

**GEORGES SEURAT: THE ART OF VISION,**  
Michelle Foa, Yale University Press,  
248 pp, \$65.00.

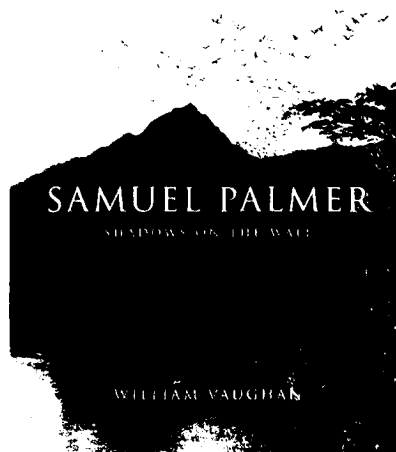
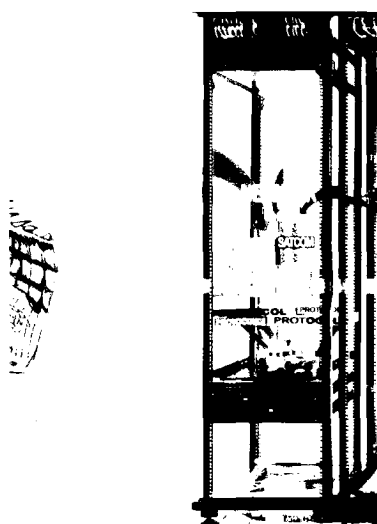
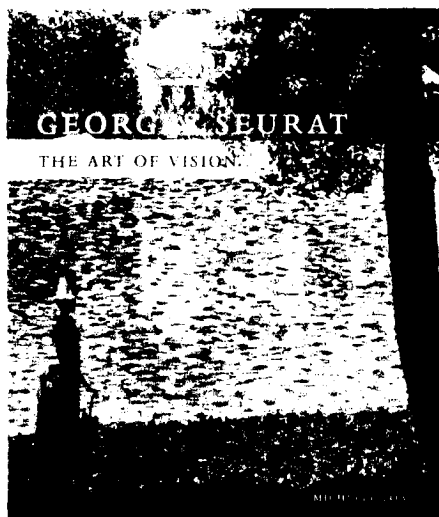
The remarkable thing about Seurat paintings and drawings is how slow they are to spatialize as pictures. In often small formats, under a clouded haze of broken brushstrokes, scenes take on extraordinary depth and solidity as your eyes move through the image. Foa's book looks to the theory and compositional planning that makes this happen. She explores Seurat's interest in the perceptual theories of Hermann von Helmholtz and makes a case for reevaluating the under-appreciated late works that turn away from natural vision towards an exploration of the disorientations of spectacle and entertainment.

**SIMON DENNY: SECRET POWER,**  
Koenig Books, 176 pp, \$50.00.

The New Zealand artist made an impression at the 2015 Venice Biennale with *Secret Power*, an installation at the Marciana Library and Marco Polo airport about NSA graphic designer David Darchicourt. This book gives important context for a work that came across to many as snide. Here, we see Denny's insatiable curiosity about the cognitive age—and, arguably, a commitment to aestheticism at its most amoral. As Chris Kraus astutely writes in one of the book's essays, Denny is not an archaeologist or ecologist, but rather "an anthropologist of media culture."

**SAMUEL PALMER: SHADOWS ON THE WALL,**  
William Vaughan,  
Yale University Press, 412 pp, \$85.00.

This look at the 19th-century British painter reinvents him with its book design. Each chapter begins with a full-page detail that takes us deep into the textural strangeness of Palmer's works. The effect makes him seem an outsider visionary living in a world of pure imagination. But look at the full work, and the picture changes: Romantic becomes Victorian as Palmer's strangeness contends with the conventions of the art of his time. Much like the culture around him, he loses the lost-world lushness of his beginnings.



If what these artists are doing is Pop, and let's pretend it is, then it is a capacious Pop, one that must remain a shifting definition, unmolded and unresolved.

— Curators Darsie Alexander and Bartholomew Ryan in *International Pop*

**INTERNATIONAL POP, Walker Art Center,**  
352 pp, \$100.00.

Accompanying the Walker's travelling exhibition, this brilliantly designed catalogue pays compliment to its exuberant and heterogeneous subject. Contained within its puffy cover is a boggling range of materials that encompass postwar outgrowths such as Fluxus, Conceptual and canonized Pop works alongside regionally specific movements from four continents. With so many highlights, the true standout is art historian Godfre Leung's visual chronology, a wide-reaching and interconnected history of an era marked by the collapse of teleological movements.

