

Andrea Pozzo and Video Art. Authored and translated from German by Felix Burda-Stengel. Early Modern and the Visual Arts Series 8. Philadelphia: St. Joseph's University, 2013. Pp. xiii + 179. \$70.

This English version is based on its 2001 German publication *Andrea Pozzo und die Videokunst*. Burda-Stengel provides new glasses with which to view baroque art: from a video installation or presentation perspective. Likewise he offers new criteria by which to evaluate contemporary video art from a structure parallel to baroque art.

This is an original case study of artistic structures that reflect similar questions through art. The author uses three main categories for examining the two different kinds of art implied in this case study: These categories are the moving observer, the installation, and the observer encountering the installation. The use of space challenges the observer to identify with the art and ask what theological challenge does a specific work of art present when viewed from different ways of encountering space.

In portraying Pozzo's background, B. mentions that he was a 17th-century Jesuit lay brother who was involved in natural sciences and optics, and had a close relationship with eminent scientists such as Athanasius Kircher, Jean-François Nicéron, and Emmanuel Maignan. B. analyzes Pozzo's main works in Modovi (the church of St. Francis Xavier) and Rome (the corridor to the rooms of St. Ignatius at the Gesu and the trompe l'oeil cupola and ceiling of the church of Saint Ignatius).

In the last part of the volume, B. presents the concept of installation as an artistic genre of three-dimensional works that relates site-specificity to transform viewer perception of space. Examining baroque art through the lens of Bill Viola, Bruce Newman, and Gary Hill, B. shows how these contemporary artists explore the individual visual experience and the person of the observer and thus relate modern video art to the baroque art of Andrea Pozzo.

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