

January–June 2023  
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**Marcus Rashford**  
 1997-  
 Marcus Rashford, 2022  
 Oil on canvas, 100 x 100 cm  
 © Marcus Rashford  
 NPG 02730

Rashford is an English national team footballer who has played for his hometown club of Manchester United since the age of 7. He rose to prominence when he scored two goals on the free open-top bus after a campaign against racism, homelessness and child hunger. Rashford has been praised for using his platform to drive societal change.



**Kelly Holmes**  
 1973-  
 Kelly Holmes, 2011  
 Oil on canvas, 75 x 112 cm  
 NPG 02624

Holmes was a sergeant in the British Army before becoming a full-time athlete. She is an Olympic Commonwealth and European champion and won seven gold, eight silver and four bronze medals throughout her career, including a double gold in the 800m and 1500m at the 2004 Olympic Games in Athens.

**Dorcas Lawrence, Business Laureate of Clarendon**

1928-  
 Dorcas Lawrence, 2019  
 Oil on board, 80 x 74.8 cm  
 NPG 02713

Business Dorcas Lawrence of Clarendon has campaigned against racism since her son Stephen's murder in a racially motivated attack in southeast London in 1993. Following a coronary inquest, Lawrence demanded a police investigation, which found that the involvement of the Metropolitan Police had contributed to her failure to solve the case.



1920 1925 1930 1935 1940 1945 1950 1955 1960 1965 1970 1975 1980 1985 1990 1995 2000 2005 2010 2015 2020



**Self-Portrait with Charles**  
 Charles Black, 1987-9  
 Charles Black, 1989-9  
 David Hockney, 2008  
 Oil on canvas, 100 x 100 cm  
 NPG 02829

One of Britain's most celebrated contemporary artists, Hockney is fascinated with observing and depicting relationships. He painted this large-scale portrait of himself and his close friend, the painter Charles Black, from the 1980s in his studio in the Hollywood Hills.



**Zaida Smith**  
 Zaida Smith, 1987-9  
 Zaida Smith, 2018  
 Oil on canvas, 100 x 100 cm  
 © Zaida Smith  
 NPG 02792

Zaida Smith is an internationally published writer who became a prize-winning, best-selling author in the age of 25 for her first novel *Teem*. Smith has described *Teem* (Oxford) as the 'central light' in a thrilling new generation of Black artists.

**Self-Portrait with Emma**

Christa Jeffe, 1989-9  
 Christa Jeffe, 2018  
 Oil on canvas, 100 x 100 cm  
 © Christa Jeffe  
 NPG 02793

Christa Jeffe is a pioneer in the figurative tradition who works from photographic source material as a way of reflecting upon the continued nature of female representation in art. Central to her practice, the self-portrait from the presents a way to consider time passing, something Jeffe has noticed when watching her daughter, Emma, grow up.



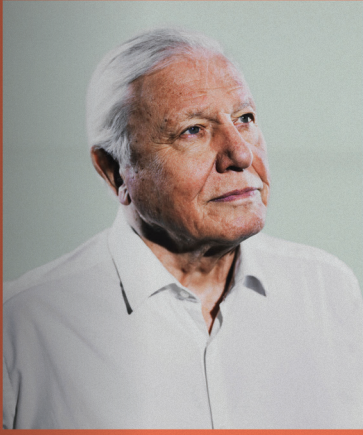
1920 1925 1930 1935 1940 1945 1950 1955 1960 1965 1970 1975 1980 1985 1990 1995 2000 2005 2010 2015 2020

**Sir David Attenborough**

Sir David Attenborough, 2015  
 1917-2018, aged 98 years  
 NPG 039524

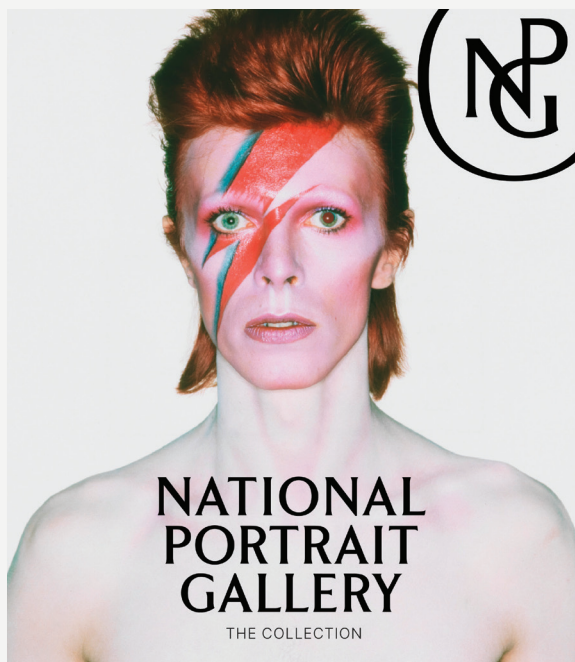
David Attenborough has shared the wonders of the living world with audiences worldwide for over six decades. A naturalist, writer and broadcaster, his contribution to broadcasting and wildlife film-making has inspired international acclaim.

Attenborough's distinguished broadcasting career began in 1952 when he joined the BBC. He launched the first Natural History programme, *Zoo Quest*, in 1954, and in 1957 formed the BBC's *Teletext and Experiments Unit*. As Controller of BBC Two from 1965, Attenborough oversaw the introduction of colour television in Britain five years later. He is celebrated for writing and presenting the BBC's *Life* (2000) series and in recent years has adopted a more environmentalist stance. This photograph, commissioned by the Sunday Times for Attenborough's 90th birthday, was concentrated on his gaze to the great redwood, *Sam* (born in 1971), the youngest of fifteen, felled by pest George Bakker, has stood as a photographer in both editorial and advertising since 1997.



"Quote. Sam fuccus iandandus, acat et occatia andipid maio dolo es deliqu ationised molputas dit ditio et exerchi temquibus, acat et occatia eriberem sit ut reicatusa ipsam inimolument quibus sequia."

1920 1925 1930 1935 1940 1945 1950 1955 1960 1965 1970 1975 1980 1985 1990 1995 2000 2005 2010 2015 2020



Rab MacGibbon is Cross-Collections Curator at the National Portrait Gallery, London. He is the author of *Icons and Identities* (2021), and a contributor to *Love Stories: Art, Passion & Tragedy* (2020), *Elizabethan Treasures: Miniatures from Hilliard to Oliver* (2019) and *The Lost Prince: The Life & Death of Henry Stuart* (2012). Dr Nicholas Cullinan is Director of the National Portrait Gallery, London.

Art  
100 illustrations  
22.0 x 19.0cm  
120 pages paperback  
ISBN 9781855145733  
April  
£12.95

## National Portrait Gallery: The Collection

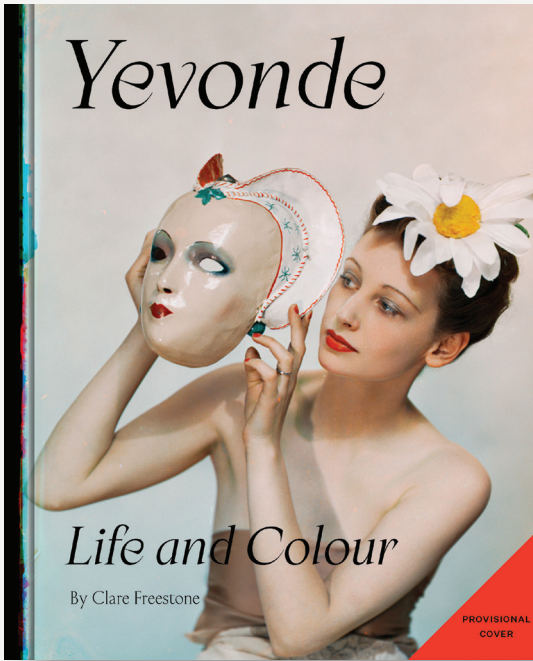
Rab MacGibbon,  
Dr Nicholas Cullinan

*Introduces the key people who have shaped the history of Britain, its culture and identity, by exploring essential highlights from the National Portrait Gallery's unrivalled Collection.*

*National Portrait Gallery: The Collection* is published to celebrate the reopening of the Gallery after a three-year redevelopment project. Designed by Daniela Rocha, this engaging and inviting book takes the reader on a chronological journey through Britain's history in portraiture, from the Tudors to Now, featuring the country's most impactful and famous individuals, from Queen Elizabeth I to Mary Seacole, and Virginia Woolf to David Bowie. The book is richly illustrated with beautiful paintings, photographs, sculptures, drawings and digital works.

Readers will enjoy a selection of the most popular and recognisable portraits from the collection, accompanied by short chapter introductions that introduce key historical periods, their most exciting figures, and their most important historical, political, social and cultural moments. This accessible structure allows the reader to dip into any of the beautiful portraits and their stories, and understand their place in British history.

An Introduction by Director Dr. Nicholas Cullinan highlights why portraiture has been fundamental to people and society historically, but also to contemporary audiences, by exploring themes of culture, identity and the representation of diversity. It also acts as an introduction to the nation's newly-reopened National Portrait Gallery, explaining how it came to be the nation's home of portraits and the world's most significant collection of people.



Clare Freestone is Curator, Photography, at the National Portrait Gallery, London. Recent publications include *Photographs in Dialogue UAE – 1971 – UK* (2020) and *Ida Kar: Bohemian Photographer* (2011), with contributions made to *Love Stories: Art, Passion & Tragedy* (2020). Pamela Glasson Roberts is a researcher and curator. Recent publications include *Alvin Langdon Coburn* (2015) and *A Century of Color Photography* (2008), with contributions made to *Madame Yevonde: Be Original or Die* (1999).

Photography  
160 illustrations  
30.0 x 24.5cm  
240 pages  
ISBN 9781855145634  
June  
£40.00

## Yevonde Life and Colour

Clare Freestone  
Pamela G. Roberts

*The first book published in 20 years on this pioneer of 20th-century portraits and still life photography.*

*‘Be original or die would be a good motto for photographers to adopt...let them put life and colour into their work.’ – Yevonde.*

This lead publication in the National Portrait Gallery’s reopening programme in 2023 will focus on the work of Yevonde (1893–1975). Yevonde was a businesswoman and tireless creator: as an innovator committed to colour photography when it was not considered a serious medium, her work is significant in the history of British portrait photography. She championed photography during a time where there were few women photographers working professionally, and this book tells the story of her life, works, and 60-year career.

*Yevonde: Life and Colour* brings the photographer’s works together again for the first time in 20 years and features previously unpublished works, as well as her most renowned body of work, a series of women dressed as goddesses posed in surreal tableaux from the 1930s. This book showcases her experimentation with a range of techniques and genres including colour photography, portraiture, still-lives, solarisation, and the Vivex colour process, and repositions her as a modern artist of the 20th century. This is a highly illustrated publication, providing in-depth context to Yevonde’s images, considering their aesthetic and mythic references. Yevonde’s portraits embody glorified tradition countered with a desire for the new.

2007 (left) (Photograph)  
 2007  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)



MARLENE VETTER

2007 (left) (Photograph)  
 2007  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)



11

2007 (left) (Photograph)  
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 2007 (left) (Photograph)



MARLENE VETTER

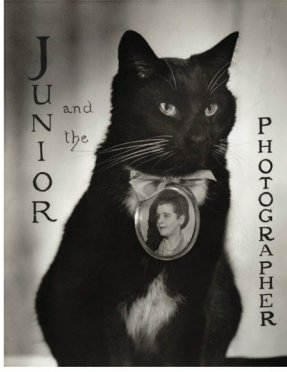


2007 (left) (Photograph)  
 2007  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)

In 1965, when a British journalist, 'Neville' started the first magazine and called it 'Digger Magazine'. It was dedicated to the...  
 The magazine was...  
 In 1965, 'Neville' started the first magazine and called it 'Digger Magazine'. It was dedicated to the...  
 The magazine was...  
 In 1965, 'Neville' started the first magazine and called it 'Digger Magazine'. It was dedicated to the...  
 The magazine was...

12

2007 (left) (Photograph)  
 2007  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)

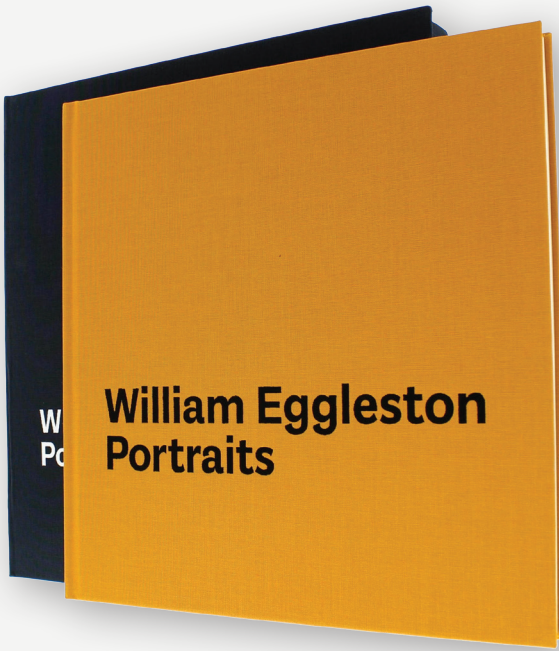


MARLENE VETTER

2007 (left) (Photograph)  
 2007  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)  
 2007 (left) (Photograph)



13



Phillip Prodger is previous Head of Photographs at the National Portrait Gallery, London. He is author and editor of 18 books and catalogues, including the award-winning *Time Stands Still: Muybridge and the Instantaneous Photography Movement* (2003) and *Darwin's Camera: Art and Photography in the Theory of Evolution* (2009).

Photography  
130 illustrations  
31.0 x 39.0cm  
184 pages  
ISBN 9781855147201  
Available  
£295.00

## William Eggleston Portraits: Limited Edition

Phillip Prodger

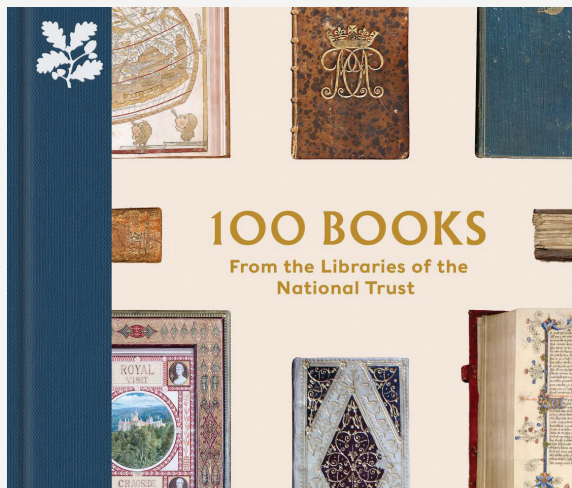
*Encased in a beautiful cloth clamshell box with a cloth cover, this special signed edition of William Eggleston Portraits, the only Eggleston monograph devoted to the photographer's portraiture, is limited to 250 copies.*

Vivid, poetic, even mysterious, the works of the pioneering American photographer William Eggleston portray life in his home town of Memphis, Tennessee, and the people he encountered, from the 1950s to the present day. This book includes both well-known and unseen portraits from Eggleston's long career, to provide a fresh perspective on one of photography's most influential practitioners.

William Eggleston's photographs are special for their eccentric, unexpected compositions, playfulness, implied narrative and, above all, his portrayals of people. Over the past half-century he has created a powerful and enduring body of work featuring friends and family, musicians, artists and others.

Works included span Eggleston's career from the 1950s through to his well-known portraits of the 1970s to the present day. The catalogue includes an essay, chronology and beautifully reproduced plates, as well as a revealing interview with Eggleston and his close family members, conducted in Memphis by author Phillip Prodger.





Yvonne Lewis is Assistant National Curator for Libraries at the National Trust. Tim Pye is National Curator for Libraries at the National Trust. Nicola Thwaite is Assistant National Curator for Libraries at the National Trust.

Literature  
230 illustrations  
15.6 x 18.6cm  
224 pages  
ISBN 9780707804644  
April  
£10.00

## 100 Books from the Libraries of the National Trust

Yvonne Lewis, Tim Pye,  
Nicola Thwaite

*Gathered together in this beautifully illustrated volume are 100 important books and manuscripts selected from more than 400,000 held in National Trust libraries across England, Wales and Northern Ireland.*

Spanning the 8th to the 21st centuries, *100 Books from the Libraries of the National Trust* includes illuminated medieval manuscripts; the Trust's oldest atlas, with maps of the ancient world; a volume from Henry VIII's library; a book inscribed in blood; an Arabic manuscript on horsemanship; a very early book on swimming; the largest volume of botanical drawings ever produced; sonatas by Joseph Haydn; a library of miniature children's books; the first book in English by an Indian author; Dame Ellen Terry's annotated working copy of Shakespeare's *Macbeth*; the first book ever printed in Antarctica; George Bernard Shaw's Nobel Prize in Literature; Virginia Woolf's handwritten manuscript for her novel *Orlando*; and John Lennon's treasured childhood copy of Richmal Crompton's *William the Gangster*.

Chosen by National Trust curators from collections at more than 160 properties, the featured books are arranged chronologically, each accompanied by beautiful photography and an illuminating, easy-to-read caption. The book concludes with a handy glossary of terms and a gazetteer of important National Trust libraries.

Also available  
9780707804606  
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OSTERLEY

Like Euston House, Charles produced the floor-to-ceiling station front of a six-panel full building with a seven-foot-tall tower topped by a concrete finial. The original design was produced by Doris Hines, who accompanied the site visits. However, Frank Pick wanted something more in line with the general passenger to the station, situated alongside the King George Hotel. As at Osterley, Charles Holden and Charles Holden produced the design, with a tower reminiscent of the Telford Building in Arnhemland by JF Gould. G. Langford completed in 1930, a reminder of the importance of the 1920s European High Modern and Pick. The ground building includes a long glass-paneled frontage over the tracks to the eastbound platform.

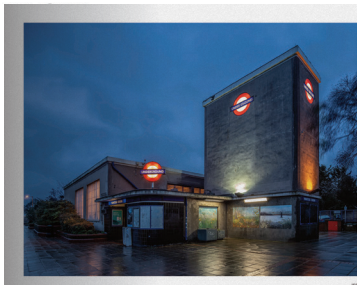
Station building 1134  
Designed by Charles Holden  
Listed Grade II



WANSTEAD

Wanstead went through many iterations in design, including a cross-shaped tower and a three-storey tower similar to Southgate. Ultimately, a two-story design was chosen, based on a similar tower at Gidea Park and featuring a wing at George and the bridge to connect Ambridge House. After the end of the design was reached with the glass track and canopy making use of the architectural concrete panels finished in grey under and black like around the entrance. Inside, the ticket hall is spacious and airy, with glass tracks bringing in light. Along with Redbridge and South Hill, this station was one of the first stations during the war, while Percy Electronics occupied the tunnels in between for manufacturing munitions.

Station building 1142-47  
Designed by Charles Holden



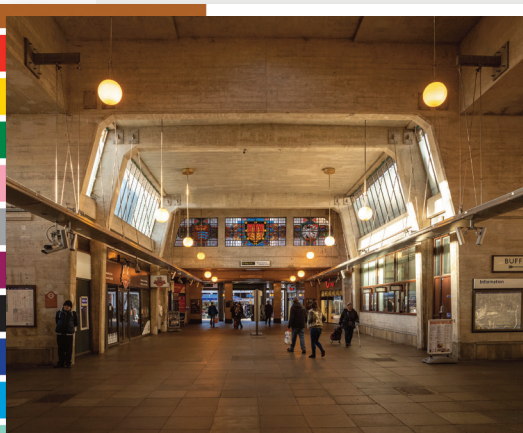
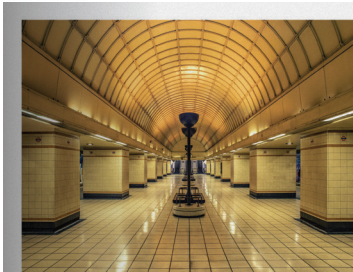
Architecture  
215 illustrations  
16.0 x 20.0cm  
200 pages  
ISBN 9781739887827  
April  
£24.95



GANTS HILL

Gants Hill has virtually no stone ground, with a tapered brick tower being dropped, but it benefits from underground. Coloured window panels lead down the side of the station, which is lit by a central light. Over the entrance, the Pick House has a tapered concrete tower, probably the best of Holden's tower with the Underground. The concrete is 1920s long and tapered, with a brick tower with a glass window. The idea for a Pick-style station was for the Park Road, with London Transport having a glass tower with the ground surface over the road. Charles Holden produced the design, with a tower reminiscent of the Telford Building in Arnhemland by JF Gould. G. Langford completed in 1930, a reminder of the importance of the 1920s European High Modern and Pick. The ground building includes a long glass-paneled frontage over the tracks to the eastbound platform.

Station building 1127-47  
Designed by Charles Holden  
Listed Grade II



FIVE YEAR PLAN :  
THE NEW WORKS PROGRAMME  
1935-1939

Fresh from the success of the Piccadilly Line extensions and having amalgamated the many disparate companies into the London Transport Passenger Board, Frank Pick sought to continue the modernisation of the network with the New Works Programme. This five-year plan incorporated the rebuilding of many older stations, in addition to further expansion out into the suburbs. However, as so often happens, the moment of greatest triumph was also the beginning of the end. This was where the upward curve of creative brilliance that began with the Northern Line extension of 1920s ended and started to take a downward turn.

Charles Holden had taken on the re-design of the University of London in Bloomsbury. The project, which was initially to stretch 1200 feet along the street, was slimmed down due to lack of funds, with Senate House being the only completed part. In his absence, Holden was replaced by a number of other architects, all producing variations of his work. A similar approach had worked on the eastbound Piccadilly Line extension but was less successful here. Holden had to help redesign some of the stations, such as Bayswater Lane and East Finchley, in a bid to maintain the high standards set in previous years. Even the stations directly designed by Holden, like Ealing, do not show the great leaps forward seen between the mid-1920s and early 1930s.

Several of the stations were given entirely to Stanley Heaps. Those he produced, St John's Wood, Harrow-on-the-Hill and a new entrance for Earl's Court, are well designed, but stick to the Holden template without adding much new. As well as the rebuilt stations, the New Works Programme planned for two new line extensions. One was three stations on the eastbound Central Line (see Central Line East), the other was the Northern Heights project, which aimed to extend the Northern Line into Hertfordshire. Two stations would have been rebuilt (Drighlington and Finchley Central) and three new stations constructed (Brockley Hill, Egham South and Bushey Heath). World War II and the Green Belt Act of 1938, put paid to these ambitions, with little money or political will to extend the line northwards thereafter.



Philip Butler is a photographer focusing primarily on documenting the remains of Great Britain's inter-war architecture. He has self-published a number of books of his own work. Joshua Abbott is a historian, tour guide and photographer based in Welwyn Garden City. His Modernism in Metroland website and social media feeds have been cataloguing and celebrating Greater London's Modernist architecture for over ten years. Damon Murray and Stephen Sorrell (FUEL) have been publishing critically acclaimed books on design and architecture since 2004.

## London Tube Stations 1924–1961

Philip Butler  
Joshua Abbott  
Edited by Damon Murray  
and Stephen Sorrell (FUEL)

*An annotated photobook documenting historic London Underground stations built between 1924 and 1961.*

Charles Holden's designs for the London Underground from the mid-1920s to the outbreak of World War II represent a high point of transport architecture and Modernist design in Britain. His collaboration with Frank Pick, the Chief Executive of London Transport, brought about a marriage of form and function still celebrated today. Pick used the term 'Medieval Modernism' to describe their work on the underground system, comparing the task to the construction of a great cathedral.

*London Tube Stations 1924–1961* catalogues and showcases every surviving station from this innovative period. These beautiful buildings, simultaneously historic and futuristic, have been meticulously documented by architectural photographer Philip Butler.

Annotated with station-by-station overviews by writer and historian Joshua Abbott, this book provides an indispensable guide to the network's Modernist gems. All the key stations have a double page spread, with a primary exterior photograph alongside supporting images. A broader historical introduction, illustrated with archival images from the London Transport Museum, gives historical context, while a closing chapter lists the demolished examples alongside further period images.

These stations, as famed architectural historian Nicholas Pevsner later noted, would 'pave the way for the twentieth-century style in England'.



Names related to the Solovki Special Purpose Prison Camp (SOLON):

This short contains images which all relate to the infamous Solovki Special Purpose Prison Camp that spread across an archipelago in the White Sea. Located deep in the hazy northern Republic of Karelia, the spatial geography of the former massive site provided metaphorical inspiration behind the title of Aleksandr Solzhenitsyn's monumental work *The Gulag Archipelago*. Following the first contingent of prisoners arrived in May 1923, the population of Solovki grew to a size of 6,000 by the end of the decade.<sup>1</sup> Operated by the state security services, OGPU, the camp shortly gained a reputation as a place of torture and mass executions.<sup>2</sup> A number of images on the sheet refer to the transportation process to the islands from the main transit camp based at town of Kola, which is referred to as the right-hand breast corner of sheet using its official title (*Колупорт*). Many entries describe how they were ordered to parade in work clothes at the transit camp such as transporting water to various places around the harbor including Popov Island which appears in text on the bottom left-hand corner.<sup>3</sup> As indicated by two stamp marked images, prisoners were transported to Solovki onboard the ship *Glag Bala* which was named after a high-ranking OGPU lieutenant. These images tie into the current and subsequent letter inmates received the dangers of these journeys, including food and medical issues.<sup>4</sup> Further Solovki prisoner Dmitriy Eshelcher was fortunate to avoid being crushed to death, while describing how his body being removed after the big boat sank.<sup>5</sup>

After arriving at Solovki, prisoners took part in a variety of work duties and were also encouraged to take part in numerous cultural-recreational activities. This included participating in the camp theatre and producing articles for the camp newspaper, one of which were sold at kiosks in major Soviet cities. The name of the newspaper publication, *Солытский Солдатский Ажур*, appears in the text of the image in

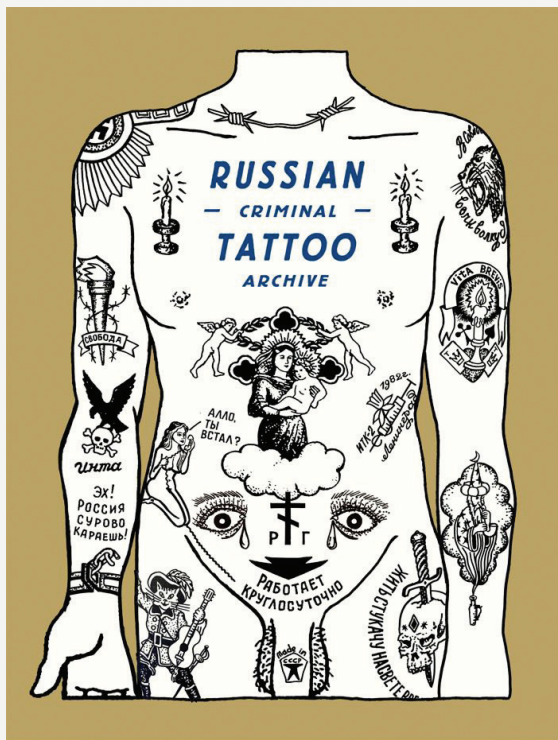
the middle of the bottom row. Found in the top right-hand corner of the sheet, the image of the elephant refers to how the warden of the camp (SOLON) represents not only the Russian word for the animal but his violent satirical expression in prisoner drawings, poetry and jokes.<sup>6</sup> One further elephant tattoo from the archive was found on the shoulder of an elderly inmate nicknamed 'Lucky' who had spent a total of 42 years incarcerated. Viewed by Balkov in a Leningrad hospital in 1953 another tattoo on Lucky's chest depicted the main Solovki location in a circular fashion to the design seen in the top left-hand corner.<sup>7</sup> A similar image to this also appeared on a 2001 cable broadcast that was circulated between 1995-2011, during the non-mentioned memory years in the case as a site of incarceration (and was subsequently and other relatedly removed).<sup>8</sup> Considered to be a prototype for the development of the Gulag system, Solovki were also an important commemorative function as a site of political repression with facilities taken from the archipelago and placed eventually to several major cities by human rights organisation Memorial.<sup>9</sup>

1. Solovki, the first of them, 206.  
 2. The population of Solovki reached nearly 6,000 in 1930 as 1930 became the most crowded year in the Gulag Archipelago. Source: Solzhenitsyn, 46.  
 3. Another Gulag inmate reported that he had made a statement reported to a Moscow newspaper in 1955 which stated that there were 6000 prisoners there, including 2000 who were working in the mines. Source: Solzhenitsyn, 46.  
 4. Eshelcher, Dmitriy. *Солытский Солдатский Ажур*. Moscow: Советский писатель, 1990. 100.  
 5. Eshelcher, Dmitriy. *Солытский Солдатский Ажур*. Moscow: Советский писатель, 1990. 100.  
 6. Solzhenitsyn, Aleksandr. *The Gulag Archipelago*. Moscow: Советский писатель, 1990. 100.  
 7. Solzhenitsyn, Aleksandr. *The Gulag Archipelago*. Moscow: Советский писатель, 1990. 100.  
 8. Solzhenitsyn, Aleksandr. *The Gulag Archipelago*. Moscow: Советский писатель, 1990. 100.  
 9. Memorial, *Солытский Солдатский Ажур*. Moscow: Советский писатель, 1990. 100.



Danzig Baldaev worked as a warden in the infamous 'Kresty' prison, and travelled throughout the USSR from 1948–2000 to document tattoos in pen and ink. Sergei Vasiliev worked as a photographic journalist documenting Russian prisoners and their tattoos between 1990–93. Arkady Bronnikov was a police officer working in the Ministry of Internal Affairs in Perm between 1963-91. Mark Vincent is a writer and academic, author of *Criminal Subculture in the Gulag*. Alison Nordström is a scholar, writer and curator specialising in photography.

Art  
 235 illustrations  
 26.5 x 20.0cm  
 256 pages  
 ISBN 9781739887803  
 March  
 £40.00



## Russian Criminal Tattoo Archive

Danzig Baldaev  
 Sergei Vasiliev  
 Arkady Bronnikov  
 Mark Vincent  
 Alison Nordström  
 Edited by Damon Murray  
 and Stephen Sorrell (FUEL)

*Large in scale and ambitious in depth, this archive compiles highlights of previously unseen work from FUEL's unique collection of tattoo drawings and photographs.*

*The Russian Criminal Tattoo Archive* presents highlights from FUEL's singular collection of authentic material on this subject. Previously unpublished in its original form, this work comprises ink on paper drawings by Danzig Baldaev, the photographic albums of Arkady Bronnikov and prisoner portraits by Sergei Vasiliev. The selection is contextualised with insights from Mark Vincent PhD (author and academic specialising in the Soviet Gulag) and Alison Nordström (photography scholar, writer and curator).

The meticulous depictions of tattoos by prison guard Danzig Baldaev are reproduced in facsimile, authenticated by his signature and stamp, alongside his handwritten notes on the reverse. The paper has yellowed with age, giving the exquisite drawings a visceral temporality – almost like skin. Sergei Vasiliev's photographs portray inmates in startling intimacy. He achieves a remarkable level of trust within the closed criminal society, a strict hierarchy, where outsiders are viewed with hostile suspicion. Arkady Bronnikov's collection of photographs are shown in the albums in which they were collected. Used exclusively to aid police in their investigations, they depict a motley line-up of assorted body parts.

This unique book is the only publication of primary material on this subject, highlighting the pioneering methods of these three individuals used to document this unique phenomenon.

Chapter 1  
The court  
Mei Mei Rao



In their studies, the incorporation of composite rubbings of inscriptions objects was critical. From the mid-eighteenth century, scholars began to use objects as a source for the study of Chinese printing and paper. The Shanghai School developed such methods into an original type of art and a genre of gift around New Year.

Qing antiquarians' greatest innovation was the development of three-dimensional composite rubbing. Previously, antiquarians had often reproduced objects through two-stage printing. First, metal or copper-plate rubbing (BR) was used to create a negative of an object. The new technology of composite rubbing (CR) was used to create a positive of the negative. This method allowed for the reproduction of three-dimensional objects in a single stage, and it was used to create a variety of objects, including seals, coins, and medals.

Hand often is something that three-dimensional objects appear to be used within the traditional genre of paper rubbing. However, it is also a form of rubbing that is used for the study of Chinese printing and paper. The Shanghai School developed such methods into an original type of art and a genre of gift around New Year.

Qing antiquarians' greatest innovation was the development of three-dimensional composite rubbing. Previously, antiquarians had often reproduced objects through two-stage printing. First, metal or copper-plate rubbing (BR) was used to create a negative of an object. The new technology of composite rubbing (CR) was used to create a positive of the negative. This method allowed for the reproduction of three-dimensional objects in a single stage, and it was used to create a variety of objects, including seals, coins, and medals.



Fig. 10. A seal and its composite rubbing. The rubbing is made by pressing the object into a layer of ink, which is then transferred to a sheet of paper. The rubbing is then dried and mounted on a page.



Fig. 11. A coin and its composite rubbing. The rubbing is made by pressing the object into a layer of ink, which is then transferred to a sheet of paper. The rubbing is then dried and mounted on a page.

10. China Archives

11. China Archives

Fig. 12. A rubbing of a seal. The rubbing is made by pressing the seal into a layer of ink, which is then transferred to a sheet of paper. The rubbing is then dried and mounted on a page.



Fig. 12. A rubbing of a seal. The rubbing is made by pressing the seal into a layer of ink, which is then transferred to a sheet of paper. The rubbing is then dried and mounted on a page.

12. China Archives

Fig. 13. A rubbing of a seal. The rubbing is made by pressing the seal into a layer of ink, which is then transferred to a sheet of paper. The rubbing is then dried and mounted on a page.



Fig. 13. A rubbing of a seal. The rubbing is made by pressing the seal into a layer of ink, which is then transferred to a sheet of paper. The rubbing is then dried and mounted on a page.

13. China Archives

Fig. 14. A rubbing of a seal. The rubbing is made by pressing the seal into a layer of ink, which is then transferred to a sheet of paper. The rubbing is then dried and mounted on a page.



Fig. 14. A rubbing of a seal. The rubbing is made by pressing the seal into a layer of ink, which is then transferred to a sheet of paper. The rubbing is then dried and mounted on a page.

14. China Archives



Fig. 15. A collection of teapots and cups. The teapots are made of various materials, including porcelain and metal. The cups are made of porcelain and are used for drinking tea.

Fig. 16. A collection of teapots and cups. The teapots are made of various materials, including porcelain and metal. The cups are made of porcelain and are used for drinking tea.

15. China Archives

16. China Archives

Fig. 17. A collection of teapots and cups. The teapots are made of various materials, including porcelain and metal. The cups are made of porcelain and are used for drinking tea.

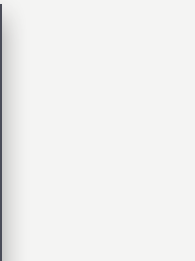


Fig. 17. A collection of teapots and cups. The teapots are made of various materials, including porcelain and metal. The cups are made of porcelain and are used for drinking tea.

17. China Archives



Jessica Harrison-Hall is curator of the exhibition *China's hidden century* and Head of the China Section, Curator of the Sir Percival David Collections, and of Chinese Decorative Arts and Ceramics at the British Museum. She is the author of *China: A History in Objects*.

Julia Lovell is Professor of Chinese History and Literature at Birkbeck, University of London. Her book *The Opium War: Drugs, Dreams and the Making of China* won the Jan Michalski Prize for Literature in 2012 and her book *Maoism: A Global History* won the 2019 Cundill History Prize. She is a regular contributor to the BBC and national press.

#### History

430 illustrations

28.0 x 25.0cm

336 pages

ISBN 9780714124933

May

£45.00

## China's hidden century

1796-1912

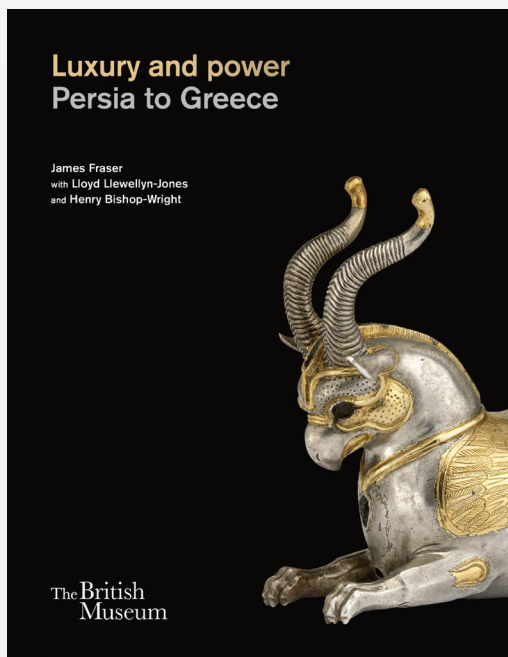
Edited by Jessica Harrison-Hall and Julia Lovell

*The first genre-spanning study of how Chinese cultural creativity flourished during the long final century of the Qing empire (1796-1912) amid exceptional levels of violence and political turmoil.*

Cultural creativity in China between 1796 and 1912 demonstrated extraordinary resilience in a time of warfare, land shortages, famine and uprisings. Innovation can be seen in material culture (including print, painting, calligraphy, textiles, fashion, jewellery, ceramics, lacquer, glass, arms and armour, rugs, silver, money and photography) during a century in which China's art, literature, crafts and technology faced unprecedented exposure to global influences.

1796 – the official end of the reign of the Qianlong emperor – is viewed as the end of the 'high Qing' and the start of a period of protracted crisis. In 1912, the last emperor, Puyi, abdicated after the revolution of 1911, bringing to an end some 2,000 years of dynastic rule and making way for the republic.

Until recently the 19th century in China has been defined as an era of cultural stagnation. Built on new research, this book sets out a fresh understanding of this important period and creates a detailed visual account of responses to war, technology, urbanisation, political transformations and external influences. The narratives of each chapter are brought to life and individualised through illustrated biographical accounts that highlight the diversity of voices and experiences contributing to this fascinating, turbulent period in Chinese history.



James Fraser is Curator: Ancient Levant and Anatolia, Department of the Middle East, British Museum and Curator of the exhibition *Luxury and power: Persia to Greece* at the British Museum in 2023. Lloyd Llewellyn-Jones is Professor in Ancient History at Cardiff University and Director of the Ancient Iran Program for the British Institute of Persian Studies. He is the author of numerous books, most recently *Persians: The Age of the Great Kings*. Henry Bishop-Wright is Project Curator of *Luxury and power: Persia to Greece* at the British Museum.

History  
250 illustrations  
24.6 x 18.9cm  
224 pages  
ISBN 9780714111964  
April  
£35.00

## Luxury and power Persia to Greece

James Fraser  
with Lloyd Llewellyn-Jones  
and Henry Bishop-Wright

*An eye-opening publication that contrasts perceptions of luxury – together with its positive and negative connotations – in imperial Persia, democratic Athens and the Hellenistic world.*

Luxurious objects are celebrated for their exoticism, rarity and style, but also disparaged as indulgent, extravagant and corrupt. The ancient origins of these attitudes emerged at the boundary between the imperial Persian and democratic Athenian Greek worlds.

Luxury was at the centre of the royal Persian court and behaviours of ostentatious display rippled through the imperial provinces, whose elite classes emulated luxury objects in lesser materials. But luxury is contrastingly depicted through Athenian eyes – within the philosophical context of early democratic codes and the historical context of the Greco-Persian Wars, which suddenly and spectacularly brought eastern luxuries into the imagination of the Athenian populace for the first time. While Athenian writers rejected luxury as eastern, despotic and corrupt, the Athenian elite adopted Persian luxuries in imaginative ways to signal status, distinction and prestige. Under the Macedonian empire of Alexander the Great and its subsequent kingdoms, royal Achaemenid luxury culture would later be adopted and displayed by the Macedonian and local elite across the Greek and Middle Eastern worlds: behaviours of ostentatious display were a means to seek advantage in the new Hellenistic world order. This lavishly illustrated volume demonstrates how ancient propaganda can still resonate 2,500 years later, shaping how we conceptualise luxury and power.



# 1

## THE ART OF BEING PERSIAN: LUXURY AT THE ACHAEMENID COURT

Lloyd Llewellyn-Jones



...of the Achaemenid period...  
...of the Achaemenid period...  
...of the Achaemenid period...



Fig. 155. Golden bracelet, 5th-4th century BCE.  
Fig. 156. Golden bangles, 5th-4th century BCE.  
Fig. 157. Golden rings, 5th-4th century BCE.



### THE ART OF ENDURING

There is to be little doubt that the Achaemenid King and courtiers were vigorous and able, but...  
...of the Achaemenid period...  
...of the Achaemenid period...



Fig. 158. Golden chariot, 5th-4th century BCE.  
Fig. 159. Stone relief, 5th-4th century BCE.



### BOWLS AND STRAINERS

A deep bowl (fig. 166) made from a hammered sheet of silver and decorated with pair of concentric shallow chased grooves is an excellent example of a piece of high-quality Achaemenid tableware. It was discovered in Beirut alongside a silver wine strainer embellished with a call-head terminal on the handle and a pomegranate blossom at the junction with the bowl (fig. 167). Both pieces might have belonged to Phoenician dignitaries emulating the fashion at the Great King's court, while up north, at Dava Hüyük, revaluers drank from plainer (yet stylish) copper alloy versions (figs 168-169).



166 Deep bowl, 500-300 BCE  
Achaemenid  
Beirut, Lebanon  
Silver  
H. 5.8 cm, Diam. 13.7 cm  
British Museum, London,  
1925.1059.1

168 Deep bowl, 500-300 BCE  
Achaemenid  
Dava Hüyük, Syria  
Copper alloy  
H. 4.5 cm, Diam. 18 cm  
British Museum, London,  
1913.1058.102

167 Wine strainer, 499-300 BCE  
Achaemenid  
Beirut, Lebanon  
Silver  
H. 22 cm, W. 10 cm, D. 6 cm  
British Museum, London,  
1925.1059.2

169 Wine strainer, 500-300 BCE  
Achaemenid  
Nirraziq, Iraq  
Copper alloy  
H. 26 cm, W. 11 cm, D. 5.5 cm  
British Museum, London,  
1916.62

THE ART OF BEING PERSIAN



Chris Uhlenbeck is a curator in the field of Japanese art, a dealer of prints and co-author of *Shin Hanga: The New Prints of Japan* (2022). Josephine Smit is a scholar and lecturer who obtained her master's degree in Japanese Studies from Leiden University. Jim Dwinger is a scholar of Japanese art history, with a specialisation in woodblock prints, who co-authored *Shin Hanga* (2022).

Art  
250 illustrations  
29.0 x 23.5cm  
224 pages  
ISBN 9789493039902  
February  
£35.00

## The Riddles of Ukiyo-e

### Women and Men in Japanese Prints

Chris Uhlenbeck, Josephine Smit and Jim Dwinger

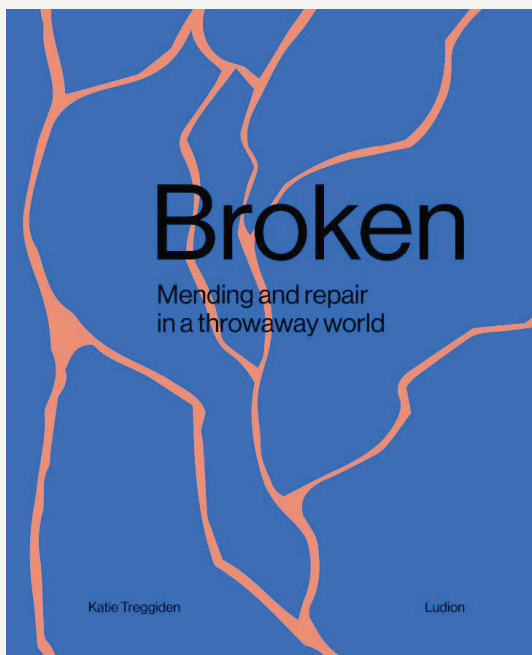
*This beautifully illustrated book explores the women and men – strong, proud, tragic or beautiful – from the heyday of Japanese printmaking.*

*The Riddles of Ukiyo-e* seeks to dig below the surface of prints created in the heyday of Japanese printmaking (1765–1865), unveiling the often subtle iconography employed in these masterful creations by the most famous artists of their time.

It begins with Suzuki Harunobu's subdued and introverted scenes of women seated on verandas, before moving on to the spectacular 'big face' (okubi-e) portraits of prostitutes and Kabuki actors by artists like Kitagawa Utamaro, Toshusai Sharaku and Utagawa Kunimasa.

Frail 'streetwalkers', forced by circumstance into the lowest ranks of prostitution, are transformed into elegant beauties, obscuring their tragic existence. The spectacle of heroes from Japan's rich mythological and pseudo-historical past crowd the printed sheet. Stern-faced actors drawn by the confident hands of Utagawa Toyokuni and his pupil Kunisada demonstrate the economy of line and powerful expression of the woodblock medium.

Each print is explored in the finest detail in order to explain the riddles of Ukiyo-e – the intriguing and captivating mode of visual expression that would have such a profound influence on Western art.



Katie Treggiden is a design historian and craft writer, and author of *Wasted* (2020), *Urban Potters* (2021), and *Weaving* (2018). Jay Blades MBE is a furniture restorer and television presenter, currently hosting BBC's *The Repair Shop*.

Design  
250 illustrations  
26.5 x 21.5cm  
224 pages  
ISBN 9789493039896  
April  
£35.00

## Broken

### Mending and repair in a throwaway world

Katie Treggiden  
Foreword by Jay Blades

*This new book celebrates 25 artists, curators, designers and makers who have rejected the allure of the fast, disposable and easy in favour of the patina of use, the stories of age and the longevity of care and repair.*

We live in a single-use society, where fashion is fast, disposability is the norm and it is easier to replace than to repair. We don't need to mend things anymore – and yet we do. What is it about Homo faber – man the maker – that cannot resist fixing what is broken?

As we start to decouple from the linear take-make-waste model that has dominated Western economies since the Industrial Revolution and seek something more circular, an enquiry into what mending means has never been more urgent.

With a foreword by The Repair Shop's Jay Blades, this new book by craft and circularity advocate Katie Treggiden celebrates 25 artists, curators, designers and makers who have rejected the allure of the fast, disposable and easy in favour of the patina of use, the stories of age and the longevity of care and repair. Accompanying these profiles, six in-depth essays explore the societal, cultural and environmental roles of mending in a throwaway world.



Priya Khanchandani is the head of curatorial and interpretation at the Design Museum, London.

Fashion  
160 illustrations  
24.0 x 17.0cm  
208 pages paperback  
ISBN 9781872005645  
May  
£24.95

## The Offbeat Sari

Edited by Priya Khanchandani

*Explores how the sari has become a site for design innovation, an expression of identity, a form of resistance, and a crafted object carrying layers of cultural meanings.*

In recent years, the sari has been reinvented. The urban youth who previously associated the sari with dressing up can now be found wearing saris and sneakers on their commutes to work. Designers are experimenting with hybrid forms such as sari gowns and dresses, pre-draped saris and innovative materials such as steel. Wearers are embodying the sari as a vessel for dynamism rather than pageantry. Individuals are wearing the sari as an expression of resistance to social norms and activists are embodying it as an object of protest. Today, the sari manifests as a site for design innovation, an expression of identity and a crafted object carrying layers of cultural meanings.

*The Offbeat Sari* focuses on the sari in Urban India, following the lead of the Design Museum's exhibition. It comprises a series of commissioned essays by notable Indian writers expanding on some of the themes that are central to the definition of the sari in contemporary India and pegged to objects displayed in the exhibition.

Image: Raw Mango, Other, 2021.  
Photographed by Shubham Lodha



## Ai Weiwei Making Sense

Edited by Justin McGuirk

*One of the few books to examine Ai Weiwei's approach to design, architecture and the city.*

Ai Weiwei is best known as an artist, activist and public figure. But he is almost unique in the way he glides across disciplinary boundaries: into architecture, design, collecting and curating. In Spring 2023, a retrospective on Ai Weiwei will open at the Design Museum. This is the first major exhibition – and accompanying catalogue – to examine Ai's relationship to design, architecture and the city. It explores his fascination with ordinary objects, from clothes hangers to cosmetic packaging, and his practice as a collector.

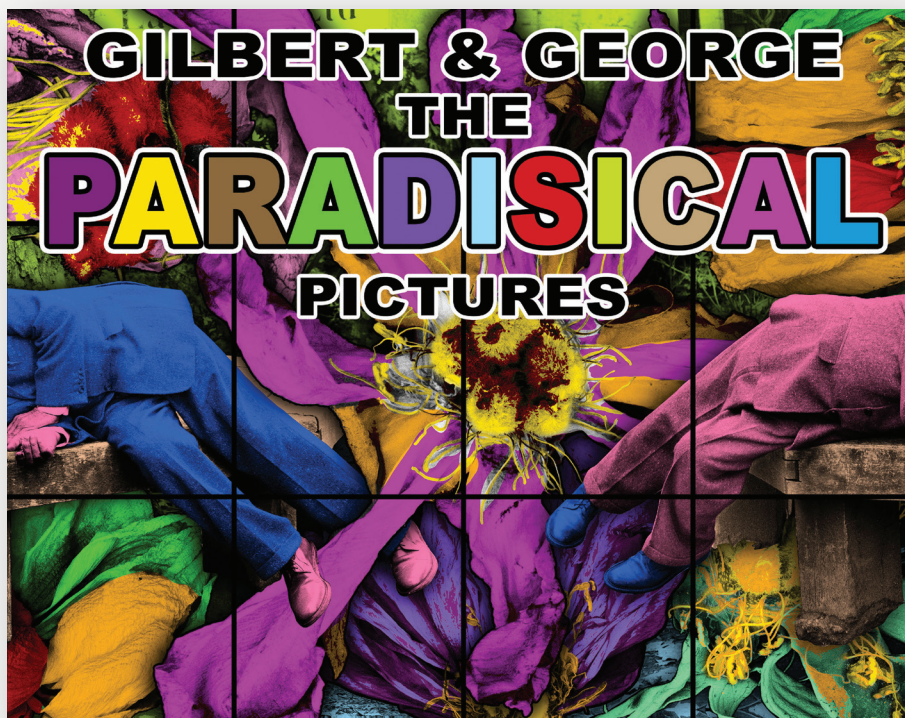
Opening with a conversation between architect Eyal Weizman and Ai Weiwei, and featuring commissioned essays by leading experts in the fields of design and architecture, the book explores urgent and contemporary themes which are recurrent in Ai's work, such as rapid urban development, the preservation of craft, and global manufacturing.

The book is divided into four chapters that define some of the major preoccupations of Ai's work, and includes some of his most famous works, like 'Through' and 'Study in Perspective', as well as highlighting new and never-before-seen pieces exclusively made for the exhibition at the Design Museum.

Edited by Justin McGuirk, Chief Curator at the Design Museum.

Art  
27.0 x 20.5cm  
240 pages  
ISBN 9781872005638  
April  
£34.95

Image: Study of Perspective, 2022  
Courtesy of Ai Weiwei Studio



## Paradisical Pictures

Michael Bracewell

*Writer, novelist and cultural commentator Michael Bracewell explores the paradise behind the 'Paradisical Pictures', the 35 artworks made by Gilbert & George in 2019.*

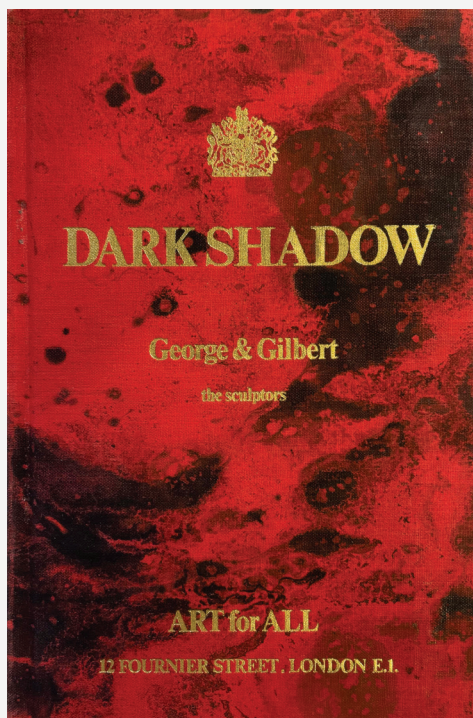
The work of Gilbert & George confounds and rejects all art historical classification or affiliation to other schools or movements in art. *Paradisical Pictures* shows that there is no formalist, aesthetic or conceptual precedent to the ideology and vision they convey with such intensity.

The paintings are fantastical, allegorical, narrative, representational, psychedelic, absurdist, modern yet archaic, surrealist-grotesque, inflected with both tragedy and comedy, filled with pathos, touchingly eloquent of human frailty, age and exhaustion. The art of Gilbert & George is a visionary art, above all – reports from a cosmic journey through life that begins on the streets of London.

*Paradisical Pictures* suggests a chapter in a story that has been unfolding before them and will continue beyond them. This 'paradise' is not a destination but a stage on a longer journey. It is a dream of paradise and the exploration of an archetype that is both secular and sacred.

Michael Bracewell is the author of six novels and two works of non-fiction including the much acclaimed *England is Mine* (1997).

Art  
54 illustrations  
24.5 x 30.0cm  
112 pages  
ISBN 9780903696593  
January  
£20.00



Gilbert & George began creating art together in 1967 when they met at Central St Martins School of Art, and from the beginning – in their films and *LIVING SCULPTURE* performances – they have appeared as figures in their own art. The 'two men, one artist' believe that everything is potential subject matter for art. They address social issues and taboos, challenging what might be considered 'good taste'. The backdrop and inspiration for much of their art is the East End of London where Gilbert & George have lived and created art for nearly 50 years.

Art  
140 illustrations  
20.0 x 13.0cm  
258 pages  
ISBN 9780903696630  
April  
£125.00

## Dark Shadow

Gilbert & George

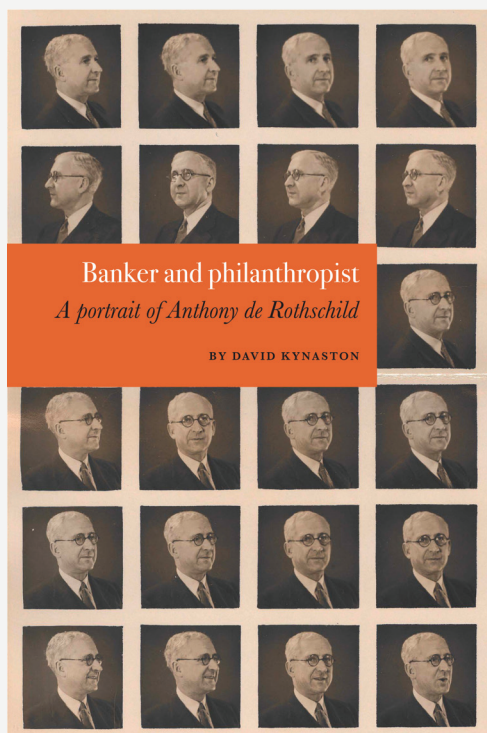
*First published in 1974, Dark Shadow was created by Gilbert & George as a 'living sculpture book'.*

*Long out of print, this new edition enables everyone to own a little piece of art; the text is written by the artists and the book includes original photographs of Gilbert & George, their famous home in Spitalfields and their pictures.*

First published in 1974, and long out of print, this new edition of Gilbert & George's 'living sculpture book', reproduces faithfully, and in close collaboration with the artists, the 'result of ... earnest daily thoughts, shadows, deeds, cares and pleasures.'

Written by the artists, *Dark Shadow* offers a unique perspective on their work and an insight into their minds. Like their art, Gilbert & George's writing is irreverent, rebellious, fantastical, often funny and deeply poetic. Each book is also a piece of art in itself; uniquely bound in hand-marbled cloth created by Gilbert & George.

*Dark Shadow* is structured into eight chapters, which elaborate on different aspects of their work such as 'Gordons Gin', 'Bloody Life' and 'Human Bondage'. It includes original photographs of Gilbert & George, their famous home in Spitalfields and paintings. As is emblazoned on the cover, this new edition of *Dark Shadow* is a continuation of their lifelong agenda 'Art for All.'



David Kynaston is an English historian specialising in the social history of England. He is the author of *On the Cusp: Days of '62, Till Time's Last Sand: A History of the Bank of England 1694-2013* and *Austerity Britain, 1945-1951* among several other titles.

Biography  
23.5 x 15.6cm  
204 pages  
ISBN 9780903696562  
Available  
£20.00

## Banker and Philanthropist

### A portrait of Anthony de Rothschild

David Kynaston

*Tells the story of the man who steered international banking from the chaos of the First World War into the modern world.*

Written by renowned historian David Kynaston, *Banker and Philanthropist: A Portrait of Anthony de Rothschild* tells the story of a man who influenced modern history. We follow Anthony, who was born in London in 1887, from school at Harrow, where he was the first Jewish head of the school, to securing a Double First in History at Cambridge and then swiftly to Alexandria where he was stationed as a soldier at the outbreak of the First World War. Included in the book are Anthony's fascinating letters home to his family and unseen archive materials and photographs.

*Banker and Philanthropist* shows Anthony as a person grappling with the horrors of the First World War, and gives unique insight into the relationships of his life, with his mother and wife Yvonne, and with famous figures, such as the then Prince of Wales, Winston Churchill and Evelyn Waugh. In the Second World War, Anthony was fully engaged with helping the British war effort against Nazi Germany: he pushed buttons where he could, even sourcing aircraft for the military; he handed Ascott House over to the British Red Cross as a convalescent home; and helped the Jewish community at home and abroad through various charities. Anthony steered banking into the modern age as head of the N M Rothschild & Sons banking house until his death in 1961. The headline for his obituary in *The Times* was 'Banking and Philanthropy'.





## Inn of the Few

Katherine Preston

*A tale of the White Hart inn, which became a home to the brave fighter pilots of WWII who battled over the skies of Southern England.*

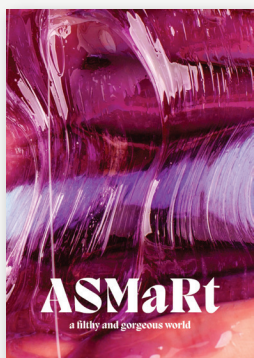
In the dark days of 1940, when Britain stood alone, Churchill's 'Few', the brave fighter pilots who battled over the skies of Southern England, found a haven in the White Hart inn in Brasted, where they could escape the traumas of war for a few hours.

The landlords Kath and Teddy Preston were there to share in the hopes and fears, the elation and sorrow of the men who lived their lives on the edge daily.

*Inn of the Few* is a tale of those precarious wartime days, an insight into life at the White Hart and its famous visitors. The book includes fascinating anecdotes, archive photographs and documents of a momentous time in history, in which local lives gained national significance. A remarkable historical record preserved, along with all the quirks of its time, that documents the lives of fighter pilots and civilians in their own words.

Katherine Preston was the landlady of the White Hart Inn during the Second World War.

Art  
43 illustrations  
19.0 x 25.0cm  
154 pages  
ISBN 9780903696609  
January  
£20.00



## ASMaRt

A filthy and gorgeous world

Edited by Hurtwood

*A dive into the filthy and gorgeous world of the ASMR, told by its makers, enthusiasts and scientists.*

*ASMaRt* is a deep dive into the beautiful, and often bizarre, world of ASMR. It is the first book on the subject that gets to the heart of the buzzword. The playful title considers the art of ASMR, both intentional and unintentional, and the work of leading sound artists. ASMR's makers, enthusiasts and scientists meditate on its scientific, social and artistic significance. The book answers the critical questions about the movement, namely what are the 'tingles', why do we love ASMR and how did our obsession start?

Hurtwood has been creating beautiful books for some of the world's most discerning clients since 1972.

Art  
55 illustrations  
24.5 x 21.0cm  
100 pages paperback  
ISBN 9780903696647  
April  
£20.00



## Addenda to a Sequence of Appearances

Walead Beshty  
Studios Inc.  
at Dane Chantala  
Associates Ltd.,  
2009–2022

Walead Beshty

Walead Beshty has collaborated closely with Hurtwood and its creative team to produce this highly conceptual artist's book, *Addenda to a Sequence of Appearances*, in which the reader is asked to challenge ideas around how we envision and interact with the books in our lives. Through a careful staging of information and overabundance of book furniture and semiotics, *Addenda to a Sequence of Appearances* explores what it means to collate, contain and convey information through the bound materials that constitute 'a book'. The book is a comprehensive guide to all of Beshty's European shows to date, acting as an encyclopedia to his many bodies of works. *Addenda to a Sequence of Appearances* is produced in collaboration with European gallery Thomas Dane, following the *Walead Beshty: Addendum* exhibition at their London gallery in 2022.

Walead Beshty's work explores photography's relationship to reality and the myriad of ways to conceive and develop the photographic image. The celebrated artist and writer earned a Master of Fine Arts from Yale University School of Art.

Art  
155 illustrations  
20.0 x 36.0cm  
264 pages  
ISBN 9780903696623  
February  
£59.00



## Sean Palfrey

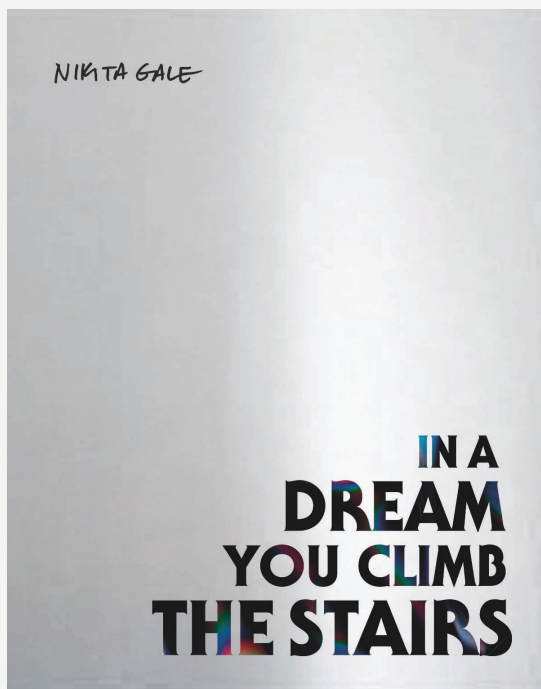
### Home

*Beautiful images and stories of the many people and places Palfrey has encountered around the world in his travels, and work as a paediatrician, over the past 45 years.*

Polymath Sean Palfrey's work as a paediatrician and natural scientist informs this fascinating first entry into his forthcoming series of photography books. In *Home*, Palfrey shares his beautiful images and stories of the many people and places he has encountered around the world in his work and travels over the past 45 years. A lifetime of observation and experience with children is channelled into his lyrical image-making and poetic text. *Home* ruminates on the variety of human and animal experiences across the globe, taking us from North and South America, to East Africa and South Asia, and beyond. The result is a joyous and moving book that leaves us with a poignant message: that all living creatures need to have safe places that they consider 'home', where they can be protected, loved, sheltered, preserved, fed and surrounded by communities of adults.

Sean Palfrey is a true polymath; he has had an illustrious career as a paediatrician, Faculty Dean at Harvard University and Professor of Clinical Paediatrics and Public Health at Boston University. He has simultaneously spent a lifetime passionately exploring and pushing the boundaries of image-making through photography.

Photography  
108 illustrations  
17.0 x 20.0cm  
200 pages paperback  
ISBN 9780903696654  
June  
£25.00



Nikita Gale's work applies the lens of material culture to consider how authority is negotiated within political, social and economic systems. Gale's exhibition at Chisenhale Gallery marks her first European institutional solo show, following exhibitions at MoMA (New York) and Kunstraum Kreuzberg (Berlin) among several others.

Art  
296 illustrations  
26.0 x 20.5cm  
268 pages paperback  
ISBN 9780903696555  
Available  
£35.00

## Nikita Gale

### IN A DREAM YOU CLIMB THE STAIRS

Nikita Gale

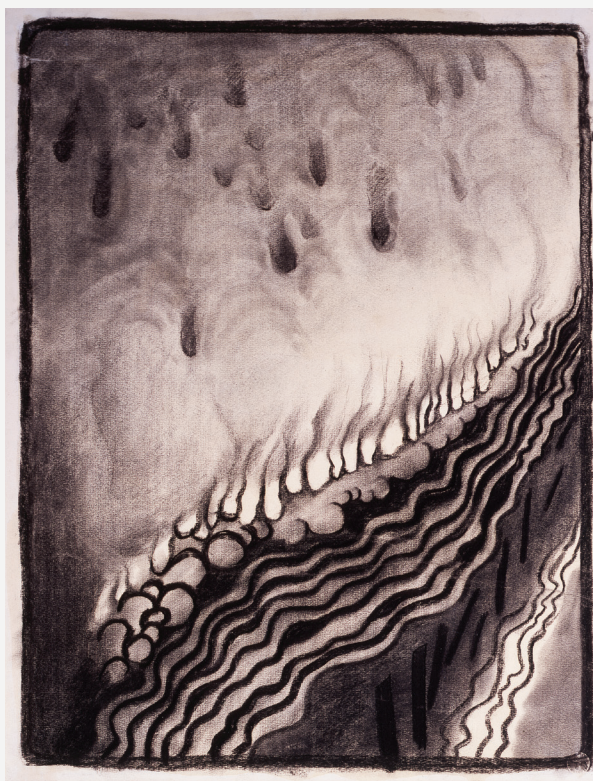
*An extraordinary artist's book, made in collaboration with the Chisenhale Gallery, exploring Gale's work and myriad references.*

Chisenhale Gallery launches the second title in its Chisenhale Books series, Nikita Gale: *IN A DREAM YOU CLIMB THE STAIRS*. Marking the finale of Gale's Chisenhale exhibition, her first artist's book contains an intergenerational conversation with conceptual artist Barbara Kruger and a short meditation by Pulitzer Prize-winning writer Hilton Als. These feature alongside contributions by artist and Chisenhale Gallery alum P. Staff and Dr. Bénédicte Boisseron, author of *Afro-Dog: Blackness and the Animal Question*.

Through the lens of a multifaceted practice, Gale examines themes of invisibility and audibility, interrogating the dynamic between performer and spectator, structure, and decay. Produced with great care, this extraordinary book is reflective of the artist's practice. Four visual essays, hand-annotated by Gale – Absence, Ruin, Silence, Dog – explore themes central to the work. *Nikita Gale: IN A DREAM YOU CLIMB THE STAIRS* deploys throw-outs, gatefolds, five different types of papers, and a subtly disruptive design to delve into Nikita Gale's art.



Also available  
9780903696548



Georgia O'Keeffe  
*Special No. 9*  
1915  
Charcoal on paper  
24 3/4 × 19" (62.9 × 48.3 cm).  
The Menil Collection, Houston  
© 2022 Georgia O'Keeffe Museum / Artists  
Rights Society (ARS), New York

Georgia O'Keeffe  
*Train at Night in the Desert*  
1916  
Watercolor and pencil on paper  
11 7/8 × 8 7/8" (30.3 × 22.5 cm).  
The Museum of Modern Art, New York.  
Acquired with matching funds from the  
Committee on Drawings and the National  
Endowment for the Art, 1979  
© 2022 Georgia O'Keeffe Museum / Artists  
Rights Society (ARS), New York

Georgia O'Keeffe  
*Evening Star No. III*  
1917  
Watercolor on paper mounted on board  
8 7/8 × 11 1/8" (22.7 × 30.4 cm)  
The Museum of Modern Art, New York. Mr. and  
Mrs. Donald B. Straus Fund, 1958  
© 2022 Georgia O'Keeffe Museum / Artists  
Rights Society (ARS), New York



Samantha Friedman is Associate Curator, Department of Drawings and Prints, The Museum of Modern Art, New York.

Art  
200 illustrations  
27.0 x 23.0cm  
200 pages  
ISBN 9781633451476  
April  
£45.00

Georgia O'Keeffe  
*An Orchid*  
1941  
Pastel on paper mounted on board  
27 3/8 x 21 3/4" (70.2 x 55.2 cm).  
The Museum of Modern Art, New York.  
Bequest of Georgia O'Keeffe, 1990  
© 2022 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York

## Georgia O'Keeffe: To See Takes Time

Samantha Friedman

*Focuses on O'Keeffe's drawings in charcoal, watercolour, pastel, and graphite, revealing a lesser-known side of the artist and foregrounding her persistently modern process on paper.*

In 1916, Georgia O'Keeffe wrote to Alfred Stieglitz that she had 'made [a] drawing several times – never remembering that I had made it before – and not knowing where the idea came from.' These drawings, and the majority of O'Keeffe's works in charcoal, watercolour, pastel, and graphite, belong to series, in which she develops and transforms motifs that lie between observation and abstraction. In the formative years of 1915 to 1918, she made as many works on paper as she would in the next forty years, producing sequences in watercolour of abstract lines, organic landscapes, and nudes, along with charcoal drawings she would group according to the designation 'specials.' While her practice turned increasingly toward canvas in subsequent decades, important series on paper reappeared – including charcoal flowers of the 1930s, portraits of the 1940s, and aerial views of the 1950s.

Published in conjunction with an exhibition at The Museum of Modern Art, New York, this richly illustrated volume highlights the drawings of an artist better known as a painter, and reunites individual sheets with their contextual series in order to illuminate O'Keeffe's persistently sequential practice.

# SIGNALS



Michelle Kuo is the Marlene Hess Curator of Painting and Sculpture at The Museum of Modern Art. Stuart Comer is the Lonti Ebers Chief Curator of Media and Performance at The Museum of Modern Art.

Art  
140 illustrations  
25.4 x 20.2cm  
200 pages paperback  
ISBN 9781633451230  
March  
£38.00

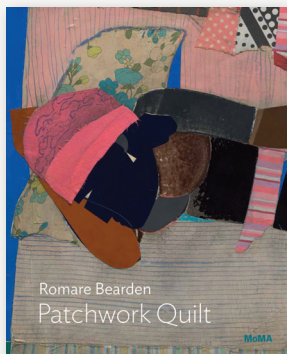
## Signals: How Video Transformed the World

Edited by Michelle Kuo and  
Stuart Comer

*Aims to renew and revise our understanding of art and video, posing video not as a traditional medium but as a pervasive and fluid media network that is thoroughly global, social, and interactive: a means of politics.*

Having become widely accessible as a consumer technology in the 1960s, video is ever-present today – on our phones and our screens, defining new spaces and experiences, shaping our ideas and politics, and spreading disinformation, documentation, evidence, fervour. *Signals: The Politics of Video* charts the ways in which artists have both championed and questioned the promise of video, revealing a history that has been planetary, critical, and activist from its very beginnings. The Museum of Modern Art has been at the forefront of bringing video into museums – pioneering the collection, conservation, and definition of a new artistic medium. *Signals* aims to renew and revise our understanding of art and video, both within and outside the museum.

A companion to the exhibition, this catalogue – the Museum's first major publication on the subject in 25 years – includes an introductory essay by the curators and six thematic texts by leading scholars and artists that investigate the range of artistic engagements with video, media, and the public sphere. Here, video is posed not as a traditional medium but as a pervasive and fluid media network that is thoroughly global, social, and interactive: a means of politics.



## Romare Bearden: Patchwork Quilt

MoMA One on  
One Series

Esther Adler

Romare Bearden's art speaks powerfully of specific, often disregarded, life experiences while making them broadly accessible. *Patchwork Quilt* (1970), a monumental composition dominated by a prone figure and bands of fabric unfolding across the composition, was acquired by The Museum of Modern Art the year it was made, and quickly became a landmark in Bearden's career. But his place in art history has been hard to define – his exploration of a number of visual styles and strategies prior to embracing collage, his non-linear artistic development, his early bristling at an expectation that he embrace a defined role of Black Artist, and his boundless generosity to others struggling for opportunities to make and exhibit their work positions him as an outlier in traditional art historical narratives. In this latest volume of the MoMA One on One series, curator Esther Adler explores Bearden's complicated centrality in mid-twentieth century art, and the continuing reach of his legacy.

Esther Adler is a Curator in the Department of Drawings and Prints at The Museum of Modern Art, New York.

Art  
35 illustrations  
23.0 x 18.5cm  
48 pages  
ISBN 9781633451452  
November  
£14.95



## Meshes of Time The Patricia Phelps de Cisneros Gift in Dialogue

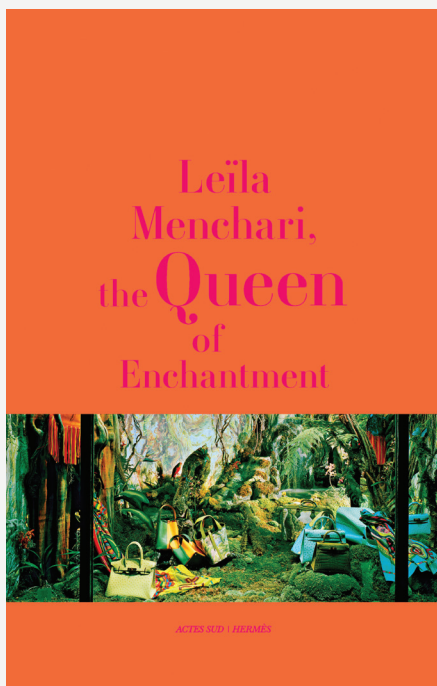
Inés Katzenstein

*This catalogue presents contemporary Latin American artists who have drawn on history to create new works.*

Some of the most relevant art of the present is conceived through investigating and retelling history in new ways, by artists who engage with the past as a means to repair histories of violence and reconnect with undervalued cultural legacies. *Meshes of Time* presents artworks that find their poetic and political vitality by mobilising histories of Latin America. Published in conjunction with an exhibition at The Museum of Modern Art, New York, the publication presents artworks by contemporary Latin American artists who, over the last four decades, have looked to history as the source material for new work. Videos, photographs, paintings, and sculptures are presented in dialogue with one another.

Inés Katzenstein is Curator of Latin American Art and Director of the Patricia Phelps de Cisneros Research Institute for the Study of Art from Latin America, The Museum of Modern Art, New York.

Art  
105 illustrations  
27.0 x 23.0cm  
128 pages  
ISBN 9781633451384  
£39.00



Michèle Glazier is a writer who has published over 20 works—novels, short stories and literary essays on art. She is also at the helm of Editions des Busclats publishing house.

Design  
147 illustrations  
28.0 x 22.0cm  
408 pages  
ISBN 9782330084158  
January  
£40.00

## Leïla Menchari: The Queen of Enchantment

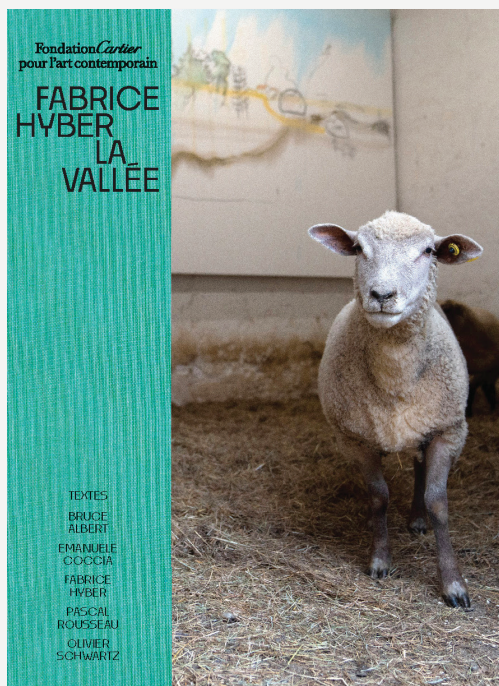
Michèle Glazier

*A richly illustrated catalogue of the stunning window displays created for the flagship store of luxury brand Hermès.*

For more than 30 years, Leïla Menchari (born 1928) was responsible for designing the traffic-stopping window displays at Hermès' prestigious flagship store at 24 rue du Faubourg-Saint-Honoré in Paris. Menchari's aesthetic vision and her sense of colour and texture created magnificent installations that brought the best out of silk and leather. Born in Tunis and considering herself a citizen of the world, Menchari was inspired by her journeys to the Near and Far East, her encounters with extraordinary figures of the art world and her Beaux-Arts training. For Hermès she created Egyptian archaeological sites with sand and crumbling statues and iconic scenes of Paris with monuments crafted out of organza, among many other fantasies.

Featuring a preface by Hermès CEO Axel Dumas, this extensively illustrated, sumptuous publication focuses on 137 Hermès storefronts created by Leïla Menchari between 1978 and 2013.





French artist Fabrice Hyber explores every mode of expression, extending his work across media including video, sculpture and performance.

Art  
300 illustrations  
31.6 x 24.0cm  
256 pages  
ISBN 9782869251762  
January  
£50.00

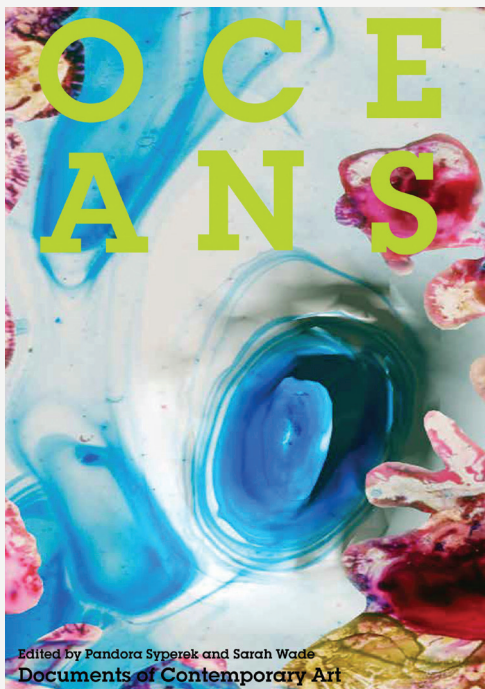
## Fabrice Hyber: The Valley

Fabrice Hyber

*An exhibition catalogue bringing together nearly 100 paintings by Fabrice Hyber, as well as a rich portfolio illustrating the creation and development of his 'Valley'*

French artist Fabrice Hyber moves between the worlds of science and art. Green is his colour; drawing, painting, sculpture, and video are his playgrounds, along with a lush valley of almost seventy hectares in the Vendée, in the west of France, where he has planted over 100,000 trees since the 1990s. From an early age, he has enjoyed collecting and planting seeds from wild service, pine, cypress, and maple trees, and observing the movements of streams, plants, and the changes in the trees around him. Staying true to his childhood hobbies, he still delights in expanding and enriching the world.

This catalogue brings together nearly 100 paintings by Fabrice Hyber, as well as a rich portfolio illustrating the creation and development of the Valley. It is accompanied by contributions from anthropologist Bruce Albert, philosopher Emanuele Coccia, contemporary art historian Pascal Rousseau, and virologist Olivier Schwartz.



Pandora Syperek is a writer and art historian, and Visiting Fellow at the V&A Research Institute. Sarah Wade is an art historian and Lecturer in Museums Studies at University of East Anglia.

Art  
21.0 x 14.5cm  
240 pages paperback  
ISBN 9780854883042  
March  
£18.95

## Oceans Documents of Contemporary Art

Edited by Pandora Syperek  
and Sarah Wade

*This collection of writings attends to the inextricable human and nonhuman agencies that affect and are affected by the oceans and their running currents within contemporary art and visual culture.*

Oceans cover more than 70 percent of the Earth's surface, dividing and connecting humans, who carry saltwater in their blood, sweat and tears. At the same time, oceans represent a powerful nonhuman force, rising, flooding, heating, and raging in unprecedented ways as the climate crisis unfolds. The sea has long enthralled artists, who have envisioned it as a sublime wilderness, a home to countless mythical creatures as well as bizarre real species, a source of life and death, a site of new beginnings and tragic endings, a force both wondrous and disastrous. From migration to the melting of the polar ice caps, the sea is omnipresent in international news and politics, leaking into popular culture in the wake of the 'Blue Planet effect' and proliferating in contemporary art and visual culture.

This collection gathers together some of today's most exciting contemporary artists and writers to address the ocean not only as a theme but as a major agent of artistic and curatorial methods.

Artists surveyed include Bas Jan Ader, Eileen Agar, John Akomfrah, Eva Barois De Caevel, Betty Beaumont, Heidi Bucher, Marcus Coates, Tacita Dean, Mark Dion, Ellen Gallagher, Ayesha Hameed, Barbara Hepworth, Klara Hobza, Isuma, Brian Jungen, Ana Mendieta, Kasia Molga, Eleanor Morgan, Wangechi Mutu, Jean Painlevé and Genevieve Hamon, Zineb Sedira, Shimabuku, Christine & Margaret Wertheim and Alberta Whittle.



## Action / Gesture / Paint

A global story of  
women and  
abstraction 1940-70

Edited by Laura Smith

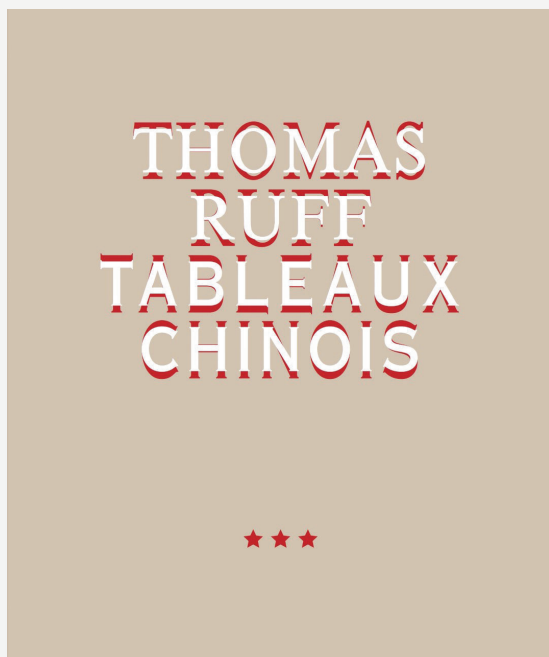
*The first survey of its kind,  
this catalogue celebrates a  
generation of women  
artists working in the vein  
of Abstract Expressionism  
from around the world.*

Drawing on the avant-garde movements of both Expressionism and Surrealism, the women of Abstract Expressionism redefined artistic practice as an immersive arena for action, process and consciousness. Their paintings were regarded not as images but as events. Although the movement officially began in mid-century USA, it quickly – through myriad means – spread around the world and became a catalyst for redefining ideas around aesthetics, poetry, philosophy and politics.

Accompanying a major European touring exhibition, *Action / Gesture / Paint* includes works by 40 artists from across the globe, from well-known practitioners such as Carmen Herrera, Etel Adnan, Sandra Blow and Helen Frankenthaler, to lesser-known names from countries such as Australia, China, Iceland, Japan, Mexico, Mozambique, Romania and Venezuela: women who took up the ideas and methodologies of the movement but endowed them with specific cultural and subjective dimensions.

Laura Smith is a Curator at Whitechapel Gallery.

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150 illustrations  
25.5 x 15.5cm  
200 pages paperback  
ISBN 9780854883134  
March  
£29.99



Dieter Roelstraete is a curator at the Antwerp museum of contemporary art, MuHKA.

Art  
85 illustrations  
37.0 x 31.0cm  
176 pages  
ISBN 9783753301761  
Available  
£95.00

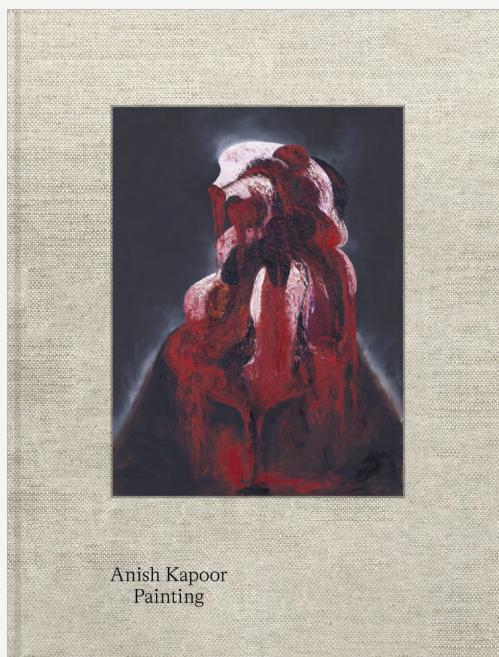
## Thomas Ruff: Tableaux chinois

Dieter Roelstraete

*A large-format, luxurious photobook exploring Thomas Ruff's fascination with the mechanics of propaganda.*

Thomas Ruff's *tableaux chinois* series (2019–) was born from his interest in propaganda photography, and the chasm between the seeming reality of the photographic image and the ideological lens applied. His particular interest is in the visual materials generated by the Communist government of China – a country that has been described as technologically advanced but ideologically regressive – and in this work he seeks to represent this dichotomy in a single image.

The works in this publication are made from images scanned from the propaganda magazine *La Chine*, depicting soldiers, scenic views and Chairman Mao Zedong himself. Ruff enlarges the images, revealing the halftone dots from the offset printing process, and places the new, digital images over the original scan, selectively removing parts of the second or third level. The resulting image therefore combines the halftone of the analog offset printing and the digital structure of the pixel image, transporting the propaganda images of the 20th century into the visual language of the 21st century. His pixelating treatment brusquely undermines the nostalgic sheen of authenticity implied in the original images, sabotaging their very *raison d'être*.



James Attlee is author of *Station to Station* (2017) and *Guernica: Painting the End of the World* (2017).

Art  
327 illustrations  
29.0 x 22.0cm  
396 pages  
ISBN 9783753301259  
Available  
£45.00

## Anish Kapoor: Painting

James Attlee and Clare Chapman

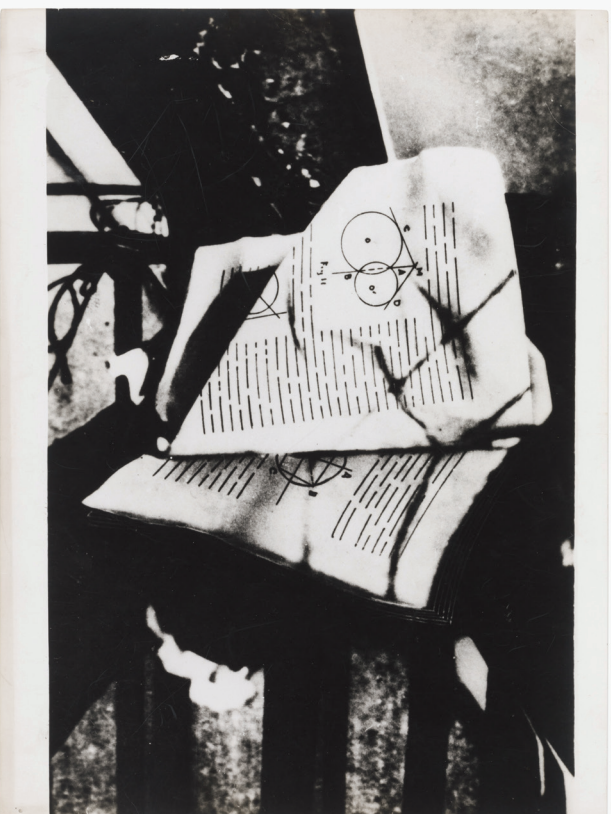
*The first ever publication dedicated to Anish Kapoor's powerful painted works, particularly those created during the pandemic.*

*Anish Kapoor Painting* is the first publication to explore the British-Indian artist's paintings in depth. It offers a unique insight into a visual language which has been an integral part of his studio practice since the late 1970s but which has increasingly been a focus in recent years.

In works that sit on the cusp between abstraction and figuration, Kapoor reveals the desire to go beyond the surface that has been so iconically explored in his better-known sculptural works. Recurring motifs of portals, chasms, blood, orifices and wounds are returned to time and again, rendered in paintings in which image, surface, space and time appear in sometimes delicate but often violent symmetry.

With his paintings, Kapoor compels viewers to join him in intimately engaging with the messy reality of our individual but universal experience. For Kapoor, beauty and fear coexist, interdependent in creative endeavour and the biological creation of life.

With essays from such vital voices as Julia Kristeva and Homi K. Bhabha, with whom the artist has collaborated in articulating his distinctive visual language, this extensive survey presents the trajectory that has led Anish Kapoor to his boldest and most startling body of work to date.





Susanne Pfeffer is the Director of the Museum MmK Für Moderne Kunst in Frankfurt.

Art  
800 illustrations  
28.5 x 21.5cm  
850 pages paperback  
ISBN 9783753303284  
January  
£90.00

## Marcel Duchamp

Edited by Susanne Pfeffer

*A category-killer survey of the work of the hugely significant conceptual artist. Thanks to the work carefully catalogued in Marcel Duchamp, the reader learns that everything can become art, and that thinking knows no boundaries.*

Accompanying a groundbreaking exhibition at the MMK in Frankfurt, Germany – the first in two decades to feature works spanning all phases of the artist's oeuvre from 1902 to 1968 – *Marcel Duchamp* is a comprehensive catalogue of the work of the wildly inventive artist.

The resistivity – in form and thought alike – that distinguishes the oeuvre of Marcel Duchamp (1887–1968) is present throughout the works catalogued here, as well as the questions that underpin our understanding of his work: What is art? What constitutes an object? What is a subject? What unites and divides science and poetry? What defines our gender and our identity? With persistent exactitude and welcome unpredictability, resolute anarchy, and humorous ease, Marcel Duchamp made works that, by virtue of their precision and openness, reach completion only through us, the viewers. His oeuvre thus, changes with us and with time.

Duchamp's signature 'readymades' – ordinary objects of everyday use, designated as works of art by Duchamp – are explored here at length, including the creation of the iconic 'Fountain', the urinal which is undeniably one of the 20th century's most influential artworks. But the catalogue delves much further into Duchamp's world: the psychology that informed the creation of his female alter ego, Rrose Sélavy, his obsession with chess, his lesser-known caricatures, and his indifference to 'good' or 'bad' art.



Nanette Snoep is director of the RJM in Cologne, where she implements a decolonial strategy. She worked for 16 years at the Musée du Quai Branly in Paris and has curated many exhibitions in France on indigenous art and history.

Art  
500 illustrations  
32.0 x 23.0cm  
200 pages paperback  
ISBN 9783753302713  
January  
£28.00

## Resist!

### The art of resistance

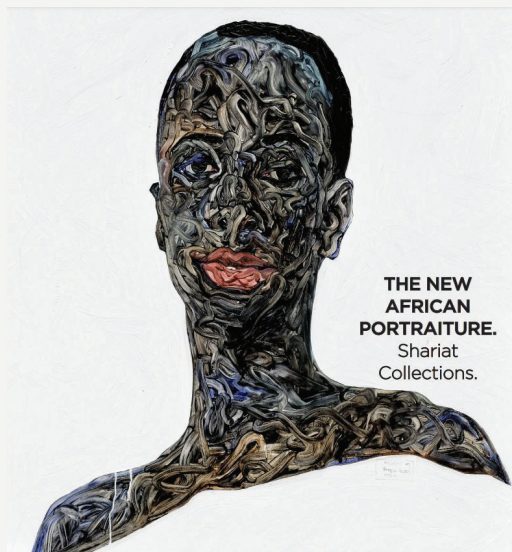
Nanette Snoep

*A timely exploration of the ways anti-colonial resistance has been represented in art around the world.*

*Resist!* accompanies an exhibition at the Rautenstrach-Joest Museum, exploring 500 years of anti-colonial resistance in the Global South, and narrates the impact of colonial violence and oppression in various communities and diasporas around the world. The catalogue pays homage to people who have resisted in the most diverse ways, and celebrates the artistic expression of those whose stories have been little told or heard to this day.

In these pages, over 40 contemporary artists tell stories of rebellion and war, violence and trauma, as well as survival and resilience. The Nigerian artist Peju Layiwola addresses the looted goods of Benin, and invites other Nigerian artists, poets and cartoonists to contribute their perspective. The Namibian activists Esther Utjua Muinjangu and Ida Hoffmann speak about the genocide of the Herero and Nama groups, the first genocide of the 21st century. Artists from the Sinti and Roma communities – the biggest minority group in Europe – tell their own narratives of resistance through art. These stories are complemented by historical documents and artefacts which provide context to political and social events that are less widely studied in the Western world.





Florian Steininger is an Austrian art historian and director of the Kunsthalle Krems.

Art  
73 illustrations  
28.0 x 26.0cm  
176 pages  
ISBN 9783753303062  
January  
£35.00

## The New African Portraiture

### Shariat Collections

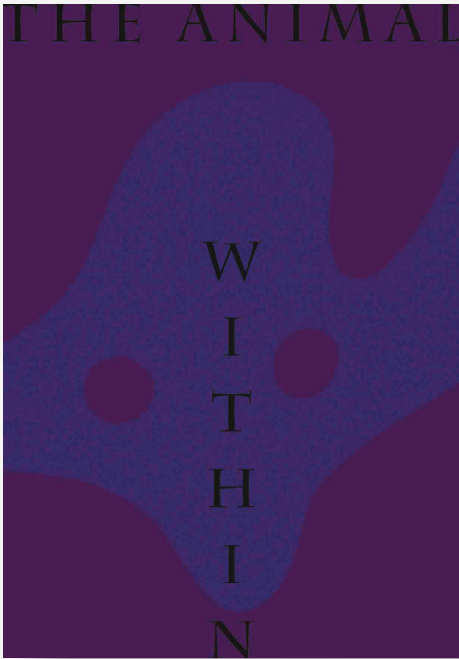
Florian Steininger

*A curated collection of the most innovative and exciting artists of African origin working in portraiture today.*

*The New African Portraiture* brings together leading figures from a generation of exciting figurative artists of African origin. More than 20 artists, based in the African continent and across the global diaspora, explore complex questions of identity, aesthetics and art history. Through compelling portraiture, their work interrogates the ways in which the Black figure has been misrepresented or overlooked in the Western painting tradition.

The elegant figures depicted by Amoako Bofo – whose work adorns the cover of *The New African Portraiture* – show richly layered hybrid identities. This young Ghanaian artist has redefined the codes of portraiture, adding innovative textural depth to his portraits. Souleimane Barry and Christopher Myers conjure dreamlike scenes that merge the real and the imaginary, making use of the endless narrative possibilities of African culture and myths. In the powerful work of Gastineau Massamba and Everlyn Nicodemus we see paintings that weigh personal trauma with the collective pain of Africa's often fraught political history.

The works selected here – drawn from the collection of the brothers Amir and Shahrokh Shariat and exhibited for the first time at the Kunsthalle Krems in Austria – were curated by internationally renowned writer Ekow Eshun.



Manuela Ammer is an art historian and Curator at mumok. Ulrike Muller is a contemporary visual artist and Curator at mumok.

Art  
130 illustrations  
29.7 x 21.0cm  
350 pages paperback  
ISBN 9783753303239  
Available  
£35.00

## The Animal Within

Creatures in (and outside) the mumok Collection, Vienna

Manuela Ammer  
and Ulrike Muller

*An intriguing exploration of animal motifs and their multifarious interpretations in contemporary art.*

*The Animal Within* takes as its starting point visual art and its fascination with animals (in the form of pets, zoo animals, farm animals, stuffed animals, along with projections of wildness), as a means to reflect on the nature of sex, hunger, and affection, as well as on family and gender relations, socialisation and domestication, and, not least, on the enduring impact of colonial history.

Who eats whom? Who skins whom? Who leads whom on a leash? Who gives whom a name? But also: Why are children's playpens populated by so many cute stuffed animals? What purpose do aquariums, birdcages, and exotic trinkets serve in the bourgeois living room? And what makes animal skins such a popular fetish in expressions of sexuality and fashion?

As a natural extension of the animal form, *The Animal Within* goes on to consider bodies more generally, moving or still, reclining or standing, crouching or crawling. This motif serves as a starting point for arriving at a materialist understanding of art and life, and not in a figurative sense – it is astonishing how prominently bones, skins, hides, and feathers feature in the visual arts of the last hundred years, and this catalogue reveals the manifold meanings that can be drawn from this theme, through works by such artists as Joseph Beuys, Lothar Baumgarten and Susan Rothenberg.



Peter Fischli and David Weiss, often shortened to Fischli/Weiss, were a Swiss artist duo who began collaborating in 1979 and were best known for the art film *Der Lauf der Dinge* (The Way Things Go).

Art  
161 illustrations  
21.0 x 15.0cm  
176 pages paperback  
ISBN 9783753302508  
January  
£20.00

## Snowman

Peter Fischli and David Weiss

*A survey of a classic sculpture which juxtaposes nature and artificiality.*

*Snowman* tells the story of a sculpture composed of an actual snowman encased in a glass-door freezer, created by longtime collaborators Peter Fischli and David Weiss. The project was initially a site-specific work commissioned by a German thermal power plant in 1987, and has since been exhibited around the world. Paradoxically, thermal heat from the plant was used to keep the snowman perpetually frozen; a playful and provocative inversion which is typical of Fischli and Weiss' work. The sculpture explores the contradiction of nature and artificiality, and the systems required to keep the seasonal form of the snowman in existence year-round. More contradictions emerge on closer study of this work: the snowman appears to be a simple, cheerful character of children's festive stories, but was also recognised in previous generations as a bogeyman-like figure of fear.

Fischli and Weiss created updated sculptures around this concept in 2016, with four versions now on display worldwide. One of these – now powered by solar energy – is on display in Europe, at the Fondation Beyeler. In the context of the climate crisis and energy dependency, the work takes on new associations and feels more poignant than ever.



Moisés Puente is Editor of the 2G series.

Architecture  
 120 illustrations  
 30.0 x 23.0cm  
 160 pages paperback  
 ISBN 9783753302584  
 March  
 £38.00

## 2G #87: Carla Juaçaba

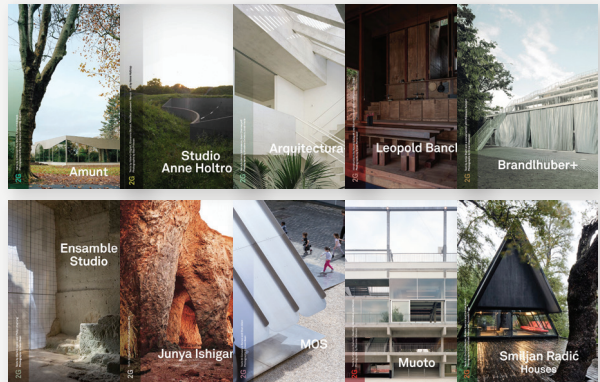
Moisés Puente

*Explores the mould-breaking work of Brazilian architect Carla Juaçaba and her independent studio.*

This latest issue of 2G is dedicated to the work of Carla Juaçaba, who founded her eponymous architectural practice in Rio de Janeiro, Brazil, in 2000. Her firm engages in both public and private projects, focusing on housing and cultural programmes; she designed Brazil's first cancer hospice and an outdoor chapel for the Vatican's pavilion at the Venice Biennale. This issue features her series of houses including Rio Bonito (2005), Varanda (2007), Minimal (2008) and Santa Teresa (2014), as well as the giant temporary pavilion Humanidade, created for a UN conference on sustainable development, which earned her the inaugural arcVision Prize, an international award for women in architecture.

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# The Sydney Modern Project

Transforming the Art Gallery of New South Wales

*Edited by Michael Brand*

Michael Brand is Director of the Art Gallery of New South Wales.

Art  
154 illustrations  
24.0 x 16.0cm  
308 pages paperback  
ISBN 9781741741568  
January  
£40.00

## The Sydney Modern Project

Transforming the Art Gallery of New South Wales

Edited by Michael Brand

*A once-in-a-generation project transforming the Australian flagship cultural institution.*

The Art Gallery of New South Wales in Sydney sits on Gadigal Country overlooking one of the world's most beautiful harbours. With the completion of its Sydney Modern Project – encompassing a beautiful new building designed by award-winning Japanese architects SANAA and a unique art garden along with transformed displays of art across its campus – the Art Gallery stands at the forefront of an international movement to create museums for our times.

Like many other art museums, the Art Gallery was founded in an era when collecting ambitions were inseparable from a Eurocentric, colonialist worldview. Today, this 150-year-old institution is forging a cosmopolitan future inspired by its historical context, its location in Sydney and the diversity of its audiences, following the guiding principle of 'From here. For all.'

In this important new book, director Michael Brand and colleagues from across the Art Gallery consider what is unique about presenting art from the perspective of Sydney and Australia, bringing to their work a consciousness of the past as a continuing presence and the future as an open possibility.

The fourteen chapters are preceded by a foreword by acclaimed academic, essayist and multi-media artist Ross Gibson who sets the scene, and an introduction by Michael Brand.

Dreamhome  
Stories of Art and Shelter



Justin Paton is head curator of international art at the Art Gallery of New South Wales, Sydney, as well as a widely published writer and commentator on visual arts. Previous publications include the award-winning *How to look at a painting* (2005).

Art  
Over 125 illustrations  
26.0 x 21.0cm  
236 pages  
ISBN 9781741741612  
May  
£40.00

Dreamhome  
Stories of Art  
and Shelter

Justin Paton

*Explores how some of today's most exciting artists are reimagining the idea of 'home'.*

In his evocative style and over the seven chapters, Paton investigates a place we all have a stake in – from houses of memory to upturned houses, from haunted houses to light houses, from intimate spaces of shelter to optimistic future communities.

*Home is a powerful word. It means many things to many people.*

*Home can be the house you return to each night. It can be a distant country.*

*Home can be the voices and presence of loved ones.*

*Or the vulnerable planet we live on.*

*Home can be a memory, a place in the past.*

*Or a future place you dream of discovering.*

*When we tell stories of home, we tell our own stories.*

*Home is a place we all have a stake in.*

Richly illustrated, *Dreamhome* brings together artworks by 26 artists from around the world, as well as diverse contextual imagery which includes family photographs, film stills, architectural drawings and historical records. This unique and engagingly written book reveals how some of today's most exciting artists – including Hoda Afshar, Phyllida Barlow and Simone Leigh – are reimagining the idea of home for our unsettled times.



Meryl McMaster is a photographer of mixed Plains Cree, Dutch and British ancestry. Her photography explores questions of how our sense of self is constructed through land, lineage, history, and culture.

Photography  
100 illustrations  
27.0 x 23.0cm  
196 pages  
ISBN 9781926856179  
May  
£45.00

## Bloodline

Meryl McMaster

*The first monograph by Canadian Cree artist Meryl McMaster.*

In this monograph, Meryl McMaster has embarked on a deep reckoning with her family's history in southern Saskatchewan, in particular on the Red Pheasant Cree Nation. Her research has centred on the lives and experiences of three women in her family: her great-great-grandmother Mathilda 'Tilly' Schmidt, her great-grandmother Isabella 'Bella' Wuttunee, and her grandmother Lena McMaster.

Bound up in these narratives are the colonial abuses of the day: the challenges of reserve life, of residential and day school experiences, the outlawing of the Sundance, the 1885 Northwest Resistance, and the 1885 mass hanging of eight Plains Cree men in Battleford, SK – the largest mass hanging in Canadian history, which students from the Battleford Industrial Schools were forced to witness.

This publication has been developed as a collaboration between McMichael Canadian Art Collection and Magenta Foundation. A lavishly illustrated testimonial to McMaster's past and present production, the book includes a foreword by Oscar-winning composer Buffy-Sainte Marie, a lead interview with the artist by Sarah Milroy, as well as a response to McMaster's work from noted Métis writer, filmmaker, and activist Maria Campbell, a respected senior voice in Canadian literature.



The New York-based architect Michael Sheridan is an internationally recognised scholar of modern Danish architecture and design. His publications include *Landmarks* (2011) and *Louisiana - Architecture and Landscape* (2017).

Architecture  
400 illustrations  
31.5 x 21.5cm  
336 pages  
ISBN 9788794102551  
March  
£60.00

## Room 606

### The SAS House and the Work of Arne Jacobsen

Michael Sheridan

*A completely new edition of the cult classic book exploring Arne Jacobsen's midcentury design through the microcosm of room 606.*

In the centre of Copenhagen, on the sixth floor of the Royal Hotel, a single room preserves a microcosm of the definitive masterwork of Danish architect and furniture designer Arne Jacobsen (1902–71). Room 606 is the last surviving interior of the SAS House: an unparalleled example of modern architecture and design, completed in 1960. Jacobsen was one of the outstanding architects of the twentieth century, throughout his career, creating complete settings for daily life and dissolving the boundaries between architecture, interior and industrial design.

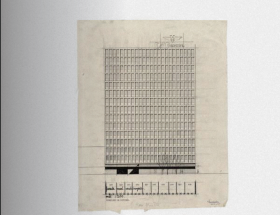
The SAS House represented the pinnacle of his achievements, for which Jacobsen had designed every detail, including new furniture such as the now famous Egg and Swan chairs, fabrics, fixtures and even silverware.

This book presents a unique insight into Jacobsen's work, using the 'time-capsule' Room 606 as a lens through which to examine the span of his entire career. A lost world of mid-twentieth-century form and sensation is rediscovered through hundreds of rare archival photographs, original drawings and sketches, and specially commissioned new colour photographs. *Room 606* traces the connections between Jacobsen's masterpiece and his other works – from whole buildings to household objects.



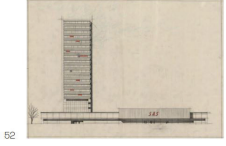
Architecture in Valencia. From Valencia, only a few kilometers from the center of the city, the Sagrada Família rises, a masterpiece of modern architecture. The building is a unique blend of Gothic and modernist styles, designed by Antoni Gaudí. It is a prime example of the Sagrada Família's unique style, which combines traditional Gothic architecture with modernist elements. The building is a masterpiece of modern architecture, designed by Antoni Gaudí. It is a prime example of the Sagrada Família's unique style, which combines traditional Gothic architecture with modernist elements.

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Mateo Kries is Director at Vitra Design Museum.  
Viviane Stappmanns is Curator at Vitra Design Museum.

Architecture  
200 illustrations  
28.5 x 24.0cm  
220 pages  
ISBN 9783945852538  
January  
£57.00

## Garden Futures

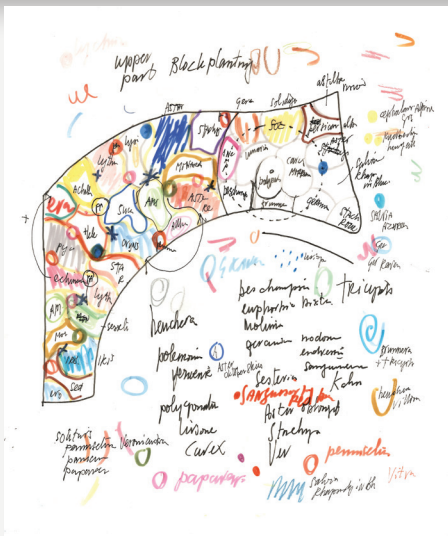
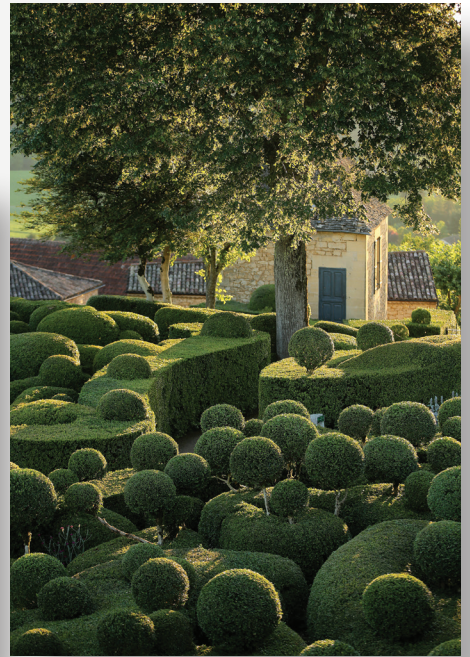
Edited by Mateo Kries and  
Viviane Stappmanns

*A richly illustrated study of gardens: what they have meant to us historically, and how they will evolve.*

Gardens have always been places of leisure, pleasure, and production – they reflect identities, dreams, and visions. Deeply rooted in their culture, gardens have immense symbolic potential.

The recent revival of horticulture has focused less on the garden as a romantic refuge than as a place where we imagine the future and develop solutions. Urban farms, vertical gardens, and other innovative projects in art, architecture, and urban planning demonstrate that the present return to the garden is no timid retreat, but a pioneering quest for a world in which social and ecological justice count for something.

*Garden Futures* examines what gardens and their design reveal about our relationship to nature. In exploring the history of ideas behind the genesis of the modern garden, the book takes a close look at the present, goes in search of origins in the past, and builds bridges into the future. Stunning photographs illustrate ground-breaking gardens by such designers as Derek Jarman and Piet Oudolf while critical articles by well-known authors question conventional garden ideals – from perfect lawns to the ubiquitous garden plants and their colonial roots. Historical photo-essays consider the garden as a political space; authors and gardeners including Gilles Clement and Jamaica Kincaid present the garden as a place of learning where abstract concepts like ecology, climate change, and food insecurity are translated into things you can smell, touch, and taste.

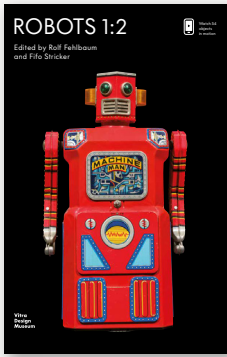


**Top left:** Piet Oudolf, Oudolf Garden on the Vitra Campus, Weil am Rhein, Germany, designed in 2020

**Top right:** Alexandra Kehayoglou, Pastizal Human Nature, Textile, 2015

**Bottom left:** Piet Oudolf, Sketch for planting design at the Vitra Campus, Weil am Rhein, Germany

**Bottom right:** Maria Sibylla Merian, Rose with metamorphosis of leaf roller and a glued beetle larva, after 1679, Sammlung Städel Museum, Frankfurt am Main, Germany



## Robots 1:2 R. F. Collection

Rolf Fehlbaum, Fifo Stricker

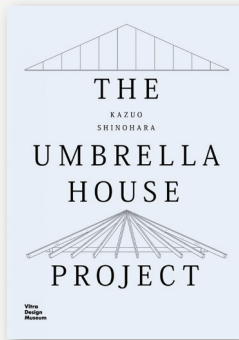
*A half-size new edition  
following on from  
Robots 1:1.*

*Robots 1:2* explores the space-themed toys in Vitra Design Museum's R. F. Robot Collection. Largely produced in Japan between 1937 and 1973, these robots and astronauts are shown in a scale of 1:2, in their original packaging where available.

The term robot was coined in 1921 by Czech writer Karel Capek in his play *R. U. R.*, which foreshadowed some of the impact robots have had on human lives – from relieving us of hard, dangerous, or unpleasant tasks to taking over our jobs, from small everyday dependencies to shifts in social power dynamics. Today, these toys illustrate a vision of the future that is by now part of our past.

Rolf Fehlbaum is the founder and Chairman Emeritus of Vitra Design Museum.

Design  
276 illustrations  
24.5 x 17.0cm  
350 pages paperback  
ISBN 9783945852545  
January  
£32.00



## Kazuo Shinohara: The Umbrella House Project

Christian Dehli, Andrea Grolimund

*A catalogue paying  
homage to an iconic work  
of 1960s Japanese  
architecture.*

The Umbrella House is the smallest residential home by Japanese architect and mathematician Kazuo Shinohara (1925–2006). This book tells the story of his unique masterpiece, which was first built in Tokyo in 1961. More than sixty years later, a stroke of good fortune made it possible to save the Umbrella House from demolition and move it to a new location, where it now stands on the Vitra Campus in Weil am Rhein (Germany). The wooden house's post-and-beam construction references traditional Japanese domestic and temple architecture. Experts from Japan and Europe supervised the dismantling of the house in Tokyo and its reassembly in Weil am Rhein.

Christian Dehli and Andrea Grolimund are Swiss architects and authors of *Kazuo Shinohara: 3 Houses* (2019).

Architecture  
80 illustrations  
25.0 x 18.0cm  
120 pages  
ISBN 9783945852552  
January  
£32.00



MAKE BELIEVE

Erik Johansson

## Make Believe

Erik Johansson

*A large-format presentation of 100 of Erik Johansson's best works.*

Erik Johansson is a Swedish photographer and visual artist, now based in Prague.

Also available  
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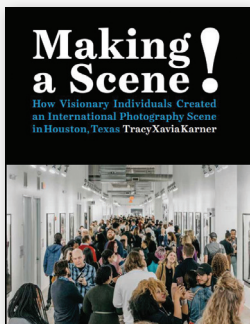


*'For me, creating an image is like creating a place. A place that feels familiar, but with a twist that causes the viewer to stop short.'* – Erik Johansson

In *Above All*, the photographer and visual artist Erik Johansson creates impossible worlds in a single frame through his own unique method. Through his innovative and creative process, he combines images in Photoshop to create pictures that seem real at first glance, but contain logical inconsistencies that impart an effect of surrealism. It often takes months just to make one image. The result is often humorous, sometimes even scary, but always mind-blowing.

*Above All* follows on from the global success of *Places Beyond*, and is Johansson's biggest book to date, presenting almost 100 of his best images in large format. He also reveals for the first time in detail the secrets of his artistic process, and shares many of the original sketches that work both as concept art and as a road map to understanding the complexities of his work.

Photography  
90 illustrations  
22.5 x 29.5cm  
224 pages  
ISBN 9789171265876  
April  
£35.00



## Making a Scene!

How Visionary Individuals Created an International Photography Scene in Houston, Texas

Dr Tracy Xavia Karner

*A social history of how an international photography scene was created in an unlikely place.*

*Making a Scene!* is the story of how visionary individuals created an international art world around photography. A classic Texas tale of seemingly quixotic ideas, audacious goals, oil booms and busts, generous philanthropists, southern sensibilities, grandiosity, and resolve, this book documents the social history of 'who did what and when' to create an international photography scene in such an unlikely place as Houston.

Dr Tracy Xavia Karner is Chair of the Sociology Department at the University of Houston.

Photography  
53 illustrations  
21.0 x 16.0cm  
336 pages  
ISBN 9789053309551  
January  
£35.00



## If I Had A Hammer

FotoFest

*The catalogue of The FotoFest Biennial 2022 central exhibition, 'If I Had a Hammer', in Houston, Texas.*

*If I Had A Hammer* consider the ways artists utilise images to unpack the ideological underpinnings that inspire collective cultural movements around the globe. Together, the 23 included artists propose alternative techniques of seeing and engaging with the world, working with both conventional and new media to shed light on the systems that encourage social theories and political imaginaries to become dogma at the click of a shutter or tap of a button.

FotoFest is a Houston-based contemporary arts organization co-founded by photojournalists Fredrick Baldwin and Wendy Watriss. FotoFest is dedicated to advancing photography and visual culture through the presentation of exhibitions, public programs, and publications.

Photography  
171 illustrations  
24.2 x 17.0cm  
296 pages  
ISBN 9789053309568  
January  
£55.00



Rohina Hoffman is an Indian-born American artist. Her first monograph was *Hair Stories* (2019).

Photography  
53 illustrations  
25.4 x 19.9cm  
144 pages  
ISBN 9789053309544  
January  
£50.00

## Embrace

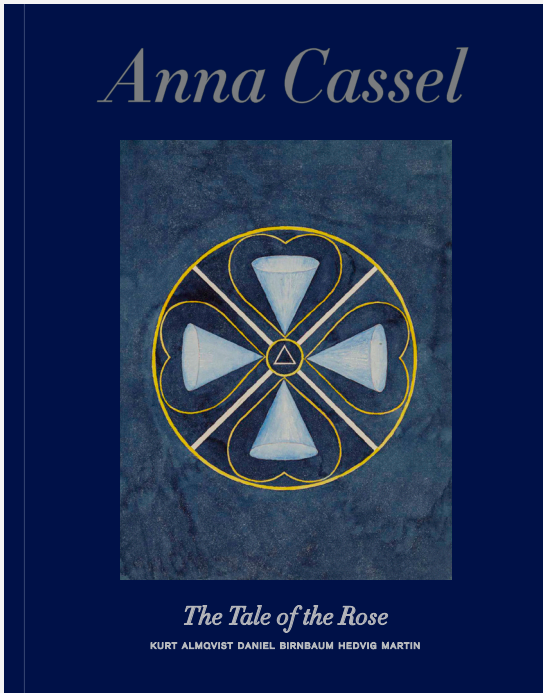
Rohina Hoffman

*A visual examination of how life's simple pleasures expand the quality of human existence and how that expansion helps an individual to secure their identity.*

Isolated in the confinements of her Los Angeles home during the covid lockdown, Rohina Hoffman takes a metaphorical journey of connecting her roots to food through the rituals of daily meals. In *Embrace* she combines two photographic projects: 'In Gratitude' showcases the food she used to make dinners for her family, and 'Generation 1.75' is a visual memoir of identity, belonging, and the complexities of acculturation.

For Hoffman, photographing family members holding dinner ingredients turned into a tool of expressing new deep gratitude for the food. She often thought of all the effort and the hands that had touched the produce before it ended up with her family. The food also became the means of connecting with her family members and reconnecting with her Indian roots in a more profound way.

The photographs of food and family are seasoned with Hoffman's poetry. Her essay, 'Not All Peacocks are Blue', published in English and Hindi, provides a deeper look into the photographer's background and serves as a bridge between the two projects.



Hedvig Martin is a PhD candidate focusing on the work of Hilma af Klint, and has contributed an essay to *Hilma af Klint – Artist, Researcher, Medium* (2020).

Kurt Almqvist is President of the Axel and Margaret Ax:son Johnson Foundation for Public Benefit.

Art  
231 illustrations  
29.0 x 23.2cm  
150 pages  
ISBN 9789189425828  
April  
£45.00

## Anna Cassel The Tale of the Rose

Hedvig Martin and Kurt Almqvist.  
Foreword by Daniel Birnbaum.

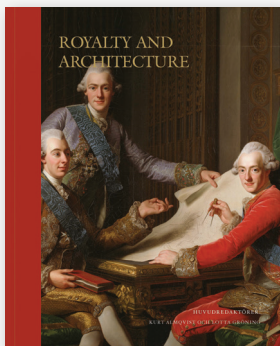
*A catalogue raisonné on  
the work of Hilma af  
Klint's contemporary,  
Anna Cassel*

The artist Anna Cassel (1860–1937) has until now been known for her paintings of magnificent natural views, landscapes and urban environments. However, the fact that her artistry also reflected spiritual beliefs and her involvement in, among other things, spiritualism and theosophy has not been noticed.

Cassel was a lifelong friend of Hilma af Klint, the two having studied together at the Academy of Fine Arts in Stockholm, and both were members of the Edelweiss Society. This association has helped bring greater recognition to Cassel's work and the role of women in early abstraction more generally, thanks to the recent revival of interest in af Klint and surge in exhibitions internationally on the subject.

In this catalogue raisonné, this significant aspect of Anna Cassel's work is presented for the first time to a wider audience together with a vivid description of her role in the circle of spiritually searching artists active around the turn of the century.





## Royalty and Architecture

Edited by Clive Aslet and Frank Salmon

*An investigation into the role of monarchs around the world in creating some of the most culturally significant works of architecture known to man.*

It is well known that the royal power has always built castles, fortifications, entire cities and other architecture to consolidate its power. Individual royalty's interest in architecture and, in some cases, practicing as architects, has, however, been less researched. Recently, research on King Gustav III of Sweden (1746–1792) has shown that he himself was the architect behind several important building projects. Even his relative George III of England (1760–1820) had a deep interest in architecture and drawings and sketches by his hand are preserved. In *Royalty and Architecture*, several researchers contribute additional examples and perspectives on the importance of royalty for architecture, on both a personal and political level.

Clive Aslet is Visiting Professor of Architecture at the University of Cambridge. Frank Salmon is an architectural historian and Senior Lecturer in History of Art at the University of Cambridge.

Architecture  
140 illustrations  
27.5 x 22.5cm  
300 pages  
ISBN 9789189425958  
February  
£38.00



## A Treatise on Civil Architecture

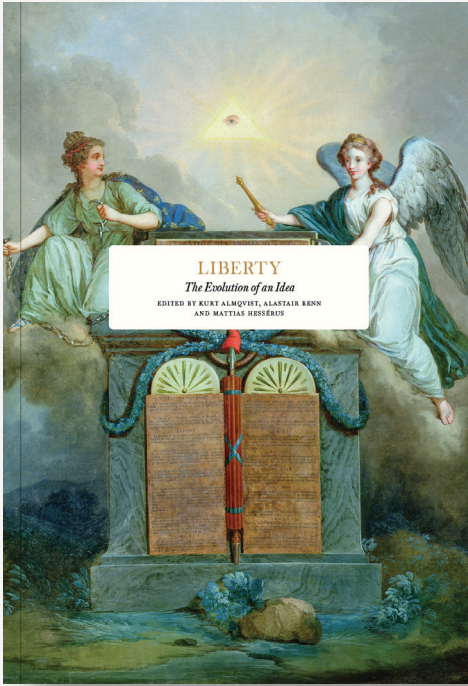
Sir William Chambers

*A reproduction of a classic 18th-century practical guide to architecture.*

*A Treatise on Civil Architecture* is a handbook on architecture, written in 1759 by the Swedish-British architect Sir William Chambers, and reproduced here in facsimile. Chambers sought to explain the basics of the art of building in a pedagogical way, focusing on the decorative aspects of architecture, in particular the use of the classical orders. The *Treatise*, originally written for the young King George III, quickly became the most popular practical work on architecture in the English language. Even today it serves as an excellent guide to the secrets of classical architecture, with concise texts and beautiful plates as well as details and overviews of different building types and their functions.

Sir William Chambers (1722–96) was a Swedish-British architect who became a favourite of King George III, designing luxurious interiors as well as utilitarian architecture in both countries.

Architecture  
50 illustrations  
52.0 x 35.0cm  
200 pages  
ISBN 9789189696358  
May  
£75.00



**LIBERTY**  
*The Evolution of an Idea*  
EDITED BY KURT ALMQVIST, ALASTAIR BENN  
AND MATTIAS HESSÉRUS

Kurt Almqvist is President of the Axel and Margaret Ax:son Johnson Foundation for Public Benefit. Alastair Benn is Deputy Editor of Engelsberg Ideas, and a contributor for *The Times* and *The Independent* among other publications. Mattias Hessérus is Director of the Ax:son Johnson Institute for Statecraft and Diplomacy

History  
90 illustrations  
24.5 x 17.5cm  
300 pages  
ISBN 9789189425934  
May  
£20.00

## Liberty The Evolution of an Idea

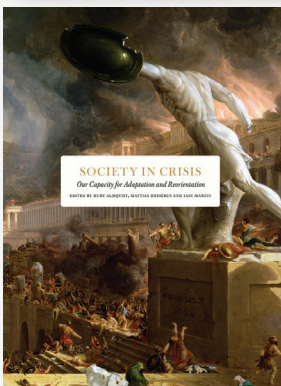
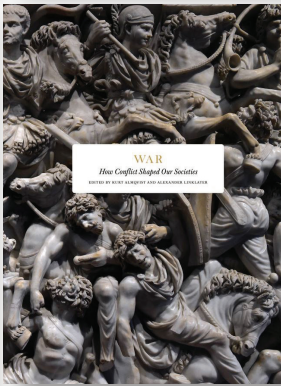
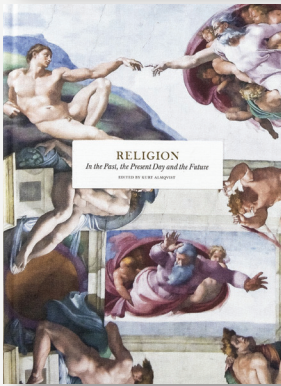
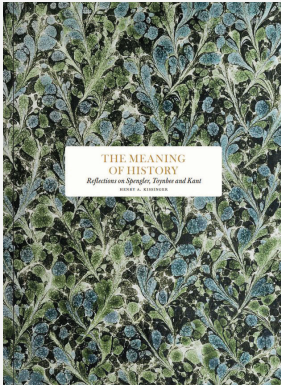
Edited by Kurt Almqvist,  
Alastair Benn and  
Mattias Hessérus

*The latest title in the  
Engelsberg Ideas series  
interrogates the concept  
of freedom in its  
various forms.*

Liberty is indispensable to flourishing societies the world over. Its story contains multitudes – humanity’s eternal struggle with fate, our ancestors’ long quest to establish freedom of thought and freedom of religion, the rise of democratic liberties in society at large and the modern fight against authoritarian politics and tyrants everywhere.

In this anthology of essays, leading academics, writers and historians including Alexander McCall Smith, Jessica Frazier and Peter Frankopan explore what liberty has meant through the ages. They reflect on this great drama of freedom at work and why we so readily suffer to defend liberty when it comes under threat.

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## miffy x vermeer

Mercis Publishing in collaboration with the Rijksmuseum

*A delightful book introducing young children to the work of Dick Bruna and Johannes Vermeer.*

The artists Johannes Vermeer and Dick Bruna are both world famous and born in the Netherlands. Although their work may seem quite different, there are many similarities. Both were fascinated by small, intimate stories, focusing on a single activity, often taking place in and around the house, and both did their signature work in shades of blue. *miffy x vermeer* brings together works with intriguing parallels that are by turns amusing, charming and thought-provoking, and the beloved character Miffy gently encourages children – and adults – to reflect on the similarities and differences in works of art created centuries apart.





Aris ex eum quiditiore elest etust quis molorer  
ferrovit, cus qui dolorib.



Aris ex eum quiditiore elest etust quis molorer  
ferrovit, cus qui dolorib.



The Rijksmuseum in Amsterdam is home to many Dutch masters, including Johannes Vermeer, Rembrandt, Jan Steen and Frans Hals.

Art / Children's  
36 illustrations  
18.5 x 18.5cm  
40 pages  
ISBN 9789056479275  
February  
£10.95

Also available  
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Illustrations Dick Bruna © copyright Mercis bv, 1953–2023



Joe O'Donnell is a Manchester-based artist who has been commissioned by the *New York Times*, *Medium* and *Icon* among others. Claudio Ripol and Yeonju Yang are London-based designers and the creators of Owl & Dog Playbooks.

Children's  
Illustrated throughout  
22.0 x 19.0cm  
22 pages  
ISBN 9781838252007  
April  
£10.00

## What Do Dogs Dream?

Joe O'Donnell,  
Claudio Ripol and Yeonju Yang

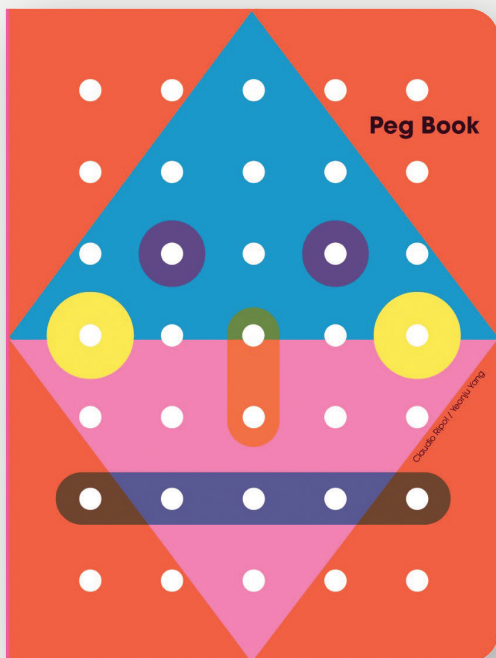
*If you ever wondered about dogs' dreams, now you can finally have a peek!*

Dogs are man's best friend, and yet we can't tell for sure what happens when they go to sleep – until now. With this book, narrated by a dog, you can learn everything about it... probably.

This charming cloud-shaped book features quirky and humorous illustrations by Joe O'Donnell, with a variety of dog breeds and situations which will challenge everything you thought you knew about canine dreams. The artwork is hand-painted and textural, making *What Do Dogs Dream?* a stylish gift for young animal lovers and their parents.

Also available  
9780993517488





Claudio Ripol and Yeonju Yang are London-based designers and the creators of Owl & Dog Playbooks.

Children's  
 Illustrated throughout  
 18.5 x 13.7cm  
 14 pages  
 ISBN 9781838252014  
 May  
 £10.00

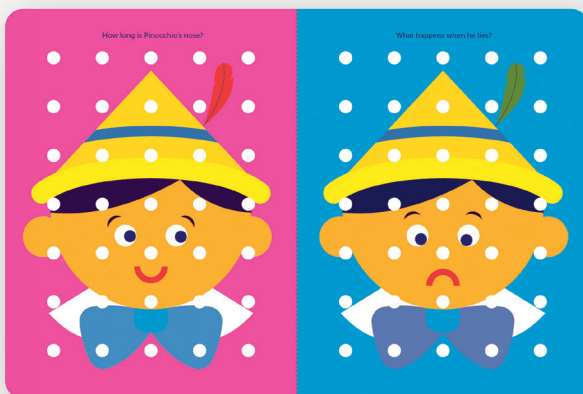
## Peg Book

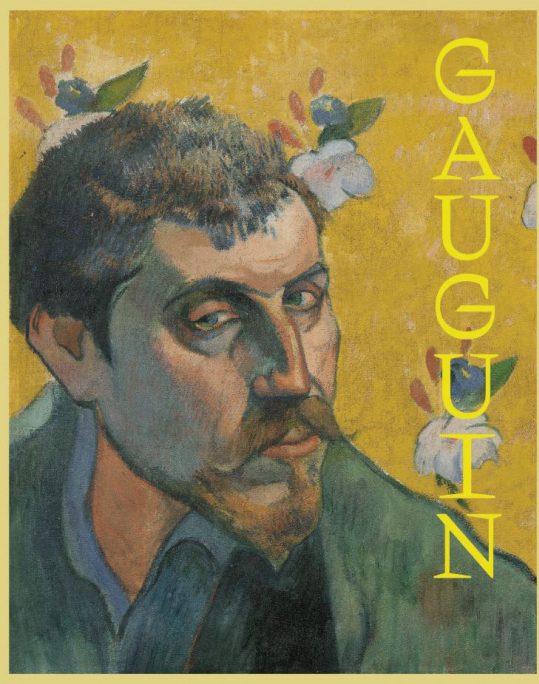
Claudio Ripol and Yeonju Yang

*A innovative new children's playbook.*

*Peg Book* is based around the idea of a pegboard, the sheet material used in workshops to hang tools. The story and bold, graphic illustrations are hinged on a system of perforations throughout the pages of the book, encouraging children to use their creative thinking and imagination to interact with the book as an object: they can choose to add wooden pegs or thread yarn through the holes, all promoting fine motor skills and combining play and learning.

Also available  
 9780993517495





Flemming Friborg is an art historian, recipient of the Danish Order of Dannebrog and the French Chevalier des Arts et Lettres, and was formerly Director of the Ny Carlsberg Glyptotek in Copenhagen.

Art  
214 illustrations  
27.5 x 24.5cm  
320 pages  
ISBN 9788792596307  
March  
£45.00

## Gauguin

### The Master, the Monster, and the Myth

Flemming Friborg

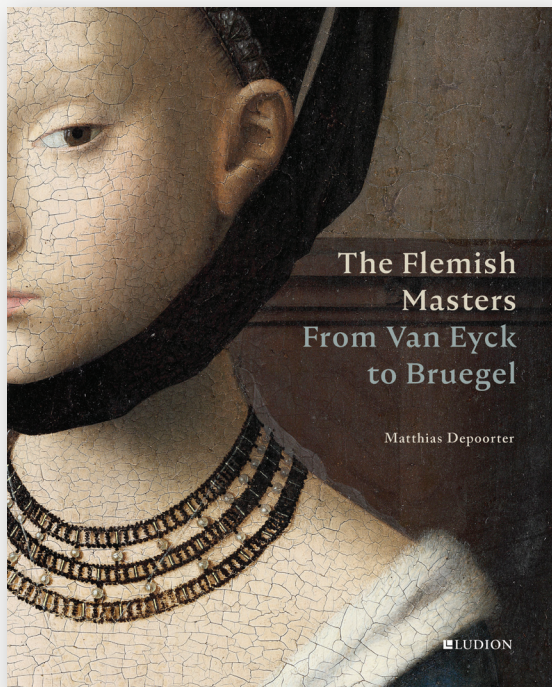
*A thought-provoking  
new illustrated biography  
revisiting the legacy  
of the important  
Post-Impressionist  
artist Paul Gauguin.*

This new biography from Flemming Friborg posits Paul Gauguin (1848–1903) as being central to the artistic circles of Impressionism, yet also as someone who soon marginalised himself vis-à-vis its basic tenets. With an elaborately staged, seemingly overnight personal turnaround from stockbroker and bourgeois to bohemian painter at the centre of his artistic persona, Gauguin embodies the turbulent and transformative struggles of his era – from the lucid dreams of a splendid new world to a loss of faith in humankind.

The double image of the artist as an uncompromising genius as well as a rogue is highly relevant in the light of the present debate on both #MeToo and postcolonial issues. However, Gauguin was also one of the very first to recognise the ascent of those market mechanisms which govern the art world today, and the first to act upon them.

Analysing the main phases of Gauguin's life and work, the book introduces a number of novel interpretations of both in what is intended as a study of his ambivalent character as a man and artist. It is also an exposé of the differing and often self-contradictory art historical attitudes to Gauguin over the past 100 years.





Matthias Depoorter is a writer and art historian who works as an art and heritage expert for Tourism Flanders. He curated the seminal exhibition 'Van Eyck: An Optical Revolution' at the Museum of Fine Arts in Ghent.

Art  
200 illustrations  
28.0 x 23.0cm  
280 pages  
ISBN 9789493039643  
June  
£35.00

## The Flemish Masters

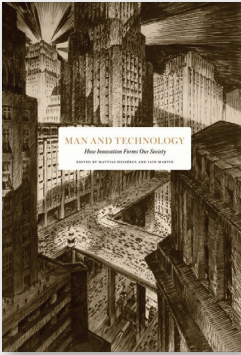
### From Van Eyck to Bruegel

Matthias Depoorter

*A survey of the most important artists and genres in Flemish painting.*

This lavishly illustrated art book takes in almost a century and a half of painting, from around 1430 until the death of Pieter Bruegel the Elder in 1569. In the course of those years, painting in the Low Countries (modern day Belgium and parts of the Netherlands and northern France) reached unprecedented heights. *The Flemish Masters: From Van Eyck to Bruegel* offers a representative survey of the most important and influential painters of the period and of all the genres of painting that were developed or renewed in the region.

The author, Matthias Depoorter, explores what made these paintings so new and special. This approach is both genre-based and thematic, revealing something about the different artistic styles, formats, functions and strands, as well as the artistic and societal context in which they arose. These painters were thoroughly acquainted with each other's work. They frequently borrowed elements from a colleague and did something new with it. Artistic cross-fertilisation was fundamental.



## Man and Technology

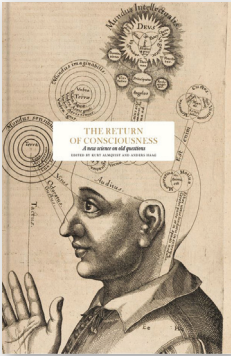
Sir Hew Strachan

*A collection of essays reflecting on technology in its historical and contemporary contexts, and how it has revolutionized human life.*

Technology is at the heart of the human story. In an era of transformation, comprehending what drives these changes means understanding the history of man's relationship with technology. In this anthology of essays, world-leading historians, academics and writers explore innovation, industry and the economy, warfare and espionage, culture and communication, and what it means to be human in the era of Silicon Valley.

Sir Hew Strachan, FBA, FRSE, has been Wardlaw Professor of International Relations at the University of St Andrews since 2015.

General History  
60 illustrations  
24.0 x 17.0cm  
300 pages  
ISBN 9789189425897  
Available  
£20.00



## The Return of Consciousness

Susan Blackmore

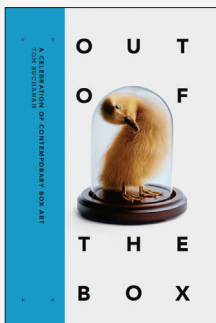
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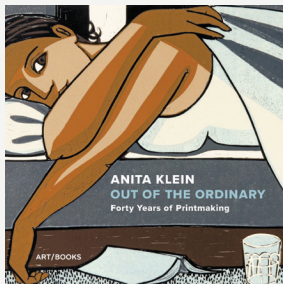
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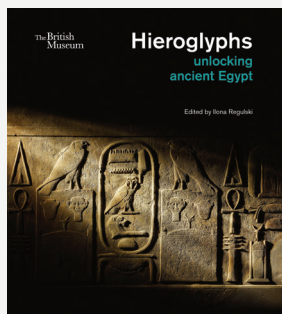
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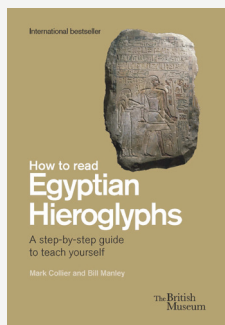
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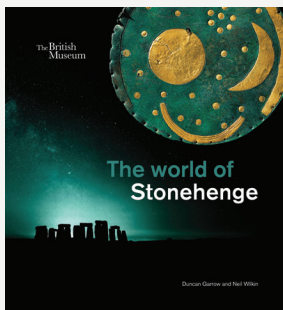
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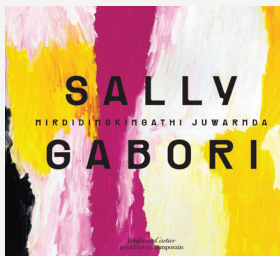
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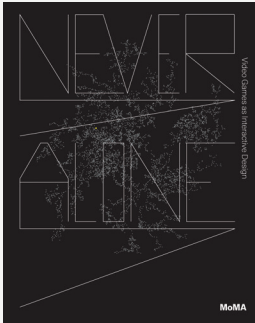
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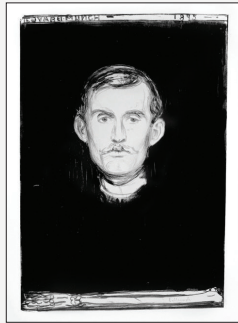
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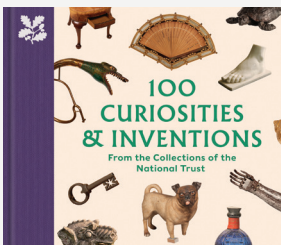
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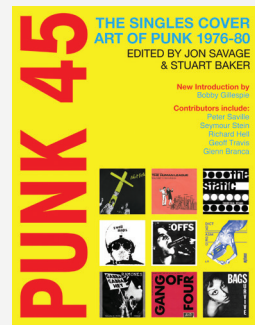
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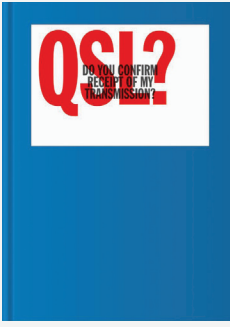
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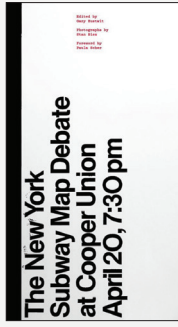
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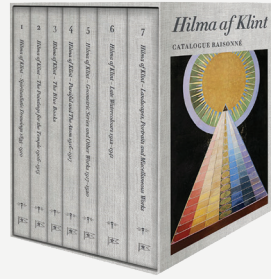
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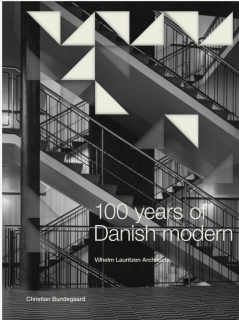
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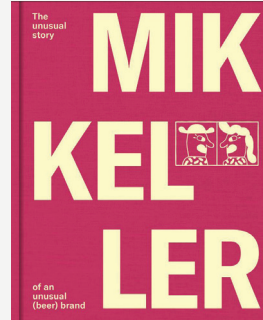
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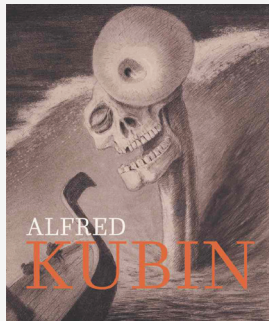
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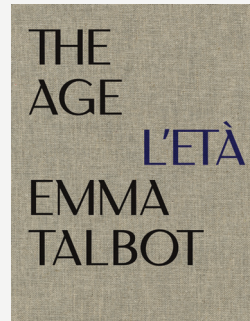
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