Art, Design
& Visual Culture
New Titles and Key Backlist 2011
Welcome to Routledge

Art, Design & Visual Culture

New Titles and Key Backlist 2011

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Marketing:
Carla Hepburn
Senior Marketing Executive
Email: carla.hepburn@tandf.co.uk

Christina Stead
Marketing Coordinator
Email: christina.stead@tandf.co.uk

Editorial:
Natalie Foster
Senior Editor
Email: natalie.foster@tandf.co.uk

Ruth Moody
Editorial Assistant
Email: ruth.moody@tandf.co.uk

US, Canada and Latin America
Marketing:
Joon Won Moon
Marketing Manager
Email: joonwon.moon@taylorandfrancis.com

Julia Sammaritano
Marketing Assistant
Email: julia.sammaritano@taylorandfrancis.com

Editorial:
Carolann Madden
Editorial Assistant
Email: carolann.madden@taylorandfrancis.com

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Welcome!

Thank you for your interest in Art, Design and Visual Culture titles from Routledge. For 2011, we are pleased to offer you a diverse list of books, ranging from undergraduate and graduate textbooks, to readers and edited collections, to companions and scholarly monographs. This range reflects Routledge’s commitment to publishing for all levels of the academic community.

Note that all Routledge textbooks are available for complimentary exam copies, as either print or e-inspection copies. For readers in the United States, we have many textbooks available for e-review on CourseSmart (www.coursesmart.com). Please look out for textbooks with Companion Website listings; these support websites provide additional interactive materials for students and useful teaching resources for instructors.

Beyond the new and forthcoming titles featured here, www.routledge.com provides a comprehensive listing of all titles in art history, visual culture and related areas, including media studies, film studies and cultural studies, with descriptions, full tables of contents, and additional information.

We welcome your feedback on our publishing program, so please feel free to get in touch – we look forward to hearing from you.

Natalie Foster
Senior Editor
The last few decades have been among the most dynamic within recent British cultural history. Artists across all genres and media have developed and re-fashioned their practice against a radically changing social and cultural landscape – both national and global. This book takes a fresh look at some of the themes, ideas and directions which have informed British art since the later 1980s through to the first decade of the new millennium. In addition to discussing some iconic images and examples, it also looks more broadly at the contexts in which a new ‘post-conceptual’ generation of artists, those typically born since the late 1950s and 1960s, have approached and developed aspects of their professional practice.

Contemporary British Art is an ideal introduction to the field. To guide the reader, the book is organised around genres or related practices – painting; sculpture and installation; and film, video and performance. The first chapter explores aspects of the contemporary art market and some of the contexts within which art is made, supported and exhibited. The chapters that discuss various genres of art practice also mention books that may be useful to support further reading.

Extensively illustrated with a wide range of work (both known, and less well-known) from artists such as Chris Ofili, Rachel Whiteread, Damien Hirst, Banksy, Anthony Gormley, Jack Vettriano, Sam Taylor-Wood, Steve McQueen and Tracey Emin, and many more.

**Selected Contents:**
- Acknowledgements
- Illustrations
- Figures
- Plates
- Introduction
- 1. Perspectives on the Contemporary Art Market and its Institutions
- 2. Post-Conceptual British Painting
- 3. Installation Art and Sculpture as Institutional Paradigms
- 4. New Media in Transition: Photography, Video & the Performative
- 5. Post-Conceptual British Art: New Directions

Home | Bibliography | Index

September 2010: 304pp
Hb: 978-0-415-38973-0: £80.00

For more information, visit: www.routledge.com/9780415389747

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Contemporary Art and the Cosmopolitan Imagination explores the role of art in conceiving and reconfiguring the political, ethical and social landscape of our time. Understanding art as a vital form of articulation, Meskimmon argues that artworks do more than simply reflect and represent the processes of transnational and transcultural exchange typical of the global economy. Rather, art can change the way we imagine, understand and engage with the world and with others very different than ourselves. In this sense, art participates in a critical dialogue between cosmopolitan imagination, embodied ethics and locational identity.

The development of a cosmopolitan imagination is crucial to engendering a global sense of ethical and political responsibility. By materialising concepts and meanings beyond the limits of a narrow individualism, art plays an important role in this development, enabling us to encounter difference, imagine change and make possible the new. This book asks what it means to inhabit a globalized world – how we might literally and figuratively make ourselves cosmopolitans, ‘at home’ everywhere.

Contemporary art provides a space for this enquiry. Contemporary Art and the Cosmopolitan Imagination is structured and written through four ‘architectonic figurations’ – foundation, threshold, passage and landing – which simultaneously reference the built environment and the transformative structure of knowledge-systems. It offers a challenging new direction in the current literature on cosmopolitanism, globalisation and art.

**Selected Contents:**
- List of Illustrations
- List of Plates
- Introduction
- Contemporary Art: At Home in a Global World
- 1. Foundation – Dynamic Ground
- 2. Threshold – Infinite Generosity
- 3. Passage – Transitive Affects
- 4. Landing – Imaginative Engagement
- Afterword
- On Affirmative Criticality
- Selected Bibliography
- Index

July 2010: 144pp
Hb: 978-0-415-46919-7: £65.00

For more information, visit: www.routledge.com/9780415469203
**NEW**

**ORLAN**

A Hybrid Body of Artworks
Edited by Simon Donger and Simon Shepherd, both at Central School of Speech and Drama, London, UK, with ORLAN

**ORLAN: A Hybrid Body of Artworks** is an in-depth academic account of ORLAN’s pioneering art in its entirety. The book covers her career in performance and a range of other art forms. This single accessible overview of ORLAN’s practices describes and analyses her various innovative uses of the body as artistic material.

Edited by Simon Donger and Simon Shepherd, with ORLAN herself, the collection highlights her artistic impact from the perspectives of both performance and visual cultures.

The book features:
- vintage texts by ORLAN and on ORLAN’s work, including manifestos, key writings and critical studies
- ten new contributions, responses and interviews by leading international specialists on performance and visual arts
- over fifty images demonstrating ORLAN’s art, with thirty full colour pictures
- a new essay by ORLAN, written specially for this volume
- a new bibliography of writing on ORLAN
- an indexed listing of ORLAN’s artworks and key themes.

June 2010: 240pp
Hb: 978-0-415-56233-1: £70.00
Pb: 978-0-415-56234-8: £22.99
For more information, visit: www.routledge.com/9780415562348

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**Modern Art Culture**

A Reader
Edited by Francis Frascina, 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.

**Selected Contents:**
- General Introduction Francis Frascina
- Part One: Histories, Representations and Remembrance
- Part Two: Art and Visual/Mass/Popular Culture
- Part Three: Institutions
- Part Four: Inclusions/Exclusions
- Part Five: Bodies and Identities
- Part Six: Power and Permissibility

2008: 488pp
Hb: 978-0-415-23151-0: £75.00
For more information and full table of contents, visit: www.routledge.com/9780415231527
Modern Art
A Critical Introduction

Pam Meecham, University of 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

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.

The authors 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 second edition has 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: 384pp
Hb: 978-0-415-28193-5: £65.00
For more information, visit:
www.routledge.com/9780415281942

NEW IN 2011
Fifty Key Texts in Art History

Edited by Grant Pooke, University of Kent, UK and Diana Newall, The Open University, UK

Series: Routledge Key Guides

An easy to use guide to the texts that have shaped the discipline, Fifty Key Texts in Art History explores the central themes of Art History through discussions of the works of the field’s major writers from the classical era to the present day.

December 2011: 288pp
Hb: 978-0-415-48705-4: £65.00
For more information, visit:
www.routledge.com/9780415497701

Vermeer’s Family Secrets
Genius, Discovery, and the Unknown Apprentice

Benjamin Binstock, Cooper Union, USA

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 color plates, the book also includes a remarkable color 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.

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.

2008: 456pp
Hb: 978-0-415-96664-1: £27.99
For more information, visit:
www.routledge.com/9780415966641
Using the tools of the ‘new’ art history (feminism, Marxism, social context, etc.) An Introduction to Nineteenth Century Art offers a richly textured, yet clear and logical introduction to nineteenth-century art and culture. This textbook will provide readers with a basic historical framework of the period and the critical tools for interpreting and situating new and unfamiliar works of art. Michelle Facos goes beyond existing histories of nineteenth century art, which often focus solely on France, Britain and the United States, to incorporate artists and artworks from Scandinavia, Germany and Eastern Europe. The book expertly balances its coverage of trends and individual artworks: where the salient trends are clear, trend-setting works are highlighted, and the complexity of the period is respected by situating all works in their proper social and historical context.

Key pedagogical features include:

• data boxes with statistics, timelines, charts and historical information about the period to further situate artworks
• text boxes with extracts from original sources, citing the ideas of artists and their contemporaries, including historians, philosophers, critics and theorists.
• over 250 color images

• margin notes and glossary definitions for a clear understanding of terms
• online resources at: www.routledge.com/textbook/facos with access to a wealth of information, including original documents pertaining to artworks discussed in the textbook, contemporary criticism, timelines and maps to allow for further comparison and exploration.

Chapters take a thematic approach combined with overall chronology and more detailed discussions of individual works are always put in the context of the broader social picture, thus providing students with a sense of art history as a controversial and alive arena of study.

Selected Contents:

NEW

Cross-Cultural Issues in Art
Frames for Understanding

Steven Leuthold, Northern Michigan University, USA

Cross-Cultural Issues in Art provides an engaging introduction to aesthetic concepts, expanding the discussion beyond the usual Western theorists and Western examples. Steven Leuthold discusses both contemporary and historical issues and examples, incorporating a range of detailed case studies from African, Asian, European, Latin American, Middle Eastern and Native American art.

Individual chapters address broad intercultural issues in art, including Art and Culture, Primitivism and Otherness, Colonialism, Nationalism, Art and Religion, Symbolism and Interpretation, Style and Ethnicity, A Sense of Place, Art and Social Order, Gender, and the Self, considering these themes as constructs that frame our understanding of art. Cross-Cultural Issues in Art draws upon ideas and case studies from cultural and critical studies, art history, ethno-aesthetics and area studies, visual anthropology, and philosophy, and will be useful for undergraduate and postgraduate courses in these fields.

December 2010: 320pp
Hb: 978-0-415-57799-1: £80.00
For more information, visit: www.routledge.com/9780415578004

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: 320pp
Hb: 978-0-415-23007-0: £60.00
Pb: 978-0-415-23008-7: £19.00
Ebook: 978-0-203-46678-0
For more information, visit: www.routledge.com/9780415230070

2nd Edition

Learning to Look at Paintings

Mary Acton, Oxford University, UK

This 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 analysing how it works, what its pictorial elements are and how they relate to each other. This fully revised and updated second edition is illustrated with over 100 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.

2008: 336pp
Hb: 978-0-415-43517-8: £65.00
For more information and full table of contents, visit: www.routledge.com/9780415435185

Art History: The Basics

Grant Pooke, University of Kent, UK
and Diana Newall, The Open University, UK

Series: The Basics

2007: 288pp
Hb: 978-0-415-37309-8: £55.00
Pb: 978-0-415-37308-1: £11.99
For more information, visit: www.routledge.com/9780415373081

Art History: The Key Concepts

Jonathan Harris, University of Liverpool, UK

Series: Routledge Key Guides

2006: 360pp
Hb: 978-0-415-31976-8: £65.00
Pb: 978-0-415-31977-5: £15.99
Ebook: 978-0-203-62719-8
For more information, visit: www.routledge.com/9780415319775
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. Mapping a global history and theory of visual culture, Nicholas Mirzoeff asks how and why visual media have become so central to everyday life. This new, completely updated second edition has been adapted to match the challenges of interpreting globalization since the publication of the first edition a decade ago. Improved text design and colour images throughout make it an even more valuable teaching tool. Brand new features in the second edition include Key Image studies from Holbein’s The Ambassadors, to Blade Runner and the Abu Ghraib atrocities; and a Key Words section in each chapter, discussing vital critical terms and the debates that surround them.

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

• an extensive range of visual forms from painting, sculpture, and photography to television, cinema, and the internet
• the centrality of ‘race’ and ethnicity, gender and sexuality, and the body in shaping visual culture
• the importance of images of natural disaster and conflict, such as Hurricane Katrina and the ongoing war in Iraq.

Selected Contents:

For more information, visit: www.routledge.com/9780415327596

The Visual Culture Reader
Edited by Nicholas Mirzoeff, New York University, USA

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.

For more information, visit: www.routledge.com/9780415252225
NEW IN 2011

To Design Landscape
Art, Nature and Utility

Catherine Dee, University of Sheffield, UK

To Design Landscape is about aesthetic practice in contemporary landscape design. It offers both highly practical lessons and a cultural philosophy of landscape design at a time of ecological necessity. In it, Dee combines theory with a striking visual format and image-based ‘lessons’, drawing on her experiences as an inspirational landscape architecture lecturer and her talents as an artist. A must for all landscape architecture students.

June 2011: 320pp
Hb: 978-0-415-58504-0: £95.00
Pb: 978-0-415-58505-7: £29.99
For more information, visit: www.routledge.com/9780415585057

2nd Edition

The Feminism and Visual Culture Reader

Edited by Amelia Jones, McGill University, Canada

Series: In Sight: Visual Culture

Feminism is one of the most important perspectives from which visual culture has been theorized and historicized over the past forty years. Challenging the notion of feminism as a unified discourse, this second edition of The Feminism and Visual Culture Reader assembles a wide array of writings that address art, film, architecture, popular culture, new media and other visual fields from a feminist perspective.

January 2010: 736pp
Hb: 978-0-415-54369-9: £75.00
For more information, visit: www.routledge.com/9780415543705

NEW

Visual Research Methods in the Social Sciences
Awakening Visions

Stephen Spencer, Sheffield Hallam University, UK

Visual Research Methods is a guide for students, researchers and teachers in the social sciences who wish to explore and actively use a visual dimension in their research. This book offers an integrated approach to doing visual research, showing the potential for building convincing case studies using a mix of visual forms including: archive images, media, maps, objects, buildings, and video interviews.

Examples of the visual construction of ‘place’, social identity and trends of analysis are given in the first section of the book, whilst the essays in the second section highlight the astonishing creativity and innovation of four visual researchers. Each detailed example serves as a touchstone of quality and analysis in research, with themes ranging from the ethnography of a Venezuelan cult goddess to the forensic photography of the skeleton of a fourteenth-century nobleman. They give a keen sense of the motives, philosophies and benefits of using visual research methods.

This volume will be of practical interest to those embarking on visual research as well as more experienced researchers. Key concerns include the power of images and their changing significance in a world of cross – mediation, techniques of analysis and ethical issues, and how to unlock the potential of visual data for research.


November 2010: 280pp
Hb: 978-0-415-48382-7: £80.00
Pb: 978-0-415-48385-8: £23.99
eBook: 978-0-203-88386-0
For more information, visit: www.routledge.com/9780415483858
The Language of Displayed Art

Michael O’Toole, Murdoch University, Australia

The Language of Displayed Art, first published in 1994, is a seminal work in the field of Multimodality and one of the few to be entirely dedicated to the analysis and interpretation of works of art. This book explores the ‘grammar’ of the visual arts of painting, sculpture and architecture, proposing that as viewers we simultaneously read three different kinds of meaning in them:

• what is represented (Representational Meaning)
• how it engages us (Modal Meaning)
• how it is composed (Compositional Meaning).

The second edition features: two new chapters; an extended discussion of Chapter 5 – ‘Why Semiotics’; and an extended version of Chapter 7, with more illustrations of language forms, discourse norms and genres, as well as non-art visual modes. The book is now accompanied by a CD, created by the author and features a virtual gallery of twenty-eight additional paintings with questions to encourage analysis and interpretation, and model answers to these questions in the book’s appendix. The CD also includes a notebook for readers to record their own observations and ideas.

The Language of Displayed Art, second edition is an indispensable text for those studying Multimodality, Applied Linguistics, Language and Art.

December 2010: 320pp
Hb: 978-0-415-59526-1: £95.00
Pb: 978-0-415-59527-8: £34.99
For more information, visit: www.routledge.com/9780415595278

The Object Reader

Edited by Fiona Candlin, University of London, UK and Raiford Guins, State University of New York, USA

Series: In Sight: Visual Culture

This unique and groundbreaking 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.

2009: 576pp
Hb: 978-0-415-45229-8: £75.00
For more information, visit: www.routledge.com/9780415452304

BROWSE AND ORDER ONLINE: www.routledge.com/art

NEW IN 2011

Buddhist Practice and Visual Culture

The Visual Rhetoric of Borobudur

Julie Gifford, Miami University, USA

Series: Routledge Critical Studies in Buddhism

This is the first study to provide an overall interpretation of the Buddhist monument Borobudur in Indonesia. Including both the narrative reliefs and the Buddha images, the book opens up a wealth of information on Mahayana Buddhist religious ideas and practices that could have informed Borobudur and it convincingly interprets Borobudur within that context. Presenting new material, the book contributes immensely to a new and better understanding of the significance of the Borobudur for the field of Buddhist and Religious Studies.


March 2011: 256pp
Hb: 978-0-415-78098-8: £80.00
For more information, visit: www.routledge.com/9780415780988

NEW IN 2011

The Politics of Visual Culture in Japan

Vera Mackie, University of Melbourne, Australia

Series: Routledge Studies in Asiaís 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.


April 2011: 240pp
Hb: 978-0-415-39612-7: £75.00
For more information, visit: www.routledge.com/9780415396127
Diaspora Literature and Visual Culture
Asia in Flight

Sheng-mei Ma, Michigan State University, USA
Series: Routledge Contemporary Asia Series


Using examples from Asia, Asian America, and Asian Diaspora from the West, the book weaves a narrative that challenges the twenty-first century triumphal discourse of Asia and argues that given the long shadow cast across modern film and literature, this upward mobility is inescapably escapist, a flight from itself; Asia’s stunning self-transformation is haunted by self-alienation. The chapters discuss a wealth of topics, including Asianness, Orientalism, and Asian American identity, drawing on a variety of pop culture sources from The Matrix Trilogy to Crouching Tiger, Hidden Dragon. This book forms an analysis of the new idea of Asian Diaspora that cuts across area, ethnicity, and nation, incorporating itself into the contemporary global culture whilst retaining a distinct Asian flavour.

Covering the mediums of literature, film, and visual cultures, this book will be of immense interest to scholars and students of Asian studies and literature, ethnic studies, cultural studies, and film.

November 2010: 192pp
Hb: 978-0-415-59426-4: £75.00
For more information, visit: www.routledge.com/9780415594264

Digital Encounters

Aylish Wood, University of Kent, UK

Digital Encounters reconceptualizes the way we think about technology and the moving image, exploring a network of images and technological objects such as animations, digital effects films, computer games and mixed media gallery installations.

2007: 200pp
Hb: 978-0-415-41065-6: £70.00
For more information, visit: www.routledge.com/9780415410656

Violence, Visual Culture, and the Black Male Body

Cassandra Jackson, The College of New Jersey, USA

Series: Routledge Research in Cultural and Media Studies

From early photographs of disfigured slaves to contemporary representations of bullet-riddled rappers, images of wounded black men have long permeated American culture. While scholars have fittingly focused on the ever-present figure of the hypermasculine black male, little consideration has been paid to the wounded black man as a persistent cultural figure. This book considers images of wounded black men on various stages, including early photography, contemporary art, hip hop, and new media. Focusing primarily on photographic images, Jackson explores the wound as a specular moment that mediates power relations between seers and the seen. Historically, the representation of wounded black men has privileged the viewer in service of white supremacist thought. At the same time, contemporary artists have deployed the figure to expose and disrupt this very power paradigm. Jackson suggests that the relationship between the viewer and the viewed is not so much static as fluid, and that wounds serve as intricate negotiations of power structures that cannot always be simplified into the condensed narratives of victims and victimizers. Overall, Jackson attempts to address both the ways in which the wound has been exploited to patrol and contain black masculinity, as well as the ways in which twentieth-century artists have represented the wound to disrupt its oppressive implications.

August 2010: 152pp
Hb: 978-0-415-88042-8: £75.00
eBook: 978-0-203-84278-2
For more information, visit: www.routledge.com/9780415880428
NEW

Art and Phenomenology

Edited by Joseph D. Parry, Brigham Young University, USA

Through a close examination of art from recent centuries, Art and Phenomenology is one of the first books to explore visual art as a mode of experiencing the world itself, showing how in the words of Merleau-Ponty ‘Painting does not imitate the world, but is a world of its own’.

An outstanding series of chapters examine the following questions: Paul Klee and the body in art; self-consciousness and seventeenth-century painting; Vermeer and Heidegger; philosophy and the painting of Rothko; embodiment in Renaissance art; sculpture, dance and phenomenology.

November 2010: 256pp
Hb: 978-0-415-77449-9: £75.00
eBook: 978-0-203-83394-0

For more information, visit: www.routledge.com/9780415774505

NEW

Aesthetic Practices and Politics in Media, Music, and Art
Performing Migration

Edited by Rocío G. Davis, University of Navarra, Spain, Dorothea Fischer-Hornung, Heidelberg University, Germany and Johanna C. Kardux, University of Leiden, the Netherlands

Series: Routledge Research in Cultural and Media Studies

This volume analyzes innovative forms of media and music to examine the performance of migration in contemporary culture. Though migration studies and media studies are ostensibly different fields, this transnational collection of essays addresses how their interconnection has shaped our understanding of the paradigms through which we think about migration, ethnicity, nation, and the transnational.

July 2010: 270pp
Hb: 978-0-415-30869-4: £95.00
Pb: 978-0-415-30870-0: £24.99
eBook: 978-0-203-16765-6

For more information, visit: www.routledge.com/9780415308700

NEW

Overlooking the Visual
Demystifying the Art of Design

Kathryn Moore, Birmingham City University, UK

Making tangible connections between theory and practice, ideas and form, this book encourages debate about the artistic, conceptual, and cultural significance of the way things look. What are the metaphysical concepts at the heart of design education, theory, and philosophy? Why do we assume that design is impossible to teach?

This book challenges the traditional foundations of perception and takes an imaginative, radical approach, setting itself apart from the traditions of analytical philosophy, evolutionary psychology, and phenomenology which underpin much of current design theory and discourse. This is an innovative, fresh view on design and how we can improve it for both practitioners and students in the architecture and design fields as well as philosophers.


2009: 272pp
Hb: 978-0-415-30869-4: £95.00
Pb: 978-0-415-30870-0: £24.99
eBook: 978-0-203-16765-6

For more information, visit: www.routledge.com/9780415308700

NEW

Artistic Citizenship
A Public Voice for the Arts

Edited by Mary Schmidt Campbell and Randy Martin, both at 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.

2006: 288pp
Hb: 978-0-415-97865-1: £80.00
eBook: 978-0-203-96044-8

For more information, visit: www.routledge.com/9780415978668

BROWSE AND ORDER ONLINE: www.routledge.com/art
The Art Seminar series, edited by James Elkins addresses some of the most challenging subjects in current writing on art. Each volume is based on a roundtable conversation between leading scholars and attempts to extend the boundaries of theorizing on each subject.

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<td>Edited by James Elkins, Art Institute of Chicago, USA and David Morgan, Valparaiso University, USA</td>
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<td>2007</td>
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For more information visit: [http://www.routledge.com/books/series/the_art_seminar_ARTSEM1/](http://www.routledge.com/books/series/the_art_seminar_ARTSEM1/)
Theories of Modernism and Postmodernism in the Visual Arts

Doubt
Richard Shiff, University of Texas at Austin, USA

In an age where art history's questions are now expected to receive answers, Richard Shiff presents a challenging alternative. In this essential new addition to James Elkins's series Theories of Modernism and Postmodernism in the Visual Arts, Richard Shiff embraces doubt as a critical tool and asks how particular histories of art have come to be. Shiff's turn to doubt is not a retreat to relativism, but rather an insistence on clear thinking about art. In particular, Shiff takes issue with the style of self-referential art writing seemingly 'licensed' by Roland Barthes. With an introduction by Rosie Bennett, Doubt is a study of the tension between practicing art and practicing criticism.

2007: 216pp
Hb: 978-0-415-97308-3: £80.00
Pb: 978-0-415-97309-0: £17.99
eBook: 978-0-203-92807-3
For more information, visit: www.routledge.com/9780415973090

Ways Around Modernism
Stephen Bann, Bristol University, UK

Stephen Bann examines the arguments for the centrality of French modernist painting. He begins by focusing particularly on the notion of the modernist break, as it has been interpreted with regard to painters like Manet and Ingres. He argues that 'curiosity', with its origins in the seventeenth-century world-view can be a valid concept for understanding some aspects of contemporary art that contest the modern, suggesting ways of sidetracking the modern by adopting a lengthier historical view.

2006: 144pp
For more information, visit: www.routledge.com/9780415974226

Master Narratives and their Discontents
James Elkins, Art Institute of Chicago, USA

In this bracing engagement with the many versions of art history, James Elkins argues that the story of modernism and postmodernism is almost always told in terms of four narratives. Works of art are either seen as modern or postmodern, or praised for their technical skill or because of the politics they appear to embody. These are master narratives of contemporary criticism, and each leads to a different understanding of what art is and does. Both a cogent overview of the state of thinking about art and a challenge to think outside the art historical box, Master Narratives and their Discontents is the first volume in a series of short books on the theories of modernism by leading art historians on twentieth-century art and art criticism.

2005: 200pp
Hb: 978-0-415-97269-7: £80.00
For more information, visit: www.routledge.com/9780415972703

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NEW IN 2011

What Photography Is

James Elkins, Art Institute of Chicago, USA

In *What Photography Is*, James Elkins examines the strange and alluring power of photography in the same provocative and evocative manner that he explored oil painting in his best-selling *What Painting Is*. Elkins argues that photography is also about meaninglessness – its apparently endless capacity to show us things that we do not want or need to see – extremely powerful images that can sear into our consciousness permanently. Extensively illustrated with a surprising range of images, Elkins demonstrates that what makes photography uniquely powerful is its ability to express the difficulty – physically, psychologically, emotionally, and aesthetically – of the act of seeing.

March 2011: 272pp
Hb: 978-0-415-99568-9: £80.00

For more information, visit: www.routledge.com/9780415995696

How to Use Your Eyes

James Elkins, Art Institute of Chicago, USA

In the tradition of John Berger’s bestselling *Ways of Seeing*, James Elkins’s *How to Use your Eyes* invites us to look at – and maybe see for the first time – the world around us, with breathtaking results. *How to Use Your Eyes* will transform your view of nature and the mind.

2008: 272pp
Pb: 978-0-415-99363-0: £27.99
eBook: 978-0-203-94341-0

For more information, visit: www.routledge.com/9780415993630

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Rebekah Modrak, University of Michigan, USA with Bill Anthes, Pitzer College, USA

To fully understand photography, it is essential to study both the theoretical and the technical. In an accessible yet complex way, Rebekah Modrak and Bill Anthes explore photographic theory, history and technique to bring photographic education up-to-date with contemporary photographic practice. *Reframing Photography* is a broad and inclusive rethinking of photography that will inspire students to think about the medium across time periods, across traditional themes, and through varied materials. Intended for both beginners and advanced students, and for art and non-art majors, and practicing artists, *Reframing Photography* compellingly represents four concerns common to all photographic practice: vision; light/shadow; reproductive processes; editing/presentation/evaluation.

Each part includes an extensive and thoughtful essay, providing a broad cultural context for each topic, alongside discussion of photographic examples. Essays introduce the work of artists who use a diverse range of subject matter and a variety of processes (straight photography, social documentary, digital, mixed media, conceptual work, etc.), examine artists’ conceptual and technical choices, describe cultural implications and artistic influences, and analyze how these concerns interrelate. Following each essay, each part continues with a ‘how-to’ section that describes a fascinating range of related photographic equipment, materials and methods through concise explanations and clear diagrams.

Key Features:
- case studies featuring profiles of contemporary and historical artists
- glossary definitions of critical and technical vocabulary to aid learning
- ‘how to’ sections provide students with illustrated, step by step guides to different photographic methods, alongside related theory
- fully up-to-date, with both high and low tech suggestions for activities
- online resources at: www.routledge.com/textbooks/reframingphotography will update information on equipment and provide further activities, information and links to related sites
- lavishly illustrated, with over 750 images, including artists’ work and examples of photographic processes.


November 2010: 480pp
Hb: 978-0-415-77919-7: £80.00
eBook: 978-0-203-84759-6

For more information, visit: www.routledge.com/9780415779203
Photography: A Critical Introduction
Edited by Liz Wells, University of Plymouth, UK

Praise for Photography: A Critical Introduction:
“Bravo to Liz Wells who has done it again with her new edition. It is a must for both educators and students.”
– Ann Chwatsky, New York University, USA

“The boundaries of contemporary photography are becoming difficult to define while its past is becoming more complicated than we ever imagined. Wells’ book is an extraordinary attempt to hold it all together and guide us through.”
– David Campany, University of Westminster, UK

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, seminal references
• a full glossary of terms, comprehensive bibliography and new chapter abstracts
• updated resource information, including guides to public archives and useful websites.

This lavishly illustrated fourth edition includes over 100 photographs and images, of huge diversity, in full colour throughout, featuring work from Bill Brandt, Susan Derges, Rineke Dijkstra, Lee Friedlander, Fran Herbello, Hannah Höch, Karen Knorr, Dorothea Lange, Chrystal Lebas, Lee Miller, Martin Parr, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano and Jeff Wall.


2009: 416pp
Hb: 978-0-415-46027-9: £75.00

For more information, visit: www.routledge.com/9780415460873
The Photography Reader
Edited by Liz Wells, University of Plymouth, UK

*The Photography Reader* is a comprehensive introduction to theories of photography, its production; and its uses and effects. Including articles by photographers from Edward Weston to Jo Spence, as well as key thinkers like Roland Barthes, Victor Burgin and Susan Sontag, the essays trace the development of ideas about photography. Each themed section features an editor’s introduction setting ideas and debates in their historical and theoretical context.

Sections include: Reflections on Photography; Photographic Seeing; Coding and Rhetoric; Photography and the Postmodern; Photo-digital; Documentary and Photojournalism; The Photographic Gaze; Image and Identity; Institutions and Contexts.

2002: 495pp
Hb: 978-0-415-24660-6: £80.00

For more information, visit: www.routledge.com/9780415246613

### 2nd Edition

**The Photography Handbook**

Terence Wright, University of Ulster, UK

*Series: Media Practice*

2004: 256pp
Hb: 978-0-415-25803-6: £70.00

For more information, visit: www.routledge.com/9780415258043

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**Photography**

Stephen Bull, University of Portsmouth, UK

*Series: Routledge Introductions to Media and Communications*

*Photography* explores the photograph in the twenty-first century and its importance as a media form. Stephen Bull considers our media-saturated society and the place of photography in everyday life, introducing the theories used to analyse photographs and exploring the impact of digital technology.

The text is split into short, accessible chapters on the broad themes central to the study and analysis of photography, and key issues are explained and applied to visual examples in each chapter.

Topics covered include:

- the identity of photography
- the meanings of photographs
- photography for sale
- snapshots
- the photograph as document
- photography as art
- photographs in fashion
- photography and celebrity.

*Photography* is an up-to-date, clear and comprehensive introduction to debates about photography now and is particularly useful to media, photography and visual culture students.

2009: 256pp
Hb: 978-0-415-42918-4: £65.00
Pb: 978-0-415-42894-1: £17.99
eBook: 978-0-203-86729-7

For more information, visit: www.routledge.com/9780415428941

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**Complimentary Exam Copies**

Titles marked with this icon are available as complimentary exam copies for lecturers or faculty considering them for course adoption. Visit the URL to obtain your print or electronic copy.
Photography: Theoretical Snapshots
Edited by J.J. Long, Andrea Noble and Edward Welch, all at Durham University, UK

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.

2008: 192pp
Hb: 978-0-415-47706-2: £70.00
eBook: 978-0-203-86903-1

For more information and full table of contents, visit:
www.routledge.com/9780415477079

Encounters in the Virtual Feminist Museum
Time, Space and the Archive
Griselda Pollock, University of Leeds, UK

Continuing her feminist reconceptualisation 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, the virtual feminist museum stages some of the complex relations between femininity, modernity and representation.

2007: 280pp
Hb: 978-0-415-41373-2: £75.00

For more information, visit:
www.routledge.com/9780415413749

3rd Edition
Vision and Difference
Feminism, Femininity and Histories of Art
Griselda Pollock, University of Leeds, UK

Series: Routledge Classics

Drawing upon feminist cultural theory previously little applied to the visual arts, Pollock offers concrete historical analyses of key moments in the formation of modern culture to reveal the sexual politics at the heart of modernist art.

2003: 368pp

For more information, visit:
www.routledge.com/9780415308502

Jewish Identities in American Feminist Art
Ghosts of Ethnicity
Lisa E. Bloom, University of California, USA

2006: 208pp
Hb: 978-0-415-23220-3: £70.00
Pb: 978-0-415-23221-0: £19.99

For more information, visit:
www.routledge.com/9780415232210
Global Design History
Edited by Glenn Adamson, Victoria & Albert Museum, London, UK, Giorgio Riello, University of Warwick, UK and Sarah Teasley, Royal College of Art, London, UK

Globalism is often discussed using abstract terms, such as ‘networks’ or ‘flows’ and usually in relation to recent history. Global Design History moves us past this limited view of globalism, broadening our sense of this key term in history and theory.

Individual chapters focus our attention on objects, and the stories they can tell us about cultural interactions on a global scale. They place these concrete things into contexts, such as trade, empire, mediation, and various forms of design practice. Among the varied topics included are:

- the global underpinnings of Renaissance material culture
- the trade of Indian cottons in the eighteenth-century
- the Japanese tea ceremony as a case of ‘import substitution’
- German design in the context of empire
- handcrafted modernist furniture in Turkey
- Australian fashions employing ‘ethnic’ motifs
- an experimental UK-Ghanaian design partnership
- Chinese social networking websites
- the international circulation of contemporary architects.

Featuring work from leading design historians, each chapter is paired with a ‘response’, designed to expand the discussion and test the methodologies on offer. An extensive bibliography and resource guide will also aid further research, providing students with a user friendly model for approaches to global design.

Global Design History will be useful for upper-level undergraduate and postgraduate students, academics and researchers in design history and art history, and related subjects such as anthropology, craft studies and cultural geography.

March 2011: 224pp
Hb: 978-0-415-57285-9: £75.00
eBook: 978-0-203-83197-7

For more information, visit: www.routledge.com/9780415572873

The Graphic Communication Handbook
Simon Downs, University of Loughborough, UK
Series: Media Practice

The Graphic Communication Handbook is a comprehensive and detailed introduction to the theories and practices of the graphics industry. It traces the history and development of graphic design, explores issues which affect the industry, examines its analysis through communications theory, explains how to do each section of the job, and advises on entry into the profession.

The Graphic Communication Handbook covers all areas within the industry including pitching; understanding the client; researching a job; thumbnail drawings; developing concepts; presenting to clients; working in 2D, 3D, motion graphics, and interaction graphics; situating and testing the job; getting paid; and getting the next job. The industry background, relevant theory and the law related to graphic communications is situated alongside the teaching of the practical elements.

Each chapter includes:

- case studies, examples and illustrations from a range of campaigns
- profiles of junior and star designers talking about the chapter topic and how they work
- glossaries explaining jargon as it comes up
- a philosophical and technical explanation of the chapter topic and its importance.

September 2011: 304pp
Hb: 978-0-415-55737-5: £70.00

For more information, visit: www.routledge.com/9780415557382

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. Respected design writer Catherine McDermott draws from a wide range of international examples.

2007: 264pp
Hb: 978-0-415-32015-3: £65.00
Pb: 978-0-415-32016-0: £15.99
eBook: 978-0-203-96761-4

For more information, visit: www.routledge.com/9780415320160
**NEW**

**The Language of Colour**
An introduction

**Theo Van Leeuwen**, University of Technology, Sydney, Australia

“THEO VAN LEEUWEN IS ONE OF THE MASTER TEACHERS OF VISUAL COMMUNICATION, AND HIS NEW BOOK, THE LANGUAGE OF COLOUR, GOES BEYOND THE USUAL SOURCES IN HISTORY AND PSYCHOLOGY TO PROPOSE A SOCIAL SEMIOTICS OF COLOR, PROVIDING CONCRETE EXAMPLES AND EXERCISES TO DAZZLE THE EYE AND THE MIND.”
– KEVIN G. BARNHURST, UNIVERSITY OF ILLINOIS AT CHICAGO, USA

The Language of Colour provides a fresh approach to the study of colour. Moving on from the meanings of single colours, Theo van Leeuwen develops the theory that many different features shape the way we attach meaning to the colours we see in front of us, and the idea that colour schemes are more important than individual colours. Chapters include:

- a brief history of the meanings of colour
- the relationship between language and colour names within a cultural context
- corporate uses of colour
- the meaning of colour in everyday life.

Spanning a range of examples from graphic design to the visual arts, this title presents a contemporary and accessible overview of the use of colour in a wide variety of situations and cultural and historical contexts. Covering both traditional and cutting-edge theory and supplemented by questions and ideas for projects at the end of every chapter, The Language of Colour is the ideal textbook for students of Multimodality and Language and Communication within Applied Linguistics, Communication Studies, Art and Design and Cultural Studies.


December 2010: 192pp
Hb: 978-0-415-49537-0: £80.00
Pb: 978-0-415-49538-7: £24.99
For more information, visit: www.routledge.com/9780415495387

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**Theatre and Performance Design**
A Reader in Scenography

**Jane Collins**, Wimbledon School of Art, UK and **Andrew Nisbet**, Northbrook College, Sussex, UK

Theatre and Performance Design: A Reader in Scenography is an essential resource for those interested in the visual composition of performance and related scenographic practices. Theatre and performance studies, cultural theory, fine art, philosophy and the social sciences are brought together in one volume to examine the principle forces that inform understanding of theatre and performance design.

The volume is organised thematically in five sections:

- looking, the experience of seeing
- space and place
- the designer: the scenographic
- bodies in space
- making meaning.

This major collection of key writings provides a much needed critical and contextual framework for the analysis of theatre and performance design. By locating this study within the broader field of scenography – the term increasingly used to describe a more integrated reading of performance – this unique anthology recognises the role played by all the elements of production in the creation of meaning.


March 2010: 432pp
Hb: 978-0-415-43209-2: £70.00
Pb: 978-0-415-43210-8: £24.99
For more information, visit: www.routledge.com/9780415432108
The Design Culture Reader
Edited by Ben Highmore, University of Sussex, UK

“[An] attempt to push the concept of design into new territories... It will certainly challenge its readers to question any assumptions they may have about design culture and to reconstitute their understanding with a broader, richer frame of reference. If that is the purpose of a reader, then Highmore’s will certainly be a resounding success.”
– Journal of Design History

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.

Organised 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 globalisation, 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

July 2008: 400pp
Hb: 978-0-415-40355-9: £70.00
For more information and list of contributors, visit: www.routledge.com/9780415403566

NEW
Design Research
Synergies from Interdisciplinary Perspectives
Edited by Jesper Simonsen and Jørgen Ole Bærenholdt, both at Roskilde University, Denmark, Monika Büscher, Lancaster University, UK and John Damm Scheuer, also at Roskilde University, Denmark

Design Research is a new interdisciplinary research area with a social science orientation at its heart, and this book explores how scientific knowledge can be put into practice in ways that are at once ethical, creative, helpful, and extraordinary in their results.

In order to clarify the common aspects – in terms of features and approaches – that characterize all strands of research disciplines addressing design, Design Research undertakes an in-depth exploration of the social processes involved in doing design, as well as analyses of the contexts for design use. The book further elicits ‘synergies from interdisciplinary perspectives’ by discussing and elaborating on differing academic perspectives, theoretical backgrounds, and design concept definitions, and evaluating their unique contribution to a general core of design research.

This book is an exciting contribution to this little explored field, and offers a truly interdisciplinary approach to the treatment of design and the design process. It is valuable reading for students in disciplines such as design studies and theory, participatory design, informatics, arts based education, planning, sociology, and interdisciplinary programmes in humanities and technology.


July 2010: 240pp
Hb: 978-0-415-57263-7: £90.00
For more information, visit: www.routledge.com/9780415572637
Bhabha for Architects
Felipe Hernandez, University of Liverpool, UK
Series: Thinkers for Architects

The work of Homi K. Bhabha has permeated into numerous publications which use postcolonial discourse as a means to analyze architectural practices in previously colonized contexts, particularly in Africa, Asia, the Middle-East, South-East Asia and, Latin America. Bhabha’s use of the concept of ‘space’ has made his work highly appealing to architects and architectural theorists.

This introductory book, specifically for architects, focuses on Bhabha’s seminal book *The Location of Culture* and reveals how his work contributes to architectural theory and the study of contemporary architectures in general, not only in colonial and postcolonial contexts.


January 2010: 160pp
Hb: 978-0-415-47745-1: £65.00
Pb: 978-0-415-47746-8: £15.99
eBook: 978-0-203-85593-5
For more information, visit: www.routledge.com/9780415477451

NEW

Fashion In Focus
Concepts, Practices and Politics
Tim Edwards, University of Leicester, UK

The study of fashion has exploded in recent decades, yet what this all means, or quite where it might take us, is not clear. This new book helps to bring fashion into focus, with a comprehensive guide to the key theories, perspectives and developments in the field. Tim Edwards includes coverage of all the major theories of fashion, including recent scholarship, alongside subcultural analysis and an in-depth look at production.

Individual topics include:
• men’s fashion, masculinity and the suit
• women’s fashion and the role of sexuality
• children, the body and fashion
• the role of celebrity and designer label culture
• globalisation and the production of fashion.

*Fashion in Focus* is the ideal companion for students in the arts and social sciences, especially those studying issues such as fashion, gender, sexuality and consumer culture.


November 2010: 240pp
Hb: 978-0-415-44793-5: £70.00
For more information, visit: www.routledge.com/9780415447942

2nd Edition

An Introduction to Design and Culture
1900 to the Present
Penny Sparke, Kingston University, UK

*An Introduction to Design and Culture* provides a history of the development of modern (and postmodern) design within its international cultural, social and economic context for undergraduate students.

2004: 296pp
Hb: 978-0-415-26335-1: £70.00
Pb: 978-0-415-26336-8: £20.99
For more information, visit: www.routledge.com/9780415263368
The Fashion History Reader
Global Perspectives

Edited by Giorgio Riello, University of Warwick, UK and Peter McNeil, University of Technology, Sydney, Australia

“Now, the key contributions from nearly every expert in the field are assembled in one fascinating book. This kaleidoscopic and informative volume ranges impressively across conventional boundaries of chronology, geography, and discipline.”
– Glenn Adamson, Victoria and Albert Museum, London, UK

“Breaking down barriers, in this book you will discover how fashion has always been a global phenomenon.”
– Margaretha van den Bosch, Head of Design at H&M

“This book is indispensable for anyone interested in fashion. History has never been more alive than in the pages of this Reader.” – Patrizia Calefato, University of Bari, Italy

The Fashion History Reader is an innovative work that provides a broad introduction to the complex literature in the fields of fashion studies, and dress and fashion history. A comprehensive resource for those who wish to further their engagement with fashion as a contemporary phenomenon, the book connects a diverse range of approaches and incorporates non-Western literature within better-known studies from Europe and North America. It identifies the history of fashion as a meeting point between the long-standing historical investigation of ‘dress’ and ‘costume’ and the more recent development of what has come to be called ‘fashion theory’. Twenty-three chapters and over forty shorter ‘snapshot’ texts cover a wide range of topics and approaches within the history of fashion, ranging from object-based studies to theory-driven analyses. The book is divided into six parts, surveying some of the key themes in the history of fashion. Themes also move in and across time, providing a chronology to enable student learning:

• parts 1 – 3 cover the fifteenth to the eighteenth-century
• parts 4 and 5 cover the nineteenth-century to the contemporary (with particular attention given to non-European countries)
• part 6 provides a survey of the global setting and current globalised nature of fashion.

A comprehensive introduction by the editors will contextualise debates for students, synthesising past history and bringing them up-to-date through a discussion of globalisation. Each section also includes a short, accessible introduction by the editors, placing each chapter within the wider, thematic treatment of fashion and its history, and an annotated guide to further reading encourages students to enhance their learning independently.

April 2010: 592pp
HB: 978-0-415-49323-9: £80.00

For more information and full table of contents, visit: www.routledge.com/9780415493246
The Fabric of Cultures
Fashion, Identity, and Globalization
Edited by Eugenia Paulicelli, City University of New York, USA and Hazel Clark, Parsons the New School for Design, USA

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

2008: 240pp
Hb: 978-0-415-77542-7: £70.00
For more information and full table of contents, visit: www.routledge.com/9780415775434

The Places and Spaces of Fashion, 1800-2007
Edited by John Potvin, University of Guelph, Canada
The essays in this collection explore various physical and conceptual spaces, moving from physical environments to the two-dimensional spaces of paintings, illustrations, and photographs, to chart similarities, differences, and complex nuanced relationships between environments, fashion, identities, and visuality.

2009: 272pp
For more information, visit: www.routledge.com/9780415873826

The Fashion Handbook
Tim Jackson, London College of Fashion, UK and David Shaw, The Instituto Marangoni, London, UK
Series: Media Practice
This indispensable guide to the fashion industry, has case studies, interviews and profiles, chapters by leading experts on specialist topics and offers expert advice on careers in fashion retailing with a unique overview of the fashion industry.

2006: 240pp
Hb: 978-0-415-25579-0: £70.00
eBook: 978-0-203-32117-1
For more information, visit: www.routledge.com/9780415255806

2nd Edition
Fashion as Communication
Malcolm Barnard, Loughborough University, UK

2002: 224pp
Hb: 978-0-415-26017-6: £60.00
For more information, visit: www.routledge.com/9780415260183

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NEW

Teaching the Arts to Engage English Language Learners
Margaret Macintyre Latta and Elaine Chan, both at University of Nebraska-Lincoln, USA

Written for prospective and practicing visual arts, music, drama, and dance educators, Teaching the Arts to Engage English Language Learners offers guidance for engaging ELLs, alongside all learners, through artistic thinking. By paying equal attention to visual art, music, drama, and dance education, this book articulates how arts classrooms can create rich and supportive contexts for ELLs to grow socially, academically, and personally. The making and relating, perceiving and responding, and connecting and understanding processes of artistic thinking, create the terrain for rich curricular experiences. These processes also create the much-needed spaces for ELLs to gain communicative practice, skill, and confidence. Special features include generative texts such as films, poems, and performances that function as springboards for arts educators to adapt according to the needs of their classroom; teaching tips, formative assessment practices, and related instructional tables and resources; an annotated list of internet sites, reader-friendly research articles, and instructional materials; and a glossary for readers’ reference.

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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, this volume analyzes key trends involving technology, audience demographics, religion, and the rise of ‘do-it-yourself’ participatory culture. Engaging Art offers a new framework for understanding the momentous changes impacting America’s cultural life over the past fifty years.

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