



ART BOOKS

2021

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## THE DOG

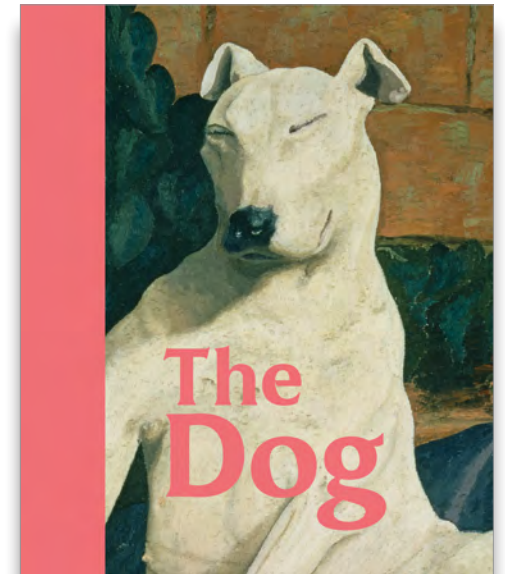
EMILIA WILL

A DELIGHTFUL GIFT BOOK CELEBRATING DOGS, IN ALL THEIR VARIED SPLENDOUR, AS DEPICTED IN WESTERN ART

Dogs have been the animal companion of choice for millennia. For just as long artists have been capturing their position as hunter, signifier of status or fidelity, religious image of purity and above all, loyal friend. From pampered pooches to working dogs, moping mutts and stately hounds, this charming little book brings together a selection of endearing, thoughtful and amusing images of dogs.

*The Dog* features a wide variety of work from artists including Edwin Henry Landseer, Sidney Nolan, Chris Killip, Paula Rego, Lubaina Himid, William Hogarth, Joshua Reynolds, Cedric Morris, Peter Doig and Francis Bacon. Accompanied by short, insightful texts, images of compassion, bravery, loyalty and joy reveal how the dog has influenced artists around the world, and shed light on our relationship with these sentient, emotional creatures.

Including images that are sometimes traditional, sometimes contemporary, often touching and occasionally telling, this book is a joyful visual journey through the portrayal of canines in Western art, and is the perfect homage to man's best friend.



NEW TITLES

EMILIA WILL is an editor at Tate and freelance author. Interested in the intersection of fine art, popular culture, politics and folklore she lives in London where she spends her spare time growing things.

MARCH 2021  
173 x 140 mm | 96 pp  
60 illustrations, c.8,000 words

Hardback PLC with quarter-binding | £9.99  
9781849767392







## THE CAT

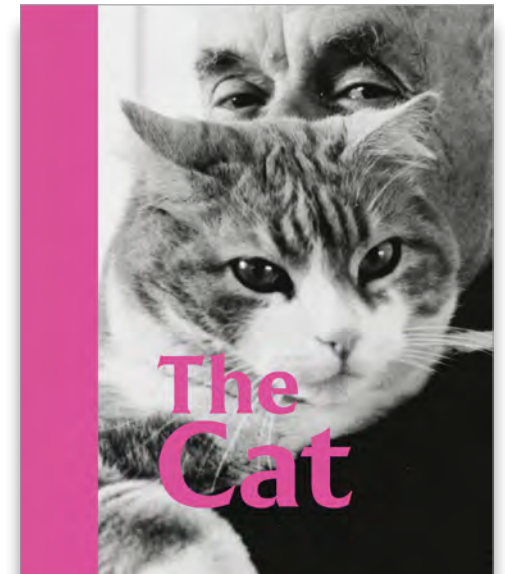
EMILIA WILL

MAN'S OTHER BEST FRIEND DESERVEDLY TAKES CENTRE STAGE IN THIS CHARMING, GIFTY COMPENDIUM

Cats have been revered for centuries. The beauty, charm and beguiling character of these animals have given them a special place in both our hearts and our homes. But they have also provided endless inspiration for artists who have long been fascinated by these furry muses. From moody moggies to fierce felines, lap cats or solitary tabbies and toms, this gorgeous little book brings together endearing and amusing depictions of cats.

Featuring works by artists including Prunella Clough, Gwen John, Beatrix Potter, Elizabeth Frink, Sunil Gupta, Eduoard Manet, Bernard Leach, David Hockney, William Blake, Andy Warhol and Alex Katz, *The Cat* includes images of companionship, domesticity and affection accompanied by pithy, insightful texts that reveal the prominent place these enchanting creatures hold in our society, and how they have influenced artists around the world.

Including paintings, drawings, sculptures and illustrations, this beautiful gift book is a delightful visual journey through the portrayal of cats in Western art and a fitting tribute to our feline friends.



NEW TITLES

EMILIA WILL is an editor at Tate and freelance author. Interested in the intersection of fine art, popular culture, politics and folklore she lives in London where she spends her spare time growing things.

MARCH 2021  
173 x 140 mm | 96 pp  
60 illustrations, c.8,000 words

Hardback PLC with quarter-binding | £9.99  
9781849767385







## BLOOM ART, FLOWERS AND EMOTION

RACHEL GILES

A JOY TO BEHOLD: PACKED WITH SUMPTUOUS COLOURS, A NEW BOOK ON THE PLANTS AND FLOWERS OF TATE'S COLLECTION

With their delightful colours, delicacy and fascinating 'otherness', it is no surprise that flowers and plants have long captivated artists. Beautiful and vital, they have come to symbolise a gamut of complex human emotions. The fragility of flowers is a poignant reminder of the fleeting nature of life. Flowers' sensory appeal – to our sight, smell, touch and even, sometimes, taste – brings us into the present moment, and they can affect our wellbeing in surprisingly healing ways.

*Bloom* is a compendium of one hundred of the most beautiful floral works from Tate's collection. Divided into chapters based on emotional themes – such as hope, love and affection, nostalgia and longing, creativity and regeneration, and grief and loss – this selection of artworks can provide powerful ideas for personal growth, be it through solace, empathy or happiness. Featuring artworks that encourage slow, mindful looking, *Bloom* is designed to bring reflection, restoration and joy.

# Bloom

Art,  
Flowers  
and  
Emotion

Rachel Giles



NEW TITLES

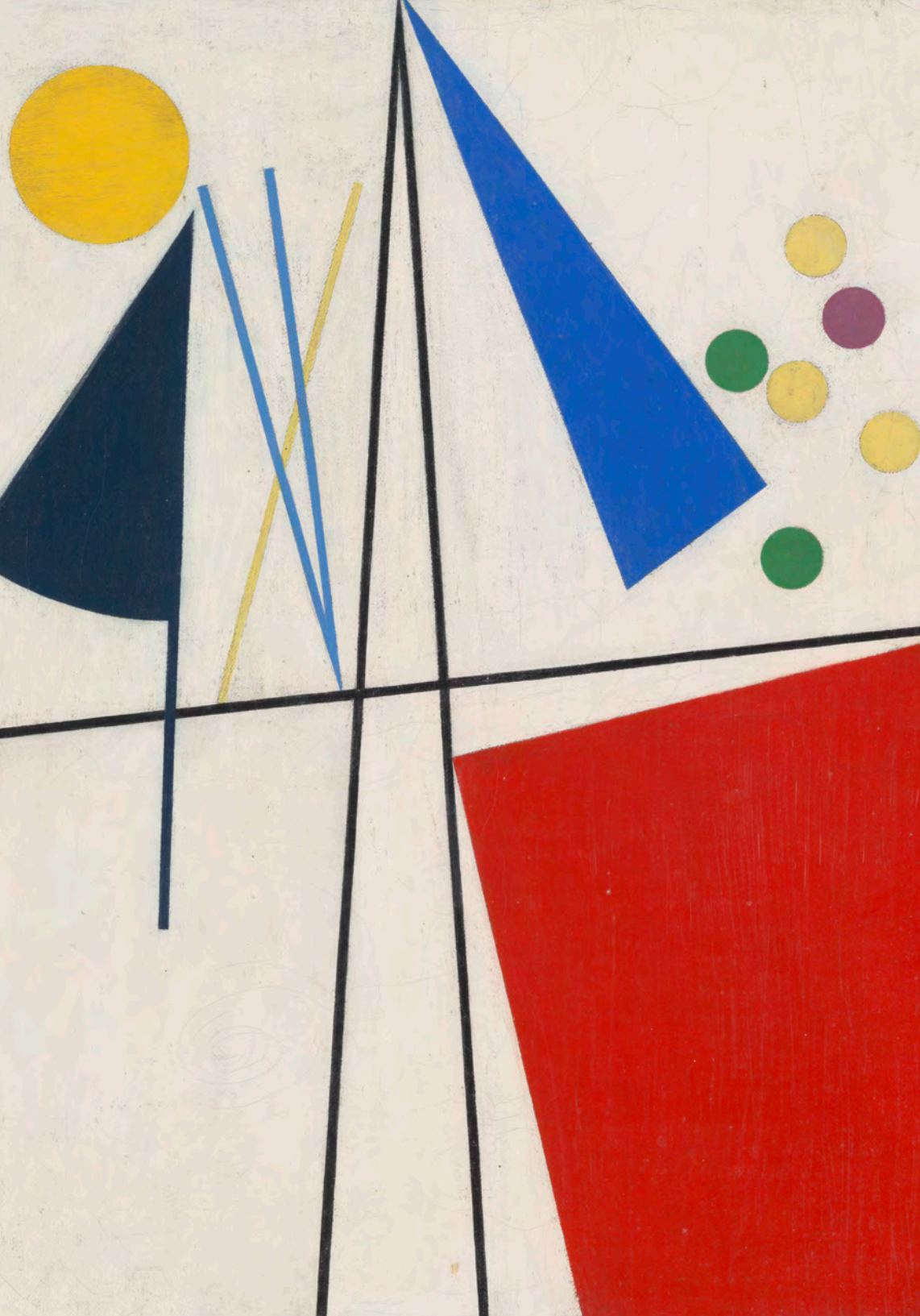
RACHEL GILES is a writer, editor and lecturer on art, design and architecture. She has worked for many museums, galleries and arts organisations, including The National Gallery, Royal Museums Greenwich, Tate, V&A, Gagosian, as well as architects Foster + Partners. Her writing includes *The Atlas of Brutalist Architecture*, which won the New York Times Best Art Book of 2019, and she is currently writing *Living in Nature* (publishing 2021). She is passionate about plants and flowers and their positive impact on people's wellbeing, and has a cutting garden and allotment in London.

MARCH 2021  
280 X 250 mm | 144 pp  
100 illustrations, c. 7,000 words

Hardback | £25  
9781849767415







EXHIBITIONS  
Kunstmuseum Basel  
20 March – 20 June 2021

Tate Modern, London  
13 July – 17 October 2021

MoMA, NY  
21 November 2021 – 12 March 2022

## SOPHIE TAEUBER-ARP

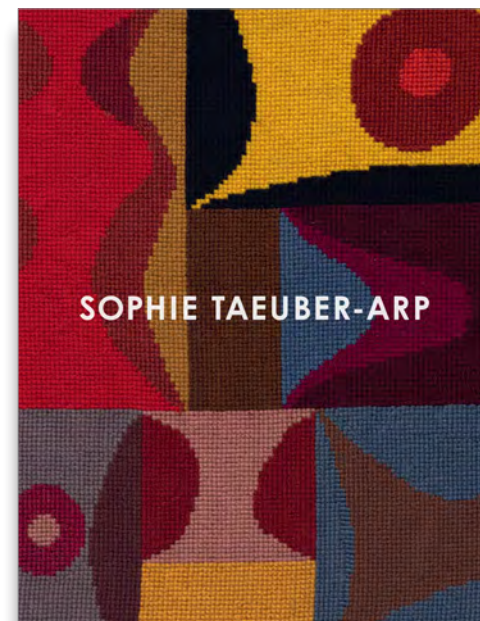
MEDEA HOCH AND BETTINA KAUFMANN  
EDITED BY NATALIA SIDLINA

PUBLISHED TO MARK THE FIRST  
RETROSPECTIVE OF THE RADICAL AND  
PIONEERING SWISS ARTIST

Sophie Taeuber-Arp (1889–1943) was a true pioneer of modern art: not only an artist but also a designer, puppet maker, dancer, architect and editor. A member of the dada art movement, she used the language of abstract art to unlock new possibilities in art and design. For Taeuber-Arp abstraction was never just an idea; it was her way of life. Her subversive and often revolutionary style radiated into every facet of her life and paved the way for the artists who followed her.

Tied closely to dance, poetry and performance, Taeuber-Arp's work was not so much an escape from the troubled and violent society around her, but a response to it, making this publication a pertinent exploration of what it means to create one's own personal order in an increasingly unstable world.

Medea Hoch and Bettina Kaufmann's new perspective on Taeuber-Arp's extraordinary life and work is accompanied by excerpts from her letters and a previously unpublished short text by the British painter Paule Vézelay, along with illustrations of the full range of her work.



NEW TITLES

SOPHIE TAEUBER-ARP

MEDEA HOCH is a Sophie Taeuber-Arp specialist, editor, author and freelance researcher.

BETTINA KAUFMANN is a freelance researcher, curator, editor and author.

NATALIA SIDLINA is Curator, International Art, at Tate Modern.

MARCH 2021  
246 x 189 mm | 96 pp  
90 illustrations

Paperback | £14.99  
9781849767514







EXHIBITION  
Tate Modern, London  
18 May – 31 October 2021

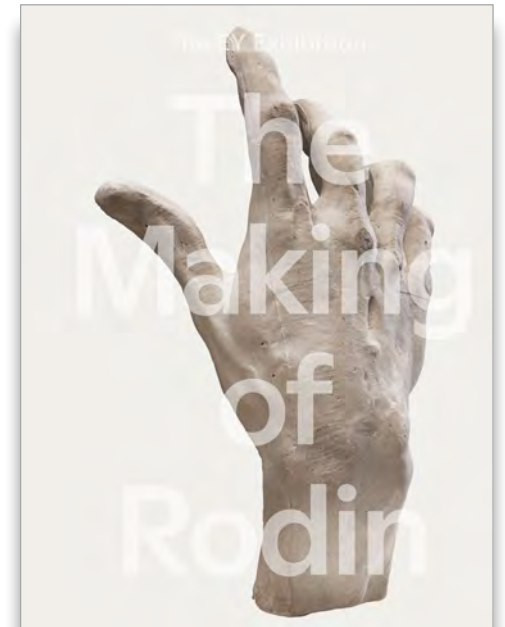
## THE EY EXHIBITION THE MAKING OF RODIN

EDITED BY NABILA ABDEL NABI, CHLOÉ  
ARIOT AND ACHIM BORCHARDT-HUME

A NEW EXPLORATION OF RODIN WHICH  
CELEBRATES HIM AS THE FATHER OF  
MODERN SCULPTURE

Auguste Rodin (1840–1917) was a radical sculptor whose unorthodox approach to sculpture-making provided a definitive break in the history of Western sculpture. Although much of his commercial success was based on the bronze and marble versions of his work, Rodin's greatest talent was as a modeller who captured movement, emotion, light and volume in clay and plaster, to challenge traditional conceptions of beauty and perfection.

In line with new thinking on Rodin, this book explores the artist's use of plaster, a material which demonstrates his interest in creating sculptures that are never completed, always becoming. United by their materiality, fragile and experimental pieces are explored alongside new readings of some of Rodin's iconic works, and a selection of his watercolour drawings. Including an exclusive contribution from sculptor Phyllida Barlow, *The Making of Rodin* sheds light on the artist's use of materials, his unique way of working, and his imaginative use of photography, revealing how Rodin reinvented sculpture for the modern age – and why his work continues to enthral and provoke to this day.



NABILA ABDEL NABI is Curator of International Art at Tate Modern.

CHLOÉ ARIOT is Curator at Musée Rodin.

ACHIM BORCHARDT-HUME is Director of Exhibitions and Programmes at Tate Modern.

MAY 2021  
246 x 189 mm | 224 pp  
150 colour illustrations

Hardback | £40  
9781849766753







EXHIBITION  
Tate Liverpool  
15 December 2020 – 5 September 2021

## ALIZA NISENBAUM TAKING CARE

ALIZA NISENBAUM

A POWERFUL AND POIGNANT RECORD OF AN EXTRAORDINARY ARTISTIC PROJECT, AND A CELEBRATION OF THE FRONTLINE MEDICAL STAFF WHO HAVE WORKED TIRELESSLY FOR THEIR COMMUNITY DURING THE PANDEMIC.

Aliza Nisenbaum is an internationally acclaimed painter best known for her bright, large-scale portraits of community groups. Inspired by the dedication of Liverpool's key workers, the artist decided to create a series of new paintings of NHS staff from Merseyside who have worked tirelessly for their community during the pandemic.

In the summer of 2020, Nisenbaum contacted a few key members of Merseyside NHS staff, who agreed to sit for portraits. The staff included a professor of Outbreak Medicine, a respiratory doctor who became a father during the first wave, and a student nurse from a family of nurses who all chose to return to frontline work. Over the next few weeks, talking to them via video link from her studio in the US, Aliza Nisenbaum created a series of poignant and powerful portraits, with each sitter depicted with the things that sustained them and given them hope.

Featuring an exclusive interview with the artist, this publication brings these extraordinary



NEW TITLES

portraits together for the first time. *Aliza Nisenbaum: Taking Care* tells the stories of the sitters, in their own words, and reveals the impact had by the pandemic on their jobs, and on their lives.

ALIZA NISENBAUM was born in 1977 in Mexico City. She studied psychology for two years in Mexico before taking up a place at the Art Institute of Chicago. Following her time as a student there, she stayed on to teach before finally moving to New York. Now resident in Harlem, she is a professor at Columbia University's School of the Arts.

MAY 2021  
200 x 140 mm | 64 pp  
26 colour illustrations, 8000 words

Paperback | £10  
9781849767743







EXHIBITIONS  
Tate Britain, London  
7 July – 24 October 2021

Kunstmuseum Den Haag, The Hague  
28 November 2021 – 21 March 2022

Museo Picasso Málaga, Malaga  
26 April – 14 August 2022 TBC

## PAULA REGO

EDITED BY ELENA CRIPPA

WITH ESSAYS BY MARIA MANUEL LISBOA,  
MINNA MOORE EDE, GIULIA SMITH,  
LAURA STAMPS AND MARINA WARNER

A CROSS-GENERATIONAL SELECTION OF  
WRITERS REFLECT ON THE BREADTH AND  
RELEVANCE OF REGO'S WORK

Since the 1950s, Paula Rego has played a key role in redefining figurative art in the UK and internationally. An uncompromising artist of extraordinary imaginative power, she has revolutionised the way in which women are represented. This stunning volume tells the story of Rego's extraordinary life, highlighting the personal nature of much of her work and the socio-political context in which it is rooted. It also reveals the artist's broad range of references, from comic strips to history painting.

*Paula Rego* features over 170 illustrations – collage, paintings, large-scale pastels, ink and pencil drawings, etchings and sculpture – among which are included Rego's early work from the 1950s where she first explored personal as well as social struggle, Rego's large pastels of single figures from the acclaimed *Dog Women* and *Abortion* series, and her richly layered, staged scenes from the 2000-10s.

The range of texts presented here reflects the themes explored in the accompanying exhibition, which relate to the artist's childhood memories and daily life, the experience of love and of losing the beloved, but also broader socio-political issues, such as the policing of women's bodies, the struggle to legalise abortion, and the fight against authoritarianism and war. This book reflects the richness of Rego's work, from the political to the biographical, from her many literary influences to her vast knowledge and referencing of key historical paintings from the Western tradition.



NEW TITLES

ELENA CRIPPA is Curator, Modern and Contemporary British Art, at Tate.

MARIA MANUEL LISBOA is Professor of Portuguese Literature and Culture at the University of Cambridge.

MINNA MOORE EDE is a freelance art historian, curator and writer.

GIULIA SMITH is a Leverhulme Early Career Fellow at the Ruskin School of Art.

LAURA STAMPS is Curator, Modern and Contemporary Art, at the Gemeente Museum, Den Haag.

MARINA WARNER is a distinguished writer of fiction, criticism and history; her works include novels and short stories as well as studies of art, myths, symbols and fairytales.

JUNE 2021  
275 x 230 mm | 240 pp  
170 colour illustrations, c.40,000 words

Hardback | £40  
9781849767538



Paperback | £25  
9781849767521







EXHIBITIONS  
BOZAR, Brussels  
8 October 2021 – 23 January 2022

Kunstforum Wien, Vienna  
10 February – 19 June 2022

Kunstmuseum Luzern, Lucerne  
8 July – 30 October 2022

## DAVID HOCKNEY MOVING FOCUS

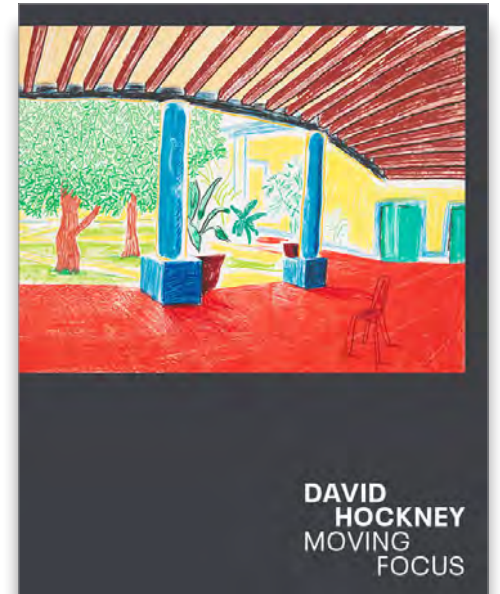
EDITED BY HELEN LITTLE

A PANORAMIC NEW PERSPECTIVE ON THE  
LIFE AND WORK OF ONE OF THE WORLD'S  
GREATEST MODERN ARTISTS

David Hockney is widely considered to be Britain's most important living artist, one who who is constantly moving into new terrain and never fails to capture a wide public imagination. This pioneering new publication positions the artist's seminal work within a wide cultural context, charting Hockney's journey through the ways he has interrogated the nature of looking and representation from his days as a promising student to his place as one of the greatest artists working today.

Featuring celebrated artworks from Tate's superlative collection and new commentaries by established and emerging voices from the worlds of art, design, literature and performance, it offers a lively and entertaining overview of Hockney's career, exploring the depth of his influence, and how his art has been positioned in, and continues to shape, modern culture.

With contributions by Catherine Cusset, Rineke Dijkstra, Frank Gehry, Jann Haworth, Allen Jones, Owen Jones, Marieke Lucas Rijneveld, Andrew McMillan, Richard Morphet, David Oxtoby, Eddie Peake, Walter Pfeiffer, Christina Quarles, Bruno Ravella, Ed Ruscha, Gregory Salter, Wayne Sleep, Ali Smith, Christine Struelli and Russell Tovey



NEW TITLES

SEPTEMBER 2021  
265 x 210 mm | 224 pp  
150 illustrations, c.27,000 words

Hardback | £35  
9781849767729







## STEVE MCQUEEN YEAR 3

PAUL GILROY, LUCY KELLAWAY  
AND CAROL TULLOCH

75,000 SCHOOLCHILDREN  
1,500 SCHOOLS  
1 GENERATION

*'There's an urgency to reflect on who we are and our future... to have a visual reflection on the people who make this city work.'*

*Year 3* is one of the most ambitious portraits of citizenship ever undertaken. Using the medium of the traditional school class photograph, this epic work captures tens of thousands of London schoolchildren from a single academic year. Mapping a picture of the present, the artwork captures a milestone year in a child's personal development: the moment when they become more conscious of the world beyond their immediate family. It is a critical time for them to develop confidence in all areas of life, to understand more about their place in the changing world and to think about the future. Depicting rows of children sitting or standing alongside their teachers and teaching assistants, *Year 3* reflects this moment of excitement, anxiety and hope.

*Year 3* is more than a portrait of a generation however: it documents and explores, in a way never before attempted, a range of urgent ideas connected to the UK, and to our world, today. This

## STEVE MCQUEEN



## YEAR 3

TATE

sample cover

book takes the photographs as a starting point and looks ahead, commenting on and contextualising the artwork and its message, but also providing a platform for new voices, and a new set of ideas. *Year 3* is less a commemoration and more an active extension of the artwork itself: 'a glimpse of the capital's future, a hopeful portrait of a generation to come'.

**STEVE MCQUEEN** was born in 1969 in London; he lives and works in London and Amsterdam. Large-scale surveys of McQueen's work have been held at Tate Modern, London in 2020, the Schaulager, Basel in 2013 and the Art Institute of Chicago in 2012.

SEPTEMBER 2021  
320 x 247 mm | 400 pp  
350 illustrations, c.17,000 words

Hardback | £40  
9781849767767







## THE AMERICAN ART TAPES VOICES OF POP ART

JOHN JONES AND NICOLETTE JONES

THE FASCINATING STORY OF 1960S  
AMERICAN POP ART, TOLD THROUGH THE  
VOICES OF ITS CREATORS

In 1965, British artist and university lecturer John Jones left the UK with his wife and daughters to live in the US for a year and interview some 100 artists. There the family lived in Greenwich Village, and spent three months on a road trip west to visit artists beyond the immediate reach of New York. Some of the artists (Yoko Ono and Claes Oldenberg for instance) became John Jones's personal friends. Jones's daughter Nicolette was young, but her memories of New York and their trans-American adventure are vivid.

Published here for the first time, this book presents a fascinating selection of Jones's edited conversations with American artists practising in 1965–6. A preface by Nicolette Jones contextualises the setting in which these interviews took place, and a further introduction amalgamated from Jones's lectures in which he drew on these conversations, illustrates and explores the range of contrasting ideas behind what became known as Pop Art. Thanks to his personal interaction with the artists, and his knowledge of their work, Jones became the foremost expert in the art of this period in the UK.

Amidst a unique family story, this is art presented not through the filter of art critics, but from the mouths of the practitioners. Featuring an array

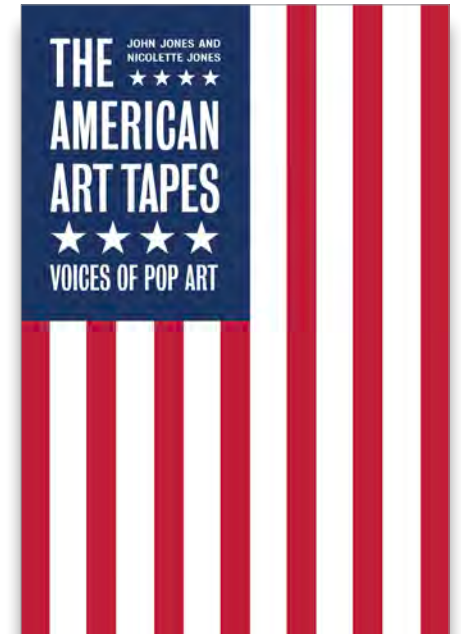
of well-known voices, including Marcel Duchamp, Man Ray, Louise Bourgeois, Lee Krasner, Jasper Johns and Robert Rauschenberg to name but a few, these conversations evoke a specific time and place. Together they provide an intimate and insightful portrait of the American art scene in the 1960s, and the thinking that gave rise to this extraordinarily fertile creative moment.

**JOHN JONES** (1926–2010) was a painter, filmmaker, teacher and lecturer.

**NICOLETTE JONES** is a writer, literary critic and broadcaster, and has been the children's books reviewer of the *Sunday Times* for more than two decades. She is a Royal Literary Fund Fellow, and was a nominee for the 2012 Eleanor Farjeon Award for outstanding service to the world of children's books.

SEPTEMBER 2021  
234 x 156 mm | 352 pp  
c.50 illustrations, c.120,000 words

Hardback | £25  
9781849767576







EXHIBITION  
Tate Britain, London  
1 December 2021 – 3 April 2022

## OCEANS APART ART FROM BRITAIN AND THE CARIBBEAN

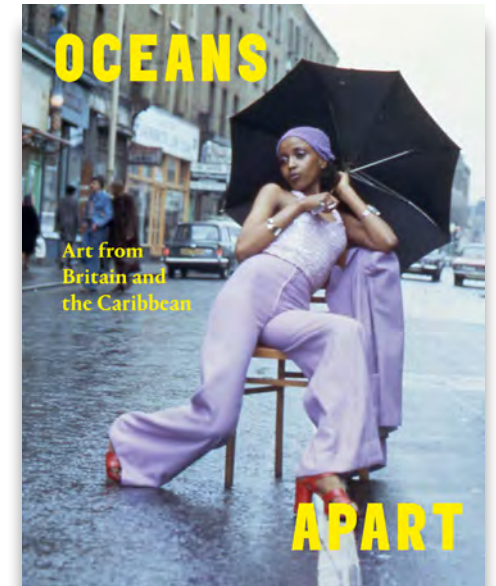
EDITED BY ALEX FARQUHARSON  
AND DAVID A. BAILEY

THE FIRST MAJOR PUBLICATION ON  
CONTEMPORARY ART TO EXAMINE  
PRE- AND POST-WINDRUSH BRITISH-  
CARIBBEAN ARTISTS AND MOVEMENTS

The Caribbean presence in post-war British art is one of its richest facets. A visual account of histories which might be more familiarly told through literature or popular music, British-Caribbean art is a window onto the diasporic experience in all its social, cultural, psychological and political complexities.

In this urgent new book, readers will chart a course between two worlds: London or other urban localities in the UK, and images of formerly British Caribbean nations. *Oceans Apart* engages themes from Caribbean modernism to social and political struggles, subculture and its policing, the front room as a private and public space, after-images of slavery and the Middle Passage, and syncretic and creolised metaphor and allegory (carnival, folklore, new world religions).

Featuring over forty artists – among them Aubrey Williams, Frank Bowling, Althea McNish, Donald Locke, Sonia Boyce, Isaac Julien, Lubaina Himid, Peter Doig, Chris Ofili, Steve McQueen and Alberta Whittle – it includes a variety of works by UK-based African-Caribbean artists, as well as by artists who were not originally from the Caribbean but who relocated there or have made important work about it.



NEW TITLES

With contributions by a variety of authors, including Paul Gilroy and fashion designer Grace Wales Bonner, *Oceans Apart* presents post-war British art history in its global and transnational dimensions, and reveals how it was shaped by the struggle against Empire and its legacies.

ALEX FARQUHARSON is the Director of Tate Britain and leads on conceiving and delivering the museum's artistic programme.

DAVID A. BAILEY MBE is a photographer, writer, curator, lecturer and cultural facilitator. He is the founding Director of ICF (International Curators Forum) and a Trustee of the Stuart Hall Foundation.

OCTOBER 2021  
265 x 210 mm | 224 pp  
c.150 colour illustrations, c.25,000 words

Paperback | £25  
9781849767651







## LIBERATION BEGINS IN THE IMAGINATION WRITINGS ON BRITISH CARIBBEAN ART

EDITED BY DAVID A. BAILEY  
AND ALLISON THOMPSON

A COLLECTION OF KEY WRITINGS ON  
BRITISH-CARIBBEAN ARTS MOVEMENTS,  
EXPLORING INTERSECTING AREAS OF  
BLACK-BRITISH CULTURAL PRODUCTION  
SINCE THE 1920s

Today, roughly one million British people are of Caribbean descent. Many migrated to Britain in the years after 1948 – when the ship *MV Empire Windrush* first brought passengers from Jamaica, Trinidad and Tobago and other islands – and before the Immigration Act of 1972.

For the so-called the Windrush Generation, London was where the cultural archipelago of the Caribbean likely came together for the first time – communication and travel between the islands being difficult. This British-Caribbean connection gave rise to a diverse, complex and exciting wealth of Black cultural forms.

British-Caribbean art ranges from the abstract, symbolist and at times cosmological, to the socially realist. Where art is engaged with changes in society, it evokes a community's struggle to forge an identity and livelihood for itself in an environment that often proved dangerous and hostile. Other works evoke deeper historical experiences, in particular the traumatic after-images of plantation slavery and its legacy in culture and society.

This comprehensive volume brings together key writings on the interrelationship of Britain and the English-speaking Caribbean nations, focusing specifically on the art of the Caribbean diaspora



sample cover

in Britain from the 1920s to today. Combining classic writings with some newly-commissioned contributions, it explores intersecting areas of Black-British cultural production and reflects the diversity of the Black-British experience. With contributions from a range of scholars, *Liberation* is an invaluable sourcebook for those interested in the rich and diverse field of postcolonial British-Caribbean art.

**DAVID A. BAILEY MBE** is a photographer, writer, curator, lecturer and cultural facilitator. He is the founding Director of International Curators Forum (ICF), Visiting Professor at University of the Arts London, and a Trustee of the Stuart Hall Foundation.

**ALLISON THOMPSON PHD** is an art historian and curator living in Barbados. She teaches at Barbados Community College focusing on modern and contemporary art of the Caribbean, Africa and the African diaspora.

OCTOBER 2021  
240 x 170 mm | 384 pp  
c.100 illustrations, c.150,000 words

Paperback | £30  
9781849767668







EXHIBITION  
Tate Britain, London  
3 November 2021 – 20 March 2022

## HOGARTH AND EUROPE

EDITED BY ALICE INSLEY  
AND MARTIN MYRONE

A NEW AND STRIKINGLY RELEVANT  
PERSPECTIVE ON ONE OF BRITAIN'S BEST-  
KNOWN ARTISTS

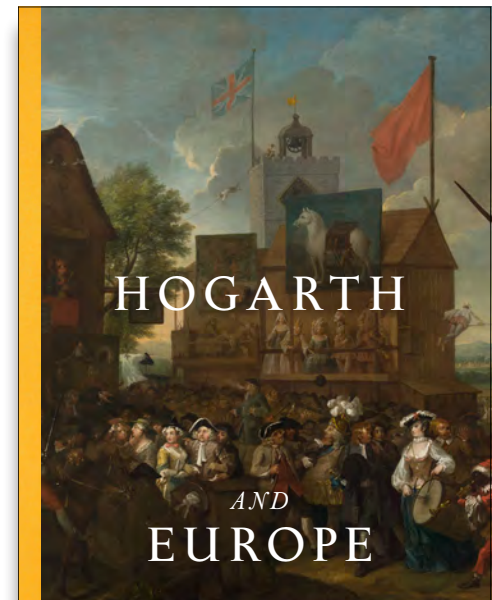
*'Other pictures we look at; his pictures we read'. – Charles Lamb*

War and peace, extraordinary wealth and grinding poverty, gargantuan appetites and desperate famines, high ideals and hypocrisy: the eighteenth century was a time of intellectual, social and religious turmoil.

In this fertile turbulence flourished one of Britain's greatest artists: painter, printmaker, satirist and social critic William Hogarth.

*Hogarth and Europe* illustrates the full range of Hogarth's most important paintings and prints. Juxtaposed with work by major European contemporaries who influenced him or were themselves inspired by him – including Watteau, Chardin, Troost and Longhi – Hogarth's artworks are brought into sharper relief as rich tableaux of modern life. In new writing by artists and leading scholars, Hogarth is revealed not only as a key figure in British art history, but also as a major European artist.

*Hogarth and Europe* is also a tale of four cities: London, Paris, Venice and Amsterdam, represented in maps from the period. The themes



NEW TITLES

of city life, social protest, sexuality and satire which come to the fore in the art of Hogarth and his contemporaries are very much alive today.

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MARTIN MYRONE is Convenor, British Art Network, at the Paul Mellon Centre, London

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OCTOBER 2021  
265 x 210 mm | 224 pp

c.200 colour illustrations, c.37,000 words

Hardback | £40  
9781849767682



Paperback | £25  
9781849767675







EXHIBITION  
Hogarth and Europe  
Tate Britain, London  
3 November 2021 – 20 March 2022

## WILLIAM HOGARTH VISIONS IN PRINT

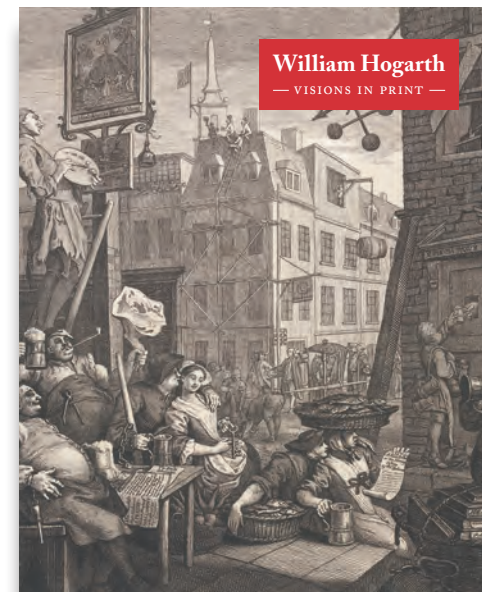
ALICE INSLEY

SOME OF THE FINEST PRINTS BY ONE OF THE  
GREATEST ARTISTS OF ALL TIME, BROUGHT  
TOGETHER IN A COMPACT INTRODUCTION

Hogarth's pictures are among the most iconic of the eighteenth century – his cacophonous crowds, bustling streets and all too revealing tales of human folly vividly bring to life the world around him. A large part of their fame and popularity rests on the artworks' widespread circulation as prints, not only in England but around the globe – something that began in the artist's own time but continues to be important today.

Hogarth first trained as an engraver and remained committed to printing throughout his lifetime, considering it an integral aspect of his art and success. It is in print that Hogarth is often at his most creative and original, capturing, in his own words, 'the perpetual fluctuations in the manners of the times'.

Taking its cue from the portfolio collections Hogarth himself curated, this book gathers together a selection of his best-loved and most inventive prints.



NEW TITLES

ALICE INSLEY is Assistant Curator, Historic British Art, at Tate Britain.

OCTOBER 2021  
210 x 168 mm | 80 pp  
51 illustrations, 3,000 words

Hardback | £12.99  
9781849767699







## THE ART OF PRINT FROM HOGARTH TO HOCKNEY

ELIZABETH JACKLIN

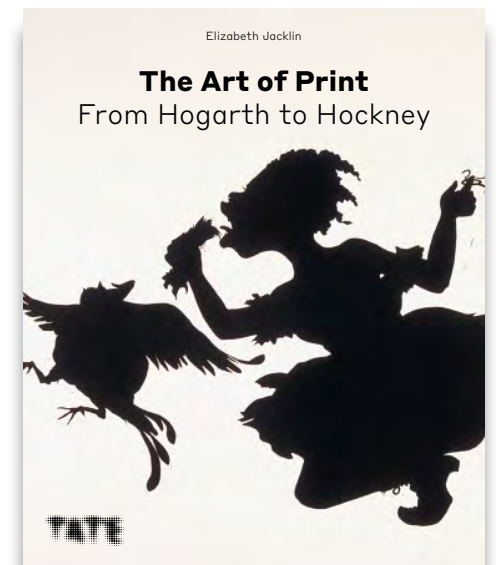
AN ACCESSIBLE SURVEY OF THE HISTORY  
OF PRINTMAKING, INCLUDING HIGHLIGHTS  
OF THE PAST 300 YEARS FROM TATE'S  
EXTRAORDINARY PRINT COLLECTION

Prints occupy a uniquely important position in the history of art and image. This engaging book explores the numerous ways which artists have embraced printmaking over the course of three centuries.

Each of the works illustrated has been selected to reflect the broad spectrum of techniques and purposes, each of which is explained in clear and concise terms. The featured artworks are among the highlights of Tate's extensive but little-known print collection, a remarkable grouping no book has previously attempted to survey.

Among the leading artists for whom printmaking has been an important and experimental part of their practice are William Hogarth, George Stubbs, William Blake, J.M.W. Turner, Pablo Picasso, Barbara Hepworth, Andy Warhol, Lucian Freud, Bridget Riley, Paula Rego, William Kentridge and Kara Walker.

Yet printmaking, for many, is cloaked in mystery, perhaps because original prints are often understood as 'reproductions', or wrongly given a similar status to preparatory sketches and archival material. In fact, prints are finished artworks, often the result of highly considered creative experimentation with print processes.



NEW TITLES

In *The Art of Print*, chapters are structured on different types of printmaking, allowing each section to reveal the various ways artists have engaged with the different techniques. In addition to complete reproductions of over 120 works, carefully selected details enable the reader to examine closely some of the remarkable visual effects seen in the prints.

ELIZABETH JACKLIN is an art historian and curator. She was previously Assistant Curator at Tate Britain and is now Keeper of Art at Tyne & Wear Archives & Museums

OCTOBER 2021  
255 x 210 mm | 240 pp  
c.150 illustrations, 30,000 words

Hardback | £25  
9781849767637







## A BRIEF HISTORY OF BLACK BRITISH ART

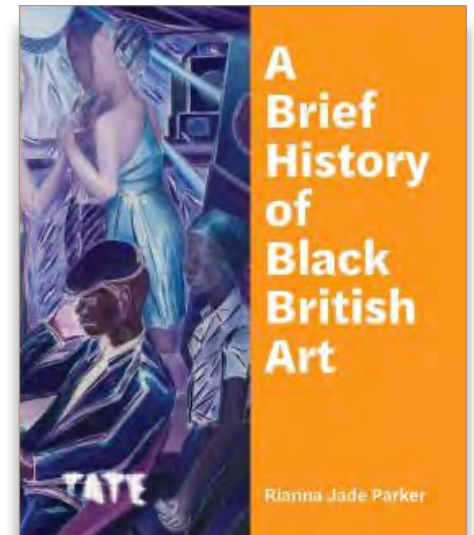
RIANNA JADE PARKER

AN ACCESSIBLE AND RICHLY ILLUSTRATED  
INTRODUCTION WHICH CELEBRATES THE  
WORK OF BLACK BRITISH ARTISTS

Black artists have long been major contributors to the global art scene. Yet while these artists of African and Caribbean descent have been embraced at times by the art world, they have mostly been neglected, or have not received the recognition they deserve.

Taking as its starting point the Windrush-era Caribbean Artists Movement, and considering and contextualising the political, cultural, and artistic climate from which this emerged, *A Brief History of Black British Art* brings together works by seventy Black British artists from the 1930s to the present. Artworks in a range of media offer a lens through which artists communicate events and ideas related to the Black British experience. Constructed around contemporary dialogues on race, national identity, citizenship, gender, class, sexuality and aesthetics in Britain, this book interrogates prevailing themes which are at the heart of Black British art.

Featuring some of the most influential Black British artists of recent decades, as well as some that are less well-known, *A Brief History of Black British Art* also shines a spotlight on a new generation of artists at the forefront of contemporary art. At a time when visibility within the art world has assumed renewed urgency, this is a timely and accessible introduction celebrating Black British artists and their outstanding contribution to art history.



NEW TITLES

RIANNA JADE PARKER is a critic, curator and researcher based in South London. She is a Contributing Editor of *Frieze* magazine and Associate Lecturer in the Department of Art at Goldsmiths. Parker is also a founding member of interdisciplinary art collective Thick/er Black Lines, whose work featured in the landmark exhibition *Get Up, Stand Up Now: Generations of Black Creative Pioneers*.

OCTOBER 2021  
173 x 140 mm | 160 pp  
c.70 colour illustrations, c.20,000 words

Paperback | £12.99  
9781849767569







EXHIBITION  
Tate Modern  
25 November 2021 – 22 May 2022

## LUBAINA HIMID

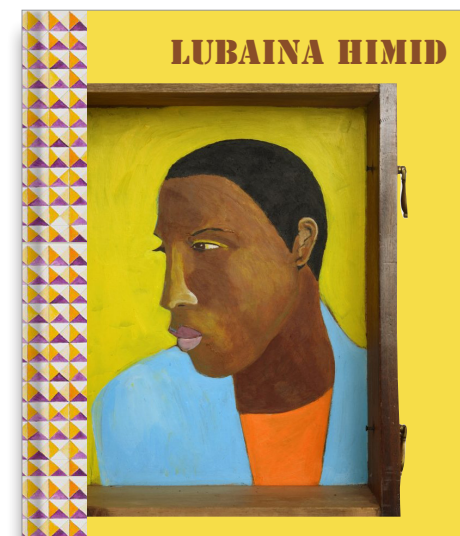
EDITED BY MICHAEL WELLEN

CREATED IN CLOSE COLLABORATION WITH  
THE ARTIST AND COVERING AREAS OF  
HER WORK NEVER BEFORE EXPLORED

Initially trained in theatre design, Lubaina Himid is known for her innovative approaches to painting and to social engagement. She has been pivotal in the UK since the 1980s for her contributions to the British Black arts movement, making space for the expression and recognition of Black experience and women's creativity. Over the last decade she has earned international recognition for her figurative paintings, which explore overlooked and invisible aspects of history and of contemporary everyday life. In 2017 she was awarded the Turner Prize.

Himid has long wanted to create a publication that offers a lucid account of the key themes and concerns in her work across her career. Produced in close collaboration with the artist in terms of both content and design, this beautifully illustrated volume takes inspiration from her interests in theatre design, architecture, sound and poetry. Key works reflect Himid's wide-ranging engagement with the history of painting, political satire, poetry and spoken word, spaces for feeling safe and for creativity, textiles and the non-verbal messages of pattern – all issues that are all explored here.

Featuring conversations with the artist, as well as new writing by Himid herself and contributions by a variety of authors, this engaging and beautifully illustrated publication offers fresh perspectives on the work of one of the most important artists working in the UK today.



NEW TITLES

**MICHAEL WELLEN** is Curator, International Art, at Tate Modern

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OCTOBER 2021  
228 x 203 mm | 192 pp  
c.120 illustrations, c.25,000 words

Hardback | £30  
9781849767484





ONE WORD: MANY VOICES  
A RADICAL NEW WAY TO CONNECT  
ART TO OUR LIVES TODAY

NEW TITLES

## MANY VOICES EMPIRE

AFUA HIRSCH

EMPIRE IS A VITAL EXPLORATION OF HOW  
BRITAIN'S COLONIAL LEGACY HAS SHAPED  
ITS ART, BY ONE OF THE UK'S MOST  
INFLUENTIAL VOICES ON THE SUBJECT

In twenty-first century Britain, 'empire' is highly provocative. Its histories of war, conquest and slavery continue to shape our present and future. In *Empire*, award-winning author and broadcaster Afua Hirsch explores the ways in which Britain's imperial history and its national collection of art interact, and how artists from Britain and around the world have responded to the dramas, tragedies and experiences of the Empire.

Featuring an array of historic and contemporary works, *Empire* raises questions about ownership and authorship; it asks how the value and meanings of these diverse artworks have changed through history, and what they still mean to us today.

AFUA HIRSCH is a writer, author, TV presenter and documentary maker. She studied Philosophy, Politics and Economics at the University of Oxford, and worked as a barrister before becoming legal affairs correspondent, and later the West Africa correspondent, at the *Guardian*. In 2014 Hirsch joined Sky News as the Social Affairs editor, a role she held until 2017. She has presented a range of television and radio documentaries, including Britain's Bloody Heroes, African Art, Enslaved and



NOVEMBER 2021  
148 x 105 mm | 48 pp  
c.15 illustrations, c.3000 words

Paperback | £10  
9781849767774

The White House, and is a regular contributor current affairs programmes including The Pledge, Channel 4 News, BBC2 Newsnight, BBC1 Question Time, and CNN.

Hirsch is the author of *Brit(ish): On Race, Identity and Belonging*, winner of the RSL Jerwood Prize and a *Sunday Times* bestseller, and *Equal To Everything*, a children's book which tells the story of Lady Brenda Hale. She regularly writes for publications including *Time Magazine*, *Vogue*, *The Sunday Times* and the *Observer*. She is currently the Wallis Annenberg Chair of Journalism at the University of Southern California in Los Angeles.

## MANY VOICES GENDER

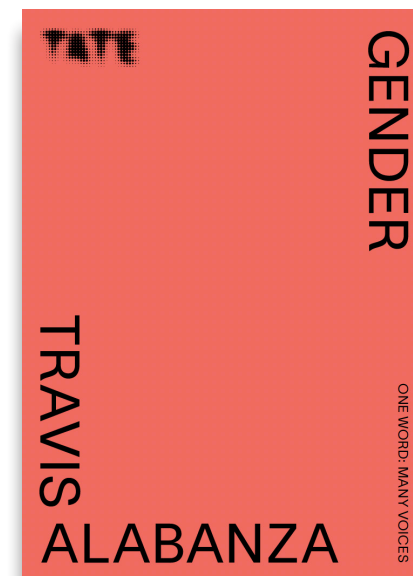
TRAVIS ALABANZA

GENDER IS A POLYPHONIC PORTRAIT OF  
THE REPRESENTATION OF GENDER IN ART,  
FROM ACCLAIMED PLAYWRIGHT AND ARTIST,  
TRAVIS ALABANZA

Gender is performance. Think of the acts of drama that go hand-in-hand with our experience of gender: a man spreading his legs on a tube; a woman showing biceps in a boiler suit saying, 'We Can Do it!'; a stiletto heel stepping on a briefcase. It seems wherever gender goes, there follows a show of what it might be trying to say. Art is also wrapped up in performance. We see a piece of art as a still of a performance in motion, a moment of drama, a snapshot, a glimpse into a spectacle – it captures a breath to be immortalised.

In this short book, celebrated playwright and artist Travis Alabanza offers a revelatory new perspective on the ways that art and gender have interacted through the ages, taking us into the drama that always follows gender, and the drama that always follows art. Through a number of recognisable works from the national collection of art, we discover who is really putting on a show, and what they are trying to tell us.

TRAVIS ALABANZA is a writer, performer and theatre maker based in London, via Bristol. Their writing, performance and public discourse surrounding trans and Black identities has



NOVEMBER 2021  
148 x 105 mm | 48 pp  
c.15 illustrations, c.3000 words

Paperback | £10  
9781849767156

had them noted as one of the most prominent emerging trans voices in the arts and beyond.

For stage, Travis wrote and performed in their debut show *Burgerz*. The show won the Total Theatre Award at the Edinburgh Fringe Festival as well as selling out numerous venues including Southbank Centre and Traverse Theatre. It was also voted one of The Guardian Readers Top Shows of The Year and is published by Oberon Books. Most recently, their play *Overflow*, which premiered at and live-streamed from The Bush, was met with critical acclaim including numerous four-star reviews and over 4,000 streams worldwide. Travis's work has also appeared on BBC Front Row, *The Verb* and in 2019 they hosted their first radio documentary 'Going to The Gay Bar' for BBC Radio Four. Alabanza was listed in the *Evening Standard* as one of the 25 most influential Londoners under 25 and placed on the Dazed100 list.



ONE WORD: MANY VOICES  
A RADICAL NEW WAY TO CONNECT  
ART TO OUR LIVES TODAY

NEW TITLES

## MANY VOICES FEMINISM

BERNARDINE EVARISTO

*FEMINISM* IS A POWERFUL NEW INTERPRETATION OF BRITISH ART FROM AN INTERSECTIONAL FEMINIST PERSPECTIVE, FROM ONE OF BRITAIN'S GREATEST WRITERS.

'Art museums have long drawn me into their spaces. The infinite possibilities of the language of art opens me up to methods of communication quite unlike my own. I am fascinated by the most interesting and adventurous artists, who are surely among the most innovative thinkers on the planet. I am in awe of their talent and endless inventiveness, and my imagination is nourished by theirs. I am challenged to think differently about how we might understand, recreate, reshape, re-imagine life itself – animate, inanimate, spirit. My senses are stimulated, my emotions stirred, my brain whirrs away in the background and I feel very much alive.

When I was invited to write this book, my first time writing about art, I immediately knew that I would turn my attention on women and womxn (to include non-binary people) of colour in British art because, similar to the story throughout the arts, either as creator or curator, we haven't been very visible. This book is personal – about the art I've seen, and the art I've loved – and my interpretation of the art in the national collection and beyond, from an intersectional feminist perspective.'



**BERNARDINE EVARISTO, MBE**, is the award-winning author of eight books of fiction and verse fiction that explore aspects of the African diaspora. Her novel *Girl, Woman, Other* made her the first black woman to win the Booker Prize in 2019, as well winning the Fiction Book of the Year Award at the British Book Awards in 2020, where she also won Author of the Year, and the Indie Book Award. Evaristo also became the first woman of colour and black British writer to reach No.1 in the UK paperback fiction chart in 2020. Her writing spans reviews, essays, drama and radio, and she has edited and guest-edited national publications, including *The Sunday Times Style* magazine. Her other awards and honours include an MBE in 2009. Bernardine is Professor of Creative Writing at Brunel University, London, and Vice Chair of the Royal Society of Literature. She lives in London with her husband.

NOVEMBER 2021  
148 x 105 mm | 48 pp  
c.15 illustrations, c.3000 words

Paperback | £10  
9781849767163



## MANY VOICES CLASS

NATHALIE OLAH

*CLASS* IS AN INCISIVE EXPLORATION OF THE RELATIONSHIP BETWEEN SOCIAL CLASS AND ART BY AN EXTRAORDINARILY GIFTED YOUNG WRITER.

Class is a subject that has shaped the art world in Britain for as long as it has existed. At a moment when galleries and museums are seen to be upholding outdated and damaging class structures and systems, how is it possible to trace and tackle the legacy and impact of class in art throughout history, and today?

Many Voices: Class is a radical reframing of some of our most relevant and respected artworks, recasting the national collection of art in socio-political rather than chronological or art-historical terms, and by doing so, broadening access to art for all. It journeys from the London of Henry James and Hogarth, through Gilbert and George's Swinging Sixties and beyond, past the Young British Artists to a new generation tackling the question of class, and the intersection of social, racial and political inequality.

**NATHALIE OLAH** was born in Birmingham. After periods of time living in Germany and the Netherlands, she has been based as a freelance journalist and editor in London since 2015. Her writing focuses on the intersection between politics and contemporary culture, with an emphasis on marginalised and working class



communities and includes essays, fiction and reviews which have been published widely in *Five Dials*, *Dazed*, *AnOther*, *i-D*, the *Guardian*, *The Sunday Times*, the *Independent* and the *Times Literary Supplement*. Her first book, *Steal as Much as You Can: How to Win the Culture Wars in an Age of Austerity* was published by Repeater Books in 2019.

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148 x 105 mm | 48 pp  
c.15 illustrations, c.3000 words

Paperback | £10  
9781849767750



NEW TITLES





EXHIBITION  
Tate Modern, London  
12 October 2021 – 16 January 2022

## HYUNDAI COMMISSION: ANICKA YI

EDITED BY MARK GODFREY

TELLS THE STORY BEHIND THE LATEST  
MAJOR NEW WORK IN A SERIES THAT  
HAS TRANSFORMED PERCEPTIONS OF  
CONTEMPORARY ART

Since Tate Modern opened in 2000, the Turbine Hall has hosted some of the world's most memorable and acclaimed works of contemporary art, reaching an audience of millions each year. The way artists have interpreted this vast industrial space has revolutionised public awareness of contemporary art in the twenty-first century. The annual Hyundai Commission gives artists an opportunity to create new work for this unique context.

For the 2021 Hyundai Commission, Anicka Yi will create her largest and most ambitious project to date. Born in South Korea and now living and working in New York, Yi is a conceptual artist known for installations that engage the senses, especially the sense of smell, and for her collaborations with biologists and chemists. In previous artworks she has used an astonishing array of materials and scents to explore questions of technology, identity and labour. Her work draws from the research of philosophers who are concerned with emerging forms of life and intelligence, while also addressing present day questions around migration, class and gender.



Made in close collaboration with the artist and including an enlightening interview with her about the new work, this is the latest volume in a major series that explores the conception and creation of each commission as well as offering an overview of in the artist's work and career leading up to the latest groundbreaking installation.

**MARK GODFREY** is a curator and writer, formerly Senior Curator, International Art, at Tate Modern. Previous publications include *Soul of a Nation: Art in the Age of Black Power*; *Olafur Eliason: In Real Life*; *Franz West*; and *Philip Guston Now*.

DECEMBER 2021  
235 x 170 mm | 160 pp  
c.100 colour illustrations, c.20,000 words

Paperback | £19.99  
9781849767217





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