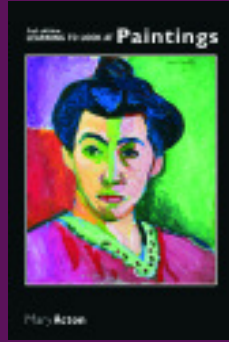


Highlights



Page 1



Page 1



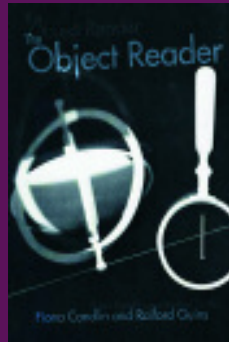
Page 5



Page 8



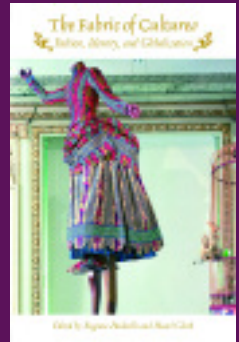
Page 9



Page 11



Page 16



Page 20

www.routledge.com/art



PEFC™

PEFC/16-33-593

From sustainably managed forests

 **Routledge**
Taylor & Francis Group

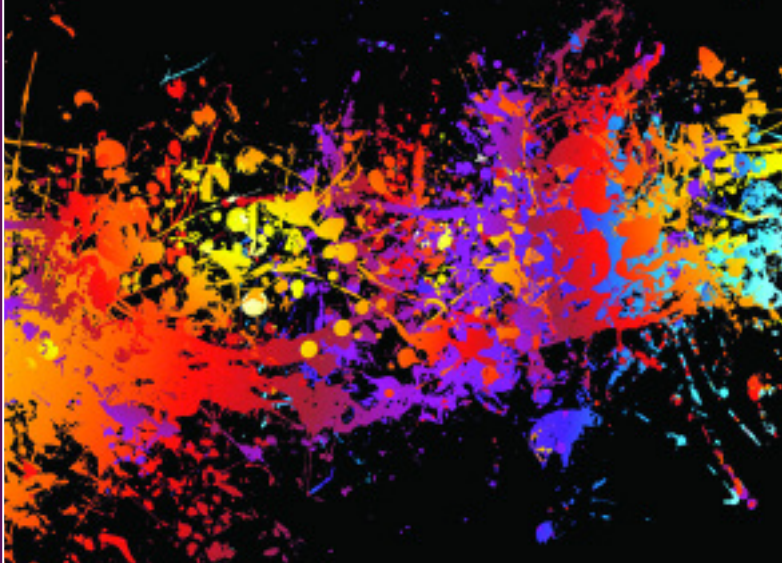
Routledge, 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN
Tel: 020 7017 6000 Fax: 020 7017 6336 Email: media_studies@routledge.com

Paper used in this catalogue is chlorine free and environmentally friendly. It is manufactured with pulp supplied from sustainable managed forests.

Routledge

Art, Design & Visual Culture

New Titles and Key Backlist



2009

Welcome to the Routledge

Art, Design & Visual Culture Catalogue

New Titles & Key Backlist 2009



Page 1



Page 1



Page 5



Page 8



Page 9



Page 11



Page 16



Page 20

CONTENTS

Art History	.1
Modern Art	.8
Visual Culture	.9
Aesthetics and Philosophy of Art	.12
Photography	.16
Gender and Art	.18
Design	.19
Fashion	.20
Index	.22
Order Form	.Inside Back Page

CONTACTS

MARKETING ENQUIRIES

For all territories excluding the Americas:

Tom Church

Senior Marketing Executive

Email: tom.church@tandf.co.uk

Sarah Hartley

Marketing Coordinator

Email: sarah.hartley@tandf.co.uk

For USA, Canada, Latin America:

Joon Won Moon

Marketing Manager

Email: joonwon.moon@taylorandfrancis.com

Katharine de Groot

Marketing Coordinator

Email: katharine.degroot@taylorandfrancis.com

EDITORIAL ENQUIRIES

For all territories excluding the Americas:

Natalie Foster

Senior Editor

Email: natalie.foster@tandf.co.uk

Charlotte Wood

Senior Editorial Assistant

Email: charlotte.wood@tandf.co.uk

For USA, Canada, Latin America:

Matt Byrne

Senior Editor

Email: matthew.byrne@taylorandfrancis.com

Trade customers' representatives, agents and distribution

For a list of all trade customers' representatives, agents and distributors for UK, Rest of World, North America and South America visit: <http://www.routledge.com/representatives>

HOW TO ORDER


 **CALL (credit cards)** +44 (0) 1235 400524

 **FAX** +44 (0) 20 7017 6336

 **INTERNET** www.routledge.com/art

 **EMAIL** media_studies@routledge.com
(sales enquiries only, please do not include card details in your email. To order online please visit www.routledge.com)

eBooks are only available to order online at:
www.ebookstore.tandf.co.uk

 **POST** - Return this form to:
Taylor & Francis Group
Bookpoint (T&F), Freepost RRXG-BBUL-LAER
Abingdon, Oxon, OX14 4SB
(only affix stamp if posting from outside UK)

PERSONAL DETAILS (PLEASE USE CAPS)

SURNAME

FIRST NAME

DEPARTMENT

INSTITUTION

VAT NUMBER (EU member States)

ADDRESS

TOWN COUNTY

POSTCODE COUNTRY

TELEPHONE

EMAIL

SIGNATURE DATE

Please tick this box if you would like to receive more information on our standing order system

Please tick this box if you would like to receive mailings from Taylor & Francis Group companies

PLEASE ADD ME TO THE RELEVANT **eUpdates LIST**

QTY TITLE

ISBN PRICE PER BOOK (£)

QTY TITLE

ISBN PRICE PER BOOK (£)

QTY TITLE

ISBN PRICE PER BOOK (£)

POSTAGE (see below) £

GRAND TOTAL £

POSTAGE AND PACKING

UK 5% of total order Min charge of £1, Max Charge £10 NEXT DAY +£6.50*	EUROPE 10% of total order Min charge of £2.95, Max Charge £20 NEXT DAY +£6.50	REST OF WORLD 15% of total order Min charge of £6.50, Max Charge £30
---	--	--

*We only guarantee next day delivery for orders received before noon.

SELECT PAYMENT METHOD

(please tick or fill appropriate boxes & select card type)

PLEASE SEND ME A PRE-PAYMENT INVOICE
(my ref number)

CHEQUE payable to Taylor & Francis £

CREDIT CARD (NB Select card type)

MASTERCARD VISA AMEX SWITCH

EXPIRY DATE / ISSUE NUMBER
(Only applies if paying by Switch)

SECURITY NUMBER
Last 3 digits of security number on back of card

MEDA0904 A B C D E F

ISBN: 978-0-418-23228-6

INSPECTION COPY REQUESTS

Up to 3 paperback titles are available for 60 days inspection for lecturers considering adopting the books. If you adopt a book and expect 12 or more students to buy a copy, you may keep the book free of charge if you complete and return a comments form. We will then expect your bookshop to order at least 10 copies of the title. Otherwise you must pay the full price of the book/s or return them in mint condition. Please note that inspection copies are not sent out before the month of publication and are sent out at our discretion.

NAME

TITLE

INSTITUTION

ISBN

COURSE

TITLE

START DATE OF COURSE

ISBN

DECISION DATE

TITLE

EMAIL ADDRESS

ISBN

Please return to the address below for authorisation:

Sarah Hartley, Art & Design Marketing, Inspection Copy Requests, Routledge, FREEPOST SN926, 2 Park Square, Milton Park, Abingdon, Oxon, OX14 4BR ISBN: 978-0-418-23228-6
FAX +44 (0) 20 7017 6336 INTERNET www.routledge.com/info/examcopy EMAIL media_studies@routledge.com MEDA0904 A B C D E F

HOW TO ORDER

PLEASE RETURN THIS ORDER FORM TO:

PLEASE FILL IN YOUR PERSONAL DETAILS
BELOW AND DETAILS OF THE BOOKS
YOU REQUIRE OPPOSITE:

PERSONAL DETAILS (PLEASE USE CAPS)

SURNAME _____

FIRST NAME _____

DEPARTMENT _____

INSTITUTION _____

VAT NUMBER (EU member States) _____

ADDRESS _____

TOWN _____ COUNTY _____

POSTCODE _____ COUNTRY _____

TELEPHONE _____

EMAIL _____

SIGNATURE _____

DATE _____

ORDER BOOKS HERE

QTY TITLE

ISBN PRICE PER BOOK (£)

QTY TITLE

ISBN PRICE PER BOOK (£)

QTY TITLE

ISBN PRICE PER BOOK (£)

QTY TITLE

ISBN PRICE PER BOOK (£)

QTY TITLE

ISBN PRICE PER BOOK (£)

QTY TITLE

ISBN PRICE PER BOOK (£)

QTY TITLE

ISBN PRICE PER BOOK (£)

POSTAGE £
GRAND TOTAL £

HOW TO ORDER

This catalogue features a selection only of the new and key academic titles we represent. Please visit our website at www.palgravemacmillan.com.au to locate complete product information.

Please place orders with your usual bookseller.

In case of difficulty, contact Macmillan Publishers Pty Ltd directly.

A small order surcharge applies. Otherwise freight is free of charge. Stock is subject to availability at the time of order.

 **CALL** your regional office  **FAX** your regional office


 **EMAIL** palgrave@macmillan.com.au

eBooks are only available to order online at: www.ebookstore.tandf.co.uk

 **MAIL**
Please return this form to your regional office

PALGRAVE MACMILLAN REGIONAL OFFICES

VICTORIA/TASMANIA	NEW SOUTH WALES/ACT	QUEENSLAND/NTHN NSW/NT	WESTERN AUSTRALIA/SOUTH AUSTRALIA	MACMILLAN NEW ZEALAND
Level 1, 15-19 Claremont St, South Yarra VIC 3141	Level 25, BT Tower 1 Market St, Sydney NSW 2000	2/857 Kingsford Smith Drive Eagle Farm 4009	12-14 Oswald St, Victoria Park 6100	6 Ride Way, Albany Auckland
Phone: (03) 9825 1111	Phone: (02) 9285 9111	Phone: (07) 3632 2668	Phone: (08) 6250 7002	Phone: (09) 414 0350
Fax: (03) 9825 1010	Fax: (02) 9285 9290	Fax: (07) 3868 4423	Fax: (08) 9472 7966	Fax: 0 (09) 414 0351

 If posting please fill in your details below and complete the form

DELIVERY DETAILS (PLEASE USE CAPS)

SURNAME _____

FIRST NAME _____

DEPARTMENT _____

INSTITUTION _____

ADDRESS _____

POSTCODE _____

BILLING DETAILS (PLEASE USE CAPS)

SURNAME _____

FIRST NAME _____

ADDRESS _____

POSTCODE _____

CARDHOLDER'S NAME _____

ID NO. (AMEX ONLY) _____

SIGNATURE _____ DATE _____

MEDA0904 ISBN: 978-0-418-23231-6

ORDER BOOKS HERE

QTY	TITLE	ISBN	PRICE PER BOOK
QTY	TITLE	ISBN	PRICE PER BOOK
QTY	TITLE	ISBN	PRICE PER BOOK
QTY	TITLE	ISBN	PRICE PER BOOK
QTY	TITLE	ISBN	PRICE PER BOOK
QTY	TITLE	ISBN	PRICE PER BOOK

POSTAGE _____

GRAND TOTAL _____

Prices given in this catalogue are in GBP, please contact your bookseller or Palgrave Macmillan Pty Ltd for local pricing

SELECT PAYMENT METHOD

(please tick or fill appropriate boxes & select card type)

PLEASE SEND ME A PRE-PAYMENT INVOICE
(my ref number) _____

CHEQUE
payable to Taylor & Francis £ _____

CREDIT CARD (NB Select card type)

MASTERCARD
 VISA
 AMEX
 SWITCH

EXPIRY DATE _____ / _____
 ISSUE NUMBER _____
 (Only applies if paying by Switch)

SECURITY NUMBER
 Last 3 digits of security number on back of card

- Please tick this box if you would like to receive more information on our standing order system
- Please tick this box if you would like to receive mailings from Taylor & Francis Group companies
- PLEASE ADD ME TO THE RELEVANT eUpdates LIST**

NEW

Vermeer's Family Secrets

Genius, Discovery, and the Unknown Apprentice

Benjamin Binstock, Cooper Union for the Advancement of Science and Art, USA

Johannes Vermeer, one of the greatest Dutch painters and for some, the single greatest painter of all, produced a remarkably small corpus of work. In *Vermeer's Family Secrets*, Benjamin Binstock revolutionizes how we think about Vermeer's work and life. Vermeer, 'The Sphinx of Delft', is famously a mystery in art: despite the common claim that little is known of his biography, there is actually an

abundance of fascinating information about Vermeer's life that Binstock brings to bear on Vermeer's art for the first time; he also offers new interpretations of several key documents pertaining to Vermeer that have been misunderstood. Lavishly illustrated with more than 180 black and white images and more than sixty colour plates, the book also includes a remarkable colour two-page spread that presents the entirety of Vermeer's oeuvre arranged in chronological order in 1/20 scale, demonstrating his gradual formal and conceptual development. No book on Vermeer has ever done this kind of visual comparison of his complete output. Like Poe's purloined letter, Vermeer's secrets are sometimes out in the open where everyone can see them. Benjamin Binstock shows us where to look. Piecing together evidence, the tools of art history, and his own intuitive skills, he gives us for the first time a history of Vermeer's work in light of Vermeer's life.

On almost every page of *Vermeer's Family Secrets*, there is a perception or an adjustment that rethinks what we know about Vermeer, his oeuvre, Dutch painting, and Western Art. Perhaps the most arresting revelation of *Vermeer's Family Secrets* is the final one: in response to inconsistencies in technique, materials, and artistic level, Binstock posits that several of the paintings accepted as canonical works by Vermeer, are in fact not by Vermeer at all but by his eldest daughter, Maria. How he argues this is one of the book's many pleasures.

Selected Contents: Illustrations. Acknowledgements. Introduction: It's a Vermeer! 1. In Search of Vermeer 2. Origins and Originality 3. Fabritius's Phoenix 4. An Art of Women 5. Painting and Procreation 6. The Fat Lady Sings 7. The Apprenticeship of Maria Vermeer. Conclusion: Great Woman Artist? Endnotes. Bibliography. Picture Credits. Appendices

February 2009: 246x174: 424pp
Hb: 978-0-415-96664-1: **£25.00**

NEW**2ND EDITION**

Learning to Look at Paintings

Mary Acton, Oxford University, UK

Learning to Look at Paintings is an accessible guide to the study and appraisal of paintings, drawings and prints. Mary Acton shows how you can develop visual, analytical and historical skills in learning to look at and understand an image by analyzing how it works, what its pictorial elements are and how they relate to each other.

This fully revised and updated new edition is illustrated with over one hundred images by a wide range of Western European and American artists, ranging from Rembrandt, Van Gogh and Botticelli to Picasso, Matisse and Rothko, and now includes modern and contemporary artists such as Georgia O'Keeffe, Anselm Kiefer, Tacita Dean and Marlene Dumas. In addition, Mary Acton presents new examples highlighting the survival and revival of painting in recent years.

A new introduction situates the book in the wider context of recent changes in the approach to Art History. A glossary of critical and technical terms used in the language of Art History is also included, with an updated but still selective reading list.

September 2008: 216x138: 336pp
Hb: 978-0-415-43517-8: **£65.00**
Pb: 978-0-415-43518-5: **£13.99**

• AVAILABLE AS AN INSPECTION COPY

Making Art History

A Changing Discipline and its Institutions

Edited by **Elizabeth C. Mansfield**, University of the South, USA

Making Art History is a collection of essays by contemporary scholars on the practice and theory of art history as it responds to institutions as diverse as art galleries and museums, publishing houses and universities, school boards and professional organizations, political parties and multinational corporations.

2007: 234x156: 288pp
Hb: 978-0-415-37234-3: **£70.00**
Pb: 978-0-415-37235-0: **£22.99**

Art History: The Basics

Grant Pooke, University of Kent, UK and **Diana Newall**
 Series: *The Basics*



Art History: The Basics is a concise and accessible introduction for the general reader and the undergraduate approaching the history of art for the first time at college or university. It will give you answers to questions like:

- What is art and art history?
- What are the main methodologies used to understand art?
- How have ideas about form, sex and gender shaped representation?
- What connects art with psychoanalysis, semiotics and Marxism?
- How are globalization and postmodernism changing art and art history?

Each chapter introduces key ideas, issues and debates in art history, including information on relevant websites and image archives. Fully illustrated with an international range of artistic examples, *Art History: The Basics* also includes helpful subject summaries, further ideas for reading in each chapter, and a useful glossary for easy reference.

Selected Contents: Art and Art Histories. Formalism and Art. An Introduction to Art and Social Meaning. Marxism, Art and Aesthetics. Art and Gender. Art, Sex and Psychobiography. Semiotics, Signs and Simulacra. Art Histories and Postmodernisms

2007: 198x129: 288pp
 Hb: 978-0-415-37309-8: **£55.00**
 Pb: 978-0-415-37308-1: **£9.99**
 eBook: 978-0-203-09880-6

• AVAILABLE AS AN INSPECTION COPY

Art History: The Key Concepts

Jonathan Harris, University of Liverpool, UK

Series: *Routledge Key Guides*

Art History: The Key Concepts is a systematic, reliable and accessible reference guide to the disciplines of art history and visual culture. Containing entries on over 200 terms integral to the historical and theoretical study of art, design and culture in general, it is an indispensable source of knowledge for all students, scholars and teachers.

2006: 216x138: 360pp
 Hb: 978-0-415-31976-8: **£60.00**
 Pb: 978-0-415-31977-5: **£14.99**
 eBook: 978-0-203-62719-8

• AVAILABLE AS AN INSPECTION COPY

Theory for Art History

Adapted from *Theory for Religious Studies*, by William E. Deal and Timothy K. Beal

Jae Emerling

Series: *theory4*



Presenting clear and concise introductions to thirty key figures of contemporary theory, this book includes key concepts, biography, survey of work, bibliography of primary texts, and a bibliography of secondary criticism. Adapted from *Theory for Religious Studies*, by William E. Deal and Timothy K. Beal.

2005: 234x156: 264pp
 Hb: 978-0-415-97363-2: **£60.00**
 Pb: 978-0-415-97364-9: **£16.99**

• AVAILABLE AS AN INSPECTION COPY

Key Writers on Art: From Antiquity to the Nineteenth Century

Edited by **Chris Murray**

Series: *Routledge Key Guides*

A unique and authoritative guide to theories of art from Ancient Greece to the end of the Victorian era, this is an invaluable book for both students and general readers with an interest in art history, aesthetics and visual culture.

2002: 216x138: 288pp
 Hb: 978-0-415-24301-8: **£65.00**
 Pb: 978-0-415-24302-5: **£14.99**

• AVAILABLE AS AN INSPECTION COPY

Key Writers on Art: The Twentieth Century

Edited by **Chris Murray**

Series: *Routledge Key Guides*

A unique and authoritative guide to modern responses to art. Featuring forty-eight essays, and written by a panel of expert contributors, it introduces readers to the key approaches and analytical tools of contemporary art study and debate.

2002: 216x138: 336pp
 Hb: 978-0-415-22201-3: **£65.00**
 Pb: 978-0-415-22202-0: **£14.99**

• AVAILABLE AS AN INSPECTION COPY

Engaging Art

The Next Great Transformation of America's Cultural Life

Edited by **Steven J. Tepper** and **Bill Ivey** both at Vanderbilt University, USA



Engaging Art explores what it means to participate in the arts in contemporary society – from museum attendance to music downloading. Drawing on the perspectives of experts from diverse fields (including Princeton scholars Robert Wuthnow and Paul DiMaggio; Barry Schwartz, author of *The Paradox of Choice*; and MIT scholars Henry Jenkins and Mark Schuster), this volume analyzes key trends involving technology,

audience demographics, religion, and the rise of 'do-it-yourself' participatory culture. Commissioned by The Wallace Foundation and independently carried out by the Curb Center at Vanderbilt University, *Engaging Art* offers a new framework for understanding the momentous changes impacting America's cultural life over the past fifty years.

2007: 234x156: 408pp
Hb: 978-0-415-96041-0: **£60.00**
Pb: 978-0-415-96042-7: **£16.99**

• AVAILABLE AS AN INSPECTION COPY

The New Art History

A Critical Introduction

Jonathan Harris



In this excellent book, Jonathan Harris explores the fundamental changes which have occurred both in the institutions and practice of art history over the last thirty years.

2001: 234x156: 320pp
Hb: 978-0-415-23007-0: **£60.00**
Pb: 978-0-415-23008-7: **£18.99**
eBook: 978-0-203-46678-0

• AVAILABLE AS AN INSPECTION COPY

NEW

The Iconography of Female Saints in Tuscan Iconography

Catherine Lawless

Series: Routledge Studies in Medieval Religion and Culture

This book is at the forefront of recent scholarship concerning late medieval and Renaissance art in Italy. Catherine Lawless, among the most promising art historians in the English speaking world, has mastered this interesting literature.

October 2009: 234x156: 208pp
Hb: 978-0-415-36101-9: **£65.00**

Encyclopedia of American Folk Art

Edited by **Gerard C. Wertkin**

2003: 276x219: 704pp
Hb: 978-0-415-92986-8: **£120.00**
eBook: 978-0-203-64448-5

Understanding Early Christian Art

Robin Margaret Jensen

2000: 234x156: 240pp
Hb: 978-0-415-20454-5: **£70.00**
Pb: 978-0-415-20455-2: **£22.99**

• AVAILABLE AS AN INSPECTION COPY

An Archaeology of Images

Iconology and Cosmology in Iron Age and Roman Europe

Miranda Aldhouse Green

2004: 234x156: 304pp
Hb: 978-0-415-25253-9: **£65.00**
eBook: 978-0-203-64745-5

The Art Seminar Series

Series Editor, **James Elkins**, Art Institute of Chicago, USA

The Art Seminar Series addresses some of the most challenging subjects in current writing on art. Each volume is based on a roundtable discussion between leading scholars and attempts to extend the boundaries of theorizing on each subject.

NEW

Re-Enchantment

Edited by **James Elkins** and **David Morgan**



The near-absence of religion from contemporary discourse on art is one of the most fundamental issues in postmodernism. Artists critical of religion can find voices in the art world, but religion itself, including spirituality, is taken to be excluded by the very project of modernism.

The sublime, 're-enchantment' (as in Weber), and the aura (as in Benjamin) have been used to smuggle religious concepts back into academic writing, but there is still no

direct communication between 'religionists' and scholars.

Re-Enchantment is the first book to bridge that gap. The volume includes an introduction and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on religion and art, including Boris Groys, James Elkins, Thierry de Duve, David Morgan, Norman Girardot, Sally Prome, Brent Plate, and Christopher Pinney.

December 2008: 216x138: 336pp

Hb: 978-0-415-96051-9: **£60.00**

Pb: 978-0-415-96052-6: **£16.99**

eBook: 978-0-203-89166-7

• AVAILABLE AS AN INSPECTION COPY

The State of Art Criticism

Edited by **James Elkins** and **Michael Newman**

2007: 216x138: 416pp

Hb: 978-0-415-97786-9: **£60.00**

Pb: 978-0-415-97787-6: **£18.99**

eBook: 978-0-203-47930-8

Landscape Theory

Edited by **Rachel Ziady DeLue**, Princeton University, USA and **James Elkins**

2007: 216x138: 376pp

Hb: 978-0-415-96053-3: **£60.00**

Pb: 978-0-415-96054-0: **£16.99**

Renaissance Theory

Edited by **James Elkins** and **Robert Williams**

Renaissance Theory presents an animated conversation among art historians about the optimal ways of conceptualizing Renaissance art, and the links between Renaissance art and contemporary art and theory. Organized as a virtual roundtable discussion, the contributors discuss rifts and disagreements about how to understand the Renaissance and debate the principal texts and authors of the last thirty years who have sought to reconceptualize the period. They then turn to the issue of the relation between modern art and the Renaissance: Why do modern art historians and critics so seldom refer to the Renaissance? Is the Renaissance our indispensable heritage, or are we cut off from it by the revolution of modernism?

The volume includes an introduction by Rebecca Zorach and two final, synoptic essays, as well as contributions from some of the most prominent thinkers on Renaissance art including Stephen Campbell, Michael Cole, Frederika Jakobs, Claire Farago, and Matt Kavalier.

2008: 216x138: 560pp

Hb: 978-0-415-96045-8: **£60.00**

Pb: 978-0-415-96046-5: **£16.99**

eBook: 978-0-203-92986-5

Is Art History Global?

Edited by **James Elkins**

2006: 216x138: 128pp

Hb: 978-0-415-97784-5: **£60.00**

Pb: 978-0-415-97785-2: **£16.99**

Photography Theory

Edited by **James Elkins**

2006: 216x138: 128pp

Hb: 978-0-415-97782-1: **£60.00**

Pb: 978-0-415-97783-8: **£12.99**

• AVAILABLE AS AN INSPECTION COPY

Art History Versus Aesthetics

Edited by **James Elkins**

2005: 216x138: 320pp

Hb: 978-0-415-97688-6: **£60.00**

Pb: 978-0-415-97689-3: **£16.99**

• AVAILABLE AS AN INSPECTION COPY

Theories of Modernism and Postmodernism in the Visual Arts Series

Series Editor, **James Elkins**, Art Institute of Chicago, USA

Doubt

Richard Shiff, University of Texas at Austin, USA



2007: 216x138: 216pp
Hb: 978-0-415-97308-3: **£60.00**
Pb: 978-0-415-97309-0: **£13.99**
eBook: 978-0-203-92807-3

• AVAILABLE AS AN INSPECTION COPY

Ways Around Modernism

Stephen Bann

2006: 234x156: 144pp
Hb: 978-0-415-97421-9: **£60.00**
Pb: 978-0-415-97422-6: **£13.99**

Master Narratives and their Discontents

James Elkins

2005: 234x156: 200pp
Hb: 978-0-415-97269-7: **£60.00**
Pb: 978-0-415-97270-3: **£14.99**

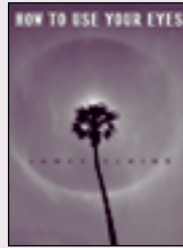
• AVAILABLE AS AN INSPECTION COPY

Books by James Elkins

NEW IN PAPERBACK

How to Use Your Eyes

James Elkins



'Visually stunning and mentally stimulating.' – *Scientific American*

'How to Use Your Eyes is a wondrous visual tour that Elkins hopes will help us "learn to use our eyes more concertedly until the details of the world slowly reveal themselves." Readers will be inspired to stop and smell – nay, see – the roses.' – *Booklist*

Grass, the night sky, a postage stamp, a crack in the sidewalk, a shoulder. Ordinary objects of everyday life. But when we look at them – really look at them – what do we see?

In the tradition of John Berger's bestselling *Ways of Seeing*, James Elkins' *How to Use Your Eyes* invites us to look at – and maybe see for the first time – the world around us, with breathtaking results. Here are the common artifacts of life, often misunderstood and largely ignored, brought into striking focus:

- a butterfly's wing pattern encodes its identity
- a cloudless sky yields a precise sequence of colours at sunset
- a bridge reveals the relationship of a population with its landscape.

With the discerning eye of a painter and the zeal of a detective, Elkins also explores complicated things like mandalas, the periodic table, or a hieroglyph, remaking the world into a treasure box of observations: eccentric, ordinary, marvelous. *How to Use Your Eyes* will transform your view of nature and the mind.

September 2008: 246x174: 272pp
Hb: 978-0-415-92254-8: **£60.00**
Pb: 978-0-415-99363-0: **£22.99**
eBook: 978-0-203-94341-0

• AVAILABLE AS AN INSPECTION COPY

Books by James Elkins (continued)

Visual Literacy

James Elkins

2007: 234x156: 232pp
Hb: 978-0-415-95810-3: **£60.00**
Pb: 978-0-415-95811-0: **£16.99**

• AVAILABLE AS AN INSPECTION COPY

On the Strange Place of Religion in Contemporary Art

James Elkins

2004: 234x156: 152pp
Hb: 978-0-415-96988-8: **£60.00**
Pb: 978-0-415-96989-5: **£16.99**

• AVAILABLE AS AN INSPECTION COPY

Visual Studies

A Skeptical Introduction

James Elkins

2003: 246x174: 224pp
Hb: 978-0-415-96680-1: **£60.00**
Pb: 978-0-415-96681-8: **£19.99**

• AVAILABLE AS AN INSPECTION COPY

Our Beautiful, Dry and Distant Texts

Art History as Writing

James Elkins

2000: 234x156: 328pp
Pb: 978-0-415-92663-8: **£18.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

Visualizing Africa in Nineteenth-Century British Travel Accounts

Leila Koivunen, University of Turku, Finland

Series: Routledge Research in Travel Writing

January 2009: 234x156: 368pp
Hb: 978-0-415-99001-1: **£60.00**
eBook: 978-0-203-88463-8

Stories of Art

James Elkins

2002: 216x138: 160pp
Hb: 978-0-415-93942-3: **£55.00**
Pb: 978-0-415-93943-0: **£16.99**

• AVAILABLE AS AN INSPECTION COPY

Pictures and Tears

A History of People Who Have Cried in Front of Paintings

James Elkins

2001: 216x138: 256pp
Hb: 978-0-415-93713-9: **£60.00**
Pb: 978-0-415-97053-2: **£16.99**
eBook: 978-0-203-99032-2

• AVAILABLE AS AN INSPECTION COPY

What Painting Is

James Elkins

2000 216x138: 256pp
Hb: 978-0-415-92113-8: **£36.99**
Pb: 978-0-415-92662-1: **£16.99**
eBook: 978-0-203-01161-4

• AVAILABLE AS AN INSPECTION COPY

Why Are Our Pictures Puzzles?

On the Modern Origins of Pictorial Complexity

James Elkins

1999: 234x156: 320pp
Hb: 978-0-415-91941-8: **£60.00**
Pb: 978-0-415-91942-5: **£17.99**
eBook: 978-0-203-01165-2

• AVAILABLE AS AN INSPECTION COPY

The Archaeology of Celtic Art

D.W. Harding, University of Edinburgh, UK

More wide-ranging, both geographically and chronologically, than any previous study, this well-illustrated book offers a new definition of Celtic art.

This study will be indispensable for those people wanting to take a fresh and innovative perspective on Celtic Art.

2007: 246x174: 336pp
Hb: 978-0-415-35177-5: **£70.00**
Pb: 978-0-415-42866-8: **£24.99**
eBook: 978-0-203-69853-2



See Order Form at the back of this catalogue



+44 (0) 1235 400524



Fax: +44 (0)20 7017 6336



www.routledge.com/art

NEW

Making American Art

Pam Meecham, Institute of Education, University of London, UK and **Julie Sheldon**, Liverpool John Moores University, UK



Making American Art presents a thematic, interdisciplinary examination of art in the United States from the seventeenth century to the present day. The themes and issues explored in *Making American Art* pull together documentary material, art works and contemporary theory to enliven what can often be a complex and geographically overwhelming history.

In considering the quest for an authentic expression of Americanism in the visual arts this book incorporates areas that normally fall outside the remit of high art, such as the conditions under which American art was produced.

Chapter topics include:

- education and the American artist
- art into reproduction
- touring America
- the art of American landscape
- accommodating American art
- writing about American art.

Making American Art includes a detailed and discursive account of the reception of American art and artists outside the United States.

September 2008: 234x156: 280pp
Hb: 978-0-415-42069-3: **£70.00**
Pb: 978-0-415-42070-9: **£19.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

History as Image, Image as History

Visual Knowledge and History in the Classroom

Dipti Desai, **Jessica Hamlin** and **Rachel Mattson**, all at New York University, USA

Building on theoretical and methodological insights from both History and Art, *History as Image, Image as History* pioneers methods for using contemporary works of art in the classroom to enhance an understanding of visuality and history, and to provoke students to think critically about text and image in ways that comply with state and national history, and arts standards. Amid the educational debate surrounding rigid, unimaginative tests, classroom scripts, and bureaucratic mandates, this book insists on an alternate set of educational priorities that promotes engagement with creative and critical thinking.

The interdisciplinary teaching toolkit provides an invaluable pedagogical resource – complete with practical suggestions for teaching U.S history topics through close readings of primary sources and provocative works of contemporary art.

Features include: a series of framing essays and interviews with contemporary artists addressing the pivotal questions that arise when one attempts to think about history and contemporary visual art together; an eight page, full colour insert of contemporary art, plus over fifty black and white illustrations; lesson plans keyed to the social studies curriculum and teaching standards; and additional resources including annotated bibliographies for further study and lists of arts and media organizations.

September 2009: 234x156: 305pp
Hb: 978-0-415-99375-3: **£70.00**
Pb: 978-0-415-99376-0: **£20.99**

• AVAILABLE AS AN INSPECTION COPY

In the Aftermath of Art

Ethics, Aesthetics, Politics

Donald Preziosi and **Johanne Lamoureux**

Preface by **Saul Ostrow**

Series: *Critical Voices in Art, Theory and Culture*



2005: 234x156: 184pp
Hb: 978-0-415-36230-6: **£70.00**
Pb: 978-0-415-36231-3: **£19.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

Contemporary British Art

An Introduction

Grant Pooke, University of Kent, UK



Never, according to an article by the art critic Louisa Buck in the *Evening Standard* magazine last year, has the following quotation from US Museum Director Thomas Hoving, seemed more apt: 'Art is sexy! Art is money-sexy! Art is money-sexy-social-climbing-fantastic!'

This book provides an introduction to British art, in all its money-sexy glory, from the YBAs to the present. Grant Pooke's study explores key

themes in British art practice: autobiographical art, the abject, mutability and death, through a discussion of the work of key artists and art movements, including Michael Landy, Lucian Freud, Sam Taylor-Wood, Damien Hirst, Rachel Whiteread and Anthony Gormley. A range of art forms, from painting and sculpture to video and installation art are also addressed.

December 2009: 234x156: 224pp

Hb: 978-0-415-38973-0: **£65.00**Pb: 978-0-415-38974-7: **£18.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

Modern Art Culture

A Reader

Edited by Francis Francina, Keele University, UK



Modern Art Culture: A Reader provides an essential resource for understanding the culture of modern art since the 1960s.

In recent years, media theorists and historians have asked whether works of imaginative art can have any impact in our image-saturated culture. Given the power of institutions, how do radical artists produce effective cultural interventions? In the aftermath of September 11th, 2001, many argue that pressing questions about works of art and their meanings are inseparable not only from contemporary social and political issues but also from major debates and developments in the last four decades.

To explore such questions and issues, the *Reader* is divided into six related parts with articles from journals, magazines and exhibition catalogues that exemplify important interventions from the 1960s onwards: Histories, Representations and Remembrance; Art and Visual/Mass/Popular Culture; Institutions; Inclusions/Exclusions; Bodies and Identities; Power and Permissibility.

Texts range from artists' engagement with the veil and veiling as metaphors for post-colonialist understandings of representation and contemporary art to early debates about, for example, 'activist art', discourses of the 'body', civil rights, ethnicity, and cultural power. Importantly, these selected texts offer examples of analysis that can enable readers to examine, critically, their own selection of representations produced in a variety of contexts.

December 2008: 246x174: 488pp

Hb: 978-0-415-23151-0: **£75.00**Pb: 978-0-415-23152-7: **£24.99**

• AVAILABLE AS AN INSPECTION COPY

Learning to Look at Modern Art

Mary Acton



This companion volume to the author's *Learning to Look at Paintings* (see page 1) suggests that the best way to understand modern art is to look closely at it, and to consider the different elements that make up each art work: composition, space and form, light and colour, and subject matter.

Engaging and beautifully written, this guide to art of the modern and postmodern period covers key art movements including: Expressionism; Constructivism; the Bauhaus; Surrealism; Pop Art; Conceptual Art; Young British Art; artistic forms such as architecture and design, sculpture and installation as well as works on canvas.

The book is richly illustrated with colour and black and white images by the artists, designers and architects discussed, ranging from Picasso and Matisse to Le Corbusier, Andy Warhol and Rachel Whiteread.

2004: 216x138: 334pp

Hb: 978-0-415-23811-3: **£55.00**Pb: 978-0-415-23812-0: **£13.99**

• AVAILABLE AS AN INSPECTION COPY

Order
Now!See Order Form at the back
of this catalogue

+44 (0) 1235 400524



Fax: +44 (0)20 7017 6336



www.routledge.com/art

Writing Back to Modern Art

After Greenberg, Fried and Clark

Jonathan Harris, University of Liverpool, UK

Focusing on canonical modern artists such as Manet, Cezanne, Picasso and Pollock, this book provides an important understanding of writing and criticism in modern art for all students and scholars of art theory and art history. Mainstay issues discussed include aesthetic evaluation, subjectivity and meaning in art and art writing. Jonathan Harris examines key discourses and identifies points of significant overlap as well as sharp disjunction between the critics.

2005: 234x156: 288pp
Hb: 978-0-415-32428-1: **£65.00**
Pb: 978-0-415-32429-8: **£20.99**
eBook: 978-0-203-08703-9

• AVAILABLE AS AN INSPECTION COPY

2ND EDITION

Modern Art

A Critical Introduction

Pam Meecham and **Julie Sheldon**



'An excellent introduction, well-written and superbly illustrated.' – *Gaby Esser-Hall, University College Northampton, UK*

2004: 246x174: 384pp
Hb: 978-0-415-28193-5: **£65.00**
Pb: 978-0-415-28194-2: **£21.99**

• AVAILABLE AS AN INSPECTION COPY

2ND EDITION

Pollock and After

The Critical Debate

Edited by **Francis Francina**

2000: 246x174: 400pp
Hb: 978-0-415-22866-4: **£65.00**
Pb: 978-0-415-22867-1: **£18.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

2ND EDITION

An Introduction To Visual Culture

Nicholas Mirzoeff, New York University, USA



An Introduction to Visual Culture provides a wide ranging introduction to the now established interdisciplinary field of visual culture. Tracing the history and theory of visual culture, from painting to the World Wide Web, this book asks how and why visual media have become so central to everyday life.

This new, thoroughly updated second edition has been adapted to match the changes and developments within the field since the publication of the first edition over a decade ago. An improved text design and colour images make this an even more valuable teaching tool. Brand new Key Image teaching and a Key Words section in each chapter, discussing a selection of key terms and the debates around them are also new to the second edition.

In this innovative, thoroughly revised edition, Nicholas Mirzoeff explores:

- the rise and growing importance of visual culture
- a wide range of visual forms, including painting, sculpture, photography, television, cinema, Virtual Reality, and the internet
- the importance of 'race' and ethnicity, gender and sexuality, and the body in visual culture
- key images, from Holbein's, *The Ambassadors*, to images from *Blade Runner* and the Abu Graib atrocities
- the importance of images of natural disaster and conflict, such as Hurricane Katrina and the ongoing war in Iraq.

Selected Contents: Preface. Introduction 1. Sight Becomes Vision: From al-Haytham to Perspective 2. '1492': Expulsions, Expropriations, Encounters 3. Slavery, Modernity and Visual Culture 4. Panoptic Modernity 5. Imperial Transcultures: From Kongo to Congo 6. Sexuality Disrupts: Measuring the Silences 7. Inventing the West 8. Decolonizing Vision 9. Discrete States: Digital Worlds from the Difference Engine to Web 2.0 10. The Death of 'The Death of Photography' 11. Celebrity: From Imperial Monarchy to Reality TV 12. Watching War

May 2009: 234x156: 304pp
Hb: 978-0-415-32758-9: **£75.00**
Pb: 978-0-415-32759-6: **£21.99**
eBook: 978-0-203-39062-7

• AVAILABLE AS AN INSPECTION COPY

2ND EDITION**The Visual Culture Reader**Edited by **Nicholas Mirzoeff**

In response to rapid changes in the field of visual culture, this updated second edition brings together key writings on photography, painting, sculpture, fashion, advertising, television, cinema and digital culture.

2002: 246x174: 776pp
Hb: 978-0-415-25221-8: **£75.00**
Pb: 978-0-415-25222-5: **£24.99**

• **AVAILABLE AS AN INSPECTION COPY**

Diaspora and Visual Culture

Representing Africans and Jews

Edited by **Nicholas Mirzoeff**

1999: 234x156: 280pp
Hb: 978-0-415-16669-0: **£70.00**
Pb: 978-0-415-16670-6: **£19.99**

• **AVAILABLE AS AN INSPECTION COPY**

Installation Art

Claire Bishop

The first clear account of the rise of installation as a form, this book revisits and reassesses many well-known names of post-1960 art, and introduces the reader to a wider spectrum of younger artists yet to receive serious critical attention.

2005: 276x219: 144pp
Pb: 978-0-415-97412-7: **£21.99**

The Practice of Public Art

Edited by **Cameron Cartiere**, Birkbeck College, University of London, UK and **Shelly Willis**, University of Minnesota, USA

Series: Routledge Research in Cultural and Media Studies

This exciting new collection of essays by practicing artists, curators, activists, art writers, administrators, city planners, and educators offers divergent perspectives on the numerous facets of the public art process. The volume also includes a useful graphic timeline of public art history.

2008: 234x156: 286pp
Hb: 978-0-415-96292-6: **£60.00**
eBook: 978-0-203-92667-3

4-VOLUME SET**Visual Culture**

Edited by **Marquard Smith**, University of Westminster, UK and **Joanne Morra**, Central St. Martin's College of Art and Design, UK

Series: Critical Concepts in Media and Cultural Studies

This collection is composed of essential articles written by the most stimulating academics working in the field of visual studies today. These texts represent both the formation of visual culture and the ways in which it has transformed, and continues to transform, our understanding and experience of the world as a visual domain.

Selected Contents: Volume 1: What is Visual Culture?
Volume 2: Histories, Archaeologies and Genealogies of Visual Culture
Volume 3: Spaces of Visual Culture
Volume 4: Experience in Visual Culture

2006: 234x156: 1696pp
Set: 978-0-415-32641-4: **£575.00**

Bobby Baker

Redeeming Features of Daily Life

Edited by **Michéle Barrett**, Queen Mary College, University of London, UK and **Bobby Baker**



This fully-illustrated book brings together for the first time an account of Baker's career as an artist – from her first sculptures at Central St Martin's in the early 1970s to her most recent works, 'How to Live' and 'Diary Drawings' – with critical commentary by reviewers and academic practitioners.

2007: 246x174: 288pp
Hb: 978-0-415-44410-1: **£70.00**
Pb: 978-0-415-44411-8: **£25.00**
eBook: 978-0-203-93892-8

The Feminism and Visual Culture ReaderEdited by **Amelia Jones**

Series: In Sight: Visual Culture

Bringing together key writings on art, film, architecture, popular culture, new media and other visual fields, this *Reader* combines classic texts by leading feminist thinkers with six previously unpublished polemical new pieces.

2002: 246x174: 592pp
Hb: 978-0-415-26705-2: **£75.00**
Pb: 978-0-415-26706-9: **£22.99**

• **AVAILABLE AS AN INSPECTION COPY**

NEW

The Object Reader

Edited by **Fiona Candlin**, Birkbeck College, University of London, UK and **Raiford Guins**, State University of New York, Stony Brook, USA

Series: *In Sight: Visual Culture*



This unique collection frames the classic debates on objects and aims to generate new ones by reshaping the ways in which the object can be taught and studied, from a wide variety of disciplines and fields.

The Object Reader elucidates objects in many of their diverse roles, dynamics and capacities. Precisely because the dedicated study of objects does not reside neatly within a single discipline, this collection is

comprised of numerous academic fields. The selected writings are drawn from anthropology, art history, classical studies, critical theory, cultural studies, digital media, design history, disability studies, feminism, film and television studies, history, philosophy, psychoanalysis, social studies of science and technology, religious studies and visual culture.

The collection, composed of twentieth and twenty-first century writing also seeks to make its own contribution through original work, in the form of twenty-five short 'object lessons' commissioned specifically for this project. These new and innovative studies from key writers across a range of disciplines will enable students to look upon their surroundings with trained eyes to search out their own 'object studies'.

February 2009: 246x174: 576pp
Hb: 978-0-415-45229-8: **£75.00**
Pb: 978-0-415-45230-4: **£21.99**

• AVAILABLE AS AN INSPECTION COPY

The Nineteenth-Century Visual Culture Reader

Edited by **Vanessa R. Schwartz** and **Jeannene M. Przyblyski**

Series: *In Sight: Visual Culture*

Exploring such topics as photographs, exhibitions and advertising, this *Reader* brings together, for the first time, key writings about the nineteenth century, a major period in the contemporary discussion of visual culture.

2004: 246x174: 432pp
Hb: 978-0-415-30865-6: **£70.00**
Pb: 978-0-415-30866-3: **£22.99**

• AVAILABLE AS AN INSPECTION COPY

Self/Image

Technology, Representation, and the Contemporary Subject

Amelia Jones, University of Manchester, UK



Including over 100 illustrations from mainstream film to independent film, video art, performance and the visual arts, this important and original book explores how technology has affected artists' abilities and forms to express themselves.

From analogue photography to more recent artistic practices including digital imaging, performance robotics and video installations,

Self/Image is one of the first full length studies to investigate the complex relations among these diverse artistic practices.

This is an excellent companion to studies of contemporary art history, and media and cultural studies in the post-1960 period.

2006: 234x156: 280pp
Hb: 978-0-415-34521-7: **£75.00**
Pb: 978-0-415-34522-4: **£19.99**

• AVAILABLE AS AN INSPECTION COPY

Watching Babylon

The War in Iraq and Global Visual Culture

Nicholas Mirzoeff



This book illuminates the Western experience of the Iraqi war and examines the experience of watching the war against Iraq on television, on the internet, in the cinema and in print media.

2004: 216x138: 216pp
Hb: 978-0-415-34309-1: **£65.00**
Pb: 978-0-415-34310-7: **£15.99**

• AVAILABLE AS AN INSPECTION COPY

Digital Encounters

Aylish Wood, University of Kent, UK

Working with examples from *The Incredibles*, *The Matrix*, *Tomb Raider: Legend* and Bill Viola's *Five Angels for the Millennium*, Aylish Wood considers how viewers engage with the diverse interfaces of digital effects cinema, digital games and time-based installations, and argues that technologies alter human engagement, distributing our attention across a network of images and objects.

2007: 234x156: 200pp
Hb: 978-0-415-41065-6: **£65.00**
Pb: 978-0-415-41066-3: **£19.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

The Politics of Visual Culture in Japan

Vera Mackie, University of Melbourne, Australia

Series: Routledge Studies in Asia's Transformations

Vera Mackie, a leading scholar of Japanese history, takes the original approach of using examples of the extraordinary visual culture of the last century to bring new insights into the political and cultural history of twentieth-century Japan.

December 2009: 234x156: 240pp
Hb: 978-0-415-39612-7: **£75.00**

Digital Currents

Art in the Electronic Age

Margot Lovejoy



Margot Lovejoy explores the growing impact of digital technologies on aesthetic experience and examines the major changes taking place in the role of the artist as social communicator.

2004: 246x174: 376pp
Hb: 978-0-415-30780-2: **£65.00**
Pb: 978-0-415-30781-9: **£21.99**
eBook: 978-0-203-00527-9

• AVAILABLE AS AN INSPECTION COPY

NEW

On Criticism

Noël Carroll, Temple University, USA

Series: Thinking in Action



In a recent poll of practicing art critics, 75 percent reported that rendering judgments on artworks was the least significant aspect of their job. This is a troubling statistic for philosopher and critic Noël Carroll, who argues that the proper task of the critic is not simply to describe, or to uncover hidden meanings or agendas, but instead to determine what is of value in art.

Carroll argues for a humanistic conception of criticism which focuses on what the artist has achieved by creating or performing the work. Whilst a good critic should not neglect to contextualize and offer interpretations of a work of art, he argues that too much recent criticism has ignored the fundamental role of the artist's intentions.

Including examples from visual, performance and literary arts, and the work of contemporary critics, Carroll provides a charming, erudite and persuasive argument that evaluation of art is an indispensable part of the conversation of life.

October 2008: 216x138: 224pp
Hb: 978-0-415-39620-2: **£55.00**
Pb: 978-0-415-39621-9: **£12.99**
eBook: 978-0-203-88112-5

NEW

Who's Afraid of Conceptual Art?

Peter Goldie, Manchester University, UK and
Elisabeth Schellekens, Durham University, UK

Who's Afraid of Conceptual Art? is a much-needed philosophical inquiry into these questions and more. Peter Goldie and Elisabeth Schellekens first address, and try to clear up, much of the puzzlement, frustration, irritation and resentment felt about conceptual art. Secondly, they use conceptual art to bring to life and to reformulate some of the main issues and theories in contemporary philosophical aesthetics. These problems include the way conceptual art challenges definitions of art; why it displaces epistemological and cognitive approaches to art, making it hard to say what we can know about art, if anything; and why it raises such thorny problems about artistic appreciation and interpretation.

The book includes several illustrations of the work of celebrated conceptual artists to bring these issues and theories to life: Sol le Witt, Joseph Beuys, Joseph Kosuth, Bruce Nauman, Gilbert and George, Michael Craig-Martin, and Jeremy Deller.

Selected Contents: Introduction 1. Definition, or 'How Dare They Call That Art!' 2. Ontology and Epistemology, or 'But What is the Artwork, and How Can I Look at it?' 3. Aesthetics, or 'But the Artist Hasn't Even Tried to Craft Anything Beautiful!' 4. Interpretation, or 'But This is Not Art; it's Theory!' 5. Knowledge, or 'We Can't Learn Anything From Conceptual Art!'

July 2009: 216x138: 160pp
Hb: 978-0-415-42281-9: **£55.00**
Pb: 978-0-415-42282-6: **£14.99**

2ND EDITION

Semiotics: The Basics

Daniel Chandler, University of Wales, Aberystwyth, UK

Series: The Basics



This updated second edition provides a clear and concise introduction to the key concepts of semiotics in accessible and jargon-free language.

2007: 216x138: 328pp
Hb: 978-0-415-36376-1: **£55.00**
Pb: 978-0-415-36375-4: **£9.99**
eBook: 978-0-203-01493-6

• AVAILABLE AS AN INSPECTION COPY

NEW

The Routledge Companion to Semiotics

Edited by **Paul Cobley**, London Metropolitan University, UK

Series: Routledge Companions



The Routledge Companion to Semiotics provides the ideal introduction to semiotics, containing engaging essays from an impressive range of international leaders in the field.

Topics covered include:

- the history, development, and uses of semiotics
- key theorists, including Saussure, Peirce and Sebeok
- crucial and contemporary topics such as biosemiotics, sociosemiotics and semioethics
- the semiotics of media and culture, nature and cognition.

Featuring an extended glossary of key terms and thinkers as well as suggestions for further reading, this is an invaluable reference guide for students of semiotics at all levels.

July 2009: 234x156: 368pp
Hb: 978-0-415-44072-1: **£65.00**
Pb: 978-0-415-44073-8: **£18.99**
eBook: 978-0-203-87415-8

• AVAILABLE AS AN INSPECTION COPY

A Philosophical Enquiry Into the Sublime and Beautiful

Edmund Burke

Series: Routledge Classics

'One of the greatest essays ever written on art.'
– *The Guardian*

Whilst many writers have taken up their pen to write of 'the beautiful', Edmund Burke's subject here was that quality he uniquely distinguished as 'the sublime' – an all-consuming force beyond beauty that compelled terror as much as rapture in all who beheld it. It was an analysis that would go on to inspire some of the leading thinkers of the Enlightenment, including Immanuel Kant and Denis Diderot. First published: 1958.

2008: 216x138: 328pp
Pb: 978-0-415-45326-4: **£11.99**

Routledge Philosophy GuideBook to Nietzsche on Art

Aaron Ridley, University of Southampton, UK

Series: *Routledge Philosophy GuideBooks*

Nietzsche is one of the most important modern philosophers and his writings on the nature of art are amongst the most influential of the nineteenth and twentieth centuries.

This book introduces and assesses:

- Nietzsche's life and the background to his writings on art
- the ideas and texts of his works which contribute to art, including *The Birth of Tragedy*, *Human, All Too Human* and *Thus Spoke Zarathustra*
- Nietzsche's continuing importance to philosophy and contemporary thought.

This book will be essential reading for all students coming to Nietzsche for the first time.

2007: 216x138: 208pp
Hb: 978-0-415-31590-6: **£55.00**
Pb: 978-0-415-31591-3: **£14.99**
eBook: 978-0-203-96485-9

• AVAILABLE AS AN INSPECTION COPY

Imagining the Present

Context, Content, and the Role of the Critic

Edited by **Richard Kalina**, Fordham University, USA

Series: *Critical Voices in Art, Theory and Culture*

2006: 234x156: 245pp
Hb: 978-0-415-39146-7: **£80.00**
Pb: 978-0-415-39167-2: **£24.99**

Art and Morality

Edited by **José Luis Bermúdez**, Washington University of St. Louis, USA and **Sebastian Gardner**, University College London, UK

Series: *International Library of Philosophy*



This significant contribution to philosophical literature opens up unexplored questions and sheds new light on traditional debates in aesthetics. Tackling some of the most key questions, *Art and Morality* features contributions from leading figures in the field.

2006: 234x156: 312pp
Pb: 978-0-415-26046-6: **£23.99**

3RD EDITION

Arguing About Art

Contemporary Philosophical Debates

Edited by **Alex Neill** and **Aaron Ridley**, both at University of Southampton, UK

Series: *Arguing About Philosophy*



'A most valuable supplement to any philosophical aesthetics course, one that would enliven and freshen it up, partly by deftly engaging students.' – *The Times Higher Education Supplement*

Offering a unique 'debate' format, the third edition of the bestselling *Arguing About Art* is ideal for newcomers to aesthetics or philosophy of art. This lively collection presents an extensive

range of short, clear introductions to each of the discussions which include: sentimentality; appreciation; interpretation; understanding; objectivity; nature; food; and horror.

With revised introductions, updated suggestions for further reading and new sections on pornography and societies without art, *Arguing About Art* provides a stimulating and accessible anthology suitable for those coming to aesthetics for the first time as well as students of art history, literature, and cultural studies.

2007: 246x174: 504pp
Hb: 978-0-415-42450-9: **£75.00**
Pb: 978-0-415-42451-6: **£21.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

Dynamics and Performativity of Imagination

The Image between the Visible and the Invisible

Edited by **Bernd Huppauw**, New York University, USA and **Christoph Wulf**, Free University, Berlin, Germany

Series: *Routledge Research in Cultural and Media Studies*

In this interdisciplinary anthology, essays study the relationship between the imagination and images both material and mental. Through case studies on a diverse array of topics including photography, film, sports, theatre, and anthropology, contributors focus on the role of the creative imagination in seeing and producing images and the imaginary.

May 2009: 234x156: 400pp
Hb: 978-0-415-99093-6: **£65.00**



Artistic Citizenship

A Public Voice for the Arts

Edited by **Mary Schmidt Campbell** and **Randy Martin**



Artistic Citizenship asks the question: how do people in the creative arts prepare for, and participate in, civic life? This volume, developed at NYU's Tisch School, identifies the question of artistic citizenship to explore civic identity – the role of the artist in social and cultural terms.

With contributions from many connected to the Tisch School including: novelist E.L. Doctorow, performance artist Karen Finley, theatre guru Richard Schechner, and cultural theorist Ella Shohat, this book is indispensable to anyone involved in arts education or the creation of public policy for the arts.

2006: 234x156: 288pp

Hb: 978-0-415-97865-1: **£60.00**

Pb: 978-0-415-97866-8: **£16.99**

Network Art

Practices and Positions

Edited by **Tom Corby**

Series: Innovations in Art and Design

2005: 246x174: 206pp

Hb: 978-0-415-36479-9: **£80.00**

Thinking Through Art

Reflections on Art as Research

Edited by **Katy Macleod** and **Lin Holdridge**

Series: Innovations in Art and Design

2005: 246x174: 256pp

Hb: 978-0-415-36477-5: **£75.00**

2ND EDITION

The Routledge Companion to Aesthetics

Edited by **Berys Gaut** and **Dominic McIver Lopes**

Series: Routledge Philosophy Companions

2005: 246x174: 736pp

Hb: 978-0-415-32797-8: **£100.00**

Pb: 978-0-415-32798-5: **£22.99**

eBook: 978-0-203-99192-3

• AVAILABLE AS AN INSPECTION COPY

3RD EDITION

Philosophy of the Arts

An Introduction to Aesthetics

Gordon Graham

Philosophy of the Arts presents a comprehensive and accessible introduction to those coming to aesthetics and the philosophy of art for the first time. The third edition is greatly enhanced by new sections on art and beauty, modern art, Aristotle and katharsis, and Hegel. Each chapter has been thoroughly revised with fresh material and extended discussions. As with previous editions, the book:

- is jargon-free and will appeal to students of music, art history and literature as well as philosophy
- looks at a wide range of the arts from film, painting and architecture to fiction, music and poetry
- discusses a range of philosophical theories of thinkers such as Hume, Kant, Gaender, Collingwood, Derrida, Hegel and Croce
- contains regular summaries and suggestions for further reading.

2005: 234x156: 288pp

Hb: 978-0-415-34978-9: **£65.00**

Pb: 978-0-415-34979-6: **£18.99**

eBook: 978-0-203-69622-4

• AVAILABLE AS AN INSPECTION COPY

Art and Ventriloquism

David Goldblatt

Foreword by **Garry Hagberg**

Series: Critical Voices in Art, Theory and Culture

2005: 246x174: 224pp

Hb: 978-0-415-37059-2: **£65.00**

Pb: 978-0-415-37060-8: **£19.99**

• AVAILABLE AS AN INSPECTION COPY

Philosophy of Art

A Contemporary Introduction

Noël Carroll

Series: Routledge Contemporary Introductions to Philosophy

1999: 234x156: 288pp

Hb: 978-0-415-15963-0: **£70.00**

Pb: 978-0-415-15964-7: **£18.99**

eBook: 978-0-203-19723-3

• AVAILABLE AS AN INSPECTION COPY

NEW

4TH EDITION

Photography

A Critical Introduction

Edited by **Liz Wells**

Photography: A Critical Introduction was the first introductory textbook to examine key debates in photographic theory and place them in their social and political contexts and is now established as one of the leading textbooks in its field. Written especially for students in further and higher education and for introductory college courses, this fully revised edition provides a

coherent introduction to the nature of photographic seeing.

This revised and updated fourth edition includes:

- key concepts, biographies of major thinkers, and seminal references
- a full glossary of terms, comprehensive bibliographies and new chapter abstracts
- updated resource information, including guides to public archives and useful websites.

Selected Contents: 1. Thinking about Photography: Debates, Historically and Now 2. Surveyors and Surveyed: Photography Out and About 3. 'Sweet it is to Scan...': Personal Photographs and Popular Photography 4. The Subject as Object: Photography and the Human Body 5. Spectacles and Illusions: Photography and Commodity Culture 6. On and Beyond the White Walls: The Status of Photography as Art 7. Photography in the Age of Electronic Imaging

May 2009: 246x189: 416pp

Hb: 978-0-415-46027-9: **£75.00**

Pb: 978-0-415-46087-3: **£21.99**

• **AVAILABLE AS AN INSPECTION COPY**

2-VOLUME SET**Encyclopedia of Nineteenth-Century Photography**

Edited by **John Hannavy**

2007: 276x219: 1736pp

Set: 978-0-415-97235-2: **£315.00**

NEW**Photography**

Stephen Bull, University of Portsmouth, UK

Series: Routledge Introductions to Media and Communications



Aimed at media studies students, this text presents photography not from a historical or artistic viewpoint, but instead gives an overview of the place of photography in contemporary society and its importance as a media form.

The text is split into short chapters to make it easily accessible for students, exploring the broad themes central to the study and analysis of photography, made understandable through the use of contemporary

case studies, including:

- what it is that identifies photography as a medium
- how photographs can be interpreted
- commercial production and consumption
- the analysis of popular mainstream photography
- the idea of the document
- the photograph as art
- fashion and celebrity photography
- the photograph and memory.

September 2009: 216x138: 176pp

Hb: 978-0-415-42918-4: **£60.00**

Pb: 978-0-415-42894-1: **£15.99**

• **AVAILABLE AS AN INSPECTION COPY**

3-VOLUME SET**Encyclopedia of Twentieth-Century Photography**

Edited by **Lynne Warren**

2005: 276x219: 2042pp

Set: 978-1-57958-393-4: **£290.00**

NEW

Photography: Theoretical Snapshots

Edited by **J.J. Long, Andrea Noble** and **Edward Welch**, all at Durham University, UK



Over the past twenty-five years, photography has moved to centre-stage in the study of visual culture and has established itself in numerous disciplines. This trend has brought with it a diversification in approaches to the study of the photographic image.

Photography: Theoretical Snapshots offers exciting perspectives on photography theory today from some of the world's leading critics

and theorists. It introduces new means of looking at photographs, with topics including:

- a community-based understanding of Spencer Tunick's controversial installations
- the tactile and auditory dimensions of photographic viewing
- snapshot photography
- the use of photography in human rights discourse.

Photography: Theoretical Snapshots also addresses the question of photography history, revisiting the work of some of the most influential theorists such as Roland Barthes, Walter Benjamin, and the October group, re-evaluating the neglected genre of the carte-de-visite photograph, and addressing photography's wider role within the ideologies of modernity. The collection opens with an introduction by the editors, analyzing the trajectory of photography studies and theory over the past three decades and the ways in which the discipline has been constituted.

Ranging from the most personal to the most dehumanized uses of photography, from the nineteenth century to the present day, from Latin America to Northern Europe, *Photography: Theoretical Snapshots* will be of value to all those interested in photography, visual culture, and cultural history.

December 2008: 234x156: 192pp
Hb: 978-0-415-47706-2: **£70.00**
Pb: 978-0-415-47707-9: **£18.99**

2ND EDITION

The Photography Handbook

Terence Wright

Series: *Media Practice*



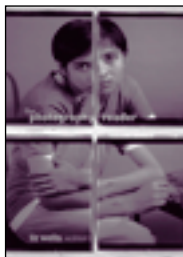
This revised and updated edition provides an introduction to the principles of photographic practice and theory. It explores the history of lens-based image-making and examines the medium's characteristics, scope and limitations.

2004: 234x156: 256pp
Hb: 978-0-415-25803-6: **£70.00**
Pb: 978-0-415-25804-3: **£19.99**
eBook: 978-0-203-06767-3

• AVAILABLE AS AN INSPECTION COPY

The Photography Reader

Edited by **Liz Wells**



This is a comprehensive introduction to theories of photography. Each thematic section features an editor's introduction setting ideas and debates in their historical and theoretical context.

2002: 246x174: 496pp
Hb: 978-0-415-24660-6: **£80.00**
Pb: 978-0-415-24661-3: **£24.99**

• AVAILABLE AS AN INSPECTION COPY

Photographs Objects Histories

On the Materiality of Images

Edited by **Elizabeth Edwards** and **Janice Hart**

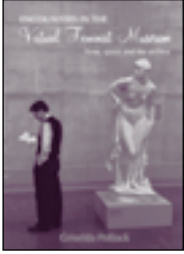
2004: 246x174: 240pp
Hb: 978-0-415-25441-0: **£70.00**
Pb: 978-0-415-25442-7: **£24.99**
eBook: 978-0-203-50649-3

• AVAILABLE AS AN INSPECTION COPY

Encounters in the Virtual Feminist Museum

Time, Space and the Archive

Griselda Pollock, University of Leeds, UK



Continuing her feminist reconceptualization of the ways we can experience and study the visual arts, world renowned art historian and cultural analyst, Griselda Pollock, proposes a series of new encounters through virtual exhibitions with art made by women over the twentieth century. Challenging the dominant museum models of art and history that have been so exclusive of

women's artistic contributions to the twentieth century, the virtual feminist museum stages some of the complex relations between femininity, modernity and representation.

Griselda Pollock draws on the models of both Aby Warburg's *Mnemosyne Atlas* and Freud's private museum of antiquities as well as Ettinger's concept of subjectivity as encounter to propose a differencing journey through time, space and archive. Featuring studies of Canova's *Three Graces* and women artists' modernist reclamations of the female body, the book traverses the rupture of fascism and the Holocaust and ponders the significance of painting and drawing in their aftermath.

Artists featured include: Georgia O'Keeffe, Josephine Baker, Gluck, Charlotte Salomon, Bracha Ettinger and Christine Taylor Patten.

2007: 246x174: 280pp
Hb: 978-0-415-41373-2: **£75.00**
Pb: 978-0-415-41374-9: **£24.99**

3RD EDITION

Vision and Difference

Feminism, Femininity and Histories of Art

Griselda Pollock

Series: Routledge Classics

2003: 216x138: 368pp
Pb: 978-0-415-30850-2: **£10.99**

NEW

Doing Gender in Media, Art, and Culture

Edited by **Rosemarie Lilian Buikema** and **Iris van der Tuin**

Doing Gender in Media, Art, and Culture is an ideal text for students specializing in gender studies. It positions itself vis-à-vis the canon of gender studies and the study of culture more broadly, and is aware of the fact that both activities are nowadays taking part in an altered context. Complex contemporary phenomena such as globalization, neo-liberalism and 'fundamentalism' stir up new questions relevant to the study of culture. The old answers to old questions are subjected to scrutiny.

Doing Gender in Media, Art, and Culture supplies the academic and social context for the ways in which gender studies has evolved and offers, moreover, insight into certain developments within specific disciplines of the humanities.

May 2009: 234x156
Hb: 978-0-415-49382-6: **£80.00**
Pb: 978-0-415-49383-3: **£21.99**
eBook: 978-0-203-87680-0

• AVAILABLE AS AN INSPECTION COPY

Women Making Art

History, Subjectivity, Aesthetics

Marsha Meskimmon

2003: 234x156: 240pp
Hb: 978-0-415-24277-6: **£55.00**
Pb: 978-0-415-24278-3: **£17.99**

• AVAILABLE AS AN INSPECTION COPY

Concise Dictionary of Women Artists

Edited by **Delia Gaze**

2001: 246x174: 800pp
Hb: 978-1-57958-335-4: **£90.00**

Beyond the Frame

Feminism and Visual Culture, Britain 1850–1900

Deborah Cherry

2000: 234x156: 288pp
Hb: 978-0-415-10726-6: **£65.00**
Pb: 978-0-415-10727-3: **£18.99**

• AVAILABLE AS AN INSPECTION COPY

Differencing the Canon

Feminism and the Writing of Art's Histories

Griselda Pollock

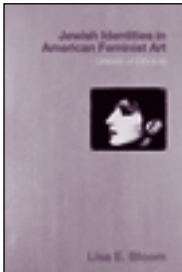
1999: 246x174: 368pp
Hb: 978-0-415-06699-0: **£75.00**
Pb: 978-0-415-06700-3: **£20.99**

• AVAILABLE AS AN INSPECTION COPY

Jewish Identities in American Feminist Art

Ghosts of Ethnicity

Lisa E. Bloom, University of California, San Diego, USA



Featuring sixty-seven illustrations, and providing an important reckoning and visualization of the previously hidden Jewish 'ghosts' within US art, *Jewish Identities in American Feminist Art* addresses the veiled role of Jewishness in the understanding of feminist art in the United States.

From New York city to Southern California, Lisa E. Bloom situates the art practices of Jewish feminist artists

from the 1970s to the present in relation to wider cultural and historical issues.

Key themes are examined in depth through the work of contemporary Jewish artists including Eleanor Antin, Judy Chicago, Deborah Kass, Rhonda Lieberman, Martha Rosler and many others.

Crucial in any study of art, visual studies, women's studies and cultural studies, this is a new and lively exploration into a vital component of US art.

2006: 234x156: 208pp
Hb: 978-0-415-23220-3: **£60.00**
Pb: 978-0-415-23221-0: **£16.99**

• AVAILABLE AS AN INSPECTION COPY

The Design Culture Reader

Edited by **Ben Highmore**, University of Sussex, UK



Design is part of ordinary, everyday life, to be found in every room in every building in the world. While we may tend to think of design in terms of highly desirable objects, this book encourages us to think about design as ubiquitous (from plumbing to television) and as an agent of social change (from telephones to weapon systems).

The Design Culture Reader brings together an international array of

writers whose work is of central importance for thinking about design culture in the past, present and future. Essays from philosophers, media and cultural theorists, historians of design, anthropologists, cultural historians, artists and literary critics all demonstrate the enormous potential of design studies for understanding the modern world.

Organized in thematic sections, *The Design Culture Reader* explores the social role of design by looking at the impact it has in a number of areas – especially globalization, ecology, and the changing experiences of modern life. Particular essays focus on topics such as design and the senses, design and war, and design and technology, while the editor's introduction to the collection provides a compelling argument for situating design studies at the very forefront of contemporary thought.

Selected Contents: Section 1: Materials and Methods
Section 2: Actors and Agents Section 3: Object Life
Section 4: Sense and Sensibilities Section 5: Designing (in) the World Section 6: Design Time

2008: 246x174: 400pp
Hb: 978-0-415-40355-9: **£70.00**
Pb: 978-0-415-40356-6: **£22.99**

• AVAILABLE AS AN INSPECTION COPY

2ND EDITION

An Introduction to Design and Culture

1900 to the Present

Penny Sparke

2004: 234x156: 296pp
Hb: 978-0-415-26335-1: **£70.00**
Pb: 978-0-415-26336-8: **£19.99**

• AVAILABLE AS AN INSPECTION COPY

Design: The Key Concepts

Catherine McDermott, Kingston University, UK

Series: *Routledge Key Guides*



This is the essential student's guide to Design – its practice, its theory and its history. Drawing from a wide range of international examples, respected design writer Catherine McDermott explores key topics including:

- international design – from Europe to Africa
- design history – from Art Nouveau to punk
- sustainable design, recycling and green design
- design theory – from semiotics to gender, to postcolonialism.

Fully cross-referenced, with up-to-date guides for further reading, *Design: The Key Concepts* is an indispensable reference for students of design, design history, fashion, art and visual culture.

2007: 216x138: 264pp

Hb: 978-0-415-32015-3: **£60.00**

Pb: 978-0-415-32016-0: **£14.99**

eBook: 978-0-203-96761-4

• AVAILABLE AS AN INSPECTION COPY

Graphic Design as Communication

Malcolm Barnard



Malcolm Barnard explores how meaning and identity are at the core of every graphic design project and argues that the role and function of graphic design is, and always has been, communication.

2005: 234x156: 208pp

Hb: 978-0-415-27812-6: **£55.00**

Pb: 978-0-415-27813-3: **£17.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

The Fabric of Cultures

Fashion, Identity, and Globalization

Edited by **Eugenio Paulicelli**, City University of New York, USA and **Hazel Clark**, Parsons the New School for Design, USA



Fashion is both public and private, material and symbolic, always caught within the lived experience and providing an incredible tool to study culture and history.

The Fabric of Cultures examines the impact of fashion as a manufacturing industry and as a culture industry that shapes the identities of nations and cities in a cross-cultural perspective, within a global framework. The collected

essays investigate local and global economies, cultures and identities and the book offers for the first time, a wide spectrum of case studies which focus on a diversity of geographical spaces and places, from global capitals of fashion such as New York, to countries less known or identifiable for fashion such as contemporary Greece and soviet Russia.

Highly illustrated and including essays from all over the world, *The Fabric of Cultures* provides a comprehensive survey of the latest interdisciplinary scholarship on fashion, identity and globalization.

September 2008: 234x156: 240pp

Hb: 978-0-415-77542-7: **£65.00**

Pb: 978-0-415-77543-4: **£18.99**

• AVAILABLE AS AN INSPECTION COPY

British Fashion Design

Rag Trade or Image Industry?

Angela McRobbie

2004: 234x156: 224pp

Hb: 978-0-415-05780-6: **£45.00**

Pb: 978-0-415-05781-3: **£18.99**

eBook: 978-0-203-16801-1

• AVAILABLE AS AN INSPECTION COPY

Fashion Cultures

Theories, Explorations and Analysis

Edited by **Stella Bruzzi**, Royal Holloway College, UK and **Pamela Church Gibson**, London College of Fashion, UK

2000: 234x156: 416pp

Hb: 978-0-415-20685-3: **£70.00**

Pb: 978-0-415-20686-0: **£22.99**

• AVAILABLE AS AN INSPECTION COPY

Order
Now!

See Order Form at the back
of this catalogue



+44 (0) 1235 400524



Fax: +44 (0)20 7017 6336



www.routledge.com/art

The Fashion Handbook

Tim Jackson and **David Shaw**, both at London College of Fashion, UK

Series: *Media Practice*



The Fashion Handbook is the indispensable guide to the fashion industry. It explores the varied and diverse aspects of the business, bringing together critical concepts with practical information about the industry's structure and core skills, as well as offering advice on real working practices and providing information about careers and training.

Tracing the development of the fashion industry, this book looks at how fashion can be understood from both social and cultural perspectives. Each chapter contributes to the knowledge of a particular academic or vocational area either through building on existing research or through the dissemination of new research undertaken into specialist vocational disciplines. *The Fashion Handbook* uses case studies, interviews, and profiles, and includes chapters written by recognized academics and fashion industry experts. Specialist topics include fashion culture, luxury brands, fashion journalism, fashion buying, design and manufacturing, retailing, PR and styling.

The Fashion Handbook includes:

- a unique and wide overview of the fashion industry
- chapters on specialist topics
- contributions from recognized experts in both academia and the fashion industry
- expert advice on careers in fashion retailing.

2006: 234x156: 240pp

Hb: 978-0-415-25579-0: **£70.00**

Pb: 978-0-415-25580-6: **£19.99**

eBook: 978-0-203-32117-1

• AVAILABLE AS AN INSPECTION COPY

In the Culture Society

Art, Fashion and Popular Music

Angela McRobbie

1999: 234x156: 176pp

Hb: 978-0-415-13749-2: **£75.00**

Pb: 978-0-415-13750-8: **£18.99**

2ND EDITION

Fashion as Communication

Malcolm Barnard

2002: 234x156: 224pp

Hb: 978-0-415-26017-6: **£60.00**

Pb: 978-0-415-26018-3: **£16.99**

• AVAILABLE AS AN INSPECTION COPY

NEW

The Places and Spaces of Fashion, 1800–2007

Edited by **John Potvin**, University of Guelph, Canada

Series: *Routledge Research in Cultural and Media Studies*



The spaces and places of fashion have often been overlooked in the writing of fashion history and visual culture. More often than not, however, these environments mitigate, control, inform, and enhance how fashion is experienced, performed, consumed, seen, exhibited, purchased, appreciated, and of course displayed. Innovative and challenging, the essays in *The Places and Spaces of Fashion, 1800–2007* explore various physical

and conceptual spaces, moving from physical environments to the two-dimensional with paintings, illustrations, and photographs to chart similarities, differences, and complex nuanced relationships between environments, fashion, identities, and visibility.

October 2008: 234x156: 282pp

Hb: 978-0-415-96149-3: **£60.00**

A

- Acton, Mary1, 8
 Aldhouse Green, Miranda 3
Archaeology of Celtic Art, The6
Archaeology of Images, An3
Arguing About Art14
Arguing About Philosophy (series)14
Art and Ventriloquism15
Art and Morality14
Art History Versus Aesthetics4
Art History: The Basics2
Art History: The Key Concepts2
Art Seminar, The (series)4
Artistic Citizenship15

B

- Baker, Bobby10
 Bann, Stephen5
 Barnard, Malcolm20, 21
 Barrett, Michèle10
Basics, The (series)2, 13
 Bermúdez, José Luis14
Beyond the Frame19
 Binstock, Benjamin1
 Bishop, Claire10
 Bloom, Lisa E.19
Bobby Baker10
British Fashion Design20
 Bruzzi, Stella20
 Buikema, Rosemarie Lilian 18
 Bull, Stephen16
 Burke, Edmund13

C

- Candlin, Fiona11
 Carroll, Noël12, 15
 Cartiere, Cameron10
 Chandler, Daniel12
 Cherry, Deborah19
 Cobley, Paul13
 Clark, Hazel20

- Concise Dictionary of Women Artists*18
Contemporary British Art8
 Corby, Tom15
Critical Concepts in Media and Cultural Studies (series)10
Critical Voices in Art, Theory and Culture (series)7, 14, 15

D

- DeLue, Rachel Ziady4
 Desai, Dipti7
Design20
Design Culture Reader, The19
Diaspora and Visual Culture10
Differencing the Canon19
Digital Currents12
Digital Encounters12
Doing Gender in Media, Art and Culture18
Doubt5
Dynamics and Performativity of Imagination14

E

- Edwards, Elizabeth17
 Elkins, James4, 5, 6
 Emerling, Jae2
Encounters in the Virtual Feminist Museum18
Encyclopedia of American Folk Art3
Encyclopedia of Nineteenth-Century Photography16
Encyclopedia of Twentieth-Century Photography16
Engaging Art3

F

- Fabric of Cultures, The*20
Fashion Cultures20
Fashion as Communication21
Fashion Handbook, The21

- Feminism and Visual Culture Reader, The*10
 Frascina, Francis8, 9

G

- Gardner, Sebastian14
 Gaut, Berys15
 Gaze, Delia18
 Gibson, Pamela Church20
 Goldblatt, David15
 Goldie, Peter13
 Graham, Gordon15
Graphic Design as Communication20
 Guins, Raiford11

H

- Hagberg, Garry15
 Hamlin, Jessica7
 Hannavy, John16
 Harding, D.W.6
 Harris, Jonathan2, 3, 9
 Hart, Janice17
 Highmore, Ben19
History as Image, Image as History7
 Holdridge, Lin15
How to Use Your Eyes5
 Huppaufl, Bernd14

I

- Iconography of Female Saints in Tuscan Iconography, The*3
Imagining the Present14
In Sight: Visual Culture (series)10, 11
In the Aftermath of Art7
In the Culture Society21
Innovations in Art and Design (series)15
Installation Art10
International Library of Philosophy (series)14
Introduction to Design and Culture, An19

- Introduction To Visual Culture, An*9
Is Art History Global?4
 Ivey, Bill3

J

- Jackson, Tim21
 Jensen, Robin Margaret3
Jewish Identities in American Feminist Art19
 Jones, Amelia10, 11

K

- Kalina, Richard14
Key Writers on Art: From Antiquity to the Nineteenth Century2
Key Writers on Art: The Twentieth Century2
 Koivunen, Leila6

L

- Lamoureux, Johanne7
Landscape Theory4
 Lawless, Catherine3
Learning to Look at Modern Art8
Learning to Look at Paintings1
 Long, J.J.17
 Lovejoy, Margot12

M

- Mackie, Vera12
 Macleod, Katy15
Making American Art7
Making Art History1
 Mansfield, Elizabeth C.1
 Martin, Randy15
Master Narratives and their Discontents5
 Mattson, Rachel7
 McDermott, Catherine20
 McIver Lopes, Dominic15
 McRobbie, Angela20, 21
Media Practice (series) 17, 21

Meecham, Pam7, 9
 Meskimmon, Marsha18
 Mirzoeff, Nicholas 9, 10, 11
Modern Art8
Modern Art Culture8
 Morgan, David4
 Morra, Joanne10
 Murray, Chris2

N

Neill, Alex14
Network Art15
New Art History, The3
 Newall, Diana2
 Newman, Michael4
Nineteenth-Century Visual Culture Reader, The11
 Noble, Andrea17

O

Object Reader, The11
On Criticism12
On the Strange Place of Religion in Contemporary Art6
 Ostrow, Saul7
Our Beautiful, Dry and Distant Texts6

P

Paulicelli, Eugenia20
Philosophical Enquiry Into the Sublime and Beautiful, A13
Philosophy of Art15
Philosophy of the Arts15
Photographs Objects Histories17
Photography16
Photography: A Critical Introduction16
Photography: Theoretical Snapshots17
Photography Handbook, The17
Photography Reader, The17
Photography Theory4

Pictures and Tears6
Places and Spaces of Fashion, 1800-2007, The21
Politics of Visual Culture in Japan, The12
Pollock and After9
 Pollock, Griselda18, 19
 Poole, Grant2, 8
 Potvin, John21
Practice of Public Art, The 10
 Preziosi, Donald7
 Przybyski, Jeannene M.11

R

Re-Enchantment4
Renaissance Theory4
 Ridley, Aaron14
Routledge Classics (series)13, 18
Routledge Companion to Aesthetics, The15
Routledge Companion to Semiotics, The13
Routledge Companions (series)13
Routledge Contemporary Introductions to Philosophy (series)15
Routledge Introductions to Media and Communications16
Routledge Key Guides (series)2, 20
Routledge Philosophy Companions (series)15
Routledge Philosophy GuideBook to Nietzsche on Art14
Routledge Philosophy GuideBooks (series)14
Routledge Research in Cultural and Media Studies (series) 10 14, 21
Routledge Research in Travel Writing (series)6
Routledge Studies in Asia's Transformations (series)12
Routledge Studies in Medieval Religion and Culture (series)3

S

Schellekens, Elisabeth13
 Schmidt Campbell, Mary 15
 Schwartz, Vanessa R.11
Self/Image11
Semiotics: The Basics13
 Shaw, David21
 Sheldon, Julie7, 9
 Shiff, Richard5
 Smith, Marquard10
 Sparke, Penny19
State of Art Criticism, The 4
Stories of Art6

T

Tepper, Steven J.3
Theories of Modernism and Postmodernism in the Visual Arts (series)5
Theory for Art History2
theory4 (series)2
Thinking in Action (series)12
Thinking Through Art15

U

Understanding Early Christian Art3

V

van der Tuin, Iris18
Vermeer's Family Secrets1
Vision and Difference18
Visual Culture10
Visual Culture Reader, The10
Visual Literacy6
Visual Studies6
Visualizing Africa in Nineteenth-Century British Travel Accounts6

W

Warren, Lynne16
Watching Babylon11

Ways Around Modernism 5
 Welch, Edward17
 Wells, Liz16, 17
 Wertkin, Gerard C.3
What Painting Is6
Who's Afraid of Conceptual Art?13
Why Are Our Pictures Puzzles?6
 Williams, Robert4
 Willis, Shelly10
Women Making Art18
 Wood, Aylish12
 Wright, Terence17
Writing Back to Modern Art9
 Wulf, Christoph14

Digital Creativity

Editors: Colin Beardon,
University of Waikato, New Zealand

Lone Meisborg, IT University,
Denmark

Digital Creativity is a major peer-reviewed journal at the intersection of the creative arts and digital technologies.
www.tandf.co.uk/journals/doi

Early Popular Visual Culture

Editors: Simon Popple,
University of Leeds, UK

Vanessa Toulmin, University of Sheffield, UK

Early Popular Visual Culture is a peer-reviewed, academic journal dedicated to stimulating research and interdisciplinary studies in relation to all forms of popular visual culture before 1930.
www.tandf.co.uk/journals/doi

Konsthistorisk Tidskrift/Journal of Art History

Editor-in-Chief: Margaretha Roschén Lagerff, Stockholm, Sweden

Konsthistorisk tidskrift/Journal of Art History includes investigations on art, architecture, and visual culture. We welcome articles on works, creators, and specific themes, as well as on theory and historiography.
www.tandf.co.uk/journals/doi

Visual Culture in Britain

New to Routledge in 2009
General Editor: Yvonne Holt,
University of Northumbria

Visual Culture in Britain publishes original work that places a broadly defined visual culture encompassing painting and sculpture, architecture and design, print, film, photography and the performing arts in relation to its wider geographical and historical contexts.
www.tandf.co.uk/journals/doi

Photographies

Editors: David Sate - University of Westminster, UK, Sarah Komber - Goldsmiths, University of London, UK, Martin Lister - University of the West of England, Bristol, UK, Liz Wells - University of Plymouth, UK

Photographies seeks to construct a new agenda for theorising photography as a heterogeneous medium that is changing in an ever more dynamic relation to all aspects of contemporary culture.
www.tandf.co.uk/journals/doi

History of Photography

Editor: Graham Smith,
University of St Andrews,
Scotland

History of Photography is an international journal devoted exclusively to the history and criticism of the basic semantic unit of all modern media—the photograph.
www.tandf.co.uk/journals/doi

Teaching Artist Journal

Edited by Nick Jaffe,
Teaching Artist, Musician,
Audio Engineer

Volume 7, 2009, 4 issues per year
The Teaching Artist Journal (TAJ) provides an authoritative, timely, ongoing professional development resource to clarify, enrich, and advance teaching Artist research and practice.
www.informaworld.com/taj

Third Text

Editor: Richard Appignonesi,
London, UK

Third Text is an international scholarly journal dedicated to providing critical perspectives on art and visual culture. The journal examines the theoretical and historical ground by which the West legitimises its position as the ultimate arbiter of what is significant within this field.
www.tandf.co.uk/journals/doi

Word & Image

Available Online from 2008
Editor: John Dixon Hunt,
University of Pennsylvania, USA
Word & Image examines itself with the study of the unconscious, dialogues and mutual collaboration (or hostility) between verbal and visual languages, one of the more new areas of humanistic criticism.
www.tandf.co.uk/journals/doi

Studies in the History of Gardens & Designed Landscapes

Available Online from 2009
Editor: John Dixon Hunt,
University of Pennsylvania, USA
Studies in the History of Gardens & Designed Landscapes addresses itself to readers with a serious interest in the subject, and is established as the main place in which to publish scholarly work on international garden history.
www.tandf.co.uk/journals/doi

Quarterly Review of Film and Video

Editors: Wheeler Winston Dixon and Dwendolyn Aubrey Foster, both at University of Nebraska-Lincoln, USA

Volume 26, 2009, 5 issues per year
Quarterly Review of Film and Video presents critical, historical, and theoretical essays, book reviews, and interviews in the area of moving image studies including film, video, and digital imaging studies.
www.informaworld.com/qrfv

Visual Anthropology

Editor: Paul Hockings, United International College, Zhuhai, China

Volume 22, 2009, 5 issues per year
Visual Anthropology is a scholarly journal presenting original articles, commentary, discussions, film reviews, and book reviews on anthropological and ethnographic topics. The journal focuses on the study of human behavior through visual means.
www.informaworld.com/va

Visual Communication Quarterly

Editor: Paul Martin Lester,
California State University,
Fullerton, USA

Volume 36, 2009, 4 issues per year
Visual Communication Quarterly is an international, peer-reviewed journal of theory, research, practical criticism, and creative work in all areas of visual communication. Topics include: visual ethics, representation, visual ecology, visual media in all forms, and visual behavior.
www.informaworld.com/vcq

Visual Studies

Published on behalf of the
International Visual Sociology
Association

Editor: Damon Newbury,
University of Central England,
UK

Visual Studies provides the key resource where issues of a visual nature, whether it be epistemological, methodological, empirical, symbolic, or ethical may be used and debated.
www.tandf.co.uk/journals/doi

Visual Resources: An International Journal of Documentation

New Available Online
Editor: Christine Sundt,
University of Oregon, USA

Visual Resources is devoted to the study of images and their use. These images which depict architecture and works of art are of primary concern. The process by which these images are made, organized and ultimately utilized is investigated.
www.tandf.co.uk/journals/doi



Routledge
Taylor & Francis Group



Visual Arts eUpdate - Register your email address at www.informaworld.com/eupdates to receive information on books, journals and other news within your areas of interest. www.tandf.co.uk/journals