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This leaflet focuses purely on our new and forthcoming titles, along with a few of our bestselling backlist, but please do take a look at our new eCatalogue, which provides a more comprehensive listing of our titles in art history, design and visual culture. You can also find books on related areas, including media studies, film studies and cultural studies, with descriptions, full tables of contents, and additional information at our website: www.routledge.com.

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

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An Introduction to Nineteenth-Century Art

Michelle Facos, Indiana University, USA

‘Written in clear, jargon-free prose, An Introduction to Nineteenth-Century Art offers students an accessible yet lively account of the visual arts in Europe and North America during this century.’

– Elizabeth Mansfield, New York University, USA

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. In this way, the student reader achieves a more nuanced understanding of the way in which the story of nineteenth-century art is the story of the ways in which artists and society grappled with the problem of modernity.

Key pedagogical features include:

• data boxes provide statistics, timelines, charts, and historical information about the period to further situate artworks
• text boxes highlight extracts from original sources, citing the ideas of artists and their contemporaries, including historians, philosophers, critics, and theorists, to place artists and works in the broader context of aesthetic, cultural, intellectual, social, and political conditions in which artists were working
• beautifully illustrated with over 250 color images
• margin notes and glossary definitions
• online resources at www.routledge.com/textbooks/facos with access to a wealth of information, including original documents pertaining to artworks discussed in the textbook, contemporary criticism, timelines and maps to enrich your understanding of the period and allow for further comparison and exploration.

Chapters take a thematic approach combined within an overarching 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.


March 2011: 190 x 254: 464pp
Hb: 978-0-415-78070-4: £80.00
Pb: 978-0-415-78072-8: £29.99
eBook: 978-0-203-83307-0
For more information, visit: www.routledge.com/9780415780728

Browse and order online: www.routledge.com/art
**Contemporary British Art**

*An Introduction*

**Grant Pooke**, University of Kent, UK

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.

**Contents:**
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 and the Performative Post-Conceptual British Art: New Directions

2010: 234 x 156: 304pp
Hb: 978-0-415-38973-0: £80.00
For more information, visit: [www.routledge.com/9780415389747](http://www.routledge.com/9780415389747)

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**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.

**Contents:**
1. Art, Culture and Hybridity
2. Primitivism and Otherness
3. Colonialism
4. Nationalism
5. Art and Religion
6. Symbolism, Meaning and Interpretation
7. Style and Ethnicity
8. A Sense of Place
9. Art and Social Order
10. Gender
11. Self

2010: 234 x 156: 336pp
Hb: 978-0-415-57799-1: £80.00
eBook: 978-0-203-83516-6
For more information, visit: [www.routledge.com/9780415578004](http://www.routledge.com/9780415578004)
NEW IN 2012

Taking Positions in Arts Research

Michael Biggs and Daniela Büchler, both at University of Hertfordshire, UK

Series: Routledge Advances in Art and Visual Studies

In this book the authors take four different positions on research in the arts: a politico-economic position, a logico-deductive position, an empirico-paradigmatic position, and a socio-cultural position. Each emerges according to a community’s claims about, and production of, research in the arts. The authors address questions of meaningfulness and significance, as well as relationships between beliefs and coherent research actions in order to reveal the relevant issues and debates as seen from within each position.

December 2012: 152 x 229: 240pp
Hb: 978-0-415-51750-8: £80.00
For more information, visit: www.routledge.com/9780415517508

NEW IN 2012

Meanings of Abstract Art
Between Nature and Theory

Edited by Paul Crowther, National University of Ireland, Galway and Isabel Wünsche, Jacobs University, Germany

Series: Routledge Advances in Art and Visual Studies

This book explores the relation of abstract art to nature. Traditional picturing and sculpture are based on conventions of resemblance between the work and that which it is a representation ‘of’. Abstract works, in contrast, adopt alternative modes of visual representation, or break down and reconfigure the mimetic conventions of pictorial art and sculpture. Obviously this means that abstract art takes many different forms.

The book contains three categories of essays: 1: those on classical modernism (Mondrian, Malevich, Kandinsky, Arp, early American abstraction), 2: those on post-war abstraction (Pollock, Still, Newman, Smithson, Noguchi, Arte Povera, Michaux, postmodern developments), and 3: those of a broader art historical and philosophical.

June 2012: 152 x 229: 320pp
Hb: 978-0-415-89993-2: £80.00
For more information, visit: www.routledge.com/9780415899932

NEW IN 2012

Genealogy and Ontology of the Western Image and its Digital Future

John Lechte, Macquarie University, Australia

Series: Routledge Advances in Art and Visual Studies

What are the key moments in the genealogy of the Western image which might illuminate the present status of the image? And what exactly is the situation to which we have arrived as far as the image is concerned? These are the questions guiding the reflections in this book. The book examines images from the Greek to the Byzantine, from the Renaissance and the Enlightenment to Industrial Revolution. Part 2 examines key aspects of the image today, such as the digital and the cinema image, as well as the work of philosophers of the image, including: Roland Barthes, Walter Benjamin, Gilles Deleuze, Jean-Paul Sartre and Bernard Stiegler.

March 2012: 152 x 229: 224pp
Hb: 978-0-415-88715-1: £80.00
ebook: 978-0-203-12184-9
For more information, visit: www.routledge.com/9780415887151
2nd Edition

Learning to Look at Paintings

Mary Acton, Oxford University, UK

‘Each of the six chapters has a succinct introduction and a short but useful summary... Recommended.’ – CHOICE

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

2008: 216 x 138: 336pp
Hb: 978-0-415-43517-8: £70.00
Pb: 978-0-415-43518-5: £15.99
For more information, visit: www.routledge.com/9780415435185

Vermeer’s Family Secrets

Genius, Discovery, and the Unknown Apprentice

Benjamin Binstock, Cooper Union, USA

‘Vermeer’s Family Secrets is a highly original and searching account of one of the most elusive of painters. Written with delightful verve, visual subtlety, and the courage to upend the platitudes and received wisdom of certain forms of art history, Binstock’s book promises a revolution in the study of Vermeer, his cirque, and his milieu.’ – Jonathan Gilmore, Yale University, USA

On almost every page of Vermeer’s Family Secrets, there is a perception or an adjustment that rethink 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: 177 x 254: 456pp
Hb: 978-0-415-96664-1: £27.99
For more information, visit: www.routledge.com/9780415966641

The Practice of Public Art

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

‘For university collections and other institutions, this important work is indispensable.’ – Joni M. Palmer, Public Art Review

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

2009: 152 x 289: 272pp
Hb: 978-0-415-96292-6 : £80.00
Pb: 978-0-415-87839-5: £24.95
eBook: 978-0-203-92667-3
For more information, visit: www.routledge.com/9780415878395
**Re-Enchantment**

Edited by James Elkins, School of the Art Institute, USA and David Morgan, Valparaiso University, USA

**Series: The Art Seminar**

The near-absence of religion from contemporary discourse on art is one of the most fundamental issues in postmodernism. Artists critical of religion can find voices in the art world, but religion itself, including spirituality, is taken to be excluded by the very project of modernism. The sublime, ‘re-enchantment’ (as in Weber), and the aura (as in Benjamin) have been used to smuggle religious concepts back into academic writing, but there is still no direct communication between “religionists” and scholars. Re-Enchantment, volume 7 in The Art Seminar Series, will be the first book to bridge that gap.

October 2008: 140 x 210: 326pp  
Hb: 978-0-415-96051-9: £80.00  
eb 978-0-203-89166-7  
For more information, visit: www.routledge.com/9780415960526

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**Art History: The Basics**

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

**Series: The Basics**

Art History: The Basics is a concise and accessible introduction for the general reader and the undergraduate approaching the history of art for the first time at college or university.

It will give you answers to questions like:

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

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

2007: 198 x 129: 288  
Hb: 978-0-415-37309-8: £55.00  
Pb: 978-0-415-37308-1: £11.99  
eBook: 978-0-203-09880-6  
For more information, visit: www.routledge.com/978041537308

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**4th Edition**

**History of Art**  
A Students’ Handbook

Marcia Pointon

Introduces sixth-formers and undergraduates to the kinds of practices, challenges, questions and writings they will encounter in studying the history of art.

1997: 216 x 138: 144pp  
For more information, visit: www.routledge.com/9780415151818

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Browse and order online: www.routledge.com/art
Global Design History

Edited by Glenn Adamson, Victoria & Albert Museum, UK, Giorgio Riello, University of Warwick, UK and Sarah Teasley, Royal College of Art, 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: 234 x 156: 240pp
Hb: 978-0-415-57285-9: £80.00
eBook: 978-0-203-83197-7
For more information, visit: www.routledge.com/9780415572873

Net Works

Case Studies in Web Art and Design

xtine burrough, California State University, USA

Net Works offers an inside look into the process of successfully developing thoughtful, innovative digital media. In many practice-based art texts and classrooms, technology is divorced from the socio-political concerns of those using it. Although there are many resources for media theorists, practice-based students sometimes find it difficult to engage with a text that fails to relate theoretical concerns to the act of creating. Net Works strives to fill that gap.

Using websites as case studies, each chapter introduces a different style of web project – from formalist play to social activism to data visualization – and then includes the artists’ or entrepreneurs’ reflections on the particular challenges and outcomes of developing that web project. Scholarly introductions to each section apply a theoretical frame for the projects.

July 2011: 178 x 254: 264pp
Hb: 978-0-415-88221-7: £90.00
eBook: 978-0-203-84794-7
For more information, visit: www.routledge.com/9780415882224
NEW

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 that 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 are situated alongside the teaching of the practical elements.

Features include:

- introductions that frame relevant debates
- case studies, examples and illustrations from a range of campaigns
- philosophical and technical explanations of topics and their importance.

October 2011: 246 x 174: 384pp
Hb: 978-0-415-55737-5: £75.00
eBook: 978-0-203-80466-7
For more information, visit: www.routledge.com/9780415557382
4th Edition

Photography: A Critical Introduction

Edited by Liz Wells, University of Plymouth, UK

‘Bravo to Liz Wells who has done it again with her new edition. It is a must for both educators and students.’ – Professor 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.

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.

Individual chapters cover:
- key debates in photographic theory and history
- documentary photography and photojournalism
- personal and popular photography
- photography as art
- photography in the age of electronic imaging.

This lavishly illustrated fourth edition includes 105 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: 246 x 189: 416pp
Hb: 978-0-415-46027-9: £75.00
For more information, visit: www.routledge.com/9780415460873

NEW IN 2012

Why Art Photography?

Lucy Soutter, Royal College of Art, UK

Contemporary art photography offers a paradox. Anyone can look at it and form an opinion about what they see, yet it represents a set of aesthetic and critical positions that only a small minority of well-informed viewers can access.

Aimed at mid-level students, this book of essays describes and analyzes trends in contemporary art photography in a lively and accessible way. Each chapter provides a fresh twist on an existing debate. While the main focus will be on the present moment, the book traces ideas and visual styles to their origins, drawing on examples from an array of international photographers. Relevant images, theories and histories are described in a clear concise manner and key terms are defined along the way.

November 2012: 234 x 156: 204pp
Hb: 978-0-415-57733-5: £75.00
eBook: 978-0-203-13058-2
For more information, visit: www.routledge.com/9780415577342
From its inception in the nineteenth century, photography has instigated a series of theoretical debates. In this new text, Jae Emerling therefore argues that the most insightful way to approach the histories of photography is to address simultaneously the key events of photographic history alongside the theoretical discourse that accompanied them.

While the nineteenth century is discussed, the central focus of the text is on modern and contemporary photographic theory. Particular attention is paid to key thinkers, such as Baudelaire, Barthes and Sontag. In addition, the centrality of photography to contemporary art practice is addressed through the theoretical work of Allan Sekula, John Tagg, Rosalind Krauss, and Vilém Flusser. The text also includes readings of many canonical photographers and exhibitions including: Atget, Brassai, August Sander, Walker Evans, The Family of Man, Diane Arbus, Lee Friedlander, Cindy Sherman, Bernd and Hilla Becher, Sebastião Salgado, Jeff Wall, and others.

In addition, Emerling provides close readings of key passages from some major theoretical texts. These glosses come between the chapters and serve as a conceptual line that connects them. Glosses include:

- Michel Foucault on the archive (1969)
- Walter Benjamin, *Little History of Photography* (1931)

A substantial glossary of critical terms and names, as well as an extensive bibliography, make this the ideal book for courses on the history and theory of photography.

December 2011: 234 x 156: 288pp
Hb: 978-0-415-77854-1: £80.00
eBook: 978-0-203-15321-5
For more information, visit: [www.routledge.com/9780415778558](http://www.routledge.com/9780415778558)
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. **Selected Contents:**

- Part 2: Light and Shadow Essay: Light and Shadow Tools; Processes: Light and Shadow
- Part 3: Copying, Capturing and Reproducing Essay: Copying, Capturing; Reproducing Tools, Materials and Processes: Reproductive Processes

January 2011: 246 x 189: 560pp
Hb: 978-0-415-77919-7: £80.00
eBook: 978-0-203-84759-6
For more information, visit: [www.routledge.com/9780415779203](http://www.routledge.com/9780415779203)

**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](http://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.
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 as he explored oil painting in his best-selling What Painting Is. In the course of an extended imaginary dialogue with Roland Barthes’s Camera Lucida, 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 – and also about pain, because extremely powerful images can sear permanently into our consciousness. Extensively illustrated with a surprising range of images, the book demonstrates that what makes photography uniquely powerful is its ability to express the difficulty – physical, psychological, emotional, and aesthetic – of the act of seeing.

April 2011: 140 x 215: 240pp
Hb: 978-0-415-99568-9: £80.00
eBook: 978-0-203-88648-9
For more information, visit: www.routledge.com/9780415995696

Photography

Stephen Bull, University of the Creative Arts, 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
• photography for sale
• the photograph as document
• photographs in fashion
• the meanings of photographs
• snapshots
• photography as art
• photography and celebrity.

2009: 216 x 138: 256pp
Hb: 978-0-415-42918-4: £70.00
Pb: 978-0-415-42894-1: £18.99
eBook: 978-0-203-86729-7
For more information, visit: www.routledge.com/9780415428941

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: 246 x 174: 496pp
Hb: 978-0-415-24660-6: £80.00
For more information, visit: www.routledge.com/9780415246613
2nd Edition

An Introduction to Visual Culture

Nicholas Mirzoeff, New York University, USA

‘Nicholas Mirzoeff’s new synthesis of visual culture study is a tour-de-force comparative reading that begins where most comprehensive books in the field leave off, with globalization. If, as Mirzoeff tells us in his scintillating style, visuality has alienated vision from its users, then this lively and impassioned account is certain to put readers right at the heart of the problem with a spectrum of examples through which to work it through.’ – Lisa Cartwright, University of California at San Diego, 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, An Introduction to Visual Culture 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 Ghrabi 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.

2009: 234 x 156: 352pp
Hb: 978-0-415-32758-9: £75.00
Pb: 978-0-415-32759-6: £25.99
For more information, visit: www.routledge.com/9780415327596

2nd Edition

The Feminism and Visual Culture Reader

Edited by Amelia Jones, McGill University, Canada

Series: In Sight: Visual Culture

‘The Feminism and Visual Culture Reader is a useful inspiring reference work.’ – Muse

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.

2010: 246 x 174: 736pp
Hb: 978-0-415-54369-9: £75.00
For more information, visit: www.routledge.com/9780415543705
NEW IN 2012

Image Studies

A Practical Approach

Sunil Manghani, York St John University, UK

‘Image Studies provides a clear and challenging account of the crucial issues relating to the study of images. The book brings together approaches from a range of related fields, from art history, sociology, media studies and communications, and uses a variety of examples and practical tasks in what adds up to an invaluable teaching and study tool for students and academics alike.’

– Richard Rushton, Lancaster University, UK

Image Studies provides an engaging introduction to visual studies analysis and a useful account of existing and emergent visual culture debates, along with chapters on a range of topics, including:

• consumer culture and identity
• photography and digital imaging; painting and drawing
• the moving image
• the relationship between image and text (including reference to text in art, comics and animation)
• scientific imaging.

Written in a lively and accessible way, the text also includes extracts of existing critical materials: each chapter includes short extracts from existing literatures with accompanying study notes and questions. Chapters also include a range of critical and creative tasks, designed to bring the academic study of visual culture into direct contact with practical aspects of visual culture and image-making.

November 2012: 234 x 156: 224pp
Hb: 978-0-415-57339-9: £75.00
eBook: 978-0-203-13491-7
For more information, visit: www.routledge.com/9780415573405

NEW IN 2012

Visual Communication on the Web

xtine burrough and Paul Martin Lester, California State University, USA

Most web design books developed for the trade market are a series of exercises without a theoretical, aesthetic, or historic framework. In this book, Visual Communication on the Web, web design exercises are accompanied by concise introductions that relate history, design principles, and visual communication theories to the practice of designing for the web.

Specifically, Visual Communication on the Web teaches the reader to develop one dynamic web page over the course of 14 chapters. Exercises build upon each other so the reader creates and revises the work while learning new code or tools. Predictable mistakes are purposely included so that readers learn how to ‘fix’ the project while working on it – a much-needed skill for anyone interested in coding. By the end of this course-in-a-book, readers will have created a web page with a centered container div, a Lightbox image gallery, and an external style sheet using HTML, CSS, and copy-pasted and modified code.

With its easy to follow instruction and witty introductions, Visual Communication on the Web makes an excellent companion to xtine burrough’s Digital Foundations and Networks as well as Paul Martin Lester’s Visual Communication: Images with Messages.

November 2012: 178 x 254: 256pp
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For more information, visit: www.routledge.com/9780415521482

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NEW IN 2012
3rd Edition
The Visual Culture Reader
Edited by Nicholas Mirzoeff, New York University, USA
Ten years after the last edition, this thoroughly revised and updated third edition of The Visual Culture Reader highlights the transformed and expanded nature of globalized visual cultures. It assembles key new writings, visual essays and especially commissioned articles, emphasizing the intersections of the Web 2.0, digital cultures, globalization, visual arts and media, and the visualizations of war. The volume attests to the maturity and exciting development of this cutting-edge field.

Fully illustrated throughout, The Reader features an introductory section tracing the development of what editor Nicholas Mirzoeff calls ‘critical visuality studies.’ It develops into thematic sections, each prefaced by an introduction by the editor, with an emphasis on global coverage. Each thematic section includes suggestions for further reading.

Taken as a whole, these 47 essays provide a vital introduction to the diversity of contemporary visual culture studies and a key resource for research and teaching in the field.


May 2012: 246 x 174: 800pp
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Thematic sections include:
• expansions
• war and violence
• attention and visualizing economy
• bodies and minds
• histories and memories
• (post/de/neo) colonial visualities
• media and mediations.

Art Platforms and Cultural Production on the Internet
Olga Goriunova, London Metropolitan University, UK
Series: Routledge Research in Cultural and Media Studies
In this book, Goriunova offers a critical analysis of the processes that produce digital culture. In order to understand the processes that produce culture, the author introduces the concept of the art platform, a specific configuration of creative passions, codes, events, individuals and works that are propelled by cultural currents and maintained through digitally native means. Goriunova provides a new means of understanding the development of cultural forms on the Internet, placing the phenomenon of participatory and social networks in a conceptual and historical perspective, and offering powerful tools for researching cultural phenomena overlooked by other approaches.

September 2011: 152 x 229: 176pp
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NEW IN 2012

**Manga’s Cultural Crossroads**

Edited by **Jaqueline Berndt**, Kyoto Seika University, Japan and **Bettina Kümmerling-Meibauer**, University of Tübingen, Germany

*Series: Routledge Advances in Art and Visual Studies*

‘This is a timely collection that explores a burgeoning area of enquiry in an interesting and original manner. The chapters address a range of relevant topics for anyone interested in the study and history of manga, as well as addressing the adaptation of manga in different media.’ – Matthew Green, University of Nottingham, UK

Focusing on the art and literary form of manga, this volume examines the intercultural exchanges that have shaped manga during the twentieth century and how manga’s culturalization is related to its globalization. Through contributions from leading scholars in the fields of comics and Japanese culture, it describes “manga culture” in two ways: as a fundamentally hybrid culture comprised of both subcultures and transcultures, and as an aesthetic culture which has eluded modernist notions of art, originality, and authorship. The latter is demonstrated in a special focus on the best-selling manga franchise, *NARUTO*.

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NEW IN 2012

**Ethics and Images of Pain**

Edited by **Asbjørn Grønstad**, University of Bergen, Norway and **Henrik Gustafsson**, Orebro University, Sweden

*Series: Routledge Advances in Art and Visual Studies*

Few phenomena are as formative of our experience of the visual world as displays of suffering. But what does it mean to have an ethical experience of disturbing or traumatizing images? Engaging with a wide range of visual media – from painting, theatre, and sculpture, to photography, film, and video – this interdisciplinary collection of essays by leading and emerging scholars of visual culture offers a reappraisal of the increasingly complex relationship between images of pain and the ethics of viewing. Amongst the topics addressed are the work of artists as disparate as Doris Salcedo, Anselm Kiefer and Bendik Riis; photographs from Abu Ghraib and Rwanda; Hollywood war films and animated documentaries; performances of self-immolations; and incidents of police brutality captured on mobile phones.

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NEW IN 2012

**Representations of Pain in Art and Visual Culture**

Edited by **Maria Pia Di Bella**, EHESS, France and **James Elkins**, Art Institute of Chicago, USA

*Series: Routledge Advances in Art and Visual Studies*

Recently there have been a number of texts on images of pain by authors such as Elaine Scarry, George Roeder, Susan Sontag, Ulrich Baer, Georges Didi-Huberman, and Giorgio Agamben. In this volume, contributors add to the discussion on images of pain by providing thoughtful scholarly accounts of representations of pain in art and the media. The book covers areas such as contemporary performance art, international photojournalism, surrealism, and Renaissance and Baroque art, with imagery of Congolese whippings, contemporary American execution chambers, Abu Ghraib, lynching photographs, and concentration camps, among others.

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NEW IN 2012

Seeing Differently

A History and Theory of Identification and the Visual Arts

Amelia Jones, McGill University, Canada

Seeing Differently offers a history and theory of ideas about identity in relation to visual arts discourses and practices in Euro-American culture, from early modern beliefs that art is an expression of an individual, the painted image a 'world picture' expressing a comprehensive and coherent point of view, to the rise of identity politics after WWII in the art world and beyond.

The book is both a history of these ideas (for example, tracing the dominance of a binary model of self and other from Hegel through classic 1970s identity politics) and a political response to the common claim in art and popular political discourse that we are 'beyond' or 'post-' identity. In challenging this latter claim, Seeing Differently critically examines how and why we 'identify' works of art with an expressive subjectivity, noting the impossibility of claiming we are 'post-identity' given the persistence of beliefs in art discourse and broader visual culture about who the subject 'is,' and offers a new theory of how to think this kind of identification in a more thoughtful and self-reflexive way.

Ultimately, Seeing Differently offers a mode of thinking identification as a 'queer feminist durational' process that can never be fully resolved but must be accounted for in thinking about art and visual culture. Queer feminist durationality is a mode of relational interpretation that affects both 'art' and 'interpreter,' potentially making us more aware of how we evaluate and give value to art and other kinds of visual culture.

March 2012: 234 x 156: 304pp
Hb: 978-0-415-54382-8: £75.00
eBook: 978-0-203-14681-1
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How to Use Your Eyes

James Elkins, School of the Art Institute of Chicago, US

‘In that fascinating zone where creative imagination and scientific observation meet, Elkins shines a conceptual flashlight, aiming to illuminate in 32 short chapters a fraction of what we are missing daily. He asks us to use our eyes and our minds differently, to see the world as few of us bother to see it because we rarely make the effort.’ — Library Journal

In the tradition of John Berger’s bestselling Ways of Seeing, James Elkins’ How to Use your Eyes invites us to look at- and maybe see for the first time- the world around us, with breathtaking results. With the discerning eye of a painter and the zeal of a detective, Elkins also explores complicated things like mandalas, the periodic table, or a hieroglyph, remaking the world into a treasure box of observations – eccentric, ordinary, marvelous. How to Use Your Eyes will transform your view of nature and the mind.

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