Table of Contents

1      New & Forthcoming
12     Architecture & Urban Studies
14     American
15     Asian & Southeast Asian
16     European
17     The A. W. Mellon Lectures in the Fine Arts
18     General
20     Photography

Cover art: From the original edition of *The Grammar of Ornament* by Owen Jones (see page 9) Chapter IV—Greek Ornament, Greek No. 5. Chapter VIII—Arabian Ornament, Arabian No. 5.
Forthcoming

Face and Mask
A Double History
Hans Belting

This fascinating book presents the first cultural history and anthropology of the face across centuries, continents, and media. Ranging from funerary masks and masks in drama to the figural work of contemporary artists including Cindy Sherman and Nam June Paik, renowned art historian Hans Belting emphasizes that while the face plays a critical role in human communication, it defies attempts at visual representation.

Belting divides his book into three parts: faces as masks of the self, portraiture as a constantly evolving mask in Western culture, and the fate of the face in the age of mass media. Referencing a vast array of sources, Belting’s insights draw on art history, philosophy, theories of visual culture, and cognitive science. He demonstrates that Western efforts to portray the face have repeatedly failed, even with the developments of new media such as photography and film, which promise ever-greater degrees of verisimilitude. The face resists possession, and creative endeavors to capture it inevitably result in masks—hollow signifiers of the humanity they’re meant to embody.

Face and Mask takes a remarkable look at how, through the centuries, the physical visage has inspired and evaded artistic interpretation.

April 2017. 288 pages. 53 color illus. 51 halftones. 6½ x 9½.
Cl: 978-0-691-16235-5 $45.00 | £34.95

“Vertiginously wide-ranging and endlessly thought-provoking, Face and Mask represents a decade of work by arguably Germany’s most internationally recognized art historian and media theorist.”—Elizabeth Otto, University of Buffalo
New

“Looking at a wide variety of media across a wide swath of time, Chinese Painting and Its Audiences repeatedly exposes unexpected ironies that undermine facile assumptions about the Chinese and European art traditions. With this innovative work, Clunas sets a new bar for the global history of art.”—Martin Powers, University of Michigan

Chinese Painting and Its Audiences
Craig Clunas

What is Chinese painting? When did it begin? And what are the different associations of this term in China and the West? In Chinese Painting and Its Audiences, which is based on the A. W. Mellon Lectures in the Fine Arts given at the National Gallery of Art, leading art historian Craig Clunas draws from a wealth of artistic masterpieces and lesser-known pictures, some of them discussed here in English for the first time, to show how Chinese painting has been understood by a range of audiences over five centuries, from the Ming Dynasty to today. Richly illustrated, Chinese Painting and Its Audiences demonstrates that viewers in China and beyond have irrevocably shaped this great artistic tradition.

Arguing that audiences within China were crucially important to the evolution of Chinese painting, Clunas considers how Chinese artists have imagined the reception of their own work. By examining paintings that depict people looking at paintings, he introduces readers to ideal types of viewers: the scholar, the gentleman, the merchant, the nation, and the people. Clunas emphasizes that the diversity and quantity of images in Chinese culture make it impossible to generalize definitively about what constitutes Chinese painting.

2017. 320 pages. 200 color illus. 50 halftones. 8 x 11½.
Cl: 978-0-691-17193-7 $60.00 | £44.95
A. W. Mellon Lectures in the Fine Arts/National Gallery of Art, Washington
Bollingen Series XXXV: 61
World War I and American Art
Edited by Robert Cozzolino, Anne Classen Knutson & David M. Lubin
With contributions by Pearl James, Amy Helene Kirschke, Alexander Nemerov, David Reynolds & Jason Weems

World War I had a profound impact on American art and culture. Nearly every major artist responded to events, whether as official war artists, impassioned observers, or participants on the battlefields. It was the moment when American artists, designers, and illustrators began to consider the importance of their contributions to the wider world and to visually represent the United States’ emergent role in modern global politics. World War I and American Art provides an unprecedented consideration of the impact of the conflict on American artists and the myriad ways they reacted to it.

World War I and American Art features some eighty artists—including Ivan Albright, George Bellows, Marsden Hartley, Childe Hassam, Violet Oakley, Georgia O’Keeffe, Man Ray, John Singer Sargent, and Claggett Wilson—whose paintings, sculptures, drawings, prints, photographs, posters, and ephemera span the diverse visual culture of the period to tell the story of a crucial turning point in the history of American art.

2016. 320 pages. 229 color illus. 63 halftones. 9½ x 11
Cl: 978-0-691-17269-9 $60.00 | £44.95
Published in association with the Pennsylvania Academy of the Fine Arts
In this magisterial book, Joseph Koerner explores the role of Bosch and Bruegel in the great early modern shift of the ends of art from theological explanation to time-bound description, from being to picturing. Along the way, he offers a rich account of a newly global culture and a violently contested religious milieu where the status of images was itself an issue of life and death.”—Susan Stewart, author of On Longing

Bosch and Bruegel
From Enemy Painting to Everyday Life
Joseph Leo Koerner

In this visually stunning and much anticipated book, acclaimed art historian Joseph Koerner casts the paintings of Hieronymus Bosch and Pieter Bruegel in a completely new light, revealing how the painting of everyday life was born from what seems its polar opposite: the depiction of an enemy hell-bent on destroying us.

Supreme virtuoso of the bizarre, diabolic, and outlandish, Bosch embodies the phantasmagorical force of painting, while Bruegel, through his true-to-life landscapes and frank depictions of peasants, is the artistic avatar of the familiar and ordinary. But despite their differences, the works of these two artists are closely intertwined. Bruegel began his career imitating Bosch’s fantasies, and it was Bosch who launched almost the whole repertoire of later genre painting. But Bosch depicts everyday life in order to reveal it as an alluring trap set by a metaphysical enemy at war with God, whereas Bruegel shows this enemy to be nothing but a humanly fabricated mask. Attending closely to the visual cunning of these two towering masters, Koerner uncovers art history’s unexplored underside: the image itself as an enemy.

2016. 448 pages. 275 color illus. 50 halftones. 8 x 11.
Cl: 978-0-691-17228-6 $65.00 | £48.95
A. W. Mellon Lectures in the Fine Arts/National Gallery of Art, Washington
Bollingen Series XXXV: 57
“Masterful in its breadth and insights, City of Refuge takes a phenomenon in architecture and community development—the utopian city—and puts it into new perspective. Lucid and engaging, the book’s exploration of the shaping of cities is as imaginative as it is rigorous, and it will become an essential text in urban history. A stunning achievement and an irresistible read.”
—Richard Longstreth, George Washington University

**City of Refuge**  
Separatists and Utopian Town Planning  
Michael J. Lewis

The vision of Utopia obsessed the nineteenth-century mind, shaping art, literature, and especially town planning. In *City of Refuge*, Michael J. Lewis takes readers across centuries and continents to show how Utopian town planning produced a distinctive type of settlement characterized by its square plan, collective ownership of properties, and communal dormitories. Some of these settlements were sanctuaries from religious persecution, like those of the German Rappites, French Huguenots, and American Shakers, while others were sanctuaries from the Industrial Revolution, like those imagined by Charles Fourier, Robert Owen, and other Utopian visionaries.

Because of their differences in ideology and theology, these settlements have traditionally been viewed separately, but Lewis shows how they are part of a continuous intellectual tradition that stretches from the early Protestant Reformation into modern times. Through close readings of architectural plans and archival documents, many previously unpublished, he shows the network of connections between these seemingly disparate Utopian settlements—including even such well-known town plans as those of New Haven and Philadelphia.

2016. 256 pages. 75 color illus. 75 halftones. 7 x 9.  
Cl: 978-0-691-17181-4 $45.00 | £34.95
New

“Containing treasures of forgotten lore and many enjoyable anecdotes, Red adds a new chapter to Michel Pastoureau’s extensive, erudite histories of color. Demonstrating the multiple meanings of color, this book reveals delightful details about pigments and dyes and navigates centuries of powerful and complex symbolism.”
—Jean-Baptiste Evette, prize-winning French novelist and translator

Red
The History of a Color
Michel Pastoureau

The color red has represented many things, from the life force and the divine to love, lust, and anger. Up through the Middle Ages, red held a place of privilege in the Western world. For many cultures, red was not just one color of many but rather the only color worthy enough to be used for social purposes. In some languages, the word for red was the same as the word for color. The first color developed for painting and dying, red became associated in antiquity with war, wealth, and power. In the medieval period, red held both religious significance, as the color of the blood of Christ and the fires of Hell, and secular meaning, as a symbol of love, glory, and beauty. Yet during the Protestant Reformation, red began to decline in status. Viewed as indecent and immoral and linked to luxury and the excesses of the Catholic Church, red fell out of favor. After the French Revolution, red gained new respect as the color of progressive movements and radical left-wing politics.

In this beautifully illustrated book, Michel Pastoureau, the acclaimed author of Blue, Black, and Green, now masterfully navigates centuries of symbolism and complex meanings to present the fascinating and sometimes controversial history of the color red.

2017. 216 pages. 112 color illus. 9 x 9
Cl: 978-0-691-17277-4  $39.95 | £29.95
Forthcoming

Wright on Exhibit
Frank Lloyd Wright’s Architectural Exhibitions
Kathryn Smith

More than one hundred exhibitions of Frank Lloyd Wright’s work were mounted between 1894 and his death in 1959. Wright organized the majority of these himself and believed they were as crucial to his self-presentation as his extensive writings. He used exhibitions to promote his designs, appeal to new viewers, and persuade his detractors. Wright on Exhibit presents the first history of this neglected aspect of the architect’s influential career.

Drawing extensively from Wright’s unpublished correspondence, Kathryn Smith challenges the preconceived notion of Wright as a self-promoter who displayed his work in search of money, clients, and fame. She shows how he was an artist-architect projecting an avant-garde program, an innovator who expanded the palette of installation design as technology evolved, and a social activist driven to revolutionize society through design. While Wright’s earliest exhibitions were largely for other architects, by the 1930s he was creating public installations intended to inspire debate and change public perceptions about architecture.

May 2017. 288 pages. 57 color illus. 188 halftones. 9½ x 10.
Cl: 978-0-691-16722-0 $60.00 | £44.95
New  **Reading Cy Twombly**

*Poetry in Paint*

Mary Jacobus

“Jacobus’ careful reading and broad learning, her understanding of Twombly’s art and the poetry he included in it, and her synthetic discussion of literature and art in various periods and genres … all make this a complex, stunningly memorable book.”—Elizabeth Greene, *Times Higher Education*

2016. 320 pages. 96 color illus. 37 halftones. 7 x 10.
Cl: 978-0-691-17072-5  $45.00 | £34.95

Forthcoming  **The Art of Philosophy**

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Susanna Berger

“This brilliant and rich book demonstrates the function and meaning of so-called broadsides, large-scale prints that were used to assist in teaching Aristotelian philosophy in Europe during the seventeenth century. An extraordinary examination of compelling material, this is one of the most exciting works dealing with early modern art that I have come across in a long time.”—Hanneke Grootenboer, University of Oxford

April 2017. 336 pages. 2 double gatefolds. 30 color illus. 169 halftones. 8½ x 11.
Cl: 978-0-691-17227-9  $65.00 | £48.95
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“An original and remarkably complete portrait … give[s] a marvellous picture of the evolution, complexity, and decline of the ancient city.”—James E. Packer, Journal of Roman Archaeology  
March 2017. 2 volumes, slipcased. 1280 pages. 460 color illus. 67 halftones. 13 line illus. 9 tables. 97 color maps. 8½ x 11. Cl: 978-0-691-16347-5 $199.50 | £148.95

New  The Grammar of Ornament  
A Visual Reference of Form and Colour in Architecture and the Decorative Arts  
Owen Jones  
“Like the Crystal Palace, for which Jones himself designed the interior color scheme, this book is a riotous cornucopia of hue and form, a heroic attempt to come to grips with the entire world of things. The Grammar of Ornament is an object of beauty in its own right.”—Tim Barringer, author of Reading the Pre-Raphaelites  
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Alan Scott Pate

“Pate’s richly textured account will satisfy scholars interested in Japanese cultural history and folk art, and also has much to offer historians of graphic design and advertising.”—Christine Guth, author of *Hokusai’s Great Wave: Biography of a Global Icon*

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Published in association with Mingei International Museum, San Diego

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Forthcoming  **Gillian Wearing and Claude Cahun**

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Sarah Howgate
With an essay by Dawn Ades

“The presentation of these related bodies of work … provides a unique platform for a thoughtful and eloquent contemporary artist to delve deeply into what she has learned from the study of an esteemed predecessor.”—Shelley Rice, editor of *Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman*

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Cl: 978-0-691-17287-3  $45.00 | £34.95  
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Philip Kopper

Seventy-five years ago, on the brink of America’s entry into World War II, the National Gallery of Art opened in Washington, D.C. In celebration of the momentous anniversary of a beloved cultural institution, *America’s National Gallery of Art* takes readers on a definitive inside tour through the museum’s remarkable history and growth.

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Hans Belting
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19 • General
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Stephen Sheehi
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Cl: 978-0-691-15132-8 $45.00 | £34.95

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Edited by Jennifer Y. Chi
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The Art of the American Snapshot, 1888–1978
Sarah Greenough & Diane Waggoner
With Sarah Kennel & Matthew S. Witkovsky
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