

Tate Publishing
April–June 2026



VIVA LA VIDA
Frida Kahlo
COYOACÁN 1954 México

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All profits go to supporting Tate.
Please note that all prices, scheduled publication dates and specifications are subject to alteration.

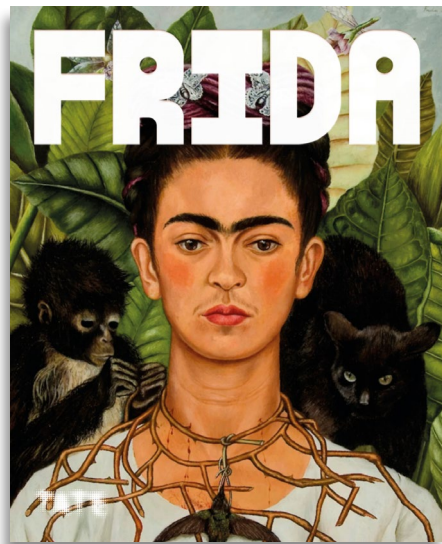
FRONT COVER
Frida Kahlo *Viva la Vida, Watermelons* 1954
Photo: Alamy / Album

New Titles



Lola Álvarez Bravo *Frida looking into a mirror* c.1944
Dom Slike / Alamy Stock Photo





FORMAT
 Hardback
ISBN
 978191705-529-1
PRICE
 £40

FORMAT
 Paperback
ISBN
 978191705-530-7
PRICE
 £32

PUBLISHING
 June 2026
DIMENSIONS
 260x210 MM
EXTENT
 224 PP

Exhibition

Tate Modern, London
 25 June 2026 – 4 January 2027

Frida

The Making of an Icon

EDS. Tobias Ostrander,
 Beatriz Garcia-Velasco

Featuring over 130 works, as well as the work of more than 80 of her contemporaries and artists she inspired from later generations, discover the extraordinary story of how Frida Kahlo became one of the most influential artists of all time, a cultural phenomenon, and an internationally recognised commercial icon.

Step into the life and legacy of Frida Kahlo: revolutionary artist and global icon.

Frida will showcase works by the artist that introduce her 'many selves' – the dedicated wife, the intellectual, the modern artist, and the political activist. Featuring over 130 works, including some of her most well-known paintings, the exhibition will also feature documents, photographs and memorabilia taken from Kahlo's archives, as well as the work of more than 80 of her contemporaries and artists she inspired from later generations.

Encounter a journey entirely unique to this fearless, revolutionary artist, one that offers fascinating insight into the transformative role of women artists in the 20th century, the intriguing notion of fandom, and the diversity of communities who claim Frida as their own.

Tobias Ostrander is Estrellita B. Brodsky Curator-at-Large of Latin American Art at Tate. He was previously Chief Curator and Deputy Director for Curatorial Affairs at the Pérez Art Museum Miami (2011–2019).

Beatriz Garcia-Velasco is Assistant Curator, International Art at Tate Modern. She has worked on a range of exhibitions, live performances, commissions and film programmes, and develops the Tate collection through the Latin American Acquisition Committee.

Featuring additional contributions by Regina José Galindo, Martine Gutierrez, Carmen Lomas-Garcia, Nalini Malani, Yasumasa Morimura, Berenice Olmedo, Marie Carmen Ramirez, Francisco Casas Silva, Kiki Smith, Río Yañez, and Nahum B. Zenil.



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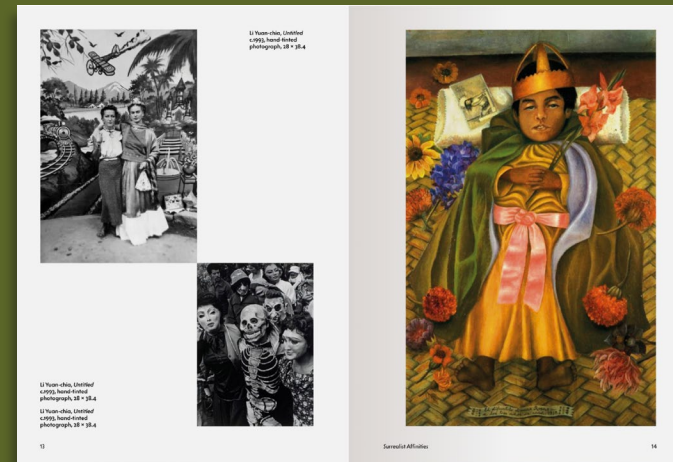
©1995, based on the photograph, 18 x 38.4



©1995, based on the photograph, 18 x 38.4



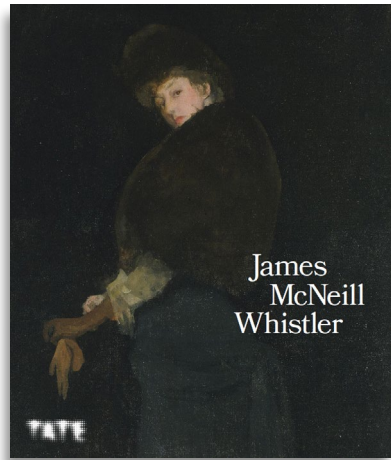
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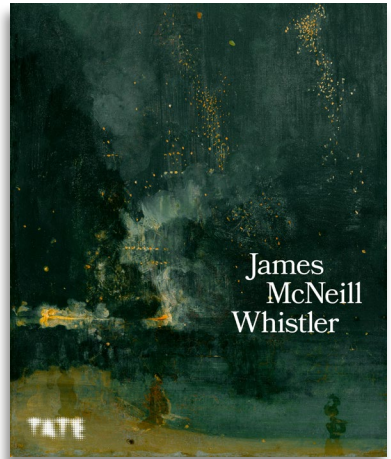
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©1995, based on the photograph, 18 x 38.4





James
McNeill
Whistler



James
McNeill
Whistler

FORMAT
Hardback
ISBN
978191705-510-9
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£45

FORMAT
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PUBLISHING
May 2026
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224 PP

James McNeill Whistler

ED. Carol Jacobi

Published to accompany the first major European exhibition of his work in 30 years, experience the captivating world of rule-breaking American artist James McNeill Whistler.

A truly global figure, Whistler re-wrote the rules of what it meant to be an artist. He pioneered new and innovative techniques, creating astonishingly beautiful, ethereal visions of modern life that would earn him a place as one of the most influential artists of the 19th and 20th centuries.

This retrospective – the first major European exhibition of Whistler's work in 30 years – brings together the artist's world-famous paintings alongside rarely, or never seen, works. It includes exquisite portraits, drawings, prints, and designs, from as early as his teens in St. Petersburg to the enigmatic late self-portraits.

The exhibition presents both a boldly experimental artist and cosmopolitan celebrity, disrupting the conventions of Victorian society in pursuit of truth, beauty, and progress.

Carol Jacobi is Curator of British Art, 1850–1915 at Tate Britain.

Featuring additional contributions by Horace Ballard, Qamoos Bukhari, Alexis Clark, Caitlin Doley, James Finch, Miguel Gaete, Elisa German, Diana Greenwold, Anna Gruetzner Robins, Carol Jacobi, Jane McCree, Margaret MacDonald, Patricia de Montfort, Isobel Muir, Kenneth John Myers, Ayako Ono, Grischka Petri, Renske Suijver, Daniel Sutherland, and Joyce Townsend.

Exhibitions

Tate Britain, London
21 May – 27 September 2026

Van Gogh Museum, Amsterdam
16 October 2026 – 10 January 2027



Whistler's landscapes anticipated, analyzed and challenged later 19th-century conceptions of painting, both 'realist' and 'impressionist', a decade before the term was coined, and laid the foundation for 20th-century abstract art. In his time, Whistler's landscapes were seen as his modernist manifesto. American, French and British socialist, critic and post-Romantic artist groups such as the Hudson River School, the Pre-Raphaelites and the French Barbizon were exploring what it meant to represent the everyday. When the British held the Century Exhibition in 1882, Whistler's landscapes were exhibited alongside those of other notable subjects. Whistler and other young colleagues such as Edgar Degas, Alphonse Legros and Eugène Delacroix addressed the exhibition's organizers. Whistler was further in London, the largest, fastest-growing city in the world. At the time, he had his second exhibition of painting in his studio, industrial heart, 'the Grand Terrace'. Whistler (1802) represented three people (identified by artist James Herring, Legros and an unidentified man) in the history of a remarkable job. The Angel Inn, on the congested, middle-class street of the Strand, was the largest port in the planet, new warehouses and factories on the opposite bank of Whistler provided the painting's title. Whistler's landscape painting was painted in the studio, Whistler became a long investigation of plein-air painting, evident in the extraordinary

Whistler's
Landscape
The Grand Terrace
1882
Oil on canvas
102 x 138 cm
Dated circa 1871-1882

concentration and diversity of brush marks recorded over four years. Whistler was able to study the figures who made their way through the busy street required a faster method. He applied natural color in different directions, creating a local equivalent for optical effects, one painting of a boatman's smock, a following call, a warm underbelly before an advancing fog. The scene arranged itself in a rich subject, he wrote in *Four Seasons*. The scene on the beach here. I have only just time to put in their shades of color!

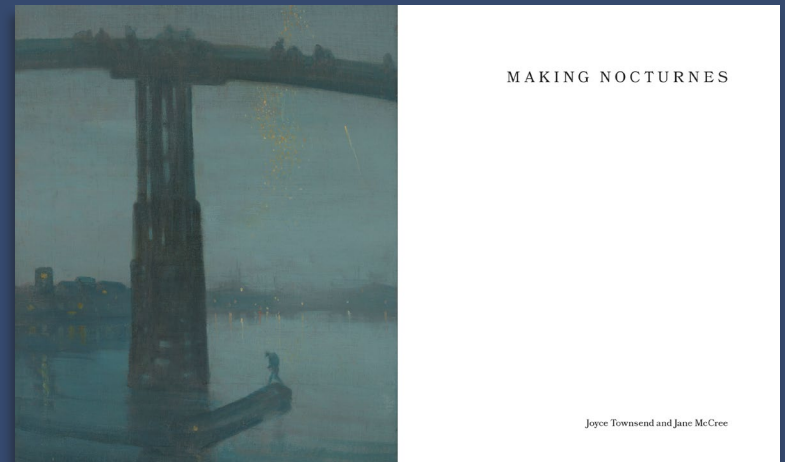
Whistler and several contemporaries were inspired by the transient light of other painters such as Bonaventura Peccati, Vasquez and Gainsborough. Bonaventura's sketches were working as one his prints and paintings were especially important and Whistler drew on the first entry of work that captured the heart and beauty of the Thames great moments. On the drawing the background of Whistler's 'The Grand Terrace' (1882) was the scene of an even larger work. The central scene with a young figure, titled *Afternoon* (The Grand Terrace) was finished in a couple of weeks and became his first exhibited landscape (1882). It engaged directly with the methods and subjects associated with the other painters and Whistler, and was completed directly from the model, away from more picturesque parts of the 'pink granite coast'. The scene here is only one of the many landscapes of the British. The Grand Terrace was also an opportunity to make a declaration of difference. The technique clarified Whistler's desire for Courbet's claim that Whistler was the artist, and his denial of the color artist's influence. There was one, and no, well not find it is not common. When Courbet's masters, to date, were built from quite a narrow vocabulary of repeated traditional and local styles, color, and nature, the scene with an even Courbet and consistency of style. The scene has many methods, directions and movements, sharp, multidirectional and clear, each direction rock with the model's position in landscape.

Following the theme of the following year with the artist *Afternoon*, Whistler's *Afternoon* (1882) was a record of his process. Letters show his construction, every, combining nature, at one point even reading twice from the scene. We see an interruption of what Whistler once drew in his drawing studio, the world of his beloved other plein-air painter. Rapidly, rapidly, painting was becoming associated with his painting, and nature, rather than nature, even, but he was already creating an understood in itself. I am not working quite enough... The scene here is for a more 'real' and there would be no time for the same color as the scene on which it stands. Whistler's *Afternoon* stands at the core of this volume for the rest of the century, but he continued painting from natural scenes to be done at last!



Whistler's
Landscape
The Grand Terrace
1882
Oil on canvas
102 x 138 cm
Dated circa 1871-1882

MAKING NOCTURNES



Joyce Townsend and Jane McCree



FORMAT
Paperback
ISBN
978191705-536-9
PRICE
£35

PUBLISHING
May 2026
DIMENSIONS
260x210 MM
EXTENT
240 PP

Exhibition

Tate St Ives, Cornwall
2 May – 4 October 2026

Aleksandra Kasuba

Shelter for the Senses

EDS. Anne Barlow, Dara McElligott

The first major UK publication on an artist of global significance – whose ideas on the connections between art, science, technology and nature continue to influence and inspire artists and audiences today.

Aleksandra Kasuba fled Lithuania in the wake of the Second World War, eventually emigrating to the United States where she settled in New York, and then New Mexico. *Shelter for the Senses*, the first major survey published in English, spans six decades of work, exploring Kasuba's artistic journey, from her early paintings and mosaics to her later sculptures and architectural designs. Her love of the natural world, in particular the shapes and forms of nature, such as shells, rocks, vegetation and marine life, was a constant catalyst for her creative practice. Kasuba was driven by a desire to not only forge a deeper connection between humanity and nature, but also to imagine alternative ways of living. She felt that the exchange of ideas could push the boundaries of creativity and innovation. Kasuba explored this idea through collaborating with a pioneering collective (Experiments in Art and Technology, or E.A.T.), made up of artists, engineers, and scientists, throughout the 1960s.

Featuring insightful contributions from experts in various fields, as well as extracts from interviews with the artist, and reproductions of her own essays, many of which have never before been published, *Shelter for the Senses* will help to cement the reputation of this extraordinary artist, and communicate her prescient art to the world.

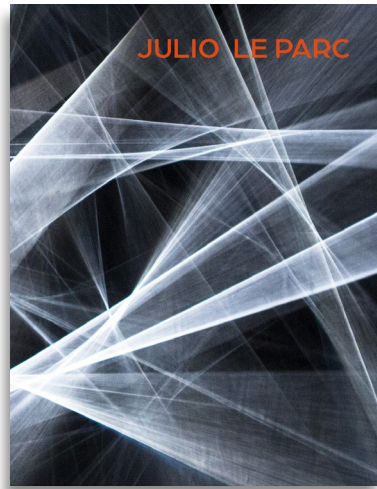
Anne Barlow is Director, Tate St Ives.

Dara McElligott is Curator, Tate St Ives.

Featuring additional contributions by Elona Lubyte, Lucia Petroiusti, Marina Pugliese, and Nina Wexelblatt.



Aleksandra Kasuba *Shell Dwellers III* 1989
Image courtesy of The Lithuanian National Museum of Art,
Estate of Aleksandra Kasuba



FORMAT
Paperback
ISBN
978191705-531-4
PRICE
£20

PUBLISHING
June 2026
DIMENSIONS
246x189 MM
EXTENT
112 PP

Exhibition

Tate Modern, London
11 June 2026 – 3 May 2027

Julio Le Parc

ED. Val Ravaglia

Best known for his pioneering kinetic sculptures, this immersive monograph on the joyful work of Argentinian-born Julio Le Parc features his iconic interactive installations and large-scale op art paintings over an extraordinary seven-decade career.

Discover the joyful work of Argentinian-born Julio Le Parc, a leading figure in contemporary art. Colourful and seductive, this immersive exhibition celebrates the visionary work of Julio Le Parc. Featuring his iconic interactive installations, striking sculptures, and large-scale op art paintings, the show spans an extraordinary career from the 1950s to the 2010s.

Best known for his pioneering kinetic sculptures, which use light, movement and mirrored surfaces to playfully draw in the viewer, the show also explores the depth and diversity of Le Parc's talent, revealing him to be a politically engaged artist and highly skilled painter with a passion for colour.

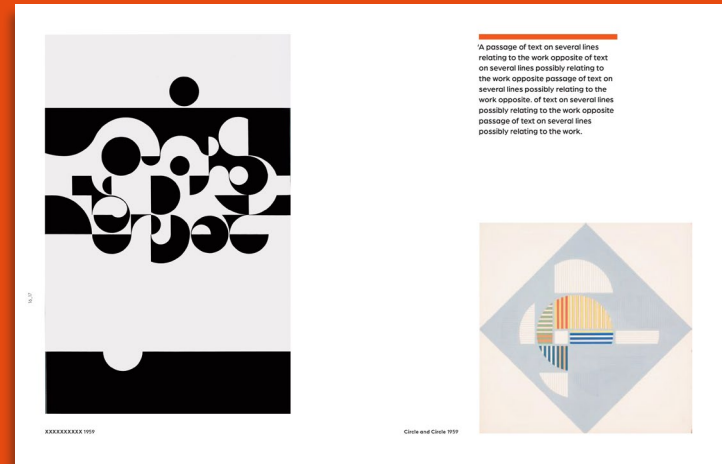
Born in Argentina in 1928, Le Parc moved to France in 1958, where he settled. He was part of the vibrant artistic scene of 1960s Paris, a time of radical innovation and boundless creativity, but always maintained strong connections to Latin America. His story offers a fascinating insight into the evolving practise of an artist endlessly experimenting with dynamic visual effects.

Val Ravaglia is Curator, Displays & International Art at Tate Modern, London. They have a special interest in the intersections of art, science and technology, nonanthropocentric philosophies and the posthumanities, curating *Electric Dreams: Art and Technology Before the Internet* (2024–25) and *A Year in Art: Australia 1992* (2021–23), as well as the touring Tate exhibition *The Dynamic Eye: Beyond Op and Kinetic Art*.

Featuring additional contributions by Julio Le Parc.



JULIO LE PARC



'A passage of text on several lines relating to the work opposite of text on several lines possibly relating to the work opposite passage of text on several lines possibly relating to the work opposite, of text on several lines possibly relating to the work opposite passage of text on several lines possibly relating to the work.'

Circle and Circle 1959



Blue Sphere

'Colourful and seductive, this immersive exhibition celebrates the visionary work of Julio Le Parc. Featuring his iconic, interactive installations, striking sculptures, and large-scale op art paintings, the show spans an extraordinary career from the 1950s to the 2010s. Best known for his pioneering kinetic sculptures, which use light, movement and mirrored surfaces to playfully draw in the viewer, the show also explores the depth and diversity of Le Parc's talent, revealing him to be a politically engaged artist and highly skilled painter with a passion for colour. Born in Argentina in 1928, Le Parc moved to France in 1958, where he settled. He was part of the vibrant artistic scene of 1960s to Latin America. His story offers a fascinating insight into the effects.'

Blue Sphere 2001/03



Meet the Artist: Frida Kahlo

An Art Activity Book

Laura Page

FORMAT
Paperback

ISBN
978191705-519-2

PRICE
£7.99

PUBLISHING
June 2026

DIMENSIONS
248x280 MM

EXTENT
32 PP

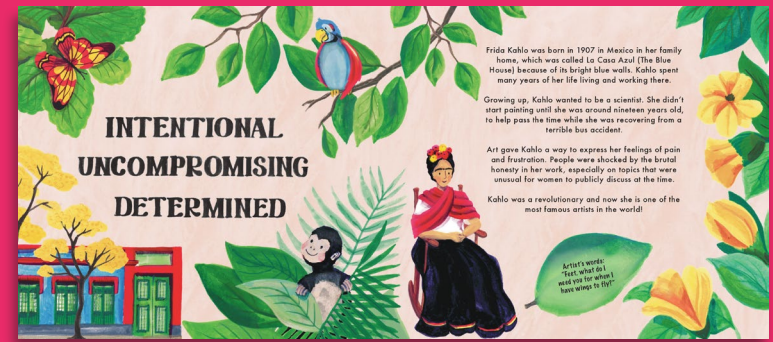
Immerse yourself in the colorful world of one of the most iconic artists, Frida Kahlo, and make your own Kahlo-inspired artworks!

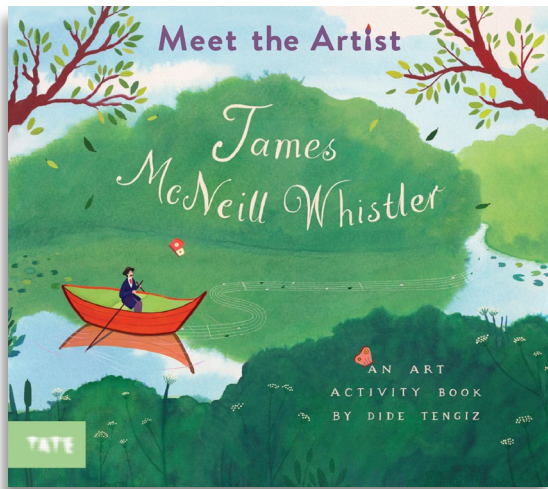
Join Laura Page on a spectacular adventure through the powerful paintings of Frida Kahlo, a revolutionary artist who used her work as a way to express her feelings of pain and frustration.

Get to know Kahlo's self-portraits and what they meant to her through her own words. Create your own Day of the Dead papier-mâché mask, grow some roots and start an illustrated journal to record your thoughts and dreams.

Packed with make-and-dos and creative activities, *Meet the Artist: Frida Kahlo* is perfect for encouraging and inspiring budding young artists.

Laura Page is an illustrator and painter based in Brighton, UK. Using the traditional media of gouache paint and oil pastels, all of her illustrations are hand-painted and take inspiration from travel, nature and pattern. Her clients include Chronicle Books, Urban Outfitters, Anthropology, Desenio, Derwent, Poster Club and Frankie Magazine.





Meet the Artist: James McNeill Whistler

An Art Activity Book

Dide Tengiz

FORMAT
Paperback

ISBN
978191705-512-3

PRICE
£7.99

PUBLISHING
May 2026

DIMENSIONS
248x280 MM

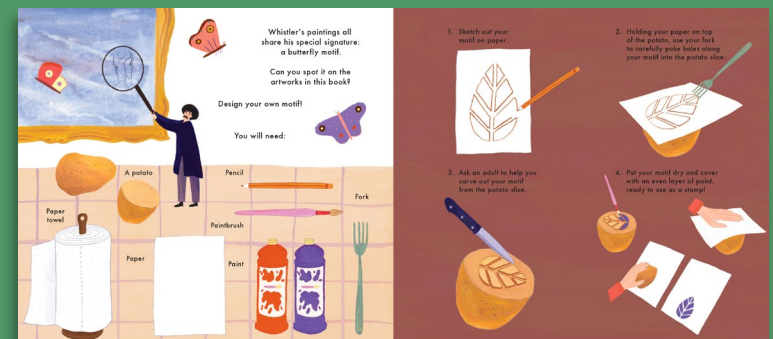
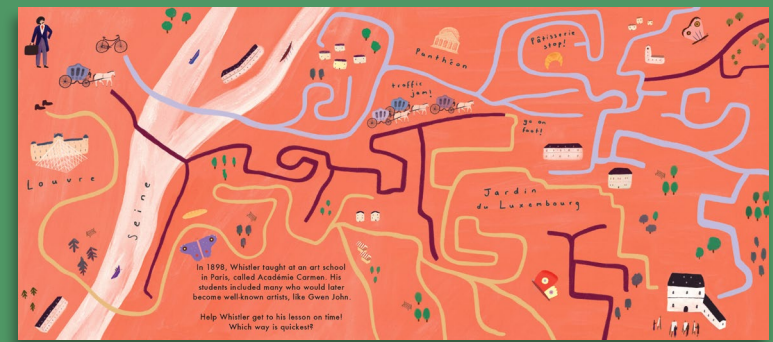
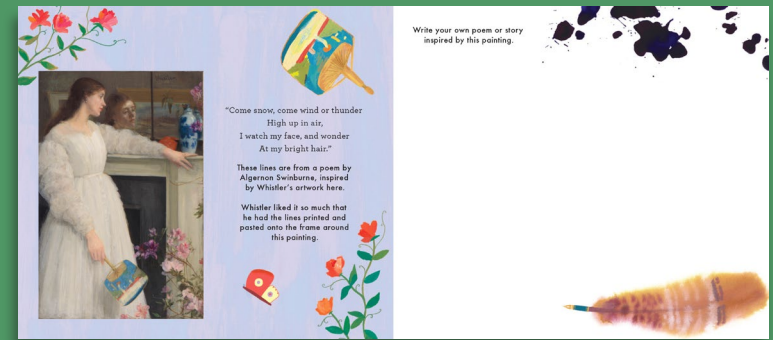
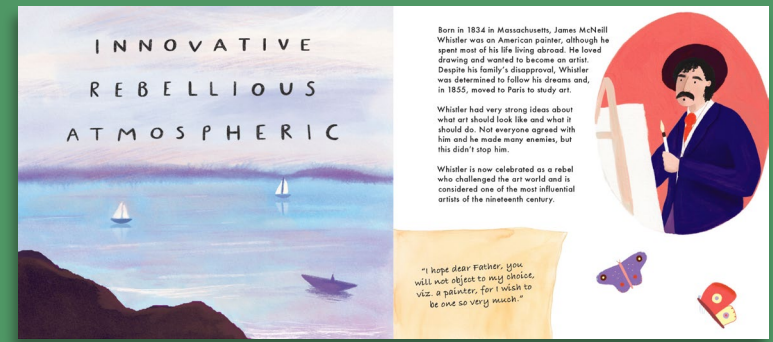
EXTENT
32 PP

Immerse yourself in the atmospheric world of James McNeill Whistler and make your own Whistler-inspired artworks.

Join Dide Tengiz on a wonderful adventure through the astonishing landscapes and portraits of James McNeill Whistler, an artist who challenged the art world and is now celebrated as one of the most influential artists of the nineteenth century. Learn about tonal harmony and the Aesthetic Movement, draw an urban streetscape and etch your own Whistler-inspired motif.

Packed with make-and-dos and creative activities, *Meet the Artist: James McNeill Whistler* is perfect for encouraging and inspiring budding young artists.

Dide Tengiz is an illustrator and picture book maker based in the UK. She holds a first-class degree in Illustration from the University of the West of England, and in 2021 completed her Masters in Children's Book Illustration at the Cambridge School of Art.





FORMAT
 Hardback
 ISBN
 978184976-979-2
 PRICE
 £12.99

PUBLISHING
 April 2026
 DIMENSIONS
 260x260 MM
 EXTENT
 32 PP

Mahitha and the Dragon

Sunita Nahar
 ILLS. Jake Alexander

When a shy young girl is asked to read a story in front of her class, a magical adventure of lost pearls and greedy dragons helps Mahitha find her confident voice.

Mahitha hardly ever says a word at school, and when she does, she says it so softly that nobody notices her at all.

When Mahitha's teacher asks her to read a story out loud in class, she can barely speak above a whisper. It isn't until she is whisked away to a magical land — helping Queen Gagana retrieve her lost pearl and learning to confront dragons — that she is finally able to find her voice.

A beautiful story on standing up for yourself and finding the confidence to use your voice.

Sunita Nahar is a former BBC Kolkata correspondent and has presented news and current affairs programmes on the BBC World Service. She loves writing stories that help children to understand the world in which they live in and occasionally make them laugh. In her spare time, Sunita volunteers in schools where she helps children who struggle to read as part of the Beanstalk programme.

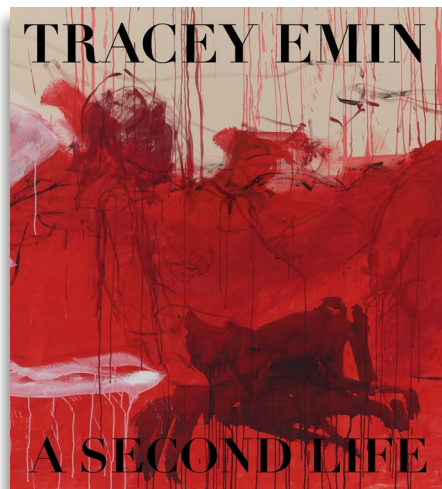
Jake Alexander is an illustrator and author making loads of art in South London. They enjoy focusing on identity within their work, and the relationships between people and the places they inhabit. Among other accolades, their work won the Macmillan Children's Book Prize 2019, and in 2023 was shortlisted by the Academy of British Cover Design. Their clients include Amazon Studios, Penguin Random House, Pan Macmillan, and Thames & Hudson. They have also conducted workshops and lectures for Arts University Bournemouth, South London Libraries and Orange Beak Studio.



Recent Highlights



Tracey Emin *I never Asked to Fall in Love - You made me Feel like This* 2018
Private Collection c/o Xavier Hufkens Gallery



FORMAT
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February 2026
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 280 PP

Exhibitions

Tate Modern, London
 26 February – 31 August 2026

Louisiana Museum of Modern Art, Denmark

Hoam Museum of Art, South Korea

National Gallery of Victoria, Australia

Tracey Emin

A Second Life

EDS. Maria Balshaw, Alvin Li

Step into the tender, confessional world of Tracey Emin.

Dame Tracey Emin is one of the most important contemporary artists of her generation. She was catapulted into the public eye in the 1990s with iconic works like her Turner Prize nominated *My Bed*, which sparked fierce critical and public debate, challenging what art could be. Emin's disregard for any separation of the personal and the public, along with her commitment to unapologetic self-expression, came to define a historic moment in British culture and global art history.

Broadening Emin's story, this monograph celebrates her raw and confessional approach as she poses profound questions on love, trauma, and autobiography. It also demonstrates her lifelong commitment to painting, showing her recent work as the culmination of the ways she has channelled her life into her art.

Published alongside a major retrospective tracing 40 years of her groundbreaking practice, the publication reproduces Emin's career-defining sensations alongside works never exhibited before. Through painting, video, textiles, neons, writing, sculpture, and installation, Emin continues to challenge boundaries, using the female body as a powerful tool to explore passion, pain, and healing.

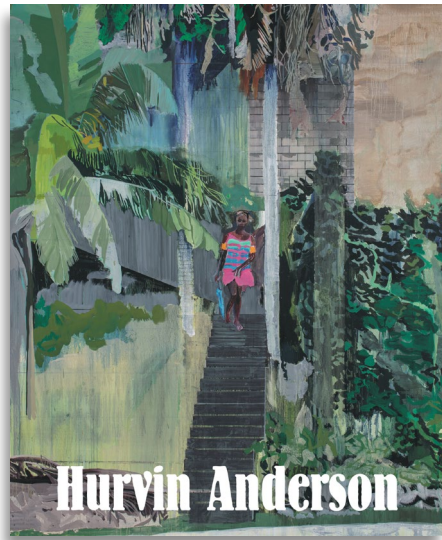
Maria Balshaw is Director of Tate. Previously, she was Director of the Whitworth, University of Manchester; Director of Manchester City Galleries; and Director of Culture for Manchester City Council. Maria is Chair of the National Museum Directors' Council and is a Trustee of the Factory International Board in Manchester. In 2015, she was awarded a CBE for services to the arts.

Alvin Li is Curator, International Art at Tate Modern.

Featuring additional contributions by Josh Cohen, Johanna Hedva, Helen Laville, and Harry Weller.



Neil Rutman (left)



FORMAT
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 £35

PUBLISHING
 March 2026
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 260x210 MM
 EXTENT
 228 PP

Exhibition

Tate Britain, London
 26 March – 23 August 2026

Hurvin Anderson

ED. Dominique Heyse-Moore

Experience the intensely colourful work of British artist Hurvin Anderson.

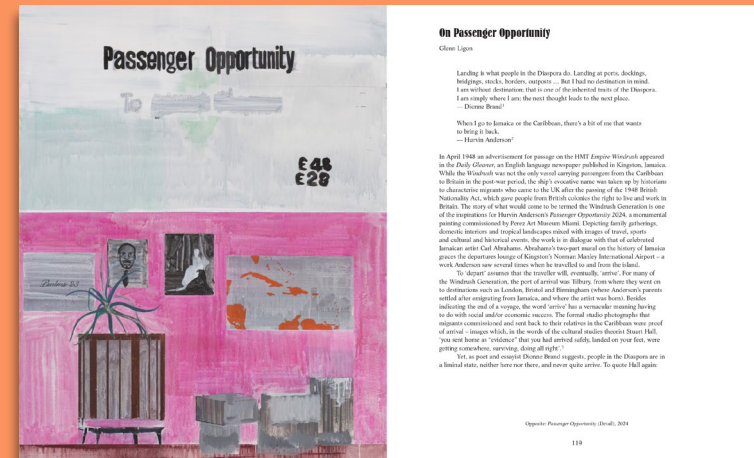
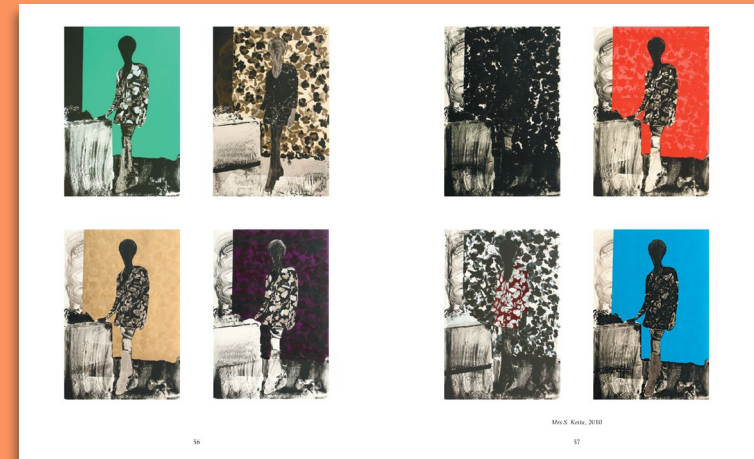
Hurvin Anderson's first major solo show brings together more than 60 of his vibrant paintings, spanning the artist's entire career, from his days as a student to his most recent works.

Through colour-drenched landscapes and interiors, Anderson meanders back and forth across the Atlantic, between the UK and the Caribbean. The youngest of eight children, he was the first to be born in the UK after his family left Jamaica for Birmingham in the 1960s. As a result, Anderson's work reflects on his experiences of belonging and diaspora.

Thanks to his profoundly atmospheric use of composition to explore the markers of identity, this exhibition confirms Anderson's standing as one of the most important contemporary painters of a generation.

Dominique Heyse-Moore is Senior Curator, Contemporary British Art at Tate Britain.

Featuring additional contributions by Eddie Chambers, Jasmine Kaur Chohan, Gillian Forrester, Roshini Kempadoo, and Kobena Mercer.



On Passenger Opportunity

Close Up

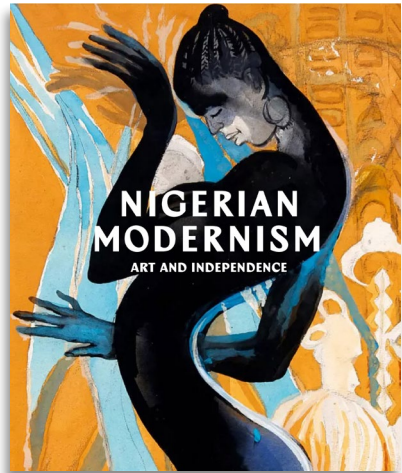
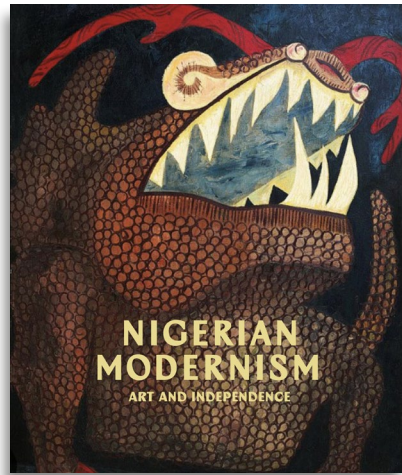
Landing is what people in the Diaspora do. Landing at ports, dockings, buildings, streets, borders, airports... but I had no destination in mind. I am without destination; that is one of the subtextual truths of the Diaspora. I am simply where I am; the next thought leads to the next place.
 — Dionne Brand

When I go to Jamaica or the Caribbean, there's a bit of me that wants to bring it back.
 — Hurvin Anderson

In April 1948 an advertisement for passage on the HMT Empire Windrush appeared in the *Archie Observer*, an English language newspaper published in Kingston, Jamaica. While the *Windrush* was not the only vessel carrying passengers from the Caribbean to Britain in the post-war period, the ship's evocative name was taken up by historians to describe migrants who came to the UK after the passing of the 1948 British Nationality Act, which gave people from British colonies the right to live and work in Britain. The story of what would come to be termed the 'Windrush Generation' is one of the inspirations for Hurvin Anderson's *Passenger Opportunity* (2024), a monumental painting commissioned by Turner Art Museum Miami. Exploring family gatherings, domestic interiors and tropical landscapes infused with images of travel, sports and cultural and historical events, the work is in dialogue with that of celebrated Jamaican artist Carl Abrahams. Abrahams's two-part mural on the history of Jamaica gives the diasporic language of Kingston's Premier Music International Airport — a work Anderson saw several times when he travelled to and from the island.

To depict Jamaica that the travels will eventually 'return' for many of the Windrush Generation, the part of arrival was 'liberty' from where they went on to destinations such as London, Bristol and Birmingham where historical events unfolded after migrating from Jamaica, and where the artist was born. Besides depicting the idea of a voyage, the work 'arrives' as a concrete meaning being to do with social and/or economic success. The formal multi-photographs that suggest contemporary and past lives in their relation to the Caribbean was 'proof of arrival' — images which, in the words of the celebrated musicologist Brent Hall, 'you see here as "evidence" that you had arrived safely, landed on your feet, were getting somewhere, surviving, doing alright'.

Yet, as past and present Dionne Brand suggest, people in the Diaspora are in a liminal state, neither here nor there, and never quite arrive. To quote Bill Gates:



FORMAT Hardback	FORMAT Paperback
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PUBLISHING October 2025	
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EXTENT 288 pp	

Nigerian Modernism

Art and Independence

ED. Osei Bonsu

Set against the backdrop of cultural and artistic rebellion, this is a fascinating exploration of the artists who revolutionised modern art in Nigeria.

Featuring over 200 works by more than 50 artists, this richly illustrated book explores the multi-directional development of modern art in Nigeria from the period of British indirect rule to the years of national independence and post-independence, considering Nigerian art in relation to themes and ideas of Christian and Islamic art, traditional African sculpture, indigenous knowledge systems and Nigerian poetry and literature. Through their inventive and dynamic approach to art making, Nigerian artists challenged common assumptions and colonial narratives of African art within a global history of modernism.

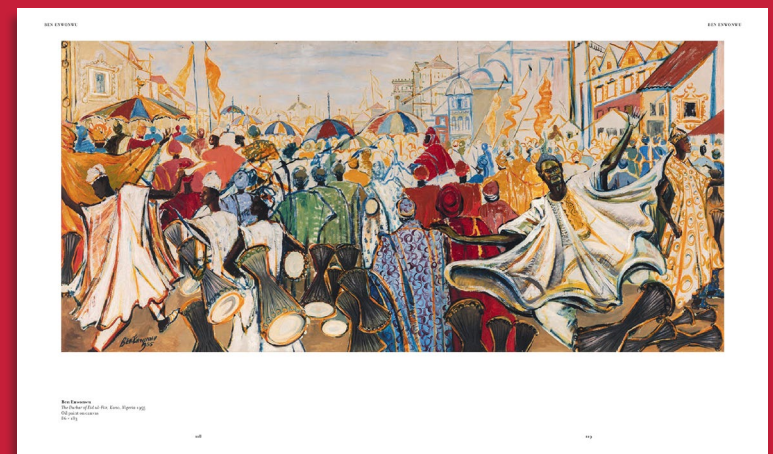
Highlighting the ways in which artists, writers and intellectuals negotiated the legacies of traditional Nigerian culture, European colonialism, and international networks of artistic modernity, *Nigerian Modernism* presents an important chapter of African art-historical life and reveals the enduring legacies of diverse traditions and artistic languages.

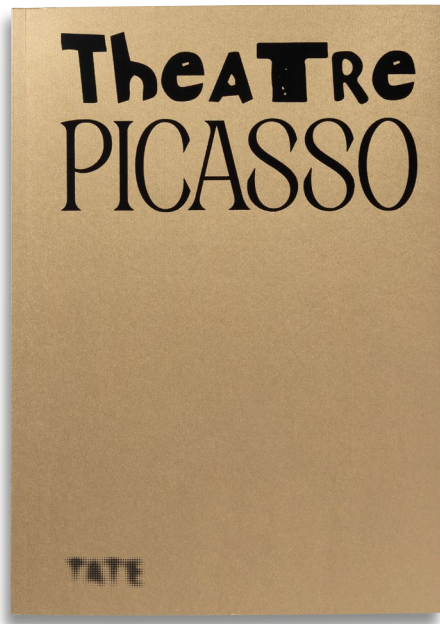
Osei Bonsu is Curator of International Art at Tate Modern, where he is responsible for organising exhibitions, developing the museum's collection and broadening the representation of artists from Africa and the African diaspora.

Featuring additional contributions by Bilal Akkouche, Bea Gassmann De Sousa, délé jégédé, Francine Kola-Bankole Sylvester Okwunodu Ogbechie, Ozioma Onuzulike, Will Rea and Molará Wood.

Exhibition

Tate Modern, London
9 October 2025 – 11 May 2026





FORMAT
Paperback
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£25

PUBLISHING
September 2025
DIMENSIONS
271x192 MM
EXTENT
128 PP

Exhibition
Tate Modern, London
18 September 2025 – 12 April 2026

Theatre Picasso

EDS. Rosalie Doubal, Natalia Sidlina
WITH Wu Tsang, Enrique Fuenteblanca

Marking the centenary of one of Pablo Picasso's most famous paintings, *The Three Dancers*, this exciting publication brings to life the artist's performative persona and his interest in dance, music and theatre, alongside stunning reproductions of Picasso works.

Filmmaker and artist Wu Tsang, whose practice is concerned with the act of performing, hidden histories and marginalised figures, collaborates here with the author and researcher Enrique Fuenteblanca to tell the story of Picasso 'the performer'. Along with other contributors, they cast light on his interest in dance, music and theatre, but also his highly performative persona as an artist, cultivating his own image and his contribution to the modernist cult of the individual artistic genius.

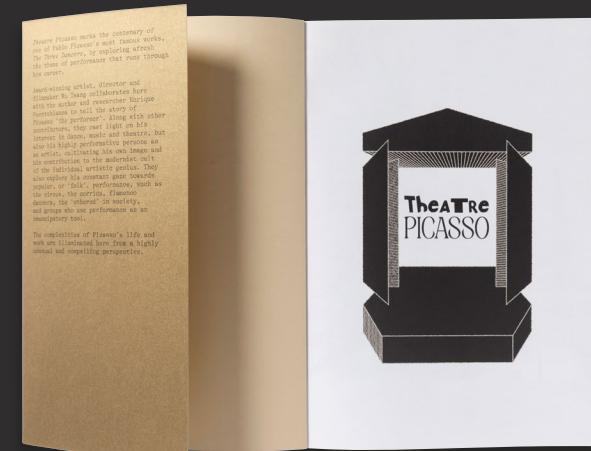
They also explore his constant gaze towards popular, or 'folk' performance, such as the circus, the corrida, flamenco dancers, the 'othered' in society, and groups who use performance as an emancipatory tool.

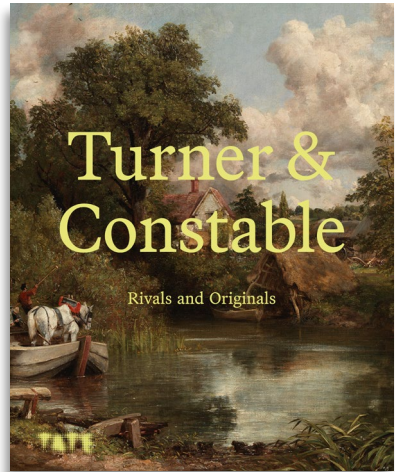
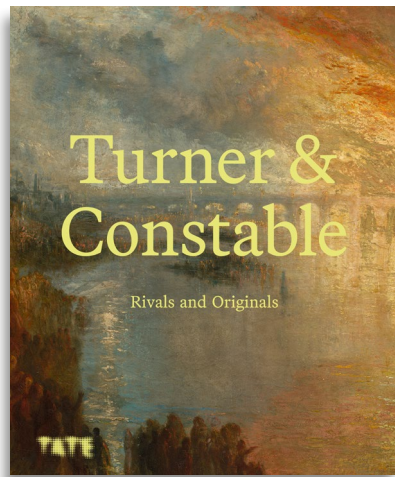
This beautifully designed book addresses head-on some of the complexities of Picasso's life and work from highly unusual and compelling perspective.

Wu Tsang is a filmmaker, artist and performer based in New York and Berlin. Her work is concerned with hidden histories, marginalised narratives, and the act of performing itself. Tsang's projects have been presented at Tate Modern, the Stedelijk Museum, Migros Museum, the Whitney Museum, SFMOMA, and MoCA Los Angeles.

Enrique Fuenteblanca works at the intersection between art, writing, curation and creative production of art and thought. She is part of the Independent Platform for Modern and Contemporary Flamenco Studies and BNV Producciones, in addition to writing in media and publications on dance, visual art and flamenco.

Featuring additional contributions by Rosalie Doubal, Patricia Leighton, Pedro G. Romero, and Natalia Sidlina.





FORMAT
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978184976-984-6
PRICE
£40

FORMAT
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978184976-985-3
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£32

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286x233 mm
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240 pp

Turner and Constable

Rivals and Originals

ED. Amy Concannon

Published to coincide with the first major exhibition at Tate Britain, marking the 250th anniversary of the birth of two of Britain's most beloved artists, Turner and Constable gives a unique insight into the work of these painters in tandem.

Drawing on the very best of their work, the book reveals the ways in which the painters offered two competing and highly original visions of landscape painting, both of which remain powerfully resonant today. Each challenged the artistic norms of their time while also responding to the transformative social, political, economic and environmental developments of the early nineteenth century. Defying convention, they proved that landscape painting could be a vehicle for profound reflections on life as they saw it, paving the way for landscape art to become a vital arena for artistic expression.

Turner and Constable offers a chance to directly compare highlights from the full span of the two artists' careers. This fresh and ambitious presentation of their work will inspire many to re-connect with these beloved artists anew and equally inspire those who are less familiar with their work to appreciate its vitality, soul and enduring power.

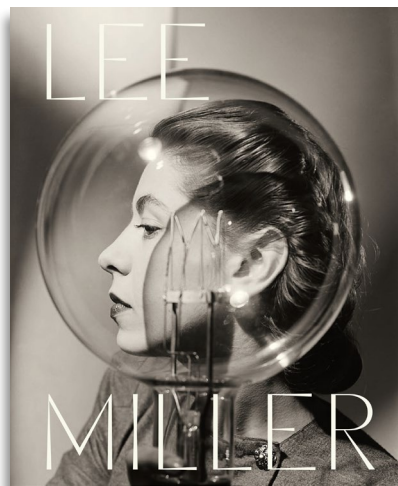
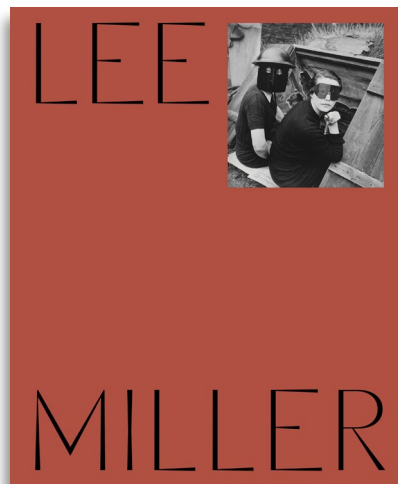
Amy Concannon is Senior Curator, Historic British Art at Tate.

Featuring additional contributions by Thomas Ardill, Frank Bowling, Nicole Cochrane, Sarah Gould, Richard Johns, Katharine Martin, Nicola Moorby, Bridget Riley, Nicholas Robbins, Emma Roodhouse, George Shaw, Emma Stibbon, and Joyce Townsend.

Exhibition

Tate Britain, London
27 November 2025 – 12 April 2026





FORMAT
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 ISBN
978184976-980-8
 PRICE
£45

FORMAT
Paperback
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978184976-981-5
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£32

PUBLISHING
October 2025
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285x230 MM
 EXTENT
256 PP

32 RECENT HIGHLIGHTS

Lee Miller

EDS. Hilary Floe, Saskia Flower

A comprehensive look at the work of the groundbreaking photographer, foregrounding her importance as a surrealist artist.

Lee Miller (1907–77) assumed many roles over the course of her remarkable life – from avant-gardist to commercial photographer to war correspondent and photojournalist – and to each of these roles she brought her unique artistic sensibility. Though she was intimately connected with many of the leading figures associated with surrealism, including Man Ray, Pablo Picasso, and Max Ernst, and participated in major exhibitions of her time, Miller was also at times marginalised in the art world as a woman and as a photographer in an era when photography's status as an art form was not widely accepted. Her genre-bending work incorporated portraiture, fashion, still life, landscape, reportage, and advertising: fearless, poetic and surreal, it reveals a world of uncanny beauty and sensual ambiguity – often with a humorous edge.

Drawing on new primary research, *Lee Miller* features essays exploring every aspect of Miller's career, from her early years in Paris, New York and Cairo to her wartime journalism and late portraits. Beautifully illustrated with hundreds of images, the book provides a comprehensive exploration of Lee Miller, revealing her as one of the most urgent creative voices of the twentieth century.

Hilary Floe is Senior Curator, Modern and Contemporary British Art, Tate Britain.

Saskia Flower is Assistant Curator, Modern and Contemporary British Art, Tate Britain.

Featuring additional contributions by Damarice Amao, Deborah Levy, and Isabel Tovey.

Exhibitions

Tate Britain, London
2 October 2025 – 15 February 2026

Musee d'Art Moderne de Paris
3 April – 26 July 2026

Art Institute of Chicago
29 August – 7 December 2026



Lee Miller's introduction to photography was as a model, the favourite subject of her father since childhood. She later studied the most practically oriented branch of the dark room: the stage modelling profession in 1926, initially for a New York department store, before meetings with publisher Doris Lee and American George Langen propelled her on to the page of *Vogue*.

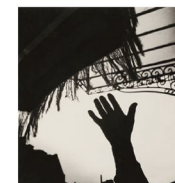
In the 1920s professional modelling was in its infancy. Magazines such as *Vogue* illustrated their pages with a mixture of drawings and photographs, mostly of models from Britain and America. In 1926, Miller's unique appearance in the cover of the March issue of *Vogue* attracted attention. In 1928, she also became a popular photographic model during these years in New York, working with Carl Fisher, Oswald Reiss, Nicholas Mays and, above all, the legendary Edward Steichen, chief photographer for *Vogue* and *L'Esprit Nouveau*. It will be interesting to also know how her advertising and Miller – alongside Marion Morehouse and another model – first appeared in *Vogue's* first photographic advertising campaign in 1928. In 1929, Miller's groundbreaking appearance in a winter post-abstract dress had led to her New York modelling career. However, not all the fame and success and Miller Morehouse continued to appear in its editorial. After all, her looks aligned perfectly with the emerging aesthetic of the emancipated modern woman. Beauty admired her personality and energy, describing how she had 'set about her post-war and intellectual a combined quest for form' (Agnes Vowles). Around the time, Miller started using the name Lee (Agnes, modern and artist), a progression that was professional progress.

George Heyningen Historic, Lee Miller wearing Frank and Carl Marshall, Paris, 1930



Woman with hair for hair like flowers as Giffoni, Paris, 1931

92



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London (Lee Miller in *Hands*), Paris, 1930
London (Lee Miller in *Hands*), Paris, 1930



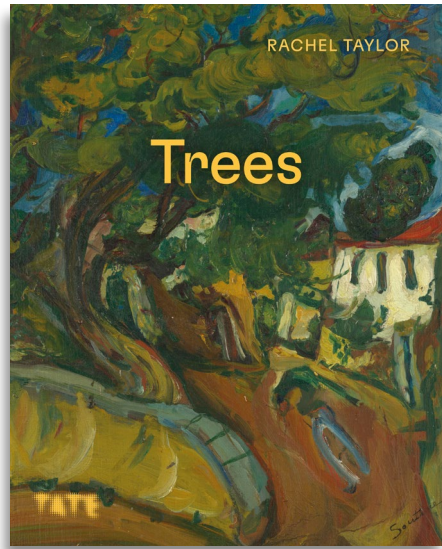
Lee Miller and David E. Scherman, Lee Miller in Miller's Bathroom, March, 1945

192



Lee Miller and David E. Scherman, David E. Scherman in Miller's Bathroom, March, 1945

193



FORMAT
Hardback
 ISBN
978184976-932-7
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£20
 PUBLISHING
March 2026
 DIMENSIONS
195x154 MM
 EXTENT
160 PP

Trees in Art

Rachel Taylor

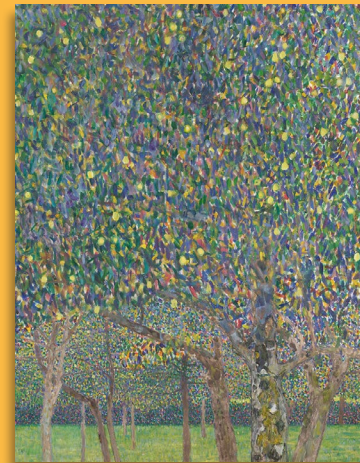
A thought-provoking visual exploration of the arboreal world.

'The tree which moves some to tears of joy is in the eyes of others only a green thing that stands in the way.' – William Blake

Full of life and beauty, trees are one of the most enduring and beloved subjects of art and have provided a rich source of inspiration for some of the most important artists of the recent past. From cave art and historical landscape painting to land art and contemporary environmental interventions, artists have used trees to communicate ideas that extend beyond the natural world and reflect on broader issues facing humanity. Indeed, in our advanced moment of climate crisis, the tree has taken on potent significance as a symbol for the natural environment. Trees have also provided the material for a range of artistic practices: wood for sculptures, bark and paper as a support for drawings and paintings.

Showcasing a wide range of works from around the globe and across time, this gift book will explore the tree as seen through the eyes of modern and contemporary artists. It will address the ways twentieth and twenty-first century artists have depicted trees and their cultural significance and explore how these imaginings have reflected changing attitudes towards ecology and environmentalism.

Rachel Taylor is an independent curator and writer. She was previously a curator at Tate Modern, where she worked on exhibitions as well as supporting the development and presentation of Tate's international collection of modern and contemporary art. As Head of Exhibitions at Victoria Miro she worked with an extensive range of artists and artists' estates on exhibition and publication projects.



Jean (Hans) Arp 1886-1966
Sculpture to Be Lost in the Forest 1932, cast c1963-8
Sculpture à être perdue dans la forêt
 Bronze
 9 x 22.2 x 15.4 cm, 6 x 12 x 10 cm and 6.5 x 5.5 x 9.3 cm
 Jean Arp began making biomorphic abstract sculptures in the early 1930s. He initially produced *Sculpture to Be Lost in the Forest in plaster*. His technique involved moulding and sanding the surface of the material 'until enough of my life has flowed into its body'. This sculpture is in three parts, which were originally intended to be handled and could be rearranged. While not directly representational, their fluid shapes suggest natural forms such as seeds, buds or stones.
 In contrast to what he saw as the arrogance and self-importance of figurative art, Arp believed that abstract art should be modest and unassuming. Rather than merely mimicking nature, an abstract work should be at home in the natural world. He placed some of his plaster works of this period in the forest of Meudon near his home and enjoyed watching their discovery by passers-by.
 Arp gifted both the original plaster version and this bronze cast of this work to his friend, the British abstract artist Paul Vaseley (1952-1994).



Introduction

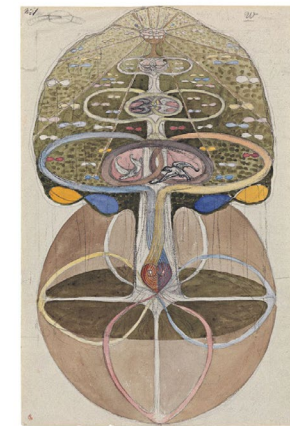
Trees surround us and define the landscape for most of our planet. They provide us with food, shelter and even the oxygen we breathe. Their sophisticated networks of communication with each other and with other species provide a compelling template for a culture based on mutual support.

Not surprisingly trees are one of the most enduring subjects of art, from cave art and historical landscape painting to land art and contemporary environmental interventions. Artists have turned to trees as a subject, often using them to communicate ideas that extend beyond the natural world and reflect on broader issues.

The frequency with which trees are depicted in artworks highlights the breadth of their aesthetic and metaphorical potential. Drawing on a wide range of works from Tate's collection and beyond, this book explores the tree as seen through the eyes of modern and contemporary artists. It addresses the ways twentieth and twenty-first century artists have depicted trees, exploring how these imaginings have touched on and reflected changing attitudes towards ecology and environmentalism.

Historically the depiction of trees in art has been dominated by landscape painting, and images of gardens, woodlands and other tree-inhabited environments, both natural and cultivated, continue to the present day. Artists from Gustav Klimt and Henri Matisse to Tacta Dean and David Hockney have made work that continues the landscape tradition, while extending

Hilma af Klint 1862-1944
From The W Savin, Tree of Knowledge
 Act 1913
 Watercolour, gouache, graphite and metallic paint on paper
 46.7 x 29.5 cm
 The Swedish artist Hilma af Klint was a pioneer of abstract art, although her radical artistic experiments were shared only with close friends during her lifetime and did not begin to receive art-historical attention until more than forty years after her death.
 This painting is the first in an eight-part sequence that explores the symbol of the axis mundi or world tree. The motif of a tree that symbolises the entire cosmos, uniting the earth with the underworld and the heavens, is central to many world religions. Af Klint was deeply engaged with spiritualism and other contemporary esoteric belief systems that sought to reconcile religion with modernity.
 The works in this series are allegorical, illustrating af Klint's personal understanding of the creation of the world and envisioning its development towards spiritual harmony. She combines naturalistic imagery with a more diagrammatic language drawn from science and technology. The hourglass shape of the tree in this work, with the crown above and the trunk and roots below, is derived from historical depictions of Yggdrasil, the Norse tree of life. The sinuous, interlocking shapes of the roots and branches are rendered in a style reminiscent of art nouveau, which was popular in the early years of the twentieth century. As the sequence progresses the tree becomes increasingly stylised and abstracted.



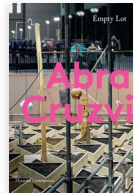
Backlist





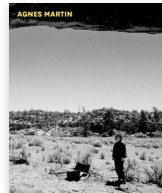
The 80s: Photographing Britain

EDS. Helen Little, Jasmine Kaur Chohan, Yasufumi Nakamori
HB, £40
9781849769334



Abraham Cruzvillegas: Empty Lot

ED. Mark Godfrey
PB, £16.99
9781849763424



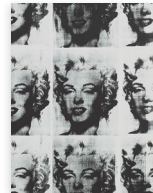
Agnes Martin

ED. Frances Morris
PB, £29.99
9781849762687



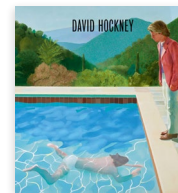
Aliza Nisenbaum: Taking Care

ED. Aliza Nisenbaum
PB, £10
9781849767743



Andy Warhol

EDS. Gregor Muir, Yilmaz Dziewior
PB, £25
9781849766708



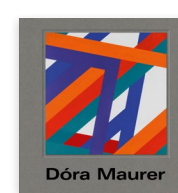
David Hockney: Walk the House

EDS. Chris Stephens, Andrew Wilson
PB, £29.99
9781849764438



Do Ho Suh: Walk the House

EDS. Nabila Abdel Nabi, Dina Akhmeedeva
PB, £35
9781849769679



Dóra Maurer

ED. Juliet Bingham
HB, £19.99
9781849766548



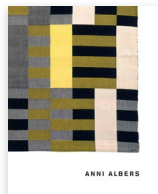
Ed Atkins

EDS. Nathan Ladd, Polly Staple
HB, £40
9781849769358



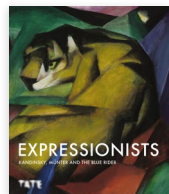
Edward Burra

EDS. Thomas Kennedy, Eliza Spindel
PB, £32
9781849769396



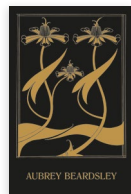
Anni Albers

ED. Ann Coxon
PB, £30
9781849765688



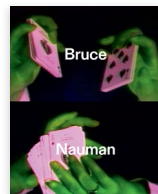
Art et Liberté: Rupture, War and Surrealism in Egypt (1938–1948)

EDS. Sam Bardaouil, Till Fellrath
PB, £28
9782370740311



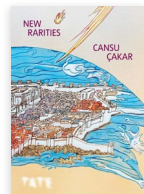
Aubrey Beardsley

EDS. Stephen Calloway, Caroline Corbeau-Parsons
PB, £35
9781849766807



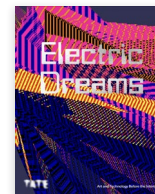
Bruce Nauman

EDS. Andrea Lissoni, Nicholas Serota
PB, £25
9781849767187



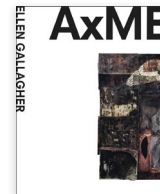
Cansu Cakar: New Rarities

ED. Anne Barlow
PB, £8
9781849769686



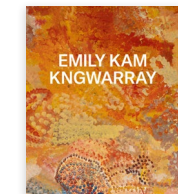
Electric Dreams

ED. Val Ravaglia
HB, £40
9781849769235
PB, £32
9781849769242



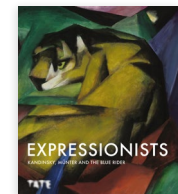
Ellen Gallagher: AxME

ED. Juliet Bingham
PB, £30
9781849761239



Emily Kam Kngwarray

EDS. Kelli Cole, Jennifer Green, Hetti Perkins
HB, £40
9781849769761
PB, £32
9781849769778



Expressionists: Kandinsky, Münter and The Blue Rider

ED. Natalia Sidlina
HB, £45
9781849768955
PB, £32
9781849768832



Fahrelnissa Zeid

ED. Kerryn Greenberg
PB, £19.99
9781849764568



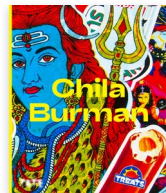
Capturing the Moment: A Journey Through Painting and Photography

ED. Beatriz Garcia-Velasco
PB, £25
9781849768986



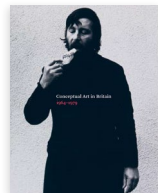
Cecilia Vicuña: Brain Forest Quipu

ED. Catherine Wood
PB, £19.99
9781849768351



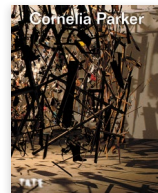
Chila Burman

Various
HB, £45
9781849768559



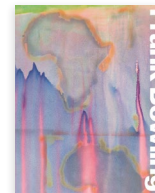
Conceptual Art in Britain, 1964–1979

ED. Andrew Wilson
PB, £18.99
9781849763684



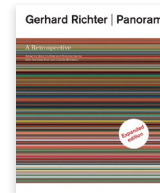
Cornelia Parker

ED. Andrea Schlieker
PB, £30
9781849767866



Frank Bowling

ED. Elena Crippa
PB, £30
9781849766289



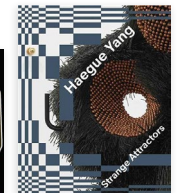
Gerhard Richter: Panorama

EDS. Mark Godfrey, Nicholas Serota
PB, £35
9781849764117



Gilbert & George: Major Exhibition

EDS. Michael Bracewell, Jan Debbaut, Marco Livingston
PB, £25
9781854376664



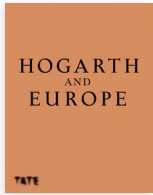
Haegue Yang: Strange Attractors

EDS. Anne Barlow, Giles Jackson
PB, £19.99
9781849767378



Henri Matisse: The Cut-Outs

EDS. Karl Buchberg, Nicholas Cullinan, Jodi Hauptman, Nicholas Serota
PB, £30
9781849761307



Hogarth and Europe

EDS. Alice Insley, Martin Myrone
HB, £40
9781849767682



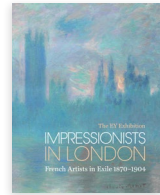
Hylozoic/Desires: The Hedge of Halomancy

EDS. Dominique Heyse-Moore, Nathan Ladd
PB, £5
9781849769945



Ilya and Emilia Kabakov: Not Everyone Will Be Taken Into the Future

ED. Juliet Bingham
PB, £25
9781849764650



Impressionists in London: French Artists in Exile 1870–1904

ED. Caroline Corbeau-Parsons
PB, £25
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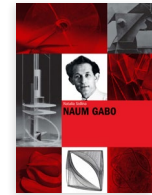
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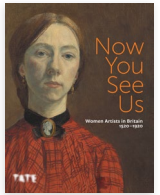
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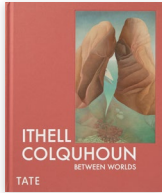
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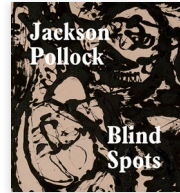
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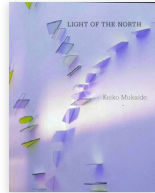
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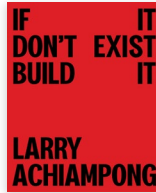
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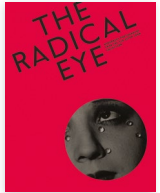
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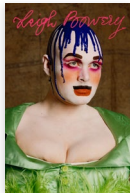
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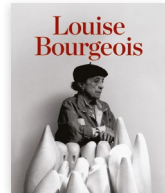
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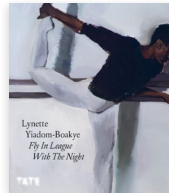
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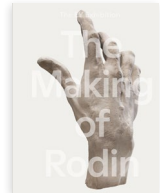
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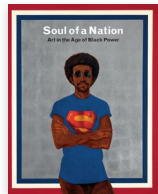
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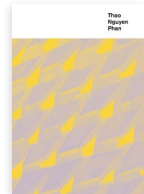
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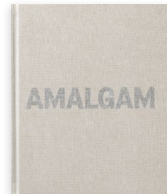
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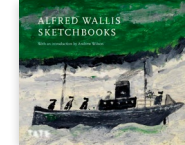
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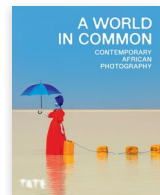
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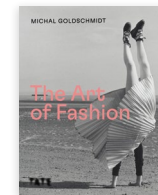
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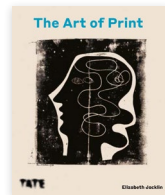
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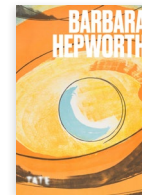
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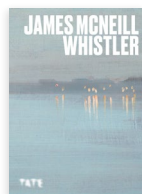
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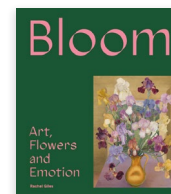
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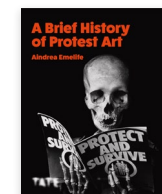
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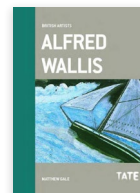
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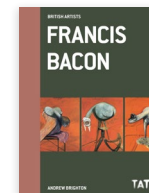
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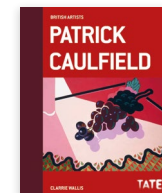
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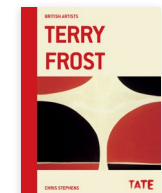
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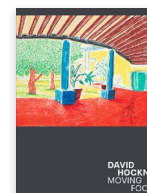
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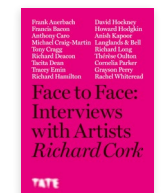
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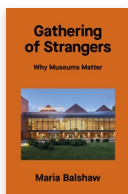


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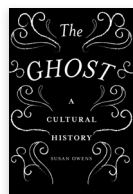
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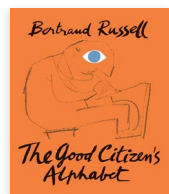
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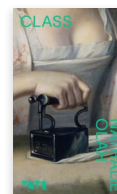
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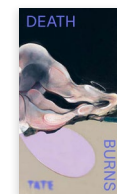
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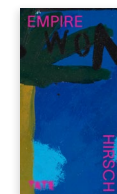
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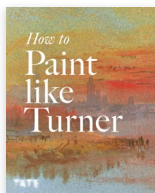
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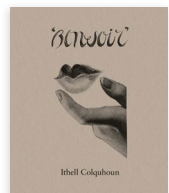
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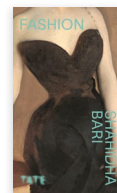
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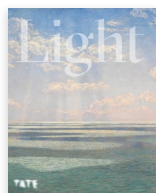
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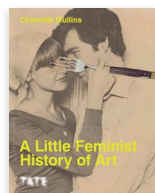
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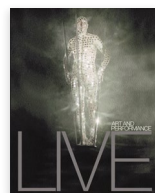
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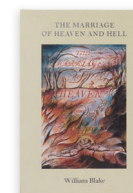
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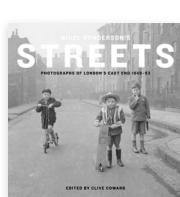
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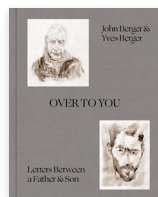
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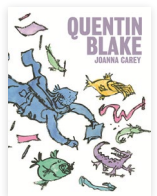
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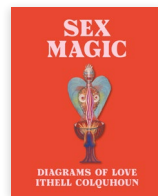
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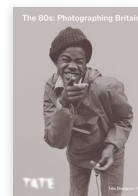
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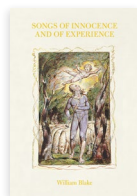
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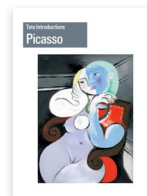
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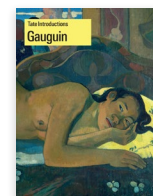
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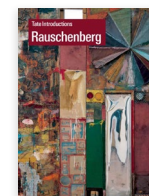
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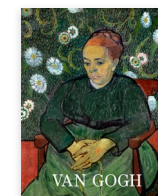
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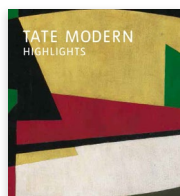
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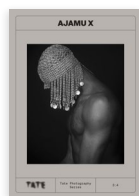
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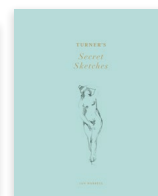
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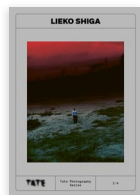
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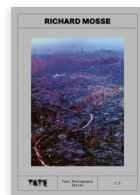
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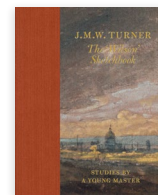
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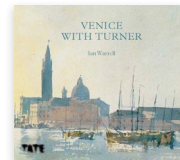
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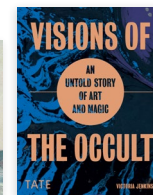
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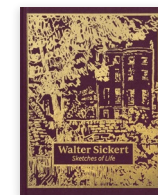
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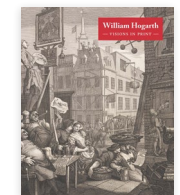
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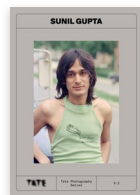
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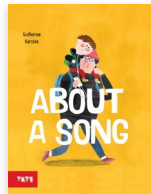
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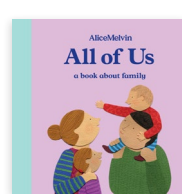
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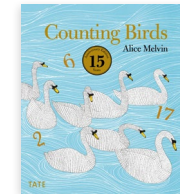
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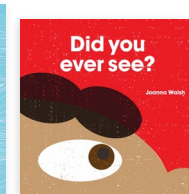
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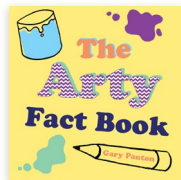
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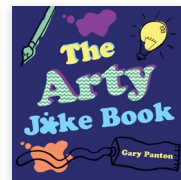
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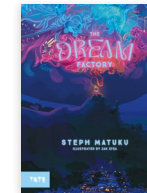
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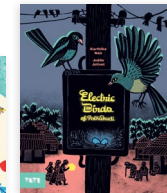
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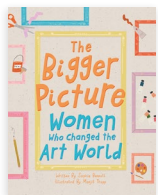
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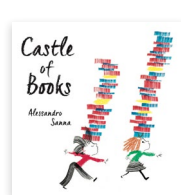
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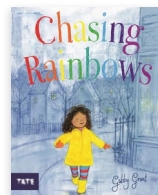
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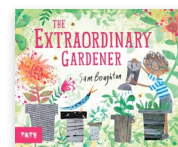
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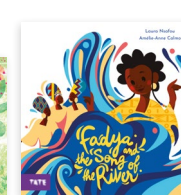
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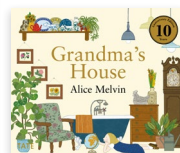
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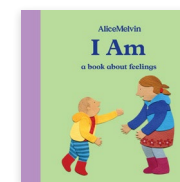
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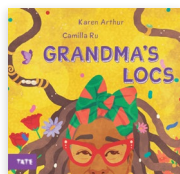
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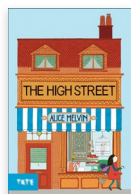
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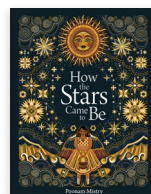
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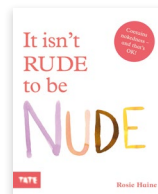
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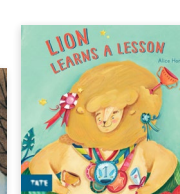
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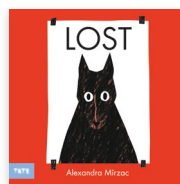
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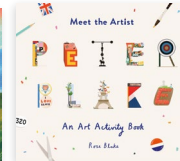
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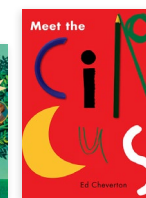
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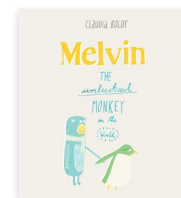
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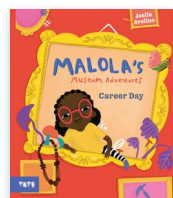
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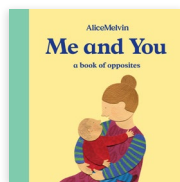
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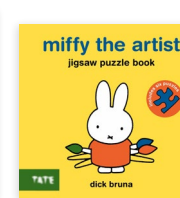
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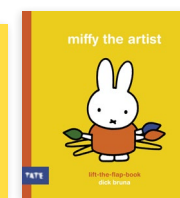
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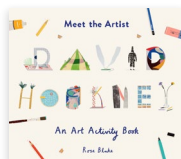
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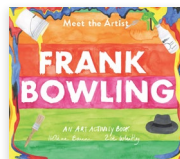
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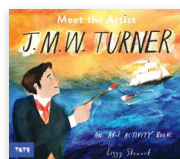
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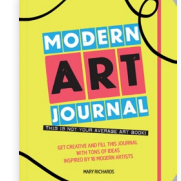
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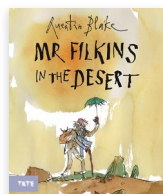


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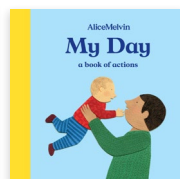
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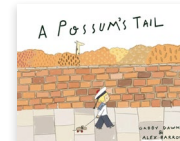
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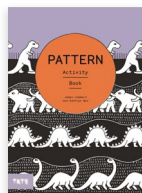
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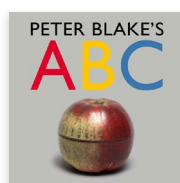
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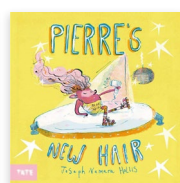
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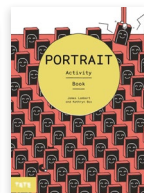
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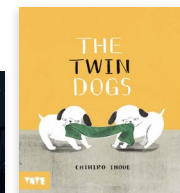
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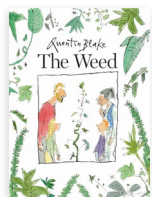
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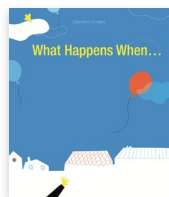
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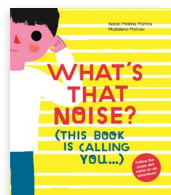
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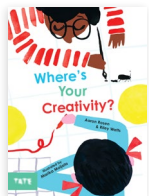
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