Review Copy Policy
Submit review copy requests via email to Cate Fricke, Publicity Manager, crf16@psu.edu.

Online
Visit us online: http://www.psupress.org
Facebook: http://www.facebook.com/PennStateUniversityPress
Twitter: http://www.twitter.com/PSUPress

In cooperation with Penn State University Libraries, Penn State University Press will donate 10 percent of proceeds from all orders placed directly on its website to help defray the high cost of student textbooks.

All books published by Penn State University Press are available through bookstores, wholesalers, or directly from the publisher, and are available worldwide, except where noted. Titles, publication dates, and prices announced in this catalogue are subject to change without notice. Most books are available on popular ebook platforms.

Penn State is an affirmative action, equal opportunity University. E. Ed. L. I. B. 18-077.
contents

medieval ......................3
early modern .............9
nineteenth century ..........13
modern ......................18
theory/historiography/practice ..........31
national gallery singapore ..........36
essential backlist ..........38
index ..................41

“Just as Virgil led Dante through the underworld, so too Richard Emmerson guides his readers through the visionary landscape of medieval Apocalypse illustration from its early medieval origins right through to the Reformation. One could ask for no better guide. The culmination of a career dedicated to the expert examination of the Book of Revelation and its immeasurable impact on medieval culture, Emmerson’s book provides a confident overview peppered with penetrating insights.”

—JEFFREY F. HAMBURGER, author of *St. John the Divine: The Deified Evangelist in Medieval Art and Theology*
Apocalypse Illuminated
The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts
Richard K. Emmerson

With its rich symbolism, complex narrative, and stunning imagery, the Apocalypse, or Revelation of John, is arguably the most memorable book in the Christian Bible. In *Apocalypse Illuminated*, Richard Emmerson explores how this striking visionary text is represented across seven centuries of medieval illustrations.

Focusing on twenty-five of the most renowned illustrated Apocalypse manuscripts, ranging from the earliest extant Carolingian ones produced in the ninth century to the deluxe Apocalypse made for the dukes of Savoy and completed in 1490, Emmerson examines not only how they illustrate the biblical text but also how they interpret it for specific and increasingly diverse audiences. He discusses what this imagery shows us about expectations for the Apocalypse as the year 1000 approached, its relationship to Spanish monasticism on the Christian-Muslim frontier and to thirteenth-century Joachimist prophetic beliefs, and the polemical reinterpretations of Revelation that occurred at the end of the Middle Ages. The resulting study includes historical and stylistic comparisons, highlights innovative features, and traces iconographic continuities over time, including the recurring apocalyptic patterns, events, figures, and motifs that characterize Apocalypse illustrations throughout the Middle Ages.

Gorgeously illustrated and written in lively and accessible prose, this is a masterful analysis of over seven hundred years of Apocalypse manuscripts by one of the most preeminent scholars of medieval apocalypticism.

288 pages | 37 color/63 b&w illustrations | 9 x 10
isbn 978-0-271-07865-6 | cloth: $59.95
With arresting and beautiful illustrations and powerful explorations of ‘intervisuality’ by leading scholars, Chaucer: Visual Approaches is a welcome expansion of the way we see both Chaucer’s works and Chaucer’s world.”

—Carolynn Van Dyke, author of Chaucer’s Agents: Cause and Representation in Chaucerian Narrative

Chaucer: Visual Approaches
Edited by Susanna Fein and David Raybin

This collection looks beyond the literary, religious, and philosophical aspects of Chaucer’s texts to a new mode of interdisciplinary scholarship: one that celebrates the richness of Chaucer’s visual poetics. The twelve illustrated essays make connections between Chaucer’s texts and various forms of visual data, both medieval and modern.

Basing their approach on contemporary understandings of interplay between text and image, the contributors examine a wealth of visual material, from medieval art and iconographical signs to interpretations of Chaucer rendered by contemporary artists. The result uncovers interdisciplinary potential that deepens and informs our understanding of Chaucer’s poetry in an age in which digitization makes available a wealth of facsimiles and other visual resources.

A learned assessment of imagery and Chaucer’s work that opens exciting new paths of scholarship, Chaucer: Visual Approaches will be welcomed by scholars of literature, art history, and medieval and early modern studies.

The contributors are Jessica Brantley, Joyce Coleman, Carolyn P. Collette, Alexandra Cook, Susanna Fein, Maidie Hilmo, Laura Kendrick, Ashby Kinch, David Raybin, Martha Rust, Sarah Stanbury, and Kathryn R. Vulić.

Also of Interest

Gothic Art and Thought in the Later Medieval Period
Edited by Colum Hourihane

The Index of Christian Art: Occasional Papers Series
New in Paperback

Toledo Cathedral
Building Histories in Medieval Castile
Tom Nickson

Winner, 2016 Eleanor Tufts Award, American Society for Hispanic Art Historical Studies

Medieval Toledo is famous as both a center of Arabic learning and a home to sizable Jewish, Muslim, and Christian communities. Yet its cathedral— one of the largest, richest, and best preserved in all of Europe— is little known outside Spain. In Toledo Cathedral, Tom Nickson provides the first in-depth analysis of the cathedral’s art and architecture.

Focusing on the early thirteenth to the late fourteenth centuries, he examines over two hundred years of change and consolidation, tracing the growth of the cathedral in the city as well as the evolution of sacred places within the cathedral itself. He goes on to consider this substantial monument in terms of its location in Toledo, Spain’s most cosmopolitan city in the medieval period. Nickson also addresses the importance and symbolic significance of Toledo’s cathedral to the city and the art and architecture of the medieval Iberian Peninsula, showing how it fits in with broader narratives of change in the arts, culture, and ideology of the late medieval period in Spain and in Mediterranean Europe as a whole.

“This superb volume is unlikely to be read from cover to cover. It is a mosaic of different studies dealing with disparate themes related to the architectural origins of each part of the building. The intending reader needs to dip into it rather than attempt to absorb its contents at a sitting. Perhaps Nickson’s most valuable contribution is to give us not merely an analysis of stonework but a very lucid presentation of the evidence for multiple aspects of identity, and the claims of the cathedral to power and primacy.”

—HENRY KAMEN, Times Literary Supplement
Hagia Sophia
Sound, Space, and Spirit in Byzantium
Bissera V. Pentcheva

Experiencing the resonant acoustics of the church of Hagia Sophia allowed the Byzantine participants in its liturgical rituals to be filled with the Spirit of God, and even to become his image on earth. Bissera Pentcheva’s vibrant analysis examines how these sung rites combined with the church’s architectural space to make Hagia Sophia a performative place of worship representative of Byzantine religious culture in all its sensory richness.

Coupling digital acoustic models and video with a close examination of liturgical texts and melodic structures, Pentcheva applies art-historical, philosophical, archeoacoustical, and anthropological methodologies to provide insight into the complementary ways liturgy and location worked to animate worshippers in Byzantium. Rather than focus on the architectural form of the building, the technology of its construction, or the political ideology of its decoration, Pentcheva delves into the performativity of Hagia Sophia and explains how the “icons of sound” created by the sung liturgy and architectural reverberation formed an aural experience that led to mystical transcendence for worshippers, opening access to the imagined celestial sound of the angelic choirs.

Immersive, deeply researched, and beautifully illustrated, this exploration of Hagia Sophia sheds new light on sacred space, iconicity, and religious devotion in Byzantium. Scholars of art and architectural history, religious studies, music and acoustics, and the medieval period will especially appreciate Pentcheva’s field-advancing work.

304 pages | 50 color/42 b&w illustrations | 7 x 10
isbn 978-0-271-07725-3 | cloth: $64.95
“This erudite, highly original book explores the ways in which the sixth-century church of Hagia Sophia engaged all the senses in a rich and dynamic exchange of air, sound, fragrance, movement, and light between heaven and earth to create an all-enveloping spiritual experience for the worshipper. Using sources ranging from modern acoustic science to sixth-century poetry, Pentcheva establishes a fluid, multisensory, kinetic interpretive model that will transform our understanding of Byzantine sacred space.”

—DEBORAH HOWARD, coauthor of Sound and Space in Renaissance Venice
Gardens of Renaissance Europe and the Islamic Empires
Encounters and Confluences
Edited by Mohammad Gharipour

“This volume offers a fine array of historical connections between European and Islamic gardens, critiquing those geographic constructs while exploring them in rich detail. It brings innovative lines of Islamic garden research into dialogue with larger and longer-term histories of European gardens. These essays address a major need in the field of garden and landscape history, with new findings and interpretations.”

—JAMES L. WESCOAT JR., coeditor of Mughal Gardens: Sources, Places, Representations, and Prospects

The cross-cultural exchange of ideas that flourished in the Mediterranean during the sixteenth and seventeenth centuries profoundly affected European and Islamic society. Gardens of Renaissance Europe and the Islamic Empires considers the role and place of gardens and landscapes in the broader context of the information sharing that took place among Europeans and Islamic empires in Turkey, Persia, and India.

In illustrating commonalities in the design, development, and people’s perceptions of gardens and nature in both regions, this volume substantiates important parallels in the revolutionary advancements in landscape architecture that took place during the era. The contributors explain how the exchange of gardeners as well as horticultural and irrigation techniques influenced design traditions in the two cultures; examine concurrent shifts in garden and urban landscape design, such as the move toward more public functionality; and explore the mutually influential effects of politics, economics, and culture on composed outdoor space. In doing so, they shed light on the complexity of cultures and politics during the Renaissance.

A thoughtfully composed look at the effects of cross-cultural exchange on garden design during a pivotal time in world history, this thought-provoking book points to new areas of inquiry about the influences, confluences, and connections between European and Islamic garden traditions.

In addition to the editor, the contributors include Cristina Castel-Branco, Paula Henderson, Simone M. Kaiser, Ebba Koch, Christopher Pastore, Laurent Paya, D. Fairchild Ruggles, Jill Sinclair, and Anatole Tchikine.

272 pages | 55 color/67 b&w illustrations | 9 x 10
isbn 978-0-271-07779-6 | cloth: $94.95
In the sixteenth and seventeenth centuries, German clockwork automata were collected, displayed, and given as gifts throughout the Holy Roman, Ottoman, and Mughal Empires. In this volume, Jessica Keating recounts the lost history of six such objects and reveals the religious, social, and political meaning they held.

The intricate gilt, silver, enameled, and bejeweled clockwork automata, almost exclusively crafted in the city of Augsburg, represented a variety of subjects in motion, from religious figures to animals. Their movements were driven by gears, wheels, and springs painstakingly assembled by clockmakers. Typically wound up and activated by someone in a position of power, these objects and the theological and political arguments they made were highly valued by German-speaking nobility. They were often given as gifts and as tribute payment, and they played remarkable roles in the Holy Roman Empire, particularly with regard to courtly notions about important early modern issues of universal Christian monarchy, the Reformation, the Counter-Reformation, the encroachment of the Ottoman Empire, and global trade.

Demonstrating how automata produced in the Holy Roman Empire spoke to a convergence of historical, religious, and political circumstances, Animating Empire is a fascinating analysis of the animation of inanimate matter in the early modern period. It will appeal especially to art historians and historians of early modern Europe.

184 pages | 37 color/23 b&w illustrations | 8 x 10

E-book editions have been made possible through support from the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.
During the early modern period, sculptors experimented with forms, typologies, and materials of their art in unprecedented ways. Sculpture was at the center of theoretical debates concerning the relative merits of the different arts, the differences between ancient and modern art, and the relationship between art and nature. Rome was a major center for these theoretical debates as well as a locus for patronage and collecting. Sculptors from all over Europe came to Rome to study the remains of the antique past and to practice their art. Critical Perspectives on Roman Baroque Sculpture stakes out a new frontier of research on seventeenth-century sculpture in Rome—a frontier that looks well beyond attributional and technical questions, instead focusing on questions of historical context and criticism, including the interaction of sculptural theory and practice; the creative roles of sculptors and their patrons; the relationship of sculpture to its antique models and to contemporary painting; and problems of contextual meaning and reception.

Aside from the editors, the contributors are Michael Cole, Julia K. Dabbs, Maarten Delbeke, Damian Dombrowski, Maria Cristina Fortunati, Estelle Lingo, Peter M. Lukehart, Aline Magnien, and Christina Strunck.

288 pages | 110 b&w illustrations | 9 x 10
ISBN 978-0-271-06173-3 | paper: $37.95
New in Paperback

The Noisy Renaissance
Sound, Architecture, and Florentine Urban Life
Niall Atkinson

“This is a provocative book in the best sense of the word. It provokes readers to rethink Renaissance urban culture and the role architecture has to play in creating urban experiences. Most importantly, by combining insights and methods from architectural history, cultural history and sound studies The Noisy Renaissance eloquently cuts through traditional disciplinary boundaries and thus vigorously defies what Aby M. Warburg once scolded as the ‘restrictions of border police’ in the humanities.”

—JAN-FRIEDRICH MISSFELDER, Renaissance Studies

From the strictly regimented church bells to the freewheeling chatter of civic life, Renaissance Florence was a city built not just of stone but of sound as well. An evocative alternative to the dominant visual understanding of urban spaces, The Noisy Renaissance examines the premodern city as an acoustic phenomenon in which citizens used sound to navigate space and society.

Analyzing a range of documentary and literary evidence, art and architectural historian Niall Atkinson creates an “acoustic topography” of Florence. The dissemination of official messages, the rhythm of prayer, and the murmur of rumor and gossip combined to form a soundscape that became a foundation in the creation and maintenance of the urban community just as much as the city’s physical buildings. Sound in this space triggered a wide variety of social behaviors and spatial relations: hierarchical, personal, communal, political, domestic, sexual, spiritual, and religious.

By exploring these rarely studied soundscapes, Atkinson shows Florence to be both an exceptional and an exemplary case study of urban conditions in the early modern period.

280 pages | 50 color/110 b&w illustrations | 9 x 10
isbn 978-0-271-07120-6 | paper: $39.95
“This meticulous study of images of everyday social customs in nineteenth-century painting, literature, and photography in Mexico makes an outstanding contribution to the field of art history. Moriuchi’s analysis enriches our understanding of the relation between the aesthetic and the political during Mexico’s tumultuous and pivotal period of nation formation. Her conclusions have important implications as well for the art-historical study of the preceding colonial era and of twentieth-century Mexican modernism.”

—ADRIANA ZAVALA, author of Becoming Modern, Becoming Tradition: Women, Gender, and Representation in Mexican Art
Mexican Costumbrismo
Race, Society, and Identity in Nineteenth-Century Art
Mey-Yen Moriuchi

The years following Mexican independence in 1821 were critical to the development of social, racial, and national identities. The visual arts played a decisive role in this process of self-definition. Mexican Costumbrismo reorients current understanding of this key period in the history of Mexican art by focusing on a distinctive genre of painting that emerged between 1821 and 1890: costumbrismo.

In contrast to the neoclassical work favored by the Mexican academy, costumbrista artists portrayed the quotidian lives of the lower to middle classes, their clothes, food, dwellings, and occupations. Based on observations of similitude and difference, costumbrista imagery constructed stereotypes of behavioral and biological traits associated with distinct racial and social classes. In doing so, Mey-Yen Moriuchi argues, these works engaged with notions of universality and difference, contributed to the documentation and reification of social and racial types, and transformed the way Mexicans saw themselves, as well as how other nations saw them, during a time of rapid change for all aspects of national identity.

Carefully researched and featuring more than thirty full-color exemplary reproductions of period work, Moriuchi’s study is a provocative art-historical examination of costumbrismo’s lasting impact on Mexican identity and history.

180 pages | 31 color/29 b&w illustrations | 8 x 10
ISBN 978-0-271-07907-3 | cloth: $99.95
E-book editions have been made possible through support from the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.

“Rooted in casta imagery of eighteenth-century New Spain as well as the works of nineteenth-century foreign traveler-artists in Mexico, Moriuchi’s study demonstrates that such visualizations of racial and social diversity informed the twentieth-century concept of mexicanidad in the art produced by Mexican modernists. For students and scholars, this book significantly advances the scholarship on the visual cultures of Mexico.”

—Magali Carrera, author of Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings
The Prado: Spanish Culture and Leisure, 1819–1939
Eugenia Afinoguénova

The Prado takes an unconventional look at Spain’s most iconic art museum. Focusing on the Prado as a space of urban leisure, Eugenia Afinoguénova highlights the political history of the museum’s relation to the monarchy, the church, and the liberal nation-state, as well as its role as an extension of Madrid’s social center, the Prado Promenade.

Rather than assume that visitors agreed about how to interpret the museum, Afinoguénova approaches the history of the Prado as a debate about culture and leisure. Just like those crossing the museum’s threshold, who did not always trace a firm line between what they could see or do inside the building and outside on the Paseo del Prado, the participants in this debate—journalists, politicians, museum directors, art critics—considered museum-going to be part of a broader discussion concerning citizenship and voting rights, the rise of Madrid to the status of a modern capital, and the growing gap between town and country.

Based on extensive archival research on the museum’s displays and policies as well as the attitudes of visitors and city-dwellers, The Prado unfolds the museum’s many political and propagandistic roles and examines its complicated history as a monument to the tension between culture and leisure. Art historians and scholars of museum studies and visual and leisure culture will find this foundational study of the Prado invaluable.

“This book is much more than a history of the Prado Museum. Afinoguénova’s brilliant perception is that the history of the museum can be understood only by situating it in the context of the evolving recreational activities and, increasingly, street politics that took place in the Prado Promenade outside its walls. A fascinating contribution to the history of leisure that shows its imbrication with politics, class, and gender.”

—JO LABANYI, author of Gender and Modernization in the Spanish Realist Novel
“Combining careful readings of Delacroix’s paintings and prose, David O’Brien offers fascinating insights into the artist’s perception of the modern world and its disenchantment. The figure that emerges is complex, conflicted, and driven by a deep ambivalence toward civilization. O’Brien successfully renew our vision of Delacroix by elaborating a subtle dialogue between formal analysis and intellectual biography.”

—NEIL MCMILLAN, author of Dreams of Happiness: Social Art and the French Left, 1830–1850

Exiled in Modernity
Delacroix, Civilization, and Barbarism
David O’Brien

Notions of civilization and barbarism were intrinsic to Eugène Delacroix’s artistic practice: he wrote regularly about these concepts in his journal, and the tensions between the two were the subject of numerous paintings, including his most ambitious mural project, the ceiling of the Library of the Chamber of Deputies in the Palais Bourbon. Exiled in Modernity delves deeply into these themes, revealing why Delacroix’s disillusionment with modernity increasingly led him to seek spiritual release or epiphany in the sensual qualities of painting.

While civilization implied a degree of control and the constraint of natural impulses for Delacroix, barbarism evoked something uncontrolled and impulsive. Seeing himself as part of a grand tradition extending back to ancient Greece, Delacroix was profoundly aware of the wealth and power that set nineteenth-century Europe apart from the rest of the world. Yet he was fascinated by civilization’s chaotic underbelly. In analyzing Delacroix’s art and prose, David O’Brien illuminates the artist’s effort to reconcile the erudite, tradition-bound aspects of painting with a desire to reach viewers in a more direct, unrestrained manner. Focusing chiefly on Delacroix’s musings about civilization in his famous journal, his major mural projects on the theme of civilization, and the place of civilization in his paintings of North Africa and of animals, O’Brien links Delacroix’s increasingly pessimistic view of modernity to his desire to use his art to provide access to a more fulfilling experience.

With more than one hundred illustrations, this original, astute analysis of Delacroix and his work explains why he became an inspiration for modernist painters over the half century following his death. Art historians and scholars of modernism especially will find great value in O’Brien’s work.
In this volume, leading scholars of photography and media examine photography’s vital role in the evolution of media and communication in the nineteenth century.

In the first half of the nineteenth century, the introduction of telegraphy, the development of a cheaper and more reliable postal service, the rise of the mass-circulation press, and the emergence of the railway dramatically changed the way people communicated and experienced time and space. Concurrently, photography developed as a medium that changed how images were produced and circulated. Yet, for the most part, photography of the era is studied outside the field of media history. The contributors to this volume challenge those established disciplinary boundaries as they programmatically explore the intersections of photography and “new media” during a period of fast-paced change. Their essays look at the emergence and early history of photography in the context of broader changes in the history of communications; the role of the nascent photographic press in photography’s infancy; and the development of photographic techniques as part of a broader media culture that included the mass-consumed novel, sound recording, and cinema.

Featuring essays by noteworthy historians in photography and media history, this discipline-shifting examination of the communication revolution of the nineteenth century is an essential addition to the field of media studies.

In addition to the editors, contributors to this volume are Geoffrey Batchen, Geoffrey Belknap, Lynn Berger, Jan von Brevern, Anthony Enns, André Gaudreault, Lisa Gitelman, David Henkin, Erkki Huhtamo, Philippe Marion, Peppino Ortoleva, Steffen Siegel, Richard Taws, and Kim Timby.

256 pages | 41 b&w illustrations | 7 x 10
isbn 978-0-271-07915-8 | cloth: $94.95
Power and Posterity
American Art at Philadelphia’s 1876 Centennial Exhibition
Kimberly Orcutt

“Kimberly Orcutt has written an exhaustive history of Philadelphia’s 1876 Centennial Exhibition and its ‘Centennial moment.’ Making use of a treasure trove of under-studied primary sources, she presents an illuminating picture of the event while offering an in-depth analysis of the complicated cultural politics undergirding American art at the time. Informed by a museum studies perspective, this book will also offer a new methodological approach for our thinking about the fair.”

—MELISSA DABAKIS, author of *A Sisterhood of Sculptors: American Artists in Nineteenth-Century Rome*

A milestone in American cultural history, the 1876 Centennial Exhibition in Philadelphia was one of the most broadly shared, heavily attended, and thoroughly documented public experiences of the nineteenth century. *Power and Posterity* illuminates how the art featured in the celebration informed and reflected national debates over the country’s identity and its role in the world.

The Centennial’s fine arts display, which included both a government-sanctioned selection of American works and significant contributions from sixteen other countries, spurred a transformation in the American art world. Drawing from official records, published criticism, guidebooks, poems, and satire, Kimberly Orcutt provides a nuanced, in-depth study of the exhibition. She considers the circumstances of the artworks’ creation, the ideological positions expressed through their installation, and the responses of critics, collectors, and the general public as they evolved from antebellum nationalism to a postwar cosmopolitanism in which artists and collectors took the international stage. Orcutt reveals how the fair democratized the fine arts, gave art criticism newfound reach and authority, and led art museums to proliferate across the country.

Deeply researched, thoughtfully written, and featuring a mix of more than eighty full-color and black-and-white illustrations, this thorough and insightful book will appeal to those interested in American culture and history, the art world, and world’s fairs and exhibitions in Philadelphia and beyond.

296 pages | 43 color/41 b&w illustrations | 9 x 10
isbn 978-0-271-07836-6 | cloth: $89.95
Image, Action, and Idea in Contemporary Jewish Art
Ben Schachter

“A highly original exploration of contemporary Jewish art practice and criticism at the convergence of theology and aesthetic theory. A welcome antidote to the preoccupation with the Second Commandment and Jewish aniconism.”

—BARBARA KIRSHENBLATT-GIMBLETT, author of Destination Culture: Tourism, Museums, and Heritage

Contemporary Jewish art is a growing field that includes traditional as well as new creative practices, yet criticism of it is almost exclusively reliant on the Second Commandment’s prohibition of graven images. Arguing that this disregards the corpus of Jewish thought and a century of criticism and interpretation, Ben Schachter advocates instead a new approach focused on action and process.

Departing from the traditional interpretation of the Second Commandment, Schachter addresses abstraction, conceptual art, performance art, and other styles that do not rely on imagery for meaning. He examines Jewish art through the concept of melachot—work-like “creative activities” as defined by the medieval Jewish philosopher Maimonides. Showing the similarity between art and melachot in the active processes of contemporary Jewish artists such as Ruth Weisberg, Allan Wexler, Archie Rand, and Nechama Golan, he explores the relationship between these artists’ methods and Judaism’s demanding attention to procedure.

A compellingly written challenge to traditionalism, Image, Action, and Idea in Contemporary Jewish Art makes a well-argued case for artistic production, interpretation, and criticism that revels in the dual foundation of Judaism and art history.

176 pages | 24 color/1 b&w illustrations | 6 x 8
isbn 978-0-271-07912-7 | paper: $34.95
Dimyonot: Jews and the Cultural Imagination Series
The Warsaw Ghetto in American Art and Culture
Samantha Baskind

“The Warsaw Ghetto uprising has long captured the imagination of novelists, poets, and artists. Samantha Baskind’s wide-ranging and highly original study of the uprising’s impact on American art and culture is a major contribution to our understanding of Holocaust memory.”
—Samuel Kassow, author of Who Will Write Our History?

On Passover eve, April 19, 1943, Jews in the Warsaw Ghetto staged the now legendary revolt against their Nazi oppressors. Since that day, the deprivation and despair of life in the ghetto and the dramatic uprising of its inhabitants have captured the American cultural imagination. The Warsaw Ghetto in American Art and Culture looks at how this place and its story have been remembered in fine art, film, television, radio, theater, fiction, poetry, and comics.

Samantha Baskind explores seventy years’ worth of artistic representations of the ghetto and revolt to understand why they became and remain touchstones in the American mind. Her study includes iconic works such as Leon Uris’s best-selling novel Mila 18, Roman Polanski’s Academy Award–winning film The Pianist, and Rod Serling’s teleplay “In the Presence of Mine Enemies,” as well as accounts in American Jewish Yearbook and the New York Times, the art of Samuel Bak and Arthur Szyk, and the poetry of Yala Korwin and Charles Reznikoff. In probing these works, Baskind pursues key questions of Jewish identity: What links artistic representations of the ghetto to the Jewish diaspora? How is art politicized or depoliticized? Why have Americans made such a strong cultural claim on the uprising?

Vibrantly illustrated and vividly told, The Warsaw Ghetto in American Art and Culture shows the importance of the ghetto as a site of memory and creative struggle and reveals how this seminal event and locale served as a staging ground for the forging of Jewish American identity.

288 pages | 30 color/57 b&w illustrations | 7.5 x 9.5
isbn 978-0-271-07870-0 | cloth: $44.95
Beholding Christ and Christianity in African American Art
Edited by James Romaine and Phoebe Wolfskill

“This volume constructs a social history of African American culture’s use of Christian texts, images, and symbols and offers readers concrete examples of just how rich and varied the uses of Christian discourse have been. Beholding Christ and Christianity in African American Art is a unique, remarkable, and fascinating text that makes an enormous contribution to the scholarly conversation on religious discourse.”

—MARCUS C. BRUCE, author of Henry Ossawa Tanner: A Spiritual Biography

Many of the most celebrated African American artists have created works that visually manifest Christian motifs and themes, yet this component of the history of African American art is often subsumed by attention to racial identity. This volume constructs a vivid new history of African American art by exploring biblical and Christian subjects and themes in the work of such noted artists as Romare Bearden, Edmonia Lewis, Archibald Motley, Henry O. Tanner, and James VanDerZee.

Focusing on the work of artists who came to maturity between the Civil War and the Civil Rights Era, the contributors show how engaging with religious themes has served to express an array of racial, political, and socioeconomic concerns for African American artists. Through a close analysis of aesthetic techniques and choices, each author considers race but does not assume it as a predominant factor. Instead, the contributors assess artworks’ formal, iconographic, and thematic participation in the history of Christianity and the visual arts. In doing so, this collection refuses to lay a single claim on black religiosity, culture, or art, but rather explores its diversity and celebrates the complexity of African American visual expression.

In addition to the editors, the contributors are Kirsten Pai Buick, Julie Levin Caro, Jacqueline Francis, Caroline Goeser, Amy K. Hamlin, Kymberly N. Pinder, Richard J. Powell, Edward M. Puchner, Kristin Schwain, James Smalls, Carla Williams, and Elaine Y. Yau.

204 pages | 33 color/22 b&w illustrations | 8 x 10
In *The Other American Moderns*, ShiPu Wang analyzes the works of four early twentieth-century American artists who engaged with the concept of “Americanness”: Frank Matsura, Eitarō Ishigaki, Hideo Noda, and Miki Hayakawa. In so doing, he recasts notions of minority artists’ contributions to modernism and American culture.

Wang presents comparative studies of these four artists’ figurative works that feature Native Americans, African Americans, and other racial and ethnic minorities, including *Matsura and Susan Timento Pose at Studio* (ca. 1912), *The Bonus March* (1932), *Scottsboro Boys* (1933), and *Portrait of a Negro* (ca. 1926). Rather than creating art that reflected “Asian aesthetics,” Matsura, Ishigaki, Noda, and Hayakawa deployed “imagery of the Other by the Other” as their means of exploring, understanding, and contesting conditions of diaspora and notions of what it meant to be American in an age of anti-immigrant sentiment and legislation.

Based on a decade-long excavation of previously unexamined collections in the United States and Japan, *The Other American Moderns* is more than a rediscovery of “forgotten” minority artists: it reconceives American modernism by illuminating these artists’ active role in the shaping of a multicultural and cosmopolitan culture. This nuanced analysis of their deliberate engagement with the ideological complexities of American identity contributes a new vision to our understanding of non-European identity in modernism and American art.

196 pages | 39 color/36 b&w illustrations | 8 x 10 | 2017
ISBN 978-0-271-07773-4 | cloth: $69.95
This publication has been made possible through support from the Terra Foundation for American Art International Publication Program of the College Art Association.
The fascinating episodes recounted in *London Art Worlds* expand, deepen, and complicate what we mean by the art history of the 1960s and 1970s—whether in the capital, across Britain, or on an international stage.

—THOMAS E. CROW, author of *The Long March of Pop: Art, Music, and Design, 1930 to 1995*
London Art Worlds
Mobile, Contingent, and Ephemeral Networks, 1960–1980
Edited by Jo Applin, Catherine Spencer, and Amy Tobin

The essays in this collection explore the extraordinarily rich networks of international artists and art practices that emerged in and around London during the 1960s and ’70s, a period that saw an explosion of new media and fresh attitudes and approaches to making and thinking about art.

The contributors to London Art Worlds examine the many activities and movements that existed alongside more established institutions in this period, from the rise of cybernetics and the founding of alternative publications to the public protests and new pedagogical models in London’s art schools. The essays explore how international artists and the rise of alternative venues, publications, and exhibitions, along with a growing mobilization of artists around political and cultural issues ranging from feminism to democracy, pushed the boundaries of the London art scene beyond the West End’s familiar galleries and posed a radical challenge to established modes of making and understanding art.

Engaging, wide-ranging, and original, London Art Worlds provides a necessary perspective on the visual culture of the London art scene in the 1960s and ’70s. Art historians and scholars of the era will find these essays especially valuable and thought provoking.

In addition to the editors, contributors to this volume are Elena Crippa, Antony Hudek, Dominic Johnson, Carmen Juliá, Courtney J. Martin, Lucy Reynolds, Joy Sleeman, Isobel Whitelegg, and Andrew Wilson.

248 pages | 18 color/32 b&w illustrations | 8 x 9.5
isbn 978-0-271-07853-3 | cloth: $99.95
Refiguring Modernism Series
Surveying the Avant-Garde examines the art and literature of the Americas in the early twentieth century through the lens of the questionnaire, a genre as central as the manifesto to the history of the avant-garde.

Questions such as “How do you imagine Latin America?” and “What should American art be?” issued by avant-garde magazines such as Spain’s La Gaceta Literaria and Cuba’s Revista de Avance demonstrate how these publications, their contributors, and their readers all grappled with the concept of “America,” particularly in relationship to Europe. Engaging with this underexamined trove of primary source material, Lori Cole shows how “modernism” and the “avant-garde” were debated at the very moment of their development and consolidation. Unlike a manifesto whose signatories aligned with a single polemical text, the questionnaire produced a patchwork of responses, providing a composite portrait of a community. Cole’s analysis of select surveys demonstrates how the genre helped shape artists’ and writers’ understanding of themselves and their place in the world and yields remarkable insights into the history of the era as told by its protagonists—figures ranging from Gertrude Stein to Diego Rivera and Jorge Luis Borges, who were developing an increasingly expansive notion of American identity in their work and in print.

An original and compellingly crafted study, this book further reorients our understanding of modernism as transatlantic by demonstrating how the artists and writers of the period engaged in aesthetic debates that shaped and propelled print communities in Europe, the United States, and Latin America. Scholars, students, and enthusiasts of modernism and the avant-garde will welcome Cole’s field-advancing work.

256 pages | 20 b&w illustrations | 7 x 9.5
ISBN 978-0-271-08091-8 | cloth: $94.95
Refiguring Modernism Series
Soviet Salvage
Imperial Debris, Revolutionary Reuse, and Russian Constructivism
Catherine Walworth

“In Soviet Salvage, Catherine Walworth explores how artists on the margins of the Constructivist movement of the 1920s rejected “elitist” media and imagined a new world, knitting together avant-garde art, imperial castoffs, and everyday life.

Applying anthropological models borrowed from Claude Lévi-Strauss, Walworth shows that his mythmaker typologies—the “engineer” and “bricoleur”—illustrate, respectively, the canonical Constructivists and artists on the movement’s margins who deployed a wide range of clever make-do tactics. Walworth explores the relationships of Nadezhda Lamanova, Esfir Shub, and others with Constructivists such as Aleksei Gan, Varvara Stepanova, and Aleksandr Rodchenko. Together, the work of these artists reflected the chaotic and often contradictory zeitgeist of the decade from 1918 to 1929, and redefined the concept of mass production. Reappropriated fragments of a former enemy era provided a wide range of play and possibility for these artists, and the resulting propaganda porcelain, film, fashion, and architecture tell a broader story of the unique political and economic pressures felt by their makers.

An engaging multidisciplinary study of objects and their makers during the Soviet Union’s early years, this volume highlights a group of artists who hover like free radicals at the border of existing art-historical discussions of Constructivism and deepens our knowledge of Soviet art and material culture.”

—JOHN E. BOWLT, author of Russian Art of the Avant-Garde: Theory and Criticism, 1902–1934

248 pages | 34 color/66 b&w illustrations | 9 x 9.5
isbn 978-0-271-07769-7 | cloth: $94.95
Refiguring Modernism Series
Nature’s Experiments and the Search for Symbolist Form
Allison Morehead

“Nature’s Experiments is a revelation, allowing us to see afresh a set of familiar paintings by Denis, Vuillard, and Munch, among others, through period eyes schooled in the scientific language of experiment.”
—ANDRÉ DOMBROWSKI, author of Cézanne, Murder, and Modern Life

This provocative study argues that some of the most inventive artwork of the 1890s was strongly influenced by the methods of experimental science and ultimately foreshadowed twentieth-century modernist practices.

Looking at avant-garde figures such as Maurice Denis, Édouard Vuillard, August Strindberg, and Edvard Munch, Allison Morehead considers the conjunction of art making and experimentalism to illuminate how artists echoed the spirit of an increasingly explorative scientific culture in their work and processes. She shows how the concept of “nature’s experiments”—the belief that the study of pathologies led to an understanding of scientific truths, above all about the human mind and body—extended from the scientific realm into the world of art, underpinned artists’ solutions to the problem of symbolist form, and provided a ready-made methodology for fin-de-siècle truth seekers. By using experimental methods to transform symbolist theories into visual form, these artists broke from naturalist modes and interrogated concepts such as deformation, automatism, the arabesque, and madness to create modern works that were radically and usefully strange.

Focusing on the scientific, psychological, and experimental tactics of symbolism, Nature’s Experiments demystifies the avant-garde value of experimentation and reveals new and important insights into a foundational period for the development of European modernism.

256 pages | 51 color/60 b&w illus. | 9 x 9.5
isbn 978-0-271-07674-4 | cloth: $89.95
Refiguring Modernism Series
Color in the Age of Impressionism
Commerce, Technology, and Art
Laura Anne Kalba

“In this beautifully conceived and written book, Kalba shows her depth of vision and understanding of the relationship between Impressionism and the technological advances that allowed Impressionism to have such a unique impact on society in the late 1800s and beyond. The examples are well chosen, and the book is a joy to experience. Summing up: Essential.”
—J. Allison, Choice

This study analyzes the impact of color-making technologies on the visual culture of nineteenth-century France, from the early commercialization of synthetic dyes to the Lumière brothers’ perfection of the autochrome color photography process. Focusing on Impressionist art, Laura Anne Kalba examines the importance of dyes produced in the second half of the nineteenth century to the vision of artists such as Edgar Degas, Pierre-Auguste Renoir, and Claude Monet.

The proliferation of vibrant new colors in France during this time challenged popular understandings of realism, abstraction, and fantasy in the realms of fine art and popular culture. More than simply adding a touch of spectacle to everyday life, Kalba shows, these bright, varied colors came to define the development of a consumer culture increasingly based on the sensual appeal of color. Impressionism—emerging at a time when inexpensively produced color functioned as one of the principal means by and through which people understood modes of visual perception and signification—both mirrored and mediated this change, shaping the ways in which people made sense of modern life and art.

Demonstrating the central importance of color history and technologies to the study of visuality, Color in the Age of Impressionism adds a dynamic new layer to our understanding of visual and material culture.

292 pages | 106 color/11 b&w illus. | 9 x 9.5
ISBN 978-0-271-07700-0 | cloth: $84.95
Refiguring Modernism Series
E-book editions have been made possible through support from the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.
Landscape into Eco Art
Articulations of Nature Since the ’60s
Mark A. Cheetham

Dedicated to an articulation of the earth from broadly ecological perspectives, eco art is a vibrant subset of contemporary art that addresses the widespread public concern with rapid climate change and related environmental issues. In Landscape into Eco Art, Mark Cheetham systematically examines connections and divergences between contemporary eco art, land art of the 1960s and 1970s, and the historical genre of landscape painting.

Through eight thematic case studies that illuminate what eco art means in practice, reception, and history, Cheetham places the form in a longer and broader art-historical context. He considers a wide range of media—from painting, sculpture, and photography to artists’ films, video, sound work, animation, and installation—and analyzes the work of internationally prominent artists such as Olafur Eliasson, Nancy Holt, Mark Dion, and Robert Smithson. In doing so, Cheetham reveals eco art to be a dynamic extension of a long tradition of landscape depiction in the West that boldly enters into today’s debates on climate science, government policy, and our collective and individual responsibility to the planet.

An ambitious intervention into eco-criticism and the environmental humanities, this volume provides original ways to understand the issues and practices of eco art in the Anthropocene. Art historians, humanities scholars, and lay readers interested in contemporary art and the environment will find Cheetham’s work valuable and invigorating.

264 pages | 27 color/36 b&w illustrations | 7 x 10
isbn 978-0-271-08003-1 | cloth: $124.95
“Landscape into Eco Art offers a much-needed art history of the Anthropocene. Landscape art is not merely a precursor to contemporary practices, however. Cheetham’s ‘preposterous’ interpretive framing of eco art mobilizes fresh understandings of the landscape tradition in relation to Western industrialization. The case studies challenge the temptation to confine ecology to a political discourse. Instead, aesthetic history is borne out in a rethinking of how ethical dilemmas spark a new artistic modus operandi. A rich and compelling read.”

—AMANDA BOETZKES, author of The Ethics of Earth Art
Depicting characters like the eponymous young sculptor in *Roderick Hudson* and spaces like the crowded galleries in *The Wings of the Dove*, Henry James’s iconic novels reflect the significance of the visual culture of his society. In this book, novelist and critic Colm Tóibín joins art historian Marc Simpson and Declan Kiely of The Morgan Library & Museum to reveal how essential the language and imagery of the arts—and friendships with artists—were to James’s writing.

The authors consider the paintings, photographs, drawings, and sculpture produced by artists in James’s circle, assess how his pictorial aesthetic developed, and discuss why he destroyed so many personal documents and what became of those that survived. In examining works by figures such as John La Farge, Hendrik Andersen, and John Singer Sargent alongside selections from James’s novels, personal letters, and travel writings, Tóibín, Simpson, and Kiely explore the novelist’s artistic and social milieu. They show him to be a writer with a painterly eye for colors and textures, shapes and tastes, and for the blending of physical and psychological impressions. In many cases, the characters populating James’s fiction are ciphers for his artist friends, whose demeanors and experiences inspired James to immortalize them on the page. He also wrote critically about art, most notably about the work of his friend Sargent.

A refreshing new perspective on a master novelist who was greatly nourished by his friendships with artists, *Henry James and American Painting* reveals a James whose literary imagination, in Tóibín’s words, “seemed most at ease with the image” and the work of creating fully realized portraits of his characters.
The Surviving Image, originally published in French in 2002, is the result of Georges Didi-Huberman’s extensive research into the life and work of foundational art historian Aby Warburg. Warburg envisioned an art history that engaged with anthropology, psychoanalysis, and philosophy in order to understand the “life” of images. Drawing on a wide range of Warburg’s unpublished letters and diaries, Didi-Huberman demonstrates unequivocally the complexity and importance of Warburg’s ideas and the ways in which his legacy was both distorted and diffused as art history became a “humanistic” discipline. The Surviving Image takes Warburg as its main subject but also addresses broader questions regarding art historians’ conceptions of time, memory, and symbols and the relationship between art and the rational and irrational forces of the psyche.

Faithfully and thoughtfully translated by Harvey Mendelsohn, this first English-language edition of Didi-Huberman’s masterful study of Warburg is a stirring and significant treatise on the philosophical nature of art history.

“A painstakingly detailed examination of Warburg’s writing, showing its connection with works of Friedrich Nietzsche, Jakob Burckhardt, and other notable pioneers of a psychologically oriented analysis of culture. Didi-Huberman offers insightful readings and criticism of such scholars as Ernst Cassirer, Erwin Panofsky, and Ernst Gombrich, accused of trafficking in ‘canons, ideal entities and transcendental notions,’ not to mention a more general denunciation of unnamed practitioners of a ‘positivist’ art history.”

—W. CAHN, Choice
All About Process
The Theory and Discourse of Modern Artistic Labor
Kim Grant

In recent years, many prominent and successful artists have claimed that their primary concern is not the artwork they produce but the artistic process itself. In this volume, Kim Grant analyzes this idea and traces its historical roots, showing how changing concepts of artistic process have played a dominant role in the development of modern and contemporary art.

This astute account of the ways in which process has been understood and addressed examines canonical artists such as Monet, Cézanne, Matisse, and De Kooning, as well as philosophers and art theorists such as Henri Focillon, R. G. Collingwood, and John Dewey. Placing “process art” within a larger historical context, Grant looks at the changing relations of the artist’s labor to traditional craftsmanship and industrial production, the status of art as a commodity, the increasing importance of the body and materiality in art making, and the nature and significance of the artist’s role in modern society. In doing so, she shows how process is an intrinsic part of aesthetic theory that connects to important contemporary debates about work, craft, and labor.

Comprehensive and insightful, this synthetic study of process in modern and contemporary art reveals how artists’ explicit engagement with the concept fits into a broader narrative of the significance of art in the industrial and post-industrial world.
New in Paperback

The Evolution of Taste in American Collecting

René Brimo
Translated, edited, and with an introduction by Kenneth Haltman

The Evolution of Taste in American Collecting is a new critical translation of René Brimo’s classic study of eighteenth- and nineteenth-century patronage and art collecting in the United States. Originally published in French in 1938, Brimo’s foundational text is a detailed examination of collecting in America from colonial times to the end of World War I, when American collectors came to dominate the European art market. This work helped shape the then-fledgling field of American art history by explaining larger cultural transformations as manifested in the collecting habits of American elites. It remains the most substantive account of the history of collecting in the United States.

In his introduction, Kenneth Haltman provides a biographical study of the author and his social and intellectual milieu in France and the United States. He also explores how Brimo’s work formed a turning point and initiated a new area of academic study: the history of art collecting.

Making accessible a text that has until now only been available in French, Haltman’s elegant translation of The Evolution of Taste in American Collecting sheds new critical light on the essential work of this extraordinary but overlooked scholar.

Also of Interest

Internationalizing the History of American Art

Edited by Barbara Groseclose and Jochen Wierich

256 pages | 15 b&w illus.
isbn 978-0-271-03088-3
paper: $35.95

“Kenneth Haltman's edition makes the book available in English and also provides a rich biographical and intellectual context for Brimo’s work, a most timely contribution to an emerging discipline of art market studies.”

—JULIE CODELL, Journal of the History of Collections
“Latin American art cannot be understood only from archives and national collections in Latin American countries; the institutional and private collections developed in the United States are fundamental. This book proves that with extraordinary excellence.”

—ANDREA GIUNTA, author of Avant-Garde, Internationalism, and Politics: Argentine Art in the Sixties
The Americas Revealed
Collecting Colonial and Modern Latin American Art in the United States
Edited by Edward J. Sullivan

In The Americas Revealed, distinguished curator and art historian Edward Sullivan brings together a vibrant group of essays that explore the formation, in the United States, of public and private collections of art from the Spanish- and Portuguese-speaking Americas.

The contributors to this volume trace the major milestones and emerging approaches to collecting and presenting Spanish Colonial and modern Latin American art by museums, galleries, private collections, and corporations from the late nineteenth to the twenty-first century. In chronicling the roles played by determined collectors from New York to San Francisco, the essays examine a range of subjects from MoMA’s mid-twentieth-century acquisition strategies to the growing taste on the West Coast for the work of Diego Rivera. They consider the impact of various political shifts on art collecting, from reactions against the “American exceptionalism” of the Monroe Doctrine to the aesthetic biases of government-sponsored art academies in Mexico, Rio de Janeiro, and Havana. The final three chapters focus on living collectors such as Roberta and Richard Huber, Patricia Phelps de Cisneros, and Estrellita B. Brodsky.

A thorough and definitive account of the changing course of private and public collections and their important connection to underlying political and cultural relations between the United States and Latin American countries, this volume gives a rare glimpse into the practice of collecting from the collectors’ own point of view.

In addition to the editor, contributors to this volume are Miriam Margarita Basilio, Estrellita B. Brodsky, Vanessa K. Davidson, Anna Indych-López, Ronda Kasl, Gabriel Pérez-Barreiro, Berit Potter, Delia Solomons, Suzanne Stratton-Pruitt, Mari Carmen Ramírez, and Joseph Rishel.

224 pages | 48 color/16 b&w illustrations | 8 x 10
ISBN 978-0-271-07952-3 | cloth: $69.95
The Frick Collection Studies in the History of Art Collecting in America Series
Co-published with The Frick Collection
Reframing Modernism
Painting from Southeast Asia, Europe and Beyond
Sara Siew and Sarah Lee

Featuring 217 works by 51 Southeast Asian and European artists from the Centre Pompidou and National Gallery Singapore, as well as other Southeast Asian collections in the region and beyond, this catalogue tells the compelling story of modernism as it developed across continents, and it reveals artists’ powerful, and sometimes surprising, responses to modernity.

248 pages | 218 color illustrations
isbn 978-981-09-9561-4 | cloth: $70.00
Available in North America only

A Fact Has No Appearance
Art Beyond the Object
Russell Storer, Adele Tan, and Clarissa Chikiamco

This publication is the catalogue for A Fact Has No Appearance: Art Beyond the Object, which offers a nuanced exploration of the impact of new ideas on art in Southeast Asia during the 1970s through case studies of three artists: Johnny Manahan (Philippines), Redza Piyadasa (Malaysia), and Tan Teng-Kee (Malaysia/Singapore), all of whom have been recognized for breaking new ground in Southeast Asian modern art. It features essays on each artist by the curators as well as rich images of the artists’ works, installation views, and biographical information.

100 pages | 7.9 x 11 | 40 color/2 b&w illustrations
isbn 978-981-09-8433-5 | paper: $18.00
Available in North America only
Iskandar Jalil
*Kembara Tanah Liat*
Low Sze Wee and Seng Yu Jin

Iskandar Jalil is celebrated as one of Southeast Asia’s most prominent ceramicists. Known for his high level of discipline, tenacity, and dedication, this Colombo Plan scholar is a recipient of multiple accolades, including the Cultural Medallion and the prestigious Order of the Rising Sun, Gold Rays with Rosette for his outstanding achievement in the visual arts. This catalogue illuminates Iskandar Jalil’s enduring relationship with clay, his journey to become a master in his craft, and the pivotal role he plays in expanding the practice of ceramics.

364 pages | 186 color illustrations | 9.5 x 12
ISBN 978-981-11-0190-8 | cloth: $55.00
Available in North America only

*Between Declarations and Dreams*
*Art of Southeast Asia Since the 19th Century*
Low Sze Wee

Years in the making, *Between Declarations and Dreams* is National Gallery Singapore’s inaugural exhibition of the art of Southeast Asia from the nineteenth century to the present. This handsome catalogue tracks the broad time periods and thematic sections of the exhibition with more than three hundred images. The accompanying essays provide curatorial insight into the monumental and intricate task of positing an art history of a region as diverse as Southeast Asia.

294 pages | 278 color/28 b&w illus. | 9.85 x 11.4
ISBN 978-981-09-7349-0 | cloth: $55.00
Available in North America only
Piranesi’s Lost Words
Heather Hyde Minor
“In the mid-twentieth century Piranesi may have been seized upon by architects and theorists as a ‘bad-boy Modernist’ with a coherent theoretical standpoint and vision of the city. Now, in the early twenty-first century, Heather Hyde Minor has traced the development of Piranesi’s thinking across his major writings and shown that we might better consider his end position to be that of a postmodernist, embracing the past as a collection of rich fragments.”
—Frank Salmon, *Times Literary Supplement*
264 pages | 130 duotone illus. | 8 x 10
isbn 978-0-271-06549-6 | cloth: $79.95

Rage and Denials
Collectivist Philosophy, Politics, and Art Historiography, 1890–1947
Branko Mitrović
“Rage and Denials combines an exhaustive historical survey with philosophical acumen to provide an impassioned statement about the ethics of historiography.”
—Ian Verstegen, University of Pennsylvania
256 pages | 6 x 9
isbn 978-0-271-06678-3 | cloth: $89.95

Jewish Artists and the Bible in Twentieth-Century America
Samantha Baskind
“Baskind’s careful and detailed analysis and art historical background . . . make this a treasure for art historians and students; biblical, Jewish studies, and feminist scholars; and others.”
—Marcia G. Welsh, *Library Journal*
260 pages | 43 color/78 b&w illus. | 8 x 10
isbn 978-0-271-05983-9 | cloth: $39.95
Nature’s Truth
Photography, Painting, and Science in Victorian Britain
Anne Helmreich
“Astute, detailed analysis of paintings and photographs combines with extensive reading in primary works, rendering this an original and illuminating study.”
—Kate Flint, author of The Victorians and the Visual Imagination
264 pages | 47 color/26 b&w illus. | 9 x 10
isbn 978-0-271-07114-5 | cloth: $89.95

Disillusioned
Victorian Photography and the Discerning Subject
Jordan Bear
Winner, 2016 Historians of British Art Book Award, post-1800 category
“Historically rich, theoretically sophisticated, critically informed, and modest even as it shifts the grounds of critical consensus about a number of key questions about photography. It is quite simply a tour de force.”
—Daniel A. Novak, Victorian Studies
216 pages | 65 duotone illus. | 7 x 10
isbn 978-0-271-06502-1 | paper: $34.95

Icons and Power
The Mother of God in Byzantium
Bissera V. Pentcheva
Winner, 2010 John Nicholas Brown Prize sponsored by the Medieval Academy of America
“Aimed primarily at Byzantine scholars, this important study will also be of great benefit to medievalists and theologians.”
—Susan Martin, The Art Book
312 pages | 20 color/100 b&w illus. | 7.5 x 10
isbn 978-0-271-06400-0 | paper: $44.95

A Touch of Blossom
John Singer Sargent and the Queer Flora of Fin-de-Siècle Art
Alison Syme
“Written with wit and grace, and filled with vivid stylistic analyses and ingenious verbal and visual puns, this book is as engaging as the brilliant portraits it examines.”
—Laurinda Dixon, Nineteenth-Century Art Worldwide
340 pages | 75 color/127 b&w illus. | 9 x 10
isbn 978-0-271-03622-9 | cloth: $82.95

Painting the Hortus deliciarum
Medieval Women, Wisdom, and Time
Danielle B. Joyner
“Painting the Hortus deliciarum reassesses the visual mechanics of the HD, expands our understanding of twelfth-century women’s education, and rethinks the structure and dynamics of time as it was understood in the middle ages.”
—Megan McNamee, The Medieval Review
256 pages | 36 color/60 b&w illus. | 8 x 10
isbn 978-0-271-07088-9 | cloth: $99.95

Raphael’s Ostrich
Una Roman D’Elia
“Who would have thought that an ugly, earthbound bird, perceived as a hybrid monster, would play such a significant part in Renaissance art? In her fascinating and scholarly study, Una Roman D’Elia has meticulously demonstrated how and why ‘these images of hybrid creatures are both marginal and central to major cultural shifts in attitudes toward nature.’”
—Simona Cohen, Journal of Modern History
296 pages | 70 color/730 b&w illus. | 9 x 10
isbn 978-0-271-06640-0 | cloth: $74.95
The Seductions of Darwin
Art, Evolution, Neuroscience
Matthew Rampley
“A lucid historiography of the many manifestations, in art, of Darwin’s theory of evolution. Summing up: Recommended.”
—D. L. Schuld, Choice
200 pages | 6 x 9 | ISBN 978-0-271-07742-0 | cloth: $34.95

Baroque Seville
Sacred Art in a Century of Crisis
Amanda Wunder
“Although one can find many studies devoted to specific Sevillian artists of the seventeenth century and to Spanish art and architecture of this period, the present work takes a unique approach.”
—E. M. Hansen, Choice
232 pages | 34 color/59 b&w illus./5 maps | 8 x 10 | ISBN 978-0-271-07664-5 | cloth: $84.95

Imagining the Americas in Medici Florence
Lia Markey
“The book’s scholarly apparatus and color illustrations make it a valuable resource. . . . Highly recommended.”
—D. N. Dow, Choice
288 pages | 75 color/83 b&w illus. | 9 x 10 | ISBN 978-0-271-07108-4 | cloth: $84.95

Pieter Bruegel’s Historical Imagination
Stephanie Porras
“A smart, important book. . . . Porras has illuminated an aspect of Bruegel’s art that has always been present, though we did not recognize it.”
—Arthur J. DiFuria, caa.reviews
216 pages | 48 color/37 b&w illus. | 8 x 10 | ISBN 978-0-271-07089-6 | cloth: $79.95

Jan Brueghel and the Senses of Scale
Elizabeth Alice Honig
“A refined, multivalenced study of how Jan Brueghel’s work can be interpreted for size, subject, and patronage. . . . Highly recommended.”
—A. Golahny, Choice
288 pages | 75 color/83 b&w illus. | 9 x 10 | ISBN 978-0-271-07108-4 | cloth: $84.95

The Urban Scene
Race, Reginald Marsh, and American Art
Carmenita Higginbotham
“A scholarly project undertaken with clarity and precision, The Urban Scene is an important and innovative contribution to the literature on American culture and art during the interwar decades.”
—Mary Ann Calo, caa.reviews
224 pages | 36 color/44 b&w illus. | 8 x 10 | ISBN 978-0-271-06393-5 | cloth: $79.95