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Complete Catalogue

Autumn 2022



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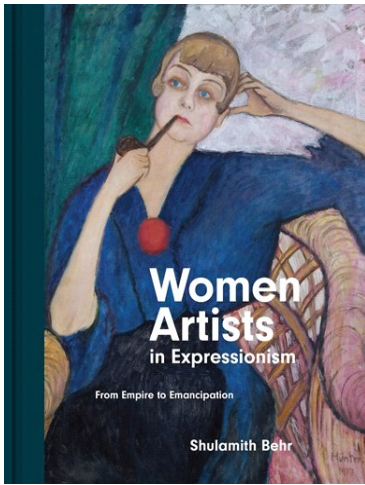


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Catalogue Contents

	Page
New Titles	1
Michel Pastoureau - The History of a Colour	15
Recently Published	18
ISMs	26
Best of Backlist	30
Backlist.....	34
Index	49
How to order	65



Women Artists in Expressionism

From Empire to Emancipation
S Behr

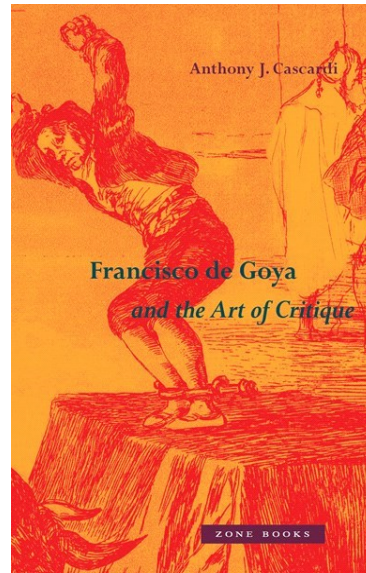
A beautifully illustrated examination of the women artists whose inspired search for artistic integrity and equality influenced Expressionist avant-garde culture

Women Artists in Expressionism explores how women negotiated the competitive world of modern art during the late Wilhelmine and early Weimar periods in Germany. Their stories challenge predominantly male-oriented narratives of Expressionism and shed light on the divergent artistic responses of women to the dramatic events of the early twentieth century.

Shulamith Behr shows how the posthumous critical reception of Paula Modersohn-Becker cast her as a prime agent of the feminization of the movement, and how Käthe Kollwitz used printmaking as a vehicle for technical innovation and sociopolitical commentary. She looks at the dynamic relationship between Marianne Werefkin and Gabriele Münter, whose different paths in life led them to the Blaue Reiter, a group of Expressionist artists that included Wassily Kandinsky and Paul Klee. Behr examines Nell Walden's role as an influential art dealer, collector, and artist, who promoted women Expressionists during the First World War, and discusses how Dutch artist Jacoba van Heemskerck's spiritual abstraction earned her the status of an honorary German Expressionist. She demonstrates how figures such as Rosa Schapire and Johanna Ey contributed to the development of the movement as spectators, critics, and collectors of male avant-gardism.

Richly illustrated, *Women Artists in Expressionism* is a women-centered history that reveals the importance of emancipative ideals to the shaping of modernity and the avant-garde.

9780691044620
\$65.00 | £50.00
Hardback
304 pages | 209mm : 266mm
2022
Princeton University Press



Francisco de Goya and the Art of Critique

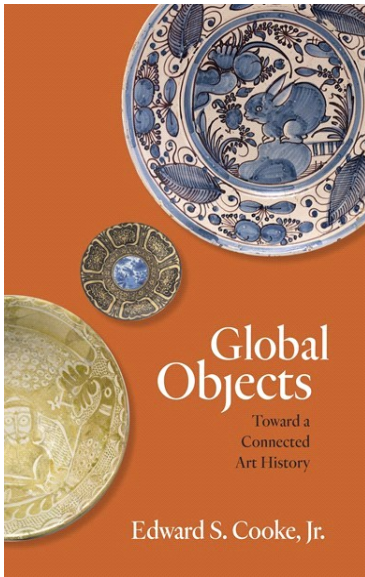
Anthony J. Cascardi

An unprecedented study of Goya's comprehensive elaboration of the critical function of the work of art

Francisco de Goya and the Art of Critique probes the relationship between the enormous, extraordinary, and sometimes baffling body of Goya's work and the interconnected issues of modernity, Enlightenment, and critique. Taking exception to conventional views that rely mainly on Goya's darkest images to establish his relevance for modernity, Cascardi argues that the entirety of Goya's work is engaged in a thoroughgoing critique of the modern social and historical worlds, of which it nonetheless remains an integral part. The book reckons with the apparent gulf assumed to divide the *Disasters of War* and the so-called Black Paintings from Goya's scenes of bourgeois life or from the well-mannered portraits of aristocrats, military men, and intellectuals. It shows how these apparent contradictions offer us a gateway into Goya's critical practice vis-à-vis a European modernity typically associated with the Enlightenment values dominant in France, England, and Germany. In demonstrating Goya's commitment to the project of critique, Cascardi provides an alternative to established readings of Goya's work, which generally acknowledge the explicit social criticism evident in works such as the *Caprichos* but which have little to say about those works that do not openly take up social or political themes. In *Francisco de Goya and the Art of Critique*, Cascardi shows how Goya was consistently engaged in a critical response to—and not just a representation of—the many different factors that are often invoked to explain his work, including history, politics, popular culture, religion, and the history of art itself.

9781942130697
\$42.00 | £32.00
Hardback
376 pages | 152.4mm : 228.6mm
2022

Art / History
Zone Books



Global Objects

Toward a Connected Art History

Edward S. Cooke, Jr.

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

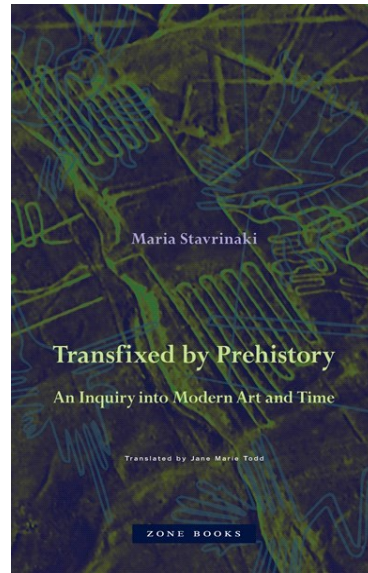
Art history is often viewed through cultural or national lenses that define some works as fine art while relegating others to the category of craft. *Global Objects* points the way to an interconnected history of art, examining a broad array of functional aesthetic objects that transcend geographic and 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.

9780691184739
\$35.00 | £28.00
Paperback
336 pages | 155.57mm : 234.95mm
2022

Art / History
Princeton University Press



Transfixed by Prehistory

An Inquiry into Modern Art and Time

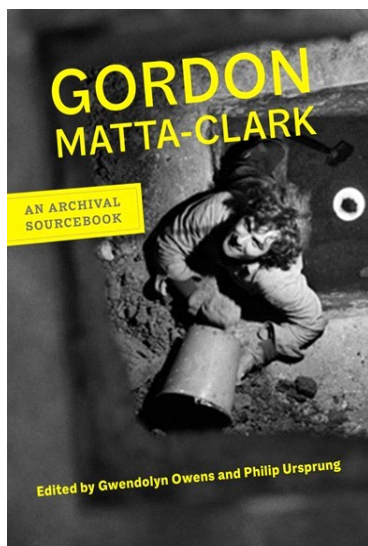
Maria Stavrinaki, Jane Marie Todd

An examination of how modern art was impacted by the concept of prehistory and the prehistoric

Prehistory is an invention of the late nineteenth century. In that moment of technological progress and acceleration of production and circulation, three major Western narratives about time took shape. One after another, these new fields of inquiry delved into the obscure immensity of the past: first, to surmise the age of the Earth; second, to find the point of emergence of human beings; and third, to ponder the age of art. Maria Stavrinaki considers the inseparability of these accounts of temporality from the disruptive forces of modernity. She asks what a history of modernity and its art would look like if considered through these three interwoven inventions of the *longue durée*. *Transfixed by Prehistory* attempts to articulate such a history, which turns out to be more complex than an inevitable march of progress leading up to the Anthropocene. Rather, it is a history of stupor, defamiliarization, regressive acceleration, and incessant invention, since the “new” was also found in the deep sediments of the Earth. Composed of as much speed as slowness, as much change as deep time, as much confidence as skepticism and doubt, modernity is a complex phenomenon that needs to be rethought. Stavrinaki focuses on this intrinsic tension through major artistic practices (Cézanne, Matisse, De Chirico, Ernst, Picasso, Dubuffet, Smithson, Morris, and contemporary artists such as Pierre Huyghe and Thomas Hirschhorn), philosophical discourses (Bataille, Blumenberg, and Jünger), and the human sciences. This groundbreaking book will attract readers interested in the intersections of art history, anthropology, psychoanalysis, mythology, geology, and archaeology.

9781942130659
\$35.00 | £28.00
Hardback
448 pages | 154mm : 235mm
2022

Art / History
Zone Books



Gordon Matta-Clark

An Archival Sourcebook

Gordon Matta-clark, Gwendolyn Owens, Philip Ursprung

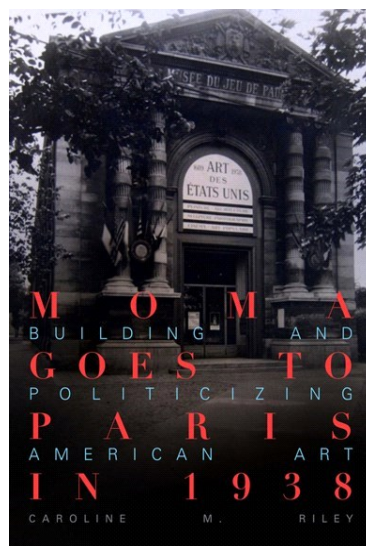
An essential reference that provides new understanding of the thought processes of one of the most radical artists of the late twentieth century.

Gordon Matta-Clark (1943–1978) has never been an easy artist to categorize or to explain. Although trained as an architect, he has been described as a sculptor, a photographer, an organizer of performances, and a writer of manifestos, but he is best known for *un-building* abandoned structures. In the brief span of his career, from 1968 to his early death in 1978, he created an oeuvre that has made him an enduring cult figure.

In 2002, when Gordon Matta-Clark's widow, Jane Crawford, put his archive on deposit at the Canadian Centre for Architecture in Montreal, it revealed a new voice in the ongoing discussion of artist/architect Matta-Clark's work: his own. Gwendolyn Owens and Philip Ursprung's careful selection and ordering of letters, interviews, statements, and the now-famous art cards from the CCA as well as other sources deepens our understanding of one of the most original thinkers of his generation. *Gordon Matta-Clark: An Archival Sourcebook* creates a multidimensional portrait that provides an opportunity for readers to explore and enjoy the complexity and contradiction that was Gordon Matta-Clark.

9780520280267
\$45.00 | £35.00
Paperback
432 pages | 178mm : 254mm
2022

Art / American
Documents of Twentieth-Century Art
University of California Press



MoMA Goes to Paris in 1938

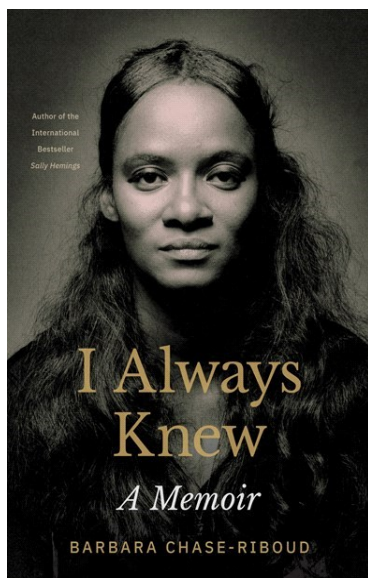
Building and Politicizing American Art

Caroline M. Riley

Three Centuries of American Art in 1938 was the Museum of Modern Art's first international exhibition. With over 750 artworks on view in Paris, it was the most comprehensive display of American art to date in Europe and an important contributor to the internationalization of American art. *MoMA Goes to Paris in 1938* explores how, at a time when the concept of artworks as "masterpieces" was very much up for debate, the exhibition expressed a vision of American art and culture that was not simply the rearticulation of prior surveys but an attempt at a new formulation. Caroline M. Riley demonstrates that the exhibition was not purely an art historical endeavor, but the work of nation building at the brink of international war in the politically turbulent 1930s, and the development of the idea that works of art can be diplomatic tools.

9780520386914
\$60.00 | £47.00
Hardback
360 pages | 7in : 10in
2023

Art / History
University of California Press



I Always Knew

A Memoir
Barbara Chase-riboud

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.

9780691234274
\$39.95 | £30.00
Hardback
480 pages | 165mm : 240mm
2022

Biography & Autobiography / Artists, Architects,
Photographers
Princeton University Press



The Artist in the Counterculture

Bruce Conner to Mike Kelley and Other Tales from the Edge
Thomas Crow

How California's counterculture of the 1960s to 1980s profoundly shaped—and was shaped by—West Coast artists

The 1960s exert a special fascination in modern art. But most accounts miss the defining impact of the period's youth culture, largely incubated in California, on artists who came of age in that decade. As their prime exemplar, Bruce Conner, reminisced, "I did everything that everybody did in 1967 in the Haight-Ashbury. . . I would take peyote and walk out in the streets." And he vividly channeled those experiences into his art, while making his mark on every facet of the psychedelic movement—from the mountains of Mexico with Timothy Leary to the rock ballrooms of San Francisco to the gilded excesses of the New Hollywood. In *The Artist in the Counterculture*, Thomas Crow tells the story of California art from the 1960s to the 1980s—some of the strongest being made anywhere at the time—and why it cannot be understood apart from the new possibilities of thinking and feeling unleashed by the rebels of the counterculture.

Crow reevaluates Conner and other key figures—from Catholic activist Corita Kent to Black Panther Emory Douglas to ecological witness Bonnie Ora Sherk—as part of a generational cohort galvanized by resistance to war, racial oppression, and environmental degradation. Younger practitioners of performance and installation carried the mindset of rebellion into the 1970s and 1980s, as previously excluded artists of color moved to the forefront in Los Angeles. Mike Kelley, their contemporary, remained unwaveringly true to the late countercultural flowering he had witnessed at the dawn of his career.

The result is a major new account of the counterculture's enduring influence on modern art.

9780691236162
\$55.00 | £44.00
Hardback
280 pages | 190.5mm : 254mm
2023

Art / History
Princeton University Press



Joan Brown

Janet Bishop, Nancy Lim, Solomon Adler,
Marci Kwon, Helen Molesworth

This rich, colorful retrospective celebrates the offbeat, inspired, and highly original artistic career of San Francisco-born painter Joan Brown.

This exhibition catalog accompanies a retrospective exhibition of prolific San Francisco-born painter Joan Brown (1938–1990), the first significant survey of her work in more than twenty years.

Joan Brown charts the turns and devotions of a vision that was once dismissed by critics as unserious but was in fact rooted firmly in research and impassioned curiosity that remains uniquely compelling today. Deeply embedded in the Bay Area art scene, Brown drew inspiration from many sources to create a charmingly offbeat body of work that merges autobiography, fantasy, and whimsy with weightier metaphysical and spiritual imagery and themes. Featuring texts by curators Janet Bishop and Nancy Lim as well as essays by Solomon Adler, Marci Kwon, and Helen Molesworth, this lavishly illustrated book establishes Brown's relationship to the self and family, to art history, and to her wider artistic community, while examining the unique materiality of her paintings and exploring her singular vision. In addition, select Brown works will be paired with commentaries by contemporary artists ranging from friends and peers, such as Ron Nagle, to younger artists inspired by her work, such as Woody De Othello.

Published in association with the San Francisco Museum of Modern Art.

Exhibition dates:

San Francisco Museum of Modern Art, November 19, 2022–March 12, 2023
Carnegie Museum of Art, May–September 2023

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\$55.00 | £43.00
Hardback
272 pages | 10in : 12.5in
2022
University of California Press



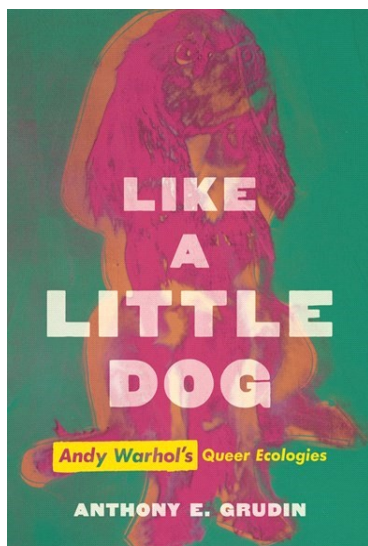
Not What I Meant But Anyway

Revital Cohen, Tuur Van Balen, Andrés
Jaque

From producing sterile goldfish to choreographing the factory assembly line, Revital Cohen and Tuur Van Balen's work could be thought of as situated—that is to say, it is performed within particular networks. These networks—whether connecting raw materials, mythic conditions, animal genetics, constructions of uncertainty, or colonial inheritances—form a point of departure from which to think of friction, entanglement, porousness, reflection, and self-implication. *Not What I Meant But Anyway* reveals the methods and processes behind Cohen and Van Balen's work and working, prioritizing long and multidimensional research and production over its eventual outcomes. Intermingling conversations between the artists on living and working together, their generated ephemera, and a series of external reflections, the book hints at the intimacies and estrangements inherent to their practice.

With contributions from Daisy Hildyard, Andrés Jaque, Lucia Pietroiusti, and Xiaoyu Weng.

9781941332719
\$23.00 | £17.99
Paperback
400 pages | 160.02mm : 215.9mm
2022
Art / Criticism
Columbia Books on Architecture and the
City



Like a Little Dog

Andy Warhol's Queer Ecologies

Anthony E. Grudin

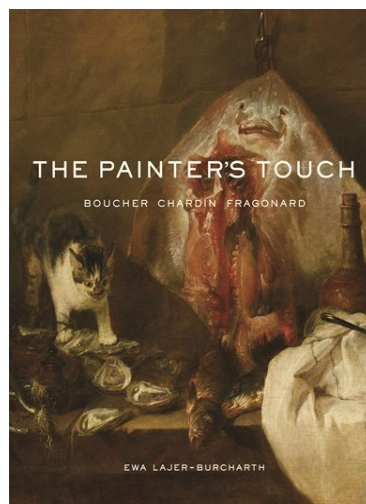
A bold, compelling, and original study of nonhuman life in Warhol.

Like a Little Dog examines a dimension of Andy Warhol that has never received critical attention: his lifelong personal and artistic interest in nonhuman life. With this book, Anthony E. Grudin offers an engaging new overview of the iconic artist through the lens of animal and plant studies, showing that Warhol and his collaborators wondered over the same questions that absorb these fields: What qualities do humans share with other life forms? How might the vulnerability of life and the unpredictability of desire link them together? Why has the human/animal/plant hierarchy been so rigidly, violently enforced?

Nonhuman life impassioned every area of Warhol's practice, beginning with his juvenilia and an unusually close creative collaboration with his mother, Julia Warhola. The pair codeveloped a transgressive animality that permeated Warhol's prolific career, from his commercial illustration and erotica to his writing and, of course, his painting, installation, photography, and film. Grudin shows that Warhol disputed the traditional claim that culture and creativity distinguish the human from the merely animal and vegetal, instead exploring the possibility of art as an earthy and organic force, imbued with appetite and desire at every node. Ultimately, by arguing that nonhuman life is central to Warhol's work in ways that mirror and anticipate influential texts by Toni Morrison and Ocean Vuong, *Like a Little Dog* opens an entirely unexplored field in Warhol scholarship.

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232 pages | 7in : 10in
2022

Art / History
University of California Press



The Painter's Touch

Boucher, Chardin, Fragonard

Ewa Lajer-Burcharth

A new interpretation of the development of artistic modernity in eighteenth-century France

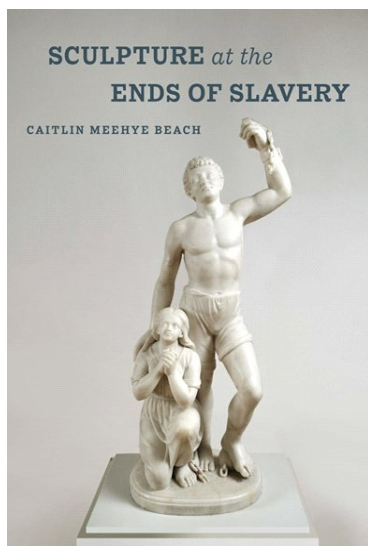
What can be gained from considering a painting not only as an image but also a material object? How does the painter's own experience of the process of making matter for our understanding of both the painting and its maker? *The Painter's Touch* addresses these questions to offer a radical reinterpretation of three paradigmatic French painters of the eighteenth century. In this beautifully illustrated book, Ewa Lajer-Burcharth provides close readings of the works of François Boucher, Jean-Siméon Chardin, and Jean-Honoré Fragonard, entirely recasting our understanding of these painters' practice. Using the notion of touch, she examines the implications of their strategic investment in materiality and sheds light on the distinct contribution of painting to the culture of the Enlightenment.

Lajer-Burcharth traces how the distinct logic of these painters' work—the operation of surface in Boucher, the deep materiality of Chardin, and the dynamic morphological structure in Fragonard—contributed to the formation of artistic identity. Through the notion of touch, she repositions these painters in the artistic culture of their time, shifting attention from institutions such as the academy and the Salon to the realms of the market, the medium, and the body. Lajer-Burcharth analyzes Boucher's commercial tact, Chardin's interiorized craft, and Fragonard's materialization of eros. Foregrounding the question of experience—that of the painters and of the people they represent—she shows how painting as a medium contributed to the Enlightenment's discourse on the self in both its individual and social functions.

By examining what paintings actually “say” in brushstrokes, texture, and paint, *The Painter's Touch* transforms our understanding of the role of painting in the emergence of modernity and provides new readings of some of the most important and beloved works of art of the era.

9780691238319
\$55.00 | £44.00
Paperback
312 pages | 215.9mm : 279.4mm
2022

Art / History
Princeton University Press



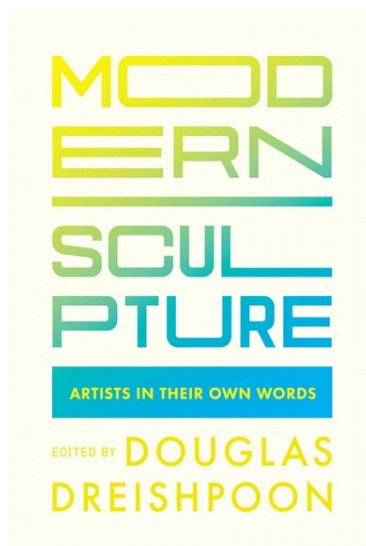
Sculpture at the Ends of Slavery

Caitlin Meehye Beach

From abolitionist medallions to statues of bondspeople bearing broken chains, sculpture gave visual and material form to narratives about the end of slavery in the eighteenth and nineteenth centuries. *Sculpture at the Ends of Slavery* sheds light on the complex—and at times contradictory—place of such works as they moved through a world contoured both by the devastating economy of enslavement and by international abolitionist campaigns. By examining matters of making, circulation, display, and reception, Caitlin Meehye Beach argues that sculpture stood as a highly visible but deeply unstable site from which to interrogate the politics of slavery. With focus on works by Josiah Wedgwood, Hiram Powers, Edmonia Lewis, John Bell, and Francesco Pezzicar, Beach uncovers both the radical possibilities and the conflicting limitations of art in the pursuit of justice in racial capitalism's wake.

9780520343269
\$60.00 | £47.00
Hardback
240 pages | 178mm : 254mm
2022

Art / History
The Phillips Collection Book Prize Series
University of California Press



Modern Sculpture

Artists in Their Own Words

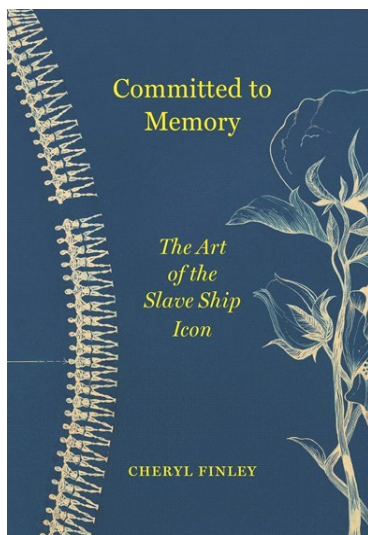
Douglas Dreishpoon

This tapestry of primary sources is an essential primer on sculpture and its makers.

Modern Sculpture presents a selection of manifestos, documents, statements, articles, and interviews from more than ninety sculptors, including a diverse selection of contemporary sculptors. With this book, editor Douglas Dreishpoon defers to artists, whose varied points of view illuminate sculpture's transformation—from object to action, concept to phenomenon—over the course of more than a century. Chapters arranged in chronological sequences highlight dominant stylistic, philosophical, and thematic threads uniting kindred groups. The result is an artist-centric history of sculpture as a medium of consequence and character.

9780520297494
\$34.95 | £27.00
Paperback
440 pages | 178mm : 254mm
2022

Art / History
Documents of Twentieth-Century Art
University of California Press



Committed to Memory

The Art of the Slave Ship Icon
Cheryl Finley

How an eighteenth-century engraving of a slave ship became a cultural icon of Black resistance, identity, and remembrance

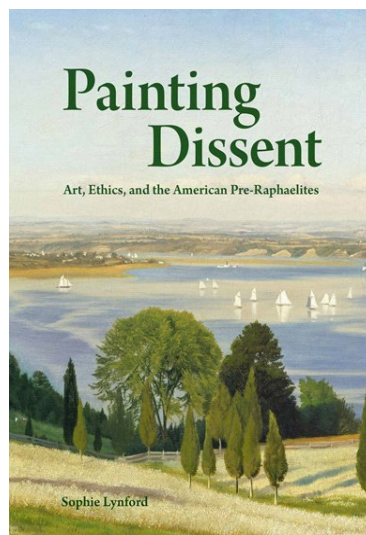
One of the most iconic images of slavery is a schematic wood engraving depicting the human cargo hold of a slave ship. First published by British abolitionists in 1788, it exposed this widespread commercial practice for what it really was—shocking, immoral, barbaric, unimaginable. Printed as handbills and broadsides, the image Cheryl Finley has termed the "slave ship icon" was easily reproduced, and by the end of the eighteenth century it was circulating by the tens of thousands around the Atlantic rim. *Committed to Memory* provides the first in-depth look at how this artifact of the fight against slavery became an enduring symbol of Black resistance, identity, and remembrance.

Finley traces how the slave ship icon became a powerful tool in the hands of British and American abolitionists, and how its radical potential was rediscovered in the twentieth century by Black artists, activists, writers, filmmakers, and curators. Finley offers provocative new insights into the works of Amiri Baraka, Romare Bearden, Betye Saar, and many others. She demonstrates how the icon was transformed into poetry, literature, visual art, sculpture, performance, and film—and became a medium through which diasporic Africans have reasserted their common identity and memorialized their ancestors.

Beautifully illustrated, *Committed to Memory* features works from around the world, taking readers from the United States and England to West Africa and the Caribbean. It shows how contemporary Black artists and their allies have used this iconic eighteenth-century engraving to reflect on the trauma of slavery and come to terms with its legacy.

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Paperback
320 pages | 190.5mm : 266.7mm
2022

Art / History
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Painting Dissent

Art, Ethics, and the American Pre-Raphaelites
Sophie Lynford

A revelatory history of the first artist collective in the United States and its effort to reshape nineteenth-century art, culture, and politics

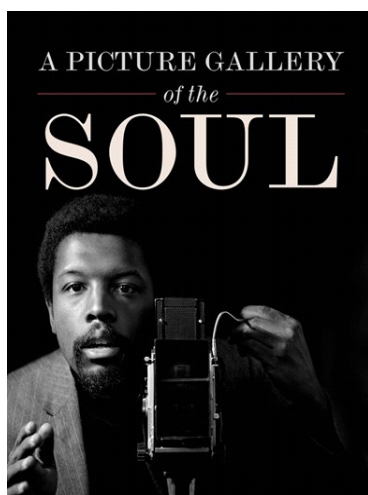
The American Pre-Raphaelites founded a uniquely interdisciplinary movement composed of politically radical abolitionist artists and like-minded architects, critics, and scientists. Active during the Civil War, this dynamic collective united in a spirit of protest, seeking sweeping reforms of national art and culture. *Painting Dissent* recovers the American Pre-Raphaelites from the margins of history and situates them at the center of transatlantic debates about art, slavery, education, and politics.

Artists such as Thomas Charles Farrer and John Henry Hill championed a new style of landscape painting characterized by vibrant palettes, antipicturesque compositions, and meticulous brushwork. Their radicalism, however, was not solely one of style. Sophie Lynford traces how the American Pre-Raphaelites proclaimed themselves catalysts of a wide-ranging reform movement that staged politically motivated interventions in multiple cultural arenas, from architecture and criticism to collecting, exhibition design, and higher education. She examines how they publicly rejected their prominent contemporaries, the artists known as the Hudson River School, and how they offered incisive critiques of antebellum society by importing British models of landscape theory and practice.

Beautifully illustrated and drawing on a wealth of archival material, *Painting Dissent* transforms our understanding of how American artists depicted the nation during the most turbulent decades of the nineteenth century.

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Hardback
264 pages | 190.5mm : 266.7mm
2022

Art / Art & Politics
Princeton University Press



A Picture Gallery of the Soul

Howard Oransky, Herman J. Milligan,
Cheryl Finley, crystal am nelson, Seph
Rodney, Deborah Willis

A vivid and moving celebration of the ways that Black Americans have shaped and been shaped by photography, from its inception to the present day.

A Picture Gallery of the Soul presents the work of more than one hundred Black American artists whose practice incorporates the photographic medium. Organized by the Katherine E. Nash Gallery at the University of Minnesota, this group exhibition samples a range of photographic expressions produced over three centuries, from traditional photography to mixed media and conceptual art.

From the daguerreotypes made by Jules Lion in New Orleans in 1840 to the Instagram post of the Baltimore Uprising made by Devin Allen in 2015, photography has chronicled Black American life, and Black Americans have defined the possibilities of photography. Frederick Douglass recognized the quick, easy, and inexpensive reproducibility of photography and developed a theoretical framework for understanding its impact on public discourse, which he delivered as a series of four lectures during the Civil War. It has been widely acknowledged that Douglass, the subject of 160 photographic portraits and the most photographed American of the nineteenth century, anticipated that the history of American photography and the history of Black American culture and politics would be deeply intertwined. *A Picture Gallery of the Soul* honors the diverse visions of Blackness made manifest through the lens of photography.

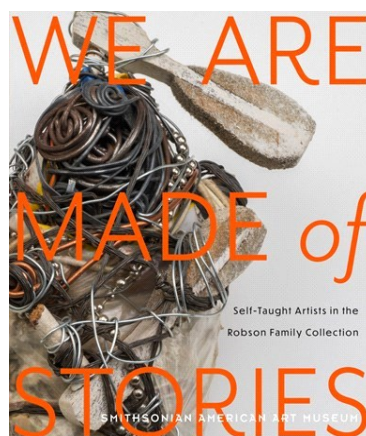
Published in association with the Katherine E. Nash Gallery.

Exhibition dates:

Katherine E. Nash Gallery: September 13–December 10, 2022.

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Hardback
280 pages | 7 in : 9 in
2022

Art / American
University of California Press



We Are Made of Stories

Self-Taught Artists in the Robson Family
Collection
Leslie Umberger

A richly illustrated history of self-taught artists and how they changed American art

Artists without formal training, who learned from family, community, and personal journeys, have long been a presence in American art. But it wasn't until the 1980s, with the help of trailblazing advocates, that the collective force of their creative vision and bold self-definition permanently changed the mainstream art world. In *We Are Made of Stories*, Leslie Umberger traces the rise of self-taught artists in the twentieth century and examines how, despite wide-ranging societal, racial, and gender-based obstacles, they redefined who could be rightfully seen as an artist and revealed a much more diverse community of American makers.

Lavishly illustrated throughout, *We Are Made of Stories* features more than one hundred drawings, paintings, and sculptures, ranging from the narrative to the abstract, by forty-three artists—including James Castle, Thornton Dial, William Edmondson, Howard Finster, Bessie Harvey, Dan Miller, Sister Gertrude Morgan, the Philadelphia Wireman, Nellie Mae Rowe, Judith Scott, and Bill Traylor. The book centralizes the personal stories behind the art, and explores enduring themes, including self-definition, cultural heritage, struggle and joy, and inequity and achievement. At the same time, it offers a sweeping history of self-taught artists, the critical debates surrounding their art, and how museums have gradually diversified their collections across lines of race, gender, class, and ability.

Recasting American art history to embrace artists who have been excluded for too long, *We Are Made of Stories* vividly captures the power of art to show us the world through the eyes of another.

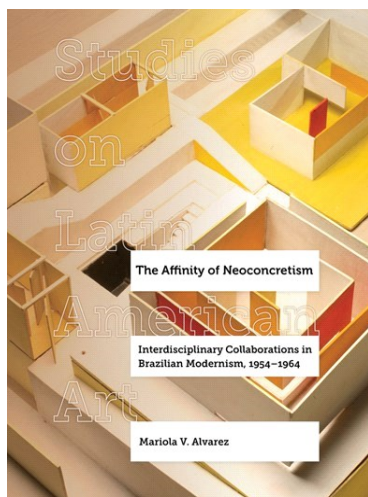
Published in association with the Smithsonian American Art Museum

Exhibition Schedule

Smithsonian American Art Museum, Washington, DC
July 1, 2022–March 26, 2023

9780691240428
\$45.00 | £35.00
Paperback
288 pages | 254mm : 279.4mm
2022

Art / Folk & Outsider Art
Princeton University Press



The Affinity of Neoconcretism

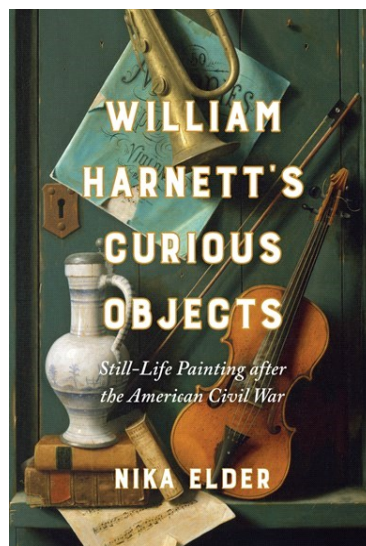
Interdisciplinary Collaborations in Brazilian Modernism, 1954–1964

Mariola V. Alvarez

The 1950s and early 1960s in Brazil gave birth to a period of incredible optimism and economic development. In *The Affinity of Neoconcretism*, Mariola V. Alvarez argues that the neoconcretists—a group of artists and poets working together in Rio de Janeiro from 1959 to 1961—formed an important part of this national transformation. She maps the interactions of the neoconcretists and discusses how this network collaborated to challenge existing divides between high and low art and between fields such as fine art and dance. This book reveals the way in which art and intellectual work in Brazil emerged from and within a local political and social context, and out of the transnational movements of artists, artworks, published materials, and ideas.

9780520388963
\$50.00 | £39.00
Hardback
312 pages | 178mm : 229mm
2023

Art / History
Studies on Latin American Art
University of California Press



William Harnett's Curious Objects

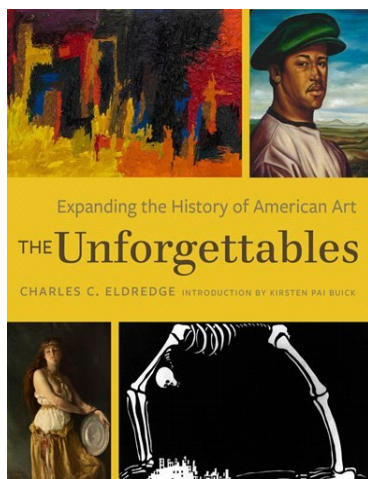
Still-Life Painting after the American Civil War
Nika Elder

Admired for his trompe l'oeil style, American painter William Harnett (1848–1892) was as intellectually ambitious as he was technically skilled. The first scholarly monograph on the artist, *William Harnett's Curious Objects* details Harnett's career-long effort to position still life as a serious art.

Nika Elder elevates the significance of Harnett's academic training and questions his apparent turn away from it. Reading his still lifes in relation to wartime visual culture, literary realism, museum display, and industrial design, she shows how Harnett experimented with inanimate objects and pictorial techniques to represent the human condition without depicting the human body. His paintings illustrate late nineteenth-century American material culture, but they also represent Reconstruction, interiority, death and life, and the imagination. By engaging such lofty themes, Harnett reimagined history painting for the modern era. His work thus locates Gilded Age art and culture in the long shadow of the Civil War and its politics.

9780520386419
\$60.00 | £47.00
Hardback
216 pages | 178mm : 254mm
2022

ART / Individual Artists
University of California Press



The Unforgettables

Expanding the History of American Art
Charles C. Eldredge, Kirsten Pai Buick

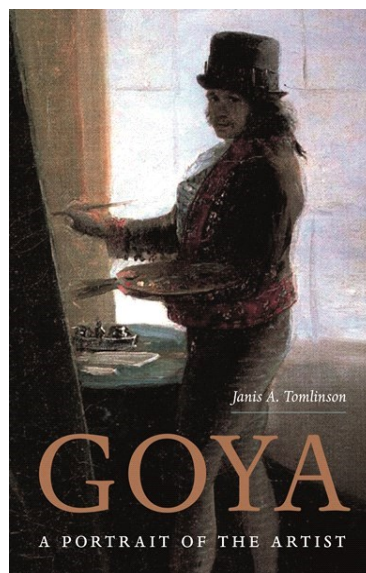
Eminent art historian Charles C. Eldredge brings together top scholars to celebrate forgotten artists and create a more inclusive history of American art.

Why do some artists become canonical, while others, equally respected in their time, fall into obscurity? This question is central to *The Unforgettables*, a vibrant collection of essays by leading experts on American art. Each contributor presents a brief for an artist deserving of new or renewed attention, including artists from the colonial era to recent years working in a wide variety of mediums.

Histories of American art have traditionally highlighted the work of a familiar roster of artists, largely white and male. The achievements of their peers, notably women and artists of color, have gone uncelebrated. The essays in this volume provide a new and richer understanding of American art, expanding the canon to include many worthy talents. A number of these artists were acclaimed in their day; others, having missed that acclaim, may achieve it now. With contributions from major scholars and museum professionals, *The Unforgettables* rescues and revises reputations as it enhances and enriches the history of American art.

9780520385559
 \$45.00 | £35.00
 Hardback
 464 pages | 8in : 10in
 2023

Art / American
University of California Press



Goya

A Portrait of the Artist
Janis Tomlinson

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

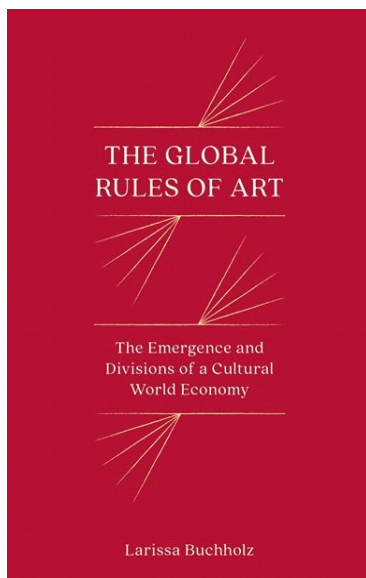
The life of Francisco Goya (1746–1828) coincided with an age of transformation in Spanish history that brought upheavals in the country's politics and at the court which Goya served, changes in society, the devastation of the Iberian Peninsula in the war against Napoleon, and an ensuing period of political 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 whose faith in his art and his genius inspired paintings, drawings, prints, and frescoes that continue to captivate, challenge, and surprise us two centuries later.

9780691234120
 \$24.95 | £20.00
 Paperback
 448 pages | 135mm : 204mm
 2022

Biography & Autobiography / Artists, Architects,
 Photographers
Princeton University Press



The Global Rules of Art

The Emergence and Divisions of a Cultural World Economy
Larissa Buchholz

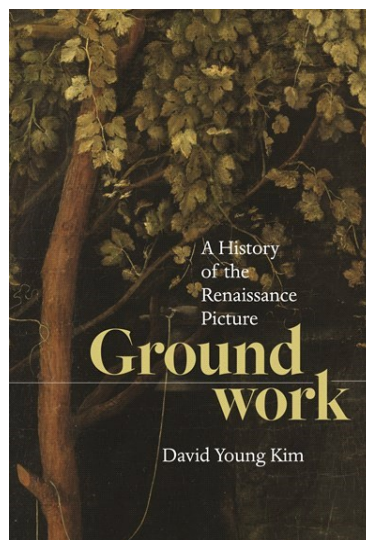
A trailblazing look at the historical emergence of a global field in contemporary art and the diverse ways artists become valued worldwide

Prior to the 1980s, the postwar canon of “international” contemporary art was made up almost exclusively of artists from North America and Western Europe, while cultural agents from other parts of the world often found themselves on the margins. *The Global Rules of Art* examines how this discriminatory situation has changed in recent decades. Drawing from abundant sources—including objective indicators from more than one hundred countries, multiple institutional histories and discourses, extensive fieldwork, and interviews with artists, critics, curators, gallerists, and auction house agents—Larissa Buchholz examines the emergence of a world-spanning art field whose logics have increasingly become defined in global terms.

Defly blending comprehensive historical analyses with illuminating case studies, *The Global Rules of Art* breaks new ground in its exploration of valuation and how cultural hierarchies take shape in a global context. The book’s innovative global field approach will appeal to scholars in the sociology of art, cultural and economic sociology, interdisciplinary global studies, and anyone interested in the dynamics of global art and culture.

9780691245447
 \$35.00 | £28.00
 Paperback
 416 pages | 6.12in : 9.25in
 2022

Art / Business Aspects
Princeton University Press



Groundwork

A History of the Renaissance Picture
David Young Kim

An illuminating look at a fundamental yet understudied aspect of Italian Renaissance painting

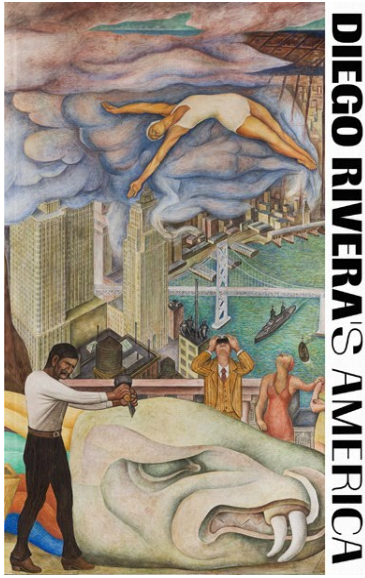
The Italian Renaissance picture is renowned for its depiction of the human figure, from the dramatic foreshortening of the body to create depth to the subtle blending of tones and colors to achieve greater naturalism. Yet these techniques rely on a powerful compositional element that often goes overlooked. *Groundwork* provides the first in-depth examination of the complex relationship between figure and ground in Renaissance painting.

“Ground” can refer to the preparation of a work’s surface, the fictive floor or plane, or the background on which figuration occurs. In laying the material foundation, artists perform groundwork, opening the ground as a zone that can precede, penetrate, or fracture the figure. David Young Kim looks at the work of Gentile da Fabriano, Giovanni Bellini, Giovanni Battista Moroni, and Caravaggio, reconstructing each painter’s methods to demonstrate the intricacies involved in laying ground layers whose translucency and polychromy permeate the surface. He charts significant transitions from gold ground painting in the Trecento to the darkened grounds in Baroque tenebrism, and offers close readings of period texts to shed new light on the significance of ground forms such as rock face, wall, and cave.

This beautifully illustrated book reconceives the Renaissance picture, revealing the passion and mystery of groundwork and discovering figuration beyond the human figure.

9780691231174
 \$65.00 | £50.00
 Hardback
 264 pages | 177.8mm : 254mm
 2022

Art / History
Princeton University Press



Diego Rivera's America

James Oles

Diego Rivera's America revisits a historical moment when the famed muralist and painter, more than any other artist of his time, helped forge Mexican national identity in visual terms and imagined a shared American future in which unity, rather than division, was paramount.

This volume accompanies a major exhibition highlighting Diego Rivera's work in Mexico and the United States from the early 1920s through the mid-1940s. During this time in his prolific career, Rivera created a new vision for the Americas, on both national and continental levels, informed by his time in both countries. Rivera's murals in Mexico and the U.S. serve as points of departure for a critical and contemporary understanding of one of the most aesthetically, socially, and politically ambitious artists of the twentieth century. Works featured include the greatest number of paintings and drawings from this period reunited since the artist's lifetime, presented alongside fresco panels and mural sketches. This catalogue serves as a guide to two crucial decades in Rivera's career, illuminating his most important themes, from traditional markets to modern industry, and devoting attention to iconic paintings as well as works that will be new even to scholars—revealing fresh insights into his artistic process.

Published by the San Francisco Museum of Modern Art in association with University of California Press

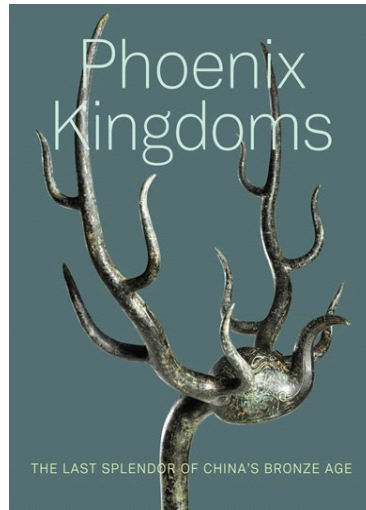
Exhibition dates:

San Francisco Museum of Modern Art: July 16, 2022–January 1, 2023

Crystal Bridges Museum of American Art, Bentonville, Arkansas: March 11–July 31, 2023

9780520344402
\$60.00 | £47.00
Hardback
272 pages | 9in : 13.5in
2022

Art / Collections, Catalogs, Exhibitions
University of California Press



Phoenix Kingdoms

Last Splendor of China's Bronze Age

Fan Jeremy Zhang, Jay Xu, I-fen Huang, Lai Guolong, Colin Mackenzie, John S. Major, Haicheng Wang

This stunning exhibition unveils the remarkable art and historical legacy of two mysterious kingdoms of ancient China.

Phoenix Kingdoms brings to life the distinctive Bronze Age cultures that flourished along the middle course of the Yangzi River in South Central China about 2,500 years ago. With over 150 objects on loan from five major Chinese museums, *Phoenix Kingdoms* explores the artistic and spiritual landscape of the southern borderland of the Zhou dynasty, featuring remarkable archaeological finds unearthed from aristocratic tombs of the phoenix-worshipping Zeng and Chu kingdoms. By revealing the splendid material cultures of these legendary states, whose history has only recently been recovered, *Phoenix Kingdoms* highlights the importance of this region in forming a southern style that influenced centuries of Chinese art.

This exhibition catalogue includes six essays that contextualize the stylistically rich material—mythical creatures, elaborate patterns, and elegant forms—and introduces readers to the technologically and artistically sophisticated cultures that thrived before China's first empire. Lavishly illustrated with over 240 images, *Phoenix Kingdoms* showcases works from the exhibition across six categories—jades, bronze ritual vessels, musical instruments and weapons, lacquerware for luxury and ceremony, funerary bronze and wood objects, and textiles and unique objects featuring distinctive designs—many of which are considered national treasures.

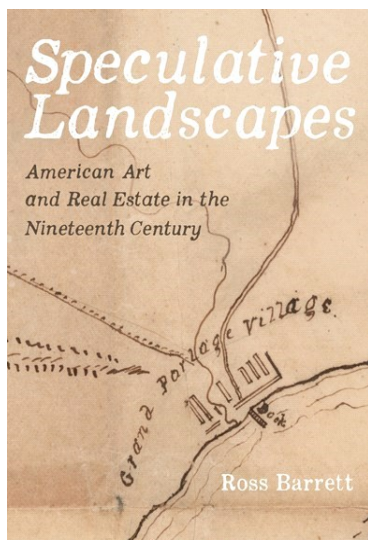
Published in association with the Asian Art Museum of San Francisco.

Exhibition dates:

Asian Art Museum of San Francisco September 23, 2022 – February 6, 2023

9780520341654
\$40.00 | £31.00
Paperback
240 pages | 9in : 12in
2022

University of California Press



Speculative Landscapes

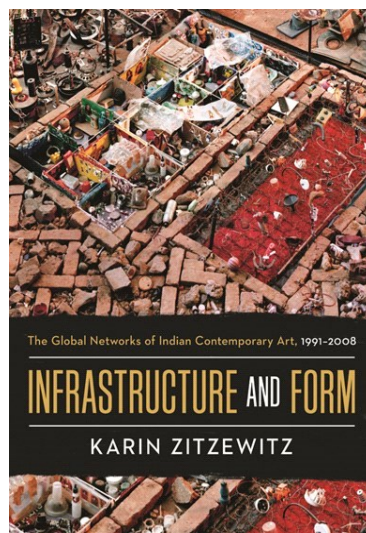
American Art and Real Estate in the Nineteenth Century

Ross Barrett

Speculative Landscapes offers the first comprehensive account of American artists' financial involvements in and creative responses to the nineteenth-century real estate economy. Examining the dealings of five painters who participated actively in this economy—Daniel Huntington, John Quidor, Eastman Johnson, Martin Johnson Heade, and Winslow Homer—Ross Barrett argues that the experience of property investment exposed artists to new ways of seeing and representing land, inspiring them to develop innovative figural, landscape, and marine paintings that radically reworked visual conventions. This approach moved beyond just aesthetics, however, and the book traces how artists creatively interrogated the economic, environmental, and cultural dynamics of American real estate capitalism. In doing so, *Speculative Landscapes* reveals how the provocative experience of land investment spurred painters to produce uniquely insightful critiques of the emerging real estate economy, critiques that uncovered its fiscal perils and social costs and imagined spaces outside the regime of private property.

9780520343917
\$65.00 | £50.00
Hardback
256 pages | 7in : 10in
2022

Art / American
University of California Press



Infrastructure and Form

The Global Networks of Indian Contemporary Art, 1991-2008

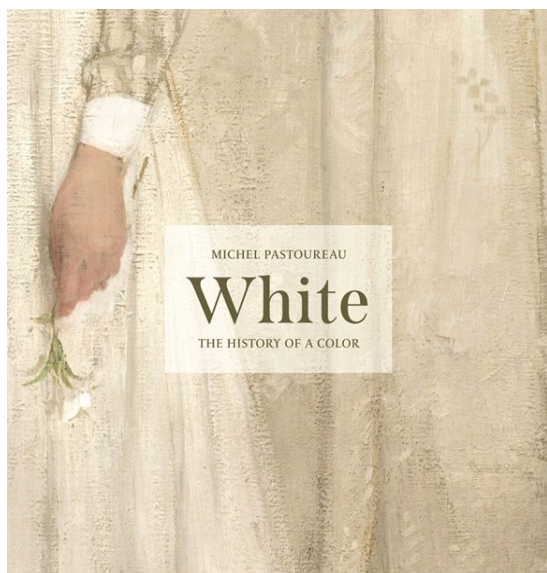
Karin Zitzewitz

In the 1990s and 2000s, contemporary art in India changed radically in form, as an art world once dominated by painting began to support installation, new media, and performance. In response to the liberalization of India's economy, art was cultivated by a booming market as well as by new nonprofit institutions that combined strong local roots and transnational connections. The result was an unprecedented efflorescence of contemporary art and growth of a network of institutions radiating out from India.

Among the first studies of contemporary South Asian art, *Infrastructure and Form* engages with sixteen of India's leading contemporary artists and art collectives to examine what made this development possible. Karin Zitzewitz articulates the connections among formal trajectories of medium and material, curatorial frames and networks of circulation, and the changing conditions of everyday life after economic liberalization. By untangling the complex interactions of infrastructure and form, the book offers a discussion of the barriers and conduits that continue to shape global contemporary art and its relationship to capital more broadly.

9780520344921
\$65.00 | £50.00
Hardback
288 pages | 7in : 10in
2022

University of California Press



White

The History of a Color

Michel Pastoureau, Jody Gladding, Roland Betancourt

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

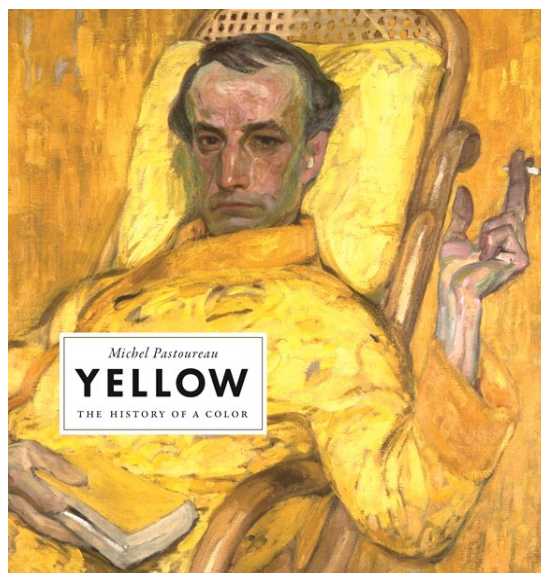
As a pigment, white is often thought to represent an absence of color, but it is without doubt an important color in its own right, just like red, blue, green, or yellow—and, like them, white has its own intriguing history. In this richly illustrated book, Michel Pastoureau, a celebrated authority on 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.

9780691243498
\$39.95 | £30.00
Hardback
240 pages | 228.6mm : 234.95mm
2023

Art / History
Princeton University Press



Yellow

The History of a Color

Michel Pastoureau, Jody Gladding

From the acclaimed author of *Blue*, a beautifully illustrated history of yellow from antiquity to the present

In this richly illustrated book, Michel Pastoureau—a renowned authority on the history of color and the author of celebrated volumes on blue, black, green, and red—now traces the visual, social, and cultural history of yellow. Focusing on European societies, with comparisons from East Asia, India, Africa, and South America, *Yellow* tells the intriguing story of the color's evolving place in art, religion, fashion, literature, and science.

In Europe today, yellow is a discreet color, little present in everyday life and rarely carrying great symbolism. This has not always been the case. In antiquity, yellow was almost sacred, a symbol of light, warmth, and prosperity. It became highly ambivalent in medieval Europe: greenish yellow came to signify demonic sulfur and bile, the color of forgers, lawless knights, Judas, and Lucifer—while warm yellow recalled honey and gold, serving as a sign of pleasure and abundance. In Asia, yellow has generally had a positive meaning. In ancient China, yellow clothing was reserved for the emperor, while in India the color is associated with happiness. Above all, yellow is the color of Buddhism, whose temple doors are marked with it.

Throughout, Pastoureau illuminates the history of yellow with a wealth of captivating images. With its striking design and compelling text, *Yellow* is a feast for the eye and mind.

9780691198255
\$39.95 | £30.00
Hardback
240 pages | 228.6mm : 234.95mm
2019

Art / History
Princeton University Press



Black

The History of a Color
Michel Pastoureau

Black--favorite color of priests and penitents, artists and ascetics, fashion designers and fascists--has always stood for powerfully opposed ideas: authority and humility, sin and holiness, rebellion and conformity, wealth and poverty, good and bad. In this beautiful and richly illustrated book, the acclaimed author of *Blue* now tells the fascinating social history of the color black in Europe.

In the beginning was black, Michel Pastoureau tells us. The archetypal color of darkness and death, black was associated in the early Christian period with hell and the devil but also with monastic virtue. In the medieval era, black became the habit of courtiers and a hallmark of royal luxury. Black took on new meanings for early modern Europeans as they began to print words and images in black and white, and to absorb Isaac Newton's announcement that black was no color after all. During the romantic period, black was melancholy's friend, while in the twentieth century black (and white) came to dominate art, print, photography, and film, and was finally restored to the status of a true color.

For Pastoureau, the history of any color must be a social history first because it is societies that give colors everything from their changing names to their changing meanings--and black is exemplary in this regard. In dyes, fabrics, and clothing, and in painting and other art works, black has always been a forceful--and ambivalent--shaper of social, symbolic, and ideological meaning in European societies.

With its striking design and compelling text, *Black* will delight anyone who is interested in the history of fashion, art, media, or design.

9780691139302
\$35.00 | £28.00
Hardback
216 pages | 228.6mm : 228.6mm
2008

Art / History
Princeton University Press



Blue

The History of a Color
Michel Pastoureau

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.

9780691181363
\$35.00 | £28.00
Hardback
216 pages | 228.6mm : 234.95mm
2018

Art / History
Princeton University Press



Green

The History of a Color
Michel Pastoureau

In this beautiful and richly illustrated book, the acclaimed author of *Blue* and *Black* presents a fascinating and revealing history of the color green in European societies from prehistoric times to today. Examining the evolving place of green in art, clothes, literature, religion, science, and everyday life, Michel Pastoureau traces how culture has profoundly changed the perception and meaning of the color over millennia—and how we misread cultural, social, and art history when we assume that colors have always signified what they do today.

Filled with entertaining and enlightening anecdotes, *Green* shows that the color has been ambivalent: a symbol of life, luck, and hope, but also disorder, greed, poison, and the devil. Chemically unstable, green pigments were long difficult to produce and even harder to fix. Not surprisingly, the color has been associated with all that is changeable and fleeting: childhood, love, and money. Only in the Romantic period did green definitively become the color of nature.

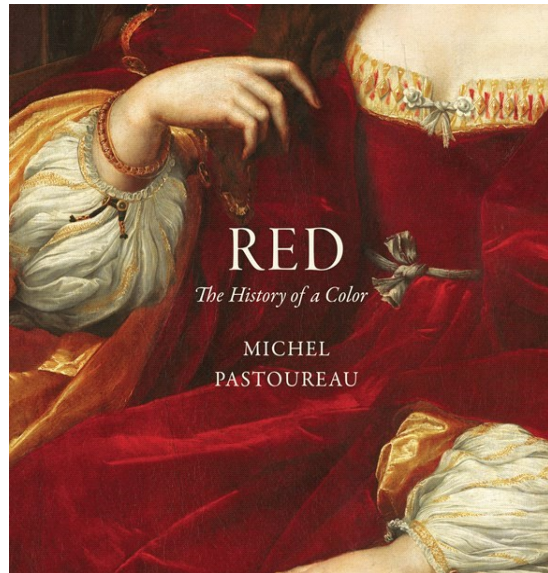
Pastoureau also explains why the color was connected with the Roman emperor Nero, how it became the color of Islam, why Goethe believed it was the color of the middle class, why some nineteenth-century scholars speculated that the ancient Greeks couldn't see green, and how the color was denigrated by Kandinsky and the Bauhaus.

More broadly, *Green* demonstrates that the history of the color is, to a large degree, one of dramatic reversal: long absent, ignored, or rejected, green today has become a ubiquitous and soothing presence as the symbol of environmental causes and the mission to save the planet.

With its striking design and compelling text, *Green* will delight anyone who is interested in history, culture, art, fashion, or media.

9780691159362
\$35.00 | £28.00
Hardback
240 pages | 228.6mm : 228.6mm
2014

Art / History
Princeton University Press



Red

The History of a Color
Michel Pastoureau

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.

9780691172774
\$39.95 | £30.00
Hardback
216 pages | 228.6mm : 228.6mm
2016

Art / History
Princeton University Press



Hannah Wilke

Art for Life's Sake

**Tamara Schenkenberg, Donna Wingate,
Glenn Adamson, Connie Butler**

A richly illustrated exploration of Hannah Wilke's provocative art and trailblazing feminism

One of the most groundbreaking artists to emerge in American art in the 1960s, Hannah Wilke consistently challenged the prevailing narratives of women's bodies and their representation throughout her career, until her untimely death in 1993. Wilke established a uniquely feminist iconography in virtually all of the mediums she engaged with—painting, sculpture, photography, video, and performance art—and offered a life-affirming expression of vitality and bodily pleasure in her work.

Hannah Wilke: Art for Life's Sake highlights the artist's full range of expression, bringing together photographs, works on paper, video, and examples of Wilke's sculptures in clay and other, nonconventional materials such as latex, kneaded erasers, and chewing gum. New object photography brings clarity to Wilke's boundary-crossing art practice, making many of her rarely shown works accessible to readers for the first time. The book features a previously unpublished 1975 interview with Wilke by art critic and historian Cindy Nemser as well as a narrative chronology of Wilke's art and life with many previously unpublished archival photographs. It includes essays by Glenn Adamson, Connie Butler, and Tamara Schenkenberg, and responses to Wilke's work by contemporary artists Hayv Kahraman, Nadia Myre, Jeanine Oleson, and Catherine Opie.

Offering fresh perspectives on this influential artist, *Hannah Wilke: Art for Life's Sake* sheds new light on Wilke's technical and formal virtuosity, her important role in shaping postwar American art, and the nuance and poignancy of her feminist subject matter.

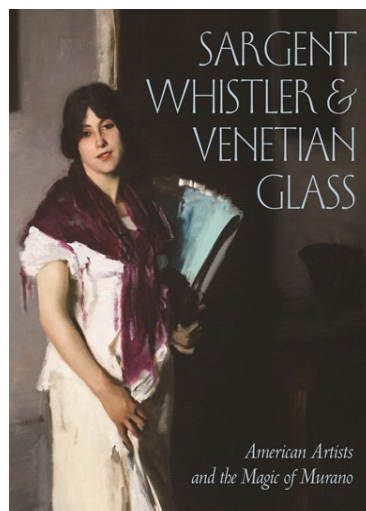
Published in association with the Pulitzer Arts Foundation

Exhibition Schedule

Pulitzer Arts Foundation, St. Louis
June 4, 2021–January 16, 2022

9780691220376
\$55.00 | £44.00
Hardback
252 pages | 228.6mm : 273.05mm
2022

Art / History
Princeton University Press



Sargent, Whistler, and Venetian Glass

American Artists and the Magic of Murano

**Sheldon Barr, Melody Barnett Deusner,
Diana Jocelyn Greenwold, Stephanie Mayer
Heydt, Crawford Alexander Mann III,
Brittany Emens Strupp**

How Venetian glass influenced American artists and patrons during the late nineteenth century

Sargent, Whistler, and Venetian Glass presents a broad exploration of American engagement with Venice's art world in the late nineteenth century. During this time, Americans in Venice not only encountered a floating city of palaces, museums, and churches, but also countless shop windows filled with dazzling specimens of brightly colored glass. Though the Venetian island of Murano had been a leading center of glass production since the Middle Ages, productivity bloomed between 1860 and 1915. This revival coincided with Venice's popularity as a destination on the Grand Tour, and resulted in depictions of Italian glassmakers and glass objects by leading American artists. In turn, their patrons visited glass furnaces and collected museum-quality, hand-blown goblets decorated with designs of flowers, dragons, and sea creatures, as well as mosaics, lace, and other examples of Venetian skill and creativity.

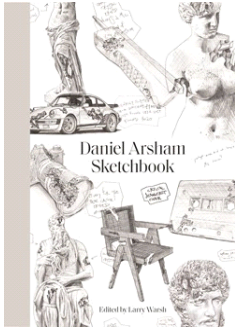
This lavishly illustrated book examines exquisitely crafted glass pieces alongside paintings, watercolors, and prints of the same era by American artists who found inspiration in Venice, including Thomas Moran, Maria Oakey Dewing, Robert Frederick Blum, Charles Caryl Coleman, Maurice Prendergast, and Maxfield Parrish, in addition to John Singer Sargent and James McNeill Whistler. Italian glass had a profound influence on American art, literature, and design theory, as well as the period's ideas about gender, labor, and class relations. For artists such as Sargent and Whistler, and their patrons, glass objects were aesthetic emblems of history, beauty, and craftsmanship.

From the furnaces of Murano to American parlors and museums, *Sargent, Whistler, and Venetian Glass* brings to life the imaginative energy and unique creations that beckoned tourists and artists alike.

Published in association with the Smithsonian American Art Museum

9780691222677
\$65.00 | £50.00
Hardback
336 pages | 228.6mm : 304.8mm
2022

Art / American
Princeton University Press



Sketchbook Daniel Arsham, Larry Warsh

9780691234267
\$35.00 : £28.00
Hardback

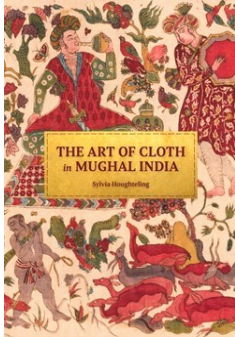
300 pages | 215.9mm : 279.4mm
2022

ART
The Sketchbooks
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



The Art of Cloth in Mughal India Sylvia Houghteling

9780691215785
\$65.00 : £50.00
Hardback

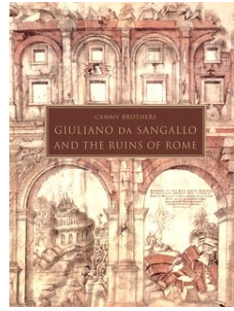
280 pages | 190.5mm : 266.7mm
2022

Princeton University Press

A richly illustrated history of textiles in the Mughal Empire

In the sixteenth and seventeenth centuries, a vast array of textiles circulated throughout the Mughal Empire. Made from rare fibers and crafted using virtuosic techniques, these exquisite objects animated early modern experience, from the intimate, sensory pleasure of garments to the monumentality of imperial tents. *The Art of Cloth in Mughal India* tells the story of textiles crafted and collected across South Asia and beyond, illuminating how cloth participated in political negotiations, social conversations, and the shared seasonal rhythms of the year.

Drawing on small-scale paintings, popular poetry, chronicle histories, and royal inventory records, Sylvia Houghteling charts the travels of textiles from the Mughal imperial court to the kingdoms of Rajasthan, the Deccan sultanates, and the British Isles. She shows how the "art of cloth" encompassed both the making of textiles as well as their creative uses. Houghteling asks what cloth made its wearers feel, how it acted in space, and what images and memories it conjured in the mind. She reveals how woven objects began to evoke the natural environment, convey political and personal meaning, and span the distance between faraway people and places.



Giuliano da Sangallo and the Ruins of Rome Cammy Brothers

9780691193793
\$75.00 : £58.00
Hardback

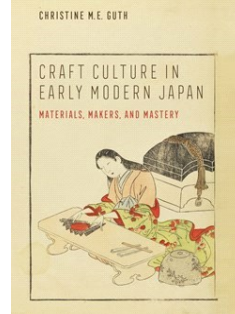
320 pages | 219.07mm : 279.4mm
2022

Art
Princeton University Press

An illuminating reassessment of the architect whose innovative drawings of ruins shaped the enduring image of ancient Rome

Giuliano da Sangallo (1443–1516) was one of the first architects to draw the ruins and artifacts of ancient Rome in a systematic way. Cammy Brothers shows how Giuliano played a crucial role in the Renaissance recovery of antiquity, and how his work transformed the broken fragments of Rome's past into the image of a city made whole.

Drawing new insights from the Codex Barberini and the Taccuino Senese—two exquisite collections of Giuliano's drawings on parchment—Brothers reveals how the Florentine architect devoted enormous energy to the representation of ruins, and how his studies of Rome formed an integral part of his work as a designer. She argues that Giuliano's inventive approach, which has often been mischaracterized as fantastical or naive, infused the architect's craft with the sensibilities of a poet and painter. Brothers demonstrates how his drawings form the basis for a reevaluation of the meaning and method of the Renaissance study of ancient artifacts, and brings to life the transformative moment when artists and architects began to view the fragments of ancient Rome not as broken artifacts of little interest but as objects of aesthetic contemplation.

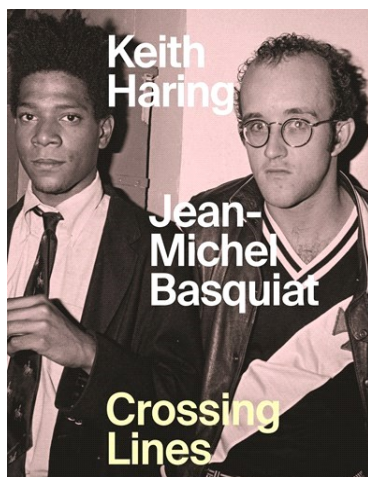


Craft Culture in Early Modern Japan Materials, Makers, and Mastery Christine M. E. Guth

9780520379817
\$50.00 : £39.00
Hardback

264 pages | 6in : 8in
2022
Franklin D. Murphy Lectures
University of California Press

Articles crafted from lacquer, silk, cotton, paper, ceramics, and iron were central to daily life in early modern Japan. They were powerful carriers of knowledge, sociality, and identity, and their facture was a matter of serious concern among makers and consumers alike. In this innovative study, Christine M. E. Guth offers a holistic framework for appreciating the crafts produced in the city and countryside, by celebrity and unknown makers, between the late sixteenth and mid-nineteenth centuries. Her study throws into relief the confluence of often overlooked forces that contributed to Japan's diverse, dynamic, and aesthetically sophisticated artifactual culture. By bringing into dialogue key issues such as natural resources and their management, media representations, gender and workshop organization, embodied knowledge, and innovation, she invites readers to think about Japanese crafts as emerging from cooperative yet competitive expressive environments involving both human and nonhuman forces. A focus on the material, sociological, physiological, and technical aspects of making practices adds to our understanding of early modern crafts by revealing underlying patterns of thought and action within the wider culture of the times.



Keith Haring | Jean-Michel Basquiat

Crossing Lines

Dieter Buchhart, Anna Karina Hofbauer, Ricardo Montez, Rene Ricard, Myles Russell-Cook, Larry Warsh, Anke Wiedmann, Linda Yablonsky

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.

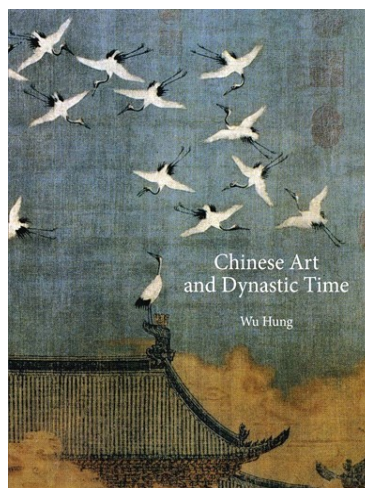
This lavishly illustrated volume brings together more than two hundred images—works created in public spaces, paintings, sculptures, objects, works on paper, photographs, and more. These rich visuals are accompanied by essays and interviews from renowned scholars, artists, and art critics, exploring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

9781925432725
\$49.95 | £40.00
Hardback
368 pages | 234.95mm : 285.75mm
2022

ART / Graffiti & Street Art
Princeton University Press



Chinese Art and Dynastic Time

Wu Hung

A sweeping look at Chinese art across the millennia that upends traditional perspectives and offers new pathways for art history

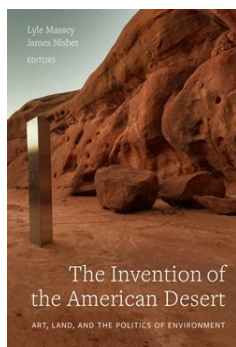
Throughout Chinese history, dynastic time—the organization of history through the lens of successive dynasties—has been the dominant mode of narrating the story of Chinese art, even though there has been little examination of this concept in discourse and practice until now. *Chinese Art and Dynastic Time* uncovers how the development of Chinese art was described in its original cultural, sociopolitical, and artistic contexts, and how these narratives were interwoven with contemporaneous artistic creation. In doing so, leading art historian Wu Hung opens up new pathways for the consideration of not only Chinese art, but also the whole of art history.

Wu Hung brings together ten case studies, ranging from the third millennium BCE to the early twentieth century CE, and spanning ritual and religious art, painting, sculpture, the built environment, and popular art in order to examine the deep-rooted patterns in the historical conceptualization of Chinese art. Elucidating the changing notions of dynastic time in various contexts, he also challenges the preoccupation with this concept as the default mode in art historical writing. This critical investigation of dynastic time thus constitutes an essential foundation to pursue new narrative and interpretative frameworks in thinking about art history.

Remarkable for the sweep and scope of its arguments and lucid style, *Chinese Art and Dynastic Time* probes the roots of the collective imagination in Chinese art and frees us from long-held perspectives on how this art should be understood.

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

9780691231013
\$65.00 | £50.00
Hardback
352 pages | 190.5mm : 260.35mm
2022
The A. W. Mellon Lectures in the Fine Arts
Princeton University Press



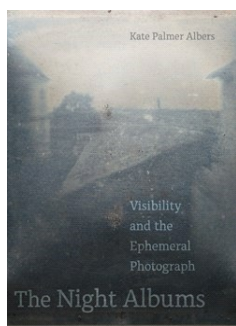
The Invention of the American Desert

Art, Land, and the Politics of Environment
Lyle Massey, James Nisbet

9780520306691
\$75.00 : £58.00
Hardback

256 pages | 7in : 10in
2022
University of California Press

Long viewed as a tabula rasa, the deserts of the American West have played a distinct role in the projection of American cultural identities. Historically represented through fantasies of individualism, frontier ruggedness, and land acquisition, the desert is also the site of extreme social and environmental violence. *The Invention of the American Desert* brings together a wide-ranging group of interdisciplinary essays that explore, through diverse perspectives, dialectical problems posed by an environment that has served as a testing ground for modernist experimentation in art and architecture, military-industrial incursions, and ecological disasters throughout the twentieth and twenty-first centuries. In light of the urgent climate crisis and the planet's increasing desertification, this volume reflects on the nature and legacy of the desert as a crucible for competing visions of land, environment, and art.



The Night Albums

Visibility and the Ephemeral Photograph
Kate Palmer Albers

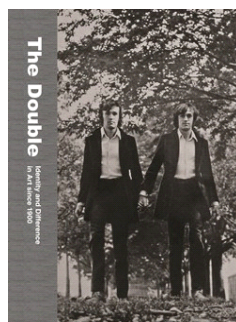
9780520381544
\$29.95 : £24.00
Paperback

168 pages | 6in : 8in
2022

Photography
University of California Press

We live in an era of abundant photography. Is it then counterintuitive to study photographs that disappear or are difficult to discern? Kate Palmer Albers argues that it is precisely this current cultural moment that allows us to recognize what has always been a basic and foundational, yet unseen, condition of photography: its ephemerality.

Through a series of case studies spanning the history of photography, *The Night Albums* takes up the provocations of artists who collectively redefine how we experience visibility. From the protracted hesitations of photography's origins, to conceptual and performative art that has emerged since the 1960s, to the waves of technological experimentation flourishing today, Albers foregrounds artists who offer fleeting, hidden, conditional, and future modes of visibility. By unveiling how ephemerality shapes the photographic experience, she ultimately proposes an expanded framework for the medium.



The Double

Identity and Difference in Art since 1900

James Meyer, Julia Bryan-Wilson, Tom Gunning, W.J.T. Mitchell, Hillel Schwartz, Shawn Michelle Smith, Andrew Solomon

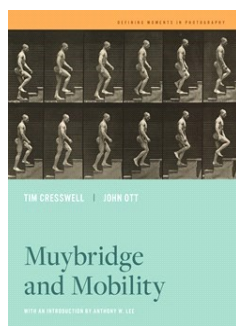
9780691236179
\$60.00 : £48.00
Hardback

288 pages | 206.38mm : 266.7mm
2022

ART
Princeton University Press

A groundbreaking examination of the “double” in modern and contemporary art

From ancient mythology to contemporary cinema, the motif of the double—which repeats, duplicates, mirrors, inverts, splits, and reenacts—has captured our imaginations, both attracting and repelling us. *The Double* examines this essential concept through the lens of art, from modernism to contemporary practice—from the paired paintings of Henri Matisse and Arshile Gorky, to the double line works of Piet Mondrian and Marlow Moss, to Eva Hesse's *One More Than One*, Lorna Simpson's *Two Necklines*, Roni Horn's *Pair Objects*, and Rashid Johnson's *The New Negro Escapist Social and Athletic Club (Emmett)*. James Meyer's survey text explores four modes of doubling: Seeing Double through repetition; Reversal, the inversion or mirroring of an image or form; Dilemma, the staging of an absurd or impossible choice; and the Divided and Doubled Self (split and shadowed selves, personae, fraternal doubles, and pairs). Thought-provoking essays by leading scholars Julia Bryan-Wilson, Tom Gunning, W.J.T. Mitchell, Hillel Schwartz, Shawn Michelle Smith, and Andrew Solomon discuss a host of topics, including the ontology and ethics of the double, the double and psychoanalysis, double consciousness, the doppelgänger in silent cinema, and the queer double.



Muybridge and Mobility

Tim Cresswell, John Ott, Anthony W. Lee

9780520382435
\$27.95 : £22.00
Paperback

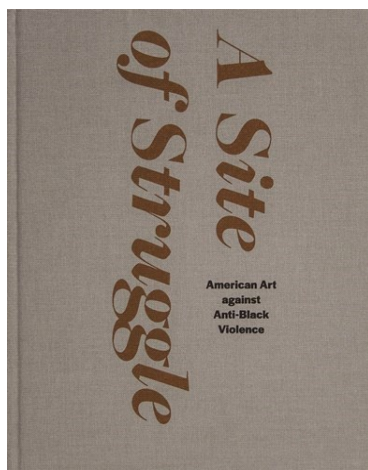
144 pages | 6in : 8in
2022

PHOTOGRAPHY
Defining Moments in Photography
University of California Press

A cultural geographer and an art historian offer fresh interpretations of Muybridge's famous motion studies through the lenses of mobility and race.

In 1878, Eadweard Muybridge successfully photographed horses in motion, proving that all four hooves leave the ground at once for a split second during full gallop. This was the beginning of Muybridge's decades-long investigation into instantaneous photography, culminating in his masterpiece *Animal Locomotion*. Muybridge became one of the most influential photographers of his time, and his stop-motion technique helped pave the way for the motion-picture industry, born a short decade later.

Coauthored by cultural geographer Tim Cresswell and art historian John Ott, this book reexamines the motion studies as historical forms of “mobility,” in which specific forms of motion are given extraordinary significance and accrued value. Through a lively, interdisciplinary exchange, the authors explore how mobility is contextualized within the transformations of movement that marked the nineteenth century and how mobility represents the possibilities of social movement for African Americans. Together, these complementary essays look to Muybridge's works as interventions in knowledge and experience and as opportunities to investigate larger social ramifications and possibilities.



A Site of Struggle

American Art against Anti-Black Violence

Janet Dees, Sampada Aranke, Courtney R. Baker, Huey Copeland, Leslie Harris, LaCharles Ward

An important examination of how artists have grappled with anti-Black violence and its representations from the late nineteenth century to the present

From the horrors of slavery and lynching to the violent suppression of civil rights struggles and recent acts of police brutality, targeted violence of Black lives has been an ever-present fact in American history. Images of African American suffering and death have constituted an enduring part of the nation's cultural landscape, and the development of creative counterpoints to these images has been an ongoing concern for American artists. Investigating the conceptual and aesthetic strategies artists have used to engage with the issue of anti-Black violence, *A Site of Struggle* highlights diverse works of art and ephemera from the post-Reconstruction period of the late nineteenth century to the founding of the Black Lives Matter movement.

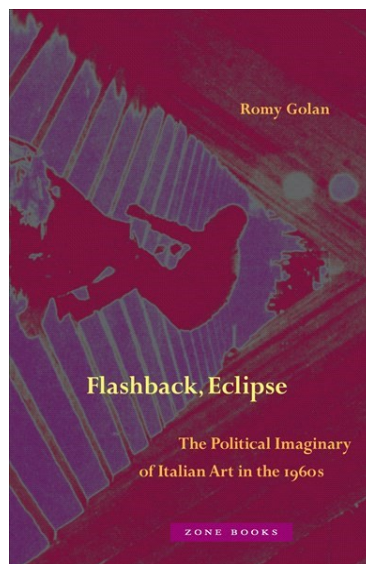
Foregrounding the perspectives of African American cultural producers, this book examines three major questions: How are graphic portrayals of violence enlisted to protest horrors like lynchings? How have artists employed conceptual strategies and varying degrees of abstraction to avoid literal representations of violence? And how do artists explore violence through subtler engagements with the Black body? Ultimately, *A Site of Struggle* highlights the ubiquity and impact of anti-Black violence by focusing on its depictions; by examining how art has been used to protest, process, mourn, and memorialize this violence; and by providing the historical context for contemporary debates about its representation. The book's essays offer new perspectives from established and emerging scholars working in the fields of African American studies, art history, communications, and history.

Contributors include Sampada Aranke, Courtney Baker, Huey Copeland, Janet Dees, Leslie Harris, and LaCharles Ward.

Published in association with the Mary and Leigh Block Museum of Art, Northwestern University

9780691209272
\$39.95 | £30.00
Hardback
136 pages | 279.4mm : 228.6mm
2022

Art / History
Princeton University Press



Flashback, Eclipse

The Political Imaginary of Italian Art in the 1960s

Romy Golan

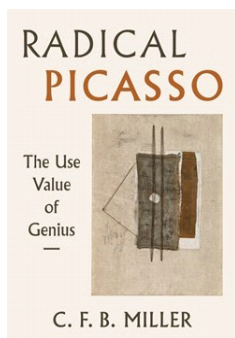
From a leading art historian, a provocative exploration of the intersection of art, politics, and history in 1960s Italy

Flashback, Eclipse is a groundbreaking study of 1960s Italian art and its troubled but also resourceful relation to the history and politics of the first part of the twentieth century and the aftermath of World War II. Most analyses have treated the 1960s in Italy as the decade of “presentism” par excellence, a political decade but one liberated from history. Romy Golan, however, makes the counterargument that 1960s Italian artists did not forget Italian and European history but rather reimagined it in oblique form. Her book identifies and explores this imaginary through two forms of nonlinear and decidedly nonpresentist forms of temporality—the flashback and the eclipse. In view of the photographic and filmic nature of these two concepts, the book's analysis is largely mediated by black-and-white images culled from art, design, and architecture magazines, photo books, film stills, and exhibition documentation.

The book begins in Turin with Michelangelo Pistoletto's Mirror Paintings; moves on to *Campo urbano*, a one-day event in the city of Como; and ends with the *Vitalità del Negativo* exhibition in Rome. What is being recalled and at other moments occluded are not only episodes of Italian nationalism and Fascism but also various liberatory moments of political and cultural resistance. The book's main protagonists are, in order of appearance, artists Michelangelo Pistoletto and Giosetta Fioroni, photographer Ugo Mulas, Ettore Sottsass (as critic rather than designer), graphic designer Bruno Munari, curators Luciano Caramel and Achille Bonito Oliva, architect Piero Sartogo, Carla Lonzi (as artist as much as critic), filmmakers Michelangelo Antonioni and Bernardo Bertolucci, and, in flashback among the departed, painter Felice Casorati, writer Massimo Bontempelli, art historian Aby Warburg, architect Giuseppe Terragni, and Renaissance friar-philosopher-mathematician Giordano Bruno (as patron saint of the sixty-eighters).

9781942130505
\$35.00 | £28.00
Hardback
312 pages | 152.4mm : 228.6mm
2022

Art / History
Zone Books



Radical Picasso

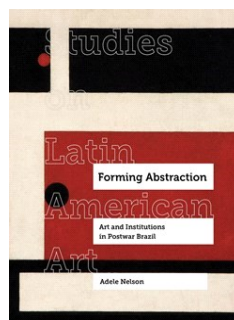
The Use Value of Genius
Charles F. B. Miller

9780520290143
\$60.00 : £47.00
Hardback

320 pages | 7in : 10in
2022

ART
The Phillips Collection Book Prize Series
University of California Press

More than any other modern artist, Pablo Picasso came to represent the idea of genius. Yet the aesthetic of genius, which governed Western thinking about art between the mid-eighteenth and mid-twentieth centuries, has also limited how we interpret Picasso's work. In *Radical Picasso*, C. F. B. Miller dispenses with the privatized clichés that have dominated the reception of modernism's most celebrated oeuvre. Instead, Picasso's practice emerges as an assemblage whose density and agitation, negativity and excess, cannot be contained by hero worship (or its inverse). The artworks in question are radical not least because they strike at the visual root of theory, the perceptual root of the aesthetic. Ranging across histories of art, literature, philosophy, and science, Miller critiques the Picasso myth, rethinks cubism and surrealism, and in the process transforms our understanding of European modernism.



Forming Abstraction

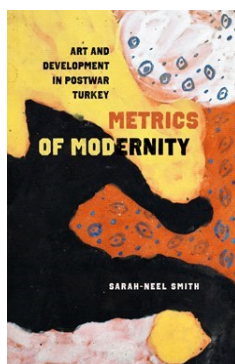
Art and Institutions in Postwar Brazil
Adele Nelson

9780520379848
\$50.00 : £39.00
Hardback

392 pages | 7in : 9in
2022

Art
Studies on Latin American Art
University of California Press

Art produced outside hegemonic centers is often seen as a form of derivation or relegated to a provisional status. *Forming Abstraction* turns this narrative on its head. In the first book-length study of postwar Brazilian art and culture, Adele Nelson highlights the importance of exhibitionary and pedagogical institutions in the development of abstract art in Brazil. By focusing on the formation of the São Paulo Biennial in 1951; the early activities of artists Geraldo de Barros, Lygia Clark, Waldemar Cordeiro, Hélio Oiticica, Lygia Pape, and Ivan Serpa; and the ideas of critics like Mário Pedrosa, Nelson illuminates the complex, strategic processes of citation and adaption of both local and international forms. The book ultimately demonstrates that Brazilian art institutions and abstract artistic groups—and their exhibitions of abstract art in particular—served as crucial loci for the articulation of societal identities in a newly democratic nation at the onset of the Cold War.



Metrics of Modernity

Art and Development in Postwar Turkey
Sarah-Neel Smith

9780520383418
\$50.00 : £39.00
Hardback

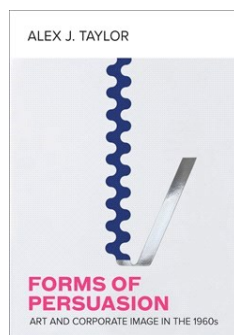
232 pages | 7in : 10in
2022

Art
University of California Press

In this vivid portrait of the art world of 1950s Turkey, Sarah-Neel Smith offers a new framework for analyzing global modernisms of the twentieth century: economic development.

After World War II, a cohort of influential Turkish modernists built a new art scene in Istanbul and Ankara. The entrepreneurial female gallerist Adalet Cimcoz, the art critic (and future prime minister) Bülent Ecevit, and artists like Aliye Berger, Füreyâ Koral, and Bedri Rahmi Eyüboğlu were not only focused on aesthetics. On the canvas, in criticism, and in the gallery, these cultural pioneers also grappled with economic questions—attempting to transform their country from a “developing nation” into a major player in the global markets of the postwar period.

Smith's book publishes landmark works of Turkish modernism for the first time, along with an innovative array of sources—from gossip columns to economic theory—to reveal the art world as a key site for the articulation of Turkish nationhood at midcentury.



Forms of Persuasion

Art and Corporate Image in the 1960s
Alex J. Taylor

9780520383562
\$49.95 : £39.00
Hardback

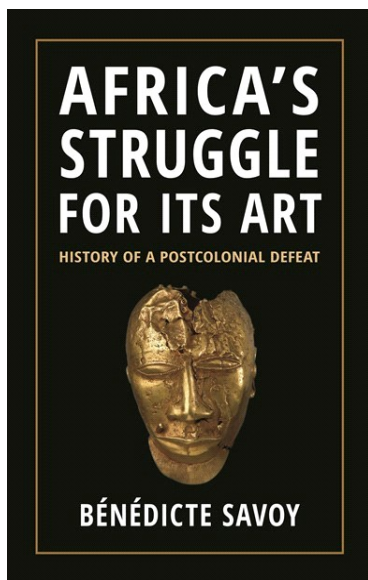
320 pages | 7in : 10in
2022

Art
University of California Press

In the 1960s, multinational corporations faced new image problems—and turned to the art world for some unexpected solutions.

The 1960s saw artists and multinational corporations exploring new ways to use art for commercial gain. Whereas many art historical accounts of this period privilege radical artistic practices that seem to oppose the dominant values of capitalism, Alex J. Taylor instead reveals an art world deeply immersed in the imperatives of big business.

From Andy Warhol's work for packaged goods manufacturers to Richard Serra's involvement with the steel industry, Taylor demonstrates how major artists of the period provided brands with “forms of persuasion” that bolstered corporate power, prestige, and profit. Drawing on extensive original research conducted in artist, gallery, and corporate archives, Taylor recovers a flourishing field of promotional initiatives that saw artists, advertising creatives, and executives working around the same tables. As museums continue to grapple with the ethical dilemmas posed by funding from oil companies, military suppliers, and drug manufacturers, *Forms of Persuasion* returns to these earlier relations between artists and multinational corporations to examine the complex aesthetic and ideological terms of their enduring entanglements.



Africa's Struggle for Its Art

History of a Postcolonial Defeat

Bénédicte Savoy, Susanne Meyer-Abich

A major new history of how African nations, starting in the 1960s, sought to reclaim the art looted by Western colonial powers

For decades, African nations have fought for the return of countless works of art stolen during the colonial era and placed in Western museums. In *Africa's Struggle for Its Art*, Bénédicte Savoy brings to light this largely unknown but deeply important history. One of the world's foremost experts on restitution and cultural heritage, Savoy investigates extensive, previously unpublished sources to reveal that the roots of the struggle extend much further back than prominent recent debates indicate, and that these efforts were covered up by myriad opponents.

Shortly after 1960, when eighteen former colonies in Africa gained independence, a movement to pursue repatriation was spearheaded by African intellectual and political classes. Savoy looks at pivotal events, including the watershed speech delivered at the UN General Assembly by Zaire's president, Mobutu Sese Seko, which started the debate regarding restitution of colonial-era assets and resulted in the first UN resolution on the subject. She examines how German museums tried to withhold information about their inventory and how the British Parliament failed to pass a proposed amendment to the British Museum Act, which protected the country's collections. Savoy concludes in the mid-1980s, when African nations enacted the first laws focusing on the protection of their cultural heritage.

Making the case for why restitution is essential to any future relationship between African countries and the West, *Africa's Struggle for Its Art* will shape conversations around these crucial issues for years to come.

9780691234731
\$29.95 | £25.00
Hardback
240 pages | 155.57mm : 234.95mm
2022

Art / African
Princeton University Press



The One Hundred Circle Farm

Emmet Gowin, Lucas Bessire

A powerful photographic survey of the impact of irrigation systems on the landscape of the United States

In *The One Hundred Circle Farm*, renowned photographer Emmet Gowin (b. 1941) presents stunning aerial images of center-pivot irrigation systems in the western and midwestern United States. This type of farming involves a method of watering crops in which equipment rotates around a centrally drilled well, creating enormous, distinct circles of irrigated land, often in the midst of dry terrain. Anyone who has taken a cross-country flight has likely seen countless acres of these iconic symbols of industrial agriculture. Through a faithful yet personal photographic survey, Gowin's powerful images not only bear witness to the ambitions humans wield in shaping the landscape, but also attest to how such primal elements—circles, pivots, and lines—symbolize water depletion and the fragile environment.

The stark photographic compositions, more than one hundred in all, were created over eight years. Fields resemble lost civilizations; crops gape like strange new suns. Hauntingly beautiful, the images highlight Earth's nourishing geology, visual evidence of our labors. Inscribed onto the earth, these lines are reminders of the technology extracting unimaginable amounts of water that cannot be replaced, and raise questions about what large-scale irrigation must answer for when the water runs out.

With an afterword by anthropologist Lucas Bessire discussing the history and impact of pivot irrigation on American farming, *The One Hundred Circle Farm* stands as a poetic visual record, evidence of the tenuous connections between human enterprise and our planet's most precious resource.

9780691235417
\$49.95 | £40.00
Hardback
128 pages | 247.65mm : 304.8mm
2022

Photography / Subjects & Themes
Princeton University Press



**FREEDOM NOW! FORGOTTEN PHOTOGRAPHS
OF THE CIVIL RIGHTS STRUGGLE**

MARTIN A. BERGER

Freedom Now!

Forgotten Photographs of the Civil Rights
Struggle

Martin A. Berger

Photographers shot millions of pictures of the black civil rights struggle between the close of World War II and the early 1970s, yet most Americans today can recall just a handful of images that look remarkably similar. In the popular imagination, the civil rights movement is remembered in dramatic photographs of protestors attacked with police dogs and fire hoses, firebombs and shotguns, tear gas and billy clubs. The most famous images of the era show black activists victimized by violent Southern whites.

But there are other stories to be told. Blacks changed America through their action, not their suffering. In this groundbreaking catalogue, Martin Berger presents a collection of forgotten photographs that illustrate the action, heroism, and strength of black activists in driving social and legislative change. *Freedom Now!* highlights the power wielded by black men, women, and children in courthouses, community centers, department stores, political conventions, schools, and streets.

Freedom Now! reveals that we have inherited a photographic canon—and a picture of history—shaped by whites' comfort with unthreatening images of victimized blacks. And it illustrates how and why particular people, events, and issues have been edited out of the photographic story we tell about our past. By considering the different values promoted in the forgotten photographs, readers will gain an understanding of African Americans' role in rewriting U.S. history and the high stakes involved in selecting images with which to narrate our collective past.

9780520389717
\$39.95 | £31.00
Paperback
192 pages | 219mm : 270mm
2022

ART / Museum Studies
University of California Press



We Gather Together

American Artists and the Harvest
Charles C. Eldredge

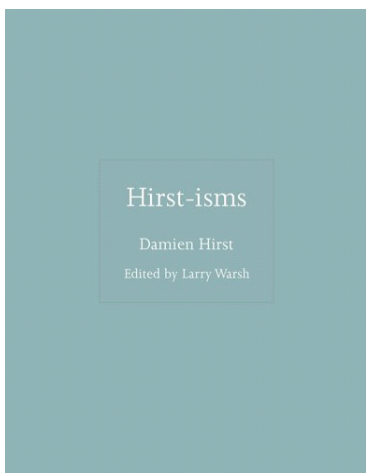
**The mutual history of art, agriculture, and American identity as told
through the theme of the harvest.**

The harvest has traditionally been a productive season, both on American farms and in its artists' studios. Before the early nineteenth century, the ideal of the Jeffersonian yeoman, singly cultivating a subsistence plot for family use, dominated the American imagination; after World War II, the advent of big agribusiness proved less immediately attractive for artists. In *We Gather Together*, Charles C. Eldredge examines the period in between—when many Americans were farmers and much of America was farmland.

Organized in a series of case studies each devoted to a single crop, *We Gather Together* initially focuses on familiar commodity crops such as corn, wheat, and potatoes, and then expands to other yields by Native American harvesters and California floriculturists, as well as winter ice cutters and coastal seaweed gatherers. This novel history of agriculture and art traces parallel developments on land and canvas, highlighting breakthroughs in each field. Artists such as Winslow Homer, Doris Lee, and Georgia O'Keeffe are joined by innovators in agriculture, whether mechanical inventors such as Eli Whitney, John Deere, and Cyrus McCormick or genetic hybridizers such as Luther Burbank, W. Atlee Burpee, and Theodosia Shepherd. Surveying an astonishing amount of material and a wide range of paintings, prints, and other artworks from the nineteenth century to the mid-twentieth century, *We Gather Together* gorgeously demonstrates how the use of agricultural metaphors permeated American visual culture. The harvest, we see here, came to signify and dominate politics, poetry, and popular culture, ultimately representing a primary facet of American identity and nationhood.

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Hardback
328 pages | 8in : 10in
2022

Art / American
University of California Press



Hirst-isms

Damien Hirst, Larry Warsh

A revealing collection of quotations from world-renowned artist Damien Hirst

Hirst-isms is a collection of quotations—bold, surprising, often humorous, and always insightful—from celebrated artist Damien Hirst, whose controversial work explores the connections between art, religion, science, life, and death. Emerging in the 1990s as a leading member of the Young British Artists (YBAs), Hirst first became famous and gained a reputation as a provocateur with a series of artworks featuring dead and sometimes dissected animals (including a shark, sheep, and cow) preserved in glass tanks filled with formaldehyde.

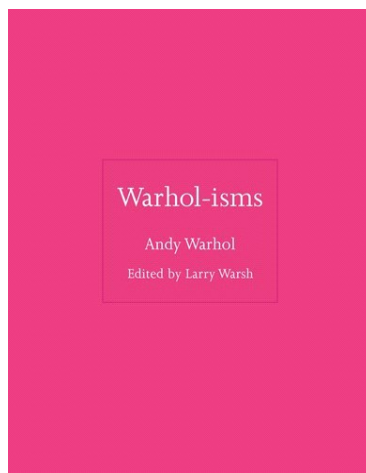
Gathered from interviews and other primary sources and organized by subject, these quotations explore Hirst's early years, family life, and the beginnings of his fascination with art; the major themes of his work; his influences and heroes; his motivation; his process and the boundary-pushing production of his work; and his thoughts on the art world, fame, and money. The result is a comprehensive and nuanced book that sheds new light on a fascinating and important contemporary artist.

Select quotations from the book:

- “The less I feel like an artist, the better I feel.”
- “I like it when people love my art. I like it when people hate my art. I just don't want them to ignore my art.”
- “Painting's like the most fabulous illusion, because there's nothing at stake. Except yourself.”
- “I'm interested in the confusion between art and life, I like it when the world gets in the way.”
- “Sometimes you have to step over the edge to know where it is.”

9780691239859
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144 pages | 107.95mm : 133.35mm
2022

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Warhol-isms

Andy Warhol, Larry Warsh

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.

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Abloh-isms

Virgil Abloh

Edited by Larry Warsh

Arsham-isms

Daniel Arsham

Edited by Larry Warsh

Abloh-isms

Virgil Abloh, Larry Warsh

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."

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\$14.95 | £11.99
Hardback
160 pages | 107.95mm : 133.35mm
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Arsham-isms

Daniel Arsham, Larry Warsh

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

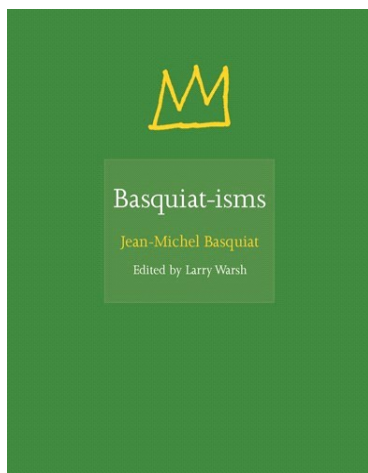
The work of renowned contemporary artist Daniel Arsham blurs the lines between art, architecture, archeology, and design. In his distinctive style, he takes ancient art works and objects from twentieth-century pop culture and casts sculptures of them in geological materials such as quartz or volcanic 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."

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152 pages | 107.95mm : 133.35mm
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Basquiat-isms

Jean-Michel Basquiat, Larry Warsh

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

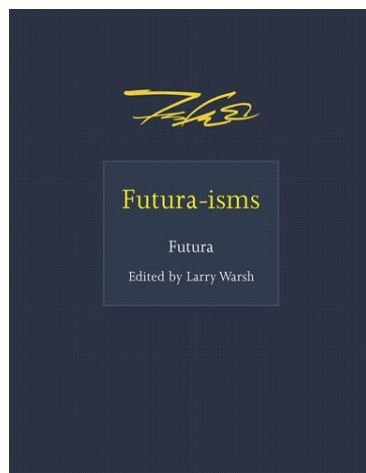
One of the most important artists of the late twentieth century, Jean-Michel Basquiat explored the interplay of words and images throughout his career as a celebrated painter with an instantly recognizable style. In his paintings, notebooks, and interviews, he showed himself to be a powerful and creative 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."

9780691192833
\$12.95 | £9.99
Hardback
144 pages | 107.95mm : 133.35mm
2019

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Futura-isms

Futura, Larry Warsh

A collection of fascinating quotations from the legendary artist and graffiti pioneer

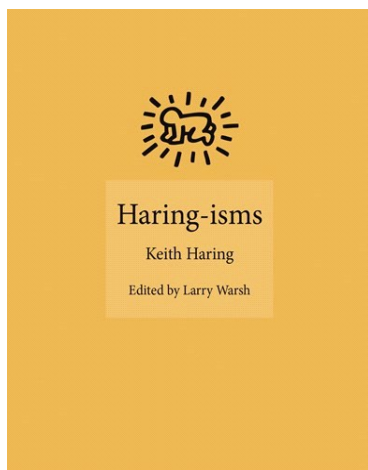
Futura is a living legend—a world-renowned painter, designer, and photographer who was a pioneer of graffiti art and New York City's "subway school." His radical abstract work in the street and on canvas established him as a central figure in an important art movement that included Jean-Michel Basquiat, Keith Haring, Rammellzee, Lee Quiñones, and Dondi White. *Futura-isms* is a collection of essential quotations from this fascinating artist. Gathered from four decades of interviews and panel discussions, this memorable selection illuminates Futura's thoughts on legal and illegal art, his influences, fellow artists, and the past, present, and future. He also offers colorful memories of his adventurous life—growing up in New York City, serving in the Navy, touring with The Clash—and reflects on how his experiences have shaped his art.

Select quotations from the book:

- "Graffiti was a way for me to exist. I wanted the world to know my name. I wanted to be somebody."
- "The essence of what graffiti is . . . is creating this identity and taking it to the public."
- "My whole life, I think, I've been a nomad."
- "I was always at home in the subway system."
- "People say, 'Let's play within the rules.' I say, 'No—let's break the rules a little bit.'"

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\$14.95 | £11.99
Hardback
176 pages | 107.95mm : 133.35mm
2021

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Haring-isms

Keith Haring, Larry Warsh

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.

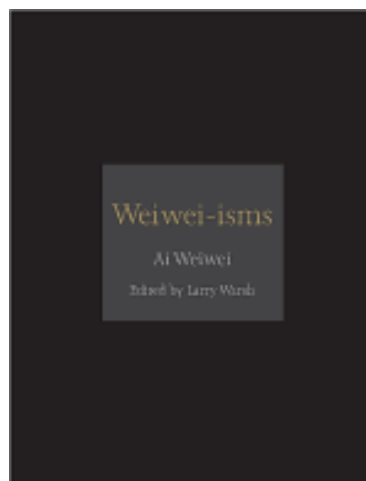
Gathered from Haring's journals and interviews, these lively quotes reveal his influences and thoughts on a variety of topics, including birth and death, possibility and uncertainty, and difference and conformity. They demonstrate Haring's deep engagement with subjects outside of the art world and his 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 artist, if he is a vessel, is also a performer."
- "No matter how long you work, it's always going to end sometime. And there's always going to be things left undone."
- "I decided to make a major break. New York was the only place to go."
- "I came to believe there was no such thing as chance. If you accept that there are no coincidences, you use whatever comes along."
- "There was a migration of artists from all over America to New York. It was completely wild. And we controlled it ourselves."
- "I couldn't go back to the abstract drawings; it had to have some connection to the real world."

9780691209852
\$14.95 | £11.99
Hardback
168 pages | 118mm : 152mm
2020

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Weiwei-isms

Ai Weiwei, Larry Warsh

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

- "Everything is art. Everything is politics."
- "The art always wins. Anything can happen to me, but the art will stay."
- "Life is art. Art is life. I never separate it. I don't feel that much anger. I equally have a lot of joy."

On Government, Power, and Making Moral Choice

- "Once you've tasted freedom, it stays in your heart and no one can take it. Then, you can be more powerful than a whole country."
- "I feel powerless all the time, but I regain my energy by making a very

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2013

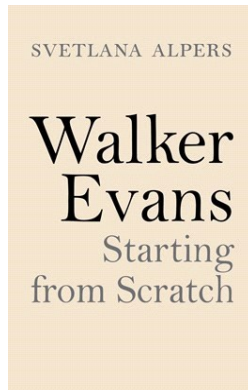
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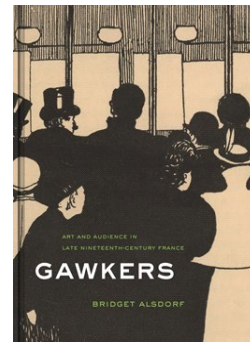
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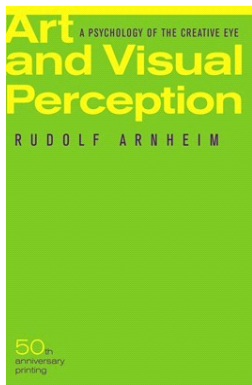
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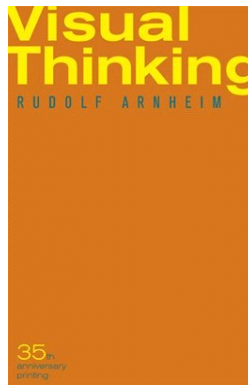


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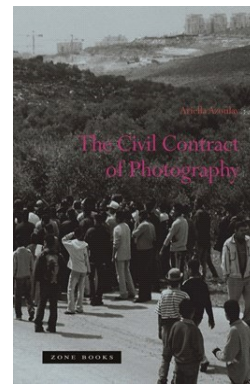
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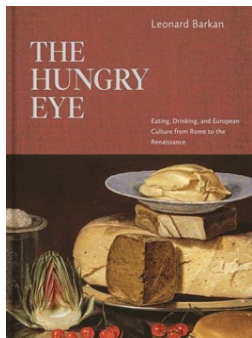
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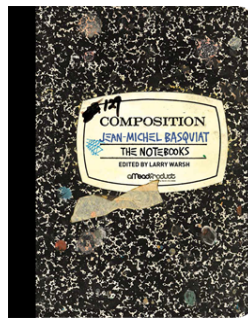
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Leonard Barkan

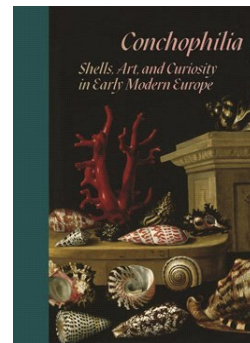
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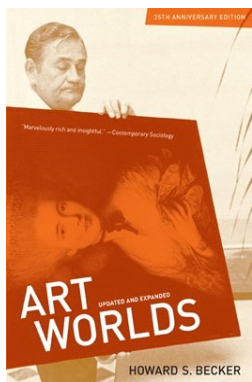
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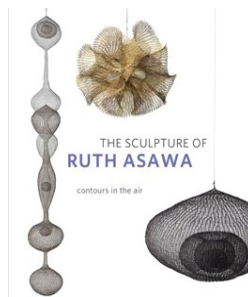
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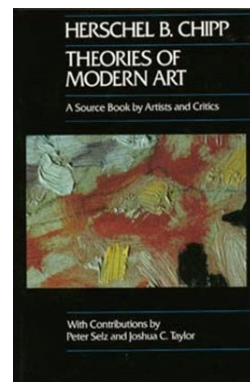
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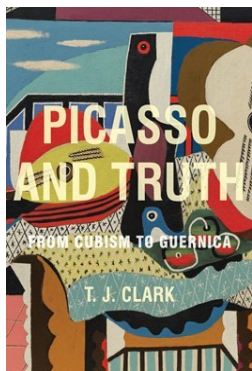
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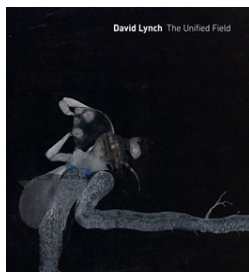
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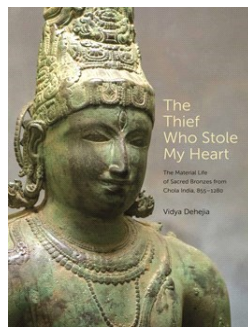
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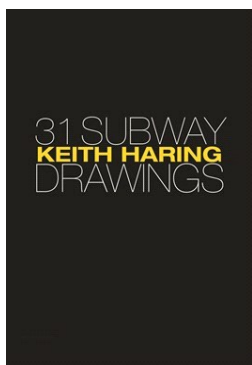
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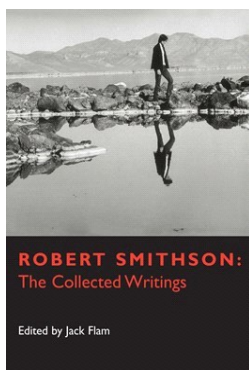
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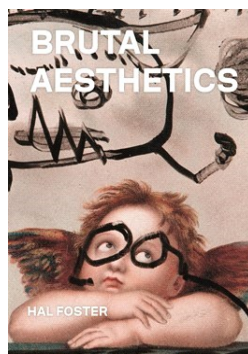
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The Material Life of Sacred Bronzes from Chola India, 855-1280
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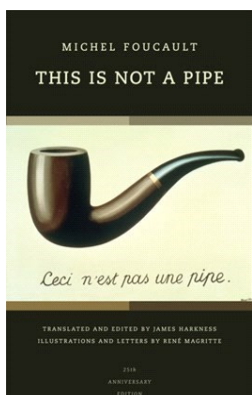
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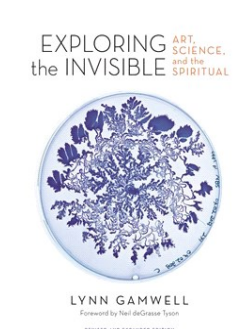
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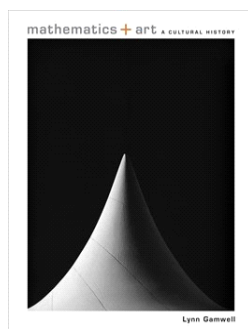
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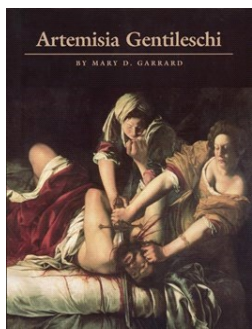
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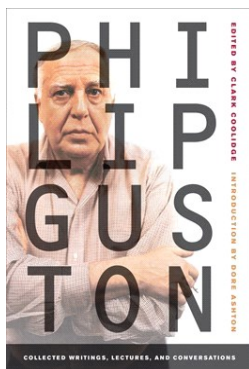
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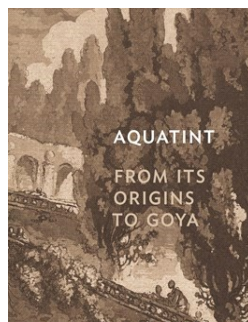
Mathematics and Art
A Cultural History
Lynn Gamwell, Neil deGrasse Tyson
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\$55.00 | £44.00
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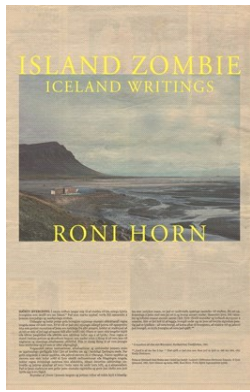
Artemisia Gentileschi
The Image of the Female Hero in Italian Baroque Art
Mary D. Garrard
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Philip Guston
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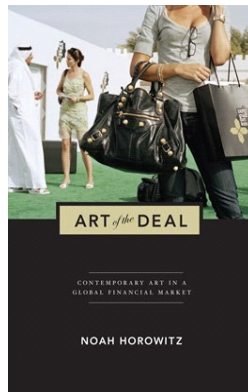


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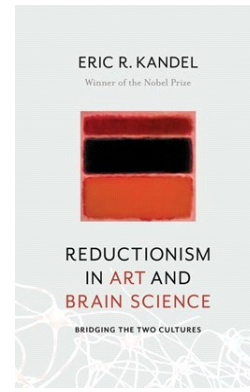


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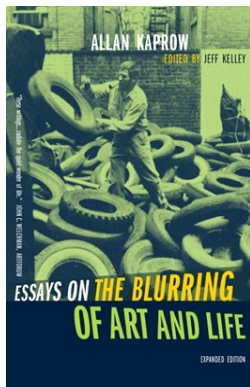


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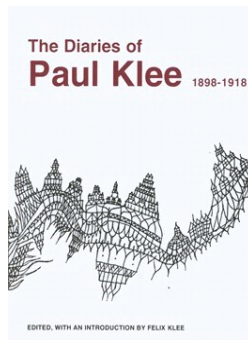
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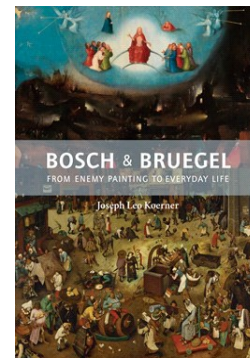
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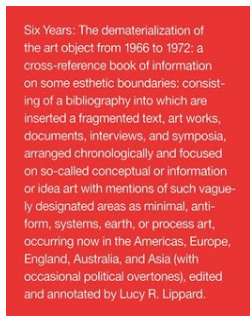


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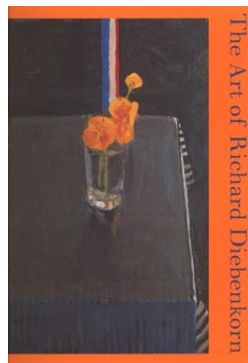


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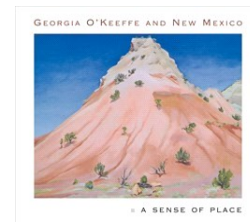
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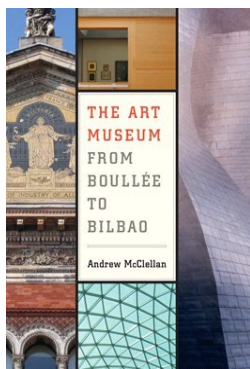


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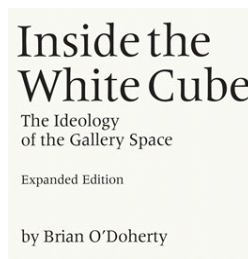
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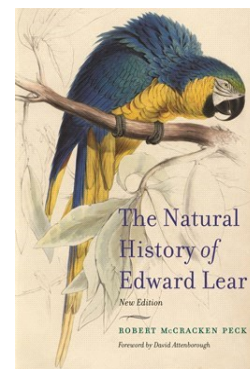


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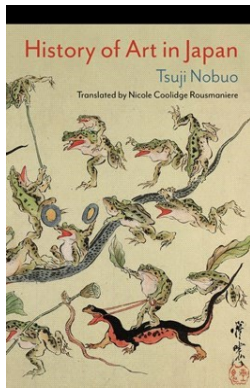
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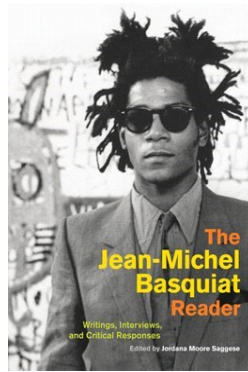
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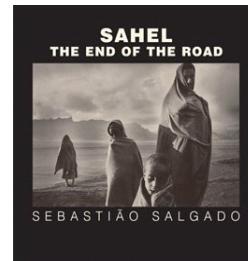


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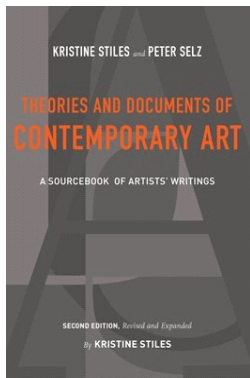


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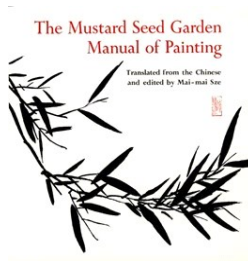


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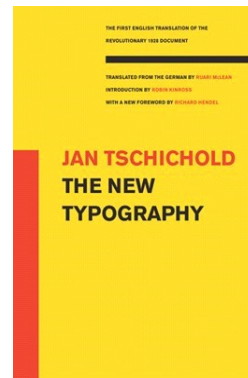


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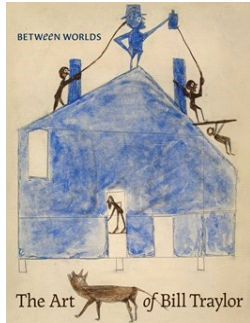
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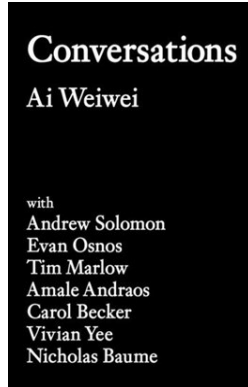


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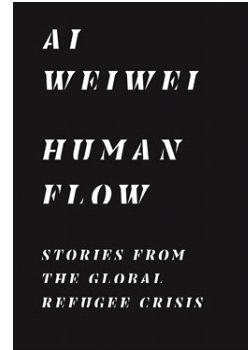
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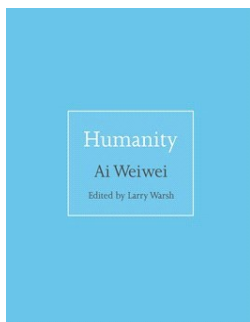


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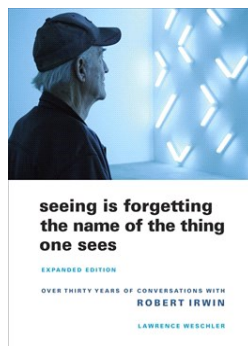
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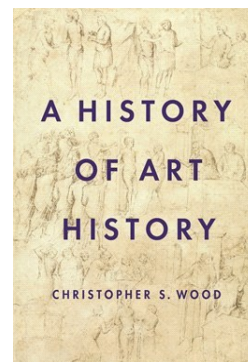


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Index

¡Printing the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now; Claudia E. Zapata.	48
500 Capp Street: David Ireland's House; Constance M. Lewallen.	42
Abloh, Virgil; Abloh-isms.	27
Abloh-isms; Virgil Abloh.	27
Abstract Crossings: Cultural Exchange between Argentina and Brazil; María Amalia García.	39
Aby Warburg and the Image in Motion; Philippe-Alain Michaud.	43
Accidental Possibilities of the City, The: Claes Oldenburg's Urbanism in Postwar America; Katherine Smith.	46
Acting Out: Cabinet Cards and the Making of Modern Photography.	45
Adamson, Walter L.; Embattled Avant-Gardes: Modernism's Resistance to Commodity Culture in Europe.	34
Aesthetics of Anarchy, The: Art and Ideology in the Early Russian Avant-Garde; Nina Gurianova.	39
Affinity of Neoconcretism, The: Interdisciplinary Collaborations in Brazilian Modernism, 1954–1964; Mariola V. Alvarez.	10
Africa's Struggle for Its Art: History of a Postcolonial Defeat; Bénédicte Savoy.	25
African American Art and Artists; Samella Lewis.	42
After the End of Art: Contemporary Art and the Pale of History - Updated Edition; Arthur C. Danto.	37
After the Red Army Faction: Gender, Culture, and Militancy; Charity Scribner.	45
After the Ruins, 1906 and 2006: Rephotographing the San Francisco Earthquake and Fire.	41
ahtone, heather; Warhol and the West.	34
Albers, Anni; On Weaving: New Expanded Edition.	30
Albers, Kate Palmer; The Night Albums: Visibility and the Ephemeral Photograph.	24, 34
Albers, Kate Palmer; Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography.	34
Albers, Patricia; Shadows, Fire, Snow: The Life of Tina Modotti.	34
Album of the World Emperor, The: Cross-Cultural Collecting and the Art of Album-Making in Seventeenth-Century Istanbul; Emine Fetvaci.	38
Alexander von Humboldt and the United States: Art, Nature, and Culture; Eleanor Jones Harvey.	40
Allan Kaprow, Robert Smithson, and the Limits to Art; Philip Ursprung.	47
Alloys: American Sculpture and Architecture at Midcentury; Marin R. Sullivan.	46
Aloi, Giovanni; Speculative Taxidermy: Natural History, Animal Surfaces, and Art in the Anthropocene.	34, 34
Alpers, Svetlana; Walker Evans: Starting from Scratch.	30
Alsdorf, Bridget; Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting.	34
Alsdorf, Bridget; Gawkers: Art and Audience in Late Nineteenth-Century France.	30
Altshuler, Bruce; Collecting the New: Museums and Contemporary Art.	34
Alvarez, Mariola V.; The Affinity of Neoconcretism: Interdisciplinary Collaborations in Brazilian Modernism, 1954–1964.	10
Ambitious Form: Giambologna, Ammanati, and Danti in Florence; Michael W. Cole.	37
American Art to 1900: A Documentary History.	36
American Artists against War, 1935 - 2010; David McCarthy.	43
American Carnival: Journalism under Siege in an Age of New Media; Neil Henry.	40
American Naive Paintings; Deborah Chotner.	36

American Paintings of the Nineteenth Century, Part II: Part II; Robert W. Torchia.	47
America's National Gallery of Art: America's National Gallery of Art; Philip Kopper.	41
Amor, Mónica; Theories of the Nonobject: Argentina, Brazil, Venezuela, 1944–1969.	34
Amrita Sher-Gil: A Self-Portrait in Letters and Writings [two-volume cased set]; Vivan Sundaram.	47
Anachronic Renaissance; Alexander Nagel.	44
Anatomy of Nature, The: Geology and American Landscape Painting, 1825-1875; Rebecca Bedell.	35
Andrews, Julia; The Art of Modern China.	34
Andrews, Oliver; Living Materials: A Sculptor's Handbook.	34
Anthropology of Images, An: Picture, Medium, Body; Hans Belting.	35
Apel, Dora; Lynching Photographs.	34
Apollinaire, Guillaume; The Cubist Painters.	34
Aquatint: From Its Origins to Goya; Rena M. Hoisington.	31
Arab Imago, The: A Social History of Portrait Photography, 1860–1910; Stephen Sheehi.	45
Arasse, Daniel; Take a Closer Look.	34
Arasse, Daniel; Vermeer: Faith in Painting.	34
Arc Silt Dive: The Works of Sheba Chhachhi; Kumkum Sangari.	45
Archive Style: Photographs and Illustrations for U.S. Surveys, 1850-1890; Robin Kelsey.	41
Arnheim, Rudolf; Art and Visual Perception, Second Edition: A Psychology of the Creative Eye.	30
Arnheim, Rudolf; Entropy and Art: An Essay on Disorder and Order.	34
Arnheim, Rudolf; The Genesis of a Painting: Picasso's <i>Guernica</i>.	34
Arnheim, Rudolf; The Power of the Center: A Study of Composition in the Visual Arts, 20th Anniversary Edition.	34
Arnheim, Rudolf; The Split and the Structure: Twenty-Eight Essays.	34
Arnheim, Rudolf; To the Rescue of Art: Twenty-Six Essays.	34
Arnheim, Rudolf; Toward a Psychology of Art: Collected Essays.	34
Arnheim, Rudolf; Visual Thinking.	30
Around Chigusa: Tea and the Arts of Sixteenth-Century Japan.	36
Arsham, Daniel; Arsham-isms.	27
Arsham, Daniel; Sketchbook.	18
Arsham-isms; Daniel Arsham.	27
Art and Archaeology of the Erligang Civilization.	46, 46
Art and Artists of Twentieth-Century China; Michael Sullivan.	46
Art and Illusion: A Study in the Psychology of Pictorial Representation - Millennium Edition; E. H. Gombrich.	39
Art and Technics; Lewis Mumford.	43
Art and the French Commune: Imagining Paris after War and Revolution; Albert Boime.	35
Art and the Global Economy; John Zarobell.	48, 48
Art and Visual Perception, Second Edition: A Psychology of the Creative Eye; Rudolf Arnheim.	30
Art and War in the Pacific World: Making, Breaking, and Taking from Anson's Voyage to the Philippine-American War; J.M. Mancini.	43
Art as Art: The Selected Writings of Ad Reinhardt.	44
Art as History: Calligraphy and Painting as One; Wen C. Fong.	38
Art Forms and Civic Life in the Late Roman Empire; Hans Peter L'Orange.	42

Art History, After Sherrie Levine; Howard Singerman.	46
Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in Italy, 100 B.C.-A.D. 315; John R. Clarke.	37
Art Museum from Boullee to Bilbao, The; Andrew McClellan	32
Art Museums in Australia; Katarzyna Jagodzinska.	41
Art of Adolf Wölfli, The: St. Adolf-Giant-Creation; Elka Spoerri.	46
Art of Cloth in Mughal India, The; Sylvia Houghteling.	20
Art of David Ireland, The: The Way Things Are; Karen Tsujimoto.	47
Art of Engagement: Visual Politics in California and Beyond; Peter Selz.	45
Art of Modern China, The; Julia Andrews.	34
Art of Philosophy, The: Visual Thinking in Europe from the Late Renaissance to the Early Enlightenment; Susanna Berger.	35
Art of Renaissance Florence, 1400–1600; Loren Partridge	44
Art of Renaissance Venice, 1400–1600; Loren Partridge	44
Art of Richard Diebenkorn, The; Jane Livingston.	32
Art of Suppression: Confronting the Nazi Past in Histories of the Visual and Performing Arts; Pamela M. Potter.	44
Art of the Deal: Contemporary Art in a Global Financial Market; Noah Horowitz.	32
Art of the Imperial Cholas; Vidya Dehejia.	37
Art Subjects: Making Artists in the American University; Howard Singerman.	46
Art Workers: Radical Practice in the Vietnam War Era; Julia Bryan-Wilson.	36
Art Worlds, 25th Anniversary Edition: 25th Anniversary edition, Updated and Expanded; Howard S. Becker.	30
Art/Talk: Theory and Practice in Abstract Expressionism; Alwynne Mackie.	43
Art/Women/California, 1950–2000: Parallels and Intersections; Diana Burgess Fuller.	39
Artemisia Gentileschi around 1622: The Shaping and Reshaping of an Artistic Identity; Mary D. Garrard.	39
Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art; Mary D. Garrard.	31
Articulating Resistance: Art & Activism.	34
ARTiculations: Undefined Chinese Contemporary Art	46
Artifacts and Allegiances: How Museums Put the Nation and the World on Display; Peggy Levitt.	42
Artist as Reporter: Weegee, Ad Reinhardt, and the PM News Picture; Jason E. Hill.	40
Artist in the Counterculture, The: Bruce Conner to Mike Kelley and Other Tales from the Edge; Thomas Crow.	4
Artistic Exile, An: A Life of Feng Zikai (1898-1975); Geremie R Barne.	35
Artists at Continent's End: The Monterey Peninsula Art Colony, 1875-1907; Scott A. Shields.	45
Artists Respond: American Art and the Vietnam War, 1965–1975; Melissa Ho.	40
Arts of Black Africa, The; J Laude.	42
Arts of China, Sixth Edition, Revised and Expanded, The; Michael Sullivan.	46, 46
Ascott, Roy; Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness.	34
Ashton, Dore; The New York School: A Cultural Reckoning	34
At Home in the World: The Art and Life of Gulammohammed Sheikh.	45

Ater, Renée; Remaking Race and History: The Sculpture of Meta Warrick Fuller.	34, 34
Attali, Erieta; In Extremis: Landscape Into Architecture.	34
Aukerman, Anastasia; Welcome to Painterland: Bruce Conner and the Rat Bastard Protective Association.	34
Austin, Joe; Taking the Train: How Graffiti Art Became an Urban Crisis in New York City.	34, 34
Azoulay, Ariella; The Civil Contract of Photography.	30
Bahrani, Zainab; Rituals of War: The Body and Violence in Mesopotamia.	34
Bair, Nadya; The Decisive Network: Magnum Photos and the Postwar Image Market.	34
Balbierz, Jan; Strindberg and the Western Canon.	34
Ball, Hugo; Flight Out of Time: A Dada Diary.	34
Barkan, Leonard; Michelangelo: A Life on Paper.	34
Barkan, Leonard; Mute Poetry, Speaking Pictures.	35
Barkan, Leonard; The Hungry Eye: Eating, Drinking, and European Culture from Rome to the Renaissance.	30
Barne, Geremie R; An Artistic Exile: A Life of Feng Zikai (1898-1975).	35
Barrett, Ross; Rendering Violence: Riots, Strikes, and Upheaval in Nineteenth-Century American Art.	35
Barrett, Ross; Speculative Landscapes: American Art and Real Estate in the Nineteenth Century.	14
Barzun, Jacques; The Use and Abuse of Art.	35
Basquiat, Jean-Michel; Basquiat-isms.	28
Basquiat, Jean-michel; The Notebooks.	30
Basquiat-isms; Jean-Michel Basquiat.	28
Bass, Marisa Anne; Conchophilia: Shells, Art, and Curiosity in Early Modern Europe.	30
Bass, Marisa Anne; Insect Artifice: Nature and Art in the Dutch Revolt.	35
Bass, Marisa Anne; Jan Gossart and the Invention of Netherlandish Antiquity.	35
Bay Area Figurative Art: 1950-1965; Jones.	41
Beach, Caitlin Meehye; Sculpture at the Ends of Slavery.	7
Beautiful Agitation: Modern Painting and Politics in Syria; Anneka Lenssen.	42
Beck, James; Jacopo della Quercia.	35, 35
Becker, Howard S.; Art Worlds, 25th Anniversary Edition: 25th Anniversary edition, Updated and Expanded.	30
Becoming Judy Chicago: A Biography of the Artist; Gail Levin.	42
Bedell, Rebecca; Moved to Tears: Rethinking the Art of the Sentimental in the United States.	35
Bedell, Rebecca; The Anatomy of Nature: Geology and American Landscape Painting, 1825-1875.	35
Beebe, Mary L.; Landmarks: Sculpture Commissions for the Stuart Collection at the University of California, San Diego	35
Behr, S; Women Artists in Expressionism: From Empire to Emancipation.	1
Belting, Hans; An Anthropology of Images: Picture, Medium, Body.	35
Belting, Hans; Face and Mask: A Double History.	35
Benezra, Karen; Dematerialization: Art and Design in Latin America.	35
Benjamin, Roger; Kandinsky and Klee in Tunisia.	35
Berger, Martin A.; Freedom Now!: Forgotten Photographs of the Civil Rights Struggle.	23, 35
Berger, Martin A.; Seeing through Race: A Reinterpretation of Civil Rights Photography.	35
Berger, Susanna; The Art of Philosophy: Visual Thinking in Europe from the Late Renaissance to the Early Enlightenment	35

Bernier, Celeste-Marie; <i>Stick to the Skin: African American and Black British Art, 1965-2015</i>	35
Berthe Morisot ; Anne Higonnet.	40
Berzock, Kathleen Bickford; <i>Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa</i>	35
Between Worlds: The Art of Bill Taylor ; Leslie Umberger	33
Beverly McIver: Full Circle	35
Beyond Recognition: Representation, Power, and Culture ; Craig Owens.	44
Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage ; Branden W. Joseph.	41, 41
Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America ; Joshua Brown.	36
Bhattacharya, Shantanu; <i>Portal: The Curious Account of Achintya Bose</i>	35
Black Art Renaissance, The: African Sculpture and Modernism across Continents ; Joshua I. Cohen.	37
Black Mountain Chamberlain: John Chamberlain's Writings at Black Mountain College, 1955 ; John Chamberlain.	36
Black Out: Silhouettes Then and Now ; Asma Naeem.	44
Black: The History of a Color ; Michel Pastoureau.	16
Blair, Sara; <i>Trauma and Documentary Photography of the FSA</i>	35
Blake, William; <i>The Illuminated Books of William Blake, Volume 6: The Urizen Books</i>	35
Blue: The History of a Color ; Michel Pastoureau.	16
Boas, Nancy; <i>David Park: A Painter's Life</i>	35
Boas, Nancy; <i>Society of Six: California Colorists</i>	35
Bober, Jonathan; <i>A Superb Baroque: Art in Genoa, 1600–1750</i>	35
Body Incantatory, The: Spells and the Ritual Imagination in Medieval Chinese Buddhism ; Paul Copp.	37
Body of Raphaelle Peale, The: Still Life and Selfhood, 1812–1824 ; Alexander Nemerov.	44
Body/Body Problem, The: Selected Essays ; Arthur C. Danto	37
Boime, Albert; <i>Art and the French Commune: Imagining Paris after War and Revolution</i>	35
Bony, Jean; <i>French Gothic Architecture of the Twelfth and Thirteenth Centuries</i>	35
Borderwall as Architecture: A Manifesto for the U.S.-Mexico Boundary ; Ronald Rael.	44
Bosch and Bruegel: From Enemy Painting to Everyday Life ; Joseph Leo Koerner.	32
Bower, Virginia; <i>Decorative Arts, Part II: Far Eastern Ceramics and Paintings; Persian and Indian Rugs and Carpets</i>	35
Bravura: Virtuosity and Ambition in Early Modern European Painting ; Nicola Suthor.	47
Breaching the Frame: The Rise of Contemporary Art in Brazil and Japan ; Pedro R. Erber.	38
Brettell, Richard R.; <i>The Robert Lehman Collection at the Metropolitan Museum of Art, Volume III: Nineteenth- and Twentieth-Century Paintings</i>	35
Brettell, Richard R.; <i>The Robert Lehman Collection at the Metropolitan Museum of Art, Volume IX: Nineteenth- and Twentieth-Century European Drawings</i>	35
Brian O'Doherty: Collected Essays ; Brian O'Doherty	44, 44
Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong (Two-Volume Set)	46
Brief History of the Masses, A: Three Revolutions ; Stefan Jonsson.	41
British Paintings of the Sixteenth through Nineteenth Centuries ; John Hayes.	40

Brothers, Cammy; <i>Giuliano da Sangallo and the Ruins of Rome</i>	19
Brown, David Alan; <i>Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women</i>	36
Brown, Jonathan; <i>Images and Ideas in Seventeenth-Century Spanish Painting</i>	36
Brown, Jonathan; <i>Spanish Paintings of the Fifteenth through Nineteenth Centuries</i>	36
Brown, Joshua; <i>Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America</i>	36
Bruce Conner: It's All True	39
Bruce Nauman: Spatial Encounters ; Constance M. Lewallen	42
Brunelleschi's Egg: Nature, Art, and Gender in Renaissance Italy ; Mary D. Garrard.	39
Brushes with Power: Modern Politics and the Chinese Art of Calligraphy ; Richard Curt Kraus.	41
Brutal Aesthetics: Dubuffet, Bataille, Jorn, Paolozzi, Oldenburg ; Hal Foster.	31
Bryan-Wilson, Julia; <i>Art Workers: Radical Practice in the Vietnam War Era</i>	36
Buchhart, Dieter; Keith Haring Jean-Michel Basquiat: <i>Crossing Lines</i>	22
Buchholz, Larissa; <i>The Global Rules of Art: The Emergence and Divisions of a Cultural World Economy</i>	12
Bull, Malcolm; <i>Inventing Falsehood, Making Truth: Vico and Neapolitan Painting</i>	36
Burgard, Timothy Anglin; <i>The Sculpture of Ruth Asawa, Second Edition: Contours in the Air</i>	30
Burgin, Victor; <i>In/Different Spaces: Place and Memory in Visual Culture</i>	36
Buskirk, Martha; <i>Is It Ours?: Art, Copyright, and Public Interest</i>	36
Butler, Ruth; <i>European Sculpture of the Nineteenth Century</i>	36
Cabañas, Kaira M.; <i>Immanent Vitalities: Meaning and Materiality in Modern and Contemporary Art</i>	36
Cadava, Eduardo; <i>Words of Light: Theses on the Photography of History</i>	36
Cahill, James; <i>Pictures for Use and Pleasure: Vernacular Painting in High Qing China</i>	36
Cahill, James; <i>The Painter's Practice: How Artists Lived and Worked in Traditional China</i>	36
California Mexicana: Missions to Murals, 1820–1930	43
Campoli, Julie; <i>Made for Walking: Density and Neighborhood Form</i>	36
Canepa, Matthew P.; <i>The Iranian Expanse: Transforming Royal Identity through Architecture, Landscape, and the Built Environment, 550 BCE–642 CE</i>	36, 36
Cao, Maggie M.; <i>The End of Landscape in Nineteenth-Century America</i>	36
Cappelletto, Chiara; <i>Embodying Art: How We See, Think, Feel, and Create</i>	36
Caragol, Taína; <i>The Obama Portraits</i>	36
Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa ; Kathleen Bickford Berzock.	35
Carlos Villa: Worlds in Collision	41
Cascardi, Anthony J.; <i>Francisco de Goya and the Art of Critique</i>	1
Cavina, Anna Ottani; <i>Geometries of Silence: Three Approaches to Neoclassical Art</i>	36
Cézanne, Murder, and Modern Life ; André Domrowski.	38
Cezanne's Other: The Portraits of Hortense ; Susan Sidlauskas.	46
Chamberlain, John; <i>Black Mountain Chamberlain: John Chamberlain's Writings at Black Mountain College, 1955</i>	36

Chametzky, Peter; Objects as History in Twentieth-Century German Art: Beckmann to Beuys.	36
Changing and Unchanging Things: Noguchi and Hasegawa in Postwar Japan.	40
Chaos, Territory, Art: Deleuze and the Framing of the Earth ; Elizabeth Grosz.	39
Charles Willson Peale: Art and Selfhood in the Early Republic ; David C. Ward.	47
Chase-riboud, Barbara; I Always Knew: A Memoir.	4
Chenieux-Gendron, Jacqueline; Surrealism.	36, 36
Childs, Elizabeth C.; Vanishing Paradise: Art and Exoticism in Colonial Tahiti.	36
Childs, William A. P.; Greek Art and Aesthetics in the Fourth Century B.C.	36
China and the Church: Chinoiserie in Global Context ; Christopher M. S. Johns.	41
Chinese Art and Dynastic Time ; Wu Hung.	22
Chinese Bestiary, A: Strange Creatures from the <i>Guideways through Mountains and Seas</i>	46, 46
Chinese Painting and Its Audiences ; Craig Clunas.	37
Chipp, Herschel B.; Theories of Modern Art: A Source Book by Artists and Critics.	30
Chiura Obata: An American Modern.	47
Chotner, Deborah; American Naive Paintings.	36
Chou, Wen-shing; Mount Wutai: Visions of a Sacred Buddhist Mountain.	36
Chu, Petra ten-Doesschate; The Most Arrogant Man in France: Gustave Courbet and the Nineteenth-Century Media Culture	36
Cities of the Golden Age: The Views of Anton Van den Wyngaerde.	41
Civil Contract of Photography, The ; Ariella Azoulay.	30
Clapp, Anne De Coursey; Commemorative Landscape Painting in China.	37
Clark, Kenneth; The Nude: A Study in Ideal Form.	37
Clark, T. J.; Picasso and Truth: From Cubism to Guernica	31
Clark, T. J.; The Painting of Modern Life: Paris in the Art of Manet and His Followers - Revised Edition.	37
Clarke, John R.; Art in the Lives of Ordinary Romans: Visual Representation and Non-Elite Viewers in Italy, 100 B.C.-A.D. 315.	37
Clarke, John R.; Looking at Lovemaking: Constructions of Sexuality in Roman Art, 100 B.C. - A.D. 250.	37
Clarke, John R.; The Houses of Roman Italy, 100 B.C.-A.D. 250: Ritual, Space, and Decoration.	37
Clash of Gods, The: A Reinterpretation of Early Christian Art - Revised and Expanded Edition ; Thomas F. Mathews	43
Classical Art: A Life History from Antiquity to the Present ; Caroline Vout.	47
Claude Glass, The: Use and Meaning of the Black Mirror in Western Art ; Arnaud Maillet.	43, 43
Clifton, James; Pleasure and Piety: The Art of Joachim Wtewael.	48
Clunas, Craig; Chinese Painting and Its Audiences.	37
Cohen, Joshua I.; The Black Art Renaissance: African Sculpture and Modernism across Continents.	37
Cohen, Revital; Not What I Meant But Anyway.	5
Cohen, Richard I.; Jewish Icons: Art and Society in Modern Europe.	37
Cohen, Warren I.; East Asian Art and American Culture.	37
Cole, Michael W.; Ambitious Form: Giambologna, Ammanati, and Danti in Florence.	37
Cole, Michael W.; Sofonisba's Lesson: A Renaissance Artist and Her Work.	37

Collecting the New: Museums and Contemporary Art ; Bruce Altshuler.	34
Come as You Are: Art of the 1990s ; Alexandra Schwartz	45
Commemorative Landscape Painting in China ; Anne De Coursey Clapp.	37
Committed to Memory: The Art of the Slave Ship Icon ; Cheryl Finley.	8, 38
Complex Delight, A: The Secularization of the Breast, 1350-1750 ; Margaret R. Miles.	43
Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers ; Arthur Wesley Dow.	38
Conchophilia: Shells, Art, and Curiosity in Early Modern Europe ; Marisa Anne Bass.	30
Conisbee, Philip; French Paintings of the Fifteenth through the Eighteenth Century.	37
Consuming Stories: Kara Walker and the Imagining of American Race ; Rebecca Peabody.	44, 44
Contemporary Art and the Digitization of Everyday Life ; Janet Kraynak.	41
Conversation Pieces: Community and Communication in Modern Art ; Grant H. Kester.	41
Conversations with Cezanne ; Michael Doran.	38
Conversations ; Ai Weiwei.	33, 47
Cooke, Edward S.; Global Objects: Toward a Connected Art History.	2
Coomaraswamy, Ananda K.; The Door in the Sky: Coomaraswamy on Myth and Meaning.	37
Copp, Paul; The Body Incantatory: Spells and the Ritual Imagination in Medieval Chinese Buddhism.	37
Corn, Wanda; Women Building History: Public Art at the 1893 Columbian Exposition.	37
Corporate Imaginations: Fluxus Strategies for Living ; Mari Dumett.	38
Covered in Time and History: The Films of Ana Mendieta	44
Cozzolino, Robert; David Lynch: The Unified Field.	31
Craft Culture in Early Modern Japan: Materials, Makers, and Mastery ; Christine M. E. Guth.	20
Creating Symmetry: The Artful Mathematics of Wallpaper Patterns ; Frank A. Farris.	38
Creative Composites: Modernism, Race, and the Stieglitz Circle ; Lauren Kroiz.	42
Cresswell, Tim; Muybridge and Mobility.	19, 37
Critical Landscapes: Art, Space, Politics.	45, 45
Critical Readings in Impressionism and Post-Impressionism: An Anthology.	42
Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu.	42
Crow, Thomas; Restoration: The Fall of Napoleon in the Course of European Art, 1812-1820.	37
Crow, Thomas; The Artist in the Counterculture: Bruce Conner to Mike Kelley and Other Tales from the Edge.	4
Cubist Painters, The ; Guillaume Apollinaire.	34
Cultivating Citizens: The Regional Work of Art in the New Deal Era ; Lauren Kroiz.	42
Cuno, James; Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage.	37
D'Angelo, Paolo; Sprezzatura: Concealing the Effort of Art from Aristotle to Duchamp.	37
Danto, Arthur C.; After the End of Art: Contemporary Art and the Pale of History - Updated Edition.	37
Danto, Arthur C.; The Body/Body Problem: Selected Essays	37
Dave, Ranjana; Improvised Futures: Encountering the Body in Performance.	37
David Lynch: The Unified Field ; Robert Cozzolino.	31

David Park: A Painter's Life; Nancy Boas.	35
David Park: A Retrospective.	35
David Smith in Two Dimensions: Photography and the Matter of Sculpture; Sarah Hamill.	39
David Smith: Collected Writings, Lectures, and Interviews; David Smith.	46, 46
Davis, Whitney; A General Theory of Visual Culture.	37
Davis, Whitney; Visuality and Virtuality: Images and Pictures from Prehistory to Perspective.	37
de Baca, Miguel; Memory Work: Anne Truitt and Sculpture	37
De Grazia, Diane; Italian Paintings of the Seventeenth and Eighteenth Centuries.	37
de Guzman, René; Summoning Ghosts: The Art of Hung Liu	37
Death of Authentic Primitive Art, The: And Other Tales of Progress; Shelly Errington.	38
Decisive Network, The: Magnum Photos and the Postwar Image Market; Nadya Bair.	34
Decorative Arts, Part II: Far Eastern Ceramics and Paintings; Persian and Indian Rugs and Carpets; Virginia Bower.	35
Defaced: The Visual Culture of Violence in the Late Middle Ages; Valentin Groebner.	39, 39
Dehejia, Vidya; Art of the Imperial Cholas.	37
Dehejia, Vidya; The Thief Who Stole My Heart: The Material Life of Sacred Bronzes from Chola India, 855–1280.	31
Deitch, Jeffrey; Keith Haring: 31 Subway Drawings.	31
Delacampagne, Ariane; Here Be Dragons: A Fantastic Bestiary	37
Delacroix: New and Expanded Edition; Barthélémy Jobert	41
Dematerialization: Art and Design in Latin America; Karen Benezra.	35
Depositions: Scenes from the Late Medieval Church and the Modern Museum; Amy Knight Powell.	44
Desire and Excess: The Nineteenth-Century Culture of Art; Jonah Siegel.	46
Destination Culture: Tourism, Museums, and Heritage; Barbara Kirshenblatt-Gimblett.	41
di Suvero, Mark; Mark di Suvero: Dreambook.	37
Diaries of Paul Klee, 1898-1918, The; Paul Klee.	32
Diego Rivera's America.	13
Different Views in Hudson River School Painting; Judith Hansen Hansen O'toole.	40
Dillenger, Jane Daggett; The Religious Art of Pablo Picasso	38
Discovering Child Art: Essays on Childhood, Primitivism, and Modernism.	38
Distelberger, Rudolf; Western Decorative Arts, Part I: Medieval, Renaissance, and Historicizing Styles Including Metalwork, Enamels, and Ceramics.	38
Documentary History of Art, Volume 1, A: The Middle Ages and the Renaissance; Elizabeth Gilmore Holt.	40
Documentary History of Art, Volume 2, A: Michelangelo and the Mannerists, The Baroque and the Eighteenth Century; Elizabeth Gilmore Holt.	40
Documenting America, 1935-1943.	38
Dombrowski, André; Cézanne, Murder, and Modern Life.	38
Domesticating the Invisible: Form and Environmental Anxiety in Postwar America; Melissa S. Ragain.	44
Door in the Sky, The: Coomaraswamy on Myth and Meaning; Ananda K. Coomaraswamy.	37
Doran, Michael; Conversations with Cezanne.	38
Dorra, Henri; Symbolist Art Theories: A Critical Anthology.	38
Dorra, Henri; The Symbolism of Paul Gauguin: Erotica, Exotica, and the Great Dilemmas of Humanity.	38
Double, The: Identity and Difference in Art since 1900; James Meyer.	24
Dow, Arthur Wesley; Composition: A Series of Exercises in Art Structure for the Use of Students and Teachers.	38
Drawing from Life: Sketching and Socialist Realism in the People's Republic of China; Christine I. Ho.	40
Drawing in Silver and Gold: Leonardo to Jasper Johns; Stacey Sell.	36
Drawing the Line: The Early Work of Agnes Martin; Christina Bryan Rosenberger.	45
Drawn to Extremes: The Use and Abuse of Editorial Cartoons in the United States; Chris Lamb.	42, 42
Dreaming with His Eyes Open: A Life of Diego Rivera; Patrick Marnham.	43
Dreishpoon, Douglas; Modern Sculpture: Artists in Their Own Words.	7
Drone Art: The Everywhere War as Medium; Thomas Stubblefield.	46, 46
Drucker, Johanna; Theorizing Modernism: Visual Art and the Critical Tradition.	38
Dumett, Mari; Corporate Imaginations: Fluxus Strategies for Living.	38
Duus, Masayo; The Life of Isamu Noguchi: Journey without Borders.	38
Eakins, Thomas; The Paris Letters of Thomas Eakins.	38
East Asian Art and American Culture; Warren I. Cohen.	37
Eccentric Modernisms: Making Differences in the History of American Art; Tirza True Latimer.	42
Ed Ruscha and the Great American West.	36
Edgar Degas Sculpture; Suzanne Glover Lindsay.	42
Eisenman, Stephen F.; William Blake and the Age of Aquarius	38
Eitner, Lorenz; French Paintings of the Nineteenth Century, Part I: Before Impressionism.	38
Elder, Nika; William Harnett's Curious Objects: Still-Life Painting after the American Civil War.	10
Eldredge, Charles C.; We Gather Together: American Artists and the Harvest.	23
Ellis, Juniper; Tattooing the World: Pacific Designs in Print and Skin.	38, 38
Elmer Bischoff: The Ethics of Paint; Susan Landauer.	42
Embattled Avant-Gardes: Modernism's Resistance to Commodity Culture in Europe; Walter L. Adamson.	34
Embodied Eye, The: Religious Visual Culture and the Social Life of Feeling; David Morgan.	43, 43
Embodying Art: How We See, Think, Feel, and Create; Chiara Cappelletto.	36
Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, 1800–1940; Dianne Macleod.	43
Enchantments: Joseph Cornell and American Modernism; Marci Kwon.	42
End of Landscape in Nineteenth-Century America, The; Maggie M. Cao.	36
Entropy and Art: An Essay on Disorder and Order; Rudolf Arnheim.	34
Envisioning Howard Finster: The Religion and Art of a Stranger from Another World; Norman J. Girardot.	39
Epstein, Marc Michael; Skies of Parchment, Seas of Ink: Jewish Illuminated Manuscripts.	38
Erber, Pedro R.; Breaching the Frame: The Rise of Contemporary Art in Brazil and Japan.	38
Errington, Shelly; The Death of Authentic Primitive Art: And Other Tales of Progress.	38

Essays of Erich Neumann, Volume 1, The: Art and the Creative Unconscious; Erich Neumann.	44
Essays on the Blurring of Art and Life; Allan Kaprow.	32
European Sculpture of the Nineteenth Century; Ruth Butler	36
Every Step a Lotus: Shoes for Bound Feet; Dorothy Ko	41
Exile of George Grosz, The: Modernism, America, and the One World Order; Barbara McCloskey.	43
Expendable Reader, The: Articles on Art, Architecture, Design, and Media (1951-79); Mchale.	43
Exploring the Invisible: Art, Science, and the Spiritual – Revised and Expanded Edition; Lynn Gamwell.	31
Face and Mask: A Double History; Hans Belting.	35
Faces of Power: Alexander's Image and Hellenistic Politics ; Andrew Stewart.	46
Facos, Michelle; Symbolist Art in Context.	38
Family Model in Chinese Art and Culture, The; Jerome Silbergeld.	46
Farris, Frank A.; Creating Symmetry: The Artful Mathematics of Wallpaper Patterns.	38
Fascist Visions: Art and Ideology in France and Italy.	34
Feeding the Eye; Anne Hollander.	40
Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting; Bridget Alsdorf.	34
Fetvacı, Emine; The Album of the World Emperor: Cross-Cultural Collecting and the Art of Album-Making in Seventeenth-Century Istanbul.	38
Figurative Sculpture of Magdalena Abakanowicz, The: Bodies, Environments, and Myths; Joanna Inglot.	41
Fineberg, Jonathan; A Troublesome Subject: The Art of Robert Arneson.	38
Finley, Cheryl; Committed to Memory: The Art of the Slave Ship Icon.	8, 38
First Pop Age, The: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha; Hal Foster.	38
Flags and Faces: The Visual Culture of America's First World War; David M. Lubin.	42
Flam, Jack; Matisse on Art, Revised edition.	38
Flashback, Eclipse: The Political Imaginary of Italian Art in the 1960s; Romy Golan.	21
Flight Out of Time: A Dada Diary; Hugo Ball.	34
Flood, Finbarr; Objects of Translation: Material Culture and Medieval "Hindu-Muslim" Encounter.	38
Fluxus Experience; Hannah Higgins.	40
Focarino, Joseph; The Frick Collection, An Illustrated Catalogue, Volume IX: Drawings, Prints, and Later Acquisitions	38
Focillon, Henri; The Life of Forms in Art.	38
Fogel, Joshua A.; Role of Japan in Modern Chinese Art.	38
Fong, Wen C.; Art as History: Calligraphy and Painting as One	38
Forest of Symbols, A: Art, Science, and Truth in the Long Nineteenth Century; Andrei Pop.	44
Forming Abstraction: Art and Institutions in Postwar Brazil ; Adele Nelson.	25
Forms of Persuasion: Art and Corporate Image in the 1960s; Alex J. Taylor.	23
Foster, Hal; Brutal Aesthetics: Dubuffet, Bataille, Jorn, Paolozzi, Oldenburg.	31
Foster, Hal; The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha	38
Foucault, Michel; This Is Not a Pipe.	31
Francisco de Goya and the Art of Critique; Anthony J. Cascardi.	1
Francisco, Jason; The Steerage and Alfred Stieglitz.	38
Freedom Now!: Forgotten Photographs of the Civil Rights Struggle; Martin A. Berger.	23, 35
French Gothic Architecture of the Twelfth and Thirteenth Centuries; Jean Bony.	35
French Paintings of the Fifteenth through the Eighteenth Century; Philip Conisbee.	37
French Paintings of the Nineteenth Century, Part I: Before Impressionism; Lorenz Eitner.	38
French Revolution as Blasphemy, The: Johan Zoffany's Paintings of the Massacre at Paris, August 10, 1792; William L. Pressly.	44
Frick Collection, An Illustrated Catalogue, Volume IX, The: Drawings, Prints, and Later Acquisitions; Joseph Focarino	38
Fried, Michael; The Moment of Caravaggio.	39
Friedlaender,; Mannerism and Anti-Mannerism in Italian Painting.	39
From a High Place: A Life of Arshile Gorky; Matthew Spender.	46
From Ancient to Modern: Archaeology and Aesthetics	36
From Pergamon to Sperlonga: Sculpture and Context	39
Frueh, Joanna; Monster/Beauty: Building the Body of Love	39
Fruits of Empire, The: Art, Food, and the Politics of Race in the Age of American Expansion; Shana Klein.	41
Fuller, Diana Burgess; Art/Women/California, 1950–2000: Parallels and Intersections.	39
Futura; Futura-isms.	28
Futura-isms; Futura.	28
Galenson, David W.; Old Masters and Young Geniuses: The Two Life Cycles of Artistic Creativity.	39
Gamwell, Lynn; Exploring the Invisible: Art, Science, and the Spiritual – Revised and Expanded Edition.	31
Gamwell, Lynn; Mathematics and Art: A Cultural History.	31
Gan's Constructivism: Aesthetic Theory for an Embedded Modernism; Kristin Romberg.	45
García, María Amalia; Abstract Crossings: Cultural Exchange between Argentina and Brazil.	39
Garland of Visions: Color, Tantra, and a Material History of Indian Painting; Jinah Kim.	41
Garrard, Mary D.; Artemisia Gentileschi around 1622: The Shaping and Reshaping of an Artistic Identity.	39
Garrard, Mary D.; Artemisia Gentileschi: The Image of the Female Hero in Italian Baroque Art.	31
Garrard, Mary D.; Brunelleschi's Egg: Nature, Art, and Gender in Renaissance Italy.	39
Gatecrashers: The Rise of the Self-Taught Artist in America; Katherine Jentleson.	41
Gawkers: Art and Audience in Late Nineteenth-Century France; Bridget Alsdorf.	30
Geddes, Leslie A.; Watermarks: Leonardo da Vinci and the Mastery of Nature.	39
General Theory of Visual Culture, A; Whitney Davis.	37
Genesis of a Painting, The: Picasso's <i>Guernica</i>; Rudolf Arnheim.	34
Geometries of Silence: Three Approaches to Neoclassical Art; Anna Ottani Cavina.	36
George Cruikshank: A Revaluation - Updated Edition.	44
Georgia O'Keeffe and New Mexico: A Sense of Place; Barbara Buhler Lynes.	32
German Expressionist Painting; Selz.	45
Gibson, Walter S.; Pieter Bruegel and the Art of Laughter.	39

Gillick, Liam; Industry and Intelligence: Contemporary Art Since 1820.	39, 39
Girardot, Norman J.; Envisioning Howard Finster: The Religion and Art of a Stranger from Another World.	39
Giuffrida, Noelle; Separating Sheep from Goats: Sherman E. Lee and Chinese Art Collecting in Postwar America.	39
Giuliano da Sangallo and the Ruins of Rome ; Cammy Brothers.	19
Global Objects: Toward a Connected Art History ; Edward S. Cooke, Jr.	2
Global Rules of Art, The: The Emergence and Divisions of a Cultural World Economy ; Larissa Buchholz.	12
Golan, Romy; Flashback, Eclipse: The Political Imaginary of Italian Art in the 1960s.	21
Golding, John; Paths to the Absolute: Mondrian, Malevich, Kandinsky, Pollock, Newman, Rothko, and Still.	39
Gombrich, E. H.; Art and Illusion: A Study in the Psychology of Pictorial Representation - Millennium Edition.	39
Gordon Matta-Clark: An Archival Sourcebook ; Gordon Matta-Clark.	3
Gordon Matta-Clark: Physical Poetics ; Frances Richard	45
Gorey's Worlds ; Erin Monroe.	43
Gowin, Emmet; Mariposas Nocturnas: Moths of Central and South America, A Study in Beauty and Diversity.	39
Gowin, Emmet; The Nevada Test Site.	39
Gowin, Emmet; The One Hundred Circle Farm.	23
Goya: A Portrait of the Artist ; Janis Tomlinson.	11, 47
Graphic Evolutions: The Print Series of Francisco Goya ; J Tomlinson.	47
Greek Art and Aesthetics in the Fourth Century B.C. ; William A. P. Childs.	36
Greek Sculpture in The Art Museum, Princeton University: Greek Originals, Roman Copies and Variants ; Brunilde Sismondo Ridgway.	45
Green: The History of a Color ; Michel Pastoureau.	17
Greenhill, Jennifer A.; Playing It Straight: Art and Humor in the Gilded Age.	39
Greenough, Sarah; Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker.	39
Greenwald, Diana Seave; Painting by Numbers: Data-Driven Histories of Nineteenth-Century Art.	39
Grimm, Edward; Riverside Park: The Splendid Sliver.	39
Groeber, Valentin; Defaced: The Visual Culture of Violence in the Late Middle Ages.	39, 39
Grosz, Elizabeth; Chaos, Territory, Art: Deleuze and the Framing of the Earth.	39
Groundwork: A History of the Renaissance Picture ; David Young Kim.	12
Grudin, Anthony E.; Like a Little Dog: Andy Warhol's Queer Ecologies.	6
Guha-thakurta, Tapati; Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India.	39
Gurianova, Nina; The Aesthetics of Anarchy: Art and Ideology in the Early Russian Avant-Garde.	39
Guston, Philip; Philip Guston: Collected Writings, Lectures, and Conversations.	31, 39
Guth, Christine M. E.; Craft Culture in Early Modern Japan: Materials, Makers, and Mastery.	20
Hahn, Cynthia; Passion Relics and the Medieval Imagination: Art, Architecture, and Society.	39
Hall, Andrew; A Visual History of Illustration.	39
Hamburger, Jeffrey F.; The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany.	39
Hamill, Sarah; David Smith in Two Dimensions: Photography and the Matter of Sculpture.	39
Hamilton, Andrew James; Scale and the Incas.	40

Hand and Head: Ernst Ludwig Kirchner's Self-Portrait as Soldier ; Peter Springer.	46
Hannah Wilke: Art for Life's Sake	19
Hans Hofmann: The Nature of Abstraction	35
Hansen O'toole, Judith Hansen; Different Views in Hudson River School Painting.	40
Haring, Keith; Haring-isms.	29
Haring-isms ; Keith Haring.	29
Hartmann, Sadakichi; Sadakichi Hartmann: Critical Modernist	40
Harvey Quaytman: Against the Static	38
Harvey, Eleanor Jones; Alexander von Humboldt and the United States: Art, Nature, and Culture.	40
Haverkamp-Begemann, Egbert; The Robert Lehman Collection at the Metropolitan Museum of Art, Volume VII: Fifteenth- to Eighteenth-Century European Drawings: Central Europe, The Netherlands, France, England.	40
Hayes, John; British Paintings of the Sixteenth through Nineteenth Centuries.	40
Hecker, Sharon; A Moment's Monument: Medardo Rosso and the International Origins of Modern Sculpture.	40
Heller, Nancy G.; Why a Painting Is Like a Pizza: A Guide to Understanding and Enjoying Modern Art.	40
Hemispheric Integration: Materiality, Mobility, and the Making of Latin American Art ; Niko Vicario.	47
Henry Ossawa Tanner: Modern Spirit	43
Henry, Neil; American Carnival: Journalism under Siege in an Age of New Media.	40
Herbert, Robert L.; Seurat and the Making of La Grande Jatte	40
Here Be Dragons: A Fantastic Bestiary ; Ariane Delacampagne.	37
Here I Stand: Perspectives from Another Point of View ; Norris Kelly Smith.	46
Heuer, Christopher P.; Into the White: The Renaissance Arctic and the End of the Image.	40
Hidden Alcatraz: The Fortress Revealed	39
Higgins, Hannah; Fluxus Experience.	40
Higonnet, Anne; Berthe Morisot.	40
Hileman, Kristen; John Waters: Indecent Exposure.	40
Hill, Jason E.; Artist as Reporter: Weegee, Ad Reinhardt, and the PM News Picture.	40
Hills, Patricia; Painting Harlem Modern: The Art of Jacob Lawrence.	40
Hindman, Sandra; The Robert Lehman Collection at the Metropolitan Museum of Art, Volume IV: Illuminations.	40
Hinges: Sakaki Hyakusen and the Birth of Nanga Painting	48
Hirst, Damien; Hirst-isms.	26
Hirst-isms ; Damien Hirst.	26
Historical Grammar of the Visual Arts ; Alois Riegl.	45
History of Art History, A ; Christopher S. Wood.	33, 48
History of Art in Japan ; Nicole Coolidge Rousmaniere.	33
History of the Western Art Market, A: A Sourcebook of Writings on Artists, Dealers, and Markets	41, 41
Ho, Christine I.; Drawing from Life: Sketching and Socialist Realism in the People's Republic of China.	40
Ho, Melissa; Artists Respond: American Art and the Vietnam War, 1965-1975.	40
Hoisington, Rena M.; Aquatint: From Its Origins to Goya.	31
Hollander, Anne; Feeding the Eye.	40
Hollander, Anne; Seeing Through Clothes.	40
Holling, Hanna B.; Paik's Virtual Archive: Time, Change, and Materiality in Media Art.	40
Holly, Michael Ann; The Melancholy Art.	40

Holt, Elizabeth Gilmore; <i>A Documentary History of Art, Volume 1: The Middle Ages and the Renaissance</i>	40
Holt, Elizabeth Gilmore; <i>A Documentary History of Art, Volume 2: Michelangelo and the Mannerists, The Baroque and the Eighteenth Century</i>	40
Hopper's Places, Second edition ; Gail Levin	42
Horn, Roni; <i>Island Zombie: Iceland Writings</i>	32
Horowitz, Noah; <i>Art of the Deal: Contemporary Art in a Global Financial Market</i>	32
Houghteling, Sylvia; <i>The Art of Cloth in Mughal India</i>	20
Hourihaane, Colum; <i>Pontius Pilate, Anti-Semitism, and the Passion in Medieval Art</i>	40
House Divided, A: American Art since 1955 ; Anne Middleton Wagner	47
Houses of Roman Italy, 100 B.C.- A.D. 250, The: Ritual, Space, and Decoration ; John R. Clarke	37
Hoving, Kirsten; <i>Joseph Cornell and Astronomy: A Case for the Stars</i>	40
Huelsenbeck, Richard; <i>Memoirs of a Dada Drummer</i>	40
Human Flow: Stories from the Global Refugee Crisis ; Ai Weiwei	33
Humanity ; Ai Weiwei	33
Hung, Wu; <i>Chinese Art and Dynastic Time</i>	22
Hungarian Arts and Sciences 1848-2000	46
Hungry Eye, The: Eating, Drinking, and European Culture from Rome to the Renaissance ; Leonard Barkan	30
Hybrid Practices: Art in Collaboration with Science and Technology in the Long 1960s	36
I Always Knew: A Memoir ; Barbara Chase-riboud	4
Icons of Their Bodies, The: Saints and Their Images in Byzantium ; Henry Maguire	43
Illuminated Books of William Blake, Volume 6, The: The Urizen Books ; William Blake	35
Ilya Repin and the World of Russian Art ; Elizabeth Valkenier	47
Image and Belief: Studies in Celebration of the Eightieth Anniversary of the Index of Christian Art	40
Images and Ideas in Seventeenth-Century Spanish Painting ; Jonathan Brown	36
Images in Ivory: Precious Objects of the Gothic Age	35
Imaging Disaster: Tokyo and the Visual Culture of Japan's Great Earthquake of 1923 ; Gennifer Weisenfeld	47
Imago Dei: The Byzantine Apologia for Icons ; Jaroslav Pelikan	44
Imitation and Creativity in Japanese Arts: From Kishida Ryusei to Miyazaki Hayao ; Michael Lucken	42
Immanent Vitalities: Meaning and Materiality in Modern and Contemporary Art ; Kaira M. Cabañas	36
Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Manet to Van Gogh ; James H. Rubin	45
Improvised Futures: Encountering the Body in Performance ; Ranjana Dave	37
In Extremis: Landscape Into Architecture ; Erieta Attali	34
In Pursuit of Universalism: Yorozu Tetsugoro and Japanese Modern Art ; Alicia Volk	47
In the Vanguard: Haystack Mountain School of Crafts, 1950-1969	39
In/Different Spaces: Place and Memory in Visual Culture ; Victor Burgin	36
Independent Spirits: Women Painters of the American West, 1890-1945 ; Patricia Trenton	47
Industry and Intelligence: Contemporary Art Since 1820 ; Liam Gillick	39, 39
Infrastructure and Form: The Global Networks of Indian Contemporary Art, 1991-2008 ; Karin Zitzewitz	14

Inglot, Joanna; <i>The Figurative Sculpture of Magdalena Abakanowicz: Bodies, Environments, and Myths</i>	41
Insect Artifice: Nature and Art in the Dutch Revolt ; Marisa Anne Bass	35
Inside the White Cube: The Ideology of the Gallery Space, Expanded Edition ; Brian O'Doherty	32
Insights and Interpretations: Studies in Celebration of the Eighty-fifth Anniversary of the Index of Christian Art	40, 40
Into the White: The Renaissance Arctic and the End of the Image ; Christopher P. Heuer	40
Inventing Falsehood, Making Truth: Vico and Neapolitan Painting ; Malcolm Bull	36
Inventing Leonardo ; A. Richard Turner	47
Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris ; Andrew McClellan	43
Invention of Painting in America, The ; David Rosand	45, 45
Invention of the American Desert, The: Art, Land, and the Politics of Environment	19
Iranian Expanse, The: Transforming Royal Identity through Architecture, Landscape, and the Built Environment, 550 BCE-642 CE ; Matthew P. Canepa	36, 36
Is It Ours?: Art, Copyright, and Public Interest ; Martha Buskirk	36
Isamu Noguchi's Modernism: Negotiating Race, Labor, and Nation, 1930-1950 ; Amy Lyford	42
Island Zombie: Iceland Writings ; Roni Horn	32
Istanbul Exchanges: Ottomans, Orientalists, and Nineteenth-Century Visual Culture ; Mary Roberts	45
Italian Paintings of the Seventeenth and Eighteenth Centuries ; Diane De Grazia	37
Jacopo della Quercia ; James Beck	35, 35
Jagodzinska, Katarzyna ; <i>Art Museums in Australia</i>	41
Jan Gossart and the Invention of Netherlandish Antiquity ; Marisa Anne Bass	35
Jay DeFeo and The Rose	39
Jean-Michel Basquiat Reader, The: Writings, Interviews, and Critical Responses	33, 45
Jensen, Robert; <i>Marketing Modernism in Fin-de-Siècle Europe</i>	41
Jentleson, Katherine; <i>Gatecrashers: The Rise of the Self-Taught Artist in America</i>	41
Jewel City: Art from San Francisco's Panama-Pacific International Exposition	39
Jewish Icons: Art and Society in Modern Europe ; Richard I. Cohen	37
Joan Brown	5
Jobert, Barthélémy; <i>Delacroix: New and Expanded Edition</i>	41
John Waters: Indecent Exposure ; Kristen Hileman	40
Johns, Christopher M. S.; <i>China and the Church: Chinoiserie in Global Context</i>	41
Jones, Bay Area <i>Figurative Art: 1950-1965</i>	41
Jonsson, Stefan; <i>A Brief History of the Masses: Three Revolutions</i>	41
Joseph Cornell and Astronomy: A Case for the Stars ; Kirsten Hoving	40
Joseph, Brandon W.; <i>Beyond the Dream Syndicate: Tony Conrad and the Arts after Cage</i>	41, 41
Judovitz, Dalia; <i>Unpacking Duchamp: Art in Transit</i>	41
K.B. Goel: Critical Writings on Art, 1957-1998 ; Shruti Parthasarathy	44
Kanban: Traditional Shop Signs of Japan ; Alan Scott Pate	44

Kandel, Eric; Reductionism in Art and Brain Science: Bridging the Two Cultures.	32
Kandinsky and Klee in Tunisia ; Roger Benjamin.	35
Kaprow, Allan; Essays on the Blurring of Art and Life.	32
Kapur, Geeta; When Was Modernism: Essays on Contemporary Cultural Practice in India.	41
Kaufmann, David; Telling Stories: Philip Guston's Later Works	41
Kee, Joan; Models of Integrity: Art and Law in Post-Sixties America.	41
Keith Haring Jean-Michel Basquiat: Crossing Lines ; Dieter Buchhart.	22
Keith Haring: 31 Subway Drawings ; Jeffrey Deitch.	31
Kelsey, Robin; Archive Style: Photographs and Illustrations for U.S. Surveys, 1850-1890.	41
Kester, Grant H.; Conversation Pieces: Community and Communication in Modern Art.	41
Keuls, Eva C.; The Reign of the Phallus: Sexual Politics in Ancient Athens.	41
Khera, Dipti; The Place of Many Moods: Udaipur's Painted Lands and India's Eighteenth Century.	41
Khullar, Sonal; Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930–1990.	41
Kim, David Young; Groundwork: A History of the Renaissance Picture.	12
Kim, Jinah; Garland of Visions: Color, Tantra, and a Material History of Indian Painting.	41
King David in the Index of Christian Art	40, 40
Kingly Splendor: Court Art and Materiality in Han China ; Allison R. Miller.	43
Kirshenblatt-Gimblett, Barbara; Destination Culture: Tourism, Museums, and Heritage.	41
Klee, Paul; The Diaries of Paul Klee, 1898-1918.	32
Klein, Shana; The Fruits of Empire: Art, Food, and the Politics of Race in the Age of American Expansion.	41
Klich, Lynda; The Noisemakers: Estridentismo, Vanguardism, and Social Action in Postrevolutionary Mexico.	41
Ko, Dorothy; Every Step a Lotus: Shoes for Bound Feet.	41
Koeppel, Wolfram; The Robert Lehman Collection at The Metropolitan Museum of Art, Volume XV: Decorative Arts.	41
Koerner, Joseph Leo; Bosch and Bruegel: From Enemy Painting to Everyday Life.	32
Komjathy, Louis; Taming the Wild Horse: An Annotated Translation and Study of the Daoist Horse Taming Pictures	41
Kondor, Eszter; Maria Lassnig: Das filmische Werk [German-language Edition].	41
Kondor, Eszter; Maria Lassnig: Film Works.	41
Kopper, Philip; America's National Gallery of Art: America's National Gallery of Art.	41
Kraus, Richard Curt; Brushes with Power: Modern Politics and the Chinese Art of Calligraphy.	41
Kraynak, Janet; Contemporary Art and the Digitization of Everyday Life.	41
Kriebel, Sabine T.; Revolutionary Beauty: The Radical Photomontages of John Heartfield.	42
Kroiz, Lauren; Creative Composites: Modernism, Race, and the Stieglitz Circle.	42
Kroiz, Lauren; Cultivating Citizens: The Regional Work of Art in the New Deal Era.	42
Kumar, Amitava; Passport Photos.	42
Kwon, Marci; Enchantments: Joseph Cornell and American Modernism.	42
Lajer-Burchard, Ewa; The Painter's Touch: Boucher, Chardin, Fragonard.	6, 42
Lamb, Chris; Drawn to Extremes: The Use and Abuse of Editorial Cartoons in the United States.	42, 42

Landauer, Susan; Elmer Bischoff: The Ethics of Paint.	42
Landauer, Susan; Of Dogs and Other People: The Art of Roy De Forest.	42
Landauer, Susan; The Not-So-Still Life: A Century of California Painting and Sculpture.	42
Landmarks: Sculpture Commissions for the Stuart Collection at the University of California, San Diego ; Mary L. Beebe.	35
Langa, Helen; Radical Art: Printmaking and the Left in 1930s New York.	42
Laszlo Moholy-Nagy: Painting after Photography ; Joyce Tsai.	47
Latimer, Tirza True; Eccentric Modernisms: Making Differences in the History of American Art.	42
Laude, J.; The Arts of Black Africa.	42
Learning Mind: Experience into Art	41
Lee, Anthony W.; On Alexander Gardner's Photographic Sketch Book of the Civil War.	42
Lee, Anthony W.; Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals.	42
Lee, Anthony W.; Weegee and Naked City.	42
Lenssen, Anneka; Beautiful Agitation: Modern Painting and Politics in Syria.	42
Leonardo's Incessant Last Supper ; Leo Steinberg.	46
Levin, Gail; Becoming Judy Chicago: A Biography of the Artist	42
Levin, Gail; Hopper's Places, Second edition.	42
Levine, Les; Red Tape, A New Work by Les Levine, 1970: To Engage the University in a Useless Task Which Will Allow It to Expose a Working Model of Its System.	42
Levitt, Peggy; Artifacts and Allegiances: How Museums Put the Nation and the World on Display.	42
Lewallen, Constance M.; 500 Capp Street: David Ireland's House.	42
Lewallen, Constance M.; Bruce Nauman: Spatial Encounters	42
Lewallen, Constance M.; State of Mind: New California Art circa 1970.	42
Lewis Carroll, Photographer: The Princeton University Library Albums ; Roger Taylor.	47
Lewis Carroll's Photography and Modern Childhood ; Diane Waggoner.	47
Lewis, Samella; African American Art and Artists.	42
Lichtenstein, Therese; Twilight Visions: Surrealism and Paris	42
Life and Art of Albrecht Dürer, The ; Erwin Panofsky.	44
Life of Animals in Japanese Art, The	46
Life of Forms in Art, The ; Henri Focillon.	38
Life of Isamu Noguchi, The: Journey without Borders ; Masayo Duus.	38
Light on Fire: The Art and Life of Sam Francis ; Gabrielle Selz.	45
Like a Little Dog: Andy Warhol's Queer Ecologies ; Anthony E. Grudin.	6
Lindsay, Suzanne Glover; Edgar Degas Sculpture.	42
Lippard, Lucy R.; Six Years: The Dematerialization of the Art Object from 1966 to 1972.	32
Living Materials: A Sculptor's Handbook ; Oliver Andrews	34
Living Pictures, Missing Persons: Mannequins, Museums, and Modernity ; Mark B. Sandberg.	45
Livingston, Jane; The Art of Richard Diebenkorn.	32
Loh, Maria H.; Still Lives: Death, Desire, and the Portrait of the Old Master.	42
Looking at Lovemaking: Constructions of Sexuality in Roman Art, 100 B.C. – A.D. 250 ; John R. Clarke.	37

L'Orange, Hans Peter; Art Forms and Civic Life in the Late Roman Empire.	42
Lubin, David M.; Flags and Faces: The Visual Culture of America's First World War.	42
Lubin, David M.; Shooting Kennedy: JFK and the Culture of Images.	42
Lucken, Michael; Imitation and Creativity in Japanese Arts: From Kishida Ryusei to Miyazaki Hayao.	42
Lyford, Amy; Isamu Noguchi's Modernism: Negotiating Race, Labor, and Nation, 1930–1950.	42
Lyford, Amy; Surrealist Masculinities: Gender Anxiety and the Aesthetics of Post–World War I Reconstruction in France.	42
Lynching Photographs; Dora Apel.	34
Lynes, Barbara Buhler; Georgia O'Keeffe and New Mexico: A Sense of Place.	32
Lynford, Sophie; Painting Dissent: Art, Ethics, and the American Pre-Raphaelites.	8
Mackie, Alwynne; Art/Talk: Theory and Practice in Abstract Expressionism.	43
Macleod, Dianne; Enchanted Lives, Enchanted Objects: American Women Collectors and the Making of Culture, 1800–1940.	43
Made for Walking: Density and Neighborhood Form; Julie Campoli.	36
Maguire, Henry; The Icons of Their Bodies: Saints and Their Images in Byzantium.	43
Mahon, Alyce; The Marquis de Sade and the Avant-Garde	43
Maillet, Arnaud; The Claude Glass: Use and Meaning of the Black Mirror in Western Art.	43, 43
Mainframe Experimentalism: Early Computing and the Foundations of the Digital Arts.	40, 40
Mâle, Emile; Religious Art from the Twelfth to the Eighteenth Century.	43
Malraux, Andre; The Voices of Silence: Man and his Art. (Abridged from <i>The Psychology of Art</i>).	43
Maltz-Leca, Leora; William Kentridge: Process as Metaphor and Other Doubtful Enterprises.	43
Mancini, J.M.; Art and War in the Pacific World: Making, Breaking, and Taking from Anson's Voyage to the Philippine-American War.	43
Mannerism and Anti-Mannerism in Italian Painting; Friedlaender.	39
Manthorne, Katherine; Restless Enterprise: The Art and Life of Eliza Pratt Greatorex.	43
Maria Lassnig: Das filmische Werk [German-language Edition]; Eszter Kondor.	41
Maria Lassnig: Film Works; Eszter Kondor.	41
Mariposas Nocturnas: Moths of Central and South America, A Study in Beauty and Diversity; Emmet Gowin	39
Mark di Suvero: Dreambook; Mark di Suvero.	37
Marketing Maximilian: The Visual Ideology of a Holy Roman Emperor; Larry Silver.	46
Marketing Modernism in Fin-de-Siècle Europe; Robert Jensen.	41
Marnham, Patrick; Dreaming with His Eyes Open: A Life of Diego Rivera.	43
Marquis de Sade and the Avant-Garde, The; Alyce Mahon	43
Martineau, Kate Dempsey; Ray Johnson: Selective Inheritance	43
Mathematics and Art: A Cultural History; Lynn Gamwell	31
Mathews, Thomas F.; The Clash of Gods: A Reinterpretation of Early Christian Art - Revised and Expanded Edition.	43
Matisse and the Subject of Modernism; Alistair Wright.	48

Matisse on Art, Revised edition; Jack Flam.	38
Matta-clark, Gordon; Gordon Matta-Clark: An Archival Sourcebook.	3
Matter and Spirit: Stephen De Staebler.	36
McCarthy, David; American Artists against War, 1935 - 2010	43
McClellan, Andrew; Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum in Eighteenth-Century Paris	43
McClellan, Andrew; The Art Museum from Boullee to Bilbao	32
McCloskey, Barbara; The Exile of George Grosz: Modernism, America, and the One World Order.	43
McCormick, Melissa; The Tale of Genji: A Visual Companion	43
McCully, M; A Picasso Anthology: Documents, Criticism, Reminiscences.	43
Mchale, .; The Expendable Reader: Articles on Art, Architecture, Design, and Media (1951-79).	43
Meaning in Motion: The Semantics of Movement in Medieval Art.	48
Media Archaeology: Approaches, Applications, and Implications.	40, 41
Medieval and Renaissance Manuscripts in the Princeton University Library (Two-Volume Set); Don C. Skemer.	46
Meiss, Millard; Painting in Florence and Siena after the Black Death.	43
Melancholy Art, The; Michael Ann Holly.	40
Memoirs of a Dada Drummer; Richard Huelsenbeck.	40
Memory Work: Anne Truitt and Sculpture; Miguel de Baca	37
Mensch, Barbara; South Street.	43, 43
Merback, Mitchell B.; Perfection's Therapy: An Essay on Albrecht Dürer's Melencolia I.	43
Metrics of Modernity: Art and Development in Postwar Turkey; Sarah-Neel Smith.	21
Mexican Muralism: A Critical History.	34
Meyer, James; The Double: Identity and Difference in Art since 1900.	24
Michaud, Philippe-Alain; Aby Warburg and the Image in Motion	43
Michelangelo, God's Architect: The Story of His Final Years and Greatest Masterpiece; William E. Wallace	47, 47
Michelangelo: A Life on Paper; Leonard Barkan.	34
Michelangelo's Design Principles, Particularly in Relation to Those of Raphael; Erwin Panofsky.	44
Mid-Century Modernism and the American Body: Race, Gender, and the Politics of Power in Design; Kristina Wilson	48
Middleman, Rachel; Radical Eroticism: Women, Art, and Sex in the 1960s.	43
Miles, Margaret R.; A Complex Delight: The Secularization of the Breast, 1350–1750.	43
Miller, Allison R.; Kingly Splendor: Court Art and Materiality in Han China.	43
Miller, Charles F. B.; Radical Picasso: The Use Value of Genius	21
Mind's Eye, The: Art and Theological Argument in the Middle Ages.	39
Minimal Art: A Critical Anthology.	35
Minimal Conditions: Light, Space, and Subjectivity; Dawna L. Schuld.	45
Models of Integrity: Art and Law in Post-Sixties America; Joan Kee.	41

Modern Chinese Artists: A Biographical Dictionary ; Michael Sullivan.	47
Modern Sculpture: Artists in Their Own Words ; Douglas Dreishpoon.	7
Modernism and Authority: Picasso and His Milieu around 1900 ; Charles Palermo.	44
MoMA Goes to Paris in 1938: Building and Politicizing American Art ; Caroline M. Riley.	3
Moment of Caravaggio, The ; Michael Fried.	39
Moment's Monument, A: Medardo Rosso and the International Origins of Modern Sculpture ; Sharon Hecker.	40
Monroe, Erin; Gorey's Worlds.	43
Monster/Beauty: Building the Body of Love ; Joanna Frueh.	39
Montano, Linda M.; Performance Artists Talking in the Eighties.	43
Montias, John Michael; Vermeer and His Milieu: A Web of Social History.	43
Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape ; Kirk Savage.	45
Monuments, Objects, Histories: Institutions of Art in Colonial and Post-Colonial India ; Tapati Guha-thakurta.	39
Morgan, David; The Embodied Eye: Religious Visual Culture and the Social Life of Feeling.	43, 43
Morgantina Studies, Volume VI: The Hellenistic and Roman Fine Pottery ; Shelley C. Stone.	46
Most Arrogant Man in France, The: Gustave Courbet and the Nineteenth-Century Media Culture ; Petra ten-Doesschate Chu.	36
Motherwell, Robert; The Writings of Robert Motherwell.	43
Mount Wutai: Visions of a Sacred Buddhist Mountain ; Wen-shing Chou.	36
Moved to Tears: Rethinking the Art of the Sentimental in the United States ; Rebecca Bedell.	35
Mumford on Modern Art in the 1930s ; Robert Mumford.	43
Mumford, Lewis; Art and Technics.	43
Mumford, Robert; Mumford on Modern Art in the 1930s.	43
Murray, Stephen; Notre-Dame of Amiens: Life of the Gothic Cathedral.	43
Mustard Seed Garden Manual of Painting, The: A Facsimile of the 1887-1888 Shanghai Edition	33
Mute Poetry, Speaking Pictures ; Leonard Barkan.	35
Muybridge and Mobility ; Tim Cresswell.	19, 37
Naeem, Asma; Black Out: Silhouettes Then and Now.	44
Naeem, Asma; Out of Earshot: Sound, Technology, and Power in American Art, 1860–1900.	44
Nagel, Alexander; Anachronic Renaissance.	44
Natural History of Edward Lear, New Edition, The ; Robert McCracken Peck.	32
Negro Building: Black Americans in the World of Fairs and Museums ; Mabel O. Wilson.	48, 48
Nelson, Adele; Forming Abstraction: Art and Institutions in Postwar Brazil.	25
Nelson, Jonathan K.; The Patron's Payoff: Conspicuous Commissions in Italian Renaissance Art.	44
Nemerov, Alexander; Soulmaker: The Times of Lewis Hine.	44
Nemerov, Alexander; The Body of Raphaelle Peale: Still Life and Selfhood, 1812–1824.	44
Nemerov, Alexander; Wartime Kiss: Visions of the Moment in the 1940s.	44
Neumann, Erich; The Essays of Erich Neumann, Volume 1: Art and the Creative Unconscious.	44

Nevada Test Site, The ; Emmet Gowin.	39
New Monuments and the End of Man, The: U.S. Sculpture between War and Peace, 1945–1975 ; Robert Slifkin.	46
New Typography, The ; Jan Tschichold.	33
New York School, The: A Cultural Reckoning ; Dore Ashton.	34
Night Albums, The: Visibility and the Ephemeral Photograph ; Kate Palmer Albers.	24, 34
Nineteenth-Century Theories of Art	47
Noisemakers, The: Estridentismo, Vanguardism, and Social Action in Postrevolutionary Mexico ; Lynda Klich.	41
Not What I Meant But Anyway ; Revital Cohen.	5
Notebooks, The ; Jean-michel Basquiat.	30
Notre-Dame of Amiens: Life of the Gothic Cathedral ; Stephen Murray.	43
Not-So-Still Life, The: A Century of California Painting and Sculpture ; Susan Landauer.	42
Nude, The: A Study in Ideal Form ; Kenneth Clark.	37
Obama Portraits, The ; Taina Caragol.	36
Objects as History in Twentieth-Century German Art: Beckmann to Beuys ; Peter Chametzkzy.	36
Objects of Translation: Material Culture and Medieval "Hindu-Muslim" Encounter ; Finbarr Barry Flood.	38
O'Doherty, Brian; Brian O'Doherty: Collected Essays.	44, 44
O'Doherty, Brian; Inside the White Cube: The Ideology of the Gallery Space, Expanded Edition.	32
Of Dogs and Other People: The Art of Roy De Forest ; Susan Landauer.	42
Old Masters and Young Geniuses: The Two Life Cycles of Artistic Creativity ; David W. Galenson.	39
On Alexander Gardner's Photographic Sketch Book of the Civil War ; Anthony W. Lee.	42
On Weaving: New Expanded Edition ; Anni Albers.	30
One Hundred Circle Farm, The ; Emmet Gowin.	23
Osborne, Robin; The Transformation of Athens: Painted Pottery and the Creation of Classical Greece.	44
Ottoman Baroque: The Architectural Refashioning of Eighteenth-Century Istanbul ; Ünver Rüstem.	45
Out of Earshot: Sound, Technology, and Power in American Art, 1860–1900 ; Asma Naeem.	44
Out of Time: Philip Guston and the Refiguration of Postwar American Art ; Robert Slifkin.	46
Owens, Craig; Beyond Recognition: Representation, Power, and Culture.	44
Paik's Virtual Archive: Time, Change, and Materiality in Media Art ; Hanna B. Holling.	40
Painter's Practice, The: How Artists Lived and Worked in Traditional China ; James Cahill.	36
Painter's Touch, The: Boucher, Chardin, Fragonard ; Ewa Lajer-Burcharth.	6, 42
Painting by Numbers: Data-Driven Histories of Nineteenth-Century Art ; Diana Seave Greenwald.	39
Painting Dissent: Art, Ethics, and the American Pre-Raphaelites ; Sophie Lynford.	8
Painting Harlem Modern: The Art of Jacob Lawrence ; Patricia Hills.	40
Painting in Florence and Siena after the Black Death ; Millard Meiss.	43
Painting Indians and Building Empires in North America, 1710–1840 ; William H. Truettner.	47
Painting of Modern Life, The: Paris in the Art of Manet and His Followers - Revised Edition ; T. J. Clark.	37
Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals ; Anthony W. Lee.	42
Paintings of California	38

Palermo, Charles; Modernism and Authority: Picasso and His Milieu around 1900.	44
Panofsky, Erwin; Michelangelo's Design Principles, Particularly in Relation to Those of Raphael.	44
Panofsky, Erwin; Perspective as Symbolic Form.	44
Panofsky, Erwin; The Life and Art of Albrecht Dürer.	44
Parallel Modernism: Koga Harue and Avant-Garde Art in Modern Japan; Chinghsin Wu.	48
Paris Letters of Thomas Eakins, The; Thomas Eakins.	38
Parthasarathy, Shruti; K.B. Goel: Critical Writings on Art, 1957–1998.	44
Partridge, Loren; Art of Renaissance Florence, 1400–1600	44
Partridge, Loren; Art of Renaissance Venice, 1400–1600.	44
Passion Relics and the Medieval Imagination: Art, Architecture, and Society; Cynthia Hahn.	39
Passport Photos; Amitava Kumar.	42
Pastoreau, Michel; Black: The History of a Color.	16
Pastoreau, Michel; Blue: The History of a Color.	16
Pastoreau, Michel; Green: The History of a Color.	17
Pastoreau, Michel; Red: The History of a Color.	17
Pastoreau, Michel; White: The History of a Color.	15
Pastoreau, Michel; Yellow: The History of a Color.	15
Pate, Alan Scott; Kanban: Traditional Shop Signs of Japan	44
Pater, Walter; The Renaissance: Studies in Art and Poetry	44
Paths to the Absolute: Mondrian, Malevich, Kandinsky, Pollock, Newman, Rothko, and Still; John Golding.	39
Patron's Payoff, The: Conspicuous Commissions in Italian Renaissance Art; Jonathan K. Nelson.	44
Pawlik, Joanna; Remade in America: Surrealist Art, Activism, and Politics, 1940-1978.	44
Peabody, Rebecca; Consuming Stories: Kara Walker and the Imagining of American Race.	44, 44
Peck, Robert McCracken; The Natural History of Edward Lear, New Edition.	32
Pelikan, Jaroslav; Imago Dei: The Byzantine Apologia for Icons	44
Penrose, Roland; Picasso: His Life and Work.	44
Perfection's Therapy: An Essay on Albrecht Dürer's Melencolia I; Mitchell B. Merback.	43
Performance Artists Talking in the Eighties; Linda M. Montano.	43
Perspective as Symbolic Form; Erwin Panofsky.	44
Phenomenal: California Light, Space, Surface.	37
Philip Guston: Collected Writings, Lectures, and Conversations; Philip Guston.	31, 39
Phoenix Kingdoms: Last Splendor of China's Bronze Age	13
Photographic Object 1970, The.	46
Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker; Sarah Greenough.	39
Picasso and Truth: From Cubism to Guernica; T. J. Clark	31
Picasso Anthology, A: Documents, Criticism, Reminiscences; M McCully.	43
Picasso: His Life and Work; Roland Penrose.	44
Picasso: The Cubist Portraits of Fernande Olivier; Jeffrey Weiss.	47
Picture Ecology: Art and Ecocriticism in Planetary Perspective.	42
Picture Gallery of the Soul, A.	9
Picture Titles: How and Why Western Paintings Acquired Their Names; Ruth Yeazell.	48

Pictures for Use and Pleasure: Vernacular Painting in High Qing China; James Cahill.	36
Pictures of Nothing: Abstract Art since Pollock; Kirk Varnedoe.	47
Pieter Bruegel and the Art of Laughter; Walter S. Gibson	39
Piranesi Unbound; Carolyn Yerkes.	48
Place of Many Moods, The: Udaipur's Painted Lands and India's Eighteenth Century; Dipti Khera.	41
Playing It Straight: Art and Humor in the Gilded Age; Jennifer A. Greenhill.	39
Pleasure and Piety: The Art of Joachim Wtewael; James Clifton.	48
Poethical Wager, The; Joan Retallack.	45
Pontius Pilate, Anti-Semitism, and the Passion in Medieval Art; Colum Hourihane.	40
Pop Art: A Critical History.	43
Pop L.A.: Art and the City in the 1960s; Cécile Whiting.	48
Pop, Andrei; A Forest of Symbols: Art, Science, and Truth in the Long Nineteenth Century.	44
Portal: The Curious Account of Achintya Bose; Shantanu Bhattacharya.	35
Postdate: Photography and Inherited History in India; Jodi Throckmorton.	47
Postmodernism and the Postsocialist Condition: Politicized Art under Late Socialism.	38
Potter, Pamela M.; Art of Suppression: Confronting the Nazi Past in Histories of the Visual and Performing Arts.	44
Powell, Amy Knight; Depositions: Scenes from the Late Medieval Church and the Modern Museum.	44
Power of the Center, The: A Study of Composition in the Visual Arts, 20th Anniversary Edition; Rudolf Arnheim.	34
Prasad, Devi; Ramkinkar Vaj: Sculptures.	44
Prayers in Stone: Greek Architectural Sculpture (c. 600-100 B.C.E.); Brunilde S. Ridgway.	45
Preserving the Dharma: Hozan Tankai and Japanese Buddhist Art of the Early Modern Era; John M. Rosenfield	45
Pressly, William L.; The French Revolution as Blasphemy: Johan Zoffany's Paintings of the Massacre at Paris, August 10, 1792.	44
Primitivism and Twentieth-Century Art: A Documentary History.	38
Princeton and the Gothic Revival: 1870-1930; Johanna G. Seasonwein.	45
Procession: The Art of Norman Lewis.	38
Puja and Piety: Hindu, Jain, and Buddhist Art from the Indian Subcontinent.	44
Radical Art: Printmaking and the Left in 1930s New York; Helen Langa.	42
Radical Eroticism: Women, Art, and Sex in the 1960s; Rachel Middleman.	43
Radical Picasso: The Use Value of Genius; Charles F. B. Miller.	21
Rael, Ronald; Borderwall as Architecture: A Manifesto for the U.S.-Mexico Boundary.	44
Ragain, Melissa S.; Domesticating the Invisible: Form and Environmental Anxiety in Postwar America.	44
Ramkinkar Vaj: Sculptures; Devi Prasad.	44
Rarities of These Lands: Art, Trade, and Diplomacy in the Dutch Republic; Claudia Swan.	47
Ray Johnson: Selective Inheritance; Kate Dempsey Martineau.	43
Reading Basquiat: Exploring Ambivalence in American Art; Jordana Moore Saggese.	45, 45
Realisms of Berenice Abbott, The: Documentary Photography and Political Action; Terri Weissman.	47

Reclaiming Female Agency: Feminist Art History after Postmodernism	36
Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe; Rebecca Senf	45
Recording Conceptual Art: Early Interviews with Barry, Huebler, Kaltenbach, LeWitt, Morris, Oppenheim, Siegelau, Smithson, and Weiner by Patricia Norvell	34
Red Tape, A New Work by Les Levine, 1970: To Engage the University in a Useless Task Which Will Allow It to Expose a Working Model of Its System; Les Levine	42
Red: The History of a Color; Michel Pastoureau	17
Reductionism in Art and Brain Science: Bridging the Two Cultures; Eric Kandel	32
Reed, Arden; Slow Art: The Experience of Looking, Sacred Images to James Turrell	44, 44
Reign of the Phallus, The: Sexual Politics in Ancient Athens; Eva C. Keuls	41
Religious Art from the Twelfth to the Eighteenth Century; Emile Mâle	43
Religious Art of Pablo Picasso, The; Jane Daggett Dillenberger	38
Remade in America: Surrealist Art, Activism, and Politics, 1940-1978; Joanna Pawlik	44
Remaking Race and History: The Sculpture of Meta Warrick Fuller; Renée Ater	34, 34
Rembrandt's Roughness; Nicola Suthor	47
Remix: Changing Conversations in Museums of the Americas	40, 40
Renaissance Futurities: Science, Art, Invention	35
Renaissance, The: Studies in Art and Poetry; Walter Pater	44
Rendering Violence: Riots, Strikes, and Upheaval in Nineteenth-Century American Art; Ross Barrett	35
Repentant Monk: Illusion and Disillusion in the Art of Chen Hongshou	48
Restless Enterprise: The Art and Life of Eliza Pratt Greatorex; Katherine Manthorne	43
Restoration: The Fall of Napoleon in the Course of European Art, 1812-1820; Thomas Crow	37
Retallack, Joan; The Poetical Wager	45
Rethinking Andrew Wyeth	36
Revolutionary Beauty: The Radical Photomontages of John Heartfield; Sabine T. Kriebel	42
Richard, Frances; Gordon Matta-Clark: Physical Poetics	45
Ridgway, Brunilde S.; Prayers in Stone: Greek Architectural Sculpture (c. 600-100 B.C.E.)	45
Ridgway, Brunilde Sismondo; Greek Sculpture in The Art Museum, Princeton University: Greek Originals, Roman Copies and Variants	45
Riegl, Alois; Historical Grammar of the Visual Arts	45
Riley, Caroline M.; MoMA Goes to Paris in 1938: Building and Politicizing American Art	3
Rituals of War: The Body and Violence in Mesopotamia; Zainab Bahrani	34
Riverside Park: The Splendid Sliver; Edward Grimm	39
Robert Lehman Collection at the Metropolitan Museum of Art, Volume II, The: Fifteenth- to Eighteenth-Century European Paintings: France, Central Europe, The Netherlands, Spain, and Great Britain	46
Robert Lehman Collection at the Metropolitan Museum of Art, Volume III, The: Nineteenth- and Twentieth-Century Paintings; Richard R. Brettell	35
Robert Lehman Collection at the Metropolitan Museum of Art, Volume IV, The: Illuminations; Sandra Hindman	40
Robert Lehman Collection at the Metropolitan Museum of Art, Volume IX, The: Nineteenth- and Twentieth-Century European Drawings; Richard R. Brettell	35
Robert Lehman Collection at the Metropolitan Museum of Art, Volume VII, The: Fifteenth- to Eighteenth-Century European Drawings: Central Europe, The Netherlands, France, England; Egbert Haverkamp-Begemann	40
Robert Lehman Collection at The Metropolitan Museum of Art, Volume XV, The: Decorative Arts; Wolfram Koeppe	41
Robert Rauschenberg: An Oral History; Sara Sinclair	46, 46
Robert Smithson Unearthed: Drawings, Collages, Writings; Eugenie Tsai	47
Robert Smithson: The Collected Writings; Robert Smithson	31
Roberts, Jennifer L.; Transporting Visions: The Movement of Images in Early America	45
Roberts, Mary; Istanbul Exchanges: Ottomans, Orientalists, and Nineteenth-Century Visual Culture	45
Rock, Sheila; Sera: The Way of the Tibetan Monk	45
Role of Japan in Modern Chinese Art; Joshua A. Fogel	38
Roman Sculpture in The Art Museum, Princeton University	44
Romberg, Kristin; Gan's Constructivism: Aesthetic Theory for an Embedded Modernism	45
Rosand, David; The Invention of Painting in America	45, 45
Rosenberger, Christina Bryan; Drawing the Line: The Early Work of Agnes Martin	45
Rosenblum, Robert; Transformations in Late Eighteenth-Century Art	45
Rosenfield, John M.; Preserving the Dharma: Hozan Tankai and Japanese Buddhist Art of the Early Modern Era	45
Rosengarten, R; Vivan Sundaram Is Not a Photographer: The Photographic Works of Vivan Sundaram	45
Rousmaniere, Nicole Coolidge; History of Art in Japan	33
Rubin, James H.; Impressionism and the Modern Landscape: Productivity, Technology, and Urbanization from Manet to Van Gogh	45
Russian and Soviet Views of Modern Western Art, 1890s to Mid-1930s	38
Rüstem, Ünver; Ottoman Baroque: The Architectural Refashioning of Eighteenth-Century Istanbul	45
Saburo Hasegawa Reader, The	41
Sadakichi Hartmann: Critical Modernist; Sadakichi Hartmann	40
Saggese, Jordana Moore; Reading Basquiat: Exploring Ambivalence in American Art	45, 45
Sahel: The End of the Road; Sebastião Salgado	33
Salgado, Sebastião; Sahel: The End of the Road	33
Sandberg, Mark B.; Living Pictures, Missing Persons: Mannequins, Museums, and Modernity	45
Sangari, Kumkum; Arc Silt Dive: The Works of Sheba Chhachhi	45
Sangari, Kumkum; Trace Retrace: Paintings, Nilima Sheikh	45
Sargent, Whistler, and Venetian Glass: American Artists and the Magic of Murano	18
Savage, Kirk; Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape	45
Savoy, Bénédicte; Africa's Struggle for Its Art: History of a Postcolonial Defeat	25
Scale and the Incas; Andrew James Hamilton	40
Schuld, Dawna L.; Minimal Conditions: Light, Space, and Subjectivity	45
Schwartz, Alexandra; Come as You Are: Art of the 1990s	45
Scribner, Charity; After the Red Army Faction: Gender, Culture, and Militancy	45
Sculpture at the Ends of Slavery; Caitlin Meehye Beach	7

Sculpture of Ruth Asawa, Second Edition, The: Contours in the Air ; Timothy Anglin Burgard.	30
Seasonwein, Johanna G.; Princeton and the Gothic Revival: 1870-1930.	45
Seeing Is Forgetting the Name of the Thing One Sees: Expanded Edition ; Lawrence Weschler.	33
Seeing Through Clothes ; Anne Hollander.	40
Seeing through Race: A Reinterpretation of Civil Rights Photography ; Martin A. Berger.	35
Sell, Stacey; Drawing in Silver and Gold: Leonardo to Jasper Johns.	36
Selz, Gabrielle; Light on Fire: The Art and Life of Sam Francis.	45
Selz, Peter; Art of Engagement: Visual Politics in California and Beyond.	45
Selz,; German Expressionist Painting.	45
Senf, Rebecca; Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe.	45
Separating Sheep from Goats: Sherman E. Lee and Chinese Art Collecting in Postwar America ; Noelle Giuffrida.	39
Sera: The Way of the Tibetan Monk ; Sheila Rock.	45
Seurat and the Making of La Grande Jatte ; Robert L. Herbert.	40
Shadows, Fire, Snow: The Life of Tina Modotti ; Patricia Albers.	34
Shared Intelligence: American Painting and the Photograph	36
Sheehi, Stephen; The Arab Imago: A Social History of Portrait Photography, 1860-1910.	45
Shields, Scott A.; Artists at Continent's End: The Monterey Peninsula Art Colony, 1875-1907.	45
Shooting Kennedy: JFK and the Culture of Images ; David M. Lubin.	42
Short Life of Trouble, A: Forty Years in the New York Art World ; Marcia Tucker.	47
Sidlauskas, Susan; Cezanne's Other: The Portraits of Hortense.	46
Siegel, Jonah; Desire and Excess: The Nineteenth-Century Culture of Art.	46
Silbergeld, Jerome; The Family Model in Chinese Art and Culture.	46
Silver, Larry; Marketing Maximilian: The Visual Ideology of a Holy Roman Emperor.	46
Sinclair, Sara; Robert Rauschenberg: An Oral History.	46, 46
Singerman, Howard; Art History, After Sherrie Levine.	46
Singerman, Howard; Art Subjects: Making Artists in the American University.	46
Singular Women: Writing the Artist	39
Site of Struggle, A: American Art against Anti-Black Violence	21
Six Years: The Dematerialization of the Art Object from 1966 to 1972 ; Lucy R. Lippard.	32
Skemer, Don C.; Medieval and Renaissance Manuscripts in the Princeton University Library (Two-Volume Set).	46
Sketchbook ; Daniel Arsham.	18
Skies of Parchment, Seas of Ink: Jewish Illuminated Manuscripts ; Marc Michael Epstein.	38
Slant Steps: On the Art World's Semi-Periphery ; Jacob Stewart-Halevy.	46
Slifkin, Robert; Out of Time: Philip Guston and the Refiguration of Postwar American Art.	46
Slifkin, Robert; The New Monuments and the End of Man: U.S. Sculpture between War and Peace, 1945-1975.	46
Slow Art: The Experience of Looking, Sacred Images to James Turrell ; Arden Reed.	44, 44

Smith, David; David Smith: Collected Writings, Lectures, and Interviews.	46, 46
Smith, Katherine; The Accidental Possibilities of the City: Claes Oldenburg's Urbanism in Postwar America.	46
Smith, Norris Kelly; Here I Stand: Perspectives from Another Point of View.	46
Smith, Sarah-Neel; Metrics of Modernity: Art and Development in Postwar Turkey.	21
Smithson, Robert; Robert Smithson: The Collected Writings.	31
Society of Six: California Colorists ; Nancy Boas.	35
Sofonisba's Lesson: A Renaissance Artist and Her Work ; Michael W. Cole.	37
Soulmaker: The Times of Lewis Hine ; Alexander Nemerov.	44
South Street ; Barbara Mensch.	43, 43
Spanish Paintings of the Fifteenth through Nineteenth Centuries ; Jonathan Brown.	36
Sparling Williams, Stephanie; Speaking Out of Turn: Lorraine O'Grady and the Art of Language.	46
Speaking Out of Turn: Lorraine O'Grady and the Art of Language ; Stephanie Sparling Williams.	46
Speculative Landscapes: American Art and Real Estate in the Nineteenth Century ; Ross Barrett.	14
Speculative Taxidermy: Natural History, Animal Surfaces, and Art in the Anthropocene ; Giovanni Aloï.	34, 34
Spender, Matthew; From a High Place: A Life of Arshile Gorky.	46
Split and the Structure, The: Twenty-Eight Essays ; Rudolf Arnheim.	34
Spoerri, Elka; The Art of Adolf Wölfl: St. Adolf-Giant-Creation.	46
Sprezzatura: Concealing the Effort of Art from Aristotle to Duchamp ; Paolo D'Angelo.	37
Springer, Peter; Hand and Head: Ernst Ludwig Kirchner's Self-Portrait as Soldier.	46
Stark, David; This Place, These People: Life and Shadow on the Great Plains.	46
State of Mind: New California Art circa 1970 ; Constance M. Lewallen.	42
Stavrinaki, Maria; Transfixed by Prehistory: An Inquiry into Modern Art and Time.	2
Steerage and Alfred Stieglitz, The ; Jason Francisco.	38
Steinberg, Leo; Leonardo's Incessant Last Supper.	46
Stewart, Andrew; Faces of Power: Alexander's Image and Hellenistic Politics.	46
Stewart-Halevy, Jacob; Slant Steps: On the Art World's Semi-Periphery.	46
Stick to the Skin: African American and Black British Art, 1965-2015 ; Celeste-Marie Bernier.	35
Stiles, Kristine; Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings (Second Edition, Revised and Expanded by Kristine Stiles).	33
Still Lives: Death, Desire, and the Portrait of the Old Master ; Maria H. Loh.	42
Stone, Shelley C.; Morgantina Studies, Volume VI: The Hellenistic and Roman Fine Pottery.	46
Strindberg and the Western Canon ; Jan Balbierz.	34
Stubblefield, Thomas; Drone Art: The Everywhere War as Medium.	46, 46
Sullivan, Marin R.; Alloys: American Sculpture and Architecture at Midcentury.	46
Sullivan, Michael; Art and Artists of Twentieth-Century China.	46
Sullivan, Michael; Modern Chinese Artists: A Biographical Dictionary.	47

Sullivan, Michael; <i>The Arts of China, Sixth Edition, Revised and Expanded</i>	46, 46
Summer of Love: Art, Fashion, and Rock and Roll	37
Summoning Ghosts: The Art of Hung Liu ; René de Guzman	37
Sundaram, Vivan; Amrita Sher-Gil: A Self-Portrait in Letters and Writings [two-volume cased set].	47
Superb Baroque, A: Art in Genoa, 1600–1750 ; Jonathan Bober.	35
Surrealism ; Jacqueline Chenieux-Gendron.	36, 36
Surrealist Masculinities: Gender Anxiety and the Aesthetics of Post–World War I Reconstruction in France ; Amy Lyford.	42
Suthor, Nicola; Bravura: Virtuosity and Ambition in Early Modern European Painting.	47
Suthor, Nicola; Rembrandt's Roughness.	47
Swan, Claudia; Rarities of These Lands: Art, Trade, and Diplomacy in the Dutch Republic.	47
Symbolism of Paul Gauguin, The: Erotica, Exotica, and the Great Dilemmas of Humanity ; Henri Dorra.	38
Symbolist Art in Context ; Michelle Facos.	38
Symbolist Art Theories: A Critical Anthology ; Henri Dorra	38
Szczerski, Andrzej; <i>Transformation: Art in East-Central Europe After 1989</i>	47
Take a Closer Look ; Daniel Arasse.	34
Taking the Train: How Graffiti Art Became an Urban Crisis in New York City ; Joe Austin.	34, 34
Tale of Genji, The: A Visual Companion ; Melissa McCormick	43
Taming the Wild Horse: An Annotated Translation and Study of the Daoist Horse Taming Pictures ; Louis Komjathy	41
Tattooing the World: Pacific Designs in Print and Skin ; Juniper Ellis.	38, 38
Taylor, Alex J.; <i>Forms of Persuasion: Art and Corporate Image in the 1960s</i>	23
Taylor, Roger; <i>Lewis Carroll, Photographer: The Princeton University Library Albums</i>	47
Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness ; Roy Ascott.	34
Telling Stories: Philip Guston's Later Works ; David Kaufmann.	41
Teotihuacan: City of Water, City of Fire	45
Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings (Second Edition, Revised and Expanded by Kristine Stiles) ; Kristine Stiles.	33
Theories of Modern Art: A Source Book by Artists and Critics ; Herschel B. Chipp.	30
Theories of the Nonobject: Argentina, Brazil, Venezuela, 1944–1969 ; Mónica Amor.	34
Theorizing Modernism: Visual Art and the Critical Tradition ; Johanna Drucker.	38
Thief Who Stole My Heart, The: The Material Life of Sacred Bronzes from Chola India, 855–1280 ; Vidya Dehejia.	31
Things That Talk: Object Lessons from Art and Science	37, 37
This Is Not a Pipe ; Michel Foucault.	31
This Place, These People: Life and Shadow on the Great Plains ; David Stark.	46
Thozhur, Vasudha; Vasudha Thozhur: Diaries, Projects, Pedagogy, 1998–2018.	47
Throckmorton, Jodi; <i>Postdate: Photography and Inherited History in India</i>	47
To Life!: Eco Art in Pursuit of a Sustainable Planet ; Linda Weintraub.	47

To the Rescue of Art: Twenty-Six Essays ; Rudolf Arnheim	34
Tomlinson, J.; <i>Graphic Evolutions: The Print Series of Francisco Goya</i>	47
Tomlinson, Janis; <i>Goya: A Portrait of the Artist</i>	11, 47
Torchia, Robert W.; <i>American Paintings of the Nineteenth Century, Part II: Part II</i>	47
Toward a Psychology of Art: Collected Essays ; Rudolf Arnheim.	34
Trace Retrace: Paintings, Nilima Sheikh, Kumkum Sangari	45
Transfixed by Prehistory: An Inquiry into Modern Art and Time ; Maria Stavriniaki.	2
Transformation of Athens, The: Painted Pottery and the Creation of Classical Greece ; Robin Osborne.	44
Transformation: Art in East-Central Europe After 1989 ; Andrzej Szczerski.	47
Transformations in Late Eighteenth-Century Art ; Robert Rosenblum.	45
Transporting Visions: The Movement of Images in Early America ; Jennifer L. Roberts.	45
Trauma and Documentary Photography of the FSA ; Sara Blair.	35
Trenton, Patricia; <i>Independent Spirits: Women Painters of the American West, 1890–1945</i>	47
Troublesome Subject, A: The Art of Robert Arneson ; Jonathan Fineberg.	38
True to Life: Twenty-Five Years of Conversations with David Hockney ; Lawrence Weschler.	47
Truettner, William H.; <i>Painting Indians and Building Empires in North America, 1710–1840</i>	47
Tsai, Eugenie; Robert Smithson <i>Unearthed: Drawings, Collages, Writings</i>	47
Tsai, Joyce; Laszlo Moholy-Nagy: <i>Painting after Photography</i>	47
Tschichold, Jan; <i>The New Typography</i>	33
Tsujiimoto, Karen; <i>The Art of David Ireland: The Way Things Are</i>	47
Tucker, Marcia; <i>A Short Life of Trouble: Forty Years in the New York Art World</i>	47
Turner, A. Richard; <i>Inventing Leonardo</i>	47
Twelve Views of Manet's Bar	37
Twilight Visions: Surrealism and Paris ; Therese Lichtenstein	42
Umberger, Leslie; <i>Between Worlds: The Art of Bill Traylor</i>	33
Umberger, Leslie; <i>We Are Made of Stories: Self-Taught Artists in the Robson Family Collection</i>	9
Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography ; Kate Palmer Albers	34
Unforgettables, The: Expanding the History of American Art	11
Unpacking Duchamp: Art in Transit ; Dalia Judovitz.	41
Ursprung, Philip; Allan Kaprow, Robert Smithson, and the Limits to Art.	47
Use and Abuse of Art, The ; Jacques Barzun.	35
Uses of Photography, The: Art, Politics, and the Reinvention of a Medium	37
Valkenier, Elizabeth; Ilya Repin and the World of Russian Art	47
Van Gogh and the Seasons ; Sjraar van Heugten.	47
van Heugten, Sjraar; <i>Van Gogh and the Seasons</i>	47
Vanishing Paradise: Art and Exoticism in Colonial Tahiti ; Elizabeth C. Childs.	36
Varnedoe, Kirk; <i>Pictures of Nothing: Abstract Art since Pollock</i>	47

Vasudha Thozhur: Diaries, Projects, Pedagogy, 1998–2018; Vasudha Thozhur.	47
Vermeer and His Milieu: A Web of Social History; John Michael Montias.	43
Vermeer: Faith in Painting; Daniel Arasse.	34
Verrocchio: Sculptor and Painter of Renaissance Florence	36
Vicario, Niko; Hemispheric Integration: Materiality, Mobility, and the Making of Latin American Art.	47
Vienna School Reader, The: Politics and Art Historical Method in the 1930s; Christopher S Wood.	48
Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women; David Alan Brown.	36
Virtue and Vice: The Personifications in the Index of Christian Art.	40
Vision Anew: The Lens and Screen Arts.	35, 35
Visual and the Visionary, The: Art and Female Spirituality in Late Medieval Germany; Jeffrey F. Hamburger.	39
Visual History of Illustration, A; Andrew Hall.	39
Visual Thinking; Rudolf Arnheim.	30
Visuality and Virtuality: Images and Pictures from Prehistory to Perspective; Whitney Davis.	37
Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves.	48
Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves.	41
Vivan Sundaram Is Not a Photographer: The Photographic Works of Vivan Sundaram; R Rosengarten.	45
Vivan Sundaram: History Project.	35
Voices of Silence, The: Man and his Art. (Abridged from The Psychology of Art); Andre Malraux.	43
Volk, Alicia; In Pursuit of Universalism: Yorozu Tetsugoro and Japanese Modern Art.	47
Votes for Women: A Portrait of Persistence.	42
Vout, Caroline; Classical Art: A Life History from Antiquity to the Present.	47
Waggoner, Diane; Lewis Carroll's Photography and Modern Childhood.	47
Wagner, Anne Middleton; A House Divided: American Art since 1955.	47
Walker Evans: Starting from Scratch; Svetlana Alpers.	30
Wallace, William E.; Michelangelo, God's Architect: The Story of His Final Years and Greatest Masterpiece.	47, 47
Ward, David C.; Charles Willson Peale: Art and Selfhood in the Early Republic.	47
Warhol and the West; heather ahtone.	34
Warhol, Andy; Warhol-isms.	26
Warhol-isms; Andy Warhol.	26
Wartime Kiss: Visions of the Moment in the 1940s; Alexander Nemerov.	44
Watermarks: Leonardo da Vinci and the Mastery of Nature; Leslie A. Geddes.	39
Wayne Thiebaud: 1958-1968.	47
We Are Made of Stories: Self-Taught Artists in the Robson Family Collection; Leslie Umberger.	9
We Gather Together: American Artists and the Harvest; Charles C. Eldredge.	23
Weegee and Naked City; Anthony W. Lee.	42
Weintraub, Linda; To Life!: Eco Art in Pursuit of a Sustainable Planet.	47
Weisenfeld, Gennifer; Imaging Disaster: Tokyo and the Visual Culture of Japan's Great Earthquake of 1923.	47
Weiss, Jeffrey; Picasso: The Cubist Portraits of Fernande Olivier.	47
Weissman, Terri; The Realisms of Berenice Abbott: Documentary Photography and Political Action.	47
Weiwei, Ai; Conversations.	33, 47

Weiwei, Ai; Human Flow: Stories from the Global Refugee Crisis.	33
Weiwei, Ai; Humanity.	33
Weiwei, Ai; Weiwei-isms.	29
Weiwei-isms; Ai Weiwei.	29
Welcome to Painterland: Bruce Conner and the Rat Bastard Protective Association; Anastasia Aukeman.	34
Weschler, Lawrence; Seeing Is Forgetting the Name of the Thing One Sees: Expanded Edition.	33
Weschler, Lawrence; True to Life: Twenty-Five Years of Conversations with David Hockney.	47
Western Decorative Arts, Part I: Medieval, Renaissance, and Historicizing Styles Including Metalwork, Enamels, and Ceramics; Rudolf Distelberger.	38
When I Remember I See Red: American Indian Art and Activism in California.	42
When Was Modernism: Essays on Contemporary Cultural Practice in India; Geeta Kapur.	41
When We Were Young: New Perspectives on the Art of the Child.	38
White: The History of a Color; Michel Pastoureau.	15
Whiting, Cécile; Pop L.A.: Art and the City in the 1960s.	48
Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage; James Cuno.	37
Whose Culture?: The Promise of Museums and the Debate over Antiquities.	37
Whose Muse?: Art Museums and the Public Trust.	37
Why a Painting Is Like a Pizza: A Guide to Understanding and Enjoying Modern Art; Nancy G. Heller.	40
William Blake and the Age of Aquarius; Stephen F. Eisenman.	38
William Harnett's Curious Objects: Still-Life Painting after the American Civil War; Nika Elder.	10
William Kentridge: Process as Metaphor and Other Doubtful Enterprises; Leora Maltz-Leca.	43
Wilson, Kristina; Mid-Century Modernism and the American Body: Race, Gender, and the Politics of Power in Design.	48
Wilson, Mabel O.; Negro Building: Black Americans in the World of Fairs and Museums.	48, 48
Women Artists in Expressionism: From Empire to Emancipation; S Behr.	1
Women Building History: Public Art at the 1893 Columbian Exposition; Wanda Corn.	37
Wonder to Behold, A: Craftsmanship and the Creation of Babylon's Ishtar Gate.	34
Wood, Christopher S.; A History of Art History.	33, 48
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