Art and Visual Studies
Art and Visual Studies 2015

Ashgate’s art-book publishing consists of two strands: specialized, scholarly research monographs and essay collections in Visual Studies, published under the Ashgate imprint, and illustrated art books for specialists, professionals and enthusiasts, published under the Lund Humphries imprint.

Ashgate’s Visual Studies programme features rigorously peer-reviewed, high quality original research by authors from around the globe.

We continue to expand the Visual Studies publishing programme, from the medieval period through to the present day. Important development areas, for which book proposals are especially welcome, are: women’s/gender studies; critical race studies; art historiography; book/publishing history and print culture; modernism/modernist studies; the interrelationship between art history and the history of science; religion and visual studies; games and play in visual culture.

We are expanding the list to include essential reference works such as Ashgate Research Companions which provide current and comprehensive surveys of given topics. We welcome both proposals for reference works, and suggestions about the kinds of reference works that would be most useful to art historians.

Lund Humphries, part of the Ashgate Publishing Group since 1999, is a long-established publisher of illustrated art books. More details about the Lund Humphries publishing programme can be found on its website.

Submissions to Ashgate’s Visual Studies list should be sent to Erika Gaffney (Early Modern Visual Studies) or Margaret Michniewicz (Medieval, C18th-Present Day) in our US offices. Submissions to the Lund Humphries list should be sent to Lucy Clark in our UK offices.

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Ashgate Publishing is committed to being an environmentally-friendly publisher. All of our books and marketing materials are produced using sound environmental practices and printed on sustainably sourced paper.
Arts of the Medieval Cathedrals
Studies on Architecture, Stained Glass and Sculpture in Honor of Anne Prache
Edited by Kathleen Nolan, Hollins University, USA and Davy Sandrin, Paris-Sorbonne University and Centre André-Chastel, France

AVISTA STUDIES IN THE HISTORY OF MEDIEVAL TECHNOLOGY, SCIENCE AND ART

The touchstones of Gothic monumental art in France – the abbey church of Saint-Denis and the cathedrals of Chartres, Reims, and Bourges – form the core of this collection. The essays reflect the impact of Anne Prache’s career, as a scholar of wide-ranging interests and as a builder of bridges between French and American academic communities. The authors include scholars in France and the United States, both academics and museum professionals, while the book’s thematic matrix, divided into architecture, stained glass, and sculpture, reflects the multiple media explored by Prache during her career.

Includes 33 colour and 126 b&w illustrations
May 2015
340 pages
Hardback
978-1-4724-4055-6
£70.00
$119.95
www.ashgate.com/isbn/9781472440556

Between Constantinople and Rome
An Illuminated Byzantine Gospel Book
(Paris gr. 54) and the Union of Churches
Kathleen Maxwell, Santa Clara University, USA

‘With its detailed analyses, this monograph is a scholar’s work. But it is also a coffee-table book with a well-told narrative accompanied by thirty-three colour plates and forty-eight monochrome photographs.’

Times Literary Supplement

This is a study of the artistic and political context that led to the production of Bibliothèque Nationale de France, codex graec 54, one of the most ambitious and complex manuscripts of the Byzantine era. Kathleen Maxwell’s multi-disciplinary approach includes codicological and paleographical evidence, together with New Testament textual criticism, artistic and historical analysis. Maxwell concludes that Paris 54 was designed to eclipse its contemporaries and to physically embody a new relationship between Constantinople and the Latin West.

Includes 33 colour and 54 b&w illustrations
March 2014
390 pages
Hardback
978-1-4094-5744-2
£70.00
$119.95
www.ashgate.com/isbn/9781409457442

The Geometry of Creation
Architectural Drawing and the Dynamics of Gothic Design
Robert Bork, University of Iowa, USA

‘As the first English-language book-length study of Gothic geometrical design procedures, The Geometry of Creation presents an invaluable contribution to the field of medieval architecture. Scholars might debate particular aspects of this monumental book, but overall, it marks a decisive step towards new discoveries about the creative processes of medieval designers.’

Speculum

This book offers a new perspective on Gothic architectural creativity. It shows, in a series of geometrical case studies, how Gothic design evolved over time, in two senses: in the hours of the draftsman’s labour and across the centuries of the late Middle Ages. In each case, a series of computer graphics show how a medieval designer could have developed his architectural concept step by step, using only basic geometrical operations. Taken together, these analyses demonstrate remarkable methodological continuity across the Gothic era, and the development of sophisticated permutations on venerable design themes.

Includes 248 b&w illustrations
September 2011
484 pages
Hardback
978-0-7546-6062-0
£75.00
$129.95
www.ashgate.com/isbn/9780754660620

Bishop Robert Grosseteste and Lincoln Cathedral
Tracing Relationships between Medieval Concepts of Order and Built Form
Edited by Nicholas Temple, University of Huddersfield, UK, John Shannon Hendrix, University of Lincoln, UK and Christian Frost, Birmingham City University, UK

‘A welcome addition to a growing constellation of titles on architectural humanities. This compacted volume of studies offers thought-provoking insights into the architectural significance of Grosseteste’s intellectual oeuvre in its scholastic medieval context. It also advances novel theoretical directives in analyzing the architecture of Lincoln Cathedral under Grosseteste’s Bishopric in its English Gothic milieu.’

Nader El-Bizri, American University of Beirut

Bishop Robert Grosseteste and Lincoln Cathedral is an in-depth investigation of Grosseteste’s relationship to the medieval cathedral at Lincoln and the surrounding city. This book will contribute to the understanding of Gothic architecture in early thirteenth century England – most specifically, how forms and spaces were conceived in relation to the cultural, religious and political life of the period. The essays make an important contribution to our understanding of the relation between architecture, theology, politics and society during the Middle Ages, and how religious spaces were conceived and experienced.

Includes 33 b&w illustrations
November 2014
236 pages
Hardback
978-1-4724-1275-1
£80.00
$109.95
www.ashgate.com/isbn/9781472412751

The Books and the Life of Judith of Flanders
Mary Dockray-Miller, Lesley University, USA

Through analysis of the books and art objects Judith of Flanders commissioned and collected, Dockray-Miller demonstrates that Judith consciously deployed patronage as a cultural strategy in her political and marital maneuverings. Including full colour reproductions from Monte Cassino MS 437 and Fulda Landesbibliothek MS Aa 21, this book is a fascinating account of a woman who thrived in spite of being on the losing side of the Norman Conquest and the Investiture Controversy.

Includes 36 color plates on 16 pages and 5 b&w illustrations
February 2015
176 pages
Hardback
978-1-4094-6835-6
£60.00
$104.95
www.ashgate.com/isbn/9781409468356

Byzantine Images and their Afterlives
Essays in Honor of Annemarie Weyl Carr
Edited by Lynn Jones, Florida State University, USA

The twelve papers written for this volume reflect the wide scope of Annemarie Weyl Carr’s interests and the equally wide impact of her career. They are linked by Carr’s expansive body of work, which ties together issues of patronage, production and influence across the medieval Mediterranean. The volume examines influences in manuscript production and reception, imperial patronage, relics and reliquaries, form and style in Cypriot architecture and icons, and the relationship between original and copy in medieval art.

Includes 15 colour and 70 b&w illustrations
June 2014
304 pages
Hardback
978-1-4724-4291-2
£65.00
$109.95
www.ashgate.com/isbn/9781472442912

Hagia Sophia and the Byzantine Aesthetic Experience
Nadine Schibille, University of Sussex, UK

Paramount in the shaping of early Byzantine identity was the construction of the church of Hagia Sophia in Constantinople (532–537 CE). This book examines the edifice from the perspective of aesthetics to define the concept of beauty and the meaning of art in early Byzantium. Byzantine aesthetic thought is re-evaluated against late antique Neoplatonism and the writings of Pseudo-Dionysius that offer fundamental paradigms for the late antique attitude towards art and beauty.

Includes 42 colour and 13 b&w illustrations
November 2014
320 pages
Hardback
978-1-4724-3758-7
£70.00
$119.95
ebook PDF
978-1-4724-4795-1
ebook ePub
978-1-4724-4794-4
www.ashgate.com/isbn/9781472437587

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SANCTITY IN GLOBAL PERSPECTIVE

Series Editors: Shabaz Bashir, Stanford University, USA, Renate Blumenfeld-Kosinski, University of Pittsburgh, USA and John Stratton Hawley, Barnard College, USA

Published under the aegis of The Hagiography Society, this series is dedicated to exploring the concept of sanctity in literary, artistic, ideological, and sociological dimensions. Sanctity in Global Perspective publishes monographs and edited volumes that illuminate the lives of saintly figures, the communities dedicated to those figures, and the material evidence of their cults. Our aim is to foster critical scholarship that offers novel conceptualizations and the possibility of crosspollination of ideas across traditions, geographical regions, and academic disciplines. The series is open to all areas of scholarship, without restriction as to religious traditions or time periods.
Iconoclasm from Antiquity to Modernity
Edited by Kristine Koliud, Stockholm University, Sweden and Marina Prusac, University of Oslo, Norway

The phenomenon of iconoclasm, expressed through hostile actions towards images, has occurred in many different cultures throughout history. The destruction and mutilation of images is often motivated by a blend of political and religious ideas and beliefs, and the distinction between various kinds of ‘iconoclasts’ is not absolute. In order to explore further the long and varied history of iconoclasm the contributors to this volume consider iconoclastic reactions to various types of objects, both in the very recent and distant past. Whilst the texts are addressed primarily to those researching the Western world, the volume contains material which will also be of interest to students of the Middle East.

Includes 29 b&w illustrations
February 2014 248 pages
Hardback 978-1-4094-7033-5 £60.00 $109.95
www.ashgate.com/isbn/9781409470335

Precinct, Temple and Altar in Spain
Studies on the Imperial Monuments at Mérida and Tarragona
Duncan Fishwick, University of Alberta, Canada

The studies included in this volume focus on the monuments of two cities in Roman Spain, Emerita (now Mérida) and Tarraco (now Tarragona). Duncan Fishwick provides historiographic surveys of the monuments before discussing the architectonic significance of the provincial forum at Emerita, the influence of the provincial governor in its construction, and the evidence for an Ara Providentiae and a templum minus. He investigates the discovery of the ‘Temple of Augustus’ in Tarragona and turns his attention to present opinion on the successive stages of construction and design.

Includes 130 b&w illustrations
April 2015 272 pages
Hardback 978-1-4724-1265-2 £75.00 $129.95
www.ashgate.com/isbn/9781472412652

Images-within-Images in Italian Painting (1250–1350)
Reality and Reflexivity
Péter Bokody, Plymouth University, UK

‘Bokody’s book combines visual sensitivity, methodological variety, historical erudition and theoretical sophistication. His work encourages us to think with more precision and flexibility about the concepts of “realism” and “reflexivity” as applied to the achievements of Giotto and his contemporaries and in relation to subsequent generations of artists. Bokody provides fresh insights for all those who study, admire and teach this material.’

Jeanna Cannon, Courtauld Institute of Art, UK

The rebirth of realistic representation in Italy around 1300 led to the materialization of a pictorial language which dominates global visual culture even today. This book offers the first comprehensive study of Italian meta-painting in the age of Giotto and sheds new light on the early modern and modern history of the phenomenon. The analysis of pictorial illusionism and reality effect together with the liturgical, narrative and typological role of images-within-images makes this work a pioneering contribution to visual studies and premodern Italian culture.

Includes 29 colour and 70 b&w illustrations
March 2015 272 pages
Hardback 978-1-4724-2705-2 £65.00 $109.95
www.ashgate.com/isbn/9781472427052

Rebuilding Anatolia after the Mongol Conquest
Islamic Architecture in the Lands of Rum, 1240–1330
Patricia Blessing, Stanford University, USA

BIRMINGHAM BYZANTINE AND OTTOMAN STUDIES: CS17
Beginning with the Mongol conquest of Anatolia in 1243, and ending with the demise of the Ilkhanid Empire in the 1330s, this book considers how the integration of Anatolia into the Mongol world system transformed architecture and patronage in this frontier region. Blessing considers the monuments built during this period alongside written sources in Arabic, Persian and Turkish. In doing so, she untangles the narratives of architecture, history and religion and provides a broader understanding of the interaction of identities in the medieval Middle East.

Includes 10 colour and 73 b&w illustrations and 3 maps
November 2014 272 pages
Hardback 978-1-4724-2406-8 £65.00 $109.95
www.ashgate.com/isbn/9781472424068

Sculpting Simulacra in Medieval Germany, 1250–1380
Assaf Pinkus, Tel Aviv University, Israel

‘A gripping read that reassures me that careful, ambitious, radical scholarship is still possible within the field of medieval art history. Assaf Pinkus offers a bold and smart analysis based in careful readings of a wealth of classic and recent scholarship, set against the author’s own observations. The study is provocative and timely, clearly written and jargon free. I look forward to seeing the scholarly reaction to it and to using it in teaching. It is a landmark book and one with which all scholars of Gothic art will need to contend.’

Nina Rowe, Fordham University, USA

This book constitutes the first art-historical attempt to theorize the idiosyncratic character of German Gothic sculpture and trace the high and late medieval notions of the ‘living statue’ and the simulacrum in religious, lay and travel literature. In addressing a range of works, from the seizure of the Naumburg Master through Freiburg-im-Breisgau to the imperial art of Vienna and Prague, Pinkus offers a new understanding of the function, production, and use of three-dimensional images in late-medieval Germany.

Includes 14 colour and 80 b&w illustrations
September 2014 264 pages
Hardback 978-1-4724-2285-1 £65.00 $119.95
www.ashgate.com/isbn/9781472422851

Being a Pilgrim
Art and Ritual on the Medieval Routes to Santiago
Kathleen Ashley and Marilyn Deegan

‘With more than 250 evocative colour illustrations, most specially taken, all accompanied by informative captions (a task in itself) and an enthusiastic and informative text, this is a book to be treasured, consulted, and quietly dwelt upon.’

Art Newsletter

Kathleen Ashley and Marilyn Deegan capture the experience of the medieval pilgrim through an examination of art, historical and social contexts as well as themes related to pilgrimage such as music, legend and ritual. The book is copiously illustrated with new photographs by Marilyn Deegan showcasing the visual legacy of the medieval pilgrimage experience in sculpture, painting and architecture.

Includes 250 colour illustrations
September 2009 264 pages
Hardback 978-0-85331-989-4 £40.00 $80.00
www.ashgate.com/isbn/9780853319894

LUND HUMPHRIES
Animals and Early Modern Identity
Edited by Pia F. Cuneo, University of Arizona, USA

‘Animals and Early Modern Identity provides a wealth of new work in early modern animal studies, ranging across Europe and into the non-European world of exploration and colonial encounters and in the process engaging such varied topics as pedagogy, animal husbandry, the visual arts, trade and travel, court culture, philosophy, and sport. … Should attract the attention of a wide scholarly audience interested in the early modern period and its various appropriations of animals and animality.’

Bruce Boehrer Florida State University, USA

What roles did animals play in the construction of early modern identities? In this volume, international scholars working in the disciplines of history, art history and literature provide suggestive and probing answers. Their essays investigate how animals – horses, dogs, pigs, fish, cattle, sheep, birds, rhinoceroses, even sea-monsters and other creatures – served people in Europe, England, the Americas and Africa to defend, contest or transcend the boundaries of early modern identities.

Includes 61 b&w illustrations
September 2014 426 pages Hardback 978-1-4094-5743-5 £75.00 $129.95
www.ashgate.com/isbn/9781409457435

The Art Newspaper

The Antonio Il Badile Album of Drawings: The Origins of Collecting Drawings in Early Modern Northern Italy
Evelyn Karet, Clark University, USA

‘…this is an exceptionally interesting and meticulous book, whose supreme merit is to cast light on a hitherto distinctly overlooked but utterly absorbing corner of the admittedly seemingly endless artistic landscape of the Italian Renaissance.’

The Art Newspaper

Tracing the provenance of the earliest known album of drawings from its assemblage in the late 1530s to its dismantling in the 1950s, this book fills a critical gap in the study of northern Italian drawings and explores the historic tradition of collecting drawings and humanist collections in Italy. Anna Roberts, Lake Forest College, USA

Positing Medici women’s patronage as a network of devotional, entrepreneurial and cultural activities that depended on seeing and being seen, Alice Sanger focuses on the intersection of the visual and the sacred at the Medici court of the later sixteenth to early seventeenth centuries. By examining the religious dimensions of the Medici grand duchesses’ art patronage and collecting activities alongside their visually resonant devotional and public acts, this book adds a new dimension to the current scholarship on women’s patronage in early modern Italy.

Includes 4 colour and 19 b&w illustrations
January 2014 180 pages Hardback 978-1-4094-0079-0 £60.00 $104.95
www.ashgate.com/isbn/9781409400790

Artistic Practices and Cultural Transfer in Early Modern Italy
Edited by Deborah Howard

‘This absorbing collection of essays on early modern Italy combines shrewd cultural analysis with often surprising case studies, ranging from the planning of St Andrews as a “new Rome”, to sharply focused accounts of works by Michelangelo, Titian and Veronese. Following the groundbreaking example of Deborah Howard’s scholarship, a number of incisive essays by architectural historians offer a timely reminder of how art historical understanding is enriched by engagement with architectural history in its broadest sense.’

Paul Hills, Professor Emeritus, Courtauld Institute of Art, UK

Including both the diversity within and the porosity between the “centre” and “periphery” in Renaissance art, this volume explores the material mechanisms for the transmission and evolution of ideas, artistic training and networks, as well as the dynamics of collaboration and exchange between artists, theorists and patrons. The chapters, each with a wealth of groundbreaking research and previously unpublished documentary evidence, as well as innovative methodologies, offer new interpretations of Italian art.

Includes 16 colour and 67 b&w illustrations
January 2015 336 pages Hardback 978-1-4724-4365-6 £70.00 $119.95
www.ashgate.com/isbn/9781472443656

The Ashgate Research Companion to Giorgio Vasari
Edited by David J. Cast, Bryn Mawr College, USA

‘…brings together an immensely wide-ranging, multi-faceted, and thought-provoking series of essays on a whole range of aspects of the Lives of the Artists. It is bound to prove essential reading for anyone seriously interested in the history of the history of Italian Renaissance art.’

David Eksedjian, University of Leicester, UK

The Ashgate Research Companion to Giorgio Vasari brings together the world’s foremost experts on Vasari as well as up-and-coming scholars to provide, at the 500th anniversary of his birth, a comprehensive assessment of the current state of scholarship on this important – and still controversial – artist and writer. Contributors examine the life and work of Vasari as an artist and architect and as a biographer of artists, and explore his legacy.

Includes 32 b&w illustrations
January 2014 354 pages Hardback 978-1-4094-0847-5 £85.00 $144.95
ebook PDF 978-1-4724-1391-8
ebook ePUB 978-1-4724-1392-5
www.ashgate.com/isbn/9781409408475

Ceremonial Entries in Early Modern Europe
The Iconography of Power
Edited by J.R. Mulryan, University of Warwick, UK, with Maria Ines Aliverti, University of Pisa, Italy and Anna Maria Testaverde, University of Bergamo, Italy

EUROPEAN FESTIVAL STUDIES: 1450–1700

The essays in this volume concentrate on festival iconography, the visual and written languages, including ephemeral and permanent structures, costume, drama, inscriptions and published festival books that ‘voiced’ the social, political and cultural messages incorporated in processional entries in Early Modern Europe. The volume includes a transcript of the newly-discovered Register of Pope Leo X’s entry to Rome in April 1513.

Includes 7 colour and 38 b&w illustrations
March 2015 380 pages Hardback 978-1-4724-3203-2 £80.00 $139.95
ebook PDF 978-1-4724-3204-9
ebook ePUB 978-1-4724-3206-3
www.ashgate.com/isbn/9781472432032

The Emblem in Early Modern Europe
Contributions to the Theory of the Emblem Peter M. Daly, McGill University, Canada

The emblem was big business in early-modern Europe, used extensively not only in printed books and broadsheets, but also to decorate pottery, metalware, furniture, glass and windows and numerous other domestic, devotional and political objects. At its most basic level simply a combination of symbolic visual image and texts, an emblem is a hybrid composed of words and picture. However, as this book demonstrates, understanding the precise and often multiple meaning, intention and message that emblems conveyed can prove a remarkably slippery process.

Includes 63 b&w illustrations
July 2014 248 pages Hardback 978-1-4724-3013-7 £78.00 $124.95
www.ashgate.com/isbn/9781472430137
Giorgio Vasari and the Birth of the Museum
Edited by Maia Wellington Gahtar, Istituto Lorenzo de’ Medici (Marist-LdM), Italy

‘This is a first-rate collection of essays and a valuable addition to the growing Vasari literature …Recommended.’
Choice

The first focused study of Vasari’s original contributions to museum formation, this collection presents a cross-disciplinary overview of Vasari’s approaches to collecting and display, and his impact and legacy with respect to the museum institution. Vasari specialists unite with scholars of historical museology to address the subject from the full range of aspects – collecting, installation, conceptual-historical – in which his influence is strongly felt.

Includes 75 b&w illustrations
February 2014 296 pages Hardback 978-1-4094-6584-1 £65.00 $109.95
www.ashgate.com/isbn/9781409465841

Illustrated Religious Texts in the North of Europe, 1500–1800
Edited by Feike Dietz, Universiteit Utrecht, The Netherlands, and Marc Van Vaeck, University of Leuven, Belgium

Illustrated Religious Texts in the North of Europe, 1500–1800 provides a new perspective on the role of visual imagery in the Reformation period by focusing on international forms and the built environment.

Includes 72 b&w illustrations
August 2014 300 pages Hardback 978-1-4094-6751-9 £70.00 $119.95
www.ashgate.com/isbn/9781409467519

Mapping Gendered Routes and Spaces in the Early Modern World
Edited by Merry Wiesner-Hanks, University of Wisconsin-Milwaukee, USA

How did gender figure in the routes and spaces of the early modern world, both real and imagined, from the inner spaces of the body to the furthest reaches of the globe? Essays in this volume address this question from a variety of disciplinary perspectives, with topics key to the ‘spatial turn’, such as borders and their permeability, actual and metaphorical spatial crossings, travel and displacement, and the built environment.

Includes 43 b&w illustrations
April 2015 336 pages Hardback 978-1-4724-2960-5 £70.00 $119.95
ebook PDF 978-1-4724-2961-2
ebook ePUB 978-1-4724-2962-9
www.ashgate.com/isbn/9781472429605

Picturing the ‘Pregnant’ Magdalene in Northern Art, 1430–1550
Addressing and Undressing the Sinner-Saint
Penny Howell Jolly, Skidmore College, USA

Examining innovations in Mary Magdalene imagery – including her dress – in northern art 1430 to 1550, Penny Jolly explores how the saint’s widespread popularity drew upon her ability to embody oppositions and embrace a range of paradoxical roles: sinner-prostitute and saint, erotic seductress and holy prophet. Analyzing paintings by Rogier van der Weyden, Quentin Massys, and others, Jolly investigates artists’ and audiences’ responses to increasing religious tensions, expanding art markets, and changing roles for women.

Includes 18 colour and 50 b&w illustrations
January 2014 290 pages Hardback 978-1-4724-1495-3 £66.00 $109.95
www.ashgate.com/isbn/9781472414953

Rubens, Velázquez, and the King of Spain
Aneta Georgievska-Shine, University of Maryland, USA and Larry Silver, University of Pennsylvania, USA

‘This ambitious study deals with two of the most complex artists of the seventeenth century, who, moreover, represent two different artistic traditions. Habsburg myth making, the emblematic tradition, the mythographic tradition, and innumerable ancient texts are adduced by the authors to build a set of associative meanings around the mythological paintings created for the Torre de la Parada. The authors treat intention and reception with subtlety and deftness, and offer up a rich range of possible meanings for this intriguing pictorial ensemble.’
Giles Knox, Indiana University, USA

Analyzing the decorative mythological imagery of the hunting lodge of King Philip IV of Spain, this study illuminates the dialogical nature of a painted program, designed largely by Peter Paul Rubens, and supplemented by Diego Velázquez. Careful examination of surviving images in their broader intellectual context reveals their literary, rhetorical, and philosophical underpinnings, and elucidates the complementary perspectives of these two great artists.

Includes 48 colour and 112 b&w illustrations
February 2014 362 pages Hardback 978-1-4094-6233-0 £70.00 $119.95
www.ashgate.com/isbn/9781409462330

Piero di Cosimo
The Poetry of Painting in Renaissance Florence
Edited by Gretchen A. Hirschauer and Dennis Geronimus with contributions by Virginia Brilliant, David Franklin, Alison Luchs, Serena Padovani and Elizabeth Walsmey

Born in 1462, an auspicious time for hopeful young painters in Renaissance Florence, Piero di Cosimo left the city’s artistic landscape forever changed upon his death in 1522. The singular vision of this highly esteemed painter is beautifully presented in this important publication, which accompanies the first-ever retrospective of di Cosimo’s astonishing career.

Includes 200 colour illustrations
January 2015 240 pages Hardback 978-1-84822-173-4 £45.00 $75.00
www.lund Humphries.com/isbn/9781848221734

The Poetics of Painting in Early Modern and Renaissance Italy
Renaissance Quarterly

‘This is an important book that goes beyond a reading of the artifacts themselves to offer fresh insights into artistic cosmopolitan life in the early modern period…In the meantime this study must be welcomed with enthusiasm, not just for its exemplary scholarship, but also for making this extraordinary survival more widely known.’
Renaissance Quarterly

Lady Anne Bacon Drury (1522–1624) devised dozens of panels comprised of pictures and Latin mottoes for the walls of her closet or study. The panels functioned as a ‘book’ of meditations to enable her – well-connected, wealthy, and well-educated as she was – to cope with the disappointments of her life. For the first time in 406 years, Meakin thoroughly investigates the personal, social, and intellectual contexts of Lady Drury’s closet.

Includes 64 colour and 31 b&w illustrations
October 2013 410 pages Hardback 978-0-7546-6398-1 £75.00 $129.95
www.ashgate.com/isbn/9780754663981

The Painted Closet of Lady Anne Bacon Drury
H.L. Meakin, University of South Florida, USA

PRIZE: AWARDED A PAUL MELLON CENTRE PUBLICATION AND AUTHOR GRANT!

‘This is an important book that goes beyond a reading of the artifacts themselves to offer fresh insights into the early modern period…In the meantime this study must be welcomed with enthusiasm, not just for its exemplary scholarship, but also for making this extraordinary survival more widely known.’
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Renaissance Quarterly

Lady Anne Bacon Drury (1522–1624) devised dozens of panels comprised of pictures and Latin mottoes for the walls of her closet or study. The panels functioned as a ‘book’ of meditations to enable her – well-connected, wealthy, and well-educated as she was – to cope with the disappointments of her life. For the first time in 406 years, Meakin thoroughly investigates the personal, social, and intellectual contexts of Lady Drury’s closet.

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Playloons ever larger in academia: a growing body of scholarly literature lies at the nexus of current interest in material culture, the study of objects, performance studies, and childhood studies. At the same time, play has also begun to transform aspects of pedagogy – most notably, perhaps, through the rise of games as vectors for instruction. Where these transformations come, across disciplines, a concomitant shift is historical interest, one to which this series is dedicated.

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From its establishment in 1648 until its disbanding in 1793 after the French Revolution, the Académie Royale de Peinture et de Sculpture was the centre of the Parisian art world. Taking the reader behind the scenes of this elite bastion of French art theory, education, and practice, and drawing on both art-historical and anthropological frames of analysis, this engaging study uncovers the fascinating histories – official and unofficial – of that artistic community.

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This book investigates and problematizes the long-held belief that addiction is legible from the body, thus positioning visual images as unreliable sources in attempts to identify alcoholics and drug addicts. Examining paintings, graphic satire, photographs, advertisements and architectural sites, Skelly explores such issues as ongoing anxieties about maternal drinking; the punishment and confinement of addicted individuals; the mobility of female alcoholics through the streets and spaces of nineteenth-century London; and soldiers’ use of addictive substances such as cocaine and tobacco to cope with traumatic memories following the First World War.

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Nicholas Thomas, University of Cambridge, UK

It is often assumed that the verbal and visual languages of Indigenous people had little influence upon the classification of scientific, legal, and artistic objects in the museums and collections of nineteenth-century colonial powers. However colonized locals did more than merely collect material for interested colonizers. In developing the concept of anthropomorphism for the analysis of colonial material this book writes the complex biographies for five key objects that exemplify, embody, and refract the tensions of twentieth-century colonial history.

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Art, Theatre, and Opera in Paris, 1750–1850
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Edited by Sarah Hibberd and Richard Wrigley, both at the University of Nottingham, UK

This book maps the interrelation between art, theatre, and opera in a time of dramatic historical change and political contestation in eighteenth- and nineteenth-century Paris. Contributions to the volume trace the creative connections and clashes fostered by the sharing of new types of subject matter throughout the period. Scholars from art history, theatre studies and musicology take as their subjects a variety of prototypes from theatre, opera, literature and history in order to make visible the intimate interwoven and tangled world of Parisian arts.

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Blacks and Blackness in European Art of the Long Nineteenth Century
Edited by Adrienne L. Childs, Hutchins Center for African and African American Research at Harvard University, USA and Susan H. Libby, Rollins College, USA

‘This excellent volume exemplifies the increasing sophistication of scholarship around issues of the representation of race, particularly in the nineteenth century. High art, popular art and popular performance involving Africans are analysed with due regard to the complexities of European racial attitudes in an age of commercialism and empire.’

David Bindman, Hutchins Center at Harvard University, USA

Compelling and troubling, colorful and dark, figures served as the quintessential image of difference in nineteenth-century European art. This collection marks a phase in the scholarship on images of blacks that moves beyond undifferentiated binaries like ‘negative’ and ‘positive’ that fail to reveal complexities, contradictions, and ambiguities.

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Great Exhibitions in the Margins
Edited by Marta Filipova, University of Birmingham, UK

Beyond the world fairs in London, Paris or Chicago, numerous smaller, ambitious exhibitions took place in provincial cities and towns worldwide. This volume takes a novel look at the exhibitionary cultures of the period 1840–1940. By examining the motivations, scope, and impact of lesser-known exhibitions in, for example, Australia, Japan, Brazil, as well as a number of European countries, the volume opens up new angles in the way the global phenomenon of a great exhibition can be examined through the prism of the national.

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Edited by Christoph Vogtherr, Wallace Collection, UK and Monica Preti and Guillaume Faroult, Musée du Louvre, France

The history of collecting is a topic of central importance to many academic disciplines, and shows no sign of abating in popularity. As such scholars will welcome this collection of essays by internationally recognized experts that gather together for the first time varied and stimulating perspectives on the nineteenth-century collector and art market for French eighteenth-century art, and ultimately the formation of collections that form part of such august institutions as the Louvre and the National Gallery.

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*Page 16*
The making of handcrafted objects has and continues to be an integral part of community settings from the Huron Wendat of colonial Ontario to the Girls' Friendly Society of twentieth-century New York City. This series seeks to illuminate the intersections between material culture studies, art history, and the history of collecting. It takes as its starting point the idea that objects both contributed to the formation of knowledge in the past and likewise contribute to our understanding of the past today. The human relationship to objects has proven a rich field of scholarly inquiry, with much recent scholarship adopting an anthropological or sociological rather than art historical perspective. Underpinning this series is the idea that the physical nature of objects contributes substantially to their social meanings, and therefore that the visual, tactile, and sensual dimensions of objects are critical to their interpretation, whether as painting and sculpture, the decorative arts (furniture, ceramics, metalwork, etc.), and everyday objects of all kinds. The series publishes interdisciplinary and comparative research on objects that addresses one or more of these perspectives and includes monographs, thematic studies, and edited volumes of essays.

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Edited by Inge Reist, The Frick Collection and Frick Art Reference Library USA

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With object study at the core, this book brings together a collection of essays that address the past and present of craft production, its use and meaning within a range of community settings from the Huron Wound of colonial Quebec to the Girls’ Friendly Society of twentieth-century England.

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PRIZE: WINNER OF A COLLEGE ART ASSOCIATION WYETH FOUNDATION FOR AMERICAN ART PUBLICATION GRANT

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Foreign Artists and Communities in Modern Paris, 1870–1914
Strangers in Paradise
Edited by Karen L. Carter, Kendall College of Art and Design, Ferris State University, USA and Susan Waller, University of Missouri-Saint Louis, USA

‘This collection of essays by an international group of authors provides fascinating insights into the lives, careers, and creations of foreign artists who visited Paris or made it their permanent home at the turn of the nineteenth century. Foreign Artists and Communities in Modern Paris, 1870–1914 illuminates the expatriate communities these artists formed, the international networks of which they became a part, their interaction (or not) with French Modernism, and the impact they exerted on the art of others—all against the backdrop of the difficulty to adjust and survive in a foreign country. For those interested in international artistic exchanges, this book is a must-read.’

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Envisaging the Sea as Social Space
Edited by Tricia Cusack

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Irish Arts Review

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Edited by Douglas Hamilton and Robert J. Blyth with essays by James Walvin, David Richardson, John Oldfield, Hakim Adi, Marcus Wood, Geoff Quilley, Paul Lovejoy and Jane Webster

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International Journal of Maritime History

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‘At once historically grounded and theoretically sophisticated, this book offers new approaches to modernism’s paradigmatic “rival sisters.”’

Juliet Bellow, American University, USA and author of Modernism on Stage

Introducing the concept of music and painting as “rival sisters” during the nineteenth century, this interdisciplinary collection explores the productive exchange—from rivalry to inspiration to collaboration—between the two media in the age of Romanticism and Modernism. The volume traces the relationship between art and music, from the opposing claims for superiority of the early nineteenth century, to the emergence of the concept of synesthesia around 1900.

Includes 8 colour and 82 b&w illustrations
December 2014 414 pages
978-1-4094-2070-5
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www.ashgate.com/isbn/9781409420705

Sculptors and Design Reform in France, 1848 to 1895

Sculpture and the Decorative Arts

Claire Jones, University of York, UK

This book argues that we need to include the decorative in the study of sculpture, in order to present a more accurate account of the practice of sculpture in this period. Drawing on new archival sources, sculptors and objects, this is the first sustained study of how and why French sculptors collaborated with state and private luxury goods manufacturers. By contesting the false separation of art from industry, Jones’s study restores the importance of the sculptor-manufacturer relationship, and of the decorative, to the history of sculpture.

Includes 4 colour and 35 b&w illustrations
August 2014 248 pages
978-1-4724-1523-3
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Ruskin’s Venice

The Stones Revisited

Sarah Quill

‘Sarah Quill has done all of us a service by producing a beautiful, readable, portable book: Ruskin’s Venice, The Stones revisited. She matches manageable quotes from Quill’s own exquisite drawings, and her own immaculate photographs. It is the friendliest companion to prop up with you, at the prow of a water bus travelling the length of the Grand Canal...’

Maeve Kennedy, The Guardian

In Ruskin’s Venice: The Stones Revisited, newly published in a revised, extended and re-designed edition, photographer Sarah Quill has selected passages from Ruskin’s The Stones of Venice and has linked them to her own photographs of Venetian architecture, so creating a fascinating guide that fuses Ruskin’s vision of the city with images of the present day.

This new edition incorporates up-to-date views of buildings which have been cleaned since originally photographed. Several of Ruskin’s watercolours are included, with extracts and reproductions from his Venetian notebooks, now publicly available, and some of his original daguerreotype photographs of Venice. Sarah Quill’s expert editorial annotations and commentary, incorporating extracts from Ruskin’s letters from Venice, enhance our understanding of Ruskin’s text and provide an essential linking thread throughout. The book has been completely re-designed to be even more user-friendly as both a reference book and a guide for travellers to Venice.

Includes 325 illustrations
March 2015 356 pages
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LUND HUMPHRIES

Sir John Soane’s Influence on Architecture from 1791

A Continuing Legacy

Oliver Bradbury

‘This brilliant and thoroughly researched book successfully challenges the widely held belief of architectural historians that Soane did not have a major or significant influence on his contemporaries or successors. Our view of Soane will thus be transformed by Bradbury’s detailed and fresh account of 19th- and 20th-century architecture.’

David Watkin, University of Cambridge, UK

Through examinations of internationally-renowned architects, Bradbury demonstrates that Sir John Soane’s influence has been truly international in the pre-Modern era, reaching throughout the British Isles and beyond to North America and even colonial Australia. Through his inclusion of select, detailed case studies, Bradbury contends that Soane’s is a continuing, not negated, legacy in architecture.

Includes 270 b&w illustrations
March 2015 552 pages
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www.ashgate.com/isbn/9781472409102

Stitching the World: Embroidered Maps and Women’s Geographical Education

Judith A. Tyner, California State University, Long Beach, USA

STUDIES IN HISTORICAL GEOGRAPHY

With her background in cartography and her previous research on women in mapmaking, Judith Tyner’s book Stitching the World: Embroidered Maps and Women’s Geographical Education gives us a fascinating new perspective to the study of needlework. Bringing together examples from both Britain and America, this book documents known examples and provides a rich contextual analysis of their role in the education of women.

Linda Eaton, Winterthur Museum, USA

The period from the late eighteenth century until about 1840 coincided with major changes in educational theories and practices, especially for girls, and this book uses needlework maps and globes to chart a broader discussion of women’s geographic education. In this light, map samplers and embroidered globes represent a transition in women’s education from ‘accomplishments’ in the eighteenth century to challenging geographic education and conventional map drawing in schools and academies of the second half of the nineteenth century.

Includes 46 colour and 13 b&w illustrations
April 2015 160 pages
Hardback 978-1-4094-2635-6 £60.00 $104.95
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A Theory of the Tache in Nineteenth-Century Painting
Øystein Sjøstad, University of Oslo, Norway

Without question, the tache (blot, patch, stain) is a central and recurring motif in nineteenth-century modernist painting. Manet's and the Impressionists' rejection of academic finish produced a surface where the strokes of paint were presented directly, as patches or blots, then indirectly as legible signs. Cézanne, Seurat, and Signac painted exclusively with patches or blots. Through a series of close readings, this book looks at the tache as one of the most important features in nineteenth-century modernism. The tache is a potential meeting point between text and image and a pure trace of the artist's body. Even though each manifestation of tachism generates its own specific cultural effects, this book represents the first time a scholar has looked at tacheism as a hidden continuum within modern art.

Includes 20 b&w illustrations
July 2014 190 pages
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Victorian Perceptions of Renaissance Architecture
Katherine Wheeler, University of Miami, USA

In the mid-1880s, an influential British architectural journal published an article characterizing Renaissance architecture as a corruption of classical architecture. By the turn of the century, however, the same journal praised the Renaissance architect Filippo Brunelleschi as the 'Christopher Columbus of modern architecture.' Relevant the Renaissance architect Filippo Brunelleschi as the turn of the century, however, the same journal praised

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The Urban Department Store in America, 1850–1930
Loisir Iarocci, University of Washington, USA

In the late nineteenth century, the urban department store arose as a built artifact and as a social institution in the United States. While the physical building type is the foundation of this comprehensive architectural study, Iarocci reaches beyond the analysis of the brick and mortar to reconsider how the 'spaces of selling' were culturally-produced spaces, as well as the product of interrelated economic, social, technological and aesthetic forces.

Includes 96 b&w illustrations
December 2014 258 pages
Hardback 978-1-4094-4744-6 £60.00 $109.95
www.ashgate.com/isbn/9781409447446

The Uses of Excess in Visual and Material Culture, 1600–2010
Edited by Julia Shelly, Concordia University, Canada

‘This is a splendid collection of essays dealing with the topic of excess in material and visual culture. Each contribution is thought-provoking and, what is more, enjoyable to read. The volume is cohesive yet far-reaching, effectively demonstrating how the same subject of excess informs many different discourses, places and times. Thus compelling connections are made among such seemingly disparate topics as diamonds in 17th- and 18th-century British portraits of British nabobs, elaborate distillers collected in Holland, decorative objects in Pre-Raphaelite paintings, convergences of exile, queerness and nationalism in avant-garde Europe, and the provocative “excessive” works of contemporary figures including artist Damien Hirst and playwright Sky Gilbert, to name a few.’

Heidi Breivik-Zender, University of California, Riverside, USA

Although the idea of excess has often been used to degrade, many of the essays in this collection demonstrate how it has also been used as a strategy for self-fashioning and empowerment, particularly by women and queer subjects. This volume examines a range of material -- including ceramics, paintings, caricatures, interior design and theatrical performances -- in various global contexts. Each case study sheds new light on how excess has been perceived and constructed, revealing how beliefs about excess have changed over time.

Includes 4 colour and 41 b&w illustrations
August 2014 326 pages
Hardback 978-1-4094-4423-7 £70.00 $124.95
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Women, Femininity and Public Space in European Visual Culture, 1789–1914
Edited by Temma Balducci, Arkansas State University, USA and Heather Belnap Jensen, Brigham Young University, USA

‘This collection of essays presents important new research that challenges the traditional binary of public and private and reframes conventional interpretations of gendered space. The authors promote a more complex understanding of empowered female subjectivity and agency in Western Europe and North America in the long nineteenth century. The detailed and theoretically rigorous studies demonstrate the important roles of women in both shaping and enacting modernity, as public material figures, artists, collectors, art historians, patrons, travelers and consumers of art and fashion.’

Alison McQueen, McMaster University, Canada

Focusing on images of or produced by nineteenth-century European women, this volume explores genteel femininity as resistant to easy codification vis-à-vis the public. Attending to various iterations of the public as space, sphere and discourse, sixteen essays challenge the false binary construct that has held the public as the sole preserve of prosperous men. By considering works in a range of media by an array of canonical and understudied women artists, they demonstrate that definitions of both femininity and the public were mutually defining and constantly shifting.

Includes 20 colour and 43 b&w illustrations
November 2014 356 pages
Hardback 978-1-4094-6572-0 £70.00 $119.95
www.ashgate.com/isbn/9781409465720

The Writings of James Barry and the Genre of History Painting, 1775–1809
Liam Lenihan, University College Cork, Ireland

‘… his book is, overall, level-headed, incisive and challenging. As far as this reader is concerned, the most stimulating aspect of the challenge relates to Barry’s contemporary relevance.’

Irish Times

Examining the literary career of the eighteenth-century Irish painter James Barry through an interdisciplinary methodology, this is the first full-length study of the artist’s writings. Lenihan assesses the artist’s own aesthetic philosophy about painting and printmaking, and reveals the extent to which Barry wrestles with the significant stylistic transformations of the pre-eminent artistic genre of his age: history painting. Lenihan’s book delves into the connections between Barry’s writings and art, and the issues that dominated the public sphere in London during the American and French Revolutions.

Includes 15 b&w illustrations
January 2014 218 pages
Hardback 978-1-4094-6752-6 £60.00 $109.95
www.ashgate.com/isbn/9781409467526
Affective Landscapes in Literature, Art and Everyday Life
Memory, Place and the Senses
Edited by Christine Berberich, University of Portsmouth, UK, Neil Campbell and Robert Hudson, both at the University of Derby, UK.

Bringing together literary and cultural studies scholars, historians, artists and creative writers, this collection examines the different ways in which human beings respond to, debate and interact with landscape. While the essays most often begin with the broadly literary – the memoir, the travelogue, the novel, poetry – the contributors approach the topic in diverse and innovative ways. Taken together, the essays interrogate important issues about how we live now and might live in the future.

Includes 20 b&w illustrations

May 2015 240 pages
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The Art and Politics of Asger Jorn
The Avant-Garde Won’t Give Up
Karen Kurczynska, University of Massachusetts, Amherst, USA

Situating the Danish artist Asger Jorn’s work in an international, post-World War II context, Karen Kurczynska offers an account of the essential phases of this prolific artist’s career, and addresses his works in various media alongside his extensive writings and collaborations. The study reframes our understanding of the 1950s, and foregrounds the idea that the sensory address of art and its complex relationship to popular media can have a direct social and political impact.

Includes 16 colour and 52 b&w illustrations

September 2014 292 pages
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The Art of the Sister Chapel
Exemplary Women, Visionary Creators, and Feminist Collaboration
Andrew D. Hottle, Rowan University, USA

The Sister Chapel (1974–78) was an important collaborative installation that materialized at the height of the women’s art movement. It consisted of an eighteen-foot ceiling that hung above eleven canvases – each depicting the figure of a heroic woman – portrayed by distinguished New York painters. Based on previously-unpublished archival material, this study details the fascinating history of The Sister Chapel, its constituent paintings, and its ambitious creators.

Includes 16 colour and 156 b&w illustrations

June 2014 334 pages
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Between Art Practice and Psychoanalysis
Mid-Twentieth Century
Anton Ehrenzweig in Context
Beth Williamson, Tate, UK

The work of art theorist Anton Ehrenzweig is explored in this original and timely study. An analysis of the dynamic and invigorating intellectual influences, institutional framework and legacy of his work, this book uses previously unexamined archival material and unseen artworks to reveal the context within which Ehrenzweig worked, and how that influenced him and those artists with whom he worked closely.

Includes 8 colour and 40 b&w illustrations

April 2015 220 pages
Hardback 978-1-494-6762-5 £60.00 $109.95

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British Art in the Nuclear Age
Edited by Catherine Jolivette, Missouri State University, USA

BRITISH ART: HISTORIES AND INTERPRETATIONS SINCE 1700
Rooted in the study of objects, this book addresses the role of art and visual culture in discourses surrounding nuclear science and technology, atomic power, and nuclear warfare in Cold War Britain. Far from insular in its concerns, this volume draws upon cross-cultural dialogues between British and European artists and the relationship between Britain and America to engage with an interdisciplinary art history that will also prove useful to researchers in a variety of fields including European history, politics, design history, anthropology, and media.

Includes 16 colour and 51 b&w illustrations

November 2014 306 pages
Hardback 978-1-4724-1276-8 £10.00 $19.95

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C.R.W. Nevinson
The Complete Prints
Jonathan Black, Kingston University, UK

C.R.W. Nevinson (1889–1946) is regarded as one of the finest British printmakers of the first half of the twentieth century – admired by contemporaries and modern-day viewers in equal measure. Drawing on original archival research and including a catalogue raisonné of Nevinson’s prints, this unrivalled resource stands as a landmark publication in the literature available on this outstanding British modernist.

Includes 158 colour illustrations

September 2014 208 pages
Hardback 978-1-84822-157-4 £10.00 $300.00

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Collage in Twentieth-Century Art, Literature, and Culture
Joseph Cornell, William Burroughs, Frank O’Hara, and Bob Dylan
Rona Cran

Emphasizing the diversity of collage in the twentieth century, Rona Cran’s book explores the role that it played in the work of Joseph Cornell, William Burroughs, Frank O’Hara, and Bob Dylan. Collage’s catalytic effect, Cran argues, enabled each to overcome a crisis in representation that threatened to destabilize their work. Throughout, she shows that rigid definitions of collage severely limit our understanding of artists and writers who used it in non-traditional ways.

Includes 19 b&w illustrations

October 2014 258 pages
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Digital Archetypes
Adaptations of Early Temple Architecture in South and Southeast Asia
Sambit Datta, Curtin University, Australia and David Heymann, Deakin University, Australia
DIGITAL RESEARCH IN THE ARTS AND HUMANITIES
This multi-disciplinary study of early archetypal Brahmanic, Hindu and Buddhist temple architectures examines how the styles from north-west India were adapted as they spread into Southeast Asia. It unravels the specifically contextual and architectural linkages along the trading routes of South and Southeast Asia, and the common themes and influences to be seen in the early temples of Java, Cambodia and Champa. Using digital reconstruction and recovery of three-dimensional temple forms, the authors have developed a digital dataset of early Indian antecedents, tested new technologies for the acquisition of built heritage and developed new methods for comparative analysis of built form geometry.
Includes 104 b&w illustrations
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Emerging Landscapes
Between Production and Representation
Edited by Davide Deriu, Krystalla Karvouni and Eugenie Shinkle, all at University of Westminster, UK
Drawing on the synergies between the fields of architecture and photography, this collection takes a multidisciplinary approach, combining practice-based research with scholarly essays. It explores and critically reassesses the interface between representation – the imaginary and symbolic shaping of the human environment – and production – the physical and material changes wrought on the land. At a time of environmental crisis and the ‘end of nature,’ shifting geopolitical boundaries and economic downturn, Emerging Landscapes reflects on the state of the landscape and its future, mapping those practices that creatively address the boundaries between possibility, opportunity and action in imagining and shaping landscape.
Includes 64 colour and 73 b&w illustrations
April 2014 244 pages
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Ornament and Order
Graffiti, Street Art and the Parergon
Rafael Schacter, University College London, UK
Based on an in-depth ethnographic study working with some of the world’s most influential Independent Public Artists, this book takes a completely new approach. Placing these illicit aesthetic practices within a broader historical, political, and aesthetic context, it argues that they are in fact both intrinsically ornamental (working within a classic architectonic framework), as well as innately ordered (within a highly ritualized, performative structure). Rather than disharmonic, destructive forms, rather than ones solely working within the dynamics of the market, these insurgent images are seen to refute rather than deface the city, operating within a modality of contemporary civic ritual.
Includes 34 colour and 40 b&w illustrations, and 18 music examples
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The Architecture of the Illusive Distance
Amir H. Ameri, University of Colorado, Denver, USA
Focusing on three secular, institutional building types: libraries, museums and cinemas, this book explores the intricate interplay between culture and architecture. It explores the cultural imperatives which have seen to the formation of these institutions, the development of their architecture, and their transformations over time.
Includes 51 b&w illustrations
February 2015 204 pages
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Camera Constructs
Photography, Architecture and the Modern City
Edited by Andrew Higgott, University of East London, UK and Timothy Wray
‘The interrelationship between photographic practices, architecture and the design process is of long standing, and the literature in this area continues to bring new and exciting modes of interpretation. Camera Constructs is a cleverly conceived volume which makes an alert contribution through a carefully articulated and keenly focused study which opens up further debates in this fertile terrain. Expertly edited by Higgott and Wray, Camera Constructs brings together the salient modes of interpretation. This study will be of interest to readers from different fields of the arts and architecture in a broad sense, as well as offering a case study of the development of one particular historian’s approach to a subject that was gaining ground in universities as a direct result of his popularisation of it.
Includes 16 colour and 194 b&w illustrations
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The Architecture Chronicle
Diary of an Architectural Practice
Jan Kattein, University College London, UK
DESIGN RESEARCH IN ARCHITECTURE
‘Recently in many architectural schools efforts intensified to further develop architectural research. Exciting new avenues are being explored, relying upon the design skills of architects and urban designers, combining them with intellectual rigor and in-depth thinking, in order to imagine new spatialities and to unfold hitherto unknown spatial experiences. This series highlights the innovative results of these explorations, opening up a new world of path-breaking research.’
Hilde Heynen, University of Leuven, Belgium
During the last 30 years, technological, social, economic and environmental changes have brought about the most dramatic evolution to architectural practice that has taken place since the profession emerged during the Italian Renaissance. Whilst these changes have transformed the way architects work, few contemporary books discuss architectural practice. The Architecture Chronicle sets out to define the role of the contemporary architect in the light of these changes. It also engages with the design and production process and investigates how design decisions are being made and by whom they are executed.
Includes 64 colour and 128 b&w illustrations
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Architectural Practice
Diary of an Architectural Practice
Jan Kattein, University College London, UK
The Architecture Chronicle
Diary of an Architectural Practice
Jan Kattein, University College London, UK

Pevsner: The Complete Broadcast Talks
Architecture and Art on Radio and Television, 1945–1977
Edited by Stephen Games, University of Kent, UK
‘Stephen Games’s new compendium of broadcast lecture texts represents an invaluable enrichment of the increasingly diverse literature on the life, career and ideas of Nikolaus Pevsner – one of the focal figures of mid-20th century visual culture in England. Not just that – but, in conjunction with the forthcoming companion volume, Pevsner at the BBC, it will do much to illuminate the wider interconnections between cultural commentators and the mass media in the era of humanist social democracy that Noel Annan fondly dubbed “Our Age”. Those, after all, were years when public discourse on the built environment was still pervaded by high ideals and “grand narratives” of Progress and social salvation – in stark contrast with the empty posturing that passes for architectural “theory” in today’s time of image-led, “iconic” nihilism! ’
Miles Glendinning, University of Edinburgh, UK
This book brings together the surviving texts of the 113 talks on art and architecture that we know of, given by the art historian Sir Nikolaus Pevsner on radio and television between 1945–1977. These talks are important as an example of the attempt by the BBC in particular to provide intellectual programming for the mass population. The talks are important for what they reveal about changing tastes in the treatment of the arts as a broadcast topic, as well as offering a case study of the development of one particular historian’s approach to a subject that was gaining ground in universities as a direct result of his popularisation of it.
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Raw: Architectural Engagements with Nature
Edited by Solveig Bang, Helle Charlotte Faber and Brit Strandhagen, all at NTNU – Trondheim, Norwegian University of Science and Technology
Nature inheres in many aesthetic forms of expression. In architecture, however, nature emerges with a particular power and clarity, which makes architecture a raw kind of art. Thus, by using the concept of ‘raw’ as a focal point, this book provides new approaches to architecture in a broad sense, as well as other aesthetic and artistic practices, and will be of interest to readers from different fields of the arts and humanities, spanning from philosophy and theology to history of art, architecture and music.
Includes 34 colour and 40 b&w illustrations, and 18 music examples
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The architectural capriccio
Memory, Fantasy and Invention
Edited by Lucien Steil, University of Notre Dame, School of Architecture, USA and Rome

Bringing together leading writers and practicing architects including Jean Dhérier, David Mayernik, Massimo Scolari, Robert Adam, David Watkin and Leon Kric; this volume provides a kaleidoscopic, multilayered exploration of the Architectural Capriccio. It not only explains the phenomena within a historical context, but moreover, demonstrates its contemporary validity and appropriateness as a holistic design methodology, an inspiring pictorial strategy, an efficient rendering technique and an optimal didactic tool.

The book shows and comments on a wide range of historic masterworks and highlights contemporary artists and architects excelling in a modern updated, refreshed and original tradition of the Capriccio.

Includes 445 colour illustrations
January 2014 548 pages
Hardback 978-1-4094-3191-6 £90.00 £154.95

The architecture of industry
Changing paradigms in industrial building and planning
Edited by Mathew Altichison, University of Queensland, Australia

Through a series of case studies, this book documents the changing nature of industrial building and planning from the beginning of the twentieth century to the beginning of the twenty-first century. Drawing on research from the United States, Europe and Australia, this collection of essays highlights key moments in industrial architecture and planning representative of the wider paradigms in the field. Areas of analysis include industrial production, hydroelectricity, aerospace, logistics, finance, scientific research and mining. This richly illustrated collection will be of interest for a wide range of built environment studies, incorporating findings from both historical and theoretical scholarship and design research.

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In Between: Architectural Drawing and Imaginative Knowledge in Islamic and Western Traditions
Hooman Koliji, University of Maryland, USA

This book argues that design drawings should be recognised as intermediaries, mediating between the world of ideas and the world of things, spanning the intangible and tangible.

The book argues that this ‘in-between’ quality to architectural drawing is essential and that it is critical to perceive drawings as subtle bodies that hold physical attributes (e.g. form, proportion, colour), highly evocative, yet with no matter. Focusing on Islamic geometric architectural drawings, both historical and contemporary, it draws on key philosophical and conceptual notions of imagination from the Islamic tradition as these relate to the creative act. It also adds to debates on philosophies of the imagination, linking both Western and Islamic traditions.

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Recto Verso: Redefining the Sketchbook
Edited by Angela Bartram and Douglas Gittens, both at University of Lincoln, UK and Nader El-Bizri, the American University of Beirut, Lebanon

This volume explores the place of the sketchbook in contemporary art and architecture. Drawing upon a diverse range of theories, practices, and reflections common to the contemporary conceptualisation of the sketchbook and its associated environments, it offers a dialogue in which the sketchbook can be understood as a pivotal working tool that contributes to the creative process and the formulation and production of visual ideas. Along with exploring the theoretical, philosophical, psychological, and curatorial implications of the sketchbook, the book addresses emergent digital practices by way of examining contemporary developments in sketchbook productions and pedagogical applications.

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Memory, Fantasy and Invention
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eBook PDF 978-1-4724-3869-0
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Recto Verso: Redefining the Sketchbook
Edited by Angela Bartram and Douglas Gittens, both at University of Lincoln, UK and Nader El-Bizri, the American University of Beirut, Lebanon

This volume explores the place of the sketchbook in contemporary art and architecture. Drawing upon a diverse range of theories, practices, and reflections common to the contemporary conceptualisation of the sketchbook and its associated environments, it offers a dialogue in which the sketchbook can be understood as a pivotal working tool that contributes to the creative process and the formulation and production of visual ideas. Along with exploring the theoretical, philosophical, psychological, and curatorial implications of the sketchbook, the book addresses emergent digital practices by way of examining contemporary developments in sketchbook productions and pedagogical applications.

Includes 46 b&w illustrations
May 2014 272 pages
Hardback 978-1-4094-8666-0 £65.00 $119.95
Hardback 978-1-4094-8667-7
eBook PDF 978-1-4094-8668-4
eBook ePUB 978-1-4094-8669-0
The Art Collector's Handbook
A Guide to Collection Management and Care
Mary Rozell, Sotheby’s Institute of Art, New York, USA
HANDBOOKS IN INTERNATIONAL ART BUSINESS

‘The Art Collector’s Handbook: A Guide to Collection Management and Care is positioned to become the authoritative source on the management and care of art collections. […] Perhaps this book’s greatest strength is its appeal to a wide audience; art historians and private collectors alike will find it both useful and approachable. The Art Collector’s Handbook: A Guide to Collection Management and Care is recommended for all libraries seeking to expand their materials on managing and caring for art collections.’

Art Libraries Society of North America

With the rapid and unprecedented global expansion of the art market, new collectors are emerging every day. When buying art, whether for pure enjoyment, for investment or some other motive, few art collectors consider the practical and financial implications of owning and maintaining art, and many do not have a plan for how they might eventually dispose of it. This book, probing a number of resources and incorporating advice from top experts in the field, offers guidance on collection management and care, and serves as an important reference guide for collectors and those charged with managing collections.

Includes 12 colour and 12 b&w illustrations
March 2014
232 pages
Handback
978-1-84822-099-7 £30.00 $60.00
ebook ePUB 978-1-84822-143-7
www.lundhumpries.com/isbn/9781848220997
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Crowdsourcing our Cultural Heritage
Edited by Mia Ridge, Open University, UK
DIGITAL RESEARCH IN THE ARTS AND HUMANITIES

‘Any cultural institution thinking of turning to crowdsourcing should pause and read this book first. Combining comprehensive case studies with subtle and well-informed reflection on what it means to invite contributions from a crowd, it is the first volume to seriously address a growing part of museum and archival practice.’

Chris Lintott, Principal Investigator, Galaxy Zoo and Zooniverse.org and Trustee of the National Maritime Museum, UK

Crowdsourcing, or asking the general public to help contribute to shared goals, is increasingly popular in memory institutions as a tool for digitising or computing vast amounts of data. This book brings together for the first time the collected wisdom of international leaders in the theory and practice of crowdsourcing in cultural heritage. It features eight accessible case studies of groundbreaking projects from leading cultural heritage and academic institutions, and four thought-provoking essays that reflect on the wider implications of this engagement for participants and on the institutions themselves.

This book will be essential reading for information and cultural management professionals, students and researchers in universities, corporate, public or academic libraries, museums and archives.

Includes 47 b&w illustrations
October 2014
306 pages
Handback 978-1-4724-1022-1 £65.00 $119.95
ebook PDF 978-1-4724-1023-8
ebook ePUB 978-1-4724-1024-5
www.ashgate.com/isbn/9781472410221

Cultural Networks in Migrating Heritage
Intersecting Theories and Practices across Europe
Perla Innocenti, University of Glasgow, UK

‘Europe since the last millennium has been buzzing with attempts to “network” heritage, especially in the service of creating a more unified “Europe”. Perla Innocenti does a valuable service for those working in this field in reporting on a wide range of case-studies, highlighting the multiple forms that such networking can take, as well as the challenges that networking projects face, and the potential that they hold for contributing to more “cultural connection” in Europe in the future.’

This book highlights the strengths and benefits from new cultural networking practices but also the challenges and issues that arise, how these could be addressed and what lessons can be learnt. It also sets out to answer the questions ‘how’. How can we leverage the power of cross-border cultural networks in a contested place such as Europe today? How can European cultural institutions elaborate the necessary approaches and strategies to achieve a type of cultural cooperation that is truly based on cultural practice? How can the actions of the European Commission and relevant cultural bodies in Europe be strengthened, adapted or extended to meet these goals?

The book will be of interest to scholars and students in museum and cultural heritage studies, visual studies, sociology of organizations, cultural heritage management and information studies. It will also be relevant to practitioners and policymakers from museums, libraries, NGOs and cultural institutions at large.

Includes 49 b&w illustrations
February 2015
172 pages
Hardback 978-1-4724-4813-2 £60.00 $109.95
ebook PDF 978-1-4724-4814-9
ebook ePUB 978-1-4724-4815-6
www.ashgate.com/isbn/9781472448132

Museums and Restitution
New Practices, New Approaches
Edited by Louise Tythacott, School of Oriental and African Studies, University of London, UK and Kostas Arvanitis, University of Manchester, UK

‘This book is essential reading for anyone interested in restitution. Its essays bring together global case studies and thematic overviews, exploring the wide range of activities, outcomes, thought and policy involved in restitution, including disputed cases; ethics and issues of power; and the potentially positive effects of restitution on museums as well as the real challenges it poses to museums.’

Laura Peers, University of Oxford, UK

This book examines contemporary approaches to restitution from the perspective of museums. It focuses on the ways in which these institutions have been addressing the subject at a regional, national and international level. In particular, it explores contemporary practices and recent claims, and investigates to what extent the question of restitution as an issue of ownership is still at large, or whether museums have found additional ways to conceptualise and practice restitution, by thinking beyond the issue of ownership. The challenges, benefits and drawbacks of recent and current museum practice are explored.

Includes 17 b&w illustrations
September 2014
204 pages
Hardback 978-1-4094-3563-1 £60.00 $109.95
ebook PDF 978-1-4094-3564-8
ebook ePUB 978-1-4094-3565-5
www.ashgate.com/isbn/9781409435631

Museums Representations of Maoist China
From Cultural Revolution to Commmie Kitsch
Amy Jane Barnes, University of Leicester, UK

‘This book brings together significant first-hand research that highlights a specific and unique period of collectng along with a highly significant political moment of history in China. It brings out debates about collecting practices, curatorship and British “China hands” in an intelligent, thoughtful way which is highly readable. It is a fascinating insight into a very specific relationship that links to broader issues of exhibiting, knowledge production and China-West relations and the politics and power structures of cultural institutions.’

Katia Hill, Sotheby’s Institute of Art and OCCA, Office of Contemporary Chinese Art, Oxford, UK

The collection, interpretation and display of art from the People’s Republic of China, and particularly the art of the Cultural Revolution, have been problematic for museums. These objects challenge our perception of ‘Chineseness’ and their style, content and the means of their production question accepted notions of how we perceive art. This book links art history, museology and visual culture studies to examine how museums have attempted to reveal, discuss and resolve some of these issues. This book will be of interest to scholars and students in museology, visual and cultural studies as well as scholars of Chinese and revolutionary art.

Includes 18 b&w illustrations
August 2014
264 pages
Hardback 978-1-4724-1655-1 £65.00 $119.95
ebook PDF 978-1-4724-1656-8
ebook ePUB 978-1-4724-1657-5
www.ashgate.com/isbn/9781472416551

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www.ashgate.com/isbn/9781472448132
www.ashgate.com/isbn/9781409435631
www.ashgate.com/isbn/9781472416551
New Collecting: Exhibiting and Audiences after New Media Art
Edited by Beryl Graham, University of Sunderland, UK

“This is essential reading for artists, curators, art historians, students and anyone else interested in creating, commissioning, collecting, exhibiting and documenting new media art. The authors provide an excellent overview of the challenges involved in dealing with 21st-century artworks that are “not easy to collect.””

Douglas Dodds, Victoria and Albert Museum, UK

New media art presents many challenges to the curator and collector, but there is very little published analytical material available to help meet those challenges. This book fills that gap. Drawing from the editor’s extensive research and the authors’ expertise in the field, the book provides clear navigation through a disparate arena. The authors offer examples from a wide geographical reach, including the UK, North America and Asia, and integrate the consideration of audience response into all aspects of their work. The book will be essential reading for those studying or practising in new media, curating or museums and galleries.

Includes 50 b&w illustrations

May 2014
254 pages
Hardback
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£60.00
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978-1-4094-4895-2
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978-1-4724-0643-9
www.ashgate.com/isbn/9781409448945

Redisplaying Museum Collections
Contemporary Display and Interpretation in British Museums
Hannah Paddon

‘This is not a “how-to” guide; more importantly it provides a much-needed analysis and trenchant reflection on redisplay in UK museums that has been enabled by Heritage Lottery funding. Koen insights, carefully made comparisons of museum processes, and the combination of theory and practice makes Redisplaying Museum Collections an important addition to the museological literature that will be welcomed by academics and practitioners alike.’

Peter Davis, Newcastle University, UK

This is the first book to examine, in depth, the multi-million pound redisplay and reinterpretation process in British museums in the early twenty-first century. Acknowledging the importance of the Heritage Lottery Fund (HLF) as project catalyst, Hannah Paddon explains and explores the complex process, from the initial stages of project conceptualisation to the final stages of museum re-opening and exhibition evaluation. She also provides an in-depth look, using three case study museums, at the factors which shape each museum redisplay project including topics such as museum architecture, government agendas and the exhibition team. Finally, the book offers discussions and conclusions around pitfalls and successes and thoughts about the future of collection redisplay.

Includes 12 b&w illustrations

October 2014
184 pages
Hardback
978-1-4094-4707-8
£60.00
$109.95
ebook PDF
978-1-4094-4708-5
ebook ePUB
978-1-4724-0625-5
www.ashgate.com/isbn/9781409447078

Museums, Migration and Identity in Europe
Peoples, Places and Identities
Edited by Christopher Whitehead, Katherine Lloyd, Susannah Eckersly and Rhiannon Mason, all at Newcastle University, UK

‘Migration has emerged as one of the most productive areas for museum studies in recent years. This is not only because of the increase in numbers of museums about migration but also because these have the potential to raise far-reaching questions about the role of museums in contemporary society. Through its wide range of case studies from Europe, this volume makes a significant contribution to highlighting the diversity of cases and of approaches taken, as well as to how we might analyse such museums.’

Sharon Macdonald, University of York, UK

The imperatives surrounding museum representations of place have shifted from the late eighteenth century to today. The political significance of place itself has changed and continues to change at all scales, from local, civic, regional to national and supranational. At the same time, changes in population flows, migration patterns and demographic movement now underscore both cultural and political practice, be it in the accommodation of ‘diversity’ in cultural and social policy, scholarly explorations of hybridity or in state immigration controls.

This book investigates the historical and contemporary relationships between museums, places and identities. It brings together contributions from international scholars, academics, practitioners from museums and public institutions, policymakers, and representatives of associations and migrant communities to explore all these issues.

Includes 78 b&w illustrations

May 2015
336 pages
Hardback
978-1-4724-2518-8
£70.00
$124.95
ebook PDF
978-1-4724-2519-5
ebook ePUB
978-1-4724-2520-1
www.ashgate.com/isbn/9781472425188

Uncertain Images: Museums and the Work of Photographs
Edited by Elizabeth Edwards, De Montfort University, UK and Sigrid Lien, University of Bergen, Norway

‘We have been needing a book like this for a long time. Looking at what photographs do, and could do, in museums, it beautifully fills a gap that has for too long stayed open in the literature on museums, museum practice, representation and photographs. On these pages we see photographs as acts of remembrance, as haunting, as absent, as representational forms and as much more besides. And throughout, this essential new volume not only explores the work of photographs in museums, but also makes a significant contribution to far wider debates on the processes of representation.’

Sandra Dudley, University of Leicester, UK

This book brings into focus the ubiquitous yet entirely unconsidered work that photographs are put to in museums. The authors’ argument is that there is an economy of photographs in museums which is integral to the processes of the museum, and integral to the understanding of museums. The international contributors, drawn from curators and academics, reflect a range of visual and museological expertise. The volume emerges from PhotoCLEC, a HEra funded project on museums and the photographic legacy of the colonial past in a postcolonial and multicultural Europe.

Includes 42 b&w illustrations

October 2014
282 pages
Hardback
978-1-4094-6489-1
£65.00
$109.95
ebook PDF
978-1-4094-6490-7
ebook ePUB
978-1-4094-6491-4
www.ashgate.com/isbn/9781409464891

Museums in the New Mediascape
Transmedia, Participation, Ethics
Jenny Kidd, Cardiff University, UK

‘Bolstering her arguments by robust and refined empirical analyses, Kidd brings the notion of museums as media into the 21st century.’

Kirsten Dredge, University of Southern Denmark

The museum today faces complex questions of definition, representation, ethics, aspiration and economic survival. Alongside this we see burgeoning use of an array of new media including increasingly dynamic web portals and content, digital archives, social networks, blogs and online games. At the heart of this are the changes to the idea of ‘visitor’ and ‘audience’ and their participation and representation in the new cultural sphere. This insightful book unpacks a number of contradictions that help to frame and articulate digital media work in the museum and questions what constitutes authentic participation. Based on original empirical research and a range of case studies the author explores questions about the museum as media from a number of different disciplines and shows that across museums and the study of them, the cultural logic is changing.

Includes 9 b&w illustrations

September 2014
176 pages
Hardback
978-1-4094-4299-8
£60.00
$104.95
ebook PDF
978-1-4094-4300-1
ebook ePUB
978-1-4724-0649-9
www.ashgate.com/isbn/9781409442998

Redisplaying Museum Collections
Audiences after New Media Art
Edited by Beryl Graham, University of Sunderland, UK

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Hannah Paddon

This is the first book to examine, in depth, the multi-million pound redisplay and reinterpretation process in British museums in the early twenty-first century. Acknowledging the importance of the Heritage Lottery Fund (HLF) as project catalyst, Hannah Paddon explains and explores the complex process, from the initial stages of project conceptualisation to the final stages of museum re-opening and exhibition evaluation. She also provides an in-depth look, using three case study museums, at the factors which shape each museum redisplay project including topics such as museum architecture, government agendas and the exhibition team. Finally, the book offers discussions and conclusions around pitfalls and successes and thoughts about the future of collection redisplay.

Includes 12 b&w illustrations

October 2014
184 pages
Hardback
978-1-4094-4707-8
£60.00
$109.95
ebook PDF
978-1-4094-4708-5
ebook ePUB
978-1-4724-0625-5
www.ashgate.com/isbn/9781409447078

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