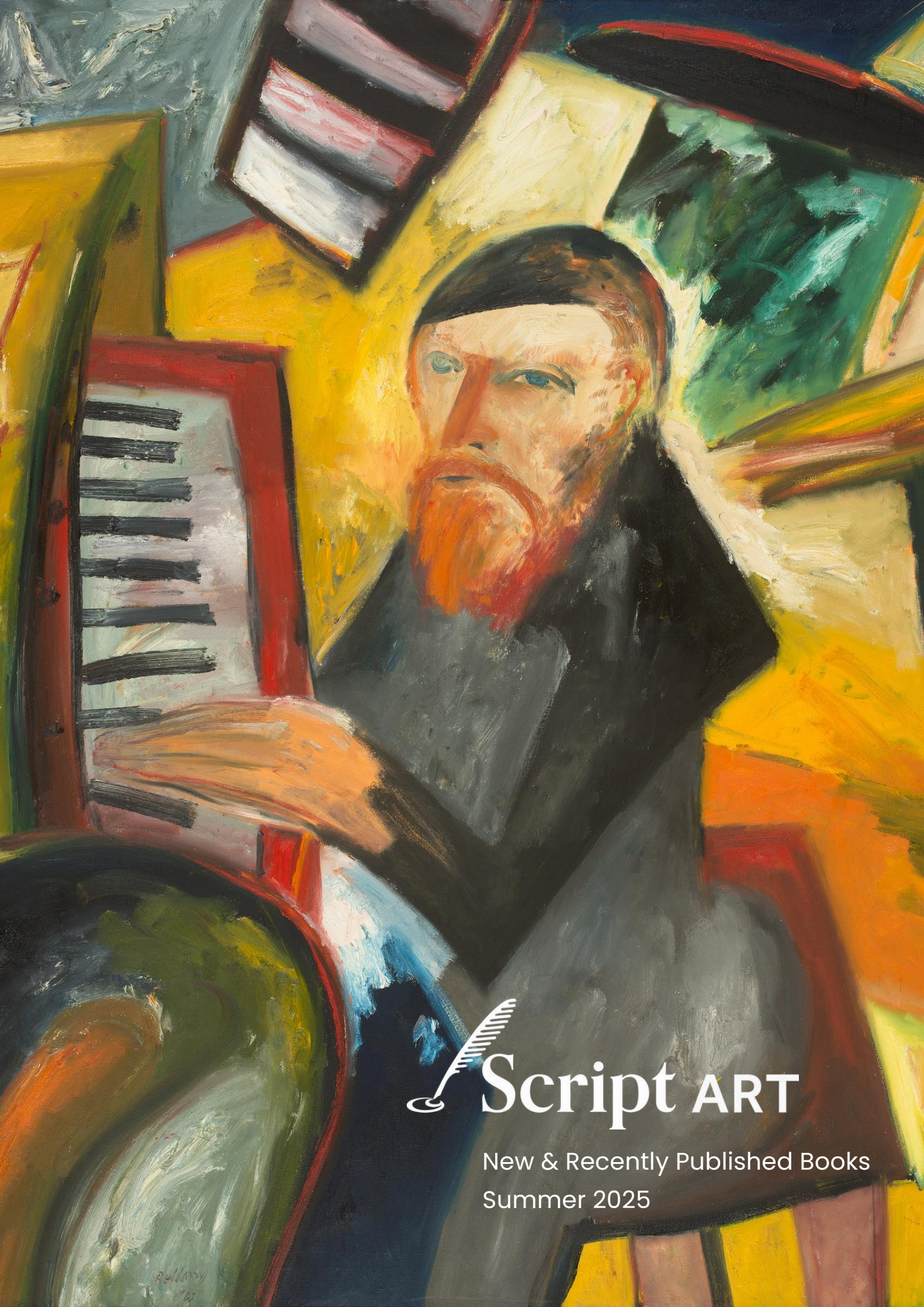




 Script ART

New & Recently Published Books
Summer 2025

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BARBARA HEPWORTH: STRINGS

Stephen Feeke, Michael Regan,
Eleanor Clayton, Luke Farey

MARCH 2025 • 9781901192667 • £68.00

HARDBACK • 136 PAGES • 288X248

LONG DISCOUNT

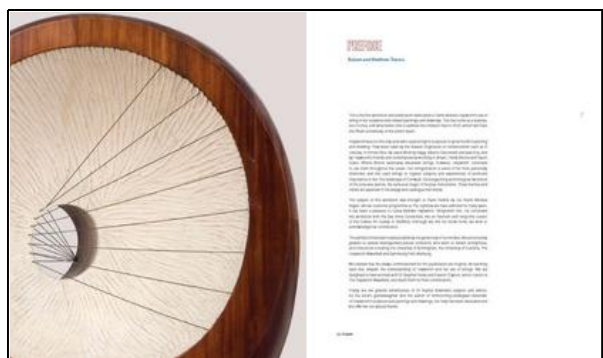
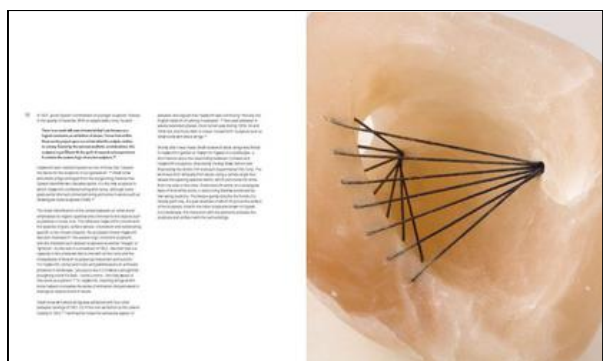
Fully illustrated catalogue exploring the artist's stringed sculptures, paintings, and drawings, with essays from leading specialists.

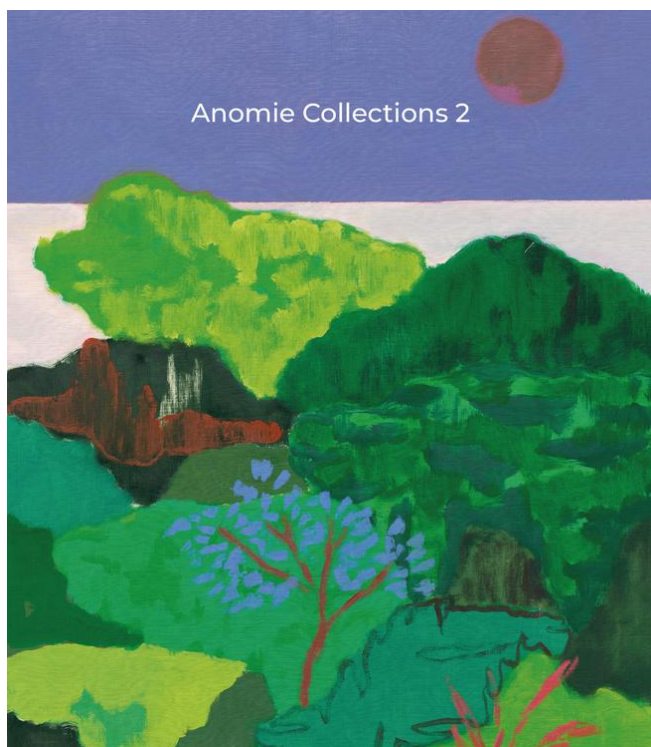
Barbara Hepworth: Strings is the first publication to explore Hepworth's stringed sculptures, paintings, and drawings, offering a thematic study of her innovative use of string in art. Beginning in 1939, Hepworth incorporated string into her sculptures, creating pieces that were distinctively personal and remarkable. She combined string with materials like plaster, wood, metal, and stone, marking her signature artistic approach.

Released in celebration of the 50th anniversary of Hepworth's death, the book provides insights into how she used string and the symbolic meaning she ascribed to it. It features a fully illustrated catalogue from the Piano Nobile exhibition and includes essays from prominent experts, including Michael Regan, Dr. Stephen Feeke, and Eleanor Clayton, offering fresh perspectives on Hepworth's work, including a focus on her famous commission for John Lewis's Oxford Street store. The book also lists all her stringed sculptures.

ABOUT THE EXHIBITION:

Piano Nobile Gallery, London, 6 February - 2 May 2025.





ANOMIE COLLECTIONS

Matt Price, Kathryn Lloyd

ARTISTS FEATURED

Lindsey Bull
Jai Chuhan
Anna Freeman Bentley
Cara Nahaul
Ben Sadler

APRIL 2025 • 9781910221686 • £24.00
PAPERBACK • 96 PAGES • 240 X 210
C. 50 IMAGES • LONG DISCOUNT

Documenting the second edition of Anomie's scheme to acquire works by British painters for private collections.

Anomie Collections is a London-based initiative that supports the work of contemporary British painters by acquiring works on behalf of a group of private collectors. Since its inception in 2022, Anomie Collections has acquired eighty-six paintings and works on paper by thirteen artists.

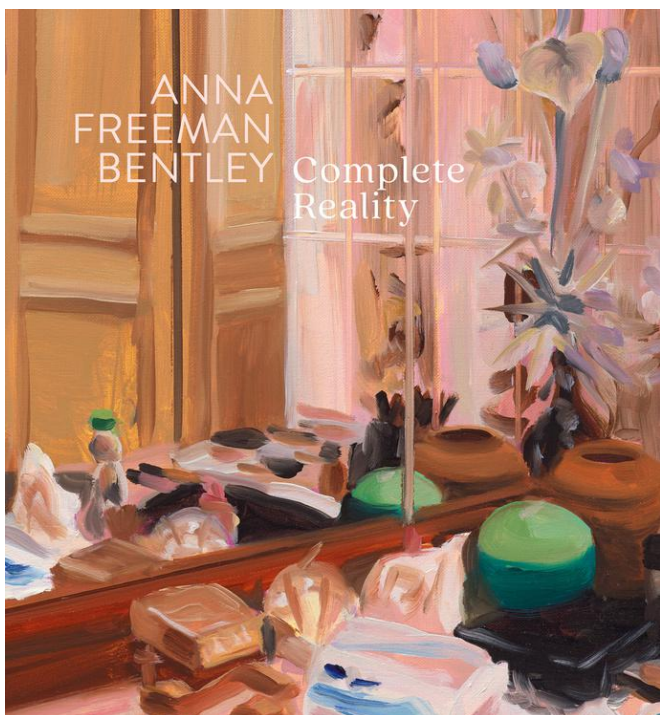
This publication, accompanying the second edition of the scheme, documents the thirty works purchased for this iteration, along with newly commissioned texts by Kathryn Lloyd and an introduction by Matt Price, Publisher at Anomie Publishing and curator of the edition. The works span a variety of genres, from landscapes and interiors to figures and abstractions.



Lindsey Bull, Silky (study), 2024
Oil on paper
41 x 31 cm.
© Lindsey Bull.
Photo: Michael Pollard. Courtesy of the artist and Bo Lee & Workman



Ben Sadler Siskin, 2024
Acrylic on board
40 x 30 cm.
© Ben Sadler
Photo: John Howard Davies. Courtesy of the artist and Anomie



ANNA FREEMAN BENTLEY

COMPLETE REALITY

With contributions from Dr
Elisabetta Fabrizi, Jennifer Higgie,
Kathryn Lloyd, Michele Robecchi

FEBRUARY 2025 • 9781910221655 • £35.00
HARDBACK • 168 PAGES • 270 X 245
C. 100 IMAGES • LONG DISCOUNT

A publication documenting
three solo exhibitions.

Anna Freeman Bentley (b. 1982) is a London-based artist known for her paintings of uninhabited architecture and interiors, where objects and furnishings invite both narrative and abstract exploration. Her latest series, featured in the publication *Complete Reality*, was inspired by a visit to the film set of *My Driver & I* (2024), a coming-of-age drama set in Jeddah, Saudi Arabia. The paintings depict opulent rooms with fringed lamps, chandeliers, mirrors, and ornate furniture, contrasted by film set elements like leads, computers, and plastic chairs. This juxtaposition reflects Freeman Bentley's ongoing interest in the tension between reality and fabrication, capturing the transient nature of such spaces. The publication also documents her recent solo exhibitions, including *Video Village* at MASSIMODECARLO Pièce Unique (Paris, 2024), *make shift* at Monica de Cardenas (Zuoz, 2024), and *Complete Reality* at Anat Ebgi (Los Angeles, 2024–25).

Contributions include an introduction by Jennifer Higgie, an interview with Elisabetta Fabrizi on reality versus illusion in Freeman Bentley's work, and an analysis by Kathryn Lloyd on the links between cinema, photography, and painting. Additionally, film producer Georgie Paget offers a speculative script based on *Video Village*, the artist's exhibition in Paris.



Anna Freeman Bentley, *Cast room*, 2024
Oil on canvas, 175 x 220 cm



Anna Freeman Bentley
Meanwhile the days, 2024
Oil on canvas, 205 x 150 cm



HENRY WARD BETHANY

With contributions from Fritz Horstman, Jenni Lomax, Amy Sillman, Jonathan Watkins, Henry Ward

APRIL 2025 • 9781910221648 • £30.00
HARDBACK • 144 PAGES • 260 X 200
C. 120 IMAGES • LONG DISCOUNT

Work produced during and following the London-based painter's residency at the Josef & Anni Albers Foundation.

Henry Ward (b. 1971) is a London-based artist, educator, and writer. This monograph focuses on his new works created during residencies at the Josef & Anni Albers Foundation, Bethany, Connecticut in 2023 and in the Morvan, Burgundy in 2024. Ward's practice revolves around the exploration of line, shape, form, and colour, mainly through painting, but also incorporating drawings and small sculptures. During his time at the Albers Foundation, he created a substantial body of work, including fifteen paintings on canvas and wood, forty on paper, sixty drawings, and twenty cut-outs, primarily using acrylic paints.

The publication includes a section on his work created post-Bethany, which consists of twenty-two acrylic paintings made during his residency in France. Contributions include a foreword by Fritz Horstman, an essay by Jonathan Watkins on Ward's career, and an interview with Jenni Lomax about the lasting impact of these residencies on his practice. A conversation between Ward and artist Amy Sillman further explores their approaches to painting and writing.



Henry Ward, *Bethany I* (2023) Acrylic on canvas, 70 x 60 cm. © Henry Ward.



Henry Ward, *Side Saddle* (2024), Acrylic on canvas, 100 x 125 cm. © Henry Ward.

SUMMER

SUMMER

AN EXHIBITION OF CONTEMPORARY BRITISH PAINTING

With contributions from Rollo
Campbell, Matt Incledon, Matt Price

JULY 2025 • 9781910221716 • £25.00
PAPERBACK • 208 PAGES • 260X210
40 ILLUSTRATIONS • LONG DISCOUNT

Documents an exhibition
surveying the work of twenty-
four of the most exciting
contemporary painters in
Britain today.

The exhibition SUMMER is both a nod to the tradition of collective summer shows in London's contemporary art scene – dating as far back as the formation of the Royal Academy's summer salons – and a broad theme around which the participating artists were invited to make or contribute works.

The resulting collection of paintings and works on paper is delightfully eclectic and idiosyncratic, from the quintessential English country garden depicted by Tim Braden to the holiday park ice cream shop presented by Caroline Walker, the lush tropical vegetation of Mauritius represented by Cara Nahaul to the abandoned island hotel discovered by Nick Goss while holidaying in Italy. From apocalyptic garden parties to unsporting tennis matches, Cornish coastal walks at dusk and gods hatching plans to woo goddesses in orchards, this is certainly a summer painting survey not to be missed.

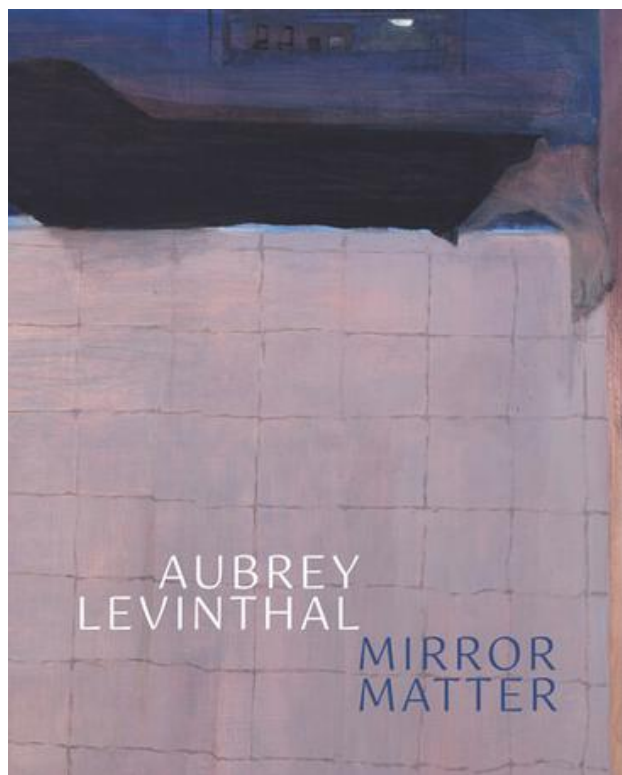
It is with a spirit of celebration and a desire to showcase excellence in contemporary painting across a broad spectrum of generations, backgrounds and styles that Frestonian Gallery and Anomie Publishing present SUMMER. The publication features a foreword by Rollo Campbell and Matt Incledon, Directors of Frestonian Gallery, and an essay by Matt Price, Publisher at Anomie.



© Hannah Brown. Courtesy the artist and Frestonian Gallery. Photo: Justin Piperger



© Freya Douglas-Morris. Courtesy the artist and Alexander Berggruen, New York. Photo: Eva Herzog Studio



AUBREY LEVINTHAL

MIRROR MATTER

With contributions from Jennifer Higgle, Hettie Judah

JULY 2025 • 9781910221730 • £40.00

PAPERBACK • 232 PAGES • 240X290

150 ILLUSTRATIONS • LONG DISCOUNT

Philadelphia-based artist Aubrey Levinthal captures the quiet intensity of everyday life.

Aubrey Levinthal's work is often rooted in the personal – from family meals to moments of solitude – reflects themes of love, isolation, intimacy and self-reflection. Using thin washes of colour on wood panels, Levinthal explores the passage of time and interiority, often portraying herself and her loved ones in tender, introspective moments. Scenes like a woman gazing into a mirror, a mother and child in bed, or a solitary figure at lunch are imbued with emotion and psychological nuance.

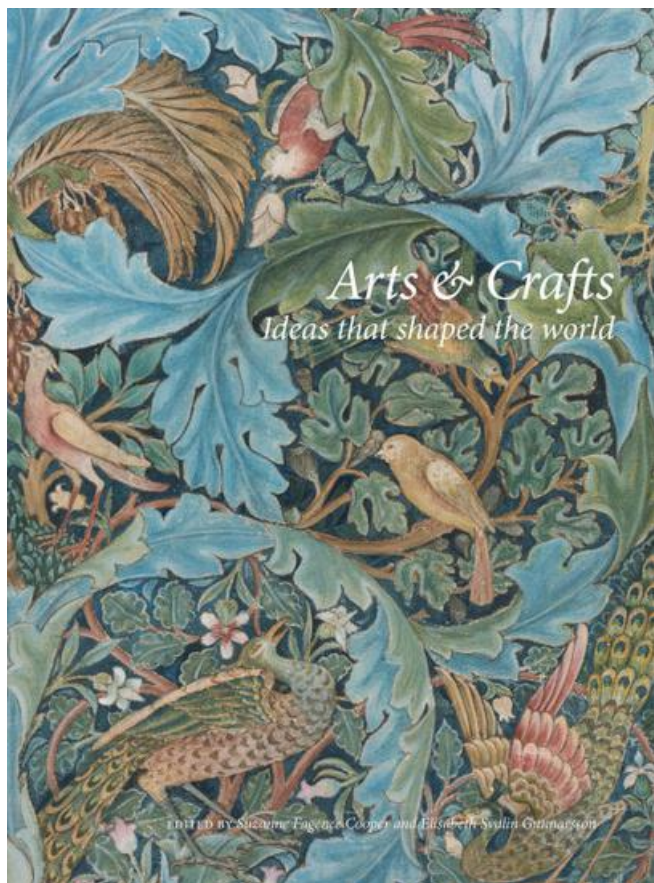
Influenced by artists from Giotto to Bonnard and Modersohn-Becker, Levinthal plays with perspective, scale and composition to explore perception and identity. Flowers, especially tulips and daffodils, often appear in her work as symbols of beauty and transience. Whether depicting sleep, reflection or the quiet spaces between people, Levinthal's paintings invite us to consider the depth in small gestures and fleeting moments. Through a delicate balance of abstraction and realism, she evokes the complexity of inner life and the resonance of lived experience, portraying humans as simultaneously strong and vulnerable, grounded in routine yet rich with unspoken emotion.



Aubrey Levinthal,
Drop-Off Women (2025) Oil on panel, 60 × 48 in. ©
Aubrey Levinthal



Aubrey Levinthal,
Studio Desk (for Winifred) (2025) Oil on panel
30 × 24 in. © Aubrey Levinthal



ARTS AND CRAFTS

IDEAS THAT SHAPED THE WORLD

Edited by Elisabeth Svalin Gunnarsson and Henry Howard, with Cilla Robach, Howard Hull, Karen Livingstone, Kathy Haslam et al.

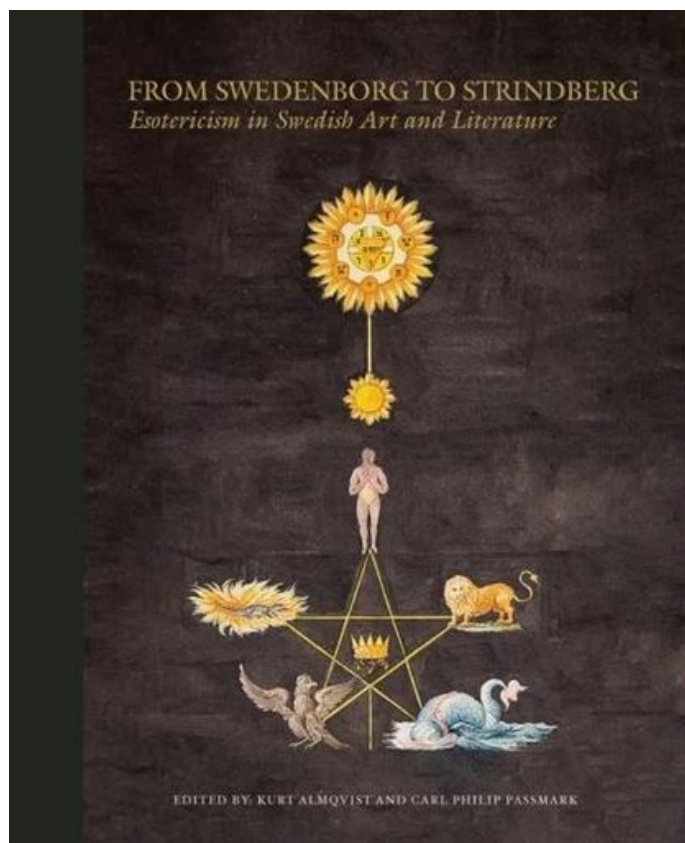
MAY 2025 • 9789189882416 • £35.00
HARDBACK • 320 PAGES • 305 X 225
ILLUSTRATED • LONG DISCOUNT

Twelve authors focus on where the ideals and visions of the Arts and Crafts Movement were created, interpreted and developed.

The Arts & Crafts movement began as a backlash against industrialism and the prevailing stylistic ideals in mid-19th century Britain. The basic ideas of its followers, including the art critic John Ruskin and the artist William Morris, developed into a global movement, spreading through craft colonies and influencing professionals in several fields, from design and architecture to ornamentation and cultivation. The movement reached Sweden a few decades later and expressed itself as a romanticization of the simple life, tied to the home. One of the leading figures of the movement in Sweden is Carl Larsson, whose colourful paintings are known for depicting the simplicity of everyday life.

In this book, twelve authors focus on the home environments, art schools, museums and other organisations where the ideals and visions were created, interpreted and developed. We get to read about the movement's continued relevance for our time; not only as a beloved pattern treasure that inspires and forms the basis of new styles, but also our relationship to creation, sustainability thinking and lifestyle.





FROM SWEDENBORG TO STRINDBERG

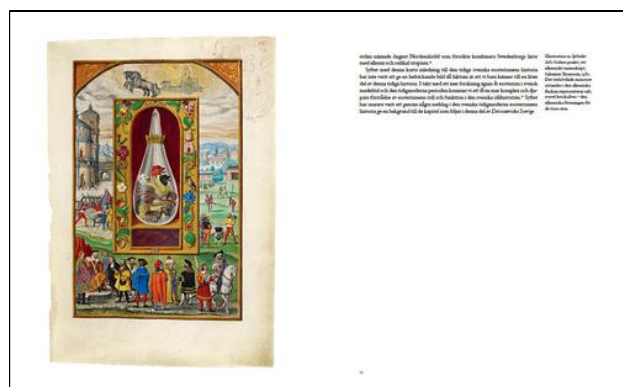
ESOTERICISM IN SWEDISH ART AND LITERATURE

Edited by Carl Philip Passmark and Kurt Almqvist, with Karen Swartz, Per Stille, Anders Hallengren, David Dunér, Elisabeth Mansén et al.

MAY 2025 ■ 9789189425972 ■ £30.00

HARDBACK ■ 324 PAGES ■ 270 X 220

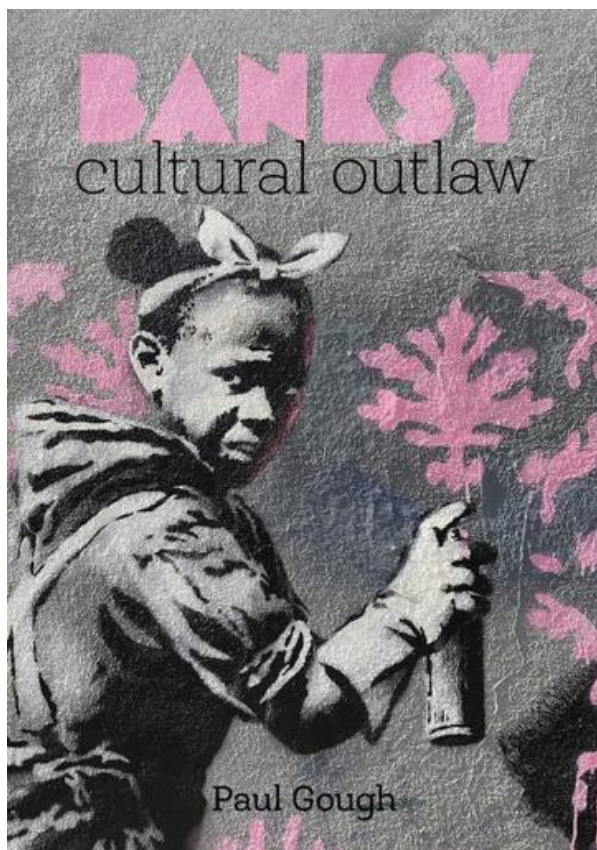
LONG DISCOUNT



The history of esotericism in Sweden and how its rituals, practices and traditions came to influence art.

During the latter part of the nineteenth century, so-called esoteric movements became increasingly popular in cultural and intellectual circles in Europe, not least in Sweden. Secret teachings, rituals and practices in alchemy, astrology, occultism and theosophy were predominant, with a belief in correspondences in the cosmos, living nature and transmutations. But esotericism goes back much further in time in Swedish history. Although such esoteric ideas were long considered heresy by the Church and thus driven underground, they have had a significant impact on Swedish culture.

In this anthology, we bring together some of Sweden's foremost experts on the subject to explore the history of esotericism in Sweden and how its rituals, practices and traditions came to influence writers and artists such as August Strindberg, Selma Lagerlöf, Viktor Rydberg, Hilma af Klint, Tyra Kleen and Carl Milles.



BANKSY

CULTURAL OUTLAW

By Paul Gough

MAY 2025 • 9781915670236 • £20.00

PAPERBACK • 176 PAGES • 242 X 170

LONG DISCOUNT

The first assessment of Banksy's practice as an artist, examining his craft, his evolution as a maker of memorable images, and cultural impact.

This illustrated book offers a fresh perspective on Banksy's work, exploring his creative output as an artist, political commentator, and cultural phenomenon. Through a thematic approach, it examines Banksy's multifaceted practice as a stenciller, painter, curator, and filmmaker, analysing the craft, context, and cultural influences of his work within the social and political debates that shape his visual agenda.

The book highlights key events that have defined Banksy's reputation, including his debut exhibitions in the USA (*Barely Legal*, 2003); his 2004-5 incursions into major collections like The Louvre, the Met, Tate Gallery, and the British Museum, where he 'donated' his art; the remixing of the Bristol Museum & Art Gallery collection in 2009; the *Dismaland* exhibition in 2015; and the notorious shredding of his own artwork at a live Sotheby's auction. Interwoven throughout these chapters is the story of Banksy's rise as an artist, with detailed analyses of his craft, including the power of his stencilling, his ability to recontextualise old canvases humorously, and his innovative use of words, lettering, and fonts.

ABOUT THE AUTHOR

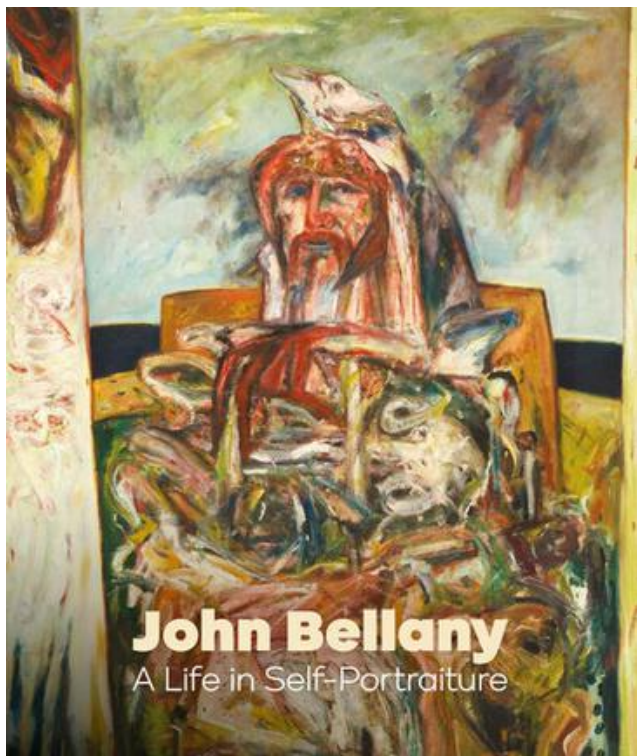
Professor Paul Gough is a British academic, painter and broadcaster who has written widely about British artists. His first book on Banksy explored the impact of the 2009 exhibition in Bristol and since then Gough has regularly written and commented on the artist for BBC radio and television, Sky TV in UK and abroad, and numerous international stations. In 2022, a short film alleging Gough was the street artist went viral over TikTok, receiving more than two million views. Vice-Chancellor of Arts University Bournemouth, he is a painter and exhibitor, with work in international collections.



RA Open (2018)



Well Hung Lover (2006)



JOHN BELLANY

A LIFE IN SELF-PORTRAITURE

By Bill Hare & Alexander Moffat
Foreword by Helen Bellany

MAY 2025 • 9781915670243 • £20.00
PAPERBACK • 112 PAGES • 270 X 255
LONG DISCOUNT

The role of self-portraiture in the work of one of the most significant European Expressionists of the modern era.

John Bellany was one of the most significant Northern European Expressionists of the modern era. As with all expressionists his art is highly subjective and autobiographical and his self-portraits range from carefully observed student studies to disguising himself in different roles within his epic pictorial narratives.

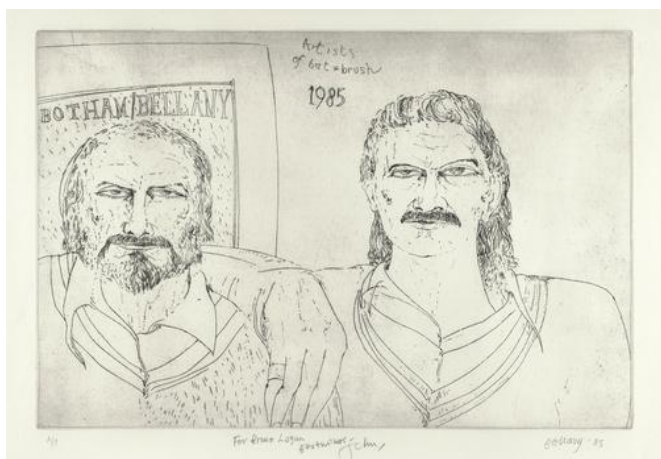
This book concentrates on the role of self-portraiture in Bellany's art to trace and present the complex development of his artistic and personal obsessions and shows how he portrayed himself through a variety of mediums, including his private sketch books and a wide range of printing techniques as well as drawings and paintings. It includes a foreword by Helen Bellany, the artist's wife, plus an essay and interview from exhibition curators' Bill Hare and Sandy Moffat. Moffat's account charts his long-term friendship and collaboration with Bellany, from their time at art school up until the latter's death.

ABOUT THE EXHIBITION:

City Art Centre, Edinburgh, 31 May - 28 September 2025.



The Pianist by John Bellany 1983, oil on canvas, 173 x 152.5 cm © The Estate



John Bellany, Artists of Bat and Brush (1985)

TEN SCULPTURES BY TIM SCOTT

1961 TO 1971

By Sam Cornish

JULY 2025 • 9781915670250 • £15.00

PAPERBACK • 76 PAGES • 300 X 220

LONG DISCOUNT

Succinct commentaries on ten key sculptures by Scott, along with an introduction by his contemporary William Tucker.

In the 1960s Tim Scott tested the limits of what a sculpture could be. Visionary and audacious, his large-scale constructions radically transformed the inheritance of Constantin Brancusi and Henri Matisse. How spatially expansive could sculpture become whilst retaining its identity as sculpture? Could sculpture incorporate colour and translucency, without abandoning a sense of mass and density? Scott explored these questions in materials new to sculpture including plywood, fibreglass, steel, aluminium, perspex and latex foam.



World Observation

Empire, Architecture,
and the Global Archive
of Itō Chūta



Matthew Mullane

WORLD OBSERVATION

EMPIRE, ARCHITECTURE,
AND THE GLOBAL ARCHIVE
OF ITŌ CHŪTA

Matthew Mullane

MAY 2025 • 9780822948445 • £57.50

HARDBACK • 384 PAGES • 254 X 179

68 B/W AND 47 COLOR ILLUSTRATIONS

SHORT DISCOUNT

An incisive study of a towering figure in modern Japanese architecture.

World Observation explores the archives and architecture of Itō Chūta (1867–1954), the eminent architectural thinker of the Japanese empire, who traveled across Asia, Europe, and North America to create the first world history of architecture in Japanese from a truly global set of encounters. In his mission to integrate Japan into existing world histories, legitimate Japanese colonial expansion, and train observers to see the world in the way that he did, Itō theorised new kinds of “observation” (*kansatsu*) in writing and drawing that strategically blended epistemological values from European science, philosophy, and anthropology with Japanese Buddhism, folklore, and naturalism.

World Observation presents close readings of Itō’s writings, sketches, and designs to cast new light on a key figure in the architectural history of Imperial Japan and situate his contributions within the sweep of global architectural history across the late nineteenth and early twentieth centuries.

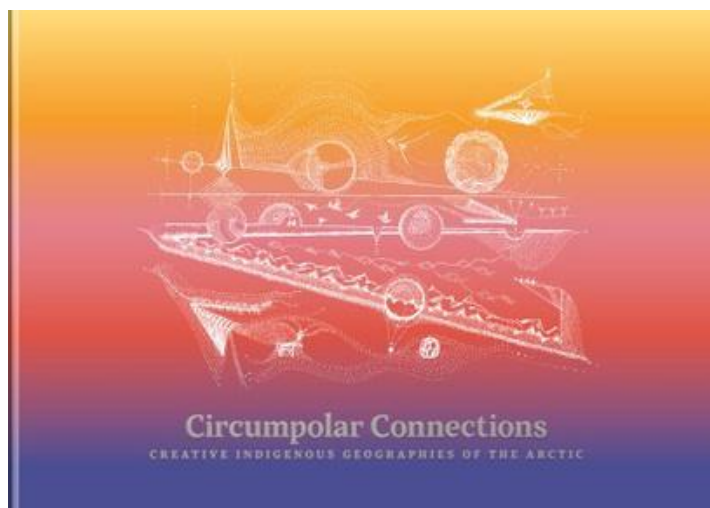
ABOUT THE AUTHOR

Matthew Mullane is assistant professor of the history and theory of architecture at Radboud University, the Netherlands.

“Thanks to this deeply researched study, readers can at last gain a full and nuanced picture of twentieth-century scholar, architect, and pan-Asianist ideologue Itō Chūta. As Mullane demonstrates, Itō’s fascinating and eccentric body of work is equally important to our understanding of global architectural modernity as it is to the history of modern Japan.

– **Jordan Sand, Georgetown University**

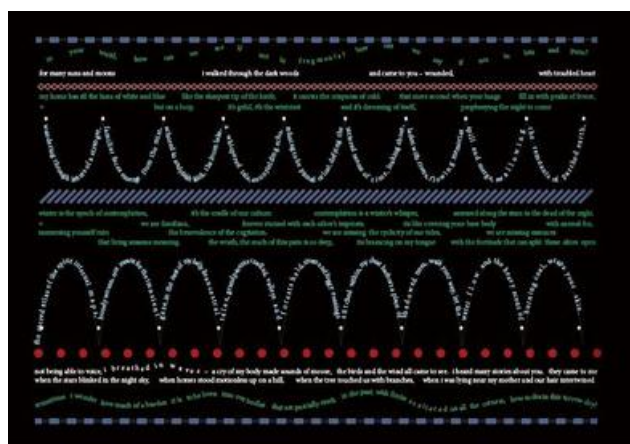
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CIRCUMPOLAR CONNECTIONS

CREATIVE INDIGENOUS GEOGRAPHIES OF THE ARCTIC

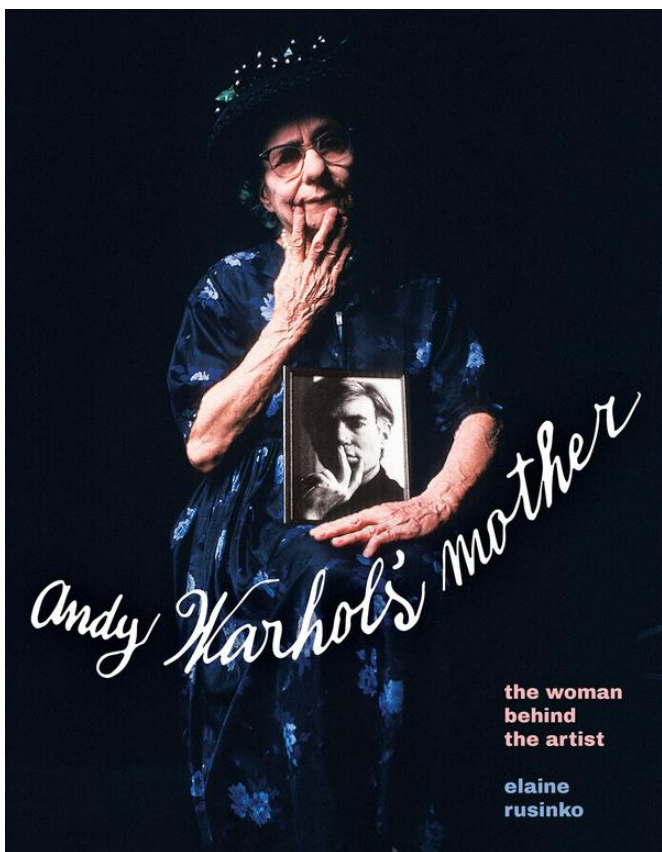
JANUARY 2025 • 9780819501882 • £21.95
PAPERBACK • 128 PAGES • 297 X 210
30 B&W PHOTOS, 12 COLOR PLATES • SHORT DISCOUNT



Creative visions of Arctic geography from Indigenous perspectives.

Grounded in the spatiality of Indigenous existence, *Circumpolar Connections: Creative Indigenous Geographies of the Arctic* is an innovatively foundational book about experiences and conceptions of geography in the circumpolar world. The book centers Arctic writers and artists as creators of space and disseminators of geographical knowledge emerging from Indigenous epistemologies. It collects newly commissioned poems, short stories, and essays that are accompanied by responses in the form of visual art – including paintings, photographs, and mixed media artworks – as well as brief academic reflections.

Containing multiple languages – from English and Russian to North Sámi, Kalaallisut, and Sakha – as well as translations, the book is grounded in dialogues and conversations between creative practitioners from across the circumpolar North. Among others, they include Alutiiq, Eyak, Gwich'in, Innu, Inupiaq, Inuvialuk, Lingit, and Yup'ik writers and visual artists, alongside Indigenous and non-Indigenous scholars. Extending "geo-" beyond earth and "-graphy" beyond writing, the creative geographies of *Circumpolar Connections* powerfully expand the Arctic into manifold spaces imagined by a multiplicity of Indigenous stories and aesthetic forms. In doing so, they offer circumpolar conversations that speak to Arctic communities while reaching out to global audiences.



ANDY WARHOL'S MOTHER

THE WOMAN BEHIND THE ARTIST

Elaine Rusinko

OCTOBER 2025 • 9780822948407 • £29.00

HARDBACK • 520 PAGES • 229 X 152

63 PHOTOS AND DRAWINGS • SHORT DISCOUNT

The first comprehensive biography of Julia Warhola.

Exploring previously unpublished material, including Rusyn-language correspondence and videos, *Andy Warhol's Mother* provides the first in-depth look at Julia's hardscrabble life, her creative imagination, and her spirited personality. Elaine Rusinko follows Julia's life from the folkways of the Old Country to the smog of industrial Pittsburgh and the tumult of avant-garde New York.

Rusinko explores the impact of Julia's Carpatho-Rusyn culture, Byzantine Catholic faith, and traditional worldview on her ultra-modern son, the quintessential American artist. This close examination of the Warhola family's lifeworld allows a more acute perception of both Andy and Julia while also illuminating the broader social and cultural issues that confronted and conditioned them.

ABOUT THE AUTHOR

Elaine Rusinko is associate professor emerita of Russian language and literature at the University of Maryland, Baltimore County.

“A persuasive look at a famous artist's maternal muse. The book's consideration of Warhola as a true folk artist with roots in Carpatho-Rusyn culture is its greatest contribution. Rusinko, a scholar of Carpatho-Rusyn literature whose grandparents were from the same region, is an ideal guide to this terrain.

– **Kirkus**

”

A Hard Walk through Solitude

LIVING AMONG ALASKA'S VOLCANOES
Drawings, photographs, and stories by Gary Freeburg



A HARD WALK THROUGH SOLITUDE

LIVING AMONG ALASKA'S VOLCANOES

Gary Freeburg

MARCH 2025 • 9781960521033 • £32.00

HARDBACK • 192 PAGES • 254 X 228

84 ILLUSTRATIONS, INCLUDING 27 GRAPHITE DRAWINGS
LONG DISCOUNT

A truly unique meditation on being among Earth's wildest and most remote places.

The volcanoes on the Alaska Peninsula and the fifty-seven volcanoes that project into the Aleutian Islands form the northern rim of the Pacific Ring of Fire. Gary Freeburg has wandered and lived among Alaska's volcanoes for regular periods during the past three decades.

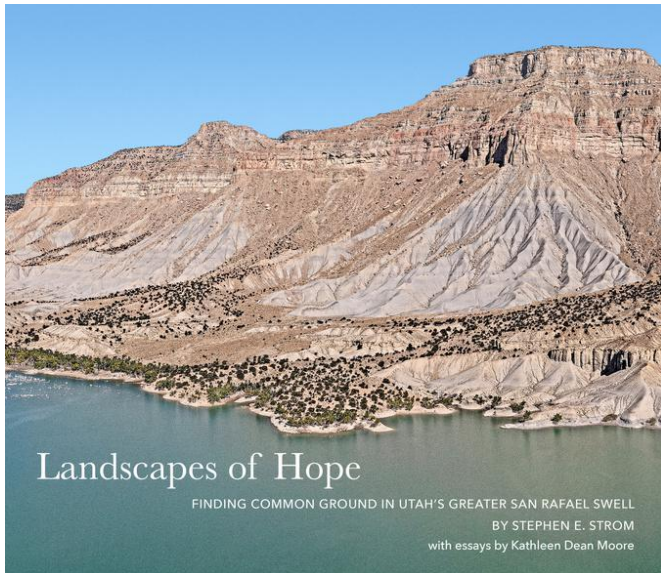
Freeburg's writings, photographs, and drawings reflect what it is like to seek solitude and live among Alaska's wild volcanoes. His travels were mostly solo treks in which he was flown in with supplies, a camera, sketchbooks and journal to share his thoughts and artistically render his experiences. Each day spent in the wilderness affirmed the importance of this place for the author and how fortunate it is to have magical places and national parks like Alaska's volcanoes—how fortunate we are to be alive on this magnificent Earth.

ABOUT THE AUTHOR

Gary Freeburg lived and worked in Alaska for twenty-five years and served as a professor of art at the University of Alaska's Kenai Peninsula College, where he directed the art program and served as the curator in the campus art gallery that now bears his name.



All content © GFT Publishing



LANDSCAPES OF HOPE

FINDING COMMON GROUND IN UTAH'S GREATER SAN RAFAEL SWELL

Stephen E. Strom

With contributions from Kathleen Dean Moore

MARCH 2025 ■ 9781960521040 ■ £35.00

HARDBACK ■ 176 PAGES ■ 228 X 292

84 ILLUSTRATIONS

LONG DISCOUNT



All content © GFT Publishing

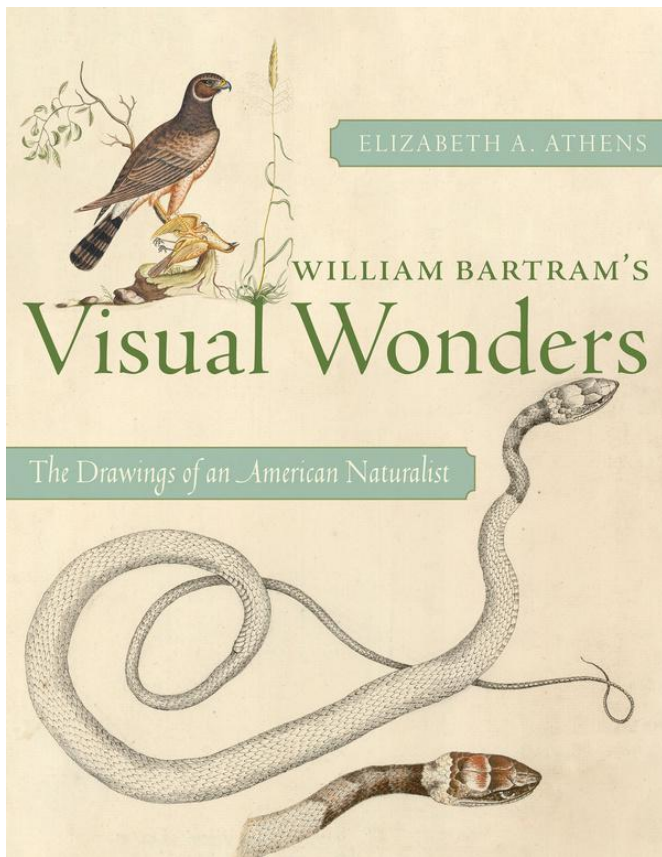
How people from all walks of life were able to protect the Greater San Rafael Swell.

As the treasures of the Greater San Rafael Swell became widely known during the 1960s, conservationists undertook campaigns to designate large tracts of public lands in the region as wilderness. Initially, some residents of Emery County, located at the heart of the Greater Swell, strongly opposed these efforts, concerned that wilderness designations could undermine residents' livelihoods.

At first, reconciling these opposing views seemed impossible. Until, in 2019, their efforts to find common ground culminated in the passage of the John D. Dingell Jr. Conservation, Management, and Recreation Act, ultimately creating twenty-five new wilderness and other protected areas. *Landscapes of Hope* celebrates the commitment of those who take rightful pride in their legacy and who forged the legislation, conserving landscapes of extraordinary beauty and profound cultural importance.

ABOUT THE AUTHOR

Stephen E. Strom began to make fine art photographs of the American West in 1978. His work has been exhibited widely throughout the U.S.



WILLIAM BARTRAM'S VISUAL WONDERS

THE BOTANICAL DRAWINGS OF AN AMERICAN NATURALIST

Elizabeth A. Athens

MARCH 2025 • 9780822948261 • £32.00
HARDBACK • 196 PAGES • 229 X 152
ILLUSTRATED
SHORT DISCOUNT

“

Beautifully written and deeply researched, William Bartram's Visual Wonders presents a close reading of Bartram's natural history illustrations and place in the transatlantic world of botanical exchange and knowledge formation.

– **Romita Ray, Syracuse University**

”

Positions Bartram's illustrations as central to his understanding of nature.

Naturalist William Bartram (1739–1823) is best known as the author of a travelogue describing his botanizing journey through the American South in the late eighteenth century. Writing was not, however, Bartram's only or even preferred method of recording the natural world around him.

Elizabeth Athens considers the strangeness of Bartram's graphic enterprise, exploring the essential role his renderings played in his natural history. For Bartram, the making and interpretation of figures on a surface was a dynamic and collaborative relationship between nature, the observing artist-naturalist, and the audience. This book offers the first in-depth investigation of Bartram's drawing practice as central to his understanding of the natural world.

ABOUT THE AUTHOR

Elizabeth A Athens is an art historian and curator based at the University of Connecticut.

The Anomie Review
of Contemporary
British Painting 3

ANOMIE REVIEW

OF CONTEMPORARY BRITISH PAINTING 3

Edited by Anneka French
with an introduction by Matt Price

2024 • 9781910221594 • £35.00
PAPERBACK • 384 PAGES • 280 X 210
350 ILLUSTRATIONS • LONG DISCOUNT

Surveys solo exhibitions that
define recent contemporary
painting.

This new anthology presents the work of eighty-five artists born or living in Britain through documentation and discussion of solo exhibitions of their work in museums and galleries nationally and internationally. Featuring artists at different stages of their careers, from senior figures exhibiting at major museums to emerging artists presenting some of their first commercial gallery exhibitions, *The Anomie Review of Contemporary British Painting 3* offers an overview of recent activity in the medium of painting in Britain.

ABOUT THE AUTHORS

Anneka French is a critic and curator. She contributes to *Art Quarterly*, *Burlington Contemporary*, *1000 Words* and *Photomonitor*. She was Director at New Art West Midlands, Editorial Manager of this is tomorrow and has worked at Tate Modern, Ikon and The New Art Gallery Walsall. French is currently Curator at Coventry Biennial.

Matt Price is a publisher, editor and writer based in London. His writing has been featured in magazines such as *Art Monthly*, *ArtReview*, *frieze* and *Flash Art*, and he is a regular contributor to *Art Quarterly*. He has edited titles for international trade publishers including Rizzoli, Hatje Cantz and Thames & Hudson, and was project editor of Phaidon's flagship international anthologies of contemporary painting and drawing *Vitamin P2* and *Vitamin D2*.



Benjamin Senior; *Shelter*, 2023; Egg tempera on wood panel; 80 x 100 cm; 31 1/2 x 39 3/8 in.; © Benjamin Senior; Courtesy the artist and Carl Freedman Gallery, Margate; Photo: Peter Mallet



Hynek Martinec; *Pause Over Death*, 2023; Oil on canvas; 80 x 100 cm; 31 1/2 x 39 3/8 in.; © Hynek Martinec; Photo: Benjamin Deakin

JOY LABINJO

Joy Labinjo, Jareh Das &
Adelaide Bannerman

Introduction by Christine Checinska

2024 • 9781910221631 • £40.00

HARDBACK • 192 PAGES • 245 X 270

120 ILLUSTRATIONS

LONG DISCOUNT



Joy Labinjo

A monograph dedicated to the large-scale figurative paintings of British-Nigerian artist Joy Labinjo.

Coincides with her institutional solo exhibition We Are Briefly Gorgeous at Southwark Park Galleries, London, which opened in July 2024.

Joy Labinjo uses the human figure as a vehicle to explore topics such as storytelling, identity and race, and how they intersect with wider social, cultural and political contexts. Her work is informed by her experiences growing up as both a Londoner and as part of the African diaspora.

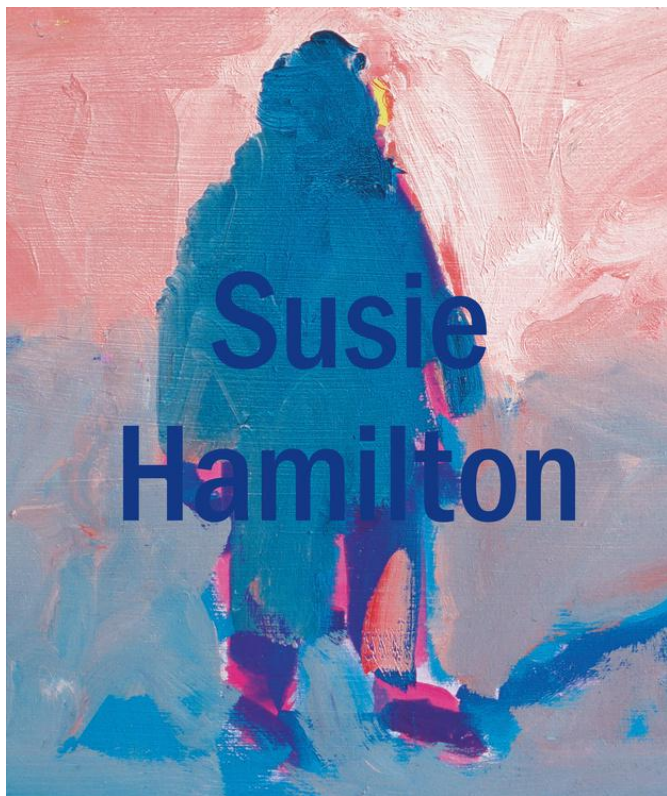
Her large-scale figurative paintings often depict Black bodies from the past and present—both real and imagined. Working from personal and archival imagery, including family photographs, found images and historical material, she captures scenes of joy, leisure and perseverance in everyday life. As a painter fundamentally concerned with people's stories, she expands the dialogue around contemporary Black culture.

ABOUT THE ARTIST

Joy Labinjo (b.1994) is a painter living and working in London. She completed her BA at Newcastle University in 2017 and her MFA at the Ruskin School of Art, University of Oxford in 2022. She was awarded the Woon Art Prize in 2017.



Joy Labinjo; The Real Thugs of Britain, 2020
Oil on canvas; 200 x 180 cm; 78 3/4 x 70 7/8 in
Courtesy of the artist, Tiwani Contemporary and The Breeder
Photography by Athanasios Gatos



SUSIE HAMILTON

Susie Hamilton & Anna McNay

Edited by Anneka French

2024 • 9781910221570 • £45.00

HARDBACK • 240 PAGES • 290 X 245

165 ILLUSTRATIONS

LONG DISCOUNT

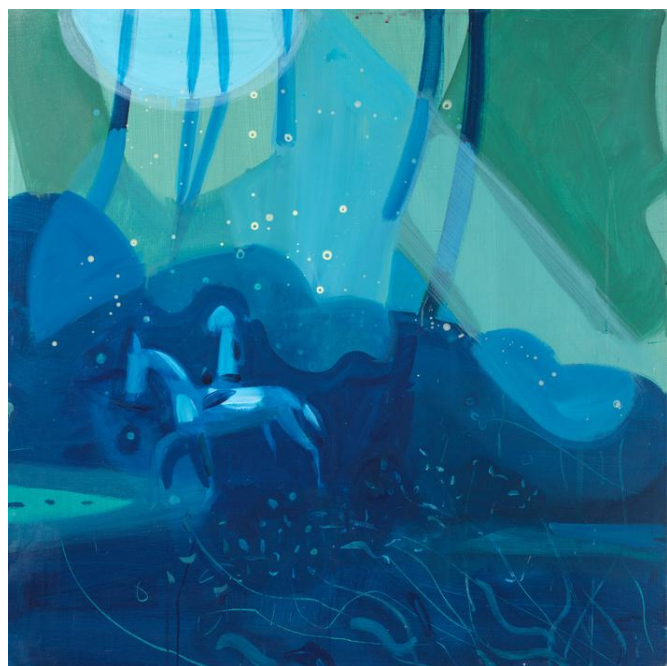
The first major monograph on the work of London-based painter Susie Hamilton.

Susie Hamilton's dynamic practice is concerned with a wide range of subjects but often focuses on solitary people in impersonal public spaces or natural wildernesses. From the heroic, isolated exploits of astronauts and Arctic explorers to lone shoppers in supermarkets, all subjects are equal under her gaze. As critic and broadcaster Charlotte Mullins observes, 'Hamilton often uses literature as a springboard for her work. Her paintings draw out the ambiguities of Shakespeare, the fragmentary chaos of TS Eliot, the melancholy of Andrew Marvell.'

Comprising over 300 paintings in oil and acrylic and numerous works on paper, Hamilton's work is here divided into thematic sections that bring insight to her research. The development of Hamilton's work further unfolds in an enlightening interview with writer and broadcaster Louisa Buck, from the night-time desolation of motorways and petrol stations to an evolving interest in human and animal figures. Buck's in-conversation also details Hamilton's series 'Plumpers' and 'Mutilates', uneasy figures who border categories of abstraction and representation.

ABOUT THE ARTIST

Susie Hamilton (b. London, 1950) studied Fine Art at St Martins School of Art and Byam Shaw School of Art. She has been represented by Paul Stolper Gallery since 1996 and has been commissioned by Hospital Rooms to create wall-paintings in psychiatric intensive care units since 2018.



*Susie Hamilton; Gawain 2, 2021; Acrylic on canvas; 100 x 100 cm; 39 3/8 x 39 3/8 in. © Susie Hamilton
Photo: Jackson Pearce White, Stephen White & Co*



Minami Kobayashi



Minami Kobayashi; *Miro's Solar Bird and two trees, the sun card and the moon*, 2024; Oil on canvas; 210 x 230 cm
82 5/8 x 90 1/2 in; Courtesy of the artist and Frestonian Gallery, London

MINAMI KOBAYASHI

PAINTINGS 2016-24

Minami Kobayashi, Lisa Wainwright & Laura Allsop

Edited by Matt Incledon

2024 • 9781910221662 • £30.00
HARDBACK • 96 PAGES • 260 X 240
50 ILLUSTRATIONS
LONG DISCOUNT

A monograph dedicated to the work of Japanese artist Minami Kobayashi.

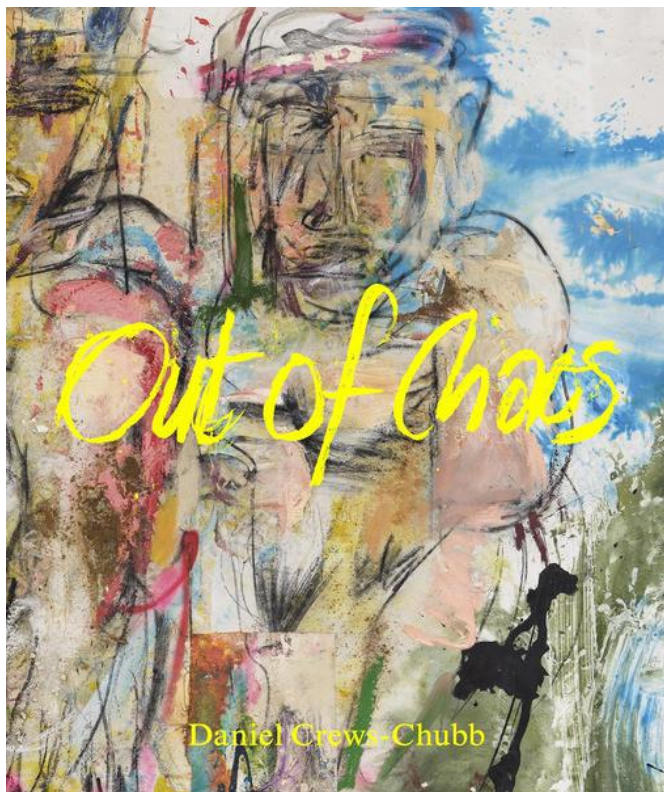
Coincides with her second major solo exhibition, The Song of Jujubes, at Frestonian Gallery, London.

Minami Kobayashi's paintings depict familiar yet surreal scenes, created from an amalgamation of memories, places and ordinary people. In her dream-like ambiguous narratives, nature, animals and humans are given equal status; her realms are symbiotic societies with multiple creatures. She captures transitory and fluctuating moments, depicting her protagonists in states of flux, vulnerability and openness. Her compositions are a potent mix of playfulness and deeper themes of human and natural life.

This publication documents Kobayashi's paintings chronologically, from her early works of 2016 to 2024. In a foreword, the Directors of Frestonian Gallery, Matt Incledon and Rollo Campbell, introduce the inner world of the artist and the themes of *The Song of Jujubes*.

ABOUT THE ARTIST

Minami Kobayashi (b.1989, Nagoya, Japan) lives and works in London. She holds an MFA in Painting and Drawing from the School of The Art Institute of Chicago (2018) and a BA in Painting from Tokyo University of the Arts (2016).



DANIEL CREWS-CHUBB

OUT OF CHAOS

Daniel Crews-Chubb

Texts by Jennifer Higbie, Dr Matthew James & Holman Amah-Rose Abrams

2024 • 9781910221617 • £50.00

HARDBACK • 216 PAGES • 285 X 240

150 ILLUSTRATIONS

LONG DISCOUNT

Mixed-media works by London-based painter Daniel Crews-Chubb.

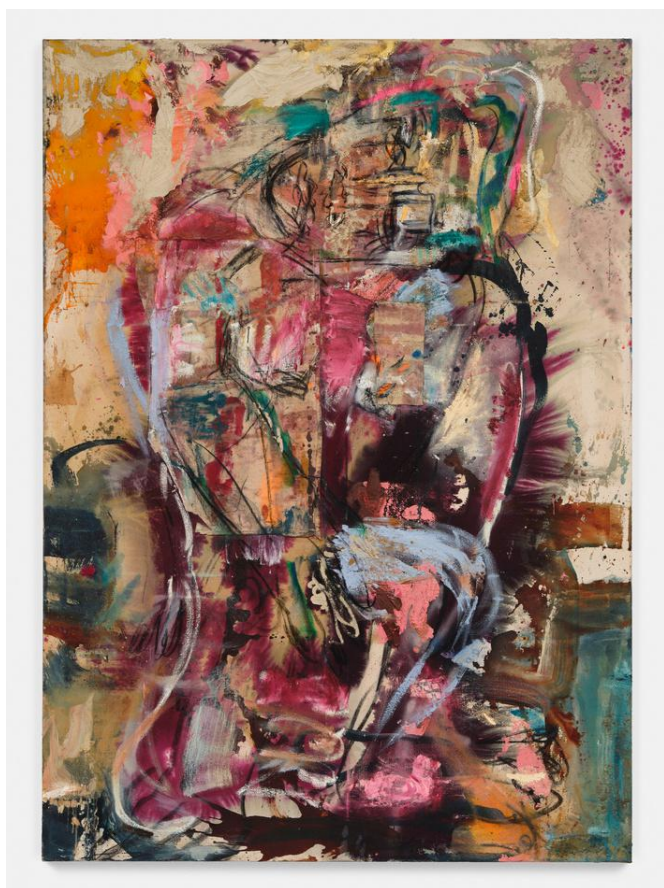
Published to coincide with his solo exhibition at Timothy Taylor, New York.

Daniel Crews-Chubb's paintings exist somewhere between figuration and abstraction. They draw on a wide variety of references, including ancient cosmologies, historic artefacts and sculpture, pre-Columbian deities, Cubism, Abstract Expressionism and Hellenic myth. He intertwines canonical sources and classical allusions in his paintings, creating a highly personal, idiosyncratic lexicon of human, celestial and bestial figures.

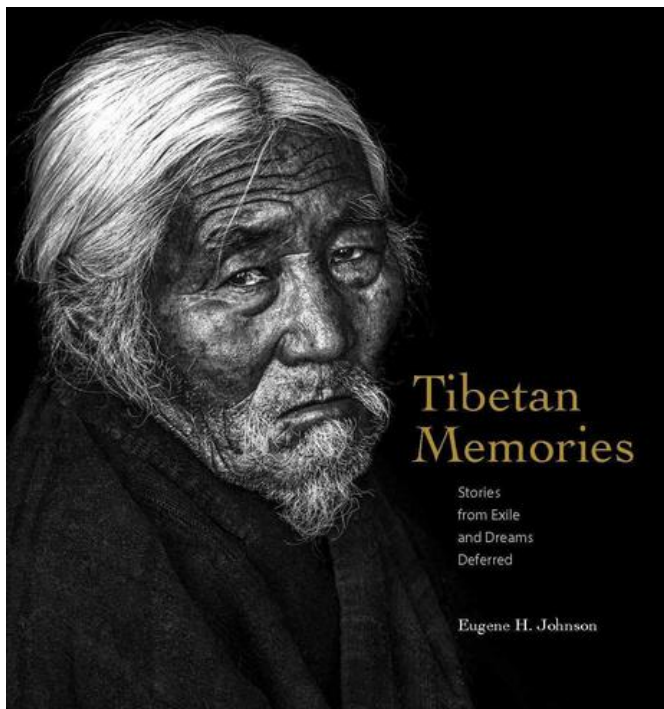
Out of Chaos takes its title from the ancient Greek notion that chaos is a state of undifferentiated matter from which the universe emerged. The paintings that form this series feature urgent, gestural marks and passages of vivid colour, centred around the figure as a motif.

ABOUT THE ARTIST

Daniel Crews-Chubb was born in Northampton in 1984. He completed his BA at Chelsea College of Arts, London, in 2009 and undertook the Turps Studio Programme, London, in 2013.



Daniel Crews-Chubb; *Immortal XXVI (Aubergine)*, 2024
Oil, pigment stick, acrylic, ink, charcoal, spray paint, sand,
and collaged fabrics on canvas
82 7/8 x 59 1/4 in; 210.5 x 150.5 cm; Courtesy of the artist and
Timothy Taylor © Daniel Crews-Chubb



TIBETAN MEMORIES

STORIES FROM EXILE AND DREAMS DEFERRED

Eugene H. Johnson

With contributions from Mirasol Delfin Johnson

2024 • 9781960521064 • £35.00

HARDBACK • 160 PAGES • 286 X 305

72 BLACK-AND-WHITE ILLUSTRATIONS

LONG DISCOUNT

The first book to present the stories and portraits of exiled Tibetan people in their own words.

This book includes gorgeous photographs of ordinary Tibetan women and men in exile and the lands they embraced in Ladakh, where they fled after the Chinese annexed Tibet in 1959. To meet the people and make these photographs, the Johnsons traveled throughout Ladakh, visiting many villages and interviewing dozens of people. Most of them had to leave everything behind when they fled: family, friends, and their most precious possessions.

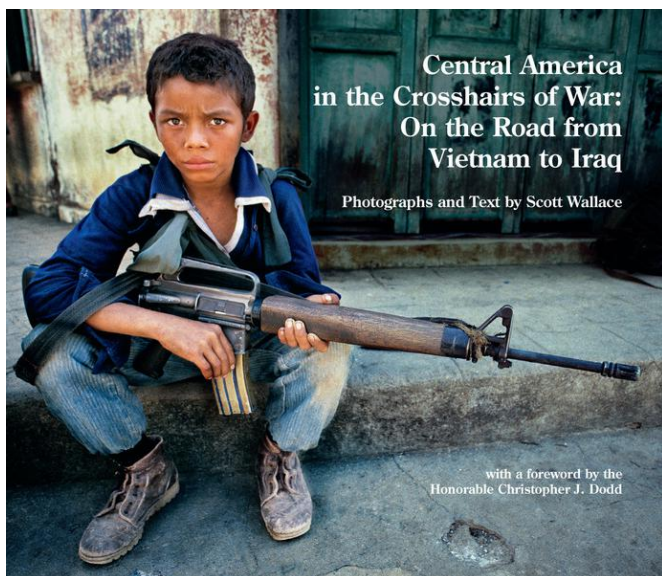
Yet, as Dr. Johnson reveals in his photographs and stories, these refugees are resilient, wise, and hopeful. They have made their tragedy a source of strength, along with their unwavering devotion to their spiritual leader, the Dalai Lama, and to their Buddhist practice, which continues to sustain them. In a world full of exiles, more than 150,000 of which are Tibetan, this book is not only of historical significance, it puts a human face on the increasingly complex problem of people being forcibly displaced from their homelands.

ABOUT THE AUTHOR

Dr. Eugene H. Johnson has been Professor of Comparative Medicine at Sultan Qaboos University in Oman since 1999.



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CENTRAL AMERICA IN THE CROSSHAIRS OF WAR

ON THE ROAD FROM VIETNAM TO IRAQ

Scott Wallace

With a foreword by the Honorable Christopher J. Dodd

2024 • 9781913645595 • £32.00

HARDBACK • 192 PAGES • 241 X 280

100 PHOTOGRAPHS

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Documents the legacy of misguided and illegal U.S. policies in Central America.

During the 1980s, the Reagan Administration waged proxy wars against popular movements in El Salvador, Nicaragua, and Guatemala that left ten of thousands dead and countless more wounded. Scott Wallace arrived in Central America in 1983 to cover the conflicts for CBS News and would later report for *The Independent* and *The Guardian*. *Central America in the Crosshairs of War* provides a rare look into the shocking real-life consequences of morally dubious policies while offering a gripping primer for aspiring foreign correspondents and field reporters.

ABOUT THE AUTHORS

Scott Wallace is an award-winning journalist and photographer whose work has appeared in publications throughout the world. He is an associate professor at the University of Connecticut.



**THE
LONG
RIDE
HOME** Black Cowboys
in America
Photography by Ron Tarver
Interview by Elizabeth Krist
with an essay by
Art T. Burton

THE LONG RIDE HOME

BLACK COWBOYS IN AMERICA

Ron Tarver

With an essay by Art T. Burton

2024 • 9781960521026 • £36.00

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133 PHOTOGRAPHS (99 COLOUR, 4 BLACK & WHITE)

LONG DISCOUNT



The first book to tell the story
of the Black cowboy in
contemporary America.

Although Black cowboys have been a fixture on the American landscape and frontier since the nineteenth century, few people are aware of their enduring contributions to the history of the West. The book features Ron Tarver's beautiful, compelling, and often surprising contemporary images of African-American cowboys that not only convey the Black cowboy's way of life and its rich heritage, but also affirm a thriving culture of Black-owned ranches and rodeo operations, parades, inner-city cowboys, retired cowhands, and Black cowgirls of all ages, too.

The Long Ride Home couldn't be more timely, coming on the heels of films such as Lil Nas X's hit time-travel western, *Old Town Road* (2019), Idris Elba's *Concrete Cowboy* (2021) and Beyoncé's *Cowboy Carter* (2024).

ABOUT THE AUTHOR

Ron Tarver comes from a family of African-American cowboys. In 2021, he was awarded a John Simon Guggenheim Memorial Foundation Fellowship in Creative Arts Photography, and he has been in more than thirty solo and eighty group exhibitions.



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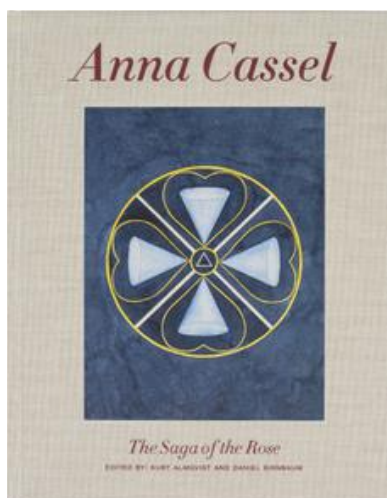
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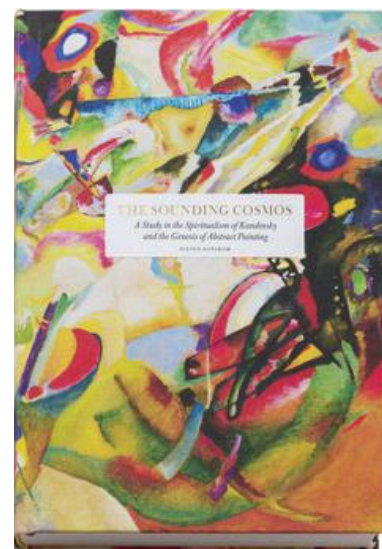
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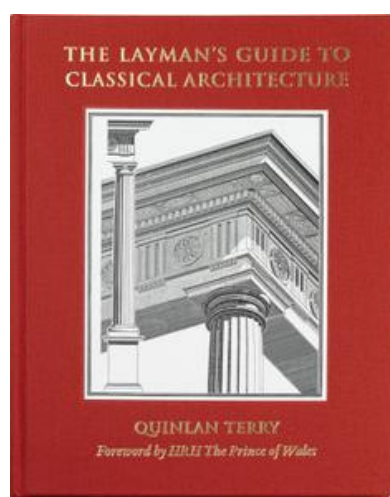
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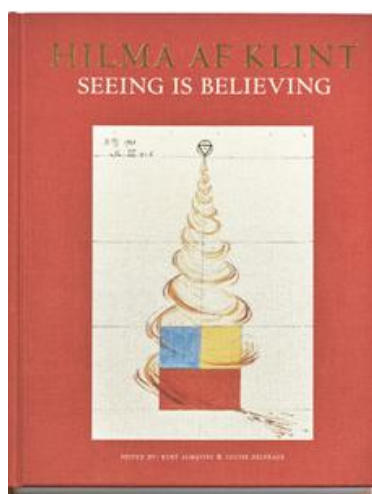
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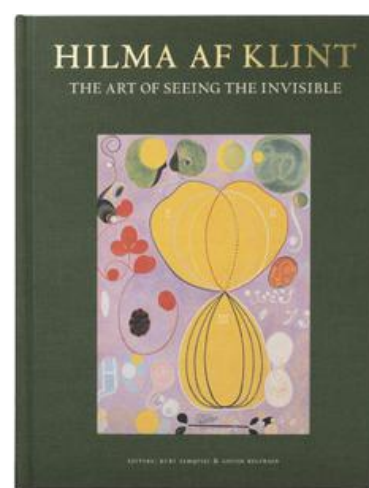
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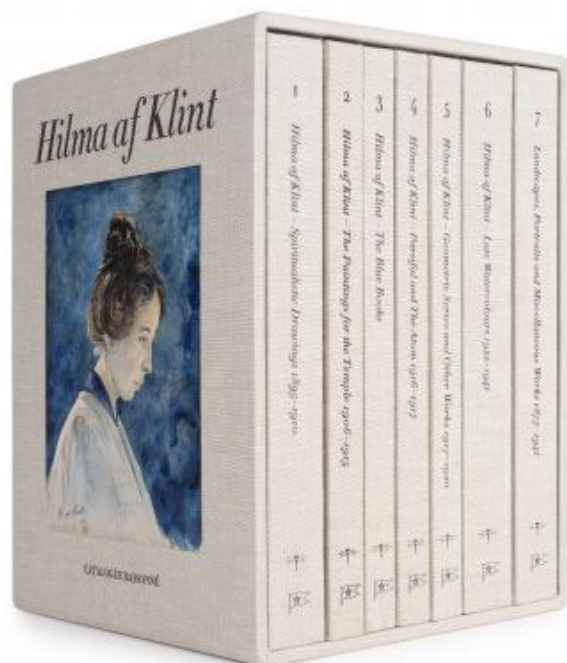


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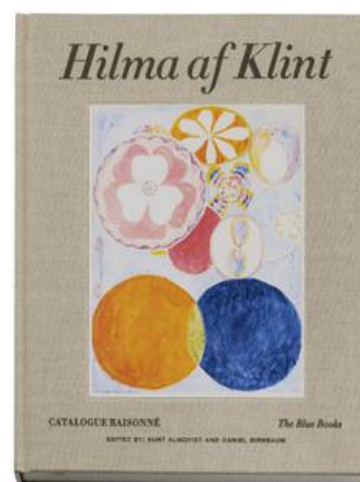
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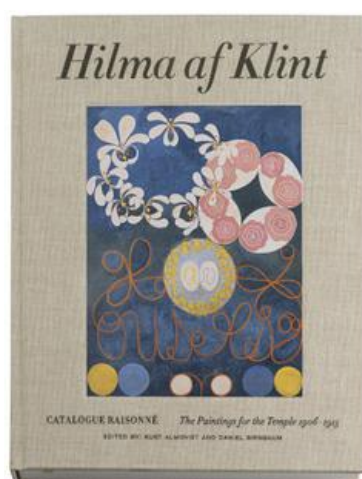
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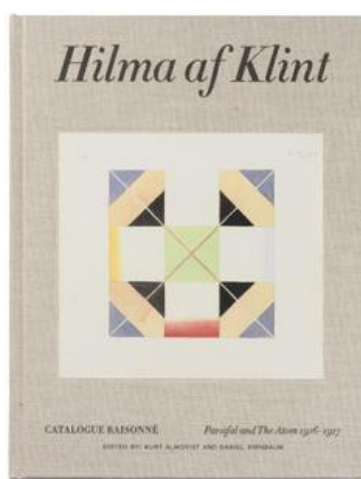
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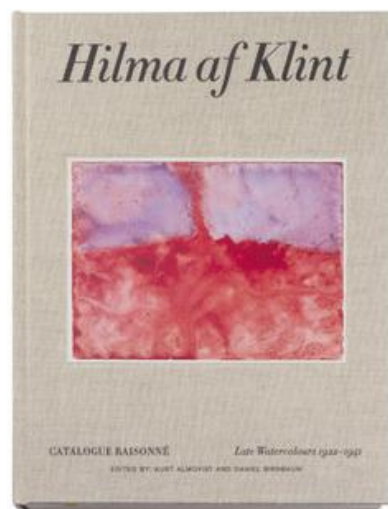


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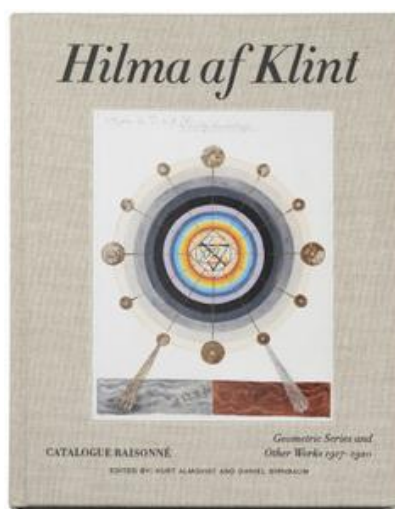
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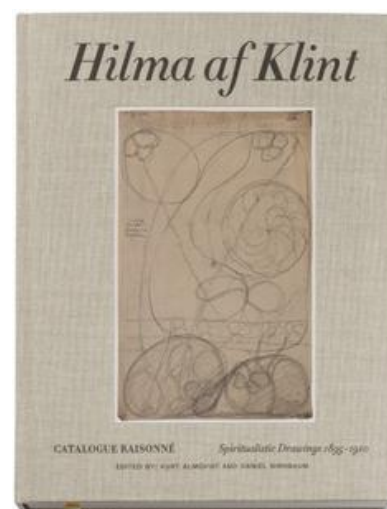
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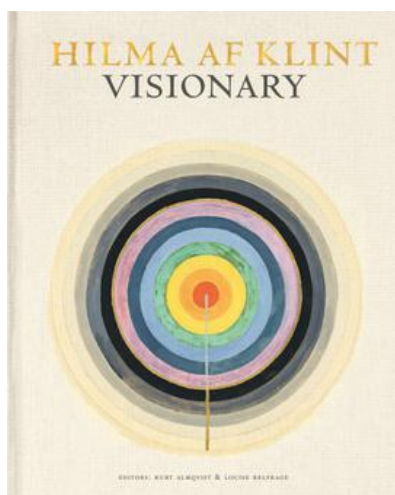
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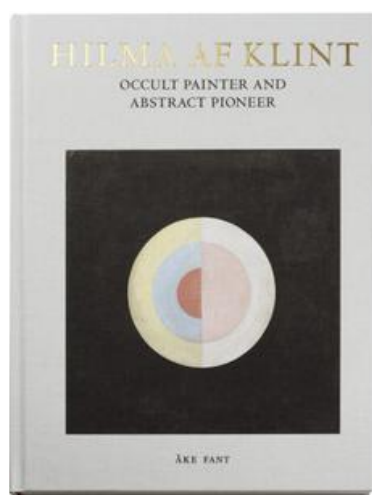
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