In the dying days of the Russian Empire, a Scottish sound recordist disappears into the Caucasus mountains; a former hero of the Algerian resistance experiments with traditional Chinese medicine; a French anatomical artist models disfigured soldiers returned from the Crimea; in 1960s Poland, a grandmother hatches a plan when a Hollywood star comes to town; during the war in Vietnam, fate and superstition guide a Filipino cook toward a new vocation; in Weimar Berlin, a young man’s efforts to rehabilitate himself are derailed by a charismatic artist...

Confronting, moving, and brilliantly original, Kyra Giorgi’s fascinating stories loop through time and place to delve into the lives of those caught at the articulation points of history. Deftly balancing the personal and the political with the historical and the medical, they explore the impact of conflict, the ethics of treatment and care, and the lengths to which we will go to preserve who we are.

SALES POINTS
• The Circle and the Equator was Highly Commended in the inaugural UWA Publishing Dorothy Hewett Award for an Unpublished Manuscript.

TARGET MARKET
Readers of both commercial and literary fiction, short stories, and Australian literature. Readers interested in politics, history and ethics.

SUPPORT MARKETING & PUBLICITY ACTIVITIES
• A national marketing and publicity campaign will be conducted.
• Advance reading copies will be available to booksellers.
• Bookmarks will be produced and circulated to bookshops.

ABOUT THE AUTHOR
Kyra Giorgi was born in Perth and has lived in Melbourne, Scotland, Portugal, Turkey and Germany. She completed a PhD in Cultural History at La Trobe University. She now lives in Sydney.
A PERSONAL HISTORY OF VISION
Luke Fischer
9781742589381

*A Personal History of Vision* expands on the concerns of Fischer’s acclaimed first collection *Paths of Flight* and embodies what Judith Beveridge has described as his ‘seemingly effortless ability to blend visual detail and imaginative vision.’ Intertwining the personal and the historical, the modern and the primeval, culture and nature, these poems explore vision in its many senses, often with reference to the visual arts. At their heart is a search for an enlarged awareness of ourselves and the world, in which the visible and the invisible, nature and spirit find one another. At the same time these poems are awake to inadequacies and the trials of death and suffering—personal, political, and ecological. Yet, even in the darkness (the focus of the second section) they detect possibilities of transformation.

Luke Fischer is a poet and scholar, whose books include the poetry collection *Paths of Flight* (Black Pepper, 2013), the monograph *The Poet as Phenomenologist: Rilke and the New Poems* (Bloomsbury, 2015), the children’s book *The Blue Forest* (Lindisfarne Books, 2015), and a co-edited volume of essays on Rilke’s *Sonnets to Orpheus and philosophy* (Oxford University Press, forthcoming).

CHARLIE TWIRL
Alan Gould
9781742589268

From the intrigue of his earlier poetry in fatalism and the mysteries of character, Alan Gould’s interest has moved to music. In many of the poems in this book, the folk songs or the homages to Vaughan Williams, his enquiry is one of synaesthesia: What is it we see when we hear? In meditating this the poet prefers the crisp, accessible, narrative voice to the philosophical. Here are ballads and celebrations, homages to past authors who have been his spiritual companions – Graves, Yeats, Shakespeare, and tributes to the Finnish resistance to Soviet aggression in 1939. There are some ‘equivalents’ to popular folk songs, and the volume’s title poem, a commemoration of the extraordinary George Street dancer of VJ Day 1945.

Described by Peter Pierce as “one of the most intelligent, versatile and elegant Australian writers of his generation”, Alan Gould is the author of twenty-five titles, novels, poetry and essay collections. His literary prizes include the Grace Leven Prize for Poetry in 2006, the NBC Banjo Award For Fiction in 1992, Foundation of Australian Literature Book Of the Year (1985), Phillip Hodgins Memorial Award for literature (1999), and co-winner in both The Courier-Mail Book Of The Year and ACT Book Of The Year in 2001. His 2009 novel, *The Lakewoman*, a love story arising out of the 1944 D-Day landings, was shortlisted for the Prime Minister’s Fiction Award. His most recent novel was a picaresque, *The Poets’ Stairwell* (2015).

DARK CONVICTS
Judy Johnson
9781742589183

It is a little known fact that eleven African American convicts arrived in Australia on the First Fleet in 1788. Two of these ex-slaves were the author’s ancestors. In extensively researched poems, award-winning writer Judy Johnson vividly portrays scenes from her black forebears’ lives, both before transportation and afterwards, in the fledgling colony of New South Wales.

Judy Johnson has published five poetry collections and a novel. Her collections have won or been shortlisted for the Victorian Premier’s Award, the Wesley Michel Wright Prize, the West Australian Premier’s Awards and the Anne Elder award. Individual poems have been awarded the Josephine Ulrick, Val Vallis, Bruce Dawe, Tom Collins (twice), Banjo Paterson (four times) and John Shaw Neilson, among other prizes. She has shared the Newcastle Poetry Prize and Patricia Hackett award. Judy Johnson was Established Writer in Residence at the Katherine Susannah Prichard Writer’s Centre in 2013.
FLUTE OF MILK
Susan Fealy
9781742589398

This collection is in two parts, with each one interrogating love, loss, gender and aesthetics. The poems refract these themes through personal experience, as well as through a broader cultural lens. Some of these works are direct responses to the act of reading literature. The hallmark of this collection is precision with language: these works are always present and vivid.

Susan Fealy is a Melbourne-based poet, writer and clinical psychologist. She began writing and publishing poetry in 2007 and was a managing co-editor at Five Islands Press (2009-2010). Her poems have been published widely in Australian journals, newspapers and anthologies including The Best Australian Poems 2009, 2010 and 2013. Others appear in internationally-sourced anthologies including Villanelles (Everyman’s Library Pocket Poets, 2012). Among awards for her poetry are the NSW Society of Women Writers National Poetry Prize 2013 and the Henry Kendall Poetry Award 2010. Her work was selected for the May 2016 Australian Poets issue of Poetry (Chicago). Flute of Milk is her first full-length collection.

RALLYING
Quinn Eades
9781742589190

Rallying was written alongside Quinn Eades’s first book, all the beginnings: a queer autobiography of the body, and before he began transitioning from female to male. A collection very much concerned with the body, and the ways in which we create and write under, around, without, and with children, this collection will resonate deeply with anyone who has tried to make creative work from underneath the weight of love.

This is a collection of poems that are more than poems. They were written with children, under babies, around grief, amongst crumbs, on trains, with hope: with love. This is a book made of steel and honey, muscle and sun, with tongues. Open its pages and you will find more than poetry. You will find moments in time strung across by text, a poetics of the space between bodies, the way that language makes us separate and simultaneously whole.

Dr Quinn Eades is a researcher, writer, and award-winning poet whose work lies at the nexus of feminist, queer and trans theories of the body, autobiography, and philosophy. Eades is published nationally and internationally, and is the author of all the beginnings: a queer autobiography of the body, published by Tantanoola. Eades is a Lecturer in Core Interdisciplinary Studies at La Trobe, as well as the founding editor of Australia’s only interdisciplinary, peer reviewed, gender, sexuality and diversity studies journal, Writing from Below. He is currently working on a collection of fragments written from the transitioning body, titled Transposition.

SNAKE LIKE CHARMS
Amanda Joy
9781742589404

This book is teeming with life, it’s a celebration of families surrounded by animals, a book where ideas snake through the lines like arteries. Amanda Joy’s variegated language explores rebellious ideas, delves into the underground but remains compassionate. This poet takes a hard look at the world now and yet comes up with a hugely optimistic book.
- Robert Adamson

Amanda Joy is a poet and visual artist living in Fremantle, Western Australia. She has written two poetry chapbooks, Orchid Poems (Mulla Mulla Press) and Not Enough to Fold (Verve Bath Press, USA). Her poems have been included in journals and anthologies, including The Best of Australian Poems, Regime, and Toronto Quarterly. She is a selector for Creatrix Haiku Journal.
From Perth to Europe and all points in between, Rob Snarski shares his observations and insights from the music world he has performed in, the people he has worked with, the domesticated animals he has loved, and the things he’s had to do to pay the rent.

Snarski has played in legendary Australian bands since the 1980s: Chad’s Tree, The Blackeyed Susans, and as a guest singer with The Triffids. This collection of fragments and photographs uncover a delicate humour in the man who remains a dedicated follower of music and the musicians he’s been influenced by.

SALES POINTS
• You’re not Rob Snarski is the first book by eminent musician Rob Snarski.
• The style of the book - fragments accompanied by photographs - references that of other music memoirs such as Just Kids and M Train by Patti Smith.

TARGET MARKET
Followers of Chad’s Tree, The Blackeyed Susans, The Triffids and Rob Snarski’s solo work; those who listen to indie Australian music; those interested in Australian music history and music memoirs.

SUPPORT MARKETING & PUBLICITY ACTIVITIES
• A national marketing and publicity campaign will be conducted, targeting print and radio.
• Rob Snarski will promote and sell the book as merchandise when on tour.

ABOUT THE AUTHOR
Rob Snarski is best known as the front man for The Blackeyed Susans. Since 1989 he has been a distinctive vocalist on a string of albums of finely crafted songs with the band. The Blackeyed Susans has been a fluid lineup including players from The Triffids, Dirty Three and Nick Cave & The Bad Seeds. In recent years Rob has recorded solo albums, including Wounded Bird.
Anna Wickham (1883-1947) was one of the most important female poets writing in English during the first half of the twentieth century. A pioneer of Modernist poetry, she was also a fierce feminist, social activist, and friend of many significant writers, including D.H. Lawrence, George Bernard Shaw, Dylan Thomas, Katherine Mansfield, Natalie Clifford Barney, Kate O’Brien, and Lawrence Durrell. She produced a unique, daring and influential body of work while living a dramatic, often tragic life, which ended with her suicide. During her lifetime, Wickham published two plays in Australia, five collections of poetry in England, and one book of poetry in the United States. She lived in Australia, England and France. Wickham’s work has frequently been anthologised in Australia, the United Kingdom and the United States.

Wickham’s transnational, unconventional life provided her with a unique worldview; she drew heavily on her own experiences in her poetry while interrogating conceptions of gender roles, marriage, motherhood, sexuality and class. While Wickham’s poetry earned her a major reputation during her lifetime, and her most famous poems continue to be anthologised, most of her published work is out of print and the majority of her poems have never been published.

New and Selected Poems of Anna Wickham is the first collection of Wickham’s poetry to be published in over three decades. This collection republishes one hundred of Wickham’s poems selected from the collections published during her lifetime, as well as poems from Selected Poems (1971) and The Writings of Anna Wickham (1984). In addition to bringing many of Wickham’s greatest poems back into print, this collection publishes one hundred and fifty of Wickham’s remarkable poems for the first time, significantly expanding her body of published work and demonstrating her significant poetic achievement.

SALES POINTS
• Anna Wickham is an important figure in Australian literary history.
• There are no books of Anna Wickham’s writing currently in print.

TARGET MARKET
Poetry readers; readers of twentieth-century poetry and modernist poetry; those interested in Australian literary history and followers of our Classic Australian Poetry series.

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NEW AND SELECTED POEMS OF ANNA WICKHAM
Edited by Nathanael O’Reilly

For all enquiries contact the UWA Publishing Marketing Department
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ABN 37 882 817 280

Dr. Nathanael O’Reilly teaches Australian, British, Irish and Postcolonial literature at Texas Christian University in Fort Worth. In 2015, he was a Visiting Research Fellow in the Menzies Centre for Australian Studies at King’s College London. He served as President of the American Association of Australasian Literary Studies from 2012 to 2016. He is the co-editor of Tim Winton: Critical Essays (UWAP, 2014); author of Exploring Suburbia: The Suburbs in the Contemporary Australian Novel (Teneo Press, 2012); editor of Postcolonial Issues in Australian Literature (Cambria Press, 2010); and co-editor of special issues of Antipodes and The Journal of Commonwealth and Postcolonial Studies. He has published journal articles and book chapters on writers including Peter Carey, Daniel Defoe, James Joyce, Hanif Kureishi, Melissa Lucashenko, Janette Turner Hospital, Walt Whitman and Tim Winton. O’Reilly’s poetry has been published in journals and anthologies in eight countries and he is the recipient of an Emerging Writers Grant from the Literature Board of the Australia Council for the Arts. He is the author of Distance and the chapbooks CULT, Suburban Exile and Symptoms of Homesickness.
Forty-eight years ago, a young and apprehensive Tony Kevin set off with his family on his first diplomatic posting, to Moscow at the height of the Cold War. In the Russian winter of 2016 he returns alone, a private citizen aged 73. What will he find? How has Russia changed since those grim Soviet days?

Tony Kevin had a successful and challenging diplomatic career, ending with ambassadorships to Poland (1991-94) and Cambodia (1994-97). He now applies his attention to Vladimir Putin’s Russia, a government and nation routinely demonised and disdained in Western capitals. Why does President Putin arouse such a high level of Western antagonism? Is the West throwing away the lessons of recent history in recklessly drifting into a perilous and unnecessary new Cold War confrontation against Russia?

Tony Kevin invites readers to see this great nation anew: to explore with him the complex roots of Russian national identity and values, drawing on its traumatic recent seventy-year Soviet Communist past and its momentous thousand-year history as a great Orthodox Christian nation that has both loved and feared ‘the West’, and which the West has loved and feared back in equal measure.

During the twentieth century, the southwestern corner of Australia was cleared for intensive agriculture. In the space of several decades, an arc from Esperance to Geraldton, an area of land larger than England, was cleared of native flora for the farming of grain and livestock. Today, satellite maps show a sharp line ringing Perth. Inside that line, tan-coloured land is the most visible sign from space of human impact on the planet. Where once there was a vast mosaic of scrub and forest, there is now the Western Australian wheatbelt.

Tony Hughes-d’Aeth examines the creation of the wheatbelt through its creative writing. Some of Australia’s most well-known and significant writers - Albert Facey, Peter Cowan, Dorothy Hewett, Jack Davis, Elizabeth Jolley, and John Kinsella - wrote about their experience of the wheatbelt. Each gives insight into the human and environmental effects of this massive-scale agriculture.

Albert Facey records the hardship and poverty of small-time selection in Australia. Dorothy Hewett makes the wheatbelt visible as an ecological tragedy. Jack Davis shows us an Aboriginal experience of the wheatbelt. Through examining this writing, Tony Hughes-d’Aeth demonstrates the deep value of literature in understanding the human experience of geographical change.
Air hostesses took to the skies in the 1930s, proud and excited to have the most glamorous job in the world, barely looking over their shoulders as they boarded aircraft. Air travel had created a new type of modern workplace—this was a job like no other—filled with adventure, shiny new technology and work that was thrilling, demanding and exhausting. Young women flocked in droves to be measured, weighed and squeezed into snappy uniforms.

*Smile, Particularly in Bad Weather* tells a story about the development of this pioneering profession. It describes the shift from the 1930s, when the girl-next-door took to the air with a great degree of bravado, through to the 1960s and the ‘coffee, tea or me?’ stereotype where airlines sexualised the air hostess as a point of marketing difference, then on to a crucial period where the air hostess fought back, no longer wanting to be stereotyped nor discriminated against in terms of fair working conditions. This job shaped working women to become something more, it tested their independence, it encouraged self-enhancement and sophistication and it took them to places they hadn’t dreamt about.

**SALES POINTS**

- Prudence Black is widely published in the areas of fashion, design, modernism, workplace culture, and cultural history.
- Aviation studies is an internationally growing field.
- *Smile* is the first book to use the Australian example to illuminate the worldwide development of the air hostessing profession.
- *Smile* provides a cultural and industrial history of discriminatory practices in the workplace.

**TARGET MARKET**

- Airlines, flight attendants, those interested in social and cultural history. *Smile* will also be of interest to scholars working in fields such as gender and emotional labour, workplace culture, and the transport industries.

**SUPPORT MARKETING & PUBLICITY ACTIVITIES**

- A targeted marketing and publicity campaign will be conducted for this book.

**ABOUT THE AUTHOR**

Dr Prudence Black is a Research Associate in the Department of Gender and Cultural Studies at the University of Sydney. Her award-winning book *The Flight Attendant’s Shoe* about the design history of the Qantas flight attendant uniforms was published by NewSouth Books in 2011. In 2012 she was granted a Discovery Early Career Research Award by the Australian Research Council to undertake research about the history of air hostessing in Australia. As well as her academic work she undertakes consultancies relating to corporate branding heritage and is regularly asked to talk on local and national radio regarding matters to do with fashion, design, uniforms and aviation.
PREPARATIONS FOR DEPARTURE
Nathanael O’Reilly
9781742589459

Joseph Brodsky, the Russian Nobel laureate, once remarked that memory and art have in common the ‘ability to select, a taste for detail.’ In the work of Nathanael O’Reilly, memory and art come together to bring us poems that remember what cannot - what must not - be forgotten, in rich and telling detail and with a taste for quiet but incisive irony.

- Paul Kane

Nathanael O’Reilly’s poems sound the major themes of Australian poetry: landscape, displacement, yearning, and above all a critique of cultural narrowness. O’Reilly’s plain-spoken diction is often laced with understated wit, but is given ballast by its principled grounding in lived experience.

- Nicholas Birns

The poems in this transnational, cosmopolitan collection traverse fourteen countries, from Australia, the poet’s homeland, to the United States, his place of residence, making stops in ancestral homelands Ireland and England, passing through continental Europe and the Middle East. O’Reilly’s poetry continually crosses both visible and invisible borders, excavating landscapes and the local, belonging and unbelonging, cross-cultural exchanges, expatriation, globalisation, exile, identity, youth, loss, relationships, aging, and death. The speakers in the poems are often in motion or making preparations for departure, unwilling and unable to remain static, always eager to explore.

ABOUT THE AUTHOR

Nathanael O’Reilly was born in Warrnambool in 1973 and raised in Ballarat, Brisbane and Shepparton. He has travelled on five continents and spent extended periods in England, Ireland, Germany, Ukraine and the United States, where he currently resides. His poems have appeared in journals and anthologies published in eight countries, including Antipodes, Australian Love Poems, Cordite, FourW, LiNQ, Mascara, Postcolonial Text, Prosopisia, Red River Review, Snorkel, Social Alternatives, Tincture, Transnational Literature, and Verity La. O’Reilly is the recipient of an Emerging Writers Grant from the Literature Board of the Australia Council for the Arts. He is the author of Distance (Picaro Press, 2014; Ginninderra Press, 2015) and the chapbooks Cult (Ginninderra Press, 2016), Suburban Exile (Picaro Press, 2011) and Symptoms of Homesickness (Picaro Press, 2010). Preparations for Departure is his second full-length poetry collection.
COMMUNISTS LIKE US
John Falzon
9781742589411

Communists like us is simple love story, a little fiction told in a hundred poems, a hundred little places to live large, fragments of a story of love in a time of struggle. But then, when isn’t it a time of struggle? And when is a story not about love? And when isn’t love a fragmented but tender dialectic of the personal as political?

This volume celebrates and explores the possibilities of political engagement in the midst of the very simple, the very human; an attempt at a confluence of dust and desire.

ABOUT THE AUTHOR
Dr John Falzon is a poet and advocate who lives in Canberra. He is the author of The language of the unheard (2012) and has had long experience in political analysis and activism. He has worked in academia, in community development and in research. He has been the Chief Executive of the St Vincent Paul Society National Council of Australia since 2006 and a poet since 1973. He has written and spoken widely in the public arena on the structural causes of inequality in Australia. Communists like us is his first collection.

AFLOAT IN LIGHT
David Adès
9781742589466

David Adès’ luminous and honest collection, Afloat in Light, is chiefly a celebration of fatherhood and of paying attention, utilising Simone Weil’s notion that ‘attention is the rarest and purest form of generosity’. The collection extends to existence and loss, and a discourse on motive and meaning. Maps and moral compass are never far away in such explorations and like all good navigators Adès consults the moon and the stars to guide him through emotional terrain that crosses the globe via Australia, India and the United States. Poems about connection and love—familial, intimate, parental and friendship—hold their weight of history via scar tissue and heritage to allow ‘a vast and full space to fill the maps of our lives’. Afloat in Light delicately balances that most crucial aspect of life—of how the ordinary is anything but. Adès is a poet that fully harnesses the verve of small miracles.

- Libby Hart

ABOUT THE AUTHOR
David Adès is a Pushcart Prize nominated poet who moved to Sydney in 2016 after living for five years in Pittsburgh. He has been a member of Adelaide’s Friendly Street Poets since 1979 and is the author of Mapping the World (commended for the Anne Elder Award 2008) and the chapbook Only the Questions Are Eternal. He is also co-author of three children, two daughters, Orli and Sarai, and a son, Eitan. He was a volunteer editor of the first Australian Poetry Members Anthology Metabolism. His poems have appeared widely in Australia and the U.S. in publications including over 20 of the Friendly Street Readers, and numerous literary magazines. Poems have also been anthologised in both Australia and the U.S. in anthologies such as Moonstone Poetry Series 2014 Anthology of Featured Poets, Australian Love Poems, The Stars Like Sand: Australian Speculative Poetry, and Australian Poetry Members’ Anthology Volumes 2, 3 and 4. In 2014 David was awarded the inaugural University of Canberra Vice-Chancellor’s International Poetry Prize and was also shortlisted for the Newcastle Poetry Prize. He has since been a finalist in the Dora and Alexander Raynes Poetry Competition and been Highly Commended in the Bruce Dawe National Poetry Prize.
Dominique Hecq writes through dulled topographies of mourning, avowing death is a “singular fear of finitude against a background of black light”. Autobiographical, and sharply particular, Hush takes readers into an abyss where “grief is a caesura” and loss means “being hostage to a ghost”. But this book is not only a poignant elegy to “losing your mother tongue and cracking your own voice”; Hush is also an incandescent lament from an “un / harmed” speaker locating the possibilities and lexicons of dénouement. Silencing the undertones of a surpassing grief, Hecq’s quest is finally epic and heroic.

- Dan Disney

“Life goes on, they say,” says Dominique Hecq in her startling and moving new book of lined and prose poetry, Hush. Then, “Life goes on leaving.” A response to the death of a child, charting the near death and revival of a marriage and family, Hush is the lyric meditation of a true scholar, deeply inflected by theory but driven by the urgencies of the body. Early and late, it poses unanswerable questions—“Why is white white?”—and answers them by returning to the world of “Chalk, rice, zinc / / Crystal falls / / ” and, devastatingly, “Limestone graves,” before the language of the world disintegrates. Seeming at first to span a year of seasons, then suddenly encompassing fifteen years, the poem charts a remarkable inner journey, which begins in starvation, a refusal of the sensuous, but finally recollects not joy so much as presence. The world reemerges in water, birds, flowers, and most of all food, prepared at first as sacrifice, for others, until it makes itself present—first through color but also through smell, through sound, and literally through ink—and becomes the poet’s communion.

- Katharine Coles, University of Utah

ABOUT THE AUTHOR
Dominique Hecq grew up in the French-speaking part of Belgium. She read Germanic Philology at the University of Liège and then flew over to Australia where she completed a PhD on exile in Australian Literature. She also holds an MA in Literary Translation. Dominique is the author of a novel, three collections of short fiction, five books of poetry and two plays. Over the years, her work has been awarded a variety of prizes, including The Melbourne Fringe Festival Award for Outstanding Writing and Spoken Word Performance (1998), The New England Review Prize for Poetry (2005), The Martha Richardson Medal for Poetry (2006), and the inaugural AALITRA Prize for Literary Translation in poetry from Spanish into English (2014). Her poems have been published in anthologies, journals and on websites in Australia and overseas. Having recently reconnected with her mother-tongue, Dominique is currently negotiating the pleasures and perils of self-translation. Hush: a fugue (2017) is her latest book of poetry.
The archive is a source of power. It takes control of the past, deciding which voices will be heard and which won’t, how they will be heard and for what purposes. Indigenous archivists were at work well before the European Enlightenment arrived and began its own archiving. Sometimes at odds, other times not, these two ways of ordering the world have each learned from, and engaged with, the other. Colonialism has been a struggle over archives and its processes as much as anything else.

The eighteen essays by twenty authors investigate different aspects of this struggle in Australia, from traditional Indigenous archives and their developments in recent times to the deconstruction of European archives by contemporary artists as acts of cultural empowerment. It also examines the use of archives developed for other reasons, such as the use of rainfall records to interpret early Papunya paintings. *Indigenous Archives* is the first overview of archival research in the production and understanding of Indigenous culture. Wide-ranging in its scope, it reveals the lively state of research into Indigenous histories and culture in Australia.
MUSE
A Journey through an Art Collection
Janet Holmes à Court, edited by Terri-ann White

Muse offers an inside view of the development of a contemporary Australia art collection. Janet Holmes à Court, in conversation about art and the intense interest she shared with her late husband Robert from the 1960s, offers a rationale—along with an emotional soundtrack—for the 150 works she singles out from a collection of more than 5000 artworks. Janet discusses these selections with Terri-ann White in the racks where they are stored and in domestic spaces where they hang.

This is an illuminating book about a passion for art and expression, a deep affinity and curiosity about artists and how they make things.

SALES POINTS
• An intimate book that tracks Australian art since the 19th century.
• Janet is regularly in the media as an arts philanthropist and supporter.

TARGET MARKET
• Art collectors, artists, visual art practitioners, curators, art goers and enthusiasts; those interested in Australian art history.

SUPPORT MARKETING & PUBLICITY ACTIVITIES
• A limited marketing and publicity campaign will be conducted for this book.

ABOUT THE AUTHOR
Dr Janet Holmes à Court AC is owner of the Janet Holmes à Court Collection. She is Chairman of the Australian Children’s Television Foundation and the West Australian Symphony Orchestra. She is a Board Member of the Australian National Academy of Music (ANAM), the Australian Major Performing Arts Group (AMPAG), the Chamber of Arts and Culture WA (CACWA), the Australian Urban Design Research Centre (AUDRC), the Australian Institute of Architects Foundation and the New York Philharmonic International Advisory Board. She is an indefatigable supporter of the arts in Australia.
It is one thing to know what the law says: it is another to try to understand what it means and how it is applied. In native title, when Indigenous relationships with country are viewed through the lens of a Western property rights regime, this complexity is seriously magnified.

Crosscurrents traces the path of a native title claim in the Kimberley region of Western Australia – Sampi v State of Western Australia - from its inception to resolution, contextualising the claim in the web of historical events that shaped the claim’s beginnings, its intersection with evolving case law, and the labyrinth of legal process, evidence and argument that ultimately shaped its end.

SALES POINTS

- Crosscurrents examines native title law by tracing the development of a single claim, and, in doing so, makes this complex area of law more accessible to non-specialist readers.
- The book analyses the interaction of Indigenous and Western systems of knowledge and governance.

TARGET MARKET

Policy-makers; native title lawyers; land councils; environmental groups; native title advocacy groups; anthropologists; historians; those interested in issues affecting Indigenous Australians; scholars and students of Indigenous studies.

SUPPORT MARKETING & PUBLICITY ACTIVITIES

- A limited marketing and publicity campaign will be conducted.

ABOUT THE AUTHOR

Katie Glaskin is an Associate Professor in Anthropology at the University of Western Australia. She has worked as an anthropologist on native title claims since 1994, and has published widely in the area of native title. While most of her anthropological work has been in the Kimberley region of Western Australia, she has also lived and worked in India, Nepal, Israel and Japan. Katie’s other major research interests include personhood, dreams, sleep and creativity. In much of this work she takes a neuroanthropological approach, drawing on neuroscience as well as anthropology. In 2015, she won the Royal Anthropological Institute of Great Britain and Ireland’s prestigious Curl essay prize. Katie studied painting as an undergraduate and continues to practice as a painter.
The Pilbara has become central to the Australian economy and imagination. With millions of tonnes of iron ore being shipped out to China, the Pilbara is a media staple, through stories of mining companies' profits, the earnings of fly-in-fly-out workers and the wealth of new entrepreneurs.

For all this, what we know about a vital region such as the Pilbara remains incomplete. The boomtime stories do not reveal much about the Pilbara itself, a place completely transformed across fifty years of mining. In the focus on the immediate, no-one acknowledges the Pilbara's ancient history or the men and women who worked there from the 1960s, building unions and making communities as they worked the mines. In those days, the Pilbara excited both hope and dread about its workers and their power. 'From the deserts prophets come', AD Hope had written years before in his poem, 'Australia'. And it appeared that the Pilbara might be the site of a novel kind of unionism, with workers winning not only high wages but control of the places where they worked and the towns where they lived. It was not to be: from the 1980s, the companies fought back, defeating the unions and remaking the Pilbara. The managers were now the prophets, with new ways of organising work and managing workers. The companies went on to reinvent the Pilbara through workplace control, fly-in-fly-out labour and twelve-hour shifts. Their vision reshaped not just the desert but the cities, not just work in mines and ports but in offices and shops.

When the biggest boom in mining history came along, it unfolded across a Pilbara landscape very different from a generation earlier. The union prophets were gone; the companies' profits grew. The story behind the boom is revealed in this book: the story of fifty years of conflict about work and life in the Pilbara and how it has affected the rest of Australia.
Zwicky is one of the world’s finest poets; her sophistications of form and theme remind one of Akhmatova, Szymborska, Adrienne Rich and William Blake. With poise and control, she tracks the personal encounter with the weight of history and the obligation to declare a position.

JOHN KINSELLA

In her poetry, Zwicky, the ex-concert pianist, technically adroit, dramatic and profoundly serious, is there alongside the joker, the edgy ironist making wry asides against the world, patriarchy and herself. Her formal poems sit easily beside her mostly short-lined, tightly wrought free verse. Her cadences are a delight.

KATHERINE GALLAGHER

Zwicky’s poems deal with such over-whelming intimations of mortality—and much more than intimations—while striving for and attaining a breathtaking authority and stubborn subjectivity of voice.

LYN MCCREDDEN

She has her eye on all creation.

GEOFFREY DUTTON

Fay Zwicky is a stalwart Western Australian poet who has long been undervalued.

SALES POINTS

- Fay Zwicky is a stalwart Western Australian poet who has long been undervalued.

TARGET MARKET

Poetry readers; readers of Australian literature; literary historians.

SUPPORT MARKETING & PUBLICITY ACTIVITIES

- A marketing and publicity campaign will be conducted.

ABOUT THE EDITORS

Lucy Dougan’s books include White Clay (Giramondo) and Meanderthals (Web del Sol). Her latest book, The Guardians (Giramondo), won the 2016 Western Australian Premier’s Book Award for Poetry. She currently works as Program Director at Curtin University’s China Australia Writing Centre and for Westerly Magazine. Her PhD, concerning representation of Naples, was awarded in 2010.

Tim Dolin is Professor of Literary Studies at Curtin University. He is a member of the editorial board of the Cambridge Edition of the Novels and Stories of Thomas Hardy, for which he is preparing a critical edition of The Return of the Native. He has written numerous essays and chapters on the nineteenth-century novel for international journals and books, and has edited novels by Hardy, Charlotte Brontë and Elizabeth Gaskell. He is also completing The Irony of Distance, about British novels in nineteenth- and early twentieth-century Australia, based on data collected and stored on the Australian Common Reader website.

ABOUT THE AUTHOR

Fay Zwicky has published eight books of poetry, the most recent of which is Picnic (Giramondo, 2006). She has also edited several anthologies of Australian poetry, published a book of short stories, Hostages (FACP, 1983) and a collection of critical essays, The Lyre in the Pawnshop (UWAP, 1986). Her awards include the NSW Premier’s Award, the WA Premier’s Award, the Patrick White Award and the Christopher Brennan Award.
THE ART OF NAVIGATION

Rose Michael

Old magic and strange memories swirl through The Art of Navigation, as Elizabethan alchemy and the technologies of the future ingeniously intersect.

Brenda Walker

1987.
Silently the forest closed around them. One, two, three girls left the dark garden and disappeared from sight under the green canopy that reached towards the house on the hill.

1587.
Sometimes the visions Mr Kelley sees in the glass clarify as he gazes upon them: as though this precious stone is the lens of Dr Dee’s spyglass projecting a scene from far away and Ed, homing in, is polishing the surface with his spying, lying mind.

2087.
A skrying app – an icon containing infinite space, maintaining ultimate time – will be tapped. Directing the dark obsidian discs of a nova millennium’s hundred-eyed crystalline ball. What refined magic science has become ...

SALES POINTS

• The Art of Navigation is a wild ride across centuries, an Australian Gothic novel, a time-travelling, gender-stretching adventure. Highly original and rather audacious, there is nothing like this novel in recent decades in this country.

• Rose Michael’s debut novel, The Asking Game (Transit Lounge, 2007), was a Vogel finalist and received very favourable reviews.

TARGET MARKET

Readers of literary, slipstream, fantasy, and speculative fiction; those interested in unusual stories and experimental language; readers of Rose Michael’s previous book.

SUPPORT MARKETING & PUBLICITY ACTIVITIES

• A national publicity campaign will be conducted through Zeitgeist Media.

ABOUT THE AUTHOR

Born in England, based in Melbourne, Rose Michael is a writer, editor and academic who has been published in Griffith REVIEW, Best Australian Stories, Island, Muse, Cultural Studies Review. Her first novel, The Asking Game (Transit Lounge, 2007), was a runner-up for the Allen & Unwin/Vogel award and received an Aurealis Award honourable mention. An early extract of The Art of Navigation was published in Review of Australian Fiction.

For all enquiries contact the UWA Publishing Marketing Department

MAIL M419, 35 Stirling Hwy, Crawley WA 6009, Australia
TEL +61 8 6488 3670
EMAIL marketing-uwap@uwa.edu.au
WEB www.uwap.com.au
ABN 37 882 817 280
Attention deficit hyperactivity disorder (ADHD) is the most common mental-health condition in children and is present in most countries around the world. Although there is an abundance of literature on ADHD with plenty of scientific information, this condition remains controversial and often under diagnosed.

Many books have been written for parents about ADHD but most of them are quite scientific. They can be difficult to navigate, especially if you are a parent with some symptoms of ADHD yourself.

This book is a go-to guide for parents and teachers, providing up-to-date knowledge in a simple, easy-to-read format. It is filled with information your doctor would like to provide but is often unable to do so in the limited appointment times available. This book also gives a framework and practical tips for how you can manage and advocate for your child in different settings, with or without medication. It summarises evidence to date for medication and alternative therapies, examines commonly held beliefs about ADHD and debunks myths.

This book has been written by a developmental paediatrician (Desiree Silva) and an ADHD coach (Michele Toner), both of whom are passionate about improving the lives of children with ADHD and their families. They both have over 20 years of experience in the field and recognise the need for this practical guide.

Allied health workers, general practitioners and others who have contact with these wonderful children will also benefit from the information in this guide.

**Facts and strategies for parents and teachers**

**Prof Desiree Silva and Dr Michele Toner**

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**ADHD GO-TO GUIDE**

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In Collie in 1929, a murder-suicide took place. The killer was identified as Andrew Straw. Dressed in war uniform and a slouch hat, a hauntingly familiar face stared out at me from the front page of Truth. Andrew Straw bore a striking resemblance to my husband. I had unearthed an unexpected family story.

Of the 330,000 Australian men who enlisted and served in World War I, close to 60,000 never returned home. As much as it is important to commemorate the war dead, it is also imperative that we remember the survivors as they moved into peacetime. Of the 32,000 West Australian men who enlisted, 23,700 returned from the war. These men tried to create a semblance of a civilian life following on from the traumas of war.

War receded from immediate view as these men readjusted to civilian life, but its impacts endured. Many returned with disabilities, mental health problems and a lowered sense of self-worth that led some to take their own lives.

In this deeply personal account, historian and writer Leigh Straw seeks a better understanding of what soldiers experienced once the fighting stopped. After the War uses the personal struggles of soldiers and their families to increase public understanding of the legacies of World War I in Western Australia and across the nation. The scars of war – mental and physical – can be lifelong for soldiers who serve their country.

This is a story of surviving life after war.

Sales Points

- After the War examines an understudied area of Australian history and asks an important question: what happened to those who survived?
- This book charts the emergence of Post Traumatic Stress Disorder (PTSD) as a diagnosable condition in an Australian context.

Target Market

- Students and scholars in the field of Australian history; readers of general war books; returned soldiers and their families; those who work with veterans; readers of Leigh Straw’s previous books.

Support Marketing & Publicity Activities

- A targeted marketing and publicity campaign will be conducted.

About the Author

Dr Leigh Straw is an academic, historian and author. Her books include fictional crime novels set in Fremantle and Sydney (Limestone and Sophia Lane), a history of criminal women in Perth and Fremantle (Drunks, Pests and Harlots) and her most recent publication, The Worst Woman in Sydney: The Life and Crimes of Kate Leigh (NewSouth Books, 2016). Leigh has been researching and teaching Australian history for over twenty years and lectures at the University of Notre Dame, Fremantle.
The room rustled as the children looked around. They knew no one had been to the coast but they checked in case for liars, for the too-dumb to know the difference between the real world and the television, for the dreamers.

A young boy yearns for a rabbit; a man battles for his father’s love; a group of middle-class Australians find themselves in a newly renovated house; and an elderly refugee worries about his daughter’s sea voyage. Seabirds Crying in the Harbour Dark is about seeking refuge, about how we define home and what makes us feel safe.

The stories in this collection ask a simple question: what does it mean to live with compassion and kindness?

‘[Cole] writes without the guilt that has been so debilitating to our political and intellectual culture. She doesn’t engage with debates about guilt or blame, neither fending them off nor joining the chorus of mea culpa. She brings an awareness to attitudes of mind that Australian readers will recognize.’

Drusilla Modjeska, *The Monthly*

**SALES POINTS**

- Catherine Cole has a national reputation as an innovative and inventive writer. She has mentored a number of well-known Australian writers in her role as Professor of Creative Writing at the University of Wollongong, including Anna Funder, Charlotte Wood, and Ashley Hay. Her previous books have been reviewed widely and we expect there to be similar interest in her latest work.

**FORMAT**

- 200 pages
- Paperback
- 198 (H) x 129 (W) mm
- 0.4 kg

**TARGET MARKET**

Readers of Australian literary fiction and short story collection; readers of Catherine Cole’s previous books.

**CATEGORY**

- Fiction

**SUPPORT MARKETING & PUBLICITY ACTIVITIES**

- A national publicity campaign will be conducted.

**ABOUT THE AUTHOR**

Catherine Cole is a writer and academic who has published novels, memoir, poetry and short fiction as well as critical and nonfiction work. Her work has been published in Australia and internationally and broadcast on BBC Radio. She has been awarded writers residencies in France, China, Vietnam and Australia and has mentored or supervised the writing of some of Australia’s leading writers. She currently divides her time between Australia, UK and France.
Some plants have sustained empires and sparked wars. Some have ignited public outrage. Think tea, opium, tulips – and thistles.

In 1852 South Australia passed its Thistle Act, probably the first weed control legislation anywhere in the world.

The word ‘thistle’ refers to a large and widespread group of plants. Several hundred species within the Asteraceae family, plus a bunch of other plants we call thistles – even though technically, botanically, they’re not. Google ‘thistles’ and many of the sites will tell you how to get rid of them. Dig a little deeper, however, and from this weedy territory other narratives begin to emerge.

Part accidental memoir, part environmental history and part exploration of the performative voice on the page, *The Book of Thistles* is about the cultural and social life of this group of plants we call thistles.

**SALES POINTS**

- Noëlle Janaczewska was the first Australian winner of the prestigious Windham-Campbell Prize. Subsequent Australian winners are Helen Garner and Ali Cobby Eckermann.
- Analogous books include *Cod* and *Salt* by Mark Kurlansky, *Longitude* by Dava Sobel, and *London Fog* by Christine L. Corton.

**TARGET AUDIENCE**

Readers of narrative non-fiction and essay collections; readers of literary and innovative books; scholars, students and those interested in performance; those familiar with Noëlle’s previous work; nature and plant enthusiasts, gardeners, and botanists.

**ABOUT THE AUTHOR**

Noëlle Janaczewska writes plays, performance texts, lyrics and libretti, monologues, poetry, essays, gallery and online projects, and radio scripts across drama and non-fiction. Much of her work deals with history’s gaps and silences, focusing on people, plants, creatures and events which have been overlooked or marginalised in official records. Noëlle’s work has been produced, broadcast and published throughout Australia and overseas, and in 2014 she received a prestigious Windham-Campbell Prize from Yale University for her body of work as a dramatist. Closer to home her plays have won the Queensland Premier’s Literary Award (*Mrs Petrov’s Shoe*), the Griffin Playwriting Award and the Playbox-Asialink Playwriting Competition (*Songket*). The recipient of 7 AWGIE Awards (3 for radio nonfiction works and 4 for drama) and a University of Queensland/Arts Queensland Creative Fellowship (2012/2013), recent productions include: *Third Person* (Union House Theatre, Melbourne, 2013), *Cloud Cover* and *My Life in Cookbooks* for ABC Radio National in 2013, and the performance essays *Blasted Island - Nauru’s backstory* for the Sydney Opera House 2014 Festival of Dangerous Ideas and *The Hannah First Collection, 1919-1949* for the Zendai Museum of Modern Art in Shanghai. Noele is an Adjunct Professor in the School of English, Media Studies and Art History at the University of Queensland.
Drawing Sybylla

Odette Kelada

WINNER OF THE 2016 DOROTHY HEWETT AWARD FOR AN UNPUBLISHED MANUSCRIPT

‘Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast, and her crawling shakes it all over.’

_The Yellow Wallpaper_, Charlotte Perkins Gilman

On stage, a woman named Sybil Jones is making a speech. She is talking about the significance of Charlotte Perkins Gilman’s short story _The Yellow Wallpaper_. Behind her sits a panel of writers, facing their audience, and one writer drawing Sybil’s likeness in a contemplative daze.

The Sybil in the writer’s drawing starts to move, like the women behind Gilman’s wallpaper. She shakes. She takes the writer by the hand and leads her down into the paper, into the dark recesses of her mind, and into Australia’s past. Into the real and imagined lives of Australia’s women writers.

_Drawing Sybylla_ is novel about the challenges women writers have faced in pursuing the writing life.

‘This is a work that wears its significant research very lightly and provides the reader with a tremendously original and imaginative set of pictures about the ideas of creativity and using language to make stories, over and again.’

_The 2016 Dorothy Hewett Award judges’ report_

**PRICE**
$24.99 incl GST

**FORMAT**
176 pages
Paperback
198 (h) x 129 (w) mm
0.2 kg

**CATEGORY**
Fiction

**ISBN**
9781742589510

**TARGET MARKET**
Readers of Australian, literary and feminist fiction; students and scholars of Australian fiction.

**SUPPORT MARKETING & PUBLICITY ACTIVITIES**

- Pitch Projects will conduct a national publicity campaign.

**ABOUT THE AUTHOR**
Odette Kelada is a lecturer in Creative Writing at the University of Melbourne. She has a PhD in literature after completing her thesis researching the lives of Australian women writers. Her writing focuses on marginalised voices and has appeared in numerous publications including the _Australian Cultural History Journal_, _Outskirts_, _Postcolonial Studies_ and the _Journal of the Association for the Study of Australian Literature_.

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For all enquiries contact the UWA Publishing Marketing Department

MAIL M419, 35 Stirling Hwy, Crawley WA 6009, Australia
TEL +61 8 6488 3670
EMAIL marketing-uwap@uwa.edu.au
WEB www.uwap.com.au
ABN 37 882 817 280
THE TINY MUSEUMS
Carolyn Abbs
9781742589541

Highly Commended in the 2016 Dorothy Hewett Award for an Unpublished Manuscript

‘Carolyn Abbs’s poems in her poised collection The Tiny Museums live in the gap between deep time and now. They are insistently alive to the rich tensions between those two registers. This pairing of past/present plays out in other unifying doublings and mirrorings, particularly those between the UK and Western Australia, between photography and poetry, and a fertile creative relationship shared by sisters. Abbs deftly creates the world of her book through a phenomenological approach. Elegant layers of textures, colours, sounds and movement invite the reader into an experiential sense of this trench between the past and the present. In this way, her sensibility is painterly but it’s a Northern light in her poems reminiscent of the crisp mysteries of Vermeer. Abbs’s poems dealing with family grief are the centrepieces of the book and are admirable in their ability to move the reader without any cloying sentimentality. Along with a skilled attentiveness to the ways in which sound moves through a line, this beautifully modulated emotional intelligence is a very great strength of her poetry.’

The 2016 Dorothy Hewett Award judges’ report

ABOUT THE AUTHOR

Carolyn Abbs grew up in a seaside town in the south of England, and now lives by the sea in South Fremantle, Western Australia. Over the past ten years she has published poems in journals and anthologies such as Westerly, Cordite, Rabbit, Writ Poetry Review, The Best Australian Poems 2014; a series of poems, ‘Different Hemispheres’, in Axon: Creative Explorations (2015) with photography by her sister, Elizabeth Roberts; and in Australian Book Review, print, online, and a recording, as part of the ‘States of Poetry Project’ (2016). Her PhD is from Murdoch University where she taught literature in the School of Arts for a number of years. Carolyn was Highly Commended in the 2016 Dorothy Hewett Award for an Unpublished Manuscript. The Tiny Museums is her first collection of poetry.
FINGERTIP OF THE TONGUE
Sarah Rice
9781742589527

No longer knowing which is sweeter
the cherry or the feel of the word in my mouth

Fingertip of the Tongue explores the texture, tone, taste, and touch of language. These are poems that feel their way through word and world with tongue and ear and fingertip.

‘In Fingertip of the Tongue we find a poetry of close observation of people and everyday objects, finding in them new and deeper implications. These poems are sometimes whimsical, sometimes deeply personal, always satisfying. Sarah Rice displays a fascination with form and a great skill in finding the startlingly apt word, the evocative insight. Hers is a poetry of mind and heart.’
Ron Pretty

‘Sarah Rice writes poems of astonishing grace. To read her is to walk a hill and lose your limp and breathe your grief out among eucalypt leaves and return to your life smarter than you left it. Light and grave at once, bright with intelligence, masterfully made, and written with a musical ear, they dance ordinary days into epiphanies, suffering into wisdom, and they put a reader back inside the natural world, as if they’d never left it.’
Mark Tredinnick

‘This poetry collection explores how the self, the body and poetry are intimately connected in their various expressions, while obliquely mapping a personal history of loss, change and rejuvenation. Sarah Rice is fascinated by the flux, flow and harmonic resources of language, and entranced with the transformations words work on the world. These poems ruminate on connections between the imagination, the extraordinary and what is close at hand.’
Paul Hetherington

ABOUT THE AUTHOR
Sarah Rice is a Canberra-based art-theory lecturer, visual artist, and writer. She has a PhD in Philosophy and a Graduate Diploma in Visual Art. She is an honorary associate at the Australian National University and has lectured there for many years at the School of Art and Design. She won the inaugural 2014 Ron Pretty poetry award, the 2014 Bruce Dawe poetry prize, co-won the 2013 Writing Ventures International Competition, and 2011 Gwen Harwood poetry prize; and has been shortlisted in numerous national and international awards including the Montreal, Fish, Tom Howard, Yeats, Axel Clark, Michael Thwaites, New Millennium, Jean Cecily Drake-Brockman, C J Dennis, University of Canberra Health, and Philip Bacon poetry prizes. Her limited-edition art-book of poetry Those Who Travel (prints by Patsy Payne, Ampersand Duck, 2010) is held in the permanent collection of the National Gallery of Australia and other institutions. Additional publications include the Global Poetry Anthology, Award Winning Australian Writing, Best Australian Poetry, The House is Not Quiet and the World is Not Calm: Poetry from Canberra, Island, Southerly, The New Guard, Aesthetica, Verity La, ABR, and Australian Poetry Journal.
‘Munden’s vivid, well realised poems range across hemispheres and centuries, embracing music, art, film, historical events, and the potent catalysts of love, illness and death. In these pages our human frailties are apprehended with both a clear eye and a tender attentiveness.’

Judy Johnson

‘In Chromatic, Munden’s superb use of contrapuntal texture and accumulating melodies announce a fractured and injured reality, set against the visceral burn of passion. The rich musicality of these poems speaks eloquently of beauty and love, both physical and divine. The darker harmonies are often brilliantly jittery in their interwoven and compulsive juxtapositions, accentuating the poems’ silences and apertures. In Chromatic, Munden unlocks the musical performance inside his poems, and the result is transportive and rapturous.’

Çassandra Atherton

‘In this complex and intricately constructed volume, lyric poems address sometimes difficult, sometimes bewildering aspects of human existence head on, and in surprising and scintillating ways. Paul Munden tantalises and beguiles us with rich evocations of the mysterious and the opaque, reminding us of the strangeness of life and the mystery at the core of what we know.’

Paul Hetherington

ABOUT THE AUTHOR

Paul Munden’s poetry first appeared in Faber’s Poetry Introduction 7. A Gregory Award winner, he has published four collections: Henderskelfe (Talking Shop, 1989), with photographs of Castle Howard by Peter Heaton; Asterisk (Smith | Doorstop, 2011), based on Shandy Hall, former home of Laurence Sterne; Analogue/Digital, New & Selected Poems (Smith | Doorstop, 2015); and The Bulmer Murder (Recent Work Press, 2017). He is Postdoctoral Research Fellow at the University of Canberra, where he is also Program Manager for the International Poetry Studies Institute (IPSI), running the annual Poetry on the Move festival. He is Associate Editor of Axon: Creative Explorations, and the literary journal, Meniscus. He was reader for Stanley Kubrick from 1988–98, and has been Director of the UK’s National Association of Writers in Education (NAWE) since 1994. He has worked as conference poet for the British Council and edited Feeling the Pressure: poetry and science of climate change (British Council, 2008). He has lived in Bulmer, North Yorkshire, for over 30 years, now dividing his time with work in Canberra.
THE CRIMINAL RE-REGISTER

Ross Gibson
9781742589558

‘Ross Gibson’s poetry is marked by the numinous, then undercut by the quotidian, the earthy, a different way of seeing.’
Jen Webb, Australian Book Review

Here are scrummed gangs of criminals and police, with all their lurks, quirks and argots. The underworld and its overlords: how ingenious and energetic, how ardent both sides can be. What brutes they can be too, day after day, as they track and trick each other, as they make and need each other. Ross Gibson’s poignant rewriting of a found dossier of police records has some Dickens, some Dostoevsky, and some DeLillo threaded through it. The sharp local language of Christina Stead, Kenneth Slessor, Arthur Stace and Ruth Park resounds in here too.

ABOUT THE AUTHOR

Architect-designed houses of the period 1950-65 proposed an innovative response to the social, economic and climatic conditions of post-war Australia. At the same time they embraced the aesthetic, technological and egalitarian aspirations of modern architecture.

An Unfinished Experiment in Living traces the emergence of this architectural phenomenon in Australia, documenting the full range of its expression: from the postwar optimism of the early 1950s through to the affluence of the 1960s. This book is a catalogue of the most significant houses of the period. It includes comprehensive plans and period photographs of 150 houses from around Australia, dating from a time when the great Australian dream was the single family house.

This book puts forward new research founded on the premise that the most significant houses of the 1950s and 60s represent an unfinished and undervalued experiment in modern living. Issues such as the open plan, the changing nature of the family, the embrace of advances in technology, the use of the courtyard, and the orientation of the house to capture sun and privacy, were valuable and critical lessons. This book is a compelling reminder of their continuing relevance.

SALES POINTS
• This book is a catalogue of the most significant modernist houses in Australia.
• An Unfinished Experiment in Living puts forward the latest research on housing as it is represents and shapes living and culture. It traces the changing patterns of domestic life during this period.
• There is significant interest in the design history of the 1950s and 60s.

TARGET MARKET
Architects; designers; those interested in modernism and modernist architecture; those interested in twentieth century Australian history.

SUPPORT MARKETING & PUBLICITY ACTIVITIES
• A marketing and publicity campaign will be conducted.

ABOUT THE AUTHORS
Geoffrey London is Professor of Architecture at The University of Western Australia and a Professorial Fellow at The University of Melbourne. He previously held the positions of Victorian Government Architect (2008-14) and Western Australian Government Architect (2004-8). He is an active researcher in the Cooperative Research Centre for Water Sensitive Cities and has a long-term professional and research interest in medium density housing and forms of delivery that provide more affordability and better design.


Philip Goad is Redmond Barry Distinguished Professor and Chair of Architecture at the University of Melbourne. He has written and published widely on twentieth century Australian architecture. Among his many publications, he is co-editor of Modernism and Australia: Documents on Art, Design and Architecture 1917-1967 (2006); Modern Times: The Untold Story of Modernism in Australia (2008); and The Encyclopedia of Australian Architecture (2012). In 2014, he was co-curator of Augmented Australia: Regenerating Lost Architecture, 1914-2014, the Australian exhibit at the Venice International Architecture Biennale.
Parents ask, ‘Why are children so anxious?’; ‘Has my child got autism?’; ‘How do I calm a screaming baby, yelling child or angry teenager?’ and ‘What can I do when my child wants to die?’ Anxiety, autism, ADHD and learning problems make school hard. Depression, self-harm, cyberbullying and eating disorders are part of our complex lives. Stress, busyness and a digital world changes parenting.

Parenting is Forever reflects the ongoing conversations of a paediatrician with those who care for children. It is influenced by her experience as a parent and from helping more than 30,000 families over twenty-five years.

Dr Elizabeth Green shares her practical tips for navigating the developmental stages of childhood. From before birth, through early childhood and adolescence to adulthood. Parenting is not a competition. It’s okay to fail and try again. That’s what makes us better parents.

SALES POINTS
- Dr Green is a highly qualified and trusted paediatrician with regular appearances in the media (radio and print).
- Parenting is Forever has practical, evidence-based solutions to parenting problems.

TARGET MARKET
Parents and teachers; paediatricians; and researchers and practitioners in this field.

SUPPORT MARKETING & PUBLICITY ACTIVITIES
- A targetted marketing and publicity campaign will be conducted.

ABOUT THE AUTHOR
Elizabeth Green MB BS (Hons) FRACP is a paediatrician and parent. She graduated from Melbourne University in 1982 and has a vast and diverse bank of clinical experience. This incorporates city and rural general practice and being a flying doctor in Kalgoorlie, Western Australia. Working with children in remote parts of Australia sparked her passion for paediatrics. She qualified as a paediatrician in 1997 and now works in private paediatric practice in Perth. Dr Green is a member of the Neurodevelopmental and Behavioural Paediatric Society of Australasia (NBPSA) and advocates for childhood. She has a recognised and respected media voice on topical issues that impact on kids and families. These include: social and technological change; anxiety; autism; ADHD; performance and learning.
NGAAWILY NOP
An old story retold
Kim Scott, Joyce Cockles, Roma Winmar and the Wirlomin Noongar Language and Stories Project
With artwork by Roma Winmar and Alta Winmar

This story comes from the wise and ancient language of the First People of the Western Australian south coast. A boy goes looking for his uncle. He discovers family and home at the ocean’s edge, and finds himself as well. Ngaawily Nop is a story of country and family and belonging.


NOORN
An old story retold
Kim Scott, Ryan Brown and the Wirlomin Noongar Language and Stories Project
With artwork by Alta Winmar

This story comes from the wise and ancient language of the First People of the Western Australian south coast. Noorn is a story of alliances between humans and other living creatures, in this case a snake. It tells of how protective relationships can be nurtured by care and respect.

ISBN 978-1-74258-966-4