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Site of the former Monastery of Great Faith in Vulture Peak (Dafu Lingjiusi), named after the hill Vulture Peak, on which the monastery was built. The monastery was renamed Great Huayan Monastery (Da Huayansi) in the early 700s ce. During the Ming dynasty, its components were separated into several individual monasteries, which continue into modern times. Photograph courtesy of Guo Zhicheng.

The “true-presence” (*zhenrong*) icon of Mañjuśrī riding a lion. Painted white marble. Mid-8th century. Shanxi Provincial Museum. Photograph by author.

Detail of Foguang Monastery in the mural depicting the panorama of Mount Wutai on the west wall of Mogao Cave 61, Dunhuang, Gansu. Mid-10th century CE. From Dunhuang Wenwu Yanjiusuo, *Dunhuang Mogaoku*, vol. 5, pl. 52. Photograph by permission of Wenwu Press.

Building a Sacred Mountain

The Buddhist Architecture of China's Mount Wutai

WEI-CHENG LIN

2014. 352 pages, 102 illus., 12 in color, 10 maps, 7 x 10 in.

\$60.00 cloth, 978-0-295-99352-2

\$60.00 ebook, 978-0-295-80535-1

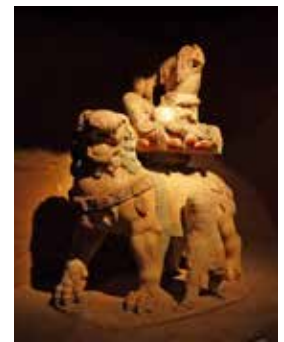
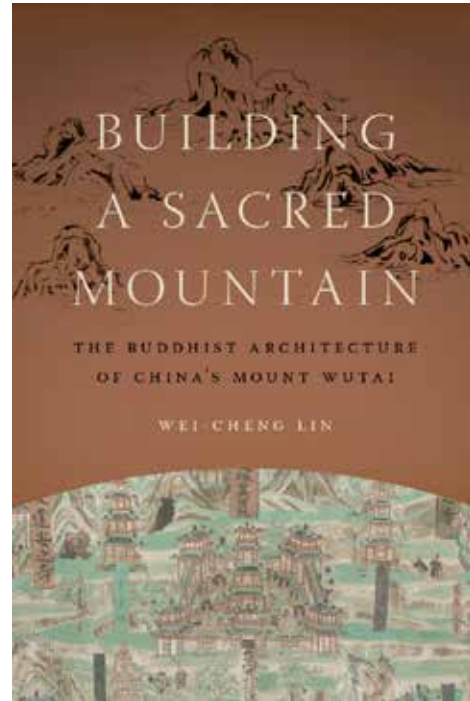
By the tenth century CE, Mount Wutai had become a major pilgrimage site within the emerging culture of a distinctively Chinese Buddhism. Famous as the abode of the bodhisattva Mañjuśrī (known for his habit of riding around the mountain on a lion), the site in northeastern China's Shanxi Province was transformed from a wild area, long believed by Daoists to be sacred, into an elaborate complex of Buddhist monasteries.

In *Building a Sacred Mountain*, Wei-Cheng Lin traces the confluence of factors that produced this transformation and argues that monastic architecture, more than texts, icons, relics, or pilgrimages, was the key to Mount Wutai's emergence as a sacred site. Departing from traditional architectural scholarship, Lin's interdisciplinary approach goes beyond the analysis of forms and structures to show how the built environment can work in tandem with practices and discourses to provide a space for encountering the divine.

WEI-CHENG LIN is assistant professor of Chinese art history at the University of North Carolina at Chapel Hill.

"A fascinating exploration of the development of Mount Wutai into the residence of the bodhisattva Mañjuśrī. Lin's critical study sheds new light on the relationship between sacred mountain and sacral architecture, providing important insights into Wutai's significance for both pilgrims and politicians alike. Required reading for any interested in the experience of sacred landscapes in early medieval China."—Tracy Miller, Vanderbilt University

"Lin's book brings the skills of a gifted art historian and sinologist to the interpretation of one of the most important Buddhist sites in East Asia. Lin shows how, over many centuries, the interaction of landscape, architecture, and ritual created an environment intended to make possible human encounters with the sacred presences thought to permeate the slopes of Mount Wutai. The book also ranges widely beyond Mount Wutai to explore painting and sculpture inspired by the mountain. Lin's prose is clear and direct, and the superb illustrations, maps, and diagrams make the book visually engaging."—Robert E. Harrist, Jr., author of *Landscape of Words*



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

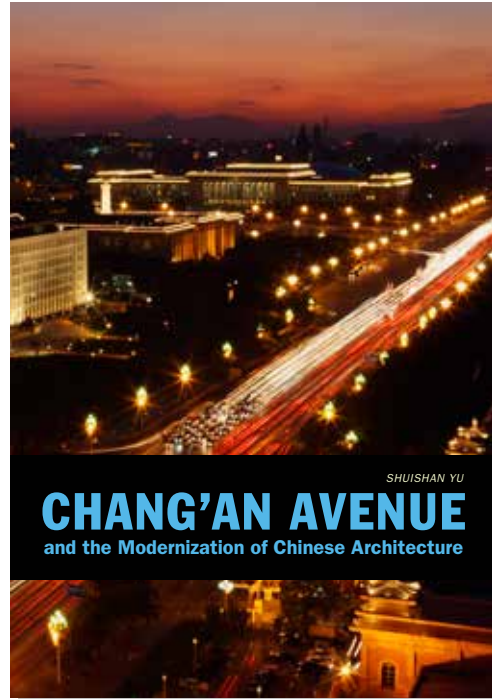
\$60.00 ebook, 978-0-295-80448-4

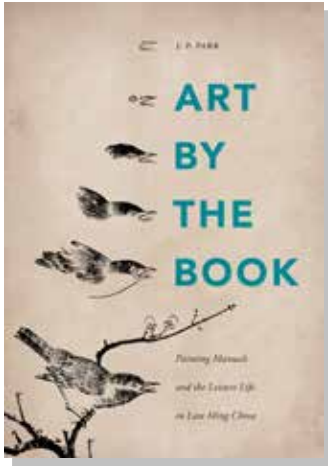
In this interdisciplinary narrative, the never-ending “completion” of China’s most important street offers a broad view of the relationship between art and ideology in modern China. Chang’an Avenue, named after China’s ancient capital (whose name means “Eternal Peace”), is supremely symbolic. Running 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

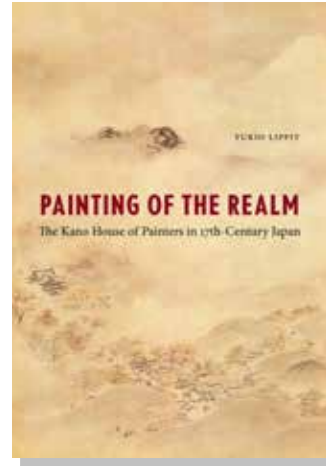
J. P. PARK

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

Winner of the 2014 Charles Rufus Morey Book Award, sponsored by the College Art Association, and the 2014 John Whitney Hall Book Prize, sponsored by the Association for Asian Studies.

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.



Return to the Land of the Head Hunters

Edward S. Curtis, the Kwakwaka'wakw, and the Making of Modern Cinema

EDITED BY BRAD EVANS AND AARON GLASS
FOREWORD BY BILL HOLM

2014. 464 pp., 113 illus., 16 in color, 7 x 10 in.
\$50.00 cloth, 978-0-295-99344-7

The first silent feature film with an “all Indian” cast and a surviving original orchestral score, Edward Curtis’s 1914 *In the Land of the Head Hunters* was a landmark of early cinema. Influential but often neglected in historical accounts, this spectacular melodrama was an intercultural product of Curtis’s encounter and collaboration with the Kwakwaka’wakw of British Columbia.

In recognition of the film’s centennial, and alongside the release of a restored version, *Return to the Land of the Head Hunters* brings together leading anthropologists, Native American authorities, artists, musicians, literary scholars, and film historians to reassess the film and its legacy. The volume offers unique Kwakwaka’wakw perspectives on the film, accounts of its production and subsequent circulation, and evaluations of its depictions of cultural practice.

BRAD EVANS is associate professor of English at Rutgers University. **AARON GLASS** is an assistant professor of anthropology at the Bard Graduate Center.



Troubling Borders

An Anthology of Art and Literature by Southeast Asian Women in the Diaspora

EDITED BY ISABELLE THUY PELAUD, LAN DUONG, MARIAM B. LAM, AND KATHY L. NGUYEN

2013. 292 pp., 62 color illus., 7 x 10 in.
\$50.00 cloth, 978-0-295-99319-5

Pairing image and text, *Troubling Borders* showcases creative writing and visual artworks by sixty-two women of Southeast Asian descent. The collection features compelling storytelling that troubles the borders of categorization and reflects the multilayered experience of Southeast Asian women.

The diverse voices featured here have been shaped by colonization, wars, globalization, and militarization. For some of these women on the margins of the margin, crafting and showing their work is a bold act in itself. Their provocative and accessible creations tell unique stories, provide a sharp contrast to familiar stereotypes—Southeast Asian women as exotic sex symbols, dragon ladies, prostitutes, and “bar girls”—and serve as entry points for broader discussions on questions of history, memory, and identity.

ISABELLE THUY PELAUD is associate professor of Asian American studies at San Francisco State University; **LAN DUONG** is associate professor of media and cultural studies at the University of California, Riverside; **MARIAM B. LAM** is associate professor of comparative literature, media and cultural studies at the University of California, Riverside; and **KATHY L. NGUYEN** is a writer and editor in San Francisco.

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.

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

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.

From a Nation Torn

Decolonizing Art and Representation in France, 1945–1962

HANNAH FELDMAN

2014. 328 pages, 84 illus., 21 in color, 6 x 9 in.

\$27.95 paper, 978-0-8223-5371-3

\$99.95 cloth, 978-0-8223-5356-0

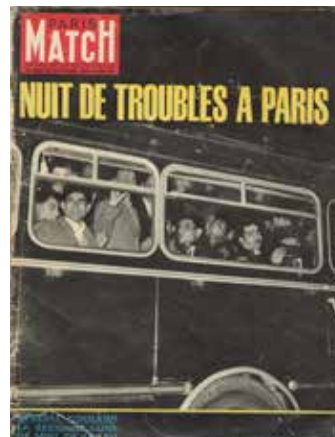
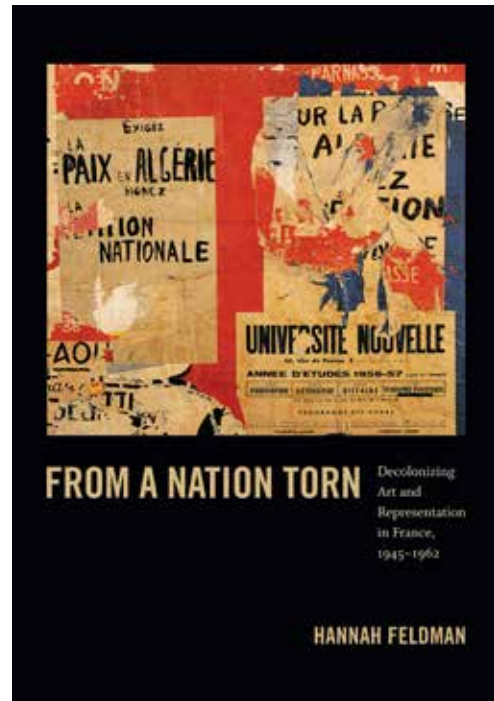
ebook, 978-0-8223-9595-9

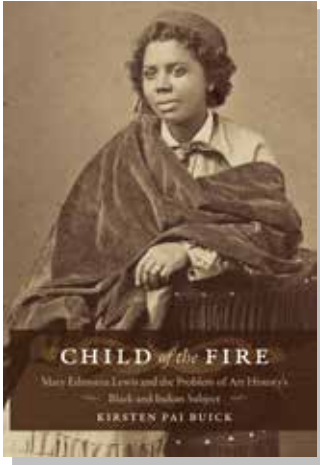
From a Nation Torn provides a powerful critique of art history's understanding of French modernism and the historical circumstances that shaped its production and reception. Within art history, the aesthetic practices and theories that emerged in France from the late 1940s into the 1960s are demarcated as "postwar." Yet it was during these very decades that France fought a protracted series of wars to maintain its far-flung colonial empire. Given that French modernism was created during, rather than after, war, Hannah Feldman argues that its interpretation must incorporate the tumultuous "decades of decolonization," and their profound influence on visual and public culture. Focusing on the Algerian War of Independence (1954–1962) and the historical continuities it presented with the experience of the Second World War, Feldman highlights decolonization's formative effects on art and related theories of representation, both political and aesthetic. Ultimately, *From a Nation Torn* constitutes a profound exploration of how certain populations and events are rendered invisible and their omission naturalized within histories of modernity.

HANNAH FELDMAN is associate professor of art history at Northwestern University.

"Hannah Feldman's book is a masterpiece of historical inquiry that fundamentally restructures our view of French society after 1945, banning the term 'post-war' as a descriptor of that period. France was nothing but at war until 1962, first in Indochina, then in Algeria, and Feldman offers a radically new analysis of the impact those colonial wars had on its culture. A tour de force."—Yve-Alain Bois

"This intriguing book is the product of deep and detailed archival research into the artistic, cultural, social, and political situation of the Algerian War, revealing with engaging precision the extreme complexity of its representation in public broadcast media, its profound impact on French intellectual life, the cultural activism it precipitated, and above all its deep resonance within the most significant visual arts ideas and practices of the period."—Terry Smith, coeditor of *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*





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

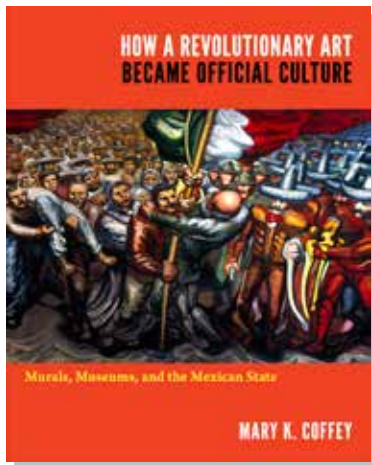
\$84.95 cloth, 978-0-8223-5302-7

\$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*

The Pennsylvania State University Press

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

Erhard Reuwich, Frontispiece from *Peregrinatio* Latin, fol. 1v. Beinecke Rare Book and Manuscript Library, Yale University, Zi +156.

Jehuda Abenzara, Portolan Chart, 1500. Beinecke Rare Book and Manuscript Library, Yale University.

Erhard Reuwich, *View of Rhodes* in *Peregrinatio* Latin, fol. 33v–36. Beinecke Rare Book and Manuscript Library, Yale University, Zi +156.

Picturing Experience in the Early Printed Book

Breydenbach's Peregrinatio from Venice to Jerusalem

ELIZABETH ROSS

2014. 256 pp., 111 illus., 27 in color, 9 x 10 in.

\$79.95 cloth, 978-0-271-06122-1

\$14.95 Kindle Edition 978-0-271-06493-2

\$14.95 Google Edition 978-0-271-06494-9

\$14.95 iBook Edition 978-0-271-06495-6

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

Bernhard von Breydenbach's *Peregrinatio in terram sanctam* (Journey to the Holy Land), first published in 1486, is one of the seminal books of early printing and is especially renowned for the originality of its twenty-six woodcut illustrations. In *Picturing Experience in the Early Printed Book*, Elizabeth Ross considers the *Peregrinatio* from a variety of perspectives to explain its value for the cultural history of the period. Breydenbach, a high-ranking cleric in Mainz, recruited the painter Erhard Reuwich of Utrecht for a religious and artistic adventure in a political hot spot—a pilgrimage to research the peoples, places, plants, and animals of the Levant. The book they published after their return ambitiously engaged with the potential of the new print medium to give an account of their experience.

The *Peregrinatio* also aspired to rouse readers to a new crusade against Islam by depicting a contest in the Mediterranean between the Christian bastion of the city of Venice and the region's Muslim empires. This crusading rhetoric fit neatly with the state of the printing industry in Mainz, which largely subsisted as a tool for bishops' consolidation of authority, including selling the pope's plans to combat the Ottoman Empire.

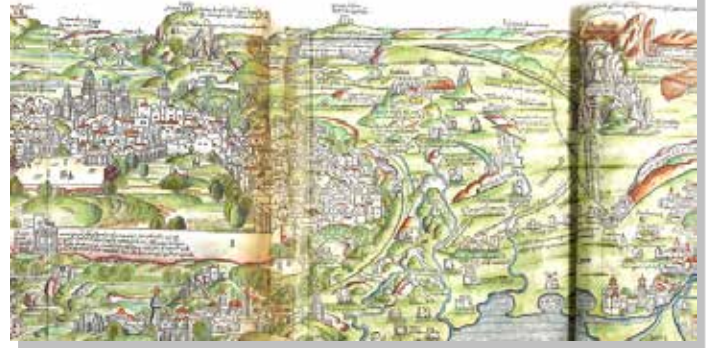
Taking an artist on such an enterprise was unprecedented. Reuwich set a new benchmark for technical achievement with his woodcuts, notably a panorama of Venice that folds out to 1.62 meters in length and a foldout map that stretches from Damascus to Sudan around the first topographically accurate view of Jerusalem. The conception and execution of the *Peregrinatio* show how and why early printed books constructed new means of visual representation from existing ones—and how the form of a printed book emerged out of the interaction of eyewitness experience and medieval scholarship, real travel and spiritual pilgrimage, curiosity and fixed belief, texts and images.

ELIZABETH ROSS is associate professor of art history at the University of Florida.

PICTURING EXPERIENCE IN THE EARLY PRINTED BOOK

BREYDENBACH'S *Peregrinatio* FROM VENICE TO JERUSALEM

ELIZABETH ROSS



The Pennsylvania State University Press

Annunciation, ca. 1570-76. Museo Thyssen-Bornemisza, Madrid. Image via Wikimedia.

The Assumption of the Virgin, 1577-79, high altar at Santo Domingo el Antiguo, Toledo. Image via Wikimedia.

Christ Healing the Blind, ca. 1570. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen, Dresden. Image via Wikimedia.

Art and the Religious Image in El Greco's Italy

ANDREW R. CASPER

2014. 236 pp., 84 illus., 50 in color, 8 x 10 in.

\$79.95 cloth, 978-0-271-06054-5

\$14.95 Kindle Edition 978-0-271-06303-4

\$14.95 Google Edition 978-0-271-06304-1

\$14.95 eBook Edition 978-0-271-06481-9

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

Art and the Religious Image in El Greco's Italy is the first book-length examination of the early career of one of the early modern period's most notoriously misunderstood figures. Born around 1541, Domenikos Theotokopoulos began his career as an icon painter on the island of Crete. He is best known, under the name "El Greco," for the works he created while in Spain, paintings that have provoked both rapt admiration and scornful disapproval since his death in 1614. But the nearly ten years he spent in Venice and Rome, from 1567 to 1576, have remained underexplored until now. Andrew Casper's examination of this period allows us to gain a proper understanding of El Greco's entire career and reveals much about the tumultuous environment for religious painting after the Council of Trent.

Casper's analysis portrays El Greco as an active participant in some of the most formative artistic discussions of his time. It shows how the paintings of his early career explore the form, function, and conception of the religious image in the second half of the sixteenth century, and how he cultivated artistic fame by incorporating aspects of the styles of Michelangelo, Titian, and other contemporary masters. Beyond this, El Greco's paintings bear the marks of an artist attentive to theoretical speculation on the artistic process, the current understandings of the science of optics and perspective, and the role of Roman antiquity for Christian ideology. All of these characteristics demonstrate El Greco's unique understanding of the merger of artistic craft with devotional intent through what Casper terms the "artful icon."

ANDREW R. CASPER is assistant professor of art history at Miami University.

"In a probing and illuminating fashion, Casper reveals the ways in which El Greco's encounter with both Counter-Reformation theological ideas and Venetian and Roman art and art theory enabled him to transform himself from a provincial painter of icons in the Byzantine manner to a truly modern painter of devotional images."—Steven F. Ostrow, University of Minnesota



The Pennsylvania State University Press

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.

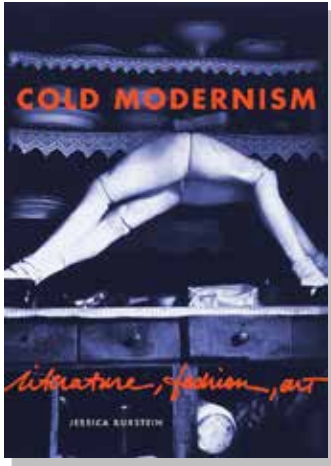
RICHARD TAWS is lecturer in the history of art, University College London.

"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

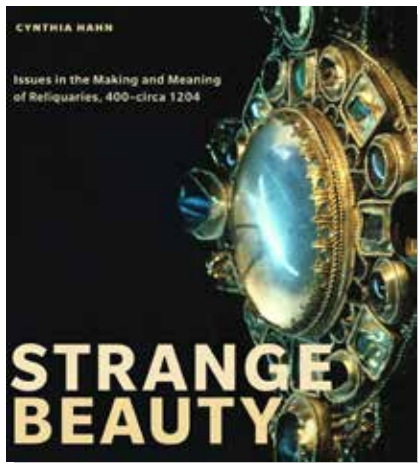
JOSH ELLENBOGEN

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.

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Chimú dance. Trujillo del Perú. Courtesy of the Royal Palace Library, Madrid / Patrimonio Nacional de España.

Baltazar Jaime Martínez Compañón y Bujanda, by José Miguel Figueroa, ca. 1830. Copyright Museo Nacional de Colombia.

Indian boys playing jai alai. Trujillo del Perú. Courtesy of the Royal Palace Library, Madrid / Patrimonio Nacional de España.

The Bishop's Utopia

Envisioning Improvement in Colonial Peru

EMILY BERQUIST SOULE

2014. 336 pp., 25 illus., 24 in color, 6 x 9 in.

\$45.00 cloth, 978-0-8122-4591-2

\$45.00 ebook, 978-0-8122-0943-3

In December 1788, in the northern Peruvian city of Trujillo, fifty-one-year-old Spanish Bishop Baltasar Jaime Martínez Compañón stood surrounded by twenty-four large wooden crates, each numbered and marked with its final destination of Madrid. The crates contained carefully preserved zoological, botanical, and mineral specimens collected from Trujillo's steamy rainforests, agricultural valleys, rocky sierra, and coastal desert. To accompany this collection, the Bishop had also commissioned from Indian artisans nine volumes of hand-painted images portraying the people, plants, and animals of Trujillo. He imagined that the collection and the watercolors not only would contribute to his quest to study the native cultures of Northern Peru but also would supply valuable information for his plans to transform Trujillo into an orderly, profitable slice of the Spanish Empire.

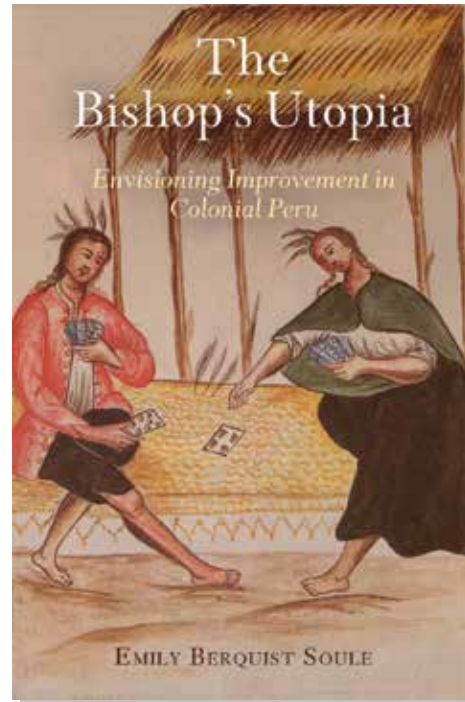
Based on intensive archival research in Peru, Spain, and Colombia and the unique visual data of more than a thousand extraordinary watercolors, *The Bishop's Utopia* recreates the intellectual, cultural, and political universe of the Spanish Atlantic world in the late eighteenth century. Emily Berquist Soule recounts the reform agenda of Martínez Compañón—including the construction of new towns, improvement of the mining industry, and promotion of indigenous education—and positions it within broader imperial debates; unlike many of his Enlightenment contemporaries, who elevated fellow Europeans above native peoples, Martínez Compañón saw Peruvian Indians as intelligent, productive subjects of the Spanish Crown. *The Bishop's Utopia* seamlessly weaves cultural history, natural history, colonial politics, and art into a cinematic retelling of the Bishop's life and work.

EMILY BERQUIST SOULE is assistant professor of history at California State University, Long Beach

"Astonishingly original and highly readable. With this ground-breaking study of the monumental work of Bishop Martínez Compañón, Emily Berquist Soule opens up a whole new world of research on the eighteenth century in Peruvian history. This is cultural, intellectual, and art historical writing at the very highest level."—Gary Urton, Harvard University

"A deeply researched, beautifully written account of a fascinating man."

—Charles Walker, University of California, Davis



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.

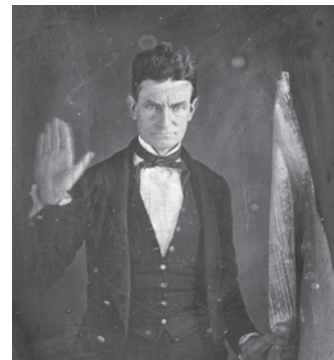
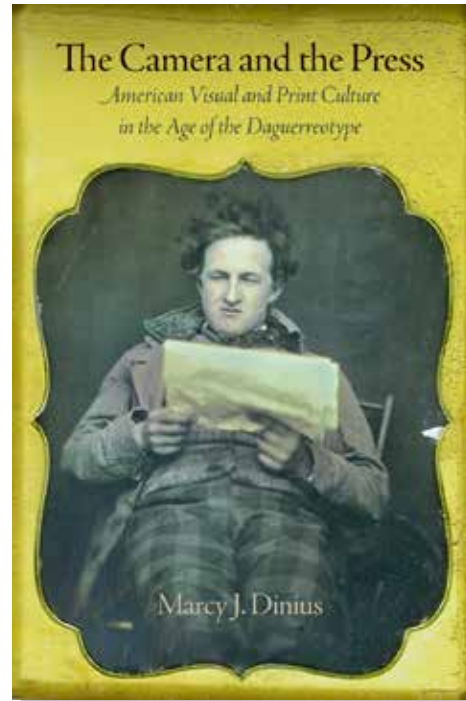
Dinius's archival research ranges from essays in popular nineteenth-century periodicals to daguerreotypes of Americans, Liberians, slaves, and even fictional characters. Examples of these portraits are among the dozens of illustrations featured in the book. *The Camera and the Press* presents new dimensions 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.

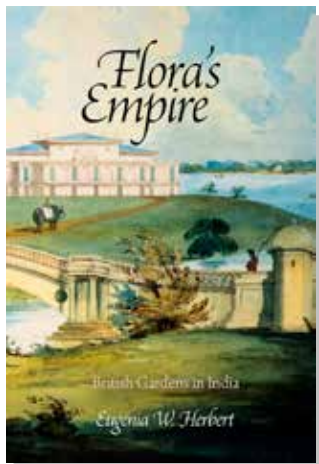
MARCY J. DINIUS teaches English at DePaul University.

"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

"The greatest accomplishment of *The Camera and the Press* is the way Dinius has put texts and images into conversation with one another. She argues that 'daguerreian discourse' was instrumental in refiguring American society and culture and offers some wonderful new encounters with the problems of photographic representation."—Lisa Gitelman, New York University





Flora's Empire

British Gardens in India

EUGENIA W. HERBERT

2011. 440 pp., 90 illus, 30 in color, 7 x 10 in.

\$45.00 cloth, 978-0-8122-4326-0

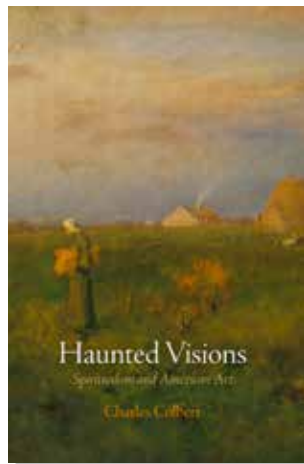
\$45.00 Ebook, 978-0-8122-0505-3

Flora's Empire brings new light to the complex history of British imperialism in India and its post-Independence legacy. Aided by beautiful period illustrations, it focuses on three centuries of official, domestic, and botanical gardens, as well as on memorial gardens and restorations of Muslim and Hindu sites.

EUGENIA W. HERBERT is professor emeritus of history at Mount Holyoke College and the author of several books, including *Twilight on the Zambezi: Late Colonialism in Central Africa*.

"An excellent history of British gardens in India. . . . [Herbert] writes with gentle wit, elegance and love of her subject which are rare in books on garden history."—*Financial Times*

"I found myself entertained on every page. Herbert's achievement is that under the guise of a study of Britannia's role as gardener she has written a thoroughly scholarly—indeed, groundbreaking, in every sense of the word—history of the British entanglement in India."—Charles Allen, editor of *Plain Tales from the Raj*



Haunted Visions

Spiritualism and American Art

CHARLES COLBERT

2011. 336 pp., 70 illus, 6 x 9 in.

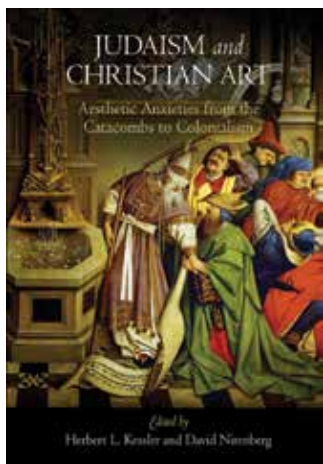
\$49.95 cloth, 978-0-8122-4325-3

\$49.95 Ebook, 978-0-8122-0499-5

Examining the work of well-known American artists such as James Abbott McNeill Whistler, Frederic Remington, and Mary Cassatt, Charles Colbert demonstrates that Spiritualism played a critical role in the reception of art and the development of modern ways of seeing it.

CHARLES COLBERT teaches American art history at Portland State University. He is the author of *A Measure of Perfection: Phrenology and the Fine Arts in America*.

"Charles Colbert offers a welcome examination of the nineteenth-century intersections of American art and Spiritualism. An original and substantial contribution in an area that has long been ripe for this kind of focused scholarly attention."—Leigh Eric Schmidt, Washington University in St. Louis



Judaism and Christian Art

Aesthetic Anxieties from the Catacombs to Colonialism

EDITED BY HERBERT L. KESSLER AND DAVID NIRENBERG

2011. 456 pages, 110 illus., 7 x 10 in.

\$69.95 cloth, 978-0-8122-4285-0

\$34.95 paper, 978-0-8122-2253-1

\$34.95 Ebook, 978-0-8122-0836-8

Christian cultures across the centuries have invoked Judaism in order to debate, represent, and contain the dangers presented by the sensual nature of art. By engaging Judaism, both real and imagined, they explored and expanded the perils and possibilities for Christian representation of the material world. This volume is the first dedicated to the long history, from the catacombs to colonialism but with special emphasis on the Middle Ages and the Renaissance, of the ways in which Christian art deployed cohorts of “Jews”—more figurative than real—in order to conquer, defend, and explore its own territory.

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.

“This collection of thirteen essays is provocative in the best sense of the term: forcing readers to question what they know by probing the litany, raising new interpretations, and inciting rethinking.”—*Choice*



Pens and Needles

Women's Textualities in Early Modern England

SUSAN FRYE

2010. 334 pp., 52 illus, 21 in color, 7 x 10 in.

\$65.00 cloth, 978-0-8122-4238-6

\$27.50 paper, 978-0-8122-2252-4

\$27.50 Ebook, 978-0-8122-0698-2

The Renaissance woman, whether privileged or of the artisan or the middle class, was trained in the expressive arts of needlework and painting, which were often given precedence over writing. *Pens and Needles* is the first book to examine all these forms as interrelated products of self-fashioning and communication.

SUSAN FRYE is professor of English at the University of Wyoming and author of *Elizabeth I: The Competition for Representation*.

“Susan Frye’s book is a beautiful and powerful contribution to scholarship on early modern women’s material culture. . . . No other book covers such ground; *Pens and Needles* is an invaluable resource for art historians, social historians, literary critics, and anyone interested in the material world that early modern women made.”—*American Historical Review*

About AHPI

The Art History Publication Initiative (AHPI), funded for five years by the Andrew W. Mellon Foundation, supports four university presses in the publication of illustrated books by scholars across the discipline of art history. The presses acquire books individually but cooperate in the areas of permissions, production, electronic publication, and marketing.

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