



**Gazelle Academic**

**Art & Design**

**New Titles - August 2018**

**DANISH MODERN** PER H. HANSEN  
**FURNITURE 1930-2016**

The Rise, Decline and Re-emergence of a Cultural Market Category



UNIVERSITY PRESS OF SOUTHERN DENMARK

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Ibidem Press

Mage Publishers

Monash  
University  
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Museum of  
New Mexico Press

Museum  
Tusculanum Press

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Southern Denmark

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**Fragility**

Kim En Joong

Pe Kim En Jong was born in Korea in 1940 to parents who were both Buddhists. His father was a calligrapher. He was the second of 7 children. He served his military service in Korea and began learning art. In his teens he went to Switzerland and continued his art training but also decided to become a Catholic priest in the Dominican Order, whose ranks also included Fra Angelico. The day he was ordained as a Catholic priest he baptised his parents. He has lived in Paris for 41 years where he has a studio. He art work at first began with canvasses and then he began doing stained glass windows and now his work also includes ceramics all in an abstract style following his unique calligraphic style. Now he is referred to as the 'artist of light' and his art work can be found in buildings and churches all over Europe, and more recently in Korea. This video gives an introduction to work of Pe Kim, his background, his love of nature, his style of art work and interviews with various artists, poets and curators of museums in different parts of Europe all speaking about his work. The video includes images of many of his pieces of work in different places.

DVD 9781925309638 £23.99 August 2017 ATF Press

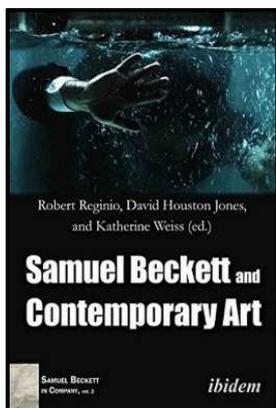


**Art in Battle**

Edited by Erik Tonning Associate editor Frode Sandvik

The exhibition *Art in Battle* at KODE – Art Museums of Bergen portrays the battles over art initiated by Nazi policies for their European conquests. It examines propaganda exhibitions in occupied Norway as well as hitherto unseen art by soldiers stationed in Norway. This exceptional catalog documents this ground-breaking show and assembles leading experts on the history and ideology of Nazi cultural campaigns in both Germany and Norway to initiate a fresh discussion of the relationships between center and periphery within the art worlds of the Third Reich outside the overfamiliar dichotomy of "Degenerate" versus "Great German" art. Beyond historical re-assessment, this project also asks more pressingly: How do we encounter these battles over art today?

PB 9783838210148 £82.99 May 2017 Ibidem Press 256 pages



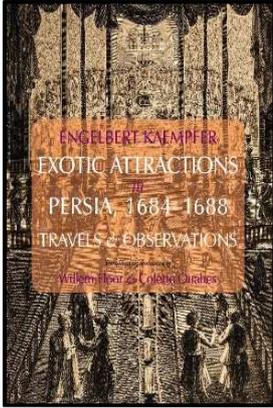
**Samuel Beckett and Contemporary Art**

Edited by David Houston Jones, Robert Reginio, Katherine Weiss Series edited by Paul Stewart

This groundbreaking collection from scholars and artists on the legacy of Beckett in contemporary art provides readers with a unique view of this important writer for page, stage, and screen. The volume argues that Beckett is more than an influence on contemporary art—he is, in fact, a contemporary artist, working alongside artists across disciplines in the 1960s, 1970s, and beyond.

The volume explores Beckett's formal experiments in drama, prose, and other media as contemporary, parallel revisions of modernism's theoretical presuppositions congruent with trends like minimalism and conceptual art. Containing interviews with and pieces by working artists, alongside contributions of scholars of literature and the visual arts, this collection offers an essential reassessment of Beckett's work.

PB 9783838208497 £34.00 January 2018 Ibidem Press 360 pages



**Engelbert Kaempfer**

### **Exotic Attractions in Persia, 1684–1688: Travels & Observations**

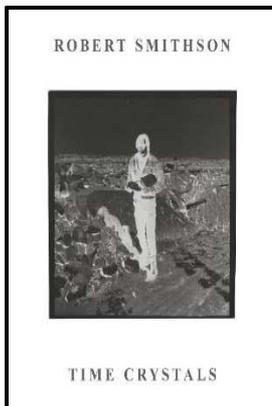
Engelbert Kaempfer Translated by Willem Floor, Colette Ouahes

One of the most important sources on the history and culture of seventeenth-century Iran, Engelbert Kaempfer's *Amoenitatum Exoticarum* was first published in Latin in 1712 but would not be translated for another two centuries, and then only partially, in German, in 1940. *Exotic Attractions in Persia, 1684–1688: Travels & Observations* is the first complete translation of the four books of this seminal work that concern Iran.

Wide-ranging in its focus, the work is packed with absorbing detail. Book One provides us with a precise and systematic description of the principal political actors of the Safavid court, from the shah and prime minister and military, administrative, and religious leaders to the women of the harem and their eunuchs. We learn how the Persian state functioned in the hands of the staff of the royal court and urban and provincial officials. We are conducted around palaces and gardens and shown all the pageantry of the court, such as the ceremony involved in a royal audience or putting on a banquet. In Book Two, Kaempfer considers the theories of the day regarding the condition of the Caspian Sea and the oil fields of Baku – a few hundred years before oil's worldwide commercialization; he gives the first detailed description, with illustrations, of Persepolis, and looks at the production of wine in Shiraz, which can be counted among the best in the world, in his view – equal to burgundy or champagne. In Book Three, he debunks the European notion that in the East there existed a form of vegetable lamb (borometz); gives us an analysis of a much sought-after medicine, mumia; and provides an entertaining account of how Persians used cannabis for pleasure. Book Four, meanwhile, is entirely devoted to the date palm, its botany, cultivation, and manifold uses.

PB 9781933823911 £130.50 April 2018 Mage Publishers 520 pages

## Monash University Publishing



**Robert Smithson**

### **Time Crystals**

Amelia Barikin, Chris McAuliffe, Stephen Melville

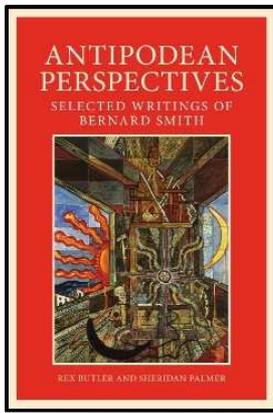
Best known for his radical land art of the 1960s and early 1970s, Robert Smithson (1938-1973) is now widely recognised as one of the most influential artists of the twentieth century. Presenting new research on the figure of the 'time-crystal' in Smithson's practice, this book features essays by Amelia Barikin and Chris McAuliffe, and Stephen Melville, alongside manuscripts by Smithson drawn from the Robert Smithson and Nancy Holt papers at the Archives of American Art, Smithsonian Institution, which are reproduced in their complete form for the very first time. *Robert Smithson: Time Crystals* is published on the occasion of the first exhibition of Smithson's work to be held in Australia, which has been developed in cooperation with the Holt-Smithson Foundation. The exhibition has been made possible through support from the Terra Foundation for American Art.

**About the Author: Chris McAuliffe**, Professor (Practice-led Research), School of Art & Design, Australian National University, Canberra.

**Amelia Barikin**, Lecturer, Art History, School of Communication and Arts, The University of Queensland, Brisbane.

**Stephen Melville**, Professor Emeritus, Department of History of Art, Ohio State University, USA.

PB 9781925523614 £19.99 August 2018 Monash University Publishing 112 pages



## Antipodean Perspectives Selected Writings of Bernard Smith

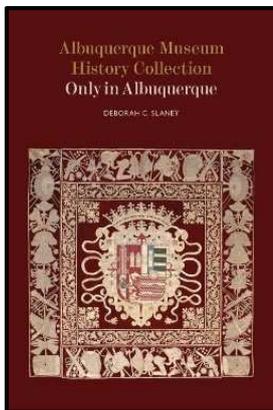
Edited by Rex Butler, Sheridan Palmer

Bernard Smith (1916–2011) was unquestionably one of Australia's greatest humanist scholars and its finest art historian. His *European Vision and the South Pacific, 1768–1850* (1960) was a foundational text of post-colonialism, and in *Australian Painting* (1962) he set out the definitive history of Australian art to that time.

*Antipodean Perspective: The Selected Writings of Bernard Smith* presents twenty-six art historians, curators, artists and critics, from Australia and overseas, who have chosen a text from Smith's work and sought to explain its personal and broad significance. Their selections reveal Smith's extraordinary range as a scholar, his profound grasp of this nation's past, and the way his ideas have maintained their relevance as we face our future.

PB 9781925495669 £23.99 July 2018 Monash University Publishing 432 pages

## Museum of New Mexico Press



## Albuquerque Museum History Collection

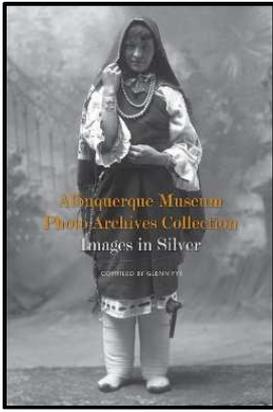
### Only in Albuquerque

Deborah C. Slaney

*Albuquerque Museum History Collection: Only in Albuquerque* highlights the museum's rich history collection, drawing examples from thirty-five thousand artifacts. The objects range from Hispanic religious art, Native American textiles and jewelry, toys and early computers, to railroad and Route 66 memorabilia. The collection represents the history of New Mexico's central Rio Grande valley and Greater Albuquerque from before written history through the present. This book is the third in the Albuquerque Museum Collection Series. Previously published books in the series are *Casa San Ysidro: The Gutiérrez/Minge House in Corrales, New Mexico* by Ward Alan Minge, and *Albuquerque Museum Photo Archives Collection: Images in Silver* compiled by Glenn Fye.

**About the Author:** Deborah C. Slaney is curator of history at the Albuquerque Museum. She was consulting curator for *Only in Albuquerque*, companion exhibition to this book. She has curated numerous other exhibitions including *Fabulous: The New Look of Albuquerque in the Fifties*; *Jewel of the Railroad Era: Albuquerque's Alvarado Hotel*; and *Route 66: Radiance, Rust, and Revival on the Mother Road*. Her publications include *Blue Gem, White Metal: Carvings and Jewelry from the C. G. Wallace Collection*; *Wonders of the Weavers/Maravillas de los tejedores: Nineteenth-Century Río Grande Weavings from the Collection of the Albuquerque Museum*; and *Jewel of the Railroad Era: Albuquerque's Alvarado Hotel*. Slaney was project director for *Dreamscape Desperado: Billy the Kid and the Outlaw in America* and *Hollywood Southwest: New Mexico in Film and Television*.

PB 9780890136324 £28.99 May 2018 Museum of New Mexico Press 304 pages



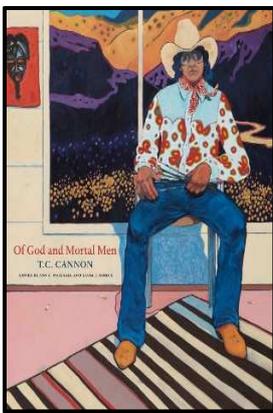
## Albuquerque Museum Photo Archives Collection Images in Silver

Glenn Fye

The Albuquerque Museum's fiftieth anniversary is commemorated in a series of books highlighting the museum's various collections in art, photography, history, and of its historic house museum Casa San Ysidro located in Corrales, New Mexico. The museum's rich archive of historic photographs—more than 130,000—document Albuquerque, its people, architecture, businesses, urban landscape, and depictions of daily life and important events. The archives have long served as an important resource for the community, including artists and writers. This guide to the Photo Archives features 180 images drawn from six collections acquired over the years. Essays discuss the founding of the archive, expansion of its photographic holdings, and its role in preserving Albuquerque's past.

**About the Author:** Glenn Fye is an art historian and photo archivist at the Albuquerque Museum.

PB 9780890136294 £26.99 October 2017 Museum of New Mexico Press 240 pages



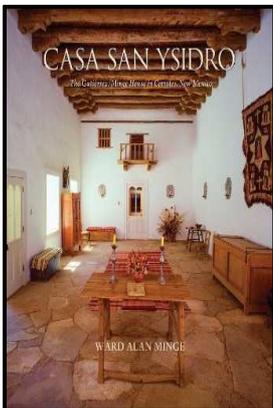
## Of God and Mortal Men

T. C. Cannon

Ann E. Marshall

*Of God and Mortal Men* conveys the artistic genius of T.C. Cannon (1946–1978) through his best and most iconic paintings and essays that offer a fresh and inclusive look at Cannon's work extending beyond the confines of American Indian art. This group of paintings—nine major canvases from the Nancy and Richard Bloch Collection—represent the finest of Cannon's artwork anywhere, from Cannon's "mature" Santa Fe period and important pieces in the Heard Museum's collections, including a canvas, lithographs, and woodblock prints, as well as paintings from the New Mexico Museum of Art permanent collections. Added to this are sketch books and music, from Howard and Joy Berlin and Cannon's sister Joyce Cannon Yi, and Cannon's poetry.

HB 9780890136287 £34.99 October 2017 Museum of New Mexico Press 136 pages



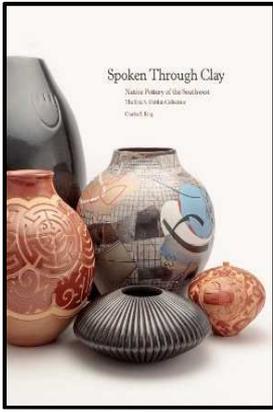
## Casa San Ysidro

### The Gutiérrez / Minge House in Corrales, New Mexico

Ward Alan Minge

Across the road from the old church in the Village of Corrales, New Mexico, stands *Casa San Ysidro: The Gutiérrez/Minge House*, built circa 1875, named for the original owners and the couple who purchased and restored the property to evoke New Mexico's past. Inside the adobe walls of Casa San Ysidro are the furnishings, tools, and art used when New Mexico was a remote frontier. The property includes a nineteenth century rancho recreated by former owners Dr. Alan and Shirley Minge, complete with a small family chapel, a central plazueta, and an enclosed corral. In 1996 the property, which is listed on the State Register of Cultural Properties and El Camino Real de Tierra Adentro National Historic Trail, was donated by the Minges to the Albuquerque Museum along with a stellar collection of historic New Mexican artifacts. Casa San Ysidro is today a museum showcasing the house and collections, giving an intriguing glimpse into the way New Mexicans lived in an earlier time. Dr. Minge tells the story of Casa San Ysidro's past and present, of its renovation and reconstruction. Color and black-and-white photographs show the architectural changes over the years and highlight the collection housed inside Casa San Ysidro from the Spanish Colonial, Mexican, and Territorial periods including tinwork, ironwork, carpentry, weavings, Pueblo pottery, Navajo and Apache textiles and basketry, and other furnishings.

HB 9780890136256 £26.99 July 2017 Museum of New Mexico Press 128 pages



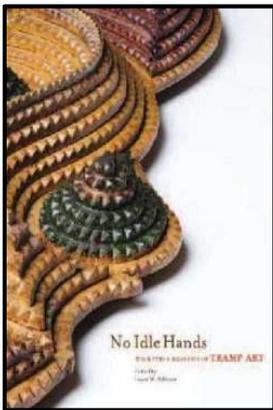
## Spoken Through Clay Native Pottery of the Southwest

Charles S. King

*Spoken Through Clay* includes nearly three hundred pottery vessels covering a wide range of contemporary artists and a few important historic pieces. This book includes portraits and voices of renowned Native artists—the majority of whom are Pueblo—speaking about their artistry and technique, families, culture, and traditions. Dynamic color photography captures the depth and dimension of the pieces, while the artists provide an illuminating perspective through narrative captions. Artists, academics, collectors, family members, and gallerists add additional insight about the lives, historical context, and importance of these potters and their work. The Dobkin collection has a unique and distinctive focus on the aesthetic of the vessel, specifically on design, form, and scale. Featured artists include Maria Martinez, Popovi Da, Grace Medicine Flower, Dextra Quotskuyva, Jody Naranjo, Harrison Begay Jr., Lonnie Vigil, LuAnn Tafoya, Steve Lucas, Tammy Garcia, Virgil Ortiz, and many others.

**About the Author:** Charles S. King is a recognized expert in the field of pueblo pottery and the owner of King Galleries of Scottsdale. He has lectured widely on Pueblo pottery and has served as a judge for Santa Fe's Indian Market and the Heard Museum Indian Fair.

HB 9780890136249 £34.99 October 2017 Museum of New Mexico Press 352 pages



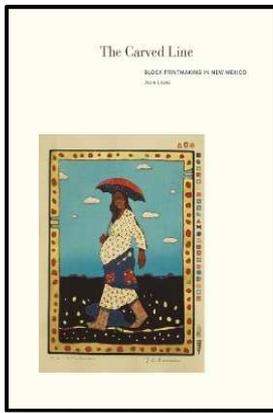
## No Idle Hands The Myths & Meanings of Tramp Art

Laura M. Addison

Tramp art describes a particular type of wood carving practiced in the United States and Europe between the 1880s and 1940s in which discarded cigar boxes and fruit crates were notched and layered to make a variety of domestic objects. These were primarily boxes and frames in addition to small private altars, crosses, wall pockets, clock cases, plant stands, and even furniture. Whittling objects such as chains and ball-in-cage whimsies was a common hobby—including among rail-riding “hobos”—and for many years “tramp art” was believed to have been made by these itinerants as well. Although this notion has been widely dispelled, the name has stuck. In recent years efforts have been made to identify makers by name and reveal their stories. While some examples of tramp art may be attributed to itinerants, this carving style was more commonly a practice of working-class men creating functional objects for their households. *No Idle Hands* presents more than one hundred and fifty tramp art objects collected mainly from the United States and also including pieces from France, Germany, Switzerland, Scandinavia, Canada, Mexico, and Brazil—demonstrating the far reach this art form has had. It includes works by contemporary artists, thus establishing tramp art as an ongoing folk art form rather than a vestige of the past. The pieces reproduced here reveal an artistic and intricate sensibility applied to each handcrafted piece. Essays consider assumptions about tramp art related to class, quality, and the anonymity of its makers and examine this practice through the lens of home and family while tracing its relationship to the tobacco industry. The book will cultivate an appreciation of an art form that is as thought-provoking as it is enduring.

**About the Author:** Laura M. Addison is curator of European & American Folk Art Collections at the Museum of International Folk Art in Santa Fe, New Mexico.

HB 9780890136225 £43.99 March 2017 Museum of New Mexico Press 264 pages



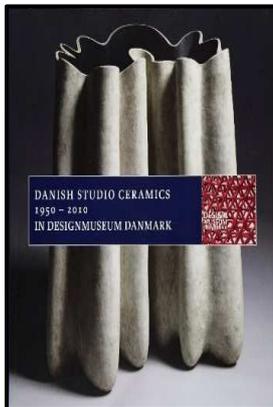
## The Carved Line Block Printmaking in New Mexico

Josie Lopez

*The Carved Line* is about printmaking and printmakers in New Mexico over a significant period of time—from 1890 to present. It features block prints, including new works, by New Mexico's best-known printmakers and brings to the forefront little-known artists deserving wide recognition and a place in New Mexico's art historical canon. This volume includes 120 beautifully reproduced prints by internationally known New Mexico artists including Gustave Baumann, Willard Clark, Howard Cook, Betty Hahn, T. C. Cannon, Fritz Scholder, Frederick O'Hara, Adja Yunkers, and previously unpublished works by other artists such as Juan Pino, Margaret Herrera Chavez, Tina Fuentes, Yoshiko Shimano, and Ruth Connely. The extraordinary range of block prints in this book shows the types of production, sociopolitical and cultural influences, and wide variety of subjects in New Mexico.

HB 9780890136218 £34.99 February 2017 Museum of New Mexico Press 200 pages

## Museum Tusculanum Press

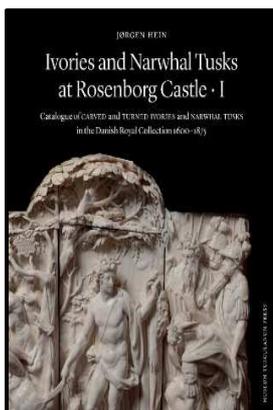


## Danish Studio Ceramics 1950 – 2010 in Designmuseum Danmark

Bodil Busk Laursen

*Danish Studio Ceramics 1950-2010* is the prosaic title of this catalogue of Designmuseum Danmark's collection of unique ceramic works from the sixty-year period covering the post-war years and leading up to the present. The catalogue describes 632 works by 133 ceramicists and artists, and in doing so gives an overview of the diversity and high quality of Danish ceramics. This process documents and throws into relief the paradigmatic shift which has taken place since the 1980s, when handmade functional ceramic articles for domestic use began to be overtaken by free sculptural forms of expression, and at the same time the centre of gravity in this field began to move from a nationally rooted central basis towards extended interaction with the international ceramic scene. The aim of this catalogue is to provide a nuanced depiction of a remarkable epoch in the history of Danish ceramics, as represented in Designmuseum Danmark's collections, which have not previously been documented in a comprehensive form and which have only been exhibited on a limited scale. Lavishly illustrated with more than three hundred ceramic items, this volume is a treasure trove for scholars and collectors.

PB 9788763546010 £63.99 December 2017 Museum Tusculanum Press 360 pages



## Ivories and Narwhal Tusks at Rosenborg Castle

Jørgen Hein

This extraordinary catalogue presents five hundred items from one of the world's largest and finest collections of objects made from ivory and narwhal tusk, The Royal Danish Collection at Rosenborg Castle in Copenhagen. In this stunning two-volume catalogue, author Jørgen Hein presents an impressive array of carved and turned works from Scandinavia and beyond. With more than seven hundred high-quality photographs, a lucid narrative and clear organization, Hein showcases the many artistic artefacts that with great skill were worked out of ivory and narwhal tusk in a crucial period of European history. The remarkable range of items discussed and presented – reflecting different artistic styles and techniques – includes caskets, statuettes, goblets, tankards and beakers, ink horns, chandeliers, cabinet clocks, medallions and reliefs, and much besides, all with richly detailed ornamentation, and most with dramatic depictions of historical, religious and particularly mythological motifs.

*Ivories and Narwhal Tusks at Rosenborg Castle* offers a fascination exploration into Danish and European art history and will be an invaluable resource for students, scholars and anyone with a general interest in carving and turning at the highest order.

HB 9788763545938 £183.99 July 2018 Museum Tusculanum Press 1050 pages



## Tin-Glazed Earthenware from the Netherlands, France & Germany, 1600–1800

Ulla Houkjaer

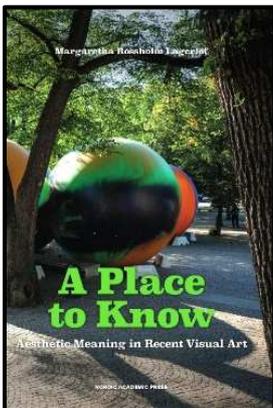
Before porcelain became commonplace, tin-glazed earthenware was, for a time, the preferred material for home use, produced as fashionable tableware and ornaments. The golden age of tin glaze products was the 1700s with more than 300 workshops throughout Europe. By the end of the century, tin glaze wares had practically been driven out by Chinese and European porcelain and the cheaper English creamware. Today, we still find the beauty of tin-glazed earthenware compelling: its brilliant white glaze and decorations in bright, intense colours while details of original use and significance may be obscure.

This book recounts the story of tin-glazed earthenware with special focus on the production in the Netherlands, France, and Germany. It is the first publication of its kind in Denmark since Emil Hannover wrote *Keramisk Haandbog* (Pottery & Porcelain: a Handbook for Collectors) almost one hundred years ago. Much has happened in ceramics research since then, and the survey is made in light of recent research in this field as are the author's own conclusions in this book.

Commentaries are based on Designmuseum Danmark's large collection of faience, the most extensive and finest in Denmark with magnificent pieces collected over a period of 125 years. The book contains detailed descriptions of the tin glaze production techniques and decoration of the finished wares with anything from naturalistic floral decorations to the blue decorations inspired by Chinese porcelain. Furthermore, it outlines how new types of tableware including large tureens, sauce boats, wine coolers, and special dessert tableware were gaining ground on well-laid tables. Finally, there is focus on the distribution of tin glaze wares and how many ceramicists would travel from one factory to the next thus quickly spreading new fashion trends.

PB 9788763545655 £70.00 May 2017 Museum Tusculanum Press 416 pages

## Nordic Academic Press



### A Place to Know

#### Aesthetic Meaning in Recent Visual Art

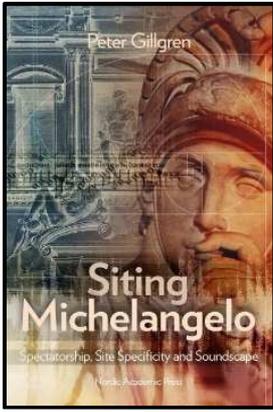
Margaretha Rossholm Lagerlöf

To engage with the aesthetic is to watch yourself watching – and what you see cannot be reached, for all that exists is the reflection of the vision performed by you. The aesthetic experience offers insights into the consciousness that are both ancient and linked to creative inventions in present-day art culture.

In *A Place to Know*, Margaretha Rossholm Lagerlöf interprets twelve recent artworks, from Sol LeWitt to Katharina Grosse. She sets out the unique claims and qualities which are inherent in seeing and understanding contemporary art.

The book presents four analytical categories of artwork, charting the character of the aesthetic experience and the traditions that determine how we think about visual art. She peels back the layers of consciousness to lay bare the forgotten seams of experience, interwoven with artistic expression. The ancient thus arcs into a deepened awareness of avant-garde art.

HB 9789188661395 £24.95 May 2018 Nordic Academic Press 184 pages



## **Siting Michelangelo Spectatorship, Site Specificity and Soundscape**

Peter Gillgren

Michelangelo's originality as an artist lay not only in ideas about perfection and beauty, but also in his unique approach to the artistic process and art's site specificity.

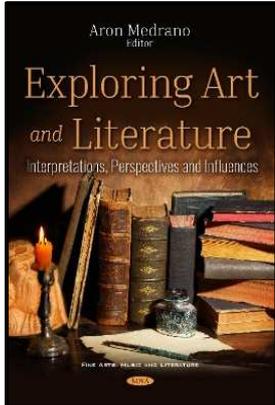
Michelangelo's frescoes in the Sistine Chapel and the sculptures of the Medici Chapel and Julius II's tomb should all be understood as dramatic interventions at their sites. Instead of adapting to and blending in with their surroundings, these are works that interact with the space, the ceremonies, and the music. In addition, the many uncompleted works and the artist's own writings point to an aesthetic of continuous processing, where the fundamentals remain as important as the finished work.

*In Siting Michelangelo*, Peter Gillgren investigates Michelangelo's works as conceived with the aim of altering and rearranging what was already in place. Gillgren's study shows that not only must we look closely at works of art, but we must fully consider them as embodiments of their sitedness. This original and thought-provoking book applies a fresh critical perspective to the essentials of the discipline of art history. Includes 4-colour, specially commissioned reconstruction-images, a fold-out spread of the Sistine Chapel ceiling and overlay-image as special effect on transparent paper.

**About the Author:** Peter Gillgren is Anders Zorn Professor of Art History at Stockholm University. His research interests span Renaissance and Baroque art, as well as theories of art history. His previous book, *Siting Federico Barocci and the Renaissance Aesthetic* (2011), concentrates on spectatorship and site specificity in relation to the art of Federico Barocci.

HB 9789188661067 £38.95 December 2017 Nordic Academic Press 238 pages

## **Nova Science**

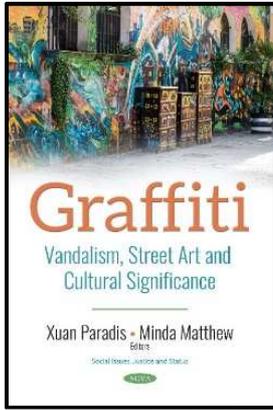


## **Exploring Art and Literature Interpretations, Perspectives and Influences**

Edited by Aron Medrano

In this compilation, the authors suggest a temporal model interpretation for the stele from the Scythian i°Seniorj± Trekhbratnyi barrow (IV°CIII centuries BC). The specific and unusual iconographical features of the stele are unknown in Bosporan Kingdom funerary art, however it can be interpreted not only as containing two layers but also temporal stages, which recreate consecutive phases of the Scythian eschatological myth, and Iranian eschatological beliefs in general. In the following chapter, the authors propose that since we are visually and aurally minded, it is worth inquiring into how, in Cervantes and Shakespeare, the eye and the ear are used and abused by the characters; how their interaction affects them as hearers and beholders who respond to what is happening by such processes as sympathy or antagonism; and how they make characters react in one way or another, as their actions and emotions depend on what they hear and see. Afterwards, the authors propose to explore the new linguistic context of Morocco in the midst of change, through the analysis of selected novels and theatre productions, and to discuss how current debates on language are challenging traditional ideas of identity and nationhood in the country. This collection also includes an analysis of Shakespeare in The Netherlands in education, translation, and performance, highlighting the specific impact of language, theatre system, and specific cultural conditions on performing Shakespeare on the Dutch stage. In doing so, the authors fill a gap in the literature on Shakespeare in The Netherlands.

HB 9781536135312 £282.99 May 2018 Nova Science Publishers 621 pages



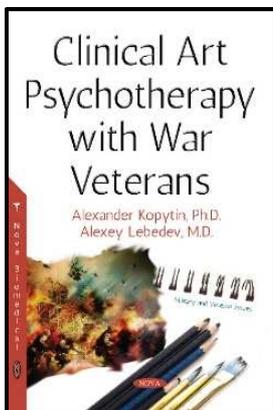
## **Graffiti**

### **Vandalism, Street Art and Cultural Significance**

Edited by Xuan Paradis, Minda Matthew

In *Graffiti: Vandalism, Street Art and Cultural Significance*, the authors first present a study wherein a political dimension of art was analyzed using Jacques Rancière's theory, the micropolitical context in contemporary cities was analyzed using Michael Foucault's theory, and the research methodology was based on the urban ethnography of Italian author Massimo Canevacci. They present the experiences of five graffiti writers, exposing themes of resistance against societal rules. Next, the books examine an event that happened during a graffiti workshop with youths in a city in the South of Brazil. The attempt to draw graffiti on a school's white wall, seen by the youths as transgression towards the institution and its rules, brought about a variety of reactions. The security guard reprimanded them, and the pedagogical coordinator listened to them, but also mentioned the possibility of asking the director's permission. After listening to the youths' arguments and negotiating the image which would be drawn, the director ended up allowing the graffiti to be created. Next, the authors present a study on graffiti art in a skate park in Malta, with the goal of exploring some of the functions the artworks serve. The skate park authorises graffiti in an attempt to create "safe spaces" for young people aimed at engaging them in creative, recreational activities they enjoy doing. The authors suggest that graffiti art in designated spaces could potentially reverse the association of graffiti with social unrest, fear, vandalism and crime. Following this, the book analyzes graffiti and street-art production of the extreme right-wing groups in Slovenia. The authors state that modern fascism is direct, exclusive, and aggressive, while postmodern fascism has the potential to be even more dangerous, because it looks inclusive, conciliatory, and its diction seems integrative. The concluding study explores the efficiency of the laser cleaning of graffiti spray paints on different types of stone. Five graffiti spray paints are applied on marble, limestone and granite. After that, they are treated with two laser cleaning setups and the potential of the copper bromide vapour laser for cleaning of graffiti spray paints is demonstrated for the first time.

PB 9781536134995 £73.99 April 2018 Nova Science Publishers 147 pages



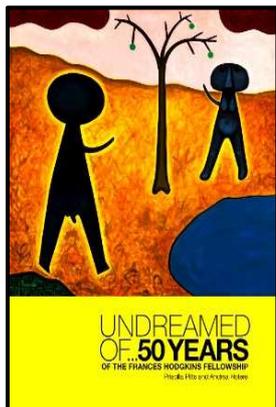
## **Clinical Art Psychotherapy with War Veterans**

Alexander Kopytin, Alexey Lebedev

The clinical and therapeutic experience, alongside with the research findings, which are presented in the book, demonstrate some advantages and scientific evidences of the art psychotherapy programs that the authors have used and developed throughout the last fifteen years. They strived to integrate their approaches with the art psychotherapy practice into the system of mainstream medical care applied at hospitals that embrace both biological treatments and some more traditional therapies (occupational therapy, individual counseling, cognitive-behavioral therapy, etc.), as well as complimentary therapies such as art therapy and mindfulness development programs.

The present book is truly one of the first publications on this topic, filling a major gap in the art therapy literature concerning the vibrant field of working with military members. It embraces both a high standard academic evidence base for art therapy and a variety of innovative empirical interventions applied with this clinical group, that have never been presented in publications. A particular value of the book is the presentation of how phototherapy techniques, environmental and nature-based practices, and those supporting emotional intelligence and coping-skills in ex-servicemen have been implemented with veterans.

PB 9781536129755 £82.99 January 2018 Nova Science Publishers 123 pages



**Undreamed Of ...  
50 Years of the Frances Hodgkins Fellowship**

Priscilla Pitts, Andrea Hotere

In 1966 Michael Illingworth, whose oil painting *Adam and Eve* appears on the front cover of this book, was awarded the inaugural Frances Hodgkins Fellowship.

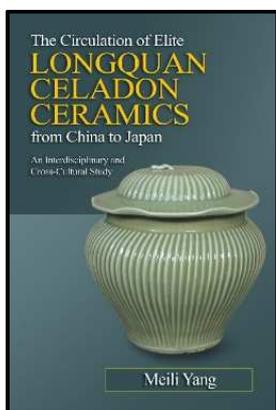
For the first time in New Zealand a practising artist was given a studio and paid a salary to make art for a whole year. Such support, as Frances Hodgkins herself wrote from her own experience, was capable of yielding up riches undreamed of. Poet and critic David Eggleton has described the fellowship as "an emblem of cultural endeavour which ... holds a legendary status in the public imagination".

The initiative and much of the early funding for the fellowship is thought to have come from poet, editor and arts patron Charles Brasch, and it was set up by the University of Otago Council. Fifty years later, the Frances Hodgkins Fellowship is still going strong, one of five arts fellowships offered through the University of Otago's Humanities Division.

This sumptuous book brings together the art and the stories of half a century of Frances Hodgkins fellows. Arts commentator Priscilla Pitts writes about their work, while journalist Andrea Hotere interviews the artists about their lives and sources of inspiration.

The result is a vibrant celebration of the talent fostered through New Zealand's foremost visual arts residency, showing how the artistic wealth created has flowed back into the culture of the small country that nurtured it.

PB 9780947522568 £31.95 November 2017 Otago University Press 224 pages



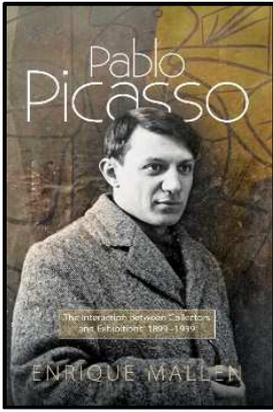
**The Circulation of Elite Longquan Celadon Ceramics from China to Japan  
An Interdisciplinary and Cross-Cultural Study**

Meili Yang

Chinese Longquan (龍泉) celadon, a type of green-glazed ceramic, is one of the most famous branded and trade products, particularly during the 13th and 14th centuries. Its archaeological and historical materials possess multiple attributes with plentiful cultural information. The objective of the present book is to vivify these materials and provide readers and researchers a broader perspective and additional methodologies to review and gain a new and more profound understanding of Longquan celadon.

The first part of this book focuses on elite Longquan celadon in China's Southern Song (SS) (1127–1278) and Yuan (1271–1368) periods and sets out to answer unresolved questions. How did Longquan potters elevate their products' artistic quality from regional and popular acclaim to elite art, and create their products' brand and successful marketing? What was the ceramic's technological particularity that brought about its achievement as the commercial version of SS Guan (Imperial) ware? Why did its style change, and why did the production center shift after the end of the Southern Song period? In addressing these issues, the author explores the contemporary social atmosphere and local ecological environment. The second part focuses on elite Longquan celadon products as imports in medieval Japan. Beginning with the late Kamakura period (1192–1333) via the Muromachi shogunate (1392–1573) to the Edo (1603–1868) periods – an extensive time span – elite Longquan celadon ware circulated widely within elite class communities and Zen temples.

HB 9781845199326 £80.00 July 2018 Sussex Academic Press 240 pages



## Pablo Picasso

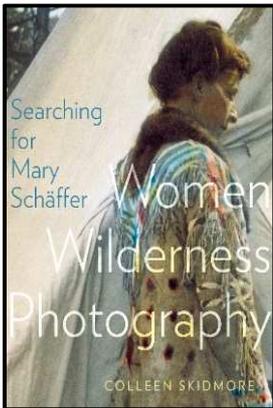
### The Interaction Between Collectors & Exhibitions, 1899-1939

Enrique Mallen

This book explores the interaction between collectors, dealers and exhibitions in Pablo Picasso's entire career. The former two often played a determining role in which artworks were included in expositions as well as their availability and value in the art market. The term collector/dealer must often be used in combination since the distinction between both is often unclear; Heinz Berggruen, for instance, identified himself primarily as a collector, although he also sold quite a few Picassos through his Paris gallery. On the whole, however, dealers bought more often than collectors; and they bought works by artists they were already involved with. While some dealers were above all professional gallery owners; most were mainly collectors who sporadically sold items from their collection. Picasso's first known dealer was Père Manyach, whom he met as he travelled to Paris in 1900 when he was only 19 years old. As his representative, Manyach went about setting up exhibitions of his works at galleries in the French capital, such as Bethé Weill's and Ambroise Vollard's. Picasso's first major exhibition took place in 1901 at Vollard's. Daniel-Henry Kahnweiler and Léonce Rosenberg came in after Vollard lost interest during the Cubist period, as they had a manifest preference for the new style. Like Vollard, later dealers often preferred the more conventional Neoclassical phase in Picasso. This was the case with Léonce's brother, Paul Rosenberg. The book is organized chronologically and discusses the interaction between Picasso's collectors, dealers and exhibitions as they take place. Once collectors acquired an artwork, their willingness to lend them to exhibitions or their necessity to submit them to auction had a direct impact on Picasso's prominence in the art world.

HB 9781845199005 £55.00 April 2018 Sussex Academic Press 256 pages

## University of Alberta Press



## Searching for Mary Schäffer

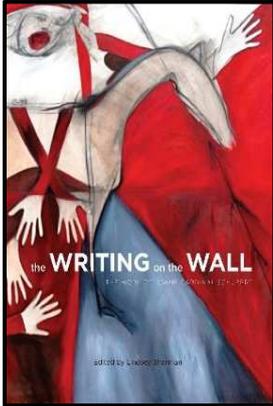
### Women Wilderness Photography

Colleen Skidmore

Mary Schäffer was a photographer, writer, botanical painter, and mapmaker from Philadelphia, well known for her travels in the Canadian Rockies and Japan at the turn of the twentieth century. In *Searching for Mary Schäffer*, Colleen Skidmore takes up Schäffer's own resonant themes—women and wilderness, travel and science—to ask new questions, tell new stories, and reassess the persona of Mary Schäffer imagined in more recent times. Public and private archival collections in the United States and Canada set the stage for this engrossing exploration of Schäffer's creative, collaborative, and competitive enterprise amid the cultural complexities of Philadelphia's science and photography communities, and the scientific, tourist, and Indigenous societies of the Rocky Mountains of Canada.

"In this impressive book, Colleen Skidmore uses her considerable skills as a social historian of photography to shed new light on the remarkable life of Mary Schäffer. She knows the stories, the characters, and presents a social history that is fresh and convincing. Skidmore's conclusion is brilliant and will certainly serve as a catalyst for further research and study of Mary Schäffer." Donna Livingstone, President and CEO, Glenbow Museum

PB 9781772122985 £26.99 September 2017 University of Alberta Press 376 pages



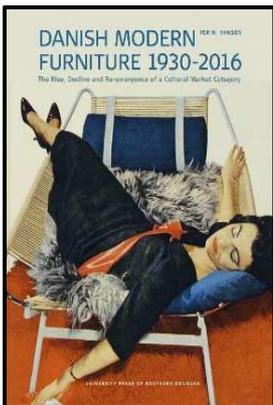
**The Writing on the Wall**  
**The Work of Joane Cardinal-Schubert**

Edited by Lindsey Sharman

*The Writing on the Wall* tells the story of artist, curator, writer and activist Dr. Joane Cardinal-Schubert, RCA. Although never claiming to be political and rejecting a feminist label, Cardinal-Schubert's work recognizes that the personal lived life of an Indigenous Canadian woman has social and political ramifications. During her time in the physical realm, Cardinal-Schubert supported and mentored those who struggled with the legacies of colonial histories and educated those who were unaware of how this system affected them. Here, her work leads the conversation and continues to reach and speak to those on all sides of a colonial history simultaneously. The essays included oscillate between, story-telling, art historical analysis of art works, personal narratives, academic readings of the artist's work, anecdotes and remembrances-embracing the places where the personal, the political, and the artistic meet.

**About the Author:** Lindsey Sharman is Curator at the Founders' Gallery, Military Museums, in Calgary.

HB 9781552389492 £33.99 September 2017 University of Calgary Press 192 pages



**Danish Modern Furniture, 1930-2016**  
**The Rise, Decline and Re-emergence of a Cultural Market Category**

Per H. Hansen

Business and economic historians will greatly welcome the publication of Per Hansen's masterly history of Danish modern furniture. The originality and extent of the empirical research behind the book is outstanding, but the fundamental contribution is the compelling re-writing of existing explanations of the global success of this category. Hansen recasts the story of Danish furniture in terms of cultural entrepreneurship and explores how tastes and fashion were shaped by a cultural brand narrative. This methodology makes the book relevant far beyond specialists in Danish furniture. It is a landmark publication in business history.

HB 9788776749033 £38.00 March 2018 University Press of Southern Denmark 516 pages



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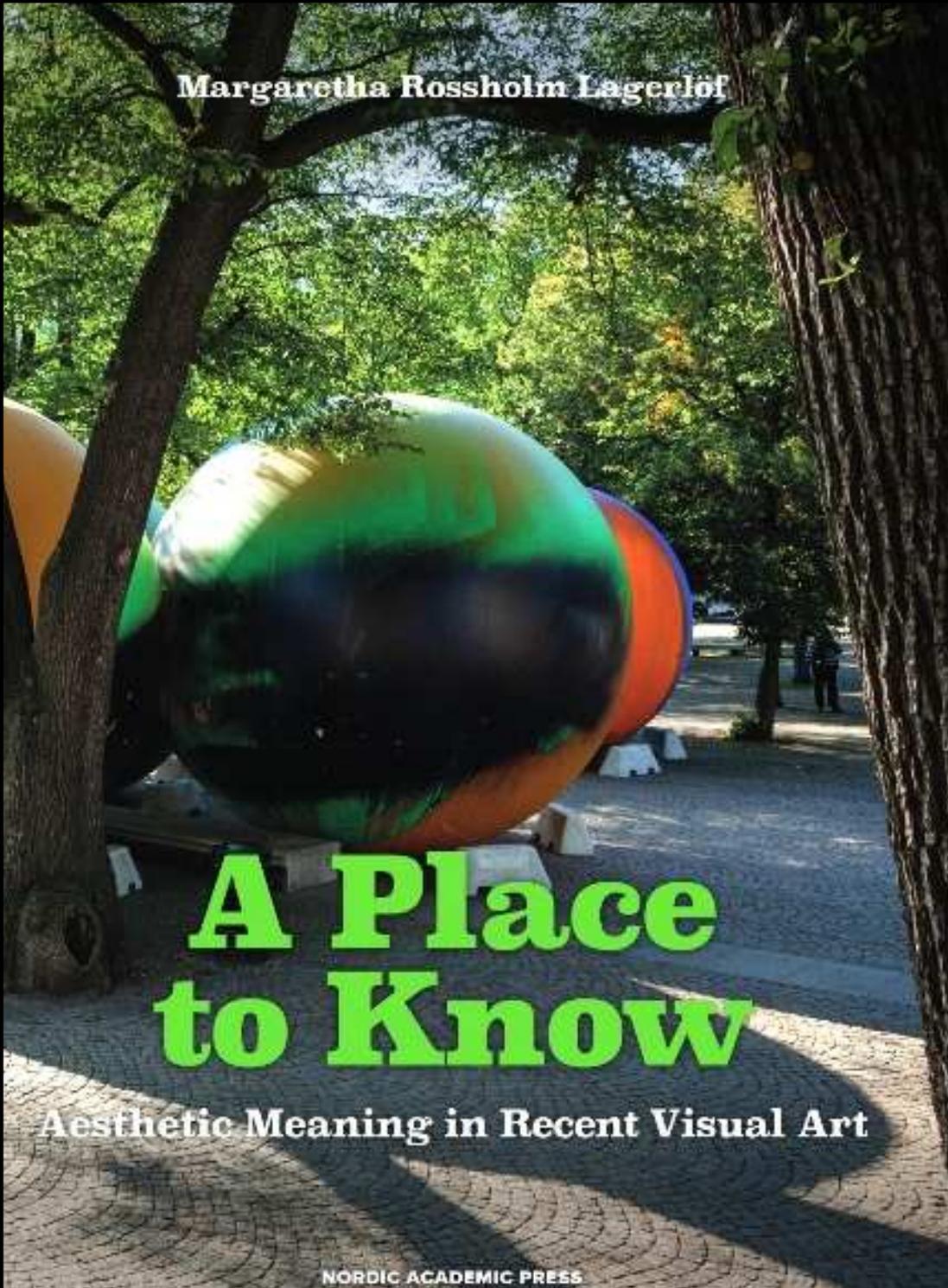


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