



*Art and  
Architecture*

penn state university press



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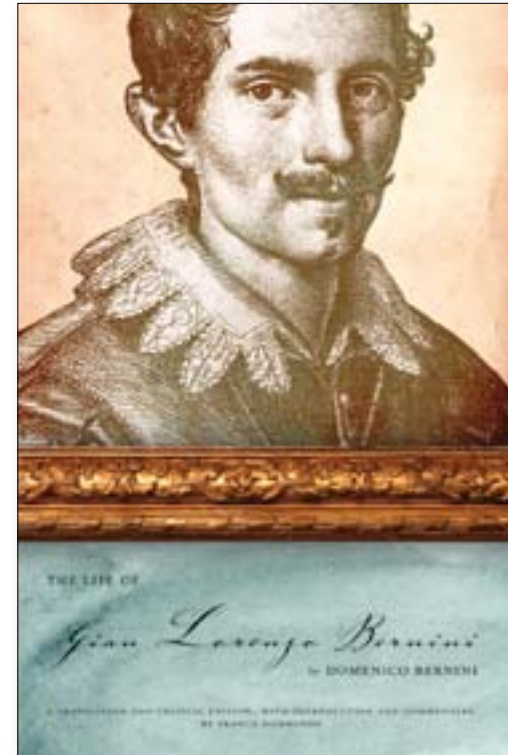
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Cover:  
Ignaz Günther, *Guardian Angel*, 1763, Bürgersaalkirche, Munich. From *Pygmalion in Bavaria*, p. 7.

U. Ed. LIB 11-504



## The Life of Gian Lorenzo Bernini

A Translation and Critical Edition, with Introduction and Commentary, by Franco Mormando

Domenico Bernini

“Thanks to Franco Mormando, we now have the definitive English translation we have long been waiting for—a book that will certainly be a welcome addition to the library of any student or scholar of early modern Italian art. Mormando’s volume presents an elegant, accurate, and highly readable translation of the text—one that captures the essence and spirit of the original Italian, with respect to the nuances and subtlety of language and terminology.”

—Steven F. Ostrow, University of Minnesota

“No library, no scholar, and no undergraduate in Baroque art can be without Franco Mormando’s translation. His introduction and notes are packed with new information and original discoveries. Three loud cheers for Penn State University Press for bringing out a book previously available only in a hard-to-obtain facsimile of the original Italian text.”

—Tod Marder, Rutgers University

500 pages | 6 x 9 | 2011  
ISBN 978-0-271-03748-6 | cloth: \$99.95 sh

*“Truth is the sole merit of history and history is truth alone.”*

*—Domenico Bernini*



## A Brief History of the Artist from God to Picasso

Paul Barolsky

*New in Paperback*

“Paul Barolsky’s new book is marvelous, a treasure. It is an imaginative history—of fact, fiction, and fable—brilliantly related by a historian of the imagination.”

—William E. Wallace,  
Washington University in St. Louis

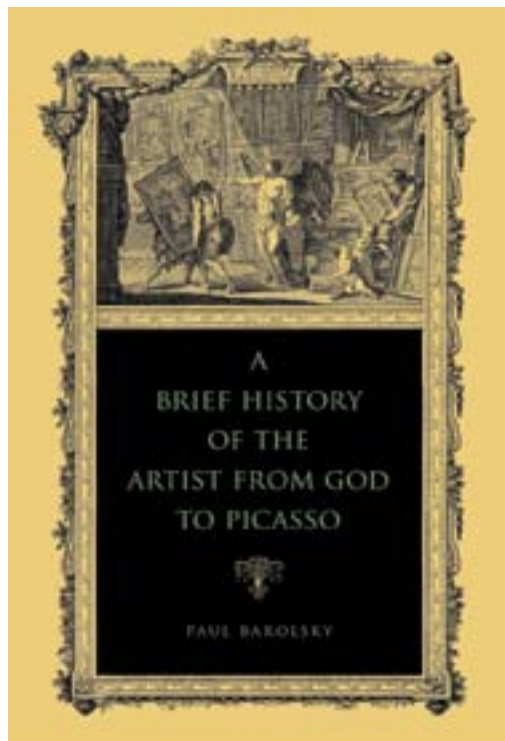
“In this brilliant, wide-ranging essay, Barolsky examines the historical idea of the artist, arguing convincingly, for example, that we should view Homer as an early art historian and that Dante played a crucial role in shaping the modern view of the artist.”

—David Wilkins,  
University of Pittsburgh

“Paul Barolsky, our best art writer, is a miraculously economical stylist with a happily reliable sense of humor. God was sometimes a failed artist, he argues, much like Picasso. Moving very quickly, with reference to Homer, Ovid, Dante, Vasari, Balzac, and some detective novels, his book tells the history of European visual culture. Vladimir Nabokov could hardly have done better.”

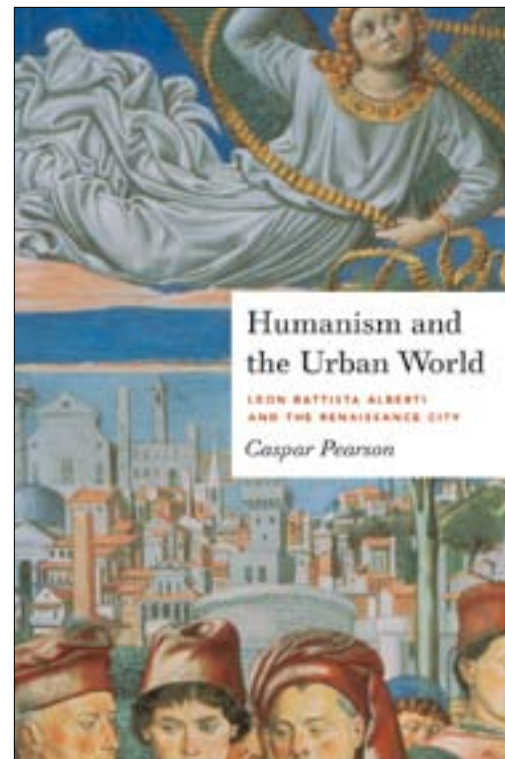
—David Carrier,  
Case Western Reserve University/  
Cleveland Institute of Art

168 pages | 6 x 9 | 2010  
ISBN 978-0-271-03676-2 | paper: \$24.95 sh



“YOU CANNOT BEGIN NOT TO TELL,  
UNTIL YOU KNOW MORE  
THAN YOU ARE WILLING TO IMPART.”

—PETER WHIFFLE



## Humanism and the Urban World

Leon Battista Alberti and the Renaissance City

Caspar Pearson

In *Humanism and the Urban World*, Caspar Pearson offers a profoundly revisionist account of Leon Battista Alberti’s approach to the urban environment as exemplified in the extensive theoretical treatise *De re aedificatoria* (*On the Art of Building in Ten Books*), brought mostly to completion in the 1450s, as well as in his larger body of written work. Past scholars have generally characterized the Italian Renaissance architect and theorist as an enthusiast of the city who envisioned it as a rational, Renaissance ideal. Pearson argues, however, that Alberti’s approach to urbanism was far more complex—that he was even “essentially hostile” to the city at times. Rather than proposing the “ideal” city, Pearson maintains, Alberti presents a variety of possible cities, each one different from another. This book explores the ways in which Alberti sought to remedy urban problems, tracing key themes that manifest in *De re aedificatoria*. Chapters address Alberti’s consideration of the city’s possible destruction and the city’s capacity to provide order despite its intrinsic instability; his assessment of a variety of political solutions to that instability; his affinity for the countryside and discussions of the virtues of the active versus the contemplative life; and his theories of aesthetics and beauty, in particular the belief that beauty may affect the soul of an enemy and thus preserve buildings from attack.

232 pages | 6 x 9 | 2011  
ISBN 978-0-271-04855-0 | cloth: \$74.95 sh

“*Beauty:*

the adjustment of all parts  
proportionately so that one  
cannot add or subtract or  
change without impairing  
the harmony of the whole.”

—Leon Battista Alberti

### The Muddied Mirror

Materiality and Figuration in Titian's  
Later Paintings  
Jodi Cranston

"[Jodi Cranston's] sensitive reading of the images and of relevant literary and critical texts for the period provide more than ample reward for the reader interested in Venetian painting of the 16th century."

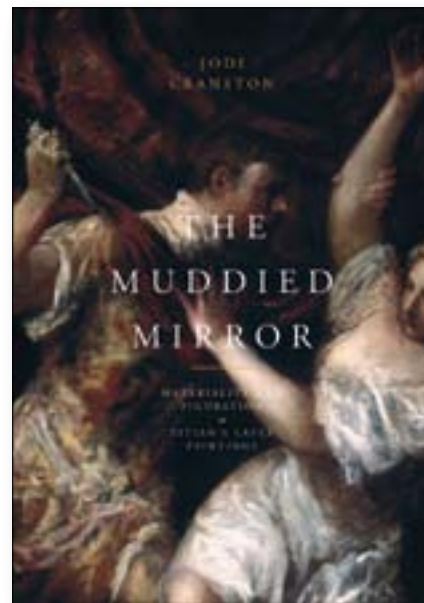
—J. T. Paoletti, *Choice*

"Cranston has enormous insight into not only the artist's brush and its application onto the surface—perhaps no other Renaissance artist was as tactile as Titian—but also the underlying meaning of themes chosen by artist and patron."

—Patricia Meilman,

author of *The Cambridge Companion to Titian*

176 pages | 18 color/59 b&w illustrations | 7 x 10 | 2010  
ISBN 978-0-271-03529-1 | cloth: \$70.00 sh



### The Possessions of a Cardinal

Politics, Piety, and Art, 1450–1700  
Edited by Mary Hollingsworth  
and Carol M. Richardson

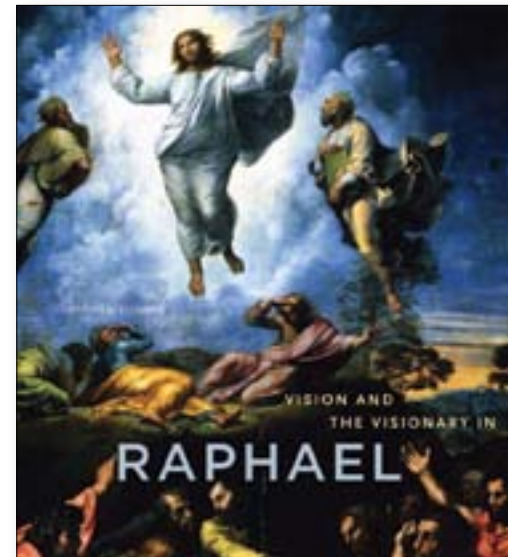
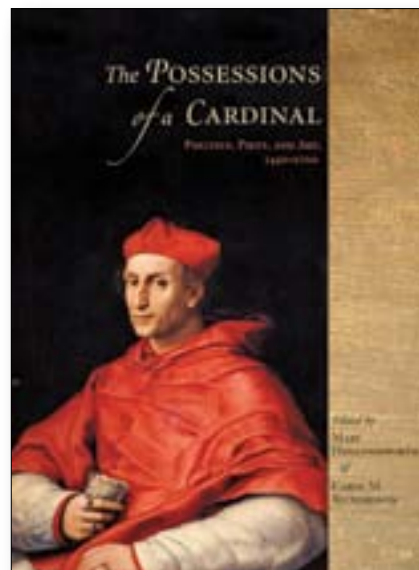
"In this beautifully produced and generously illustrated book, art historians Mary Hollingsworth and Carol Richardson offer case studies on the activities of cardinals as patrons of art and architecture from 1450 to 1700."

—Francesca Fiorani,

*Times Higher Education Supplement*

Cardinals occupied a unique place in the world of early modern Europe, crossing the ambiguous boundaries then existing between religious and secular power. Granted unparalleled access to Church and private property, they spent considerable time, money, and effort on making the best collections of art and antiquities. The new research represented by the sixteen case studies in *The Possessions of a Cardinal* reveals how cardinals used their vulnerable position and spent their often substantial wealth on personal and religious interests.

480 pages | 16 color/60 b&w illustrations | 7 x 10 | 2010  
ISBN 978-0-271-03468-3 | cloth: \$85.00 sh



### Vision and the Visionary in Raphael

Christian K. Kleinbub

"With a rare combination of precise and probing visual analysis and searching historical and textual scholarship, Christian Kleinbub opens entirely new prospects on the artist who personifies our concept of High Renaissance. *Vision and the Visionary in Raphael* demonstrates the fuller dimensions of a profound pictorial intelligence. The very notion of seeing, in its several aspects, is at the core of this study, which includes not only the spectator/worshipper before an altarpiece, but also the spectator/witness in the *istoria* and the vision of the seer/prophet. While focusing on Raphael, it inevitably involves the full Renaissance tradition, from Alberti's articulation of the viewer to Renaissance responses to and commentaries on the visionary in theological literature from antiquity to Ficino and Savonarola, as well as theological commentary in a particularly Pauline tradition. Kleinbub discovers new and deeper aspects of Raphael as a thinking artist."

—David Rosand, Columbia University

224 pages | 50 color/46 b&w illustrations | 9 x 10 | 2011  
ISBN 978-0-271-03704-2 | cloth: \$89.95 sh

"The immortal  
angels acted upon the  
SOUL, INTELLECT,  
and hand of that most worthy artist."

—Pirro Ligorio



## Translating Nature into Art

Holbein, the Reformation, and  
Renaissance Rhetoric

Jeanne Nuechterlein

“Amid a host of recent German-language monographs and exhibitions on Hans Holbein, most of the material facts about the artist have been established and reexamined. But this new study by Jeanne Nuechterlein steps back to consider—with in their singular, defined historical contexts—what art historians now term the *visuality* of the artist’s works. She finds two major, contrasting approaches in his picturing: a symbolic yet gestural allegorical vocabulary for religious imagery, versus a sober, detached documentation chiefly focused on his portrait sitters. Buffeted by the politics and iconoclasm of the Reformation in both Switzerland and England, Holbein engaged the visible world as well as the problem of representation itself, including in unique early religious works such as his *Dead Christ in the Tomb*, which invested even material representation with meaning. Like Bryan Wolf in his assessment of Vermeer’s visual modernity, Nuechterlein explores just what her title declares—how across the course of his tumultuous career Holbein translated nature into art, pioneering in his distinctive fashion a vision of picturing that fortified European painting for centuries to come.”

—Larry Silver,  
University of Pennsylvania

264 pages | 31 color/75 b&w illustrations | 8 x 10 | 2011  
ISBN 978-0-271-03692-2 | cloth: \$84.95 sh



“Although a painted face,  
I am not second to the living face. . . .  
This work of art depicts with  
diligence what belongs to nature.”



—Bonifacius Amerbach



## Pygmalion in Bavaria

The Sculptor Ignaz Günther and Eighteenth-  
Century Aesthetic Art Theory

Christiane Hertel

“This is an extraordinary book. Extraordinary is Hertel’s command of eighteenth-century aesthetic art theory, extraordinary her command of Bavarian Rococo art, especially the art of Ignaz Günther, and extraordinary the depth of her understanding of the religious culture of eighteenth-century Bavaria. This may seem to be a book for a small number of specialists. But the spell of Ignaz Günther’s art should ensure that this unusually engaging text finds the readers it deserves and will help secure, in the English-speaking world, Günther’s place among the major artists of the eighteenth century.”

—Karsten Harries, Yale University

In *Pygmalion in Bavaria*, Christiane Hertel introduces the sculptor Ignaz Günther in his immediate context of Bavarian Rococo art and Counter-Reformation religious visual culture. At the same time, she considers the extraordinary aesthetic appeal of Günther’s oeuvre in the context of eighteenth-century art theory that focuses on sculpture and the creative paradigm of Pygmalion. Through such interweaving of contexts and discourses, she offers insights into how Rococo art’s own critical dimension positions it against the Enlightenment and introduces a particular notion of subjectivity.

344 pages | 27 color/89 b&w illustrations | 8 x 10 | 7/2011  
ISBN 978-0-271-03737-0 | cloth: \$99.95 sh

## Empress Maria Theresa and the Politics of Habsburg Imperial Art

Michael Yonan

“This brilliantly researched study marshals an impressive body of primary visual evidence, from the Belgian lace on the empress’s gown in one of her many portraits to allusive mythological garden statues at Schönbrunn Palace that function as her surrogates in a carefully designed imperial space. This book is an exceptionally significant contribution to scholarly investigations of the relationship between visual culture and monarchical government. Engagingly written and cogently argued, Michael Yonan’s book will become a model for those scholars seeking to go beyond traditional patronage studies to achieve a more sophisticated understanding of the role of art and visual culture in defining European monarchy during the Old Regime.”

—Christopher M. S. Johns,  
Vanderbilt University

“This is the most fascinating book published about Maria Theresa in a long, long time. It should certainly be read by anyone interested in Vienna, the Habsburgs, or, more generally, the relation of art and politics in the eighteenth century. Michael Yonan is an immensely stimulating historian and art historian of Central Europe.”

—Larry Wolff,  
New York University

240 pages | 52 color/36 b&w illustrations | 8 x 10 | 2011  
ISBN 978-0-271-03722-6 | cloth: \$89.95 sh



## The Sensual Icon

Space, Ritual, and the Senses in Byzantium

Bissera V. Pentcheva

“*The Sensual Icon* is a dazzling book, rich in content, brilliant in argumentation, and impressively original. Tracing cross-currents of production, perception, and thinking about the sacred icon within a firm historical context, it proposes a radical reconceptualization of the major form of Byzantine artistic expression.

“A work of flawless scholarship and spirited imagination, *The Sensual Icon* animates a remarkable artistic legacy and the historical and theological forces that engendered it. Like Hans Belting’s *Likeness and Presence*, it is destined to guide a whole generation’s view of medieval art.”

—Herbert L. Kessler,  
The Johns Hopkins University

“*The Sensual Icon* is a major new contribution to Byzantine art history and will be an important turning point in our understanding of the aesthetics and reception of the icon in Byzantium.”

—Henry Maguire,  
The Johns Hopkins University

320 pages | 72 color/19 b&w illustrations | 7 x 10 | 2010  
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“THEY ARE, TO THIS OBSERVER,  
THE MOST SUBTLE ART AND THE  
MOST THEOLOGICALLY COMPLEX  
PICTURES BECAUSE THEY DO NOT  
SIMPLY REPRESENT THEOLOGY,  
BUT ENACT IT.”

—RICO FRANCES



## Looking Beyond

Visions, Dreams, and Insights in Medieval Art  
and History

Edited by Colum Hourihane

This is one of the first large-scale art-historical studies to look at the concept of representing visions and dreams in the medieval period. The studies range from the Insular world of Saint Patrick in the mid-fifth century to Mediterranean France and Italy in the fifteenth. Paralleling these are essays on modern visions that highlight how our belief in the noncorporeal world still exists. Why do visions and dreams exist in the first place, and who determines who gets them? What is the difference between a dream and a vision? Have they been used for ulterior motives? These and many more topics are all dealt with in the sixteen essays in this volume.

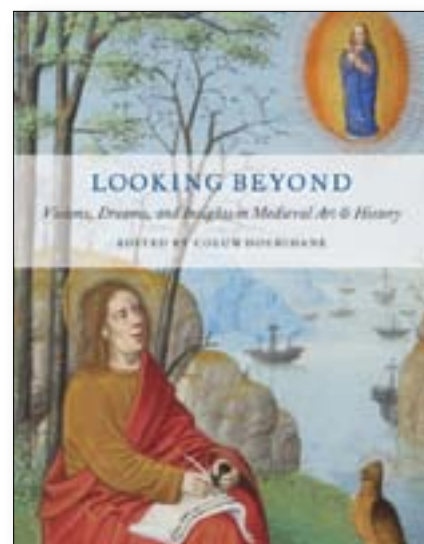
400 pages | 180 illustrations | 8.5 x 11 | 2010

ISBN 978-0-9768202-8-4 | paper: \$35.00 sh

The Index of Christian Art: Occasional Papers Series

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## Gothic Art and Thought in the Later Medieval Period

Essays in Honor of Willibald Sauerländer

Edited by Colum Hourihane

Despite the fact that the Gothic is one of the best known and most studied of all the fields of medieval art history, much remains for us to learn. Stretching in time from the early thirteenth to the middle of the sixteenth century and in space from the western shores of Ireland to the eastern borders of Europe, it is a style with many subdivisions and dialects. These papers—the fruits of a two-day conference at Princeton University—bring together some of the foremost scholars in the field and celebrate Willibald Sauerländer, the doyen of Gothic studies. Covering a variety of media, from glass to manuscripts to ivories, and all of Europe, they deal with such issues as reception, methodology, nationalism, and scholasticism as well as historiography. Accompanying these studies are some innovative iconographical papers on topics as diverse as the Miracle at Cana and Synagoga and Ecclesia.

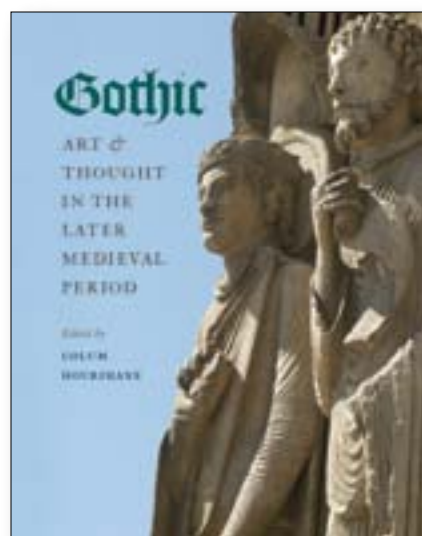
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ISBN 978-0-9768202-9-1 | paper: \$35.00 sh

The Index of Christian Art: Occasional Papers Series

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## Representing History, 900–1300

Art, Music, History

Edited by Robert A. Maxwell

“*Representing History* stands as a model starting point for those wishing to consider the multitude of ways in which the past was made meaningful by writers, artists, and composers in the Middle Ages. The contributions range widely and as a whole offer an almost ideal balancing of theory and practice across the disciplines.”

—Gerald B. Guest,

John Carroll University

“This truly interdisciplinary volume shows us that history writing in the Middle Ages was the province not only of chronicle writers and archivists, but also of liturgists, ecclesiastical and lay authorities, musicians, patrons, and artists. These insightful essays make clear that medieval people employed sophisticated and inventive strategies to shape the past, to justify or destabilize the status quo, and to imagine the future. The fascinating reverberations among these essays lead us to a more refined understanding of the practice of history, its theoretical underpinnings and real-world impact—both in the Middle Ages and in our own time.”

—Sherry Lindquist,

author of *Agency, Visuality, and Society*

at the *Chartreuse de Champmol*

296 pages | 60 illustrations | 9 x 10 | 2010

ISBN 978-0-271-03636-6 | cloth: \$79.95 sh

## A Touch of Blossom

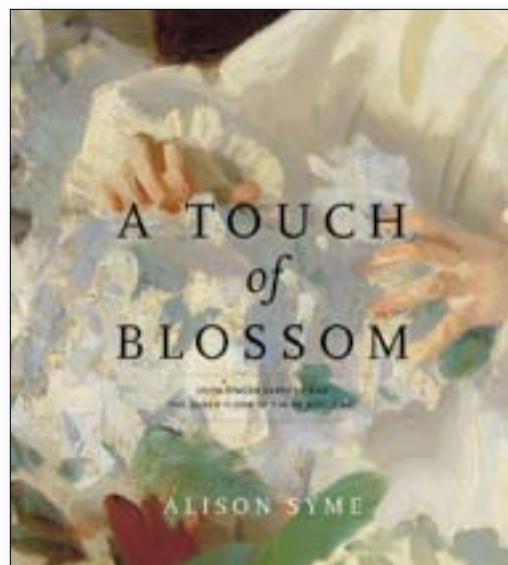
John Singer Sargent and the Queer Flora  
of Fin-de-Siècle Art

Alison Syme

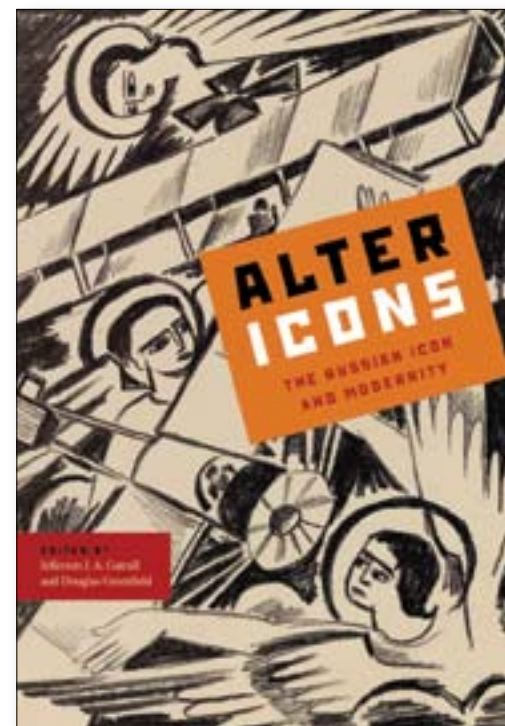
*A Touch of Blossom* considers John Singer Sargent in the context of nineteenth-century botany, gynecology, literature, and visual culture, and argues that the artist mobilized ideas of cross-fertilization and the hermaphroditic sexuality of flowers in his work to “naturalize” sexual inversion. In conceiving of his painting as an act of hand-pollination, Sargent was elaborating both a period poetics of homosexuality and a new sense of subjectivity, anticipating certain aspects of artistic modernism.

Assembling evidence from diverse realms—visual culture (cartoons, greeting cards, costume design), the worlds of medicine and botany (treatises and their illustrations), literature, letters, lexicography, and the visual arts—this book situates the metaphors that structure Sargent’s paintings in a broad cultural context. It offers in-depth readings of particular paintings and analyzes related projects undertaken by Sargent’s friends in the field of painting and in other disciplines, such as gynecology and literature.

340 pages | 75 color/127 b&w illustrations | 9 x 10 | 2010  
ISBN 978-0-271-03622-9 | cloth: \$74.95 sh



*“The work of art always  
tells the story of the  
cross-fertilization of  
the mind by the outside  
world and of the out-  
side world by the mind.”*  
—Claudette Sartiliot



## Alter Icons

The Russian Icon and Modernity

Edited by Jefferson J. A. Gatrall  
and Douglas Greenfield

“This groundbreaking book will be necessary reading for anyone invested in the icon—not only those concerned with its history in Russia but also those concerned with its widest ramifications in modernisms of the East and West. The essays examine from diverse viewpoints the largely unexplored centrality of the material icon in the imperialist Russian period as well as in the twentieth century. Not a passive object or simple mirror, the icon was an agent in these centuries that worked simultaneously for tradition and the avant-garde, for individual craftsmanship and mass production, for church devotion and museum ideologies, and more. These essays demonstrate not icons’ gradual disappearance and displacement, but rather the indispensability of the icon for any understanding of Russian culture, of its conflicting and complicated modernisms.”

—Glenn Peers, University of Texas

304 pages | 16 color/24 b&w illustrations | 7 x 10 | 2011  
ISBN 978-0-271-03677-9 | cloth: \$74.95 sh

**“WHAT THE BOOK  
IS TO THE LITERATE,  
THE IMAGE  
IS TO THE ILLITERATE.”**

—John of Damascus



## Walter Pach (1883–1958)

The Armory Show and the Untold Story of  
Modern Art in America

Laurette E. McCarthy

“Drawing on a wealth of primary sources, Laurette E. McCarthy’s meticulously documented biography of Walter Pach is an important contribution to the history of American modernism.”

—Allan Antliff,

University of Victoria

“Laurette McCarthy, a specialist in early twentieth-century American art and its European background, has produced a detailed study of one of the neglected figures of the period—Walter Pach.

Pach was a brilliant mirror of the age, an influential critic, essayist, historian, lecturer, dealer, agent, and, not least of all, painter. McCarthy has dealt convincingly with all these facets, drawing on a good deal of unpublished documentation that has never before been tapped. Her book is a compelling biography that deals not only with the facts of Pach’s life but also with his engagement with the aesthetic and social themes of his time.”

—William Innes Homer,

University of Delaware

“No student of modern art should miss this thorough and fascinating study of one of the most important figures of the time, still little known except to specialists.”

—William C. Agee,

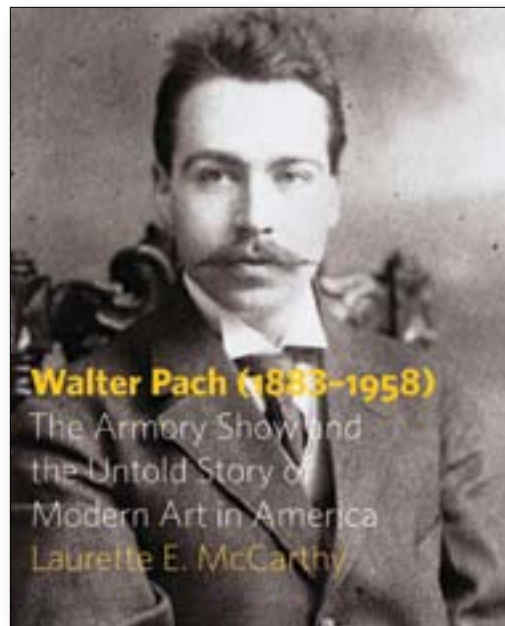
Hunter College, CUNY

272 pages | 10 color/36 b&w illustrations | 8.5 x 10.5 | 2011

ISBN 978-0-271-03740-0 | cloth: \$59.95 sh

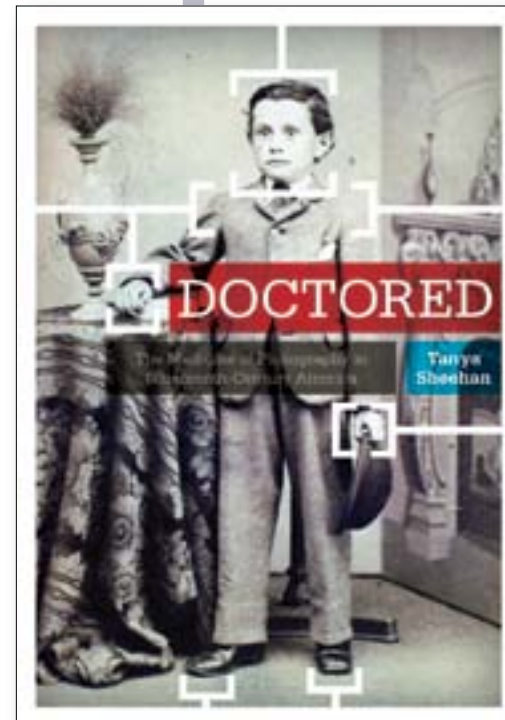
Publication of this book has been aided by a grant from

Furthermore: a program of the J. M. Kaplan Fund



“In going back  
(or, as I think, forward)  
to a renewal of  
naturalistic art,  
I believe I have  
remained modern.”

—Walter Pach



“Anatomy  
should be  
studied  
by the  
poser.”

— W. H. Tipton

## Doctored

The Medicine of Photography in  
Nineteenth-Century America

Tanya Sheehan

“This remarkable book combines close readings of periodicals with theoretical acumen and interpretive insights, revealing the central role that medical metaphors played in American photographic culture in the nineteenth century. Conveniently embodying the desires and anxieties of both photographers and their clients, these medical metaphors were made manifest as much in advertisements, cartoons, and articles as in actual photographic portraits. Casting doubt on any hard-and-fast distinction between the social and the physical body, *Doctored* will change the way you think about this period of American history.”

—Geoffrey Batchen,  
Victoria University

“*Doctored* is a highly original and thoughtful study that illuminates the rich ties between nineteenth-century American portrait photography and medical practice. It illustrates how the nascent medium of photography gained legitimacy by forging ties to science and explores the deeply rooted belief in photography as a cure for social and even physical ills. The book makes a major contribution to our understanding of early photographic practice and its complex relationship to medicine, race, and class.”

—Martin A. Berger,  
University of California, Santa Cruz

216 pages | 44 illustrations | 7 x 10 | 2011

ISBN 978-0-271-03792-9 | cloth: \$74.95 sh

## Empire of Landscape

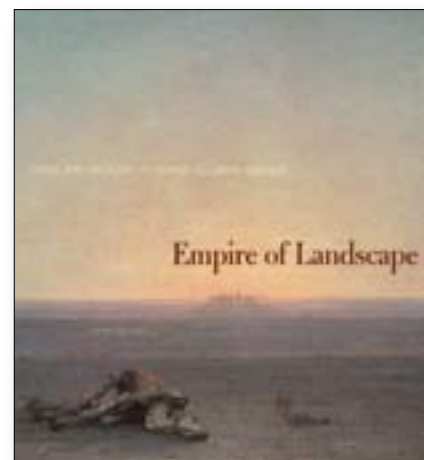
Space and Ideology in French Colonial Algeria

John Zarobell

“John Zarobell’s enterprising book shows how paintings and photographs of the landscapes of newly conquered Algeria formed a visual and social conception that defended and defined this first of France’s colonies in Africa. He shows how the visual ‘facts’ of the North African cityscape and landscape, exemplified by little-known and often stunning works, supported the ideology of colonialism by forming the French conception of this new territory. He combines close analysis of paintings, drawings, and photographs (by both military and independent artists) with a subtle social history of French hegemony, colonial consumerism, and imperial tourism. Zarobell’s book introduces a whole new way of looking into the dialogue of a European power with its African colony.”

—Robert L. Herbert,  
Mount Holyoke College

216 pages | 45 color/38 b&w illustrations | 9 x 10 | 2010  
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## Henri Matisse

Modernist Against the Grain

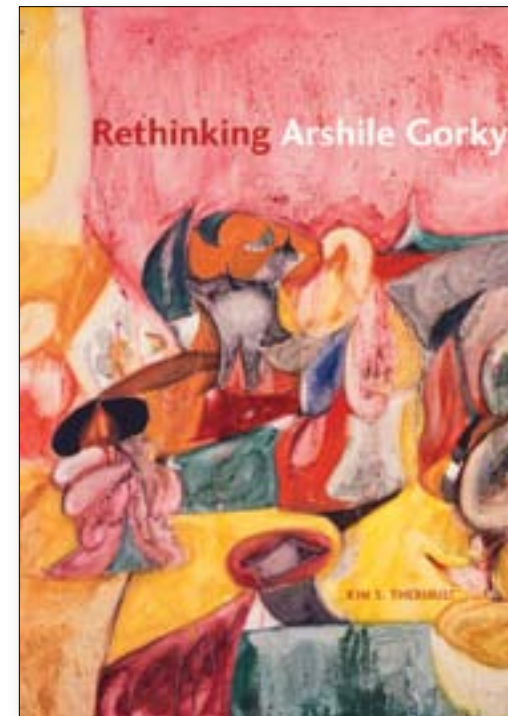
Catherine Bock-Weiss

“*Henri Matisse: Modernist Against the Grain* makes an important contribution to the field, looking at Matisse from a variety of new angles and offering compelling readings of hitherto underexamined aspects of his life and of his work and reception.”

—Alistair Wright, University of Oxford

What makes Henri Matisse a “modernist,” when so much of his work harks back to older French traditions and the artist himself never seems entirely at home in the twentieth century? Bock-Weiss addresses the paradox of Matisse’s status as a canonical modern artist, but one whose work and career cannot be mapped onto conventional histories of an insurrectionary modernism. Providing neither a unified portrait of the artist nor a new definition of modernism itself, the author considers the many-faceted elements of the artist’s life, work, and reputation to present a comprehensive new framework for viewing both Matisse and modernism.

260 pages | 10 color/30 b&w illustrations | 7 x 10 | 2009  
ISBN 978-0-271-03512-3 | cloth: \$65.00 sh



## Rethinking Arshile Gorky

Kim S. Theriault

“Kim Theriault’s remarkable scholarly reassessment of Gorky comes as a breath of fresh air and will be considered in years to come as a landmark publication in the field of modern art and criticism. Theriault’s critical study represents the first attempt to link the horrific and traumatic circumstances of Gorky’s early life with his abstract paintings of the 1940s, which she persuasively argues to be a visual manifestation of displacement and trauma rather than simply the assimilation of modernist painting practices.”

—Michael Taylor,

The Philadelphia Museum of Art

*Rethinking Arshile Gorky* is an examination of the artist and his work based on themes of displacement, self-fashioning, trauma, and memory. By applying a multitude of techniques, including psychoanalytic, semiotic, and constructivist analyses, to explain and demythologize the artist, Kim Theriault offers a contemporary critique of both the way we construct the idea of the “artist” in modern society and the manner in which Arshile Gorky and his art have historically been addressed.

288 pages | 24 color/80 b&w illustrations | 7 x 10 | 2009  
ISBN 978-0-271-03647-2 | cloth: \$90.00 sh  
ISBN 978-0-271-03646-5 | paper: \$45.00 sh

“I was with Cézanne for a long time,  
and now I am with Picasso.”

—Arshile Gorky



## The Journal of Decorative and Propaganda Arts

Mexico Theme Issue, Issue 26

Edited by Lynda Klich and Jonathan Mogul

This Mexico-themed issue of *The Journal of Decorative and Propaganda Arts* opens up new perspectives in the field of twentieth-century Mexican art and visual culture. It brings together research on a wide array of understudied developments in architecture, painting, decorative arts, propaganda, and other media and reveals that Mexican modernism was more multifaceted than is typically proposed.

The essays collected here look beyond the most well-known aspects of postrevolutionary Mexican culture. Together, they provide an expanded portrait of the so-called Mexican Renaissance by addressing diverse (and sometimes contradictory) aesthetic and social proposals that embraced technological modernity, challenged gender hierarchies, employed aesthetic innovation, and entered into dialogue with international currents.

304 pages | 139 color/77 b&w illus. | 7.25 x 10 | 2010

ISBN 978-1-930776-18-0 | paper: \$50.00 sh

Distributed by Penn State Press for The Wolfsonian-FIU



## Becoming Modern, Becoming Tradition

Women, Gender, and Representation  
in Mexican Art

Adriana Zavala

*New in Paperback*

“This important research will add significantly to the understanding of this period of Mexican history.”

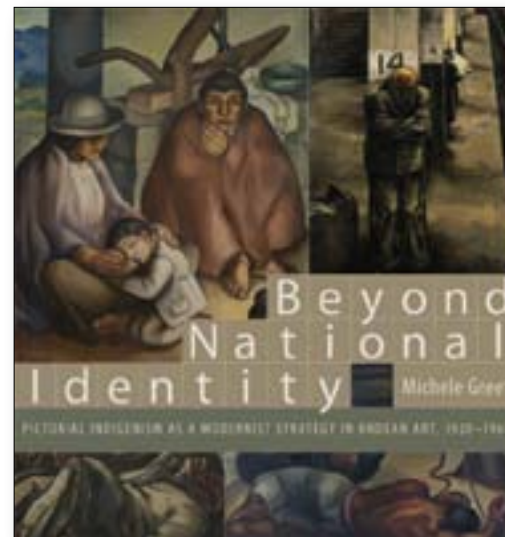
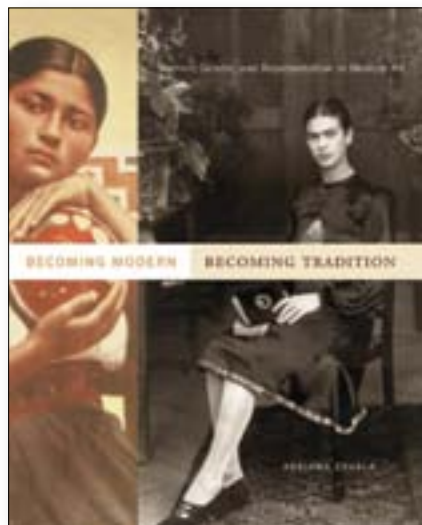
—Magali M. Carrera, University of Massachusetts

*Becoming Modern, Becoming Tradition* examines the relationships among women, nationalism, racial identity, and modernity before, during, and after the Mexican Revolution. In this innovative study, Adriana Zavala demonstrates that the image of Mexican womanhood, whether stereotyped as Indian, urban, modern, sexually “degenerate,” or otherwise, was symbolically charged in complex ways both before and after the so-called postrevolutionary cultural renaissance, and that crucial aspects of postrevolutionary culture remained rooted in nineteenth-century conceptions of woman as the bearer of cultural and social tradition.

408 pages | 24 color/70 b&w illustrations | 8 x 10 | 2010

ISBN 978-0-271-03524-6 | paper: \$44.95 sh

Not for sale in Mexico



## Beyond National Identity

Pictorial Indigenism as a Modernist Strategy in  
Andean Art, 1920–1960

Michele Greet

“This book makes an excellent contribution to the literature on Latin American art and culture. On the basis of providing new insights into understudied but significant figures alone, this book is invaluable.”

—Katherine Manthorne, CUNY Graduate Center

“Michele Greet’s study is purposeful, careful, and thoughtful, a nuanced analysis of indigenism in twentieth-century Andean art. It is an ambitious project chronicling forty years of complex historical, artistic, and geographic terrain.”

—Stacie Widdifield, University of Arizona

Through case studies of works by three internationally renowned Ecuadoran artists, Camilo Egas, Eduardo Kingman Riofrío, and Oswaldo Guayasamín Calero, *Beyond National Identity* pushes the idea of modernism in new directions—both geographically and conceptually—to challenge the definitions and boundaries of modern art.

312 pages | 44 color/49 b&w illustrations | 9 x 9.5 | 2009

ISBN 978-0-271-03470-6 | flexi: \$65.00 sh

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“Painting is finally  
serving the great  
Indigenist cause.  
Painting that is  
matter-of-fact, pure,  
direct, and suggestive,  
which such a cause  
demands.” —Armando Solano

## Seurat Re-viewed

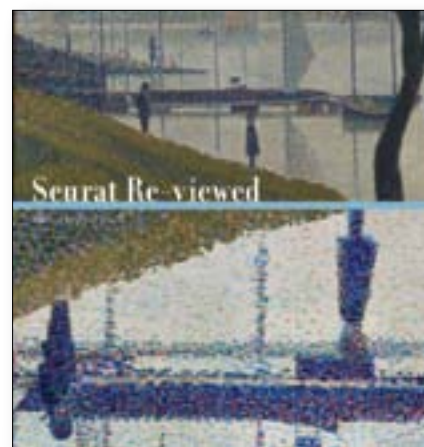
Edited by Paul Smith

Georges Seurat is best known as the painter of *A Sunday on the Grande Jatte*—1884, one of the most recognizable and reproduced works of art in the world. In recent years, the painting has been the subject of a highly successful exhibition, the inspiration for a Broadway musical (by Stephen Sondheim), and the subject of a television program.

The *Grande Jatte* has achieved this iconic status for a number of reasons, but is unknown to most people except as a simulacrum. The *Grande Jatte* is also plagued by the long-standing cliché that it embodies a “scientific” way of painting. The painting is much more complex, however; so is Seurat’s body of work as a whole. In this collection of essays, Paul Smith has assembled a broader view of Seurat’s oeuvre. *Seurat Re-viewed* touches on its engagement with society, gender, politics, new artists’ materials, and developments in art theory.

In addition to the editor, the contributors are Anthea Callen, S. Hollis Clayson, Jonathan Crary, Joan U. Halperin, Richard Hobbs, John House, Brendan Prendeville, Georges Roque, and Richard Shiff.

288 pages | 21 color/40 b&w illustrations | 9 x 9.5 | 2010  
ISBN 978-0-271-03545-1 | flexi: \$85.00  
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## Postcards

Ephemeral Histories of Modernity

Edited by David Prochaska and Jordana Mendelson

“So ubiquitous that they have been invisible to serious scholarship, postcards have here at last been given the detailed, critical attention they need and deserve. This beautifully designed volume, which covers an admirably diverse range of practices and issues, addresses both the production and reception of the humble postcard, showing this image form to be an especially rich depository of cultural knowledge.”

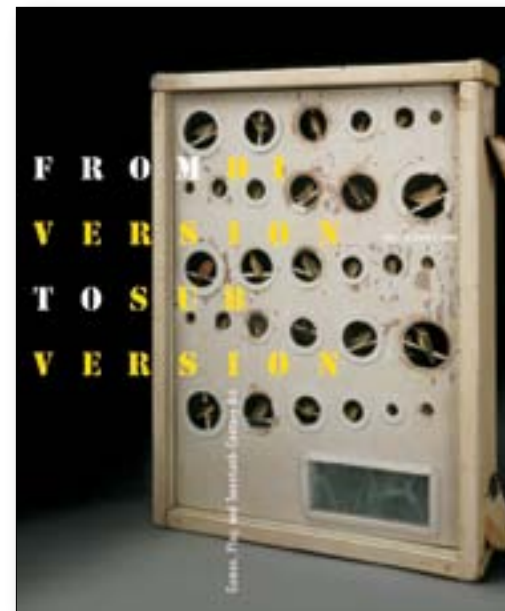
—Geoffrey Batchen, CUNY Graduate Center

“This fascinating collection of essays, well introduced and framed by the editors, marks the arrival of the study of postcards as an important component of the growing field of visual studies. Although the discipline of learning about societies from looking at their postcards has a history that goes back to distinguished earlier practitioners such as the Surrealist poet Paul Éluard and the great American photographer of everyday life, Walker Evans, this book will serve as both a benchmark and an incitement to further study of this valuable archive of cultural traces.”

—Herman Lebovics, SUNY Trustees

Distinguished Professor, Stony Brook University

256 pages | 89 color/107 duotones | 10.5 x 9.5 | 2010  
ISBN 978-0-271-03528-4 | flexi: \$65.00  
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SATIRE IS  
A LESSON,  
PARODY  
IS A GAME.

—Vladimir Nabokov, *Strong Opinions*

## From Diversion to Subversion Games, Play, and Twentieth-Century Art

Edited by David J. Getsy

“Far too often the seriousness of high art has been invoked at the expense of compelling art’s sheer gratuitousness, irrepressible impertinence, and spontaneous playfulness. A welcome and particularly bracing overturning of this staid approach is David J. Getsy’s *From Diversion to Subversion*, a collection of lucid essays by established and emerging scholars, which focuses insightfully on the oxymoronic turns of serious humor, games played in earnest, and ludic research.”

—Robert Hobbs,  
Virginia Commonwealth University

Games and play occupied a central, if misunderstood, role in modern art in the twentieth century. Many art-historical narratives have downplayed the ways in which artists returned to play and to games as analogues to art practice, as metaphors for creativity, or as models for art criticism. The essays collected in this volume investigate the fundamental importance of supposedly nonserious activity and attend to the ways in which artists used play and games in order to reconsider their practice and to expand their critical strategies. With subjects ranging from early twentieth-century manifestations of games and play in Surrealism, Duchamp, Picasso, and Bauhaus photography to their repercussions in Fluxus, performance, public practice, and new media, these essays establish the diversity and potential of games and play and point toward an alternate trajectory in the development of modern art.

232 pages | 33 color/35 b&w illustrations | 9 x 9.5 | 2011  
ISBN 978-0-271-03703-5 | flexi: \$74.95 sh  
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## Narrative, Emotion, and Insight

Edited by Noël Carroll and John Gibson

“The contributors to *Narrative, Emotion, and Insight* address and explore topics of fundamental concern in aesthetics: Can narrative art—inclusive of music, theater, film, and poetry—convey and confirm truths? Can engaging with it educate us about the world or ourselves? What risks do tendencies to narrativize our lives carry? Whatever our verdict on the educative value of narrative art, the first-rate thinkers in this beautifully written volume offer original arguments and insightful analysis.”

—Daniel D. Hutto,

University of Hertfordshire

While narrative has been one of the liveliest and most productive areas of research in literary theory, discussions of the nature of emotional responses to art and of the cognitive value of art tend to concentrate almost exclusively on the problem of fiction: How can we emote over or learn from fictions? *Narrative, Emotion, and Insight* explores what would happen if aestheticians framed the matter differently, having narratives—rather than fictional characters and events—as the object of emotional and cognitive attention. The book thus opens up new possibilities for approaching questions about the ethical, educative, and cultural value of art. The nine essays in this volume introduce the study of narrative to contemporary aesthetics.

200 pages | 6 x 9 | 2011

ISBN 978-0-271-04857-4 | cloth: \$64.95 sh

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Edited by James Elkins, Zhivka Valiavicharska, and Alice Kim

“This multivoiced volume successfully evokes the vastness of artistic production on a global scale. The conversations, assessments, and programmatic introductions and afterword make it crystal clear that if art is to be understood in global terms, the tasks of conceptual clarification, concept development, and methodological innovation must be taken up with intelligence, honesty, and energy, and in a way that takes thinking about art well beyond the usual parochialisms.”

—Mette Hjort,

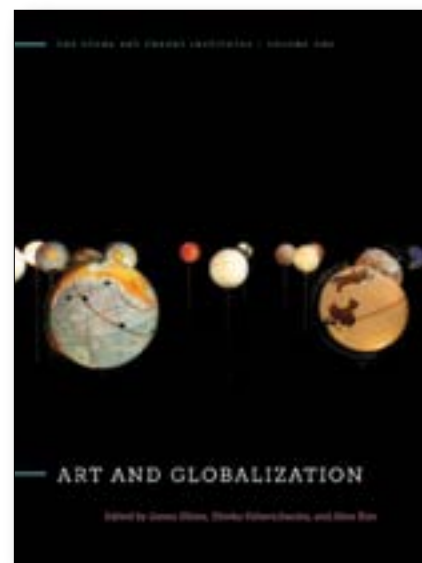
Lingnan University, Hong Kong

Among the major writers on contemporary international art represented in this book are Fredric Jameson, Susan Buck-Morss, Caroline Jones, Rasheed Araeen, Néstor García Canclini, Thomas DaCosta Kaufmann, Anthony D. King, Harry Harootunian, Shigemi Inaga, Ming Tiampo, Keith Moxey, C. J. W.-L. Wee, John Clark, Michael Ann Holly, Iftikhar Dadi, T. J. Demos, Partha Mitter, Suman Gupta, Saskia Sassen, Charles Green, and Joaquín Barriandos.

304 pages | 1 illustration | 7 x 10 | 2010

ISBN 978-0-271-03716-5 | cloth: \$85.00 sh

The Stone Art Theory Institutes Series



## Modern Ruins

Portraits of Place in the Mid-Atlantic Region

Shaun O'Boyle

Introduction by Geoff Manaugh

Shaun O'Boyle has been photographing ruined landscapes and buildings, primarily in the Mid-Atlantic region, for more than twenty-five years. This collection of photographs represents some of his best work. The book is divided into four sections, each representing a type of site now abandoned—prisons and mental health institutions, steel production facilities, coal mining and processing facilities, and a weapons arsenal. These photographs are hauntingly beautiful; they are also instructive, both historically and culturally.

*Modern Ruins* begins with an introduction by architectural essayist Geoff Manaugh, who offers insight into why people are so drawn to ruins and what they might mean to us in a larger psychological sense. Brief essays by noted historians Curt Miner, Kenneth Warren, Kenneth Wolensky, and Thomas Lewis offer social and historical contexts for the sites documented in the book. These sites include Eastern State Penitentiary, Bethlehem Steel, and Bannerman's Island Arsenal, among others. The book concludes with an interview with the photographer that touches on his fascination with ruins and explores some of his procedures for documenting them. *Modern Ruins* is a compelling collection of stunning and melancholy photographs, one that helps us hear these abandoned places speak.

120 pages | 30 color/76 b&w illustrations | 10 x 9 | 2010

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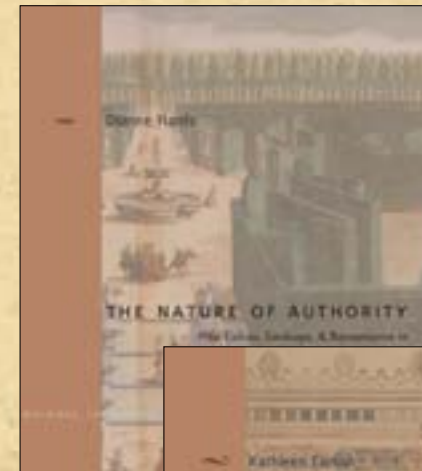
Heather Hyde Minor

“This study makes a considerable contribution to our understanding of eighteenth-century architecture in its cultural and intellectual context.”

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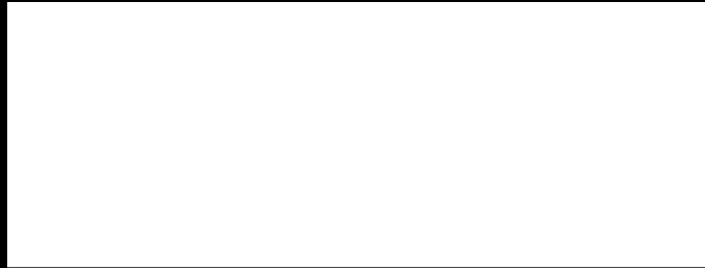
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