



ART AND ARCHITECTURE 2019



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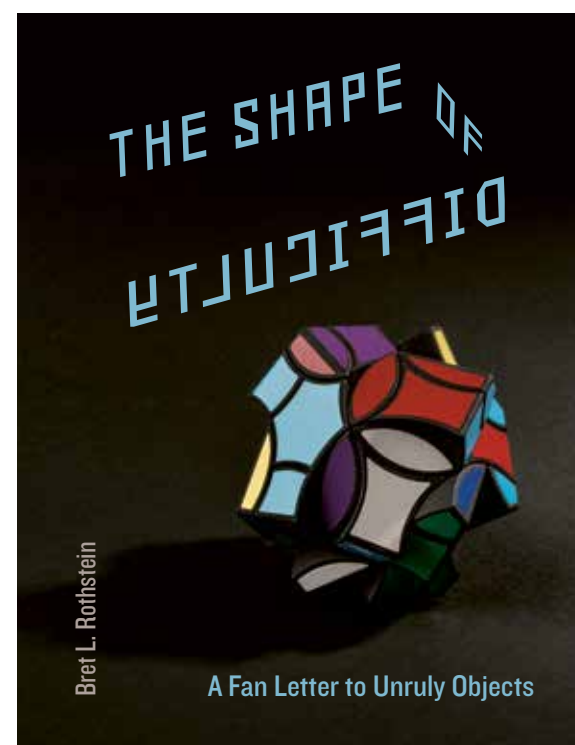
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Image credits: cover, images of Djuna Barnes by Catherine Hopkins, reproduced courtesy of Joan Alden; page 5, a shot of Burning Man by Pavel Antonov (detail); 8, *N.Y. City's Waterfront*, 1947 (detail), Lionel Pincus and Princess Firyal Map Division, The New York Public Library; 11, Suzanne Lacy, *Rape Is*, 1972, © Suzanne Lacy; 16, Eugène Delacroix, *Meknes notebook*, 1832 (detail), Musée du Louvre, photo © RMN-Grand Palais (Musée du Louvre) / Michèle Bellot; 24–25, Michel-Eugène Chevreul, "Assortment of Simple and Secondary Artists' Colors with White, Black, and Gray," in *De la Loi du contraste simultané des couleurs: Atlas*, 1839 (detail), Réserve des livres rares, Bibliothèque nationale de France; 27, Reinhard Reitzenstein, *Transformer*, 2000 (detail), Cime et Racines Symposium, La Gabelle, near Trois Rivières, Québec, by kind permission of the artist; 30, Michel-Eugène Chevreul, "Color Wheel by Chevreul Featuring Pure Colors (*couleurs franches*)," in *Cercles chromatiques de M. E. Chevreul . . .*, 1855 (detail), Réserve des livres rares, Bibliothèque nationale de France.

“Embracing difficulty rather than avoiding it, Rothstein reveals a rich landscape of feints and foils, challenging chokepoints and seductive passageways. From classic burr and disentanglement puzzles to elegant puzzle boxes and even more baffling devices, come explore the pleasures of tactility, dexterity, geometry, and problem-solving, but also the tantalizing appeal of misdirection and defeat, however temporary. This book will appeal to puzzlers seeking a more sophisticated philosophy of their art form, but also to anyone interested in the scholarship on play and games.”

—ALEXANDER R. GALLOWAY, author of *Gaming: Essays on Algorithmic Culture*



The Shape of Difficulty

A Fan Letter to Unruly Objects

Bret L. Rothstein

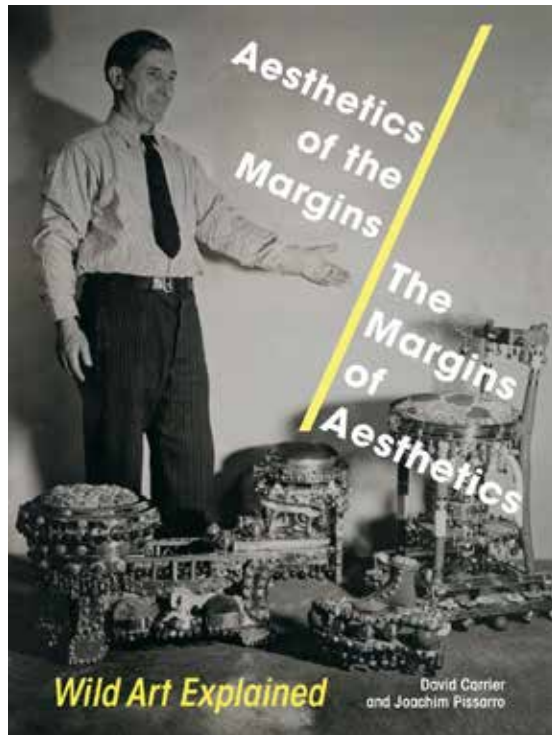
What is it about puzzles that drives us to figure them out? In this unique and innovative book, Bret L. Rothstein explores how mechanical problems delight and frustrate us, distracting our attention from recognizably “useful” activities and directing it toward something that may be even more important.

All too often puzzles can seem like some kind of cruel test to be beaten or passed. But according to Rothstein, they really want nothing more than for us to drop what we’re doing and play. In that way, they can actually enhance consciousness, as we are perhaps never more aware than when we grapple with an object that refuses to satisfy our expectations. *The Shape of Difficulty* is an ode to and exploration of these “unruly objects”—Rubik’s cubes, geometric dissections, secret-opening boxes, string disentanglements,

and so many more—that bring interpretive failure out of the shadows and allow it to take center stage in physical ways. While many puzzles may offer perceptible expressions of mathematical concepts, logical propositions, and logistical problems, this book urges readers to simply appreciate the enigma of these objects built specifically to be misunderstood, encouraging us to reframe our expectations of ourselves and our approaches to understanding.

Drawing on landmark theories of play, Rothstein’s richly illustrated meditation on our fascination with objects reveals the lasting allure of puzzles while underscoring the intellectual worth of doubt, failure, and idle time.

228 pages | 38 color illus. | 7 × 9 | April 2019
ISBN 978-0-271-08242-4 | cloth: \$29.95



Aesthetics of the Margins / The Margins of Aesthetics

Wild Art Explained

David Carrier and Joachim Pissarro

“Wild art” refers to work that exists outside the established, rarified world of art galleries and cultural channels. It encompasses uncatalogued, uncommodified art not often recognized as such, from graffiti to performance, self-adornment, and beyond. Picking up from their breakthrough book on the subject, *Wild Art*, David Carrier and Joachim Pissarro here delve into the ideas driving these forms of art, ask how it came to be marginalized, and advocate for a definition of “taste” in which each expression is acknowledged as being different and of equal merit.

Arguing that both the “art world” and “wild art” have the same capacity to produce aesthetic joy, Carrier and Pissarro contend that watching skateboarders perform Christ Air, for example, produces the same sublime experience in one audience that another enjoys while taking in a ballet; therefore, both mediums deserve careful

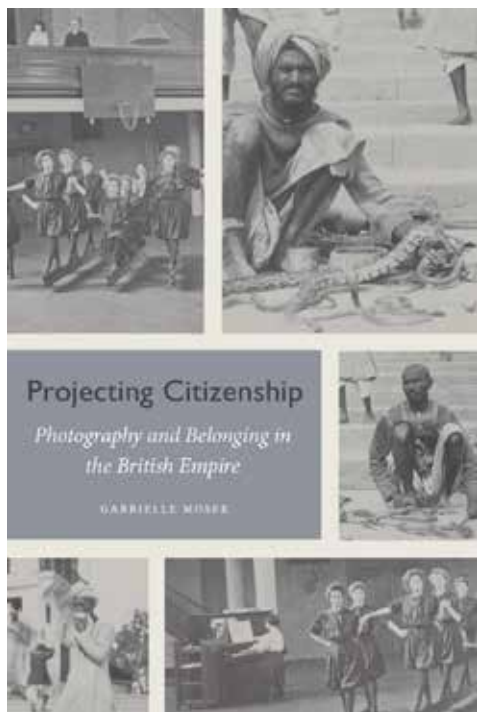
reconsideration. In making their case, the two provide a history of the institutionalization of “taste” in Western thought, point to missed opportunities for its democratization in the past, and demonstrate how the recognition and acceptance of “wild art” in the present will radically transform our understanding of contemporary visual art in the future.

Provocative and optimistic, *Aesthetics of the Margins / The Margins of Aesthetics* rejects the concept of “kitsch” and the high/low art binary, ultimately challenging the art world to become a larger and more inclusive place.

240 pages | 32 b&w illus. | 6 × 8 | December 2018
ISBN 978-0-271-08113-7 | cloth: \$39.95

“Carrier and Pissarro present a refreshing argument for aesthetic openness, for the benefit of considering things alien to our social and cultural indoctrination. Their provocative account of the shifting division between the Art World and Wild Art avoids resorting to cultural scandal or moral failure to propel its narrative. The authors merely point out that all cultures—others as well as ours—are exclusionary. Without claiming to rid us of our habits of exclusion, the authors aim to undermine the binary barriers to appreciating aesthetic value: good, bad; high, low; popular, elite. **Theirs is a hard-headed, level-headed corrective to politicized accounts that pit one form of aesthetic practice against another.**”

—RICHARD SHIFF, author of *Between Sense and De Kooning*



Projecting Citizenship

Photography and Belonging in the British Empire

Gabrielle Moser

“A must-read not only for those interested in colonialism’s use of photography in defining colonial subjects but also for those readers of photography and European imperialism who understand the intersubjective process as one fraught with anxieties, dangers, and promises but also containing the underpinnings of colonialism’s eventual unmaking.”

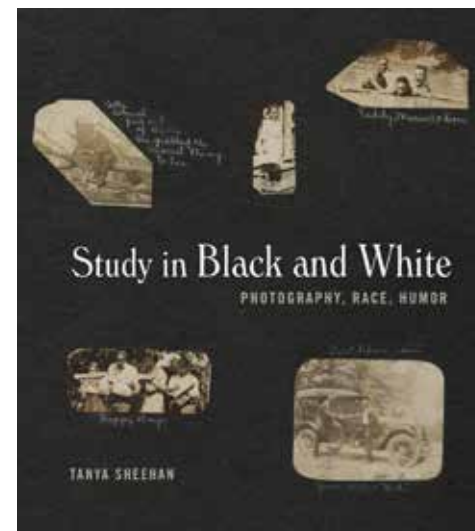
—STEPHEN SHEEH, author of *The Arab Imago: A Social History of Portrait Photography, 1860–1910*

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. Focusing on how the Visual Instruction Committee pictured citizenship within an everyday context, this book decenters the preoccupation with trauma, violence, atrocity, and conflict that characterizes theoretical literature on visual citizenship and demonstrates that the relationship between photography and citizenship emerged not in the dismantling of modern colonialism but through its consolidation.

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 | 64 b&w illus. | 7 × 10 | January 2019
ISBN 978-0-271-08127-4 | cloth: \$89.95



Study in Black and White

Photography, Race, Humor

Tanya Sheehan

“Working at the intersection of race, humor, and photography studies, this important new book supplies a new lens through which to view all of these disciplines. Tanya Sheehan has taken the field of racialized humor in an original direction through a rigorous and nuanced examination of the impact of photography upon visual humor from the nineteenth century to the present. Particularly fascinating is Sheehan’s consideration of camera comedy and the minstrel stage, both in America and abroad. Eminently readable, *Study in Black and White* is both appealing and illuminating.”

—HENRY LOUIS GATES JR., Alphonse Fletcher University Professor, Harvard University

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.

In *Study in Black and White*, 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 as a popular enterprise. Transhistorical and interdisciplinary, this book will be of vital interest to scholars of art history and visual culture, critical race studies, U.S. history, and African American studies.

216 pages | 80 color/12 b&w illus. | 8.5 × 9.5
November 2018 | ISBN 978-0-271-08110-6 | cloth: \$49.95

Pier Groups

Art and Sex Along the New York Waterfront

Jonathan Weinberg

Pier Groups

Art and Sex Along the New York Waterfront

Jonathan Weinberg

In 1970s New York City, the abandoned piers of the Hudson River became a site for extraordinary works of art and a popular place for nude sunbathing and anonymous sex. Jonathan Weinberg's provocative book—part art history, part memoir—weaves together interviews, documentary photographs, literary texts, artworks, and film stills to show how avant-garde practices competed and mingled with queer identities along the Manhattan waterfront.

Artists as varied as Vito Acconci, Alvin Baltrop, Shelley Seccombe, and David Wojnarowicz made work in and about the fire-ravaged structures that only twenty years before had been at the center of the world's busiest shipping port. At the same time, the fight for the rights of gay, lesbian, and transgendered people, spurred by the 1969 Stonewall riots, was literally transforming the cultural and social

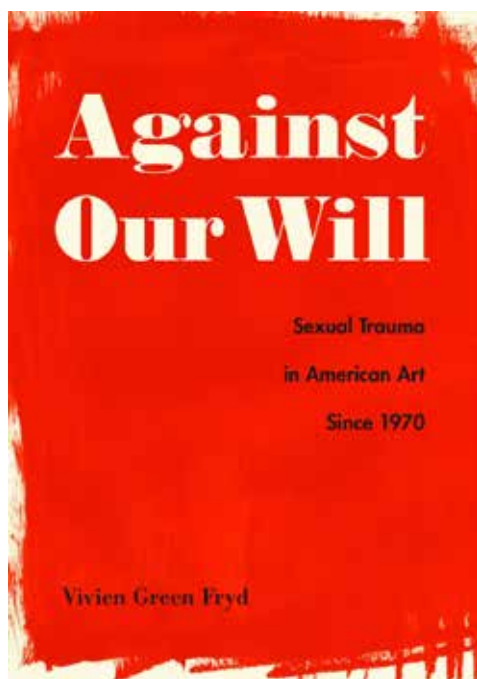
landscape of New York City. Gay men suddenly felt free to sunbathe on the piers naked, cruise, and have sex in public. While artists collaborated to transform the buildings of Pier 34 into makeshift art studios and exhibition spaces, gay men were converting Pier 46 into what Delmas Howe calls an "arena for sexual theater."

Featuring one hundred exemplary works from the era and drawing from a rich variety of source material, interviews, and Weinberg's personal experience, *Pier Groups* breaks new ground to look at the relationship of avant-garde art to resistant subcultures and radical sexuality.

232 pages | 34 color/66 b&w illus. | 7 x 9 | May 2019
ISBN 978-0-271-08217-2 | cloth: \$34.95

"Powerfully moving and full of life, *Pier Groups* immerses the reader in an episode on the literal fringe, the derelict Hudson waterfront of lower Manhattan, and makes it central to the legendary art scenes of the 1970s and 1980s. Vividly illustrated with new photographic discoveries, Jonathan Weinberg's fluent and searching work captures a vibrant lost community in which he plays a part as chronicler, interpreter, and participant."

—THOMAS E. CROW, author of *The Long March of Pop: Art, Music, and Design, 1930–1995*



Against Our Will

Sexual Trauma in American Art Since 1970

Vivien Green Fryd

As part of the feminist movement of the 1970s, female artists began consciously using their works to challenge social conceptions and the legal definitions of rape and incest and to shift the dominant narrative of violence against women. In this dynamic book, Vivien Green Fryd charts this decades-long radical intervention through an art-historical lens.

Focusing on the efforts by American artists such as Suzanne Lacy, Leslie Labowitz, Faith Ringgold, Judy Chicago, and Kara Walker, Fryd shows how this group insisted on ending the silence surrounding sexual violence and helped to construct an anti-rape, anti-incest counter-narrative that remains vibrant today. She looks at how second-wave feminist artists established and reiterated the importance of addressing sexual violence against women and how those in the third wave then framed their works within the visual and rhetorical tradition established by their predecessors. Throughout, Fryd highlights specific themes—rape and incest against white and black female bodies, rape against white and black male bodies, rape and pornography—that intersect with other challenges to and critiques of the sociocultural and political patriarchy from the 1970s through the present day.

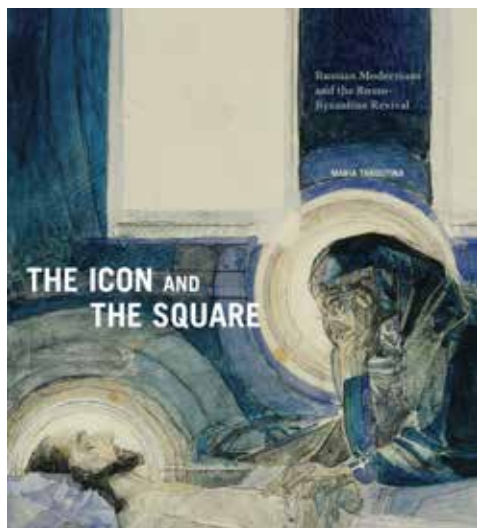
Featuring dozens of illustrative works and written by an art historian who is a scholar of PTSD and herself a survivor, this groundbreaking and timely project explores sexual violence as a discrete subject of American art with open eyes and unflinching analysis. In doing so, *Against Our Will* challenges the reader to serve as witness to the trauma in much the same way as the works Fryd studies.

368 pages | 29 color/65 b&w illus. | 7 × 10 | February 2019
ISBN 978-0-271-08206-6 | cloth: \$49.95



“Pairing trauma theory with detailed analysis of American art focused on sexual violence, Fryd’s study is a timely and compelling contribution to ongoing conversations about the intersections of images and actions, art as social and political catalyst, and the impact of feminist thought in contemporary American culture.”

—ERIKA DOSS, author of *American Art of the 20th–21st Centuries*



288 pages | 51 color/65 b&w illus. | 9 × 10 | November 2018
ISBN 978-0-271-08104-5 | cloth: \$89.95
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.

“This remarkable account tackles long-standing and resilient binaries to reveal ways in which some of the most innovative members of Russia’s avant-garde willingly engaged with the cultural and political establishment and deployed medieval visual practice to galvanize modernist discourse in highly unexpected and suggestive ways.”

—ROSALIND POLLY BLAKESLEY, author of *The Russian Canvas: Painting in Imperial Russia, 1757–1881*

The Icon and the Square

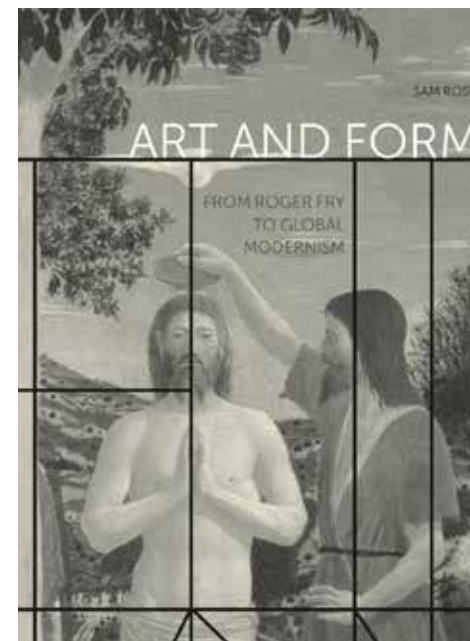
Russian Modernism and the Russo-Byzantine Revival

Maria Taroutina

In *The Icon and the Square*, Maria Taroutina examines how the traditional interests of Russian institutions such as the crown, the church, and the Imperial Academy of Arts temporarily aligned with the radical, leftist, and revolutionary avant-garde at the turn of the twentieth century through a shared interest in the Byzantine past, offering a counternarrative to prevailing notions of Russian modernism.

Focusing on the works of four different artists—Mikhail Vrubel, Vasily Kandinsky, Kazimir Malevich, and Vladimir Tatlin—Taroutina shows how their engagement with medieval pictorial traditions drove each artist to transform his own practice, pushing beyond the established boundaries of his respective artistic and intellectual milieu. She also contextualizes and complements her study of the work of these artists with an examination of the activities of a number of important cultural associations and institutions over the course of several decades. As a result, *The Icon and the Square* gives a more complete picture of Russian modernism: one that attends to the dialogue between generations of artists, curators, collectors, critics, and theorists.

The Icon and the Square retrieves a neglected but vital history that was deliberately suppressed by the atheist Soviet regime and subsequently ignored in favor of the secular formalism of mainstream modernist criticism. Taroutina’s timely study, which coincides with the centennial reassessments of Russian and Soviet modernism, is sure to invigorate conversation among scholars of art history, modernism, and Russian culture.



224 pages | 27 b&w illus. | 7 × 9.5 | April 2019
ISBN 978-0-271-08238-7 | cloth: \$89.95
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.



248 pages | 21 b&w illus. | 7 × 9.5 | February 2019
ISBN 978-0-271-08220-2 | cloth: \$84.95
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

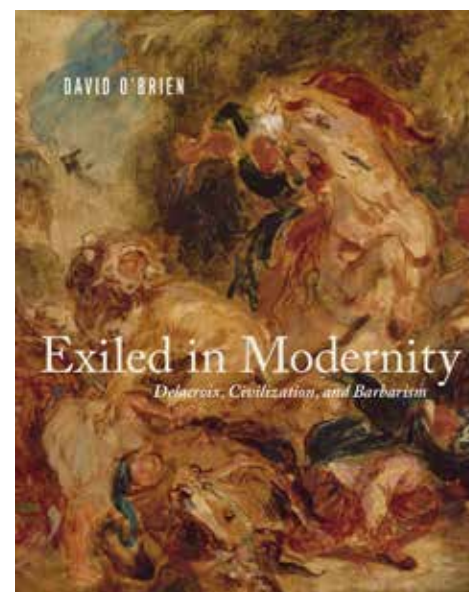
Djuna Barnes once said that “there is always more surface to a shattered object than a whole object,” and the statement is provocative when considering her own writing and art. Arriving as an accomplished writer and journalist in 1920s Paris, Barnes produced an eclectic body of work whose objects and 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, representations 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 twenty-first-century 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.



240 pages | 53 color/45 b&w illus. | 8 × 10 | February 2019
ISBN 978-0-271-07859-5 | cloth: \$89.95

“Combining careful readings of Delacroix's paintings and prose, David O'Brien offers fascinating insights into the artist's perception of the modern world and its disenchantment. The figure that emerges is complex, conflicted, and driven by a deep ambivalence toward civilization. O'Brien successfully renews our vision of Delacroix by elaborating a subtle dialogue between formal analysis and intellectual biography.”

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

Exiled in Modernity

Delacroix, Civilization, and Barbarism

David O'Brien

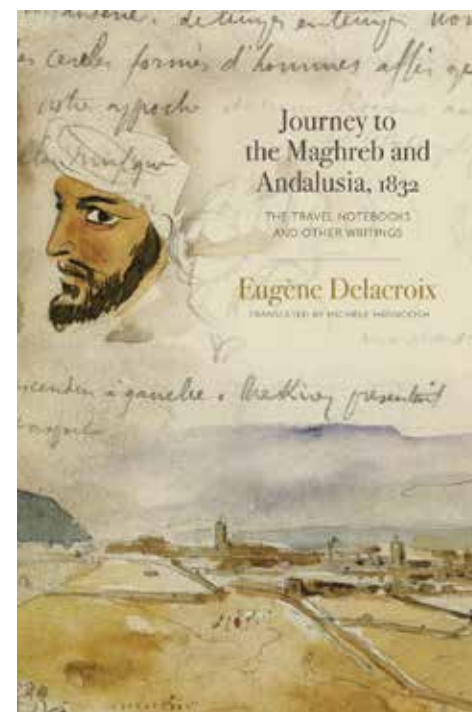
Notions of civilization and barbarism were intrinsic to Eugène Delacroix's artistic practice: he wrote regularly about these concepts in his journal, and the tensions between the two were the subject of numerous paintings, including his most ambitious mural project, the ceiling of the Library of the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

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

With more than one hundred illustrations, this original, astute analysis of Delacroix and his work explains why he became an inspiration for modernist painters over the half century following his death. Art historians and scholars of modernism especially will find great value in O'Brien's work.

“Eugène Delacroix’s journey to Morocco in 1832 was one of the defining artistic moments of the nineteenth century, and it is brought to glorious life by Michèle Hannoosh’s compilation and translation. This work chronicles the artist’s journey and provides exceptional insights into his fascination with the ‘Orient’ and his motivations as a painter.”

—JOHN ZAROBELL, author of *Empire of Landscape: Space and Ideology in French Colonial Algeria*



Journey to the Maghreb and Andalusia, 1832

The Travel Notebooks and Other Writings

Eugène Delacroix

Translated by Michèle Hannoosh

In 1832, Eugène Delacroix accompanied a French diplomatic mission to Morocco, the first leg of a journey through the Maghreb and Andalusia that left an indelible impression on the painter. This comprehensive, annotated English-language translation of his notes and essays about this formative trip makes available a classic example of travel writing about the “Orient” from the era and provides a unique picture of the region against the backdrop of the French conquest of Algeria.

Delacroix’s travels in Morocco, Algeria, and southern Spain led him to discover a culture about which he had held only imperfect and stereotypical ideas and provided a rich store of images that fed his imagination forever after. He wrote extensively about these experiences in several stunningly beautiful notebooks, noting the places he visited, routes he followed, scenes he observed, and people he encountered. Later,

Delacroix wrote two articles about the trip, “A Jewish Wedding in Morocco” and the recently discovered “Memories of a Visit to Morocco,” in which he shared these extraordinary experiences, revealing how deeply influential the trip was to his art and career.

Never before translated into English, *Journey to the Maghreb and Andalusia, 1832* includes Delacroix’s two articles, four previously known travel notebooks, fragments of a recently discovered fifth notebook, and numerous notes and drafts. Michèle Hannoosh supplements these with an insightful introduction, full critical notes, appendixes, and biographies, creating an essential volume for scholars and readers interested in Delacroix, French art history, Northern Africa, and nineteenth-century travel and culture.

208 pages | 8 b&w illus./5 maps | 6 × 9 | April 2019
ISBN 978-0-271-08334-6 | paper: \$34.95



Mexican Costumbrismo

Race, Society, and Identity in Nineteenth-Century Art

Mey-Yen Moriuchi

“This thoughtful, fine-tuned study peels apart the layers of costumbrista painting, literature, and photography to reveal their centrality to discourses of nationhood and national identity in Mexico in its unstable first century of independence. Keenly sensitive to the ways in which race, class, and gender were both represented and misrepresented by costumbrismo’s artists and consumers, Moriuchi’s book demonstrates the complexity and relevance of a genre that well merits fresh attention.”

—PAMELA A. PATTON, author of *Art of Estrangement: Redefining Jews in Reconquest Spain*

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

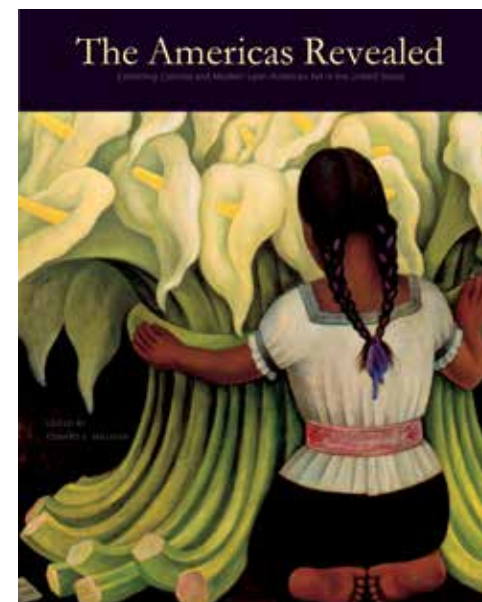
In contrast to the neoclassical work favored by the Mexican academy, costumbrista artists portrayed the quotidian lives of the lower to middle classes, their clothes, food, dwellings, and occupations. Based on observations of similitude and difference, costumbrista imagery constructed stereotypes of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

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

180 pages | 31 color/29 b&w illus. | 8 x 10 | April 2018

ISBN 978-0-271-07907-3 | cloth: \$99.95

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.



The Americas Revealed

Collecting Colonial and Modern Latin American Art in the United States

Edited by Edward J. Sullivan

“In addition to its focus on the fascinating history of the collecting of Latin American art in the United States, this volume provides an illuminating study of its reception in American museums and private collections. Critical and insightful essays by art historians, curators, and collectors highlight key episodes in this engaging subject and provide essential background for today’s rapidly growing interest in the art of the region.”

—JAY A. LEVENSON, director, International Program at The Museum of Modern Art

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

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

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

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

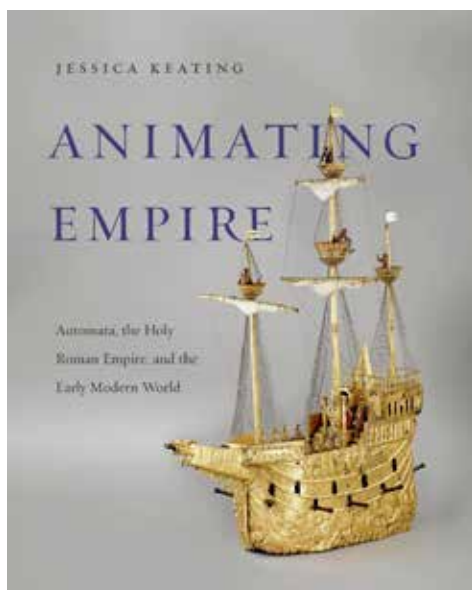
224 pages | 48 color/16 b&w illus. | 8 x 10 | May 2018

ISBN 978-0-271-07952-3 | cloth: \$69.95

The Frick Collection Studies in the History of Art

Collecting in America Series

Co-published with The Frick Collection



Animating Empire

Automata, the Holy Roman Empire,
and the Early Modern World

Jessica Keating

"Animating Empire stands to play a significant role in rethinking the different ways that 'mobility' registers in the visual and material culture of the early modern world."

—SHIRA BRISMAN, *caa.reviews*

In the sixteenth and seventeenth centuries, German clockwork automata were collected, displayed, and given as gifts throughout the Holy Roman, Ottoman, and Mughal Empires. In *Animating Empire*, Jessica Keating recounts the lost history of six such objects and reveals the religious, social, and political meaning they held.

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

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

184 pages | 37 color/23 b&w illus. | 8 × 10 | March 2018
ISBN 978-0-271-08002-4 | cloth: \$69.95
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.



Green Worlds of Renaissance Venice

Jodi Cranston

"With elegant concision, Jodi Cranston shows how artists of different facture configured the proximities of urban and green worlds in and about Venice in the quattrocento and cinquecento. Exhaustively researched, Green Worlds of Renaissance Venice is a major contribution both to early modern studies and to a burgeoning and much-needed field of cultural ecology."

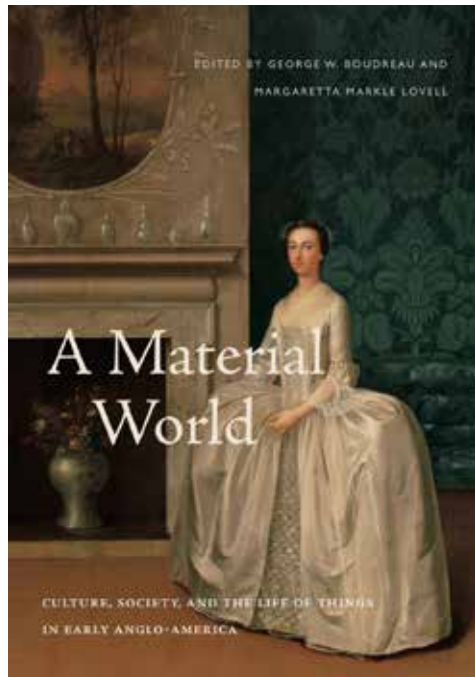
—TOM CONLEY, author of *An Errant Eye: Poetry and Topography in Early Modern France*

From celebrated gardens in private villas to the paintings and sculptures that adorned palace interiors, Venetians in the sixteenth century conceived of their marine city as dotted with actual and imaginary green spaces. This volume examines how and why this pastoral vision of Venice developed.

Drawing on a variety of primary sources ranging from visual art to literary texts, performances, and urban plans, Jodi Cranston shows how Venetians lived the pastoral in urban Venice. She describes how they created green spaces and enacted pastoral situations through poetic conversations and theatrical performances in lagoon gardens; discusses the island utopias found, invented, and mapped in distant seas; and explores the visual art that facilitated the experience of inhabiting verdant landscapes. Though the greening of Venice was relatively short lived, Cranston shows how the phenomenon had a lasting impact on how other cities, including Paris and London, developed their self-images and how later writers and artists understood and adapted the pastoral mode.

Incorporating approaches from eco-criticism and anthropology, *Green Worlds of Renaissance Venice* greatly informs our understanding of the origins and development of the pastoral in art history and literature, as well as the culture of sixteenth-century Venice. It will appeal to scholars and enthusiasts of sixteenth-century history and culture, the history of urban landscapes, and Italian art.

228 pages | 24 color/56 b&w illus. | 8 × 10 | April 2019
ISBN 978-0-271-08202-8 | cloth: \$89.95



A Material World

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

Edited by George W. Boudreau and Margaretta Markle Lovell

“A vibrant compendium of essays that gives a master class in object analysis and shatters old categories of material and visual culture. Together, the authors powerfully demonstrate the global movement of commodities, the sometimes numinous power of memory objects, and the closely calibrated and negotiated human indications of wealth and power in early America. Historians of all stripes should pay attention to their clarion call to look deeply and think broadly.”

—ANN SMART MARTIN, author of *Buying into the World of Goods: Early Consumers in Backcountry Virginia*

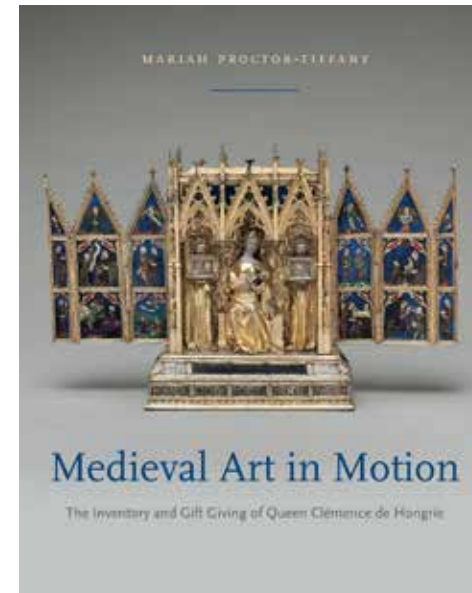
In this volume, scholars from various disciplines show how physical objects can expand our comprehension of how people lived, worked, and thought during the colonial and early national periods.

Inspired by the “material turn” that introduced the legibility of objects across the humanities disciplines, the essays in this collection show how “reading” material objects from sites such as Monticello, Salem, and the Connecticut River Valley brings to light significant dimensions of social experience and cultural practices that are not visible in the written record of early America. Reading objects for evidence of the lives and values of the individuals and groups that imagined, fabricated, bought, and used them, the contributors examine the migration of items such as chairs, fashionable dressing tables, portraits, and even environmental objects, uncovering complex economic, ethical, mnemonic, and political issues. They investigate the political life of seemingly unpolitical things such as a rock in Plymouth, Massachusetts, or an elm tree in Philadelphia and consider the environmental riches and extraction industries behind early American prosperity and ingenuity.

Together, these essays demonstrate the value of attending closely to visual and material culture, as objects can be derided or cherished as proxies for people and ideas. *A Material World* will interest both academics and enthusiasts of visual and material culture, as well as anyone curious about life and society in early America.

In addition to the editors, the contributors to this volume include Paul G. E. Clemens, Edward S. Cooke Jr., Stephen G. Hague, Patricia Johnston, Laura C. Keim, Ellen G. Miles, Emily A. Murphy, Nancy Siegel, Carol Eaton Soltis, and Jennifer Van Horn.

344 pages | 22 color/109 b&w illus. | 7 × 10 | March 2019
ISBN 978-0-271-08115-1 | cloth: \$49.95



Medieval Art in Motion

The Inventory and Gift Giving of Queen Clémence de Hongrie

Mariah Proctor-Tiffany

“By reconstituting Clémence de Hongrie’s long-lost collection, this meticulous and yet expansive study of the queen’s detailed inventory adds a significant chapter to our understanding of female royal patronage. *Medieval Art in Motion* excels in mapping the vibrant social life of things, the trajectories of materials sourced from distant lands, and courtly practices of gift-giving.”

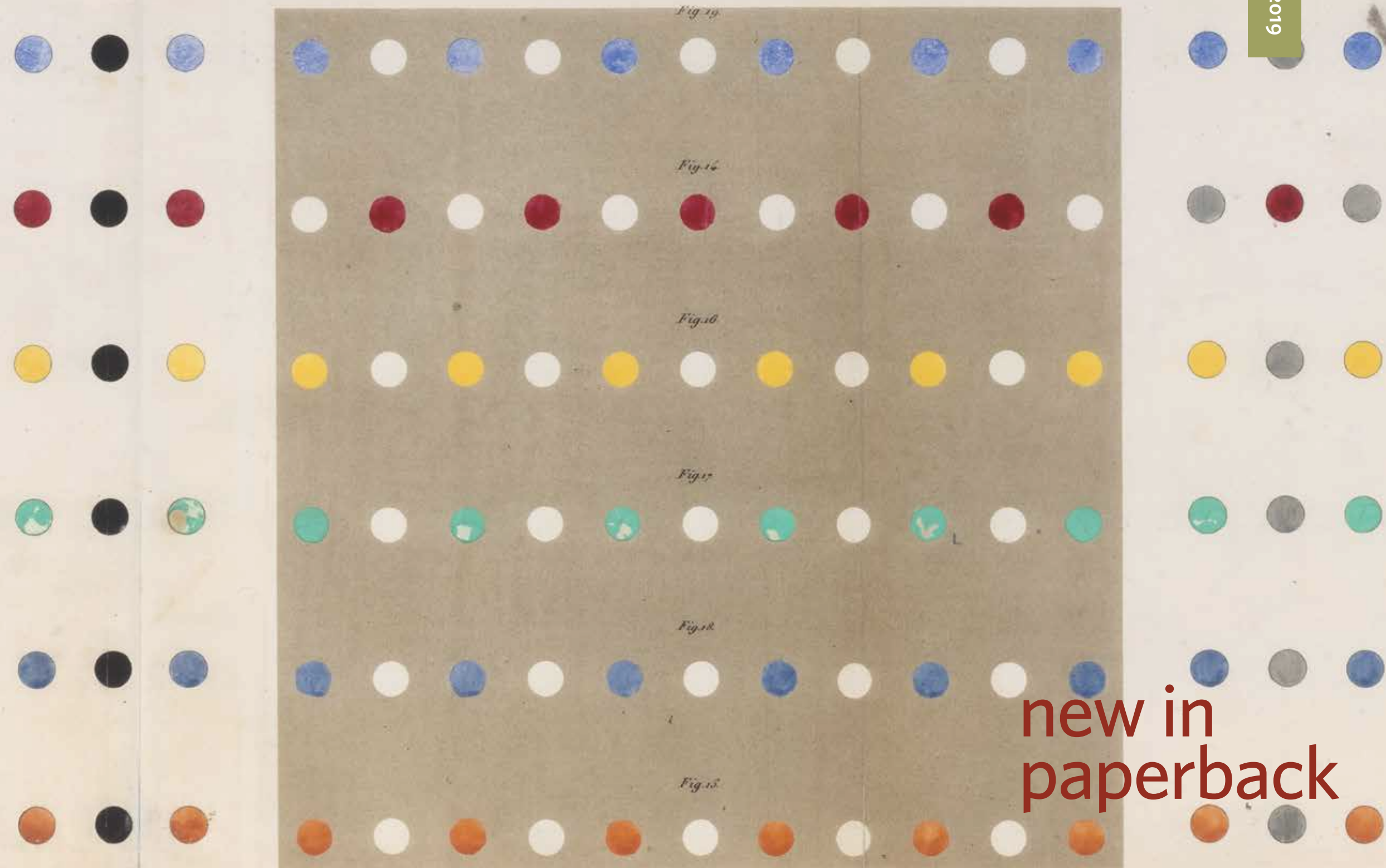
—BRIGITTE BUETTNER, author of *Boccaccio’s “Descleres et nobles femmes”: Systems of Signification in an Illuminated Manuscript*

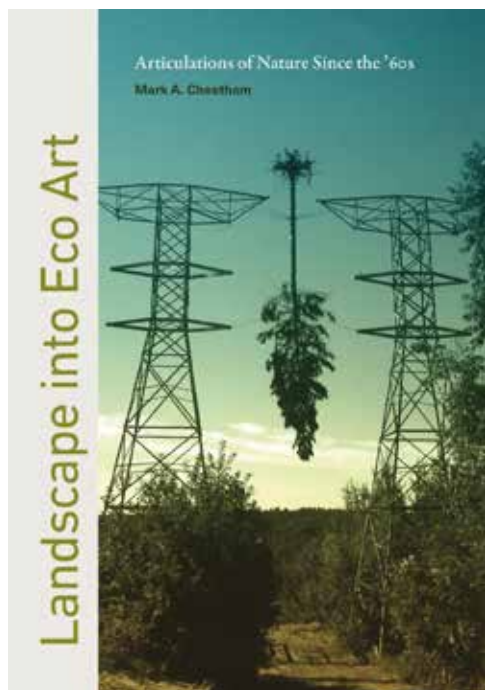
In this visually rich volume, Mariah Proctor-Tiffany reconstructs the art collection and material culture of the fourteenth-century French queen Clémence de Hongrie, illuminating the way the royal widow gave objects as part of a deliberate strategy to create a lasting legacy for herself and her family in medieval Paris.

After the sudden death of her husband, King Louis X, and the loss of her promised income, young Clémence fought for her high social status by harnessing the visual power of possessions, displaying them, and offering her luxurious objects as gifts. Clémence adeptly performed the role of queen, making a powerful argument for her place at court and her income as she adorned her body, the altars of her chapels, and her dining tables with sculptures, paintings, extravagant textiles, manuscripts, and jewelry—the exclusive accoutrements of royalty. Proctor-Tiffany analyzes the queen’s collection, maps the geographic trajectories of her gifts of art, and interprets Clémence’s generosity using anthropological theories of exchange and gift giving.

Engaging with the art inventory of a medieval French woman, this lavishly illustrated microhistory sheds light on the material and social culture of the late Middle Ages. Scholars and students of medieval art, women’s studies, digital mapping, and the anthropology of ritual and gift giving especially will welcome Proctor-Tiffany’s meticulous research.

232 pages | 28 color/30 b&w illus./5 maps | 8 × 10
February 2019 | ISBN 978-0-271-08112-0 | cloth: \$89.95
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.





Landscape into Eco Art

Articulations of Nature Since the '60s

Mark A. Cheetham

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

Through eight thematic case studies that illuminate what eco art means in practice, reception, and history, Cheetham places the form in a longer and broader art-historical context. He considers a wide range of media—from painting, sculpture, and photography to artists' films, video, sound work, animation, and installation—and analyzes the work of internationally prominent artists such as Olafur Eliasson, Nancy

Holt, Mark Dion, and Robert Smithson. In doing so, Cheetham reveals eco art to be a dynamic extension of a long tradition of landscape depiction in the West that boldly enters into today's debates on climate science, government policy, and our collective and individual responsibility to the planet.

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

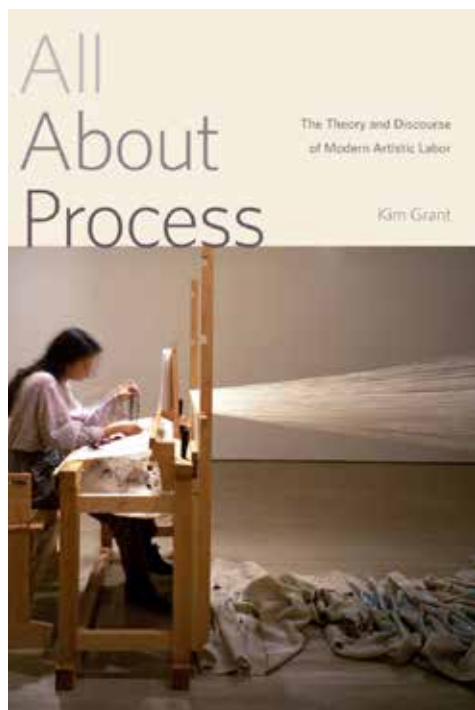
256 pages | 27 color/36 b&w illus. | 7 x 10 | February 2019
ISBN 978-0-271-08004-8 | paper: \$34.95

"For those seeking a foothold in contemporary conversations around our aesthetic relation to the land, *Landscape into Eco Art* is filled with useful strategies for engaging the conceptual, scientific, and affective components of our landscape experience."

—MELISSA S. RAGAIN, *Landscape Architecture Magazine*

"This engaging book is recommended highly for academic libraries that support studio art, art history, environmental studies, or landscape architecture programs."

—HEATHER SAUNDERS,
ARLIS/NA Reviews



296 pages | 6 x 9 | April 2018
ISBN 978-0-271-07745-1 | paper: \$32.95

“This book is essential for libraries supporting graduate programs in art history or curatorial studies and is recommended for schools of art and design.”

—IAN MCDERMOTT, *ARLIS/NA Reviews*

All About Process

The Theory and Discourse of Modern Artistic Labor

Kim Grant

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

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

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



232 pages | 19 b&w illus. | 6 x 9 | November 2018
ISBN 978-0-271-07904-2 | paper: \$34.95
RSA Series in Transdisciplinary Rhetoric

“An impressive, globally aware, and deeply researched example of rhetoricians’ powerful purchase on the effectivities of museums.”

—GREG DICKINSON, *The Quarterly Journal of Speech*

Museum Rhetoric

Building Civic Identity in National Spaces

M. Elizabeth Weiser

In today’s diverse societies, museums are the primary institutions within the public sphere in which individuals can both engage critical thought and celebrate community. This volume uses the lens of rhetoric to explore the role these societal repositories play in establishing and altering cultural heritage and national identity.

Based on fieldwork conducted in over sixty museums in twenty-two countries across six continents, *Museum Rhetoric* explores how heritage museum exhibits persuade visitors to unite their own sense of identity with that of the broader civic society and how the latter changes in response. Elizabeth Weiser examines what compels communities, organizations, and nations to create museum spaces, and how museums operate as sites of both civic engagement and rhetorical persuasion. Moving beyond rhetorical explorations of museums as “memory sites,” she shows how they intentionally straddle the divides between style and content, intellect and affect, and unity and diversity, and why their portrayal of the past matters to civic life—and particularly studies of nationalism—in the present and future.

Deeply researched and artfully argued, *Museum Rhetoric* sheds light on the public impact of cultural and aesthetic heritage and opens avenues of inquiry for scholars of museum studies and public history.

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

—J. ALLISON, *Choice*



Winner of the 2018
Charles Rufus Morey
Prize from the College
Art Association

Winner of the 2016–17
Laurence Wylie Prize in
French Cultural Studies

Color in the Age of Impressionism

Commerce, Technology, and Art

Laura Anne Kalba

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

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

this change, shaping the ways in which people made sense of modern life and art.

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

288 pages | 108 color/11 b&w illus. | 9 × 9.5 | August 2018
ISBN 978-0-271-07702-4 | paper: \$34.95
Refiguring Modernism Series
E-book editions have been made possible through support from the Art History Publication Initiative (AHPI), a collaborative grant from the Andrew W. Mellon Foundation.



Soviet Salvage

Imperial Debris, Revolutionary Reuse, and Russian Constructivism

Catherine Walworth

“This is an important multi-disciplinary publication and should be in any library with readers interested in film, fashion, and ceramics, as well as early Soviet history and culture.”

—STEPHEN J. BURY, *ARLIS/NA Reviews*

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

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

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

248 pages | 34 color/66 b&w illus. | 9 × 9.5
September 2018 | ISBN 978-0-271-07770-3 | paper: \$44.95
Refiguring Modernism Series

SURVEYING THE AVANT-GARDE

QUESTIONS ON MODERNISM, ART, AND THE AMERICAS IN TRANSATLANTIC MAGAZINES

LORI COLE

Surveying the Avant-Garde

Questions on Modernism, Art, and the Americas in Transatlantic Magazines

Lori Cole

“Turning the manifesto—the touchstone genre for avant-gardists in the twentieth century—on its head, Lori Cole’s provocative, innovative, and deeply researched book reveals the questionnaire to have been a constitutive genre of declaration-by-interrogation across the arts of the Americas. With this counterintuitive and superbly convincing study, Cole opens new pathways for scholars in multiple languages to pursue the politics and populaces that made modern aesthetics.”

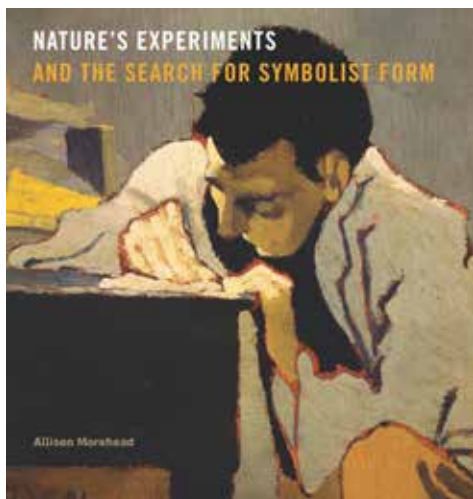
—GAYLE ROGERS, author of *Incomparable Empires: Modernism and the Translation of American and Spanish Literature*

Surveying the Avant-Garde examines the art and literature of the Americas in the early twentieth century through the lens of the questionnaire, a genre as central as the manifesto to the history of the avant-garde.

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

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

256 pages | 20 b&w illus. | 7 × 9.5 | February 2019
ISBN 978-0-271-08092-5 | paper: \$34.95
Refiguring Modernism Series



Nature's Experiments and the Search for Symbolist Form

Allison Morehead

"There are so many contributions this author makes toward better understanding Symbolist art, from the close reading of key words, to letting the artists' voices be heard, to learning more about the concept of truth at the beginning of the century."

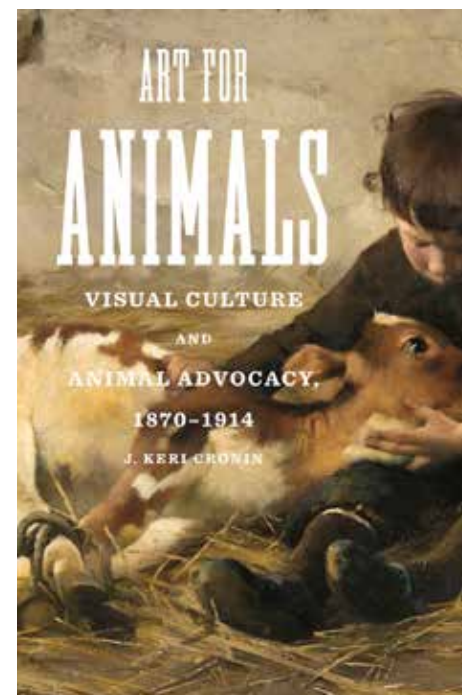
—SERENA KESHAVJEE, *caa.reviews*

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

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

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

264 pages | 51 color/60 b&w illus. | 9 × 9.5
September 2018 | ISBN 978-0-271-07675-1 | paper: \$44.95
Refiguring Modernism Series



Art for Animals Visual Culture and Animal Advocacy, 1870-1914

J. Keri Cronin

"Cronin's innovative and compelling study offers powerful insights about cultural production and the evolution of animal advocacy on both sides of the Atlantic. Art for Animals is a welcome contribution to the literature on animal studies and will appeal to students of visual culture, art history, and social movements as well."

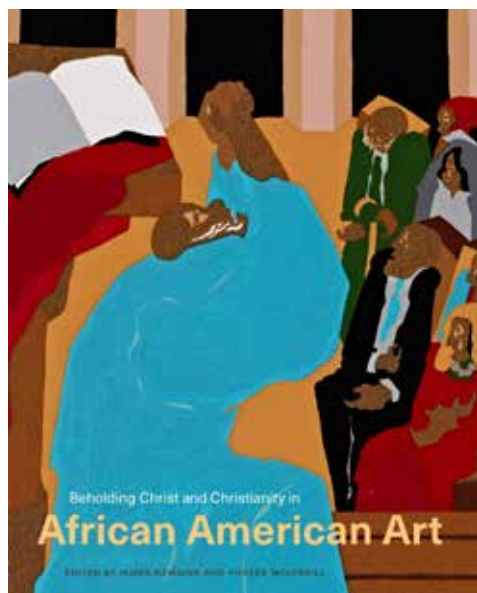
—AMY NELSON, coeditor of *Other Animals: Beyond the Human in Russian Culture and History*

Animal rights activists today regularly use visual imagery in their efforts to shape the public's understanding of what it means to be "kind," "cruel," and "inhumane" toward animals. *Art for Animals* explores the early history of this form of advocacy through such images and the people who harnessed their power.

Following in the footsteps of earlier-formed organizations like the RSPCA and ASPCA, animal advocacy groups such as the Victoria Street Society for the Protection of Animals from Vivisection made significant use of visual art in literature and campaign materials. But, enabled by new and improved technologies and techniques, they took the imagery much further than their predecessors did, turning toward vivid, pointed, and at times graphic depictions of human-animal interactions. Keri Cronin explains why the activist community embraced this approach; details how the use of such tools played a critical role in educational and reform movements in the United States, Canada, and England; and traces their impact in public and private spaces. Far from being peripheral illustrations of points articulated in written texts or argued in impassioned speeches, these photographs, prints, paintings, exhibitions, "magic lantern" slides, and films were key components of animal advocacy at the time, both educating the general public and creating a sense of shared identity among the reformers.

Uniquely focused on imagery from the early days of the animal rights movement and filled with striking visuals, *Art for Animals* sheds new light on the history and development of modern animal advocacy.

264 pages | 53 b&w illus. | 6 × 9 | April 2019
ISBN 978-0-271-08010-9 | paper: \$34.95
Animalibus: Of Animals and Cultures



Beholding Christ and Christianity in African American Art

Edited by James Romaine and Phoebe Wolfskill

“An innovative collection. . . . The complex reality of African American religious art is revealed as a powerful witness of artistic and religious diversity. Highly recommended.”

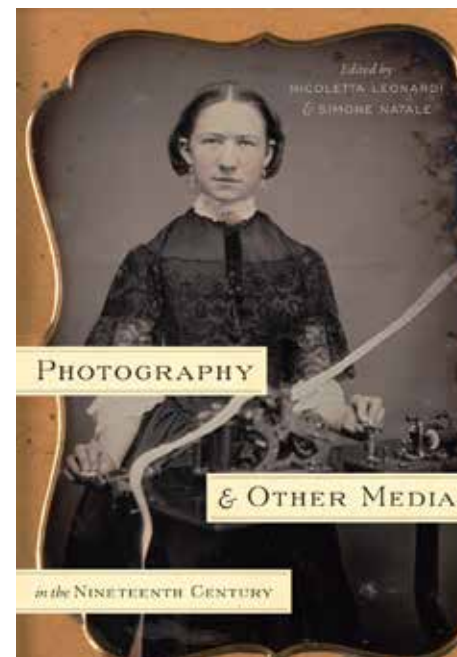
—D. APOSTOLOS-CAPPADONA, *Choice*

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

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

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

204 pages | 33 color/22 b&w illus. | 8 x 10 | November 2018
ISBN 978-0-271-07775-8 | paper: \$34.95



Photography and Other Media in the Nineteenth Century

Edited by Nicoletta Leonardi and Simone Natale

“This timely and refreshing book challenges the introspective ‘media exceptionalism’ that often accompanies photographic studies. Instead it places photography firmly within the broad field of cultures of communicative technology, from the telegraph to postal systems, enriching the understanding of all these entangled practices.”

—ELIZABETH EDWARDS, author of *The Camera as Historian: Amateur Photographers and Historical Imagination, 1885–1918*

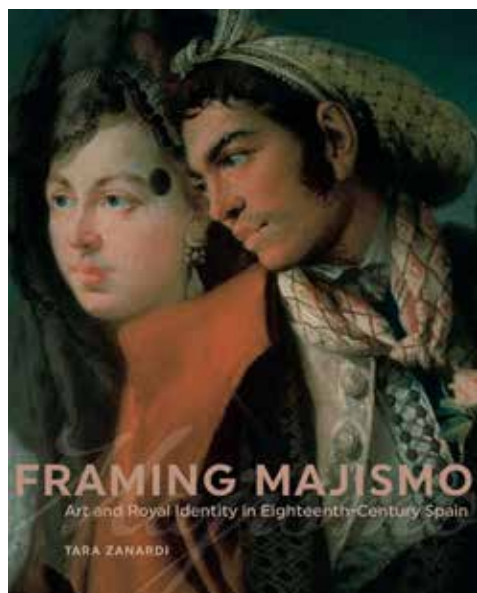
In this volume, leading scholars of photography and media examine photography's vital role in the evolution of media and communication in the nineteenth century.

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

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

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

256 pages | 41 b&w illus. | 7 x 10 | February 2019
ISBN 978-0-271-07916-5 | paper: \$34.95



Framing Majismo

Art and Royal Identity in Eighteenth-Century Spain

Tara Zanardi

“Through probing examination and theorizing of the clothing, class, body, and gender depicted in paintings, prints, and sculptures by Spanish and non-Spanish artists, the author challenges the unsteady binaries in majo representation—native and foreign, royalty and commoner, masculine and feminine, traditional and modern. Recommended.”

—A. LUXENBERG, *Choice*

Majismo, a cultural phenomenon that embodied the popular aesthetic in Spain from the second half of the eighteenth century, served as a vehicle to “regain” Spanish heritage. As expressed in visual representations of popular types participating in traditional customs and wearing garments viewed as historically Spanish, majismo conferred on Spanish “citizens” the pictorial ideal of a shared national character.

In *Framing Majismo*, Tara Zanardi explores nobles’ fascination with and appropriation of the practices and types associated with majismo, as well as how this connection cultivated the formation of an elite Spanish identity in the late 1700s and aided the Bourbons’ objective to fashion themselves as the legitimate rulers of Spain. In particular, the book considers artistic and literary representations of the *majo* and the *maja*, purportedly native types who embodied and performed uniquely Spanish characteristics. Such visual examples of majismo emerge as critical and contentious sites for navigating eighteenth-century conceptions of gender, national character, and noble identity. Zanardi also examines how these bodies were contrasted with those regarded as “foreign,” finding that “foreign” and “national” bodies were frequently described and depicted in similar ways. She isolates and uncovers the nuances of bodily representation, ultimately showing how the body and the emergent nation were mutually constructed at a critical historical moment for both.

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