

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, that showcase established and emerging artists alongside thought-provoking ideas and new writing at the centre of arts and culture today.

For Spring 2024, we are proud to be publishing three new books by acclaimed curator and critic Robert Storr to launch his vibrant new series *Focal Points*, which gathers Storr's essays, articles and reviews on individual artists and topics at the forefront of contemporary art, presented in collectible illustrated reading books. Expertly edited by art historian, curator and critic, Francesca Pietropaolo, the first three volumes will focus on interdisciplinary artist Bruce Nauman (b.1941); American abstract painter Ad Reinhardt (1913–1967); and in volume three, the topic of racial division and the art world, addressed in an essay Storr wrote in 1994 during his time as curator at New York's Museum of Modern Art. All *Focal Points* books also feature a new introduction to contextualise the writings from today's perspective.

Look out for our Autumn 2024 titles to be announced in our next catalogue, with monographs on Brian Clarke, Damien Hirst and Gerald Genta; interviews with Christo and more handwritten Post-it notes by leading cultural figures from Hans Ulrich Obrist's ongoing project; as well as newly commissioned writing from James Cahill, David Campany, Jonathan Griffin, Catherine Ingram and David Trigg.

To find out more about HENI's work across artist's limited editions, film, photography, education and more, visit: heni.com. To find out more about our books, visit our website: heni.com/publishing.

Focal Points: a new series of writings on contemporary art



Acclaimed art critic and curator **Robert Storr** lends his expert analyses of contemporary artists and their work in a vibrant new collection of compelling essays, articles and reviews on individual artists and topics at the forefront of the art world today. Richly illustrated and expertly edited by art historian and curator Francesca Pietropalo, the series will launch with the first three volumes.

Vol. 1 Bruce Nauman

Vol. 2 Ad Reinhardt

Vol. 3 Between a Rock and a Hard Place

**Coming
Spring 2024**



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Spring 2024



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.

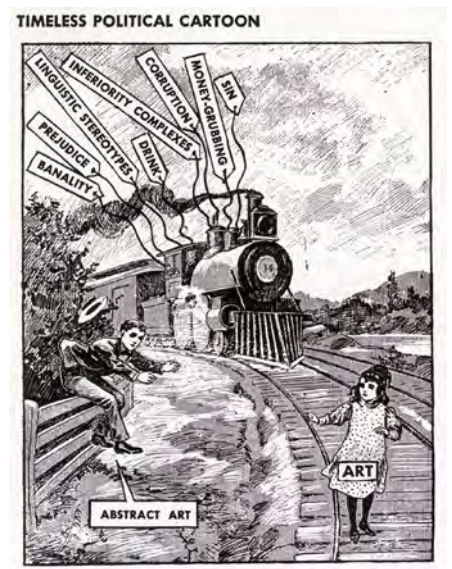
This volume considers the work of American abstract painter Ad Reinhardt (1913–1967). Active in New York for over three decades, Reinhardt was part of the group of artists who became known as Abstract Expressionists, and he made work that would prove influential to the younger generation of Minimal and 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. As he famously wrote in 1962: 'Art is art-as-art and everything else is everything else.' In this volume, Storr discusses Reinhardt's painting, his comics, and his slide lecture series or 'non-happenings,' as the artist called them.

UK 16 May 2024
US 21 May 2024
978-1-912122-69-1
£19.99 / \$24.95
212 x 140 mm (8½ x 5½ in.)
Hardback, 140 pp
65 colour + b/w



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 and the Museum of Modern Art, New York. As an art critic, she has written widely, including for Flash Art International, ARTnews, Art in America and Arte e Critica.





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.

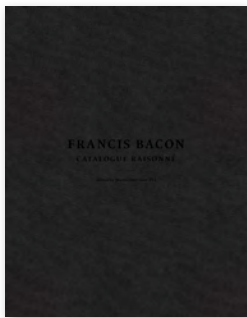
This volume grapples with one of the most critical topics at the heart of culture in the United States: racial division. In the essay, originally produced in 1994 when Storr lived in the diverse neighborhood of Flatbush, Brooklyn and worked as a curator in the then predominantly white, male world of 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.

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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 and the Museum of Modern Art, New York. As an art critic, she has written widely, including for *Flash Art International*, *ARTnews*, *Art in America* and *Arte e Critica*.

UK 16 May 2024
US 21 May 2024
978-1-912122-68-4
£19.99 / \$24.95
212 x 140 mm (8½ x 5½ in.)
Hardback, 128 pp
35 colour + b/w





Francis Bacon: Catalogue Raisonné
Edited by Martin Harrison

Francis Bacon: Catalogue Raisonné is a landmark publishing event that presents the entire oeuvre of Bacon's paintings for the first time and includes over 100 previously unpublished works.

The impeccably produced five-volume, slipcased publication, containing each of Bacon's 584 paintings, has been edited by Martin Harrison, the pre-eminent expert on Bacon's work, alongside research assistant Rebecca Daniels.

An ambitious and painstaking project that has been ten years in the making, this seminal catalogue raisonné eclipses in scope any previous publication on the artist.

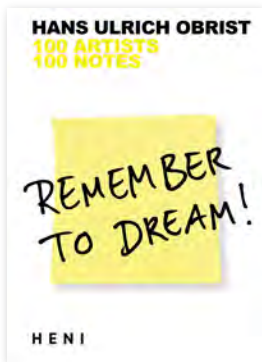
Martin Harrison is the foremost authority on Francis Bacon. He has curated numerous exhibitions around the world, and written widely on art and photography.

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

UK/US June 2016
978-0-956927-31-6
£1,000 / \$1,500
310 x 245 mm (12¼ x 9¾ in.)
Hardback, 1,538 pp
Five volumes in slipcase
800 colour



Let's
live



UK October 2023
US November 2023
978-1-912122-07-3
£12.99 / \$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 Galleries in London, brings his curating expertise to the Instagram feeds of more than 380,000 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 book 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, Switzerland) is Artistic Director of the Serpentine Galleries, London. Prior to this, he was the Curator of the Musée d'Art Moderne de la Ville 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 Mabankou
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
Yiadom-Boaky
Zarina





MadC: Color Rhythms

Introduction by MadC

A limited edition of 500 copies, each numbered and signed by the artist.

The complete collection of 1,000 works will be published by HENI in a bulky small-format hardcover book complete with a visual index, designed in close collaboration and with an introduction by the artist herself, and printed in a limited run of 1,000 copies.

Launched at the start of 2022, MadC's Color Rhythms is a collection of 1,000 unique NFTs innovatively produced by a generative algorithm, machine learning and hand curation that allowed the hand of the artist to be captured and replicated digitally, from the instinctual choice of colour and chance splashes of paint to the sharp pull of a paintbrush on canvas.

The variations between each artwork image have been quantified and labelled by a number of rarities such as form, density, colour, number of colours and monochrome. Each of these categories is then assigned different parameters for each work to make up the expressive forms and evocative colour palettes that characterize this collection.

***MadC** (Claudia Walde, b.1980) is a world-renowned visual graffiti artist, muralist and designer. She was born in Bautzen, Germany and is best known for her large-scale murals of vivid colours and bold lines. Her previous publication MadC: Street to Canvas was published by HENI in 2021.*

UK September 2023
US January 2024
978-1-912122-71-4
£59.99 / \$95.00
215 x 220 mm (8½ x 8¾ in.)
Hardback, 1,056 pp
1,000 colour





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.

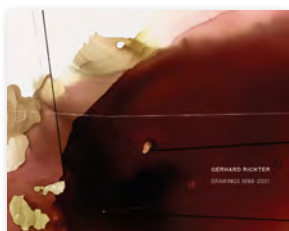
In this book, Edwin Heathcote looks at the cultural impact of street furniture using photography as a measure of how these things have become indispensable components of the cityscape. Taking London, Paris and New York among other cities and using history, personal reflection and the lenses of photographers, 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*.

UK November 2022
US May 2022
978-1-912122-53-0
£34.99 / \$45.00
240 x 170 mm (9½ x 6¾ in.)
Hardback, 288 pp
284 colour + b/w





Gerhard Richter: Drawings 1999–2021

Essay by Michael Newman

Following in the steps of Gerhard Richter's catalogue raisonné of drawings, published 20 years ago, this monograph is devoted to the artist's recent drawings will illustrate 80 works produced between 1999 and 2021.

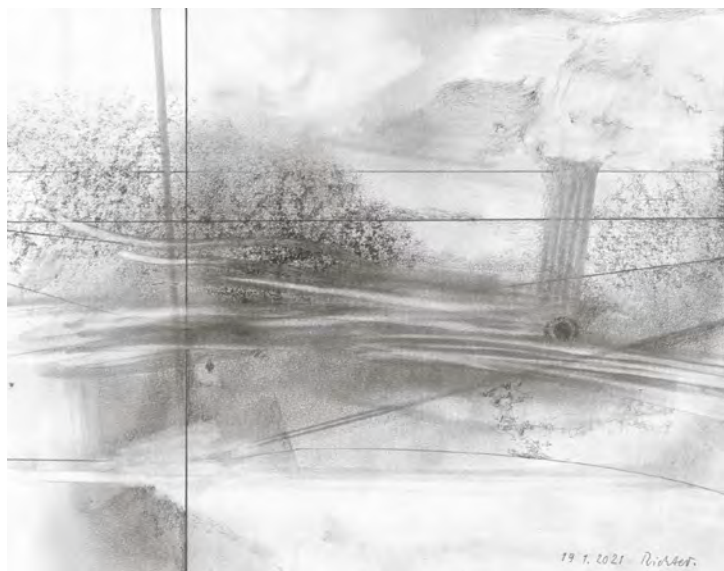
Drawings 1999–2021 highlights a recent period of extraordinary creativity and inventiveness that includes expansive series of graphite drawings on paper, vivid watercolours and overpainted photographs of forests. This publication, along with the accompanying exhibition at the Hayward Gallery, London, offers a rare chance to study the most intimate aspect of Richter's work.

UK September 2021
US November 2021
978-1-912122-48-6
£30.00 / \$55.00
224 x 326 mm (8 ¾ x 12 ¾ in.)
Hardback, 180 pp
81 colour



Gerhard Richter (b.1932, Dresden) is widely regarded as one of the most prolific and pre-eminent artists at work today. He studied at Dresden Academy of Fine Arts and then Düsseldorf Art Academy. His work has been the subject of exhibitions internationally, including touring retrospectives at the Kunsthalle Düsseldorf; Tate, London; the Museum of Contemporary Art Chicago and the Museum of Modern Art, New York. Richter has experimented with sculpture, photography, drawing and, notably, painting.

Michael Newman is Professor of Art Writing at Goldsmith's University, London. As both an art historian and critic Newman has written extensively on contemporary art, focusing in particular on the image in its relation to language, the question of how art works manifest themselves and the traces and archive of the event.





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 twentieth and twenty-first centuries.

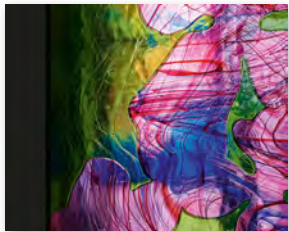
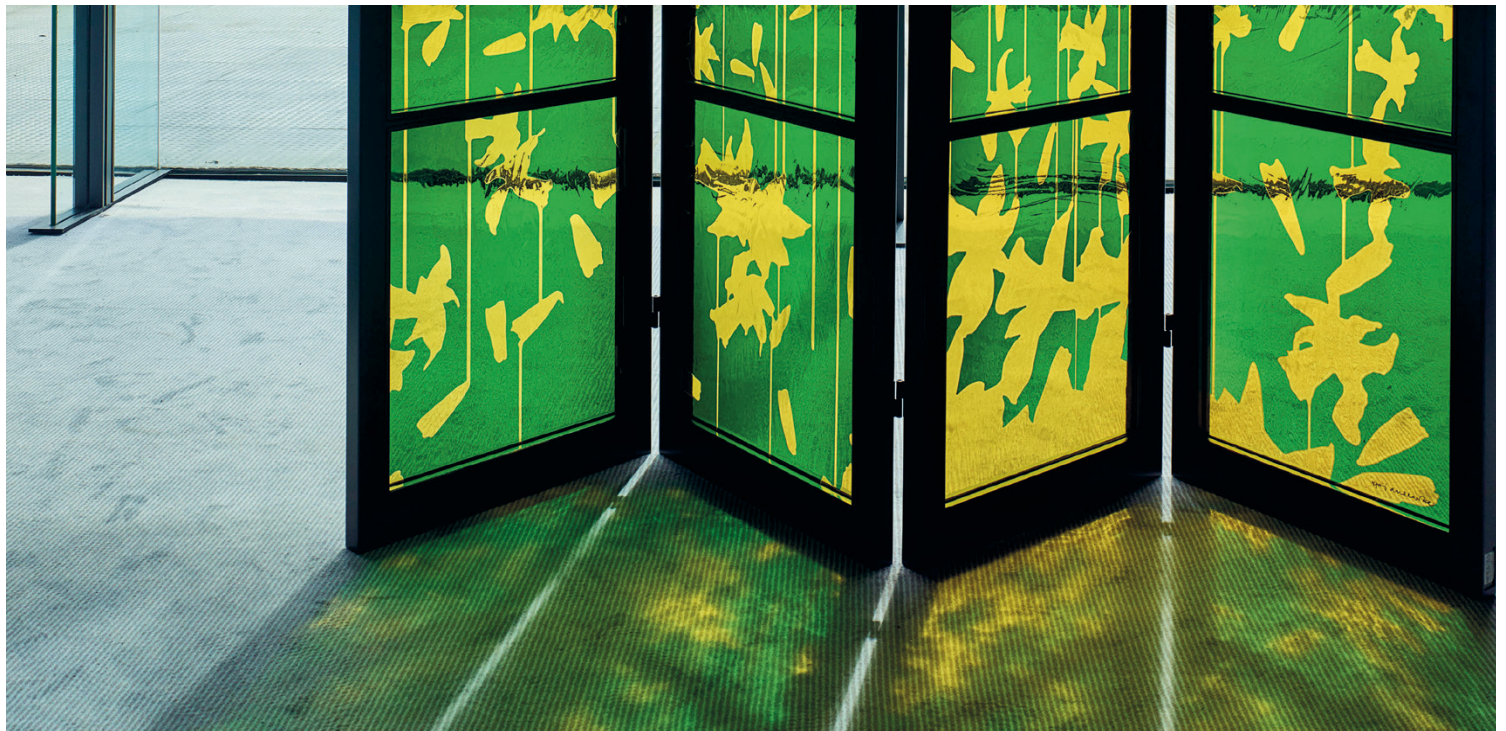
Illustrations of discussed artworks by Richter feature throughout the texts for visual reference – making this an indispensable guide to the thinking and creative processes of one of the world's most admired artists.

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

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UK June 2023
US July 2023
978-1-912122-59-2
£24.99 / \$35.00
210 x 135 mm (8¼ x 5¼ in.)
Hardback, 200 pp
60 colour + b/w





Brian Clarke: The Art of Light

Introduction by Norman Foster. Essay by Paul Greenhalgh

Originally produced to accompany an exhibition at the Sainsbury Centre for Visual Arts, this edition will accompany the artist's exhibition at MAD, which will have as its centrepiece 30 stained-glass screens made by Brian Clarke. This book captures what the artist himself describes as 'the organic urgency of invention', still maintaining the stunning beauty present in 'the craft of the Middle Ages' while using new technologies to reinvent the craft to make it more accessible, as demonstrated by the portable screens featured in his exhibitions.

Over the last five decades, Clarke has consistently pushed the boundaries of stained glass as a medium, both in terms of technology and its poetic potential. His reputation is based on major installation projects all over the world and the significant artistic and technical breakthroughs he has contributed to this thousand-year-old medium.

The Art of Light is a testament to Clarke's belief that 'stained glass has an authority and potential to deal with every human condition'. This book contains 250 illustrations that capture the depth and range of Clarke's oeuvre, with an introduction by architect Norman Foster, and an essay by the director of the Sainsbury Centre for Visual Arts, Paul Greenhalgh.

Sir Brian Clarke (b.1953) was born in Oldham, England. He is an architectural artist and painter, best known for radically updating and innovating the medium of stained glass. Clarke is also widely celebrated for his painting, sculpture, mosaic and tapestry.

Norman Foster is a renowned British architect and designer, and founder of architectural practice Foster + Partners.

Paul Greenhalgh is director of the Zaha Hadid Foundation, formerly director of the Sainsbury Centre for Visual Art in Norwich.

UK/US March 2020

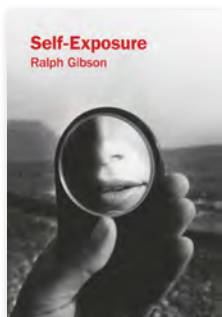
978-1-912122-17-2

£40.00 / \$55.00

235 x 300 mm (9¼ x 11¾ in.)

Hardback, 284 pp





UK/US November 2018
978-1-912122-10-3
£35.00 / \$49.95
278 x 193 mm (11 x 7½ in.)
Paperback, 372 pp



Ralph Gibson: Self-Exposure Introduction by Ralph Gibson

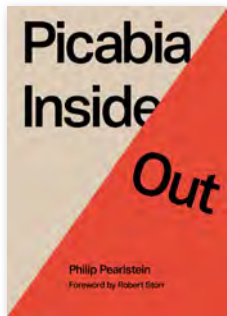
Self-Exposure is the autobiography of American art photographer Ralph Gibson. Celebrating his 80th birthday on January 2019, Gibson reflects on his life and impressive 50-year career.

Writing in candid prose, Gibson recalls his earliest memories of growing up in California (the son of a Hollywood director, Gibson's childhood is touched by the old glamour of the silver screen: the likes of Orson Welles and Rita Hayworth make appearances), his time in the Navy, and his apprenticeships with Dorothea Lange and Robert Frank that sparked his continuous love of photography. His ruminations display a deep, thoughtful understanding and self-awareness that make this book a fascinating read and an illuminating companion to his work.

Evocatively illustrated, *Self-Exposure* presents Gibson's life story alongside his photographic work. Designed and produced in close collaboration with Gibson himself, this generously sized publication – as much a biography as it is an artist's book – is his most personal book to date.

Ralph Gibson (b.1939) was born in Los Angeles, California. In 1956 he enlisted in the navy, where he began studying photography. He has been exhibited and published internationally. His work is held in public collections around the world, such as the Stedelijk Museum, Amsterdam and the Museum of Modern Art, New York. He lives and works in New York.





Picabia Inside Out
Philip Pearlstein. Foreword by Robert Storr

In the 1950s, American painter Philip Pearlstein completed his MA thesis, 'The Paintings of Francis Picabia 1908-1930'. When his research coincided with Picabia's death in 1953, Pearlstein became the authority on the work of Picabia and his influence in European modernism that set the stage for modern art in America with his close collaborator Marcel Duchamp.

At different intervals in his career, Pearlstein wrote three subsequent essays on Picabia for major arts journals: 'The Symbolic Language of Francis Picabia' for *ARTS magazine*, 1956; 'Hello & Goodbye, Francis Picabia' for *ARTnews*, 1970, and 'When the Dada Daddies Got Real; Or, How I Turned Picabia Inside Out' for *Brooklyn Rail*, 2017. Pearlstein's articles present a fascinating comparison between Picabia, Duchamp and Pearlstein himself.

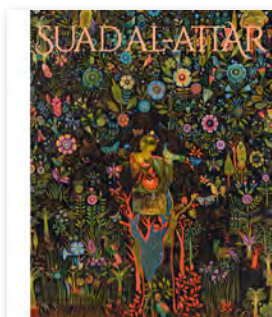
Picabia Inside Out brings together Pearlstein's articles in full, published in an illustrated paperback book with a facsimile of the 1955 MA thesis presented as an historical document showing all the nuances of his typewriter. A foreword by Robert Storr highlights the broader art historical context and Pearlstein's importance as a precursor to what became known as postmodernism.

Philip Pearlstein (1924-2022) was an American painter best known for modernist realism nudes. Cited by critics as the preeminent figure painter of the 1960s to 2000s, he led a revival in Realist art. Pearlstein has written many articles for major art journals and his contribution to contemporary art is acknowledged by his many awards and honours. His paintings are held in collections of over 70 public art museums including the Art Institute of Chicago; the Metropolitan Museum of Art, New York; MoMA, New York and the Whitney Museum of American Art, New York.

Robert Storr is an art critic, curator and artist. He has written widely on art, for publications such as Art in America, Artform, Parkett and ARTnews, and has curated numerous exhibitions internationally.

UK 26 October 2023
US 14 November 2023
978-1-912122-64-6
£24.99 / \$29.95
240 x 170 mm (9½ x 6¾ in.)
Paperback with flaps, 296 pp
107 colour + b/w





Suad Al-Attar

Written by 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.

UK October 2022
US October 2023
978-1-912122-55-4
£39.99 / \$49.95
260 x 220 mm (10¼ x 8¾ in.)
Hardback, 216 pp
117 colour + b/w



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 the 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 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.





Writings on Art 1980-2005

Robert Storr. Edited by Francesca Pietropaolo

Following on from 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, the book includes his essays on artists such as Eva Hesse, Martin Puryear, Eric Fischl, Arshile Gorky, Ilya and Emilia Kabakov, Bruce Nauman and Adrian Piper, all written with his signature intellect and wit.

Expertly edited from his prolific output by Francesca Pietropaolo, and illustrated with 161 images to accompany the texts, *Writings on Art* 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.

UK/US November 2020
978-1-912122-28-8
£35.00 / \$45.00
240 x 150 mm (9½ x 6 in.)
Hardback, 672 pp
161 colour + b/w



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.

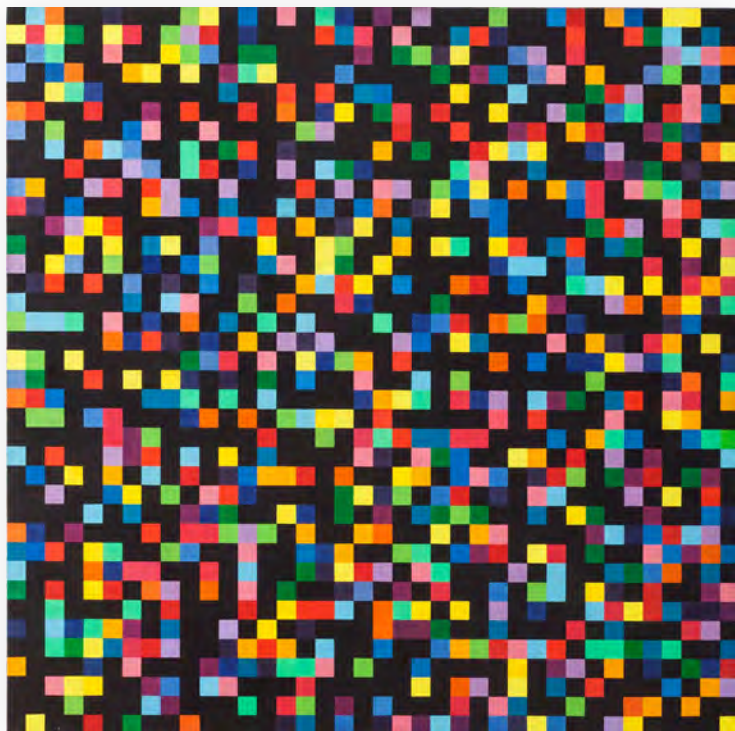
Francesca Pietropaolo is an Italian art historian of modern and contemporary art, and an independent curator. She has worked at the Walker Art Center, Minneapolis and the Museum of Modern Art, New York. As an art critic, she has written widely, including for Flash Art International, ARTnews, Art in America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



Jean-Michel Basquiat
Max Beckmann
Louise Bourgeois
Rudy Burckhardt
Chris Burden
Sophie Calle
Vija Celmins
Roy DeCarava
Rackstraw Downes
Carroll Dunham
Eric Fischl
Leon Golub
Arshile Gorky
Clement Greenberg
Philip Guston
Ann Hamilton
David Hammons
Eva Hesse

Jörg Immendorff
Ilya and Emilia Kabakov
Mike Kelley
Martin Kippenberger
Willem de Kooning
Louise Lawler
Robert Mapplethorpe
Elizabeth Murray
Bruce Nauman
Jim Nutt
José Clemente Orozco
Philip Pearlstein
Adrian Piper
Anne and Patrick Poirier
Jackson Pollock
Martin Puryear
Yvonne Rainer
Aldo Rossi

Susan Rothenberg
Chéri Samba
Peter Saul
Meyer Schapiro
Richard Serra
David Alfaro Siqueiros
Nancy Spero
Art Spiegelman
Frank Stella
Richard Tuttle
Franz West
H. C. Westermann
Rachel Whiteread
Robert Wilson



Writings on Art 2006-2021

Robert Storr. Edited by Francesca Pietropaolo

Following the success of *Writings on Art 1980-2005*, HENI presents the highly anticipated final volume to complete a two-volume collection of 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, articles, many of which previously unpublished – from 2006 to the present day, 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. Written with his signature intellect and wit, his writings range from essays on performances of femininity in Cindy Sherman's photographic oeuvre to dialectics of race in the work of Kara Walker.

Expertly edited from his prolific output, and illustrated with 175 images to accompany 51 texts, *Writings on Art* is the definitive collection of Storr's multi-faceted writing with his finger on the pulse of contemporary art – a must-read for curators and students, artists, exhibition-goers and all those interested in the art and culture of today.

UK November 2021
US November 2021
978-1-912122-41-7
£35.00 / \$45.00
240 x 150 mm (9½ x 6 in.)
Hardback, 720 pp
175 colour + b/w



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.

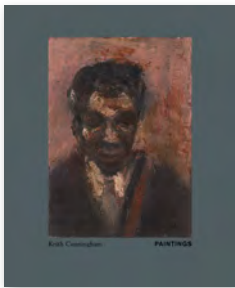
Francesca Pietropaolo is an Italian art historian of modern and contemporary art, and an independent curator. She has worked at the Walker Art Center, Minneapolis and the Museum of Modern Art, New York. As an art critic, she has written widely, including for Flash Art International, ARTnews, Art in America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



El Anatsui
Louise Bourgeois
Waltercio Caldas
Francesco Clemente
Robert Crumb
Salvador Dalí
Stuart Davis
Öyvind Fahlström
Gego
Felix Gonzalez-Torres
Dmitry Gutov
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Thomas Hirschhorn
Damien Hirst
Jenny Holzer
Jasper Johns
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Cindy Sherman
Malick Sidibé
David Smith
Leo Steinberg
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Tatiana Trouvé
Kara Walker
John Waters
Carrie Mae Weems



UK September 2023
 US January 2024
 978-1-912122-73-8
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 272 x 225 mm (10¾ x 9 in.)
 Hardback, 272 pp
 153 colour + b/w



Keith Cunningham: Paintings

Texts by James Cahill, Bobby Hillson, Frank Bowling

Keith Cunningham was one of the most compelling and mysterious artists of the twentieth century. Born in Sydney, 1929, he left school at 15 to start work as a graphic designer. In 1949, he moved to London where he studied at the Central School of Design (now Central Saint Martins) before pursuing painting at the Royal College of Art in 1952.

A very private man, Cunningham stopped exhibiting his paintings in 1967; his paintings from the 1950s and 60s were sealed inside his flat in Battersea for half a century until his death in 2014. *Keith Cunningham: Paintings* is a landmark publication that presents his paintings and drawings for the first time. The book features full colour reproductions of 108 paintings and 33 sketch drawings, with visible influences from Spanish masters, such as Goya, and his contemporary Francis Bacon.

The artworks are accompanied by a chronology, an illustrated essay from art historian James Cahill, as well as personal texts from Cunningham's wife, Bobby Hillson, and abstract painter Frank Bowling, who modelled for Cunningham before attending art school himself. Published in a large-format hardback book, this is a unique title showcasing the work of a private yet remarkable artist.

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, his paintings were discovered at his flat in Battersea, and debuted in an exhibition at Damien Hirst's Newport Street Gallery in London, 2022.



UK September 2023
 US November 2023
 978-1-912122-72-1
 £75.00 / \$110.00
 335 x 235 mm (13¼ x 9¼ in.)
 Paperback with flaps, 444 pp
 574 colour + b/w



Craig Wood: Catalogue Raisonné 1987–2018

Text by Michael Archer. Interview by Fiona Banner

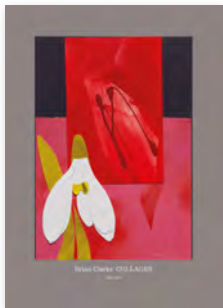
The first published retrospective of British conceptual artist Craig Wood. This large-format paperback book covers over 30 years of Wood's impressive oeuvre, starting in 1987 when he was studying Fine Art at Goldsmiths College of Art, London. The book is illustrated with over 500 images and features an essay by art critic and Reader of Fine Art at Goldsmiths Michael Archer, and an interview by British artist Fiona Banner.

Graduating in 1989, Wood was part of the Young British Artists, and his early exhibitions included Damien Hirst's seminal *Modern Medicine* in 1990. He would later have commercial representation through galleries in London, Paris and Turin. Throughout his career, Wood's artistic output has been site-specific, examining the properties of 'site' or 'context' and how this drives creative processes. He has received numerous national awards and several prestigious international residencies, with artworks in major collections such as Tate, Saatchi, V&A and UK Arts Council.

He has worked at Goldsmiths College, London, and was the Gregory Fellow in Sculptural Studies at the Henry Moore Foundation, University of Leeds (1997–2000). Today, he is a practicing artist and Senior Lecturer in Fine Art at the University of Wales, where his work continues to expand into collaboration and curation.

Craig Wood was born in 1960 in Edinburgh, Scotland. He completed his Foundation Course at Dyfed College of Art (1985–86), in Carmarthen, Wales, and studied Fine Art at Goldsmith College of Art, London (1986–89). He currently lives and works in Wales.





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 US January 2024
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 Hardback, 364 pp
 327 colour



Brian Clarke: Collages

Foreword by Joe Hage. Interview by Hans Ulrich Obrist

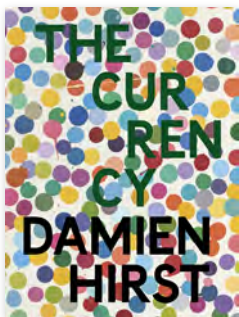
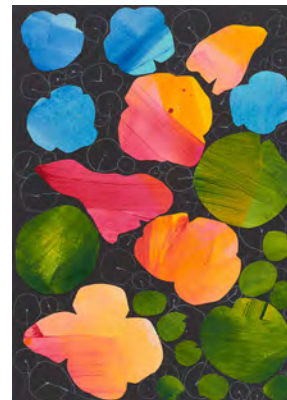
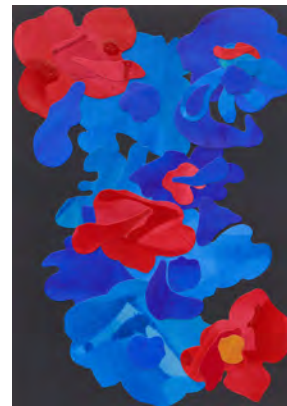
An inspiring collection of 327 collages created by British artist Brian Clarke, who is widely considered the most progressive artist working with stained glass in the present day. Clarke has explored collage through the entire trajectory of his career, often using the medium as a study for his stained glass work. He first began working in collage aged 14 at the Burnley School of Art, 1967.

His early collages were influenced by Pop art and artists such as Richard Hamilton, Andy Warhol, Peter Blake, David Hockney and Robert Rauschenberg. Clarke also found inspiration from the Cubist works of Pablo Picasso and Surrealist works by Kurt Schwitters, as well as Constructivists such as El Lissitzky and Alexander Rodchenko.

The works shown in this book are inspired by nature and begin with line drawings of Nasturtiums in white pencil on black paper, which Clarke began making in March 2022. Gradually, Clarke builds an ephemera of hand-painted paper cut-outs, similar to the collage work of Henri Matisse, to produce compositions in stunning colour.

The book features a foreword by HENI's founder, Joe Hage, and an interview by Hans Ulrich Obrist, in which Clarke and Obrist discuss the influence of Clarke's contemporaries and the intensely personal practice of his work in collage.

Sir Brian Clarke (b.1953) was born in Oldham, England. He is an architectural artist and painter, best known for radically updating and innovating the medium of stained glass. Clarke is also widely celebrated for his painting, sculpture, mosaic and tapestry.



UK September 2023
 US January 2024
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 Hardback, 264 pp
 443 colour



Damien Hirst: The Currency

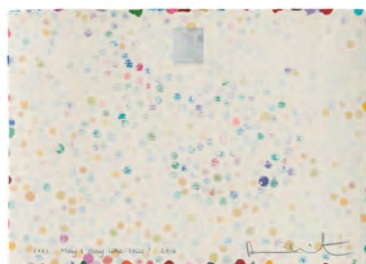
Interview by Stephen Fry

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.

Damien Hirst (b.1965) rose to fame in the late 1980s as a leading member of the group that became known as the Young British Artists (YBAs). He is now internationally recognised to be one of the most important living artists. Through a varied practice of installation, sculpture, painting and drawing Hirst explores the complex relationships between art, beauty, religion, science, life and death. He lives and works in London and Gloucestershire.





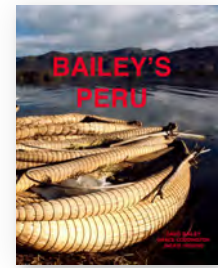
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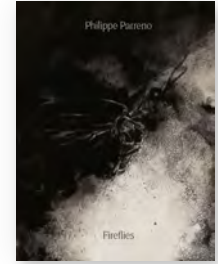
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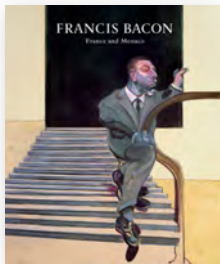
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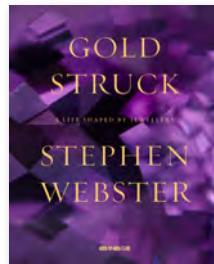
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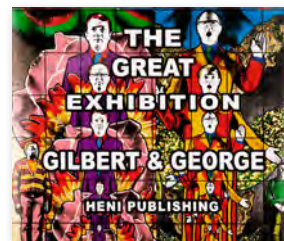
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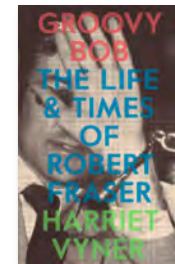
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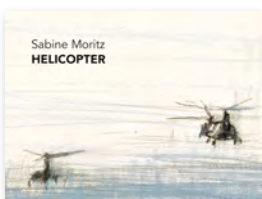
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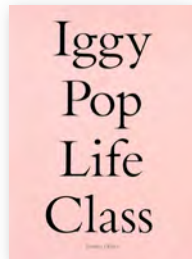
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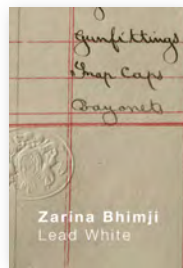




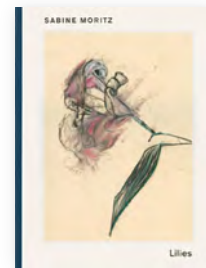
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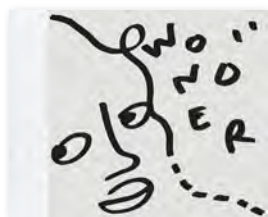
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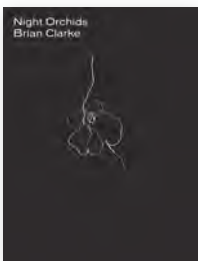
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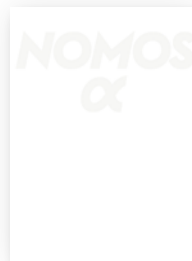
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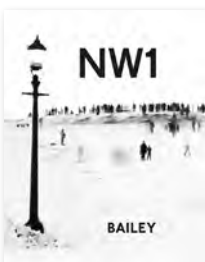
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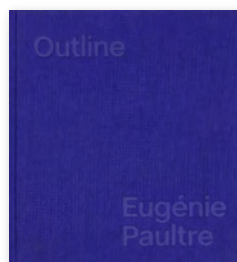
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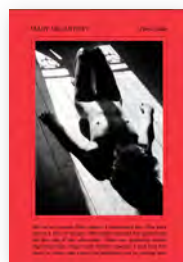
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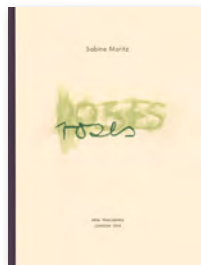


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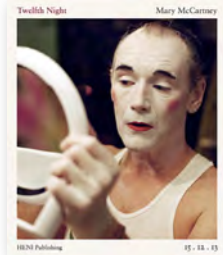
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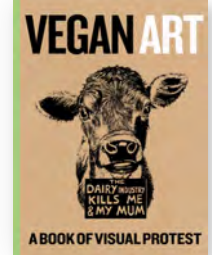
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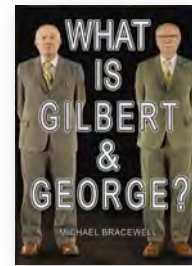
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List of Illustrations

- p. 6 **top:** 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; **bottom left:** 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 right:** 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 works by Bruce Nauman © 2024 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London
- p. 7 **top:** Ad Reinhardt in his studio, New York, 1962. Photo: Marvin Lazarus; **bottom left:** Ad Reinhardt, original artwork for *Foundingfathersfollyday*, *ARTnews*, April 1954. Ink, pencil, correction fluid, and collage on board, 38.1 x 55.9 x 0.3 cm (15 x 22 x 1/8 in.); **bottom right:** Ad Reinhardt, *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. Images of all of the full art comics by Ad Reinhardt are available on www.adreinhardt.org, official website of the Ad Reinhardt Foundation.
- p. 8 **top left:** Carrie Mae Weems, *Untitled (Woman and Daughter with Children)*, 1990. Gelatin silver print, 69.1 x 69.1 cm (27 3/16 x 27 3/16 in.). Courtesy the artist and Jack Shainman Gallery, New York, Galerie Barbara Thumm, Berlin, and Fraenkel Gallery, San Francisco. © Carrie Mae Weems; **top right:** 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. Buffington Fund / Bridgeman Images; **bottom left:** Glenn Ligon, *Notes on the Margin of the Black Book*, 1991–93 (detail). Installation view from the exhibition *Glenn Ligon: AMERICA*, Whitney Museum of American Art, New York (10 March – 5 June 2011) © Glenn Ligon. Courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane Gallery, London, and Galerie Chantal Crousel, Paris. Photo: Ron Amstutz; **bottom right:** William Edmondson at work, still from the film *New York, 1937* (black-and-white, silent, 46 sec.) devoted to the 1937 exhibition. *Sculpture by William Edmondson* at The Museum of Modern Art, New York. British Pathé Archives
- p. 10 **top:** Francis Bacon, *Three Studies of Figures on Beds*, 1972 [Cat. no. 72-01]. Oil and pastel on canvas. Triptych, each panel: 198 x 147.5 cm (78 x 58 in.) © The Estate of Francis Bacon. All rights reserved. DACS 2024
- p. 11 **top:** © Cecilia Vicuña
- p. 12 **top left:** MadC, 964. *Green Dragon's Heart*. Form: disrupted, splashes, spray. Density: medium. No. of colours: 5 (black, pink, purple, red, yellow); **top right:** MadC, 960. *Even Roses Will Tell*. Form: spray. Density: high. No. of colours: 5 (blue, light blue, magenta, pink, purple); **bottom left:** MadC, 25. *Pink Possession*. Form: spray. Density: medium. Monochrome (magenta, white). All works © MadC
- p. 13 **top:** Helen Levitt, *NY* (detail), 1988 © Film Documents LLC, courtesy Galerie Thomas Zander, Cologne; **bottom left:** Vivian Maier, *New York, NY*, June 1954 © Estate of Vivian Maier, Courtesy Maloof Collection and Howard Greenberg Gallery, New York
- p. 14 **top:** Gerhard Richter, *17. Juli 2020* (detail), 2020. Pencil, ink and colour ink on paper, 420 x 593 mm; **bottom left:** Gerhard Richter, *19.1.2021*, 2021. Graphite on paper, 210 x 297 mm. All works © Gerhard Richter
- p. 15 **top:** Gerhard Richter, *Abstract Painting* [CR 724–4] (detail), 1990, oil on canvas, 92 x 126 cm; **bottom left:** Photograph of Hans Ulrich Obrist and Gerhard Richter © Sabine Moritz-Richter
- p. 16 **top:** Brian Clarke, *Daffodils*, 2018, stained glass in wooden frame, 204 x 252 cm, edition of 10 + 3 AP. Photo: Chris Gascoigne; **bottom left:** Brian Clarke, *Manhattan*, 2018, mirrored stained glass in wooden frame (reverse of screen), 204 x 252 cm, edition of 10 + 3 AP. Photo: Prudence Cuming Associates Ltd; **bottom right:** Brian Clarke, *Manhattan* (detail), 2018, mirrored stained glass in wooden frame, 204 x 252 cm, edition of 10 + 3 AP. Photo: Chris Gascoigne. All works © Brian Clarke
- p. 17 **top:** Ralph Gibson, from *Quadrants*, 1975; **bottom left:** Ralph Gibson, *Los Angeles*, 1963. All works © Ralph Gibson
- p. 18 **top:** Portrait multiple of Francis Picabia, Broadway Photo Shop, New York, 1917 © Centre Pompidou, Paris / RMN-Grand Palais / Photographer: Georges Meguerditchian / Dist. Photo Scala, Florence; **bottom left:** Philip Pearlstein, *Model with Dreadlocks, Wooden Aligator and Pink Flamingo*, 2005. Oil on canvas, 76.2 x 101.6 cm (30 x 40 in.). Private collection, Ardmore, PA. © Philip Pearlstein, courtesy Betty Cuninghams Gallery
- p. 19 **top:** Suad Al-Attar, *Paradise Garden Blue* (detail), 1983. Oil on canvas, (39.5 x 47 in.); **bottom left:** Suad Al-Attar, *Reflection through the Glass*, 1956. Oil on canvas, 53 x 50 cm (21 x 19.5 in.). All works © Suad Al-Attar, courtesy the artist
- p. 20 **top:** Robert Storr in his MoMA office, c. late 1990s. Photograph by Jason Schmidt © Jason Schmidt / Trunk Archive
- p. 21 **top left:** Ellsworth Kelly, *Spectrum Colours 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; **top right:** Kara Walker, *8 Possible Beginnings or: The Creation of African-America, a Moving Picture by Kara E. Walker*, 2005. Video (black-and-white, sound), 15:57 min. © Kara Walker. Courtesy the artist, Sikkema Jenkins & Co., and Sprüth Magers
- p. 23 **top:** Keith Cunningham, *Beryl in Profile*, 1955. Oil on canvas, 627 x 530 mm (24 7/8 x 20 7/8 in.); Keith Cunningham, *Red Portrait of Frank Bowling*, 1956–57. Oil on canvas, 985 x 770 mm (38 3/4 x 30 3/4 in.). All works © the estate of Keith Cunningham, photographed by Prudence Cuming Associates Ltd; **bottom:** Craig Wood, *Untitled*, 1990. Heat-sealed polythene, water and blue plastic cord, 8 x 22 x 20 cm; Craig Wood, *Table Piece*, 1988. Heat-sealed polythene and breakfast setting 1200 x 1000 x 1100 mm. All works © Craig Wood, courtesy the artist
- p. 24 **top:** Brian Clarke, Ibiza, 2022, acrylic painted paper collage on black card, 42 x 29.5 cm; Brian Clarke, Peel Cottage Garden, 2022, white pencil and acrylic painted paper collage on black card, 42 x 29.5 cm. All works © Brian Clarke, photographed by Prudence Cuming Associates Ltd; **bottom:** Damien Hirst, *Brilliant Veil*, 2019. Oil on card, 842 x 596 mm (33 1/8 x 23 1/2 in.) PV70; Damien Hirst, *Lucid Veil*, 2019. Oil on card, 842 x 596 mm (33 1/8 x 23 1/2 in.) PV74. All works © Damien Hirst, photographed by Prudence Cuming Associates Ltd

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