THE SHORT STORY OF WOMEN ARTISTS
Women artists of the modern and contemporary eras come to mind, but this concise book provides ample knowledge from the entire history of art, even for supposed connoisseurs. Accessible, concise and richly illustrated, the book shows interesting connections between eras, introduces styles and themes, and creates an understanding of art history in general and the achievements of women artists in particular.

I LOVE WOMEN IN ART
Ed. by Bianca Kennedy & Janine Mackenroth. München 2020. 21,5 × 27 cm. 224 pp. with 100 coloured full-cover ill., index, hardcover – Text in German.
2020 – the year of publication of this publication – marks the first-time admission of women to study at German art academies for the mere 100th time. 100 prominent women from the German art world each present a work by a female artist in Germany in a concise essay (plus a picture panel) – the foreword is by Monika Grütters.

WOMEN PHOTOGRAPHERS: PIONEERS (1851–1936)
A compact survey of pioneering women photographers at the dawn of the medium. Also published are the accompanying volumes Revolutionaries (1618804) and Contemporaries (1620887). They are issued as part of the icon publication series PhotoPoche, or as it is known in its English version Photofile.

Joan Mitchell
This retrospective explores the full width of Mitchell’s artistic practice, from her early New York paintings to her large-scale, multi-part late works. In addition, the book presents her exquisite small paintings, pastels, and works on paper that reveal her creative process and highlight how Mitchell’s work expanded beyond Abstract Expressionism.
Art before 1800: Monographs

LAURE PROUVOST: RING, SING AND DRINK FOR TRESPASSING

Of course, we are fans of the Turner Prize-winning artist, she lives in Belgium. In her paintings she often uses words and her works are generous and full of humor. And this catalogue accompanied her important exhibition at the Palais de Tokyo, Paris. It describes her immersive in situ installations as a whole, but also her individual components such as sculptures, paintings, tapestries and performances. She explores issues of language, image, and perception.

R.H. QUAYTMAN: THE SUN DOES NOT MOVE. CHAPTER 35

The Museum this exhibition took place is located in the city from where the artists family had to emigrate. It is also one of the birthplaces of modernism. These two stories are the subjects of the art, and the artist’s designed catalogue, following in the great graphic tradition of eastern constructivism. The installation photographs have a quality that makes them almost graphic works in themselves.

JENNY SAVILLE

The most comprehensive monograph on figurative painter Jenny Saville, whose large-scale nude paintings continually challenge accepted ideals of beauty. This book’s large format and luxurious printing capture her technique of pushing, smearing, and scraping oil pigments, whose heavy layering becomes as visceral as the flesh itself. Her interest is in the “imperfections” of meat, with all its social implications and taboos.

ARTEMISIA GENTILESCHI

Catalogue of the large monographic exhibition dedicated to the important artist (1593–1654). In addition to the numerous illustrations, it includes: Essays on her life and career; her painting technique; a discussion of her relations with her father; and a summary of critical writings and multiple approaches since her rediscovery by feminist art historians more than 50 years ago.

MOYRA DAVEY: I CONFESS

Moyra Davey’s work moves freely between photography, video and writing, all sharing her attention to the objects and coincidences of everyday life. This artist’s book transposes her exhibition into the printed medium, centred on the eponymous meditation on the work of James Baldwin and others.

A TALE OF TWO WOMEN PAINTERS: SOFONISBA ANGUissola and Lavinia Fontana

The exhibition for the first time brings together the key works by two of the most notable women painters of the second half of the 16th century. Featuring a total of 65 works, including 56 paintings, loaned from more than 20 European and American collections, the Museo del Prado is presenting a survey of the careers of these two painters, who achieved fame and renown among their contemporaries but whose artistic personalities became obscured over time.

Theory

CALIBAN AND THE WITCH: WOMEN, THE BODY AND PRIMITIVE ACCUMULATION
London 2021. 12,9 × 19,8 cm. 304 pp., softcover.

Sílvia Federici is an Italian and American scholar, teacher, and activist from the radical autonomist, feminist Marx-ist, and anarchist traditions. She has published numerous books and essays on Marxist and feminist theory, critique of globalization, and the concept of the commons. In this, her best-known work, she examines the reasons for the witch hunts of the early modern period, but gives a femi-nist interpretation and argues against Karl Marx’s assertion of primitive accumulation as the precursor to capitalism.

HUMAN STRIKE AND THE ART OF CREATING FREEDOM
By Claire Fontaine. Foreword by Hal Foster. Cambridge 2020. 15,3 × 22 cm. 112 pp., softcover.

This anthology presents, in chronological order, all the texts by Claire Fontaine from 2004 to today. Created in 2004 in Paris, the collective artist Claire Fontaine creates texts that are as experimental and politically charged as her visual practice. In these writings, she uses the concept of “hu-man strike” and adopts the radical feminist position that can be found in Tiquin, a two-issue magazine cofounded by Carnavale.
**Photography**

**INVISIBLE WOMEN: EXPOSING DATA BIAS IN A WORLD DESIGNED FOR MEN**
By Caroline Criado Perez. New ed. London 2020. 12,8 × 19,5 cm. XV, 411 pp., index, softcover.
Blogger and co-founder of the Women’s Room Web site names a world where everything is designed around men. From the ‘one-size-fits-men’ approach to smartphone design to the medical trials that are putting women’s lives at risk, this book uses data like a laser. And the good thing about data is that it avoids thorny questions of intention. We have to digest the numbers and take action otherwise nothing will change – and technology should innovate on all levels.

**CINDA HÖFER: EDITIONS 1987–2020**
Candida Höfer’s editions, edited by Anne Ganteführer-Trier. The content and form of the book make this volume not only an important reference work, but also a beautiful monograph on the work of this important Cologne artist.

**ZANELE MUHOLI**
This catalogue presents the full breadth of Muholi’s activities, published them. Art historian Gwenn Allen examines the artist’s interest in scientific communities with names like Borringhausen, Dümmerlo-...

**CINDY SHERMAN: UNTITLED #96**
MoMA 1on1 Series. By Shammon Zamir. 18,4 × 22,9 cm. 48 pp. with 35 black & white ill., softcover.
In 1981 the artist was commissioned to contribute to a special project to Artforum magazine. She took off on men’s magazine centrefolds and created photographs of herself appearing as various young (often reclining) women in private moments of melancholic reverie, longing or waiting. Collectively referred to as Sherman’s centrefold series, these works were so provocative that the magazine never published them. Art historian Shammon Zamir examines the series and positions it in words, art material and comparative artworks within both the artist’s work as a whole and the politics of pornography, gender and representation.

**ANNETTE KELM: TOMATO TARGET**
KUNSTHALLE WIEN – Catalogue hrsg. von Nikolaus Schaf...
This catalogue, like the exhibition, focuses on works in which the constellation of seemingly familiar things is subject to a subtle alienation effect: still lifes, photographs of museum exhibits, architecture. Questions of staging and display play just as much a role as the artist’s interest in scientific experimental arrangements.

**JITKA HANZLOVÁ: HORSE**
Pref. by John Berger. 2016. 27,7 × 35,5 cm. 92 pp. with 47 coloured full-page ill., cloth cover.
With this book, Jitka Hanzlová concludes her photo series of the same name, which was created between 2007-2014. She succeeds in completely rediscovering, updating, revitalising and bringing back into focus the horse, which has increasingly been marginalised in a thoroughly economised and technologised time, through her very own visual language. The book starts with a letter of John Berger to his friend and her works.

**WHY HAVE THERE BEEN NO GREAT WOMEN ARTISTS?**
50TH ANNIVERSARY EDITION: By Linda Nochlin. Intro. by... London 2020. 11 × 17,8 cm. 112 pp. with 14 ill., bibliography, hardcover.
Published 50 years ago, this book has earned the author a place of honour in art-historical and art-scientific circles. As concise as it was brilliant, it raised many questions and her answers are complex, as it ruled out many assumptions behind them. It gave the tools to challenge the concept of grandiosity or, as she called it, the myth of innate genius. Addressing issues of gender and identity in art helped initiate a collective and ongoing rewriting of art history.

**RUNNING UPON THE WIRES / VIBRATIONEN**
Poems. By Kate Tempest. Berlin 2020. 10,8 × 18,7 cm. 120 pp., softcover.
Wandering and Wondering, Fanny Howe’s Philosophy of Childhood. Night Philosophy is sharp and precise. All the...

**VIBRATIONEN**
– Colm Tóibín
"...for the many new readers this book will introduce to the work of the great poet, and the many new readers this book will introduce to the work of the great poet, and the great poet, and the great poet.

**HELEN LEVITT: NEW YORK, 1939**
MoMA 1on1 Series. By Shammon Zamir. 18,4 × 22,9 cm. 48 pp. with 35 black & white ill., softcover.
New York’s iconic cityscapes are the backdrop for life and its human protagonists – the photographer’s real subject. Although it contains themes of class, race and gender, this volume’s atarist juxtapositions of gesture, pose and expression towards surrealism rather than realism – no wonder children are so frequently featured.

**HEIDI SPECKER: DAMME IN 70 BILDERN UND EINEM KOMMENTAR DER FOTOGRAFIN**
OLDENBURGER KUNSTVEREIN – Catalogue. Oldenburg 2020. 21,6 × 29,7 cm. 96 pp. with 77 (76 coloured) full-page ill., including a multipart fold-out, softcover – Text in german + English.
"...Damme is located in southwest Saxony. The farming communities with names like Borringhausen, Dümmerlau,...

**DER FOTOGRAFIN**
By Carmen Felske. Essen 2018. 25,5 × 31,5 cm. 296 pp. with 256 ill., softcover – Text in german + english.
"...Der Fotografin is a collection of images and interviews with more than 50 artists with the dual aim of offering examples of female photographers and inspiring other women to take up photography as a profession.

**Night Philosophy**
– Colm Tóibín
"...for the many new readers this book will introduce to the work of the great poet, and the many new readers this book will introduce to the work of the great poet, and the great poet, and the great poet.

**WANDERUNG UND WUNDERUNG, FANNY HOWE’S PHILOSOPHY OF CHILDHOOD. NIGHT PHILOSOPHY**
Poems. By Kate Tempest. Berlin 2020. 10,8 × 18,7 cm. 120 pp., softcover.
Wandering and Wondering, Fanny Howe’s Philosophy of Childhood. Night Philosophy is sharp and precise. All the time, like a powerful undert current, a voltage charger, or...
BEYOND THE NEW
ON THE AGENCY OF THINGS

The design theorist Louise Schouwenberg examines the meaning and effect of things as mediators between people and the world, in both everyday and museum contexts. In addition, she questions the obsession with the new in design dictated by the market and searches for answers. The selection of themes, examples and illustrations was made in close consultation with the designer Hella Jongerius. Irma Boom was responsible for the graphic design.

MARIE-JOSÉ VAN HEE: MORE HOME, MORE GARDEN
Contrib. by Helen Thomas, Katrien Vandermerkere, Marie-José van Hee et al. Gent 2019. 22.5 x 30.5 cm. 304 pp. with mostly coloured, partly full- or double-page ill., ex-librisslist, cloth cover.

Marie-José van Hee (*1980) is what we call an architect’s architect. Here at last is the monograph on the work of the architect best known for her houses and renovations, which includes her own already iconic house, but also her projects, furniture and even bridge designs. In addition to project descriptions, plans, sections and drawings, her buildings are illustrated by photographers Michel Hendricks and David Grandorge. • Kris Martin and Dirk Braeckman.


An extensive conversation between Tom Eccles and Annabelle Selldorf, as well as an essay by art critic Ian Volner.

THE ARCHITECT’S STUDIO

This volume is dedicated to the work of Anupama Kundoo, who aims to shed light on a neglected resource in architecture: time. She uses traditional craft techniques and constructs her buildings without mass production or large machines. This publication explores how Indian building customs, craftsmanship and materials are woven into her studio’s remarkable buildings and projects.

FRUIT OF KNOWLEDGE
LIV STRÖMQUIST:
LIV STRÖMQUIST: FRUIT OF KNOWLEDGE
London 2018. 17.2 x 23.4 cm. 144 pp. with partly coloured ill., softcover.

In the book, author Liv Strömquist traces the cultural history of the vulva – from the Bible to Freud, from awkward biology lessons to current tampon advertising. In her international bestseller the acclaimed Swedish cartoonist Liv Strömquist traces how different cultures and traditions have shaped women’s health and beyond.

HANNAH ARENDT
THE THREE ESCAPES OF HANNAH ARENDT

Hannah Arendt: feisty thinker of the century, too early, too angry, so intimidatingly clever, too Jewish, not Jewish enough. In 1933, she fled Nazi Germany into exile, first to Paris via the Czech Republic, Italy and Switzerland. Later she went to the USA. From there she advanced to become one of the great icons of our time. “The Three Lives of Hannah Arendt” sketches her life’s journey with speed and affection.