

*A major new study of the
portraiture of one of
the most important artists
of the nineteenth century*

“The first book to take on Cézanne’s portraits as a whole, this very impressive and important volume will be of interest to specialists and nonspecialists alike. It is superbly written and makes a significant contribution to Cézanne scholarship.”

—Matthew Simms, author of
Cézanne’s Watercolors

Exhibition Schedule

Musée d’Orsay, Paris
June 13–September 24, 2017

National Portrait Gallery, London
October 26, 2017–February 11, 2018

National Gallery of Art, Washington, DC
March 25–July 1, 2018

Cézanne Portraits

JOHN ELDERFIELD, MARY G. MORTON, XAVIER REY,
JAYNE WARMAN & ALEX DANCHEV

Paul Cézanne (1839–1906) may be best known for his landscapes, but he also painted some 160 portraits throughout his exceptional career. This major work establishes portraiture as an essential practice for Cézanne, from his earliest self-portraits in the 1860s; to his famous depictions of figures including his wife Hortense Fiquet, the writer Émile Zola, and the art dealer Ambrose Vollard; and concluding with a poignant series of portraits of his gardener Vallier, made shortly before Cézanne’s death.

Featured essays by leading experts explore the special pictorial and thematic characteristics of Cézanne’s portraits. The authors address the artist’s creation of complementary pairs and multiple versions of the same subject, as well as the role of self-portraiture for Cézanne. They investigate the chronological evolution of his portrait work, with an examination of the changes that occurred within his artistic style and method, and in his understanding of resemblance and identity. They also consider the extent to which particular sitters influenced the characteristics and development of Cézanne’s practice.

Beautifully illustrated with works of art drawn from public and private collections around the world, *Cézanne Portraits* presents an astonishingly broad range of images that reveal the most personal and human qualities of this remarkable artist.

John Elderfield is chief curator emeritus of painting and sculpture at the Museum of Modern Art. He is currently the Allen R. Adler, Class of 1967, Distinguished Curator at the Princeton University Art Museum and lecturer in the Princeton University Department of Art and Archaeology. **Mary G. Morton** is curator and head of the Department of French Painting at the National Gallery of Art. **Xavier Rey** is director of collections at the Musée d’Orsay. **Jayne Warman** is a director of the Cézanne online catalogue raisonné. **Alex Danchev** (1955–2016) was professor of international relations at the University of St. Andrews.

Published in association with the National Portrait Gallery, London

NOVEMBER

978-0-691-17786-1 Cloth \$55.00T
256 pages. 170 color illus. 10 x 12.

For sale only in North America

ART

Paul Cézanne

Painting People

MARY TOMPKINS LEWIS

This beautifully illustrated book features twenty-four masterpieces in portraiture by celebrated French artist Paul Cézanne (1839–1906), offering an excellent introduction to this important aspect of the artist's work.

Arranged chronologically and spanning five decades, featured portraits range from the artist's earliest surviving self-portrait dating from the 1860s to paintings depicting family and friends, including his uncle Dominique, his wife Hortense, his son Paul, and his final portrait of Vallier, the gardener at his house near Aix-en-Provence, completed shortly before the artist's death.

Art historian Mary Tompkins Lewis contributes an illuminating essay on Cézanne and his portraiture for general readers, alongside an illustrated chronology of the artist's life and work.

Mary Tompkins Lewis is an art historian, critic, and visiting associate professor of fine arts at Trinity College, Hartford. Her books include *Cézanne: Art and Ideas* and *Cézanne's Early Imagery*.

Published in association with the National Portrait Gallery, London

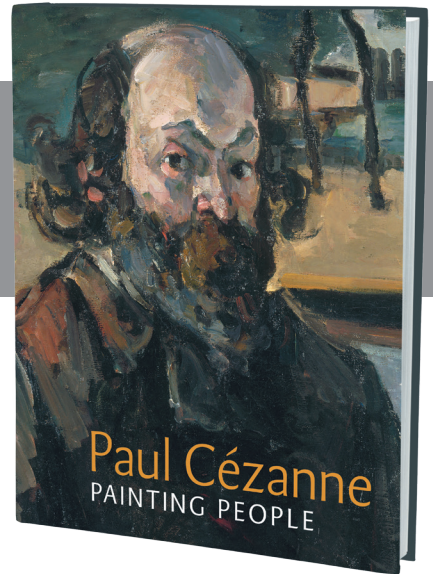
NOVEMBER

978-0-691-17795-3 **Paper with flaps \$14.95T**

96 pages. 50 color illus. 6 ¾ x 8 ¼.

For sale only in North America

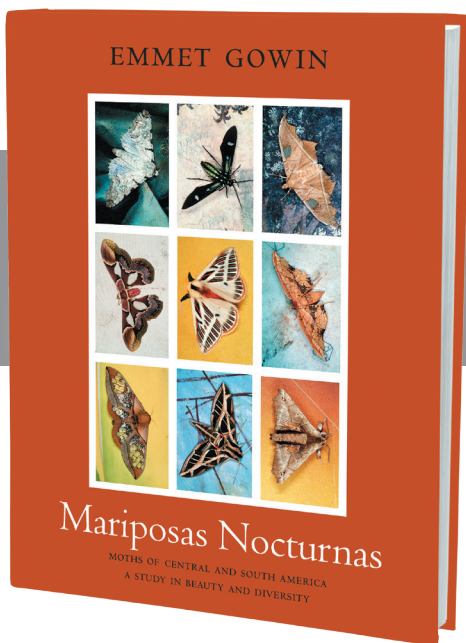
ART



A concise, accessible introduction to Paul Cézanne's portraiture



Madame Cézanne in a Red Armchair; © Museum of Fine Arts, Boston. Bequest of Robert Treat Paine, 2nd



“Beauty is its own form of resistance.”

—Terry Tempest Williams

Mariposas Nocturnas

Moths of Central and South America,
A Study in Beauty and Diversity

EMMET GOWIN

With a foreword by Terry Tempest Williams

American photographer Emmet Gowin (b. 1941) is best known for his portraits of his wife, Edith, and their family, as well as for his images documenting the impact of human activity upon landscapes around the world. For the past fifteen years, he has been engaged in an equally profound project on a different scale, capturing the exquisite beauty of more than one thousand species of nocturnal moths in Bolivia, Brazil, Ecuador, French Guiana, and Panama.

These stunning color portraits present the insects—many of which have never been documented before or may not be seen again—arrayed in typologies of twenty-five per sheet. The moths are photographed alive, in natural positions and postures, and set against a variety of backgrounds taken from the natural world and images from art history.

Throughout Gowin’s distinguished career, his work has addressed urgent concerns. The arresting images of *Mariposas Nocturnas* extend this reach, as Gowin fosters awareness for a part of nature that is generally left unobserved and calls for a greater awareness of the biodiversity and value of the tropics as a universally shared natural treasure. An essay by Gowin provides a fascinating personal history of his work with biologists and introduces both the photographic and philosophical processes behind this extraordinary project.

Essential reading for audiences both in photography and natural history, this lavishly illustrated volume reminds readers that, as Terry Tempest Williams writes in her foreword, “The world is saturated with loveliness, inhabited by others far more adept at living with uncertainty than we are.”

Emmet Gowin is emeritus professor of photography at Princeton University. His many books include *Emmet Gowin* and *Changing the Earth*. His photographs are in collections around the world, including at the Art Institute of Chicago, the Cleveland Museum of Art, the J. Paul Getty Museum, the Metropolitan Museum of Art, and the Museum of Modern Art. **Terry Tempest Williams** is an author, conservationist, and activist. Her books include *The Hour of Land* and *Refuge*.

SEPTEMBER

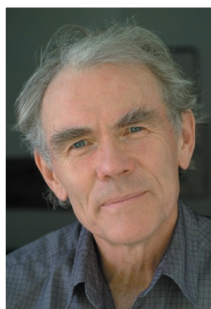
978-0-691-17689-5 **Cloth \$49.95**

144 pages. 60 color + 10 b/w illus. 11 x 14.

A stunning portrait of the nocturnal moths of Central and South America by famed American photographer Emmet Gowin

“*Mariposas Nocturnas* is an object of beauty and a document of inestimable value. The late-career transformation of one of the most visionary artists of our time is movingly manifested in this extraordinary book.”

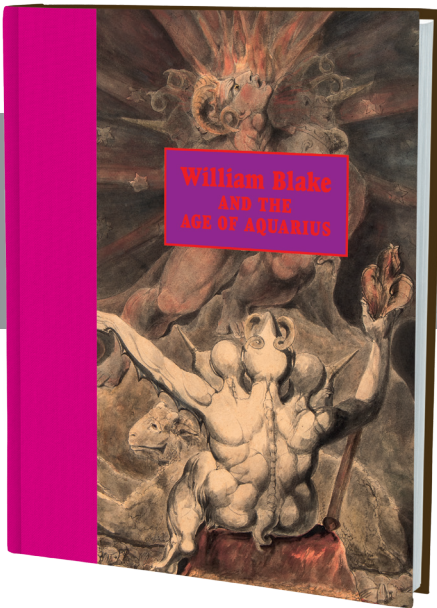
—Joel Smith, Morgan Library & Museum



© Edith Gowin



© Emmet Gowin



William Blake and the Age of Aquarius

STEPHEN EISENMAN

With contributions by Mark Crosby, Elizabeth Ferrell, Jacob Henry Leveton, W. J. T. Mitchell & John Murphy

In his own lifetime, William Blake (1757–1827) was a relatively unknown nonconventional artist with a strong political bent. *William Blake and the Age of Aquarius* is a beautifully illustrated look at how, some two hundred years after his birth, the antiestablishment values embodied in Blake's art and poetry became a model for artists of the American counterculture.

This book provides new insights into the politics and protests of Blake's own lifetime, and the generation of artists who revived and reimagined his work in the mid-1940s through 1970, or what might be called the "long sixties." Contributors explore Blake's outsider status in Georgian England and how his individualistic vision spoke to members of the Beat Generation, hippies, radical poets and writers, and other voices of the counterculture. Among the artists, musicians, and writers who looked to Blake were such diverse figures as Diane Arbus, Jay DeFeo, the Doors, Sam Francis, Allen Ginsberg, Jess, Agnes Martin, Ad Reinhardt, Charles Seliger, Maurice Sendak, Robert Smithson, Clyfford Still, and many others.

William Blake and the Age of Aquarius shows how Blake's myths, visions, and radicalism found new life among American artists who valued individualism and creativity, explored expanded consciousness, and celebrated youth, peace, and the power of love in a turbulent age.

Stephen Eisenman is professor of art history at Northwestern University. **Mark Crosby** is assistant professor of English at Kansas State University. **Elizabeth Ferrell** is assistant professor of art history at Arcadia University. **Jacob Henry Leveton** is a PhD candidate in art history at Northwestern. **W. J. T. Mitchell** is the Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago. **John Murphy** is research associate in the Department of American Art at the Art Institute of Chicago.

Published in association with the Mary and Leigh Block Museum of Art, Northwestern University

NOVEMBER

978-0-691-17525-6 **Cloth \$45.00**
224 pages. 137 color illus. 8 x 10.

ART

A stunningly illustrated look at how Blake's radical vision influenced artists of the Beat generation and 1960s counterculture

"A timely book that provides fresh perspective on the art of the 1960s. Much as it did for the artists and activists of the Beat and hippie generations, Blake's visionary antiestablishment thought and work can perhaps again offer a reference point for those today who are struggling to produce an artistic response appropriate to the new century's demands."

—Michael Archer, author of *Art Since 1960*

Exhibition Schedule

Mary and Leigh Block Museum of Art,
Northwestern University
September 23, 2017–March 11, 2018

On Weaving

New Expanded Edition

ANNI ALBERS

With an afterword by Nicholas Fox Weber and contributions by Manuel Cirauqui & T'ai Smith

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.

Anni Albers (1899–1994) was one of the foremost textile artists of the twentieth century; her works are in major museum collections around the world. **Nicholas Fox Weber** is executive director of The Josef and Anni Albers Foundation and the author of *The Bauhaus Group: Six Masters of Modernism*. **Manuel Cirauqui** is curator at the Guggenheim Museum Bilbao in Spain. **T'ai Smith** is associate professor of art history at the University of British Columbia and the author of *Bauhaus Weaving Theory*.

Published in association with The Josef and Anni Albers Foundation

OCTOBER

978-0-691-17785-4 Cloth \$49.95†

256 pages. 106 color + 28 b/w illus. 8 ½ x 11.

ART

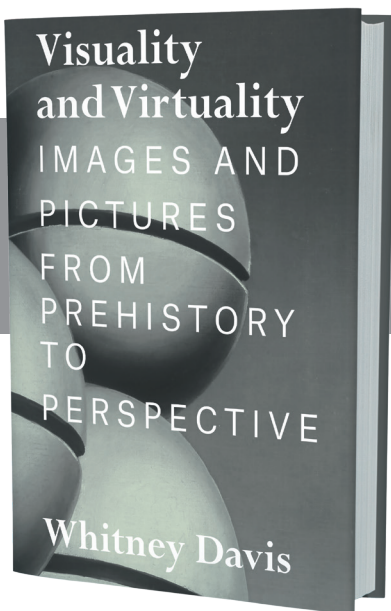
PRESS.PRINCETON.EDU



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

“With enviable clarity, Albers reviews the basics of weaving materials and techniques while threading the history of weaving from Peru and Persia to China, Europe, and beyond. Her emphasis on tactility seems especially urgent today, as she offers the next generation a profound corrective to an increasingly digital monoculture.”

—Jenny Anger, author of *Paul Klee and the Decorative in Modern Art*



A provocative and challenging new conceptual framework for the study of images

“*Visuality and Virtuality* is a magisterial work both in conception and execution.

This is art history at its very best.”

—James D. Herbert, author of *Brushstroke and Emergence: Courbet, Impressionism, Picasso*

Visuality and Virtuality

Images and Pictures from Prehistory to Perspective

WHITNEY DAVIS

This book builds on the groundbreaking theoretical framework established in Whitney Davis's acclaimed previous book, *A General Theory of Visual Culture*, in which he shows how certain culturally constituted aspects of artifacts and pictures are visible to informed viewers. Here, Davis uses revealing archaeological and historical case studies to further develop his theory, presenting an exacting new account of the interaction that occurs when a viewer looks at a picture.

Davis argues that pictoriality—the depiction intended by its maker to be seen—emerges at a particular standpoint in space and time. Reconstruction of this standpoint is the first step of the art historian's craft. Because standpoints are inherently mutable and mobile, pictoriality constantly shifts in form and possible meaning. To capture this complexity, Davis develops new concepts of radical pictorial ambiguity, including “bivisibility” (the fact that pictures can always be seen in ways other than intended), pictorial naturalism, and the behavior of pictures under changing angles of view. He then applies these concepts to four cases—Paleolithic cave painting; ancient Egyptian tomb decoration; classical Greek architectural sculpture, with a focus on the Parthenon frieze; and Renaissance perspective as invented by Brunelleschi.

A profound new theory of the work of both makers and viewers by one of the discipline's most esteemed and engaged thinkers, *Visuality and Virtuality* is essential reading for art historians, architects, archaeologists, and philosophers of art and visual theory.

Whitney Davis is the George C. and Helen N. Pardee Professor of History and Theory of Ancient and Modern Art at the University of California, Berkeley. His many books include *A General Theory of Visual Culture* (Princeton) and *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and Beyond*.

NOVEMBER

978-0-691-17194-4 **Cloth \$49.95S**

368 pages. 8 color + 163 b/w illus. 7 x 10.

ART

Plaster Monuments

Architecture and the Power of Reproduction

MARI LENDING

We are taught to believe in originals. In art and architecture in particular, original objects vouch for authenticity, value, and truth, and require our protection and preservation. The nineteenth century, however, saw this issue differently. In a culture of reproduction, plaster casts of building fragments and architectural features were sold throughout Europe and America and proudly displayed in leading museums. The first comprehensive history of these full-scale replicas, *Plaster Monuments* examines how they were produced, marketed, sold, and displayed, and how their significance can be understood today.

Plaster Monuments unsettles conventional thinking about copies and originals. As Mari Lending shows, the casts were used to restore wholeness to buildings that in reality lay in ruin, or to isolate specific features of monuments to illustrate what was typical of a particular building, style, or era. Arranged in galleries and published in exhibition catalogues, these often enormous objects were staged to suggest the sweep of history, synthesizing structures from vastly different regions and time periods into coherent narratives. While architectural plaster casts fell out of fashion after World War I, Lending brings the story into the twentieth century, showing how Paul Rudolph incorporated historical casts into the design for the Yale Art and Architecture building, completed in 1963.

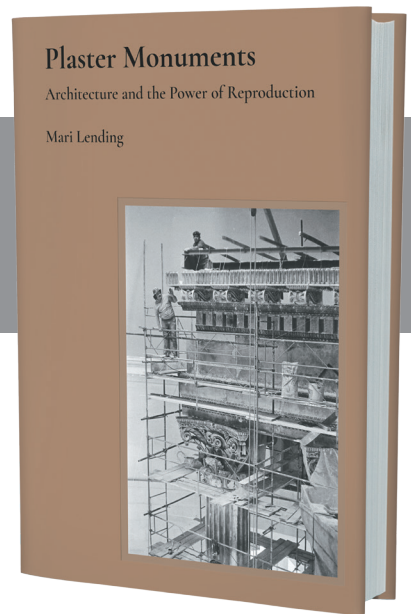
Drawing from a broad archive of models, exhibitions, catalogues, and writings from architects, explorers, archaeologists, curators, novelists, and artists, *Plaster Monuments* tells the fascinating story of a premodernist aesthetic and presents a new way of thinking about history's artifacts.

Mari Lending is professor of architectural history and theory at the Oslo School of Architecture and Design. Her books include, with Mari Hvattum, *Modelling Time* and, with Peter Zumthor, *A Feeling for History*.

DECEMBER

978-0-691-17714-4 **Cloth \$49.95S**
304 pages. 48 color + 73 b/w illus. 7 x 10.

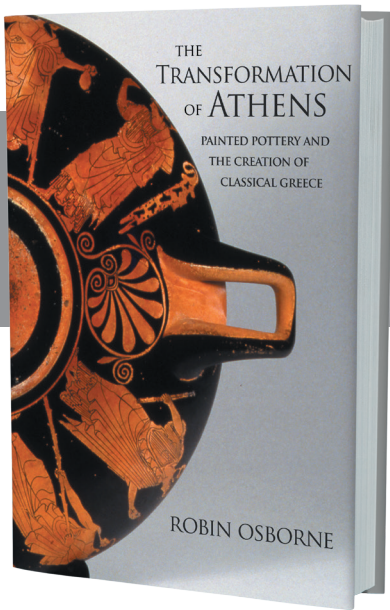
ARCHITECTURE | ART



The first study of the tradition of exhibiting plaster models of architecture

"*Plaster Monuments* provides a rich historical account of the creation of these collections, the trade in casts, and the debates they gave rise to. There is no comparable book, and this is an entirely new contribution to scholarship."

—Adrian Forty, author of *Words and Buildings*



The Transformation of Athens

Painted Pottery and the Creation of Classical Greece

ROBIN OSBORNE

Why did soldiers stop fighting, athletes stop competing, and lovers stop having graphic sex in classical Greek art? The scenes depicted on Athenian pottery of the mid-fifth century BC are very different from those of the late sixth century. Did Greek potters have a different world to see—or did they come to see the world differently? In this lavishly illustrated and engagingly written book, Robin Osborne argues that these remarkable changes are the best evidence for the shifting nature of classical Greek culture.

Osborne examines the thousands of surviving Athenian red-figure pots painted between 520 and 440 BC and describes the changing depictions of soldiers and athletes, drinking parties and religious occasions, sexual relations, and scenes of daily life. He shows that it was not changes in each activity that determined how the world was shown, but changes in values and aesthetics.

By demonstrating that changes in artistic style involve choices about what aspects of the world we decide to represent as well as how to represent them, this book rewrites the history of Greek art. By showing that Greeks came to see the world differently over the span of less than a century, it reassesses the history of classical Greece and of Athenian democracy. And by questioning whether art reflects or produces social and political change, it provokes a fresh examination of the role of images in an ever-evolving world.

Robin Osborne is Professor of Ancient History at the University of Cambridge, where he is also a Fellow of King's College. His books include *Archaic and Classical Greek Art*; *Greece in the Making, 1200–479 BC*; *Athens and Athenian Democracy*; and *The History Written on the Classical Greek Body*.

JANUARY

978-0-691-17767-0 **Cloth \$45.00S**
336 pages. 35 color + 177 b/w illus. 7 x 10.

Martin Classical Lectures

ART | CLASSICS | ARCHAEOLOGY

How remarkable changes in ancient Greek pottery reveal the transformation of classical Greek culture

“This is a highly engaging, persuasive, and original book. Combining rigorous scholarship with clear and lively prose, it almost seamlessly integrates a variety of theories with a more empirical approach.”
—Jonathan Hall, University of Chicago

The Painter's Touch

Boucher, Chardin, Fragonard

EWA LAJER-BURCHARTH

The Painter's Touch is a radical reinterpretation of three paradigmatic French painters of the eighteenth century. In this beautifully illustrated book, Ewa Lajer-Burcharth provides close readings of the works of François Boucher, Jean-Siméon Chardin, and Jean-Honoré Fragonard, entirely recasting our understanding of these painters' practice. Using the notion of touch, she examines the implications of their strategic investment in materiality and sheds light on the distinct contribution of painting to the culture of the Enlightenment.

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

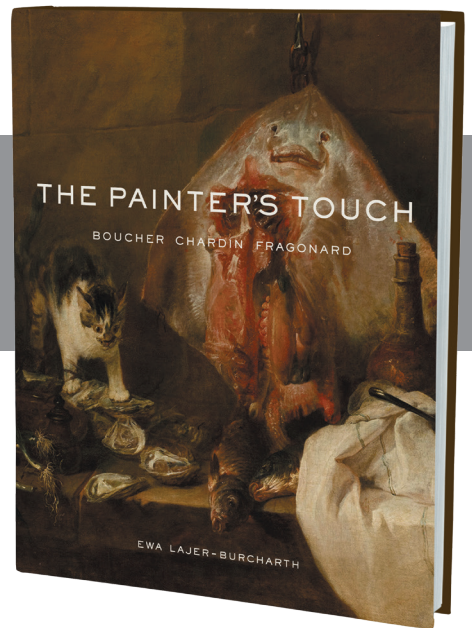
By examining what paintings actually “say” in brushstrokes, texture, and paint, *The Painter's Touch* transforms our understanding of the role of painting in the emergence of modernity and provides new readings of some of the most important and beloved works of art of the era.

Ewa Lajer-Burcharth is the William Dorr Boardman Professor of Fine Arts at Harvard University. Her books include *Chardin Material* and *Necklines: The Art of Jacques-Louis David after the Terror*.

FEBRUARY

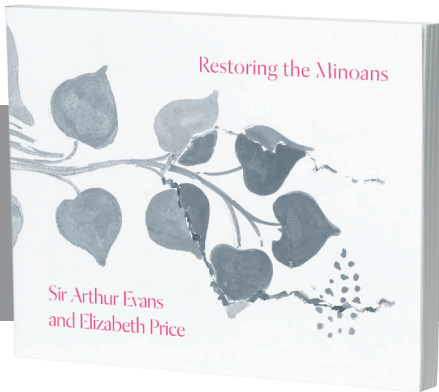
978-0-691-17012-1 **Cloth \$65.00S**
336 pages. 154 color + 104 b/w illus. 8 ¾ x 11 ½.

ART



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

“Brilliantly imaginative and provocative, *The Painter's Touch* is a hugely impressive book that radically recasts our idea of making selves and things, and how they are interformed, at a critical moment of Western modernity.”
—Satish Padiyar, author of *Chains: David, Canova, and the Fall of the Public Hero in Postrevolutionary France*



Restoring the Minoans

Sir Arthur Evans and Elizabeth Price

EDITED BY JENNIFER Y. CHI

With contributions by Jennifer Y. Chi,
Rachel Herschman & Kenneth Lapatin

How do archaeologists and artists reimagine what life was like during the Greek Bronze Age? This innovative book considers two imaginative restorations of the ancient world by bringing together the discovery of Minoan culture by the British archaeologist Sir Arthur Evans (1851–1941) and the work of the Turner Prize–winning video artist Elizabeth Price (b. 1966).

Featured essays examine Evans's interpretation and restoration of the Knossos palace and present fresh photography of Minoan artifacts and archival photographs of the dig alongside previously unpublished watercolors and drawings by the archaeological illustrators and restorers who worked on the site. An interview with Price explores how her attraction to the Sir Arthur Evans Archive became the basis for her commissioned video installation at the University of Oxford's Ashmolean Museum and offers insight into her creative practice.

Jennifer Y. Chi is exhibitions director and chief curator at the Institute for the Study of the Ancient World at New York University.

NOVEMBER

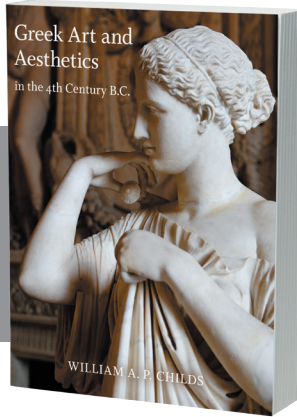
978-0-691-17869-1 **Flapped paperback in slipcase \$35.00S**
96 pages. 110 color illus. 8 x 6 ½.

Distributed for the Institute for the Study of
the Ancient World at New York University

Exhibition Dates: October 5, 2017–January 7, 2018

ART | ARCHAEOLOGY

50 Art & Architecture



Greek Art and Aesthetics in the Fourth Century B.C.

WILLIAM A. P. CHILDS

Greek Art and Aesthetics in the Fourth Century B.C. analyzes the broad character of art produced during this period, providing in-depth analysis of and commentary on many of its most notable examples of sculpture and painting. Taking into consideration developments in style and subject matter, and elucidating political, religious, and intellectual context, William A. P. Childs argues that Greek art in this era was a natural outgrowth of the high classical period and focused on developing the rudiments of individual expression that became the hallmark of the classical in the fifth century.

As Childs shows, in many respects the art of this period corresponds with the philosophical inquiry by Plato and his contemporaries into the nature of art and speaks to the contemporaneous sense of insecurity and renewed religious devotion. Delving into formal and iconographic developments in sculpture and painting, Childs examines how the sensitive, expressive quality of these works seamlessly links the classical and Hellenistic periods, with no appreciable rupture in the continuous exploration of the human condition.

William A. P. Childs is professor emeritus of classical art and archaeology at Princeton University.

NOVEMBER

978-0-691-17646-8 **Paper \$65.00S**
460 pages. 22 color + 263 b/w illus. 8 ½ x 11.

Publications of the Department of Art and Archaeology,
Princeton University

ART | ARCHAEOLOGY

Around Chigusa

Tea and the Arts of Sixteenth-Century Japan

EDITED BY DORA C. Y. CHING,
LOUISE ALLISON CORT & ANDREW M. WATSKY

Around Chigusa investigates the cultural and artistic milieu in which a humble jar of Chinese origin dating to the thirteenth or fourteenth century became Chigusa, a revered, named object in the practice of formalized tea presentation (*chanoyu*) in sixteenth-century Japan. This tea-leaf storage jar lies at the nexus of interlocking personal networks, cultural values, and aesthetic idioms in the practice and appreciation of tea, poetry, painting, calligraphy, and Noh theater during this formative period of tea culture. The book's essays set tea in dialogue with other cultural practices, revealing larger cultural paradigms that informed the production, circulation, and reception of the artifacts used and displayed in tea. Key themes include the centrality of tea to the social life of and interaction among warriors, merchants, and the courtly elite; the multifaceted relationship between things *wa* (Japanese) and *kan* (Chinese) and between tea and poetry; the rise of new formats for display of the visual and calligraphic arts; and collecting and display as an expression of political power.

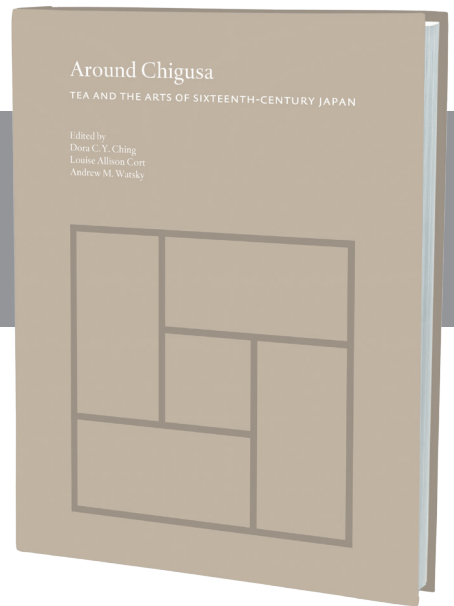
Dora C. Y. Ching is associate director of the P. Y. and Kinmay W. Tang Center for East Asian Art at Princeton University. She is the coeditor of numerous books, including *The Family Model in Chinese Art and Culture* (Princeton). **Louise Allison Cort** is curator for ceramics at the Smithsonian's Freer Gallery of Art and Arthur M. Sackler Gallery. Her books include *Isamu Noguchi and Modern Japanese Ceramics*. **Andrew M. Watsky** is professor of Japanese art and archaeology at Princeton University. He is the author of *Chikubushima: Deploying the Sacred Arts in Momoyama Japan*. He and Cort are the coeditors of *Chigusa and the Art of Tea*.

NOVEMBER

978-0-691-17755-7 **Cloth \$75.00S**
336 pages. 99 color illus. 8 x 10 ½.

Publications of the Department of Art and Archaeology, Princeton University

ART | ASIAN STUDIES



An in-depth look at the dynamic cultural world of tea in Japan during its formative period