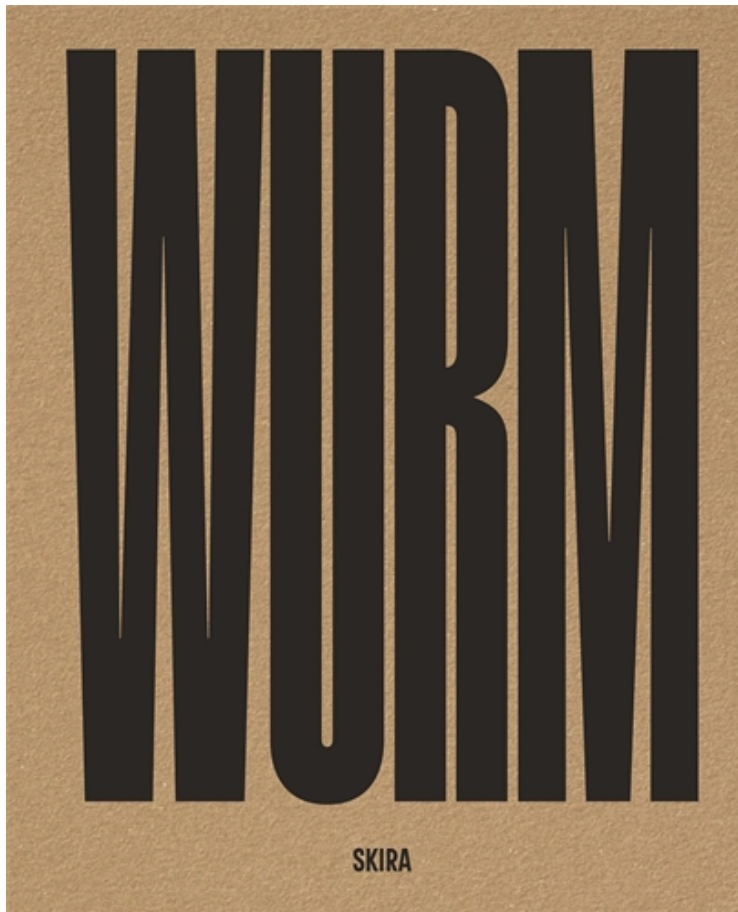




**Erwin Wurm**

Skira Editore

 **Skira** editore



The catalogue of the Austrian artist's solo exhibition on the occasion of the Venice Biennale.

# Erwin Wurm

Skira Editore

## Description

**The catalogue of the Austrian artist's solo exhibition on the occasion of the Venice Biennale.**

Considered the most important living Austrian sculptor, who was previously chosen to represent his country at the 57th Venice Biennale in 2017, over the course of his long and prolific career Erwin Wurm (1954) has radically expanded the concept of sculpture, challenging notions of time, mass and surface, and abstraction and representation, and for many decades has used clothing to address sculptural issues.

Published to mark Wurm's major solo show, held in conjunction with the Biennale Arte 2026, the volume, produced in collaboration with Élise Mougin-Wurm, relates the works of this leading contemporary artist - who explores the idea of the human body as a sculpture - to the spirit of such a magical place as the Museo Fortuny, where the dialogue centres on the body, clothing, sculpture, spatial vision and pain...

## Author Biography

**Elisabetta Barisoni** is Head of the Museums Division and Head of MUVE Musei Venezia, Venice.

**Cristina Da Roit** is a curator at the Museo Civico Fortuny, Venice.

9788857255248

\$110.00

24/02/2027

Hardback

Skira Editore S.p.A

AFKB

240mm x 300mm, 224 pp

Illustrated in colour



Qhov (Buddha) by artist, 2022, aluminum, varnish / aluminum, paint, 100 x 47 x 55 cm



Buddha (Buddha) by artist, 2024, aluminum, varnish / aluminum, paint, 90 x 75 x 50 cm



Phobos, 2024, aluminum, varnish / aluminum, paint, 70 x 47 x 50 cm



Wider's Coat, 2025, bronze, patina / bronze, patina, 100 x 90 x 50 cm





Word Worlds Log (©Word Worlds series, 2004, published by Scholastic, 240 x 140 x 90 cm)



1. <https://doi.org/10.1016/j.jmb.2014.05.001> (accessed November 17, 2015).



Word Worlds Log (©Word Worlds series, 2004, published by Scholastic, 240 x 140 x 90 cm)

# Fall Through

Nate Powell



# Fall Through

Nate Powell

## Description

"Devastating and gorgeous," the *New York Times Book Review* proclaims. "Perhaps it's a ghost story, perhaps it's a fantasy story, but it's refreshingly oblique. The images are heightened and stylized, the better to pass along that frisson so essential to punk art—rock or otherwise."

*Love and Rockets* meets *Russian Doll* in this original, full-color graphic novel about an underground punk band caught in a loop of an eternally repeating tour—from National Book Award-winning cartoonist Nate Powell.

Master cartoonist Nate Powell has crafted a graphic novel that serves as both a brilliant example of circular storytelling and a love letter to the spirit of punk communities. *Fall Through* will stay with the reader long after they've turned the last page, asking the impossible question: ***Would you burn down everything you love in order to save it a...***

## Author Biography

***Nate Powell is a National Book Award-winning cartoonist who began self-publishing as an Arkansas teenager in 1992. His work includes Fall Through, Come Again, Save It For Later, Swallow Me Whole, civil rights icon John Lewis's March trilogy and its follow-up Run, a comics adaptation of James Loewen's Lies My Teacher Told Me, and more. Powell's work has received multiple Eisner and Ignatz Awards, ALA and YALSA distinctions, the Robert F. Kennedy Book Award, the Comic-Con International Inkpot Award, and is a two-time finalist for the Los Angeles Times Book Prize. He fell into the hardcore punk community in 1991, playing hundreds of shows in underground legends Soophie Nun Squad and other bands, and managed do-it-yourself label Harlan Records from 1994 to 2010.***

- ***Nate Powell's Fall Through captures the feeling of ephemera. Like notes reverberating in the air, Powell illustrates the intangible. He showcases the stunning power of art to make sense of a fleeting movement. The fleeting nature of love and loss, life and death.***
- ***Nate Powell has been one of our finest cartoonists for a while, and with Fall Through, he delivers an emotional and visceral tour de force. You'll fall in love with these characters and feel like you're on the road and on stage with them, feeling what they feel. You'll feel more alive. It's cathartic, powerful. An absolute masterpiece."***
- ***Fall Through is magical. It somehow conjures the fever dream of memories I have of my years spent playing in punk basements, sleeping on floors, driving for hours to play for a few minutes, falling in love with music and people,...***

9781419760839

Abrams ComicArts

\$32.99

06/02/2027

165mm x 241mm, 192 pp

Paperback / softback

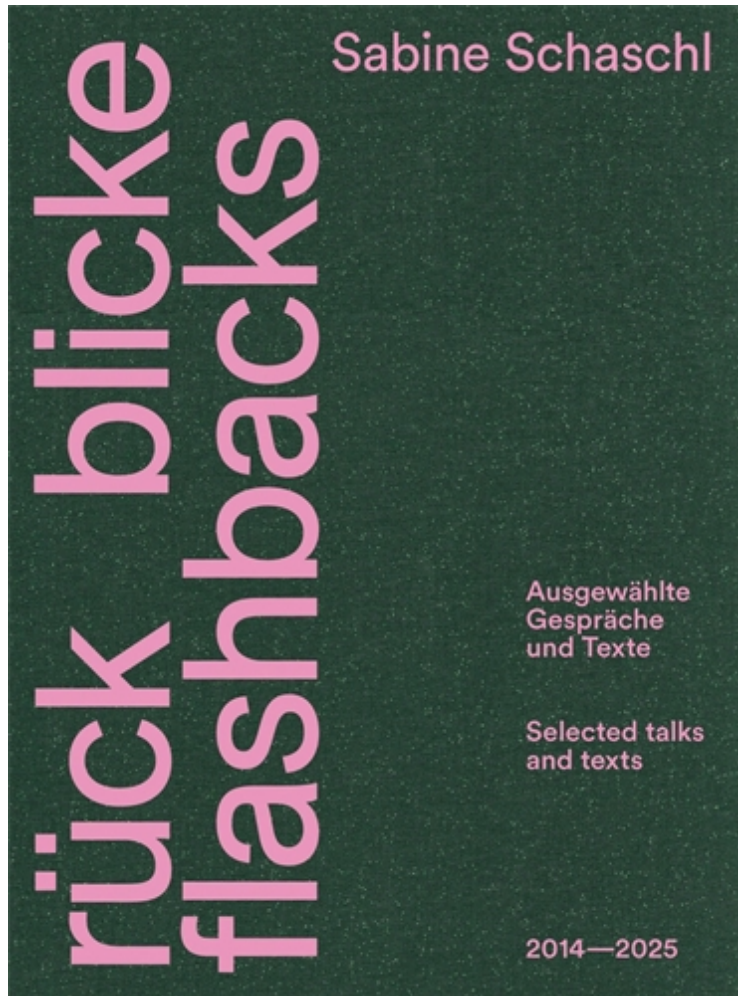
Full-color illustrations throughout











# Flashback

## Description

40 years of Museum Haus Konstruktiv

To mark the 40th anniversary of Zurich's Museum Haus Konstruktiv, its director Sabine Schaschl has once again collected conversations and texts with and by artists whose works have been presented at the museum in recent years. Accompanied by numerous exhibition views, the contributions provide vivid insights into the thinking and working methods of internationally renowned artists such as Vera Molnár, Carlos Bunga, Julije Knifer, Kirstine Roepstorff, Kapwani Kiwanga, José Davila, Yves Netzhammer, Chiharu Shiota, Damián Ortega, and Olaf Holzapfel.

Rückblicke / Flashbacks is the follow-up volume to zusammen / together (2022), which brings together selected texts and conversations from the museum's exhibition history from 2015 to 2022, with contributions by Etel Adnan, Dóra Maurer, Tomás Saraceno, and others.

9783775762267

\$95.00

24/02/2027

Paperback / softback

Hatje Cantz Verlag

A

200mm x 273mm, 240 pp

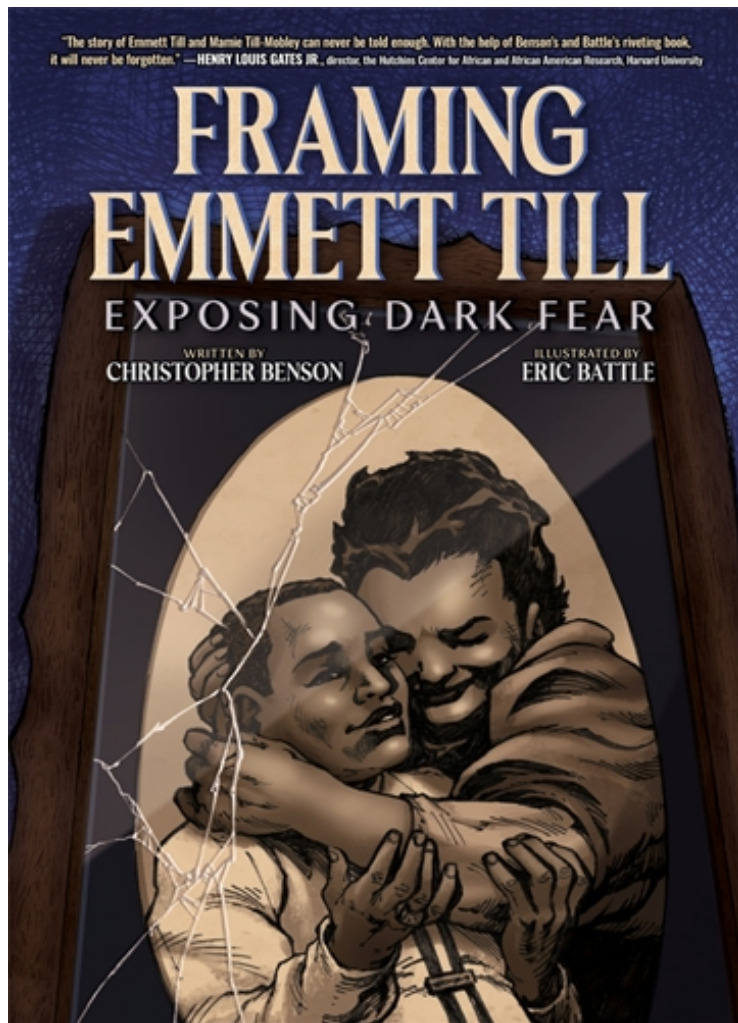
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# Framing Emmett Till

Christopher Benson



# Framing Emmett Till

Christopher Benson

## Description

**A graphic novel biography about one of America's most heinous race crimes, *Framing Emmett Till: Exposing Dark Fear* follows an anonymous Black writer as he investigates Emmett's murder, confronting not only the unresolved truths of the past, but the ways Black pain is consumed, reshaped, and monetized in the present.**

Fourteen-year-old Emmett Till was abducted and lynched in August 1955 in Mississippi, his body thrown into the Tallahatchie River by two white men. A white woman named Carol Bryant had accused young Emmett of making advances on her. Bryant's husband and his half-brother then hunted down, tortured, and murdered Emmett. Three days later, his mutilated body was pulled from the river.

In Emmett's home city of Chicago, his mother, Mamie Till-Mobley, insisted on an open casket funeral. Tens of thousands of people attended the ceremony, including the media, and the grotesque images of Emmett'...

## Author Biography

**Christopher Benson** is an Emmy Award-winning lawyer, journalist, and associate professor at Northwestern University's Medill School of Journalism. He co-authored, with the late Mamie Till-Mobley (Emmett Till's mother), *Death of Innocence: The Story of the Hate Crime That Changed America*, which was nominated for a Pulitzer Prize and which won a Robert F. Kennedy Book Award for Special Recognition and the BlackBoard Nonfiction Book of the Year. Formerly the Washington editor of *Ebony*, Benson has contributed to *Chicago* magazine, the *Chicago Tribune*, the *Chicago Sun-Times*, and *The New York Times*.

**Eric Battle** is an illustrator, curator, and art director whose career has covered the spectrum of comic books and graphic novels, children's books, fashion, and advertising. He is most recognized for his dynamic and compelling visuals, and has illustrated the stories of...

- The story of Emmett Till and Mamie Till-Mobley can never be told enough. With the help of Benson's and Battle's riveting book, it will never be forgotten.
- Framing Emmett Till is a beautiful rendering of a tragically horrific story of human depravity and the sheer evil of which people are capable. But, it is also the story of a mother's love and desire to see justice for her son while trying to ensure that his story is accurately told with respect, honesty, and dignity.
- The artwork strongly emphasizes the emotional realities of the characters.

9781419742279

\$44.99

27/02/2027

Hardback

Abrams ComicArts - Megascop

165mm x 229mm, 272 pp

Three-color illustrations throughout



62



63



64



65



66



67



68



69





28



30



31



32



33



**Fritz Kahn**

Uta and Thilo von Debschitz

**TASCHEN**



# Fritz Kahn

Uta and Thilo von Debschitz

## Description

**Fritz Kahn** (1888-1968) was a German doctor, educator, popular science writer, and information graphics pioneer. Chased out of Germany by the Nazis, who banned and burned his books, Kahn emigrated to Palestine, then France, and finally the United States to continue his life's work.

In this new edition, TASCHEN celebrates Kahn as a creative genius, particularly adept at the **visualization of complex scientific ideas**. In such works as *Man as Industrial Palace*, we see how Kahn deployed vivid visual metaphors to demystify science and how his concepts have influenced generations of scientific illustrators, visual communications specialists, and infographic artists through to today.

The book features **more than 350 illustrations** with extensive captions, **three original texts by Fritz Kahn** himself, a foreword by Steven Heller, and an essay about Kahn's life and oeuvre.

- Fascinating, ingenious and quite amazing illustrations which are certain to surprise anyone who sees them.

9783754406137

TASCHEN

\$54.99

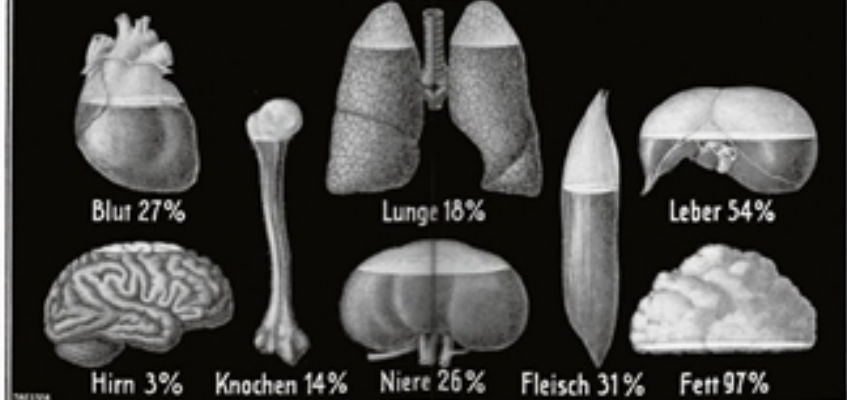
18/02/2027

156mm x 216.9mm, 400 pp

Hardback

## Der hungernde Körper magert nicht gleichmässig ab.

Es verlieren:



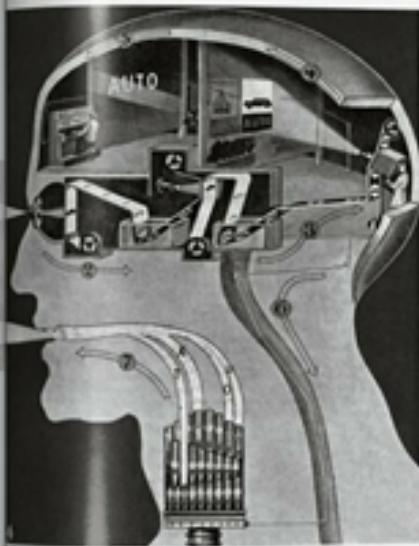
The steering body does not have weightlessly cast

Die kugelförmigen Körper zeigen  
nicht gleichzeitige Aktivität.

4. Numero total de vacantes en el mercado de trabajo



“What goes on in our heads when we are a certain way?” says  
*“How will it connect King’s dream,  
 years after his death with our, their  
 hopes?” says*  
 “I hope to present ideas that will  
 provide some answers and make it  
 more personal for each reader.”  
 says





If ever there was a time to consider alternative ways of building a future, it is now. In the face of climate breakdown, do we really believe that fetishising innovation and counting carbon are enough? We need to write a new story about our relationship with the living world.

Future Observatory Journal is dedicated to how design can manifest new ways of thinking. Published by Future Observatory, the Design Museum's national research programme for the green transition, the journal calls for new narratives, because new narratives create new possibilities.

## Future Observatory Journal

### New Narratives for Design, Ecology and a Future

1. Bioregioning
2. More than Human
3. In Abundance

If ever there was a moment to imagine new ways of building the future, it is now. *Future Observatory Journal: New Narratives for Design, Ecology and the Future* brings together essays and visual propositions from leading thinkers, practitioners, and researchers to examine how design can help shape the green transition.



# Future Observatory Journal

## Description

**If ever there was a moment to imagine new ways of building the future, it is now. *Future Observatory Journal: New Narratives for Design, Ecology and the Future* brings together essays and visual propositions from leading thinkers, practitioners, and researchers to examine how design can help shape the green transition.**

If ever there was a time to consider alternative ways of building a future, it is now. What we do this decade will shape the rest of the century. But what if, rather than fetishising innovation, what we really need is new ways of thinking, new frameworks, new narratives?

*Future Observatory Journal: New Narratives for Design, Ecology and a Future* brings together the first three online issues of *Future Observatory Journal* into a single, unified volume. Conceived by Future Observatory, a research platform based at London's Design Museum, this edition weaves the journal's foundi...

9781872005683

\$54.99

03/02/2027

Paperback / softback

Design Museum Publishing

A

240mm x 300mm, 142 pp

Relevant traditions have been used in a variety of ways, some to reinforce a sense of continuity, some to challenge a sense of continuity, some to create a sense of continuity, some to challenge a sense of continuity.

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CONTINUED TERRAIN

The previously unpublished account by Donella Meadows was written in 1982 to document the formation of the Boston Group, a network of systems researchers and practitioners that formed the core of the Boston Group. It was in this context that her work on ecological economics first emerged with systems design thinking, leading to the publication of a network of research and development projects within ecological economics around the world.

The network emerged through a series of workshops and seminars, and it was through these that her work on ecological economics first emerged with systems design thinking, leading to the publication of a network of research and development projects within ecological economics around the world.

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## RE-READING DONELLA MEADOWS



Donella Meadows with Carlos Rios

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WE MUST CHOOSE BETWEEN NARRATIVES

Advocates of ecological economics and ecological economics have been used in a variety of ways, some to reinforce a sense of continuity, some to challenge a sense of continuity, some to create a sense of continuity, some to challenge a sense of continuity.

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THE NETWORK EMERGED THROUGH A SERIES OF WORKSHOPS AND SEMINARS, AND IT WAS THROUGH THESE THAT HER WORK ON ECOLOGICAL ECONOMICS FIRST EMERGED WITH SYSTEMS DESIGN THINKING, LEADING TO THE PUBLICATION OF A NETWORK OF RESEARCH AND DEVELOPMENT PROJECTS WITHIN ECOLOGICAL ECONOMICS AROUND THE WORLD.

considered a cultural and integral space, with a specific culture, an identifiable architecture, a specific landscape, and a specific history. The idea that a culture and its environment are inseparable is a central theme in ecological economics. The idea that a culture and its environment are inseparable is a central theme in ecological economics.

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LIFE TIME MAP



Fig. 1. A person standing in a vast, open, sandy landscape, looking out towards the horizon.



Source: U.S. Census Bureau, *Marriage, Divorce, Remarriage in the 1990s*, Washington, D.C., 1995.

By learning the local language, one becomes familiar with similar landscapes in other places. Change learning can be shared across sites with material resources. The industrial model of scaling-up is equivalent to a biological model of proliferating ideas across regions. The Wagner's process is measured by the application of their methods across similar schools. Scaling can be seen scaling-up.



© 2005 Blackwell Publishing Ltd

[illegible]

The Museum always provides the best background information available on the exhibits and is a valuable resource for the public. The Museum always has a staff member available to help.

to the fact that the model is not a perfect fit to the data. The model is a good fit to the data, but the model is not a perfect fit to the data. The model is a good fit to the data, but the model is not a perfect fit to the data.

are shared amongst its members actively. The national governing bodies implement consistently across organisations and teams for example, across the business of accountancy. The shared values that guide us in being are shared across the management community to consistently use the best practice and ensure that business effectively.

During a period of time, information, which is important to the business, is not shared or is not shared in a timely manner. The information should be used in a manner that is not shared or is not shared in a timely manner.

The paper contains 1000 words. With growing scientific interest in the topic, the number of papers published in the field has increased steadily over the last 10 years.

the study, the different base categories were significant aspects of the subjective experience and as such they can serve as a template to describe "foreigner-migrants' experience" (Kleinman 1995: 104). The author also mentions that the study is not meant to be a generalization of the experience of all "foreigner-migrants" but rather a description of the experience of the "foreigner-migrants" who were the subjects of the study.

is considered a major step in indigenous education. Being in the Department of Education, I am often asked whether indigenous thought and spirituality have a bearing on Western concepts of self and spirituality and human existence. As you mentioned, studies like yours help us understand changes in spirituality and human existence better.

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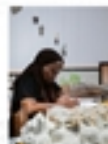
Fig. 100. *Scilla maritima* at 1 year. Summer.

Fig. 10. Kullback-Leibler of Class Number



Fig. 100. The effect of  $\Gamma_{\text{max}}$  on  $\Gamma_{\text{eff}}$  is shown



Fig. 11) Mineral samples gathered inside the Cave, between 1970 and 1972.

Steve B. Adams and Thomas

systems is consistent with the findings. They also can be used to "visualize" and explain the relationships between the variables in the model. For example, in the case of the model used in the study, the model can be used to predict the number of people who will be infected by a given number of people who are infected.

[illegible]

the authors' choice of methodology is limited. The literature has not yet consistently highlighted a single best indicator of the importance of the customer. Using a literature review, the authors have categorized methods of using the importance figure—some requiring only the two core customer feedback figures, such as a comparison of identified customers according to their importance, and others requiring additional information, such as the number of customers. Thus, the authors' findings may not be generalizable.

Thinking that it would be the best time to use the article, she wrote, "I'm not sure I can do it. I'm not sure I can do it."

James Tate has distinguished himself as a learned, well-informed, and sensitive writer. His book is a model of the kind of thoughtful, intelligent, and sensitive writing that is needed to make sense of the world we live in. It is a book that should be read by all who care about the world and the people who live in it.

and, in fact, the most important of the three, is a *metaphor*—with the connotation of a metaphorical space and a metaphorical time. It is a metaphor in which the meaning about time is understood not within a linearly-chronologically sensitive, but rather, non-linear, space-time.

the treatment of the work, and the various tasks involved will determine the complexity of the program. It is important to make appropriate changes in the organizational structure. The focus of the system is on the management of the work, not on the management of the organization. The system is designed to be flexible and adaptable to changes in the work environment. The system is designed to be user-friendly and easy to use. The system is designed to be secure and reliable. The system is designed to be scalable and expandable. The system is designed to be cost-effective and efficient. The system is designed to be sustainable and long-lasting. The system is designed to be innovative and creative. The system is designed to be ethical and responsible. The system is designed to be transparent and accountable. The system is designed to be inclusive and participatory. The system is designed to be collaborative and cooperative. The system is designed to be resilient and robust. The system is designed to be agile and flexible. The system is designed to be adaptable and responsive. The system is designed to be resilient and robust. The system is designed to be agile and flexible. The system is designed to be adaptable and responsive.

[illegible]

Design course Design are free by attending our online knowledge through rigorous analysis the course the best way to understand the design is attending the course

DOI: 10.1002/for



Fig. 10. Support of the The Architect's Studio by the University Museum of Modern Art, Minneapolis (2001–2002). Artists produced a 1:1 section of the Museum that came opening using the Japanese Kageri-buki technique technique.

The anthropologist turned the materiality of modernism into a form of theory, and her work has become a foundation for designers looking to find new life in the ruins of modernity. When Tong discusses the radical acts of writing, and her excitement about design that engages with the more than human world – as long as it participates in lived culture.

## 'NOTICING IS MY WAY OF OPPOSING'

Anna Tsing in conversation  
with Justin McGuirk

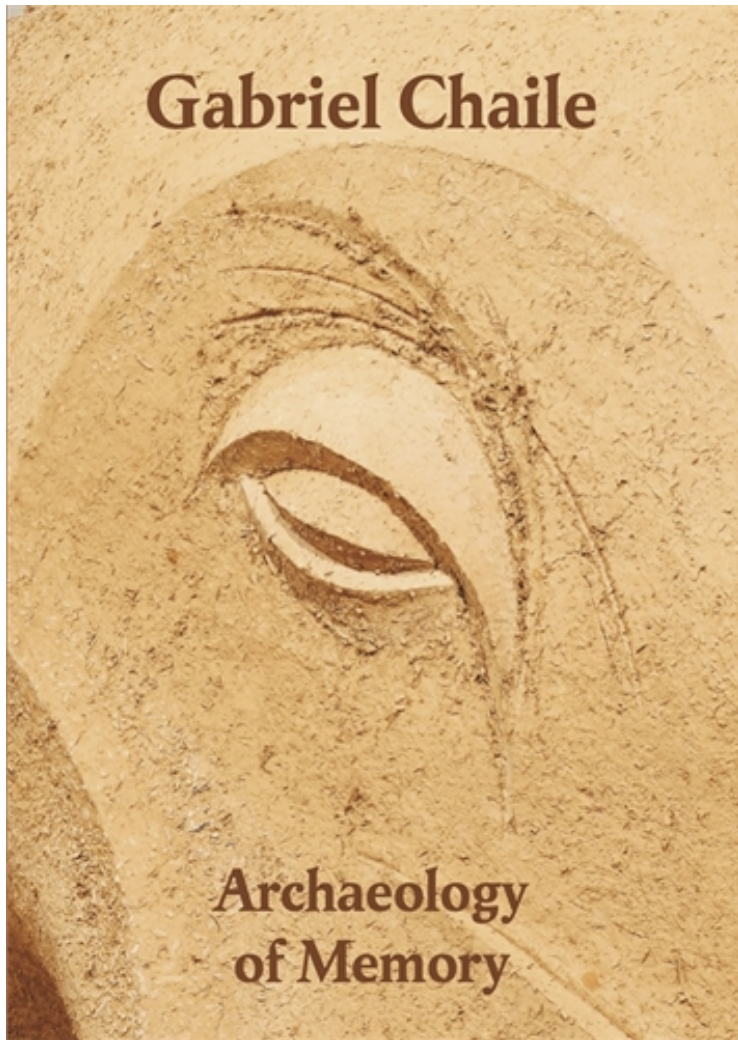
Photography by Steve Smith



# Gabriel Chaile: Archaeology of Memory

Manuela Moscoso, Carolina Jozami

Whitechapel Gallery



This publication documents artist Gabriel Chaile's commission for Whitechapel Gallery, grounded by intimate installation photography, with an original text by Manuela Moscoso and an interview between the artist and the curator.



# Gabriel Chaile: Archaeology of Memory

Manuela Moscoso, Carolina Jozami

## Description

**This publication documents artist Gabriel Chaile's commission for Whitechapel Gallery, grounded by intimate installation photography, with an original text by Manuela Moscoso and an interview between the artist and the curator.**

In *Archaeology of Memory*, Gabriel Chaile expands his sculptural practice, creating a terrain sown with different histories reflecting the many ways of living across diverse geographies. While his work appears rooted in materiality, beneath the surface lies a rich conceptual framework that offers audiences the means to approach complex issues as he does - in the manner of an archaeologist.

This publication documents Chaile's commission for Whitechapel Gallery, grounded by intimate installation photography, with an original text by Manuela Moscoso and an interview between the artist and the curator.

9780854883288

\$44.99

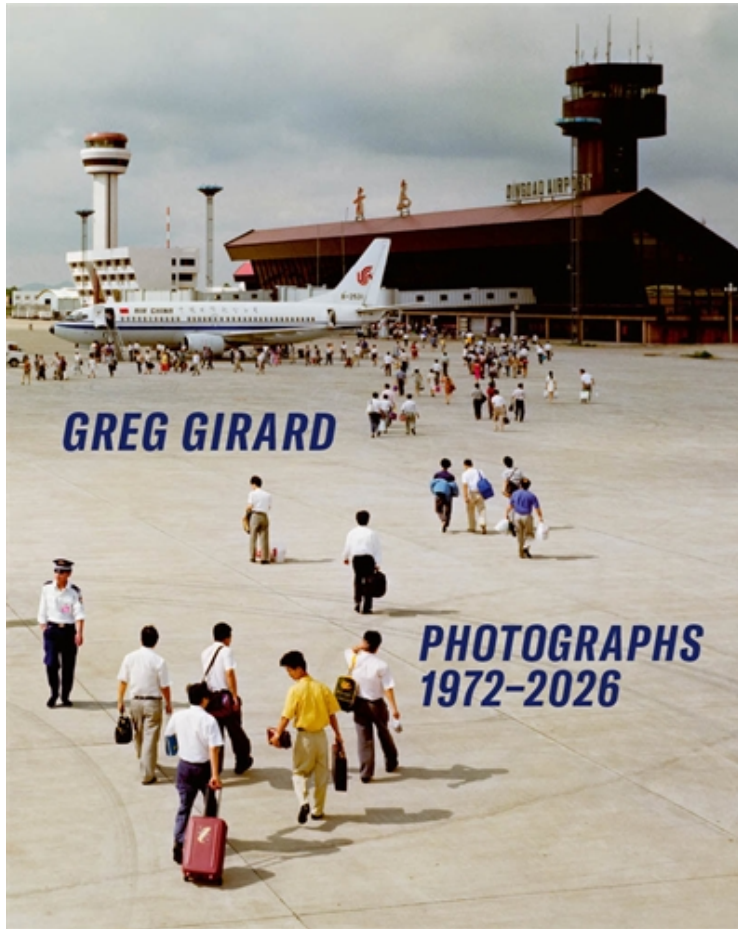
03/02/2027

Paperback / softback

Whitechapel Gallery

A

170mm x 240mm, 72 pp



The first retrospective of Greg Girard's 50 years of photography, tracing his work from Vancouver to Hong Kong and Shanghai.

# Greg Girard Photographs 1972-2026

## Description

**The first retrospective of Greg Girard's 50 years of photography, tracing his work from Vancouver to Hong Kong and Shanghai.**

Polygon presents the first-ever career survey of Greg Girard, one of Canada's most important contemporary photographers. The exhibition highlights Girard's deep engagement with the urban landscape, beginning with his early work in Vancouver, where he documented the city's streets, neighborhoods, and shifting social fabric in the 1970s and 1980s. An early interest in Asia resulted in his living for decades in Tokyo, Hong Kong and Shanghai where he captured these cities extraordinary and often tumultuous transformations at the end of the 20th century and into the 21st. His record of life in Hong Kong's Kowloon Walled City (City of Darkness and City of Darkness Revisited), co-authored with Ian Lambot, have formed the basis for countless reimagining's of a dystopian/romantic, Asia-influenced, urbanize...

## Author Biography

**Greg Girard** is a Canadian photographer whose work has examined the social and physical transformations throughout Asia's biggest cities for more than five decades. Since returning to Vancouver, after living in Hong Kong and Shanghai between 1982 and 2011, he continues to photograph the shifts in the social and physical landscape of the city where was born. He is the author of numerous photographic books. *City of Darkness Revisited*, published 2014, revives an early collaboration with co-author Ian Lambot, and updates their influential book, *City of Darkness: Life in Kowloon Walled City* (Watermark, 1993). While based in Shanghai between 1998 and 2011, he produced his first photographic monograph, *Phantom Shanghai* (Magenta, Toronto, 2007), with a foreword by novelist William Gibson. The series illuminates the rapid and at times violent changes in the urban fabric as China's largest city raced to remake itself...

9781926856209

\$145.00

03/02/2027

Hardback

The Magenta Foundation

A

230mm x 300mm, 328 pp

5. **FOREWORD**  
By Mark Steyn
6. **INTRODUCTION**  
By Oliver Reaumur
10. **GREG**  
By Ray Arden
11. **EARLY WORK**  
GREGORY, HONG KONG, HONG KONG, IN CHINA, JAPAN  
1970-1987
12. **DREAM BABY DREAM:  
THE PHOTOGRAPHY OF GREG GREGORY**  
By Mike Nichols
13. **HONG KONG MADE ME**  
REMEMBER PHOTO: NEW YORKER  
1987-1993
14. **ANOTHER NEW HORIZON**  
GREGORY, HONG KONG, AND THE SURFACES OF THE WORLD  
1994-1997
15. **THE VIEW FROM HANOI**  
By Tim Olin
16. **READING AIRPORT NOVELS AT HOME**  
GREGORY - HONG KONG  
1997-1998
17. **ACKNOWLEDGMENTS**



## GREG

By Ray Arden

Greg Gregory started in photography during high school when for a class assignment, he shot his first and discarded the film of Vancouver's Hastings Street for a few months. In those days it was divided and hostile that barred the door of the Vancouver Herald. While not exactly hostile, those days didn't work the unbelievable hours that Gregory and much later in the present. Greg provided the scenes, the shows, the post-hall, and those levels and more subtle the young magazine, books, and others, and the old camera of friends (a friend's camera) influenced, was going for him in mostly black and white documentary style photos. I think his high school teacher must have wondered what sort of dark protection measure he had rehearsed with his assignment.

After school, Greg went to Vancouver, B.C. and Japan, travelling around and creating mostly personal and private images of others, sometimes, and most often, scenes. Most of these images were shot at night. Greg had already developed a taste for the hard, light green that came from the combination of Vancouver film and artificial light sources. His photos were moments of time that suggested scenes for an audience, fragmentary film cuts, their dark green film suggesting a mystery or deep and lonely and sublime in the Pacific Ocean that he has spent his life working.

In 1980 Greg returned to Vancouver. A short time later, I was walking along Vancouver's Granville Street when I noticed a thin young man with short hair, a blue "Washburn" "Washburn" glasses, and a black leather car coat walking towards me. Unlike today, in 1980 he was a person dressed corresponded to their attitudes and position in the culture and society. It's hard to say for me to say in front of Greg and say, "You're a photographer?" After a short momentary chat, Greg invited me to his room in the house that he now lives in with his wife and two children. Greg's room was made in the ground floor in Japan and other parts of Asia. A short time later I understood Greg's role as a person, as a person, as a person of the New Wave period that was critical and bold for several years. Greg and I would sometimes talk about taking photos together, but Greg mostly worked alone at night while driving into - most often along the city's busy streets.

In the meantime many aspiring photographers were inspired by a set of carefully produced Time Life books on the whole range of photography. The books were elegant and careful to be found in most used bookstores. Two images in particular were the images Greg Gregory a photo of a "junk" shop in Hong Kong Harbour by Peter Lindbergh, and a Polaroid portrait of two authors by Mark Corbin. Looking







Neighborhood Demolition Shanghai, 2012

224 / 225



Couple at West Lake Hangzhou, 2012

226 / 227



"Natural" Reinforcement Osaka, Japan, 2012

228 / 229

# Healing Spaces

Chris van Uffelen

BRAUN



Redefining healthcare design: cutting-edge contemporary hospital architecture for the future of healing and recovery.

# Healing Spaces

Chris van Uffelen

## Description

**Redefining healthcare design: cutting-edge contemporary hospital architecture for the future of healing and recovery.**

Recent years have vividly demonstrated the vital role of hospitals and healthcare buildings. The COVID-19 pandemic, in particular, has reshaped the demands placed on these facilities worldwide, highlighting the importance of forward-thinking design to better prepare for crises. This volume presents outstanding contemporary hospital projects and explores the innovative concepts that have been developed and implemented to make healthcare facilities more resilient, efficient, and welcoming for patients, doctors, and nursing staff.

Today, adapting architecture to the specific needs of all those involved is more crucial than ever. Solutions such as modular structures, designated infection control areas, and flexible care units are the key to meeting these evolving demands. Additionally, the book exam...

## Author Biography

The core topic for Chris van Uffelen is the transfer of knowledge about design in all its manifestations. For more than twenty years the Dutch-German art historian has been publishing books as well as countless essays and articles on art, architecture, interior design and urban planning from antiquity to the present.

9783037683118

\$130.00

24/02/2027

Hardback

Braun Publishing AG

AM

225mm x 295mm, 352 pp

500





Botton-Champalimaud  
Pancreatic Cancer Centre

The Cancer Centre follows a translational methodology to improve the success rate of cancer treatment and, ultimately, the quality of life for those affecting gastroenteric diseases. To increase operational efficiency and quality the team began to build a solid, defined, the medical consultation of the inferior gastrointestinal surgical services, research and clinical trials under one roof, creating a seamless patient experience and enhancing medical professionals' ability to coordinate the diagnosis and implementation of recent therapies in gastroenteric cancer care. Cancer guests follow all around, comfortable undergoing tests and their surgery, without having to move of between all different hospital departments, and their complete all care and all aspects of tests that follow all doctors.



These authors also found that the use of a decision support system (DSS) can help to reduce the risk of error in the design of a system. The DSS can help to identify potential errors and provide a means of correcting them. The authors also found that the use of a DSS can help to reduce the time and cost of the design process.



great sense of unity  
and self-reliance, with  
a healthy distrust  
of outside influences  
and a strong sense  
of responsibility to  
the community.



## Springfield University Hospital

The Springfield University Hospital, which provides many health services, is at the center of a 15-acre health care campus, and 12 of Walter Reed's buildings has entered the NIH Trust in a planning and phasing of the surrounding residential development and urban design around the hospital, including the conversion of the former golf course into a new public park. The hospital consists of two distinct buildings and encompasses two health care facilities. The hospital provides a range of adult inpatient care with adult and children's outpatient services, Recovery College, teaching facilities and support services. The hospital buildings also incorporate retail shops and several forms of recreation that will serve both the hospital and the surrounding residential estate that are being developed around the hospital.



Small square tiles of various  
materials, including wood,  
stone, metal, and plastic,  
are used to create a variety of  
decorative patterns and  
textures.



These results suggest that the  
model is a good approximation  
of the actual system. The  
model is a good approximation  
of the actual system. The  
model is a good approximation  
of the actual system.

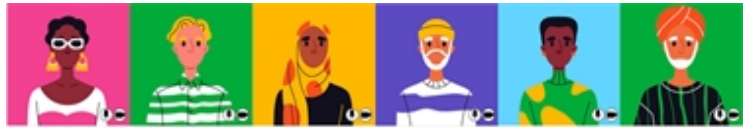




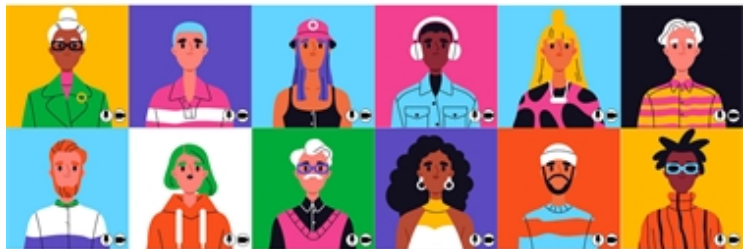


# Hip to Be Squares

Brad Berger



## HIP TO BE SQUARES



**100 VIDEO CONFERENCE GAMES**

for Corporate Team Building  
and Virtual Hangouts



**BRAD BERGER**

Author of *The Big Book of Family Games*



# Hip to Be Squares

Brad Berger

## Description

**Bring your long-distance family, friends, and teams together with 100 games that make every video call feel like a party.**

Nothing ruins game night more than everyone living in different cities, but distance shouldn't stop the fun when you have video calls. Are you hip to be squares?

With 100 games invented specifically for video communication, you can connect with your remote family, friends, coworkers, classmates, students, pen pals, and even blind dates for hours of laugh-out-loud fun that requires virtually nothing more than pens, paper, and the Internet. Every game will unleash each player's personality, creativity, likes, dislikes, dreams, stories, and more! Better than introductions and awkward silences, *Hip to Be Squares* is a surefire way to keep your video calls interesting. It has sections for ice breaker, team building, mind reading, bluffing, puzzler, memory, and strategy games that will reveal fun su...

## Author Biography

**Brad Berger** has been inventing and playing games for most of his life. He has spent thousands of hours bringing people together all with one goal in mind-to have fun. Berger grew up in Great Neck, New York. He attended the University of Colorado and spent many years studying all over Europe, earning degrees in French, Italian, and German. He is the president of a 145-year-old publishing company and also runs his own consulting business where companies bring him on as their chief entertainment officer for corporate team building. Berger has enjoyed bringing people together including his own family and friends for fun and engaging games that unleash the personalities, creativity, interests, dreams, and fun stories of all participants.

9798893961867

\$34.99

21/02/2027

Hardback

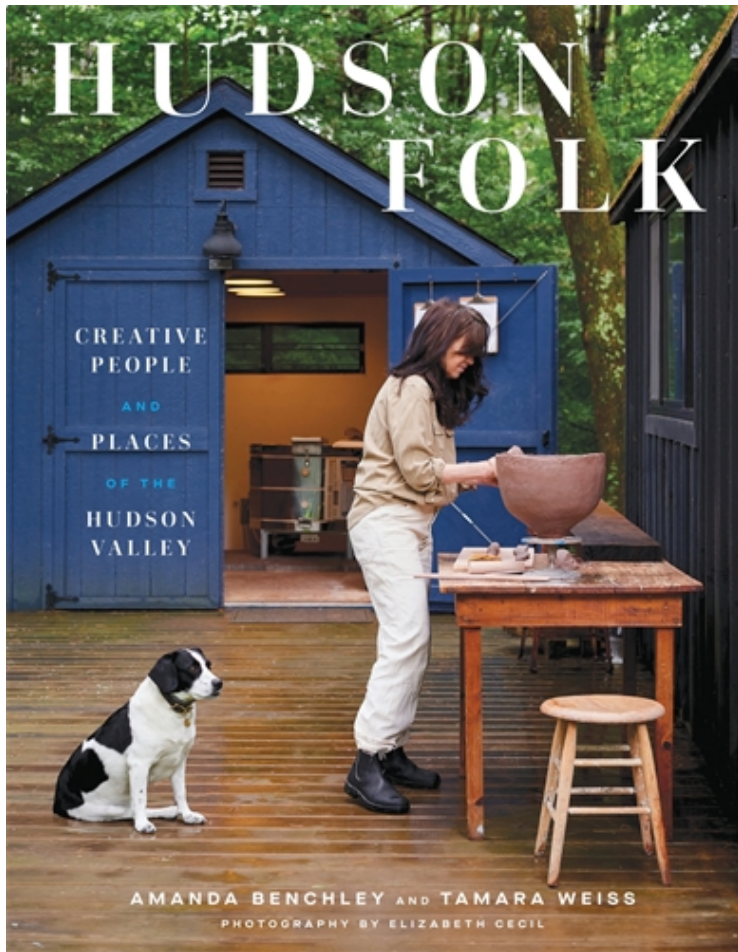
Familius

152mm x 203mm, 340 pp

Foil, embossing

# Hudson Folk

Amanda Benchley, Tamara Weiss





# Hudson Folk

Amanda Benchley, Tamara Weiss

## Description

**A peek inside the charming homes and creative spaces of the Hudson Valley, capturing the essence of its vibrant communities and the artisans who reside there, from the authors of *Vineyard Folk***

*Hudson Folk* takes readers on an intimate journey into the heart of the Hudson Valley, showcasing the distinctive style of homes and studios that make the Hudson Valley unique. With captivating photography and heartwarming narratives, readers are introduced to spaces that reflect the rich history, culture, and natural beauty of the vineyard-laden area. From renovated barns and modern farmhouses to eclectic studios and sustainable farms, this book celebrates the architectural styles and personal stories that define the valley’s creative spirit.

## Author Biography

**Amanda Benchley** is an experienced arts journalist and filmmaker. She recently directed and produced *Pretty Dirty*, a documentary about artist Marilyn Minter, and her books include *Artists Living with Art*; *Our Shoes, Our Selves*; *Open Studio*; and *Vineyard Folk*.

**Tamara Weiss** is the author of *Potluck at Midnight Farm* and *Vineyard Folk*. She is the producer of the documentary *Born into the Gig* and executive producer of *Tony Shalhoub Breaking Bread*, a CNN original series.

9781419763823

\$100.00

15/02/2027

Hardback

Abrams Books

213mm x 276mm, 288 pp

150 full-color images throughout



# DEBORAH NEEDLEMAN

BASKET MAKER



"YOU GET INTO A FLOW, AND THERE IS  
SOMETHING VERY CALMING AND PLEASANT  
AND VERY THERAPEUTIC ABOUT THAT."  
DEBORAH SAYS ABOUT BASKET WEAVING.



# REGINALD MADISON

PAINTER, SCULPTOR

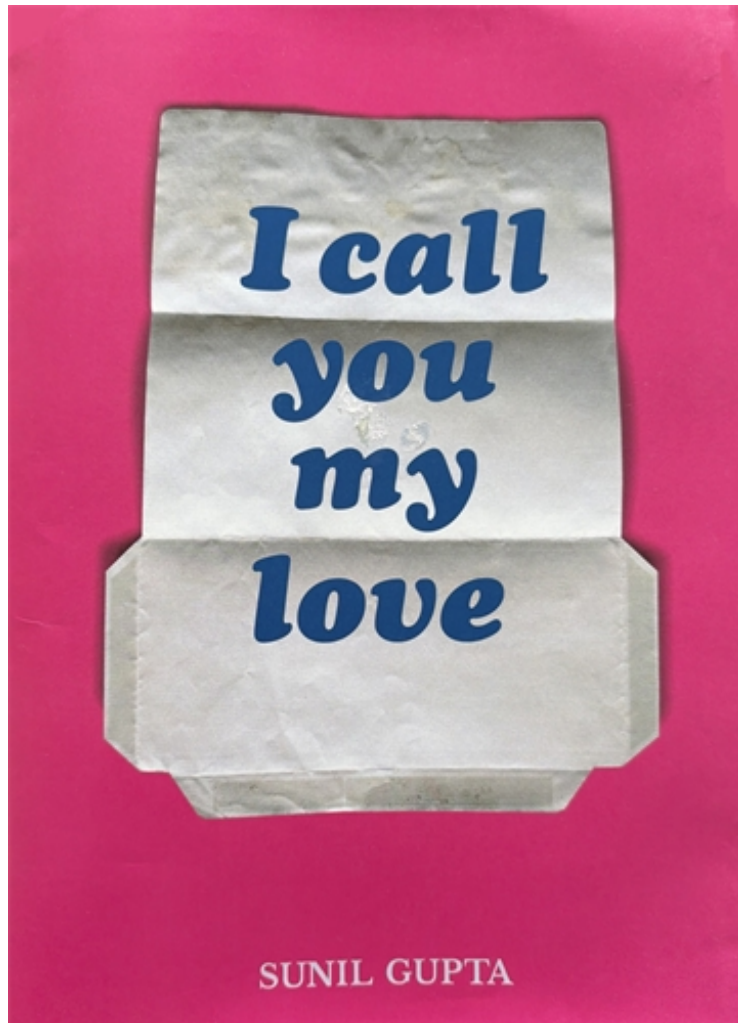




# I Call You My Love



Jacket  
Coming Soon



An archive of correspondence exchanged between lovers Sunil Gupta in London and Steve Dodd in New York from the late '80s to the early '90s. Illustrated by photographs taken by Sunil, alongside ephemera - envelopes, poetry, sketches, and newspaper clippings. The book features Gupta's series, "Pretended" Family Relationships, composed of Sunil's photographs and lines from Steve's poems.



# I Call You My Love

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*I call you my love* contains an extended, years-long correspondence exchanged between lovers Sunil Gupta and Steve Dodd from the mid-'80s to the early '90s. During this time, Steve was completing his PhD in America while Sunil worked in London, and their frequent and detailed letters are a testament to the strength of their transatlantic romantic connection. In addition to the letters, this publication includes photographs of the couple, taken by Sunil, alongside ephemera from their written exchanges - envelopes, poetry, sketches, a...

## Author Biography

**Sunil Gupta** is a British/Canadian citizen, (b. New Delhi 1953) MA (RCA) PhD (Westminster) who lives in London and has been involved with independent photography as a critical practice for many years focusing on race, migration and queer issues. He is a Professorial Fellow at UCA, Farnham and Honorary Fellow of the Royal Photographic Society and the Royal College of Art. His work is in many private and public collections including the Tokyo Museum of Photography, Philadelphia Museum of Art, Royal Ontario Museum, Tate, Victoria and Albert Museum, Metropolitan Museum of Art and the Museum of Modern Art, New York. His work is represented by Hales Gallery (New York, London), Matèria Gallery (Rome), Stephen Bulger Gallery (Toronto) and Vadehra Art Gallery (New Delhi).

9781907112768

\$110.00

24/02/2027

Hardback

Trolley Books

A

233mm x 310mm, 184 pp

180 illustrations, 100 in full colour

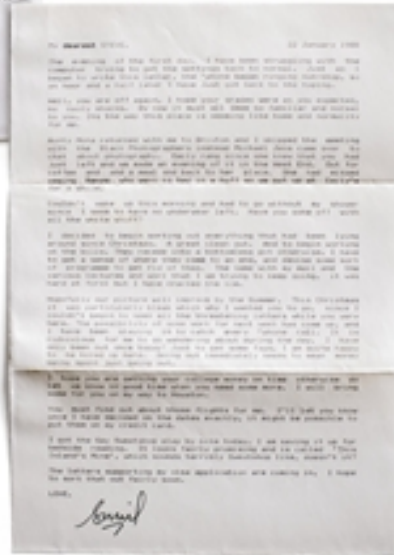
London  
25th January 1988



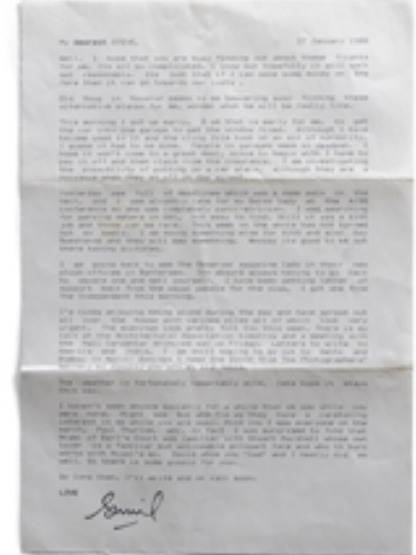
Michael Douglas at the New York office



Ray Beaudine performing "Rock Around the Clock"



London  
25th January 1988



A scene from 'This Island's Mine', Ray Beaudine, London. Ray Beaudine and Robert Beaudine at home. Ray Beaudine is wearing a blue jacket and Robert Beaudine is wearing a blue jacket.

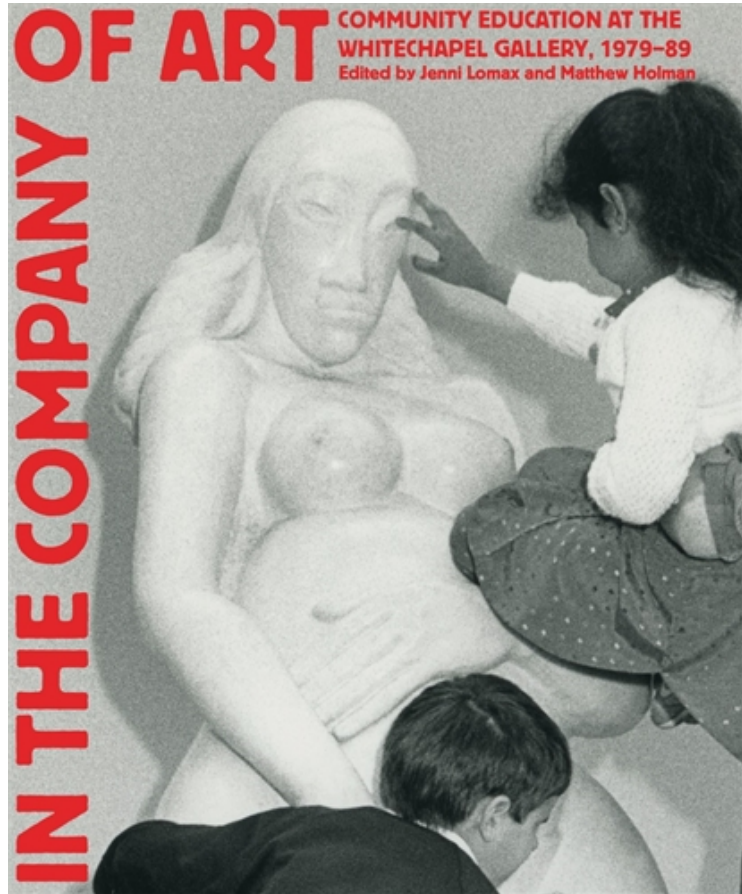


At night, in this dark and neon-flaring street, cars splash puddles of fragrant diesel, caught in a headlamp flow, and the memory of a moment's pause (shaped like a curving leg) is fanned by a hungry upward turning, half-transparent blaze of flaming red



Round white  
tower set  
in evening blue  
of sky, seen  
through a clearly  
washed and  
perfect window-  
pane, sometimes  
we are as clear  
as that







# In the Company of Art

## Description

Between 1979 and 1989, Whitechapel Gallery established one of the most significant community education programmes in British art history.

## Author Biography

**Jenni Lomax** is a curator, writer and Director Emeritus of Camden Art Centre, London, where from 1990 to 2017 she established an influential programme of international exhibitions, artists residencies and community education projects. Between 1979 and 1990, she developed and led the pioneering Community Education and Public Programmes at Whitechapel Gallery.

Lomax is a member of Tate Liverpool Advisory Council and is a Trustee of the Henry Moore Foundation and Raven Row. She was awarded the Chevalier dans l'ordre des Arts et des Lettres in 2007, received an OBE for her services to the Visual Arts in 2009, and the Order of the Polar Star in 2017.

**Matthew Holman** is a writer, critic and academic. His work spans literature and the visual arts, with a focus on conflict, diplomacy, democracy and the avant-garde. He completed a PhD in American cultural history at University College London, and has held fe...

9780854883226

\$62.99

03/02/2027

Paperback / softback

Whitechapel Gallery

A

210mm x 260mm, 128 pp

# Intuition

Buckminster Fuller

David Zwirner

## Intuition

R. Buckminster  
Fuller

David Zwirner Books

*Intuition* by R. Buckminster Fuller is a profound, lyrical celebration of the human mind, highlighting the necessary value of intuition in uniting and advancing the sciences and the arts, and in guiding humanity as a whole.

# Intuition

Buckminster Fuller

## Description

***Intuition* by R. Buckminster Fuller is a profound, lyrical celebration of the human mind, highlighting the necessary value of intuition in uniting and advancing the sciences and the arts, and in guiding humanity as a whole.**

Knowledge is of the brain,  
wisdom is of the mind,  
and there is herewith implicit  
an a priori wisdom-of-wisdoms.  
-R. Buckminster Fuller

In this concise, powerful work, Fuller-the renowned inventor, artist, and creator of the geodesic dome-contents that intuition is an essential function of human understanding, in which the mind apprehends generalized principles related to the universe prior to and independent of brain-based reasoning. Drawing on decades of experience as a systems thinker, Fuller looks to ancient Greek metaphysical thought, physics, and history to demonstrate how intuitive insight allows us to grasp complex, interconnected realities. In embracing t...

## Author Biography

Hailed as one of the greatest minds of our times, **R. Buckminster Fuller** (1895-1983) was renowned for his comprehensive perspective on the world's problems. For more than five decades, he developed pioneering solutions that reflected his commitment to the potential of innovative design to create technology that does "more with less" and thereby improves human lives. An architect, systems theorist, designer, inventor, philosopher, and futurist, Fuller published more than thirty volumes across various fields and was awarded 28 US patents.

**Anahid Nersessian** is a writer living in Los Angeles. She is the author of three books, the most recent of which is *Keats's Odes: A Lover's Discourse*. Her essays and reviews have appeared in *The New Yorker*, *The New York Review of Books*, *Bookforum*, *The London Review of Books*, *Mousse*, *Bidoun*, and elsewhere. She is a professor of English at University of California, Los Angeles.

Books

\$24.99

A

24/02/2027

108mm x 178mm,  
128 pp

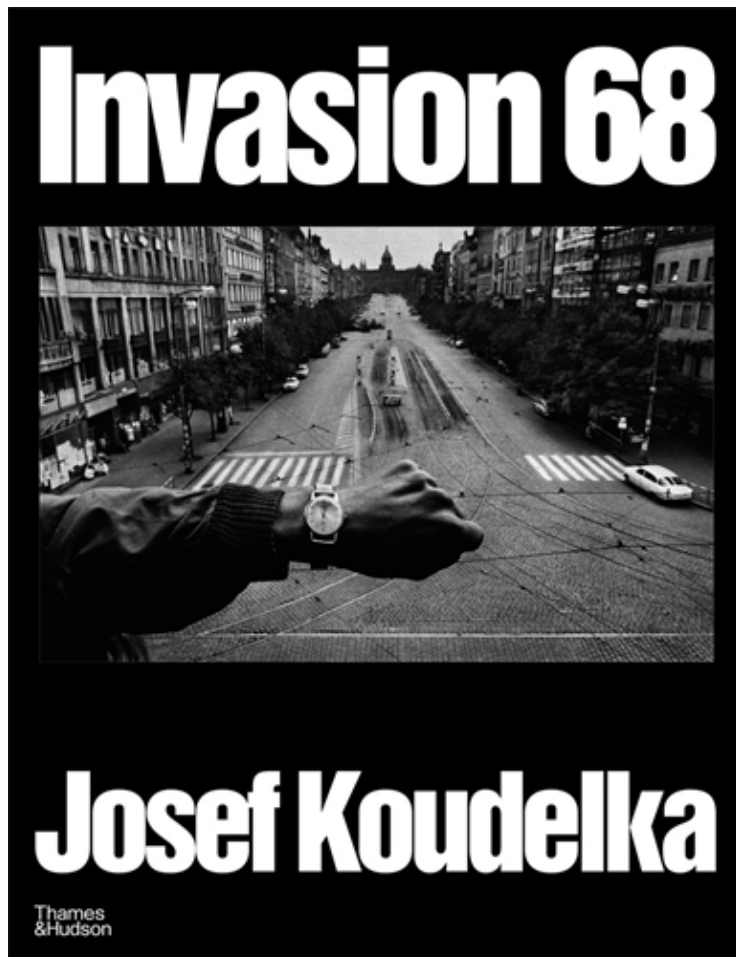
Paperback /  
softback



# **Invasion Prague 68**

Josef Koudelka

Thames  
&Hudson



Josef Koudelka's landmark photographs of the Prague Spring and the resulting Soviet invasion.

# Invasion Prague 68

Josef Koudelka

## Description

### Josef Koudelka's landmark photographs of the Prague Spring and the resulting Soviet invasion.

Josef Koudelka never planned to become a conflict reporter. That all changed on the night of 21 August, when Soviet tanks entered Prague, ending the short-lived political liberalization in Czechoslovakia. 'I wasn't a reporter,' Koudelka recalls. 'I had never photographed anything that you would call ""news"". Suddenly, for the first time in my life, I was confronted with that kind of situation. I responded to it. I knew it was important to photograph, so I photographed.'

For fear of repercussions, Koudelka originally published the images under the pseudonym 'PP' (Prague photographer). The intensity and significance of the images earned the still-anonymous photographer the Robert Capa Gold Medal Award. Sixteen years would pass before Koudelka could safely acknowledge authorship.

Now reissued in a hardback ...

## Author Biography

Josef Koudelka was born in Czechoslovakia in 1938 but fled the country in 1969. He became a member of Magnum Photos in 1974 and has lived in Paris since 1980. He has won significant awards such as the Prix Nadar (1978), a Grand Prix National de la Photographie (1989), a Grand Prix Cartier-Bresson (1991) and the Hasselblad Foundation International Award in Photography (1992). In 2012, he was named Commandeur de l'Ordre des Arts et des Lettres by the French Ministry of Culture and Communication.

- Historic images
- A classic monograph from one of Magnum's greats
- Stunning images ... timeless emblems of the human spirit ... Koudelka's extraordinary photographs ensure that those euphoric and tragic days in 1968 will be remembered

9780500029237

\$130.00

10/02/2027

Hardback

Thames and Hudson Ltd

AJB

245mm x 320mm, 296 pp

For my parents, who never saw these photographs.

## Contents

|                                                         |     |
|---------------------------------------------------------|-----|
| <b>The Russian Invasion of Czechoslovakia, 1968</b>     | 12  |
| <i>200 Photographs, 200 Texts and 200 Illustrations</i> |     |
| <b>The Invasion</b>                                     | 19  |
| <b>Afterward</b>                                        | 295 |
| <i>From the Editors</i>                                 |     |

Most of the photographs published here were taken in the streets of Prague during the first seven days of the 1968 invasion. The book is not a historical record, although the historical aspect of events during the first week of the occupation is undeniable. Rather, the intent is to provide the perspective of those days. To make this possible, it has been possible to obtain a unique photographic look through the eyes of the photographer and the accompanying text. Additionally, given the sensitive nature of the images, captions are provided only where more specific information is necessary.

# 21 August 1968

At the sound of the tone, it is 5.30 a.m. This is Prague at 197 on your radio dial. We don't know who is listening to us at this moment, but we shall try to inform you by all means still available to us. Friends, we know that you are listening to us not only in Bohemia and Moravia, but also in Slovakia. Czech and Slovak listeners, in our country an illegal radio transmitter of the occupying armies is broadcasting in bad Czech and bad Slovak on 210 on your radio dial, on a station called 'Vltava'. Listeners, we wish to bring to your attention that that transmitter has nothing to do with Czechoslovak Radio. At the same time we urge you to remain calm, which is the only possible solution to this situation. Please do not commit any act of provocation. Remain calm and do not give anyone a pretext for armed intervention. Listeners in Bohemia and Slovakia, do not get involved in confrontations with foreign units, for they would only end in a clash. Wherever you come into contact with units of the occupying forces, explain to the troops that until they arrived things were calm and orderly in the CSSR, that we consider them friends, but that we have to maintain order ourselves, without their help, without any interference. Czechoslovak Radio, the real Czechoslovak Radio, continues to stand behind the legal government, the Dubček leadership of the Party, and the Czechoslovak President.

Broadcast by Czechoslovak Radio, 21 August 1968



By the Russian invasion of the Czechoslovak Republic, 1968









## The Japanese



## Woodblock Prints



## Companion



Andreas Marks



Ludion



The complete resource on Japanese woodblock printing

# The Japanese Woodblock Prints Companion

## Description

### The complete resource on Japanese woodblock printing

Japanese woodblock prints, exemplified by iconic works such as Hokusai's Great Wave, Utamaro's portraits of beauties, Hiroshige's Heavy Rain on Ohashi Bridge, and Kuniyoshi's tattooed warriors, represent one of the most influential art forms in history. While the artists behind these masterpieces are celebrated worldwide, the many others who played crucial roles in their creation, style, and distribution have long remained overlooked.

Publishers were the driving force behind the highly commercial world of Japanese printmaking. They evaluated market demand, commissioned designs from artists, and assumed the financial risks of production. Once a design was completed, the publisher coordinated every step of the process: obtaining censor approval, hiring block carvers and printers, and overseeing the distribution of prints to specific audiences.

...

## Author Biography

**Andreas Marks** studied East Asian art history at the University of Bonn and obtained his PhD in Japanology from Leiden University with a thesis on 19th-century actor prints. From 2008 to 2013 he was director and chief curator of the Clark Center for Japanese Art in Hanford, California, and since 2013 has been the Mary Griggs Burke Curator of Japanese and Korean Art and director of the Clark Center for Japanese Art at the Minneapolis Institute of Art. He is an award-winning author of 24 books on different aspects of Japanese art. In 2011, he received support from the Metropolitan Center for his publication about the ceramic artist Fukami Sueharu. In 2024, Marks was awarded the commendation of the Japanese Ministry of Foreign Affairs for his contributions to the promotion of Japanese culture.

9789464781229

\$385.00

03/02/2027

Hardback

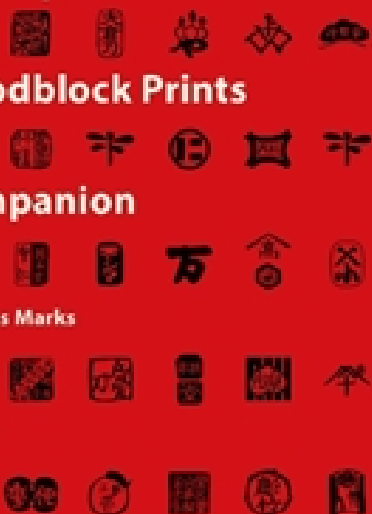
Ludion

AFH

215mm x 265mm, 1364 pp

5000

**Ludien**



10 **Keywords**  
Japanese Woodblock Print Publishing  
The Legacy of Creative Productions

- 1000 **Chapman**  
Publisher Seals
- 1001 **Chapman**  
Publisher Interiors
- 1002 **Chapman**  
Carver and Printer Seals
- 1003 **Chapman**  
Carver Interiors
- 1004 **Chapman**  
Printer Interiors
- 1005 **Chapman**  
Binding Club Seals
- 1006 **Chapman**  
Collector's Seals
- 1007 **Chapman**  
Collector Interiors
- 1008 **Chapman**  
Date and Carver Seals 1790-1880's
- 1009 **Chapman**  
Bibliography and Index
- 1010 Bibliography
- 1011 Index of Publishers by Publication
- 1012 Index of Alternate Publisher Names
- 1013 Index of Publications
- 1014 Index of Seals

[illegible][illegible]

**Keywords:** child sexual abuse; disclosure; social support

The number of publications meeting certain parts of time effect and/or topic-specific criteria was the estimate given by *ISI Alerting* during the entire five period search. This number includes both publications as well as ISI's requesters (citing lists) on core journals. As can be seen on the difference of a relatively high number of authors' trademarks, trademark data on items that cannot be attributed to a certain publisher. From publication development by nation of appearing their trademarks is a main order to distinguish their product. Unfortunately, here, there are not ISI trademarks that correlate clearly associated to specific publisher. Such a register identifies those journals identified and attributed to publishers, as regular trademarks. However, this type of journal listing is good as an example of the number of publications that are identified by publisher and not the number of unpublished publications. As a result, the number of publications closely increased from the early eighteenth century onwards, with the first significant

**Fig. 6** *Shagreened calathide*. The thurn on the face of *Shagreen* has been re-  
cently reinterpreted. *Publicatio* *Shagreen* (1988). *Shagreen*  
has been reinterpreted. *Shagreen* University *Shagreen* University *Shagreen*  
(1988) 4: 12.

[illegible]

Midwestern (Chicago) 9 (1971-82), a booklet of *hwaŋŋŋ*, is quoted in the case of the Chicagoan Buddhist Shidei College as a shōtenged student from 1981 as giving information on Buddhism. Shidei wrote: Shidei wrote as: from personal, Shidei wrote: Shidei passed from the 19th-century Buddhist world to Shidei with Shidei. Shidei: most popular work, Shidei: most popular work in Japan. Shidei: Shidei wrote. According to (Chicago), 1980 copies were printed of the *hwaŋŋŋ*, which also depicts a portrait of the actor Shidei as Shidei (1976). Shidei is made Shidei. (Chicago) added that the publisher (Shidei) was Shidei because 1,000 to 1,000 copies were considered a small success.<sup>12</sup>

Table 4 shows a profit and loss calculation for the 1988 capital-based or National Figure<sup>2</sup> judging from the profit and loss calculation for a typical owner assumes that the one who sells figure positions had to wait to when their investment profit actually made a profit a year or more after 1988.

108 *Journal of American Studies*

Japanese Woodblock Print Publishing:  
The Logistics of Creative Production

*Journal of Marketing & Sales Research*, The Institute of Marketing Research

Japanese woodblock prints, particularly those in color (20 'Images of the Floating World'), were a popular form of highly caricatured art that flourished primarily in the Edo period, modeled after the Japanese film 'Tokyo After Dark' (1996) and designed to be sold at night. These prints were used to depict the lives of the Edo period, and the artist used them to depict the lives of the Edo period. The artist used them to depict the lives of the Edo period, and the artist used them to depict the lives of the Edo period.

are accurate, they are collected by the members of the target group, maintain their anonymity, and are single shot, single item (and/or predominantly those of a socially sensitive nature) and are changed, all of them to the participating interviewers in advance (usually at the 'test interview' site). They are more similar to open-ended, offering scores from 1 (point) to 5 (point), such as the 'like or the hate of the item' (scale 1-point to 5-point). The construct validity point related to the response format (scale) and is calculated after (analysis of a factor = 1000). The related examples of items showing good results are in the page 1730 and are in *Behavioral Assessment*, p. 1730-1731.

[illegible]

© 2005 The Authors  
Journal compilation © 2005 Blackwell Publishing Ltd

**Figure 2. Gender in the marketplace.** The gender distribution of respondents across the 14 years of the research is shown, along with average household size, a common characteristic of all the data sets. They are not the product of a single, autonomous national-level survey, but a number of overlapping panels, with the population at alternate decadal stages of the year cycle. To better understand the term 'data set' comprising panels that represent groups in the population who are exposed to an advertisement for the first time, it is useful to think of the data as a series of snapshots of the population. The first snapshot is taken at the beginning of the year, and the subsequent snapshots are taken at 10-year intervals, with the 14th year providing the consumer of the actual product. This sequence is more general than the typical life cycle of a product, but it is similar to the life cycle of a brand. The gender distribution of respondents is shown in the top panel, and the average household size is shown in the bottom panel. The gender distribution is shown in the top panel, and the average household size is shown in the bottom panel. The gender distribution is shown in the top panel, and the average household size is shown in the bottom panel.

[illegible]

Having a great life insurance plan only has value for a beneficiary understanding why and how.

**Fig. 10** Isobutyl for the center sheet of the vertical shear rupture. Origin of Local Stress at the Shearing Plane Case (see Fig. 9 for the sign) by Computer-Aided Analysis. Material: Wk. 1407 (Courtesy of MitsuiBussan)

[illegible]

**Abstract** This article presents a model of the development of a 19th-century American woman's religious identity.

(To verify the success of a design in the timing of its appearance on the market, Publishers made decisions as to when to test each design and what rate into circulation how much time the authors needed in order to stay within the desired timeframe. Following the production time indicated by Authors, we can assume that the minimum production time for 1000 copies is 20 days, calculated by assuming that the estimated average needs and use for the design, a day or later 20 days to carry the stock, and a similar will have been printed under 1 cubic? depend on very important, as the first copies on the market will be awarded



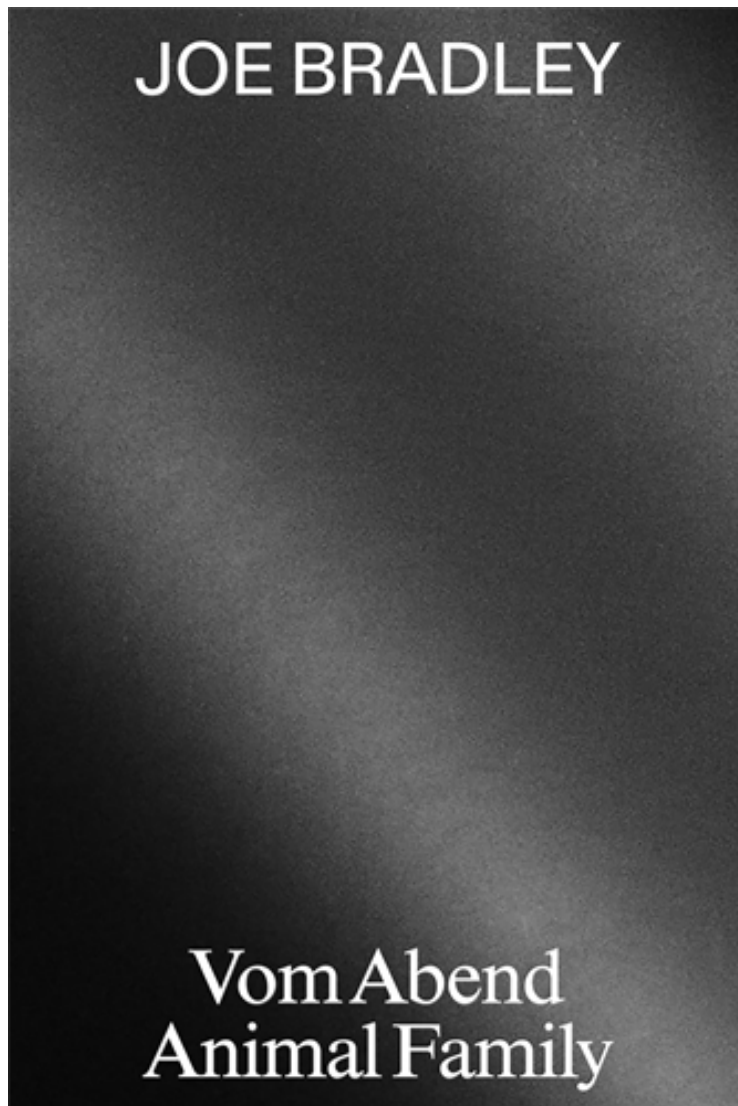




# Joe Bradley: Vom Abend/Animal Family

Caoimhín Mac Giolla Léith

David Zwirner



Joe Bradley's colorful and dynamic paintings invite viewers to consider the interplay between the deliberate and spontaneous, and the abstract and figurative

# Joe Bradley: Vom Abend/Animal Family

Caoimhín Mac Giolla Léith

## Description

**Joe Bradley's colorful and dynamic paintings invite viewers to consider the interplay between the deliberate and spontaneous, and the abstract and figurative.**

American artist Joe Bradley is widely recognized for his expansive visual practice that encompasses painting as well as sculpture and drawing. Over the past twenty years, Bradley has continually reinvented his approach to art, creating a distinctive body of work that has ranged from modular, minimalist-style paintings and sculptures to rough-hewn, heavily worked surfaces featuring pictographic and abstract elements, to refined and layered compositions that, as critic Roberta Smith notes, "balance gracefully between representation and abstraction."

*Joe Bradley: Vom Abend/Animal Family* presents work from two celebrated exhibitions at David Zwirner, in New York and London in 2024 and 2025. Bradley worked on the paintings in these two groups simultan...

## Author Biography

**Joe Bradley** was born in Kittery, Maine, and received his BFA from the Rhode Island School of Design in 1999. He presently lives and works in New York.

**Caoimhín Mac Giolla Léith** is an art critic and associate professor at University College Dublin. He is a contributor to Afterall, Artforum, Art Monthly, and Frieze, and to many exhibition catalogues for galleries and museums, including Modern Art Oxford, Tate, Kunsthalle Zürich, and the Museum für Moderne Kunst, Frankfurt. His publications, on Irish literature as well as contemporary art, include essays on Nairy Baghramian, Cecily Brown, Marlene Dumas, Steve McQueen, and James Welling. He is the author of the monograph *Ellen Gallagher* (2021). He has been a juror for the Turner Prize and Hamlyn Awards.

9781644231784

\$130.00

17/02/2027

Hardback

David Zwirner Books

AGB

210mm x 315mm, 144 pp

70 color

the kind of painting that acknowledges and engages with the socio-political complexity within which it is embedded. Admittedly, that category has become fairly elusive over the decades and a half since it was first conceived.<sup>1</sup> Even so, it seems pretty clear that the payload of Wadley's painting is generated by the most gap-between-class studies known.

It is well recognized that it is a body of knowledge contained under a single point of view to which the parts work together to construct, and thereby their mutual correspondence exactly as well as that of the members of the body of knowledge.

[illegible][illegible]

Table 4  
Regression Analysis: The Effect of Age, 1995-2000  
Dependent variable:  $\ln(\text{wage})$

[illegible]

May 1998, June 1998  
and 1999

[illegible][illegible][illegible][illegible]

Copyright © 2009 John Wiley & Sons, Ltd.  
J. Forecast. 29, 1–12 (2010)  
DOI: 10.1002/for

JOURNAL OF DOCUMENTATION  
vol. 60, no. 1, 2005, pp. 87–94  
doi:10.1017/S0022243X05002811



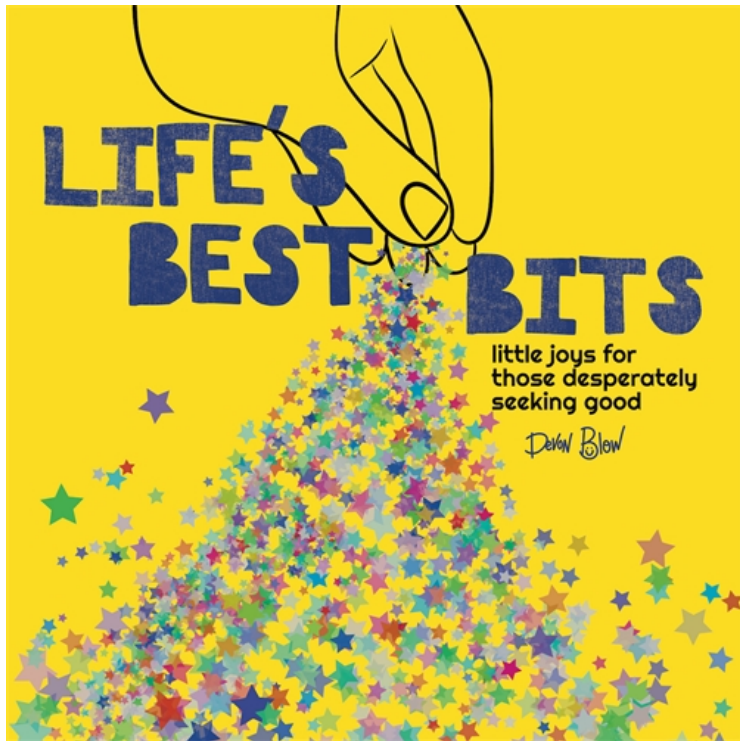
14





# Life's Best Bits

Devon Blow



# Life’s Best Bits

Devon Blow

## Description

**Celebrate life's best bits-like extra-crispy bacon and tacos on Tuesdays-with this colorful gift book of gratitude and joy from artist and Instagram creator Devon Blow.**

Between all of life's big surprises are the tiny pleasures that make life worth living: life's best bits.

In this illustrated homage to over 150 of life's best bits, artist and writer Devon Blow offers a powerful message of gratitude for the little things-like that one chip in the bag that's loaded with flavor dust or canceled plans (because you didn't really want to go anyway).

Honest and heartfelt, *Life's Best Bits* is a reminder that you deserve every bit of happiness. Even when life falls to pieces, its vibrant pages catch the little bits that bring joy and inspire optimism, resilience, and self-love. A thoughtful companion for birthdays, holidays, or everyday moments that deserve a smile.

## Author Biography

**Devon Blow** is a dynamic artist from Los Angeles specializing in illustration, design, writing, and social justice advocacy. Her art passionately supports marginalized communities and celebrates cultural diversity. Blow’s impressive client roster includes Netflix, the Los Angeles Rams, Oprah’s Book Club, Adidas, Adobe, Penguin Random House, *The Los Angeles Times*, and the United Nations. Explore her work at [www.devthepineapple.com](http://www.devthepineapple.com) and connect on Instagram @devthepineapple.

9798893961188

\$21.99

15/02/2027

Hardback

Familius

185mm x 185mm, 192 pp

Fully illustrated, embossing

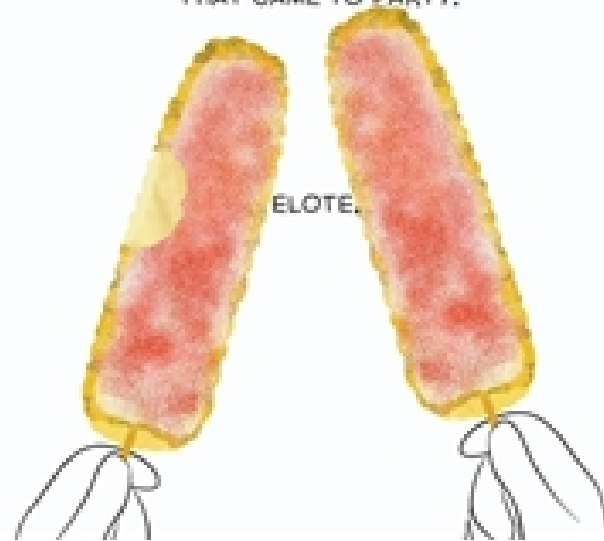
YOU KNOW THAT FEELING  
WHEN YOU TAKE YOUR  
QUARTER ORANGE PEEL  
AND PUT IT IN FRONT OF  
YOUR TEETH AND SMILE?



EXACTLY THAT.



BUTTERY, CHEESY, CHILI-LIME,  
CORN ON THE COB  
THAT CAME TO PARTY:



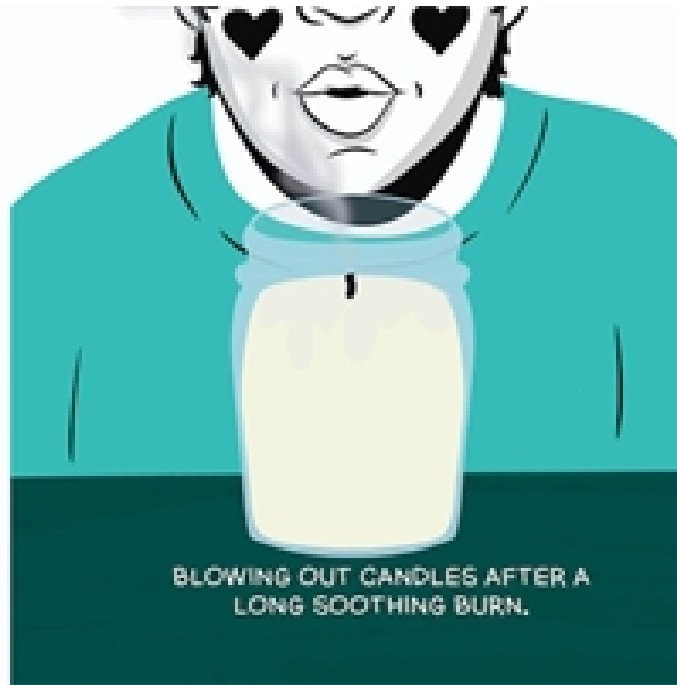
FIZZY WATERS.  
(LIKE JAZZ HANDS IN A CAN.)



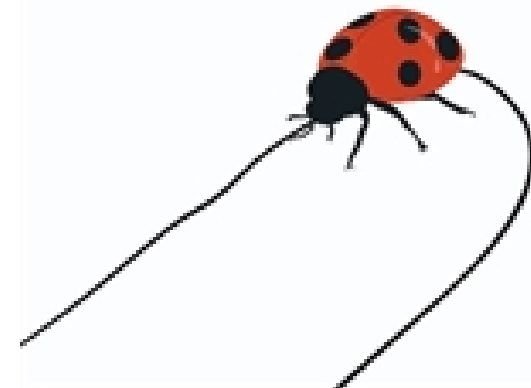
KNOWING ALL THE  
LYRICS TO YOUR  
FAVORITE SONGS  
BY HEART.



BLOWING OUT CANDLES AFTER A  
LONG SOOTHING BURN.



A LADYBUG LANDING ON YOU  
AND KNOWING YOUR LUCK IS  
ABOUT TO CHANGE.



CARR  
YOUR C  
IN O





# Lo! An Amazon!

Mary M. Talbot



## LO! AN AMAZON!

THE  
INTERESTING NARRATIVE  
OF  
THE LIFE  
OF  
MARY WOLLSTONECRAFT.



*Mary M. Talbot Bryan Talbot*

# Lo! An Amazon!

Mary M. Talbot

## Description

"It is time to effect a revolution in female manners - time to restore to them their dignity."

In the Age of Revolutions, with many movements springing up to demand greater liberties for mankind, Mary Wollstonecraft spoke out for the other "one-half of the human race": that of womankind.

Over twenty years before her daughter, Mary Shelly, created the science fiction genre with Frankenstein, Mary Wollstonecraft's 1792 manifesto, Vindication of the Rights of Woman, took the world by storm. Fortright and fearless, she mingled with other radical thinkers of her time and travelled widely. In the same year she published her magnum opus, she even ventured alone to Paris during the Reign of Terror.

This graphic biography of the then-controversial and now-legendary Mary Wollstonecraft comes from the creative partnership of Mary M. Talbot and Bryan Talbot, the award-winning duo behind Dotter of Her Father's Eyes, Sally Heathcote: Suff...

## Author Biography

Mary M. Talbot is an academic turned graphic novelist. Her first graphic novel, Dotter of her Father's Eyes (with Bryan Talbot), won the 2012 Costa Biography Award. Her most recent, Rain (2019, with Bryan Talbot), is a rallying cry to protect the planet. Her previous graphic novels are Sally Heathcote, Suffragette (2014, with Kate Charlesworth and Bryan Talbot) and The Red Virgin (2016, with Bryan Talbot). Her most recent academic book is Language and Gender (3rd ed, 2019). She is currently Visiting Professor of Graphic Narrative at Lancaster University.

Multiple award-winning artist Bryan Talbot has been working in comics for over forty years. He's produced underground, fantasy and superhero stories such as Batman and Sandman, and graphic novels including The Adventures of Luther Arkwright, The Tale of One Bad Rat, Alice in Sunderland, the Grandville series, as well as illustrating the books written by Mary. They are both found...

9781914224492

\$39.99

01/02/2027

Hardback

SelfMadeHero

152mm x 216mm, 144 pp

Colour illustrations throughout



# Miss Greene's Secret

Nicolas Antona





# Miss Greene's Secret

Nicolas Antona

## Description

**She changed her name and her past, risking everything for a chance to make her way. A remarkable graphic novel drawn from the life of Belle da Costa Greene-longtime director of the Morgan Library-who passed into white society during the Jim Crow era.**

At the dawn of the twentieth century, American society continued to draw a strict racial line. Even the faintest trace of African ancestry was enough to classify a person as Black, shaping every aspect of life in a deeply segregated nation.

It was under these conditions that Belle Greener reinvented herself as Belle da Costa Greene. A young woman from Washington, D.C., she made the difficult decision to conceal her African heritage and rose to become one of the most influential cultural figures of her time, running the prestigious Morgan Library for forty-three years. For decades, she sustained this delicate balance. But what does it mean to build an extraordinary life on ...

## Author Biography

**Nicolas Antona** is a French graphic novelist born in 1974 in Ajaccio, Corsica. He made his debut in 2016 with *La Tristesse de l'éléphant*, cocreated with Belgian illustrator Nina Jacqmin. He has since published more than a dozen graphic novels and lives in Paris. **Nina Jacqmin** is a Belgian illustrator and graphic novelist born in 1989 in Brussels. Trained at the Saint-Luc Institute, she came to prominence with *La Tristesse de l'éléphant* (2016), marking the beginning of a long-term collaboration with Nicolas Antona. She lives in Belgium.

9781419788703

\$42.99

08/02/2027

Hardback

Abrams ComicArts

206mm x 260mm, 152 pp

Full-color illustrations throughout







# MUTTS: Sunday Funnies Boxed Set (Volumes 1 & 2)

Patrick McDonnell





# MUTTS: Sunday Funnies Boxed Set (Volumes 1 & 2)

Patrick McDonnell

## Description

**From Patrick McDonnell, author of the internationally beloved *MUTTS* comic strip and the national bestseller *Breaking the Chain: A Guard Dog Story*, comes the first in a series of high-quality, collectible *MUTTS* Sunday strip boxed sets, starting from 1994-1998**

This deluxe boxed set includes the first two volumes of *MUTTS: Sunday Funnies*, which collect the *MUTTS* comic strips published from 1994-98.

Created by Patrick McDonnell in 1994, *MUTTS* follows the heartwarming adventures of Earl the dog, Mooch the cat, and an endearing cast of animal and human pals. It has captured the hearts of millions, garnering international recognition for its gentle humor and powerful themes of kindness, compassion, and friendship. *Sunday Funnies* is the first-ever collection of the Sunday *MUTTS* comic strip that are complete, in color, and...

## Author Biography

**Patrick McDonnell** is the bestselling author, illustrator, playwright, painter, and creator of the comic strip *MUTTS*, which appears in more than 700 newspapers around the world. He has received numerous awards internationally, including a Caldecott Honor and the Reuben, the highest honor given by the National Cartoonists Society. He is the author of *The Art of Nothing* (Abrams ComicArts, 2019), *The Super Hero's Journey* (Marvel Arts, 2023), and *Breaking the Chain* (Abrams ComicArts, 2024). He lives in New Jersey.

9781419794971

Abrams ComicArts

\$64.99

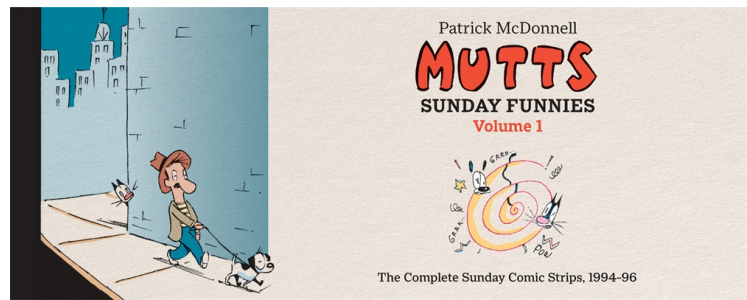
06/02/2027

298mm x 117mm, 272 pp

Paperback / softback

# MUTTS: Sunday Funnies Volume 1

Patrick McDonnell



# MUTTS: Sunday Funnies Volume 1

Patrick McDonnell

## Description

**From Patrick McDonnell, author and artist of *MUTTS* and the national bestseller *Breaking the Chain: The Guard Dog Story*, comes the first in a series of the complete *MUTTS* Sunday comic strips, starting from the very beginning.**

Created by Patrick McDonnell in 1994, *MUTTS* follows the heartwarming adventures of Earl the dog, Mooch the cat, and an endearing cast of animal and human pals. It has captured the hearts of millions, garnering international recognition for its gentle humor and powerful themes of kindness, compassion, and friendship. *Sunday Funnies* is the first-ever collection of the Sunday *MUTTS* comic strip that are complete, in color, and reprinted one per page and in chronological order. Included are all of the full-color title panels (which many newspapers drop for space constraints), along with a "Title Panel Tri...

## Author Biography

**Patrick McDonnell** is the bestselling author, illustrator, playwright, painter, and creator of the comic strip *MUTTS*, which appears in more than 700 newspapers around the world. He has received numerous awards internationally, including a Caldecott Honor and the Reuben, the highest honor given by the National Cartoonists Society. He is the author of *The Art of Nothing* (Abrams ComicArts, 2019), *The Super Hero's Journey* (Marvel Arts, 2023), and *Breaking the Chain* (Abrams ComicArts, 2024). He lives in New Jersey.

9781419789403

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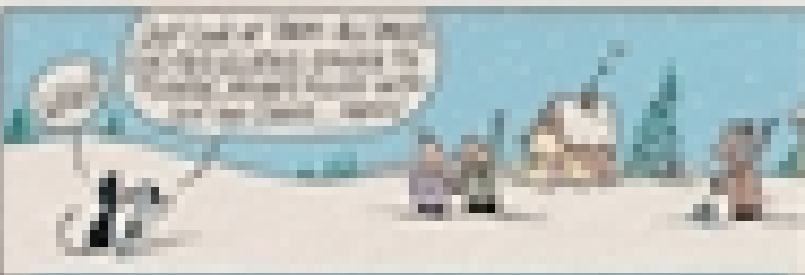
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298mm x 117mm, 144 pp

Full-color illustrations throughout



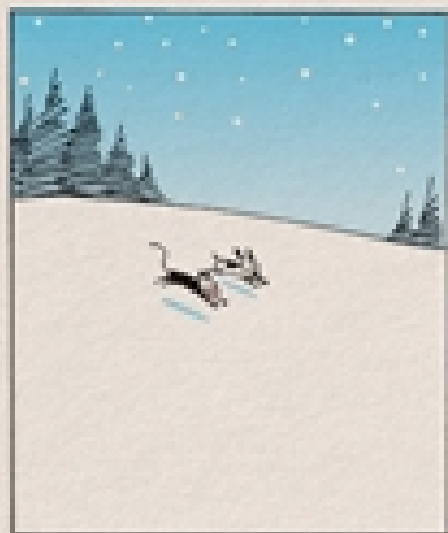
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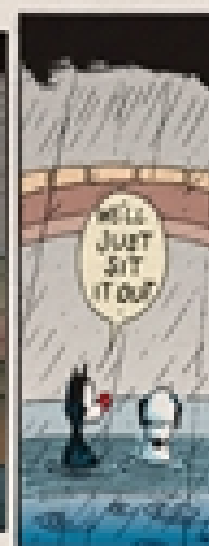
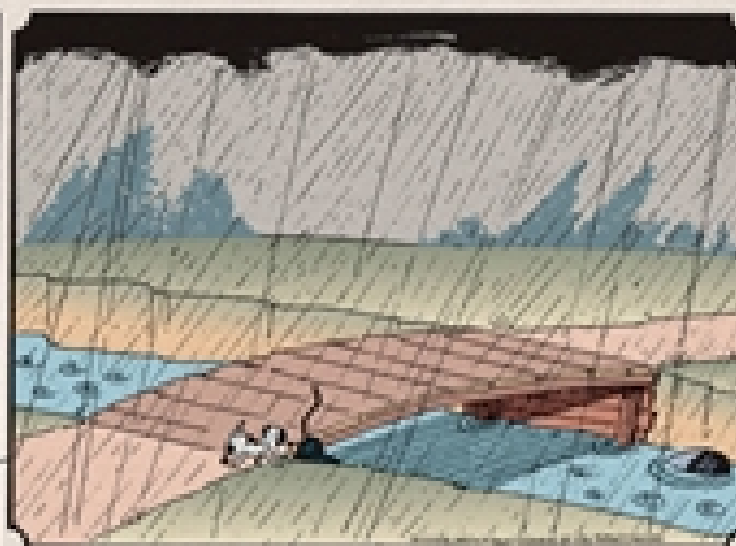
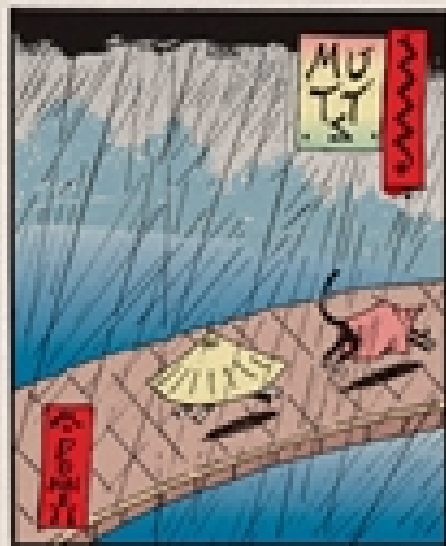


June 9, 1999





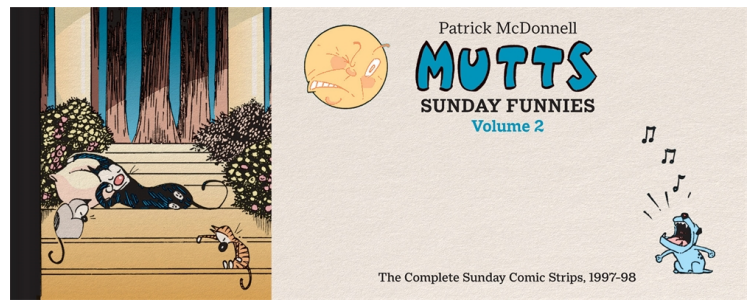
December 17, 1995



April 14, 1996

# MUTTS: Sunday Funnies Volume 2

Patrick McDonnell



# MUTTS: Sunday Funnies Volume 2

Patrick McDonnell

## Description

**From Patrick McDonnell, author and artist of *MUTTS* and the national bestseller *Breaking the Chain: The Guard Dog Story*, comes the second in a series of the complete *MUTTS* Sunday comic strips, starting from the very beginning**

Created by Patrick McDonnell in 1994, *MUTTS* follows the heartwarming adventures of Earl the dog, Mooch the cat, and an endearing cast of animal and human pals. It has captured the hearts of millions, garnering international recognition for its gentle humor and powerful themes of kindness, compassion, and friendship. *Sunday Funnies* is the first-ever collection of the Sunday *MUTTS* comic strip that are complete, in color, and reprinted one per page and in chronological order. Included are all of the full-color title panels (which many newspapers drop for space constraints), along with a "Title Panel Tri...

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9781419789410

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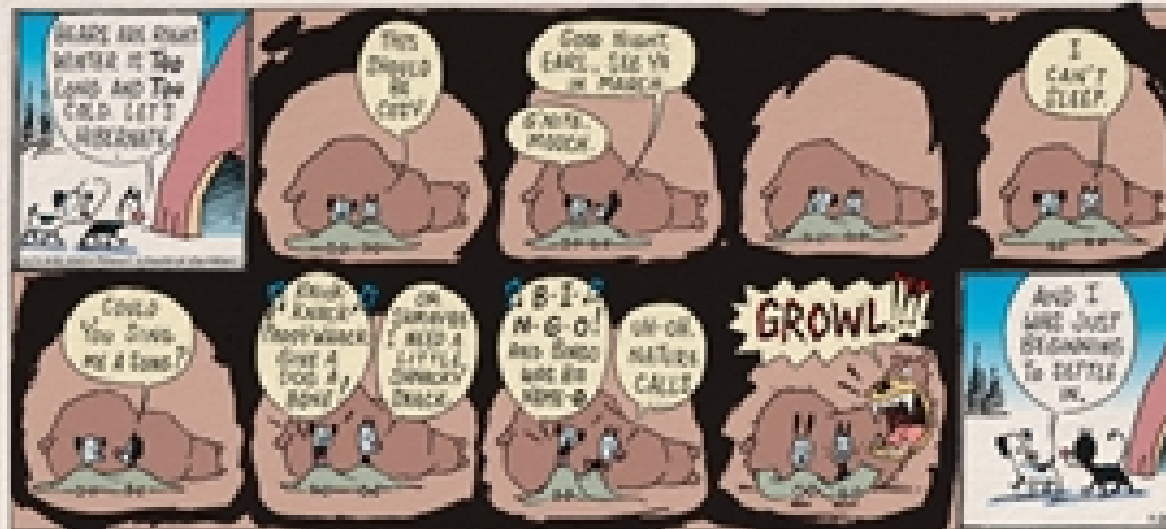
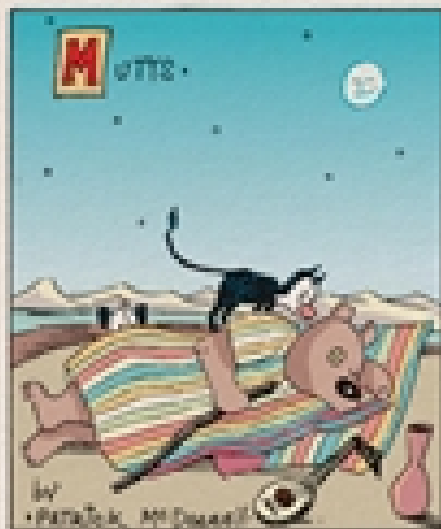
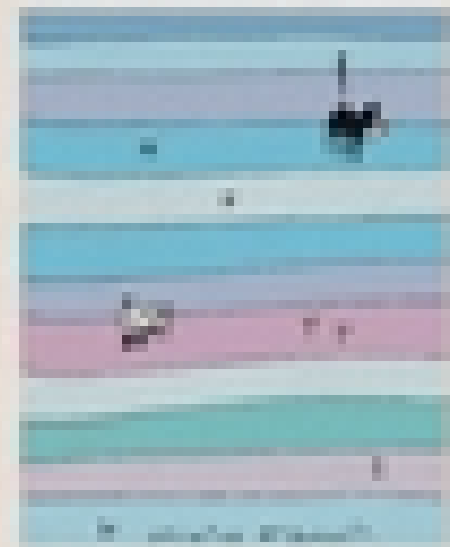
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Hardback

Abrams ComicArts

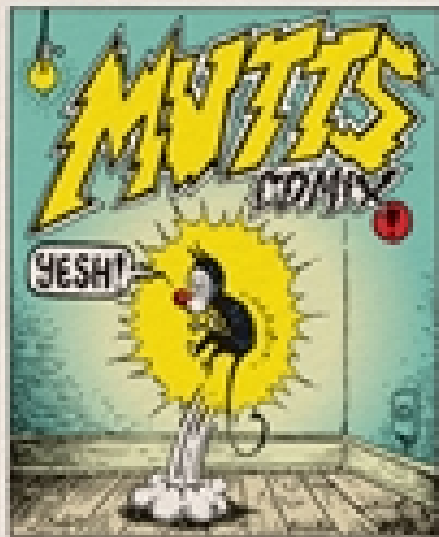
298mm x 117mm, 128 pp

Full-color illustrations throughout



January 26, 1997





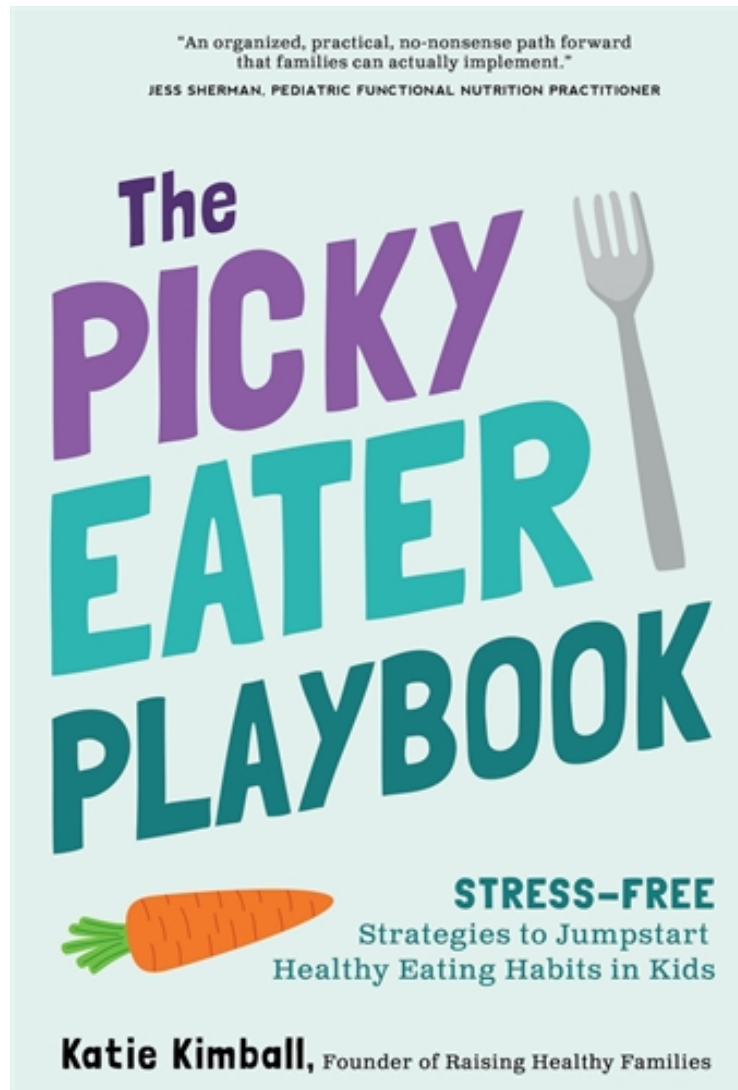
November 16, 1997



November 1, 1998

# The Picky Eater Playbook

Katie Kimball



# The Picky Eater Playbook

Katie Kimball

## Description

**Say goodbye to picky eating power struggles in this step-by-step guide from TEDx sensation Katie Kimball that shows parents how to move their kids from fear to curiosity about food, building long-term healthy eating habits.**

What if someone told you picky eating isn't about the food? Where others might tell you to sneak veggies past your picky eater, Katie Kimball teaches that your child is just learning to eat and that the right dinnertime environment can help your child build a healthy relationship with eating.

The surprising side effect? Less stress for both adults and kids, making dinner a win for the whole family.

But because your family is unique, you need a solution that's adaptable but strategic, gives clear direction yet doesn't stress you out, and cares for the long-term relationship your child has with food-not just the vegetable they get past their lips today.

Expanding on the revolutionary TEDx talk fro...

## Author Biography

**Katie Kimball**, the national voice of healthy kids cooking, is a writer, speaker, former teacher, and mom of four kids who founded Kitchen Stewardship, Kids Cook Real Food, Teens Cook Real Food, the Picky Eater Playbook parent support group (P.E.P. Club for short), and #LifeSkillsNow, a massive series of online workshops for kids and teens. Kimball is on a mission to connect families around healthy food, and her work with families struggling with picky eaters inspired her TEDx talk "Picky Eating Isn't About the Food" and consequently *The Picky Eater Playbook*. She continues to change kids' relationship with food and support parents in raising healthy, independent future adults at [RaisingHealthyFamilies.com](https://RaisingHealthyFamilies.com) and on *The Healthy Parenting Handbook* podcast.

- [Katie Kimball] combines culinary expertise with down-to-earth parenting advice. . . . Parents of young kids will find this an encouraging resource.
- As a pediatrician, I know how stressful picky eating can be for families. This book is a must-read for parents tired of negotiating over broccoli and surviving on chicken nuggets. . . . [It] helps parents take a deep breath, reset the table, and move forward with confidence.
- This is the picky eating book parents have been waiting for. Katie Kimball offers practical, compassionate strategies that reduce stress at the table while helping children build a healthier relationship with food for life.
- For years, I've referred parents to Katie Kimball for her practical, effective approach to picky eating. [Her book] respects the child, empowers the parent, and takes the drama out of mea...

9798893961904

Familius

\$32.99

14/02/2027

152mm x 229mm, 184 pp

Paperback / softback

Embossing, spot varnish

# Planting the Seeds of Reading

Cathy Allen Falk



"Falk provides parents and caregivers with the science-based, engaging, and actionable tools to move young children into the world of reading."

Timothy Rasinski, PhD

Professor Emeritus of Reading Education, Kent State University

## Planting the Seeds of READING

Nurturing Early Literacy  
Skills with Science-Based  
Activities for Young Children



CATHY ALLEN FALK, M.S.ED.



# Planting the Seeds of Reading

Cathy Allen Falk

## Description

**Plant the seeds of reading with research-based, fun-filled activities that help preschoolers build early literacy and prereading skills at home or in the classroom.**

Struggling to teach your child how to read and don't know where to start?

From educator and literacy coach Cathy Allen Falk, *Planting the Seeds of Reading* transforms the science of reading into simple, playful strategies that lay the groundwork for reading success. Once only known to educators, these research-backed methods are now accessible to parents and caregivers who want to give their children a strong start to early literacy.

This isn't about pushing children to read early; it's about preparing the soil for the day they start reading on their own.

Through fun, age-appropriate activities that are perfect for home or the classroom, your child will develop essential prereading skills like phonemic awareness, vocabulary growth, fine motor skil...

## Author Biography

**Cathy Falk** is an educator, literacy coach, workshop leader, and author with over 40 years of experience. She combines her deep expertise with proven strategies to help parents support early literacy through clear explanations and practical, easy-to-use activities.

- Falk provides parents and caregivers with the science-based, engaging, and actionable tools to move young children into the world of reading.
- A powerful yet fun guide to building a strong reading foundation.
- Cathy Allen Falk generously shares her expertise in early literacy development. . . . all certain to bring joy to adult and child alike.
- [Cathy Falk] makes learning new skills a playful yet impacting experience. What greater gift can any adult give to a youngster than the ability to read and comprehend the world's library of knowledge?

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\$29.99

22/02/2027

152mm x 229mm, 256 pp

Paperback / softback

Embossing, spot varnish

## Introduction

If you're lucky enough to have a preschooler in your life, you're in a wonderful position to help set the stage for a lifetime of learning by introducing them to the world of reading. Early exposure to oral language, nursery rhymes, books, songs, fingerplays, and storytelling helps develop essential skills that will support their future academic success and personal growth. By making reading a fun and regular part of your child's daily routine, you can ignite a love for learning while deepening your connection. The earlier you start, the stronger the foundation is for their future.

Learning to read is a critical skill, but it doesn't occur without effort and instruction. Unlike talking or walking, the human brain isn't pre-wired for reading. Instead, reading must be taught. Children need to learn the coded system that represents spoken language. While a few children are able to make the connection of printed letters to sounds and meaning on their own, most children need formal instruction.

Why is formal reading instruction necessary for most children? Because learning to read is a complicated process. Through brain imaging, researchers have learned that four separate areas of the brain must work in tandem to read. Multi-step neural circuits are built to connect these areas, while instruction and practice strengthen these circuits. Repeated exposure to reading helps give new neural pathways, enhancing the efficiency and bridge between these brain regions.

Formal instruction typically begins when most children enter school. However, literacy learning—simply put, learning to read and write—does not start at age five or six. It begins during the

critical infant, toddler, and preschool years. The early years hold an enormous potential for learning. This is a crucial milestone that parents and childcare givers should not overlook as early exposure to these foundational reading skills may prevent reading difficulties in the future.

The focus of this book is on early literacy, which is a collection of foundational abilities and core knowledge that a child needs before direct instruction in reading and writing begins. These include fostering language growth, being read to, playing with words, learning letters, preparing for writing, and playing with sounds. Ideally, with the help of the primary adults in their lives, children are exposed to the pre-reading skills necessary to prepare to learn to read during this critical period of early literacy. While it is a simple task to introduce these concepts to young children, it is one that requires a conscious effort. The goal of this book is not for parents and caregivers to teach a preschool child to read, but rather to give parents and caregivers the tools of early literacy so they can create fertile soil where the seeds of reading are planted.

Planting the seeds of reading includes enjoyable ideas and games to play. No training is necessary to implement these activities, and, often, no materials are needed. Early literacy skills are learned best through everyday moments. Take advantage of teachable opportunities when they present themselves. Activities can be done in the car, while a child is in the tub, waiting for an event, or during other daily pursuits. It is best to keep the activities fun and brief. Try to incorporate a few minutes of early literacy into each day.

### The Science of Reading

Educational practices are evolving constantly, always striving to improve teachers' and parents' ability to educate all children to high standards. Changes in curriculum and instruction are based on reading research which establishes the most effective methods. The culmination of years of reading research is called the science of

reading. The findings from neuroscience research and cognitive psychology have shown us better methods for teaching children how to read.

The Reading League offers this definition: "The science of reading is a vast, interdisciplinary body of scientifically based research about reading and issues related to reading and writing. This research has been conducted over the last five decades across the world, and it is derived from thousands of studies conducted in multiple languages. The science of reading has culminated in a preponderance of evidence to inform how proficient reading and writing develop, why some have difficulty, and how we can most effectively assess and teach and, therefore, improve student outcomes through prevention of and intervention for reading difficulties."

Parents and caregivers need to understand that learning to read is a complex process which develops over time. Yet the necessary components of reading have been identified. The science of reading has found that effective reading instruction includes these five areas: phonemic awareness, phonics, fluency, comprehension, and vocabulary. This book focuses on phonemic awareness and phonics.

### Development of Early Literacy Skills

Research has found that all the skills included in this book are inter-related. Each chapter is focused on one type of skill; however, you do not have to complete all the activities in one chapter before moving on to those in other chapters. The skills within each chapter follow a linear progression, starting with simpler concepts and advancing to more difficult ones. They develop in the following order.

First, children must acquire language. Language development encompasses both receptive and expressive language or the ability to understand what is said and the ability to express thoughts. To encourage language development, engage in regular conversations with your child. Give them simple directions to follow. Listen

attentively. Make eye contact, smile, and nod to show you are actively engaged. Be patient while your child speaks and avoid interrupting.

At the same time as you are encouraging language development, begin reading aloud. Reading aloud is an excellent way to promote language growth, but as language development begins at birth, reading should too. Reading aloud demonstrates fluency, models sentence structure, introduces new vocabulary, and supports verbal communication. Discussing a book with your child provides an opportunity for them to ask questions and engage in meaningful dialogue. Active listening enhances receptive language skills, which in turn helps with comprehension. The steps of building language and reading aloud go hand-in-hand, starting at birth and continuing throughout childhood.

Next, phonological awareness begins to develop. Typically, around two and one-half to three years of age when their vocabulary growth is exploding, you can direct children's attention to specific words. They are ready to play with rhyming, counting the number of words in a sentence, finding alliteration, and clapping out syllables. Phonological awareness or playing with words is essentially about drawing attention to words in fun and interactive ways. These skills are introduced while continuing to foster language development and reading aloud daily.

Then, around the age of three or three and one-half, children are ready to learn to recognize and name letters, as well as associating each letter with its corresponding sound. Letter recognition often starts with the letters in their names. When the written letter is connected to the sound the letter represents, this marks the beginning of phonics. Shortly after introducing letters, it is also important to encourage the development of fine motor skills to prepare for writing letters.

Subsequently, begin focusing on developing fine motor skills. These skills are essential for performing everyday tasks like drawing, cutting, and playing with toys. They also lay the foundation for drawing and writing. The ability to form letters will follow the development of the essential fine motor skills. After children recognize letters, they can begin learning how to write them.

Finally, phonemic awareness—essentially playing with sounds in words—is the last early literacy skill to develop. Children must understand that a word is made up of individual sounds. This skill is directly related to children's ability to read. Can children hear the difference between words? Are they able to identify the sounds at the beginning, middle, or ending of a word? Can they break a word apart into its individual sounds and then blend them together again? These are all phonemic awareness skills.

There is developmental nature of literacy. Children take on these foundational skills at different rates, but it is necessary for each one to be attained. Sometimes two areas of focus are so closely interrelated that they develop at the same time such as language development and listening to stories read aloud. They occur simultaneously beginning at infancy. Literate learning letters and preparing for writing happen together because the skills complement each other. This close interrelationship is illustrated below, where two skills share the same space.

#### STEPS OF EARLY LITERACY



While you observe the development of early literacy, it's important not to rush preschoolers into literacy tasks before they're ready. Follow your child's lead up the literacy ladder and have a delightful time each step of the way.

### Early Literacy Is Not the Same as Early Reading

Early literacy does not mean teaching babies how to read. Instead, it means helping young children develop the preliminary skills they will need to become successful readers. Early literacy begins at birth and continues through the preschool years. Early or emergent literacy is based on the understanding that children learn about reading and writing long before any formal education has begun. Language development, which includes the ability to understand and use language, is critical to a child's growth in literacy skills including reading and writing.

As previously stated, language and literacy are closely related skills which build on one another. They are learned best through everyday interactions between children and adults. Early language skills are bolstered by talking together and reading books aloud. Early literacy activities that build language include: singing, reciting nursery rhymes, using action rhymes, and playing word and sound games. In addition, early literacy includes the following skills:

- understanding the meaning of words
- expanding vocabulary
- learning how books work, knowing their parts (front and back, turning pages, etc.)
- realizing pictures tell part of the story
- recognizing letters, words, and print they see everyday
- scribbling and attempting at writing letters
- hearing and producing rhymes
- hearing individual sounds in words

With exposure and practice, children will acquire these and other literacy skills over time.

## Laying the Foundation for Literacy

There's not much that brings a bigger smile to one's face than the cooing and gurgling of babies. We marvel at their first attempts to communicate and are thrilled with their first words. Did you know these are their very first steps toward literacy?

The brain is prepared for reading in infancy as babies hear and understand spoken language. This receptive language leads to understanding, or comprehension. Successful language development is a vital part of later achievement in reading. Listening comes first. Understanding what is said comes well before understanding what is read, yet both are forms of comprehension. Parents and caregivers who encourage meaningful interactions and create rich language and literacy experiences are providing fertile ground where early literacy skills can grow.

The beginning steps to conventional reading, writing, and spelling are called emergent or early literacy. Early literacy is the foundation upon which formal literacy instruction builds; therefore, children have the best chance for success in mastering reading when the seeds of reading are planted early.



# Real Style

The RealReal

## Description

**The RealReal, one of the world's most trusted consignment brands, presents a modern guide for anyone looking to identify, develop, express, and evolve their personal style using resale as a tool, from secondhand and vintage clothing to accessories**

Everyone is born with an inherent sense of style that speaks to them, but for many of us, that voice inside gets drowned out by external influences. *Real Style* is for anyone who wants to find, embrace, or rediscover it. With chapters that cover topics like how to dress for your body and building your wardrobe, celebrity quotes, style callouts, and fabulous fashion would-you-rathers, it's a space for curiosity, clarity, and continued conversation about personal style. Whether you're eager to explore new style identities without losing your sense of self, navigating a complicated relationship with shopping, or simply refining a style you already know and love-this book is fo...

## Author Biography

**The RealReal** is a leading luxury resale platform, connecting millions of buyers and sellers through a marketplace for authenticated secondhand fashion, accessories, jewelry, and more. Founded in 2011, the company has helped shape a more circular approach to fashion by extending the life of high-quality pieces and encouraging more intentional shopping. *Real Style* is written by The RealReal team, including Kristen Naiman, Chief Creative Officer, and writers Cait Munro and Sarah Leon, who bring together brand insight, editorial experience, and a shared focus on personal style as a form of self-expression.

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\$59.99

20/02/2027

Hardback

Abrams Books

178mm x 254mm, 224 pp

Full-color photographs throughout





© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 391–397

**60** Realize that it might not be about the clothes. Consider what else is going on that might be spinning you. Are you stressed about something you have to get done? Can't stop obsessing over the most interaction you had yesterday? Did you accidentally hurt that author's heart tonight on again? How are you feeling about your self as a writer for how you're feeling about something else, and it can be really so common enough in art.

**22** Think about what's right for you, the weather too, your mood and then, the spring in that order. If you can find an outfit that checks those three boxes, you're probably end-up feeling pretty good about what you have on, even if it's not exactly your editorial magazine look.

**Bottom line:** If you know you want to start your new black books and need to wear your suffer coat, you're almost halfway there. Current is those initial instincts and then consider what works best with them.

**26 When in doubt, turn to an old favorite.**  
It might feel boring to recast an outfit you've worn before, but remember: Style repeating is just wearing your clothes. If you're struggling to find a vision, go with what you know.

26 Once you have a moment to sit down and process, reflect on what happened and what you wish you'd been able to do in your moment of fashion crisis.

1995, 1996, 1997, 1998, 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, 26

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When you're trying to decide if a trend is for you . . .

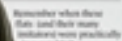
28 Consider your immediate  
feeling about it. It's not that you  
can't evolve your thinking,  
but sometimes that first gut  
reaction is more honest than  
the way you start to feel about  
something after you've seen it  
over and over again.

**Ask yourself these questions:**  
 Did I genuinely find this in my soul, or did I just see it on someone who did? Authenticity is what makes an outfit sing, and it's often why a theoretically amazing look can fall flat when replicated. (And sometimes, the outfit itself isn't even that great; the person wearing it is just really attractive. Watch out for this, too.)

100 Look into its origins. So much of fashion is about references to people, places, and periods, and a little Googling can often give you helpful context.

104 And this one: If someone came up to me and wanted to talk about this thing I'm wearing, what would I say?<sup>14</sup> Can you name a song by the Band or your T-shirt? Fashion should facilitate moments of genuine connection (not about needs).

28 Finally, remember this: sometimes you have to wear the bad outfit to get to the good outfit. It's okay to experiment, and it's also okay to wear something and regret it (even if said regret almost immediately).



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



WORKBOOK

## Sun, Moon & Rising Brands

If you've ever wondered what The Realbooker you please talk about at happy hours, this exercise comes from a question posed by our editorial style manager, Kyle. At our favorite after hour, there's the idea: In astrology, there are three factors that make up who you are as a person. Your sun sign is who you are at your core (this is the one people talk about most), your moon sign is how you see yourself, and your rising sign is how you come across to others. You could apply this thinking to style: collectors like the sun above, but if you're a brand-brand sort of person (we are), it's also a framework to consider which designers continue to speak to your soul and what that says about your style. (Struggling to think of brands you like? Start with what's hanging in your closet.)

My sun brand is because \_\_\_\_\_

My moon brand is because \_\_\_\_\_

My rising brand is because \_\_\_\_\_

REAL STYLE Chapter 2

WORKBOOK

## The External Influences Matrix

To better understand how you think about external influences, plot some of yours on this matrix. Here are a few thought starters to help you find yours:

- Where did you grow up and what did people wear there?
- When did you grow up and what were the early trends you remember?
- How did your parents dress when you were young and how did you feel about it? How do they dress now?
- Who was your first style icon?
- Where do you live now and what do people wear there?
- Where else have you lived or visited and what do people wear in those places?
- What kind of music do you listen to?
- Who is your favorite artist or celebrity?
- What do you do for a living and what's the dress code at your workplace?
- What do your friends wear?
- What do you notice that you like and don't like?

THE PERMANENT

External influences you were exposed to at some point in your past that had such a profound impact on you, they became part of you. The first person almost always your mom, your all-time favorite movie, what your parents and other family members wore when you were growing up.

THE DRIVEN

External influences you didn't choose for yourself but that nevertheless represent an inseparable part of who you are where and where you grew up. What the people you spent time with wore, the dress code at your school or workplace.

THE CURRENT

External influences you seek out for yourself on a daily basis that are a genuine expression of what you're drawn to where you choose to live, the music you listen to, the images you consume, the ideas you're into.

THE EVOLVING

External influences that are playing a big role in your life right now but might not be in five years or even six months. Like the T-shirt you just bought at the thing everyone on Twitter is talking about. Think of these as one-night stands, while the Permanent are the love of your life.

REAL STYLE Chapter 2

REAL QUESTION

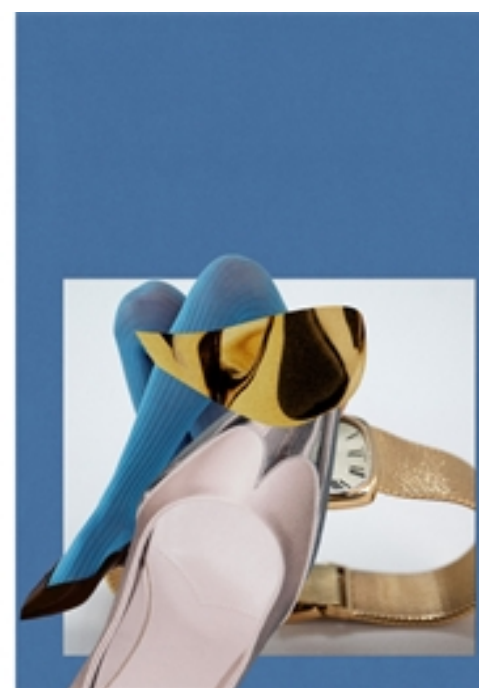
## Why Does It Feel Like You Have to Be Rich to Be Stylish?

FROM FASHION DOES NOT ALWAYS EQUAL MONEY TO BIGGER MONEY DOESN'T ALWAYS MEAN BETTER QUALITY. DRESSING RICH DOESN'T ALWAYS MEAN DRESSING WELL. TAX BRACKETS DON'T DETERMINE TASTE.

Now that we've gotten all that out of the way, let's talk about why we have to say these things at all. Big Fashion is notoriously exploitative, designed to make you think that if you only had this thing they want to sell you, you could finally feel like that thing you want to be. It's how they keep us coming back—renew after season, sell after sale, die more stuff. And we're living in an amazingly wealthy, abundant world, and doing things that aren't actually normal to have and do. So, if money feels like the biggest barrier between you and the wardrobe you want, you're not alone. It's by design.

Of course, we can tell you real style isn't about having the most expensive or newest thing. It's about having the thing that feels most like you, that's most like you. That's what it's all about. The thing that feels most like you is the Real Book. We're well-versed in the parts of the whole champagne bottle sparkling wine budget comes down, but there's a silver lining. Where you have to come up and spend time searching for the things you can afford, you can be confident that you really want what you want. Think about it: If you had access to everything, how would you know when you really loved something? You could just buy all the things, but a giant wall in front of all that stuff—nothing to wear is still just a closet full of clothes that nothing to wear. The goal is to know yourself, and having to choose between the Real Book and the Silver Book can be a helpful tool to achieve that. And luckily, the magic of style is that if you wait long enough, most things eventually become accessible. If you really love that thing you just saw on the runway, wait a few years for even just a few months and you can probably have it. It might not be trendy anymore, but it'll be yours.

REAL STYLE Chapter 2



### The Results



Fig. 4. Results.

Fig. 4. Results.



## The Results



The results

The results



## Overcoming

the

### Outfit

## Spiral

**H**as this happened to you before? You're heading out for class you're excited about, or maybe just a day at the office. Perhaps you have an idea of what you want to wear, but you just sit on and it doesn't look the way you thought it would. Or perhaps you want to flaunt your cool by wing it. Suddenly, you're tied on button-downs, half of your chest is in piles around your waist, you're sweating profusely, and the clock is ticking.

This is called an Oatle Spine. And it's traumatic. And it's also an important educational moment for understanding what your workplace is valued.

What's more, you're getting to get out of it.

- [illegible]

**50** Realize that it might not be about the clothes. Consider what else is going on that might be spinning you. Are you stressed about something you have to get done? Can't stop thinking over the recent interaction you had yesterday? Did you accidentally hurt that awful boss/manager/agent on purpose? How do you feel about your boss? Is there a person for whom you're feeling about something else, and I can be really in demand amongst artists.

**22** Think about what's right for you, the weather, too, your mood, and then, the setting, in that order. If you can find an outfit that checks those three boxes, you're probably and-up feeling pretty good about what you have on, even if it's not exactly one cultural masterpiece.

**Q16** *Before the 1970s, if you knew you wanted to wear your new black boots and need to wear your puffer coat, you're almost halfway there. Current is those initial instincts and then consider what needs best with them.*

**28** When in doubt, turn to an old favorite.  
It might feel boring to repeat an outfit you've worn before, but remember: Style repeating is just wearing your clothes if you're struggling to find a reason, go with what you know.

26 Once you have a moment to sit down and process, reflect on what happened and what you wish you'd done to in your moment of business crisis.

### REAL QUESTION

## Why Does What We Like Keep Changing?

Sometimes it feels like as soon as you think you have your style figured out, it changes.

But that's the whole point.  
It's only once you have a strong foundational understanding of who you are and what you like that you can start to pull in new things confidently, without feeling like you're losing yourself or just following trends. But the more you engage with new things, the more they change you, because that's the nature of trying new things.

If what we mean is a reflection of who we are, and everything we see, learn, and experience impacts us in some way, then there's no possibility. This is it moment when you become the ultimate version of yourself.

And isn't that the beauty of it all?

And isn't that the beauty of it all?  
The tension lies in figuring out what changes

and what stage the same, your taste in, your social blossoms, if you will. That's why we do all these things with our little voices, developing our cultural influence. Others, among our style aficionados—see you figure out the things that matter enough to be hung on to. Do you have time to look a little bit intimidating to a certain kind of person? Is it important to you to create some an audience who experienced the 20th century? Are you a person who is extremely as a means-end? A what kind of person?

We have a friend who, at every birthday celebration the animals, asks the guest of honor two questions: What are you taking with you, and what are you leaving behind? In a world where change is constant and often out of your hands, what you want to be something only you can distribute. What will it be?

## WHO YOU WERE

## WHO YOU WILL BE





"Rooted in cutting-edge science, rich with real-life stories, and imbued with compassion, this book is a rallying cry for hope."

—FOREWORD BY MARK CHAMBERLAIN, PHD

# Recovering HOPE

Science-Based Tools  
for Long-term Healing from  
Depression, Anxiety & Addiction



Clay Olsen & Jacob Z. Hess, PhD

# Recovering Hope

Clay Olsen, Jacob Hess

## Description

**Find hope in healing from depression, anxiety, and addiction, and build a healthier, happier lifestyle, with practical strategies from Clay Olsen and Dr. Jacob Hess, leaders in mental health.**

What if what we've been told about mental health isn't the whole truth?

For years, we've been told that depression, anxiety, and addiction are lifelong conditions-manageable at best, never truly healable. But mounting evidence and thousands of lived experiences suggest otherwise.

In *Restoring Hope*, Clay Olsen, founder of the addiction recovery organization Fight the New Drug, and Jacob Hess, PhD, challenge the discouraging narrative surrounding mental illness and present a bold, research-backed alternative: that deep, lasting healing is not only possible-it's already happening.

Regardless of biological predisposition and chemical imbalances, the accessible strategies in this guide target changeable variables in lifestyle...

## Author Biography

**Clay Olsen** is a social entrepreneur and leader in mental health advocacy. As CEO and founder of Impact Suite and cofounder of Fight the New Drug, he has helped thousands of individuals find lasting recovery from depression, anxiety, and addiction. He also serves as president of PHASE (Prevention and Healing Against Sexual Exploitation), uniting organizations and community leaders to combat sexual exploitation and trafficking. **Jacob Hess**, PhD, is a community psychologist, mindfulness teacher, and staff writer at *Deseret News*. With a doctorate from the University of Illinois, Urbana-Champaign, Hess has dedicated his career to deeply understanding and thoughtfully challenging conventional narratives around mental health treatment.

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Embossing, spot varnish

# RICHARD SERRA

Silke von Berswordt-Wallrabe

## PRINTS

DRUCKGRAFIK

Catalogue Raisonné 1972–2024  
Werkverzeichnis

Steidl

# Richard Serra: Catalogue Raisonné

## Description

**Without a doubt, Serra's prints assume a prominent position in the graphic art of the present day. The radicality with which he continuously expands the boundaries of technical, formal, and content-based conventions through new developments corresponds with the intensity of the experiences that his works make possible. - Silke von Berswordt-Wallrabe**

Richard Serra began making prints as early as 1972. For the past five decades he has consistently pursued the myriad possibilities of printmaking and created a graphic oeuvre as concentrated as it is rich and diverse. Even if the relationship between Serra's prints and his sculptural works cannot be denied-the exploration of form, establishing and testing the tension between positive and negative space, the dialogue between two- and three-dimensionality- the prints are an autonomous form of expression with their own themes and creative approaches, such as his innovative use ...

## Author Biography

**Richard Serra** (1938-2024) was one of the most celebrated artists in postwar America. Since the 1960s Serra exhibited extensively throughout the world, transforming museums, public spaces and even entire landscapes with his monumental abstract sculptures. Working primarily with steel, his site-specific creations in both North America and Europe engage viewers with their surroundings in new, profound ways. Serra's books at Steidl include *Sculpture 1985-1998* (1999), *The Matter of Time* (2005), *Te Tuhirangi Contour* (2005), *Notebooks* (2011), *Early Work* (2014), *Vertical and Horizontal Reversals* (2015) and *Forged Steel* (2016).

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Steidl

AGB

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Four-color process



# Street Photography Africa

Nadine Barth, Azu Nwagbogu

Thames  
&Hudson



A bold and dynamic survey of contemporary street photography from across Africa, featuring leading image makers shaping a vibrant and exciting genre.

# Street Photography Africa

Nadine Barth, Azu Nwagbogu

## Description

**A bold and dynamic survey of contemporary street photography from across Africa, featuring leading image makers shaping a vibrant and exciting genre.**

Energetic, colourful, experimental: street photography across Africa has a well-established and complex history, and its own unique dynamic. From classic compositions of architecture, people and movement, to street-style portraits and photographs of youth culture, music and dance - the street becomes a stage. It's about identity, personality and storytelling: friends skateboarding, a chance encounter, the hustle and bustle of megacities.

Selected and introduced by acclaimed curators of photography, *Street Photography Africa* presents the work of over thirty of the continent's most exciting practitioners, interleaved with discussions of the locations, themes and communities that underpin Africa's contemporary photography scene.

## Author Biography

Nadine Barth is a curator and writer. In 2006, she founded barthouse, an agency for international cultural projects. She is the editor of over a hundred publications on photography, art, architecture and fashion, and has curated numerous exhibitions internationally. Azu Nwagbogu is a curator and the founder and Director of the African Artists' Foundation (AAF), a non-profit organization that promotes art in Africa. He is also the creator of Art Base Africa, an emerging virtual space dedicated to exploring and contemporary African art. Tosin Adeosun is a London-based curator specializing in African visual culture and fashion history.

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AJ

215mm x 275mm, 256 pp

230 illustrations, 195 in full colour



# STREET PHOTOGRAPHY AFRICA

Nadine Barth  
Aziz Mesqobogu

With 200 illustrations



## Contents

6 Foreword  
By Nadine Barth and Aziz Mesqobogu

8 Introduction: Street Photography as a Mirror of Zeitgeist  
By Nadine Barth

52 Passing By  
54 Abdul Hamid Kano  
56 Daniel Osei  
58 Sabelo Mngeni  
60 David Southwood  
62 Guy Tillim  
64 Tseloni Haleselalele

66 In Living Colour  
68 Sarah Walmsley  
70 Brian Otiemo  
72 Caleb Posh  
74 Kenya Tey  
76 Salsako Adedokun

90 Participation is Key: The Streets as Theatre of the Ordinary and Spectacular  
By Aziz Mesqobogu

98 Youth Culture  
100 Stephen Tayo  
102 Salsakhedine El-Bousaichi  
104 Julie Lefebvre  
106 Youssef Khatib  
108 Yasmine Belkacem

132 Dancing in the Streets  
134 Kothegrapher  
142 Salsako S. Traoré  
148 Yoriya Yasmine Alabout Ismaili

152 Fashion and Style  
154 Unavailable Photographer  
162 Kyle Weeks  
170 Hamza Rochdi  
176 Delfi Aydi  
180 Kristin-Lee Moolman  
186 Lisa Marie Aulwinberg  
192 Trevor Stourman

196 Fashion Files: Photography as an Archive of African Style  
By Tseloni Haleselalele

202 Beyond the Cities  
204 Nutsa Baidalashvili  
206 Alexandra Gantsho  
216 Naimi Mbaye  
220 Tantalohun Ayinla  
226 Emmanuelle Andrianjafy  
236 Adeolu Osofisan  
240 Shashu Hounkpatin

248 Festivals, Fairs and Beyond  
252 Biographies



Abdourahmane Kane, City Standing at a Roadside Butler Hotel, Freetown, Sierra Leone, 2009



David Laundy, Streets from the various Places, Lagos, Nigeria, 2002



Sarah Prash, *She Brings From the series Photos*, Lagos, Nigeria, 2007

# In Living Colour

Sarah Waiswa  
Brian Otiemo  
Caleb Prash  
Kenya Tay  
Salako Adedolapo

Time to get loud – and a little wild. Revel in the joy of vibrant clothing, bright patterns and the intensity of textures, mediated through the photographer's keen compositional lens. Ugandan photographer and curator Sarah Waiswa captures a woman balancing a tub of colourful household utensils on her head as she marches through the street, followed by another carrying a bundle of eye-catching cushions, then a washing line is draped in cheerfully coloured smocks, with a woman seated behind also brightly clad. Brian Otiemo highlights the joy of a flamboyant town joint in his *Kibera Stories*, capturing daily life in Kibera township in Nairobi, Kenya. He follows his fellow photographer Stephen Oduh (Ondivori), elegantly dressed and posing as a fashionista, and photographs talents like motorcyclist Dennis Andara – who won the title Mr Kibera in 2011 in the famous fashion pageant set up to encourage young people in the Kibera township.

It was a pivotal moment for Ghanaian Caleb Prash when he began combining his everyday portraits with everyday objects. The fact that seventy per cent of Ghanaians use 'tro-tro' – buses functioning as shared taxis – gave him the idea to photograph people in or around minibuses doors, which he sets up in his studio and arranges into compositions in post-production. Kenya Tay has a different perspective on Ghana. Born in France to a Dutch mother and Ghanaian father, she focuses on unravelling a culture that she only knew from afar. 'My approach is intuitive and observational, guided by a need for connection and understanding, and by the importance of documenting a specific period of life in Ghana,' Salako Adedolapo finds humanity in the day-to-day individuals who may be overlooked, but whose strength constitutes the emotional and cultural backbone of the city.

Sarah Waiswa, *Untitled*, Lagos, Nigeria, 2007

Sarah Waiswa, *Untitled*, Lagos, Nigeria, 2007

Kenya Tay, *After School*, No. 10, Ghana, 2009

Kenya Tay, *After School*, No. 10, Ghana, 2009



*Toiletpaper* is an artists' magazine created by Maurizio Cattelan and Pierpaolo Ferrari, born from a shared obsession with images and their disruptive power.



# Toiletpaper Magazine 21

## Description

***Toiletpaper* is an artists' magazine created by Maurizio Cattelan and Pierpaolo Ferrari, born from a shared obsession with images and their disruptive power.**

Since 2010, it has functioned as a visual laboratory where simple ideas evolve into meticulously staged photographs. Published three years after issue 20, *Toiletpaper Magazine 21* marks a new chapter, presenting bold, unsettling, and often humorous images where commercial aesthetics collide with surreal distortions, turning the familiar into the uncanny.

## Author Biography

**Maurizio Cattelan** is an Italian contemporary artist known for his provocative and ironic works that challenge the art system and popular culture, and is internationally recognized.

**Pierpaolo Ferrari** is an Italian photographer and creative director whose practice blends fashion, advertising, and surreal imagery, and who, since 2009, has defined the distinctive visual language of *Toiletpaper* together with Maurizio Cattelan.

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Paperback / softback

Damiani Editore

A

225mm x 290mm, 40 pp







### When Display Becomes Art Living in Exhibition Design Mathilde Roman

HATJE  
CANTZ

This book takes a profound look at exhibition design, or scenography, as an artistic medium. Mathilde Roman's introductory essay highlights the pioneering historical contributions by designers and architects like Lily Reich, Franco Albini, Lina Bo Bardi, Carlo Scarpa, and others who revolutionized their discipline. It examines how during the 20th and early 21st century experimentation with the display, the frame, the pedestal, the picture rails has become an artistic act in its own right. In-depth interviews with thirteen renowned international artists and designers—among them Philippe Parreno, Rosa Barba, Berger&Berger, or Monster Chetwynd—further highlight the relevance of scenography in contemporary culture. They show how artists' integration of technical and perceptual aspects of exhibiting has fundamentally changed our understanding of art, thereby encouraging us to take a fresh look at art history.



# When Display Becomes Art

## Description

This book takes a profound look at exhibition design, or scenography, as an artistic medium. Mathilde Roman's introductory essay highlights the pioneering historical contributions by designers and architects like Lily Reich, Franco Albini, Lina Bo Bardi, Carlo Scarpa, and others who revolutionized their discipline. It examines how during the 20th and early 21st century experimentation with the display, the frame, the pedestal, the picture rails has become an artistic act in its own right. In-depth interviews with thirteen renowned international artists and designers—among them Philippe Parreno, Rosa Barba, Berger&Berger, or Monster Chetwynd—further highlight the relevance of scenography in contemporary culture. They show how artists' integration of technical and perceptual aspects of exhibiting has fundamentally changed our understanding of art, thereby encouraging us to take a fresh look at art history.

## Author Biography

Mathilde Roman is an art historian (PhD Paris 1 Sorbonne) and art critic living in Nice. Since 2006, she has worked as a Professor of Art History at Pavillon Bosio, Monaco. She contributes regularly to catalogues and magazines and is an active member of AICA France. She is the author of several essays, including "Habiter l'exposition. L'artiste et la scénographie," "Swimming with Laure Prouvost," and "On Stage: The Theatrical Dimension of Video Image." In addition, she has organized several symposiums and curated shows, among them "Faire, nager et s'envoler" (Nice), "Performance TV" ( Nogent-sur-Mame).

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AB

140mm x 210mm, 280 pp

60

# You Deserve a Crown, Mama

Liz Swenson



# You Deserve a Crown, Mama

Liz Swenson

## Description

**A bite-size hug packed with wisdom, gentle humor, a little commiseration, and soul-soothing affirmations from Liz Swenson, the author of *Raising Tiny Humans*.**

You've managed the meltdowns, found the missing shoes, and somehow made it through another day on no sleep. Now take a breath, Mama. Liz Swenson is here to tell you that your crown is shining brighter than ever.

Packed with bite-size wisdom, gentle humor, a little commiseration, and soul-soothing affirmations, *You Deserve a Crown, Mama* is a mini book for those moments when you need a hug. Each colorfully illustrated page captures the messy, beautiful, and exhausting reality of motherhood, giving moms the space and support they need to rest, reset, and refill their cup-wherever and whenever they can. Like a knowing nod from a friend who's been there before, it's the gift every new mom didn't know she needed. Whether you 're rocking a new...

## Author Biography

**Liz Swenson** is a bestselling author, illustrator, and educator with nearly 20 years of experience. She has written two survival guides for parents: *You Got This, Mama! From Boobs to Blowouts*, a *Survival Guide for New Mothers* and *Raising Tiny Humans: From Potty Training to Prejudice, a Survival Guide for the Wild Toddler Years*. She is a mom to three perfect kiddos and lives in sunny San Clemente with her beautiful family and big dog, Harper.

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*This is important.*

WHAT YOU ARE  
DOING EACH DAY,  
EACH MORNING, AND  
EACH NIGHT IS SO  
IMPORTANT.

*I'm so proud of you,  
without any sleep at all  
you have continued to  
show up and smile.*

**Hey** girl,

I see how hard you are  
working and I think you  
are amazing.

You're not  
imagining it.

You need  
more support.

THERE IS NOTHING GREATER  
THAN A MAMA'S

**LOVE**



Pretty

perfect,  
exactly as you  
are.

IF YOU'RE A MOM,  
YOU'RE A SUPERHERO.  
PERIOD.

-Rasie Pope



This is how it is right now...



You deserve a hug, mama.



Love  
you!