

?????Stardust?2017?6? ??????Good Omens?2017?? ??????Norse Mythology?2017?? ??????The View from the Cheap Seats?2017?10? ???
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A biographic reference to notable people in Australia. Entrants are drawn from all areas of Australian life, including the arts, politics, education, medicine, defence, business, diplomatic service, and recipients of honours and awards.

The renowned artist Ed Ruscha was born in Nebraska, grew up in Oklahoma, and has lived and worked in Southern California since the late 1950s. Beginning in 1956, road trips across the American Southwest furnished a conceptual trove of themes and motifs that he mined throughout his career. The everyday landscapes of the West, especially as experienced from the automobile—gas stations, billboards, building facades, parking lots, and long stretches of roadway—are the primary motifs of his often deadpan and instantly recognizable paintings and works on paper, as well as his influential artist books such as Twentysix Gasoline Stations and All the Buildings on the Sunset Strip. His iconic word images—declaring Adios, Rodeo, Wheels over Indian Trails, and Honey . . . I Twisted through More Damn Traffic to Get Here—further underscore a contemporary Western sensibility. Ruscha’s interest in what the real West has become—and Hollywood’s version of it—plays out across his oeuvre. The cinematic sources of his subject matter can be seen in his silhouette pictures, which often appear to be grainy stills from old Hollywood movies. They feature images of the contemporary West, such as parking lots and swimming pools, but also of its historical past: covered wagons, buffalo, teepees, and howling coyotes. Featuring essays by Karin Breuer and D.J. Waldie, plus a fascinating interview with the artist conducted by Kerry Brouher, this stunning catalogue, produced in close collaboration with the Ruscha studio, offers the first full exploration of the painter’s lifelong fascination with the romantic concept and modern reality of the evolving American West. Published in association with the Fine Arts Museums of San Francisco Exhibition dates: de Young, San Francisco: July 16–October 9, 2016

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The accelerating interpenetration of nature and culture is the hallmark of the new "light-green" social order that has emerged in postwar France, argues Michael Bess in this penetrating new history. On one hand, a preoccupation with natural qualities and equilibrium has increasingly infused France's economic and cultural life. On the other, human activities have laid an ever more potent and pervasive touch on the environment, whether through the intrusion of agriculture, industry, and urban growth, or through the much subtler and more well-intentioned efforts of ecological management. The Light-Green Society limns sharply these trends over the last fifty years. The rise of environmentalism in the 1960s stemmed from a fervent desire to "save" wild nature-nature conceived as a qualitatively distinct domain, wholly separate from human designs and endeavors. And yet, Bess shows, after forty years of environmentalist agitation, much of it remarkably successful in achieving its aims, the old conception of nature as a "separate sphere" has become largely untenable. In the light-green society, where ecology and technological modernity continually flow together, a new hybrid vision of intermingled nature-culture has increasingly taken its place.

From cosmopolitan Paris to the sunny Cote d'Azur, from historical Normandy to the rocky Pyrenes, this new edition updates the best of towns, attractions, and landscapes of every region. 100 maps. of color photos.

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