

—
N
E
H

Autumn 2026

Foreword

HENI Publishing is an independent art book publisher based in London. A central department of HENI, an international art services company founded in 2009, we work closely with leading artists, authors and estates to produce beautifully crafted illustrated books. From major trade publications to artists' books and limited editions, we showcase established and emerging artists alongside thought-provoking ideas and new writing at the centre of arts and culture today.

For Autumn 2026, we are delighted to launch a diverse array of new titles across art and architecture. *Nicola Green: In Seven Days... A witness to history, an artwork for future generations* (p. 5), is an in-depth examination of this seminal and previously unpublished art project, and features a stellar line-up of text contributors: President Obama, Katherine Blood, Ben Rhodes, Sarah Lewis, Louise Bernard, Flavia Frigeri, Suki Kim, Ekow Eshun, Aaron Rosen, Hans Ulrich Obrist and Jana Degrott. *Andy Holden: Weight of Imagination* (p. 4) is the first major monograph on the multidisciplinary British artist. Written by Jennifer Higgie, with a foreword by Jarvis Cocker, it surveys Holden's career to date. *The Zaha Hadid Interviews* (p. 7) continues our conversation series with Hans Ulrich Obrist and includes 12 interviews with the celebrated architect from 2001 to 2013. *Nancy Spero* (p. 6) is the next in the 'Focal Points' series by Robert Storr, edited by Francesca Pietropaolo, and is timed to coincide with the centenary of the artist's birth. *Gerhard Richter: STRIP-TOWER* (p. 10) commemorates the sculpture's first presentation, organised by Serpentine in London's Kensington Gardens, and contains an essay by foremost mathematician, Marcus du Sautoy. HENI continues to partner with Newport Street Gallery, London, with the trade release of two exhibition catalogues: *Triple Trouble: Shepard Fairey, Damien Hirst, Invader* (p. 3) with an introduction by Sean Bonner, an essay by Iwona Blazwick and an interview by James Fox; and *Jack White: These Thoughts May Disappear* (p. 8) with an essay by Deyan Sudjic and an interview by Hans Ulrich Obrist. Finally, there is a new, expanded edition of *Francis Bacon: Paintings* (p. 9), which presents the complete paintings of the iconic Anglo-Irish figurative painter, with texts by Laura Scalabrella Spada.

Contents

Autumn 2026	2
Bestsellers	11
Spring 2026	19
Backlist	25
Index	60
List of Illustrations	62



Autumn 2026



UK 6 August 2026
 US 14 July 2026
 978-1-911736-39-4
 £59.99 / US \$79.95
 288 x 233 mm (11½ x 9¼ in.)
 Hardback, 310 pp
 150+ colour

Triple Trouble

Shepard Fairey, Damien Hirst, Invader
 Introduction by Sean Bonner, Essay by
 Iwona Blazwick, Interview by James Fox

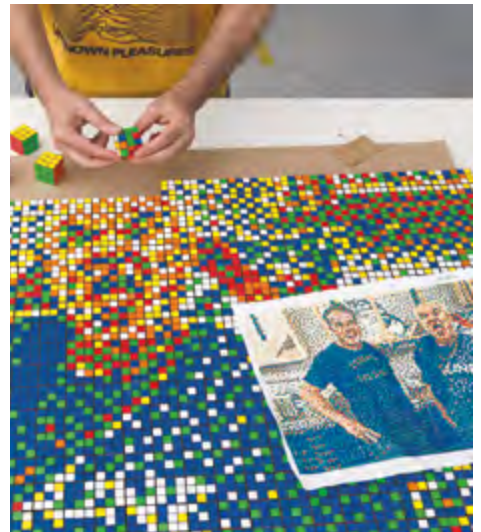
Triple Trouble is a hardback catalogue published to accompany a large-scale exhibition at Newport Street Gallery (10 October 2025–29 March 2026), featuring individual and collaborative works by Shepard Fairey, Damien Hirst and Invader.

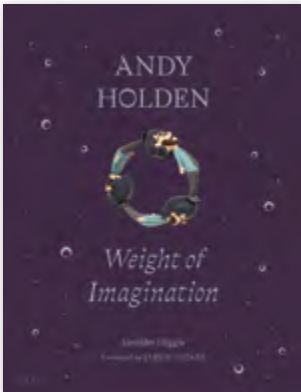
The exhibition spanned painting, sculpture, installation and mosaic, exploring intersections of contemporary art, street culture and pop iconography. The catalogue presents all works in full-colour reproduction, showcasing familiar motifs – Fairey's Obey iconography, Hirst's spots and cabinets, Invader's Space Invader mosaics – reconfigured in provocative and playful ways.

This beautifully designed hardback catalogue presents all works featured in the exhibition in full-colour reproduction.

Shepard Fairey was born in Charleston, South Carolina, in 1970. His portrait of then-Democratic candidate Barack Obama became an internationally recognised emblem of hope; *Damien Hirst* was born in Bristol in 1965. Tate Modern, London, presented a major retrospective survey of Hirst's work in 2012; *Invader* was born in Paris in 1969. The discovery of a mosaic by Invader has become akin to an international treasure hunt.

Sean Bonner is a curator, writer and street photographer. He co-edited/authored *CryptoPunks* (Phaidon Press, 2024); *Iwona Blazwick, OBE* is Chair of the Royal Commission for All-Union Public Art Expert Panel, and was formerly Director of Whitechapel Art Gallery, London; *James Fox* is a London-based journalist and co-author of *Life* (2010), the best-selling memoir of Rolling Stones guitarist Keith Richards.





UK 17 September 2026
 US 15 September 2026
 978-1-911736-40-0
 £29.99 / US \$39.95
 260 x 200 mm (10 ¼ x 7 ⅞ in.)
 Hardback, 144 pp
 c. 250 colour

Andy Holden: Weight of Imagination
 Jennifer Higgie, Foreword by Jarvis Cocker

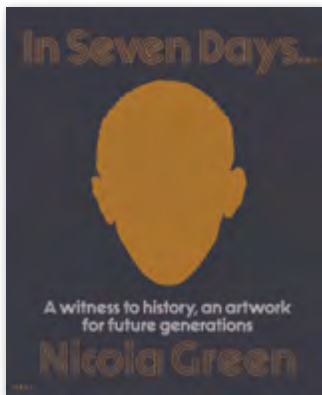
Andy Holden is a multidisciplinary contemporary artist whose wide-ranging practice embraces sculpture, installation, painting, video, performance, animation, music and curating. His work often starts from personal anecdotes or idiosyncratic narratives, and expands into broader philosophical and cultural inquiry.

This monograph focuses on the twelve projects that have defined his career to date. These include breakout works *Pyramid Piece* and *Return of the Pyramid Piece* (both 2008); acclaimed magnum opus, *Laws of Motion in a Cartoon Landscape* (2011–17); the extensively touring Artangel commission *Natural Selection* (2017); his powerfully moving meditation on love, loss, grief and mourning, *Song of Songs* (2023); and his 2025 commission for Frieze Sculpture, London. Created in close collaboration with the artist, and featuring a thoughtful and engaging text by influential art writer Jennifer Higgie, this book offers the opportunity to reflect on and celebrate Holden's inimitable art career so far.

Andy Holden (b.1982, Bedford, UK) wrote a manifesto for art titled, 'Maximum Irony! Maximum Sincerity' as a teenager, and rose to attention with Art Now: Andy Holden exhibition at Tate Britain, London, in 2010. Since then he has exhibited internationally, including at Kettle's Yard, Cambridge, UK; Benaki Museum, Athens; Charles Moffett, New York and Kröller-Müller Museum, Netherlands. He received the Paul Hamlyn Award in 2012, was included in the Future Generation Art Prize (2017) and British Art Show 9 (2022) and in 2017 was commissioned by Google Arts and Culture for the BBC. His work is held in British public collections including Tate, Bristol Museum & Art Gallery, Leeds Art Gallery and Arts Council Collection, as well as collections across Europe.

Jennifer Higgie is an Australian writer and occasional curator who lives in London. She was a central figure in the editorial team at frieze magazine from 1998 until 2021 and has authored three recent books: *The Mirror and the Palette: Revolution, Rebellion and Resilience: 500 Years of Women's Self-Portraits* (2021); *The Other Side: A Journey into Women, Art and the Spirit World* (2023); and the novel *Bedlam* (2026).





UK 8 October 2026
 US 6 October 2026
 978-1-911736-38-7
 £29.99 / US \$34.95
 260 × 220 mm (10¼ × 8¾ in.)
 Hardback, 134 pp including
 7 gatefolds
 200 colour + b/w

Nicola Green: In Seven Days...

A witness to history, an artwork for future generations
 President Obama, Katherine Blood, Ben Rhodes, Sarah Lewis, Louise Bernard, Flavia Frigeri, Suki Kim, Ekow Eshun, Aaron Rosen, Hans Ulrich Obrist, Jana Degrott

Between 2008 and 2009, British artist Nicola Green witnessed first-hand Barack Obama's historic journey to the White House. Over the course of six trips across the United States, she gained unprecedented artistic access to his campaign, election and inauguration. Motivated by her position as a white mother to children of mixed heritage, Green approached this moment not as a commissioned documentarian, but as an independent artist. This unique vantage point allowed her to recognise that it would take generations to fully understand the long term significance of President Obama's election. She created a vast body of work over many years. The resulting series, *In Seven Days...*, was hailed by The Metropolitan Museum of Art as 'an artistic and historic masterpiece'. It reflects on cycles of change, creating the seemingly impossible, and the often imperceptible implications of this watershed moment. It speaks to questions of history, heritage, democracy, and representation; themes that continue to resonate far beyond the 2008 election.

This book offers the first in-depth examination of the complete *In Seven Days...* series, much of which has remained unpublished until now. Featuring texts by leading voices in art, culture and politics, it traces the creation of the work while considering its manifold meanings, and is a meditation on the enduring legacy of that extraordinary moment for future generations.

Nicola Green is a British artist and social historian. Green has an interdisciplinary approach, working at the intersection of contemporary visual storytelling and traditional portraiture. Green is celebrated for her unique perspective that offers profound insights into the dynamics of legacy and representation and how visual language can spark change. Green assumes the role of witness to momentous global events, creating artworks that preserve and reflect our shared heritage. Her practice explores how art can connect us to the past and illuminate hidden or forgotten histories, capture pivotal moments in the present, and continue to inspire transformative visions for the future. Her work is held in major permanent collections, including the Obama Presidential Center, Chicago; National Portrait Gallery, Washington, DC; The Metropolitan Museum of Art, New York; Library of Congress, Washington, DC; Walker Art Gallery, Liverpool; and the UK Government Art Collection.

Katherine Blood is a writer, curator, librarian and former Curator of Fine Prints at the Library of Congress; **Ben Rhodes** is a writer, political commentator and former Deputy National Security Advisor for Strategic Communications and Speechwriting under Obama; **Dr. Sarah Lewis** is an author and academic professor of Humanities and African and African American studies at Harvard University; **Dr. Louise Bernard** is founding Director of the Obama Presidential Center Museum, Chicago; **Dr. Flavia Frigeri** is Curatorial and Collections Director at the National Portrait Gallery, London; **Suki Kim** is an essayist, investigative journalist and award-winning author; **Ekow Eshun** is an acclaimed British curator, writer and broadcaster; **Dr. Aaron Rosen** is a writer, curator, non-profit leader and academic professor at King's College London; **Hans Ulrich Obrist** is Artistic Director of the Serpentine Galleries, London; **Jana Degrott** is a jurist and social entrepreneur, founder of Be Human and Real Impact Hub and former Obama Leader.





UK 20 August 2026
US 8 September 2026
978-1-911736-34-9
£19.99 / US \$24.95
212 x 140 mm (8½ x 5½ in.)
Hardback, 152 pp
78 colour + b/w

Focal Points: Nancy Spero

Robert Storr, Edited by Francesca Pietropaolo

How can we interpret the work of contemporary artists? First released in 2024, *Focal Points* is a book series of essays, articles and reviews by acclaimed curator and critic Robert Storr. Expertly edited by art historian and curator Francesca Pietropaolo, and richly illustrated, it lends Storr's illuminating insights into an artist's practice and way of thinking. Brilliantly scholarly, accessible and engaging, *Focal Points* offers fresh interpretations of the varied territory of modern and contemporary art.

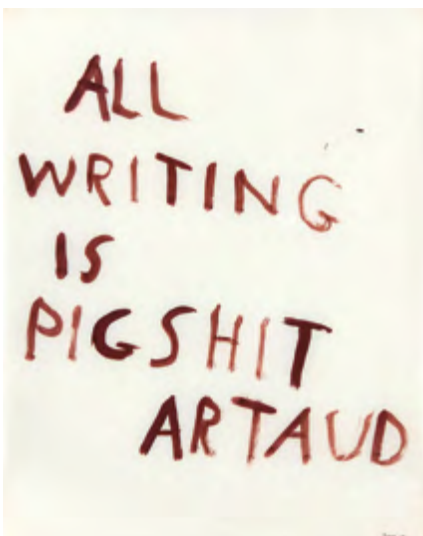
This volume brings together, for the first time, Storr's writings on the work of American painter, collage and installation artist Nancy Spero, coinciding with the centenary of the artist's birth. Internationally recognised for her innovative scroll-like works on paper and multi-panel installations in which 'woman' is the universal protagonist, in her wide-ranging practice Spero expanded the possibilities of art by subverting received notions of time, space and representation. Discussing pivotal works such as the *War Series*, *Codex Artaud* and *Notes in Time*, Storr – as Pietropaolo notes in her introduction – 'illuminates the norm-breaking and open-ended quality of Spero's oeuvre, underlying its ability to embrace contradiction' and collapse 'hierarchies among media ... and dichotomies between the hand-made and the photo-mechanical, power and fragility, the permanent and the ephemeral.'

Robert Storr (b. 1949) is an art critic, curator and artist. He has written widely on art and has interviewed some of the world's leading artists. Storr's writing has appeared in countless books and exhibition catalogues as well as in *Art in America*, *Artforum*, *Parkett* and *ARTnews*. He has curated exhibitions internationally and was the first North American curator of the Venice Biennale in 2007. His bestselling *Interviews on Art* (2017), *Writings on Art 1980–2005* (2020) and *Writings on Art 2006–2021* (2021) were published by HENI.

Francesca Pietropaolo is an Italian art historian of modern and contemporary art, a critic and an independent curator. She has worked at the Walker Art Center, Minneapolis, the Museum of Modern Art, New York and the Fondation Louis Vuitton, Paris. As an art critic, she has written widely, including for *Art Press*, *Mediascapes*, *Flash Art International*, *ARTnews*, *Art in America* and *Arte e Critica*.

OTHER BOOKS IN THE SERIES

- Vol. 1 Bruce Nauman
- Vol. 2 Ad Reinhardt
- Vol. 3 Between a Rock and a Hard Place
- Vol. 4 Jasper Johns





UK 10 September 2026
US 8 September 2026
978-1-911736-29-5
£24.99 / US \$35.00
237 x 180 mm (9 1/4 x 7 in.)
Hardback, 204 pp
96 colour + b/w

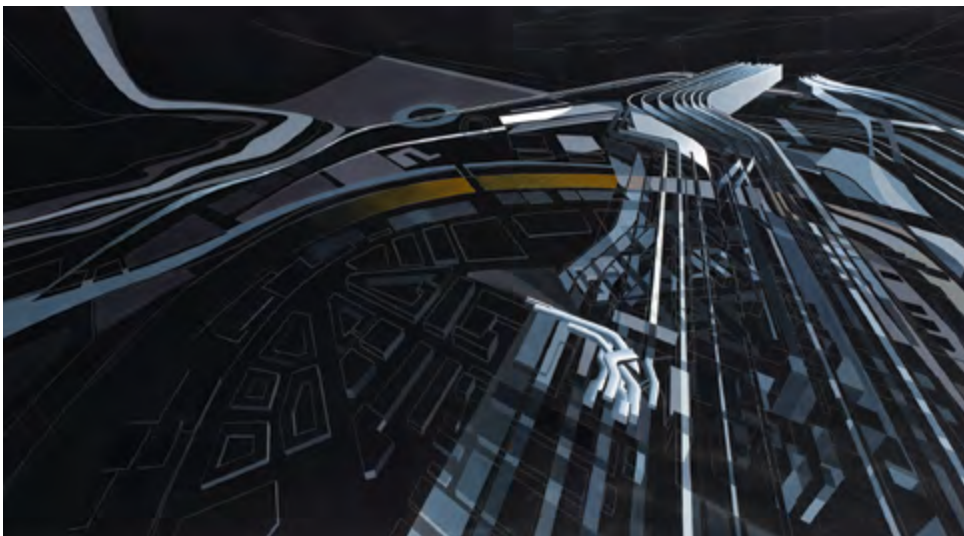
The Zaha Hadid Interviews Hans Ulrich Obrist

The Zaha Hadid Interviews brings together twelve conversations between the architect and Hans Ulrich Obrist, conducted between 2001 and 2013. Across these exchanges, Hadid reflects on architecture as a field of experimentation, shaped by drawing, exhibition-making, urbanism and new technologies. The interviews trace the evolution of her thinking from early speculative projects to the realisation of major cultural buildings, including museums and civic spaces across Europe, Asia and the United States.

Hadid discusses interior complexity, movement and perception, the testing of ideas through exhibitions and installations, and the relationship between architecture, art and performance. She also addresses collaboration, authorship and the challenges of translating radical ideas into built form. Illustrated with drawings and paintings – some of which are published here for the first time – models, documentary and archival photographs, *The Zaha Hadid Interviews* offers an intimate portrait of a highly influential figure in contemporary architecture.

Zaha Hadid (1950–2016) was born in Baghdad and studied maths in Beirut before moving to London in 1972 to join the Architectural Association (AA), where she later became a teacher. She founded *Zaha Hadid Architects* in 1979 and realised projects internationally – including *Vitra Fire Station* in Weil am Rhein; *Rosenthal Center for Contemporary Art* in Cincinnati; *MAXXI* in Rome, *Riverside Museum* in Glasgow; *Heydar Aliyev Centre* in Baku and the *London Aquatics Centre*. Hadid was the first woman to receive the *Pritzker Architecture Prize* (2004) and later earned the *Stirling Prize* twice, as well as the *Royal Gold Medal* and a *DBE*. Her practice extended far beyond architecture into design, fashion and the visual arts and in 2016–17 *Serpentine Gallery* presented an exhibition of her paintings and drawings. *Zaha Hadid Architects* remains active internationally, carrying forward the spirit of inquiry and innovation that defined her career.

Hans Ulrich Obrist (b. 1968) is a world-renowned curator and Artistic Director of the *Serpentine Galleries*, London. Alongside his curatorial practice, Obrist has written extensively on and around contemporary art, with a particular interest in the interview format.



Also available in Arabic late 2026



UK 22 October 2026
US 20 October 2026
978-1-911736-42-4
£44.99 / US \$54.95
288 x 233mm (11 1/3 x 9 1/4 in.)
Hardback, 212 pages
148 colour

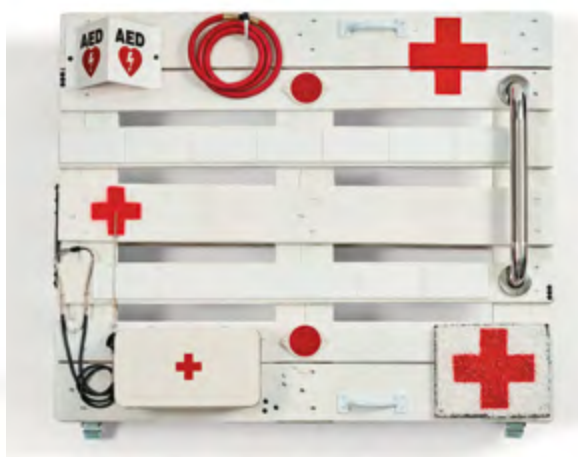
These Thoughts May Disappear Jack White, Essay by Deyan Sudjic, Interview by Hans Ulrich Obrist

These Thoughts May Disappear is published to accompany a major exhibition of works by the American artist Jack White, which opened at Damien Hirst's Newport Street Gallery on 29 May 2026. The exhibition marks White's first public showing of his art and includes works made by the artist over the last thirty years, from sculpture and installations to furniture design products. White's 2015 sculpture *The Red Tree* was remade for the exhibition, preserving the original concept of transforming a decaying tree into a striking artwork.

Born in Detroit in 1975 and currently living in Nashville, White is an interdisciplinary artist, equally conversant in sculpture and furniture design as he is in music and songwriting. He takes inspiration from both mid-century modern design and local Detroit Cass Corridor artists such as Gordon Newton and Robert Sestok, as well as his apprenticeship background in upholstery. White opened his own upholstery shop, Third Man Upholstery, in 1996. While White's sculpture and upholstery have largely been confined to private work over the past twenty years, he has further explored his design muse via his Third Man Records umbrella. Whether interiors, visuals for print, photography, industrial or film, White designs with purpose, conviction and passion.

Jack White (b. 1975) was born in Detroit, a city that has significantly shaped his visual practice – particularly his time in Southwest Detroit and the Cass Corridor. He draws inspiration from the urban environment, mid-century modern furniture designs and De Stijl and Dada movements. White describes his work as 'Hardware Store Art', a synthesis of carpentry, upholstery, assemblage and reappropriation using materials ranging from resins, paints and epoxies to utilitarian materials and found objects. His sculptures are constructed upward and outward rather than carving into a material, emphasizing addition over reduction while retaining a minimalist approach. Tools and weapons frequently appear encased in epoxy, rendered static and immovable, whereas handmade axes and hatches sometimes remain portable.

Deyan Sudjic is Director Emeritus of the Design Museum. He was the founding editor of *Blueprint* in 1983, edited *Domus* from 2000 to 2004, and directed the *Venice Architecture Biennale* in 2002. He has curated exhibitions on Stanley Kubrick, Zaha Hadid and John Pawson.





Francis Bacon: Paintings, 2nd edition
Laura Scalabrella Spada

Francis Bacon: Paintings is the second edition of the best-selling volume showcasing the complete collection of paintings of Irish-born British figurative painter Francis Bacon. Featuring additional compelling quotes – from figures such as Peter Doig, Frank Bowling and David Lynch – alongside quotes from Lucian Freud, Roald Dahl and Damien Hirst, to name but a few, the book guides the reader through the evolution of Bacon's distinctive aesthetic. Extended captions further enrich the reader's experience, offering a new context to the works.

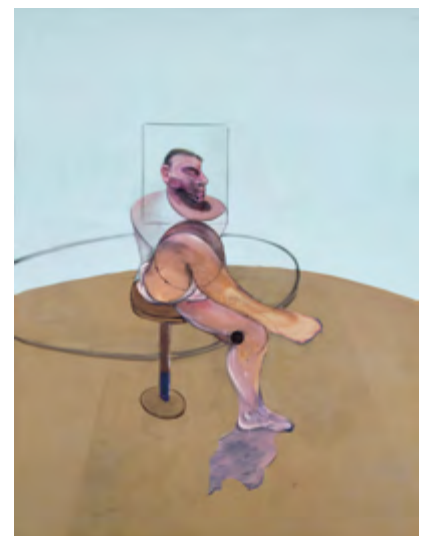
A master of the grotesque, Bacon created art that is both unsettling and hypnotic, repulsive and irresistible. Emerging from a turbulent inner life and the devastation of World War II, his images retain a quality of urgency that continues to resonate with contemporary audiences.

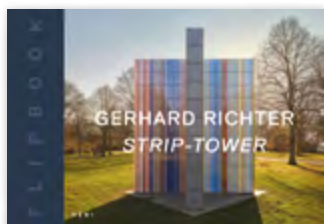
Over a career spanning more than five decades, Bacon produced almost 500 paintings, including his signature diptychs and triptychs. From his early Surrealist experiments of the 1920s to the stark, elegiac works completed just before his death, this book charts a lifetime of radical and groundbreaking artistry.

Francis Bacon (1909–1992) was born into a wealthy family in Dublin. Frequent trips to the continent in his early life exposed him to the art of Picasso and the Surrealists, shaping his artistic sensibilities. He rose to fame with his 1944 triptych *Three Studies for Figures at the Base of a Crucifixion*, whose distorted forms shocked viewers. Throughout his career, he created some of the most haunting works of the 20th century; his friends and lovers, including George Dyer and John Edwards, often becoming his muses. Since his death in Madrid, Bacon's artistic significance has only grown, with major exhibitions celebrating his work and his paintings selling for record prices.

Laura Scalabrella Spada completed her PhD in History of Art at UCL in 2020. Her research focuses on early modern European art, with a particular emphasis on the body and its processes, boundaries and relations. She has published papers on politics of corporeality and animation in early modern prints and currently works as an independent researcher.

UK 26 November 2026
US 6 April 2027
978-1-911736-43-1
£58.00 / US \$75.00
245 x 300 mm (9¾ x 11¾ in.)
Hardback, 568 pp
745 colour + b/w





FLIPBOOK FORMAT

UK 9 July 2026

US 7 July 2026

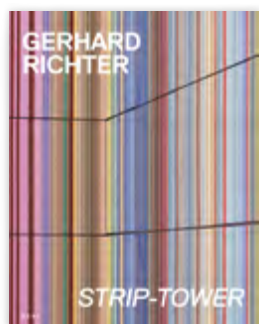
978-1-911736-36-3

£9.99 / US \$12.95

95 x 140 mm (3½ x 5½ in.)

Paperback, 160 pp

75 colour + b/w



PORTRAIT FORMAT

UK 9 July 2026

US 7 July 2026

978-1-911736-35-6

£12.99 / US \$17.95

240 x 184 mm (9½ x 7 in.)

Paperback, 96 pp

85 colour + b/w

Gerhard Richter: STRIP-TOWER, 2 formats

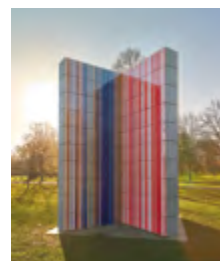
Essay by Marcus du Sautoy, Preface by Hans Ulrich Obrist and Bettina Korek

Since the early 1960s, Gerhard Richter has tirelessly explored the infinite possibilities of painting and gained status as a celebrated artist worldwide. *STRIP-TOWER* (962), 2023, expands on the artist's enduring investigations of painting, photography, digital reproduction and abstraction.

Building on his series of Abstract Paintings from the 1970s onwards, and Strip Paintings made since 2011, with *STRIP-TOWER* (962) the artist moves his explorations into three dimensions. Created using glossy ceramic tiles that clad two perpendicular panels to form a cruciform structure of 12 faces, the work is described by Marcus du Sautoy as a piece of 'complexity and simplicity'; its vertically stripes hiding a deeper, symmetrical process. This book commemorates the first public presentation of the work which was organised by Serpentine in London's Kensington Gardens from April 2024 to February 2025.

Gerhard Richter (b. 1932) in Dresden, Germany and lives and works in Cologne, Germany. He studied at the Academy of Fine Arts Dresden and then the Kunstakademie Düsseldorf. His work has been the subject of exhibitions internationally, including touring retrospectives at Kunsthalle Düsseldorf; Tate Modern, London; Museum of Contemporary Art Chicago; and Museum of Modern Art, New York, among many others. Richter has experimented with photography, drawing, printing, sculpture and, notably, painting. Aided by the diversity of his media, the artist has continuously examined the nature of imagery, highlighting in particular the contingency of representation.

Marcus du Sautoy is the Charles Simonyi Professor for the Public Understanding of Science at the University of Oxford. He is also a Professor of Mathematics and a Fellow of New College. In 2004, Esquire magazine chose him as one of the 100 most influential people under 40 in Britain, and in 2009 he was awarded the Royal Society's Faraday Prize, the UK's premier award for excellence in communicating science. He received an OBE for services to science in the 2010 New Year's Honours List and the London Mathematical Society Zeeman Medal in 2014 for promotion of mathematics to the public.





978-1-911736-17-2
£29.99 / US \$39.95
240 x 170 mm (9½ x 6¾ in.)
Hardback, 400 pp
350 colour

What is art for?
Contemporary artists on their influences, inspirations and disciplines
Ben Luke

Drawing on over 25 years' experience talking to artists, Ben Luke conceived and launched the *A brush with...* podcast in 2020 for *The Art Newspaper*, to explore the influences, rituals and disciplines of artists working today through in-depth audio interviews. Titled after the final question he asks every guest, *What is art for?* comprises 25 of these conversations with artists, who are based in twelve cities across four continents. Interviews are edited and illustrated to offer a tangible and visually rich version in print.

The book also features newly written texts by Luke that reveal what the series has taught him, drawing out the overlaps and parallels between artists and their shared passions and fascinations. Taken all together, the volume — which is presented in an affordable reading book format — paints a compelling and, at times, unexpected story of artists' inspirations and motivations.

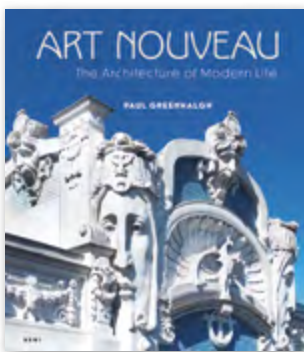
'My desire was to illustrate a long-held conviction: that artists are the best of us... to get closer to the strangeness of being an artist... and what it takes mentally and physically to keep doing what they do.'
Ben Luke

Ben Luke (b. 1973) is a writer and broadcaster based in London. He is a contributing editor of *The Art Newspaper* and presents its podcasts *A brush with...*, of which there have been more than 100 episodes since 2020; and the topical art news programme *The Week in Art*, which has run for more than 300 episodes. From 2009 to 2024, he was an art critic at the *London Evening Standard*. He is a regular guest on BBC Radio 4's *Front Row* and *Monocle 24's The Globalist*. Ben has contributed to books on artists as diverse as Phyllida Barlow, Glenn Brown, Michael Craig-Martin, Mark Dion, Matthew Krishanu, George Shaw and Jiro Takamatsu. He was selected in the *Critics' Critics* section of *Artforum's Best of 2024* issue.

'You can really glean some quality life advice.'
Eddy Frankel, *The Guardian*

'Deep, considered conversations that allow the space for artists to think through the function and process of art'
Will Jennings, *Recessed Space*





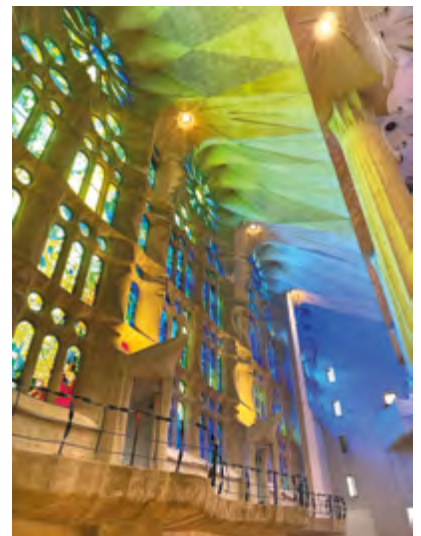
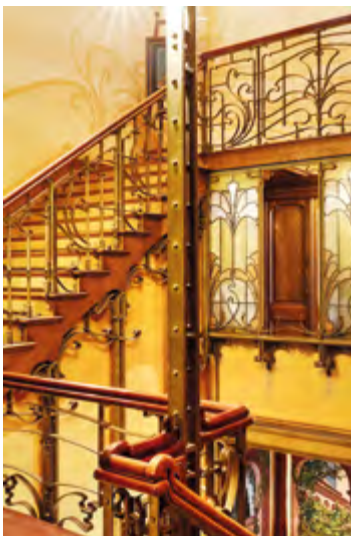
978-1-911736-18-9
£39.99 / US\$49.95
285 x 250 mm (11¼ x 9¾ in.)
Hardback, 256 pp
322 colour + b/w

Art Nouveau: The Architecture of Modern Life Paul Greenhalgh

Art Nouveau: The Architecture of Modern Life is the first book to expand the scope of Art Nouveau beyond its traditional canon, covering 23 countries and featuring newly commissioned photography. With special access to many iconic buildings – including renowned Art Nouveau landmarks rarely open to the public – the author and photography provide an unprecedented visual and scholarly exploration of this widely recognised and beloved style.

Offering fresh theoretical and intellectual perspectives, this groundbreaking book redefines our understanding of Art Nouveau. It uniquely examines the architectural heritage of Art Nouveau, exploring how it is preserved and presented today, as well as its lasting impact on contemporary design. The concluding chapter highlights Art Nouveau's enduring influence, showcasing its presence in contemporary architecture. Throughout, the book also considers the social and political context in which the movement emerged.

Paul Greenhalgh (b.1955) is a Professor and a specialist on the art and design of the Modern period. He has written widely on Art Nouveau and curated several exhibitions including the major survey *Art Nouveau 1890-1914*, which toured internationally (2000-01). He has held positions as Head of Research at the V&A Museum, London; President and Director at the Corcoran Gallery of Art, Washington DC; Director of the Sainsbury Centre, Norwich; and Inaugural Director of the Zaha Hadid Foundation, London. He was born and raised in Bolton, and is a proud Lancastrian.





Photographing a Modern World: Britain 1900–1975
Dominic Sandbrook

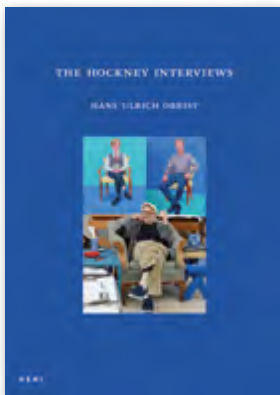
Photographing a Modern World: Britain 1900–1975 is a fascinating visual chronicle of Britain's social history, featuring nearly 500 striking news photographs, each paired with insightful captions. Sourced from the *Daily Mail*'s historical archive, these images weave a powerful narrative of the highs and lows of 20th-century life.

From shifts in work and housing to changes in leisure, the photographs reveal how everyday life evolved while also capturing the profound impact of key historical moments, such as World War II and the Space Race. Showcasing the work of pioneering news photographers, including Frank Rust and Herbert Mason, the book is divided into themed sections, each introduced with contextual commentary exploring the social and historical forces behind the imagery. The book opens with an extensive essay by Dominic Sandbrook, renowned social historian and co-host of *The Rest is History* podcast.

Dominic Sandbrook (b. 1974) is a British historian, author, columnist and television presenter. Educated at Oxford, St Andrews and Cambridge, he was an academic at the University of Sheffield before becoming a full-time writer. He is best known for his histories of Britain since the 1950s, including *Who Dares Wins* (2019), *White Heat* (2009) and *State of Emergency* (2010). He has also presented numerous documentaries on BBC Two and Radio 4 and is a columnist for *The Times* and a book critic for *The Sunday Times*. Sandbrook co-hosts *The Rest is History* podcast with fellow historian and author Tom Holland, which receives 11 million downloads per month, 1.2 million monthly YouTube views and has over 45,000 paying subscribers.

978-1-911736-23-3
£49.99 / US \$75.00
260 x 260 mm (10¼ x 10¼ in.)
Hardback, 552 pp
483 b/w





The Hockney Interviews Hans Ulrich Obrist

The Hockney Interviews brings together expansive conversations held between art world icon David Hockney, who was best known for his large scale, vivid paintings, and pre-eminent curator, Hans Ulrich Obrist.

From 2006, when Obrist first visited Hockney at his London studio, the conversations span a 16-year period to 2025. Exploring Hockney's dedicated and prolific practice, his relationship with fellow artists Andy Warhol and Francis Bacon, fervent preoccupation with painting nature, ruminations on new technologies and his love of smoking — Hockney's musings were as bold and varied as his work.

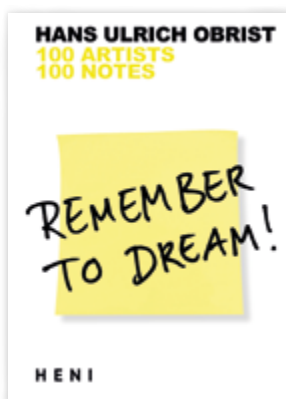
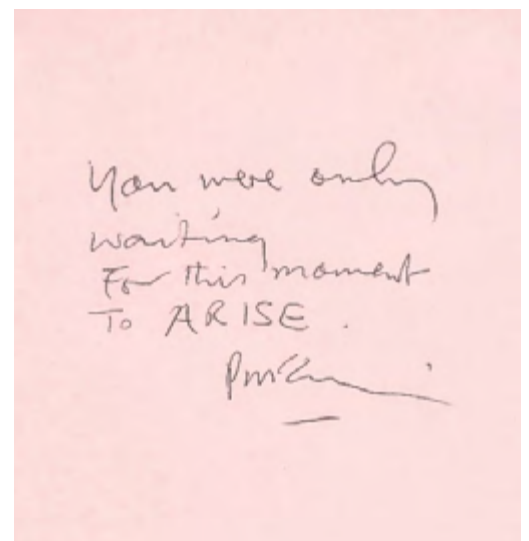
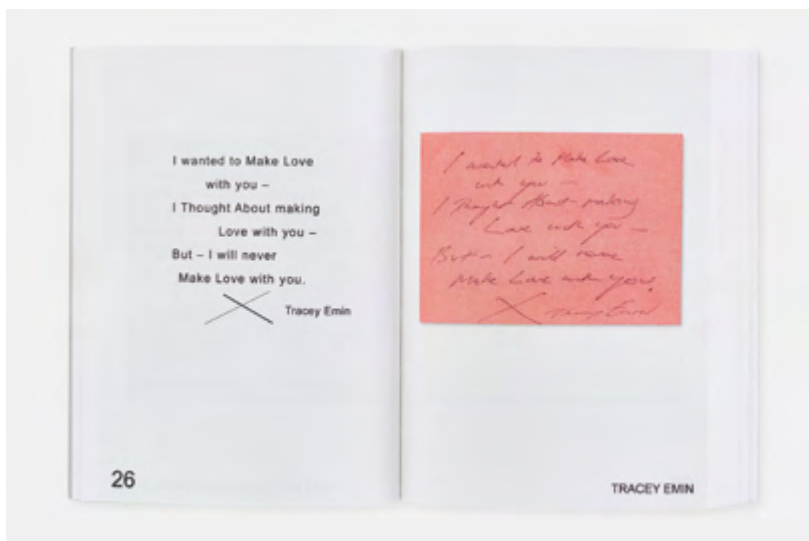
The Hockney Interviews is a hardback reading book and intimate portrait of David Hockney, one of the world's most distinguished artists. Fully illustrated with artworks spanning the breadth of Hockney's artistic career.

Hans Ulrich Obrist (b. 1968) is a world-renowned curator and Artistic Director of the Serpentine Galleries, London. Alongside his curatorial practice, Obrist has written extensively on and around contemporary art, with a particular interest in the interview format.

David Hockney (1937–2026) was one of the most influential and widely recognised artists of our time. A key figure in the pop art movement of the 1960s, Hockney's work encompassed painting, draughtsmanship, printmaking, stage design, photography, and, more recently, digital design using his iPad. Hockney's work first gained public attention during his studies at the Royal College of Art (1959–62), where he was awarded the Gold Medal in recognition of his mastery of drawing and painting. Hockney lived and worked in Yorkshire and London, UK, Los Angeles, US and in Normandy, France.

UK 978-1-911736-13-4
FR 978-1-911736-14-1
£24.99 / US \$35.00 / €32.00
237 x 180 mm (9¼ x 7 in.)
Hardback, 216 pp
68 colour + b/w





978-1-912122-07-3
£12.99 / US \$16.95
145 x 105 mm (5¾ x 4¼ in.)
Paperback, 208 pp
100 colour

Remember to Dream! 100 Artist, 100 Notes Hans Ulrich Obrist

Hans Ulrich Obrist, the Artistic Director of the Serpentine in London, brings his curating expertise to the Instagram feeds of 415,000 followers, in an endeavour to revive the art of handwriting from within an ever-advancing digital age. The result is one of the most comprehensive looks at the art world from the inside, inclusive of artists, writers, designers, musicians, actors, architects and public figures.

In his open-ended project, Obrist collects an abundance of thoughts for the day, dreams, drawings, musings, jokes, quotations, questions, answers, poems and puns from some of the world's greatest contemporary artists, handwritten on everyday Post-it notes. From the reassuringly philosophical to the inspiringly straightforward, the ingeniously funny to the tenderly posthumous, *Remember to Dream!* (a note from American artist Carrie Mae Weems) paints a picture of the art world direct from many of the most celebrated artists of the twenty-first century.

The first volume in the Post-it note series, *Remember to Dream!* features an introduction by Hans Ulrich Obrist and is designed by Amsterdam-based award-winning book designer Irma Boom.

Hans Ulrich Obrist (b. 1968, Zurich) is Artistic Director of the Serpentine Galleries, London. Prior to this, he was Curator of the Musée d'Art Moderne de Paris. Since his first show *World Soup* (The Kitchen Show) in 1991, he has curated more than 300 shows. Obrist's other publications include *Mondialité*, *Somewhere Totally Else*, *Ways of Curating*, *The Age of Earthquakes with Douglas Coupland and Shumon Basar* and *Lives of the Artists, Lives of the Architects*.

Virgil Abloh
Marina Abramović
Etel Adnan
Pierre Alechinsky
Sophia Al-Maria
Laurie Anderson
Arca
Tim Berners-Lee
Björk
Blondie
Christian Boltanski
Irma Boom
BTS
Daniel Buren
Cao Fei
Paul Chan
Barbara
Chase-Riboud
Ian Cheng
Judy Chicago
Brian Clarke
Douglas Coupland
Jimmie Durham
Umberto Eco
Olafur Eliasson
Bret Easton Ellis
and Alex Israel

Tracey Emin
Brian Eno
Simone Fattal
FKA twigs
Jane Fonda
Simone Forti
Norman Foster
Theaster Gates
Frank Gehry
William Gibson
Gilbert & George
Liam Gillick
Philip Glass
Dominique
Gonzalez-Foerster
Jane Goodall
Douglas Gordon
Joseph Grigely
Grimes
Zaha Hadid
Damien Hirst
David Hockney
Carsten Höller
Huang Yong Ping
Pierre Huyghe
Arthur Jafa
William Kentridge

Anselm Kiefer
Koo Jeong A
Rem Koolhaas
Lee Ufan
George Lucas
David Lynch
Alain Mabancou
Paul McCartney
Steve McQueen
Jonas Mekas
Annette Messager
Gustav Metzger
Jota Mombaça
Sabine Moritz
Fred Moten
Eileen Myles
Shirin Neshat
Otobong Nkanga
Edna O'Brien
Frank Ocean
Precious Okoyomon
Yoko Ono
Christodoulos
Panayiotou and
Vassos Karageorghis
Philippe Parreno
Giuseppe Penone

Sondra Perry
Raymond Pettibon
Genesis P-Orridge
Raqs Media
Collective
Gerhard Richter
Faith Ringgold
Richard Rogers
Rachel Rose
Betye Saar
Dayanita Singh
Zadie Smith
P. Staff
Rirkrit Tiravanija
Agnès Varda
Caetano Veloso
Cecilia Vicuña
Adrián Villar Rojas
Carrie Mae Weems
Lawrence Weiner
Vivienne Westwood
Jack Whitten
Pharrell Williams
Lynette
Yladam-Boakye
Zarina





978-1-911736-30-1
£29.99
260 x 222 mm (10¼ x 8¾ in.)
Hardback, 280 pp
42 colour + b/w

Spirit Untamed Ajaz Ahmed

Spirit Untamed is a deeply personal and thought-provoking collection of reflections from Ajaz Ahmed, tracing three decades of creative leadership, personal growth and cultural commentary. From growing one of the world's most celebrated creative companies to launching a new venture built on first principles, Ajaz Ahmed offers a unique perspective on the challenges of modern leadership, the contradictions of corporate life and the quiet strength that comes from living your values.

Rather than following a linear autobiography, the book unfolds thematically, exploring topics such as identity and resilience and the pursuit of meaningful work. Written in a voice that is both grounded and reflective, the book invites readers into moments of solitude, conflict, imagination and clarity. It captures the tension between building something at scale and keeping hold of what truly matters. For readers navigating moments of transition, *Spirit Untamed* serves as a companion for reflection and renewal. It is a portrait of what it means to build, to endure and to begin again.

Ajaz Khowaj Quoram Ahmed (b. 1973) is a British entrepreneur, best known as the founder and former CEO of AKQA, which he launched in London aged 21 and grew into a global agency of 5,000 people, winning 83 Agency of the Year awards. In 2025, he launched Studio.One, a direct rival to the 'bloated, bureaucratic holding-company model'. Ajaz is a trustee of Sir Lewis Hamilton's Mission 44 and Sir Richard Branson's Virgin Unite, and previously served on the boards of EJAF, Lumos, Design Museum, ICA, The Prince's Trust and others. Ajaz received The Spear's Impact Award for the work of his foundation, ajaz.org. A lifelong student of art, technology and culture, Ajaz is the author of several books, including *Velocity* (2012), described by Forbes as a 'blueprint for winning'.





Tommy Kane: An Excuse to Draw Tommy Kane

An Excuse to Draw represents eight years worth of drawings. Over these years, Tommy travelled across five continents, documenting his adventures in sketchbooks.

Intricately drawn with pens, often coloured in and accompanied by some text, these drawings showcase Tommy's immense talent and characteristic wit and humour.

Featuring well-known landmarks and hidden gems alike, cities like Amsterdam, London, Prague, Beijing, Seoul, Barcelona, Sydney and New York among many others are covered in this book.

Tommy Kane has worked as a creative director in advertising for over 35 years. Over that time, he has cultivated a very particular obsession with squirrels and a catharsis in documenting his surroundings in his sketchbooks with his humble weapon of choice – the Uni-ball Vision Fine Point pen.

978-0-9568738-3-5
£25.00 / US \$34.95
280 x 203 mm (11 x 8 in.)
Hardback, 216 pp
400 colour + b/w





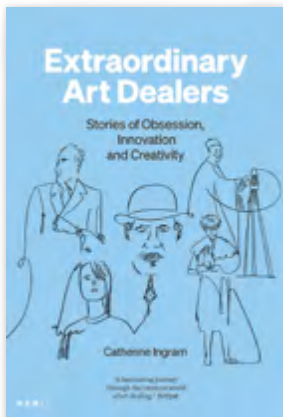
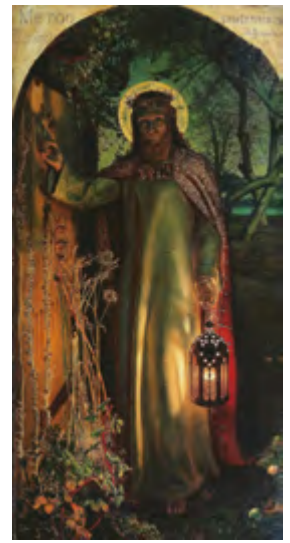
978-1-911736-32-5
£35.00 / US \$50.00
300 x 300 mm (11 3/4 x 11 3/4 in.)
Paperback, 144 pp
105 colour + b/w

Peter Cook: Art of Architecture
Sir Peter Cook, Interview by Hans Ulrich Obrist

While for many architects, drawing is a functional tool in the development of specific building projects, visionary British architect Sir Peter Cook has used the medium throughout his long career to channel his boundless imagination. From those made in the 1960s at Archigram to the present day, Cook's colourful, highly detailed images resonate beyond the architectural sphere, as seen in his major solo exhibition at the Louisiana Museum of Modern Art, Denmark in 2022. Cook's work pushes the boundaries of architectural norms of design and construction, with the freedom to imagine buildings, communities and cities that are, as he succinctly puts it, 'possible or maybe nearly possible, but importantly, not consciously impossible'. For this book, Cook has selected the 18 projects – 16 drawings, one building and his Serpentine Play Pavilion – that he considers most essential to understanding his creative process. These are accompanied by texts that set them within a historical, cultural and personal context. His unorthodox and varied 60-year career is explored further in a conversation with Serpentine's Artistic Director, Hans Ulrich Obrist, delving further into Cook's personal history, belief systems and creative processes from childhood to the present day.

Sir Peter Cook (b. 1936) is a British architect and co-founder of Archigram. Founding Partner of the Cook Haffner Architecture Platform (CHAP), Cook is a former Director of the Institute for Contemporary Art, London (ICA) and Bartlett School of Architecture at University College, London. In 2002 Cook was awarded RIBA's highest award, the Royal Gold Medal, and in 2007 knighted by Queen Elizabeth II for his services to architecture. Cook's drawings are held in the collections of major museums around the world including the Museum of Modern Art, New York; Centre Pompidou, Paris; M+ Museum of Art, Hong Kong and the V&A Museum, London.





978-1-911736-33-2
£19.99 / US \$29.95
210 x 150 mm (8 1/4 x 6 in.)
Paperback, 256 pp
65 colour + b/w

Extraordinary Art Dealers: Stories of Obsession, Innovation and Creativity Catherine Ingram

Extraordinary Art Dealers brings together a history of art dealing across 300 years, distilled into 30 figures and their varied stories: from connoisseur-dealers — figures posing as 'cultural architects' with the expertise and authority to demarcate aesthetic taste — to commercially-driven salespeople and profiteering opportunists. In-between, there are stories of exceptional talent and creativity, passion, idealism, cultural respectability and occasional moral corruption, revealing the fragmented and multifaceted psychology of the art dealer.

By delving into the past, exploring the profession of art dealing as continually evolving in parallel with the changing positioning of the role of art in society, this publication sheds light on the mechanics of dealing today, from the artist-centric approach, to the economically driven and personality-motivated.

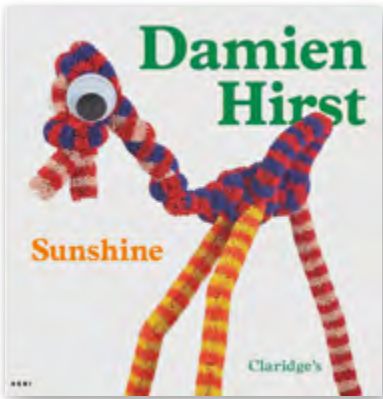
Organised into six chapters, this illustrated publication offers insight into a topic often sidelined in discussions of art history, revealing the significant role art dealers have played in cultivating the canon of art as we know it — perfect for the cultural junkies, fine art and art history students, artists and aspiring or existing art dealers.

Catherine Ingram (PhD, Oxford) is a writer and art historian, who has lectured for the Tate, Christie's, Imperial College London and Magdalen College, Oxford. She conceived of and edited the illustrated art history series, *This is*, published by Laurence King Publishing, also writing four of the titles. The series won the Brand/Series Identity Award at the British Book Design and Production Awards in 2015 and several titles were nominated for the V&A Illustration Awards. *This is Dali*, *This is Pollock* and *This is Warhol* also featured in the Guardian's best graphic books of 2014.

'The narrative that emerges across the read is that art dealers, despite often flying under the radar and outside the general public's awareness, have frequently been nearly as intriguing in character and accomplished in their endeavors as the artists whose creations they've sought to market.'

Brian Greene, Loophole





Damien Hirst: Sunshine
(Complex Relationships Explained Simply)
Foreword by Damien Hirst

This playful new publication celebrates *Sunshine (Complex Relationships Explained Simply)*, the exhibition by Damien Hirst that ran at Claridge's ArtSpace from October to December 2021, bringing together works shown collectively for the first time.

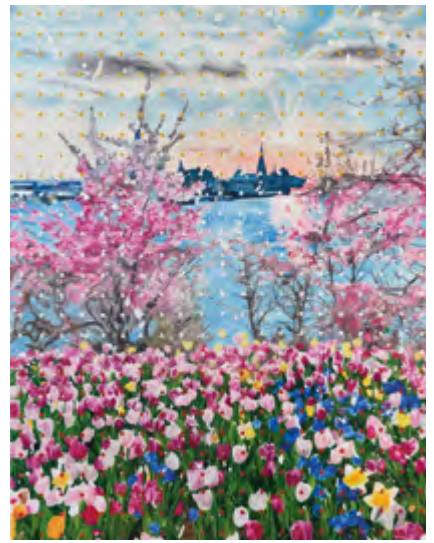
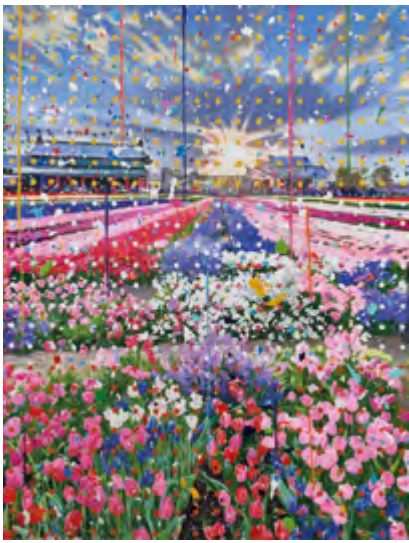
The book features high-resolution images of every work included in the exhibition, from Hirst's iconic pipe cleaner animals — designed to evoke a child-like sense of joy and wonder — to his bold, oversized colour charts, which serve as sculptural homages to the charts from Hirst's own collection, borne out of his long-standing fascination with colour systems.

Perfect for seasoned collectors and newcomers alike, the publication offers a joyful entry point into a body of work that — filled with whimsical forms and vibrant colours — disarms the often-analytical gaze of the art world and encourages viewers to reconnect with the simple joy of looking.

***Damien Hirst** (b. 1965) is a renowned British artist celebrated for his groundbreaking contributions to contemporary art. Beginning at Goldsmiths School of Art, Hirst has been redefining the boundaries of artistic expression and production. Through a varied practice of installation, sculpture, painting and drawing, Hirst explores the complex relationships between art, beauty, religion, science, life and death.*

978-1-911736-31-8
£49.99 / US \$69.95
280 x 280 mm (11 x 11 in.)
Hardback, 192 pp
244 colour





978-1-911736-05-9
£39.99 / US \$49.95
312 x 263 mm (12¼ x 10¼ in.)
Hardback w/ dust jacket, 108 pp
54 colour

Damien Hirst: The Civilisation Paintings
Foreword by Norman Rosenthal, Interview
by James Fox

The Civilisation Paintings is a striking catalogue published to accompany the exhibition of the same name at Phillips, London, which ran from 5 August to 2 September 2024, featuring previously unseen works.

The series comprises vivid oil paintings that capture the complexities and beauty of modern urban landscapes. Vibrant trees and flowers thread through these scenes, offering poignant reminders of nature's resilience amidst human development. Inspired by the Impressionists, Hirst imbues the works with deep emotion, which is compellingly contrasted by his use of AI tools — a reflection of his ongoing fascination with science and technology.

This beautifully designed catalogue presents stunning full-colour reproductions of the entire series, both as complete works and in intricate detail. It also features an illuminating foreword by British curator and art historian Norman Rosenthal, alongside a thought-provoking interview between Damien Hirst and James Fox.

Damien Hirst (b. 1965) is a renowned British artist celebrated for his groundbreaking contributions to contemporary art. Beginning at Goldsmiths School of Art, Hirst has been redefining the boundaries of artistic expression and production. Through a varied practice of installation, sculpture, painting and drawing, Hirst explores the complex relationships between art, beauty, religion, science, life and death.

James Fox (b. 1945) is a London-based journalist, born in Washington DC, and a former feature writer and foreign correspondent for *The Sunday Times*. He is the author of *White Mischief* and *The Langhorne Sisters* and coauthor of *Life*, the best-selling memoir of Rolling Stones guitarist Keith Richards.

Norman Rosenthal (b. 1944), now a freelance curator, previously served as the Exhibitions Secretary of the Royal Academy of Arts from 1977 to 2008, and co-organised the controversial *Sensation* exhibition in 1997.





978-1-911736-00-4
£69.99 / US \$99.95
280 x 245 mm (11 x 9½ in.)
Leather hardback w/ dust jacket
& bookmark insert, 284 pp
224 colour

Wes Lang: The Black Paintings

Essay by Wallace Ludel, Interview by James Fox

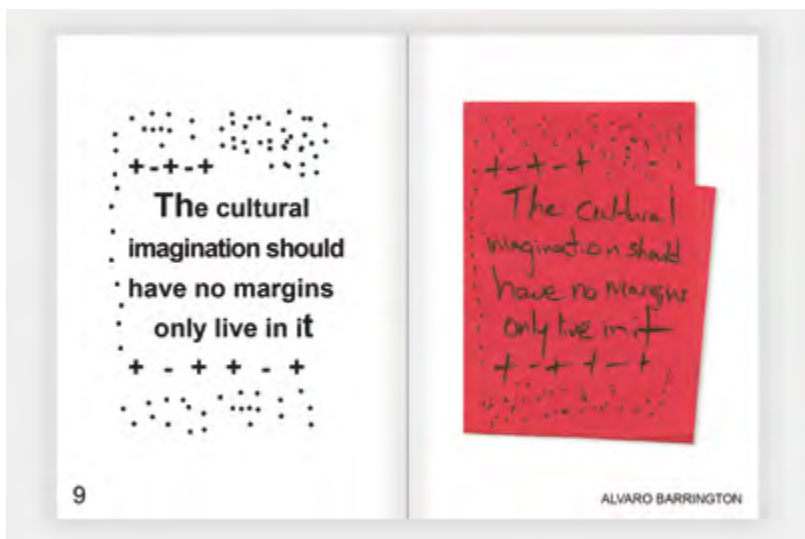
The Black Paintings is a striking catalogue published to accompany Wes Lang's UK debut: *The Black Paintings* at Newport Street Gallery, London (27 September 2024 – 9 March 2025).

Created between 2022 and 2024, 'The Black Paintings' vividly demonstrate the breadth of Lang's inspiration, drawing from fine art heroes such as Francis Bacon, James Ensor, Francisco Goya and Alfred Munnings, as well as the kitsch imagery of his childhood. Lang masterfully blends these influences to create his distinctive and deeply personal style. Unique otherworldly characters – skeletons and disembodied skulls – are set against dark and obscured backgrounds or lush landscapes, creating story-like compositions that take on an unexpected liveliness. Lang's works on paper included in this catalogue feature these same characters but set against the blank white space of the page, embedded in intricately inscribed scenes with playful expressions and phrases that echo Taoist philosophy, reflecting the spiritual beliefs that drive Lang's practice.

Published in association with Newport Street Gallery, *The Black Paintings* catalogue features stunning reproductions of 96 paintings and 96 drawings, along with detailed shots of these and striking visuals of Lang at work in his studio.

Wes Lang (b. 1972) is an Los Angeles-based, American artist renowned for his evocative artworks on canvas and paper. Born in New Jersey, Lang knew from an early age that he wanted to be an artist. Over the years, he has gathered a myriad of references, creating an unbreakable thread between his childhood and the distinctive motifs that define his current practice. Lang's work is featured in prestigious international collections, including the Museum of Modern Art, New York.





978-1-912122-97-4
£12.99 / US \$16.95
145 x 105 mm (5¾ x 4¼ in.)
Paperback, 232 pp
112 colour

Wish You Were Here: 111 Artists, 111 Notes Hans Ulrich Obrist

Hans Ulrich Obrist, Artistic Director of the Serpentine Galleries in London, brings his curating expertise to the Instagram feeds of 415,000 followers, in an endeavour to revive the art of handwriting from within an ever-advancing digital age.

In this open-ended project, bringing together the slow composition of the written note and the velocity of the Instagram post, Obrist collects an abundance of thoughts for the day, dreams, drawings, musings, jokes, quotations, questions, answers, poems and puns from some of the world's greatest contemporary artists. Following the success of the first volume *Remember to Dream!* published in 2023, this volume is also designed by award-winning book designer Irma Boom, who interprets each handwritten note to capture the character of its author with her ingenious and original typography.

Featuring Post-it notes from John Akomfrah, Es Devlin, Kim Gordon, Lubaina Himid, KAWS, Kid Cudi, Jeff Koons, Yorgos Lanthimos, Caroline Polachek, Tilda Swinton, Paula Rego, Salman Rushdie, Skepta and many more, this is an exciting second volume in Obrist's inspiring book series.

Hans Ulrich Obrist (b. 1968, Zurich) is Artistic Director of the Serpentine Galleries, London. Prior to this, he was Curator of the Musée d'Art Moderne de Paris. Since his first show *World Soup (The Kitchen Show)* in 1991, he has curated more than 300 shows. Obrist's other publications include *Mondialité*, *Somewhere Totally Else*, *Ways of Curating*, *The Age of Earthquakes with Douglas Coupland and Shumon Basar* and *Lives of the Artists*, *Lives of the Architects*.

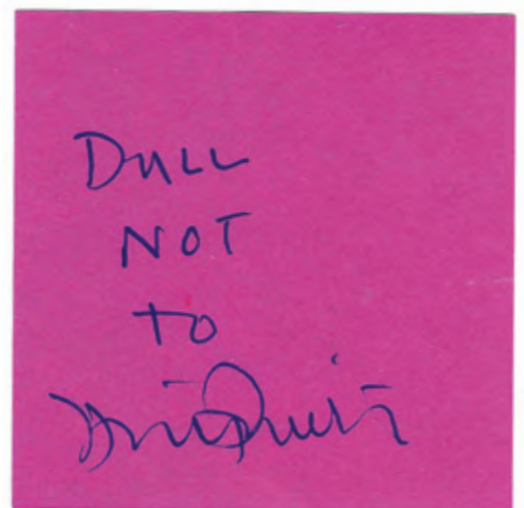
OTHER BOOKS IN THE SERIES
Vol. 1 *Remember to Dream!*
100 Artists, 100 Notes
978-1-912122-07-3

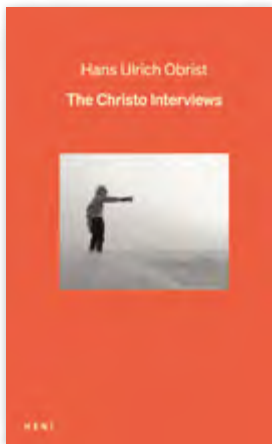
John Akomfrah
Refik Anadol
Ida Applebrook
Tolia Astakhishvili
Ed Atkins
Nairy Baghramian
Matthew Barney
Alvaro Barrington
Georg Baselitz
Beeple
Stefano Boeri
Mark Bradford
Cecily Brown
Vitalik Buterin
Seba Calduqueo
Heman Chong
Hélène Cixous
Francesco Clemente
Matt Copson
Tacita Dean
Samuel R. Delany
Es Devlin
Souleymane Bachir Diagne
Liz Diller
Jim Dine
Isabella Ducrot
Bracha L. Ettinger
Kim Gordon

Antony Gormley
Jon Gray
Katharina Grosse
Luca Guadagnino
Hans Haacke
Lauren Halsey
Byung-Chul Han
Holly Herndon
Lynn Herschman
Leeson
Jacques Herzog
Sheila Hicks
Lubaina Himid
Ho Tzu Nyen
Sky Hopinka
Cristina Iglesias
Anne Imhof
Kamala Ibrahim Ishaq
Ix Shells
Suzanne Jackson
Jamian Julian-Villani
Isaac Julien
Alex Katz
KAWS
Mary Kelly
Francis Kéré
Kid Cudi
Kim Hyesoon
Alexander Kluge

Hideo Kojima
Jeff Koons
Suzanne Lacy
Yorgos Lanthimos
June Leaf
Seung-taek Lee
Lee Bul
Glenn Ligon
Maya Lin
Takesada Matsutani
Paul McCarthy
Julie Mehretu
Tyler Mitchell
Sarah Morris
Oscar Murillo
Minoru Nomata
Alice Notley
Albert Oehlen
Luigi Ontani
Piet Oudolf
Amol K Patil
Solange Pessoa
Michelangelo Pistoletto
Caroline Polachek
Pope.L
Paula Rego
Pedro Reyes
Nile Rodgers

Carlo Rovelli
Salman Rushdie
Reiner Ruthenbeck
Anri Sala
Mona Saudi
Helen Sebidi
Hassan Sharif
Amy Sberald
Álvaro Siza
Skepta
Paul Stamets
Tilda Swinton
Pol Taburet
Tadaskia
Juergen Teller
Eduardo Terrazas
Ryan Trecartin
Rosemarie Trockel
Frederic Tuten
Gunter Uecker
Isidoro Valcárcel Medina
Sumayya Vally
Francesco Vezzoli
Jimmy Wales
John Waters
Wim Wenders
Yang Fudong





978-1-912122-81-3
£24.99 / US \$35.00
210 x 135 mm (8¼ x 5¼ in.)
Hardback, 216 pp
79 colour + b/w

The Christo Interviews Hans Ulrich Obrist

The Christo Interviews brings together a series of conversations between the artist, who is best known for the large-scale, site-specific environmental installations he created in collaboration with artistic partner and wife, Jeanne-Claude, and Hans Ulrich Obrist, the pre-eminent commentator on and curator of contemporary art.

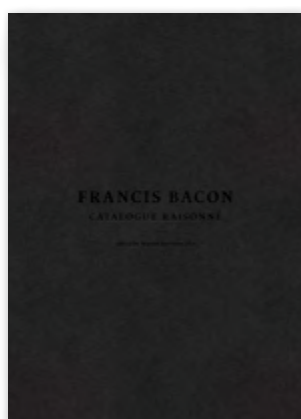
Taking place between December 2012 and May 2020, the interviews provide insight into the individual minds of two of the art world's most esteemed figures, while also tracking the unfolding of their entire working relationship. Obrist describes these as 'werkstatt interviews', meaning 'a workshop or laboratory of words' and taken together, they also reveal the progress of *The London Mastaba*, Serpentine Lake, Hyde Park (2016-18), Christo's first major public outdoor work in the UK, which coincided with an exhibition at the Serpentine Galleries outlining Christo and Jeanne-Claude's 60-year history of working with oil barrels.

Fully illustrated with images of finished works, drawings and documentary photographs from throughout Christo and Jeanne-Claude's long and successful career, this hardback reading book features previously unpublished material and the final conversation in the book was Christo's last ever interview, recorded shortly before his passing.

Hans Ulrich Obrist (b. 1968) is a world-renowned curator and Artistic Director of the Serpentine Galleries, London. Alongside his curatorial practice, Obrist has written extensively on and around contemporary art, with a particular interest in the interview format.

Christo (Christo Vladimirov Javacheff, 1935–2020) was an American-Bulgarian artist best known for his monumental site-specific public art projects. Studying under the Communist regime during the 1950s at the National Academy of Sofia, Christo escaped to the West through Prague, Vienna and Geneva. In 1958 he arrived in Paris where he met **Jeanne-Claude** (Jeanne-Claude Denat de Guillebon, 1935–2009), who became his wife and lifelong artistic collaborator. In 1964, the artist couple moved to New York where they lived and worked together all their lives.





Francis Bacon: Catalogue Raisonné
 Edited by Martin Harrison

First published in 2016, *Francis Bacon: Catalogue Raisonné* was a landmark publishing event, showcasing for the first time Bacon's entire oeuvre of 584 paintings, including over 100 previously unpublished works.

Edited by Martin Harrison, the pre-eminent expert on Bacon's art, with research assistance from Rebecca Daniels, this five-volume, slipcased publication is a major contribution to the documentation of the artist's legacy.

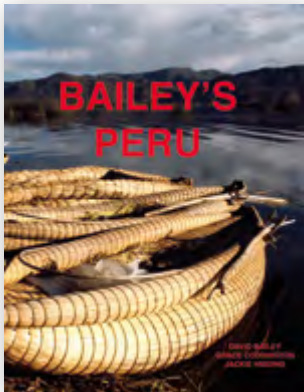
It's been a decade since it was published for the first time, this seminal work remains the definitive reference on Bacon's paintings.

Martin Harrison is the foremost authority on Francis Bacon. He has curated numerous exhibitions around the world, and written widely on art and photography.

Rebecca Daniels is an art historian and a Trustee for the Sidney Nolan Trust.

978-0-956927-31-6
 £1,000 / US\$1,500
 310 x 245 mm (12¼ x 9¾ in.)
 Hardback, 1,538 pp
 Five volumes in slipcase
 800 colour





Bailey's Peru

Introduction by Grace Coddington, Essays by David Bailey and Jackie Higgins

Originating from two fashion shoots on location in Peru – the first in 1971 for *Vogue*, the latter in 1984 for *Tatler* – the images collected here are a mixture of landscape, fashion and portrait photography, showcasing David Bailey's immense and multi-faceted talents. In both colour and black-and-white, Bailey captured and celebrated the beauty of the land and its people.

Featuring an introduction by Grace Coddington, Creative Director for US *Vogue*, who accompanied Bailey on his first trip to Peru, an engaging essay by Jackie Higgins and text from Bailey himself.

David Bailey (b. 1938) worked as fashion photographer John French's assistant, before publishing his first portrait for *Today* magazine in 1960. He went on to photograph extensively for *Vogue*, and has worked with some of the greatest names in fashion and music. Bailey has exhibited worldwide, with the first of his landmark exhibitions in 1971 at the National Portrait Gallery, London. Internationally renowned, Bailey produced some of the most famous photographic portraits of the last five decades.

978-1-912122-14-1
£40.00 / US\$55.00
330 x 260 mm (13 x 10¼ in.)
Hardback, 120 pp
100 colour





Francis Bacon: France and Monaco
 Edited by Martin Harrison

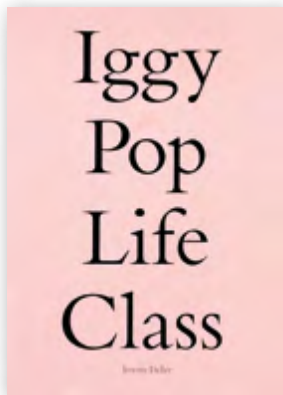
This is the first in-depth publication to uncover the long relationship Francis Bacon enjoyed with France, Monaco and French culture. Martin Harrison, the foremost expert on Bacon, sheds new light on this somewhat unexpected, less studied, yet fascinating aspect of the artist's life and work.

Sumptuously illustrated with works by Bacon and other artists including Gustave Courbet, Pierre Bonnard, Auguste Rodin, Pablo Picasso and Alberto Giacometti alongside candid photographs of Bacon and his peers, this bilingual publication – co-published by Éditions Albin Michel – includes a foreword by Majid Boustany, founder of the Francis Bacon MB Art Foundation, and further contributions from Dr Carol Jacobi, curator British Art, Tate Britain, and art historian and close friend of Bacon's Eddy Batache, among others.

Martin Harrison is the foremost authority on Francis Bacon. He has curated numerous exhibitions around the world. Most notable among his many publications is the Francis Bacon: Catalogue Raisonné, edited in close collaboration with The Estate of Francis Bacon.

EN/FR 978-0-956873-88-0
£35.00 / US \$50.00
260 x 215 mm (10¼ x 8½ in.)
Hardback, 240 pp
100 colour + b/w





978-0-993316-13-5
£19.99 / US \$24.95
300 x 215 mm (11¼ x 8½ in.)
Paperback, 144 pp
235 colour

Iggy Pop Life Class Jeremy Deller

Published in collaboration with the Brooklyn Museum, where the class was organised, *Iggy Pop Life Class* documents this extraordinary event conceived by artist Jeremy Deller. In stark contrast to his kinetic stage persona, Pop methodically posed nude on a different kind of stage, while the participating artists – representing New York's diverse community, and ranging from 19 to 70 years of age – depicted his body in the wide-ranging styles expected from a mix of students, practicing artists and retirees.

Iggy Pop Life Class includes drawings by all the participating artists, ranging from five-minute sketches to studies and presentation drawings. Also included are candid photographs of the process, alongside comparative works from the Brooklyn Museum's collections. The book features an introduction by Deller, an interview with Pop about his participation in the project, and essays on the practice of life drawing in art history and the physicality of Iggy Pop's performances.

Jeremy Deller (b. 1966) is a London-based artist known for his orchestration of large-scale collaborative projects. Winner of the 2004 Turner Prize, Deller represented Great Britain in the 55th Venice Biennale in 2013. In 2017 his event *What is the City but the People?* opened the Manchester International Festival.

Iggy Pop (b. 1947) is a pioneering rock musician, singer-songwriter and actor. As frontman of The Stooges, Pop significantly influenced the trajectory of rock music.





Shantell Martin: Lines

Essay by Katharine Stout, Interview by
Hans Ulrich Obrist

Shantell Martin's work has, for more than a decade, entranced audiences around the world with its intuitive energy, skill and bravura. Through her highly personalised language of characters, faces and messages, Martin invites viewers to actively engage in the creative process. Bridging the fine art and commercial worlds, she uses drawing as a physical stream-of-consciousness, her work characterised by a unique freedom expressed through the possibilities of her chosen 'canvas' – whether a piece of paper or textile, a sculptural surface, wall or screen.

The first monograph on Martin – designed in close collaboration with the artist herself – this book charts her career to date, including early pieces such as *Dear Grandmother* (a collaboration with Martin's grandmother on over 70 pieces of embroidery), large-scale murals and commissions, and collaborations with museums, technical institutes, musicians and fashion brands (including Nike, Tiffany's, New York City Ballet and Google Creative Lab). Featuring the first critical essay on Martin's work by Katharine Stout, Martin's work is accompanied by an insightful interview with Hans Ulrich Obrist.

Shantell Martin (b. 1980, London) is a British visual artist best known for her signature black-and-white drawings. She has had solo shows at now Buffalo AKG Art Museum and Museum of Contemporary African Diasporan Art, New York. Martin has collaborated with iconic brands as well as with New York City Ballet and Kendrick Lamar for Miami Art Basel. Martin is adjunct professor at NYU Tisch ITP and a visiting scholar at MIT Media Lab. She lives and works in New Jersey.

Katharine Stout was Director of Focal Point Gallery, Southend-on-Sea, UK. She is the co-founder and Associate Director of Drawing Room, London.

Hans Ulrich Obrist is Artistic Director of the Serpentine Galleries, London.

STANDARD

978-1-912122-27-1
£35.00 / US \$45.00
203 x 254 mm (8 x 10 in.)
Hardback, 240 pp
300 colour + b/w

LIMITED

978-1-912122-34-9
£250.00 / US \$350.00
203 x 254 mm (8 x 10 in.)
Hardback in slipcase, 240 pp
300 colour + b/w





**Gerhard Richter: The Overpainted Photographs:
A Comprehensive Catalogue**
Edited by Joe Hage and Hans Ulrich Obrist

This landmark publication offers the most comprehensive account of Gerhard Richter's *overpainted photographs*, a body of work he began creating in the mid-1980s and developed over the following decades.

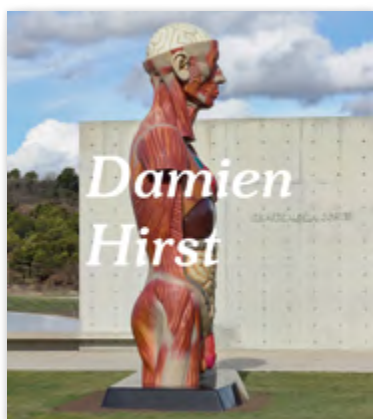
The illustrated six-volume edition, housed in an elegant slipcase, features contributions from esteemed cultural voices, including world-renowned curator of contemporary art Hans Ulrich Obrist; distinguished art critics/curators Robert Storr and the late Achim Borchardt-Hume; literary giants Siri Hustvedt and Botho Strauss; as well as prominent art historians Dorothee Brill, Stefan Gronert, Aline Guillermet, Christine Mehring, Paul Moorhouse and Uwe M. Schneede.

The Overpainted Photographs, drawn mostly from the artist's personal snapshots, depict landscapes, cityscapes, family moments and travels. Using oil paint or lacquer, Richter employs techniques such as pressing photos onto paint, flicking droplets and applying paint with squeegees or spatulas. The dialogue between the smooth photographic surface and the tactile texture of the paint – marked by gaps and ripples – invites associations with patterns, shapes and colours, ultimately challenging our perception of the captured reality.

Gerhard Richter (b. 1932) in Dresden, Germany and lives and works in Cologne, Germany. He studied at the Academy of Fine Arts Dresden and then the Kunstakademie Düsseldorf. His work has been the subject of exhibitions internationally, including touring retrospectives at Kunsthalle Düsseldorf; Tate Modern, London; Museum of Contemporary Art, Chicago; and Museum of Modern Art, New York, among many others. Richter has experimented with photography, drawing, printing, sculpture and, notably, painting. Aided by the diversity of his media, the artist has continuously examined the nature of imagery, highlighting in particular the contingency of representation.

978-1-911736-16-5
£600.00 / US \$850.00
260 x 220 mm (10¼ x 8¾ in.)
6 HB volumes in slipcase,
2,464 pp
1,908 colour + b/w





978-1-912122-95-0
£59.99 / US \$75.00
310 x 270 mm (12¼ x 10¾ in.)
Hardback, 248 pp
154 colour

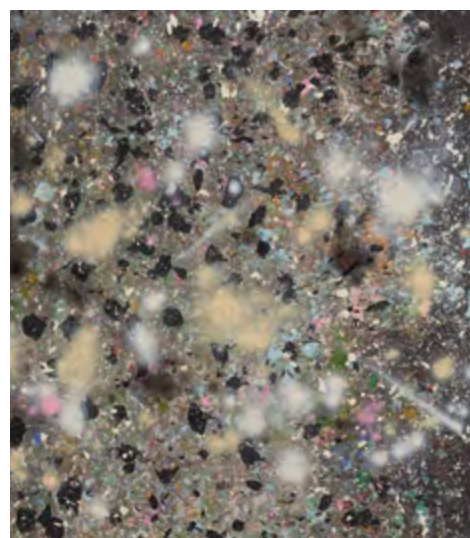
The Light That Shines

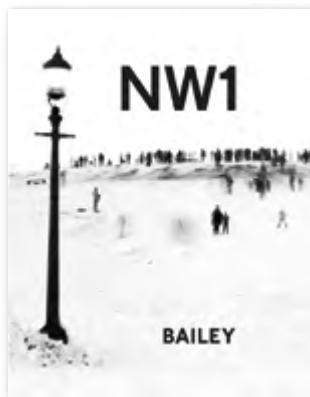
Damien Hirst, Introduction by Ellen Mara De Wachter

The Light That Shines is a striking catalogue published to accompany the exhibition of the same name – one of Damien Hirst's most ambitious, awe-inspiring exhibitions yet. Opening 2 March and showing until 23 June 2024, the exhibition spanned the entire 500-acre estate of Château La Coste, Provence and its five exhibition pavilions, each designed by some of the world's most renowned architects, including Renzo Piano, the late Richard Rogers and Oscar Niemeyer. *The Light That Shines* harnesses the nature/culture question that has consistently permeated Hirst's practice, setting his artworks in the beautiful landscapes of one of France's oldest winemaking regions. Works range from the iconic formaldehyde sculptures to never-before-seen artworks, including the sculptures of *Meteorites* and *Satellites*, as well as *Cosmos Paintings* – all inspired by Hirst's encounter with space in 2003 with the Beagle 2 mission to Mars.

Compiled into a stunning catalogue encased within an illustrated French fold jacket, the artworks are meticulously reproduced, their images extending into the gatefolds, and prefaced with an introductory essay with Ellen Mara De Wachter, who insightfully comprehends the complexity and vastness of the artworks and ideas that have emerged over Hirst's nearly four-decades-long career.

Damien Hirst (b. 1965) is a renowned British artist celebrated for his groundbreaking contributions to contemporary art. Beginning at Goldsmiths School of Art, Hirst has been redefining the boundaries of artistic expression and production. Through a varied practice of installation, sculpture, painting and drawing, Hirst explores the complex relationships between art, beauty, religion, science, life and death.





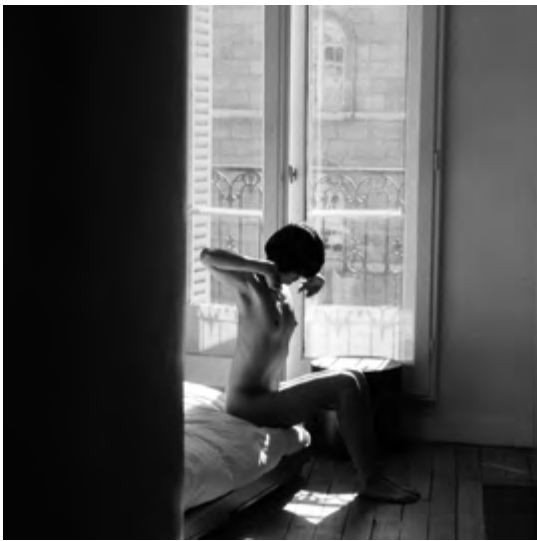
NW1
David Bailey

A signed, hand-numbered and reimagined edition of Bailey's early 1980s photographic document on Primrose Hill and Camden, London. Limited to 1,000 copies, this elegant edition includes an exclusive image previously omitted from the original NW1 publication. Bailey captured the shuttered cinemas, boarded railway arches, crumbling Victorian facades, dormant car parks and advertising hoardings before they disappeared from view entirely. Includes a newly commissioned text by Francis Hodgson, former photography critic for the *Financial Times*.

David Bailey (b. 1938) worked as fashion photographer John French's assistant, before publishing his first portrait for *Today* magazine in 1960. He went on to photograph extensively for *Vogue*, and has worked with some of the greatest names in fashion and music. Bailey has exhibited worldwide, with the first of his landmark exhibitions in 1971 at the National Portrait Gallery, London. Internationally renowned, Bailey has produced some of the most famous photographic portraits of the last five decades.

978-0-993316-14-2
£125.00 / US \$175.00
330 x 260 mm (13 x 10¼ in.)
Hardback, 42 pp
14 b/w





STANDARD
 978-1-912122-23-3
 £24.95 / US \$35.00
 212 x 157 mm (8¼ x 6¼ in.)
 Hardback, 144 pp
 150 colour + b/w

LIMITED
 978-1-912122-25-7
 £125.00 / US \$175.00
 212 x 157 mm (8¼ x 6¼ in.)
 Hardback in slipcase, 144 pp
 150 colour + b/w

Mary McCartney: Paris Nude Essay by Charlotte Jansen

Paris Nude presents for the first time a new body of work by the celebrated British photographer Mary McCartney. Over the course of two days in summer 2016, McCartney stayed with her subject Phyllis Wang at her St Germain apartment in Paris, photographing Wang in the nude to produce an extraordinary and intimate series of images. A mixture of black-and-white and colour, the delicate photographs collected here showcase the trust required from both subject and photographer. During their time together, we see the model start to relax in front of the camera as an unspoken bond gradually develops between the two women. With short texts by McCartney and Wang reflecting on their experiences, the book also features an essay by Charlotte Jansen, framing the series within a historical study of the nude in art and giving context to the distinct, fresh perspective of the female gaze. A special slipcased edition with an exclusive handmade darkroom print, signed and numbered, is available in a limited run of 143 copies plus 7 artist's proofs.

Mary McCartney (b. 1969) focuses on discovering those rare moments of unguarded intimacy that offer new insights into her photographic subjects. Her work in portraiture and candid reportage photography is suffused with a deep personal investment that captures the creative chemistry between photographer and subject. Her book *Twelfth Night* was published by HENI in 2016.

Phyllis Wang is an American-born Taiwanese writer, stand-up comic and fashion collaborator, who lives and works in Paris.

Charlotte Jansen is an arts and culture journalist and former editor-at-large at *Elephant* magazine.





978-1-912122-59-2
£24.99 / US \$35.00
210 x 135 mm (8¼ x 5¼ in.)
Hardback, 200 pp
60 colour + b/w
eBook 978-1-912122-36-3

The Richter Interviews Hans Ulrich Obrist

The Richter Interviews collects together a series of conversations between Hans Ulrich Obrist and Gerhard Richter over the course of more than two decades of discussion and collaboration. Subjects range from Richter's place within art history to artists' books, architecture, religion, unrealised projects and his advice for young artists. The collection also includes a previously unpublished interview focused on Richter's much-lauded window for Cologne Cathedral, unveiled in 2007. Obrist's vast knowledge and interrogating mind coupled with his longstanding friendship with Richter make him a unique interlocutor for an artist whose work spans more than 60 years and ranges from painting to photography, glass to printmaking, watercolours to books. Obrist deftly guides the reader through a dazzling array of topics and offers an invaluable historical perspective on Richter's place within the art world of the 20th and 21st centuries. Illustrations of discussed artworks by Richter feature throughout the texts for visual reference – making this an indispensable guide to the thinking and creative processes of one of the world's most admired artists. The first collected interviews between Gerhard Richter and Hans Ulrich Obrist, conducted over a period of more than 20 years

Hans Ulrich Obrist (b. 1968, Zurich) is Artistic Director of the Serpentine Galleries, London. Prior to this, he was Curator of the Musée d'Art Moderne de Paris. Since his first show *World Soup* (The Kitchen Show) in 1991, he has curated more than 300 shows. Obrist's other publications include *Mondialité*, *Somewhere Totally Else*, *Ways of Curating*, *The Age of Earthquakes with Douglas Coupland and Shumon Basar* and *Lives of the Artists, Lives of the Architects*.

Gerhard Richter (b. 1932) in Dresden, Germany and lives and works in Cologne, Germany. He studied at the Academy of Fine Arts Dresden and then the Kunstakademie Düsseldorf. His work has been the subject of exhibitions internationally, including touring retrospectives at Kunsthalle Düsseldorf; Tate Modern, London; Museum of Contemporary Art Chicago; and Museum of Modern Art, New York, among many others.





On the Street: In-Between Architecture Edwin Heathcote

There is a layer of the public real which has become so familiar that we barely notice it. Street furniture has the capacity to define a city, to locate it and to anchor us within it. Benches, bollards, streetlights, signs, barriers, post boxes, phone booths – they are the physical manifestation of public infrastructure, a network of goods between architecture and the body. In this book, Edwin Heathcote looks at the cultural impact of street furniture using photography as a measure of how these things have become indispensable components of the cityscape. Taking London, Paris and New York among other cities and using history, personal reflection and the lenses of photographers, he attempts to understand the status of these urban artefacts in both the contemporary imagination and the city streets themselves. It looks at the changing landscape of products and the way in which street furniture has been adapted to address new technologies, the culture of surveillance and shifts in taste, orthodoxy and material culture. *On the Street* looks at the language of street furniture reflected through the gaze of photography and contemporary culture. It is a book about the elements of the streetscape which can exert an increasing impact on our interaction with the cities we inhabit.

Edwin Heathcote is a writer living and working in London. He has been the architecture and design critic of The Financial Times since 1999 and is the author of over a dozen books including The Meaning of Home.

978-1-912122-53-0
£34.99 / US \$45.00
240 × 170 mm (9½ × 6¾ in.)
Hardback, 288 pp
284 colour + b/w





978-1-912122-43-1
£30.00 / US \$40.00
297 x 254 mm (11¾ x 10 in.)
Hardback, 240 pp
230 colour

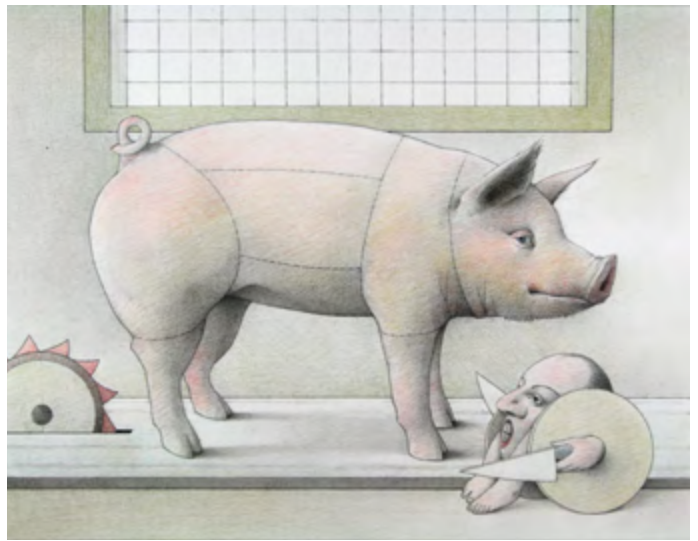
MadC: Street to Canvas Luisa Heese

This monograph traces, for the first time, the career of a prolific artist and muralist. From her beginnings in the 1990s as a graffiti artist in the local scene in Bautzen, Germany, to large-scale public mural works on an international scale in more than 35 countries, MadC has become one of the most sought-after mural artists of our time. For over 20 years, she has captivated global audiences with her own distinctive style of art. Characterised by abstract compositions of sweeping lines and transparent layers of vivid colours, her work has its roots in graffiti art but constantly blurs the lines between street art and fine art. MadC has exhibited widely in art galleries and has created public murals in international locations from London and Berlin to Jersey City and Tahiti. Her practice moves dynamically between the street, the studio and the gallery, making her mark in private and public spaces on a monumental scale. Structured chronologically and lavishly illustrated, this vibrant publication charts the artist's early works through to the present day, written by writer and curator Luisa Heese.

MadC (Claudia Walde; b. 1980, Bautzen) is a world-renowned visual graffiti artist, muralist and designer. She is best known for her large-scale murals of vivid colours and bold lines.

Luisa Heese is a writer and curator based in Germany. She has written widely on the work of contemporary artists and has worked on many curatorial projects.





978-1-912122-30-1
 £34.99 / US \$45.00
 289 x 225 mm (11½ x 8¾ in.)
 Hardback, 164 pp
 320 colour + b/w

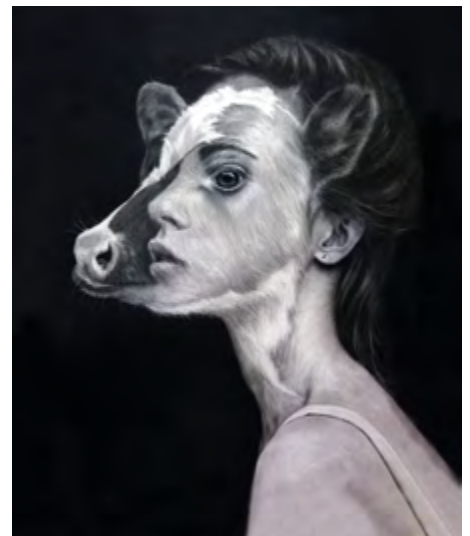
Vegan Art: A Book of Visual Protest Tommy Kane

Vegan Art is the first art book to showcase the vegan art protest movement, assembled by activist and illustrator Tommy Kane to confront one of the biggest issues of our century – the farming of animals for human consumption.

Our collective environmental and ethical consciousness has been raised and the stakes have never been higher. As a result, many of us are now curious about the true impact of our food choices. A powerful book of visual protest, *Vegan Art* brings together drawings, paintings and photographs by 21 international contributors to celebrate social change and animal welfare in a diverse collection of mixed media artworks from contemporary vegan artists.

The book features a preface by Kane, a mock-foreword by an unborn baby and over 200 works created by illustrators, cartoonists, photographers and painters eager to inform and awaken the public through their art. Purposefully graphic and controversial – from utopian visions of a vegan world to the brutal mutilation of animals and dystopian portrayals of overconsumption in industrial agriculture – Tommy Kane and his fellow artists are unflinching in their advocacy of veganism and animal rights.

Tommy Kane has worked as a creative director in advertising for over 35 years. Over that time, he has cultivated a very particular obsession with squirrels and a catharsis in documenting his surroundings in his sketchbooks with his humble weapon of choice – the Uni-ball Vision Fine Point pen.





EN 978-1-912122-55-4
AR 978-1-911736-10-3
£39.99 / US \$49.95
260 x 220 mm (10¼ x 8¾ in.)
Hardback, 216 pp
117 colour

Suad Al-Attar

Nesma Shubber, Foreword by Venetia Porter

Suad Al-Attar is an extensively illustrated monograph featuring original photography of more than 100 expressive and surrealistic paintings and drawings by one of Iraq's most renowned artists.

Written by the artist's granddaughter – writer and art historian Nesma Shubber – the book offers unique access to the career of a truly sensational artist and painter. Beginning with the artist's early formative years in Baghdad and her arrival in London in 1976, this personal and evocative account goes on to explore the origins of Al-Attar's international career up to the present day.

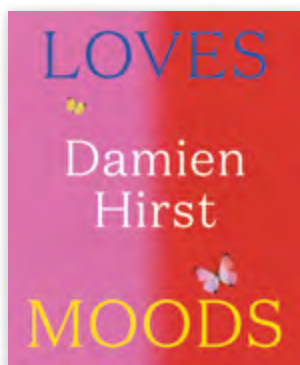
For the first time, this volume brings together treasured drawings and paintings carefully selected from the artist's archive. With a foreword by Venetia Porter, this book forms the most comprehensive published collection of work by Suad Al-Attar to date, and is a rare document of a remarkable life.

Suad Al-Attar (b. 1940, Baghdad) is a contemporary Iraqi painter whose work is rooted in the visual traditions of the Middle East. Her works are held in the British Museum, London, and Mathaf Arab Museum of Modern Art in Doha, Qatar. She was the first female artist to have a solo exhibition in Baghdad.

Nesma Shubber is a writer and art historian born in London. She holds and a first class BA in History of Art from the Courtauld Institute of Art, and a masters degree in Literature and Arts from the University of Oxford.

Venetia Porter is a senior curator at the British Museum for the collections of Islamic and Contemporary Middle East art.





978-1-911736-15-8
 £39.99 / US \$50.00
 295 x 240 mm (11½ x 9½ in.)
 Paperback with flaps, 196 pp
 129 colour

Damien Hirst: Loves Moods

Loves Moods is a beautifully produced catalogue showcasing a captivating new sub-series within Damien Hirst's butterfly gloss paintings. Featuring all 100 works in the series, none of which have been exhibited publicly, the book offers a visual exploration of colour, emotion and connection.

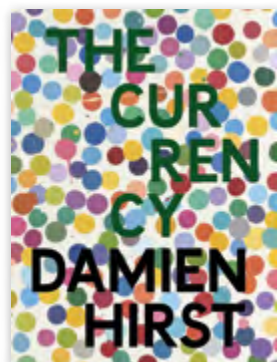
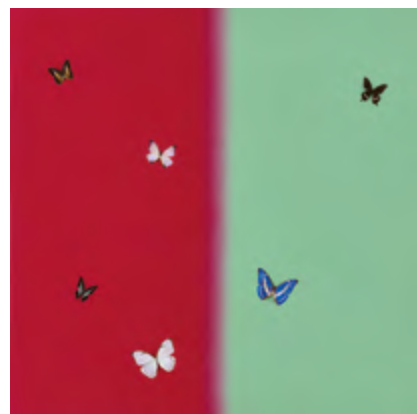
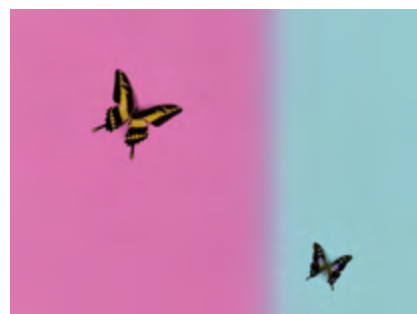
In each painting, two colours blend, meet or collide at the centre of the canvas. These interactions – sometimes harmonious, sometimes jarring – mirror the volatile oscillations of love. The series represents a progressive exploration of Hirst's iconic butterfly motif, a symbol he has long associated with themes of transformation, life and death.

The introductory essay discusses the historical use of butterflies in art and their significance in Hirst's oeuvre, while also delving into how the *Loves Moods* paintings reflect on the art of loving, solitude and relationships.

Damien Hirst (b.1965) is a renowned British artist celebrated for his groundbreaking contributions to contemporary art. Beginning at Goldsmiths School of Art, Hirst has been redefining the boundaries of artistic expression and production. Through a varied practice of installation, sculpture, painting and drawing, Hirst explores the complex relationships between art, beauty, religion, science, life and death.

'I like the way the real butterfly can destroy the ideal (birthday-card) kind of love; the symbol exists apart from the real thing.'

Damien Hirst



978-1-912122-65-3
 £50.00 / US \$80.00
 310 x 230 mm (12¼ x 9 in.)
 Hardback, 288 pp
 459 colour

Damien Hirst: The Currency Interview by Stephen Fry

Published in association with Newport Street Gallery with an exclusive release on the occasion of the Hirst's exhibition to conclude the series, *The Currency* book features 332 of the 10,000 artworks, as well as installation shots of the final exhibition, prefaced by an interview between Hirst and British actor, writer and broadcaster Stephen Fry.

'The Currency' is a collection of 10,000 NFTs which correspond with 10,000 original artworks by Damien Hirst. Art collectors were given the choice to either keep the NFT or exchange it for the physical artwork.

At the close of the exchange period in July 2022, 5,149 collectors decided to keep the physical artworks, and 4,851 the NFT. The physical artworks linked to the retained NFTs and reproductions of the destroyed NFTs were displayed in Perspex screens suspended in the gallery space. The physical artworks were then publicly burned in furnaces at the exhibition.





978-1-912122-75-2
£75.00 / US \$95.00
365 x 260 mm (14½ x 10½ in.)
Hardback, 414 pp
184 colour

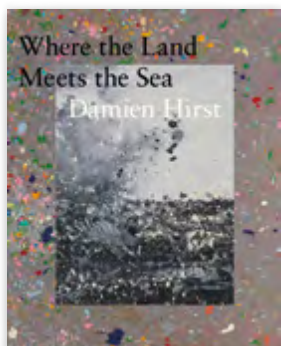
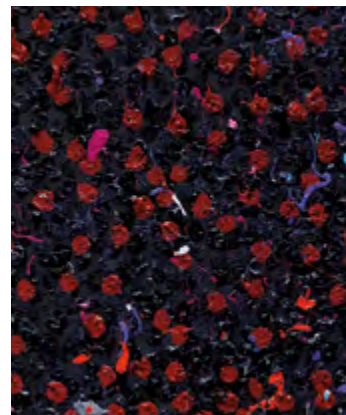
Damien Hirst: Reverence, Revelation, Devotion Essay by Jonathan Griffin

Reverence, Revelation, Devotion is a stunning large-format hardback publication showcasing the complete works from three new series of paintings by Damien Hirst: the 'Reverence Paintings', 'The Revelations', and 'The Devotions'. Planning the size and scale before starting to paint, Hirst worked on several paintings at once, applying layers to the canvases simultaneously.

The result is a series of gestural, abstract paintings produced through intuition and impulsiveness. Just as Jackson Pollock said, 'I am nature', Hirst sets about to 'use the nature in me', tapping into artistic expression and innate wildness. The paintings in each series are both mechanical and naturalistic, through which Hirst explores the possibility of 'a person trying to paint like a machine'.

Beautifully designed by the London-based Atelier Dyakova, *Reverence, Revelation, Devotion* mirrors the elegant design sensibility of their previous work *Damien Hirst: Cherry Blossoms* (2021), published by Fondation Cartier in Paris. Featuring almost 200 full-colour reproductions of the 144 artworks, showcasing both their entirety and intricate details, the book also includes an essay by British writer and critic Jonathan Griffin, in which he compares these series to the work of Agnes Martin, Louise Bourgeois and Robert Ryman.

Jonathan Griffin is a London-born, LA-based writer and art critic. He is a regular contributor to *Apollo*, *The Art Newspaper*, *Art Review*, *Brooklyn Rail*, *Domus*, *Financial Times*, *Flash Art*, *Frieze* magazine, *Los Angeles Review of Books*, *Mousse*, *The New York Times*, *Tank*, among many others. He has written for exhibition catalogues and monographs on a range of artists including *Hernan Bas*, *Armin Boehm*, *Derek Boshier*, *William N. Copley*, *Liam Everett*, *Ragen Moss*, *Alice Toppitt* and *Andy Warhol*. He is the author of *On Fire* (2016).



978-1-912122-77-6
£69.99 / US \$90.00
360 x 290 mm (14¼ x 11½ in.)
Hardback, 204 pp
95 colour + b/w

Damien Hirst: Where the Land Meets the Sea Essays by David Campany, James Cahill

Initially created to coincide with the HENI exhibition *Where the Land Meets the Sea* (2023), this elegant and uniquely designed, large-format hardback catalogue features the large-scale oil works that form Damien Hirst's three series: 'Coast Paintings', 'Sea Paintings' and 'Seascapes'.

Influenced by Abstract Expressionism, specifically Robert Motherwell's 'Beside the Sea' paintings from the 1960s, as well as drawing on a personal, lifelong pastime of walking along beaches during UK winters, having holidayed as a child in coastal destinations like Scarborough, Filey, Whitby and Skegness, Hirst's works reveal an unerring captivation with the sea and its connections with awe, inevitability and nothingness.

The exhibition catalogue features full-colour reproductions of the complete works, complemented by thoughtful texts from British writer and curator David Campany and British art critic James Cahill.

Damien Hirst (b. 1965) is a renowned British artist celebrated for his groundbreaking contributions to contemporary art. Beginning at Goldsmiths School of Art, Hirst has been redefining the boundaries of artistic expression and production. Through a varied practice of installation, sculpture, painting and drawing, Hirst explores the complex relationships between art, beauty, religion, science, life and death.

David Campany is a British writer, curator and educator, known for his work in photography. He has collaborated with renowned art museums, including MoMA, Tate, Centre Pompidou and Stedelijk Museum, as well as institutions such as The Photographers' Gallery and ICP. Campany has published books with MIT Press, Thames & Hudson and MACK, and written extensively for the likes of *The New Yorker*, *The Financial Times*, *Frieze* and *Aperture*.





978-2-954125-98-5
£29.99 / US \$39.95
205 x 120 mm (8 x 4¾ in.)
Paperback, 1,584 pp
1,560 colour
EN/FR

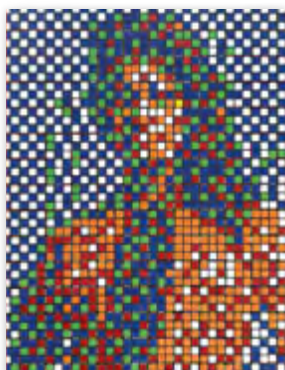
Invader: @invaderwashere
Ten Years on Instagram
Preface by Invader

Invader's name may not ring a bell at first, but there's a strong chance you've unknowingly come across his work. His mosaic pixel art has been adorning the streets of cities worldwide for years, delighting art lovers and urban adventurers alike.

Invader: @invaderwashere is a unique, substantial logbook that compiles a decade's worth of posts and stories, documenting Invader's artistic journey from 22 October 2013 to 22 October 2023. This 'insta-book' captures the global evolution of his creative process and his artworks, offering an intimate look at his journey in the form of a visual diary.

Featuring images of his urban installations, works in progress, studio shots and personal moments, the publication transforms ephemeral digital content into a permanent physical archive — likely to endure long after the app evolves beyond its recognisable form. With over 700k followers on Instagram, this publication is a must-have collectable for fans of Invader's work and his Instagram journey, as well as for those who are interested in the intersection of art and social media.

*The elusive street artist **Invader** uses his now ubiquitous pixelated characters to unpretentiously bring art to the masses. Self-described as an Unidentified Free Artist (UFA) whose identity is perennially hidden behind masks and digital pixelations, his pseudonym reflects his artistic practice — to invade (often illegally) international spaces with viral art.*



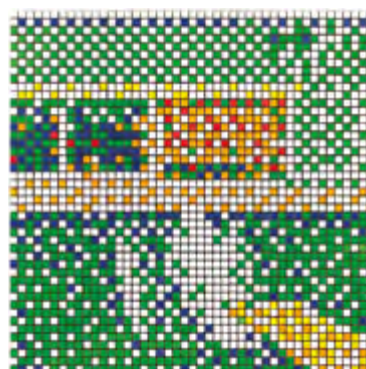
978-2-954125-99-2
£39.99 / US \$49.95
288 x 224 mm (11¼ x 8¾ in.)
Paperback, 440 pp
593 colour + b/w
EN/FR

Invader: Rubikcubist
Preface by Invader, Essays by Malika Bauwens and Ian Scheffler

Self-published by Invader, the pseudonymous artist, this book delves into the world of Rubikcubism, tracing the evolution of his work from its inception in 2004, through his meeting with Hungarian professor and Rubik's Cube inventor Ernő Rubik in 2009, to his major 2022 exhibition at MIMA Museum, Brussels.

Featuring over 500 images, the book showcases Invader's artworks, exhibition photography and exclusive archival material from his studio. It is enriched with insights from Invader himself, alongside essays by art critic Malika Bauwens and journalist Ian Scheffler, a Speedcuber and author of *Cracking the Cube* (2016). In his introduction, Invader reflects on how his fascination with the Rubik's Cube began and how it has shaped his artistic practice.

With its beautifully printed pages, this book is a must-have for art collectors, Rubik's Cube enthusiasts and Invader fans. Offering an in-depth look at Rubikcubism — the art form entirely conceived and developed by the artist — it provides an exclusive glimpse into his creative process and the connection between art and the world's most famous puzzle.





978-1-911736-08-0
£19.99 / US \$24.95
195 x 130 mm (7 x 3¼ in.)
Paperback, 272 pp
245 colour + b/w
EN/FR

INVADER: In Conversation with Hans Ulrich Obrist

Hans Ulrich Obrist

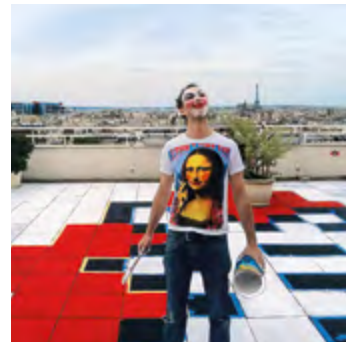
INVADER: In Conversation with Hans Ulrich Obrist offers unique insight into the enigmatic French street artist, renowned for his iconic ceramic tile mosaics inspired by the pixelated 8-bit video game art of the 1970s and 80s.

The book features an expansive, in-depth interview conducted by Hans Ulrich Obrist, which guides readers through the artist's Paris exhibition, *Invader Space Station* (2024), in the first section, and through his studio in the second, offering an unparalleled glimpse into Invader's technical and creative processes, and the global impact of his work.

Richly illustrated, the book maps Invader's numerous artistic encounters, from the graphic novels of Enki Bilal to legendary street artists like Leonard Hilton McGurr (aka Futura 2000) and Tsang Tsou-choi (the 'King of Kowloon'), as well as his relationships with contemporaries including the provocative British artist Damien Hirst, American artist and activist Shepard Fairey and New York graffiti artist Revs.

Hans Ulrich Obrist (b.1968, Zurich) is Artistic Director of the Serpentine Galleries, London. Prior to this, he was Curator of the Musée d'Art Moderne de Paris. Since his first show *World Soup* (The Kitchen Show) in 1991, he has curated more than 300 shows. Obrist's other publications include *Mondialité*, *Somewhere Totally Else*, *Ways of Curating*, *The Age of Earthquakes with Douglas Coupland and Shumon Basar* and *Lives of the Artists, Lives of the Architects*.

The elusive street artist **Invader** uses his now ubiquitous pixelated characters to unpretentiously bring art to the masses. Self-described as an *Unidentified Free Artist (UFA)* whose identity is perennially hidden behind masks and digital pixelations, his pseudonym reflects his artistic practice – to invade (often illegally) international spaces with viral art.



978-1-912122-96-7
£19.99 / US \$24.95
235 x 195 mm (9¼ x 7¾ in.)
Paperback with flaps, 192 pp
100 colour + b/w

Money in Art: From Coinage to Crypto

David Trigg, Foreword by Mark Carney

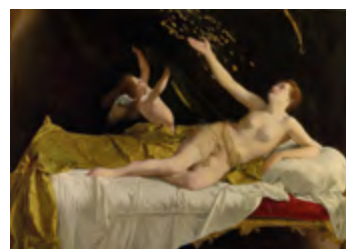
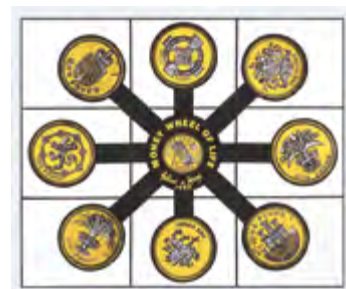
As an inescapable aspect of everyday life, money has appeared in the background of art throughout its history within the context of mythological, biblical and historic scenes. In the last seventy years however, as consumer culture has spread internationally, many artists have given money the centre stage in their work to reflect on various economic, political, social and symbolic concerns that relate to different currencies and formats.

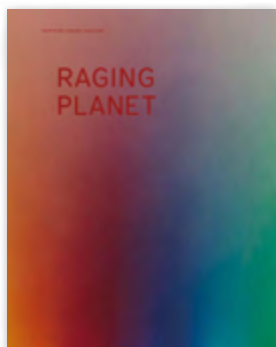
In some of these artworks, physical money – banknotes and coins plus cheques and credit cards – is the actual art material, used by artists to question and subvert notions of value or to examine the aesthetics of these quotidian objects. Others have embraced burgeoning digital currencies in their artworks, looking forward to a future where money is wholly intangible.

Money in Art: From Coinage to Crypto is an engaging new book that features a diverse selection of modern and contemporary art including works by Andy Warhol, Guerrilla Girls, Cornelia Parker, Mel Bochner, Germaine Koh, Damien Hirst, and MSCHF among many others.

David Trigg is a Bristol-based writer, critic and art historian. He has written widely on contemporary art for books and major art journals, including *Studio International*, *The Art Newspaper*, *Art Monthly*, *ArtReview*, *Frieze* and *The Burlington Magazine*. He is the author of *Reading Art: Art for Book Lovers* (Phaidon Press, 2018), named one of the 'art books of the year' by *The Times*, which examines how artists have depicted books as symbols, subjects and objects. His book *Spring* (Tate Publishing, 2020) explores the season of spring through artworks from Tate's collection. A selection of his interviews with artists is included in *Talking Art 2* (Ridinghouse, 2018).

Mark Carney is a Canadian economist who served as Governor of the Bank of Canada (2008–2013) and the Bank of England (2013–2020). In 2025, he became Canada's 24th Prime Minister.





978-1-911736-19-6
£29.99
240 x 190 mm (9½ x 7½ in.)
Hardback, 176 pp
88 colour

Raging Planet Essay by Jonathan Griffin

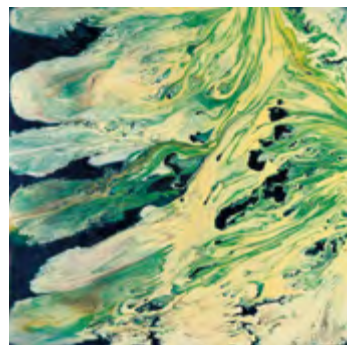
Published on the occasion of *Raging Planet*, one of two exhibitions at Newport Street Gallery, London, from 28 March to 31 August 2025, this publication showcases the full selection of works that were on display and explores the intersection of chaos, destruction and creation in contemporary art.

Curated by Connor Hirst, *Raging Planet* spanned the gallery's ground floor and featured works by Angela Bulloch, Roger Hiorns, Oliver Marsden, Hwang Samyong, Bosco Sodi and Keith Tyson.

Beautifully designed and with an introductory essay by Jonathan Griffin, *Raging Planet* – alongside *The Power and the Glory* and their respective exhibitions – examines the reverberations of both natural and human-made disasters in cultural production. Taken together, they grapple with the inexpressibility of living amid such chaos, while offering ways to confront and understand it.

Jonathan Griffin is a London-born, LA-based writer and art critic. He is a regular contributor to *Apollo*, *The Art Newspaper*, *Art Review*, *Brooklyn Rail*, *Domus*, *Financial Times*, *Flash Art*, *Frieze* magazine, *Los Angeles Review of Books*, *Mousse*, *The New York Times*, *Tank*, among many others. He has written for exhibition catalogues and monographs on a range of artists including Hernan Bas, Armin Boehm, Derek Boshier, William N. Copley, Liam Everett, Ragen Moss, Alice Tippitt and Andy Warhol. He is the author of *On Fire* (2016).

Connor Hirst (b. 1995) made his debut as a curator with the *DOMINION* show at Newport Street Gallery, London, bringing together 80 works from Damien Hirst's art collection to encompass all six gallery spaces.



978-1-911736-20-2
£39.99 / US \$40.00
240 x 190 mm (9½ x 7½ in.)
Hardback, 312 pp
282 colour + b/w

The Power and the Glory Essay by Laura Havlin

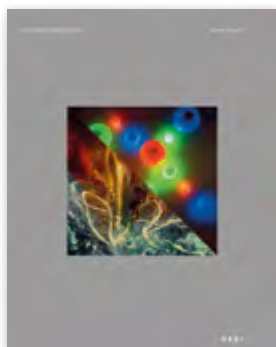
Published on the occasion of *The Power and the Glory*, one of two exhibitions at Newport Street Gallery, London, from 28 March to 31 August 2025, this publication showcases the full selection of works that were on display and explores the intersection of chaos, destruction and creation in contemporary art.

The Power and the Glory spanned the gallery's first floor and presented a selection of scholars' rocks and archival photographs from the atomic age, interrogating the atomic bomb's significance – not only as a subject of immense political, scientific and ethical relevance but also as a cultural object.

Beautifully designed and featuring an insightful essay by Laura Havlin, *The Power and the Glory* – alongside *Raging Planet* and their respective exhibitions – examines the reverberations of both natural and human-made disasters in cultural production. Taken together, they grapple with the inexpressibility of living amid such chaos, while offering ways to confront and understand it.

Laura Havlin is an editor and writer based in London. Previously she was head of content at *D&AD*, and senior editor at *Magnum Photos*. She has written for publications including *AnOther Magazine*, *British Journal of Photography* and *The Financial Times*.





978-1-911736-21-9
£64.99
240 x 190 mm (9½ x 7½ in.)
Two HB in slipcase, 488 pp
370 colour + b/w

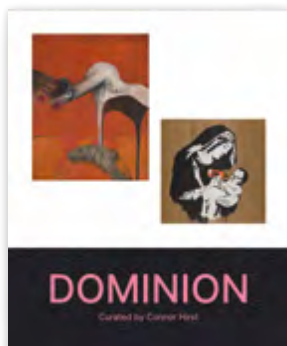
Raging Planet & The Power and the Glory Essays by Jonathan Griffin and Laura Havlin

Published on the occasion of two group exhibitions at Newport Street Gallery, opening on 28 March and running until 31 August 2025, these two books – available individually and as a slipcase set – showcase the full selection of works that were on display and explore the intersection of chaos, destruction and creation in contemporary art.

Beautifully designed and featuring insightful essays by Jonathan Griffin and Laura Havlin, these publications and their exhibitions examine the reverberations of both natural and human-created disasters in cultural production. Together, they grapple with the inexpressibility of living with such chaos while offering ways to confront and understand it.

Jonathan Griffin is a London-born, LA-based writer and art critic. He is a regular contributor to Apollo, The Art Newspaper, Art Review, Brooklyn Rail, Domus, Financial Times, Flash Art, Frieze magazine, Los Angeles Review of Books, Mousse, The New York Times, Tank, among many others. He has written for exhibition catalogues and monographs on a range of artists including Herman Bas, Armin Boehm, Derek Boshier, William N. Copley, Liam Everett, Ragen Moss, Alice Tippitt and Andy Warhol. He is the author of *On Fire* (2016).

Laura Havlin is an editor and writer based in London. Previously she was head of content at D&AD, and senior editor at Magnum Photos. She has written for publications including AnOther Magazine, British Journal of Photography and The Financial Times.



978-1-911736-09-7
£59.99 / US \$79.95
275 x 225 mm (10¼ x 8¾ in.)
Hardback, 208 pp
102 colour

DOMINION: Curated by Connor Hirst Essays by Connor Hirst and Marcus Harvey, Interview with Ronnie O'Sullivan

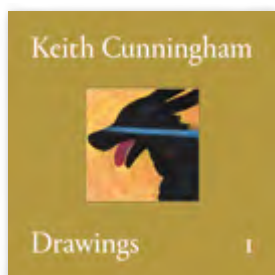
Produced to commemorate the *DOMINION* exhibition at Newport Street Gallery, London, which was open from 24 May to 1 September 2024, this beautifully crafted book celebrates the bold and eclectic works curated by Connor Hirst from Damien Hirst's personal art collection.

The show brought together 80 works, featuring an array of pieces by some of the most influential and groundbreaking artists of our time. Among those represented are Francis Bacon, Banksy, Georg Baselitz, Tracey Emin, Zhang Haiying, Julie Heffernan, Jeff Koons, Sarah Lucas, Boo Saville, Andy Warhol and many more.

Published in association with HENI, the book features high-quality reproductions of all works exhibited, capturing the breadth and diversity of this collection. The catalogue also includes a foreword by acclaimed artist Marcus Harvey, an insightful essay by curator Connor Hirst and an intriguing interview between Connor Hirst and Ronnie O'Sullivan. Together, these elements offer readers a deeper understanding of an exhibition that drew together disparate voices, creating a dialogue about the universal and enduring human pursuit for meaning in the face of life, death and struggle.

Connor Hirst (b. 1995) made his debut as a curator with the *DOMINION* show at Newport Street Gallery, London, bringing together 80 works from Damien Hirst's art collection to encompass all six gallery spaces.





978-1-911736-03-5
£74.99 / US \$125.00
290 x 290 mm (11½ x 11½ in.)
Hardback, 528 pp
1,908 colour

Keith Cunningham: Drawings, Volume I

Laura Scalabrella Spada

Keith Cunningham: Drawings, Volume I is the first of two publications dedicated to the graphic work of one of Britain's most compelling yet overlooked artists. Focusing on drawings that depart from his early experiments of the 1950s, this volume brings together over 1,900 full-colour reproductions, most of which have never before been published or exhibited.

In the 1950s and 1960s, while also working within the commercial art world, Cunningham immersed himself in an intensely personal drawing practice. These early works, characterised by their immediacy, variation and emotional intensity, reflect a restless, searching imagination. Shifting fluidly between abstraction and figuration, they reveal Cunningham's deep engagement with texture, gesture and the expressive potential of line.

Arranged chronologically and accompanied by details of date, size and medium, the drawings offer an intimate glimpse into the artist's evolving visual language. This volume also includes a biography and an introductory text, providing historical context and critical insight.

Keith Cunningham: Drawings, Volume I is a foundational step toward acknowledging the full scope of this artist's remarkable legacy.

Keith Cunningham (1929–2014) was born in Sydney, Australia. He worked as a graphic designer before moving to London in 1949 where he studied at the Central School of Design (1949–51, now Central Saint Martins) and the Royal College of Art (1952–55). Cunningham continued to paint, but kept his work private, until the end of his life. At the time of his death, thousands of artworks were discovered at his studio. A selection of his oil paintings was presented in an exhibition at Damien Hirst's Newport Street Gallery in London, 2022.



978-1-911736-28-8
£74.99 / US \$125.00
290 x 290 mm (11½ x 11½ in.)
Hardback, 528 pp
1,937 colour

Keith Cunningham: Drawings, Volume II

Laura Scalabrella Spada

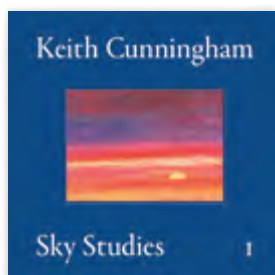
Keith Cunningham: Drawings, Volume II continues the series dedicated to the graphic work of one of Britain's most quietly compelling artists. This second volume presents 1,937 full-colour reproductions of drawings created between the mid-1980s and early 2000s – a period marked by increasing refinement and experimentation in Cunningham's practice. These works are published here for the first time, reproduced in high resolution and full colour.

While retaining the emotional intensity and immediacy of his earlier work, these later pieces show a heightened sensitivity to rhythm, space and process. The line becomes more rapid, the compositions more spare, yet no less charged with energy and feeling.

Arranged chronologically and accompanied by details of date, size and medium, the collection traces a crucial phase in the artist's ongoing search for expression. *Keith Cunningham: Drawings, Volume II* is an essential addition to the unfolding portrait of a singular, overlooked talent whose legacy continues to grow.

Laura Scalabrella Spada completed her PhD in History of Art at UCL in 2020. Her research focuses on early modern European art, with a particular emphasis on the body and its processes, boundaries and relations. She has published papers on politics of corporeality and animation in early modern prints and currently works as an independent researcher.





978-1-911736-02-8
 £74.99 / US \$125.00
 290 x 310 mm (11½ x 12¼ in.)
 Hardback, 416 pp
 1,488 colour

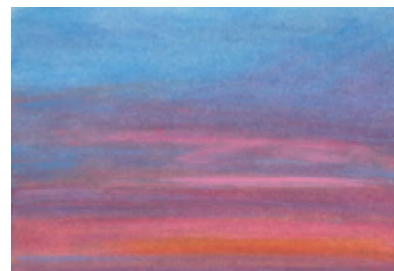
Keith Cunningham: Sky Studies, Volume I
 Laura Scalabrella Spada

Keith Cunningham: Sky Studies, Volume I is the first in a dedicated series exploring a lesser-known yet profoundly lyrical aspect of the artist's output. Bringing together 1,488 full-colour reproductions, this volume focuses on Cunningham's sustained visual inquiry into the sky as a subject. These works, presented here for the first time, span just under a decade and demonstrate the intensity of Cunningham's studio practice.

Executed in a range of media including pastel, ink and watercolour, the studies reveal an artist deeply attuned to the emotional and atmospheric possibilities of light, colour and movement. Some are fleeting impressions; others verge on abstraction, conjuring vast atmospheric spaces or dense, brooding cloud formations.

Arranged chronologically and accompanied by an introductory text on the history and meanings of the sky as an artistic subject, the volume offers a significant contribution to Cunningham's legacy.

Keith Cunningham (1929–2014) was born in Sydney, Australia. He worked as a graphic designer before moving to London in 1949 where he studied at the Central School of Design (1949–51, now Central Saint Martins) and the Royal College of Art (1952–55). Cunningham continued to paint, but kept his work private, until the end of his life. At the time of his death, thousands of artworks were discovered at his studio. A selection of his oil paintings was presented in an exhibition at Damien Hirst's Newport Street Gallery in London, 2022.



978-1-911736-27-1
 £74.99 / US \$125.00
 290 x 310 mm (11½ x 12¼ in.)
 Hardback, 416 pp
 1,522 colour

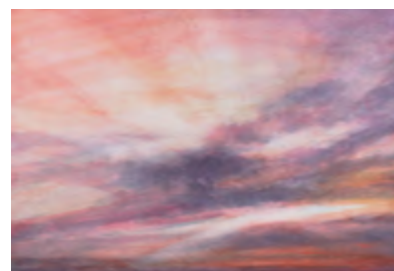
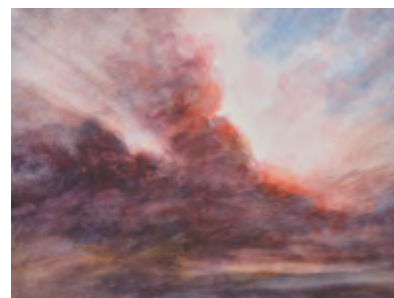
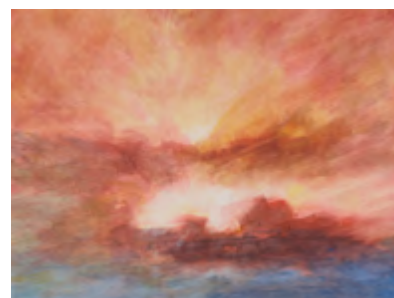
Keith Cunningham: Sky Studies, Volume II
 Laura Scalabrella Spada

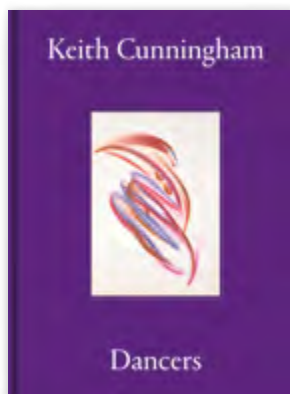
Keith Cunningham: Sky Studies, Volume II continues the exploration of the artist's profound engagement with the sky as a site of emotional and visual inquiry. Presenting over 1,500 full-colour reproductions, this second volume spans the early 1990s to the final years of Cunningham's artistic output, revealing a body of work marked by increasing subtlety, depth and introspection.

These late studies, executed largely in watercolour, demonstrate a distilled, meditative approach. Shifting between luminous washes and stark monochromes, the skies in these works are not just observed but felt — fleeting atmospheres rendered with restraint and sensitivity.

Organised chronologically and captioned with details of date, size and medium, the volume traces a period of sustained focus and refinement, reflecting on Cunningham's evolving relationship with landscape and light. *Keith Cunningham: Sky Studies, Volume II* conveys the artist's enduring curiosity and creative intensity, bringing to the fore a lesser-known but deeply resonant facet of his legacy.

Laura Scalabrella Spada completed her PhD in History of Art at UCL in 2020. Her research focuses on early modern European art, with a particular emphasis on the body and its processes, boundaries and relations. She has published papers on politics of corporeality and animation in early modern prints and currently works as an independent researcher.





978-1-911736-01-1
£100.00 / US \$130.00
420 x 305 mm (16½ x 12 in.)
Hardback, 376 pp
327 colour

Keith Cunningham: Dancers

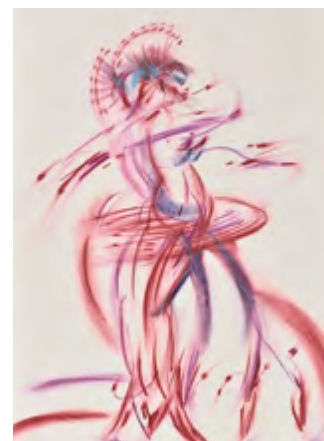
Laura Scalabrella Spada, Introduction by Gabrielle Schwarz

Keith Cunningham's art remained largely unseen by the public until 2016, when his widow and a small group of friends organised an intimate exhibition in Hackney, London. Since then, his reputation has grown steadily. As more of his extraordinary body of work comes to light, the world gains a fuller understanding of this understated yet remarkable artist.

By the 1980s, Cunningham had shifted away from his large, rough canvases, turning instead to creating thousands of vibrant hand-drawn pieces. Some of these works, bursting with colour, movement and life, depict female dancers in the throes of dynamic, frenzied performances. A carefully curated selection of these drawings has now been brought together in this publication.

Keith Cunningham: Dancers presents 327 full-scale colour reproductions of these exquisite, previously unseen artworks. Vividly rendering their intense colours and delicate lines, they showcase a variety of techniques, reflecting Cunningham's diverse influences, ranging from graphic design to traditional drawing and abstract art. Organised into three thematic sections – Rhythm, Light and Form – the collection is accompanied by an introductory essay by the acclaimed art writer Gabrielle Schwarz.

Keith Cunningham (1929–2014) was born in Sydney, Australia. He worked as a graphic designer before moving to London in 1949 where he studied at the Central School of Design (1949–51, now Central Saint Martins) and the Royal College of Art (1952–55). Cunningham continued to paint, but kept his work private, until the end of his life. At the time of his death, thousands of artworks were discovered at his studio. A selection of his oil paintings was presented in an exhibition at Damien Hirst's Newport Street Gallery in London, 2022.



978-0-993010-35-4
£40.00 / US \$50.00
240 x 150 mm (9½ x 6 in.)
Hardback, 928 pp
300 colour + b/w
eBook 978-0-993010-35-4

Robert Storr: Interviews on Art

Edited by Francesca Pietropaolo

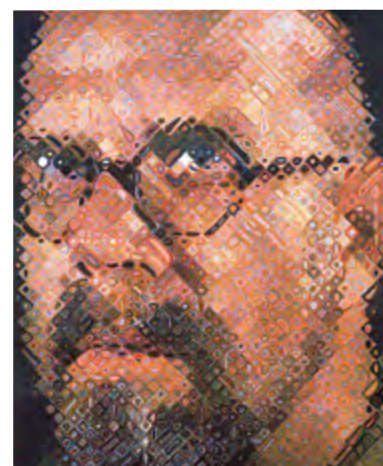
Collating, in a single volume, the major body of interviews conducted by the revered American critic and curator Robert Storr, *Interviews on Art* includes more than 60 illustrated discussions with some of the most renowned names in the art world over the last half-century.

Interviewees include Gerhard Richter, Louise Bourgeois, Jeff Koons, Alex Katz, Chuck Close, Richard Serra, Gabriel Orozco, Elizabeth Murray, Harald Szeemann and Mike Kelley. A conversation between curator and art historian Francesca Pietropaolo and Storr introduces the texts, in which they dissect the interview as a medium: discussing the ethics involved, the notion of technique and approach, as well as the limitations and difficulties of the process.

This is an essential collection of voices and conversations, providing an invaluable and accessible way into the world of contemporary art.

Robert Storr is an art critic, curator and artist. He has written widely on art and has interviewed some of the world's leading artists. Storr's writing has appeared in countless books and exhibition catalogues, as well as in Art in America, Artforum, Parkett and ARTnews. He has curated exhibitions internationally and was the first North American curator of the Venice Biennale in 2007. His bestselling Interviews on Art (2017), Writings on Art 1980–2005 (2020) and Writings on Art 2006–2021 (2021) were published by HENI.

Francesca Pietropaolo is an Italian art historian of modern and contemporary art, and an independent curator. She has worked at the Walker Art Center, Minneapolis, the Museum of Modern Art, New York, and the Fondation Louis Vuitton, Paris. As an art critic, she has written widely, including for Flash Art International, ARTnews, Art in America and Arte e Critica.





978-1-912122-28-8
£35.00 / US \$45.00
240 x 150 mm (9½ x 6 in.)
Hardback, 672 pp
161 colour + b/w
eBook 978-1-912122-58-5

Robert Storr: Writings on Art 1980–2005

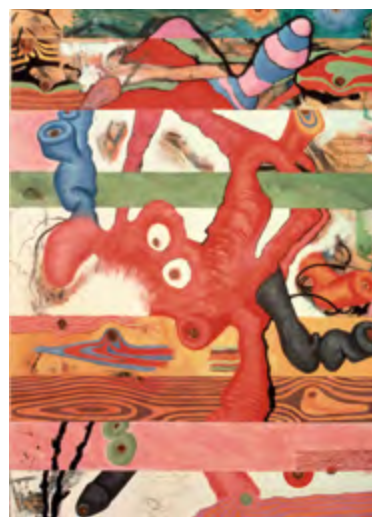
Edited by Francesca Pietropaolo

Following the much-lauded *Interviews on Art*, HENI presents the first in a two-volume publication featuring the collected writings on art by Robert Storr, one of the world's leading art critics and curators.

Featuring the best of Storr's criticism, reviews, essays and other writings from the 1980s to the mid 2000s, *Writings on Art* (Vol. 1) includes his essays on artists such as Eva Hesse, Martin Puryear, Eric Fischl, Arshile Gorky, Ilya and Emilia Kabakov, Bruce Nauman and Adrian Piper.

Expertly curated from his prolific output by Francesca Pietropaolo, and illustrated with 161 images to accompany the texts, *Writings on Art 1980–2005* is the definitive collection of Storr's multi-faceted writing – a must-read for curators and students, artists, exhibition-goers and all those interested in the art and culture of today.

Robert Storr is an art critic, curator and artist. He has written widely on art and has interviewed some of the world's leading artists. Storr's writing has appeared in countless books and exhibition catalogues, as well as in Art in America, Artforum, Parkett and ARTnews. He has curated exhibitions internationally and was the first North American curator of the Venice Biennale in 2007. His bestselling Interviews on Art (2017), Writings on Art 1980–2005 (2020) and Writings on Art 2006–2021 (2021) were published by HENI.



978-1-912122-41-7
£35.00 / US \$45.00
240 x 150 mm (9½ x 6 in.)
Hardback, 720 pp
175 colour + b/w
eBook 978-1-912122-62-2

Robert Storr: Writings on Art 2006–2021

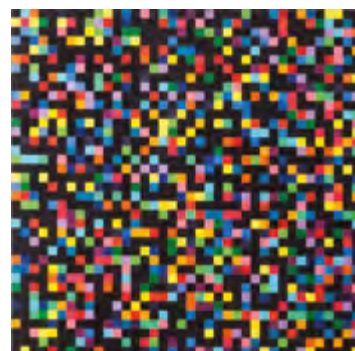
Edited by Francesca Pietropaolo

Following the success of *Writings on Art 1980–2005*, HENI presents the final volume to complete a two-volume collection of writings on art by Robert Storr.

Writings on Art (Vol. 2) features reviews, essays and articles – many of which are previously unpublished – from 2006 to 2021. The book includes his texts on artists such as Gego, Carrie Mae Weems, David Hammons, Jenny Holzer, Jasper Johns, Gerhard Richter, El Anatsui and Francesco Clemente.

Expertly curated from his prolific output by Francesca Pietropaolo, and illustrated with 175 images to accompany the texts, *Writings on Art 2006–2021* is the definitive collection of Storr's multi-faceted writing – a must-read for curators and students, artists, exhibition-goers and all those interested in the art and culture of today.

Francesca Pietropaolo is an Italian art historian of modern and contemporary art, and an independent curator. She has worked at the Walker Art Center, Minneapolis, the Museum of Modern Art, New York, and the Fondation Louis Vuitton, Paris. As an art critic, she has written widely, including for Flash Art International, ARTnews, Art in America and Arte e Critica. She is editor at large at the Brooklyn Rail.





978-1-911736-11-0
£19.99 / US \$24.95
212 x 140 mm (8½ x 5½ in.)
Hardback, 160 pp
70 colour + b/w

Focal Points: Jasper Johns

Robert Storr, Edited by Francesca Pietropaolo

How can we interpret the work of contemporary artists? First released in 2024, *Focal Points* is a book series of essays, articles and reviews by acclaimed curator and critic Robert Storr. Expertly edited by art historian and curator Francesca Pietropaolo, and richly illustrated, it lends Storr's illuminating insights into an artist's practice and way of thinking across recent decades. Brilliantly scholarly, accessible and engaging, *Focal Points* offers fresh interpretations of the varied territory of modern and contemporary art.

This volume gathers, for the first time, Storr's writings on the work of American painter Jasper Johns (b. 1930). An artist internationally recognised for his encaustic paintings of flags, targets and maps, Johns's 'Neo-Dada' works helped to formalise a shift in postwar American art, moving away from Abstract Expressionism and towards Pop art. As Pietropaolo notes in her introduction, 'Together, these writings ... encapsulate Storr's process of close looking at and prolonged thinking about Johns's art, the result of a longstanding engagement that started back in the late 1960s ... when he first met the artist in New York.'

Robert Storr is an art critic, curator and artist. He has written widely on art and has interviewed some of the world's leading artists. Storr's writing has appeared in countless books and exhibition catalogues, as well as in Art in America, Artforum, Parkett and ARTnews. He has curated exhibitions internationally and was the first North American curator of the Venice Biennale in 2007. His bestselling Interviews on Art (2017), Writings on Art 1980–2005 (2020) and Writings on Art 2006–2021 (2021) were published by HENI.



978-1-912122-69-1
£19.99 / US \$24.95
212 x 140 mm (8½ x 5½ in.)
Hardback, 140 pp
65 colour + b/w
eBook 978-1-911736-25-7

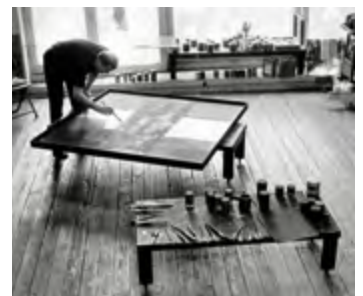
Focal Points: Ad Reinhardt

Robert Storr, Edited by Francesca Pietropaolo

How can we interpret the work of contemporary artists? *Focal Points* is a new book series of essays, articles and reviews by acclaimed curator and critic Robert Storr. Expertly edited by art historian and curator Francesca Pietropaolo, and richly illustrated, it lends Storr's illuminating insights into an artist's practice and way of thinking across recent decades. Brilliantly scholarly, accessible and engaging, *Focal Points* offers fresh interpretations of the varied territory of modern and contemporary art.

This volume considers the work of American abstract painter Ad Reinhardt (1913–1967). Active in New York for over three decades, Reinhardt was part of the group of artists who became known as Abstract Expressionists, and he made work that would prove influential to the younger generation of Minimal and Conceptual artists. He believed in a philosophy of what he called 'art-as-art' and used his writing and satirical cartoons to advocate for abstract art. In this volume, Storr discusses Reinhardt's painting, his comics, and his slide lecture series or 'non-happenings', as the artist called them.

Francesca Pietropaolo is an Italian art historian of modern and contemporary art, and an independent curator. She has worked at the Walker Art Center, Minneapolis, the Museum of Modern Art, New York, and the Fondation Louis Vuitton, Paris. As an art critic, she has written widely, including for Flash Art International, ARTnews, Art in America and Arte e Critica. She is editor at large at the Brooklyn Rail.





978-1-912122-70-7
£19.99 / US \$24.95
212 x 140 mm (8½ x 5½ in.)
Hardback, 152 pp
60 colour + b/w
eBook 978-1-911736-26-4

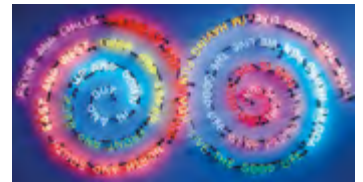
Focal Points: Bruce Nauman

Robert Storr, Edited by Francesca Pietropaolo

How can we interpret the work of contemporary artists? *Focal Points* is a new book series of essays, articles and reviews by acclaimed curator and critic Robert Storr. Expertly edited by art historian and curator Francesca Pietropaolo, and richly illustrated, it lends Storr's illuminating insights into an artist's practice and way of thinking across recent decades. Brilliantly scholarly, accessible and engaging, *Focal Points* offers fresh interpretations of the varied territory of modern and contemporary art.

Through a selection of texts spanning from 1986 to 2016, volume one brings together thirty years of Storr's writings on American artist Bruce Nauman (b.1941) whose practice encompasses sculpture, photography, neon, drawing, printmaking and performance. Much of Nauman's work makes use of language games and visual puns, influenced by the linguistic theories of twentieth-century thinker Ludwig Wittgenstein and by the work of writer, poet and playwright Samuel Beckett.

Robert Storr is an art critic, curator and artist. He has written widely on art and has interviewed some of the world's leading artists. Storr's writing has appeared in countless books and exhibition catalogues, as well as in Art in America, Artforum, Parkett and ARTnews. He has curated exhibitions internationally and was the first North American curator of the Venice Biennale in 2007. His bestselling Interviews on Art (2017), Writings on Art 1980–2005 (2020) and Writings on Art 2006–2021 (2021) were published by HENI.



978-1-912122-68-4
£19.99 / US \$24.95
212 x 140 mm (8½ x 5½ in.)
Hardback, 128 pp
35 colour + b/w
eBook 978-1-911736-24-0

Focal Points: Between a Rock and a Hard Place

Robert Storr, Edited by Francesca Pietropaolo

Focal Points is a new book series of essays, articles and reviews, by acclaimed curator and critic Robert Storr. Expertly edited by art historian and curator Francesca Pietropaolo, and richly illustrated, it lends Storr's illuminating insights into some of the critical themes across recent decades that are of timely urgency. Brilliantly scholarly, accessible and engaging, *Focal Points* offers fresh interpretations of the varied territory of modern and contemporary art.

This volume grapples with one of the most critical topics at the heart of culture in the United States: racial division. In the essay, originally produced in 1994 when Storr lived in the diverse neighbourhood of Flatbush, Brooklyn and worked as a curator in the then predominantly white, male world of New York's Museum of Modern Art, the author vividly describes the role of the modern art museum and multiculturalism, and analyses issues of identity and representation explored in the works of a range of artists including David Hammons, Byron Kim, Glenn Ligon and Adrian Piper, among others.

Francesca Pietropaolo is an Italian art historian of modern and contemporary art, and an independent curator. She has worked at the Walker Art Center, Minneapolis, the Museum of Modern Art, New York, and the Fondation Louis Vuitton, Paris. As an art critic, she has written widely, including for Flash Art International, ARTnews, Art in America and Arte e Critica. She is editor at large at the Brooklyn Rail.





UK 978-1-912122-90-5
 US 978-1-912122-84-4
 £5.99 / US \$7.95
 297 x 210 mm (11¼ x 8¼ in.)
 Paperback, 32 pp
 30 colour + b/w

Colour with Brian Clarke: Collages 2

Introductory note by Brian Clarke

Colour with Brian Clarke: Collages 2 is the fourth in a series of activity books published by HENI, based on the artworks of world-renowned contemporary artist, Sir Brian Clarke. Designed in close collaboration with the artist before he passed away in 2025, and with an inspiring introduction by him, these are activity books with a difference – for children to enjoy transforming each page into their very own masterpiece.

Giving children a peek into the exciting world of art, guided by a leading British artist, the activity books present colouring pages alongside reproductions of 15 original artworks, providing inspiration and guidance for children whilst letting their imaginations run wild to discover their own creativity. In this volume, the beautiful outlines are taken from collage artworks first displayed at Clarke's major exhibition *A Great Light* (8 June 2023 – 7 January 2024) at Newport Street Gallery, London.

Suitable for those aged three years and over, and allowing for a wide range of colouring applications to be used, including pencil, crayon, pastel, felt marker and paint, this book provides hours of fun and is a great introduction to drawing and the delights of art.

Sir Brian Clarke (1953–2025) was born in Oldham, England. He was an internationally acclaimed British contemporary artist whose work spanned five decades and a wide range of mediums, including watercolour, collage, oil painting, stained glass, sculpture, mosaic and tapestry. Clarke was widely regarded as the most important stained-glass artist of his generation.



UK 978-1-912122-91-2
 US 978-1-912122-85-1
 £5.99 / US \$7.95
 297 x 210 mm (11¼ x 8¼ in.)
 Paperback, 32 pp
 30 colour + b/w

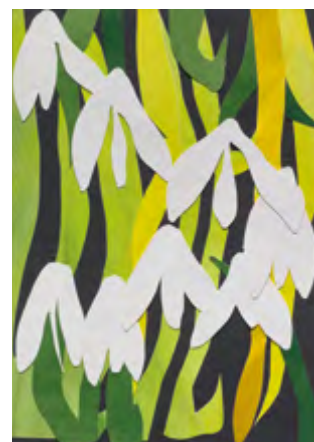
Colour with Brian Clarke: Collages 3

Introductory note by Brian Clarke

Colour with Brian Clarke: Collages 3 is the fifth in a series of activity books published by HENI, based on the artworks of world-renowned contemporary artist, Sir Brian Clarke. Designed in close collaboration with the artist before he passed away in 2025, and with an inspiring introduction by him, these are activity books with a difference – for children to enjoy transforming each page into their very own masterpiece.

Giving children a peek into the exciting world of art, guided by a leading British artist, the activity books present colouring pages alongside reproductions of 15 original artworks, providing inspiration and guidance for children whilst letting their imaginations run wild to discover their own creativity. In this volume, the beautiful outlines are taken from collage artworks first displayed at Clarke's major exhibition *A Great Light* (8 Jun 2023 – 7 Jan 2024) at Newport Street Gallery, London.

Suitable for those aged three years and over, and allowing for a wide range of colouring applications to be used including pencil, crayon, pastel, felt marker and paint, this book provides hours of fun and is a great introduction to drawing and the delights of art.





UK 978-1-912122-93-6
 US 978-1-912122-87-5
 £7.99 / US \$9.95
 297 x 210 mm (11¼ x 8¼ in.)
 Paperback with flaps, 32 pp
 15 colour + b/w

Magic Paint with Brian Clarke: Stained Glass

Introductory note by Brian Clarke

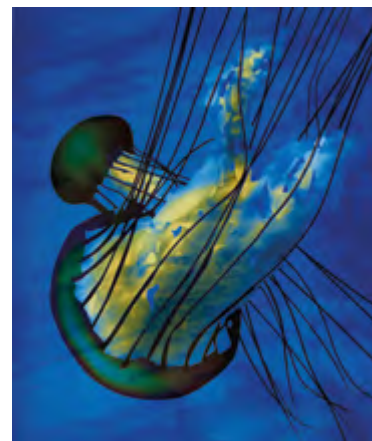
Magic Paint with Brian Clarke: Stained Glass is the sixth in a series of activity books published by HENI, based on the artworks of world-renowned contemporary artist, Sir Brian Clarke. Designed in close collaboration with the artist before he passed away in 2025, and with an inspiring introduction by him, these are activity books with a difference – for children to enjoy transforming each page into their very own masterpiece.

Based on the glass works that have cemented Clarke's widely regarded status as the most important stained-glass artist of his generation, this volume presents 15 outlines that burst into colour simply by adding water, creating beautiful paintings for children to uncover while remaining mess free – perfect for those on the go.

Featuring a visual index of the original artworks that lie hidden within the pages, this book is a great introduction to the joys of painting and is suitable for those aged three years and over.

Dip the paintbrush in water and gently sweep it across the page, following the winding lines to see the paint magically appear. To prevent water from seeping through to the next page, unfold the flap at the back of the book and place it under the artwork you are about to transform. Paintbrush included.

Sir Brian Clarke (1953–2025) was born in Oldham, England. He was an internationally acclaimed British contemporary artist whose work spanned five decades and a wide range of mediums, including watercolour, collage, oil painting, stained glass, sculpture, mosaic and tapestry. Clarke was widely regarded as the most important stained-glass artist of his generation.



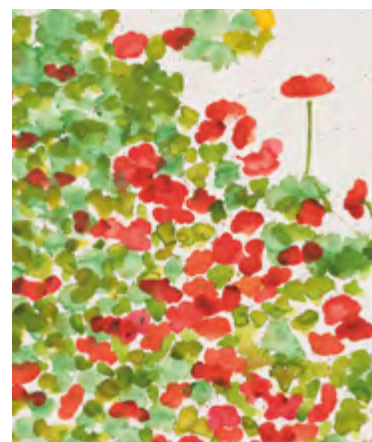
UK 978-1-912122-94-3
 US 978-1-912122-88-2
 £7.99 / US \$9.95
 297 x 210 mm (11¼ x 8¼ in.)
 Paperback, 32 pp
 8 sheets of reusable stickers
 27 colour images
 + 76 colour stickers

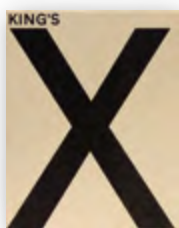
Sticker Art with Brian Clarke: Poppies

Introductory note by Brian Clarke

Sticker Art with Brian Clarke: Poppies is the third in a series of activity books published by HENI, based on the beautiful artworks of world-renowned contemporary artist, Sir Brian Clarke. Designed in close collaboration with the artist before he passed away in 2025, and with an inspiring introduction by him, these are activity books with a difference – for children to enjoy transforming each page into their very own masterpiece.

With outlines displayed alongside reproductions of 15 original artworks, this colourful sticker book is a great introduction to the delights of art, inviting children aged three years and over to fill the pages with colour and recreate famous artworks for them to treasure forever. With over 70 reusable stickers, this book provides endless hours of mess-free fun on the go!

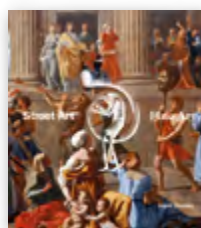




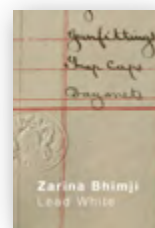
David Bailey: King's X
978-0-993316-19-7
£225.00 / \$315.00
330 x 260 mm (13 x 10¼ in.)
2 volumes in slipcase, 100 pp



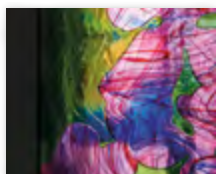
Street Art, Book Art
978-0-956873-86-6
£20.00 / \$25.00
297 x 272 mm (11¾ x 10¾ in.)
Paperback, 156 pp



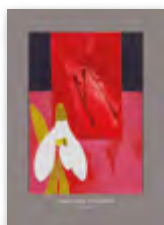
Street Art, Fine Art
978-0-956404-19-0
£50.00 / \$64.95
290 x 262 mm (11½ x 10½ in.)
Hardback, 352 pp



Zarina Bhimji: Lead White
978-1-912122-18-9
£24.99 / \$35.00
240 x 165 mm (9½ x 6½ in.)
Paperback, 192 pp



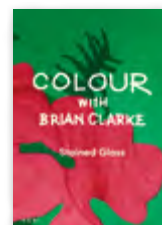
Brian Clarke: The Art of Light
978-1-912122-17-2
£40.00 / \$55.00
235 x 300 mm (9¼ x 11¼ in.)
Hardback, 284 pp



Brian Clarke: Collages
978-1-912122-79-0
£69.99 / \$100.00
307 x 230 mm (12 x 9 in.)
Hardback, 364 pp
eBook 978-1-911736-06-6



Colour with Brian Clarke: Collages 1
UK 978-1-912122-89-9
US 978-1-912122-83-7
£5.99 / \$7.95
297 x 210 mm (11¾ x 8¼ in.)
Paperback, 32 pp



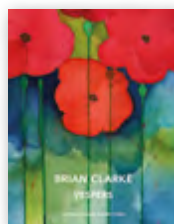
Colour with Brian Clarke: Stained Glass
UK 978-1-912122-92-9
US 978-1-912122-86-8
£5.99 / \$7.95
297 x 210 mm (11¾ x 8¼ in.)
Paperback, 32 pp



Brian Clarke: Night Orchids
978-0-993316-10-4
£100.00 / \$135.00
370 x 280 mm (14½ x 11 in.)
Hardback, 294 pp



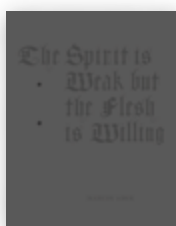
Brian Clarke: Spitfires
978-1-912122-01-1
£24.95 / \$35.00
240 x 240 mm (9½ x 9½ in.)
Hardback, 224 pp



Brian Clarke: Vespers
978-1-912122-35-6
£75.00 / \$100.00
310 x 235 mm (12¼ x 9¼ in.)
Hardback, 532 pp
eBook 978-1-911736-07-3



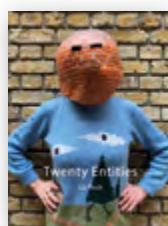
Keith Cunningham: Paintings
978-1-912122-73-8
£39.99 / \$65.00
272 x 225 mm (10¾ x 9 in.)
Hardback, 272 pp



Martin Eder: The Spirit is Weak but the Flesh is Willing
978-1-912122-54-7
£24.99 / \$34.95
280 x 220 mm (11 x 8¾ in.)
Hardback, 52 pp



Simone Fattal: Watercolours
978-1-912122-00-4
£40.00 / \$55.00
315 x 240 mm (12½ x 9½ in.)
Paperback, 218 pp



Liz Finch: Twenty Entities
978-1-912122-44-8
£30.00 / \$40.00
300 x 227 mm (11¾ x 9 in.)
Hardback, 104 pp



Liz Finch: The Romance of Bricks
978-1-912122-45-5
£40.00 / \$55.00
210 x 297 mm (8¼ x 11¾ in.)
Hardback, 208 pp



Ralph Gibson: Self-Exposure
978-1-912122-10-3
£35.00 / \$49.95
278 x 193 mm (11 x 7½ in.)
Paperback, 372 pp
eBook 978-1-912122-40-0



Gérald Genta
978-1-912122-82-0
£69.99 / \$90.00
305 x 255 mm (12 x 10 in.)
Hardback, 396 pp



Gilbert & George: The Great Exhibition
EN/FR 978-1-912122-16-5
£40.00 / \$55.00
245 x 300 mm (9½ x 11¼ in.)
Hardback, 472 pp



What is Gilbert & George?
978-1-912122-02-8
£9.95 / \$15.00
234 x 156 mm (9¼ x 6 in.)
Hardback, 180 pp



Conor Harrington: Watch Your Palace Fall
978-0-993316-18-0
£40.00 / \$50.00
304 x 228 mm (12 x 9 in.)
Hardback, 336 pp



Tommy Kane: All My Photographs are Made with Pens
978-0-993316-17-3
£25.00 / \$34.95
280 x 203 mm (11 x 8 in.)
Hardback, 228 pp



Koo Jeong A: Nomos Alpha
978-1-912122-03-5
£85.00 / \$115.00
240 x 190 mm (9½ x 7½ in.)
Hardback, 40 pp
Signed and numbered



Wes Lang: The Black Drawings
78-1-911736-12-7
£49.99 / \$69.95
281 x 246 mm (11 x 9½ in.)
Hardback, 200 pp



Lucy Liu: Seventy Two STANDARD
978-0-956873-80-4
£200.00 / \$325.00
300 x 390 mm (11¼ x 15½ in.)
Hardback in slipcase, 192 pp



Lucy Liu: Seventy Two LIMITED
978-0-956873-81-1
£700.00 / \$995.00
300 x 390 mm (11¼ x 15½ in.)
Hardback in box, 192 pp



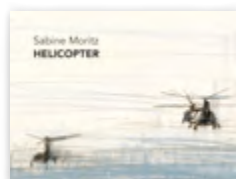
MadC: Color Rhythms
978-1-912122-71-4
£59.99 / \$95.00
215 x 220 mm (8½ x 8¾ in.)
Hardback, 1,056 pp



Mary McCartney: Twelfth Night
978-0-993316-11-1
£24.99 / \$29.95
260 x 220 mm (10¼ x 8¾ in.)
Hardback, 128 pp



Annette Messenger: Tête à Tête
EN/FR 978-1-912122-49-3
£35.00 / \$45.00
297 x 254 mm (11¾ x 10 in.)
Hardback, 240 pp



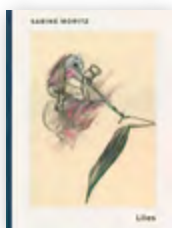
Sabine Moritz: Helicopter
978-0-993010-30-9
£25.00 / \$40.00
210 x 280 mm (8¼ x 11 in.)
Hardback, 152 pp



Sabine Moritz: JENA Düsseldorf
EN/DE 978-1-912122-47-9
£39.95 / \$60.00
235 x 160 mm (9¼ x 6¼ in.)
Hardback, 176 pp



Sabine Moritz: Journal Entries
978-1-912122-37-0
£35.00 / \$45.00
320 x 240 mm (12¼ x 9½ in.)
Paperback, 80 pp



Sabine Moritz: Lilies and Objects
978-0-956404-16-9
£38.00 / \$47.50
320 x 240 mm (12¾ x 9½ in.)
Paperback, 88 pp



Sabine Moritz: Lobeda
978-1-912122-46-2
£60.00 / \$80.00
297 x 210 mm (11¾ x 8¼ in.)
Paperback, 232 pp



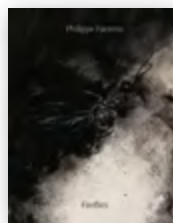
Sabine Moritz: Roses
978-0-956404-12-1
£38.00 / \$47.50
320 x 240 mm (12¾ x 9½ in.)
Paperback, 80 pp



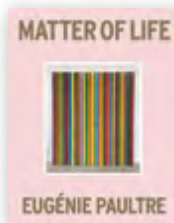
Sabine Moritz: Sea King
978-0-993010-38-5
£20.00 / \$30.00
210 x 280 mm (8¼ x 11 in.)
Paperback, 88 pp



The Richter Interviews
978-1-912122-24-0
£24.99 / \$35.00
210 x 150 mm (8¼ x 6 in.)
Paperback, 176 pp



Philippe Parreno: Fireflies
978-1-912122-11-0
£40.00 / \$55.00
280 x 214 mm (11 x 8½ in.)
Paperback, 312 pp



Eugénie Paultre: Matter of Life
978-1-912122-32-5
£19.95 / \$25.00
210 x 161 mm (8¼ x 6½ in.)
Paperback, 112 pp



Eugénie Paultre: Outline
EN/FR 978-1-912122-09-7
£50.00 / \$70.00
280 x 250 mm (11 x 10 in.)
Hardback, 190 pp



Picabia Inside Out
978-1-912122-64-6
£24.99 / \$29.95
240 x 170 mm (9½ x 6¾ in.)
Paperback with flaps, 296 pp



Gerhard Richter: 40 Tage
978-0-993316-16-6
£125.00 / \$175.00
218 x 310 mm (8¾ x 12¼ in.)
Hardback, 88 pp



Gerhard Richter: Night Sketches
978-0-956404-15-2
£25.00 / \$40.00
173 x 110 mm (7 x 4½ in.)
Paperback, 176 pp



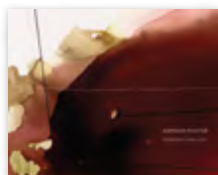
Gerhard Richter: November
EN 978-0-993010-31-6
DE 978-0-993010-32-3
£25.00 / \$40.00
218 x 315 mm (8¾ x 12½ in.)
Paperback, 72 pp



Gerhard Richter: September
Robert Storr
IT 978-0-956404-13-8
ES 978-0-956404-14-5
£15.00 / \$27.50
220 x 180 mm (8¾ x 7 in.)
Paperback, 96 pp



Cage: Six Tableaux de Gerhard Richter, Robert Storr
FR 978-0-956404-17-6
£25.00 / \$37.50
248 x 248 mm (9¾ x 9¾ in.)
Hardback, 200 pp



Gerhard Richter: Drawings 1999–2021
978-1-912122-48-6
£30.00 / \$55.00
224 x 326 mm (8¾ x 12¾ in.)
Hardback, 180 pp



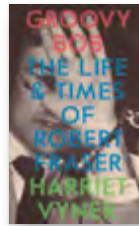
Kai Schäfer: WORLDRECORDS
978-1-912122-13-4
£25.00 / \$35.00
297 x 297 mm (11¾ x 11¾ in.)
Hardback, 108 pp



Will Scott: Seaside Shelters
978-1-912122-04-2
£14.99 / \$19.95
190 x 235 mm (7½ x 9¼ in.)
Hardback, 116 pp



Bruno Serralongue: Calais
EN/FR 978-1-912122-50-9
£35.00 / \$45.00
230 x 280 mm (9 x 11 in.)
Paperback, 224 pp



Groovy Bob
978-0-993010-39-2
£10.00 / \$16.00
208 x 130 mm (8 x 5 in.)
Paperback, 384 pp



Stephen Webster: Goldstruck
STANDARD 978-0-956873-84-2
£50.00 / \$75.00
LIMITED 978-0-956873-89-7
£150.00 / \$225.00
310 x 250 mm (12¼ x 9¾ in.)
Hardback in slipcase, 384 pp



Cathy Wilkes
978-1-912122-26-4
£12.00 / \$19.95
210 x 250 mm (8¼ x 9¾ in.)
Paperback, 52 pp



**Craig Wood: Catalogue
Raisonné 1987-2018**
978-1-912122-72-1
£75.00 / \$110.00
335 x 235 mm (13¼ x 9¼ in.)
Paperback with flaps, 444 pp

Index (Listed alphabetically by surname)

9781911736301	Spirit Untamed	Ajaz Ahmed	p. 17
9781912122554	Suad Al-Attar	Suad Al-Attar, Nesma Shubber, Venetia Porter	p. 41
9780956927316	Francis Bacon: Catalogue Raisonné	Francis Bacon, Martin Harrison (Ed.)	p. 28
9780956873880	Francis Bacon: France and Monaco (EN/FR)	Francis Bacon, Martin Harrison	p. 30
9781911736226	Francis Bacon: Paintings	Francis Bacon, Laura Scalabrella Spada	p. 9
9781912122141	Bailey's Peru	David Bailey	p. 29
9780993316197	King's X	David Bailey	p. 56
9780993316142	NW1	David Bailey	p. 35
9780956404190	Street Art, Fine Art	Ingrid Beazley	p. 56
9780956873866	Street Art, Book Art	Ingrid Beazley	p. 56
9781912122189	Lead White	Zarina Bhimji	p. 56
9781912122172	Art of Light, The	Brian Clarke	p. 56
9781912122790	Collages 2022–2023	Brian Clarke	p. 56
9781912122899	Colour with Brian Clarke: Collages 1 (UK)	Brian Clarke	p. 56
9781912122837	Color with Brian Clarke: Collages 1 (US)	Brian Clarke	p. 56
9781912122905	Colour with Brian Clarke: Collages 2 (UK)	Brian Clarke	p. 54
9781912122844	Color with Brian Clarke: Collages 2 (US)	Brian Clarke	p. 54
9781912122912	Colour with Brian Clarke: Collages 3 (UK)	Brian Clarke	p. 54
9781912122851	Color with Brian Clarke: Collages 3 (US)	Brian Clarke	p. 54
9781912122929	Colour with Brian Clarke: Stained Glass (UK)	Brian Clarke	p. 55
9781912122868	Color with Brian Clarke: Stained Glass (US)	Brian Clarke	p. 55
9781912122936	Magic Paint with Brian Clarke: Stained Glass (UK)	Brian Clarke	p. 55
9781912122875	Magic Paint with Brian Clarke: Stained Glass (US)	Brian Clarke	p. 55
9780993316104	Night Orchids	Brian Clarke	p. 56
9781912122011	Spitfires	Brian Clarke	p. 56
9781912122943	Sticker Art with Brian Clarke: Poppies (UK)	Brian Clarke	p. 55
9781912122882	Sticker Art with Brian Clarke: Poppies (US)	Brian Clarke	p. 55
9781912122356	Vespers	Brian Clarke, Robert Storr	p. 56
9781911736011	Keith Cunningham: Dancers	Keith Cunningham, Gabrielle Schwarz, Laura Scalabrella Spada	p. 50
9781911736035	Keith Cunningham: Drawings, Volume I	Keith Cunningham, Laura Scalabrella Spada	p. 48
9781911736288	Keith Cunningham: Drawings, Volume II	Keith Cunningham, Laura Scalabrella Spada	p. 48
9781912122738	Keith Cunningham: Paintings	K. Cunningham, Laura Scalabrella Spada, James Cahill, Bobby Hillson	p. 56
9781911736028	Keith Cunningham: Sky Studies, Volume I	Keith Cunningham, Laura Scalabrella Spada	p. 49
9781911736271	Keith Cunningham: Sky Studies, Volume II	Keith Cunningham, Laura Scalabrella Spada	p. 49
9780993316135	Iggy Pop Life Class	Jeremy Deller	p. 31
9781912122547	The Spirit is Weak but the Flesh is Willing	Martin Eder	p. 56
9781911736394	Triple Trouble	Shepard Fairey, Damien Hirst, Invader	p. 3
9781912122004	Watercolours	Simone Fattal	p. 56
9781912122455	Romance of Bricks, The	Liz Finch	p. 56
9781912122448	Twenty Entities	Liz Finch	p. 56
9781912122820	Gérald Genta	Gérald Genta, James Cahill	p. 57
9781912122103	Self-Exposure	Ralph Gibson	p. 57
9781912122165	Great Exhibition (EN/FR), The	Gilbert & George, Hans Ulrich Obrist, Daniel Birnbaum	p. 57
9781912122028	What is Gilbert & George?	Gilbert & George Michael Bracewell	p. 57
9781911736387	Nicola Green: In Seven Days...	Nicola Green, President Obama, Katherine Blood, Ben Rhodes, Sarah Lewis, Louise Bernard, Flavia Frigeri, Suki Kim, Ekow Eshun, Aaron Rosen, Hans Ulrich Obrist, Jana Degrott	p. 5
978191736189	Art Nouveau: The Architecture of Modern Life	Paul Greenhalgh	p. 13
9781911736196	Raging Planet	Jonathan Griffin	p. 46
9781911736219	Raging Planet & The Power and the Glory set	Jonathan Griffin, Laura Havlin	p. 47
9780993316180	Watch Your Palace Fall	Conor Harrington	p. 57
9781911736202	The Power and the Glory	Laura Havlin	p. 46
9781912122530	On the Street: In-Between Architecture	Edwin Heathcote	p. 38
9781911736097	DOMINION: Curated by Connor Hirst	Connor Hirst Marcus Harvey, Ronnie O'Sullivan	p. 47
9781911736158	Loves Moods	Damien Hirst	p. 42
9781911736059	Civilisation Paintings, The	Damien Hirst Norman Rosenthal, James Fox	p. 23
9781912122653	Currency, The	Damien Hirst Stephen Fry	p. 42
9781912122950	Light That Shines, The	Damien Hirst, Ellen Mara De Wachter	p. 34
9781912122752	Reverence, Revelation, Devotion	Damien Hirst, Jonathan Griffin	p. 43
9781912122776	Where the Land Meets the Sea	Damien Hirst, David Company, James Cahill	p. 43
9781911736400	Andy Holden: Weight of Imagination	Andy Holden, Jennifer Higgie, Jarvis Cocker	p. 4
9781912122981	Extraordinary Art Dealers	Catherine Ingram	p. 21
9782954125985	@invaderwashere: Ten Years on Instagram	Invader	p. 44
9782954125992	Rubikcubist	Invader, Malika Bauwens, Ian Scheffler	p. 44
9780993316173	All My Photographs are Made with Pens	Tommy Kane	p. 57
9780956873835	An Excuse to Draw	Tommy Kane	p. 18
9781912122301	Vegan Art: A Book of Visual Protest	Tommy Kane	p. 40
9781912122035	Nomos Alpha	Koo Jeong A	p. 57
9781911736127	Black Drawings, The	Wes Lang, Damien Hirst, George Vasey	p. 57
9781911736004	Black Paintings, The	Wes Lang, Wallace Ludel, James Fox	p. 24
9780956873804	Seventy Two	Lucy Liu	p. 57
9780956873811	Seventy Two (Limited Edition)	Lucy Liu	p. 57
9781911736172	What is art for?	Ben Luke	p. 12

9781912122714	Color Rhythms	MadC	p. 57
9781912122431	Street to Canvas	MadC, Luisa Heese	p. 39
9781912122271	Shantell Martin: Lines	Shantell Martin, Katharine Stout, Hans Ulrich Obrist	p. 32
9781912122349	Shantell Martin: Lines (Limited Edition)	Shantell Martin, Katharine Stout, Hans Ulrich Obrist	p. 32
9781912122233	Paris Nude	Mary McCartney	p. 36
9781912122257	Paris Nude (Limited Edition)	Mary McCartney	p. 36
9780993316111	Twelfth Night	Mary McCartney	p. 57
9781912122493	Tête à Tête (EN/FR)	Annette Messenger, Hans Ulrich Obrist	p. 57
9780993010309	Helicopter	Sabine Moritz	p. 57
9781912122479	JENA Düsseldorf (EN/DE)	Sabine Moritz	p. 57
9781912122370	Journal Entries	Sabine Moritz	p. 57
9780956404169	Lilies and Objects	Sabine Moritz	p. 58
9781912122462	Lobeda	Sabine Moritz	p. 58
9780956404121	Roses	Sabine Moritz	p. 58
9780993010385	Sea King	Sabine Moritz	p. 58
9781912122813	Christo Interviews, The	Hans Ulrich Obrist	p. 27
9781911736295	Zaha Hadid Interviews, The	Hans Ulrich Obrist	p. 7
9781911736134	Hockney Interviews, The	Hans Ulrich Obrist	p. 15
9781911736141	Hockney Interviews, The (FR)	Hans Ulrich Obrist	p. 15
9781911736080	INVADER: In Conversation with Hans Ulrich Obrist (EN/FR)	Hans Ulrich Obrist	p. 45
9781912122073	Remember to Dream! 100 Artists, 100 Notes	Hans Ulrich Obrist	p. 16
9781912122974	Wish You Were Here: 111 Artists, 111 Notes	Hans Ulrich Obrist	p. 26
9781912122592	Richter Interviews, The (Hardback)	Hans Ulrich Obrist	p. 37
9781912122240	Richter Interviews, The (Paperback)	Hans Ulrich Obrist	p. 38
9781912122110	Fireflies	Philippe Parreno	p. 58
9781912122325	Matter of Life	Eugénie Paultre	p. 58
9781912122097	Outline (EN/FR)	Eugénie Paultre	p. 58
9781912122646	Picabia Inside Out	Philip Pearlstein	p. 58
9780993316166	40 Tage	Gerhard Richter	p. 58
9780956404152	Night Sketches	Gerhard Richter	p. 58
9780993010323	November (DE)	Gerhard Richter	p. 58
9780993010316	November (EN)	Gerhard Richter	p. 58
9781911736165	The Overpainted Photographs	Gerhard Richter, Joe Hage, Hans Ulrich Obrist	p. 33
9780956404145	September (ES)	Gerhard Richter	p. 58
9780956404138	September (IT)	Gerhard Richter	p. 58
9780956404176	Cage: Six Tableaux de Gerhard Richter (FR)	Gerhard Richter, Robert Storr	p. 58
9781912122486	Drawings 1999–2021	Gerhard Richter, Michael Newman	p. 58
9781911736233	Photographing a Modern World: Britain 1900–1975	Dominic Sandbrook	p. 14
9781912122134	WORLDRECORDS	Kai Schäfer, Peter Hook, Michael Bracewell	p. 58
9781912122042	Seaside Shelters	Will Scott, Edwin Heathcote	p. 59
9781912122509	Calais. Testimonies from the 'Jungle' (EN/FR)	Bruno Serralongue, Florian Ebner, Jacques Rancière	p. 59
9781911736363	Gerhard Richter : Strip-Tower (FLIPBOOK)	Marcus du Sautoy, Hans Ulrich Obrist, Bettina Korek	p. 10
9781911736356	Gerhard Richter : Strip-Tower (Portrait)	Marcus du Sautoy, Hans Ulrich Obrist, Bettina Korek	p. 10
9781912122707	Focal Points: Bruce Nauman (Vol. 1)	Robert Storr, Francesca Pietropaolo (Ed.)	p. 53
9781912122691	Focal Points: Ad Reinhardt (Vol. 2)	Robert Storr, Francesca Pietropaolo (Ed.)	p. 52
9781912122684	Focal Points: Between a Rock and a Hard Place (Vol. 3)	Robert Storr, Francesca Pietropaolo (Ed.)	p. 53
9781911736110	Focal Points: Jasper Johns (Vol. 4)	Robert Storr, Francesca Pietropaolo (Ed.)	p. 52
978 1 911736 34 9	Focal Points: Nancy Spero (Vol. 5)	Robert Storr, Francesca Pietropaolo (Ed.)	p. 6
9780993010354	Interviews on Art	Robert Storr, Francesca Pietropaolo (Ed.)	p. 50
9781912122288	Writings on Art 1980–2005 (Vol. 1)	Robert Storr, Francesca Pietropaolo (Ed.)	p. 51
9781912122417	Writings on Art 2006–2021 (Vol. 2)	Robert Storr, Francesca Pietropaolo (Ed.)	p. 51
9781912122967	Money in Art: From Coinage to Crypto	David Trigg, Mark Carney	p. 45
9780993010392	Groovy Bob	Harriet Vyner	p. 59
9780956873842	Goldstruck	Stephen Webster	p. 59
9780956873897	Goldstruck (Limited Edition)	Stephen Webster	p. 59
978 1 911736 424	These Thoughts May Disappear	Jack White, Deyan Sudjic, Hans Ulrich Obrist	p. 8
9781912122264	Cathy Wilkes	Cathy Wilkes, Zoe Whitley	p. 59
9781912122721	Craig Wood: Catalogue Raisonné 1987–2018	Craig Wood, Michael Archer, Fiona Banner	p. 59

List of Illustrations

p. 3 **top left:** Photo Prudence Cuming Associates. **bottom left:** Damien Hirst and Invader, *Zombie Joe*, 2025, contents of ashtray on canvas, acrylic and paint, 41.8 × 31.8 mm (17 × 13 in.); **bottom middle:** Damien Hirst and Invader, *Invaded Blossom*, 2025, oil on canvas, 305 × 244 mm (120 × 96 in.) **bottom right:** Photo: Prudence Cuming Associates. All artworks © the artists.

p. 4 **top left:** Andy Holden, *Auguries (Lament)*, 2025, bronze with patina in three parts with reclaimed telegraph pole, variable dimensions, installation view, 'In the Shadows: Frieze Sculpture', Regent's Park, London. Private collection; **top right:** Andy Holden, *Laws of Motion in a Cartoon Landscape*, 2017, dual-screen animated film, 57 mins., installation dimensions variable, edition of 7, installation view, The Perimeter, London, 2024, photo Studio Sempie; **bottom left:** Andy Holden, *Uchronian Self-Portrait – Anvil*, 2024, handpainted 3D-printed, sculpture, 18.4 × 33 × 45.7 cm (7 ¼ × 13 × 18 in.), installation view, Charles Moffett, New York, Courtesy the artist and Charles Moffett, New York; **bottom right:** Andy Holden, *Among Your Other Concerns*, 2016, acrylic on found canvas, 40 × 60 cm (15 ¾ × 23 ½ in.). All artworks © Andy Holden. Photo: Daniel Brown.

p. 5 **top left:** *Day 4, Change*; **top middle:** *Day 2, Struggle*; **top right:** *Day 1, Struggle*. **bottom left:** Green in front of American flags / Green and Obama in the family tent / Green and Director, Spike Lee. Photos by Kirk Hanlin. All artworks from *In Seven Days...*, 2010, 7 silkscreen prints with water-based enamel ink and 24k gold leaf on 335 gsm Coventry Rag cotton paper, each: 52 ½ × 40 in. (133 × 101.5 cm). US set: edition of 20 printed at Axelle Editions, Brooklyn. UK set: edition of 7 printed at London Print Studio. In the collections of: Art in Embassies Collection, US Department of State; Library of Congress, Washington DC; The Metropolitan Museum of Art, New York; National Portrait Gallery—Smithsonian Institution, Washington DC; Obama Presidential Center, Chicago; UK Government Art Collection, London; Walker Art Gallery, Liverpool, UK.

p.6 **top left:** Artaud Painting, *Then There Will Be...*, 1969 Gouache, ink, and hand-painted collage on paper, 63.5 × 53.3 cm (25 × 21 in.), private Collection, photo courtesy Galerie Lelong, New York; **top middle:** *Parade*, 1998, silkscreen, 62.2 × 49.5 cm (24 ½ × 19 ½ in.) Edition of 200 The Nancy Spero and Leon Golub Foundation for the Arts, photo courtesy Galerie Lelong, New York; **top right:** Nancy Spero in her 71st Street studio with Codex Artaud panels behind her on the wall, New York, 1973, photo: Susan Weiley. Courtesy Galerie Lelong, New York; **bottom left:** Artaud Painting, *All writing is pigshit*, 1969, gouache on paper, 63.5 × 50.2 cm (25 × 19 ¾ in.), private Collection, photo courtesy Galerie Lelong, New York; **bottom middle:** Nancy Spero, *Homage to New York (I Do Not Challenge)*, 1958, oil on canvas, 119.4 × 78.7 cm (47 × 31 in.), Minneapolis Institute of Art. The Mary Ingebrand-Pohlard Endowment for Twentieth Century Paintings and gift of various donors, by exchange, photo courtesy Galerie Lelong, New York; **bottom right:** Photograph by Prudence Cuming Associates.

p. 7 **top left:** Zaha Hadid Architects, *Heydar Aliyev Centre*, Baku, completed 2012, Thiago Trevisan / Alamy; **top right:** Zaha Hadid Architects, *Mobile Art Chanel Contemporary Art Container*, 2008–11, installation view, Central Park, New York, 2008, Arcad Images / Alamy, Stock Photo; **bottom left:** Zaha Hadid Architects, *MAXXI: Museum of XXI Century Arts, competition painting*, Rome, c. 1998, acrylic on black card © Zaha Hadid Foundation;

bottom right: Arabic cover version.

p. 8 **top left:** Jack White, *God's Smuggler*, 1996, lacquer, latex paint, epoxy resin, metal, plastic, wood, plywood, 1080 × 864 × 305 mm (42½ × 34 × 12 in.); **top right:** photograph by Deyan Sudjic; **bottom left:** Jack White, *Ukulele Joe Solo Model (Small)*, 2026, oil and acrylic paints, epoxy resin, 3D printed thermoplastic resin, 635 × 254 × 254 mm (25 × 10 × 10 in.); **bottom middle:** Jack White, *The Ambulance Model*, 2025, Oil paints, metal, plastic, ceramic, tile, rubber, wooden pallet, 1041 × 1207 × 406 mm (41 × 47½ × 16 in.); **bottom right:** Jack White, *Supernova*, 2025, Acrylic paint on cowhide, epoxy resin, Eames Dining Chair Wood (DCW), 673 × 552 × 641 mm (26½ × 27¾ × 25¼ in.). Photography of artworks by David James Swanson and Jack White.

p. 9 **top left:** Francis Bacon, *Head VI*, 1949, oil on canvas, 91.4 × 76.2 cm. Arts Council Collection, Southbank, London; **top middle:** Francis Bacon, *Two Figures*, 1953, oil on canvas, 152.5 × 116.5 cm. Private Collection; **top right:** Francis Bacon, *Study for Portrait of Lucian Freud (sideways)*, 1971, oil on canvas, 197.7 × 147.7 cm. Private Collection; **bottom left:** Francis Bacon, *Study of Isabel Rawsthorne*, 1966, oil on canvas, 35.5 × 30.5 cm. Centre Pompidou, Musée national d'art moderne-Centre de création industrielle, Paris; **bottom middle:** Francis Bacon, *Study for Portrait of Lucian Freud*, 1964, oil on canvas, 198 × 147.5 cm, The Israel Museum, Jerusalem; **bottom right:** Francis Bacon, *Painting*, 1990, oil on canvas, 198 × 147.5 cm. All works © The Estate of Francis Bacon.

p.10 All artworks © Gerhard Richter. Photo: Prudence Cuming Associates.

p.12 **top left:** Michael Armitage, *#mydressmychoice*, 2015, oil on Lubugo bark cloth, 149.9 × 195.6 cm (59 × 77 in.). Photo © White Cube (George Darrell). © Michael Armitage; **top right:** Portrait of Alvaro Barrington. Photo: Jeremiah Cumberbatch; **bottom left:** Claudette Johnson, *Standing Figure with African Masks*, 2018, pastels and gouache on paper, 163 × 132 cm, (64 ⅞ × 52 in.), Collection Tate. Purchased using funds provided by the 2018 Frieze Tate Fund supported by Endeavor to benefit the Tate collection 2019. Photo: Andy Keate. © Claudette Johnson. Courtesy the artist and Hollybush Gardens, London. **bottom middle:** Charline von Heyl, *Concetto Spaziale*, 2009, oil on canvas, 205.7 × 188 cm (81 × 74 in.) © Charline von Heyl. Courtesy of the artist and Petzel, New York; **bottom right:** Portrait of Ben Luke © David Clack.

p.13 **top left:** La Pedrera, 1906–12, Barcelona (detail, roof); **top right:** Waterloostraat 11, Frans Smet-Verhas, 1905, Antwerp, Belgium; **bottom left:** Solvay House, Victor Horta, 1895, Brussels, Belgium (interior); **bottom middle:** Woman's face, 29 Avenue Rapp, Jules Lavirotte, Paris, France; **bottom right:** Basilica of the Sagrada Família, stained glass and transillumination, 1883–present, Barcelona, Spain. All photography © Pete Huggins

p. 14 **top left:** Sleeping child watched over by their dog, Brighton, Sussex, 1955; **top right:** Children play football on Albert Bridge, Battersea, London, 1972; **bottom left:** Crowd celebrates West Indies victory at the Oval, London, 1963. Photo: Frank Apthorp; **bottom right:** Ladies' fashion at the races, 1931. All images © Associated Papers

p. 15 **top:** David Hockney, *Hawthorn Blossom near Rudston*, 2008, oil on 2 canvases, 152.4 × 243.8 cm (60 × 96 in.). Photo: Richard Schmidt. Private collection; **bottom left:** David Hockney, 10th September 2020, iPad painting; **bottom right:** David Hockney, *Self Portrait*, 22nd November 2021, acrylic on canvas, 91.4 × 76.2 cm (36 × 30 in.). Photo: Jonathan Wilkinson. All artworks © 2025 David Hockney.

p. 16 **top left:** © Tracey Emin; **top right:** © Paul McCartney; **bottom right:** © Cecilia Vicuña. Photo: Prudence Cuming Associates.

p. 17 **top left:** Johnny Budden, *Let the glory days of story begin*; **top right:** Johnny Budden, *Reputation and trust are more important than growth*; **bottom left:** Johnny Budden, *The most powerful force in the universe isn't technology, or imagination*; **bottom right:** Johnny Budden, *Win without boasting. Lose without moaning*; all images © 2025 Johnny Budden.

p. 18 All artworks © 2013 Tommy Kane.

p. 20 **top left:** Peter Cook, *Bubble Suburb*, 2025, ink, colour pencil and watercolour on paper, 50 × 50 cm (19 ⅞ × 19 ⅞ in.), collection of Peter Cook, London, UK; **top right:** Peter Cook, *Serpentine Play Pavilion*, London, England, designed by Peter Cook (Peter Cook Studio Crablab), in collaboration with Serpentine and the LEGO Group. Copyright Peter Cook (Peter Cook Studio Crablab). Courtesy Serpentine; **bottom left:** Peter Cook, *Bournemouth Blue*, 2016, courtesy Peter Cook; **bottom right:** Peter Cook, *Filter City 1*, 2020, ink, colour pencil and watercolour on paper, 50 × 50 cm (19 ⅞ × 19 ⅞ in.), collection of the Peralta family, Gibraltar and London, UK.

p. 21 **top left:** William Hogarth, *The Painter and his Pug (Self Portrait of the Artist and his dog 'Trump')*, 1745, oil on canvas, 90 × 69.9 cm (35 ½ × 27 ½ in.), Tate, UK.; **top middle:** Paul Cezanne, *Three Bathers*, 1879–82, oil on canvas, 52 × 55 cm (20 ½ × 21 ⅞ in.), Petit Palais, Paris; **top right:** William Holman Hunt, *The Light of the World*, 1853, oil on canvas, 121.9 × 61 cm (48 × 24 in.), Keble College, Oxford, UK; **bottom left:** Claude Monet, *Poplars (Autumn)*, 1891, oil on canvas, 92 × 73 cm (36 ⅞ × 28 ¾ in.); **bottom middle:** Middle Kingdom, Egypt, 12th Dynasty, Hippopotamus ('William'), c. 1961–1878 BCE, faience, 11.2 × 7.5 × 20 cm (4 ½ × 3 × 7 ⅞ in.), The Metropolitan Museum of Art, New York; **bottom right:** Alfred Stieglitz, *The Flatiron*, 1903, gelatin silver print, 12 × 8.4 cm (4 ¾ × 3 ⅜ in.), The Art Institute of Chicago.

p. 22 **top left:** Damien Hirst, *Butterfly on Daisy*, 2020, steel, polypropylene, acrylic adhesive, epoxy resin, nylon, PETG, acrylic and copper wire, 1735 × 930 × 870 mm (68.3 × 36.6 × 34.3 in.), an edition of 3 with 2 artist's proofs; **top right:** Damien Hirst, *Octopus*, 2020, steel, aluminium, PET, PETG and acrylic, 970 × 2460 × 1970 mm (38 × 97 × 77 ½ in.), an edition of 3 with 2 artist's proofs; **bottom left:** Damien Hirst, *Scanla Cab Colour Chart*, 2017, Signwriting paint on canvas, 610 × 406 mm (24 × 16 in.); **bottom middle:** *Lascaux Gouache Artist Version*, 2015, Signwriting paint on canvas, 1194 × 838 mm (47 × 33 in.); **bottom right:** Damien Hirst, *Fish*, 2018, steel, aluminium, polypropylene, acrylic adhesive, epoxy resin, nylon, PETG, acrylic and copper wire, 810 × 1910 × 800 mm (32 × 75 × 31 ½ in.), An edition of 3 with 2 artist's proofs. All artworks © Damien Hirst. Photo: Prudence Cuming Associates.

p. 23 **top left:** Damien Hirst, *Civilisation Uncovered*, 2024, oil on canvas, 1981 × 1524 mm (78 × 60 in.); **top middle:** *Lessons from Civilisation*, 2024, oil on canvas, 2743 × 2134 mm (108 × 84 in.); **top right:** Damien Hirst, *Civilisation and Truth*, 2024, oil on canvas, 2743 × 2134 mm (108 × 84 in.). All artworks © Damien Hirst and Science Ltd. Photo: Prudence Cuming Associates.

p. 24 **top:** Wes Lang, *Gobal Ressurrection*, 2022, Acrylic on canvas, 152.5 × 183 cm (60 × 72 in.); **bottom left:** Wes Lang, *This Is the Modern World* (detail), 2023, acrylic on canvas, 178 × 213.5 cm (70 × 84 in.), photo: Jeff McLane; **bottom middle:** Wes Lang, *Coronation* 2023, acrylic on linen, 183 × 152.5 cm (72 × 60 in.); **bottom right:** Wes Lang in his studio. Photo: Ben Walters.

p. 26 **top right:** ©Lubaina Himid; **bottom right:** © Damien Hirst. Photo: Prudence Cuming Associates.

p. 27 **top left:** Christo and Jeanne-Claude, *The London Mastaba, Serpentine Lake, Hyde Park, 2016–18*. On view in London from 18 June to 23 September, 2018. Photo © Wolfgang Volz; **top right:** Christo and Jeanne-Claude, *The Gates*, Central Park, New York City, 1979–2005. photo: Wolfgang Volz; **bottom left:** New York City, 1984. Christo in his studio, with a preparatory drawing for Wrapped Monument to Cristóbal Colón (Project for Barcelona), photo: Wolfgang Volz; **bottom right:** Christo and Jeanne-Claude, *Valley Curtain, Rifle, Colorado, USA, 1970–72*. photo: Wolfgang Volz.

p. 28 **top:** Francis Bacon, *Three Studies of Figures on Beds*, 1972 [Cat. no. 72-01], oil and pastel on canvas. Triptych, each panel: 198 × 147.5 cm (78 × 58 in.) © The Estate of Francis Bacon. All rights reserved, DACS 2024

p. 29 all images © 2018 David Bailey

p. 30 **top left:** Francis Bacon, *Study for Portrait of John Edwards*, 1984, 198 × 147.5 cm, collection particulière, private collection London; **top middle:** Francis Bacon, *Alberto Giacometti*, Buste d'homme dans un cadre, c. 1946 28.1 × 22.4 cm, huile sur papier, collection Fondation Alberto & Annette Giacometti, Paris © The Estate of Alberto Giacometti (Fondation Giacometti, Paris) / Bridgeman; **top right:** Francis Bacon, *Chaim Soutine, La Femme en rouge*, c. 1923–24 92.1 × 65.1 cm Musée d'Art moderne. Paris © musée d'Art moderne / Roger-Vollet; **bottom left:** Francis Bacon, *Seated Woman*, 1961 165 × 142.2 cm Collection particulière, Private Collection.

p. 31 Photographs of the Iggy Pop Life Class in progress are by Elena Olivo. All life class drawings of Iggy Pop © the individual artists.

p. 32 **top:** Shantell Martin, Mural at the Hammerstein Ballroom, Manhattan Center, New York, October 2016, photo: Roy Rochlin; **bottom left:** Shantell Martin, Martin at work on *Niagara Falls* in November 2015, photo: by Connie Tsang.

p. 33 **top:** Gerhard Richter, *MY 177, Museum Visit*, 2011, 10 × 15 cm; **bottom left:** Photo: Prudence Cuming Associates; **bottom middle:** Gerhard Richter, *20.4.07*, 16.7 × 12.6 cm, Image: Cantz Medienmanagement, Ostfildern; **bottom right:** Gerhard Richter, *7.5.07* [Hans Ulrich Obrist], 16.5 × 12.5 cm. Image: Cantz Medienmanagement, Ostfildern. All artworks oil paint on colour photograph © Gerhard Richter.

p. 34 **top:** Damien Hirst, *Schizophrenogenesis* 2008 Glass, painted stainless steel, silicone, acrylic, cows' heads and formaldehyde solution 457 × 1829 × 457 mm (18 × 72 × 18 in.); **bottom left:** Damien Hirst, *Sahara Meteorite*, 2014, bronze, 1110 × 1670 × 1230 mm (43¾ × 65¾ × 48¾ in.), edition of 3 with 2 artist's proofs; **bottom right:** Damien Hirst, *Gravitational Tide*, 2021, oil on canvas, 2438 × 1829 mm (96 × 72 in.). All artworks © Damien Hirst and Science Ltd. All rights reserved, DACS/Artimage 2024. Photo: Prudence Cuming Associates.

p. 35 **top left:** David Bailey, *St Pancras Station from Euston Road*, 1981; **top right:** David Bailey, *Castle Road*, 1980; **bottom left:** David Bailey, *Regent's Canal*, 1982; **bottom right:** David Bailey, *Regent's Canal*, 1980. All images © David Bailey.

p. 36 All images © Mary McCartney.

p. 37 **top left:** Gerhard Richter's studio. Photo Joe Hage; **top right:** Gerhard Richter in his studio. Photo: Joe Hage; **bottom left:** Gerhard Richter, *Abstract Painting* [CR 432-5], 1978, oil on canvas, 52 × 78 cm; **bottom right:** Gerhard Richter, *Betty* [CR 663-5], 1988, oil on canvas, 102 × 72 mm. All artworks © Gerhard Richter.

p. 38 **top right:** André Kertész, *Broken Bench*, 1962, © André Kertész Estate; **top left:** Arthur Tress, *Woman with Binocular Viewers*, San Francisco, 1964 © Arthur Tress; **bottom left:** Trevor Traynor, *The Newsstand Series*, 2012–19 © Trevor Traynor; **bottom right:** J. Wesley Brown, *The Riders*, Los Angeles, 2016 © J. Wesley Brown.

p. 39 **top left:** MadC, *Sheikh Rashid bin Saeed Street*, Abu Dhabi, United Arab Emirates, 2020, photograph by Marco Prosch; **top right:** MadC, *The 500 Wall*, Alte Messe, Leipzig, Germany, September 2013, photograph by Marco Prosch; **bottom left:** MadC, *42-04042019*, 80 × 80 cm, acrylic, watercolour and spray paint on canvas, 2019 © MadC; **bottom right:** MadC studio, Halle, Germany, 2018, photograph by Marco Prosch.

p. 40 **top left:** Andrew Tilsey, *Liberated*, 2018, © 2022 Andrew Tilsey; **top right:** Jane Lewis, *Pig in Hell* © 2022 Jane Lewis; **bottom left:** Rob MacInnis, *Farm Family #1*, © 2022 Rob MacInnis; **bottom middle:** Tommy Kane, *Popeye*, © 2022 Tommy Kane; **bottom right:** Chantal Poulin Durocher, *We Are the Same*, 2018, charcoal on Fabriano paper, 203.2 × 152.4 mm, copyright © 2022 Chantal Poulin Durocher.

p. 41 **top left:** Suad Al-Attar, *House of Glass*, 1973. Oil on canvas, 60 × 80 cm (24 × 31.5 in.); **top right:** Suad Al-Attar, *Paradise Garden Blue*, 1983. oil on canvas, 100 × 119 cm (39.5 × 47 in.); **bottom left:** Suad Al-Attar, *Adam and Eve*, 1992. Oil on canvas, 185 × 152.5 cm (72 × 60 in.); All artwork © Suad Al-Attar; **bottom middle:** Al-Attar at her exhibition at Gallery One in Beirut, 1971, photographer unknown.

p. 42 **top corner:** Damien Hirst, LM77, *Sex* (detail, right diptych), 2023, butterflies and household, gloss on canvas. Diptych, each 48 × 48 in. (1219 × 1219 mm); **top middle:** Damien Hirst, LM16, *Codependent*, 2023, butterflies and household, gloss on canvas, 48 × 48 in. (1219 × 1219 mm). All artworks © Damien Hirst and Science Ltd. All rights reserved, DACS / Artimage 2025; **bottom middle:** Installation view of the artist burning the physical artworks, Newport Street Gallery, © HENI Publishing; **bottom corner:** Damien Hirst, 'Totally gonna sell you', *The Currency*, 2016, One Shot enamel paint on handmade paper, 200 × 300 mm (7¾ × 11¾ in.). Photo: Prudence Cuming Associates.

p. 43 **top corner:** Damien Hirst, *Praise* (detail), 2020, oil and gold leaf on canvas, 121.9 × 182.9 mm (48 × 72 in.); **top middle right:** Damien Hirst, *Reaffirmation* (detail), 2021, oil on canvas, 121.9 × 182.9 mm (48 × 72 in.); **bottom middle:** Damien Hirst, *Comber*, 2022, oil on canvas, 121.9 × 182.9 mm (48 × 72 in.); **bottom corner:** Damien Hirst, *Porth Narven*, 2019, oil on canvas, 213.4 × 152.4 mm (84 × 60 in.). All artworks © Damien Hirst and Science Ltd. Photo: Prudence Cuming Associates.

p. 44 **top corner and middle:** Invader, All images © Invader. All rights reserved; **bottom middle:** Invader, *Rubik Space One*, 2004, 16.5 × 16.5 × 5.5 cm. © Invader. All rights reserved; **bottom left:** Invader, *Rubik Bigger Splash*, 2018, 86 × 86 × 5.7 cm. © Invader. All rights reserved.

p. 45 **top:** Invader on the rooftop of *Libération* headquarters, 2011. Photo: Invader Studio; **bottom left:** Hans Ulrich Obrist and Invader in the studio. Photo: Invader Studio; **bottom right:** *BBO_25*, Bilbao. Photo: Invader Studio. All images © Invader; **bottom middle:** Guerrilla Girls, *Women in America Earn Only 2/3 of What Men Do*, 1985, poster, offset print on paper, 43.2 × 55.9 cm (17 × 22 in.), © Guerrilla Girls, courtesy guerrillagirls.com; **second from bottom:** Gilbert & George, *Money Wheel of Life*, 1997, Mixed media 190 × 226 cm (74¾ × 89 in.), Courtesy Thaddaeus Ropac Gallery, London, Paris, Salzburg

and Seoul; **bottom corner:** Orazio Gentileschi, *Danaë and the Shower of Gold*, 1621–3, oil on canvas, 161.5 × 227.1 cm (63¾ × 89¾ in.), The J. Paul Getty Museum, Los Angeles.

p. 46 **top cover image:** Oliver Marsden, *Spectrum Fade Yellow, Orange, Red, Magenta, Violet, Blue, Green*, 2017 © Oliver Marsden; **bottom cover image:** Gigantic Cloud Of Radioactive Dust, Yucca Flat, Nevada, USA - 19 Mar 1953. Courtesy J R Eyerman / The LIFE Picture Collection / Shutterstock; **top corner:** Keith Tyson, *Nature Painting*, 2013, mixed media on aluminium, 1980 × 1980 mm (78 × 78 in.). © Keith Tyson. All rights reserved, DACS / Artimage 2025; **top middle:** Roger Hiorns, *Untitled*, 2009, engines, steel and copper sulphate, 2690 × 900 × 900 mm, (105¾ × 35¾ × 35¾ in.). © Roger Hiorns. All rights reserved, DACS / Artimage 2025; **bottom middle:** Lingbi 'soaring clouds' scholar's rock, Lingbi stone and wooden base, 447 × 271 × 200 mm (17¾ × 10¾ × 7¾ in.); **bottom corner:** Unknown (US Marine Corps), *Dog, Operation Tumbler-Snapper, Nevada, May 1, 1952*, 1952, silver gelatin print, 253 × 207 mm (10 × 8¼ in.).

p. 47 **top and top middle cover image:** Angela Bulloch, *RGB Spheres IV*, 2004, © Angela Bulloch. Keith Tyson, *Nature Painting "The Biggest Splash"*, 2008, © Keith Tyson. All Rights Reserved, DACS 2025; **bottom middle:** Sarah Lucas, *Black and White Bunny #2*, 1997, black and white photograph, 1220 × 910 mm (48 × 35¾ in.). Photo: Prudence Cuming Associates. © the artist / Courtesy Sadie Coles HQ, London; **bottom corner:** Sarah Lucas, *Where Does It All End?*, 1994, wax and cigarette butt, 64 × 95 × 64 mm (2½ × 3¾ × 2½ in.). Photo: Prudence Cuming Associates. © Sarah Lucas. All rights reserved.

p. 48 **top corner:** Keith Cunningham, *Untitled*, 1985, pencil on paper, 32 × 25.5 cm; **top middle:** Keith Cunningham, *Untitled*, 1952, pen on paper, 33 × 27 cm; **bottom middle:** Keith Cunningham, *Untitled*, 1989, pen on paper, 20.5 × 21 cm; **bottom corner:** Keith Cunningham, *Untitled*, 1988, pen on paper, 12 × 11 cm. All photography by Prudence Cuming Associates. All artworks © Keith Cunningham Estate.

p. 49 **top corner:** Keith Cunningham, cs394, 5 April 1985, pastel on paper, 16.1 × 22.5 cm; **second from top:** Keith Cunningham, cs347, 16 March 1985, pastel on paper, 16 × 22.5 cm; **top middle:** Keith Cunningham, cs1204, January 1990, watercolour on paper, 15.9 × 20.8 cm; **bottom middle:** Keith Cunningham, cs1558, January 1991, watercolour on paper, 15.8 × 20.9 cm; **second from bottom:** Keith Cunningham, cs1923, February 1992, watercolour on paper, 15.8 × 20.9 cm; **bottom corner:** Keith Cunningham, cs2743, September 1996, watercolour on paper, 22.4 × 31 cm. All artworks © Keith Cunningham Estate. Photo: Prudence Cuming Associates.

p. 50 **top corner:** Keith Cunningham, cd1058, 1984, Coloured pencil on paper, 42.1 × 29.9 cm. © Keith Cunningham Estate; **top middle:** Keith Cunningham, cd1011 (detail), 1984, coloured pencil on paper, 42.1 × 29.9 cm, © Keith Cunningham Estate; **bottom middle:** Chuck Close, *Self-Portrait*, 1997, oil on canvas; 259.1 × 213.4 cm (102 × 84 in.), the Museum of Modern Art, New York. Gift of Agnes Gund, Jo Carole and Ronald S. Lauder, Donald L. Bryant, Jr., Leon Black, Michael and Judy Ovitz, Anna Marie and Robert F. Shapiro, Leila and Melville Straus, Doris and Donald Fisher, and purchase. © Chuck Close. Photo: Ellen Page Wilson. Courtesy Pace Gallery; **bottom corner:** Peter Saul *Brush Your Teeth*, 2003 Acrylic on canvas, 170.18 × 160 cm (67 × 63 in.) Private Collection. © Peter Saul. Courtesy the artist.

p. 51 **top corner:** Carroll Dunham, *Fourth Pine*, 1982–84, mixed media on knotty pine, 121.9 × 86.4 cm (48 × 34 in.) © Carroll Dunham Courtesy the artist

and Gladstone Gallery, New York and Brussels; **top middle:** Robert Storr in his MoMA office, c. late 1990s Photograph by Jason Schmidt © Jason Schmidt / Trunk Archive; **bottom middle:** Alice Neel, *Portrait of Sari Dienes*, 1976, oil on canvas, 152.1 x 96.5 cm (59 7/8 x 38 in.) Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC, Museum Purchase, 1976 © The Estate of Alice Neel Photo: Cathy Carver, Hirshhorn Museum and Sculpture Garden; **bottom corner:** Ellsworth Kelly, *Spectrum Colors Arranged by Chance*, 1951–53 Oil on wood, 152.4 cm x 152.4 cm (60 x 60 in.) San Francisco Museum of Modern Art, the Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art, and promised gift of Helen and Charles Schwab Artwork © Ellsworth Kelly Photo Hulya Kolabas. Courtesy Ellsworth Kelly Studio.

p. 52 **top corner:** Jasper Johns, *Flag on Orange Field*, 1957 Encaustic on canvas, 1676 x 123.8 cm (66 x 48 3/4 in.) Museum Ludwig, Cologne Photo © Rheinisches Bildarchiv Cologne; **top middle:** Jasper Johns, *Summer*, 1985, encaustic on canvas, 190.5 x 127 cm (75 x 50 in.). The Museum of Modern Art, New York. Gift of Philip Johnson. Photo: Jamie Stukenberg, Professional Graphics, Rockford, Ill. © The Wildenstein Plattner Institute, New York. All works by Jasper Johns, © 2025 Jasper Johns / VAGA at Artists Rights Society (ARS), New York and DACS, London 2025; **bottom middle:** *Ad Reinhardt in his studio*, New York, 1962. Photo: Marvin Lazarus; **bottom corner:** *How to Look Out, PM*, 23 June 1946

(detail). All works by Ad Reinhardt, © Anna Reinhardt / Artists Rights Society (ARS), New York and DACS, London 2024. Courtesy the Ad Reinhardt Foundation / David Zwirner.

p. 53 **top corner:** Bruce Nauman, *Having Fun/ Good Life, Symptoms*, 1985, neon tubing mounted on metal monolith, 175.3 x 333.7 x 38.1 cm (69 x 131 3/8 x 15 in.), Carnegie Museum of Art, Purchased with funds provided by the Partners of Reed Smith Shaw & McClay and Carnegie International Acquisition Fund, Photo courtesy Sperone Westwater, New York; **top middle:** Bruce Nauman, *My Name As Though It Were Written on the Surface of the Moon*, 1968, neon tubing with clear glass tubing suspension frame, in four parts, 27.9 x 518.2 x 5.1 cm (11 x 204 x 2 in.), edition of 3, Stedelijk Museum, Amsterdam, Photo courtesy Sperone Westwater, New York. All artworks © 2024 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London; **middle right:** Bruce Nauman, *Good Boy Bad Boy*, 1985, video (color, sound), two monitors on two pedestals, tape i (male): 60 min loop, tape ii (female): 52 min loop, edition of 40, Art Institute of Chicago, gift of Lannan Foundation, photo © Art Institute of Chicago / Gift of Lannan Foundation / Bridgeman Images; **bottom middle:** Carrie Mae Weems, *Untitled* (Woman and Daughter with Children), 1990, gelatin silver print, 69.1 x 69.1 cm (27 3/8 x 27 3/8 in.), courtesy the artist and Jack Shainman Gallery, New York, Galerie Barbara Thumm, Berlin, and Fraenkel Gallery, San Francisco, © Carrie Mae Weems; **bottom corner:**

Faith Ringgold, *Picasso's Studio*, 1991, acrylic on canvas, printed and tie-dyed fabric, overall: 185.4 x 172.7 cm (73 x 68 in.), Worcester Art Museum, Charlotte E. W. Buffington Fund © 2024 Faith Ringgold / Artists Rights Society (ARS), New York and DACS, London, Courtesy ACA Galleries, New York. Photo © Worcester Art Museum /Charlotte E. W. BuffingtonFund / Bridgeman Images

p. 54 **top corner:** Brian Clarke, Plate 92, *Ibiza*, 2022, white pencil and acrylic painted paper collage on black card, 42 x 29.5 cm. Photo © Prudence Cuming Associates; **top middle:** Brian Clarke, Plate 311, *London Clinic* (outline), 2023, acrylic painted paper collage on black card, 42 x 29.5 cm; **bottom middle:** Brian Clarke, Plate 314, *London Clinic*, 2023, acrylic painted paper collage on black card, 42 x 29.5 cm. Photo © Prudence Cuming Associates; **bottom corner:** Brian Clarke, Plate 200, *Ibiza* (outline), 2022, acrylic painted paper collage on black card, 42 x 29.5 cm. All artworks © Brian Clarke.

p. 55 **top corner:** Brian Clarke, *World Without End* (detail), 2017, stained glass in wooden frame, 204 x 252 cm. Photo: Prudence Cuming Associates. © Brian Clarke; **top middle:** Brian Clarke, Brian Clarke, *Flowers for Zaha* (outline of detail), 2016, stained glass in wooden frame, 204 x 252 cm. © Brian Clarke; **top:** Brian Clarke, *Vesper 435*, 80 x 120 cm; **bottom left:** Brian Clarke, *Vesper 288*, 120 x 80 cm; **bottom right:** Brian Clarke, *Vesper 125*, 42 x 29.5 cm. All photography by Prudence Cuming Associates. All artworks by Brian Clarke, © Brian Clarke.

Sales & Distribution

UK & Ireland

Turnaround Publisher Services
2nd Floor, Crown House
47 Chase Side
Southgate
London, N14 5BP
+44 (0)20 8829 3002
orders@turnaround-uk.com

Represented in UK by

Yale Representation Ltd
47 Bedford Square
London, WC1B 3DP
+44 (0)20 7079 4900
yalerep@yaleup.co.uk

Europe

Bill Bailey Publishers' Representatives
Office 21, 1 Seale Hayne
Newton Abbot
Devon, TQ12 6NQ
+ 44 (0)16 26 33 10 79
info@billbaileypubreps.co.uk

North America

Artbook | D.A.P.
75 Broad Street, Suite 630
New York, NY 10004
+1 212-627-1999
orders@dapinc.com

Japan, Korea, Taiwan, Hong Kong and China

Tim Burland
Sangenjaya 2-38-12
Setagaya Ward,
Tokyo 154-0024, Japan
+81 090 1633 6643
tkburland@gmail.com
Kate Miao (for China)
+86 137 7605 1127
kateaquarius@hotmail.com

EU Authorised Representative

Easy Access System Europe
Mustamäe tee 50
10621 Tallinn, Estonia
gpsr.request@easproject.com

Australia

Books at Manic
Postal Address
PO Box 8
Carlton North VIC 3054
Australia
+61 3 9380 5337
manicex@manic.com.au

Contact us

HENI Publishing

2nd Floor, 29-35 Lexington Street
London, W1F 9AH
books@heni.com
heni.com/publishing

COMING 2027

The Yoko Ono Interviews

Hans Ulrich Obrist

Artful Houseplants

Giovanni Aloï

Growing up with Henry Moore

by David Sylvester

Edited by James Finch
and Olivier Weil

Damien Hirst: The Currency

Unique Prints

