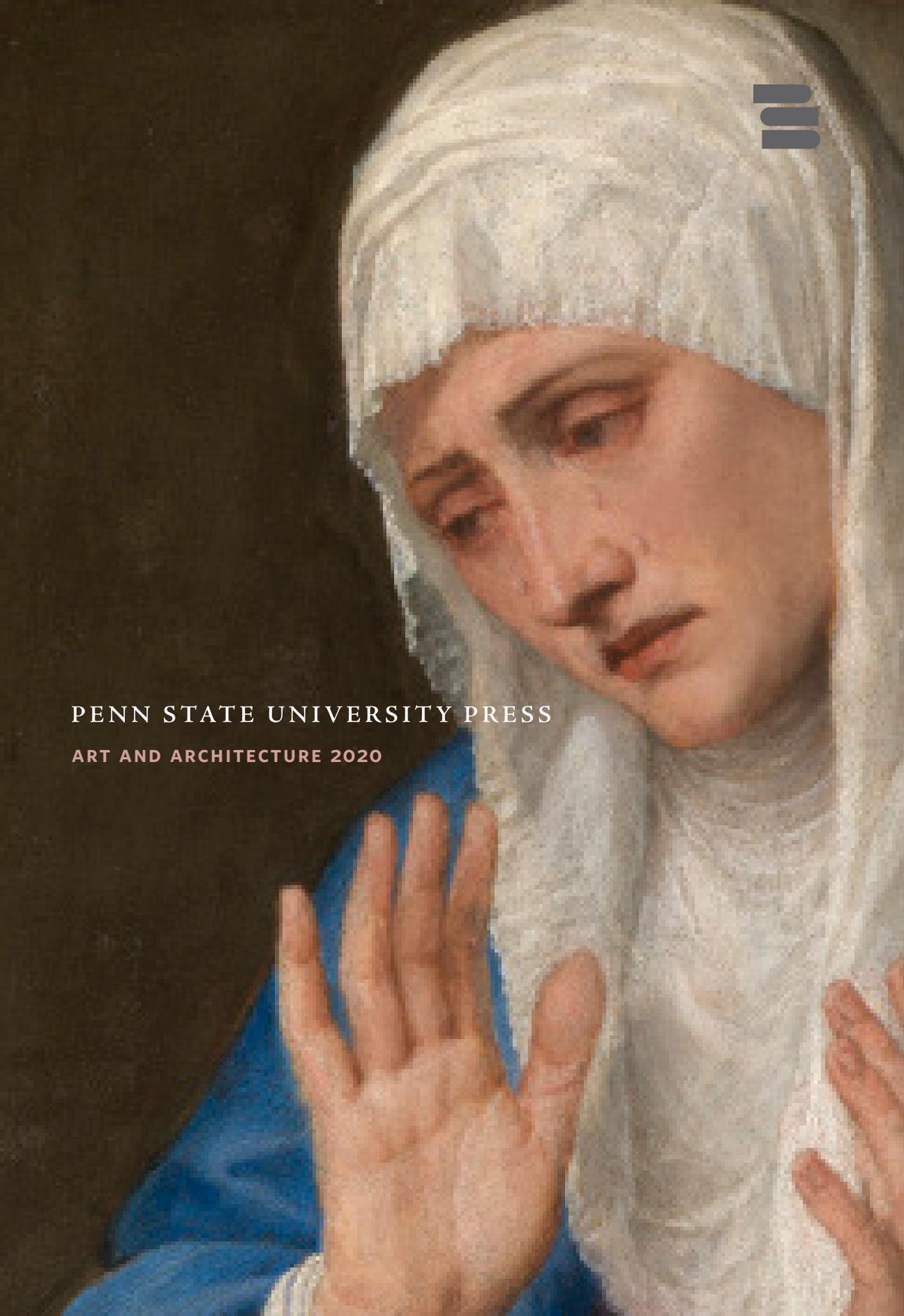




PENN STATE UNIVERSITY PRESS

ART AND ARCHITECTURE 2020





**THE PENNSYLVANIA
STATE UNIVERSITY PRESS**

820 N. University Drive
USB 1, Suite C
University Park, PA 16802

t: 814.865.1327
f: 814.863.1408

Toll Free Orders: 800-326-9180
Toll Free Fax: 877-778-2665

www.psupress.org

Examination Copy Policy

See http://www.psupress.org/books/exam_copy_requests.html

Desk Copy Policy

See http://www.psupress.org/books/author_resources/course_orders.html

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. U. Ed. LIB. 20-508

contents

medieval 2

early modern 8

latin american/
iberian 12

18th/19th
century 14

american 16

modern/
contemporary 20

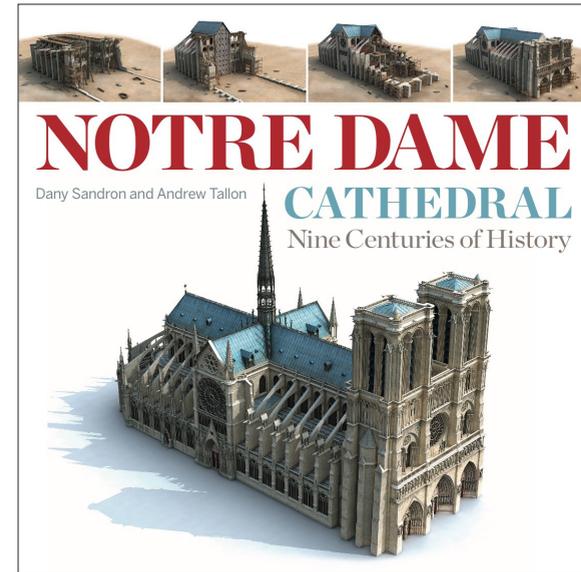
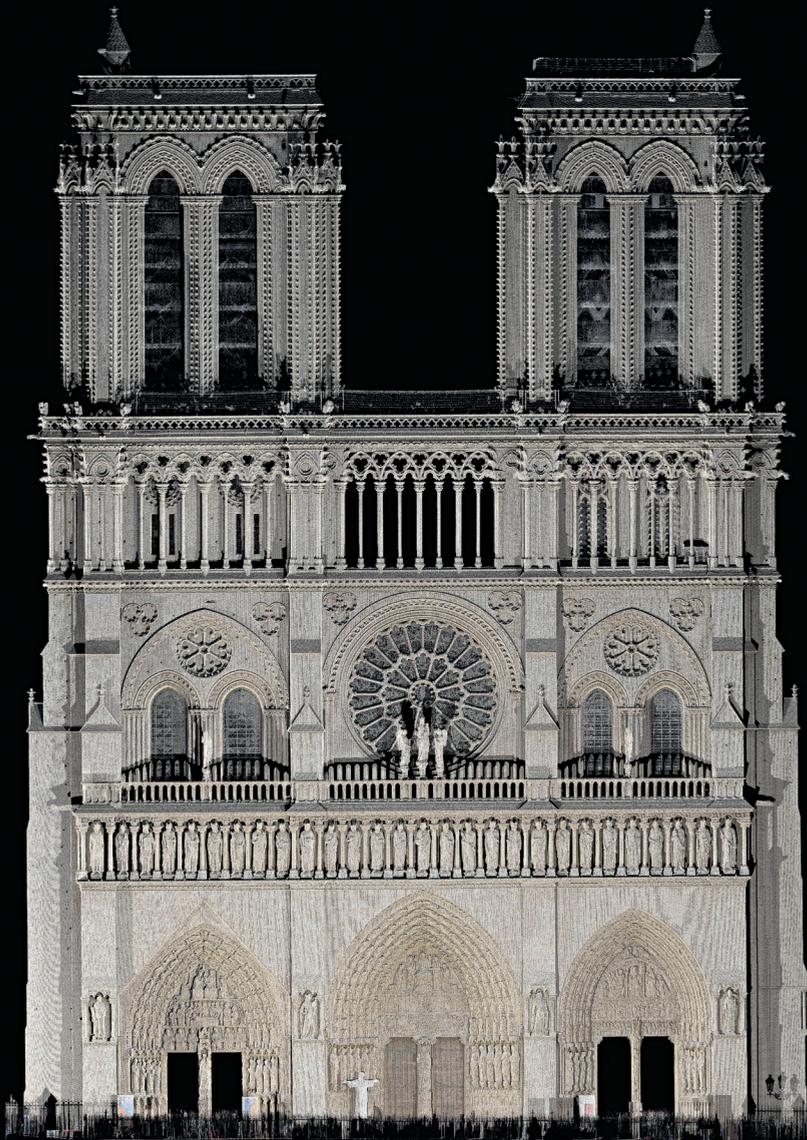
art writing/
criticism 26

new in
paperback 30

national
gallery
singapore 40

index 41

Image credits: Cover illustration: Titian, *Mater Dolorosa with Her Hands Apart*, 1555-56, © Madrid, Museo Nacional del Prado. Additional credits: page 2, Notre Dame Cathedral, © Coll. Parigramme / Laurence Stefanon; 17, detail, Johannes Adam Simon Oertel, *Pulling Down the Statue of George III, New York City*, 1852-53, © New-York Historical Society; 25, Fanny Harlfinger-Zakucka, *Der Klavierunterricht*, ca. 1903, courtesy of the estate of Fanny Harlfinger-Zakucka; 30-31, detail, Louis Dupré, *The Palace and the Fortress of Ioannina, Seen from the Lake; A Turk and a Young Greek*, from Dupré, *Voyage à Athènes et à Constantinople*, 1825, Anne S. K. Brown Military Collection, Brown University Library, Providence; 39, detail, Carlos de Vargas, *View of the Real Museo*, 1824, Biblioteca Nacional de España.



Notre Dame Cathedral

Nine Centuries of History

Dany Sandron and Andrew Tallon

Translated by Andrew Tallon and Lindsay Cook

Since its construction, Notre Dame Cathedral has played a central role in French cultural identity. In the wake of the tragic fire of 2019, questions of how to restore the fabric of this quintessential French monument are once more at the forefront. This all-too-prescient book, first published in French in 2013, takes a central place in the conversation.

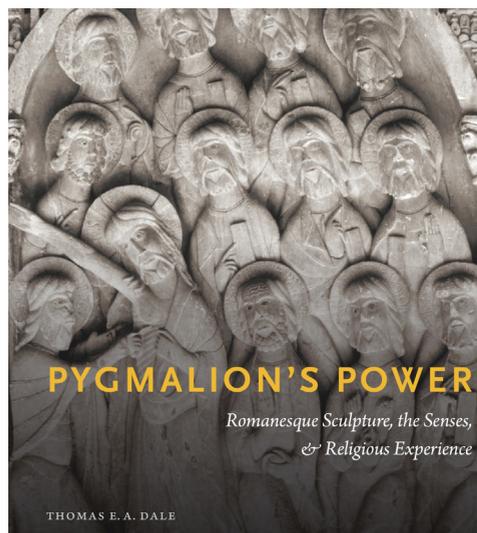
The Gothic cathedral par excellence, Notre Dame set the architectural bar in the competitive years of the third quarter of the twelfth century and dazzled the architects and aesthetes of the Enlightenment with its structural ingenuity. In the nineteenth century, the cathedral became the touchstone of a movement to restore medieval patrimony to its rightful place at the cultural heart of France: it was transformed into a colossal laboratory in which architects Jean-Baptiste Lassus and Eugène-Emmanuel Viollet-le-Duc anatomized structures, dismembered them, put them back, or built them anew—all the while documenting their work with scientific precision.

Taking as their point of departure a three-dimensional laser scan of the cathedral created

in 2010, architectural historians Dany Sandron and the late Andrew Tallon tell the story of the construction and reconstruction of Notre Dame in visual terms. With over a billion points of data, the scan supplies a highly accurate spatial map of the building, which is anatomized and rebuilt virtually. Fourteen double-page images represent the cathedral at specific points in time, while the accompanying text sets out the history of the building, addressing key topics such as the fundraising campaign, the construction of the vaults, and the liturgical function of the choir.

Featuring 170 full-color illustrations and elegantly translated by Andrew Tallon and Lindsay Cook, *Notre Dame Cathedral* is an enlightening history of one of the world's most treasured architectural achievements.

192 pages | 170 color illus. | 7.5 × 7.5 | March 2020
ISBN 978-0-271-08622-4 | paper: \$34.95



Pygmalion's Power

Romanesque Sculpture, the Senses, and Religious Experience

Thomas E. A. Dale

“The reasons for sculpture’s ‘revival’ and its vital eventual role in the visual culture of the Middle Ages have long dogged the narrative of medieval art. Dale offers an original and thought-provoking rewriting of the problem by exploring sculpture’s new spiritual embodiment, decisively showing how viewers’ psychological investment in sculptural objects—stone sculpture in a cloister, reliquaries in crypts, carved wooden Crucifixions—animated the works and gave them meaning. *Pygmalion’s Power* represents a significant reorientation for medieval sculpture studies and offers a welcome challenge to older orthodoxies.”

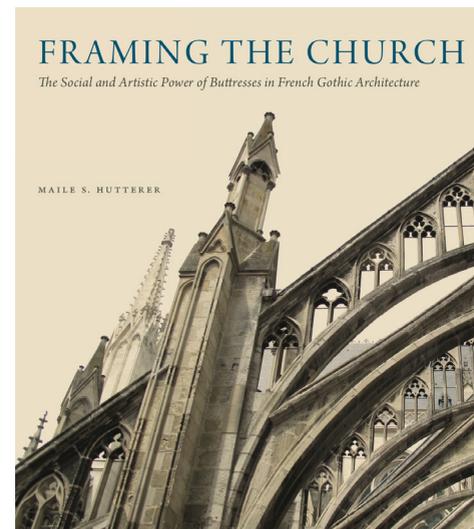
—ROBERT A. MAXWELL, author of *The Art of Medieval Urbanism: Parthenay in Romanesque Aquitaine*

Pushed to the height of its illusionistic powers during the first centuries of the Roman Empire, sculpture was largely abandoned with the ascendancy of Christianity, as the apparent animation of the material image and practices associated with sculpture were considered both superstitious and idolatrous. In *Pygmalion’s Power*, Thomas E. A. Dale argues that the reintroduction of architectural sculpture after a hiatus of some seven hundred years arose with the particular goal of engaging the senses in a Christian religious experience.

Since the term “Romanesque” was coined in the nineteenth century, the reintroduction of stone sculpture around the mid-eleventh century has been explained as a revivalist phenomenon, one predicated on the desire to claim the authority of ancient Rome. In this study, Dale proposes an alternative theory. Covering a broad range of sculpture types—including autonomous cult statuary in wood and metal, funerary sculpture, architectural sculpture, and portraiture—Dale shows how the revitalized art form was part of a broader shift in emphasis toward spiritual embodiment and affective piety during the late eleventh and twelfth centuries.

Adding fresh insight to scholarship on the Romanesque, *Pygmalion’s Power* borrows from trends in cultural anthropology to demonstrate the power and potential of these sculptures to produce emotional effects that made them an important sensory part of the religious culture of the era.

304 pages | 21 color/113 b&w illus. | 9 × 10 | October 2019
ISBN 978-0-271-08345-2 | cloth: \$99.95



Framing the Church

The Social and Artistic Power of Buttresses in French Gothic Architecture

Maile S. Hutterer

“From the commercial zones flying buttresses defined on the ground to the protective gargoyles they held up against the sky, the many roles and meanings of this most characteristically Gothic architectural invention are illuminated in Maile Hutterer’s lucid, beautifully illustrated book. Apart from their structural importance, Hutterer expertly demonstrates how, through their distinctive formal design and figural embellishments, flying buttresses shaped urban space and declared the church’s efficacy both within and far beyond the cathedral precinct.”

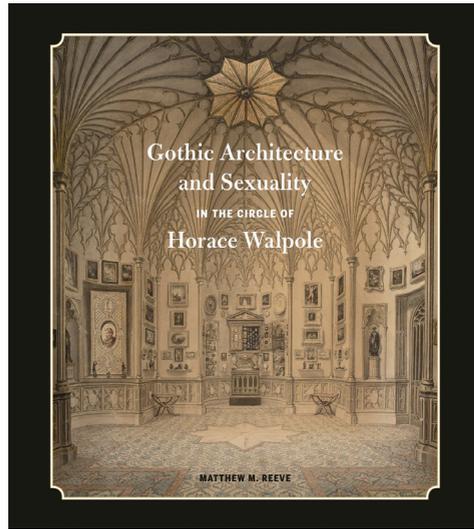
—JACQUELINE E. JUNG, author of *The Gothic Screen: Space, Sculpture, and Community in the Cathedrals of France and Germany, ca. 1200–1400*

Framing the Church takes a nontraditional approach to the study of the hallmark of French Gothic architecture: the buttress. In a series of case studies spanning approximately five hundred years and incorporating some of Gothic France’s most significant monuments, Maile S. Hutterer examines the aesthetics, social processes, and iconography of flying buttresses and buttress piers to explain how they supported the church both symbolically and structurally.

Surrounding all or part of a building with periodically spaced massive piers, the buttressing frame defines an edge that simultaneously maintains permeability, creating an intermediary space around the structure. Making extensive use of archival sources, Hutterer argues that the areas between the buttresses distinguished the consecrated, sacred ground of the church interior from its unconsecrated, nonsacred surroundings, a division that was of increasing concern to theologians in the High Middle Ages. She traces how, over the course of the twelfth and thirteenth centuries, artists and patrons increasingly associated buttressing frames with sacred places through the incorporation of sculptural programs related to theology, processions, and protection. In this way, buttressing frames mediated the interaction between visitor and building and participated in the liturgical and ritual purpose of the church’s structure.

Original and persuasive, this book illuminates the buttresses’ social and religious meaning for medieval viewers by introducing architectural iconography to a form that is primarily understood in terms of its structural utility. It will be welcomed by students and scholars of medieval architecture and medieval French history.

224 pages | 105 b&w illus. | 9 × 10 | February 2020
ISBN 978-0-271-08344-5 | cloth: \$99.95



280 pages | 54 color/89 b&w illus. | 9 x 10
June 2020 | ISBN 978-0-271-08588-3 | cloth: \$74.95

“This book makes a brilliant and substantive contribution to research on eighteenth-century Gothic. In keeping with Walpole’s own interdisciplinary leanings, Reeve cuts through the disciplinary boundaries that have tended to shape previous studies of Walpole and his circle. Rightly, he treats Walpolean Gothic as a thoroughly multimedia enterprise. In so doing, Reeve raises the critical discourse on medievalism and queer aesthetics to a new level of sophistication.”

—ROBERT MILLS, author of *Suspended Animation: Pain, Pleasure, and Punishment in Medieval Culture*

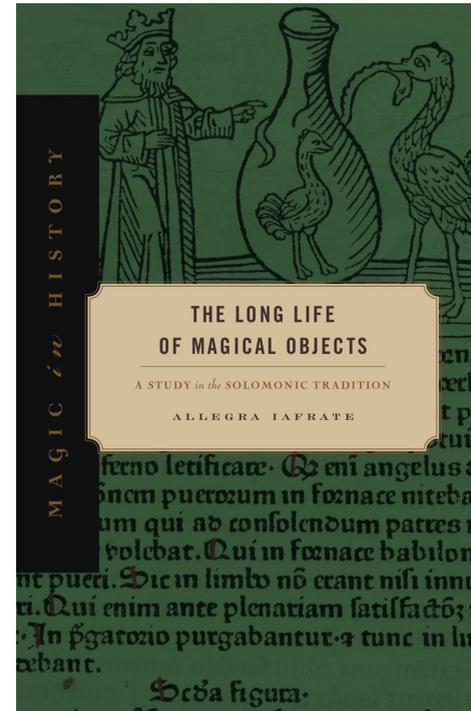
Gothic Architecture and Sexuality in the Circle of Horace Walpole

Matthew M. Reeve

Gothic Architecture and Sexuality in the Circle of Horace Walpole shows that the Gothic style in architecture and the decorative arts and the tradition of medievalist research associated with Horace Walpole (1717–1797) and his circle cannot be understood independently of their own homoerotic culture. Centered around Walpole’s Gothic villa at Strawberry Hill in Twickenham, Walpole and his “Strawberry Committee” of male friends, designers, and dilettantes invigorated an extraordinary new mode of Gothic design and disseminated it in their own commissions at Old Windsor and Donnington Grove in Berkshire, Lee Priory in Kent, the Vyne in Hampshire, and other sites.

Reeve argues that the new “third sex” of homoerotically inclined men and the new “modern styles” that they promoted—including the Gothic style and chinoiserie—were interrelated movements that shaped English modernity. The Gothic style offered the possibility of an alternate aesthetic and gendered order, a queer reversal of the dominant Palladian style of the period. Many of the houses built by Walpole and his circle were understood by commentators to be manifestations of a new queer aesthetic, and in describing them they offered the earliest critiques of what would be called a “queer architecture.”

Exposing the role of sexual coterie in the shaping of eighteenth-century English architecture, this book offers a profound and eloquent revision to our understanding of the origins of the Gothic Revival and to medievalism itself. It will be welcomed by architectural historians as well as scholars of medievalism and specialists in queer studies.



248 pages | 19 b&w illus. | 6.125 x 9.25 | July 2019
ISBN 978-0-271-08366-7 | cloth: \$94.95
Magic in History Series

“Iafrate nimbly maneuvers among the Jewish, Christian, and Muslim literatures on Solomon as well as between the canonical and non-canonical texts of these three religions. She also expressly and sensitively considers the materiality of the objects taken from Solomon’s ‘cabinet,’ carefully tracing their literary emergence and transformations, allowing literary imaginations to develop material features, real in a quite different way. Through case studies in the polysemic appreciation of cultural objects, this work becomes a guidebook on how historical cultural objects sustain multiple meanings across time and cultures.”

—DAVID J. COLLINS, S.J., editor of *The Sacred and the Sinister: Studies in Medieval Religion and Magic*

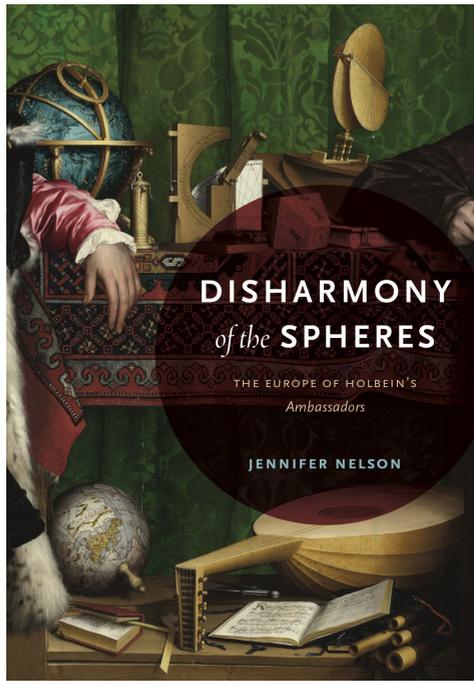
The Long Life of Magical Objects A Study in the Solomonic Tradition

Allegra Iafrate

This book explores a series of powerful artifacts associated with King Solomon via legendary or extracanonical textual sources. Tracing their cultural resonance throughout history, art historian Allegra Iafrate delivers exciting insights into these objects and interrogates the ways in which magic manifests itself at a material level.

Each chapter focuses on a different Solomonic object: a ring used to control demons; a mysterious set of bottles that constrain evil forces; an endless knot or seal with similar properties; the shamir, known for its supernatural ability to cut through stone; and a flying carpet that can bring the sitter anywhere he desires. Taken together, these chapters constitute a study on the reception of the figure of Solomon, but they are also cultural biographies of these magical objects and their inherent aesthetic, morphological, and technical qualities.

Thought-provoking and engaging, Iafrate’s study shows how ancient magical artifacts live on in our imagination, in items such as Sauron’s ring of power, Aladdin’s lamp, and the magic carpet. It will appeal to historians of art, religion, folklore, and literature.



216 pages | 19 color/24 b&w illus. | 7 × 10 | November 2019
ISBN 978-0-271-08340-7 | cloth: \$99.95

“Disharmony of the Spheres exemplifies a genuinely new kind of early modern cultural studies. Each of Nelson’s readings displays the same ‘technical mastery’ of the protocols of the several disciplines across which the book works—art history, history of science and technology, institutional history, early modern philology, and diplomacy, too—that she so admires in Holbein’s work.”

—JANE O. NEWMAN, author of *Benjamin’s Library: Modernity, Nation, and the Baroque*

Disharmony of the Spheres

The Europe of Holbein’s *Ambassadors*

Jennifer Nelson

Anxious about the threat of Ottoman invasion and a religious schism that threatened Christianity from within, sixteenth-century northern Europeans increasingly saw their world as disharmonious and full of mutual contradictions. Examining the work of four unusual but influential northern Europeans as they faced Europe’s changing identity, Jennifer Nelson reveals the ways in which these early modern thinkers and artists grappled with the problem of cultural, religious, and cosmological difference in relation to notions of universals and the divine.

Focusing on northern Europe during the first half of the sixteenth century, this book proposes a complementary account of a Renaissance and Reformation for which epistemology is not so much destabilized as pluralized. Addressing a wide range of media—including paintings, etchings and woodcuts, university curriculum regulations, clocks, sundials, anthologies of proverbs, and astrolabes—Nelson argues that inconsistency, discrepancy, and contingency were viewed as fundamental features of worldly existence. Taking as its starting point Hans Holbein’s famously complex double portrait *The Ambassadors*, and then examining Philipp Melanchthon’s measurement-minded theology of science, Georg Hartmann’s modular sundials, and Desiderius Erasmus’s eclectic *Adages*, *Disharmony of the Spheres* is a sophisticated and challenging reconsideration of sixteenth-century northern European culture and its discomforts.

Carefully researched and engagingly written, *Disharmony of the Spheres* will be of vital interest to historians of early modern European art, religion, science, and culture.

The Art and Culture of Scandinavian Central Europe, 1550–1720

KRISTOFFER NEVILLE



264 pages | 15 color/65 b&w illus./2 maps | 8 × 10
August 2019 | ISBN 978-0-271-08225-7 | cloth: \$89.95

“Kristoffer Neville has given early modern scholars a gift. He has presented a major, if often invisible, core of northern Central Europe, Scandinavia, as a coherent and productive cultural center. This book offers history of the richest kind: political, religious, and visual culture. Neville deftly introduces us to unfamiliar castles and palaces, churches, and tombs as well as peripatetic Northern artists. All can now take their rightful place in early modern European art and architectural history, thanks to this revelatory volume.”

—LARRY SILVER, author of *Peasant Scenes and Landscapes*

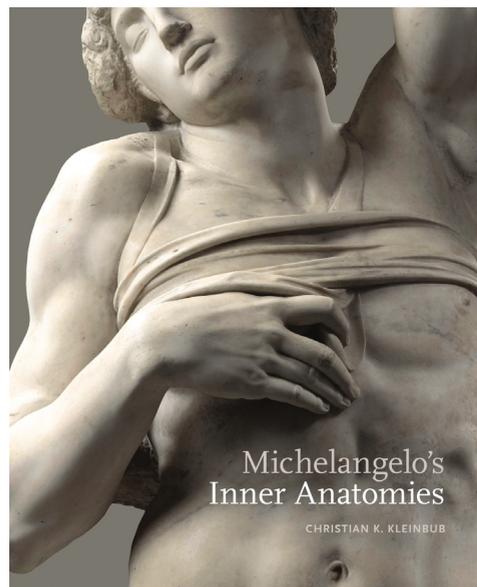
The Art and Culture of Scandinavian Central Europe, 1550–1720

Kristoffer Neville

Politically and militarily powerful, early modern Scandinavia played an essential role in the development of Central European culture from the sixteenth to the eighteenth century. In this volume, Kristoffer Neville shows how the cultural ambitions of Denmark and Sweden were inextricably bound to those of other Central European kingdoms.

Tracing the visual culture of the Danish and Swedish courts from the Reformation to their eventual decline in the eighteenth century, Neville explains how and why they developed into important artistic centers. He examines major projects by figures largely unknown outside of Northern Europe alongside other, more canonical artists—including Cornelis Floris, Adriaen de Vries, and Johann Bernhard Fischer von Erlach—to propose a more coherent view of this part of Europe, one that rightly includes Scandinavia as a vital component.

The seventeenth century has long seemed a bleak moment in Central European culture. Neville’s authoritative and unprecedented study does much to change this perception, showing that the arts did not die in the Reformation and Thirty Years’ War but rather flourished in the Baltic region.



Michelangelo's Inner Anatomies

Christian K. Kleinbub

“Michelangelo's Inner Anatomies offers an entirely fresh perspective on Michelangelo, the Renaissance's most original thinker on the human body. By amassing a wealth of often little-known contemporary sources combined with a new way of looking at Michelangelo's art, Kleinbub makes us reconsider what the human body meant to Michelangelo and his public—and to us. This book is a must-read for everyone interested in early modern art, poetry, and medicine.”

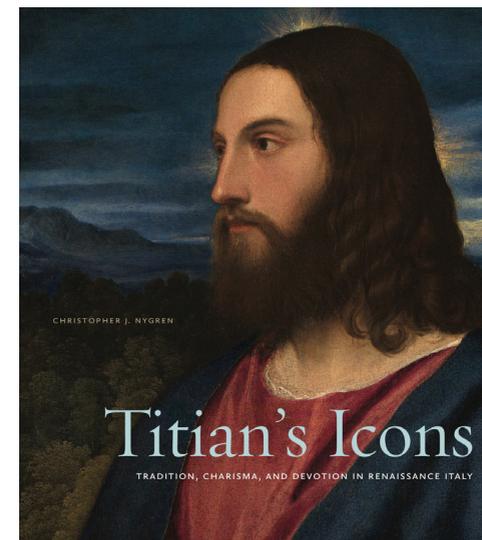
—**JOOST KEIZER**, author of *The Realism of Piero della Francesca*

This book challenges the notion that Michelangelo, renowned for his magnificent portrayals of the human body, was merely concerned with “superficial” anatomy—that is, the parts of the body that can be seen from the outside. Christian K. Kleinbub provides a fresh perspective on Michelangelo's art of the human figure by investigating what he calls the artist's “inner anatomical poetics,” revealing these beautiful bodies as objects of profound intellectual and spiritual significance.

Michelangelo's Inner Anatomies illuminates how Renaissance discourses on anatomical organs and organ systems informed Michelangelo's figures, linking the interior experiences of his subjects to physiological processes associated with sex, love, devotion, and contemplation, among other thoughts and feelings. Kleinbub presents new and compelling interpretations of some of Michelangelo's most significant works of painting, sculpture, poetry, and architecture. The book's case studies cover the full range of Michelangelo's prodigious output—including such iconic works as the Sistine Ceiling, *Dying Slave*, and *Last Judgment*—and reconstructs what Michelangelo knew of internal anatomy and how he projected that knowledge into his most important works. Drawing upon theological, poetic, philosophical, and scientific texts, Michelangelo created a context-dependent, adaptable practice that could be adjusted according to the needs of an individual situation or commission and manipulated to embody, literally and figuratively, a variety of meanings.

Deeply researched and convincingly argued, this study heralds a significant shift in thinking about the Italian Renaissance body as it pertains not only to the work of Michelangelo but also to the era as a whole.

260 pages | 40 color/77 b&w illus. | 8.5 × 10.5
February 2020 | ISBN 978-0-271-08378-0 | cloth: \$99.95



Titian's Icons Tradition, Charisma, and Devotion in Renaissance Italy

Christopher J. Nygren

“In this groundbreaking investigation of Titian's understudied small-scale religious paintings, Christopher Nygren convincingly demonstrates in his rich and erudite analysis that these were high-stakes painterly performances that prompted—even scripted—certain devotional responses from their sophisticated beholders. Provocatively referring to these polyvalent paintings as ‘icons,’ Nygren aligns Titian's art with early modern understandings about miraculous agency, votive petition, vibrant matter, and spiritual comportment.”

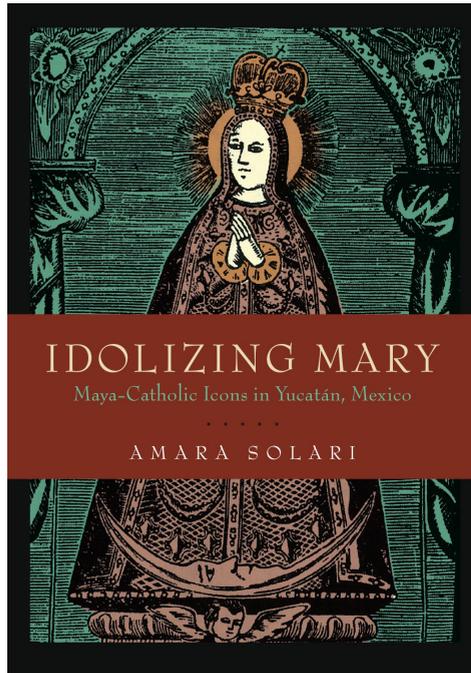
—**MEGAN HOLMES**, author of *The Miraculous Image in Renaissance Florence*

Titian, one of the most successful painters of the Italian Renaissance, was credited by his contemporaries with painting a miracle-working image, the San Rocco *Christ Carrying the Cross*. Taking this unusual circumstance as a point of departure, Christopher J. Nygren revisits the scope and impact of Titian's life's work. Nygren shows how, motivated by his status as the creator of a miracle-working object, Titian played an active and essential role in reorienting the long tradition of Christian icons over the course of the sixteenth century.

Drawing attention to Titian's unique status as a painter whose work was viewed as a conduit of divine grace, Nygren shows clearly how the artist appropriated, deployed, and reconfigured Christian icon painting. Specifically, he tracks how Titian continually readjusted his art to fit the shifting contours of religious and political reformations, and how these changes shaped Titian's conception of what made a devotionally efficacious image. The strategies that were successful in, say, 1516 were discarded by the 1540s, when his approach to icon painting underwent a radical revision. Therefore, this book not only tracks the career of one of the most important artists in the tradition of Western painting but also brings to light new information about how divergent agendas of religious, political, and artistic reform interacted over the long arc of the sixteenth century.

Original and erudite, this book represents an important reassessment of Titan's approach to devotional subject matter. It will appeal to students and specialists, as well as art aficionados interested in Titian and in religious painting.

288 pages | 36 color/57 b&w illus. | 9 × 10 | May 2020
ISBN 978-0-271-08503-6 | cloth: \$99.95



Idolizing Mary Maya-Catholic Icons in Yucatán, Mexico

Amara Solari

“In this highly readable book, Solari sets the Virgin Mary within the firmament of the Maya sacred cosmos. As epidemics ravaged the peoples of colonial Yucatan, statues of Mary came forward to absorb evil afflictions. Mary borrowed this capacity, as Solari makes clear, from the very Maya deity images that were dismissed as ‘idols’ by Catholic evangelizers. Offering a Maya ideology of images, Solari’s book adds to the growing decolonizing project of current art histories.”

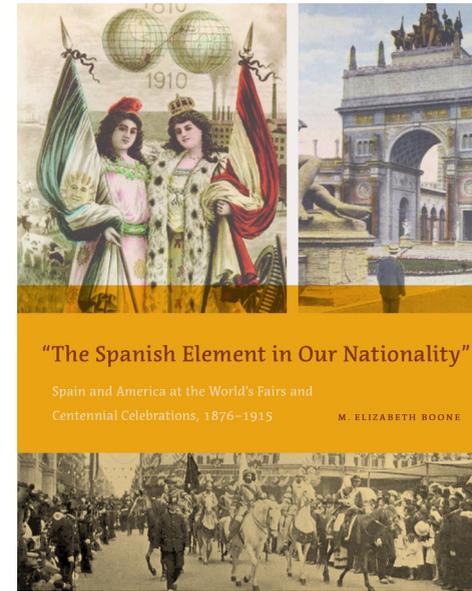
—BARBARA E. MUNDY, author of *The Death of Aztec Tenochtitlan, the Life of Mexico City*

In the summer of 1648, yellow fever appeared for the first time on the Yucatán Peninsula, claiming the lives of roughly one-third of the population. To combat this epidemic, Spanish colonial authorities carried a miracle-working Marian icon in procession from Itzmal to the capital city of Mérida and back again as a means of invoking divine intercession. *Idolizing Mary* uses this event and this icon to open a discussion about the early and profound indigenous veneration of the Virgin Mary.

Amara Solari argues that particular Marian icons, such as the Virgin of Itzmal, embodied an ideal suite of precontact numinous qualities, which Maya neophytes reframed for their community’s religious needs. Examining prints, paintings, and early modern writings about the Virgin of Itzmal, Solari takes up various topics that contributed to the formation of Yucatán Catholicism—such as indigenous Maya notions of sacrality, ritual purity, and the formal qualities of offering vessels—and demonstrates how these aligned with the Virgin of Itzmal in such a way that the icon came to be viewed by the native populations as a deity of a new world order.

Thoroughly researched and convincingly argued, *Idolizing Mary* will be welcomed by scholars and students interested in religious transformation and Marian devotion in colonial Spanish America.

200 pages | 22 color/23 b&w illus. | 7 × 10 | October 2019
ISBN 978-0-271-08332-2 | cloth: \$99.95



“The Spanish Element in Our Nationality” Spain and America at the World’s Fairs and Centennial Celebrations, 1876–1915 M. Elizabeth Boone

“Pioneering in every respect, this handsomely illustrated volume offers unique insights into the extent to which political circumstances, combined with long-standing racial and religious prejudices, frustrated Spain’s campaign for recognition of the artistic and creative genius of its people at various world’s fairs. The volume is a must for anyone interested in Spain’s modern history along with those concerned with attitudes towards the place of both Spanish and Hispanic culture in the United States.”

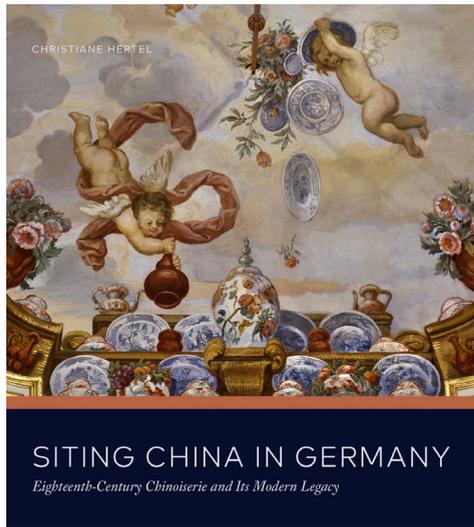
—RICHARD L. KAGAN, author of *Urban Images of the Hispanic World, 1493–1793*

“The Spanish Element in Our Nationality” delves beneath the traditional “English-only” narrative of U.S. history, using Spain’s participation in a series of international exhibitions to illuminate more fully the close and contested relationship between these two countries.

Written histories invariably record the Spanish financing of Columbus’s historic voyage of 1492, but few consider Spain’s continuing influence on the development of U.S. national identity. In this book, M. Elizabeth Boone investigates the reasons for this problematic memory gap by chronicling a series of Spanish displays at international fairs. Studying the exhibition of paintings, the construction of ephemeral architectural space, and other manifestations of visual culture, Boone examines how Spain sought to position itself as a contributor to U.S. national identity, and how the United States—in comparison to other nations in North and South America—subverted and ignored Spain’s messages, making it possible to marginalize and ultimately obscure Spain’s relevance to the history of the United States.

Bringing attention to the rich and understudied history of Spanish artistic production in the United States, *“The Spanish Element in Our Nationality”* recovers the “Spanishness” of U.S. national identity and explores the means by which Americans from Santiago to San Diego used exhibitions of Spanish art and history to mold their own modern self-image.

256 pages | 20 color/80 b&w illus. | 8 × 10
December 2019 | ISBN 978-0-271-08331-5 | cloth: \$99.95



Siting China in Germany Eighteenth-Century Chinoiserie and Its Modern Legacy

Christiane Hertel

“Hertel deftly weaves visual, textual, and philosophical materials together to produce a fresh, critical study of the Germanic engagement with China in the eighteenth century. *Siting China in Germany* provides a major contribution to the recent critical integration of lesser-analyzed visual materials into the more familiar analysis of textual history. It also makes a major contribution to the current scholarly reassessment of chinoiserie, offering a new interpretation of German chinoiserie that situates the visual within a broader cultural and intellectual framework.”

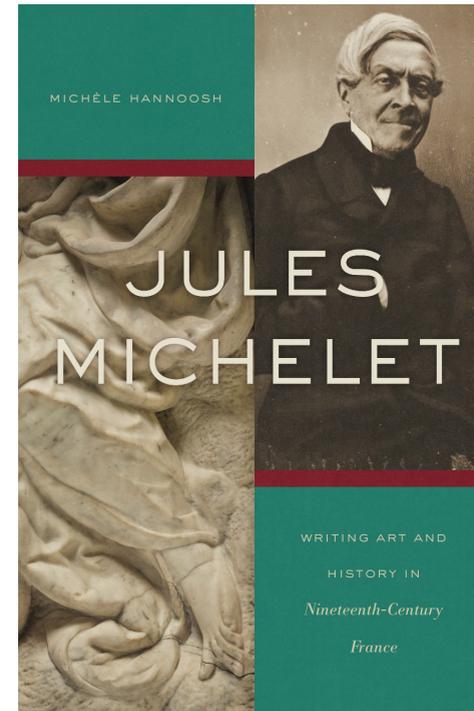
—STACEY SLOBODA, author of *Chinoiserie: Commerce and Critical Ornament in Eighteenth-Century Britain*

Chinoiserie—the use of motifs, materials, and techniques considered “Chinese” in ceramics, furniture, interior design, and landscape architecture—has often been associated with courtly decadence and shallow escapism. In *Siting China in Germany*, Christiane Hertel challenges conventional assumptions about this art form by developing a fresh, complex perspective on collections, gardens, and literature in the long eighteenth century.

From the extraordinary porcelain palaces at Dresden and Rastatt and the gardens of Wilhelmsthal and Wilhelmshöhe in Kassel to the literary and artistic translation practices in Dresden and Thomas Mann’s historical novel *Lotte in Weimar*, Hertel interprets the extensive history of chinoiserie within but also beyond court culture. In particular, her study focuses on how manifestations of chinoiserie in Germany oscillated between the imagination, judgment, and critique of cultural and historical difference as well as identity.

Hertel’s erudite analysis of the cultural significance of German chinoiserie will interest art historians and scholars of Orientalism, German Sinophilia, and German Sinophobia.

304 pages | 35 color/85 b&w illus. | 9 × 10 | October 2019
ISBN 978-0-271-08237-0 | cloth: \$124.95



Jules Michelet

Writing Art and History in Nineteenth-Century France

Michèle Hannoosh

“‘History can be an aliment only when it is full as an egg,’ according to Roland Barthes’s assessment of the romantic histories of the great nineteenth-century writer Jules Michelet. Michèle Hannoosh, in her own intellectual biography of the historian, picks up a crucial ingredient of this egg that Barthes had introduced but almost put aside: Michelet’s deep indebtedness to different periods and types of visual art. Hannoosh’s book remedies this ‘lack’ by offering us a most insightful, intelligent, and imaginative account of how dependent, in many ways, his historical vision was to works of art.”

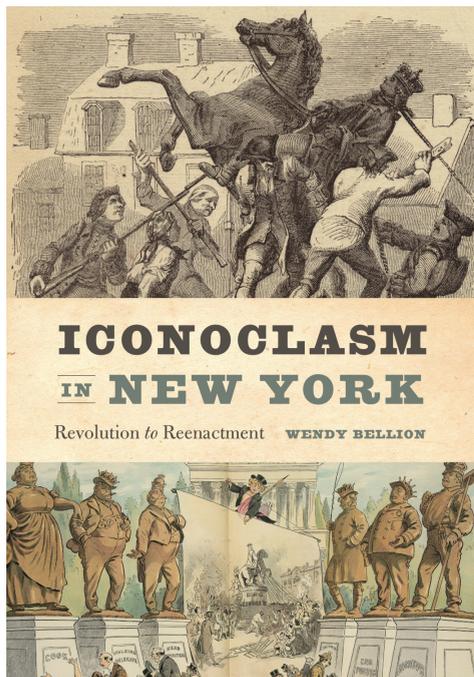
—MICHAEL ANN HOLLY, author of *The Melancholy Art*

Jules Michelet, one of France’s most influential historians and a founder of modern historical practice, was a passionate viewer and relentless interpreter of the visual arts. In this book, Michèle Hannoosh examines the crucial role that art writing played in Michelet’s work and shows how it decisively influenced his theory of history and his view of the practice of the historian.

The visual arts were at the very center of Michelet’s conception of historiography. He filled his private notes, public lectures, and printed books with discussions of artworks, which, for him, embodied the character of particular historical moments. Michelet believed that painting, sculpture, architecture, and engraving bore witness to histories that frequently went untold; that they expressed key ideas standing behind events; and that they articulated concepts that would come to fruition only later.

This groundbreaking reevaluation of Michelet’s approach to history elucidates how writing about art provided a model for the historian’s relation to, and interpretation of, the past, and thus for a new type of historiography—one that acknowledges and enacts the historian’s own implication in the history he or she tells.

248 pages | 31 b&w illus. | 6 × 9 | July 2019
ISBN 978-0-271-08356-8 | cloth: \$94.95



Iconoclasm in New York

Revolution to Reenactment

Wendy Bellion

“Wendy Bellion has one of the most powerful interpretive voices helping us see what the early United States imagined of itself and for itself. In her new book on the power of destructive acts, she looks closely at the art of destruction, showing us how King George III fell and rose (along with other emblems of monarchy and Great Britain) in a pattern that continues to this day. I’m looking forward to regularly reading, teaching, and thinking through *Iconoclasm in New York*.”

—KARIN WULF, author of *Not All Wives: Women of Colonial Philadelphia*

King George III will not stay on the ground. Ever since a crowd in New York City toppled his equestrian statue in 1776, burying some of the parts and melting the rest into bullets, the king has been riding back into American culture, raising his gilded head in visual representations and reappearing as fragments. In this book, Wendy Bellion asks why Americans destroyed the statue of George III—and why they keep bringing it back.

Locating the statue’s destruction in a transatlantic space of radical protest and material violence—and tracing its resurrection through pictures and performances—Bellion advances a history of American art that looks beyond familiar narratives of paintings and polite spectators to encompass a riotous cast of public sculptures and liberty poles, impassioned crowds and street protests, performative smashings and yearning re-creations. Bellion argues that iconoclasm mobilized a central paradox of the national imaginary: it was at once a destructive phenomenon through which Americans enacted their independence and a creative phenomenon through which they continued to enact British cultural identities.

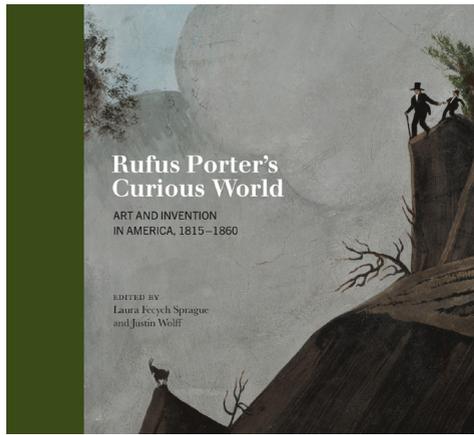
Persuasive and engaging, *Iconoclasm in New York* demonstrates how British monuments gave rise to an American creation story. This fascinating cultural history will captivate art historians, specialists in iconoclasm, and general readers interested in American history and New York City.

272 pages | 11 color/51 b&w illus. | 7 x 10
October 2019 | ISBN 978-0-271-08364-3 | cloth: \$124.95



“Vivid and visceral, *Iconoclasm in New York* weaves a brilliant tapestry of meanings from a moment of ritual violence in 1776 New York. Untangling the paradox of the always-toppling, never-quite-vanquished King George III, Wendy Bellion plumbs a central mystery of American culture. To see the destructive creation of the United States through Bellion’s keen eyes is to witness the American Revolution transformed.”

—JANE KAMENSKY, author of *A Revolution in Color: The World of John Singleton Copley*



Rufus Porter's Curious World

Art and Invention in America, 1815-1860

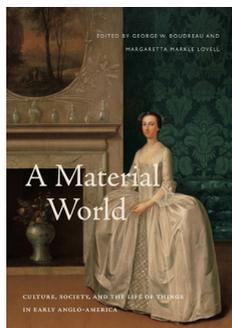
Edited by Laura Fecych Sprague and Justin Wolff

Once called the “Yankee Da Vinci,” Rufus Porter was an itinerant portrait painter and muralist, a publisher and author, an inventor of mechanical improvements, and an impresario who engineered an airship that promised to fly gold rush prospectors from New York to California in three days.

Through his diverse interests in painting, mechanics, aeronautics, and publishing, Rufus Porter helped transform art and science in early America—not unlike his more famous peers, Samuel F. B. Morse and Robert Fulton. This nuanced picture of Porter restores him to the pantheon of great American artist-inventors and corrects common misconceptions about his life and work.

Meticulous and contemplative, this study presents a moving portrait of an American legend—a remarkable, but unlucky, man who worked across multiple disciplines to envision an interconnected nation.

152 pages | 87 color/19 b&w illus. | 11 × 10
 October 2019 | ISBN 978-0-271-08495-4 | cloth: \$39.95
 Co-published with Bowdoin College Museum of Art

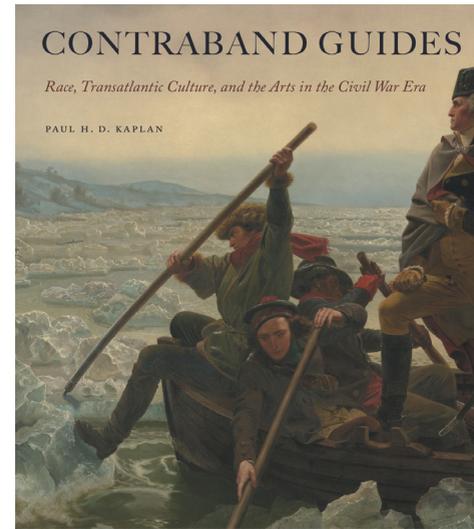


ALSO OF INTEREST

A Material World

Culture, Society, and the Life of Things in Early Anglo-America

Edited by George W. Boudreau and Margareta M. Lovell
 ISBN 978-0-271-08115-1
 cloth: \$49.95



Contraband Guides

Race, Transatlantic Culture, and the Arts in the Civil War Era

Paul H. D. Kaplan

“Both a creative and fastidious scholar, Paul Kaplan aims to shed fresh light on the dialogue concerning race, nationalism, and representation. In this well-argued volume, he deftly weaves together travel writing by Americans abroad becoming aware of Africans in Europe; racial representations by the talented mixed-race Louisiana sculptor Eugene Warburg and the German American painter Emanuel Leutze; a dialogue on racial matters between two major intellectuals, Charles Norton and John Ruskin; and the relevance of the Old European Masters whose racial representations made an impact on African Americans.”

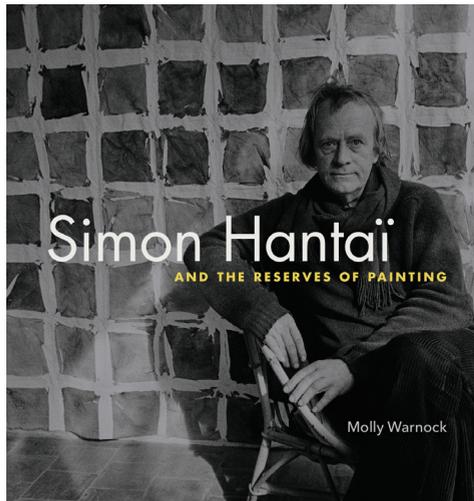
—PATRICIA HILLS, author of *Painting Harlem Modern: The Art of Jacob Lawrence*

In his best-selling travel memoir, *The Innocents Abroad*, Mark Twain punningly refers to the black man who introduces him to Venetian Renaissance painting as a “contraband guide,” a term coined to describe fugitive slaves who assisted Union armies during the Civil War. By means of this and similar case studies, Paul H. D. Kaplan documents the ways in which American cultural encounters with Europe and its venerable artistic traditions influenced nineteenth-century concepts of race in the United States.

Americans of the Civil War era were struck by the presence of people of color in European art and society, and American artists and authors, both black and white, adapted and transformed European visual material to respond to the particular struggles over the identity of African Americans. Taking up the work of both well- and lesser-known artists and writers—such as the travel writings of Mark Twain and William Dean Howells, the paintings of German American Emanuel Leutze, the epistolary exchange between John Ruskin and Charles Eliot Norton, newspaper essays written by Frederick Douglass and William J. Wilson, and the sculpture of freed slave Eugène Warburg—Kaplan lays bare how racial attitudes expressed in mid-nineteenth-century American art were deeply inflected by European traditions.

By highlighting the contributions people of black African descent made to the fine arts in the United States during this period, along with the ways in which they were represented, *Contraband Guides* provides a fresh perspective on the theme of race in Civil War-era American art. It will appeal to art historians, African American and American studies scholars, and to general readers interested in American art and African American history.

312 pages | 48 color/76 b&w illus. | 9 × 10 | April 2020
 ISBN 978-0-271-08385-8 | cloth: \$94.95



Simon Hantai and the Reserves of Painting

Molly Warnock

“With this book we finally have a beautifully written, deeply researched, and comprehensive account of one of postwar Europe’s most significant artists. Far from the cliché of Simon Hantai and his folded (‘pliage’) paintings as detached and impersonal, Molly Warnock reveals the artist’s full investment in a ‘deep context’ of ideas, historical issues, and major artistic movements: from surrealism to minimalism via abstract expressionism, traversing the terrain of the Catholic liturgy, philosophies of community and phenomenology, and questions of writing and legibility, while never forgetting the techniques and fundamentals of the practice of painting.”

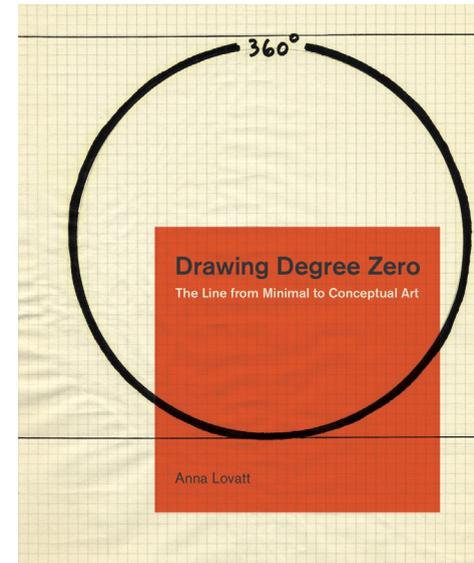
—NATALIE ADAMSON, coeditor of *Material Imagination: Art in Europe, 1946–72*

The Hungarian-born French painter Simon Hantai (1922–2008) is best known for abstract, large-format works produced using *pliage*: the painting of a crumpled, gathered, or systematically pleated canvas that the artist then unfolds and stretches for exhibition. In her study of this profoundly influential artist, Molly Warnock presents a persuasive historical account of his work, his impact on a younger generation of French artists, and the genesis and development of the practice of *pliage* over time.

Simon Hantai and the Reserves of Painting covers the entirety of Hantai’s expansive oeuvre, from his first aborted experiments with folding around 1950 to his post-*pliage* experiments with digital scanning and printing. Throughout, Warnock analyzes the artist’s relentlessly searching studio practice in light of his no less profound engagement with developments in philosophy, psychoanalysis, and critical theory. Engaging both Hantai’s art and writing to support her argument and paying particular attention to his sustained interrogation of religious painting in the West, Warnock shows how Hantai’s work evinces a complicated mixture of intentionality and contingency. Appendixes provide English translations of two major texts by the artist, “A Plantaneous Demolition” and “Notes, Deliberately Confounding, Accelerating, and the Like for a ‘Reactionary,’ Nonreducible Avant-Garde.”

Original and insightful, this important new book is a central reference for the life, art, and theories of one of the most significant and exciting artists of the twentieth century. It will appeal to art historians and students of modernism, especially those interested in the history of abstraction, materiality and Surrealism, automatism, and theology and making.

280 pages | 41 color/89 b&w illus. | 9 × 9.5 | May 2020
ISBN 978-0-271-08502-9 | cloth: \$89.95 | Refiguring Modernism Series | E-book editions have been made possible through support of the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.



Drawing Degree Zero The Line from Minimal to Conceptual Art

Anna Lovatt

“Anna Lovatt makes a compelling argument for the centrality of drawing to Minimal and Conceptual art in the 1960s. Through a series of illuminating case studies, Lovatt reveals the ways in which artists reconfigured the terrain of drawing as dynamic, critical, and utterly contemporary.”

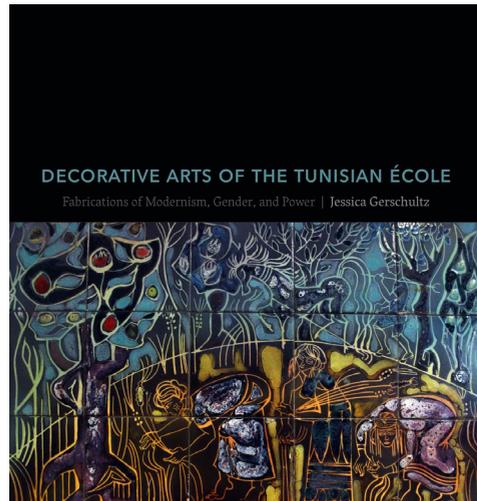
—JO APPLIN, coeditor of *London Art Worlds: Mobile, Contingent, and Ephemeral Networks, 1960–1980*

Drawing Degree Zero examines a pivotal moment in the history of drawing, when the medium was disengaged from its connoisseurial associations and positioned at the forefront of contemporary art. From Mel Bochner’s seminal exhibition *Working Drawings and Other Visible Things on Paper Not Necessarily Meant to Be Viewed as Art* of 1966 to the Museum of Modern Art’s major survey *Drawing Now* ten years later, Anna Lovatt documents this period of restless artistic experimentation and fierce political ambition.

Traditionally considered a preparatory or subsidiary practice, drawing’s notational, provisional, and incidental qualities accrued new value in the context of post-Minimal and Conceptual art. Considering the work of Bochner, Sol LeWitt, Rosemarie Castoro, Dorothea Rockburne, and Richard Tuttle, Lovatt explores the strategies these artists used to confound long-standing presumptions about drawing, rendering it systematic rather than autographic, public rather than private, and conceptually rigorous rather than manually dexterous. *Drawing Degree Zero* argues that these artists pursued a neutral, anonymous mode of inscription analogous to Roland Barthes’s concept of “writing degree zero.”

A lively examination of the resurgence of interest in drawing, *Drawing Degree Zero* highlights the medium’s ability to foreground issues of authorship, process, location, and participation that remain fundamental to contemporary art. Scholars and art aficionados will welcome Lovatt’s insights.

240 pages | 39 color/58 b&w illus. | 8 × 9.5
December 2019 | ISBN 978-0-271-08243-1 | cloth: \$89.95
Refiguring Modernism Series



Decorative Arts of the Tunisian École

Fabrications of Modernism, Gender, and Power

Jessica Gerschultz

“Decorative Arts of the Tunisian École maps the contours of the decorative art/artisanal scene in Tunisia in the late colonial and early postcolonial period, focusing on the entanglements between art, modernity, and state feminism as they came to be dramatized in the work of Safia Farhat, a professor of decorative arts and director of the influential École des Beaux-Arts. This is a valuable study, the first of its kind in the English language. Gerschultz’s masterful command of material at the crossroads of history, art, class, gender, and politics is admirable.”

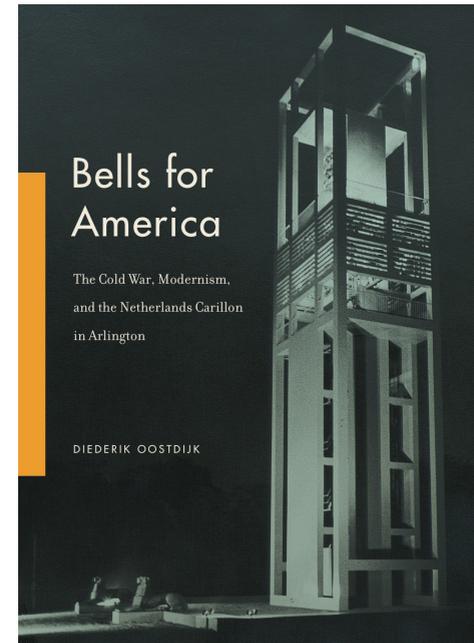
—**NOURI GANA**, editor of *The Making of the Tunisian Revolution: Contexts, Architects, Prospects*

The arts drove a seismic cultural shift in mid-twentieth-century Tunisia, as women entered ateliers and workshops previously dominated by men and as collaborations across art schools destabilized the boundary between art and craft. This volume uses the “Tunisian École”—a configuration of artists, art students, professors, and artisans from the Tunis School, the School of Fine Arts, and the National Office of Handicraft engaged in the unity of “fine” and “decorative” art—to explore the ways in which these forces reworked colonial concepts to reimagine artistic categories and integrate feminized art forms in a program of social uplift.

Focusing on the gendering of tapestry and “decorative” arts, Jessica Gerschultz investigates how art and feminism were entwined with socialist modernizing projects, from the relationship between Tunisian nationalist discourses and the figure of the woman artist to the role of art education and industry in transforming and institutionalizing hierarchies among women. In doing so, she positions women’s weaving in the context of state feminism and Tunisian socialism, arguing that a shared aesthetic and political philosophy oriented toward female creativity not only underpinned multiple forms of art and textile production but also stood as a potent metaphor for statecraft.

Important and wholly original, this study of the artist-as-craftsperson, told from the standpoint of artists in an Arab African country, recuperates a feminized, marginalized category within aesthetic modernism and furthers our understanding of the relationships among labor, gender, and artistic and creative practices in modern Tunisia.

272 pages | 42 color/79 b&w illus. | 9 × 9.5
November 2019 | ISBN 978-0-271-08318-6 | cloth: \$99.95
Refiguring Modernism Series



Bells for America

The Cold War, Modernism, and the Netherlands Carillon in Arlington

Diederik Oostdijk

“For my country, the Netherlands Carillon is a symbol of gratitude for the role the U.S. played during and after World War II. It’s a beacon of the lasting friendship between our countries that goes back more than four hundred years. Studying the origin of the carillon serves as a constant reminder that we need to cherish this relationship, and I welcome the effort Diederik Oostdijk undertook to shine new light on this historic monument that stands tall over Washington, D.C.”

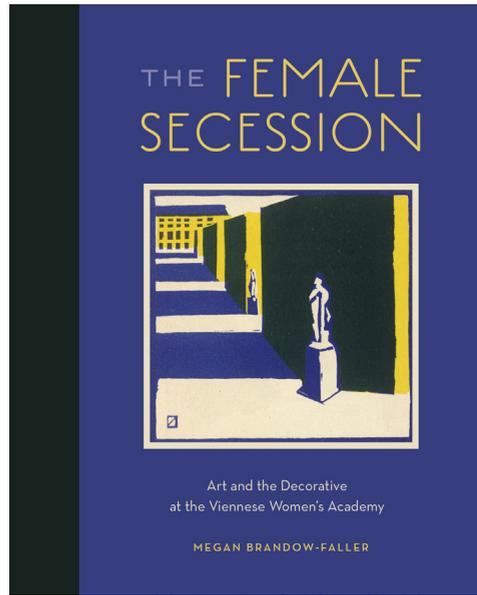
—**HENNE SCHUWER**, Ambassador of the Kingdom of the Netherlands in the United States

The Netherlands Carillon stands out in the American memorial landscape. Situated between Arlington National Cemetery and the Marine Corps War Memorial, the modernist design of this 127-foot steel bell tower is strangely at odds with its surroundings, much in the same way that its prominent place is at odds with its absence in American memory. In this book, Diederik Oostdijk reveals the intriguing history of this major monument hidden in plain sight.

Given to the United States in the 1950s by the Dutch government as a gesture of gratitude for America’s role in the Dutch liberation during World War II and for the Marshall Plan aid that helped rebuild the Dutch economy, the carillon owes its conspicuous placement to the Cold War. Oostdijk traces the history of this monument, from its creation and the pageantry surrounding its presentation through its fall into disrepair and plans for its renewal. In so doing, he resolves the paradox of the carillon’s placement in Arlington and unearths a fascinating and compelling story of diplomacy and humanity.

Interweaving art history, campanology, landscape architecture, literature, musicology, and diplomatic history, *Bells for America* recounts how the Netherlands and the United States reconstructed their national identities and fostered an international relationship in the postwar era through public art.

256 pages | 33 b&w illus. | 7 × 9.5
October 2019 | ISBN 978-0-271-08377-3 | cloth: \$74.95
Refiguring Modernism Series



The Female Secession

Art and the Decorative at the Viennese Women's Academy

Megan Brandow-Faller

Decorative handcrafts are commonly associated with traditional femininity and unthreatening docility. However, the artists connected with interwar Vienna's "female Secession" created craft-based artworks that may be understood as sites of feminist resistance. In this book, historian Megan Brandow-Faller tells the story of how these artists disrupted long-established boundaries by working to dislodge fixed oppositions between "art" and "craft," "decorative" and "profound," and "masculine" and "feminine" in art.

Tracing the history of the women's art movement in Secessionist Vienna from its origins in 1897, at the Women's Academy, to the Association of Austrian Women Artists and its radical offshoot, the Wiener Frauenkunst—Brandow-Faller tells the compelling story of a movement that reclaimed the stereotypes attached to the idea of *Frauenkunst*, or women's art. She shows how generational struggles and diverging artistic philosophies of art, craft, and design drove the conservative and radical wings of Austria's women's art movement apart. The

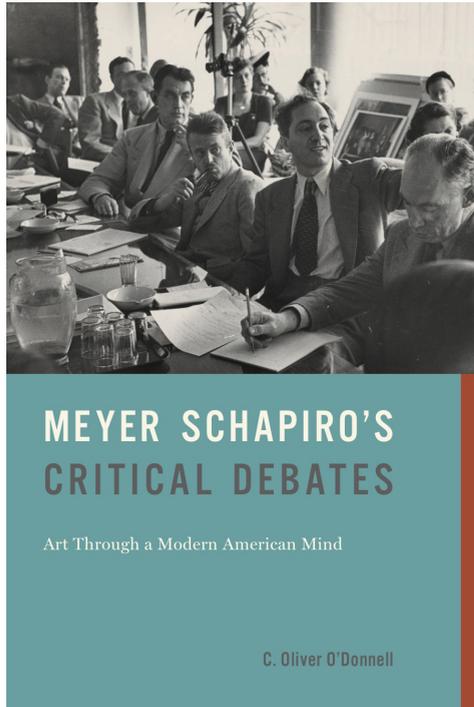
book explores the ways female artists and crafts-women reinterpreted and extended the Klimt Group's ideas in the interwar years and draws a direct connection to the themes that drove the better-known explosion of feminist art in 1970s America. In this provocative story of a Viennese modernism that never disavowed its ornamental, decorative roots, Brandow-Faller gives careful attention to key primary sources—including photographs and reviews of early twentieth-century exhibitions and archival records of school curricula and personnel.

Engagingly told and featuring more than eighty representative illustrations, *The Female Secession* recaptures the radical potential of what Fanny Harlfinger-Zakucka referred to as "works from women's hands." It will appeal to art historians working in the decorative arts and modernism as well as historians of Secession-era Vienna and gender history.

288 pages | 27 color/60 b&w illus. | 8 x 10 | April 2020
ISBN 978-0-271-08504-3 | cloth: \$99.95

"This beautifully illustrated study brings new attention to the overlooked achievements of women artists in Vienna in the early twentieth century. It is a much-needed contribution to design history that illuminates the role of gender in Central European art education and professional practice."

—REBECCA HOUZE, author of *Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War: Principles of Dress*



Meyer Schapiro's Critical Debates

Art Through a Modern American Mind

C. Oliver O'Donnell

Described in the *New York Times* as the greatest art historian America ever produced, Meyer Schapiro was both a close friend to many of the famous artists of his generation and a scholar who engaged in public debate with some of the major intellectuals of his time. This volume synthesizes his prolific career for the first time, demonstrating how Schapiro worked from the nexus of artistic and intellectual practice to confront some of the twentieth century's most abiding questions.

Schapiro was renowned for pioneering interdisciplinary approaches to interpreting visual art. His lengthy formal analyses in the 1920s, Marxist interpretations in the 1930s, psychoanalytic critiques in the 1950s and 1960s, and semiotic explorations in the 1970s each helped to open new avenues for inquiry. Based on archival research, C. Oliver O'Donnell's study is structured chronologically around eight

Winner of the Zentralinstitut für Kunstgeschichte's 2019 Willibald Sauerländer Award for distinguished research in the history and practice of art-historical writing

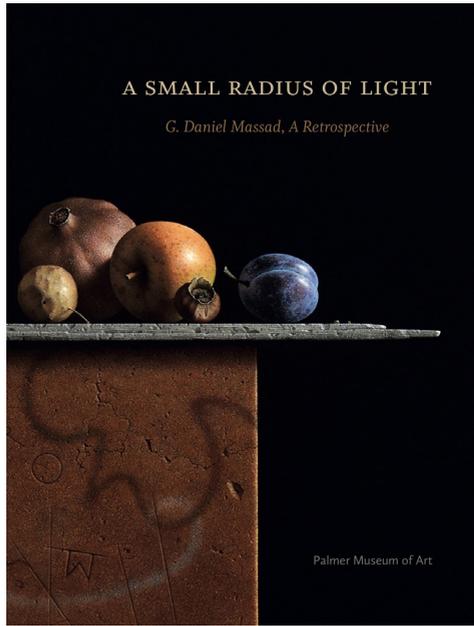
272 pages | 36 b&w illus. | 6 × 9
October 2019 | ISBN 978-0-271-08464-0 | cloth: \$99.95

defining debates in which Schapiro participated, including his dispute with Isaiah Berlin over the life and writing of Bernard Berenson, Schapiro's critique of Martin Heidegger's ekphrastic commentary on Van Gogh, and his confrontation with Claude Lévi-Strauss over the applicability of mathematics to the interpretation of visual art. O'Donnell's thoughtful analysis of these intellectual exchanges not only traces Schapiro's philosophical evolution but also relates them to the development of art history as a discipline, to central tensions of artistic modernism, and to modern intellectual history as a whole.

Comprehensive and thought-provoking, this study of Schapiro's career pieces together the separate strands of his work into one cohesive picture. In doing so, it reveals Schapiro's substantial impact on the field of art history and on twentieth-century modernism.

“Meyer Schapiro belongs to that small number of art historians who can be regarded as world-class intellectuals; even Theodor W. Adorno was dazzled by his ‘tireless imagination.’ He was one of those rare scholars who engaged so deeply with the philosophical and political issues of their times that their writings illuminate in profound ways the larger culture to which they belonged. In this concise, learned, and well-researched study, C. Oliver O’Donnell offers the first synthetic overview of Schapiro’s achievement in a sequence of essays that compellingly illustrate his range and complexity as a historian and a thinker. Schapiro is a demanding subject, and O’Donnell has risen magnificently to the challenge.”

—ANDREW HEMINGWAY, editor of *The Mysticism of Money: Precisionist Painting and Machine Age America*



A Small Radius of Light
G. Daniel Massad, A Retrospective

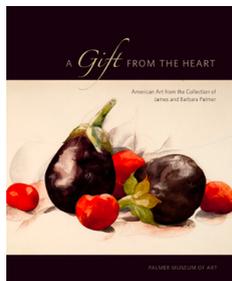
Joyce Henri Robinson and
G. Daniel Massad

A Small Radius of Light maps the territory artist G. Daniel Massad has explored for almost four decades. After earning degrees in English at Princeton and the University of Chicago and working for a time as a psychotherapist, Massad made the decision to pursue graduate work in painting in 1979. Two years later, while working on his MFA at the University of Kansas, Massad made an unexpected shift from abstraction to still life, and from oil to pastel as a painting medium. His abandonment of painterly gesture for knife-edge precisionism led him in the late 1980s to the painstaking reenactment of minute detail in order to express, as he puts it, “the way I encounter the world.”

Since 1990, still life’s traditional tabletop and its implied interior space have given way in his work to less easily definable architectural fragments of brick or stone; the darkness surrounding these broken walls and cairns is deep, immeasurable, and richly potent. Over the last two decades, Massad has moved past description and metaphor, layering into his images other kinds of data—maps, words, numbers, constellations, personal symbols—all of which suggest readings of his remarkable still lifes as aniconic portraiture, implied narrative, and visual autobiography.

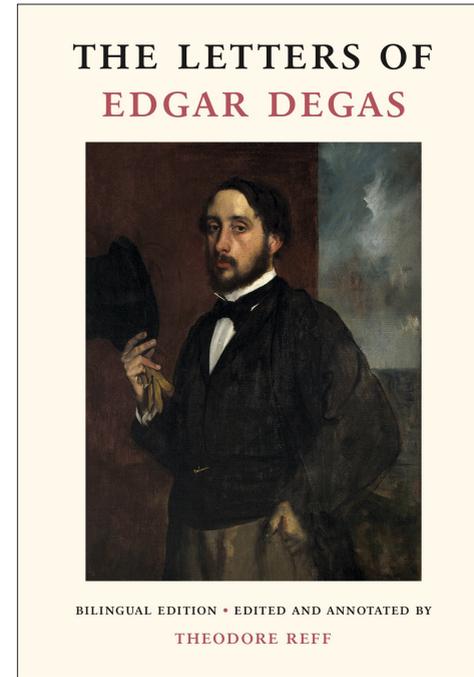
This book accompanies an exhibition of the same name organized by the Palmer Museum of Art and features a comprehensive essay by curator Joyce Henri Robinson and forty-three “backstories” by the artist. These memoir-like reflections invite us to peer into Massad’s artistic, emotional, and mental process as he moves from making the intangible tangible, revealing along the way sources and associations that precede the final reenactment of the world around him—a world brought into focus by a small radius of light.

232 pages | 140 color illus. | 8.75 × 11.5 | January 2019
ISBN 978-0-911209-71-6 | cloth: \$49.95
ISBN 978-0-911209-72-3 | paper: \$34.95



ALSO OF INTEREST
A Gift from the Heart
American Art from the
Collection of James and
Barbara Palmer

Edited by Joyce Henri Robinson
ISBN 978-0-911209-69-3
paper: \$39.95

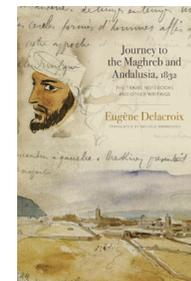


The Letters of Edgar Degas
Edited by Theodore Reff

In this critical edition of Edgar Degas’s correspondence, eminent Degas scholar Theodore Reff transcribes, dates, and elucidates more than 1,200 letters written by the artist. Presented both in the original French and in English translation, these letters reveal a range of the artist’s interests and opinions, preoccupations, and beliefs, some of which dramatically correct notions about Degas derived from anecdotal sources. The scope and variety of the texts build a complex, fascinating portrait of the artist and his work, providing new information on his artistic theories, his relations with both avant-garde and conservative artists, and his central role in the Impressionist exhibitions, as well as offering new insights into his private life and the social and intellectual milieu that he inhabited. Known for his finely wrought sonnets and scathing witticisms, Degas is also revealed to be an ambitious and inventive writer for whom verbal expression was a major source of pleasure throughout his life. Expressions of his strong personality, the letters display features also seen in his visual style—they are verbal equivalents of his forceful, insightful, and trenchant draftsmanship.

Featuring an English translation of the artist’s original letters, extensive annotations and appendixes, and an engaging introduction, this is an indispensable reference for scholars and specialists of this major artist as well as anyone interested in French Impressionism and nineteenth-century art or French and European history and literature.

1464 pages (3 vols.) | 55 color illus. | 7 × 10 | April 2020
ISBN 978-0-9988175-1-4 | cloth: \$200.00

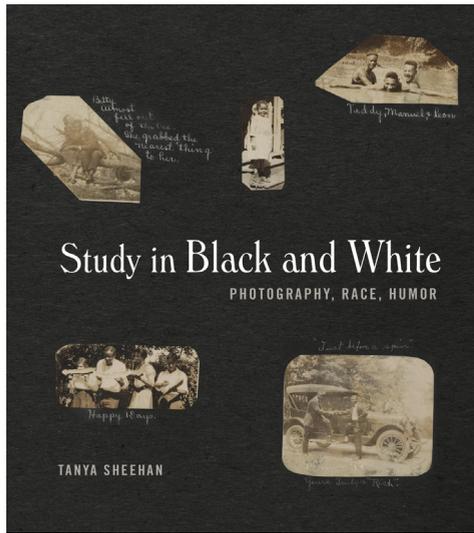


ALSO OF INTEREST
**Journey to the Maghreb
and Andalusia, 1832**
The Travel Notebooks and
Other Writings

Eugène Delacroix
Translated by Michèle
Hannoosh
ISBN 978-0-271-08334-6
paper: \$34.95



new in
paperback



216 pages | 80 color/12 b&w illus. | 8.5 x 9.5
February 2020 | ISBN 978-0-271-08111-3 | paper: \$29.95

“Readers of American art and visual culture interested in critical race studies, transnational exchange, and the movement of ideas between media, particularly performance and visual art, will benefit from Sheehan’s historically grounded and convincing accounts that offer new perspectives on US racial discourse within and through photography.”
—*caa.reviews*

Study in Black and White

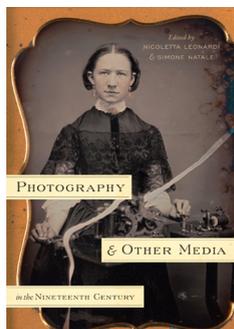
Photography, Race, Humor

Tanya Sheehan

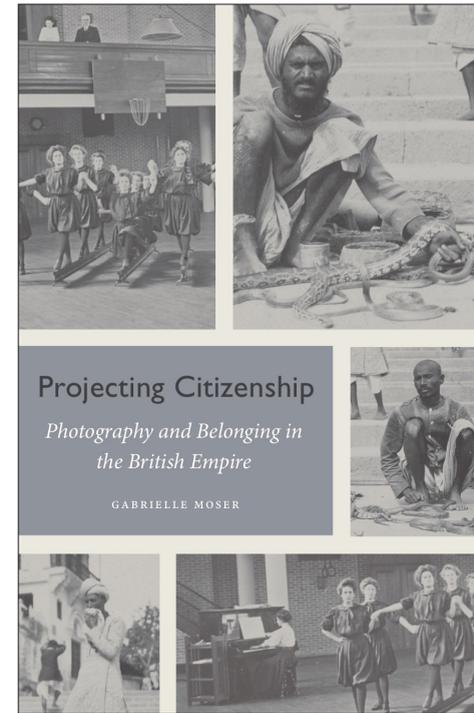
In this volume, Tanya Sheehan takes humor seriously in order to trace how photographic comedy was used in America and transnationally to express evolving ideas about race, black emancipation, and civil rights in the mid-1800s and into the twentieth century.

Sheehan employs a trove of understudied materials to write a new history of photography, one that encompasses the rise of the commercial portrait studio in the 1840s, the popularization of amateur photography around 1900, and the mass circulation of postcards and other photographic ephemera in the twentieth century. She examines the racial politics that shaped some of the most essential elements of the medium, from the negative-positive process to the convention of the photographic smile. The book also places historical discourses in relation to contemporary art that critiques racism through humor, including the work of Genevieve Grieves, Adrian Piper, Lorna Simpson, Kara Walker, and Fred Wilson.

By treating racial humor about and within the photographic medium as complex social commentary, rather than a collectible curiosity, *Study in Black and White* enriches our understanding of photography in popular culture. Transhistorical and interdisciplinary, this book will be of vital interest to scholars of art history and visual studies, critical race studies, U.S. history, and African American studies.



ALSO OF INTEREST
Photography and Other Media in the Nineteenth Century
Edited by Nicoletta Leonardi and Simone Natale
ISBN 978-0-271-07916-5
paper: \$34.95



248 pages | 64 b&w illus. | 7 x 10 | December 2019
ISBN 978-0-271-08128-1 | paper: \$34.95

“Brilliantly elucidates the inner photographic workings of the fraught historical and cultural processes that are at work whenever we see, or think we see, images of citizens. Moser’s book adds important historical nuance to the burgeoning literature on photography and citizenship, demonstrating that the scenes of precarious spectatorship that came to structure concepts and practices of citizenship across the British Empire were often first produced by photography. The book also makes bold new theoretical claims. Its explorations of the disobedient gazes, experiences of photographic latency, and paradoxical desires that we continue to inherit from colonial visibility promise to enrich ongoing debates.”

—JENNIFER BAJOREK, author of *Counterfeit Capital: Poetic Labor and Revolutionary Irony*

Projecting Citizenship

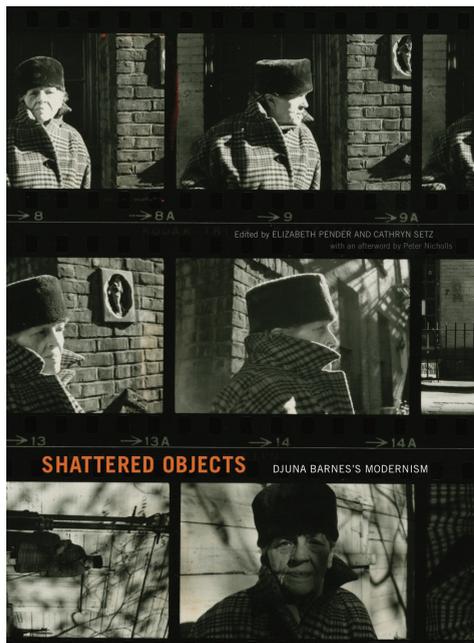
Photography and Belonging in the British Empire

Gabrielle Moser

In *Projecting Citizenship*, Gabrielle Moser gives a comprehensive account of an unusual project produced by the British government’s Colonial Office Visual Instruction Committee at the beginning of the twentieth century—a series of lantern slide lectures that combined geography education and photography to teach schoolchildren around the world what it meant to look and to feel like an imperial citizen.

Through detailed archival research and close readings, Moser elucidates the impact of this vast collection of photographs documenting the land and peoples of the British Empire, circulated between 1902 and 1945 in classrooms from Canada to Hong Kong, from the West Indies to Australia. Moser argues that these photographs played a central role in the invention and representation of imperial citizenship. She shows how citizenship became a photographable and teachable subject by tracing the intended readings of the images that the committee hoped to impart to viewers and analyzing how spectators may have used their encounters with these photographs for protest and resistance.

Interweaving political and economic history, history of pedagogy, and theories of citizenship with a consideration of the aesthetic and affective dimensions of viewing the lectures, *Projecting Citizenship* offers important insights into the social inequalities and visual language of colonial rule.



248 pages | 21 b&w illus. | 7 × 9.5
 March 2020 | ISBN 978-0-271-08221-9 | paper: \$34.95
 Refiguring Modernism Series

“Shattered Objects is an embarrassment of riches: Barnes and affect studies; Barnes and film studies; Barnes and animal studies; Barnes and queer studies. I could go on and on with its generous contributions, but let it be said that, for once and for all, this collection proves her to be a supreme modernist amongst her towering peers. Across these super-sharp pieces she now shines brightest in that grand constellation of twentieth-century experimental art.”

—SCOTT HERRING, author of *The Hoarders: Material Deviance in Modern American Culture*

Shattered Objects Djuna Barnes’s Modernism

Edited by Elizabeth Pender and Cathryn Setz

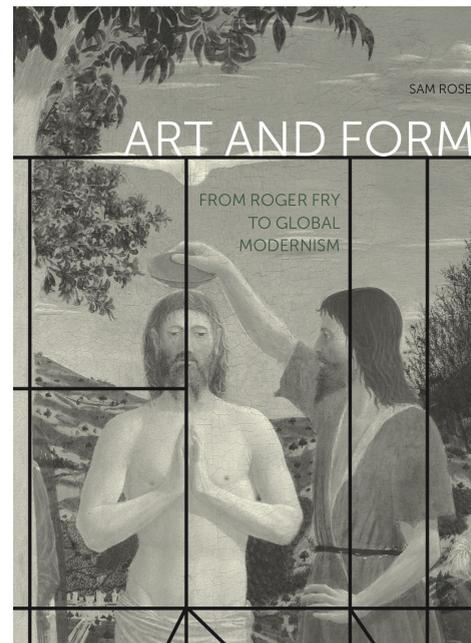
Djuna Barnes once said that “there is always more surface to a shattered object than a whole object,” and the statement is provocative when considering her own writing and art. Arriving as an accomplished writer and journalist in 1920s Paris, Barnes produced an eclectic body of work whose objects and surfaces continue to fascinate readers. In this volume, a series of internationally renowned scholars reassess both Barnes and modernism through a close examination of her prose, poetry, journalism, visual art, and drama.

From the modernist classic *Nightwood* to the late verse play *The Antiphon*, Barnes’s distinctive voice has long resisted any easy assimilation into specific groupings of authors or texts.

Responding to expansions of canons and critical questions that have shaped modernist studies since the late twentieth century, the chapters in this volume bring new thinking to her full oeuvre and collectively demonstrate that the study of modernism necessarily includes the study of Barnes. The contributors show Barnes’s significant contributions to twenty-first-century discourses on topics such as the politics of print culture, the representation of animals and the human, queer aesthetics, modernist criticism, authorship, style, affect, and translation between media.

Featuring an afterword by Peter Nicholls and a comprehensive bibliography, *Shattered Objects* provides a timely assessment of Barnes and considers the implications of reading her critically as an important modernist writer and artist. It will be welcomed by scholars of literature, art history, and the modernist era.

In addition to the editors, contributors to this volume are Daniela Caselli, Bruce Gardiner, Alex Goody, Melissa Jane Hardie, Tyrus Miller, Drew Milne, Peter Nicholls, Rachel Potter, Julie Taylor, and Joanne Winning.



224 pages | 27 b&w illus. | 7 × 9.5 | February 2020
 ISBN 978-0-271-08239-4 | paper: \$34.95
 Refiguring Modernism Series

“This book is a gem. It gives the most comprehensive and accessible account of the importance of form in the last hundred years of writing about art. It should be compulsory reading not just for art historians but also for aestheticians and anyone interested in visual culture.”

—BENCE NANAY, author of *Aesthetics as Philosophy of Perception*

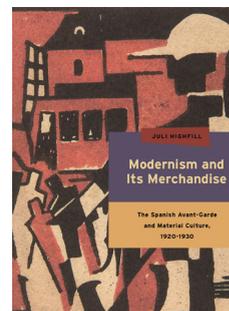
Art and Form From Roger Fry to Global Modernism

Sam Rose

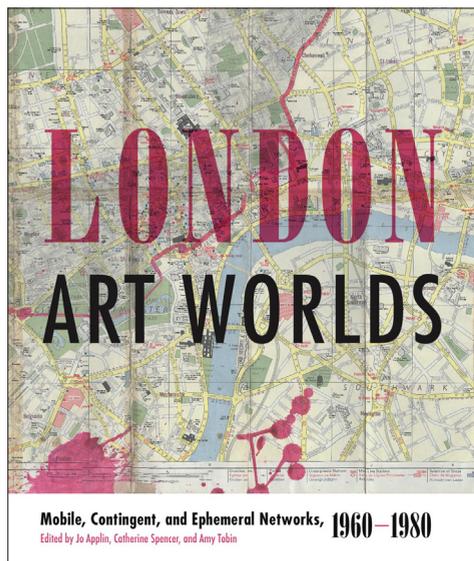
In this examination of the rise of formalism in the visual arts, Sam Rose uses a close contextual study of Roger Fry and British art writing from 1900 to 1939 to rethink how ideas about form influenced modernist culture and the movement’s significance to art history today.

In the context of modernism, formalist critics are often thought to be interested in art rather than life, a stance exemplified in their support for abstract works that exclude the world outside. But through attention to early twentieth-century connoisseurship, aesthetics, art education, design, and art in colonial Nigeria and India, Rose builds an expanded account of form based on its engagement with the social world. *Art and Form* thus opens discussions on a range of urgent topics in art writing: its history, constructions of high and low culture, and even the idea of global modernism. Through his careful analysis, Rose demonstrates the true breadth of formalism and shows how it lends a new richness to thought about art and visual culture in the early to mid-twentieth century.

Accessibly written and analytically sophisticated, *Art and Form* opens exciting new paths of inquiry into the meaning and lasting importance of formalism and its ties to modernism. It will be invaluable for scholars and enthusiasts of art history and visual culture.



ALSO OF INTEREST
Modernism and Its Merchandise
 The Spanish Avant-Garde and Material Culture, 1920-1930
 Juli Highfill
 ISBN 978-0-271-06343-0
 paper: \$37.95 | Refiguring Modernism Series



London Art Worlds

Mobile, Contingent, and Ephemeral Networks, 1960–1980

Edited by Jo Applin, Catherine Spencer, and Amy Tobin

“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, 1930–1995*

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.

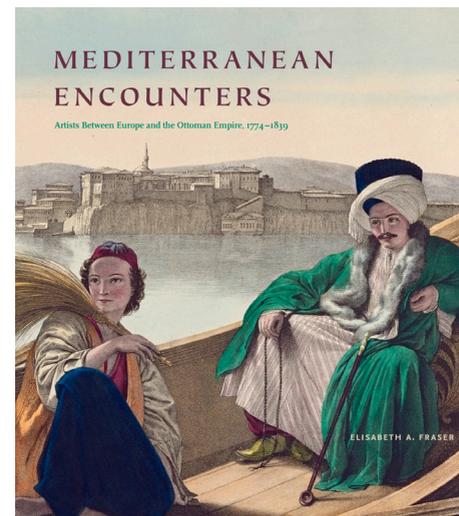
Engaging, wide-ranging, and original, *London Art Worlds* provides a necessary perspective on the visual culture of the London art scene in the 1960s and '70s. Art historians and scholars of the era will find these essays especially valuable and thought provoking.

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 illus. | 8 × 9.5
February 2020 | ISBN 978-0-271-07854-0 | paper: \$44.95
Refiguring Modernism Series



ALSO OF INTEREST
From Diversion to Subversion
Games, Play, and Twentieth-Century Art
Edited by David J. Getsy
ISBN 978-0-271-03703-5
paper: \$82.95 | Refiguring Modernism Series



Mediterranean Encounters

Artists Between Europe and the Ottoman Empire, 1774–1839

Elisabeth A. Fraser

“This book obviously speaks to scholars of art history and imperial history and to students of books and printing, yet the complex tapestries unraveled and rewoven in each chapter speak as well to questions of national identity, anti-imperialism, artistic autonomy, and originality and borrowing. Fraser’s careful and systematic analyses of illustrations and texts in multiple contexts across disciplinary debates should not only speak to specialists but also interest and teach others for whom these travel books may be an introduction to the borderlands and crossings of Mediterranean empires. . . . Summing up: Essential.”

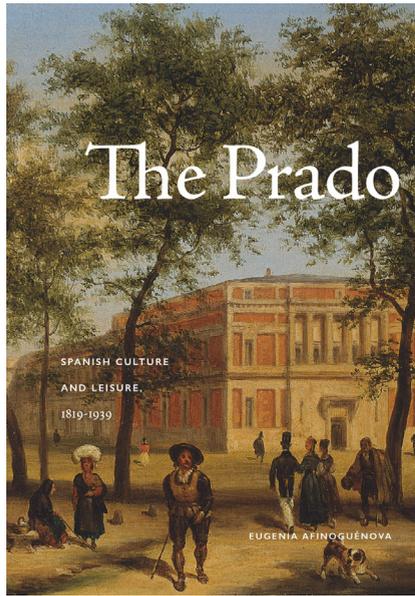
—G. W. MCDONOGH, *Choice*

In this volume, Elisabeth Fraser shows that artists and the works they created in the Mediterranean during the late eighteenth and early nineteenth centuries were informed by mutual dependence and reciprocity between European nations and the Ottoman Empire. Her rich exploration of this vibrant cross-cultural exchange challenges the dominant interpretation of European relations with the East during the period, revealing a shared world of fluid and long-sustained interactions.

Voyagers to and from the Ottoman Empire documented their journeys in prints, paintings, and lavishly illustrated travelogues; many of these helped define Europe's self-identified role as heir to Ottoman civilizations and bolstered its presence in the Islamic Mediterranean and beyond. Fraser finds that these works illuminate not only how travelers' experiences abroad were more nuanced than the expansionist ideology with which they became associated, but also how these narratives depicted the vitality of Ottoman culture and served as extensions of Ottoman diplomacy. Ottomans were aware of and responded to European representations, using them to defend Ottoman culture and sovereignty. In embracing the art of both cultures and setting these works in a broader context, Fraser challenges the dominant historiographical tradition that sees Ottoman artists adopting European modes of art in a one-sided process of “Europeanization.”

Theoretically informed and rigorously researched, this cross-cultural approach to European and Ottoman art sheds much-needed critical light on the widely disseminated travel images of the era—important cultural artifacts in their own right—and provides a fresh and inviting understanding of the relationships among cultures in the Mediterranean during an era of increasing European expansionism.

320 pages | 43 color/98 b&w illus. | 9 × 10 | January 2020
ISBN 978-0-271-08506-7 | paper: \$44.95
Choice Outstanding Academic Title, 2017



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

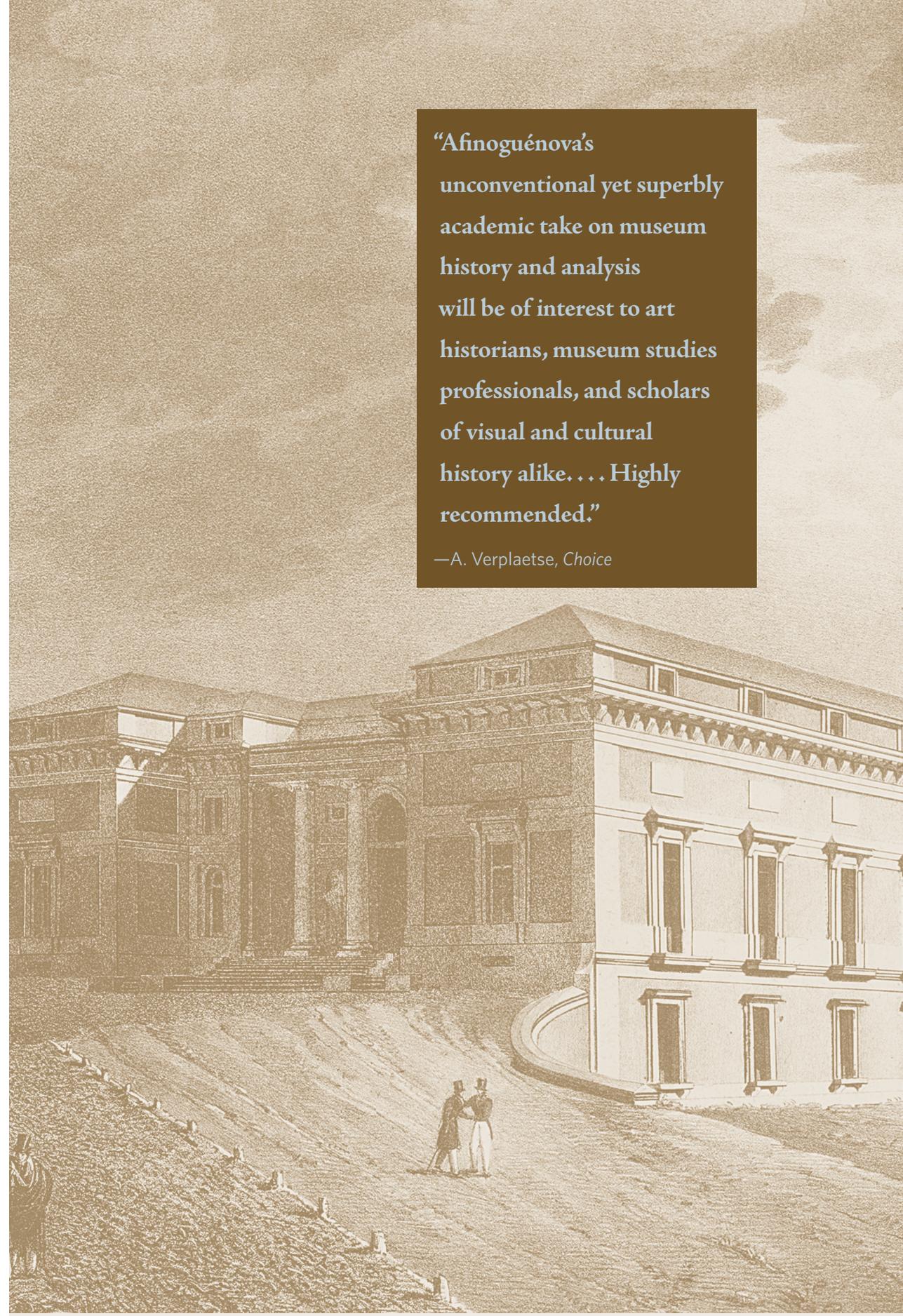
a broader discussion concerning citizenship and voting rights, the rise of Madrid to the status of a modern capital, and the growing gap between town and country.

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.

312 pages | 50 b&w illus./6 maps | 7 × 10 | April 2020
 ISBN 978-0-271-07858-8 | paper: \$49.95
 Winner of the 2019 Eleanor Tufts Award from the American Society for Hispanic Art Historical Studies

“Afinoguénova’s unconventional yet superbly academic take on museum history and analysis will be of interest to art historians, museum studies professionals, and scholars of visual and cultural history alike. . . . Highly recommended.”

—A. Verplaetse, *Choice*



national gallery singapore



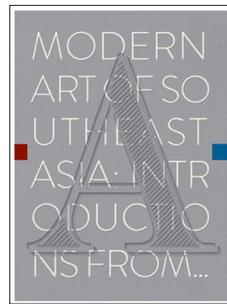
The Artist Speaks
Chua Ek Kay
Low Sze Wee
63 pages | 5.875 × 8.625 | 2019
ISBN 978-981-11-6797-3 | paper: \$18.00
North America only

The Modern in Southeast Asian Art A Reader
Edited by T. K. Sabapathy and Patrick D. Flores
350 pages | 9.25 × 6.9 | 2019
ISBN 978-981-14-0664-5 | paper: \$35.00
North America only



Suddenly Turning Visible: Art and Architecture in Southeast Asia (1969-1989)
Edited by Shabbir Hussain Mustafa and Seng Yu Jin
312 pages | 10.8 × 8.5 | 2019
ISBN 978-981-14-0652-2 | paper: \$35.00
North America only

Awesome Art Malaysia 10 Works from the Land of Mountains Everyone Should Know
Rahel Joseph and Jo Kukathas
80 pages | 11.7 × 8.2 | 2019
ISBN 978-981-11-8709-4 | paper: \$14.00
North America only



Modern Art of Southeast Asia Introductions from A to Z
Roger Nelson
280 pages | 261 color illus. | 9.25 × 6.9 | 2019
ISBN 978-981-11-4725-8 | paper: \$32.00
North America only

The Asian Modern
John Clark
Vol. 1 | 450 pages | 9.25 × 6.9 | 2020
ISBN 978-981-14-0607-2 | paper: \$35.00
Vol. 2 | 350 pages | 9.25 × 6.9 | 2020
ISBN 978-981-14-0720-8 | paper: \$30.00
North America only

Afinoguénova, Eugenia.	38	<i>Iconoclasm in New York</i>	16	<i>The Prado</i>	38
Applin, Jo	36	<i>Idolizing Mary</i>	12	<i>Projecting Citizenship</i>	33
<i>The Art and Culture of Scandinavian Central Europe, 1550-1720</i>	9	Jin, Seng Yu	40	<i>Pygmalion's Power</i>	4
<i>Art and Form</i>	35	Joseph, Rahel	40	Reeve, Matthew M.	6
<i>The Artist Speaks</i>	40	Jules Michelet.	15	Reff, Theodore.	29
<i>The Asian Modern</i>	40	Kaplan, Paul H. D.	17	Robinson, Joyce Henri	28
<i>Awesome Art Malaysia</i>	40	Kleinbub, Christian K.	10	Rose, Sam	35
Bellion, Wendy	16	Kukathas, Jo	40	<i>Rufus Porter's Curious World</i>	18
<i>Bells for America</i>	23	<i>The Letters of Edgar Degas</i>	29	Sabapathy, T. K.	40
Boone, M. Elizabeth.	13	<i>London Art Worlds</i>	36	Sandron, Dany.	3
Brandow-Faller, Megan.	24	<i>The Long Life of Magical Objects</i>	7	Setz, Cathryn	34
Clark, John	40	Lovatt, Anna	21	<i>Shattered Objects</i>	34
<i>Contraband Guides</i>	17	Massad, G. Daniel.	28	Sheehan, Tanya	32
Cook, Lindsay	3	<i>Mediterranean Encounters</i>	37	<i>Simon Hantai and the Reserves of Painting</i>	20
Dale, Thomas E. A.	4	<i>Meyer Schapiro's Critical Debates</i>	26	<i>Siting China in Germany</i>	14
<i>Decorative Arts of the Tunisian École</i>	22	<i>Michelangelo's Inner Anatomies</i>	10	<i>A Small Radius of Light</i>	28
<i>Disharmony of the Spheres</i>	8	<i>Modern Art of Southeast Asia</i>	40	Solari, Amara	12
<i>Drawing Degree Zero</i>	21	<i>The Modern in Southeast Asian Art</i>	40	<i>"The Spanish Element in Our Nationality"</i>	13
<i>The Female Secession</i>	24	Moser, Gabrielle.	33	Spencer, Catherine	36
Flores, Patrick D.	40	Mustafa, Shabbir Hussain.	40	Sprague, Laura Fecych	18
<i>Framing the Church</i>	5	Nelson, Jennifer	8	<i>Study in Black and White</i>	32
Fraser, Elisabeth A.	37	Nelson, Roger	40	<i>Suddenly Turning Visible</i>	40
Gerschultz, Jessica	22	Neville, Kristoffer	9	Tallon, Andrew	3
<i>Gothic Architecture and Sexuality in the Circle of Horace Walpole</i>	6	<i>Notre Dame Cathedral</i>	3	<i>Titian's Icons</i>	11
Hannoosh, Michèle.	15	Nygren, Christopher J.	11	Tobin, Amy.	36
Hertel, Christiane	14	O'Donnell, C. Oliver	26	Warnock, Molly	20
Hutterer, Maile S.	5	Oostdijk, Diederik.	23	Wee, Low Sze	40
lafrate, Allegra.	7	Pender, Elizabeth	34	Wolff, Justin	18

Penn State University Press
820 N. University Drive
USB 1, Suite C
University Park, PA 16802-1003

Non-Profit Org.
U.S. Postage Paid
State College, PA
Permit No. 1

