

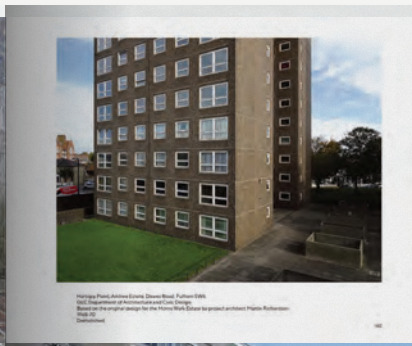
January–June 2024
Distributed Titles



75
YEARS

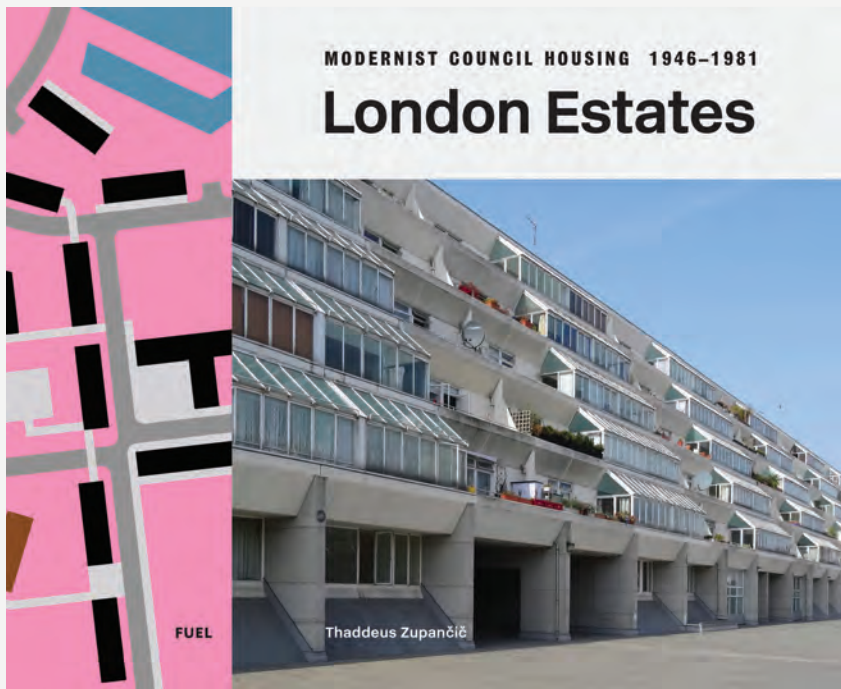
Thames
&Hudson

FUEL⁰² / Hannibal Books⁰⁶ / Hayward
Gallery¹⁰ / National Portrait Gallery¹² /
Whitechapel Gallery¹⁸ / The Museum
of Modern Art, New York¹⁹ / Fondation
Cartier pour l'art contemporain,
Paris²⁵ / The Art Gallery of New South
Wales²⁶ / National Trust²⁷ / Royal Collection
Trust²⁹ / The British Museum³⁰ /
Walther & Franz König³⁶ / Henie Onstad
Kunstsenter⁴⁵ / Art/Books⁴⁶ / Editions
Cahiers d'Art⁴⁸ / Standards Manual⁴⁹ /
Strandberg Publishing⁵⁰ / Vitra Design
Museum⁵⁵ / FRAME⁵⁸ / Max Ström⁶⁰ /
Contrasto⁶¹ / Roli Books⁶³ / Fashionary⁶⁴ /
Museo Nacional del Prado⁶⁶ / Callaway⁶⁷ /
Stolpe⁶⁹ / Recent Highlights⁷⁰ / Sales and
Distribution Contacts⁷²



Thaddeus Zupancic is a Slovenian-born writer, translator and photographer. He has lived in London since 1991, working as a radio producer with the BBC World Service for the first 15 years. His Instagram account *@notreallyobsessive* documents post-war council estates in the capital. **Damon Murray** and **Stephen Sorrell** – FUEL – have been publishing critically acclaimed books on design and architecture since 2004.

Architecture
 340 illustrations
 16.0 x 20.0cm
 304 pp
 ISBN 9781739887841
 March
 £26.95



London Estates

Modernist Council Housing 1946-1981

Thaddeus Zupančič
 Edited by Damon Murray
 and Stephen Sorrell

The most comprehensive photographic document of the London council estate, with fascinating images from every London borough and the City, featuring some 300 estates built between 1947 and 1981.

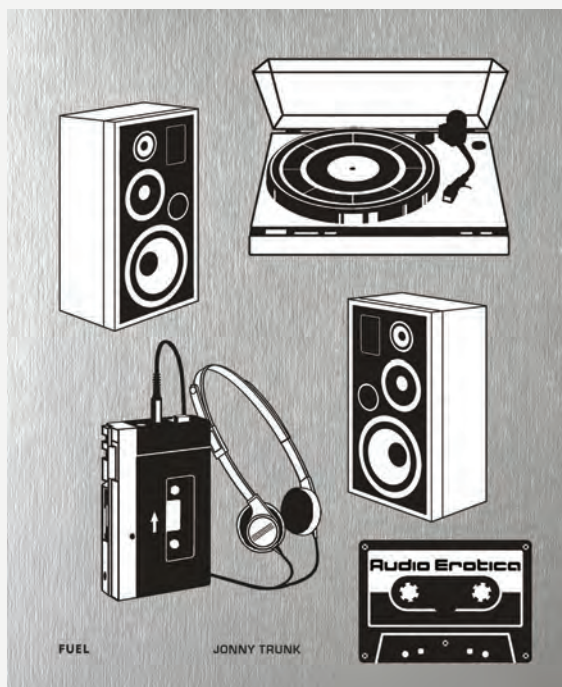
Why are some London council estates considered notorious, while others are arguably the most desirable places to live in the capital? As the most comprehensive photographic document of the London council estate, this book provides an insight, featuring some 300 estates from every borough and the City.

London Estates features the first post-war housing in Paddington, Islington and Romford; the Modernist schemes in Finsbury, Bethnal Green, Poplar, Wandsworth, Camberwell and the Cities of London and Westminster; the acclaimed 1960s estates of Camden and Lambeth; and the lesser-known 1970s estates of Kingston, Haringey, Havering, Hillingdon and Tower Hamlets.

There are designs from a broad range of architects including Denys Lasdun (Keeling House, Trevelyan House); Chamberlin, Powell & Bon (Golden Lane Estate), Erno Goldfinger (Balfron Tower, Trelick Tower); Basil Spence (Stock Orchard Estate, Tustin Estate), and Kate Macintosh (Dawson's Heights).

A huge range of architectural styles are represented – from prefabricated and 'self-built' schemes, to Modernist and brutalist designs, including over 30 protected historic buildings.

This book celebrates London council estates in all their diversity, championing the neglected alongside the distinguished, honouring their immeasurable contribution to the social and architectural fabric of the capital.



Nostalgia enthusiast **Jonny Trunk** founded his record label Trunk Records in 1995, which specialises in releasing lost and archived recordings. He compiled and wrote *The Music Library*, a book that documented the hidden world of library music, and *Own Label*, a book about Sainsbury's packaging from 1962-1977. **Damon Murray** and **Stephen Sorrell** – FUEL – have been publishing books since 2004. They have worked with Jonny Trunk for almost 20 years on a number of publications, including *The Music Library*, *Own Label*, *Wrappers Delight* and *A-Z of Record Shop Bags*.

Design
 400 illustrations
 22.0 x 18.0cm
 240 pp
 ISBN 9781739887810
 April
 £26.95

Audio Erotica

Hi-Fi brochures 1950s-1980s

Jonny Trunk
 Edited by Damon Murray
 and Stephen Sorrell

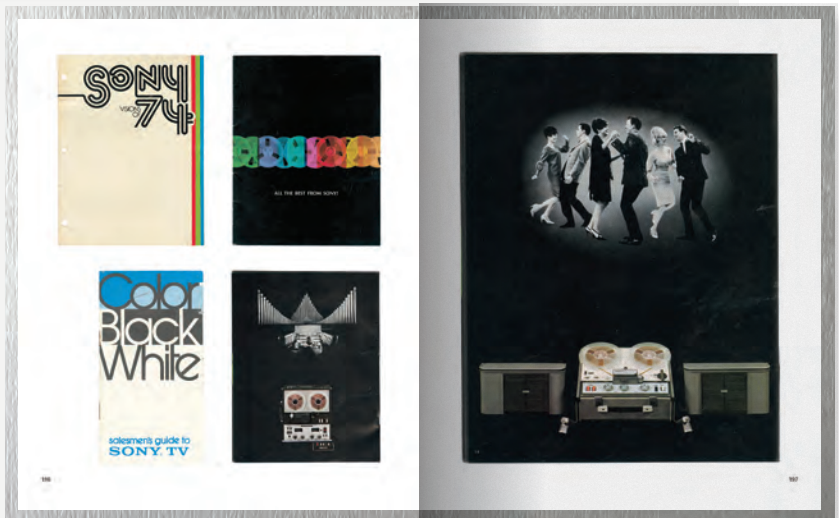
A perfectly pitched visual anthem to home audio entertainment. Using sales brochures from the 1950-1980s, a symphony of graphic nostalgia tracks the technological progress of our listening pleasure.

Remember roller-skating wearing your first Walkman? Or relaxing to easy-listening in your pure white Philips lounge? Or playing chess on your JVC tabletop radio? All these scenarios can be found in the geeky and rarefied world of the vintage hi-fi brochure, where graphic design and acoustic apparatus make magical music together.

From austere post-war Britain to poppy pre-millennium Japan, *Audio Erotica* presents a nostalgic nirvana of the strangest and most significant period hi-fi brochures. Alphabetically listed, from Aiwa to Zenith, with Braun, JVC Nivico, Nakamichi, Sony and everything in between, this book will resonate with any music fan.

Setting the tempo are the pipe-smoking, high-end separates (amplifiers, speakers, turntables) of the 1950s, followed by the swinging Dansette record players of the 1960s, the prog-brushed-metal music centres of the 1970s, and the sleek capitalist cabinet stack systems of the 1980s – not forgetting the aerobic stereo sound portability facilitated by the boom-box, and that final high-fidelity, hardware hurrah: the compact disc. All accompanied by questionable fashion decisions and acres of shag-pile carpet.

The evocative brochures in *Audio Erotica* track the technological development of audio equipment before the digital download, while simultaneously revealing the way hi-fi was marketed to the listening public. With knobs on.





© 1954 Columbia Pictures Corp.

11



© 1954 Columbia Pictures Corp.

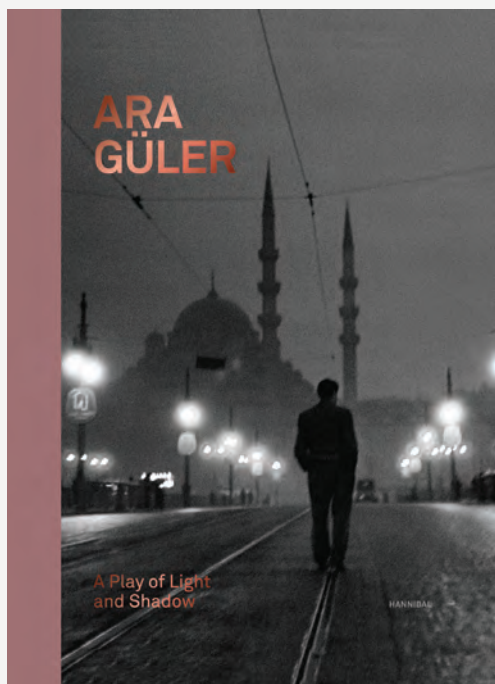
12



© 1954 Columbia Pictures Corp.

13





Kim Knoppers is a Turkey-based art historian, and former curator at Foam Amsterdam.

Demet Yıldız Dincer is Curator and Head of Photography at Istanbul Modern. Ahmet Polat is a Turkish-Dutch photographer and filmmaker. Claartje van Dijk is Curator and Head of Exhibitions at Foam Amsterdam.

Photography
166 illustrations
28.0 x 21.0cm
208 pp
ISBN 9789464666298
Available
£50.00

Ara Güler: A Play of Light and Shadow

Kim Knoppers, Ahmet Polat,
Claartje van Dijk, and
Demet Yıldız Dincer

*A beautiful monograph
on Ara Güler, 'The Eye
of Istanbul'.*

Turkey's best-known photographer, Ara Güler (1928–2018), depicted daily life in Turkey for three-quarters of a century. Güler captured the rough edges of Istanbul as well as all its splendour. Celebrated as 'The Eye of Istanbul', his poignant black-and-white images of his beloved city's inhabitants, streets and docks remain his most celebrated works. But Ara Güler was far more than that. He created reportage photography all over the world, including in Somalia, Eritrea and Afghanistan. He photographed celebrities such as Alfred Hitchcock, Salvador Dalí, Maria Callas and Sophia Loren. His versatility can also be seen in experimental collages from the early part of his career and in more recent work when he plays with light and colour.

Being a testament to Turkey's rich history, *A Play of Light and Shadow* offers a contemporary view of Güler's work while also providing the opportunity to explore iconic and unknown parts of it. Text contributions from a range of curatorial voices, together with the Ara Güler Museum and Ara Güler Archives and Research Center, give rich insights into the meaning of his work today.



Katja Schmitz-von Ledebur is Curator of the tapestry collection and Interim Director of the Kunstkammer and Imperial Treasury at the Kunsthistorisches Museum Vienna.

Art
144 illustrations
28.0 x 29.8cm
228 pp
ISBN 9789464666595
June
£55.00

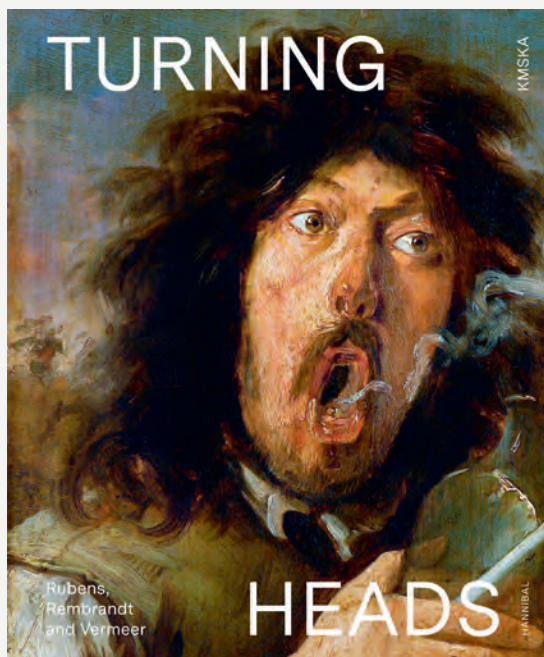
Raphael: Revolution in Tapestry Design

Katja Schmitz-von Ledebur

The spectacular beauty of Raphael's tapestries as you have never seen it before.

In 1515, Pope Leo X commissioned the Italian painter Raffaello Sanzio (1483–1520), now generally known as Raphael in English, to make the cartoons for a series of ten tapestries with scenes from the lives of Saints Peter and Paul. This commission played an instrumental part in the stylistic development of the Flemish tapestries, a marvellous illustration of princely splendour in the sixteenth century. Under Habsburg rule, Brussels soon emerged as a leading manufactory for exquisite products. Raphael's designs are among the most successful series in the history of tapestry production.

This publication highlights the tremendous wealth of these tapestries in intricate detail. It accompanies a collection exhibition of the Kunsthistorisches Museum in Vienna, home to the former imperial tapestry collection, from 26 September 2023 to 14 January 2024.



Nico Van Hout is Head of Collection Research and Curator of Seventeenth Century Paintings at the KMSKA in Antwerp. Lizzie Marx is Curator of Dutch and Flemish Art at the National Gallery of Ireland. Koen Bulckens is Curator of Old Masters at the KMSKA in Antwerp.

Art
134 illustrations
26.5 x 22.0cm
192 pp
ISBN 9789464666786
June
£45.00

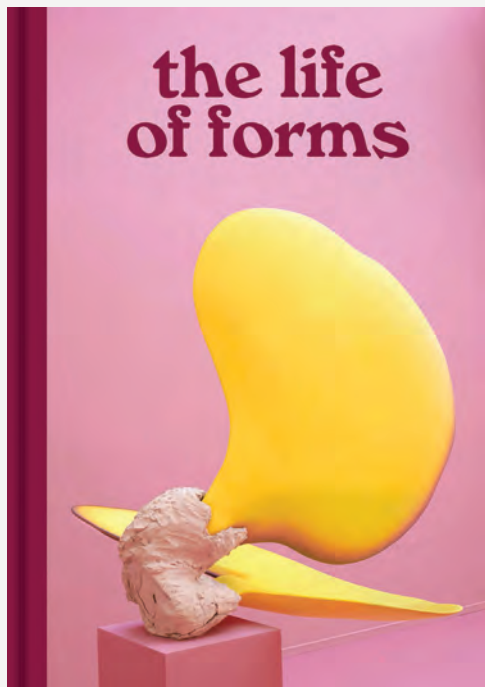
Turning Heads: Rubens, Rembrandt and Vermeer

Nico Van Hout, Lizzie Marx and
Koen Bulckens

*A unique view on
the 'tronies' in art from
the Netherlands.*

Our fascination for faces transcends eras and cultures. *Turning Heads: Rubens, Rembrandt and Vermeer* highlights a remarkable genre in painting to which little attention has so far been paid: tronies or study heads, which were intended first and foremost to depict an emotion or a character trait. Since the model's identity did not matter, painters could truly go to town with these heads. Tronies were drawn and painted by some of the greatest masters: Dürer, Bruegel, Massys, Rubens, Rembrandt and Vermeer, to name just a few. *Turning Heads* offers a fresh insight into a genre that is older and more varied than you might think. This book includes dozens of illustrations plus the thoughts of contemporary artists for whom the face is essential to their own work.

This catalogue accompanies an exhibition of the same name at the KMSKA in Antwerp from 20 October 2023 to 21 January 2024 and the National Gallery of Ireland in Dublin from 24 February to 26 May 2024.



Ralph Rugoff is Director of London's Hayward Gallery. Natalie Rudd is a curator and author of Thames & Hudson's *The Self Portrait* (2021) and *Contemporary Art* (2023).

Art
 Illustrated throughout
 24.2 x 17.0cm
 240 pp
 ISBN 9781853323775
 February
 £35.00

The Life of Forms

Flux and Flow in Contemporary Sculpture

With contributions from
 Ralph Rugoff and Natalie Rudd

Accompanies a unique exhibition at the Hayward Gallery from 7 February to 6 May 2024.

Spanning over 50 years of contemporary art, *The Life of Forms* – which accompanies a major exhibition at London's Hayward Gallery - explores the ways in which artists have been inspired by movement, flux and organic growth, from a dancer's gesture to the breaking of a wave, or from a flow of molten metal to the interlacing of a spider's web.

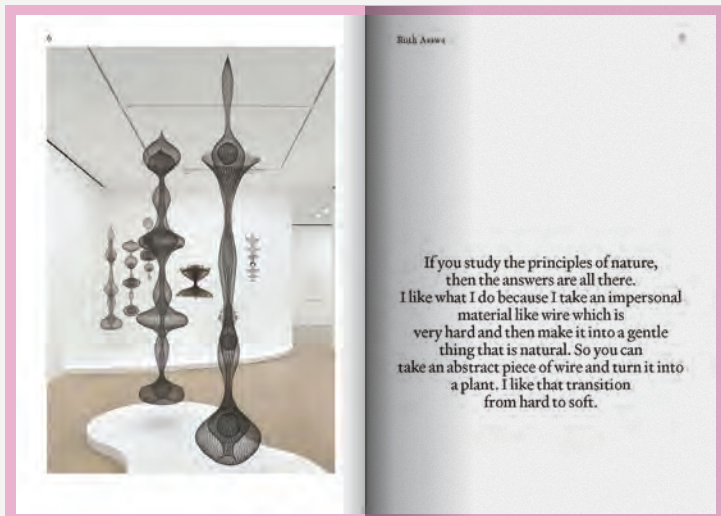
It features a range of energetic sculptural forms that seem to ooze, undulate, blossom, erupt and sprawl across gallery spaces. This richly illustrated hardback book explores the artists and their work in detail, and includes essays by Hayward Gallery Director Ralph Rugoff and art historian Natalie Rudd which cite the artists' work within the context of postminimalism, and explore formal and material innovation in sculpture across the past half century. Texts on each artist by a range of writers will accompany a broad-ranging selection of images.

Includes the works of 21 international artists, namely Ruth Asawa, Nairy Baghramian, Phyllida Barlow, Lynda Benglis, Michel Blazy, Paloma Bosque, Olaf Brzeski, Choi Jeong Hwa, Tara Donovan, DRIFT, Eva Fabregas, Holly Hendry, EJ Hill, Marguerite Humeau, Jean-Luc Moulene, Senga Nengudi, Ernesto Neto, Martin Puryear, Matthew Ronay, Teresa Solar Abboud and Franz West.



Figuration is ascendant in contemporary western painting and Patricia Glenzika is leading the charge. Drawing equally from fine art traditions and mass media, her readily connected pictures translate through their instability of focus and dynamics of design. There is a damp-fog quality to her images that belies their slicked surfaces, modes of association, and the considerable level of nuance they evoke. In adopting this seemingly impassive tone, one that is more along the lines of pre-visual than human expression, Glenzika effectively denies readings of the work as critic or kitsch. Nostalgia can be tricky—royal hand and autumnal, marked by elements of palace or youthful regalia. Not so in these pictures. They dig up perceptions from film and music and popular culture, to mix them, and make a play of their distance from our present moment. On they present images of female collaborative activity. The delightfully bizarre protagonists, as in *Shelly Duvall* in *Brevette* (2019), or her series of mythologies, fairies for *Wooden mushrooms* (series in spare white settings, but such are the images that slide in the memory from the media that we ingest over our cognitive lives. Recent works such as *Tara*, *The Queen* (2021), *30 Minutes Before Midnight* (2021), and *Britany and Danmore* (2022) feature contemporary readings of El Greco's gloomy-eyed Mary Magdalene clutching a skull and looking to the heavens outside her desert cave. Here is *Valerie Leon* in the re-creation of *Queen Tara* in a Hammer Productions 18-hour film, shown to the screen. Alison Eastwood channeling Lauren Bacall in her father Clint's film *Midnight in the Garden of Good and Evil* (1997), and then the ill-fated young star Britany Murphy, stare screaming down streaked makeup, legs crossed, all vulnerability and melancholy.

1. *Shelly Duvall* with *Walter Puckett* (2019) by Patricia Glenzika. Installation view at Hayward Gallery, London, 2022. Photograph by Robert Fisher. 2. *Queen Tara* (2021) by Patricia Glenzika. Installation view at Hayward Gallery, London, 2022. Photograph by Robert Fisher. 3. *Queen Tara* (2021) by Patricia Glenzika. Installation view at Hayward Gallery, London, 2022. Photograph by Robert Fisher.



If you study the principles of nature, then the answers are all there. I like what I do because I take an impersonal material like wire which is very hard and then make it into a gentle thing that is natural. So you can take an abstract piece of wire and turn it into a plant. I like that transition from hard to soft.



Sabina Jaskot-Gill is Senior Curator of Photographs at the National Portrait Gallery. Clare Freestone is Curator of Photography at the National Portrait Gallery.

Photography
64 illustrations
26.0 x 21.0cm
80 pp paperback
ISBN 9781855145979
November 2023
£18.95

Taylor Wessing Photo Portrait Prize 2023

Edited by Sabina Jaskot-Gill
with contributions from
Clare Freestone

*Showcases a wide
range of portraits from
inspiring contemporary
photographers.*

The Taylor Wessing Photo Portrait Prize is one of the most prestigious global photography awards, celebrating the very best in contemporary portraiture. Exhibited annually at the National Portrait Gallery, London, it showcases talented professional and amateur photographers from around the world, and this year features new work from the 2023 In Focus Photographer Hassan Hajjaj, as well as the newly introduced Commission Prize.

Fully illustrated in colour throughout, it includes interviews with all prize-winning photographers, alongside extended captions for each exhibited work and insights from the judges. This book provides a unique opportunity to see an inspiring range of portraits from contemporary photographers selected from thousands of submissions. An in-depth interview with this year's celebrated In Focus Photographer, Hassan Hajjaj, showcases his vibrant, expressive portraits, which embrace diverse cultural influences and reflect on his life between Britain and Morocco.

FRANCESCA WOODMAN and JULIA MARGARET CAMERON



Magdalene Keaney is Curator at the National Portrait Gallery of Australia. Katarina Jerinic is an artist, and the Collections Curator at the Woodman Family Foundation. Helen Ennis is Professor Emeritus at the Centre for Art History and Art Theory at the Australian National University, Canberra.

Photography
170 illustrations
30.0 x 24.0cm
208 pp
ISBN 9781855145535
March
£35.00

Francesca Woodman and Julia Margaret Cameron

Portraits to Dream In

Magdalene Keaney, Katarina Jerinic and Helen Ennis

Draws parallels between two of the most significant practitioners in the history of photography, presenting fresh research, rare vintage prints, and previously unseen archival works.

'I feel that photographs can either document and record reality or they can offer images as an alternative to everyday life: places for the viewer to dream in.'

Francesca Woodman, 1980

Living and working over a century apart, Julia Margaret Cameron (1815–1879) and Francesca Woodman (1958–1981) experienced very different ways of making and understanding photographs. *Francesca Woodman and Julia Margaret Cameron: Portraits to Dream In* accompanies the exhibition of the same name opening at the National Portrait Gallery, London, in March 2024. Spanning the careers of both artists, the beautifully illustrated catalogue includes their best-known photographs as well as less familiar images. The exhibition works are arranged into eight thematic sections with feature essays, offering an accessible, engaging opportunity to consider both artists in a new light.

This publication presents the artists' exploration of portraiture as a 'dream space'. It makes new connections between their work, which pushed the boundaries of the photographic medium and experimented with ideas of beauty, symbolism, transformation and storytelling to produce some of art history's most compelling and admired photographs.

Francesca Woodman, *Untitled*, Providence, Rhode Island, c.1975-76, Gelatin silver print, 141x143mm, Courtesy Woodman Family Foundation, © Woodman Family Foundation / DACS, London





Ekow Eshun is a British writer, curator and broadcaster, described as a 'cultural polymath' by the *Guardian*. British writer Bernardine Evaristo is the author of ten books and numerous writings including the Booker Prize-winning novel *Girl, Woman, Other* (2019). Canadian writer Esi Edugyan is the internationally bestselling author of *Washington Black* (2018), which won the Scotiabank Giller Prize. Professor Dorothy Price FBA is Professor of Modern and Contemporary Art and Critical Race Art History at The Courtauld Institute of Art, in London.

Art
80 illustrations
30.0 x 24.5cm
192 pp
ISBN 9781855145580
February
£35.00

The Time is Always Now

Artists Reframe the Black Figure

Edited by Ekow Eshun.
With contributions from Bernardine Evaristo, Esi Edugyan and Dorothy Price

Celebrates flourishing Black artists whose work illuminates the richness, beauty and complexity of Black life.

'There is never a time in the future in which we will work out our salvation. The challenge is in the moment, the time is always now.' James Baldwin

The Time is Always Now: Artists Reframe the Black Figure assembles contemporary African diasporic artists working in the UK and US whose practice foregrounds the Black figure. Published to coincide with the exhibition at the National Portrait Gallery, London, this book explores the accomplished work of individual artists and celebrates a collective assertion of Black presence.

Through their work in figuration, these artists are inviting a shift in the dominant art history perspective, from 'looking at' the Black figure – via an external, objectifying gaze – to 'seeing through' the eyes of Black artists and the figures they depict. This visual and beautifully produced book presents many of their most powerful works, alongside original essays by Ekow Eshun, Bernardine Evaristo, Esi Edugyan and Dorothy Price, and a rich collection of texts exploring Black identity.

With a three-part structure containing detailed artist profiles and stunningly reproduced artworks, the publication examines Black figuration as a means to address the absence and distortion of Black presence within Western art history.



Ekow Eshun is a British writer, curator and broadcaster. Eshun is the author of *In the Black Fantastic* (2022) and *Africa State of Mind* (2020), nominated for the Lucie Photo Book Prize.

Art
50 illustrations
19.5 x 16.5cm
112 pp
ISBN 9781855145481
February
£14.95

Reframing the Black Figure

An Introduction to Contemporary Black Figuration

Ekow Eshun

Showcases more than twenty of the most important Black figurative artists working in the UK and US today.

'What happens when Black artists depict Black figures? What art does this produce, and what worlds of possibility does this reveal?' Ekow Eshun

This visual giftbook introduces readers to the field of Black figuration by highlighting a selection of key works from the National Portrait Gallery exhibition, *The Time is Always Now: Artists Reframe the Black Figure*. Readers will encounter contemporary Black artists producing beautiful, urgent artworks that present the Black form with nuance and depth.

Richly illustrated with artworks and visual details, alongside short biographies for all featured artists, as well as quotations featuring their voices, this accessible publication offers an opportunity for readers to experience some of the most exciting and important figures in portraiture today.

Featured artists include Hurvin Anderson, Michael Armitage, Jordan Casteel, Njideka Akunyili Crosby, Noah Davis, Godfried Donkor, Kimathi Donkor, Denzil Forrester, Lubaina Himid, Claudette Johnson, Titus Kaphar, Kerry James Marshall, Wangechi Mutu, Toyin Ojih Odutola, Chris Ofili, Jennifer Packer, Thomas J. Price, Nathaniel Mary Quinn, Lorna Simpson, Amy Sherald, Henry Taylor and Barbara Walker.



Charlotte Bolland is Senior Curator, Research and 16th Century Collections, at the National Portrait Gallery. Suzannah Lipscomb is an award-winning historian, author and broadcaster.

Art
170 illustrations
29.0 x 24.5cm
224 pp
ISBN 9781855145290
June
£35.00

Six Lives The Stories of Henry VIII's Queens

Charlotte Bolland
With an essay by
Suzannah Lipscomb

Discover the real life stories and legacies of the six women who married Henry VIII.

Hiroshi Sugimoto, *Catherine of Aragon; Anne Boleyn; Jane Seymour; Anne of Cleves; Catherine Howard; Catherine Parr*, 1999 (each). Gelatin silver prints, 1492 x 1194mm (each), Collection of Odawara Art Foundation, © Hiroshi Sugimoto

The women who married Henry VIII have come to be encapsulated in a six-word rhyme: 'Divorced, Beheaded, Died / Divorced, Beheaded, Survived'. But what were their real stories and legacies? *Six Lives: The Stories of Henry VIII's Queens* reveals the extraordinary lives, and afterlives, of Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Katherine Howard and Katherine Parr. A source of fascination to historians and writers through the centuries, each of the queens, and their relationship with the king, has been the subject extensive research and a source of creative inspiration. This publication focuses on the material traces of the queens and the court culture that shaped their lives, extensively illustrated with their letters, heraldic devices, books, love tokens and, of course, their portraits.

The book begins with an examination of the women as cultural phenomena, looking at the ways in which their lives have inspired storytellers, from Shakespeare's *Henry VIII* to the musical *Six*, and the role that portraiture has played in the performance of the queens' stories. An overview essay examines the queens' self-presentation through portraiture before individual chapters consider each of their relationships with the king, their social and familial networks and their patronage. Each chapter is accompanied by a thematic piece written by an expert scholar, taking a closer look at an element of court culture, ranging from music and jewellery, to court pageantry and heraldry.

The publication accompanies an exhibition of the same name at the National Portrait Gallery in Summer 2024.



Walking

Documents of Contemporary Art

Edited by Tom Jeffreys

Surveys the proliferation of pedestrian practices across contemporary art.

Also available:
 9780854882908 Magic
 9780854882984 The Cute
 9780854882991 Speculation
 9780854883042 Oceans
 9780854883141 Activism

Across the world, walking remains a vital way to assert one's presence in public space and discourse. Foregrounding work by Black artists, Indigenous artists and artists of colour, working-class artists, LGBTQI+ artists, disabled artists and neurodiverse artists, as well as many others, *Walking* maps the terrain of contemporary walking practices while examining the diverse voices and bodies of those who incorporate walking into their art. This anthology contends that, as a relational practice, walking inevitably touches upon questions of access, public space, land ownership and use; it is therefore always a political act. *Walking* offers a vital opportunity to draw attention to the work of those who are frequently denied the right to take their places in public space, not only in the street or the countryside but also in art discourse.

Tom Jeffreys is a writer and editor whose work has been featured in *Frieze*, *Monocle*, *New Scientist*, *ArtReview* and more.

Art
 21.0 x 14.5cm
 240 pp paperback
 ISBN 9780854883165
 March
 £20.00



'Life is more important than art and that is why art is important.' James Baldwin

Life is More Important Than Art accompanies a multidisciplinary programme of exhibitions, installations, participatory projects and live events held at the Whitechapel Gallery. It explores the intersection of art and everyday life and the role of the contemporary art institution at a time of uncertainty and change. At a time when the cost-of-living crisis is causing severe financial hardship and the after-effects of the pandemic are still being felt, the catalogue considers the role of art and the art institution in everyday life. What importance can we attach to art alongside more pressing concerns?

Art
 50 illustrations
 22.0 x 16.0cm
 96 pp paperback
 ISBN 9780854883196
 Available
 £15.00



Life Is More Important Than Art

An accessible guide to Whitechapel Gallery's multidisciplinary exploration of art in everyday life.



Grace Wales Bonner is the founder and artistic director of Wales Bonner. Her expansive artistic practice extends to curation, filmmaking, and publishing. Michelle Kuo is The Marlene Hess Curator of Painting and Sculpture at The Museum of Modern Art, New York.

Art
72 illustrations
30.5 x 24.0cm
184 pp
ISBN 9781633451582
November 2023
£50.00

Grace Wales Bonner: Dream in the Rhythm

Visions of Sound and Spirit in the MoMA Collection

Grace Wales Bonner
Afterword by Michelle Kuo

An artist's book by Grace Wales Bonner, featuring works in the collection of The Museum of Modern Art, New York.

Grace Wales Bonner: Dream in the Rhythm—Visions of Sound and Spirit in the MoMA Collection is an artist's book assembled by the acclaimed London-based designer Grace Wales Bonner as 'an archive of soulful expression.' Through an extraordinary selection of nearly eighty works from The Museum of Modern Art's collection and archives, this unique volume draws multisensory connections between pictures and poems, music and performance, hearing and touch, gestures and vibrations, and bodies in motion. Photographs, scores, and performance documentation by artists like Dawoud Bey, Mark Bradford, Roy DeCarava, Lee Friedlander, David Hammons, Glenn Ligon, Steve McQueen, Lorna Simpson, and Ming Smith, among others, are juxtaposed with signal texts by Black authors spanning the past century, including Amiri Baraka, Nikki Giovanni, Langston Hughes, June Jordan, Robin Coste Lewis, Ishmael Reed, Greg Tate, Jean Toomer, Quincy Troupe, and Lynette Yiadom-Boakye.

Published on the occasion of the exhibition *Artist's Choice: Grace Wales Bonner—Spirit Movers*, this resplendent publication is a deeply personal meditation on and around modern Black expression that echoes Wales Bonner's own vibrant, virtuosic designs.



Starr Figura is Curator in the Department of Drawings and Prints at The Museum of Modern Art, New York.

Art
190 illustrations
27.0 x 23.0cm
256 pp
ISBN 9781633451612
March
£55.00

Käthe Kollwitz

Edited by Starr Figura

Accompanies the first major exhibition on Käthe Kollwitz in the U.S. in more than thirty years, and the first presentation at a New York City museum.

In the early decades of the twentieth century, when many artists were experimenting with the language of abstraction and the leading figures were almost exclusively men, Käthe Kollwitz (German, 1867–1945) achieved unlikely renown for her figurative prints focusing on the hardships of women and the working class. Convinced that printed art was the most effective organ of social criticism, she developed into one of history's most outstanding graphic artists. Published in conjunction with the first major international loan exhibition of her work in the U.S. in more than thirty years, and the first major presentations at a New York City museum, this catalogue traces the development of Kollwitz's career from the 1890s until her death in 1945, showcasing approximately 130 extraordinary and rarely seen examples of her work in prints, drawings, and sculpture.

In addition to highlighting the unprecedented way that Kollwitz asserted the female point of view as a necessary and powerful agent for change, the publication also explores her intensive, ever-searching creative process.



1918, oil on canvas, 100 x 100 cm. Käthe Kollwitz, 'For Greater Berlin', 1918. Gift of the Käthe Kollwitz Society, New York, 1971. Photo: © The Käthe Kollwitz Society, New York, 1971.

**Käthe Kollwitz:
For Greater Berlin**

KIRSTY BELL

Big City Life

"For the Pringle was born," Käthe Kollwitz recalled in her diary on September 15, 1902. "She had a completely black eye. Her husband had flown over a rope." Writing from the Berlin apartment she shared with her doctor husband, Karl Kollwitz, and their two sons, Peter and Hans, the artist recounts the story of the local women, Karl's patients, whose husbands became unemployed and was thereafter struck by depression following the death of the youngest of their seven children:

The more I see it the better I understand the typical nightmare in worker families. At noon in the kitchen, one drinks or gets up and becomes unemployed, always the same symptoms. Either he hangs around his family like a dead weight and lets them take care of him... or he is miserably or goes crazy or commits suicide. For the girls there always the same complaints. She takes care of the children, has to find them, soup and comfort about her husband. She only sees what has become of him and can't do her job.

Kollwitz's awareness of this downward spiral is evidence of the unusual proximity she had to such impoverished individuals and her first-hand knowledge of their experiences. After marrying in 1891, she and her husband moved to a neighborhood in northern Berlin and rented a second-floor apartment at 25 Wallenburger Straße to house not only their growing family but also Karl's practice and, until 1912, her studio (Fig. 1). It was here that she came into intensive contact with the working-class women who became the subjects of some of her most important works. Karl was under contract to a health insurance company for tailors, an industry notorious for the low wages and degrading working conditions that kept the German textile market competitive. The patients suffered from the maladies that were rampant in newly industrialized cities: malnutrition, rickets,

14 For Greater Berlin



FIG. 14 IN OIL ON PAPER, 18.5 x 11.5 cm. Käthe Kollwitz, 'For Greater Berlin', 1918. Gift of the Käthe Kollwitz Society, New York, 1971. Photo: © The Käthe Kollwitz Society, New York, 1971.

Inner-City Miseries

Between November 1902 and January 1913, Kollwitz published a series of six drawings titled *For Greater Berlin*, 14 to 19 (Fig. 14–19), with one work appearing every two to three weeks. This time, each drawing was printed full page with just the title and artist's name, no caption or additional text. In the first image, an exhausted proworker is collapsed, asleep at a rough wooden table beneath a lighted lamp which her body slumps in the foreground. A subsequent drawing depicts a shaggy animal-like man, his fist raised over his covering wife and child. In another, a haggard woman, heavily pregnant, knocks gently on a door to her door. In the most chilling image, a desperate mother and her two children descend stone steps to the water's edge as she holds her hand over one of their mouths, a gesture that tempers the specter of suicide. As a series, these works are characterized by a pit of raw hopelessness, picturing internalized crises rather than outward expressions of protest or revolt.

Kollwitz's portraits reflect not only her insights into lives such as these but also her interest in explicitly representing women's experience. This was a time of growing demands for women's rights in Germany and throughout Europe. Prussia had been one of the last European countries to grant women access to education, and although the first grammar schools for girls had opened in the 1850s, their availability remained scarce into the early 1900s. Political activists, such as the radical theorist and politician Clara Zetkin, had been working for decades to promote voting rights and gender equality as an essential part of the SPD's socialist goals.¹ In 1904, Kollwitz was one of many two women to sign a petition demanding the acceptance of women in the Prussian Academy of Arts, but it took until 1919 for this to happen.² Kollwitz's interest in women's rights also extended to issues of sexual and reproductive health, domestic abuse, and labor legislation. In 1905, she joined the newly founded *Industrieverein für Hebammen, Frauenärzte und Sexual Reformen*, which was set up to protect single mothers and their children as well as to support the prevention of conception and the legislation of abortion. In the last year of the century in Germany, one hundred eighty thousand babies were born each year to unmarried mothers. Thirty-four percent of these children died in the first year of their life—twice the number of those born to married parents.³

Ball 15



FIG. 15 IN OIL ON PAPER, 18.5 x 11.5 cm. Käthe Kollwitz, 'Ball 15', 1912. Gift of the Käthe Kollwitz Society, New York, 1971. Photo: © The Käthe Kollwitz Society, New York, 1971.

Kollwitz chose to illuminate some of the prevailing but often overlooked difficulties facing working-class women during this time. The charcoal drawing *Standing Proletarian Woman* with Anna Pöhl (c. 1912; draw. 1), made a year after her last commission for Siepmann, is a tender and poignant depiction of the lumpy contour of a middle-aged woman's back—far from the usual glorifications of youthful motherhood. That same year, the varied local impoverished women and produced her drawing, including *Children in the Women's Prison* (1912; fig. 2), shown in the 1912 exhibition *The Women at Home and at Work* (Die Frau im Haus und Beruf), which seemed to give an overview of the activities of the country's over 50 million working women.⁴ As a woman depicting other women, Kollwitz portrayed them with an unimpaired eye, affirming their dignity while highlighting their oppression.

In early 1912, Kollwitz was commissioned to make a poster to promote a public meeting titled *The Great Berlin* (*Der Greater Berlin*; fig. 4). Her city planner and social critic Werner Hegemann, "A major opponent against Berlin's housing misery is planned," she wrote in a letter to her son Hans, who was then studying in Bonn. "I need to draw something that will characterize this."⁵ She chose to depict a group of children standing in the backyard of an apartment building. "I got with another child in her arms—such as you often see, very weak toddlers dragging their shabby animals."⁶ Pinned on the wall behind them is a sign that was hung all over Berlin's roads. "Playing in the courtyard and especially in backyards." The working figures on Kollwitz's poster, at once tender and defiant, are accompanied by a text detailing chronic overcrowding and the lack of public space available to the city's workers. It is a call to action for which Kollwitz called the sense of potential someone she had found in her earlier, more complex social compositions, conjuring here a single, demagogic theme. Posters, printed on lightweight paper and distributed by the thousands, became an important part of Kollwitz's output, extending the reach of her work beyond exhibitions, museum collections, and political magazines and circulating within the public sphere—on the very streets from which she drew subject matter. Kollwitz's poster for the public meeting was a program expression of the terrible living conditions in much of Berlin's inner city, and for the authorities: it has been chosen to honor the Chief of Police honored for creating class division.

A New Art Movement

Kollwitz's emergence in the public eye had been early and real. A woman's level of artistic attention when it was shown in the Greater Berlin Art Exhibition in 1904, and her work was subsequently presented in the various exhibitions of the Berlin Secession, an organization of avant-garde artists founded that year and led by painter Max Liebermann. The Secession aimed to provide an independent platform for modernist art from Germany and abroad and thus to establish a counterweight to

Seven Woodcuts about War 125



FIG. 16 IN OIL ON PAPER, 18.5 x 11.5 cm. Käthe Kollwitz, 'Seven Woodcuts about War', 1914. Gift of the Käthe Kollwitz Society, New York, 1971. Photo: © The Käthe Kollwitz Society, New York, 1971.



FIG. 17 IN OIL ON PAPER, 18.5 x 11.5 cm. Käthe Kollwitz, 'Seven Woodcuts about War', 1914. Gift of the Käthe Kollwitz Society, New York, 1971. Photo: © The Käthe Kollwitz Society, New York, 1971.



FIG. 18 IN OIL ON PAPER, 18.5 x 11.5 cm. Käthe Kollwitz, 'Seven Woodcuts about War', 1914. Gift of the Käthe Kollwitz Society, New York, 1971. Photo: © The Käthe Kollwitz Society, New York, 1971.

LaToya Ruby Frazier Monuments of Solidarity



Roxana Marcoci is The David Dechman Senior Curator of Photography and Acting Chief of the Department of Photography at The Museum of Modern Art, New York.

Art
300 illustrations
30.5 x 24.0cm
264 pp
ISBN 9781633451599
May
£60.00

LaToya Ruby Frazier Monuments of Solidarity

Roxana Marcoci

Published in conjunction with the first museum survey dedicated to the artist, featuring rarely seen and brand-new bodies of work.

For more than two decades, the artist-activist LaToya Ruby Frazier has used photography, text, moving images, and performance to revive and preserve forgotten narratives of labour, gender, and race in the postindustrial era. Frazier has cultivated a practice that builds on the legacy of the social documentary tradition of the 1930s, the photo-conceptual forays of the 1960s and 1970s, and the work of socially conscious writers like Upton Sinclair, James Baldwin, and bell hooks. *Monuments of Solidarity* celebrates the creativity and collaboration that persist in the face of industrialization and deindustrialization, racial and environmental injustice, gender disparities, unequal access to health care and clean water, and the erosion or denial of fundamental human rights. A form of Black feminist world-building, Frazier's nontraditional 'monuments' demand recognition of the crucial role that women and people of colour have played, and continue to play, in histories of labour and the working class.

Published in conjunction with the first comprehensive museum survey dedicated to the artist, *LaToya Ruby Frazier: Monuments of Solidarity* presents the full range of her practice and includes both rarely seen and brand-new bodies of work. An illuminating overview essay by the exhibition's curator, Roxana Marcoci, is accompanied by a manifesto by the artist and a suite of focused essays by other curators and scholars.



Joan Jonas: Good Night Good Morning

Edited by Ana Janevski

Published in conjunction with the most comprehensive retrospective in the U.S. of the artist Joan Jonas, spanning more than 50 years of her remarkable career.

Since her earliest performances in the late 1960s, Joan Jonas has concerned herself with animation and moving images, asking what it means to move images, or to be moved by images. The artist returns constantly to her ever-expanding archive of images, sounds, gestures, ideas, and places reworking those materials into new forms across the decades. Published in conjunction with the artist's most comprehensive retrospective in the United States, *Joan Jonas: Good Night Good Morning* spans more than fifty years of her remarkable career and features works in all media, including videos, drawings, notebooks, photographs, and major installations and performances.

Featuring a newly commissioned photographic portfolio by Zoe Leonard, and extensive archival materials, many previously unpublished, this catalogue sheds new light on Jonas's unique role as a trailblazing figure of video and performance, and highlights her enduring multimedia legacy for generations of younger artists.

Ana Janevski is Curator in the Department of Media and Performance at The Museum of Modern Art, New York.

Art
220 illustrations
27.0 x 23.0cm
200 pp
ISBN 9781633451605
March
£50.00



Clara Porset: Butaque

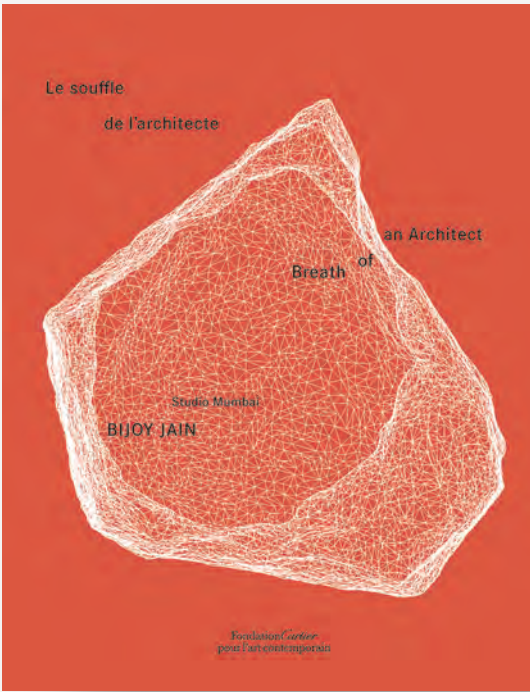
Ana Elena Mallet

This latest volume in the MoMA One on One series focuses on Clara Porset's Butaque chair (c. 1957), which features indigenous Mexican materials and craft techniques.

Clara Porset is one of the most important Latin American designers of the twentieth century. Though born in Matanzas, Cuba, Porset spent most of her life in Mexico, and throughout her career as a designer, writer, and teacher, she challenged social conventions during a time that offered few opportunities for the professional development of women. Her designs bridge the functional rationalism of modernism with traditional craft techniques and traditional materials, resulting in a novel type of production. In this latest volume of the *MoMA One on One* series, scholar and curator Ana Elena Mallet explores Porset's idea that the Butaque chair, recently acquired by the Museum, is a 'living design' and broadens our understanding of Latin American design.

Ana Elena Mallet is an independent curator specializing in modern and contemporary design. She is based in Mexico City.

Design
35 illustrations
23.0 x 18.5cm
48 pp paperback
ISBN 9781633451629
March
£14.99



Bijoy Jain is director and head architect of Studio Mumbai. He has taught at the Royal Danish Academy of Fine Arts in Copenhagen, at the Yale School of Architecture, and at the Academy of Architecture of the Università della Svizzera Italiana in Mendrisio, Switzerland.

Architecture
160 illustrations
36.0 x 29.0cm
144 pp
ISBN 9782869251816
January
£50.00

Bijoy Jain / Studio Mumbai: Breath of an Architect

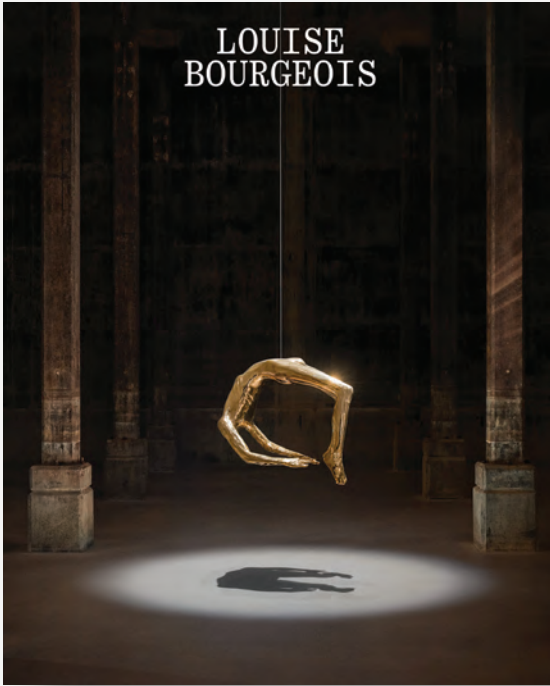
Bijoy Jain

A unique journey into the heart of the philosophy and aesthetics of Bijoy Jain.

From December 9, 2023 to April 21, 2024, the Fondation Cartier pour l'art contemporain presents an exhibition created by the Indian architecture studio, Studio Mumbai, directed by Bijoy Jain. Inspired by the rhythm of breathing, this exhibition offers a space for reverie and contemplation in dialogue with Jean Nouvel's building.

Born in 1965 in Mumbai, Bijoy Jain created Studio Mumbai in 2005. Exploring the links between art, architecture and materials, this human-scale organization is composed of craftsmen and architects who design and build each project themselves, using local resources. Bijoy Jain / Studio Mumbai has participated in many exhibitions around the world, including the Venice (2010, 2016) and Chicago (2017) architecture biennals. For the Fondation Cartier, Bijoy Jain unites man and nature, light and shadow, bamboo, brick and stone to form a meditative landscape taking us into the heart of creation. Sculptures, objects and furniture interact with artworks by Chinese painter Hu Liu and Turkish ceramist Alev Ebüzziya Siesbye, invited by the architect, revealing a shared sensibility and ethos between these artists.

This catalogue, published in conjunction with the exhibition, invites readers to discover Bijoy Jain's aesthetics and philosophy. Conceived as a work-in-progress of the exhibition, this richly illustrated book focuses on the artist's drawings, photographs of his studio and works in the making.



Justin Paton is Head Curator of International Art at the Art Gallery of New South Wales.

Art
300 illustrations
28.9 x 23.5cm
292pp
ISBN 9781741741681
January
£40.00

Louise Bourgeois

Has the day invaded the night or has the night invaded the day?

Edited by Justin Paton

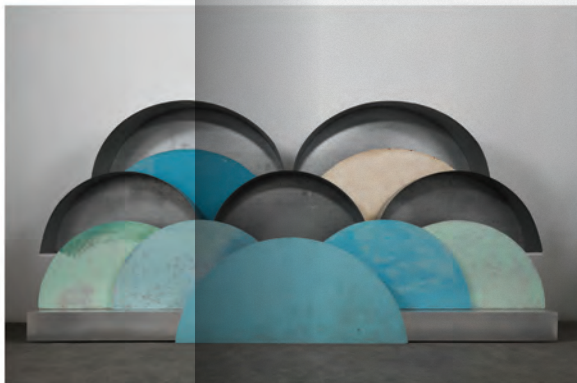
Day and night, love and rage, order and chaos, conscious and unconscious. Explore Louise Bourgeois's world of tensions and extremes in this striking new book dedicated to one of the most influential artists of the past century.

Louise Bourgeois is renowned for her fearless exploration of human relationships across a relentlessly inventive seven-decade career. Featuring more than 300 images of Bourgeois's work, a selection of her writings and dream recordings, and new perspectives on her work by filmmaker Jane Campion and writer Chris Kraus, this book reveals the extraordinary reach and intensity of her art.

From her haunting Personage sculptures of the 1940s to her iconic spiders and tough yet tender textile works of the 1990s and 2000s, *Louise Bourgeois: Has the day invaded the night or has the night invaded the day?* is an essential guide to this singular artist and an exploration of the polarities at the heart of her art.

This publication accompanies a major exhibition of Bourgeois's art presented at the Art Gallery of New South Wales in Sydney, Australia, and documents its dramatic presentation in the renowned post-industrial gallery called the Tank. It features further texts by exhibition curator Justin Paton, Bourgeois expert Philip Larratt-Smith and psychoanalyst Jamieson Webster, and a richly illustrated chronology of the artist's life.

5
Clouds and
caverns



58 Clouds and Caverns 1988-89

JP: You use the word 'comfortable' to describe your feelings about Louise's work. It's not the first word many people would say of her art. Why did you feel at home with it?

CK: Because it was so direct. You didn't have to worry. 'How should I be feeling this? What should I be thinking?' What is this really about? It was direct, but not simple—subtle and deep. In that sense it felt performative, with qualities we maybe look for more often in literature than visual art. Her work carried a complex and rich immediate experience with an afterlife you can never quite see it.

JP: There's a *Femme raison* painting in this exhibition of a darkened building, a woman house, that is keeping in light or exultation. I can never decide which...

CK: The answer would be both, of course. It's not the woman house's physical reaction that hits me first in the painting. It's the scene, the staircase leading up to the hole. The staircase is so public. The whole world can walk up. And the little windows at the top—are they there for her to observe, or is she being observed there as well? There's a cocooning of reactions, a feeling of being invaded, being filled by anything that comes off the street. Which was very much like real life.

JP: And what about Louise herself? What kind of impression did she make at this time?

CK: I watched the 2006 documentary *The spider, the mistress, and the tangerine* last night and her relation to the interviewer and filmmaker Arno Waldsch brought back a lot about Louise. If you have the idea that she was a friendly, maternal mentor figure to us, that was really not the case. She was not nice.

JP: Exposed on 'not nice'.

CK: It was very clear that anything that transpired was transparent for its usefulness and interest to Louise. There was no blind altruism at work. There was a purpose to everything. There's nothing wrong with that. Her engagement with us was transparent. And she was just so interesting and stimulating to be around. It was wonderful to go through the door of her townhouse in Chelsea into this messy and antiquarian world, crammed with stuff. She always sat in front of those levelling glass doors in the kitchen. She wore these French cover [worker] clothes, a blue smock over these blouses with little Peter Pan collars. I think she'd just turned sixty-five when we first met. And the way that she was using her age was just so badass. There were very few women



1 Louise Bourgeois in a cocoon, 1976. Photo: © Louise Bourgeois. Photo: © Louise Bourgeois. Photo: © Louise Bourgeois.

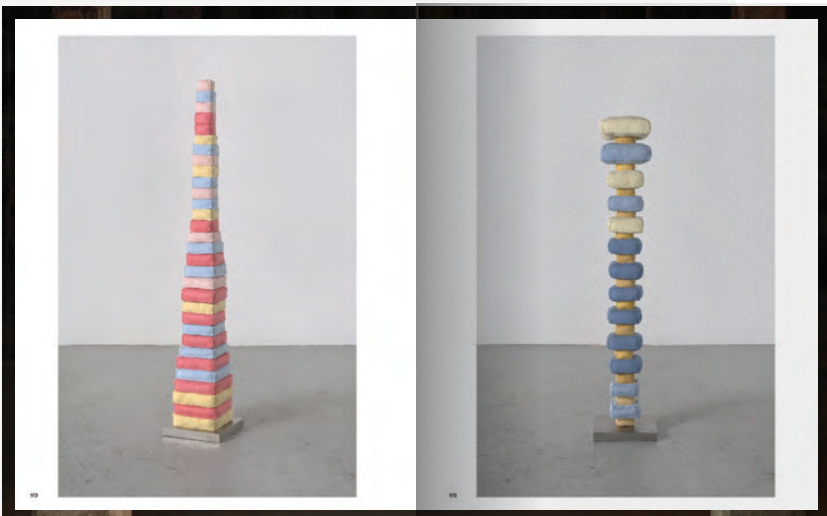
wishing any power in the art world at all, and then for it to be an old woman, and a different kind of old woman from an art-world grande dame like Louise Nevelson. This was an old woman who acted like a punk girl.

JP: You and Susan were young punks too, in your twenties at the time. How did you all connect?

CK: I met Susan the year before the *Confrontation* (just after, in 1977, when we were both in a summer school program with director and performance theorist Richard Schechner and The Performance Group. Richard was absolutely intrigued by Susan. She was such a disruptive influence. Crazy, brilliant, extremely abrasive and confrontational. This in your face all the time, very vocal, weaponising her sexuality whenever possible. Meanwhile, I—recently arrived from New Zealand via London—was the polar opposite. I was reticent, thought-ful, surveying everything, thinking about it. Susan and I [deconstructed]

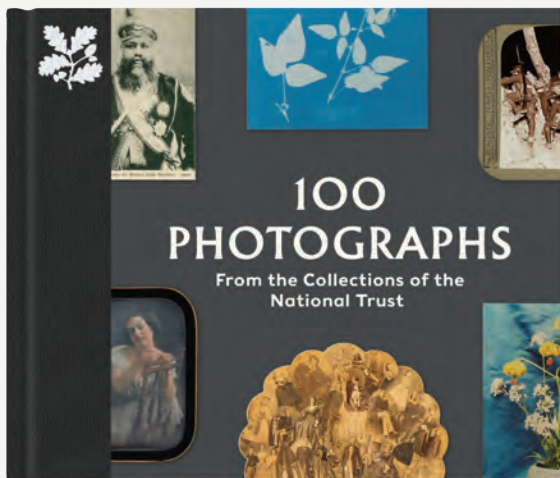
60

60



60

60



Anna Sparham is National Curator for Photography at the National Trust.
 Robin Muir is a writer and curator, specialising in photography. He is a Contributing Editor at *British Vogue* and consultant to its archive.

Photography
 150 illustrations
 15.6 x 18.6cm
 224 pp
 ISBN 9780707804675
 April
 £10.00

100 Photographs from the Collections of the National Trust

Anna Sparham with an introduction by Robin Muir

Showcases 100 photographs chosen from the many thousands held in the National Trust's collections.

Spanning the history of photography from the 1840s to the present day, this beautifully illustrated book showcases 100 photographs chosen from the many thousands held in collections at National Trust properties across England, Wales and Northern Ireland.

Alongside works by well-known photographers such as William Henry Fox Talbot, Julia Margaret Cameron, Camille Silvy, Edward Chambré Hardman, Dorothy Wilding, Angus McBean and Jane Bown are remarkable images captured by less familiar practitioners. Many of these photographs have only recently been discovered and are reproduced here for the first time.

Professional studio portraits, landscapes and images of war sit alongside family groups, domestic scenes and travel photographs by talented amateurs whose images provide glimpses into the way we have viewed and recorded the world over the last two centuries.





The Queen's Dolls' House Revised and Updated Edition

Lucinda Lambton

A completely redesigned and updated edition of The Queen's Dolls' House.

The Queen's Dolls' House is the most exquisite replica of an aristocratic Edwardian residence, created for Queen Mary in the early 1920s by the renowned architect Sir Edwin Lutyens.

In this book, Lucinda Lambton guides the reader through this magical miniature house, with its garden designed by the foremost gardener of the day, Gertrude Jekyll, and its fleet of luxurious Daimler and Rolls-Royce motor cars. The author takes us on an exploration of life below stairs, from the cellar, with its tiny bottles of vintage wines, to the kitchens, realistically equipped with running water, electricity and functioning lifts. Above stairs, we visit the high-society setting of the saloon, dining hall and library. The latter room contains specially commissioned and handwritten works by such authors as Sir Arthur Conan Doyle and Thomas Hardy as well as remarkable miniature works of art by some of the best-known artists of Queen Mary's era.

Lucinda Lambton is a writer, photographer and broadcaster. She writes books and articles that take particular delight in architectural and artistic extravagance.

Design
220 illustrations
20.0 x 20.0cm
132 pp
ISBN 9781909741904
January
£16.95



The Miniature Library of Queen Mary's Dolls' House

Elizabeth Clark Ashby

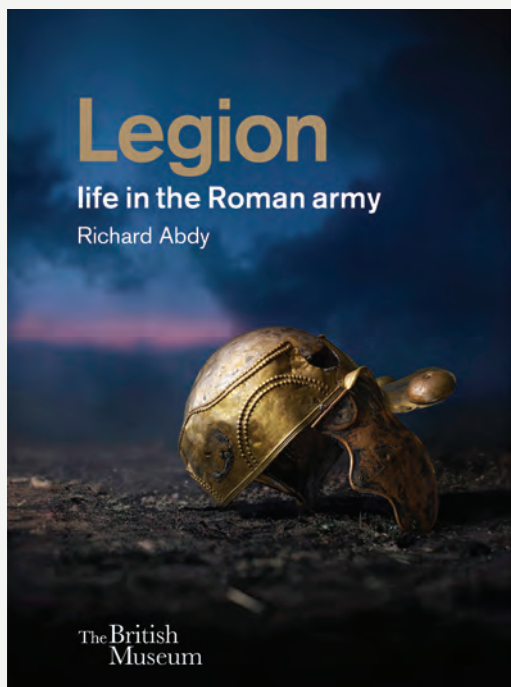
A detailed photographic tour of the intricate library of Queen Mary's Dolls' House.

Queen Mary's Dolls' House is one of the most beautiful and famous dolls' houses in the world. Running the full width of its ground floor is a spellbinding library filled with nearly 600 miniature books and hundreds of original works of art. Lining the bookshelves of this miniature library are handwritten books by some of the finest authors of the 1920s. From poetry by Thomas Hardy to a story by Sir Arthur Conan Doyle, from gardening books to atlases, and from minuscule stamp albums to accurate train timetables, the collection represents the best examples of British and Irish art and literature of the time.

This book presents the fascinating history of the Dolls' House Library, including correspondence between Princess Marie Louise; the House's architect Sir Edwin Lutyens and the authors they commissioned; a collection of selected works reproduced for the first time since 1924; and lavish illustrations that capture the charming detail of this delightful little room.

Elizabeth Clark Ashby is Curator of Books and Manuscripts, Royal Collection Trust.

Design
150 illustrations
21.0 x 17.2cm
160 pages
ISBN 9781909741577
January
£16.95



Richard Abdy is Curator, Roman & Iron Age coins, at the British Museum, and Curator of the exhibition *Legion: life in the Roman army*, opening in February 2024.

History
260 illustrations
26.0 x 19.0cm
320 pp
ISBN 9780714122939
February
£45.00

Legion life in the Roman army

Richard Abdy

Tells the story of everyday life in the Roman army during the empire's heyday – from sharing a tent with bunkmates to the foods consumed by soldiers – and explains its hierarchy, roles, equipment and place in a vast multi-ethnic society divided between citizens and subjects.

The enduring strength of the vast Roman Empire lay in its army, which was a sophisticated, large-scale organisation and the West's first permanent, pensionable military profession. It consisted of two services: legions, formed of citizen-only troops, and the *auxilia*, units of non-citizen subjects who could look forward to Roman enfranchisement on retirement.

Over a period of hundreds of years, the army gradually transformed the state it was established to protect. Innovations in military training and technology, including medicine, allowed common Roman soldiers to be as well-equipped as their generals and to have realistic prospects of surviving twenty-five years of military service. This book dispels preconceived notions about the Roman army – for example, that forts were exclusively the domain of male soldiers – and addresses the violence committed by soldiers towards conquered subjects and enslaved people. The risks of becoming a soldier are also explored, especially the consequences for convicted troops (decimation, crucifixion or becoming amphitheatre entertainment).

Most importantly, readers will discover a vivid picture of what life was really like in the Roman army, including how soldiers signed up and were trained; what life was like in tents, forts, and on the battlefield; and soldiers' dress, diets, health and families.



RANKS AND ROLES

Ranking above decorations on the arms and torso were the various forms of classical crests that indicated the highest value and generally being images of Roman emperors were laurel-wearing a wreath of laurel leaves. The Roman military manual specifically listing practice and precedence of decorating a soldier in long list, but evidence is most certain about the award of crests.¹⁷ It should also be borne in mind that, for the aristocratic commanders who most often collected such top-end decorations, it was usually a country awarded without physical gallantry. For example, while *Carinus the Irons* who wore the crest *ovata*, in the form of a wreath of oak leaves and awarded for saving the life of a fellow Roman citizen (Fig. 3.30), the first emperor Augustus collected his for saving the Republic's life not rather than personally taking in the battlefield. Such awards were second only in importance to the decorations given for saving an entire trapped region, for which the crest *stans* in a wreath of grain could be conferred.

In different iterations of material value, the high awards were made of cheap natural materials while the lower ones, a wreath of gold leaves, was the lowest crest award, for unproven gallantry. In however by more splendid crests such as the crest *ovata* which was in the form of miniature city walls and indicated that the wearer had been the first one to walk to secure an enemy city. Equivalents existed for different but equally terrifying settings such as crest *reflex* for an enemy fort wall or crest *ovata* as a meritorious. *Coronatus* was another device of such awards as in the case of Augustus' chief lieutenant Agrippa (Fig. 3.31).

46a *Stans* Crest, Roman Army, 1st century AD. The crest is made of bronze and is decorated with a laurel wreath. It is a symbol of high rank and is awarded to officers and soldiers who have distinguished themselves in battle. (British Museum, London)

46b *Coronatus* Crest, Roman Army, 1st century AD. The crest is made of bronze and is decorated with a laurel wreath. It is a symbol of high rank and is awarded to officers and soldiers who have distinguished themselves in battle. (British Museum, London)

100



46a *Stans* Crest, Roman Army, 1st century AD. The crest is made of bronze and is decorated with a laurel wreath. It is a symbol of high rank and is awarded to officers and soldiers who have distinguished themselves in battle. (British Museum, London)

46b *Coronatus* Crest, Roman Army, 1st century AD. The crest is made of bronze and is decorated with a laurel wreath. It is a symbol of high rank and is awarded to officers and soldiers who have distinguished themselves in battle. (British Museum, London)

47 *Stans* Crest, Roman Army, 1st century AD. The crest is made of bronze and is decorated with a laurel wreath. It is a symbol of high rank and is awarded to officers and soldiers who have distinguished themselves in battle. (British Museum, London)

48 *Coronatus* Crest, Roman Army, 1st century AD. The crest is made of bronze and is decorated with a laurel wreath. It is a symbol of high rank and is awarded to officers and soldiers who have distinguished themselves in battle. (British Museum, London)





Cultural salons art in Kyoto and Osaka, 1780–1880

Edited by Akiko Yano
With Rosina Buckland,
Timothy Clark, Andrew Gerstle
and Alfred Haft

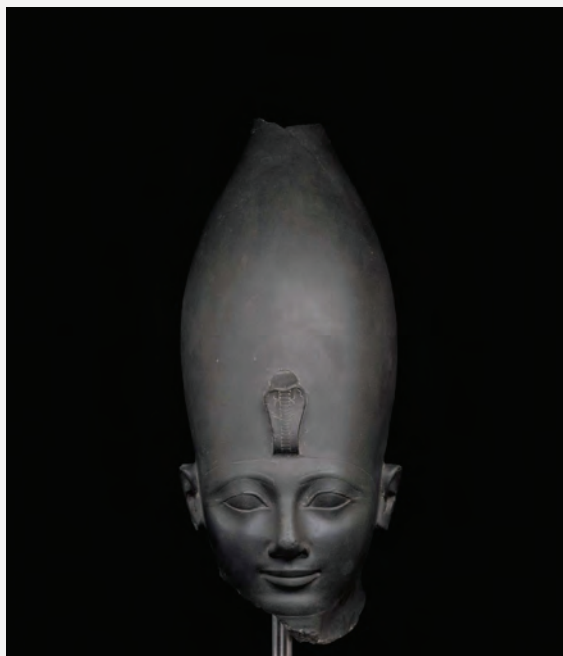
*The first publication to
celebrate the British
Museum's rich collection of
technically sophisticated
artworks created as part
of Japanese cultural salons
in the late 18th and
19th centuries.*

Art
200 illustrations
25.0 x 25.0cm
256 pp
ISBN 9780714124964
April
£30.00

In early modern Japan, cultural salons were creative spaces for people of all ages and social levels to pursue painting, poetry and other artistic endeavours, as serious but amateur practitioners. They all used a pen- or art-name. Individuals were therefore able to socialise and interact broadly through these artistic activities, regardless of official social status as regulated by the shogunal government. In the area around Kyoto and Osaka especially, the idea of communal and collaborative creativity seems to have been deeply engrained. Each of the two cities, located close to each other but geographically remote from Edo (modern-day Tokyo), the seat of the shogun's government, had a distinct character: Kyoto, the national capital where the emperor and aristocrats resided, and Osaka, the centre of commerce.

Only a fraction of these technically sophisticated artworks has previously been published in colour. With six essays by leading experts that explore this fascinating cultural phenomenon from different angles, and eight shorter insights that delve into specific historical aspects and the personal connections and legacies of cultural figures, this book offers a new perspective on Japanese art and society in the late 18th and 19th centuries.

Akiko Yano is Curator in the Department of Asia at the British Museum.



Marie Vandenberg is Curator in the Department of Egypt and Sudan at the British Museum.

History
250 illustrations
26.0 x 19.0cm
272 pp
ISBN 9780714191317
June
£40.00

Pharaoh

art and power in
ancient Egypt

Edited by Marie Vandenberg

Explores the ideals, symbolism and ideology of Egyptian kingship and uncovers the stories behind the objects and images left as a legacy by this ancient civilisation.

The rulers of ancient Egypt were not always male, nor always Egyptian. At times, Egypt was divided by civil war, conquered by foreign powers or ruled by competing kings. While some kings were revered – such as Thutmose III who expanded Egypt's empire to its largest extent – the memory of others was officially erased. Many of the objects surviving from ancient Egypt project the image the pharaoh wanted us to see – however this book explores the reality and the many challenges of ruling one of the greatest civilisations the world has ever seen.

After an introduction setting out the historic and geographic timeframe of the ancient pharaohs, the book explores royal iconography, decoding the insignia worn and held by the king, or the names and titles covering most royal monuments. The core of the book investigates the main roles of the king, as high priest, as the head of the royal family, as the administrative ruler of the country and as the leader of the army and diplomat. Following an investigation into the preparation for the king's eternal life, from the rituals to the building of a tomb, the book closes on a contemporary perspective from Egypt and how the notion of the pharaoh still resonates today.

Pharaoh covers 3,000 years of history, highlighting research on key pieces from the British Museum's outstanding collection of Egyptian antiquities.



1. THE RETURN TO ROME

It was probably late in 1538 that Michelangelo met Vittoria Colonna, marchionessa of Pescara (1490–1547), who had recently returned to Rome from her court on the island of Ischia. A woman of wit, of Roman descent and powerful family, she was described by the Portuguese painter Francisco de Holanda as 'one of the most beautiful and famous ladies in Italy and in all Europe... whose yet knowledg, a Latin whiche well understood and with all the other parts of virtue and fairness to be praised in woman.' She was particularly celebrated for a series of poems written during the late 1530s in which she had elegantly adapted the conventions of the Petrarchan style – in which the poet traditionally expresses love for an unobtainable beloved – creating a sequence of volumes to her late husband's Francesco d'Acosta (1489–1529), who had commanded the Italian armies of the Holy Roman Emperor Charles V. Their marriage, which had been arranged for dynastic reasons when the couple were both very young, does not appear to have been particularly close or happy, as Francesco had been away at war for much of the time. Nevertheless, Vittoria's sense of family duty and the expectations of her class mean that her verses should not be regarded as purely performative.

Vittoria's poems had circulated widely in manuscript copies, winning her the admiration of literary figures such as Paolo Giustin, Pietro Bembo and

101. Michelangelo, *Paolo*, c. 1542

104. Earl Michelangelo, *Chair of St. Peter*, c. 1531–40. Black chalk, gild on red wax. Museum, London, Reg. 009.004

devoted to the Capuchin Bernardino Ochino, whom she had first heard preach in Rome in June 1533. She defended him passionately two years later against early critics of his theology; their concerns were nothing but 'wells spun out of envy... [He] has been in Rome, and the pope and all good men showed him with praise for the honour he does the Church.' Indeed, she often spoke her mind freely: in September 1538, after Pope Paul III had blocked the further expansion of the Capuchin order from their first Franciscan rivals, she wrote to rebuke him: 'in this reform that Your Holiness wishes to bring about, to spoil the best that there is!'

Although Vittoria's position allowed her a certain degree of freedom, Paul seems to have felt that this prominent and outspoken woman was in danger of losing her way; he ordered her to return to Rome and, by the autumn of 1538, she was safely back in her favoured convent of San Silvestro in Capite. She did not overtly reveal the order, writing to her friend Pietro Bembo – a fellow admirer of Ochino – that she had hoped to live 'freely' in 'peaceful and sweet conversation with my books and my thoughts', although her terms permitted to be quoted by leaving tension between the pope and her headstrong brother Acosta over Colonna's links to the Papal States.

Vittoria already had one work conceived by Michelangelo: a *Noli me tangere* commission of Fiesole, then an intermediary by her husband's cousin Alfonso d'Acosta in 1533. The design for the composition was produced under duress: Michelangelo had little reason to favour Alfonso, who had led the Imperial army which had conquered the Papal Republic in 1529, but the commission was directly supported by Clement VII and by the new governor in Florence, neither of whom, considering his recent history, Michelangelo could afford to offend. The cartoon, however, was produced 'in a fever hurry' ('in fretta') and, according to Michelangelo's assistant Antonio Mini, was not finished to his small standards, suggesting that he had little personal investment in the commission. 'It would be a radically different state of affairs when he came to work for Vittoria herself. The *Noli me tangere* cartoon was given to Michelangelo's younger contemporary Jacopo da Pontormo to paint (Fig. 23): a form of collaborative working which Michelangelo had used before and which would have become habitual (see Chapter 5).¹⁰⁴ The relatively small scale of the picture suggests that it was meant for private devotion, which was already a core part of Vittoria's spiritual practice: the same was presumably true of the *Prayer of the Magdalen* that she commissioned from Titian in the same year.¹⁰⁵

There is no hint that Vittoria and Michelangelo met in person before the end of the 1530s, but by the end of 1538 their acquaintance had evidently flourished into a warm friendship founded on deep mutual affection. In February 1539, the Dominican preacher Fra Ambrogio Catarino gave a



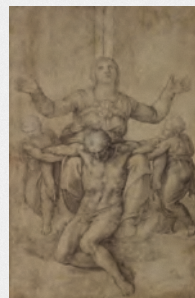
1. THE RETURN TO ROME

MICHELANGELO



102. Michelangelo, *Paolo*, c. 1542. Black chalk on paper. 40 x 40 cm. London, British Museum, London, Reg. 009.004

Michelangelo must have known it in manuscript form (it was not published until 1977),¹⁰⁶ as his composition has powerful parallels to Vittoria's text. Once again, the design started life as a highly refined drawing now in the British Museum's Gardner Museum in Rome (Fig. 23), and it seems likely that the composition was intended from the beginning to be painted by Vittori. Again, numerous versions survive, many of which are of mediocre quality and can be attributed to Vittoria's assistants and followers, but two higher quality paintings of the composition are actually signed by Vittori.



2. VITTORIA COLONNA



Sarah Vowles is Smirnov Family Curator of Italian and French Prints and Drawings and curator of the exhibition *Michelangelo: drawing the divine*, opening at the British Museum in May 2024.

Grant Lewis is The Milein Cosman Curator of the exhibition *Michelangelo: drawing the divine*, opening at the British Museum in May 2024.

Art
175 illustrations
25.0 x 23.0cm
256 pp
ISBN 9780714126982
May
£35.00

Michelangelo the last decades

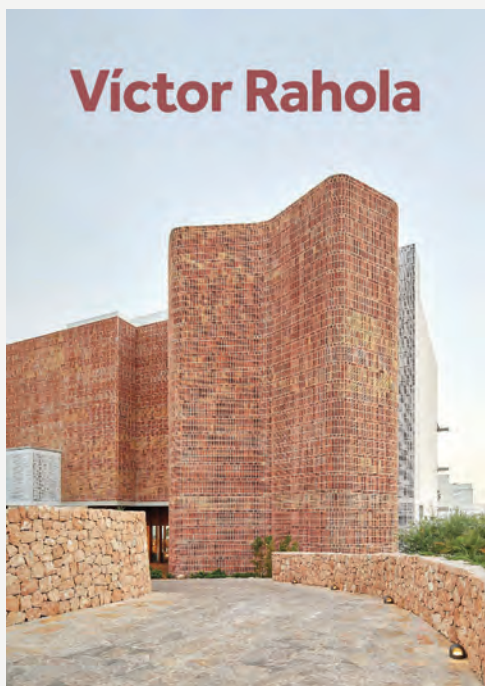
Sarah Vowles and Grant Lewis

Tracing the final thirty years of Michelangelo's career, this book examines how the great master used art and faith to explore the common human experience of ageing in a rapidly changing world.

Michelangelo Buonarroti (1475–1564) was one of the greatest artists of the Renaissance. He was not the isolated, tortured genius of artistic myth, but a man who maintained a close circle of friends and associates into old age. He developed collaborative working relationships with younger artists, thereby maintaining his fame and reputation even as he aged, relinquishing the hardest physical work to others. His late drawings offer a powerful insight into his psychology, reflecting his Catholic faith, his commanding intellectual engagement, and his hope for eternal life.

Michelangelo reimagined the iconography of religious art to create hugely influential compositions of key moments in Christian faith, such as the Crucifixion, the Last Judgement and the Pietà (or Lamentation). He was involved in designing several significant sites in Rome at this time – including his key architectural project, the immense challenge of rebuilding St Peter's, at the very heart of Christianity. His role as an architect is explored through beautiful drawings, highlighting his range as a designer. Alongside his major commissions he created deeply personal drawings – revisiting earlier compositions to explore intensely moving Crucifixions that served as spiritual meditations on Christ's death and offered the hope of salvation for an elderly man facing the end of his own long life.

Built on the firm foundations of the British Museum's extraordinary collection of drawings, his work is explored alongside his personal relationships to consider the transformation of Michelangelo into the towering figure of artistic genius known today.



Moisés Puente is an architect and editor of the *2G International Architectural Review*. Josep Quetglas is an architect and professor at the Universitat Politècnica de Catalunya.

Architecture
110 illustrations
24.0 x 17.0cm
176 pp flexibound
ISBN 9783753304878
Available
£35.00

Victor Rahola

Edited by Moisés Puente
Foreword by Josep Quetglas

*A survey of the latest works
from the Barcelona studio
of Victor Rahola.*

This monograph includes the latest works built by the Barcelona studio of Víctor Rahola, including those from his partnership with Jorge Vidal. Having founded his studio in 1974, Rahola has become known in the Iberian peninsula for the simplicity and sensitivity of his designs, enabling him to harmoniously incorporate an extensive repertoire of modern references with the indigenous vernacular of the traditional architecture of his native island of Ibiza. His empathy for place and material are exemplified here through works including the expansion of the library of the Biology Faculty of the University of Barcelona, the wineries in Mont-Ras and various hotels in the Balearic Islands. In addition to extensive photographic profiles of his key works, three texts by the architect himself reflect on important issues contemporary architecture, specifically in the Mediterranean area.



2G 89: Bast

Edited by Moisés Puente

BAST, an architecture firm in Toulouse, France, employs assemblage, montage, the superposition of facade layers and colliding structures to challenge the structural unit. The overall logic derives from resemblances: things that look like something else but are not exactly what we expect.

Moisés Puente is an architect and editor of the *2G International Architectural Review*.

Architecture
295 illustrations
30.0 x 23.0cm
160 pp paperback
ISBN 9783753302980
Available
£38.00



2G 90: Johansen Skovsted

Edited by Moisés Puente

Johansen Skovsted Arkitekter is an architectural office based in Copenhagen. Since its inception, it has addressed different typologies, such as pavilions, the rehabilitation of historic buildings, different interventions in the Tipperne bird sanctuary, the CODAN office and warehouse building, and museum installations, all of them in Denmark.

Architecture
120 illustrations
30.0 x 23.0cm
160 pp paperback
ISBN 9783753304786
Available
£38.00

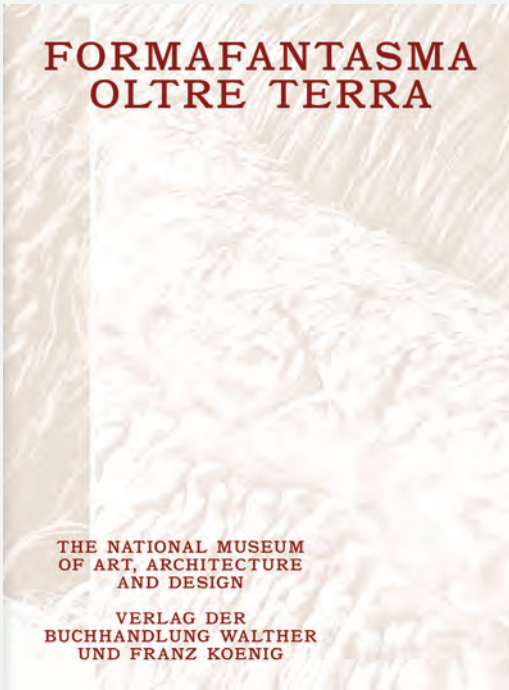


2G 91: adamo-faiden

Edited by Moisés Puente

adamo-faiden is an Argentinian architectural firm, reformulating their role as architects in the new Argentinian social context following the *corralito*. This publication includes their recent work, from single-family houses and extensions to residential buildings, office buildings, social clubs and commercial buildings, some of them in collaboration with other international studios such as the American MOS or the Swedish Arrhov Frick.

Architecture
120 illustrations
30.0 x 23.0cm
160 pp paperback
ISBN 9783753303895
January
£38.00



Andrea Trimarchi and Simone Farresin are the founders of the research-based design studio Formafantasma, based in Milan and Rotterdam.

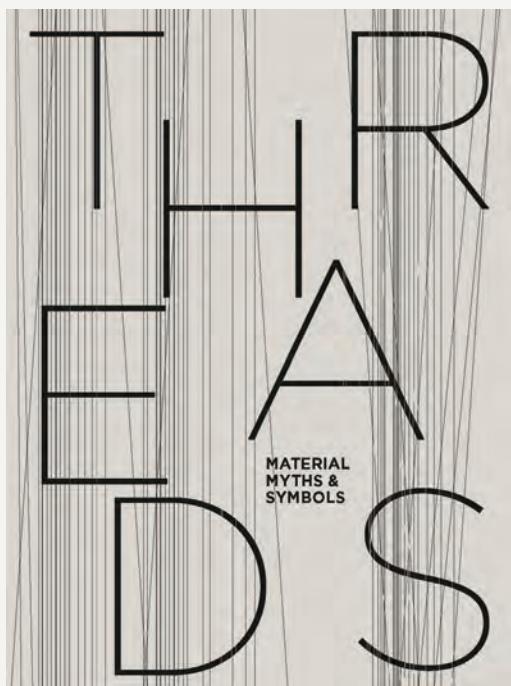
Design
176 illustrations
28.0 x 21.0cm
192 pp paperback
ISBN 9783753303666
Available
£34.00

Formafantasma Oltre Terra: Why Wool Matters

Andrea Trimarchi and
Simone Farresin

*A cultural, aesthetic and
biological history of wool,
from ancient extraction
methods to contemporary
textile design.*

In this volume, the multidisciplinary design studio Formafantasma investigates the history, ecology and global dynamics of the extraction and production of wool. A wide range of artworks, agricultural and cultural objects, photographs, videos and other materials demonstrate how wool is more than simply a raw material for the design and textile industries. The book accompanies an exhibition of the same name, *Oltre Terra*, which reimagines the display mode of the diorama. Rather than representing a static scene from nature, here it becomes an installation containing six life-size reproductions of different sheep breeds, a carpet made from discarded wool fibres, as well as documents, films, by-products of manufacturing processes and various types of organic matter. All these elements are presented side by side to counteract persisting categorizations that separate human from animal and product from biological matter.



Maria Spitz is Curator at the Draiflessen Collection in Mettingen, Germany.

Design
82 illustrations
23.0 x 17.0cm
176 pp
ISBN 9783753304953
November 2023
£35.00

Threads

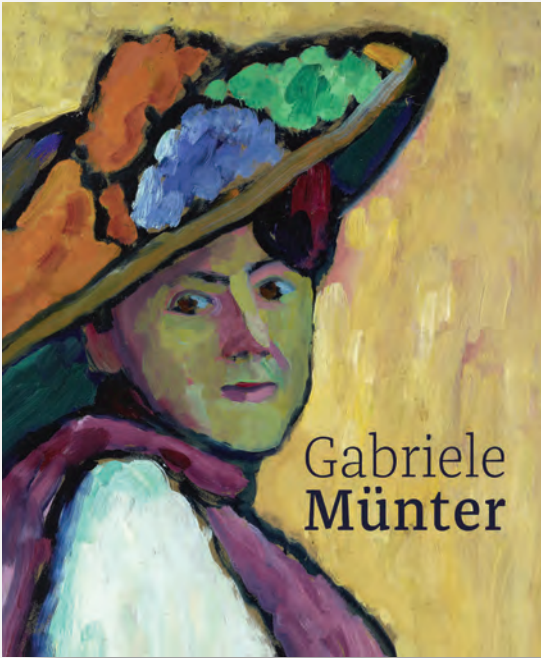
Material, Myths & Symbols

Maria Spitz

Examines the mythology, narrative function and symbolism of thread.

The thread can be described by a beginning and an end, and a certain stability, flexibility, and mobility. A great deal of symbolism is entwined with this inconspicuous object: it can stand for human life itself, as well as for the success of that life, and thus, like the myths spun around it, touches on existential questions.

Threads highlights these questions and layers of meaning by offering the opportunity to individually explore a wide variety of ideas and answers. It combines examples of the tools of spinning and weaving, classical mythological representations, and contemporary works of visual art that use the thread as a metaphor, model, or medium and make either the thread itself, or images of it, tangible as a means of artistic expression for the conditions and possibilities of life. In this way, *Threads* opens up conceptual spaces for reflection and association between the poles of fate and responsibility, trust and scepticism, power and powerlessness, and individuality and collectivity; *Threads* builds bridges from antiquity through the present into a possible tomorrow.



Hans-Peter Wipplinger is an art historian, and Artistic Director of the Leopold Museum.

Art
160 illustrations
28.0 x 23.5cm
256 pp
ISBN 9783753304168
November 2023
£40.00

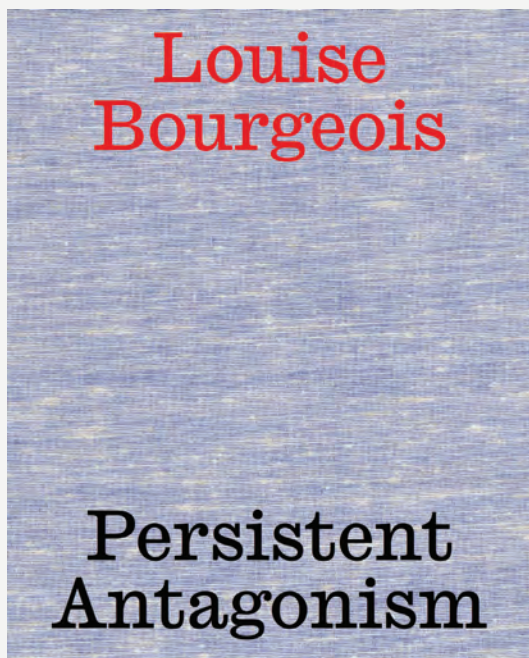
Gabriele Münter: Retrospective

Edited by Ivan Ristic and
Hans-Peter Wipplinger

*Sheds new light on a
trailblazing female
German Expressionist.*

German painter Gabriele Münter (1877–1962) was more than just ‘the woman by Kandinsky’s side’. Increased scholarship throughout the past two decades has burnished her reputation as one of the leading protagonists of the German avant-garde. Her use of saturated colour and block-like lines, pulling from both Expressionist and Fauvist trends, even produced a marked shift in Kandinsky’s own palette and compositions.

This volume accompanies a comprehensive solo exhibition of Münter’s work at the Leopold Museum in Vienna, the first of its kind in Austria. Divided into ten thematic chapters, this companion publication enumerates the stages of her life, which often coincided with adjustments in her style. The 250 full-colour images include over 120 works from public and private international collections – including oil paintings, printed graphic works, drawings, photographs, artisanal objects and sketchbooks – all affording profound insights into the artist’s multi-faceted oeuvre.



Stella Rollig is General Director at the Belvedere. Sabine Fellner is a curator, author, and art historian. Johanna Hofer is Assistant Curator at the Belvedere.

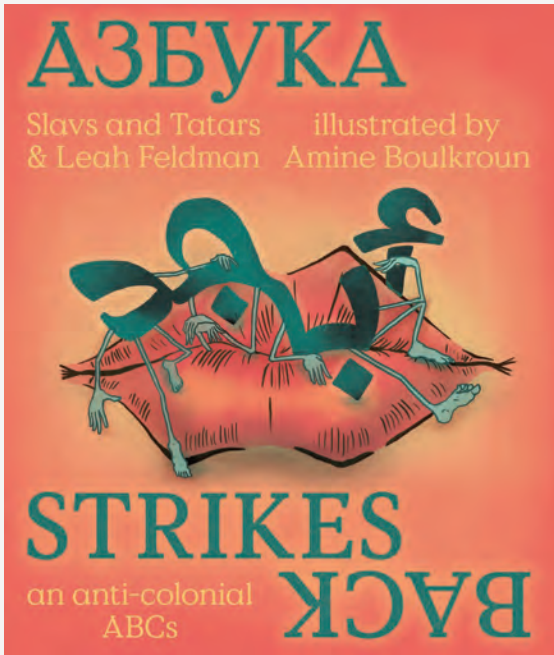
Art
170 illustrations
28.0 x 22.4cm
216 pp
ISBN 9783753305202
November 2023
£38.00

Louise Bourgeois: Persistent Antagonism

Edited by Stella Rollig,
Sabine Fellner and Johanna Hofer

A new perspective on Louise Bourgeois' early paintings in the context of her extensive artistic oeuvre.

This catalogue accompanies a unique exhibition at the Belvedere in Vienna, the first time that Louise Bourgeois' paintings from the 1940s have been exhibited as a body of work in Europe. They are placed in dialogue with a selection of sculptures, installations, drawings, and prints from all periods of her storied career. In an oeuvre which covered a wide range of formal and material experimentation, Bourgeois succeeded in expressing contradictory impulses and binary oppositions – figuration and abstraction, male and female, conscious and unconscious – within a single work. By the 1990s, she had won global renown for her artistic achievements, becoming famous for her monumental spider sculptures and room-sized Cells. But it was in her oil paintings made between 1938 and 1949 that the French-American artist first developed the formal vocabulary and defined the thematic concerns that she would continue to explore over the following seven decades.



Leah Feldman is Associate Professor of Comparative Literature at the University of Chicago. *Slavs and Tatars* is an art collective producing exhibitions, books and lectures on the themes of oral histories and modern myths. Amine Boulkroun is a Paris-based graphic designer and illustrator.

History
8 illustrations
22.75 x 19.5cm
16 pp
ISBN 9783753304304
March
£24.95

Azbuka Strikes Back

An anti-colonial
ABCs

Edited by Leah Feldman and
Slavs and Tatars
Illustrated by Amine Boulkroun

*An interactive musical
sound book that gives
a whirlwind tour of
alphabets and
anticolonialism in the
former Soviet sphere.*

Between 1927 and 1991, the languages of 25 million people in the Soviet empire changed once, twice, and sometimes even three times. Dozens of local writing systems were Latinised and later Cyrillicised under Stalin's rule, in an attempt to stamp out opposition in Turkic nations and to promote cultural assimilation throughout the empire. *Azbuka Strikes Back* is a playfully illustrated board book which aims to show that, although we imagine an alphabet as a natural home for the sounds we learn to make, it has actually been a political tool for centuries, and that an alphabet can be a prison as much as a home.

This quite complex subject is tackled here with dynamic illustrations that bring letters of different alphabets to life. Sound clips on each page produce unusual sounds from different Slavic and Turkic languages as a celebration of different oral and written cultures that have been at risk of disappearing throughout the turbulent 21st century.



Andrea Müller is an art historian, and was Robby Müller's wife. Bianca Stigter is a Dutch film director, writer, and producer, known for *Three Minutes: A Lengthening* (2021), *Widows* (2018), and *12 Years a Slave* (2013).

Photography
49 illustrations
16.6 x 11.6cm
94 pp
ISBN 9783753305271
Available
£29.95

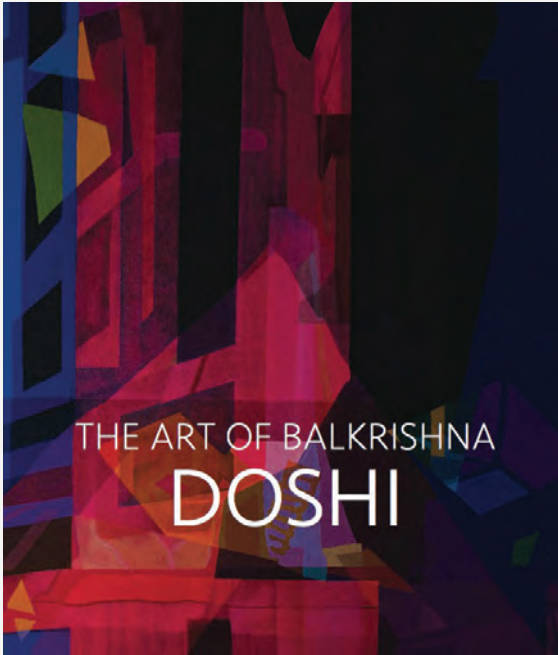
Robby Müller: Polaroid

Andrea Müller and
Bianca Stigter

*An alternative perspective
on the photographic work
of lauded cinematographer
Robby Müller.*

Known for his pioneering camerawork and virtuoso lighting, Dutch cinematographer Robby Müller (1940–2018) was one of the most important cameramen in modern film history. His special vision imprinted itself in modern cinema over the course of a long, illustrious career marked by Müller's long-term collaborations with directors such as Wim Wenders, Jim Jarmusch and Lars von Trier.

As he worked, Müller maintained his own working archive, keeping Polaroid photographs, letters and notes from directors and his own notes and photographs from set. In 2016, this material was presented in a major exhibition at the EYE Film Museum Amsterdam, accompanied by a publication of Müller's Polaroids. This new, slipcased, two-volume edition of *Robby Müller: Polaroid* brings that book back into print, offering readers the opportunity to reassess Müller's photographic work, characterized by the same poetic aesthetic that infused his filmic imagery.



Roshini Vadehra is Director at the Vadehra Art Gallery in New Delhi. Khushnu Panthaki Hoof is Principal Architect at Studio Sangath, and Director at Vastushilpa Foundation.

Art
1260 illustrations
28.0 x 24.0cm
296 pp
ISBN 9783753305028
Available
£45.00

Doshi: The Art of Balkrishna

Edited by Roshini Vadehra and Khushnu Panthaki Hoof

A celebration of the artistic output of the celebrated pioneer of modern Indian architecture.

This never-before-undertaken project is the first quintessential guide to celebrating Balkrishna Doshi the painter. One of the few pioneers of modern architecture in India and a celebrated post-modern artist, Doshi's practices create a dialogue between a profound Western influence (by working with Le Corbusier for eight years) and a treasury of Indian sensibility – bringing to Doshi's art, just as in his architecture, a cognitive universality that prioritizes experience and expression. While enrolled at an art school in India, an observant painting teacher encouraged Doshi to study architecture, but even as his prowess grew publicly, in skill, passion and magnitude, Doshi never abandoned drawing and painting as wholesome forms of self-expression. Although his forays into fine art have been comparatively little seen by the public, his vivid paintings reveal as much, if not more, of the architect's relationship with building, history, tradition, culture, and modernism.

This monograph includes an extensive interview with Serpentine Gallery Artistic Director Hans Ulrich Obrist.



Per Barclay was born in 1955 in Oslo, and lives and works in Turin, Italy and Oslo. His artistic practice encompasses photography, sculpture, and collage, and makes use of materials such as stone, steel, aluminium, glass, water and waste oil. Ana María Bresciani is a curator and writer, formerly Curator of Modern and Contemporary Art at Henie Onstad Kunstsenter.

Art
82 illustrations
25.0 x 20.5cm
160 pp
ISBN 9788282940436
November 2023
£35.00

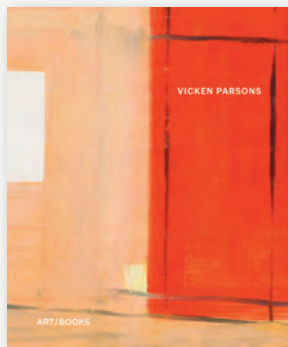
Per Barclay: Soft Sweet Vortex

Per Barclay and
Ana María Bresciani

A career-spanning survey of Norwegian artist Per Barclay, contextualising his place within the Arte Povera movement.

This catalogue is published on the occasion of the exhibition *Per Barclay: Soft Sweet Vortex* at Henie Onstad Kunstsenter, on display until 14 January 2024. The career survey comprises forty artworks made from 1979 up to this year, including a new photographic series of Barclay's 'oil room' at the former Deichman Library in Oslo, produced in 2022. The exhibition considers photography, sculpture and collage to create a total installation, speaking to the magnetic and extensive character of the artist's international practice, which has spanned four decades.

Soft Sweet Vortex seeks to highlight Barclay's interest in the contrast between air and liquid, which creates tension and a deep sense of the uncanny in his work. Barclay's use of solid materials, such as steel and oil, and choice of extravagant sites and repetitive formal exercises, reflect on industry and capital in their mutual dependency and entwined logic.



Vicken Parsons

Darian Leader and
Iwona Blazwick

This beautiful book is a demonstration of painting's power to evoke emotion and sensation even on the smallest of scales.

British artist Vicken Parsons (b.1957) makes small, intimate paintings on wood panel using thin layers of oil paint. Her subjects are usually partial views of interior spaces or landscapes, some remembered and others imagined. Her paintings are quiet and meditative in mood, but also richly evocative, drawing in the viewer through their expressive brushwork, instinctive interplay of colour and light, and unnerving tension between surface and depth. Parsons' work has beguiled and inspired writers from the fields of art, psychoanalysis, and literature to attempt to interpret it, to distill it, for more than twenty years. Their responses to her 'visual poems' are gathered here for the first time, in the artist's only retrospective monograph. All of her most celebrated paintings are reproduced, alongside some of her drawings, until now never shown, and sculptural works – or 'painted objects' as she calls them – that see the artist extend her pictorial investigation of space, reflection and illusion into three-dimensional form. Studio photographs show some of the work in progress.

Darian Leader is a psychoanalyst and author. Iwona Blazwick is an art critic and lecturer, and former director of Whitechapel Gallery.

Art
200 illustrations
25.7 x 21.0cm
256 pp
ISBN 9781908970596
April
£35.00



Clare Woods

As I Please

Charlotte Mullins and
Darian Leader

A new monograph on the British artist known for her large-scale painting practice.

Clare Woods RA (b.1972) is one of the most sought-after painters working in Britain today. Her highly colouristic paintings hover between abstraction and representation, expressing both a poetic romanticism and an unnerving psychic charge. Her distinctive style is informed by her background in sculpture. She uses large, bold and gestural brushstrokes of thick, fluid paint to make still life and figurative paintings that are usually based on photographs of real objects and people, but enlarged, cropped, and distorted almost to the point of illegibility.

This book includes all the artist's most important paintings of the past decade, as well as the many prints and collages that have grown out of her painting practice in recent years. Critic and art historian Charlotte Mullins writes a lively and accessible introduction to the artist's work, while psychoanalyst Darian Leader considers the psychological charge of its defamiliarising and estranging effects. Commentaries from Woods herself throughout provide the artist's own insights into the meaning of individual works.

Charlotte Mullins is an art critic, writer and broadcaster. Darian Leader is a psychoanalyst and author.

Art
150 illustrations
28.0 x 22.0cm
192 pp paperback
ISBN 9781908970602
May
£35.00



Dr Anabella Pollen is Professor of Visual and Material Culture at the University of Brighton, where she researches undervalued archives and untold stories in art and design history.

Art
309 illustrations
23.0 x 15.2cm
408 pp
ISBN 9781908970527
January
£29.99

Art Without Frontiers

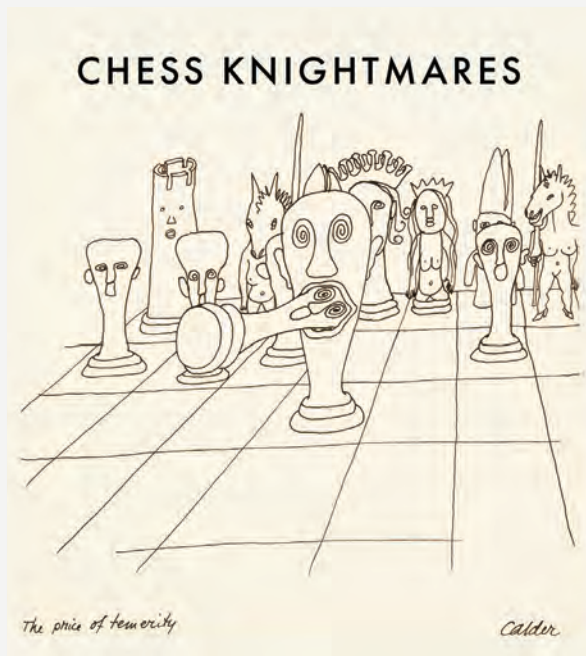
The Story of the British Council, Visual Arts, and a Changing World

Dr Anabella Pollen

An accessible, lively and timely history of the collection and presentation of visual art by the British Council, one of the most influential international cultural bodies in the world.

Does the meaning of a work of art change as it crosses a border from one place to another? Can art exhibitions play a role in the relations between different nations? How does a national collection of art reflect a country's sense of itself, and even shape its standing in the world? Over nine decades, the British Council has sent British art abroad in ambitious acts of cultural dialogue with more than one hundred countries, from Afghanistan to Zimbabwe. Its acclaimed exhibitions are seen by millions of people worldwide. These touring shows not only bring the work of leading artists to audiences in every continent, they also demonstrate art's variety and endless capacity for reinterpretation, and the myriad ways that art exhibitions can serve international relations, as forms of promotion and partnership, and as sites of debate and dissent.

Along the way, the British Council has amassed a unique and distinctive national collection of art, comprising almost nine thousand pieces by the most significant artistic talents of the day. These works rarely rest, often going out on the road as soon as they enter the collection, sometimes travelling for years on end. As they move around the globe, they witness the changing circumstances of world history and, in their own way, leave a mark upon them.



Jed Perl was the art critic for *The New Republic* for twenty years and a contributing editor to *Vogue* for a decade. Susan Braeuer Dam is Director of Research and Publications for the Calder Foundation. Alexander S. C. Rower is founder and president of the Calder Foundation.

Art
200 illustrations
32.0 x 24.0cm
192 pp
ISBN 9782851173188
February
£40.00

Calder: Chess Knightmares

Jed Perl and Susan Braeuer Dam
Edited by Alexander S. C. Rower

A cycle of frequently savage and sometimes downright salacious drawings by Alexander Calder with contributions from Marcel Duchamp.

Chess Knightmares is a cycle of nearly four dozen unbridled drawings by Calder of wild chess scenarios, created in 1944. Bawdy female knights, conspiring bishops, and misbehaving queens engage clueless rooks, lewd pawns, and mating kings. They unleash an otherwise regulated game into frenzied conflicts of immorality, with executions and sexual mishaps. Calder's chess pieces have kicked off all constraints. They move any way they like. They pose, preen and prance across the chess board, giddily engaging in gossip, backstabbing, sex acts, mayhem, even murder. Marcel Duchamp, who was passionate about the game, added alternate titles to many of Calder's drawings, which are referenced here.



Studio Carnley was founded in 2019 by Josh Carnley and Shelton Carnley. Their work has been featured in *The Dieline*, *Brand New*, *Delish.com*, and more.

Design
 Illustrated throughout
 17.8 x 12.7cm
 400 pp paperback
 ISBN 9798218245443
 November 2023
 £35.00

Classified

Local Ads from America's Small Towns

Studio Carnley

Features over 200 vintage classified ads from the 1970s American south: both a time-capsule of a bygone era, and a fascinating study of ephemeral graphic design.

Classified: Local Ads from America's Small Towns, features hundreds of classified advertisements from 1970s small-town America, collected and archived by Studio Carnley. Printed at 1:1 scale and isolated on the page, the collection is elevated to both a time-capsule of a bygone era, and a fascinating study of ephemeral graphic design from unknown illustrators, typesetters, printers and graphic artists who all faced the same challenge: how to fit a lot of information in a small rectangle, and stand out on a page of other ads all trying to do the same.

Classified is a celebration of small-town advertising, and the overlooked genius, ingenuity and humor in the work that was created purely to sell, but which we can now study and learn from. In the end, designers today are still trying to fit a lot in a small rectangle – just one made from glass, not paper.



Christian Holmsted Olesen is Head of Exhibits and Collections at Designmuseum Danmark. He has served on the Danish Design Council and has written a number of books on design, including *Wegner – Just One Good Chair*.

Design
 295 illustrations
 24.5 x 13.5cm
 336 pp
 ISBN 9788792596628
 April
 £35.00

The Danish Chair

Christian Holmsted Olesen

A new addition to the Compact Design Classics series.

Danish designers are renowned around the world for their beautiful and functional chairs. Here is the book that tells the full story of Danish chairs created during the 20th century. It is structured around chair types and illustrates how the 'golden age' of Danish furniture design was driven by the study and refinement of historical furniture types. The book traces the family relations between the chairs and shows how they influenced each other in terms of detailing, construction and concept. Design was the cultural phenomenon that put Denmark on the world map in the mid 20th century.

This book is based on the permanent exhibition *The Danish Chair* at Designmuseum Denmark in Copenhagen, and shows 113 familiar and less familiar Danish classics.

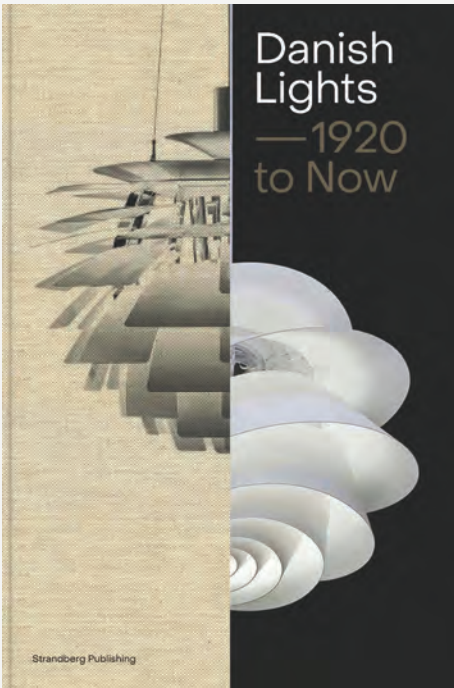


Fine Juhl
 1912-1983

year: 1947
material: wood
made for: Hans Knudsen
the no.: 10000

The Bone Chair

As the name suggests, Fine Juhl's Bone Chair is organic in Juhl's own words, 'unintentionally so'. The parts flow continuously into one other, the joints are concealed on the inside, and the material is at its thickest where it is subject to the greatest stress. In this respect, the Bone Chair was inspired by ancient Chinese chairs, as was the shape of the armrests. Wegner was influenced by this chair when he designed the Round Chair (see page 161), which, without cushions and with more flowing lines, comes across as a simplification of Juhl's chair.



Malene Lytken is a trained designer and art and design historian working at Designmuseum Denmark. Lytken holds a PhD for her dissertation 'Candles and Lamps in Danish Homes'.

Design
295 illustrations
24.5 x 13.5cm
336 pp
ISBN 9788792596635
April
£35.00

Danish Lights: 1920 to Now

Malene Lytken

*A new addition to
the Compact Design
Classics series.*

Lamp design is a field that continues to attract great attention, from both designers and design aficionados. With Poul Henningsen's iconic PH-lamp as its point of departure the book tells the stories behind 100 Danish lamp designs through text and images, and introduces the reader to the inventions that enabled the first revolutionizing light sources.

Lighting is a key element in 'hygge' – the Danish definition of a warm and cosy ambience. Although hard-core functionalists like Henningsen called for form to follow function, real-life factors required them to compromise, and this came to define Danish lamp design: hygge is a crucial quality that had to be included in the design. Thus, the purpose of the modern Danish lamp was – and is – not only to provide light but also to act as a decorative element and to spread a cosy ambience.





Yoshiharu Tsukamoto is one of the founding members of the acclaimed Japanese architecture studio Atelier Bow-Wow, and a lecturer at the Tokyo Institute of Technology.

Architecture
Illustrated in colour throughout
21.0 x 15.0cm
320 pp paperback
ISBN 9788792596031
January
£40.00

The Nordic Window

Yoshiharu Tsukamoto

A unique view on the windows in Northern Europe as seen through the eyes of a Japanese architect.

In his ongoing research into the effects of windows and how the different usages influence their design, the Japanese architect Yoshiharu Tsukamoto has travelled to Scandinavia and Finland. The result is this book, *The Nordic Window* – the first ever publication on the topic. Here, Tsukamoto and his students at the Tokyo Institute of Technology analyse a long list of canonical projects from the Nordic architectural tradition through beautiful photographs and elaborate drawings. His approach emphasises both the physical elements of the window, but also the more ephemeral aspects such as behaviour and atmosphere.

This book is a study into how the design of windows is shaped by different cultures and social contexts. The fascination and tenderness shines through the text, while it presents a unique perspective on the architectural tradition that we are so familiar with. Through this exquisite example of Japanese craftsmanship, we are invited to see the Nordic architecture through the eyes of an acclaimed Japanese architect.



The Little Book of Art History

Peter Michael Hornung

An easy and extensive introduction to art history that appeals to both younger and older readers.

This book gives everyone, young and old, an easy and accessible introduction to the history of art – from cave paintings to contemporary art. With humorous illustrations and texts written in an approachable language, the book provides an overview of both isms, styles and significant artists, not only making the reader better equipped to meet art in real life but also inspiring them to actually seek it out.

The Danish version of *The Little Book of Art History* was first published in 2014 and has been acclaimed by readers and critics alike. Now in its fourth edition, it has been expanded and revised for an international audience. The selection of artists has been carefully augmented with a view to diversifying representation – in terms of geography, culture and gender – and genres, including performance, street art and video art.

The book is richly illustrated with original drawings by the author himself and also contains a time line of art history from 30,000 BC up until today and a glossary, which are both illustrated.

Peter Michael Hornung is an editor and art critic at the Danish newspaper *Politiken*.

Art
Illustrated throughout
24.0 x 19.5cm
256 pp
ISBN 9788792596611
June
£30.00



The Little Book of Architectural History

Mogens A. Morgen
Illustrated by Claus Nørregaard

More than 4,000 years of architecture history unfolded through captivating texts and illustrations.

Step inside some of the most ground-breaking architecture projects throughout history guided by captivating texts and colourful illustrations. *The Little Book of Architectural History* is filled to the brim with interesting facts and anecdotes in a format especially directed towards children and young adults.

Through fifty projects divided into different time periods, the book provides a clear overview of more than 4,000 years of architecture history. Complicated concepts are made accessible through easy-to-read texts by architect Mogens A. Morgen and exciting images by illustrator Claus Nørregaard.

This little book will provide any reader regardless of their age with a broader understanding of the architecture that surrounds us both in our day-to-day life and when we travel abroad.

Mogens A. Morgen is an architect and professor at Aarhus School of Architecture. Claus Nørregaard is a graphic artist and illustrator at the Danish newspaper *Politiken*.

Architecture
Illustrated throughout
24.0 x 19.5cm
192 pp
ISBN 9788792596604
March
£30.00



Ida Engholm is a professor at The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation. She has published several books and articles on design and design-related topics, including *Quick Guide to Design Thinking*.

Anders Michelsen is an associate professor and PhD at the University of Copenhagen. He has written several books and research articles on art, design and visual culture-related topics.

Design
429 illustrations
25.5 x 21.5cm
352 pp
ISBN 9788792596642
April
£35.00

Panton Environments, Colours, Systems, Patterns

Ida Engholm and
Anders Michelsen

*Dive into the colourful,
fun and futuristic universe
of Verner Panton, in
this new addition to
the Compact Design
Classics series.*

Verner Panton was the enfant terrible of Danish design. While his Danish colleagues during the 1950s and 60s prioritised natural materials and manual craftsmanship, Panton went abroad and experimented with coloured plastic, fibre glass, steel and synthetic fabrics and tried out new industrial mass-production methods.

Panton: Environments, Colours, Systems, Patterns examines Panton's almost scientific approach to his craft, unfolded in colourful total interiors and imaginative product designs. Panton's oeuvre is presented as a truly pioneering effort that points towards modern design and the role of the visual experience in a globalised society.





Tsuyoshi Tane is a Paris-based Japanese architect and designer of the Tane Garden House
 Andreas Kofler is an architect and curator at the Swiss Architecture Museum.

Architecture
 600 illustrations
 15.5 x 11.0cm
 300 pp
 ISBN 9783945852620
 November 2023
 £35.00

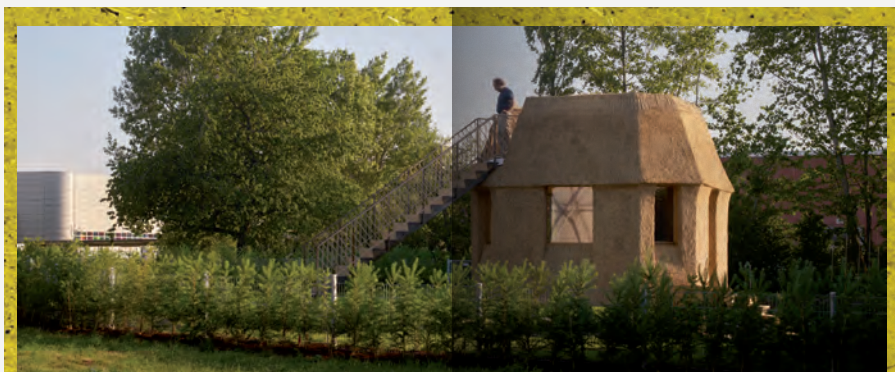
Tane Garden House

Tsuyoshi Tane and
 Andreas Kofler

A study of the latest addition to the Vitra Architecture Campus.

The Garden House by the Japanese architect Tsuyoshi Tane is the latest building on the Vitra Campus in Weil am Rhein and the first designed with the climate crisis in mind. The small structure was developed in a trial-and-error process that explored many different options in search of the essence of the site.

Tsuyoshi Tane's unique architectural approach, his discussions with the client and his exchange with the artisans and other participants in the process are conveyed in this publication through a lively collage of statements, drawings and prototypes.





Rolf Fehlbaum is Chairman of Vitra Design Museum. Fifo Stricker is a Swiss Post-War and Contemporary artist.

Art
220 illustrations
24.0 x 17.0cm
400 pp paperback
ISBN 9783945852613
December 2023
£40.00

An Art of Resilience

Popular Art from Brazil in the R. F. Collection

Rolf Fehlbaum and Fifo Stricker

Presents works by the legendary Mestre Vitalino and other artists from Brazil.

This new publication documents Rolf Fehlbaum's collection of popular art from Brazil, currently on display in the Wunderkammer on the Vitra Campus. Rather than representing the full scope of Brazilian popular art, this collection is based on personal choices informed by Fehlbaum's first acquisitions, which were by Mestre Vitalino, Zé Caboclo, Adolton and Ulisses.

Most of the objects deal individually with different aspects of life, but there are three groups that are treated separately: the Bumba Meu Boi spectacle; the Maracatu carnival procession; and the cruel raids of the cangaceiros around Lampião and Maria Bonita. These groups are accompanied by essays written by the Brazilian anthropologists Ricardo Lima and Guacira Waldeck.

In a time of soaring art prices and a narrow consensus on what is worth collecting, presenting and investing in, popular art offers a fresh and uninhibited artistic exploration of life and its challenges.





Jochen Eisenbrand is Chief Curator at Vitra Design Museum.

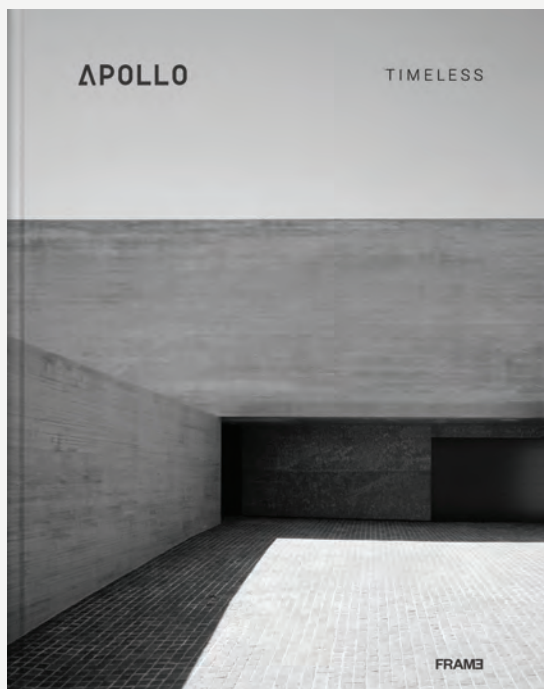
Design
350 illustrations
32.0 x 24.0cm
200 pp paperback
ISBN 9783945852606
March
£60.00

Transform! Design and the Future of Energy

Edited by Jochen Eisenbrand

Investigates the urgent question of energy resources and the role that design can play in futureproofing them.

Energy is the central driving force of our society; energy is political; energy is invisible. But all buildings, infrastructure and products with which energy is generated, distributed and used are designed. Design must therefore also play a central role in urgently needed energy transition. This publication accompanying the exhibition 'Transform! Designing the Future of Energy' explores the current radical transformation of the energy sector from a design perspective: from products that harvest renewable energies to the design of solar houses and wind turbines, from intelligent mobility concepts to future visions of self-sufficient cities. It sheds light on the global thirst for energy and asks critical questions: How can design contribute to making greater use of renewable energies and to reducing our energy consumption?



François-Luc Giraldeau is a Canadian editor who trained as an architect before moving away from the conventional practice of architecture to indulge in a variety of editorial and curatorial pursuits. **Noor Al Qayem** is Editorial Assistant at FRAME.

Architecture
500 illustrations
29.0 x 23.0cm
296 pp
ISBN 9789492311610
May
£49.00

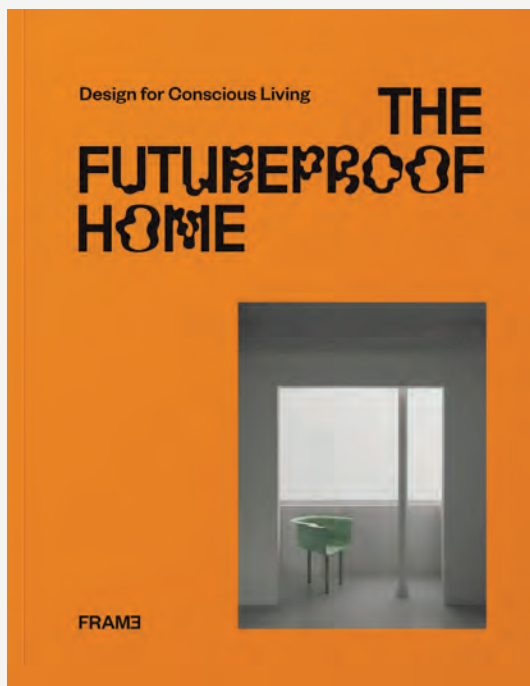
APOLLO Timeless

Edited by François-Luc Giraldeau
and Noor Al Qayem

Immerse yourself in the world of harmonious residential design through the Japan-based architecture studio, Apollo.

Featuring a harmonious balance between indoor, outdoor and hybrid spaces, Apollo, a Japanese-based studio, crafts warm and inviting homes through their dedication to design, security and function. These houses are understated, yet monumental in their confident form. With a firm rejection of frivolity, their functionality is conjured with the restraint and thoughtfulness of a practiced hand. Led by renowned architect Satoshi Kurosaki, the team skilfully orchestrates individual design elements together to achieve a harmonious and peaceful space.

Tracing through the studio's decades-long practice, this book showcases a carefully chosen selection of Apollo's projects with striking photography paired alongside thoughtful commentary and insights into the design process. This is Apollo pulling back the curtain on what it means to create a space with such balance and harmony that it bleeds into one's own life.



Lauren Grace Morris is a design journalist and editor who has moderated at events including Salone del Mobile, Dutch Design Week and Maison et Objet. François-Luc Giraldeau is Editor at FRAME. Noor Al Qayem is Editorial Assistant at FRAME.

Architecture
500 illustrations
26.5 x 20.0cm
320 pp paperback
ISBN 9789492311627
May
£49.00

The Futureproof Home

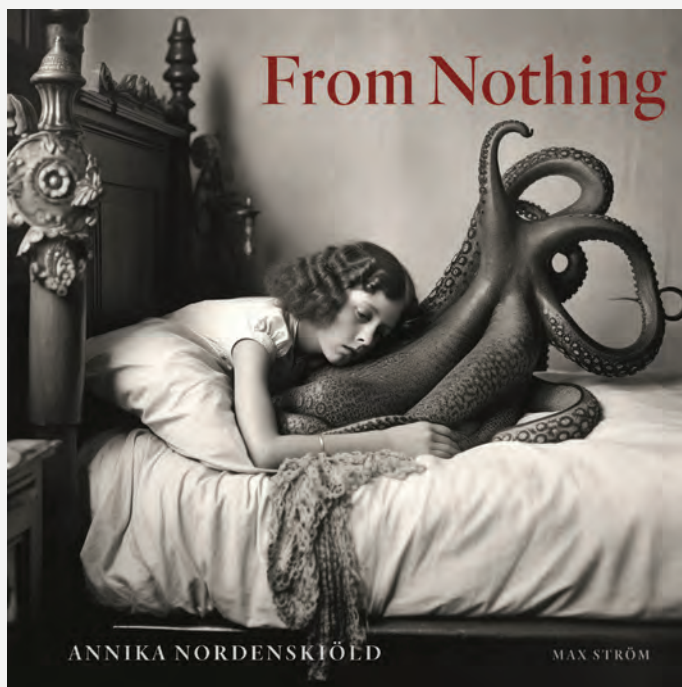
Design for
Conscious Living

François-Luc Giraldeau,
Lauren Grace Morris and
Noor Al Qayem

Step into these hyper-functional and agile homes that are facing our uncertain future head-on with an all-inclusive consciousness.

Take a moment to reflect on your domestic situation since 2020 and realise that few things matter more than the spaces you inhabit and operate in. Our modern times have made it clear that the house is not just a home, but has the potential to be an office, a gym, a studio, a playground, a community. Accordingly, contemporary housing must be, above all else, crafted with consciousness in mind. Consciousness of the land it occupies, the materials it is made up of and of the lives that will occupy it throughout its lifetime. In short, a consciousness of temporality. The residential projects showcased in this book demonstrate such adaptability through a number of strategies – including modularity, frugality, mobility, hybridity and communality – to achieve resilient spaces that will stand the test of our times and inspire a new housing mandate.

This volume builds upon and beyond the descriptive models of past Frame books, offering, in addition, perceptive criticality and visionary insights from a multitude of designers from around the world, functioning as a comprehensive guide and quintessential reference for design enthusiasts and professionals passionate about approaching residential design with radical consciousness.



From Nothing

Annika Nordenskiöld

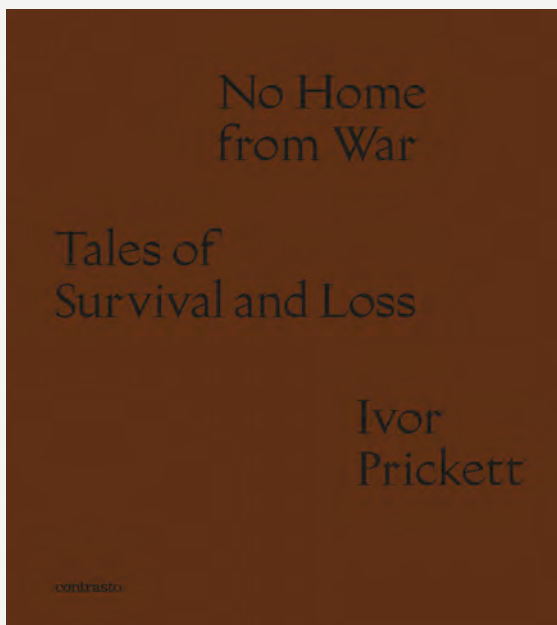
The first extraordinary art book created through promptography.

From Nothing is a selection of fantastical images created through the emerging promptography. The artist Annika Nordenskiöld has used AI as a tool to portray her dreams and inner fantasies. None of the places, people or creatures in this book exist in the physical realm. Instead, they are conjured from the sum of human experience in our deep collective well.

'I press enter and four versions of an image start appearing in the darkness. I have prompted deliberately, starting with characters and themes, the mood, and what matters most. Adding lesser details towards the end. I do not reference any existing work or artist, but I am specific with the time and setting. Slowly layers are added, and shapes are taking form.' The result is a book that is both beautiful and intriguing.

Annika Nordenskiöld is an established painter and sculptor in Sweden, who uses digital tools to create her art.

Art
209 illustrations
22.0 x 22.0cm
112 pp
ISBN 9789171266194
June
£25.00



Ivor Prickett is a Pulitzer Prize-nominated and World Press Photo-winning photojournalist. Arianna Di Genova is an art critic and journalist for the Italian newspaper Il Manifesto. Sara Piccinini is Director of the Collezione Maramotti, housed in the Max Mara building in Italy.

Photography
55 illustrations
29.0 x 26.0cm
106 pp
ISBN 9788869659300
September
£49.99

Ivor Prickett: No Home From War

Tales of Survival and Loss

Arianna Di Genova, Sara Piccinini
and Ivor Prickett

*A long journey through
war fields from Irish
photographer Ivor Prickett.*

With over fifty photographs taken in conflict zones from the Balkans in 2006 to Ukraine in 2022, *No Home From War* is the most significant collection of Prickett's work to date. He strives to convey and denounce the effects of war on the civilian population – on the people whose lives it ravages and uproots, whatever side they may be on. Initially focused on the private, domestic sphere of war's long-term social and humanitarian consequences, Prickett's gaze has shifted over the years towards places of forced migration and lands where people seek refuge, and then to the front lines of war zones.

The home – both a real place, and a pivotal inner space of protection, identity and rootedness – is a central theme that crops up in different forms throughout his work. The continuity and power of domestic life, even under extreme circumstances, are elements that have always fascinated this photographer. Our impression that the photographs are somehow staged clashes with our awareness that the subjects are dramatically real, in a dissonance that elevates these fragments of worlds to universal metaphors and urges us to take a stance.



Stefano Collicelli Cagol is Director of the Luigi Pecci Centre for Contemporary Art, and former curator of the Rome Quadriennale Foundation. Sabato De Sarno is Creative Director of Gucci.

Art
 Illustrated throughout
 27.0 x 27.5cm
 132 pp paperback
 ISBN 9788869659508
 December 2023
 £30.00

Milano Ancora: Gucci Prospettive

no. 1

Edited by Stefano Collicelli Cagol
 With contributions from
 Sabato De Sarno.

*An immersive volume
 in English and Italian,
 celebrating Gucci's
 new initiative to support
 the arts.*

Milano Ancora is published on the occasion of the Gucci Ancora fashion show on 22 September 2023, taking place in the streets of Brera in Milan.

This is a love letter to Milan and to its art. A journey traced in dialogue with Sabato De Sarno, his words and his imagery, his vision for Gucci. A seamless flow of works of art, words, events, texts: fragments of Milan's cultural and artistic history, from the post-war period to the present day. A family album.

Opening with a cut, *Milano Ancora* soars over Brera, traverses the streets and skies. It slips into basements with pulsating bpm, slides between poems and songs, it flutters and vibrates, recording moments, sketching musical notes and drawings. It does all afresh, *again*. Six keywords punctuate its rhythm, while artists of different generations and different disciplines cut across art, cinema, theatre and fashion.



Tarun Tahiliani is one of India's foremost fashion designers. Alia Allana is an investigative journalist at *Object*, a narrative journalism magazine.

Fashion
462 illustrations
31.8 x 26.0cm
324 pp
ISBN 9789392130878
January
£65.00

Tarun Tahiliani

Journey to India Modern

Tarun Tahiliani and Alia Allana

A sumptuous catalogue celebrating the 'Karl Lagerfeld of India', famed for combining traditional Indian textiles with modern, Western-influenced silhouettes.

For almost three decades, Tarun Tahiliani has galvanized Indian fashion. His vision and its translation into garments have reintroduced India to her own rich sartorial history and legacy. *Journey to India Modern* celebrates Tahiliani's contribution not simply through bewitching clothing but also through a question that he aims to answer through his ensembles: Can the past and present be merged for the global contemporary society? The book charts its way through the very first fashion photo shoot when there were limited expressions of fashion in India to the modern day. While garments and design retain the focus, the essays also illustrate the way Tahiliani explored and crystallized a vision of India – from road trips during the heydays of socialism to his arrival as a leading couturier to the most celebrated women and men in Indian society.

Garments from Tahiliani's oeuvre are illustrative in understanding the past and reconcile histories that were affected by colonialism and globalization. While the book begins its life in Bombay, the journey is a tour of the country – from its urban slums to the farthest corners of the country and fashion weeks across the globe – in a bid to identify arts that were neglected and revived. It is embellished with anecdotes, imagery, sketches and stories that present a holistic view of who they are, where they are headed, and what it means to be an Indian luxury design studio in a rapidly transforming world.



Fashion
1,194 illustrations
21.0 x 14.0cm
224 pp
ISBN 9789881354792
January
£29.50

Stylepedia

A Visual Directory of Fashion Styles

Discover a century of global fashion trends, styles and subcultures, and the cultural movements that defined them.

Stylepedia is an extensive chronicle tracing the evolution of iconic and intriguing fashion styles from the 1900s to today's social media era. This vibrant, visual-driven guide explores over 100 global styles, uncovering their origins, defining features, and the cultural and historical contexts that shaped them. From timeless trends like preppy style to lesser-known subcultures like Leathermen, *Stylepedia* delivers an enriching overview of fashion's landscape through 1,000+ illustrations. This accessible one-stop resource eliminates the need to search countless Internet pages, offering a succinct yet comprehensive guide to understanding the styling essentials. It goes beyond clothing pieces to explore key makeup, hairstyles, lifestyle interests, music and socio-economic factors behind each style's emergence.

Stylepedia is the ultimate reference, equipping readers with insider knowledge to appreciate fashion's intricate journey through time. Both novices and fashion enthusiasts will find illuminating insights in this comprehensive directory.

1920 Flappers

Emerging in the 1920s, Flappers represented a bold, progressive attitude among young women. The name "flapper" refers to the flapping motion of their dresses while dancing, symbolizing a break from traditional norms.

An act of liberation
The Flapper movement emerged in response to societal changes after World War I and the women's suffrage movement. Seeking greater independence, women challenged traditional gender roles, adopting a more liberated lifestyle and a looser look. The fashion was one of the first of post-war to further fuel the revolution, as young women embraced shorter hemlines and sleeveless dresses, rejecting the conservatism and gender bias of the Roaring Twenties.

Dresscode
Classically draped and fitted, loose-fitting dresses with call-backing hems, slanted collars, beaded necks, or long fringe. Flappers typically wore sheer stockings, heavy gloves or fingerless gloves, and eye-catching hats like cloche.

Flapper's jewelry
Flappers favored bold, statement jewelry, including long strands of pearls, large brooches, and chunky necklaces. They also wore large, ornate earrings and bracelets.

Flapper's shoes
Flappers wore short, straight, low-heeled shoes with a strap across the foot. They also wore long, thin, high-heeled shoes with a strap across the foot.

Flapper's hair
Flappers wore short, straight, bobbed hair, often styled with bangs. They also wore long, thin, high-heeled shoes with a strap across the foot.

Flapper's accessories
Flappers wore large, ornate hats, often with feathers or a veil. They also wore long, thin, high-heeled shoes with a strap across the foot.

Flapper's makeup
Flappers wore heavy makeup, including dark eye makeup, bright lipstick, and large, ornate earrings. They also wore long, thin, high-heeled shoes with a strap across the foot.

1950s-1960s Skinheads

Forming in the United Kingdom, this distinct youth movement captured the attention of society and was characterized by its working-class ethos. The name refers to their close-cropped hair, which stood in stark contrast to the long hair that was popular at the time.

Skinny through style
The UK's Skinhead movement emerged from working-class neighborhoods and drew inspiration from Jamaican Rastafarian culture and British Mod fashion. Influenced by Ripped T-shirt in prison, love and individualism, Skinheads favored a variety of garments, such as parkas and flared trousers, projecting a tough, masculine image to emphasize rebellion in the face of economic hardship. flourishing in the 1950s, it became associated with working-class subcultures, leading to controversial clothing and hygiene practices.

Dresscode
Skinhead style consisted primarily of short, tight-fitting shirts, such as polo shirts, button-down shirts, and t-shirts. They also wore Dr. Martens boots, Harrington jackets, bomber jackets, and Fred Perry polo shirts as their favored pieces.

Subculture
Skinheads were part of a larger subculture that included the Mod and the Teddy Boy. They were often associated with a tough, masculine image and a sense of rebellion.

Mod influences
The UK's Mod and Skinhead subcultures were influenced by the Italian and French styles of the 1950s and 1960s. They favored a variety of garments, such as parkas and flared trousers, projecting a tough, masculine image to emphasize rebellion in the face of economic hardship.

Mod influences
The UK's Mod and Skinhead subcultures were influenced by the Italian and French styles of the 1950s and 1960s. They favored a variety of garments, such as parkas and flared trousers, projecting a tough, masculine image to emphasize rebellion in the face of economic hardship.

Mod influences
The UK's Mod and Skinhead subcultures were influenced by the Italian and French styles of the 1950s and 1960s. They favored a variety of garments, such as parkas and flared trousers, projecting a tough, masculine image to emphasize rebellion in the face of economic hardship.

1980s Lovecore

Lovecore focuses on the aesthetics of romance, passion and affection, and expresses these sentiments via visual elements, activities and a general ethos of love.

A culture of love
Emerging as a subculture in the 1980s, Lovecore is a reaction to an increasingly cynical world. It serves as a form of escapism, offering a world of romantic idealism and a sense of hope. Lovecore is characterized by a variety of visual elements, including heart-shaped patterns, floral motifs, and a focus on romance and affection.

Dresscode
Lovecore is characterized by vibrant, often heart-shaped, patterns, floral motifs, and a focus on romance and affection. It serves as a form of escapism, offering a world of romantic idealism and a sense of hope.

Subculture
Lovecore is a subculture that emerged in the 1980s. It is characterized by a variety of visual elements, including heart-shaped patterns, floral motifs, and a focus on romance and affection.

2010s Kidcore

Kidcore embraces the aesthetic, simplicity and joy of childhood. The term reflects the subculture's central theme of unadulterated innocence and an unbridled enthusiasm for life.

Escape to childhood
Emerging in the late 2010s and early 2020s, Kidcore is a reaction to a world of cynicism and disillusionment. It serves as a form of escapism, offering a world of unadulterated innocence and an unbridled enthusiasm for life.

Dresscode
Kidcore is characterized by vibrant, often heart-shaped, patterns, floral motifs, and a focus on romance and affection. It serves as a form of escapism, offering a world of romantic idealism and a sense of hope.

Subculture
Kidcore is a subculture that emerged in the 2010s. It is characterized by a variety of visual elements, including heart-shaped patterns, floral motifs, and a focus on romance and affection.

THE LOST MIRROR



Joan Molina Figueras is Head of the Department of Spanish Gothic Painting at the Museo Nacional del Prado.

Art
122 illustrations
26.7 x 21.4cm
240 pages
ISBN 9788484806028
January
£30.00

The Lost Mirror Jews and Conversos in Medieval Spain

Edited by Joan Molina Figueras

A richly illustrated catalogue accompanying the important exhibition at the Museo Nacional del Prado, showing until January 2024.

Every image we create is a mirror that reflects a way of seeing. We look at the world and at others in relation to ourselves, through our own mentality and attitude. Using a broad selection of works, *The Lost Mirror* recreates a medieval mirror that shows how Jews and conversos (converts to Christianity) were portrayed by Christians in Spain from 1285 to 1492. Images played a key role in the complex relationship between all three groups during this period. On one hand, they were an important vehicle for the transmission of rites and artistic models between Christians and Jews and provided a space for collaboration between artists from both communities. On the other – the grim flipside – they helped spread the growing anti-Judaism embedded in Christian society. In this respect, the visual stigmatisation of the Jews was a faithful reflection of the Christians' mirror, of their beliefs and anxieties, and accordingly a powerful means of asserting their identity.



Nicholas Callaway is founder and CEO of Callaway Arts and Entertainment. Doris Bry was an author, scholar, and acted as Georgia O'Keeffe's business agent.

Art
93 illustrations
41. x 34.0cm
160 pages
ISBN 9798987412411
April
£200.00

Georgia O'Keeffe: In the West

Edited by Nicholas Callaway
and Doris Bry

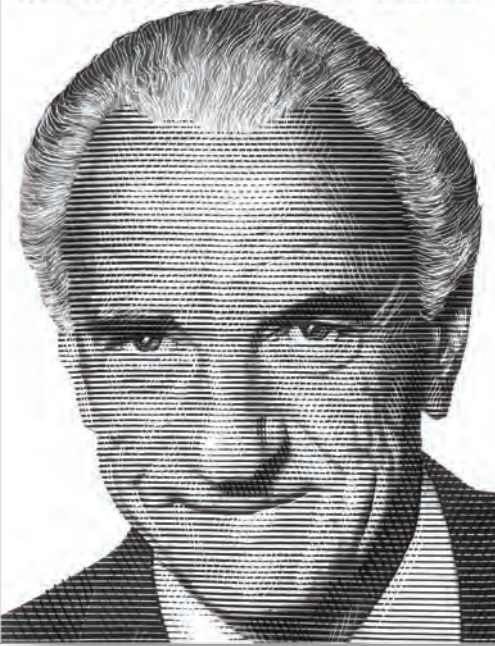
*An essential guide to the
defining landscape in
O'Keeffe's oeuvre.*

In chronological order, the O'Keeffe paintings that were inspired by the landscape of New Mexico are reproduced in this oversize volume, a companion to *Georgia O'Keeffe: 100 Flowers*. One always seems driven to oxymoron in describing these paintings: an intellectual lushness of hollows and spaces, controlled forms and explosive colour.

Georgia O'Keeffe: In the West is the definitive in-depth look at the culminating period in Georgia O'Keeffe's life and work in the American Southwest. Although she began her career as a painter in the East, O'Keeffe considered the West her spiritual home, as well as the greatest source of inspiration. This book features the paintings, both widely published and previously unknown, that linked Georgia O'Keeffe and the Southwest forever in the collective American consciousness.



THE UNCONQUERABLE GAME • ELY CALLAWAY



Ely Callaway was an American entrepreneur and golf club manufacturer, who founded the Callaway Golf Company in 1982. Nicholas Callaway is Founder and CEO of Callaway Arts & Entertainment.

Biography
65 illustrations
19.0 x 14.0cm
288 pp
ISBN 9781737205142
March
£35.00

The Unconquerable Game

Ely Callaway on
the Game of Golf,
Business, and Life

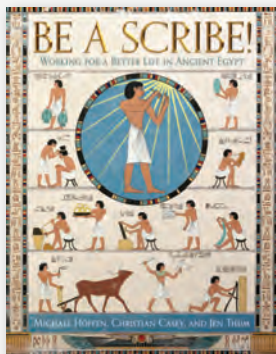
Ely Callaway
Edited by Nicholas Callaway
and Andrew Moorhead

A unique combination of knowledge and insight about golf, written with timeless elegance, wisdom, and humour from one of America's foremost 20th century entrepreneurs.

Among the 40 million active golfers in the world today, Callaway is recognized by touring pros and amateurs alike for having created the most compatible golf equipment ever made. Indeed, Callaway's revolutionary approach to research and manufacturing changed the game, and how people approached it, for the largest subset of players in history. However, not many know that the company was founded by one man, Ely Callaway (1919–2001), who, at the age of 65 – after enjoying successful careers in textiles and wine – began it as a garage start-up in southern California.

Within ten years, Ely built the Callaway Golf Company into the largest golf club company in the world and one of the sport's most prestigious brands. Golf was Ely's passion project: he had spent 50 years playing the game as an amateur; following the example of his hero and first cousin, Grand Slam winner Bobby Jones; analyzing the golf industry; and reflecting on the true meaning of the game. In the last years of his life, Ely wrote a book about the secrets of his success.

Now, a generation later, the 'lost book' of Ely Callaway is finally edited and compiled by his son, Nicholas Callaway. Here for the first time are Ely's stories from his lifetime in the game of golf, the people he met along the way, as well as vignettes from his career in business. Ely was a man who loved his work and sport and life, and the wisdom embedded in these pages offers promising life lessons for all.



Be a Scribe!

Working for a Better Life in Ancient Egypt

Michael Hoffen, Christian Casey
and Jen Thum

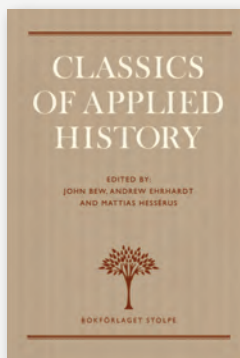
*An immersive story of daily
life in ancient Egypt.*

This extraordinary translation of a tale by Michael Hoffen, a 16-year-old author, will acquaint readers with the life of a teenage boy in ancient Egypt and show readers that working for a living has never been easy!

Sail up the Nile with an ancient Egyptian father and son and discover what daily life was like along the way. Experience the wonderful world of ancient Egypt with the help of countless artefacts and paintings. Delight in four-thousand-year-old humour and immerse yourself in the choices facing a teenage boy in Egypt at that time.

Michael Hoffen is the youngest-ever recipient of the Concord Review's Emerson Prize. He has always been fascinated by ancient languages.

Children's / History
50 illustrations
30.5 x 24.0cm
104 pp
ISBN 9798987412435
April
£19.99



Classics of Applied History

Edited by John Bew,
Andrew Ehrhardt and
Matthias Hesserus

*How history is written:
an anthology of classic
texts from Thucydides and
Machiavelli to Nietzsche
and E.H. Carr.*

The admonition that we should learn from history is a well-known truism, but what does that actually mean? In other words, what is history? This anthology compiles the best-known discussions of the topic. From Thucydides' *History of the Peloponnesian War*, Machiavelli's *Discourses* and Friedrich Nietzsche's *The Use and Abuse of History* to more contemporary studies on the subject such as E.H. Carr's *What Is History?*, the excerpts gathered here offer a comprehensive overview of how history is created and recorded.

John Bew is Reader in History and Foreign Policy at War Studies Department, King's College London. Andrew Ehrhardt is an Ax:son Johnson Institute for Statecraft and Diplomacy (AJI) Postdoctoral Fellow at SAIS Johns Hopkins. Matthias Hesserus is Director of Civilisation Studies at Axel and Margaret Ax:son Johnson Foundation.

History
22.0 x 15.0cm
250 pages
ISBN 9789189425064
January
£35.00



British Museum

Burma to Myanmar
200 illustrations 25.0 x 20.0cm 272 pages 9780714124957 £35.00 hb



Fondation Cartier pour l'art contemporain

Ron Mueck
230 illustrations 30.0 x 24.0cm 324 pages 9782869251809 £50.00 hb



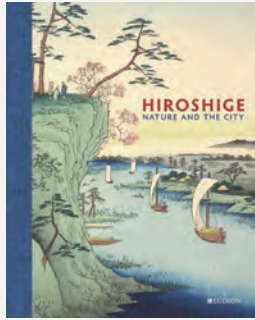
FUEL

Brutalist Italy
153 illustrations 16.0 x 23.0cm 200 pages 9781739887834 £26.95 hb



FUEL

Dacha
215 illustrations 16.0 x 20.0cm 240 pages 9781916218499 £26.95 hb



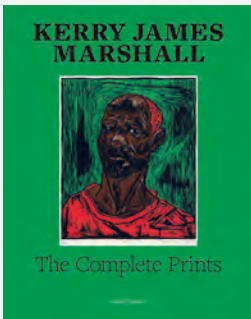
Ludion

Hiroshige: Nature and the City
500 illustrations 29.5 x 23.5cm 525 pages 9789493039988 £65.00 hb



Ludion

Japan on a Glass Plate
180 illustrations 25.5 x 27.0cm 208 pages 9789493039995 £40.00 hb



Ludion

Kerry James Marshall: The Complete Prints
200 illustrations 30.5 x 24.0cm 272 pages 9789493039759 £75.00 hb



Max Strom

Abandon Ship
100 illustrations 24.7 x 32.8cm 240 pages 9789171265869 £40.00 hb



Max Strom

I Can't Believe I Still Have to Protest This Shit
20 illustrations 29.8 x 21.1cm 44 pages 9789171266088 £25.00 hb



The Museum of Modern Art, New York

An-My Lê: Between Two Rivers
300 illustrations 30.5 x 24.0cm 184 pages 9781633451520 £60.00 hb



The Museum of Modern Art, New York

Ed Ruscha / Now Then
265 illustrations 26.7 x 23.0cm 320 pages 9781633451506 £60.00 hb



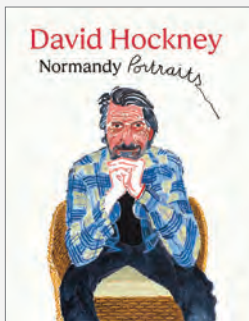
The Museum of Modern Art, New York

Emerging Ecologies
Architecture and the Rise of Environmentalism
250 illustrations 30.5 x 24.0cm 224 pages 9781633451544 £55.00 hb



The Museum of Modern Art, New York

Picasso in Fontainebleau
240 illustrations 27.0 x 23.0cm 232 pages 9781633451391 £55.00 hb



National Portrait Gallery

David Hockney: Normandy Portraits
40 illustrations 27.0 x 21.0cm 48 pages 9781855145870 £18.95 hb



Vitra Design Museum

Iwan Baan: Moments in Architecture
600 illustrations 23.0 x 17.0cm 600 pages 9783945852583 £60.00 pb



Walther & Franz König

Helen Levitt / Henri Cartier Bresson: Mexico
80 illustrations 27.0 x 22.5cm 152 pages 9783753303994 £52.00 hb



Whitechapel Gallery

Nicole Eisenman: What Happened
300 illustrations 31.0 x 24.0cm 272 pages 9780854883127 £45.00 hb



Wms&Co

Paul Rand: A Designer's Eye
84 illustrations 22.2 x 15.2cm 96 pages 9780990917427 £52.00 hb

United Kingdom

Head Office

Thames & Hudson
181A High Holborn
London WC1V 7QX
T +44 (0) 20 7845 5000
F +44 (0) 20 7845 5050
W thamesandhudson.com
E mail@thameshudson.co.uk
UK Sales: sales@thameshudson.co.uk
International Sales:
internationalsales@thameshudson.co.uk

Christian Frederking

Group Director for Sales and Business
Development
E c.frederking@thameshudson.co.uk

Mark Garland

Head of Distributed Books
E: m.garland@thameshudson.co.uk

Georgia Gray Andrews

Sales Manager, Distributed Books
E: g.grayandrews@thameshudson.co.uk

Clare Bolton

Product and Bibliographic Data Executive
E c.bolton@thameshudson.co.uk

United Kingdom

Ben Gutter

Head of UK Sales
E b.gutter@thameshudson.co.uk

Michelle Strickland

Senior Key Accounts Manager
E m.strickland@thameshudson.co.uk

Ellen McDermot

Key Accounts Manager
E sales@thameshudson.co.uk

David Howson

E d.howson@thameshudson.co.uk
London, South East

Dawn Shield

E d.shield@thameshudson.co.uk
London

Ian Tripp

T 07970 450162
E iantripp@gmail.com
The Midlands, East Anglia, Wales and
Southwestern Counties

Karim White

T 07740 768900
E k.white@thameshudson.co.uk
Northern England, Scotland & Ireland

Europe

Matt Cowdery

Head of International Sales
E m.cowdery@thameshudson.co.uk

Austria, Germany, Switzerland

Michael Klein
T +49 931 17405
E mi-klein@t-online.de

Belgium & Luxembourg

Adaora King
E a.king@thameshudson.co.uk

Eastern Europe

Sara Ticci
T +44 7952 919866
E sara@fennecbooks.co.uk

Eastern Mediterranean, Bulgaria,

Romania

Stephen Embrey
T +44 7952 919866
E steve@fennecbooks.co.uk

France

Interart S.A.R.L.
1 rue de l'Est
75020 Paris
T (1) 43 49 36 60
E commercial@interart.fr

Italy, Spain and Portugal

Natasha Ffrench
E n.ffmpeg@thameshudson.co.uk

The Netherlands

Van Ditmar Boekenimport
Joop Geesinkweg 901
1114 AB Amsterdam, Netherlands
E th@vanditmar.audax.nl

Scandinavia, Baltic States, Russia and the CIS

Per Burell
T +46 (0) 70 725 1203
E p.burell@thameshudson.co.uk

Africa

South Africa, Eswatini, Lesotho, Namibia, Botswana and Zimbabwe

Jonathan Ball Publishers
66 Mimetes Road
Denver, Johannesburg, 2094
South Africa
T +27 (0)11 601 8000
E Brunette.Mokgothoa@Jonathanball.co.za

Africa (excluding South)

Adaora King
E a.king@thameshudson.co.uk

Near & Middle East

Middle East incl. Egypt

Stephen Embrey
T +44 7952 919866
E steve@fennecbooks.co.uk

Asia

Thames & Hudson Asia

Unit B&D, 17/F, Gee Chang Hong Centre,
65 Wong Chuk Hang Road,
Aberdeen, Hong Kong
E enquiries@thamesandhudson.asia
T +852 2553 9289

Hong Kong, SAR

E ankie.cheng@thameshudson.asia

Mainland China

E marc.zhang@thameshudson.asia

Japan, Korea, Taipei

E helen.lee@thameshudson.asia

Singapore, Malaysia, Thailand, Brunei, Indonesia, Vietnam, Philippines, Cambodia, Myanmar

E ilangoh@thameshudson.asia

Indian Subcontinent

Roli Books
M 75 Greater Kailash 2 Market
110048 New Delhi, India
T +91 11 2921 0886
E neville@rolibooks.com

Pakistan

Stephen Embrey
T +44 7952 919866
E steve@fennecbooks.co.uk

Australia

Australia, New Zealand, Papua New Guinea & the Pacific Islands

Thames & Hudson Australia Pty Ltd
11 Central Boulevard
Portside Business Park
Melbourne 3207 VIC
T (03) 9646 7788
E enquiries@thameshudson.com.au

The Americas

Central & South America, Mexico and the Caribbean

Natasha Ffrench
E n.ffmpeg@thameshudson.co.uk

Send orders to:

Hely Hutchinson Centre Hachette Distribution

Milton Road
Didcot
Oxfordshire OX11 7HH
Customer Services
T + 44 (0) 1235 759555
E hukdcustomerservices@hachette.co.uk

**Art / Books | The Art Gallery of New South Wales | British Museum
Callaway | Contrasto | Editions Cahiers d'Art | Fashionary | Fondation
Cartier pour l'art contemporain | FRAME | FUEL | Hannibal Books
Hayward Gallery | Henie Onstad Kunstsenter | Max Ström
The Museum of Modern Art, New York | Museo Nacional del Prado
National Portrait Gallery | Roli Books | Royal Collection Trust
Standards Manual | Strandberg Publishing | Stolpe | Vitra Design
Museum | Whitechapel Gallery**

