

Ibidem Press

Monash University
Publishing

Museum
Tusculanum Press

Nova Science

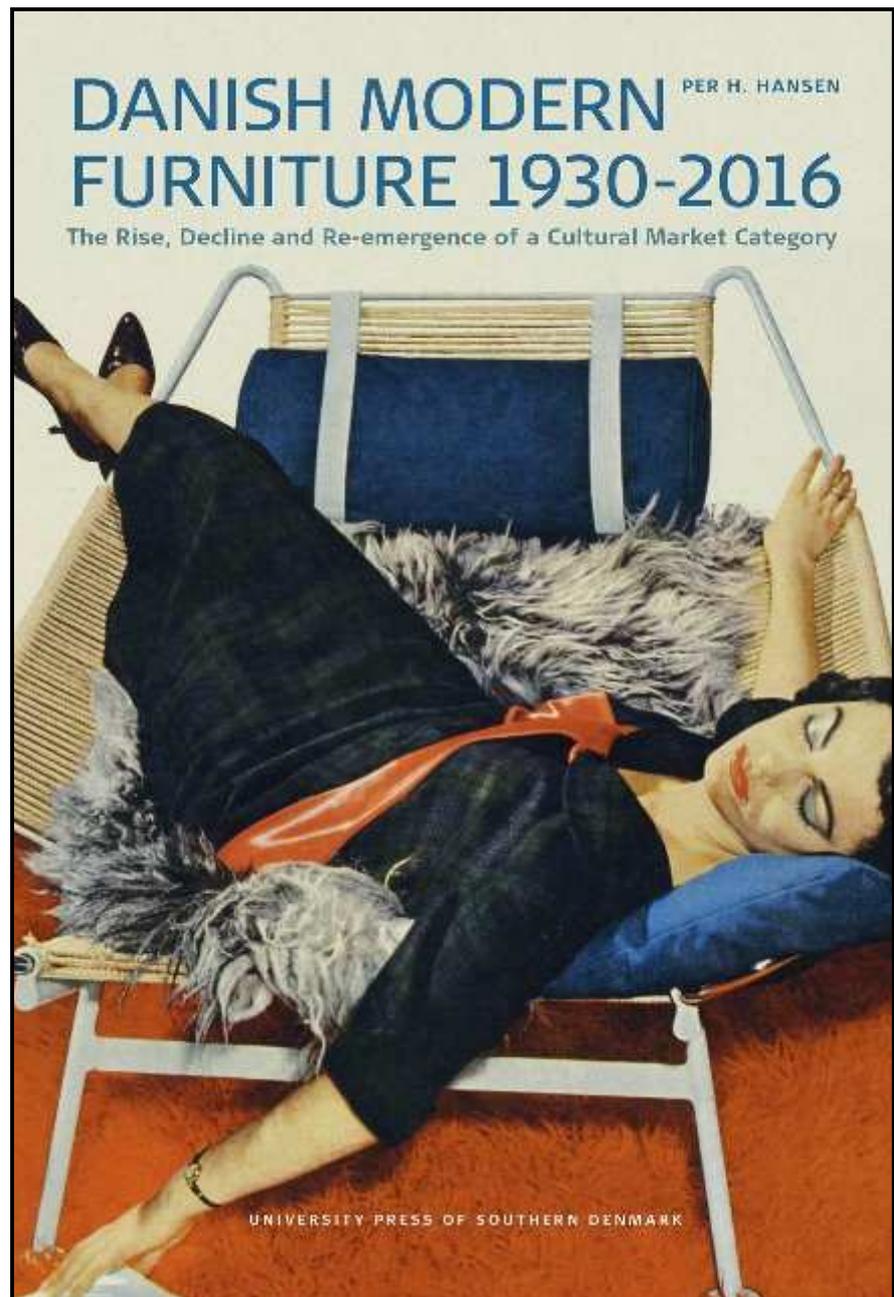
Sussex Academic
Press

University of Regina
Press

University Press of
Southern Denmark

Wilfrid Laurier
University Press

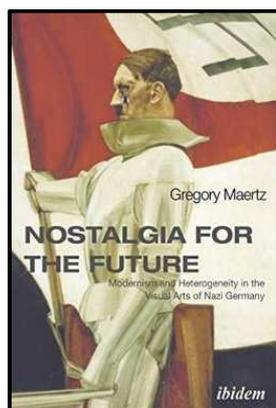
Art & Design



New Titles & Selected Backlist

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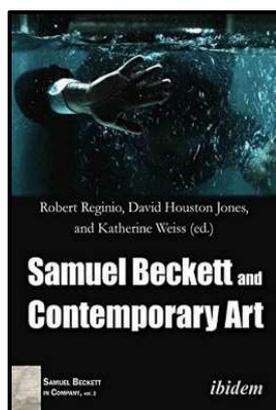
Nostalgia for the Future
Modernism and Heterogeneity in the Visual Arts of Nazi Germany

Gregory Maertz

From the early years of the Weimar Republic until the collapse of Hitler's regime, demonizing modernist art as a symptom of the corruption of German culture was a standard trope in National Socialist propaganda. But how consistent and thorough was Nazi censorship of modernist artists? Maertz's pioneering research unearths the persistence of recognizable modernist styles in painting and sculpture produced under the patronage of the Nazi Party and German government institutions, even after the infamous 1937 purge of "degenerate art" from state-funded museums.

In the first chapter on Hitler's advocacy for "eugenic" figurative representation embodying Nazi nostalgia for lost Aryan racial perfection and the aspiration for the future perfection of the German Volk, and in the second chapter on the appropriation of Christian iconography in constructing symbols of a Nazi racial utopia, Maertz conclusively proves that the Nazi attack on modernism was inconsistent. In further chapters, demonstrating Baldur von Schirach's heretical patronage of modernist art as the supreme Nazi Party authority in Vienna and the German military's unlikely function as an incubator of modernist art, Maertz reveals that the sponsorship of modernist artists continued until the collapse of the regime. Also based on previously unexamined evidence, including 10,000 works of art confiscated by the U.S. Army, Maertz's final chapter reconstructs the anarchic denazification and rehabilitation of German artists during the Allied occupation, which had unforeseen consequences for the postwar art world.

PB 9783838212814 £36.00 April 2019 Ibidem Press 246 pages



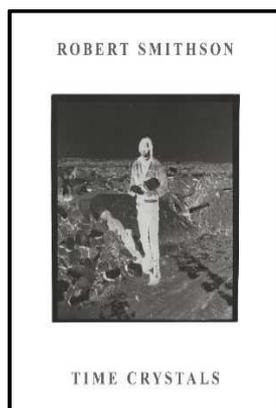
Samuel Beckett and Contemporary Art

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. Perceiving Beckett's ongoing importance from the perspective of contemporary art practices, dominated by installation and conceptual strategies, it offers a completely new frame through which to read perennial Beckettian themes of impotence, failure, and penury. From Beckett's remains, as it were, contemporary artists find endless inspiration.

PB 9783838208497 £34.00 January 2018 Ibidem Press 360 pages



Robert Smithson

Time Crystals

Amelia Barikin, Chris McAuliffe, Stephen Melville

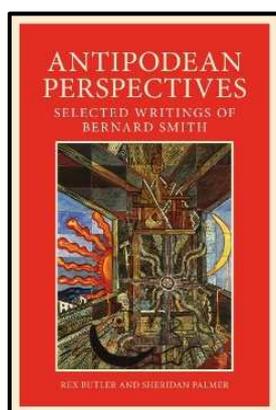
Best known for his radical land art of the 1960s and early 1970s, Robert Smithson (1938-1973) is now widely recognised as one of the most influential artists of the twentieth century. Presenting new research on the figure of the 'time-crystal' in Smithson's practice, this book features essays by Amelia 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

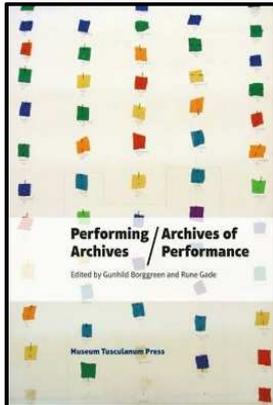
Bernard Smith (1916–2011) was unquestionably one of Australia's greatest humanist scholars and its finest art historian. His *European Vision and the South Pacific, 1768–1850* (1960) was a foundational text of post-colonialism, and in *Australian Painting* (1962) he set out the definitive history of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

About the Author: Rex Butler is an art historian who writes on Australian art and teaches in the Faculty of Art Design and Architecture at Monash University.

Sheridan Palmer is an art historian, curator and author of the biography *Hegel's Owl: The Life of Bernard Smith*.

PB 9781925495669 £23.99 July 2018 Monash University Publishing 432 pages



Performing Archives / Archives of Performance

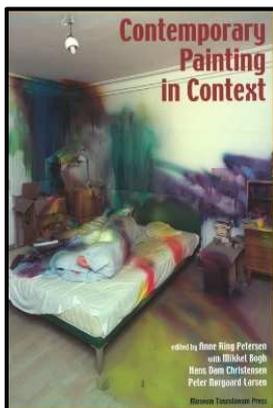
Edited by Gunhild Borggreen, Rune Gade

Performing Archives/Archives of Performance contributes to the ongoing critical discussions of performance and its disappearance, of the ephemeral and its reproduction, of archives and mediated recordings of liveness. The many contributions by excellent scholars and artists from a broad range of interdisciplinary fields as well as from various locations in research geographies demonstrate that despite the extensive discourse on the relationship between performance and the archive, inquiry into the productive tensions between ephemerality and permanence is by no means outdated or exhausted. New ways of understanding archives, history, and memory emerge and address theories of enactment and intervention, while concepts of performance constantly proliferate and enable a critical focus on archival residue. The contributions in *Performing Archives/Archives of Performance* cover philosophical inquiries as well as discussions of specific art works, performances, and archives.

About the Author: **Gunhild Borggreen** is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen.

Rune Gade is Associate Professor at the Department of Arts and Cultural Studies at the University of Copenhagen.

PB 9788763537506 £56.99 June 2013 Museum Tusulanum Press 480 pages



Contemporary Painting in Context

Edited by Mikkel Bogh, Hans Dam Christensen, Peter Nørgaard Larsen, Anne Ring Petersen

The essays collected in *Contemporary Painting in Context* examine the transformation and expansion of the field of painting over the last decades in relation to the more general lines of development in contemporary culture and visibility.

The contributors address a range of important issues – including how paintings present themselves to us today. That is to say, how paintings are ‘framed’ experientially, institutionally and culturally; the ways in which paintings of today can be said to reflect and reflect on the historical transformations of culture, visibility and image production and consumption; and whether it is possible to explain some of the changes and extensions of the field of painting by placing it in the wider context of cultural history, visual culture studies or gender studies.

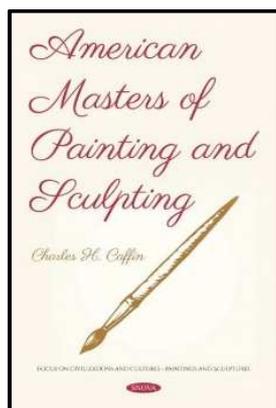
About the Author: **Anne Ring Petersen** is PhD and dr.phil. in Art History and works as associate professor of Modern Cultures in the Department of Arts and Cultural Studies at the University of Copenhagen. She is the author of several works on art’s place in and interaction with the environments in which it is located.

Mikkel Bogh is rector at the Royal Danish Academy of Art.

Hans Dam Christensen is professor and senior researcher at the Royal School of Library and Information Science at the University of Copenhagen.

Peter Nørgaard Larsen is PhD in Art History and Head of Collections and Research at the National Gallery of Denmark in Copenhagen.

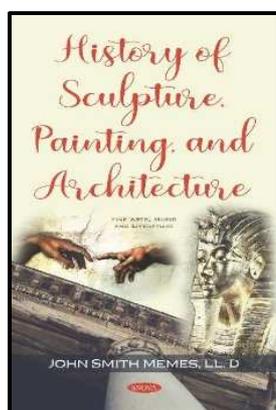
HB 9788763525978 £28.99 January 2010 Museum Tusulanum Press 220 pages



American Masters of Painting and Sculpting

This is a compilation of two books by Charles H. Caffin. *American Masters of Painting* contains biographies of important American painters. *American Masters of Sculpting* contains the biographies of important American sculptors. This culturally important book encourages interest in the arts.

HB 9781536162332 £185.99 September 2019 Nova Science Publishers

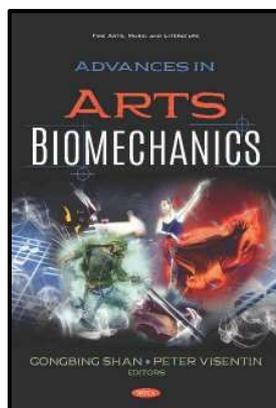


History of Sculpture, Painting, and Architecture

John Smith Memes

History of Sculpture, Painting, and Architecture is offered, under the impression that the general cultivation of practical taste, and an acquaintance with the principles of the Fine Arts, are not only desirable in the light of acquirement, but must eventually prove highly beneficial to the useful arts of the country.

HB 9781536156812 £185.99 June 2019 Nova Science Publishers 277 pages

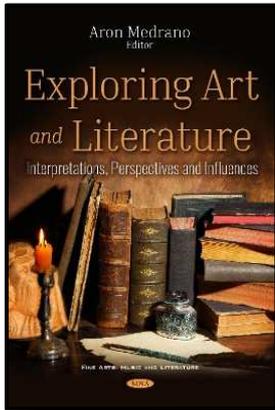


Advances in Arts Biomechanics

Daniel C. Hedley

Advances in Arts Biomechanics has twelve chapters covering music, dance, and the visual & media arts. It is organized in three parts. The first part, music research, has articles covering fundamental theory, proof of principles, musicians' health, motor control/learning and its application in practice. Many of these are meaningful for both pedagogy and performance. The second part, dance articles, examines the biomechanics of dancing, kinematics and kinetics, injury prevention, and biomechanical foundations of intercultural representations of gender roles. Finally, two visual & media arts articles discuss motion capture use in performance and artistic creation as well as its communication to an audience, linking bodily gesture to the performative act whether on stage or on canvas. These innovative articles represent advances in thinking regarding biomechanics and the arts. By their very nature, using the tools and methods of science to better understand the visual and performance arts, all are interdisciplinary. We hope that the included articles challenge and inspire researchers and artists in the pursuit of transdisciplinary ways of knowing and creating in the arts.

HB 9781536156416 £152.99 July 2019 Nova Science Publishers 240 pages

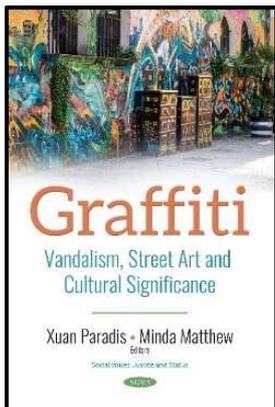


Exploring Art and Literature Interpretations, Perspectives and Influences

Edited by Aron Medrano

In this compilation, the authors suggest a temporal model interpretation for the stele from the Scythian Senior Trekhbratnyi barrow (IVth-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 £309.99 May 2018 Nova Science Publishers 621 pages

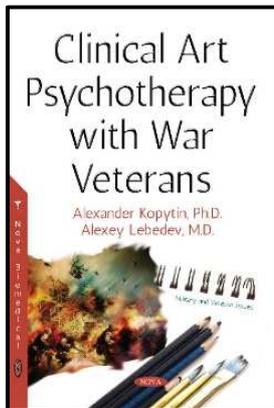


Graffiti Vandalism, Street Art and Cultural Significance

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 authorizes 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 £78.99 April 2018 Nova Science Publishers 147 pages



Clinical Art Psychotherapy with War Veterans

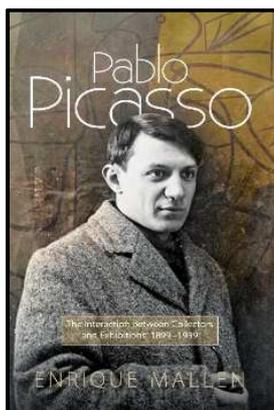
Alexander Kopytin, Alexey Lebedev

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 £90.99 January 2018 Nova Science Publishers 123 pages

Sussex Academic Press



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

PB 9781845199869 £27.50 April 2019 Sussex Academic Press 256 pages

Forthcoming Title

The Uselessness of Art

Essays in the Philosophy of Art and Literature

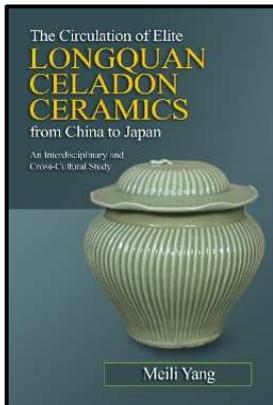
Peter Lamarque

Oscar Wilde's famous quip "All art is quite useless" might not be as outrageous or demonstrably false as is often supposed. No-one denies that much art begins life with practical aims in mind: religious, moral, political, propagandistic, or the aggrandising of its subjects. But those works that survive the test of time will move into contexts where for new audiences any initial instrumental values recede and the works come to be valued "for their own sake". The book explores this idea and its ramifications.

The glorious Palaeolithic paintings on the walls of the Chauvet Cave present a stark example. In spite of total ignorance of their original purposes, we irresistibly describe the paintings as works of art and value them as such. Here we are at the very limits of what is meant by "art" and "aesthetic appreciation". Are we misusing these terms in such an application? The question goes to the heart of the scope and ambition of aesthetics. Must aesthetics in its pursuit of art and beauty inevitably be culture-bound? Or can it transcend cultural differences and speak meaningfully of universal values: timelessly human not merely historically relative?

The case of literature or film puts further pressure on the idea of art valued "for its own sake". Characters in works of literature and film or finely-honed emotions in poetry often give pleasure precisely because they resonate with our own lives and seem (in the great works) to say something profound about human existence. Is not this kind of insight why we value such works? Yet the conclusion is not quite as clear-cut as it might seem and the idea of valuing something "for its own sake" never quite goes away.

PB 9781845199562 £25.00 October 2019 Sussex Academic Press 240 pages



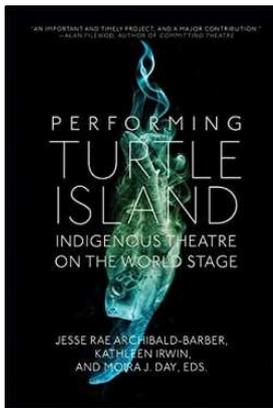
The Circulation of Elite Longquan Celadon Ceramics from China to Japan An Interdisciplinary and Cross-Cultural Study

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. These products played a crucial role in shaping medieval Japanese culture, bringing to the fore issues such as the Japanese manner of adopting Chinese Song and Yuan culture, and more generally cross-cultural transmission from China to Japan.

HB 9781845199326 £80.00 July 2018 Sussex Academic Press 240 pages



Performing Turtle Island Indigenous Theatre on the World Stage

Edited by Jesse Rae Archibald-Barber, Kathleen Irwin, Moira J. Day

Following the Final Report on Truth and Reconciliation, *Performing Turtle Island* investigates theatre as a tool for community engagement, education, and resistance.

Understanding Indigenous cultures as critical sources of knowledge and meaning, each essay addresses issues that remind us that the way to reconciliation between Canadians and Indigenous peoples is neither straightforward nor easily achieved. Comprised of multidisciplinary and diverse perspectives, *Performing Turtle Island* considers performance as both a means to self-empowerment and self-determination, and a way of placing Indigenous performance in dialogue with other nations, both on the lands of Turtle Island and on the world stage.

About the Author: **Jesse Rae Archibald-Barber** is from oskana kâ-asastêki and is an associate professor of Indigenous literatures at First Nations University of Canada in Regina. He is the editor of *kisiskâciwan: Indigenous Voices from Where the River Flows Swiftly* and the writer and producer of the Making Treaty 4 performance project.

Kathleen Irwin is Associate Dean of Graduate Studies and Research in the Faculty of Media, Art, and Performance at the University of Regina.

Moira J. Day is a professor of drama at the University of Saskatchewan, where she also serves as an adjunct member of Women's and Gender Studies, and the Classical, Medieval and Renaissance Studies Unit. She lives in Edmonton.

PB 9780889776562 £23.99 October 2019 University of Regina Press 256 pages

University Press of Southern Denmark



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

Per H. Hansen

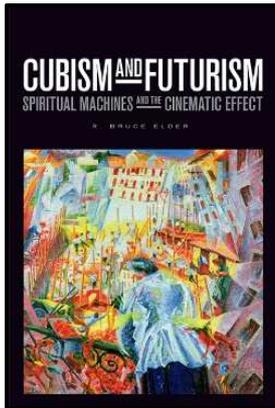
Business and economic historians will greatly welcome the publication of Per Hansen's masterly history of Danish modern furniture. The originality and extent of the empirical research behind the book is outstanding, but the fundamental contribution is the compelling re-writing of existing explanations 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.

Geoffrey Jones, Isidor Straus Professor of Business History, Harvard Business School

The translation of Per H. Hansen's magisterial history of Danish modern furniture has been eagerly awaited for some time. The book presents a refreshing perspective from a business historian who weaves together ideas about image, branding, and national identity to reposition the standard narrative of modern Danish furniture. Thoroughly researched and clearly argued, it makes valuable archival information available to the English reader for the first time and will become a standard reference on the subject.

Bobbie Tigerman, Marilyn B. and Calvin B. Gross Curator, Decorative Arts and Design, Los Angeles County Museum of Art, Monica Obniski, Demmer Curator of 20th and 21st Century Design, Milwaukee Art Museum

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



Cubism and Futurism
Spiritual Machines and the Cinematic Effect

R. Bruce Elder

Cubism and futurism were related movements that vied with each other in the economy of renown. Perception, dynamism, and the dynamism of perception—these issues passed back and forth between the two. *Cubism and Futurism* shows how movement became, in the traditional visual arts, a central factor with the advent of the cinema: gone were the days when an artwork strived merely to lift experience out the realm of change and flow.

The cinema at this time was understood as an electric art, akin to X-rays, coloured light, and sonic energy. In this book, celebrated filmmaker and author Bruce Elder connects the dynamism that the cinema made an essential feature of the new artwork to the new science of electromagnetism. Cubism is a movement on the cusp of the transition from the world of standardized Cartesian coordinates and interchangeable machine parts to a Galvanic world of continuities and flows. In contrast, futurism embraced completely the emerging electromagnetic view of reality.

Cubism and Futurism shows that the notion of energy made central to the new artwork by the cinema assumed a spiritual dimension, as the cinema itself came to be seen as a pneumatic machine.

HB 9781771122450 £65.99 June 2018 Wilfrid Laurier University 591 pages



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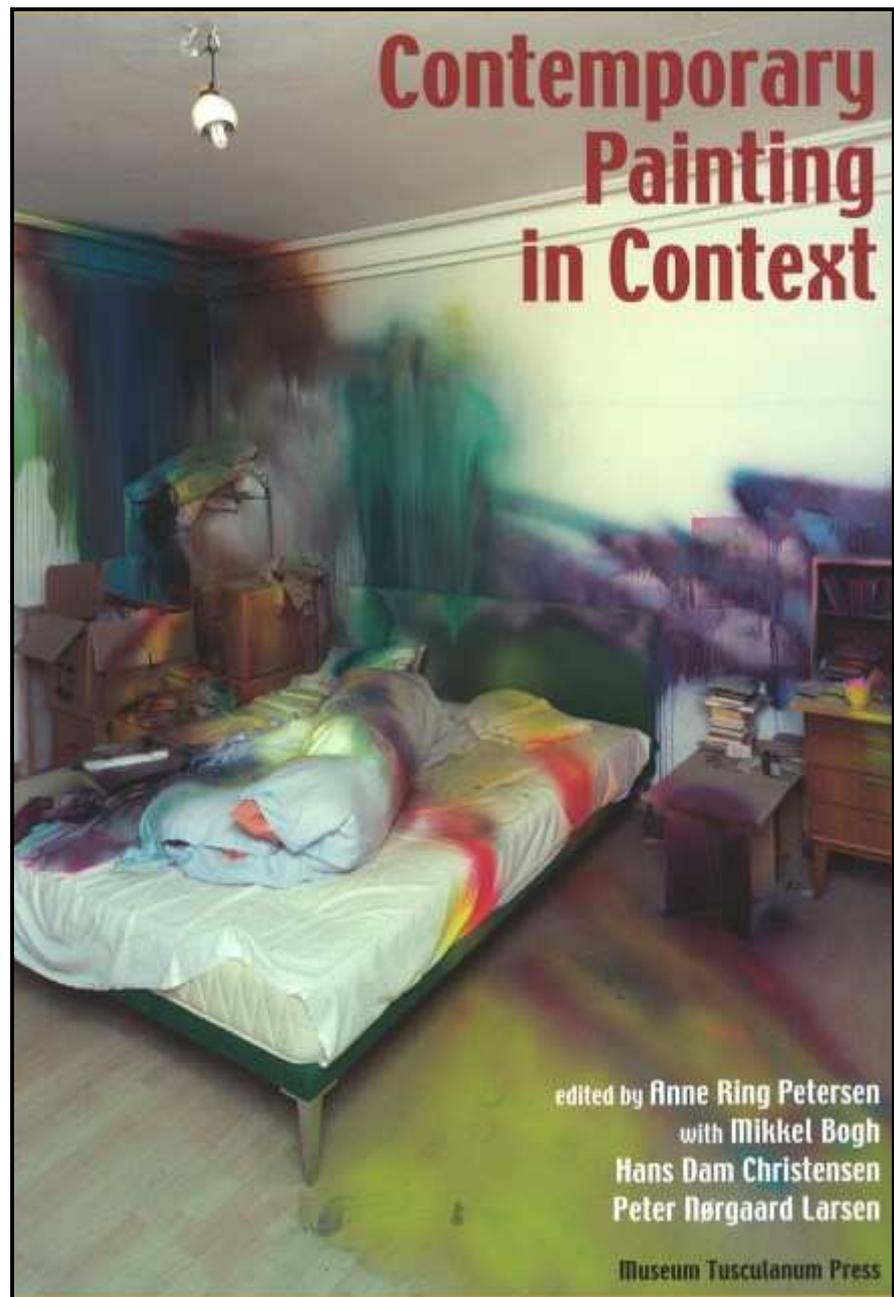
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Wilfrid Laurier
University Press

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