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Art and Visual Culture 2007

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NEW

Art History: The Basics

Grant Pooke, University of Kent, UK and **Diana Newall**

Art History: The Basics introduces readers to art history and its methodologies, and guides them through various theoretical concepts and ways of looking at images.

With case studies and details of how to pursue the ideas raised in the book - with places to visit, works to see and what to look for - this is an ideal first text for all students of art and art history.

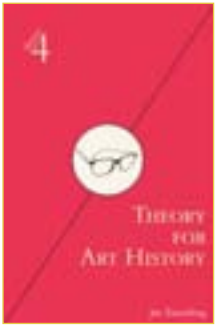
Selected Contents: Art and Art Histories. Formalism and Art. An Introduction to Art and Social Meaning. Marxism, Art and Aesthetics. Art and Gender. Art, Sex and Psychobiography. Semiotics, Signs and Simulacra. Art Histories and Postmodernisms

July 2007: 198x129: 256pp
Hb: 0-415-37309-3 ISBN13: 978-0-415-37309-8: **US $110.00**
Pb: 0-415-37308-5 ISBN13: 978-0-415-37308-1: **US $17.95**

• **AVAILABLE AS AN INSPECTION COPY**

Theory for Art History

Jae Emerling, University of California Los Angeles, USA



'A lucid and profoundly hopeful inquiry into the possibilities for art history and critical theory by one of the most brilliant of the emerging generation of art historians.' – *Donald Preziosi, University of Oxford, UK*

Theory for Art History provides clear and concise introductions to thirty key figures of contemporary theory: four essential predecessors – Freud, Marx, Nietzsche, and Saussure – and twenty-six major moderns from Adorno to Spivak. Includes key concepts, biography, survey of work, bibliography of primary texts, and a bibliography of secondary criticism.

2005: 234x156: 264pp
Hb: 0-415-97363-5 ISBN13: 978-0-415-97363-2: **US $90.00**
Pb: 0-415-97364-3 ISBN13: 978-0-415-97364-9: **US $17.95**

NEW

Art History: The Key Concepts

Jonathan Harris, University of Liverpool, UK

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.

Covering the development, present status and future direction of art history, entries span a wide variety of terms and concepts such as abstract expressionism, epoch, hybridity, semiology and zeitgeist.

Key features include:

- user-friendly A-Z format
- fully cross-referenced entries
- suggestions for further reading.

Engaging and insightful, as well as easy to follow and use, *Art History: The Key Concepts* builds a radical intellectual synthesis for understanding and teaching art, art history and visual culture.

Selected Contents: Introduction. Art History: The Key Concepts.

September 2006: 216x138: 360pp
Hb: 0-415-31976-5 ISBN13: 978-0-415-31976-8: **US $100.00**
Pb: 0-415-31977-3 ISBN13: 978-0-415-31977-5: **US $23.95**

• **AVAILABLE AS AN INSPECTION COPY**

The New Art History

A Critical Introduction

Jonathan Harris, University of Liverpool, UK

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: 0-415-23007-1 ISBN13: 978-0-415-23007-0: **US $110.00**
Pb: 0-415-23008-X ISBN13: 978-0-415-23008-7: **US $30.95**

• **AVAILABLE AS AN INSPECTION COPY**

NEW

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 artist's 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.

September 2006: 234x156: 280pp
Hb: 0-415-34521-9 ISBN13: 978-0-415-34521-7: **US $135.00**
Pb: 0-415-34522-7 ISBN13: 978-0-415-34522-4: **US $35.95**

• AVAILABLE AS AN INSPECTION COPY

NEW

Design: The Key Concepts

Catherine McDermot, Kingston University, UK

Drawing from a wide range of international examples, respected design writer Catherine McDermott offers a unique focus on theoretically informed analysis, reflecting the emphasis on theory that undergraduate design courses are beginning to take.

With entries exploring design technology; illustrations; full cross referencing and substantial further reading, students of graphic design, industrial design and product design will find this is an indispensable reference guide for courses or individual modules on the subject.

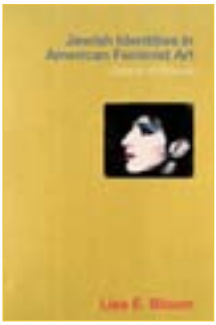
August 2007: 216x138: 320pp
Hb: 0-415-32015-1 ISBN13: 978-0-415-32015-3: **US $110.00**
Pb: 0-415-32016-X ISBN13: 978-0-415-32016-0: **US $26.95**

• AVAILABLE AS AN INSPECTION COPY

Jewish Identities in American Feminist Art

Ghosts of Ethnicity

Lisa E. Bloom, University of California, 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 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.

Selected Contents: Introduction 1. Greenberg's Modernist Shadow 2. Negotiating Jewishness in the 1970s: The Work of Judy Chicago and Merle Ukeles Laderman 3. Rewriting the Script: Eleanor Antin's Feminist Artwork 4. The California Work of US Photographer and Feminist Martha Rosler 5. Contemporary Feminist Art Practices in New York 6. California Feminist Art and Post-Nationalist Identities

June 2006: 234x156: 208pp
Hb: 0-415-23220-1 ISBN13: 978-0-415-23220-3: **US $110.00**
Pb: 0-415-23221-X ISBN13: 978-0-415-23221-0: **US $30.95**

• AVAILABLE AS AN INSPECTION COPY

NEW

Encounters in a Virtual Feminist Museum

Time, Space and the Archive

Griselda Pollock, University of Leeds, UK

From a well-respected and high-profile author, comes this work that argues that the museum has become entrenched within the practices and policies of heritage, tourism and entertainment and so the possibility of the museum as a site of critical dialogue and intervention is reduced.

Through close readings of practices in the visual arts over the last century, *Encounters in a Virtual Feminist Museum* explores questions of time, space and the archive, and a virtual museum appears,conjured through words and images that is feminist; not because it is dedicated to the preservation of feminist things, but because it critiques relations of class, race, sexuality and gender.

October 2007: 234x156: 224pp
Hb: 0-415-41373-7 ISBN13: 978-0-415-41373-2: **US $120.00**
Pb: 0-415-41374-5 ISBN13: 978-0-415-41374-9: **US $31.95**

3RD EDITION

Vision and Difference

Feminism, Femininity and Histories of Art

Griselda Pollock

Chapters on the structures of art historical writing are complemented by studies of Elizabeth Siddall, Mary Cassatt and Berthe Morisot, which deal with themes of modernity, sexuality and repression.

2003: 198x129: 368pp
Pb: 0-415-30850-X ISBN13: 978-0-415-30850-2: **US $17.95**
• **AVAILABLE AS AN INSPECTION COPY**

Differencing the Canon

Feminism and the Writing of Art's Histories

Griselda Pollock

In this major book, renowned art historian Griselda Pollock makes a compelling intervention into a debate at the very centre of feminist art history: should the traditional canon of the Old Masters be rejected, replaced or reformed?

1999: 246x174: 368pp
Hb: 0-415-06699-9 ISBN13: 978-0-415-06699-0: **US $135.00**
Pb: 0-415-06700-6 ISBN13: 978-0-415-06700-3: **US $35.95**
• **AVAILABLE AS AN INSPECTION COPY**

Women Making Art

History, Subjectivity, Aesthetics

Marsha Meskimmon

Examining work by a wide range of women artists from different cultures and historical periods, *Women Making Art* asks why women's work has been seen as secondary, and mobilizes contemporary feminist thinking to reconsider how and why women have made art.

2003: 234x156: 240pp
Hb: 0-415-24277-0 ISBN13: 978-0-415-24277-6: **US $99.95**
Pb: 0-415-24278-9 ISBN13: 978-0-415-24278-3: **US $30.95**
• **AVAILABLE AS AN INSPECTION COPY**

Concise Dictionary of Women Artists

Edited by **Delia Gaze**

2001: 234x156: 800pp
Hb: 1-57958-335-0 ISBN13: 978-1-57958-335-4: **US $125.00**

NEW

The Total Work of Art

From Bayreuth to Cyberspace

Matthew Smith, Boston University, USA

The Total Work of Art provides a broad survey that incorporates many canonical artists into a single narrative. With particular attention to the influence of *The Total Work of Art* on modern theatre and performance, this brief introduction will also be of interest to students in such fields as film studies, music history, history of art, cultural studies, and modern European literatures.

Selected Contents: 1. What Is the Total Work of Art? 2. The Total Theatre I: Richard Wagner and the Festspielhaus 3. The Total Theatre II: W.B. Yeats and the Abbey Theatre 4. The Total Scenographer: Adolphe Appia and Edward Gordon Craig 5. The Total Impresario: Serge Diaghilev 6. The Total Director: Max Reinhardt 7. The Total State: Josef Goebbels and Leni Riefenstahl 8. The Total World: Walt Disney 9. New Directions

March 2007: 234x156: 224pp
Hb: 0-415-97795-9 ISBN13: 978-0-415-97795-1: **US $95.00**
Pb: 0-415-97796-7 ISBN13: 978-0-415-97796-8: **US $22.95**

NEW

American Icons

The Genesis of a National Visual Language

Benedikt Feldges

Despite the work that has been done on the power of visual communication in general, and about the social influence of television in particular, television's relationship with reality is still something of a black box. Even today, the convention that the screen functions as a window on reality structures much of the production and reception of televisual narratives. But as reality ought to become history at one point, what are we to do with such windows on the past?

Developing and applying a highly innovative approach to the modern picture, this monograph sets out to expose the historicity of icons, to reframe the history of the screen and to dissect the visual core of a medium that is still so poorly understood. Dismantling the aura of apparently timeless icons and past spectacles with their seductive power to attract the eye, this book offers new ways of seeing the mechanisms at work in our modern pictorial culture.

August 2007: 234x156: 192pp
Hb: 0-415-95635-8 ISBN13: 978-0-415-95635-2: **US $95.00**

Garden History

Philosophy and Design 2000 BC-2000 AD

Tom Turner, University of Greenwich, UK

'The illustrations and the 1000 or so plans of individual gardens, which are such a distinctive and often rewarding feature of the work, are invariably printed close to any reference to them, so there is never any need to go hunting elsewhere in the book ... These plans can, at their best, be an absolute revelation.' – *Timothy Mowl, Times Higher Education Supplement*

'The apt choice of quotations will provide an invaluable reference for garden historians and illustrates that garden design is so much more than plants and drawings ... Although this book will not fit in your pocket, put it in your suitcase as an essential reference for serious garden expeditions.' – *Historic Gardens Review*

2005: SPECIAL: 304pp
Pb: 0-415-31749-5 ISBN13: 978-0-415-31749-8: **US $44.95**

Learning to Look at Paintings

Mary Acton, University of Oxford, UK

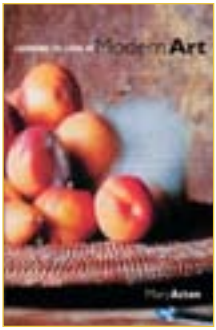
This is a critique of works of art dating from the early fifteenth century through to modern installations. Suggesting a series of questions to ask when looking at a painting, this book will help develop a critical understanding of art.

1997: 216x138: 272pp
Hb: 0-415-14889-8 ISBN13: 978-0-415-14889-4: **US $120.00**
Pb: 0-415-14890-1 ISBN13: 978-0-415-14890-0: **US $23.95**

• **AVAILABLE AS AN INSPECTION COPY**

Learning to Look at Modern Art

Mary Acton, University of Oxford, UK



This companion volume to the author's *Learning to Look at Paintings* addresses some of the questions most commonly asked about modern art. Why does it appear so different from the art of the past? Why is it so difficult to understand? How should we approach it? Acton 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: 0-415-23811-0 ISBN13: 978-0-415-23811-3: **US $100.00**
Pb: 0-415-23812-9 ISBN13: 978-0-415-23812-0: **US $23.95**

• **AVAILABLE AS AN INSPECTION COPY**

Routledge Key Guides

Key Writers on Art: From Antiquity to the Nineteenth Century

Edited by **Chris Murray**

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: 0-415-24301-7 ISBN13: 978-0-415-24301-8: **US $105.00**
Pb: 0-415-24302-5 ISBN13: 978-0-415-24302-5: **US $24.95**

• **AVAILABLE AS AN INSPECTION COPY**

Key Writers on Art: The Twentieth Century

Edited by **Chris Murray**

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: 0-415-22201-X ISBN13: 978-0-415-22201-3: **US $105.00**
Pb: 0-415-22202-8 ISBN13: 978-0-415-22202-0: **US $24.95**

• **AVAILABLE AS AN INSPECTION COPY**

Installation Art

Claire Bishop, Royal College of Art, UK

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: 0-415-97412-7 ISBN13: 978-0-415-97412-7: **US $39.95**

2ND EDITION

Modern Art

A Critical Introduction

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

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

***'Modern Art: A Critical Introduction* does exactly what it says on the cover ... an excellent comprehensive introduction to the subject.'** – *History of Art and Visual Culture*

Revised and restructured, this second edition of *Modern Art* traces the historical and contemporary contexts for understanding modern art movements, and the theories that influenced and attempted to explain them. Its radical approach foregoes the chronological approach to art movements in favour of looking at the ways in which art has been understood.

The editors investigate the main developments in art interpretation and draw examples from a wide range of genres including painting, sculpture, photography, installation and performance art.

This new edition has been restructured to focus on key themes. It has also been fully updated to include many more examples of recent art practice, as well as an expanded glossary and comprehensive marginal notes providing definitions of key terms. Extensively illustrated with a wide range of visual examples, *Modern Art* is the essential textbook for students of art history.

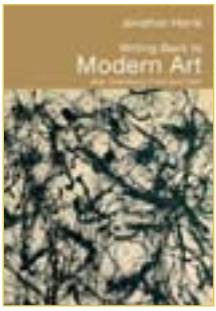
2004: 246x174: 384pp
Hb: 0-415-28193-8 ISBN13: 978-0-415-28193-5: **US $120.00**
Pb: 0-415-28194-6 ISBN13: 978-0-415-28194-2: **US $37.95**

• **AVAILABLE AS AN INSPECTION COPY**

Writing Back to Modern Art

After Greenberg, Fried and Clark

Jonathan Harris, University of Liverpool, UK



Here for the first time is a full-length study of the 'critical modernisms' of the three leading art writers of the second half of the twentieth century, which helps us build a better understanding of the development of modern art writing and its relation to the 'post-modern' in art and society since the 1970s.

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. Harris examines key discourses and identifies points of significant overlap as well as sharp disjunction between the critics.

Writing Back to Modern Art creates ways for us to think outside of the discourses of value and meaning, and helps us to look at the place that art writing holds in the latter twentieth century and beyond.

2005: 234x156: 288pp
Hb: 0-415-32428-9 ISBN13: 978-0-415-32428-1: **US $110.00**
Pb: 0-415-32429-7 ISBN13: 978-0-415-32429-8: **US $35.95**
• **AVAILABLE AS AN INSPECTION COPY**

Theories of Modernism and Postmodernism in the Visual Arts

Series Editor: ***James Elkins***

NEW

Doubt

Richard Shiff, University of Texas, USA

April 2007: 216x138: 144pp
Hb: 0-415-97308-2 ISBN13: 978-0-415-97308-3: **US $75.00**
Pb: 0-415-97309-0 ISBN13: 978-0-415-97309-0: **US $17.95**

NEW

Ways Around Modernism

Stephen Bann

November 2006: 234x156: 144pp
Hb: 0-415-97421-6 ISBN13: 978-0-415-97421-9: **US $75.00**
Pb: 0-415-97422-4 ISBN13: 978-0-415-97422-6: **US $18.95**

Master Narratives and Their Discontents

James Elkins, Art Institute of Chicago, USA

2005: 234x156: 200pp
Hb: 0-415-97269-8 ISBN13: 978-0-415-97269-7: **US $75.00**
Pb: 0-415-97270-1 ISBN13: 978-0-415-97270-3: **US $17.95**

The Art Seminar

Series Editor: ***James Elkins****, School of the Art Institute, Chicago, USA*

NEW

Photography Theory

Edited by **James Elkins**

December 2006: 216x138: 128pp
Hb: 0-415-97782-7 ISBN13: 978-0-415-97782-1: **US $85.00**
Pb: 0-415-97783-5 ISBN13: 978-0-415-97783-8: **US $18.95**

NEW

Is Art History Global?

Edited by **James Elkins**

December 2006: 216x138: 128pp
Hb: 0-415-97784-3 ISBN13: 978-0-415-97784-5: **US $85.00**
Pb: 0-415-97785-1 ISBN13: 978-0-415-97785-2: **US $18.95**

NEW

The Limits and State of Art Criticism

Edited by **James Elkins**

June 2007: 216x138: 128pp
Hb: 0-415-97786-X ISBN13: 978-0-415-97786-9: **US $85.00**
Pb: 0-415-97787-8 ISBN13: 978-0-415-97787-6: **US $16.95**

Art History Versus Aesthetics

Edited by **James Elkins**

2005: 216x138: 320pp
Hb: 0-415-97688-X ISBN13: 978-0-415-97688-6: **US $95.00**
Pb: 0-415-97689-8 ISBN13: 978-0-415-97689-3: **US $19.95**

Books by James Elkins

NEW

Visual Literacy

James Elkins, School of the Art Institute Chicago, USA

What does it mean to be visually literate? Does it mean different things in the arts and the sciences? In the developed West and in Asia or in developing nations? If we all need to become 'visually literate,' what does that mean in practical terms? This groundbreaking collection brings together the work of major visual studies critics including W.J.T. Mitchell, Barbara Stafford, Jonathan Crary, and James Elkins to explore what impact the new concept of 'visual literacy' will have on the traditional field of art history.

January 2007: 234x156: 240pp
Hb: 0-415-95810-5 ISBN13: 978-0-415-95810-3: **US $95.00**
Pb: 0-415-95811-3 ISBN13: 978-0-415-95811-0: **US $24.95**
• **AVAILABLE AS AN INSPECTION COPY**

On the Strange Place of Religion in Contemporary Art

James Elkins

Can contemporary art say anything about spirituality? Answering this question and more, *On the Strange Place of Religion in Contemporary Art* explores the curious disconnection between spirituality and current art.

2004: 234x156: 152pp
Hb: 0-415-96988-3 ISBN13: 978-0-415-96988-8: **US $85.00**
Pb: 0-415-96989-1 ISBN13: 978-0-415-96989-5: **US $23.95**

Pictures and Tears

A History of People Who Have Cried in Front of Paintings

James Elkins

This deeply personal account of emotion and vulnerability draws upon anecdotes related to individual works of art to present a chronicle of how people have shown emotion before works of art in the past.

2001: 216x138: 256pp
Hb: 0-415-93713-2 ISBN13: 978-0-415-93713-9: **US $85.00**
Pb: 0-415-97053-9 ISBN13: 978-0-415-97053-2: **US $20.95**
• **AVAILABLE AS AN INSPECTION COPY**

Visual Studies

A Skeptical Introduction

James Elkins

Acclaimed author, James Elkins, presents a road map of the field of visual studies, describing its major concerns and its principal theoretical sources. He takes the reader down a side road where visual studies becomes a more interesting place.

2003: 234x156: 224pp
Hb: 0-415-96680-9 ISBN13: 978-0-415-96680-1: **US $95.00**
Pb: 0-415-96681-7 ISBN13: 978-0-415-96681-8: **US $24.95**

What Painting Is

James Elkins

1998: 216x138: 256pp
Hb: 0-415-92113-9 ISBN13: 978-0-415-92113-8: **US $30.95**
Pb: 0-415-92662-9 ISBN13: 978-0-415-92662-1: **US $18.95**
• **AVAILABLE AS AN INSPECTION COPY**

How to Use Your Eyes

James Elkins

2000: 246x174: 272pp
Hb: 0-415-92254-2 ISBN13: 978-0-415-92254-8: **US $32.95**
• **AVAILABLE AS AN INSPECTION COPY**

Stories of Art

James Elkins

2002: 216x138: 160pp
Hb: 0-415-93942-9 ISBN13: 978-0-415-93942-3: **US $80.00**
Pb: 0-415-93943-7 ISBN13: 978-0-415-93943-0: **US $18.95**

Our Beautiful, Dry and Distant Texts

Art History as Writing

James Elkins

2000: 234x156: 328pp
Pb: 0-415-92663-7 ISBN13: 978-0-415-92663-8: **US $29.95**
• **AVAILABLE AS AN INSPECTION COPY**

Why Are Our Pictures Puzzles?

On the Modern Origins of Pictorial Complexity

James Elkins

1999: 234x156: 320pp
Hb: 0-415-91941-X ISBN13: 978-0-415-91941-8: **US $100.00**
Pb: 0-415-91942-8 ISBN13: 978-0-415-91942-5: **US $27.95**
• **AVAILABLE AS AN INSPECTION COPY**

2ND EDITION

An Introduction to Design and Culture

1900 to the Present

Penny Sparke, Kingston University, UK

Provides a history of the development of modern (and postmodern) design within its international cultural, social and economic context for undergraduate students.

2004: 234x156: 296pp
Hb: 0-415-26335-2 ISBN13: 978-0-415-26335-1: **US $110.00**
Pb: 0-415-26336-0 ISBN13: 978-0-415-26336-8: **US $31.95**
• **AVAILABLE AS AN INSPECTION COPY**

Graphic Design as Communication

Malcolm Barnard, University of Derby, UK

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: 0-415-27812-0 ISBN13: 978-0-415-27812-6: **US $80.00**
Pb: 0-415-27813-9 ISBN13: 978-0-415-27813-3: **US $26.95**
• **AVAILABLE AS AN INSPECTION COPY**

NEW

Digital Encounters

Aylish Wood, University of Kent, UK

Digital Encounters reconceptualizes the way we think about technology and the moving image. Recent writing on digital effects in cinema and television has often tended to focus on digitality as a crisis for realism or convergence. While both these discourses do indeed reveal aspects of the impact of digital technologies, they share an approach that overlooks the complexities of a viewer's engagement with images as an intersection between the world and the technologies through which it is framed. *Digital Encounters* places these encounters within a broader context in which technologies alter human engagement, distributing our attention across a network of images and technological objects such as animations, digital effects films, computer games and mixed media gallery installations.

May 2007: 234x156: 192pp
Hb: 0-415-41065-7 ISBN13: 978-0-415-41065-6: **US $110.00**
Pb: 0-415-41066-5 ISBN13: 978-0-415-41066-3: **US $31.95**

Digital Currents

Art in the Electronic Age

Margot Lovejoy, University of New York, USA

Margot Lovejoy here 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: 0-415-30780-5 ISBN13: 978-0-415-30780-2: **US $120.00**
Pb: 0-415-30781-3 ISBN13: 978-0-415-30781-9: **US $35.95**
• **AVAILABLE AS AN INSPECTION COPY**

Visual Digital Culture

Surface Play and Spectacle in New Media Genres

Andrew Darley

2000: 234x156: 240pp
Hb: 0-415-16554-7 ISBN13: 978-0-415-16554-9: **US $135.00**
Pb: 0-415-16555-5 ISBN13: 978-0-415-16555-6: **US $30.95**
• **AVAILABLE AS AN INSPECTION COPY**

2ND EDITION

Pollock and After

The Critical Debate

Edited by **Francis Frascina**

This revised edition of a succesful book features ten new articles and is fully updated to take account of new critical approaches to post-war American art.

2000: 246x174: 400pp
Hb: 0-415-22866-2 ISBN13: 978-0-415-22866-4: **US $120.00**
Pb: 0-415-22867-0 ISBN13: 978-0-415-22867-1: **US $33.95**
• **AVAILABLE AS AN INSPECTION COPY**

Beyond the Frame

Feminism and Visual Culture, Britain 1850-1900

Deborah Cherry

This book rewrites the history of 'Victorian' art to explore the relationship between feminism and visual culture in a period of heady excitement and political struggle.

2000: 234x156: 288pp
Hb: 0-415-10726-1 ISBN13: 978-0-415-10726-6: **US $125.00**
Pb: 0-415-10727-X ISBN13: 978-0-415-10727-3: **US $33.95**
• **AVAILABLE AS AN INSPECTION COPY**

Understanding Early Christian Art

Robin Margaret Jensen

2000: 234x156: 240pp
Hb: 0-415-20454-2 ISBN13: 978-0-415-20454-5: **US $115.00**
Pb: 0-415-20455-0 ISBN13: 978-0-415-20455-2: **US $35.95**

Encyclopedia of American Folk Art

Edited by **Gerard C. Wertkin**, American Folk Art Museum, USA

2004: 276x219: 704pp
Hb: 0-415-92986-5 ISBN13: 978-0-415-92986-8: **US $175.00**

Native American Art in the Twentieth Century

Makers, Meanings, Histories

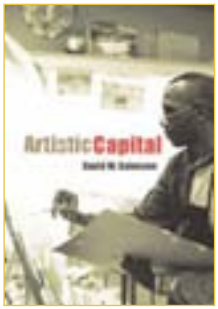
Edited by **W. Jackson Rushing III**

Tracing the political context of Native American art production from the 1890s to the present and engaging with a range of concepts and issues such as the influence of spirituality in Native art and the struggle for artistic self-determination.

1999: 246x189: 252pp
Hb: 0-415-13747-0 ISBN13: 978-0-415-13747-8: **US $135.00**
Pb: 0-415-13748-9 ISBN13: 978-0-415-13748-5: **US $44.95**

Artistic Capital

David W. Galenson, University of Chicago, USA



At what stage of their careers do great artists produce their most important work? In a series of studies that bring new insights and new dimensions to the study of artistic creativity, Galenson's book examines the careers of more than 100 modern painters, poets and novelists to reveal a powerful relationship between age and artistic creativity.

Analyzing the careers of major literary and artistic figures, such as Cézanne, van Gogh, Dickens, Hemingway and Plath, Galenson highlights the different methods by which artists have made innovations.

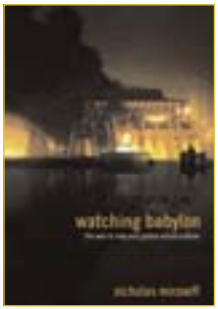
Pointing to a new and richer history of the modern arts, this book is of interest, not only to humanists and social scientists, but to anyone interested in the nature of human creativity in general.

2005: 234x156: 304pp
Hb: 0-415-70170-8 ISBN13: 978-0-415-70170-9: **US $149.00**
Pb: 0-415-70171-6 ISBN13: 978-0-415-70171-6: **US $49.00**

Watching Babylon

The War in Iraq and Global Visual Culture

Nicholas Mirzoeff, New York University, USA



This groundbreaking and compelling 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: 0-415-34309-7 ISBN13: 978-0-415-34309-1: **US $100.00**
Pb: 0-415-34310-0 ISBN13: 978-0-415-34310-7: **US $26.95**
• **AVAILABLE AS AN INSPECTION COPY**

An Introduction to Visual Culture

Nicholas Mirzoeff

A wide-ranging and stimulating introduction to the history and theory of visual culture from painting to the computer and television screen, which will prove indispensable to students of art and art history, and cultural studies.

1999: 234x156: 288pp
Hb: 0-415-15875-3 ISBN13: 978-0-415-15875-6: **US $120.00**
Pb: 0-415-15876-1 ISBN13: 978-0-415-15876-3: **US $31.95**
• **AVAILABLE AS AN INSPECTION COPY**

2ND EDITION

The Visual Culture Reader

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: 0-415-25221-0 ISBN13: 978-0-415-25221-8: **US $135.00**
Pb: 0-415-25222-9 ISBN13: 978-0-415-25222-5: **US $39.95**
• **AVAILABLE AS AN INSPECTION COPY**

Diaspora and Visual Culture

Representing Africans and Jews

Nicholas Mirzoeff

1999: 234x156: 280pp
Hb: 0-415-16669-1 ISBN13: 978-0-415-16669-0: **US $125.00**
Pb: 0-415-16670-5 ISBN13: 978-0-415-16670-6: **US $35.95**
• **AVAILABLE AS AN INSPECTION COPY**

In Sight: Visual Culture

*Series Editor: **Nicholas Mirzeoff**, New York University, USA*

The series represents the most exciting new thinking in the interdisciplinary field of visual culture. Dealing with how visual culture relates to questions of ethnicity, gender and sexuality, and to examinations of particular geographies and historical periods, the series creates a body of work which examines to what extent culture can be seen as specifically visual.

The Feminism and Visual Culture Reader

Amelia Jones

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

2002: 246x174: 592pp
Hb: 0-415-26705-6 ISBN13: 978-0-415-26705-2: **US $135.00**
Pb: 0-415-26706-4 ISBN13: 978-0-415-26706-9: **US $35.95**
• AVAILABLE AS AN INSPECTION COPY

The Nineteenth Century Visual Culture Reader

Edited by **Jeannene Przyblyski**, San Francisco Bureau of Urban Secrets, USA and **Vanessa Schwartz**, University of Southern California, USA

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.

Selected Contents: 1. Visual Culture and Disciplinary Practices 2. Genealogies 3. Technology and Vision 4. Practices of Display and the Circulation of Images 5. Cities and the Built Environment 6. Inside and Out: Seeing the Personal and the Political

2004: 246x174: 432pp
Hb: 0-415-30865-8 ISBN13: 978-0-415-30865-6: **US $125.00**
Pb: 0-415-30866-6 ISBN13: 978-0-415-30866-3: **US $35.95**
• AVAILABLE AS AN INSPECTION COPY

Picturing the Social Landscape

Visual Methods and the Sociological Imagination

Caroline Knowles, University of Southampton, UK and **Paul Sweetman**, University of Southampton, UK

In this collection international experts explain how they have used visual methods in their own research, examine their advantages and limitations, and show how they have been used alongside other research techniques.

2004: 246x174: 216pp
Hb: 0-415-30639-6 ISBN13: 978-0-415-30639-3: **US $135.00**
Pb: 0-415-30640-X ISBN13: 978-0-415-30640-9: **US $44.95**

Visual Culture

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

Visual culture incorporates a number of different visual practices including art, design, performance, architecture, film and photography. The study of visual culture is interdisciplinary, deriving in part from the new art history that emerged in the 1980s, the developing studies of design and material culture, and film, as well as the concepts and methods associated with psychoanalysis, semiotics, gender, class and post-colonialism.

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.

Each volume is divided into three sections, with the first two providing a substantive collection of texts that interrogate the theme of each volume, and the last delivering a relevant case study that addresses the issues discussed.

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

January 2006: 234x156: 1,696pp
Hb: 0-415-32641-9 ISBN13: 978-0-415-32641-4: **US $870.00**

3RD EDITION

Photography: A Critical Introduction

Edited by **Liz Wells**, University of Plymouth, UK

'A brilliantly designed book. It provides a much-needed conceptual perspective, so lacking in other histories of photography, and with the new material on photojournalism is even stronger.' – *Ulrich Keller, University of California at Santa Barbara, USA*

'A timely revision of a great book.' – *Lynne Bentley-Kemp, Rochester Institute of Photography*

This seminal text for photography students identifies key debates in photographic theory, stimulates discussion and evaluation of the critical use of photographic images and ways of seeing. This new edition retains the thematic structure and text features of its predecessors but also expands coverage on photojournalism, digital imaging techniques, race and colonialism. The content is updated with additional international and contemporary examples and images throughout and the inclusion of colour photos. Features of this new edition include:

- key concepts and short biographies of major thinkers
- updated international and contemporary case studies and examples
- a full glossary of terms and a comprehensive bibliography
- resource information, including guides to public archives and useful websites.

2004: 246x189: 408pp
Hb: 0-415-30703-1 ISBN13: 978-0-415-30703-1: **US $125.00**
Pb: 0-415-30704-X ISBN13: 978-0-415-30704-8: **US $34.95**

• AVAILABLE AS AN INSPECTION COPY

The Photography Reader

Edited by **Liz Wells**, University of Plymouth, UK

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: 0-415-24660-1 ISBN13: 978-0-415-24660-6: **US $135.00**
Pb: 0-415-24661-X ISBN13: 978-0-415-24661-3: **US $39.95**

• AVAILABLE AS AN INSPECTION COPY

2ND EDITION

The Photography Handbook

Terence Wright, University of Oxford, UK

Revised and updated, this second edition of *The Photography Handbook* provides an introduction to the principles of photographic practice and theory and offers guidelines for the systematic study of photographic media.

Including a new chapter on the ethics of photojournalism, an expanded chapter on digital photography, and a new section on research in photography, *The Photography Handbook* includes:

- new case studies of the war photographer James Nachtwey
- photographic representations of Marilyn Monroe and Adolf Hitler
- an analysis of photographic theory and the "Bert is Evil" website
- an introduction to conceptual skills necessary for photography
- the historical background and rationale for photographic representation
- the camera as a documentary tool
- interviews with editors, photographers, picture editors and readers
- the effect of new technologies on photographic practice and an exploration of the shift from analogue to digital imagery
- over seventy images.

Each chapter now ends with a useful summary of its key points, equipping the reader with a vocabulary for photographic phenomena and helping develop visual awareness and visual literacy. *The Photography Handbook* will enable students to familiarize themselves with current theoretical viewpoints and to evolve critical frameworks for their own photographic practice.

2004: 234x156: 256pp
Hb: 0-415-25803-0 ISBN13: 978-0-415-25803-6: **US $110.00**
Pb: 0-415-25804-9 ISBN13: 978-0-415-25804-3: **US $30.95**

• AVAILABLE AS AN INSPECTION COPY

Photographs Objects Histories

On the Materiality of Images

Edited by **Elizabeth Edwards**, University of Oxford, UK and **Janice Hart**, London College of Printing, UK

This innovative volume explores the idea that while photographs are images, they are also objects, and this materiality is integral to their meaning and use.

2004: 246x174: 240pp
Hb: 0-415-25441-8 ISBN13: 978-0-415-25441-0: **US $115.00**
Pb: 0-415-25442-6 ISBN13: 978-0-415-25442-7: **US $40.95**

Encyclopedia of Twentieth-Century Photography

Edited by **Lynne Warren**, Museum of Contemporary Art in Chicago, USA

2005: 276x219: 2042pp
Hb: 1-57958-393-8 ISBN13: 978-1-57958-393-4: **US $525.00**

New York Underground

The Anatomy of a City

Julia Solis

In this beautifully illustrated historical tour of New York's underground systems, Julia Solis takes readers through the dark recesses of lower Manhattan to expose the city's basic anatomy.

2004: 276x219: 264pp
Hb: 0-415-95013-9 ISBN13: 978-0-415-95013-8: **US $36.00**

Colonialist Photography

Imag(in)ing Race and Place

Edited by **Eleanor M. Hight**, University of New Hampshire, USA and **Gary D. Sampson**, Institute of Art in Ohio, USA

An absorbing collection of essays and photographs exploring the relationship between photography and Europe and American colonialism, using case studies and recent forms of interpretive analysis.

2004: 246x174: 352pp
Hb: 0-415-27495-8 ISBN13: 978-0-415-27495-1: **US $125.00**
Pb: 0-415-27496-6 ISBN13: 978-0-415-27496-8: **US $38.95**
• AVAILABLE AS AN INSPECTION COPY

2ND EDITION

Arguing About Art

Contemporary Philosophical Debates

Edited by **Aaron Ridley** and **Alex Neill**

This acclaimed and accessible anthology is ideal for newcomers to aesthetics or philosophy. This edition includes new sections on interpretation, objectivity, gardening, horror and morality.

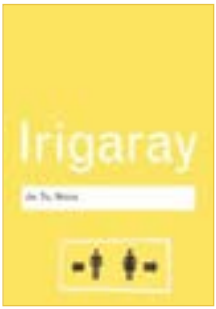
2001: 246x174: 496pp
Hb: 0-415-23738-6 ISBN13: 978-0-415-23738-3: **US $135.00**
Pb: 0-415-23739-4 ISBN13: 978-0-415-23739-0: **US $33.95**
• AVAILABLE AS AN INSPECTION COPY

NEW

Je, Tu, Nous

Towards a Culture of Difference

Luce Irigaray



'These translations of Luce Irigaray's works will make a powerful contribution to feminist scholarship in philosophy, political theory, psycho-analysis, linguistics and poetics. Theorists of sexual difference will find a serious and subtle challenge in Irigaray's latest provocations.'– *Judith Butler*

'Luce Irigaray is, arguably, one of the most original and provocative feminist theorists in contemporary French thought.' – *Elizabeth Grosz*

Exploring women's experiences of motherhood, abortion, the AIDS crisis and the beauty industry, this book presents one of the most important thinkers of our day in her own words.

A passionate celebrator of 'sexual difference', Luce Irigaray was never simply after the social equality that her generation so publicly demanded. She was seeking more fundamentally a society that celebrated the differences between the genders and their coming together in a union without hierarchy.

February 2007: 198x129: 144pp
Pb: 0-415-77198-6 ISBN13: 978-0-415-77198-6: **US $17.95**

NEW

Signatures of the Visible

Fredric Jameson, Duke University, USA

In such celebrated works as *Postmodernism: The Cultural Logic of Late Capitalism*, Fredric Jameson has established himself as one of America's most observant cultural commentators. In *Signatures of the Visible* Jameson turns his attention to cinema - the artform that has replaced the novel as the defining cultural form of our time. Historicizing a form that has flourished in a post-modern and anti-historical culture, he explores the allegorical and ideological dimensions of such films as *The Shining*, *Dog Day Afternoon* and the works of Alfred Hitchcock, among many others.

Fifteen years on from its original publication, this remains a piercing and original analysis of film from a writer and thinker whose influence continues to be felt long after that of the fashionable post-modernists he has always critiqued.

February 2007: 198x129: 360pp
Pb: 0-415-77161-7 ISBN13: 978-0-415-77161-0: **US $23.95**

NEW

Routledge Philosophy Guidebook to Nietzsche on Art

Aaron Ridley, University of Southampton, UK

'Ridley's views are always striking, and those expressed here are no exception. Entertainingly written and often surprising, Ridley's account recommends itself to everyone interested in Nietzsche.' – *Kathleen Higgins, University of Texas, USA*

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. *Routledge Philosophy Guidebook to Nietzsche on Art* introduces and assesses:

- Neitzsche'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.

December 2006: 198x129: 192pp
Hb: 0-415-31590-5 ISBN13: 978-0-415-31590-6: **US $90.00**
Pb: 0-415-31591-3 ISBN13: 978-0-415-31591-3: **US $23.95**

• AVAILABLE AS AN INSPECTION COPY

NEW

2ND EDITION

Semiotics: The Basics

Daniel Chandler, University of Wales, Aberystwyth, UK

'A very useful book, not only for those who wish to find out about semiotics, but also for those interested in finding out how language or any other sign system is far from being a neutral means of communication.' – *Juan A. Prieto-Pablos, University of Seville, Spain*

'The book is well written and up-to-date, without unnecessary verbosity or jargon, and yet reflects the complexity of the field and its problems.' – *Journal of Pragmatics*

This updated second edition provides a clear and concise introduction to the key concepts of semiotics in an accessible and jargon-free language. With a revised introduction and glossary, extended index and suggestions for further reading, it provides an increased number of examples including computer and mobile phone technology, television commercials and the web.

Demystifying what is a complex, highly interdisciplinary field, key questions covered include:

- What is a sign?
- Which codes do we take for granted?
- How can semiotics be used in textual analysis?
- What is a text?

A highly useful, must-have resource, *Semiotics: The Basics* is the ideal introductory text for those studying this growing area.

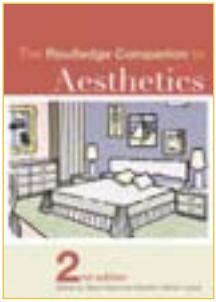
January 2007: 198x129: 320pp
Hb: 0-415-36376-4 ISBN13: 978-0-415-36376-1: **US $90.00**
Pb: 0-415-36375-6 ISBN13: 978-0-415-36375-4: **US $17.95**

• AVAILABLE AS AN INSPECTION COPY

2ND EDITION

The Routledge Companion to Aesthetics

Edited by **Berys Gaut**, University of St Andrews, UK and **Dominic McIver Lopes**, University of British Columbia, Canada



The second edition of the acclaimed *Routledge Companion to Aesthetics* contains fifty-four chapters written by leading international scholars covering all aspects of aesthetics and includes nine new entries:

- Creativity
- Schopenhauer
- Schiller and Schelling
- Nelson Goodman
- Style
- Feminism
- Ontology
- Heidegger
- Sartre and Merleau-Ponty.

The companion opens with an historical overview of aesthetics including entries on Plato, Aristotle, Kant, Nietzsche, Heidegger, Sibley and Derrida. The second part covers the central concepts and theories needed for a comprehensive understanding of aesthetics including the definitions of art, taste, value of art, beauty, imagination, fiction, narrative, metaphor and pictorial representation. Part three is devoted to the topics that have attracted much contemporary interest in aesthetics including art and ethics, environmental aesthetics and feminist aesthetics. The final part addresses the individual arts of music, photography, film, literature, theatre, dance, architecture and sculpture.

2005: 246x174: 736pp
Hb: 0-415-32797-0 ISBN13: 978-0-415-32797-8: **US $150.00**
Pb: 0-415-32798-9 ISBN13: 978-0-415-32798-5: **US $34.95**

• AVAILABLE AS AN INSPECTION COPY

Philosophy of Art

A Contemporary Introduction

Noël Carroll

A textbook for undergraduate students interested in the topic of philosophical aesthetics, this book introduces the techniques of analytic philosophy in addition to a selection of the major topics in this area.

1999: 234x156: 288pp
Hb: 0-415-15963-6 ISBN13: 978-0-415-15963-0: **US $125.00**
Pb: 0-415-15964-4 ISBN13: 978-0-415-15964-7: **US $31.95**

The World of Perception

Maurice Merleau-Ponty

With an Introduction by **Thomas Baldwin**, University of York, UK

Translated by **Oliver Davis**, Wadham College, University of Oxford, UK

The first translation in to English of Merleau-Ponty's seven lectures on perception. Lucid and concise, this book explores the theme through reflections on science, space, our relationships with others, animal life and art.

2004: 198x129: 144pp
Hb: 0-415-31271-X ISBN13: 978-0-415-31271-4: **US $29.95**

3RD EDITION

Philosophy of the Arts

An Introduction to Aesthetics

Gordon Graham, University of Aberdeen, UK

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: 0-415-34978-8 ISBN13: 978-0-415-34978-9: **US $105.00**
Pb: 0-415-34979-6 ISBN13: 978-0-415-34979-6: **US $27.95**

• AVAILABLE AS AN INSPECTION COPY

Six Names of Beauty

Crispin Sartwell

2004: 216x138:144pp
Pb: 0-415-97992-7 ISBN13: 978-0-415-97992-4: **US $17.95**

Innovations in Art and Design

Invisible Connections

Dance, Choreography and Internet Communities

Sita Popat, University of Leeds, UK

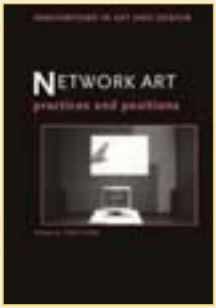
Internet and communication technologies offer dance and theatre new platforms for creating and performing work, with opportunities for remote interaction and collaboration on a scale never before imaginable. This book explores methods by which such technologies can facilitate creative collaborations between performers and viewers.

2005: 246x174: 192pp
Hb: 0-415-36475-2 ISBN13: 978-0-415-36475-1: **US $135.00**

Network Art

Practices and Positions

Edited by **Tom Corby**, University of Westminster, UK



Fully illustrated throughout, and including many pictures of artworks never before seen in print, *Network Art* represents one of the first substantial attempts to place major artist's writings on network art alongside those of critics, curators and historians.

2005: 246x174
Hb: 0-415-36479-5 ISBN13: 978-0-415-36479-9: **US $135.00**

Digital Creativity

A Reader

Edited by **Colin Beardon** and **Lone Malmborg**

Presenting highlights from five years of the field journal *Digital Creativity*, this volume republishes twenty-seven contributions from international artists and scientists.

2002:246x174: 249pp
Hb: 90-265-1939-7 ISBN 13:978-90-265-1939-0: **US $120.00**

New Practices - New Pedagogies

A Reader

Edited by **Malcolm Miles**, University of Plymouth, UK

With radical changes happening in the arts over the past two decades, this book brings us up to date with the social and economic contexts in which the arts are produced. Influential and knowledgable leaders in the field debate how arts education - particularly in visual art - has changed to meet new needs or shape new futures for its production and reception.

Opening up areas of thought previously unexplored in arts and education, this book introduces students of visual culture, peformance studies and art and design to broad contextual frameworks, new directions in practice, and finally gives detailed cases from, and insights into, a changing pedagogy.

2005: 246x174: 256pp
Hb: 0-415-36618-6 ISBN13: 978-0-415-36618-2: **US $105.00**

New Visions in Performance

Edited by **Gary Carver** and **Colin Beardon**

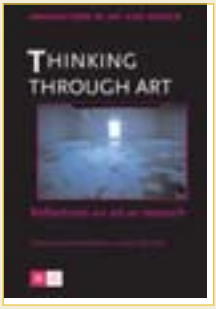
2004: 195pp
Hb:90-265-1966-4 ISBN 13:978-90-265-1966-6: **US $90.00**

Innovations in Art and Design (cont)

Thinking Through Art

Reflections on Art as Research

Edited by **Katy Macleod**, University of Plymouth, UK, **Lin Holdridge**, University of Plymouth, UK



The artists, philosophers, art historians and cultural theorists contributing to this book address the complexity of interpreting art as research and suggest ways in which the visual and the verbal could engage in more productive and open discussions.

2005: 246x174
Hb: 0-415-36477-9 ISBN13: 978-0-415-36477-5: **US $130.00**

The Art Question

Nigel Warburton

With the help of carefully chosen illustrations and photographs, from Cezanne and Van Gogh to Francis Bacon, Andy Warhol and the Osmond family, Nigel Warburton brings a philosopher's eye to art in a refreshingly jargon-free style.

2002: 198x129: 160pp
Hb: 0-415-17489-9 ISBN13: 978-0-415-17489-3: **US $100.00**
Pb: 0-415-17490-2 ISBN13: 978-0-415-17490-9: **US $21.95**

Revealing Art

Matthew Kieran, University of Leeds, UK

'The arguments set out in this even-handed and intelligent book provide welcome clarification of a subject which all too often falls prey to muddled and prejudiced thinking.'
– *The Art Newspaper*

'**Kieran is a philosopher with the nerve of an art critic, who, in the manner of Arthur Danto, comfortably exchanges his roles ... *Revealing Art* brings forth with vivid detail the durable effects of artworks and makes strong case for the power and complexity of art.'** – *Journal of Aesthetics and Art Criticism*

Revealing Art is a stimulating and lucid book about why art is important and the role of the imagination in art, illustrated with colour and black-and-white plates of examples from Michelangelo to Matisse and from Poussin to Pollock.

2004: 198x129: 296pp
Hb: 0-415-27853-8 ISBN13: 978-0-415-27853-9: **US $89.95**
Pb: 0-415-27854-6 ISBN13: 978-0-415-27854-6: **US $24.95**

Sociology of Art

A Reader

Edited by **Jeremy Tanner**

This broad-ranging book uses extracts from the core foundational and most influential contemporary writers in the field to present a productive interdisciplinary dialogue between sociology and art history as well as a fascinating introduction to the subject.

2003: 246x174: 288pp
Hb: 0-415-30884-4 ISBN13: 978-0-415-30884-7: **US $145.00**
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2ND EDITION

Reading Images

The Grammar of Visual Design

Gunther Kress, Institute of Education, London, UK and **Theo van Leeuwen**, University of Technology, Sydney, Australia

This second edition of the landmark textbook *Reading Images* builds on its reputation as the first systematic and comprehensive account of the grammar of visual design. Drawing on an enormous range of examples from children's drawings to textbook illustrations, photo-journalism to fine art, as well as three-dimensional forms such as sculpture and toys, the authors examine the ways in which images communicate meaning.

Features of this fully updated second edition include:

- new material on moving images and on colour
- a discussion of how images and their uses have changed through time
- websites and web-based images
- ideas on the future of visual communication.

Reading Images focuses on the structures or 'grammar' of visual design - colour, perspective, framing and composition - and provides the reader with an invaluable 'tool-kit' for reading images.

Selected Contents: Introduction 1. The Semiotic Landscape 2. Narrative Representations: Designing Social Action 3. Conceptual Representations: Designing Social Constructs 4. Representation and Interaction: Designing the Position of the Viewer 5. Morality: Designing Models of Reality 6. The Meaning of Composition 7. The Materiality of Meaning - Surface and Inscription 8. The Third Dimension

March 2006: 246x174: 312pp
Hb: 0-415-31914-5 ISBN13: 978-0-415-31914-0: **US $145.00**
Pb: 0-415-31915-3 ISBN13: 978-0-415-31915-7: **US $35.95**

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Sublimity

The Non-Rational and the Rational in the History of Aesthetics

James Kirwan, Kobe City University, Japan

Updating existing treatments of the sublime in the eighteenth century, this book addresses the nature of the sublime experience itself and the functions that experience has played, and continues to play, within aesthetic discourse.

2005: 234x156: 224pp
Hb: 0-415-96686-8 ISBN13: 978-0-415-96686-3: **US $85.00**
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Imagining the Present

Context, Content, and the Role of the Critic

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

Bringing together twenty-nine of Lawrence Alloway's most influential essays in one volume, this fascinating collection provides valuable perspectives on the art and visual culture of the second half of the twentieth century.

These twenty-nine provocative essays from 1956 to 1980 examine the context, content and role of the critic in art and visual culture.

Featuring a critical commentary by Richard Kalina, and preface by series editor Saul Ostrow, *Imagining the Present* will be an enthralling read for all art and visual culture students.

February 2006: 234x156
Hb: 0-415-39146-6 ISBN13: 978-0-415-39146-7: **US $145.00**
Pb: 0-415-39167-9 ISBN13: 978-0-415-39167-2: **US $44.95**

In the Aftermath of Art

Ethics, Aesthetics, Politics

Donald Preziosi, University of California, USA

Commentary by **Johanne Lamoureux**.

With an Introduction by **Saul Ostrow**, Institute of Art in Ohio, USA

By juxtaposing issues and problems, Donald Preziosi's latest collection of essays, *In the Aftermath of Art*, opens up multiple interpretive possibilities by bringing to the surface hidden resonances in the implications of each text.

In re-reading his own writings, Preziosi opens up alternatives to contemporary discourses on art history and visual culture. A critical commentary by critic, historian, and theorist Johanne Lamoureux complements the author's own introduction, mirroring the multiple interpretations within the essays themselves.

2005: 234x156: 184pp
Hb: 0-415-36230-X ISBN13: 978-0-415-36230-6: **US $120.00**
Pb: 0-415-36231-8 ISBN13: 978-0-415-36231-3: **US $33.95**

Art and Ventriloquism

David Goldblatt

Foreword by **Garry Hagberg**

In this exciting collection of essays, available together for the first time, David Goldblatt studies key works including Nietzsche and Socrates, and uses the metaphor of ventriloquism to help understand how the art form is used in the roles of artist, artwork and audience.

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Gender and Aesthetics

An Introduction

Carolyn Korsmeyer, University of Buffalo, USA

This fully illustrated introductory text looks at the key theories and thinkers within art from a philosophical viewpoint. Focusing on the role gender plays, the book covers the most pertinent topics within feminist aesthetics.

2004: 234x156: 208pp
Hb: 0-415-26658-0 ISBN13: 978-0-415-26658-1: **US $89.95**
Pb: 0-415-26659-9 ISBN13: 978-0-415-26659-8: **US $26.95**

Continental Aesthetics Reader

Edited by **Clive Cazeaux**

This is the first comprehensive anthology of classic writings on art and aesthetics from the major figures in continental thought. The readings featured are the most widely read and representative of each of the major thinkers.

2000: 246x174: 640pp
Hb: 0-415-20053-9 ISBN13: 978-0-415-20053-0: **US $135.00**
Pb: 0-415-20054-7 ISBN13: 978-0-415-20054-7: **US $35.95**

Artistic Citizenship

Edited by **Mary Schmidt**, New York University, USA and **Randy Martin**, New York University, USA

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.

August 2006: 234x156: 288pp
Hb: 0-415-97865-3 ISBN13: 978-0-415-97865-1: **US $95.00**
Pb: 0-415-97866-1 ISBN13: 978-0-415-97866-8: **US $24.95**

The Future of Visual Anthropology

Engaging the Senses

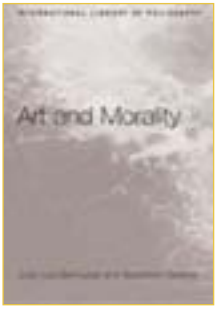
Sarah Pink, Loughborough University, UK

An eminent author in the field presents a groundbreaking examination of developments within the field of visual anthropology, develops a new approach, and examines the way forward for this sub discipline in the twenty-first century.

2005: 234x156: 192pp
Hb: 0-415-35764-0 ISBN13: 978-0-415-35764-7: **US $120.00**
Pb: 0-415-35765-9 ISBN13: 978-0-415-35765-4: **US $35.95**

Art and Morality

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



Featuring contributions from Matthew Kieran, Aaron Ridley, Roger Scruton and Mary Mothersill to name but a few, this collection of groundbreaking new papers on aesthetics and ethics highlights the link between the two subjects. These leading figures tackle the important questions that arise when one thinks about the moral dimensions of art and the aesthetic dimension of moral life.

The volume is a significant contribution to philosophical literature, opening up unexplored questions and shedding new light on more traditional debates in aesthetics. The topics explored include:

- the relation of aesthetic to ethical judgment
- the relation of artistic experience to moral consciousness
- the moral status of fiction
- the concepts of sentimentality and decadence
- the moral dimension of critical practice, pictorial art and music
- the moral significance of tragedy
- the connections between artistic and moral issues elaborated in the writings of central figures in modern philosophy, such as Kant, Schopenhauer and Nietzsche.

The contributors share the view that progress in aesthetics requires detailed study of the practice of criticism. This volume will appeal to both the philosophical community and to researchers in areas such as literary theory, musicology and the theory of art.

April 2006: 234x156: 312pp
Pb: 0-415-26046-9 ISBN13: 978-0-415-26046-6: **US $43.95**

NEW

2ND EDITION

Arts Management

Derrick Chong, University of London, UK

This key book presents a critical overview of arts management addressing the artistic, managerial, and social obligations of arts and cultural organizations operating in contemporary urban environs.

June 2007: 246x174: 168pp
Hb: 0-415-42390-2 ISBN13: 978-0-415-42390-8: **US $145.00**
Pb: 0-415-42391-0 ISBN13: 978-0-415-42391-5: **US $44.95**

NEW

Art Business

Edited by **Iain Robertson**, City University, London, UK

Focusing on the business of art, this outstanding book combines business theories and practices with art-related issues. It provides graduate students with the skills and knowledge to progress to careers in the international art business community, a vital element of the so-called creative industries sector of the economy.

Traditional business subjects like business planning and finance, business communications, organizational behaviour and marketing are treated with reference to art business (e.g. dealing in fine art and antiques); they sit alongside more focused art-related courses like art valuation, investment and insurance, art and law, the art market and ethics and aesthetics and conservation.

Written by some of the leading names in the field, this book is structured to complement a typical masters course in arts management. It is comprehensive yet entirely accessible and expertly blends theory with practice to tackle the subject in a student-friendly manner.

June 2007: 234x156: 264pp
Hb: 0-415-39157-1 ISBN13: 978-0-415-39157-3: **US $145.00**
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Visual Consumption

Jonathan E. Schroeder, University of Exeter, UK

A key characteristic of the twenty-first century economy is 'the image'. Brand development is based on image, products are advertised via images, and corporate image is critical for economic success. This book draws from art history, photography and visual studies to develop an interdisciplinary, image-based approach to understanding consumer behaviour.

Focusing on four themes: representation, photography, images and identity, it presents a theoretical perspective on visual consumption, providing wide-ranging examples from advertising, the internet, photography, design, theatre and tourism, and discusses the importance of the internet in bringing visual issues into the mainstream of strategic thinking; spurring research into perception of visual displays.

Incorporating case studies from the US, Europe and the UK, this book provides an unparalleled guide to the visual consumption processes necessary for understanding and succeeding in today's market.

2005: 234x156: 208pp
Hb: 0-415-24424-2 ISBN13: 978-0-415-24424-4: **US $145.00**
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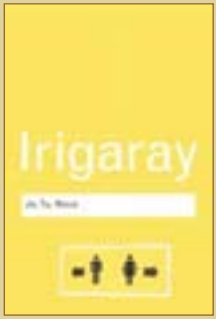

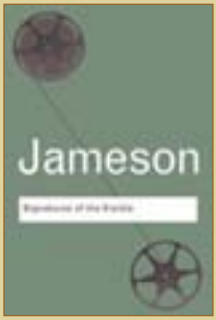

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