



CALIFORNIA

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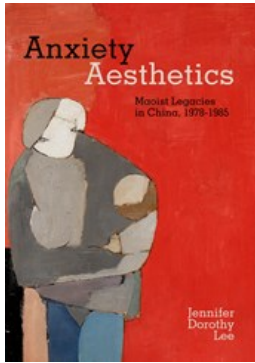
PRINCETON

THE UNIVERSITY PRESS GROUP

Art & Photography

New and Best of Backlist

Spring / Summer 2024



Anxiety Aesthetics – Maoist Legacies in China, 1978–1985

Jennifer Dorothy Lee
9780520393783

£30.00 • \$34.95 • Paperback

Art / History / Contemporary (1945-)

March 2024

University of California Press

Anxiety Aesthetics is the first book to consider a prehistory of contemporaneity in China through the emergent creative practices in the aftermath of the Mao era. Arguing that socialist residues underwrite contemporary Chinese art, complicating its theorization through Maoism, Jennifer Dorothy Lee traces a selection of historical events and controversies in late 1970s and early 1980s Beijing. Lee offers a fresh critical frame for doing symptomatic readings of protest ephemera and artistic interventions in the Beijing Spring social movement of 1978–80, while exploring the rhetoric of heated debates waged in institutional contexts prior to the '85 New Wave. Lee demonstrates how socialist aesthetic theories and structures continued to shape young artists' engagement with both space and selfhood and occupied the minds of figures looking to reform the nation. In magnifying this fleeting moment, Lee provides a new historical foundation for the unprecedented global exposure of contemporary Chinese art today.



Appreciation Post – Towards an Art History of Instagram

Tara Ward

9780520398771

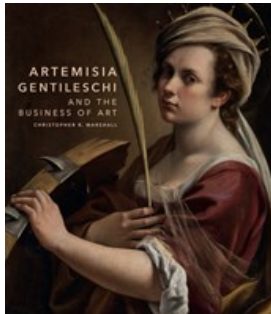
£25.00 • \$29.95 • Paperback

Art / History / Contemporary (1945-)

May 2024

University of California Press

What does an art history of Instagram look like? *Appreciation Post* reveals how Instagram shifts long-established ways of interacting with images. Tara Ward argues Instagram is a structure of the visual, which includes not just the process of looking, but what can be seen and by whom. She examines features of Instagram use, including the effect of scrolling through images on a phone, the skill involved in taking an “Instagram-worthy” picture, and the desires created by following influencers, to explain how the constraints imposed by Instagram limit the selves that can be displayed on it. The proliferation of technical knowledge, especially among younger women, revitalizes on Instagram the myth of the masculine genius and a corresponding reinvigoration of a masculine audience for art. Ward prompts scholars of art history, gender studies, and media studies to attend to Instagram as a site of visual expression and social consequence. Through its insightful comparative analysis and acute close reading, *Appreciation Post* argues for art history's value in understanding the contemporary world and the visual nature of identity today.



Artemisia Gentileschi and the Business of Art

Christopher R. Marshall
9780691253886

£55.00 • \$65.00 • Hardcover

Art / History / Baroque & Rococo

June 2024

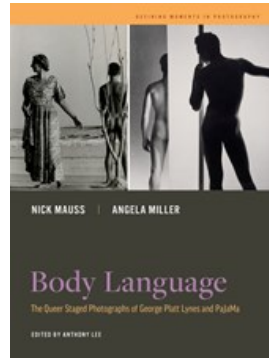
Princeton University Press

A new account of the renowned Baroque painter, revealing how her astute professional decisions shaped her career, style, and legacy

Art has long been viewed as a calling—a quasi-religious vocation that drives artists to seek answers to humanity's deepest questions. Yet the art world is a risky, competitive business that requires artists to make strategic decisions, especially if the artist is a woman. In *Artemisia Gentileschi and the Business of Art*, Christopher Marshall presents a new account of the life, work, and legacy of the Italian Baroque painter, revealing how she built a successful four-decade career in a male-dominated field—and how her business acumen has even influenced the resurrection of her reputation today, when she has been transformed from a footnote of art history to a globally famous artist and feminist icon.

Combining the most recent research with detailed analyses of newly attributed paintings, the book highlights the business considerations behind Gentileschi's development of a trademark style as she marketed herself to the public across a range of Italian artistic centers. The disguised self-portraits in her early Florentine paintings are reevaluated as an effort to make a celebrity brand of her own image. And, challenging the common perception that Gentileschi's only masterpieces are her early Caravaggesque paintings, the book emphasizes the importance of her neglected late Neapolitan works, which are reinterpreted as innovative responses to the conventional practices of Baroque workshops.

Artemisia Gentileschi and the Business of Art shows that Gentileschi's remarkable success as a painter was due not only to her enormous talent but also to her ability to respond creatively to the continuously evolving trends and challenges of the Italian Baroque art world.



Body Language – The Queer Staged Photographs of George Platt Lynes and PaJaMa

Nick Mauss

9780520394629

£25.00 • \$28.95 • Paperback

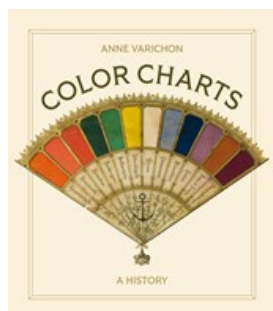
Art / History / Modern (late 19th Century to 1945)

November 2023

University of California Press

Examines early practices of staged photography in visualizing queer forms of relation.

Body Language is the first in-depth study of the extraordinary interplay between George Platt Lynes and PaJaMa (Paul Cadmus, Jared French, and Margaret Hoening French). Nick Mauss and Angela Miller offer timely readings of how their practices of staging, collaboration, and psychological enactment through the body arced across the boundaries of art and life, private and public worlds, anticipating contemporary social media. Using the camera not to capture, but to actively perform, they renounced photography's conventional role as mirror of the real, energizing forms of world-making via a new social framing of the self.



Color Charts – A History

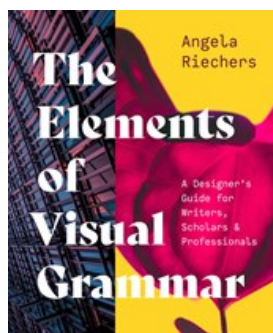
Anne Varichon
9780691255170
£45.00 • \$55.00 • Hardcover
Art / Color Theory
February 2024
Princeton University Press

A beautifully illustrated history of the many inventive, poetic, and alluring ways in which color swatches have been selected and staged

The need to categorize and communicate color has mobilized practitioners and scholars for centuries. *Color Charts* describes the many different methods and ingenious devices developed since the fifteenth century by doctors, naturalists, dyers, and painters to catalog fragments of colors. With the advent of industrial society, manufacturers and merchants developed some of the most beautiful and varied tools ever designed to present all the available colors. Thanks to them, society has discovered the abundance of color embodied in a plethora of materials: cuts of fabric, leather, paper, and rubber; slats of wood and linoleum; delicate skeins of silk; careful deposits of paint and pastels; fragments of lipstick; and arrangements of flower petals. These samples shape a visual culture and a chromatic vocabulary and instill a deep desire for color.

Anne Varichon traces the emergence of modern color charts from a set of processes developed over the centuries in various contexts. She presents illuminating examples that bring this remarkable story to life, from ancient writings revealing attention to precise shade to contemporary designers' color charts, dyers' notebooks, and Werner's famous color nomenclature. Varichon argues that color charts have linked generations of artists, artisans, scientists, industrialists, and merchants, and have played an essential and enduring role in the way societies think about color.

Drawing on nearly two hundred documents from public and private collections, almost all of them previously unpublished, this wonderfully illustrated book shows how the color chart, in its many distinct forms and expressions, is a practical tool that has transcended its original purpose to become an educational aid and subject of contemplation worthy of being studied and admired.



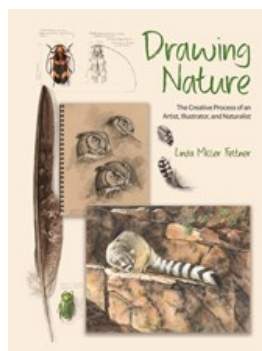
The Elements of Visual Grammar – A Designer's Guide for Writers, Scholars, and Professionals

Angela Riechers
9780691231228
£20.00 • \$24.95 • Paperback
Design / Graphic Arts
February 2024
Princeton University Press

A color-illustrated introduction to the basic principles of visual language that every content creator and consumer needs to know

The right images capture attention, pique curiosity, and inspire viewers to stick around long enough to read any accompanying text. Nearly everyone today needs to use or understand images in communications of all kinds, from the most formal professional publication to the most casual social media post, and knowing the basics of visual language is essential for content creators and consumers alike. However, most people aren't taught visual grammar unless they go into art- or design-related fields. *The Elements of Visual Grammar* explains image use in any media in practical terms for writers, scholars, and other professionals. Award-winning art director and design professor Angela Riechers offers a flexible set of principles and best practices for selecting images that work—and using them in the most persuasive way. The result is an indispensable guide for anyone who wants to learn how to work more successfully with images and words.

- Features more than 200 color illustrations—drawn from a wide range of styles, media, and eras—that demonstrate the principles of visual grammar and how images can support and enhance written content
- Defines and illustrates the basic elements of images, describes how images function within text regardless of media, and explains how to choose images and integrate them with text
- Introduces the practical, cultural, conceptual, and scientific factors that influence image use
- Analyzes images by function and describes ways to employ symbolism, synecdoche, allegory, metaphor, analogy, and iconography



Drawing Nature – The Creative Process of an Artist, Illustrator, and Naturalist

Linda Miller Feltner
9780691255385
£30.00 • \$35.00 • Hardcover
Art / Subjects & Themes / Plants & Animals
July 2024
Princeton University Press

A visually stunning exploration of the artistic process by an award-winning nature artist

Drawing Nature presents the creative process of an acclaimed nature artist, guiding readers from field sketches to finished art and demonstrating how science and the close observation of nature can be integrated into the artist's work to create dynamic, meaningful images. With chapters that flow from drawing basics to more advanced methods and concepts, this beautifully illustrated book is like a look inside the artist's sketchbooks to discover their secrets.

Linda Miller Feltner demonstrates how observation and recording are sparks to creativity. Her journey from loose sketches and drawings to a completed work begins with observing a natural process, object, or interaction between organisms. Her curiosity generates scientific inquiry that, when researched, helps her to answer a question or make broad, often surprising connections. Blending examples of her stunning artwork with invaluable insights into time-honored art techniques, Feltner illustrates how sketching, developing an image, and scientific accuracy are essential to her art and encourages each of us to cultivate our own powers of observation and discover anew the world around us.

Drawing Nature enables us to look at nature through an artist's eyes, draw inspiration from a place or a moment, and give expression to its beauty.



Erotic Resistance – The Struggle for the Soul of San Francisco

Gigi Otálvaro-Hormillosa
9780520398955
£25.00 • \$29.95 • Paperback
Art / Performance
March 2024
University of California Press

Erotic Resistance celebrates the erotic performance cultures that have shaped San Francisco. It preserves the memory of the city's bohemian past and its essential role in the development of American adult entertainment by highlighting the contributions of women of color, queer women, and trans women who were instrumental in the city's labor history, as well as its LGBT and sex workers' rights movements. In the 1960s, topless entertainment became legal in the city for the first time in the US, though cross-dressing continued to be criminalized. In the 1990s, stripper-artist-activists led the first successful class action lawsuits and efforts to unionize. Gigi Otálvaro-Hormillosa uses visual and performance analysis, historiography, and ethnographic research, including participant observation as both performer and spectator and interviews with legendary burlesquers and strippers, to share this remarkable story.



Hans Hartung in His Own Words

Thomas Schlessner

9781912475117

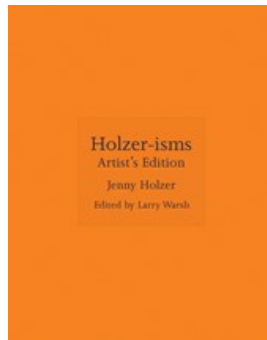
£12.99 • \$16.00 • Paperback

Art / Individual Artists

January 2024

Columbia University Press

Hans Hartung was one of the twentieth century's greatest artists. His works mark him out as an outstanding practitioner of abstract painting, but he was also a highly perceptive commentator on a wide variety of artists and artistic styles. In this volume, the distinguished art historian Thomas Schlessner—currently the Director of the Hartung-Bergman Foundation—gathers together Hartung's most illuminating remarks on his predecessors and contemporaries, as well as on the creative process more generally. *Hans Hartung in His Own Words* will prove an indispensable companion to a major figure in the cultural life of the last century.



Holzer-isms – Artist's Edition

Jenny Holzer

9780691228594

£50.00 • \$60.00 • Hardcover

Art / Individual Artists

February 2024

Princeton University Press

A box of beautifully designed foldout posters featuring acclaimed artist Jenny Holzer's celebrated *Truisms*

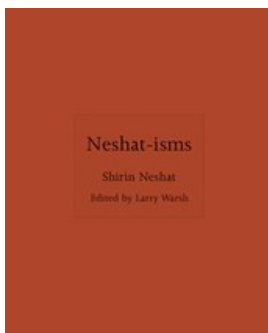
Holzer-isms: Artist's Edition presents a selection of artist Jenny Holzer's *Truisms* (1977–79)—subtly subversive declarations such as ABUSE OF POWER COMES AS NO SURPRISE—on six foldout posters designed by the artist.

Important and influential works of word-art, *Truisms* are single-sentence statements resembling existing aphorisms, maxims, and clichés. By distilling difficult and contentious ideas into seemingly straightforward statements of fact, they examine the social construction of beliefs, mores, and truths. First displayed on anonymous street posters pasted throughout downtown Manhattan, they have since appeared on T-shirts, hats, electronic signs, stone floors, and benches.

The stunning posters in *Holzer-isms: Artist's Edition* come in a special cloth-covered, foil-stamped box, which also features a booklet containing an introduction to *Truisms*, a biography of Holzer, and a brief chronology of her career. The result is a unique way to experience Holzer's powerful and provocative word-based art.

Holzer-isms contains:

- Six 21.5" wide × 31.5" high (55 cm × 80 cm) foldout posters
- A booklet featuring an introduction, a biography of Holzer, and a brief chronology of her career



Neshat-isms

Shirin Neshat

9780691254630

£12.99 • \$16.95 • Hardcover

Art / Women Artists

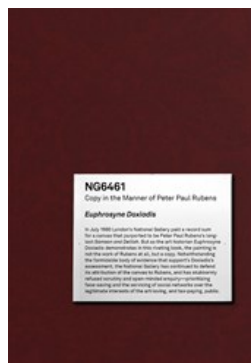
February 2024

Princeton University Press

A vivid and compelling collection of quotations from the influential contemporary artist and filmmaker Shirin Neshat

Neshat-isms is an exciting collection of quotations from award-winning Iranian-American visual artist and filmmaker Shirin Neshat. Her experiences of loss and grief as an Iranian woman living in exile are central themes of her work in photography, video, and film. She is known for her outspoken advocacy for Iranian women and human rights, and for poetic and politically charged images and narratives that raise questions about power, religion, race, and gender. Gathered from interviews, talks, and writings, these powerful and thought-provoking quotations showcase the voice of one of the most important artists of our time.

- “Through my work I have continued to defy and resist the Western clichéd image of Iranian women as passive victims. While acknowledging the repressive situation in Iran, I have continued to represent Iranian women as empowered, courageous, defiant, and rebellious.”
- “Every Iranian artist, in one form or another, is political. Politics has defined our lives.”
- “I’ve done a lot of work about women in a state of madness, where ultimately they find a kind of freedom.”
- “You can’t demystify a myth.”



NG6461 – Copy in the Manner of Peter Paul Rubens

Euphrosyne Doxiadis

9781916809895

£22.00 • \$26.00 • Paperback

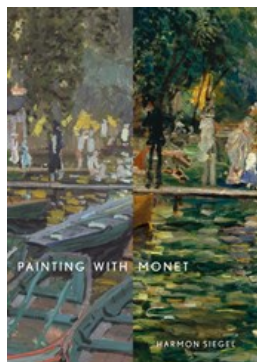
Art / Forgeries

July 2024

Eris Press

In July 1980 London's National Gallery paid a record sum for a canvas that purported to be Peter Paul Rubens's *Samson and Delilah* (1609). But as the artist and art historian Euphrosyne Doxiadis has long maintained, the painting is not the work of Rubens at all, but rather a copy of his original. Notwithstanding the formidable body of historical and stylistic evidence that supports Doxiadis's assessment, the National Gallery has not only continued to defend its attribution of the canvas to Rubens, but it has also refused to allow a thorough, independent analysis of the painting's material structure.

In *NG6461: Copy in the Manner of Peter Paul Rubens*, Doxiadis gives a riveting account of her own investigations, and of her efforts—often in the face of hostility and ridicule—to convince the British art establishment of the truth about *Samson and Delilah*. But the implications of this case extend well beyond the authorship of a single painting. At a time when major galleries in continental Europe and the United States are opening themselves up to innovative research methods and to a broader spirit of open-minded enquiry, some of the most influential figures in Britain's cultural life are insulating themselves from these trends—very often prioritising face-saving and the maintenance of opaque social networks over the legitimate interests of the art-loving, and tax-paying, public. *NG6461: Copy in the Manner of Peter Paul Rubens* is an unforgettable account of what has gone wrong in the art world.



Painting with Monet

Harmon Siegel
9780691257433
£55.00 • \$65.00 • Hardcover
Art / Individual Artists
May 2024
Princeton University Press

A major reassessment of the methods and meaning of impressionism

At pivotal moments in his career, Claude Monet would go out with a fellow artist, plant his easel beside his friend's, and paint the same scene. *Painting with Monet* closely examines pairs of such works, showing how attention to this practice raises tantalizing new questions about Monet's art and about impressionism as a movement.

Is impressionist painting an objective attempt to capture reality as it really is? Or is it a subjective expression of the artist's unique way of perceiving things? How can artists create a movement without conformity extinguishing individuality? Harmon Siegel reveals how Monet explored problems like these in concrete, practical ways while painting alongside his teachers, Eugène Boudin and Johan Barthold Jongkind; his friends, Frédéric Bazille and Pierre-Auguste Renoir; and his hero, Édouard Manet. At a time of major cultural upheavals, these artists asked how we can know reality beyond our personal perception. Siegel provides new insights into the aesthetic, philosophical, and ethical stakes for these painters as they responded to a rapidly changing society.

Beautifully illustrated, *Painting with Monet* sheds critical light on how Monet and his fellow impressionists, painting side by side, professed their capacity to know the world and affirmed their belief in what Siegel calls the reality of others.

ART/WORK

Pigments

Barbara H. Berrie
9780691223711
£25.00 • \$29.95 • Paperback
Art / History
June 2024
Princeton University Press

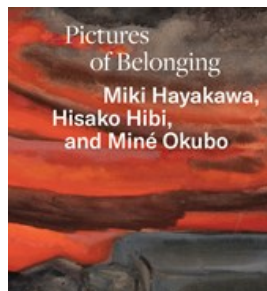


Pigments

A concise illustrated history of one of art's most important and elusive elements

Over the millennia, humans have used pigments to decorate, narrate, and instruct. Charred bone, ground earth, stones, bugs, and blood were the first pigments. New pigments were manufactured by simple processes such as corrosion and calcination until the Industrial Revolution introduced colors outside the spectrum of the natural world. *Pigments* brings together leading art historians and conservators to trace the history of the materials used to create color and their invention across diverse cultures and time periods. This richly illustrated book features incisive historical essays and case studies that shed light on the many forms of pigments—the organic and inorganic; the edible and the toxic; and those that are more precious than gold. It shows how pigments were as central to the earliest art forms and global trade networks as they are to commerce, ornamentation, and artistic expression today. The book reveals the innate instability and mutability of most pigments and discusses how few artworks or objects look as they did when they were first created.

From cave paintings to contemporary art, *Pigments* demonstrates how a material understanding of color opens new perspectives on visual culture and the history of art.



Pictures of Belonging – Miki Hayakawa, Hisako Hibi, and Miné Okubo

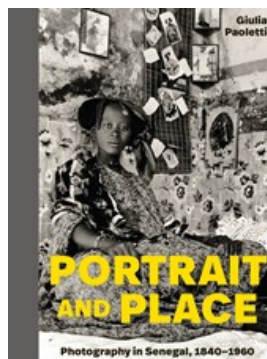
9780520394674
£42.00 • \$50.00 • Hardcover
Art / History / Modern (late 19th Century to 1945)
March 2024
University of California Press

This unprecedented exhibition reintroduces three trailblazing Japanese American artists of the pre–World War II generation.

Pictures of Belonging: Miki Hayakawa, Hisako Hibi, and Miné Okubo brings together over ninety works by three pioneering Japanese American artists from the pre–World War II era. Despite long careers and critical acclaim, Miki Hayakawa, Hisako Hibi, and Miné Okubo have largely been overlooked in traditional American art history. This groundbreaking exhibition reintroduces their work and explores their deep connections with each other for the first time.

Through three chronological sections, the exhibition traces the careers of these artists from the 1920s to the 1990s. "Faces & Communities" presents pre–World War II portraiture and figurative works, while "Belongings & (dis)Locations" showcases landscapes and still lifes from the prewar and wartime periods. The final section, "Explorations & Rediscoveries," features postwar abstractions. *Pictures of Belonging* foregrounds the rich and heterogeneous oeuvres of Hayakawa, Hibi, and Okubo, which spanned eight decades and four states, highlighting the diverse communities in which these trailblazing artists flourished before, during, and after World War II. Published in conjunction with the exhibition of the same name, this book shifts the spotlight from the injustice and tragedy of Japanese American incarceration toward a broader picture of the so-called American experience through the compelling, divergent lives and artworks of these women of Japanese descent.

Published by the Japanese American National Museum in association with University of California Press and with support from the National Endowment for the Arts, the Terra Foundation for American Art, and Bank of America's Global Arts & Heritage program.



Portrait and Place – Photography in Senegal, 1840–1960

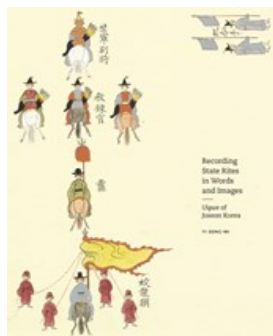
Giulia Paoletti
9780691246017
£50.00 • \$60.00 • Hardcover
Photography / History
April 2024
Princeton University Press

A richly illustrated history of photography in one of the epicenters of African modernity

When the daguerreotype first arrived in sub-Saharan Africa in the early nineteenth century, local kingdoms still held power in Senegal and the French presence was limited to trading outposts along the coast. The pioneers of photography in Senegal worked within, across, and beyond the borders of colonial empire, expanding the medium's possibilities and contributing to a global visual language. *Portrait and Place* explores these unique encounters, providing an in-depth and nuanced look at the images made at the intersection of Black Atlantic, Islamic, and African cultures.

Giulia Paoletti takes readers on a visual journey from the 1840s, when the oldest-surviving daguerreotype from West Africa was made, to the 1960s, when photography became the most popular medium as Senegal achieved its independence. She discusses some of Africa's most celebrated modernists, such as Mama Casset, and also offers insights into lesser-known photographers like Oumar Ka and once-anonymous figures such as Macky Kane. Paoletti examines both professional and amateur artists in genres ranging from portraiture to landscape and across media such as glass painting and lithography.

Featuring a wealth of breathtaking images published here for the first time, *Portrait and Place* brings to life the important histories of photography on the African continent.



Recording State Rites in Words and Images

Song-mi Yi
9780691973906
£80.00 • \$95.00 • Hardcover
Art / Asian
February 2024
Princeton University Press

A beautifully illustrated, interdisciplinary look at the ceremonies and protocols of the dynastic court of Joseon Korea

Recording State Rites in Words and Images provides an engaging and in-depth exploration of the large corpus of court statutes compiled during the Joseon dynasty of Korea. The term *uigwe*, commonly translated as “royal protocols,” is the name given to the collection of nearly four thousand books that were commissioned and written to document the customs, rituals, rules, protocols, and ceremonial practices of the Joseon dynasty. In this generously illustrated book, Yi Song-mi introduces readers to the rich and varied documentary tradition embodied in the *uigwe*, sharing invaluable insights into time-honored court customs through text and images and analyzing changes in ritual practice over time.

The first comprehensive study of its kind in English, *Recording State Rites in Words and Images* presents groundbreaking research that opens a window on Korean history and art and will serve as an inspiration to students, scholars, and anyone interested in topics such as dynastic customs, court artists, and bookmaking.

Published in association with the P. Y. and Kinmay W. Tang Center for East Asian Art at Princeton University

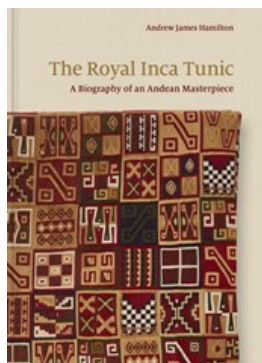


The River of Becoming – The Life and Times of Lucas Samaras

Michael Skafidas
9781912475582
£30.00 • \$37.00 • Paperback
Biography & Autobiography / Artists, Architects, Photographers
June 2024
Columbia University Press

Lucas Samaras is one of the great avant-garde artists of our time. Renowned both for his use of fabrics and for his deployment of everyday objects in his installations, he is perhaps best known for his work in photography, where he frequently takes himself as a subject. This lavishly illustrated volume is the authoritative biography of a consummate self-portraitist and a riveting depiction of a paradoxical personality: of an artist whose work in the 1960s and '70s “prefigured the vindicated narcissism of the selfie era”, but who also shows every sign of being “a quiet and agoraphobic maverick at war with the mindset of calculated sociability”.

From his sensitive evocation of Samaras’s childhood in wartime Greece through to his perceptive interpretation of the artist’s career in the United States, Michael Skafidas has produced an outstanding account of his subject’s life and work. It is also an intriguing record of his own relationship with Samaras, and a powerful mediation on the art of life-writing.



The Royal Inca Tunic – A Biography of an Andean Masterpiece

Andrew James Hamilton
9780691256955
£45.00 • \$55.00 • Hardcover
Art / Caribbean & Latin American
May 2024
Princeton University Press

The hidden life of the greatest surviving work of Inca art

The most celebrated Andean artwork in the world is a five-hundred-year-old Inca tunic made famous through theories about the meanings of its intricate designs, including attempts to read them as a long-lost writing system. But very little is really known about it. *The Royal Inca Tunic* reconstructs the history of this enigmatic object, presenting significant new findings about its manufacture and symbolism in Inca visual culture.

Andrew James Hamilton draws on meticulous physical examinations of the garment conducted over a decade, wide-ranging studies of colonial Peruvian manuscripts, and groundbreaking research into the tunic’s provenance. He methodically builds a case for the textile having been woven by two women who belonged to the very highest echelon of Inca artists for the last emperor of the Inca Empire on the eve of the Spanish invasion in 1532. Hamilton reveals for the first time that this imperial vestment remains unfinished and has suffered massive dye fading that transforms its appearance today, and he proposes a bold new conception of what this radiant masterpiece originally looked like.

Featuring stunning photography of the tunic and Hamilton’s own beautiful illustrations, *The Royal Inca Tunic* demonstrates why this object holds an important place in the canon of art history as a deft creation by Indigenous women artists, a reminder of the horrors of colonialism, and an emblem of contemporary Andean identity.



Ulises Carrión – Bookworks and Beyond

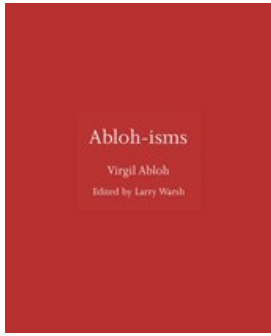
9780691973890
£42.00 • \$49.95 • Hardcover
Art / Individual Artists
April 2024
Princeton University Press

A richly illustrated account of the life and work of the twentieth-century Mexican artist and writer who reimagined what the book could look like, mean, and do

Ulises Carrión (1941–1989) was one of the most remarkable artists and writers of the second half of the twentieth century. Part of a generation of artists that challenged the boundaries separating visual arts, literature, music, and performance, Carrión worked in a wide range of media: artists’ books, sound poetry, performance art, mail art, video art, theoretical writing, and exhibitions. Today, Carrión’s work is inspiring a new generation of artists, art historians, and cultural practitioners around the world. *Ulises Carrión: Bookworks and Beyond* presents a richly illustrated, panoramic account of his life and work and highlights how he transformed conventional understandings of the book by reimagining it as a material, semiotic, and social platform capable of redefining the artist’s role in society.

A promising young writer, Carrión left his native Mexico in the late 1960s to study literature in Europe. In 1972, he settled in Amsterdam, a progressive city where he could live as an openly gay man, and joined a community of like-minded artists. In 1975, he founded the legendary Other Books & So, a trailblazing bookstore-gallery that became a hub for exhibiting and promoting artistic experiments taking place in Amsterdam and internationally.

Ulises Carrión includes an evocative and representative selection of the artist’s books, artworks, and ephemera, most of them from Princeton University Library, which has one of the largest collections of his work in North America. Featuring original scholarly and literary essays, the book mirrors and engages with Carrión’s own mixture of scholarly and creative work. With its key primary material, interdisciplinary critical perspectives, and new interpretations, the book sheds



Abloh-isms

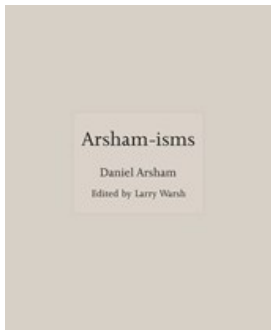
Virgil Abloh
9780691213798
£12.99 • \$14.95 • Hardcover
Art / Individual Artists
April 2021
Princeton University Press

A collection of essential quotations from the renowned fashion designer, DJ, and stylist

Abloh-isms is a collection of essential quotations from American fashion designer, DJ, and stylist Virgil Abloh, who was a major creative figure in the worlds of pop culture and art. Abloh began his career as Kanye West's creative director before founding the luxury streetwear label Off-White and becoming artistic director for Louis Vuitton, making Abloh the first American of African descent to hold that title at a French fashion house. Defying categorization, Abloh's work has been the subject of solo exhibitions at museums and galleries, most notably in a major retrospective at the Museum of Contemporary Art Chicago. Gathered from interviews and other sources, this selection of compelling and memorable quotations from the designer reveals his thoughts on a wide range of subjects, including creativity, passion, innovation, race, and what it means to be an artist of his generation. Lively and thought-provoking, these quotes reflect Abloh's unique perspective as a trailblazer in his fields.

Select quotations from the book:

- "I believe that coincidence is key, but coincidence is energies coming towards each other. You have to be moving to meet it."
- "Life is collaboration. Where I think art can be sort of misguided is that it propagates this idea of itself as a solo love affair—one person, one idea, no one else involved."
- "Black influence has created a new ecosystem, which can grow and support different types of life that we couldn't before."



Arsham-isms

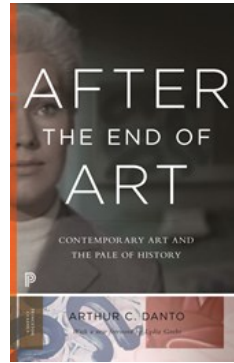
Daniel Arsham
9780691217505
£12.99 • \$14.95 • Hardcover
Art / Individual Artists
April 2021
Princeton University Press

A collection of compelling quotations from a rising star in contemporary art, architecture, and design

The work of renowned contemporary artist Daniel Arsham blurs the lines between art, architecture, archeology, and design. In his distinctive style, he takes ancient art works and objects from twentieth-century pop culture and casts sculptures of them in geological materials such as quartz or volcanic ash, colliding past, present, and future in haunted yet playful visions that prompt viewers to question their everyday surroundings. Gathered from interviews and other sources, *Arsham-isms* is a collection of lively, thought-provoking, and memorable quotations from this exciting young creative talent on a wide range of subjects—including art, architecture, film, design, pop culture, the art world, and what it means to be a globally recognized artist today.

Select quotations from the book:

- "Art needs to be a little dangerous."
- "You don't have to own the thing to be part of it."
- "This work for me is not about progress. It is about destruction and growth and where they are able to meet in the middle."



After The End of Art - Contemporary Art and the Pale of History - Updated Edition

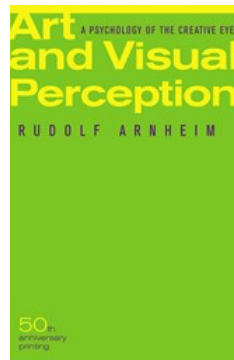
Arthur C. Danto
9780691163895
£16.99 • \$19.95 • Paperback
Art / History / Contemporary (1945-)
September 2014
Princeton University Press

The classic and provocative account of how art changed irrevocably with pop art and why traditional aesthetics can't make sense of contemporary art

A classic of art criticism and philosophy, *After the End of Art* continues to generate heated debate for its radical and famous assertion that art ended in the 1960s. Arthur Danto, a philosopher who was also one of the leading art critics of his time, argues that traditional notions of aesthetics no longer apply to contemporary art and that we need a philosophy of art criticism that can deal with perhaps the most perplexing feature of current art: that everything is possible.

An insightful and entertaining exploration of art's most important aesthetic and philosophical issues conducted by an acute observer of contemporary art, *After the End of Art* argues that, with the eclipse of abstract expressionism, art deviated irrevocably from the narrative course that Vasari helped define for it in the Renaissance. Moreover, Danto makes the case for a new type of criticism that can help us understand art in a posthistorical age where, for example, an artist can produce a work in the style of Rembrandt to create a visual pun, and where traditional theories cannot explain the difference between Andy Warhol's Brillo Box and the product found in the grocery store.

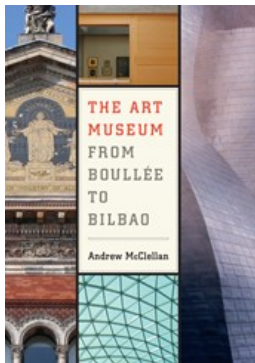
After the End of Art addresses art history, pop art, "people's art," the future role of museums, and the critical contributions of Clement Greenberg, whose aesthetics-based criticism helped a previous generation make sense of modernism. Tracing art history from a mimetic tradition (the idea that art was a progressively more adequate representation of reality) through the modern era of manifestos (when art was defined by the artist's philosophy), Danto shows that it wasn't until the invention of pop art that the historical understanding of the means and ends of art was nullified.



Art and Visual Perception - A Psychology of the Creative Eye 50th Anniversary

Rudolf Arnheim
9780520243835
£28.00 • \$32.95 • Paperback
Art
December 2004
University of California Press

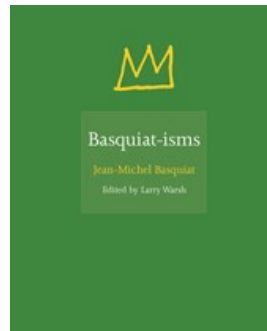
Since its publication fifty years ago, this work has established itself as a classic. It casts the visual process in psychological terms and describes the creative way one's eye organizes visual material according to specific psychological premises. In 1974 this book was revised and expanded, and since then it has continued to burnish Rudolf Arnheim's reputation as a groundbreaking theoretician in the fields of art and psychology.



Art Museum from Boullée to Bilbao

Andrew McClellan
9780520251267
£33.00 • \$38.95 • Paperback
Art
January 2008
University of California Press

Art museums have emerged in recent decades as the most vibrant and popular of all cultural institutions. Though art museums have never been more popular, their direction and values are now being contested as never before—both in the media and in the art world itself. This engaging thematic history of the art museum from its inception in the eighteenth century to the present offers an essential framework for understanding contemporary debates as they have evolved in Europe and the United States. From the visionary museums of Boullée in the eighteenth century to the new Guggenheim in Bilbao and beyond, it explores key aspects of museum theory and practice: ideals and mission; architecture; collecting, classification, and display; the public; commercialism; and restitution and repatriation. The only single volume to give a comprehensive account of the issues critical to museums, the book also highlights the challenges they will face in the future.



Basquiat-isms

Jean-michel Basquiat
9780691192833
£10.99 • \$12.95 • Hardcover
Art / Individual Artists
May 2019
Princeton University Press

A collection of essential quotations and other writings from artist and icon Jean-Michel Basquiat

One of the most important artists of the late twentieth century, Jean-Michel Basquiat explored the interplay of words and images throughout his career as a celebrated painter with an instantly recognizable style. In his paintings, notebooks, and interviews, he showed himself to be a powerful and creative writer and speaker as well as image-maker. *Basquiat-isms* is a collection of essential quotations from this godfather of urban culture. In these brief, compelling, and memorable selections, taken from his interviews as well as his visual and written works, Basquiat writes and speaks about culture, his artistic persona, the art world, artistic influence, race, urban life, and many other subjects. Concise, direct, forceful, poetic, and enigmatic, Basquiat's words, like his art, continue to resonate.

Select quotations from the book:

- "I cross out words so you will see them more; the fact that they are obscured makes you want to read them."
- "I think there are a lot of people that are neglected in art, I don't know if it's because of who made the paintings or what, but, um . . . black people are never really portrayed realistically or I mean not even portrayed in modern art."
- "Since I was 17, I thought I might be a star."
- "The more I paint the more I like everything."
- "I think I make art for myself, but ultimately I think I make it for the world."



Blue - The History of a Color

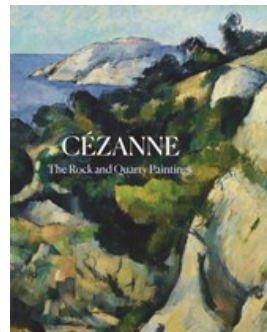
Michel Pastoureau
9780691181363
£35.00 • \$39.95 • Hardcover
Art / History
February 2018
Princeton University Press

A beautifully illustrated visual and cultural history of the color blue throughout the ages

Blue has had a long and topsy-turvy history in the Western world. The ancient Greeks scorned it as ugly and barbaric, but most Americans and Europeans now cite it as their favorite color. In this fascinating history, the renowned medievalist Michel Pastoureau traces the changing meanings of blue from its rare appearance in prehistoric art to its international ubiquity today.

Any history of color is, above all, a social history. Pastoureau investigates how the ever-changing role of blue in society has been reflected in manuscripts, stained glass, heraldry, clothing, paintings, and popular culture. Beginning with the almost total absence of blue from ancient Western art and language, the story moves to medieval Europe. As people began to associate blue with the Virgin Mary, the color became a powerful element in church decoration and symbolism. Blue gained new favor as a royal color in the twelfth century and became a formidable political and military force during the French Revolution. As blue triumphed in the modern era, new shades were created and blue became the color of romance and the blues. Finally, Pastoureau follows blue into contemporary times, when military clothing gave way to the everyday uniform of blue jeans and blue became the universal and unifying color of the Earth as seen from space.

Beautifully illustrated, *Blue* tells the intriguing story of our favorite color and the cultures that have hated it, loved it, and made it essential to some of our greatest works of art.



Cézanne - The Rock and Quarry Paintings

9780300250480
£35.00 • \$45.00 • Hardcover
Art / Individual Artists / Monographs
May 2020
Princeton University Press

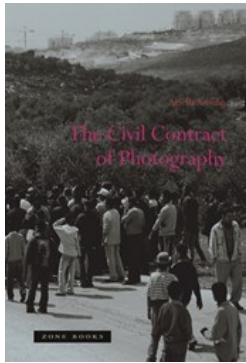
A rich vein of the artist's mature work, depicting the foundations of landscape and place

From the mid-1860s until shortly before his death, Paul Cézanne (1839–1906) created 27 canvases that take rock formations as their principal subjects. This is the first publication to focus exclusively on these extraordinary works. It illustrates all of Cézanne's mature paintings of rock formations, including scenes of the terrain of the forest of Fontainebleau, the Mediterranean coastal village of L'Estaque, and the area around Aix-en-Provence, alongside examples of his watercolors of these subjects. An introductory essay by John Elderfield assesses these paintings in terms of their character, development, and relationship to Cézanne's other works; their critical interpretations; and their geological and corporeal associations. Faya Causey's essay examines the Provençal context of Cézanne's rock and quarry paintings, as well as the status of geology in France during the second half of the 19th century. The catalogue section, introduced by Anna Swinbourne, chronicles the sites, presenting details of where specifically the paintings were made and of the features that they represent, together with technical aspects of particular works.

Distributed for the Princeton University Art Museum

Exhibition Schedule:

Princeton University Art Museum



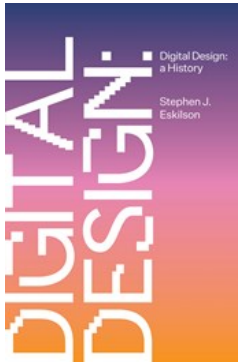
The Civil Contract of Photography

Ariella Azoulay
9781890951894

£22.00 • \$27.95 • Paperback
Photography / Criticism
December 2012
Zone Books – MIT

In this groundbreaking work, Ariella Azoulay thoroughly revises our understanding of the ethical status of photography. It must, she insists, be understood in its inseparability from the many catastrophes of recent history. She argues that photography is a particular set of relations between individuals and the powers that govern them and, at the same time, a form of relations among equals that constrains that power. Anyone, even a stateless person, who addresses others through photographs or occupies the position of a photograph's addressee, is or can become a member of the citizenry of photography.

The crucial arguments of the book concern two groups that have been rendered invisible by their state of exception: the Palestinian noncitizens of Israel and women in Western societies. Azoulay's leading question is: Under what legal, political, or cultural conditions does it become possible to see and show disaster that befalls those with flawed citizenship in a state of exception? *The Civil Contract of Photography* is an essential work for anyone seeking to understand the disasters of recent history and the consequences of how they and their victims are represented.



Digital Design – A History

Stephen Eskilson
9780691181394

£42.00 • \$49.95 • Hardcover
Design / History & Criticism
October 2023
Princeton University Press

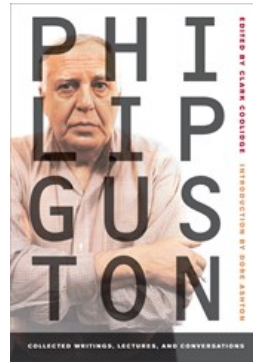
A groundbreaking history of digital design from the nineteenth century to today

Digital design has emerged as perhaps the most dynamic force in society, occupying a fluid, experimental space where product design intersects with art, film, business, engineering, theater, music, and artificial intelligence. Stephen Eskilson traces the history of digital design from its precursors in the nineteenth century to its technological and cultural ascendancy today, providing a multifaceted account of a digital revolution that touches all aspects of our lives.

We live in a time when silicon processors, miniaturization, and CAD-enhanced 3D design have transformed the tangible world of cars and coffee makers as well as the screen world on our phones, computers, and game systems. Eskilson provides invaluable historical perspective to help readers better understand how digital design has become such a vibrant feature of the contemporary landscape. He covers topics ranging from graphic and product design to type, web design, architecture, data visualization, and virtual reality. Along the way, he paints compelling portraits of key innovators behind this transformation, from foundational figures such as Marshall McLuhan, Nam June Paik, and April Greiman to those mapping new frontiers, such as Jeanne Gang, Jony Ive, Yugo Nakamura, Neri Oxman, and Jewel Burks Solomon.

Bringing together an unprecedented array of sources on digital design, this comprehensive and richly illustrated book reveals how many of the digital practices we think of as cutting-edge actually originated in the analog age and how the history of digital design is as much about our changing relationship to forms as the forms themselves.

This book's distinctive cover design features an overlay of raised dots printed in clear ink. The

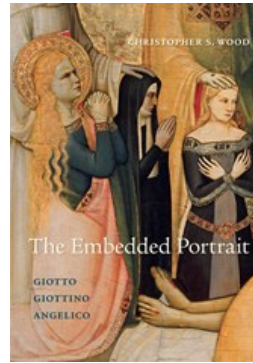


Collected Writings, Lectures, and Conversations

Philip Guston
9780520257160

£31.00 • \$36.95 • Paperback
Art / American
December 2010
University of California Press

This is the premier collection of dialogues, talks, and writings by Philip Guston (1913–1980), one of the most intellectually adventurous and poetically gifted of modern painters. Over the course of his life, Guston's wide reading in literature and philosophy deepened his commitment to his art—from his early Abstract Expressionist paintings to his later gritty, intense figurative works. This collection, with many pieces appearing in print for the first time, lets us hear Guston's voice—as the artist delivers a lecture on Renaissance painting, instructs students in a classroom setting, and discusses such artists and writers as Piero della Francesca, de Chirico, Picasso, Kafka, Beckett, and Gogol.



The Embedded Portrait – Giotto, Giotto, Angelico

Christopher S. Wood
9780691244266

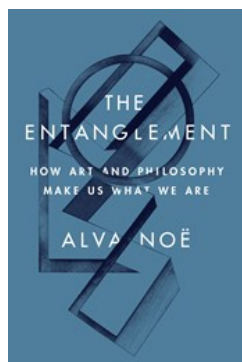
£55.00 • \$65.00 • Hardcover
Art / Individual Artists
November 2023
Princeton University Press

A new study of the early Renaissance portrait

In fourteenth-century Italy, ever more women and men—not only clergy but also laity—introduced their own portraits into sacred paintings. Images of modern supplicants, submissive and prayerful, shared space with the holy narratives. The portraits mimicked the first worshippers of Christ: Mary, the Three Magi, Mary Magdalene. At the same time, they modeled, for modern viewers, ideal involvement in the emotion-laden stories. In *The Embedded Portrait*, Christopher S. Wood traces these incursions of the real and profane into Florentine sacred painting between Giotto and Fra Angelico.

The portraits not only intruded upon a sacred space, but also intervened in an artwork. The pressure exerted by the modern interlopers—their lives and experiences, implied by their portraits—threatened the formal closure that had served as a powerful symbolic form of the pact between God and humans. *The Embedded Portrait* reconstructs this art historical drama from the point of view of the artists rather than the patrons. Following clues left by Vasari, the book assigns a leading role to the painter Giotto, or “little Giotto.” Little-known today but highly regarded in his lifetime, Giotto proposed a new manner of painting that was later realized by Fra Angelico through his own innovative approach to the problem of the embedded portrait.

Seeking not to stabilize the artworks but to extend their reach, the interpretations offered in *The Embedded Portrait* re-create and update the psychic and libidinal energies that gave rise to these works in the first place.



The Entanglement – How Art and Philosophy Make Us What We Are

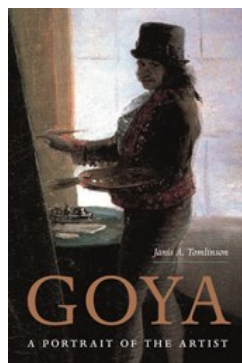
Alva Noë
9780691188812
£22.00 • \$27.95 • Hardcover
Philosophy / Aesthetics
August 2023
Princeton University Press

Why human nature is an aesthetic phenomenon—and why we need art and philosophy to understand ourselves

In *The Entanglement*, philosopher Alva Noë explores the inseparability of life, art, and philosophy, arguing that we have greatly underestimated what this entangled reality means for understanding human nature.

Life supplies art with its raw materials, but art, Noë argues, remakes life by giving us resources to live differently. Our lives are permeated with the aesthetic. Indeed, human nature is an aesthetic phenomenon, and art—our most direct and authentic way of engaging the aesthetic—is the truest way of understanding ourselves. All this suggests that human nature is not a natural phenomenon. Neither biology, cognitive science, nor AI can tell a complete story of us, and we can no more pin ourselves down than we can fix or settle on the meaning of an artwork. Even more, art and philosophy are the means to set ourselves free, at least to some degree, from convention, habit, technology, culture, and even biology. In making these provocative claims, Noë explores examples of entanglement—in artworks and seeing, writing and speech, and choreography and dancing—and examines a range of scientific efforts to explain the human.

Challenging the notions that art is a mere cultural curiosity and that philosophy has been outmoded by science, *The Entanglement* offers a new way of thinking about human nature, the limits of natural science in understanding the human, and the essential role of art and philosophy in trying to know ourselves.



Goya – A Portrait of the Artist

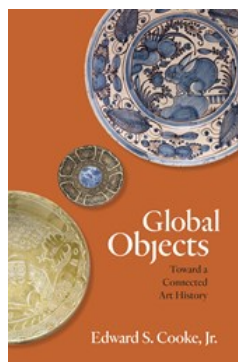
Janis Tomlinson
9780691234120
£20.00 • \$24.95 • Paperback
Biography & Autobiography / Artists, Architects, Photographers
August 2022
Princeton University Press

The first major English-language biography of Francisco Goya y Lucientes, who ushered in the modern era

The life of Francisco Goya (1746–1828) coincided with an age of transformation in Spanish history that brought upheavals in the country's politics and at the court which Goya served, changes in society, the devastation of the Iberian Peninsula in the war against Napoleon, and an ensuing period of political instability. In this revelatory biography, Janis Tomlinson draws on a wide range of documents—including letters, court papers, and a sketchbook used by Goya in the early years of his career—to provide a nuanced portrait of a complex and multifaceted painter and printmaker, whose art is synonymous with compelling images of the people, events, and social revolution that defined his life and era.

Tomlinson challenges the popular image of the artist as an isolated figure obsessed with darkness and death, showing how Goya's likeability and ambition contributed to his success at court, and offering new perspectives on his youth, rich family life, extensive travels, and lifelong friendships. She explores the full breadth of his imagery—from scenes inspired by life in Madrid to visions of worlds without reason, from royal portraits to the atrocities of war. She sheds light on the artist's personal trials, including the deaths of six children and the onset of deafness in middle age, but also reconsiders the conventional interpretation of Goya's late years as a period of disillusion, viewing them instead as years of liberated artistic invention, most famously in the murals on the walls of his country house, popularly known as the "black" paintings.

A monumental achievement, *Goya: A Portrait of the Artist* is the definitive biography of an artist



Global Objects – Toward a Connected Art History

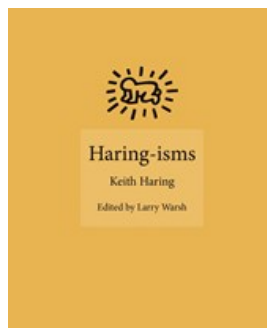
Edward S. Cooke
9780691184739
£30.00 • \$37.00 • Paperback
Art / History
November 2022
Princeton University Press

A bold reorientation of art history that bridges the divide between fine art and material culture through an examination of objects and their uses

Art history is often viewed through cultural or national lenses that define some works as fine art while relegating others to the category of craft. *Global Objects* points the way to an interconnected history of art, examining a broad array of functional aesthetic objects that transcend geographic and temporal boundaries and challenging preconceived ideas about what is and is not art.

Avoiding traditional binaries such as East versus West and fine art versus decorative art, Edward Cooke looks at the production, consumption, and circulation of objects made from clay, fiber, wood, and nonferrous base metals. Carefully considering the materials and process of making, and connecting process to product and people, he demonstrates how objects act on those who look at, use, and acquire them. He reveals how objects retain aspects of their local fabrication while absorbing additional meanings in subtle and unexpected ways as they move through space and time. In emphasizing multiple centers of art production amid constantly changing contexts, Cooke moves beyond regional histories driven by geography, nation-state, time period, or medium.

Beautifully illustrated, *Global Objects* traces the social lives of objects from creation to purchase, and from use to experienced meaning, charting exciting new directions in art history.



Haring-isms

Keith Haring
9780691209852
£13.99 • \$16.95 • Hardcover
Art / Individual Artists
November 2020
Princeton University Press

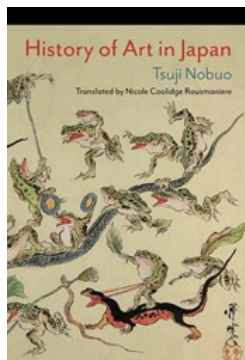
Essential quotations from renowned artist and pop icon Keith Haring

Keith Haring remains one of the most important and celebrated artists of his generation and beyond. Through his signature bold graphic line drawings of figures and forms dancing and grooving, Haring's paintings, large-scale public murals, chalk drawings, and singular graffiti style defined an era and brought awareness to social issues ranging from gay rights and AIDS to drug abuse prevention and a woman's right to choose. *Haring-isms* is a collection of essential quotations from this creative thinker and legendary artist.

Gathered from Haring's journals and interviews, these lively quotes reveal his influences and thoughts on a variety of topics, including birth and death, possibility and uncertainty, and difference and conformity. They demonstrate Haring's deep engagement with subjects outside of the art world and his outspoken commitment to activism. Taken together, this selection reflects Haring's distinctive voice and reminds us why his work continues to resonate with fans around the globe.

Select quotations from the book:

- “Art lives through the imaginations of the people who are seeing it. Without that contact, there is no art.”
- “It's a huge world. There are lots and lots and lots of people that I haven't reached yet that I'd like to reach.”
- “Art is one of the last areas that is totally within the realm of the human individual and can't be copied or done better by a machine.”

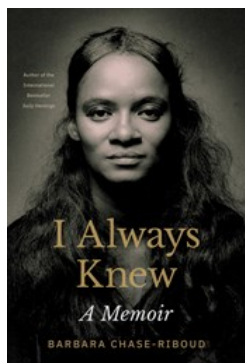


The History of Art in Japan

Nobuo Tsuji
9780231193412
£30.00 • \$34.95 • Paperback
Art / Asian / Japanese
October 2019
Columbia University Press

History of Art in Japan is a fully illustrated overview of Japanese art, written by one of Japan's most distinguished art historians. This masterful account of the country's exceptional cultural heritage sheds light on how Japan has nurtured distinctive aesthetics, prominent artists, and movements that have achieved global influence and popularity.

A leading authority on Japanese art history, Tsuji Nobuo discusses works ranging from the Jōmon period to contemporary art, from earthenware figurines in 13,000 BCE to manga, anime, and modern subcultures. He explains crucial aspects of Japan's many artistic mediums and styles—including paintings, *ukiyo-e*, ceramics, sculpture, armor, gardens, and architecture—covering thousands of years. Drawing on newly discovered archaeological findings and the latest research, the book examines Japanese art in various contexts, including Buddhist and religious influences, aristocratic and popular aesthetics, and interactions with the world. Generously illustrated with hundreds of full-color images, maps, and figures, *History of Art in Japan* is an indispensable resource for all those interested in this multifaceted history, illuminating countless aspects of Japanese art for scholars and general readers alike.



I Always Knew - A Memoir

Barbara Chase-Riboud
9780691234274
£35.00 • \$39.95 • Hardcover
Biography & Autobiography / Artists,
Architects, Photographers
October 2022
Princeton University Press

The extraordinary life story of the celebrated artist and writer, as told through four decades of intimate letters to her beloved mother

Barbara Chase-Riboud has led a remarkable life. After graduating from Yale's School of Design and Architecture, she moved to Europe and spent decades traveling the world and living at the center of artistic, literary, and political circles. She became a renowned artist whose work is now in museum collections around the world. Later, she also became an award-winning poet and bestselling novelist. And along the way, she met many luminaries—from Henri Cartier-Bresson, Salvador Dalí, Alexander Calder, James Baldwin, and Mao Zedong to Toni Morrison, Pierre Cardin, Jacqueline Kennedy Onassis, and Josephine Baker.

I Always Knew is an intimate and vivid portrait of Chase-Riboud's life as told through the letters she wrote to her mother, Vivian Mae, between 1957 and 1991. In candid detail, Chase-Riboud tells her mother about her life in Europe, her work as an artist, her romances, and her journeys around the world, from Western and Eastern Europe to the Middle East, Africa, the Soviet Union, China, and Mongolia.

By turns brilliant and naïve, passionate and tender, poignant and funny, these letters show Chase-Riboud in the process of becoming who she is and who she might become. But what emerges most of all is the powerful story of a unique and remarkable relationship between a talented, ambitious, and courageous daughter and her adored mother.



Humanity

Ai Weiwei
9780691181523
£10.99 • \$12.95 • Hardcover
Art / Individual Artists / Artists' Books
March 2018
Princeton University Press

Writings on human life and the refugee crisis by the most important political artist of our time

Ai Weiwei (b. 1957) is widely known as an artist across media: sculpture, installation, photography, performance, and architecture. He is also one of the world's most important artist-activists and a powerful documentary filmmaker. His work and art call attention to attacks on democracy and free speech, abuses of human rights, and human displacement—often on an epic, international scale.

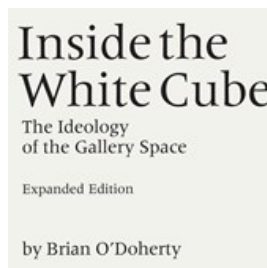
This collection of quotations demonstrates the range of Ai Weiwei's thinking on humanity and mass migration, issues that have occupied him for decades. Selected from articles, interviews, and conversations, Ai Weiwei's words speak to the profound urgency of the global refugee crisis, the resilience and vulnerability of the human condition, and the role of art in providing a voice for the voiceless.

Select quotations from the book:

"This problem has such a long history, a human history. We are all refugees somehow, somewhere, and at some moment."

"Allowing borders to determine your thinking is incompatible with the modern era."

"Art is about aesthetics, about morals, about our beliefs in humanity. Without that there is simply no art."



Inside the White Cube - The Ideology of the Gallery Space - Expanded Edition

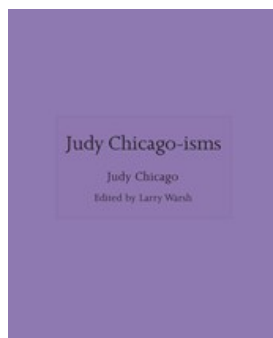
Brian O'Doherty
9780520220409
£27.00 • \$31.95 • Paperback
Art
January 2000
University of California Press

When these essays first appeared in *Artforum* in 1976, their impact was immediate. They were discussed, annotated, cited, collected, and translated—the three issues of *Artforum* in which they appeared have become nearly impossible to obtain. Having Brian O'Doherty's provocative essays available again is a signal event for the art world. This edition also includes "The Gallery as Gesture," a critically important piece published ten years after the others.

O'Doherty was the first to explicitly confront a particular crisis in postwar art as he sought to examine the assumptions on which the modern commercial and museum gallery was based. Concerned with the complex and sophisticated relationship between economics, social context, and aesthetics as represented in the contested space of the art gallery, he raises the question of how artists must construe their work in relation to the gallery space and system.

These essays are essential reading for anyone interested in the history and issues of postwar art in Europe and the United States. Teeming with ideas, relentless in their pursuit of contradiction and paradox, they exhibit both the understanding of the artist (Patrick Ireland) and the precision of the scholar.

With an introduction by Thomas McEviley and a brilliantly cogent afterword by its author, Brian O'Doherty once again leads us on the perilous journey to center to the art world: *Inside the White Cube*.



Judy Chicago-isms

Judy Chicago
9780691253961
£12.99 • \$16.95 • Hardcover
Art / American
October 2023
Princeton University Press

A collection of inspiring and provocative quotations from pioneering artist, feminist, and activist Judy Chicago

A fierce activist for women's rights and against climate change, Judy Chicago defines herself best: "I'm Judy Chicago, and I'm an artist and a troublemaker." A leader of the Women's Art Movement of the 1970s, Chicago also founded the first feminist art program in the United States. She is renowned for her monumental installation *The Dinner Party* (1974–1979), an iconic work that celebrates female luminaries from history and mythology, including Georgia O'Keeffe, Emily Dickinson, Sojourner Truth, and Hatshepsut. Gathered from interviews and other sources, *Judy Chicago-isms* is an inspiring collection of the memorable and powerful words of a trailblazing artist.

- "You don't have to be a man to support a patriarchal worldview, and you don't have to be a woman to support feminist values."
- "You have to choose hope. Hope comes from feeling that you're on the side of right and fighting for it. If you're a passive observer to what's going on, it's easy to give in to despair."
- "Feminist art is all the stages of a woman giving birth to herself."
- "[Women] should get fifty percent of the space in all institutions. That is what our mandate has to be."



Mathematics and Art – A Cultural History

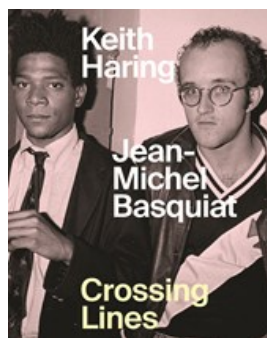
Lynn Gamwell
9780691165288
£50.00 • \$60.00 • Hardcover
Art / History
October 2015
Princeton University Press

A cultural history of the links between mathematics and art, from antiquity to today

This is a cultural history of mathematics and art, from antiquity to the present. Mathematicians and artists have long been on a quest to understand the physical world they see before them and the abstract objects they know by thought alone. Taking readers on a tour of the practice of mathematics and the philosophical ideas that drive the discipline, Lynn Gamwell points out the important ways mathematical concepts have been expressed by artists. Sumptuous illustrations of artworks and cogent math diagrams are featured in Gamwell's comprehensive exploration.

Gamwell begins by describing mathematics from antiquity to the Enlightenment, including Greek, Islamic, and Asian mathematics. Then focusing on modern culture, Gamwell traces mathematicians' search for the foundations of their science, such as David Hilbert's conception of mathematics as an arrangement of meaning-free signs, as well as artists' search for the essence of their craft, such as Aleksandr Rodchenko's monochrome paintings. She shows that self-reflection is inherent to the practice of both modern mathematics and art, and that this introspection points to a deep resonance between the two fields: Kurt Gödel posed questions about the nature of mathematics in the language of mathematics and Jasper Johns asked "What is art?" in the vocabulary of art. Throughout, Gamwell describes the personalities and cultural environments of a multitude of mathematicians and artists, from Gottlob Frege and Benoit Mandelbrot to Max Bill and Xu Bing.

Mathematics and Art demonstrates how mathematical ideas are embodied in the visual arts and will enlighten all who are interested in the complex intellectual pursuits, personalities, and cultural settings that connect these vast disciplines.



Keith Haring/Jean-Michel Basquiat – Crossing Lines

Dieter Buchhart
9781925432725
£42.00 • \$49.95 • Hardcover
Art / Graffiti & Street Art
January 2022
Princeton University Press

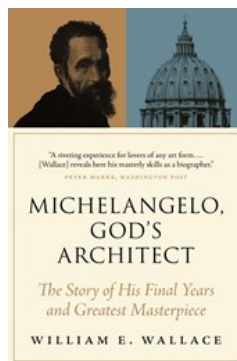
An exploration of the personal and artistic connections between two icons of twentieth-century art

Keith Haring (1958–1990) and Jean-Michel Basquiat (1960–1988) changed the art world of the 1980s through their idiosyncratic imagery, radical ideas, and complex sociopolitical commentary. Each artist invented a distinct visual language, employing signs, symbols, and words to convey strong messages in unconventional ways, and each left an indelible legacy that remains a force in contemporary visual and popular culture. Offering fascinating new insights into the artists' work, *Keith Haring Jean-Michel Basquiat* reveals the many intersections among Haring and Basquiat's lives, ideas, and practices.

This lavishly illustrated volume brings together more than two hundred images—works created in public spaces, paintings, sculptures, objects, works on paper, photographs, and more. These rich visuals are accompanied by essays and interviews from renowned scholars, artists, and art critics, exploring the reach and range of Haring and Basquiat's influence.

Keith Haring Jean-Michel Basquiat provides a valuable look at two artistic peers and boundary breakers whose tragically short but prolific careers left their marks on the art world and beyond.

Distributed for the National Gallery of Victoria in association with No More Rulers



Michelangelo, God's Architect – The Story of His Final Years and Greatest Masterpiece

William E. Wallace
9780691212753
£16.99 • \$19.95 • Paperback
Biography & Autobiography / Artists, Architects, Photographers
April 2021
Princeton University Press

The untold story of Michelangelo's final decades—and his transformation into the master architect of St. Peter's Basilica

As he entered his seventies, Michelangelo despaired that his productive years were over. Anguished by the death of friends and discouraged by the loss of commissions to younger artists, this supreme Renaissance painter and sculptor began carving his own tomb. It was at this unlikely moment that Michelangelo was given charge of the most ambitious and daunting project of his long creative life—the design and construction of St. Peter's Basilica. In this richly illustrated book, William Wallace tells for the first time the full story of Michelangelo's final two decades—and of how the artist transformed himself into one of the greatest architects of the Renaissance.



The Notebooks

Jean-Michel Basquiat

9780691167893

£30.00 • \$35.00 • Hardcover

Art / Individual Artists / Artists' Books

May 2015

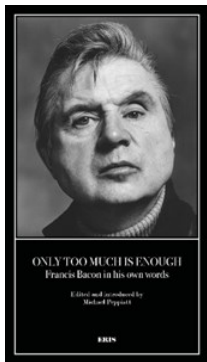
Princeton University Press

A facsimile edition of the artist's fascinating working notebooks

Brooklyn-born Jean-Michel Basquiat (1960-88) was one of the most important artists of the 1980s. A key figure in the New York art scene, he inventively explored the interplay between words and images throughout his career, first as a member of SAMO, a graffiti group active on the Lower East Side in the late 1970s, and then as a painter acclaimed for his unmistakable Neoexpressionist style. From 1980 to 1987, he filled numerous working notebooks with drawings and handwritten texts. This facsimile edition reproduces the pages of eight of these fascinating and rarely seen notebooks for the first time.

The notebooks are filled with images and words that recur in Basquiat's paintings and other works. Iconic drawings and pictograms of crowns, teepees, and hatch-marked hearts share space with handwritten texts, including notes, observations, and poems that often touch on culture, race, class, and life in New York. Like his other work, the notebooks vividly demonstrate Basquiat's deep interests in comic, street, and pop art, hip-hop, politics, and the ephemera of urban life. They also provide an intimate look at the working process of one of the most creative forces in contemporary American art.

Published in association with No More Rulers



Only Too Much Is Enough – Francis Bacon in his own words

Michael Peppiatt

9781912475568

£12.99 • \$16.00 • Paperback

Art

December 2021

Eris Press

Francis Bacon and Michael Peppiatt were close friends for over thirty years. As Peppiatt, the editor of this volume, tells us in his illuminating Introduction, the two would regularly embark on night-time "odysseys around London and Paris", "ordering extravagant vintages, raising toasts to all and sundry, talking and laughing immoderately."

Francis Bacon's conversation was witty, provocative, and profound. In this volume, his long-time friend, curator, chronicler, and biographer has gathered Bacon's most memorable aphorisms, evoking both the force of the artist's personality and the range of his interests.

These sayings, assembled for the first time in *Only Too Much Is Enough*, form a brilliant accompaniment to Bacon's works, conveying not only a sceptical and sometimes disquieting outlook on human relationships, but also keen insights into his creative process.



On Weaving – New Expanded Edition

Anni Albers

9780691177854

£48.00 • \$58.00 • Hardcover

Art / Individual Artists

September 2017

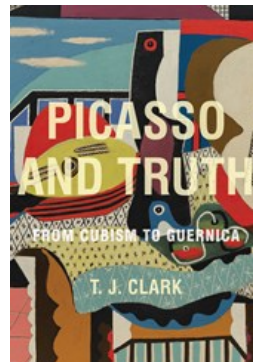
Princeton University Press

The classic book on the art and history of weaving—now expanded and in full color

Written by one of the twentieth century's leading textile artists, this splendidly illustrated book is a luminous meditation on the art of weaving, its history, its tools and techniques, and its implications for modern design. First published in 1965, *On Weaving* bridges the transition between handcraft and the machine-made, highlighting the essential importance of material awareness and the creative leaps that can occur when design problems are tackled by hand.

With her focus on materials and handlooms, Anni Albers discusses how technology and mass production place limits on creativity and problem solving, and makes the case for a renewed embrace of human ingenuity that is particularly important today. Her lucid and engaging prose is illustrated with a wealth of rare and extraordinary images showing the history of the medium, from hand-drawn diagrams and close-ups of pre-Columbian textiles to material studies with corn, paper, and the typewriter, as well as illuminating examples of her own work.

Now available for a new generation of readers, this expanded edition of *On Weaving* updates the book's original black-and-white illustrations with full-color photos, and features an afterword by Nicholas Fox Weber and essays by Manuel Cirauqui and T'ai Smith that shed critical light on Albers and her career.



Picasso and Truth – From Cubism to Guernica

T. J. Clark

9780691157412

£38.00 • \$45.00 • Hardcover

Art / Criticism & Theory

May 2013

Princeton University Press

A groundbreaking reassessment of Picasso by one of today's preeminent art historians

Picasso and Truth offers a breathtaking and original new look at the most significant artist of the modern era. From Pablo Picasso's early *The Blue Room* to the later *Guernica*, eminent art historian T. J. Clark offers a striking reassessment of the artist's paintings from the 1920s and 1930s. Why was the space of a room so basic to Picasso's worldview? And what happened to his art when he began to feel that room-space become too confined—too little exposed to the catastrophes of the twentieth century? Clark explores the role of space and the interior, and the battle between intimacy and monstrosity, in Picasso's art. Based on the A. W. Mellon Lectures in the Fine Arts delivered at the National Gallery of Art, this lavishly illustrated volume remedies the biographical and idolatrous tendencies of most studies on Picasso, reassessing the structure and substance of the artist's work.

With compelling insight, Clark focuses on three central works—the large-scale *Guitar and Mandolin on a Table* (1924), *The Three Dancers* (1925), and *The Painter and His Model* (1927)—and explores Picasso's answer to Nietzsche's belief that the age-old commitment to truth was imploding in modern European culture. Masterful in its historical contextualization, *Picasso and Truth* rescues Picasso from the celebrity culture that trivializes his accomplishments and returns us to the tragic vision of his art—humane and appalling, naïve and difficult, in mourning for a lost nineteenth century, yet utterly exposed to the hell of Europe between the wars.

Published in association with the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC



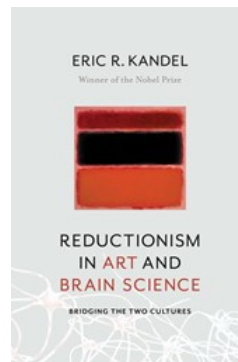
Red – The History of a Color

Michel Pastoureau
9780691172774
£35.00 • \$39.95 • Hardcover
Art / History
December 2016
Princeton University Press

A beautifully illustrated visual and cultural history of the color red throughout the ages

The color red has represented many things, from the life force and the divine to love, lust, and anger. Up through the Middle Ages, red held a place of privilege in the Western world. For many cultures, red was not just one color of many but rather the *only* color worthy enough to be used for social purposes. In some languages, the word for red was the same as the word for color. The first color developed for painting and dying, red became associated in antiquity with war, wealth, and power. In the medieval period, red held both religious significance, as the color of the blood of Christ and the fires of Hell, and secular meaning, as a symbol of love, glory, and beauty. Yet during the Protestant Reformation, red began to decline in status. Viewed as indecent and immoral and linked to luxury and the excesses of the Catholic Church, red fell out of favor. After the French Revolution, red gained new respect as the color of progressive movements and radical left-wing politics.

In this beautifully illustrated book, Michel Pastoureau, the acclaimed author of *Blue*, *Black*, and *Green*, now masterfully navigates centuries of symbolism and complex meanings to present the fascinating and sometimes controversial history of the color red. Pastoureau illuminates red's evolution through a diverse selection of captivating images, including the cave paintings of Lascaux, the works of Renaissance masters, and the modern paintings and stained glass of Mark Rothko and Josef Albers.

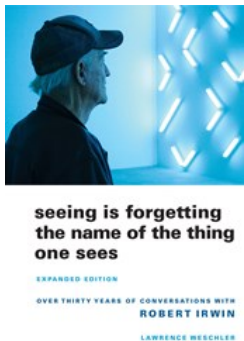


Reductionism in Art and Brain Science – Bridging the Two Cultures

Eric R. Kandel
9780231179638
£18.99 • \$22.95 • Paperback
Art / Color Theory
June 2018
Columbia University Press

Are art and science separated by an unbridgeable divide? Can they find common ground? In this new book, neuroscientist Eric R. Kandel, whose remarkable scientific career and deep interest in art give him a unique perspective, demonstrates how science can inform the way we experience a work of art and seek to understand its meaning. Kandel illustrates how reductionism—the distillation of larger scientific or aesthetic concepts into smaller, more tractable components—has been used by scientists and artists alike to pursue their respective truths. He draws on his Nobel Prize-winning work revealing the neurobiological underpinnings of learning and memory in sea slugs to shed light on the complex workings of the mental processes of higher animals.

In *Reductionism in Art and Brain Science*, Kandel shows how this radically reductionist approach, applied to the most complex puzzle of our time—the brain—has been employed by modern artists who distill their subjective world into color, form, and light. Kandel demonstrates through bottom-up sensory and top-down cognitive functions how science can explore the complexities of human perception and help us to perceive, appreciate, and understand great works of art. At the heart of the book is an elegant elucidation of the contribution of reductionism to the evolution of modern art and its role in a monumental shift in artistic perspective. Reductionism steered the transition from figurative art to the first explorations of abstract art reflected in the works of Turner, Monet, Kandinsky, Schoenberg, and Mondrian. Kandel explains how, in the postwar era, Pollock, de Kooning, Rothko, Louis, Turrell, and Flavin used a reductionist approach to arrive at their abstract expressionism and how Katz, Warhol, Close, and Sandback built upon the advances of the New York School to reimagine figurative and minimal art. Featuring captivating drawings of the brain alongside full-color reproductions of modern art masterpieces, this book draws out the common concerns of science and art and how they illuminate each other.



Seeing is Forgetting the Name of the Thing One Sees – Over Thirty Years of Conversations with Robert Irwin (Expanded Edition)

Lawrence Weschler
9780520256095
£28.00 • \$32.95 • Paperback
Art / History / Modern (late 19th Century to 1945)
January 2009

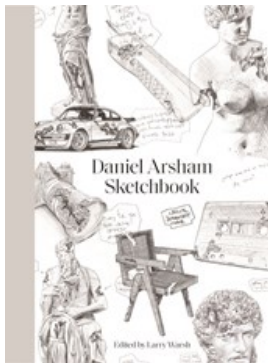
When this book first appeared in 1982, it introduced readers to Robert Irwin, the Los Angeles artist "who one day got hooked on his own curiosity and decided to live it." Now expanded to include six additional chapters and twenty-four pages of color plates, *Seeing Is Forgetting the Name of the Thing One Sees* chronicles three decades of conversation between Lawrence Weschler and light and space master Irwin. It surveys many of Irwin's site-conditioned projects—in particular the Central Gardens at the Getty Museum (the subject of an epic battle with the site's principal architect, Richard Meier) and the design that transformed an abandoned Hudson Valley factory into Dia's new Beacon campus—enhancing what many had already considered the best book ever on an artist.



Six Years – The Dematerialization of the Art Object from 1966 to 1972

Lucy R. Lippard
9780520210134
£29.00 • \$33.95 • Paperback
Art / History / Modern (late 19th Century to 1945)
April 1997
University of California Press

In *Six Years* Lucy R. Lippard documents the chaotic network of ideas that has been labeled conceptual art. The book is arranged as an annotated chronology into which is woven a rich collection of original documents—including texts by and taped discussions among and with the artists involved and by Lippard, who has also provided a new preface for this edition. The result is a book with the character of a lively contemporary forum that offers an invaluable record of the thinking of the artists—a historical survey and essential reference book for the period.



Sketchbook

Daniel Arsham

9780691234267

£30.00 • \$35.00 • Hardcover

Art / Individual Artists / Artists' Books

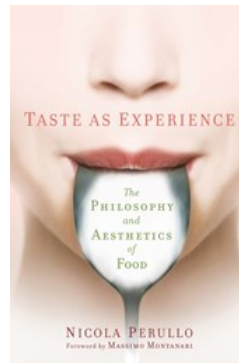
May 2022

Princeton University Press

Featuring never-before-seen drawings by the renowned contemporary artist, a beautiful facsimile edition that reveals the working process of an extraordinary creative mind

Sketchbook reproduces original working drawings and sketches by the contemporary American artist and designer Daniel Arsham, whose work freely crosses the boundaries of art, architecture, film, and design, and also speaks to fans of pop culture, including sneakerheads, car enthusiasts, and anime devotees. Spanning a decade and featuring previously unpublished drawings by this highly skilled draftsman, this beautifully produced facsimile edition provides an unprecedented, intimate look at Arsham's working process, revealing a new side of an extraordinary creative mind.

Published in association with No More Rulers



Taste as Experience – The Philosophy and Aesthetics of Food

Nicola Perullo

9780231173483

£25.00 • \$30.00 • Hardcover

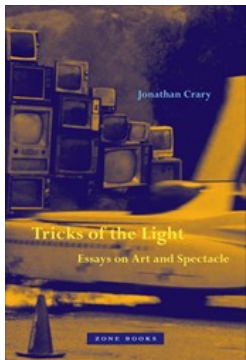
Philosophy / Aesthetics

April 2016

Columbia University Press

Taste as Experience puts the pleasure of food at the center of human experience. It shows how the sense of taste informs our preferences for and relationship to nature, pushes us toward ethical practices of consumption, and impresses upon us the importance of aesthetics. Eating is often dismissed as a necessary aspect of survival, and our personal enjoyment of food is considered a quirk. Nicola Perullo sees food as the only portion of the world we take in on a daily basis, constituting our first and most significant encounter with the earth.

Perullo has long observed people's food practices and has listened to their food experiences. He draws on years of research to explain the complex meanings behind our food choices and the thinking that accompanies our gustatory actions. He also considers our indifference toward food as a force influencing us as much as engagement. For Perullo, taste is value and wisdom. It cannot be reduced to mere chemical or cultural factors but embodies the quality and quantity of our earthly experience.



Tricks of the Light – Essays on Art and Spectacle

Jonathan Crary

9781942130857

£28.00 • \$32.00 • Hardcover

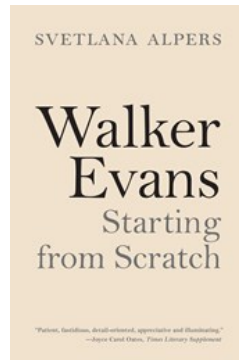
Art / History / Modern (late 19th Century to 1945)

October 2023

Princeton University Press

Essays on media systems and contemporary art by a leading theorist of modern visual culture

Tricks of the Light brings together essays by critic and art historian Jonathan Crary, internationally known for his groundbreaking and widely admired studies of modern Western visual culture. This collection features a compelling selection of Crary's responses to modern and contemporary art and to the transformations of twentieth-century media systems and urban/technological environments. These wide-ranging and provocative texts explore the work of painters, performance artists, writers, architects, and photographers, including Allan Kaprow, Eleanor Antin, Ed Ruscha, John Berger, Bridget Riley, J.G. Ballard, Rem Koolhaas, Gretchen Bender, Dennis Oppenheim, Paul Virilio, Robert Irwin, and Uta Barth. There are also reflections on filmmakers Fritz Lang, Stanley Kubrick, Jean-Luc Godard, David Cronenberg, and others. The book is enhanced by several expansive essays on the unstable status of television, both amid its beginnings in the 1930s and then during its assimilation into new assemblages and networks in the 1980s and 90s. These assess its many-sided role in the reshaping of subjectivity, temporality, and the operation of power. Like all of Crary's work, his writing here is grounded in the acuteness of his engagement with perceptual artifacts of many kinds and in his nuanced reading of historical processes and their cultural reverberations.



Walker Evans – Starting from Scratch

Svetlana Alpers

9780691222615

£25.00 • \$29.95 • Paperback

Photography / Individual Photographers / Artists' Books

November 2023

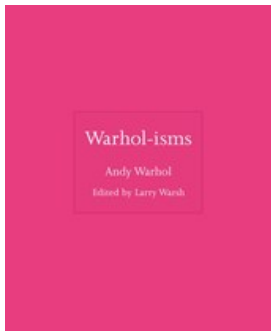
Princeton University Press

A magisterial study of celebrated photographer Walker Evans

Walker Evans (1903–75) was a great American artist photographing people and places in the United States in unforgettable ways. He is known for his work for the Farm Security Administration, addressing the Great Depression, but what he actually saw was the diversity of people and the damage of the long Civil War. In *Walker Evans*, renowned art historian Svetlana Alpers explores how Evans made his distinctive photographs. Delving into a lavish selection of Evans's work, Alpers uncovers rich parallels between his creative approach and those of numerous literary and cultural figures, locating Evans within the wide context of a truly international circle.

Alpers demonstrates that Evans's practice relied on his camera choices and willingness to edit multiple versions of a shot, as well as his keen eye and his distant straight-on view of visual objects. Illustrating the vital role of Evans's dual love of text and images, Alpers places his writings in conversation with his photographs. She brings his techniques into dialogue with the work of a global cast of important artists—from Flaubert and Baudelaire to Elizabeth Bishop and William Faulkner—underscoring how Evans's travels abroad in such places as France and Cuba, along with his expansive literary and artistic tastes, informed his quintessentially American photographic style.

A magisterial account of a great twentieth-century artist, *Walker Evans* urges us to look anew at the act of seeing the world—to reconsider how Evans saw his subjects, how he saw his photographs, and how we can see his images as if for the first time.



Warhol-isms

Andy Warhol
9780691235035
£12.99 • \$16.95 • Hardcover
Art / Individual Artists
July 2022
Princeton University Press

A unique collection of brilliant quotations from the legendary Pop artist

One of the most influential artists of his time and ours, Andy Warhol is nearly as renowned for what he said as for what he did. Indeed, he is so quotable that things he never said are endlessly and plausibly attributed to him, including, fittingly, the most celebrated fake Warhol saying—"In the future, everyone will be world-famous for 15 minutes." *Warhol-isms* separates legend from fact to present a unique and comprehensive collection of authentic quotations from the Pop artist. Gathered from interviews and other primary sources, these deadpan, droll, ironic, and sincere gems—in which a superficial embrace of superficiality often disguises provocative, unconventional ideas—provide compelling insights into the life and work of an artist who has left an indelible mark on art and popular culture.

Select quotations from the book:

- I think an artist is anybody who does something well.
- I went to [a psychiatrist] once, and he never called me back.
- They always say that time changes things, but you actually have to change them yourself.
- I've never met a person I couldn't call a beauty.
- New things are always better than old things.
- I'm still a commercial artist. I was always a commercial artist.



White - The History of a Color

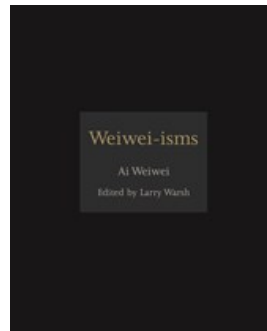
Michel Pastoureau
9780691243498
£35.00 • \$39.95 • Hardcover
Art / History
January 2023
Princeton University Press

From the acclaimed author of *Blue*, a beautifully illustrated history of the color white in visual culture, from antiquity to today

As a pigment, white is often thought to represent an absence of color, but it is without doubt an important color in its own right, just like red, blue, green, or yellow—and, like them, white has its own intriguing history. In this richly illustrated book, Michel Pastoureau, a celebrated authority on the history of colors, presents a fascinating visual, social, and cultural history of the color white in European societies, from antiquity to today.

Illustrated throughout with a wealth of captivating images ranging from the ancient world to the twenty-first century, *White* examines the evolving place, perception, and meaning of this deceptively simple but complex hue in art, fashion, literature, religion, science, and everyday life across the millennia. Before the seventeenth century, white's status as a true color was never contested. On the contrary, from antiquity until the height of the Middle Ages, white formed with red and black a chromatic triad that played a central role in life and art. Nor has white always been thought of as the opposite of black. Through the Middle Ages, the true opposite of white was red. White also has an especially rich symbolic history, and the color has often been associated with purity, virginity, innocence, wisdom, peace, beauty, and cleanliness.

With its striking design and compelling text, *White* is a colorful history of a surprisingly vivid and various color.



Weiwei-isms

Ai Weiwei
9780691157665
£12.99 • \$14.95 • Hardcover
Art / Individual Artists / Artists' Books
January 2013
Princeton University Press

The quotable Ai Weiwei

This collection of quotes demonstrates the elegant simplicity of Ai Weiwei's thoughts on key aspects of his art, politics, and life. A master at communicating powerful ideas in astonishingly few words, Ai Weiwei is known for his innovative use of social media to disseminate his views. The short quotations presented here have been carefully selected from articles, tweets, and interviews given by this acclaimed Chinese artist and activist. The book is organized into six categories: freedom of expression; art and activism; government, power, and moral choices; the digital world; history, the historical moment, and the future; and personal reflections.

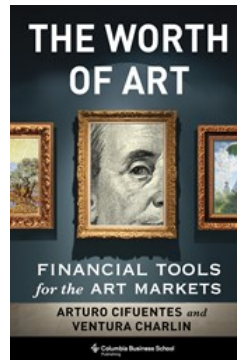
Together, these quotes span some of the most revealing moments of Ai Weiwei's eventful career—from his risky investigation into student deaths in the 2008 Sichuan earthquake to his arbitrary arrest in 2011—providing a window into the mind of one of the world's most electrifying and courageous contemporary artists.

Select Quotes from the Book:

On Freedom of Expression

- "Say what you need to say plainly, and then take responsibility for it."
- "A small act is worth a million thoughts."
- "Liberty is about our rights to question everything."

On Art and Activism



The Worth of Art - Financial Tools for the Art Markets

Arturo Cifuentes
9780231201780
£25.00 • \$30.00 • Hardcover
Art / Business Aspects
October 2023
Columbia University Press

The market for art can be as eye-catching as artworks themselves. Works by artists from da Vinci and Rembrandt to Picasso and Modigliani have sold for hundreds of millions of dollars. The world's ultrawealthy increasingly treat art as part of their portfolios. Since artworks are often valuable assets, how should financial professionals analyze them?

Arturo Cifuentes and Ventura Charlin provide an expert guide to the methods, risks, and rewards of investing in art. They detail how to apply the financial and statistical tools and techniques used to evaluate more traditional investments such as stocks, bonds, and real estate to art markets.

The Worth of Art: Financial Tools for the Art Markets shows readers how to use empirical evidence to answer questions such as: How do the returns on Basquiat compare to the S&P 500? Are Monet's portraits as valuable as his landscapes? Do red paintings fetch higher prices than blue ones, and does the color palette matter equally to the sales of abstract Rothkos and figurative Hockneys? How much should be loaned to a borrower who is pledging one of Joan Mitchell's late abstract paintings as collateral? Would the risk-return profile of a conventional portfolio benefit from exposure to Warhol?

Rigorous and readable, this book also demonstrates how quantitative analysis can deepen aesthetic appreciation of art.

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