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Individual artists, art  
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Art & design styles: Modernist  
design & Bauhaus

**Marc Restellini** is recognised as one of the greatest international experts on Modigliani due to his extensive experience with authentic works by the artist. As an independent curator and former museum director, he has organised more than 140 exhibitions, including the largest show ever held of Modigliani's painting in 2002.

## Amedeo Modigliani

### Catalogue Raisonné of Painting

Yale University Press (John Wiley & Sons Ltd)

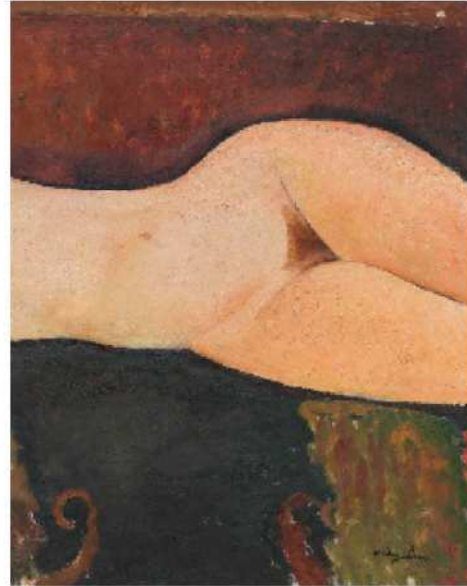
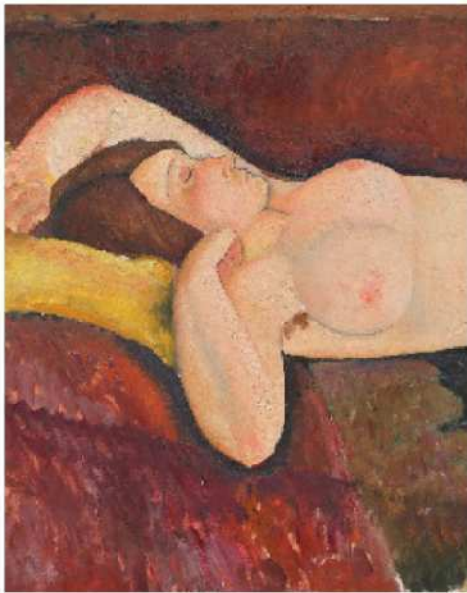
22 January 2026

*A definitive six-volume catalogue raisonné documenting the entire body of paintings made by Amedeo Modigliani*

A definitive six-volume catalogue raisonné documenting the entire body of paintings made by Amedeo Modigliani. The result of twenty-seven years of work accomplished in collaboration with an international team of researchers and scientists, Marc Restellini showcases the entire body of paintings made by Amedeo Modigliani (1884–1920). Available worldwide in a numbered limited edition of 1,250 copies, the catalogue raisonné, offers an unprecedented level of detail and precision in the provenance of each painting and is the largest compilation of scientific data ever created on Modigliani's oeuvre. Volume 1 gives a full explanation of the methodology, Volume 2 provides a full chronology of Modigliani's life and body of work. Volumes 3–5 contain Modigliani's paintings, each represented by a full-page reproduction accompanied by complete provenance, exhibition history, and bibliography. Volume 6 comprises all the indexes concerning the data used in the catalogue, as well as a technical and iconographic index. This six-volume boxed set reveals the depths of Restellini's research with beautiful illustrations throughout. Distributed on behalf of Institut Restellini

**Yale**

## Amedeo Modigliani: Catalogue Raisonne of Painting



**Yale**

## Amedeo Modigliani: Catalogue Raisonne of Painting





9781916347472

Hardback | 1200 pages | £500.00

570 color + b-w illus.

History of art / art & design  
styles

Individual artists, art  
monographs

The arts: general issues

**Catherine Lampert**, an independent curator and art historian, was director of the Whitechapel Gallery between 1988 and 2001. Toby Treves is an independent art historian and a former collections curator of twentieth-century British art at Tate.

## Lucian Freud

### Catalogue Raisonné of the Oil Paintings

Modern Art Press (John Wiley & Sons Ltd)

11 February 2025

*The second volume of the Lucian Freud catalogue raisonné, recording all of the artist's oil paintings in four volumes with detailed entries, new photography, and accompanying essays*

The second part of the Lucian Freud catalogue raisonné, recording all of the artist's oil paintings in four volumes, with detailed entries, new photography, and essays. This publication is the first attempt to comprehensively catalogue the oil paintings of the artist Lucian Freud (1922–2011). Over 500 works are presented and fully catalogued by Catherine Lampert and Toby Treves, with separate entries on each work providing essential information, provenance, and history of exhibition and literature, followed by individual remarks. Lampert and Treves provide new analysis of the paintings, informed by their collaborative research and collective knowledge of Freud's oeuvre. Almost every work is reproduced in colour, including many for the first time. The catalogue contains several essays by contributors, including the critic and Freud specialist Sebastian Smee, National Portrait Gallery research fellow Jacob Simon, and curator and art historian Colin Wiggins. A chronology of Freud's life and work, comprehensive lists of solo and group exhibitions, and a bibliography provide a full overview of Freud's career and critical responses to it, making the volumes indispensable for research.



From the mid-1930s to the late 1930s Freud had used gouache on paper. He had painted some of his close-up heads at about this time and almost everything else with gouache. Then he began to use oil on canvas. He had painted some of his close-up heads at about this time and almost everything else with gouache. Then he began to use oil on canvas. He had painted some of his close-up heads at about this time and almost everything else with gouache. Then he began to use oil on canvas.

The main reason that motivated Freud to return to the body was that he was tired of painting. He had painted some of his close-up heads at about this time and almost everything else with gouache. Then he began to use oil on canvas. He had painted some of his close-up heads at about this time and almost everything else with gouache. Then he began to use oil on canvas.

He took further interest in the body when he was in the late 1930s. He had painted some of his close-up heads at about this time and almost everything else with gouache. Then he began to use oil on canvas. He had painted some of his close-up heads at about this time and almost everything else with gouache. Then he began to use oil on canvas.



Fig. 9. Freud with two children and parents (1941) (oil on canvas)



Fig. 10. Freud with plants (1941) (oil on canvas)

© The Freud Archive



Fig. 11. Freud with a woman (1941) (oil on canvas)

© The Freud Archive

## 20

### Landscape with Birds

1940  
Oil on panel  
15 1/2 x 12 1/2 inches (39.3 x 31.8 cm)  
Dated and signed, lower right: 1940 / 100 / 1000  
Private collection

**Provenance**  
George Labouchere, Mrs. William, James Kirkman and Anthony d'Offay, London, private collection

**Exhibitions**  
South Bank Centre, London, 1984–85, touring ed.; UK and USA (Edinburgh only), ex cat. Scottish National Gallery of Modern Art, Edinburgh, 1987, no. 7; reproduced in colour, Tate Britain, London, 2002–03, touring ed.; UK, Spain and USA, in UK and USA, no. 1, in Spain, no. 2, reproduced in colour

**Group Exhibitions**  
‘Contemporary British Paintings’, Levens Gallery, London, 1942, no. 2; ‘British Surrealism’, Dulwich Picture Gallery, London, 1970, no number, reproduced in colour

**Literature**  
Gowing 1982, pp. 16–17, 19–20, 22, 24, pl. 8 (colour); Hicks 1987, p. 166; Bernard 1996, p. 11, pl. 8 (colour); Calvescott 1997, pp. 10–11, 12, 14–15, 52, pl. 8 (colour); Finner 2002A, p. 91, reproduced p. 19; Finner 2002B, pp. 23–4, McDowell 2002; Finner 2007A, pl. 9 (colour); Sme 2007, p. 14, reproduced p. 6 (colour); Calvescott 2008, pp. 21–24, Bessell 2011, p. 96; Gifford 2016A, p. 44, reproduced p. 4 (colour); Finner 2018A, pp. 114–15, 117, 119, 125–6, reproduced between pp. 201 and 209 (colour); Hollinghurst 2019, p. 90, reproduced p. 90 (colour); Finner 2020; Haycock, Llewellyn and Meehan 2020, p. 149; Wilson 2022, p. 30

The inscription at the lower right indicates that Freud completed the present work in July 1940. It is not certain whether he painted it in the family home in London or at the East Anglian School of Painting and Drawing at Rye. Richard Calvescott (1997, p. 52) noted it was painted at 32 St John's Wood Terrace. However, the Freud had moved in May 1940 to a flat at 7 Mansfield Gardens, Hampstead, where they stayed until June 1941. Although Freud told the present owner and Finner (2018A, p. 114) that he painted the picture at the flat, it is possible that Freud completed it at the East Anglian School of Painting and Drawing. The Attribution Register shows that he was present at classes for six days in July 1940 (Caldwell, Morris Archive, Tate Archive, TGA 83275/10).

Freud cannot have been indifferent to the numerous events of that summer, as the Germans occupied the Channel Islands and the Battle of Britain (July–October 1940) began. Many years later Freud told William Finner (2002A, p. 19) that he had wanted to flee Britain at the time – an understandable wish given his and his family's prospects in the event of a German invasion – and had been reminded of the concluding verse of the poem ‘I Had a Little Nite Tree’, familiar to him from his schooldays at Bryanston, as he painted the picture: ‘I sleep'd once more / I danced over sea / And all the birds in the air / Golden's catch me’.

A few years earlier he told Richard Calvescott (1997, p. 52) that *Landscape A River among Mountains* (c. 1930, National Gallery, London), once thought to have been by Jackson Pollock but now attributed to an instance of Peter Paul's Elder, may have been ‘a possible source’. How the two pictures are related is not clear, other than in the most general terms of a landscape with a river and hills, and it may be that he also had in mind Pollock's well-known and widely reproduced painting *Clouds over the Bay* (1928–29, Museo del Prado, Madrid), which seems more closely related in composition, detail and perhaps subject matter. In the context of the summer of 1940 and the end of the Phoney War, this painting's theme of crossing to the Underworld might have resonated.

The painting style, with its fanciful shifts in scale, and the slightly macabre mood inspired some commentators (Calvescott 1997, p. 52) to cite the comic-book illustrations of Wilhelm Busch (particularly his *Ulan und Ulan*, 1867) and Heinrich Hoffmann's *Der Struwwelpeter* (1845) as precedents. Calvescott commented that the birds recall those in Paul Klee's *An Imbisskiosk (At the Trestle Table)* (1924), which was shown at the London Gallery in March 1939 and reproduced that month in the *London Bulletin*. They also resemble those in drawings Freud made as a child and between 1839 and 1940 of a figure, bird and skeleton (Calvescott 1997, p. 14). The colours are exceptionally bright compared to those of other works Freud had made by this time – the red lips and yellow jumper of the figure in the lower stand out, as do the red scarf and rocks of the arbutus, directing the eye.

An unusual feature of the painting is its smooth, mottled sky. Freud had not anticipated this effect when he applied grey, white and blue. Rüdiger Hausen points out in his book that he evidently liked it, as he chose to keep it. He was perhaps attracted to Rüdiger because Pablo Picasso was known to use it. Years later Freud admitted to having understood that the oil should be drawn off (Finner 2018A, p. 150). Once the Rüdiger had dried, he painted the figure, the birds and the trees on top of the sky with commercial artists' oils and used such paint for the rest of the picture: 25, 77.



Lucian  
Freud:  
Catalogue  
Raisonné  
of the  
Prints

9781916347458

Hardback | 320 pages | £125.00  
140 color + b-w illus.

Individual artists, art  
monographs  
History of art / art  
design styles  
Prints printmaking

**Toby Treves** is an independent art  
historian and a former collections  
curator of twentieth century British  
Art at Tate.

## Lucian Freud

### Catalogue Raisonné of the Prints

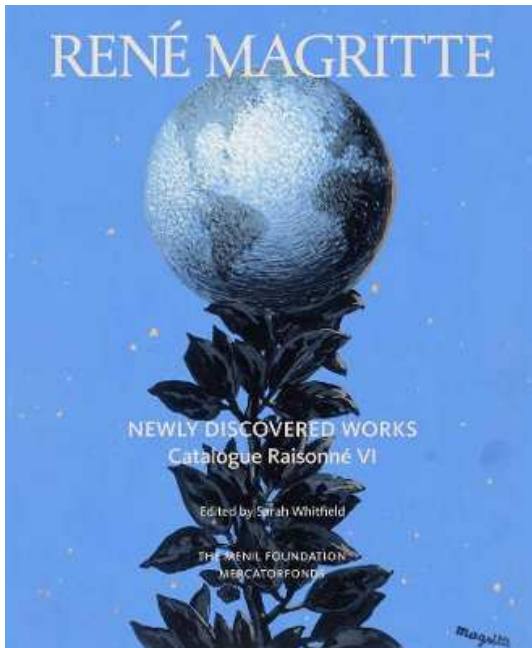
Modern Art Press (John Wiley & Sons Ltd)

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24 May 2022

*A record of every print Freud made, from early linocuts of the 1930s to his last etching published in 2007*

A record of every print Freud made, from early linocuts of the 1930s to his last etching published in 2007. This first volume of the Lucian Freud catalogue raisonné focuses on the artist's prints. The only complete volume of Freud's prints, the book builds upon the work of earlier cataloguers and adds much new material which has come to light since the artist's death. The volume records every print Freud made, from the early linocuts of the 1930s to his last etching published in 2007. Each work—including uneditioned etchings and unique proofs—is reproduced and fully catalogued by Toby Treves. Treves's remarks include clear, precise technical detail for specialists and are informed by his knowledge of the wider oeuvre. An essay by the critic and Freud specialist Sebastian Smee, and an account of working with Freud by his main printmaker, Marc Balakjian, provide further insights into this part of the artist's oeuvre. Distributed for Modern Art Press



9780300188752

Hardback | 164 pages | £35.00  
130 color + b-w illus.

Art & design styles:  
Surrealism & Dada  
Individual artists, art  
monographs  
Painting & paintings

**Sarah Whitfield** is an independent art  
historian, writer, and curator.

## René Magritte: Newly Discovered Works

Catalogue Raisonné Volume VI: Oil  
Paintings, Gouaches, Drawings

Yale University Press (John Wiley & Sons Ltd)

25 September 2012

*A continuation of the five-volume René Magritte  
Catalogue Raisonné that introduces 130 newly attributed  
works*

René Magritte (1898–1967) was a surrealist artist whose thought-provoking works used ordinary objects to challenge how viewers perceived reality. His extensive oeuvre was documented in a comprehensive five-volume project, led by distinguished art critic and writer David Sylvester. In the years that followed the publication of the final volume in 1997, numerous works purporting to be by Magritte appeared on the art market. Under the auspices of the Fondation Magritte, a committee was established to verify the authenticity of newly discovered works as well as those previously recorded as "whereabouts unknown" or listed as appendix items in the original volumes of the René Magritte Catalogue Raisonné. René Magritte: Newly Discovered Works includes color illustrations of 130 previously unpublished or unknown works authenticated by the committee between September 2000 and March 2010. Like its predecessors, this volume is the culmination of years of research, which synthesizes new discoveries about the artworks and details of the life of Magritte himself. Accompanying text and comparative documentation provide a wealth of complementary information, including the circumstances of a work's discovery, references to letters, quotations in their original languages, and citations from previous volumes. Distributed for Mercatorfonds



9780300227420

Hardback | 1578 pages | £575.00  
1317 color + 25 b-w illus.

Art & design styles:  
Abstract Expressionism  
Individual artists, art  
monographs  
Painting & paintings

**Roberta Bernstein** is author and director of the Jasper Johns: Catalogue Raisonné of Painting and Sculpture, and professor emeritus of art history at the University at Albany, State University of New York. Heidi Colsman-Freyberger is senior researcher for the Jasper Johns: Catalogue Raisonné of Painting and Sculpture, and executive director of the Barnett Newman Foundation. Caitlin Sweeney is senior research associate and Betsy Stepina Zinn is editor of the Jasper Johns: Catalogue Raisonné of Painting and Sculpture.

## Jasper Johns

### Catalogue Raisonné of Painting and Sculpture

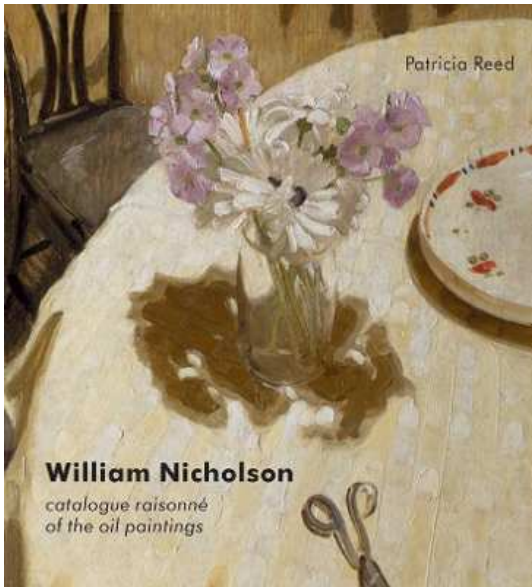
Yale University Press (John Wiley & Sons Ltd)

29 March 2017

*The essential five-volume resource on the painting and sculpture of one of the world's foremost contemporary artists*

The essential five-volume resource on the painting and sculpture of one of the world's foremost contemporary artists. For more than 60 years, Jasper Johns (b. 1930) has remained a singular figure in contemporary art. His most widely influential work—depictions of everyday objects and signs such as flags, targets, flashlights, and lightbulbs—helped change the face of the art world in the 1950s by introducing subject matter that stood in contrast to the prevailing style of Abstract Expressionism. In subsequent decades, Johns's art has increasingly engaged issues of memory and mortality, often incorporating references to admired artistic predecessors. This definitive 5-volume catalogue raisonné documents the entire body of painting and sculpture made by Johns from 1954 through 2014, encompassing 355 paintings and 86 sculptures. Each work is illustrated with a full-page reproduction, nearly all of which were commissioned expressly for this publication. A decade of research underpins the project, with thorough documentation of each object and an overarching monograph that represents the most comprehensive study of the artist's work to date. All facets of the catalogue reflect the input of the artist, who worked closely with the author at all stages.





9780300170542

Hardback | 672 pages | £95.00  
640 color + 90 b-w illus.

History of art & design  
styles: from c 1900 -  
Individual artists, art  
monographs  
Painting & paintings

**Patricia Reed** is an independent art historian and the principal scholar on the oil paintings of William Nicholson.

## William Nicholson

### A Catalogue Raisonné of the Oil Paintings

Yale University Press (John Wiley & Sons Ltd)

14 October 2011

*William Nicholson (1872-1949) is among the most admired and elusive painters in the history of British art. This catalogue represents Nicholson's oil paintings and the comprehensive chronology of his life.*

William Nicholson (1872–1949) is among the most admired and elusive painters in the history of British art. In the first four decades of the 20th century, Nicholson explored the genres of portraiture, landscape, and still life with exceptional inventiveness, wit, and technical skill. His distinctive paintings were neither academic nor modernist, and his aversion to art groups and his reluctance to make public pronouncements about art have made it difficult to place his work within the main narratives of 20th-century art history. The breadth of Nicholson's works in oil is revealed for the first time in this lavishly illustrated catalogue raisonné. Author and scholar Patricia Reed offers detailed entries for each of Nicholson's oil paintings, along with a comprehensive chronology of his life. The art historian Wendy Baron gives a context for Nicholson in British art at the beginning of the 20th century, and the painter and critic Merlin James celebrates the virtuosity and subtlety of Nicholson's painting technique. This magnificent and substantial catalogue brings to the fore Nicholson's vast achievement in oils. Distributed for Modern Art Press, Ltd.





## The Films of Andy Warhol Catalogue Raisonné 1963–1965

9780300260113

Hardback | 512 pages | £75.00

700 b-w + 75 color illus.

Individual artists, art  
monographs

Electronic, holographic  
video art

History of art / art  
design styles

**John G. Hanhardt** is an independent scholar based in New York. He previously held positions at the Smithsonian American Art Museum, Washington, DC; the Solomon R. Guggenheim Museum, New York; and the Whitney Museum of American Art, New York.

## The Films of Andy Warhol Catalogue Raisonné

1963-1965

Yale University Press (John Wiley & Sons Ltd)

28 September 2021

*The provocative pop artist's on-screen experiments, newly brought to light in this essential reference work*

The provocative pop artist's on-screen experiments, newly brought to light in this essential reference work. In the 1960s, Andy Warhol (1928–1987) produced hundreds of film and video works—short and long, silent and sound, scripted and improvised. This catalogue raisonné of the artist's films, a complement to 2006's *Andy Warhol Screen Tests*, focuses on works he produced from 1963 to 1965. Detailed cataloguing of each work is combined with orienting and enlightening essays that cover Warhol's influences, source material, working methods, and technical innovations, as well as his engagement with the people he filmed and how they came to life on the screen. In addition, rich entries offer detailed summaries and analysis of more than a hundred individual works. The vigorous illustration program includes countless stills and documentary images to further elucidate the film works, including many that have circulated only rarely. Warhol's dynamic and creative approach to filmmaking redefined the genre, drawing audiences and receiving positive attention along with deep criticism. In 1970, he placed his films in storage for the next 14 years, taking them out of public view and distribution. During that time, critics and audiences could only piece together information about these works from hearsay, verbal accounts, and reviews. Since then, the works have been studied, preserved, and catalogued, culminating in this volume, which illuminates the true significance of Warhol's radical experiments in film and his mastery of the medium. Distributed for the Whitney Museum of American Art.



9780300229349

Hardback | 1850 pages |  
926 color illus.

£650.00

Individual artists, art  
monographs  
Exhibition catalogues &  
specific collections  
Drawing & drawings

## Jasper Johns Catalogue Raisonné of Drawing

Yale University Press (John Wiley & Sons Ltd)

13 November 2018

The definitive six-volume catalogue raisonné of the drawings of one of the most important artists working today. Six decades of both iconic and intimate works by Jasper Johns (b. 1930), who is still producing at the age of 88, are given their full due in this magnificent multi-volume publication. Featuring exquisite full-page illustrations of all 813 known drawings by Johns, more than 200 of which have not been published or exhibited, the volumes demonstrate how Johns has been instrumental in elevating and establishing drawing as a major medium in contemporary art, and his drawings chart his artistic interests and aesthetic evolution. Five volumes are dedicated to the drawings, documenting materials and listing exhibition and publication histories, and the large-scale reproductions feature special production details. These include the use of special inks, such as a combination with silver for graphite works and custom mixes to represent particular colors, ensuring that the reproductions are as faithful as possible with state-of-the-art printing technology. The sixth volume includes an exhibition chronology and bibliography focused on drawings, as well as indexes to the set. This landmark publication is a must-have for contemporary art collectors, drawings connoisseurs, art reference libraries, and university art departments. Distributed for The Menil Collection.



9780300226683

Hardback | 784 pages | £150.00

Vol. 1, 131 color illus; Vol. 2,  
1,435 color illus.

Individual artists, art  
monographs  
History of art / art  
design styles  
Exhibition catalogues  
specific collections

**Katy Rogers** is director of the Robert Motherwell catalogue raisonné project and programs director at the Dedalus Foundation. She is co-author of the catalogue raisonné of Motherwell's paintings and collages (Yale University Press, 2012) and of Motherwell: 100 Years (2015).

## Robert Motherwell Drawings

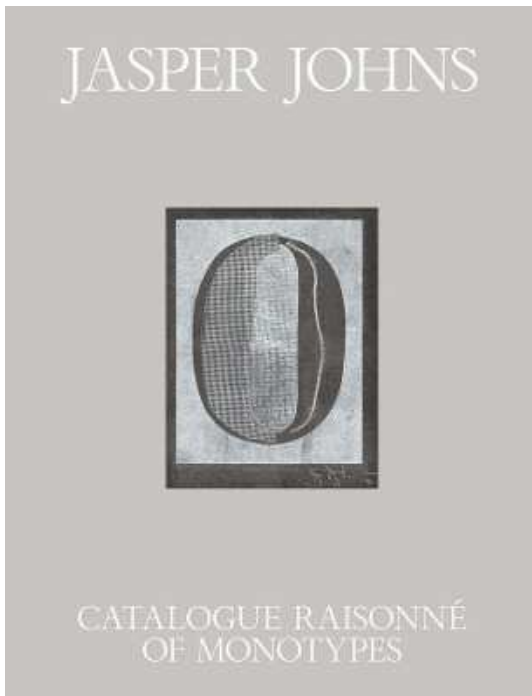
### A Catalogue Raisonné

Yale University Press (John Wiley & Sons Ltd)

08 November 2022

*This highly anticipated, definitive publication documenting Robert Motherwell's 1,413 known drawings is an essential resource for artists, scholars, collectors, and aficionados*

This highly anticipated, definitive publication documenting Robert Motherwell's 1,413 known drawings is an essential resource for artists, scholars, collectors, and aficionados. Chosen by Brooklyn Rail as one of the "Ten Best Art Books of 2022" The drawings of Robert Motherwell (1915–1991) are critical to understanding his larger career, but they have been underexplored in scholarship. This long-awaited publication is the first comprehensive compilation of Motherwell's drawings. During a career that lasted half a century, Motherwell, one of the preeminent artists of the Abstract Expressionist movement, created a large and varied body of work. He employed a broad range of imagery, inventing, refining, and reinventing his signature motifs. Drawing, which Motherwell described as "perhaps the only medium as fast as the mind itself," was crucial to his output. This two-volume catalogue raisonné includes works from private collections never before seen by the public, as well as works from public collections worldwide. The first volume explores the significance of drawing throughout Motherwell's career and illuminates how his drawings both inform and are distinct from his work in other media; it also includes a detailed bibliography and exhibition history of the drawings. The second volume illustrates and thoroughly documents his 1,413 known drawings.



9780300229370

Hardback | 332 pages | £120.00  
242 color + 2 b-w illus.

The arts: general issues

**Susan Dackerman** is Getty Scholar at the Getty Research Institute. Jennifer L. Roberts is professor of art history at Harvard University.

## Jasper Johns

### Catalogue Raisonné of Monotypes

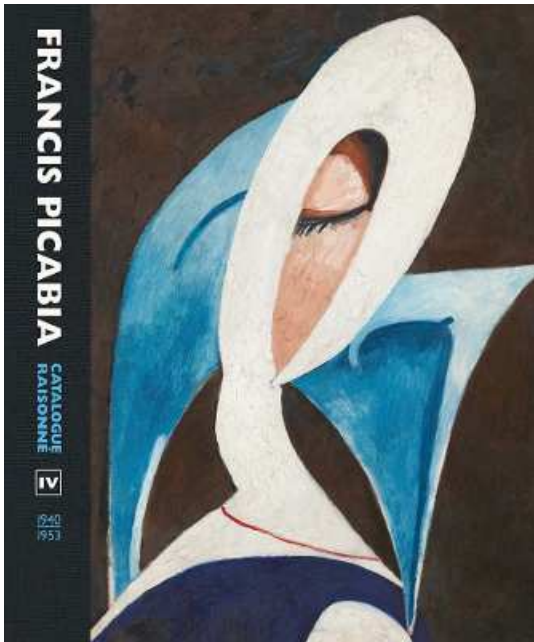
Yale University Press (John Wiley & Sons Ltd)

24 October 2017

*The first comprehensive overview of Jasper Johns's work in an innovative medium that the artist has singlehandedly redefined over the course of four decades*

The first comprehensive overview of Jasper Johns's work in an innovative medium that the artist has singlehandedly redefined over the course of four decades Jasper Johns (b. 1930) is arguably the most important living American artist, and his work is central to any history of postwar art. With extensive new scholarship based on original research and interviews with the artist, Jasper Johns: Catalogue Raisonné of Monotypes provides the definitive account of his groundbreaking work in an intrinsically subversive medium situated between painting, drawing, and printmaking. Susan Dackerman and Jennifer L. Roberts examine Johns's innovative use of the printing press to create alterity, overturning monotype's long-standing reputation for subjectivity. Featured in this volume are all 143 monotypes Johns made between 1954 and June 2015, most of them published here for the first time. Each work is generously illustrated in color and accompanied by complete cataloguing information, including technical specifications, provenance, exhibition history, and bibliographic references.





9780300266962

Hardback | 480 pages | £135.00  
 580 color + b-w illus.

Individual artists, art  
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 Art design styles:  
 Modernist design  
 Bauhaus  
 Exhibition catalogues  
 specific collections

**Candace Clements** is an independent art historian and scholar based in Houston. Arnauld Pierre is professor of art history, Sorbonne Université, Paris. William A. Camfield is professor of art history emeritus at Rice University, Houston. Beverley Calté is an independent scholar and current president of the Comité Picabia, Paris.

## Francis Picabia

### Catalogue Raisonné Volume IV (1940-1953)

Yale University Press (John Wiley & Sons Ltd)

14 February 2023

*This publication is the fourth volume of an important catalogue raisonné of the work of Francis Picabia*

This publication is the fourth volume of an important catalogue raisonné of the work of Francis Picabia. This publication, the fourth volume of an important catalogue raisonné of the work of Francis Picabia (1879–1953), includes paintings and selected drawings dating from 1940 into 1952. During the war years, while still residing in the south of France, Picabia was primarily occupied by figural subjects?—multi-figure allegories, female nudes, and glamorous female portraits?—painted in bold illusionistic relief. Notorious even in his lifetime, most of these works are now known to have adapted photographic illustrations in older girly magazines and other popular media. Upon his return to Paris in the post-war period, Picabia renewed his earlier interests in abstract and sometimes non-objective art, still often drawing upon published sources ranging from prehistoric art to Nietzsche, and pursued frequent exhibition of his distinctive, constantly mutating responses to critical currents of the day. These included a series of severely reductive, subtly effective point or dot paintings beginning in 1949—three years before ill-health effectively ended Picabia's half-century of artistic provocation. Distributed for Mercatorfonds



## David Smith Sculpture

### A Catalogue Raisonné, 1932-1965

Yale University Press (John Wiley & Sons Ltd)

24 August 2021

*A monumental new work of scholarship on a luminary of twentieth-century art*

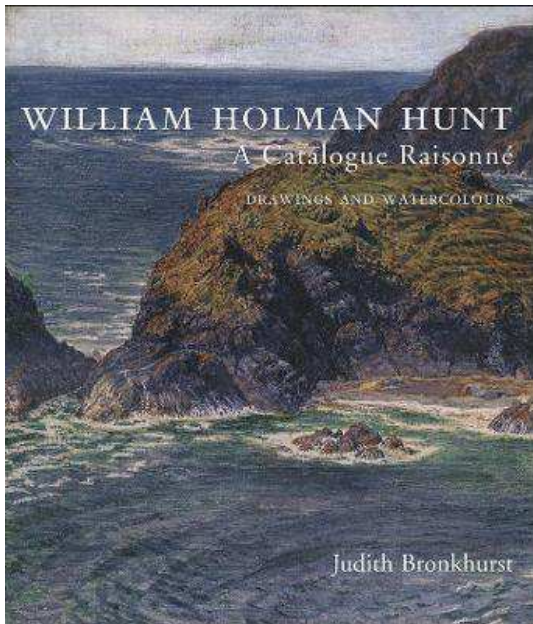
9780300224115

Hardback | 1360 pages | £400.00  
 1,847 color + b-w illus.

Individual artists, art  
 monographs  
 Non-graphic art forms  
 History of art / art &  
 design styles

**The Estate** of David Smith is dedicated to preserving the legacy of artist David Smith through the promotion of exhibitions, publications, research, and scholarship. It is based in New York City and Bolton Landing, NY.

A monumental new work of scholarship on a luminary of twentieth-century art “I’m not sure I have ever seen a catalogue raisonné as beautiful, as magnificent, as the new publication on the oeuvre of the great American sculptor David Smith.”—Michael Fried, Bookforum Embracing factory methods of construction, building on the legacy of cubism, and turning his back on European carving and casting traditions, David Smith (1906–1965) transformed postwar sculpture. His body of work, contemporary with the New York School in painting, and his pioneering placement of sculptures in a natural setting are foundational for present-day sculpture and installation art. This three-volume boxed set comprehensively details the entirety of Smith’s sculptural oeuvre. It is now the definitive catalogue raisonné and supplants the one constructed by Rosalind E. Krauss in 1977. With Christopher Lyon as editor and Susan J. Cooke as research editor, the volumes also contain a foreword by Rebecca and Candida Smith; essays by Michael Brenson, Sarah Hamill, Marc-Christian Roussel, and Christopher Lyon; and a chronology by Tracee Ng. Reproductions of documents and images, including many photographs, paintings, drawings, and sketches by the artist offer insights into Smith’s methods and creative thought. Handsomely designed and illustrated with fine color reproductions, this catalogue raisonné is both a sumptuous object and an essential scholarly resource. Distributed for the Estate of David Smith



9780300102352

Hardback | 800 pages | £175.00

Art & design styles:  
Pre-Raphaelite art  
Exhibition catalogues &  
specific collections  
Painting & paintings

**Judith Bronkhurst** is assistant  
librarian at the Witt Library of the  
Courtauld Institute in London and the  
leading authority on William Holman  
Hunt

## William Holman Hunt

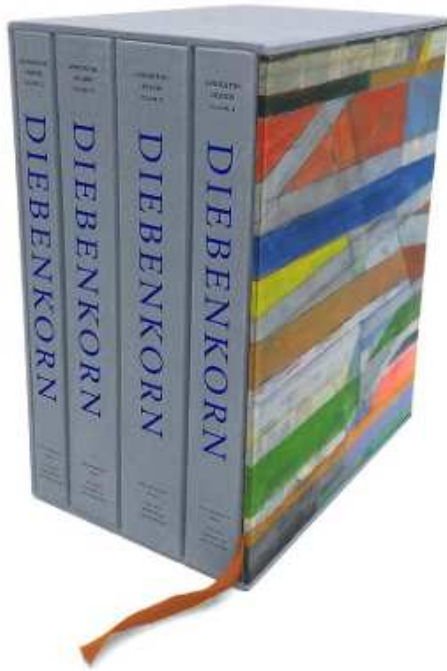
### A Catalogue Raisonné (Volumes 1 and 2)

Yale University Press (John Wiley & Sons Ltd)

15 September 2006

*William Holman Hunt was one of the major artistic talents of the Pre-Raphaelite brotherhood, founded in 1848. Hunt's work was always characterised by great seriousness of purpose and his paintings include many of its most beautiful and powerful images. This two volume set takes an in-depth look at his work.*

William Holman Hunt was one of the three major artistic talents of the Pre-Raphaelite brotherhood. Hunt's work was always characterized by great seriousness of purpose, and his paintings include many of the most beautiful and powerful images of that midcentury explosion of creativity. This catalogue raisonnée gives him the attention he deserves. The book includes an introduction that assesses Hunt's life and artistic practice and discusses his aims, philosophy, and religious beliefs, which shed light on his works. While many of his paintings, with their extraordinary effects of light and color, are immediately accessible, his mature works incorporate symbolism that cannot be fully understood without a detailed knowledge of his intentions, and the catalogue entries thoroughly explore this. The volume presents Hunt's oils and works on paper in two separate sections, and appendixes provide additional information on his illustrated letters, etchings, published illustrations, sculpture, and furniture. Published for the Paul Mellon Centre for Studies in British Art



9780300184501

Hardback | 2176 pages | £325.00

vol. 1: 299 color illus.; vol. 2:  
1,645 color illus.; vol. 3: 2,344  
color illus.; vol. 4: 1,496 color  
illus.

Art & design styles: from  
c 1960

Individual artists, art  
monographs

Exhibition catalogues &  
specific collections

**Jane Livingston** is an independent  
curator and author. Andrea Liguori is  
managing director of the Richard  
Diebenkorn Foundation.

## Richard Diebenkorn

### The Catalogue Raisonné

Yale University Press (John Wiley & Sons Ltd)

04 October 2016

*A four-volume definitive resource on the career and unique works of the postwar American artist Richard Diebenkorn*

A four-volume definitive resource on the career and unique works of the postwar American artist Richard Diebenkorn. The celebrated American artist Richard Diebenkorn (1922–1993) was a singular figure in postwar American art. Early in his career, he created abstract paintings that combined landscape influence, aerial perspective, and a deeply personal calligraphic language. Then, in late 1955, he began working in a representational mode (landscapes, figure studies, and still lifes) and was associated with the Bay Area figurative movement. Diebenkorn later abandoned figurative references in the 1960s and embarked on monumental abstract, geometrical compositions, including his celebrated Ocean Park works. This four-volume catalogue raisonné is the definitive resource on Diebenkorn's unique works, including his paintings, works on paper, and three-dimensional objects. The first volume gives an overview of the artist's career, featuring essays by noted scholars John Elderfield, Ruth E. Fine, Jane Livingston, Steven Nash, and Gerald Nordland, as well as an illustrated chronology, list of exhibitions, bibliography, and selection of studio notes. The second volume spans his student and early abstract works; the third volume features his representational works during the Berkeley period; and the fourth volume covers his later periods, as well as his sketchbooks and other little-known private drawings. Many of the more than five thousand works illustrated in this catalogue are being published for the first time, and with new color photography that showcases his work like never before. Published in association with the Richard Diebenkorn Foundation and the Fine Arts Museums of San Francisco.





9780300263510

Hardback | 404 pages | £150.00  
 1068 color + 10 b-w illus.

Individual artists, art  
 monographs  
 History of art / art  
 design styles  
 Exhibition catalogues  
 specific collections

**Lisa Turvey** is editor of the Edward Ruscha Catalogue Raisonné of Works on Paper. Lucy Bradnock is vice-dean for research at the Courtauld Institute of Art, London.

## Edward Ruscha

### Catalogue Raisonné of the Works on Paper, Volume Three: 1998-2018

Yale University Press (John Wiley & Sons Ltd)

25 October 2022

*This third volume of the catalogue raisonné of Ed Ruscha's works on paper documents more than 1,000 works created between 1998 and 2018*

This third volume of the catalogue raisonné of Ed Ruscha's works on paper documents more than 1,000 works created between 1998 and 2018. The third volume of this extraordinary catalogue raisonné project compiles the unique works on paper that celebrated American artist Edward Ruscha (b. 1937) made between 1998 and 2018. There are 1,068 works documented, hundreds of which have rarely, or never, been exhibited or published. Drawing is the mode in which Ruscha is most prolific, poetic, and experimental. In this period, he further developed some of his iconic subjects, among them film titles, gasoline stations, mountains, and of course words and phrases. He also expanded into new thematic territory in palindrome drawings, map-like representations, and "swiped word" works that incisively reflect the contemporary moment. Included are pencil, dry pigment, pastel, and acrylic drawings on paper, board, and assorted unconventional supports; collages and photo-based works; and sketches and studies for various contemporaneous paintings, commissions, and miscellaneous projects. Each work is catalogued with a beautiful color reproduction, collection details, full chronological provenance, exhibition history, and bibliographic references. Distributed for Gagosian



9780300214666

Hardback | 440 pages | £150.00  
 1,060 color + 12 b-w illus.

Art design styles: Pop art  
 Individual artists, art  
 monographs  
 Drawing drawings

**Lisa Turvey** is editor of the Ed Ruscha Catalogue Raisonné of Works on Paper. Gwen Allen is associate professor of art history at San Francisco State University.

## Edward Ruscha

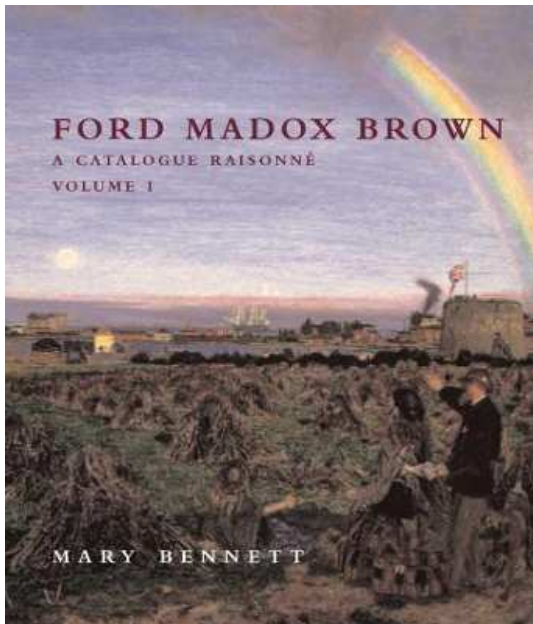
### Catalogue Raisonné of the Works on Paper, Volume Two: 1977-1997

Yale University Press (John Wiley & Sons Ltd)

22 January 2019

*Volume 2 of this exceptional catalogue raisonne project compiles the unique works on paper that Edward Ruscha (b. 1937) made between 1977 and 1997, the artist's midcareer period, during which he achieved international renown.*

Volume 2 of this exceptional catalogue raisonné project compiles the unique works on paper that Edward Ruscha (b. 1937) made between 1977 and 1997, the artist's midcareer period, during which he achieved international renown. More than 1,000 works are documented, among them hundreds that have rarely, or never, been exhibited or published. Highlights include Ruscha's inimitable word and phrase works, made in organic materials, pastel, or acrylic; compositions featuring signature images (windows, ships, silhouetted objects and figures, and film closing credits); and drawings and studies related to important public commissions for the Miami-Dade Public Library, the Denver Central Library, and the Getty Center. Each work is catalogued with a beautiful color reproduction, collection details, full chronological provenance, exhibition history, and bibliographic references. Essays by Lisa Turvey and Gwen Allen complete the volume, providing critical frameworks and historical context for the art within. Distributed for Gagosian Gallery



9780300165913

Paperback | 686 pages | £125.00  
458 color + 522 b-w illus.

Art & design styles:  
Pre-Raphaelite art  
Individual artists, art  
monographs  
Painting & paintings

**Mary Bennett** was formerly Keeper of British Art at the Walker Art Gallery, Liverpool. She originated three groundbreaking exhibitions in the 1960s on Ford Madox Brown, John Everett Millais, and William Holman Hunt, creating the present-day interest in the Pre-Raphaelite circle.

## Ford Madox Brown

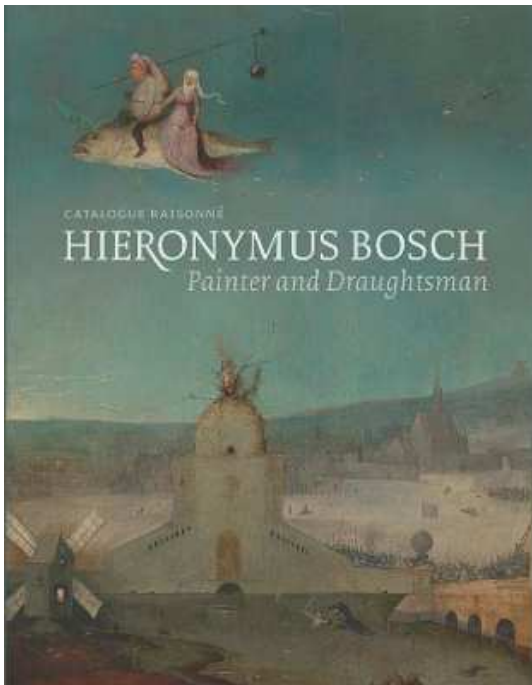
### A Catalogue Raisonné

Yale University Press (John Wiley & Sons Ltd)

21 August 2010

*Ford Madox Brown (1821-1893) is known predominantly for his close association, from 1848, with the "Pre-Raphaelite Brotherhood" and for his masterpiece, "The Last of England" (1852-5). This catalogue provides coverage of various Madox Brown's work.*

Ford Madox Brown (1821–1893) is known predominantly for his close association with the Pre-Raphaelite Brotherhood and for his masterpiece, *The Last of England* (1852–55), with its poignant imagery of a young emigrant couple aboard ship taking their last sight of home. Admired by the young Dante Gabriel Rossetti, Brown was introduced by Rossetti to the artists of the PRB, an association that confirmed Brown's interests in outdoor light effects and led to the glowing palette of his great paintings of the 1850s. His interests embraced decorative design, and in the 1860s he was a founding member of the now famous decorating firm of Morris, Marshall, Faulkner & Co. This fully illustrated catalogue provides the first complete coverage of all of Madox Brown's work (including a section on frame designs contributed by Lynn Roberts). Drawing on the artist's diary and largely unpublished correspondence with associates and patrons, Mary Bennett provides a fascinating insight into his ideas and practice. Published for the Paul Mellon Centre for Studies in British Art



9780300220148

Hardback | 608 pages | £100.00  
730 color + 120 b-w illus.

Renaissance art  
Individual artists, art  
monographs  
Painting & paintings

**Matthijs IJsink** is project coordinator of the Bosch Research and Conservation Project and teaches at Radboud University, Nijmegen. Jos Koldeweij is professor in art history of the Middle Ages at the University of Nijmegen, the Netherlands. Ron Spronk is professor in art history at Queen's University, Kingston, Ontario, Canada, and Radboud University, Nijmegen, the Netherlands. Luuk Hoogstede is a paintings conservator at SRAL, Maastricht.

## Hieronymus Bosch, Painter and Draughtsman

Catalogue Raisonné

Yale University Press (John Wiley & Sons Ltd)

15 May 2016

Compiled by members of the Bosch Research and Conservation Project and published on the 500th anniversary of Hieronymus Bosch's death, this is the definitive new catalogue of all of Bosch's extant paintings and drawings. His mastery and genius have been redefined as a result of six years of research on the iconography, techniques, pedigree, and conservation history of his paintings and on his life. This stunning volume includes all new photography, as well as up-to-date research on the individual works. For the first time, the incredible creativity of this late medieval artist, expressed in countless details, is reproduced and discussed in this book. Special attention is being paid to Bosch as an image maker, a skilled draughtsman, and a brutal painter, changing the game of painting around 1500 by his innovative way of working. Distributed for Mercatorfonds





9780300251654

Hardback | 392 pages | £110.00

537 color + b-w illus.

Art design styles:

Modernist design

Bauhaus

Individual artists, art  
monographs

Exhibition catalogues  
specific collections

**Debra Bricker Balken** is an independent scholar, writer, and curator who works on subjects relating to American modernism and contemporary art.

## Arthur Dove

### A Catalogue Raisonné of Paintings and Things

Yale University Press (John Wiley & Sons Ltd)

23 February 2021

*New insights into the transformative work of this visionary modern artist accompany a comprehensive documentation of his paintings and assemblages*

New insights into the transformative work of this visionary modern artist accompany a comprehensive documentation of his paintings and assemblages. Arthur Dove (1880–1946) was a major American modernist of the early 20th century. While he is tied to a circle of artists, including John Marin and Georgia O'Keeffe, who were associated with the preeminent photographer and art dealer Alfred Stieglitz, Dove's work is uniquely radical, anticipating the rise of abstract expressionism in the late 1940s. This catalogue raisonné surveys the artist's known paintings and assemblages, or "things," alongside an incisive essay on his work's critical reception, an illustrated chronology, and an extensive bibliography and exhibition history. Additional essays emphasize monumental works such as *Fields of Grain as Seen from Train* (1931), the magisterial *Sunrise* series (1936), and *High Noon* (1944), a culmination of his ongoing preoccupation with abstracting the ephemeral in nature. Previously unpublished materials and images advance the known corpus of Dove's work while ensuring that this is the most definitive publication on the artist to date. Elegantly and inventively designed, it is also the first book on the artist to illustrate all his extant paintings in color. Distributed for the Arthur Dove Catalogue Raisonné Project



9780300109818

Hardback | pages | £190.00

60 b-w + 100 color illus. (vol. 1); 950 b-w + 400 color illus. (vol. 2); 210 b-w + 390 color illus. (vol. 3)

Art & design styles: c  
1900 to c 1960

Exhibition catalogues &  
specific collections  
Painting & paintings

**Ani Boyajian** and Mark Rutkoski are the editors of the Stuart Davis catalogue raisonné project. William C. Agee is Professor of Art History at Hunter College, The City University of New York. Karen Wilkin has written numerous books on 20th-century art, including *Color as Field*.

## Stuart Davis

### A Catalogue Raisonné

Yale University Press (John Wiley & Sons Ltd)

28 October 2007

*Stuart Davis (1892-1964) made a mark on the art world early in his career, first with his Ashcan works and then with his highly personal version of Cubism. This is a chronology of Davis' life, as well as a discussion of the compositional relationship between certain works spanning his oeuvre.*

The highly anticipated, definitive reference on Stuart Davis's paintings, watercolors, drawings, and published illustrations Stuart Davis (1892–1964) made a mark on the art world early in his career, first with his Ashcan works and then with his highly personal version of Cubism, which firmly established American modernism as a force that could rival its European counterpart. Over the course of six decades, Davis produced artworks that drew inspiration from the European modernists but were deeply rooted in the popular culture of the United States. Jazz music and hipster talk, vaudeville stages, city streetscapes, New England fishing villages, gasoline stations, store fronts, and commercial packaging and advertising images were among the sources that infused his art with energy, bringing crisp edges, radiant color, and syncopated rhythms to a vast body of paintings, watercolors, and drawings. Documenting the life's work of this prolific and highly influential artist—who affected almost every development in American art from second-generation Ashcan realism around 1912 to color field and geometric painting in the 1960s—is a monumental achievement. In these three volumes, the editors have catalogued 1,749 artworks by the artist—including more than 600 works never previously illustrated—providing extensive documentation and information about each one. A detailed chronology of Davis's life, as well as an enlightening discussion of the compositional relationship between certain works spanning his oeuvre, rounds out this study. Exquisitely designed and produced, *Stuart Davis: A Catalogue Raisonné* will be the definitive reference on the artist's work for many years to come. Published in association with the Yale University Art Gallery



**Jeff Wall**  
 Catalogue Raisonné 2005-2021

9780300269277

Hardback | 352 pages | £125.00

85 color illus, including 2  
 gatefolds

Individual photographers  
 Photographs: collections  
 History of art / art &  
 design styles

**Gary Dufour** is an art historian and curator, previously having served as the chief curator and deputy director of the Art Gallery of Western Australia. Jean-François Chevrier is professor in the history of contemporary art at the École nationale supérieure des Beaux-Arts in Paris.

## Jeff Wall

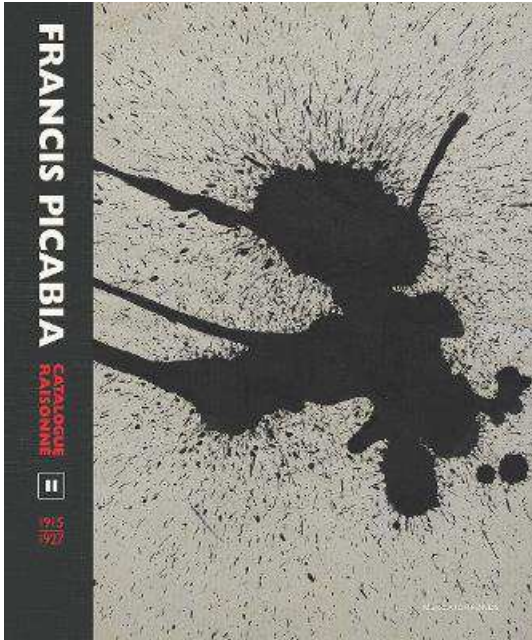
### Catalogue Raisonné 2005-2021

Yale University Press (John Wiley & Sons Ltd)

23 August 2022

*A handsome volume of the renowned photographer's work from 2005 to 2021*

A handsome volume of the renowned photographer's work from 2005 to 2021. Best known for his large-scale photographs, carefully constructed "near documentaries" created in collaboration with the subjects, Jeff Wall (b. 1946) is one of the most influential photographers of the late twentieth and early twenty-first centuries. Often displayed as backlit color transparencies, Wall's works have helped define the use of color and painterly sensibilities in contemporary art photography. This volume collects over fifteen years' worth of new work from Jeff Wall in a lavish presentation that includes multiple gatefolds to better convey the scale of Wall's work. As a collection of Wall's most recent work, this volume will include numerous pieces that are as-yet unfamiliar to many of his fans. Chevrier's essay deftly summarizes the varied directions of Wall's recent work and contextualizes them within the body of work that precedes this volume; de Duve's and Campany's wide-ranging conversations with the artist cover the role of performance and the effects of spontaneity and scale, respectively. Distributed for Gagosian



## Francis Picabia Catalogue Raisonné

### Volume II (1915-1927)

Yale University Press (John Wiley & Sons Ltd)

03 January 2017

The second of an important multi-volume catalogue project, this publication features work by Francis Picabia (1879-1953) that dates from 1915 into mid-1927. Beginning with Picabia's elaboration of a personal machinist aesthetic, the book continues by looking at the artist's central role in the formulation of the Paris Dada movement. That irreverent movement included Picabia's increasingly provocative mechanomorphic compositions, complemented by his unorthodox writings and graphic designs as well as socially powerful performances. In the 1920s, Picabia turned to striking geometrical abstractions, subversive figurative art, and a collaboration in 1924 with the Swedish Ballet. The volume finishes with a look at Picabia's creations of the mid-1920s, which included memorable collages and flamboyant figurative compositions known as the "monsters." Distributed for Mercatorfonds

9780300222463

Hardback | 550 pages | £135.00  
 600 color + 25 b-w illus.

Art & design styles:  
 Surrealism & Dada  
 Individual artists, art  
 monographs  
 Painting & paintings

**William A. Camfield** is professor emeritus of art history, Rice University. **Beverly Calté** is an independent scholar. **Arnauld Pierre** is professor of art history, Université Paris-Sorbonne. **Aurélie Verdier** is curator, Ecole des hautes études en sciences sociales, Paris. **Pierre Calté** is president, Comité Picabia. **Candace Clements** is affiliate professor of art history, University of Houston.





## Richard Diebenkorn

### The Catalogue Raisonné of Prints

Yale University Press (John Wiley & Sons Ltd)

06 May 2025

*The two-volume definitive resource of prints by postwar American artist Richard Diebenkorn*

The two-volume definitive resource of prints by postwar American artist Richard Diebenkorn. While he is renowned for a painting practice that spanned abstract and representational works, Richard Diebenkorn (1922–1993) also worked simultaneously in other media. Throughout his fifty-year career he actively pursued printmaking, achieving unparalleled mastery of the medium. For the artist, printmaking both nourished his efforts in painting and provided a separate path for exploring alternate materials and techniques. *Richard Diebenkorn: The Catalogue Raisonné of Prints* is a comprehensive resource of the artist's prints, documenting his entire output across lithography, monotype, woodcut, drypoint, and etching. This landmark publication's two volumes examine Diebenkorn's prints chronologically at workshops including Crown Point Press, Gemini G.E.L., Tamarind Lithography Workshop, and several smaller residencies. The first volume examines the history and role of printmaking in the artist's practice and features an illustrated chronology, biographies of his printmaking collaborators, and an exhibition history. The second volume illustrates and thoroughly documents the artist's more than four hundred prints. Together, these volumes offer a definitive resource on one of the most prolific printmakers of the postwar period. Published in association with the Richard Diebenkorn Foundation.

9780300259445

Hardback | 652 pages | £200.00  
694 color illus.

Individual artists, art  
monographs

**Andrea Liguori** is executive director  
of the Richard Diebenkorn  
Foundation





9780300253801

Hardback | 640 pages | £160.00  
507 color illus.

Individual artists, art  
monographs  
Art design styles:  
Conceptual art  
Exhibition catalogues  
specific collections

**Patrick Pardois** research editor and  
Robert Dean is editorial director of  
the John Baldessari Catalogue  
Raisonné.

## John Baldessari Catalogue Raisonné

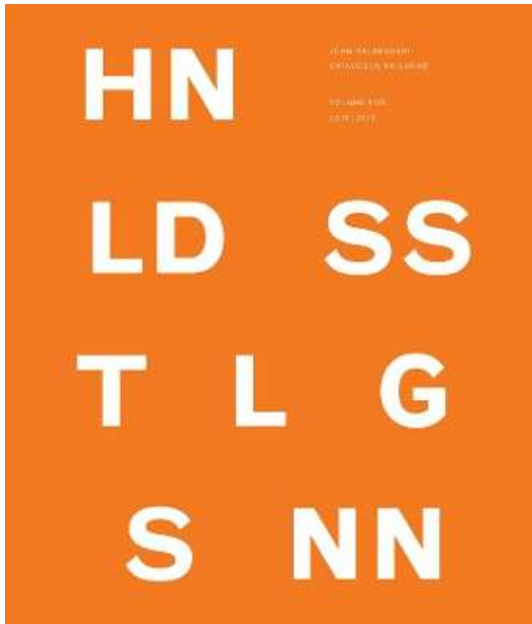
### Volume Six: 2011-2019

Yale University Press (John Wiley & Sons Ltd)

12 January 2021

*The sixth and final volume documenting the work of an iconic American artist.*

The sixth and final volume documenting the work of an iconic American artist. The sixth and final volume of this exceptional catalogue raisonné project features over 360 works made by John Baldessari (1931–2020) between 2011 and 2019. Here, Baldessari continues his longstanding tradition of borrowing from artists as varied as David Hockney, Giotto, Gustave Courbet, Maria Lassnig, Lucas Cranach the Elder, Giorgio Morandi, and Jackson Pollock. Many of the works in this volume are a testament to the artist's fascination and engagement with art from previous eras. In one example, Baldessari's 2012 series "Double Bill" combines scenes from pairs of paintings, such as a Willem de Kooning face atop a Jean Dubuffet body, with the words, "...And Dubuffet" painted beneath: Baldessari is effectively collaborating with artists he has revered for years. This volume also surveys Baldessari's complete film and video output, from 1968 to 2004, as well as the artist's books he made, from 1972 to 2019. Additionally, an appendix catalogues works, mostly pre-1974, that were unknown at the time Volume 1 was published. Published in association with Marian Goodman Gallery.



9780300243529

Hardback | 544 pages | £160.00  
 424 color + 15 b-w illus.

Individual artists, art  
 monographs  
 Exhibition catalogues  
 specific collections  
 History of art / art  
 design styles

**Patrick Pardois** research editor and  
 Robert Dean is editorial director of  
 the John Baldessari Catalogue  
 Raisonné. Hannah B. Higgins is  
 professor of art history at the  
 University of Illinois at Chicago. David  
 Salle is an American painter,  
 printmaker, and stage designer.

## John Baldessari Catalogue Raisonné

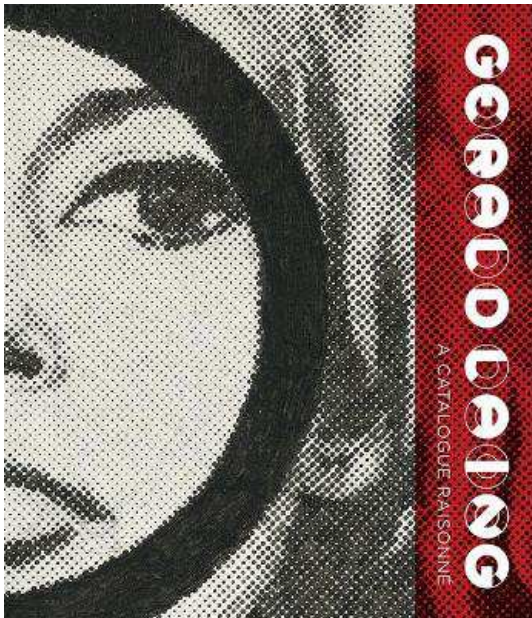
### Volume Five: 2005-2010

Yale University Press (John Wiley & Sons Ltd)

29 January 2019

*The fifth volume of the John Baldessari Catalogue Raisonné compiles the approximately 367 works made by the influential American conceptual artist (b. 1931) from 2005 through 2010.*

The fifth volume of the John Baldessari Catalogue Raisonné compiles the approximately 367 works made by the influential American conceptual artist (b. 1931) from 2005 through 2010. During these years, the artist undertook a number of series, including the shaped erasures of "Blockage"; the word-and-image juxtapositions of "Prima Facie"; the explorations of the face in "Nose and Ears, Etc." and "Raised Eyebrows/Furrowed Foreheads"; and the muted, spare "Sediment" works on canvas. Catalogue entries allow readers to trace the shifts and developments in Baldessari's work during these years, a time of continued experimentation and aesthetic distillation that is further explored in a conversation between Baldessari and fellow artist David Salle. A critical essay by Hannah B. Higgins provides a close reading of selected works and gives a historical context for understanding Baldessari's art from this period. Published in association with Marian Goodman Gallery



9781848222106

Hardback | 488 pages | £95.00

Illustrations, black and white;  
Illustrations; 860 Illustrations,  
color

Art & design styles: from  
c 1960  
Individual artists, art  
monographs

**David Knight** is a freelance graphic designer and web developer. He began cataloguing the works of Gerald Laing in 2008, working closely with Laing to develop his website. He has continued to work with the artist's estate to produce this catalogue raisonné.

## Gerald Laing

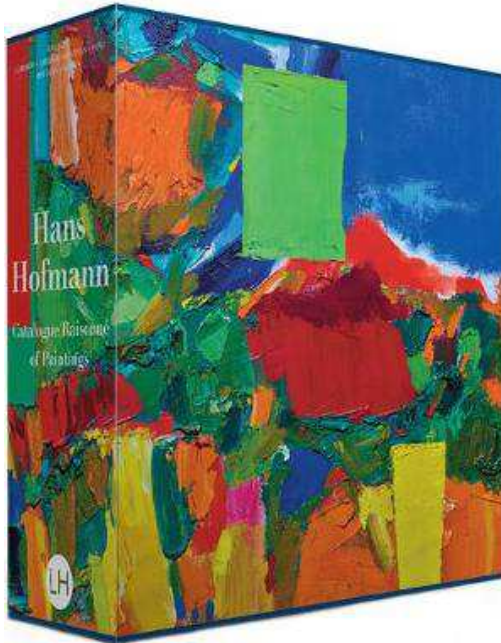
### A Catalogue Raisonné

Lund Humphries Publishers Ltd (IPS UK)

30 January 2017

*This is a complete, illustrated catalogue of the paintings and sculptures of Pop Art pioneer Gerald Laing (1936–2011), who shot to fame in the 1960s with his large-scale, iconic paintings of film-stars such as Brigitte Bardot and Anna Karina, conveyed in styles and colours that aped the crude but powerful printing processes of mass advertising.*

This is a complete, illustrated catalogue of the painting and sculpture of Pop Art pioneer Gerald Laing (1936–2011), who shot to fame in the 1960s with his large-scale, iconic paintings of film-stars such as Brigitte Bardot and Anna Karina, conveyed in styles and colours that aped the crude but powerful printing processes of mass advertising. In 1964 Laing moved to New York and transformed effortlessly from Pop artist to abstract minimalist, showing works in the seminal Primary Structures exhibition of 1966 and forming lasting friendships with leading lights of the US art world, such as Andy Warhol, Larry Poons, Roy Lichtenstein and Larry Bell. A self-imposed exile to a restored Scottish castle in 1969 removed him from the art world's centre, but allowed him the space to develop a more personal, sculptural vocabulary in which the hard edges of his abstraction gradually gave way to anthropomorphic form. This catalogue raisonné covers each distinct phase of Laing's career and includes a fully illustrated catalogue of his works alongside comprehensive related reference material: chronology, exhibition history and list of public collections. An introductory essay by Michael Findlay, a close friend of Laing, provides an overview of his artistic development while essays by gallerist Lyndsey Ingram, editor David Knight and Marco Livingstone, a leading authority on Pop Art, examine specific periods and aspects of Laing's practice.



9781848221260

Hardback | 1280 pages | £195.00

Art & design styles: c  
1900 to c 1960  
Painting & paintings  
Individual artists, art  
monographs

**Suzi Villiger** serves as the Director of Membership for the Catalogue Raisonné Scholars Association. Prior to researching Hofmann, she worked with contemporary artists, including painter Terry Winters, at Matthew Marks Gallery in New York, and at Paulson Press in California. She received a B.A. in art history from Northwestern University and M.A. from New York University.

## Hans Hofmann

### Catalogue Raisonné of Paintings

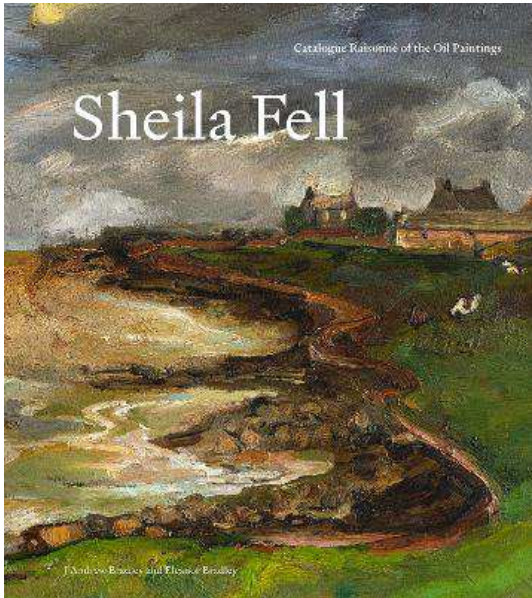
Lund Humphries Publishers Ltd (IPS UK)

28 September 2014

*Hans Hofmann (1880-1966) was a pivotal figure in Abstract Expressionism and stands as one of the most important characters of post-war American art. This ground-breaking catalogue raisonné of paintings, which has been painstakingly researched over sixteen years.*

Hans Hofmann (1880-1966) was a pivotal figure in Abstract Expressionism and stands as one of the most important characters of post-war American art. This ground-breaking catalogue raisonné of paintings, which has been painstakingly researched over sixteen years, is both an invaluable scholarly resource and a celebration of Hofmann's remarkable artistic achievements. Hofmann's long and productive career began in Paris in 1904 where the young artist absorbed the manifold influences of the city's avant-garde. Drawn back to Germany due to war, Hofmann, exempt from military service, opened an innovative school for art in Munich. The school's reputation spread internationally and, as the political situation in Germany deteriorated during the 1930s, Hofmann re-located his school to New York. The city, a center for emerging artistic talent, was the perfect environment for Hofmann to continue his teaching practice, which he did until 1958, when he devoted himself entirely to painting. Throughout his American years, Hofmann enlarged the expressive language of abstraction, through his innovative use of color, materiality and structure. This impressive three-volumed catalogue marks a milestone in the scholarship and understanding of Hofmann's huge contribution to twentieth-century art. Through insightful essays, meticulous catalogue entries and supporting academic apparatus, it is shown how Hofmann's exceptional body of work often defies categorization - his was a highly personal visual language with which he endlessly explored pictorial structures and chromatic relationships. Both visually stunning and academically robust, this publication is an essential purchase for all those with a keen interest in one of the twentieth century's most significant and original artists.





## Sheila Fell

### Catalogue Raisonné of the Oil Paintings

Lund Humphries Publishers Ltd (IPS UK)

05 June 2025

Sheila Fell (1931-1979) was one of the most talented British artists of her generation: a figurative painter with a singular and powerful vision of the Cumbrian landscape of her childhood. Here, for the first time, the full breadth of her artistic achievement is recorded in a catalogue raisonné of her paintings. The book features 471 expertly researched catalogue entries alongside a substantial art-historical narrative that charts Fell's entire career and provides unique insights into the artist's background, inspirations, technique and legacy. As such, and in the context of the dearth of recent literature on the painter, this invaluable resource will stand as the definitive publication on Sheila Fell for many years to come.

9781848226326

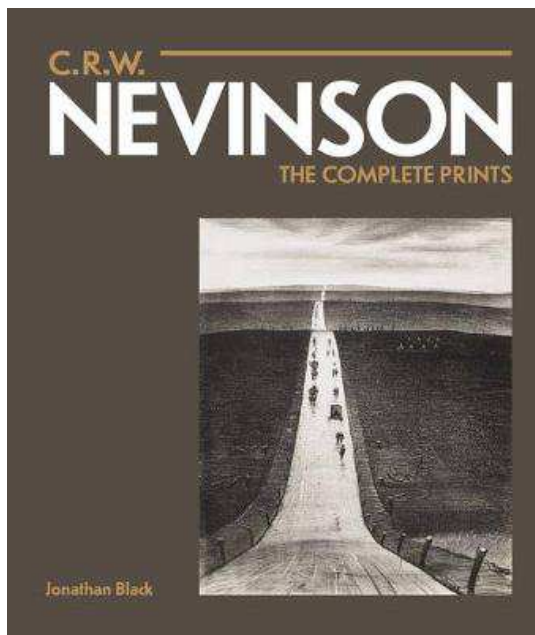
Hardback | 448 pages | £195.00

Illustrations; 500 Illustrations, color; 40 Illustrations, black and white

Individual artists, art monographs  
 History of art & design  
 styles: from c 1900 -  
 Oils

**Professor (John) Andrew Bradley** and Dr Eleanor Bradley have catalogued Fell's work for Sotheby's, Bonham's and Cheffin's auction houses. While researching the work of Sheila Fell they have published several articles on the artist. As medical and science specialists, they enjoyed distinguished careers in the field of organ transplantation surgery and research before turning their attentions to their long-held interest in modern British art.





9781848221574

Hardback | 208 pages | £195.00

155 Illustrations, color

Art & design styles: c  
1900 to c 1960

Prints & printmaking  
Individual artists, art  
monographs

**Dr Jonathan Black** is a Senior Research Fellow in History of Art at Kingston University. His publications include *The Sculpture of Eric Kennington* (2002), *Form, Feeling and Calculation: The Paintings and Drawings of Edward Wadsworth* (2006), *The Face of Courage: Eric Kennington and the Second World War* (2011) and (with Sarah Ayres) *Abstraction and Reality: The Sculptor of Ivor Robert-Jones* (2014).

## C.R.W. Nevinson

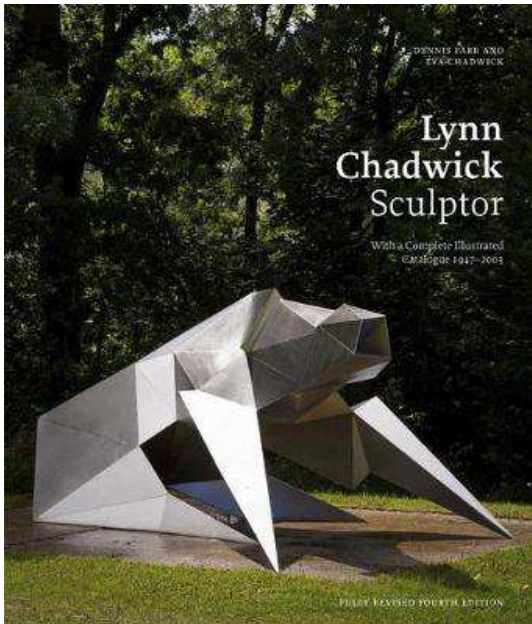
### The Complete Prints

Lund Humphries Publishers Ltd (IPS UK)

18 September 2014

*C.R.W. Nevinson (1889-1946) is regarded as one of the finest British printmakers of the first half of the twentieth century - admired by contemporaries and modern-day viewers in equal measure. Drawing on original archival research and including a catalogue raisonne of Nevinson's prints.*

C.R.W. Nevinson (1889-1946) is regarded as one of the finest British printmakers of the first half of the twentieth century - admired by contemporaries and modern-day viewers in equal measure. Yet despite this assured reputation, nothing substantial has been published on his remarkable printmaking career until now. Nevinson began creating prints in 1916, only stopping, due to ill health, in 1932. During this period he produced 148 prints, all of which reflecting his distinct vision and outstanding skills as a printmaker. Providing historical and social insights, his body of work is impressive in its range - images depicting the horrors of the First World War sit alongside contrasting cityscapes which present Nevinson's singular interpretation of Paris, New York and London. Drawing on original archival research and including a catalogue raisonne of Nevinson's prints, this unrivalled resource stands as a landmark publication in the literature available on this outstanding British modernist. It is an essential reference volume for all those who collect, sell or study Nevinson's prints and also provides much needed context for those with a general interest in the artist and the period in which he worked.



9781848221505

Hardback | 456 pages | £150.00

Includes 80 colour and 965  
b&w illustrations

Art & design styles: from  
c 1960  
Sculpture  
Individual artists, art  
monographs

**Dr Dennis Farr** was an art historian and Director of the Courtauld Institute Galleries. His other publications include the short monograph Lynn Chadwick (Tate, 2004), Francis Bacon: A Retrospective (1999) and numerous books on the Courtauld collections. Eva Chadwick is the widow of Lynn Chadwick and Director of Lypiatt Studio Ltd, owner of the copyright of Chadwick's work.

## Lynn Chadwick Sculptor

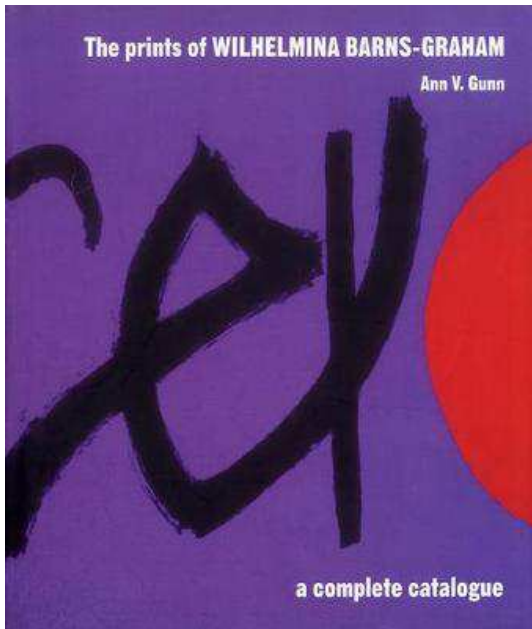
With a Complete Illustrated Catalogue  
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13 May 2014

*Lynn Chadwick (1914-2003) was one of the leading British sculptors of his generation. This essential illustrated catalogue raisonne of his sculpture is published in a new, fourth edition to coincide with Chadwick's centenary in 2014 and incorporates a new illustrated listing of his lithographs and jewellery.*

Lynn Chadwick (1914-2003) was one of the leading British sculptors of his generation. This essential illustrated catalogue raisonne of his sculpture is published in a new, fourth edition to coincide with Chadwick's centenary in 2014 and incorporates a new illustrated listing of his lithographs and jewellery, new reproductions of many of his sculptures (including some in colour), a completely new page design, and the most up-to-date catalogue information on his work. Chadwick began his career as an architectural draughtsman, but after the Second World War he took up sculpture without any formal training. He initially concentrated on mobiles, and these were followed by welded constructions and bronzes. He established his international reputation in 1956, when he won the International Prize for Sculpture at the Venice Biennale. He consistently worked in welded iron and was constantly intrigued by human and animal forms: no matter how abstract the sculpture became at times, it was always firmly rooted in a deep understanding of the natural world. This indispensable reference book includes comprehensive, updated lists of Chadwick's exhibitions, the public collections he is represented in, and a full biography, alongside the fully illustrated complete catalogue of his sculpture. The introductory essay by the late Dennis Farr, which draws on interviews with the artist, examines Chadwick's development as a sculptor and his sculptural techniques, and the catalogue notes now incorporate a useful new explanation of Chadwick's bronze casts and foundries.



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**Ann V. Gunn** is Lecturer in Museum and Gallery Studies in the School of Art History at the University of St Andrews and manager of the Museums, Galleries and Collections Institute (MGCI). Her publications include studies on 18th and 19th century British art and issues in museology.

## The Prints of Wilhelmina Barns-Graham

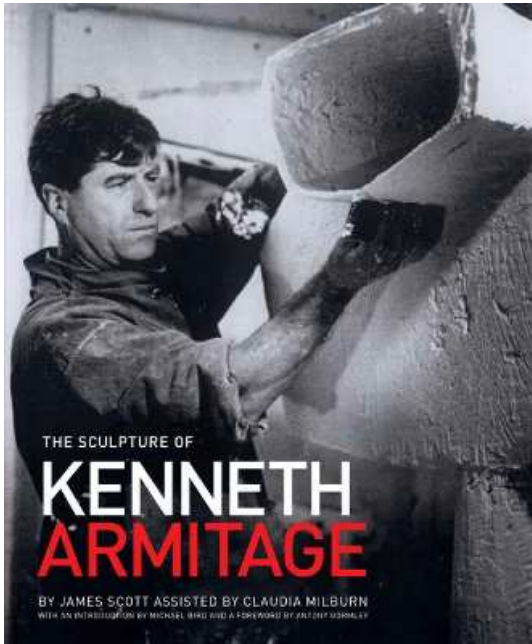
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The Prints of Wilhelmina Barns-Graham: A Complete Catalogue is the first book to provide a complete account of the printmaking career of British artist Wilhelmina Barns-Graham (1912-2004), with particular reference to the technical innovations that she pioneered while working in association with master printers. Barns-Graham experimented with a variety of printmaking techniques, finally discovering her ideal means of expression in screenprinting. Through partnerships with innovative printmakers, she experimented with new techniques and materials that allowed her to create prints which, in their intensity of colour and precision of design, have the quality almost of paintings. Based on new research, and drawing on information contained in her numerous diaries, The Prints of Wilhelmina Barns-Graham incorporates a complete illustrated catalogue of all of the artist's known work in etching, linocut, lithography, screenprinting and monotype, from 1946 to 2007. It considers her work in relation to that of other British artists, especially those connected with the St Ives school, and examines her prints in relation to her works in other media, in particular her paintings. This book will prove an invaluable resource for museum curators, students of British art and twentieth-century abstraction, and all those seeking to learn more about this aspect of the career of one of Britain's most important artists of the late 20th-century.



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08 September 2016

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