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“AS IS THE GARDENER, SO IS THE GARDEN.”
—Thomas Fuller
Modernism and Its Merchandise
The Spanish Avant-Garde and Material Culture, 1920–1930
Juli Highfill

"Modernism and Its Merchandise draws together, relates, and interprets an astonishing variety of literary, plastic, commercial, and discursive artifacts created between the end of World War I and the declaration of the Second Spanish Republic. Cultural studies scholarship is sometimes faulted for being an inch deep and a mile wide. Juli Highfill’s is as deep as it is wide. Philosophy, art, etymology (in French, Latin, and Spanish), literature, fashion, economics, history, technology, and commerce: at one point or another, Highfill delves into primary and secondary texts in all of those fields in order to present her interpretation of avant-garde culture in Spain. Her book is a tour de force, and I have no doubt it will become the standard work of reference, or jumping-off point for further research, for this period in Spanish culture."
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Adam Jolles

"Jolles discusses the Surrealists’ own exhibitions, with which writers and artists possessing no formal curatorial training attempted to wrest control back from the high art establishment, with wild results. Exhibitions centered on Surrealism are currently having a moment, making it the perfect time to look at the way these artists displayed their own art."
—Zoe Lescaze, ARTNews

All too often, the historical avant-garde is taken to be incommensurate with and antithetical to the world inhabited by the museum. In The Curatorial Avant-Garde, by contrast, Adam Jolles demonstrates the surrealists’ radical transformation of the ways in which spectators encountered works of art between the wars. Through interdisciplinary analyses of particular exhibitions and works of art in relation to the manner in which they were displayed, Jolles addresses this public face of surrealism. He directs attention to the venues, the contemporary debates those venues engendered, and the critical discourses in which they participated. In so doing, he shines new light on the movement’s artistic and intellectual development, revealing both the political stakes attached to surrealism within the historical context of interwar Europe and the movement’s instrumental role in the trajectory of modernism.

288 pages | 25 color/68 b&w illustrations | 9 × 9.5 | 2013
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“CRITICISM IS NO LONGER UP TO THE TASK.”
—ANDRÉ BRETON
The Urban Scene
Race, Reginald Marsh, and American Art
Carmenita Higginbotham

“The Urban Scene skillfully re-creates for readers the social and racial contexts in which Reginald Marsh’s paintings first circulated. The book deftly explores early twentieth-century artistic practice, urban development, consumerism, and racial identity to help readers better understand how white and black audiences made sense of the artist’s canvases of blacks.” —Martin Berger, University of California, Santa Cruz

Readers of this finely nuanced interpretation of Reginald Marsh’s African American imagery will gain a clear sense of the artist’s positive—and negative—contributions to American Scene painting’s portrayal of race during the Depression. With close attention to stylistic, critical, and social contexts, Carmenita Higginbotham cogently reveals Marsh’s pictorial balancing act. His integrated portrayals of New York’s subways, beaches, Harlem nightclubs, and Bowery dives intimated a more democratic opening of the urban scene. But they simultaneously offered visual containment to keep blacks in place. Such pictorial strategies, Higginbotham argues, provided a comfortable and negotiable imagery for Marsh’s white upper-middle-class audience.” —Ellen Wiley Todd, George Mason University

224 pages | 36 color/44 b&w illustrations | 8 × 10 | 2015
isbn 978-0-271-06393-5 | cloth: $79.95 sh

Joseph Cornell and Surrealism
Edited by Matthew Affron and Sylvie Ramond

Joseph Cornell (1903–1972), the American pioneer of collage, montage, and assemblage art, is sometimes regarded as a solitary star within the constellation of great surrealists. The essays in Joseph Cornell and Surrealism consider connections between Cornell and the surrealist group during the 1930s and 1940s, during Cornell’s artistic development and the heyday of surrealism in the United States. He shared with the surrealists his basic conception of the visual image as the product of poetic juxtaposition. In his best-known works—the collages, small constructions of found objects, and classic shadow boxes—he took key surrealist methods in new directions. The essays also examine Cornell’s achievement in other formats, including his groundbreaking collage film and the open-ended and nonlinear archives of printed materials that he called “explorations,” as well as the art, literature, music, and dance that nourished his unconventional artistic output.

Aside from the editors, the contributors are Stephen Bann, Emmanuel Guigon, Lynda Roscoe Hartigan, Jodi Hauptman, Howard Hussey, Ségolène Le Men, Camille Lévêque-Claudet, François-René Martin, Patrick Mauriès, and Anne Morra.

180 pages | 66 color/17 b&w illustrations | 6.75 × 9 | 2015
isbn 978-0-9835059-7-6 | paper: $34.95 sh
Distributed for The Fralin Museum of Art, University of Virginia

We all felt that nostalgia was the enemy of Modernism, and [Cornell’s] work is saturated with it.” —Robert Motherwell
Remarks on Architecture
The Vitruvian Tradition in Enlightenment Poland
Ignacy Potocki
Edited and translated by Carolyn C. Guile

“This publication of Ignacy Potocki’s treatise on architecture makes an important contribution to our understanding of Enlightenment ideas about architecture, aesthetics, and classicism, while further elucidating the complex relation of Polish ideas to the European Enlightenment as a whole. Carolyn Guile has provided an excellent translation and a fascinating introduction to Potocki, his treatise, and its significance for the history of art, architecture, and aesthetics.”
—Larry Wolff, New York University

One of the best-preserved examples of early modern Polish architectural thought, published and translated here for the first time, Remarks on Architecture announces itself as a project of national introspection, with architecture playing a direct role in the betterment of the nation. In it, Potocki addresses his remarks to the contemporary Polish nobility and conveys the lessons of a Vitruvian canon that shaped Continental classical architectural theory and practice throughout the early modern period. He argues that architecture is a vessel for cultural values and that it plays an important part in the formation and critique of broader national traditions.

168 pages | 11 illustrations/2 maps | 6 × 9 | 2015
isbn 978-0-271-06628-8 | cloth: $74.95 sh

The Grid and the River
Philadelphia’s Green Places, 1682–1876
Elizabeth Milroy

“The Grid and the River is magisterial. It is both an immensely erudite history and a compelling narrative of the shaping of Philadelphia, whose famous grid plan and immense park system are among the world’s most distinctive man-made environments. Philosophy, sociology, technology, politics, and art are all shown to have been actors in the making of Philadelphia’s spaces from the city’s founding until the end of the nineteenth century. In telling their complex story, Elizabeth Milroy has written the best general history of the city in a generation.”
—David B. Brownlee, University of Pennsylvania

The Grid and the River is the product of Elizabeth Milroy’s quest to understand the history of public green spaces in Philadelphia. In this monumental work of urban history, Milroy traces efforts to keep William Penn’s city “green” from the time of its founding to the late nineteenth century. She chronicles how patterns of use and representations of green spaces informed notions of community and identity in the city. In particular, Milroy examines the history of how and why the district along the Schuylkill River came to be developed both in opposition to and in concert with William Penn’s original designations of parks in his city plan.

464 pages | 188 duotone illustrations | 9 × 11 | 2016
isbn 978-0-271-06676-9 | cloth: $64.95 tr

“BEWARE. THE SAME FATE TO WHICH OTHER FIELDS ARE SUBJECT BEFALLS ARCHITECTURE. ALL THE TOMES... SERVE THE MASTER MORE THAN THE STUDENT.”
—Ignacy Potocki

“Let every house be placed... so that there may be ground on each side for gardens or orchards, or fields, that it may be a greene country towne, which will never be burnt & always wholesome.”
—William Penn
Janet Marquardt reveals the ideological agendas behind the Zodiaque book series’ creation of a photographic record of Romanesque architecture and sculpture and its capacity to shape our ideas of the past. Rather than simply juxtapose past and present, she articulates the means by which the present must inevitably affect our conception of the past. Richly nuanced in its analysis of both the form and the content of these images, her book gives articulate expression to their role in the creation of cultural memory.” —Keith Moxey, Columbia University

“In this richly layered account, Janet Marquardt unpacks the remarkable publication venture of a remote Burgundian abbey. From 1951 until the venture’s demise half a century later, the beautifully illustrated Zodiaque volumes programmed readers to view Romanesque art through a modernist, quasi-abstract, and spiritually rejuvenating lens. By masterfully contextualizing the choices made by the publishers, writers, and photographers, Zodiaque goes beyond reception history to reveal a great deal about the cultural assumptions and aspirations of postwar France.” —Brigitte Buettner, Smith College

“A masterly exploration and minute analysis of a soaring masterpiece, Tom Nickson’s revelatory study directs new and penetrating light onto the social importance—and architectural significance—of his subject.” —Peter Linehan, St. John’s College, University of Cambridge

“With this imposing study of the primatial cathedral of Spain, Tom Nickson has written one of the outstanding architectural monographs in the history of Spanish (and European) Gothic. But, as Nickson underlines, the book is as much concerned with the building of history as the history of building. It reconciles many separate studies on the cathedral and blends new Spanish art-historical scholarship with close documentary archaeology. Above all, it presents a rich overlay of Roman, Visigothic, and Islamic cultures and integrates them into Toledo’s active communities of Jews, Muslims, Christians, and confessional converts—questions of ethnic identity that still dominate our own concerns. Spain, at last, has the cathedral it deserves.” —Paul Crossley, The Courtauld Institute of Art

“Any refusal to indulge in illusionist realism appeals to the modern eye.” —André Malraux, The Voices of Silence
Worlds Within
Opening the Medieval Shrine Madonna
Elina Gertsman
Finalist, 2016 Charles Rufus Morey Book Award,
College Art Association
“Spanning vast temporal and topographical geographies, Elina Gertsman’s fascinating new account of the Shrine Madonnas demonstrates how their performative and anatomical disclosures respond to medieval theology, image theory, the science of medicine, and ritual. As it draws on phenomenology, performance studies, and new advances in affective neuroscience, this provocative book challenges us to rethink the way medieval art is displayed in museums today.”
—Bissera Pentcheva, Stanford University
“This thoughtful, sophisticated, and at times daring book offers important new insights into the simultaneous popularity and controversiality of the Vierge ouvrante in late medieval Europe. Springing dynamically between medieval theological, devotional, and scientific discourse and modern scholarship on ritual, reception, performance, and play, Elina Gertsman’s wide-ranging argument illuminates, with elegance and verve, the animated and animating role that these distinctive sculptures played in late medieval religious practice.”
—Pamela Patton, Southern Methodist University
312 pages + gatefold | 48 color/106 b&w illus. | 9 × 10 | 2015
isbn 978-0-271-06401-7 | cloth: $79.95 sh

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Bissera V. Pentcheva
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Medieval Academy of America
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—John Osborne, Speculum: A Journal of Medieval Studies
“This book is both complex in terms of scholarly research and important for non-experts, in order to understand that the material artifacts of Christianity are polysemous. This study, beyond the mere pleasure of its many illustrations, was also enlightening in what it told me about the ever-unfolding story of devotion to the Mother of God.”
—Lawrence S. Cunningham, Cistercian Studies Quarterly
312 pages | 50 color/100 b&w illustrations | 7 × 10 | 2006
isbn 978-0-271-06400-0 | paper: $44.95 sh
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Danielle B. Joyner

“Expanding positivist scholarship, Danielle Joyner considers the Hortus deliciarum’s function and the intellectual currents that generated its illustrations. Sensitive to slippages in the copying of pictorial, scientific, and textual sources, she argues that Herrad not only compiled an encyclopedia of traditional knowledge but also taught her community ways to seek new information from it and to formulate original ideas.”
—Herbert L. Kessler, Johns Hopkins University

“Painting the ‘Hortus deliciarum’ breaks new ground by addressing the central role of time—historical, cosmological, exegetical, and liturgical—in Herrad’s vision. Joyner brings to her art-historical analysis an exceptional grasp of both the intricate technicalities and the rich moral, ascetic, and theological resonances of time and time-reckoning for the Middle Ages. Her portrait of Herrad reveals a creative ‘visual theologian’ who is also deeply rooted in the learned traditions of her age.”
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“Drawing on the experience and insights of many of her colleagues in museums and the academy, Esmée Quodbach brings us an impressively broad overview of the early collectors of Dutch art in America. This essential volume provides illuminating context for major figures such as J. P. Morgan and welcomes unsung heroes such as Robert Gilmor Jr. onto this stage, but also lifts the curtain on early colonial as well as contemporary collections. These varied accounts are spiked with color, drama, and highlights, including the story of the wealthy collector who has to ask, ‘Who is Vermeer?’”
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—P. Emison, Choice

Idea of the Temple of Painting (1590) shows why art is all about expressing an individual style or maniera. As the ultimate expression of the artist, style (neither spontaneous nor unconscious) seeks to adapt the elements of painting into a coherent, harmonious whole. This is the first of Lomazzo’s treatises to be translated into English.

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Una Roman D’Elia

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“The Lacedemonians . . . were also most desirous to beget handsome children, representing unto their great bellied wives, the images of Apollo and Bacchus, the fairest among the gods.”
—Franciscus Junius, The Painting of the Ancients

“There are in Rome some people who care nothing for pictures and statues, or even handsome boys or women exposed for sale, but haunt the monster-market, and make eager inquiries about people who have no calves, or three eyes, or arms like weasels, or heads like Ostriches.”
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—Larry Silver, University of Pennsylvania

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Julia I. Miller and Laurie Taylor-Mitchell
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“THE VERY GREAT ACHIEVEMENT OF A PAINTER IS NOT A COLOSSUS BUT THE HISTORIA; THE PRAISE OF GENIUS IS, IN FACT, GREATER IN A HISTORIA THAN IN A COLOSSUS.”
—Leon Battista Alberti, On Painting
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"Lyle Massey has done what very few art historians have attempted, which is to develop an expertise that encompasses the history of science, philosophy, and art, in keeping with the organization of knowledge during the early modern and Enlightenment era, while also demonstrating considerable expertise in contemporary philosophy and cultural theory."
—Claire Farago, Renaissance Quarterly

“This is a strong, well-articulated argument for the place of embodiment and bodily experience in Renaissance perspective. Lyle Massey is a very unusual scholar, well informed about phenomenological, Lacanian, and structuralist readings of perspective, but just as conversant with the history of geometry and its connections to Enlightenment philosophy. This book is a tonic, just what the field needs to restore some balance and help heal the rift between post-structuralist, psychoanalytic readings and technical, geometric interpretations.”
—James Elkins, The Art Institute of Chicago

320 pages | 43 illustrations | 7 x 10 | 2007

Vision and Its Instruments
Art, Science, and Technology in Early Modern Europe
Edited by Alina Payne

“This remarkable collection of essays, gathered together with an illuminating introduction by Alina Payne, ranges from Dante to Alfred Hitchcock, from Leonardo da Vinci to Marcel Duchamp. Yet, though the particular focus continually shifts, the central questions remain the same: What is the relationship between seeing and knowing? Between image and reality? Between art and science? Vision and Its Instruments is an important book for anyone interested in these questions and in the particular changes that Renaissance art brought to the representation of the visible and invisible world.”

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Tara Zanardi

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—Elizabeth Franklin Lewis, University of Mary Washington

“A slap from a maja is better than all the sweet flattery of the ladies; the first is a proof of love and the second, sham.”

—Ramón de la Cruz, El careo de los majos

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—Alden R. Gordon, Trinity College

“With scholarly poise and forensic flair, Heather Hyde Minor restores the corpuscles to Piranesi’s corpo—the body of work extending from Roman Antiquities to Different Ways of Ornamenting Chimneys. Piranesi’s Lost Words makes a compelling case for understanding this eccentric genius as an artist akin to William Blake, one for whom writing and image-making were closely interwoven.”

—Bruce Redford, author of Dilettanti: The Antic and the Antique in Eighteenth-Century England

264 pages | 130 duotone illustrations | 8 x 10 | 2015
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The Nazarenes
Romantic Avant-Garde and the Art of the Concept
Cordula Grewe
“This beautifully produced and written book provides an overarching history of a misunderstood and easily pigeonholed group of artists. But Cordula Grewe goes on to mount an impressive project of historical understanding that makes the Nazarene artist group accessible by returning them to the history of art, from which they have been largely absent. Grewe challenges the reigning conception of modernity to make room for something modernist critics have been happy to use as a foil.”
—David Morgan, Duke University
400 pages | 74 color/14 b&w illustrations | 9 × 10 | 2015
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The Vienna School of Art History
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Matthew Rampley
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“Matthew Rampley’s status as one of the foremost scholars of the historiography of art is on full display in this meticulously researched and detailed account of the rise of the first Vienna School of art history. . . . Rampley’s book is a necessary corrective and addition to the existing scholarship on the Vienna School.”
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“It WILL HARDLY HAVE ESCAPED THE NOTICE OF THE ATTENTIVE OBSERVER THAT SCHOLARSHIP IS . . . UNDERGOING A CRISIS.”
—Max Dvořák
The Journal of Decorative and Propaganda Arts
Issue 27: Souvenirs and Objects of Remembrance
Edited by Jonathan Mogul

Objects have always been and continue to be carriers of personal and communal memories. Although the significance of objects for personal and collective memory is not in any way a phenomenon of recent times, objects of remembrance have proliferated since the eighteenth century, speaking to a widely felt desire for tangible markers of both fleeting personal experiences and significant public events. Over the same period, new production processes and technologies and the expansion of national and international markets have made such objects more widely and cheaply available than ever before.

The ten essays in issue 27 of The Journal of Decorative and Propaganda Arts offer an interdisciplinary approach to objects of remembrance during the modern era. The essays address the particular notions and experiences of time that called forth a demand for souvenirs, postcards, photograph albums, clothing, and a wide variety of other objects that could serve as devices of memory. They investigate the roles such items played in individual lives and larger communities, and the strategies that artists, designers, and manufacturers used to produce objects that could serve these functions.

Rage and Denials
Collectivist Philosophy, Politics, and Art Historiography, 1890–1947
Branko Mitrović

“Rage and Denials makes a highly innovative contribution to the debate over holism versus individualism. Focusing on German historiography from 1890 to 1947, it documents the outrageous and bizarre claims made in the name of collectivism by highly respected—and respectable—scholars of the period. By examining the logic and pathology of historical explanation, it has deep implications for the practice of history and the social sciences today. It should be on every intelligent academic’s reading list.”

—Richard Woodfield, editor of the Journal of Art Historiography

―A nation is a metaphysical and not a social being.‖

Thomas Mann
Beyond the Aesthetic and the Anti-Aesthetic
Edited by James Elkins and Harper Montgomery

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Each of the five volumes in the Stone Art Theory Institutes series brings together a range of scholars who are not always directly familiar with one another’s work. The outcome of each of these convergences is an extensive and “unpredictable conversation” on knotty and provocative issues about art. This fourth volume in the series focuses on questions revolving around the concepts of the aesthetic, the anti-aesthetic, and the political. The book is about the fact that now, almost thirty years after Hal Foster defined the anti-aesthetic, there is still no viable alternative to the dichotomy between aesthetics and anti- or nonaesthetic art. The impasse is made more difficult by the proliferation of identity politics, and it is made less negotiable by the hegemony of anti-aesthetics in academic discourse on art. The central question of this book is whether artists and academicians are free of this choice in practice, in pedagogy, and in theory.

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What Do Artists Know?
Edited by James Elkins

“This book asks one of the most important questions in contemporary art, and James Elkins’s way of asking it is idiosyncratic, original, and inclusive. Anyone who is interested in the intelligence of art, or in the idea of art as a process of enquiry, will find this book informative and engrossing. What Do Artists Know? is a must for graduate art students, emerging artists, and those faculty who currently think they know all they need to know.”
—Timothy Emlyn Jones, Dean of the Burren College of Art, Ireland

What Do Artists Know? is about the education of artists. The MFA degree is notoriously poorly conceptualized, and now it is giving way to the PhD in art practice. Meanwhile, conversations on freshman courses in studio art continue to be bogged down by conflicting agendas. This book is about the theories that underwrite art education at all levels, the pertinent history of art education, and the most promising current conceptualizations.

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Edited by James Elkins, Gustav Frank, and Sunil Manghani

“Farewell to Visual Studies is astonishing and impressive. It opens the field to self-critical questions about its history, objects, and methods (in contrast to art history and German Bildwissenschaft). The statements of the editors at the beginning, the open-minded and self-critical discussion among the participants in the Chicago seminar, and the contributions of the experts at the end deliver a deep impression of how such a self-assessment may lead to new shores.”
—Martina Sauer, Deutsche Gesellschaft für Semiotik (DGS)

“In looking back at the whole field of visual studies, the collection offers a lively contribution to the history of the inter/trans/in/discipline. It is a wonderful example of how understanding and new thinking are produced by performing intellectual clarification and innovation on the page, giving readers the sense of mediated participation in the Stone Center seminars.”
—Jon Simons, Indiana University Bloomington

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