

Van Gogh and the Seasons

SJRAAR VAN HEUGTEN

With contributions by Joan Greer & Ted Gott

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

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

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

Sjraar van Heugten is an independent art historian and former head of collections at the Van Gogh Museum in Amsterdam. His books include *Van Gogh: The Birth of an Artist*. **Joan Greer** is professor of the history of art, design, and visual culture at the University of Alberta. **Ted Gott** is senior curator of international art at the National Gallery of Victoria, Australia.

Published in association with the National Gallery of Victoria, Australia, and Art Exhibitions Australia Limited

FEBRUARY

978-0-691-17971-1 **Cloth \$60.00T**

272 pages. 247 color + 8 b/w illus. 10 x 12.

Not for sale in Australia & New Zealand

ART

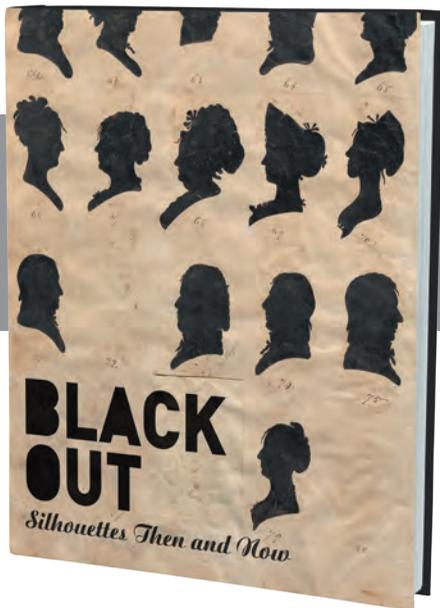
PRESS.PRINCETON.EDU



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

“This book offers extensive evidence concerning van Gogh's interest in the seasons, an important theme for grasping some of the broader symbolic and spiritual associations of his art. *Van Gogh and the Seasons* is an essential resource for anyone interested in van Gogh, from general admirers to scholars and curators.”

—Matthew Simms, author of *Cézanne's Watercolors*



Black Out

Silhouettes Then and Now

ASMA NAEEM

With contributions by Penley Knipe, Alexander Nemerov, Gwendolyn DuBois Shaw & Anne Verplanck

Before the advent of photography in 1839, Americans were consumed by the fashion for silhouette portraits. Economical in every sense, the small, stark profiles cost far less than oil paintings and could be made in minutes. *Black Out*, the first major publication to focus on the development of silhouettes, gathers leading experts to shed light on the surprisingly complex historical, political, and social underpinnings of this ostensibly simplistic art form. In its examination of portraits by acclaimed silhouettists, such as Auguste Edouart and William Bache, this richly illustrated book explores likenesses of everyone from presidents and celebrities to everyday citizens and enslaved people. Ultimately, the book reveals how silhouettes registered the paradoxes of the unstable young nation, roiling with tensions over slavery and political independence.

Black Out primarily traces the rise of the silhouette in the decades leading up to the Civil War, but it also considers the ubiquity of the genre today, particularly in the realm of contemporary art. Using silhouettes to address such themes as race, identity, and the notion of the digital self, the four featured living artists—Kara Walker, Kristi Malakoff, Kumi Yamashita, and Camille Utterback—all take the silhouette to unique and fascinating new heights.

Asma Naeem is curator of prints, drawings, and media arts at the National Portrait Gallery. **Penley Knipe** is the Philip and Lynn Straus Senior Conservator of Works of Art on Paper at the Harvard Art Museums. **Alexander Nemerov** is the Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities at Stanford University. **Gwendolyn DuBois Shaw** is associate professor of American art at the University of Pennsylvania. **Anne Verplanck** is associate professor of American studies and humanities at Pennsylvania State University, Harrisburg.

The first book highlighting the historical roots and contemporary implications of the silhouette as an American art form

“*Black Out* explores the history and resurgence of the silhouette in America, and traces its political, social, and artisanal roots. Unfolding the silhouette’s paradoxes and complexities, this book presents groundbreaking work on silhouettes, including essentially unknown artists, significant original content, and revelatory interpretations.”

—Jennifer L. Roberts, author of *Transporting Visions: The Movement of Images in Early America*

Exhibition Schedule

National Portrait Gallery
Washington, D.C.

May 11, 2018–March 10, 2019

Published in association with the National Portrait Gallery, Washington, D.C.

MAY

978-0-691-18058-8 Cloth \$45.00†

192 pages. 86 color + 4 b/w illus. 8 ¾ x 10.

ART

Gorey's Worlds

ERIN MONROE

With contributions by Robert Greskovic, Arnold Arluke & Kevin Shortsleeve

The illustrator, designer, and writer Edward Gorey (1925–2000) is beloved for his droll, surreal, and slightly sinister drawings. While he is perhaps best known for his fanciful, macabre books, such as *The Doubtful Guest* and *The Gashlycrumb Tinies*, his instantly recognizable imagery can be seen everywhere from the *New Yorker* to the opening title sequence of the television series *Mystery!* on PBS. *Gorey's Worlds* delves into the numerous and surprising cultural and artistic sources that influenced Gorey's unique visual language.

Gorey was an inveterate collector—he called it “accumulating.” A variety of objects shaped his artistic mindset, from popular culture to the more than twenty-six thousand books he owned and the works of art in his vast collection. This collection, which Gorey gifted to the Wadsworth Atheneum Museum of Art upon his death, is diverse in style, subject, and media, and includes prints by Eugène Delacroix, Charles Meryon, Edvard Munch, and Odilon Redon; photographs by Eugène Atget; and drawings by Balthus, Pierre Bonnard, Charles Burchfield, Bill Traylor, and Édouard Vuillard. As this book shows, the artistic pieces present a visual riddle, as the connections between them—to each other and to Gorey's works—are significant and enigmatic. The essays in *Gorey's Worlds* also examine such consuming passions as animals and ballet.

Featuring a selection of Gorey's creations alongside his fascinating collections, *Gorey's Worlds* reveals the private world that inspired one of the most idiosyncratic artists of the twentieth century.

Erin Monroe is the Robert H. Schutz Jr. Associate Curator of American Paintings and Sculpture at the Wadsworth Atheneum Museum of Art. **Robert Greskovic** is a dance critic for the *Wall Street Journal*. **Arnold Arluke** is professor emeritus of sociology and anthropology at Northeastern University. **Kevin Shortsleeve** is associate professor of English at Christopher Newport University.

Published in association with the Wadsworth Atheneum Museum of Art

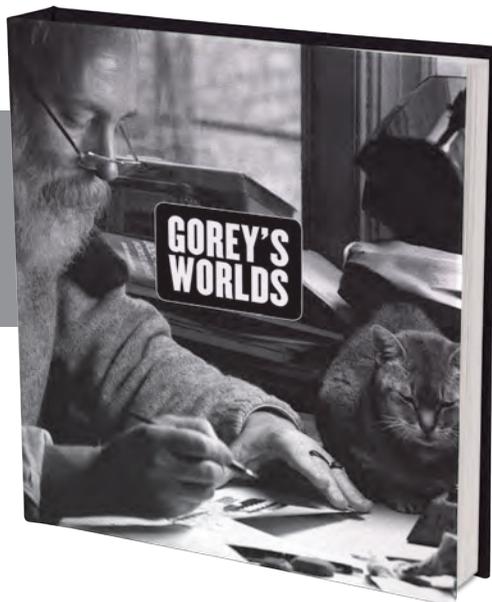
FEBRUARY

978-0-691-17704-5 Cloth \$35.00T

160 pages. 94 color + 22 b/w illus. 8 ¼ x 9 ¼.

ART

PRESS.PRINCETON.EDU



An exploration of the artistic and cultural influences that shaped writer and illustrator Edward Gorey

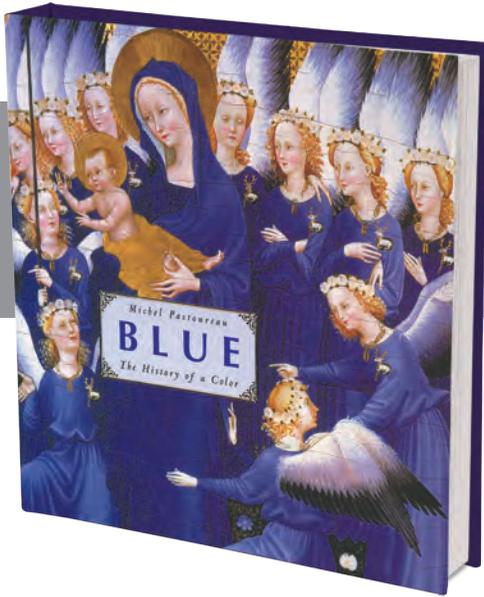
“*Gorey's Worlds* illuminates the complex creations of artist Edward Gorey by examining his art collection, his love of dance, his linguistic play, and his images of animals. Going beyond well-trodden analyses, this book provides new perspectives on the illustrator and his work.”

—Heather Campbell Coyle, Delaware Art Museum

Exhibition Schedule

Wadsworth Atheneum Museum of Art
February 10–May 6, 2018

Tacoma Art Museum
June 23–September 30, 2018



NOW BACK IN PRINT

Blue

The History of a Color

MICHEL PASTOUREAU

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

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

Also available:

Red
The History
of a Color

978-0-691-17277-4
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Black
The History
of a Color

978-0-691-13930-2
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“A generous, gorgeous book full of nearly 100 historical and artistic plates, all illustrating the meaning and role of the color blue in Western history. . . . Pastoureau has created something rare: a coffee table book that is also a good read. And not just a good read, but a compelling read.”—Brian Bouldrey, *Chicago Tribune*

“Pastoureau’s text moves us through one fascinating area of activity after another. . . . The jacket, cover and end-papers of this luscious book are appropriately blue; its double-columned text breathes easily in the space of its pages; it is so well sewn it opens flat at any place; and fascinating, aptly chosen color plates, not confined to the title color, will please even those eyes denied the good luck of being blue.”—William H. Gass, author of *Blue: A Philosophical Inquiry*, writing in the *Los Angeles Times Book Review*

Michel Pastoureau is a historian and emeritus director of studies at the École Pratique des Hautes Études de la Sorbonne in Paris. A specialist in the history of colors, symbols, and heraldry, he is the author of many books, including *Red*, *Green*, and *Black* (all Princeton) and *The Devil’s Cloth: A History of Stripes*. His books have been translated into more than thirty languages.

FEBRUARY

978-0-691-18136-3 Cloth \$35.00T
216 pages. 99 color plates. 9 x 9 ¼.

ART | HISTORY

Humanity

AI WEIWEI

Edited and with an introduction by Larry Warsh

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."

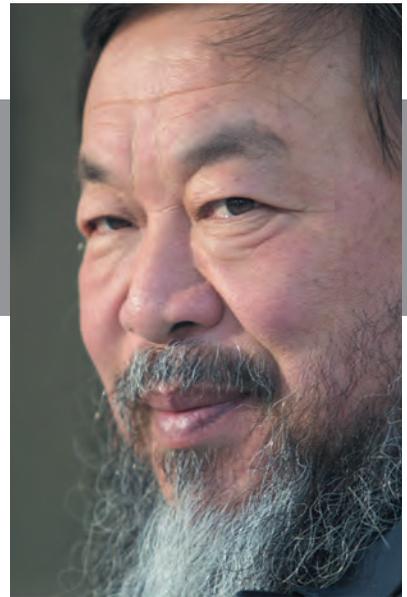
Ai Weiwei is one of the world's most influential and inspiring figures. His work has been exhibited at the Museum of Modern Art in New York, the Venice Biennale, the Guangzhou Triennial, Tate Modern, and the Smithsonian, among many other major international venues. **Larry Warsh** has been active in the art world for more than thirty years. He has collaborated with Ai Weiwei on several projects, including the public art installation *Circle of Animals / Zodiac Heads*. He is the editor of *Weiwei-isms* and Jean-Michel Basquiat's *Notebooks* (both Princeton).

MARCH

978-0-691-18152-3 **Cloth \$12.95T**
152 pages. 4 ¼ x 5 ¼.

ART | ASIAN STUDIES

PRESS.PRINCETON.EDU

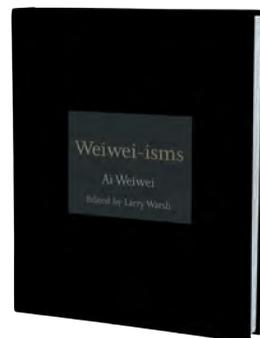


Writings on human life and the refugee crisis by the most important political artist of our time

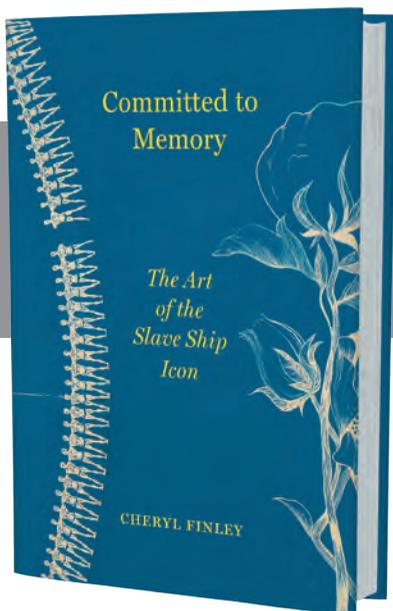
Praise for Ai Weiwei's *Weiwei-isms*:

"Here is a man who understands how to get messages to people. His expertise in artful dissemination is the 21st-century equivalent of Andy Warhol's brilliant populism. . . . [E]pigrammatic, pungent, uncompromising."
—Peter Aspden, *Financial Times*

Also available:



Weiwei-isms
978-0-691-15766-5 **Cloth \$12.95T**



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

“An original and brilliantly conceived account of how the horrors of the transatlantic trade in human cargo have been visualized in art and culture over more than two centuries. Finley has written a nuanced and provocative book that leaves an imprint on one’s mind as indelible as the slave ship icon itself.”

—Kellie Jones, author of *EyeMinded: Living and Writing Contemporary Art*

Committed to Memory

The Art of the Slave Ship Icon

CHERYL FINLEY

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

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

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

Cheryl Finley is associate professor of art history at Cornell University. Her books include *Harlem: A Century in Images* and *Diaspora, Memory, Place: David Hammons, Maria Magdalena Campos-Pons, Pamela Z*.

JUNE

978-0-691-13684-4 **Cloth \$49.50S**

320 pages. 71 color + 83 b/w illus. 7 ½ x 10 ½.

ART | AFRICAN AMERICAN STUDIES

Scale and the Incas

ANDREW JAMES HAMILTON

Although questions of form and style are fundamental to art history, the issue of scale has been surprisingly neglected. Yet scale and scaled relationships are essential to the visual cultures of many societies around the world, especially in the Andes. In *Scale and the Incas*, Andrew Hamilton presents a groundbreaking theoretical framework for analyzing scale, and then applies this approach to Inca art, architecture, and belief systems.

The Incas were one of humanity's great civilizations, but their lack of a written language has prevented widespread appreciation of their sophisticated intellectual tradition. Expansive in scope, this book examines many famous works of Inca art, including Machu Picchu and the Dumbarton Oaks tunic, more enigmatic artifacts like the Sayhuite Stone and Capacocha offerings, and a range of relatively unknown objects in diverse media, including fiber, wood, feathers, stone, and metalwork. Ultimately, Hamilton demonstrates how the Incas used scale as an effective mode of expression in their vast multilingual and multiethnic empire.

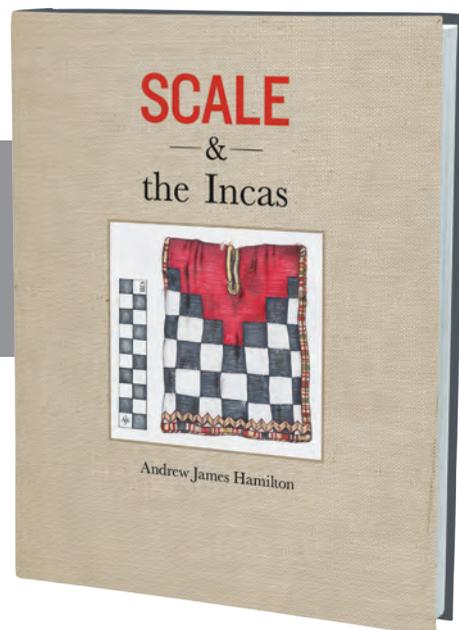
Lavishly illustrated with stunning color plates created by the author, the book depicts artifacts alongside scale markers and silhouettes of hands and bodies, allowing readers to gauge scale in multiple ways. The pioneering visual and theoretical arguments of *Scale and the Incas* not only rewrite understandings of Inca art but also provide a benchmark for future studies of scale in art from other cultures.

Andrew James Hamilton is a lecturer in the Department of Art and Archaeology at Princeton University.

APRIL

978-0-691-17273-6 **Cloth \$65.00S**
304 pages. 105 color + 55 b/w illus. 9 x 11 3/4.

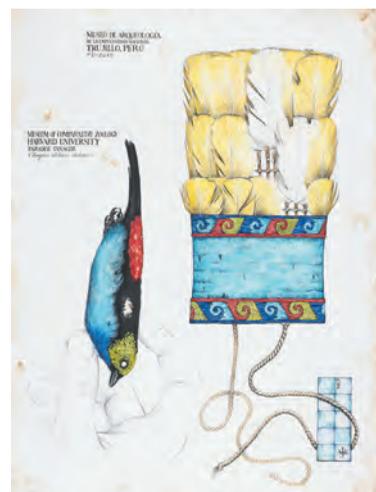
ART | ARCHITECTURE



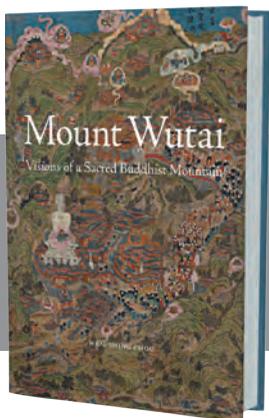
A groundbreaking work on how the topic of scale provides an entirely new understanding of Inca material culture

“This is a definitively important work, a landmark study full of innovative ways of looking at and thinking about Inca art. It will delight with newfound understandings.”

—Joanne Pillsbury, Metropolitan Museum of Art



© Andrew Hamilton



Mount Wutai

Visions of a Sacred Buddhist Mountain

WEN-SHING CHOU

The northern Chinese mountain range of Mount Wutai has been a preeminent site of international pilgrimage for over a millennium. Home to more than one hundred temples, the entire range is considered a Buddhist paradise on earth, and has received diverse visitors, from emperors to monastic and lay devotees. *Mount Wutai* explores how Qing Buddhist rulers and clerics from Inner Asia reimagined the mountain as their own during the eighteenth and nineteenth centuries.

Wen-shing Chou examines a wealth of original source materials in multiple languages and media—many never before published or translated. She shows how literary, artistic, and architectural depictions of the mountain permanently transformed the site's religious landscape and redefined Inner Asia's relations with China. Chou addresses the pivotal but previously unacknowledged history of artistic and intellectual exchange between the varying religious, linguistic, and cultural traditions of the region. The reimagining of Mount Wutai was a fluid endeavor that proved central to the cosmopolitanism of the Qing Empire, and the mountain range became a unique site of shared diplomacy, trade, and religious devotion between different constituents, as well as a spiritual bridge between China and Tibet.

Wen-shing Chou is assistant professor of art history at Hunter College, City University of New York.

APRIL

978-0-691-17864-6 **Cloth \$65.00S**
240 pages. 88 color + 31 b/w illus. 8 x 11 ½.

ART | ARCHITECTURE

46 Art & Architecture



Classical Art

A Life History from Antiquity to the Present

CAROLINE VOUT

How did the statues of ancient Greece wind up dictating art history in the West? How did the material culture of the Greeks and Romans come to be seen as “classical” and as “art”? What does “classical art” mean across time and place? In this ambitious, richly illustrated book, art historian and classicist Caroline Vout provides an original history of how classical art has been continuously redefined over the millennia as it has found itself in new contexts and cultures. All of this raises the question of classical art's future.

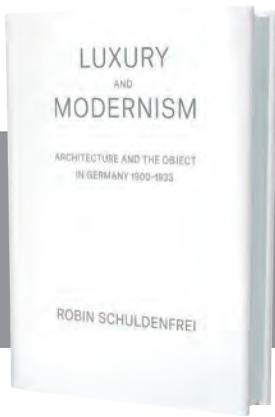
What we call classical art did not simply appear in ancient Rome, or in the Renaissance, or in the eighteenth-century Academy. Endlessly repackaged and revered or rebuked, Greek and Roman artifacts have gathered an amazing array of values, both positive and negative, in each new historical period, even as these objects themselves have reshaped their surroundings. Vout shows how this process began in antiquity, as Greeks of the Hellenistic period transformed the art of fifth-century Greece, and continued through the Roman empire, Constantinople, European court societies, the neoclassical English country house, and the nineteenth century, up to the modern museum.

Caroline Vout is Reader in Classics at the University of Cambridge and a Fellow of Christ's College.

JUNE

978-0-691-17703-8 **Cloth \$39.50S**
368 pages. 80 color + 132 b/w illus. 8 x 10.

CLASSICS | ART HISTORY



Luxury and Modernism

Architecture and the Object in Germany,
1900–1933

ROBIN SCHULDENFREI

This beautifully illustrated book provides a new interpretation of modern architecture and design in Germany during the heyday of the Bauhaus and the Werkbund, tracing modernism's lasting allure to its many manifestations of luxury. Robin Schuldenfrei casts the work of legendary figures such as Peter Behrens, Walter Gropius, and Ludwig Mies van der Rohe in an entirely different light, revealing the complexities and contradictions inherent to modernism's promotion and consumption.

Luxury and Modernism shows how luxury was present in bold, literal forms in modern designs—from lavish materials and costly technologies to deluxe buildings and household objects—and in subtler ways as well, such as social milieus and modes of living. While modernism was publicized as a fusion of technology, new materials, and rational aesthetics to improve the lives of ordinary people, it was often out of reach to the very masses it purportedly served.

Featuring stunning color images throughout, *Luxury and Modernism* provides an entirely new look at one of the most celebrated and influential eras in the history of architecture.

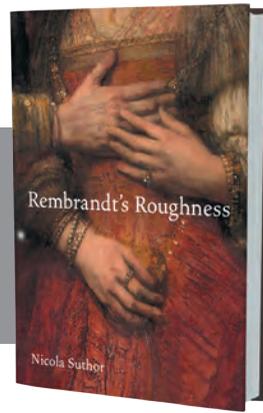
Robin Schuldenfrei is the Katja and Nicolai Tangen Lecturer in Twentieth-Century Modernism at the Courtauld Institute of Art, University of London.

JUNE

978-0-691-17512-6 **Cloth \$65.00S**
336 pages. 74 color + 126 b/w illus. 7 ½ x 10.

ARCHITECTURE | ART

PRESS.PRINCETON.EDU



Rembrandt's Roughness

NICOLA SUTHOR

Roughness is the sensual quality most often associated with Rembrandt's idiosyncratic style. It best defines the specific structure of his painterly textures that subtly capture and engage the imagination of the beholder. *Rembrandt's Roughness* examines how the artist's unconventional technique pushed the possibilities of painting into startling and unexpected realms.

Drawing on the phenomenological insights of Edmund Husserl as well as firsthand accounts by Rembrandt's contemporaries, Nicola Suthor provides invaluable new perspectives on many of the painter's best-known masterpieces, including *The Anatomy Lesson of Dr. Deyman*, *The Return of the Prodigal Son*, and *Aristotle with a Bust of Homer*. She focuses on pictorial phenomena such as the thickness of the paint material, the visibility of the colored priming, and the dramatizing element of chiaroscuro, showing how they constitute Rembrandt's most effective tools for extending the representational limits of painting.

A beautifully illustrated meditation on a painter like no other, *Rembrandt's Roughness* reflects deeply on the intellectual challenge that Rembrandt's unrivaled artistry posed to the art theory of his time and its eminent role in the history of art today.

Nicola Suthor is professor in the history of art at Yale University.

MAY

978-0-691-17244-6 **Cloth \$60.00S**
240 pages. 25 color + 57 b/w illus. 7 x 10.

ART