



ART HISTORY

PUBLICATION INITIATIVE

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2013

University of Washington Press

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National Grand Theatre design, 1998–99. Beijing Institute. Reproduction from *Zhongguo Guojia Dajüyuan Jianzhu Sheji Guoji Jingsai fang'anji*, 90. Courtesy of Zhou Qinglin.

Plan of Ming dynasty Beijing showing the four layers of city walls. Reproduction from *Chang'anjie: Guoqu, xianzai, weilai*, 28. Courtesy of Zheng Guangzhong.

Computer-generated images for future Chang'an Avenue, Research and Planning Project for Chang'an Avenue and Tiananmen Square, 2002. Reproduction from *Chang'anjie: Guoqu, xianzai, weilai*, 265. Courtesy of Zheng Guangzhong and Zhao Tian.

Chang'an Avenue and the Modernization of Chinese Architecture

SHUISHAN YU

2013. 344 pp., 118 color illus., 7 x 10

\$60.00 cloth, 978-0-295-99213-6

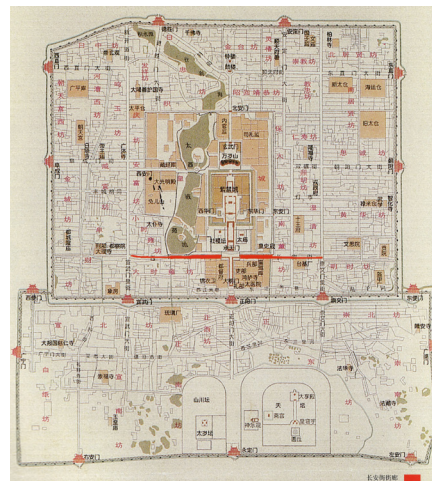
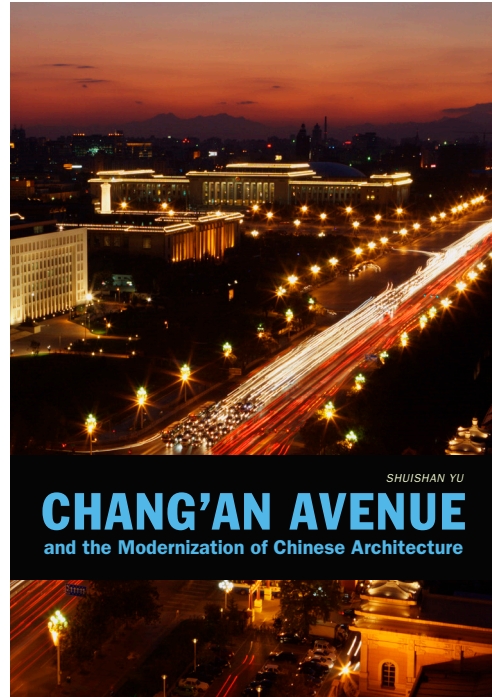
\$60.00 ebook, 978-0-295-80448-4

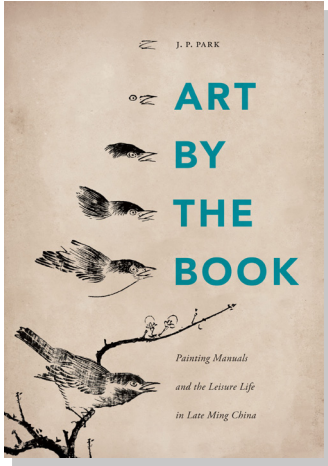
In this interdisciplinary narrative, the never-ending “completion” of China’s most important street offers a broad view of the relationship between art and ideology in modern China. Chang’an Avenue, named after China’s ancient capital (whose name means “Eternal Peace”), is supremely symbolic. Running east-west through the centuries-old heart of Beijing, it intersects the powerful north-south axis that links the traditional centers of political and spiritual legitimacy (the imperial Forbidden City and the Temple of Heaven). Among its best-known features are Tiananmen Square and the Great Hall of the People, as well as numerous other monuments and prominent political, cultural, and financial institutions.

Political winds shift, architectural styles change, and technological innovations influence waves of demolition and reconstruction in this analysis of Chang’an Avenue’s metamorphosis. During collective design processes, architects, urban planners, and politicians argue about form, function, and theory, and about Chinese vs. Western and traditional vs. modern styles. Every decision is fraught with political significance, from the 1950s debate over whether Tiananmen Square should be open or partially closed; to the 1970s discussion of the proper location, scale, and design of the Mao Memorial/Mausoleum; to the more recent controversy over whether the egg-shaped National Theater, designed by the French architect Paul Andreu, is an affront to Chinese national pride.

SHUISHAN YU is Associate Professor of Art History at Oakland University in Rochester, Michigan.

“There is no comparable book in a Western language, and *Chang’an Avenue* goes farther in its vision than any comparable book in Chinese. Focusing on China’s most important locus, Tian’anmen and the Forbidden City behind it, and modern China’s most important street, Chang’an Avenue, it explains how architecture was integral to China’s attempt to define a socialist, sometimes totalitarian, and ultimately people’s republican state from the rapidly changing world of the 1950s through the Beijing Olympics.”—Nancy Steinhardt, author of *Chinese Imperial City Planning*





Art by the Book

Painting Manuals and the Leisure Life in Late Ming China

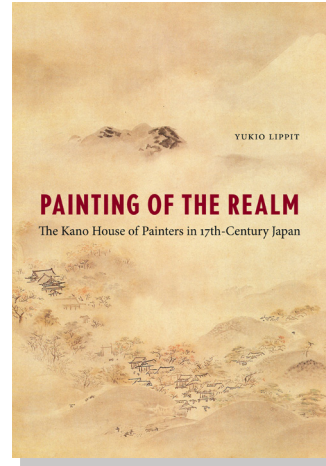
J. P. PARK

2012. 336 pp., 117 illus., 16 in color, 7 x 10 in.
\$50.00 cloth, 978-0-295-99176-4

In *Art by the Book*, J. P. Park builds on important recent research on social status, economic development, and print publishing in late imperial China to show how a world of social meaning is evident in the literary subgenre of painting manuals, and provides insight into the links between art history, print culture, and social history.

J. P. PARK is Assistant Professor of Art History at the University of Colorado at Boulder.

“Art by the Book is a significant contribution to our understanding of the way taste, status, and a growing urban sphere changed the content of elite self-understanding in 16th- and 17th-century China. By constantly cross-cutting between social history and the content and style of the painting manuals, Park demonstrates how even those outside the literati orbit could begin to take on the aura of the highest elites.”—Katherine Carlitz, University of Pittsburgh.



Painting of the Realm

The Kano House of Painters in Seventeenth-Century Japan

YUKIO LIPPIT

2012. 344 pp., 87 illus., 80 in color, 7 x 10 in.
\$75.00 cloth, 978-0-295-99154-2

In this eloquent and far-ranging work, Yukio Lippit explores the seventeenth-century consolidation of Japanese painting by the famed Kano painting house, whose style evolved from the legacy of Zen monk-painters of the medieval era and intertwined imported Chinese with native Japanese practices. In this school, legitimacy was transmitted from master to disciple in a manner similar to that in religious traditions. Lippit illuminates the role of key factors—bequeathal of works of art, authentication of art, painting in the mode of famous masters, collections of art, and the use of art in governance—in establishing the orthodoxy of the Kano painters and their paramount role in defining Japanese painting. This pathbreaking analysis of the discursive operations of the Kano school provides a bold and dense study of painting production and reception.

YUKIO LIPPIT is Harris K. Weston Professor of the Humanities at Harvard University.



In the Spirit of the Ancestors

Contemporary Northwest Coast Art at the Burke Museum

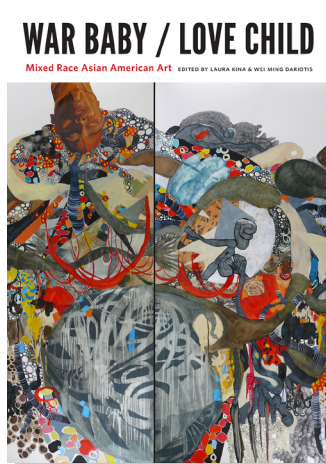
EDITED BY ROBIN K. WRIGHT AND KATHRYN BUNN-MARCUSE

2013. 168 pp., 150 color illus., 10 x 10 in.

\$45.00 cloth, 978-0-295-99260-0

In the Spirit of the Ancestors celebrates the vitality of contemporary Pacific Northwest Coast art by showcasing a selection of objects from the Burke Museum's collection of more than 2,400 late-twentieth- and early-twenty-first-century Native American works. Essays by artists and scholars focus on contemporary art while exploring the important historical precedents on which so many artists rely for training and inspiration. Topics range from mask-making to artistic revival to repatriation issues to the power of adornment.

ROBIN K. WRIGHT is Curator of Native American Art at the Burke Museum, Director of the Bill Holm Center for the Study of Northwest Coast Art, and Professor of Art History at the University of Washington. **KATHRYN BUNN-MARCUSE** is Assistant Director of the Bill Holm Center for the Study of Northwest Coast Art.



War Baby / Love Child

Mixed Race Asian American Art

EDITED BY LAURA KINA AND WEI MING DARIOTIS

Foreword by Kent A. Ono

2013. 304 pp., 63 illus., 44 in color, 7 x 10 in.

\$45.00 paper, 978-0-295-99225-9

War Baby / Love Child examines hybrid Asian American identity through a collection of essays, works of art, and interviews at the intersection of critical mixed race studies and contemporary art. The book pairs work by nineteen mixed race/mixed heritage Asian American artists with scholarly essays exploring such topics as Vietnamese Amerasians, Korean transracial adoptions, and multiethnic Hawai'i. As an increasingly ethnically ambiguous Asian American generation is coming of age in an era of "optional identity," this collection brings together first-person perspectives and a wider scholarly context to shed light on changing Asian American cultures.

LAURA KINA is Associate Professor of Art, Media, and Design at DePaul University. **WEI MING DARIOTIS** is Associate Professor of Asian American studies at San Francisco State University.

"*War Baby / Love Child* is an interesting, original, and innovative project that expands the field of Asian American studies by using visual art as a point of entry and analysis."—Mark Johnson, editor of *Asian American Art: A History, 1850–1970*

Duke University Press

Duke University Press emphasizes scholarship on modern and contemporary art that focuses on the interconnected but distinct histories of those periods around the globe. Duke publishes influential lists in American, Latin American, East Asian, and South Asian art, with additional strengths in the histories of photography and feminist art.

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www.dukeupress.edu/art-history

Paris Match, 28 October 1961.

Jean-François Deroubaix, photograph documenting the “Fifth Night of unrest in Clichy-sous-Bois (Seine-Saint-Denis),” October 31, 2005. Photo Jean-François Deroubaix/Collection: Gamma-Rapho. Getty Images.

Raymond Hains posing with political graffiti reading “INSOUMISSION.” Paris, February 1961. Photo Shunk-Kender © Roy Lichtenstein Foundation

Manifestation in front of the Cinéma Berlitz on 17 October 1961. As circulated by Roger-Viollet, the caption reads: Paris, France: October 17, 1961. Algerian war. Demonstration of the Algerian workers. © Jacques Boissay / Roger-Viollet / The Image Works

FORTHCOMING IN THE ART HISTORY PUBLICATION INITIATIVE

From a Nation Torn

Decolonizing Art and Representation in France

HANNAH FELDMAN

2014. 384 pages (tent.)

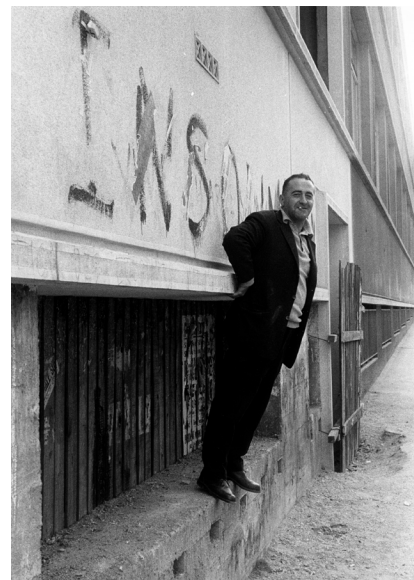
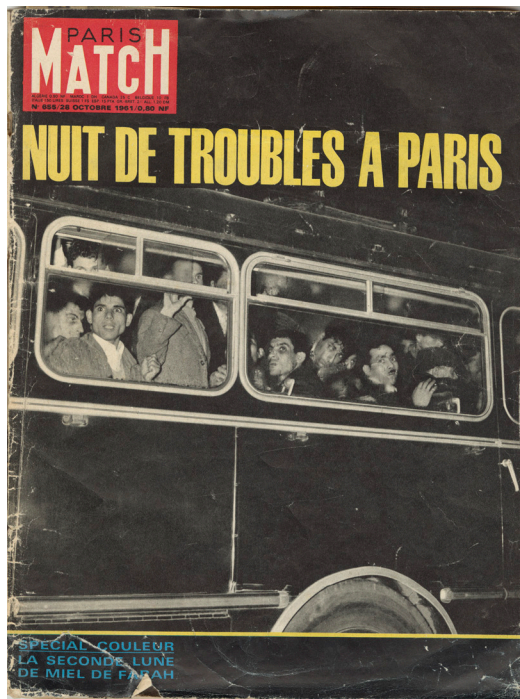
\$25.95 (tent.) paper, 978-0-8223-5371-3

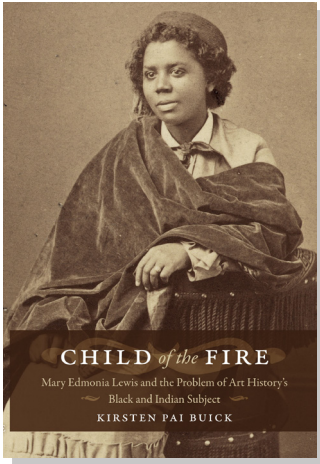
\$94.95 (tent.) cloth, 978-0-8223-5356-0

\$25.95 (tent.) ebook, 978-0-8223-9595-9

In *From a Nation Torn*, Feldman offers a radical new understanding of “post-war” art in France from the 1940s to the 1960s. She corrects the conventional understanding by showing that, in fact, France was engaged in a war with Algeria during this period, a war that began the exact day the Allies declared victory ending World War II. Feldman analyzes writings and art during this period, arguing that they were created in response to and shaped by an active resistance to colonization in Algeria, which France continually attempted to disavow and which had an impact that continues today.

HANNAH FELDMAN is Assistant Professor of Art History at Northwestern University.





Child of the Fire

Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject

KIRSTEN PAI BUICK

2010. 344 pp., 51 illus., 18 in color, 6 x 9 in.

\$25.95 paper, 978-0-8223-4266-3

\$94.95 cloth, 978-0-8223-4247-2

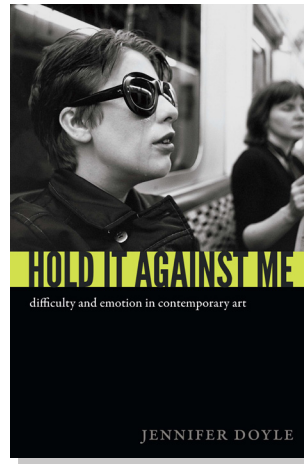
\$25.95 ebook, 978-0-8223-9199-9

Child of the Fire is the first book-length examination of the career of the nineteenth-century artist Mary Edmonia Lewis, best known for her sculptures inspired by historical and biblical themes. Throughout this richly illustrated study, Kirsten Pai Buick investigates how Lewis and her work were perceived, and their meanings manipulated, by others and the sculptor herself.

KIRSTEN PAI BUICK is Associate Professor of Art History at the University of New Mexico.

"*Child of the Fire* marks a dramatic change in how scholars approach artists marginalized by race, ethnicity, or gender."—Kirk Savage, author of *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America*

"*Child of the Fire* is a tour de force. Kirsten Pai Buick has written a brilliant, historically and culturally grounded investigation into one of the most fascinating people of the nineteenth century."—Richard J. Powell, author of *Cutting a Figure: Fashioning Black Portraiture*



Hold It Against Me

Difficulty and Emotion in Contemporary Art

JENNIFER DOYLE

2013. 248 pp., 45 illus., 17 in color, 6.125 x 9.25 in.

\$23.95 paper, 978-0-8223-5313-3

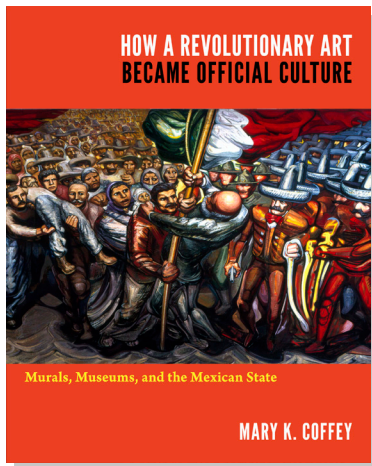
\$84.95 cloth, 978-0-8223-5302-7

\$23.95 ebook, 978-0-8223-9563-8

Doyle explores the relationship between difficulty and emotion in contemporary art, treating emotion as an artist's medium. She encourages readers to examine the ways in which works of art challenge how we experience not only the artist's feelings, but our own. Discussing performance art, painting, and photography, Doyle provides new perspectives on artists including Ron Athey, Aliza Shvarts, Thomas Eakins, James Luna, Carrie Mae Weems, and David Wojnarowicz.

JENNIFER DOYLE is Professor of English at the University of California, Riverside. She is the author of *Sex Objects: Art and the Dialectics of Desire* and coeditor of *Pop Out: Queer Warhol*.

"In *Hold It Against Me*, Jennifer Doyle brilliantly interrogates a key aspect of contemporary visual culture: the issue of feeling itself. Through this moving, lacerating critique, she provides an entirely new way of thinking about how art can, if we let it, potentially hurt, touch, and transform us."—Amelia Jones, author of *Self/Image: Technology, Representation, and the Contemporary Subject*



How a Revolutionary Art Became Official Culture

Murals, Museums, and the Mexican State

MARY K. COFFEY

2012. 248 pp., 54 illus., 8 x 10 in.

\$24.95 paper, 978-0-8223-5037-8

\$89.95 cloth, 978-0-8223-5020-0

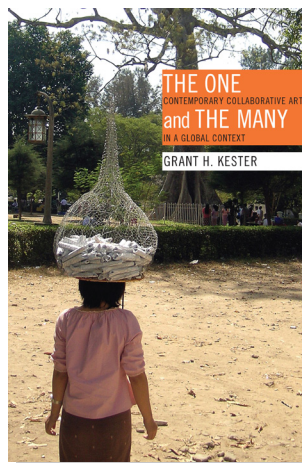
\$24.95 ebook, 978-0-8223-9427-3

A public art movement initiated by the postrevolutionary state, Mexican muralism has long been admired for its depictions of popular struggle and social justice. Coffey revises traditional accounts of Mexican muralism by describing how a radical art movement was transformed into official culture, ultimately becoming a tool of state propaganda.

MARY K. COFFEY is Associate Professor of Art History at Dartmouth College.

"How a Revolutionary Art Became Official Culture is art history and sociocultural analysis at its best. We now have, for the first time in English, a detailed discussion of how murals were integrated into museum practice in the one country in the Americas where muralism underpinned the development of state ideologies and popular culture."—Barry Carr, author of *Marxism and Communism in Twentieth-Century Mexico*

"Coffey has written a splendid analysis of muralism as an indispensable element in the museography of citizenship-making, nation-building, and international cultural politics in modern Mexico."—Mary Kay Vaughan, University of Maryland



The One and the Many

Contemporary Collaborative Art in a Global Context

EDITED BY GRANT KESTER

2011. 320 pp., 29 illus., 15 in color, 6 x 9 in.

\$24.95 paper, 978-0-8223-4987-7

\$89.95 cloth, 978-0-8223-4972-3

\$24.95 ebook, 978-0-8223-9403-7

Collaborative and collective art practices have proliferated around the world over the past fifteen years. In this work, Kester provides an overview of the broader continuum of collaborative art, ranging from the work of artists and groups widely celebrated in the mainstream art world, such as Thomas Hirschhorn, Superflex, Francis Alÿs, and Santiago Sierra, to the less-publicized projects of groups, such as Park Fiction in Hamburg, Networking and Initiatives for Culture and the Arts, Ala Plastica, Huit Facettes, and Dialogue.

GRANT H. KESTER is Professor of Art History and Chair of Visual Arts at the University of California, San Diego.

"This engaging, intelligent, and timely book is the next salvo in an ongoing debate about the way 'collaboration' is understood in contemporary art. Grant H. Kester's provocative arguments take the debate in new directions, transforming its focus and quality."—Jennifer A. González, author of *Subject to Display: Reframing Race in Contemporary Installation Art*

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www.psupress.org/books/subjects/ArtHistoryArchitectureTitleSort1.html

Anne-Louis Girodet de Roussy-Trioson, *Portrait of Citizen Belley, Ex-representative of the Colonies*, 1797. Oil on canvas. Château de Versailles et de Trianon, Versailles.

François Bonneville, *Tableau d'assignats avec portraits de victimes et de profiteurs*, 1796. Colored etching. Bibliothèque Nationale de France, Paris. Photo: Bibliothèque Nationale de France

Jean-Baptiste Lesueur, *Modèle de la Bastille*, ca. 1790. Gouache on card. Musée Carnavalet, Paris, D9062. Photo: Musée Carnavalet/Roger-Viollet

Constitution of 1791, damaged by P.-F. Palloy in May 1793, 1792. Copper and parchment. Archives Nationales de France, Paris, AE/I/9/4. Photo: Atelier Photographique des Archives Nationales

The Politics of the Provisional

Art and Ephemera in Revolutionary France

RICHARD TAWS

2013. 232 pp., 90 illus., 24 in color, 9 x 10 in.

\$74.95 cloth, 978-0-271-05418-6

\$14.95 Kindle Edition, 978-0-271-06188-7

\$14.95 Google Edition, 978-0-271-06189-4

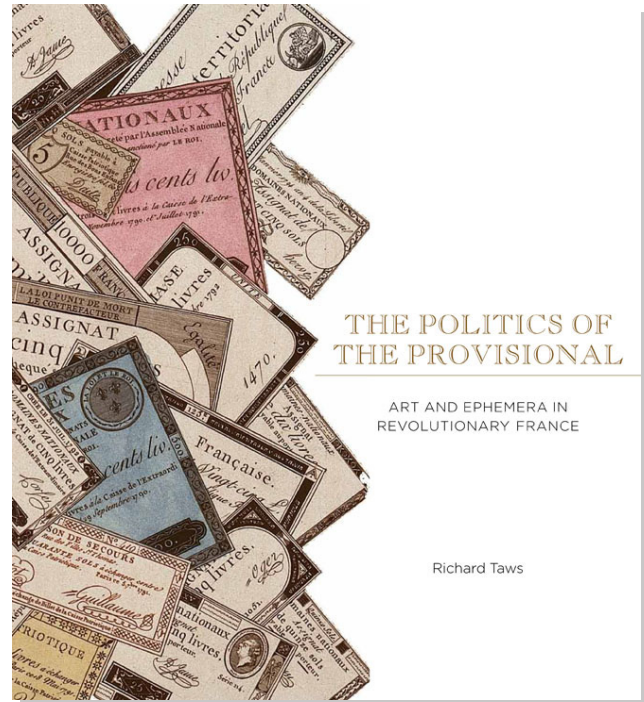
Available for libraries through Project Muse, JSTOR, EBSCO, and ebrary

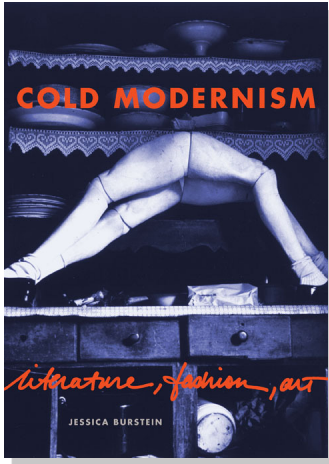
In revolutionary France, materiality was not easily achieved. The turmoil of war, shortages, and frequent changes in political authority meant that few large-scale artworks or permanent monuments to the Revolution's memory were completed. On the contrary, as this book argues, visual practice in revolutionary France was characterized by the production and circulation of a range of transitional, provisional, ephemeral, and half-made images and objects, from printed paper money, passports, and almanacs to temporary festival installations and relics of the demolished Bastille. Addressing this mass of images conventionally ignored in art-historical accounts of the period, *The Politics of the Provisional* contends that widely distributed, ephemeral, or "in-between" images and objects were at the heart of contemporary debates on the nature of political authenticity and historical memory. Provisionality had a politics, and it signified less the failure of the Revolution's attempts to historicize itself than a tactical awareness of the need to continue the Revolution's work.

RICHARD TAWS is Lecturer in the History of Art, University College London.

"This brilliant and profoundly original book makes us see the French Revolution with new eyes. Richard Taws is emerging as one of the major new voices in writing about the French Revolution and visual politics in general."
—Lynn Hunt, University of California, Los Angeles

"What Richard Taws offers is a series of concepts with which to frame French Revolutionary visual culture: to the notion of the provisional, he adds currency, identity, circulation, temporal rupture, media transgression, and mimetic dissimulation. Art historians have much to learn from the approach Taws takes. He renders an entire realm of images and objects foundational to our understanding of the production, status, and meaning of representation in the 1790s—and, in so doing, he develops models for thinking about the relation of the visual to political upheaval more generally. This is one of the most sophisticated accounts of material culture I have read."
—Erika Naginski, Harvard University





Cold Modernism

Literature, Fashion, Art

JESSICA BURSTEIN

2012. 336 pp., 30 illus., 6.75 x 9.5 in.

\$74.95 paper, 978-0-271-05376-9

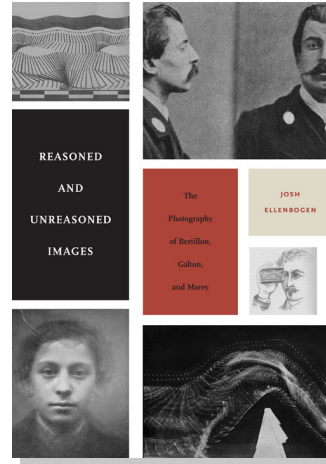
In *Cold Modernism*, Jessica Burstein explores various cultural facets of modernism, tying them into a fresh conceptual framework. Central to her analysis is the important premise that our current understanding of modernism is fundamentally incomplete. Reacting against “hot,” libidinous, and psychology-centered modernism, Burstein asserts that “a constellation of modernist sensibility” has been left unacknowledged—one in which the role of the self is nonexistent, and the individual mind is merely a physical fact.

Cold Modernism raises questions fundamental to the understanding of modernist and postmodernist written and visual culture and is destined to become essential reading in the field.

JESSICA BURSTEIN is Associate Professor of English at the University of Washington.

“*Cold Modernism* is a wonderful book—insightful, erudite, and witty beyond words. I think it will have an enormous impact on modernist studies.”

—Douglas Mao, Johns Hopkins University



Reasoned and Unreasoned Images

The Photography of Bertillon, Galton, and Marey

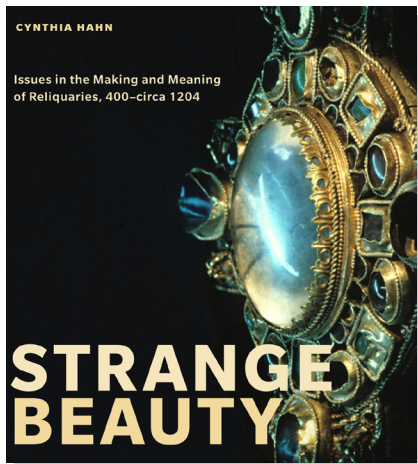
JOSH ELLENBOGEN

2012. 280 pp., 48 illus., 7 x 10 in.

\$74.95 cloth, 978-0-271-05259-5

In the last decades of the nineteenth century, photography underwent one of the most momentous transformations in its history, a renegotiation of the camera’s relationship to the visible world. *Reasoned and Unreasoned Images* considers in detail the work of three photographic investigators who developed new uses for the medium that centered on “the photography of the invisible”: Alphonse Bertillon, Francis Galton, and Etienne-Jules Marey. Bertillon attempted to establish a “science of identity” by making photographic records of criminal bodies. Galton may be said to have taken photographs of ideas: he sought to create accurate yet abstract images of such entities as “the criminal” and “the lunatic.” And Marey, a physiologist, created photographic visualizations of nonvisible events—the positions through which bodies pass so quickly that they cannot be seen.

JOSH ELLENBOGEN is Director of Graduate Studies and Assistant Professor of the History of Art at the University of Pittsburgh.



Strange Beauty

*Issues in the Making and Meaning of Reliquaries,
400–circa 1204*

CYNTHIA HAHN

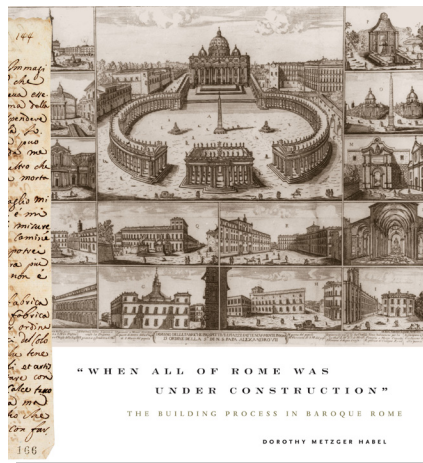
2012. 312 pp., 133 illus., 43 in color, 9 x 10 in.

\$84.95 cloth, 978-0-271-05078-2

Reliquaries, one of the central art forms of the Middle Ages, have recently been the object of much interest among historians and artists. Until now, however, they have had no treatment in English that considers their history, origins, and place within religious practice, or, above all, their beauty and aesthetic value. In *Strange Beauty*, Cynthia Hahn treats issues that cut across the class of medieval reliquaries as a whole. She is particularly concerned with portable reliquaries that often contained tiny relic fragments, which purportedly allowed saints to actively exercise power in the world.

CYNTHIA HAHN is Professor of Art History at Hunter College and the CUNY Graduate Center.

“Cynthia Hahn offers a refreshing new synthesis on the topic of medieval reliquaries.”—Thomas Dale, University of Wisconsin–Madison



“When All of Rome Was Under Construction”

The Building Process in Baroque Rome

DOROTHY METZGER HABEL

2013. 320 pp., 118 illus., 1 map, 9 x 10 in.

\$99.95 cloth, 978-0-271-05573-2

In *When All of Rome Was Under Construction*, architectural historian Dorothy Metzger Habel considers the politics and processes involved in building the city of Rome during the baroque period. Whereas she, like many historians of the period, had previously focused on the grand schemes of patronage, Habel now reconstructs the role of the “public voice” in the creation of the city. Habel presents the case that Rome’s built environment did not merely reflect the vision of patrons and architects who simply imposed buildings and spaces upon the city’s populace. Habel’s examination of a tremendous range of archival material—from depositions and budgets to memoranda and the minutes of confraternity meetings—offers the reader a deeper and more nuanced understanding of the shape and the will of the public in mid-seventeenth-century Rome.

DOROTHY METZGER HABEL is Distinguished Professor in the Humanities and Professor of Art History at the University of Tennessee.

University of Pennsylvania Press

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Lippincott, Grambo & Co. advertisement, *Bizarre for the Fireside and Wayside* 1 (September 4, 1852): 379. Courtesy of Rare Book and Manuscript Library, University of Pennsylvania.

Edward Greene Malbone, *The Hours*, 1801. Providence Athenaeum.

Augustus Washington, John Brown, c. 1846–47. National Portrait Gallery, Smithsonian Institution. Purchased with major acquisition funds and with funds donated by Betty Adler Schermer in honor of her great-grandfather, August M. Bondi.

The Camera and the Press

*American Visual and Print Culture
in the Age of the Daguerreotype*

MARCY J. DINIUS

2012. 320 pp., 44 illus., 6 x 9 in.
\$49.95 cloth, 978-0-8122-4404-5
\$49.95 Ebook, 978-0-8122-0634-0

Before most Americans ever saw an actual daguerreotype, they encountered this visual form through written descriptions, published and rapidly reprinted in newspapers throughout the land. In *The Camera and the Press*, Marcy J. Dinius examines how the first written and published responses to the daguerreotype set the terms for how we now understand the representational accuracy and objectivity associated with the photograph, as well as the democratization of portraiture that photography enabled.

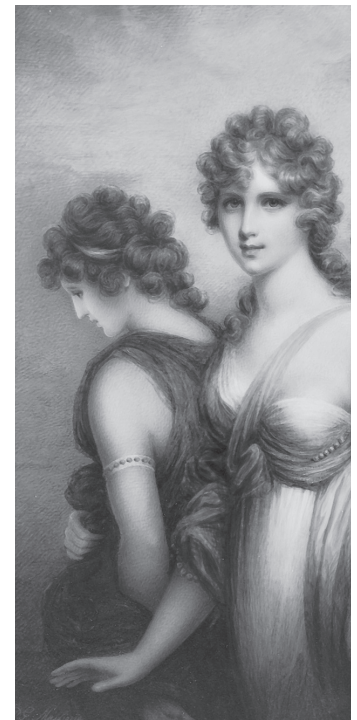
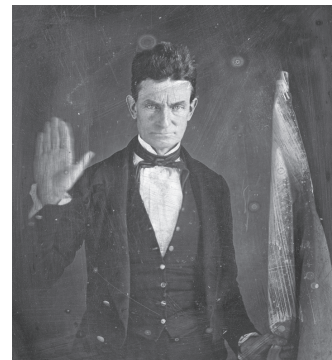
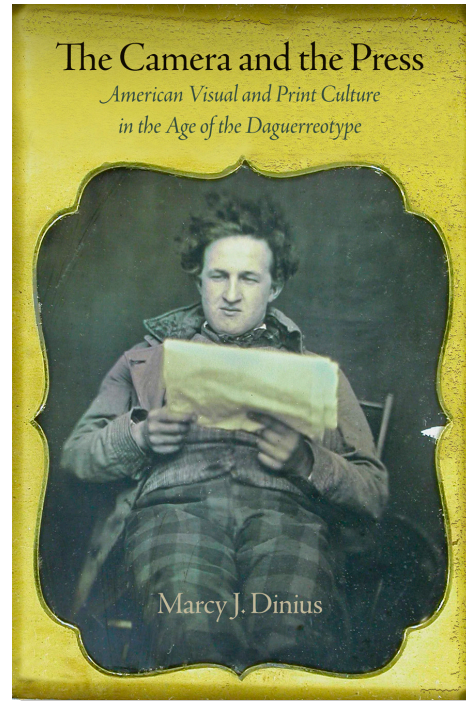
Dinius's archival research ranges from essays in popular nineteenth-century periodicals to daguerreotypes of Americans, Liberians, slaves, and even fictional characters. Examples of these portraits are among the dozens of illustrations featured in the book. *The Camera and the Press* presents new dimensions of Nathaniel Hawthorne's *The House of the Seven Gables*, Herman Melville's *Pierre*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, and Frederick Douglass's *The Heroic Slave*. Dinius shows how these authors strategically incorporated aspects of daguerreian representation to advance their aesthetic, political, and social agendas. By recognizing print and visual culture as one, Dinius redefines such terms as art, objectivity, sympathy, representation, race, and nationalism and their interrelations in nineteenth-century America.

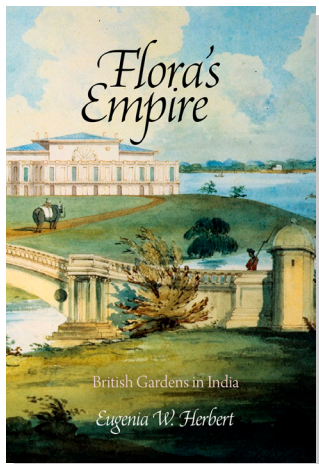
MARCY J. DINIUS teaches English at DePaul University.

"An important and original study of interconnections between the daguerreotype and literary writing during the antebellum period. Dinius does a superb job of recovering the history of American responses to the daguerreotype, showing in particular the complex role of writing itself in that reception."

—Robert S. Levine, University of Maryland

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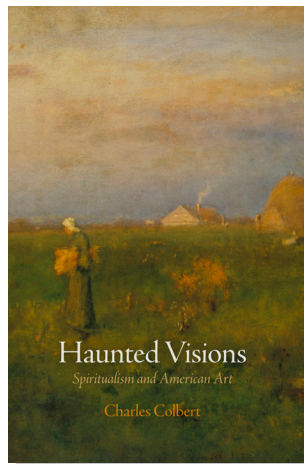
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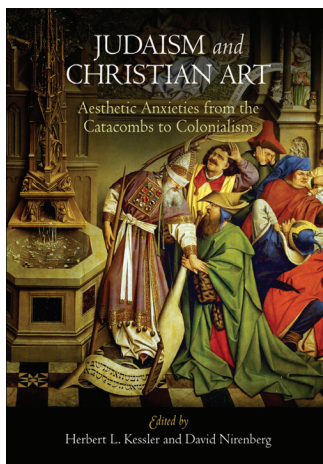
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HERBERT L. KESSLER is Professor of the History of Art at the Johns Hopkins University. David Nirenberg is Deborah R. and Edgar D. Jannotta Professor in the Committee on Social Thought and Department of History at the University of Chicago.

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