

**ART, MEDIA,  
AND DESIGN**

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**FROM CHICAGO**

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AND DESIGN**

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AND DESIGN**

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## Woven Histories

Textiles and Modern Abstraction

Edited by Lynne Cooke

“The sheer variety of work produced by more than 50 artists chosen by the book’s editor, Lynne Cooke, will knock your socks off. (Just wait till you see what’s happening in the field of basketry alone.) So will the visual imaginations of individual geniuses we already know like Anni Albers, Ruth Asawa, Gego, Lenore Tawney and Sheila Hicks, and the others we’re introduced to here.”  
—*New York Times*, “Best Art Books of 2023”

2023 292 p. 9½ x 11 190 color plates

1 Cloth ISBN: 978-0-226-82729-2 \$65.00 **Your Price: \$45.50**



## Temporary Monuments

Art, Land, and America’s Racial Enterprise

Rebecca Zorach

“*Temporary Monuments* represents the best of art history and visual studies, urgent, ethical, poetic, and sweeping in its scope. My students ask often about ‘hope’—a naïve expectation that groups, governments, systems, will begin to see things in ways that honor the dignity of all people and places and act accordingly. I speak to them instead of ‘obligation’—obligation to witness, give testimony, to find ways to act, and to never betray themselves. Zorach underscores obligation as her motive and motivation on every page. Zorach’s contribution is a timely and compelling history of resistance and of place-holding as the will to imagine better for ourselves and for one another.”—Kirsten Pai Buick, author of *Child of the Fire*

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2 Paper ISBN: 978-0-226-83101-5 \$30.00 **Your Price: \$21.00**



## Collective Body

Aleksandr Deineka at the Limit of Socialist Realism

Christina Kiaer

“*Collective Body* is a tour de force: at once a history of a single artist, of Soviet art practice in the 1930s—and of Soviet culture more broadly. Kiaer writes with ease and sophistication, using brilliant close readings of artworks to illuminate her social and historical context in new ways. This is scholarship of a very high order.”

—Emma Widdis, University of Cambridge

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## Risk Work

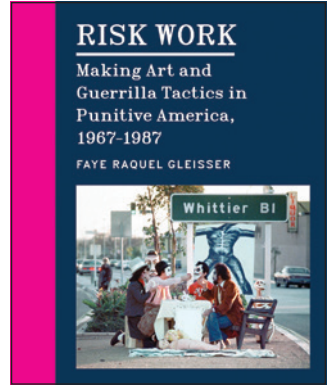
Making Art and Guerrilla Tactics in Punitive America, 1967–1987

Faye Raquel Gleisser

“*Risk Work* is a masterful rethinking of US contemporary art since the 1960s, revealing how ‘guerrilla tactics’ constituted an interface between conceptual and performance-based art and the state’s intensified expansion of racialized policing. Gleisser offers a complex and theoretically rigorous model for historical research wherein state documents speak of the arts, just as the history of state-sanctioned violence can be found in artists’ archival papers.”—Chon Noriega, editor, *A Ver: Revisioning Art History* book series

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## Pictures and the Past

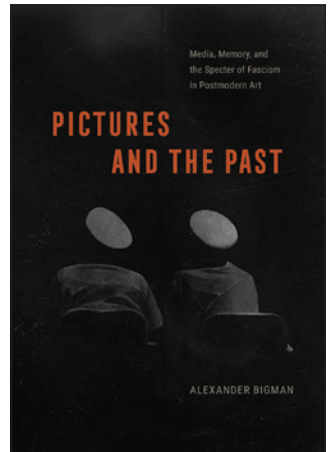
Media, Memory, and the Specter of Fascism in Postmodern Art

Alexander Bigman

The artists of the Pictures Generation, converging on New York City in the late 1970s, indelibly changed the shape of American art. It has long been thought that this group’s main contribution was to rebel against abstraction by bringing back figural techniques and borrowing liberally from the aesthetics of mass media. In *Pictures and the Past*, however, art critic and historian Alexander Bigman presents us with a bold new interpretation of the artists’ most significant work, in particular its recurring evocations of fascist iconography.

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## El Lissitzky on Paper

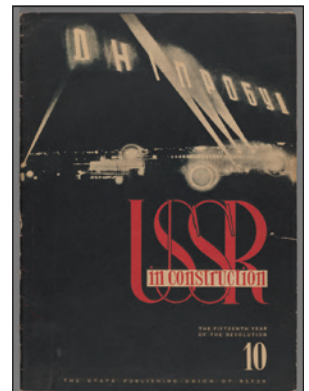
Print Culture, Architecture, Politics, 1919–1933

Samuel Johnson

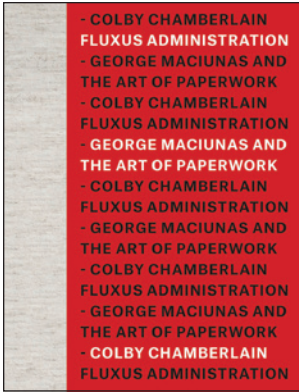
With this book, Samuel Johnson presents a significant contribution to scholarship on this major artist, revealing new connections between Lissitzky’s work in architecture and visual art and bringing to light sources from largely unstudied Russian archives.

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El Lissitzky, cover of *USSR in Construction*, no. 10 (1932). Houghton Library, Harvard University.



## Fluxus Administration

George Maciunas and the Art of Paperwork  
Colby Chamberlain

“Revealing how Maciunas’s practice firmly embedded art making into the very infrastructures of everyday life, Chamberlain offers a path forward for an art history that takes the operation of administration seriously without letting it obscure what artists and artworks do. Brimming with lucid insights concerning the interrelationships of government agencies, official and unofficial regulation, the market, and artistic communities, *Fluxus Administration* suggests how artists might shape a civil society with which we can live and from which we can hopefully move forward.”

—Joan Kee, University of Michigan

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## The God behind the Marble

The Fate of Art in the German Aesthetic State

Alice Goff

“*The God behind the Marble* provides a treasure chest of famous and little-known scholars, statesmen, and artists in the era of the French Revolutionary and Napoleonic Wars. The French fought, conquered, and grabbed as much art as they could from the cities, courts, and monasteries in the territories they conquered, then transported it back to Paris. The Germans called this the *Kunstraub* and pushed back. This is a book that takes seriously both the material and the political aspects of art objects. Goff provides a compelling portrait of what is at stake in confiscating art and trying to protect it in its original spaces.”

—Celia Applegate, Vanderbilt University

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## Modern Art

Selected Essays

Leo Steinberg

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Leo Steinberg was one of the most original art historians of the twentieth century, known for taking interpretive risks that challenged the profession by overturning reigning orthodoxies. In essays and lectures ranging from old masters to modern art, he combined scholarly erudition with eloquent prose that illuminated his subject and a credo that privileged the visual evidence of the image over the literature written about it. His writings, sometimes provocative and controversial, remain vital and influential reading.

Essays by Leo Steinberg

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W. Eugene Smith's Pittsburgh Project

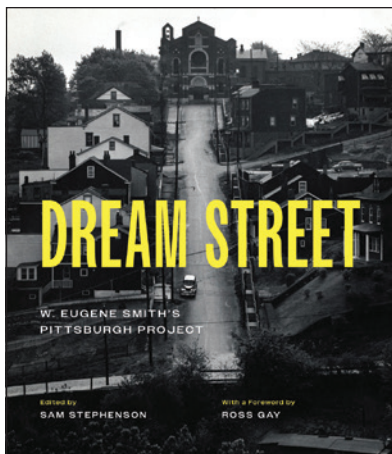
W. Eugene Smith

"[*Dream Street*] is Smith's attempt to record the paradoxes of city life in America—the clutch of industry, the dogged persistence of both community and loneliness, the forces of love, hate, growth and decay. Not even the venerated master of photojournalists could quite pull this off, but Smith's obsessiveness was harnessed to an enormous talent, and he wasn't far from the mark when he wrote that [this work] would 'create history.'"

—*New York Times*, on the original edition

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Photographs and Tapes of W. Eugene Smith from 821 Sixth Avenue, 1957–1965

W. Eugene Smith and Sam Stephenson

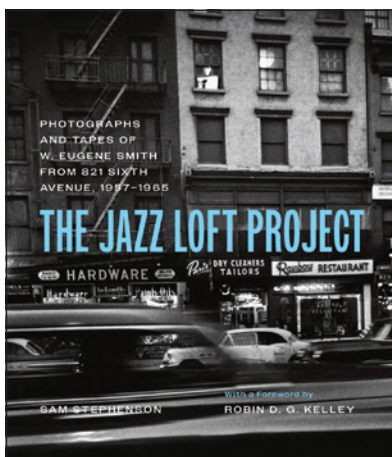
"The most chaotic and soulful gift book this year... an elegiac stew of sight and sound, and a singularly weird, vital and thrumming American document."

—*New York Times*, on the original edition

"[Smith's] photos of the city offer a rare glimpse into a neighborhood being itself when it thought no one was watching. This will be an essential book for jazz fans, photography lovers and those interested in the history of New York."—*Publishers Weekly*, on the original edition

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## Hilma af Klint

A Biography

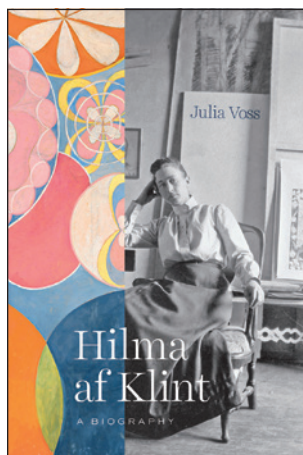
Julia Voss

"Voss has produced an extraordinarily rich portrait of a radically unusual, but not eccentric, modern artist. . . . Voss's biography makes af Klint so much more than an artist simply to be inserted into a more gender-inclusive canon of 'abstract art'. It saves af Klint from art history while sending us deeper into her world. Reading it was a revelation, and it has changed my understanding of the artist, the woman, and her times."

—*Literary Review*

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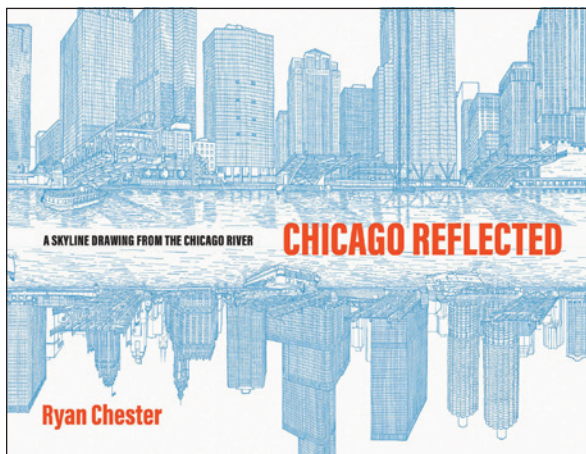
The Rise of Danish Design in Postwar America

Maggie Taft

“This book is a clever conceit—it uses two exceedingly famous chairs, Finn Juhl’s the Chieftain and Hans Wegner’s the Chair, to narrate a specific history about the creation, consumption, marketing, and reception of Danish Modern in the United States. A fresh and succinct contribution to Nordic design studies.”—Monica Obniski, curator of decorative arts and design, High Museum

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Ryan Chester

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—Giovanni Aloï, School of the Art Institute of Chicago

“A field guide to shopping carts is really a field guide to shopping: Montague’s poignant classifications reveal the often bleak, sometimes beautiful landscapes in which we acquire and dispose of goods. By the end of the book, the carts come to embody urban brokenness in a deeply human way.”—Alexandra Lange, author of *Meet Me by the Fountain*

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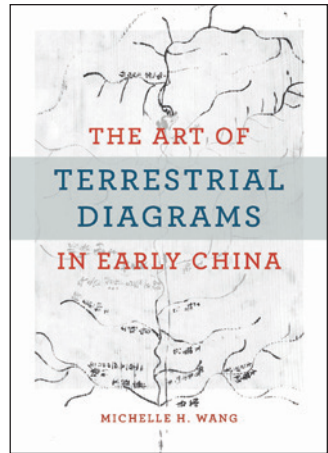
"A commendable work. It is notable for a number of reasons that lend Wang's study a distinct edge, energizing Chinese studies and contributing to the general literature on mapping."

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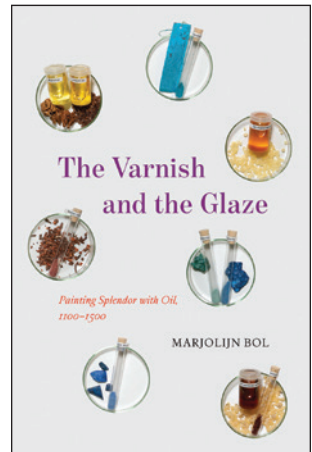
Marjolijn Bol

"In this field-defining work of technical art history, Bol makes an original argument for a combined material, technical, and cultural revolution in the art of image making. With stunning illustrations and prose as lucid as the precious gems she examines, Bol demonstrates a fifteenth-century transformation in systems of depicting optical reflection and refraction across media—in goldsmithing, manuscript illumination, panel painting, and tapestry weaving—as art making shifted from mimesis of materials to include the whole of the visible world."

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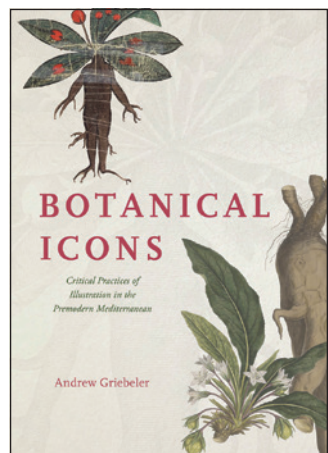
Andrew Griebeler

"*Botanical Icons* is a fascinating, thought-provoking, critical survey of plant illustration practices in the premodern Mediterranean. Griebeler takes his audience on a journey that forces one to reconsider conceptions (and misconceptions) of Mediterranean visual botanical knowledge that are at the root of the modern scientific depiction of plants. The rich, scholarly text, which provokes questions on every page, is supported and augmented by the use of many carefully selected comparative images from across Mediterranean cultures."

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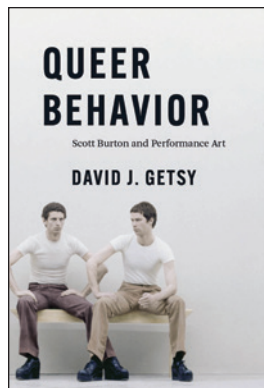


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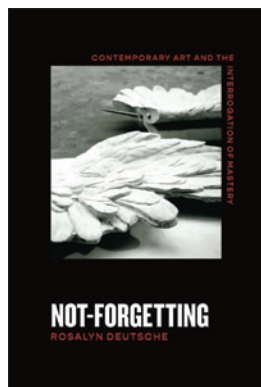


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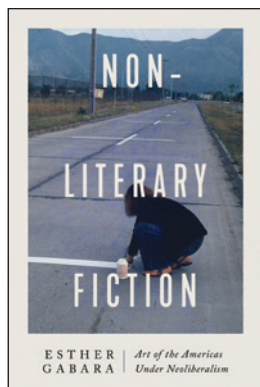


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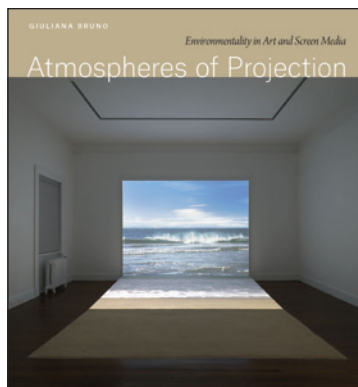


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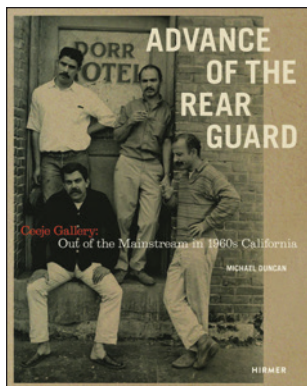
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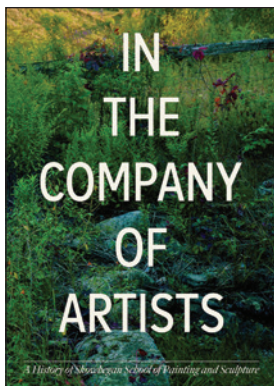
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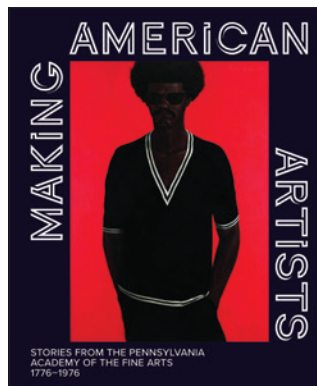
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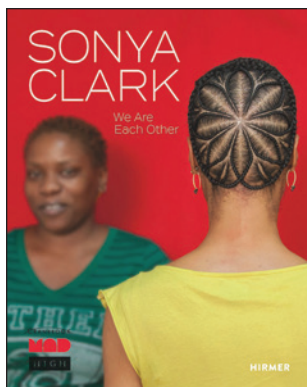
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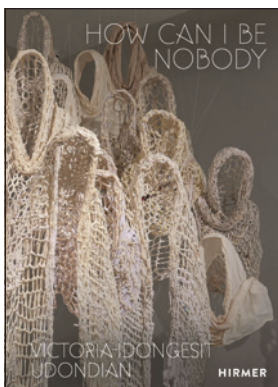
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## Kristin Bauer

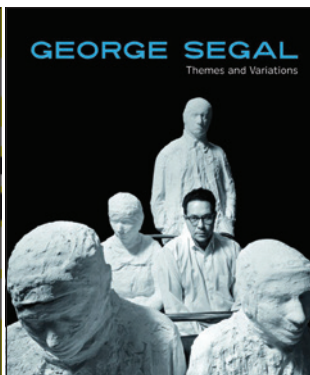
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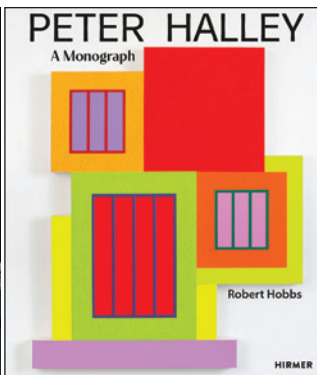
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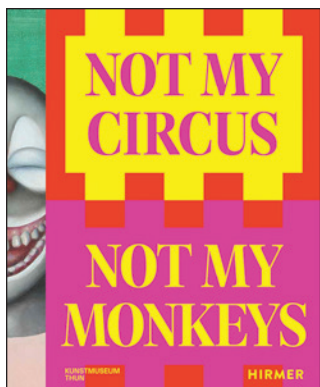
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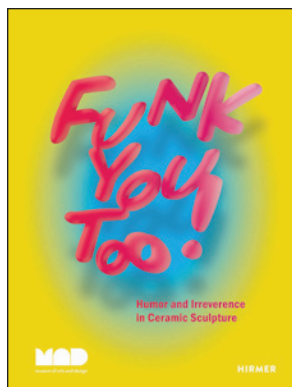
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## Katharina Grosse

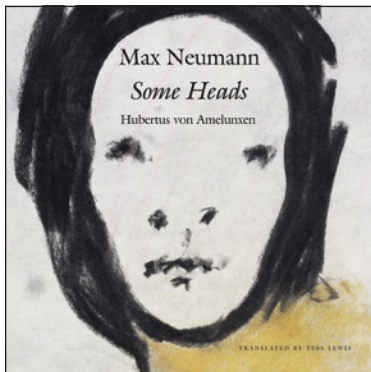
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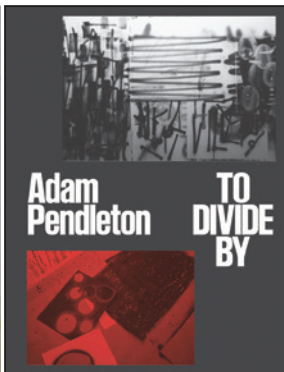
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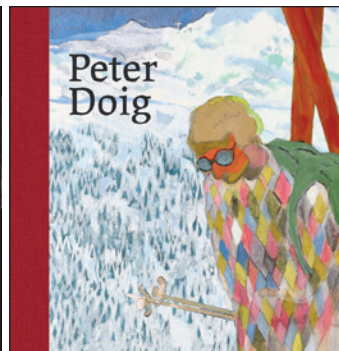
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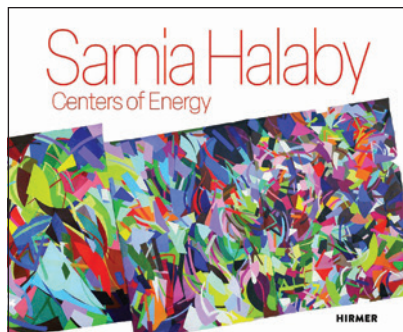
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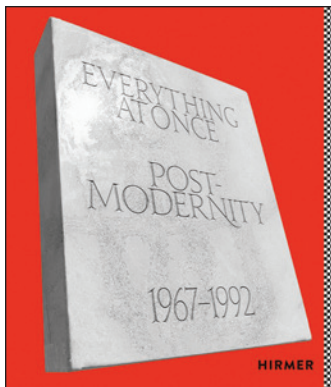
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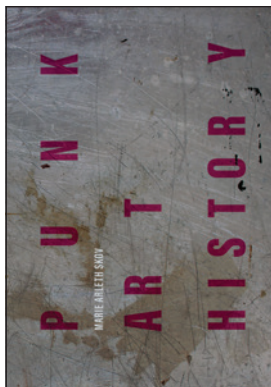
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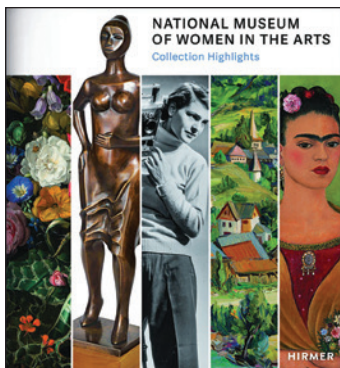
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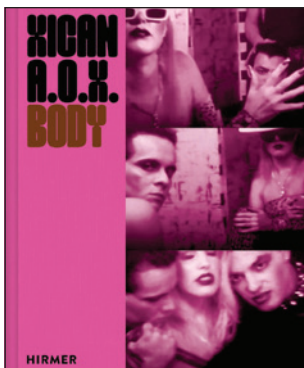
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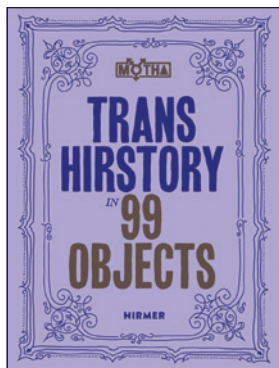
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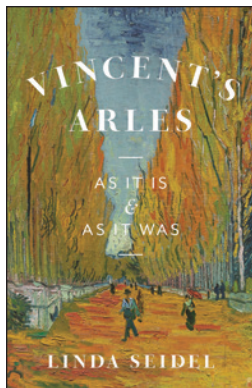
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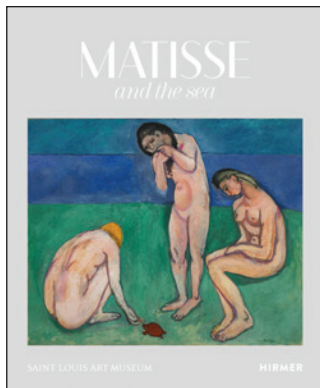
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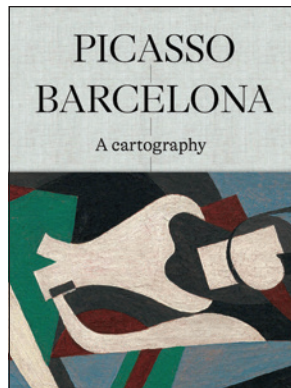
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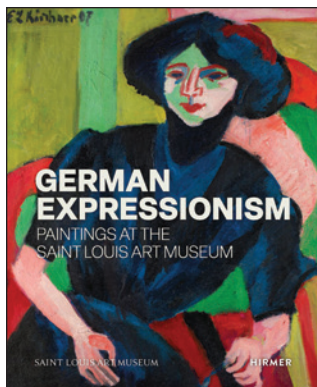
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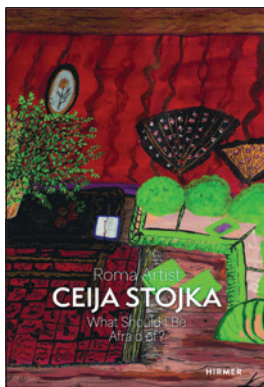
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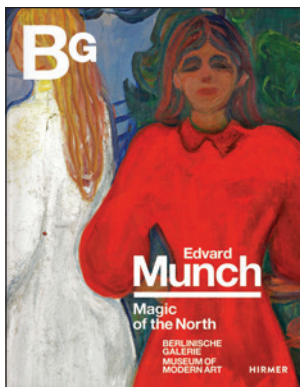
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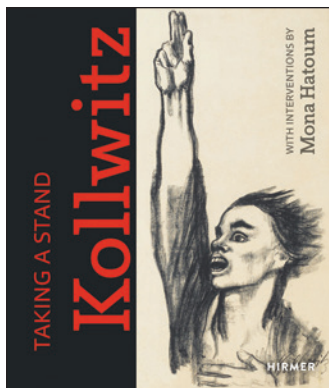
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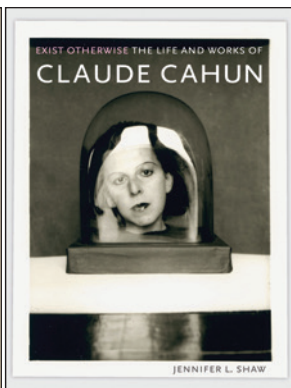
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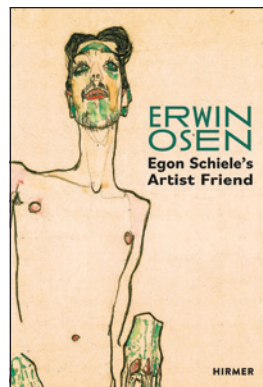
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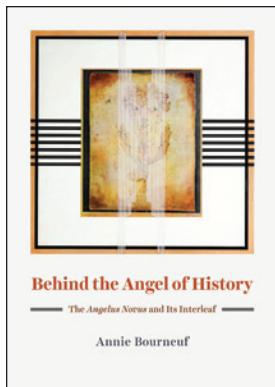
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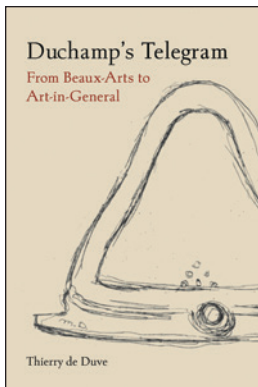
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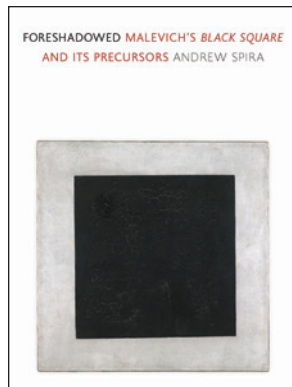
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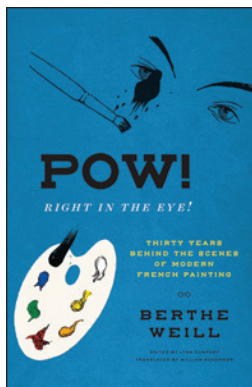
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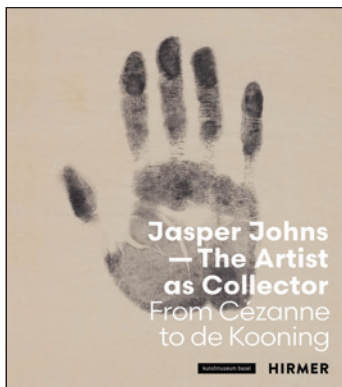
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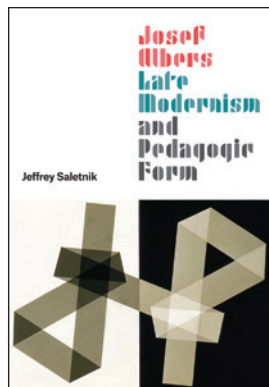
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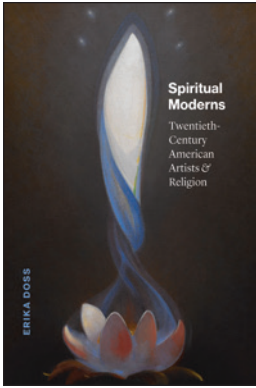
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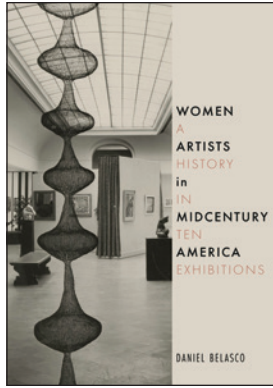
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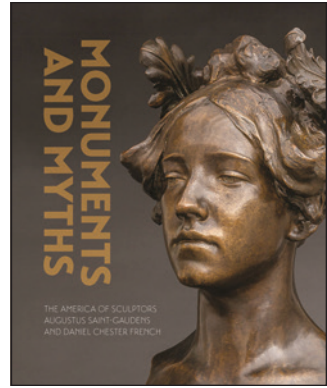
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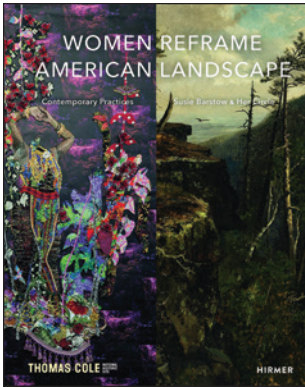
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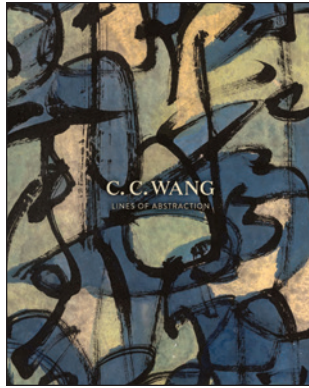
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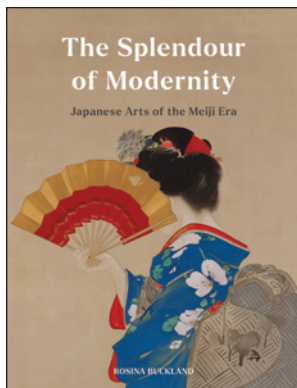
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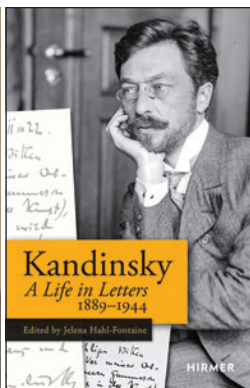
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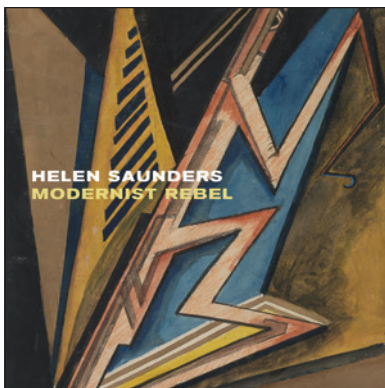
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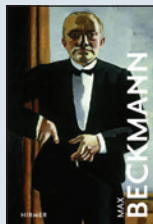
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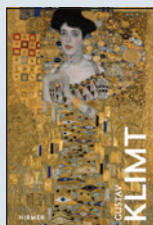
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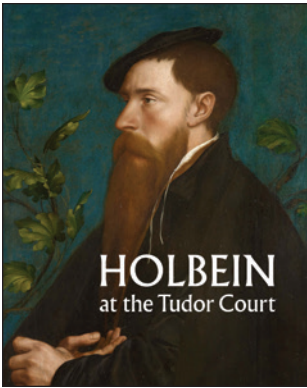
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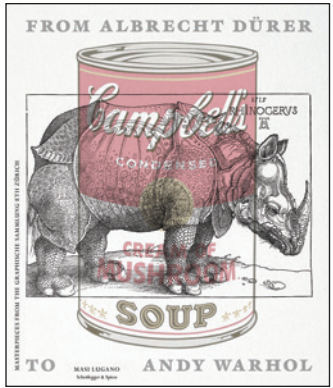
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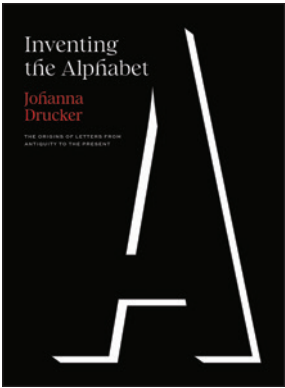
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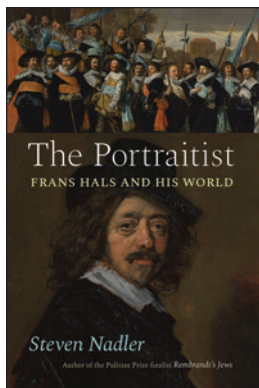
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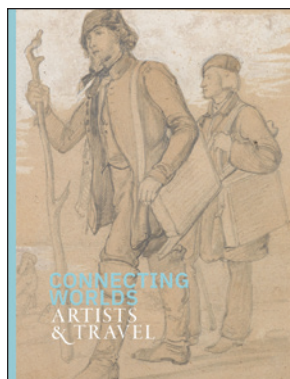


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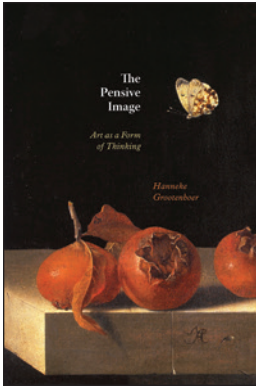


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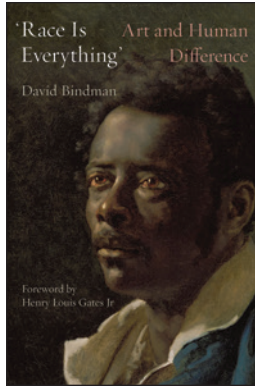
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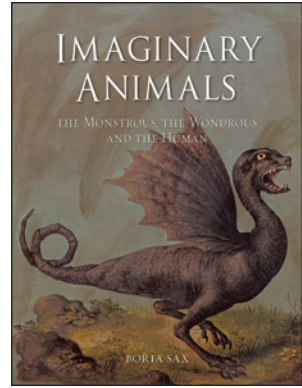
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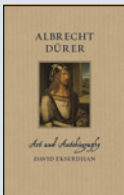
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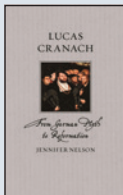
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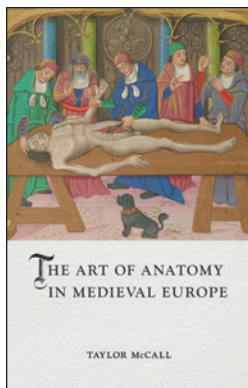
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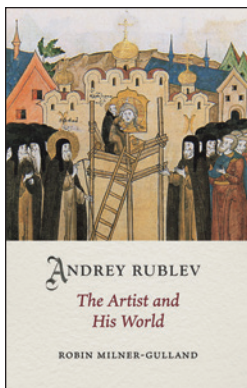
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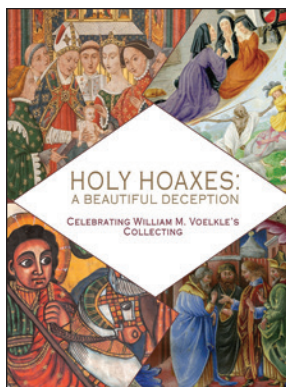
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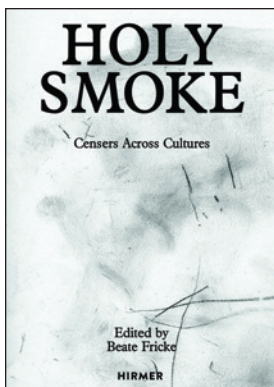
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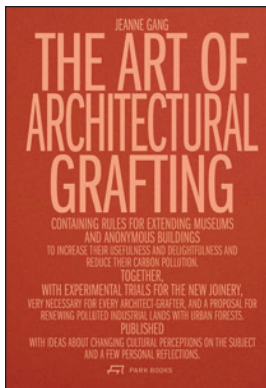
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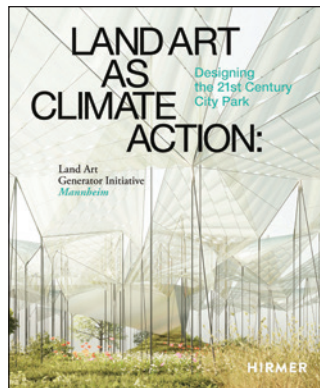
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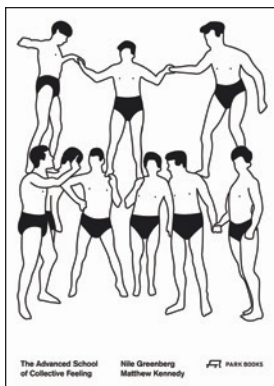
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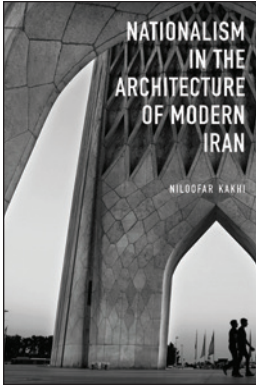
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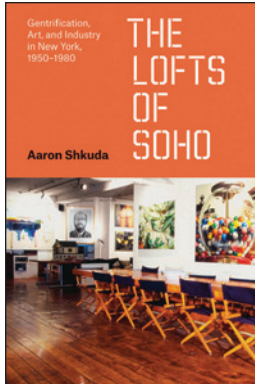
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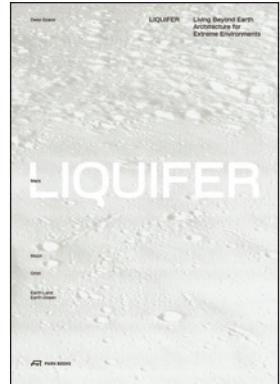
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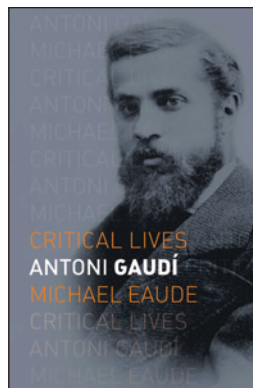
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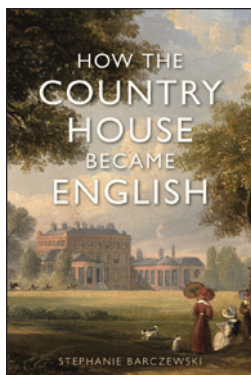
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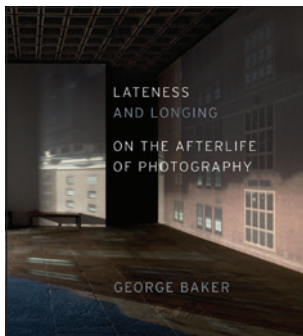
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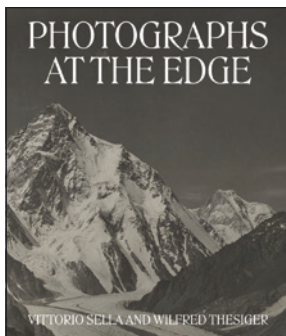
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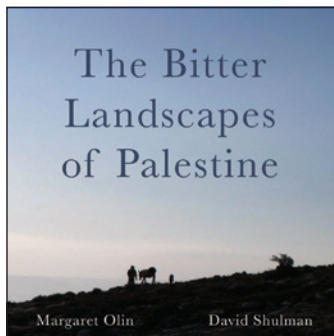
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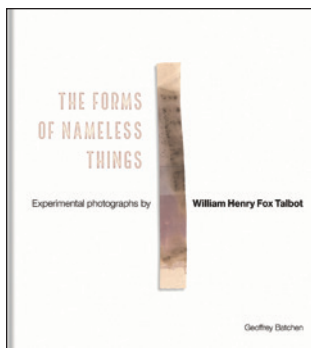
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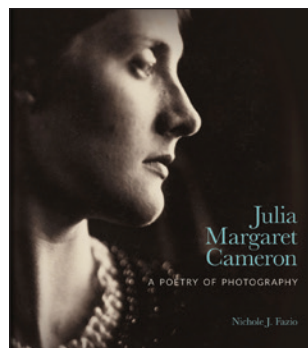
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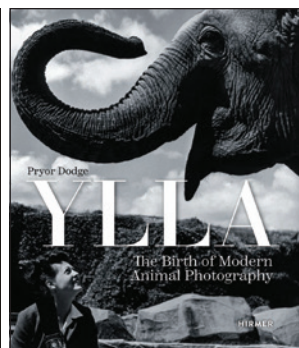
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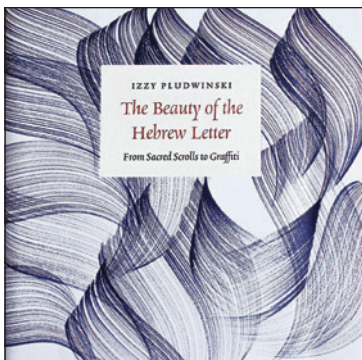


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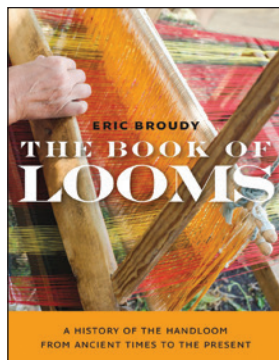


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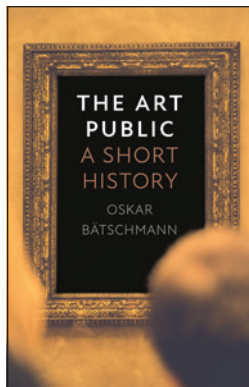
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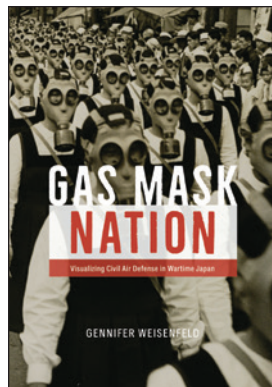
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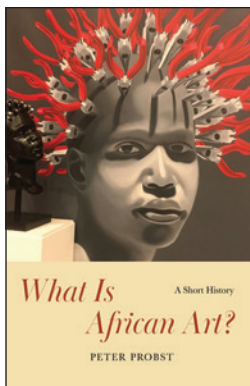
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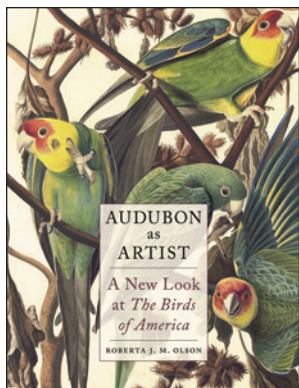
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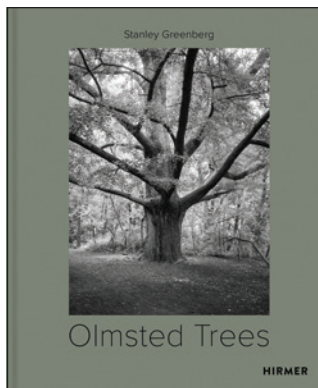
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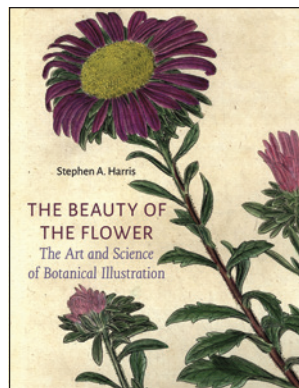
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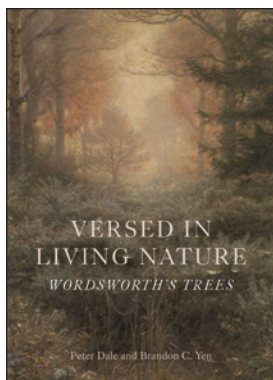
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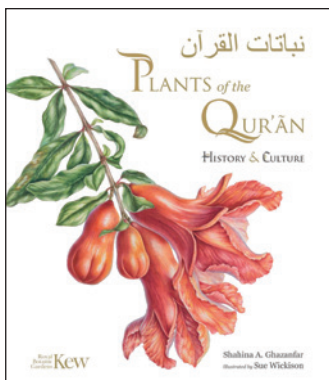
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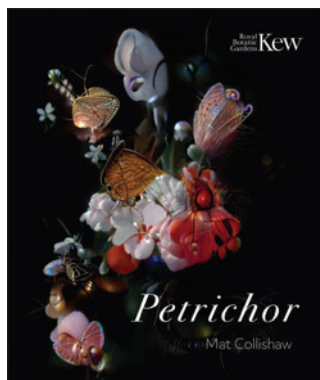
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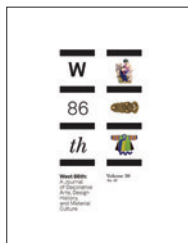
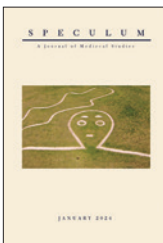
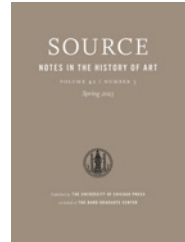
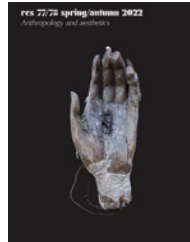
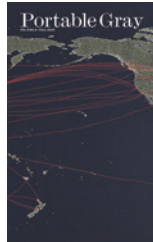
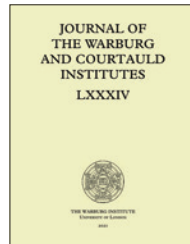
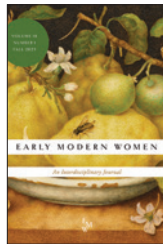
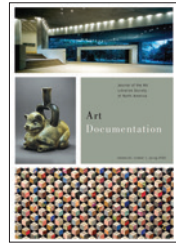
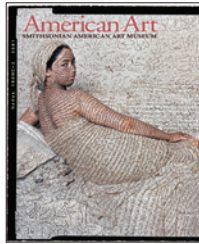
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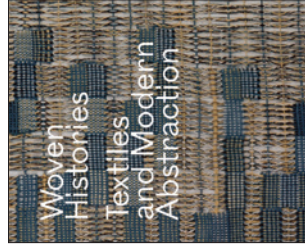
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