

The University Press Group

Art & Photography

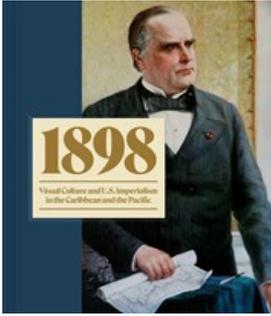
University of California Press

Columbia University Press

Princeton University Press

New and Best of Backlist

Spring 2023



1898

Taina Caragol
9780691246208
£42.00
Hardcover
Art / History / Modern (late 19th Century to 1945)
May 2023
Princeton University Press

A revealing look at U.S. imperialism through the lens of visual culture and portraiture

In 1898, the United States seized territories overseas, ushering in an era of expansion that was at odds with the nation's founding promise of freedom and democracy for all. This book draws on portraiture and visual culture to provide fresh perspectives on this crucial yet underappreciated period in history.

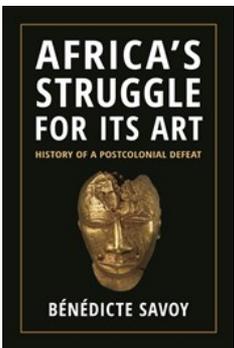
Taina Caragol and Kate Clarke Lemay tell the story of 1898 by bringing together portraits of U.S. figures who favored overseas expansion, such as William McKinley and Theodore Roosevelt, with those of leading figures who resisted colonization, including Eugenio María de Hostos of Puerto Rico; José Martí of Cuba; Felipe Agoncillo of the Philippines; Padre Jose Bernardo Palomo of Guam; and Queen Lili'uokalani of Hawai'i. Throughout the book, Caragol and Lemay also look at landscapes, naval scenes, and ephemera. They consider works of art by important period artists Winslow Homer and Armando Menocal as well as contemporary artists such as Maia Cruz Palileo, Stephanie Syjuco, and Miguel Luciano. Paul A. Kramer's essay addresses the role of the Smithsonian Institution in supporting imperialism, and texts by Jorge Duany, Theodore S. Gonzalves, Kristin L. Hoganson, Healoha Johnston, and Neil Weare offer critical perspectives by experts with close personal or scholarly relations to the island regions.

Beautifully illustrated, *1898: Visual Culture and U.S. Imperialism in the Caribbean and the Pacific* challenges us to reconsider the Spanish-American War, the Philippine-American War, and the annexation of Hawai'i while shedding needed light on the lasting impacts of U.S. imperialism.

Published in association with the Smithsonian's National Portrait Gallery, Washington, DC

Exhibition Schedule

National Portrait Gallery, Washington, DC
April 28, 2023–February 25, 2024



Africa's Struggle for Its Art

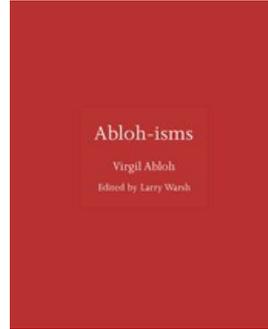
Bénédicte Savoy
9780691234731
£25.00
Hardcover
Art / African
April 2022
Princeton University Press

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.



Abloh-isms

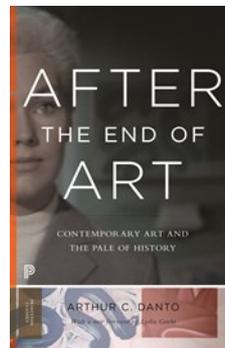
Virgil Abloh
9780691213798
£12.99
Hardcover
Art / Individual Artists
March 2021
Princeton University Press

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

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

Select quotations from the book:

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



After the End of Art

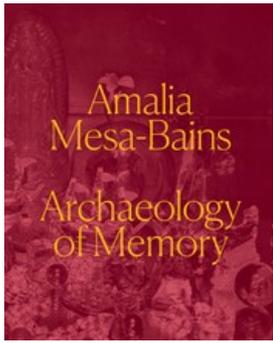
Arthur C. Danto
9780691163895
£16.99
Trade Paperback
Art / History / Contemporary (1945-)
September 2014
Princeton University Press

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

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

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

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



Amalia Mesa-Bains

Laura E. Pérez
9780520395718
£42.00
Hardcover
Art / Women Artists
January 2023
University of California Press

This first major retrospective of Amalia Mesa-Bains unearths her significant contributions to Chicana/Latinx art and feminism.

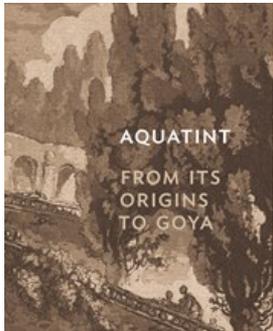
Best known for her pioneering altar installations, Amalia Mesa-Bains is one of the most innovative feminist and Latinx artists of her generation. In her forty-year career as an artist, activist, educator, and scholar, she has explored the experiences, spiritual practices, and histories of Mexican American women and addressed the colonial erasure and recovery of Mexican, African American, and Indigenous Californians. Appropriately called an "archaeological" practice, Mesa-Bains's art creates sacred spaces imbued with cultural memory, leading viewers on a magical journey of discovery through what might otherwise be lost to existing canons of history.

Amalia Mesa-Bains: The Archaeology of Memory is the exhibition catalog accompanying the first major retrospective of her work, bringing her installations from the 1970s to the present together for the first time. Featuring an essay by the artist and an interview with her, the book also brings together top-tier scholars who explore the ecofeminism, migrant histories, spirituality, and politics of erasure that ground her interdisciplinary practice. As a whole, the book cements Mesa-Bains's place as a trailblazing artist within the history of art.

Published in association with the Berkeley Art Museum and Pacific Film Archive.

Exhibition dates:

Berkeley Art Museum and Pacific Film Archive.
February 4–July 23, 2023



Aquatint

Rena M. Hoisington
9780691229799
£50.00
Hardcover
Art / Techniques / Printmaking
October 2021
Princeton University Press

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 Goya, Maria Catharina 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



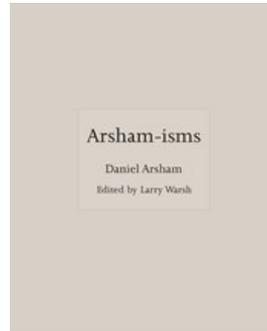
An Anthropology of Images

Hans Belting
9780691160962
£25.00
Trade Paperback
Art / Criticism & Theory
July 2014
Princeton University Press

A compelling theory that places the origin of human picture making in the body

In this groundbreaking book, renowned art historian Hans Belting proposes a new anthropological theory for interpreting human picture making. Rather than focus exclusively on pictures as they are embodied in various media such as painting, sculpture, or photography, he links pictures to our mental images and therefore our bodies. The body is understood as a "living medium" that produces, perceives, or remembers images that are different from the images we encounter through handmade or technical pictures. Refusing to reduce images to their material embodiment yet acknowledging the importance of the historical media in which images are manifested, *An Anthropology of Images* presents a challenging and provocative new account of what pictures are and how they function.

The book demonstrates these ideas with a series of compelling case studies, ranging from Dante's picture theory to post-photography. One chapter explores the tension between image and medium in two "media of the body," the coat of arms and the portrait painting. Another, central chapter looks at the relationship between image and death, tracing picture production, including the first use of the mask, to early funerary rituals in which pictures served to represent the missing bodies of the dead. Pictures were tools to re-embody the deceased, to make them present again, a fact that offers a surprising clue to the riddle of presence and absence in most pictures and that reveals a genealogy of pictures obscured by Platonic picture theory.



Arsham-isms

Daniel Arsham
9780691217505
£12.99
Hardcover
Art / Individual Artists
April 2021
Princeton University Press

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

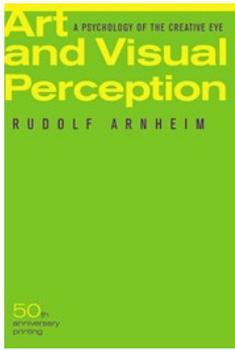
The work of renowned contemporary artist Daniel Arsham blurs the lines between art, architecture, archeology, and design. In his distinctive style, he takes ancient art works and objects from twentieth-century pop culture and casts sculptures of them in geological materials such as quartz or volcanic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

Select quotations from the book:

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



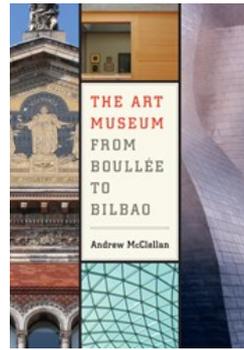
CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



Art and Visual Perception, Second Edition

Rudolf Arnheim
9780520243835
£28.00
Trade Paperback
Art
November 2004
[University of California Press](#)

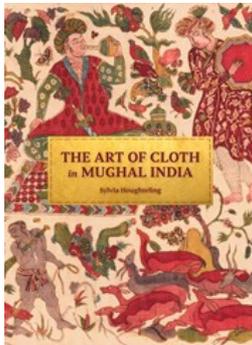
Since its publication fifty years ago, this work has established itself as a classic. It casts the visual process in psychological terms and describes the creative way one's eye organizes visual material according to specific psychological premises. In 1974 this book was revised and expanded, and since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



The Art Museum from Boullée to Bilbao

Andrew McClellan
9780520251267
£33.00
Trade Paperback
Art
January 2008
[University of California Press](#)

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



The Art of Cloth in Mughal India

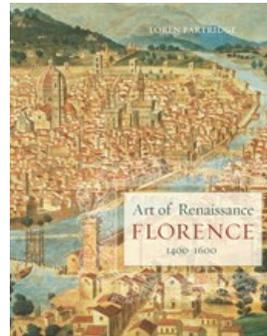
Sylvia Houghteling
9780691215785
£55.00
Hardcover
Art / Asian / Indian & South Asian
March 2022
[Princeton University Press](#)

A richly illustrated history of textiles in the Mughal Empire

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

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

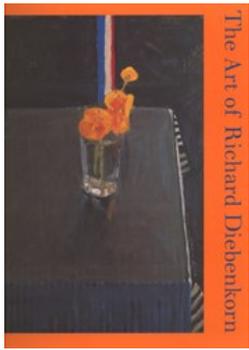
Beautifully illustrated, *The Art of Cloth in Mughal India* offers an incomparable account of the aesthetics and techniques of cloth and cloth making and the ways that textiles shaped the social, political, religious, and aesthetic life of early modern South Asia.



Art of Renaissance Florence, 1400–1600

Loren Partridge
9780520257740
£37.00
Trade Paperback
Art / History / Ancient & Classical
October 2009
[University of California Press](#)

In this absorbing illustrated history, Loren Partridge takes the reader on an insightful tour of Renaissance Florence and sheds new light on its celebrated art and culture by examining the city's great architectural and artistic achievements in their political, intellectual, and religious contexts. This essential and accessible text, the only up-to-date volume on Renaissance Florence currently available, incorporates insights from recent scholarship, including gender studies, while emphasizing the artists' social status, rivalries, and innovations. The result is a multilevel exploration of how the celebrated Florentine culture formally registers in specific works of art or architecture and how these works interactively informed and often shaped the culture.



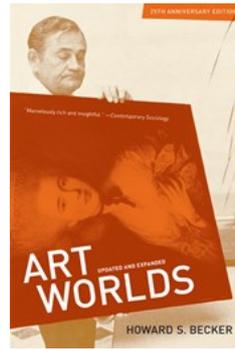
The Art of Richard Diebenkorn

Jane Livingston
9780520212589
£49.00
Trade Paperback
Art / American
November 1997
[University of California Press](#)

Recognized as a major figure in postwar American painting, Richard Diebenkorn (1922–1993) was an artist strongly identified with California but whose work is beloved throughout the United States and the rest of the world. This catalog is the most comprehensive volume on the artist now available.

Jane Livingston's extensively researched biographical essay covers Diebenkorn's entire career and concentrates on the artist's inner life and purposes as revealed in his paintings. Ruth Fine deals primarily with the figurative aspect of Diebenkorn's work (1955–67), and John Elderfield concentrates on the Ocean Park period (1967–93). All three authors provide valuable insights based on their personal relationships with the artist and his widow, Phyllis. On both page and canvas, the reader can sense Diebenkorn's complexity and highly self-conscious working methods, as well as his formidable integrity.

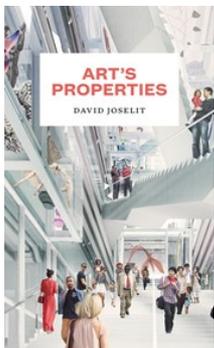
The Art of Richard Diebenkorn will give readers with an interest in all phases of modernism new thoughts about the relationship between abstraction and representation. Stunningly illustrated, with 192 full-color reproductions, this book is an exhilarating testament to a distinctive American artist.



Art Worlds, 25th Anniversary Edition

Howard S. Becker
9780520256361
£30.00
Trade Paperback
Art
April 2008
[University of California Press](#)

This classic sociological examination of art as collective action explores the cooperative network of suppliers, performers, dealers, critics, and consumers who—along with the artist—"produce" a work of art. Howard S. Becker looks at the conventions essential to this operation and, prospectively, at the extent to which art is shaped by this collective activity. The book is thoroughly illustrated and updated with a new dialogue between Becker and eminent French sociologist Alain Pessin about the extended social system in which art is created, and with a new preface in which the author talks about his own process in creating this influential work.



Art's Properties

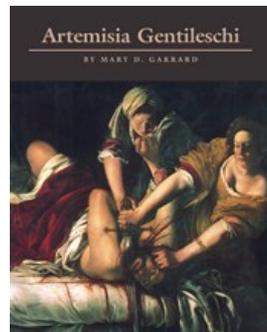
David Joselit
9780691236049
£22.00
Hardcover
Art / Criticism & Theory
February 2023
[Princeton University Press](#)

A revisionist reading of modern art that examines how artworks are captured as property to legitimize power

In this provocative new account, David Joselit shows how art from the nineteenth to the twenty-first centuries began to function as a commodity, while the qualities of the artist, nation, or period themselves became valuable properties. Joselit explores repatriation, explaining that this is not just a contemporary conflict between the Global South and Euro-American museums, noting that the Louvre, the first modern museum, was built on looted works and faced demands for restitution and repatriation early in its history. Joselit argues that the property values of white supremacy underlie the ideology of possessive individualism animating modern art, and he considers issues of identity and proprietary authorship.

Joselit redefines art's politics, arguing that these pertain not to an artwork's content or form but to the way it is "captured," made to represent powerful interests—whether a nation, a government, or a celebrity artist collected by oligarchs. Artworks themselves are not political but occupy at once the here and now and an "elsewhere"—an alterity—that can't ever be fully appropriated. The history of modern art, Joselit asserts, is the history of transforming this alterity into private property.

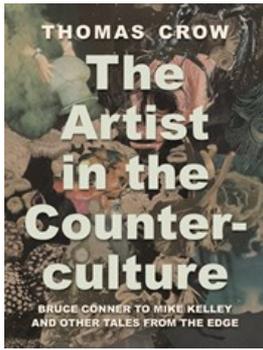
Narrating scenes from the emergence and capture of modern art—touching on a range of topics that include the Byzantine church, French copyright law, the 1900 Paris Exposition, W.E.B. Du Bois, the conceptual artist Adrian Piper, and the controversy over Dana Schutz's painting *Open Casket*—Joselit argues that the meaning of art is its infinite capacity to generate experience over time.



Artemisia Gentileschi

Mary D. Garrard
9780691002859
£50.00
Trade Paperback
Art / Individual Artists
January 1991
[Princeton University Press](#)

Artemisia Gentileschi, widely regarded as the most important woman artist before the modern period, was a major Italian Baroque painter of the seventeenth century and the only female follower of Caravaggio. This first full-length study of her life and work shows that her powerfully original treatments of mythic-heroic female subjects depart radically from traditional interpretations of the same themes.



The Artist in the Counterculture

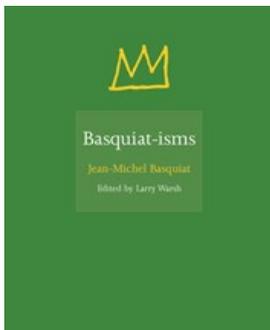
Thomas Crow
9780691236162
£45.00
Hardcover
Art / History / Contemporary (1945-)
January 2023
[Princeton University Press](#)

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

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

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

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



Basquiat-isms

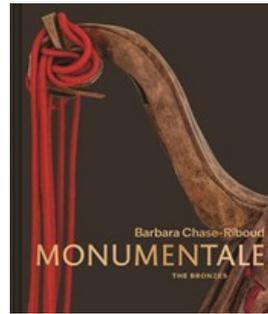
Jean-michel Basquiat
9780691192833
£10.99
Hardcover
Art / Individual Artists
June 2019
[Princeton University Press](#)

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

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

Select quotations from the book:

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



Barbara Chase-Riboud Monumentale

Christophe Cherix
9780691244648
£42.00
Hardcover
Art / Individual Artists
May 2023
[Princeton University Press](#)

A new retrospective of the work of trailblazing artist Barbara Chase-Riboud

Barbara Chase-Riboud is a bestselling novelist, an award-winning poet, and a renowned visual artist whose sculpture and drawings are in museum collections around the world. Among her best-known sculptural work is the *Malcolm X* series of flowing cast bronze forms combined with braided fiber elements. *Barbara Chase-Riboud Monumentale* traces this pioneering artist's remarkable career from the 1950s to the present, providing the most comprehensive account of her important body of work to date.

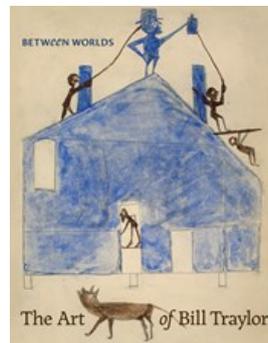
The book features both celebrated and never-before-seen artworks that highlight Chase-Riboud's groundbreaking contributions to contemporary sculpture. In addition to some forty sculptures, the book presents nearly twenty works on paper, a selection of Chase-Riboud's poetry, and excerpts from an interview with the artist.

Exploring the many different aspects of Chase-Riboud's artistic practice, *Barbara Chase-Riboud Monumentale* provides unprecedented insights into her meditations on form, memory, and literature, while revealing the rich array of inspiration she has drawn from global art history and literature.

Published in association with the Pulitzer Arts Foundation

Exhibition Schedule

Pulitzer Arts Foundation, St. Louis
September 16, 2022–February 5, 2023



Between Worlds

Leslie Umberger
9780691182674
£70.00
Hardcover
Art / Folk & Outsider Art
October 2018
[Princeton University Press](#)

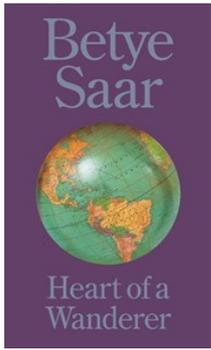
A major new look at the work of one of America's foremost self-taught artists

Bill Traylor (ca. 1853–1949) came to art-making on his own and found his creative voice without guidance; today he is remembered as a renowned American artist. Traylor was born into slavery on an Alabama plantation, and his experiences spanned multiple worlds—black and white, rural and urban, old and new—as well as the crucibles that indelibly shaped America—the Civil War, Reconstruction, Jim Crow, and the Great Migration. *Between Worlds* presents an unparalleled look at the work of this enigmatic and dazzling artist, who blended common imagery with arcane symbolism, narration with abstraction, and personal vision with the beliefs and folkways of his time.

Traylor was about twelve when the Civil War ended. After six more decades of farm labor, he moved, aging and alone, into segregated Montgomery. In the last years of his life, he drew and painted works depicting plantation memories and the rising world of African American culture. Upon his death he left behind over a thousand pieces of art. *Between Worlds* convenes 205 of his most powerful creations, including a number that have been previously unpublished. This beautiful and carefully researched book assesses Traylor's biography and stylistic development, and for the first time interprets his scenes as ongoing narratives, conveying enduring, interrelated themes.

Between Worlds reveals one man's visual record of African American life as a window into the overarching story of his nation.

Published in association with the Smithsonian American Art Museum



Betye Saar: Heart of a Wanderer

Diana Seave Greenwald
9780691973852
£38.00
Hardcover
Art / Individual Artists
April 2023
[Princeton University Press](#)

A richly illustrated look at how travel influenced the work of renowned contemporary artist Betye Saar

Betye Saar (b. 1926) is an artist whose assemblages tell visual stories and convey powerful political messages. A leading figure of the Black Arts Movement in the 1970s, she works with found objects—many of which she gathers on her extensive travels—to explore themes like symbolic mysticism, feminism, racism, and Eurocentric chauvinism. *Betye Saar: Heart of a Wanderer* sheds new light on Saar's unique creative process, her trips around the world, and the diverse ways in which her artworks engage with global histories of travel and forced migration. It presents how the artist's work conjures the transporting experience of a voyage to a faraway place.

This beautifully illustrated book draws on original, in-depth interviews with Saar and the companions who accompanied the artist in her travels across four continents over several decades. Essays by leading scholars contextualize Saar's journeys within her broader life and career, as well as how her practice fits into broader traditions—such as scrapbooking—in African American visual culture. In addition to providing this context, this book explores how Saar's assemblage practice both echoes and provides a critical counterpoint to the collecting practices of Gilded Age American art collectors like Isabella Stewart Gardner.

Featuring a wealth of previously unpublished material—including almost thirty travel sketchbooks and two dozen finished assemblages—*Betye Saar: Heart of a Wanderer* provides a fresh look at a groundbreaking American artist while offering a timely social history of the impact of travel on the African American experience.

Distributed for the Isabella Stewart Gardner Museum

Exhibition Schedule



Blue

Michel Pastoureau
9780691181363
£30.00
Hardcover
Art / History
March 2018
[Princeton University Press](#)

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

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

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

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



Black

Michel Pastoureau
9780691139302
£30.00
Hardcover
Art / History
November 2008
[Princeton University Press](#)

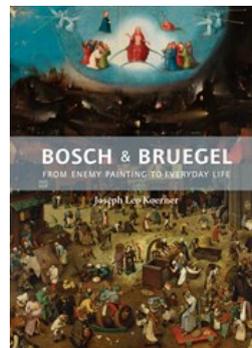
The story of the color black in art, fashion, and culture—from the beginning of history to the twenty-first century

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.



Bosch and Bruegel

Joseph Leo Koerner
9780691172286
£55.00
Hardcover
Art / Individual Artists
December 2016
[Princeton University Press](#)

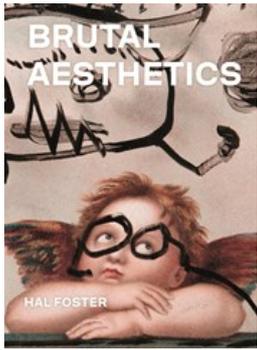
A bold new interpretation of two northern Renaissance masters

In this visually stunning and much anticipated book, acclaimed art historian Joseph Koerner casts the paintings of Hieronymus Bosch and Pieter Bruegel in a completely new light, revealing how the painting of everyday life was born from what seems its polar opposite: the depiction of an enemy hell-bent on destroying us.

Supreme virtuoso of the bizarre, diabolic, and outlandish, Bosch embodies the phantasmagorical force of painting, while Bruegel, through his true-to-life landscapes and frank depictions of peasants, is the artistic avatar of the familiar and ordinary. But despite their differences, the works of these two artists are closely intertwined. Bruegel began his career imitating Bosch's fantasies, and it was Bosch who launched almost the whole repertoire of later genre painting. But Bosch depicts everyday life in order to reveal it as an alluring trap set by a metaphysical enemy at war with God, whereas Bruegel shows this enemy to be nothing but a humanly fabricated mask. Attending closely to the visual cunning of these two towering masters, Koerner uncovers art history's unexplored underside: the image itself as an enemy.

An absorbing study of the dark paradoxes of human creativity, *Bosch and Bruegel* is also a timely account of how hatred can be converted into tolerance through the agency of art. It takes readers through all the major paintings, drawings, and prints of these two unforgettable artists—including Bosch's notoriously elusive *Garden of Earthly Delights*, which forms the core of this historical tour de force. Elegantly written and abundantly illustrated, the book is based on Koerner's A. W. Mellon Lectures in the Fine Arts, a series given annually at the National Gallery of Art, Washington.

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



Brutal Aesthetics

Hal Foster
9780691202600
£35.00
Hardcover
Art / History / Contemporary (1945-)
November 2020
Princeton University Press

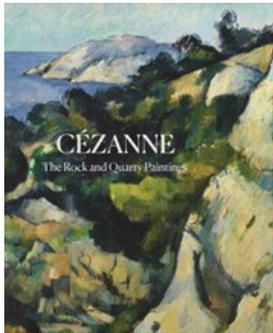
How artists created an aesthetic of “positive barbarism” in a world devastated by World War II, the Holocaust, and the atomic bomb

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



Cézanne

John Elderfield
9780300250480
£35.00
Hardcover
Art / Individual Artists / Monographs
April 2020
Princeton University Art Museum

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

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

ART/WORK

Ceramic Art

Margaret S. Graves
9780691226637
£25.00
Trade Paperback
Art / Ceramics
July 2023
Princeton University Press



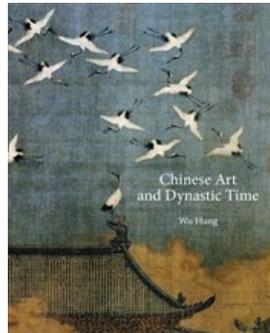
Ceramic Art

A new examination of the history of ceramic art, spanning ancient to modern times, emphasizing its traditions, materials, and methods of making

Concise but comprehensive, *Ceramic Art* brings together the voices of art historians, conservators, and artists to tell the history of making art from fired clay. The story spans history and continents, examining the global traditions of ceramists that range from pre-Columbian Peruvian artisans to contemporary African studio potters.

The volume shows how human need gave rise to multiple traditions in earthenware, stoneware, porcelain, glaze, and surface decoration from Africa, Asia, Europe, the Middle East, and the Americas. Essays describe the core materials and practice of ceramics, followed by consideration of its production, consumption, and use. Throughout, the focus is on the power of materials and the role conservation plays in the afterlife of a ceramic object.

An accessible introduction to an ancient practice, *Ceramic Art* offers new ways of thinking about the broader forces that have shaped the traditions of the medium.



Chinese Art and Dynastic Time

Wu Hung
9780691231013
£55.00
Hardcover
Art / Asian / Chinese
May 2022
Princeton University Press

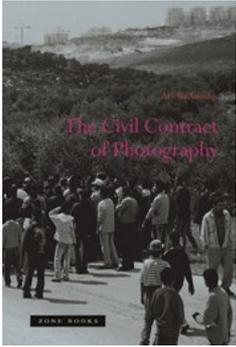
A sweeping look at Chinese art across the millennia that upends traditional perspectives and offers new pathways for art history

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

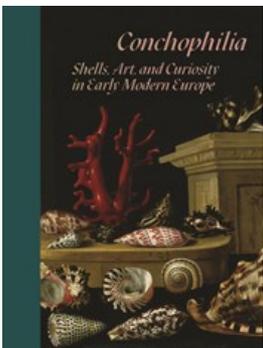


The Civil Contract of Photography

Ariella Azoulay
9781890951894
£22.00
Trade Paperback
Photography / Criticism
December 2012
Zone Books

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

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



Conchophilia

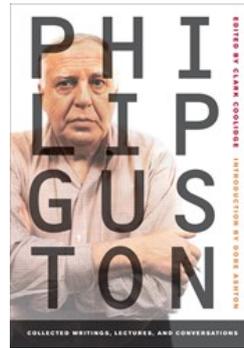
Marisa Anne Bass
9780691248592
£35.00
Trade Paperback
Art / History
May 2023
Princeton University Press

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.

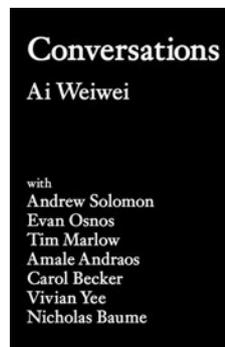
Spanning painting and print to architecture and the decorative arts, *Conchophilia* uncovers the fascinating ways that shells were circulated, depicted, collected, and valued during a time of remarkable global change.



Philip Guston

Philip Guston
9780520257160
£31.00
Trade Paperback
Art / American
December 2010
University of California Press

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



Conversations

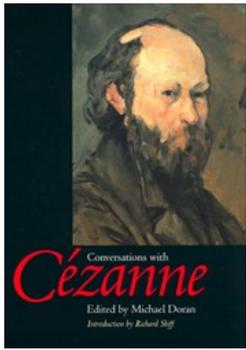
Ai Weiwei
9780231197397
£14.99
Trade Paperback
Art / Individual Artists / Essays
March 2021
Columbia University Press

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.



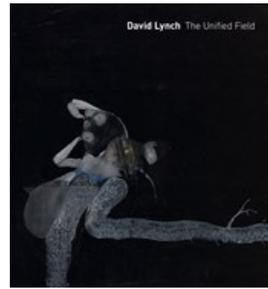
Conversations with Cézanne

Michael Doran
9780520225190
£25.00
Trade Paperback
Art / European
July 2001
[University of California Press](#)

Michael Doran has gathered texts by contemporaries of Paul Cézanne (1839-1906)—including artists, critics, and writers—that illuminate the influential painter's philosophy of art especially in his late years. The book includes historically important essays by a dozen different authors, including Emile Bernard, Joaquim Gasquet, Maurice Denis, and Ambroise Vollard, along with selections from Cézanne's own letters.

In addition to the material included in the original French edition of the book, which has also been published in German, Italian, Spanish, and Japanese, this edition contains an introduction written especially for it by noted Cézanne scholar Richard Shiff. The book closes with Lawrence Gowing's magisterial essay, "The Logic of Organized Sensations," first published in 1977 and long out of print.

Cézanne's work, and the thinking that lay behind it, have been of inestimable importance to the artists who followed him. This gathering of writings will be of enormous interest to artists, writers, art historians—indeed to all students of modern art.

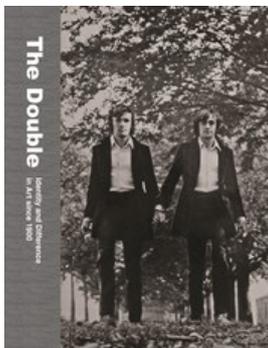


David Lynch: The Unified Field

Robert Cozzolino
9780520283961
£34.00
Hardcover
Art / Collections, Catalogs, Exhibitions
November 2014
[University of California Press](#)

David Lynch is internationally renowned as a filmmaker, but it is less known that he began his creative life as a visual artist and has maintained a devoted studio practice, developing an extensive body of painting, prints, photography, and drawing. Featuring work from all periods of Lynch's career, this book documents Lynch's first major museum exhibition in the United States, bringing together works held in American and European collections and from the artist's studio. Much like his movies, many of Lynch's artworks revolve around suggestions of violence, dark humor, and mystery, conveying an air of the uncanny. This is often conveyed through the addition of text, wildly distorted forms, and disturbances in the paint fields that surround or envelop his figures. While a few relate to his film projects, most are independent works of art that reveal a parallel trajectory. Organized in close collaboration with the artist, *David Lynch: The Unified Field* brings together ninety-five paintings, drawings, and prints from 1965 to the present, often unified by the recurring motif of the home as a site of violence, memories, and passion. Other works explore the odd, tender, and mincing aspects of relationships. Highlighting many works that have rarely been seen in public, including early work from his critical years in Philadelphia (1965–70), this catalog offers a substantial response to dealer Leo Castelli's comment when he enthusiastically viewed Lynch's work in 1987, "I would like to know how he got to this point; he cannot be born out of the head of Zeus."

Published in association with the Pennsylvania Academy of the Fine Arts



The Double

James Meyer
9780691236179
£50.00
Hardcover
Art / Collections, Catalogs, Exhibitions / Group
Shows
May 2022
[Princeton University Press](#)

A groundbreaking examination of the "double" in modern and contemporary art

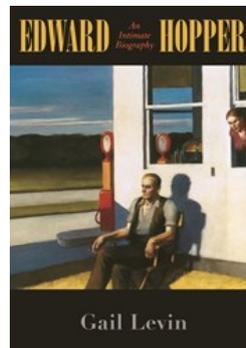
From ancient mythology to contemporary cinema, the motif of the double—which repeats, duplicates, mirrors, inverts, splits, and reenacts—has captured our imaginations, both attracting and repelling us. *The Double* examines this essential concept through the lens of art, from modernism to contemporary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

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 31, 2022

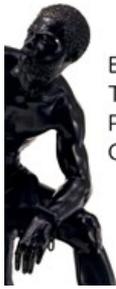


Edward Hopper

Gail Levin
9780520393387
£25.00
Trade Paperback
Art / History / Modern (late 19th Century to 1945)
January 2023
[University of California Press](#)

New York Times Notable Book
Los Angeles Times Book Prize Finalist
Wall Street Journal—One of Five Best Artist Biographies

Edward Hopper's canvasses are filled with stripped-down spaces and unrelenting light, evocative landscapes, and the lonely aspects of men and women seemingly isolated in their surroundings. What kind of man had this haunting vision, and what kind of life engendered this art? No one is better qualified to answer these questions than art historian Gail Levin, author and curator of the major studies and exhibitions of Hopper's work. In this intimate biography she reveals the true nature and personality of the man himself—and of the woman who shared his life, the artist Josephine Nivison.



EMANCIPATIC
THE UNFINISH
PROJECT
OF LIBERATIC

Emancipation

Maggie Adler
9780520393301
£38.00
Hardcover
Art / History / Contemporary (1945-)
March 2023
University of California Press

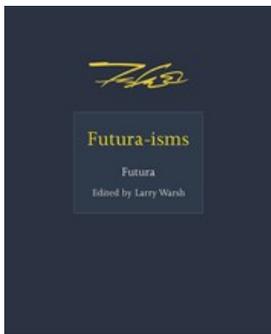
This stunning exhibition catalog visualizes what freedom looks like for Black Americans today and the legacy of the Civil War in 2023 and beyond.

Emancipation: The Unfinished Project of Liberation sits at the intersection of history and contemporary life. Building upon in-depth conversations about representations of enslavement and emancipation at the close of the Civil War, this project originates from an analysis of sculptor John Quincy Adams Ward's *The Freedman* (1863), one of the first bronze representations of a Black person in the United States, and expands into an investigation of how living artists envision emancipation, freedom, and liberation today.

Featuring interviews with artists Sadie Barnette, Alfred Conteh, Maya Freelon, Hugh Hayden, Letitia Huckaby, Jeffrey Meris, and Sable Elyse Smith, the exhibition catalog explores their practices along with cutting-edge scholarship by Kirsten Pai Buick and Kelvin Parnell, among others, as well as a haunting story of embodiment and exploitation by celebrated science-fiction author N. K. Jemisin. Burdened by failed promises but buoyed by hope, this project is mournful and melancholy yet also reflective and celebratory in its aspirations for a brighter future.

Published in association with the Amon Carter Museum of American Art

Exhibition dates:
Amon Carter Museum of American Art: March 12–July 9, 2023
Newcomb Art Museum at Tulane University: August 5–November 11, 2023
Williams College Museum of Art: February 16–June 16, 2024



Futura-isms

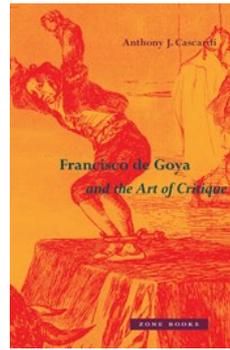
Futura
9780691217512
£12.99
Hardcover
Art / Individual Artists
February 2021
Princeton University Press

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.'"

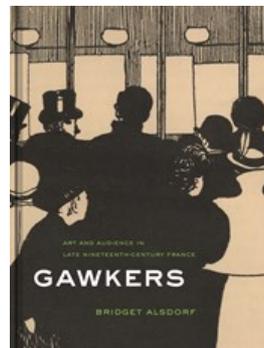


Francisco de Goya and the Art of Critique

Anthony J. Cascardi
9781942130697
£35.00
Hardcover
Art / History / Romanticism
January 2023
Zone Books

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

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



Gawkers

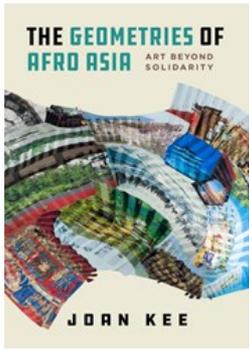
Bridget Alsdorf
9780691166384
£50.00
Hardcover
Art / History / Modern (late 19th Century to 1945)
March 2022
Princeton University Press

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.



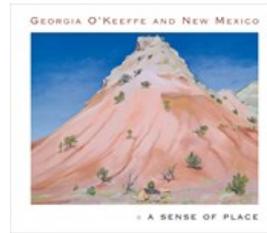
The Geometries of Afro Asia

Joan Kee
9780520392458
£30.00
Trade Paperback
Art / History / Contemporary (1945-)
April 2023
[University of California Press](#)

A groundbreaking method for writing art history, using the language of geometry.

How do we embark on a history of art from the assumption of a global majority, outside of essentializing categories like race or hollow proclamations of solidarity? With this book, Joan Kee presents a framework for understanding the rich and surprisingly understudied relationship between Black and Asian artists and the worlds they initiate through their work.

The Geometries of Afro Asia breaks down this relationship and chronology into points, angles, and trajectories. Spanning North America, Europe, Asia, and Africa, Kee looks at the relationships that formed between Black and Asian artists at critical historical junctures—from civil rights struggles in the United States and the development of South Korea amid US military occupation in the 1960s and 1970s to debates over multiculturalism and critiques of globalization in the 1990s and 2010s. Through geometry, a language of magnitudes and alignments, Kee opens up new ways of seeing how artworks shape our lives and politics by getting us to commit some of our most valuable resources—time and attention—to one another.



Georgia O'Keeffe and New Mexico

Barbara Buhler Lynes
9780691116594
£38.00
Hardcover
Art / Individual Artists
May 2004
[Princeton University Press](#)

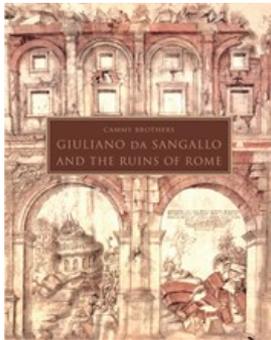
When Georgia O'Keeffe first visited New Mexico in 1917, she was instantly drawn to the stark beauty of its unusual architectural and landscape forms. In 1929, she began spending part of almost every year painting there, first in Taos, and subsequently in and around Alcalde, Abiquiu, and Ghost Ranch, with occasional excursions to remote sites she found particularly compelling. *Georgia O'Keeffe and New Mexico* is the first book to analyze the artist's famous depictions of these Southwestern landscapes.

Beautifully illustrated and gracefully written, the book accompanies an exhibition of the same name at the Georgia O'Keeffe Museum in Santa Fe, New Mexico. It reproduces the exhibition's 50 paintings and includes striking photographs of the sites that inspired them as well as diagrams of the region's distinctive geology. The book examines the magnificence of O'Keeffe's work through essays by three noted authors. Barbara Buhler Lynes, Curator of the Georgia O'Keeffe Museum and organizer of the exhibition, discusses the relationship of the artist's paintings to the places that inspired her.

Frederick Turner offers an illuminating essay contrasting O'Keeffe's fabled aloofness from the well-established art colony in Santa Fe with her intense closeness to the local landscape she so fiercely loved. Lesley Poling-Kempes furnishes a fascinating chronicle of O'Keeffe's years in the region as well as a useful explanation of the geological forces that produced the intense colors and dramatic shapes of the landscapes O'Keeffe painted.

EXHIBIT SCHEDULE:

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Giuliano da Sangallo and the Ruins of Rome

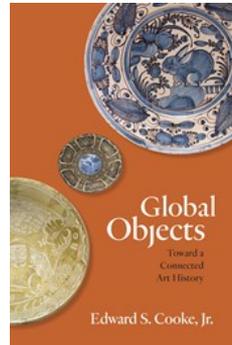
Cammy Brothers
9780691193793
£62.00
Hardcover
Art / History / Renaissance
January 2022
[Princeton University Press](#)

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

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

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

Featuring a wealth of Giuliano's magnificent drawings, this compelling book provides an incomparable lens through which to explore essential questions about the aesthetic value, significance, and the uses of the past for today's architects.



Global Objects

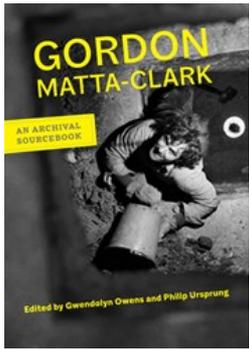
Edward S. Cooke
9780691184739
£30.00
Trade Paperback
Art / History
October 2022
[Princeton University Press](#)

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

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

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

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



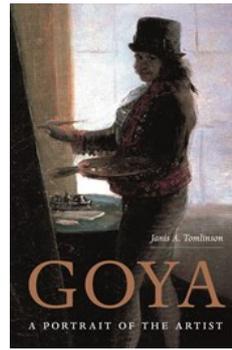
Gordon Matta-Clark

Gordon Matta-clark
9780520280267
£38.00
Trade Paperback
Art / American
October 2022
University of California Press

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

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

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



Goya

Janis Tomlinson
9780691234120
£20.00
Trade Paperback
Biography & Autobiography / Artists,
Architects, Photographers
June 2022
Princeton University Press

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

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

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

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



Green

Michel Pastoureau
9780691159362
£30.00
Hardcover
Art / History
August 2014
Princeton University Press

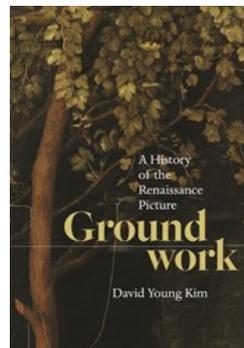
In this beautiful and richly illustrated book, the acclaimed author of *Blue* and *Black* presents a fascinating and revealing history of the color green in European societies from prehistoric times to today. Examining the evolving place of green in art, clothes, literature, religion, science, and everyday 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.



Groundwork

David Young Kim
9780691231174
£55.00
Hardcover
Art / History / Renaissance
October 2022
Princeton University Press

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

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

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

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



Hannah Wilke

Tamara Schenkenberg
9780691220376
£45.00
Hardcover
Art / History / Contemporary (1945-)
March 2022
Princeton University Press

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

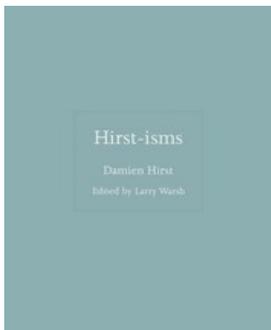
One of the most groundbreaking artists to emerge in American art in the 1960s, Hannah Wilke consistently challenged the prevailing narratives of women's bodies and their representation throughout her career, until her untimely death in 1993. Wilke established a uniquely feminist iconography in virtually 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



Hirst-isms

Damien Hirst
9780691239859
£12.99
Hardcover
Art / Individual Artists
November 2022
Princeton University Press

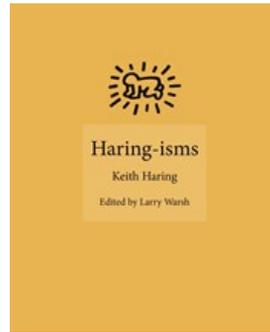
A revealing collection of quotations from world-renowned artist Damien Hirst

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

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

Select quotations from the book:

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



Haring-isms

Keith Haring
9780691209852
£13.99
Hardcover
Art / Individual Artists
September 2020
Princeton University Press

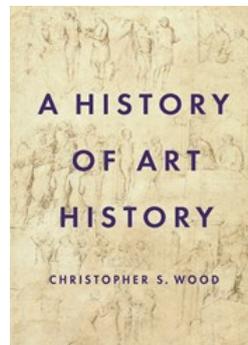
Essential quotations from renowned artist and pop icon Keith Haring

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

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

Select quotations from the book:

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

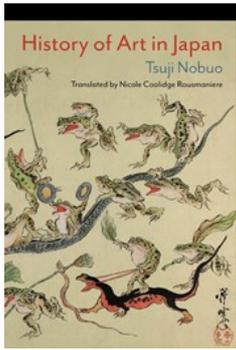


A History of Art History

Christopher S. Wood
9780691204765
£22.00
Trade Paperback
Art / History
March 2021
Princeton University Press

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.

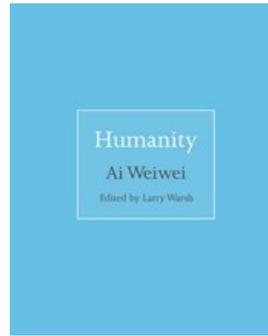


History of Art in Japan

Nicole Coolidge Rousmaniere
9780231193412
£28.00
Trade Paperback
Art / Asian / Japanese
October 2019
Columbia University Press

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

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



Humanity

Ai Weiwei
9780691181523
£10.99
Hardcover
Art / Individual Artists / Artists' Books
April 2018
Princeton University Press

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

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

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

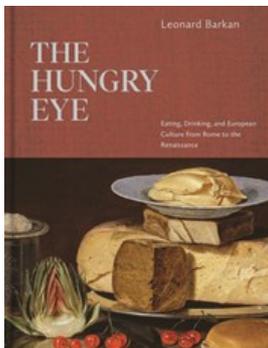
Select quotations from the book:

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

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

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

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



The Hungry Eye

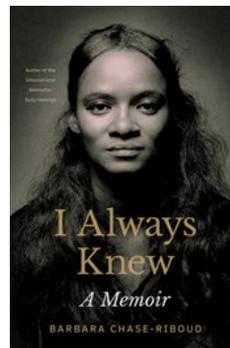
Leonard Barkan
9780691211466
£42.00
Hardcover
Art / History / Renaissance
September 2021
Princeton University Press

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.



I Always Knew

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

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

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

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

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



Inside the White Cube

The Ideology of the Gallery Space

Expanded Edition

by Brian O'Doherty

Inside the White Cube

Brian O'Doherty

9780520220409

£27.00

Trade Paperback

Art

January 2000

University of California Press

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

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

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

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



Island Zombie

Roni Horn

9780691248622

£25.00

Trade Paperback

Art / Individual Artists / Artists' Books

February 2023

Princeton University Press

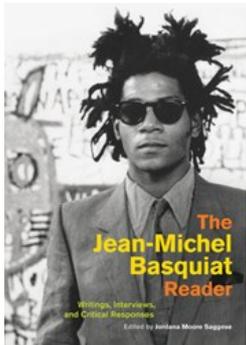
An evocative chronicle of the power of solitude in the natural world

I'm often asked, but have no idea why I chose Iceland, why I first started going, why I still go. In truth I believe Iceland chose me.—from the introduction

Contemporary artist Roni Horn first visited Iceland in 1975 at the age of nineteen, and since then, the island's treeless expanse has had an enduring hold on Horn's creative work. Through a series of remarkable and poetic reflections, vignettes, episodes, and illustrated essays, *Island Zombie* distills the artist's lifelong experience of Iceland's natural environment. Together, these pieces offer an unforgettable exploration of the indefinable and inescapable force of remote, elemental places, and provide a sustained look at how an island and its atmosphere can take possession of the innermost self.

Island Zombie is a meditation on being present. It vividly conveys Horn's experiences, from the deeply profound to the joyful and absurd. Through powerful evocations of the changing weather and other natural phenomena—the violence of the wind, the often aggressive birds, the imposing influence of glaciers, and the ubiquitous presence of water in all its variety—we come to understand the author's abiding need for Iceland, a place uniquely essential to Horn's creative and spiritual life. The dramatic surroundings provoke examinations of self-sufficiency and isolation, and these ruminations summon a range of cultural companions, including El Greco, Emily Dickinson, Judy Garland, Wallace Stevens, Edgar Allan Poe, William Morris, and Rachel Carson. While brilliantly portraying nature's sublime energy, Horn also confronts issues of consumption, destruction, and loss, as the industrial and man-made encroach on Icelandic wilderness.

Filled with musings on a secluded region that perpetually encourages a sense of discovery, *Island Zombie* illuminates a wild and beautiful Iceland that remains essential and new.



The Jean-Michel Basquiat Reader

Jordana Moore Saggese

9780520305168

£30.00

Trade Paperback

Art / Individual Artists

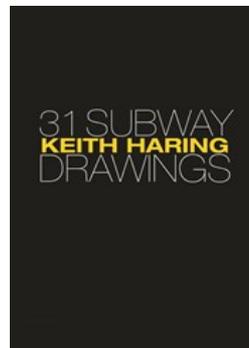
March 2021

University of California Press

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.



Keith Haring

Jeffrey Deitch

9780691229973

£35.00

Hardcover

Art / Graffiti & Street Art

December 2021

Princeton University Press

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

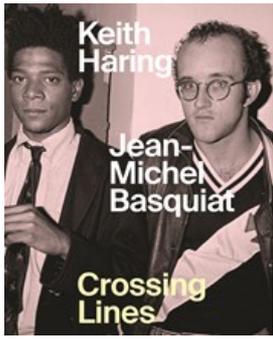
Celebrated artist Keith Haring (1958–1990) has been embraced by popular culture for his signature bold graphic line drawings of figures and forms. Like other graffiti artists in the 1980s, Haring found an empty canvas in the advertising panels scattered throughout New York City's subway system, where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



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THE UNIVERSITY PRESS GROUP



Keith Haring | Jean-Michel Basquiat

Dieter Buchhart
9781925432725
£42.00
Hardcover
Art / Graffiti & Street Art
February 2022
Princeton University Press

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

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

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

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

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



Life Magazine and the Power of Photography

Katherine A. Bussard
9780300250886
£45.00
Hardcover
Photography / Photojournalism
April 2020
Princeton University Art Museum

The first comprehensive consideration of *Life* magazine's groundbreaking and influential contribution to the history of photography

From the Great Depression to the Vietnam War, the vast majority of the photographs printed and consumed in the United States appeared on the pages of illustrated magazines. Offering an in-depth look at the photography featured in *Life* magazine throughout its weekly run from 1936 to 1972, this volume examines how the magazine's use of images fundamentally shaped the modern idea of photography in the United States. The work of photographers both celebrated and overlooked—including Margaret Bourke-White, Larry Burrows, Henri Cartier-Bresson, Frank Dandridge, Alfred Eisenstaedt, Fritz Goro, Gordon Parks, and W. Eugene Smith—is explored in the context of the creative and editorial structures at *Life*. Contributions from 25 scholars in a range of fields, from art history to American studies, provide insights into how the photographs published in *Life*—used to promote a predominately white, middle-class perspective—came to play a role in cultural dialogues in the United States around war, race, technology, art, and national identity.

Drawing on unprecedented access to *Life* magazine's picture and paper archives, as well as photographers' archives, this generously illustrated volume presents previously unpublished materials, such as caption files, contact sheets, and shooting scripts, that shed new light on the collaborative process behind many now-iconic images and photo-essays.



Mathematics and Art

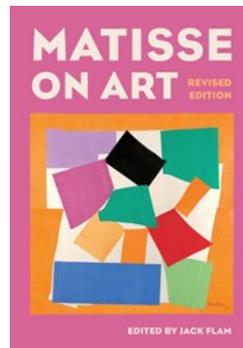
Lynn Gamwell
9780691165288
£45.00
Hardcover
Art / History
November 2015
Princeton University Press

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

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

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

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



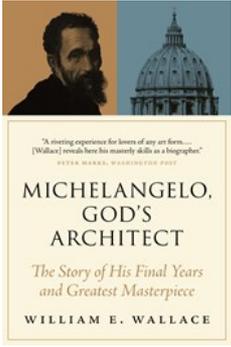
Matisse on Art, Revised edition

Jack Flam
9780520200326
£25.00
Trade Paperback
Art / European
July 1995
University of California Press

The major writings of Henri Matisse (1869-1954), with the exception of the letters, are collected here along with transcriptions of important interviews and broadcasts given at various stages of Matisse's career. Jack Flam provides a biography, a general introduction that addresses the development of Matisse's aesthetic values and theories, and a critical introduction for each text.



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Michelangelo, God's Architect

William E. Wallace
9780691212753
£16.99
Trade Paperback
Biography & Autobiography / Artists, Architects, Photographers
April 2021
[Princeton University Press](#)

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

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



Mike Henderson

Sampada Aranke
9780520388055
£38.00
Hardcover
Art / American / African American & Black
January 2023
[University of California Press](#)

The first major exhibition and catalog dedicated to the work of groundbreaking painter and filmmaker Mike Henderson.

Mike Henderson (b. 1944) is a painter, filmmaker, and professor emeritus at University of California, Davis. Published to accompany his first museum retrospective, this catalog surveys Henderson's paintings and films from 1965 to 1985, which are rooted as much in Francisco Goya's horror of humanity as in Sun Ra's hope for a new Black future. In the work of that time, Henderson depicted scenes of racial violence, heteromasculinity, and abject social conditions with force and unflinching directness.

In 1985, a studio fire damaged much of Henderson's output from the previous two decades, obscuring vital ideas about a time of tumult and change, often referred to as a world on fire. *Mike Henderson: Before the Fire, 1965–1985* addresses Henderson's multifaceted art of that period, which examined and offered new ideas about Black life in the visual languages of protest, Afrofuturism, and surrealism.

Published in association with the Jan Shrem and Maria Manetti Shrem Museum of Art, University of California, Davis

Exhibition dates:

Jan Shrem and Maria Manetti Shrem Museum of Art
January 29–June 25, 2023



Mina Loy

Jennifer R. Gross
9780691239842
£42.00
Hardcover
Art / History / Modern (late 19th Century to 1945)
May 2023
[Princeton University Press](#)

A richly illustrated exploration of Mina Loy's art and writings

Mina Loy (1882–1966) was one of the most iconoclastic figures in modernism. A groundbreaking poet, she also left an indelible mark in painting, drawing, prose, art criticism, and fashion. *Mina Loy: Strangeness Is Inevitable* is the first book to examine the full scope of her extraordinary career, demonstrating Loy's transformative impact on the visual arts as well as the literary avant-garde of the twentieth century.

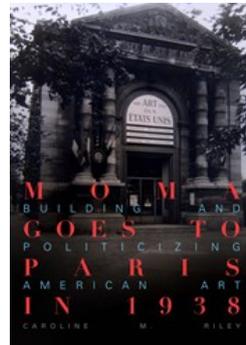
Presenting dozens of Loy's paintings, drawings, and constructions alongside selections of her poems and writings, this book gives a comprehensive overview of the complex images and objects Loy created and situates them in the larger context of her life and work. It explores Loy's pursuit of truth and beauty, arguing that her engagement with the emphatically "unbeautiful" materials of the Bowery—such as rags and bottle caps—reflects her questioning of truth. The book positions Loy within the broader context of surrealist art; sheds light on her relationships with influential figures such as Gertrude Stein, Marcel Duchamp, and Wyndham Lewis; and addresses Loy's enduring relevance today.

Featuring rare and previously unpublished artworks, *Mina Loy: Strangeness Is Inevitable* reveals this visionary artist's extraordinary contributions as an image-maker, writer, and cultural arbiter, introducing her work to a new generation of readers and charting new directions in art history, women's studies, poetry, and modernist studies.

Published in association with the Bowdoin College Museum of Art

Exhibition Schedule

Bowdoin College Museum of Art, Brunswick, Maine
April 6–September 17, 2023



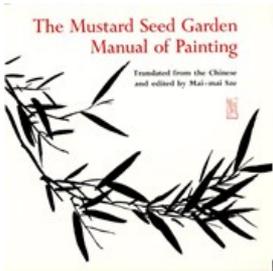
MoMA Goes to Paris in 1938

Caroline M. Riley
9780520386914
£50.00
Hardcover
Art / History
January 2023
[University of California Press](#)

Three Centuries of American Art in 1938 was the Museum of Modern Art's first international exhibition. With over 750 artworks on view in Paris ranging from seventeenth-century colonial portraits to Mickey Mouse and spanning architecture, film, folk art, painting, prints, and sculpture, it was the most comprehensive display of American art to date in Europe and an important contributor to the internationalization of American art. *MoMA Goes to Paris in 1938* explores how, at a time when the concept of artworks as "masterpieces" was very much up for debate, the exhibition expressed a vision of American art and culture that was not only an art historical endeavor but also a formulation of national identity. Caroline M. Riley demonstrates in what ways, at the brink of international war in the politically turbulent 1930s, MoMA collaborated with the US Department of State for the first time to deploy works of art as diplomatic agents.



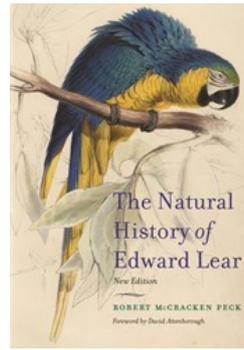
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The Mustard Seed Garden Manual of Painting

Mai-mai Sze
9780691018195
£45.00
Trade Paperback
Art / Asian
March 1978
Princeton University Press

Originally published as Volume 2 of *The Tao of Painting*, this is the first English translation of the famous Chinese handbook, the "Chieh Tzu Yüan Hua Chuan" (original, 1679-1701). Mai-mai Sze has translated and annotated the texts of instructions, discussions of the fundamentals of painting, notes on the preparation of colors, and chief editorial prefaces.



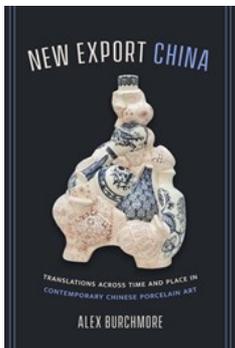
The Natural History of Edward Lear, New Edition

Robert McCracken Peck
9780691217239
£25.00
Paperback - with flaps
Art / History
April 2021
Princeton University Press

A beautifully illustrated exploration of Edward Lear's little-known career as a natural-history artist—now in a new expanded paperback edition

Edward Lear (1812–1888) is best known today for his witty limericks and endearing nonsense verse. But the celebrated author of "The Owl and the Pussy-Cat" also created some of the most stunning paintings of birds and mammals during an age when many species were just being discovered and brought to private menageries and zoos throughout Europe. *The Natural History of Edward Lear* brings together more than 200 of Lear's strikingly beautiful illustrations of animals, plants, and landscapes. Robert McCracken Peck sheds light on Lear's astounding creativity, productivity, and success as an artist. He discusses Lear's humor, extensive travels, and important place in the history of science, and shows how Lear influenced other artists from Beatrix Potter and Maurice Sendak to James Prosek and Walton Ford.

With a foreword by David Attenborough, a new chapter discussing Lear's interest in pets, and never-before-published illustrations by Lear, this new edition offers invaluable perspectives on a beloved writer who was also one of the greatest natural-history artists of all time.



New Export China

Alex Burchmore
9780520390010
£42.00
Hardcover
Art / Asian / Chinese
June 2023
University of California Press

Why do so many contemporary Chinese artists use porcelain in their work? In *New Export China*, Alex Burchmore presents a deep dive into a unique genre of ceramic art to describe a framework for a broader art practice. Focusing on the work of four artists from the 1990s through the 2010s—Liu Jianhua, Ai Weiwei, Ah Xian, and Sin-ying Ho—Burchmore reveals how the materiality of ceramics has been used to highlight China's role in global trade and to explore the function of this medium as a vessel for the transmission of Chinese art, culture, and ideas.

From its historical pedigree and transcultural relevance to its material allure and anthropomorphic resonance, porcelain offers artists a unique way to move between the global and the intimate, the mass produced and the handmade, and the foreign and the domestic. By dissecting both the legacy of porcelain export and current networks of exchange, Burchmore ultimately demonstrates why this ceramic practice is crucial to understanding the development of Chinese contemporary art.



Not What I Meant But Anyway

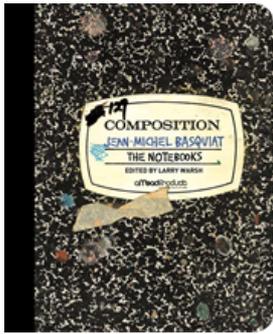
Revital Cohen
9781941332719
£17.99
Trade Paperback
Art / Criticism & Theory
November 2022
Columbia Books on Architecture and the City

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 Pietrousti, and Xiaoyu Weng.



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THE UNIVERSITY PRESS GROUP



The Notebooks

Jean-michel Basquiat
9780691167893
£30.00
Hardcover
Art / Individual Artists / Artists' Books
May 2015
[Princeton University Press](#)

A facsimile edition of the artist's fascinating working notebooks

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

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

Published in association with No More Rulers



Object Lessons in American Art

Karl Kusserow
9780691978857
£35.00
Trade Paperback
Art / American / African American & Black
March 2023
[Princeton University Art Museum](#)

A rich exploration of American artworks that reframes them within current debates on race, gender, the environment, and more

Object Lessons in American Art explores a diverse gathering of Euro-American, Native American, and African American art from a range of contemporary perspectives, illustrating how innovative analysis of historical art can inform, enhance, and afford new relevance to artifacts of the American past. The book is grounded in the understanding that the meanings of objects change over time, in different contexts, and as a consequence of the ways in which they are considered. Inspired by the concept of the object lesson, the study of a material thing or group of things in juxtaposition to convey embodied and underlying ideas, *Object Lessons in American Art* examines a broad range of art from Princeton University's venerable collections as well as contemporary works that imaginatively appropriate and reframe their subjects and style, situating them within current social, cultural, and artistic debates on race, gender, the environment, and more.

Distributed for the Princeton University Art Museum



On Weaving

Anni Albers
9780691177854
£42.00
Hardcover
Art / Individual Artists
October 2017
[Princeton University Press](#)

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

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

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

Now available for a new generation of readers, this expanded edition of *On Weaving* updates the book's original black-and-white illustrations with full-color photos, and features an afterword by Nicholas Fox Weber and essays by Manuel Cirauqui and Tai Smith that shed critical light on Albers and her career.

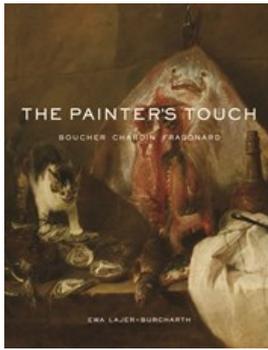


Ono-isms

Yoko Ono
9780691239224
£12.99
Hardcover
Art / History / Contemporary (1945-)
July 2023
[Princeton University Press](#)

A powerful collection of quotations from iconic artist and activist Yoko Ono

Ono-isms is a collection of provocative and powerful quotations from influential multimedia artist, singer, songwriter, and peace activist Yoko Ono, providing a richer understanding of this important cultural icon. Since emerging on the international art scene in the early 1960s, Ono has made profound contributions to visual and performance art, filmmaking, and experimental music in work that often radically questions the division between art and the everyday. In recent years she has embraced social media to communicate her artistic and activist messages to even broader audiences around the world. Gathered from interviews and other primary sources, this comprehensive and nuanced book sheds new light on a complex and multifaceted artist who has shaped our culture in countless ways.



The Painter's Touch

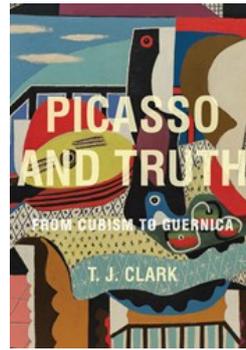
Ewa Lajer-Burcharth
9780691238319
£45.00
Trade Paperback
Art / History / Baroque & Rococo
September 2022
Princeton University Press

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

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

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

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



Picasso and Truth

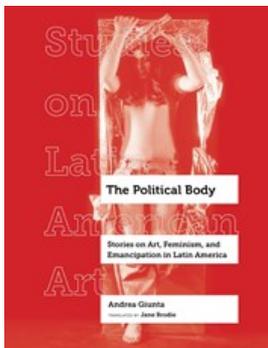
T. J. Clark
9780691157412
£38.00
Hardcover
Art / Criticism & Theory
May 2013
Princeton University Press

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

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

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

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



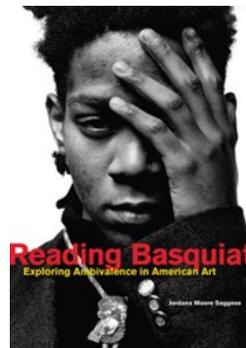
The Political Body

Andrea Giunta
9780520344327
£39.00
Hardcover
Art / History / Contemporary (1945-)
March 2023
University of California Press

How a constellation of Latin American artists explored the body, power, and emancipation—and expanded the meanings of feminist art.

In *The Political Body*, art historian Andrea Giunta explores gender and power in the work of Latin American artists from the 1960s to the present. Questioning the social place of women and proposing alternative understandings of biological bodies, these artists eroded repressive systems and created symbolic strategies of resistance to dictatorships, racism, and marginalization.

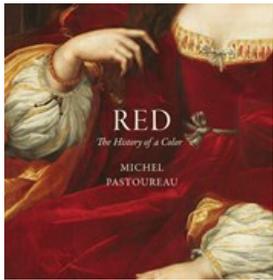
Giunta presents close readings of works—paintings, films, photography, multimedia art, installations, and performances—by a myriad of artists spanning from Argentina, Chile, and Uruguay to Brazil, Colombia, and Mexico. Examining themes of visibility, subjectivity, empathy, and liberation, *The Political Body* tells the story of an ongoing revolution, providing an active intervention in the history of feminist art in and beyond Latin America.



Reading Basquiat

Jordana Moore Saggese
9780520383340
£25.00
Trade Paperback
Art / Individual Artists
April 2021
University of California Press

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.



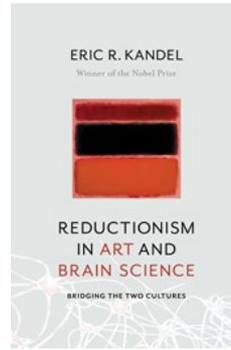
Red

Michel Pastoureau
9780691172774
£35.00
Hardcover
Art / History
February 2017
Princeton University Press

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

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

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

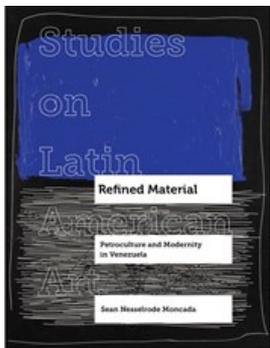


Reductionism in Art and Brain Science

Eric Kandel
9780231179638
£17.99
Trade Paperback
Art / Color Theory
June 2018
Columbia University Press

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

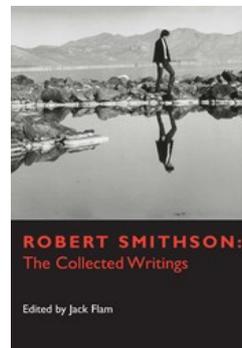
In *Reductionism in Art and Brain Science*, Kandel shows how this radically reductionist approach, applied to the most complex puzzle of our time—the brain—has been employed by modern artists who distill their subjective world into color, form, and light. Kandel demonstrates through bottom-up sensory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



Refined Material

Sean Nesselrode Moncada
9780520392465
£42.00
Hardcover
Art / History / Contemporary (1945-)
August 2023
University of California Press

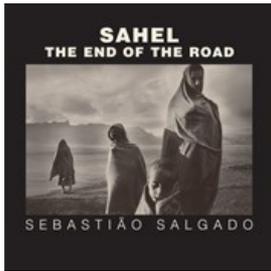
Venezuela's turbulent twentieth century saw boom and bust as the former Spanish colony transformed into a major postwar cultural player. In this sweeping study of visual and material production, Sean Nesselrode Moncada explores the integral relationship between the global oil industry and the celebrated rise of geometric abstraction, kinetic art, and modern architecture in midcentury Venezuela. Oil provided the crucible for national reinvention, ushering in a period of dizzying optimism and bitter disillusion as artists, architects, graphic designers, activists, and critics sought to define the terms of modernity. An innovative, transdisciplinary reevaluation of Venezuelan modernism, *Refined Material* reveals how the logic of refinement conditioned the terms of development and redefined our relationship to nature, matter, and one another.



Robert Smithson

Robert Smithson
9780520203853
£35.00
Trade Paperback
Art
April 1996
University of California Press

Since the 1979 publication of *The Writings of Robert Smithson*, Robert Smithson's significance as a spokesman for a generation of artists has been widely acknowledged and the importance of his thinking to contemporary artists and art critics continues to grow. In addition to a new introduction by Jack Flam, *The Collected Writings* includes previously unpublished essays by Smithson and gathers hard-to-find articles, interviews, and photographs. Together these provide a full picture of his wide-ranging views on art and culture.



Sahel

Sebastião Salgado
9780520241701
£53.00
Hardcover
Photography / Collections, Catalogs,
Exhibitions
October 2004
University of California Press

In 1984 Sebastião Salgado began what would be a fifteen-month project of photographing the drought-stricken Sahel region of Africa in the countries of Chad, Ethiopia, Mali, and Sudan, where approximately one million people died from extreme malnutrition and related causes. Working with the humanitarian organization Doctors Without Borders, Salgado documented the enormous suffering and the great dignity of the refugees. This early work became a template for his future photographic projects about other afflicted people around the world. Since then, Salgado has again and again sought to give visual voice to those millions of human beings who, because of military conflict, poverty, famine, overpopulation, pestilence, environmental degradation, and other forms of catastrophe, teeter on the edge of survival. Beautifully produced, with thoughtful supporting narratives by Orville Schell, Fred Ritchin, and Eduardo Galeano, this first U.S. edition brings some of Salgado's earliest and most important work to an American audience for the first time. Twenty years after the photographs were taken, *Sahel: The End of the Road* is still painfully relevant.

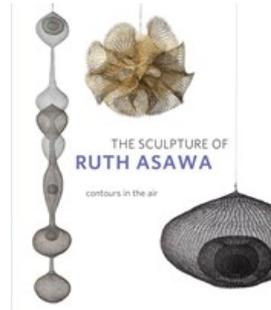
Born in Brazil in 1944, Sebastião Salgado studied economics in São Paulo and Paris and worked in Brazil and England. While traveling as an economist to Africa, he began photographing the people he encountered. Working entirely in a black-and-white format, Salgado highlights the larger meaning of what is happening to his subjects with an imagery that testifies to the fundamental dignity of all humanity while simultaneously protesting its violation by war, poverty, and other injustices. "The planet remains divided," Salgado explains. "The first world in a crisis of excess, the third world in a crisis of need." This disparity between the haves and the have-nots is the subtext of almost all of Salgado's work.



Seeing Is Forgetting the Name of the Thing One Sees

Lawrence Weschler
9780520256095
£28.00
Trade Paperback
Art / History / Modern (late 19th Century to 1945)
February 2009

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



The Sculpture of Ruth Asawa, Second Edition

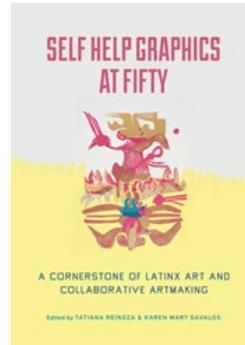
Timothy Anglin Burgard
9780520304840
£38.00
Trade Paperback
Art / Individual Artists
July 2020
University of California Press

An expanded edition of the definitive book on Ruth Asawa's fascinating life and her lasting contributions to American art.

The work of American artist Ruth Asawa (1926–2013) is brought into brilliant focus in this definitive book, originally published to accompany the first complete retrospective of Asawa's career, organized by the Fine Arts Museums of San Francisco in 2006. This new edition features an expanded collection of essays and a detailed illustrated chronology that explore Asawa's fascinating life and her lasting contributions to American art. Beginning with her earliest works—drawings and paintings created in the 1940s while she was studying at Black Mountain College—this beautiful volume traces Asawa's flourishing career in San Francisco and her trajectory as a pioneering modernist sculptor who is recognized internationally for her innovative wire sculptures, public commissions, and activism on behalf of public arts education.

Through her lifelong experimentations with wire, especially its capacity to balance open and closed forms, Asawa invented a powerful vocabulary that contributed a unique perspective to the field of twentieth-century abstract sculpture. Working in a variety of nontraditional media, Asawa performed a series of remarkable metamorphoses, leading viewers into a deeper awareness of natural forms by revealing their structural properties. Through her art, Asawa transfigured the commonplace into metaphors for life processes themselves. *The Sculpture of Ruth Asawa* establishes the importance of Asawa's work within a larger cultural context of artists who redefined art as a way of thinking and acting in the world, rather than as merely a stylistic practice.

This updated edition includes a new introduction and more than fifty new images, as well as original essays that reflect on the impact of American political history on Asawa's artistic vision, her experience with printmaking, and her friendship with photographer Imogen Cunningham. Contributors include Susan Ehrens, Mary Emma Harris, Karin Higa, Jacqueline Hoefer, Emily K. Doman Jennings, Paul J. Karlstrom, John Kreidler, Susan Stauter, Colleen Terry, and Sally B. Woodbridge.



Self Help Graphics at Fifty

Tatiana Reinoza
9780520390874
£30.00
Trade Paperback
Art / History / Contemporary (1945–)
April 2023
University of California Press

The definitive history of a cherished East Los Angeles institution over five decades of art making and community building.

Self Help Graphics at Fifty celebrates the ongoing legacy of an institution that has had profound aesthetic, economic, and political impact on the formation of Chicano and Latinx art in the United States.

Officially launched in 1973 during the Chicano Movement, Self Help Graphics & Art continues to serve on the cultural front. The institution's commitment to art, dignity for all, and empowerment of Chicano and Latinx artists appears in every aspect of programming, including the Día de los Muertos festival; the Barrio Mobile Art Studio, which brings art education to underserved schools; and the printmaking program, which offers an accessible medium infused with activist aims. Looking at the multiple genealogies of art that intersect in East Los Angeles, *Self Help Graphics at Fifty* bears witness to the organization's influential role in US and global art histories.

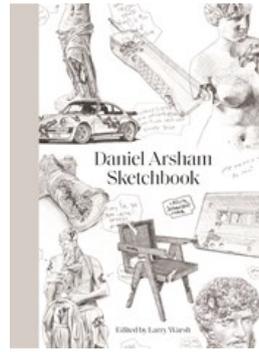


Six Years: The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries, consisting of a bibliography into which are inserted a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, and Asia (with occasional political overtones), edited and annotated by Lucy R. Lippard.

Six Years

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

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



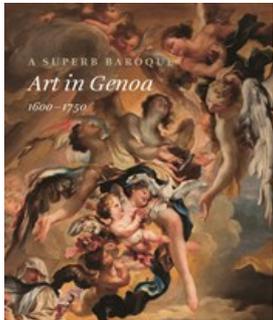
Sketchbook

Daniel Arsham
9780691234267
£30.00
Hardcover
Art / Individual Artists / Artists' Books
February 2022
Princeton University Press

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

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

Published in association with No More Rulers



A Superb Baroque

Jonathan Bober
9780691206516
£58.00
Hardcover
Art / History / Baroque & Rococo
April 2020
Princeton University Press

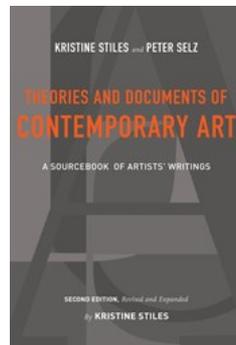
The legendary splendor of Genoese baroque art

Genoa completed its transformation from a faded maritime power into a thriving banking center for Europe in the seventeenth century. The wealth accumulated by its leading families spurred investment in the visual arts on an enormous scale. This volume explores how artists both foreign and native created a singularly rich and extravagant expression of the baroque in works of extraordinary variety, sumptuousness, and exuberance. This art, however, has remained largely hidden behind the facades of the city's palaces, with few works, apart from those by the school's great expatriates, found beyond its borders. As a result, the Genoese baroque has been insufficiently considered or appreciated.

Lavishly illustrated, *A Superb Baroque* is comprehensive, encompassing all the major media and participants. Presented are some 140 select works by the celebrated foreigners drawn to the city and its flourishing environment—from Peter Paul Rubens, Anthony van Dyck, and Giulio Cesare Procaccini to Pierre Puget, Marcantonio Franceschini, and Francesco Solimena; by the major Genoese masters active for much of their careers in other settings—Bernardo Strozzi, Giovanni Benedetto Castiglione, Filippo Parodi, and Alessandro Magnasco; and above all by the brilliantly synthetic but unfamiliar masters who worked primarily in Genoa itself—Gioacchino Assereto, Valerio Castello, Domenico Piola, and Gregorio De Ferrari. Offering three levels of exploration—essays that frame and interpret, section introductions that characterize principal currents and stages, and texts that elucidate individual works—this volume is by far the most extensive study of the Genoese baroque in the English language.

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

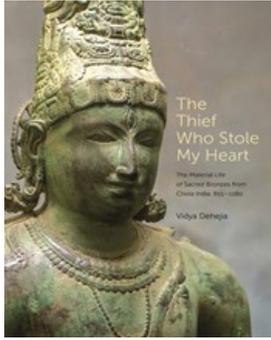
Exhibition Schedule
Scuderie del Quirinale, Rome
March 4–June 19, 2022



Theories and Documents of Contemporary Art

Kristine Stiles
9780520257184
£30.00
Trade Paperback
Art / History / Modern (late 19th Century to 1945)
September 2012
University of California Press

First published in 1996, this irreplaceable resource has now been updated, revised, and expanded by Kristine Stiles to represent thirty countries and more than one hundred new artists. Stiles has added forty images and a diverse roster of artists, including many who have emerged since the 1980s, such as Julie Mehretu, Carrie Mae Weems, Damien Hirst, Shirin Neshat, Cai Guo-Qian, Olafur Eliasson, Matthew Barney, and Takashi Murakami. The writings, which as before take the form of artists' statements, interviews, and essays, make vivid each artist's aesthetic approach and capture the flavor and intent of his or her work. The internationalism evident in this revised edition reflects the growing interest in the vitality of contemporary art throughout the world from the U.S. and Europe to the Middle East, Asia, Africa, Latin America, and Australia.



The Thief Who Stole My Heart

Vidya Dehejia
9780691202594
£62.00
Hardcover
Art / History
May 2021
[Princeton University Press](#)

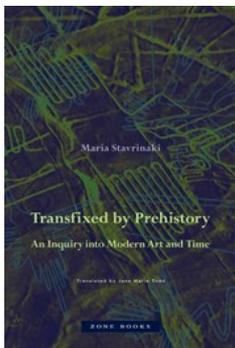
The first book to put the sacred and sensuous bronze statues from India's Chola dynasty in social context

From the ninth through the thirteenth century, the Chola dynasty of southern India produced thousands of statues of Hindu deities, whose physical perfection was meant to reflect spiritual beauty and divine transcendence. During festivals, these bronze sculptures—including Shiva, referred to in a saintly vision as “the thief who stole my heart”—were adorned with jewels and flowers and paraded through towns as active participants in Chola worship. In this richly illustrated book, leading art historian Vidya Dehejia introduces the bronzes within the full context of Chola history, culture, and religion. In doing so, she brings the bronzes and Chola society to life before our very eyes.

Dehejia presents the bronzes as material objects that interacted in meaningful ways with the people and practices of their era. Describing the role of the statues in everyday activities, she reveals not only the importance of the bronzes for the empire, but also little-known facets of Chola life. She considers the source of the copper and jewels used for the deities, proposing that the need for such resources may have influenced the Chola empire's political engagement with Sri Lanka. She also investigates the role of women patrons in bronze commissions and discusses the vast public records, many appearing here in translation for the first time, inscribed on temple walls.

From the Cholas' religious customs to their agriculture, politics, and even food, *The Thief Who Stole My Heart* offers an expansive and complete immersion in a community still accessible to us through its exquisite sacred art.

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

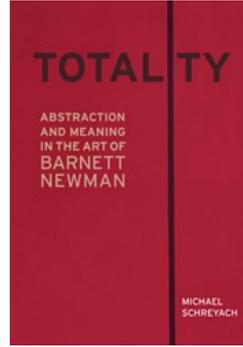


Transfixed by Prehistory

Maria Stavrinaki
9781942130659
£30.00
Hardcover
Art / History / Modern (late 19th Century to 1945)
May 2022
[Zone Books](#)

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.



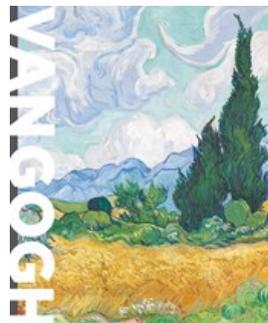
Totality

Michael Schreyach
9780520379510
£34.00
Hardcover
Art / Individual Artists
June 2023
[University of California Press](#)

An original and ambitious approach to understanding the creative achievements of one of the most important American artists of the twentieth century.

Totality offers a deeply researched and thoughtful account of the art of Barnett Newman (1905–1970). While Newman's paintings are widely regarded as among the most significant statements of abstract expressionism—and emblematic of modernism at midcentury—they pose distinct challenges to formal description and historical evaluation. With this book, Michael Schreyach guides readers toward a transformed understanding of Newman's profound body of work.

Through a sequence of close readings, Schreyach examines six key terms—symbol, surface, self-evidence, space, standpoint, and scale—that illuminate the meaning of Newman's claims for the “metaphysical” content of his art. *Totality* progresses from the meticulous analysis of the technical structure and visual appearance of specific works to critical and archivally documented arguments about Newman's intentions. The result is an altogether original interpretation of the artist's enterprise, as surprising as it is nuanced.



Van Gogh and the Seasons

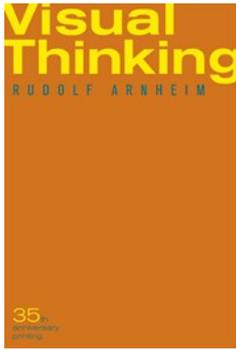
Sjraar Van Heugten
9780691179711
£50.00
Hardcover
Art / European
March 2018
[Princeton University Press](#)

A new look at the ways van Gogh represented the seasons and the natural world throughout his career

The changing seasons captivated Vincent van Gogh (1853–90), who saw in their unending cycle the majesty of nature and the existence of a higher force. *Van Gogh and the Seasons* is the first book to explore this central aspect of van Gogh's life and work.

Van Gogh often linked the seasons to rural life and labor as men and women worked the land throughout the year. From his depictions of peasants and sowers to winter gardens, riverbanks, orchards, and harvests, he painted scenes that richly evoke the sensory pleasures and deprivations particular to each season. This stunning book brings to life the locales that defined his tumultuous career, from Arles, where he experienced his most crucial period of creativity, to Auvers-sur-Oise, where he committed suicide. It looks at van Gogh's interpretation of nature, the religious implications of the seasons in his time, and how his art was perceived against the backdrop of various symbolist factions, antimaterialist debates, and esoteric beliefs in fin de siècle Paris. The book also features revealing extracts from the artist's correspondence and artworks from his own collection that provide essential context to the themes in his work.

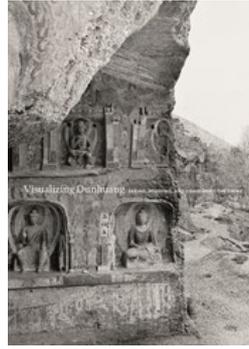
Breathtakingly illustrated and featuring informative essays by Sjraar van Heugten, Joan Greer, and Ted Gott, *Van Gogh and the Seasons* shines new light on the extraordinary creative vision of one of the world's most beloved artists.



Visual Thinking

Rudolf Arnheim
9780520242265
£25.00
Trade Paperback
Art
April 2004
University of California Press

For thirty-five years *Visual Thinking* has been the gold standard for art educators, psychologists, and general readers alike. In this seminal work, Arnheim, author of *The Dynamics of Architectural Form*, *Film as Art*, *Toward a Psychology of Art*, and *Art and Visual Perception*, asserts that all thinking (not just thinking related to art) is basically perceptual in nature, and that the ancient dichotomy between seeing and thinking, between perceiving and reasoning, is false and misleading. An indispensable tool for students and for those interested in the arts.



Visualizing Dunhuang

Shengliang Zhao
9780691208169
£55.00
Trade Paperback
Art / Asian / Chinese
June 2021
Princeton University Press

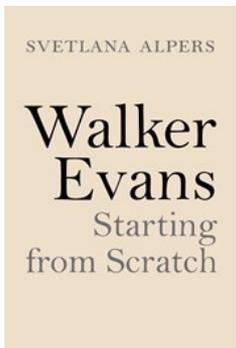
A beautifully illustrated study of the caves at Dunhuang, exploring how this important Buddhist site has been visualized from its creation to today

Situated at the crossroads of the northern and southern routes of the ancient silk routes in western China, Dunhuang is one of the richest Buddhist sites in the world, with more than 500 richly decorated cave temples constructed between the fourth and fourteenth centuries. The sculptures, murals, portable paintings, and manuscripts found in the Mogao and Yulin Caves at Dunhuang represent every aspect of Buddhism. From its earliest construction to the present, this location has been visualized by many individuals, from the architects, builders, and artists who built the caves to twentieth-century explorers, photographers, and conservators, as well as contemporary artists.

Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves is a paperback edition of the ninth volume of the magnificent nine-volume hardback set, and examines how the Lo Archive, a vast collection of photographs taken in the 1940s of the Mogao and Yulin Caves, inspires a broad range of scholarship. Lavishly illustrated with selected Lo Archive and modern photographs, the essays address three main areas—Dunhuang as historical record, as site, and as art and art history. Leading experts across three continents examine a wealth of topics, including expeditionary photography and cave architecture, to demonstrate the intellectual richness of Dunhuang. Diverse as they are in their subjects and methodologies, the essays represent only a fraction of what can be researched about Dunhuang. The high concentration of caves at Mogao and Yulin and their exceptional contents chronicle centuries of artistic styles, shifts in Buddhist doctrine, and patterns of political and private patronage—providing an endless source of material for future work.

Contributors include Neville Agnew, Dora Ching, Jun Hu, Annette Juliano, Richard Kent, Wei-Cheng Lin, Cary Liu, Maria Menshikova, Jerome Silbergeld, Roderick Whitfield, and Zhao Shengliang.

Published in association with the Tang Center for East Asian Art, Princeton University



Walker Evans

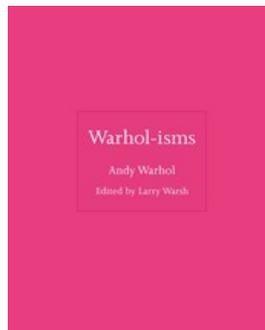
Svetlana Alpers
9780691195872
£35.00
Hardcover
Photography / Individual Photographers /
Artists' Books
October 2020
Princeton University Press

A magisterial study of celebrated photographer Walker Evans

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

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

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



Warhol-isms

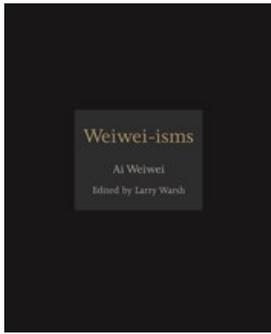
Andy Warhol
9780691235035
£12.99
Hardcover
Art / Individual Artists
May 2022
Princeton University Press

A unique collection of brilliant quotations from the legendary Pop artist

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

Select quotations from the book:

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



Weiwei-isms

Ai Weiwei
9780691157665
£12.99
Hardcover
Art / Individual Artists / Artists' Books
December 2012
Princeton University Press

The quotable Ai Weiwei

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

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

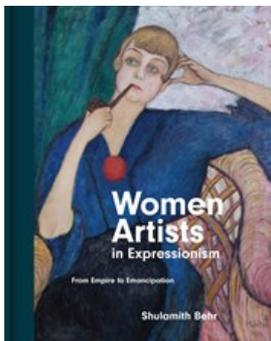
Select Quotes from the Book:

On Freedom of Expression

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

On Art and Activism

- "Everything is art. Everything is politics."



Women Artists in Expressionism

S Behr
9780691044620
£50.00
Hardcover
Art / Women Artists
November 2022
Princeton University Press

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

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

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

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



White

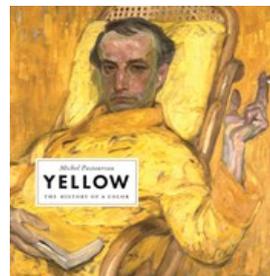
Michel Pastoureau
9780691243498
£35.00
Hardcover
Art / History
January 2023
Princeton University Press

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

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

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

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



Yellow

Michel Pastoureau
9780691198255
£35.00
Hardcover
Art / History
November 2019
Princeton University Press

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.