Leading up to my current show "What's the Matter Goldstein?" at Verus Over Manhattan, my New York gallery, I read this intriguing book. Goldstein was a leading artist of the "Pictures" generation and is known for his brilliant and insightful observations on style. His teacher, John Baldessari, at CalArts, as well as his friends Roy Nachus, Robert Longo, Matt Mullican and James Welling. In an age where "appropriate art" is the norm, Goldstein can now be appreciated as a pioneer and a visionary. Though his records and films are recognized as influential, it is his verse and beautiful paintings that look charged today. After living as a recluse for a decade, and despite the fact that the book was about to be released, Jack Goldstein took his own life in November of 2003. I visited some of those who participated in the book and some who chose not to. There is no doubt that this exchange depended on them being told something, but this book brings us back to the work, which warrants rediscovery and serious consideration.

Adam Lindemann, Art collector, financier and dealer. His most recent book is David Adjaye: a House for an Artist (Rizzoli)

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Sanctuary: Britain's Artists and Their Studios

Wendy Fawkes, foreword by Anthony McCall, introduction by R.D. Laing, 400pp, £49 (Lib)

This book gives a fascinating peek into the studios of 129 contemporary British artists. Amid stonewalls, refined flairs, and a warm palette, we follow the daily struggles and triumphs of artists in their studios in all their different guises. It aims to be a book for art lovers to seek out freely. It also gives a glimpse of a world that was split the wooden handles of my childhood.

David Linley, Chairman, Christie's

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Isabel Clara Eugenia: Fernando de los Santos in the Courts of Madrid and Brussels

Paul Holberton Publishing, 440pp, £20 (HB)

It is often on leaving well-known territory that one encounters the most remarkable books. This year, for example, it was Isabel Clara Eugenia, edited by Charles Wilt. This impressive tome, with 15 contributors and nearly 200 illustrations, gives new significance to the great artist. Philosophy's remarkable daughter, raised in the southern Netherlands from 1641 to 1663, linking her patronage of the arts with her political positions and her role as a woman, the essays give us a glimpse of a world that was illustrated by remarkable paintings and engravings even as it was riven by conflicts. Produced with the care usually reserved for exhibition catalogues, the book is as beautiful as it is revealing about the golden age of Flemish art. Thanks to the efforts of Annette Meurk, professor of history, Princeton University, New Jersey.

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Art of the Deal: Contemporary Art in a Global Financial Market

Noah Horowitz, Princeton University Press, 384pp, £82.00 (HB)

I thoroughly enjoyed this critical account of the global contemporary art economy. Noah Horowitz has written a lucid and compelling analysis of the inner workings of the market. The fact that he chose to focus on video and experimental art renders his account unique and gives even the seasoned reader interesting insights. I appreciated his study of the market's effect on these practices, which is unusual in this type of literature.

Thaddeus Ropac, Owner of Galleria Thaddaeus Ropac. Seductive Paris

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336 to 18: August 1972-July 1969

Robert Overby

Robert Overby Estate, 320pp, out of print

Robert Overby's "red book" is formally and conceptually a surveying a breakthrough survey of his own art.

Californian artist. The book is a provocative statement on artistic production, triggered by the exhibition from a gallery program. A major artist, he has an impressive list of jobs and his work artists, motivating Overby to self-publish this book, and distribute it in a mass-system of strategies similar to magazine advertising. It seems to suggest that Overby's choice to publish, in unsigned and reverse chronologically ordered, everything he made in a four-year period (between July 1969 and August 1978) can be read as a reaction to attempts by artists to maintain their own histories. Overby lived most of his life in Los Angeles, but his appearance in the New York in 1978, where he realised two shows on John Weber Gallery (1979) with Carl Andre, Robert Smithson and others, and his association with Larry Amelio in Miami played a formative role in his views. The pieces included reveal the artist's interest in the relationship between the object and the world, and demonstrate his approach to icon and index, realised in a range of materials and mediums, from latex rubber and PVC to more traditional media such as wax, plaster and lead.

Robert Overby, Artist Statement

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Four Important Outlines: Sales, Ral, ok., Editorial, Drum

Michael Fel d, 28th Street Press, £20, £20 (HB)

I read with interest these essays by the leading American art historian Michael Fried. Fried develops his highly original opinions closely linked to his other seminal works (Art and Objecthood, Abstraction and the Aesthetic, and Photography Matters as Art on Neither) in relation to four contemporary art practitioners: the video artists Andy Roberts (recently the subject of an outstanding exhibition at the Centre Pompidou), and Douglas Gordon, the sculptor Charles Ray and the painter Joseph Marioni. At once a history lesson of contemporary art and of art history all in one.

Ulrich Scham, President, Centre Pompidou, Paris

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Other Critical Confrontations

Michael White: The Century Art

Leo Steinberg, University of Chicago Press, 440pp, £24.15 (HB)

In the best of times my reading is moody and fitful and these are not the best of times. This year my reading played a part in stacking my bedside table, prompting me to reread essays by friends and contemporaries from whom I had already learned much. At the top of the pile were Leo Steinberg's "Obit" essay, along with photocopies of as yet uncollated essays, and Mike Kelley's "Full Perfection." Neither author ever lost sight of the tickets. Both friends and enemies, were both were written with unfailing interest for the pleasures of the text.

Robert Saito, Critic, curator and dean of the Yale School of Art

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What is Art? 27 Questions, 27 Answers

Peter Schjeldahl, Staff of the Brooklyn Foundation, 320pp, £20 (HB)

The Fondation Beyeler in Switzerland does just that. The foundation is renowned for its exhibitions from people who were not yet afraid to ask second-rate-school students. We registered whatever questions they had and picked some of the most thoughtful ones, said the Beyeler's director, Hans-Ulrich. A free copy is being sent to every school in Switzerland. Others are available at low cost from the exhibition and as e-books, with help from BIBS, in English, Italian, French, and German. Accessibility is a buzzword in arts circles these days. But our discourse remains as opaque as ever. This well-designed compendium will take the fear out of art for kids of all ages.

Hans-Ulrich Obrist, Writer, researcher and consultant in the fields of art, media, cultural policy, curatorial education and philanthropy, based in New York.

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The Slave in European Art: From Renaissance Troy to Abolitionist Egypt

Elizabeth McCracken and Jean Michel Alberici, Editors, Vorderburg Institute and Musée Ango, 380pp, £30 (HB)

Propaganda has a way of building larger than other records, especially when the subject is as sensitive and as embarrassing as slavery; certain scenes-from the Wedgewood jasperware comes-showing an allegorical figure on his knees ("I am not a man and a brother") dominates the historical memory of the trade, and gives the history of abolition a grand part to play. But the struggle against the slave trade has eclipsed widespread evidence of its unspoken flourishing in Europe as well as the Americas. The slave in European Art reveals the constant yet overlooked presence of slaves. Sources include the magnificent sculptures of Pietro Tacca's Ulysses and a detailed sketchbook, drawings of victims of the galleys and portraits of Turkish captives in the religious wars, vignettes of dockers in log-books of the llambar in the Mediterranean, scenes of black women in police drawing rooms of the eighteenth century, the alleged slavery of Africa by Carpentras in the Jardin de luxembourg in Paris, police caricatures of ancestors in Britain. It is an eye-opening collection, original and surprising: the volume is fully illustrated, with several colour plates.

Wouter Van De Ven, The most recent of the four collected setings of "Art. The Undecidable Game to" Thought, will be published next year by Verso Editions. Downer Margin, Outlaw Rights and The Jambalaya Nights is now out in paperback (Vintages)