

H E N I

AUTUMN

2025

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

For Autumn 2025, we are proud to be publishing a collection of interviews with 25 leading international artists, drawn from critic Ben Luke's acclaimed *A brush with...* podcast for *The Art Newspaper*; a compact yet comprehensive publication showcasing the complete paintings of Francis Bacon, one of the most influential artists of the 20th century; a new study of Art Nouveau architecture by leading specialist Paul Greenhalgh, spanning 23 countries; a visual history of Britain told through nearly 500 *Daily Mail* archive photographs, introduced by *The Rest is History's* Dominic Sandbrook; a monograph on Damien Hirst's latest butterfly gloss series, *Loves Moods*; a two-volume slipcase set to accompany the group exhibitions *Raging Planet* and *The Power and the Glory* at Newport Street Gallery, London; a manifesto for creative independence by Ajaz Ahmed, founder of AKQA and Studio.One, blending memoir and strategic insight; and, finally, four volumes dedicated to the graphic work of one of Britain's most mysterious twentieth-century artists, Keith Cunningham.

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.

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What is art for?

Conversations with leading artists from Ben Luke's acclaimed *A brush with...* podcast.



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

— **Ben Luke**

Michael Armitage
Phyllida Barlow
Alvaro Barrington
Michael Craig-Martin
Tacita Dean
Jeremy Deller
Ellen Gallagher
Theaster Gates
Roni Horn
Pierre Huyghe
Arthur Jafa
Claudette Johnson
William Kentridge
Ragnar Kjartansson
Mark Leckey
Julie Mehretu
Cornelia Parker
Doris Salcedo
Dayanita Singh
Do Ho Suh
Sarah Sze
Charline von Heyl
Stanley Whitney
Alberta Whittle
Zadie Xa



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350 colour



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

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

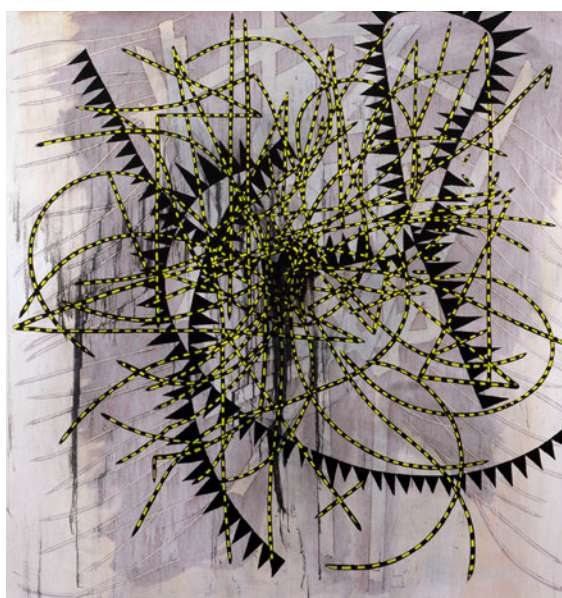
The selected artists span 12 cities across 4 continents: Michael Armitage, Phyllida Barlow, Alvaro Barrington, Michael Craig-Martin, Tacita Dean, Jeremy Deller, Ellen Gallagher, Theaster Gates, Roni Horn, Pierre Huyghe, Arthur Jafa, Claudette Johnson, William Kentridge, Ragnar Kjartansson, Mark Leckey, Julie Mehretu, Cornelia Parker, Doris Salcedo, Dayanita Singh, Do Ho Suh, Sarah Sze, Charline von Heyl, Stanley Whitney, Alberta Whittle and Zadie Xa.

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

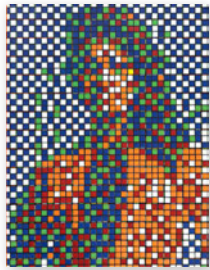
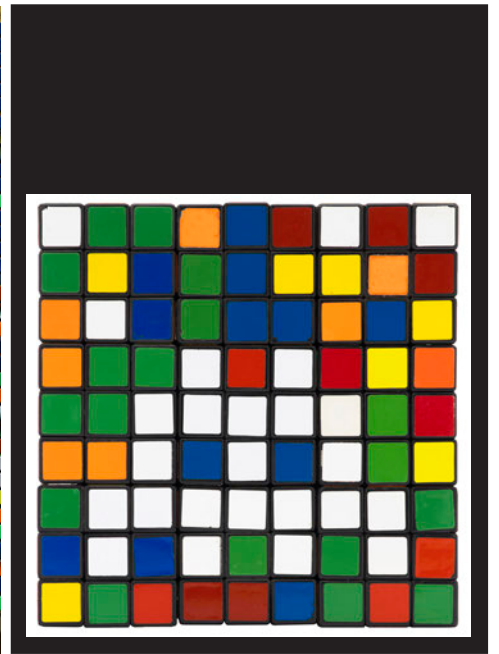
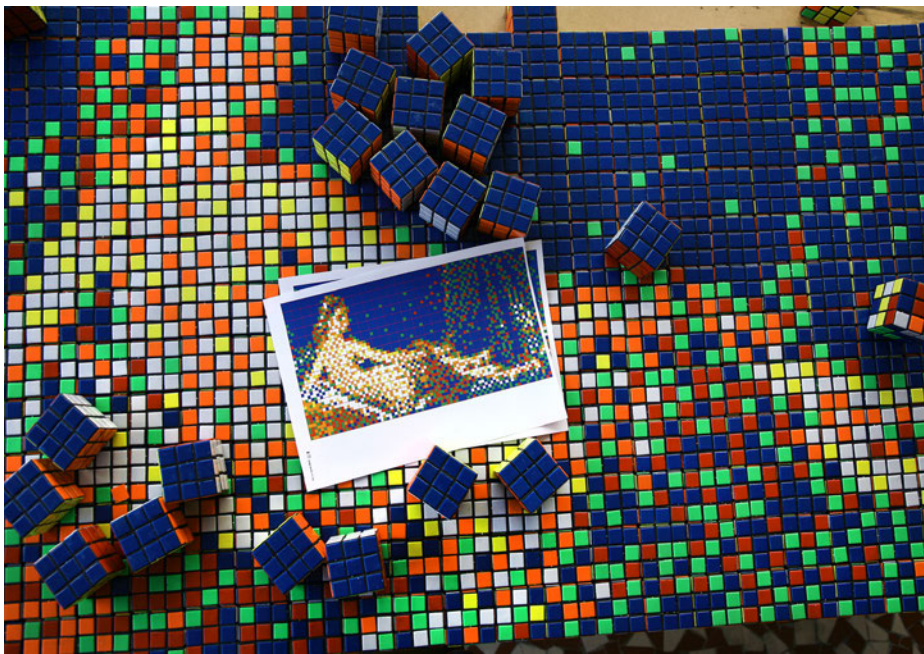
Ben Luke (b.1973) is a writer and broadcaster based in London. He is a contributing editor of *The Art Newspaper* and presents its podcasts *A brush with...*, of which there are over 100 episodes, and *The Week in Art*, which has run for more than 300 episodes. From 2009 to 2024, he was an art critic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

"Super dope interviews."
— Arthur Jafa

"Ben's got a knack of getting the best out of his subjects."
— Jeremy Deller



*"Ben Luke is
such a great
thought
provocateur,
especially on
the subject
of art."*
— Cornelia Parker



Invader: Rubikcubist

Preface by Invader. Texts by Malika Bauwens and Ian Scheffler

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

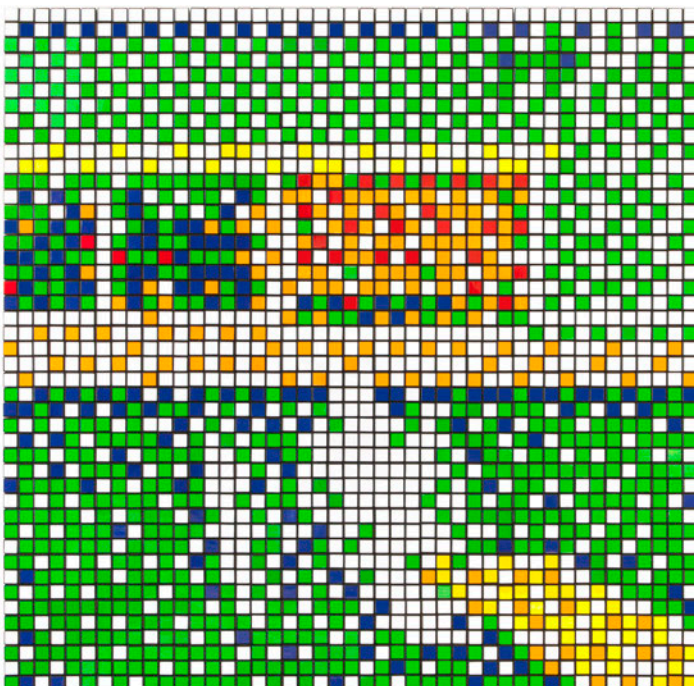
Featuring over 500 images, the book showcases Invader's artworks, exhibition photography and exclusive archival material from his studio. It is enriched with insights from Invader himself, alongside essays by art critic Malika Bauwens and journalist Ian Scheffler, a Speedcuber and author of *Cracking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

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

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

When he's not travelling the world to 'invade' it with his pixelated mosaics, Invader exhibits his work in galleries and museums and makes books and objects.

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288 x 224 mm (11¼ x 8¾ in.)
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593 colour + b/w
EN/FR





Francis Bacon: Paintings
Text by Laura Scalabrella Spada

Francis Bacon: Paintings is a compact collection of the complete paintings of Irish-born British figurative painter Francis Bacon. Accompanied by a curated selection of compelling quotes – from figures such as Lucian Freud, Roald Dahl and Damien Hirst – the book guides the reader through the evolution of Bacon's distinctive aesthetic.

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

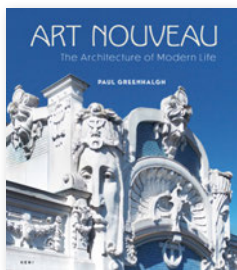
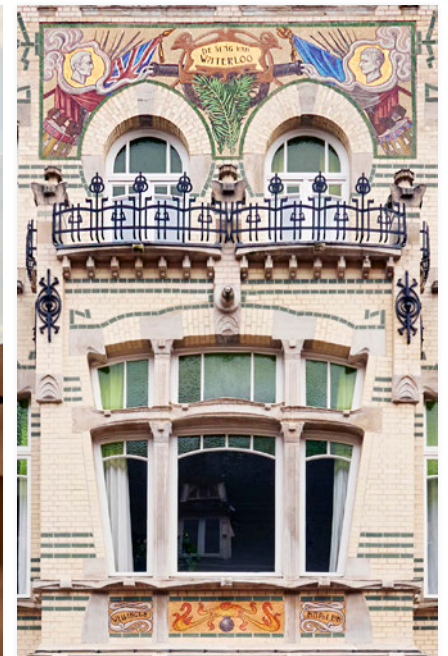
Over a career spanning more than five decades, Bacon produced almost 500 paintings, including his signature diptychs and triptychs. From his early Surrealist experiments of the 1920s to the stark, elegiac works completed just before his death, this book charts a lifetime of radical and groundbreaking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

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

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

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745 colour + b/w





Art Nouveau: The Architecture of Modern Life
Paul Greenhalgh

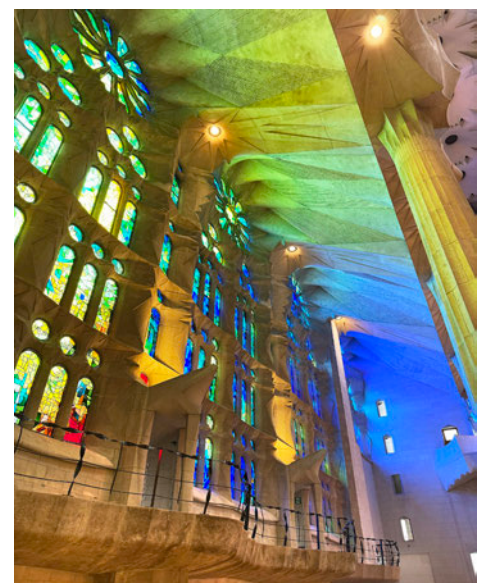
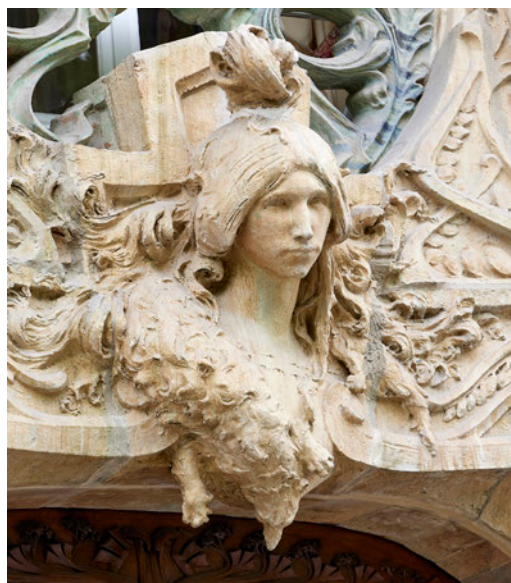
Art Nouveau: The Architecture of Modern Life is the first book to expand the scope of Art Nouveau beyond its traditional canon, covering 23 countries and featuring newly commissioned photography. With special access to many iconic buildings – including renowned Art Nouveau landmarks rarely open to the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

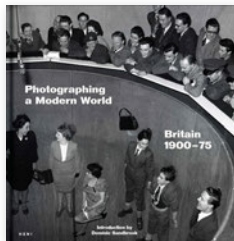
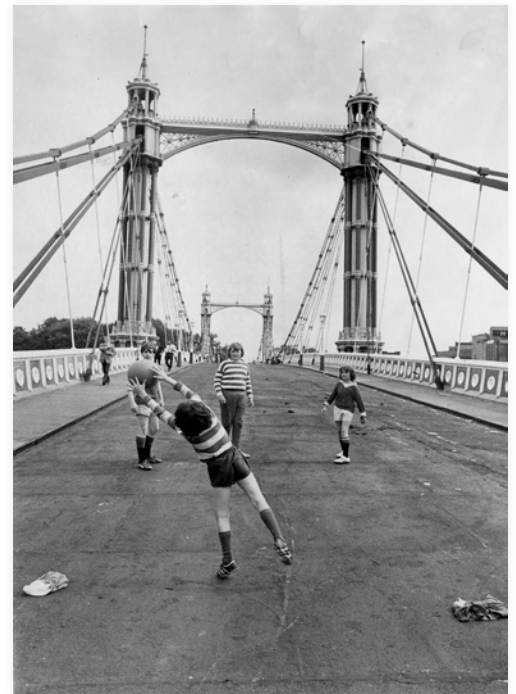
Offering fresh theoretical and intellectual perspectives, this groundbreaking new book redefines our understanding of Art Nouveau. It uniquely examines the architectural heritage of Art Nouveau, exploring how it is preserved and presented today, as well as its lasting impact on contemporary design. The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

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285 x 250 mm (11¼ x 9¾ in.)
Hardback, 256 pp
322 colour + b/w



Professor Paul Greenhalgh is a widely recognised specialist on Art Nouveau and the art and design of the period 1850–1940. He organised the largest exhibition ever on the subject, *Art Nouveau 1890–1914*, at the V&A in 2000, which later toured to the National Gallery of Art in Washington, D.C. and the Metropolitan Art Museum in Tokyo. Greenhalgh has since curated major exhibitions, lectured globally and published extensively. His books include *Ephemeral Vistas* (1988), *Modernism in Design* (1990), *Art Nouveau 1890–1914* (2000), *The Modern Ideal* (2005), *Fair World* (2011), *L'Art Nouveau: La Revolution Decorative* (2013), *Ceramic Art and Civilisation* (2021) and *Pablo Picasso: The Legacy of Youth* (2022). His professional roles have included Head of Research at the V&A Museum, President and Director Corcoran Gallery of Art (Washington, D.C.), Inaugural Director of the Zaha Hadid Foundation and Director of the Sainsbury Centre for Visual Arts.





Photographing a Modern World: Britain 1900-1975
Dominic Sandbrook

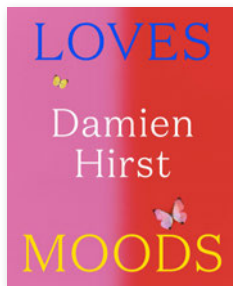
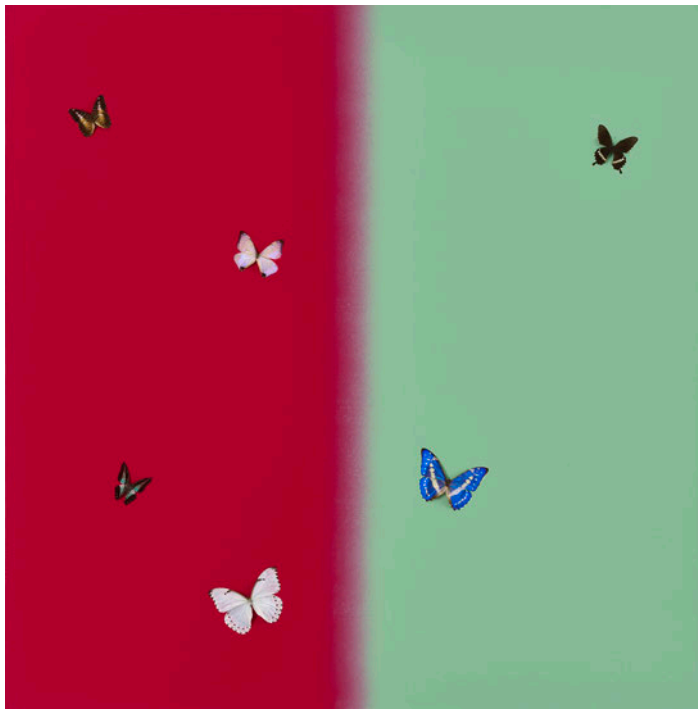
Photographing a Modern World: Britain 1900-1975 is a fascinating visual chronicle of Britain's social history, featuring nearly 500 striking news photographs, each paired with insightful captions. Sourced from the Daily Mail's historical archive, these images weave a powerful narrative of the highs and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

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

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

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Paperback with flaps, 196 pp
129 colour



Damien Hirst: Loves Moods

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

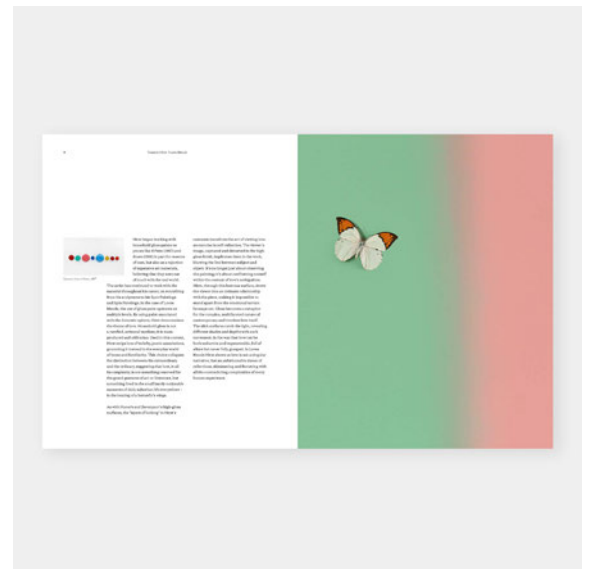
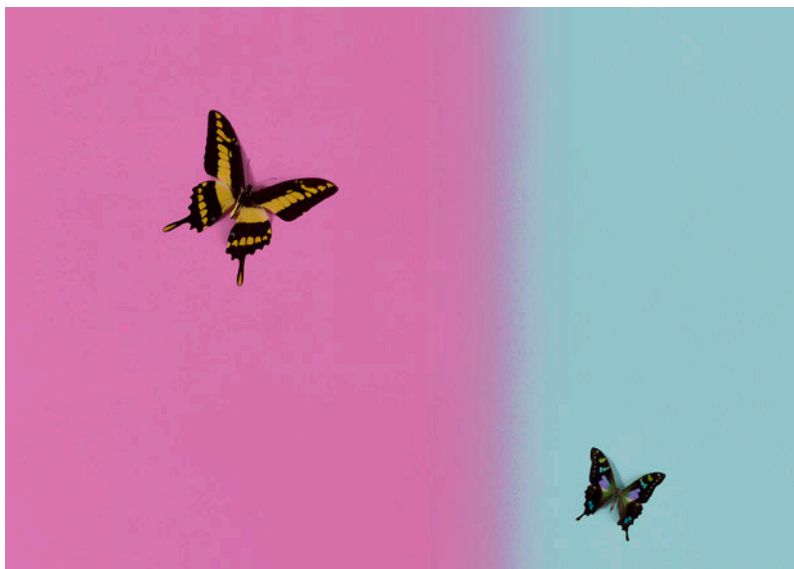
In each painting, two colours blend, meet or collide at the centre of the canvas. These interactions – sometimes harmonious, sometimes jarring – mirror the volatile oscillations of love. The series represents a progressive exploration of Hirst's iconic butterfly motif, a symbol he has long associated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

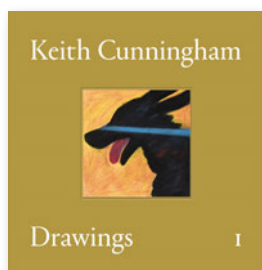
The introductory essay discusses the historical use of butterflies in art and their significance in Hirst's oeuvre, while also delving into how the *Loves Moods* paintings reflect on the art of loving, solitude and relationships.

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

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

— Damien Hirst





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 1908 colour



Keith Cunningham: Drawings, Volume I

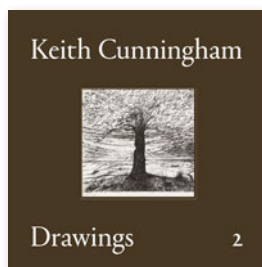
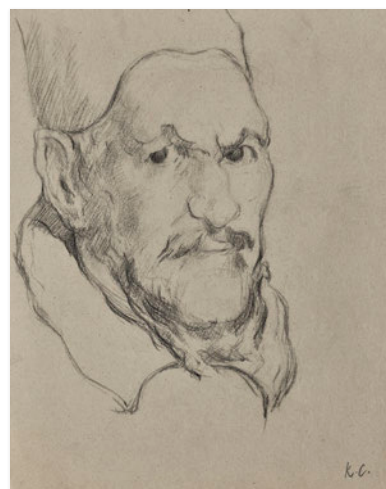
Text by Laura Scalabrella Spada

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

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

Arranged chronologically and accompanied by details of date, size and medium, the drawings offer an intimate glimpse into the artist's evolving visual language. This volume also includes a biography and an introductory text, providing historical context and critical insight. *Keith Cunningham: Drawings, Volume I* is a foundational step toward acknowledging the full scope of this artist's remarkable legacy.

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



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Keith Cunningham: Drawings, Volume II

Text by Laura Scalabrella Spada

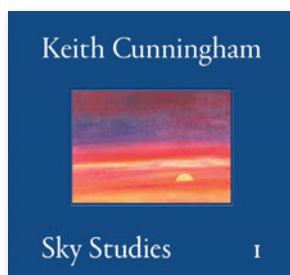
Keith Cunningham: Drawings, Volume II continues the series dedicated to the graphic work of one of Britain's most quietly compelling artists. This second volume presents 1,937 full-colour reproductions of drawings created between the mid-1980s and early 2000s — a period marked by increasing refinement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

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

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

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





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Keith Cunningham: Sky Studies, Volume I

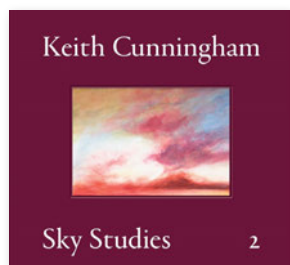
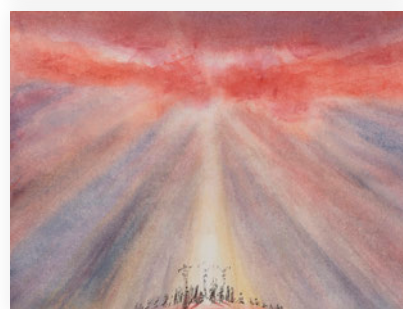
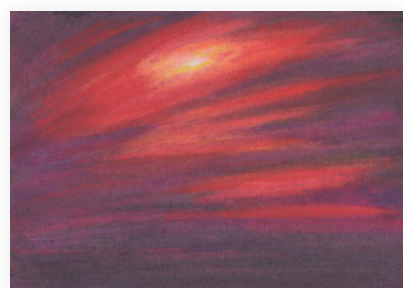
Text by Laura Scalabrella Spada

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

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

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

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Keith Cunningham: Sky Studies, Volume II

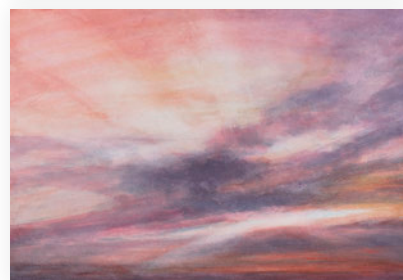
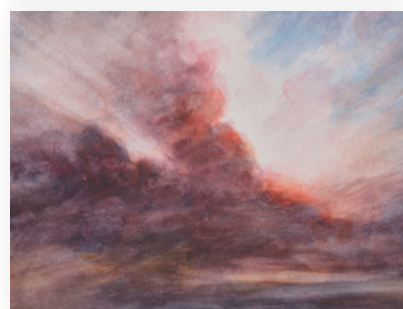
Text by Laura Scalabrella Spada

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

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

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

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Raging Planet

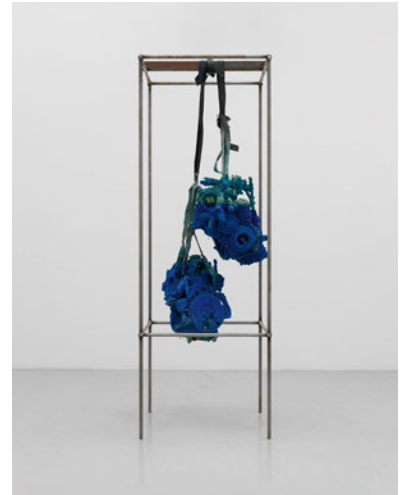
Text by Jonathan Griffin

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

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

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

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



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The Power and the Glory

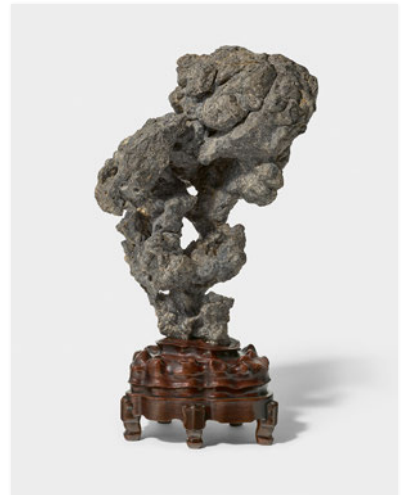
Text by Laura Havlin

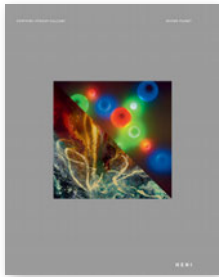
Published on the occasion of *The Power and the Glory*, one of two exhibitions at Newport Street Gallery, London, which opened on 28 March and runs until 31 August 2025, this publication showcases the full selection of works on display and explores the intersection of chaos, destruction and creation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

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

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

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





UK 18 September 2025
978-1-911736-21-9
£64.99
240 x 190 mm (9½ x 7½ in.)
Two HB in slipcase, 488 pp
370 colour + b/w



Raging Planet & The Power and the Glory

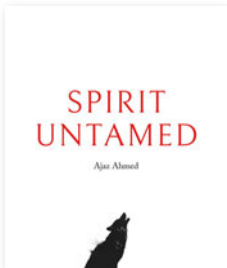
Texts by Jonathan Griffin and Laura Havlin

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

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

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

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



UK 6 November 2025
978-1-911736-30-1
£29.99
260 x 222 mm (10¼ x 8¾ in.)
Hardback, 272 pp
42 colour + b/w



Spirit Untamed

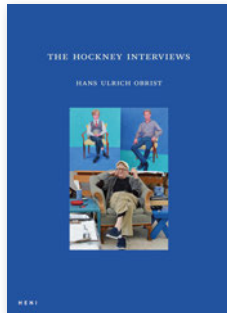
Ajaz Ahmed

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

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

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





UK 27 March 2025
 US 20 May 2025
 UK 978-1-911736-13-4
 FR 978-1-911736-14-1
 £24.99 / US \$35.00 / €32.00
 237 x 180 mm (9 1/4 x 7 in.)
 Hardback, 216 pp
 68 colour + b/w



UK



FR

The Hockney Interviews Hans Ulrich Obrist

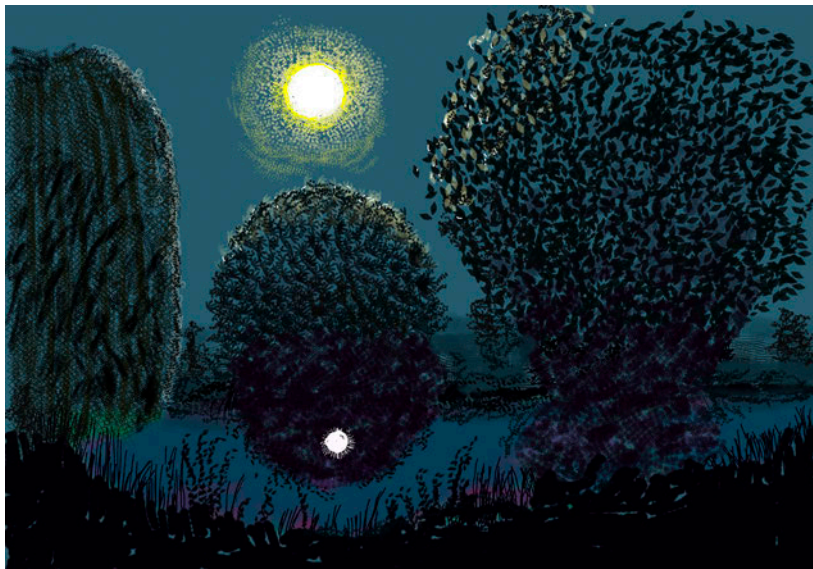
The Hockney Interviews brings together expansive conversations held between art world icon David Hockney, who is best known for his large scale, vivid paintings, and pre-eminent curator, Hans Ulrich Obrist.

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

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

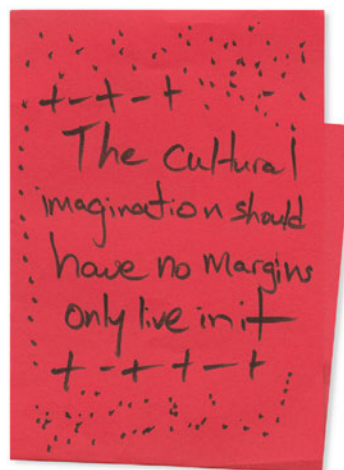
Hans Ulrich Obrist (b. 1968) is a world-renowned curator and the Artistic Director of the Serpentine in London. Alongside his curatorial practice, Obrist has written extensively on and around contemporary art, with a particular interest in the interview format.

David Hockney (b. 1937) is one of the most influential and widely recognised artists of our time. A key figure in the pop art movement of the 1960s, Hockney's work encompasses painting, draughtsmanship, printmaking, stage design, photography, and, more recently, digital design using his iPad. Hockney's work first gained public attention during his studies at the Royal College of Art (1959–1962), where he was awarded the Gold Medal in recognition of his mastery of drawing and painting. Hockney has lived and worked in Yorkshire and London, UK, Los Angeles, USA and now resides in Normandy, France.

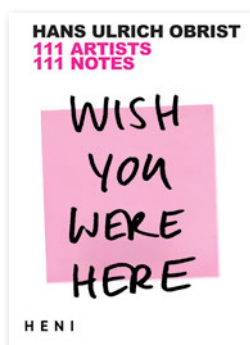




9



ALVARO BARRINGTON



UK 19 June 2025
US 2 September 2025
978-1-912122-97-4
£12.99 / US \$16.95
145 x 105 mm (5¾ x 4¼ in.)
Paperback, 232 pp
112 colour



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

Hans Ulrich Obrist, the Artistic Director of the Serpentine in London, brings his curating expertise to the Instagram feeds of 404,000 followers, in an endeavour to revive the art of handwriting from within an ever-advancing digital age.

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

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

Hans Ulrich Obrist (b. 1968, Zurich, Switzerland) is Artistic Director of the Serpentine, 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*.

OTHER BOOKS IN THE SERIES

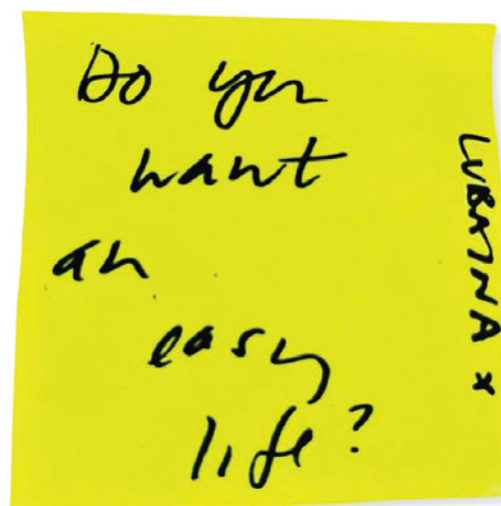
Vol. 1 *Remember to Dream!*
100 Artists, 100 Notes
978-1-912122-07-3

John Akomfrah
Refik Anadol
Ida Applebroog
Tolia Astakhishvili
Ed Atkins
Nairy Baghramian
Matthew Barney
Alvaro Barrington
Georg Baselitz
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Matt Copson
Tacita Dean
Samuel R. Delany
Es Devlin
Souleymane Bachir Diagne
Liz Diller
Jim Dine
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Anne Imhof
Kamala Ibrahim Ishaq
Ix Shells
Suzanne Jackson
Jamian Julian-Villani
Isaac Julien
Alex Katz
KAWS
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Alexander Kluge

Hideo Kojima
Jeff Koons
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Alice Notley
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Nile Rodgers

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Frederic Tuten
Gunter Uecker
Isidoro Valcárcel Medina
Sumayya Vally
Francesco Vezzoli
Jimmy Wales
John Waters
Wim Wenders
Yang Fudong





Focal Points: Jasper Johns
Robert Storr. Edited by Francesca Pietropaolo

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

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

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

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

OTHER BOOKS IN THE SERIES

Vol. 1 Bruce Nauman 978-1-912122-70-2
Vol. 2 Ad Reinhardt 978-1-912122-69-1
Vol. 3 Between a Rock and a Hard Place
978-1-912122-68-4

“In an era of fleeting interpretations, Focal Points reminds us that great criticism, like great art, demands time, patience, and curiosity.”
— Artlyst





UK 6 March 2025
 US 25 February 2025
 978-1-911736-05-9
 £39.99 / US \$49.95
 312 x 263 mm (12¼ x 10¼ in.)
 Hardback w/ dust jacket, 108 pp
 54 colour



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

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

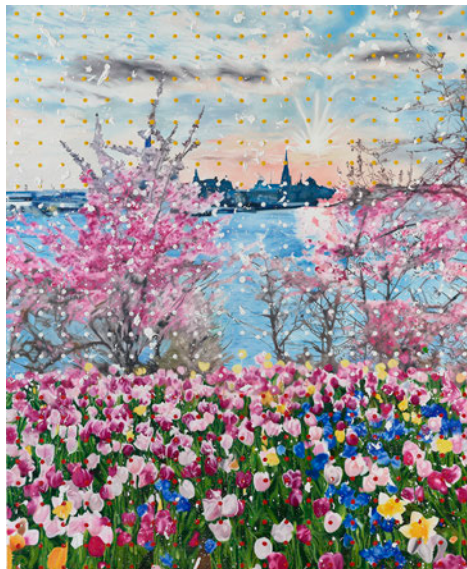
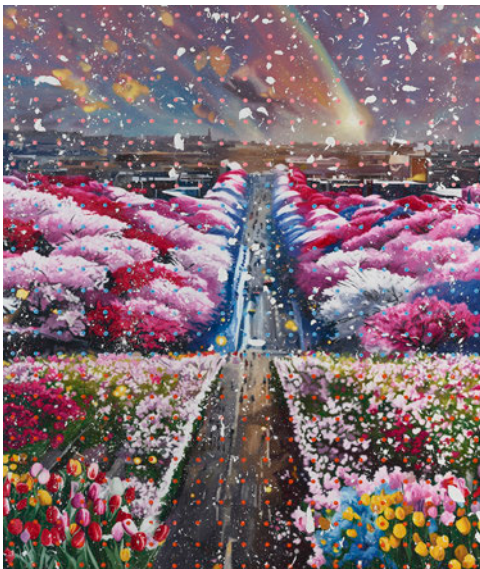
The series comprises vivid oil paintings that capture the complexities and beauty of modern urban landscapes. Vibrant trees and flowers thread through these scenes, offering poignant reminders of nature's resilience amidst human development. Inspired by the Impressionists, Hirst imbues the works with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

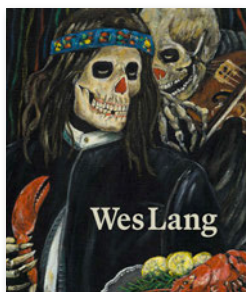
This beautifully designed catalogue presents stunning full-colour reproductions of the entire series, both as complete works and in intricate detail. It also features an illuminating foreword by British curator and art historian Norman Rosenthal, alongside a thought-provoking interview between Damien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

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

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

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





UK 6 March 2025
 US 25 February 2025
 978-1-911736-00-4
 £69.99 / US \$99.95
 280 x 245 mm (11 x 9½ in.)
 Leather hardback w/ dust jacket
 & bookmark insert, 284 pp
 224 colour



Wes Lang: The Black Paintings

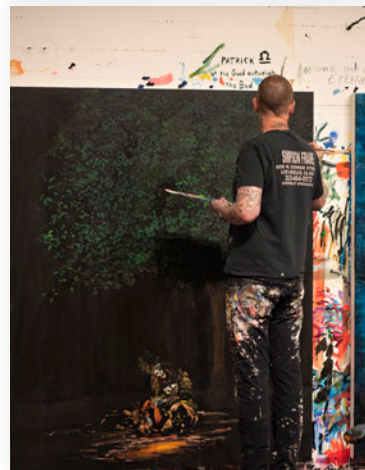
Text by Wallace Ludel. Interview by James Fox

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

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

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

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



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 281 x 246 mm (11 x 9½ in.)
 Hardback, 200 pp
 103 colour + b/w



Wes Lang: The Black Drawings

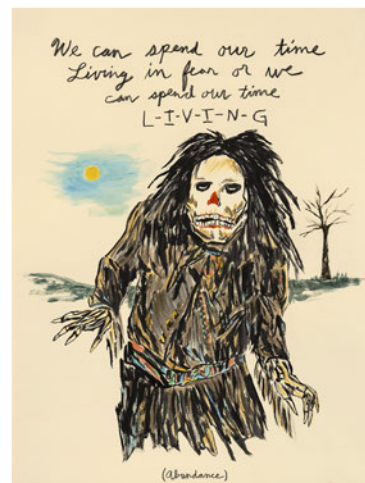
Texts by Damien Hirst & George Vasey

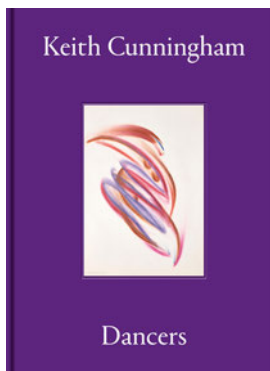
The Black Drawings: Works on Paper is an elegant catalogue published to accompany *Wes Lang: The Black Drawings* (2024) at HENI Gallery, one of two London exhibitions marking Wes Lang's UK debut. Dedicated entirely to Lang's prolific output in drawing, the book features 96 works crafted with acrylic, crayon and pencil, created between 2022 and 2024.

As George Vasey notes, the drawings mark 'a shift in the artist's approach.' While Lang's dark, otherworldly characters from his paintings — skeletons and disembodied skulls — remain, they now inhabit stark white spaces, intricately inscribed with playful expressions and phrases that echo Taoist philosophy, reflecting the spiritual underpinnings of his practice. More than just companions to his immense paintings, the drawings stand as a significant body of work, showcasing Lang's diverse influences. From fine art icons such as Francis Bacon, James Ensor, Francisco Goya, and Alfred Munnings, to the kitsch imagery of his childhood, Lang effortlessly metabolises these disparate inspirations. The result is a distinctive, cohesive artistic voice that transcends mediums and feels neither fragmented nor frenetic.

Published in association with Newport Street Gallery, *The Black Drawings* catalogue presents more than 100 stunning reproductions, offering an intimate glimpse into the richness of Lang's artistic mind and the world he has created for himself.

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





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 US 8 July 2025
 978-1-911736-01-1
 £100.00 / US \$130.00
 420 x 305 mm (16½ x 12 in.)
 Hardback, 376 pp
 327 colour



Keith Cunningham: Dancers
 Texts by Laura Scalabrella Spada & Gabrielle Schwarz

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

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

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

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



UK 3 July 2025
 US 1 July 2025
 978-1-911736-09-7
 £59.99 / US \$79.95
 275 x 225 mm (10¾ x 8¾ in.)
 Hardback, 208 pp
 102 colour



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

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

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

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

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





UK 13 February 2025
US 25 February 2025
978-1-912122-82-0
£69.99 / US \$90.00
305 x 255 mm (12 x 10 in.)
Hardback, 396 pp
359 colour



Gérald Genta
Introduction by James Cahill

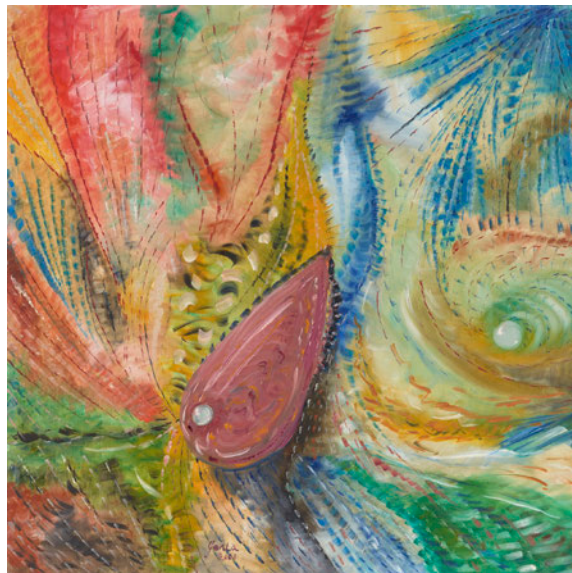
Gérald Genta is a substantial monograph that explores, for the first time, a lesser-known artistic side to the internationally acclaimed Swiss watchmaker. Aptly named the 'Picasso of Timepieces', Genta was also a passionate painter, a facet of his life often overshadowed by his watchmaking fame. This beautifully crafted book, created in collaboration with his estate, showcases the breadth of Genta's artistic talents, revealing his true passion and creativity.

As his wife Evelyne fondly recalls, painting was Genta's 'oxygen', a constant companion throughout his travels and a true reflection of his inner drive. This collection provides a chronological journey through his works, illustrating the effortless unfolding of the figurative compositions into the abstract style of his painterly work. His work reflects a rich tapestry of art historical influences, including the work of Paul Cézanne, Marc Chagall, Wassily Kandinsky, Marie Laurencin, Joan Miró and Amedeo Modigliani, providing a fresh perspective on his creative output.

Perfect for art enthusiasts and collectors, this monograph offers a unique opportunity to delve into the lesser-known artistic legacy of Gérald Genta, a master who left an indelible mark on both the watchmaking and art worlds.

Gérald Genta (1931–2011) was a Swiss watchmaker and artist, regarded as one of the most influential figures in the history of horology. Born to a Swiss mother and Italian father, he faced a challenging childhood marked by poverty and displacement. During the Second World War, Genta's father was forced to move to Italy and Genta struggled without knowing the language. The family returned to Switzerland when Genta was 14, and he left school for paid employment. Amid these hardships, he developed an acute passion for drawing, which formed the bedrock for the creative life that followed.

James Cahill is a British writer, critic and art historian. His debut novel, *Tiepolo Blue*, was published in 2022. His career has spanned the art world and academia, and he has written and lectured extensively on contemporary and historical art.



BESTSELLERS



**WOMEN IN AMERICA EARN ONLY 2/3 OF WHAT MEN DO.
WOMEN ARTISTS EARN ONLY 1/3 OF WHAT MEN ARTISTS DO.**

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD



UK 17 October 2024
US 5 November 2024
978-1-912122-96-7
£19.99 / US \$24.95
235 x 195 mm (9¼ x 7¾ in.)
Paperback with flaps, 192 pp
100 colour + b/w



Money in Art: From Coinage to Crypto David Trigg. Foreword by Mark Carney

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

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

Money in Art: From Coinage to Crypto is an engaging new book that features a diverse selection of modern and contemporary art including works by Andy Warhol, Guerrilla Girls, Cornelia Parker, Mel Bochner, Germaine Koh, Damien Hirst, and MSCHF among many others. Presented chronologically from Pop art onwards, with a short text to explain each of the works, it also includes an introductory essay looking art-historically at the subject. *Money in Art* is an introduction to a wide range of artists from around the world, approached through the lens of this universal theme.

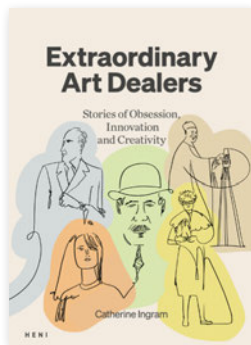
David Trigg is a Bristol-based writer, critic and art historian. He has written widely on contemporary art for books and major art journals, including *Studio International*, *The Art Newspaper*, *Art Monthly*, *ArtReview*, *Frieze* and *The Burlington Magazine*. He is the author of *Reading Art: Art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

Mark Carney is a Canadian economist and banker who served as the Governor of the Bank of England from 2013 to 2020, and prior to that as Governor of the Bank of Canada from 2008 until 2013.



**"One of the best art
books of 2024"**

Martin Gayford
The Spectator



UK 7 November 2024
 US 25 February 2025
 978-1-912122-98-1
 £24.99 / US \$35.00
 210 x 150 mm (8¼ x 6 in.)
 Hardback, 272 pp
 90 colour + b/w



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

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

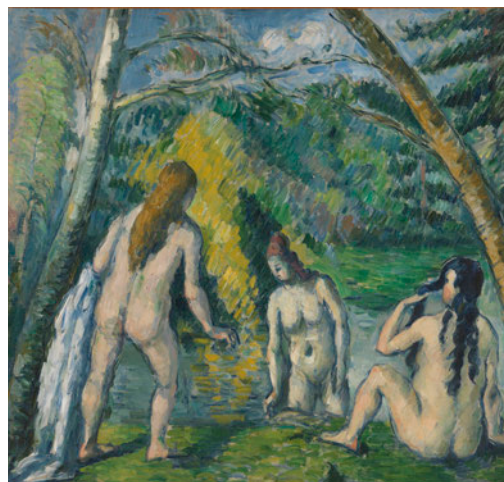
By delving into the past, exploring the profession of art dealing as continually evolving in parallel with the changing positioning of the role of art in society, this publication sheds light on the mechanics of dealing today, from the artist-centric approach, to the economically driven and personality-motivated.

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

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

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

— Brian Greene, *Loophole*





UK 26 September 2024
 US 24 September 2024
 978-1-912122-81-3
 £24.99 / US \$35.00
 210 x 135 mm (8¼ x 5¼ in.)
 Hardback, 216 pp
 79 colour + b/w



The Christo Interviews Hans Ulrich Obrist

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

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

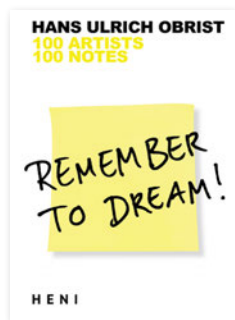
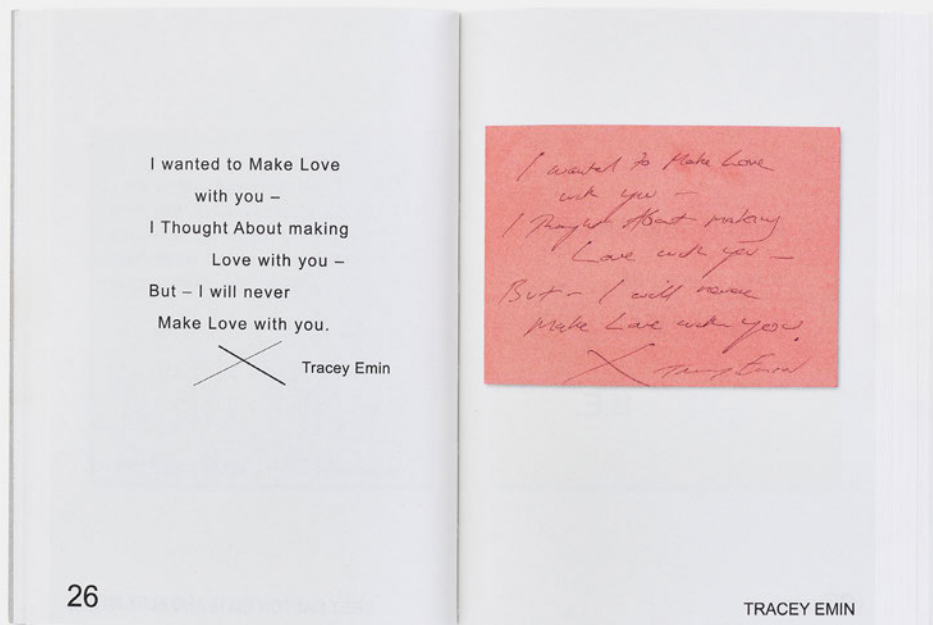
Fully illustrated with images of finished works, drawings and documentary photographs from throughout Christo and Jeanne-Claude's long and successful career, this hardback reading book features previously unpublished material and the final conversation in the book was Christo's last ever interview, recorded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

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

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

As seen in Harper's Bazaar Art 2024





UK October 2023
 US November 2023
 978-1-912122-07-3
 £12.99 / US \$16.95
 145 x 105 mm (5¾ x 4¼ in.)
 Paperback, 208 pp
 100 colour



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

Hans Ulrich Obrist, the Artistic Director of the Serpentine in London, brings his curating expertise to the Instagram feeds of nearly 404,000 followers, in an endeavour to revive the art of handwriting from within an ever-advancing digital age. The result is one of the most comprehensive looks at the art world from the inside, inclusive of artists, writers, designers, musicians, actors, architects and public figures.

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

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

Hans Ulrich Obrist (b.1968, Zurich, Switzerland) is Artistic Director of the Serpentine, 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
 Blondey
 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 Mabanckou
 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-Boakye
 Zarina





UK 5 December 2024
 US 11 February 2025
 978-1-911736-16-5
 £600.00 / US \$850.00
 260 x 220 mm (10¼ x 8¾ in.)
 6 HB volumes in slipcase,
 2464 pp
 1908 colour + b/w



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

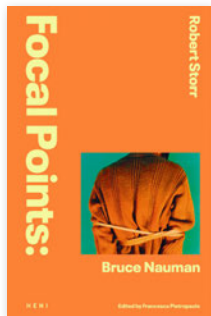
This landmark publication offers the most comprehensive account of Gerhard Richter's *Overpainted Photographs*, a body of work he began creating in the mid-1980s and developed over the following decades.

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

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

Gerhard Richter was born in 1932 in Dresden, Germany. He studied at the Dresden Academy of Fine Arts and then the 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, among many others. Richter has experimented with sculpture, photography, drawing, printing and, notably, painting. Aided by the diversity of his media, the artist has continuously examined the nature of imagery, highlighting in particular the contingency of representation.





UK 16 May 2024
 US 21 May 2024
 978-1-912122-70-7
 £19.99 / US \$24.95
 212 x 140 mm (8½ x 5½ in.)
 60 colour + b/w
 Hardback, 152 pp
 eBook 978-1-911736-26-4

Focal Points: Bruce Nauman

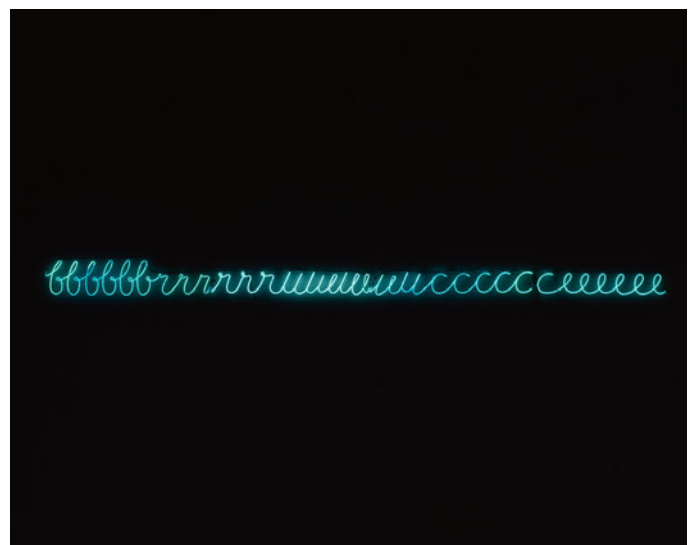
Robert Storr. Edited by Francesca Pietropaolo

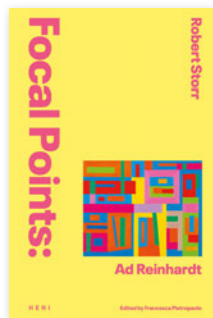
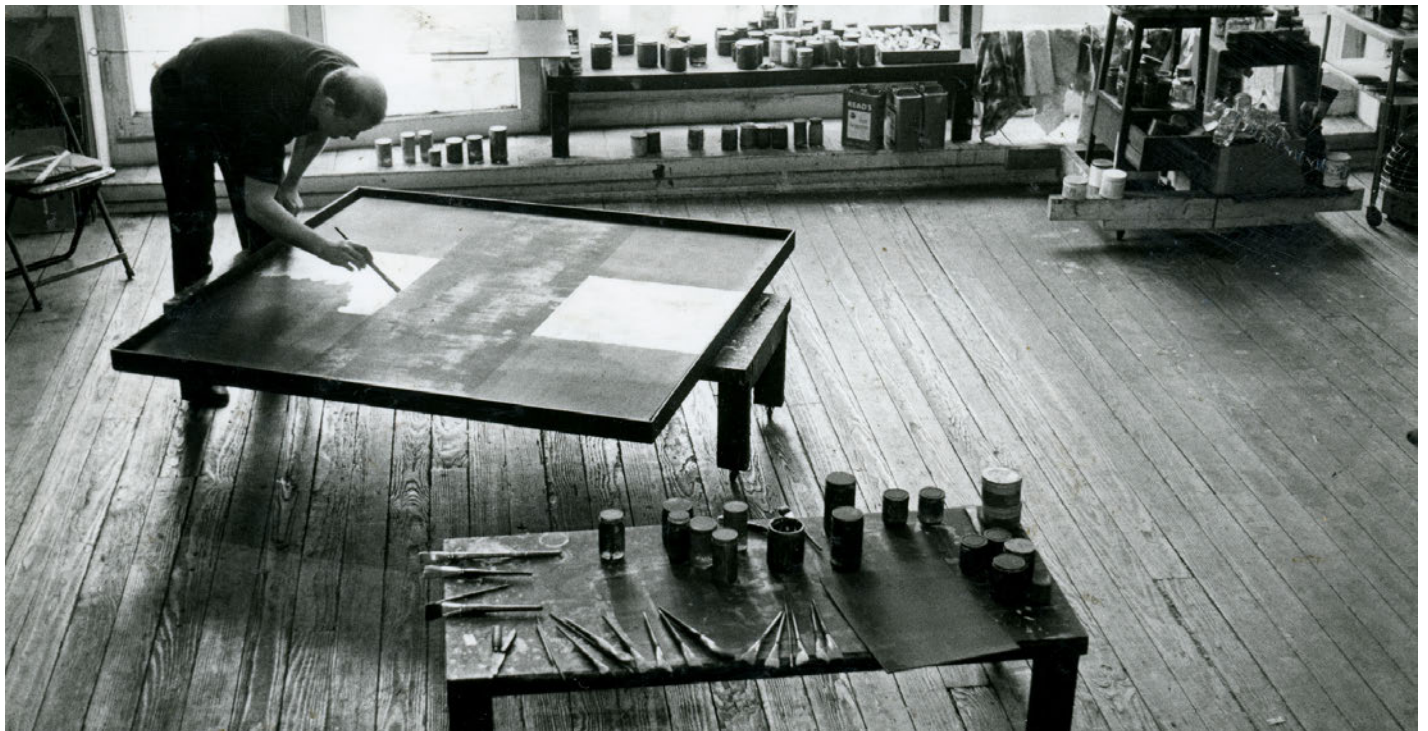
How can we interpret the work of contemporary artists? *Focal Points* is a new book series of essays, articles and reviews by acclaimed curator and critic Robert Storr. Expertly edited by art historian and curator Francesca Pietropaolo, and richly illustrated, it lends Storr's illuminating insights into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

Through a selection of texts spanning from 1986 to 2016, volume one brings together thirty years of Storr's writings on American artist Bruce Nauman (b.1941) whose practice encompasses sculpture, photography, neon, drawing, printmaking and performance. Much of Nauman's work makes use of language games and visual puns, influenced by the linguistic theories of twentieth-century thinker Ludwig Wittgenstein and by the work of writer, poet and playwright Samuel Beckett. Describing his work in 1970, Nauman said: 'Sometimes the activity involves making something, and sometimes the activity is the piece.'

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





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

 eBook 978-1-911736-25-7


Focal Points: Ad Reinhardt

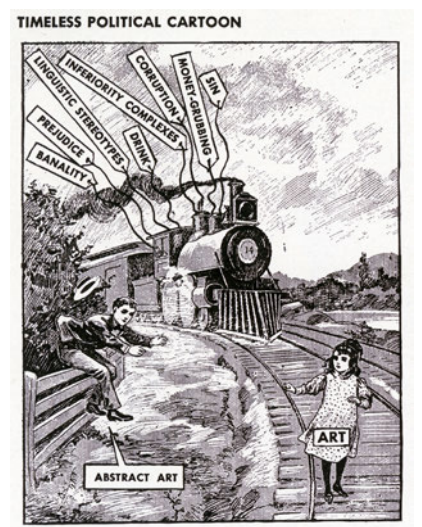
Robert Storr. Edited by Francesca Pietropaolo

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

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

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.

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UK 22 August 2024
978-1-912122-94-3
US 27 August 2024
978-1-912122-88-2
£7.99 / US \$9.95
297 x 210 mm (11¾ x 8¼ in.)
Paperback, 32 pp



UK



US

Sticker Art with Brian Clarke: Poppies

Introductory note by Brian Clarke

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

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

Paperback, 32 pp + 8 sheets of reusable stickers
27 colour images + 76 colour stickers

Sir Brian Clarke (b. 1953) was born in Oldham, England. He is an internationally acclaimed British contemporary artist whose work spans five decades and a wide range of mediums, including watercolour, collage, oil painting, stained glass, sculpture, mosaic and tapestry.





INVADER: In Conversation with Hans Ulrich Obrist
Hans Ulrich Obrist

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

The book features an expansive, in-depth interview conducted by Hans Ulrich Obrist, which guides readers through the artist's Paris exhibition, *Invader Space Station* (2024), in the first section and through his studio in the second, offering an unparalleled glimpse into Invader's technical and creative processes, and the global impact of his work. The first section of the book traces the route of the exhibition — held at the former offices of the newspaper *Libération* — with sub-chapters corresponding to the 'levels' of the show, reflecting on the conceptual and spatial dimensions of Invader's work and his position as a 'hacker' of public spaces. The second section takes place in the artist's studio where the conversation continues on a more personal note, offering an intimate look into Invader's creative world.

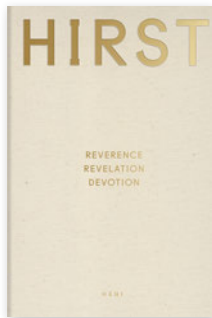
Richly illustrated, the book maps Invader's numerous artistic encounters, from the graphic novels of Enki Bilal to legendary street artists like Leonard Hilton McGurr (aka Futura 2000) and Tsang Tsou-choi (the 'King of Kowloon'), as well as his relationships with contemporaries including the provocative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

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

The elusive street artist **Invader** uses his now ubiquitous pixelated characters to unpretentiously bring art to the masses. Self-described as an Unidentified Free Artist (UFA) whose identity is perennially hidden behind masks and digital pixelations, his pseudonym reflects his artistic practice — to invade (often illegally) international spaces with viral art. When he's not travelling the world to 'invade' it with his pixelated mosaics, Invader exhibits his work in galleries and museums and makes books and objects.

UK 31 October 2024
US 25 February 2025
978-1-911736-08-0
£19.99 / US \$24.95
195 x 130 mm (7 x 3 3/4 in.)
Paperback, 272 pp
245 colour + b/w





UK 17 October 2024
 US 15 October 2024
 978-1-912122-75-2
 £75.00 / US \$95.00
 371 x 264 mm (14½ x 10½ in.)
 Hardback, 414 pp
 184 colour



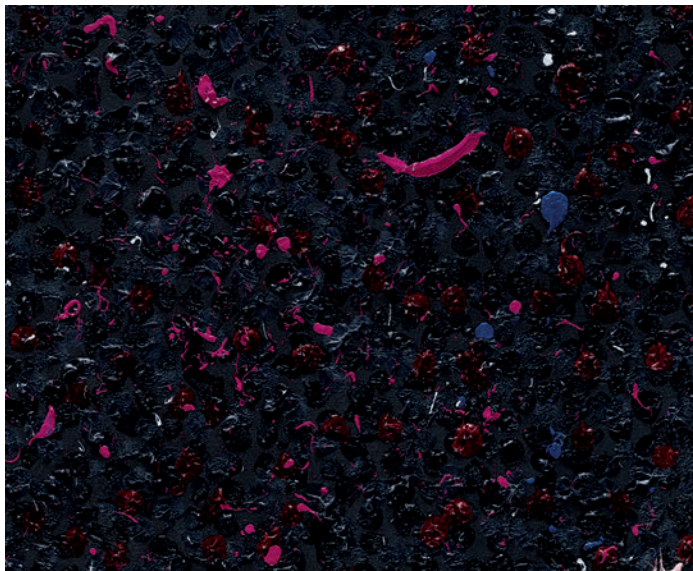
Damien Hirst: Reverence, Revelation, Devotion
 Text by Jonathan Griffin

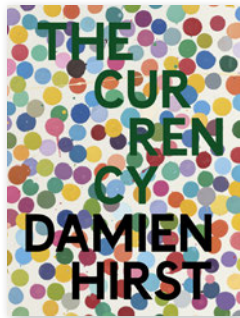
Reverence, Revelation, Devotion is a stunning large-format hardback publication showcasing the complete works from three new series of paintings by Damien Hirst: the 'Reverence Paintings', 'The Revelations', and 'The Devotions'. Planning the size and scale before starting to paint, Hirst worked on several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

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

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

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





UK 28 September 2023
 US 9 January 2024
 978-1-912122-65-3
 £50.00 / US \$80.00
 310 x 230 mm (12¼ x 9 in.)
 Hardback, 288 pp
 459 colour



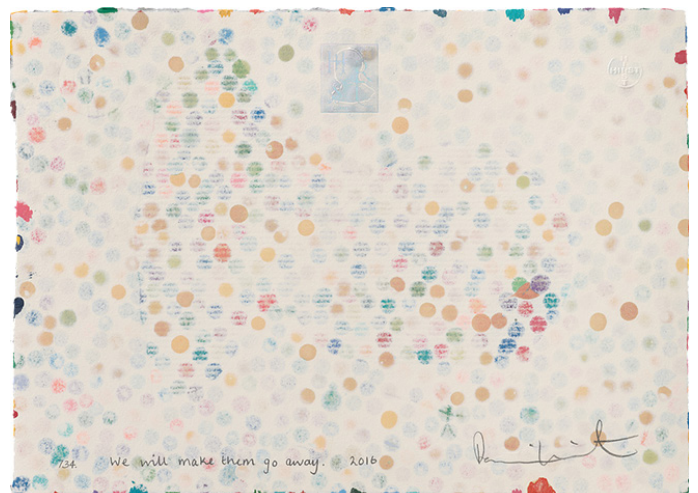
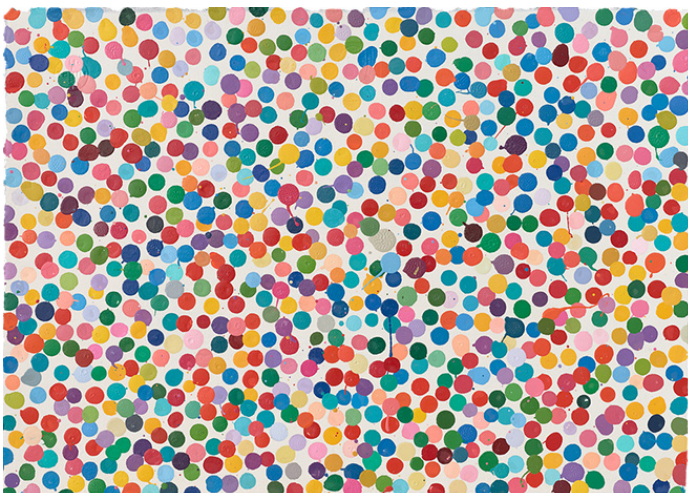
Damien Hirst: The Currency Interview by Stephen Fry

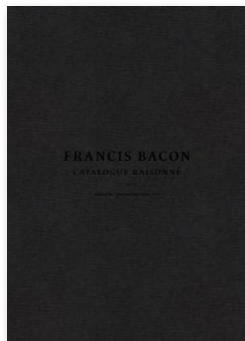
Published in association with Newport Street Gallery with an exclusive release on the occasion of the Hirst's exhibition to conclude the series, *The Currency* book features 332 of the 10,000 artworks as well as installation shots of the final exhibition, prefaced by an interview between Hirst and British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

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

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

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Francis Bacon: Catalogue Raisonné
Edited by Martin Harrison

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

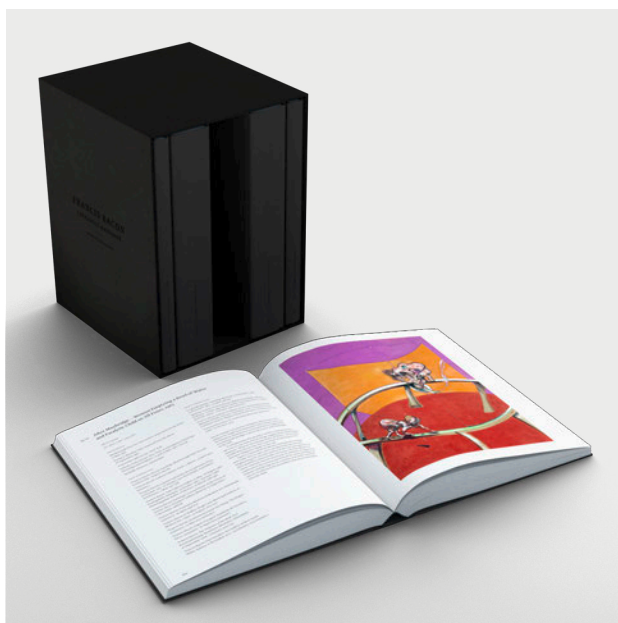
Edited by Martin Harrison, the pre-eminent expert on Bacon's art, with research assistance from Rebecca Daniels, this five-volume, slipcased publication is a major contribution to the documentation of the artist's legacy.

A decade in the making, this seminal work remains the definitive reference on Bacon's paintings.

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

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

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



Backlist



UK 21 November 2024
978-1-912122-90-5
US 25 February 2025
978-1-912122-84-4
£5.99 / US \$7.95
297 x 210 mm (11¾ x 8¼ in.)
Paperback, 32 pp
30 colour + b/w



UK



US

Colour with Brian Clarke: Collages 2

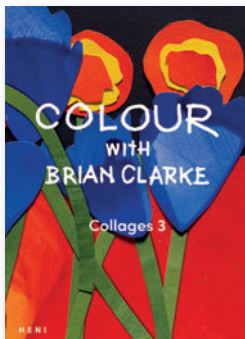
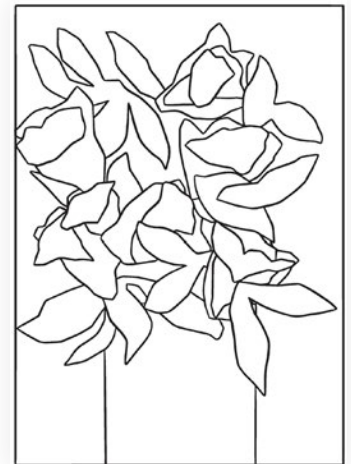
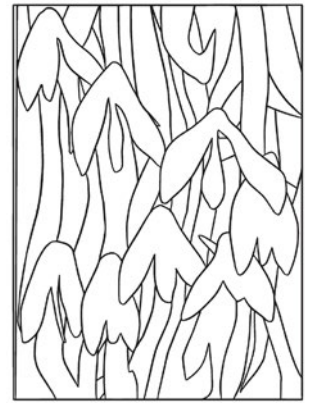
Introductory note by Brian Clarke

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

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

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

Sir Brian Clarke (b. 1953) was born in Oldham, England. He is an internationally acclaimed British contemporary artist whose work spans five decades and a wide range of mediums, including watercolour, collage, oil painting, stained glass, sculpture, mosaic and tapestry.



UK 21 November 2024
978-1-912122-91-2
US 25 February 2025
978-1-912122-85-1
£5.99 / US \$7.95
297 x 210 mm (11¾ x 8¼ in.)
Paperback, 32 pp
30 colour + b/w



UK



US

Colour with Brian Clarke: Collages 3

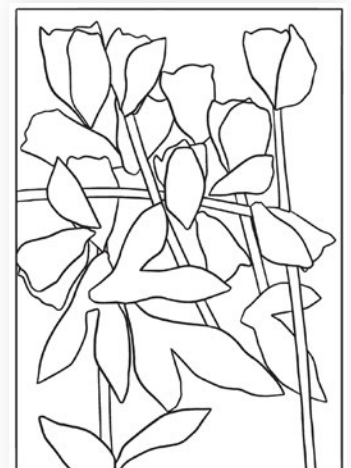
Introductory note by Brian Clarke

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UK 21 November 2024
 978-1-912122-93-6
 US 25 February 2025
 978-1-912122-87-5
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Magic Paint with Brian Clarke: Stained Glass

Introductory note by Brian Clarke

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

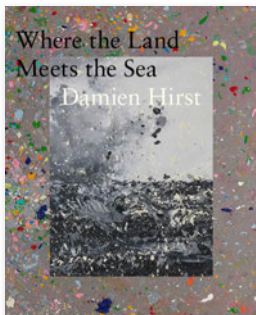
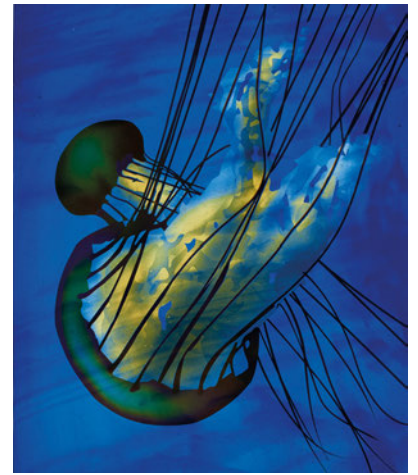
Based on the glass works that have cemented Clarke's widely regarded status as the most important artist working in stained glass today, this volume presents 15 outlines that burst into colour simply by adding water, creating beautiful paintings for children to uncover while remaining mess free – perfect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

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

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

Paintbrush included

Sir Brian Clarke (b. 1953) was born in Oldham, England. He is an internationally acclaimed British contemporary artist whose work spans five decades and a wide range of mediums, including watercolour, collage, oil painting, stained glass, sculpture, mosaic and tapestry.



UK 5 September 2024
 US 3 September 2024
 978-1-912122-77-6
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 360 x 290 mm (14¼ x 11½ in.)
 Hardback, 204 pp
 95 colour + b/w



Damien Hirst: Where the Land Meets the Sea

Texts by David Campany, James Cahill

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

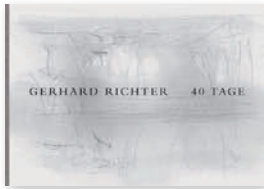
Influenced by Abstract Expressionism, specifically Robert Motherwell's 'Beside the Sea' paintings from the 1960s, as well as drawing on a personal, lifelong pastime of walking along beaches during UK winters, having holidayed as a child in coastal destinations like Scarborough, Filey, Whitby and Skegness,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

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

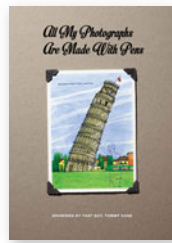
Damien Hirst (b. 1965) is a renowned British artist celebrated for his groundbreaking contributions to contemporary art. Beginning at Goldsmiths School of Art, Hirst has been redefining the boundaries of artistic expression and production. Through a varied practice of installation, sculpture, painting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

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





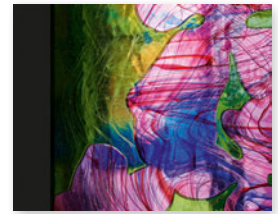
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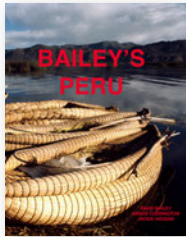
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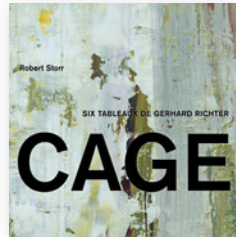
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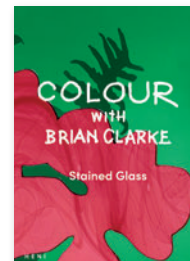
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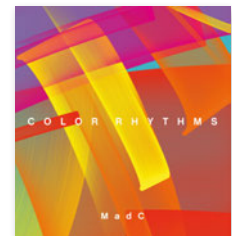
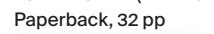
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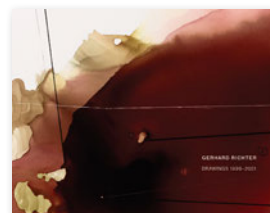
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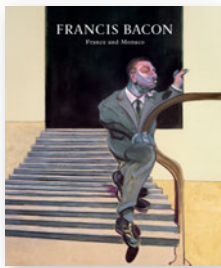


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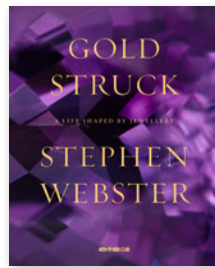


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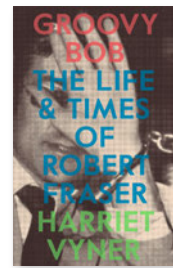
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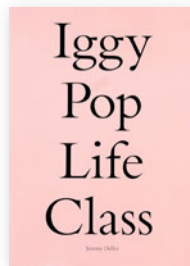
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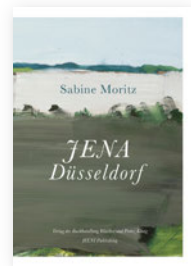
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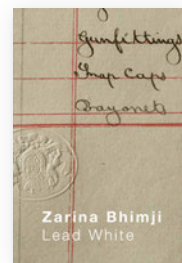
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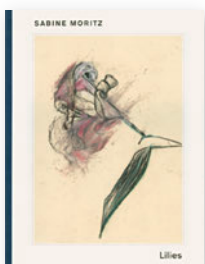
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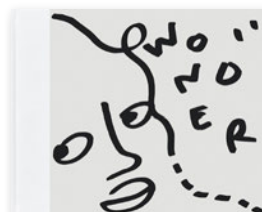
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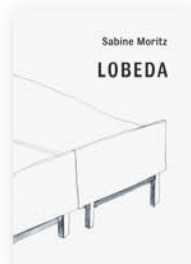
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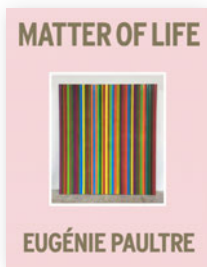


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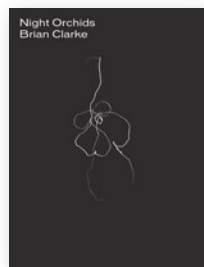


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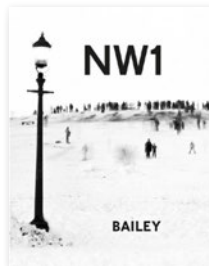
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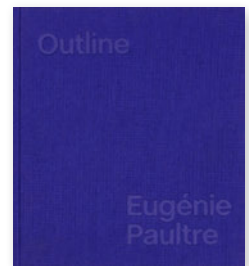
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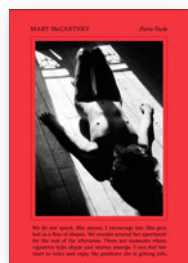
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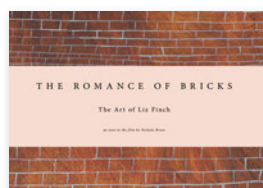
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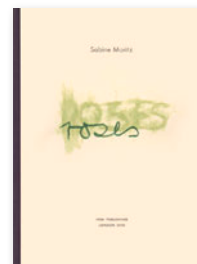
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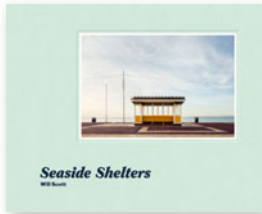


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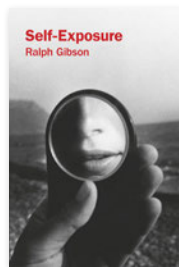
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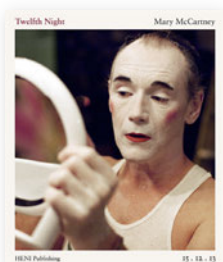
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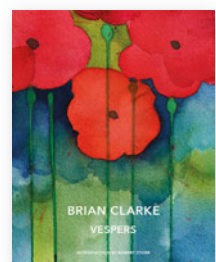
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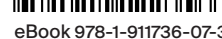
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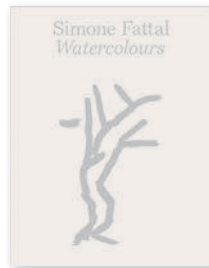
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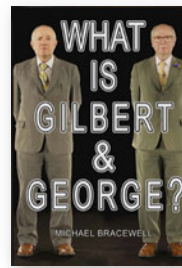
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p. 4 Portrait of Ben Luke © David Clack

p. 5 **top left:** Michael Armitage, *#mydressmychoice*, 2015, oil on Lubugo bark cloth, 149.9 × 195.6 cm (59 × 77 in.). Photo © White Cube (George Darrell). © Michael Armitage; **top right:** Portrait of Alvaro Barrington. Photo: Jeremiah Cumberbatch; **bottom left:** Claudette Johnson, *Standing Figure with African Masks*, 2018, pastels and gouache on paper, 163 × 132 cm, (64 ½ × 52 in.), Collection Tate. Purchased using funds provided by the 2018 Frieze Tate Fund supported by Endeavor to benefit the Tate collection 2019. Photo: Andy Keate. © Claudette Johnson. Courtesy the artist and Hollybush Gardens, London. **bottom middle:** Charline von Heyl, *Concetto Spaziale*, 2009, oil on canvas, 205.7 × 188 cm (81 × 74 in.) © Charline von Heyl. Courtesy of the artist and Petzel, New York

p. 6 **bottom right:** Photo: Prudence Cuming Associates. All other images © Invader. All rights reserved

p. 7 **top left:** © Invader. All rights reserved; **top right:** Invader, *Rubik Space One*, 2004, 16.5 × 16.5 × 5.5 cm. © Invader. All rights reserved; **bottom left:** Invader, *Rubik Bigger Splash*, 2018, 86 × 86 × 5.7 cm. © Invader. All rights reserved; **bottom right:** Photo: Prudence Cuming Associates

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