

## Sketchbook Stanislav Szukalski Zagava Dusseldorf

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An overview of the art of Stanislav Szukalski. Szukalski (1893-1987) was one of the great sculptors of the 20th Century. Due to geopolitical upheavals in his native land, Poland, a large proportion of his work was destroyed. Yet thanks to the efforts of a group of dedicated art patrons, art critics, and personal acquaintances, the work of Szukalski is being rediscovered. This is the first critical view of his work published since 1923, and contains writings, drawings, and photographs of his sculpture.

Like a gatefold album that reveals itself through striking images, text, screaming refrains, the stories of "And the Darkness Back Again"build and overlap. They strike a musical balance between chilling, phantasmagoric treatments of human relations and deadly foibles and the stark language of a 21st century nouveau roman. The collection is also a celebration of the genre that, for many, fascinates from a young age and never quite lets go. What Phillips has called elsewhere "critical horror" is displayed in these thirteen stories to affect tensely atmospheric, occasionally grisly paens to the magical fears of childhood that become grim way stations in the adult's journey toward fulfillment and extinction.

Ten critically acclaimed weird fiction stories by the author of THE WHITE HANDS AND OTHER WEIRD TALES, THE FACE OF TWILIGHT, THE MAN WHO COLLECTED MACHEN AND WRITTEN IN DARKNESS.

Artwork by Piotr Uklanski.

"Bandit Poet" by Jeremy Reed is an outrageously controversial memoir, about his life in London from the early eighties, which celebrates the brilliant losers and a life lived on the edge of the edge.Called by the Independent 'British poetry's glam spangly shape-shifting answer to David Bowie' Jeremy Reed is a unique phenomenon in poetry - a romantic bandit fuelled with Rimbaud's visionary impulse.

In a decaying suburban house, a narrator tends to his elderly mother while disturbed by nightmarish visions of his deceased artist brother, for whose violent death he blames himself. Hallucinations and conversations tell of possible futures, ambiguous pasts and surreal allegories. Of these the most fantastical of all may be The Suicide Machine itself: the discovery in an abandoned Glasgow villa of a cryptic black device linked to a dissident Russian physicist and his tragic lover, whose rumoured psychic experiments reverberate into the present. Family secrets and the enigmatic boundaries of life, death, sex and sanity all progressively give way and coalesce into an elegiac journey towards hard-won hope from the depths of despair.

In the late 1980s, six characters obsessed with The Proposal, an old master in the National Gallery in London, are unwittingly drawn into a web of intrigue and discovery which propels them on a tour of the great galleries of Europe and into the past. Their fascination is mirrored by the historical origins of this painting, its connection to a new method of depicting reality, and what the resulting work of art conveys to the viewer about the original subjects - the beautiful Cornelia, her controlling father and brother - and about the ambitious painter, Hendrick van Broekelen. Fakery, incest, truth, romance, the intriguing byways of Amsterdam of present and past, the characters' geometric perambulations of Budapest, Vienna, and Prague, the dreariness of London in the 1980s - all these form the backdrop, mis-en-abime-fashion, to a past world which has a vice-like grip on its protagonists.

"In This Glass House" locates a tense, aesthetic space between Shirley Jackson and Don DeLillo in its examination of fascism and the interiority through which malignant forces exert domination. Olivia Sutton becomes embroiled in the compromised leadership of a problematic man, and thus in a world of barely concealed diabolism. Though modernity is forever encroaching upon the fortress of her upward mobility, she is haunted, and hunted, by one whose form is legion."In This Glass House" interrogates the lived life among shadows, phantasms that would inhabit and command a self in the throes of its flourishing unholiness.

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