

H E N I

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REMEMBER
TO DREAM!

Since its inception in 2009, HENI Publishing has worked closely with artists and authors of the highest calibre across a wide range of titles, from major trade publications to artists' books and limited editions.

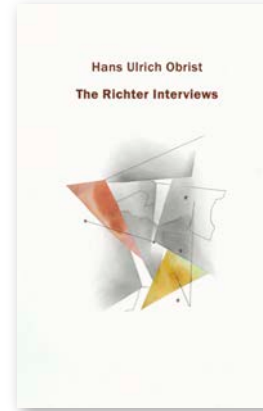
Among our titles for 2023, we are delighted to be publishing Damien Hirst's *Paper Veils*, a collection of 300 large and small format paintings based on his monumental Veil Paintings; the first publication dedicated to the paintings and drawings of the mysterious artist and graphic designer Keith Cunningham; the writings of American artist Philip Pearlstein, celebrating his scholarship on Francis Picabia; a revised hardback edition of interviews between Gerhard Richter and Hans Ulrich Obrist with a new artwork specially created by Richter for the cover; a catalogue of artist and muralist MadC's latest collection of 1,000 unique NFTs, each digitally created using an algorithm that mimics the artist's hand; and the highly anticipated first volume of Post-it notes written by renowned figures across arts and culture, selected from Hans Ulrich Obrist's handwriting project.

To find out more about our books – as well as HENI's work across editions, film, photography and more – visit our website: www.heni.com.

Contents

New Titles 2023	5
Recent Titles & Backlist	19
List of Illustrations	45
Index	47
Sales & Distribution	50

**New Titles
2023**



UK 8 June 2023
 US 25 July 2023
 978-1-912122-59-2
 £24.99 / \$35.00 / €35.00
 210 x 135 mm (8¼ x 5¾ in.)
 Hardback, 200 pp
 60 colour + b/w

The Richter Interviews

Hans Ulrich Obrist

The Richter Interviews collects together a series of conversations between Hans Ulrich Obrist and Gerhard Richter over the course of more than two decades of discussion and collaboration. Subjects range from Richter's place within art history to artists' books, architecture, religion, unrealised projects and his advice for young artists. The collection also includes a previously unpublished interview focused on Richter's much-lauded window for Cologne Cathedral, unveiled in 2007.

Obrist's vast knowledge and interrogating mind coupled with his longstanding friendship with Richter make him a unique interlocutor for an artist whose work spans more than 60 years and ranges from painting to photography, glass to printmaking, watercolours to books. Obrist deftly guides the reader through a dazzling array of topics and offers an invaluable historical perspective on Richter's place within the art world of the 20th and 21st centuries.

Illustrations of discussed artworks by Richter feature throughout the texts for visual reference – making this an indispensable guide to the thinking and creative processes of one of the world's most admired artists. This new hardback edition features a new artwork by Richter on the cover.

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

Gerhard Richter (b. 1932) is widely regarded as one of the most important contemporary German artists.





Spring 2023
978-1-912122-67-7
£125.00 / \$150.00 / €140.00
280 x 230 mm (11 x 9 in.)
Hardback with slipcase, 340 pp
302 colour

Damien Hirst: Paper Veils

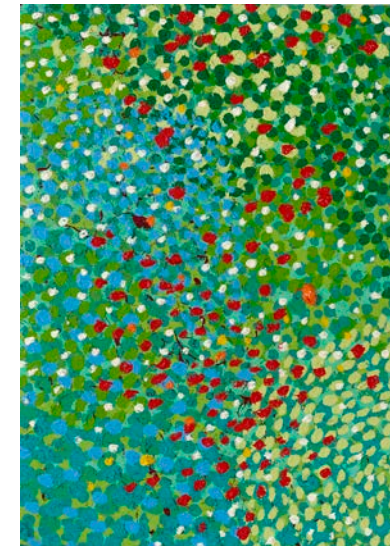
Text by Sacha Craddock

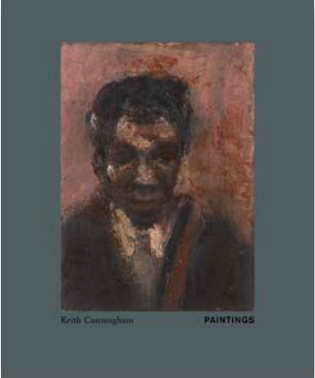
Following his monumental Veil Paintings in 2017, British artist Damien Hirst released *Paper Veils*, a series of 300 striking paintings on card completed in 2019, on HENI Primary.

The enveloping, meditative compositions recall the vibrancy of his *Visual Candy* series (1993–95), drawing influence from Pointillism as well as the compositions and rapturous colour of Pierre Bonnard. Thick, clustered and colourful brushstrokes are organised into constellations that form seemingly infinite layers, which, like a veil, appear to both reveal and obscure.

This publication presents the complete collection of *Paper Veils* printed in full colour and bound in a large-format hardcover book with exposed spine binding and multi-coloured threads in a printed acrylic glass slipcase. It features an essay by London-based art critic and curator Sacha Craddock as well as a full visual index and list of works.

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





Spring 2023
978-1-912122-73-8
£39.99 / \$50.00 / €45.00
275 x 225 mm (10¾ x 9 in.)
Hardback, 272 pp
153 colour + b/w

Keith Cunningham: Paintings
Text by James Cahill, Bobby Hillson, Frank Bowling

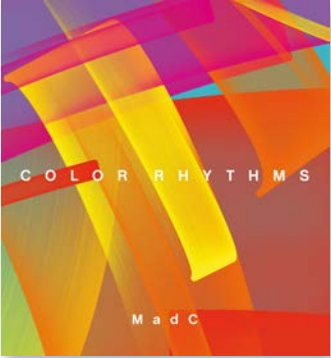
Keith Cunningham was one of the most compelling and mysterious artists of the twentieth century. Born in Sydney, 1929, he left school at 15 to start work as a graphic designer. In 1959, he moved to London where he studied at the Central School of Design (now Central Saint Martins) before pursuing painting at the Royal College of Art in 1952.

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

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

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





UK 14 September 2023
978-1-912122-71-4
£59.99 / \$75.00 / €70.00
215 x 220 mm (8½ x 8¾ in.)
Hardback, 1,056 pp
1,000 color

MadC: Color Rhythms
Introduction by MadC

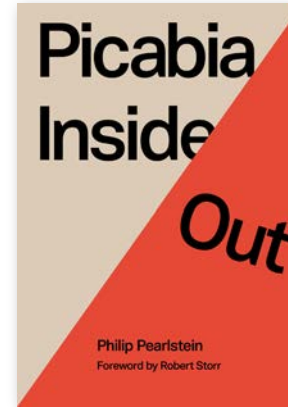
Launched at the start of 2022, MadC's Color Rhythms is a collection of 1,000 unique NFTs innovatively produced by a generative algorithm, machine learning and hand curation that allowed the hand of the artist to be captured and replicated digitally, from the instinctual choice of colour and chance splashes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

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

The complete collection of 1,000 works will be published by HENI in a bulky small-format hardcover book complete with a visual index, designed in close collaboration and with an introduction by the artist herself, and printed in a limited run of 500 copies.

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





UK 19 October 2023
 US 24 October 2023
 978-1-912122-64-6
 £24.99 / \$29.95 / €30.00
 240 x 170 mm (9½ x 6¾ in.)
 Paperback, 296 pp
 107 colour + b/w

Picabia Inside Out

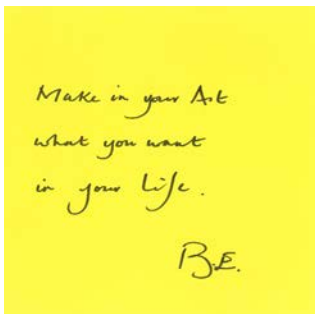
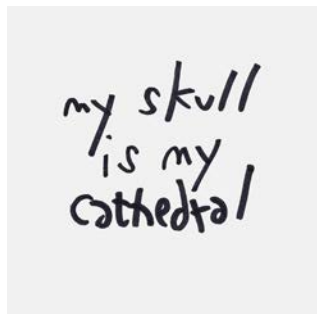
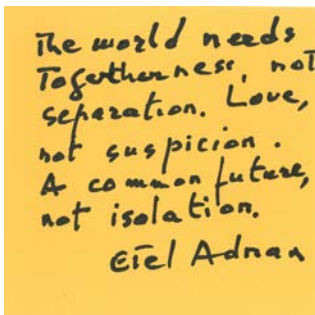
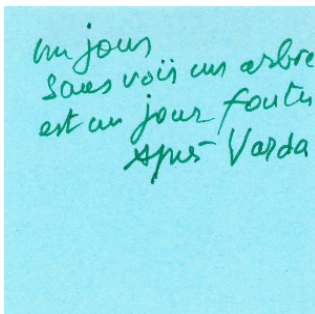
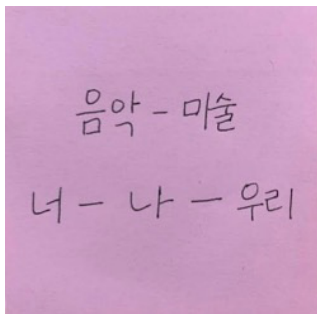
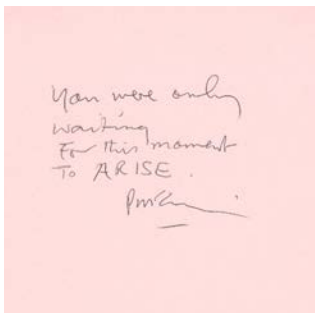
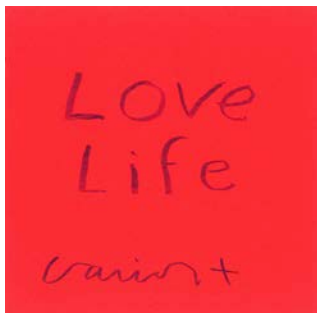
Philip Pearlstein, Foreword by Robert Storr

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

At different intervals in his career, Pearlstein wrote three subsequent essays on Picabia for major arts journals: 'The Symbolic Language of Francis Picabia' for *ARTS* magazine, 1956; 'Hello & Goodbye, Francis Picabia' for *ARTnews*, 1970, and 'When the Dada Daddies Got Real; Or, How I Turned Picabia Inside Out' for *Brooklyn Rail*, 2017. Pearlstein's articles present a fascinating comparison between Picabia, Duchamp and Pearlstein himself. *Picabia Inside Out* brings together Pearlstein's articles in full, published in an illustrated paperback book with a facsimile of the 1955 MA thesis presented as an historical document showing all the nuances of his typewriter. A foreword by Robert Storr highlights the broader art historical context and Pearlstein's importance as a precursor to what became known as postmodernism.

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





101 aspirational Post-it notes from:

Virgil Abloh	Anselm Kiefer
Marina Abramović	Koo Jeong A
David Adjaye	Rem Koolhaas
Etel Adnan	Lee Ufan
Pierre Alechinsky	George Lucas
Sophia Al-Maria	David Lynch
Laurie Anderson	Alain Mabancou
Arca	Paul McCartney
Tim Berners-Lee	Steve McQueen
Björk	Jonas Mekas
Blondy	Annette Messager
Christian Boltanski	Gustav Metzger
Irma Boom	Jota Mombaça
BTS	Sabine Moritz
Daniel Buren	Fred Moten
Cao Fei	Eileen Myles
Paul Chan	Shirin Neshat
Barbara	Otobong Nkanga
Chase-Riboud	Edna O'Brien
Ian Cheng	Frank Ocean
Judy Chicago	Precious Okoyomon
Brian Clarke	Yoko Ono
Douglas Coupland	Christodoulos
Jimmie Durham	Panayiotou
Umberto Eco	and Vassos
Olafur Eliasson	Karageorghis
Bret Easton Ellis	Philippe Parreno
and Alex Israel	Giuseppe Penone
Tracey Emin	Sondra Perry
Brian Eno	Raymond Pettibon
Simone Fattal	Genesis P-Orridge
FKA twigs	Raqs Media
Jane Fonda	Collective
Simone Forti	Gerhard Richter
Norman Foster	Faith Ringgold
Theaster Gates	Richard Rogers
Frank Gehry	Rachel Rose
William Gibson	Betye Saar
Gilbert & George	Dayanita Singh
Liam Gillick	Zadie Smith
Philip Glass	P. Staff
Dominique	Rirkrit Tiravanija
Gonzalez-Foerster	Agnès Varda
Jane Goodall	Caetano Veloso
Douglas Gordon	Cecilia Vicuña
Joseph Grigely	Adrián Villar Rojas
Grimes	Carrie Mae Weems
Zaha Hadid	Lawrence Weiner
Damien Hirst	Vivienne Westwood
David Hockney	Jack Whitten
Carsten Höller	Pharrell Williams
Huang Yong Ping	Lynette
Pierre Huyghe	Yiadom-Boakye
Arthur Jafa	Zarina
William Kentridge	



Autumn 2023
978-1-912122-07-3
£12.99 / \$16.95 / €14.95
145 x 105 mm (5¼ x 4¼ in.)
Paperback, 212 pp
101 colour

Opposite: (first row) David Hockney, Paul McCartney; (second row) BTS, Agnès Varda; (third row) FKA twigs, Etel Adnan; (last row) Björk, Brian Eno

Remember to Dream! 101 Artists, 101 Notes

Hans Ulrich Obrist

Hans Ulrich Obrist, the Artistic Director of the Serpentine Galleries in London, brings his curating expertise to the Instagram feeds of more than 375,000 followers, in an endeavour to revive the art of handwriting from within an ever-advancing digital age. The result is one of the most comprehensive looks at the art world from the inside, inclusive of artists, writers, designers, musicians, actors, architects and public figures.

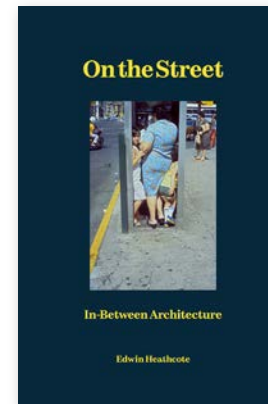
In his open-ended project, Obrist collects an abundance of thoughts for the day, dreams, drawings, musings, jokes, quotations, questions, answers, poems and puns from some of the world's greatest contemporary artists, handwritten on everyday Post-it notes. From the reassuringly philosophical to the inspiringly straightforward, the ingeniously funny to the tenderly posthumous,

Remember to Dream! (a note from American artist Carrie Mae Weems) paints a picture of the art world direct from many of the most celebrated artists of the twenty-first century. The book features an introduction by Hans Ulrich Obrist and is designed by Amsterdam-based award-winning book designer Irma Boom.

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



Recent Titles & Backlist



UK 24 November 2022
 US 16 May 2023
 978-1-912122-53-0
 £34.99 / \$45.00 / €40.00
 240 x 170 mm (9½ x 6¾ in.)
 Hardback, 288 pp
 120 colour + b/w

On the Street: In-Between Architecture

Edwin Heathcote

There is a layer of the public real which has become so familiar that we barely notice it. Street furniture has the capacity to define a city, to locate it and to anchor us within it. Benches, bollards, streetlights, signs, barriers, post boxes, phone booths – they are the physical manifestation of public infrastructure, a network of goods between architecture and the body.

In this book, Edwin Heathcote looks at the cultural impact of street furniture using photography as a measure of how these things have become indispensable components of the cityscape. Taking London, Paris and New York among other cities and using history, personal reflection and the lenses of photographers, he attempts to understand the status of these urban artefacts in both the contemporary imagination and the city streets themselves. It looks at the changing landscape of products and the way in which street furniture has been adapted to address new technologies, the culture of surveillance and shifts in taste, orthodoxy and material culture.

On the Street looks at the language of street furniture reflected through the gaze of photography and contemporary culture. It is a book about the elements of the streetscape which can exert an increasing impact on our interaction with the cities we inhabit.

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





UK 10 November 2023
 978-1-912122-55-4
 £39.99 / \$49.95 / €44.95
 260 x 220 mm (10¼ x 8¾ in.)
 Hardback, 216 pp
 117 colour + b/w

Suad Al-Attar

Nesma Shubber, Foreword by Venetia Porter

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

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

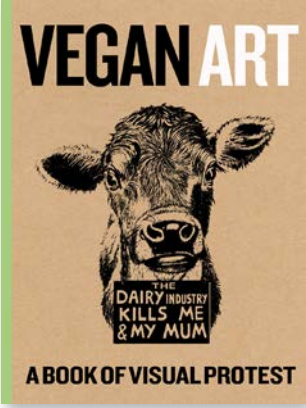
For the first time, this volume brings together treasured drawings and paintings carefully selected from the artist's archive. With a foreword by Venetia Porter, this book forms the most comprehensive published collection of work by Suad Al-Attar to date, and is a rare document of a remarkable life.

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

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

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





UK 7 April 2022
US 7 June 2022
978-1-912122-30-1
£34.99 / \$45.00 / €40.00
289 x 225 mm (11½ x 8¾ in.)
Hardback, 164 pp
320 colour + b/w

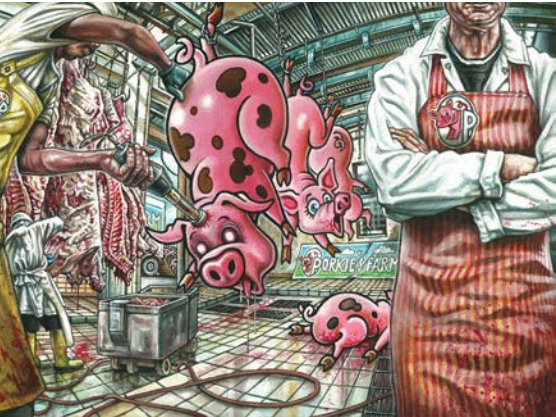
Vegan Art: A Book of Visual Protest
Tommy Kane

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

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

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

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





UK 7 April 2022
 US 7 June 2022
 EN/FR 978-1-912122-50-9
 £35.00 / \$45.00 / €40.00
 230 x 280 mm (9 x 11 in.)
 Paperback, 224 pp
 345 colour

Bruno Serralongue: Calais.
Testimonies from the 'Jungle' 2006–2020
 Essays by Florian Ebner, Jacques Rancière

Between 2006 and 2020, French photographer and artist Bruno Serralongue conducted a prolonged engagement with the community of refugees on their last stop in a long journey to reach England. The resulting photographs, which formed the basis for an exhibition at Paris' Centre Pompidou in 2019, are published here for the first time.

Serralongue captured disparate moments in the lives of the exiles, their attempts to reach England and their provisional camps which were dismantled by the French government in 2020. Serralongue's images employ a suspended temporality that contradicts the sensationalized images broadcast by the mass media, recalling the visual traditions of history painting more than photojournalism.

The slowness of his photography – a characteristic of working with a view camera – requires both distance from and proximity with the subjects photographed, which is only achievable due to a relationship of trust that Serralongue has built with the inhabitants of the 'Jungle'.

The book features 345 photographs from the *Calais* series, published here alongside essays by French philosopher Jacques Rancière and art historian Florian Ebner.

Bruno Serralongue (b. 1968, Châtellerault) has developed a distinctive body of work that questions the truth of photographic representation and how images are produced,





UK 3 March 2022
 US 29 March 2022
 EN/FR 978-1-912122-49-3
 £35.00 / \$45.00 / €40.00
 260 x 200 mm (10¼ x 7¾ in.)
 Hardback, 228 pp
 150 colour

Annette Messenger: Tête à Tête

Interview by Hans Ulrich Obrist

The first comprehensive collection of Annette Messenger's drawings, including 150 works made over the last ten years, which constitutes an invaluable lexicon to the mind and work of a trailblazing iconoclast.

Messenger redefined the role of women making art and the very nature of sculpture – accomplishments which won her the coveted Golden Lion for Best National Pavilion at the 51st Venice Biennale in 2005 and the Praemium Imperiale for Sculpture in 2016.

Messenger's subjects range from animal to human, feminist activists to devotional figures, and skeletons to ghosts. She broaches the grand themes of love, life, death along with the fairy tales, mythologies superstitions and vanities that lie beneath.

Annette Messenger (b. 1943, Berck-sur-Mer) is internationally recognised as one of the most influential and important artists working today. She was born in northern France in 1943 and attended the École des Arts Décoratifs in Paris. Messenger has been the subject of countless museum exhibitions around the world, including recent shows at the Institut Giacometti, Paris (2018); the Institut Valencia Art Modern (IVAM), Spain (2018); the Villa Medici, Rome (2017) and the Museum of Contemporary Art, Sydney (2014).





UK 25 November 2021
US 23 November 2021
978-1-912122-41-7
£35.00 / \$45.00 / €40.00
240 x 150 mm (9½ x 6 in.)
Hardback, 720 pp
175 colour + b/w

Robert Storr: Writings on Art 2006–2021
Edited by Francesca Pietropaolo

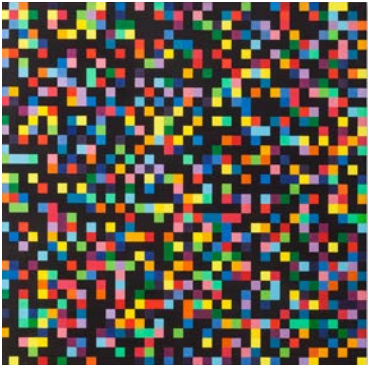
Following the success of *Writings on Art 1980–2005*, HENI presents the highly anticipated final volume to complete a two-volume collection of writings on art by Robert Storr.

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

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

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. His bestselling Interviews on Art (2017) and Writings on Art 1980–2005 (2020) were published by HENI.

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



UK 18 November 2021
US 1 February 2022
978-1-912122-43-1
£30.00 / \$40.00 / €35.00
297 x 254 mm (11¾ x 10 in.)
Hardback, 240 pp
230 colour

MadC: Street to Canvas
Written by Luisa Heese

This monograph traces, for the first time, the career of a prolific artist and muralist. From her beginnings in the 1990s as a graffiti artist in the local scene in Bautzen, Germany, to large-scale public mural works on an international scale in more than 35 countries, MadC has become one of the most sought-after mural artists of our time.

For over 20 years, she has captivated global audiences with her own distinctive style of art. Characterised by abstract compositions of sweeping lines and transparent layers of vivid colours, her work has its roots in graffiti art but constantly blurs the lines between street art and fine art.

MadC has exhibited widely in art galleries and has created public murals in international locations from London and Berlin to Jersey City and Tahiti. Her practice moves dynamically between the street, the studio and the gallery, making her mark in private and public spaces on a monumental scale.

Structured chronologically and lavishly illustrated, this vibrant publication charts the artist's early works through to the present day, written by writer and curator Luisa Heese.

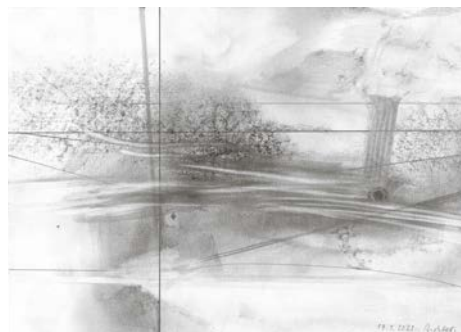
MadC (Claudia Walde; b. 1980, Bautzen) is a world-renowned visual graffiti artist, muralist and designer. She is best known for her large-scale murals of vivid colours and bold lines.

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





UK 9 September 2021
 US 16 November 2021
 978-1-912122-48-6
 £30.00 / \$55.00 / €40.00
 224 x 326 mm (8¾ x 12¾ in.)
 Hardback, 180 pp
 80 colour



Gerhard Richter: Drawings 1999–2021

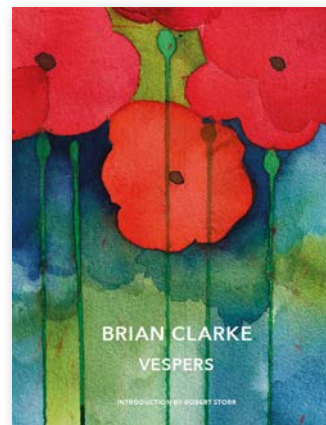
Essay by Michael Newman

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

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

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

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



UK 14 February 2021
 US 13 April 2021
 978-1-912122-35-6
 £75.00 / \$100.00 / €85.00
 310 x 235 mm (12¼ x 9¼ in.)
 Hardback, 532 pp
 559 colour

Brian Clarke: Vespers

Introduction by Robert Storr

A luminous hardback book showcasing the vast collection of 559 watercolour poppies by British painter and architectural artist Brian Clarke, featuring a preface by the artist and an introduction by renowned writer and art critic Robert Storr.

Taking its title from the Greek *hespera* meaning 'evening', *Vespers* presents a series of evening devotions created between the artist's home and his studio in London in the sombre days of the unprecedented epidemic the world came to endure.

Clarke adorns each canvas with the intimacy of a prayer and the varying intensity of vermillion petals. He draws on the pleasure he finds in looking at the way flowers behave; the poppies he paints are not botanical works but rather studies and experiments in the nature of paint itself. 'First and foremost,' writes Robert Storr, 'that liquidity affords the artist an opportunity to display his deft command of gestural brushwork.'

Each artwork makes its own impression on the viewer; some sway radiantly upon tender stems while others huddle in playful gatherings of incandescent hues. The refrain of poppies occurs to the artist like phosphene behind closed eyes that elicits his compulsion to paint, and *Vespers* captures the artist's moods from curious to romantic, elated to sanguine, in an exalting collection from a doyen of contemporary visual art.

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





UK 26 November 2020
US 24 November 2020
978-1-912122-28-8
£35.00 / \$45.00 / €40.00
240 x 150 mm (9½ x 6 in.)
Hardback, 672 pp
161 colour + b/w

Robert Storr: Writings on Art 1980-2005
Edited by Francesca Pietropaolo

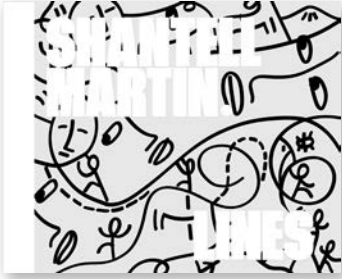
Following the much-lauded *Interviews on Art*, HENI presents the first in a two-volume publication featuring the collected writings on art by Robert Storr, one of the world's leading art critics and curators.

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

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

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

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



UK 19 March 2020
US 17 March 2020
978-1-912122-27-1
£35.00 / \$45.00 / €40.00
203 x 254 mm (8 x 10 in.)
Hardback, 240 pp
300 colour + b/w

SHANTELL
MARTIN

LIMITED EDITION
978-1-912122-34-9
£250.00 / \$350.00 / €275.00
203 x 254 mm (8 x 10 in.)
Hardback in slipcase, 240 pp
300 colour + b/w

A special edition is available in a limited run of 200 copies, each hand drawn with a unique and spontaneous line drawing by the artist on the front and back cover.

Shantell Martin: Lines
Essay by Katharine Stout, Interview by Hans Ulrich Obrist

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

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

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

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

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





UK 30 June 2016
 978-0-956927-31-6
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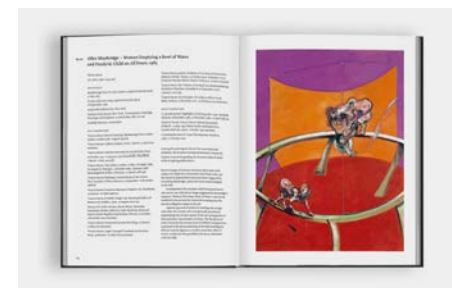
Francis Bacon: Catalogue Raisonné

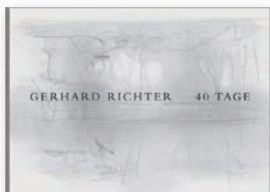
Edited by Martin Harrison

Francis Bacon: Catalogue Raisonné is a landmark publishing event that presents the entire oeuvre of Bacon's paintings for the first time and includes over 100 previously unpublished works. The impeccably produced five-volume, slipcased publication, containing each of Bacon's 584 paintings, has been edited by Martin Harrison, the pre-eminent expert on Bacon's work, alongside research assistant Rebecca Daniels. An ambitious and painstaking project that has been ten years in the making, this seminal catalogue raisonné eclipses in scope any previous publication on the artist.

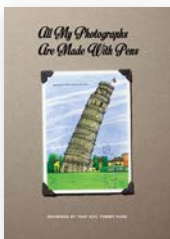
Martin Harrison is the foremost authority on Francis Bacon. He has curated numerous exhibitions around the world, and written widely on art and photography.

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





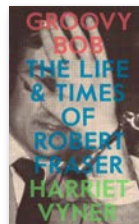
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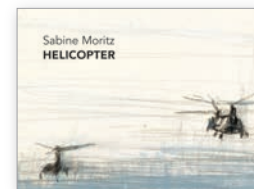
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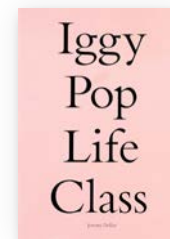
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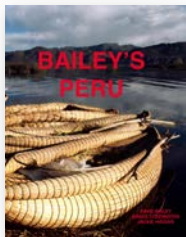
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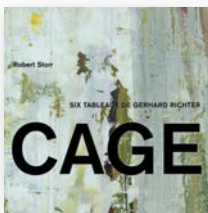
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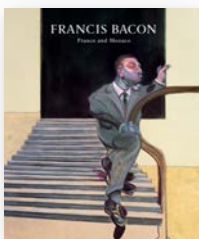
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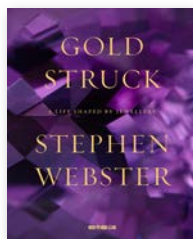
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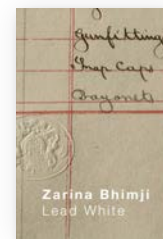
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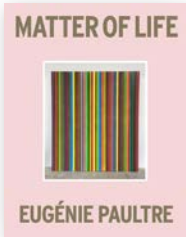
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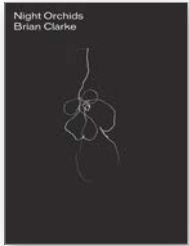
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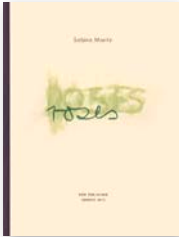
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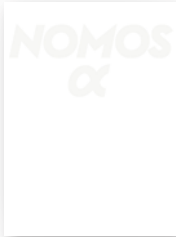
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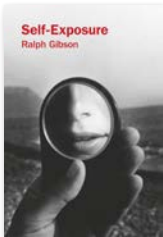
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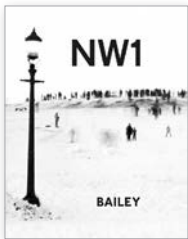
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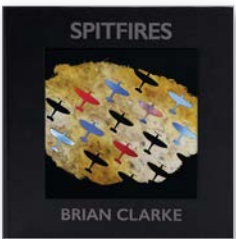
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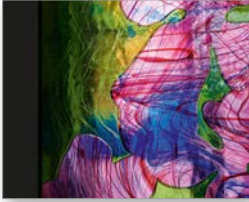


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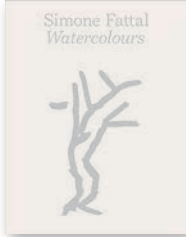
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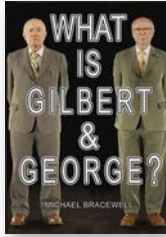
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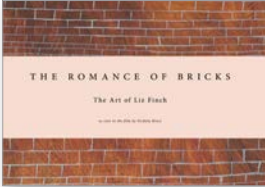
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List of Illustrations

- p. 6 Gerhard Richter, *Spiegel* (Mirror) [Editions CR 137], 2008, 150 cm x 150 cm © Gerhard Richter 2023 (18042023). Photo: Joe Hage, taken at Richter's studio.
- p. 7 Gerhard Richter, *Abstract Painting* [CR 432-5], 1973. Oil on canvas, 52 x 78 cm © Gerhard Richter 2023 (18042023).
- p. 8 Damien Hirst, *Colourful Veil*, 2019. Oil on card, 842 x 596 mm (33 1/8 x 23 1/2 in.) PV97.
- p. 9 left: Damien Hirst, *Brilliant Veil*, 2019. Oil on card, 842 x 596 mm (33 1/8 x 23 1/2 in.) PV70; right: Damien Hirst, *Lucid Veil*, 2019. Oil on card, 842 x 596 mm (33 1/8 x 23 1/2 in.) PV74. All images © Damien Hirst.
- p. 10 left: Keith Cunningham, *Red Portrait of Frank Bowling*, 1956–57. Oil on canvas, 985 x 770 mm (38 3/4 x 30 3/8 in.); right: Keith Cunningham, *Sheep Carcass on Table*, 1955. Oil on canvas, 1170 x 1300 mm (46 x 51 1/8 in.) © The estate of Keith Cunningham, photographed by Prudence Cuming Associates.
- p. 11 Keith Cunningham, *Beryl in Profile*, 1955. Oil on canvas, 627 x 530 mm (24 3/8 x 20 7/8 in.) All images © The estate of Keith Cunningham, photographed by Prudence Cuming Associates.
- p. 12 left: MadC, 25. *Pink Possession*. Form: spray. Density: medium. Monochrome (magenta, white); right: MadC, 964. *Green Dragon's Heart*. Form: disrupted, splashes, spray. Density: medium No. of colors: 5 (black, pink, purple, red, yellow). All images © MadC.
- p. 13 MadC, 960. *Even Roses Will Tell*. Form: spray. Density: high. No. of colors: 5 (blue, light blue, magenta, pink, purple) © MadC.
- p. 14 Philip Pearlstein, *Crouching Female Nude with Mirror*, 1971. Oil on canvas, 152.4 x 121.9 cm (60 x 48 in.) © Philip Pearlstein. Private Collection, Charlottesville, V.A.
- p. 15 left: Francis Picabia, *Femme au châte vert*, c. 1940–1941. Oil on cardboard, 105.7 x 75.7 cm (41 3/4 x 29 3/4 in.) Private Collection. Courtesy of Hauser & Wirth Collection Services. Photo credit: Stefan Altenburger Photography Zürich; right: Taylor Dafoe, *Philip Pearlstein*, 2016 © Taylor Dafoe.
- p. 20 Brassai, *Colonne Morris*, 1933 © ESTATE BRASSAI - RMN-Grand Palais. Photo SCALA, Florence.
- p. 21 right: Vivian Maier, *New York, NY*, June 1954 © Estate of Vivian Maier, Courtesy Maloof Collection and Howard Greenberg Gallery, New York.
- p. 22 Suad Al-Attar, *Bird of Paradise*, 1992. Oil on canvas, 35 x 25 cm (14 x 10 in.) © Suad Al-Attar.
- p. 23 left: Photograph taken in Baghdad to mark the occasion of Al-Attar's engagement to Jamil in 1957; right: Suad Al-Attar, *Girl with Flowers*, 1990. Oil on canvas, 33 x 45 cm (13 x 17 7/8 in.) All images © Suad Al-Attar.
- p. 24 left: Philip McCulloch-Downs, *Marketing Myths #1*, 2018, acrylic paint on canvas board, 21 x 29.7 cm; right: Philip McCulloch-Downs, *Consumer*, 2016, black ink on card, 29.7 x 21 cm. All images © Philip McCulloch-Downs.
- p. 25 Image © Tommy Kane.
- p. 26 Bruno Serralongue, Ahmed, heading for the Jules Ferry day centre, Calais, Thursday 16 April 2015 © Bruno Serralongue.
- p. 27 left: Bruno Serralongue, Putting up 'concertina' barbed wire along the route of the Eurostar train near the Channel Tunnel, Calais, November 2015; right: Bruno Serralongue, Shelter #8, 'State Shanty Town' for migrants, Calais, Thursday 16 April 2015. All images © Bruno Serralongue.
- pp. 30–1 All images titled *Tête à Tête* © Annette Messenger.
- p. 30 left: Alice Neel, *Portrait of Sari Dienes*, 1976. Oil on canvas, 152.1 x 96.5 cm (59 7/8 x 38 in.) Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., Museum Purchase, 1976 © The Estate of Alice Neel. Photo: Cathy Carver, Hirshhorn Museum and Sculpture Garden; right: Ellsworth Kelly, *Spectrum Colors Arranged by Chance*, 1951–53. Oil on wood, 152.4 cm x 152.4 cm (60 x 60 in.) San Francisco Museum of Modern Art, the Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art, and promised gift of Helen and Charles Schwab. Artwork © Ellsworth Kelly. Photo Hulya Kolabas. Courtesy Ellsworth Kelly Studio.

p. 31 left: MadC, 12-39, 80 × 80 cm, acrylic, watercolour and spray paint on canvas, 2015 © MadC; right: Sheikh Rashid bin Saeed Street, Abu Dhabi, United Arab Emirates, 2020. Photo by Tost Films.

p. 32 Gerhard Richter, 19.1.2021, 2021. Graphite on paper, 210 × 297 mm; Gerhard Richter, 17. Juli 2020, 2020. Pencil, ink and colour ink on paper, 420 × 593 mm. All images © Gerhard Richter.

p. 33 Brian Clarke painting the Vespers triptychs at his studio © Brian Clarke.

p. 34 left: Carroll Dunham, *Fourth Pine*, 1982–84. Mixed media on knotty pine, 121.9 × 86.4 cm (48 × 34 in.) © Carroll Dunham. Courtesy the artist and Gladstone Gallery, New York and Brussels; right: Robert Storr in his MoMA office, c. late 1990s. Photograph by Jason Schmidt © Jason Schmidt/Trunk Archive.

p. 36 Francis Bacon, *Portrait of George Dyer in a Mirror*, 1968. Oil on canvas, 198 × 147 cm. Fundacion Thyssen-Bornemisza, Madrid. Photo: Hugo Maertens © The Estate of Francis Bacon.

p. 37 left: Francis Bacon, *Jet of Water*, 1979. Oil on canvas, 198 × 147.5 cm. Private collection, Photo: Prudence Cumming Associates Ltd © The Estate of Francis Bacon.

Index

9781912122141	Bailey's Peru	David Bailey	p. 38
9780993316197	King's X	David Bailey	p. 39
9780993316142	NW1	David Bailey	p. 40
9780956404190	Street Art, Fine Art	Ingrid Beazley	p. 42
9780956873866	Street Art, Book Art	Ingrid Beazley	p. 41
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9781912122028	What is Gilbert & George?	Michael Bracewell	p. 43
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9780993316104	Night Orchids	Brian Clarke	p. 40
9781912122011	Spitfires	Brian Clarke	p. 41
9781912122172	The Art of Light	Brian Clarke	p. 42
9781912122356	Vespers	Brian Clarke	p. 33
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9780993316135	Iggy Pop Life Class	Jeremy Deller	p. 39
9781912122547	The Spirit is Weak but the Flesh is Willing	Martin Eder	p. 42
9781912122004	Watercolours	Simone Fattal	p. 43
9781912122455	The Romance of Bricks	Liz Finch	p. 42
9781912122448	Twenty Entities	Liz Finch	p. 42
9781912122103	Self-Exposure	Ralph Gibson	p. 41
9780993316180	Watch Your Palace Fall	Conor Harrington	p. 42
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9781912122677	Paper Veils	Damien Hirst	p. 9
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9781912122370	Journal Entries	Sabine Moritz	p. 39
9780956404169	Lilies and Objects	Sabine Moritz	p. 39
9781912122462	Lobeda	Sabine Moritz	p. 40
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9780993010323	November (DE)	Gerhard Richter	p. 40
9780993010316	November (EN)	Gerhard Richter	p. 40
9780956404145	September (ES)	Gerhard Richter	p. 41

9780956404138	September (IT)	Gerhard Richter	p. 41
9781912122134	WORLDRECORDS	Kai Schäfer	p. 43
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