

The University Press Group

Art & Photography

University of California Press

Columbia University Press

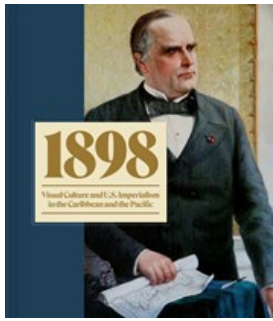
Princeton University Press

New and Best of Backlist

Autumn 2023



CALIFORNIA
COLUMBIA
PRINCETON
THE UNIVERSITY PRESS GROUP



1898

Taina Caragol

9780691246208

£42.00 • \$49.95

Hardcover

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

December 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.

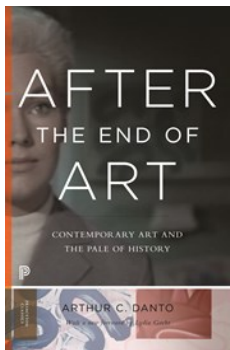
Taina Caragol and Kate Clarke Lemay tell the story of 1898 by bringing together portraits of U.S. figures who favored overseas expansion, such as William McKinley and Theodore Roosevelt, with those of leading figures who resisted colonization, including Eugenio María de Hostos of Puerto Rico; José Martí 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



After the End of Art

Arthur C. Danto

9780691163895

£16.99 • \$19.95

Trade Paperback

Art / History / Contemporary (1945-)

September 2014

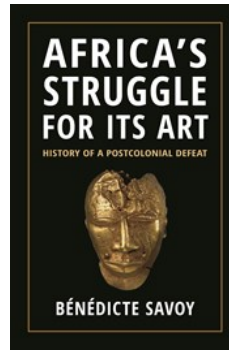
Princeton University Press

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.



Africa's Struggle for Its Art

Bénédicte Savoy

9780691234731

£25.00 • \$29.95

Hardcover

Art / African

April 2022

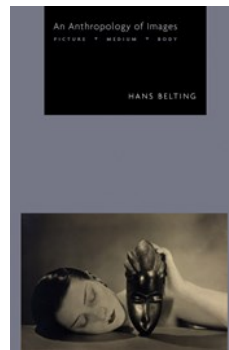
Princeton University Press

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.



An Anthropology of Images

Hans Belting

9780691160962

£28.00 • \$33.00

Trade Paperback

Art / Criticism & Theory

July 2014

Princeton University Press

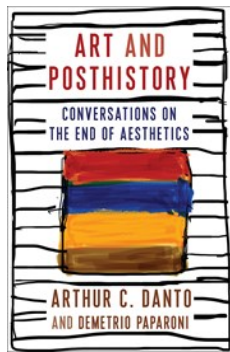
A compelling theory that places the origin of human picture making in the body

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-embodiment 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.



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Art and Posthistory

Arthur C. Danto

9780231204774

£16.99 • \$20.00

Trade Paperback

Philosophy / Aesthetics

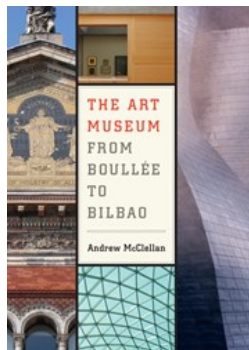
August 2022

Columbia University Press

From the 1990s until just before his death, the legendary art critic and philosopher Arthur C. Danto carried out extended conversations about contemporary art with the prominent Italian critic Demetrio Paparoni. Their discussions ranged widely over a vast range of topics, from American pop art and minimalism to abstraction and appropriationism. Yet they continually returned to the concepts at the core of Danto's thinking—posthistory and the end of aesthetics—provocative notions that to this day shape questions about the meaning and future of contemporary art.

Art and Posthistory presents these rich dialogues and correspondence, testifying to the ongoing importance of Danto's ideas. It offers readers the opportunity to experience the intellectual excitement of Danto in person, speculating in a freewheeling yet erudite style. Danto and Paparoni discuss figures such as Andy Warhol, Marcel Duchamp, Franz Kline, Sean Scully, Clement Greenberg, Cindy Sherman, and Wang Guangyi, offering both insightful comments on individual works and sweeping observations about wider issues. On occasion, the artist Mimmo Paladino and the philosopher Mario Perniola join the conversation, enlivening the discussion and adding their own perspectives.

The book also features an introductory essay by Paparoni that provides lucid analysis of Danto's thinking, emphasizing where the two disagree as well as what they learned from each other.



The Art Museum from Boullée to Bilbao

Andrew McClellan

9780520251267

£33.00 • \$38.95

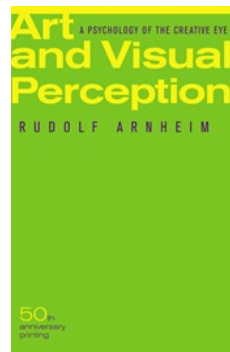
Trade Paperback

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.



Art and Visual Perception, Second Edition

Rudolf Arnheim

9780520243835

£28.00 • \$32.95

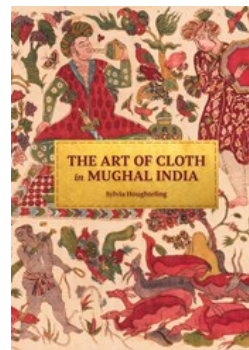
Trade Paperback

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 of Cloth in Mughal India

Sylvia Houghteling

9780691215785

£58.00 • \$68.00

Hardcover

Art / Asian / Indian & South Asian

March 2022

Princeton University Press

A richly illustrated history of textiles in the Mughal Empire

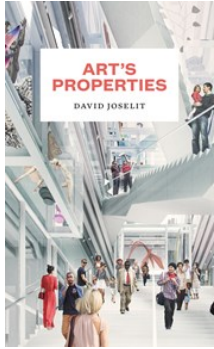
In the sixteenth and seventeenth centuries, a vast array of textiles circulated throughout the Mughal Empire. Made from rare fibers and crafted using virtuosic techniques, these exquisite objects animated early modern experience, from the intimate, sensory pleasure of garments to the monumentality of 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.



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Art's Properties

David Joselit

9780691236049

£22.00 • \$27.95

Hardcover

Art / Criticism & Theory

February 2023

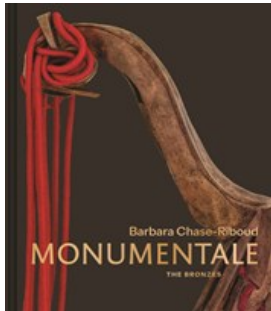
Princeton University Press

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.



Barbara Chase-Riboud

Monumentale

Christophe Cherix

9780691244648

£42.00 • \$49.95

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.

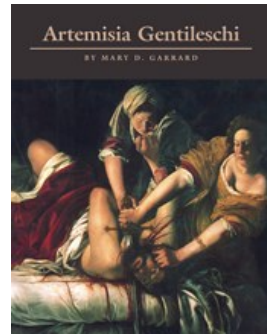
The book features both celebrated and never-before-seen artworks that highlight Chase-Riboud's groundbreaking contributions to contemporary sculpture. In addition to some forty sculptures, the book presents nearly twenty works on paper, a selection of Chase-Riboud's poetry, and excerpts from an interview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



Artemisia Gentileschi

Mary D. Garrard

9780691002859

£52.00 • \$63.00

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.



On Beauty and Being Just

Elaine Scarry

9780691089591

£16.99 • \$19.95

Trade Paperback

Literary Criticism / Semiotics & Theory

November 2001

Princeton University Press

Have we become beauty-blind? For two decades or more in the humanities, various political arguments have been put forward against beauty: that it distracts us from more important issues; that it is the handmaiden of privilege; and that it masks political interests. In *On Beauty and Being Just* Elaine Scarry not only defends beauty from the political arguments against it but also argues that beauty does indeed press us toward a greater concern for justice. Taking inspiration from writers and thinkers as diverse as Homer, Plato, Marcel Proust, Simone Weil, and Iris Murdoch as well as her own experiences, Scarry offers up an elegant, passionate manifesto for the revival of beauty in our intellectual work as well as our homes, museums, and classrooms.

Scarry argues that our responses to beauty are perceptual events of profound significance for the individual and for society. Presenting us with a rare and exceptional opportunity to witness fairness, beauty assists us in our attention to justice. The beautiful object renders fairness, an abstract concept, concrete by making it directly available to our sensory perceptions. With its direct appeal to the senses, beauty stops us, transfixes us, fills us with a "surfeit of aliveness." In so doing, it takes the individual away from the center of his or her self-preoccupation and thus prompts a distribution of attention outward toward others and, ultimately, she contends, toward ethical fairness.

Scarry, author of the landmark *The Body in Pain* and one of our bravest and most creative thinkers, offers us here philosophical critique written with clarity and conviction as well as a passionate plea that we change the way we think about beauty.



Black

Michel Pastoureau

9780691139302

£30.00 • \$35.00

Hardcover

Art / History

November 2008

Princeton University Press

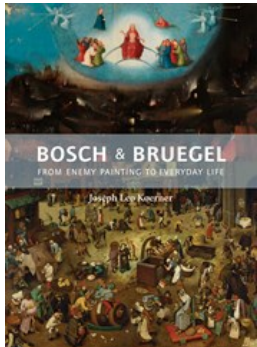
The story of the color black in art, fashion, and culture—from the beginning of history to the twenty-first century

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

£58.00 • \$68.00

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



Blue

Michel Pastoureau

9780691181363

£35.00 • \$39.95

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.

ART/WORK



Ceramic Art

Margaret S. Graves

9780691226637

£25.00 • \$29.95

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

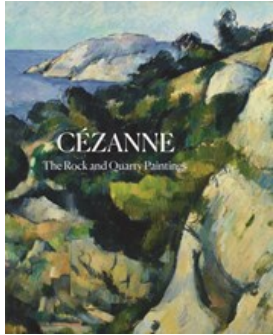
Concise but comprehensive, *Ceramic Art* brings together the voices of art historians, conservators, and artists to tell the history of making art from fired clay. The story spans history and continents, examining the global traditions of ceramists that range from pre-Columbian Peruvian artisans to contemporary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



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Cézanne
John Elderfield
9780300250480
£38.00 • \$45.00
Hardcover
Art / Individual Artists / Monographs
April 2020
Princeton University Art Museum

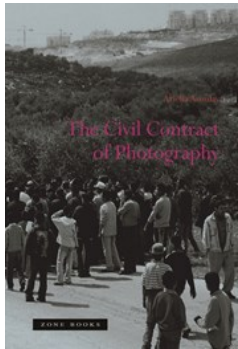
A rich vein of the artist's mature work, depicting the foundations of landscape and place

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.

Distributed for the Princeton University Art Museum

Exhibition Schedule:

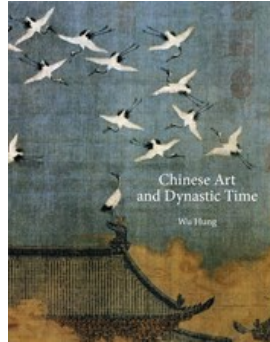
Princeton University Art Museum



The Civil Contract of Photography
Ariella Azoulay
9781890951894
£25.00 • \$29.95
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.



Chinese Art and Dynastic Time
Hung Wu
9780691231013
£58.00 • \$68.00
Hardcover
Art / Asian / Chinese
May 2022
Princeton University Press

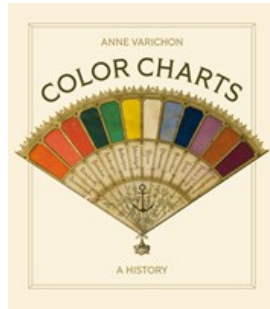
A sweeping look at Chinese art across the millennia that upends traditional perspectives and offers new pathways for art history

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



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

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

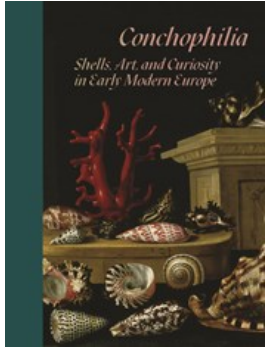
The need to categorize and communicate color has mobilized practitioners and scholars for centuries. *Color Charts* describes the many different methods and ingenious devices developed since the fifteenth century by doctors, naturalists, dyers, and painters to catalog fragments of colors. With the advent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

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

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



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Conchophilia

Marisa Anne Bass

9780691248592

£35.00 • \$40.00

Trade Paperback

Art / History

May 2023

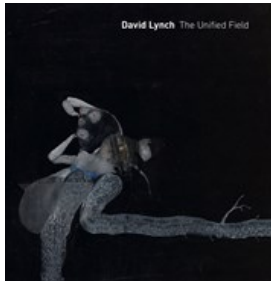
Princeton University Press

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.



David Lynch: The Unified Field

Robert Cozzolino

9780520283961

£34.00 • \$39.95

Hardcover

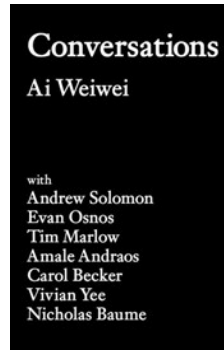
Art / Collections, Catalogs, Exhibitions

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



Conversations

Ai Weiwei

9780231197397

£16.99 • \$19.95

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.



I Declare A Permanent State of Happiness

K Goldsmith

9781912475186

£42.00 • \$50.00

Trade Paperback

Art / Individual Artists / Monographs

June 2023

Eris

"My entire poetic production is founded upon Wittgenstein's later writings. Although it has sat on my shelf for decades, I never actually read the *Tractatus*. But I always loved the idea of it; I am a conceptual writer, after all."— Kenneth Goldsmith

A major philosophical work, one of the most important written in the twentieth century, *Tractatus Logico-Philosophicus* is Ludwig Wittgenstein's attempt to conquer reality through logic. Written as a series of precisely numbered propositions, it elucidates the relationship of language to logic and to reality, ending with an infamous statement of breathtaking clarity: "What can be said at all, can be said clearly; and what we cannot talk about we must pass over to silence".

Originally conceived as part of ERIS's *Marginalia* series of hand-annotated classics, this special edition consists of sixty-two original artworks inspired by the famous tract. Collages, drawings, sketches, handwritten comments, blacked-out and blanching text, shopping receipts and scans-within-scans—these are some of the techniques that appear in the pages of this book.

Kenneth Goldsmith, on his maiden voyage into the unforgiving rigour of Wittgenstein's *Tractatus*, shows no appetite for timidity. His works, placed side-by-side with the original text, reveal the breadth and depth not just of its original author's genius, but also of the intervening artist's creative fervour. This is a unique book, beautifully presented in large bound format, and including a handwritten afterword by the artist.



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Edward Hopper

Gail Levin

9780520393387

£25.00 • \$29.95

Trade Paperback

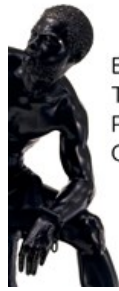
Art / History / Modern (late 19th Century to 1945)

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.



Emancipation

Maggie Adler

9780520393301

£38.00 • \$45.00

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.

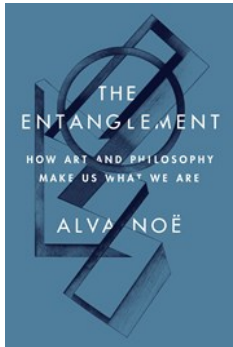
Published in association with the Amon Carter Museum of American Art

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



The Entanglement

Alva Noë

9780691188812

£22.00 • \$27.95

Hardcover

Philosophy / Aesthetics

June 2023

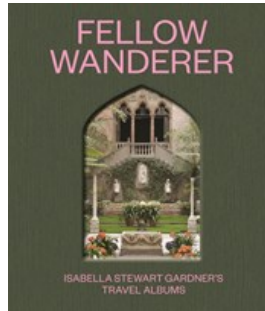
Princeton University Press

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

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

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

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



Fellow Wanderer

Diana Seave Greenwald

9780691973869

£45.00 • \$55.00

Hardcover

Art / American

April 2023

Princeton University Press

A revealing and beautifully illustrated critical edition of Gardner's collaged travel albums

In 1865, art collector and philanthropist Isabella Stewart Gardner (1840–1924) lost her only child to pneumonia at less than two years old. In an effort to rouse her from depression, Gardner and her husband, Jack, travelled to northern Europe and Russia. It was the first of many trips abroad that would eventually take her from the Middle East to Asia—trips that she documented in exquisitely crafted collaged travel albums. *Fellow Wanderer* brings together nearly thirty of Gardner's striking travelogues, spanning some thirty-nine countries and offering invaluable perspective on the global influences on this legendary collector and patron of the arts.

This book features beautiful facsimiles of Gardner's travel albums—largely unpublished until now—along with essays by leading scholars who place these diaries and sketchbooks within the context of the art and culture of Europe, the Middle East, and Asia in the nineteenth century. The essays explore a host of topics, such as Gardner's engagement with world religions while abroad, how she incorporated designs and ideas from around the globe into her Boston museum, and the ways in which the imperial power structures of the era facilitated her travels.

Lushly illustrated, *Fellow Wanderer* provides a uniquely intimate look at how Gardner's rich and diverse experiences abroad instilled her collecting and patronage with a truly global vision of art.

Distributed for the Isabella Stewart Gardner Museum

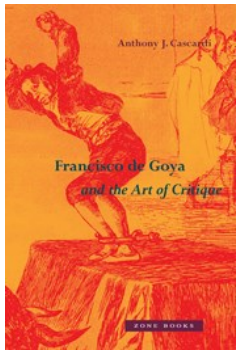
Exhibition Schedule

Isabella Stewart Gardner Museum, Boston

February 16–May 21, 2023



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Francisco de Goya and the Art of Critique

Anthony J. Cascardi

9781942130697

£35.00 • \$39.95

Hardcover

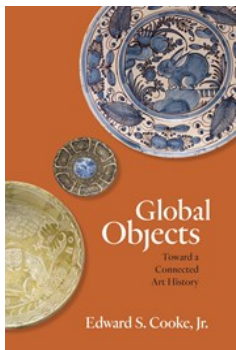
Art / History / Romanticism

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.



Global Objects

Edward S. Cooke

9780691184739

£30.00 • \$37.00

Trade Paperback

Art / History

October 2022

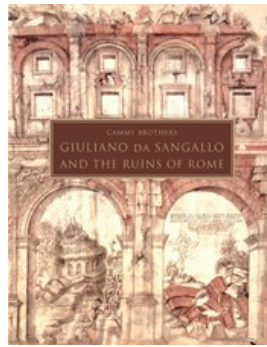
Princeton University Press

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.



Giuliano da Sangallo and the Ruins of Rome

Cammy Brothers

9780691193793

£65.00 • \$79.00

Hardcover

Art / History / Renaissance

January 2022

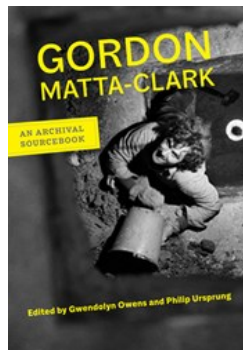
Princeton University Press

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.



Gordon Matta-Clark

Gordon Matta-Clark

9780520280267

£38.00 • \$45.00

Trade Paperback

Art / American

October 2022

University of California Press

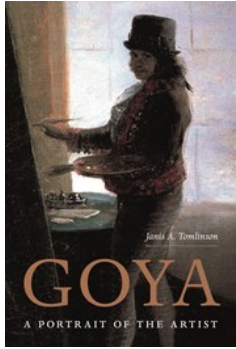
An essential reference that provides new understanding of the thought processes of one of the most radical artists of the late twentieth century.

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.



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Goya

Janis Tomlinson

9780691234120

£20.00 • \$24.95

Trade Paperback

Biography & Autobiography / Artists,

Architects, Photographers

June 2022

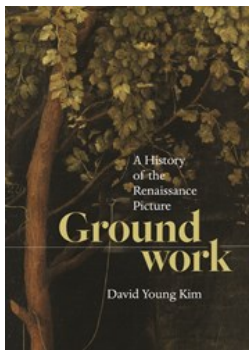
Princeton University Press

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.



Groundwork

David Young Kim

9780691231174

£55.00 • \$65.00

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.



Green

Michel Pastoureau

9780691159362

£35.00 • \$39.95

Hardcover

Art / History

August 2014

Princeton University Press

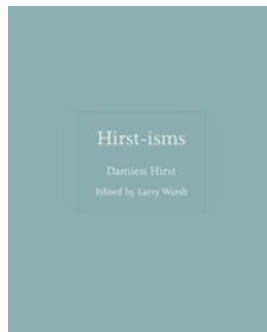
In this beautiful and richly illustrated book, the acclaimed author of *Blue* and *Black* presents a fascinating and revealing history of the color green in European societies from prehistoric times to today. Examining the evolving place of green in art, clothes, literature, religion, science, and everyday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



Hirst-isms

Damien Hirst

9780691239859

£12.99 • \$16.95

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.

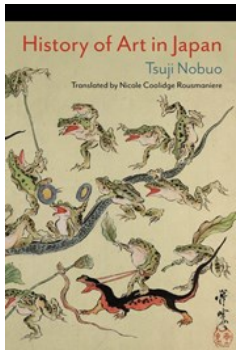
Gathered from interviews and other primary sources and organized by subject, these quotations explore Hirst's early years, family life, and the beginnings of his fascination with art; the major themes of his work; his influences and heroes; his motivation; his process and the boundary-pushing production 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."



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History of Art in Japan

Nicole Coolidge Rousmaniere

9780231193412

£30.00 • \$34.95

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.



Inside the White Cube

Brian O'Doherty

9780520220409

£27.00 • \$31.95

Trade Paperback

Art

January 2000

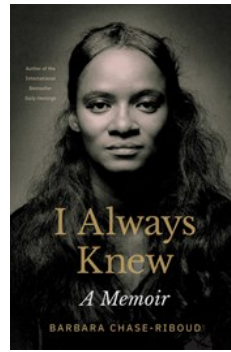
University of California Press

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*.



I Always Knew

Barbara Chase-Riboud

9780691234274

£35.00 • \$39.95

Hardcover

Biography & Autobiography / Artists,

Architects, Photographers

October 2022

Princeton University Press

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

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

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

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



Island Zombie

Roni Horn

9780691248622

£25.00 • \$29.95

Trade Paperback

Art / Individual Artists / Artists' Books

February 2023

Princeton University Press

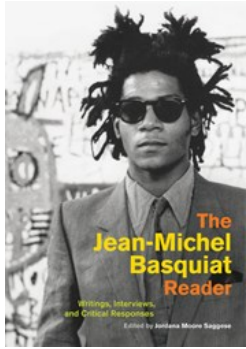
An evocative chronicle of the power of solitude in the natural world

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 • \$34.95

Trade Paperback

Art / Individual Artists

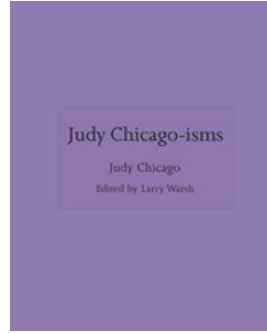
March 2021

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.



Judy Chicago-isms

Judy Chicago

9780691253961

£12.99 • \$16.95

Hardcover

Art / American

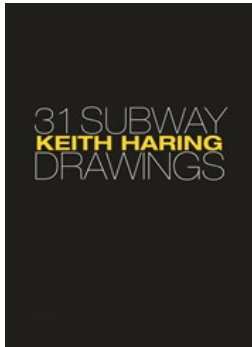
November 2023

Princeton University Press

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

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

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



Keith Haring

Jeffrey Deitch

9780691229973

£35.00 • \$39.95

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



Keith Haring | Jean-Michel Basquiat

Dieter Buchhart

9781925432725

£42.00 • \$49.95

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



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Life Magazine and the Power of Photography

Katherine A. Bussard

9780300250886

£50.00 • \$60.00

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.

Distributed for the Princeton University Art Museum

Exhibition Schedule:



Mathematics and Art

Lynn Gamwell

9780691165288

£50.00 • \$60.00

Hardcover

Art / History

November 2015

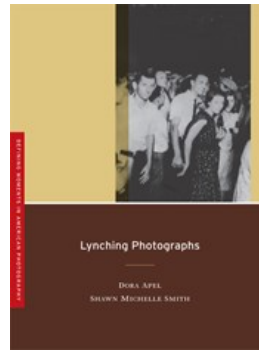
Princeton University Press

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.



Lynching Photographs

Dora Apel

9780520253322

£25.00 • \$28.95

Trade Paperback

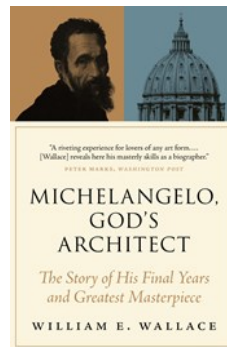
Photography / Collections, Catalogs,

Exhibitions

January 2008

University of California Press

Why do we look at lynching photographs? What is the basis for our curiosity, rage, indignation, or revulsion? Beginning in the late nineteenth century, nearly five thousand blacks were put to death at the hands of lynch mobs throughout America. In many communities it was a public event, to be witnessed, recorded, and made available by means of photographs. In this book, the art historian Dora Apel and the American Studies scholar Shawn Michelle Smith examine lynching photographs as a way of analyzing photography's historical role in promoting and resisting racial violence. They further suggest how these photographs continue to affect the politics of spectatorship. In clear prose, and with carefully chosen images, the authors chart the history of lynching photographs—their meanings, uses, and controversial display—and offer terms in which to understand our responsibilities as viewers and citizens.



Michelangelo, God's Architect

William E. Wallace

9780691212753

£16.99 • \$19.95

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.



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Mike Henderson

Sampada Aranke

9780520388055

£38.00 • \$45.00

Hardcover

Art / Collections, Catalogs, Exhibitions

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, heteromascularity, 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



Not What I Meant But Anyway

Revital Cohen

9781941332719

£18.99 • \$23.00

Trade Paperback

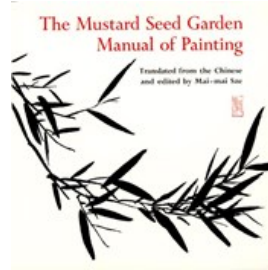
Art / Criticism & Theory

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 Hillyard, Andrés Jaque, Lucia Pietroiusti, and Xiaoyu Weng.



The Mustard Seed Garden Manual of Painting

Mai-mai Sze

9780691018195

£48.00 • \$58.00

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 Notebooks

Jean-Michel Basquiat

9780691167893

£30.00 • \$35.00

Hardcover

Art / Individual Artists / Artists' Books

May 2015

Princeton University Press

A facsimile edition of the artist's fascinating working notebooks

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

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

Published in association with No More Rulers



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Object Lessons in American Art

Karl Kusserow

9780691978857

£35.00 • \$39.95

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



Perfect Me

Heather Widdows

9780691197142

£22.00 • \$27.95

Trade Paperback

Philosophy / Aesthetics

February 2020

Princeton University Press

How looking beautiful has become a moral imperative in today's world

The demand to be beautiful is increasingly important in today's visual and virtual culture. Rightly or wrongly, being perfect has become an ethical ideal to live by, and according to which we judge ourselves a success or failure. *Perfect Me* explores the changing nature of the beauty ideal, showing how it is more dominant, demanding, and global than ever before. Arguing that our perception of the self is changing, Heather Widdows shows that more and more, we locate the self in the body. Nobody is firm enough, thin enough, smooth enough, or buff enough—not without significant effort and cosmetic intervention. To understand these rising demands, we need to recognize their ethical aspect and seek out new communal responses.



On Weaving

Anni Albers

9780691177854

£48.00 • \$58.00

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 T'ai Smith that shed critical light on Albers and her career.



Philosophers on Art from Kant to the Postmodernists

Christopher Kul-want

9780231140959

£30.00 • \$36.00

Trade Paperback

Philosophy / Aesthetics

June 2010

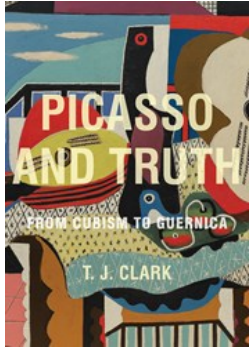
Columbia University Press

Here, for the first time, Christopher Kul-Want brings together twenty-five texts on art written by twenty philosophers. Covering the Enlightenment to postmodernism, these essays draw on Continental philosophy and aesthetics, the Marxist intellectual tradition, and psychoanalytic theory, and each is accompanied by an overview and interpretation.

The volume features Martin Heidegger on Van Gogh's shoes and the meaning of the Greek temple; Georges Bataille on Salvador Dalí's *The Lugubrious Game*; Theodor W. Adorno on capitalism and collage; Walter Benjamin and Roland Barthes on the uncanny nature of photography; Sigmund Freud on Leonardo Da Vinci and his interpreters; Jacques Lacan and Julia Kristeva on the paintings of Holbein; Freud's postmodern critic, Gilles Deleuze on the visceral paintings of Francis Bacon; and Giorgio Agamben on the twin traditions of the Duchampian ready-made and Pop Art. Kul-Want elucidates these texts with essays on aesthetics, from Hegel and Nietzsche to Badiou and Rancière, demonstrating how philosophy adopted a new orientation toward aesthetic experience and subjectivity in the wake of Kant's powerful legacy.



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Picasso and Truth

T. J. Clark

9780691157412

£38.00 • \$45.00

Hardcover

Art / Criticism & Theory

May 2013

Princeton University Press

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

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



Red

Michel Pastoureau

9780691172774

£35.00 • \$39.95

Hardcover

Art / History

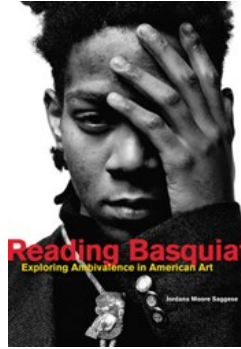
February 2017

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.



Reading Basquiat

Jordana Moore Saggese

9780520383340

£25.00 • \$29.95

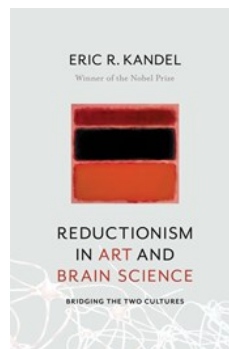
Trade Paperback

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.



Reductionism in Art and Brain Science

Eric R. Kandel

9780231179638

£18.99 • \$22.95

Trade Paperback

Art / Color Theory

June 2018

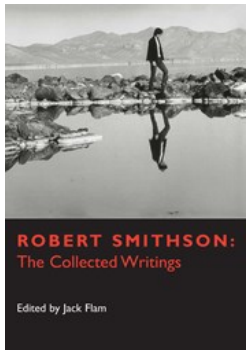
Columbia University Press

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.



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PRINCETON
THE UNIVERSITY PRESS GROUP



Robert Smithson

Robert Smithson

9780520203853

£35.00 • \$41.95

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 • \$63.00

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 Wechsler

9780520256095

£28.00 • \$32.95

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 Wechsler and light and space master Irwin. It surveys many of Irwin's site-conditioned projects—in particular the Central Gardens at the Getty Museum (the subject of an epic battle with the site's principal architect, Richard Meier) and the design that transformed an abandoned Hudson Valley factory into Dia's new Beacon campus—enhancing what many had already considered the best book ever on an artist.



Six Years

Lucy R. Lippard

9780520210134

£29.00 • \$33.95

Trade Paperback

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

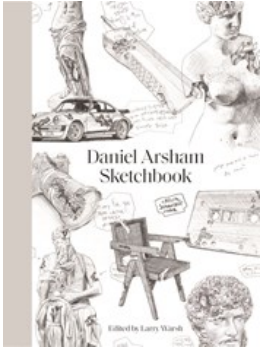
April 1997

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.



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Sketchbook

Daniel Arsham

9780691234267

£30.00 • \$35.00

Hardcover

Art / Individual Artists / Artists' Books

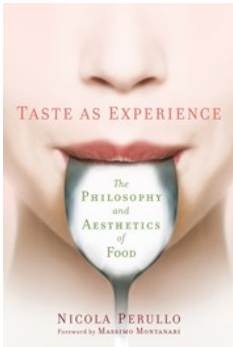
February 2022

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



Taste as Experience

Nicola Perullo

9780231173483

£25.00 • \$30.00

Hardcover

Philosophy / Aesthetics

April 2016

Columbia University Press

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

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



Sofonisba's Lesson

Michael W. Cole

9780691198323

£58.00 • \$68.00

Hardcover

Art / History / Renaissance

February 2020

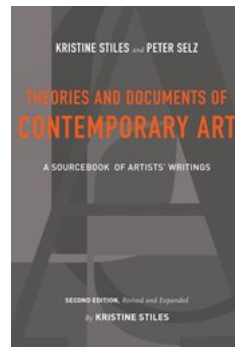
Princeton University Press

The formation and career of the first major woman artist of the Renaissance

Sofonisba Anguissola (ca. 1535–1625) was the daughter of minor Lombard aristocrats who made the unprecedented decision to have her trained as a painter outside the family house. She went on to serve as an instructor to Isabel of Valois, the young queen of Spain. *Sofonisba's Lesson* sheds new light on Sofonisba's work, offering a major reassessment of a Renaissance painter who changed the image of women's education in Europe—and who transformed Western attitudes about who could be an artist.

In this book, Michael Cole demonstrates how teaching and learning were central themes of Sofonisba's art, which shows women learning to read, play chess, and paint. He looks at how her pictures challenged conventional ideas about the teaching of young girls, and he discusses her place in the history of the amateur, a new Renaissance type. The book examines Sofonisba's relationships with the group of people for whom her practice was important—her father Amilcare, her teacher Bernardino Campi, the men and women who sought to be associated with her, and her sisters and the other young women who followed her path.

Sofonisba's Lesson concludes with a complete illustrated catalog of the more than two hundred known paintings and drawings that writers have associated with Sofonisba over the past 450 years, with a full accounting of modern scholarly opinion on each.



Theories and Documents of Contemporary Art

Kristine Stiles

9780520257184

£30.00 • \$34.95

Trade Paperback

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

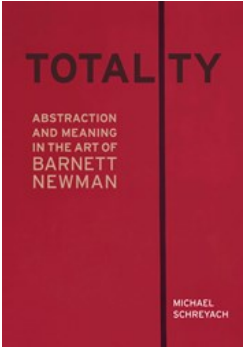
September 2012

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.



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Totality
Michael Schreyach
9780520379510
£34.00 • \$40.00
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.



Visualizing Dunhuang
Shengliang Zhao
9780691208169
£58.00 • \$68.00
Trade Paperback
Art / Asian / Chinese
June 2021
Princeton University Press

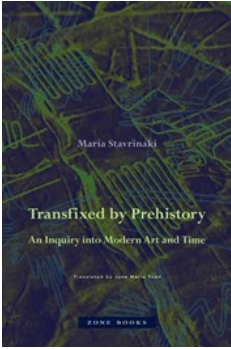
A beautifully illustrated study of the caves at Dunhuang, exploring how this important Buddhist site has been visualized from its creation to today

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.

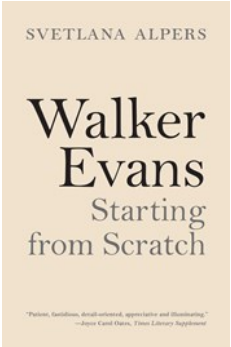
Published in association with the Tang Center for East Asian Art, Princeton University



Transfixed by Prehistory
Maria Stavrinaki
9781942130659
£30.00 • \$35.00
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.



Walker Evans
Svetlana Alpers
9780691222615
£25.00 • \$29.95
Trade Paperback
Photography / Individual Photographers / Artists' Books
November 2023
Princeton University Press

A magisterial study of celebrated photographer Walker Evans

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

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

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



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White

Michel Pastoureau

9780691243498

£35.00 • \$39.95

Hardcover

Art / History

January 2023

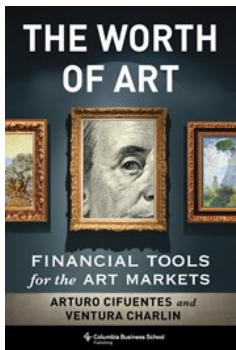
Princeton University Press

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

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

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

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



The Worth of Art

Arturo Cifuentes

9780231201780

£25.00 • \$30.00

Hardcover

Art / Business Aspects

September 2023

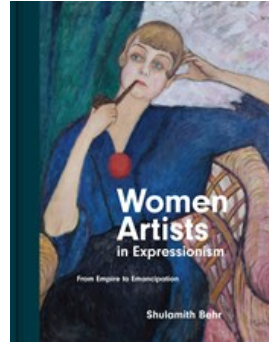
Columbia Business School Publishing

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

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

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

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



Women Artists in Expressionism

Shulamith Behr

9780691044620

£55.00 • \$65.00

Hardcover

Art / Women Artists

November 2022

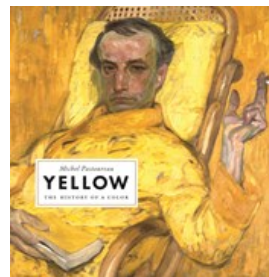
Princeton University Press

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 emancipative ideals to the shaping of modernity and the avant-garde.



Yellow

Michel Pastoureau

9780691198255

£35.00 • \$39.95

Hardcover

Art / History

November 2019

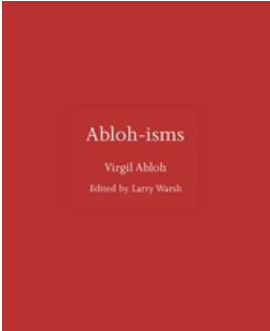
Princeton University Press

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.



Abloh-isms

Virgil Abloh

9780691213798

£12.99 • \$14.95

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."



Basquiat-isms

Jean-Michel Basquiat

9780691192833

£10.99 • \$12.95

Hardcover

Art / Individual Artists

June 2019

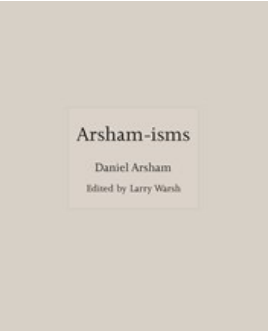
Princeton University Press

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."



Arsham-isms

Daniel Arsham

9780691217505

£12.99 • \$14.95

Hardcover

Art / Individual Artists

April 2021

Princeton University Press

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

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

Select quotations from the book:

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



Futura-isms

Futura

9780691217512

£12.99 • \$14.95

Hardcover

Art / Individual Artists

February 2021

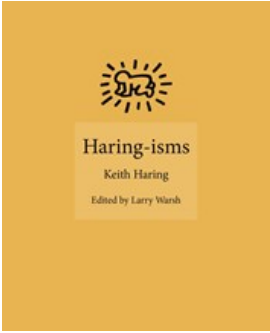
Princeton University Press

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.'"



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

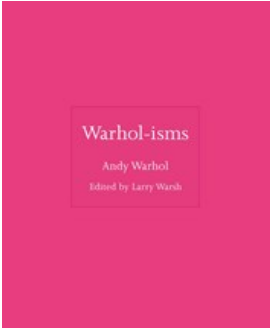
Essential quotations from renowned artist and pop icon Keith Haring

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."



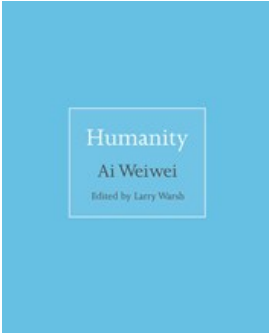
Warhol-isms
Andy Warhol
9780691235035
£12.99 • \$16.95
Hardcover
Art / Individual Artists
May 2022
Princeton University Press

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.



Humanity
Ai Weiwei
9780691181523
£10.99 • \$12.95
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.

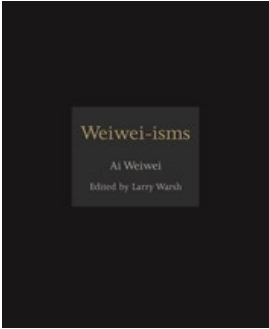
Select quotations from the book:

"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."



Weiwei-isms
Ai Weiwei
9780691157665
£12.99 • \$14.95
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."



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The Art of Sculpture

Herbert Read

9780691251844

£42.00 • \$50.00

Trade Paperback

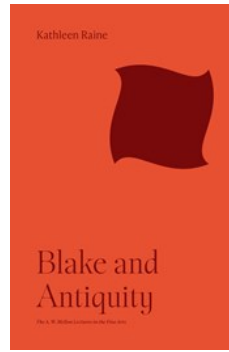
Art / Criticism & Theory

August 2023

Princeton University Press

A stunning visual history of sculpture from prehistory through modernity

This book presents an aesthetic of sculptural art, which has too often submitted to the rule of architecture and painting. Herbert Read emphasizes the essential and autonomous nature of sculpture —“Form in its full spatial completeness,” in the words of British sculptor Henry Moore. *The Art of Sculpture* provides historical support and theoretical rigor to this conception. Along the way, this incisive and wide-ranging book takes readers on a breathtaking tour of great works of sculpture from prehistoric times to the modern era.



Blake and Antiquity

Kathleen Raine

9780691252100

£30.00 • \$35.00

Trade Paperback

Art / History / Romanticism

August 2023

Princeton University Press

The classic book on William Blake as prophet of the New Age

William Blake (1757–1827) inhabited a remarkable inner world, one that he brought vividly to life in his poetry, painting, and printmaking. *Blake and Antiquity* situates this brilliant and enigmatic artist within the Western esoteric canon, revealing his indebtedness to Neoplatonism, the Gnostics, alchemy, and astrology. In this book, Kathleen Raine demonstrates how Blake rejected conventional orthodoxy and went in search among the occult traditions of antiquity for symbols that might expand the mind’s awareness into a spiritual state where space, time, and even death are transcended.



Cézanne and America

John Rewald

9780691252278

£35.00 • \$40.00

Trade Paperback

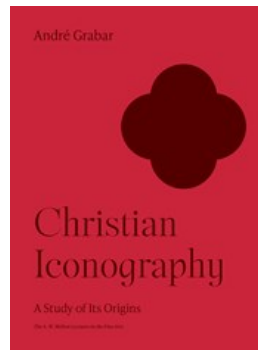
Art / History / Modern (late 19th Century to 1945)

August 2023

Princeton University Press

The classic work by internationally acclaimed Cézanne scholar John Rewald

In *Cézanne and America*, John Rewald presents a full account of how Paul Cézanne’s reputation and influence became established in America between 1891 and 1921, and of how some of the world’s largest collections of his works were formed in the United States. This is the fascinating story of enthusiastic young American artists who took up Cézanne’s cause after they discovered him in Paris. It is also the story of the discerning early American collectors of his work—Leo and Gertrude Stein, the Havemeyers, and John Quinn, among others—many of whom made their first purchases from Cézanne’s wily dealer Ambroise Vollard in Paris, or from the dealer Alfred Stieglitz in New York, and of the beginning of the famous collection of Dr. Albert C. Barnes. Each chapter is illustrated not only with Cézanne’s works but also with portraits of collectors and critics and with previously unpublished pages from diaries, dealers’ ledgers, and Cézanne’s own correspondence.



Christian Iconography

André Grabar

9780691252087

£42.00 • \$50.00

Trade Paperback

Art / History

August 2023

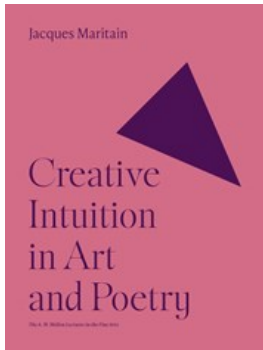
Princeton University Press

An illuminating look at the iconography of the early church and its important place in the history of Christian art

In this book, historian André Grabar demonstrates how early Christian iconography assimilated contemporary imagery of the time. Grabar looks at the most characteristic examples of paleo-Christian iconography, dwelling on their nature, form, and content. He explores the limits of originality in such art, its debt to figurative art, and the broader cultural climate in the Roman Empire, drawing a distinction between expressive images—that is, genuine works of art—and informative ones. Throughout, Grabar establishes the importance of imperial iconography in the development of Christian portraits and sheds light on the role they played alongside other forms of Christian piety in their day.



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Creative Intuition in Art and Poetry

Jacques Maritain

9780691251837

£42.00 • \$50.00

Trade Paperback

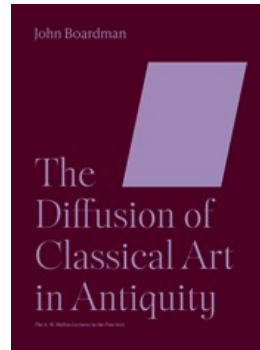
Art / Criticism & Theory

August 2023

Princeton University Press

The classic work on the sublime interplay between the arts and poetics

This book explores the rich and complex relationship between art and poetry, shedding invaluable light on what makes each art form unique yet wholly interdependent. Jacques Maritain insists on the part played by the intellect as well as the imagination, showing how poetry has its source in the preconceptual activity of the rational mind. As Maritain argues, intellect is not merely logical and conceptual reason. Rather, it carries on an exceedingly more profound and obscure life, one that is revealed to us as we seek to penetrate the hidden recesses of poetic and artistic activity. Incisive and authoritative, this illuminating book is the product of a lifelong reflection on the meaning of artistic expression in all its varied forms.



The Diffusion of Classical Art in Antiquity

John Boardman

9780691252834

£38.00 • \$45.00

Trade Paperback

Art / History

August 2023

Princeton University Press

From one of the world's leading authorities on ancient Greek art, a groundbreaking account of how Greek images were understood and used by other ancient peoples, from Britain to China

In this book, acclaimed archaeologist and art historian John Boardman explores Greek art as a foreign art transmitted to the non-Greeks of antiquity—peoples who weren't necessarily able to judge the meaning of Greek art and who may have regarded the Greeks themselves with great hostility. Boardman examines how and why the arts of the classical world traveled and to what effect, from Britain to China, from roughly the eighth century BCE to the early centuries CE. In some places, such as Italy, Greek images were overwhelmingly successful. In Egypt, the Celtic world, the eastern steppes, and other regions with strong local traditions, they were never effectively assimilated. And in cultures where there was a subtler blend of influences, notably in the Buddhist east, classical images served as a catalyst to the generation of new styles. Along the way, Boardman demonstrates that looking at Greek art from the outside provides a wealth of new insights into Greek art itself, and he raises important questions about how images in general are copied and reinterpreted.



The Eternal Present, Volume I

Sigfried Giedion

9780691251905

£55.00 • \$65.00

Trade Paperback

Art / History

August 2023

Princeton University Press

A groundbreaking reevaluation of paleolithic art through the lens of modernism, from the acclaimed historian of art and architecture

In *The Beginnings of Art*, Sigfried Giedion, best known as a historian of architecture, shifts his attention to art and its very origins. Breaking with an earlier, materialistic approach, he explores paleolithic art by bringing abstraction, transparency, and simultaneity into play as modern art has revealed them anew. Focusing on the dual concepts of constancy and change, he examines paleolithic paintings, engravings, and sculpture, as well as modern art and recent examples of "primitive art." He argues that the two keys to the meaning of prehistoric art are the *symbol*, portraying reality before reality exists, and the *animal* as humankind's superior in the unified primordial world in which both human and animal were embedded. The result is a highly original and important study of prehistoric art.



Giorgio Vasari

Thomas Sherrer Ross Boase

9780691252216

£38.00 • \$45.00

Trade Paperback

Art / History

August 2023

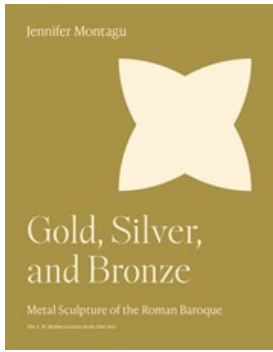
Princeton University Press

A striking account of Vasari's career, friendships, and contribution to the art of the Italian Renaissance

Vasari's *Lives of the Most Excellent Architects, Painters, and Sculptors*, first published in 1550, fixed for three hundred years general European views about the art of the Renaissance, and its influence still lingers today. While much has been written about Vasari's writings, comparatively few full-length studies have dealt with the man himself. In this book, T.S.R. Boase offers a compelling account of Vasari's life and career. At the same time, Boase explores Vasari's ideas about the art and artists he described in the two editions of his *Lives*, placing these reflections in their contemporary context and later developments in art history and criticism. The result is an important appraisal of Vasari's achievement, which despite its imperfections is without parallel in the history of Western art.



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Gold, Silver, and Bronze

Jennifer Montagu

9780691252780

£35.00 • \$40.00

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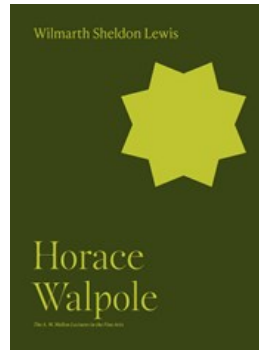
Art / History

August 2023

Princeton University Press

An in-depth look at the exquisite metal sculpture of the Roman baroque

Roman baroque sculpture is usually thought of in terms of large-scale statues in marble and bronze, tombs, or portrait busts. Smaller bronze statuettes are often overlooked, and the extensive production of sculptural silver—much of which is now lost but can be studied from drawings—is frequently omitted from the histories of art. In this book, Jennifer Montagu enriches our understanding of the sculpture of the period by investigating the bronzes that adorn the great tabernacles of Roman churches; gilded silver, both secular and ecclesiastical; elaborately embossed display dishes; and the production of medals. Concentrating on selected pieces by such master sculptors as Bernini and leading metal-workers such as Giovanni Giardini, Montagu examines the often tortuous relationship between patrons and artists and elucidates the relationship between those who provided the drawings or models and the craftsmen who executed the finished sculptures.



Horace Walpole

Wilmarth Sheldon Lewis

9780691252063

£30.00 • \$35.00

Trade Paperback

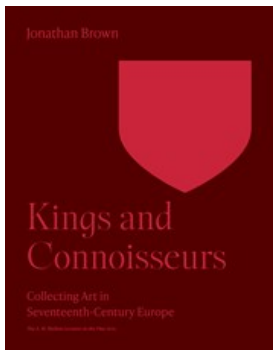
Art / History

August 2023

Princeton University Press

An illuminating biographical study of the eighteenth-century English man of letters and patron of the arts

Horace Walpole (1717–1797) was a collector, printer, novelist, arbiter of taste, and renowned writer of letters. In this book, eminent scholar Wilmarth Sheldon Lewis provides an unprecedented look at the life and work of one of England's greatest men of letters. Lewis sheds light on Walpole's relationships with his family and friends, his politics, his writings and printmaking activities, and his correspondence. Featuring portraits of Walpole, his relatives, and friends; images of Walpole's sketches and manuscripts; pages from books printed at Walpole's Strawberry Hill Press; and views and plans of Strawberry Hill, the house, its rooms and furnishings, and its grounds, and accompanied by Lewis's extensive annotations, this book provides an invaluable history of an extraordinary man.



Kings and Connoisseurs

Jonathan Brown

9780691252858

£35.00 • \$40.00

Trade Paperback

Art / History

August 2023

Princeton University Press

A vivid and exciting account of royal collectors, art dealers, connoisseurs, and the rise of old master paintings

Old master paintings are among the most valuable and prestigious of the visual arts, and the best examples command the highest prices of any luxury commodity. In *Kings and Connoisseurs*, Jonathan Brown tells the story of how painting rose to this exalted status. The transformation of painting from an inexpensive to a costly art form reached a crucial stage in the royal courts of Europe in the seventeenth century, where rulers and aristocrats assembled huge collections, often in short periods of time. By comparing collecting and collectors at these courts, Brown explains the formation of new attitudes toward pictures, as well as the mechanisms that supported the enterprise of collecting, including the emergence of the art dealer, the development of connoisseurship, and the publication of sumptuous picture books of various collections. The result is an exciting narrative of greed and passion, played out against a background of international politics and intrigue.



The Mediation of Ornament

Oleg Grabar

9780691252766

£35.00 • \$40.00

Trade Paperback

Art / Criticism & Theory

August 2023

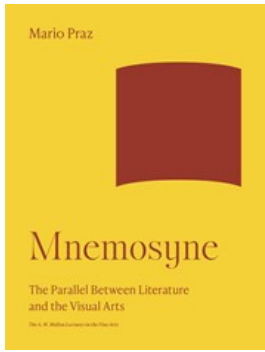
Princeton University Press

How ornamentation enables a direct and immediate encounter between viewers and art objects

Based on universal motifs, ornamentation occurs in many artistic traditions, though it reaches its most expressive, tangible, and unique form in the art of the Islamic world. *The Mediation of Ornament* shares a veteran art historian's love for the sheer sensuality of Islamic ornamentation, but also uses this art to show how ornament serves as a consistent intermediary between viewers and artistic works from all cultures and periods. Oleg Grabar analyzes early and medieval Islamic objects, ranging from frontispieces in Yemen to tilework in the Alhambra, and compares them to Western examples, treating all pieces as testimony of the work, life, thought, and emotion experienced in one society. *The Mediation of Ornament* is essential reading for admirers of Islamic art and anyone interested in the ways of perceiving and understanding the arts more broadly.



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Mnemosyne

Mario Praz

9780691252186

£30.00 • \$35.00

Trade Paperback

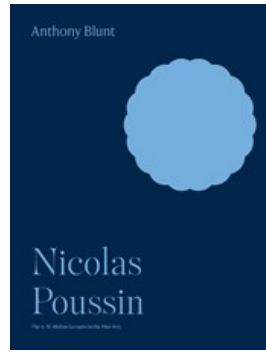
Art / Criticism & Theory

August 2023

Princeton University Press

The classic study of the timeless relationship between literature and the visual arts

In his search for a common link between literature and the visual arts, Mario Praz draws on the abundant evidence of mutual understanding and correspondence they have long shared. Praz explains that within literature, each epoch has “its peculiar handwriting or handwritings, which, if one could interpret them, would reveal a character, even a physical appearance,” and while these characteristics belong to the general style of a given period, the personality of the writer does not fail to pierce through. Praz contends that something similar occurs in art. He shows how the likeness between the arts within various periods of history can ultimately be traced to structural similarities that arise out of the characteristic way in which the people of a certain epoch see and memorize facts aesthetically. Mnemosyne, at once the goddess of memory and the mother of the muses, presides over this view of the arts. In illustrating her influence, Praz ranges widely through Western sources, providing an incomparable tour of the literary and pictorial arts.



Nicolas Poussin

Anthony Blunt

9780691253503

£68.00 • \$80.00

Trade Paperback

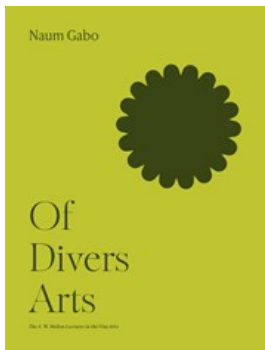
Art / History

August 2023

Princeton University Press

A landmark account of the work, thought, and life of the seventeenth-century French painter

In this book, Anthony Blunt presents a rich account of the paintings, life, and development of the great seventeenth-century French classicist Nicolas Poussin (1594–1665), addressing the artist’s entire oeuvre alongside his theory of art. Blunt shows why Poussin holds a central place in the great French humanist line that produced Racine, Molière, Voltaire, the Parnassians, and Mallarmé. At the same time, he examines how Poussin looks back to Raphael and ancient Rome, while pointing forward to Ingres, Cézanne, the Cubists, and Picasso.



Of Divers Arts

Naum Gabo

9780691251950

£30.00 • \$35.00

Trade Paperback

Art / Criticism & Theory

August 2023

Princeton University Press

Constructivist and sculptor Naum Gabo's personal account of his development as an artist

A leading exponent of the modern art movement known as Constructivism, Russian-born Naum Gabo was one of the most important sculptors of the twentieth century—an artist, designer, and theorist whose work changed the course of modern art. *Of Divers Arts* is Gabo’s beautifully written personal account of his development and growing into consciousness as an artist and his constant search for new techniques of communication. Throughout, he reflects on the relationship between art and science and reveals the many important influences on his work, especially the natural world, Russian religious and folk art, and the work of the artist Mikhail Vrubel. The result is a remarkable autobiographical account of a major modern artist.



On Quality in Art

Jakob Rosenberg

9780691252148

£30.00 • \$35.00

Trade Paperback

Art / Criticism & Theory

August 2023

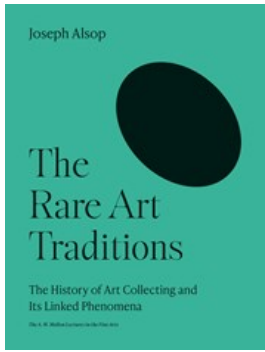
Princeton University Press

An acclaimed art historian explains how to identify excellence in art

In this book, Jakob Rosenberg takes up the timeless problem of how to make a valid judgment about artistic quality. In his search for criteria of excellence in art, Rosenberg examines both the achievements and failures of other critics from the Renaissance to modern times, including Giorgio Vasari, Roger de Piles, Sir Joshua Reynolds, Théophile Thoré, and Roger Fry. Drawing vital lessons from these critics’ writings, Rosenberg charts an effective approach to the challenges of judging quality in works of art by analyzing master drawings from the fifteenth to twentieth centuries and comparing them with examples of followers or minor contemporaries. The result is a set of practical criteria that are applicable across diverse periods and styles. Brimming with insights from a legendary art critic and historian, *On Quality in Art* sheds invaluable light on drawings by artists ranging from Dürer, Raphael, Leonardo, Rubens, Rembrandt, Watteau, Degas, and van Gogh to Matisse, Picasso, and Marin.



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The Rare Art Traditions

Joseph Alsop
9780691252254
£68.00 • \$80.00
Trade Paperback
Art / History
August 2023
Princeton University Press

A cultural and social history of art collecting, art history, and the art market

In *The Rare Art Traditions*, Joseph Alsop offers a wide-ranging cultural and social history of art collecting, art history, and the art market. He argues that art collecting is the basic element in a remarkably complex and historically rare behavioral system, which includes the historical study of art, the market for buying and selling art, museums, forgery, and the astonishing prices commanded by some works of art. *The Rare Art Traditions* tells the story of three important traditions of art collecting: the classical tradition that began in Greece, the Chinese tradition, and the Western tradition. The result is a major original contribution to art history.



The Sack of Rome, 1527

André Chastel
9780691252230
£38.00 • \$45.00
Trade Paperback
Art / History / Renaissance
August 2023
Princeton University Press

From a leading art historian of Renaissance Italy, a compelling account of the artistic and cultural impact of the sack of sixteenth-century Rome

In this illustrated account of the sack of Rome as a cultural and artistic phenomenon, André Chastel reveals the historical ambiguities of preceding events and the traumatic contrast between the flourishing world of art under Pope Clement VII and the city after it was looted by the troops of Emperor Charles V in 1527. Chastel illuminates the cultural repercussions of the humiliation of Rome, emphasizing the spread or “Europeanization” of the Mannerist style by artists who fled the city—including Parmigianino, Rosso, Polidoro, Peruzzi, and Perino del Vaga. At the same time, Clement’s critics used the new media of printing and engraving to win over the people with caricatures and satirical writings, while Rome responded with monumental works affirming the legitimacy of the pope’s temporal power. Chastel explores both the world that was lost by the sack and the great works of art created during Rome’s recovery.

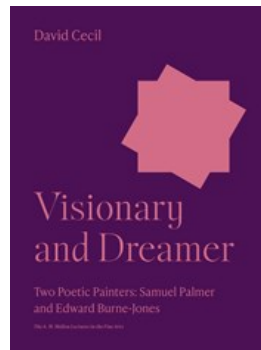


Ten Thousand Things

Lothar Ledderose
9780691252872
£38.00 • \$45.00
Trade Paperback
Art / Asian / Chinese
August 2023
Princeton University Press

An incomparable look at how Chinese artists have used mass production to assemble exquisite objects from standardized parts

Chinese workers in the third century BC created seven thousand life-sized terracotta soldiers to guard the tomb of the First Emperor. In the eleventh century AD, Chinese builders constructed a pagoda from as many as thirty thousand separately carved wooden pieces. As these examples show, throughout history, Chinese artisans have produced works of art in astonishing quantities, and have done so without sacrificing quality, affordability, or speed of manufacture. In this book, Lothar Ledderose takes us on a remarkable tour of Chinese art and culture to explain how artists used complex systems of mass production to assemble extraordinary objects from standardized parts or modules. He reveals how these systems have deep roots in Chinese thought and reflect characteristically Chinese modes of social organization. Combining invaluable aesthetic and cultural insights with a rich variety of illustrations, *Ten Thousand Things* make a profound statement about Chinese art and society.



Visionary and Dreamer

David Cecil
9780691252162
£38.00 • \$45.00
Trade Paperback
Art / History
August 2023
Princeton University Press

An eminent literary biographer and critic shows how poetry enriched the art of two representative English Romantic painters

In *Visionary and Dreamer*, David Cecil evokes the century of the poet-painter, when painting drew much of its inspiration from imaginative literature. Samuel Palmer (1805–1881), an unworldly visionary, obscure in his lifetime but now a recognized master, and Edward Burne-Jones (1833–1898), the Pre-Raphaelite daydreamer, once revered as a great painter but later admired chiefly for his work in applied art, emerge as artists who turned to their own inner lives to interpret Shakespeare, Milton, and Keats.

<hr/> 1898	Page 1	<hr/> Abloh-isms	Page 20
<hr/> Africa’s Struggle for Its Art	Page 1	<hr/> After the End of Art	Page 1
<hr/> An Anthropology of Images	Page 1	<hr/> Arsham-isms	Page 20
<hr/> Art and Posthistory	Page 2	<hr/> Art and Visual Perception, Second Edition	Page 2
<hr/> The Art Museum from Bouleee to Bilbao	Page 2	<hr/> The Art of Cloth in Mughal India	Page 2
<hr/> The Art of Sculpture	Page 22	<hr/> Art’s Properties	Page 3
<hr/> Artemisia Gentileschi	Page 3	<hr/> Barbara Chase-Riboud Monumentale	Page 3
<hr/> Basquiat-isms	Page 20	<hr/> Black	Page 4
<hr/> Blake and Antiquity	Page 22	<hr/> Blue	Page 4
<hr/> Bosch and Bruegel	Page 4	<hr/> Ceramic Art	Page 4
<hr/> Cezanne	Page 5	<hr/> Cézanne and America	Page 22
<hr/> Chinese Art and Dynastic Time	Page 5	<hr/> Christian Iconography	Page 22
<hr/> The Civil Contract of Photography	Page 5	<hr/> Color Charts	Page 5
<hr/> Conchophilia	Page 6	<hr/> Conversations	Page 6
<hr/> Creative Intuition in Art and Poetry	Page 23	<hr/> David Lynch: The Unified Field	Page 6
<hr/> The Diffusion of Classical Art in Antiquity	Page 23	<hr/> Edward Hopper	Page 7
<hr/> Emancipation	Page 7	<hr/> The Entanglement	Page 7
<hr/> The Eternal Present, Volume I	Page 23	<hr/> Fellow Wanderer	Page 7
<hr/> Francisco de Goya and the Art of Critique	Page 8	<hr/> Futura-isms	Page 20
<hr/> Giorgio Vasari	Page 23	<hr/> Giuliano da Sangallo and the Ruins of Rome	Page 8

<hr/>	Global Objects	Page 8	<hr/>	Gold, Silver, and Bronze	Page 24
<hr/>	Gordon Matta-Clark	Page 8	<hr/>	Goya	Page 9
<hr/>	Green	Page 9	<hr/>	Groundwork	Page 9
<hr/>	Haring-isms	Page 21	<hr/>	Hirst-isms	Page 9
<hr/>	History of Art in Japan	Page 10	<hr/>	Horace Walpole	Page 24
<hr/>	Humanity	Page 21	<hr/>	I Always Knew	Page 10
<hr/>	I Declare A Permanent State of Happiness	Page 6	<hr/>	Inside the White Cube	Page 10
<hr/>	Island Zombie	Page 10	<hr/>	The Jean-Michel Basquiat Reader	Page 11
<hr/>	Judy Chicago-isms	Page 11	<hr/>	Keith Haring	Page 11
<hr/>	Keith Haring Jean-Michel Basquiat	Page 11	<hr/>	Kings and Connoisseurs	Page 24
<hr/>	Life Magazine and the Power of Photography	Page 12	<hr/>	Lynching Photographs	Page 12
<hr/>	Mathematics and Art	Page 12	<hr/>	The Mediation of Ornament	Page 24
<hr/>	Michelangelo, God's Architect	Page 12	<hr/>	Mike Henderson	Page 13
<hr/>	Mnemosyne	Page 25	<hr/>	The Mustard Seed Garden Manual of Painting	Page 13
<hr/>	Nicolas Poussin	Page 25	<hr/>	Not What I Meant But Anyway	Page 13
<hr/>	The Notebooks	Page 13	<hr/>	Object Lessons in American Art	Page 14
<hr/>	Of Divers Arts	Page 25	<hr/>	On Beauty and Being Just	Page 3
<hr/>	On Quality in Art	Page 25	<hr/>	On the Laws of the Poetic Art	Page 26
<hr/>	On Weaving	Page 14	<hr/>	Painting and Reality	Page 26
<hr/>	Painting as an Art	Page 26	<hr/>	Perfect Me	Page 14

Philosophers on Art from Kant to the Postmodernists	Page 14	Picasso and Truth	Page 15
The Portrait in the Renaissance	Page 26	The Rare Art Traditions	Page 27
Reading Basquiat	Page 15	Red	Page 15
Reductionism in Art and Brain Science	Page 15	Robert Smithson	Page 16
The Sack of Rome, 1527	Page 27	Sahel	Page 16
Seeing Is Forgetting the Name of the Thing One Sees	Page 16	Six Years	Page 16
Sketchbook	Page 17	Sofonisba's Lesson	Page 17
Taste as Experience	Page 17	Ten Thousand Things	Page 27
Theories and Documents of Contemporary Art	Page 17	Totality	Page 18
Transfixed by Prehistory	Page 18	Visionary and Dreamer	Page 27
Visualizing Dunhuang	Page 18	Walker Evans	Page 18
Warhol-isms	Page 21	Weiwei-isms	Page 21
White	Page 19	Women Artists in Expressionism	Page 19
The Worth of Art	Page 19	Yellow	Page 19