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“Occasionally one comes across a book that is at once compelling and frightening, a book that excites and disorientates, a book with intimations of the sublime. Art in Theory is such a book. An indispensable source book.”

Since it was first published in 1992, this book has become one of the leading anthologies of art theoretical texts in the English-speaking world. This expanded edition includes the fruits of recent research, involving a considerable amount of newly-translated material from the entire period, together with additional texts from the last decades of the twentieth century.

The features that made the first edition so successful have been retained:

- Comprehensive representation of the theories which underpinned developments in the visual arts during the twentieth century
- Writings by artists, critics, philosophers, politicians, and literary figures
- A clear structure of eight broadly chronological sections, starting with the legacy of symbolism and concluding with contemporary debates about the postmodern
- Individual introductions to each of the 371 anthologized texts.

Material new to this expanded edition includes texts on African art, the Bauhaus and on the re-emergent avant-gardes of the period after the Second World War. Postmodernist debates are amplified by texts on gender, on installation and performance art, and on the increasing globalization of culture.
A Companion to Medieval Art
Romanesque and Gothic in Northern Europe
Edited by CONRAD RUDOLPH
University of California at Riverside

A COMPANION TO MEDIEVAL ART brings together cutting-edge scholarship devoted to medieval architecture, illumination sculpture, and the Romanesque and Gothic periods in Northern Europe. Key features include:

- Comprised of 30 original theoretical, historical, and historiographic essays
- Written by renowned and emergent scholars
- Explores the vibrancy of medieval art from both thematic and sub-disciplinary perspectives
- Includes coverage of reception, Gregory the Great, collecting, pilgrimage art, gender, patronage, the marginal, spolia, and manuscript illumination.

This COMPANION is international in scope and ambitious in its range, and will be a prized reference for anyone studying this reinvigorated period of art history.

Contributors: Tina Waldeier Bizzarro (Rosemont College); Bruno Boerner (Technische Universität); Michelle P. Brown (Independent Scholar); Martin Büchel (University of Frankfurt); Brigitte Buettner (Smith College); Jill Caskey (University of Toronto); Madeline Harrison Caviness (Tufts University); Adam S. Cohen (University of Toronto); Thomas E. A. Dale (University of Wisconsin-Madison); Peter Fergusson (Wellesley College); Eric Fernie (University of London); Jaroslav Folda (University of North Carolina); Paula Gerson (Florida State University); Cynthia Hahn (Florida State University); Anne D. Hedeman (University of Illinois); Colum Hounihan (Princeton University); Christopher G. Hughes (Getty Research Institute); Laura Kendrick (Université de Versailles); Herbert L. Kessler (Johns Hopkins University); Dan Kinney (Bryn Mawr College); Brigitte Kurmann-Schwarz (University of Zürich); Suzanne Lewis (Stanford University); Pierre-Clément Marius (Université de Neuchâtel); Robert A. Maxwell (University of Pennsylvania); Stephen Murray (Columbia University); Tassos C. Papacostas (King’s College, London); Elizabeth Pastan (Emory University); Conrad Rudolph (University of California, Riverside); Linda Seidel (University of Chicago); Marie-Thérèse Zenner (Independent Scholar).

640 PAGES / 93 ILLUSTRATIONS

A Companion to Contemporary Art since 1945
Edited by AMELIA JONES
University of Manchester

This ambitious reference volume charts the major works and movements, the most important theoretical developments, and the historical, social, political, and aesthetic issues in contemporary art since 1945, primarily in the Euro-American context.

- Features dual chronological and thematic coverage of the major issues
- Topics covered include the culture wars, public space, diaspora, new technologies, the artist, identity politics, the body, the influence of poststructuralism, and visual culture
- Covers debates central to contemporary art practice and theory, including formalism, the avant-garde, and the society of the spectacle
- Brings together the leading cultural critics and historians from art and allied fields.

This stellar reference work offers new approaches towards the analysis of the visual arts in general. It is written for students of contemporary visual culture, art history, and visual theory, as well as the general reader interested in the development of this interdisciplinary field.

Contributors: Dore Bowen (California College of the Arts); Gavin Butt (Goldsmiths College, London); Mark Crinson (University of Manchester); Neil Cummings (Chelse College of Art and Design); Pauline de Souza (University of East London); Anna Dezeuze (University of Manchester); Jennifer Doyle (University of California, Riverside); Maria Fernández (Cornell University); Sam Gathercole (University of Essex); Jennifer Gonzalez (University of Arizona at Santa Cruz); David Hopkins (University of Glasgow); Amelia Jones (University of Manchester); Caroline A. Jones (MIT); Jonathan Katz (Yale University); Grant Kester (University of California, San Diego); Liz Kotz (University of Minnesota); Johanne Lamoureux (Université de Montréal); Marysia Lewandowska (Konstfack, Stockholm); Carol Mavor (University of North Carolina); Laura Meyer (California State University, Fresno); Nick Mirzaeff (New York University); Margaret Morgan; Steven Nelson (UCLA); Adrienne Posner (University of California, Santa Cruz); Christine Ross (McGill University); Henry M. Sayre (Oregon State University); Howard Singerman (University of Virginia); Marquard Smith (Kingston University); Sarah Wilson (University of London).

592 PAGES / 100 ILLUSTRATIONS

NEW IN 2006

Blackwell Companions to Art History
Series Editor: DANA ARNOLD
University of Southampton

This new series maps the state of research within traditional subfields of art history as well as in more innovative, thematic configurations. Each volume in the series has been edited by a noted specialist in the subject area, who has directed a team of leading scholars to chart the influence of key ideas, discourses and theories on art and the way that it is taught, thought about, and talked about throughout the English-speaking world. Representing the best of the scholarship governing the field, pointing toward future trends, and in particular, interdisciplinary scholarship, the BLACKWELL COMPANIONS TO ART HISTORY provide a magisterial, state-of-the-art synthesis of art history.
A Companion to Art Theory
Edited by PAUL SMITH & CAROLYN WILDE
University of Warwick; formerly University of Bristol

This survey of art theory in the context of Western visual art consists of 41 original essays written by experts in the field. It provides both an introduction to main themes of Western art theory and a source for critical enquiry into the purposes, possibilities and limitations of theory in the context of artistic practice.

Following an extensive introduction on the formation of modern art theory, the COMPANION is organized chronologically so that readers can trace developments of visual art theory - from classical and medieval sources and modern conceptions of art as they have been theorized since the Renaissance - through to some current theoretical preoccupations.

SERIES: BLACKWELL COMPANIONS IN CULTURAL STUDIES
SERIES EDITOR: DAVID THEO GOLDBERG

Also available in the series: A Companion to Museum Studies, edited by Sharon MacDonald. See page 11 for full details.

A Companion to Digital Humanities
Edited by SUSAN SCHREIBMAN, RAY SIEMENS & JOHN UNSWORTH
University of Maryland; University of Victoria; University of Illinois, Urbana-Champaign

A COMPANION TO DIGITAL HUMANITIES provides a complete yet concise overview of this emerging discipline. The volume contains 37 original articles written by leaders in the field, addressing the central concerns of those interested in the subject. The articles are grouped into topical sections focusing on the experience of particular disciplines in applying computational methods to humanities research problems (including art history, new media, and performing arts); the basic principles of humanities computing across applications and methods; and production, dissemination, and archiving.

SERIES: BLACKWELL COMPANIONS TO LITERATURE AND CULTURE

Art Theory
An Historical Introduction
ROBERT WILLIAMS
University of California, Santa Barbara

“Art Theory chronologically covers the history of thought about art from antiquity to postmodernism. Art theory, art criticism and art history, as well as philosophy, rhetoric, myth, literature, mathematics, theology, semiotics, the natural sciences, psychology, music, linguistic theory, psychoanalysis, Marxism and feminism (among others), are drawn upon to yield reflections on art. Particular emphasis is laid in this extraordinarily fluid synopsis on the relationship between art and knowledge.”

THE ART NEWSPAPER

This unique survey of Western thought traces art from ancient times to the present. The lucid and lively narrative, geared to the needs of the general reader and beginning student, consists of six chapters covering the major periods of Western art history: Antiquity and the Middle Ages, the early modern period (Renaissance and Baroque), the Enlightenment, the nineteenth century, early twentieth-century modernism, and postmodernism.

Wide-ranging and exceptionally balanced in its analyses, the volume relates theory to the practice as well as to the intellectual- and cultural-historical currents of each period. In doing so, it demonstrates the value of an historical approach to theoretical issues, and shows how the modern conception of art as a critical practice develops out of older ideas.

Extensively illustrated throughout, ART THEORY: AN HISTORICAL INTRODUCTION also includes a full bibliography, providing a useful and up-to-date guide to the primary sources and secondary literature.

328 PAGES
24 COLOR HALFTONES & 69 BLACK AND WHITE HALFTONES

Theory in Contemporary Art since 1985
Edited by ZOYA KOCUR & SIMON LEUNG
New York University; University of California, Irvine

“A much-needed primer on the role of critical thought in the art of the last twenty years. At a time when some have mourned - or alternatively celebrated - the death of art theory, this valuable anthology traces its viability - indeed, its necessity - for understanding recent aesthetic practice.”

PAMELA LEE, STANFORD UNIVERSITY

This groundbreaking anthology captures the essence and the edge of the contemporary art scene. Focusing on key theoretical and aesthetic issues in contemporary art in cultural, historical, and socio-political contexts - including media, architecture, postmodernism, multiculturalism, identity politics, censorship, AIDS, postcolonialism, globalization, technology, and spectatorship - this volume brings together a broad selection of important contributions that map out the role that critical theory has played in contemporary art.

The anthology mixes established and emergent art voices, including scholars, curators, critics, and artists. Interdisciplinary in approach and drawing on a wide variety of sources, it brings together scholarly essays, artists’ statements, and art reproductions to capture the vibrancy and dissonance that defines today’s art scene.

480 PAGES
16 COLOR HALFTONES & 28 BLACK AND WHITE HALFTONES

For further details on all our books and journals in art history and theory, visit www.blackwellpublishing.com/arttheory
NEW IN 2006

Sixteenth-Century Italian Art

Edited by MICHAEL W. COLE
University of Pennsylvania

SIXTEENTH-CENTURY ITALIAN ART is a stellar collection of 23 classic and recent essays on the art and architecture of this fascinating period in art history. Organized thematically, the book introduces major topics and debates in the field, including pagan mysteries, nature and artifice, the art of the body, and ‘reformations’ of art, theory and practice. Several of these essays appear in English for the first time.

Complete with substantial editorial introductions, the anthology presents a range of approaches to works of sixteenth-century Italian art. Highlighting themes on which Italian Renaissance studies in the last half-century have focused, this book is ideal for introductory courses.

512 PAGES / 50 HALFTONES

NEW IN 2006

Asian Art

An Anthology

Edited by REBECCA M. BROWN & DEBORAH S. HUTTON
Independent Scholar; College of New Jersey

ASIAN ART is the first comprehensive anthology of important primary documents - from inscriptions and imperial decrees to travelers’ accounts and writings by artists - and the very best contemporary scholarship that has been produced on Asian art history. This unprecedented volume offers a glorious portrait of the rich artistic traditions in China, Japan, Korea, India, and Southeast Asia.

Across time periods, media, cultural contexts, and geography, this volume traces several thousand years of Asian art, from the terracotta armies of the First Emperor of Qin to late twentieth-century installation art. It features accessible introductory material for each extract and is arranged in an easy-to-navigate chronological structure.

512 PAGES / 30 HALFTONES

NEW IN 2006

Late Antique, Medieval, and Mediterranean Art

Edited by EVA HOFFMAN
Tufts University

LATE ANTIQUE, MEDIEVAL, AND MEDITERRANEAN ART rethinks and broadens the scope of the time-worn and limiting classification for the visual arts designated as Early Christian-Byzantine.

The volume is comprised of essays that integrate recent scholarship into ‘the canon’ and expose the historical, geographical and cultural continuities and interactions in the visual arts of the late antique and medieval Mediterranean world.

384 PAGES / 50 HALFTONES

Also in the Blackwell Anthologies in Art History: Architecture and Design in Europe and America, 1750-2000. See page 13 for full details.
Psychoanalysis and the Image
Subjectivity, Sexual Difference, and Aesthetics
Edited by GRISELDA POLLOCK
University of Leeds

**PSYCHOANALYSIS AND THE IMAGE** brings together an influential team of international scholars to use psychoanalytical resources in the study of international modern art and visual representation. Beginning with a substantial introduction by the editor, the volume covers a range of psychoanalytic concepts, including melancholia, trauma, sexuality, the dream and femininity.

Fresh, creative, and passionate about its subjects, **PSYCHOANALYSIS AND THE IMAGE** advances methodological debates in theoretically enriched histories of art, while offering closely-read visual analyses of significant works of international twentieth-century art.

240 PAGES

Edges of Empire
Orientalism and Visual Culture
Edited by JOCELYN HACKFORTH-JONES & MARY ROBERTS
Richmond, The American International University in London; University of Sydney

“A pioneering collection of essays that offers a truly transnational approach to cross-cultural exchange.”

MICHAEL HATT, YALE UNIVERSITY

This timely reassessment of the history and legacy of Orientalist art and visual culture, focuses on the intersection between modernization, modernism, and Orientalism. Contributors highlight contested identities and new definitions of self in relation to topics as diverse as nineteenth-century monuments to empire, cultural cross-dressing, performance and display at the international exhibitions, and contemporary museological practice.

264 PAGES

After Criticism
New Responses to Art and Performance
Edited by GAVIN BUTT
Goldsmiths College, University of London

“After Criticism is crucial to any discussion regarding the status of criticism and critical theory after post-structuralism and, equally importantly, is one of few texts that is innovative in its illumination of context, history, aesthetic judgement and, rare for an academic text, enjoyable to read.”

ART MONTHLY

This timely reassessment of the history and legacy of Orientalist art and visual culture, focuses on the intersection between modernization, modernism, and Orientalism. Contributors highlight contested identities and new definitions of self in relation to topics as diverse as nineteenth-century monuments to empire, cultural cross-dressing, performance and display at the international exhibitions, and contemporary museological practice.

232 PAGES

Envisioning the Past
Archaeology and the Image
Edited by SAM SMILES & STEPHANIE MOSER
University of Plymouth; University of Southampton

**ENVISIONING THE PAST** brings together archaeologists, art historians and anthropologists to offer new perspectives on the construction of knowledge concerning the antiquity of man.

Contributors demonstrate the extent to which the visual presentation of archaeological research creates a particular discourse, powerful enough to shape our understanding of archaeological knowledge. Given the frequent use of images as illustrative material in professional archaeological publications, museums, websites, and TV programs, there are important lessons to be learned. If a genuinely unmediated image is impossible, how should images be used? This book re-evaluates the importance of the image as a key contributor to the reconstruction of the past.

264 PAGES

Art and Thought
Edited by DANA ARNOLD & MARGARET IVERSEN
University of Southampton; University of Essex

“Smart and savvy contribution to a list of recent anthologies that work at putting the spirit back into art history.”

MICHAEL ANN HOLLY, CLARK ART INSTITUTE

240 PAGES

See pages 11 and 12 for more titles in this series.
**Art and Agency and Art History**

Edited by ROBIN OSBORNE & JEREMY TANNER

*University of Cambridge; University of London*

**ART AND AGENCY AND ART HISTORY** throws the subject of the anthropology of art into brilliant and much-needed relief, by re-articulating its relationships to key methodological and theoretical approaches in art history, sociology, and linguistics.

Using Alfred Gell's influential work as a touchstone, the book showcases nine groundbreaking case studies by an internationally renowned group of art historians and art theorists. Following an accessible introductory overview, the collection explores concepts and perspectives in a wide range of contexts, ranging from such cultures as Bronze Age China and Mesopotamia to those of Classical Greece, Imperial Rome, the Classic Maya and finally of the modern western world.

**Contributors:** Whitney Davis; Marius Kwint; Robin Osborne; Jeffrey Quilter; Jessica Rawson; Peter Stewart; Jeremy Tanner; David Wengrow; Irene J. Winter.

SERIES: NEW INTERVENTIONS IN ART HISTORY
SERIES EDITOR: DANA ARNOLD
208 PAGES

See the following pages for more titles in the *New Interventions in Art History* series:

- *Exhibition Experiments* (page 11)
- *Art and its Publics* (page 12)
- *Museums After Modernism* (page 12)
- *Material Identities* (page 12)
- *Architectures* (page 13)

**NEW**

**The Anthropology of Art**

A Reader

Edited by HOWARD MORPHY & MORGAN PERKINS

*Australian National University; State University of New York, Potsdam*

This anthology provides a single-volume overview of the essential theoretical debates in the anthropology of art. Drawing together significant work in the field from the second half of the twentieth century, it enables readers to appreciate the art of different cultures at different times.

The readings cover all the major debates in the field, including: definitions of art and aesthetics; the nature of representational processes; the nature of authenticity; the Primitivism controversy; the history of trade and commodification; and the role of contemporary artists.

SERIES: BLACKWELL ANTHOLOGIES IN SOCIAL AND CULTURAL ANTHROPOLOGY
SERIES EDITOR: PARKER SHIPTON
576 PAGES / 230 ILLUSTRATIONS

**Feminism-Art-Theory**

An Anthology 1968-2000

Edited by HILARY ROBINSON

*University of Ulster at Belfast*

“Robinson’s anthology of feminist writing on, in and around art from the last 30 years does fill a very tangible gap and will be of immense use to anybody who spends their time looking at and thinking about art.”

ART MONTHLY

Charting over 30 years of feminist debate on the significance of gender in the making and understanding of art, this archival anthology gathers together 99 indicative texts from North America, Europe and Australasia.


**A Companion to European Romanticism**

Edited by MICHAEL FERBER

*University of New Hampshire*

This companion describes the way in which the Romantic Movement swept across Europe in the early nineteenth century, transforming literature, music, painting, religion, philosophy, politics and personal relationships. There are over 30 essays in all, written by leading Romanticism scholars from America, Australia, Britain, France, Italy, and Switzerland.

SERIES: BLACKWELL COMPANIONS TO LITERATURE AND CULTURE
Art History: Visual: Culture
Edited by DEBORAH CHERRY
University of the Arts, London

Visual culture and its relationship to art history have been the subject of vigorous debate in recent years. This major new collection of essays brings together innovative scholarship on the subject by leading scholars.

Drawing on a wide range of cultures, locations and historical periods - from eighth-century China to present-day South Africa, and from Byzantium to early modern and modern Europe - the contributors consider theories of visuality, looking and the gaze. They explore the ways in which art history exceeds the visual, offering more than a study of images, and they make connections between vision and space, between vision and the body, and between vision, aesthetics and the senses.

Offering exciting research and thoughtful reflection on one of the most pressing concerns of contemporary scholarship, this collection has been acclaimed as essential reading for anyone in visual studies.

Contributors: Zeynep Celik; Deborah Cherry; Jessica Dubow; Liz James; David Lomas; Peter Osborne; Ruth B. Phillips; Adrian W. B. Randolph; Ruth Rosengarten; Angela H. Rosenthal; Eugene Wang.

208 PAGES

Between Luxury and the Everyday
Decorative Arts in Eighteenth-Century France
Edited by KATIE SCOTT & DEBORAH CHERRY
Courtauld Institute of Art, London; University of the Arts, London

This exciting new collection of essays by leading scholars redefines the study of the decorative arts in eighteenth-century France. Moving between broader accounts of the impact of Enlightenment philosophy in shaping an understanding of the ‘decorative arts’ and case studies of silks, furniture and architecture, it illuminates the material worlds of consumers from the extravagance of the court to the more modest tastes of middle-class families.

Working with new theories of the body and of space, the book offers a new vision of the interior and its centrality to French culture. Alive to the everyday pleasures found in objects, furnishings and dress, this collection links the material world to political and social life and reflects upon change and continuity across the century from Absolutism to Revolution.

Contributors: Leora Auslander; Rene Demoris; Elisabeth Lavezzi; Lesley Ellis Miller; Katie Scott; Mary Sheriff.

256 PAGES

ALSO OF INTEREST

Fingering Ingres
Edited by SUSAN SIEGFRIED & ADRIAN RIFKIN

Other Objects of Desire: Collectors and Collecting Queerly
Edited by MICHAEL CAMILLE & ADRIAN RIFKIN

About Michael Baxandall
Edited by ADRIAN RIFKIN
Edited by DEBORAH CHERRY & FINTAN CULLEN
University of the Arts, London; University of Nottingham

The editors of Art History have brought together a collection of six essays by art historians, anthropologists and commentators on contemporary visual culture on the theme of 'location'. Issues explored include transatlantic exchanges and global connections, the nature of hospitality that arises in acknowledging migration and diaspora, cultural diversity, and the location of producing, writing and curating.


Difference and Excess in Contemporary Art
The Visibility of Women’s Practice

Edited by GILL PERRY
Open University

This thought-provoking book explores the increasing visibility of women’s art in Britain, Europe and America. Written by a group of prestigious art historians and critics, it locates contemporary women’s art within a matrix of overlapping historical, cultural and postcolonial frameworks.

Artists whose work is considered include Martha Rosler and Kara Walker from North America, Alice Maher from the Republic of Ireland, Lubaina Himid, Christine Borland, Sarah Lucas, Cornelia Parker, Gillian Wearing and Rachel Whiteread from Britain, and the international performance group, moti roti. The book also features specially-commissioned interviews with some of these artists. Diverse media are covered, from sculpture and painting through to photography, installations, video and performance.

Contributors: Fionna Barber; Jane Beckett; Michael Corris; Robert Hobbs; David Hopkins; Sue Malvern; Marsha Meskimmon; Gill Perry; Dorothy Rowe; Lisa Tickner.

352 PAGES  /  25 ILLUSTRATIONS

Also see page 13 for Tracing Architecture, edited by Dana Arnold and Stephen Bending and The Metropolis and its Image, edited by Dana Arnold.
The Biography of the Object in Late Medieval and Renaissance Italy

Edited by ROBERTA J.M. OLSON, PATRICIA L. REILLY & RUPERT SHEPHERD

The essays in this book examine the ‘lives’ led by objects in late medieval and Renaissance Italy: their creations, existence and subsequent after-lives.

The diverse range of objects discussed include: maiolica, sculpture, artists’ autobiographies, plate for the table, cassoni, glassware, prostitutes’ jewellery, miraculous painted images, choir-screens, chapels, and antiquities.

SERIES: RENAISSANCE STUDIES SPECIAL ISSUES
156 PAGES

The Renaissance and the Celtic Countries

Edited by CERI DAVIES & JOHN E. LAW

Written by leading scholars in the field, this revealing volume sheds new light on the Renaissance in Ireland, Wales, and Scotland. It shows that by the sixteenth and seventeenth centuries the Celtic countries were an integral part of the wider European Renaissance, and demonstrates how Celtic writers, scholars and patrons contributed to the cultural developments of the period.

SERIES: RENAISSANCE STUDIES SPECIAL ISSUES

Asian Travel in the Renaissance

Edited by DANIEL CAREY

This volume explores travel in Asia for the purposes of trade, colonialism, and religious conversion by a diverse array of Portuguese, Dutch, Spanish, Italian, and English figures. It establishes the importance of Asia as a place of aspiration and experience in the early modern period.

SERIES: RENAISSANCE STUDIES SPECIAL ISSUES

A History of Florence 1200–1575

JOHN M. NAJEMY

In this history of Florence, distinguished historian John Najemy discusses all the major watersheds in Florentine history from 1200 to 1575. These include the formation of an elite of great families, early conflicts of elite, the crisis of the 1340s, the revolutions of 1378-1382, the wars against Milan, the fiscal crisis of the 1420s and the rise and fall of the Medici regime, the republican revival in the age of Savonarola and Machiavelli, and the decline of the republic and the emergence of the principate after 1530. His account weaves together the intellectual, cultural, economic, religious, and political developments of Florence, capturing its transformation from a medieval guild commune into an aristocratic republic, and finally into a princely and territorial state.


England and the Italian Renaissance

The Growth of Interest in its History and Art

Fourth Edition

JOHN HALE

ENGLAND AND THE ITALIAN RENAISSANCE was first published in 1954 and pioneered a new approach to comparative cultural history. It was Sir John Hale’s first major book and provided the foundation for his distinguished career as a historian of Italian history, art and culture.

This fourth edition includes a new introduction by Edward Chaney. As well as providing an introduction to the writings of John Hale and this book in particular, Professor Chaney surveys the scholarship of the past 50 years and supplies the reader with an up-to-date bibliography.

SERIES: BLACKWELL CLASSIC HISTORIES OF EUROPE
NOVEMBER 2005
A Companion to Museum Studies
Edited by SHARON MACDONALD
University of Sheffield

“A Companion to Museum Studies is an indispensable guide to what has come to be called ‘the New Museology’. This set of papers by some of the most distinguished scholars of museums examines museums, displays and exhibits from the perspectives of different disciplines. No one attempting to study or teach about museums will be able to do without this aptly named Companion. It will be both guide and landmark in museum studies for years to come.”

IVAN KARP, EMORY UNIVERSITY

A Companion to Museum Studies brings together authoritative original essays by leading figures from a range of disciplines and theoretical stances - anthropology, art history, history, literature, sociology, cultural studies, and museum studies.

- Captures the multidisciplinary approaches to the study of the development, roles, and significance of museums in contemporary society
- Examines the complexity of the museum from cultural, political, curatorial, historical and representational perspectives
- Covers traditional subjects, such as space, display, buildings, objects and collecting, and more contemporary challenges such as visiting, commerce, community and experimental exhibition forms.

This Companion will prove to be an indispensable reference for art historians, museum curators, and art and culture lovers.

SERIES: BLACKWELL COMPANIONS IN CULTURAL STUDIES
SERIES EDITOR: DAVID THEO GOLDBERG

Exhibition Experiments
Edited by SHARON MACDONALD & PAUL BASU
University of Sheffield; University of Sussex

EXHIBITION EXPERIMENTS is a lively collection that considers experiments with museological form that challenge our understanding of, and experience with, museums. Culling examples from around the globe to chart the frontier of museum studies, EXHIBITION EXPERIMENTS explores a range of topical issues: the popularity and proliferation of museum experimentation, exhibitionary forms and their impact on knowledge and identity, the fate of conventional notions of ‘object’ and ‘representation’, and the electrifying yet dizzying effect all of this is having on museum-goers.

This innovative collection brings together a mix of art historians, anthropologists, and sociologists to challenge traditional disciplinary boundaries. These contributors tackle a range of examples of experimentalism from many different countries, including Australia, Austria, Germany, Israel, Luxembourg, Sweden, the UK and the US, and combine them with cutting-edge museum theory. The result is an exciting volume that captures the changes and challenging new possibilities facing museum studies.

SERIES: NEW INTERVENTIONS IN ART HISTORY
SERIES EDITOR: DANA ARNOLD
208 PAGES
MUSEUM STUDIES brings together for the museum studies in today’s classroom, An indispensable text for teaching and natural history.”

“Combining important historical texts, classic critical analyses, and current commentary on the museum, this anthology is a unique resource for museum studies. It is especially useful in assembling sophisticated discussions of many kinds of institutions, including museums of art, history, anthropology, and natural history.”

BRUCE ALTSHULER, NEW YORK UNIVERSITY

An indispensable text for teaching museum studies in today’s classroom, MUSEUM STUDIES brings together for the first time a wide array of texts that mix contemporary analysis with classic, historical documentation. The anthology opens with an introductory essay that provides vital background and situates museum studies in a truly interdisciplinary context. Each section includes an opening essay that guides the reader through the selections while the volume’s bibliography provides a list of resources devoted to museum studies.

ART AND ITS PUBLICS explores the interface between the art object, its site of display, and the viewing public.

Museums After Modernism - Strategies of Engagement

MUSEUMS AFTER MODERNISM is a unique collection that showcases the ways questions about the museum go to the heart of contemporary debates about the production, consumption and distribution of art. The book features contributions from expert artists, curators and art historians who grapple with many of the vibrant issues in museum studies, while paying homage to a new museology that needs to be considered.

Material Identities

MATERIAL IDENTITIES engages with objects from the past and present, high and low culture, and from around the globe, to mark the way identity is fashioned, launched, used, and admired in the material world.

Contributors from the disciplines of art history, anthropology, design and material culture explore a range of contrasting media, including painting, print, sculpture, dress, coinage, architecture, furniture, luxury items, and interior design. From portraiture of eighteenth-century France and Roman coinage to Renaissance urban spaces and 1960s gay sub-culture of design, MATERIAL IDENTITIES is a whirlwind tour of material culture’s expression and identity’s careful orchestration.
Architecture and Design in Europe and America, 1750-2000

Edited by
ABIGAIL HARRISON-MOORE & DOROTHY C. ROWE
University of Leeds; Roehampton University

ARCHITECTURE AND DESIGN IN EUROPE AND AMERICA, 1750-2000 is an unprecedented teaching anthology that surveys the history of European and American architecture and design using both historical and contemporary sources. This ambitious volume:

- Covers three major periods, from 1750-1830, from 1830-1910, and from 1910-2000
- Brings together the best scholarship on the subject, as it has been taught, thought, and talked about in academic and architectural circles
- Reconfigures the canon for teaching purposes by introducing a thematic approach
- Features substantial introductions by the editors.

Pairing primary documents with well-known historiographical essays - along with some key but under-represented works - this book will be especially welcome for those studying architectural history at the undergraduate level.

ARCHITECTURAL THEORY: AN ANTHOLOGY FROM VITRUVIUS TO 1870 - along with the forthcoming second volume, covering 1870 to 2000 - is an indispensable reference for any student or scholar of architecture. Organized thematically, it features general and section introductions and headnotes to each essay written by a renowned expert on architectural theory.

Visit www.blackwellpublishing.com/1405102586 for a detailed contents list for this volume.

616 PAGES
The Aesthetics of Cultural Studies
Edited by MICHAEL BÉRUBÉ
Pennsylvania State University

“This book is a refreshing reminder that cultural studies of pleasure can (and should) be pleasurable. Interesting questions, engaging voices, rousing disagreements, startling juxtapositions of topic and concept. A book to make you laugh while thinking and think while laughing. What more could anyone want?”

SIMON FRITH, UNIVERSITY OF STIRLING

The subject of the aesthetic has returned to cultural and literary debates with a vengeance. This timely and authoritative collection of essays analyzes the role of aesthetics in American and British cultural studies, and reflects on its recuperation in the field. An international group of leading scholars write eloquently and convincingly about aesthetics in terms of subcultural analysis, the question of judgment in contemporary popular culture, the history of US and UK cultural studies, and the current state of the field.

216 PAGES

The Philosophy of Art
STEPHEN DAVIES
University of Auckland

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The Visual Production of Nation and People
Edited by ARDIS CAMERON
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An editorial introduction places the articles within a narrative structure that tells a collective tale of how this experiment called ‘America’ took on visual shape and meaning. Suggested readings, a primer on how to ‘read’ an image, and a listing of visual archives and collections complete the volume.

408 PAGES

See page 12 for Material Identities, edited by Joanna Sofaer Derevenski

A Companion to Modernist Literature and Culture

Edited by DAVID BRADSHAW & KEVIN J.H. DETTMAR
Worcester College, Oxford; Southern Illinois University, Carbondale

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SERIES: BLACKWELL COMPANIONS TO LITERATURE AND CULTURE

New Keywords
A Revised Vocabulary of Culture and Society

Edited by TONY BENNETT, LAWRENCE GROSSBERG & MEAGHAN MORRIS
Open University; University of North Carolina, Chapel Hill; Lingnan University

NEW KEYWORDS updates Raymond Williams’ classic Keywords: A Vocabulary of Culture and Society, by reflecting the transformation in culture and society over the last quarter century. The editors have assembled an international team of scholars to write from a variety of disciplines and interdisciplinary fields: art, cultural and media studies, feminism, postcolonial studies, the history of science, sociology, and gay and lesbian studies. The result is a state-of-the-art reference for students, teachers and public intellectuals everywhere.

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