In 2004 Wilhelmina Barns-Graham, a leading member of the St Ives school of artists and one of the group’s few women, died at the age of 91. Recognition of her work had come late in life, with an honorary doctorate, an OBE, and publication in 2001 of the first major monograph on her work (written by Lynne Green and published by Lund Humphries) all helping to establish her as a central figure in the history of modern art in Britain.

It hadn’t always been easy: earlier in her career she had faced being sidelined by fellow St Ives artists and marginalised in histories of the group. Yet she was clearly ambitious and single-minded. As we mark the 20th anniversary of Barns-Graham’s death this Autumn with a new book recounting the artist’s watershed encounter in 1949 with Switzerland’s Grindelwald Glacier (see p.2), the image of the artist scaling the glacier seems appropriate for someone who seemed to relish the challenge of making art of increasing power and beauty.

Many of the women artists and architects featured in this catalogue have remained similarly single-minded in pursuit of their particular artistic vision. Zaha Hadid’s extraordinarily inventive paintings, explored in Desley Luscombe’s new book on the architect (p.5), were fundamental to the development of her practice; painter Helen Clapcott (b.1952), the subject of Andrew Lambirth’s new book (p.12), has pursued a singular ambition to depict the destruction and regeneration of her local urban landscape in north-west England; and pioneering contemporary artist Shahzia Sikander (see p.4) has reinvigorated the tradition of Mughal-era miniature painting for the 21st century, developing a unique personal artistic vocabulary.

There’s much more to discover in the pages of this catalogue, from the exquisite watercolours of Dutch 17th-century artist Gesina ter Borch (p.14) to English cottage architecture of the interwar period (p.7) to contemporary art in Hong Kong in the shadow of China (p.9). And if you’re looking for gifts towards the end of the year, we have two specific book recommendations, illustrated on the front and back of the catalogue. *Kurt Jackson’s Rivers* (p.3), sumptuously illustrated with the artist’s paintings, is both a celebration of the beauty and power of our rivers and a reminder of their fragility in the face of pollution. Magisterial in a different sense is Nicholas Olsberg’s insightful and long-awaited survey of the work of Victorian architect William Butterfield (p.6) – an essential reference tome for every coffee table.

Lucy Myers
Managing Director
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In May 1949, the Scottish artist Wilhelmina Barns-Graham (1912–2004) visited the Grindelwald Glacier in Switzerland. It was a trip which would have a profound and lasting impact on her work. Charting the journey, the beautiful work it stimulated and wider questions around glacial landscapes, then and now, this publication also includes a catalogue of the glacier paintings. Providing insights that will expand our understanding of both an acclaimed body of work and the artist who created it, this important book presents the definitive account of a trip that would transform the artistic imagination of one of the foremost British painters of the 20th century.

Rob Airey is the Director of the Wilhelmina Barns-Graham Trust. He has worked in collections management at Tate and The Henry Moore Foundation and in curatorial roles at the Royal Cornwall Museum and the Hatton Gallery, Newcastle University.
Kurt Jackson’s Rivers
Kurt Jackson, with a Foreword by George Monbiot

From source to sea, artist Kurt Jackson’s fascination with the rivers of the British Isles and beyond has endured throughout his life. This book explores, for the first time, Jackson’s visual and written responses to the rivers that he has followed. Within this, we can discern changes to our rivers – choked by pollution and straining to survive the abuses inflicted since industrialisation restricted the natural flow of the network of blue lines that trickle, meander and run through our lands. Celebrating those networks common to us all, this important publication reminds us of the splendours of our rivers – powerful and fragile in equal measure.

Kurt Jackson’s practice embraces a range of materials and techniques, including mixed media, printmaking and sculpture. Among his many achievements, he holds an Honorary Doctorate from Exeter University for his services to the arts. George Monbiot is an environmental campaigner, journalist, writer and film-maker.
This publication is the first to cover the entirety of the multivalent art of Pakistan-born American artist Shahzia Sikander, with a particular focus on her painting. It contextualises her art within her early education in Lahore, move to America in 1993, and then her establishment in the New York art world since 1997. Sikander’s work is among the most thought-provoking and ambitious in the contemporary art world. Initially transforming the traditional form of miniature painting, she pioneered what is now recognised as the Neo-Miniature movement, and over the past 20 years has sought to diversify a predominant Eurocentricity in contemporary art. Her paintings, video animations, mosaics and sculptures interweave historical and contemporary ideas about narrative, gender, trade, empire and diaspora while centring on women’s lives. This book considers the scope of Sikander’s considerable ambition and achievement.

Jason Rosenfeld is Professor of Art History at Marymount Manhattan College, New York, and Senior Writer and Editor-at-Large at Brooklyn Rail.
Zaha Hadid’s Paintings
Imagining Architecture
Desley Luscombe

Zaha Hadid was a visionary and influential architect, who was globally acclaimed at the time of her untimely death in 2016. This book looks at how painting was fundamental to her practice. During the first 20 years of her career, she earned her reputation through projects which were widely published and exhibited, but which remained largely unbuilt. Drawing on new interviews with Hadid’s contemporaries and assistants, as well as her past presentations and interviews, this book examines selected paintings in detail, both analysing them in relation to the Suprematists, de Stijl, Cubism and Futurism and offering insights into how Hadid used the paintings to develop Architectural and spatial ideas which she would later realise in her buildings.

Desley Luscombe is Emeritus Professor of Architecture at University of Technology Sydney, Australia, where she was Dean of the Faculty from 2004 to 2016. From 1977, she was founding partner of Campbell Luscombe Architects.
An insightful survey of Butterfield’s architecture and a compelling portrait of the Victorian era in which his buildings appeared

The Master Builder

William Butterfield and His Times

Nicholas Olsberg

William Butterfield was the most daring, rigorous and brilliant architect of his age, whose 60-year practice spanned the entire Victorian era. This book addresses the emergence of a modern society, its expansive institutions and its changing moral code, exploring how Butterfield responded to and advanced that transformation. It reflects the changing emphasis of Butterfield’s work: first, the revival, rebuilding and reform of the country parish; then the place of the church and the agents of social health in growing urban areas; third, the quiet revolution in secondary education and college life; and finally, sites of refuge, sanctuary, repose and remembrance. This comprehensive survey includes character studies of Butterfield’s patrons and associates alongside portfolios of photographs and extraordinary sets of coloured contract drawings of projects.

Nicholas Olsberg is a historian and author who was Director of the Canadian Centre for Architecture, Montreal and founding Head of Special Collections at the Getty Research Institute.
The Cottage in Interwar England
Class and the Picturesque
George Entwistle

The years between the World Wars were a time of dramatic change for the English people and their homes. But a deeply acculturated affection for the idea of the ‘cottage picturesque’ remained. This book discusses how and why council houses for the working-classes were denied a cottage-picturesque appearance, while traditional picturesque cottages were appropriated by middle-class weekenders. And it examines how politicians joined the conservation bandwagon and adopted the cottage picturesque as an emblem of English national character after the class discord of the General Strike. It also explores the speculative new-build housing that the public bought with enthusiasm from the 1920s, but which elite architects abhorred because of its resemblance to the cottage picturesque.

George Entwistle worked at the BBC for 23 years, and afterwards as a TV executive producer and in the charity sector. He completed a DPhil in architectural history at the University of Oxford.

Explores the powerful hold on the English imagination of cottage architecture during the interwar period

© University of Manchester
AI and the Art Market
Jo Lawson-Tancred

AI and the Art Market is the first book to offer an approachable introduction to AI for art-market professionals, considering AI’s impact on and possible applications within the art world, whether as a business tool or as an artistic medium. The book discusses questions such as: Can AI benefit your business? If you are open to working with the growing number of artists who use AI, how can you best support their practices and approach selling their work? What risks should you be aware of, and how can you distinguish between cutting-edge innovation and unsubstantiated claims about AI? The book puts forward a balanced overview of this increasingly Hot Topic, considering the benefits of AI while never shying away from its ethical complications and practical limitations.

Jo Lawson-Tancred is European News Reporter for Artnet News. She is also trained in coding and applied machine-learning.
Art in the New Hong Kong
A City In Between
Enid Tsui

Art in the New Hong Kong is a fascinating analysis of the history, current status and possible future of Hong Kong as an international art hub. Enid Tsui presents a balanced and insightful picture of recent changes in the city which was once the poster-child of artistic freedom in Asia, as well as the undisputed leader of the region's booming contemporary-art market. Some of Hong Kong's traditional advantages now look precarious following new laws imposed by China curbing freedom of expression and the city's long period of isolation during the Covid-19 pandemic. Yet despite the exodus of talent from Hong Kong and growing uncertainties over the ‘red lines’ of censorship, there are more world-class art institutions in the city than ever before and the market has proved resilient. This book lifts the lid on a diverse art scene in a city of intriguing contradictions.

Enid Tsui is Arts Editor of the South China Morning Post.

An insider’s view of the Hong Kong art scene at a time of transition
Paul Huxley RA (b.1938) has enjoyed a distinguished career both as a painter and as an academic. Building from early critical success, and immersing himself in the vibrant artistic communities of London and New York, Huxley has created a career characterised by an instinct to push boundaries and find new ways to advance the language of abstract painting. Expertly surveying Huxley’s fascinating artistic life, Jeremy Lewison gives the painter’s career the attention that it deserves in this, the first monograph to chart Huxley’s tireless commitment to investigating and challenging form, space and colour.

Jeremy Lewison was formerly Director of Collections at Tate. Since 2002, he has been an independent curator, writer, critic and lecturer, with a specialism in modern and contemporary art. Hester R. Westley is the Project Director for Artist’s Lives, National Life Stories at the British Library.
Nigel Hall

Sculpture & Drawings

Jon Wood

*Nigel Hall: Sculpture & Drawings* is an ambitious monograph which looks at the artist’s work in relation to sculptural developments in Britain, Europe and North America. It presents the two main strands of Hall’s practice – sculpture and drawing – as distinct but also interrelated. Line and space are central to Hall’s work, with the artist creating highly refined two- and three-dimensional works that deploy a range of geometrical forms. The works he makes are always meticulous and measured, whilst offering intuitive visual conundrums that encourage looking and thinking. Unpicking the complexities of Hall’s work and its display indoors and outdoors, Jon Wood provides the definitive account of one of Britain’s most accomplished sculptors working today.

Jon Wood is an art historian and curator specialising in modern and contemporary sculpture. He worked at the Henry Moore Institute and was editor of the *Sculpture Journal*. Recent publications include *William Turnbull: International Modern Artist* (Lund Humphries 2022).

Created in close collaboration with sculptor Nigel Hall RA (b.1943), this is an authoritative account of the achievements of an important artist.
In a painting career spanning half a century, Helen Clapcott (b.1952) has remained consistent in both her choice of subject and her disregard of the art establishment’s playbook. Clapcott is a painter pre-occupied with the destruction and regeneration of the landscape of her native North-West England. Depictions of the mutation and evolution of what was once Stockport’s industrial valley, now a commuter corridor, are expressions of our developing environments and the growth of vernacular townscape.

In this, the first major monograph on the artist, Andrew Lambirth charts Clapcott’s unconventional path and presents a painter with an uncompromising vision.

Andrew Lambirth is a freelance writer, critic and curator who has written extensively on 20th-century British art for a wide range of publications. He was art critic of The Spectator (2002-2014), and is author of more than 50 books, including The Art of Richard Eurich (Lund Humphries 2020).
Offers a new perspective on modern art and design in Britain through the life and career of Peter Gregory (1887–1959)

Henry Moore, *Half-figure*, 1932. Armenian marble, 686 x 381 x 279 mm, Tate Gallery © Reproduced by permission of The Henry Moore Foundation

**Peter Gregory**

Publisher and Patron of Modern British Artists

Valerie Holman

Peter Gregory, Director and then Chairman of Lund Humphries, was at the heart of the avant-garde British art world for nearly 30 years of major change in society, politics, and culture. A pioneering art publisher and printer, he was also a discerning patron and collector and a highly effective champion of contemporary art and design.

Valerie Holman’s new book is the first to situate Gregory’s life and career within the wider context of printing and publishing history, war, and changing perceptions of modern and contemporary art. By drawing for the first time on Gregory’s unpublished diaries and correspondence, it offers insights into what motivated him, his political stance and attitude to industry, as well as his views on art and literature.

Valerie Holman is an art historian and freelance writer with a particular interest in 20th-century art and the history of publishing.
Despite the fact that her oeuvre is securely attributed and thoroughly catalogued, Dutch watercolourist and draughtswoman Gesina ter Borch (1631–1690) has surprisingly never been the subject of a dedicated monograph until now. This book highlights Ter Borch’s watercolours and calligraphy in their own right, as well as her work as an art teacher, an archivist, and an artist’s model, and questions a historiography of women’s art that frequently valorises oil painting over other media.

Adam Eaker revisits Gesina ter Borch’s role in the genesis of Dutch ‘high-life’ genre painting and its construction of gender and social class, and in so doing allows for a more nuanced understanding of the ideologies and achievements of Dutch genre painting.

Adam Eaker is Associate Curator at the Metropolitan Museum of Art, New York. Recent publications include Van Dyck and the Making of English Portraiture (2022).
Clotilde Brewster, Elliptical stairs at the Palazzo Soderini. Courtesy of the Carena-Ricotti family

This fascinating biography provides a complete catalogue of work of the first woman to work internationally as an architect.

Clotilde Brewster
Pioneering Woman Architect
Laura Fitzmaurice

Brilliant, sociable, amusing and utterly original, Clotilde Brewster (1874–1937) defied all the odds by becoming an architect. This book examines her life from her early years in Italy, her architectural training and work, including over 80 projects, and the high-society world of her clients. Born in France to an American father and German mother, she was multilingual and cosmopolitan. Clotilde was a New Woman whose life provides an engaging portrait of an artistic Edwardian and expat world and touches on trends from Suffrage and Spiritualism to the architectural trend of a love for historic buildings. Talented and successful, her buildings – urban palaces, castles, houses, fountains, mausoleums and chapels – can be found in England, France, Germany, Italy and Russia.

Laura Fitzmaurice is an architectural designer at Catherine Truman Architects in Cambridge, Massachusetts. She has been researching early women architects for a number of years.

250 × 190 mm. 192 pages
Includes 30 colour and 75 b&w illus
ISBN 978-1-84822-695-1
Hardback. £45.00
November 2024
The first book on a mosque shortlisted for the 2021 Stirling Prize, which provides a template for a new type of British 21st-century mosque.

Cambridge Central Mosque
The Sacred Re-imagined
Michael Glover

Designed by Marks Barfield Architects, Cambridge Central Mosque is an innovative building, which is both sustainable and socially and architecturally integrated into its neighbourhood. Illustrated with architectural drawings and photography by Sir Cam, Morley von Sternberg and others, this book details the mosque’s evolution and realisation, highlighting how it breaks new ground and reflects ongoing debates about Islam and Britishness. It discusses how geometry is a central feature of the design, and focuses on its timber structure or ‘trees’, as well as on the many sustainable features of the building and its carbon neutrality. The mosque has become a unique place of community worship, and the book concludes by providing a sense of its day-to-day life, as well as the lessons which can be learnt from it.

Michael Glover is a poet and visual arts critic. His publications include John Ruskin: An Idiosyncratic Dictionary (Lund Humphries 2019) and Neo Rauch (Lund Humphries 2019).
Here We Are, Home At Last

The Architecture of Nithurst

Adam Richards, with contributions by Geoff Dyer, Takero Shimazaki, Timothy Brittain-Catlin, Jeremy Musson and Corinna Dean

Nithurst is a multi-awarding winning new-build house, designed by the architect Adam Richards for him and his family. Including thematic essays written by Geoff Dyer, Takero Shimazaki, Timothy Brittain-Catlin, Jeremy Musson and Corinna Dean, this book explores this house which intentionally feels both ancient and contemporary, its character being informed by Renaissance drawings and by Palladio’s plan for the Villa Barbaro. With other influences ranging from Vanbrugh to Tarkovsky, the design has a rich narrative, with multiple layers of reference and association, each informing the whole, enhancing its meaning, whilst creating a beautiful place to live. Central to the book is a detailed and analytical narrative by the architect, illustrated with beautiful colour photography and architectural drawings.

Adam Richards is the founder of Adam Richards Architects, whose work encompasses architecture, interior design and furniture. He has taught architecture at Cambridge University and Kingston University.
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