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2001-2002

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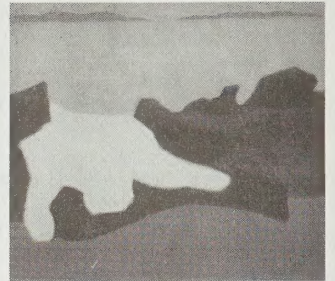
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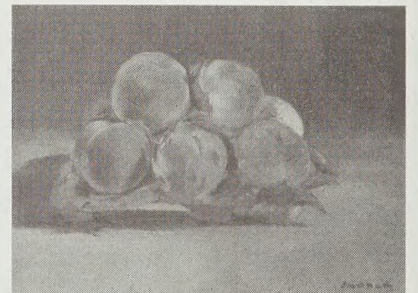
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8001 **HENRI ROUSSEAU. *Gotz Adriani.***

Rousseau is one of the most important and fascinating, and least studied artists of France in the late 19th century; his determined and unapologetic primitivism distanced his work from that of most of his contemporaries, although he was admired by Picasso, Apollinaire and Kandinsky and is now seen as one of the pioneers of modernism. The author recounts the history of Rousseau's strange life, the paradox of his reactionary views about politics and his acceptance by the avant-garde, his special type of visual and conceptual realism, his contact with other artists. Illustrated with an excellent selection of paintings, including one hundred in full color. 9-3/4x12-1/4, 282pp., 100 color illus., 100 b&w illus., bib. New Haven and Cologne, 2001.

Published at \$65.00

Special \$59.95



8002 **ALBERT GLEIZES: *For and Against the Twentieth Century. Peter Brooke.*** Albert Gleizes lived at the center of the artistic world of Paris at the beginning of the 20th century; he was involved in the public outcry over Cubism, he was with Duchamp and Picabia in New York, he was one of the first European avant-garde artists to respond to the scale and vigor of the art scene in New York, and one of the few French painters to recognize non-representational painting as the logical development of Cubism. This is the only book in English in print on Gleizes's art and theoretical work, revealing his significant contributions to 20th century art theory. 8-1/2x10-3/4, 320pp., New Haven, 2001.

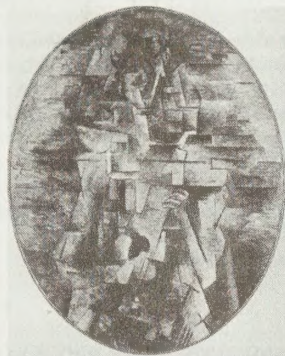
Published at \$60.00

Special \$54.95

8003 **JULIO GONZALES: *Pictures & Sculpture. Edited by Ferdinand Ulrich.*** With Picasso, Julio Gonzales was one of the true pioneers of modern sculpture; his work, especially in metal, had a very powerful influence on his contemporaries and on later 20th century sculptors. Of special importance was his use of surface elements and the surrounding space as sculptural material. This is one of the few books on Gonzales currently available in English. (This book will be published in January, 2002.) 9x13, 120pp., 120 color illus., 100 duotone illus. Bielefeld, 2002.

Published at \$65.00

Special \$59.95



8004 **BRAQUE. *Serge Fauchereau.*** While Braque made some distinctly Fauvist canvases in his early years, it was his development of the fundamentals of Cubism, with his friend Picasso, which became his most important artistic adventure. After the 1920's he moved into a more classical phase, painting many still lifes with a great emphasis on light and shade. This compact survey illustrates and discusses five decades of Braque's art. 9x11-3/4, 128pp., 115 color illus., 52 b&w illus., chronology, bib. Barcelona, 1987.

Published at \$24.50

\$18.95

8005 **CHAGALL: *The Lithographs: A Catalogue Raisonne. Edited by Ulrike Gauss, with contributions by Christofer Conrad, Henri Deschamps, Hans Kinkel and Charles Marq.*** Chagall is not only one of the most popular of the 20th-century artists; his work is enthusiastically collected throughout the world. Lithography was a favorite medium of Chagall's. Decades ago a six-volume comprehensive catalogue of his lithographs was published; it is now extremely scarce. This entirely new book is a milestone in contemporary art publishing, reproducing in small color illustrations more than one thousand lithographs. It will be the standard resource for scholars, dealers and collectors and a necessary work for the understanding and appreciation of Chagall's oeuvre. Softbound, 9-1/2x12, 440pp., 1,100 color illus. N.Y., 1999.

Specially priced at

\$95.00



8006 **PAINTERS IN PARIS 1895-1950. *William S. Lieberman.*** In the first half of the 20th century, Paris was the undisputed center of the art world and artists from East and West were drawn to the city. This remarkable book, published to accompany the exhibition at the Metropolitan Museum of Art, shows the stellar collection of art made by artists working in Paris in the first half of the 20th century, by Picasso, Braque, Leger, Balthus and 28 others - all masterworks, some familiar, others surprising. With commentaries on each painting by the distinguished Chairman of the Department of Modern Art, and more than 100 full-color plates. Softbound, 8-3/4x10-3/4, 144pp., 130 color plates. N.Y., 2000.

\$24.95



8007 **JUAN GRIS. *Juan Antonio Gaya Nuno.*** Juan Gris remained true to the ideals and spirit of Cubism throughout his tragically short life. More than any of his contemporaries he explored the "logic" of Cubism - the fourth dimension, the layer of texture and meaning built from fragmented forms. In his paintings Cubism was a celebration of geometry and an intellectual appreciation of the visual world. Today his work has achieved its rightful place in the very forefront of the early 20th century artists. This well illustrated survey presents the highlights of his oeuvre, with introductory chapters on his life and influences. 8x11-1/2, 128pp., 61 color plates, 105 b&w illus., chronology, bib., index. Barcelona, 1986.

Published at \$24.50

\$18.95

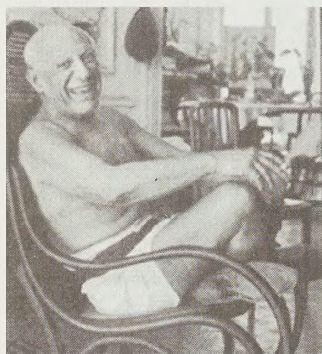
8008 **PAINTERS IN THE THEATRE of the European Avant-Garde. *John Bowl, Linn Garafola and others.*** In the early decades of the 20th century the interaction among painters and sculptors and theatrical ventures was profound and arresting; the artists - Cubists, Surrealists, Constructivist and Futurists - produced set and costume design of a revolutionary brilliance, forever altering the basis of theatrical design. In turn, their work with Diaghilev, Meyerhold and others was very important to the rest of their art. Among the artists whose works for the theatre are studied here are Picasso, Kandinsky, Grosz, de Chirico, El Lissitzky, Matisse and Derain. 6-3/4x9-1/2, 370pp., 230 color illus., 20 duotone illus. Madrid, 2001.

Published at \$59.00

Special \$54.95

THE ART AND LIFE OF PABLO PICASSO

8009 MAKING MODERNISM: Picasso and the Creation of the Market for Twentieth-Century Art. *Michael C. Fitzgerald.*



After suffering in his early years from the exploitation of art dealers, Picasso decided "Le marchand - voila l'ennemi," and began to take control of his own work. This is the first study of Picasso in his relationships with art dealers - Kahnweiler, Vollard, Leonce Rosenberg, Gimpel and others - and on his attitude toward the financial aspects of art. It sheds new light on the career of the Master and on the evolution of the art market in the 20th century. 6-1/4x9-1/4, 313pp., 81 illus., index. Berkeley, 1995. Published at \$27.95 **\$12.95**

8010 JE SUIS LE CAHIER: THE SKETCHBOOKS OF PICASSO. *Foreword by Arnold Glimcher. Memoir by Claude Picasso.* A truly superlative example of the art of the book, one of the greatest art books ever published. From 1894 to the year of his death, Picasso recorded some of his most inspired ideas in

a series of 175 sketchbooks, which until now have been in Picasso's family, unstudied and for the most part, unseen by the rest of the world. Finally, highlights of the sketchbooks have been collected in this edition, which contains more than 700 illustrations, including six of the most important sketchbooks completely reproduced. Taken together they provide an unprecedented opportunity to witness Picasso's genius at work, especially in the sequences of images which trace the development of some of the greatest masterpieces — the rape of the Sabines, the *Demoiselles d'Avignon* — and in the amazing sense of intimacy and directness the book provides. With essays by Robert Rosenblum, Gert Schiff, Theodore Reff, E.A. Carmean, Rosalind E. Krauss and Sam Hunter, a memoir by Claude Picasso, Picasso's son, and a reminiscence by Françoise Gilot. The illustrations themselves will continue to astound and enchant at every look. They range from fascinating doodles to finished pencil sketches and watercolors; from highly realistic and detailed drawings to geometric designs. This will be a book to return to again and again, filled with the immediacy and discovery of genius. 9-1/4x12, 360pp., more than 700 illustrations in color and b&w. Boston, 1986. Out of print, a few copies at **\$65.00**



8011 PICASSO AND PORTRAITURE.

Representation and Transformation. *Edited by William Rubin.* The first hundred years of modern art witnessed wide changes - the rise of photography, the increasing emphasis on abstraction, the loss of individual patronage - which all mitigated against the survival of portraiture as a genre. In this important work the Director Emeritus of the Museum of Modern Art's Department of Painting gives us the first book on this fascinating aspect of Picasso's career. The broad-ranging essays examining different period and aspects of Picasso's career and clarify personal relationships between him and his subjects. The hundreds of illustrations, including many never reproduced before, present the many solutions Picasso invented to deal with the problems of modern portraiture. 9x12, 452pp., 230 color illus., 410 b&w illus., index. N.Y., 1996. Published at \$75.00 **\$49.95**

8012 A PICASSO BESTIARY. *Neil Cox and Deborah Povey.* Picasso was fascinated by animals; from his earliest years they played an important role both in his life and his work. Many of his most intriguing creations represent animals in many guises, serious and playful. This superbly illustrated book shows not only the familiar bulls, cocks and monstrous creatures, but a very surprising menagerie of dogs, cats, horses, donkeys, sheep, insects, fish and other animals, relating Picasso's work to that of earlier themes and models in Western European art. The text discusses these works in the context of the European tradition of animal representation. Softbound, 8-1/2x11, 208pp., profusely illus. in color and b&w. London, 1995. Specially priced at **\$24.95**

8013 PICASSO EROTIQUE. *Edited by Jean Clair.* Throughout his long working life and in every medium, Picasso depicted the female form. From the early years in his drawings and watercolors inspired by the bordellos of Barcelona through his masterwork *Les Demoiselles d'Avignon* and to the final powerful drawings, this has been one of the Master's most important subjects. Picasso's representation of desire is one of the pivotal aspects of modern art. The works in the groundbreaking study include erotic drawings, sketches in notebooks that have been in private collections, paintings and sculptures. Through all these works the authors analyze the notions of desire and sexuality in Picasso art, his understanding of the erotic in his art, his relationship to his models. Published to accompany the major traveling exhibition from Paris. 8-1/2x10-1/2, 408pp., 450 color illus., 100 b&w illus. N.Y., 2001. **\$65.00**

8014 PICASSO THEATRE: Sketches and Painting by Pablo Picasso. *Douglas Cooper.* It is with the greatest pleasure that we offer this new printing of one of the great art books of our time. Long out of print, this glorious celebration of Picasso's lifelong interest in the dramatic art has long stood as a monument of art bookmaking. It deals with every aspect of the theatrical experience from circus entertainers of the Blue Period and Cubist musicians to Picasso's great work in association with Diaghilev. The text provides a unique perspective on Picasso's oeuvre by showing how his stage work had a profound influence on his overall artistic development. 9-1/2x11-1/4, 308pp., 500 illus. in color and b&w, list of productions, bib. N.Y., 1987. Out of print, a few copies at **\$75.00**

8015 PICASSO: Painter and Sculptor in Clay. *Edited by Marilyn McCully, with Claude Picasso and Bernard Ruiz-Picasso.* Picasso's exciting work in ceramics is illustrated and discussed in this catalogue for the traveling exhibition at the Metropolitan Museum of Art, 1999. From the artist's first visit to the Madoura workshop in Vallauris in Southern France, he was attracted by the possibilities inherent in clay, possibilities which he explored in a new way. The text discusses the nature of his painted and sculpted works in clay, a vital part of Picasso's oeuvre in his last decades and their relationship to the rest of his work. Illustrated with more than 300 color plates, including preparatory drawings and photographs of Picasso at work. 10x12, 258pp., 310 full color illus., glossary, bib. N.Y., 1999. Published at \$60.00 **\$34.95**



8016 PARIS: Artistic Life in the Twenties and Thirties. *Carol Mann.* Paris in the decades after the First War was a magical place, an artistic lodestone which drew artists and writers from the rest of Europe and North America to its glittering lights. This joyous exploration of a magical time documents the painters, photographers, designers, writers and intellectuals at work and at play - in theatrical productions, artists' studios, salons, swimming pools, art galleries fashion houses, elegant apartments and architectural masterpieces. A joyous and creative time, gone forever, caught in these marvelous duotone photographs. 9-1/2x12, 208pp., profusely illus., bib., index. N.Y., 1996. Published at \$65.00 **\$29.95**

THE LIFE AND ART OF ALBERTO GIACOMETTI

The Swiss-born artist Alberto Giacometti defined the anomie of modern society, capturing the existential loneliness in his attenuated figures whose lifelike gaze pierced the emptiness of space. His work was supremely inventive, influenced early in his career by Cubism and Surrealism, often filled with humour and tinged with a delicate erotic sense. This year, the centenary of Giacometti's birth, these very important books on the artist explore various aspects of his career. Taken together, they are a significant contribution to the scholarship of 20th century art.

8017 Alberto Giacometti. Edited by Christian Klemm, Carolyn Lanchner, Tobia Bezzola and Anne Umland. Published to accompany the major exhibition at the Museum of Modern Art, New York, this is a comprehensive look at Giacometti's work during the most intense phases of his career, including the Surrealist period, the unfolding of his mature style and his late work. 9-1/2x11-3/4, 296pp., 100 color plates, 100 duotone plates, bib. N.Y., 2001.

Published at \$65.00 **\$59.50**

8018 Giacometti. Yves Bonnefoy. Giacometti's strangely moving elongated human figures are among the most instantly recognizable works of modern art; he was also a sensitive draughtsman and perceptive portraitist. This substantial ground-breaking study of his art, first published in 1991 and now available in an attractive and reasonably-priced edition is written by a renowned scholar of modern art. The text considers the whole of Giacometti's output, providing seminal interpretations of major works, and assessing them in their social and psychological contexts. The more than 600

illustrations make this a rich visual source. Softbound, 9x13-1/2, 576pp., 616 illus., index. N.Y., 2001. **\$50.00**

8019 Alberto Giacometti: Le Dessin a l'Oeuvre. Edited by Agnes de la Baumelle. Throughout his career, drawing was central to Giacometti artistic vision. This beautifully produced catalogue for the 2001 exhibition at the Centre Pompidou traces more than four decades of Giacometti's drawings. The text discusses the artist's approach to space, the significance of the drawings for the sculpture, the spontaneity of draughtsmanship and details of his technique. Text in French. Softbound, 8x9-1/2, 256pp., 199 illus., list of exhibitions, bib. Paris, 2001. **\$59.95**

8020 Giacometti: The Giacometti Brothers. Yves Bonnefoy and Francois Baudot. Here are two charming compact books, an excellent introduction to the work of these two brothers, and the only book on Diego in print now. The relationship between the work of Alberto and Diego is made evident here; Diego's work with Alberto and with Jean-Michel Frank is illustrated, as is the later, whimsical designs for furniture beginning in the mid-1930s. Two volumes, slipcased, 6-1/2x8, 160pp., 120 color illus. N.Y., 2001.

Published at \$34.95 **Special \$30.95**

8021 SIGNAC 1863-1935. Marina Ferretti-Bocquillon, Anne Distel and others. During his fifty-year career, the French Neo-Impressionist produced powerful works in many mediums. This book, published to accompany the first retrospective of Signac's work in many decades, examines various aspects of Signac's career and reproduced in color almost 200 paintings, drawings, watercolors and prints, an unprecedented view of his art and influence. The text traces the artist's development, his relationship with other artists, the influences on his art and his role as promoter of his own work. 9x12, 336pp., 218 color illus., 99 b&w illus., bib. New Haven, 2001.

Published at \$65.00 **Special \$59.95**

8022 FELIX VALLOTTON. Dina Vierny, Marina Ducrey and others. Central to the art of this painter so closely associated with the Nabis was the female form, depicted in action and in repose, in oils, sculpture and graphic works. This study of Vallotton and his preferred subject includes essays on the nature of Vallotton's art, his use of color, light and shadow and his relationship to fellow artists. Illustrated with a superb portfolio of reproductions in full color. Text in French. Softbound, 9-1/4x11, 188pp., profusely illus., most in color, chronology, list of exhibitions, bib. Paris, 1997. **\$45.00**

8023 ADEC: International Art Price Annual, 2001. Since its introduction in Europe the ADEC has been one of the most widely consulted and authoritative art price guides used by dealers, museum curators, collectors and other art professionals. Its publication in February makes it the earliest available reference work for prices of paintings, drawings, prints, sculptures and photography in the major auction houses for the period of October 1997 through November 1998. The most complete information possible is provided for each work sold, with prices in U.S., British and French currency, as well as the auction currency, listing the sale of 140,000 items from more than 600 auction houses in 25 countries. 7-3/4x11-1/4, ca.3000pp. Paris, 2001. **\$119.00**



8024 FERNAND LEGER. Edited by Christian Derouet. Leger was one of the giants of early 20th century art, a brilliant innovator and a theorist whose writings have had a great influence on later artists. This catalogue presents the works of Leger held in the collection of the Musee National d'Art Moderne in Paris, with many additional works from other public collections, and with essays on various aspects of his life and art. Of special interest are the sections on Leger as seen by artists today, including Hans Haacke and Roy Lichtenstein. Text in French. Softbound, 11x11, 360pp., profusely illus. in color and b&w, chronology, bib. Paris, 1997.

Published at \$95.00 **\$49.95**

8025 RICHARD LINDNER: Paintings and Watercolors 1948-1977. Judith Zilczer and Peter Selz. Lindner was one of the many famous European artists who sought refuge in the U.S. from Nazi oppression. Unlike many of them, Lindner responded energetically to the American idiom of the time. While his bizarre and disturbing images of women, grotesque children, automaton couples and denizens of the urban underworld are clearly influenced by the distressing events and circumstances in his native Germany, the boldness of Lindner's style and the bright colors of his paintings reflect his understanding of the American graphic style. This is the first book on Lindner in many years, published in conjunction with the large exhibition at the Hirshhorn Museum, including many of his most famous works. 9-1/2x11-3/4, 176pp., 75 color plates, 50 b7w illus. N.Y., 1996.

Published at \$65.00 **\$39.95**



HENRI MATISSE

8026 **THE UNKNOWN MATISSE. A Life of Henri Matisse: The Early Years, 1868-1908.**

Hilary Spurling. Although Matisse is one of the giants of 20th-century art, and a familiar name to the worldwide art public, his personal life has remained largely unknown; this is the first substantial biography of the artist, by a renowned and skilled biographer. The author discusses Matisse's childhood and family life, the early struggles and life in Paris, his return to his childhood home and to an earlier, sombre style of painting, the response to a family scandal whose details are revealed in this biography, Matisse's ill-health and efforts to achieve his mature style. Matisse is presented here in the context of his social and artistic times by a master of the biographer's art; this is one of the most fascinating books on any artist. Softbound, 6-3/4x9-1/2, 505pp., 35 color plates, 152 b&w illus., index. Berkeley, 2001.

Published at \$22.50

Special \$19.95



8027 **MATISSE PORTRAITS.** *John Klein.* This is the first book devoted to the portrait in Matisse's oeuvre. The artist used a wide variety of sitters, including members of his family, fellow artists, professionals in other fields, patrons. He was also a close observer of his own face, creating an intense series of self-portraits. The author goes well beyond the standard approaches to portraiture to focus on the transaction between the artist and sitter, that is as much social as aesthetic. He investigates the social contexts of the portraits, the differences among the subjects and the questions regarding hired models. 9-3/4x11-1/2, 288pp., 100 color illus., 106 b&w illus., bib., index. New Haven, 2001.

Published at \$55.00

Special \$49.95

8028 **PHILIP GUSTON'S POOR RICHARD.**

Debra Bricker Balken. As the Presidential race of 1972 heated up, Philip Guston created a series of caricatures of Richard Nixon titled Poor Richard. Two years before Watergate, these provocative, searing condemnations of a controversial head of state are remarkable political satire. The drawings also reflect a dramatic transformation in Guston's work; he began to question the viability of a private art of self-expression. A fascinating document of the United States in the late 20th century. 10-3/4x8-1/2, 104pp., 73 color plates. Chicago, 2001. **\$39.95**

THE LIFE AND ART OF DAVID SMITH

8029 **DAVID SMITH: To and From the Figure.** *Michael Brenson.* In 1964 David Smith painted a series of female nudes, black and brown enamel lines on an empty ground; these were very personal and expressive paintings, exploring some of his most basic feelings about art, nature, women and himself. The catalogue for the 1995 exhibition of these works at Knoedler and Company, New York, 1995, illustrates these paintings, with related sculptures in bronze and steel, and some ink drawings and pastels. The introductory essay discusses these paintings in relation to the full body of Smith's work. 9-1/2x11-1/2, 68pp., ca. 50 illus. in color and the original tints. N.Y., 1995.

Published at \$35.00

\$16.95

8030 **THE DRAWINGS OF DAVID SMITH.** *Trinkett Clark.* Although David Smith was one of the most prolific and outstanding artists of the mid-twentieth century, until recently only his sculpture was well known. This well-printed catalogue of the exhibition at the Detroit Institute of Arts is devoted to Smith's works on paper. They reveal his great accomplishments as a draughtsman, and an entirely different aspect of his aesthetic sensibility. Softbound, 8-1/2x11, 64pp., 8 color plates, 84 b&w illus., bib. Washington D.C., 1984.

Specially priced at

\$12.95



8031 **THE STAMP OF IMPULSE: Abstract Expressionist Prints.** *David Acton.* Although the artists of the New York School took the print medium into spectacular and unexplored territory, this is the first major study of their graphic art. It is an absolutely splendid production, illustrating in full-page color plates one hundred lithographs, etchings, aquatints and screenprints, by the stellar figures of the movement, as well as by many artists whose work deserves new attention. The prints attest to the profound influence of the New York School on the literature and music, especially jazz, of the period. 9-1/2x12-1/4, 296pp., 100 plates in color and the original tints, additional b&w illus., bib., index. N.Y., 2001.

Published at \$65.00 **Special \$59.95**



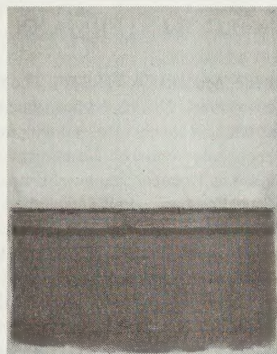
8032 **CHRYSSA CITISCAPES.** *Douglas Schultz, Dianne Kelder, Leo Castelli and others.* Arriving in New York City from her native Greece, Chryssa was immensely stimulated and inspired by the visual impact of urban America - its flash and glow and monumental scale. From these elements she created a unique and personal sculptural vocabulary which is displayed here in more than 200 superb reproductions of sculptures and preparatory drawings. They include the vivid calligraphy of signs in Chinatown, the thundering heartbeat of Times Square, and other urban series, including the Metternich Project. 12x12, 162pp., 56 color plates, 138 b&w illus., list of exhibitions. London, 1990.

Published at \$75.00

\$49.95



8033 **CLYFFORD STILL.** *David Anfam, Brooks Adams and Neal Benezra.* Clyfford Still is best known today for his compelling abstractions with jagged fields and powerful range of colors. He was one of the giants of his time; together with Jackson Pollock, Mark Rothko and Barnett Newman, Still shaped the new vision of art known as the New York School of Abstract Expressionism. This beautifully illustrated book is the only work in print today, illustrating more than thirty of Still's greatest paintings, from the full flowering of his genius. The essays explore aspects of his art, his legacy and influence on later generations, and on Still's own studio practices, particularly his habit of painting replicas of his own works. Published in conjunction with the exhibition at the Hirshhorn Museum and Sculpture Garden, Washington D.C. 9-1/2x10-1/2, 160pp., 35 color illus., 87 b&w illus., bib. New Haven, 2001. **\$50.00**



8034 **MARK ROTHKO. Essays by Marjorie B. Cohn, Franz Meyer and others.** This is one of the most important books ever produced on the art of the brilliant and troubled pioneer of Abstract Expressionism. The authors review Rothko's life and career, documenting his struggle to arrive at the consummate experience of the viewer confronting the picture, his evolving ideas about the use of color and his efforts to control the presentation of his work. More than one hundred superb color plates document every period of his work, accompanied by a detailed illustrated chronology. This is a major addition to the literature of the New York School of Painting. 11x12-1/4, 204pp., 102 color plates, 52 duotone plates, chronology, bib. Stuttgart, 2001.

Published at \$55.00 **Special \$49.50**

8035 **PHILIP GUSTON: A New Alphabet, the Late Transition. Joanna Weber and Harry Cooper.** Guston was an active member of the Eighth Street Club, a focal point for artists and critics of the mid-century. It was at this time that Guston developed his style of Abstract Expressionism. This catalogue considers his late return to early themes after his permanent move to Woodstock in 1967; these themes were explored with an entirely new stylistic vocabulary. The new paintings first exhibited in 1970 created an uproar in the art world. The illustrations concentrate on the series of small panels Guston painted in 1968 through 1970. Published in conjunction with the traveling exhibition from the Yale University Art Gallery. Softbound, ca. 150pp., 48 color plates, many additional b&w illus. New Haven, 2000.

Specially priced at **\$21.95**

8036 **ABOUT MODERN ART. Critical Essays 1948-1997. David Sylvester.** The author, a noted art critic and author of the catalogue raisonné of Rene Magritte, among others important books, writes with passion and immediacy on many aspects of modern art. His essays focus especially on the emotional and physical responses of the viewer confronting a work of art. From Arp to Warhol, from Duchamp to Bridget Riley, from Bonnard to Richard Serra, the essays concern themselves with the ideas and methods of contemporary masters, also looking back to such key forerunners of modernism as Monet, Cezanne and Goya. His keen observation, felicitous style and clarity of expression make this a necessary addition to the reading list of all interested in the art of our century. 6-1/2x9-1/2, 480pp., index. N.Y., 1997.

Published at \$30.00 **\$21.95**

THE LIFE AND ART OF JACKSON POLLOCK

8037 **JACKSON POLLOCK. Kirk Varnedoe, assisted by Pepe Karmel.** Published to accompany the landmark exhibition at the Museum of Modern Art, October, 1998, this is the first major book on Pollock in many years. It is a comprehensive visual record of Pollock's work, including more than 200 color plates of paintings, drawings and prints, with many large details and nine folding spreads, as well a considerable documentary material. Kirk Varnedoe examines Pollock's life, the mythology that has grown up around him as the prototypical "action" painter and different critical responses that have laid claim to his legacy. An essay provides new insight into the famous drip technique, with an intensive computer-assisted study of photos and films of Pollock at work. 9-3/4x11-1/2, 336pp., 218 color illus., including nine folding spreads, 100 b&w illus., bib. N.Y., 1998.

Published at \$75.00

Special \$67.50



8038 **INTERPRETING POLLOCK. Jeremy Lewison.** Pollock said that the source of his art was the unconscious; his innovative methods of applying paint to canvas, often on a monumental scale, have been studied in great detail, but his mental and psychological immersion in his art has yet to be completely understood. The author discusses Pollock's rivalry with Picasso, the impact of Jung's ideas on his art, meanings embedded in the paintings, the context in which the paintings were received and the mythology surrounding Pollock himself. A wide-ranging and stimulating essay on this challenging artist. Softbound, 10-1/2x8-1/2, 84pp., 58 color illus., 17 b&w illus., index. London, 2001.

\$22.50



the tragic figure of Jackson Pollock. 6-1/4x9-1/2, 352pp., man illus., index. N.Y., 1996.

Published at \$35.00

\$9.95

8040 **JACKSON POLLOCK: THE LAST SKETCHBOOK. Introduction by William S. Lieberman.** A superbly executed facsimile of the last sketchbook of the tortured genius of Abstract Expressionism. Begun in 1950 and continued until a few days before his tragic death, the sketchbook contains compelling images that were among his last. The Japanese-style sketchbook is painstakingly reproduced on fine acid-free paper, and accompanied by a careful, page-by-page analysis, all fitted in a remarkably handsome solander box. Limited to 500 numbered copies. 8-1/2x13, sketchbook and separate text pamphlet. New York, 1982.

Published at \$500.00

\$195.00

8041 **THE ITALIAN METAMORPHOSIS 1943-1968. Edited by Germano Celant. Foreword by Umberto Eco.** The 25-year period beginning with the Allied occupation of Italy and ending with the social upheavals of 1968 witnessed a renaissance of artistic development that touched every part of that country's rich culture. Traditional subjects gave way to conceptual breakthroughs of artists like Lucio Fontana, who challenged painting's two-dimensionality. In terms of inventiveness Italian artists played as varied and vital roles as did their famous American counterparts during this fruitful period. Published in conjunction with the major exhibition at the Guggenheim Museum, and spanning all media: painting, sculpture, photography, cinema, graphic design, architecture, industrial design and fashion. 9x12, 700pp., 600 color illus., 350 b&w illus., chronology, bib. N.Y., 1994.

Published at \$85.00

\$49.95

8042 **FAREWELL TO AN IDEA: Episodes from a History of Modernism. T.J. Clark.** One of the most distinguished art historians of our time considers what modernism really means at the end of the century. Can modernism be a phrase applied equally to the art of Picasso and Damien Hirst, to Cubism and to Installation art? Professor Clark identifies the close of Socialism (at the time of the fall of the Berlin Wall) with the closing of modernism, and considers the relationship of the two ideologies. For him, modernism was an extreme answer to an extreme consideration: "the disenchantment of the world." His engaging essays encompass art from Cezanne to Picasso to Pollock and beyond, with deep analyses of specific works of art and a new proposal for the nature of modernity. 7-1/2x11, 464pp., 30 color illus., 210 b&w illus., index. New Haven, 1999.

Published at \$45.00

\$18.95



8043 **FROM A HIGH PLACE: A Life of Arshile Gorky.** *Matthew Spender.* Gorky was at the center of the New York art world between the wars, but he was never fully appreciated during his own lifetime. It was not till after his sad death in 1948 that his reputation soared. The painful story of Gorky's life and search for his artistic voice is recounted here in this deeply felt and penetrating biography, which recounts Gorky's life and illuminates his place in the New York art scene from the affluent Twenties to the postwar years when he withdrew into increasing solitude, illness and finally suicide. Softbound, 6-1/2x9-1/2, 417pp., many illus., index. Berkeley, 2000. **\$19.95**

8044 **LEE KRASNER.** *Robert Hobbs.* Published to accompany the exhibition at the Los Angeles County Museum of Art, this is a complete reappraisal of the work of Lee Krasner, an important artist in her own right whose work has long been overshadowed by that of her husband, Jackson Pollock. Krasner was one of the artists who launched the U.S. into the forefront of international art with the New York School of painting. In her discoveries about nature, modern life and the persona of the artist she made the process of painting one of ongoing questioning and debate. The text takes a fresh look at Krasner's work, noting the striking originality and complexity of her paintings. With excerpts from the diary of B.H. Friedman, a longtime associate of Krasner, which provide insights into her life and career. 9x12, 224pp., 80 color plates, 25 b&w illus., bib. N.Y., 1999.

Published at \$49.50

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8045 **THIRTY-FIVE YEARS AT CROWN POINT PRESS: Making Prints, Doing Art.**

Karin Breuer, Ruth E. Fine and Steven A. Nash.

Founded and guided by Kathan Brown, Crown Point Press is one of America's foremost contemporary print publishers. More than 100 artists have worked at the press since its beginning in 1962, from Diebenkorn, Frankenthaler and Thiebaud, to Acconci, Cage, Rockburne and Ryman. This is the fully illustrated story of a remarkable achievement, a fusion of art and technology in an atmosphere of collaboration and respect. The almost 200 color prints show the remarkable fruit of this labor. Softbound, 9x11-3/4, 204pp., 199 plates in color and b&w, additional small b&w illus., glossary, bib, index. Berkeley, 1997.

Published at \$32.50

\$14.95



8046 **CLEMENT GREENBERG: A Critic's Collection.** *Karen Wilkin and Bruce Guenther.*

Clement Greenberg (1904-1994) is still the most renowned American art critic of his time; he was the first to recognize the Abstract Expressionist artists as a new and independent group. In the works of de Kooning, Pollock and the others Greenberg perceived a vitality absent from the art of postwar Europe; his writings helped transform the New York School into the center of the art world. The paintings Greenberg collected reflected his ideas, passions and personal associations, revealing his intellectual assessments and his friendships; they are illustrated here in conjunction with the traveling exhibition from the Portland Art Museum. The text discusses the significance of Greenberg's writing, his studio visits and the controversies attached to his work. 9-3/4x12, 180pp., 220 color plates. Princeton, 2001.

Published at \$49.95

Special \$44.95

8047 **THE ART OF EXHIBITIONS. Thirty Epoch-Making 20th-Century Exhibitions.** *Dore Ashton, Germano Celant and others.* Today the appeal of visiting art exhibitions in galleries and museums is greater than ever before; this is due in no small part to the excitement generated by the avant-garde exhibitions of the 20th century. The vision of the pioneering artists and curators formed the contemporary presentation of art. This collection of essays considers some of these stellar occasions, noting the relationship of the key art movements to the development of the art of public display and the rising social, economic and cultural impact of the exhibition today. Softbound, 7-1/2x10, 324pp., 30 duotone plates, 250 b&w illus. N.Y., 2001.

Published at \$40.00

Special \$35.95

H.C. WESTERMANN

8048 **"SEE AMERICA FIRST:" The Prints of H.C. Westermann.** *Dennis Adrian, Richard A.*

Born and Michael Rooks. Painter, sculptor, draughtsman and printmaker, Westermann was a central figure in American art, an artist who followed steadfastly his own finely crafted and keenly ironic sensibility. The book presents the first comprehensive consideration of Westermann's graphic work, and serves as a catalogue raisonne of his prints. Detailed captions for the more than 120 plates include key historical information on Westermann's art. Softbound, 9x12, 200pp., 120 color plates, 20 b&w illus., bib. Chicago, 2001.

Published at \$35.00

Special \$31.95

8049 **H.C. WESTERMANN: Exhibition Catalogue and Catalogue Raisonne of Objects.** *Michael Rooks and Lynne Warren.*

The work of H.C. Westermann (1922-1981) was suffused with a sense of irony and wit that made him one of the 1960s artists quite familiar to the general public. His objects were accessible, humorous and coruscating at the same time. The catalogue raisonne includes the complete text of the catalogue for the 2001 traveling exhibition from the Museum of Contemporary Art, Chicago, with all the illustrations. Each illustration is accompanied by full documentation. An engaging and scholarly study of a true original. 9x12, 400pp., 200 color illus., 600 duotone illus., bib., index. N.Y., 2001.

\$95.00



8050 **PAINTING THE CENTURY. 101 Portrait Masterpieces 1900-2000.** *Robin Gibson.*

From Sargent, Modigliani and Picasso to Freud, Bacon and Warhol, this splendid collection celebrates the extraordinary evolution of portrait painting in the 20th century. The author examines the ever-changing styles, forms and attitudes which shaped portraiture in the age of modernism. Many of the portraits have become cultural icons of their time; they are presented in chronological order to form a telling overview, enhanced by fascinating insights into their cultural, aesthetic and historic significance, and related to the social and political milieu. A landmark reference to this very important aspect of modern art. 7-3/4x10, 272pp., 111 color illus., index. N.Y., 2001.

Published at \$35.00

\$32.95

8051 **DUBUFFET. Laurent Danchin.** Today Dubuffet is seen as the champion of artistic discovery and disorder, the creator of Art Brut; his own work has been heavily influenced by his interest in self-taught and naïve art. Dubuffet's art encompasses sculpture, graphic art, reliefs, mixed-media works and a considerable body of writing. This is an excellent introduction to his life and art, considering all aspects of his enormously creative personality, his influence on artists throughout the world, the importance of his critical writing; illustrated throughout with excellent color plates and photographs. Softbound, 9-1/2x11-3/4, 208pp., profusely illus. in color and b&w.

Paris, 2001. **\$27.50**



8054 **CHAISSAC. Edited by Francoise Bonnefoy and Sarah Clement.** From the exhibition at the Grand Palais, this full-color catalogue of the work of this remarkable artist of the Art Brut. Chaissac was introduced to the public by Dubuffet in his landmark 1972 exhibition. His work is varied – collage, cut paper, oils, sculpture, calligraphy, works in many graphic media – and characterized by brilliant colors and powerful forms, often influenced by children's art, and with particular emphasis on the human figure. Text in French. Softbound, 9x10-1/2, 388pp., profusely illus., almost all in color, illustrated chronology, list of exhibitions, bib., index. Paris, 2001. **\$75.00**

8055 **SELF-TAUGHT ARTISTS OF THE 20TH CENTURY: An American Anthology. Edited by Gerard C. Wertkin.** Today the work of so-called "outsider" artists is receiving unprecedented attention. This major critical appraisal of America's 20th century self-taught artists includes essays by Arthur C. Danto, Maurice Berger and Gerald L. Davis, with 150 color plates of the striking images. Many of the artists represented in this anthology have worked in obscurity far from major art centers, and are published here for the first time. The diversity of their media, forms and subjects reflects the amazing vigor and variety of this art today in the U.S. 10x12, 256pp., 150 color illus. San Francisco, 1998. **\$29.95**
Published at \$60.00

8056 **IMPRESSIONS OF THE 20TH CENTURY: Fine Art Prints from the V&A Collection. Edited by Margareta Timmers.** The art of the print truly came into its own in the 20th century, when virtually every artist of note experimented with new materials and techniques as well as traditional methods. This vibrant full-color celebration of the rich diversity of printmaking draws on the magnificent collection of the Victoria and Albert Museum. The prints cover the entire period, ranging from a 1900 photogravure of Lincoln Cathedral to a screen print by Lee Wagstaff produced one hundred years later. A fine introduction to the endless possibilities of the modern print. 8-1/2x10-1/4, 160pp., 100 color illus., bib. London, 2001. **Special \$39.95**
Published at \$45.00

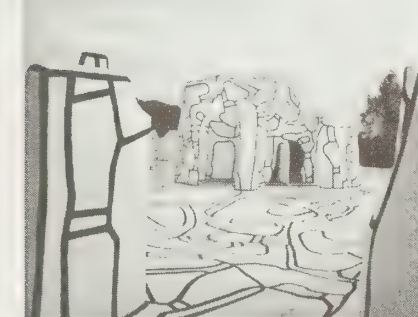
8057 **SELF-TAUGHT AND OUTSIDER ART. The Anthony Petullo Collection. Anthony Petullo. Introduction by Jan Kallir.** More than 150 haunting works reproduced in full color from this extraordinary assemblage of paintings and drawings. Their creators work outside the perimeter of conventional art traditions. The thirty-six artists represented here work in unusual materials; their art is entwined with their identities as people living outside the mainstream. With an Introduction by the noted authority on outsider art. The text includes biographical notes on the artists and exhibition histories. 10x11, 240pp., 203 illus. in color and b&w, bibs. Champaign, Illinois 2001. **\$44.95**
Published at \$50.00



8058 **DARGER: The Henry Darger Collection at the American Folk Art Museum. Brooke Davis Anderson and Michel Thevoz.** When Henry Darger died in 1973 at the age of 81, he left an astonishing collection of art, surprising in its sheer volume and shocking to some early viewers because of its content; Darger's preferred subject was the pre-pubescent girl, often unclothed. The works include illustrated manuscripts, huge watercolor murals, photo-enlarged tracings and hundreds of sketches, the product of the fertile but clearly troubled imagination of one of the supreme self-taught artists of our time. This catalogue includes the Museum's recent acquisitions and other works. 11x8, 128pp., 70 color illus., 5 b&w illus. N.Y., 2001. **\$26.95**
Published at \$29.95



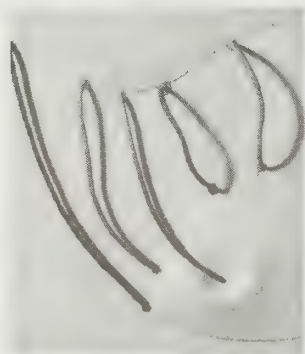
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8052 **ART BRUT. Dubuffet and the Origins of Outsider Art. Lucienne Peiry.** At the beginning of the 20th century, the search by European avant-garde artists for inspiration beyond the accepted canons of Western art led to interest in "primitive" art, children's drawings, graffiti and the art of the insane; it paved the way for the work of Dubuffet and his interest in the work of self-taught artists and prisoners. This study of his Art Brut society retraces its extraordinary history, documenting the work of Wolfli, Aloise, Muller and others who are now recognized figures in the art world; it is a compelling and well-researched account of outsider art. Softbound, 6x8-3/4, 320pp., 226 color illus., ca. 180 b&w illus., bib. N.Y., 2001. **Special \$22.50**
Published at \$24.95



8053 **OBJECTS OF DESIRE: The Modern Still Life. Margü Rowell.** Exploration of the still-life tradition as artists have rediscovered and reshaped it in the twentieth century. From Picasso and Matisse to Sherman and Richter, the artists have made of the still life a vital opportunity for invention. The author explains the specific qualities that have made the genre so attractive, and so enduring. Softbound, 9-1/2x11, 232pp., profusely illus. in color and b&w, bib. N.Y., 1997. **\$29.95**
Published at \$29.95



8059 **EVA HESSE. Edited by Elisabeth Sussmann.** This book, published to accompany the traveling exhibition at the Whitney Museum of American Art, 2002, is one of the very few works in print on this pivotal figure in the development of postwar international art. Hesse created paintings, sculpture and works on paper that were powerful, moving and beautiful. The essays consider her early career, the themes of mutability and decay in her art, the use of materials and the role of drawing and collage in her creative process. The illustrations include works from her entire short life, in all media. (This book will be published in February, 2002.) 9-1/2x11-1/2, 320pp., 140 color plates, 70 b&w illus., bib. New Haven, 2001.

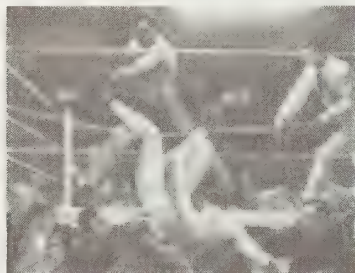
Published at \$65.00

Special \$59.95

8060 **FRAMES OF REFERENCE. Looking at American Art, 1900-1950. Beth Venn and Adam D. Weinberg.** An intriguing book, designed for the casual reader, which is meant to replicate the experience of walking through a museum and viewing the works of art. The writers present a wide range of ideas and opinions, meant to stimulate thought about the art. With contributions by, among others, Martin Puryear, Peter Gay, John Updike, Robert Wilson, George Plimpton, Neil Harris and Kathryn Potts. Softbound, 9x10, 224pp., many illus. in color and b&w. N.Y., 1999.

Published at \$29.95

\$6.95



8061 **PETER MILTON COMPLETE PRINTS 1960-1996. A Catalogue Raisonne with essays by Robert Flynn Johnson and Peter Milton.** Peter Milton turned to printmaking early in his career. His etchings and engravings are surreal, intricate and technically complex. His subject matter - well-known figures of the American past and his own children - are evoked in his very personal haunted realism. With many superb duotone reproductions, including details enlarged to actual size and with an interview with the artist. Softbound, 11-1/2x9-1/2, 165pp., 140 illus., chop marks, chronology, list of exhibitions, bib., index. San Francisco, 1996.

Published at \$22.50

\$14.95

8062 **GEORGIA O'KEEFFE: The Poetry of Things. Elizabeth Hutton Turner.** O'Keeffe's extraordinary still-life paintings - of apples, leaves, flowers, shells, rocks, crosses, bones - reinvented the genre through a new language of color and form, synthesizing Eastern thought and Western style of painting. This study explores the artist's unique contribution to the genre. 9-1/2x11-1/2, 158pp., 60 color plates, ca. 79 b&w illus., chronology. Washington D.C. and N.Y., 1999.

Published at \$35.00

\$14.95



8063 **THE PRINTS OF JANET FISH: A Catalogue Raisonne. Linda Konheim Kramer.** In addition to her well-known, brilliantly hued, light-filled still lifes and landscapes with figures, Janet Fish has produced an exciting body of prints in a variety of media. The subject matter of the prints reflect that of her oils - drinking glasses, ceramic bowls, flowers and fruits. The introductory text discusses the prints in the context of her career. The lithographs, etchings, woodcuts and screen prints are illustrated here in full color, with full annotation. Softbound, 9x12, 64pp., 30 color plates, index. N.Y., 1998.

Published at \$35.00

\$14.95

8064 **PAT STEIR. Thomas McEvelley.** Among the most highly regarded of contemporary painters, in recent years Pat Steir has reached a new level of achievement. This study, by a noted writer on contemporary art, places special emphasis on her recent work, illustrating 77 paintings in full color. Steir's paintings have often made reference to the works of earlier artists; outstanding among these are her "Brueghel series," a group of 64 panels each executed in the style of a different artist or period. Also of interest is the influence of Japanese prints on her art. This text presents the full course of Steir's career to date. 10-1/4x11, 176pp., 77 color illus., 53 b&w illus., chronology, list of exhibitions, bib. N.Y., 1995.

Published at \$49.50

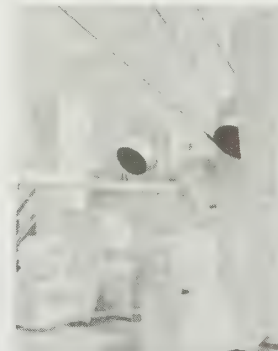
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8065 **MORGAN RUSSELL. Marilyn S. Kushner.** With Stanton Macdonald-Wright Morgan Russell was a founder of the school of art known as Synchronism, deeply influenced by the work of Robert Delaunay. After his death Russell's work fell into obscurity; this is the catalogue of the first one-man retrospective of his work in an American museum. It goes far to reestablish Russell in the rank of important modernist painters. The author presents a full study of Russell's life and work from the early exploration with color and light through his experience in the First War, his life in France and the strange canvases of his late years. The illustrations include paintings, drawings and sketches, with a detailed illustrated chronology. Softbound, 9x12, 220pp., 144 plates in color and b&w, additional small b&w illus., chronology, bib., index. N.Y., 1990.

Published at \$35.00

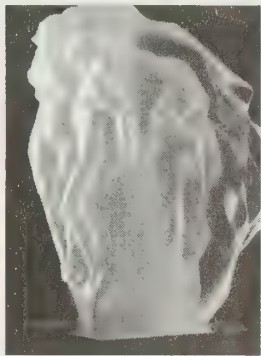
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8066 **CHARLES SHEELER AND THE CULT OF THE MACHINE. Karen Lucic.** At the start of the 20th century the machine was central to modern American culture. Sheeler was one of the most important painters to embrace the iconography of the machine. This insightful study discusses Sheeler's images of extraordinary aesthetic power that confirmed America's technological and industrial prestige in clear, vivid and exacting detail. The author reinterprets these works through penetrating analysis and close investigation of Sheeler's social and aesthetic contexts. Softbound, 6-1/2x9-1/2, 167pp., 70 illus., chronology, bib. Cambridge, Mass., 1991.

Published at \$19.95

\$12.95



8067 **FREDERICK HART SCULPTOR.** *Introduction by J. Carter Brown. Commentary by Tom Wolfe.* The Director Emeritus of the National Gallery of Art defines the importance of Frederick Hart's work in the following words: "One of the functions of art is to challenge. Frederick Hart's sculpture is among the most challenging art I know." This is the only book to chronicle the life work of an artist who dedicated his entire oeuvre to challenging the received ideas of modernism. In his art, Hart called for a reconciliation of beauty and morality with art, for an art which addressed the pressing concerns of humanity. Hart's work reasserted the fundamental pre-eminence of the human figure as central to the aesthetic vision. The illustrations and text review especially Hart's major public sculptures, including the monumental work at the entrance to the National Cathedral and the *Three Soldiers* at the Vietnam Veterans Memorial. With essays by noted art historians on the state of contemporary art and Hart's place in the continuum. 10x13, 144pp., 182 illus. in color and b&w, chronology, index. N.Y., 1994. **\$50.00**

8068 **KENNETH NOLAND.** *Karen Wilkin.* The full range of Kenneth Noland's work is presented in almost 100 excellent full color plates. Over the past 35 years Noland has continued to grow, building and extending his reach and intensifying the emotional climate of his painting. His images of "Circles", "Chevrons", "Stripes" and others, and the extraordinary shaped canvases have become icons of late 20th century America; his work, based on the potency of color, is among the most original and elegant of this time. 8-1/2x12, 128pp., 97 color illus., 10 b&w illus., chronology, bib. N.Y., 1990.

Published at \$24.95

\$18.95



8069 **THE ART STUDENTS LEAGUE OF NEW YORK: A History.** *Raymond J. Steiner.* Throughout the 20th century the Art Students League has been a potent and major force in the American art world. From its early beginning in a loft on lower Fifth Avenue to its present home on West 57th Street, the author traces the involvement of students and teachers at the League with every significant art movement. This is the first published history of the League, its founders, its generations of students and teachers, its aims and accomplishments and its influence on contemporaries. The author has made use of the archives of the League and the Smithsonian Institution of Art, drawing also on memoirs and observations of more than 200 participants. The result is an engrossing and instructive story of teaching, learning and creating which is still evolving today. Softbound, 8-1/2x11, 192pp., 61 illus., bib. Saugerties, NY 1999. **\$30.00**

THE LIFE AND ART OF YVES KLEIN.

Yves Klein's meteoric career spanned less than a decade; in that brief time he produced a body of work which refigured many of the directions art would take in the 1960s and 70s. He always challenged the accepted ways of seeing art, making art and thinking about art. Klein was deeply influenced by the writing of Gaston Bachelard; he drew links between his own interest in the Void and Bachelard's investigation into the nature of fire. At a very early age Klein appropriated the idea of "Blue sky, cloudless sky" of his homeland and used it throughout his work. These two important books present Klein's art to its great advantage.

8070 **Yves Klein Editions: Catalogue Raisonne.** *Foreword by Pierre Restany.* Klein challenged and questioned everything he encountered, driven by the belief in the truth of his own work. The catalogue raisonne of the editions is an exhaustive document, with eighty color plates and an essay by Pierre Restany that discusses Klein's work as a whole. 8-1/2x9-1/2, 331pp., 81 color plates, 26 b&w illus. N.Y., 2000.

Published at \$70.00

Special **\$55.95**

8071 **Yves Klein: Long Live the Immaterial.** *Gilbert Perlein and Bruno Cora.* Catalogue of the exhibition at the Musee d'art Modern, Nice. Klein was born in Nice in 1928, and his name is always associated with that city. This splendid book presents a rounded picture of Klein's work, particularly his preoccupation with the color blue. His work encompassed sculpture, theatre design, gold leaf, ink drawing, collage, pastel and many non-traditional media. Chapters present the details of his brief life and analyze the major works. Softbound, 9x12, 264pp., profusely illus. in color and b&w, list of exhibitions, illustrated chronology, bib. Nice and N.Y., 1999. **\$45.00**

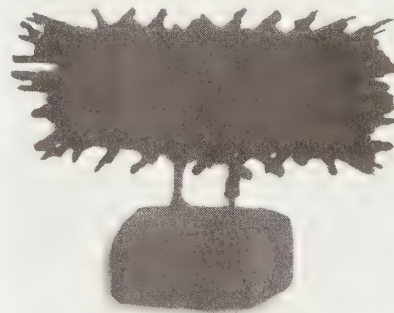
8072 **TONY SMITH: Architect, Painter, Sculptor.** *Robert Storr, with John Keenen and Joan Pachner.* The first complete overview of the career of a unique figure in the postwar American artistic vanguard. Tony Smith is best known for the monumental sculptures he began in the 1960s; in fact, he was a multi-talented experimenter. The Curator of the Department of Painting and Sculpture at the Museum of Modern Art explores Smith's career from his early association with the Abstract Expressionists to his late Minimalist and Post-Minimalist work. In addition to his painting and sculpture, Smith was an articulate theoretician; many excerpts from his writings, letters and interviews create a keen portrait of this period in American art. 11x9-1/2, 200pp., 108 color illus., 125 b&w illus., bib. N.Y., 1998.

Published at \$49.50

\$19.95

8073 **WRIGHT MORRIS: Photographs and Words.** *Edited by James Alinder.* This splendidly produced book presents the two principal concerns of Wright Morris' half-century career in a new collaboration. He writes at length for the first time about the experiences and ideas that shaped his photo-text volumes. Although overshadowed by his writing, Morris' photographs are moving documents; he frequently turned to the camera to capture and preserve the vanishing structures and artifacts of twentieth-century life. A fitting tribute to an important career. 9-3/4x12, 120pp., 62 plates. N.p., 1982.

Out of print, a few copies at **\$29.95**



8074 **RUSSIAN ART NOUVEAU: The Diaghilev Group of Russian Artists.** *Vsevolod Petrov.* The late 19th century was a most important period in the history of Russian art, a time of fundamental innovation and creative ferment, much surging around the brilliant ballet company of Serge Diaghilev. Diaghilev was a driving force behind the Mir Iskusstva, or World of Art Group; a genius whose vast energy, flair and conviction that Russia had a major role to play in the global art world, he surrounded himself with the great artists of his time. The World of Art Journal became an important vehicle for the theories and creations of these artists. This text includes essays and full-color illustrations of the work of Kudstodiev, Bilbin, Benois, Roerich, Golovin, Serov and many others, less familiar in the West but no less interesting. 9-1/2x12, 290pp., profusely illus., almost all in color. Bournemouth, 1998.

Published at \$55.00

\$39.95

ALFRED STIEGLITZ AND AMERICAN MODERNISM



Demuth. The beautiful color plates and duotone plates are fully worthy of this important subject. 8-1/2x11, 612pp., 135 color illus., 225 duotone illus., chronology, list of exhibitions, bib., index. Washington D.C., 2001.

Published at \$75.00

8075 **MODERN ART AND AMERICA. Alfred Stieglitz and his New York Galleries. Sarah Greenough and others.** Alfred Stieglitz was one of the moving forces in American modernism, a generous supporter and promoter of fellow artists, a discerning gallery owner and publisher and a brilliant and innovative photographer. This magisterial book, published to accompany the exhibition at the National Gallery of Art, Washington D.C., is the first to address the full range of Stieglitz' abilities and activities. Including chapters on many of the artists first presented by Stieglitz in the U.S., among them, Cezanne, Matisse, Hartley, Marini, Dove and

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8076 **ALFRED STIEGLITZ: An American Seer. Dorothy Norman.** The distinguished photographer and writer wrote a sympathetic and perceptive biography of this genius of early American photography and the avant-garde. Dorothy Norman was closely associated with Stieglitz from 1927 until his death in 1946. She presents this great genius through his magazines and galleries and his championship of the unknown, the experimental and the revolutionary. Stieglitz explored the essence of America in his photographs of Sherwood Anderson, Paul Strand, Georgia O'Keeffe, Marsden Hartley and Dorothy Norman herself. 6-1/2x9-1/2, 240pp., ca. 50 illus., chronology, list of exhibitions, bib., index. N.Y., (1960), 1990.

Published at \$29.95



\$19.95

8077 **THE MONOTYPES OF SAM FRANCIS. Pontus Hulten and Garner Tullis.** This lavish production does full justice to Francis' extensive work in monotype. More than 150 color plates reproduce these prints, the culmination of his life's work. He selected the 150 monotypes which are reproduced in a new continuous-tone printing technique on fine artist's paper. With captions for each monotype, photographs of the artist, and an introductory note on the technique. This beautiful book will be an important addition to every library of contemporary art. Text in English, French, German. 12x11, 348pp., 151 color illus., 5 b&w illus. Stuttgart, 1996.

Published at \$500.00

\$199.95



8078 **IMAGES FROM THE WORLD BETWEEN. The Circus in Twentieth-Century American Art. Donna Gustafson.** Circus imagery is remarkably pervasive in the American culture, and the range of contemporary artists who used circus motifs is large, including Bellows, Kuhn, Calder, Kuniyoshi, Arbus and Demuth. This is the first survey of that imagery, charting its importance both as a microcosm of society and an alternative reality. The author chronicles the history of the American circus and its use in painting, prints, sculpture and photography, the postwar revival of the circus and the clown in popular culture.

Published to accompany the traveling exhibition of circus art from the Wadsworth Atheneum. 9x11-3/4, 184pp., 152 illus., bib. Cambridge, Mass., 2001.

Published at \$39.95

Special \$35.95

8079 **DEEP STORAGE: Collecting, Storing and Archiving in Art. Edited by Ingrid Schaffner and Matthias Winzen.** From digital memory banks to stacks of material on shelves, many artists have made collecting and storage of items the subject of their work. This innovative book documents the importance of collecting and packaging, storing and archiving as contemporary artistic strategy. It offers surprising insights into the process of creating art, by using the work of 40 internationally celebrated artists. The archives of materials become works of art themselves, and documentation and exhibition represent a project of the avant-garde. 9x12, 304pp., 154 color illus., 246 b&w illus., index. N.Y., 1998.

Published at \$75.00

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8080 **NEIL WELLIVER PRINTS. Mark Strand, Ruth E. Fine, Shigemitsu Tsukguchi and others.** Welliver is known for his skill at capturing the intimate beauties of nature and especially the Maine landscape on canvas. His abilities as a printmaker are only now becoming familiar. This study presents fifty works in color, with illustrated essays on Welliver's techniques. 11x8-1/2, 95pp., 50 color plates, 20 b&w illus. Camden, Maine, 1996.

Published at \$37.50

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8081 **ALFRED H. BARR, JR., and the Intellectual Origins of The Museum of Modern Art. Sybil Gordon Kantor.** Alfred H. Barr, Jr., founding director of the Museum of Modern Art, New York, was a guiding spirit of modernism in the U.S. He was able to reconcile classical objectivity with the mythic originality of modernism, and believed fervently in the work of art in itself, a formalist approach that was reflected in the organization and structure of the Museum. This is a fascinating intellectual biography, readable and informative, drawing on interviews with Barr's contemporaries, as well as correspondence and other writing. The story of a vital man in an exciting time and place. 7x9, 472pp., 83 illus., bib., index. Cambridge, Mass., 2001.

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8082 **ELMER BISCHOFF: The Ethics of Paint. Susan Landauer.** Elmer Bischoff is generally regarded as one of the leaders among the artists of the San Francisco Bay Area. Beginning as followers of Abstract Expressionism, they shifted the terms of their art to recognizable imagery. This beautiful book, designed to accompany the traveling exhibition of Bischoff's work from the Oakland Museum, is illustrated with fine color and duotone plates that capture the subtle variation in shade and tone that characterizes the artist's canvases. The author knew Bischoff and interviewed many friends, colleagues and family members, compiling a cultural history of the Northern California art scene. Softbound, 8-1/2x11, 244pp., 102 color plates, 88 duotone illus., chronology, bib. Berkeley, 2001.

Published at \$35.00

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8083 **MANUEL ALVAREZ BRAVO. Susan Kismaric.** The unifying aspect of Bravo's substantial oeuvre has always been Mexico and its people. The Museum of Modern Art, New York, has long been interested in the work of this brilliant Mexican photographer, having acquired some photographs when the department was formed in 1940. This catalogue of the 1997 exhibition of Bravo's work at the Museum was made with the participation of the artist himself; the reproductions are especially fine, and are drawn from almost five decades of work. Softbound, 9-1/2x11-1/2, 240pp., ca. 150 plates in color and b&w, chronology, list of exhibitions, bib. N.Y., 1997.

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8084 **JOSE CLEMENTE OROZCO IN THE UNITED STATES, 1927-1934. Renato Gonzales Mello and others.** The complete work in North America of one of Mexico's greatest muralists. The works of Orozco are some of the most powerful and most politically charged of his time. From his first commission, *Prometheus*, at Pomona College and the political work at the New School, to the masterpiece *The Epic of American Civilization* at Dartmouth College, the stinging depictions of greed, oppression and hypocrisy challenged the conventional conservative views of the time. All these and others are illustrated with text on Orozco's life and influences and his place among Mexican artists. (This book will be published in March, 2002.)

9-3/4x12, 288pp., 250 color illus., bib. N.Y., 2002.

Published at \$50.00

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8085 **SIN NOMBRE. Hispana and Hispano Artists of the New Deal Era. Tey Marianna Nunn.** Hundreds of artists of Hispanic descent in New Mexico created works of art for the New Deal programs; surprisingly, this is the first study of these now mostly-forgotten "sin nombre" artists. The author researched the archives to uncover a wealth of material: paintings, murals, sculpture, furniture, metalwork, fiber arts. Regrettably, these artists were stereotyped and marginalized as a result of rigid aesthetic values and categories. Their story is now told in this beautiful and informative book. 8x10, 288pp., 70 color plates, 75 b&w illus. Albuquerque, 2001.

Published at \$50.00

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8086 **GEOMETRIC ABSTRACTION. Latin American Art from the Patricia Phelps de Cisneros Collection. Yve-Alain Bois, Mary Schneider Enriquez and others.** The Coleccion Patricia Phelps de Cisneros at Caracas contains some of the most compelling work of 20th century Latin American artists. This lavishly illustrated survey presents a selection of more than eighty works in full color, including paintings, drawings and sculpture, the majority dating from the "heroic" years of geometric abstraction, 1948-1966. The bilingual text explores the history and importance of this major movement, including Concretism, Constructivism, the Madi Group and Kinetic Abstraction. With biographies of the artists and a selection of statements and manifestoes. Text in English and Spanish. 911, 300pp., 85 color illus., 50 b&w illus., bib. New Haven, 2001.

\$50.00

8087 **TAPIES. Victoria Combalia Dexeus.** A compact introduction to the varied work of this most celebrated Catalan artist. Tapiés rose to prominence in the 1950s as an exponent of "Matter Painting," building up canvases with surfaces of paint, varnish, sand, powdered marble and other materials to create the effect of bas-relief. The illustrations include oils, drawings, assemblages and mixed-media works, with brief introductory notes on Tapiés' techniques. 9x11-1/2, 128pp., 88 color illus., 14 b&w illus., chronology, bib., index. Barcelona, 1990.

Published at \$24.50

\$18.95



8088 **WIFREDO LAM. Max Pol-Fouchet.** In the paintings of the Cuban artist Wifredo Lam is a blend of cultures as different as the Chinese, the Spanish and the Afro-Cuban; a surprising synthesis and a highly attractive one. In his work reality is seen in all its mystery: an everyday vision is streaked with dream images - symbols, allusions to magic, signs that attract and trouble; all quiver and vibrate in the ritual dance of art. 9-3/4x11-1/2, 288pp., ca. 850 illus. in color and b&w, bib. Barcelona, 1989.

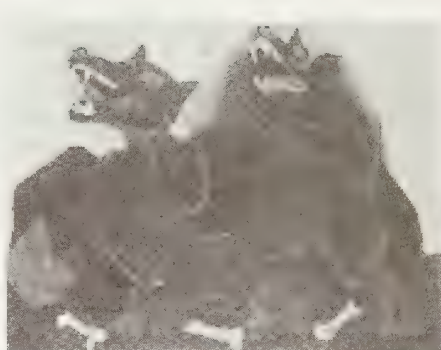
Published at \$75.00

\$49.95

8089 **BODY CRITICISM: Imaging the Unseen in Enlightenment Art and Medicine. Barbara Maria Stafford.** An exciting and provocative analysis, employing a wide variety of unusual illustrative examples, of the body and its metaphors, derived both from aesthetic usage and medical practices during the 18th century. The author emphasizes these metaphors as reflection of the changing attitudes toward the human body during the genesis of modern Europe, a radical shift from a text-based culture to a visually-centered one, in which we continue to exist. 7-3/4x10-3/4, 616pp., 254 illus., bib., index. Cambridge, Mass., 1993.

Published at \$60.00

\$29.95



8090 **TWENTIETH CENTURY ART OF LATIN AMERICA. Jacqueline Barnitz.** The art and artists of Latin America have finally achieved their rightful place in the mainstream of modernism;

interest in their work, critical studies and collection continues to grow. This comprehensive study considered virtually every aspect of this work, from the historical, social, cultural, political as well as aesthetic points of view. Chapters review the function of art in Latin American societies, the various forms of abstraction, the huge attraction of Surrealism, national and ethnic styles, the great importance of political statements in art, particularly in graphics and trends of the last years of the 20th century. Every artist of significance is discussed and represented with at least one illustration.

Softbound, 8-1/4x11-3/4, 400pp., hundreds of illus., some in color, map, chronology, bib., index.

Austin, 2001.

\$34.95

8091 **VIEIRA DA SILVA. Claude Roy.** The work of Maria Helena Vieira da Silva is an eloquent testimony to the chaotic nature of 20th-century urban life. The artist converted the motifs of an overwrought life into complex and arresting symbols in her canvases. This compact survey of her art and life includes illustrations from five decades of work, with excerpts from her writings. 8-1/2x12, 128pp., 78 color illus., 24 b&w illus., chronology, bib. Barcelona, 1989.

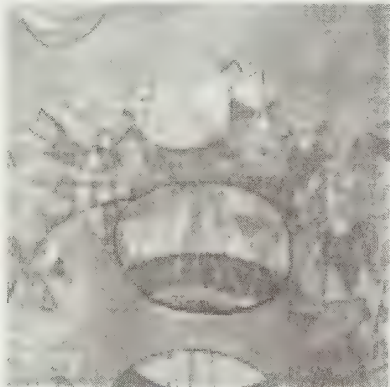
Published at \$24.50

\$18.95

8092 **ART PRICE INDICATOR 2002.** The 2002 edition of the Adec Art Price Indicator is a valuable pocket-size reference for collectors, dealers, curators and anyone interested in auctions and the economics of the art market. The representative prices published in this handy and reasonably-priced guide were selected from actual auction results; they offer the best indication of prices for paintings, sculpture, drawings, prints and photographs by almost 50,000 artists and reflect the state of the current market. Softbound, 4-1/2x7-1/4, 1,700pp. Paris, 2001.

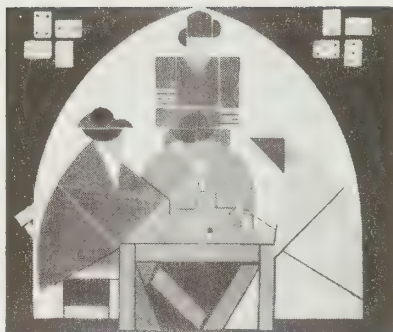
\$19.95

8093 **JACQUELINE LAMBA: In Spite of Everything, Spring.** *Dr. Salomon Grimberg.* A remarkable and very unusual book, the work of the Surrealist painter Jacqueline Lamba, known today mostly as the wife of Andre Breton. She was at the center of the art world in Paris, and later in New York, a friend and colleague of Surrealists and Abstract Expressionists, but it is only now that her own painting is receiving the attention it so deserves. This book, with forty very fine color plates, is published in conjunction with the traveling exhibition of Lamba's work at the Pollock-Krasner House. Softbound, 10x7-1/2, 100pp., 40 color plates, 10 b&w illus., chronology. Dallas, 2001.
Specially priced at **\$9.95**



8094 **VICTOR BRAUNER.** *Susan Davidson, Brad Epley and others.* This is the only book in English on the early 20th century Romanian painter, an active member of the first wave of an avant-garde which anticipated Surrealism by decades. Brauner's paintings are distinguished by their occult notations and his eclectic use of diverse religious symbolism. His art is a unique integration of Eastern European sensibility and flamboyant Western modernism; it extends our understanding of the universality of Surrealism. Published to accompany the 2002 exhibition at the Menil Collection. (This book will be published in January, 2002.) 9-1/2x11-1/2, 160pp., 65 color illus., 85 b&w illus. Stuttgart, 2002.
Published at \$45.00 **Special \$39.95**

8095 **MATTA IN AMERICA. Paintings and Drawing of the 1940s.** *Elizabeth A.T. Smith, Colette Dartnall and William Rubin.* Books on the Chilean-born artist Robert Sebastian Matta are regrettably very few; this catalogue, published for the traveling exhibition from the Museum of Contemporary Art, Chicago, concentrates on work produced from 1939 to 1948, when Matta lived in New York. Of all the Surrealists exiled in New York in that time, Matta formed the closest links with U.S. artists of his own generation, and served as a catalytic force of communication about the ideas and ideals of Surrealism and the development of a new language of abstraction. The essay by William Rubin is published here in English for the first time. 10x11, 96pp., 55 color plates. Chicago, 2001.
Specially priced at **\$22.95**



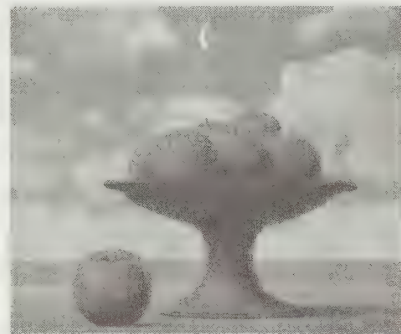
8096 **26 RUE DU DEPART. Mondrian's Studio, Paris 1921-1936.** *Frans Postma.* For fifteen years, Mondrian's studio functioned as a unique three-dimensional working space for Mondrian as he experimented in applying the aesthetic theories of De Stijl to his own work. This fascinating study includes the complete text of Mondrian's important essay, "Neo-Plastics, The Home - the Street - The City," as well as excerpts from letters, drawings, plans, photographs, and an account of the painstaking reconstruction of the artist's studio and the development of Montparnasse as an artists' milieu. 9-1/2x9, 96pp., many illus., bib. Berlin, n.d.
Published at \$30.00 **\$16.95**

8097 **SURREAL LIVES. The Surrealists 1917-1945.** *Ruth Brandon.* An unfolding drama of wit and energy, of a group of inspired and determined artists and writers who turned the world upside down, revolutionizing the arts and transforming the modern vision. Breton, Aragon, Duchamp, Dali, Bunuel, Ernst, Man Ray, Picabia—all magic names in the history of modern art—are revealed here in a gripping narrative of their relationships and interactions, their new ideas and their spectacular accomplishments. 6-1/4x9-1/2, 525pp., 16pp. illustrations, bib., index. London, 1999.
Published at \$35.00 **\$19.95**

8098 **MAX ERNST. Per Gimpferrer.** Max Ernst was the great master of Surrealism; his stylistic evolution embraced an extraordinary and stimulating range of images, from the understated wit of 1920's Dada through the complexities of the 1930's and 1940's, culminating in his mysterious, intricate and compelling late works. This full-color survey presents the full spectrum of Ernst's brilliant career, including not only oils and drawings but also illustrations of the less familiar sculpture, with its disquieting interplay of mass and volume. 8-1/2x12, 128pp., 160 color illus., 16 b&w illus. Barcelona, 1983.
Published at \$24.95 **\$18.95**



8099 **RENE MAGRITTE, 1898-1967. Jacques Meuris.** An excellent full-color introduction to the life and art of the Belgian genius of Surrealism. Magritte's paintings seemed to define the angst and dissonance of modern life; his work was grounded in the human unconscious, supremely aware of the mutability of life. The author considers Magritte's theories in great detail, relating his writings to the paintings and drawings, exploring the poetic content of his art and the progression of his work throughout his life. 10x12-1/2, 216pp., profusely illus., most in color, list of exhibitions, bib. Cologne, 1997.
Specially priced at **\$39.95**



8100 **KURT SCHWITTERS: Catalogue Raisonne. Volume One: 1905-1922.** Schwitters' immense oeuvre was so rich and varied that even more than half a century after his death, much of his art has yet to be thoroughly investigated and understood. Finally, his work will be fully published and documented in a landmark three-volume catalogue raisonne, published in association with the Kurt Schwitters Archive in the Sprengel Museum, Hanover. It will publish for the first time many collages, drawings, paintings and other works. This first volume covers the artist's early years, starting from before the First War, with the earliest MERZ pieces created between 1918 and 1922. The catalogue is organized chronologically and by genre, with a detailed biography in this first volume. 9-3/4x11-3/4, 552pp., 150 color illus., 950 b&w illus. Stuttgart, 2000. **\$250.00**



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8101 **YVES TANGUY AND SURREALISM.**

Edited by Karin von Maur. Yves Tanguy formed part of the inner circle of the Parisian avant-garde in the 1920s. With such stellar figures as Dali, Ernst and Giacometti, Tanguy made essential contributions to Surrealist manifestoes, magazines and exhibitions. Oddly, his life and art are much less familiar in the U.S. than his colleagues. Tanguy focused in his art on in the world of imagination, dream, reverie, and his cryptic imagery and symbolic forms continue to resonate with viewers today. His paintings exist in a hazy dimension beyond clear perception of reality, breathtaking, disturbing, vertiginous. This is one of the few books available in English on Tanguy's work and his dedication to Surrealism. 8-1/2x11-1/2, 284pp., 140 color plates, 70 b&w illus., bib. Stuttgart, 2001. **\$45.00**

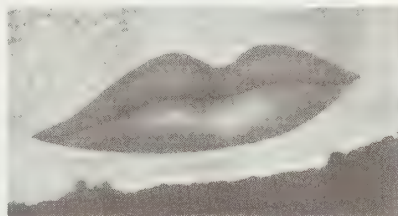


8102 **THE EYE OF DUNCAN PHILLIPS: A Collection in the Making.** *Edited by Erika D. Passantino.* Duncan Phillips was enormously influential as connoisseur, collector and critic of art in the early 20th century. To coincide with the special exhibition of the collection in 1999, this magisterial study has been published, filled with more than 400 superb color plates of some of the jewels of the collection. Phillips saw the modernist movement as a fluid continuum, reaching far back into earlier centuries of art history. His collection presents the tensions and correspondences between art of his own time and that of earlier periods, even as far back as the Renaissance. Eleven chapters consider various aspects of the collection, notably American art, French 19th-century painting, modernism, the importance of realism after the Second War. With a list of exhibitions at the collection and a consideration of Phillips' aesthetic development. 9-3/4x12, 820pp., ca. 410 color illus., bib., index. New Haven, 1999. Published at \$120.00 **\$54.95**



8103 **MILTON AVERY: The Late Paintings.** *Robert Hobbs.* Milton Avery is one of the truly great artists of the mid-20th century, known chiefly for his vividly colored landscapes and intimate scenes of family life. Long overshadowed by the wave of abstraction that swept the postwar art scene, Avery has in recent years been reassessed in terms of his place in modernism. The late paintings, created between 1947 and 1963 stand at the crossroads of figurative modernism, Abstract Expressionism and Color Field painting; they are a poetic link to the material world. The author explores Avery's art in this period, making insightful connections between the paintings and the poetry of Wallace Stevens. 9-3/4x9-3/4, 112pp., 52 color plates, bib. N.Y., 2001. Published at \$35.00 **\$29.95**

8104 **THE SURREALIST LOOK. An Erotics of Encounter.** *Mary Ann Caws.* How do we look at Surrealist art? How does Surrealism look at the objects it encounters? How does Surrealist art look from the postmodern perspective? These questions and others form the basis of this fascinating study, linking Surrealism and the Baroque. The emotional and even erotic charge Surrealism extended to the objects it encounters made itself powerfully evident. The author examines Surrealism and its surroundings - the games, decors, portraits, transformations and representations that established its links to Baroque forms of representation. Considering the works of a wide variety of creators, including Tanning, Duchamp, Man Ray, Desnos, Artaud and Wittgenstein. 7x9, 288pp., 130 illus., index. Cambridge, Mass., 1999. Published at \$45.00 **\$19.95**



8105 **(BISHOP) EXCHANGING HATS.** *Elizabeth Bishop Paintings. Edited by William Benton.* Elizabeth Bishop has written: "I'd love to be a painter," and in fact her poetry has been compared to painting by art critics. This beautiful book reproduces more than forty paintings in full color, with excerpts from Bishop's writing and introductory notes by the curator of her first art exhibition. 9x10, 104pp., 44 color plates. N.Y., 1996. Published at \$40.00 **\$14.95**

8106 **SCANDALEUSEMENT D'ELLES.**

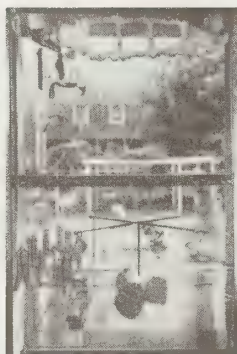
Trente-Quatre Femmes Surrealistes. Georgiana Colville. The female presence is a vitally important one in Surrealist art; the works of Ernst, Magritte, Bellmer and others male artists are suffused with images of women. The work of women artists working in the Surrealist tradition is unfortunately, less familiar to the art public. This detailed treatise displays the art of 34 women artists, including Leonora Carrington, Eileen Agar, Dora Maar, Lee Miller, Meret Oppenheim, Kay Sage, Toyen and Remedios Varo. Including biographical notes on each artist, excerpts from their writing, photographs, illustrations of paintings, drawings, sketches, photos and sculpture. Text in French. Softbound, 9-1/2x11, 320pp., profusely illus. in color and b&w, bibs. Paris, 1999. Specially priced at **\$95.00**



8107 **GILDED VESSEL: The Lustrous Life and Art of Beatrice Wood.** *Garth Clark.* Beautiful, gifted, spirited and vital, Beatrice Wood was a participant in the heady early years of Surrealism in the U.S. Friend of Picabia, Duchamp and others, she turned to ceramics at the age of 40, and created a magnificent body of work over the next six decades. Her pottery, with its rich palette of gold, silver, and iridescent colors, has captivated generations of collectors and inspired many younger artists. This celebration of Wood's life and art by the noted authority on ceramics and a dedicated friend of the artist in her last decades is illustrated with glowing color plates. 9-1/4x9-1/4, 128pp., 50 color illus., 50 b&w illus. Cincinnati, 2001. Published at \$35.00 **Special \$30.95**

8108 **FRENCH POTTERY OF THE 50s/La Ceramique francaise des annees 50.** *Pierre Staudenmeyer.* The first book in English devoted to the new generation of French post-war ceramists. Working in the well-established tradition of French pottery, these young artists explored the new possibilities emerging from the artistic avant-garde to create pieces in a joyously liberated style. They included sculptural forms in vibrant colors, abstract and monumental pieces and tablewares in styles ranging from a deft simplicity to a variety of complex forms. Each color plate is discussed in detail, with notes on the potters and a dictionary of signatures and marks. Text in English and French. 9-1/4x12, 334pp., profusely illus., all in color, dictionary of signatures, list of exhibitions, bib., index. Paris, 2001. **\$125.00**

ON MARCEL DUCHAMP



8109 MARCEL DUCHAMP. Edited by *Anne d'Harnoncourt and Kynaston McShine*. A most welcome new edition of the 1972 monograph from the Museum of Modern Art on the essential and elusive genius. Duchamp unquestionably changed the course of modern art, transfixing artists, critics and the public with his early paintings and ready-mades; they remain landmarks in the art of our time, but are only the beginning of the scope of Duchamp's oeuvre. At his death in 1968, his secret work, for 20 years, on Etant Donnes was finally revealed, the culmination of his artistic activity, which sets his achievements in still a new light. The ten essays cover Duchamp's exploration in language, poetry, the machine, alchemy and the epistemology of art as well as his friendships and the relationships with other artists, excerpts from lectures, commentary and tributes by friends, and a most important documentary photographic survey of his work. Softbound, 8-1/2x11, 360pp., 429 illus., bib., index. N.Y., 1989.

Specially priced at

\$24.95

8110 DUCHAMP DADA. *Michael Gibson*. The largest and most profound study yet published on the ever-intriguing Dada movement and its last and greatest exponent, Marcel Duchamp. Superbly produced, with a profusion of hand-tipped, full-color plates and a wealth of documentation and historical and analytic essays. Text in French. 10x13-1/2. 263pp., hundreds of illus., many in color, many tipped-in color plates, chronology, bib. Paris, 1991.

Published at \$250.00

\$199.95



8111 MODERN ART 1851-1929. Capitalism and Representation. *Richard R. Brettell*. During this period the rise of the major European avant-garde groups - Realists, Impressionists, Post-Impressionists, Symbolists, Cubists, and Surrealists, succeeded one another in a sort of dizzying paroxysm of excitement. Their creative impulses are chronicled here, connecting them to the rapid social, political and economic changes taking place at the same time. 7x10, 258pp., 138 illus. In color and b&w, chronology, bib., index. N.Y., 1999.

Published at \$39.95

\$14.95

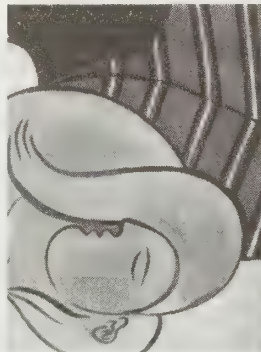
8112 MARTIN PURYEAR. *Margo Crutchfield*. Martin Puryear has always stood apart from the prevailing trends in the contemporary art world. His vision is entirely his own, and very powerful. Since the mid-1970s he has created an outstanding body of sculpture, building on the tradition of organic abstraction. His approach to making sculpture is based on traditional craft techniques; in his late works he has incorporated a minimalist simplicity of form and an emphasis on process and material. This catalogue from the Virginia museum of Fine Arts concentrates on a selection of works from the last decade. Softbound, 9-1/2x12, 80pp., 27 color illus., 20 b&w illus., bib. Virginia, 2001.

\$24.95

8113 RENDEZVOUS. Masterpieces from the Centre Georges Pompidou and the Guggenheim Museums. *Jean-Louis Cohen, Yve-Alain Bois, Mark C. Taylor and others*. The 1998 exhibition at the Guggenheim Museum, New York which presented these more than three hundred works of 20th century artists was a defining experience for museum visitors in this country. The opportunity to see at first hand some of the major masterpieces of our time made this enormous undertaking a very important event in the ever-expanding interest in the visual arts. A stunning group of important artists is represented here with color plates, biographical notes and photograph. Softbound, 9x12, 712pp., hundreds of illus. in color and b&w, index. N.Y., 1998.

Published at \$45.00

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8114 KUPKA. *Serge Fauchereau*. The only available survey of the Czech painter Frantisek Kupka (1871-1957) in English. Kupka was one of the originators of abstract art, hailed by Apollinaire as a true Orphist and inventor of the art of the future. The text provides a concise history of Kupka's life and study of his art, illustrated throughout with more than 135 fine color plates. 9x12, 128pp., 137 color illus., 45 b&w illus., bib. N.Y., 1989.

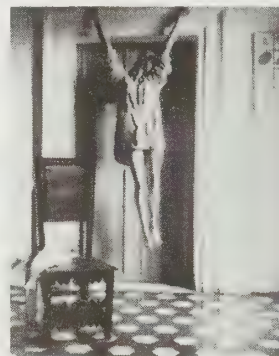
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8115 ART AND FEMINISM. Edited by *Helena Reckitt*. Feminism has had a crucial impact on late 20th century art, inspiring some of the pioneering developments in sculpture, painting, performance art, photography, film and installations. Feminism has redefined the very terms of art in this time, as it has exposed assumptions of gender, politicized the link between public and private and stressed the specificity of art by gender, race, age and class. This collection presents the rich diversity, juxtaposing works by different artists, revealing new connections between key figures. With a survey of artists ranging from O'Keeffe and Bourgeois to Cindy Sherman and Pipilotti Rist, reprints of key critical texts and artists' letters, statement and interviews. 9-3/4x11-1/2. 304pp., 175 color illus., 82 b&w illus., index. London, 2001.

Published at \$69.95

\$59.95



8116 1900. Edited by *Philippe Thiebaud*. From the great exhibition at the Grand Palais, this massive catalogue of the finest in painting, architecture, sculpture, interior design and furnishings, decorative arts, graphics and book arts, and landscape design in this most fertile and exotic period. The many erudite essays consider the relations between the fine and decorative arts of the fin-de-siecle, the interaction between modernism and traditional styles, the search for an all-encompassing style, reappraisals of many artists of the period, and the complex idea of fin-de-siecle. The glorious illustrations are drawn from public collections throughout Europe, bearing eloquent witness to the truly international nature of the Art Nouveau. Text in French. Softbound, 9x11-1/2, 346pp., hundreds of illus., most in color. Paris, 2000.

Specially priced at

\$85.00



8117 **MIRO. Jacques Dupin.** Although Miro is one of the most documented artists of this century, this massive book is still a welcome addition to the bibliography. The author, a friend and collaborator of Miro over many decades, has thoroughly revised, enriched and updated his original study published in 1962, up till now the standard work on the Spanish artist, and long out of print. The text encompasses not only the great amount of work of Miro's last decades but also the many documents - projects, sketchbooks, texts, poems and correspondence - made available since Miro's death. This glorious book marks the centenary of Miro's birth, exploring the almost infinite realm of his imagination and making every phase - painting, sculpture, book illustration, mural painting, theatre design, ceramics - accessible to the reader of today. 9-3/4x13, 480pp., 192 color illus., 306 b&w illus., chronology, list of exhibitions, bib., index. N.Y., 1993.

Published at \$150.00

\$99.95



8118 **BALTHUS. Jean Clair, John Russell and others.** From the beginning of his long and varied career, the art of Balthus was notable for its strange and enigmatic qualities. He was always committed to figurative painting, even as abstraction dominated the art scene; his dreamlike canvases were prized by the Surrealists. As he embarked on his well-known controversial subject matter, populating his canvases with young girls, he seemed to tread a delicate path between innocence and perversity. This is the first comprehensive survey of his work in many years, illustrated with more than 400 color reproductions, with interviews with the elusive artist himself, exploring the influences on his art. (This book will be published in December, 2001.) 8-1/4x11-3/4, 68pp., ca. 404 color illus., bib. N.Y., 2001.

Published at \$75.00

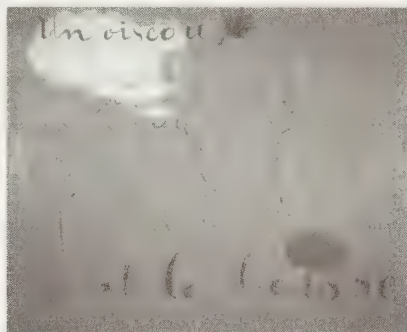
Special \$67.50

8119 **BALTHUS in his Own Words. Cristina Carillo de Albornoz.** An insightful and remarkably candid portrait of an artist who throughout his life tried to keep hidden his personal life and thoughts. Here we are taken through an intimate alphabet of his ideas on everything from Paris to Chinese calligraphy, from beauty to Mozart. This is the last creation of the enigmatic artist before his death in 2001, an authentic and personal perspective. 6-1/2x8, 80pp., 60 illus. in color and b&w. N.Y., 2001.

Published at \$18.95

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JOAN MIRO PAINTINGS: Catalogue Raisonne. Jacques Dupin with Ariane Lelong-Mainaud.



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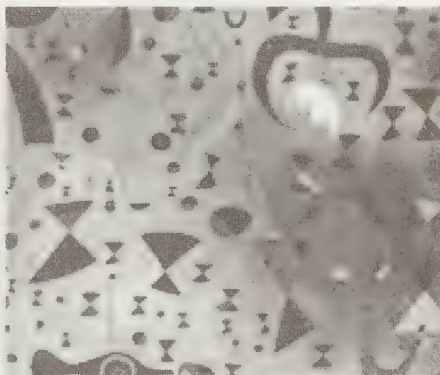


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by Jennifer Mundy, with Dawn Ades. One of the defining themes of Surrealism was desire, expressed in varied ways - Dali's charged landscapes, Giacometti's anxious nudes, Tanning's sumptuous human forms, Breton's description of love as the only thing capable of reconciling us to life. This collection of essays is published to accompany the traveling exhibition of Surrealism from the Tate Modern; key works by Magritte, Duchamp, Ernst, de Chirico, Bellmer, Tanning, Man Ray, Brassai and a range of other artists are illustrated and discussed, revealing a view of desire that embraces both sublime exaltation and dark carnality, showing how desire suffused every aspect of Surrealist art and writing. 9-3/4x10-3/4, 352pp., 285 color illus., bib. Princeton, 2001.

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8124 **ART NOUVEAU. UTOPIA: Reconciling the Irreconcilable. Klaus-Jürgen Sembach.**

At the World Exhibition in Paris, 1900, the Art Nouveau Style blazed in its full glory, featured in many national pavilions, a testimony to the amalgamation of new technology and avant-garde vision. This beautifully-designed survey details the spread of Art Nouveau through Europe and North America, from Brussels to Nancy, from Glasgow to Barcelona, with illustrations of every manifestation, from jewelry to staircases, from silver tableware to commercial interiors, from furnishings to screens and poster art. 9-3/4x12, 240pp., hundreds of illus. in color and b&w, bib., index. Cologne, 1996.

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THE ART OF GIORGIO MORANDI



8125 **GIORGIO MORANDI. *Donna De Salvo and Matthew Gale.*** A new book on the subtle genius of modern still life is always welcome, and this splendid catalogue of the 2001 exhibition at the Tate Gallery is a special pleasure. The authors explore the complexities of Morandi's work, bridging the gap between the modernist denial of subject and the contemporary preoccupation with meaning. Morandi's intensity and capacity to uncover depth within the pictorial surface has made him an essential artist for our time. Softbound, 8-1/2x10-3/4, 144pp., 80 color plates, bib., index. London, 2001. **\$29.95**

8126 **GIORGIO MORANDI 1890-1964: *Gemalde, Aquarelle, Zeichnungen, Werkverzeichnis der Druckgraphik.*** Edited by *Heinz Spielmann.* *The*

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9-1/4x10-3/4, 258pp., ca. 250 illus. in color and b&w, chronology, bib. Schleswig, 1998. **\$125.00**

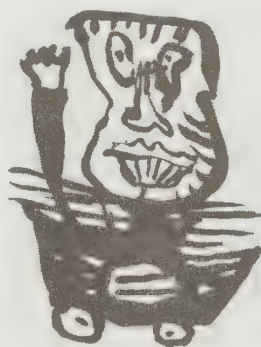
8127 **THE LATER MORANDI: *Still Lives 1950-1964.*** Edited by *Laura Mattioli Rossi.* From the Peggy Guggenheim Collection in Venice, this catalogue of the 1998 exhibition of late works by the Italian painter, including 45 superb color plates and many additional illustrations of works by contemporaries, earlier works for comparison, photographs of Morandi and of other exhibitions, as well as exhibition catalogues and other ephemera. Chapters consider Morandi's perennial interest for viewers, the artistic culture in postwar Europe, Morandi's following in the U.S. and technical aspects of his work. Softbound, 9x11, 212pp., 45 color plates, additional b&w illus., list of exhibitions, bib. Venice, 1998. **\$85.00**



8130 **KAREL APPEL: THE EARLY YEARS 1937-1957.** *Michel Ragon.* Karel Appel is the painter of explosive color and joyful energy, fascinated with folk art and found objects and with an irresistible sense of play. This enormous, lavishly illustrated volume covers his prodigious childhood, student work and the revolutionary work in the Cobra Group, of which he was a founder. With excerpts from manifestoes, reviews and artists' letters as well as Appel's poetry. No expense has been spared in this amazing homage to one of the great artists of our time. 9-1/2x13, 547pp., 832 full-color illus., chronology, list of exhibitions, bib. Paris, 1988.

Published at \$195.00

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8131 **GIORGIO DE CHIRICO: *Endless Voyage.*** *Wieland Schmied.* De Chirico's symbolist style had a powerful influence on the art of the 20th century. His strange dreamscapes are filled with a vague sense of disquiet. This compact study of De Chirico's life and art considers the full range of his work, from the early influence of Bocklin to his late interest in classical subjects. (This book will be published in February, 2002.) 6-1/2x9-1/2, 96pp., 60 color illus., 20 b&w illus. N.Y., 2002. Published at \$25.00

Published at \$25.00

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8128 **ROUAULT. *Fabrice Hergott.*** Rouault's painting occupies a totally differentiated place in modern art. His religious subject matter is exceptional in contemporary Western European art. He was an isolated figure, often ignored by contemporaries and difficult to link to the contemporary avant-garde. The introduction is a concise biographical study. The illustrations range through every period, including early religious studies, clowns, and the well-known religious paintings of his later years. 8-1/2x12, 128pp., 103 color illus., 38 b&w illus., chronology, bib. Barcelona, 1991.

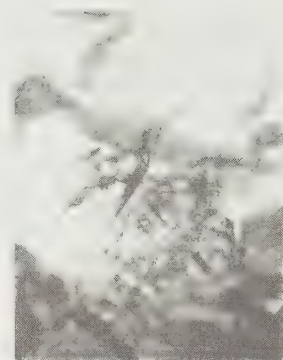
Published at \$24.50

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8129 **FROM ANSEL ADAMS TO ANDY WARHOL. *Portraits and Self-Portraits from the University of Michigan Museum of Art.*** *William Hennessey and Graham Smith.* A collection of portraits made in various graphic and unusual photographic techniques. Among the artists represented are Close, Kollwitz, Beckmann, Rossetti, Fox Talbot, Steichen and Leslie. Softbound, 8-1/2x10-1/2, 120pp., 57 plates, bib. N.p., 1994.

Published at \$20.00

\$6.95



8132 **ZAO WOU-KI. *Daniel Abadie and Martine Contensou.*** This is one of the few books in English on the Chinese-born artist who emigrated to Paris and joined the other artists, including Vieira da Silva, Riopelle, Mathieu, of the second generation School of Paris. He identifies the influence of Cezanne as primary in his work; he wrote that Cezanne helped him "to contemplate the nature of China;" in his paintings he reconciles his Chinese heritage with his urge toward abstraction. The 78 beautifully printed color plates show the full range of his work. 8-1/2x12, 128pp., 78 color plates, list of exhibitions, bib. Barcelona, 1989.

Published at \$24.95

\$18.95



8133 **ENCOUNTERS WITH MODERN ART. *The Reminiscences of Nannette F. Rothschild.*** Edited by *Anne d'Harnoncourt.* A chronicle of the formation of a distinguished collection of 20th-century art through the reminiscences of the collector. Her writings illuminate the circumstances in which many works in the Herbert and Nannette Rothschild collection were created and acquired, and reflect the influences of their daughter Judith on their choices. Stories of evolving friendships with artists, dealers, fellow collectors, conservators, curators and museum directors bring to life a vital period in the evolution of modernism. With an introduction placing the Rothschilds' involvement in art in the broad cultural context. Softbound, 242pp., 92 color illus., many b&w illus., bib., index. N.Y., Philadelphia, 1997.

Published at \$30.00

\$9.95

THE LIFE AND ART OF FRANCIS BACON



8134 **7 REECE MEWS: Francis Bacon's Studio.** *John Edwards. Photographs by Perry Ogden.* Francis Bacon was one of the most powerful painters of our time; for the last three decades of his life he lived and worked in a modest building in South Kensington. After his death in 1992 the photographer Perry Ogden produced his riveting record of the house and its contents – thirty years of dedicated artistic endeavor accumulated, scattered across the floor, and tables – paints, brushes, notes, drawings, sketches, ideas, unfinished works – the detritus of a difficult creative life. It is reproduced here, a heroic statement and an inspiration. 6-1/2x9, 120pp., 60 color plates. N.Y., 2001. **\$24.95**

8135 **FRANCIS BACON: The Human Body.** *David Sylvester.* For more than half a century the intense emotions conveyed in Bacon's paintings have shocked and enthralled a large and growing international audience. This catalogue of the first British exhibition of Bacon's work since his death brings together many of his best

paintings involving the central subject of his work: the human figure. The author discusses the influences on Bacon's work, his use of "found images" as prototypes, the significance of his many self-portraits and his diverse body imagery. Softbound, 9-1/4x11-1/4, 135pp., 37 color illus., 15 b&w illus., index. Berkeley, 1998.

Published at \$29.95

8136 **FRANCIS BACON: A Retrospective.** *Ann Van Devanter Townsend, Dennis Farr, Michael Peppiatt and Sally Yard.* Francis Bacon is considered the most eminent British painter of the 20th century. Throughout his life he rejected all attempts at categorization and denied any analytical comment on his disturbing images. This magnificent book is published to accompany the traveling exhibition of Bacon's work originating at the Yale Center for British Art. The essays by critics of contemporary art consider his life, working methods, and the prevailing images, with detailed commentary for each painting. With many unpublished documentary photographs. Softbound, 9-1/2x11, 264pp., 112 color plates, 52 b&w illus., bib., index. N.Y., 1999.

Specially priced at

\$29.95



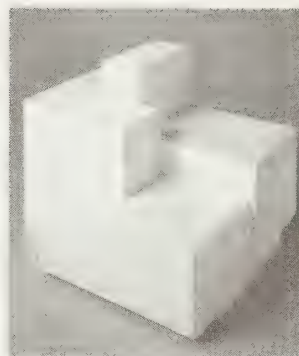
8137 **MIKHAIL LARIONOV AND THE RUSSIAN AVANT-GARDE.** *Anthony Parton.* Larionov galvanized the art world of the early 20th century, striving for a truly Russian style to rival the European avant-garde movement and setting the stage for Russian Constructivism. With his lifelong partner, Nataliya Goncharova, he led his generation in the exploration of mysticism and shamanism, sparking a counter-culture that flourished in Moscow cabarets. Behind his flamboyant personality the true development of his career has been difficult for historians to grasp. This richly illustrated book is the first detailed reconstruction of Larionov's complex life and work, tracing the chronology of the paintings, graphics and theatrical designs and establishing the influences on his style and subject matter. 8-1/2x11, 296pp., 28 color illus., 216 b&w illus., bib., index. Princeton, N.J., 1993. Published at \$55.00 **\$29.95**

8138 **BUREN DOGANCAY: A Retrospective.** *Emel Budak, Eleanor Flomenhaft, Thomas M. Messer and others.* Here is the only book in English on Buren Dogancay, the leading contemporary artist of Turkey. His travels throughout Europe, Asia and Africa and his many years in New York have resulted in a complex amalgam of influences and styles; informing it all has been the force of his native culture. Dogancay has worked in a variety of media, and the illustrations here – watercolors, lithographs, acrylic, oil, mixed media – reflect his lively interest in color and his intense communication with his viewer. 9x10-3/4, 392pp., profusely illus. in color and b&w, chronology, list of exhibitions, bib., index. Istanbul, 1999.

Specially priced at

\$55.00

8139 **THE WEIMAR REPUBLIC SOURCEBOOK.** *Edited by Anton Kaes, Martin Jay and Edward Dimendberg.* An essential reference for studies of the 20th century, the political and cultural milieu of Europe after the First War and the sources of the Second. This mammoth compendium is nothing less than a documentation of Weimar culture, history and politics, drawn from such primary sources as newspapers, magazines, manifestoes and official documents (many unknown until this book), and excerpts from the works of novelists, philosophers, social scientists and others. Every topic is covered, from Germany's response to democracy and the rise of the modern woman, the economic fortunes of the Republic, the major ideologies of the day and the place of Jews, intellectuals and workers during the rise of Nazism. 6-3/4x10, 806pp., chronology, bib. Berkeley, 1994. Published at \$75.00 **\$54.95**



8140 **BEN NICHOLSON.** *Jeremy Lewison.* Ben Nicholson was one of the most remarkable British artists of the 20th century, and one of the first to achieve international acclaim. He absorbed influences from the European avant-garde, particularly Cezanne and Cubism, and developed his own personal style of abstraction based on subtle manipulation of tones, lines and planes. His paintings have a profoundly spiritual quality. This full-color survey of his career includes works from every period, from the early experimental works of the 1920's through the late relief carvings and "baroque" still lifes, with text on the development of his unique vision. 8-1/2x12, 128pp., 142 color illus., 18 b&w illus. Barcelona, 1991.

Published at \$24.50

\$18.95

8141 **FRANK AUERBACH.** *Catherine Lampert, Horman Rosenthal and Isabel Carlisle.* Since 1947 London has been the home of German-born figurative painter Frank Auerbach; its vibrant life is also one of his favorite subjects. His oils and drawings reveal his intense observation and the power of his energetic style. Published to accompany the 2001 retrospective at the Royal Academy of Art, London, this study presents essays on Auerbach's work, his place in the continuum of modern art, the importance of his portraiture and the influence of earlier artists on his work. 9-3/4x11-1/4, 160pp., 110 color plates, chronology, bib. N.Y., 2001.

Published at \$42.50

Special \$37.95

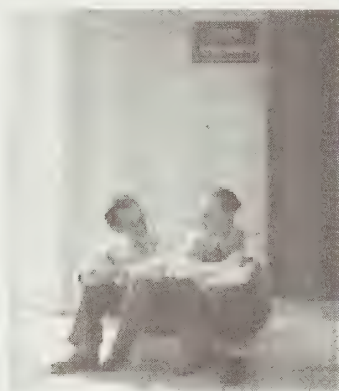


8142 **MAN RAY'S MONTPARNASSE.**

Herbert R. Lottman. In the first decades of the twentieth century, the streets around the intersection of the boulevard du Montparnasse and the boulevard Raspail were in effect the epicenter of the European avant-garde. Here the artists and writers worked, talked and pursued their public as well as their private lives. Man Ray was there to document it all. He recorded images of all the key figures, from Gertrude Stein, Proust and Picasso to Peggy Guggenheim, Cocteau and Duchamp. The author, a noted writer on the period, leads the reader through the streets of Paris into this fascinating ferment of creative activity, complicated personal relationships and turbulent artistic production. 6-1/2x9-1/2, 264pp., 53 illus., index. N.Y., 2001.

Published at \$29.95

Special \$24.95



8143 **KOLOMAN MOSER.** **Werner Fenz.** With Gustav Klimt, Otto Wagner, Josef Hoffmann and Adolf Loos, Koloman Moser (1868-1918) was one of the leading lights of the Viennese Secession, an early contributor to *Ver Sacrum*, whose sense of order, elegant line and interest in Japanese themes made him a brilliant exponent of the new style. This fine study presents Moser's designs for theatrical works, windows and other architectural elements, furniture, glassware, porcelain, wallpaper, graphics for *Ver Sacrum* and other periodicals, and also his little-known oil paintings. With chapters on Moser's life and his relationship with other artists of his time. Text in French. 9-1/2x11-3/4, 264pp., profusely illus. in color and b&w, bib., index. Paris, 1984.

Specially priced at

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THE WORK OF PAUL KLEE

Paul Klee Catalogue Raisonné. Edited by the Paul Klee Foundation. We are pleased to announce this monumental publication in art history, the Complete Catalogue Raisonné of the work of Paul Klee, to be published in nine volumes. This landmark of scholarship presents the fruit of decades of intensive research on the complete oeuvre: more than 9,600 drawings, prints, watercolors and oils. The volumes present Klee's oeuvre in chronological order: each volume includes an Introduction in English and German, an explanation of the catalogue system, a German-English glossary, bibliography and indexes. All the entries are illustrated with catalogue number, technical descriptions, measurements, references to related works, details of provenance and location, relevant literature and a list of exhibitions and auctions. The set reproduces Klee's own entries from the catalogue he wrote from 1911 onwards. The most important works are illustrated here in color. The project will be completed in five years.

8144 **PAUL KLEE CATALOGUE RAISONNÉ: Volume 5: 1927-1930.** The years represented in this volume include Klee's work at the Bauhaus in Dessau, interspersed with trips abroad, including a journey up the Nile to see the monument of Luxor and Karnak and a visit to the south of France and Northern Italy - all important sources of inspiration. Also documented are the exhibitions for Klee's 50th birthday in Berlin and New York. (This book will be published March, 2002.) 9-1/2x13, 500pp., 100 color illus., 900 b&w illus., glossary, bib. Bern, 2002. **\$225.00**

8145 **PAUL KLEE CATALOGUE RAISONNÉ: Volume 4: 1923-1926.** Edited by the Paul Klee Foundation. 9-1/2x13, 500pp., 100 color plates, ca. 900 b&w illus., glossary, bib. Bern, 2000. **\$225.00**
(Please note that Volumes One through Three are available with German text, as follows:

8146 Volume I: 1883-1912. 500pp., 80 color illus., ca. 920 b&w illus. Bern, 1999 **\$225.00**
8147 Volume II: 1913-1918. 500pp., 96 color illus., ca. 1,000 b&w illus. Bern, 2000. **\$225.00**
8148 Volume III: 1919-1922. 500pp., ca. 90 color illus., ca. 1,000 b&w illus. Bern, 1999. **\$225.00**



8149 **VIENNA SECESSION. The Century of Artistic Freedom 1898-1998.** **Iaroslava Boubnova, Horst Christoph and others.** This ground-breaking study focuses on the beginning of the Vienna Secession movement at the turn of the 20th century and carries the theme forward through the century, considering central place of the Vienna Secession in the evolution of modernism. From the early exhibitions of such well-known artists as Klimt, Moser, Schiele and Kandinsky to the later experiments of such diverse artists as Soulages, Baselitz, LeWitt, Judd and Flavin, an amazing locus of the avant-garde. 9-1/2x12, 192pp., 60 color illus., 220 b&w illus., list of exhibitions, index. N.Y., 1998.

Published at \$54.00

\$34.95

8151 **GEORGE GROSZ: AN AUTOBIOGRAPHY.** Translated by Nora Hodges. The autobiography of the great German artist, filled with fascinating anecdotes and reminiscences, is more than a chronicle of Grosz' own life - it is in effect a history of the modern condition. From his childhood and army life in the First War to his emigration to the U.S. days before the Nazis seized power in Germany, a life filled with the intellectual and artistic outsiders of the 20th century - Brecht, von Sternberg, Trotsky, de Chirico and many others. Also included is a chapter on Grosz' experiences in the Soviet Union, omitted from the original English edition, and a fable written in English. Softbound, 5-1/2x8-1/2, 246pp., many illus., index. Berkeley, 1998.

Published at \$17.95

\$10.95



8150 **THE PRINTS OF JOSEF ALBERS.** A *Catalogue Raisonné* 1915-1976. **Brenda Danilowitz.** Foreword by Nicholas Fox Weber. Albers was indisputably one of the greatest abstractionists of the 20th century, as well as one of the most important theoreticians, an influence on generations of later artists. He is best known today for his work on color theory; throughout his career he was a dedicated printmaker. This book provides a comprehensive record of his entire graphic oeuvre, some 350 editions in a remarkably diverse range of mediums. With a comprehensive biographical essay and more than 300 color plates. 9x12, 248pp., 306 color illus., 200 b&w illus., chronology, list of exhibitions, bib., index. N.Y., 2001. **\$75.00**

8152 **ART OF THE THIRD REICH.** *Peter Adam.* More than half a century after the collapse of the Third Reich, the officially sanctioned art of the National Socialist regime remains largely unknown. Since the war few people have seen these controversial works; many were destroyed during the war and what remains has been mostly hidden. This study explores the complex ramifications of the German style of the period and the suppression of modern art. Art was compelled to serve as a vehicle for transmission of Nazi ideology. The art of the period is discussed in terms of its social and political implications. 7-3/4x10-1/2, 332pp., 33 color illus., 188 b&w illus., chronology, bib., index. N.Y., 1992. Published at \$45.00 **\$24.95**



8153 **THE SPOILS OF WAR: World War II and its Aftermath: The Loss, Reappearance and Recovery of Cultural Property.** *Edited by Elizabeth Simpson.* This is the book that so many have been waiting for, based on the acclaimed 1995 international symposium at the Bard Graduate Center for Studies in the Decorative Arts - a serious consideration of this most complex, vexed and painful subject, whose repercussions continue to be felt even half a century after the war is over. Long-missing objects continue to emerge on the art market, in private museums and state collections. With contributions by curators, government representatives, archaeologists, historians, former military officials, journalists and experts on art law. The accompanying illustrations include wartime archival photographs that confirm acts of appropriation and destruction, and reproductions of works still missing. 8-1/2x10-1/2, 123 illus. in color and b&w, glossary, bib., index. N.Y., 1997. Published at \$49.50 **\$24.95**

8154 **ANSELM KIEFER.** *Daniel Arasse.* The German artist Anselm Kiefer, born in 1945, is one of the most important and controversial artists working today; throughout his career he has reinterpreted the great political occurrences of the 20th century, the notion of ethnic identity and the cultural issues that are at the heart of the European sensibility. This is the first heavily illustrated survey of every aspect of Kiefer's fertile oeuvre, including painting, photography, artist's books, installations and sculpture. The author discusses Kiefer's education, influences, philosophy and art, noting recurring motifs and the evolution of his style. 12-3/4x13-1/4, 320pp., 330 color illus. N.Y., 2001. Published at \$85.00 **\$77.95**



8155 **GUSTAV KLIMT: Modernism in the Making.** *Edited by Colin B. Bailey.* Among the many remarkable artists of late 19th century Vienna, Gustav Klimt was perhaps the most inventive. He developed a highly personal and decorative style that combined detailed patterns, a complex palette and a mysterious, smoldering eroticism. This is the most complete book published in recent years on Klimt's life and career, intended to accompany the Klimt exhibition at the National Gallery of Canada, the first major Klimt retrospective in North America. The beautifully reproduced paintings and works on paper are drawn from every phase of the artist's career, with text which takes into account much recently discovered information. 10x12, 240pp., 330 illus., most in color, illustrated chronology. N.Y., 2001. Published at \$60.00 **\$53.95**



8156 **EDVARD MUNCH: The Complete Graphic Works.** *Gerd Wolf.* A masterpiece of art publishing, this splendid book presents more than 1,100 beautiful reproductions of the entire graphic work of Munch; it is an essential contribution to the literature on the artist as printmaker. The scholarly text by the senior curator of prints and drawings at the Munch Museum, Oslo considers the subject matter and techniques of the prints, the various states, problems in production, the vexing issues of facsimiles, posthumous restrikes and fakes, and the essential place of the prints on paper in Munch's oeuvre as a whole. With references to earlier catalogues, list of museum holdings and exhibitions. 11-1/2x10-1/2, 512pp., 1,111 illus., including 250 in color, list of exhibitions, bib., index. N.Y., 2001. Published at \$175.00 **Special \$149.95**

8157 **FRIEDL DICKER-BRANDEIS, Vienna 1898-Auschwitz 1944.** *Elena Makarova and Regina Seidman Miller.* During her lifetime, Friedl Dicker-Brandeis was an inventive artist and designer of furnishing and stage sets; her theories and work with Montessori formed the foundation of art therapy. Published for the first time in English, here is the art and life of the renowned Holocaust artist and teacher. This beautiful book is a labor of love, carefully researched and compiled, published in conjunction with the Simon Wiesenthal Center to accompany the traveling exhibition of works by Dicker-Brandeis and her students. The inspiring biography is augmented with more than 400 color plates, including reproductions of art, letters and photographs. Softbound, 10x11-1/2, 256pp., 400 color illus. Los Angeles, 2001. Published at \$35.00 **Special \$30.95**



8158 **NONCONFORMIST ART: The Soviet Experience 1956-1986. The Norton and Nancy Dodge Collection.** *Edited by Alla Rosenfeld and Norton T. Dodge.* In the decades before glasnost, dissident Soviet artists produced a dramatic and vital body of art, work that was officially forbidden and created in secret, but which flourished despite the persecution. The huge and important collection exhibited at the Zimmerle Art Museum at Rutgers was assembled by Professor Norton Dodge, of which more than five hundred paintings, sculptures, photographs, works on paper and performance pieces are illustrated here, including art by Kabakov, Masterkova, Bulatov, Kolmar and Melamid and dozens of others, with essays addressing many themes and issues. 10x11, 360pp., 326 color illus., 174 b&w illus., bib., index. N.Y., 1995. Published at \$75.00 **\$49.95**



LIUBOV POPOVA

Liubov Popova is recognized today as a seminal figure in the early Russian avant-garde, an important Constructivist, whose powerful career was cut short by an early death. Up till now very little has been published about her in the West, and only now has her meteorically bright and tragically brief career full revealed in these two excellent books.

8159 **Liubov Popova.** *Magdalena Dabrowski.* Published in conjunction with the first major retrospective of Popova in the United States, mounted at the Museum of Modern Art, New York, 1991. The catalogue includes paintings, works on paper, reliefs and designs for textiles and books, many from Soviet collections. With essays on Popova's working methods and analysis of her innovations in the treatment of form and space. 9x11-3/4, 136pp., 90 color illus., 40 b&w illus., chronology, bib. N.Y., 1991.

Published at \$39.95

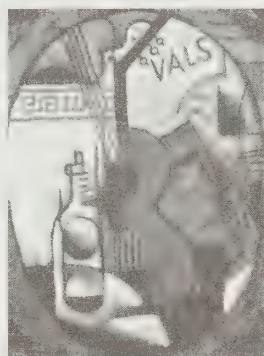
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8160 **Popova.** *Dmitri V. Sarabianov and Natalia L. Adaskina.*

Popova was brilliantly original in her painting, moving beyond Cubism into total abstraction; her Constructivist designs for stage sets and textiles were fresh and bold, an entirely new vision which is still immensely influential in Russian art today. The authors had unique access to the artist's archives and writings of friends and associates, to recreate Popova's early life in a prosperous family, her travels to Paris and throughout Russia and her activities in artists' circles and avant-garde exhibitions. 10-1/2x12-1/4, 396pp., 133 color plates, 300 b&w illus., chronology, glossary, bib., index. N.Y., 1989.

Published at \$85.00

\$49.95



8161 **RUSSIAN JEWISH ARTISTS IN A CENTURY OF CHANGE 1890-1990.** *Edited by Susan Tumarkin Goodman.*

The 1995 exhibition at the Jewish Museum addresses head-on a vital issue in the political and art scene today: the creation of art by Jewish artists living in Russia under Communism. Previously, studies of Russian Jewish artists concentrated on those artists who had left the USSR for the West. For the first time an international group of scholars has assembled a study of these artists who existed for decades in a sort of underground, producing unofficial art not seen in the West until now. These works are a revelation. With a historical overview of Jewish art in Russia and seven provocative essays on the work of these rediscovered masters. 9-1/2x11-3/4, 288pp., 45 color plates, 300 b&w illus., bib. N.Y., 1995.

Published at \$65.00

\$29.95

8162 **ED RUSCHA.** *Edited by Neal Benezra, with Text by Kerry Brougher and Phyllis Rosenzweig.*

Ed Ruscha has been one of the most consistently inventive artists of recent years, a pioneer in the use of language and imagery drawn from the popular media. From his early powerful word paintings to the influential artist's books of the 60s and 70s, to his recent colorful views of generic mountains, Ruscha has investigated the spaces between highway and journey, image and word, abstraction and representation, public imagery and contemporary landscape. Essays discuss all aspects of Ruscha's career, noting his essentially American vision as well as his importance on the international art scene. This catalogue is published to accompany the traveling exhibition from the Hirschhorn Museum. 9-1/2x11-3/4, 192pp., 80 color illus., 70 b&w illus. N.Y., 2000.

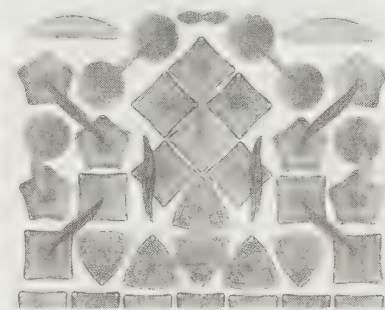
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8163 **PHILIP TAAFFE.** *Edited by Enrique Juncosa.*

From the IVAM Centre Julio Gonzales comes this most exquisite book, on the painting of Philip Taaffe, a part of the American art scene for the last two decades. Taaffe is a remarkable artist of great visual and literary acumen, whose work includes visual homages to early artists, notably Clyfford Still and Barnett Newman, as well as the British Op artists. Including a conversation between the artist and Robert Creeley and an essay on the special attraction of Taaffe's painting by Robert Rosenblum. This is one of the most beautiful art books published in recent years. Text in English and Spanish. 10-1/4x12, 206pp., profusely illus. in full color. list of exhibitions, bib. Valencia, 2000.

\$55.00



8164 **TOM WESSELMANN.** *Sam Hunter.* Wesselman first achieved prominence in the early 1960s as the prototypical New York Pop artist, and he remains a dynamic creative force today. His images are brash, instantly recognizable and generally memorable. This compact survey of Wesselman's work, by the distinguished art historian, presents all his favorite themes: the female nude, flowers, landscapes and still lifes of everyday objects. 8-14x12, 128pp., 110 illus., most in color. bib. London, 1994.

Published at \$29.95

\$19.95

8165 **ANNETTE MESSEGER.** *Catherine Grenier.* A unique journey into the world of one of the key figures in European contemporary art. Annette Messenger's mission, as she writes, is to "make life more interesting than art." She rejects a hierarchical notion of art form, and experiments with interesting combinations of media, including painting, sculpture, assemblage, photograph, film and embroidery. Her work is at once intimate and universal, using familiar objects in challenging new ways. This is the first major study of Messenger's work in English, produced with her cooperation, with interviews and more than 100 color plates. 10-1/4x10-1/4, 192pp., 140 color illus., 30 b&w illus., list of exhibitions, bib. N.Y., 2001.

Published at \$35.00

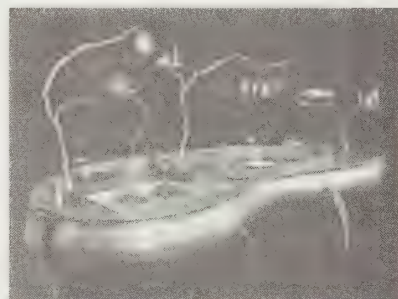
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8166 **VITO ACCONCI: Writings, Works, Projects.** *Essays by Vito Acconci and Gloria Moore.*

The work of Vito Acconci is among the most influential of the last three decades; his experiments with performance art, audio and video, sculpture and architecture have become points of reference for other artists, and exciting experiences for the art public. This is the most substantial book ever published on Acconci's work. It includes extensive visual documentation of every aspect of his art and selections from his own writing. (This book will be published in February, 2002.) 8-1/2x10-1/4, 432pp., 146 color illus., 172 b&w illus. Barcelona, 2002.

Published at \$60.00

Special \$53.95



8167 **PREMISES. Invested Spaces in Visual Arts, Architecture, and Design from France: 1958-1998.** *Sylvere Lotringer, Dennis Hollier and others.*

In 1998 the Guggenheim Museum, New York, presented a landmark exhibition of more than one hundred visual artists and architects working in France over the past four decades. This catalogue explores the relationship between ideas about space and their physical manifestation in installations, film, video, photography, architecture and design. The many essays weave these works into a philosophical consideration of mid-20th century expression. Softbound. 9x12, 544pp., hundreds of illus. in color and b&w. N.Y., 1998.

Published at \$45.00

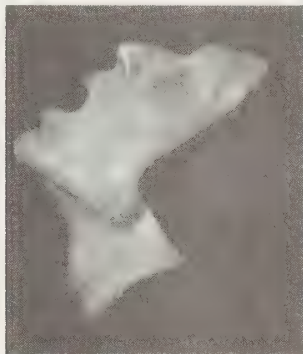
\$16.95

8168 GERHARD RICHTER: Florence.

Dietmar Elger. Overpainted photographs have been an important part of Richter's oeuvre for the last decade. Although small in size, these works are central to Richter's ideas about art; they occupy a point midway between representation depiction and autonomous painting. These one hundred overpainted photographs were made by the artist between November, 1999 and March, 2000, mostly from pictures taken in Florence. Their recurring motifs and combination of illusory landscape with the physical nature of paint is a defining aspect of the work. They are published as a series for the first time. 9x9, 144pp., 100 color plates. Stuttgart, 2001.

Published at \$35.00

Special \$30.95



8169 ODD NERDRUM: Paintings, Sketches, and Drawings. *Richard Vine.*

The Norwegian artist Odd Nerdrum has a huge following among devotees of figurative painting and outsider art; he has made a unique place for himself in the contemporary art scene and his reputation grows with each new exhibition. The emotional impact of his painting is heightened by his interest in apocalyptic subject matter. This is by far the most comprehensive book published on his work, with an extensive selection of drawings and sketches in addition to the more familiar paintings. (This book will be published in January, 2002.) 11-1/2x11-1/2, 400pp., 250 color illus., 150 b&w illus. Oslo, 2002.

Published at \$65.00

Special \$59.50

8170 PUBLIC ART. Edited by *Florain Matzner.*

Few topics in the visual artists have created such controversy as the debate surrounding the significance and potential of public art. In this massive book, the first of its kind, fifty authors – artists, curators, art historians – take a critical look at this form. The result is a brilliant compendium of opinion and statement, experience and reportage on such topics as urban art, art in architecture, art and the public, art and society and many more. Artists contributing include Acconci, Haacke, Weiner, Kosuth, Serra, and many more. Softbound, 6-3/4x9-1/2, 748pp., 250 illus. Stuttgart, 2001.

Published at \$45.00

Special \$39.95

8171 NEW ART. Edited by *Roxana Marcoci, Diana Murphy and Eve Sinaiko.* Who are the newest of the new young artists, the names which are now on the lips of those in the know, the works that push the boundaries erected only a few short years ago, the paintings, prints, sculpture and installations that speak to TODAY? They are all here, from Thomas Schutte to Cheryl Donegan, from Mona Hatoum to Luc Tuymans, from Matthew Barney to Raymond Pettibon, and dozens of others, each represented by one or two characteristic works, with a brief general introduction. Softbound, 8-1/4x10-1/4, 158pp., ca. 200 illus., most in color. N.Y., 1997.

Published at \$24.95

\$14.95

8172 SEAN SCULLY: Paintings, Watercolors, Photographs. *Francisco Jarauta, Bernd Kluser and others.*

Sean Scully has created a body of work that has an important place in the ongoing dialogue about paintings. Horizontal and vertical stripes are the sole motif of his art; the dueling lines where edges meet produce a unique tension; the seemingly endless number of neutral stripes offer many possibilities for interpretation and allow the viewer to imprint a personal vision. With a biographical section, a series of critical essays and an interview with Scully himself. (This book will be published in December, 2001.) 9-3/4x11-3/4, 272pp., 254 color illus., 56 b&w illus. N.p., 2001.

Published at \$75.00

Special \$67.50

8173 UNSETTLING "SENSATION." Edited by *Lawrence Rothfield.*

The subtitle of this provocative series of essays is: "Arts Policy Lessons from the Brooklyn Museum Art Controversy," but in fact the essays offer much more; they are a light cast into the murky world of public art patronage in the U.S. today. The contributors raise important questions about art, religion, morality, the First Amendment, cultural diversity, money and the public sphere. This collection should be required reading for everyone interested in art today and the public reaction to it. Softbound, 7x9, 256pp., 21 illus. New Brunswick, N.J., 2001.

\$25.00



8174 LEON KOSSOFF. *Paul Moorhouse.*

Kossoff is one of the most distinctive British artists of the post-war period; he has spent the major part of his working life in London, where the evolving urban landscape has been a major theme of his art. This book, published to accompany the 1996 exhibition at the Tate Gallery, illustrates the dramatic paintings and drawings of bomb sites, panoramic railway landscapes and vibrant city life. In addition Kossoff's interest in the human figure is displayed in his portraits and nude studies. 9-3/4x11-3/4, 176pp., 102 color illus., 62 b&w illus., chronology, list of exhibitions, bib., index. N.Y., 1996.

Published at \$45.00

\$12.95



8175 DAVID HOCKNEY PAINTINGS. *Paul Melia and Ulricke Luckhardt.*

Hockney is today one of the most popular living artists, and in some ways his popularity has been a drawback for his career. This chronological study of Hockney's paintings, from the early works of his days at the Royal College of Art through portraits and outdoor scenes to the recent work influenced by his stage designs, is a consideration of Hockney's importance and influence, his innovations and achievements. 9x12, 200pp., 74 color plates, 126 b&w illus., chronology, bib., index. N.Y., 1994.

Published at \$65.00

\$35.95

8176 THE ESSENTIAL DUANE MICHALS. *Marco Livingstone.*

In the past four decades Duane Michals has established himself as one of the reinventors of photography from an instrument to record the visible world to an agent of thought and emotion. Michals employs a wide variety of techniques to construct images that seem more than merely the witness of events. He supplements his images with texts and creates distinctive narrative sequences. This is the first comprehensive study of Michals' work, which considers the strength and subtlety of his expression, with text by a noted critic of the modern art scene. 10-1/2x11-1/2, 224pp., 30 color plates, 234 duotone plates, chronology, bib., index. Boston, 1997.

Published at \$50.00

\$19.95

8177 TERRY WINTERS: Printed Works. *Nan Rosenthal.*

Primarily known for his sensuous abstract oils and elegant draughtsmanship, Terry Winters is also a deft and gifted printmaker; he explores a wide range of methods and techniques, and his abstract prints resonate with intimations of the natural world. This book, published to accompany Winters' exhibition at the Metropolitan Museum of Art, 2001, includes a full checklist of the exhibition and 24 superb plates. Softbound, 10-3/4x11, 40pp., 24 color plates, bib. N.Y., 2001.

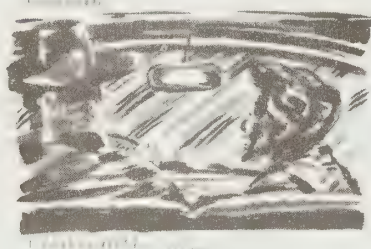
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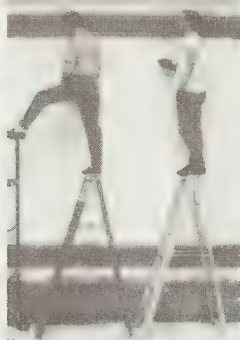
8178 **RAYMOND PETTIBON.** *Robert Storr, Dennis Cooper, Ulrich Loock and others.* California-based artist Raymond Pettibon began to create his signature ink-wash drawings - combinations of cartoon-like images with short enigmatic text - in the 1980s. By now he has made thousands of drawings in this unique style. today he is considered one of the most significant innovators of figurative art. this is one of the few books on Pettibon, with an interview with Dennis Cooper discussing the recurring themes in the artist's work, and an examination of his prolific career, comparing him to other contemporary artists working in the figurative mode. Softbound, 9-3/4x11-1/2, 160pp., 120 color illus., 30 b&w illus. N.Y., 2001.

Published at \$35.00

Special \$29.95



8179 **SOL LEWITT.** *Twenty-Five Years of Wall Drawings 1968-1993. Jock Reynolds and Andrea Miller-Keller.* Sol LeWitt created a collection of wall drawings for an exhibition at the Addison Gallery of American Art; at the close of the exhibition, the walls were restored to their original white. He took 90 days to fill nine museum galleries, spilling into hallways, the front foyer and others sites on the campus, with his pyrotechnic display of geometric forms and energetic colors. This is the catalogue of the exuberant exhibition, a record of LeWitt's achievement, with photographs of the drawings in progress and full color plates of the finished works, a rare glimpse into LeWitt's working methods, with a detailed account of the installation. Softbound, 9x11-1/4, 88pp., 45 color illus., 41 b&w illus. Andover, Mass., 1994. \$29.95



8180 **JEFF WALL: Figures and Places.** *Edited by Rolf Lauter.* The first comprehensive survey of the work of this brilliant Canadian artist known especially for his large-format transparencies and cinematic imagery. The essays consider Wall's use of landscape, his pictorial narrative, the composition of his works, and the meticulous preparation he makes for the photographs. The illustrations include works from the beginning of Wall's career, more than three decades ago, to the present time. 9-1/2x11-1/4, 176pp., 150 color illus. n.y., 2001.

Published at \$65.00

Special \$59.95



8181 **SIGMAR POLKE LATERNA MAGICA.** *Kasper König.* The fully illustrated catalogue of the long-awaited exhibition of Polke's famous installation at the Portikus exhibition space, Frankfurt. The Laterna Magica is central to Polke's work as a whole. an installation of a series of transparent pictures painted on both sides and mounted on freestanding wooden screens, which can be arranged in a variety of configurations. The text explores such issues as the importance of the transparency, changing perspectives in the work and the influence of Renaissance perspective on Polke's vision. 10-3/4x8-1/4, 56pp., many illus. in color and b&w. Frankfurt, 1994.

Published at \$37.50

\$19.95

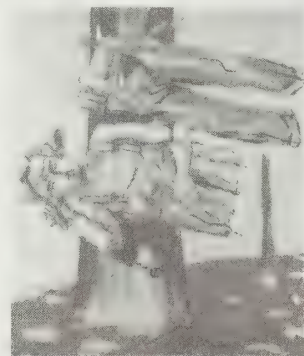


8182 **DAN GRAHAM.** *Birgit Pelzer, Mark Francis, Beatriz Colomina and others.* Dan Graham is one of the most influential of the Conceptual artists who emerged in the U.S. during the mid-1960s. He was a pioneer in performance and video art, turning later to architectural projects designed for social interaction in public spaces. His theoretical writing has always been an important part of his work. This survey includes a discussion with Graham on the evolution of his participation-based work, an essay on his special vision and a selection of Graham's own writings. Softbound, 9-3/4x11-1/2, 160pp., 120 color illus., 30 b&w illus., illustrated chronology. N.Y., 2001. \$29.95

8183 **GEORG BASELITZ.** *Diane Waldman.* Published on the occasion of the full retrospective at the Guggenheim Museum, New York, this is the first comprehensive work in English on the German-born artist who has been a leader of artistic expression in Europe for three decades. Baselitz' bold, gestural canvases with their upside-down figures have brought him worldwide acclaim and controversy. The text, by a leading authority on postwar American paintings, provides an account of Baselitz' development as a painter and sculptor, with biographical information and detailed analysis of major works. Including new translations of Baselitz' writings and more than 200 color illustrations. Softbound, 10x13, 240pp., 210 color illus., 50 b&w illus., list of exhibitions, bib. N.Y., 1995.

Specially priced at

\$24.95



8184 **ANA MENDIETA.** *Gloria Moure.* Ana Mendieta's art has been overshadowed by the details of a stormy life and death, so that it has until now been difficult to assess her true place in the continuum of late 20th-century art. This is a complete overview of her work, including a selection of writings, letters and notes, photographs of her performance art from the 1960s on, and a wealth of other illustrations. With essays by Donald Kuspit and Charles Merewether, a memoir by her sister Raquelín Mendieta and a detailed exploration of the complex symbolism in her work, her sense of alienation and her use of the female form. 8-1/4x10, 274pp., 139 illus., chronology, bib., index. Barcelona, 1996.

Specially priced at

\$49.95



8185 LES AUTOCHROMES LUMIERE.

Lyons 1903. La Couleur Inventee. Nathalie Boulouch. The work of a number of pioneers of color photography is chronicled here in almost 50 plates of startling beauty. The plates are drawn from the private collection of the Lumiere family. Each is accompanied by a brief caption describing some technical elements of the autochrome. It is a most remarkable production. In order to facilitate the viewing of the color spreads, the book is specially bound to lie open flat, making the binding a bit delicate. Text in English and French.

11-1/2x12-1/2, softbound enclosed in a folding box, ca. 120pp., 49 color plates, bib. Lyon, 1995.

Out of print, a few copies at **\$55.00**



8186 THE HOURS OF HENRY VIII: A Renaissance Masterpiece by Jean Poyet. Roger S. Wieck, William M. Voelke and K. Michelle Hearne.

Created around 1600 for the French court by Jean Poyet, this is one of the most splendid Books of Hours of its period. The fifty-five plates are reproduced here in full color for the first time. In addition to his manuscript illumination, Poyet created panel paintings, drawings and designs for theatrical productions; his work is seen as a transition in French art from Fouquet to Poussin. Each plate is accompanied by detailed commentary, with an introduction on the importance of the manuscript and on Poyet's artistic achievement. 9x11-1/2, 194pp., 58 color plates, 45 b&w illus., bib. N.Y., 2001.

Published at \$60.00 **Special \$49.95**

8187 TWILIGHT OF THE GODDESSES:

Women and Representation in the French Revolutionary Era. Madelyn Gutwirth. An erudite and elegant study of the depiction of women by male artists in late 18th-century France. The political turmoil gave rise to new issues of gender and sexuality in the new society, and the war between the sexes is seen to escalate. Chapters consider female indigence, breast feeding of babies, women's political participation and revolutionary activities, and the female figure of Liberty. Softbound, 7x10, 440pp., 120 illus., bib., index. New Brunswick, N.J., 1992.

Published at \$22.95 **\$8.95**

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THE ART OF AUGUSTE RODIN

The work of the master French sculptor is instantly recognizable throughout the world; the importance of Rodin cannot be overemphasized. These two beautiful books present differing views of Rodin's work, both elegant productions of the highest quality, and both engrossing and very readable.

8188 **RODIN: A Magnificent Obsession. Kirk Varnedoe and others.** B. Gerald Cantor was the pre-eminent collector of Rodin's work in the U.S. For five decades he focuses his efforts on research and acquiring the magnificent collection which is published here: sculptures, drawings, prints, photographs and memorabilia. The book chronicles the growth of the collection in a comprehensive overview which offers new insights into the well known sculptures; the book is published to accompany the traveling exhibition in 2001-2002. 9-1/2x11, 192pp., 100 color illus. London, 2001.

Published at \$50.00 **Special \$44.95**



8189 **RODIN EN 1900. L'Exposition de l'Alma. Antoinette Le Norman-Roman and others.** The catalogue for the major exhibition of Rodin's sculpture and drawings at the Musee Rodin in Paris, a truly comprehensive view of his art. Many sculptures have been specially photographed for this fine book, and are shown in more than one view; in addition, archival photographs and Rodin's own photographs make this of special interest. Every plate is accompanied by historical captions. The essays discuss Rodin as an artist of his time. Text in French. Softbound, 8-1/2x11, 456pp., 250 plates in color and b&w, many additional b&w illus., chronology, list of exhibitions, bib., index. Paris, 2001.

Specially priced at **\$125.00**



8190 **FELIX TEYNARD: Calotypes of Egypt. A Catalogue Raisonne. Kathleen Stewart Howe.**

This magnificent book is the first monograph on Felix Teynard, the great French master of the calotype, who took photographs in Egypt in 1851 and 1852. The plates evoke the timeless, monumental desert architecture and the stark landscape. They are superbly reproduced by the one of the finest printer of books in the U.S. With a historical essay on Teynard's pioneering photographs and fifty superb tritone plates, reproduced from the finest extant copy of the original work. 9-1/4x12, 208pp., 50 tritone plates, 169 small illus., bib. N.Y., 1992.

Published at \$75.00 **\$39.95**

8191 **BODIES OF MODERNITY. Figure and Flesh in Fin-de-Siecle France. Tamar Garb.**

A telling exploration of the representation of masculinity and femininity in late 19th century France, when gender distinctions were strictly enforced and men and women were regarded as polar opposites. The author investigates the representation of men and women in the work of Caillebotte, Tissot, Renoir, Beraud and others, considering the wide variety of their approaches and revealing their understanding of the rigid definition of sexual difference. 6-1/2x9-1/2, 240pp., 12 color plates, 155 b&w illus., bib., index. N.Y., 1998.

Published at \$39.95 **\$22.95**

8192 **FRENCH PRINTS FROM THE AGE OF THE MUSKETEERS. Sue Welsh Reed.**

Printmaking in 17th century France was an enormous industry, an important source of information in an era that was highly oriented toward the visual. It was also a time of deep religious conviction, an age of adventure, political intrigue and military campaign, as well as the joyous celebration of daily life. The prints are illustrated here by topic; they aptly illustrate the scope of life in the period, the artists' genius for observation and the development of printmaking technique. Among the artists represented are Vouet, Callot, Bellange, Deruet and Morin. Softbound, 9x11-1/2, 278pp., 125 plates, additional small b & w illus., bib., index. Boston, 1998.

Specially priced at **\$19.95**



8193 **SEURAT. Alain Madeleine-Perdrillat.**

Although Seurat's productive life lasted only about fifteen years, his oeuvre was one of the most significant in the history of modern art. Here is a new study which explores Seurat's new vision of landscape and the human figure placed in it, illustrated throughout with many large details and drawings. 11-3/4x13, 215pp., profusely illus. in color and b&w, bib. N.Y., 1990.

Published at \$75.00 **\$49.95**

8194 **VAN GOGH AND GAUGUIN: The Studio of the South.** *Douglas Druick, Peter Kort Zegers, Andreas Bluhm and Louis Van Tilborgh.* The friendship, collaboration and rivalry between the two giants of 20th century art are chronicled here in a revealing, intimate portrait, and dynamic interaction challenging to both men. This book, published to accompany the landmark exhibition at the Art Institute of Chicago explores the relationship in the context of the larger cultural background, charting the connections between the two through their stay together in Provence and beyond, to Van Gogh's death in 1890 and Gauguin's in 1903, noting particularly their brave experiment in the "Studio of the South." 9-3/4x12-1/2, 400pp., 400 color illus., 175 b&w illus., bib. N.Y., 2001. **\$65.00**



8195 **THE AGE OF VAN GOGH. Dutch Painting 1880-1895.** *Edited by Richard Bionda and Carel Blokamp.* This innovative new study presents a comprehensive selection of the works of Van Gogh, together with significant paintings by 40 of his Dutch contemporaries. Although Van Gogh knew few of the artists of his own time, he was influenced by the cultural climate prevailing in the Netherlands in the last decades of the century; in turn he inspired many of the painters of the younger generation. Softbound, 9-1/2x11-1/2, 262pp., 109 color illus., 103 b&w illus., bib. Zwolle, 1996. Published at \$40.00 **\$19.95**

8196 **THE GLORY OF VAN GOGH: An Anthropology of Admiration.** *Nathalie Heinrich.* The image of the great artist as a suffering visionary is a recent invention, one rooted in the "canonization" of Van Gogh as a cultural hero for the 20th century. The author explores how and why the tormented artist came to be glorified after his early death, as a sort of secular rebel-saint, whose unique vision and painful personal life caught the imagination of an interested public. As the legend of Van Gogh grew, the notion of the suffering artist grew also in the popular imagination. 6-1/4x9-1/2, 218pp., index. Princeton, 1996. Published at \$47.50 **\$10.98**

8197 **DESSINS DE VICTOR HUGO.** *Henri Cazaumayou.* In his own time Hugo was known for his remarkable draughtsmanship as well as for his literary genius. From the Maison de Victor Hugo comes this splendid collection of the drawings made throughout his long life. Each plate is accompanied by annotation of title, date, medium, registration number and bibliographic notes. Text in French. Softbound, 8x10-1/2, 202pp., profusely illus., with some color plates, index. Paris, 1985. Out of print, a few copies at **\$29.95**

THE ART AND LIFE OF PAUL GAUGUIN



8200 **PAUL GAUGUIN: An Erotic Life.** *Nancy Mowll Mathews.* A penetrating and daring biography of one of the artists who epitomized for the public the ideal of "all for art." The author traces the themes of sex and violence through Gauguin's life, examining how he used these complex subjects in his art and writing, and how he carefully edited his "erotic life" in his autobiographical works. She provides fascinating insights into Gauguin's relationships, particularly with other artists, the role of aggression in his art and his ability to bring his fantasies alive for a large public. 7x10, 336pp., 40 color illus., 40 b&w illus., bib., index. New Haven, 2001.

Published at \$39.95 **Special \$35.95**

8201 **PAUL GAUGUIN: Tahiti.** *Edited by Christoph Becker.* The extraordinary work completed by Gauguin during his first stay in Tahiti are illustrated and discussed in this fine study of his emerging genius. In his trip to the South Pacific Gauguin found a world in which his exotic dreams collided with a brutal colonial reality. He tried to reconstruct the image of Tahitian culture using traditional religious elements and photographs. His art blended the archaic, the exotic and the mysterious. 9x11-1/4, 186pp., 50 color plates, many additional b&w illus., chronology, bib. Stuttgart, 1998. Published at \$65.00 **\$39.95**

8198 **HONORE DAUMIER: Painter of the Human Comedy.** *Pierre Cabanne.* In his lifetime, Daumier was known chiefly as a brilliant political and social satirist. As early as 1830 he began to contribute political cartoons to the anti-government weekly, *Caricature*. After the suppression of political satire in France in 1834 he turned to social commentary, returning in the Revolution of 1848 to political drawings again, creating his great political types, including Robert Macaire. Daumier's directness of vision and lack of sentimentality make his works as telling and important today as when they were first created. This study by the noted French art historian considers every aspect of Daumier's art - painting, sculpture and graphic art - placing it in the context of French life in his time. 9-2x12, 190pp., ca. 100 illus. in color and b&w, chronology. Paris, 1991. Published at \$50.00 **\$19.95**



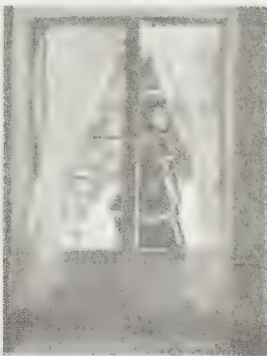
8199 **IMPRESSIONIST WOMEN.** *Edward Lucie-Smith.* Women were a favorite subject of the Impressionist artists; at a time when their contemporaries still depicted women as hazy, mythic figures, Monet, Caillebotte, Tissot, Renoir and the others painted real creatures of flesh across the social spectrum, from drawing room to laundry, from circus to brothel, from bedroom to cafe. The selection here illustrates the variety of style and subject matter, offering a glimpse into a magical moment. Softbound, 10x11-3/4, 160pp., ca. 100 color illus., index. London, 1989. Specially priced at **\$12.95**

8202 **ART NOUVEAU IN FRANCE.** *Jean-Paul Midant.* Art Nouveau found huge success among artists and designers in France. The new style pervaded every aspect of the visual arts; the sinuous forms, floral motifs, water imagery, elegant and rare materials and consummate workmanship was evident in painting, sculpture, graphics and decorative arts. The many illustrations in this new survey include work by Majorelle, Verneuil, Galle, Guimard, Charbonnier and many others, with chapters on workshops and factories, designs for commercial establishments and the Universal Exposition. Softbound, 8-3/4x11-3/4, 172pp., profusely illus. in color and b&w, bib. Paris, 1999. Specially priced at **\$16.95**



8203 **LES PEINTRES DE FLEURS. Les Velins du Museum.** *Aline Raynal-Roques and Jean Claude Jolinson.* More than one hundred large plates in glorious color reproduce some of the finest flower paintings in European art. Including works by Redoute, Nicholas Robert, Gerard van Spaendonck and Claude Aubriet from the Museum d'histoire naturelle, Paris. Each plate is accompanied by scholarly annotation, botanical information on the flowers and plants, biographical notes on the artists and an introduction on the museum and its collection. Text in French. 9-1/2x12-1/4, 132pp., ca. 110 color plates, bib. Paris, 1998. Specially priced at **\$29.95**

8204 MAXIMILIEN LUCE. (Catalogue of the Painted Work.) Catalogue de l'oeuvre peint. *Jean Bouin-Luce and Denise Bazetoux.* The career of Maximilien Luce (1858-1941) spanned three major wars and much political and social turmoil. He was keenly interested in the events of his time and devoted considerable attention to them in his work. In addition, he was a brilliant and successful painter of water scenes of all sorts - rivers, canals, ports, the sea and the men who worked on the water. Another favorite subject was the cathedral of Notre-Dame, which he painted at many different times, in various lights and weather. Luce was a sensitive and vibrant humanist, filled with love of life. This comprehensive catalogue illustrates every known painting by Luce over his long career, with notes on questionable attributions, detailed biographical notes, facsimiles of letters, illustrations of other artists' portraits of Luce, chronology of his career and scholarly annotations for every illustration. Text in English and French. Two volumes, 10x12, 885pp., ca. 2,800 illus., including 77 color plates, genealogy, chronology, bib. Paris, 1986. **\$295.00**



8205 IMPRESSIONISTS IN WINTER: Effets De Neige. *Charles S. Moffett, Eliza E. Rathbone, Katherine Rothkopf and Joel Isaacson.* A brilliantly conceived exhibition from the Phillips Collection devoted to snowscapes by Monet, Renoir, Sisley, Pissarro, Caillebotte and Gauguin. The essays consider the Japanese influence on Monet's winter scenes, the importance of winter in Pissarro's oeuvre, the structure of Sisley's paintings and other aspects of the works. It is remarkable to see and study these paintings all together and to explore the significance of winter landscape in the art of painters often associated in the public mind with the soft and dappled light and lush foliage of the warmer seasons. Softbound, 10x11-1/2, 240pp., profusely illus., most in color, chronology, bib., list of exhibitions, index. Washington D.C., 1999.

Specially priced at **\$19.95**

8206 THE NEW PAINTING: Impressionism 1874-1886. *Charles S. Moffett with Ruth Berson et al.* One of the most important art books ever to be published, this magnificent volume reproduces in over 200 color plates the twelve Impressionist exhibitions from 1874 to 1886, which turned the world around. The original catalogues of the exhibitions are reproduced as well as fascinating and significant selections of the little-known contemporary reactions to these revolutionary shows. Plus a finding list of the 1,775 works included in the original catalogues. The 1986 exhibition at the National Gallery and the De Young Museum, San Francisco, is a landmark of art history, not to be repeated. Softbound, 9-1/4x11-1/2, 507pp., 200 color plates, bibs., index. San Francisco, 1986.

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8207 PORTRAIT OF DR. GACHET: The Story of a Van Gogh Masterpiece. *Cynthia Saltzman.* The *Portrait of Dr. Gachet* was one of van Gogh's last paintings, completed just weeks before his death. It depicted the eccentric physician who had been treating the artist, and was viewed by van Gogh as part of the summation of his ideas on painting. This fascinating book reconstructs the story of this revolutionary and haunting painting, in which, as the artist wrote, he strove to capture the "heartbroken expression of our time." The story of the portrait, its creation, its subject, its owners, its travails in the marketplace and as part of the continuum of modern art, is riveting reading. 6-1/4x9-1/2, 408pp., 16pp. illus., bib., index. N.Y., 1998.

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8208 DEGAS BEYOND IMPRESSIONISM. *Richard Kendall.* One of the leading figures in the Impressionist movement, Degas is celebrated for his sumptuous pictures of the ballet, his revolutionary studies of laundresses and prostitutes and his richly-colored pastels of the female nude. The works of his later period, after the Exhibition of 1886, have remained an enigma to scholars and largely unviewed by the general public. This is the first study of Degas' late work, presenting and new and definitive view of the last three decades, exploding some myths about the artist's life and discussing major issues of his late career and his position in the art world, and his innovative techniques. 10x11, 324pp., 170 color plates, 120 b&w illus., index. New Haven, 1996.

Published at \$55.00 **\$22.95**



8209 MONTMARTRE AND THE MAKING OF MASS CULTURE. *Edited by Gabriel P. Weisberg.* Located at the fringe of Paris Montmartre was a diverse community, including the working class, café entertainers and small-time criminals: it attracted artists from Toulouse-Lautrec, Steinlen and Cheret to Picasso, who made it a center of creativity. Their works often blurred the boundaries between fine art and popular illustration, as well as questioning the class and gender distinctions. This fascinating group of essays considers such subjects as the women of Montmartre, the allure of the anarchic, the cult of Bohemianism, absurdist humour, the use of the public spaces and the evolution of modernism in the quarter. Softbound, 7x10, 288pp., 111 illus. Piscataway, N.J., 2001.

Published at \$29.95 **\$26.95**

8210 BONNARD AND THE NABIS. *Albert Kostenevitch.* The Nabis - Vuillard, Rousseau, Denis Vallotton and Bonnard - were artists whose work was enthusiastically collected by Russians in the early years of the century, notably by Sergei Shchukin and Ivan Morozov. They created a revolution in decorative techniques in a particular rich period of French art. The works of these artists and many less familiar contemporaries are illustrated here in fine color plates of oils, lithographs and woodcuts, with detailed notes on each work, bibliographical references and studies and photographs of the artists. The works are drawn from Russian and European museums. 9-1/2x12-1/2, 240pp., profusely illus. in color and b&w, bib., list of exhibitions. Bournemouth, 1996. Published at \$55.00 **\$24.95**



8211 IMPRESSIONIST PORTRAITS. *Melissa McQuillan.* In thinking of the paintings of Monet, Sisley, Renoir, Pissarro and the others, it is the landscapes that come first to mind. In fact, portraits are as numerous as landscapes. This is the first book to concentrate on the portraits in the Impressionists' oeuvre. The text discusses the specific nature of the Impressionist portraits - not only as likeness of the subject but expressive also of the painter's attitude. The private and social worlds of the great painters and the sitters they portrayed are explored in this beautifully illustrated study. 10x11-1/2, 200pp., 83 color illus., 55 b&w illus., bib., index. London, 1986.

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8212 FLEURS. *Pierre-Joseph Redoute.* *Preface by Monique Ducreux.* Forty-four exquisite large size full color plates of some of the great glories of Redoute's art. Not only the very famous roses, but lilacs, lilies, iris and other flowers, reproduced on heavy paper, with a brief introduction on Redoute's art. Brief text in French. Softbound, 9-1/4x12-1/2, ca. 60pp., 44 color plates. Paris, 1997.

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8213 **WILLIAM MORRIS BY HIMSELF. Designs and Writings.** Edited by Gillian Naylor. 10x12-1/4, 328pp., more than 200 illus. in color, additional b&w illus., bib. Edison, N.J., 1988.
Originally published at \$75.00 **\$49.95**

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8215 **DEGAS BY HIMSELF: Drawings, Prints, Paintings, Writings.** Edited by Richard Kendall. 10x12, 328pp., 317 illus., all in color, bib., index. Edison, N.J., (1987).
Originally published at \$55.00 **\$29.95**

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Originally published at \$55.00 **\$29.95**

8218 **VINCENT BY HIMSELF. Edited by Bruce Bernard.** 9x12, 327pp., ca. 300 illus., most in color, chronology, bib., index. Edison, N.J., 1995.
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8219 **MONET BY HIMSELF. Edited by Richard Kendall.** 10x12, 328pp., ca. 280 illus., most in color, chronology, bib., index. Edison, N.J., n.d.
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198pp., 106 color illus., 27 b&w illus., bib., index. N.Y., 2001. **\$39.95**

8220 **BONNARD. John Elderfield and Sarah Whitfield.** Published to accompany the major retrospective exhibition at the Museum of Modern Art, New York, this beautifully illustrated book places the great Post-Impressionist Pierre Bonnard firmly in the pantheon of 20th-century masters. The authors bring a new understanding of Bonnard's serious and complex paintings. For most of his working life Bonnard was a very private painter; his subjects were confined to family and familiar scenes of Paris, the South of France and Normandy. Essays explore the symbolism of Bonnard's early paintings, his understanding and depiction of nature, the moving elegiac paintings of his later period, and the complexity of his visual perception. Each painting is reproduced in color and discussed in detail, with reproductions of preliminary drawings not published before. 9-1/4x11-3/4, 272pp., 112 color plates, 125 b&w illus., chronology, bib., index. N.Y., 1998.
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8223 **IMPRESSIONIST STILL LIFE. Eliza Rathbone, George Shackelford and others.** Still life painting is one of the most cherished and popular forms; luscious fruit, elegant flowers, gleaming seafood lend themselves to endless and exquisite varieties of composition and depiction, and the Impressionists no less than earlier artists were drawn to this genre. This is the first study to concentrate on the still lifes of Monet, Bazille, Caillebotte, Cassatt, Morisot and the others, providing a gallery of more than 125 full-color plates and essays by several important scholars on evolution of the still life in Impressionist painting. A beautiful and informative book. 10x11-1/2, 240pp., 137 color plates, 13 b&w illus., bib. N.Y., 2001.
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ART OF PAUL CEZANNE

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8225 **CONVERSATIONS WITH CEZANNE.** *Edited by Michael Doran.* Cezanne's work and his ideas about art have been a great influence to contemporary artists and to every generation of artists and art lovers since. In this remarkable book, the editor has gathered together texts by contemporaries of Paul Cezanne - writers, critics, fellow artists that illuminate Cezanne's philosophy of art, especially in his late years. The writers include Emile Bernard, Joaquin Gasquet, Maurice Denis and Ambroise Vollard, with selections from Cezanne's own letters. With a special introduction by Richard Schiff and an essay by Lawrence Gowing. Softbound, 5-3/4x8-1/4, 256pp., index. Berkeley, 2000. **\$16.95**

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From the beginning, Clark's writing has challenged the traditional ideas and methods of art historians and critics, pointing the way to a new understanding of the relationship of art to its political, economic and cultural underpinnings. Today's critical approaches to art are heavily influenced by his work. These are two of Clark's early works, reissued in an elegant new format. They are still of the greatest importance more than 25 years after their first publication.

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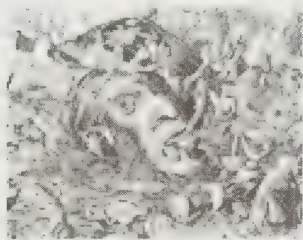
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The Romantic movement, with its emphasis on emotion, imagination and sensitivity to nature found special favor with German artists. From Friedrich and Runge to Beuys, Keifer and Baselitz, German artists have had a strong and continuing engagement with Romantic ideas and themes, drawn to the grotesque and fabulous aspects. This comprehensive study, published to accompany the 1994 exhibition at the Hayward Gallery, London, charts these preoccupations in detail, linking the German 19th-century Romanticism to aspects of Modernism. 9-3/4x12, 504pp., 185 color illus., 155 b&w illus., biographies, chronology, bib. London, 1994.

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Cuyp was one of the foremost Dutch painters and draftsmen of the 17th century. His prolific artistic career spanned the great period of Dutch painting, and his idyllic views of the Dutch countryside have entranced collectors ever since. This is the first book in English on Cuyp in many decades, published to coincide with the major exhibition at the National Gallery of Art. At its core are 45 stellar paintings, reproduced in brilliant color, and explicated in painstaking detail by an international group of curators and scholars. 11-1/4x9-3/4, 320pp., 124 color plates, 98 b&w illus., bib. N.Y., 2001.

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Victoria Charles. Rembrandt was one of the favorite artists of Russian collectors, and the corpus of Rembrandt works in Russian museums is of the highest importance. This elegantly printed study of Rembrandt engravings includes a large number of the significant prints in the Hermitage and other Russian museums, with notes on signatures and techniques, and illustrations by contemporary artists. 9-1/2x12-1/4, 196pp., profusely illus. in color and b&w. Bournemouth, 1997.

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THE ART AND LIFE OF HIERONYMUS BOSCH

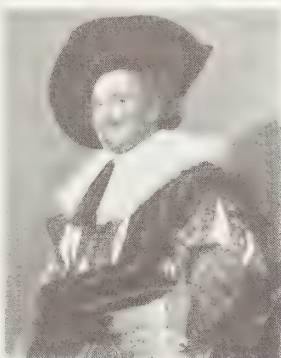
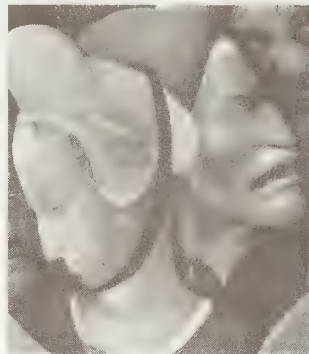
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8248 THE GOLDEN AGE. Dutch Painters of the Seventeenth Century. *Bob Haak.* Rarely has there been a book devoted to the Dutch painters – Rembrandt, Vermeer, Steen, Ruisdael, Hals and other – as well written and beautifully produced as this one. The author devoted more than three decades to his study and work at the Rijksmuseum; his style is at once elegant, accessible and erudite. The more than one thousand illustrations present these extraordinary works in a vast panorama. The text relates the paintings to their geographical, cultural, economic and historical circumstances, explaining the development of the unique Dutch pictorial style and the wealth of secular subjects that artists were able to address. A very important addition to the literature of European art, 10-1/2x13, 536pp., 75 color illus., ca. 1,100 b&w illus., bib., index. N.Y., 1996.

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\$9.95

8253 **PUBLIC CULTURE IN THE EARLY REPUBLIC. Peale's Museum and Its Audience.** *David R. Brigham.* When Charles Willson Peale, patriarch of the prominent Philadelphia family of painters designed his "repository for Natural Curiosities" in 1786, the first U.S. museum of art and science was founded. Peale's aim was to exhibit the full range of natural and artistic wonders from around the globe to specific segments of the general population. His desire was for a democratic audience and the establishment of an educated public. This is the story of the museum's place in early American cultural life. 7-1/4x10-1/2, 220pp., 39 illus., bib., index. Washington D.C., 1995.

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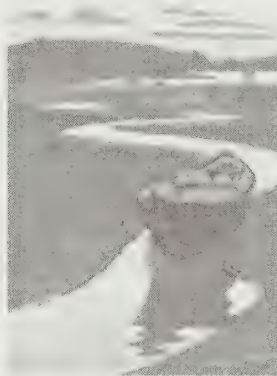
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8256 **ARTHUR WESLEY DOW AND AMERICAN ARTS AND CRAFTS.** *Nancy E. Green and Jessie Poesch.* Perhaps no artist is as representative of the important developments in art at the turn of the 20th-century as Arthur Wesley Dow. Dow had a tremendous influence as artist, teacher and writer. He assimilated into his work the influences of Japanese art, Synthesism and Impressionism; in his many years of teaching at Pratt, the Art Students League and his own Ipswich Summer School he espoused all mediums - pottery, design, photography, painting, printmaking, textiles - with intensity and enthusiasm. The catalogue for the traveling exhibition from Stanford University illustrates his work and that of his colleagues, including Coburn, Ainslie, Baker, Hyde, Seegmiller and others, with exquisite color plates and an informative historical text. 9x9-1/2, 208pp., profusely illus., all in color, bib. N.Y., 1999.

Published at \$39.95

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8257 **SAMUEL F.B. MORSE.** *William Kloss.* Morse's genius as a painter has for long been overshadowed by his reputation as the inventor of the telegraph. This is the first monograph in many years on Morse's paintings, including critical examination of the artist's particular style and many accomplishments. Morse worked in the formative period of American painting, during a tempestuous political time. The author discusses Morse's sitters and the interaction between the European and American art markets of his time, using memoirs, diaries and other contemporary records. 8x12-1/4, 160pp., 54 color plates, 66 b&w illus., chronology, bib., index. N.Y., 1988.

Published at \$45.00

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8258 **YANKEE DOODLE'S LITERARY SAMPLER OF PROSE, POETRY AND PICTURES.** *Edited by Virginia Haviland and Margaret M. Cogland.* An enchanting collection of the writings and illustrations created for young readers in America from Colonial times to 1900. Taken from the riches of the Library of Congress, with many facsimile illustrations, a highly significant and valuable insight into what our forefathers and mothers felt was most appropriate to impart to young minds. 8-1/2x11, 467pp., hundreds of illus., bib., index. N.Y., 1974.

Out of print a few copies at

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8259 **LASTING IMPRESSIONS. American Painters in France 1865-1915.** *William H. Gerdt et al.* Published by the Terra Foundation on the occasion of the stellar exhibition at the Musee Americain, Giverny, this gorgeous catalogue includes more than 80 fine color plates of the works of Metcalf, Sargent, Theodore Robinson, Inness, Hassam, Tanner, Cassatt, Prendergast, as well as dozens of less familiar but worthy painters, with text by the noted authority on American art and detailed catalogue entries. 9-1/4x11-1/2, 286pp., 86 color plates, 143 b&w illus., bib., index. Evanston, Ill., 1992.

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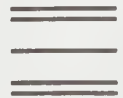
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8260 PAINTING PROFESSIONALS. Women Artists and the Development of Modern American Art, 1870-1930. *Kirsten Swinth.* In the late 19th century many women, most now completely unknown, pursued artistic careers in the U.S. Between 1870 and 1890 the number of these women artists grew enormously. This study traces the careers of women painters in New York, Philadelphia and Boston, discussing how women's growing presence in the American art world transformed both its institutions and its ideology. She shows how the gender barrier in these two decades seemed to evaporate as men and women engaged together in professional art training. Softbound, 6-1/4x9-1/4, 304pp., 40 illus., bib., index. Chapel Hill, 2001. Published at \$18.95 **\$16.95**



8261 AFRICAN AMERICAN ART. The Long Struggle. *Chrystal A. Britton.* For more than two centuries Black American art has been a rich and substantial part of America's cultural heritage. This full-color survey traces the history of America's black artists. From the first artists who used their African artistic heritage to create objects of wood and ceramics for use in their daily lives, through the late 19th century artisans to the heady world of the Harlem Renaissance and the avant-garde work of artists in recent decades, in sculpture, textile arts and mixed media, it is an impressive and edifying story. 9x12-1/2, 128pp., 107 color illus., index. N.Y., 1996. Specially priced at **\$9.95**

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8264 MAURICE PRENDERGAST. Richard J. Wattenmaker. The joyous, light-filled canvases of Maurice Prendergast have made him one of America's best-loved painters. His unique perceptions informed his sensuous experiments in pattern and texture, atmosphere and light. He perfected a distinctive style, influenced by European masters, instantly identifiable as his own, and was in the forefront of American experimentation with modernism. This comprehensive monograph is based on letter, sketchbooks and contemporary critical writings. It evokes an exciting and pivotal era in American art. 8-3/4x12, 160pp., 127 illus. in color and b&w, biographical outlines, bib., index. N.Y., 1994. Published at \$49.50 **\$29.95**



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showcase for these magnificent paintings, watercolors, drawings, photographs and sculpture. The essays place Eakins' art in the context of 19th-century Philadelphia life, discussing his academic training, his use of photography and his subject matter. A magnificent book. 9-1/2x12, 352pp., 120 color plates, 100 duotone plates, 200 b&w illus., bib. New Haven, 2001.

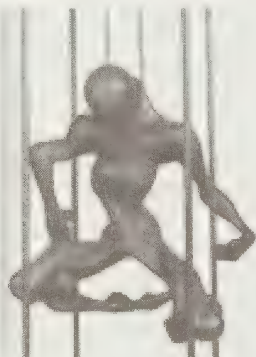
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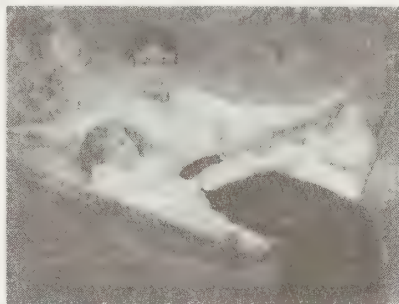
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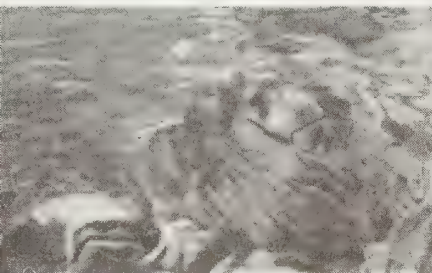
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8279 **THE ART OF FRANK W. BENSON: American Impressionist.** *Faith Andrews Bedford, Laurence Buckley and others.* Benson was a master in the depiction of light and water; the elegance of his style was formed in early studies in Boston and at the Academie Julien in Paris. Published in conjunction with the exhibition at the Peabody Museum, this full-color survey of Benson's art includes not only the well-known oils, but also etchings, ink washes and watercolors. The authors discuss his importance and as a plein-air painter and portraitist. Softbound, 9x12, 196pp., ca. 85 color illus., additional b&w illus., bib. Salem, Mass., 2000.

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THE IMAGE OF CHRIST IN ART



James Clifton and others. The human perception of Christ is a pivotal subject in the study of European art. This catalogue of the 1997 exhibition at the Museum of Fine Arts, Houston, presents 75 paintings, sculptures, manuscript illuminations, prints and textiles selected from North American collections, ranging from intimate and private devotional pieces to magnificent altarpieces and church furnishings. The essays consider the meaning of this subject matter within the Christian tradition, and how these images were used in religious practice. 9-1/2x12, 176pp., 50 color illus., 60 b&w illus., glossary, bib., index. N.Y., 1997.

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8295 **THE DOG IN ART.** *William Secord.* The dog has been one of the perennial subjects of painting in the Western world for more than three centuries. This study is drawn from the comprehensive collection of the American Kennel Club Museum of the Dog and includes paintings, watercolors, prints, trophies, porcelains and antique dog collars. These more than three hundred color illustrations chronicle the history of the dog in art, beginning with Belgian, Dutch and Flemish paintings through the true home of dog painting – England – to works in the U.S., where the tradition has flourished in the 20th century. It is a telling monument to the ancient relationship between canine and human. 8-1/2x11, 360pp., ca. 300 color illus. Woodbridge, 2001.
Published at \$80.00

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8296 **VOYAGES AND VISIONS. Nineteenth-Century European Images of the Middle East from the Victoria and Albert Museum.** *Esin Atil and others.* The Middle East has long attracted enterprising traders and adventurous travelers. European artists responded to the exotic surroundings, preserving a legacy in works that offer a view of a world now lost. These watercolors, prints and sketches by Roberts, Lear, Lewis and many other painters were collected by Rodney Searight and are now part of the Victoria and Albert Museum. They are marvelous and inspiring works of art, and a source of information about European travel in the area. 9-1/2x12, 128pp., many illus. in full color, bib., index. Washington D.C., 1995.
Published at \$40.00

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8297 **SANCTUAIRES SOUTERRAINS aux Origines de l'Eglise en France.** *Parick Saletta.* An exquisite and informative book on the origins of Christian religious architecture, showing the evolution of hidden places of worship in Jerusalem, in the rock temples of Ethiopia, tombs, catacombs and hermitages cut into mountains or fully underground. With special note of the many grottos and religious installations throughout France, illustrated throughout with color photographs, sketches, floor plans and reproductions of wall paintings. Text in French. 9-1/4x10-1/2, 150pp., profusely illus. in color and b&w, bib., indexes. Montreuil, 1994.
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8303 **THE PRADO.** *Santiago Alcolea Blanch.* Rarely is a museum collection documented as well as in this superb book. A complete illustrated history of the museum, the patronage that formed the early collections and essays on each of the important schools represented in the collection are accompanied by 275 superb color plates of the masterworks, from the *Garden of Earthly Delights* to Titian's *Self-Portrait*, from *The Adoration of the Magi* of Velasquez to *The Three Graces* of Rubens. 10x11-3/4, 474pp., 275 color illus., 30 b&w illus., bib., index. Barcelona, 1991.

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8304 **IMAGO HOMINIS. Studies in the Language of Art.** *Moshe Barasch.* The renowned Israeli art historian has selected 17 articles and lectures dealing with the image of the human figure in the history of European art from antiquity through the 20th century. He shows that the image of man and woman, far from being a mere reflection of nature, is the product of the artist's cultural tradition and religious vision, evolving with the centuries and incorporating changing political and religious considerations. 8-1/2x11-1/4, 292pp., 182 illus., index. N.Y., 1994.

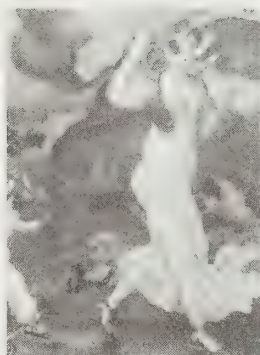
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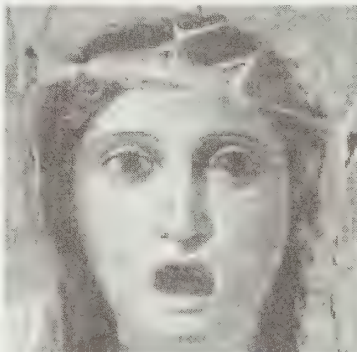
8306 **NUDES: 1000 MASTERPIECES OF PAINTING.** *Edited by Jordi Vigue and Ramon de Jesus Rodriguez.* This stunning compact volume brings together one thousand works of nude painting in oil, watercolor, manuscript illumination and other techniques. Each work is presented with a full-color illustration and informative accompanying commentary. From Egyptian wall paintings to Matisse dancers, from the lush grace of Rubens to the ambiguous line of Schiele, from Caravaggio to Picasso, a celebration of the human figure in every conceivable style. 5-1/2x7-1/4, ca. 768pp., 1,000 color illus. N.Y., 2001.

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8307 **WATERS OF LIFE: The Russian Painters of Water.** *Sutherland Lyall.* The exquisite paintings in this survey will be a revelation to those unfamiliar with this special aspect of Russian painting. Ranging from the mid-19th century through the first decades of the 20th century, these canvases, by Roerich, Bilibin, Shishkin, Aivazovsky, Kustodiev, Levitan and other less familiar artists are juxtaposed with works by western painters; the text discusses the place of river, lake, sea and shore in the Russian imagination. 9x12, 200pp., 150 color plates. Bournemouth, 1999.

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8309 **BLOOD: Art, Power, Politics, and Pathology.** *Edited by James M. Bradburne.* A thoroughly original book, the study of the changing symbolism of blood through more than 1,500 years of Western art. From early medical engravings and frescos to late 20th century video and performance art, from religious sculpture to street theatre, blood has been a symbol of life and death, health and sickness, power and weakness. The essays explore the various and often contradictory meanings of blood, illustrated throughout with a wide variety of works made over many centuries. (This book will be published in January, 2002.) 9-1/2x11-1/4, 280pp., 200 color illus. N.Y., 2002.

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8311 **STILL LIFE: A History.** *Sybille Ebert-Schifferer.* A beautifully illustrated comprehensive survey of the still life in Western Art, from the paintings of the Classical period to the late 20th century. The origins of still life lay in the Greco-Roman images of xenia, or "hospitality gifts;" these pictures evolved into superb trompe l'oeil painting. A re-emergence of still life in Europe in the 16th century was followed by the development of elegant works in the 18th century. From the Old Masters to the brooding canvases of the German Expressionists, and to such witty 20th-century manifestations as the paintings and prints of Picasso, Boccioni and Lichtenstein. The many large-size color plates in this superb collection enable to viewer to study the works in detail. 420pp., 284 color plates, 48 b&w illus. N.Y., 1999.

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8312 THE POWER OF FORM: African Art from the Horstmann Collection. Edited by *Ezio Bassani*. Formed over the course of thirty years by Udo Horstmann, this is an exceptional collection including nearly 120 sculptures, masks and objects from Mali, Burkina Faso, Gabon, Congo, Angola, Zambia, Kenya and Sudan. Each piece is of exceptional quality, a stellar example of its type and form; each color plate is accompanied by detailed historical and iconographic annotation. 10x12, 288pp., 240 color illus. N.Y., 2001.
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8313 THE BLOOD OF KINGS. Dynasty and Ritual in Maya Art. Linda Schele and Mary Ellen Miller. When this book was first published fifteen years ago, it created widespread interest and was the catalyst for a radical reinterpretation of the art, social structure, written language and religious practice of the ancient Maya peoples. The authors provide a contextual framework in which to understand the works – carvings of jade and stone, figures, ceramic vessels, wall paintings, incised shells and other objects – and a detailed explanation of the symbolism and hieroglyphs. Softbound, 9-3/4x9-3/4, 336pp., 123 color illus., 50 b&w illus., 200 drawings, index. N.Y., 1986.
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8315 DREAMINGS: The Art of Aboriginal Australia. Edited by *Peter Sutton*. When the art public in the Western world first became aware of the remarkable paintings made by Aborigine Australian artists, the powerful works immediately found a place in the art scene. These traditional art forms, manifestations of religious belief, are based on a concept now known in English as Dreaming. It is the itinerary of the ancestral beings' travels across the landscape. This is one of the first books in English on the subject, and still one of the very best. 10x11-1/2, 268pp., 155 color illus., 150 b&w illus., bib., index. N.Y., 1988.
Published at \$75.00 **Special \$59.95**



8314 GREAT MASTERS OF MEXICAN FOLK ART. Edited by *Candida Fernandez de Calderon and Alberto Sarmiento*. Mexican artists have created some of the most inventive, moving and vibrant folk art in the world. This superbly-produced book is filled with more than four hundred color illustrations of works by 180 living artists throughout Mexico. They have created remarkable works in clay, metal, textiles, wood and stone; the pieces here represent the very pinnacle of the Mexican craft tradition. These artists are among the last surviving practitioners in Mexico of their chosen techniques. The essays are edited by the director of the Fomento Cultural Banamex in Mexico City, an organization which supports the traditional craft ways. 9-1/2x12-1/2, 552pp., 434 color illus. N.Y., 2001.
Published at \$85.00 **Special \$78.95**

8316 BRAZIL: Body and Soul. Edited by *Edward J. Sullivan*. This fine catalogue, published to accompany the 2001 exhibition at the Guggenheim Museum, New York, will be a marvelous revelation to an art public only now becoming familiar with the power, brilliance and profundity of Brazilian art and culture. The harmonious nature of Brazilian art, the integration of sensory and spiritual experience, from the 17th and 18th centuries as well as contemporary works and the indigenous and Afro-Brazilian forms is explored in perceptive essays. The 350 paintings, sculptures, decorative objects, religious works, photographs and installations reveal the interaction among the many cultural and aesthetic strands. 10x12, 500pp., 350 illus. in color and b&w. N.Y., 2001
Published at \$85.00 **\$79.95**

8317 ART AND ARCHAEOLOGY IN PRE-COLUMBIAN CUBA. *Ramon daval Moure and Manuel Rivero de la Calle*. The early inhabitants of Cuba sculpted in stone, shell, wood and bone, creating objects of great spiritual power as well as quotidian utility. This is one of the first books in English on the prehistoric art of the island, which falls into two categories: the work of the Ciboneys, the original settlers and that of the Tainos, who had largely replaced the Ciboneys by the time of Columbus. More than one hundred photographs reveal the superb artistry of the cultures. 7-1/2x10, 134pp., 102 illus., including 16 in color, maps, bib. Pittsburgh, 1996.
Published at \$35.00 **\$16.95**

8318 FORM – COLOUR – FANTASY. Oceanic Art from New Britain. Edited by *Ingrid Heermann*. The first book in English to provide an extensive illustrated survey of the arts of New Britain, part of Papua New Guinea. The essays concentrate on the arts of the Baining, Sulka, Nakanai and Tolai groups, who have produced a remarkable variety of artifacts in connection with their religious festivals and secret societies. The 150 works illustrated are a compact museum of some of the finest Oceanic artworks. 8-3/4x11-1/2, 224pp., 170 illus. in color and b&w. (FIND PLACE), 2001.
Published at \$75.00 **Special \$67.50**

8319 MEMORY: Luba Art and the Making of History. Edited by *Mary Nooter Roberts and Allen F. Roberts*. Memory and history have between them the tension of a people selectively choosing one to explain or ameliorate the other. The Luba peoples of southeastern Zaire have created a stunning array of mnemonic devices ranging from memory boards to beaded emblems, wooden figures to body art, ornamented staffs to divination devices, to make order of their past. These sculpted narratives are explicated in a well-illustrated catalogue for the exhibition at the Museum for African Art. 9-1/2x12, 255pp., profusely illus., most in color, glossary, bib. Index. N.Y., 1996.
Published at \$75.00 **\$39.95**



8320 ETHIOPIAN ART: The Walters Art Museum. *Gary Vikan, Gertachew Haile Jacques Mercier and others*. Dating from the 13th to the 18th century, the religious art of Ethiopia was influenced by Christian artifacts of the Byzantine church. The Ethiopian tradition of icon painting rivaled that of the Orthodox empire. The artists transformed their models, infusing their creations with a sense of form and color unique to their tradition. The esteemed collection of Ethiopian art at the Walters Art Gallery is one of the finest in the Western world. Highlights of the collection are illustrated and discussed in this descriptive survey. 8-1/4x11-1/2, 144pp., 70 color illus., 20 b&w illus., map. Baltimore, 2001.
Published at \$30.00 **Special \$26.95**

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8321 **THE SPORT OF LIFE AND DEATH: The Mesoamerican Ball Game.** Edited by *E. Michael Whittington*. Published to accompany the traveling exhibition from the Mint Museum of Art, Charlotte, this catalogue draws on collections throughout North America to present the most comprehensive book ever published on the ancient ballgame. Essays by noted authorities consider the marvelous qualities of rubber, the participation of Olmec and Maya rulers in the game, its ceremonial aspects, ballcourts as public spaces and the elaborate ritual of sacrifice which often concluded the game. Illustrations include the elaborate attire of the players, the equipment and the depiction of the game in various mediums. 9x12, 288pp., 180 color illus., 140 b&w illus. N.Y., 2001. **\$50.00**



8322 **WHEN ART SHARES NATURE'S GIFT.** *Esther A. Dagan*. The gourd, or calabash is one of the universal symbols of Sub-Saharan African cultures; it is also found in such diverse areas as Arab villages, Papua New Guinea, Southern China and Cyprus. This illustrated survey shows many of the functions and designs of the gourd, including musical instruments, containers for water, food and other purposes, ceremonial objects, bottles and masks. The gourd's uses in secular and religious ceremonies are discussed, its appearance in folk tales and song, games and dances, as well as the cleaning, cutting, maintenance and repair of the finished gourds. Text in English and French. Softbound, 8-1/2x11, 236pp., profusely illus., some in color, bib. Montreal, 1988. Published at \$65.00 **\$29.95**

8323 **AFRICA: World Art.** *Peter Stepan*. An excellent new approach to the study of African art, of great value to students, teachers and beginning collectors. The author considers the astonishing variety of styles, techniques, forms and materials in the arts of Africa; he relates these works to their functions in the cultures and considers the historical and social contexts in which they were created. From the Tellem and Dogon to the northern Tuareg and Berbers, emphasis is placed on the technical proficiency of the creators and on the immense spiritual and symbolic importance of the works. 9-1/2x11-1/4, 128pp., 100 color illus., 20 b&w illus., bib. N.Y., 2001. Published at \$29.95 **Special \$26.95**



8324 **CHAVIN AND THE ORIGINS OF ANDEAN CIVILIZATION.** *Richard L. Burger*. Of the many centers of civilization in prehistoric times, perhaps the least well known is that of the central Andes, at Chavin de Huantar in the mountains, South America's oldest known complex society. This is the first detailed account in English of Chavin, considering the unique character of the early Andean civilization and the distinctive processes responsible for its development. Illustrated with a wealth of photographs, drawings and maps and with color plates of some important artifacts. Softbound, 8-1/2x10-1/2, 248pp., 18 color illus., 245 b&w illus., bib., index. London, 1995. Published at \$37.50 **\$24.95**

8325 **JAMES COOK: Treasures of the South Seas.** Edited by *Brigitta Hauser-Schaublin*. Cook's voyages were especially important because of his intention to document his finds in foreign lands; he spent almost ten years exploring Oceania and the Americas, and he and the artists and scientists who accompanied him amassed a vast array of exquisite cultural and scientific objects. This beautiful book illustrates and documents 500 of the finest of these objects, a collection of non-European art which today is unparalleled in breadth and scope. The team of scholars led by Johann Reinhold Forster who traveled with Cook brought this collection back to Germany where it was forgotten for almost 200 years! It is a great rediscovery, published here for the first time. 9-1/2x11-3/4, 300pp., 90 color illus., 410 b&w illus., index. N.Y., 1998. Published at \$65.00 **\$34.95**



8326 **IRIDESCENT LIGHT: The Emergence of Northwest Art.** *Deloris Tarzan Ament*. In and around Seattle in the 1930s and 1940s, there emerged a group of artists, known informally as the Northwest School, including Mark Tobey, Morris Graves, George Tsutakwa and Doris Chase. They had in common chiefly their source of inspiration: the unique cultural mix of the Northwest and the land itself, as it appeared in the region's characteristically diffused light. This study by a distinguished American art critic explores the work of 21 artists, their responses to modernism, their influence on one another, the importance of Asian influences and their shared techniques. 7x10, 416pp., 23 color plates, 112 duotone illus., index. Seattle, 2002. Published at \$40.00 **Special \$35.95**

8327 **AFRICAN FORMS: Art and Ritual.** *Laure Meyer*. An illuminating study of the place of art in African life and religious observance. The pieces acquired by Western collectors as precious works of art have specific and important meanings to their creators and of the community from which they emerged. The text is a thoughtful consideration of the religious and philosophical values involved in these works. The language of form understood by the society and the special import of non-verbal communication. Illustrated throughout with excellent color photographs. 9-1/4x11-1/4, 200pp., ca. 150 illus. in color and b&w. N.Y., 2001. Published at \$50.00 **Special \$44.95**



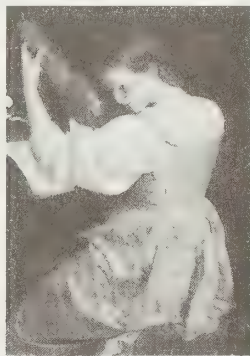
8328 **AFRICAN HATS AND JEWELRY.** *Duncan Clarke*. From the intricate jewels of ancient Egypt to the stark simplicity of an ivory bracelet, from the complex silk designs of Asante kente cloth to the mudcloth bogolan of Mali, African style has penetrated the aesthetic consciousness of the entire world. The large-size color plates of this survey present these works to full advantage, with an accessible explanatory text. 10-1/2x14, 112pp., many color plates. Edison, N.J., 1998. Specially priced at **\$19.95**

8329 **AFRICAN, PACIFIC, and Pre-Columbian Art in the Indiana University Art Museum.** *Roy Sieber, Douglas Newton and Michael D. Coe*. Three distinguished historians of tribal art present the remarkable collection of the Indiana University Art Museum. Each section of photographs is preceded by a brief introductory note, with illustrations of works in terra-cotta, stone, bronze and precious metals, glass beads, wood and textile arts, each with descriptive caption. 8-3/4x10-1/2, 158pp., 164 illus., maps. Bloomington In., 1986. Published at \$35.00 **\$16.95**

8330 PAINTING IN RENAISSANCE FLORENCE 1500-1550. *David Franklin.* This brilliant book overturns longstanding assumptions about the way art evolved in Renaissance Florence. The author challenges the reliability of such accepted terms as "High Renaissance" and "Mannerism," preferring a new perspective on the progress and evolution of art in the period, structuring his consideration around the lives and works of twelve influential painters: Perugino, Leonardo, Piero di Cosimo, Michelangelo, Fra Bartolomeo, Ghirlandaio, Andrea del Sarto, Franciabigio, Rosso Fiorentino, Pontormo, Salviati and Vasari. 9-3/4x11-1/2, 272pp., 80 color plates., 140 b&w illus., bib., index. New Haven, 2001.
Published at \$55.00 **Special \$49.95**

8331 ORAZIO AND ARTEMISIA GENTILESCHI. *Keith Christiansen, Judith Mann and others.* Father and daughter, Orazio and Artemisia Gentileschi occupy a special place in the imagination of the art public today. They were both gifted artists; Orazio was considered the leading follower of Caravaggio and Artemisia is the first Italian woman artist whose paintings were known to influence the work of later generations. This collection of essays by a group of notable art historians not only explores the development of each artist, but seeks to rescue them from the quagmire of gossip and notoriety in order to fully appreciate their works. (This book will be published in December, 2001.) 9-3/4x12, 320pp., 100 color illus., 45 b&w illus., bib.
New Haven, 2001.

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8332 PISANELLO: Painter to the Renaissance Court. *Dillian Gordon and Luke Syson.* Pisanello (c.1394 – 1455) was certainly one of the most famous artists of his time, celebrated as painter and medallist. His work is now both exquisitely beautiful and rare – only four undisputed panel paintings survive – and very little has been published about him in English. This study, published to accompany the exhibition at the National Gallery, London, provides a unique insight into his life and work. (This book will be published in December, 2001.) 9x11-1/4, 260pp., 250 color illus., bib.
New Haven, 2001.

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THE LIFE AND ART OF RAPHAEL

8333 Raphael's Images. *Mab van Lohuizen-Mulder.* An explication of complicated Renaissance symbolism as portrayed in two great paintings by Raphael: *The Dream of Scipio* and *The Three Graces*, with special emphasis on allegorical representations of justice, humanity and friendship. Including discussions of earlier interpretations of the paintings, notably by Panofsky and Wind, and of the significance of Raphael's personal vision. 8-1/2x11, 202pp., ca. 105 illus., bib., index.
Wassenaar, Netherlands, 1977.

Specially priced at **\$16.95**



8334 Raphael: Grace and Beauty. A magnificent selection of Raphael's female portraits, including a number of extraordinary masterworks as well as less familiar paintings and drawings. This book, published to accompany the exhibition in Paris in the autumn of 2001, is a rare and unprecedented event, covering Raphael's entire career. His portraits and double-portraits were in great demand and established a standard for Italian painters of the High Renaissance. 9-1/2x11, 240pp., 110 illus. in color and b&w, bib. N.Y., 2001.

Published at \$65.00 **Special \$59.95**

8335 Raphael Before Rome. Edited by *James Beck.* The noted authority on Italian art has edited this volume of essays on Raphael for the Studies in the History of Art from the National Gallery of Art. Subjects include Raphael's relation with other artists, including Bellini and Bosch, *The Coronation of the Virgin* in the Pinacoteca, Raphael's Umbrian contemporaries, Raphael and Signorelli, and architectural renditions in Raphael's paintings. Softbound, 9x11, 214pp., profusely illus., biographical notes. Washington D.C., 1986.

Published at \$35.00

\$14.95



8336 NICOLA PISANO'S ARCA DI SAN DOMENICO AND ITS LEGACY. *Anita Fiderer Moskowitz.* The tomb for St. Dominic, founder of the Order of Preachers, designed by Nicola Pisano in 1264, was the precursor of a remarkable evolution of Italian Gothic and Renaissance sepulchral art. This is the first study in English on the remarkable work; the author analyzes the form and structure of the monument and explores its meaning for Pisano's patrons and contemporaries. Chapters are devoted to later monuments directly influenced by Pisano's work and the impact of the Bolognese designs on the history of tomb sculpture. 9x11-1/4, 76pp. Text + 98 plates, bib., index.
University Park, Penna., 1994.

Published at \$75.00

\$39.95

8337 PIERO DELLA FRANCESCA: The Frescoes of San Francesco in Arezzo. Edited by *Carlo Bertelli and Anna Maria Maetzke.* A breathtaking view of the great frescoes of The Legend of the True Cross, the pictorial cycle created by Piero in the church of San Francesco in Arezzo and famed throughout the world. The frescoes were photographed after their long and painstaking restoration and are the entire cycle is illustrated here for the first time, with preparatory sketches and details. The essays consider the major episodes of the legend and the execution of the cycle; with an evaluation of Piero's methods and the success of the restoration project. 9-1/2x11, 340pp., 260 illus. in color and b&w. N.Y., 2001.

Published at \$75.00

Special \$67.50

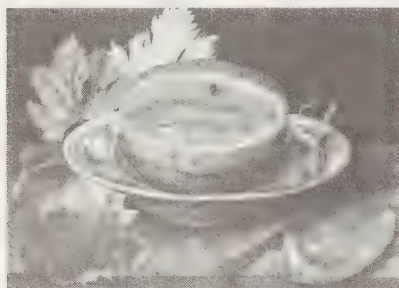


8338 PAYSAGES D'ITALIE: Les Peintres du Plein Air (1780-1830). Edited by *Anna Ottani Cavina.* From the Grand Palais, this gorgeous catalogue of the exhibition of plein-air painting in Italy in the late 18th and early 19th centuries. At the time of the Grand Tour, Italy attracted artists from England, France, Germany and the Scandinavian countries, who came to depict the wide variety of landscape and the beguiling light. The text explores the idea of landscape in the period, the nature of plein-air painting, buildings and people situated in the landscape, the artists' response to Italian light, the depiction of ruins and specific natural phenomena. Among the artists' represented in full-color plates are Hubert Robert, Joseph Wright of Derby, Joseph Knip and dozens of others. Text in French. Softbound, 10x11-1/4, 386pp., 224 color illus., bib., index. Paris, 2001.

\$65.00

8339 MICHELANGELO ARCHITECT.

Giulio Carlo Argan and Bruno Contardi. In addition to Michelangelo's monumental achievements in painting and sculpture, he was an accomplished architect, creating an architectural legacy so boldly advanced in concept that it was not properly appreciated for nearly a century after his death. This profusely illustrated study offers new insights into Michelangelo's architecture, with more than 500 photographs displaying the extraordinary body of work, including many dramatic designs which were never built. The text by the late noted authority on Michelangelo explores the significance of architecture in Michelangelo's life, with a chronological critical catalogue of 31 projects. 9-3/4x11, 388pp., 527 illus. in color and b&w, bib., index. N.Y., 1993. **\$125.00**



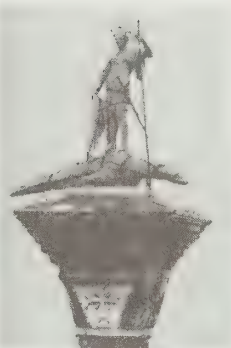
8340 STILL LIFES. *Giovanna Garzoni. Silvia Meloni Trkulja and Elena Fumagalli.* The exquisite illustrations of flowers and fruits reproduced here in glorious color will be a revelation to those unfamiliar with the work of this 17th-century Italian painter. This is the first book in English in many decades on Garzoni's paintings, with notes on her early life and education, her travels in France, and her relationship with patrons. The forty full-page plates are reproduced on heavy stock. Text in English, French, German. 11x9-1/2, 94pp., illustrated throughout in full color, bib. Paris, 2000.

Specially priced at **\$35.00**

8341 THE PANORAMA OF THE RENAISSANCE.

Edited by Margaret Aston. While there are hundreds of histories of the Renaissance available today, this book is truly unique, a completely new exploration of this most fertile period of European history. It provides a *real* panoramic view of the Renaissance experience in every aspect - from scientific knowledge and exploration, the economic systems of the times, the rise of urbanism, all the arts and their importance to the Court, the aristocracy and the emerging middle-class, the significance of religion, the importance of war and civil conflict, and the daily life of noble and commoner. Illustrated throughout with an amazing and inspiring variety of works. A book for every student and general reader. 9x11, 368pp., 1,000 illus. in color and b&w, timeline, map, glossary, bib., index. N.Y., 2000.

Originally published at \$45.00 **\$24.95**



8342 VENICE AND THE EAST. The Impact of the Islamic World on Venetian Architecture.

1100-1500. Deborah Howard. Venetian merchants were the pre-eminent European importers of precious goods from the distant eastern Mediterranean lands. With the luxurious goods they brought a wealth of visual ideas and information from Muslim culture. This lively and richly illustrated book investigates the influence of Oriental trade and travel on medieval Venetian culture and especially its architecture. The author examines the personal contacts among Venetian and their Muslim trading partners and the unique exchanges of culture across ideological boundaries. 9-1/2x11-1/4, 272pp., 130 color illus., 150 b&w illus., bib., index.

New Haven, 2000.

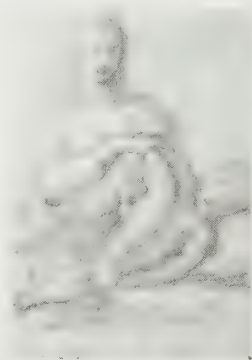
Published at \$60.00 **Special \$54.95**

8343 PARMIGIANINO: The Drawings.

Sylvie Beguin, Mario di Giampaolo and Mary Vaccaro. Little is known of the life of Parmigianino; his short working life seems to have been spent primarily in Rome. The influence of Correggio, Michelangelo and Raphael have clearly been identified in his work. This is the first book in decades to consider Parmigianino's draughtsmanship, with comparison plates of other artists, discussion of the drawings in relation to paintings, detailed analysis of each drawing and references to earlier catalogues and literature. The reproductions are exquisite. 10x13, 298pp., 33 color plates, 80 plates of drawings in the original tints, many additional b&w illus., bib. Turin, 2001.

Published at \$95.00

Special \$89.95



8344 SIENESE PAINTING. *Giulietta Chelazzi Dini, Alessandro Angelini and Bernardina Sani.*

For almost five centuries, from the Middle Ages into the 17th century Siena was a thriving center of trade, learning and art. The complex panorama of Siene painting is explored in this magisterial book. Siene artists created a synthesis of the Florentine style of Cimabue, Giotto and Donatello, the Classic style dominated by Michelangelo, with the exotic world of Byzantine art. The special poetic quality of Siene art - pious, lively and picturesque - is revealed anew in these 200 magnificent color plates of the works of Duccio, Simone Martini, Beccafumi, the Lorenzetti, Giovanni di Paolo, Sassetta and other masters. The text explores the full range of the Siene artists, with detailed explication of many stellar works. 10x13, 480pp., 350 illus. in color and b&w, including two 4-page gatefolds, bib. N.Y., 1998. Published at \$95.00 **\$49.95**



8345 VIRTUE AND BEAUTY: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women.

Edited by David Alan Brown. A beautifully illustrated book of paintings, drawings, medals and sculpture celebrating the extraordinary flowering of female portraiture, particularly in Florence, beginning in the late 15th century. Portraiture expanded beyond the aristocracy to encompass women of the merchant class. The essays consider how the portraits reflect the humanist vision of women, the depiction of costume, the meaning of the settings, the evolution of the artists' ideal of feminine beauty. Published to accompany the exhibition at the National Gallery of Art, with plates ranging from Lippi, Ghirlandaio and Botticelli to van der Weyden and Ercole Roberti. 9-1/4x13, 240pp., 68 color plates, 65 b&w illus., bib. Princeton, 2001.

Published at \$55.00

Special \$49.95



THE ART OF CORREGGIO



8346 **CORREGGIO'S FRESCOS IN PARMA CATHEDRAL.** *Carolyn Smyth.* Correggio's depiction of the Virgin's Assumption into heaven, painted in the cupola of the Duomo of Parma, is widely regarded as one of the most inventive and influential fresco cycles of the Renaissance, notable especially for its lively iconography and illusionism. Nevertheless, Renaissance scholars have condemned the cycle for its apparent illegibility and lack of decorum. Aided by new photographs of the fresco, the author examines the visual experience of the work, both on the part of the lay worshippers and of the clergy, assessing the gestures, figural relationships, activities and attributes visible from each viewpoint. 8x10-1/2, 160pp. text + 141 plates, bib., index. Princeton, 1997.

Published at \$80.00

\$22.95

8347 **TOUT L'OEUVRE PEINT DE CORREGGE.** *Henri Zerner and A.C. Quintavalle.* The entire body of paintings by the great genius of the 16th century Italy. Correggio's life is shrouded in obscurity; few details are available about his career. His early works were influenced by Mantegna, Leonardo and Lorenzo Costa; later

paintings are characterized by charming gestures and elegant sentiment, with emphasis on the effects of light. Every painting is reproduced here, with scholarly annotation and 64 large color plates of the most important books, as well as an appendix on some drawings. Text in French. 9-1/2x12, 116pp., 64 large color plates, many small b&w illus., chronology, bib., index. Paris, 1977.

Published at \$47.50

\$24.95

8348 **MASACCIO: The Complete Paintings by the Master of Perspective.** *Richard Freemantle.*

An excellent compact survey of all the paintings of this genius of 15th century Italian painting. Although Masaccio lived only 26 years the revolutionary character of his achievement and his naturalistic approach made him one of the most important artists of his time. He was considered the true ancestor of Michelangelo. The many color detail plates allow close inspection of his style and technique. Every known painting is reproduced. 8x9-1/2, 134pp., profusely illus. in color and b&w, bib. N.Y., 1998.

Specially priced at

\$14.95

8349 **FROM STUDIO TO STUDIOLO. Florence Draftsmanship under the First Medici Grand Dukes.** *Larry J. Feinberg.*

For artists working in the late 16th century, the hegemony of the Medicis meant unprecedented opportunity as well as serious restriction, as patronage of the arts was concentrated within the Medici aesthetic view. This study of drawing in the period includes works by Pontormo, Naldini, Butteri, Bronzino and a number of other artists with detailed analyses of each work and historical and technical notes. Published to accompany the traveling exhibition from the Allen Memorial Art Museum. Softbound, 9x11-1/2, 212pp., 61 plates in color and the original tints, many b&w illus., bib. Seattle, 1991.

Published at \$25.00

\$16.95

8350 **THE YOUNG MICHELANGELO: Making and Meaning. The Artist in Rome 1496-1501.** *Michael Hirst and Jill Dunkerton.*

Published to accompany the exhibition at the National Gallery, London, this is the fullest account of Michelangelo's life and work during his first stay in Rome. This was a crucial period in his artistic development, when he created the life-sized marble sculptures *Bacchus* and *Pieta*, and worked on many important paintings, including the *Entombment* and the *Manchester Madonna*. 9x11, 144pp., 65 color plates, 65 b&w illus., bib. London, 1994. \$30.00

8351 **TOUT L'OEUVRE PEINT DE GIORGIONE.** *Sylvie Beguin, Pietro Zampetti and Maurice Brock.*

Every known painting by the brilliant and elusive painter whose work marked the turning point in Venetian art. No signed and dated paintings have survived and little documentation is available today on Giorgione's life and career. The essays in this complete catalogue consider Vasari's text, with excerpts from other critical and historic texts, as well as technical and stylistic issues concerning the paintings, with notes on each individual work. Text in French. 9-1/4x12, 104pp., 64 full-color plates, many additional small b&w illus., bibs., index. Paris, 1988.

Published at \$47.50

\$29.95



8353 **THE BRANCACCI CHAPEL.** *Umberto Baldini and Ornella Casazza.*

Following lengthy restoration, the breathtaking beauty and drama of the Early Renaissance frescoes in the Brancacci Chapel of the Church of Santa Maria del Carmine, Florence, are fully revealed for the first time in centuries. This authoritative study reproduces the frescoes in all their glory, in many actual-size details, accompanied by a catalogue of the individual fresco scenes, a history of the chapel and an interpretation of the complete Life of Saint Peter cycle. In addition, detailed documentation of the restoration project is provided. The result of seven years' collaboration, the new information derived from historical research, scientific testing and on-site studies will be of the greatest importance to all involved in the scientific and conservation aspects of art. It is, as well, a magnificent tribute to the great work of Masaccio, Masolino and Filippino Lippi, one of the great glories of Western culture. 9-3/4x11, 378pp., 165 color illus., 27 b&w illus., bib., index. N.Y., 1992.

Published at \$125.00

\$49.95

8354 **PONTORMO PAINTINGS AND FRESCOES.** *Edited with Introduction by Salvatore S. Nigro.*

Pontormo was the great representative of Florentine Mannerism. His work was highly individual, often revealing a strong undercurrent of turmoil even in the idyllic scenes. Pontormo's quest for new forms of expression resulted in some of the most spectacular and brilliantly executed paintings of his time. Unfortunately relatively few of Pontormo's paintings survive today. This splendid book, illustrated almost entirely in color, presents the compositions of exaggerated forms and unusual colors; they are visionary rather than realistic works. This is one of the few studies of Pontormo in English, deserving a place in every library of Italian art. 9-1/2x12-3/4, 160pp., 73 color illus., 3 b&w illus., chronology, bib. N.Y., 1994.

Published at \$75.00

\$49.95

8352 **TOUT L'OEUVRE PEINT DE PAOLO UCCELLO.** *Hubert Damisch and Lucia Tongiorgio Tomasi.*

Every painting by the great genius of Fifteenth-century Florence is illustrated and discussed, with excerpts from critical commentary over the centuries, notes on condition, attributed works, drawings, technical information, bibliographical references for each work and 64 fine color plates including many detail plates. Text in French. 9-1/2x12-1/4, 104pp., 64 color plates, 164 small b&w illus., chronology, bib., index. Paris, 1972.

Published at \$47.50

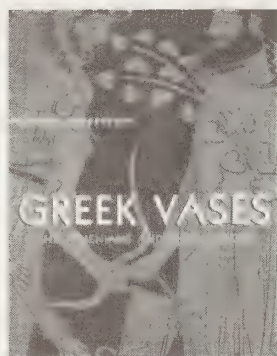
\$24.95



8355 **THE WESTERN GREEKS.** Edited by G. Pugliese Carratelli. The colonial expansion of Greece in the 8th century B.C.E. gave rise to the settlements along the west coast of Italy from the Bay of Naples to Sicily; they are known collectively as Magna Graecia. This book is without question one of the most beautiful surveys ever published on the art of this region, an unparalleled visual and textual documentation compiled by many important classical scholars. Chapters focus on art, architecture, politics, religion, literature and science which flourished in the dynamic fusion of Greek culture and indigenous traditions. Published to accompany the major exhibition at the Palazzo Grassi, Venice, which includes contributions from the world's major collections. Softbound, 8-1/2x11-3/4, 800pp., 600 color illus., 1,000 b&w illus., index. Venice, 1996. Specially priced at **\$39.95**



8356 **LOVE IN THE ANCIENT WORLD.** Christopher Miles with John Julius Norwich. The vexations of sexual passions and the problems of regulation of sexual conduct are certainly not new to the late 20th century; it is clear from archaeological evidence that sexuality has always played a powerful role in human affairs. This lavishly illustrated survey of human passion, from the explicit paintings on Greek vases to the doomed love of Antony and Cleopatra, from the exquisite wall paintings in the villas of Pompeii to Petronius's tales of Roman orgies, presents a fascinating story of a world not very different in these respects from our own. 7-1/2x10-1/2, 176pp., 150 color illus., 100 b&w illus., index. N.Y., 1998. Published at \$29.95 **\$18.95**

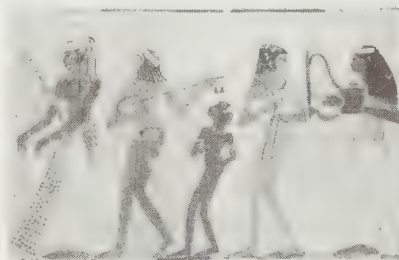


THE WORLD OF THE GREEK VASE PAINTERS

8357 **GREEK VASES: The Athenians and Their Images.** Francois Lissarrague. Athenian vase painting is a complex and difficult subject, riven with controversy and scholarly vexations. The large quantity of vases from the 6th and 5th centuries B.C.E. which survives today is the subject of this very important study, illustrated throughout with magnificent large-size color plates. The vases cannot be studied successfully without reference to the society which created them. The author has explored the various aspects of Athenian culture, the

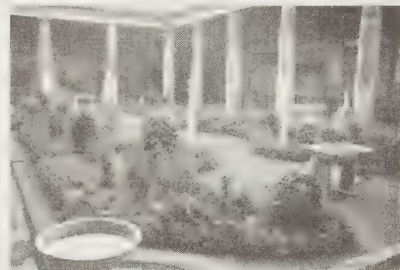


significance of religious observance, the influence of the Orientalizing period on style and subject matter, the growth of wealth in the upper classes and their interest in objects, the importance of the banquet, sport, the hunt, war and other social experiences, as well as the history of Athens itself and the importance of Dionysos. The images portrayed on the vases are discussed in detail. An appendix includes an essay on the rediscovery of Greek vases in modern times and questions of attribution. The color plates allow for a close examination of the design and subject matter; also included is a table of characteristic forms. No classical scholar or student should ignore this splendid book. 10-1/4x13-1/4, 240pp., 140 color plates, 40 b&w illus., glossary, bib., index. N.Y., 2001. **\$75.00**



8358 **MISTRESS OF THE HOUSE, MISTRESS OF HEAVEN: Women in Ancient Egypt.** A magnificent book, published to accompany the exhibition at the Brooklyn Museum of masterworks of Egyptian art, which explores the full panoply of women's lives and pursuits through three millennia of Egyptian history. Stone and wood sculpture, wall paintings, bronze and terracotta statuettes, faience, mummy cases, jewelry, vessels and utensils of bronze and gold, all considered in the light of women's public and private lives, the role of the queen, goddesses and the afterlife. Each work is accompanied by detailed annotation. 9-1/4x12, 233pp., 117 color illus., 112 b&w illus., map, chronology, bib., index. N.Y., 1996. Published at \$50.00 **\$34.95**

8360 **ANCIENT ROMAN GARDENS.** Linda Farrar. The first comprehensive account in many years of the gardens and gardening practices in the Roman period. The author has provided a fascinating new dimension to our knowledge of the Roman world, and appreciation of life of the time. The chapters describe the development of large, well-landscaped gardens, their architectural features, the use of water, the exotic flora and various types of ornamentation. Illustrated with frescoes, mosaics, plans and reconstructions. 7x9-3/4, 236pp., many illus., including some color plates, chronology, glossary, bib., index. Stroud, 1998. Published at \$35.00 **\$17.95**



8359 **THE MURDER OF TUTANKHAMEN. A 3000-Year-Old Murder Mystery.** Bob Brier. Following in the footsteps of the archaeologists who discovered Tutankhamen's tomb in the Valley of the Kings, the author of this fascinating text, a noted Egyptologist, brings to life the dramatic story of the Boy King, describes his daily life and argues that the reality of Tutankhamen's life and death was something very far from the celebrity that arose from Howard Carter's famous find. 6-1/2x9-1/4, 264pp., 26 illus., bib., index. London, 1998. Published at \$ 30.00 **\$12.95**

ART OF THE CYCLADES



8361 THE CYCLADIC SPIRIT. Masterpieces from the Nicholas P. Goulandris Collection. *Colin Renfrew. Introduction by Christos Doumas.* The enigmatic works made in the Cycladic islands between 2,700 and 2,400 B.C.E. stand at the very beginning of Western art. The marble figures were created in a sophisticated abstraction and simplicity of form not seen again in art until the work of Brancusi. One of the world's leading authorities on Cycladic art presents here the riches of the Goulandris Collection in the Museum of Cycladic Art in Athens, discussing the culture and aesthetics of the vanished civilization, developing provocative new theories about the persistence of a tendency toward abstraction in Western art, and comparing the Cycladic statues to works from other traditions. 9x11. 224pp., 142 color plates, 41 b&w illus., bib., index. N.Y., 1991.

Out of print, a few copies at **\$39.95**

8362 POEMES DE MARBRE: Sculptures Cycladiques du Musee

Barbier-Mueller. Jean-Louis Zimmerman. Introduction by Pat Getz-Preziosi. The collection of Cycladic statues in the Barbier-Muller is one of the finest in the world. These amazing stone figures and vessels, dating from more than five millennia ago, whose purity of line, hieratic postures and austerity of style continue to enchant and vex scholars and lovers of ancient art, are displayed here in magnificent plates, with detailed notes, an informative historical introduction, maps and sketches of characteristic forms. This is an important text in ancient art history and culture. Text in French. 9-12x12, 180pp., profusely illus. in color and duotone, maps, chronology, bib. Lausanne, 1993.

Published at \$95.00



\$49.95

8363 THE ANIMAL WORLD OF THE PHARAOS. *Patrick F. Houlihan.* This marvelous compendium of the fauna of ancient Egypt goes a long way toward softening the rigid hieratic concept of Egyptian art. These portrayals of animal life are loving and closely observed renderings. From wild creatures to domestic and to sacred, the denizens of the animal world were highly valued as providers, friends and even objects of worship. 8-1/2x11-1/2, 244pp., 35 color illus., 159 b&w illus., bib., indexes. N.Y., 1996.

Published at \$39.95 **\$24.95**



8364 THE PORTRAITS OF THE GREEKS. *G.M.A. Richter. Revised and abridged by R.R.R. Smith.* A standard work of Classical scholarship, out of print for years, in a well-illustrated abridged edition specially prepared for the contemporary reader. The elegant text covers the Greeks from the Archaic through the Hellenistic period, for whom original sculpted portraits can be identified with a reasonable certainty. Alphabetized entries give brief bibliographies, with discussion of the main portrait types and evidence for identification, and with more than 300 illustrations. 8x10-1/2, 256pp., 312 illus., concordance, bib. Ithaca, N.Y., 1984.

Published at \$65.00 **\$39.95**



8365 PREHISTORIC AVEBURY. *Aubrey Burl.* Second only to Stonehenge as the most famous group of standing stone circles in Britain, as well as the largest, the earthworks of Avebury stand on the Marlborough Downs, a short distance from Stonehenge. This engrossing and informed text sifts the rich archaeological and historical evidence about the Avebury monuments and their builders, presents a convincing picture of the life of the community that erected the massive structure nearly five thousand years ago. The author describes the design and construction of the earthworks and stone rings and discusses its possible purpose. Softbound. 7-3/4x10, 276pp., profusely illus. in color and b&w, bib., index. New Haven, 1979.

Specially priced at **\$14.95**

8366 THE ROYAL CITY OF SUSA: Ancient Near Eastern Treasures in the Louvre. *Edited by Prudence O. Harper, Joan Aruz and Francoise Tallon.* The ancient city of Susa, sitting at the edge of the Iranian plateau was strategically placed to absorb the diverse influences - political, economic, social and cultural - over the several thousand years of its history. French archaeologists excavated the area in the early 19th century, finding an astonishing cache of artifacts, which became the centerpiece of the Louvre's great collection of Near Eastern antiquities. Almost 300 of these works - monumental sculpture, cylinder seals, jewelry, friezes, toys and objects of daily use - were exhibited at the Metropolitan Museum of Art in 1992. It is a stupendous collection, examined in detail by French and American scholars, with chapters on the art, the excavations, religious observance, royal and religious structures and the development of writing. 8-3/4x11-1/4, 316pp., 76 color illus., 245 b&w illus., concordance, bib., index. N.Y., 1992.

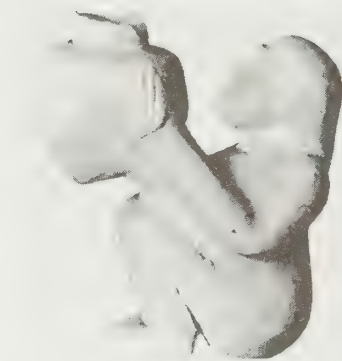
Published at \$60.00 **\$29.95**



8367 THE COBRA GODDESS OF ANCIENT EGYPT. Predynastic, Early Dynastic and Old Kingdom Periods. *Sally B. Johnson.* The cobra is a familiar sight at the forehead of royal and divine statuary and representations from ancient Egypt. The cobra goddess or uraeus, is the symbol of life order and legitimate kingship. This is the first study of the religious, political and art historical significance of this serpent symbol, establishing a typology of individual representations, illustrated with monuments, fragmentary objects, charts and drawings. A detailed scholarly consideration of an obscure subject.. 7-1/2x10, 276pp., profusely illus., concordance, bib. London, 1990.

Specially priced at **\$27.95**



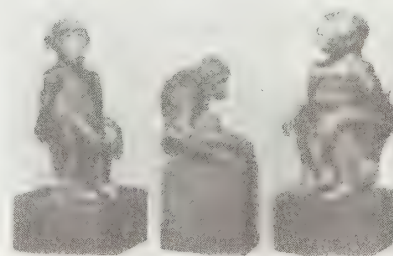


8368 **ELAM.** *Pierre Amiet.* Elam, mentioned in the Old Testament as one of the cities that would incur the wrath of God, is described as a "high land," identified now in the Iranian province of Khuzestan, an extension of Mesopotamia. Its artifacts and culture are meticulously explored in this comprehensive survey, one of the very few works in print on Elam. The illustrations include objects of bronze and stone, statues, architectural fragments and household objects ranging from the earliest period through the 7th century B.C.E. it is a fascinating study of a little-known civilization. Text in French. 9x11-1/2, 698pp., 435 illus., some in color, maps, chronology, bib., index. Paris, 1996. Out of print, a few copies at **\$125.00**

8369 **IMPERIAL ROME AND CHRISTIAN TRIUMPH.** *Jas Elsner.* The period between the zenith of Rome's strength and power and the era of Late Antiquity when the Empire underwent the conversion to Christianity, included some of the most significant and innovative developments in Western European culture. This new text investigates the role of the visual arts in the period, their great diversity in painting, sculpture, architecture, mosaic and secular and sacred decoration. The influence of Christianity on earlier art forms is explored, as is the nature of the public spectacle, imperial patronage, stylistic change and the uses of pictorial display. 7x9-3/4, 300pp., 162 illus. in color and b&w, chronology, bib., index. N.Y., 1998. Published at \$39.95 **\$19.95**



8370 **MUMMIES: Life After Death in Ancient Egypt.** *Renate Germer and others.* Virtually no other subject of ancient art provokes as much interest as the Egyptian practice of mummification and all its associated rituals. Here is a marvelously-illustrated survey of the current knowledge about the preservation of corpses in Egyptian antiquity, from the simple embalming procedures practiced in early dynasties to the sophisticated techniques developed over more than three millennia. The mummies, not only of human bodies, but also of a variety of animals are examined in the context of Egyptian funerary belief and ritual, with attention to mummy masks and cases, and the many artifacts buried with the deceased, which were to be seen only by the souls of the dead. 9-3/4x12-1/4, ca. 144pp., profusely illus. in color and b&w, map, chronology, bib. N.Y., 1997. Published at \$39.95 **\$16.95**



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8372 **PHARAOHS: Treasures of Egyptian Art from the Louvre.** *Lawrence M. Berman and Bernadette Letellier.* This collection of Egyptian masterworks from the Louvre was exhibited at the Cleveland Museum of Art, 1995. Including works from the Late Predynastic Period through the Graeco-Roman Period, it presents a splendid illustrated introduction to some of the finest surviving pieces of Egyptian dynastic art. Each work is reproduced in a large plate, most in color, with detailed annotation and a historical preface. Softbound. 8-1/2x11, 100pp., 30 color plates, many additional b&w illus., dynastic table, map, references. Cleveland, 1996. Specially priced at **\$12.95**

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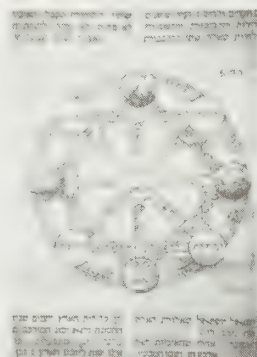
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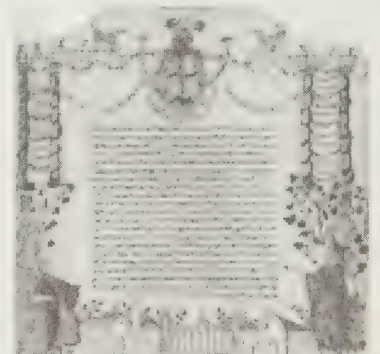
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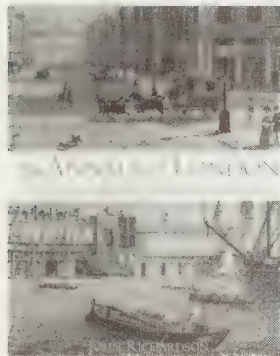


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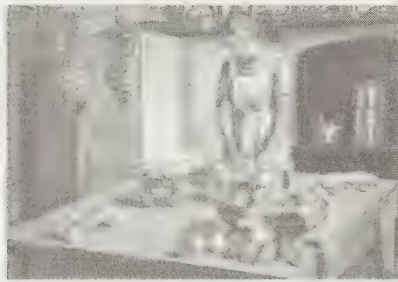
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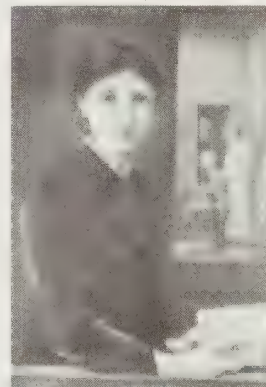
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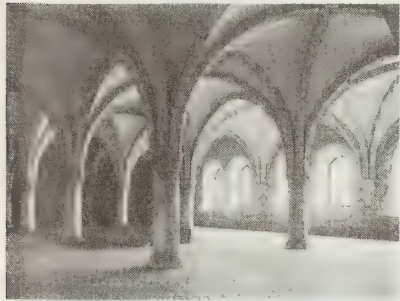


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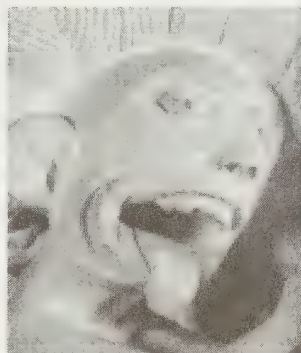
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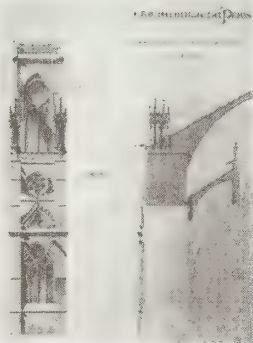
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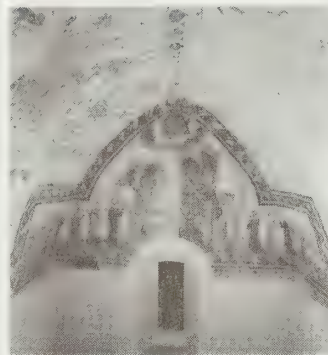
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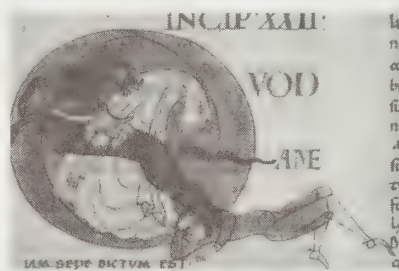
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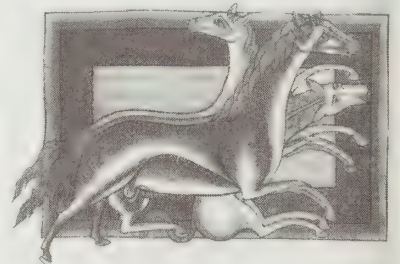
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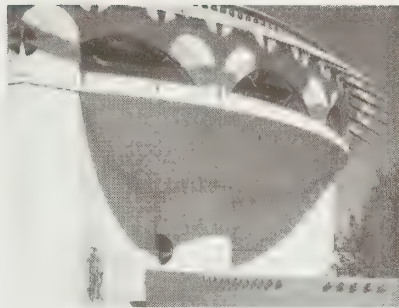
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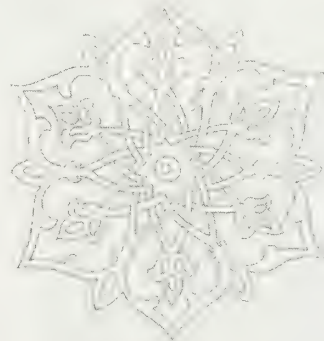
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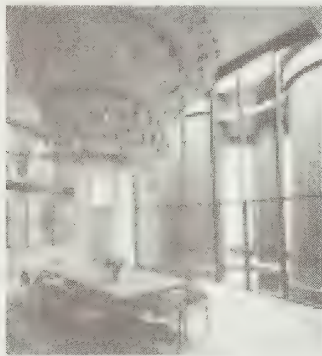
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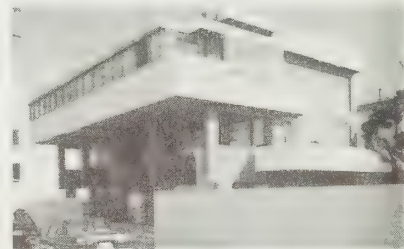
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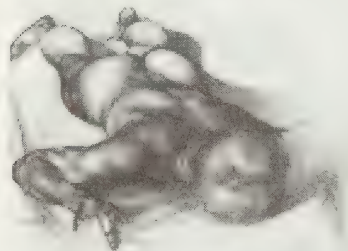
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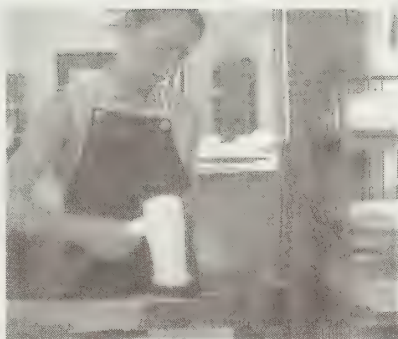
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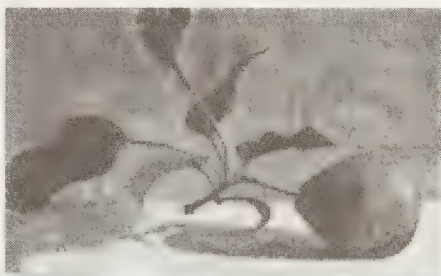
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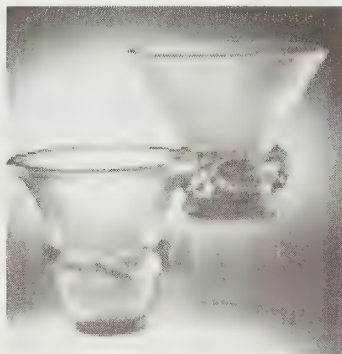
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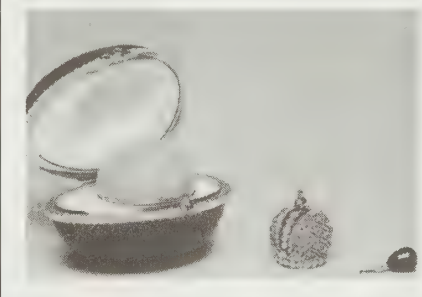
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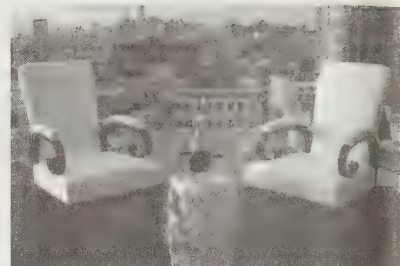
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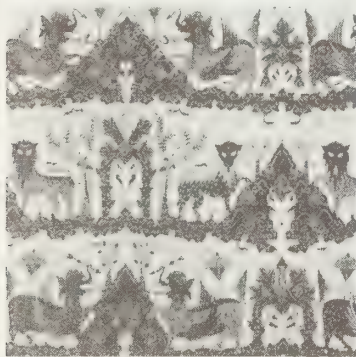
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Embodying an elegant aesthetic based on clean lines and minimalist designs, objects created in the style of the early 20th-century Arts and Crafts Movement, from furnishings to tablewares are enjoying a tremendous vogue among collectors and designers. Simply yet elegantly refined, the beautifully executed plates, vases, ornamental tiles and other objects of pottery and ceramics made in the first decades of the century by such premier American ceramicists as Charles Binn, Artus van Griggie and Frederick Hurten Rhead are illustrated and discussed, with works from some of the important studios, including Dedham and Weller. 8x8, 64pp., 75 color illus. San Francisco, 1994.

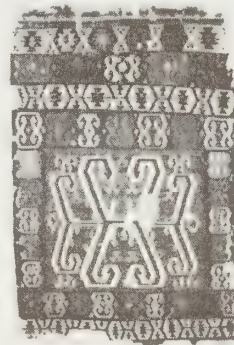
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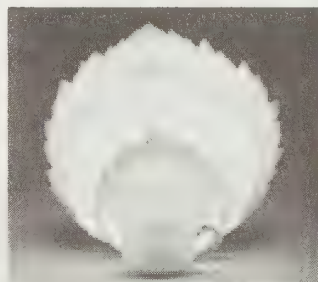
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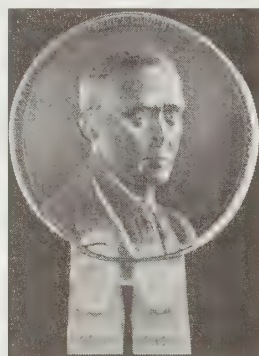


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Russel Wright (1904-1976) was certainly one of the most influential American designers of the early 20th century. He was a prolific and influential creator of objects for the home, remembered today especially for his American Modern dinnerware. There was much, much more than that among Wright's accomplishments; his life and career is explored here in these two excellent books.

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8473 Russel Wright: Good Design is For Everyone. *Manitoga/The Russel Wright Design Center.*

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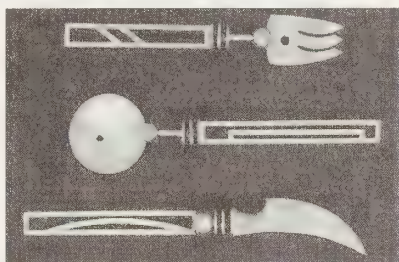
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Unique among gemstones, pearls are complete and perfect as they are found, requiring no human art to enhance their incredible beauty, radiance and lustre. This celebration of one of the most prized natural forms is published in conjunction with the exhibition at the American Museum of Natural History, New York and the Field Museum, Chicago. The authors trace the use of pearls for human adornment throughout the world, their presences in legend, literature and painting and religious objects, the history of harvesting natural pearls, the development of periculture and the ecology, chemical and optical properties. The illustrations include archival photographs as well as new color plates. 9x11, 232pp., 150 color illus., 75 b&w illus., bib., index. N.Y., 2001.

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8475 OBJECTS FOR USE: Handmade by Design. *Edited by Paul J. Smith, with Akiko Busch.* In the age of rampant technology and mass production, the exquisite, hand-crafted unique object is especially prized, a delight to the eye and a cherished item of collection. This is a panoramic survey of the best of contemporary craft in the U.S., including more than 300 pieces by 200 artists. They range from glass, ceramics, furnishings, kitchen utensils and knives to quilts, musical instruments, toys, dolls and fishing gear. Published to accompany the exhibition at the American Craft Museum, New York, the book is a tribute to a unique spirit of creativity. 9-3/4x11-3/4, 336pp., 350 color illus., 25 b&w illus. N.Y., 2001

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Published at \$17.95

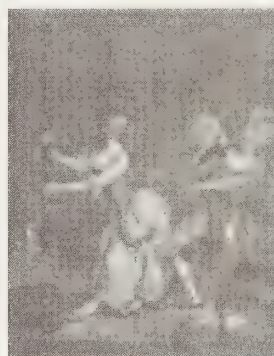
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Valerie Steele. The corset is sure one of the most controversial garments in the history of women's fashion. Regarded as an essential element of fashionable dress from the Renaissance into the 20th century, it has also been condemned as an instrument of oppression and torture, the cause of ill health. The author views the contradictory aspects of the corset in history, drawing on textual, visual and material sources, the significance of its social status, and the internalization of the "corset ideal" through exercise, diet and plastic surgery in the late 20th century. 9x11, 240pp., 110 color illus., 110 b&w illus., bib., index. New Haven, 2001.

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8478 BUGATTI. Les Meubles, Les Sculptures, Les Autos. *Edited by Hector Obalk, with essays by Bernard Lamarche-Vadel, Bernard Dufour and Anna Lamparska-Rivet.*

The work of the four Bugattis - Carlo, Ettore, Rembrandt and Jean - dominated certain aspects of art and design at the end of the 19th and the early 20th centuries. Ettore and Jean were noted for elegant luxury automobiles, Rembrandt for brilliant animal sculptures in bronze and Carlo for exquisite furniture in rich materials - intricate tables, chairs and chests of rare wood encrusted with metal, decorated with marquetry and leather. This survey of the brothers' work and influence on design is illustrated throughout with a variety of fine examples. Text in French. Softbound, 8-1/4x9-1/2, 206pp., profusely illus. in color and b&w, chronology. Turin, 1995.

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8479 KRAAK PORCELAIN. A Moment in the History of Trade. *Maura Rinaldi.*

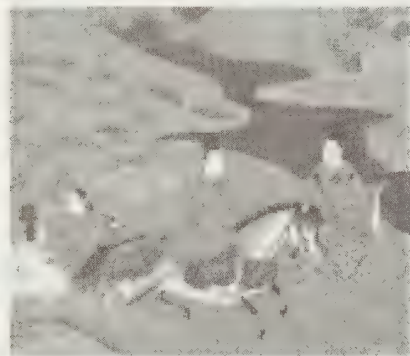
Kraak porcelain is the name given to a particular type of Chinese export porcelain decorated in blue on a white ground, prized especially by the Dutch since the 17th century, and enthusiastically collected throughout Europe. This is the most comprehensive work in English on Kraak porcelain, dealing with the historical background, the development of the ceramic industry and trade, categories and classifications of the porcelain and its imitations, illustrated throughout with the widest variety of pieces. 9-1/2x12-1/4, 255pp., hundreds of illus. in color and b&w, maps, glossary of symbols, bib., index. London, 1989.

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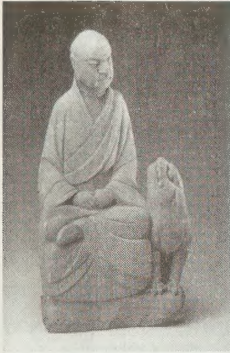


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8486 **CHINESE SNUFF BOTTLES. The White Wings Collection.** *Robert Kleiner.* During the Qing Dynasty the taking of snuff was one of the popular court indulgences, and the art of the snuff bottles was raised to remarkable heights. This collection, illustrated entirely in color, presents more than 200 superb examples, in enamel, jade, glass, porcelain, rock crystal, metal and hardstone, with detailed technical and historical annotation. 9x11-1/2, 300pp., 214 color illus., bib. London and Hong Kong, n.d.
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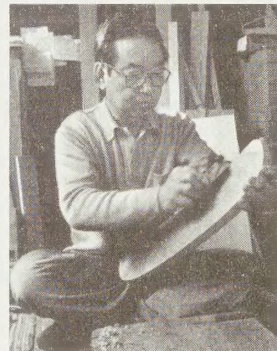


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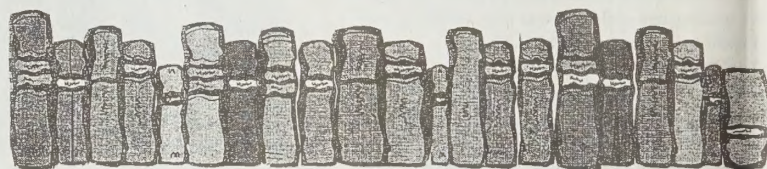
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