



ART AND ARCHITECTURE 2022

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Image credits: Pages 26–27, Claude Monet, Morning on the Seine near Giverny, 1897, detail (The Metropolitan Museum of Art, New York, Bequest of Julia W. Emmons, 1956).



ICMA BOOKS | VIEWPOINTS

Copublished with the International Center of Medieval Art and Penn State University Press, the ICMA Books | Viewpoints series aims to engage with and instigate new conversations, debates, and perspectives not only about medieval art and visual-material culture but also in relation to the critical practices employed by medieval art historians. Books will typically be data-rich, issue-driven, and even polemical. The range of potential subjects is broad and varied, and each title will tackle a significant and timely problem in the field of medieval art and visual-material culture. The Viewpoints series is interdisciplinary and actively involved in providing a forum for current critical developments in art-historical methodology, the structure of scholarly writing, and/or the use of evidence.

SERIES EDITOR

Roland Betancourt
University of California, Irvine



Destroyed—Disappeared—Lost—Never Were

Edited by Beate Fricke and Aden Kumler

“Destroyed—Disappeared—Lost—Never Were makes a fresh contribution to the field, one that dexterously balances historical perspectives and theoretical awareness. Its short essays cover a variety of topics with a global reach but with a common concern: how the ‘existential uncertainty’ resulting from works that are no longer extant or may never have existed outside verbal evocations has shaped and continues to shape the practice of art history.”

—BRIGITTE BUETTNER, author of *Boccaccio’s “Descleres et nobles femmes”: Systems of Signification in an Illuminated Manuscript*

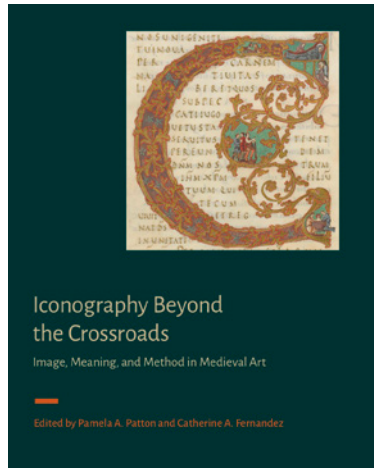
To write about works that cannot be sensually perceived involves considerable strain. Absent the object, art historians must stretch their methods to, or even past, the breaking point. This concise volume addresses the problems inherent in studying medieval works of art, artifacts, and monuments that have disappeared, have been destroyed, or perhaps never existed in the first place.

The contributors to this volume are confronted with the full expanse of what they cannot see, handle, or know. Connecting object histories, the anthropology of images, and historiography, they seek to understand how people have made sense of the past by examining objects, images, and architectural and urban spaces. Intersecting these approaches is a deep current of reflection upon the theorization of historical analysis and the ways in which the past is inscribed into layers of evidence that are only ever revealed in the historian’s present tense.

Highly original and theoretically sophisticated, this volume will stimulate debate among art historians about the critical practices used to confront the formative presence of destruction, loss, obscurity, and existential uncertainty within the history of art and the study of historical material and visual cultures.

In addition to the editors, the contributors to this volume are Michele Bacci, Claudia Brittenham, Sonja Drimmer, Jaś Elsner, Peter Geimer, Danielle B. Joyner, Kristopher W. Kersey, Lena Liepe, Meekyung MacMurdie, and Michelle McCoy.

168 pages | 19 b&w illus. | 5.5 x 8.5 | June 2022
ICMA Books | Viewpoints Series | Copublished with The International Center of Medieval Art
ISBN 978-0-271-09328-4 | paper: \$18.95/£15.95/€17.95 sh



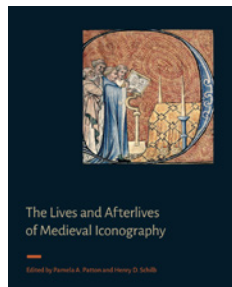
Iconography Beyond the Crossroads

Image, Meaning, and Method in Medieval Art

Edited by Pamela A. Patton and Catherine A. Fernandez

“Iconography Beyond the Crossroads is a very useful contribution to current scholarship and a distinguished follower in the line of excellent volumes produced by Index conferences of the past. This volume, with its coherent methodological emphasis, is an especially worthy successor to its important predecessor, Iconography at the Crossroads.”

—WILLIAM DIEBOLD, author of *Word and Image: An Introduction to Early Medieval Art*



ALSO OF INTEREST

The Lives and Afterlives of Medieval Iconography

Edited by Pamela A. Patton and Henry D. Schilb

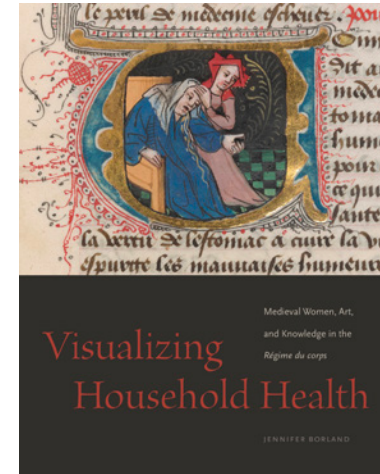
2021 | Signa: Papers of the Index of Medieval Art at Princeton University Series
ISBN 978-0-271-08621-7
paper: \$84.95/£67.95/€78.95 sh

This volume assesses how current approaches to iconology and iconography break new ground in understanding the signification and reception of medieval images, both in their own time and in the modern world.

Framed by critical essays that apply explicitly historiographical and sociopolitical perspectives to key moments in the evolution of the field, the volume's case studies focus on how iconographic meaning is shaped by factors such as medieval modes of dialectical thought, the problem of representing time, the movement of the viewer in space, the fragmentation and injury of both image and subject, and the complex strategy of comparing distant cultural paradigms. The contributions are linked by a commitment to understanding how medieval images made meaning, to highlighting the heuristic value of new perspectives and methods in exploring the work of the image in both the Middle Ages and our own time, and to recognizing how subtle entanglements between scholarship and society can provoke mutual and unexpected transformations in both. Collectively, the essays demonstrate the expansiveness, flexibility, and dynamism of iconographic studies as a scholarly field that is still heartily engaged in the challenge of its own remaking.

Along with the volume editors, the contributors include Madeline H. Caviness, Beatrice Kitzinger, Aden Kumler, Christopher R. Lakey, Glenn Peers, Jennifer Purtle, and Elizabeth Sears.

240 pages | 37 color/46 b&w illus. | 8 x 10 | June 2022
Signa: Papers of the Index of Medieval Art at Princeton University Series | Copublished with The Index of Medieval Art at Princeton University
ISBN 978-0-271-09056-6
hardcover: \$104.95/£83.95/€97.95 sh



Visualizing Household Health

Medieval Women, Art, and Knowledge in the *Régime du corps*

Jennifer Borland

“Borland masterfully weaves together the methodologies of a variety of disciplines: the history of women as patrons and consumers, the history of medicine, anthropology, geography, and of course material and visual studies and art history, all under the larger umbrellas of social history and medieval studies. . . . By immersing the illuminated Régime manuscripts in this multivalent exploration, the full nature of their rich content is finally revealed.”

—TRACY CHAPMAN HAMILTON, author of *Pleasure and Politics at the Court of France: The Artistic Patronage of Queen Marie of Brabant (1260–1321)*



ALSO OF INTEREST

Medieval Art in Motion

The Inventory and Gift Giving of Queen Clémence de Hongrie

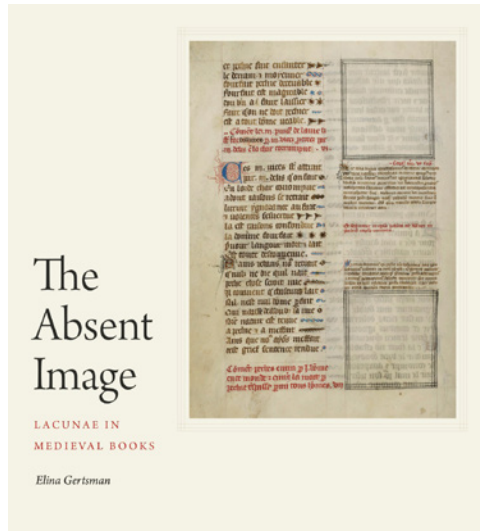
Mariah Proctor-Tiffany
2019 | ISBN 978-0-271-08112-0
hardcover: \$89.95/£71.95/€83.95 sh

In 1256, the countess of Provence, Beatrice of Savoy, enlisted her personal physician to create a health handbook to share with her daughters. Written in French and known as the *Régime du corps*, this health guide would become popular and influential, with nearly seventy surviving copies made over the next two hundred years and translations in at least four other languages. In *Visualizing Household Health*, art historian Jennifer Borland uses the *Régime* to show how gender and health care converged within the medieval household.

Visualizing Household Health explores the nature of the households portrayed in the *Régime* and how their members interacted with professionalized medicine. Borland focuses on several illustrated versions of the manuscript that contain historiated initials depicting simple scenes related to health care, such as patients' consultations with physicians, procedures like bloodletting, and foods and beverages recommended for good health. Borland argues that these images provide important details about the nature of women's agency in the home—and offer highly compelling evidence that women enacted multiple types of health care. Additionally, she contends, the *Régime* opens a window onto the history of medieval women as owners, patrons, and readers of books.

Interdisciplinary in scope, this book broadens notions of the medieval medical community and the role of women in medieval health care. It will be welcomed by scholars and students of women's history, art history, book history, and the history of medicine.

240 pages | 33 color/52 b&w illus. | 8 x 10 | February 2021
ISBN 978-0-271-09059-7
hardcover: \$114.95/£91.95/€106.95 sh

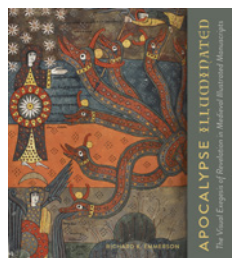


The Absent Image
Lacunae in Medieval Books
Elina Gertsman

2022 Charles Rufus Morey Book Award
from the College Art Association

“This is an intellectually ambitious, rigorously argued, and erudite book that explores visual strategies and their theoretical underpinnings of ‘empty spaces’ in medieval manuscripts. A must-read for scholars of medieval and northern Renaissance art and intellectual history.”

—NINO ZCHOMELIDSE, author of *Art, Ritual, and Civic Identity in Medieval Southern Italy*



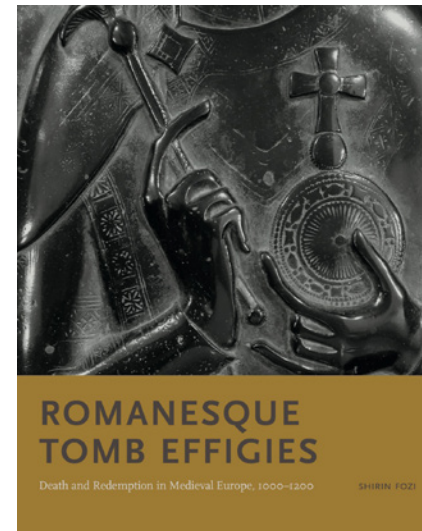
ALSO OF INTEREST
Apocalypse Illuminated
The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts
Richard K. Emmerson
2018 | ISBN 978-0-271-07865-6
hardcover: \$59.95/£47.95/€55.95 sh

Guided by Aristotelian theories, medieval philosophers believed that nature abhors a vacuum. Medieval art, according to modern scholars, abhors the same. The notion of horror vacui—the fear of empty space—is thus often construed as a definitive feature of Gothic material culture. In *The Absent Image*, Elina Gertsman argues that Gothic art, in its attempts to grapple with the unrepresentability of the invisible, actively engages emptiness, voids, gaps, holes, and erasures.

Exploring complex conversations among medieval philosophy, physics, mathematics, piety, and image-making, Gertsman explains how nothingness was understood in the medieval world and discusses the different forms that it takes: void, zero, and negation. With a special focus on murals and manuscripts, Gertsman studies these visually varied empty spaces. She considers the concept of nothingness in concert with the imaginary, investigates erasure and how it transforms an image, and looks at manuscripts that harbor holes and how they enact meaning for the viewer. These important factors, Gertsman argues, prompted profoundly inventive approaches to emptiness in late medieval visual culture, from ingenious images of the world’s creation ex nihilo to figurations of absence as a replacement for the invisible forces of conception and death.

Innovative and challenging, this book will find its primary audience with students and scholars of art, religion, physics, philosophy, and mathematics. It will be particularly welcomed by those interested in phenomenological and cross-disciplinary approaches to the visual culture of the later Middle Ages.

256 pages | 58 color/62 b&w illus. | 9 x 10 | June 2021
ISBN 978-0-271-08784-9
hardcover: \$124.95/£99.95/€115.95 sh



Romanesque Tomb Effigies
Death and Redemption in Medieval Europe, 1000–1200
Shirin Fozi

“This is a must-have resource.”

—D. K. HAWORTH, *Choice*

“This deeply researched and insightful book fills a significant lacuna in the study of medieval sculpture, portraiture, and commemoration.”

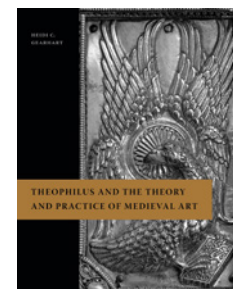
—JACQUELINE E. JUNG, author of *Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture*

Framed by evocative inscriptions, tumultuous historical events, and the ambiguities of Christian death, Romanesque tomb effigies were the first large-scale figural monuments for the departed in European art. In this book, Shirin Fozi explores these provocative markers of life and death, establishing early tomb figures as a coherent genre that hinged upon histories of failure and frustrated ambition.

In sharp contrast to later recumbent funerary figures, none of the known European tomb effigies made before circa 1180 were commissioned by the people they represented, and all of the identifiable examples of these tombs were dedicated to individuals whose legacies were fraught rather than triumphant. Fozi draws on this evidence to argue that Romanesque effigies were created to address social rather than individual anxieties: they compensated for defeat by converting local losses into an expectation of eternal victory, comforting the embarrassed heirs of those whose histories were marked by misfortune and offering compensation for the disappointments of the world.

Featuring numerous examples and engaging the visual, historical, and theological contexts that inform them, this groundbreaking work adds a fresh dimension to the study of monumental sculpture and the idea of the individual in the northern European Middle Ages. It will appeal to scholars of art history and medieval studies.

264 pages | 16 color/80 b&w illus. | 8 x 10 | April 2021
ISBN 978-0-271-08719-1
hardcover: \$89.95/£71.95/€83.95 sh



ALSO OF INTEREST
Theophilus and the Theory and Practice of Medieval Art
Heidi C. Gearhart
2017 | ISBN 978-0-271-07715-4
hardcover: \$94.95/£75.95/€88.95 sh



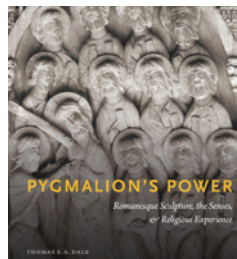
Riemenschneider in Rothenburg

Sacred Space and Civic Identity in the Late Medieval City

Katherine M. Boivin

“Riemenschneider in Rothenburg should be of great interest to art historians and others. It sheds light on a major figure of the Northern ‘Renaissance’ and also on issues of civic contextualization that are of current interest. The scholarship is thorough and careful. It is, in short, an excellent book.”

—RICHARD KIECKHEFER, author of *Theology in Stone: Church Architecture from Byzantium to Berkeley*



ALSO OF INTEREST
Pygmalion's Power
Romanesque Sculpture, the Senses, and Religious Experience

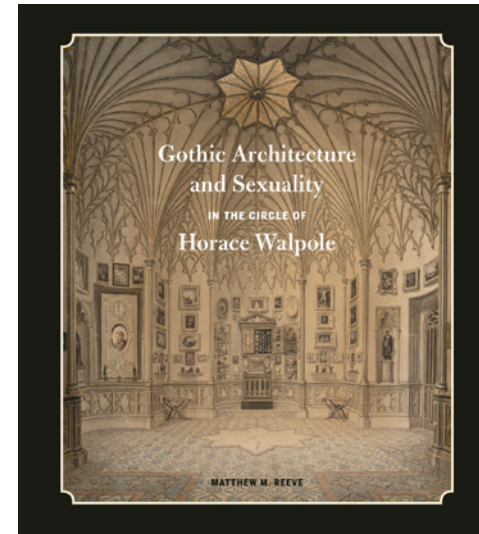
Thomas E. A. Dale
2019 | ISBN 978-0-271-07865-6
hardcover: \$99.95/£79.95/€92.95 sh

The concept of the medieval city is fixed in the modern imagination, conjuring visions of fortified walls, towering churches, and winding streets. In *Riemenschneider in Rothenburg*, Katherine M. Boivin investigates how medieval urban planning and artistic programming worked together to form dynamic environments, demonstrating the agency of objects, styles, and spaces in mapping the late medieval city.

Using altarpieces by the famed medieval artist Tilman Riemenschneider as touchstones for her argument, Boivin explores how artwork in Germany's preeminent medieval city, Rothenburg ob der Tauber, deliberately propagated civic ideals. She argues that the numerous artistic pieces commissioned by the city's elected council over the course of two centuries built upon one another, creating a cohesive structural network that attracted religious pilgrims and furthered the theological ideals of the parish church. By contextualizing some of Rothenburg's most significant architectural and artistic works, such as St. James's Church and Riemenschneider's Altarpiece of the Holy Blood, Boivin shows how the city government employed these works to establish a local aesthetic that awed visitors, raising Rothenburg's profile and putting it on the pilgrimage map of Europe.

Carefully documented and convincingly argued, this book sheds important new light on the history of one of Germany's major tourist destinations. It will be of considerable interest to medieval art historians and scholars working in the fields of cultural and urban history.

248 pages | 77 color/20 b&w illus. | 8 x 10 | May 2021
ISBN 978-0-271-08778-8
hardcover: \$99.95/£79.95/€92.95 sh



Gothic Architecture and Sexuality in the Circle of Horace Walpole

Matthew M. Reeve

Historians of British Art Book Award for Exemplary Scholarship on the Period Between 1600–1800

“In this imaginative, erudite, and lavishly illustrated book, Reeve delineates the connections between style, subjectivity, and sexuality in Horace Walpole’s vision of the Gothic—and as a general matter for the study of visual and material culture—with force, clarity, and nuance. Deeply researched and elegantly written, the book will interest historians of the Middle Ages and of the eighteenth century, art and architectural historians, queer theorists, students of medievalism, and many other readers. It is a stunning achievement of historical imagination and moral eloquence.”

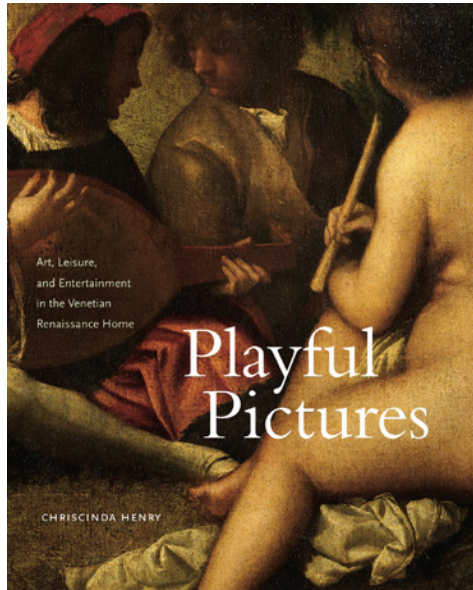
—WHITNEY DAVIS, author of *Queer Beauty: Sexuality and Aesthetics from Winckelmann to Freud and Beyond*

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.

Matthew M. 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.

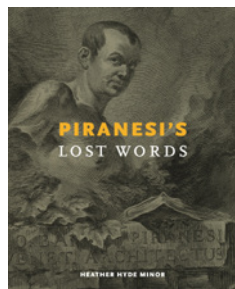
280 pages | 54 color/89 b&w illus. | 9 x 10 | July 2020
ISBN 978-0-271-08588-3
hardcover: \$74.95/£59.95/€69.95 sh



Playful Pictures
 Art, Leisure, and Entertainment in the Venetian Renaissance Home
 Chriscinda Henry

“Playful Pictures provides a rich and welcome study of secular Venetian domestic paintings, many of which are familiar to art historians but have not been connected fully to the literary, social, and performative worlds of Venetian culture. Henry brings a well-researched interdisciplinary perspective and vividly re-creates the viewing contexts for these paintings.”

—JODI CRANSTON, author of *Green Worlds of Renaissance Venice*



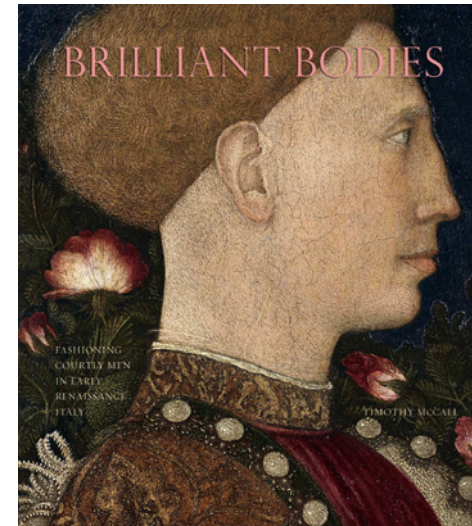
ALSO OF INTEREST
Piranesi's Lost Words
 Heather Hyde Minor
 2015 | ISBN 978-0-271-06549-6
 hardcover: \$79.95/£63.95/€74.95 sh

In *Playful Pictures*, Chriscinda Henry explores the rise of private art collection in Renaissance Venice as a *diporto*, or pastime, practiced within a kaleidoscopic matrix of domestic leisure that encompassed the recitation of poetry and tales, games, music making, amateur theatrical activity, and the conversational arts.

Between around 1490 and 1550, a new class of pictures emerged in Venice. These images—primarily paintings but also drawings, prints, book illustrations, and historiated architectural elements—feature quotidian, festive, allusive, and performative subjects that catered to the cultural and intellectual interests of *avant-garde* patrons and collectors. Several generations of Venetian artists, including Vittore Carpaccio, Giorgione, Titian, Sebastiano del Piombo, Giovanni Cariani, Bernardino Licinio, and Paris Bordon, rose to meet the demand of modern collectors seeking entertaining artworks that could speak to their personal values and taste. *Playful Pictures* connects painting and the graphic arts with other art forms engaged in the home: vernacular literature and the *novella* tradition; pastoral music, verse, and theater; urban dialect comedies; and carnival and ludic culture. Taking an interdisciplinary approach that treats these pursuits as linked forms of creative practice, Henry argues that they served as dynamic forms of personal and collective expression for patrons, collectors, artists, and other virtuosi seeking to express a new set of secular values and a contingent notion of selfhood.

Incorporating fresh evidence from archival sources, this book expands the discourse on Renaissance art by situating it within the growing, and increasingly nuanced, scholarly understanding of Renaissance leisure and entertainment culture.

280 pages | 39 color/41 b&w illus. | 8 x 10 | January 2022
 ISBN 978-0-271-08911-9
 hardcover: \$104.95/£91.95/€106.95 sh

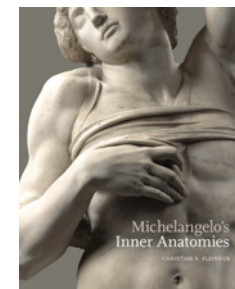


Brilliant Bodies
 Fashioning Courty Men in Early Renaissance Italy

Timothy McCall

“With this vivid account of fifteenth-century fashion, McCall has given us thrilling new ways to interpret the politics, gender posturing, and art of Renaissance Italy. Bringing new light to such well-known historical figures and events—and from such a surprising angle and with so much delicacy in the details of the prose—is what makes Brilliant Bodies a remarkable achievement.”

—EMANUELE LUGLI, author of *The Making of Measure and the Promise of Sameness*



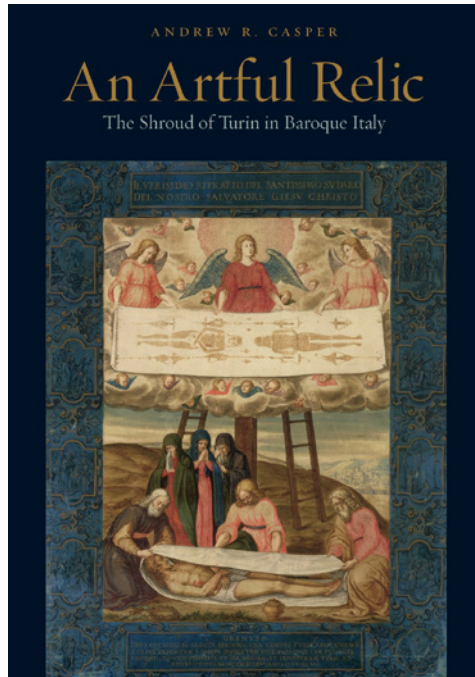
ALSO OF INTEREST
Michelangelo's Inner Anatomies
 Christian K. Kleinbub
 2020 | ISBN 978-0-271-08378-0
 hardcover: \$99.95/£79.95/€92.95 sh

Italian court culture of the fifteenth century was a golden age, gleaming with dazzling princes, splendid surfaces, and luminous images that separated the lords from the (literally) lackluster masses. In *Brilliant Bodies*, Timothy McCall describes and interprets the Renaissance glitterati—gorgeously dressed and adorned men—to reveal how charismatic bodies, in the palazzo and the piazza, seduced audiences and materialized power.

Fifteenth-century Italian courts put men on display. Here, men were peacocks, attracting attention with scintillating brocades, shining armor, sparkling jewels, and glistening swords, spurs, and sequins. McCall's investigation of these spectacular masculinities challenges widely held assumptions about appropriate male display and adornment. Interpreting surviving objects, visual representations in a wide range of media, and a diverse array of primary textual sources, McCall argues that Renaissance masculine dress was a political phenomenon that fashioned power and patriarchal authority. *Brilliant Bodies* describes and recontextualizes the technical construction and cultural meanings of attire, casts a critical eye toward the complex and entangled relations between bodies and clothing, and explores the negotiations among makers, wearers, and materials.

This groundbreaking study of masculinity makes an important intervention in the history of male ornamentation and fashion by examining a period when the public display of splendid men not only supported but also constituted authority. It will appeal to specialists in art history and fashion history as well as scholars working at the intersections of gender and politics in quattrocento Italy.

240 pages | 36 color/50 b&w illus. | 9 x 10 | February 2022
 ISBN 978-0-271-09060-3
 hardcover: \$109.95/£87.95/€102.95 sh



An Artful Relic

The Shroud of Turin in Baroque Italy

Andrew R. Casper

“An Artful Relic is engaging and original. Casper’s careful reading of visual and textual sources, as well as his integration of secondary sources on related topics, develops an important new way of considering the Shroud of Turin and its interpretation and devotional context in the sixteenth and seventeenth centuries.”

—KIRSTIN NOREEN, Loyola Marymount University



ALSO OF INTEREST

Titian's Icons

Tradition, Charisma, and Devotion in Renaissance Italy

Christopher J. Nygren

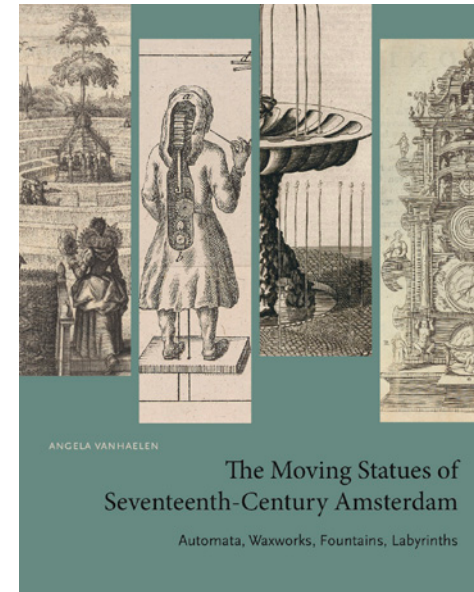
2020 | ISBN 978-0-271-08503-6
hardcover: \$99.95/£79.95/€92.95 sh

In 1578, a fourteen-foot linen sheet bearing the faint bloodstained imprint of a human corpse was presented to tens of thousands of worshippers in Turin, Italy, as one of the original shrouds used to prepare Jesus Christ’s body for entombment. From that year into the next century, the Shroud of Turin emerged as Christianity’s pre-eminent religious artifact. In an unprecedented new look, Andrew R. Casper sheds new light on one of the world’s most famous and controversial religious objects.

Since the early twentieth century, scores of scientists and forensic investigators have attributed the Shroud’s mysterious images to painterly, natural, or even supernatural forces. Casper, however, shows that this modern opposition of artifice and authenticity does not align with the cloth’s historical conception as an object of religious devotion. Examining the period of the Shroud’s most enthusiastic following, from the late 1500s through the 1600s, he reveals how it came to be considered an artful relic—a divine painting attributed to God’s artistry that contains traces of Christ’s body. Through probing analyses of materials created to perpetuate the Shroud’s cult following—including devotional, historical, and theological treatises as well as printed and painted reproductions—Casper uncovers historicized connections to late Renaissance and Baroque artistic cultures that frame an understanding of the Shroud’s bloodied corporeal impressions as an alloy of material authenticity and divine artifice.

This groundbreaking book introduces rich, new material about the Shroud’s emergence as a sacred artifact. It will appeal to art historians specializing in religious and material studies, historians of religion, and general readers interested in the Shroud of Turin.

216 pages | 5 color/43 b&w illus. | 7 x 10 | September 2021
ISBN 978-0-271-09039-9
hardcover: \$49.95/£39.95/€46.95 sh



The Moving Statues of Seventeenth-Century Amsterdam

Automata, Waxworks, Fountains, Labyrinths

Angela Vanhaelen

“The Moving Statues of Seventeenth-Century Amsterdam is highly original and will be fascinating to almost everyone with an interest in early modern visual culture. The book guides the reader on a dazzling tour with surprises at every corner. This fascinating study reveals the early modern park of public entertainment as a site of learning and lively debate.”

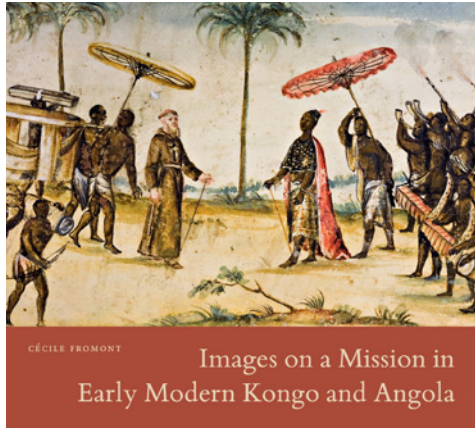
—HANNEKE GROOTENBOER, author of *The Pensive Image: Art as a Form of Thinking*

This book opens a window onto a fascinating and understudied aspect of the visual, material, intellectual, and cultural history of seventeenth-century Amsterdam: the role played by its inns and taverns, specifically the *doolhoven*.

Doolhoven were a type of labyrinth unique to early modern Amsterdam. Offering guest lodgings, these licensed public houses also featured remarkable displays of artwork in their gardens and galleries. The main attractions were inventive displays of moving mechanical figures (automata) and a famed set of waxwork portraits of the rulers of Protestant Europe. Publicized as the most innovative artworks on display in Amsterdam, the *doolhoven* exhibits presented the mercantile city as a global center of artistic and technological advancement. This evocative tour through the *doolhoven* pub gardens—where drinking, entertainment, and the acquisition of knowledge mingled in encounters with lively displays of animated artifacts—shows that the exhibits had a forceful and transformative impact on visitors, one that moved them toward Protestant reform.

Deeply researched and decidedly original, *The Moving Statues of Seventeenth-Century Amsterdam* uncovers a wealth of information about these nearly forgotten public pleasure parks, situating them within popular culture, religious controversies, global trade relations, and intellectual debates of the seventeenth century. It will appeal in particular to scholars in art history and early modern studies.

236 pages | 13 color/47 b&w illus. | 8 x 10 | March 2022
ISBN 978-0-271-09140-2
hardcover: \$114.95/£91.95/€106.95 sh



Images on a Mission in Early Modern Kongo and Angola

Cécile Fromont

“Images on a Mission in Early Modern Kongo and Angola promises to help reorient this particular corner of the early modern world and will be enlightening to those interested in the paintings for their own merits, or as documentation of aspects of social life and material culture that were outside the scope of the Capuchins’ own intentions.”

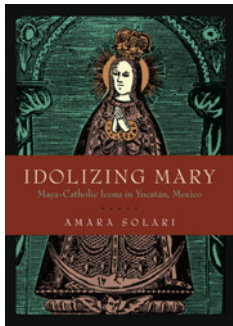
—JOHN THORNTON, author of *The Kongolese Saint Anthony: Dona Beatriz Kimpa Vita and the Antonian Movement, 1684–1706*

Early modern central Africa comes to life in an extraordinary atlas of vivid watercolors and drawings that Italian Capuchin Franciscans, veterans of Kongo and Angola missions, composed between 1650 and 1750 for the training of future missionaries. These “practical guides” present the intricacies of the natural, social, and religious environment of seventeenth- and eighteenth-century west-central Africa and outline the primarily visual catechization methods the friars devised for the region. *Images on a Mission in Early Modern Kongo and Angola* brings this overlooked visual corpus to public and scholarly attention.

This beautifully illustrated book includes full-color reproductions of all the images in the atlas, in conjunction with rarely seen related material gathered from collections and archives around the world. Taking a bold new approach to the study of early modern global interactions, art historian Cécile Fromont demonstrates how visual creations such as the Capuchin vignettes, though European in form and craftsmanship, emerged not from a single perspective but rather from cross-cultural interaction. Fromont models a fresh way to think about images created at the crux of cultures, highlighting the formative role that cultural encounter itself played in their conception, execution, and modes of operation.

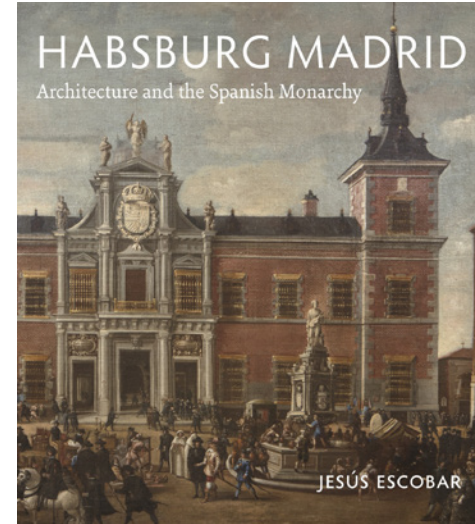
Centering Africa and Africans, and with ramifications on four continents, Fromont’s decolonial history profoundly transforms our understanding of the early modern world. It will be of substantial interest to specialists in early modern studies, art history, and religion.

352 pages | 126 color/52 b&w illus./1 map | 10 x 9 | June 2022
 ISBN 978-0-271-09218-8
 hardcover: \$109.95/£87.95/€102.95 sh



ALSO OF INTEREST
Idolizing Mary
 Maya-Catholic Icons in Yucatán, Mexico

Amara Solari
 2019 | ISBN 978-0-271-08332-2
 hardcover: \$99.95/£79.95/€92.95 sh



Habsburg Madrid

Architecture and the Spanish Monarchy

Jesús Escobar

“Habsburg Madrid is a lively read and will hold great appeal for the architectural historian and architect, both of whom will sense Escobar’s own excitement about his discoveries that afford this kind of detailed analysis for the first time.”

—DOROTHY METZGER HABEL, author of *“When All of Rome Was Under Construction”: The Building Process in Baroque Rome*

With its selection as the court of the Spanish Habsburgs, Madrid became the de facto capital of a global empire, a place from which momentous decisions were made whose implications were felt in all corners of a vast domain. By the seventeenth century, however, political theory produced in the Monarquía Hispánica dealt primarily with the concept of decline. In this book, Jesús Escobar argues that the buildings of Madrid tell a different story about the final years of the Habsburg dynasty.

Madrid took on a grander public face over the course of the seventeenth century, creating a “court space” for residents and visitors alike. Drawing from the representation of the city’s architecture in prints, books, and paintings, as well as re-created plans standing in for lost documents, Escobar demonstrates how, through shared forms and building materials, the architecture of Madrid embodied the monarchy and promoted its chief political ideals of justice and good government. *Habsburg Madrid* explores palaces, public plazas, a town hall, a courthouse, and a prison, narrating the lived experience of architecture in a city where a wide roster of protagonists, from architects and builders to royal patrons, court bureaucrats, and private citizens, helped shape a modern capital.

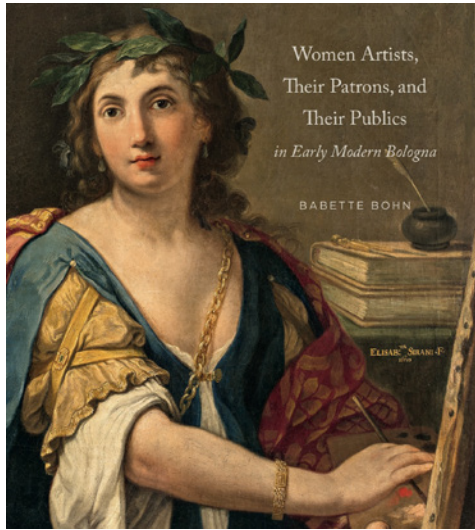
Richly illustrated, highly original, and written by a leading scholar in the field, this volume disrupts the traditional narrative about seventeenth-century Spanish *decadencia*. It will be welcomed by specialists in Habsburg Spain and by historians of art, architecture, culture, economics, and politics.

288 pages | 117 color/26 b&w illus. | 9 x 10 | April 2022
 ISBN 978-0-271-09141-9
 hardcover: \$124.95/£99.95/€115.95 sh



ALSO OF INTEREST
Queen, Mother, and Stateswoman
 Mariana of Austria and the Government of Spain

Silvia Z. Mitchell
 2019 | ISBN 978-0-271-08338-4
 paper: \$34.95/£27.95/€32.95 sh



Women Artists, Their Patrons, and Their Publics in Early Modern Bologna

Babette Bohn

“This book is a monumental contribution to a rapidly growing body of studies on pioneering women artists. It will galvanize this field with fresh topics of discussion and a rich harvest of new archival findings.”

—SHEILA BARKER, Founding Director, Jane Fortune Research Program on Women Artists

This groundbreaking book seeks to explain why women artists were far more numerous, diverse, and successful in early modern Bologna than elsewhere in Italy. They worked as painters, sculptors, printmakers, and embroiderers; many obtained public commissions and expanded beyond the portrait subjects to which women were traditionally confined. Babette Bohn asks why that was the case in this particular place and at this particular time.

Drawing on extensive archival research, Bohn investigates an astonishing sixty-eight women artists, including Elisabetta Sirani and Lavinia Fontana. The book identifies and explores the factors that facilitated their success, including local biographers who celebrated women artists in new ways, an unusually diverse system of artistic patronage that included citizens from all classes, the impact of Bologna’s venerable university, an abundance of women writers, and the frequency of self-portraits and signed paintings by many women artists. In tracing the evolution of Bologna’s female artists from nun-painters to working professionals, Bohn proposes new attributions and interpretations of their works, some of which are reproduced here for the first time.

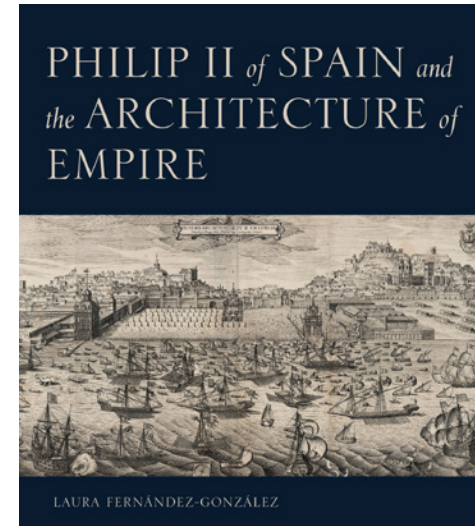
Featuring original methodological models, innovative and historically grounded insights, and new documentation, this book will be a crucial resource for art historians, historians, and women’s studies scholars and students.

332 pages | 81 color/60 b&w illus. | 9 x 10 | March 2021
ISBN 978-0-271-08696-5
hardcover: \$74.95/£59.95/€69.95 sh



ALSO OF INTEREST
Ingres and the Studio
Women, Painting, History

Sarah Betzer
2012 | ISBN 978-0-271-04875-8
paper: \$93.95/£74.95/€87.95 sh



Philip II of Spain and the Architecture of Empire

Laura Fernández-González

“Laura Fernández-González’s attention to understudied buildings is admirable, as is her characterization of the Spanish Empire as one under construction. *Philip II of Spain and the Architecture of Empire* makes an important contribution to the study of domestic architecture and will certainly put the Royal Archive at Simancas on the map of important undertakings by Philip II.”

—JESÚS ESCOBAR, author of *Habsburg Madrid*

Philip II of Spain was a major patron of the arts, best known for his magnificent palace and royal mausoleum at the Monastery of San Lorenzo of El Escorial. However, neither the king’s monastery nor his collections fully convey the rich artistic landscape of early modern Iberia. In this book, Laura Fernández-González examines Philip’s architectural and artistic projects, placing them within the wider context of Europe and the transoceanic Iberian dominions.

Philip II of Spain and the Architecture of Empire investigates ideas of empire and globalization in the art and architecture of the Iberian world during the sixteenth century, a time when the Spanish Empire was one of the largest in the world. Fernández-González illuminates Philip’s use of building regulations to construct an imperial city in Madrid and highlights the importance of his transformation of the Simancas fortress into an archive. She analyzes the refashioning of his imperial image upon his ascension to the Portuguese throne and uses the Hall of Battles in El Escorial as a lens through which to understand visual culture, history writing, and Philip’s kingly image as it was reflected in the funeral commemorations mourning his death across the Iberian world. Positioning Philip’s art and architectural programs within the wider cultural context of politics, legislation, religion, and theoretical trends, Fernández-González shows how design and images traveled across the Iberian world and provides a nuanced assessment of Philip’s role in influencing them.

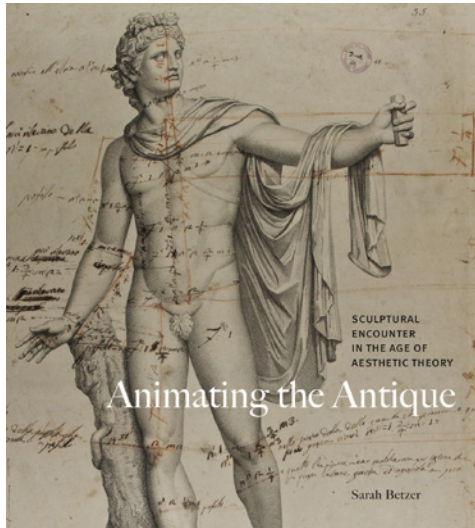
Original and important, this panoramic work will have a lasting impact on Philip II’s artistic legacy. Art historians and scholars of Iberia and sixteenth-century history will especially value Fernández-González’s research.

240 pages | 45 color/42 b&w illus. | 9 x 10 | May 2021
ISBN 978-0-271-08724-5
hardcover: \$94.95/£75.95/€88.95 sh



ALSO OF INTEREST
Baroque Seville
Sacred Art in a Century of Crisis

Amanda Wunder
2017 | ISBN 978-0-271-07664-5
hardcover: \$84.95/£67.95/€78.95 sh



Animating the Antique
Sculptural Encounter in the Age of Aesthetic Theory
Sarah Betzer

“Like the author’s previous pathbreaking and widely admired book on the relation between portrait painting in the studio of Ingres and the broader problematics of painting ‘history,’ *Animating the Antique* is painstaking, original, and uncompromising. Weaving art history with aesthetics, the history of archaeology and of collections, and other topics, Betzer’s study of the figuration of sculpture in two-dimensional representations sets a unique insight into a multifaceted framework.”

—WHITNEY DAVIS, author of *Replications: Archaeology, Art History, Psychoanalysis*

Framed by tensions between figural sculpture experienced in the round and its translation into two-dimensional representations, *Animating the Antique* explores enthralling episodes in a history of artistic and aesthetic encounters. Moving across varied locations—among them Rome, Florence, Naples, London, Dresden, and Paris—Sarah Betzer explores a history that has yet to be written: that of the Janus-faced nature of interactions with the antique by which sculptures and beholders alike were caught between the promise of animation and the threat of mortification.

Examining the traces of affective and transformative sculptural encounters, the book takes off from the decades marked by the archaeological, art-historical, and art-philosophical developments of the mid-eighteenth century and culminates in fin de siècle anthropological, psychological, and empathic frameworks. It turns on two fundamental and interconnected arguments: that an eighteenth-century ontology of ancient sculpture continued to inform encounters with the antique well into the nineteenth century, and that by attending to the enduring power of this model, we can newly appreciate the distinctively modern terms of antique sculpture’s allure. As Betzer shows, these eighteenth-century developments had far-reaching ramifications for the making and beholding of modern art, the articulations of art theory, the writing of art history, and a significantly queer *Nachleben* of the antique.

Bold and wide-ranging, *Animating the Antique* sheds light upon the work of myriad artists, in addition to that of writers ranging from Goethe and Winckelmann to Hegel, Walter Pater, and Vernon Lee. It will be especially welcomed by scholars and students working in eighteenth- and nineteenth-century art history, art writing, and art historiography.

272 pages | 42 color/81 b&w illus. | 9 x 10 | January 2022
ISBN 978-0-271-08883-9
hardcover: \$124.95/£99.95/€115.95 sh



ALSO OF INTEREST
Siting China in Germany
Eighteenth-Century Chinoiserie and Its Modern Legacy
Christiane Hertel
2019 | ISBN 978-0-271-08237-0
hardcover: \$124.95/£99.95/€115.95 sh



Luxury After the Terror
Iris Moon

“*Luxury After the Terror* brings a criticality, a poetics, and a politics to this material that is truly exciting to see. Offering a vital new reading of the place of the decorative arts in the wake of revolution and reorienting our understanding of the period toward a range of captivating and unfamiliar objects, this meticulously researched and brilliantly argued book is an exhilarating rethinking of the field.”

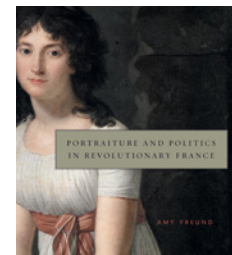
—RICHARD TAWS, author of *The Politics of the Provisional: Art and Ephemera in Revolutionary France*

When Louis XVI was guillotined on January 21, 1793, vast networks of production that had provided splendor and sophistication to the royal court were severed. Although the king’s royal possessions—from drapery and tableware to clocks and furniture suites—were scattered and destroyed, many of the artists who made them found ways to survive. This book explores the fabrication, circulation, and survival of French luxury after the death of the king.

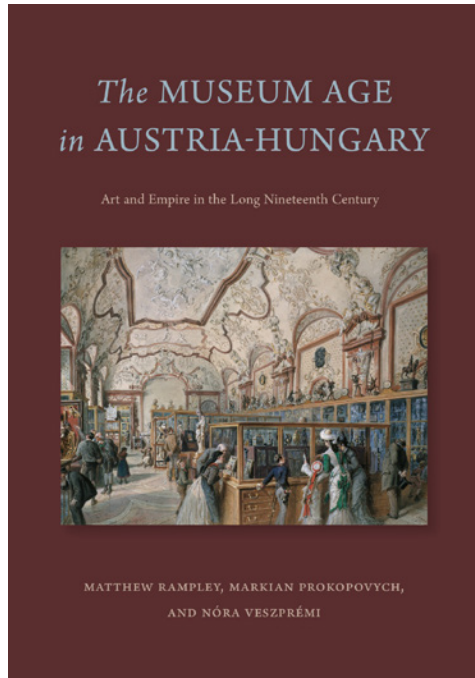
Spanning the final years of the *ancien régime* from the 1790s to the first two decades of the nineteenth century, this richly illustrated book positions luxury within the turbulent politics of dispersal, disinheritance, and dispossession. Exploring exceptional works created from silver, silk, wood, and porcelain as well as unrealized architectural projects, *Iris Moon* presents new perspectives on the changing meanings of luxury in the revolutionary and Napoleonic periods, a time when artists were forced into hiding, exile, or emigration. Moon draws on her expertise as a curator to revise conventional accounts of the so-called Louis XVI style, arguing that it was only after the revolutionary auctions liquidated the king’s collections that their provenance accrued deeper cultural meanings as objects with both a royal imprimatur and a threatening reactionary potential.

Lively and accessible, this thought-provoking study will be of interest to curators, art historians, scholars, and students of the decorative arts as well as specialists in the French Revolution.

272 pages | 30 color/65 b&w illus. | 8 x 10 | April 2022
ISBN 978-0-271-09161-7
hardcover: \$104.95/£83.95/€97.95 sh



ALSO OF INTEREST
Portraiture and Politics in Revolutionary France
Amy Freund
2014 | ISBN 978-0-271-06194-8
hardcover: \$84.95/£67.95/€78.95 sh



The Museum Age in Austria-Hungary

Art and Empire in the Long Nineteenth Century

Matthew Rampley, Markian Prokopovych, and Nóra Veszprémi

“While the history of British, French, and Italian museums has received extensive coverage in recent Anglophone scholarship, the history of collections in the Habsburg lands is much less widely known. Composed by experts in the empire’s many cultural worlds, this volume fills that gap, breaking new ground by illustrating how a polyphonic empire generated a rich profusion of highly diverse museums.”

—SUZANNE MARCHAND, coauthor of *German Orientalism in the Age of Empire: Religion, Race, and Scholarship*

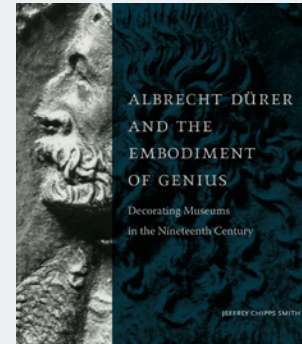
This important critical study of the history of public art museums in Austria-Hungary explores their place in the wider history of European museums and collecting, their role as public institutions, and their involvement in the complex cultural politics of the Habsburg Empire.

Focusing on institutions in Vienna, Cracow, Prague, Zagreb, and Budapest, *The Museum Age in Austria-Hungary* traces the evolution of museum culture over the long nineteenth century, from the 1784 installation of imperial art collections in the Belvedere Palace (as a gallery open to the public) to the dissolution of Austria-Hungary after the First World War. Drawing on source materials from across the empire, the authors reveal how the rise of museums and display was connected to growing tensions between the efforts of Viennese authorities to promote a cosmopolitan and multinational social, political, and cultural identity, on the one hand, and, on the other, the rights of national groups and cultures to self-expression. They demonstrate the ways in which museum collecting policies, practices of display, and architecture engaged with these political agendas and how museums reflected and enabled shifting forms of civic identity, emerging forms of professional practice, the production of knowledge, and the changing composition of the public sphere.

Original in its approach and sweeping in scope, this fascinating study of the museum age of Austria-Hungary will be welcomed by students and scholars interested in the cultural and art history of Central Europe.

300 pages | 47 b&w illus. | 7 x 10 | February 2021
ISBN 978-0-271-08710-8
hardcover: \$99.95/£79.95/€92.95 sh

Also of Interest



Albrecht Dürer and the Embodiment of Genius
Decorating Museums in the Nineteenth Century
Jeffrey Chipps Smith

256 pages | 79 color/64 b&w illus. | 9 x 10 | 2020
ISBN 978-0-271-08594-4
hardcover: \$99.95/£79.95/€92.95 sh



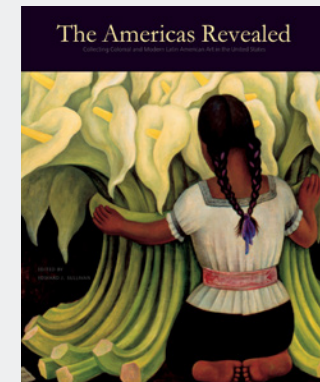
America and the Art of Flanders
Collecting Paintings by Rubens, Van Dyck, and Their Circles
Edited by Esmée Quodbach

248 pages | 92 color/6 b&w illus. | 8 x 10 | 2020
The Frick Collection Studies in the History of Art Collecting in America Series | Copublished with The Frick Collection
ISBN 978-0-271-08608-8
hardcover: \$69.95/£55.95/€64.95 sh



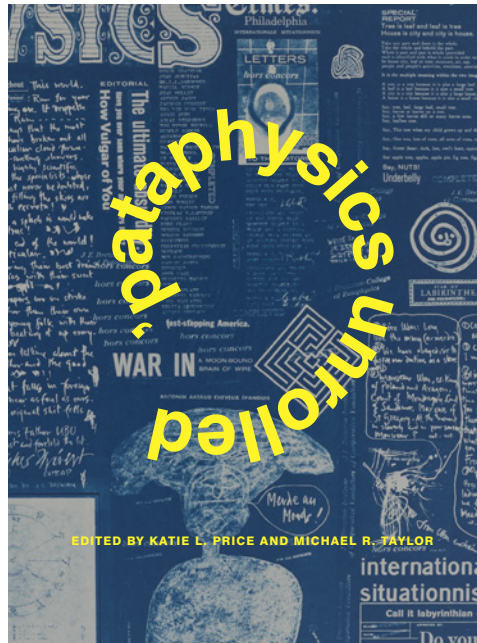
A Material World
Culture, Society, and the Life of Things in Early Anglo-America

Edited by George W. Boudreau and Margaretta M. Lovell
344 pages | 22 color/109 b&w illus. | 7 x 10 | 2019
ISBN 978-0-271-08115-1
hardcover: \$49.95/£39.95/€46.95 sh



The Americas Revealed
Collecting Colonial and Modern Latin American Art in the United States

Edited by Edward J. Sullivan
224 pages | 48 color/16 b&w illus. | 8 x 10 | 2018
The Frick Collection Studies in the History of Art Collecting in America Series | Copublished with The Frick Collection
ISBN 978-0-271-07952-3
hardcover: \$69.95/£55.95/€64.95 sh



'Pataphysics Unrolled

Edited by Katie L. Price and Michael R. Taylor

“Continuing and elaborating Alfred Jarry’s notion of ‘pataphysics,’ this collection tracks ‘pataphysics’ continued appearances and developments in ensuing avant-garde movements, modern and contemporary art, the intersections of art, literature, and science—and the far-reaching effects of pushing against normative logics and thinking in exceptional ways.”

—JUDITH ROOF, coauthor of *What Gender Is, What Gender Does*



ALSO OF INTEREST Shattered Objects

Djuna Barnes’s Modernism

Edited by Elizabeth Pender and Cathryn Setz

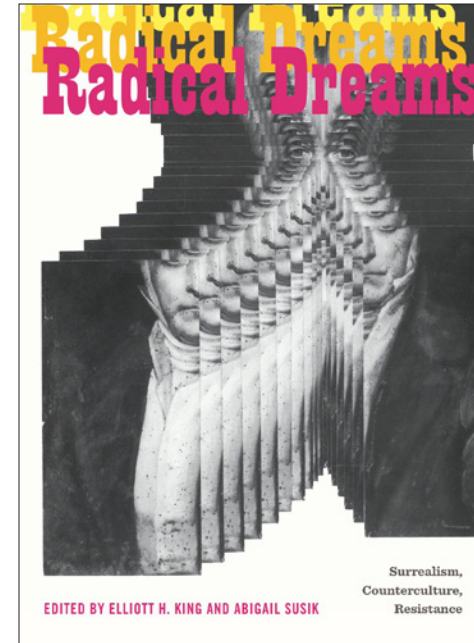
2019 | ISBN 978-0-271-08221-9
paper: \$34.95 £27.95/€32.95 sh

In the 1890s, French poet and playwright Alfred Jarry founded ‘pataphysics, the absurdist “science of imaginary solutions,” a concept that has been nominally recognized as the precursor to Dadaism, Surrealism, and the Theater of the Absurd, among other movements. Over a century after Jarry “made the gesture of dying,” Katie L. Price and Michael R. Taylor argue that it is time to take the comedic intervention of pataphysics seriously.

‘Pataphysics Unrolled collects critical and creative essays to create an unauthorized account of pataphysical experimentation from its origins in the late nineteenth century through the contemporary moment. Reaching beyond the geographic and cultural boundaries normally associated with pataphysics, this volume presents rich readings of pataphysical syzygy, traces the influence of pataphysics across disciplines and outside of coteries such as the Collège de ‘Pataphysique, and asks fundamental questions about the field of modern and contemporary studies that challenge distinctions between the modern and the postmodern, high and low culture, the serious and the comic. Touching on disciplines such as literature, art, architecture, education, music, and technology, this book reveals how pataphysics has been a platform and medium for persistent intellectual, poetic, conceptual, and artistic experimentation for over a century.

In addition to the editors, the contributors to this volume include Charles Bernstein, Marc Décimo, Adam Dickinson, Johanna Drucker, Craig Dworkin, Catherine Hansen, James Hendler, John Heon, Ted Hiebert, Andrew Hugill, Steve McCaffery, Seth McDowell, Jerome McGann, Anne M. Mulhall, Marcus O’Dair, Jean-Michel Rabaté, Orchid Tierney, and Brandon Walsh.

344 pages | 20 color/19 b&w illus. | 7 x 9.5 | April 2022
Refiguring Modernism Series | ISBN 978-0-271-08958-4
hardcover: \$109.95/£87.95/€102.95 sh



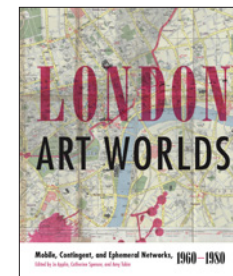
Radical Dreams

Surrealism, Counterculture, Resistance

Edited by Elliott H. King and Abigail Susik

“Radical Dreams reignites Surrealism’s revolutionary appeal from the 1960s and 1970s and rewrites an often forgotten chapter of the movement.”

—STEPHANIE D’ALESSANDRO, Leonard A. Lauder Curator of Modern Art, The Metropolitan Museum of Art



ALSO OF INTEREST London Art Worlds

Mobile, Contingent, and Ephemeral Networks, 1960–1980

Edited by Jo Applin, Catherine Spencer, and Amy Tobin

2018 | ISBN 978-0-271-07854-0
paper: \$44.95 £35.95/€41.95 sh

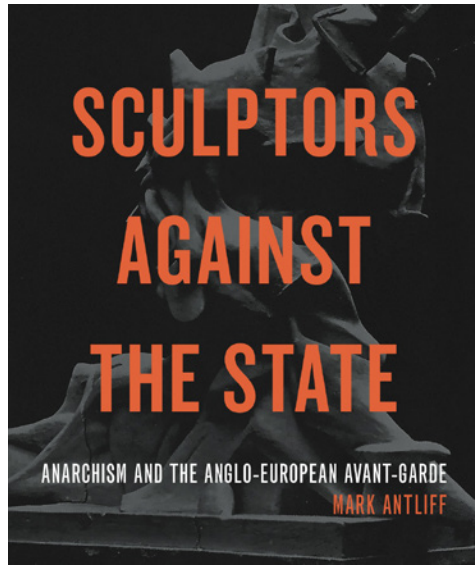
Surrealism is widely thought of as an artistic movement that flourished in Europe between the two world wars. However, during the 1960s, ‘70s, and ‘80s, diverse radical affinity groups, underground subcultures, and student protest movements proclaimed their connections to surrealism. *Radical Dreams* argues that surrealism was more than an avant-garde art movement; it was a living current of anti-authoritarian resistance.

Featuring perspectives from scholars across the humanities and, distinctively, from contemporary surrealist practitioners, this volume examines surrealism’s role in postwar radical and resistance cultures. It demonstrates how surrealism’s committed engagement extends beyond the parameters of an artistic style or historical period, with chapters devoted to Afrosurrealism, Ted Joans, punk, the Situationist International, the student protests of May ‘68, and other topics. Privileging interdisciplinary, transhistorical, and material culture approaches, contributors address surrealism’s interaction with New Left politics, protest movements, the sexual revolution, psychedelia, and other subcultural trends around the globe.

A revelatory work, *Radical Dreams* definitively shows that the surrealist movement was synonymous with cultural and political radicalism. It will be especially valuable to those interested in the avant-garde, contemporary art, and radical social movements.

In addition to the editors, the contributors to this volume include Mikkel Bolt Rasmussen, Jonathan P. Eburne, David Hopkins, Claire Howard, Michael Löwy, Alyce Mahon, Gavin Parkinson, Grégory Pierrot, Penelope Rosemont, Ron Sakolsky, Marie Arleth Skov, Ryan Standfest, and Sandra Zalman.

270 pages | 17 color/22 b&w illus. | 7 x 9.5 | March 2022
Refiguring Modernism Series | ISBN 978-0-271-09135-8
hardcover: \$119.95/£95.95/€111.95 sh



Sculptors Against the State
Anarchism and the Anglo-European Avant-Garde
Mark Antliff

“Sculptors Against the State is a substantial and significant contribution to the existing literature on the aesthetics of anarchism. Antliff boldly ventures into new conceptual territory, reading form and materiality against political discourse and artistic criticism during the brief period leading up to the outbreak of World War I, precisely when such relationships came to be understood as some of the fundamental signposts of modernism.”

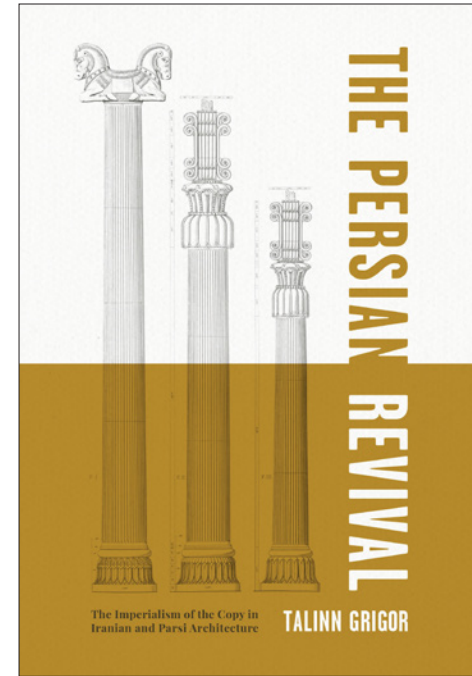
—ADAM JOLLES, author of *The Curatorial Avant-Garde: Surrealism and Exhibition Practice in France, 1925-1941*

Sculptors Against the State considers the relation of anarchist ideology to avant-garde sculpture through an examination of three iconic artists whose work transformed European modernism: Umberto Boccioni, Jacob Epstein, and Henri Gaudier-Brzeska. Addressing such complex subjects as sexual liberation, homosexuality, the history of emotions, the ethics of violence, and tactics of nonviolent resistance, Mark Antliff demonstrates how sculptural processes were shaped by forms of anarchism calculated to foster a radical community.

The anarchist view that the State is a state of mind and a set of social relationships is a central theme Antliff uses to explore not only the art of Boccioni, Epstein, and Gaudier-Brzeska but the associated aesthetics of radical luminaries such as Oscar Wilde, F. T. Marinetti, and Ezra Pound. Taking Boccioni’s *Unique Forms of Continuity in Space*, Epstein’s *Tomb of Oscar Wilde*, and Gaudier-Brzeska’s *Hieratic Head of Ezra Pound* as a starting point, Antliff argues that these sculptors saw the arts as a radical catalyst for an entirely new constellation of interpersonal relations and psychological dispositions—ones antithetical to those propagated by the State.

Powerfully argued and informed by extensive archival research, *Sculptors Against the State* provides a new understanding of these artists, even as it sheds light on why contemporary anarchist theory is necessary for understanding the profound cultural impact modernism had during the twentieth century. Antliff’s work will be of interest to students and scholars of modernist art and literature, and particularly those who study the intersections between artistic practice and politics.

284 pages | 10 color/70 b&w illus. | 8 x 9.5 | July 2021
Refiguring Modernism Series | ISBN 978-0-271-08945-4
hardcover: \$99.95/£79.95/€92.95 sh



The Persian Revival
The Imperialism of the Copy in Iranian and Parsi Architecture
Talinn Grigor

“The Persian Revival is an original study that builds a strong case for the transmission and deployment of knowledge across regions and cultural realms. It does so for a hitherto uncharted period and region—one that has not received adequate scholarly attention—and makes a significant contribution to the growing literature on global art and architectural histories of the long nineteenth century.”

—MADHURI DESAI, author of *Banaras Reconstructed: Architecture and Sacred Space in a Hindu Holy City*

One of the most heated scholarly controversies of the early twentieth century, the Orient-or-Rome debate turned on whether art historians should trace the origin of all Western—and especially Gothic—architecture to Roman ingenuity or to the Indo-Germanic *Geist*. Focusing on the discourses around this debate, Talinn Grigor considers the Persian Revival movement in light of imperial strategies of power and identity in British India and in Qajar-Pahlavi Iran.

The Persian Revival examines Europe’s discovery of ancient Iran, first in literature and then in art history. Tracing Western visual discourse about ancient Iran from 1699 on, Grigor parses the invention and use of a revivalist architectural style from the Afsharid and Zand successors to the Safavid throne and the rise of the Parsi industrialists as cosmopolitan subjects of British India. Drawing on a wide range of Persian revival narratives bound to architectural history, Grigor foregrounds the complexities and magnitude of artistic appropriations of Western art history in order to grapple with colonial ambivalence and imperial aspirations. She argues that while Western imperialism was instrumental in shaping high art as mercantile-bourgeois ethos, it was also a project that destabilized the hegemony of a Eurocentric historiography of taste.

An important reconsideration of the Persian Revival, this book will be of vital interest to art and architectural historians and intellectual historians, particularly those working in the areas of international modernism, Iranian studies, and historiography.

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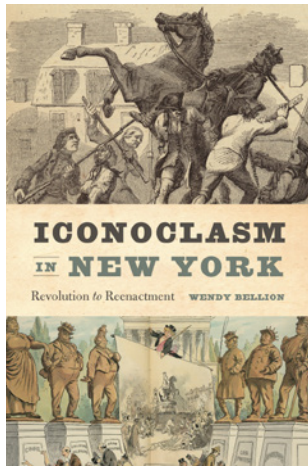
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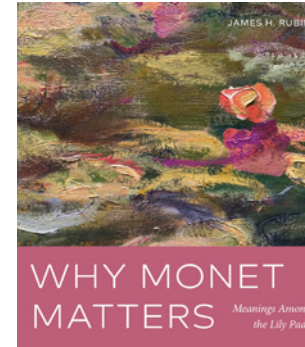
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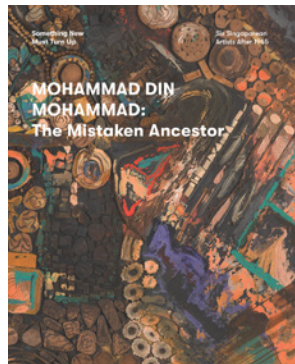
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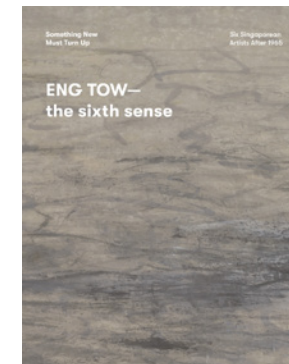
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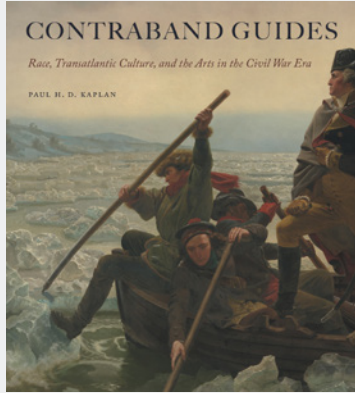
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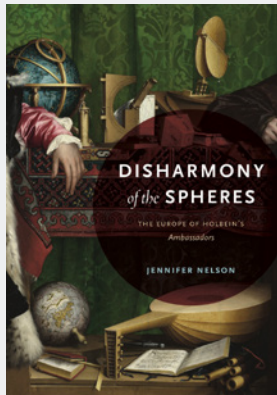
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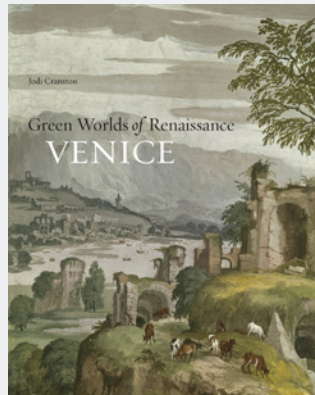
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