



PRINCETON UNIVERSITY PRESS



ART AND ARCHITECTURE 2019

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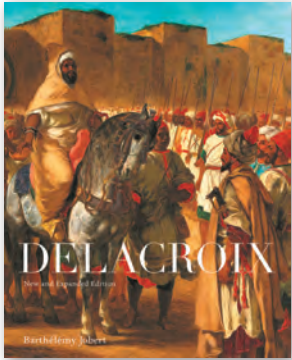
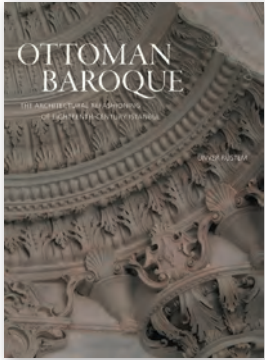
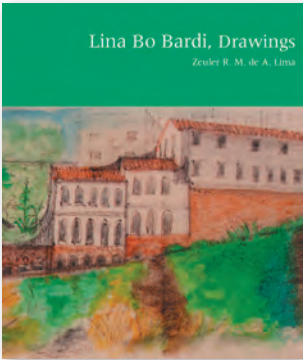
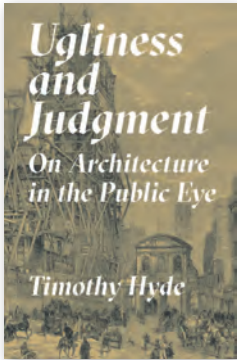
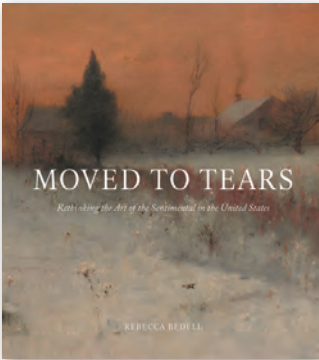
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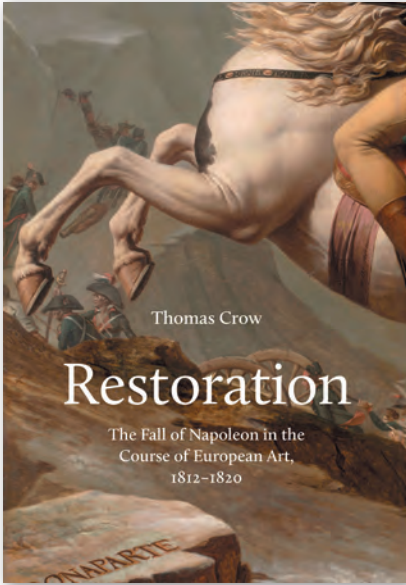
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Cover image: Joris Hoefnagel, Plate 34 (detail), from the *Four Elements*, 1570s–1600. Watercolor and gouache, with oval border in gold, on vellum, 14.3 x 18.4 cm (approximate). National Gallery of Art, Washington. Gift of Mrs. Lessing J. Rosenwald.



“A major scholarly achievement and an exhilarating read, *Restoration* provides an absorbing narrative about European art during and after the fall of the Napoleonic Empire. With a wealth of fresh interpretations, this extraordinarily wide-ranging, authoritative, and concise book gives us a new understanding of art under the Restoration as uniquely unstable, provisional, and mobile.”

—Bridget Alsdorf, Princeton University

Restoration

The Fall of Napoleon in the Course of European Art, 1812–1820

Thomas Crow

As the French Empire collapsed between 1812 and 1815, artists throughout Europe were left uncertain and adrift. The final abdication of Emperor Napoleon, clearing the way for a restored monarchy, profoundly unsettled prevailing national, religious, and social boundaries. In *Restoration*, Thomas Crow combines a sweeping view of European art centers—Rome, Paris, London, Madrid, Brussels, and Vienna—with a close-up look at pivotal artists, including Antonio Canova, Jacques-Louis David, Théodore Géricault, Francisco Goya, Jean-Auguste-Dominique Ingres, Thomas Lawrence, and forgotten but meteoric painters François-Joseph Navez and Antoine Jean-Baptiste Thomas. Whether directly or indirectly, all were joined in a newly international network, from which changing artistic priorities and possibilities emerged out of the ruins of the old.

Crow examines how artists of this period faced dramatic circumstances, from political condemnation and difficult diplomatic missions to a catastrophic episode of climate change. Navigating ever-changing pressures, they invented creative ways of incorporating critical events and significant historical actors into fresh artistic works.

Beautifully illustrated, *Restoration* explores how cataclysmic social and political transformations in nineteenth-century Europe reshaped artists' lives and careers with far-reaching consequences.

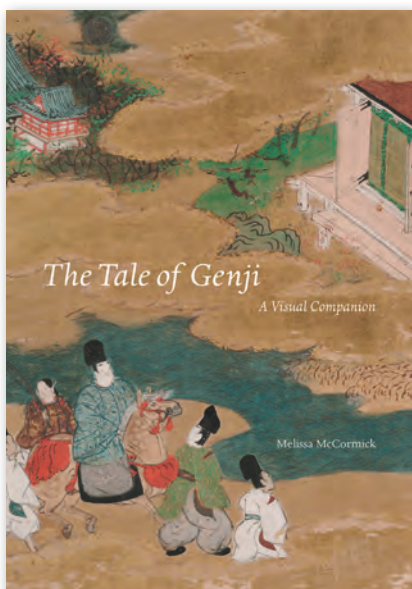
THOMAS CROW is the Rosalie Solow Professor of Art History at the Institute of Fine Arts, New York University. His many books include *Emulation: David, Drouais, and Girodet in the Art of Revolutionary France*; *The Long March of Pop: Art, Music, and Design 1930–1995*; and *No Idols: The Missing Theology of Art*.

2018. 208 pages. 160 color + 12 b/w illus. 7 x 10.

Cloth 9780691181646 \$39.95T | £30.00

The A. W. Mellon Lectures in the Fine Arts, National Gallery of Art, Washington

Bollingen Series



“Almost from the moment of its creation in the eleventh century, Murasaki Shikibu’s *Tale of Genji* has inspired visual artists. Now Melissa McCormick has brought forth a compelling and beautiful edition of the *Genji Album*, the oldest complete suite of illustrations of this masterpiece of world literature. This is an achievement to be celebrated and savored by anyone who has ever been touched by Murasaki’s genius.”

—Stephen Greenblatt, author of *The Rise and Fall of Adam and Eve*

The Tale of Genji ***A Visual Companion***

Melissa McCormick

Written in the eleventh century by the Japanese noblewoman Murasaki Shikibu, *The Tale of Genji* is a masterpiece of prose and poetry that is widely considered the world’s first novel. Melissa McCormick provides a unique companion to Murasaki’s tale that combines discussions of all fifty-four of its chapters with paintings and calligraphy from the *Genji Album* (1510) in the Harvard Art Museums, the oldest dated set of *Genji* illustrations known to exist.

In this book, the album’s colorful painting and calligraphy leaves are fully reproduced for the first time, followed by McCormick’s insightful essays that analyze the *Genji* story and the album’s unique combinations of word and image. This stunning compendium also includes English translations and Japanese transcriptions of the album’s calligraphy, enabling a holistic experience of the work for readers today. In an introduction to the volume, McCormick tells the fascinating stories of the individuals who created the *Genji Album* in the sixteenth century, from the famous court painter who executed the paintings and the aristocrats who brushed the calligraphy to the work’s warrior patrons and the poet-scholars who acted as their intermediaries.

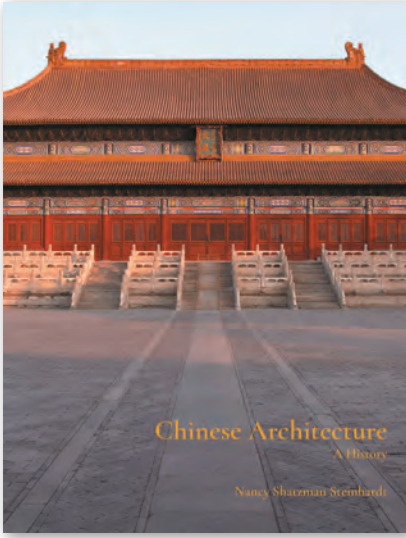
Beautifully illustrated, this book serves as an invaluable guide for readers interested in *The Tale of Genji*, Japanese literature, and the captivating visual world of Japan’s most celebrated work of fiction.

MELISSA MCCORMICK is Professor of Japanese Art and Culture and Harvard College Professor at Harvard University. She is the author of *Tosa Mitsunobu and the Small Scroll in Medieval Japan*. She lives in Cambridge, Massachusetts.

2018. 288 pages. 224 color illus. 7 x 10.

E-book 9780691188751

Cloth 9780691172682 \$45.00T | £35.00



“Chinese Architecture is a milestone in the field. This authoritative and lucid book represents the best scholarship today on the history of Chinese architecture in any language. The comprehensiveness of its scope and depth is unmatched and it sets the standard for how the history of Chinese architecture should be taught and studied.”

—Wei-Cheng Lin, University of Chicago

Chinese Architecture A History

Nancy Shatzman Steinhardt

Throughout history, China has maintained one of the world's richest built civilizations. The nation's architectural achievements range from its earliest walled cities and the First Emperor's vision of city and empire, to bridges, pagodas, and the twentieth-century constructions of the Socialist state. In this beautifully illustrated book, Nancy Shatzman Steinhardt presents the first fully comprehensive survey of Chinese architecture in any language. With rich political and historical context, Steinhardt covers forty centuries of architecture, from the genesis of Chinese building through to the twenty-first century and the challenges of urban expansion and globalism.

Steinhardt follows the extraordinary breadth of China's architectural legacy—including excavation sites, gardens, guild halls, and relief sculpture—and considers the influence of Chinese architecture on Japan, Korea, Mongolia, and Tibet. Architectural examples from Chinese ethnic populations and various religions are examined, such as monasteries, mosques, observatories, and tombs. Steinhardt also shows that Chinese architecture is united by a standardized system of construction, applicable whether buildings are temples, imperial palaces, or shrines. Every architectural type is based on the models that came before it, and principles established centuries earlier dictate building practices. China's unique system has allowed its built environment to stand as a profound symbol of Chinese culture.

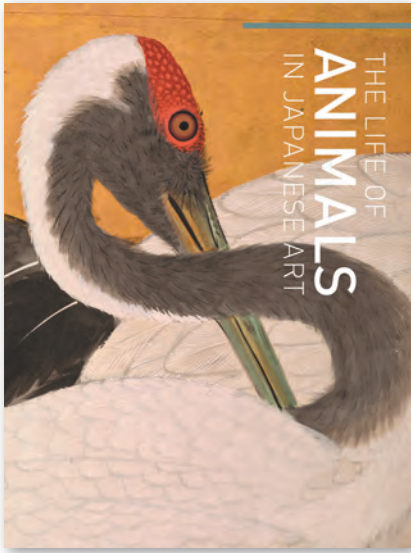
With unprecedented breadth united by a continuous chronological narrative, *Chinese Architecture* offers the best scholarship available on this remarkable subject for scholars, students, and general readers.

NANCY SHATZMAN STEINHARDT is professor of East Asian art and curator of Chinese art at the University of Pennsylvania. She has written, edited, or translated ten books, including *China's Early Mosques* and *Traditional Chinese Architecture: Twelve Essays* (Princeton).

May 2019. 400 pages. 253 color + 110 b/w illus. 9 x 11 ½.

E-book 9780691191973

Cloth 9780691169989 \$65.00 | £50.00



The Life of Animals in Japanese Art

Edited by Robert T. Singer & Kawai Masatomo

With essays by Barbara R. Ambros, Tom Hare & Federico Marcon

Few countries have devoted as much artistic energy to the depiction of animal life as Japan. Drawing upon the country's unique spiritual heritage, rich literary traditions, and currents in popular culture, Japanese artists have long expressed admiration for animals in sculpture, painting, lacquerwork, ceramics, metalwork, textiles, and woodblock prints. Real and fantastic creatures are meticulously and beautifully rendered, often with humor and whimsy. This beautiful book celebrates this diverse range of work, from ancient fifth-century clay sculpture to contemporary pieces.

The catalog is organized into themes, including the twelve animals of the Japanese zodiac; animals in Shin-to and Buddhism; animals and samurai; land animals, winged creatures, and creatures of the river and sea; and animals in works of humor and parody.

Contributors address the representation of animals in Japanese folklore, myth, religion, poetry, literature, and drama; the practice of Japanese painting; and the relationship between Japanese painters and scientific study.

Featuring some 300 masterpieces from public and private collections, many published for the first time, *The Life of Animals in Japanese Art* is a sumptuous celebration of the connections between the natural world and visual and creative expression.

ROBERT T. SINGER is curator and head of the Department of Japanese Art at the Los Angeles County Museum of Art. His books include *Polished to Perfection: Japanese Cloisonné from the Collection of Donald K. Gerber and Sueann E. Sherry*. KAWAI MASATOMO is director of the Chiba City Museum of Art, Japan, and honorary professor at Keio University, Tokyo. His books include *Masterpieces from the Sanso Collection: Japanese Paintings Collected by Peter F. and Doris Drucker* (in Japanese).

May 2019, 384 pages, 350 color illus. 9 x 12.

Cloth 9780691191164 \$65.00T | £50.00

Published in association with the National Gallery of Art, Washington

Exhibition Schedule

National Gallery of Art, Washington

May 5–July 28, 2019

Los Angeles County Museum of Art

September 8–December 8, 2019



“An astonishing achievement. Bass turns a study of images and manuscripts into a new and exciting way to write a life. *Insect Artifice* is a superb and magical book—this is humanistic scholarship at its best.”

—Anthony Grafton, author of *Worlds Made by Words*

Insect Artifice ***Nature and Art in the Dutch Revolt*** Marisa Anne Bass

This pathbreaking and stunningly illustrated book recovers the intersections between natural history, politics, art, and philosophy in the late sixteenth-century Low Countries. *Insect Artifice* explores the moment when the seismic forces of the Dutch Revolt wreaked havoc on the region’s creative and intellectual community, compelling its members to seek solace in intimate exchanges of art and knowledge. At its center is a neglected treasure of the late Renaissance: the *Four Elements* manuscripts of Joris Hoefnagel (1542–1600), a learned Netherlandish merchant, miniaturist, and itinerant draftsman who turned to the study of nature in this era of political and spiritual upheaval. Presented here for the first time are more than eighty pages in color facsimile of Hoefnagel’s encyclopedic masterwork, which showcase both the splendor and eccentricity of its meticulously painted animals, insects, and botanical specimens.

Marisa Anne Bass unfolds the circumstances that drove the creation of the *Four Elements* by delving into Hoefnagel’s writings and larger oeuvre, the works of his friends, and the rich world of classical learning and empirical inquiry in which he participated. Bass reveals how Hoefnagel and his colleagues engaged with natural philosophy as a means to reflect on their experiences of war and exile, and found refuge from the threats of iconoclasm and inquisition in the manuscript medium itself. This is a book about how destruction and violence can lead to cultural renewal, and about the transformation of Netherlandish identity on the eve of the Dutch Golden Age.

MARISA ANNE BASS is associate professor of the history of art at Yale University. She is the author of *Jan Gossart and the Invention of Netherlandish Antiquity* (Princeton).

April 2019. 312 pages. 192 color illus. 8 x 10.
Cloth 97806911177151 \$65.00S | £50.00



July 2019. 144 pages. 3 b/w illus. 4 ½ x 5.
Cloth 9780691192833 \$12.95T | £9.99

Basquiat-isms

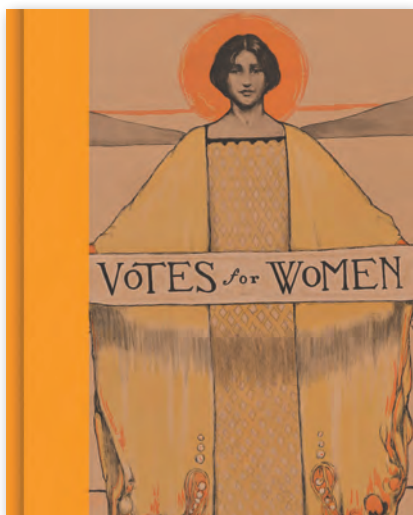
Jean-Michel Basquiat

Edited by Larry Warsh

One of the most important artists of the late twentieth century, Jean-Michel Basquiat was a powerful and creative writer and speaker as well as a celebrated painter. *Basquiat-isms* is a collection of essential quotations from this godfather of urban culture, whose words about the art world, his artistic persona, artistic influence, race, culture, urban life, and many other subjects continue to resonate.

JEAN-MICHEL BASQUIAT (1960–88) was an American artist. He has been the subject of retrospectives at the Whitney Museum of American Art, the Serpentine Gallery, the Brooklyn Museum, the Foundation Beyeler, Fondation Louis Vuitton, and the Barbican, among other venues, and his work is in the permanent collections of major museums around the world.

LARRY WARSH is the editor of Basquiat's *Notebooks* and Ai Weiwei's *Humanity* and *Weiwei-isms* (all Princeton). Warsh was an early collector of Basquiat and a member of the Basquiat Authentication Committee.



March 2019. 304 pages. 183 color illus. 8 ½ x 10 ½.
Cloth 9780691191171 \$39.95T | £30.00
Published in association with the National Portrait Gallery, Washington

Exhibition Schedule

National Portrait Gallery, Washington
March 1, 2019–January 5, 2020

Votes for Women

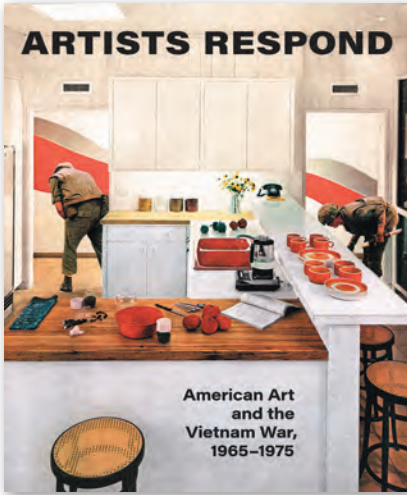
A Portrait of Persistence

Kate Clarke Lemay

With contributions by Susan Goodier,
Martha S. Jones & Lisa Tetrault

Marking the centenary of the ratification of the Nineteenth Amendment in 1920, *Votes for Women* is the first richly illustrated book to reveal the history and complexity of the national suffrage movement. While some of the leading figures of the movement have received deserved appreciation, the crusade for women's enfranchisement involved many individuals, each with a unique story. Weaving together a diverse collection of portraits and other visual materials—including photographs, drawings, paintings, prints, textiles, and mixed media—along with biographical narratives and trenchant essays, this comprehensive book presents fresh perspectives on the history of the movement.

KATE CLARKE LEMAY is a historian at the Smithsonian's National Portrait Gallery.



Artists Respond

American Art and the Vietnam War, 1965-1975

Melissa Ho, Thomas Crow, Erica Levin,
Katherine Markoski, Mignon Nixon
& Martha Rosler

By the late 1960s, the United States was in a pitched conflict in Vietnam, against a foreign enemy, and at home—between Americans for and against the war and the status quo. This powerful book showcases how American artists responded to the war, spanning the period from Lyndon B. Johnson's fateful decision to deploy U.S. Marines to South Vietnam in 1965 to the fall of Saigon ten years later.

Artists Respond brings together works by many of the most visionary and provocative artists of the period, including Asco, Chris Burden, Judy Chicago, Corita Kent, Leon Golub, David Hammons, Yoko Ono, and Nancy Spero. It explores how the moral urgency of the Vietnam War galvanized American artists in unprecedented ways, challenging them to reimagine the purpose and uses of art and compelling them to become politically engaged on other fronts, such as feminism and civil rights. The book presents an era in which artists struggled to synthesize the turbulent times and participated in a process of free and open questioning inherent to American civic life.

Beautifully illustrated, *Artists Respond* features a broad range of art, including painting, sculpture, printmaking, performance and body art, installation, documentary cinema and photography, and conceptualism.

MELISSA HO is curator of twentieth-century art at the Smithsonian American Art Museum.

THOMAS CROW is the Rosalie Solow Professor of Modern Art at the Institute of Fine Arts, New York University.

ERICA LEVIN is assistant professor in the Department of History of Art at Ohio State University.

KATHERINE MARKOSKI is an independent art historian.

MIGNON NIXON is professor of modern and contemporary art at University College London.

MARTHA ROSLER is an American artist and the author of *Culture Class* and *Decoys and Disruptions: Selected Writings, 1975-2001*.

April 2019. 400 pages. 257 color illus. 10 x 12.

Cloth 9780691191188 \$65.00T | £50.00

Published in association with the Smithsonian American Art Museum

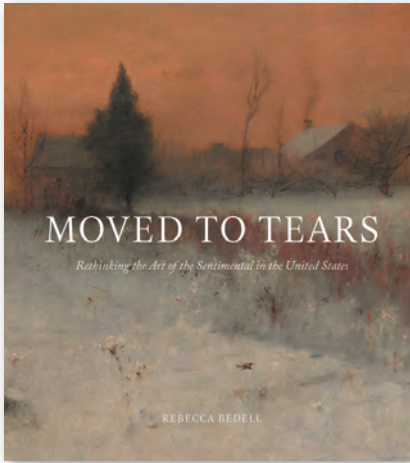
Exhibition Schedule

Smithsonian American Art Museum, Washington

March 15–August 18, 2019

Minneapolis Institute of Art

September 28, 2019–January 5, 2020



“This stunningly original and ambitious book seeks to rehabilitate, revise, and complicate our ideas about the sentimental and its place in American art and culture, from the late eighteenth century to the early twentieth. Bedell’s scope is broad and her research is thorough and meticulous. Fresh, bold, and gorgeously written, *Moved to Tears* will provoke a great deal of discussion.”
—Sarah Burns, author of *Painting the Dark Side*

Moved to Tears ***Rethinking the Art of the*** ***Sentimental in the United States*** Rebecca Bedell

In *Moved to Tears*, Rebecca Bedell overturns received ideas about sentimental art. Countering its association with trite and saccharine Victorian kitsch, Bedell argues that major American artists—from John Trumbull and Charles Willson Peale in the eighteenth century and Asher Durand and Winslow Homer in the nineteenth to Henry Ossawa Tanner and Frank Lloyd Wright in the early twentieth—produced what was understood in their time as sentimental art. This was art intended to develop empathetic bonds and to express or elicit social affections, including sympathy, compassion, nostalgia, and patriotism.

Much sentimental art of this era was animated by and invested with socially transformative ambitions. Trumbull and Peale deployed their sentimental creations in the urgent effort to stabilize the new nation in the wake of the Revolutionary War. Through his work, Tanner opposed the virulent anti-Semitism of fin-de-siècle France. Even artists such as John Singer Sargent and Mary Cassatt, who had absorbed something of modernist disdain for sentimentalism, were aware of its commercial potential and popular appeal and negotiated complex relations with it.

Beautifully illustrated, *Moved to Tears* transforms our understanding of the nature and influence of sentimental art.

REBECCA BEDELL is associate professor of art and chair of the Art Department at Wellesley College. She is the author of *The Anatomy of Nature: Geology and American Landscape Painting, 1825–1875* (Princeton).

2018, 232 pages, 69 color + 44 b/w illus. 8 ½ x 9 ½.
Cloth 9780691153209 \$45.00 | £35.00



“[A] remarkable catalogue, which exhaustively lays out what can be known of Traylor’s life, in its historical context, and of the references in his art.”

—Peter Schjeldahl, *New Yorker*

“The most thrilling book of the year.”

—Roberta Smith, *New York Times*

Between Worlds *The Art of Bill Traylor*

Leslie Umberger

With a foreword by Stephanie Stebich
and an introduction by Kerry James Marshall

Bill Traylor (ca. 1853–1949) came to art-making on his own and found his creative voice without guidance; today he is remembered as a renowned American artist. Traylor was born into slavery on an Alabama plantation, and his experiences spanned multiple worlds—black and white, rural and urban, old and new—as well as the crucibles that indelibly shaped America—the Civil War, Reconstruction, Jim Crow, and the Great Migration. *Between Worlds* presents an unparalleled look at the work of this enigmatic and dazzling artist, who blended common imagery with arcane symbolism, narration with abstraction, and personal vision with the beliefs and folkways of his time.

Traylor was about twelve when the Civil War ended. After six more decades of farm labor, he moved, aging and alone, into segregated Montgomery. In the last years of his life, he drew and painted works depicting plantation memories and the rising world of African American culture. Upon his death he left behind over a thousand pieces of art. *Between Worlds* convenes 205 of his most powerful creations, including a number that have been previously unpublished. This beautiful and carefully researched book assesses Traylor’s biography and stylistic development, and for the first time interprets his scenes as ongoing narratives, conveying enduring, interrelated themes.

Between Worlds reveals one man’s visual record of African American life as a window into the overarching story of his nation.

LESLIE UMBERGER is curator of folk and self-taught art at the Smithsonian American Art Museum.

STEPHANIE STEBICH is the Margaret and Terry Stent Director of the Smithsonian American Art Museum.

KERRY JAMES MARSHALL is an internationally renowned artist and 1997 MacArthur Fellow.

2018. 448 pages. 244 color + 61 b/w illus. 9 x 11 ½.

Cloth 9780691182674 \$65.00 | £50.00

Published in association with the Smithsonian American Art Museum

Exhibition Schedule

Smithsonian American Art Museum, Washington

September 28, 2018–March 17, 2019



April 2019. 336 pages. 8 ½ x 10.
Paper 9780964264106 \$29.95 | £24.00
Distributed for Princeton University's School of Architecture

Authorship

Discourse, A Series on Architecture

Edited by Mónica Ponce de León

With contributions by Ellie Abrons, Lucia Allais, Frank Barkow, Jackilin Bloom, Marshall Brown, Peter Eisenman, Hal Foster, Curt Gambetta, Sylvia Lavin, Regine Leibinger, Thom Mayne, Antoine Picon, Florencia Pita, Jesse Reiser, Julian Rose & Eda Yetim

Authorship critically examines emergent themes in contemporary architecture by revisiting the seemingly defunct notion of design authorship. As we revel in the death of the master architect, how do we come to terms with the shifting role of creativity in architecture's cultural production? In *Authorship*, a cross-disciplinary group of designers and scholars explores this topic through a myriad of lenses. Ultimately, this book dismantles, realigns, and reassembles disparate architectural conditions to form new ways of thinking.

Discourse is a biannual publication series that presents timely themes on and around architecture.

MÓNICA PONCE DE LEÓN is dean at Princeton University's School of Architecture.



June 2019. 336 pages. 8 ½ x 10.
Paper 9780964264113 \$29.95 | £24.00
Distributed for Princeton University's School of Architecture

Representation

Discourse, A Series on Architecture

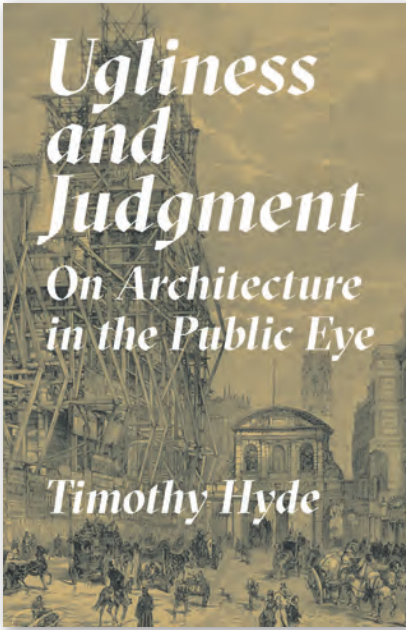
Edited by Mónica Ponce de León

With contributions by Zulaikha Ayub, Preston Scott Cohen, John Cooper, Milton S.F. Curry, Elizabeth Diller, Jaffer Kolb, Mari Lending, Bernhard Siegert, Philip Ursprung & Mabel O. Wilson

Representation considers the cultural value, processes, and semiotics of architectural images. Beyond typical plans, sections, diagrams, and models, architectural representation carries historical and political weight. In the digital age, architectural representation has proliferated. *Representation* disrupts this exhaustive pace with thoughtful and rigorous investigations of image production in architecture. Contributors explore the instrumentality of drawings and models that anticipate buildings, the representation of buildings and the ideas exemplified in their fragments, and the manner in which buildings embody, reinforce, and promote inequity and oppression.

Discourse is a biannual publication series that presents timely themes on and around architecture.

MÓNICA PONCE DE LEÓN is dean at Princeton University's School of Architecture.



April 2019. 232 pages. 70 b/w illus. 5 ½ x 8 ½.
 E-book 9780691192642
 Cloth 9780691179162 \$35.00S | £27.00

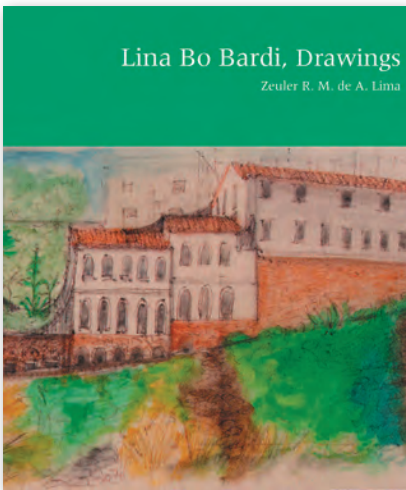
“Wholly original in its approach.... *Ugliness and Judgment* is a superb piece of scholarship, opening up new ways, through the lens of ugliness, to understand and connect a whole range of canonical figures, buildings, and themes.”

—Daniel M. Abramson, author of *Obsolescence: An Architectural History*

Ugliness and Judgment ***On Architecture in the Public Eye*** Timothy Hyde

In this book, Timothy Hyde considers the role of aesthetic judgment—and its concern for ugliness—in architectural debates and their resulting social effects across three centuries of British architectural history. Moving beyond superficialities of taste in order to see how architectural improprieties enable architecture to participate in social transformations, Hyde sheds new light on the role of aesthetic measurement in our world.

TIMOTHY HYDE is associate professor in the history and theory of architecture at the Massachusetts Institute of Technology.



May 2019. 136 pages. 100 color illus. 8 ½ x 10.
 Cloth 9780691191195 \$45.00T | £35.00
 Published in association with the Fundació Joan Miró

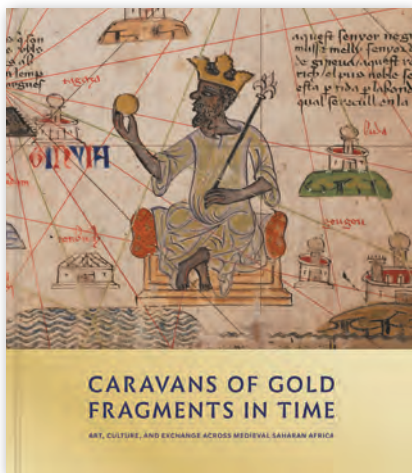
Exhibition Schedule
 Fundació Joan Miró, Barcelona
 February 15–May 19, 2019

Lina Bo Bardi, Drawings Zeuler R. M. de A. Lima

Lina Bo Bardi (1914–92) was one of the most prolific and visionary architects of the twentieth century. Known for her boldly modernist designs, she championed the power of architecture and design to embrace everyday life. This is the first book to examine one of the most intimate and expressive features of her life and work, but one she rarely shared with the public—her drawings.

Bo Bardi produced thousands of drawings in her lifetime, from picturesque landscapes drawn when she was a child, to sketches made as part of her daily routine as an architect, to fanciful drawings reflecting her private life. Here, Zeuler Lima, the world's leading authority on Bo Bardi, brings together a careful selection of her drawings, many of them never published until now.

ZEULER R. M. DE A. LIMA is an architect, curator, artist, and associate professor at the School of Design and Visual Arts at Washington University in St. Louis.



February 2019. 304 pages. 192 color illus. 9 x 11.

Cloth 9780691182681 \$65.00T | £50.00

Published in association with the Mary and Leigh Block Museum of Art, Northwestern University

Exhibition Schedule

Block Museum of Art, Northwestern University

January 26–July 21, 2019

Aga Khan Museum, Toronto

September 21, 2019–February 23, 2020

Smithsonian National Museum of African Art, Washington

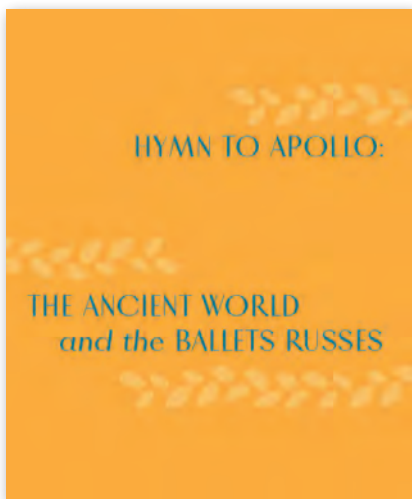
April 8–November 29, 2020

Caravans of Gold, Fragments in Time *Art, Culture, and Exchange across Medieval Saharan Africa*

Edited by Kathleen Bickford Berzock

The Sahara Desert was a thriving crossroads of exchange for West Africa, North Africa, the Middle East, and Europe in the medieval period. Fueling this exchange was West African gold. This book draws on the latest archaeological discoveries and art historical research to construct a compelling look at medieval trans-Saharan exchange and its legacy, demonstrating how the rootedness of place, culture, and tradition is closely tied to the circulation of people, objects, and ideas. These “fragments in time” offer irrefutable evidence of the key role that Africa played in medieval history and promote a new understanding of the past and the present.

KATHLEEN BICKFORD BERZOCK is associate director of curatorial affairs at the Block Museum of Art at Northwestern University.



March 2019. 140 pages. 110 color illus. 9 x 11.

Cloth 9780691193281 \$35.00S | £27.00

Distributed for the Institute for the Study of the Ancient World at New York University

Exhibition Schedule

Institute for the Study of the Ancient World,

New York University

March 6–June 2, 2019

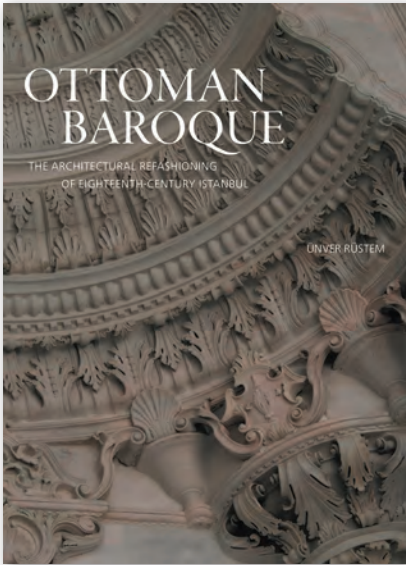
Hymn to Apollo *The Ancient World and the Ballets Russes*

Edited by Clare Fitzgerald

In the ancient world, dance was used to express important truths about the human condition, and this significance can still be seen today in representations of dancers in ancient art. Sculpture, relief carving, vase painting, and other visual media offer a glimpse of the function of dance in antiquity. In the modern era, the Ballets Russes, a Paris-based collective established by Sergei Diaghilev (1872–1929), revolutionized dance and revived European and American interest in ballet, in part by drawing on notions of dance from the ancient world.

Hymn to Apollo explores the role of dance in ancient art and culture and how artists of the Ballets Russes looked to ancient culture for subjects and themes, and for a notion of dance as an expressive art form integrated with ritual.

CLARE FITZGERALD is associate director for exhibitions and gallery curator at the Institute for the Study of the Ancient World at New York University.



March 2019. 336 pages. 204 color + 44 b/w illus. 8 x 11.
E-book 9780691190549
Cloth 9780691181875 \$65.00S | £50.00

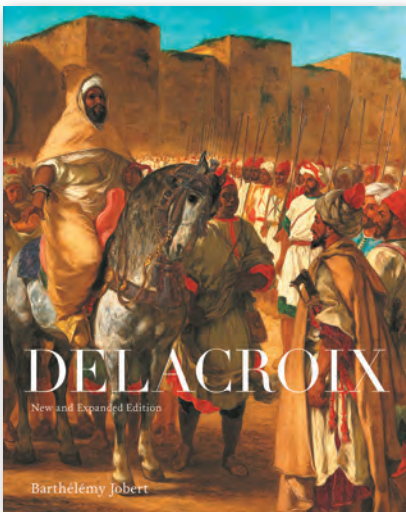
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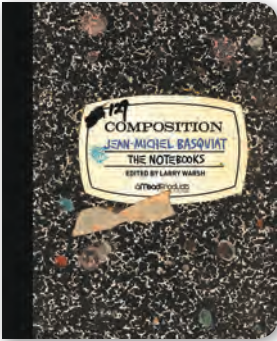
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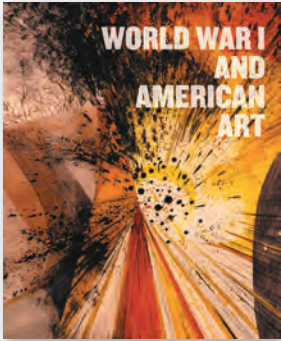
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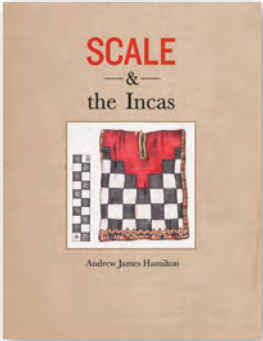
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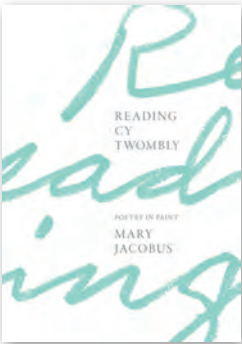
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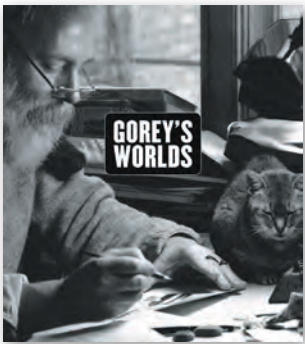
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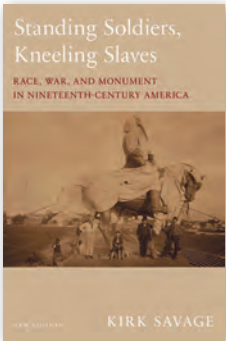
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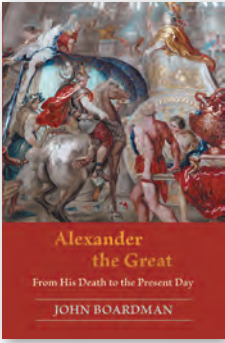


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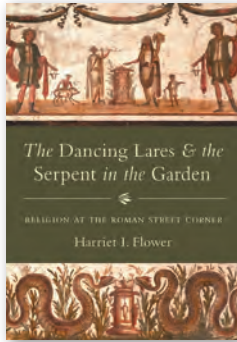
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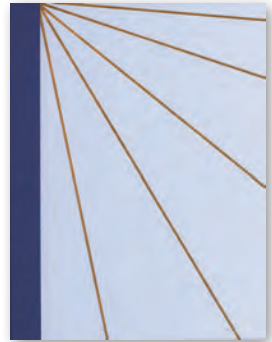
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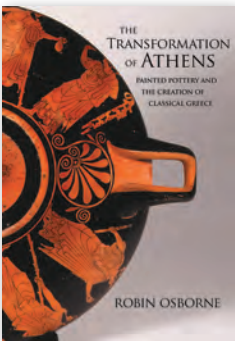
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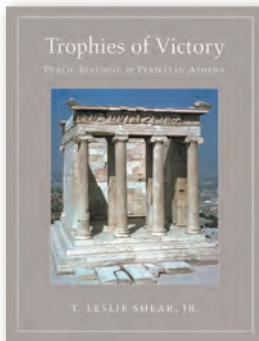
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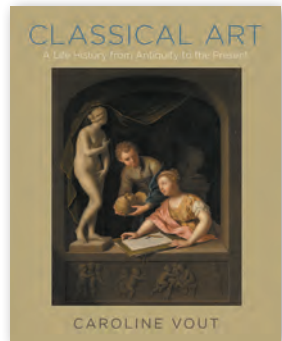
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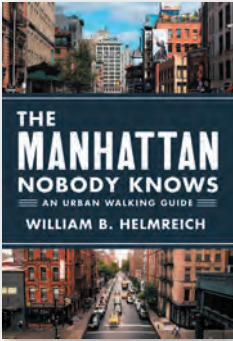
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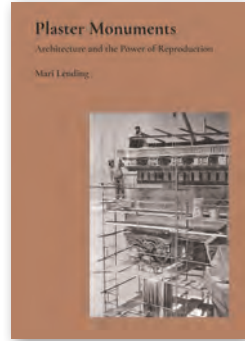
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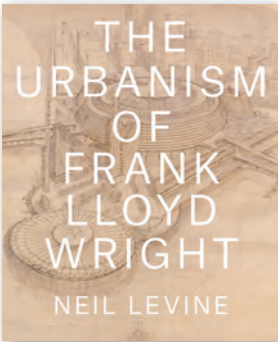
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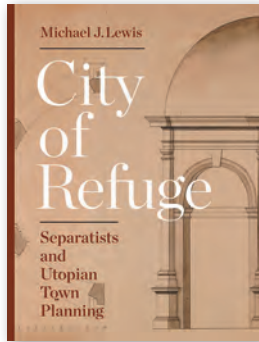
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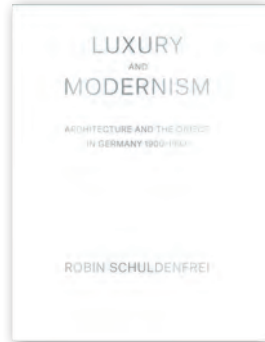
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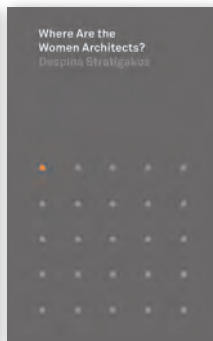
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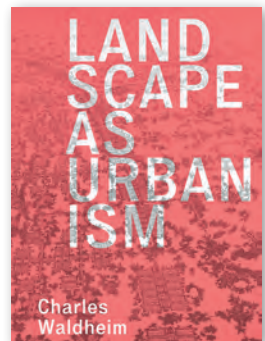
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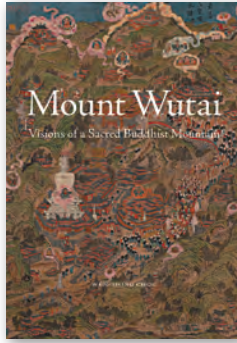
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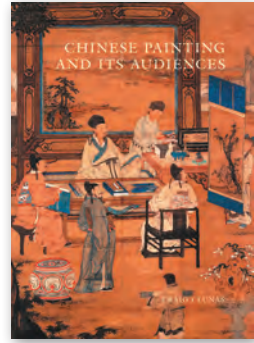
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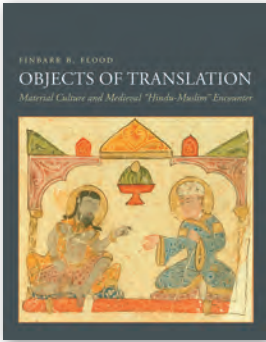
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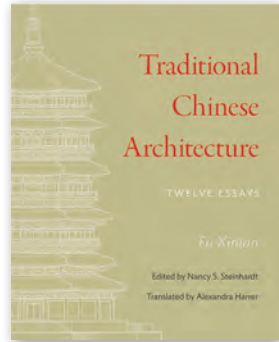
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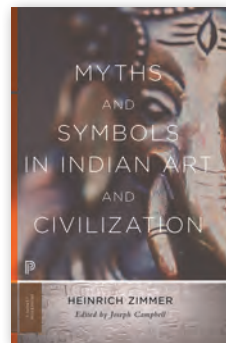
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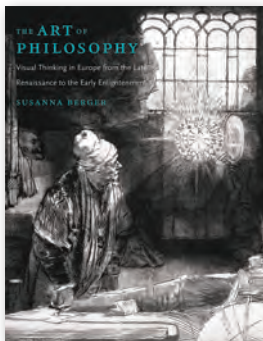
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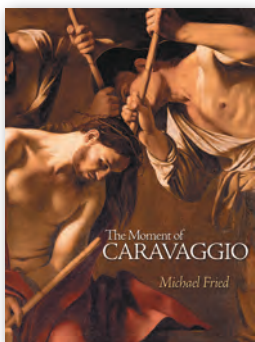
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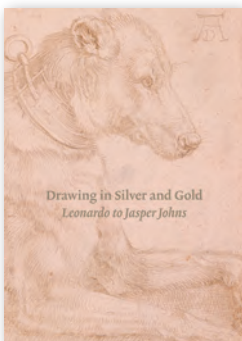
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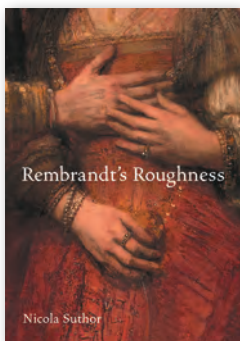
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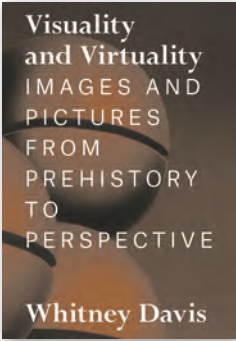
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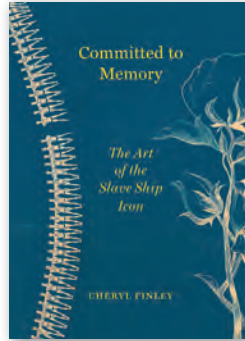
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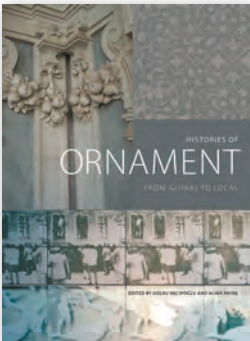


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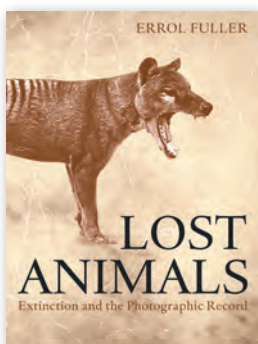
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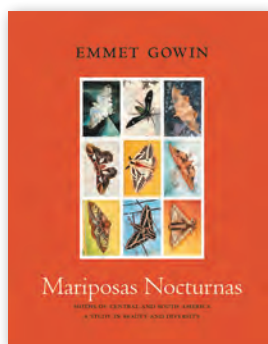
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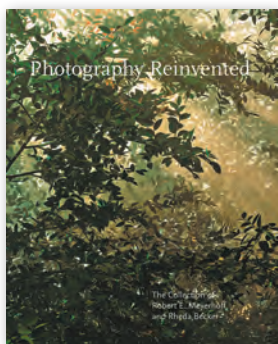


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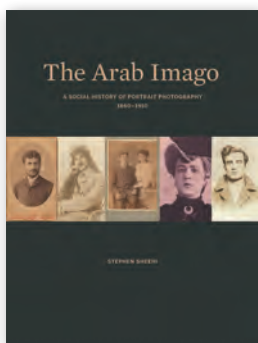
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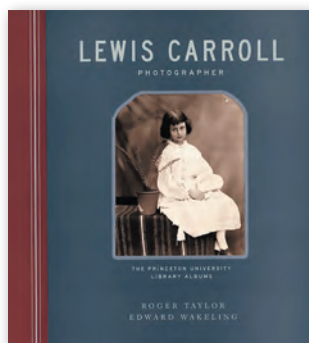


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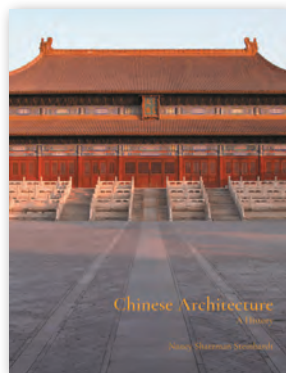
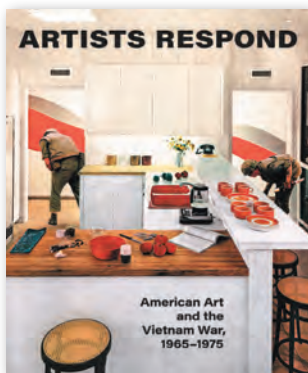
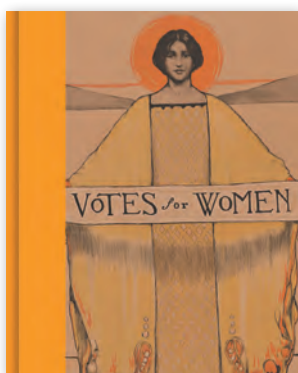
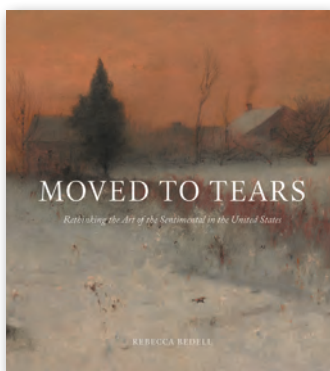
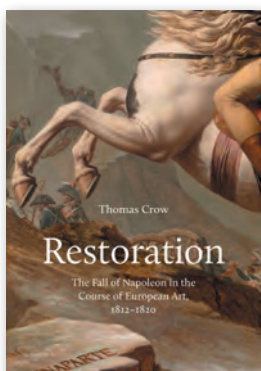
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