



ART BOOKS
SEPTEMBER 2025 – MARCH 2026

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EXHIBITION



Theatre Picasso

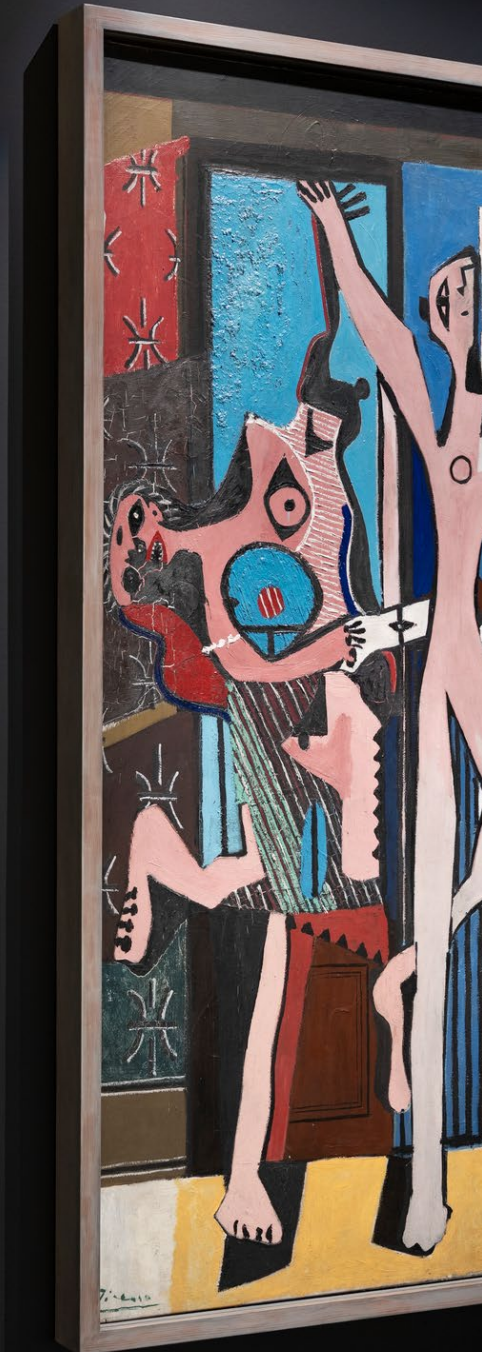
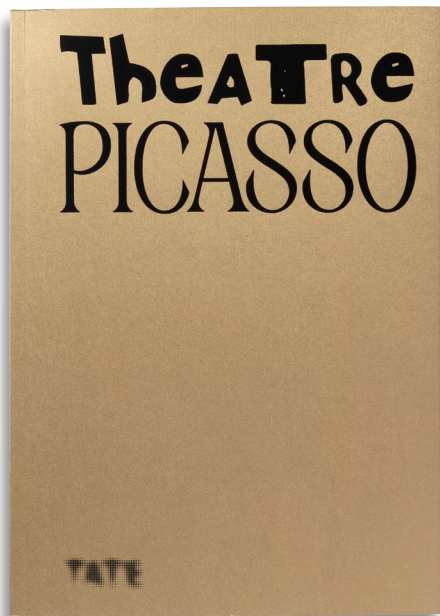


Photo © Tate (Larina Fernandes)



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Tate Modern, London
18 September 2025 – 12 April 2026



THEATRE PICASSO

EDS. ROSALIE DOUBAL, NATALIA SIDLINA
WITH WU TSANG, ENRIQUE FUENTEBLANCA

Marking the centenary of one of Pablo Picasso's most famous paintings, *The Three Dancers*, this exciting publication brings to life the artist's performative persona and his interest in dance, music and theatre, alongside stunning reproductions of Picasso works.

Filmmaker and artist Wu Tsang, whose practice is concerned with the act of performing, hidden histories and marginalised figures, collaborates here with the author and researcher Enrique Fuenteblanca to tell the story of Picasso 'the performer'. Along with other contributors, they cast light on his interest in dance, music and theatre, but also his highly performative persona as an artist, cultivating his own image and his contribution to the modernist cult of the individual artistic genius.

They also explore his constant gaze towards popular, or 'folk' performance, such as the circus, the corrido, flamenco dancers, the 'othered' in society, and groups who use performance as an emancipatory tool.

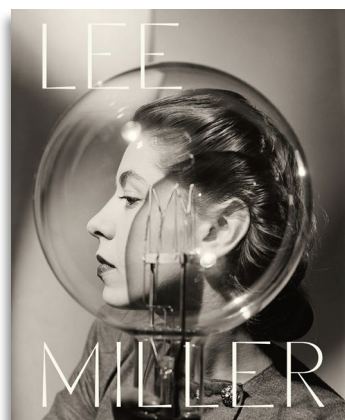
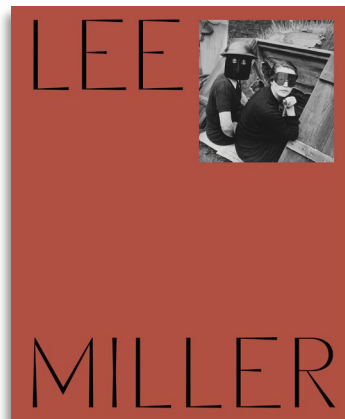
This beautifully designed book addresses head-on some of the complexities of Picasso's life and work from a highly unusual and compelling perspective.

Wu Tsang is a filmmaker, artist and performer based in New York and Berlin. Her work is concerned with hidden histories, marginalised narratives, and the act of performing itself. Tsang's projects have been presented at Tate Modern, the Stedelijk Museum, Migros Museum, the Whitney Museum, SFMOMA, and MoCA Los Angeles.

Enrique Fuenteblanca works at the intersection between art, writing, curation and creative production of art and thought. She is part of the Independent Platform for Modern and Contemporary Flamenco Studies and BNV Producciones, in addition to writing in media and publications on dance, visual art and flamenco.

Featuring additional contributions by Rosalie Doubal, Patricia Leighton, Pedro G. Romero, and Natalia Sidlina.





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Exhibition

Tate Britain, London
2 October 2025 – 15 February 2026



LEE MILLER

EDS. HILARY FLOE, SASKIA FLOWER

A comprehensive look at the work of the groundbreaking photographer, foregrounding her importance as a surrealist artist.

"A surrealist and a realist, Miller focused her lens on her own century, the twentieth century, at its most euphorically creative and brutally destructive."
— Deborah Levy

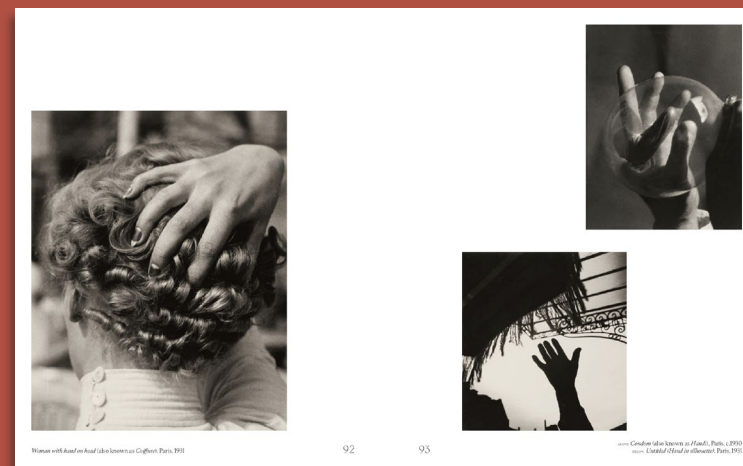
Lee Miller (1907–77) assumed many roles over the course of her remarkable life – from avant-gardist to commercial photographer to war correspondent and photojournalist – and to each of these roles she brought her unique artistic sensibility. Though she was intimately connected with many of the leading figures associated with surrealism, including Man Ray, Pablo Picasso, and Max Ernst, and participated in major exhibitions of her time, Miller was also at times marginalised in the art world as a woman and as a photographer in an era when photography's status as an art form was not widely accepted. Her genre-bending work incorporated portraiture, fashion, still life, landscape, reportage, and advertising: fearless, poetic and surreal, it reveals a world of uncanny beauty and sensual ambiguity – often with a humorous edge.

Drawing on new primary research, *Lee Miller* features essays exploring every aspect of Miller's career, from her early years in Paris, New York and Cairo to her wartime journalism and late portraits. Additionally, the British novelist, playwright, and poet Deborah Levy offers a personal reflection on Miller and her art. Beautifully illustrated with hundreds of images, the book provides a comprehensive exploration of Lee Miller, revealing her as one of the most urgent creative voices of the twentieth century. A comprehensive look at the work of the groundbreaking photographer, foregrounding her importance as a surrealist artist.

Hilary Floe is Senior Curator, Modern and Contemporary British Art, Tate Britain.

Saskia Flower is Assistant Curator, Modern and Contemporary British Art, Tate Britain.

Featuring additional contributions by Damarice Amao and Deborah Levy.



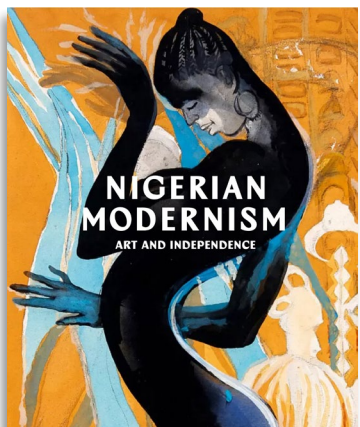
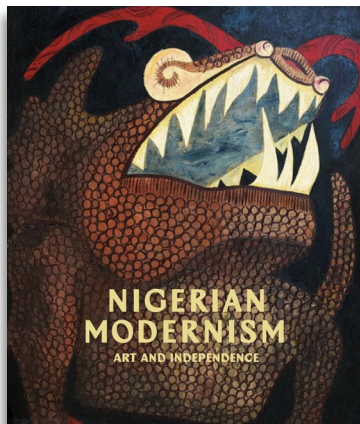
Women with *André Breton* (left) and *André Breton* (right), Paris, 1931

— *André Breton* in *André Breton*, Paris, 1931
— *André Breton* in *André Breton*, Paris, 1931



Lee Miller and David E. Scherman, *David E. Scherman in Miller's Bath*, March, 1945

Lee Miller and David E. Scherman, *David E. Scherman in Miller's Bath*, March, 1945



NIGERIAN MODERNISM

ART AND INDEPENDENCE

ED. OSEI BONSU

Set against the backdrop of cultural and artistic rebellion, this is a fascinating exploration of the artists who revolutionised modern art in Nigeria.

Featuring over 200 works by more than 50 artists, this richly illustrated book explores the multi-directional development of modern art in Nigeria from the period of British indirect rule to the years of national independence and post-independence, considering Nigerian art in relation to themes and ideas of Christian and Islamic art, traditional African sculpture, indigenous knowledge systems and Nigerian poetry and literature. Through their inventive and dynamic approach to art making, Nigerian artists challenged common assumptions and colonial narratives of African art within a global history of modernism.

Highlighting the ways in which artists, writers and intellectuals negotiated the legacies of traditional Nigerian culture, European colonialism, and international networks of artistic modernity, *Nigerian Modernism* presents an important chapter of African art-historical life and reveals the enduring legacies of diverse traditions and artistic languages.

Osei Bonsu is Curator of International Art at Tate Modern, where he is responsible for organising exhibitions, developing the museum's collection and broadening the representation of artists from Africa and the African diaspora. In 2020, he was named as one of *Apollo Magazine's* '40 under 40' leading African voices.

Featuring additional contributions by Bilal Akkouché, Bea Gassmann De Sousa, délé jégédé, Francine Kola-Bankole Sylvester Okwunodu Ogbachie, Ozioma Onuzulike, Will Rea and Molar Wood

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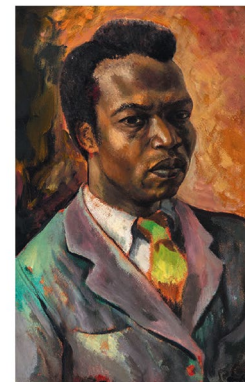


Photo: © The Estate of the Artist

AGENTS OF CHANGE: COSMOPOLITANISM AND ANGLO-NIGERIAN CULTURE IN THE ART OF AINA ONABOJU AND BEN ENWOWU

Sylvester Okwunodu Ogbachie

The careers of two pioneering modernists, Aina Onabolu (1912–1981) and Ben Enwonwu (1917–1994), provide a fascinating lens through which to explore the role of cosmopolitanism and Anglo-Nigerian culture in the development of modern Nigerian art. Their London-based careers were shaped in part by their education at the Royal College of Art and the Royal Academy of Arts, and their subsequent work in Nigeria. Ben Enwonwu was a pioneer of the modernist movement in Nigeria, and his work was instrumental in the development of the Nigerian art scene. Aina Onabolu was a pioneer of the modernist movement in Nigeria, and her work was instrumental in the development of the Nigerian art scene.

The careers of two pioneering modernists, Aina Onabolu (1912–1981) and Ben Enwonwu (1917–1994), provide a fascinating lens through which to explore the role of cosmopolitanism and Anglo-Nigerian culture in the development of modern Nigerian art. Their London-based careers were shaped in part by their education at the Royal College of Art and the Royal Academy of Arts, and their subsequent work in Nigeria. Ben Enwonwu was a pioneer of the modernist movement in Nigeria, and his work was instrumental in the development of the Nigerian art scene. Aina Onabolu was a pioneer of the modernist movement in Nigeria, and her work was instrumental in the development of the Nigerian art scene.

COSMOPOLITAN LACOS AND THE ANGLO-NIGERIAN ELITE

Lagos was the primary site for the development of Nigerian modernism and globalisation, and it was the heart of modern Nigeria. Lagos was the primary site for the development of Nigerian modernism and globalisation, and it was the heart of modern Nigeria.



FIGURING MODERNITY

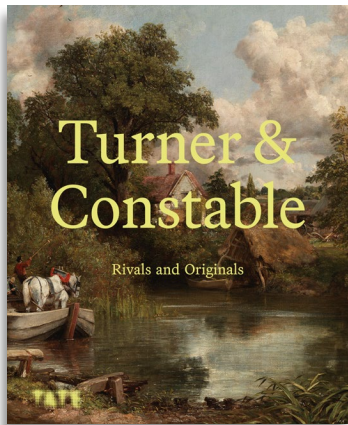
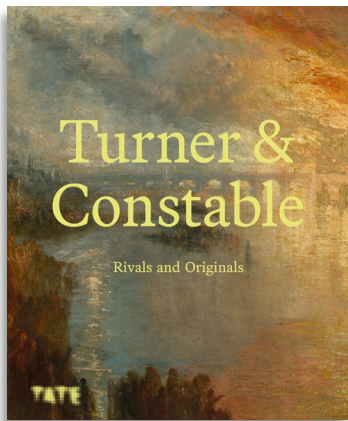


EARLY MODERN ART IN NIGERIA

The development of modern art in Nigeria is deeply rooted in the complex interplay of local and global influences. The emergence of modern art in Nigeria is a result of the interaction between local and global influences. The emergence of modern art in Nigeria is a result of the interaction between local and global influences. The emergence of modern art in Nigeria is a result of the interaction between local and global influences.



Ben Enwonwu
The People of the City (1950, oil on canvas)
© The Estate of the Artist



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NOVEMBER 2025
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27 November 2025 – 12 April 2026



TURNER AND CONSTABLE

RIVALS AND ORIGINALS

ED. AMY CONCANNON

Published to coincide with the first major exhibition at Tate Britain, marking the 250th anniversary of the birth of two of Britain's most beloved artists, *Turner and Constable* will give a unique insight into the work of these painters in tandem.

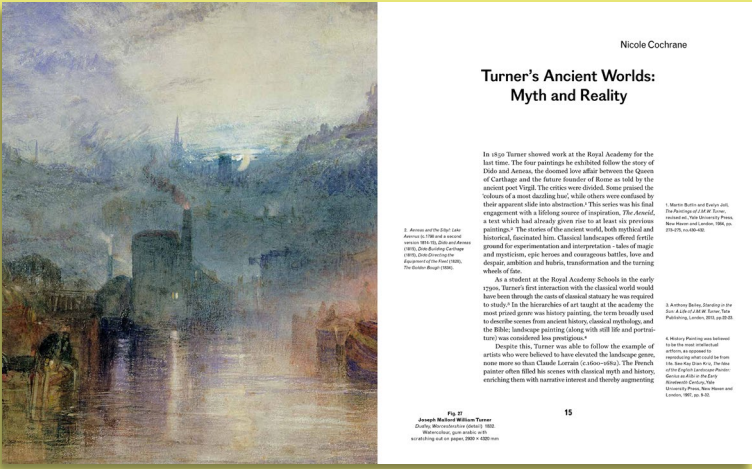
Drawing on the very best of their work, the book reveals the ways in which the painters offered two competing and highly original visions of landscape painting, both of which remain powerfully resonant today. Each challenged the artistic norms of their time while also responding to the transformative social, political, economic and environmental developments of the early nineteenth century. Defying convention, they proved that landscape painting could be a vehicle for profound reflections on life as they saw it, paving the way for landscape art to become a vital arena for artistic expression.

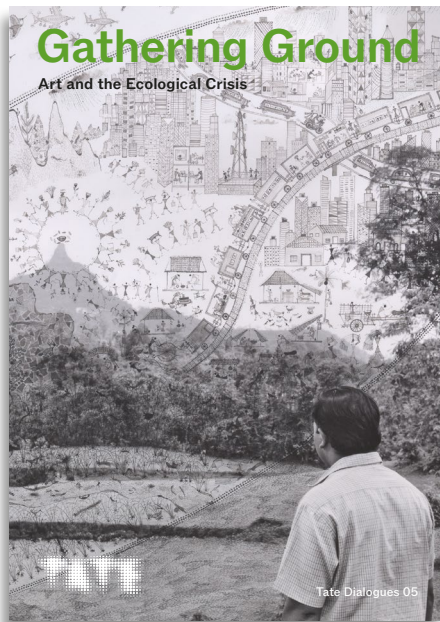
Despite all their differences, the ways in which these painters presented a radical challenge to artistic norms led them to be described by their contemporaries in similar ways. They were simultaneously celebrated as the two great 'originals' of contemporary British art but also attacked as eccentric outsiders whose work was increasingly puzzling and illegible.

Turner and Constable will offer a chance to directly compare highlights from the full span of the two artists' careers. This fresh and ambitious presentation of their work will inspire many to re-connect with these beloved artists anew and equally inspire those who are less familiar with their work to appreciate its vitality, soul and enduring power.

Amy Concannon is Senior Curator, Historic British Art at Tate.

Featuring additional contributions by Thomas Ardill, Frank Bowling, Nicole Cochrane, Sarah Gould, Richard Johns, Katharine Martin, Nicola Moorby, Bridget Riley, Nicholas Robbins, Emma Roodhouse, George Shaw, Emma Stibbon, and Joyce Townsend.





GATHERING GROUND

ART AND THE ECOLOGICAL CRISIS

EDS. MARLEEN BOSCHEN,
HELEN O'MALLEY, ODESSA WARREN

Explore the power of art to inspire change in today's ecological crisis.

Gathering Ground explores threatened ecologies. It reflects on what cultivating relationships can look like when they are built on principles of equity. It brings together artistic practices that defend and embrace interconnectedness in our current ecological crisis and highlights the connection between environmental and social justice, inviting us to reimagine our relationships with the natural world and each other.

Looking at the ground on which we gather, the artists and artworks in this publication ask: How can we live with and make sense of destruction and loss? How can we develop connections grounded in reciprocity?

Marleen Boschen is an artist, curator, lecturer and researcher based in London, UK. She is currently Adjunct Curator for Art & Ecology at the Hyundai Tate Research Centre: Transnational.

Helen O'Malley is Curator, International Art (Community and Participation) at Tate Modern.

Odesa Warren is Assistant Curator, International Art at Tate Modern.

Featuring additional contributions by Camille Barton, Zheng Bo, Edgar Calel, Carolina Caycedo, Radha D'Souza, Gauri Gill, AM Kanngieser, Outi Pieski, and Abbas Zahedi.

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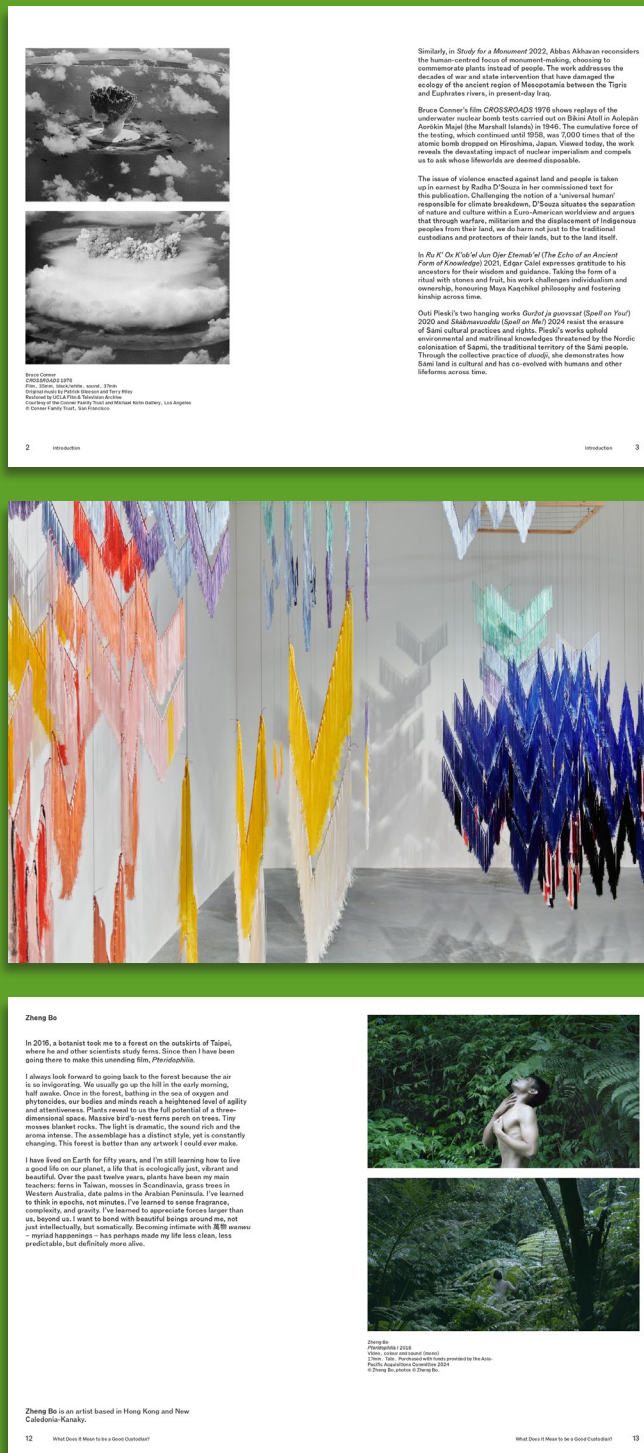
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£5

Exhibition

Tate Modern, London
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Zheng Bo

In 2016, a botanist took me to a forest on the outskirts of Taipei, where he and other scientists study ferns. Since then I have been going there to make this sprawling film, *Phoradendron*.

I always look forward to going back to the forest because the air is so invigorating. We usually go up the hill in the early morning, half awake. Once in the forest, bathing in the sea of oxygen and phytocides, our bodies and minds reach a heightened level of agility and attentiveness. Plants reveal to us the full potential of a three-dimensional space. Massive bird's-nest ferns perch on trees. Tiny mosses blanket rocks. The light is dramatic, the sound rich and the aroma intense. This assemblage has a distinct style, yet is constantly changing. This forest is better than any artwork I could ever make.

I have lived on Earth for fifty years, and I'm still learning how to live a good life on our planet, a life that is ecologically just, vibrant and beautiful. Over the past twelve years, plants have been my main teachers: ferns in Taiwan, mosses in Scandinavia, grass trees in Western Australia, date palms in the Arabian Peninsula. I've learned to think in epochs, not minutes. I've learned to sense fragrance, complexity and gravity. I've learned to appreciate forces larger than us, beyond us. I want to bond with beautiful beings around me, not just intellectually, but somatically. Becoming intimate with *Phoradendron* – has perhaps made my life less clean, less predictable, but definitely more alive.

Zheng Bo is an artist based in Hong Kong and New Caledonia-Kanaky.

Zheng Bo
Phoradendron / 2018
Film, video, sound and music (sound)
Show: Tate, Partnership with Ueno, presented by the Asia-Pacific Architecture Consortium 2014
© Zheng Bo, archive © Zheng Bo

Similarly, in *Study for a Monument 2022*, Abbas Akbarian reconsiders the human-centred focus of monument-making, choosing to commemorate plants instead of people. The work addresses the decades of war and state intervention that have damaged the ecology of the ancient region of Mesopotamia between the Tigris and Euphrates rivers, in present-day Iraq.

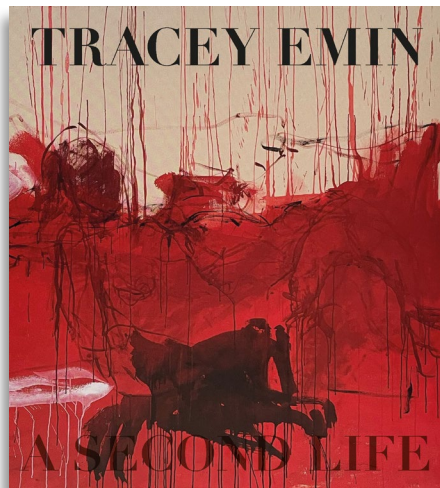
Bruce Conner's film *CROSSROADS 1976* shows replays of the underwater nuclear bomb tests carried out on Bikini Atoll in Aotearoa New Zealand (the Marshall Islands) in 1946. The cumulative force of the testing, which continued until 1958, was 7,000 times that of the atomic bomb dropped on Hiroshima, Japan. Viewed today, the work reveals the devastating impact of nuclear imperialism and compels us to ask whose lifeworlds are deemed disposable.

The issue of violence enacted against land and people is taken up in earnest by Radha D'Souza in her commissioned text for this publication. Challenging the notion of a 'universal human' responsible for climate breakdown, D'Souza situates the separation of nature and culture within a Euro-American worldview and argues that through warfare, militarism and the displacement of Indigenous peoples from their land, we do harm not just to the traditional custodians and protectors of their lands, but to the land itself.

In *Be It' On K'ub'el' dan Q'et' Etemal'el' (The Echo of an Ancient Form of Knowledge) 2021*, Edgar Calel expresses gratitude to his ancestors for their wisdom and guidance. Taking the form of a ritual with stones and fruit, his work challenges individualism and ownership, honouring Maya Kaqchikel philosophy and fostering kinship across time.

Outi Pieski's two hanging works *Gurzel in guvessat! (Spell on You!) 2020* and *Shabmarvodelle (Spell on Me) 2024* resist the erasure of Sámi cultural practices and rights. Pieski's works uphold environmental and multiracial knowledges threatened by the Nordic colonisation of Sápmi, the traditional territory of the Sámi people. Through the collective practice of *sluođi*, she demonstrates how Sámi land is cultural and has co-evolved with humans and other lifeworlds across time.

2 Introduction 3



TRACEY EMIN

A SECOND LIFE

EDS. MARIA BALSHAW, ALVIN LI

Step into the tender, confessional world of Tracey Emin.

Dame Tracey Emin is one of the most important contemporary artists of her generation. She was catapulted into the public eye in the 1990s with iconic works like her Turner Prize nominated *My Bed*, which sparked fierce critical and public debate, challenging what art could be. Emin's disregard for any separation of the personal and the public, along with her commitment to unapologetic self-expression, came to define a historic moment in British culture and global art history.

Broadening Emin's story, this monograph celebrates her raw and confessional approach as she poses profound questions on love, trauma, and autobiography. It also demonstrates her lifelong commitment to painting, showing her recent work as the culmination of the ways she has channelled her life into her art.

Published alongside a major retrospective tracing 40 years of her groundbreaking practice, the publication reproduces Emin's career-defining sensations alongside works never exhibited before. Through painting, video, textiles, neons, writing, sculpture, and installation, Emin continues to challenge boundaries, using the female body as a powerful tool to explore passion, pain, and healing.

Maria Balshaw is Director of Tate. Previously, she was Director of the Whitworth, University of Manchester; Director of Manchester City Galleries; and Director of Culture for Manchester City Council. Maria is Chair of the National Museum Directors' Council and is a Trustee of the Factory International Board in Manchester. She is also a member of the Women Leaders in Museums Network and a member of the Bizot group of leading global museums. In 2015, she was awarded a CBE for services to the arts.

Alvin Li is Curator, International Art at Tate Modern.

Featuring additional contributions by Josh Cohen, Johanna Hedva, Helen Laville, and Harry Weller.

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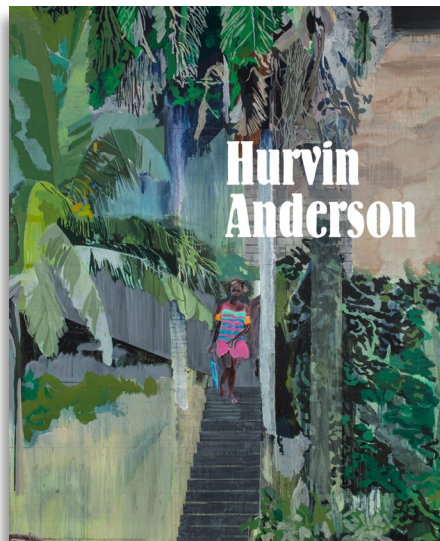
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Exhibition

Tate Modern, London
26 February – 31 August 2026





HURVIN ANDERSON

ED. DOMINIQUE HEYSE-MOORE

Experience the intensely colourful work of British artist Hurvin Anderson.

Hurvin Anderson's first major solo show brings together more than 60 of his vibrant paintings, spanning the artist's entire career, from his days as a student to his most recent works.

Through colour-drenched landscapes and interiors, Anderson meanders back and forth across the Atlantic, between the UK and the Caribbean. The youngest of eight children, he was the first to be born in the UK after his family left Jamaica for Birmingham in the 1960s. As a result, Anderson's work reflects on his experiences of belonging and diaspora.

Thanks to his profoundly atmospheric use of composition to explore the markers of identity, this exhibition confirms Anderson's standing as one of the most important contemporary painters of a generation.

Dominique Heyse-Moore is Senior Curator, Contemporary British Art at Tate Britain.

Featuring additional contributions by Eddie Chambers, Jasmine Kaur Chohan, Gillian Forrester, Roshini Kempadoo, and Kobena Mercer.

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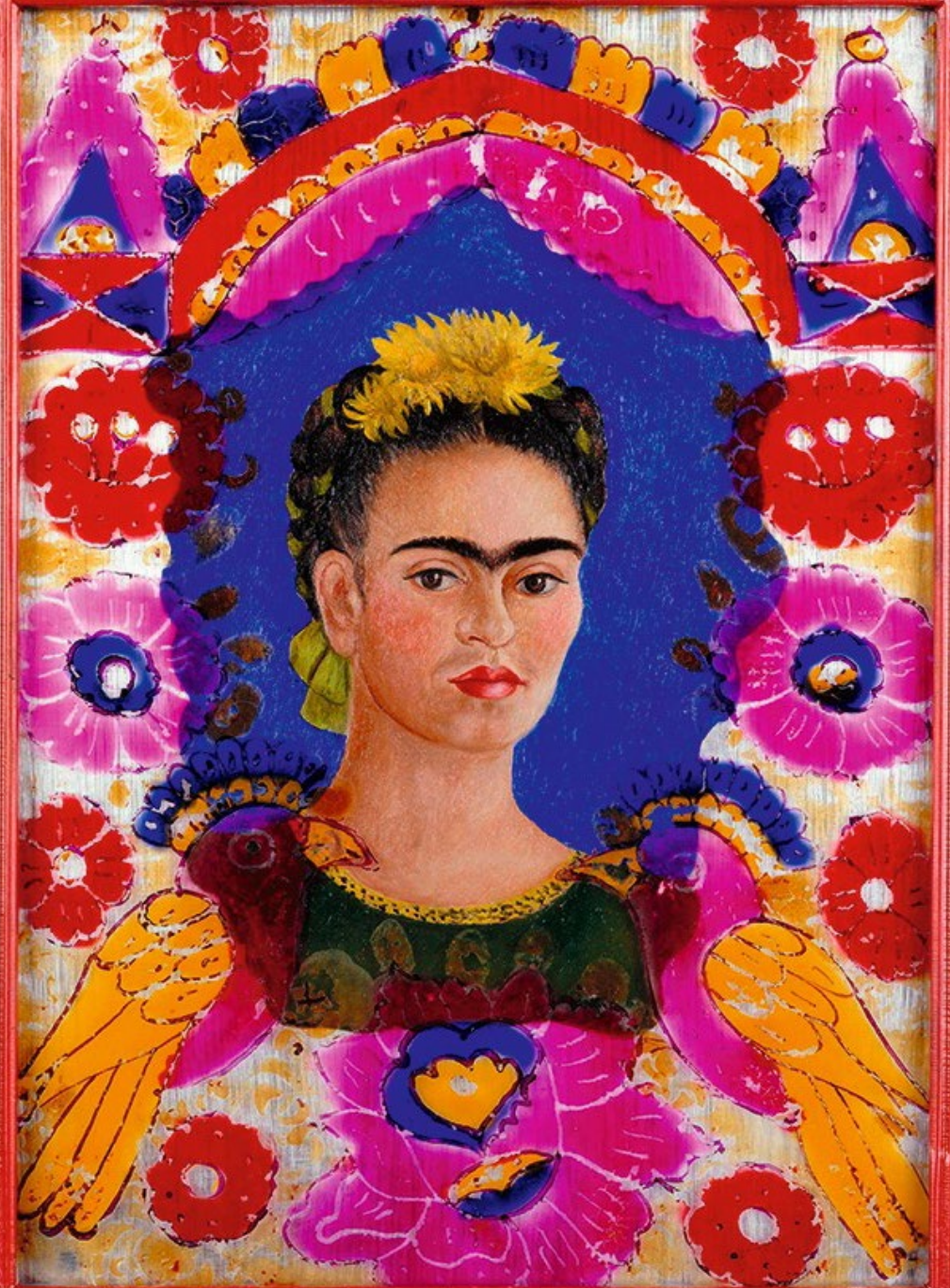
Exhibition

Tate Britain, London
26 March – 23 August 2026



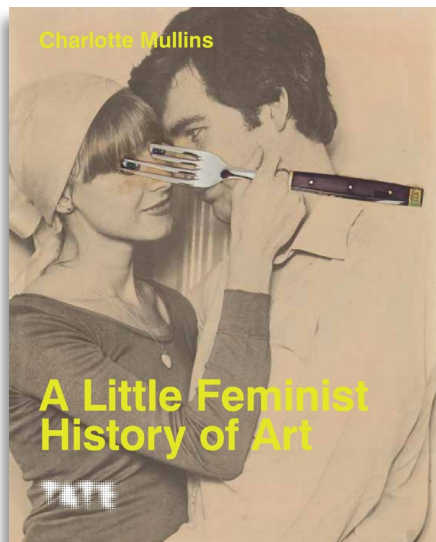
Hurvin Anderson *Is it okay to be black?* 2016
Courtesy the artist and Thomas Dane Gallery

TRADE



Artists Series: Frida Kahlo

Frida Kahlo *The Frame* 1938
Album / Alamy Stock Photo



A LITTLE FEMINIST HISTORY OF ART

EXPANDED EDITION

CHARLOTTE MULLINS

A bestselling introduction to the feminist art movement, newly expanded with 16 new artist entries that bring one of the most influential and enduring artistic movements of the twentieth century up to date.

Emerging in the late 1960s as women artists struggled to 'de-gender' their work to compete in a male-dominated arena, the feminist art movement has played a leading role in the art world over the last five decades. Using the 'female gaze' to articulate socially relevant issues after an era of aesthetic 'formalism', women artists, working in a variety of media, have called to attention ideas around gender, identity and form, criticising the cultural expectations and stereotyping of women, women's struggle for equality, and the treatment of the female body as a commodity.

This book is a pithy introduction to some of the most important artworks born out of this movement. Sixty four outstanding works – from the late 1960s to the present – reflect women's lives and experience, as well as the changing position of women artists, and reveal the impact of feminist ideals and politics on visual culture. Exploring themes such as gender inequality, sexuality, domestic life, personal experiences and the female body, *A Little Feminist History of Art* is a celebration of one of the most ambitious, influential and enduring artistic movements to emerge from the twentieth century.

Charlotte Mullins is an art critic, writer and broadcaster. She has written widely on women artists including Rachel Whiteread, Cecily Brown, Rachel Lumsden, Jenny Saville, Cathy de Monchaux, Sue Arrowsmith, Susanne Kühn, Susie Hamilton and Paula Rego. She has published numerous books, including *Lives of the Great Artists* (2008), a children's book written as Charlie Ayres, *Picturing People* (2015) and *Rachel Whiteread* (2017), and is a regular contributor to BBC Radio 4's *Front Row* and *Saturday Review*.

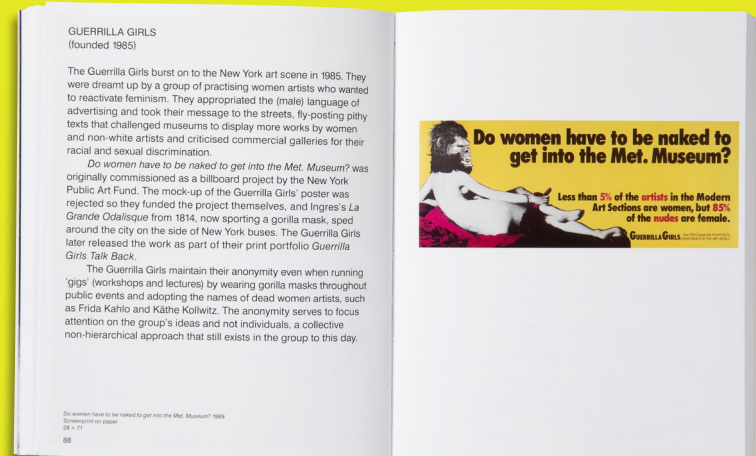
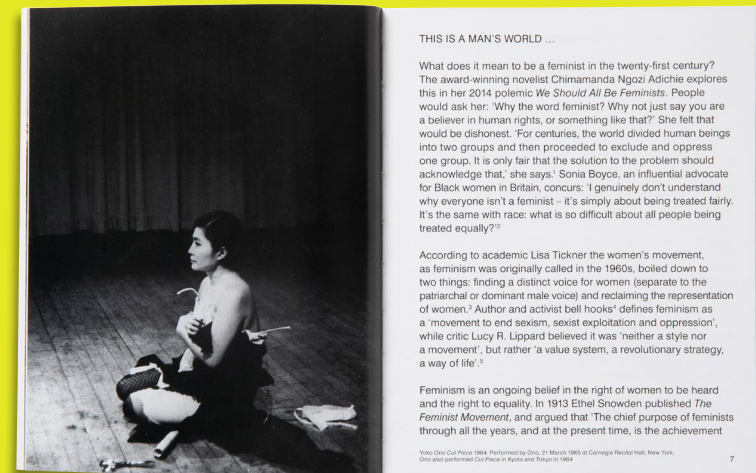
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EXTENT

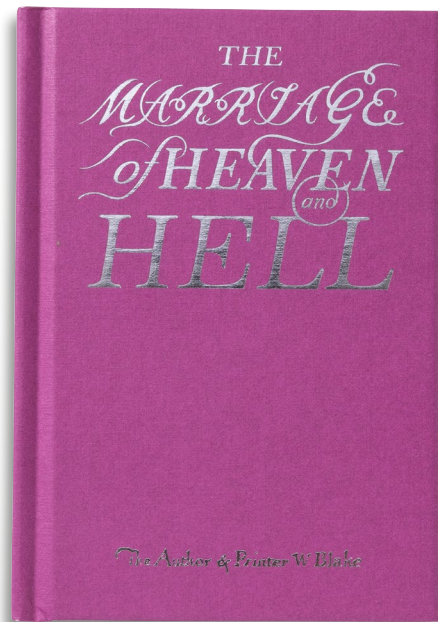
SEPTEMBER 2025
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160 PP

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£15

RELATED TITLES:





THE MARRIAGE OF HEAVEN AND HELL

WILLIAM BLAKE

Among the most inspired and influential works of William Blake's seminal career – one that shaped much of post-war popular culture – now stunningly reproduced in a beautiful facsimile.

Among the beautiful and striking illuminated books etched and printed by William Blake, *The Marriage of Heaven and Hell* stands out. Written in 1790 at the beginning of the French Revolution, it represents Blake's first attempt to create a new system of art, poetry and philosophy, declaring himself on the side of the devils in a world that was being turned upside down. Although not as well-known as his *Songs of Innocence and of Experience*, it has strong echoes throughout pop culture, and is arguably more influential on later generations of writers, thinkers and even musicians, from Aldous Huxley drawing on it as a key text to opening the doors of perception, which in turn gave The Doors their name, through to figures as diverse as Salman Rushdie, Benjamin Britten, Olga Tokarczuk and Keith Haring.

The work, which opens with a poem, and takes the form of prose thereafter, is both a humorous satire on religion and morality, and expresses Blake's essential wisdom and philosophy. Produced as a beautiful facsimile, with a new, illuminating introduction.

William Blake (1757–1827) was an English poet, painter, and printmaker. Largely unrecognised during his life, Blake has become a seminal figure in the history of the poetry and visual art of the Romantic Age. Apprentice to a master engraver, Blake studied at the Royal Academy under the guidance of Joshua Reynolds, before later engraving and publishing *Songs of Innocence* in 1789 and the contrasting *Songs of Experience* in 1794.

Foreword by Sir Mark Rylance and Juliet Rylance.

Introduction by Sibylle Erle, Tamsin Rosewell, and Jason Whittaker.

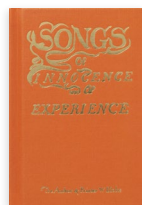
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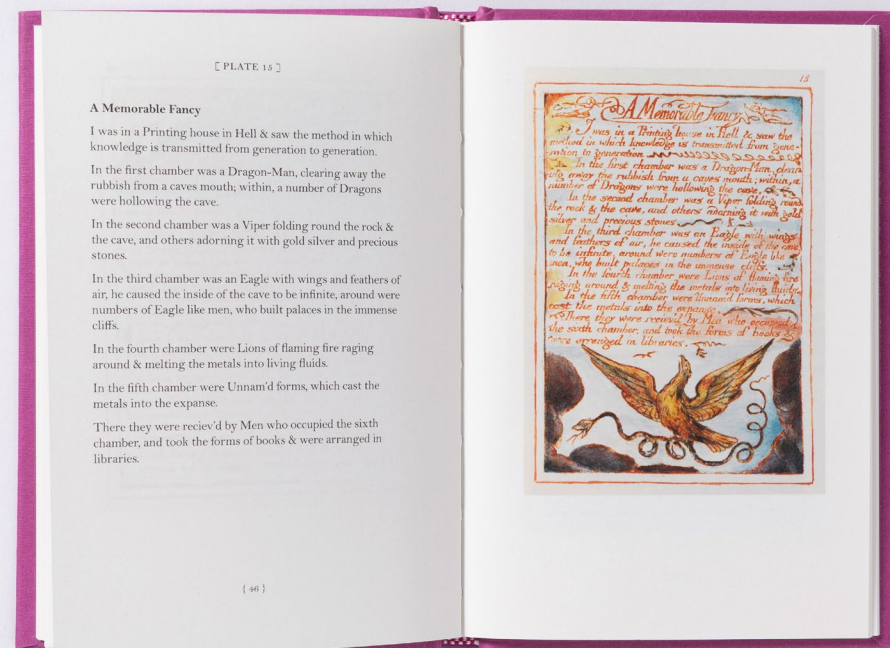
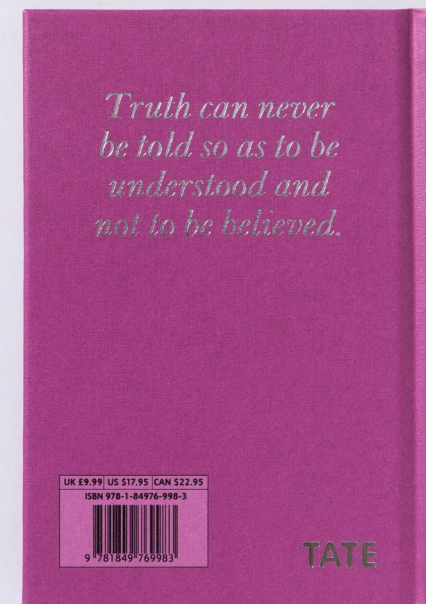
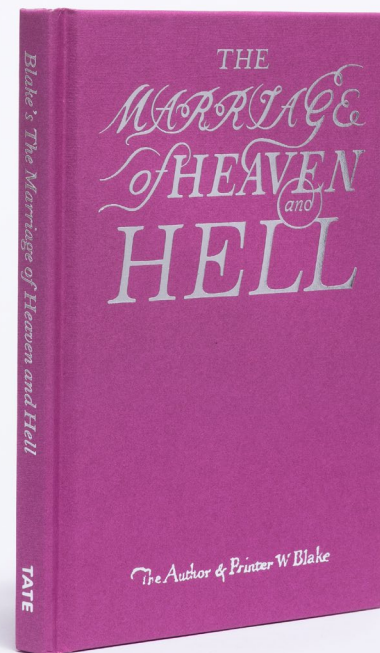
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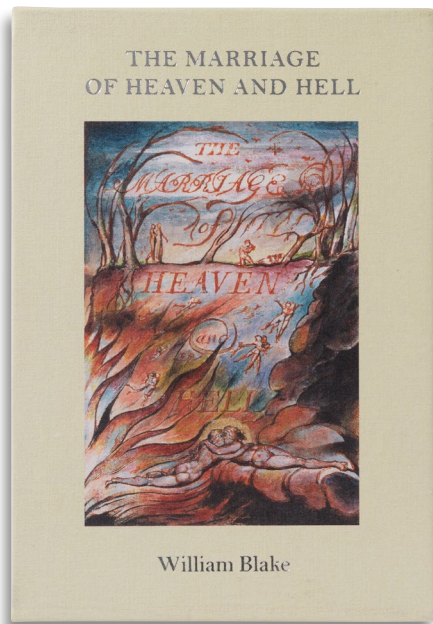
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THE MARRIAGE OF HEAVEN AND HELL

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WILLIAM BLAKE

Featuring luxurious silver sprayed edges and housed in a beautiful cloth slipcase, this special edition offers a stunning gift book addition to a faithfully reproduced facsimile.

Among the beautiful and striking illuminated books etched and printed by William Blake, *The Marriage of Heaven and Hell* stands out. Written in 1790 at the beginning of the French Revolution, it represents Blake's first attempt to create a new system of art, poetry and philosophy, declaring himself on the side of the devils in a world that was being turned upside down. Although not as well-known as his *Songs of Innocence and of Experience*, it has strong echoes throughout pop culture, and is arguably more influential on later generations of writers, thinkers and even musicians, from Aldous Huxley drawing on it as a key text to opening the doors of perception, which in turn gave The Doors their name, through to figures as diverse as Salman Rushdie, Benjamin Britten, Olga Tokarczuk and Keith Haring.

The work, which opens with a poem, and takes the form of prose thereafter, is both a humorous satire on religion and morality, and expresses Blake's essential wisdom and philosophy. Produced as a beautiful facsimile, with a new, illuminating introduction.

William Blake (1757–1827) was an English poet, painter, and printmaker. Largely unrecognised during his life, Blake has become a seminal figure in the history of the poetry and visual art of the Romantic Age. Apprentice to a master engraver, Blake studied at the Royal Academy under the guidance of Joshua Reynolds, before later engraving and publishing *Songs of Innocence* in 1789 and the contrasting *Songs of Experience* in 1794.

Foreword by Sir Mark Rylance and Juliet Rylance.

Introduction by Sibylle Erle, Tamsin Rosewell, and Jason Whittaker.

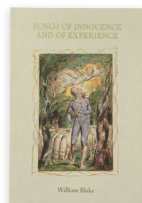
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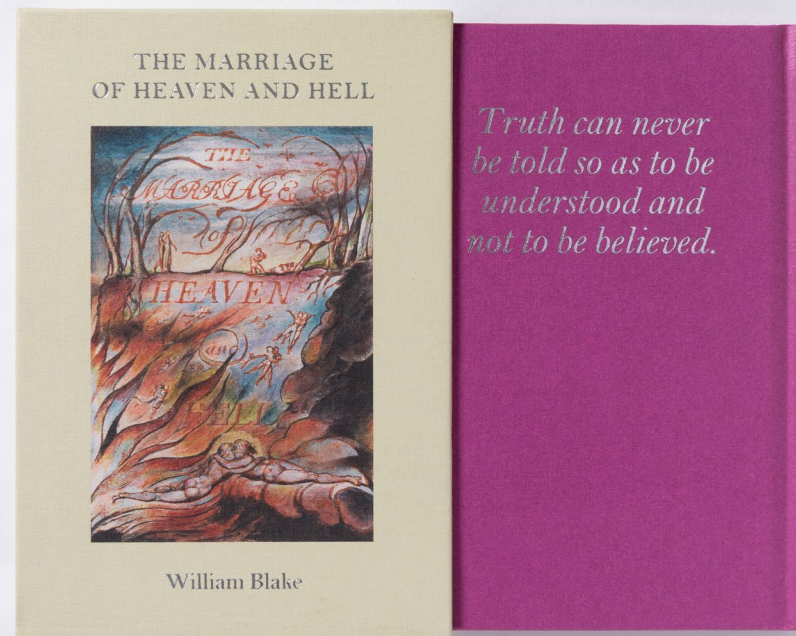
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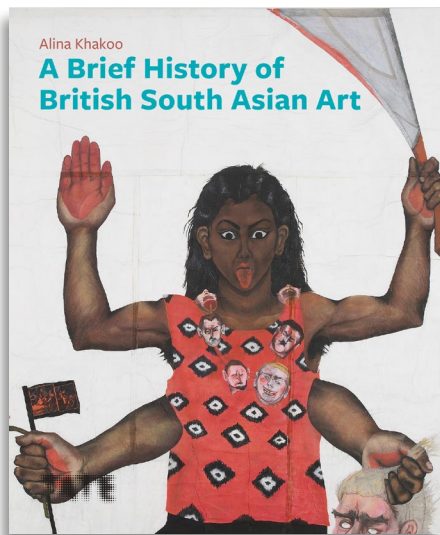
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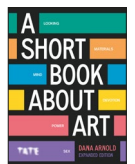
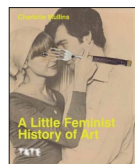
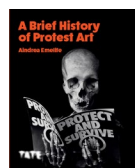
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RELATED TITLES:



A BRIEF HISTORY OF BRITISH SOUTH ASIAN ART

ALINA KHAKOO

An insightful exploration celebrating the diverse and dynamic cultural impact of South Asian artists and filmmakers in twentieth-century Britain.

The presence of the South Asian diaspora in Britain reaches back to at least the seventeenth century, but the most significant period of migration came after the Second World War. At this time many were invited to the UK to fill labour shortages or became refugees after the expulsion of Africans of Asian descent from Uganda.

A Brief History of British South Asian Art showcases the diverse creative practices of over sixty artists of South Asian descent living and working in Britain from the 1950s to the early 2000s. During the decolonisation period, many artists who had achieved acclaim in South Asia came to London to expand their artistic horizons and to contribute to shaping contemporary culture in the city. In 1980s Britain, many politicised artists of South Asian extraction found solidarity with other artistic communities – such as the BLK Art Group – who shared their experiences of postcolonial displacement and marginalisation. Although artists of South Asian heritage in Britain made vital contributions to art history, much of their work is undiscovered, and the nuances of their narratives largely unexplored.

This book, through the works of artists including Sunil Gupta, Samena Rana, Chila Kumari Singh Burman and F.N. Souza, explores the intersections of race, migration, class, gender, sexuality and disability in the context of British South Asian art and culture.

Alina Khakoo is a historian of Global Majority art and activism in Britain. She is currently a Postdoctoral Fellow at the Paul Mellon Centre. Alina has also worked at Kettle's Yard and the Panchayat Special Collection, Tate Library.

Shanti Thomas b.1949

Shanti Thomas was born in London in 1949. Her father, Alfred Thomas, was an Agraham artist who formed part of the Bengal School in British India. After travelling to Florence to study art, he met Thomas's Indian mother; during World War II they were interned as prisoners of war and eventually displaced to England in 1946. The family returned to Florence in 1965, where Thomas studied at the Academy of Fine Arts, before moving back to London to pursue postgraduate education at Camberwell School of Arts and Crafts. She then travelled to India, a watershed moment for her practice, and personal cultural exploration. Her work predominantly encompasses figurative paintings and drawings, with thematic interests in migration and diaspora. She was a participant in the feminist art movement, including contributions to *Feminist Art News*, and in the British Black Arts Movement, including involvement with Creation for Liberation, and One Spirit Gallery and book workshops in Harare. Thomas was also a co-founder of Panchayat, an internationalist contemporary art organisation, the archive of which now resides at Tate. Thomas is now based in Farnborough, Hampshire.



The Voyagers 1984
Acrylic paint on paper
120.8 x 90

Gurminder Sikand 1960–2021

Gurminder Sikand was an artist who worked with painting and pencil drawing, and a feminist of colour. She was born in Jamshedpur, India in 1960, before growing up in the hill town of Kasauli, Himachal Pradesh. Sikand's family relocated to Britain in 1970, eventually settling in the Rhondda Valley in South Wales. Sikand undertook an art foundation at Cardiff College of Art and Design in 1979–80, before completing an undergraduate degree in fine art at City of Birmingham Polytechnic in 1983. She then moved to Nottingham, where she was based for the rest of her life. Her oeuvre consists of five main phases, firstly, in the 1980s, works inspired by Madhubani devotional painting, in which figures in decorative settings are characterised by flat colouring and edge-to-edge patterning. By 1987 Sikand had begun working on paintings on large sheets of paper, crowded with figures, creatures and ornaments, and vividly rendered in gouache, often thickly applied. Thirdly, in the 1990s, Sikand began producing smaller-scale works, combining transparent watercolour washes and opaque gouache, with a more neutral palette, and subtle line. These generally depict women and trees in landscape settings, and often cite early twentieth-century avant-garde representations of Arcadian subject matter and monumental women. *Enclosure* (1992) is from this period, representing the subject of Kali and Shiva, but with exclusively benign, female figures. Sikand was drawn to Kali as a representation of the tension between destruction and creation, while the depiction of Kali pushing against a membrane reflects her recurrent representation of social constraints facing women of colour.



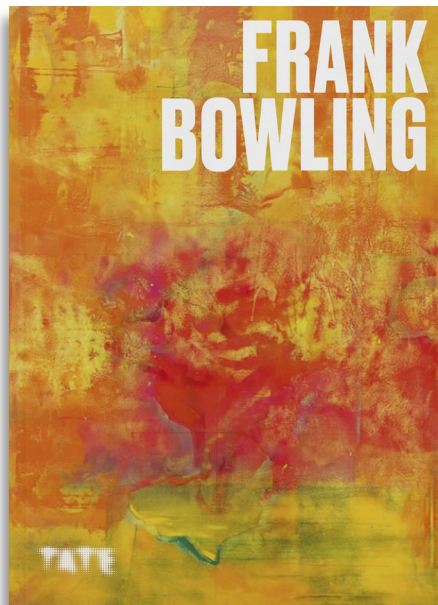
Shelf 1993
Watercolour and gouache
55 x 73

Roshini Kempadoo b.1959

Roshini Kempadoo is a renowned British photographer, digital media artist, and academic of Guyanese and Caribbean heritage. Kempadoo's work explores themes of migration, identity and cultural memory, deeply influenced by her diasporic background. Kempadoo's interest in photography was sparked early by her father's efforts to document their large family through images. Her interdisciplinary background has shaped her unique approach, combining photography, digital imaging, and installation art. Active in creative practice since 1985, Kempadoo has gained recognition for her innovative artistic vision. Her work often incorporates archival materials, family photographs, and digitally manipulated images to construct layered visual narratives challenging traditional representations. Key projects in her career include the solo exhibition *Roshini Kempadoo: Works 1990–2004* at Pitchanger Manor and Gallery, London (2004), and her book *Circles in the Archive: Imagery, Presence and Location of the Caribbean Figure* (2001). More recent exhibitions include participation in *Life Between Islands* at Tate Britain, London (2022). As an educator, Kempadoo currently holds a position as Professor of Media Practice at the University of Westminster. Her research and teaching focus on digital media, visual culture, and postcolonial studies. Throughout her career, Roshini Kempadoo has consistently pushed the boundaries of digital media and photography, creating a body of work that engages critically with issues of race, gender, and historical representation.



Identity in Production 1990
Silver gelatin prints
40 x 35



ARTISTS SERIES FRANK BOWLING

DOMINIQUE HEYSE-MOORE

An engaging introduction to the life and work of Frank Bowling, an accomplished master of his medium whose visionary and ambitious approach to light, colour and geometry continually pushes at the properties and possibilities of paint.

Frank Bowling (b.1934) is one of the foremost artists of his generation. His paintings – monumental in scale and scope, dynamic and flooded with luminous colour – are testament to his boundless creativity. His prolific body of work, from his large-scale map and poured paintings to his sculpture and collage, is demonstrative of not only his fluid approach to medium, but also his deft control of colour and light.

This book is an indispensable and poignant introduction to the life and work of Bowling. Charting his formative experiences in Guyana, England and the United States, it paints a portrait of an artist whose practice is shaped by his personal and cultural history, as well as by the seismic social and political changes of the twentieth century to which he was witness. In a career spanning over six decades, his experimental approach to light and texture has continually pushed at the possibilities of paint, developing a distinct visual language that is deeply immersed in the wider cultural debates of our time and cementing him as one of the most influential artists today.

Dominique Heyse-Moore is Senior Curator, Contemporary British Art at Tate Britain.

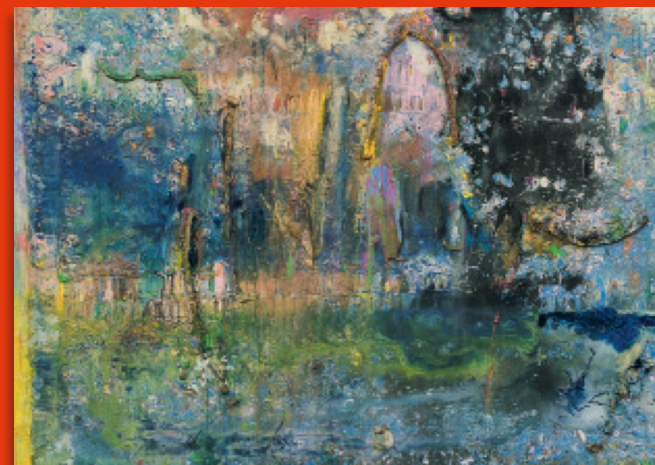
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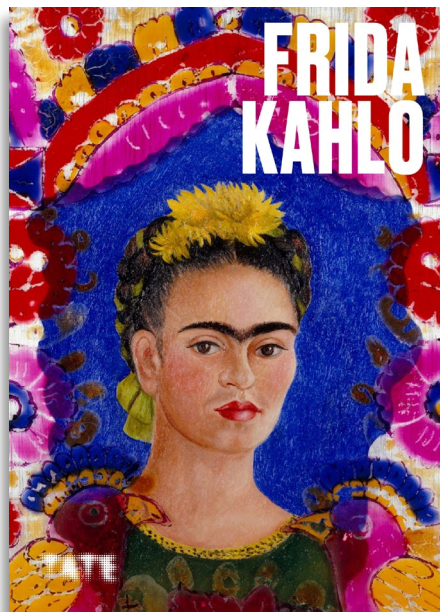
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ARTISTS SERIES FRIDA KAHLO

BEATRIZ GARCIA-VELASCO

A gripping introduction to the dramatic life and work of feminist icon Frida Kahlo, whose revolutionary artworks born out of personal affliction reveal her intimate passions and unrelenting determination as an artist, one with a legacy that has endured into the twenty-first century.

Frida Kahlo (1907–54) is widely recognised as one of the defining artists of the twentieth century. Her uncompromising vision, self-fashioning and fearless portrayal of the self have all established her as a beloved global icon.

This introduction opens an intimate window into Kahlo's world, exploring how Mexican traditions, revolutionary ideals and animist cosmovisions shaped her life and work. It traces her journey from Coyoacán, through her travels to the United States and Paris, and back to an adventurous life in Mexico, filled with artistic exchanges, fiestas and corridos, but also chronic illness and suffering. Delving into the many layers of an artist who defied categorisation, this book looks at Kahlo's constant reimagining of the self as a disabled, mestiza woman, and invites the reader to engage with her legacy in new ways.

Beatriz García-Velasco is Assistant Curator, International Art at Tate Modern. She has worked on a range of exhibitions, live performances, commissions and film programmes, and develops the Tate collection through the Latin American Acquisition Committee. Selected projects include the upcoming *Frida Kahlo: The Making of An Icon* (2026); *Mike Kelley: Ghost & Spirit* (2024–5); *Capturing the Moment* (2023–4); and *Cecilia Vicuña: Brain Forest Quipu* (2022–3). Through her involvement with Tate Film, Beatriz has also worked with pioneering living artists. She is editor and writer of publications including *Capturing the Moment* and the *Preemptive Listening* special issue of the *Disclaimer* journal.

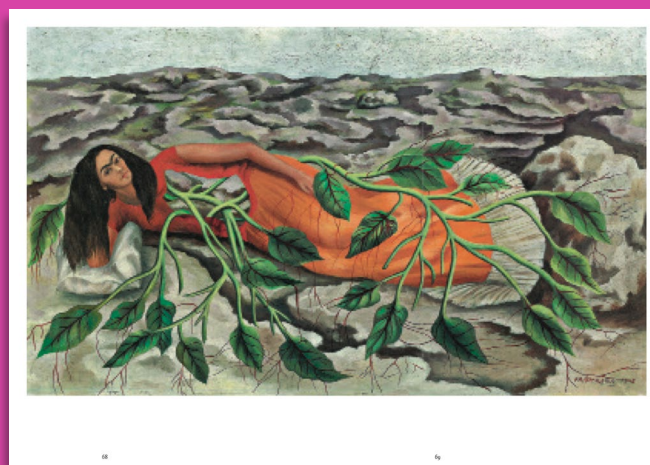
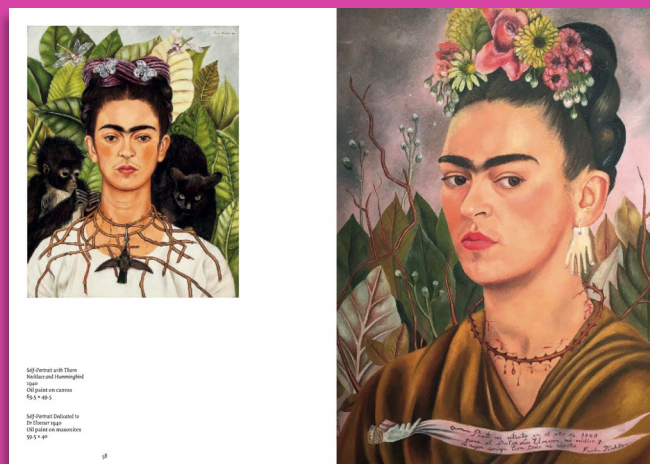
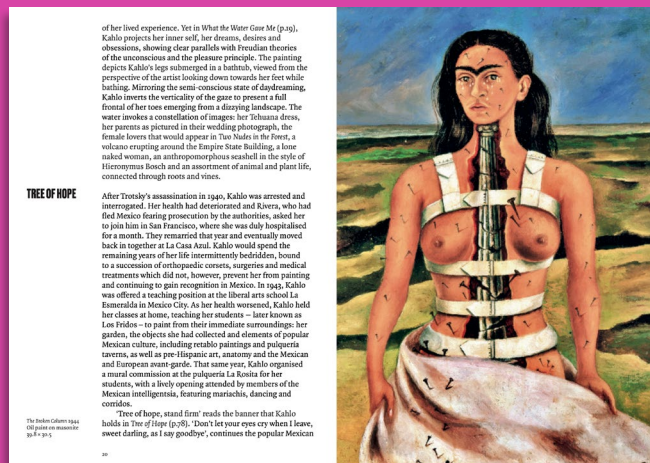
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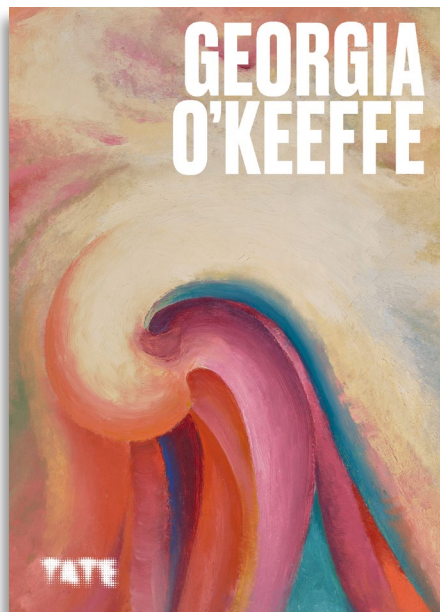
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ARTISTS SERIES GEORGIA O'KEEFFE

GENEVIEVE BARTON

An indispensable introduction to the life and work of Georgia O'Keeffe, whose distinctive vision and pioneering approach to painting nature offer a unique way of looking at the world and cement her reputation as the 'mother of American modernism'.

Georgia O'Keeffe (1887–1986) is one of the most significant artists of the twentieth century. She had a unique way of looking at the world, paring back the beauty of nature to capture its essence with fluid and skilful brushstrokes that revealed her expert handling of line, colour and composition.

This book is a compelling introduction to the life and work of an extraordinary artist. Beginning with her early study of traditional painting techniques, it charts the significant moment when she chose to break with the established conventions and forge her own path by experimenting with abstraction. Touching on her many travels, including to the rugged deserts of New Mexico that immediately became a powerful source of inspiration for her work, this book provides a rich overview of the radical abstractions, dynamic landscapes and vibrant botanical studies that cemented O'Keeffe as an innovator in the development of American modernism.

Genevieve Barton is a curator and researcher based in London. She is currently Assistant Curator, International Art, at Tate Modern where she works on exhibitions and displays, most recently co-curating *Expressionists: Kandinsky, Münter & The Blue Rider*.

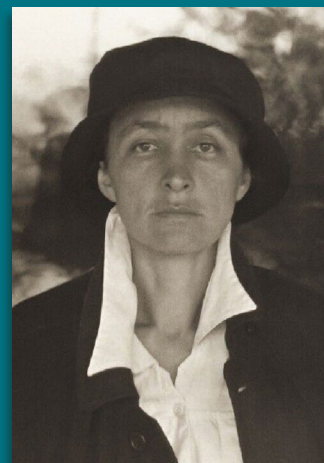
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Georgia O'Keeffe has come to be known as one of the most celebrated American modernist painters of the twentieth century. Spanning over six decades, her career was defined by an independent spirit, a penetrating vision, and a magnetic appeal that transcended generations and genres. Change was a guiding principle for O'Keeffe, and the thousands of artworks she produced during her lifetime speak to her unflinching commitment to an evolution of self-expression and artistic development.

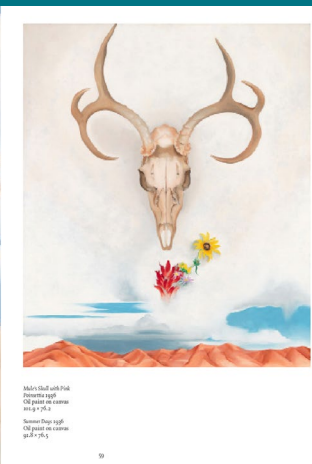
For O'Keeffe, art began in the natural world. Concurrently, she saw art as a disciplined practice that connected us to a spiritual underpinning, drawing inspiration from Buddhist tradition. She is well known for her paintings of flowers and bones, the New York city skyline and Southwest landscapes, and for her relationship with the pre-eminent photographer, collector and gallerist Alfred Stieglitz.

Just as O'Keeffe resisted straightforward definitions of her private selfhood, her artistic identity was equally ambiguous. She defied traditional power structures and ways of living, instead constructing a life replete with nerve, autonomy and new experiences. A role model for creative freedom and societal liberation, revered and imitated by countless artists, O'Keeffe carved out a distinct individual aesthetic by striving to make 'the unknown - known'. She was deeply affected by her surroundings and the natural world, while working from a place of 'inner harmony'. Yet the mysteries of the enigmatic painter continue to be uncovered as scholars, writers, artists and poets reach further into her artistic practice and personal archive. Her cultural impact extends from a 1999 fruit company campaign to 2019's second-wave feminism, TV shows, recent immersive art experiences and, most significantly, her influence on a younger generation of artists.

EARLY YEARS

Born on 15 November 1887 to Frank and Ida O'Keeffe, Georgia Totto O'Keeffe grew up in the vast Midwestern region of prairies and far-reaching farmland. In the mid nineteenth century her home state of Wisconsin was divided into geometric parcels of land. Her father farmed the land, and her mother presided over the domestic realm. Ida was an intelligent and fiercely independent woman who instilled in Georgia a love of books and art, yet seldom provided the maternal warmth and comfort Georgia craved.

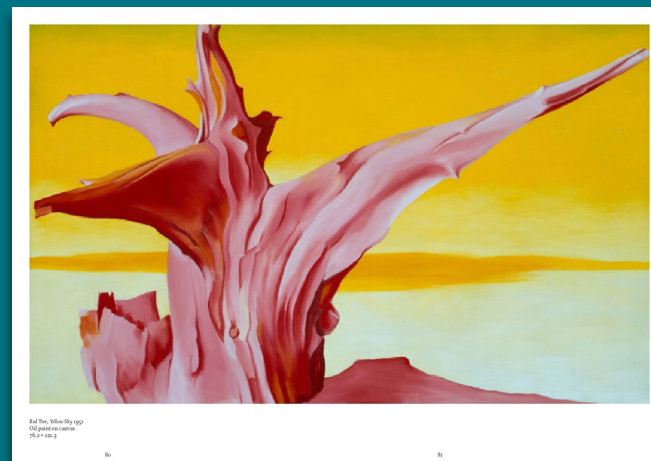
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Antelope Head with Field
O'Keeffe 1931
Oil paint on canvas
100 x 150 cm

Summit Ridge
O'Keeffe 1941
Oil paint on canvas
100 x 150 cm

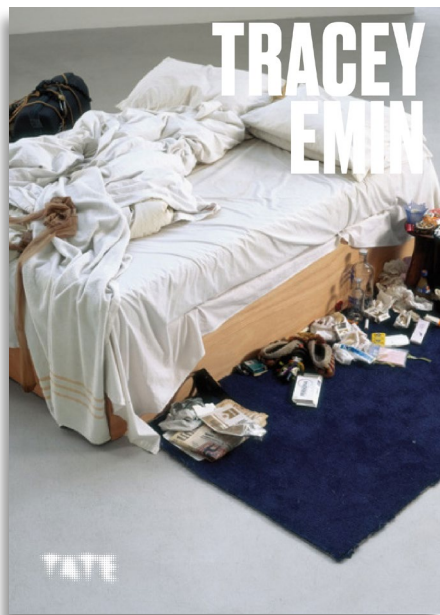
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Red Flower
O'Keeffe 1931
Oil paint on canvas
100 x 150 cm

15

16



ARTISTS SERIES TRACEY EMIN

HETTIE JUDAH

A fascinating introduction to the life and work of Tracey Emin, whose frank and deeply personal work has challenged stereotypes about female experience and sexuality and, along with her uncompromising style, marks her as one of our most celebrated artists, and one of the most acclaimed of her generation.

Tracey Emin (b. 1963) is one of the most talked about artists in Britain today and arguably also one of the most controversial. Her diaristic works are explicit, unapologetic and raw, offering viewers unflinching explorations of how it is to live in a body and to experience passion, pain, and healing.

This introduction offers a candid look into the life and work of Emin. It explores the events and relationships that influenced her art, including her formative years in Margate, her artist peers, and the expressionist painters with whom she has identified across the generations. Bringing together a wide spectrum of her work, this book reveals an artist who confronts the subject of mortality – however wondrous, difficult or shameful – and ultimately celebrates the joy of living.

Hettie Judah is a writer and curator. She is a regular contributor to *The Guardian*, *Frieze*, *The Times Literary Supplement*, and *Apollo* magazine. Her recent shows include the Hayward Gallery Touring exhibition *Acts of Creation: On Art and Motherhood* which opened at the Arnolfini in Bristol in March 2024, and *Gate of Horns: Myths of Resistance, Symbols of Defiance* which opened at Carl Freedman Gallery in Margate in February 2025.

As a public speaker and broadcaster, she can be heard on programs such as BBC Radio 4's *Front Row*. Her recent books include *How Not To Exclude Artist Mothers (and other parents)* (Lund Humphries, 2022), *Lapidarium: The Secret Lives of Stones* (John Murray, London, 2022) and *Acts of Creation: On Art and Motherhood* (Thames & Hudson, 2024).

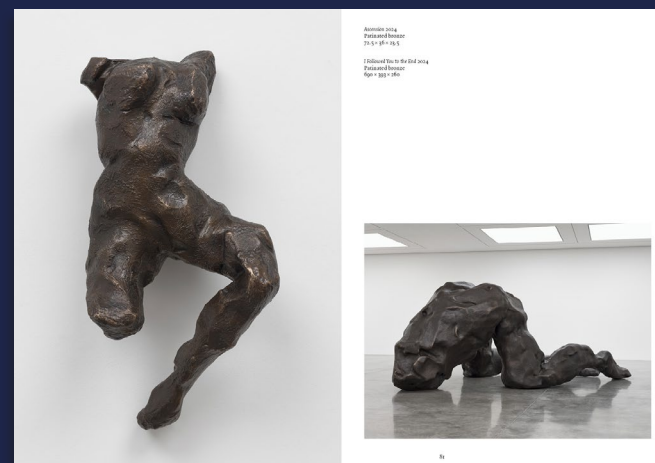
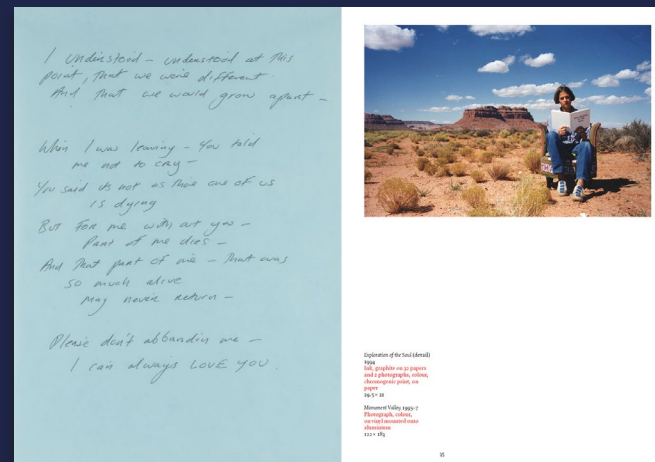
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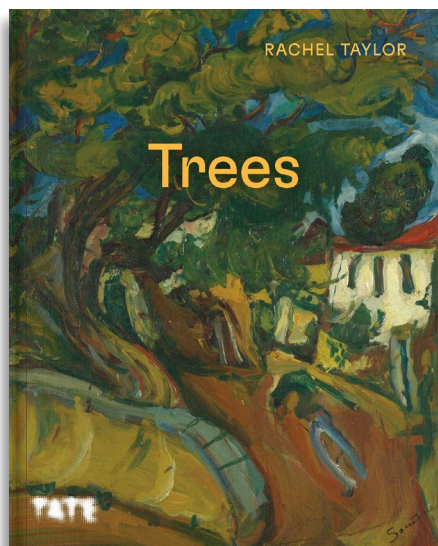
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TREES IN ART

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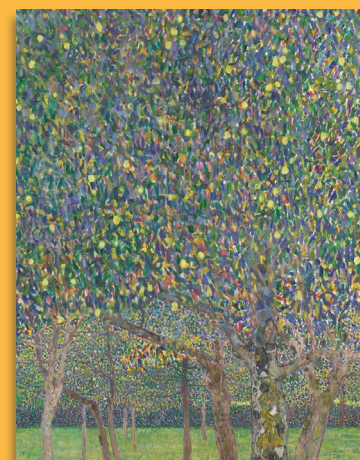
A thought-provoking visual exploration of the arboreal world.

‘The tree which moves some to tears of joy is in the eyes of others only a green thing that stands in the way.’ – William Blake

Full of life and beauty, trees are one of the most enduring and beloved subjects of art and have provided a rich source of inspiration for some of the most important artists of the recent past. From cave art and historical landscape painting to land art and contemporary environmental interventions, artists have used trees to communicate ideas that extend beyond the natural world and reflect on broader issues facing humanity. Indeed, in our advanced moment of climate crisis, the tree has taken on potent significance as a symbol for the natural environment. Trees have also provided the material for a range of artistic practices: wood for sculptures, bark and paper as a support for drawings and paintings.

Showcasing a wide range of works from around the globe and across time, this gift book will explore the tree as seen through the eyes of modern and contemporary artists. It will address the ways twentieth and twenty-first century artists have depicted trees and their cultural significance and explore how these imaginings have reflected changing attitudes towards ecology and environmentalism.

Rachel Taylor is an independent curator and writer. She was previously a curator at Tate Modern, where she worked on exhibitions as well as supporting the development and presentation of Tate's international collection of modern and contemporary art. As Head of Exhibitions at Victoria Miro she worked with an extensive range of artists and artists' estates on exhibition and publication projects.



Introduction

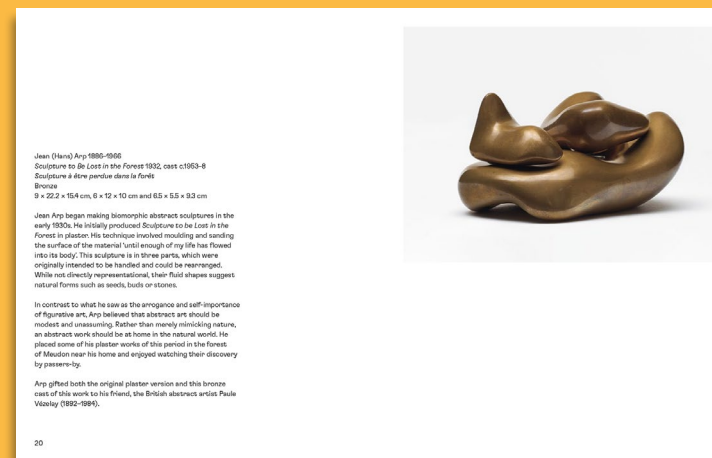
Trees surround us and define the landscape for most of our planet. They provide us with food, shelter and even the oxygen we breathe. Their sophisticated networks of communication with each other and with other species provide a compelling template for a culture based on mutual support.

Not surprisingly, trees are one of the most enduring subjects of art. From cave art and historical landscape painting to land art and contemporary environmental interventions, artists have turned to trees as a subject, often using them to communicate ideas that extend beyond the natural world and reflect on broader issues.

The frequency with which trees are depicted in artworks highlights the breadth of their aesthetic and metaphorical potential. Drawing on a wide range of works from Tate's collection and beyond, this book explores the tree as seen through the eyes of modern and contemporary artists. It addresses the ways twentieth and twenty-first century artists have depicted trees, exploring how these imaginings have touched on and reflected changing attitudes towards ecology and environmentalism.

Historically the depiction of trees in art has been dominated by landscape painting, and images of gardens, woodlands and other tree-inhabited environments, both natural and cultivated, continue to the present day. Artists from Gustave Klimt and Henri Matisse to Tacita Dean and David Hockney have made work that continues the landscape tradition, while extending

7



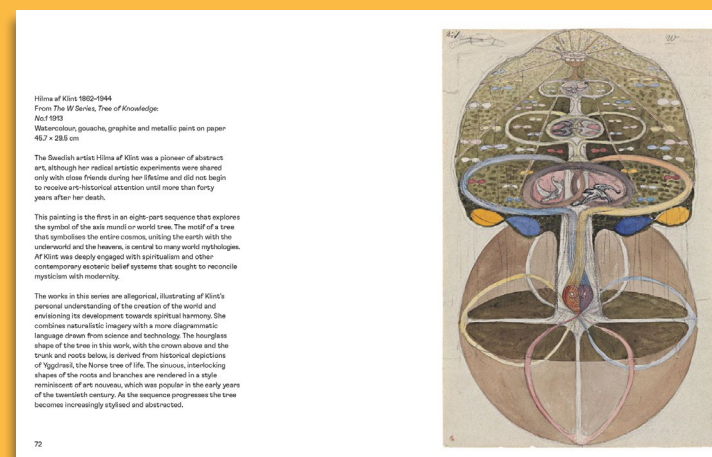
Jean (Hans) Arp 1886–1966
Sculpture à être perdue dans la forêt 1932, cast c1953–8
Bronze
9 x 22.2 x 15.4 cm, 6 x 12 x 10 cm and 6.5 x 5.5 x 9.3 cm

Jean Arp began making biomorphic abstract sculptures in the early 1930s. He initially produced *Sculpture to be Lost in the Forest* in plaster. His technique involved moulding and sanding the surface of the material 'until enough of my life has flowed into its body'. This sculpture is in three parts, which were originally intended to be handled and could be rearranged. While not directly representational, their fluid shapes suggest natural forms such as seeds, buds or stones.

In contrast to what he saw as the arrogance and self-importance of figurative art, Arp believed that abstract art should be modest and unassuming. Rather than merely mimicking nature, an abstract work should be at home in the natural world. He placed some of his plaster works of this period in the forest of Meudon near his home and enjoyed watching their 'discovery' by passer-by.

Arp gifted both the original plaster version and this bronze cast of this work to his friend, the British abstract artist Paula Vézaly (1892–1984).

20



Hilma af Klint 1892–1944
From The W Series, Tree of Knowledge
Act 1913
Watercolour, gouache, graphite and metallic paint on paper
46.7 x 29.8 cm

The Swedish artist Hilma af Klint was a pioneer of abstract art, although her radical artistic experiments were shared only with close friends during her lifetime and did not begin to receive art-historical attention until more than forty years after her death.

This painting is the first in an eight-part sequence that explores the symbol of the wise man or world tree. The motif of a tree that symbolises the entire cosmos, linking the earth with the underworld and the heavens, is central to many world mythologies. Af Klint was deeply engaged with spiritualism and other contemporary esoteric belief systems that sought to reconcile mysticism with modernity.

The works in this series are allegorical, illustrating af Klint's personal understanding of the creation of the world and envisioning its development towards spiritual harmony. She combines naturalistic imagery with a more diagrammatic language drawn from science and technology. The hourglass shape of the tree in this work, with the crown above and the trunk and roots below, is derived from historical depictions of Yggdrasil, the Norse tree of life. The sinuous, interlocking shapes of the roots and branches are rendered in a style reminiscent of art nouveau, which was popular in the early years of the twentieth century. As the sequence progresses the tree becomes increasingly stylised and abstracted.

72



BACKLIST



Expressionists:
Kandinsky, Münter and The Blue Rider

Marianne von Werefkin *The Dancer Alexander Sacharoff* 1909
© Fondazione Marianne Werefkin, Museo Comunale d'Arte Moderna, Ascona

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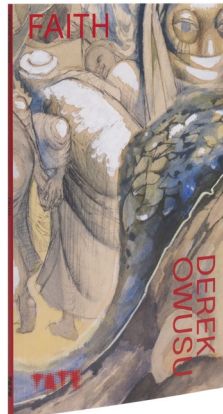


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SEAN BURNS

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Artist and writer Sean Burns explores the nature of death and its tangled relationships with life and love as depicted in art.



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DEREK OWUSU

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Award-winning author, poet and podcaster Derek Owusu offers a personal reflection on his experiences with faith and the many forms it takes in art.



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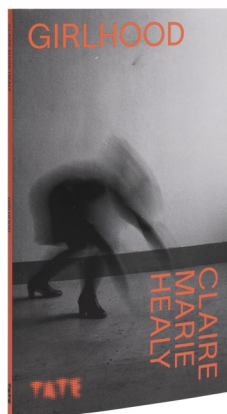


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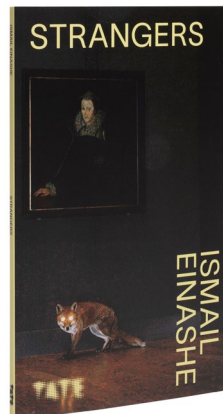


GIRLHOOD

CLAIRE MARIE HEALY

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Studying the images that are made, collected, and shared by teenage girls today, Claire Marie Healy traces the journey of 'the girl' in art — from a silent subject of portraiture to a self-expressive creator.

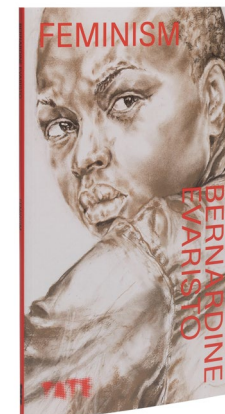


STRANGERS

ISMAIL EINASHE

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Writer Ismail Einashe offers a poignant exploration into the themes of migration and belonging — and the plight of finding shelter in a foreign land — that run through the national collection of art.

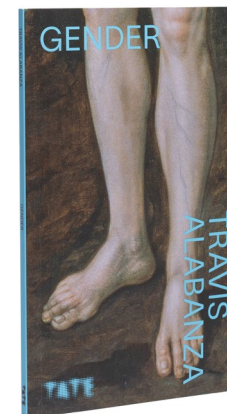


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GENDER

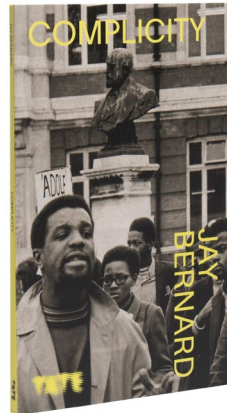
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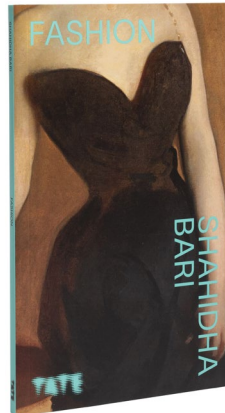


COMPLICITY

JAY BERNARD

978184976-826-9

Critically acclaimed writer Jay Bernard takes a six-mile walk across London, pondering the legacies of colonialism in the city's statues and monuments, in this insightful meditation on how art can help us reckon with a dark history and an uncertain future.



FASHION

SHAHIDHA BARI

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Esteemed academic and broadcaster Shahidha Bari probes into the long-standing relationship between art and fashion — from high fashion and the avant-garde to everyday dress.

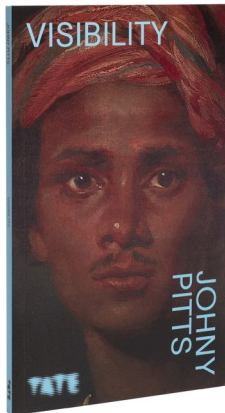


THE SEA

PHILIP HOARE

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Prize-winning author Philip Hoare takes us on a voyage of the sea, discovering the ways it has provided a deep source of inspiration for artists from William Blake to Maggi Hambling.



VISIBILITY

JOHNNY PITTS

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Award-winning photographer and broadcaster Johnny Pitts examines the notion of 'visibility' in art galleries, asking who gets to be seen — and why.

**Unified by the social, political and cultural issues
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LIZ JOHNSON ARTUR

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NAKAMORI

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SHEBA CHHACHHI

BEATRIZ CIFUENTES
FELICIA

978184976-803-0

Interweaving the mythic and social, this powerful series of photographs from women's rights activist and photographer Sheba Chhachhi explores feminism and ecology.



SIRKKA- LIISA KONTTINEN

THOMAS KENNEDY

978184976-800-9

Capturing the devastating impact of Newcastle's East End redevelopment in the late-twentieth century, Konttinen's celebrated photographs reveal both despair and joy in a working-class neighbourhood.



SABELO MLANGENI

SARAH ALLEN

978184976-802-3

With people at the heart of his photography, Mlangeni's work tells the stories of communities on the periphery of society — recentring themes of friendship, love and joy in the face of ever-present risk.

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CLAUDIA ANDUJAR

TOBIAS OSTRANDER

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Entrusted with photographing the shamanic culture of the Yamani, Claudia Andujar captures a diverse and experimental record of one of Brazil's largest indigenous groups.

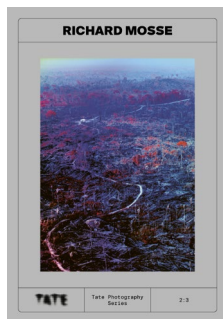


CHRIS KILLIP

BILAL AKKOUCHE

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One of the most influential British photographers of his generation, Chris Killip (1946–2020) documents the communities of the North East's declining industrial landscape in his remarkable *Seacoal* and *Skinningrove* series.

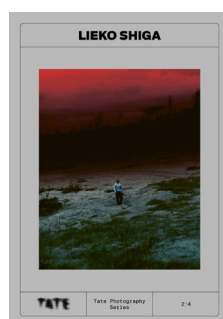


RICHARD MOSSE

YASUFUMI NAKAMORI

978184976-868-9

An unveiling of the unfolding tragedy in the Amazon, Mosse's images – both heartbreaking and startlingly beautiful – once seen cannot be forgotten.



LIEKO SHIGA

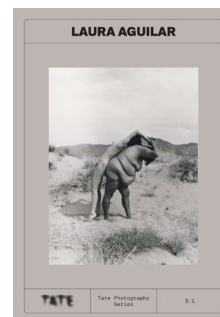
JESS BAXTER

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Capturing the spirit and history of the Japanese village of Kitakama before and after the devastating 2011 tsunami, Shiga's *RASEN KAIGAN (Spiral Shore)* series are both intimate and surreal.

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Series Three: Queer and Visible

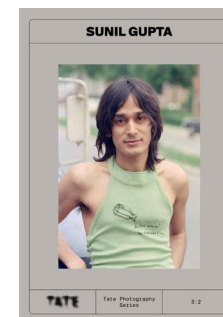


LAURA AGUILAR

MICHAEL WELLEN

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Regarded as an early pioneer of intersectional feminism, Laura Aguilar's powerful portraits capture the largely invisible identities of large-bodied, queer, working-class brown people.

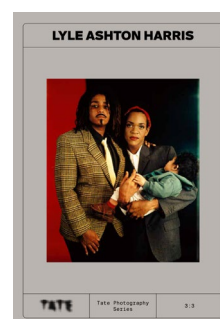


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JASMINE KAUR CHOCHAN

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LYLE ASHTON HARRIS

FIONTAN MORAN

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An American artist who has cultivated a diverse artistic practice across photographic media, collage, installation and performance art, Harris's work comments on societal constructs of sexuality and race.



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HANNAH MARSH

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Best known for his fine art photography exploring same-sex desire and the Black male body, activist Ajamu X documents the lives and experiences of Black LGBTQ people in the UK.

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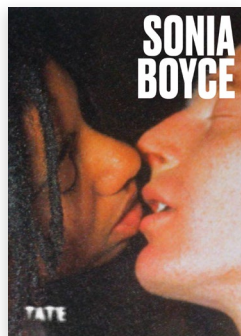
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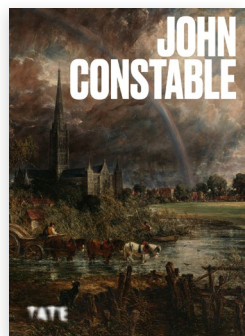
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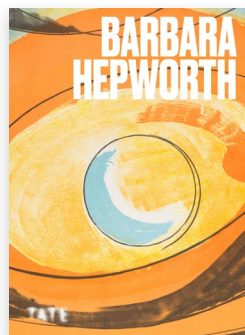
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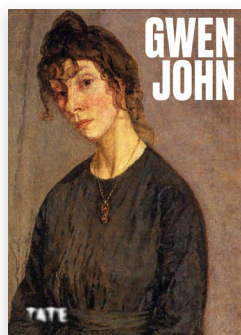
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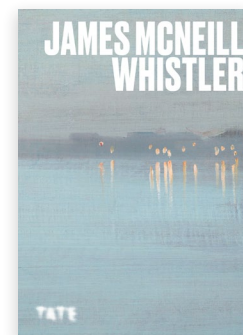
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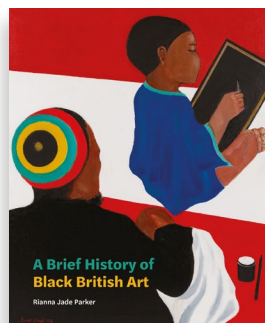
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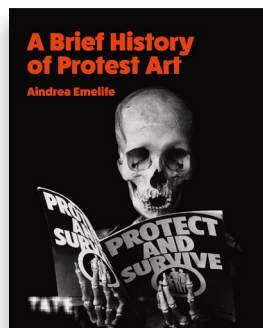


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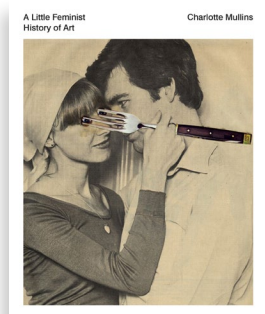


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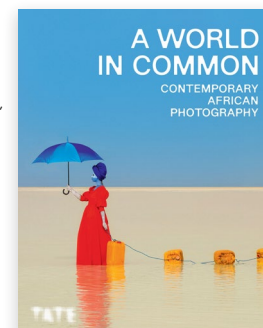


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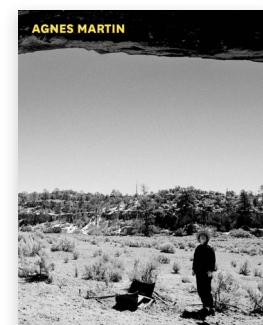


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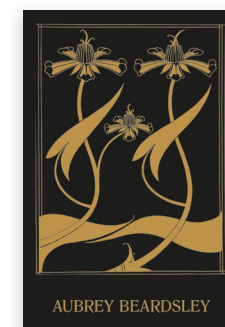


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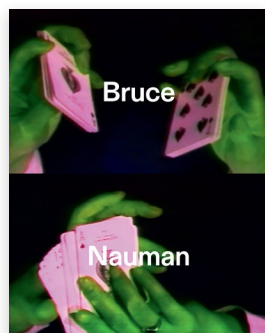


AUBREY BEARDSLEY

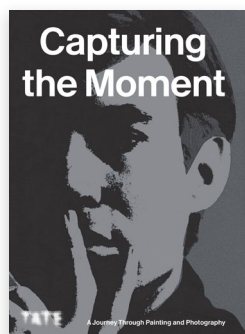
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CAROLINE CORBEAU-
PARSONS

298x196MM / 192PP

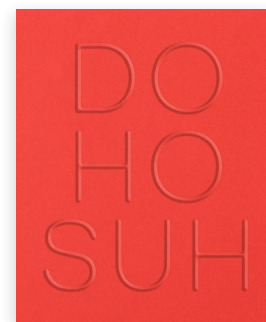
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ANDREA LISSONI

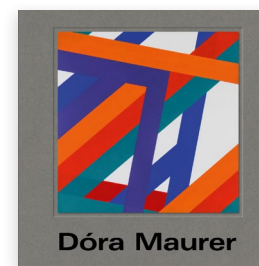
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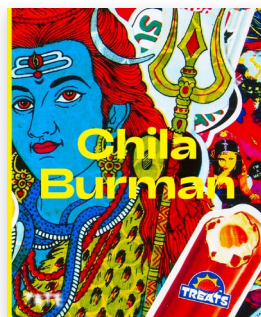
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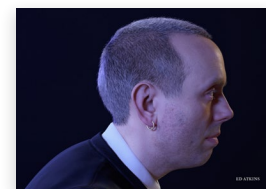
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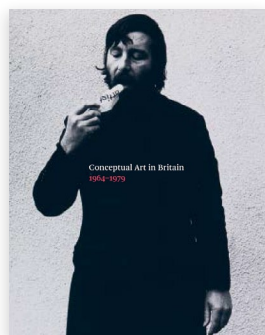
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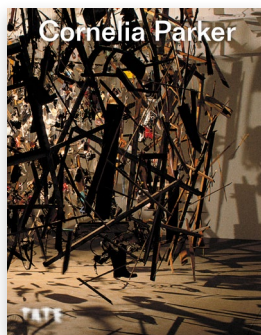
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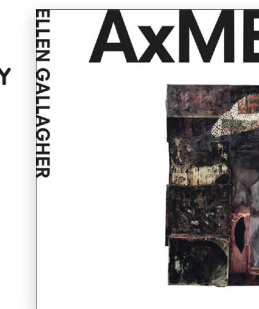
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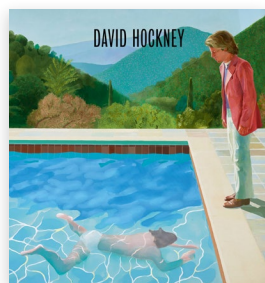
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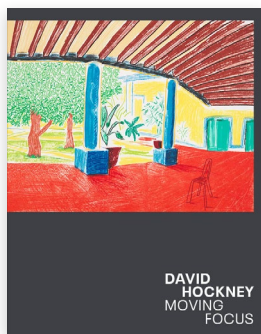
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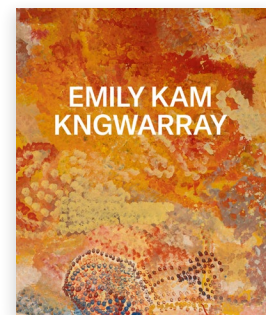
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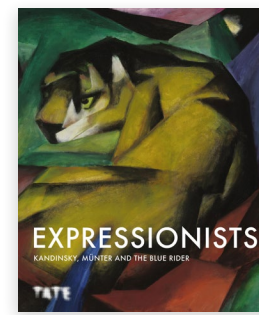
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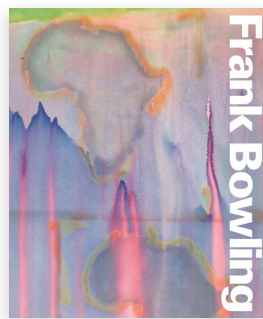
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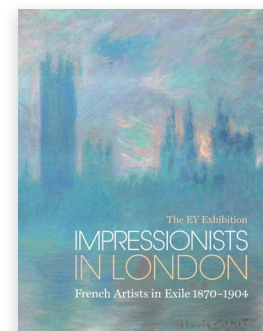
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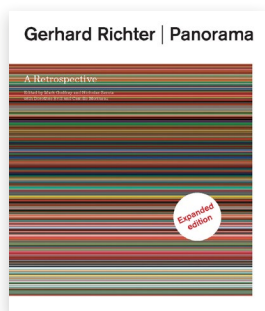
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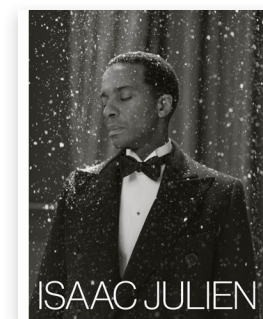
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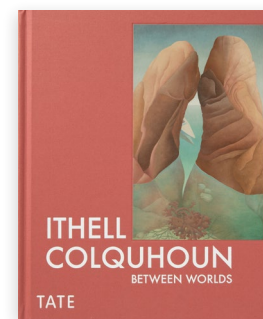
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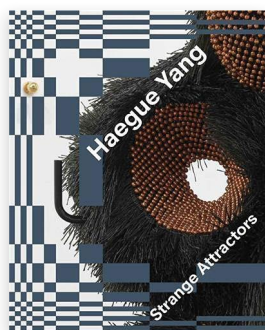
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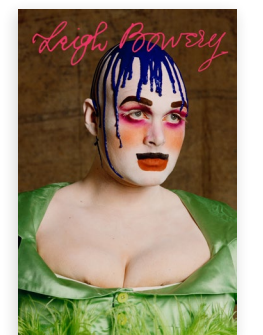
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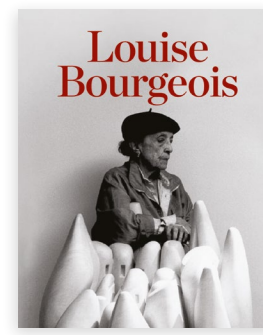
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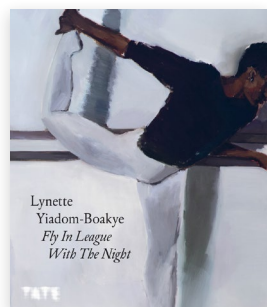
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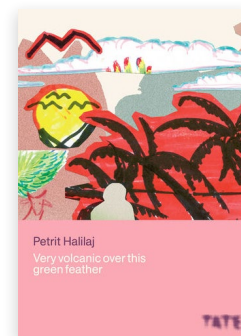


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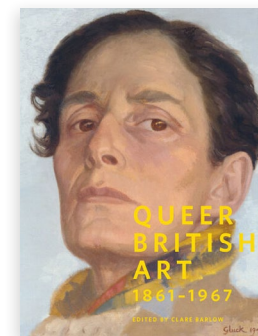


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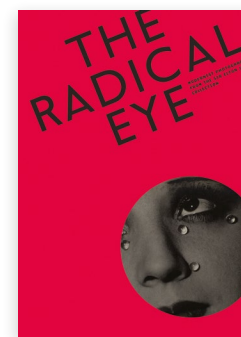


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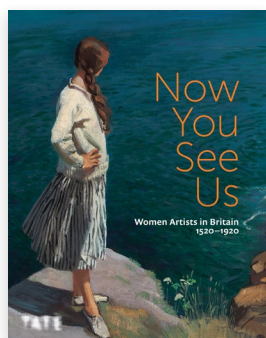


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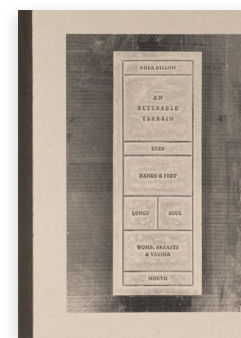


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1920-1920**

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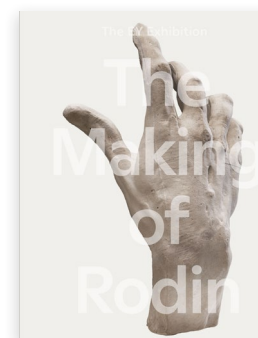


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TERRAIN**

RHEA DILLON

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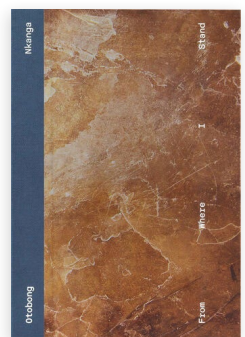


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OF RODIN**

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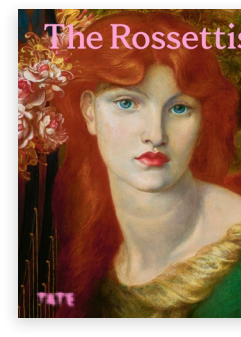


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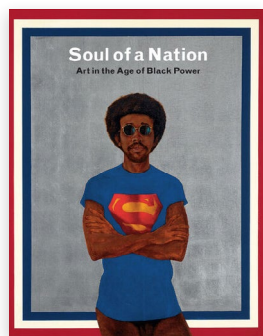


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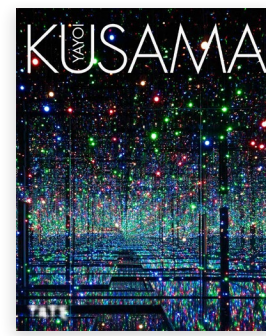


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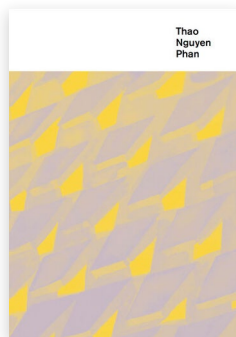


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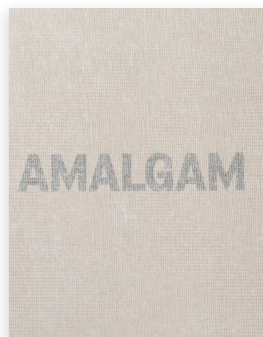
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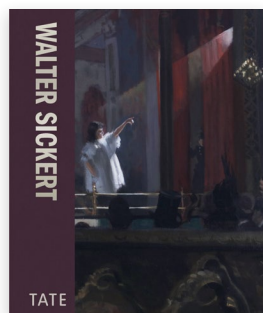
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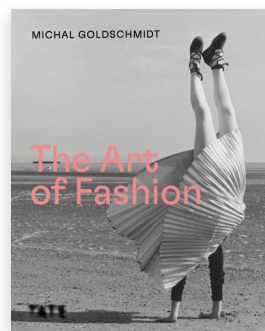


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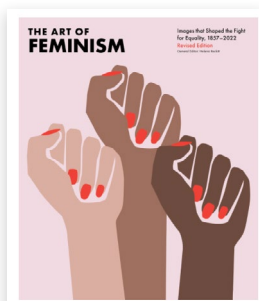


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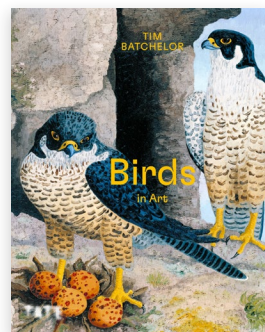


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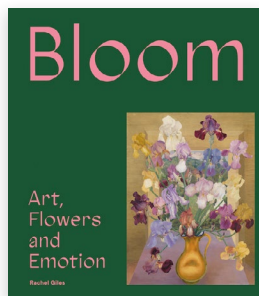


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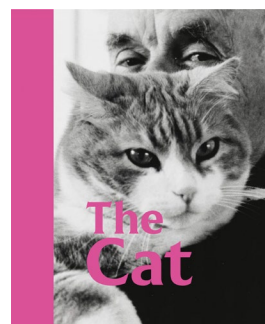


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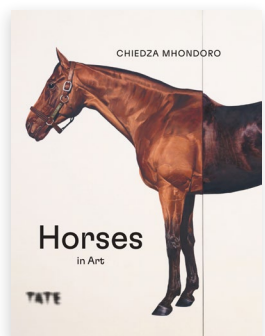


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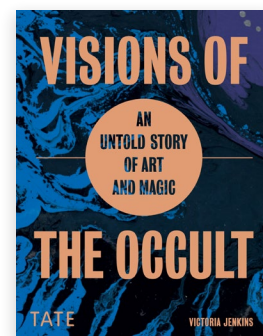


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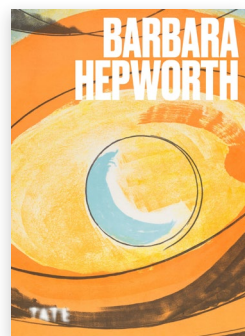


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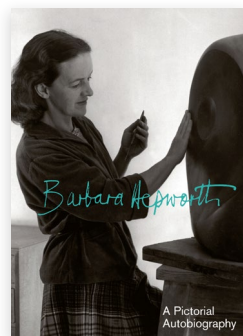
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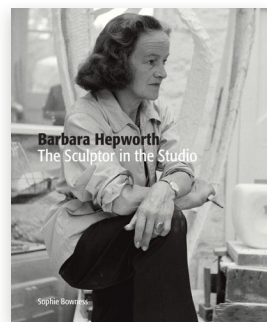
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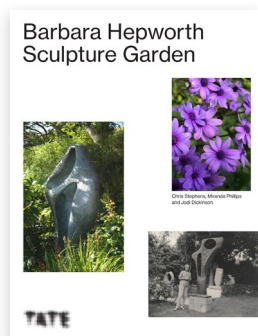
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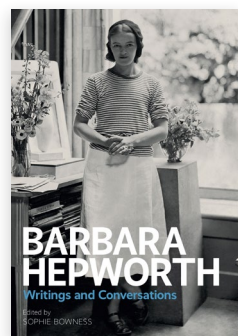
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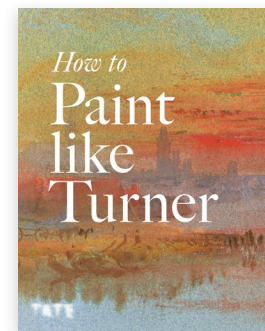
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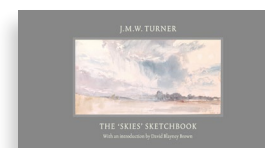
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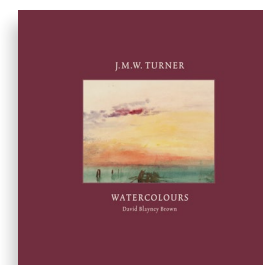
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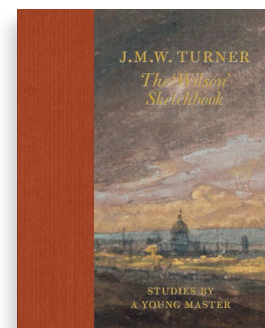
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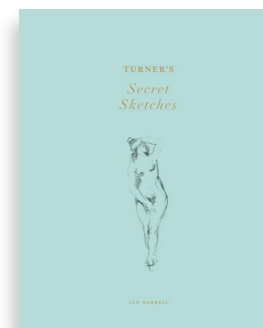
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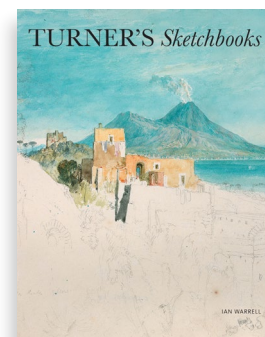
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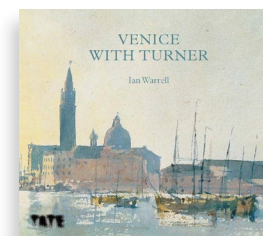
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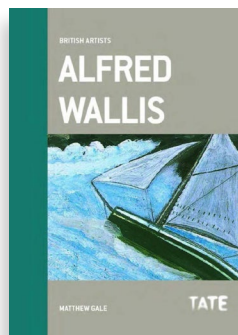
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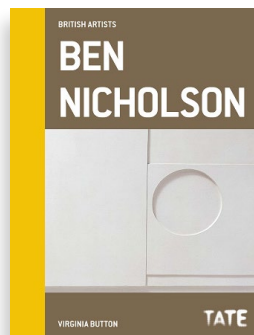
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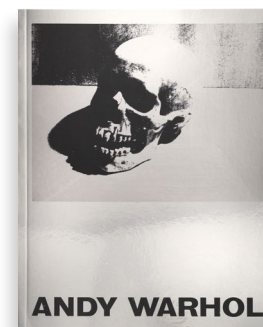
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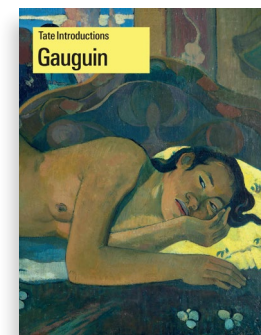
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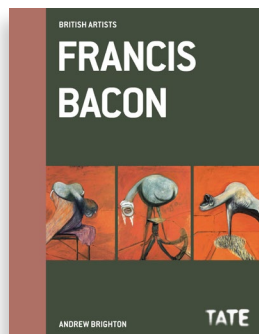
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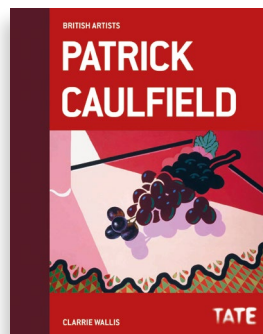
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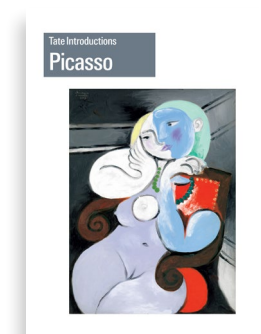
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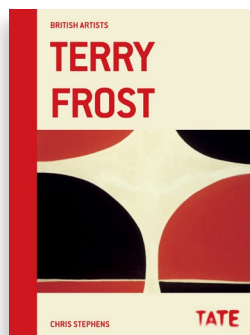
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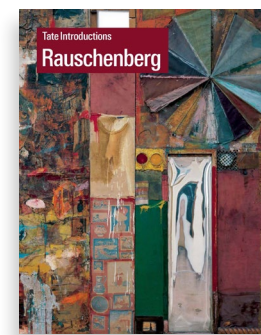
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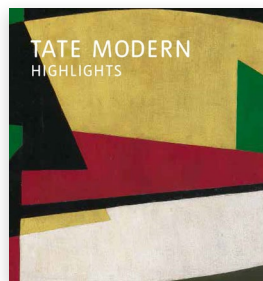


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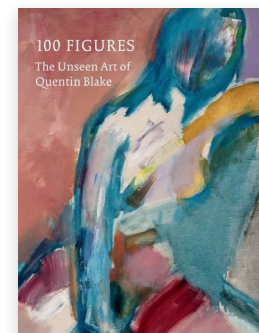


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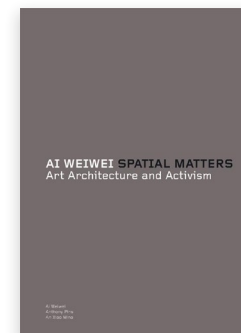


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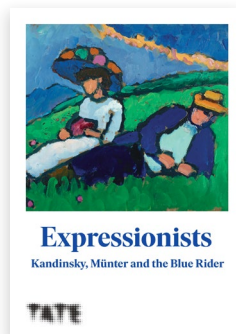


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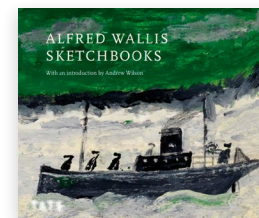


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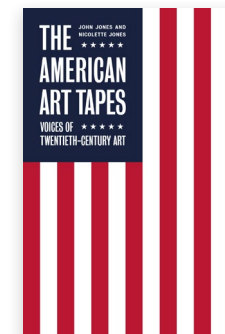


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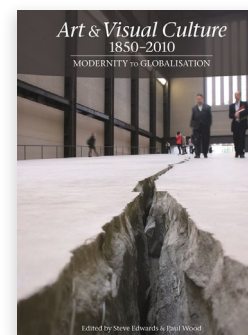


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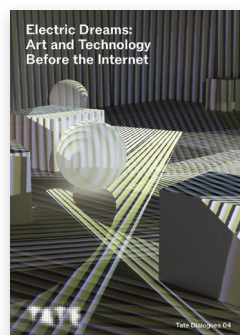


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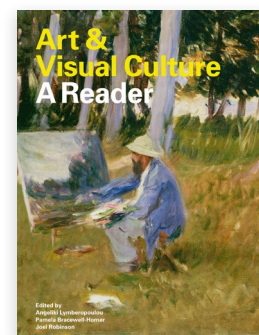


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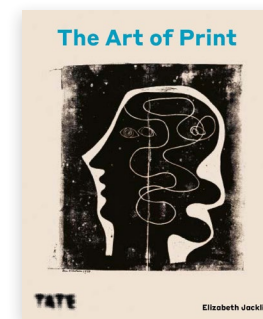


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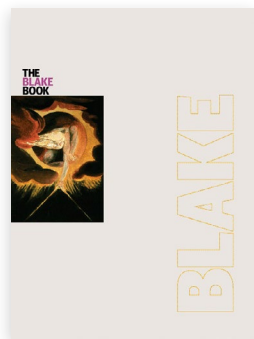


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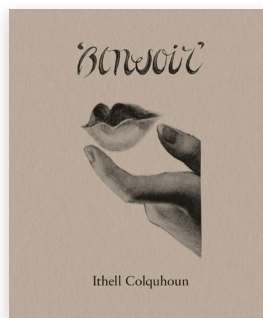


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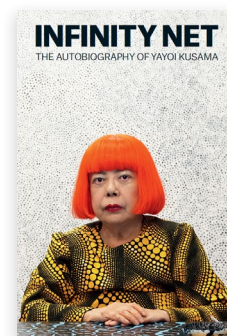


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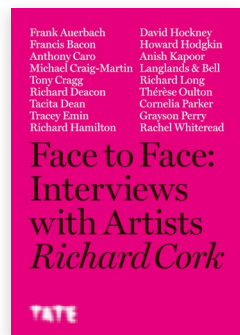


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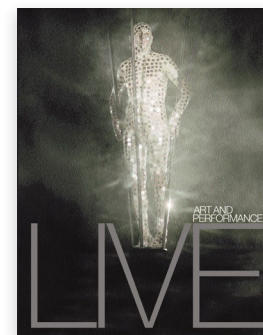


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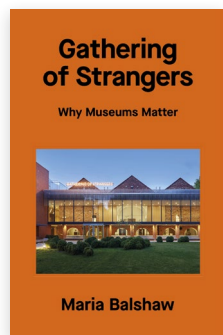
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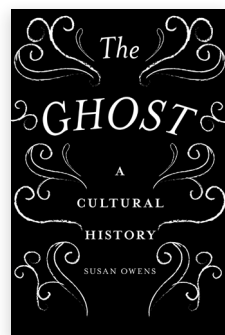


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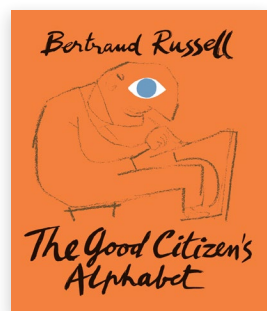
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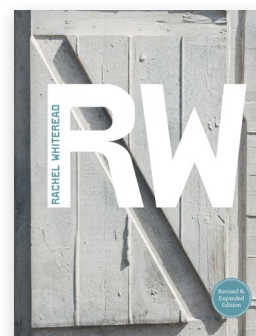
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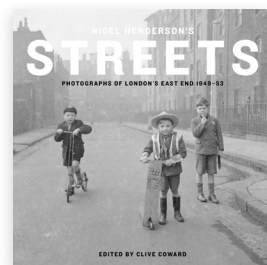
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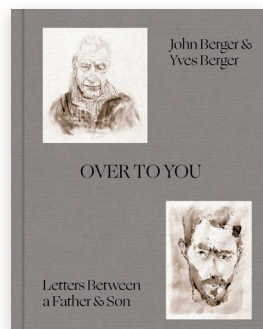


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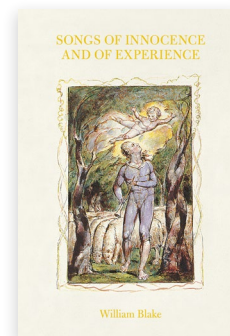


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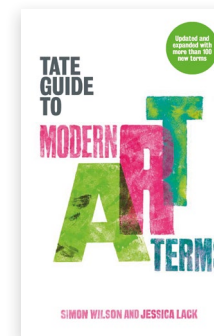


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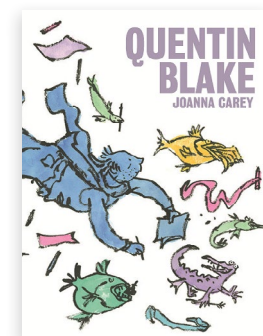


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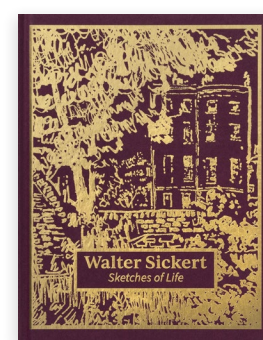


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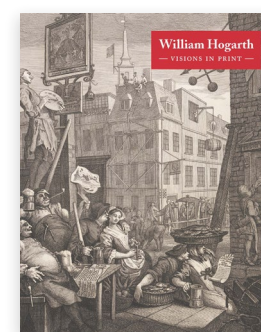


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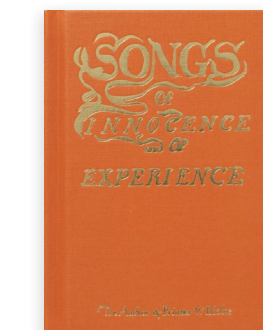


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