

Upswell Publishing
2022 Book Catalogue

UPSW

We publish writers who need to be read; who turn the world upside-down with their insight. Knowing the surge of joy that comes out of a book, we create beautiful objects that will still be in the cultural imagination 100 years on.



Terri-ann White at home
Credit: Robert Frith from his Isolation Portraits 2020

Upswell operates in the city of Perth, on ancient country of the Whadjuk people of the Noongar nation who remain the spiritual and cultural custodians. We acknowledge their continuing connection to country and express gratitude to elders past and present.

Having established Upswell Publishing as a not-for-profit company at the end of December 2020, I am mildly surprised that after three brilliant books released in late 2021 I have landed such a strong list for 2022: a line-up of jewels. I'm reminded of the title of the book by Charles Saatchi some years ago: I am an artoholic. As I make my way through my middle age my passionate intensity for adventurous literature grows (alongside a heart-thumping thrill from dance and music and visual arts).

These books are all exceptional. Each of them pays attention to form; plays with language; to important ideas, and there are delicious threads that run through many of these books. I hope you love them as much as I have. Another thread is evident in the cover design. My desire was to use artworks on my covers. I love the physical object of the book, and I adore it when that involves introductions to new art and artists. In my 2022 batch—to date—I have featured artworks by Perth-based Penny Coss as the thread to introduce a brand-new poetry series with her work on the first three books. In May, Sydney-based artist Loribelle Spirovski features on the cover of Simon Tedeschi's dazzling debut *Fugitive* with her portrait of the author.

These book covers are lovingly designed at the Fremantle design studio Chil3.

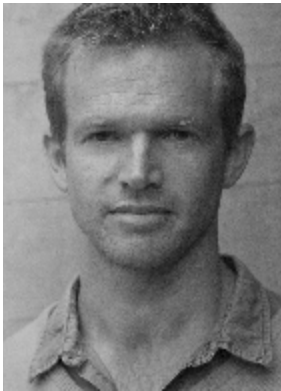
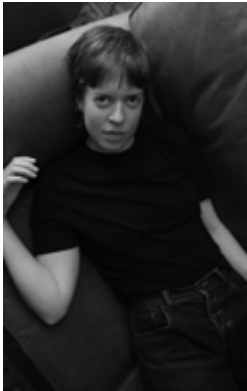
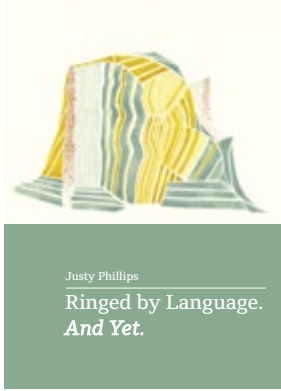
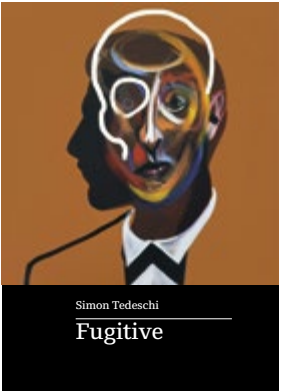
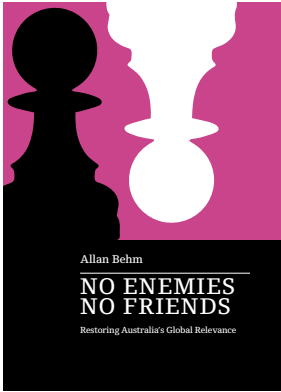
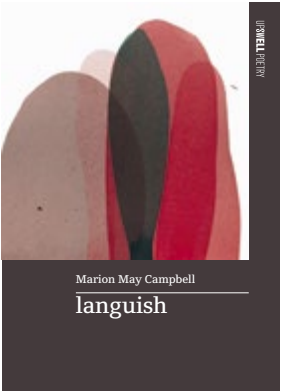
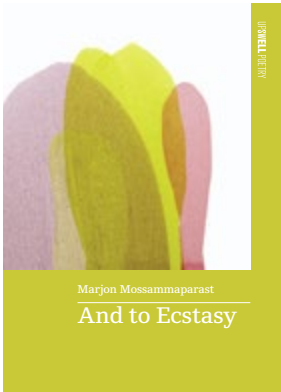
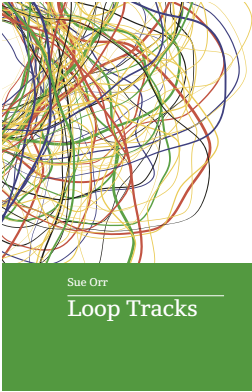
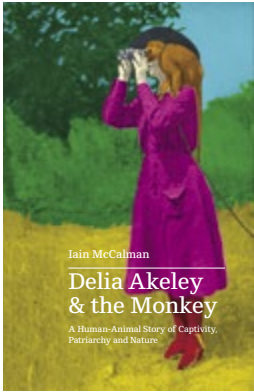
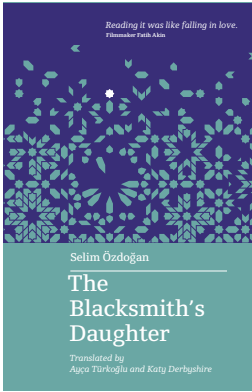
The popular subscriptions started in 2021 will continue: you put yourself into my trust and I send books directly to you hot off the press with a letter from me about why I published this book, and a letter from the author with an insight about their book. Subscriptions come in many shapes: everything from 3 to 15 books, if you dare. Great for gift-giving, too. All details on the [website](https://www.upswellpublishing.com).

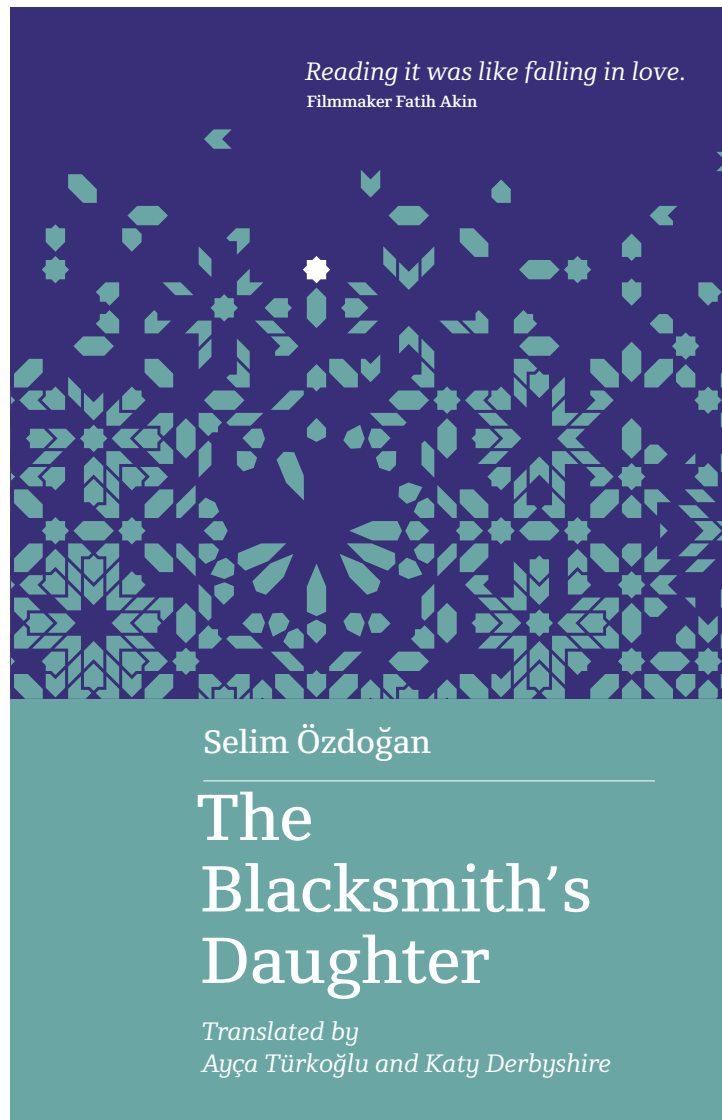
I am having so much fun. Please join me by signing up for the monthly newsletter by visiting [upswellpublishing.com](https://www.upswellpublishing.com).

Terri-ann

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www.upswellpublishing.com

2022 BOOKS





The Blacksmith's Daughter

Selim Özdoğan

FICTION

Release Date
January 2022

Imprint
Upswell

ISBN
978-0-6450763-8-7

RRP
AU\$29.99

Format
Paperback | 210x135mm | 288pp

Rights held
ANZ

Translated by Ayça Türkoğlu and Katy Derbyshire

A close-knit family is transformed forever when its matriarch tragically dies, leaving behind a husband, Timur the blacksmith, and their three young daughters. *The Blacksmith's Daughter* follows the life of the eldest daughter, Gül, who is growing up in rural Turkey in the 1940s and '50s.

When Timur remarries, the girls' new stepmother has none of their mother's warmth, so Gül feels compelled to take on the role of mother to her younger siblings. Their village upbringing is full of simple pleasures: summer evenings sat outside listening to the radio, games played in the street. But the world is evolving, and with an emerging focus on economic growth and prosperity as modernity creeps in, Gül's future is unknown. Through all the hardships and uncertainty, what remains ever-constant is the close bond she shares with her father, who deeply respects and cherishes his first-born.

The Blacksmith's Daughter is an enchanting glimpse into how a young girl navigates loss, identity and altered family dynamics, while her simple way of life is changing too.

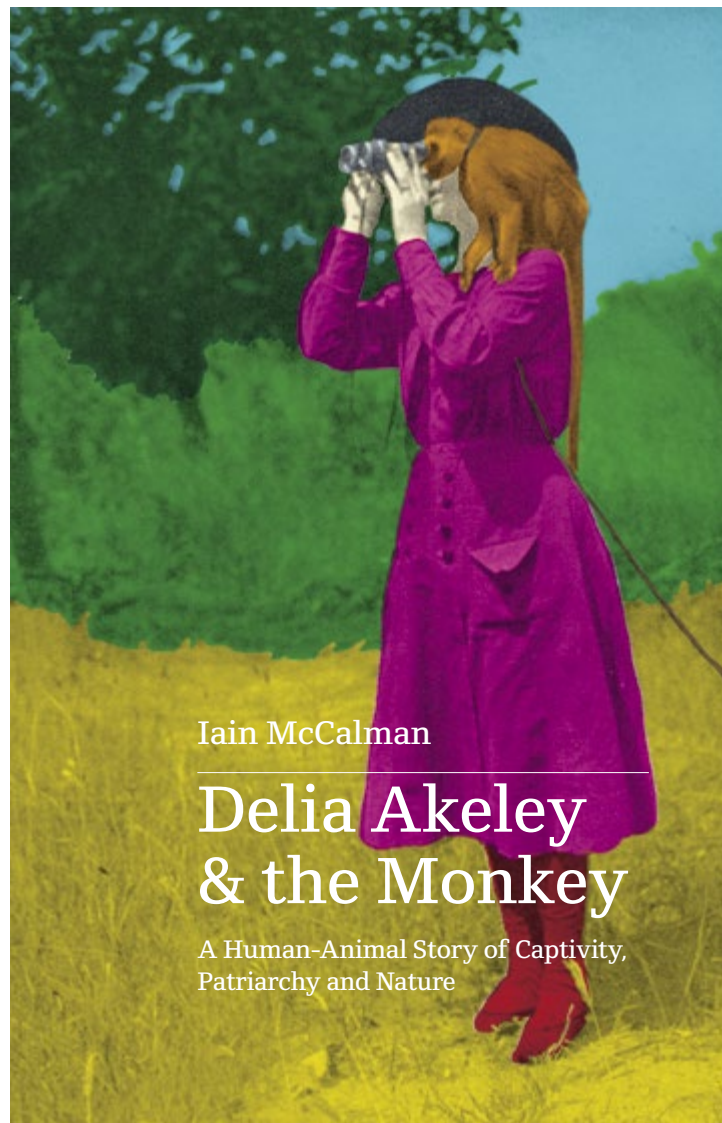
—
SELIM ÖZDOĞAN was born in Germany in 1971 and has been publishing his prose since 1995. He has won numerous prizes and grants and taught creative writing at the University of Michigan.

Gül is often frustratingly reticent, like a character in a 19th-century novel, unwilling to say the very thing that will save her. But because we readers see her in such detail and are aware of her every thought, we feel everything she feels in this exceptionally fine, beautifully translated novel.

Declan O'Driscoll, The Irish Times

Reading it was like falling in love. If everyone read this book, the world would be a better place – more considerate, more liveable, more tolerant.

Fatih Akin, director of the film *The Edge of Heaven*



Delia Akeley and the Monkey: A Human-Animal Story of Captivity, Patriarchy and Nature

Iain McCalman

NON-FICTION

Release Date

February 2022

Imprint

Upswell

ISBN

978-0-6450763-6-3

RRP

AU\$29.99

Format

Paperback | 210x135mm | 240pp

Rights held

World

On an East-African hunting expedition in 1909, Delia Akeley, a forty-year-old American woman, casually captured a baby female monkey, never dreaming this act would overturn both their lives. Delia's life was isolated and often lonely in an overpoweringly masculine world. She decided to name the monkey JT Jr and study her interactions with humans; a long-frustrated desire to adopt a child led her to also lose her heart to this lovable animal.

This relationship with a feisty, intelligent Vervet unlocked Delia's latent talents of research and observation, anticipating both Jane Goodall's chimpanzee writings and Margaret Mead's Samoan ethnographies. It illuminates much about human-animal relations and the tyranny of gender inequality by reinstating an obscured story of a dedicated amateur primatologist.

Iain McCalman uses records, official and informal, to build a story of passionate love and hate among women, men, animals and museums that predates our times but speaks to our present.

—

IAIN MCCALMAN is a historian with a strong sense of how narrative transforms us. His most recent books are *Darwin's Armada* (2009) and *The Reef—A Passionate History* (2013), both highly acclaimed and prizewinning. Iain has recently retired from academic life. He was Co-Founder and Co-Director of the Sydney Environment.

In Delia Akeley and the Monkey, Iain McCalman uses the life of the flawed but fascinating woman at its centre as the starting point for a meditation on colonial violence, patriarchy and animals. The results are remarkable: fascinating, troubling, strange and sad in equal measure.

James Bradley, Author of *Ghost Species* and *Clade*

*Iain McCalman recovers a forgotten story of the primal struggles between man, woman, nature and culture. Combining the breadth of *Moby Dick* and *Heart of Darkness* with the passions of *Born Free* and *Out of Africa*, *Delia Akeley and the Monkey* is an inspiring and unsettling story from the heart of Africa and the heart of one extraordinary woman.*

Danielle Clode, Author of *In Search of the Woman who Sailed the World* (2020)



Sue Orr

Loop Tracks

Loop Tracks

Sue Orr

FICTION

Release Date

March 2022

Imprint

Upswell

ISBN

978-0-6450763-9-4

RRP

AU\$29.99

Format

Paperback | 210x135mm | 332pp

Rights held

World (excluding New Zealand)

It's 1978: the Auckland abortion clinic has been forced to close and sixteen-year-old Charlie has to fly to Sydney, but the plane is delayed on the tarmac. It's 2019: Charlie's tightly contained Wellington life with her grandson Tommy is interrupted by the unexpected intrusions of Tommy's first girlfriend, Jenna, and the father he has never known, Jim. The year turns, and everything changes again.

Loop Tracks is a major New Zealand novel, written in real time against the progress of the Covid-19 pandemic and the New Zealand General Election and euthanasia referendum.

—

SUE ORR is the author of two books of short stories, *Etiquette for a Dinner Party* and *From Under the Overcoat*, and the novel *The Party Line*. *Etiquette for a Dinner Party* won the Lilian Ida Smith Award in 2007, and *From Under the Overcoat* was shortlisted for the NZ Post Book Awards 2012, and won the People's Choice Award. In 2011, she was a Buddle Findlay Sargeson Fellow. Sue teaches creative writing at Victoria University in Wellington, and holds a PhD and Masters in Creative Writing from that university. In 2016, she established a creative writing programme for Women's Refuge in Auckland. On moving to Wellington in 2018, she joined the Write Where You Are Charitable Trust to teach creative writing in Wellington prisons and women's refuges.

It's a novel full of acute observation...Sue Orr's assured shaping and sentence-making deliver compelling characters and events – a world full of human damage and human courage. You feel secure even when she knocks you off balance.

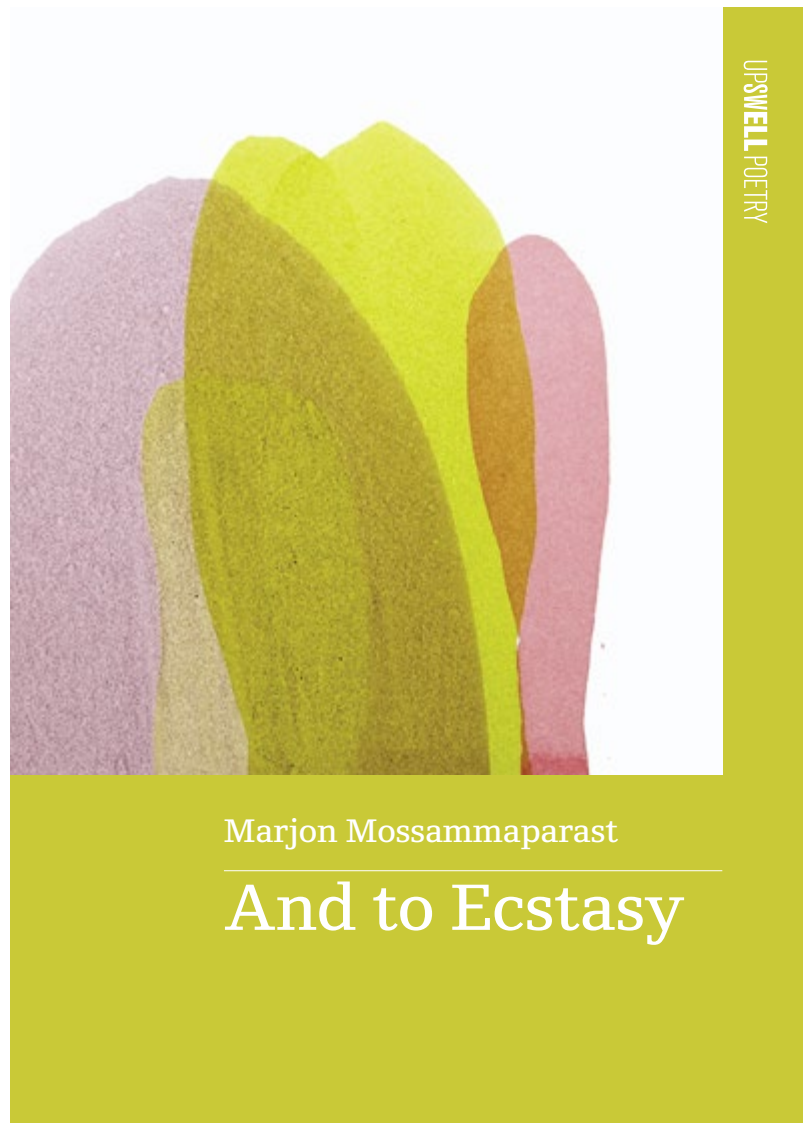
Bill Manhire, poet and scholar

Loop Tracks is a wonderful novel written in time, for our times. It's about abortion and euthanasia, conspiracy theories and intergenerational guilt, but mainly it's about the love between a grandmother and her grown-up grandson, and the small group around them. It's the best thing I've read on how someone can become radicalized, and so for helping to understand the strange, uncomfortable places we've reached politically and socially.

Ingrid Horrocks, author

This fictional inter-generational story will speak to a wide readership about the choices that are important for our future.

Dame Margaret Sparrow, reproductive rights advocate



And to Ecstasy

Marjon Mossammaparast

UPSWELL POETRY

Release Date
March 2022

Imprint
Upswell

ISBN
978-0-6452479-2-3

RRP
AU\$24.99

Format
Paperback | 210x150mm | 100pp

Rights held
World

Cover Artwork
Penny Coss

And to Ecstasy is a poetic journey through space and time, projecting a transcendental element of reality. In her exquisite poems, Marjon Mossammaparast explores the physical experience of being human, bound to four dimensions, matching it with the belief we are also spirit beings. At its core, this work contemplates the desire to move beyond the limitations of bodies, and into an expanded metaphysical notion of identity, carried by intuition.

In its arrangement in three parts, the poet uses displaced fragments and mere glimpses; through call and response of landscapes and countries, there is a constancy and insistence of reconciliation. This is the language of the exile: not just geographically transposed, but through a spirit constrained by the physical and seeking return home—

Where all that is vibrant vibrates
beyond the sticking place of names
to the borderfields where signs change their value:
*Split a piece of wood, and I am there;
lift up the stone, and you will find me.*

MARJON MOSSAMMAPARAST is a secondary school teacher of English residing in Melbourne. Her poetry has been published in *The Weekend Australian Review*, *Southerly*, *Island*, *Mascara Literary Review*, *Contrappasso* and *Australian Poetry Journal*, as well as *Antipodes* (US) and *The Moth Magazine* (UK). Her poem *The Spanish Revelation* was longlisted for the Ron Pretty Poetry Prize in 2016. Her first book, *That Sight* (Cordite Books, 2018), was awarded the Mary Gilmore Award.

As the scope of poems in the volume demonstrates, That Sight exemplifies the thrilling possibilities and futures for Australian writing—simultaneously looking inward and outward across cultures and identities that are inherited and inhabited, borrowed and assigned. Marjon Mossammaparast is to be congratulated for her outstanding first volume that impressed itself on the judges in compelling ways. Mossammaparast's is a unique voice in contemporary Australian Literature, and one that we look forward to hearing more from in the future.

The Mary Gilmore Award Citation 2019

Clean

Scott-Patrick Mitchell

UPSWELL POETRY

Release Date
March 2022

Imprint
Upswell

ISBN
978-0-6452479-3-0

RRP
AU\$24.99

Format
Paperback | 210x150mm | 110pp

Rights held
World

Cover Artwork
Penny Coss

Our lucent teeth spark the rainbow dark.
Here, we do not use words like love.
Instead, we speak with hands that hold
as shoulders tussle
the roughhouse rougher.

In the absence of daylight,
we are just two young men,
silent save for giggle and shoe scuff:

we do not rouse suspicion when touching.

from *'Night Orchids'*

—

In this volume, Scott-Patrick Mitchell propels us into the seething mess of the methamphetamine crisis in Australia today. These poems roil and scratch, exploring the precarious life of addiction and its sleep deprivation. From an unsteady and unsavoury life, we are released into the joy of a recovery made through sheer hard work.

Even in the disintegration, the poet points us towards love and carries tenderness every day in memory. Scott-Patrick Mitchell's decades of spoken-word practice has enabled a fine tuning on the page when, for so many readers, we enter into an alien zone of unknowing.

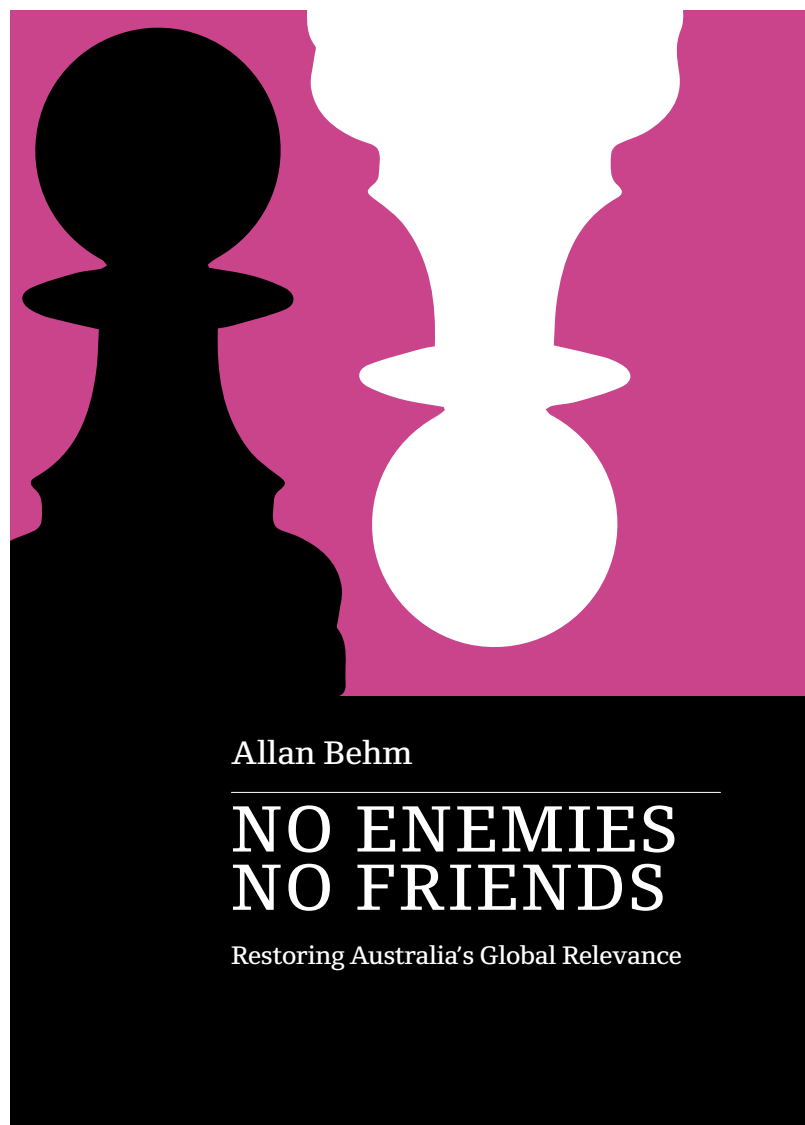
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SCOTT-PATRICK MITCHELL is a WA-based non-binary poet who is a guest on unceded Whadjuk Noongar land. SPM's work appears in *Contemporary Australian Poetry*, *The Fremantle Press Anthology of Western Australian Poetry*, *Solid Air*, *Stories of Perth* and *Going Postal*. A seasoned performance poet, Mitchell has toured Australia with works that have fused language and minimal baroque. A focus for the poet is in building community through their work with Perth Poetry Festival and WA Poets Inc's Emerging Writers Program. They live with two black cats, Beowulf and Bones.

Scott-Patrick Mitchell

Clean

UPSWELL POETRY



No Enemies No Friends

Restoring Australia's Global Relevance

Allan Behm

NON-FICTION

Release Date

March 2022

Imprint

Upswell

ISBN

978-0-6452480-2-9

RRP

AU\$29.99

Format

Paperback | 210x150mm | 320pp

Rights held

World

This is a necessary and valuable work, bursting with the wisdom of scholarship and to put it plainly, the accumulated confidence of age. Destined to become and remain important long after comparable works have been forgotten.

Professor Mark Kenny

The orthodoxy that increased defence spending will deliver increased national security confirms the status quo. But it does not help us to deal with shocks and surprises. How should Australia re-calibrate its national security settings to deal with global disruption?

Australia's cultural and historical experiences have shaped our security thinking. Our mindset is built around interlocking pathologies: racism, misogyny, isolation, insecurity, a brashness that masks a deep lack of self-confidence, and the perverse effects of the cultural cringe.

This book is not about why Australia has become so good at getting things so bad. Rather, it suggests we have every capability to improve. It is less a lamentation for what might have been than a meditation on how to learn sure-footedness in our international affairs, in a new and less predictable world. We need to maintain a credible defence force, and invest in diplomacy to reduce our dependence on military force and defence alliances. This is crucial for the maintenance of our long-term security and confidence to become a significant international actor.

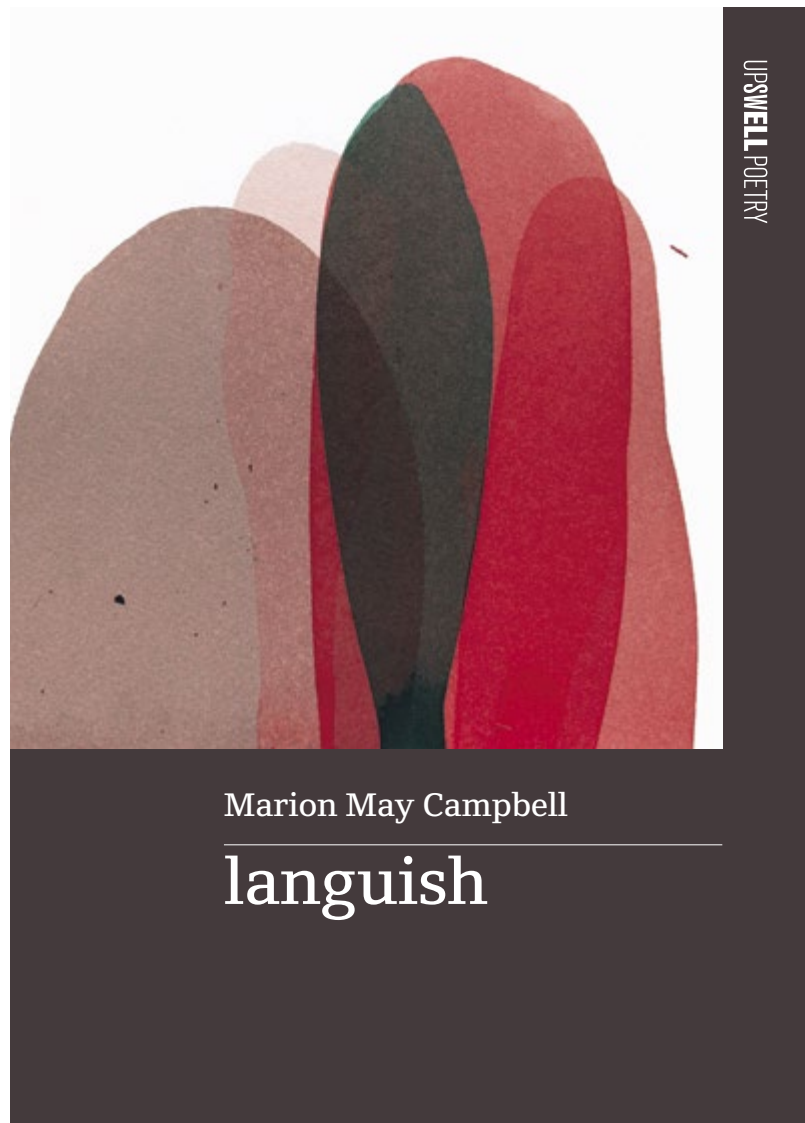
Allan Behm has been thinking about international relations, national security and defence matters in the service of a strong democracy over his long career in public policy.

—

ALLAN BEHM specialises in political and security risk evaluation, policy analysis and development, and negotiating the policy/politics interface.

Following a career spanning nearly thirty years in the Australian Public Service, he was Chief of Staff to Minister for Climate Change and Industry Greg Combet (2009 to 2013) and senior advisor to the Shadow Minister for Foreign Affairs, Senator Penny Wong (2017–19).

No, Minister – an insider's account of what actually goes on in Parliament House – was published by MUP in 2015. Allan Behm is Director, International & Security Affairs Program at The Australia Institute in Canberra.



languish

Marion May Campbell

UPSWELL POETRY

Release Date

April 2022

Imprint

Upswell

ISBN

978-0-6452480-7-4

RRP

AU\$29.99

Format

Paperback | 210x150mm | 100pp

Rights held

World

Cover Artwork

Penny Coss

This new collection of poems by Marion May Campbell furthers her lifelong interest in form, stretching to breaking point the potential of poetic language. She stages language as trickster, traitor and seducer, flamboyantly connecting and wiring the circuitry of desire, just as it silences and slices. One moment, it stutters, teetering on the brink, and the next it transfigures loss in radiant dreamscapes, restoring ardour amongst the ruins of allegory. *languish* is Campbell's eleventh book across the forms of fiction, poetry and critical theory. Her writing is always charged by a poetics of feminist contestation.

—
MARION MAY CAMPBELL'S most recent works include the memoir *The Man on the Mantelpiece* (UWAP 2018), the poetry collection *third body* (Whitmore Press 2018), and the novella *konkretion* (UWAP 2013). She now lives in Drouin in GunaiKurnai country with her two border collie companions.

*Amid early twenty-first century crises I think of
Campbell's texts, creative and critical, as lifeboats,
hovercraft with air-borne capacity, passenger-full
and powering-up for a new creative departure.*

Moya Costello, TEXT

Fugitive

Simon Tedeschi

NARRATIVE NON-FICTION LYRIC ESSAY

Release Date
May 2022

Imprint
Upswell

ISBN
978-0-6452479-6-1

RRP
AU\$29.99

Format
Paperback | 210x150mm | 120pp

Rights held
World

Cover Artwork
Loribelle Spirovski

In 1917, a young composer writes a suite of twenty pieces for piano. They are short, violent and strange, the music of another world. In 1938, a young Jewish family flees Italy for Sydney, Australia. In 1942, another family, this time Polish, are nearly destroyed. Half a century later, a young man begins to understand the role these strange visions have played in everything that came before him and all that has come to be. *Fugitive*, Simon Tedeschi's first book, straddles the borders of poetry and prose, fiction and fact, trauma and testimony, filled with what Russian poet Konstantin Balmont called the fickle play of rainbows.

SIMON TEDESCHI

Known primarily as a concert pianist, Simon Tedeschi has written for publications across Australia. When neither writing nor practising, he reads books and drinks coffee. He and his wife, the painter Loribelle Spirovski, live in Sydney, Australia with their cat. *Fugitive* is his first book. www.simontedeschi.com

The stanzas of Fugitive are rooms in a house through which memory, music and contemplation move. Like exquisite slivers of light under a door, or from a night window, they are acute, angular and darting, flaring against the dark shapes of history and memory. Haunting the structures of a piano suite, Fugitive is a mobile and musical work whose ideas circulate, restively reshaping and recasting each theme. Arch, tender and playful, this is a startling, evocative and moving debut.

Felicity Plunkett

A sparkling, minimalist meditation on what it means to make meaning. Imagine the ghosts of Kafka and Prokofiev and a queue of similar enigmas playing a tag-team fugue in a vivid, wry dream.

Ross Gibson

What a profound gift for all of us that Simon Tedeschi is more than usually attuned to the tones of life, both harmonic and unstable. Artfully and honestly, he weaves together these shimmering fragments of sound, feeling, philosophy and embodied experience into a work of art so exquisite it will leave you in silent, breathless appreciation.

Ceridwen Dovey



Simon Tedeschi

Fugitive



Photograph by Simon O'Dwyer

Words Are Eagles: Selected Writings on the Nature & Language of Place

Gregory Day

NARRATIVE NON-FICTION

Release Date

June 2022

Imprint

Upswell

ISBN

978-0-6452479-5-4

RRP

AU\$29.99

Format

Paperback | 210x150mm | 320pp

Rights held

World

Words Are Eagles: Selected Writings on the Nature & Language of Place gathers Gregory Day's beautiful and moving essays on the wonders of the natural world and the cultural complexities of writing landscape in Australia into one place.

Words Are Eagles sings with the heightened sense of place and natural world literacy that has long been key to Day's work. Listening out always for the lost mythologies and languages of place, he tunes his attention to key motifs of ground and sky, ocean and owl, moth and river, while reading and celebrating the work of the resurgent global nature writing movement that has grown up since the publication of his first novel, *The Patron Saint of Eels*, in 2005.

Words Are Eagles entails the kind of nature writing that lies at the heart of what is now our urgent human need to fashion a more harmonious and regenerative relationship with the earth that sustains us.

—

GREGORY DAY is a novelist, poet and composer from the Eastern Otways region of southwest Victoria, Australia. He has published five novels to date, to much acclaim, and was awarded the Nature Conservancy Australia 2021 Nature Writing Prize for *The Watergaw*, an essay contained in this volume.

If we are not as grateful to Day as we should be now, we will be. Few Australian authors today of non-indigenous descent are writing with the same philosophical insight and ecological care about space and place as Day – few are registering landscape and our part in it with the same intelligence or imaginative verve.

Geordie Williamson, Critic



Life with Birds: a suburban lyric

Bronwyn Rennex

NARRATIVE NON-FICTION

Release Date

June 2022

Imprint

Upswell

ISBN

978-0-6452479-7-8

RRP

AU\$29.99

Format

Paperback | 210x150mm | 200pp

Rights held

World

Life with Birds is about suburbs, families, secrets, silence and birds. It's also about war. Not a story of heroism or healing trauma; more the trying to fill in gaps in a family story and re-animate a father never really known. Bronwyn Rennex uses whatever material she could find: old photographs, army records, conversations and Google searches.

Life with Birds invests in the small scale, the domestic and the ordinary as an essential and overlooked part of Australian military history as an investigation of the disjunction between public and private experiences of the Vietnam war and its aftermath. It is personal, angry, political and it's also funny, balancing a desire for some sort of testimony alongside a commitment to question how we talk about war. Told in fragments, it contains a mix of speculation, imagination and guesswork. The reader fills in gaps just as the author has had to. Rather than describing her mother's grief at her father's death, Rennex uses her love letters to him alongside her claim for a war widow's pension. The shape of her love and loss lies between these documents.

This delicate and extraordinary commonplace book reflects the subtle and ongoing negotiations between individuals in a society. Following specific family experience, it resonates broadly on common themes of sadness, secrets, resilience and the unknowability of others – those things that defy our easy translation into coherence. That she can't retrieve her father in any satisfactory way becomes part of the story, and perhaps its most crucial part; a failure that becomes a description of the author's loss.

—

BRONWYN RENNEX is a writer, artist and arts professional. She recently completed a Master of Arts (Research) in Creative Writing at the University of Sydney and awarded the Dr Colin Roderick Prize in Australian Literature, for the best thesis on a topic in Australian Literature. Her poems have been published in Cordite Poetry Review and her photographs have been exhibited widely and are held in private and public collections.

Until 2017, she was Co-Director of Stills Gallery in Sydney, where she worked with some of Australia's most celebrated artists. More recently she has worked as an arts worker/consultant in Arnhem Land.



Hard Joy: life and writing

Susan Varga

**NARRATIVE NON-FICTION/
MEMOIR**

Release Date

June 2022

Imprint

Upswell

ISBN

978-0-6452479-9-2

RRP

AU\$29.99

Format

Paperback | 210x150mm | 270pp

Rights held

World

This compelling memoir of Susan Varga's life across seven decades circles between Australia and Europe, activism and seclusion, everyday life and the writing life.

She was born into war-torn Budapest, her family escaping loss and trauma to make a new life in Sydney. But Susan makes another escape, from the narrow confines of suburbia into the arms of the exciting and contradictory world of the Sydney Push.

As a young woman she lives in London, Paris, Bendigo and Holland, before returning to Sydney, keen to take part in Gough Whitlam's reformist agenda, in a powerful time of change.

When she finally commits to the demands and joys of writing, and to a surprising love, her life assumes a new harmony. Fate then intervenes to throw up major challenges, testing her will to re-find the hard joys of life.

In the tradition of her acclaimed first memoir, *Heddy and Me*, *Hard Joy* is an intimate, warm and incisive portrait of our times.

—

SUSAN VARGA has worked in film and video and briefly as a lawyer. Her first book, *Heddy and Me* won the Christina Stead Award for non-fiction and was short-listed for several other awards. It was followed by the novel *Happy Families*, winner of the Vision Australia Talking Book of the Year and Braille Book of the Year. Then followed the non-fiction book *Broometime* (2001), co-authored with Anne Coombs. Her most recent novel was *Headlong* (UWAP, 2009), which was short-listed for the Barbara Jefferis Award. *Rupture* (UWAP, 2016), her first book of poetry, was named in the Australian Book Review's '2016 Books of the Year'. *Rupture* was also commended in the 2017 Anne Elder Award.

Ringed by Language. And Yet.

Justy Phillips

NARRATIVE NON-FICTION/ LYRIC ESSAY

Release Date

July 2022

Imprint

Upswell

ISBN

978-0-6452480-3-6

RRP

AU\$29.99

Format

Paperback | 210x150mm | 180pp

Rights held

World

An unexpected chronicle of heart failure. Prose. Memoir. Essay. Other. This book is a thickness. A lure. Its pages an attempt to reach a body at the moment of invasion. Reduction. Accrual.

Heart failure is a compression that folds in many durations. Perhaps for this reason and for the layering of year upon year, Justy Phillips had not, until now, known how to speak about its entanglement in the quiet and gradual violence of childhood sexual trauma.

“No doubt my whole life, my work as an artist, and its ways of making-public what we cannot see, has been its own process of recovery. And now, through this failing body, this book—part creature, part ocean, part wet lungs and air—I have found a way to inhabit the limits of what is held. Perhaps only as a way to make room for what will surely follow. Inundate. Collapse.

Without this particular heart, shimmering as it is, it is unlikely I could have written the other, paralysed, hollow muscular organ of the past. It is clear to me now that they are not two separate things, these durations, but the ongoing event of one intelligent, fizzing world. In the midst of such entanglements, questions of duration begin to take hold: Where do failures of the heart begin? How do they move? Accumulate, mutate, oscillate back and forth between us? These faltering organs.

It is terrifying. And yet so important to bring into language such things.”

—

JUSTY PHILLIPS is an artist, writer and publisher who lives and works on the banks of timtumili minanya/ River Derwent in nipaluna/ Hobart, lutruwita/Tasmania. She is co-founder with Margaret Woodward of *A Published Event*, making long-term relational artworks through shared acts of public telling. Exploring chance encounter, constructed situations and the shared authorship of lived experience, Phillips works with artists and writers, materials and ideas, writing, prose, book-works and performance. In 2019, Justy was awarded the Ruth Stephan Fellowship at the Beinecke Rare Book & Manuscript Library, Yale University. Her publication *Fall of the Derwent* was long-listed in the 2017 Premier’s Literary Awards, Tasmania, Australia.

Justy Phillips

Ringed by Language. And Yet.



My Giddy Aunt and her sister comedians Sharon Connolly

NON-FICTION

Release Date

August 2022

Imprint

Upswell

ISBN

978-0-6452479-8-5

RRP

AU\$29.99

Format

Paperback | 210x150mm | 300pp

Rights held

World

*"This book had me at
'professional lady whistler'..."*

Kaz Cooke

Opening a mysterious case of old photographs, Sharon Connolly begins a search for the great aunt she never knew. Gladys Shaw was a whistling comedian, a singer and saxophonist, an eccentric dancer and a whip-cracker — one of the 'girls' who made Australia laugh. They were onstage musical comics, actors and male impersonators braving a new age, of cinema and radio. They parodied men, servant girls and maiden aunts, but they were modern women — independent, determined and sometimes wild. And they helped change ideas about how women should behave.

Filmmaker Sharon Connolly turns to the archives, both family and state, and finds a sisterhood of jesters who charmed and surprised the backblocks, towns and big cities of Australia and New Zealand last century. *My Giddy Aunt* tells stories of 'funny girls' and witty women – joking, singing and whistling in a man's world.

With a foreword by historian Professor Ann Curthoys

—

SHARON CONNOLLY

A former documentary filmmaker, television producer and chief executive of Film Australia, Sharon Connolly has been involved in making many landmark history series and films. In her first book, *My Giddy Aunt*, as in her first documentary, *Red Matildas*, she writes some remarkable yet uncelebrated women back into the stories of Australia.



People who Lunch: essays on work, leisure & loose living

Sally Olds

NON-FICTION ESSAYS

Release Date
September 2022

Imprint
Upswell

ISBN
978-0-6452480-4-3

RRP
AU\$29.99

Format
Paperback | 210x150mm | 220pp

Rights held
World

This book is about working and not working, hating work and needing to work, intimacy and technology, money and love, labour and pleasure. Across a series of essays, Sally Olds probes the ambivalent utopias of polyamory, cryptocurrency, clubbing, communes, a secret fraternity, and the essay form itself. Curiosity drives each of these adventures into projected worlds, where Olds explores how living with precariousness changes expectations of how a life can be lived in this thrilling appraisal of the state of things.

—

SALLY OLDS is a writer from Queensland living in Narm/ Melbourne. Her work has been published by Sydney Review of Books, un Magazine, AQNB, the Institute of Modern Art, collected in anthologies, and shortlisted for the Griffith Review's Emerging Voices Competition and the Sydney Review of Books/Copyright Agency's Emerging Critics Fellowship. She has collaborated extensively with Precog, a club night held in Narm, and taught writing workshops in and outside of university. This is her first book.

Alchemy.

Kate Forsyth & Wendy Sharpe

ART

Release Date
October 2022

Imprint
Upswell

ISBN
978-0-6452480-1-2

RRP
AU\$49.99

Format
Large format paperback | 250pp

Rights held
World

Two brilliant artists get together and plan a dramatic book in words and images about the twists and turns in the life cycle of a woman. From birth onwards, no topic is skirted around.

Kate Forsyth is an award-winning and bestselling author for adults and younger people. Wendy Sharpe is a visual artist with accolades and global experiences aplenty. This collaboration takes them both to new places in their creative lives.

The drama that Kate and Wendy create on the pages of this lush book—in a collage style—will speak particularly to women with an intimacy that carries poignant and loving memories and knowledge, too, of the best things in life.

—

KATE FORSYTH is the internationally bestselling author of more than thirty books. She completed a doctorate in fairytale retellings, and the novels that have come out of this fascination include the winner of the 2015 American Libraries Association Prize for *Historical Fiction*, *Bitter Greens*, *The Wild Girl* and *The Beast's Garden*.

WENDY SHARPE is one of Australia's most acclaimed artists. She has been awarded The Sulman Prize, the Portia Geach Memorial Award (twice), the Archibald Prize, and a finalist in the Sulman Prize twelve times, and the Archibald Prize seven times. She has held over 60 solo exhibitions around Australia and internationally.





Staging a Revolution: When Betty Rocked the Pram

Kath Kenny

NARRATIVE NON-FICTION

Release Date
October 2022

Imprint
Upswell

ISBN
978-0-6452480-5-0

RRP
AU\$29.99

Format
Paperback | 210x150mm | 270pp

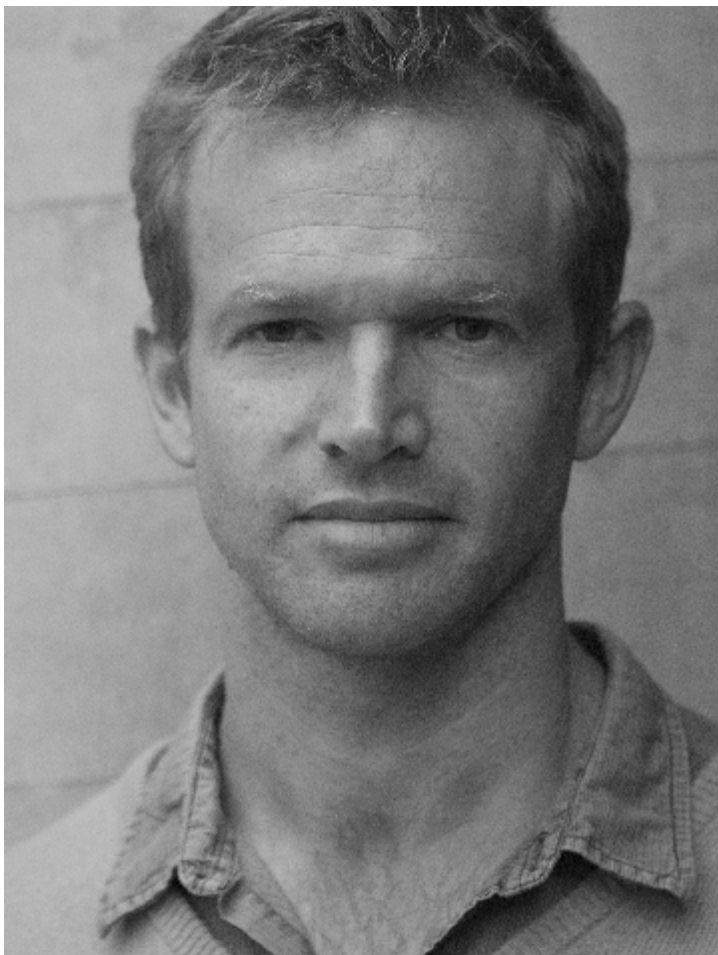
Rights held
World

At the end of January 1972, five women took to the stage of Carlton's Pram Factory to preview their women's play. Claire Dobbin, Helen Garner, Evelyn Krape, Jude Kuring and Yvonne Marini mocked the ocker characters beloved by Pram Factory playwrights, and performed monologues about sex, men, and how they felt "as a woman". Directed by Kerry Dwyer and produced by the Carlton Women's Liberation group, the play's frank revelations stunned audiences and shocked the Pram Factory world.

Set against a backdrop of moratorium marches, the street theatre of Paris in 1968, avant-garde performance groups, civil rights campaigns, and the rising tide of women's liberation and cultural movements that would sweep the Whitlam government to power, Kath Kenny uses interviews and archival material to tell the story of *Betty Can Jump*. She traces Betty's legacy in the changing culture of Australian theatre, in Helen Garner's later work, and in cultural institutions such as Circus Oz. On the 50th anniversary of this seminal play, she lays out glaring gaps in the record, and asks questions including why the great cultural renaissance that was women's liberation has been largely forgotten? And how is the personal still political?

—

KATH KENNY is an essayist, arts reviewer and researcher. Her writing on theatre, film, television and books has appeared in publications such as the *Sydney Morning Herald*, *Meanjin*, *The Monthly* and *The Saturday Paper*. This book draws on her award-winning PhD on the cultural renaissance of women's liberation film and theatre movements. She lives on unceded Gadigal in Sydney's inner west.



Object Coach

Tom Lee

FICTION

Release Date

November 2022

Imprint

Upswell

ISBN

978-0-6452480-6-7

RRP

AU\$29.99

Format

Paperback | 210x135mm | 220pp

Rights held

World

Tom, our narrator, is a stranger in an intellectual community whose members experience the world by wondering how things are made and how they might be made differently. Instead of characters undergoing dramatic changes, Tom's life in this world is defined by the changing plans for things: objects that might help people overcome injuries, virtual reality experiences that induce profound nostalgia about memories, ambiguous and ordinary robots, and failed services intended to replace the function of mirrors. Tom's job is to tell stories about the work going on in this intellectual community and to look for the unacknowledged storytelling that is already part of the world. Many of the stories Tom hears and observes involve types of people called clients, consumers and designers—all figures who in this story are bound together by the common thread of trying to make visions and aspirations tangible. Tom listens and watches people pour their practical and imaginative energies into plans for thing-projects and in the process gives centre stage to a pervasive but oddly inconspicuous aspect of what it means to be human in the world today.

—

TOM LEE is a writer known for his interest in landscape, technology and the senses. He grew up on a farm near Orange in Central-West NSW, and lectures in the School of Design at the University of Technology Sydney. Tom was named a Sydney Morning Herald Best Young Australian Novelist in 2019 and his first novel, *Coach Fitz*, was longlisted for the Voss Literary Prize in the same year.



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