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Art & Photography

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Complete Catalogue

Autumn 2021



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press.princeton.edu

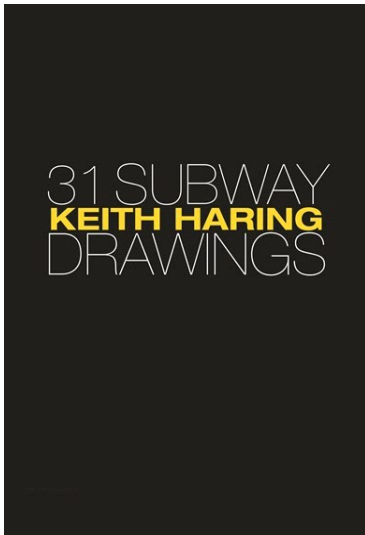


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upguk.com

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Keith Haring

31 Subway Drawings

Jeffrey Deitch, Carlo McCormick, Henry Geldzahler, Larry Warsh, Keith Haring

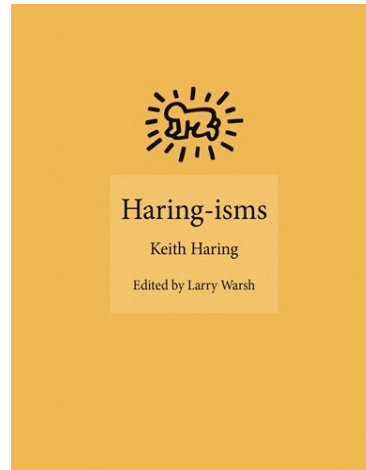
A fascinating look at Keith Haring's New York City subway artwork from the 1980s

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.

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

ART / Graffiti & Street Art
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



Hannah Wilke

Art for Life's Sake

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

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

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

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 The book features a previously unpublished 1975 interview with Wilke by art critic and historian Cindy Nemser as well as a narrative chronology of Wilke's art and life with many previously unpublished archival photographs.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

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

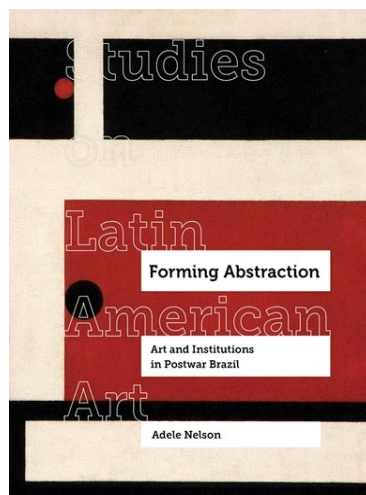
Published in association with the Pulitzer Arts Foundation

Exhibition Schedule

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

9780691220376
\$55.00 | £44.00
Hardback
252 pages | 228.6mm : 273.05mm
2021

Art / History
Princeton University Press



Forming Abstraction

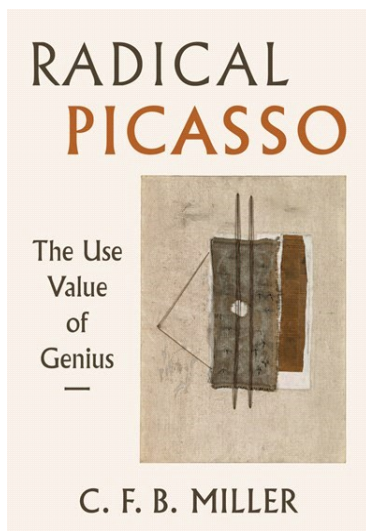
Art and Institutions in Postwar Brazil

Adele Nelson

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

9780520379848
\$50.00 | £39.00
Hardback
376 pages | 7in : 9in
2022

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



Radical Picasso

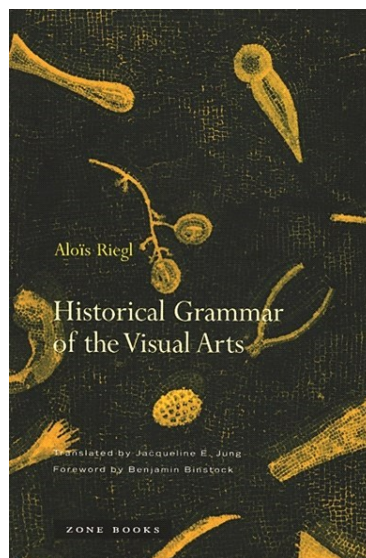
The Use Value of Genius

Charles F. B. Miller

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

9780520290143
\$60.00 | £47.00
Hardback
320 pages | 7in : 10in
2021

ART / Individual Artists
The Phillips Collection Book Prize Series
University of California Press



Historical Grammar of the Visual Arts

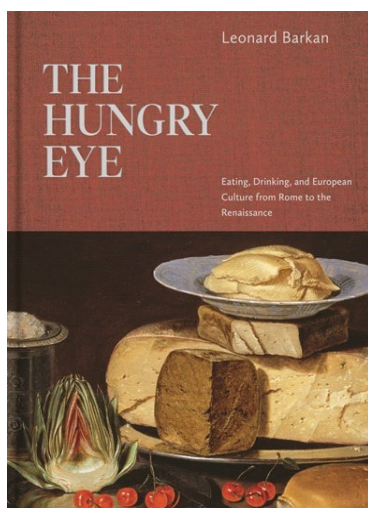
Alois Riegl, Jacqueline E. Jung, Benjamin Binstock

The first English translation of one of the earliest and most brilliant art-historical surveys, from one of the greatest modern art historians

Alois Riegl (1858–1905) was one of the greatest modern art historians. The most important member of the so-called Vienna School, Riegl developed a highly refined technique of visual or formal analysis, as opposed to the iconological method championed by Erwin Panofsky with its emphasis on decoding motifs through recourse to texts. Riegl pioneered new understandings of the changing role of the viewer, the significance of non-high art objects such as ornament and textiles, and theories of art and art history, including his much-debated neologism *Kunstwollen* (the will of art). Finally, his *Historical Grammar of the Visual Arts*, which brings together many of the diverse threads of his thought, is available to an English-language audience in a superlative translation by Yale professor Jacqueline E. Jung. In one of the earliest and perhaps the most brilliant of all art historical “surveys,” Riegl addresses the different visual arts within a sweeping conception of the history of culture. His account derives from Hegelian models but decisively opens onto alternative pathways that refuse attempts to reduce art merely to the artist's intentions or its social and historical functions.

9781890951467
\$28.95 | £22.00
Paperback
496 pages | 158mm : 234mm
2021

Art / Criticism
Zone Books



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

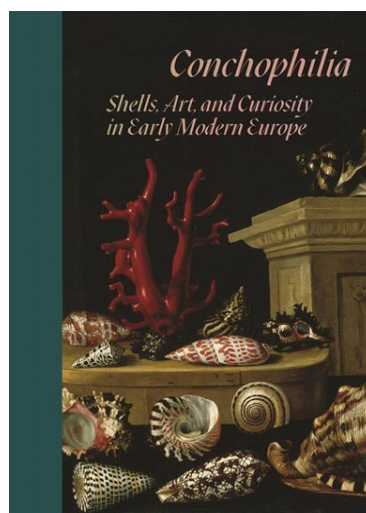
Eating and drinking can be aesthetic experiences as well as sensory ones. *The Hungry Eye* takes readers from antiquity to the Renaissance to explore the central role of food and drink in literature, art, philosophy, religion, and statecraft.

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 | 210mm : 273mm
2021

Art / History
Princeton University Press



Conchophilia

Shells, Art, and Curiosity in Early Modern Europe

Marisa Anne Bass, Anne Goldgar, Hanneke Grootenboer, Claudia Swan, Stephanie S. Dickey, Anna Grasskamp, Róisín Watson

A captivating historical look at the cultural and artistic significance of shells in early modern Europe

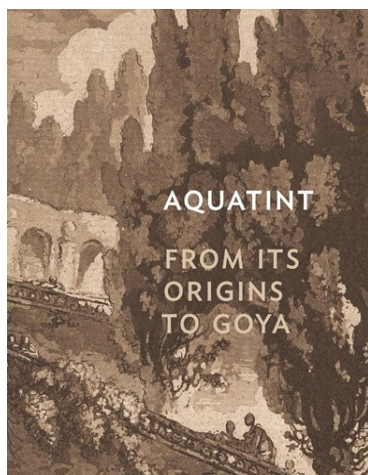
Among nature's most artful creations, shells have long inspired the curiosity and passion of artisans, artists, collectors, and thinkers. *Conchophilia* delves into the intimate relationship between shells and people, offering an unprecedented account of the early modern era, when the influx of exotic shells to Europe fueled their study and representation as never before. From elaborate nautilus cups and shell-encrusted grottoes to delicate miniatures, this richly illustrated book reveals how the love of shells intersected not only with the rise of natural history and global trade but also with philosophical inquiry, issues of race and gender, and the ascent of art-historical connoisseurship.

Shells circulated at the nexus of commerce and intellectual pursuit, suggesting new ways of thinking about relationships between Europe and the rest of the world. The authors focus on northern Europe, where the interest and trade in shells had its greatest impact on the visual arts. They consider how shells were perceived as exotic objects, the role of shells in courtly collections, their place in still-life tableaux, and the connections between their forms and those of the human body. They examine how artists gilded, carved, etched, and inked shells to evoke the permeable boundary between art and nature. These interactions with shells shaped the ways that early modern individuals perceived their relation to the natural world, and their endeavors in art and the acquisition of knowledge.

Spanning painting and print to architecture and the decorative arts, *Conchophilia* uncovers the fascinating ways that shells were circulated, depicted, collected, and valued during a time of remarkable global change.

9780691215761
\$49.95 | £40.00
Hardback
224 pages | 190.5mm : 254mm
2021

Art / History
Princeton University Press



Aquatint

From Its Origins to Goya

Rena M. Hoisington

How an ingenious printmaking technique became a cross-cultural phenomenon in Enlightenment Europe

Driven by a growing interest in collecting and multiplying drawings, artists and amateurs in the eighteenth century sought a new technique capable of replicating the subtlety of ink, wash, and watercolor. They devised an innovative and versatile new medium—aquatint—which would spread in use across Europe within a few decades, its distinctive dark tones making possible a remarkable variety of ingenious imagery.

In this illuminating book, Rena M. Hoisington traces how the aquatint technique flourished as a cross-cultural and cosmopolitan phenomenon that contributed to the rise of art publishing, connoisseurship, leisure travel, drawing instruction, and the popularity of neoclassicism. She offers new insights into sophisticated experiments by artists such as Francisco de Goya, Katharina Prestel, Paul Sandby, and Jean-Baptiste Le Prince. Marvelously illustrated with rare works from the National Gallery of Art's collection of early aquatints, this engaging book provides a fresh look at how printmaking contributed to a vibrant exchange of information and ideas in Europe during the Enlightenment.

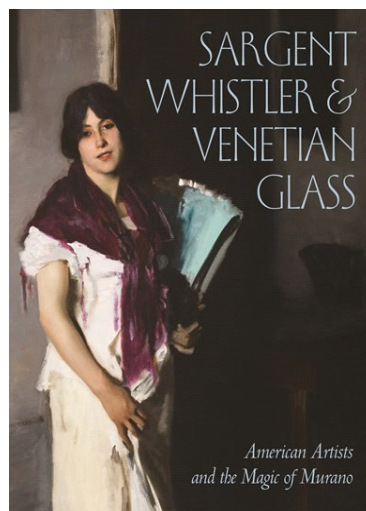
Published in association with the National Gallery of Art, Washington, DC

Exhibition Schedule

National Gallery of Art, Washington, DC
October 24, 2021–February 21, 2022

9780691229799
\$60.00 | £48.00
Hardback
264 pages | 209.55mm : 260.35mm
2021

Art / Techniques
Princeton University Press



Sargent, Whistler, and Venetian Glass

American Artists and the Magic of Murano

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

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

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

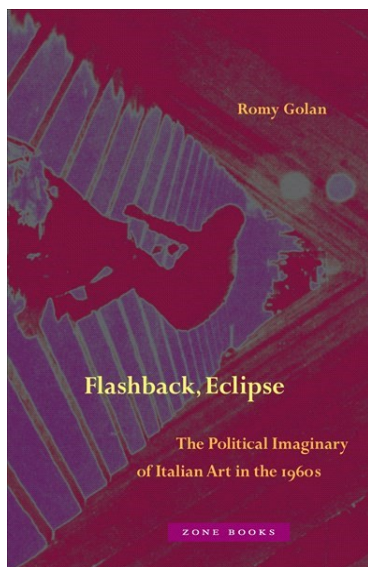
This lavishly illustrated book examines exquisitely crafted glass pieces alongside paintings, watercolors, and prints of the same era by American artists who found inspiration in Venice, including Thomas Moran, Maria Oakey Dewing, Robert Frederick Blum, Charles Caryl Coleman, Maurice Prendergast, and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

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

Published in association with the Smithsonian American Art Museum

9780691222677
\$65.00 | £50.00
Hardback
336 pages | 228.6mm : 304.8mm
2021

Art / American
Princeton University Press



Flashback, Eclipse

The Political Imaginary of Italian Art in the 1960s

Romy Golan

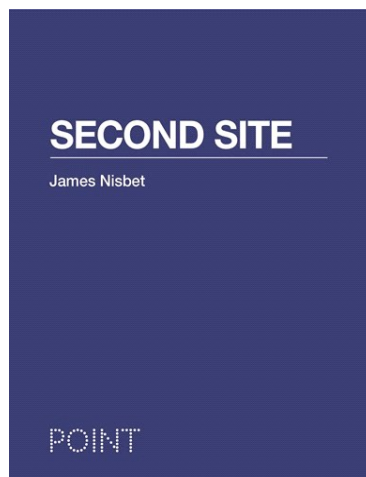
From a leading art historian, a provocative exploration of the intersection of art, politics, and historical memory in 1960s Italy.

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 | 152mm : 228mm
2021

Art / History
Zone Books



Second Site

James Nisbet, Sarah Whiting

A meditation on how environmental change and the passage of time transform the meaning of site-specific art

In the decades after World War II, artists and designers of the land art movement used the natural landscape to create monumental site-specific artworks. *Second Site* offers a powerful meditation on how environmental change and the passage of time alter and transform the meanings—and sometimes appearances—of works created to inhabit a specific place.

James Nisbet offers fresh approaches to well-known artworks by Ant Farm, Rebecca Belmore, Nancy Holt, Richard Serra, and Robert Smithson. He also examines the work of less recognized artists such as Agnes Denes, Bonnie Devine, and Herman de Vries. Nisbet tracks the vicissitudes wrought by climate change and urban development on site-specific artworks, taking readers from the plains of Amarillo, Texas, to a field of volcanic rock in Mexico City, to abandoned quarries in Finland.

Providing vital perspectives on what it means to endure in an ecologically volatile world, *Second Site* challenges long-held beliefs about the permanency of site-based art, with implications for the understanding and conservation of artistic creation and cultural heritage.

9780691194950
\$29.95 | £25.00
Hardback
144 pages | 149.22mm : 185.75mm
2021
POINT: Essays on Architecture
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 has established himself as 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."
- "Like it or not, irrelevance is death."

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

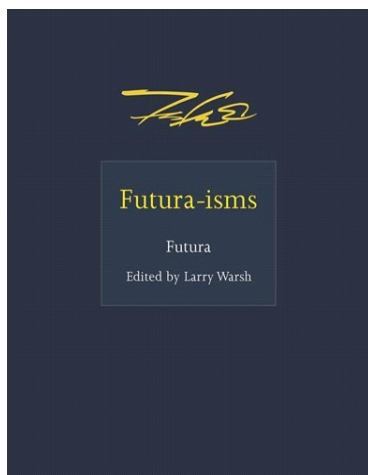
The work of renowned contemporary artist Daniel Arsham blurs the lines between art, architecture, archeology, and design. In his distinctive style, he takes ancient art works and objects from twentieth-century pop culture and casts sculptures of them in geological materials such as quartz or volcanic 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
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Hardback
152 pages | 107.95mm : 133.35mm
2021

Art / Individual Artist
ISMs
Princeton University Press



Futura-isms

Futura, Larry Warsh

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

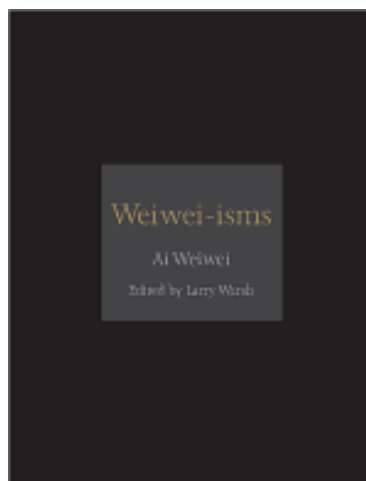
Futura is a living legend—a world-renowned painter, designer, and photographer who was a pioneer of graffiti art and New York City’s “subway school.” His radical abstract work in the street and on canvas established him as a central figure in an important art movement that included Jean-Michel Basquiat, 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.’”

9780691217512
\$14.95 | £11.99
Hardback
176 pages | 107.95mm : 133.35mm
2021

Art / Individual Artist
ISMs
Princeton University Press



Weiwei-isms

Weiwei Ai, 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

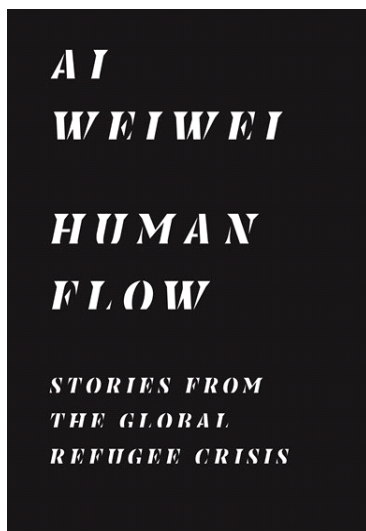
- "Everything is art. Everything is politics."
- "The art always wins. Anything can happen to me, but the art will stay."
- "Life is art. Art is life. I never separate it. I don't feel that much anger. I equally have a lot of joy."

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
\$12.95 | £9.99
Hardback
152 pages | 117mm : 143mm
2013

ART / Individual Artists
ISMs
Princeton 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*

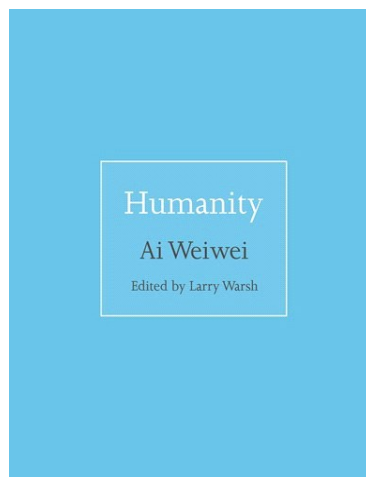
In the course of making *Human Flow*, his epic feature documentary about the global refugee crisis, the artist Ai Weiwei and his collaborators interviewed more than 600 refugees, aid workers, politicians, activists, doctors, and local authorities in twenty-three countries around the world. A handful 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."

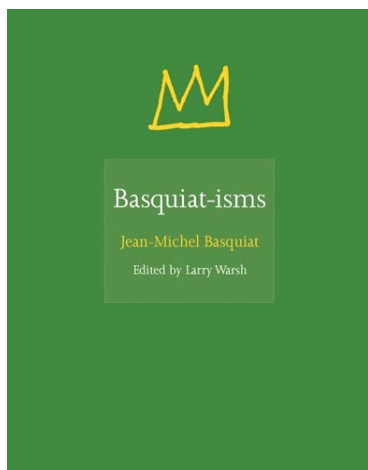
"Allowing borders to determine your thinking is incompatible with the modern era."

"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



Basquiat-isms

Jean-Michel Basquiat, Larry Warsh

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

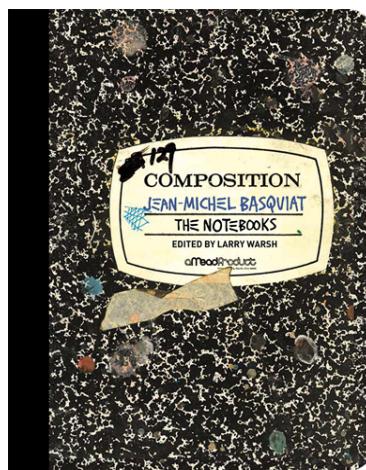
One of the most important artists of the late twentieth century, Jean-Michel Basquiat explored the interplay of words and images throughout his career as a celebrated painter with an instantly recognizable style. In his paintings, notebooks, and interviews, he showed himself to be a powerful and creative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



The Notebooks

Jean-Michel Basquiat, Larry Warsh

A facsimile edition of the artist's fascinating working notebooks

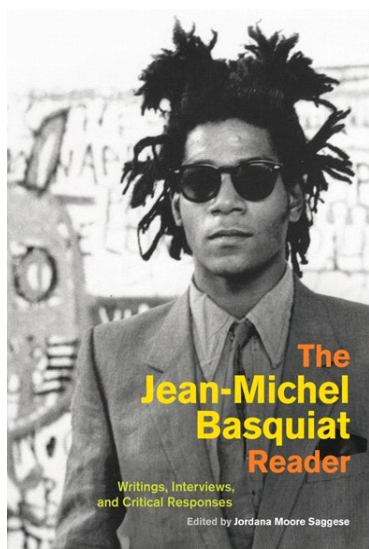
Brooklyn-born Jean-Michel Basquiat (1960-88) was one of the most important artists of the 1980s. A key figure in the New York art scene, he inventively explored the interplay between words and images throughout his career, first as a member of SAMO, a graffiti group active on the Lower East Side in the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

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

Published in association with No More Rulers

9780691167893
\$29.95 | £25.00
Hardback
304 pages | 190.5mm : 247.65mm
2015

ART / Individual Artists
Artist Archives
Princeton University Press



The Jean-Michel Basquiat Reader

Writings, Interviews, and Critical Responses
Jordana Moore Saggese

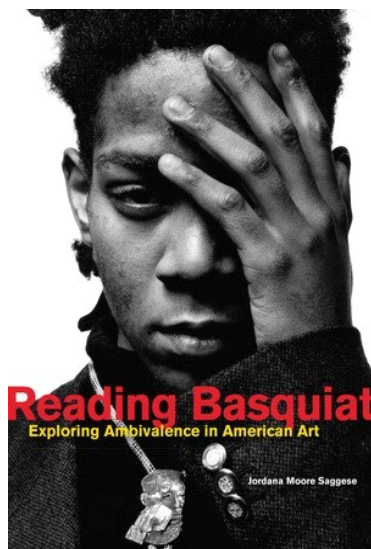
The first comprehensive collection of the words and works of a movement-defining artist.

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



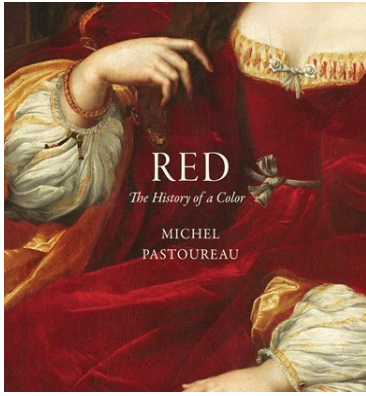
Reading Basquiat

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
 \$29.95 | £24.00
 Paperback
 268 pages | 7in : 10in
 2021

Art / Individual Artist
University of California 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



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 | 237mm : 246mm
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



Black

The History of a Color
Michel Pastoureau

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

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

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

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

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

Art / History
Princeton University Press

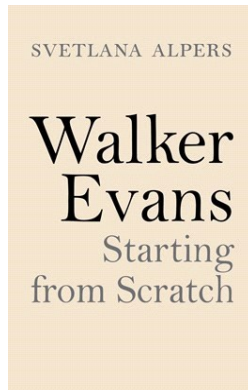


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Weber, Manuel
Cirauqui, T'ai
Smith

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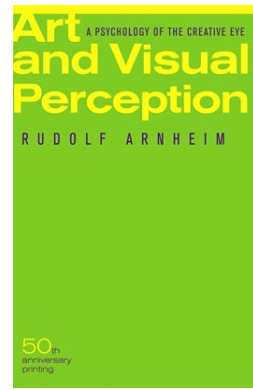


Walker Evans

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Svetlana Alpers

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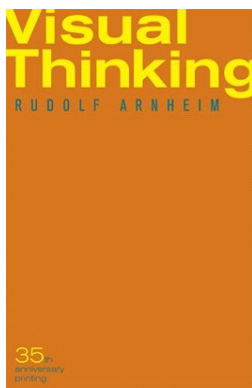


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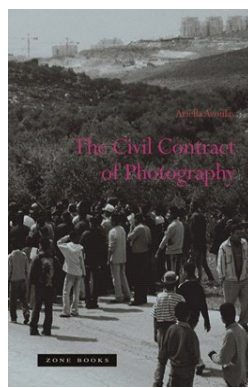
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Paperback | 2004
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California Press



Visual Thinking

Rudolf Arnheim

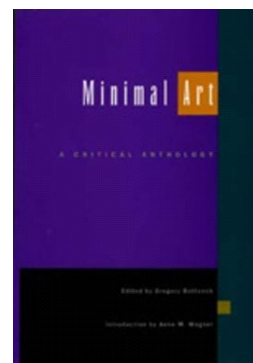
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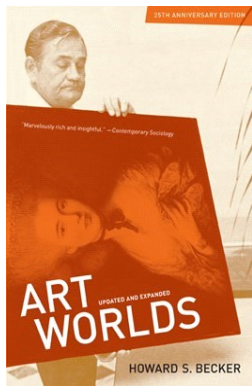


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A Critical Anthology

Gregory Battcock,
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California Press

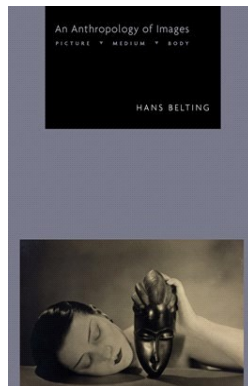


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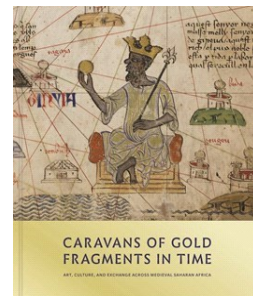


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Hans Belting,
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Princeton
University Press

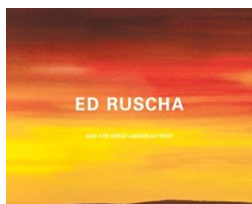


Caravans of Gold, Fragments in Time

Art, Culture, and Exchange across Medieval Saharan Africa

Kathleen Bickford
Berzock

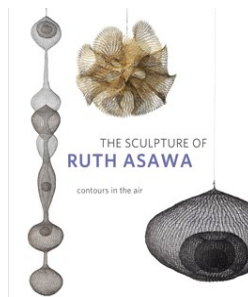
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\$65.00 | £50.00
Hardback | 2019
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Princeton
University Press



Ed Ruscha and the Great American West

Karin Breuer, D.J.
Waldie, Ed Ruscha

9780520290693
\$55.00 | £43.00
Hardback | 2016
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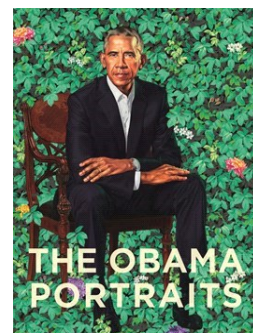


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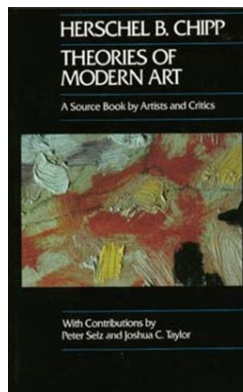
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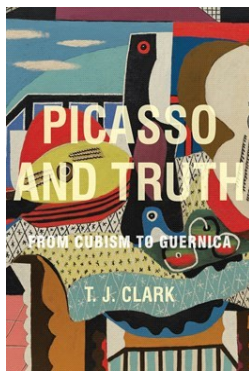


Theories of Modern Art

A Source Book by Artists and Critics

Herschel B. Chipp,
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C. Taylor

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the History of Art
**University of
California Press**

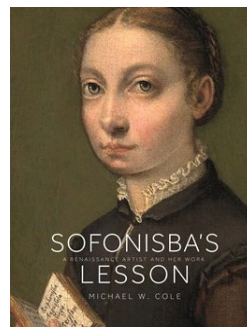


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**Princeton
University Press**

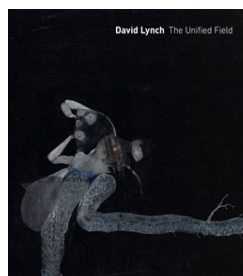


Sofonisba's Lesson

A Renaissance Artist
and Her Work

Michael W. Cole

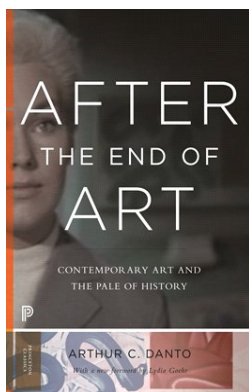
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Hardback | 2020
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**Princeton
University Press**



David Lynch: The Unified Field

Robert Cozzolino

9780520283961
\$39.95 | £31.00
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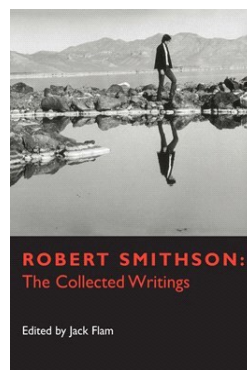


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Arthur C. Danto

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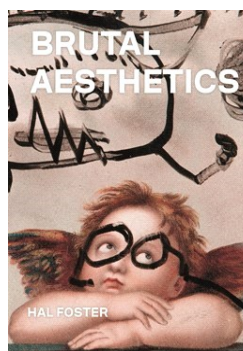


Robert Smithson

The Collected
Writings

Robert Smithson,
Jack Flam

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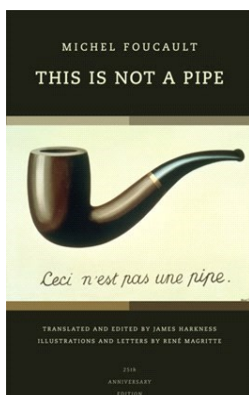


Brutal Aesthetics

Dubuffet, Bataille,
Jorn, Paolozzi,
Oldenburg

Hal Foster

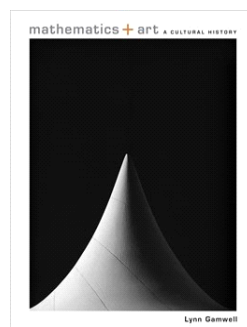
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This Is Not a Pipe

Michel Foucault,
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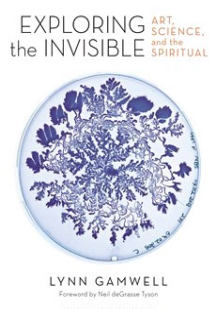


Mathematics and Art

A Cultural History

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Neil deGrasse
Tyson

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\$49.50 | £40.00
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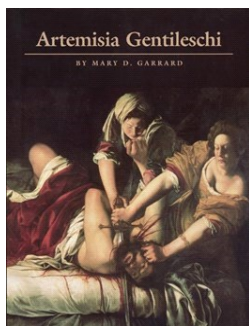


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Art, Science, and the
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Lynn Gamwell,
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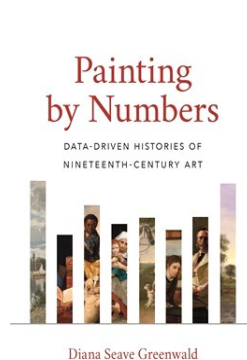


Artemisia Gentileschi

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Mary D. Garrard

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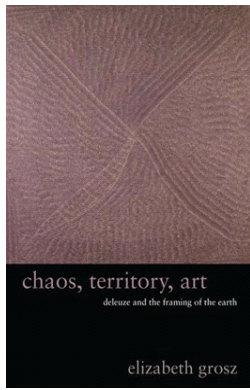


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Data-Driven Histories
of Nineteenth-
Century Art

Diana Seave
Greenwald

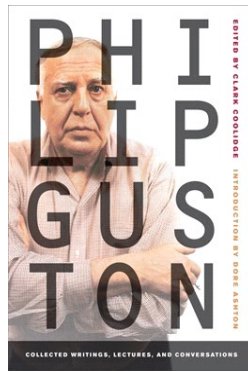
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Chaos, Territory, Art
Deleuze and the Framing of the Earth

Elizabeth Grosz

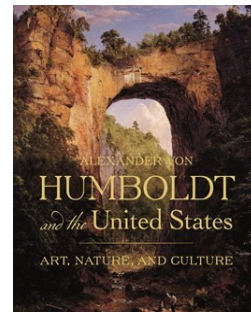
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The Wellek Library Lectures
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Philip Guston
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Philip Guston, Clark Coolidge, Dore Ashton

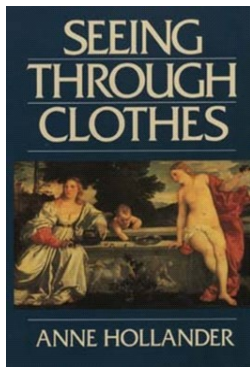
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Eleanor Jones Harvey, Hans-Dieter Sues

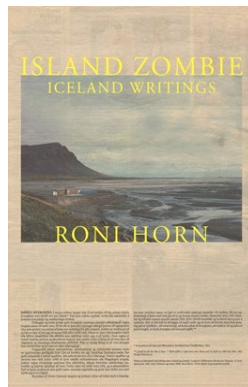
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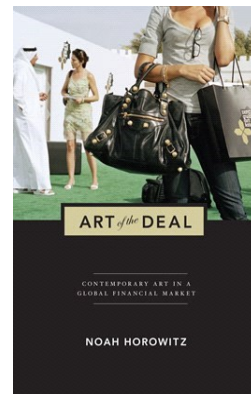
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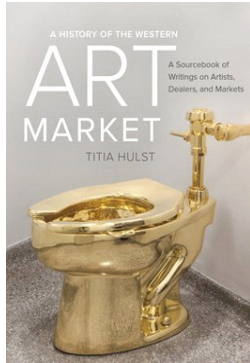


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Noah Horowitz

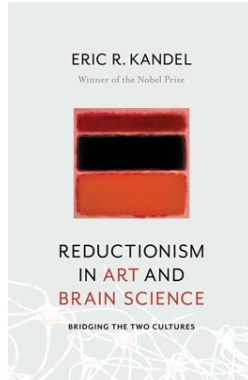
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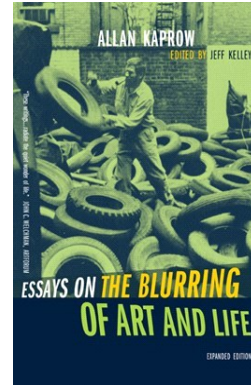
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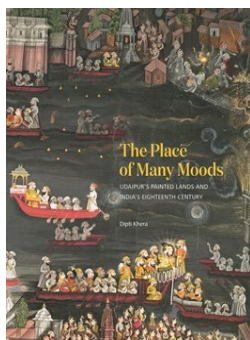
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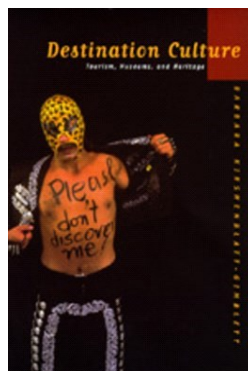
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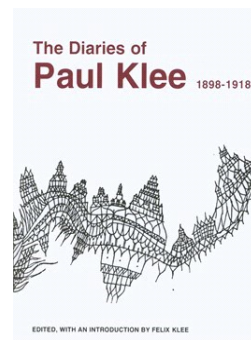
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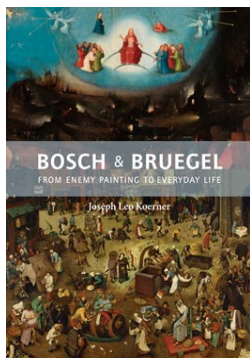
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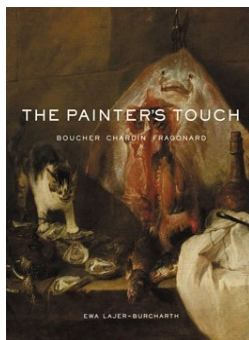


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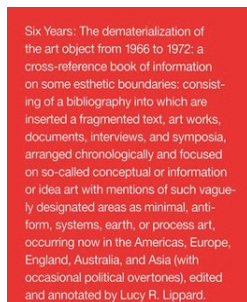


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Ewa Lajer-Burcharth

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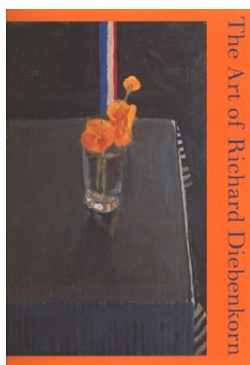


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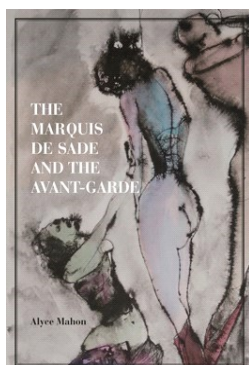
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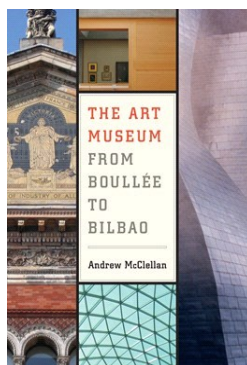
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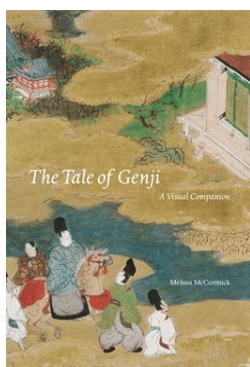
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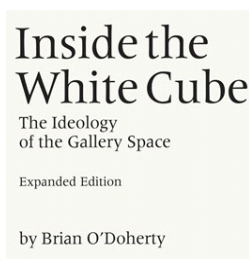


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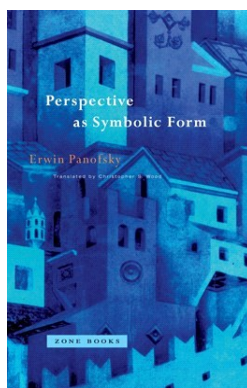


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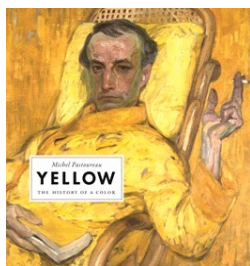
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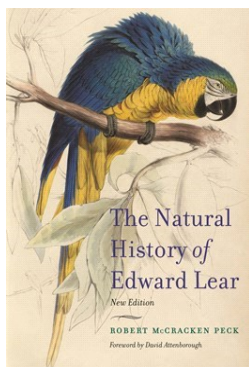


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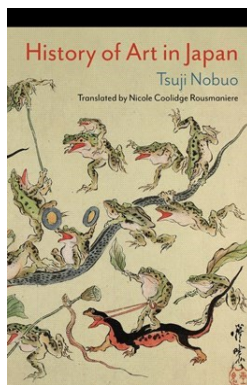


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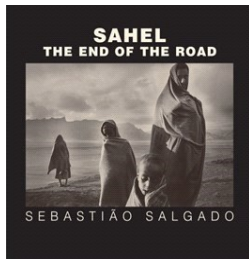
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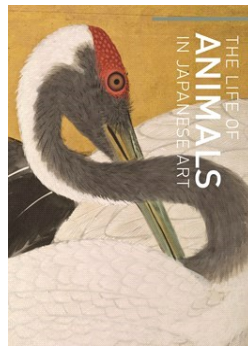


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Sebastião Salgado,
Orville Schell,
Fred Ritchin,
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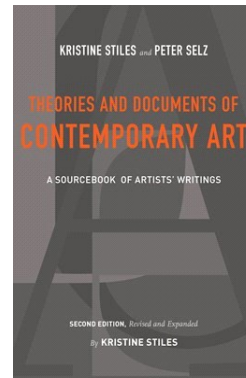
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Marcon

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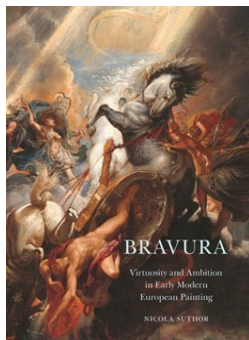


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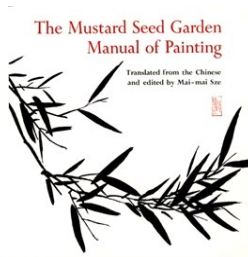


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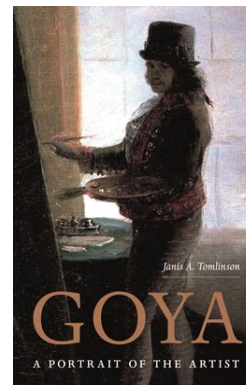


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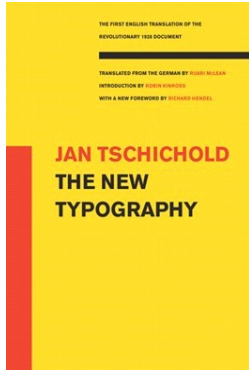


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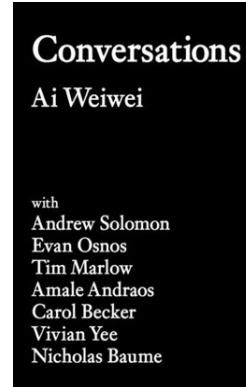


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The Art of Bill Traylor

Leslie Umberger,
Stephanie Stebich,
Kerry James
Marshall

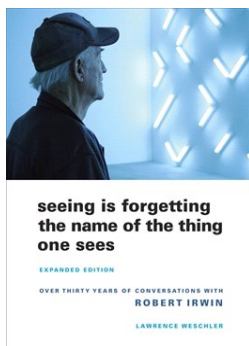
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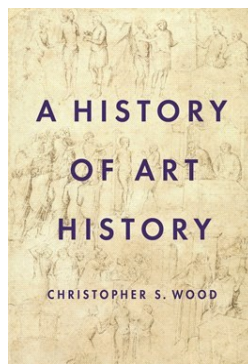


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Weschler

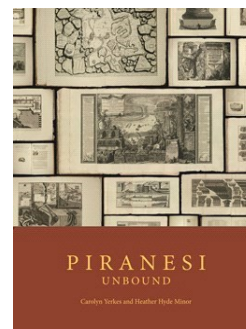
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