

# World of Art

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# Catalog



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ISBN: 9780500931387

Front Cover: Mary Cassatt, *Mother and Child*, c. 1905. Oil on canvas  
92.1 x 73.7 (36 1/4 x 29). National Gallery of Art, Washington, D.C. Ches-  
ter Dale Collection

Back Cover: Liubov Popova, *Painterly Architectonics*, 1918.  
Watercolour and gouache 29.3 x 23.5 (11 1/2 x 9 1/4).  
Yale University Art Gallery. Gift of the Estate of Katherine S. Dreier

Design: Maryellen Tseng

Printed in the USA



Titles 2

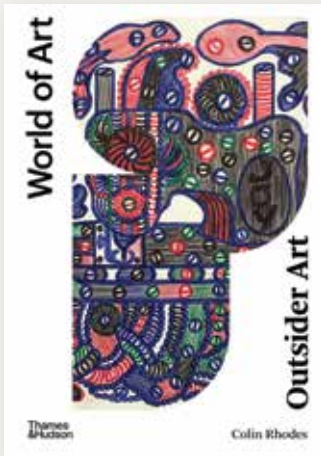
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## Outsider Art

Colin Rhodes

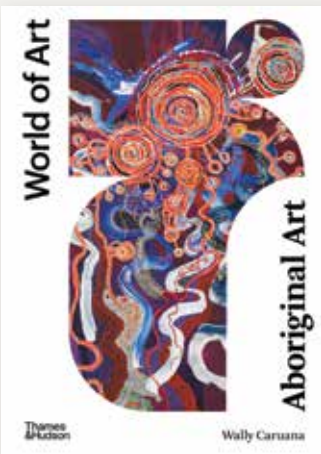
SECOND EDITION

*The updated edition of this comprehensive overview of outsider art, distinguished by its wider inclusion of global developments since 2000.*

Outsider art is the work produced outside the mainstream of modern art by self-taught, untrained visionaries, spiritualists, recluses, folk artists, psychiatric patients, prisoners, and others beyond the imposed margins of society and the art market. Coined by Roger Cardinal in 1972, the term was intended as an English equivalent to Jean Dubuffet's "art brut"—literally "raw art," "uncooked" by culture, unaffected by fashion, unmoved by artistic standards. This comprehensive and indispensable guide surveys the history and reception of outsider art, providing fresh insights into the achievements of both major figures and newly discovered artists, as well as the emergence of specialized studios as outsider art and contemporary mainstream art became intertwined.

**Colin Rhodes** is an artist, writer, curator, and educator, whose many publications include *Primitivism and Modern Art* and *The World According to Roger Ballen*. He has contributed to *The Burlington Magazine* and *Raw Vision*. Rhodes is currently distinguished professor, Xiaoxiang scholar and Yangtze River scholar in the Fine Arts Academy, Hunan Normal University, China.

ISBN 978-0-500-20486-3  
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6" x 8 3/8"  
200 color illustrations  
288 pages  
ART  
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**(CAN \$33.95)**



## Aboriginal Art

Wally Caruana

FOURTH EDITION

*An updated and expanded edition of this classic survey, which has established itself as the superlative introduction to the full diversity of Aboriginal art.*

This concise survey showcases the work of Aboriginal artists from across the Australian continent. From Arnhem Land and the desert, the Kimberley and North Queensland, to modern towns and cities, Aboriginal artists have built on traditions that stretch back at least fifty thousand years, working in a variety of contexts from the sacred and secret realm of ceremony to more public spheres. Artwork across all media is included, from painting, sculpture, engraving, constructions, and weaving to the most recent work in photography, printmaking, and textile design. This story of Aboriginal and Torres Strait Islander art has now been revised and expanded to include the latest developments across each of Australia's geographical regions.

**Wally Caruana** was senior curator of Aboriginal and Torres Strait Islander art at the National Gallery of Australia, Canberra, where he oversaw the development of one of the most important collections of Indigenous Australian art in a public museum. Caruana is now a visiting fellow in the department of art history, Australian National University, and the senior consultant, Aboriginal art, to Sotheby's Australia.

ISBN 978-0-500-20465-8  
6" x 8 3/8"  
345 color illustrations  
296 pages  
ART  
**\$24.95 paperback**  
**(CAN \$33.95)**

*This groundbreaking study explores the visual representations of Black culture across the globe throughout the twentieth century and into the twenty-first.*

The African diaspora—a direct result of the transatlantic slave trade and Western colonialism—has generated a wide array of artistic achievements, from blues and reggae to the paintings of the pioneering American artist Henry Ossawa Tanner and the music videos of Solange. This study concentrates on how these works, often created during times of major social upheaval and transformation, use Black culture both as a subject and as context. As previous assumptions about race and identity have irrevocably altered in the first two decades of the twenty-first century, *Black Art* examines the philosophical and social forces that have shaped Black presence in modern and contemporary visual culture, in a variety of artistic mediums, from the Americas to the Caribbean and Europe.

**Richard J. Powell** is the John Spencer Bassett professor of art & art history at Duke University, Durham, North Carolina, where he has taught since 1989. His publications include: *The Blues Aesthetic: Black Culture and Modernism*, *Cutting a Figure: Fashioning Black Portraiture*, and *Going There: Black Visual Satire*.

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360 pages  
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*An illustrated survey of Caribbean art, featuring the work of over 100 artists from the period of colonialism to the present day.*

*Caribbean Art* examines the diverse and highly accomplished work of Caribbean artists, whether indigenous or from the diaspora, popular or "high" culture, rural or urban based, politically radical or religious. Addressing the fundamental challenges to traditional art-historical practice and its foundational connections to histories of colonialism, Eurocentricity, and race, *Caribbean Art* features the work of internationally recognized artists such as Jean-Michel Basquiat, Sonia Boyce, and Christopher Cozier. This is explored further in two new chapters focused on public monuments linked to the history of the Caribbean, and the intersections between art and tourism, raising important questions about cultural representation, inviting productive conversation, and encouraging further explorations on the subject.

**Veerle Poupeye** is a Belgian-Jamaican art historian, curator, and critic. Previously executive director of the National Gallery of Jamaica, she now lectures at the Edna Manley College of the Visual and Performing Arts in Kingston, Jamaica. She has written extensively on Jamaican and Caribbean art and culture, and contributed to the journals *Small Axe*, *Jamaica Journal*, and *Caribbean Quarterly*.

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## Black Art

### A Cultural History

Richard J. Powell

THIRD EDITION



## Caribbean Art

Veerle Poupeye

SECOND EDITION





## Georgia O'Keeffe

Lisa Mintz Messenger

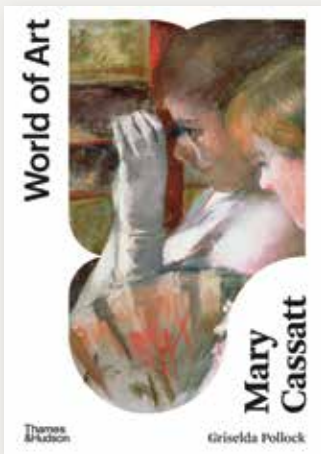
SECOND EDITION

*A revised edition of this classic survey that presents a thorough overview of Georgia O'Keeffe's life and work.*

Georgia O'Keeffe (1887–1986) was a major figure in American art for seven decades. Throughout that long and prolific career she remained true to her unique artistic vision, creating a highly individual style that synthesized the formal language of modern European abstraction and the themes of traditional American pictorialism. The main subjects she returned to again and again were the flowers, animal bones, and landscapes around her studios in Lake George, New York, and New Mexico, to which her legacy is tied. This comprehensive and illuminating book surveys her complete oeuvre—drawings, watercolors, and paintings from all periods—and explains her life in the context of her artistic output.

**Lisa Mintz Messenger** studied art history at New York University and Boston University and formerly was an associate curator of modern art at the Metropolitan Museum of Art. Her many publications include the exhibition catalogs *Stieglitz and His Artists: Matisse to O'Keeffe* and *Abstract Expressionism: Works on Paper: Selections from the Metropolitan Museum of Art*.

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120 color illustrations  
192 pages  
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## Mary Cassatt Painter of Modern Women

Griselda Pollock

SECOND EDITION

*The definitive introduction to artist Mary Cassatt, placing her work in the wider context of nineteenth-century feminism and art theory.*

This groundbreaking study looks at the work of Mary Cassatt (1844–1926) in light of her time as an advocate for women's intellectual life and political emancipation. Esteemed by her contemporaries for her commitment to what she and her radical colleagues in Paris termed “the new art”—now called impressionism—Cassatt brought her discerning gaze and compositional inventiveness to the study of the subtle, often psychological, social interactions of women in public and private spaces. *Mary Cassatt* focuses on key moments of engagement and change over the artist's long career, spanning from her artistic training across Europe, her profound study of the old masters, and places fresh emphasis on the artist's interest in Manet and other contemporary French and Spanish painters.

**Griselda Pollock** is a professor of social and critical histories of art, director of the Centre for Cultural Analysis, Theory and History (CentreCATH) at the University of Leeds, and internationally recognized as a leading feminist art historian and cultural theorist. In 2020 she was recipient of the Holberg Prize for her contributions to feminist art history and cultural studies.

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eISBN 978-0-500-77684-1  
6" x 8 3/4"  
190 color illustrations  
288 pages  
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**\$21.95 paperback**  
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*A new edition of this groundbreaking book maps the complete history of women artists from the Middle Ages and the Renaissance to today.*

Art historian Whitney Chadwick's acclaimed study challenges the assumption that great women artists are exceptions to the rule who "transcended" their gender to produce major works of art. While introducing some of the many women whose contributions to visual culture have often been neglected, Chadwick reexamines the works themselves and the ways in which they have been perceived as marginal. In her discussion of feminism and its influence on such a reappraisal, she also addresses the closely related issues of ethnicity, class, and sexuality. With a new preface and epilogue from curator and professor Flavia Frigeri, this revised edition continues to chart the evolution of feminist art history and pedagogy, revealing how artists have responded to new strategies of feminism for the current moment.

**Whitney Chadwick** is a professor emerita at San Francisco State University. Among her other books are *Women Artists and the Surrealist Movement* and *Significant Others: Creativity and Intimate Partnership*. **Flavia Frigeri** is an art historian, curator, and teaching fellow at University College London. Frigeri also wrote *Pop Art* and *Women Artists*, both in the *Art Essentials* series.

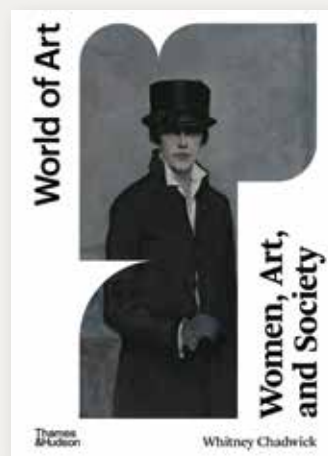
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*A comprehensive history of women designers working internationally from 1900 to the present day.*

This wide-ranging introduction celebrates women designers, revealing the untold stories of female design pioneers and highlighting the creation of some of the most important objects in history. Arranged chronologically, this guide considers the structural barriers to professional success and how women overcame these hurdles, charting the works of designers including Anni Albers at the Bauhaus, the architects Eileen Gray and Zaha Hadid, interior decorator Elsie de Wolfe, and fashion icon Mary Quant to name but a few. Focusing on the key subjects of architecture, craft, fashion, furniture, graphics, interior, product, and textile design, *Women in Design* explores the link between design and lifestyle, design's close connection to activism, design collectives, and the current success of women working transnationally in the field.

**Anne Massey** is professor of design and culture at Huddersfield University and professorial fellow at the University of the Creative Arts, England. She is the author of *The Independent Group: Modernism and Mass Culture, 1945–1959*; *Interior Design Since 1900*; and six other books. She has edited five volumes, including *A Companion to Contemporary Design Since 1945*, and was founding coeditor of the journal *Interiors: Design, Architecture, Culture*. She lives in London.

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DESIGN  
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## Women, Art, and Society

Whitney Chadwick

Preface and epilogue by  
Flavia Frigeri

SIXTH EDITION



## Women in Design

Anne Massey



## Performance Art From Futurism to the Present

RoseLee Goldberg

FOURTH EDITION

*An updated edition of the pioneering World of Art series study surveying performance, from the Futurist manifesto of 1909 through the second decade of the new millennium.*

Performance Art continues its authoritative chronicling of one of the most important art forms to emerge in modern times. Updated to reflect the current state of performance in an age where digital and web technologies are becoming increasingly dominant, *Performance Art* illustrates how a medium once used in sporadic bursts of artistic dissent has become, over the course of a century, a worldwide phenomenon, intertwining issues of identity, politics, race, or historical background with artistic expression. Marina Abramović, Matthew Barney, and Sanford Biggers are among the many new and established artists whose work can now be seen in the context of other performance innovators, from the Futurists and Dadaists to Yves Klein and Laurie Anderson.

**RoseLee Goldberg** is an art historian, author, critic, curator, and specialist in modern and contemporary performance art. Goldberg has curated the work of many prominent artists from Philip Glass to Cindy Sherman, and in 2004 founded Performa, a multidisciplinary arts organization dedicated to the research, development, and presentation of twenty-first-century visual art performance.

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6" x 8 3/8"

214 color illustrations

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ART

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## Photomontage

Dawn Ades

SECOND EDITION

*A classic, in-depth study of the pioneering art form of photomontage by renowned art historian Dawn Ades.*

Manipulation of the photograph is as old as photography itself. It has embodied and enlivened political propaganda, satire, and commercial art and helped visualize the "brave new world" of the future through surreal and fantastic images. Photomontage has been embraced by artists from the late nineteenth century to today, including the Dadaists, John Heartfield, El Lissitzky, Hannah Höch, and Alexander Rodchenko. *Photomontage* addresses the aesthetic, social, and historical implications of the varied manifestations and uses of manipulated photographs. Revered by artists, critics, and readers alike, this new edition is brought up to date to reflect technological developments and changes in visual culture, discussing the work of contemporary artists Kathy Bruce, Linder, Cold War Steve, and others.

**Dawn Ades** is a British art historian and academic. She is a professor emerita of art history and theory at the University of Essex. She has written extensively on Dada, surrealism, photography, and women artists, among other topics.

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232 pages

ART

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*A new edition of the definitive title in the field of contemporary art photography by leading expert Charlotte Cotton.*

Almost two centuries after photographic technology was first invented, the art world has fully embraced photography as a legitimate medium, equal in status to painting and sculpture. Arranged thematically, the book reproduces work from a vast span of photographers, including Andreas Gursky, Susan Meiselas, Nan Goldin, Rashid Johnson, Cindy Sherman, Deana Lawson, Elle Pérez, Lieko Shiga, and Zanele Muholi, and introduces the extraordinary range of contemporary photography, from portraits of intimate life to highly staged directorial spectacles. In this updated and revised edition, Charlotte Cotton also celebrates a new generation of artists who are shaping photography as a culturally significant medium for our current sociopolitical climate.

**Charlotte Cotton** is a writer and curator of photography. Her previous books include *Fashion Image Revolution*; *Public, Private, Secret: On Photography and the Configuration of Self*; *Mert Alas and Marcus Piggott*; and *Photography Is Magic*.

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PHOTOGRAPHY  
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## The Photograph as Contemporary Art

Charlotte Cotton

FOURTH EDITION

*A lucid, accessible account of artists' unique contribution to the art of the moving image in the twentieth and early twenty-first centuries.*

*Artists' Film* is an introductory guide to the exciting and expanding field of artists' film and an alternative history of the moving image, chronicling artists' ever-evolving fascination with filmmaking from the early twentieth century to now. From early pioneers to key artists of today, writer and curator David Curtis offers a vivid account of the many creators who have been inspired by the cinematic medium and who have felt compelled to interpret and respond to it in their own way. Featuring over four hundred international moving-image makers and drawing on examples from across the arts, including experimental film, video, installation, and multimedia, this generously illustrated account offers an incomparable introduction to this continually evolving art form.

**David Curtis** is a leading authority on artists' film. He was responsible for artists' film at the Arts Council of Great Britain for more than two decades and is the writer of *A History of Artists' Film and Video in Britain*. **Steve McQueen** is a British filmmaker and video artist most known for his award-winning film *12 Years a Slave* and the *Small Axe* anthology series.

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## Artists' Film

David Curtis

Foreword by Steve McQueen



## Interior Design Since 1900

Anne Massey

FOURTH EDITION

*This updated, well-established history of interior design describes and illustrates each movement and change in taste throughout the twentieth century.*

This book reveals the fundamental changes in styles and discourse throughout the twentieth century, from the emergence of professional designers in the 1900s and a growing appetite to redesign homes to keep up with popular fashion, to more focus on public spaces and sustainable design. In this survey, Anne Massey explores the social, political, economic, and cultural contexts of these developments. This updated text includes a new chapter on transnational design, encompassing midcentury modernist work in Singapore and Sri Lanka, as well as more recent interior spaces, including luxury hotels in Dubai and a contemporary art museum in Cape Town. Through this book, Massey shows how a shared language of design and cutting-edge technology are reshaping interiors around the globe.

**Anne Massey** is professor of design and culture at Huddersfield University and professorial fellow at the University of the Creative Arts, England. She has written books such as *The Independent Group: Modernism and Mass Culture, 1945–1959*, edited titles like *A Companion to Contemporary Design Since 1945*, and was founding coeditor of the journal *Interiors: Design, Architecture, Culture*.

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272 pages  
INTERIOR DESIGN  
**\$24.95 paperback**  
(CAN. \$33.95)



## World Textiles

Mary Schoeser

SECOND EDITION

*An updated edition of this indispensable reference, surveying the history of textiles from twenty-five thousand years ago to the present.*

From the very earliest needles of twenty-five thousand years ago to the smart textiles of today, textiles have been fundamental to human existence, and enjoyed, prized, and valued by every culture. Silks from China, cottons from India, tapestries from Flanders, dyes from South America—the appeal of different weaves, colors, and patterns was long a motivation for trade, the exchange of ideas, and sometimes even war. *World Textiles* presents a fascinating chronological survey of how textiles are made, what they are made from, how they function in society, and the ways in which they are valued and given meaning. This groundbreaking book offers an invaluable introduction to this vast and fascinating subject for makers, designers, textile and fashion professionals, collectors, and students alike.

**Mary Schoeser** is a recognized authority on the history of textiles. She has advised organizations such as the Metropolitan Museum of Art and the Philadelphia Museum of Art and has published widely on textile history. Schoeser is currently an honorary senior research fellow at the Victoria and Albert Museum, London.

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6" x 8 3/8"  
234 color illustrations  
288 pages  
TEXTILES  
**\$24.95 paperback**  
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*An authoritative account of the history of fashion from 1900 to today, fully illustrated in color.*

From the turn-of-the-century S-bend silhouette to the evolution of streetwear in the new millennium, this comprehensive survey explores the significant developments in fashion since 1900. Authors Amy de la Haye and Valerie Mendes focus on key movements and innovations in style for both men and women, and explore trends through the work of the most original and influential designers. Chapters are organized around crucial shifts in style and major world events, and exciting advances in fashion are placed within their socioeconomic, political, and cultural contexts. International in scope, this new edition includes updates to the text, including chapters on the most important new designers and the impact of online shopping, as well as a helpful reference section with an extensive bibliography.

**Amy de la Haye** is an expert dress historian. She is the Rootstein Hopkins chair of dress history & curatorship at London College of Fashion. **Valerie Mendes** was head of the textiles and dress department at the Victoria and Albert Museum, London.

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315 color illustrations

376 pages

FASHION

**\$27.95 paperback**

(CAN. \$36.95)



## Fashion Since 1900

Amy de la Haye and  
Valerie Mendes

THIRD EDITION

*An authoritative account of the history of fashion and costume from prehistoric times to today.*

From the momentous invention of the needle to the development of blue denim, and from Neolithic weavers to the biggest names in the fashion industry today, this classic guide covers the landmarks of costume history. It also explores the forms and materials used in fashion through the ages, the underlying motives of fashion, and the ways in which clothes have been used to protect, express identity, and attract or influence others. This updated edition features a new foreword and conclusion by Amy de la Haye and a new discussion about the major political shifts within the fashion industry, highlighting how it has responded to issues surrounding racism and sexism, LGBTQIA rights, mental health awareness, body and age diversity, and global sustainability.

**James Laver** (1899–1975) was a noted authority on the history of costume and fashion, and keeper of the department of prints, drawings, and paintings at the Victoria and Albert Museum, London, from 1938 to 1959. **Amy de la Haye** is the Rootstein Hopkins chair of dress history & curatorship at London College of Fashion. **Andrew Tucker** is a fashion writer, and author of *The London Fashion Book*; *Dries Van Noten: Shape, Print, and Fabric*; and *Fashion: A Crash Course*.

ISBN 978-0-500-20449-8

eISBN 978-0-500-77514-1

6" x 8 3/8"

342 color illustrations

320 pages

FASHION

**\$24.95 paperback**

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## Costume and Fashion

### A Concise History

James Laver

With chapters by Amy de la Haye  
and Andrew Tucker

SIXTH EDITION



## Graphic Design in the Twentieth Century

### A Concise History

Richard Hollis

THIRD EDITION

*A seminal book on the history of graphic design in the twentieth century by one of the leading authorities in the field.*

The story of graphic design is one of the most exciting and important developments in twentieth-century visual culture. From its roots in the expansion of printing, graphic design has evolved from a means of identification, information, and promotion to a profession and art in its own right. This authoritative documentary history begins with the poster and goes on to chart the use of text and image in brochures and magazines, advertising, corporate identity, television, and electronic media, and includes the effects of technical innovations such as photography and the computer, as well as the digital revolution. With over eight hundred illustrations fully integrated with the text, this indispensable account is uniquely clear, comprehensive, and absorbing.

**Richard Hollis** is a British graphic designer. He has taught at various art schools, written several books, and worked as a printer and magazine editor. He designed the quarterly journal *Modern Poetry in Translation*, was art editor of the weekly magazine *New Society*, and designed John Berger's *Ways of Seeing*.

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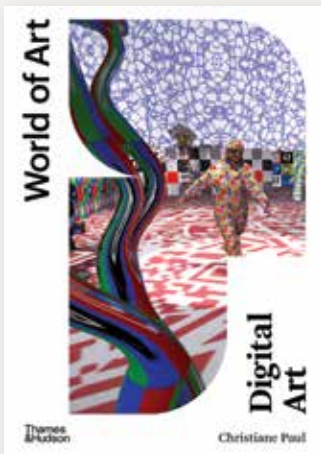
800+ illustrations

236 pages

GRAPHIC DESIGN

**\$24.95 paperback**

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## Digital Art

Christiane Paul

FOURTH EDITION

*The fourth edition of the essential introduction to digital art, one of contemporary art's most exciting and dynamic forms of practice.*

This new, expanded edition of Christiane Paul's acclaimed book traces the rapid evolution of digital art along with the technological developments of the medium, such as the emergence of artificial intelligence, augmented and mixed realities, and non-fungible tokens (NFTs). The book surveys themes explored in digital art, such as activism, networks, and telepresence, and ecological art and the Anthropocene. An accessible and engaging text that brings to life individual works, *Digital Art* also examines issues surrounding the collection, presentation, and preservation of digital expression. It looks at the impact of digital techniques and media on traditional forms of art, such as printing, painting, photography, and sculpture, as well as exploring the ways in which the Internet and software art, digital installation, and virtual reality have emerged as recognized artistic practices.

**Christiane Paul** is the curator of digital art at the Whitney Museum of American Art and emeritus professor in the School of Media Studies at the New School, New York. She has curated numerous exhibitions at the Whitney Museum, written extensively on digital art, and lectured around the world on art and technology.

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6" x 8 3/8"

265 color illustrations

360 pages

ART

**\$24.95 paperback**

(CAN. \$33.95)



*An overview of ecologically conscious contemporary art that responds to today's environmental crisis, from species extinction to climate change.*

*Art and Climate Change* collects a wide range of artistic responses to our current ecological emergency. When the future of life on Earth is threatened, creative production for its own sake is not enough—through contemporary artworks, artists are calling for an active, collective engagement with the planet to illuminate some of the structures that threaten biological survival. From scenes of nature decimated by ongoing extinction events and landscapes turned to waste by extraction, to art coming out of the communities most affected by environmental injustice, this compelling study examines the diversity of artworks and mediums of expression that respond to the Anthropocene and its detrimental impact on the planet.

Curators and art historians **Dr. Maja Fowkes** and **Dr. Reuben Fowkes** are codirectors of Postsocialist Art Centre (PACT) at the Institute of Advanced Studies, University College London, and cofounders of the Translocal Institute for Contemporary Art, a research center founded in Budapest in 2013 but now operating from London. They are the authors of *Central and Eastern European Art Since 1950*.

ISBN 978-0-500-20475-7  
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6" x 8 3/8"  
155 color illustrations  
296 pages  
ART  
**\$24.95 paperback**  
**(CAN. \$33.95)**

*A fully illustrated history of modern and contemporary art in California from the early twentieth century to the present day.*

This introduction focuses on the distinctive role California played in the history of American art, from early twentieth-century photography and Chicano mural painting to the fiber art movement and beyond. Shaped by a compelling network of geopolitical influences—including waves of migration and exchange from the Pacific Rim and Mexico, the influx of African Americans immediately after World War II, and global immigration after quotas were lifted in the 1960s—California is a center of artistic activity whose influence extends far beyond its physical boundaries. Including work by artists Yun Gee, Helen Lundeborg, Henry Taylor, Richard Diebenkorn, Albert Bierstadt, Chiura Obata, and Judith Baca, among many others, art historian Jenni Sorkin situates California at the forefront of radical developments in artistic culture.

**Jenni Sorkin** is an associate professor of the history of art and architecture at the University of California, Santa Barbara. She writes on the intersections between gender, material culture, and contemporary art, working primarily on women artists and underrepresented media. Her publications include *Live Form: Women, Ceramics, and Community* and *Revolution in the Making: Abstract Sculpture by Women, 1947–2016*.

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## Art and Climate Change

Maja and Reuben Fowkes



## Art in California

Jenni Sorkin





## The Sources of Modern Architecture and Design

Nikolaus Pevsner

Foreword by Kenneth Frampton

SECOND EDITION

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The turn of the nineteenth century saw an extraordinary flowering of invention in architecture and design, leading to the emergence of two contrasting styles: art nouveau and the International Style. Professor Nikolaus Pevsner brings clarity to this period of dynamic change by tracing the origins of twentieth-century ideas in architecture and the applied arts. Featuring a new foreword by the distinguished architectural historian Kenneth Frampton, *The Sources of Modern Architecture and Design* has now been updated with color illustrations throughout.

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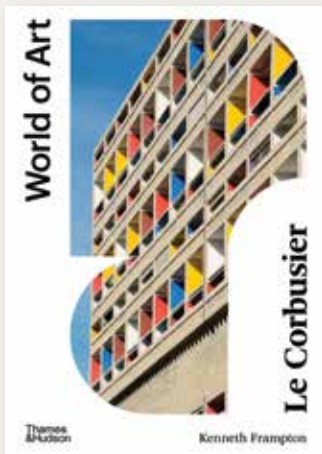
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**Frank Whitford** (1941–2014) worked as a cartoonist for the *Sunday Mirror* and the *London Evening Standard*. Since 1970, he was a lecturer in the history of art at the Slade School, University College London; Homerton College, Cambridge; and the Royal College of Art, London. **Michael White** is a professor of the history of art at the University of York.

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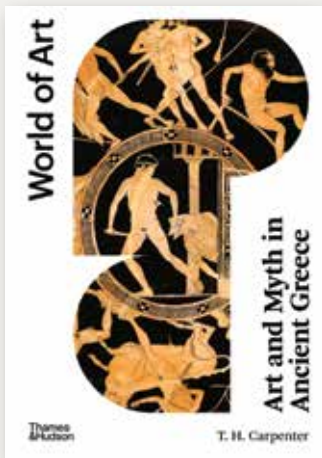


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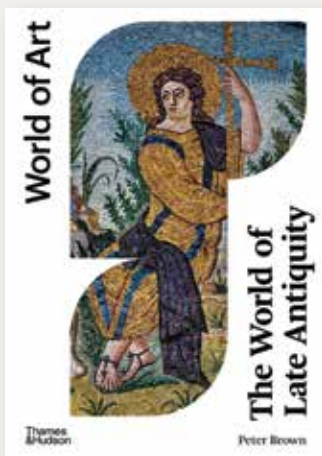
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**T. H. Carpenter** is a distinguished professor emeritus at Ohio University, where he has taught since 1997. His other books include *Dionysian Imagery in Fifth-Century Athens* and *Mythology: Greek and Roman*.

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**Peter Brown** is the Philip and Beulah Rollins professor of history, emeritus, at Princeton University.

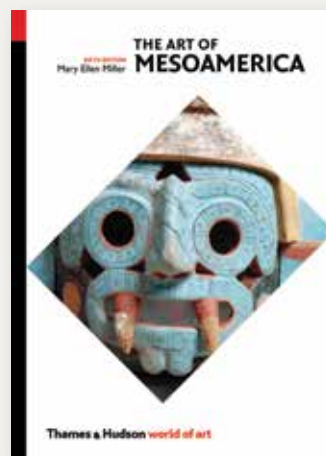
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**James Graham-Campbell** is an emeritus professor of medieval archaeology at University College London and a fellow of the British Academy. His many publications include *The Viking World* and, as coauthor, *The Vikings and Vikings in Scotland: An Archaeological Survey*.

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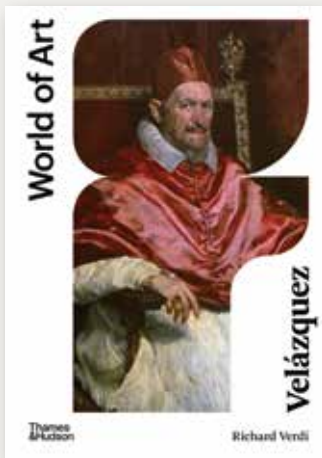


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**Richard Verdi** (1941–2022) was a former professor of fine art and director of the Barber Institute of Fine Arts at the University of Birmingham, United Kingdom. In addition to his many books, which include *Rembrandt's Themes: Life into Art* and *Cézanne in the World of Art* series, Verdi was a National Art Collections Fund award winner for an "Outstanding Contribution to the Visual Arts."

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**Christopher White** was director of the Ashmolean Museum 1985–1997, and is an emeritus fellow at Worcester College, Oxford. He began his career in the department of prints and drawings at the British Museum, London, and has written extensively on Dutch art as well, particularly on Rembrandt.

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**Paul Joannides** is an emeritus professor of art history at the University of Cambridge and is a specialist in the painting, sculpture, drawing, and architecture of the Italian Renaissance. His publications include *The Drawings of Raphael*; *Masaccio and Masolino: A Complete Catalogue*; and *Titian to 1518: The Assumption of Genius*.

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## Raphael

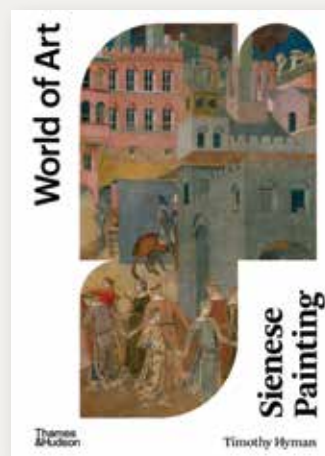
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**Timothy Hyman** is a writer on art and a painter. He was elected a Royal Academician in 2011 and is an honorary research fellow at University College London. In addition to writing and curating, he has exhibited widely, and his work is in many public collections, including the British Museum and the Los Angeles County Museum of Art.

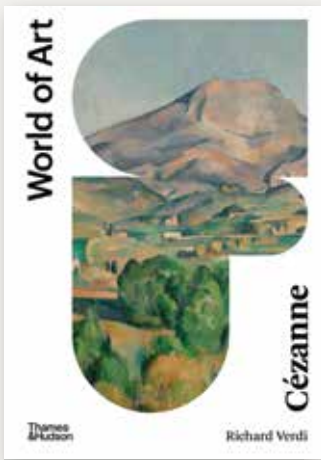
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**Richard Verdi** (1941–2022) was a former professor of fine art and director of the Barber Institute of Fine Arts at the University of Birmingham, United Kingdom. In addition to his many publications, Verdi organized the exhibition “Cézanne and Poussin: The Classical Vision of Landscape” held at the National Gallery of Scotland.

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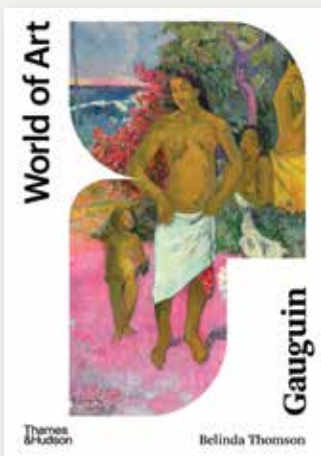
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**Belinda Thomson** studied at the University of East Anglia and at the Sorbonne, before taking her MA in art history at the Courtauld Institute. She has curated numerous exhibitions and published books on Gauguin, Édouard Vuillard, postimpressionism, and impressionism.

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**Bernard Denvir** was a distinguished art critic, art historian, and writer notable for contributions on impressionism, postimpressionism, and fauvism. He was head of the department of art history at Ravensbourne College of Art and Design, a member of the Council for National Academic Awards, and president of the British section of the International Association of Art Critics.

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**Murdo Macdonald** is an emeritus professor of the history of Scottish art at the University of Dundee. He is the former editor of the *Edinburgh Review*, and he was appointed an honorary member of the Royal Scottish Academy of Art and Architecture and an honorary fellow of the Association for Scottish Literary Studies.

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**David Bindman**, emeritus Durning-Lawrence professor of the history of art at University College London, is currently a fellow of the Hutchins Center for African and African American Research, Harvard University. His many publications include *Blake as an Artist*, *Hogarth and His Times: Serious Comedy*, and *Ape to Apollo: Aesthetics and the Idea of Race in the 18th Century*.

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**Graham Reynolds** (1914–2013) was a former keeper of the department of prints, drawings, and paintings at the Victoria and Albert Museum, London, where he worked from 1937. **David Blayney Brown** is curator of the Turner Bequest at Tate.

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**Kathleen Raine** (1908–2003) wrote extensively on Blake throughout her long and distinguished literary career. Her two-volume study, *Blake and Tradition*, played a vital part in establishing that Blake belongs to a long and coherent tradition of Platonic, hermetic, and mystical thought. **Colin Trodd** is senior lecturer at the University of Manchester.

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## Turner

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## William Blake

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**Dawn Ades** is a British art historian and academic. She is a professor emerita of art history and theory at the University of Essex. She has written extensively on Dada, surrealism, photography, and women artists, among other topics.

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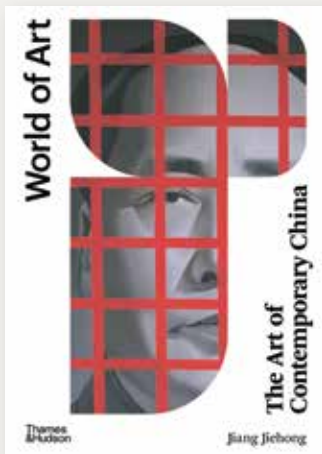
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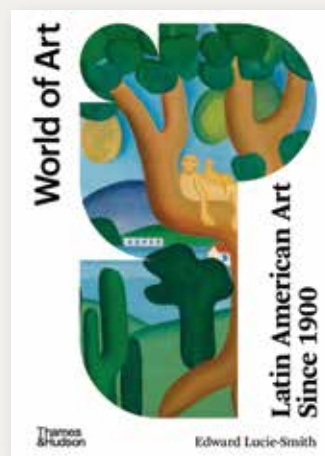
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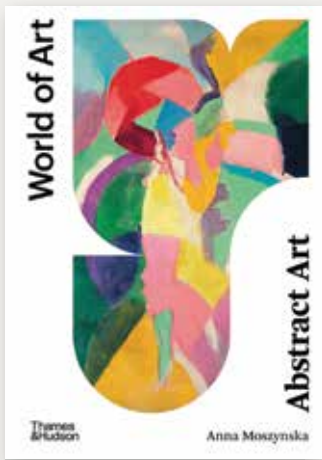


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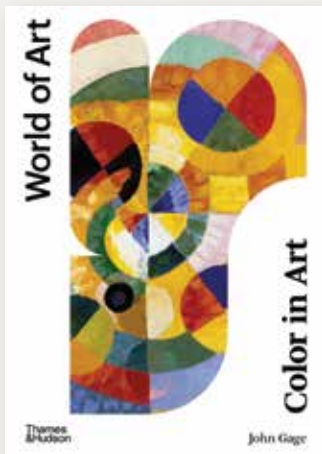
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**John Gage** was the former head of the department of history of art at Cambridge University, and author of many books on the subject, including *Color and Meaning: Art, Science, and Symbolism*, and the award-winning *Color and Culture*. **Kelly Grovier** is a feature writer for BBC Culture and the author of several acclaimed studies on art, including *A New Way of Seeing: The History of Art in 57 Works* and *The Art of Color: The History of Art in 39 Pigments*.

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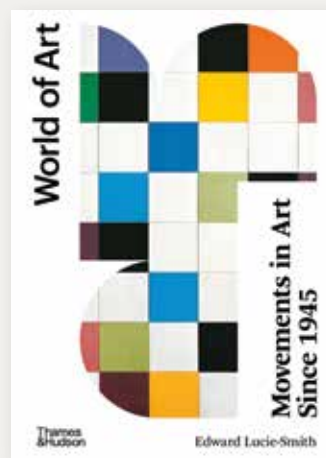


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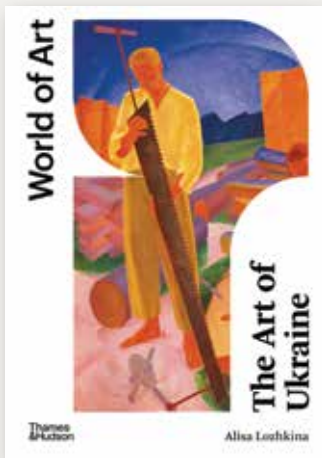
**Suzanne Hudson** is an associate professor of art history and fine arts at the University of Southern California, specializing in modern and contemporary art. She has written *Robert Ryman: Used Paint*, *Agnes Martin: Night Sea*, and *Mary Weatherford*; coedited *Contemporary Art: 1989 to the Present*; and is a regular contributor to *Artforum*.

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Curators and art historians **Dr. Maja Fowkes** and **Dr. Reuben Fowkes** are codirectors of Postsocialist Art Centre (PACT) at the Institute of Advanced Studies, University College London, and cofounders of the Translocal Institute for Contemporary Art, a research center founded in Budapest in 2013 but now operating from London. They are also the authors of *Art and Climate Change*.

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