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Complete Catalogue

Spring 2022



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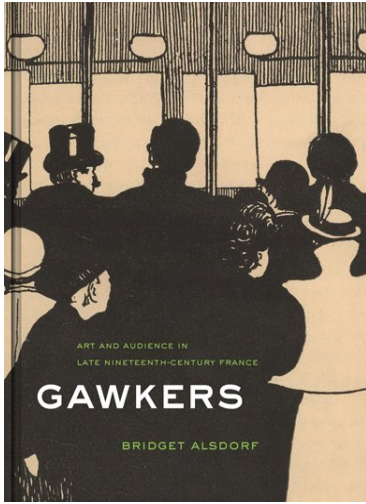


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Gawkers

Art and Audience in Late Nineteenth-Century France

Bridget Alsdorf

How the urban spectator became the archetypal modern viewer and a central subject in late nineteenth-century French art

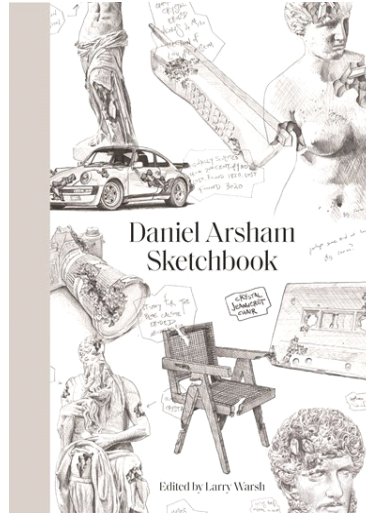
Gawkers explores how artists and writers in late nineteenth-century Paris represented the seductions, horrors, and banalities of street life through the eyes of curious viewers known as *badauds*. In contrast to the singular and aloof bourgeois flâneur, *badauds* were passive, collective, instinctive, and highly impressionable. Above all, they were visual, captivated by the sights of everyday life. Beautifully illustrated and drawing on a wealth of new research, *Gawkers* excavates *badauds* as a subject of deep significance in late nineteenth-century French culture, as a motif in works of art, and as a conflicted model of the modern viewer.

Bridget Alsdorf examines the work of painters, printmakers, and filmmakers who made *badauds* their artistic subject, including Félix Vallotton, Pierre Bonnard, Henri de Toulouse-Lautrec, Honoré Daumier, Edgar Degas, Jean-Léon Gérôme, Eugène Carrière, Charles Angrand, and Auguste and Louise Lumière. From morally and intellectually empty to sensitive, empathetic, and humane, the gawkers these artists portrayed cut across social categories. They invite the viewer's identification, even as they appear to threaten social responsibility and the integrity of art.

Delving into the ubiquity of a figure that has largely eluded attention, idling on the margins of culture and current events, *Gawkers* traces the emergence of social and aesthetic problems that are still with us today.

9780691166384
\$60.00 | £48.00
Hardback
296 pages | 203.2mm : 266.7mm
2021

Art / History
Princeton University Press



Sketchbook

Daniel Arsham, Larry Warsh

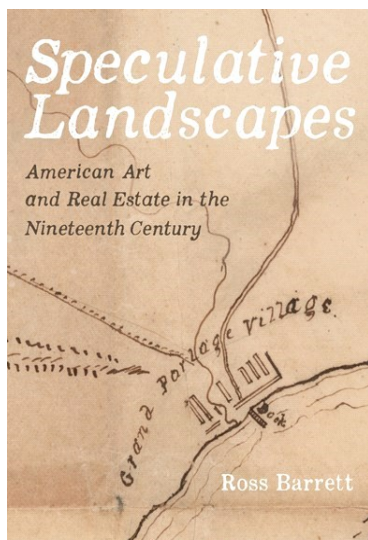
Featuring never-before-seen drawings by the renowned contemporary artist, a beautiful facsimile edition that reveals the working process of an extraordinary creative mind

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

9780691234267
\$35.00 | £28.00
Hardback
300 pages | 215mm : 279mm
2022

ART / Individual Artists
The Sketchbooks
Princeton University Press



Speculative Landscapes

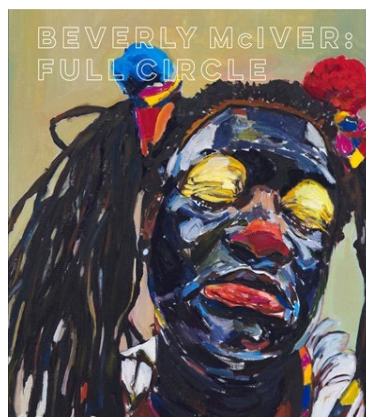
American Art and Real Estate in the Nineteenth Century

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.

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Hardback
256 pages | 7in : 10in
2022

Art / American
University of California Press



Beverly McIver

Full Circle

Kim Boganey, Richard J. Powell, Michele Faith Wallace

This survey exhibition captures the arc and continued ascent of contemporary artist Beverly McIver.

This exhibition catalog accompanies a survey exhibition of contemporary artist and painter Beverly McIver. Curated by Kim Boganey, this exhibition represents the diversity of McIver's thematic approach to painting over her career.

From early self-portraits in clown makeup to more recent works featuring her father, dolls, Beverly's experiences during COVID-19 and portraits of others, *Full Circle* illuminates the arc of Beverly McIver's artistic career while also touching on her personal journey. McIver's self-portraits explore expressions of individuality, stereotypes, and ways of masking identity; portraits of family provide glimpses into intimate moments, in good times as well as in illness and death. The show includes McIver's portraits of other artists and notable figures, recent work resulting from a year in Rome with American Academy's Rome Prize, and new work in which McIver explores the juxtaposition of color, patterns, and the human figure. *Full Circle* also features works that reflect on McIver's collaborations with other artists, as well as her impact on the next generation of artists. The complementary exhibition, *In Good Company*, includes artists who have mentored McIver, such as Faith Ringgold and Richard Mayhew, as well as those who have studied under her.

This catalog includes a conversation with Beverly McIver by exhibition curator Kim Boganey, as well as two essays: one by leading Black feminist writer Michele Wallace, daughter of Beverly's graduate school mentor Faith Ringgold, and another by distinguished scholar of African American art history Richard Powell.

Published in association with the Scottsdale Museum of Contemporary Art

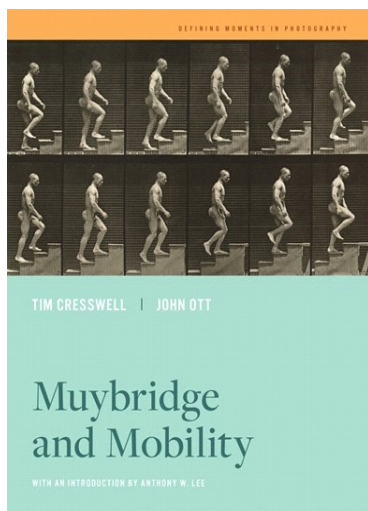
Exhibition dates:

Scottsdale Museum of Contemporary Art February 12–September 4, 2022
Southeastern Center for Contemporary Art December 8, 2022–March 26, 2023

The Gibbes Museum April 28–August 4, 2023

9780520385191
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Hardback
132 pages | 9.5in : 10.5in
2022

Art / Collections, Catalogs, Exhibitions
University of California Press



Muybridge and Mobility

Tim Cresswell, John Ott, Anthony W. Lee

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.

9780520382435
\$27.95 | £22.00
Paperback
144 pages | 6 in : 8 in
2022

PHOTOGRAPHY / Individual Photographers
Defining Moments in Photography
University of California 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 the course of a decade. 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

SVETLANA ALPERS

Walker Evans

Starting from Scratch

Walker Evans

Starting from Scratch
Svetlana Alpers

A magisterial study of celebrated photographer Walker Evans

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

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

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

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Hardback
416 pages | 155.57mm : 234.95mm
2020

PHOTOGRAPHY / Individual Photographers
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
162 pages | 8.5in : 10.5in
2022

ART / Museum Studies
University of California Press



Not What I Meant But Anyway

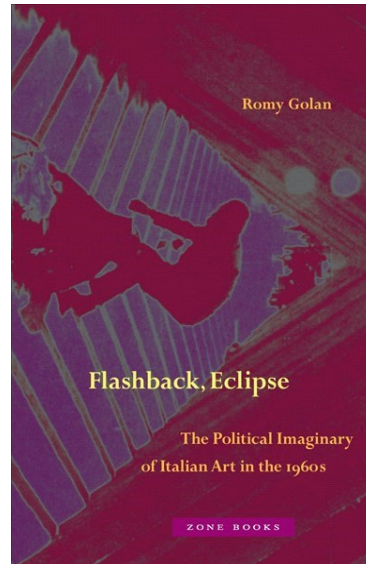
Revital Cohen, Tuur Van Balen, Andrés Jaque

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



Flashback, Eclipse

The Political Imaginary of Italian Art in the 1960s

Romy Golan

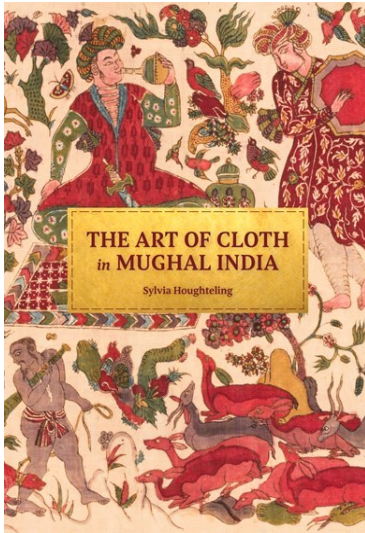
From a leading art historian, a provocative exploration of the intersection of art, politics, and history in 1960s Italy

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



The Art of Cloth in Mughal India

Sylvia Houghteling

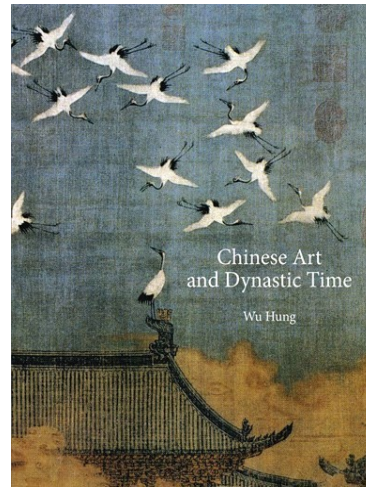
A richly illustrated history of textiles in the Mughal Empire

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.

Beautifully illustrated, *The Art of Cloth in Mughal India* offers an incomparable account of the aesthetics and techniques of cloth and cloth making and the ways that textiles shaped the social, political, religious, and aesthetic life of early modern South Asia.

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Hardback
280 pages | 190.5mm : 266.7mm
2022
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

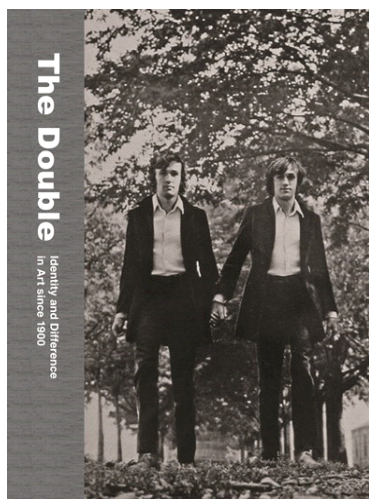
Throughout Chinese history, dynastic time—the organization of history through the lens of successive dynasties—has been the dominant mode of narrating the story of Chinese art, even though there has been little examination of this concept in discourse and practice until now. *Chinese Art and Dynastic 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

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2022
The A. W. Mellon Lectures in the Fine Arts
Princeton University Press



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

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.

Richly illustrated throughout, *The Double* is a multifaceted exploration of an enduring theme in art, from painting and sculpture to photography, film, video, and performance.

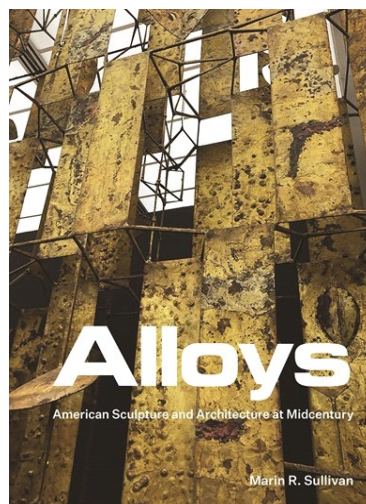
Published in association with the National Gallery of Art, Washington, DC

Exhibition Schedule

National Gallery of Art, Washington, DC
July 10–October 30, 2022

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\$60.00 | £48.00
Hardback
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2022

ART / Techniques
Princeton University Press



Alloys

American Sculpture and Architecture at Midcentury

Marin R. Sullivan

A new look at the interrelationship of architecture and sculpture during one of the richest periods of American modern design

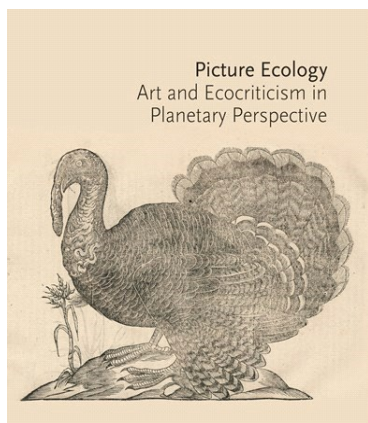
Alloys looks at a unique period of synergy and exchange in the postwar United States, when sculpture profoundly shaped architecture, and vice versa. Leading architects such as Gordon Bunshaft and Eero Saarinen turned to sculptors including Harry Bertoia, Alexander Calder, Richard Lippold, and Isamu Noguchi to produce site-determined, large-scale sculptures tailored for their buildings’ highly visible and well-traversed threshold spaces. The parameters of these spaces—atriums, lobbies, plazas, and entryways—led to various designs like sculptural walls, ceilings, and screens that not only embraced new industrial materials and processes, but also demonstrated art’s ability to merge with lived architectural spaces.

Marin Sullivan argues that these sculptural commissions represent an alternate history of midcentury American art. Rather than singular masterworks by lone geniuses, some of the era’s most notable spaces—Philip Johnson’s Four Seasons Restaurant in Mies van der Rohe’s Seagram Building, Max Abramovitz’s Philharmonic Hall at Lincoln Center, and Pietro Belluschi and Walter Gropius’s Pan Am Building—would be diminished without the collaborative efforts of architects and artists. At the same time, the artistic creations within these spaces could not exist anywhere else. Sullivan shows that the principle of synergy provides an ideal framework to assess this pronounced relationship between sculpture and architecture. She also explores the afterlives of these postwar commissions in the decades since their construction.

A fresh consideration of sculpture’s relationship to architectural design and functionality following World War II, *Alloys* highlights the affinities between the two fields and the ways their connections remain with us today.

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\$60.00 | £48.00
Hardback
272 pages | 203.2mm : 266.7mm
2021

Art / Sculpture
Princeton University Press



Picture Ecology

Art and Ecocriticism in Planetary Perspective
Karl Kusserow, Alan C. Braddock, Maura Coughlin, Rachael Z. DeLue, T. J. Demos, Mo'nica Domínguez Torres, Finis Dunaway, Stephen F. Eisenman, Emily Gephart, De-nin D. Lee

A diverse set of contributions to the expanding field of ecocritical studies

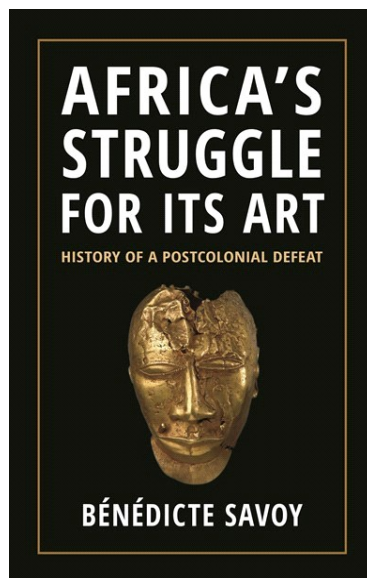
Seeking a broad reexamination of visual culture through the lenses of ecocriticism, environmental justice, and animal studies, *Picture Ecology* offers a diverse range of art historical criticism formulated within an ecological context. This book brings together scholars whose contributions extend chronologically and geographically from eleventh-century Chinese painting to contemporary photography of California wildfires. The book's fifteen interdisciplinary essays provide a dynamic, cross-cultural approach to an increasingly vital area of study, emphasizing the environmental dimensions inherent in the content and materials of aesthetic objects. *Picture Ecology* provides valuable new approaches for considering works of art in ways that are timely, intellectually stimulating, and universally significant.

With contributions by Alan C. Braddock, Maura Coughlin, Rachael Z. DeLue, T. J. Demos, Mónica Domínguez Torres, Finis Dunaway, Stephen F. Eisenman, Emily Gephart, Karl Kusserow, De-nin D. Lee, Gregory Levine, Anne McClintock, James Nisbet, Andrew Patrizio, Sugata Ray, and Greg M. Thomas.

Distributed for the Princeton University Art Museum

9780691236018
 \$45.00 | £35.00
 Paperback
 304 pages | 241.3mm : 266.7mm
 2021

Art / History
Princeton University Art Museum



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

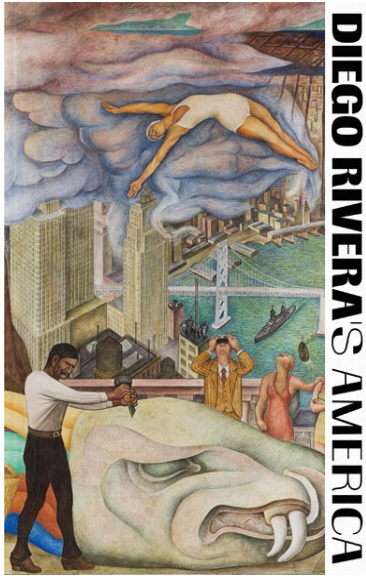
For decades, African nations have fought for the return of countless works of art stolen during the colonial era and placed in Western museums. In *Africa's Struggle for Its Art*, Bénédicte Savoy brings to light this largely unknown but deeply important history. One of the world's foremost experts on 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.

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 2022

Art / African
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 early 1940s. During this time in his extraordinary career, Rivera created a new vision for the Americas, on both national and continental levels, informed by his travels back and forth across the U.S.–Mexico border. 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, mural sketches, and cartoons. This catalogue serves as a guide to two crucial decades in Rivera's career, surfacing his most important themes, from traditional markets to modern industry, and devoting attention to iconic paintings as well as many other works that will be new even to scholars—revealing fresh insights into his artistic vision and process.

This publication features original essays and reflections by authors from Mexico and the U.S., including curator James Oles as well as Maria Castro, Claire Fox, John Lear, and Sandra Zetina, with contributions by Dafne Cruz Porchini, Rachel Kaplan, and Adriana Zavala.

Published in association with the San Francisco Museum of Modern Art

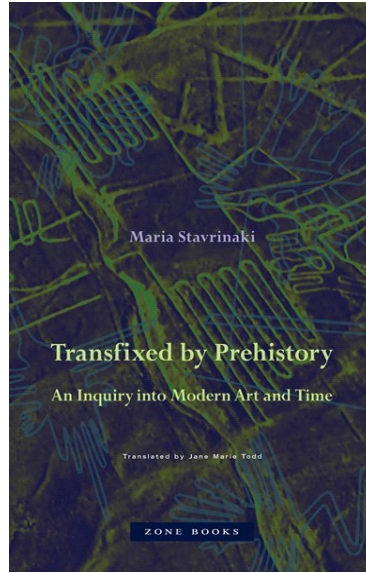
Exhibition dates:

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
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Hardback
272 pages | 9in : 13.5in
2022

Art / Collections, Catalogs, Exhibitions
University of California Press



Transfixed by Prehistory

An Inquiry into Modern Art and Time

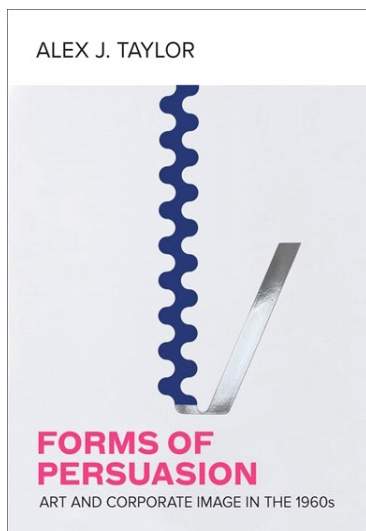
Maria Stavrinaki, Jane Marie Todd

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
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Hardback
448 pages | 152mm : 228mm
2022

Art / History
Zone Books



Forms of Persuasion

Art and Corporate Image in the 1960s

Alex J. Taylor

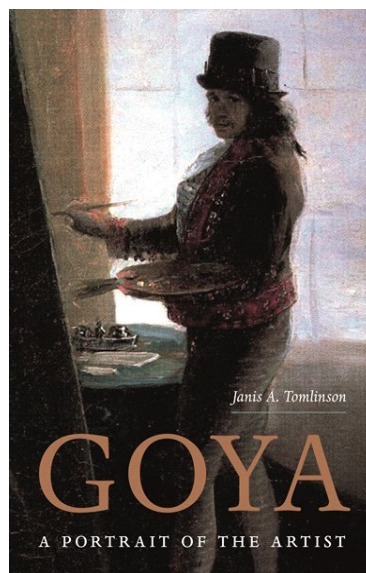
In the 1960s, multinational corporations faced new image problems—and turned to the art world for some unexpected solutions.

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.

9780520383562
\$49.95 | £39.00
Hardback
320 pages | 7in : 10in
2022

Art / Business Aspects
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

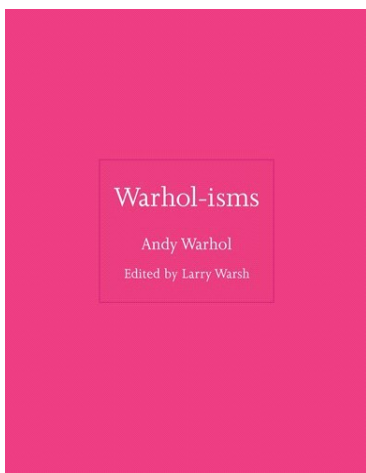
The life of Francisco Goya (1746–1828) coincided with an age of transformation in Spanish history that brought upheavals in the country's politics and at the court which Goya served, changes in society, the devastation of the Iberian Peninsula in the war against Napoleon, and an ensuing period of political 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 | 133.35mm : 203.2mm
2022

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



Warhol-isms

Andy Warhol, Larry Warsh

A unique collection of brilliant quotations from the legendary Pop artist

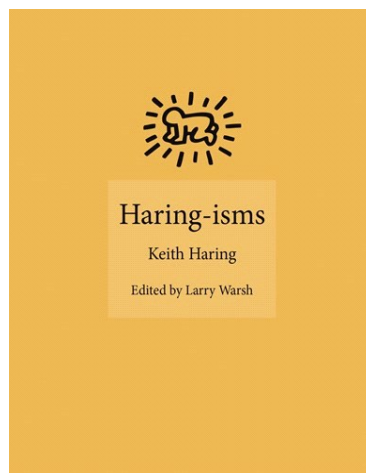
One of the most influential artists of his time and ours, Andy Warhol is nearly as renowned for what he said as for what he did. Indeed, he is so quotable that things he never said are endlessly and plausibly attributed to him, including, fittingly, the most celebrated fake Warhol saying—“In the future, 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.

9780691235035
\$14.95 | £11.99
Hardback
152 pages | 107.95mm : 133.35mm
2022

Art / Individual Artist
ISMs
Princeton University Press



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
\$12.95 | £9.99
Hardback
168 pages | 107.95mm : 133.35mm
2020

Art / Individual Artist
ISMs
Princeton University Press

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."

9780691213798
\$14.95 | £11.99
Hardback
160 pages | 114mm : 167mm
2021

Art / Individual Artist
ISMs
Princeton University Press

Arsham-isms

Daniel Arsham, Larry Warsh

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

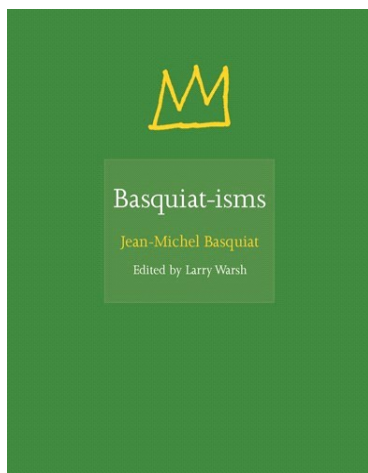
The work of renowned contemporary artist Daniel Arsham blurs the lines between art, architecture, archeology, and design. In his distinctive style, he takes ancient art works and objects from twentieth-century pop culture and casts sculptures of them in geological materials such as quartz or volcanic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

9780691217505
\$14.95 | £11.99
Hardback
152 pages | 107.95mm : 133.35mm
2021

Art / Individual Artist
ISMs
Princeton University Press



Basquiat-isms

Jean-Michel Basquiat, Larry Warsh

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

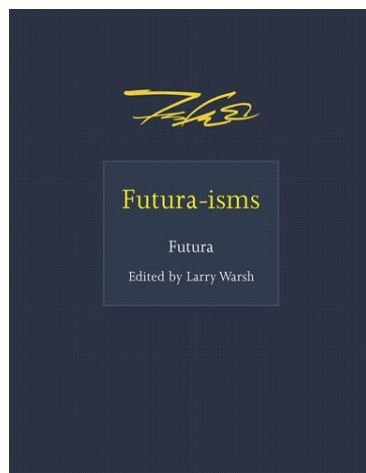
One of the most important artists of the late twentieth century, Jean-Michel Basquiat explored the interplay of words and images throughout his career as a celebrated painter with an instantly recognizable style. In his paintings, notebooks, and interviews, he showed himself to be a powerful and creative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

Art / Individual Artist
ISMs
Princeton University Press



Futura-isms

Futura, Larry Warsh

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

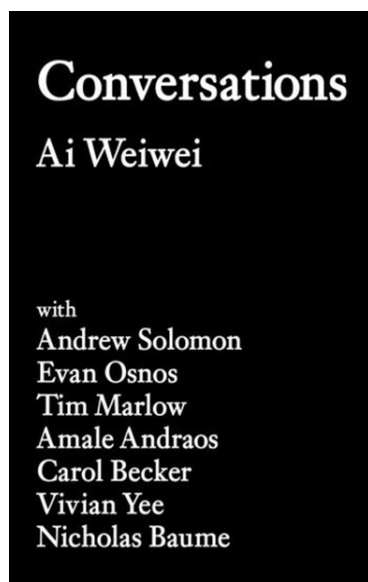
Futura is a living legend—a world-renowned painter, designer, and photographer who was a pioneer of graffiti art and New York City's "subway school." His radical abstract work in the street and on canvas established him as a central figure in an important art movement that included Jean-Michel Basquiat, 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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Hardback
176 pages | 107.95mm : 133.35mm
2021

Art / Individual Artist
ISMs
Princeton University Press



Conversations

Ai Weiwei

Ai Weiwei is one of the world's most acclaimed artists and dissidents. This book presents him in conversation with theorists, critics, journalists, and curators about key moments in his life and career.

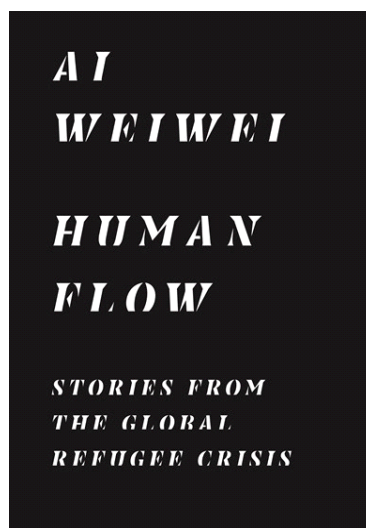
These wide-ranging conversations flow between topics such as his relationship with China, the meaning of citizenship, moving his studio to Lesbos to be on the front lines of the migrant crisis, how to make art, and technology as a tool for freedom or oppression. Ai opens up about his relationship to his father as a poet and as a dissident forced into hard labor in a small village after the Cultural Revolution. He shares his thoughts on formal education and the importance of finding your own way as an artist.

New York—both the city and its people—were formative for Ai Weiwei, and he speaks eloquently about how these experiences continue to influence him. Ai conjures up scenes from his long relationship with the city: dropping out of Parsons School of Design because he couldn't afford tuition, making portraits in Washington Square Park as an undocumented immigrant in the 1980s, taking photos for the *New York Times* at demonstrations in Tompkins Square Park, and returning to set up the *Good Fences Make Good Neighbors* project across the city.

These candid, spontaneous conversations reveal why Ai Weiwei has become such a major force in contemporary art and political life.

9780231197397
\$19.95 | £14.99
Paperback
152 pages | 139.7mm : 215.9mm
2021

ART / Individual Artists
Columbia University Press



Human Flow

Stories from the Global Refugee Crisis
**Ai Weiwei, Boris Cheshirkov, Ryan Heath,
Chin-chin Yap**

A powerful portrait of the greatest humanitarian emergency of our time, from the director of *Human Flow*

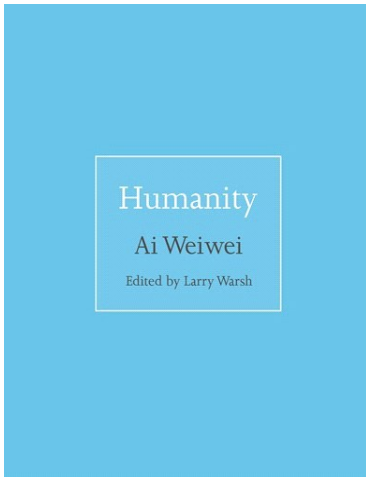
In the course of making *Human Flow*, his epic feature documentary about the global refugee crisis, the artist Ai Weiwei and his collaborators interviewed more than 600 refugees, aid workers, politicians, activists, doctors, and local authorities in twenty-three countries around the world. A handful of those interviews were included in the film. This book presents one hundred of these conversations in their entirety, providing compelling first-person stories of the lives of those affected by the crisis and those on the front lines of working to address its immense challenges.

Speaking in their own words, refugees give voice to their experiences of migrating across borders, living in refugee camps, and struggling to rebuild their lives in unfamiliar and uncertain surroundings. They talk about the dire circumstances that drove them to migrate, whether war, famine, or persecution; and their hopes and fears for the future. A wide range of related voices provides context for the historical evolution of this crisis, the challenges for regions and states, and the options for moving forward.

Complete with photographs taken by Ai Weiwei while filming *Human Flow*, this book provides a powerful, personal, and moving account of the most urgent humanitarian crisis of our time.

9780691207049
\$29.95 | £25.00
Paperback
400 pages | 165.1mm : 228.6mm
2020

Art / Art & Politics
Princeton University Press



Humanity

Ai Weiwei, Larry Warsh

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

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

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

Select quotations from the book:

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

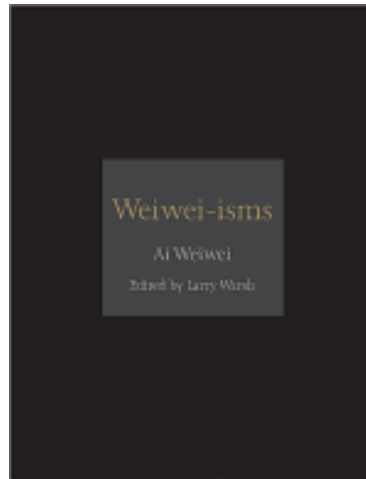
"Allowing borders to determine your thinking is incompatible with the modern era."

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

"I don't care what all people think. My work belongs to the people who have no voice."

9780691181523
\$12.95 | £9.99
Hardback
168 pages | 107.95mm : 133.35mm
2018

ART / Individual Artists
ISMs
Princeton University Press



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

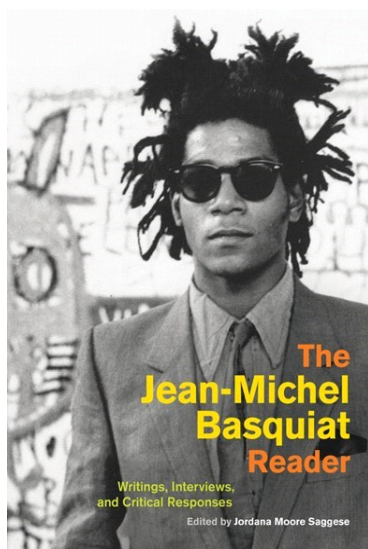
- "Everything is art. Everything is politics."
- "The art always wins. Anything can happen to me, but the art will stay."
- "Life is art. Art is life. I never separate it. I don't feel that much anger. I equally have a lot of joy."

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

9780691157665
\$14.95 | £11.99
Hardback
152 pages | 107.95mm : 133.35mm
2013

ART / Individual Artists
ISMs
Princeton University Press



The Jean-Michel Basquiat Reader

Writings, Interviews, and Critical Responses
Jordana Moore Saggese

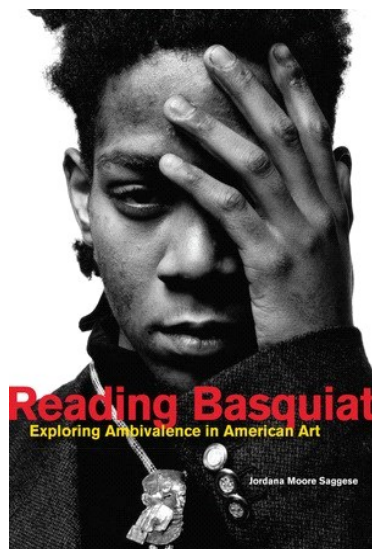
The first comprehensive collection of the words and works of a movement-defining artist.

Jean-Michel Basquiat (1960–1988) burst onto the art scene in the summer of 1980 as one of approximately one hundred artists exhibiting at the 1980 *Times Square Show* in New York City. By 1982, at the age of twenty-one, Basquiat had solo exhibitions in galleries in Italy, New York, and Los Angeles. Basquiat's artistic career followed the rapid trajectory of Wall Street, which boomed from 1983 to 1987. In the span of just a few years, this Black boy from Brooklyn had become one of the most famous American artists of the 1980s. *The Jean-Michel Basquiat Reader* is the first comprehensive sourcebook on the artist, closing gaps that have until now limited the sustained study and definitive archiving of his work and its impact.

Eight years after his first exhibition, Basquiat was dead, but his popularity has only grown. Through a combination of interviews with the artist, criticism from the artist's lifetime and immediately after, previously unpublished research by the author, and a selection of the most important critical essays on the artist's work, this collection provides a full picture of the artist's views on art and culture, his working process, and the critical significance of his work both then and now.

9780520305168
 \$34.95 | £27.00
 Paperback
 408 pages | 7in : 10in
 2021

Art / Individual Artist
 Documents of Twentieth-Century Art
University of California Press



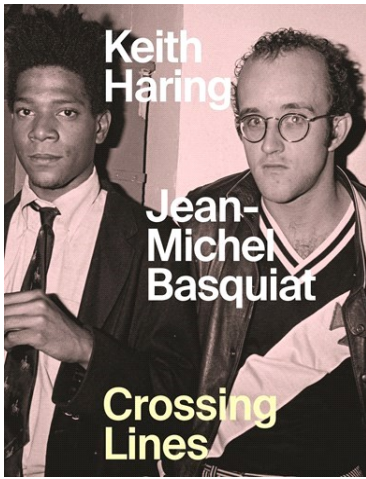
Reading Basquiat

Exploring Ambivalence in American Art
Jordana Moore Saggese

Before his death at the age of twenty-seven, Jean-Michel Basquiat completed nearly 2,000 works. These unique compositions—collages of text and gestural painting across a variety of media—quickly made Basquiat one of the most important and widely known artists of the 1980s. *Reading Basquiat* provides a new approach to understanding the range and impact of this artist's practice, as well as its complex relationship to several key artistic and ideological debates of the late twentieth century, including the instability of identity, the role of appropriation, and the boundaries of expressionism. Jordana Moore Saggese argues that Basquiat, once known as “the black Picasso,” probes not only the boundaries of blackness but also the boundaries of American art. Weaving together the artist's interests in painting, writing, and music, this groundbreaking book expands the parameters of aesthetic discourse to consider the parallels Basquiat found among these disciplines in his exploration of the production of meaning. Most important, *Reading Basquiat* traces the ways in which Basquiat constructed large parts of his identity—as a black man, as a musician, as a painter, and as a writer—via the manipulation of texts in his own library.

9780520383340
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 268 pages | 7in : 10in
 2021

Art / Individual Artist
University of California Press



Keith Haring | Jean-Michel Basquiat

Crossing Lines
Dieter Buchhart

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.

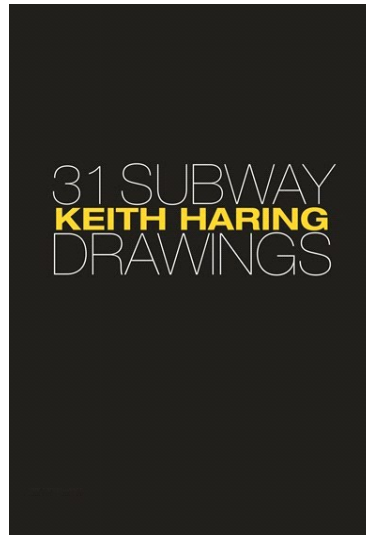
This lavishly illustrated volume brings together more than two hundred images—works created in public spaces, paintings, sculptures, objects, works on paper, photographs, and more. These rich visuals are accompanied by essays and interviews from renowned scholars, artists, and art critics, exploring 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 | 237mm : 293mm
2022

ART / Graffiti & Street Art
Princeton University Press



Keith Haring

31 Subway Drawings
Jeffrey Deitch, Henry Geldzahler, Keith Haring, Carlo McCormick, Larry Warsh

A fascinating look at Keith Haring's New York City subway artwork from the 1980s

Celebrated artist Keith Haring (1958–1990) has been embraced by popular culture for his signature bold graphic line drawings of figures and forms. Like other graffiti artists in the 1980s, Haring found an empty canvas in the advertising panels scattered throughout New York City's subway system, where he communicated his socially conscious, often humorous messages on platforms and train cars.

Over a five-year period, in an epic conquest of civic space, Haring produced a massive body of subway artwork that remains daunting in its scale and its impact on the public consciousness. Dedicated to the individuals who might encounter them and to the moments of their creation, Haring's drawings now exist solely in the form of documentary photographs and legend. Because they were not meant to be permanent—only briefly inhabiting blacked-out advertising boards before being covered up by ads or torn down by authorities or admirers—what little remains of this project is uniquely fugitive. *Keith Haring: 31 Subway Drawings* reproduces archival materials relating to this magnificent project alongside essays by leading Haring experts.

Distributed for No More Rulers

9780691229973
\$39.95 | £30.00
Hardback
64 pages | 241.3mm : 336.55mm
2021

ART / Graffiti & Street Art
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.

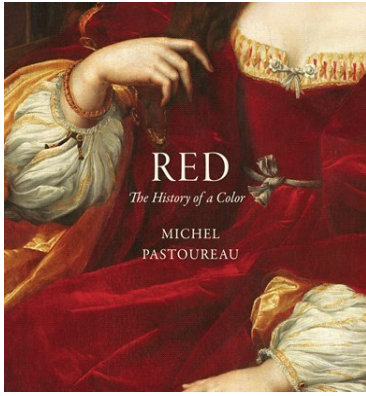
Pastoureau also explains why the color was connected with the Roman emperor Nero, how it became the color of Islam, why Goethe believed it was the color of the middle class, why some nineteenth-century scholars speculated that the ancient Greeks couldn't see green, and how the color was denigrated by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

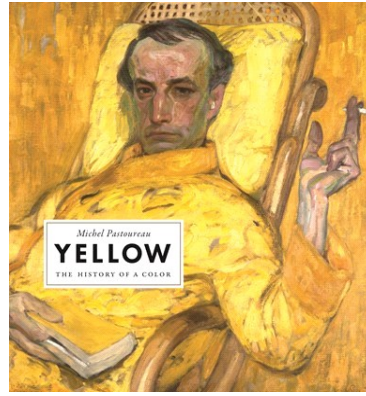
A beautifully illustrated visual and cultural history of the color red throughout the ages

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



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

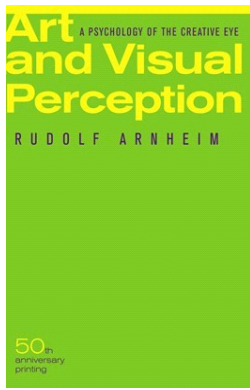
In this richly illustrated book, Michel Pastoureau—a renowned authority on the history of color and the author of celebrated volumes on blue, black, green, and red—now traces the visual, social, and cultural history of yellow. Focusing on European societies, with comparisons from East Asia, India, Africa, 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



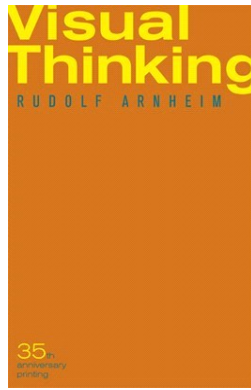
Art and Visual Perception, Second Edition

A Psychology of the Creative Eye

Rudolf Arnheim

9780520243835
\$32.95 | £28.00
Paperback | 2004

Art
University of California Press



Visual Thinking

Rudolf Arnheim

9780520242265
\$29.95 | £24.00
Paperback | 2004

Art
University of California Press



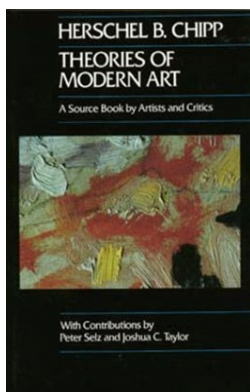
An Anthropology of Images

Picture, Medium, Body

Hans Belting, Thomas Dunlap

9780691160962
\$30.95 | £25.00
Paperback | 2014

Art
Princeton University Press



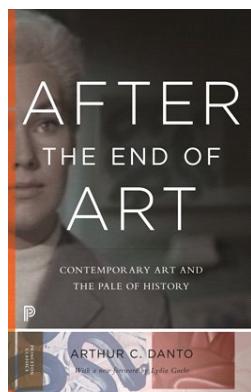
Theories of Modern Art

A Source Book by Artists and Critics

Herschel B. Chipp, Peter Selz, Joshua C. Taylor

9780520052567
\$34.95 | £27.00
Paperback | 1992

Art
California Studies in the History of Art
University of California Press



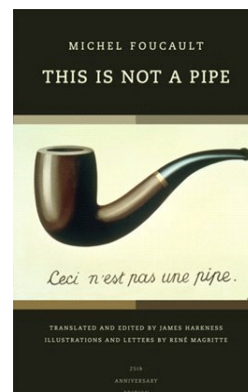
After the End of Art

Contemporary Art and the Pale of History - Updated Edition

Arthur C. Danto, Lydia Goehr

9780691163895
\$19.95 | £14.99
Paperback | 2014

Art
Bollingen Series
Princeton University Press

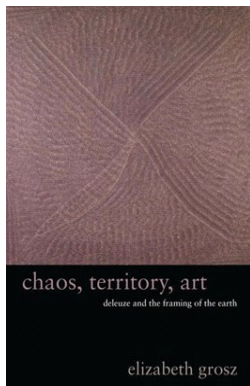


This Is Not a Pipe

Michel Foucault, James Harkness, René Magritte

9780520236943
\$24.95 | £20.00
Paperback | 2008

Art
Quantum Books
University of California Press



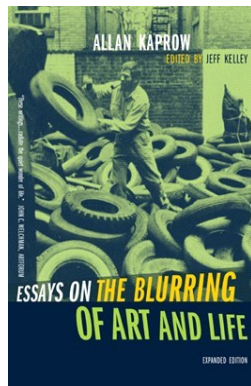
Chaos, Territory, Art

Deleuze and the Framing of the Earth

Elizabeth Grosz

9780231145190
\$18.00 | £14.99
Paperback | 2020

Art
The Wellek Library Lectures
Columbia University Press



Essays on the Blurring of Art and Life

Allan Kaprow, Jeff Kelley

9780520240797
\$32.95 | £26.00
Paperback | 2003

Art
University of California Press



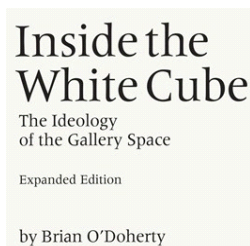
Six Years

The Dematerialization of the Art Object from 1966 to 1972

Lucy R. Lippard

9780520210134
\$33.95 | £27.00
Paperback | 1997

Art
University of California Press



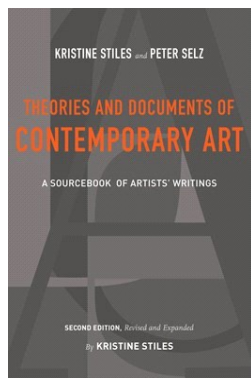
Inside the White Cube

The Ideology of the Gallery Space, Expanded Edition

Brian O'Doherty, Thomas McEvilley

9780520220409
\$31.95 | £25.00
Paperback | 2000

Art
University of California Press



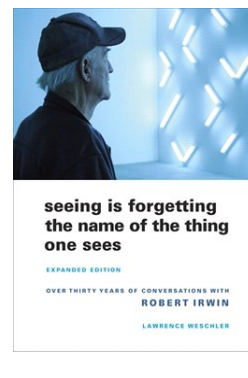
Theories and Documents of Contemporary Art

A Sourcebook of Artists' Writings (Second Edition, Revised and Expanded by Kristine Stiles)

Kristine Stiles, Peter Selz

9780520257184
\$34.95 | £27.00
Paperback | 2012

Art
University of California Press



Seeing Is Forgetting the Name of the Thing One Sees

Expanded Edition

Lawrence Weschler

9780520256095
\$32.95 | £26.00
Paperback | 2009

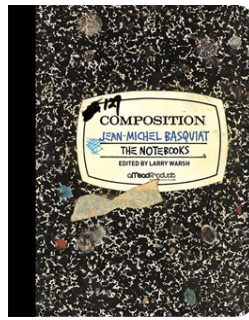
Art
University of California Press



On Weaving

New Expanded Edition
Anni Albers, Nicholas Fox Weber, Manuel Cirauqui, T'ai Smith

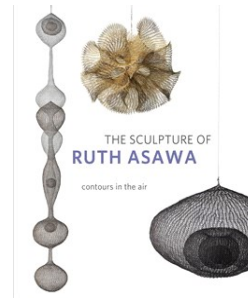
9780691177854
\$49.95 | £40.00
Hardback | 2017
Art
Princeton University Press



The Notebooks

Jean-Michel Basquiat, Larry Warsh

9780691167893
\$29.95 | £25.00
Hardback | 2015
ART
The Sketchbooks
Princeton University Press

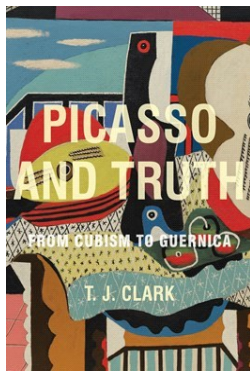


The Sculpture of Ruth Asawa, Second Edition

Contours in the Air

Timothy Anglin Burgard, Daniell Cornell

9780520304840
\$45.00 | £35.00
Paperback | 2020
Art
University of California Press

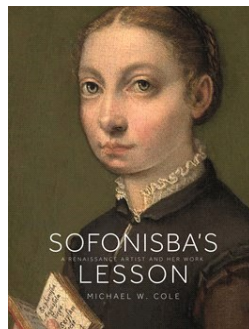


Picasso and Truth

From Cubism to Guernica

T. J. Clark

9780691157412
\$45.00 | £35.00
Hardback | 2013
Art
Bollingen Series
Princeton University Press

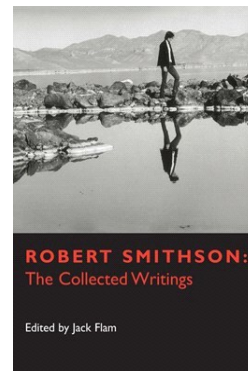


Sofonisba's Lesson

A Renaissance Artist and Her Work

Michael W. Cole

9780691198323
\$60.00 | £48.00
Hardback | 2020
Art
Princeton University Press

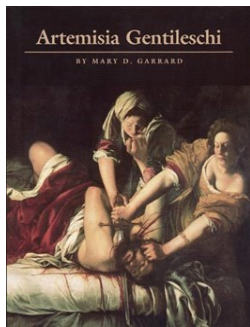


Robert Smithson

The Collected Writings

Robert Smithson, Jack Flam

9780520203853
\$41.95 | £33.00
Paperback | 1996
Art
Documents of Twentieth-Century Art
University of California Press

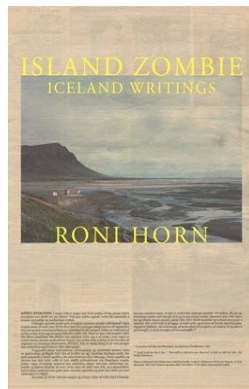


Artemisia Gentileschi

The Image of the Female Hero in Italian Baroque Art

Mary D. Garrard

9780691002859
\$60.00 | £48.00
Paperback | 1992
Art
Princeton University Press

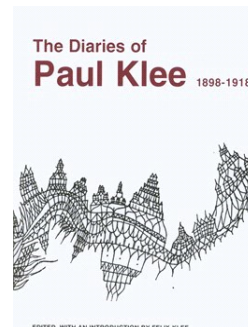


Island Zombie

Iceland Writings

Roni Horn

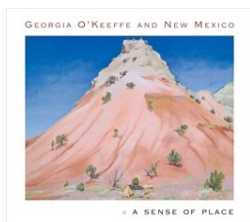
9780691208145
\$35.00 | £28.00
Hardback | 2020
ART
Princeton University Press



The Diaries of Paul Klee, 1898-1918

Paul Klee, Felix Klee

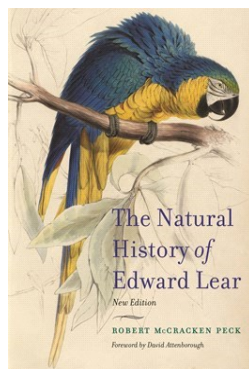
9780520006539
\$33.95 | £27.95
Paperback | 1992
Art
University of California Press



Georgia O'Keeffe and New Mexico

A Sense of Place
Barbara Buhler Lynes, Lesley Poling-Kempes, Frederick W. Turner

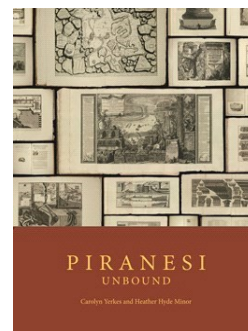
9780691116594
\$42.50 | £34.00
Hardback | 2004
Art
Princeton University Press



The Natural History of Edward Lear, New Edition

Robert McCracken Peck, David Attenborough

9780691217239
\$29.95 | £25.00
Paperback | 2021
Art
Princeton University Press



Piranesi Unbound

Carolyn Yerkes, Heather Hyde Minor

9780691206103
\$65.00 | £50.00
Hardback | 2020
Art
Princeton University Press

EXPLORING the INVISIBLE

ART,
SCIENCE,
and the
SPIRITUAL



LYNN GAMWELL

Foreword by Neil deGrasse Tyson

REVISED AND EXPANDED EDITION

Exploring the Invisible

Art, Science, and the Spiritual – Revised and Expanded Edition

Lynn Gamwell, Neil Degrasse Tyson

How science changed the way artists understand reality

Exploring the Invisible shows how modern art expresses the first secular, scientific worldview in human history. Now fully revised and expanded, this richly illustrated book describes two hundred years of scientific discoveries that inspired French Impressionist painters and Art Nouveau architects, as well as Surrealists in Europe, Latin America, and Japan.

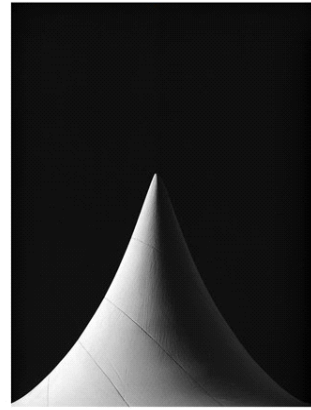
Lynn Gamwell describes how the microscope and telescope expanded the artist's vision into realms unseen by the naked eye. In the nineteenth century, a strange and exciting world came into focus, one of microorganisms in a drop of water and spiral nebulas in the night sky. The world is also filled with forces that are truly unobservable, known only indirectly by their effects—radio waves, X-rays, and sound-waves. Gamwell shows how artists developed the pivotal style of modernism—abstract, non-objective art—to symbolize these unseen worlds. Starting in Germany with Romanticism and ending with international contemporary art, she traces the development of the visual arts as an expression of the scientific worldview in which humankind is part of a natural web of dynamic forces without predetermined purpose or meaning. Gamwell reveals how artists give nature meaning by portraying it as mysterious, dangerous, or beautiful.

With a foreword by Neil deGrasse Tyson and a wealth of stunning images, this expanded edition of *Exploring the Invisible* draws on the latest scholarship to provide a global perspective on the scientists and artists who explore life on Earth, human consciousness, and the space-time universe.

9780691191058
\$49.95 | £40.00
Hardback
528 pages | 253mm : 317mm
2020

Art / History
Princeton University Press

mathematics + art A CULTURAL HISTORY



Lynn Gamwell

Mathematics and Art

A Cultural History

Lynn Gamwell, Neil deGrasse Tyson

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

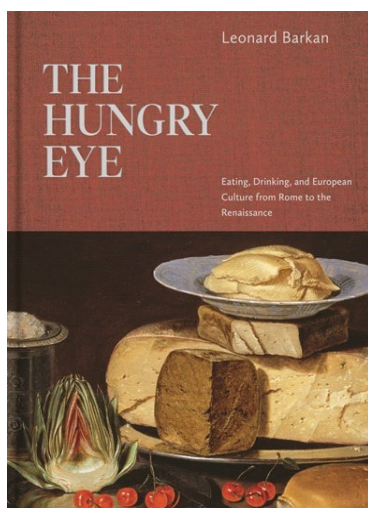
This is a cultural history of mathematics and art, from antiquity to the present. Mathematicians and artists have long been on a quest to understand the physical world they see before them and the abstract objects they know by thought alone. Taking readers on a tour of the practice of mathematics and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

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

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

9780691165288
\$49.50 | £40.00
Hardback
576 pages | 241.3mm : 304.8mm
2015

Art / History
Princeton University Press



The Hungry Eye

Eating, Drinking, and European Culture from Rome to the Renaissance

Leonard Barkan

An enticing history of food and drink in Western art and culture

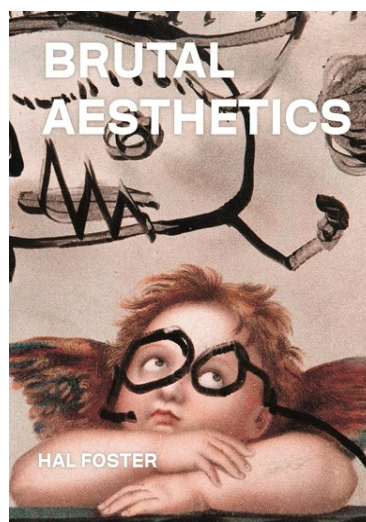
Eating and drinking can be aesthetic experiences as well as sensory ones. *The Hungry Eye* takes readers from antiquity to the Renaissance to explore the central role of food and drink in literature, art, philosophy, religion, and statecraft.

In this beautifully illustrated book, Leonard Barkan provides an illuminating meditation on how culture finds expression in what we eat and drink. Plato's *Symposium* is a timeless philosophical text, one that also describes a drinking party. Salome performed her dance at a banquet where the head of John the Baptist was presented on a platter. Barkan looks at ancient mosaics, Dutch still life, and Venetian Last Suppers. He describes how ancient Rome was a paradise of culinary obsessives, and explains what it meant for the Israelites to dine on manna. He discusses the surprising relationship between Renaissance perspective and dinner parties, and sheds new light on the moment when the risen Christ appears to his disciples hungry for a piece of broiled fish. Readers will browse the pages of the *Deipnosophistae*—an ancient Greek work in sixteen volumes about a single meal, complete with menus—and gain epicurean insights into such figures as Rabelais and Shakespeare, Leonardo and Vermeer.

A book for anyone who relishes the pleasures of the table, *The Hungry Eye* is an erudite and uniquely personal look at all the glorious ways that food and drink have transfigured Western arts and high culture.

9780691211466
\$49.95 | £40.00
Hardback
328 pages | 203.2mm : 266.7mm
2021

Art / History
Princeton University Press



Brutal Aesthetics

Dubuffet, Bataille, Jorn, Paolozzi, Oldenburg
Hal Foster

How artists created an aesthetic of “positive barbarism” in a world devastated by World War II, the Holocaust, and the atomic bomb

In *Brutal Aesthetics*, leading art historian Hal Foster explores how postwar artists and writers searched for a new foundation of culture after the massive devastation of World War II, the Holocaust, and the atomic bomb. Inspired by the notion that modernist art can teach us how to survive a civilization become barbaric, Foster examines the various ways that key figures from the early 1940s to the early 1960s sought to develop a “brutal aesthetics” adequate to the destruction around them.

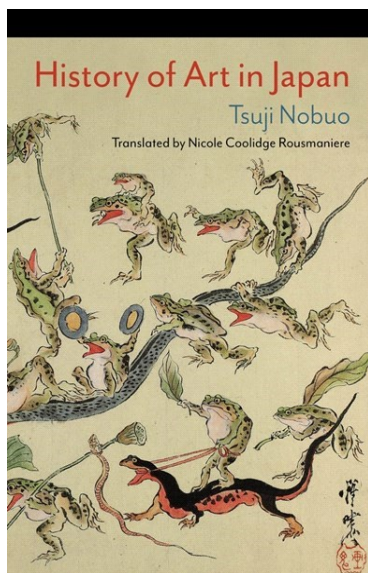
With a focus on the philosopher Georges Bataille, the painters Jean Dubuffet and Asger Jorn, and the sculptors Eduardo Paolozzi and Claes Oldenburg, Foster investigates a manifold move to strip art down, or to reveal it as already bare, in order to begin again. What does Bataille seek in the prehistoric cave paintings of Lascaux? How does Dubuffet imagine an *art brut*, an art unscathed by culture? Why does Jorn populate his paintings with “human animals”? What does Paolozzi see in his monstrous figures assembled from industrial debris? And why does Oldenburg remake everyday products from urban scrap?

A study of artistic practices made desperate by a world in crisis, *Brutal Aesthetics* is an intriguing account of a difficult era in twentieth-century culture, one that has important implications for our own.

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

9780691202600
\$39.95 | £30.00
Hardback
296 pages | 190.5mm : 260.35mm
2020

Art / History
Bollingen Series
Princeton University Press



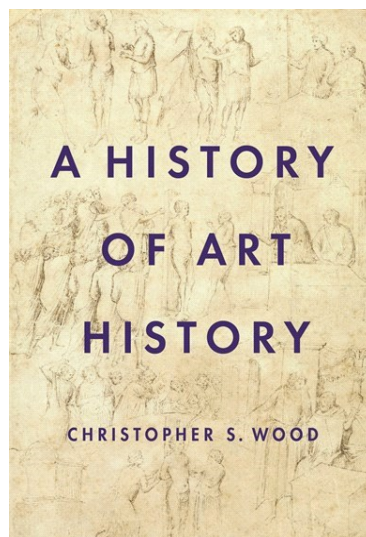
History of Art in Japan

Nicole Coolidge Rousmaniere, Nobuo Tsuji

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

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

9780231193412
\$34.95 | £28.00
Paperback
664 pages | 152.4mm : 228.6mm
2019
Columbia University Press



A History of Art History

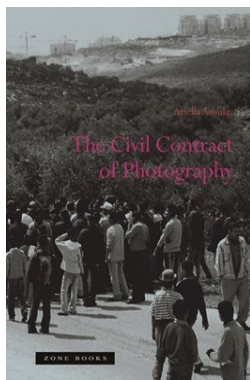
Christopher S. Wood

An authoritative history of art history from its medieval origins to its modern predicaments

In this authoritative book, the first of its kind in English, Christopher S. Wood tracks the evolution of the historical study of art from the late middle ages through the rise of the modern scholarly discipline of art history. Synthesizing and assessing a vast array of writings, episodes, and personalities, this original and accessible account of the development of art-historical thinking will appeal to readers both inside and outside the discipline. Combining erudition with clarity, this book makes a landmark contribution to the understanding of art history.

9780691204765
\$27.95 | £22.00
Paperback
472 pages | 165.1mm : 234.95mm
2021

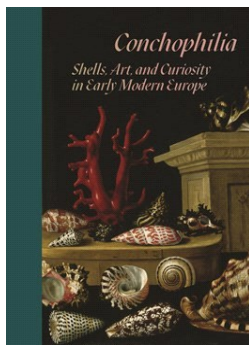
Art / History
Princeton University Press



The Civil Contract of Photography

Ariella Azoulay,
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\$24.95 | £20.00
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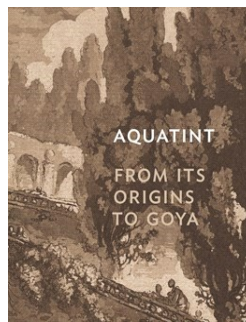


Conchophilia

Shells, Art, and
Curiosity in Early
Modern Europe

Marisa Anne Bass,
Anne Goldgar,
Hanneke
Grootenboer,
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Watson

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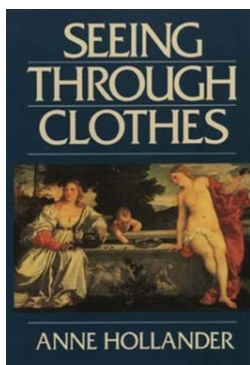


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Goya

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Hoisington

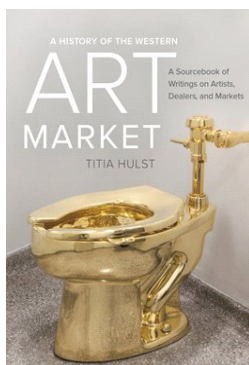
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Anne Hollander

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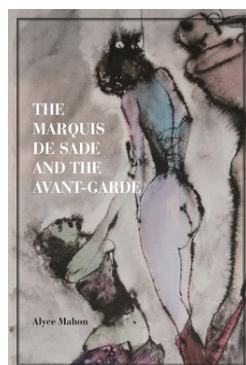


A History of the Western Art Market

A Sourcebook of
Writings on Artists,
Dealers, and Markets

Titia Hulst

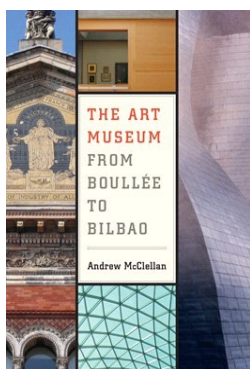
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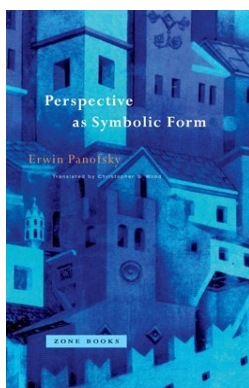
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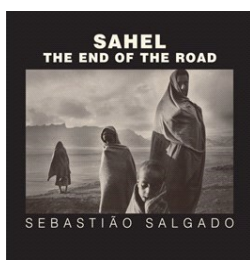


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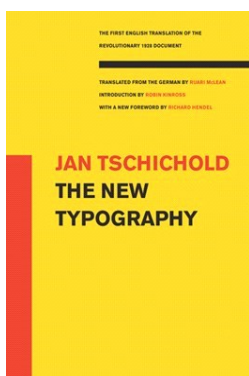


Sahel

The End of the Road

Sebastião Salgado,
Fred Ritchin,
Eduardo Galeano,
Lelia Wanick
Salgado

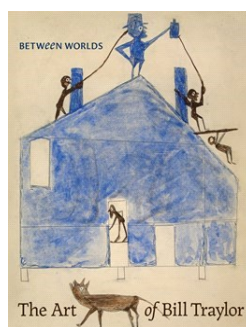
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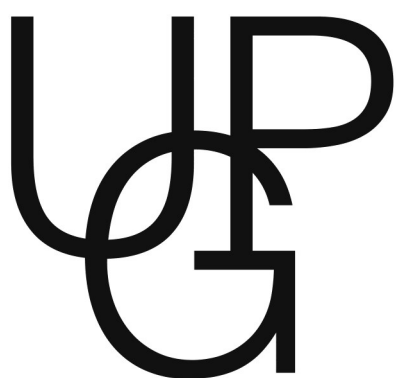
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