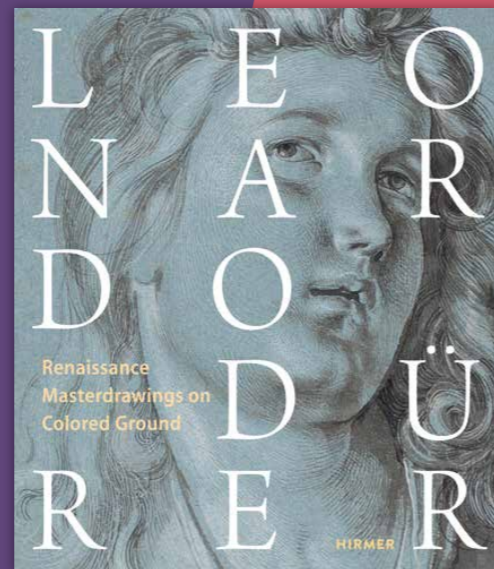
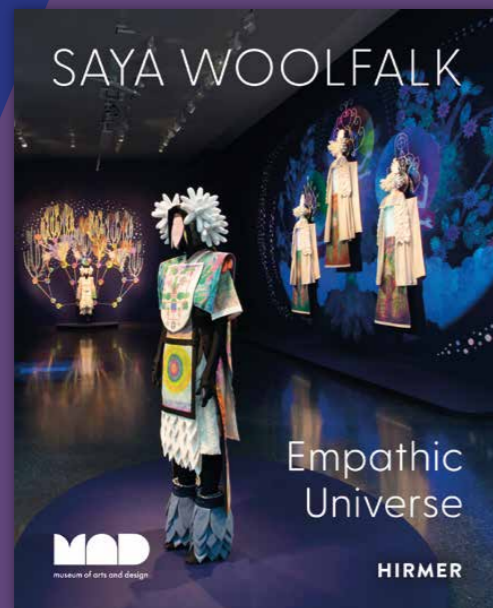
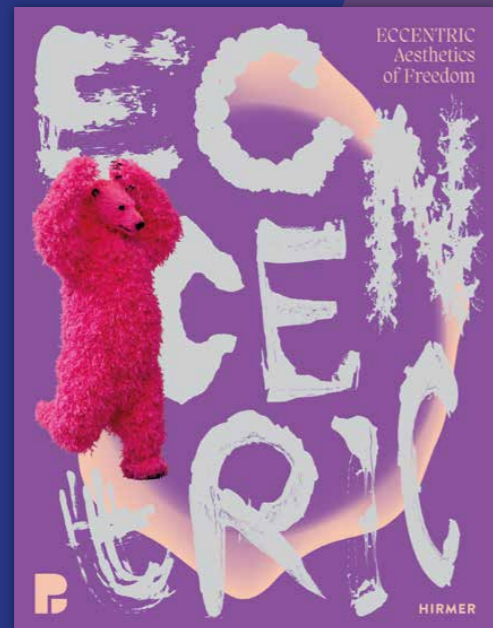
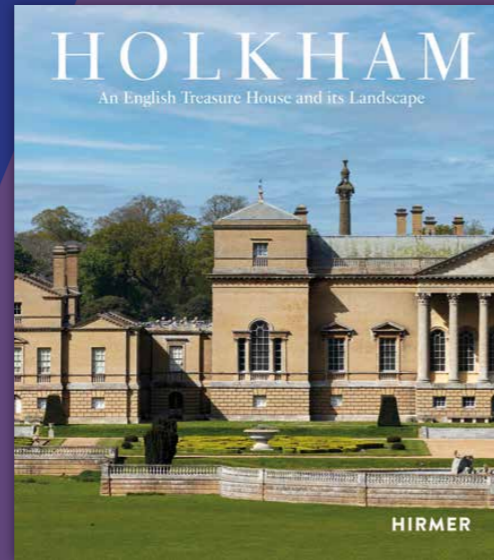
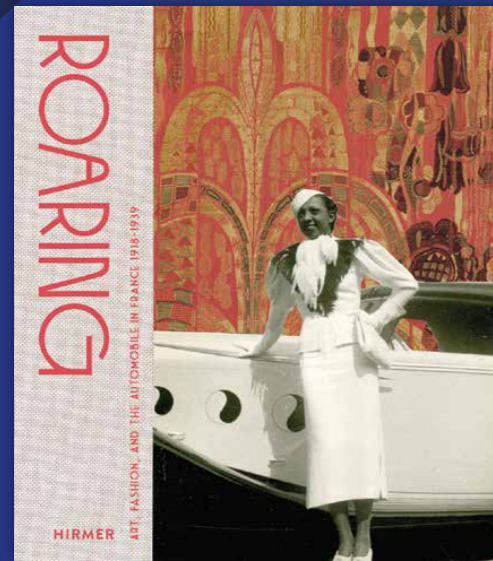


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PUBLISHERS SPRING 2025

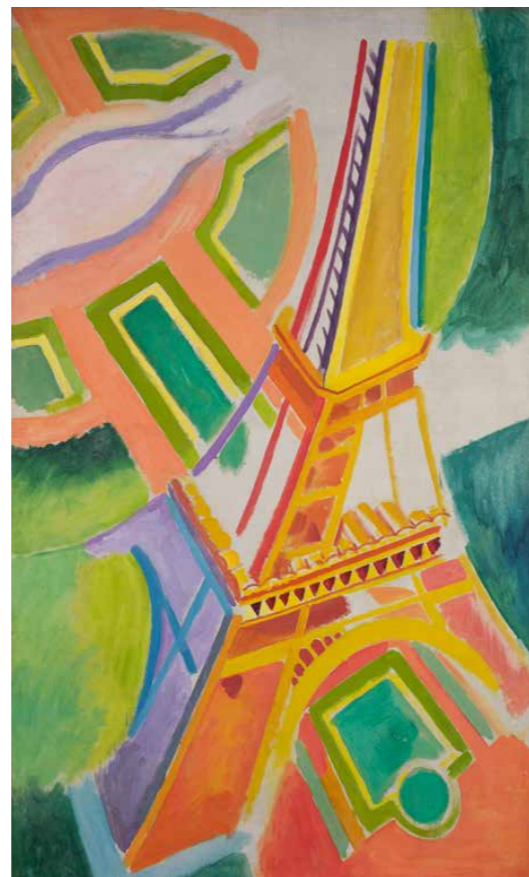


OUR HIGHLIGHTS



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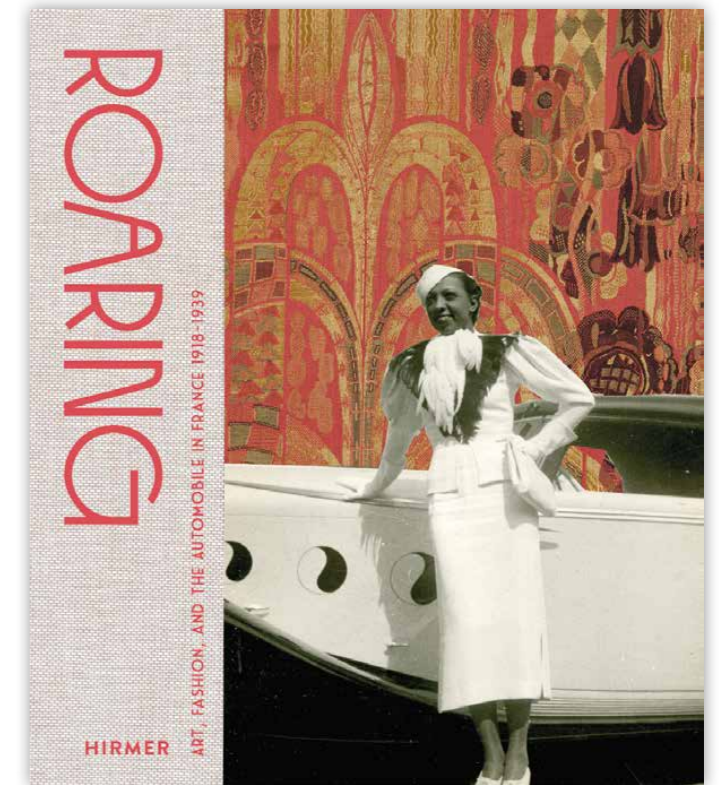


Automobiles as design objects and artistic subjects

ROARING Art, Fashion, and the Automobile in France, 1918–1939

Lavishly illustrated, this catalogue explores the role of the automobile as both object and subject in interwar France, a period of exceptional creativity, innovation and turbulence. Expansive and interdisciplinary, *Roaring* illuminates the rich creative ecosystems that nourished this golden age of French automotive design.

The publication explores the role of the automobile as both object and subject in France between the two world wars. It untangles the impact of fashion, interiors, architecture, aviation and the avant-garde on French automobile design and production. In turn, it highlights the bold, untethered visions of artists like Josephine Baker, Le Corbusier, Sonia and Robert Delaunay, and Jacques-Henri Lartigue, who embraced the automobile as a provocative expression of the modern age.



Genevieve Cortinovia is the Andrew W. Mellon Foundation associate curator of decorative arts and design at the Saint Louis Art Museum. She joined the museum in 2012 after earning a master's degree in the history of decorative arts, design and material culture from the Bard Graduate Center in New York City.

Ed. Genevieve Cortinovia
Contributions by Genevieve Cortinovia, Ken Gross, Daniel Marcus
192 pp., 142 illus.
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Exhibition
Saint Louis Art Museum,
St. Louis, MO
11 Apr – 27 Jul 2025



Be our guest at Holkham, a Palladian universe

HOLKHAM An English Treasure House and Its Landscape

Created over four decades from the 1720s to the 1760s by the highly erudite, visionary and ambitious Earl of Leicester, Holkham is a masterpiece of Palladian architecture. Richly illustrated and with insightful essays, this volume invites us to a picturesque tour through a remarkably well-preserved house, with all its splendidly furnished interiors and outstanding collection of artworks still in place.

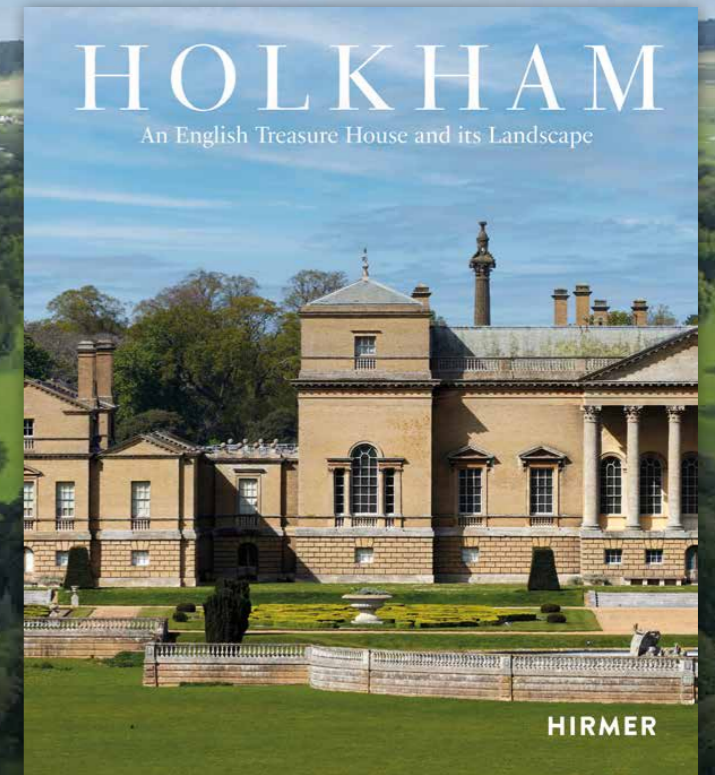
Lord Leicester designed Holkham as the ideal home and setting for the ancient sculptures, distinguished paintings and other treasures he had acquired on his Grand Tour. The unique Marble Hall and the Gallery revive and celebrate the values and virtues of ancient Rome, while the Saloon and state rooms vibrate with a Baroque sense of grandeur and splendour. With the original family still in custodianship, Holkham is a unique survivor of the golden age of English country-house culture.

Leo Schmidt is an art historian and emeritus professor of heritage conservation at Brandenburg University of Technology in Cottbus. Elizabeth Angelicoussis is a classical archaeologist and expert on 18th-century sculpture collections.

Eds. Leo Schmidt,
Elizabeth Angelicoussis
Contributions by Peter Burman,
Michael Daley, Polly Feversham,
Anne Glenconner, Katherine
Hardwick-Kulpa, John Hardy,
Christine Hiskey, Markus Joachim,
Christian Keller, Axel Klausmeier,
Silke Langenberg, Tom Leicester,
Laura Nuvoloni, Bernhard Ritter,
Christoph Martin Vogtherr and
Tom Williamson

368 pp., 320 illus.
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Hardcover

£50.00 / US\$65.00
978-3-7774-4444-4
UK Apr 25 / US Apr 25



Boomtown Amsterdam – light and shadow of a metropolis reflected through outstanding portraits

REMBRANDT'S AMSTERDAM Golden Times?

During the 17th century, Amsterdam became one of the leading economic centres in Europe. The city and its population grew rapidly, trade and art flourished. The influential bourgeoisie shaped the fortunes of the city and confidently celebrated itself in magnificent group portraits by the city's leading artists, first and foremost Rembrandt.

More than in any other city, the group portrait developed in Amsterdam as a mirror of a powerful social elite, especially the members of the civic guard houses and the regents of social institutions. And yet their good fortune had its price, for the roots of the city's Golden Age lay in a colonialist trading policy and a rigid social order. This volume shows both sides of the coin, with images and stories of a plural society telling of wealth and inequality, good fortune and ruin, power and impotence.

Ed. Jochen Sander
Contributions by S. Dickey,
C. Gannon, N. Middelkoop,
T. van der Molen, A. Reuter,
J. Sander, F. Schütt

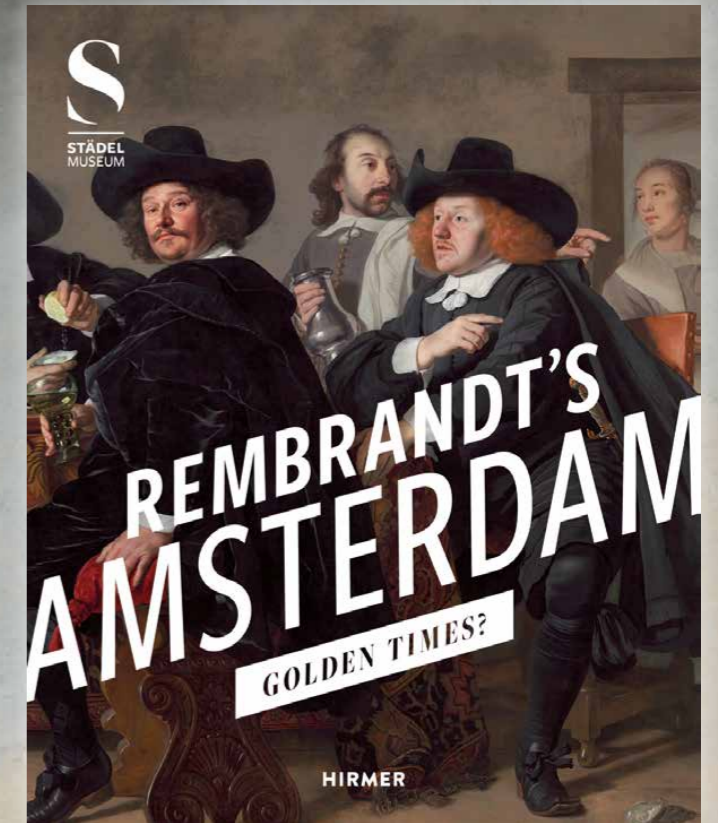
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Paperback with flaps

£45.00 / US\$60.00
978-3-7774-4409-3
UK Jan 25 / US Jan 25



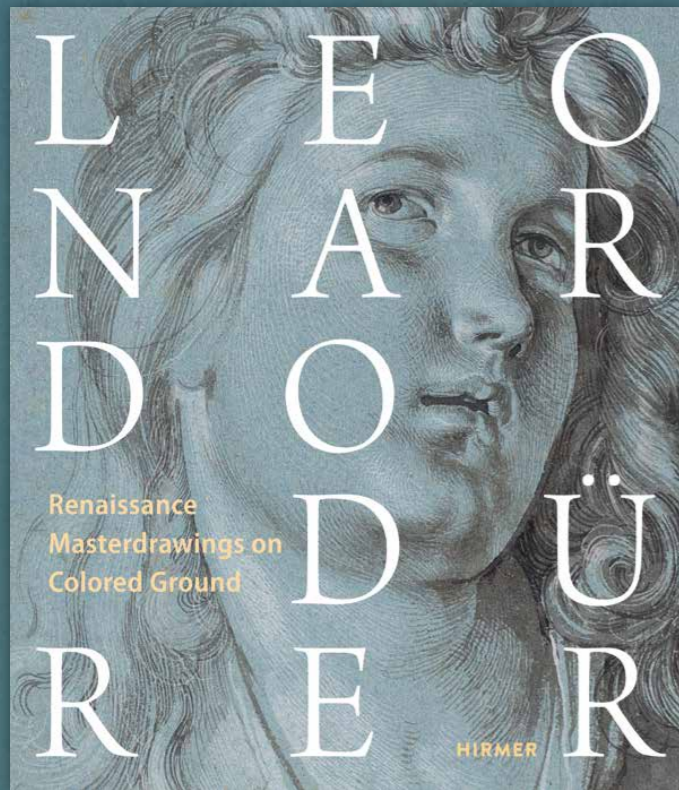
Exhibition

Städel Museum, Frankfurt,
Germany
27 Nov 2024 – 23 Mar 2025



Jochen Sander is the deputy director and head of collections for Dutch, Flemish and German Painting before 1800 at the Städel Museum in Frankfurt.

A North-South summit meeting – two masters of the Renaissance revolutionise the art of drawing



Eds. Ralph Gleis, Achim Gnann,
Christof Metzger
Contributions by A. Gnann,
C. Metzger et. al.
280 pp., 180 illus.
24.5 x 28.5 cm / 9 3/4 x 11 1/4 in.
Hardcover
£45.00 / US\$60.00
978-3-7774-4468-0
UK May 25 / US May 25



Exhibition
Albertina, Vienna, Austria
7 Mar – 9 Jun 2025

LEONARDO / DÜRER Renaissance Masterdrawings on Colored Ground

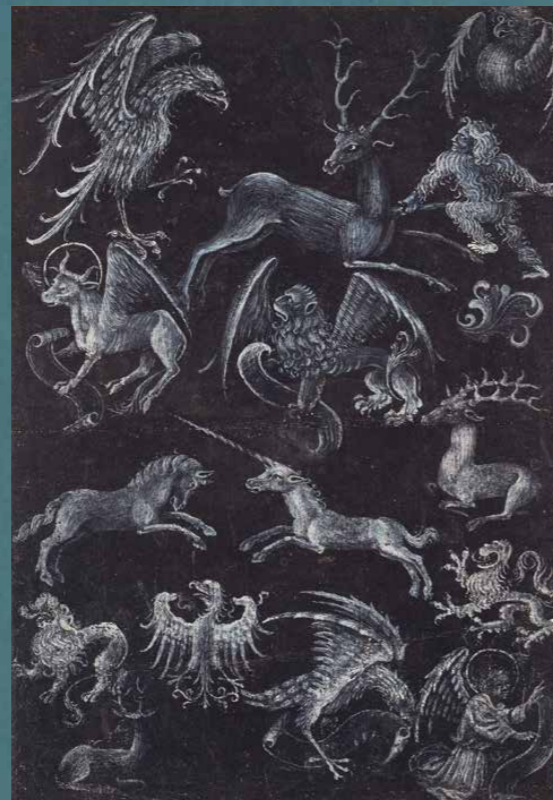
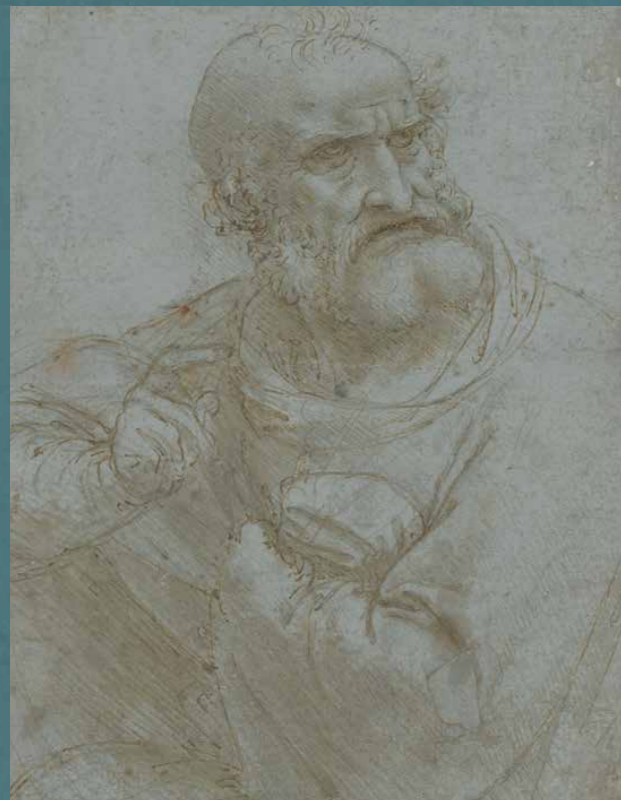
Dürer's *Praying Hands* are one of the world's most popular artworks. Few artists have changed the art world more profoundly than Leonardo and Dürer. They bring their subjects to life with breathtaking virtuosity, creating masterpieces of incredible intimacy.

Mythology, religious faith and history, images of everyday life and travel scenes were core themes of the 15th century and stand at the centre of the art displayed in the drawings of Leonardo and Dürer. The images reveal their charm in the interplay of chiaroscuro effects on coloured paper. The works of both masters are shown alongside sheets by their contemporaries like Albrecht Altdorfer and Raphael. How could this art form assert its independence and what made it so popular and successful? The lavish publication examines these fascinating questions and illustrates the wide-ranging expressive possibilities that the technique offers.

Ralph Gleis is director of the Alte Nationalgalerie Berlin and curator of numerous exhibitions on the art of the 19th and 20th centuries. From 2025 he will be the General Director of the Albertina in Vienna.

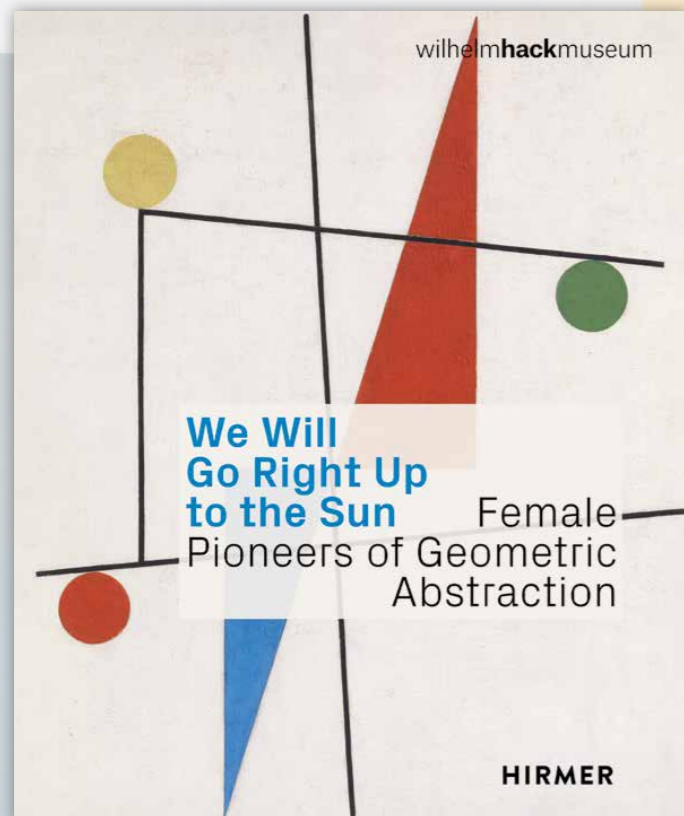
Achim Gnann is curator for Italian art from the 15th to the 19th centuries at the Albertina in Vienna.

Christof Metzger is curator for German, Austrian and Swiss art until 1760 at the Albertina in Vienna.



ARTISTS ALBRECHT ALTDORFER, HANS BALDUNG GRIEN,
ALBRECHT DÜRER, LEONARDO DA VINCI, VITTORE CARPACCIO, RAPHAEL

Women Power for Abstraction! Women Artists in Global Dialogue



WE WILL GO RIGHT UP TO THE SUN Female Pioneers of Geometric Abstraction

Geometric abstraction as a worldview: artists like Sophie Taeuber-Arp and Sonia Delaunay played an essential part in the development of non-representational art. The volume presents an overview of the evolution of geometric abstract art and in addition to the applied arts takes into account the female perspective of the Global South with promising new discoveries.

Geometric abstraction emerged around the turn of the last century from an attitude that was permeated by renewal, utopia and resistance, and that aimed at the unity of art and life. Colourful, geometric and highly attractive – this comprehensive view of the time between 1914 and the 1970s is lavishly illustrated and relates the narrative from a female, global, historical and contemporary perspective, revealing the dense network between women artists and gallerists.

Astrid Ihle has been the curator for modern and contemporary art at the Wilhelm-Hack-Museum in Ludwigshafen since 2017.
Julia Nebenführ has been the head of collections and curator at the Wilhelm-Hack-Museum in Ludwigshafen since 2018.
René Zechlin has been the director of the Wilhelm-Hack-Museum in Ludwigshafen since 2014.

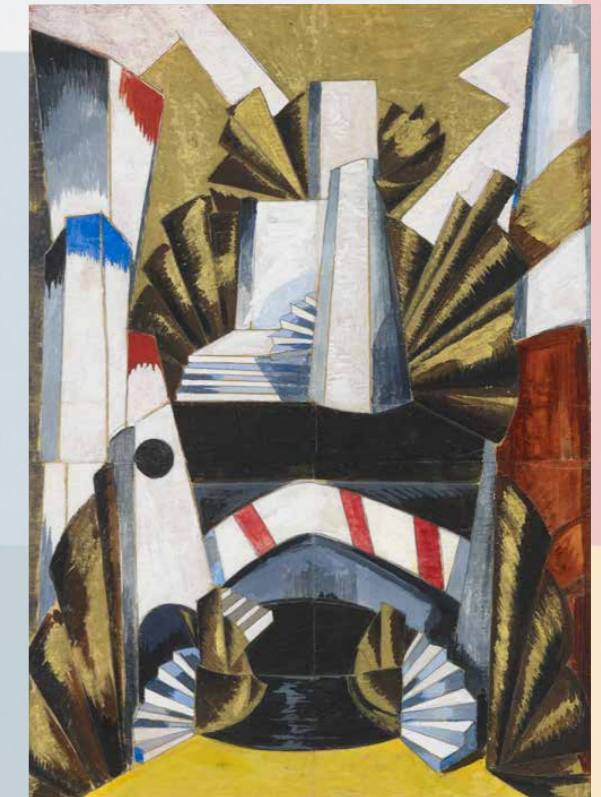
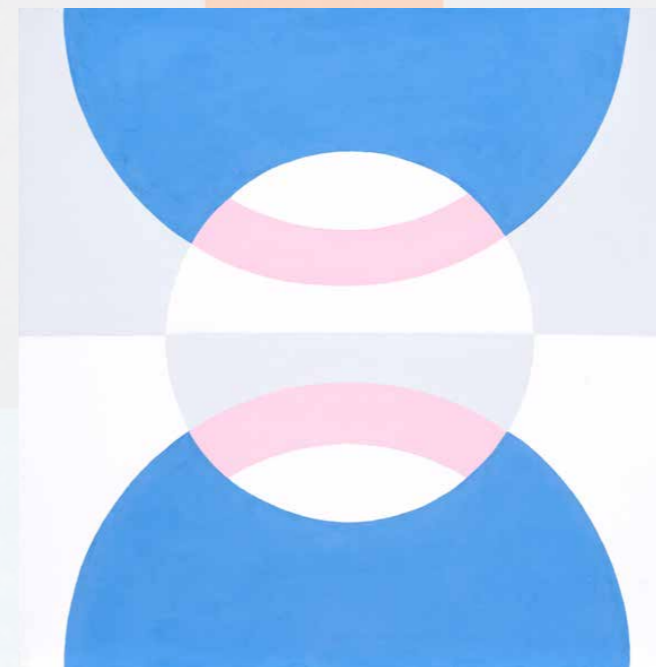
Eds. Astrid Ihle, Julia Nebenführ, René Zechlin
Contributions by international experts
Text: English / German
288 pp., 202 illus.
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Hardcover

**Hirmer Premium
Printed linen**

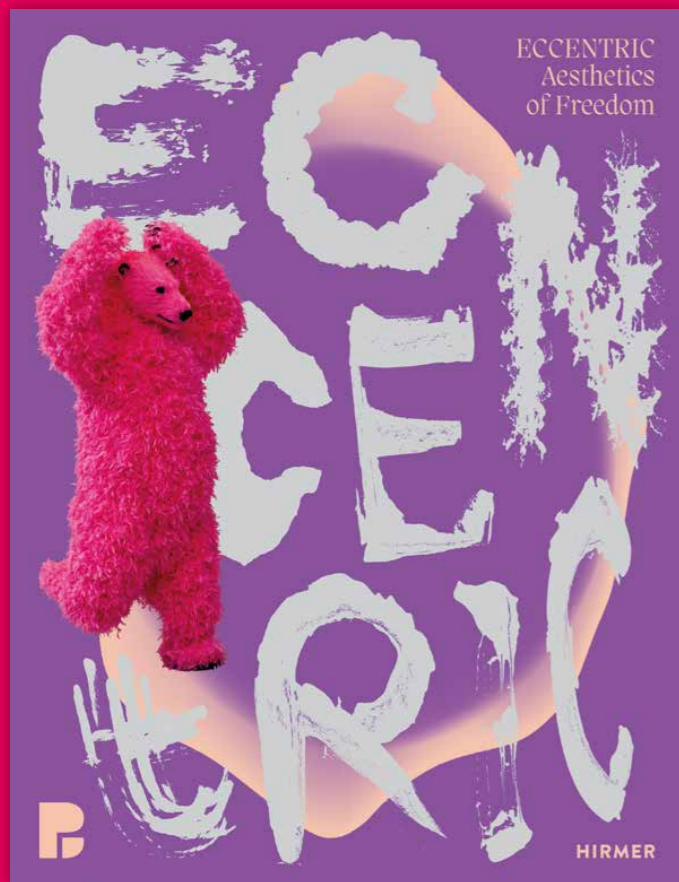
£50.00 / US\$65.00
978-3-7774-4427-7
UK Jan 25 / US Jan 25



Exhibition
Wilhelm-Hack-Museum, Ludwigshafen, Germany
16 Nov 2024 – 21 Apr 2025



Dare to be eccentric! For more democracy, freedom, and humanity



Bernhart Schwenk is an art historian and has been head of the contemporary art collection at the Pinakothek der Moderne in Munich since 2002. Eva Karcher is an independent curator, cultural journalist, and expert in the field of contemporary art, and the intersection of art, fashion, design and philosophy.

ECCENTRIC Aesthetics of Freedom

Courageous, free, humorous, touching and disturbing: these works by fifty international artists show how eccentric means more than neurotic or decadent. Eccentricity resists all kinds of ideology, and indeed it can be an engine of social freedom and tolerance. Through approximately one hundred pieces – including painting, sculpture, installation art, video and design – diversity is celebrated in ways that defy rigid norms and clichés.

Inspiring, thoughtful and quick-witted, the short texts in this book introduce us to some of the most brilliant eccentrics of the art world. The overall impression is just as dazzling as it is multifaceted and shows the full scope of work that is “eccentric” (from ex centro, outside the middle) through experiments with materials or free-spirited approaches to themes such as identity, body, environment and humanity. Richly illustrated and beautifully designed, this magazine-like catalogue is a feast for the eyes and will awaken curiosity about the eccentric in all of us.

Eds. Bernhart Schwenk, Eva Karcher
Contributions by A. González, A. Hosch, E. Karcher, B. Schwenk
Text: English / German
216 pp., 130 illus.
23 x 30 cm / 9 x 11 3/4 in.
Paperback

Hirmer Premium
Colour cut, paper change, laminated linen

€32.00 / US\$42.00
978-3-7774-4506-9
UK Jan 25 / US Jul 25



Exhibition
Pinakothek der Moderne,
Munich, Germany
25 Oct 2024 – 28 Apr 2025

Too much of a good thing is wonderful!



ARTISTS
JEAN-MARIE APPRIOU, Yael BARTANA, MAURIZIO CATTELAN, JULIAN CHARRIÈRE, BARBARA CHASE-RIBOUD, SALVADOR DALÍ, MAX ERNST, SIMON FUJIWARA, ISA GENZKEN, GILBERT & GEORGE, MIKE KELLEY, MARTIN KIPPENBERGER, JEFF KOONS, PAUL MCCARTHY, JONATHAN MEESE, PAOLA PIVI, CHRISTINA QUARLES, PIPILOTTI RIST, BUNNY ROGERS, RAQIB SHAW, CINDY SHERMAN, SOPHIA SÜSSMILCH, ANNA UDDENBERG, ANDY WARHOL, ZADIE XA, LU YANG, ET. AL.





In the focus of the modern age – sculptures full of vitality and charisma!

CAMILLE CLAUDEL AND BERNHARD HOETGER Emancipation from Rodin

Sculptures by two impressive artists, both inspired by Rodin, emerge from the shadow cast by their great role model: the works of Camille Claudel (1864–1943) and Bernhard Hoetger (1874–1949) paved the way for sculpture to enter the modern age. The artistic freedom of the avant-garde including the emerging Art Nouveau can be seen in new forms and ideals.

What links the art of Claudel and Hoetger? Following their joint exhibition in 1905 in the Galerie Eugène Blot in Paris, a hub of the artistic avant-garde, this volume unites once more the works of the two artists some 120 years later. The lavishly illustrated publication presents the encounter between the two sculptors in the French art scene at the dawn of the modern age. Their experimentation with new materials and techniques enabled them to break out of the established patterns of artistic creativity.

Yvette Deseyve is deputy director and curator at the Alte Nationalgalerie Berlin and the Friedrichswerder Church.

Frank Schmidt is the director of the Paula Modersohn-Becker Museum, Bremen.

Eds. Yvette Deseyve,
Frank Schmidt
Contributions by S. Dequin,
Y. Deseyve, S. Guericke,
H. Hans, E. Lebon, C. Philippon,
F. Schmidt, E. Turbat

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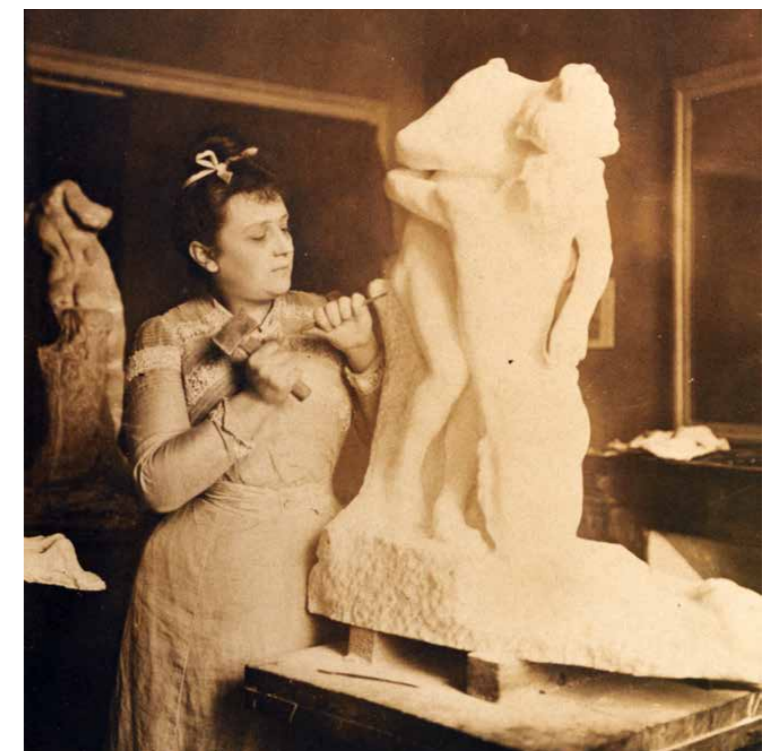
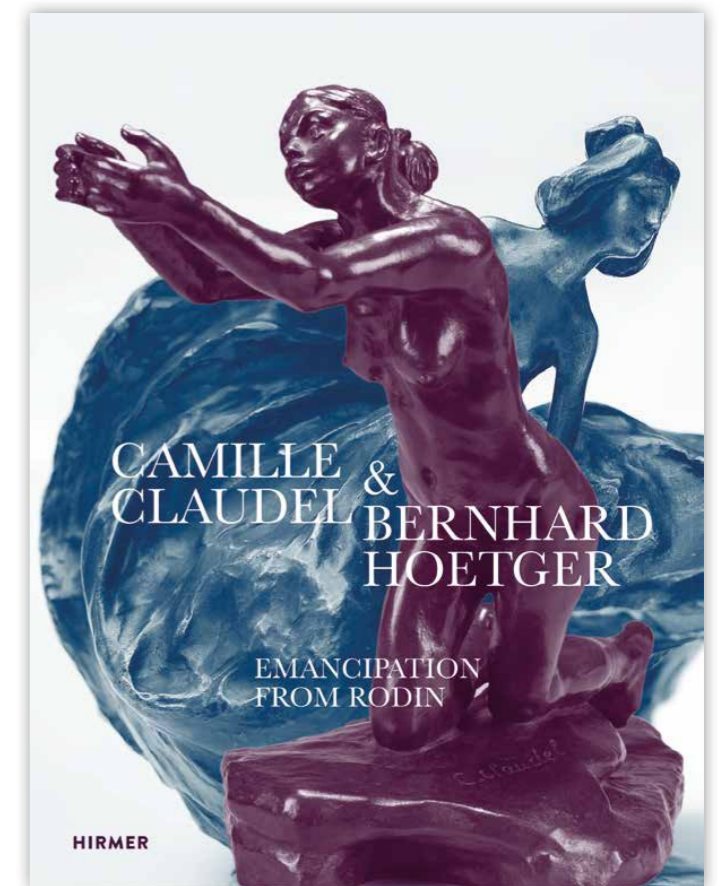


Exhibition

Paula Modersohn-Becker
Museum, Bremen, Germany
25 Jan – 18 May 2025

Alte Nationalgalerie, Berlin,
Germany
6 Jun – 28 Sep 2025

Musée Camille Claudel,
Nogent-sur-Seine, France
12 Sept 2026 – 10 Jan 2027





Discover over 250 contemporary women recipients of the “Anonymous Was A Woman” award

ANONYMOUS WAS A WOMAN The First 25 Years

Anonymous Was A Woman: The First 25 Years celebrates the transformative impact of women artists on contemporary art since the founding of the titular grant. In addition to new essays, the book offers a biographical description with selected artworks of each artist who received the Anonymous Was A Woman (AWAW) award from its founding in 1996 through 2020, a period in which the accomplishments of women have thoroughly transformed contemporary art.

In honour of the twenty-fifth anniversary of the AWAW award, this landmark publication commemorates 251 recipients. Surveying their careers offers a wealth of previously untold histories. *Anonymous Was A Woman* also includes contributions by co-editors Nancy Princenthal and Vesela Sretenović, along with commentaries by other women scholars, as well as a round-table discussion featuring founder Susan Unterberg.

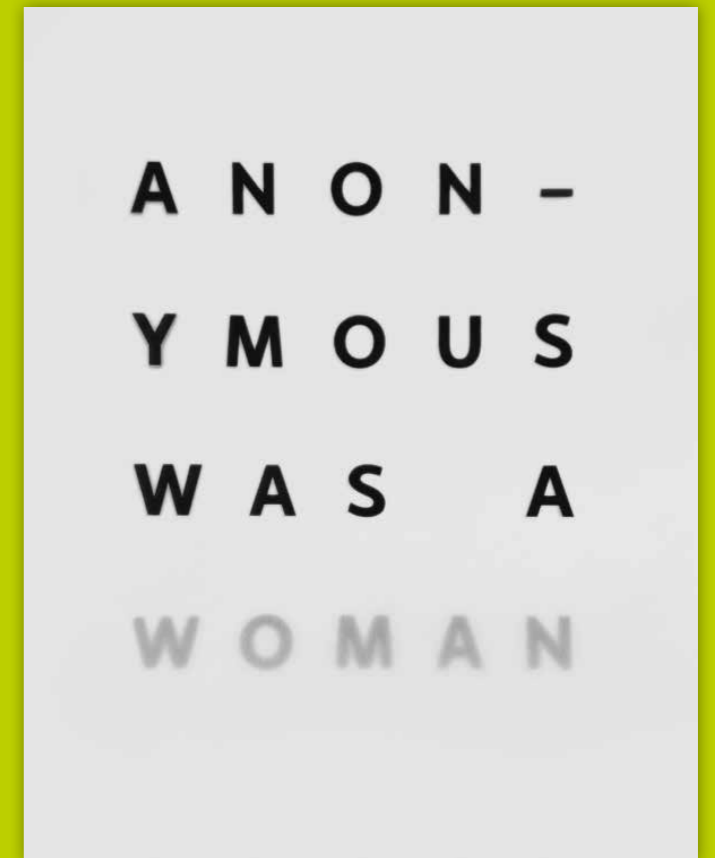
Eds. Nancy Princenthal,
Vesela Sretenović
Contributions by Nancy
Princenthal, Vesela Sretenović,
Valerie Cassel Oliver, Alexandra
Schwartz, Cecilia Fajardo-Hill,
Jenni Sorkin, Gaby Collins-
Fernandez

392 pp., 300 illus.
25 x 31 cm / 10 x 12 ¼ in.
Hardcover
£52.00 / US\$65.00
978-3-7774-4318-8
UK May 2025 / US May 2025



Exhibition

Grey Art Museum, New York
University, NY
1 Apr –26 Jul 2025
Frost Art Museum, Florida
International University, FL
Autumn 2025
Rose Art Museum, Brandeis
University, MA
Spring 2026



Nancy Princenthal is a Brooklyn-based writer whose book *Agnes Martin: Her Life and Art* received the 2016 PEN/Jacqueline Bograd Weld Award for Biography. She is also the author of *Unspeakable Acts: Women, Art, and Sexual Violence in the 1970s* and *Hannah Wilke*. Princenthal has taught at Bard, Princeton, Yale, the School of Visual Arts, NYU's Institute of Fine Arts, and elsewhere.

Vesela Sretenović is visiting faculty at Virginia Commonwealth University and works as an independent curator of modern and contemporary art.



Timeless illustrations of Saya Woolfalk's artistic innovation in Afrofuturism and world-building

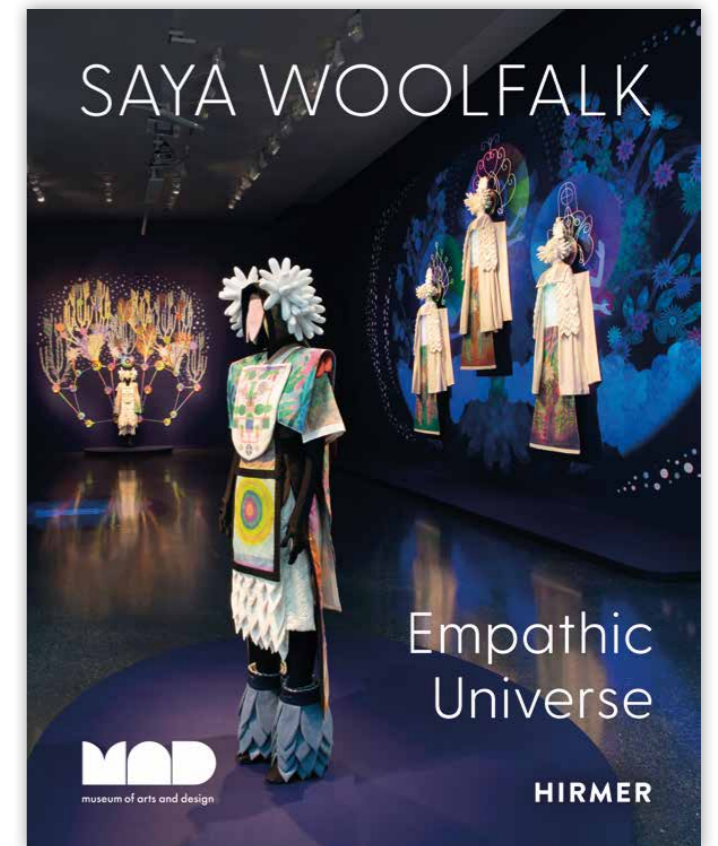


SAYA WOOLFALK The Empathic Universe

Saya Woolfalk: The Empathic Universe is the first full-scale monograph on this internationally renowned multidisciplinary artist. Woolfalk's immersive installations are as visually stunning as they are intellectually engaging, winning ardent admirers worldwide. Lavishly illustrated, this volume surveys two decades of Woolfalk's groundbreaking work including the artist's garment-based sculptures, installations, videos, paintings and live performances.

"The Empathics" are a fictional race of women whose story runs throughout Woolfalk's artworks. Their name reflects the hope that future societies will develop stronger empathy for one another, and their visual culture has its own distinctive imagery, symbolism and folklore, incorporating aspects of African, African-American, Japanese, European and Brazilian art, craft and storytelling.

Alexandra Schwartz is curator of modern and contemporary art, craft and design at the Museum of Arts and Design, New York. Her exhibitions and catalogues include *Garmenting: Costume as Contemporary Art* and *Come as You Are: Art of the 1990s*, and her books include *Ed Ruscha's Los Angeles* and *Modern Women: Women Artists at The Museum of Modern Art*.



Ed. Alexandra Schwartz
Contributions by Lowery Stokes
Sims, Naomi Beckwith,
Jasmine Wahl
144 pp., 100 illus.
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Hardcover
£36.00 / US\$45.00
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UK Apr 25 / US Apr 25



Exhibition
Museum of Arts and Design, NY
12 Apr – 7 Sep 2025





“To fully understand ecology, we need to think in circles without interruption.”

ANNE DUK HEE JORDAN
The End Is Where We Start From

The artist Anne Duk Hee Jordan (b. 1978) was born in Korea and grew up in Germany. She argues in a sensuous and humorous manner that we as humans should see ourselves as a part of the ecosystem. Jordan’s multimedia, immersive installations create a mysterious and at the same time whimsical world inspired by marine life, geology, sexuality, procreation and symbiosis.

In Anne Duk Hee Jordan’s oeuvre, nature is not only a comfort landscape but rather a true orgy of death, exploitation and new beginnings. As a master student of Ólafur Elíasson, she regards thinking in cycles as a prime concern. The volume combines images of her impressive installations and writings on art and literature, together with contributions in the form of essays which examine the characteristic work approach of Anne Duk Hee Jordan from various angles.

Barbara Horvath is an art historian and curator at KunstHausWien. From 2020 to 2023 she was the artistic director of the Kunstverein Eisenstadt.



Ed. Barbara Horvath,
 KunstHausWien GmbH
 Contributions by C. Cox,
 P. Doutreluingne, B. Horvath,
 C. Martinez, A. Neimanis,
 C. Runge, U. Ströbele,
 J. Voorhies et. al.

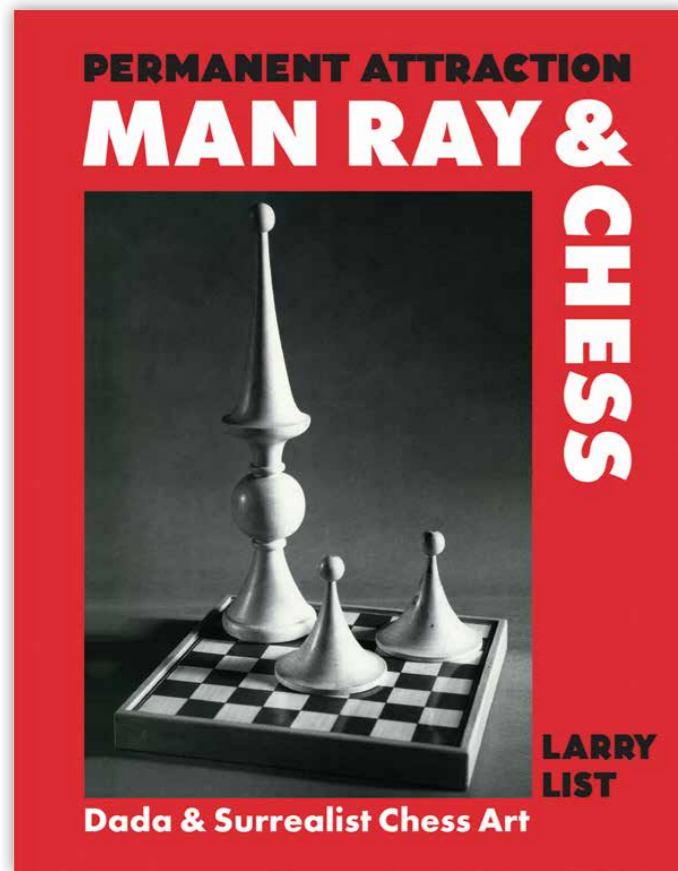
Text: English/German
 208 pp., 120 illus.
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 Paperback with flaps
 £36.00 / US\$46.00
 978-3-7774-4438-3
 UK Jan 25 / US Jan 25



Exhibition
 KunstHausWien, Austria
 10 Sep 2024 – 26 Jan 2025



Man Ray's lifelong passion: Chess concepts influenced Modernism

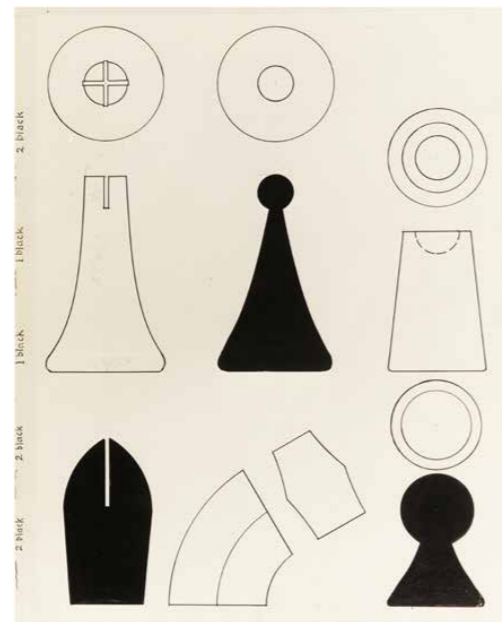


PERMANENT ATTRACTION: MAN RAY & CHESS Dada & Surrealist Chess Art

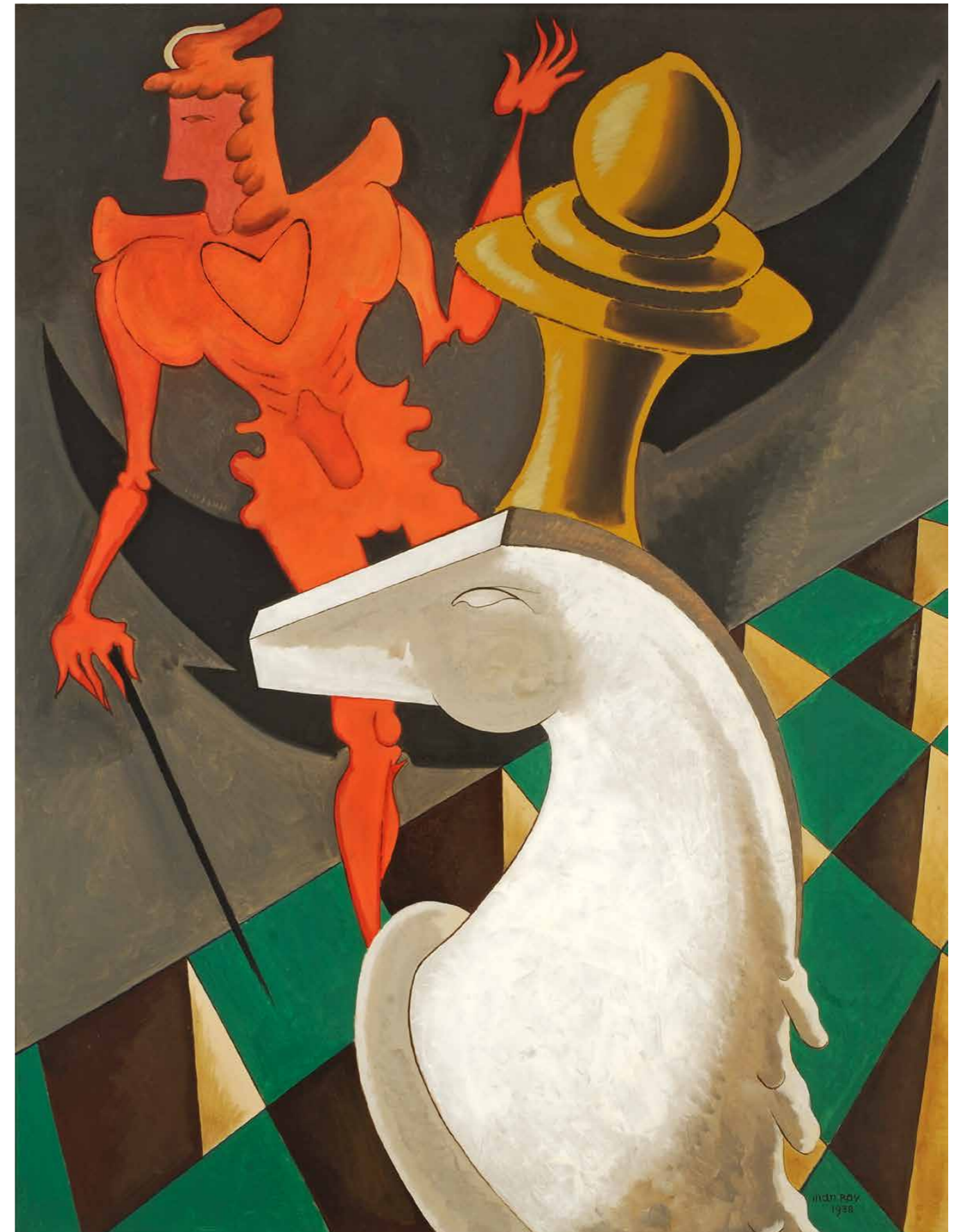
Authorised by The Man Ray Trust, *Permanent Attraction: Man Ray & Chess*, is the first and only book on Man Ray's chess-themed works in all media. With experience in studio art, chess, photography, cartography, prototyping and scholarly research, the author offers a comprehensive interpretation of when, how, and why Man Ray created these timeless works.

Man Ray's chess set designs are as sought after as his innovative photography, collected by everyone from the Maharajah of Indore to Igor Stravinsky, Artie Shaw and David Bowie. Today, Man Ray's chess-themed works are in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, the Museum of the Art Institute of Chicago, Centre Georges Pompidou, the Philadelphia Museum of Art and numerous other institutions, as well as being highly prized by private collectors the world over.

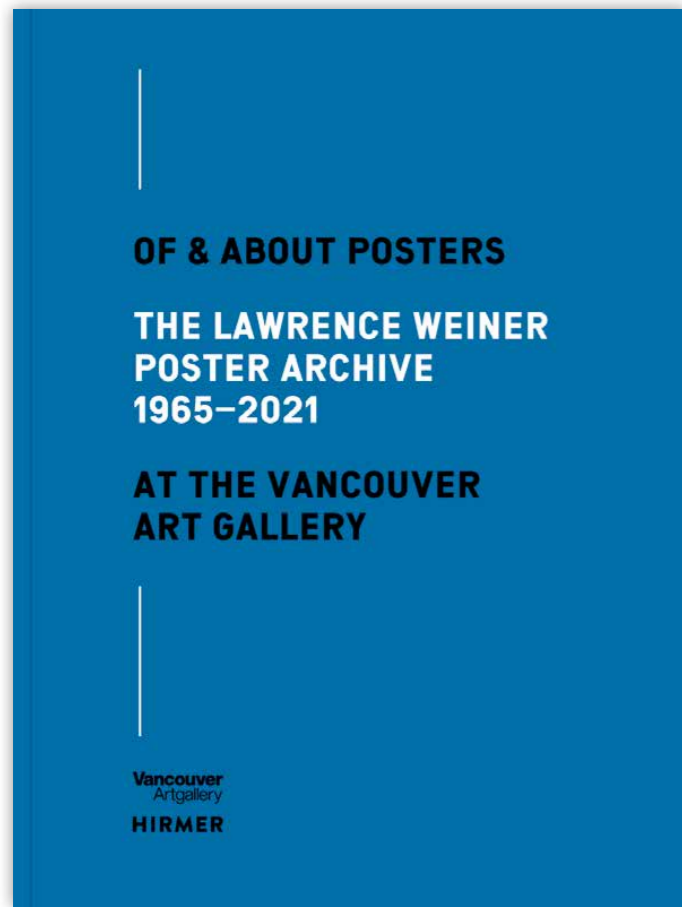
Larry List is an independent writer and curator of Dada, Surreal and chess-related art. His exhibitions include *The Imagery of Chess Revisited*, *The Art of Chess*, *Man Ray & Sherrie Levine*, and *John Cage & Glenn Kaino*. He has written catalogue essays for the Noguchi Museum, the Menil Collection, the Tate Modern, the Andy Warhol Museum, and many others.



Ed. Larry List
Contributions by Larry List
Foreword by Francis
M. Naumann
264 pp., 350 illus.
20.4 x 25.4 cm / 8 x 10 in.
Hardcover
£39.95 / US\$50.00
978-3-7774-4447-5
UK Jun 25 / US Jun 25



The first publication to document the 250 posters that comprise the Lawrence Weiner Poster Archive



OF & ABOUT POSTERS The Lawrence Weiner Poster Archive (1965–2021) at the Vancouver Art Gallery

Featuring an introductory essay by exhibition curator Grant Arnold, who has worked with the Lawrence Weiner Poster Archive since the mid-1990s, and short commissioned texts from artists, scholars and curators who worked closely with Weiner throughout his career, *Of & About Posters* will be the definitive text on this central aspect of Lawrence Weiner's production.

Lawrence Weiner is considered one of the foremost conceptual artists worldwide. His posters, which are a fundamental part of his practice and are designed by the artist himself, have appeared as promotions for exhibitions as well as works in and of themselves. This publication will include a full presentation of the Lawrence Weiner Poster Archive, consisting of more than 250 posters from the collection of the Vancouver Art Gallery. Together, they convey the evolution of Weiner's work over a period spanning more than fifty years.

Grant Arnold joined the Vancouver Art Gallery in 1993 as assistant curator and was the Audain Curator of British Columbia Art from 2005 until his retirement in 2022.



Ed. Grant Arnold
Contributions by AA Bronson,
Cathy Busby, Gary Dufour,
Willard Holmes
296 pp., 352 illus.
22.5 x 30 cm / 9 x 11 3/4 in.
Paperback
£45.00 / US\$60.00
978-3-7774-4370-6
UK Mar 25 / US Mar 25



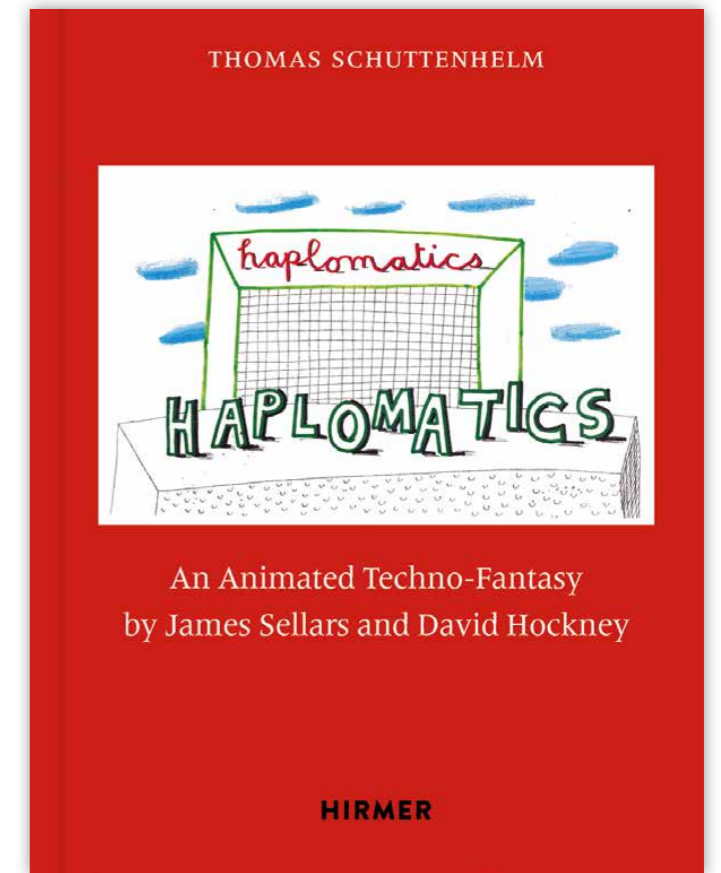
Exhibition
Vancouver Art Gallery, Canada
9 Mar – 18 Aug 2024

The rare story of creative collaboration between two renowned artists, David Hockney and James Sellars

HAPLOMATICS An Animated Techno-Fantasy by James Sellars and David Hockney

Haploomatics is an animated techno-fantasy that combines original text and music by the American composer James Sellars with home-made prints by the British artist David Hockney. Their collaboration has not previously been detailed, and the unique combination of text-music-image that culminated in Haploomatics deserves closer attention. Their experimentations coalesced into a collaborative work of extraordinary proportions.

A companion to the exhibition at the New Britain Museum of American Art, this book provides insight and access to a rare yet significant work. In addition to reproducing the Hockney Haplocomes and the full text of Haploomatics, the book offers a detailed chronicle of the collaboration between Sellars and Hockney and describes the intersectional ties that exist between the text, music, images and the animated video.



Thomas Schuttenhelm is an American composer, guitarist and scholar. He has created music for many of the premiere contemporary musicians and his works are performed internationally. He lives in Philadelphia, where he is the Artistic Director at Network for New Music.

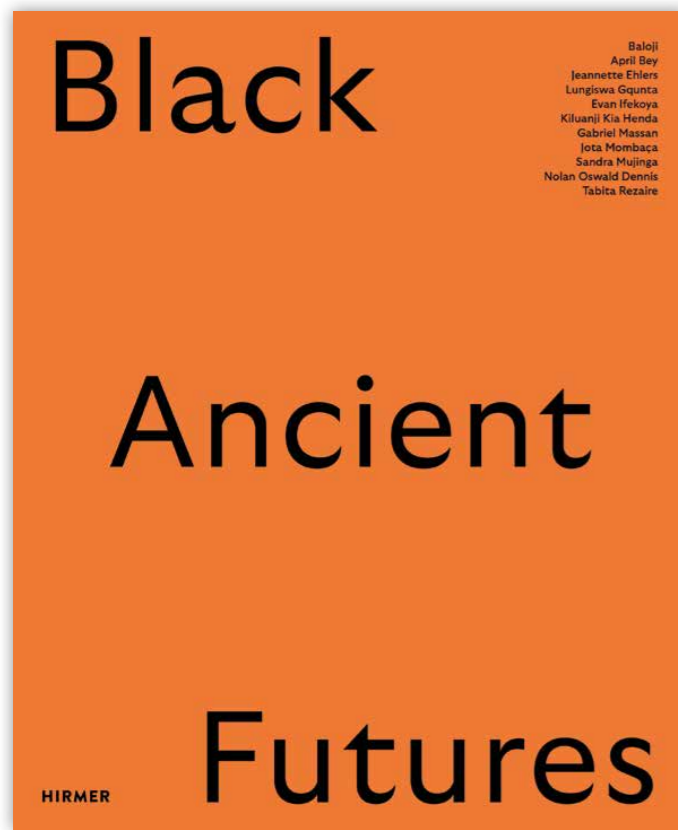
Author: Thomas Schuttenhelm
Foreword by Brett Abbott
120 pp., 50 illus.
17.8 x 22.9 cm / 7 x 9 in.
Hardcover
£25.00 / US\$30.00
978-3-7774-4453-6
UK Jan 25 / US Jan 25



Exhibition
New Britain Museum of
American Art, New Britain, CT
12 Dec 2024 – Mar 2025



Artists from the vast African diaspora challenging the dominant aesthetic representations of Africa



BLACK ANCIENT FUTURES

The visual and textual proposals presented in this book challenge the dominant aesthetic representations of Africa through languages that propose and reimagine a past, a present and a future for the black artistic experience in a transcontinental reality. These are broad proposals that do not aim to illustrate a current or movement, but embrace the creation of fantasies, science-fiction narratives, and discourses where criticism, satire and irony are evident.

This book brings together a significant group of voices from the vast African diaspora that offers dense visual and philosophical thought rich in references to African history, mysticism, mythology, ecology and fictions. Through visual and textual proposals, these voices challenge the dominant aesthetic representations of Africa through languages that propose and reimagine a past, a present and a future for the black artistic experience in a transcontinental reality.

Camila Maissune is an independent curator and holds a BA in Social Sciences, specialising in Visual Anthropology, and an MA and PhD in Arts and Visual Culture. She is the co-founder of WATA (Lisbon), and works currently as researcher and curatorial assistant at MAAT, also in Lisbon.

João Pinharanda holds a degree in History and a Master's in Art History. He has curated several official Portuguese art representations since 1998. He served as Cultural Attaché at the Portuguese Embassy in Paris, and since 2022 he has been the director of MAAT in Lisbon.



Eds. Camila Maissune,
João Pinharanda
Contributions by Denise
Ferreira da Silva, Evan Ifekoya,
Camila Maissune, Jota
Mombaça and João Pinharanda
176 pp., 100 illus.
23 x 28 cm / 9 x 11 in.
Paperback
£36.00 / US\$46.00
978-3-7774-4517-5
UK Mar 25 / US Jul 25



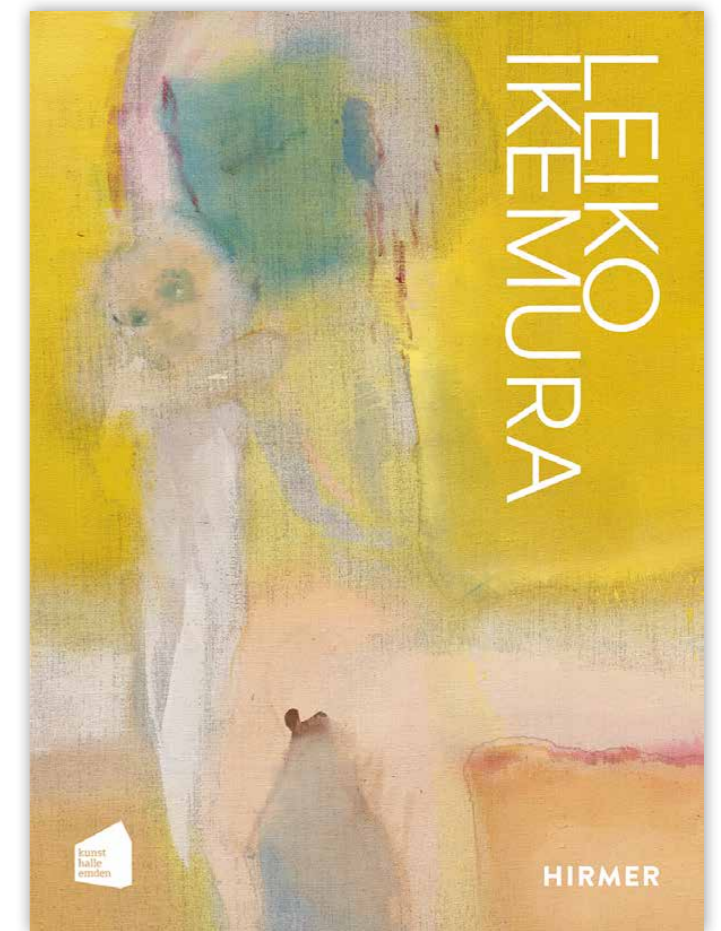
Exhibition
MAAT – Museum of Art,
Architecture and Technology,
Lisbon, Portugal
18 Sep 2024 – 17 Mar 2025

Pure poetry: Leiko Ikemura, between reality and fairy tale, between Europe and Japan

LEIKO IKEMURA

The Japanese-Swiss artist Leiko Ikemura (b. 1951) has created an internationally recognised and unmistakable body of work. In her artistic universe, there is an interweaving of plant and animal figures, landscapes and the human face. This richly illustrated volume encompasses her entire oeuvre from the 1980s to the present, with graphic art, paintings and sculpture.

Leiko Ikemura's depiction of unity between human, animal and nature is fascinating in its quiet and calm aesthetic. After an early phase of radical expression, the artist has dedicated herself to a gentle and poetic pictorial language. In her works, European subjects such as landscapes and portraits are melded with Japanese elements of suggestiveness, incompleteness and asymmetry. Hybrid beings and creatures refer to Japanese fairy tales and sayings and allow the invisible to become visible – a magical world that refuses to let you go.



Lisa Felicitas Mattheis is academic director of the Kunsthalle Emden.

Ed. Lisa Felicitas Mattheis
Contributions by Lisa Felicitas
Mattheis, Nils Ohlsen
Text: English / German
256 pp., 140 illus.
19 x 25.5 cm / 7½ x 10 in.
Hardcover
£36.00 / \$46.00
978-3-7774-4497-0
UK Jan 25 / US Jul 25



Exhibition
Kunsthalle Emden, Germany
23 Nov 2024 – 11 May 2025



Opening up the cosmos of an entire continent – New perspectives on Africa



THE TRUE SIZE OF AFRICA

This lavishly illustrated volume approaches the vast continent of Africa from a variety of viewpoints; beyond prejudice and stereotypes, via cultural history and contemporary art: by means of permanent changes of perspective and a diversity of artistic voices. The history of humankind meets the colonial past and the omnipresence of aspects of Africa in many regions of the world.

On the one hand, surprising views of Africa are focused on from Europe. And on the other, works and installations by Africans or protagonists from the diaspora present ideas, impulses and identities which all signify Africa. The texts illustrate the broad time frame from the first humans to Pan-Africanism and Afro-Futurism, as well as present literary and philosophical narratives.

Ralf Beil General Director of the World Heritage Site Völklinger Hütte since 2020
 Markus Messling Professor of Romance Literatures and Comparative Literary and Cultural Studies at Saarland University
 Christiane Solte-Gresser Professor of General and Comparative Literature at Saarland University

Eds. Ralf Beil, Markus Messling, Christiane Solte-Gresser
 Contributions by C. Achebé, R. Beil, E. Bertho, M. Biwa, T. Cole, S. B. Diagne, T. Förster, É. Glissant, F. Hofmann, N. Y. Kisukidi, M. Messling, D. Olivier, S. Ousmane, Y. A. Owuor, W. Soyinka, C. Solte-Gresser, Ngugi wa Thiong'o, B. Wainaina

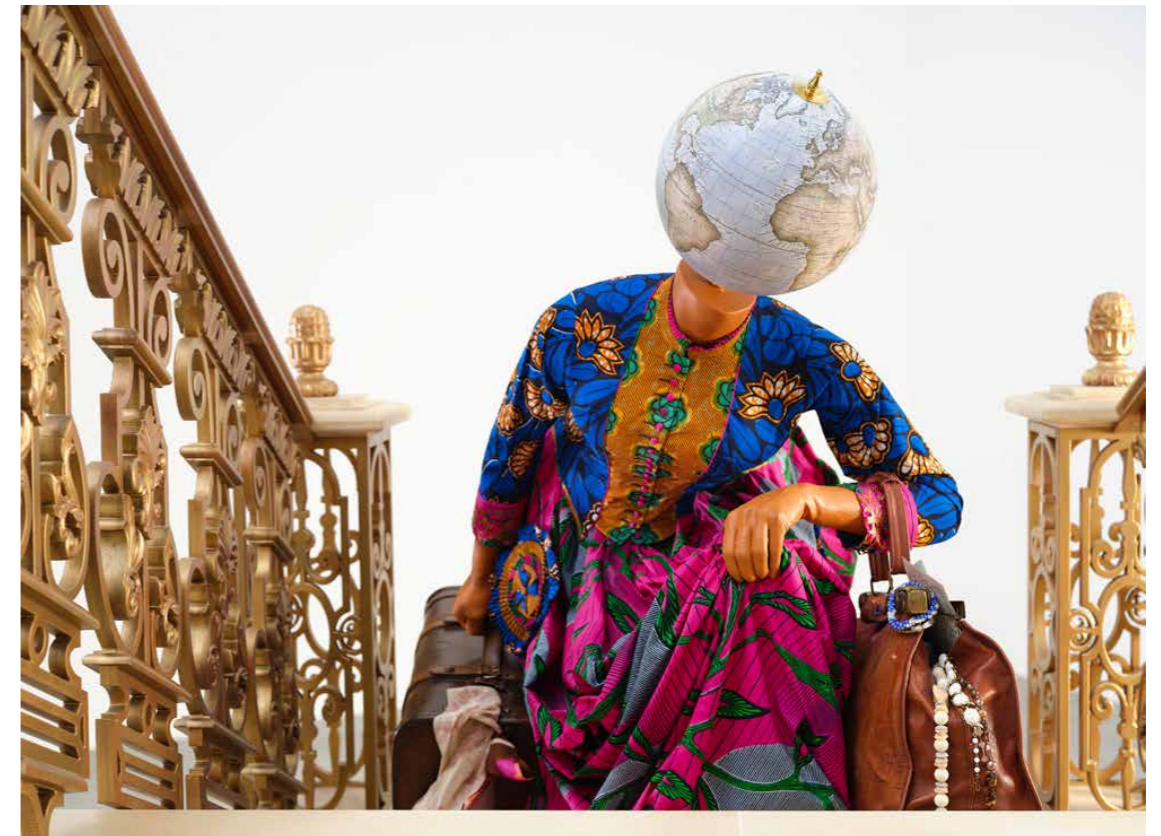
320 pp., 160 illus.
 26.5 cm x 26.5 cm /
 10 1/2 x 10 1/2 in.
 Hardcover

Hirmer Premium
 Linen

£50.00 / US\$65.00
 978-3-7774-4474-1
 UK Feb 25 / US Feb 25



Exhibition
 World Heritage Site
 Völklinger Hütte, Germany
 9 Nov 2024 – 17 Aug 2025



ARTISTS DELE ADEYEMO, JOHN AKOMFRAH, JAMES GREGORY ATKINSON, SAMMY BALOJI, ARÉBÉTOR BASSÉNE, MEMORY BIWA, MARÍA MAGDALENA CAMPOS-PONS, CATPC, OMAR VICTOR DIOP, SOKARI DOUGLAS CAMP, WILLIAM KENTRIDGE, KONGO ASTRONAUTS, SUSANA PILAR DELAHANTA MANTIENZO, ROMÉO MIVEKANNIN, ZANELE MUHOLI, JOSÈFA NTJAM, KALOKI NYAMAI, EMEKA OGBOH, ZINEB SEDIRA, SANDRA SEGHIR, YINKA SHONIBARE, THE SINGH TWINS, GÉRALDINE TOBE, KARA WALKER, CARRIE MAE WEEMS



A timely reexamination of the pioneering artist, activist and scientist, George Washington Carver

WORLD WITHOUT END The George Washington Carver Project

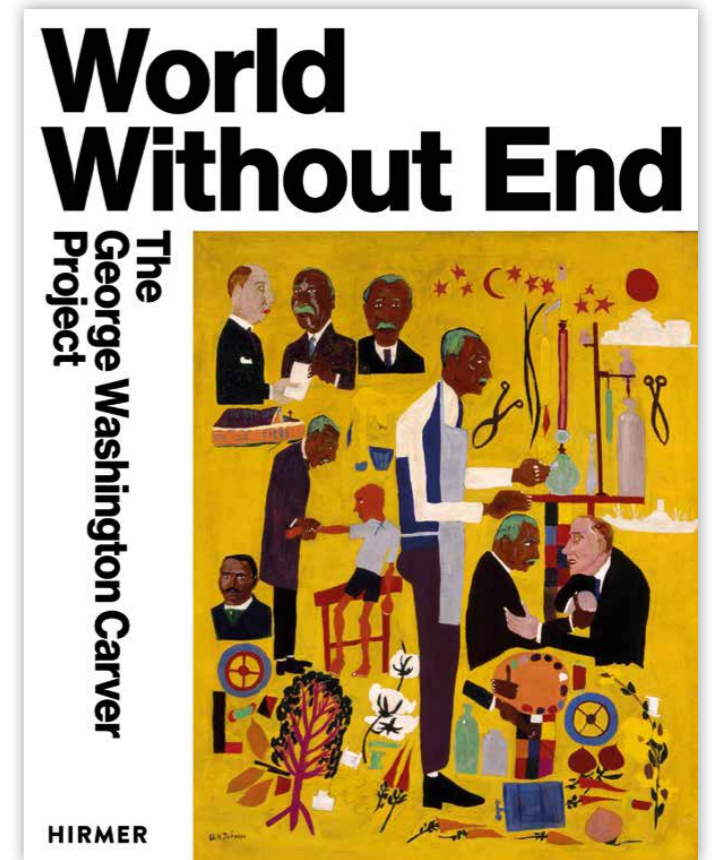
World Without End examines the ongoing impact of the groundbreaking African American scientist and artist George Washington Carver. The book reframes Carver's contributions to science, art and activism alongside the work of contemporary artists and thinkers.

George Washington Carver was a pioneer of plant-based engineering and one of the United States' earliest proponents of sustainable agriculture. A practising artist, Carver used natural materials such as peanut and clay-derived dyes and paints in his weavings and paintings. *World Without End* explores how contemporary artists and scientists engage with Carver's ideas. Alongside recent works, the exhibition and its catalogue include previously unpublished material documenting Carver's life and work.

Cameron Shaw is the executive director of the California African American Museum in Los Angeles and previously served as its deputy director and chief curator.

Yael Lipschutz holds a PhD in Art History and is an artist and curator based in Los Angeles.

Ian Blair is a writer and editor based in New York.



Eds. Cameron Shaw,
Yael Lipschutz, Ian Blair
Contributions by Ash Arder,
Bethel S. Moges, Bridget
R. Cocks, Jarvis C. McInnis,
Laura Briscoe, Fraser
Livingstone, Mark D. Hersey,
Yael Lipschutz

304 pp., 150 illus.
24.1 x 30.5 cm / 9 1/2 x 12 in.
Hardcover

£45.00 / US\$55.00

978-3-7774-4459-8

UK Jan 25 / US Jan 25

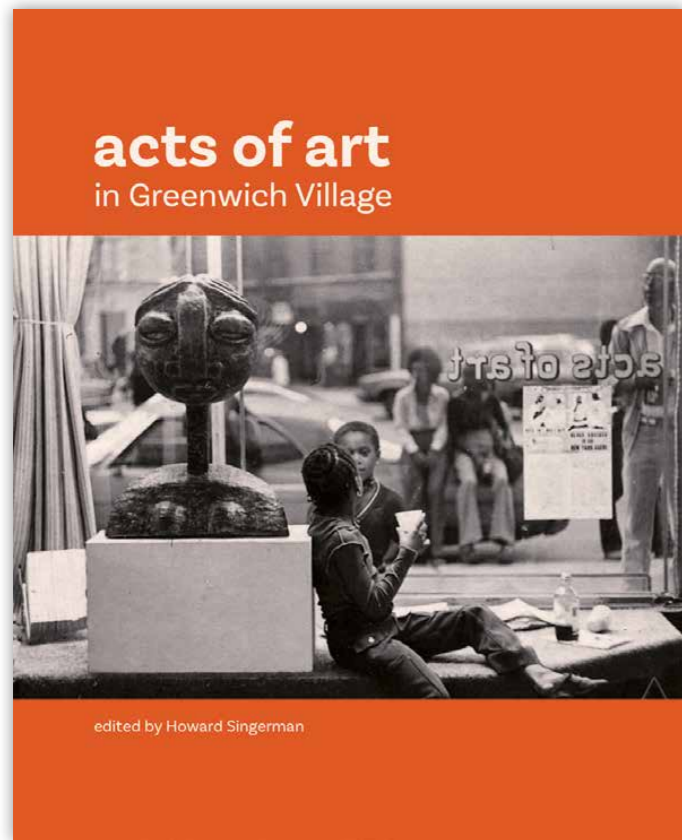


Exhibition

California African American
Museum, Los Angeles, CA
18 Sept 2024 – 2 Mar 2025



A first-ever look at a network of Black visual artists in Harlem in the 1960s and 1970s

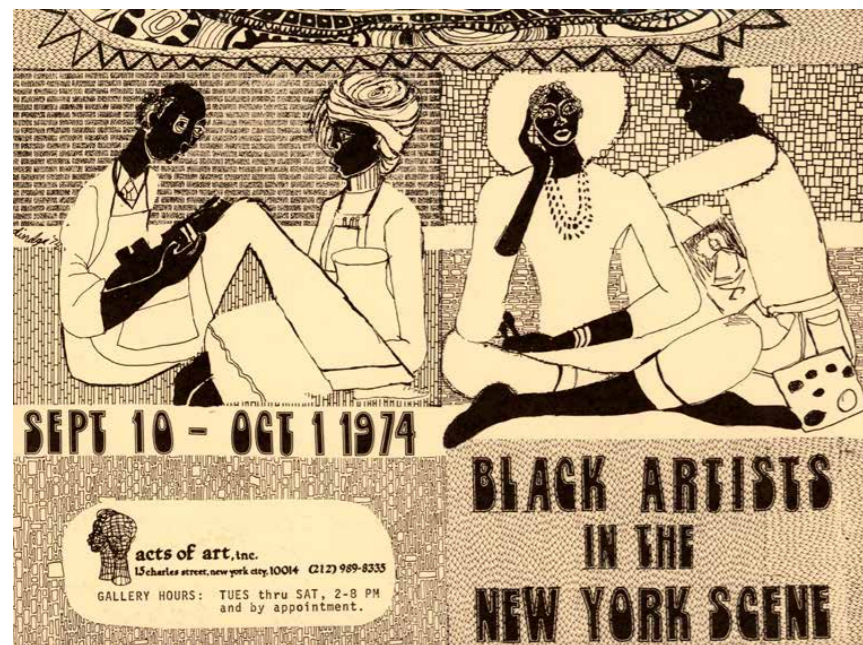


ACTS OF ART IN GREENWICH VILLAGE

This comprehensive account of the six-year history of *Acts of Art*, a gallery founded by and for Black artists in Greenwich Village in 1969, includes a complete exhibition record, biographies of the gallery's key artists, and entries on important group exhibitions and events.

This first in-depth look at *Acts of Art*, and its role within communities of Black artists in New York City, highlights the artists most closely tied to the gallery and its co-founder Nigel Jackson, from the early shows of Benny Andrews and James Denmark to the surveys of Lois Mailou Jones and Hale Woodruff. In addition to an introductory essay and complete exhibition history, the volume includes artists' biographies and entries on important group exhibitions and events. The publication accompanies the exhibition *Acts of Art in Greenwich Village*, on view at Hunter College's Bertha and Karl Leubsdorf Galleries between Fall 2024 and Spring 2025.

Howard Singerman is the author of *Art Subjects: Making Artists in the American University*; *Art History*, after Sherrie Levine; and Sharon Lockhart: *Pine Flat*. He is the Phyllis and Joseph Caroff Chair of Art and Art History at Hunter College. Katie Hood Morgan is Chief Curator and Deputy Director of the Hunter College Art Galleries.



Eds. Howard Singerman, Katie Hood Morgan
Contributions by Howard Singerman and Hunter College graduate students in Art History and Studio Art
128 pp., 100 illus.
20.3 x 25.4 cm / 8 x 10 in.
Paperback
£29.95 / US\$35.00
978-3-7774-4399-7
UK May 2025 / US May 2025



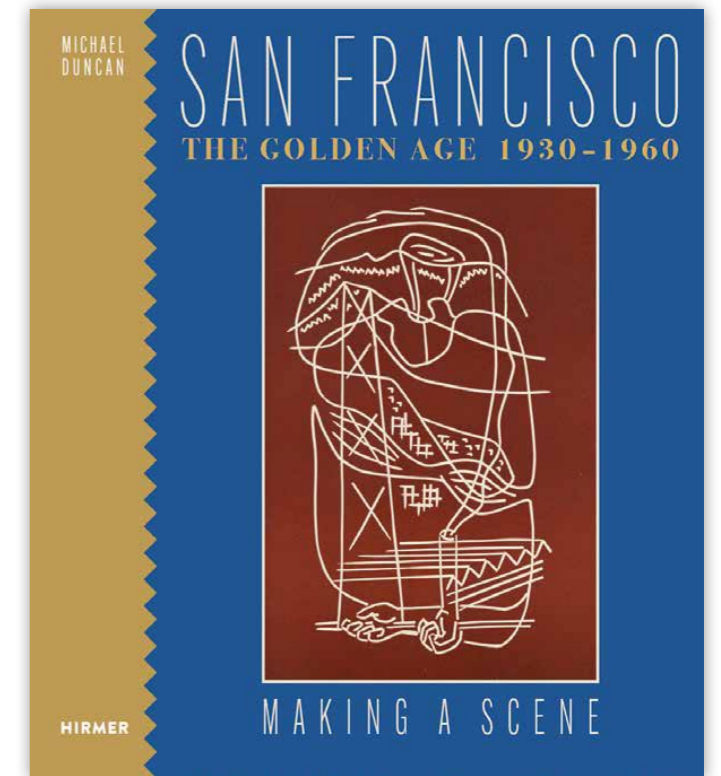
Exhibition
Bertha and Carl Leubsdorf
Gallery, Hunter College, NY
7 Nov 2024 – 22 Mar 2025

The formation of a remarkable and innovative West Coast art scene in San Francisco

SAN FRANCISCO: THE GOLDEN AGE 1930–1960 Making a Scene

San Francisco: The Golden Age details the extraordinary development of the Bay Area art scene between 1930 and 1960. During that time, a great museum director, an enlightened patron and a brilliant art school came together to create an environment that nurtured a host of innovative artists.

The 1940s and 1950s saw the emergence of a startling number of distinctive artists in the Bay Area including Clyfford Still, Claire Falkenstein, Jay DeFeo, Richard Diebenkorn and Ruth Asawa. Working far from the art world power bases in Europe and New York, these artists developed styles of art-making that are only now being fully recognised but helped put San Francisco on the map as an artist destination.



Michael Duncan is an independent curator based in Los Angeles. He is also the author of *Advance of the Rear Guard. Ceeje Gallery: Out of the Mainstream in 1960s California* (Hirmer Publishers, 2023).

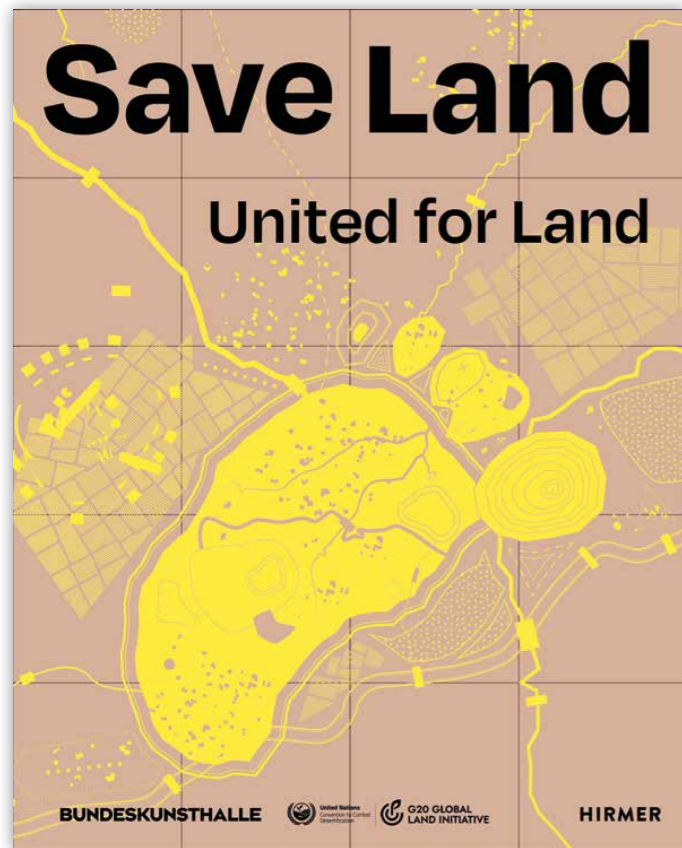
Author: Michael Duncan
184 pp., 150 illus.
25.4 x 29 cm / 10 x 11½ in.
Hardcover
40.00 / 50.00
978-3-7774-4469-7
UK Jan 25 / US Jan 25



Exhibition
Utah State University, Nora
Eccles Harrison Museum
of Art, UT
18 June 2024 – 30 June 2025



Did you know that the formation of 1 cm of fertile soil can take more than 100 years?



SAVE LAND
United for Land

Land is a crucial basis for life on our planet and must be preserved. This richly illustrated publication, which brings together works of art and science, raises awareness of the ecological restoration of land. With contributions from authors from the global North and South, including indigenous perspectives on the topic of renaturalisation, it inspires people to take action.

Land is the life-sustaining link between the Earth's climate and biodiversity and offers a wide variety of ecosystems that need to be restored and preserved. Half of humanity is already affected by the negative effects of industrial overuse of soils and massive land degradation. This volume vividly focuses on this burning issue of our time and opulently presents works by important contemporary artists.



AUTHORS: PURABI BOSE, ANGELA CHURIE-KALLHAUGE, MOUSTAPHA CISSE, EVA FLINKERBUSCH, KAZUE FUJIWARA, REINHARD GESSL, JACINTA GURE, CHRIS JAMIE, IYENEMI IBIMINA KAKULU, EVA KRAUS, EIKE LÜDELING, FLORIAN MAYER, NACHSON MIMRAN, PETER MINANG, MUSONDA MUMBA, HENRIETTE PLEIGER, TONY SIMONS, IBRAHIM THIAW, MURALEE THUMMARUKUDY, SUSANNE WEDLICH, WAGAKI WISCHNEWSKI

ARTISTS: JULIUS VON BISMARCK, STEFANIE BÜHLER, JULIAN CHARRIÈRE, AGNES DENES, XIMENA GARRIDO-LECCA, ALEXANDRA DAISY GINSBERG, NANCY GRAVES, JAN HOSTETTLER, CAO FEI, RICHARD LONG, CLAES OLDENBURG, NOHEMI PEREZ, MONIKA SOSNOWSKA

Eds. Bundeskunsthalle and UNCCD/G20 Global Land Initiative
Concept: Henriette Pleiger, Tony Simons, Wagaki Wischnewski
Text: English / German
284 pp., 300 illus.
20 x 25 cm / 8 x 10 in.
Hardcover

Hirmer Premium
Cover with embossing

£39.95 / US\$52.00
978-3-7774-4508-3
UK Feb 25 / US Feb 25



Exhibition
Bundeskunsthalle, Bonn, Germany
6 Dec 2024 – 1 Jun 2025

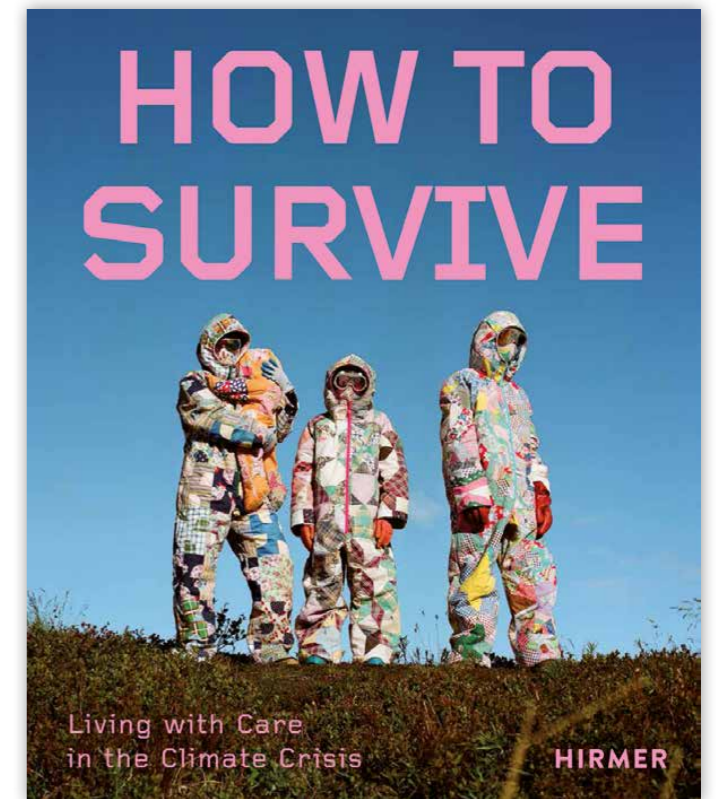
Find hope to heal the relationship between our planet and all of its inhabitants

HOW TO SURVIVE
Living with Care in the Climate Crisis

Essays, visual narratives and interviews explore practices of care and present possibilities for living differently in a fragile age. Artists and culture bearers consider bonds of love, responsibility and reciprocity, encouraging consideration of our inherent interdependence with one another, with other creatures, and with the planet itself.

This anthology looks at how life, including plant, animal and human life, can thrive through acts of harmony. In *How to Survive*, women and non-binary voices present ideas of interdependence, place-based knowledge, attentiveness, liberatory imagination, mending, repair and activism, offering visions of hope and adaptation, as well as novel ways of understanding our responsibilities to the planet.

Francesca Du Brock is the chief curator at the Anchorage Museum.



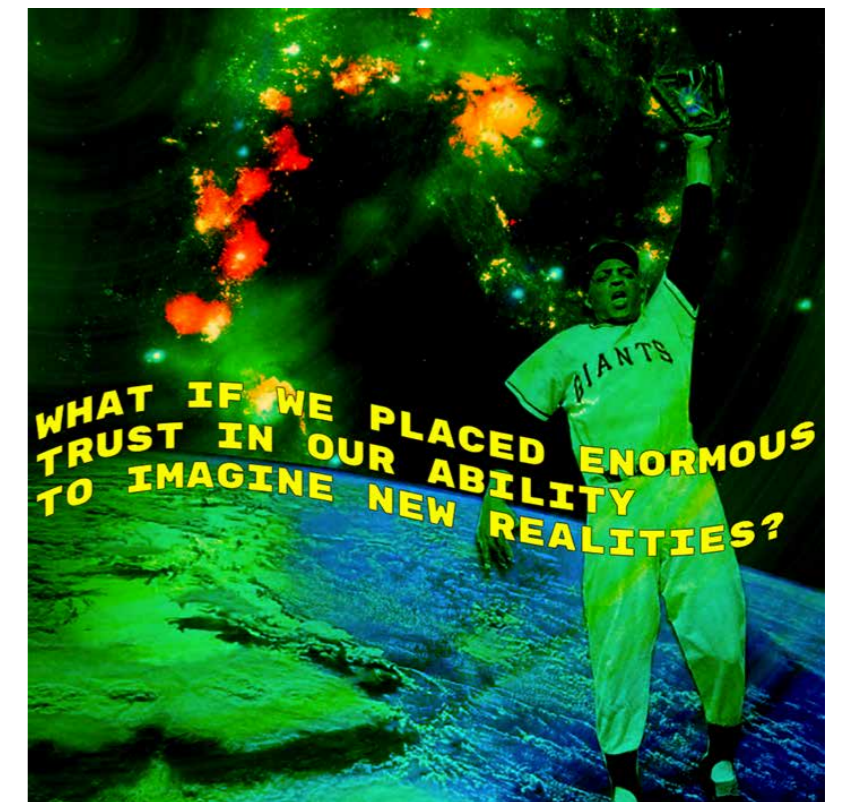
Ed. Francesca Du Brock
Introduction by Julie Decker
Contributions by Francesca Du Brock, Nadia Jackinsky-Sethi, Erin Ggaadimits Ivalu Gingrich, Jenny Irene Miller, The Bureau of Linguistical Reality (Heidi Quante & Alicia Escott), Gaye Chan, Nandita, Sharma, Tarah Hogue, Christi Belcourt, Liisa-Rávná Finbog, Intelligent Mischief (Aisha Shillingford & Terry Marshall), Julia O'Malley, Laureli Ivanoff, Jaimey Hamilton Farris, Andrea Bowers & Tish O'Dell, Amy Meissner, Jessie Friench & Marie Watt

200 pp., 40 illus.
17.8 x 22.9 cm / 7 x 9 in.
Hardcover

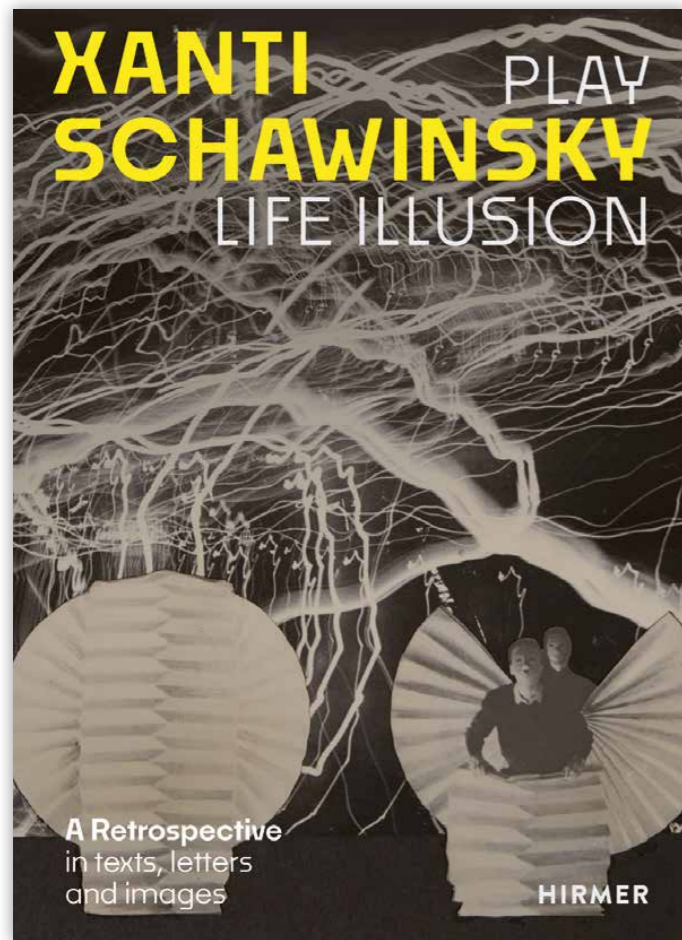
£35.00 / US\$42.00
978-3-7774-4462-8
UK Mar 25 / US Mar 25



Exhibition
Anchorage Museum, Anchorage, AK
Spring 2025



A Journey to the Bauhaus and to Black Mountain College



XANTI SCHAWINSKY Play, Life, Illusion A Retrospective in texts, letters and images

Play Life Illusion – the retrospective in book form refers to the title of a performance which Xanti Schawinsky developed in 1936 with students at Black Mountain College. The Swiss-born artist who worked at the Bauhaus in Weimar and Dessau emigrated in the 1930s via Italy to the United States. The volume assembles autobiographical texts and letters regarding the life's work of the multimedial artist and designer.

During his time at the Bauhaus Xanti Schawinsky learned that it is possible to be both an artist and a designer at the same time if your passion for and joy in experimentation are simply big enough. And so he repeatedly re-invented himself as a stage and exhibition designer, painter and graphic artist, teacher and photographer. He made friends, allies and colleagues who included not only Bauhaus artists like Walter Gropius and Herbert Bayer but also avant-garde artists like Marcel Duchamp. Texts, accompanying explanations and lively illustrations recreate his life and times.

Torsten Blume is an author and researching artist as well as a research associate and curator at the Bauhaus Dessau Foundation.

Daniel Schawinsky is head of the Xanti Schawinsky Estate.



Ed. Daniel Schawinsky,
Torsten Blume
Introduction and comments
by Torsten Blume
240 pp., 72 illus.
17 x 24 cm / 6 3/4 x 9 1/2 in.
Paperback
£32.00 / US\$42.00
978-3-7774-4442-0
UK Jan 25 / US Jan 25



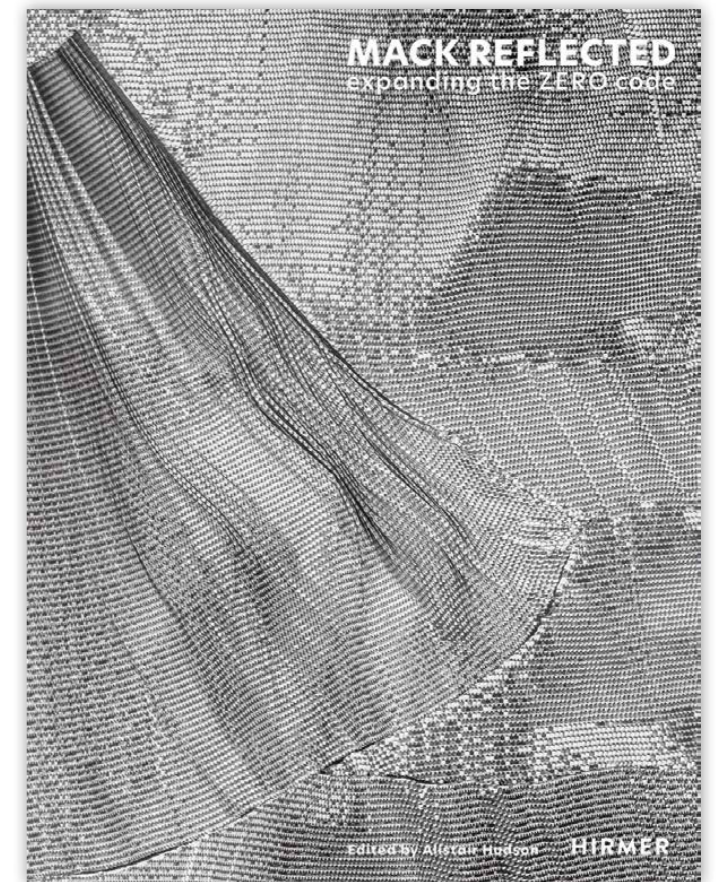
Exhibition
Mudam, Luxembourg
12 Jul 2024 – 5 Jan 2025
Kunsthalle Bielefeld, Germany
15 Mar – 15 Jun 2025

ZERO 2.0 – Heinz Mack's Oeuvre from a Present-Day Perspective

MACK REFLECTED Expanding the ZERO code

A particular quality of Heinz Mack's art is its relevance regarding questions of our time. By means of works from all creative periods, the book examines Mack's relationship to technology, science and nature and offers exciting approaches, for example with regard to the present-day challenges of the transformation of technology and the climate catastrophe.

Heinz Mack was always far ahead of his time: His reflector walls and plantations of lamellae devised 65 years ago anticipate present-day photovoltaic installations. His study of air, water, light and sand helps to reflect the acute threat to natural resources. While the artist saw desert landscapes as empty, free spaces for his Land Art, today the Arctic and the Sahara symbolize climate change and the destruction of nature. This multi-faceted, far-seeing publication shows Heinz Mack as an artist of the 21st century.



Alistair Hudson is a curator who works internationally and is the artistic head of research at the ZKM | Karlsruhe.

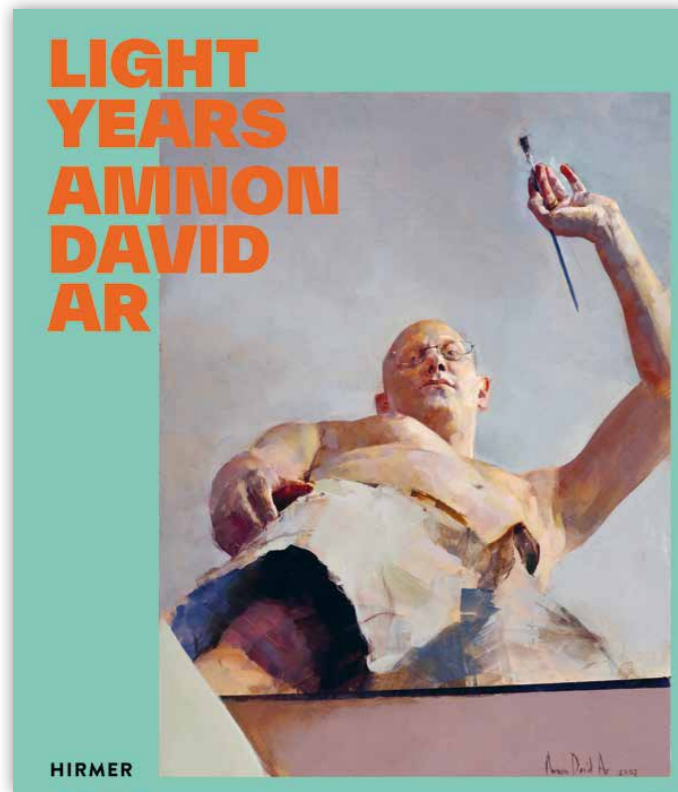
Ed. Alistair Hudson,
ZKM Karlsruhe
Contributions by H. Böhme,
A. Hudson, K. Kern, D. Mille and
L. Fruk, H.-U. Obrist, C. Runge,
S. Sotke and M. Meier-Grüll,
W. Ullrich
297 pp., 407 illus.
20 x 27 cm / 8 x 10 3/4 in.
Hardcover

Hirmer Premium
Colour Cut

£45.00 / US\$60.00
978-3-7774-4434-5
UK Jan 25 / US Jan 25



Pot plant, skeleton, zwieback – Amnon David Ar's reflections on modern life



AMNON DAVID AR Light Years

Anyone who has seen Amnon David Ar's luminous, colourful works will not forget them. His highly aesthetic paintings show subjects that are often humorous and that create a tension field between fantasy and reality. This volume shows all the artist's creative phases and directs our gaze to the remarkable qualities of ostensibly inconspicuous objects.

Ar (b. 1973) is an Israeli artist living and working in Berlin. His paintings of everyday objects, people and street views seem alive and stand out for their modernity and topicality. In his work with models and objects he captures the essence of his subjects. Strong colours, the play of light and shade and clear forms encompass a wide range of realistic painting. Ar does not hide the imperfect, he plays with it!

Martin Kiefer is a freelance art historian. From 2014 to 2020 he was the curator of contemporary art in the Louvre.



Author: Martin Kiefer
Text: English / French / German
128 pp., 70 illus.
24.5 x 28.5 cm / 9 3/4 x 11 1/4 in.
Hardcover
£32.00 / US\$42.00
978-3-7774-4454-3
UK Mar 2025 / US Mar 2025

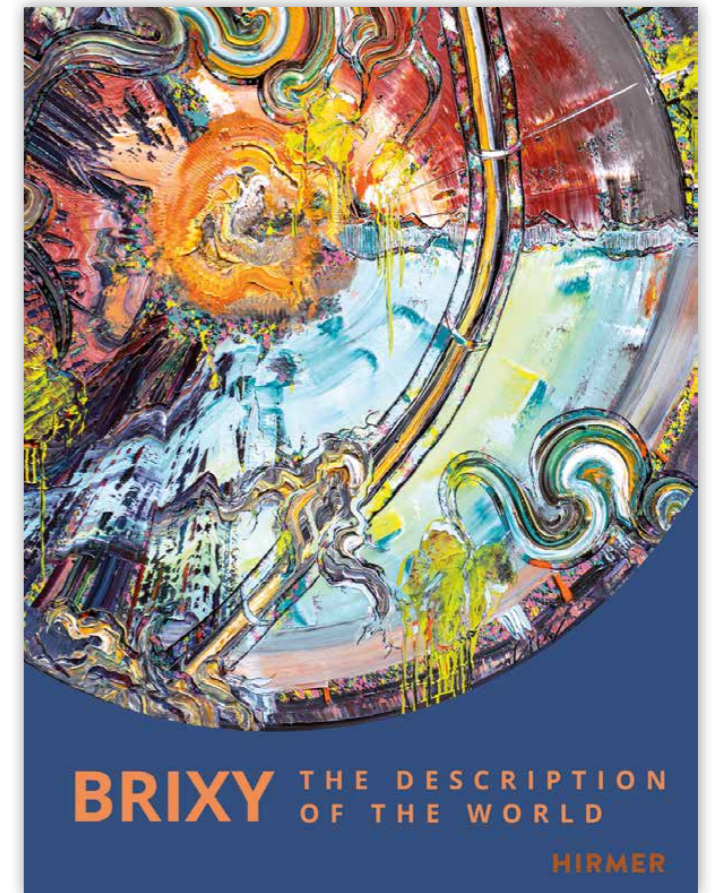


Light-filled, intensively colourful, full of explosive power – this is the image universe of Dietmar Brixy

BRIXY The Description of the World

Energy, optimism, the joy of life: Dietmar Brixy creates works that burst out into the world with luminous colour and dynamism. Paintings with titles such as *Happy* or *Journey* invite us to join Brixy on a visual adventure of glorious colour and spirited composition, which he sets off against dark and muted shades. Every picture offers an emotional and exciting discovery, each time in a new way.

At times, the colour retreats like a curtain from gentler tones, opening up three-dimensional spaces as in Brixy's large-format series *Reflect*. At other times, round pictures called *Bamboo Bubbles* are grouped together to form ensembles that portray nature's cyclical processes, from growth to decay. This book, designed as an exhibition in itself, was conceived to accompany Brixy's installation at the Venice Biennale, and will guide the viewer into his magnificently vivid world.



Presented by the Association
for Art in Public
Contributions by T. Belgin,
D. Geuer, S. Trovato

Text: English / German
112 pp., 80 illus.
20.5 x 27 cm / 8 x 10 3/4 in.
Paperback
£29.95 / US\$39.95
978-3-7774-4479-6
UK Jan 25 / US Jul 25



Exhibition
Biblioteca Nazionale Marciana,
Venice, Italy
24 Aug – 21 Sep 2024



The hidden world of Ernst Ludwig Kirchner's unique art frames!



REDISCOVERED & REUNITED Ernst Ludwig Kirchner's Frames and Paintings

Ernst Ludwig Kirchner regarded the picture and its frame as a unit. Contrary to Kirchner's intention that they belong together, over the years some paintings were separated from their original frames. In the present publication they are reunited in a remarkable exhibition, allowing us to rediscover a chapter of modernism which has often been overlooked.

Even as a member of the "Brücke", Kirchner designed simple wooden frames for his paintings; later in Davos these were complemented by more elaborate frame profiles with steps and rounded, grooved and Baroque elements. This volume is dedicated to the frames and their history in detail and shows for the first time with prestigious international loans the development of the art of frames from the early to the late work of the famous Expressionist artist.

Katharina Beisiegel is a curator for modern art and has been the director of the Kirchner Museum in Davos since 2021.

Rajka Knipper is the head of collections and deputy director of the Buchheim Museum der Phantasie in Bernried am Starnberger See.

Werner Murrer is a frame expert and a specialist for Expressionist frames.



Eds. Katharina Beisiegel, Rajka Knipper, Werner Murrer
Contributions by K. Beisiegel, M. Gegner, W. Murrer, M. Saal

208 pp., 200 illus.
24.5 x 30.5 cm / 9 3/4 x 12 in.
Hardcover

£50.00 / US\$65.00
978-3-7774-4417-8

UK Jan 25 / US Jan 25



Exhibition

Buchheim Museum der Phantasie, Bernried am Starnberger See, Germany
3 Oct 2024 – 12 Jan 2025

Kirchner Museum, Davos, Switzerland
9 Feb 2025 – 4 May 2025

Miniature Portraits of the Romantic Era: An Artistic Golden Age before the Invention of Photography

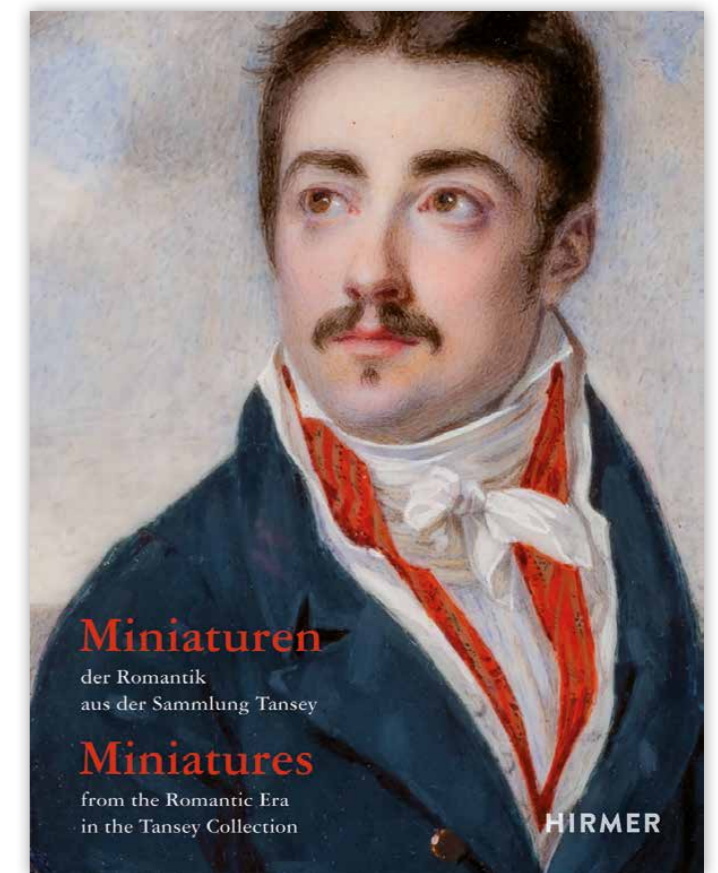
MINIATURES FROM THE ROMANTIC ERA IN THE TANSEY COLLECTION

The Romantic Era was a particularly splendid epoch in miniature portraiture. A host of artists created portraits of great sensitivity and remarkable technical perfection. 142 masterpieces from the famous Tansey Collection illustrate the golden age of an art which was forced to give way to photography during the 19th century.

The Romantic Era was also the high point and the swan song of miniature painting. More people than ever collected tiny portraits of their nearest and dearest, which they carried with them or collected at home to create a pictorial family album. 142 works, most of them by French, German and Austrian artists, are presented and shown in outstanding colour illustrations – some also with large-format detail views. They are souvenir portraits which depict men, women and children naturally as well as in their private lives.

Bernd Pappé is an expert for European portrait miniatures and a member of the board of the Tansey Miniatures Foundation.

Juliane Schmieglitz-Otten is the director of the Residenzmuseum in Celle Palace and is a member of the board of the Tansey Miniatures Foundation.



Eds. Bernd Pappé, Juliane Schmieglitz-Otten
Contributions by Bernardo Falconi, Nathalie Lemoine-Bouchard

Text: English / German
432 pp., 208 illus.
23 x 29.5 cm / 9 x 11 3/4 in.
Hardcover

Hirmer Premium
Linen binding, dust jacket

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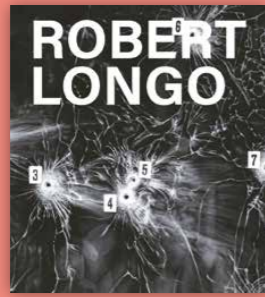
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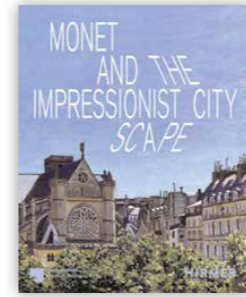
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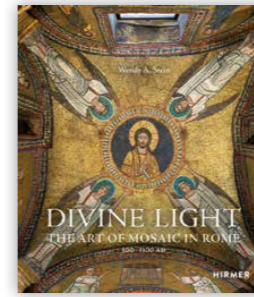
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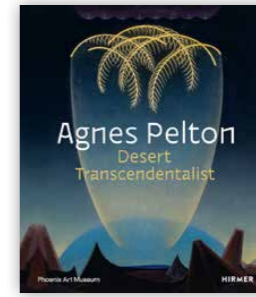
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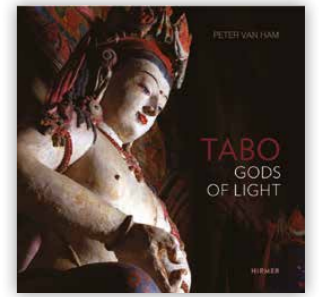
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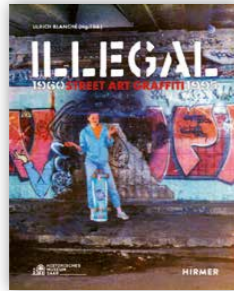
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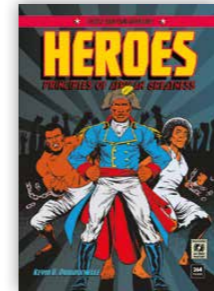
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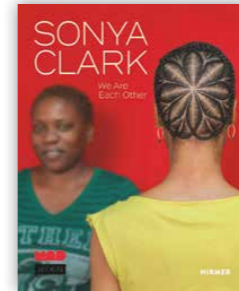
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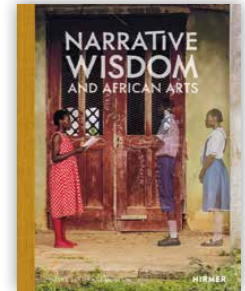
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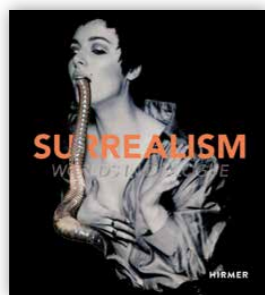
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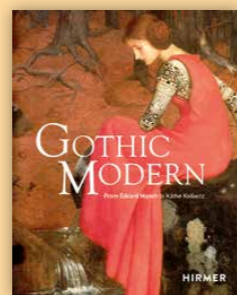
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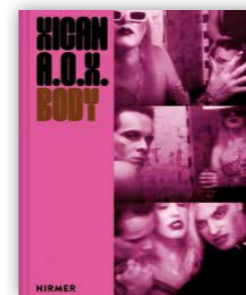


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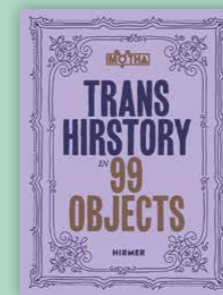
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