

9781526180704

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16 colour plates and 22 black & white illustrations

Art & design styles: Surrealism & Dada  
Women's health

**Jenny Anger** is Professor of Art History at Grinnell College, Iowa -- .

## Surrealist Women Artists and Mental Illness

Manchester University Press (IPS UK)

24 March 2026

*Surrealists idealized feminine madness for its purportedly unfettered access to the unconscious. At the same time, an unusually large number of surrealist women artists, including Leonora Carrington and Frida Kahlo, experienced mental illness. Did these women find the dream of feminized, mad genius prohibitive—or productive? -- .*

Female mental illness has been a prominent and complicated theme in surrealist cultural traditions, including the idealization of women with mental illness in works such as André Breton's *Nadja* (1928). Art historians have examined this tendency before, but to date there has been no comprehensive study of the lived reality of women surrealist artists with mental illness. How did women's experience and their work intersect with this romanticized vision? Was the masculine dream of feminized, "mad" genius prohibitive or productive for these women artists? After establishing the ideological field within which these women worked, the book turns to case studies of well-known and some lesser-known artists, including Ángeles Santos, Leonora Carrington, Dora Maar, Claude Cahun, Frida Kahlo, Meret Oppenheim, Sonja Sekula, and Unica Zürn. This collection of essays contains a wide range of responses, revealing surrealism's generative as well as restrictive force. -- .



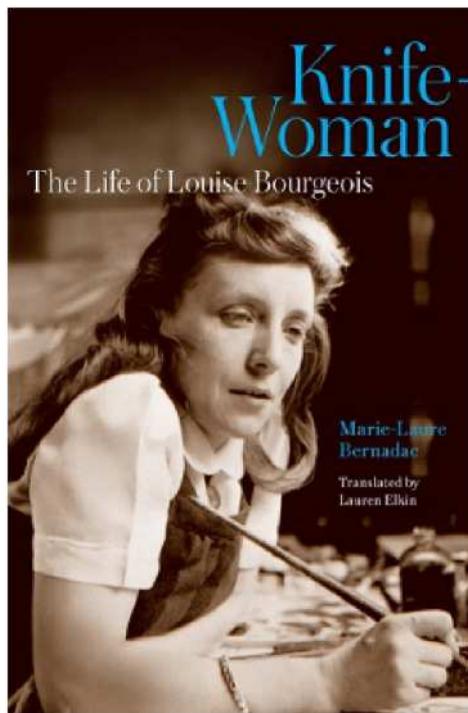
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**architectural firms**  
**Individual artists, art**  
**monographs**

**Marie-Laure Bernadac** is a former curator at the Louvre, Musée Picasso, Centre Pompidou, and the CAPC Musée d'art contemporain de Bordeaux and a leading specialist on Louise Bourgeois. Lauren Elkin is an award-winning writer and translator. Her books include *Art Monsters: Unruly Bodies in Feminist Art*.

## Knife-Woman

### The Life of Louise Bourgeois

Yale University Press (John Wiley & Sons Ltd)

13 January 2026

*The first major biography on artist Louise Bourgeois brings the life and work of an iconic twentieth-century artist into sharp focus*

The first major biography on artist Louise Bourgeois brings the life and work of an iconic twentieth-century artist into sharp focus “The mischievous French artist comes alive in this deeply personal biography.”—Chloë Ashby, *Times* (UK) Louise Bourgeois (1911–2010) was one of the most important artists of the twentieth century. She is known for a body of work that spans sculpture, painting, and printmaking but eludes any aesthetic classification. Her life and art were so intertwined that it is often difficult to tell them apart. In her own words: “Sculpture is the body. My body is the sculpture.” Marie-Laure Bernadac’s biography of Bourgeois traces the career of a great artist, her training, and her influences, as it tells the story of an exceptional woman’s life. Featuring personal photographs as well as reproductions of her work, this landmark publication is the first major biography to draw on the artist’s unpublished personal archives, including diaries, correspondence, and psychoanalytic writings, as well as the many interviews she gave and the reminiscences of those who knew her. Bernadac elucidates Bourgeois’s friendships and rivalries with other major figures, including sculptor Louise Nevelson and Museum of Modern Art director Alfred H. Barr Jr. She also draws on Bourgeois’s well-known fascination with psychoanalysis to explore the deeply autobiographical nature of her artwork. This erudite and keenly insightful biography pays tribute to the talent of the artist and the complexity of the person.



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# How Not to Exclude Artist Mothers (and other parents)

Hettie Judah

Hot Topics in the Art World

9781848226128

Hardback | 104 pages | £19.99

Art: financial aspects  
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Gender studies: women

**Hettie Judah** is an art critic and writer who has spent many years researching and campaigning on the subject of art and motherhood. Her recent books include *Art London* (2019), *Frida Kahlo* (2020) and *Caroline Walker: Janet* (2020).

## How Not to Exclude Artist Mothers (and other parents)

Lund Humphries Publishers Ltd (IPS UK)

26 September 2022

*For too long, artists have been told that they can't have both motherhood and a successful career.*

For too long, artists have been told that they can't have both motherhood and a successful career. In this polemical volume, critic and campaigner Hettie Judah argues that a paradigm shift is needed within the art world to take account of the needs of artist mothers (and other parents: artist fathers, parents who don't identify with the term 'mother', and parents in other sectors of the art world). Drawing on interviews with artists internationally, the book highlights some of the success stories that offer models for the future, from alternative support networks and residency models, to studio complexes with onsite childcare, and galleries with family-friendly policies. Some artists have described motherhood as providing them with renewed focus, a new direction in their work, and even inspiration for a complete change of career. Other artists choose to keep their domestic and creative lives compartmentalised. All are placed at a disadvantage by the art world as it is currently structured. This book argues that by making changes and becoming more sensitive to the needs of artist parents, the art world has much to gain.



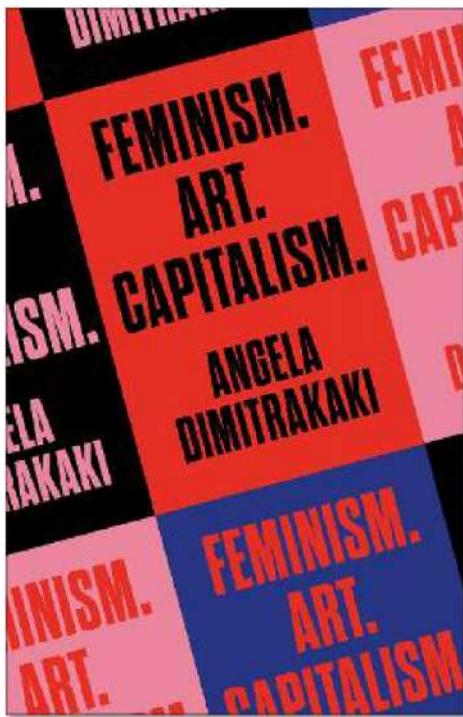
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Paperback | 320 pages | £24.99

## Feminism. Art. Capitalism.

Pluto Press (John Wiley & Sons Ltd)

20 November 2025

*A stunning new critique of the art world*

'An intellectual tour-de-force' - Griselda Pollock, Professor Emerita, University of Leeds Feminism. Art. Capitalism. calls for a revolutionary rethinking of the feminist struggle and its relation to art. Championing Marxist feminism and focusing on the layers of capitalist hegemony, the book considers the exploitation of enthusiasm in art's promise of a self-determined subject, the ideological capture of feminism, modernity's attachment to technology (and its magic), the historical context and impact of postmodernism, and the question of class and social reproduction. Provocative and uncompromising, Feminism. Art. Capitalism. offers an indispensable guide for art history, theory, and practice – inviting readers to confront what claiming art and feminism as sites of resistance actually entails.

Feminism & feminist theory

Theory of art

Marxism & Communism

**Angela Dimitrakaki** is Senior Lecturer in Contemporary Art History and Theory at the University of Edinburgh. She directs the MSc Modern and Contemporary Art and leads The Global Contemporary Research Group to enhance research provision on subjects of relevance to the proposed book. She is the author of *Gender, ArtWork and the Global Imperative* (MUP 2013) and *Art and Globalisation* (in Greek, Hestia 2013) and is co-editor of three edited collections. She is also an award-winning novelist, writing in her native Greek.



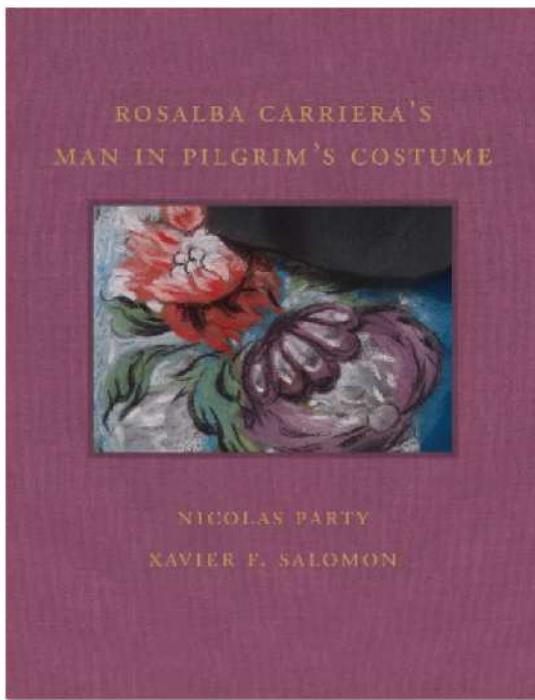
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## Rosalba Carriera's Man in Pilgrim's Costume

D Giles Ltd (Macmillan Distribution (MDL))

15 October 2023

*New volume in the Frick Diptych series features a contribution by acclaimed figurative painter Nicolas Party paired with an illuminating essay by Frick chief curator Xavier F. Salomon.*

This pastel belongs to a small number of works of art at the Frick by a female artist. Rosalba Carriera (Italian, 1673-1757) spent most of her life in Venice, then a popular destination for young aristocrats from all over Europe undertaking the Grand Tour-a tour of the continent that served as an educational rite of passage into adulthood. Many of these travelers would go to Rosalba's studio to have a portrait painted, and Rosalba, who began her career as a miniaturist painter in Venice, became internationally acclaimed. Rosalba's pastels are technically innovative, remarkable for their soft edges and sumptuous effects. By binding colored chalk into sticks, she obtained a much wider range of prepared colors, which ultimately expanded the visual possibilities of this medium. Little is known about this portrait, painted about 1730. Despite the fragility of the medium-pastel-it is in pristine condition. The portrayal of the man as a pilgrim, with a black cape and holding a staff, may indicate that he was a member of the Pellegrini family-pellegrini being the Italian word for pilgrims-or that he is someone who traveled on a pilgrimage. More likely, however, his attire is simply a costume related to the Venetian Carnival. Designed to foster critical engagement and interest specialist and non-specialist alike, each book in the Frick Diptych series illuminates a single work in the Frick's rich collection with an essay by a Frick curator paired with a contribution from a contemporary artist or writer. AUTHORS: Born in Lausanne in 1980, Nicolas Party is a figurative painter who has achieved critical admiration for his familiar yet unsettling landscapes, portraits, and still lifes that simultaneously celebrate and challenge conventions of representational painting. His works are primarily created in soft pastel, an idiosyncratic choice of medium in the 21st-century, and one that allows for exceptional degrees of intensity and fluidity in his depictions of objects both natural and manmade. Xavier F. Salomon is deputy director and Peter Jay Sharp Chief Curator, The Frick Collection, New York. SELLING POINTS: . New volume in the best selling Frick Diptych series that began with Holbein's Sir Thomas More by Hilary Mantel . Volume 13 focuses on an exquisite eighteenth-century Italian portrait 45 colour illustrations



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XAVIER F. SALOMON

Fig. 4  
Rosalba Carriera  
*Self-Portrait*, 1739  
Oil on canvas  
28 1/4 x 21 1/4 in. (72 x 55.5 cm)  
Galleria degli Uffizi, Florence

Rosalba is documented as producing paintings in pastel by the summer of 1704, but she may have started painting such works in the late 1690s.<sup>29</sup> She created both miniatures and pastels until around 1727, at which point she declared to more than one patron that when it came to miniatures she had "altogether abandoned that manner of work."<sup>30</sup> She is, however, known to have still produced them occasionally. About eighty miniatures by or attributed to Rosalba survive today.<sup>31</sup> She would become principally known, however, for her works in pastel—allegories and portraits that were greatly admired and sought after by foreign patrons. By 1706, Rosalba was creating work for the German market; as a result, she was invited to move to Düsseldorf by Johann Wilhelm, Elector Palatine. Rosalba, however, declined.<sup>32</sup> In 1709, her fame was such that she submitted a self-portrait (Fig. 4) to the prestigious collection of images of artists assembled by the Medici family at the Uffizi in Florence.<sup>33</sup> The painting shows Rosalba at work, elegantly dressed and with a white ruff (a reference to her name) in her hair. In her right hand, she holds a paint-crayon with red and white chalk; while other pastel sticks lie on the table below. She has just completed a pastel portrait of a woman—most likely her sister Giovanna—and displays it for the public to admire her skills. The *Self-Portrait* is an early and powerful display of Rosalba's international status as a female artist in the first part of the eighteenth century; with this work, she placed herself on a level with the great male painters of the age.

Rosalba's studio at the house in San Vio became a popular stop for foreign visitors, among them, members of European royal families. In 1706, she painted King Frederick IV of Denmark on his visit to Venice and, in 1713, Prince Frederick Augustus II of Saxony (the future King Augustus III of Poland).<sup>34</sup> In later years, Augustus III would become the owner of the largest number of Rosalba's pastels ever assembled, dedicating an entire room in his picture gallery in Dresden to them.<sup>35</sup> Rosalba completed commissions for German and French patrons and became a particular favorite of the British.<sup>36</sup> At the same time, she established long-lasting links with a network of influential art lovers and collectors from across Europe, among them, the Italians Annoni Maria Zanetti, Felice Ramielli, and Giovanni Battista Recanati and the French Comte de Caylus, Pierre Crozat, and Pierre-Jean Martenot.<sup>37</sup> At the end of 1719, soon after the death of her father that spring, Count invited Rosalba to France.<sup>38</sup> In March 1720, Rosalba, her mother, sister,

## ROSALBA CARRIERA'S MAN IN PILGRIM'S COSTUME

Xavier F. Salomon

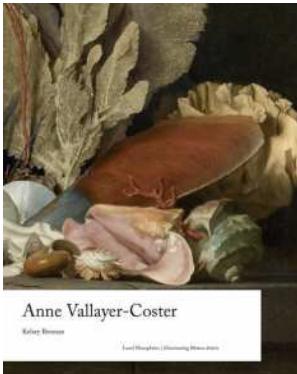
"au melle de ressemblance dote une fleur de violette"  
—Edmund and Isela de Gascour, 1867

Celebrated across Europe during her lifetime, Rosalba Carriera was universally known by her first name—Rosalba—in the artistic circles of the eighteenth-century Western world.<sup>2</sup> At her home in Venice, she was visited daily by aristocrats and collectors from the city and from abroad who were keen to acquire her work. On December 3, 1729, Pier Carrino Zeno—Simeacan father at the church of Santa Maria della Salute in Venice and brother of the eminent intellectual Apostolo Zeno—described the fifty-six-year-old painter as follows to Annoni Francesco Manini: "this lady is not only most honorable, of excellent and most civil manners, but furthermore most Christian; and she has certainly given proof of this with the visits she receives all day in her house from the most eminent people of this city, and many illustrious foreigners."<sup>3</sup> Zeno further noted that "the first portraits that she worked on were for a number of foreign lords, who, bringing them with them to their countries, in many places, made her worth and her name renowned."<sup>4</sup> A few years later, in a letter from Rome of September 4, 1734, to Rosalba herself, Abbot Giuseppe Bolzoni described her as "Signora Rosalba, whose name puts in a state of subjection not only those who paint in Venice, but also in every place where her works have been seen, that is, in the entire world."<sup>5</sup> Rosalba's name and her portraits came to embody eighteenth-century Venice and its society. The



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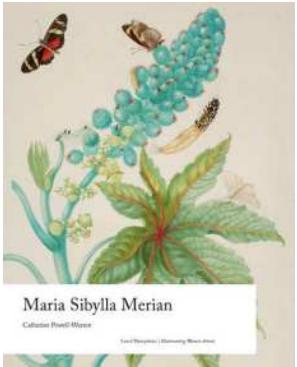
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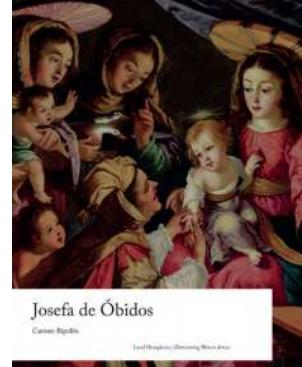
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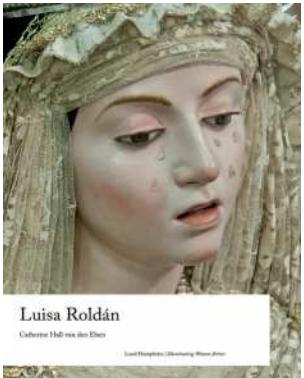


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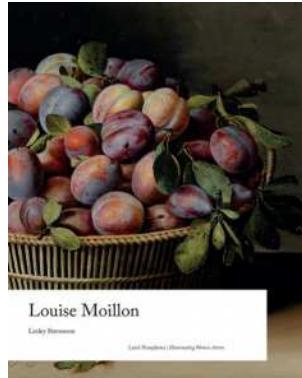
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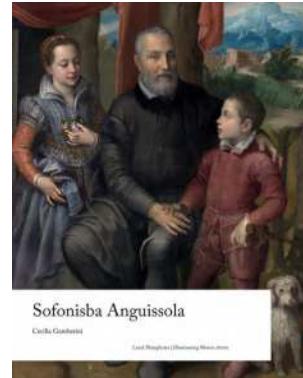
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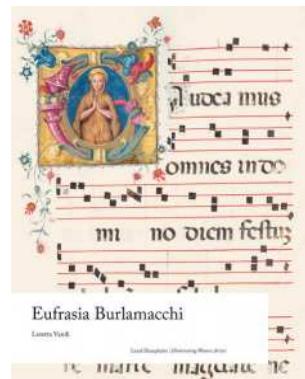
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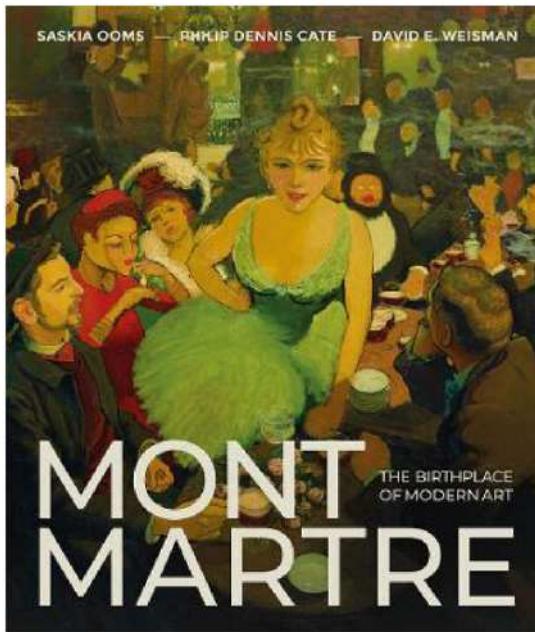
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**Phillip Dennis** Cate is director emeritus of the Jane Voorhees Zimmerli Art Museum at Rutgers University, NJ and an independent scholar and curator. **Saskia Ooms** is head of collections and curator at the Musee Cognacq-Jay in Paris and former head of collections at the Musee de Montmartre, Paris. **David E. Weisman** is the founder together with his wife, Jacqueline E. Michel, of the Weisman & Michel Collection of art.

## Montmartre

The Birthplace of Modern Art

D Giles Ltd (Macmillan Distribution (MDL))

05 January 2026

*An entirely fresh study of how, at the end of the 19th century, the neighbourhood of Montmartre nurtured a vital, innovative and unique community of artists who revolutionized Western art*

After the 1871 Paris Commune, Montmartre played a significant artistic role; its unique geographical, political and social situation attracted independent artists, writers and musicians and allowed them fully to develop their bohemian and revolutionary spirit. Its cabarets, cafes, circus, dancehalls and theatres made Montmartre a popular cultural centre. Drawing on important artworks from the Weisman & Michel Collection and the Musee de Montmartre, Paris, as well as a wealth of archival photography, maps and prints to illustrate its narrative text, this volume presents up to 180 stunning colour illustrations. It includes works by Auguste Renoir, Pablo Picasso, Suzanne Valadon, Henri Matisse and Henri de Toulouse-Lautrec, and sheds light on central figures that were forgotten by history such as Louis Anquetin and Henri-Gabriel Ibels. A timeline of key moments and events in Montmartre from 1870-1910, a map of Montmartre showing the locations of studio spaces, residences and cabarets, and a selected bibliography provide important sources of new information for scholars. This book is an invitation to readers to enter that world and begin to explore the intensity and enduring expression of the creative energies of its personalities, who contributed so significantly to the beginnings of modern art.



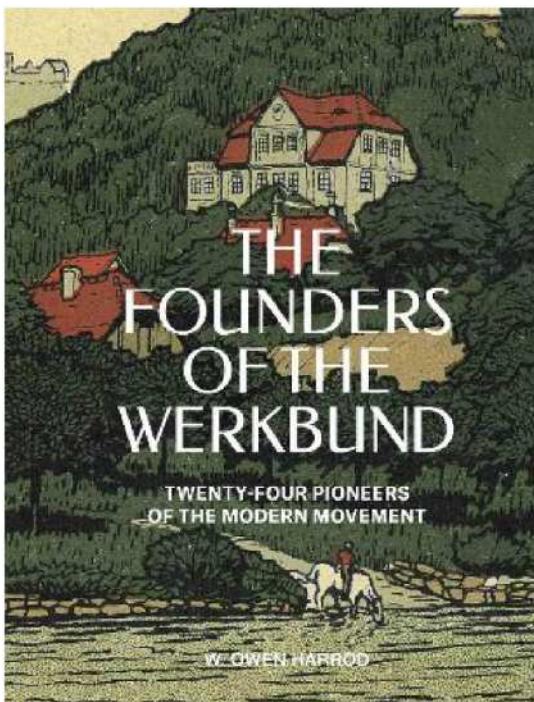
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**Architect and** writer W. Owen Harrod is an Associate at MWM DesignGroup in Austin, Texas. He has a PhD from The University of Texas at Austin on The Life and Work of Werkbund founder Bruno Paul.

## The Founders of the Werkbund

Twenty-four Pioneers of the Modern Movement

Lund Humphries Publishers Ltd (IPS UK)

29 January 2026

*This book is the first, in any language, to provide a comprehensive study of the founders of the German Werkbund: the 12 artists and 12 firms represented at the establishment of the organization in 1907. Although these 24 were not always in agreement, they were committed to a common cause: strongly influenced by the Arts and Crafts movement, their aim was to inspire good design and craftsmanship in mass-produced goods and architecture.*

This book is the first, in any language, to provide a comprehensive study of the founders of the German Werkbund: the twelve artists and twelve firms represented at the establishment of the organization in 1907. Although these twenty-four were not always in agreement, they were committed to a common cause: strongly influenced by the Arts and Crafts movement, their aim was to inspire good design and craftsmanship in mass-produced goods and architecture. Together they put forward a dialogue about the nature of German culture, both visual and intellectual, and about the character of German design. They were representatives of the regional centers of Germanic culture – in the cities of Berlin, Munich, Dresden, Stuttgart, Karlsruhe, Darmstadt, Weimar, and Vienna – and of craft-based industries throughout Central Europe. The twenty-four reflected the distribution of their common, German-speaking, socio-economic identities: they were a microcosm of the society they hoped to reform. In shedding light on these highly influential individuals, who were the forerunners of the Modern Movement, the Bauhaus, and the International Style, this book provides a new understanding of how the Werkbund functioned, how it pursued its aims, and how it achieved such a profound and enduring legacy.



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THE FOUNDERS OF THE WERKBUND



1. The first P. Brückmann & Co. factory in Heilbronn, c.1815, *Festschrift aus Anlass des hundertjährigen Bestehens der Silberwaren-Fabrik P. Brückmann & Söhne Heilbronn*, Heilbronn, 1905, p.3

tasteful goods produced in the first style embraced by mechanized production.<sup>1</sup>

By 1819, P. Brückmann & Co., the company's new name, was operating from a building in the historic center of Heilbronn (fig.1). The firm was already utilizing a Krupp rolling mill for production and purchased a large Krupp press in 1826.<sup>2</sup> Georg Peter Brückmann was not only concerned with improving the scale and efficiency of production, but also with the welfare of his staff. He completed a new factory building in 1829 (fig.2), and the following year provided the substantial sum of 10,000 Gulden<sup>3</sup> to fund classes in drawing and sculpture for his employees. In 1846, he set up his own educational institution, a school that would subsequently

be incorporated into the local trade school. His emphasis on technological innovation, organizational and managerial skill, and concern for the mutual betterment of his employees and his firm, was perpetuated by his heirs, who renamed the firm P. Brückmann & Söhne following his death in 1868.

The other venerable corporate founder, Gottlob Wunderlich mechanische Weberei und Wäschefabrik, the Gottlob Wunderlich Mechanized Weaving Mill and Woven Goods Factory, was established in 1820 as a workshop for traditional, manual weaving.<sup>4</sup> Like P. Brückmann & Söhne, Wunderlich could trace an uninterrupted history to the early nineteenth century and, like Brückmann, they were among the earliest

CIRCA 1800



2. The expanded P. Brückmann & Co. factory in Heilbronn, c.1841, *Festschrift aus Anlass des hundertjährigen Bestehens der Silberwaren-Fabrik P. Brückmann & Söhne Heilbronn*, Heilbronn, 1905, p.9

corporations in Germany to adopt industrial methods of production (fig.3). The firm was among the first operators of power looms in Saxony,<sup>5</sup> employing English-made machines to revolutionize what was historically a costly and labor-intensive industry.

Wunderlich's power looms were installed in a factory complex in the village of Zschopau, 5 km downstream from Zschopau on the site of a former dyeworks acquired by the firm in 1848. A large weaving hall with a sawtooth roof, typical of contemporary English practice, was added in 1866. Into the 1880s the firm remained reliant on the River Zschopau as a source of energy, supplemented by an increasingly sophisticated steam power installation.<sup>6</sup>

In 1860 Franz Gustav Wunderlich and Moritz Werner were joint owners of the firm, at the time employing some 300 workers.<sup>7</sup> Gottlob Wunderlich were noted as having "repeatedly received awards, especially at the exhibitions in Leipzig in 1850, Chemnitz in 1860 and Dresden in 1875," for products ranging from utilitarian cotton linings through costly fabrics for dressmaking.<sup>8</sup> By the end of the nineteenth century, shareholders Wunderlich and Werner had been joined by Georg Emmerich, with Carl August Emmerich managing the firm.<sup>9</sup>

Gottlob Wunderlich's interest in workers' welfare extended to the training of apprentices, much like P. Brückmann & Söhne in Heilbronn. Wunderlich maintained relationships with the

THE FOUNDERS OF THE WERKBUND

representation, for parties or banquets to be given'. Nothing is further from his mind than creating superficial impressions through striking design or architectural extravagance, since 'the architectural pomp, the creation of architectural styles in which we in Germany are still so devoted, can no longer be found in him'.<sup>10</sup> Both authors implied, with prudent circumspection, that the lost opportunities of 1848 had exacerbated the divergent social, aesthetic, and cultural conditions in Germany and the United Kingdom.

The continued relevance of the Revolution in the early twentieth-century reform movements would be reflected in Eugen Diederich's first commercial success as a publisher, *die deutsche Revolution 1848-51*,<sup>11</sup> or the introduction, in January 1907, of the new journal *März*:

*Halbmonatsschrift für deutsche Kultur [March: A Biweekly Journal for German Culture]*. *März* was published by Albert Langen of the satirical Munich journal *Simplicissimus* and later edited by Friedrich Naumann's acolyte Theodor Heuss. The following year Naumann himself published the essay '1848/50' in his weekly magazine *Die Hilfe [Help]*,<sup>12</sup> reminding his liberal readers to never forget the events of 1848. Many of the Werkbund founders would preserve personal connections to the Revolution and to the childhood years of Schavevoet and Fischer. Peter Brückmann wrote admiringly of his uncle, one of Georg Peter Brückmann's sons, who was 'sentenced to death as an enthusiastic fighter for his youthful ideals' and only escaped the bullet by daring – like Semper and Wagner – to flee.<sup>13</sup>

4

THE GERMAN QUESTION

To the founders of the Werkbund, the failure of the March Revolution to resolve the fundamental question of German identity epitomized the lost opportunities of 1848. Although the revolutionary national assembly convened in Frankfurt am Main proclaimed a new German Empire, their efforts collapsed during April and May 1849 after the Austrian delegation left the proceedings and King Friedrich Wilhelm IV of Prussia rejected both the proposed constitution and the imperial crown. The failure of this Greater German Solution uniting Austria and Prussia led, between 1864 and 1871, to the Wars of Unification that solidified Prussian hegemony in Central Europe. The Prussian ascendancy under a Lesser German Solution that excluded the Austrians left the question of German identity unresolved, that is, what it actually meant to be a German.

Wagner addressed this issue in *Die Meistersinger von Nürnberg*, lamenting that nobody knew what was true of German anymore. To Wagner, it was only truly German art, protected from foreign influence, that ensured the persistence of German identity.<sup>14</sup> The founders of the Werkbund, both artistic and commercial, shared Wagner's aspirations for art as the embodiment of national character. As Muthesius wrote in 1900: 'a reinvigorated art produced by the German people endures'.<sup>15</sup>

Nine of the twelve founding artist members of the Werkbund, and the principals of four of their corporate counterparts, were born during the Wars

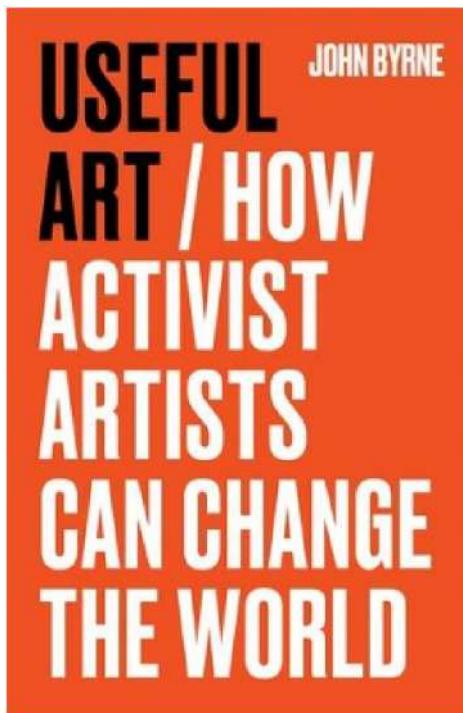


9. Max Läger, Stadtarchiv Karlsruhe 8/F05 III 892

of Unification. These men were contemporaries and peers. They literally and metaphorically matured with the new German state, enmeshed in the questions of national identity inherent to its existence.

Josef Maximilian Läger (fig.9), the ceramic workshop owner, landscape architect, graphic designer, architect, and professor, was born





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## The New Taste

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06 January 2026

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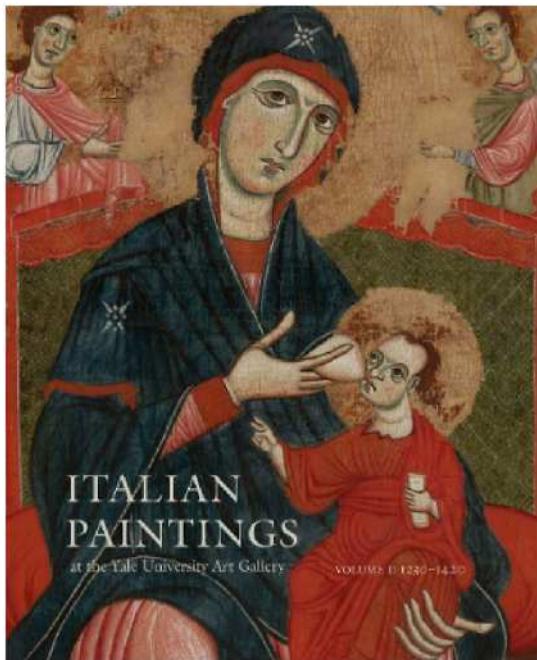
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Laurence Kanter is chief curator and the Lionel Goldfrank III Curator of European Art at the Yale University Art Gallery. Pia Palladino is an acknowledged authority on Italian manuscript illumination and panel painting of the thirteenth through fifteenth century.

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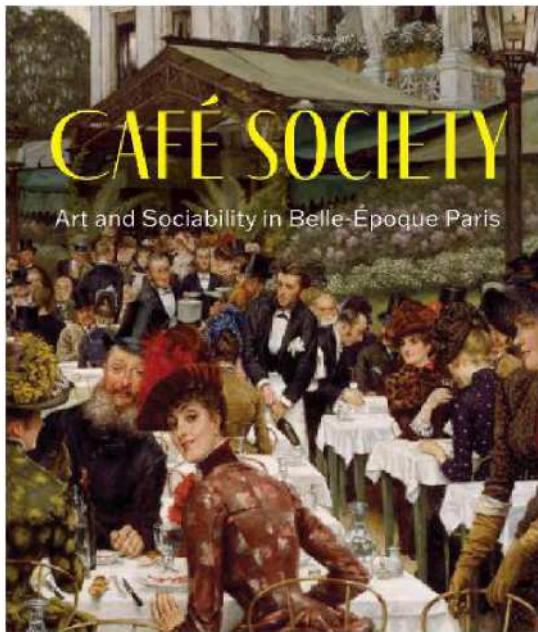
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## Cafe Society

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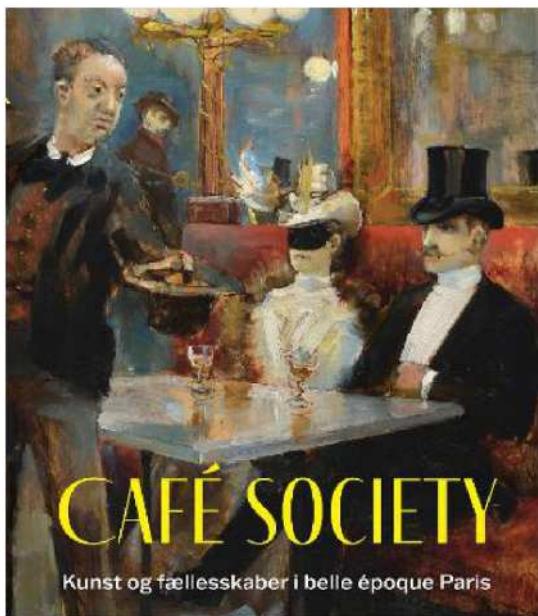


Fig. 3  
Dame au chapeau à plumes  
1918-1919  
Oil on canvas  
115 x 80 cm  
Musée d'Orsay, Paris  
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Fig. 4  
The Cafe at the Ritz  
1918-1919  
Oil on canvas  
100 x 120 cm  
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**Julie Pierotti** is Martha R. Robinson Curator, Dixon Gallery and Gardens, Memphis, TN. **Jeffrey H. Jackson** is professor of History at Rhodes College, Memphis. **W. Scott Haine** is historian of Food Sociability at Canada College, San Mateo, California. **Dorthe Vangsgaard Nielsen** is senior curator at Ordrupgaard, Charlottenlund, Denmark. **Taylor J. Acosta** is chief curator and **Willis A. Strauss** Curator of European Art at Joslyn Art Museum.

## Cafe Society

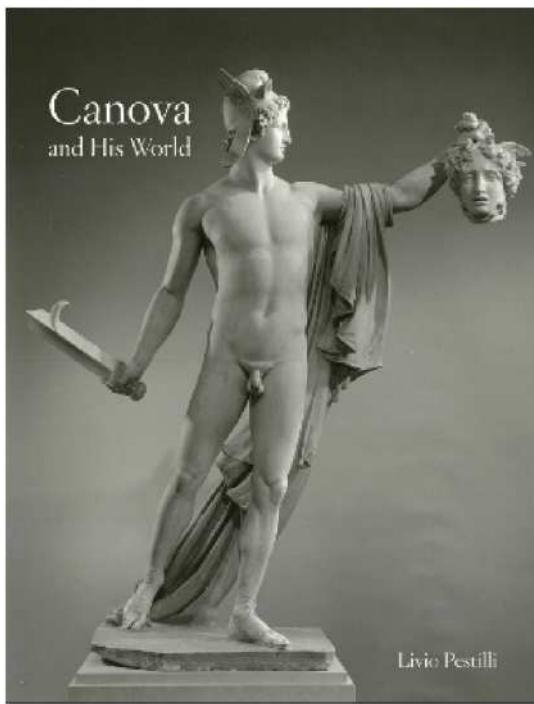
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**Professor Livio Pestilli** is the former Director of Trinity College, Rome, where he currently teaches seminars on Michelangelo and Bernini. He is the author of *Bernini and His World: Sculpture and Sculptors in Early Modern Rome* (Lund Humphries, 2022), *Picturing the Lame in Italian Art from Antiquity to the Modern Era* (Ashgate/Routledge, 2017) and *Paolo de Mattei: Neapolitan Painting and Cultural History in Baroque Europe* (Ashgate 2013).

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This kaleidoscopic study of Antonio Canova (1757-1822), one of the most celebrated sculptors of the Neoclassical era, reconsiders his life, work and artistic legacy in the wake of the two-hundredth anniversary of his death. Pestilli here examines how critics such as Carl Ludwig Fernow and Quatremère de Quincy critically shaped both Canova's work and its reception and delves into the striking similarities between Canova and his renowned predecessor, Gian Lorenzo Bernini. The narrative breathes new life into the sculptor's art by placing it within the rich cultural context in which he and his contemporaries worked. Drawing from a wealth of sources—including hundreds of letters and original drawings—Pestilli examines a range of previously unexplored themes that will enhance the understanding of specialists and art enthusiasts alike. This study highlights Canova as a sculptor whose work will continue to resonate for years to come.



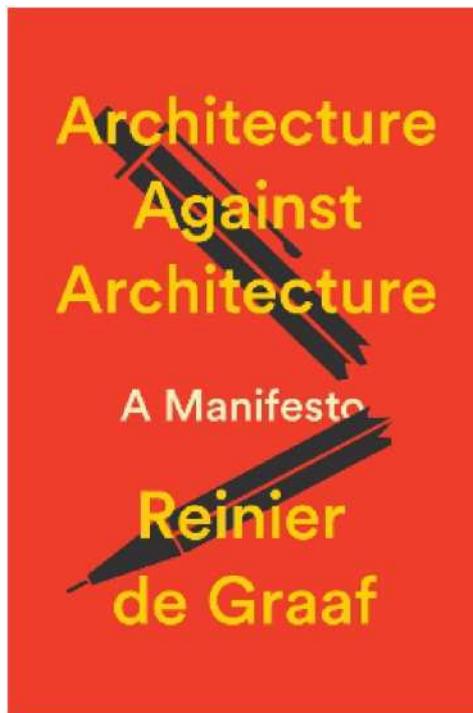
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Reinier de Graaf is a Dutch architect and writer. He is a partner in the Office for Metropolitan Architecture (OMA) and co-founder of its think-tank, AMO. He is the author of Four Walls and a Roof: The Complex Nature of a Simple Profession and architect, verb.: The New Language of Building as well as the novel The Masterplan. He lives in Amsterdam.

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**Georgina Adam** is a journalist and author who has covered the global art market for over 30 years. She is a contributor to the Financial Times and The Art Newspaper, where she was Art Market Editor from 2000 to 2008 and is now Editor at Large. She is the author of Big Bucks: The Explosion of the Art Market in the 21st Century (Lund Humphries 2014), Dark Side of the Boom: The Excesses of the Art Market in the 21st Century (Lund Humphries 2018) and The Rise and Rise of the Private Art Museum (Lund Humphries 2021).

## NextGen Collectors and the Art Market

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Valérie C. Whitacre

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**Valérie C.** Whitacre is an art-market strategy consultant with experience in the photography market, Fine Art consulting and blockchain-based initiatives. She was previously Head of Art at Trilitech, leading the strategy for art on the Tezos blockchain ecosystem.

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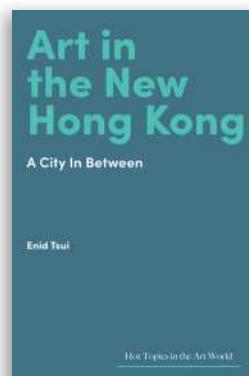
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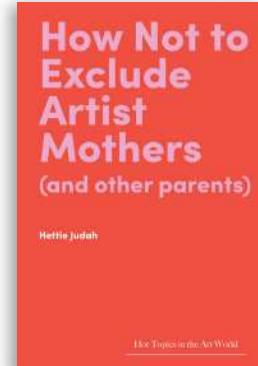


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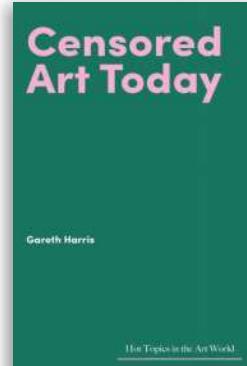
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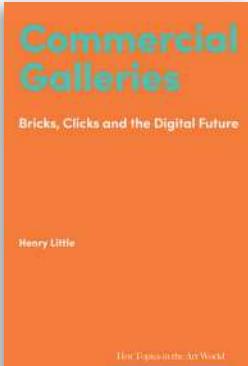
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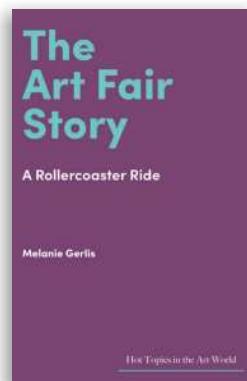


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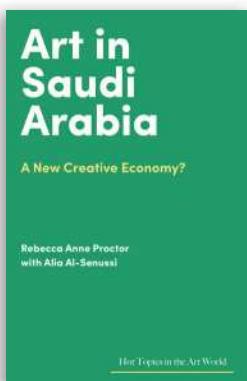
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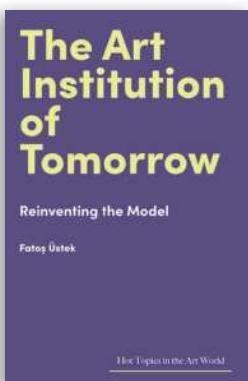
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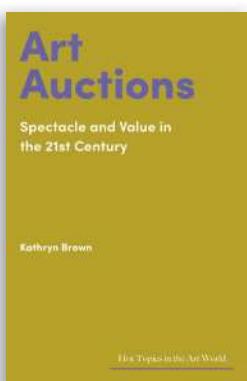
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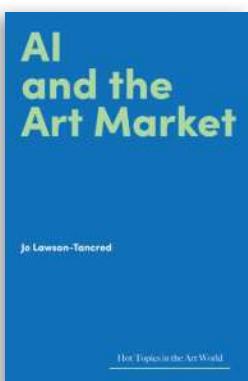
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