



Art & Visual Culture 2016

MANCHESTER
1824

Manchester University Press



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Art history

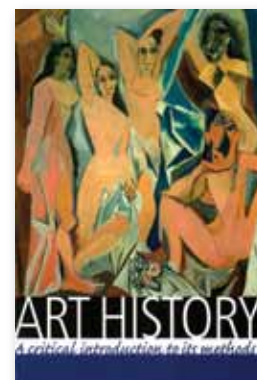
A critical introduction to its methods

Michael Hatt, Charlotte Klonk

Art History: A critical introduction to its methods provides a lively and stimulating introduction to methodological debates within art history. Offering a lucid account of approaches from Hegel to post-colonialism, the book provides a sense of art history's own history as a discipline from its emergence in the late-eighteenth century to contemporary debates. By explaining the underlying philosophical and political assumptions behind each method, along with clear examples of how these are brought to bear on visual and historical analysis, the authors show that an adherence to a certain method is, in effect, a commitment to a set of beliefs and values. The book makes a strong case for the vitality of the discipline and its methodological centrality to new fields such as visual culture.

This book will be of enormous value to undergraduate and graduate students, and also makes its own contributions to ongoing scholarly debates about theory and method.

Michael Hatt is Head of Research at the Yale Center for British Art and Visiting Professor in the School of History of Art, Film and Visual Media, Birkbeck College, University of London. Charlotte Klonk is a Fellow at the Institute of Advanced Study in Berlin



March 2015 | 234x156mm | 264pp | 28 black & white illustrations, 1 colour illustrations

pb 978-0-7190-6959-8 | £15.99

Creative research communication

NEW

Theory and practice

Clare Wilkinson and Emma Weitkamp

This book provides a theoretically grounded introduction to new and emerging approaches to public engagement and research communication.

Aimed at scholars interested in engaging the public with their research and postgraduate students exploring the practical aspects of research communication, this book provides a theoretically grounded introduction to new and emerging approaches to public engagement and research communication. Split into three sections, the reader first explores the historical approaches and current drivers for public engagement with research. Part two explores practical approaches to research engagement, from face to face communication in novel settings, such as festivals, through to artistic approaches, before considering new and emerging digital tools and approaches. The final section explores ethical considerations in relation to public engagement as well as discussing the way that research communication fits into wider discussions about the impact of research, before concluding with a discussion around disseminating the success (or otherwise) of novel approaches to public engagement to wider groups, including public engagement practitioners.

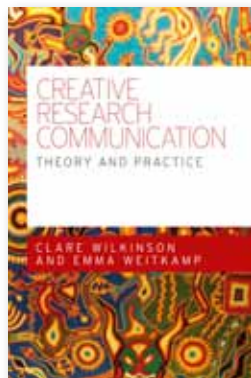
Clare Wilkinson is Associate Professor in Science Communication at the University of the West of England

Emma Weitkamp is Associate Professor in Science Communication at the University of the West of England

ebook available | March 2016 | 240x170mm | 312pp

50 black & white illustrations

pb 978-0-7190-9651-8 | £19.99



Abject visions NEW

Powers of horror in art and visual culture

Rina Arya, Nicholas Chare

An impressive list of authors examine how abjection can be discussed in relation to a host of different subjects, including marginality and gender.

This major new volume brings together leading international scholars to debate the continuing importance and relevance of the concept of abjection for the interpretation of modern and contemporary culture. This genuinely interdisciplinary collection includes important new essays that draw on the work of Georges Bataille, Judith Butler, Julia Kristeva and other key critical thinkers to provide innovative readings of works of art, film, theatre and literature. The clear and accessible essays in this volume extend the existing literature on abjection in exciting new ways to demonstrate the enduring richness of the concept.

Rina Arya is Reader in Visual Communication at the University of Wolverhampton

Nicholas Chare is Associate Professor of Art History in the Department of History of Art and Film Studies at the Université de Montréal

ebook available | May 2016 | 234x156mm | 248pp

9 black & white illustrations

pb 978-0-7190-9629-7 | £18.99

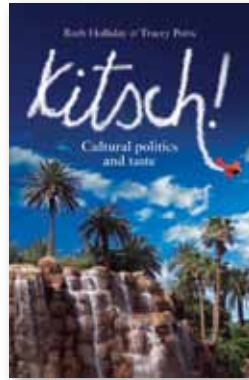


Kitsch!

Cultural politics and taste

Ruth Holliday, Tracey Potts

From bottle gardens, batman and the bachelor pad to garden gnomes and monogamy spray, this book uses a range of objects to explore the meanings and uses of kitsch. An accessible, comprehensive introduction for students and informed readers, it adds to debates on taste in cultural theory and sociology and provides a review of the literature.



2012 | 216x138mm | 256pp

36 black & white illustrations, 5 colour illustrations

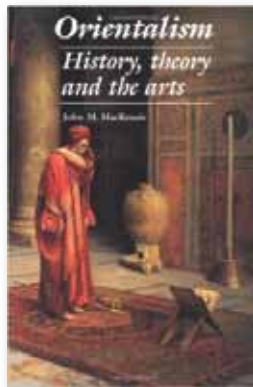
pb 978-0-7190-6616-0 | £17.99

Orientalism

History, Theory and the Arts

John M. MacKenzie

The first major study of Orientalism by a historian of imperialism, this book offers a comprehensive re-evaluation of this vast literature and concludes that western approaches to the Orient have been much more ambiguous and genuinely interactive than Said allowed.



240x170mm | 256pp

pb 978-0-7190-4578-3 | £17.99

Chinoiserie

Commerce and critical ornament in eighteenth-century Britain

Stacey Sloboda

Series: *Studies in Design and Material Culture*

A critical reassessment of chinoiserie, a style both praised and derided for its triviality, prettiness, and ornamental excesses.

Stacey Sloboda is Associate Professor of Art History at Southern Illinois University



2014 | 240x170mm | 272pp | 104 colour illustrations

hb 978-0-7190-8945-9 | £75.00

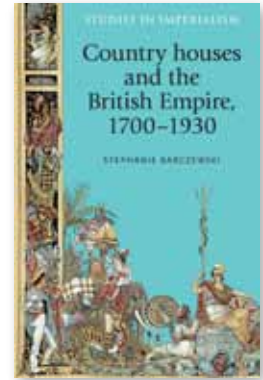
Country houses and the British Empire, 1700–1930

Stephanie Barczewski

Series: *Studies in Imperialism*

Assesses the economic and cultural links between country houses and the empire between the eighteenth and twentieth centuries.

Stephanie Barczewski is Professor of Modern British History at Clemson University



2014 | 234x156 | 230pp

12 tables, 20 black & white illustrations, 16 charts, 1 map

hb 978-0-7190-96228 | £75.00

NEW IN PAPERBACK

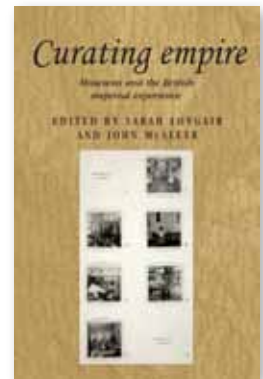
Curating empire

Museums and the British imperial experience

Series: *Studies in Imperialism*

Sarah Longair, John McAleer

Curating empire explores the diverse roles played by museums and their curators in moulding and representing the British imperial experience. This collection demonstrates how individuals, their curatorial practices, and intellectual and political agendas influenced the development of a variety of museums across the globe.



June 2016 | 234x156mm | 256pp | 21 black & white illustrations

pb 978-1-7849-9346-7 | £13.99

Exhibiting the Empire

Cultures of display and the British Empire

Series: *Studies in Imperialism*

John McAleer, John M. MacKenzie

Exhibiting the empire considers how a whole range of cultural products – from paintings, prints, photographs, panoramas and ‘popular’ texts to ephemera, newspapers and the press, theatre and music, exhibitions, institutions and architecture – were used to record, celebrate and question the development of the British Empire. It represents a significant and original contribution to our understanding of the relationship between culture and empire. Written by leading scholars from a range of disciplinary backgrounds, individual chapters bring fresh perspectives to the interpretation of media, material culture and display, and their interaction with history. Taken together, this collection suggests that the history of empire needs to be, in part at least, a history of display and of reception.

This book will be essential reading for scholars and students interested in British history, the history of empire, art history and the history of museums and collecting.

John McAleer is Lecturer in History at the University of Southampton

John M. MacKenzie is Emeritus Professor of Imperial History at Lancaster University and holds Honorary Professorships at the Universities of Aberdeen, St Andrews and Stirling, as well as an Honorary Fellowship at Edinburgh University

October 2015 | 234x156mm | 304pp | 35 black & white illustrations

hb 978-0-7190-9109-4 | £75.00



Art and the British Empire

Edited by Tim Barringer, Geoff Quilley, Douglas Fordham

This pioneering study argues that the concept of ‘empire’ belongs at the centre, rather than in the margins, of British art history. Twenty essays by authors from four continents offer innovative methodological approaches to the analysis of visual art as it was produced, exhibited, and distributed throughout the British Empire.

Tim Barringer is Paul Mellon Professor of the History of Art at Yale University, Geoff Quilley is Curator of Maritime Art at the National Maritime Museum, London. Douglas Fordham is Assistant Professor of Art History at the University of Virginia

2009 | 240x170 | 464pp | 127 black & white illustrations, 19 colour illustrations

pb 978-0-7190-8193-4 | £25.00



Civilisation and nineteenth-century art **NEW**

A European concept in global context

David O'Brien

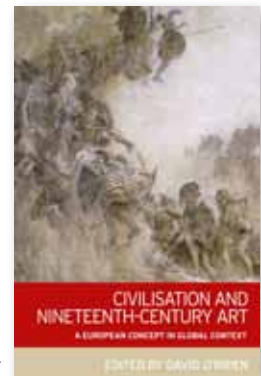
Over the course of the long nineteenth century, Civilisation was the subject of some of the most prominent public mural paintings and sculptures in Europe and the United States, especially those that speculated on the direction of history. It also underpinned Western depictions of non-Western societies and evaluations of social progress and artistic excellence.

The essays in this volume explore the ways in which the idea of Civilisation acted as a lens through which Europeans and Americans represented themselves and others, how this concept reshaped understandings of historical and artistic development, and also how it changed and was put to new uses as the century progressed. This collection will prove invaluable to students and academics in both history and art history.

David O'Brien is Associate Professor of Art History at the University of Illinois at Urbana - Champaign

June 2016 | 240x170mm | 304pp

hb 978-1-7849-9268-2 | £75.00



Understanding the politics of heritage

Rodney Harrison

Written by an interdisciplinary team of scholars, this authoritative text presents an engaging narrative of the way politics features in heritage conservation and management. New international case studies illustrate how notions of identity, social class and nationhood may be woven into the provision of official heritage, and how heritage may be seen to be less about upholding truth or authenticity and more about delivering political objectives.

Rodney Harrison is Lecturer in Heritage Studies at The Open University

2009 | 246x189mm | 328pp | 80 black & white illustrations

pb 978-0-7190-8152-1 | £24.99

Understanding heritage and memory

Tim Benton

Written by an interdisciplinary team of scholars, this authoritative text explores the emotive issues surrounding the commemoration of war and atrocity, and the profound challenges for conservators posed by 'virtual', 'intangible' and 'multicultural' heritage. New international case studies demonstrate that while interest in the memorialisation of the great national upheavals of the last century has never been more acute, many of the problems of conserving the past in diverse and disparate societies remain to be resolved.

Tim Benton is Professor of Art History at The Open University

2010 | 246x189mm | 328pp | 80 black & white illustrations

pb 978-0-7190-8153-8 | £24.99

Understanding heritage in practice

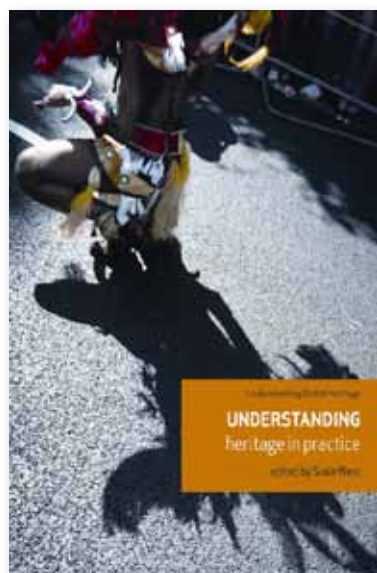
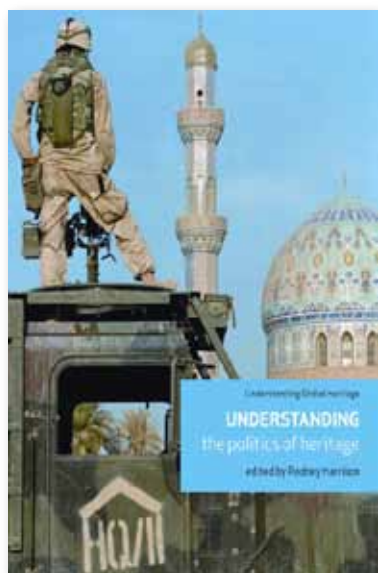
Susie West

Written by an interdisciplinary team of scholars, this authoritative text explores how heritage is delivered and consumed in a global world, and the ever-increasing ways in which heritage is actively valued. New international case studies see heritage as social action, as performance, and as a vehicle for innovations in tourism, challenging the notion that only official heritage practices can successfully select and interpret our links with the past.

Susie West is Lecturer in Heritage Studies at The Open University

2010 | 246x189mm | 328pp | 68 black & white illustrations

pb 978-0-7190-8154-5 | £24.99



The story of Alderley **NEW**

Living with the Edge

A. J. N. W. Prag

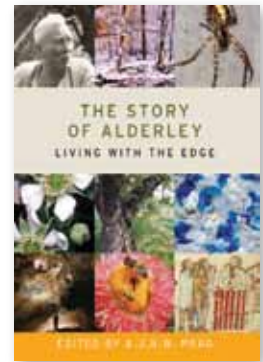
Alderley Edge is a sandstone ridge rising 180 metres above the Cheshire plain. Beneath lie copper and lead mines and, according to legend, a sleeping king and his knights ready to save England in the last battle of the world. This book covers everything from the natural world to the story of the mines, from social and oral history to conservation.

In 1953 the schoolboy Alan Garner rediscovered a wooden shovel originally found in the Alderley copper mines in 1875. In 1991 he presented it to the Manchester Museum in the University of Manchester: this – and the discovery of a hoard of over 500 Roman coins – inspired the creation of the Alderley Edge Landscape Project, a multi-disciplinary research programme of the Museum and the National Trust, who own of most of the Edge, that aimed to study the entire history of Alderley, from geology to entomology, mining to oral history. No other village has enjoyed such a comprehensive study of its story: the list of chapter-headings reads like a roll-call of everything you ever wanted to know about this or any place. The book concludes with Alan Garner's retelling of the famous legend of the sleeping king, setting a familiar tale told him by his grandfather in a whole other world of prehistoric ritual and sacrifice.

A. J. N. W. Prag is Honorary Professor at the Manchester Museum and Professor Emeritus of Classics at the University of Manchester

January 2016 | 234x156mm | 1032pp | 60 colour illustrations, 210 black & white illustrations

hb 978-0-7190-9171-1 | £50.00



The cultural construction of the British world

Series: *Studies in Imperialism*

Barry Crosbie, Mark Hampton

What were the cultural factors that held the British world together? How was Britishness understood at home, in the Empire, and in areas of informal British influence? This book makes the case for a 'cultural British world', and examines how it took shape in a wide range of locations, ranging from India to Jamaica, from Sierra Leone to Australia, and from south China to New Zealand.

These eleven original essays explore a wide range of topics, including images of nakedness, humanitarianism, anti-slavery, literary criticism, travel narratives, legal cultures, visions of capitalism, and household possessions. The book argues that the debates around these issues, as well as the consumer culture associated with them, helped give the British world a sense of cohesion and identity.

This book will be essential reading for historians of imperialism and globalisation, and includes contributions from some of the most prominent historians of British imperial and cultural history.

ebook available | November 2015 | 234x156mm | 240pp | 14 black & white illustrations

hb 978-0-7190-9789-8 | £70.00



Women and museums 1850–1914 **NEW**

Modernity and the gendering of knowledge

Series: *Gender in History*

Kate Hill

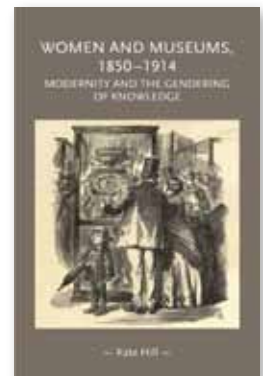
This book recovers the significant contribution made by women to museums, not just in obvious roles such as workers, but also as donors, visitors, volunteers and patrons. It suggests that women persistently acted to domesticate the museum, by importing domestic objects and domestic regimes of value, as well as by making museums more welcoming to children, and even by stressing the importance of housekeeping at the museum. At the same time, women sought 'masculine' careers in science and curatorship, but found such aspirations hard to achieve; their contribution tended to be kept within clear, feminised areas.

The book will be of interest to those working on gender, culture, or museums in the period. It sheds new light on women's material culture and material strategies, education and professional careers, and leisure practices. It will form an important historical context for those working in contemporary museum studies.

Kate Hill is Principal Lecturer in History at the University of Lincoln

ebook available | July 2016 | 216x138mm | 288pp

hb 978-0-7190-8115-6 | £70.00



Studies in Design and Material Culture

This long-running series publishes high-quality research in the form of monographs and edited volumes in the field of the History of Design and Material Culture. Spanning a broad chronology and a wide geography, titles in the series cover theories and histories of materiality, the relationship between making and thinking, fashion and culture, production and consumption, textiles and industry, movements and trends. We welcome new proposals for peer review.

General editors: Christopher Breward and Glenn Adamson

Founding editor: Paul Greenhalgh

Making sense of the Bayeux Tapestry **NEW**

Readings and reworkings

Anna C. Henderson with Gale R. Owen-Crocker

This book aims to make sense of the Bayeux Tapestry by bringing together answers to a number of questions which this famous hanging presents to the viewer.

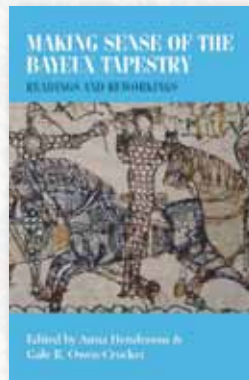
How did the embroiderers organise the stitching of the Bayeux Tapestry? Are its limited colours used with greater sophistication than viewers have recognised? What do we know of the Tapestry's supporting cast: naked figures in the margins and clerics present at events in the main register? Can we learn anything about the original purpose of the Tapestry from detailed examination of Bayeux Cathedral's 1476 Inventory, the first known reference to the Tapestry's existence? This book combines up-to-the-minute research with an introduction that draws on the contributors' personal observations in order to interrogate the Tapestry's enduring value. Bringing together contributions from leading specialists and newer voices in the field, it will be essential reading for students and scholars of the Bayeux Tapestry, medieval art and culture.

Anna Henderson is a PhD student at the University of Manchester

Gale R. Owen-Crocker is Professor Emerita, formerly Professor of Anglo-Saxon Culture, and Director of the Manchester Centre for Anglo-Saxon Studies at the University of Manchester

ebook available | July 2016 | 240x170mm | 272pp

hb 978-0-7190-9535-1 | £70.00



The matter of art **NEW**

Materials, practices, cultural logics, c.1250-1750

Christy Anderson, Anne Dunlop, Pamela H. Smith

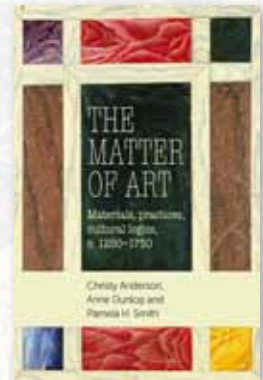
Materials carried the meaning of early modern art. Transformed and crafted from the matter of nature, art objects were the physical embodiment of both the inherent qualities of materials and the forces of culture that used, refined and produced them. The study of materials offers a new approach to this important period in the history of art, science and culture, linking the close study of painting, sculpture and architecture to much wider categories of the everyday and the exotic. Drawing on research and models from anthropology, material culture and the history of art, scholars in *The matter of art* explore topics as diverse as Inka stonework, gold in panel painting, cork platforms for shoes, and the Christian Eucharist.

Christy Anderson is Associate Professor of the History of Art at the University of Toronto

Anne Dunlop is Associate Professor of Art History at Tulane University in New Orleans

Pamela H. Smith is Seth Low Professor of History, Columbia University in the City of New York

January 2016 | 240x170mm | 360pp | 75 black & white illustrations
pb 978-1-7849-9282-8 | £19.99



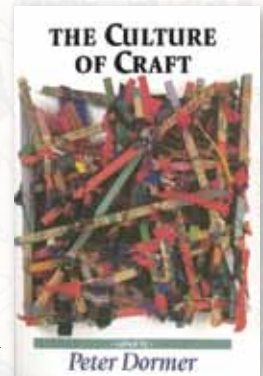
The culture of craft

Peter Dormer

Peter Dormer presents a series of lively, clearly argued discussions about the relevance of handcraft in a world whose aesthetics and design are largely determined by technology. One of the key questions discussed in the book is what makes the difference between a craft and a modern technology.

216x138mm | 240pp

pb 978-0-7190-4618-6 | £10.99

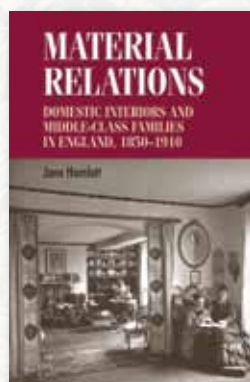


Material relations **NEW**

Domestic interiors and middle-class families in England, 1850–1910

Jane Hamlett

Material relations tells the story of nineteenth and early twentieth century middle-class families by exploring the domestic spaces they inhabited and the material goods they prized. By opening the doors of the house, the book sheds new light on aspects of family life including love, marriage, sex, childhood and death.



January 2016 | 240x170mm | 288pp | 50 black & white illustrations
pb 978-0-7190-9925-0 | £19.99

Bachelors of a different sort

Queer aesthetics, material culture and the modern interior in Britain

John Potvin

Carefully considers the complicated relationships between the modern queer bachelor and interior design, material culture and aesthetics in Britain between 1885 and 1957

The bachelor has long held an ambivalent, uncomfortable and even at times unfriendly position in society. This book carefully considers the complicated relationships between the modern queer bachelor and interior design, material culture and aesthetics in Britain between 1885 and 1957. The seven deadly sins of the modern bachelor (queerness, idolatry, askesis, decadence, the decorative, glamour and artifice) comprise a contested site and reveal in their respective ways the distinctly queer twinning of shame and resistance. It pays close attention to the interiors of Lord Ronald Gower, Alfred Taylor, Oscar Wilde, Charles Shannon and Charles Ricketts, Edward Perry Warren and John Marshall, Sir Cedric Morris and Arthur Lett-Haines, Noël Coward and Cecil Beaton. Richly illustrated and written in a lively and accessible manner, *Bachelors of a different sort* is at once theoretically ambitious and rich in its use of archival and various historical sources.

John Potvin is Director of the Humanities PhD Program and Associate Professor in Art History at Concordia University

December 2015 | 240x170mm | 336pp | 65 black & white illustrations
pb 978-1-7849-9109-8 | £19.99



Arts and Crafts objects

Imogen Hart

Reinvesting the objects with the original importance ascribed to them by their makers and users, this book places furniture, metalwork, tiles, vases, chintzes, carpets, and wallpaper at the centre of a rigorous reassessment of the concept of 'Arts and Crafts'.

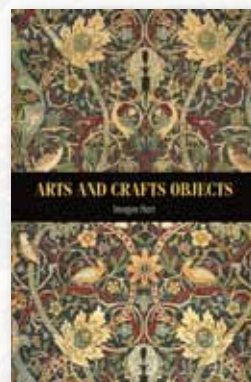
The book offers radical new interpretations of the Arts and Crafts Exhibition Society and the homes of William Morris, alongside illuminating analyses of less familiar but equally rich contexts.

Imogen Hart is a Postdoctoral Research Associate at the Yale Center for British Art

2010 | 210x148mm | 288pp

40 black & white illustrations, 10 colour illustrations

pb 978-0-7190-7972-6 | £17.99



Art versus industry? **NEW**

New perspectives on visual and industrial cultures in nineteenth-century Britain

Kate Nichols, Rebecca Wade, Gabriel Williams

This book is about encounters between art and industry in nineteenth-century Britain. It looks beyond the oppositions established by later interpretations of the work of John Ruskin, William Morris and the Arts and Crafts movement to reveal surprising examples of collaboration – between artists, craftspeople, designers, inventors, curators, engineers and educators – during a crucial period in the formation of the cultural and commercial identity of Britain and its colonies. Across thirteen chapters by fourteen contributors, *Art versus industry?* explores such diverse subjects as the production of lace, the mechanical translation of sculpture, the display of stained glass, the use of the kaleidoscope in painting and pattern design, the emergence of domestic electric lighting and the development of art and design education and international exhibitions in India.

Kate Nichols is a Postdoctoral Research Fellow at the Centre for Research in Arts, Social Sciences and Humanities at the University of Cambridge

Rebecca Wade is a Postdoctoral Research Fellow at the Henry Moore Institute

Gabriel Williams is in the Department of History of Art at the University of York

February 2016 | 240x170mm | 280pp | 50 black & white illustrations

hb 978-0-7190-9646-4 | £75.00



The culture of fashion

A New History of Fashionable Dress

Christopher Breward

This illustrated survey of 600 years of fashion investigates its cultural and social meanings from medieval Europe to 20th-century America. It provides a guide to the changes in style and taste, and challenges existing fashion histories, showing that clothes have always played a pivotal role in defining a sense of identity and society, especially when concerned with sexual and body politics. With a chronological structure, each chapter focuses on both male and female fashion of a specific period, covering its fascinating developments. It discusses: androgynous dressing; body piercing; fabrics, clothing and the rise of city life; dress, and the changing shape of the human body; controversies surrounding trousers and leg wear for both men and women; exposure of flesh; fashion and social status; and the dissemination of fashion through travel, film, magazines and catwalk shows.



240x170mm | 304pp | 100 black & white illustrations

pb 978-0-7190-4125-9 | £15.99

Crafting design in Italy

From post-war to postmodernism

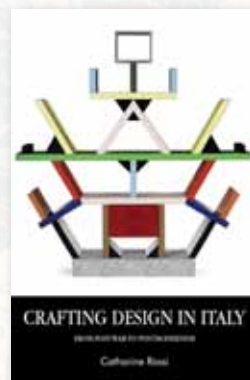
Catharine Rossi

'Crafting Design in Italy brings this neglected chapter of design history into sharp focus, and Rossi writes with command and concision.'

Will Wiles, Apollo Magazine, 1 June 2015

Crafting design in Italy is the first book to examine the role that craft played in post-war Italian design, one the most celebrated design episodes in the twentieth century. This book examines the multiple ways craft shaped Italian design from 1945 to the 1980s in the context of bigger socio-economic, cultural and political change; from post-war reconstruction to the economic 'miracle' of the 1960s, to the rise of the countercultural Radical Design movement and advent of postmodernism.

Catharine Rossi is Senior Lecturer in Design History at Kingston University London



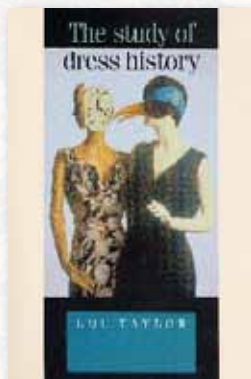
February 2015 | 240x170mm | 304pp | 100 black & white illustrations

hb 978-0-7190-8940-4 | £70.00

The study of dress history

Lou Taylor

Over the past ten years the study of dress history has finally achieved academic respectability. This book shows how the fields of dress history and dress studies are now benefitting from the adoption of new multi-disciplinary approaches and outlines the full range of these approaches which draw on material culture, ethnography, and cultural studies. Raises a series of frank and fresh issues surrounding approaches to the history of dress, including analysis of the academic gender and subject divides that have riven it in the past. Comprehensive, engaging and trenchant, this will become the benchmark volume in the study of dress history.



Lou Taylor is Professor of Dress and Textile History at the University of Brighton and author of *Mourning Dress: a costume and social history* (1983) and, with Elizabeth Wilson, *Through the looking glass* (1989)

2002 | 240x170mm | 308pp

61 black & white illustrations, 8 colour illustrations

pb 978-0-7190-4065-8 | £19.99

Out of the ivory tower

The Independent Group and popular culture

Anne Massey

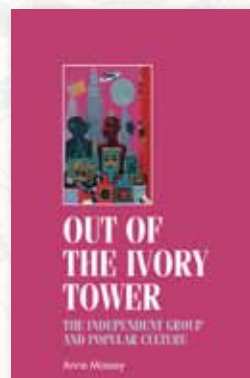
An in-depth discussion of the recent historiography of the Independent Group, examining its history from the alternative perspective of popular culture.

Anne Massey is Professor of Design at Middlesex University

2013 | 240x170mm | 208pp

45 black & white illustrations

hb 978-0-7190-8806-3 | £70.00



Porous boundaries

Art and essays

Edited by Cyril Reade,
David Peters Corbett

This innovative and exciting volume celebrates the career of Janet Wolff: a highly influential voice in the literature of sociology, cultural studies, visual studies and art history, as well as dance and modernism for several decades. Her work has significantly contributed to the way we view issues as diverse as modernism, the *flâneur*, British and American art in the early twentieth century, and the gendered literature of modernity.

The volume contains contributions from a number of Janet Wolff's collaborators and others who are associated with the fields in which she has worked, including Zygmunt Bauman, Walid Raad and Griselda Pollock. The book includes original artworks, memoir and essays inspired by her example and which deal with questions she has discussed. The book will be of interest to academics and postgraduate students in any of these disciplines, as well as those interested by the form of a transatlantic academic career.

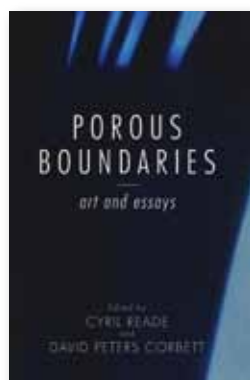
Cyril Reade is Associate Professor of Art History and Director of the Rutgers-Camden Center for the Arts at Rutgers, The State University of New Jersey

David Peters Corbett is Professor of Art History and American Studies at the University of East Anglia

July 2015 | 240x170mm | 232pp

9 colour illustrations, 9 black & white illustrations

hb 978-0-7190-8985-5 | £70.00



The republican line

Caricature and French republican identity, 1830-52

Series: *Studies in Modern French History*

Laura O'Brien

The first full study of French political caricature during the critical years of the July Monarchy and the Second Republic, when caricature was wielded as a political weapon, so much so that in 1835 the French politician Adolphe Thiers claimed that 'nothing was more dangerous' than graphic satire.

July 2015 | 216x138mm | 296pp | 50 black & white illustrations

hb 978-0-7190-8935-0 | £70.00



Political cartoons and the Israeli-Palestinian conflict

Series: *New Approaches to Conflict Analysis*

Ilan Danjoux

Provides readers with an engaging introduction to cartoon analysis and a novel insight into the Israeli-Palestinian conflict.

September 2015 | 156x234mm | 144pp

63 black & white illustrations

pb 978-0-7190-9984-7 | £17.99



Politics personified

Portraiture, caricature and visual culture in Britain, c.1830-80

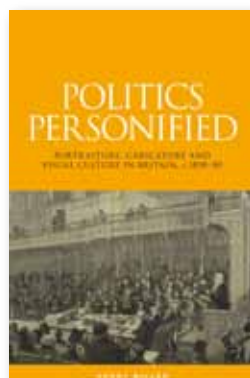
Henry Miller

The remarkable popularity of political likenesses in the Victorian period is the central theme of this book, which explores how politicians and publishers exploited new visual technology to appeal to a broad public. The first study of the role of commercial imagery in nineteenth-century politics, *Politics personified* shows how visual images projected a favourable public image of politics and politicians. Drawing on a vast and diverse range of sources, this book highlights how and why politics was visualised.

Henry Miller is Lecturer in Nineteenth-Century British History at the University of Manchester

January 2015 | 234x156 | 240pp | 40 black & white illustrations, 1 table

hb 978-0-7190-9084-4 | £70.00



Comedy, caricature and the social order, 1820-50

Brian Maidment

In offering an overview of the market for comic images between 1820 and 1850, this book makes a case for the importance of a largely neglected area of visual culture. Draws on a wide range of commercially produced print genres, including song books, play-texts, comic annuals and magazines as well as single plate and series of caricatures.

2013 | 240x170mm | 256pp | 60 black & white illustrations

hb 978-0-7190-7526-1 | £75.00



Julia Margaret Cameron's 'Fancy subjects' **NEW**

Photographic allegories of Victorian identity and empire

Jeff Rosen

Ignored or derided until now, this book looks at Cameron's allegorical work in relation to the political and artistic zeitgeist of the Victorian period.

The Victorians admired Julia Margaret Cameron for her evocative photographic portraits of eminent men like Tennyson, Carlyle and Darwin. However, Cameron also made numerous photographs that she called 'Fancy subjects', depicting scenes from literature, personifications from classical mythology, and Biblical parables from the Old and New Testament. This book is the first comprehensive study of these works, examining Cameron's use of historical allegories and popular iconography to embed moral, intellectual and political narratives in her photographs. A work of cultural history as much as art history, this book examines cartoons from *Punch* and line drawings from the *Illustrated London News*, cabinet photographs and autotype prints, textiles and wall paper, book illustrations and lithographs from period folios, all as a way to contextualise the allegorical subjects that Cameron represented, revealing connections between her 'Fancy subjects' and popular debates about such topics as Biblical interpretation, democratic government and colonial expansion.

Jeff Rosen is Vice President for Accreditation Relations at the Higher Learning Commission

ebook available | January 2016 | 240x170mm | 336pp | 50 black & white illustrations, 2 tables

hb 978-1-7849-9317-7 | £75.00



Photography and social movements

From the globalisation of the movement (1968) to the movement against globalisation (2001)

Antigoni Memou

This groundbreaking interdisciplinary analysis of a wide range of practices, amateur and professional, and of previously unpublished archival material is the first thorough study of photography's interrelationship with social movements

September 2015 | 234x156mm | 176pp | 20 black & white illustrations, 13 colour illustrations

pb 978-0-7190-9999-1 | £18.99



Face: shape and angle **NEW**

Helen Muspratt, photographer

Jessica Sutcliffe

Born into a civil service family in India in 1907, Helen Muspratt was a lifelong communist, a member of the Cambridge intellectual milieu of the 1930s, and a working mother at a time when such a role was unusual for women of her class. She was also a pioneering photographer, creating an extraordinary body of work in many different styles and genres. In partnership with Lettice Ramsey she made portraits of many notable figures of the 1930s in the fields of science and culture. Her experimental photography, using techniques such as solarisation and multiple exposure, bears comparison with the innovations of Man Ray and Lee Miller.

This book reproduces some of Helen Muspratt's most important photographic images, including documentary records of the Soviet Union and the Welsh valleys. The accompanying text by Jessica Sutcliffe is an intimate and revealing memoir of her mother that offers a fascinating insight into her life, work and politics.

Jessica Sutcliffe is an architect specialising in historic buildings. She is Helen Muspratt's daughter and the owner of her archive

January 2016 | 315x240mm | 168pp | 221 black & white illustrations

pb 978-1-5261-0084-9 | £25.00



Lee Miller **NEW**

Photography, surrealism, and beyond

Patricia Allmer

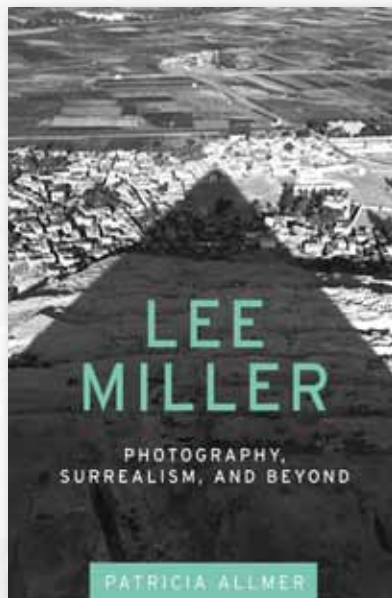
This book revises conventional biographical accounts of Miller's work, examining unpublished and lesser-known works, and offering new insights into her relationship with surrealism and the American avant-garde.

Lee Miller: Photography, surrealism, and beyond offers a major new critical discussion of the work of one of the most significant twentieth-century photographers. Applying art-theoretical analyses and insights afforded by previously unseen material in archives and collections, Patricia Allmer undertakes revisionary readings of many of Miller's works, including *Portrait of Space*, *Severed Breast from Radical Mastectomy* and the famous series of war photographs produced for *Vogue*. At the same time she sheds new light on Miller's relations with surrealist groups and American avant-gardes, on her experiences in Paris, Egypt and World War II Europe and on her critically neglected post-war activities. Above all, *Lee Miller: Photography, surrealism, and beyond* focuses critical attention on the works themselves. As a result it will be of great interest to students and scholars of twentieth-century photography, modernism and surrealism.

Patricia Allmer is a Chancellor's Fellow at the Edinburgh College of Art, University of Edinburgh

January 2016 | 240x170mm | 272pp | 120 black & white illustrations

hb 978-0-7190-8547-5 | £75.00



Contents

1. Refocusing Miller
2. Severed Breast from Radical Surgery in a Place Setting
3. Four Saints in Three Acts
4. Shadows of herself: Miller, Picasso and collage
5. Apertures onto Egypt
6. 'Special works': reading Miller's war photography
7. The ruins of representation: Miller's war photography and the Third Reich
8. Afterimage

After Dada

Marta Hegemann and the Cologne avant-garde

Dorothy Rowe

What happened in 1920s Cologne 'after Dada'? Whilst most standard accounts of Cologne Dada simply stop with Max Ernst's departure from the city for a new life as a surrealist in Paris, this book reveals the untold stories of the Cologne avant-garde that prospered after Dada but whose legacies have been largely forgotten or neglected. It focuses on the little-known Magical Realist painter Marta Hegemann (1894-1970). By re-inserting her into the histories of avant-garde modernism, a fuller picture of the gendered networks of artistic and cultural exchange within Weimar Germany can be revealed. This book embeds her activities as an artist within a gendered network of artistic exchange and influence in which Ernst continues to play a vital role amongst many others including his first wife, art critic Lou Straus-Ernst; photographers August Sander and Hannes Flach; artists Angelika Fick, Heinrich Hoerle, Willy Fick and the Cologne Progressives and visitors such as Kurt Schwitters and Katherine Dreier.

The book offers a significant addition to research on Weimar visual culture and will be invaluable to students and specialists in the field.

Dorothy Rowe is Senior Lecturer in the History of Art at the University of Bristol

2013 | 240x170mm | 240pp

16 colour illustrations, 58 black & white illustrations

hb 978-0-7190-9007-3 | £75.00



Watching the red dawn **NEW**

The American avant-garde and the Soviet Union

Barnaby Haran

This book offers the first sustained examination of the cultural relations of the American and Soviet avant-gardes in a period of major transformation. From the formation of the USSR in 1922 until its recognition by the American government, American avant-garde artists, writers and designers watched the 'Red Dawn' with fascination, enthusiastically reporting on its post-revolutionary cultural developments in articles and books, and brought these works to an American audience in ground-breaking exhibitions. Americans also emulated and adapted aspects of Soviet culture, as in the case of the New Playwrights Theatre, a group that mixed Russian avant-garde theatrical techniques with jazz, vaudeville and slapstick comedy in plays about strikes and racial injustice. Figures discussed include Louis Lozowick, Jane Heap, Frederick Kiesler, Ralph Steiner, John dos Passos, Margaret Bourke-White and Langston Hughes.

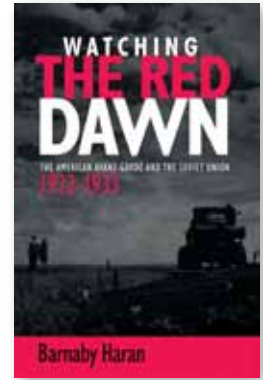
Watching the red dawn takes an innovative interdisciplinary approach, considering these developments in architecture, theatre, film, photography and literature, and will be invaluable for students and specialists in these subject areas. It provides a new perspective on American avant-garde culture of the inter-war years.

Barnaby Haran is Lecturer in American Studies at the University of Hull

ebook available | May 2016 | 234x156mm | 224pp

30 black & white illustrations

hb 978-0-7190-9722-5 | £70.00



Grown but not made

British Modernist sculpture and the New Biology

Edward Juler

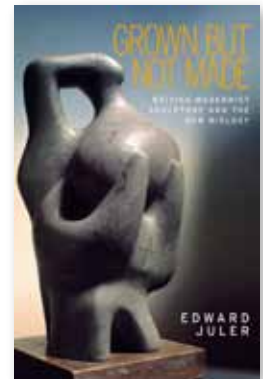
What does it mean for a sculpture to be described as 'organic' or a diagram of 'morphological forces'? These were questions that preoccupied Modernist sculptors and critics in Britain as they wrestled with the artistic implications of biological discovery during the 1930s. In this lucid and thought-provoking book, Edward Juler provides the first detailed critical history of British Modernist sculpture's interaction with modern biology. Discussing the significant influence of biologists and scientific philosophers such as D'Arcy Wentworth Thompson, Julian Huxley, J. S. Haldane and Alfred North Whitehead on interwar Modernist practice, this book provides radical new interpretations of the work of key British Modernist artists and critics, including Henry Moore, Barbara Hepworth, Paul Nash and Herbert Read. Innovative and interdisciplinary, this pioneering book will appeal to students of art history and the history of science as well as anyone interested in the complex, interweaving histories of art and science in the twentieth century.

Edward Juler is Lecturer at Newcastle University

June 2015 | 240x170mm | 256pp | 85 black & white illustrations, 12 colour illustrations

hb 978-0-7190-9032-5 | £75.00

pb 978-1-5261-0653-7 | £18.99 | September 2016



NEW IN PAPERBACK

The inspirational genius of Germany

British art and Germanism, 1850-1939

Matthew C. Potter

The inspirational genius of Germany explores the neglected issue of the cultural influence of Germany upon Britain between 1850 and 1939. While the impact on Britain of German Romanticism has been extensively mapped, the reception of the more ideologically problematic German culture of the later period has been neither fully explained or explored. After the 1848 revolutions, Germany experienced a period of political and economic growth which not only saw it achieving Unification in 1871 but also challenging the industrial and imperial supremacy of Britain at the dawn of the twentieth century.

Matthew Potter uses images, art criticism, and the public writings and private notes of artists to reconstruct the intellectual history of Germanism during a period of heightened nationalism and political competition. Key case studies explore the changing shape of intellectual engagements with Germany. It examines the German experts who worked on the margins of the Pre-Raphaelite circle, the engagements of Victorian 'academics' including Frederic Leighton, G. F. Watts, Walter Crane and Hubert Herkomer as well as avant-gardists like the Vorticists, the reception of Arnold Böcklin and Wassily Kandinsky by the Britons during the dawn of modern art, and the last gasp of enthusiasm for German art that took place in defiance of the rise of Nazism in the 1930s.

Matthew C. Potter is a Senior Lecturer in Art and Design History at the University of Northumbria

August 2016 | 240x170mm | 320pp | 50 black & white illustrations

pb 978-1-7849-9375-7 | £16.99

The rise of the modern art market in London

1850-1939

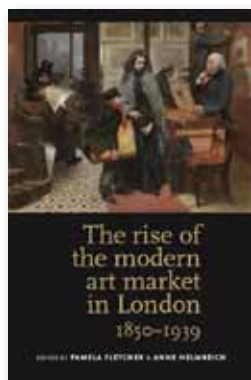
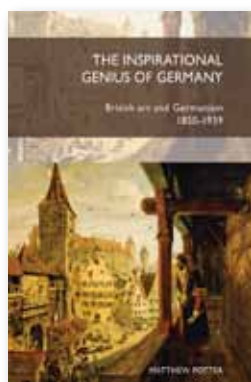
Pamela Fletcher, Anne Helmreich

The first study of how the art market developed in London and made the city the capital of the international trade in art.

2013 | 234x156mm | 368pp

47 black & white illustrations

pb 978-0-7190-8461-4 | £18.99



Novelty fair NEW

British visual culture between Chartism and the Great Exhibition

Jo Briggs

Novelty fair examines mid-nineteenth-century people, things and places generally understood to be discrete and unrelated: urban fairs and the Great Exhibition, daguerreotypes and ballads, satirical shilling books and government-backed design reform, blackface performers and middle-class paterfamilias. A range of new and neglected sources, drawn mainly from popular culture are used to inform the discussion. The pivotal years between Chartism and the Great Exhibition emerge as far more contested than has previously been recognised and bourgeois forms and strategies are revealed as being under stress in a period that has been seen as a triumphant one for that class.

Novelty fair will be of special interest to historians of Chartism, cultural historians interested in the Great Exhibition and design reform and those in the field of Victorian studies, cultural studies and visual culture more generally.

Jo Briggs is Assistant Curator of 18th- and 19th-Century Art at the Walters Art Museum, Baltimore

ebook available | February 2016 | 234x156mm | 192pp

40 black & white illustrations

hb 978-0-7190-8964-0 | £75.00



René Magritte

Beyond painting

Patricia Allmer

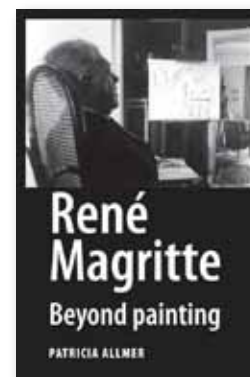
This book offers a rethinking of Magritte's art from a position informed by contemporary developments in art theory. It offers close readings of specific images, paying attention to neglected aspects of Magritte's work, discussing the significance of cabinets of curiosities and encyclopaedias, trompe l'oeil, framing and forgeries.

Patricia Allmer is Chancellor's Fellow at Edinburgh College of Art, The University of Edinburgh

2009 | 234x156 | 256pp

81 black & white illustrations, 12 colour illustrations

hb 978-0-7190-79283 | £65.00



Representations of Renaissance monarchy **NEW**

Francis I and the image-makers

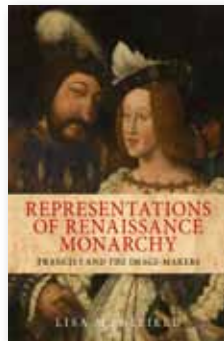
Lisa Mansfield

Representations of Renaissance monarchy analyses the portraits and personal imagery of Francis I, one of the most frequently portrayed rulers of sixteenth-century Europe. The distinctive likeness of the Valois king was widely disseminated and perceived by his French subjects, and Tudor and Habsburg rivals abroad. Complementing studies on the representation of Henry VIII, this book makes a dynamic contribution to scholarship on the enterprise of royal image-making in early-modern Europe. The discussion not only highlights the inventiveness of the visual arts in Renaissance France but also alludes to the enduring politics of physical appearance and seductive power of the face and body in modern visual culture.

Lisa Mansfield is Lecturer in Art History at the University of Adelaide, Australia

May 2016 | 240x170mm | 200pp | 60 black & white illustrations

hb 978-0-7190-8871-1 | £70.00



Women and the visual arts in Italy c. 1400–1650

Luxury and leisure, duty and devotion: A sourcebook

Paola Tinagli, Mary Rogers

The anthology of original sources from c.1400 to 1650, translated from Italian or Latin, and accompanied by introductions and bibliographies, is concerned with women's varied involvement with the visual arts and material culture of their day. The reader gains a sense of women not only as patrons of architecture, painting, sculpture and the applied arts, but as users of art both on special occasions, like civic festivities or pilgrimages, and in everyday social and devotional life.

Mary Rogers has published widely on Italian visual representations of women in relation to the writing of the day. Paola Tinagli is author of *Women in Italian Renaissance art* (MUP 1997) and lives and works in Italy

2012 | 216x138 | 280pp | 14 black & white illustrations

pb 978-0-7190-8099-9 | £17.99



Women in Italian Renaissance Art

Gender, representation, identity

Paola Tinagli, Mary Rogers

Using a broad range of material, most of which has never been translated before, this book illuminates the ideals and realities informing the lives of women within the context of civic and courtly culture in Renaissance Italy.

240x170mm | 224pp

80 black & white illustrations

pb 978-0-7190-4054-2 | £17.99



Picturing women in late medieval and renaissance art

Christa Grossinger

Series: *Manchester Medieval Studies*

This extensively illustrated book discusses the representation of women in the art of the late Middle Ages in Northern Europe. Drawing on a wide range of different media, but making particular use of the rich plethora of woodcuts, the author charts how the images of women changed during the period.

Christa Grossinger is Lecturer in the History of Art Department at the University of Manchester

216x138 | 192pp | 62 black & white illustrations

pb 978-0-7190-4110-5 | £16.99



Holy motherhood

Gender, dynasty and visual culture in the later middle ages

Elizabeth L'Estrange

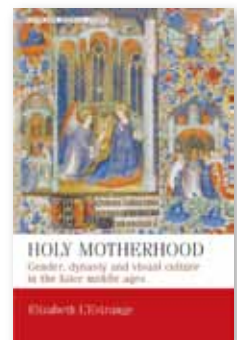
Series: *Manchester Medieval Studies*

Brings images of holy motherhood and childbearing into the centre of an art-historical enquiry. Focuses on miniatures of the birth of the Virgin and the mothers of the Holy Kinship in Books of Hours made for aristocratic women in relation to the dynastic importance of heirs and the material culture of childbearing.

Elizabeth L'Estrange is a Lecturer in the History of Art at the University of Birmingham

2012 | 234x156 | 320pp | 52 black & white illustrations, 16 colour illustrations

pb 978-0-7190-8726-4 | £19.99



Rethinking Art's Histories

This series aims to open out art history from its most basic structures. Its function is to foreground work that challenges the conventional periodisation and geographical subfields of traditional art history, and to address a wide range of visual cultural forms from the early modern period to the present.

Series editors: Marsha Meskimmon and Amelia Jones

The matter of miracles **NEW**

Neapolitan baroque architecture and sanctity

Series: *Rethinking Art's Histories*

Helen Hills

This book investigates baroque architecture through the lens of San Gennaro's miraculously liquefying blood in Naples. This vantage point allows a bracing and thoroughly original rethink of the power of baroque relics and reliquaries. It shows how a focus on miracles produces original interpretations of architecture, sanctity and place which will engage architectural historians everywhere. The matter of the baroque miracle extends into a rigorous engagement with natural history, telluric philosophy, new materialism, theory and philosophy. The study will transform our understanding of baroque art and architecture, sanctity and Naples. Bristling with new archival materials and historical insights, this study lifts the baroque from its previous marginalisation to engage fiercely with materiality and potentiality and thus unleash baroque art and architecture as productive and transformational.

Helen Hills is Professor of History of Art at the University of York

ebook available | August 2016 | 234x156mm | 672pp | 70 black & white illustrations, 51 colour illustrations

hb 978-0-7190-8474-4 | £80.00



The paradox of body, building and motion in seventeenth-century England

Series: *Rethinking Art's Histories*

Kimberley Skelton

Examines how seventeenth-century English architectural theorists and designers rethought the domestic built environment.

ebook available | March 2015 | 234x156mm | 224pp

60 black & white illustrations

hb 978-0-7190-9580-1 | £70.00



Vertiginous Mirrors

The animation of the visual image and early modern travel

Series: *Rethinking Art's Histories*

Rose Marie San Juan

This book traces world journeys of early modern visual images from Europe to distant parts of the world - India, Japan, China, Brazil, Chile - and their return, altered but still recognizable, and ready to be reused with an awareness of their recent travels.

2011 | 234x156mm | 240pp

8 colour illustrations, 50 black & white illustrations

hb 978-0-7190-8481-2 | £65.00



Art and human rights **NEW**

Contemporary Asian contexts

Series: *Rethinking Art's Histories*

Caroline Turner, Jen Webb

Contemporary Asian art has had a remarkable impact on global art practice, in addition to serving as a record of the region's history from decolonisation to the present. Many Asian artists are deeply concerned about what it means to be human and to contribute to the development of a sustainable society, as well as having a sustained commitment to making art. This book, written at the start of the 'Asian century', focuses on the contexts and conditions which have helped to shape both art practice and postcolonial society in the region. One of the first surveys of contemporary Asian art, it uses case studies of key artists to discuss the work in relation to issues of human rights, social and environmental well-being and creativity. As such, it makes an important contribution to studies of contemporary Asian art and art history.

Caroline Turner is a curator and academic who has written extensively on contemporary Asian art and is currently an Adjunct Senior Research Fellow in the Research School of Humanities and the Arts, Australian National University

Jen Webb is Distinguished Professor in Creative Practice and Director of the Centre for Creative and Cultural Research in the Faculty of Arts and Design, University of Canberra



Contents

1. Frameworks and contexts
 2. The artist as cultural and political activist
 3. War, violence and divided societies
 4. Globalisation and identity: the challenge of a globalising world
 5. Worldmaking in art
- Conclusion
Index

ebook available | January 2016 | 234x156mm | 224pp | 64 black & white illustrations, 14 colour illustrations

pb 978-0-7190-9957-1 | £19.99

Otherwise

Imagining queer feminist art histories

Series: *Rethinking Art's Histories*

Amelia Jones, Erin Silver

Otherwise: Imagining queer feminist art histories is the first publication to address queer feminist politics, methods and theories in relation to the visual arts, including new media, installation and performance art. Despite the crucial contribution of considerations of 'queer' to feminism in other disciplines of the humanities, and the strong impact of feminist art history on queer visual theory, a visible and influential queer feminist art history has remained elusive. This book fills the gap by offering a range of essays by key North American and European scholars, both emerging and renowned, who address the historiographic and political questions arising from the relationship between art history and queer theory in order to help map exclusions and to offer models of a new queer feminist art historical or curatorial approach.

Amelia Jones is Robert A. Day Professor of Art and Design and Vice Dean of Critical Studies at the Roski School of Art and Design, University of Southern California

Erin Silver is Lecturer in Critical Studies and Visual Culture at the Roski School of Art and Design, University of Southern California



December 2015 | 234x156mm | 424pp | 65 black & white illustrations

pb 978-0-7190-9642-6 | £18.99



Gender, artWork and the global imperative **NEW**

A materialist feminist critique

Series: *Rethinking Art's Histories*

Angela Dimitrakaki

A theoretically astute overview of key developments in art and its contexts since the 1990s.

January 2016 | 234x156mm | 288pp

37 black & white illustrations

pb 978-1-7849-9294-1 | £19.99



The face of medicine

Visualising medical masculinities in late nineteenth-century Paris

Series: *Rethinking Art's Histories*

Mary Hunter

Sheds new light on the relevance of the visual in medical and scientific cultures, and on the relationship between artistic and medical practices and imagery.

December 2015 | 234x156mm | 280pp

60 black & white illustrations

hb 978-0-7190-9757-7 | £75.00



The 'do-it-yourself' artwork

Participation from Fluxus to New Media

Series: *Rethinking Art's Histories*

Anna Dezeuze

Spanning a range of practices including kinetic art, happenings, environments, performance, installations, relational and new media art from the 1950s to the present, this critical anthology sheds light on the history and specificity of artworks that only come to life when you - the viewer - are invited to 'do it yourself.'

2012 | 234x156mm | 328pp | 45 black & white illustrations

pb 978-0-7190-8747-9 | £17.99



Performative monuments

The rematerialisation of public art

Series: *Rethinking Art's Histories*

Mechtild Widrich

Argues the conceptual significance of performance, and of a performative model of art, to the revival of the monument in the wake of the Second World War, the Holocaust and the fall of the Eastern bloc.

2014 | 234x156mm | 256pp | 68 black & white illustrations

pb 978-0-7190-9591-7 | £18.99



After-affects | after-images

Trauma and aesthetic transformation in the virtual feminist museum

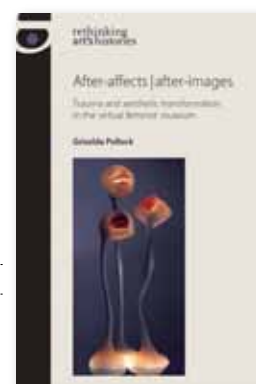
Series: *Rethinking Art's Histories*

Griselda Pollock

In closely-read case studies, we encounter artworks by Gian Lorenzo Bernini, Ana Mendieta, Louise Bourgeois, Alina Szapocznikow, Anna Maria Maiolino, Vera Frenkel, Sarah Kofman and Chantal Akerman to explore trauma and bereavement, fatal illness, Holocaust experience, migration, exile and the encounter with political horror and atrocity.

2013 | 234x156mm | 384pp | 91 black & white illustrations, 16 colour illustrations

pb 978-0-7190-8798-1 | £19.99



Women, the arts and globalization

Eccentric experience

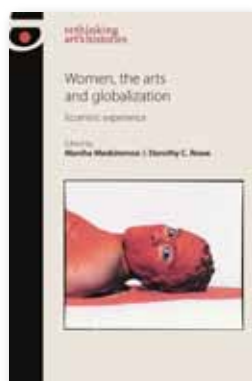
Series: *Rethinking Art's Histories*

Marsha Meskimmon, Dorothy C. Rowe

This book brings transnational feminist theory and criticism together with women's art practices to discuss the connections between aesthetics, gender and identity in a global world; shows the movement of women globally rarely matches dominant models of global exchange; traces their eccentric experiences of the effects of globalization.

January 2015 | 234x156mm | 320pp | 47 black & white illustrations

pb 978-0-7190-9671-6 | £19.99



Transcultural encounters

Visualising France and the Maghreb in contemporary art

Series: *Rethinking Art's Histories*

Siobhán Shilton

Explores Franco-Maghrebi crossings in contemporary art, giving particular attention to performance, video, photography and installation. It is the first book to focus on postcolonial approaches to art in France and the wider French-speaking world.

2013 | 234x156mm | 288pp | 32 black & white illustrations

hb 978-0-7190-8710-3 | £75.00



After the Event

New perspectives on art history

Series: *Rethinking Art's Histories*

Charles Merewether, John Potts

A new approach to art history from an inter-disciplinary and global perspective with a focus on the event and its repercussions.

2010 | 234x156mm | 272pp

40 black & white illustrations

hb 978-0-7190-8173-6 | £65.00



Art, museums and touch

Series: *Rethinking Art's Histories*

Fiona Candlin

Art Museums and Touch is a challenging riposte to museology and art history that emphasizes visual experience.

2010 | 234x156mm | 240pp

55 black & white illustrations

hb 978-0-7190-7933-7 | £65.00



The newspaper clipping

A modern paper object

Series: *Rethinking Art's Histories*

Anke te Heesen

Examines knowledge production and its visual and material background, combining the perspectives of media history with art history and the history of science.

2014 | 234x156mm | 320pp

45 black & white illustrations

hb 978-0-7190-8702-8 | £75.00



Flesh Cinema

The corporeal turn in American avant-garde film

Series: *Rethinking Art's Histories*

Ara Osterweil

Explores the groundbreaking representation of the body in experimental films of the 1960s and 1970s. Focusing on sexually explicit films by Andy Warhol, Barbara Rubin, Stan Brakhage, Carolee Schneemann, Yoko Ono and Paul Sharits.

2014 | 234x156mm | 304pp

45 black & white illustrations

pb 978-0-7190-9191-9 | £18.99



Glorious catastrophe

Jack Smith, performance and visual culture

Series: *Rethinking Art's Histories*

Dominic Johnson

Glorious catastrophe presents the first detailed critical analysis of the visual art, film, performance and writing of Jack Smith, an icon of the New York avant-garde, from the early 1960s until his AIDS-related death in 1989. It uses his personal papers, and unpublished interviews with friends and collaborators.

2013 | 234x156mm | 256pp | 40 black & white illustrations

pb 978-0-7190-9147-6 | £17.99



Photography and documentary film in the making of modern Brazil

Series: *Rethinking Art's Histories*

Luciana Martins

Photography and documentary film in the making of modern Brazil provides a major contribution to the field of visual culture through a study of still and moving images of Brazil in the first four decades of the twentieth century, when the camera played a key role in making Brazilian peoples and places visible to a variety of audiences. The book explores what is distinctive about the visual representation of Brazil in an era of modernisation, also attending to the significance of the different technical properties of film and photography for the writing of new histories of visual technologies. It offers new insights into the work of key writers, photographers, anthropologists and filmmakers, including Claude Lévi-Strauss, Mário de Andrade, Silvino Santos and Aloha Baker. Unearthing a wealth of materials from archives in the USA, Britain, and Brazil, the book seeks to contribute to the postcolonial theoretical project of pinpointing locally distinctive histories of visual technologies and practices.

2013 | 234x156mm | 208pp | 111 black & white illustrations, 1 map

hb 978-0-7190-8991-6 | £75.00



Screen/Space

The projected image in contemporary art

Series: *Rethinking Art's Histories*

Tamara Trodd

Screen/Space is a collection of nine essays exploring developments in contemporary art informed by re-readings of the history of modernist exhibition design, experimental film festivals and key works in the history of structural and expanded film.

2011 | 234x156mm | 240pp

33 black & white illustrations

pb 978-0-7190-8463-8 | £17.99



Regarding the real **NEW**

Cinema, documentary, and the visual arts

Des O'Rawe

Regarding the real develops an original approach to documentary film, focusing on its aesthetic relations to visual arts such as animation, assemblage, photography, painting and architecture. Throughout, the book considers the work of figures whose preferred film language is associative and fragmentary, and for whom the documentary is an endlessly open form; an unstable expressive phenomenon that cannot help but interrogate its own narratives and intentions.

Combining close analysis with cultural history, the book re-assesses the influence of the modern arts in subverting structures of realism typically associated with the documentary. In the course of its discussion, it charts a fascinating path that leads from Len Lye to Hiroshi Teshigahara, and includes along the way figures such as Joseph Cornell, Johan van der Keuken, William Klein, Jean-Luc Godard, Jonas Mekas and Raymond Depardon.

Des O'Rawe teaches Film Studies in the School of Creative Arts, Queen's University of Belfast

ebook available | January 2016 | 198x129mm | 208pp | 16 black & white illustrations

hb 978-0-7190-9966-3 | £60.00



The BBC's 'Irish troubles'

Television, conflict and Northern Ireland

Robert J. Savage

This book explores how news and information about the conflict in Northern Ireland was disseminated through the most accessible, powerful and popular form of media: television.

ebook available | May 2015

216x138mm | 288pp

hb 978-0-7190-8733-2 | £70.00



Cue and Cut

A practical approach to working in multi-camera studios

Roger Singleton-Turner

Cue & Cut is a 'practical approach to working in television studios' for anyone who might want to work in that medium. It's full of useful information about kit, and how you would use it to create multi-camera content. Written by a multi-camera producer-director with years of drama and teaching experience, it presents both a way of handling studios and a source of information about how things have changed from the days of monochrome to HD tapeless modes - with some thoughts on 3D HDTV

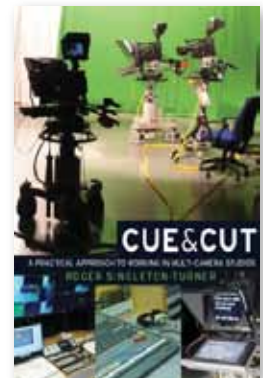
The book is firmly based in first-hand teaching experience and experience of producing, direction, floor managing (and so on) and on working with top flight Actors, Writers, Musicians, Designers of all disciplines and Sound and Camera crews, both at the BBC and in ITV.

The book will certainly cover multi-camera aspects of Undergraduate, HND and B.Tech courses and should be useful to those on short courses, whether practical or post-graduate.

Roger Singleton-Turner is a prize-winning experienced freelance producer-Director of single and multi-camera television programmes. He has taught television production techniques at the BBC and in a number of educational establishments in the UK (and Thailand) and completed this book whilst an Academic Tutor and Module Leader at the University of Sunderland

2011 | 216x138mm | 495pp | 80 black & white illustrations

pb 978-0-7190-8449-2 | £25.00



A loss of innocence?

Television and Irish society, 1960-72

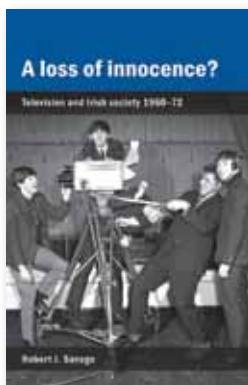
Robert J. Savage

This book explores the evolution of Ireland's national television service during its first tumultuous decade addressing how the medium helped undermine the conservative political, cultural and social consensus that dominated Ireland into the 1960s.

September 2015 | 216x138mm | 368pp

17 black & white illustrations

pb 978-1-7849-9112-8 | £19.99



New challenges for documentary

Second edition

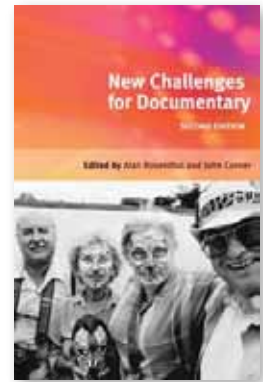
Edited by Alan Rosenthal, John Corner

The first edition of *New challenges for documentary* provided a major stimulus for teaching about documentary film and television and fresh encouragement for critical thinking about practice. This second edition brings together many new contributions both from academics and filmmakers, reflecting shifts both in documentary production itself, and in ways of discussing it.

Once again, the emphasis has been on clear and provocative writing, sympathetic to the practical challenges of documentary film-making but making connections with a range of work in media and communications analysis.

With its wide range of contributors and the international scope of its agenda, *New challenges for documentary* will be essential reading for general filmmakers and documentary students both of academic and practical inclinations.

Alan Rosenthal is Professor of Communications at the Hebrew University of Jerusalem and a documentary film-maker. John Corner is Professor in the School of Politics and Communication Studies at the University of Liverpool



2005 | 234x156mm | 520pp | 10 black & white illustrations

pb 978-0-7190-6899-7 | £16.99

The documentary diaries **NEW**

Working experiences of a non-fiction filmmaker

Alan Rosenthal

How do you make a successful documentary in an era of media turmoil, network disruption and increasing financial restrictions? This is the question Alan Rosenthal, distinguished international filmmaker and teacher, sets out to answer in *The documentary diaries*. Using seven of his recent releases as case studies - ranging from high-budget historical and political documentaries to shoestring observational films and hybrid docudramas - he explores with style and humour the challenges facing the contemporary documentarian, and demonstrates how they can be overcome.

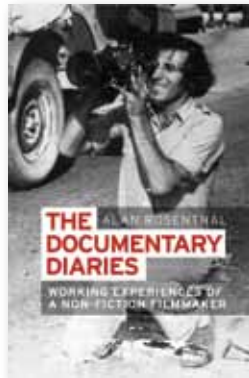
Numerous aspects of film production are examined, notably proposal and script writing, fund raising, managing co-productions, dealing with commissioning editors and choosing distributors. Additional mini-chapters provide extra perspective on key topics, and the book is completed by a wealth of supplementary material, including excerpts from script drafts, variations on proposals and discussions of marketing strategies.

The documentary diaries offers piercing insights into the world of documentary filmmaking, and will be essential reading for students and professionals alike.

Alan Rosenthal is Adjunct Professor of Communications at the Hebrew University of Jerusalem and a documentary film-maker

ebook available | June 2016 | 216x138mm | 288pp

hb 978-1-7849-9302-3 | £70.00



New slaveries in contemporary British literature and visual arts

The ghost and the camp

Pietro Deandrea

The book is a study of the literature and visual arts concerned with the many and diverse forms of slaveries produced by globalisation in Britain since the early 1990s.

Starting from the sociological and political analyses of the issue, it combines postcolonial and Holocaust studies in a twin perspective based on the recurrent images of the ghost and the concentration camp, whose manifold shapes populate today's Britain.

It focuses on a wide range of works: novelists and crime writers (Chris Abani, Chris Cleave, Marina Lewycka, Ian Rankin, Ruth Rendell), film directors (Nick Broomfield), photographers (Dana Popa), playwrights (Clare Bayley, Cora Bissett and Stef Smith, Abi Morgan, Lucy Kirkwood) and dystopian artists such as Alfonso Cuarón, P. D. James and Salman Rushdie.

It is aimed at both students and scholars in English, postcolonial, Holocaust, globalisation and slavery studies: applied to new slaveries, all these fields are invested with new, contemporary significance.

Pietro Deandrea is Associate Professor in English Literature at the University of Torino, Italy

March 2015 | 216x138mm | 204pp

hb 978-0-7190-9643-3 | £70.00



More than a game

The computer game as fictional form

Barry Atkins

The first academic work dedicated to the study of computer games in terms of the stories they tell and the manner of their telling. Applies practices of reading texts from literary and cultural studies to consider the computer game as an emerging mode of contemporary storytelling in an accessible, readable manner. Contains detailed discussion of narrative and realism in four of the most significant games of the last decade: 'Tomb Raider', 'Half-Life', 'Close Combat' and 'Sim City'. Recognises the excitement and pleasure that has made the computer game such a massive global phenomenon.

Barry Atkins is Lecturer in English and Senior Learning and Teaching Fellow at Manchester Metropolitan University

ebook available | 2003 | 198x129mm | 176pp

pb 978-0-7190-6365-7 | £12.99



Media semiotics

An introduction

Jonathan Bignell

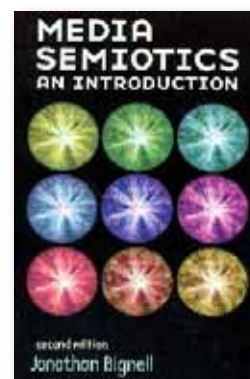
Media semiotics is a lucid investigation of the critical approach in contemporary media studies. Using examples such as *Big Brother* and *Billy Elliot*, Jonathan Bignell steps easily from basic concepts to more complex theories, while devoting chapters to specific media forms. New material in this second edition includes sections on men's style magazines, docusoaps and 'reality TV', digital interactive television, and mobile phone text messaging.

This study begins by explaining the concept of the sign and the ideological roles of media in contemporary culture. The book then scrutinises advertisements, glossy magazines, daily newspapers, TV programmes, recent films and interactive media, with each chapter containing close analyses of particular examples. Key strands in critical theory which are allied to semiotics, such as ideology and psychoanalytic theory are explored. Media semiotics moves on to discuss the challenges to established semiotic methods posed by audience studies and postmodernism, and considers 'new media', including computer games, the Internet and the World Wide Web.

Jonathan Bignell is Senior Lecturer in Media Arts at Royal Holloway, University of London

2002 | 216x138mm | 242pp

pb 978-0-7190-6205-6 | £12.99



Beyond text? **NEW**

Critical practices and sensory anthropology

Rupert Cox, Andrew Irving, Christopher Wright

Beyond text? Critical practices and sensory anthropology is about the relationship between anthropological understandings of the world, sensory perception and aesthetic practices. It suggests that if different sensory experiences embody and facilitate different kinds of knowledge, then we need to develop new methods and more creative forms of representation that are not based solely around text or on correspondence theories of truth. The volume brings together leading figures in anthropology, visual and sound studies to explore how knowledge, sensation and embodied experiences can be researched and represented by combining different visual, aural and textual forms which it demonstrates through an accompanying DVD.

The book and DVD make an argument for a necessary, critical development in anthropological ways of knowing that take place not merely at the level of theory and representation but also through innovative fieldwork methods and media practices.

Rupert Cox is Senior Lecturer in Social Anthropology at the Granada Centre for Visual Anthropology at the University of Manchester

Andrew Irving is Senior Lecturer in Social Anthropology and Director of the Granada Centre for Visual Anthropology at the University of Manchester

Christopher Wright is Lecturer in Anthropology at Goldsmiths, University of London

ebook available | May 2016 | 216x138mm | 256pp | 30 black & white illustrations | Includes DVD

hb 978-0-7190-8505-5 | £75.00



Videogame, player, text

Barry Atkins, Tanya Krzywinska

Videogame, player, text examines the playing and playful subject through a series of analytical essays focused on particular videogames and playing experiences. With essays from a range of internationally renowned game scholars, the major aim of this collection is to show how it is that videogames communicate their meanings and provide their pleasures. Each essay focuses on specific examples of gameplay dynamics to tease out the specificities of videogames as a new form of interaction between text and digital technology for the purposes of entertainment. The modes of engagement with the videogame text are many and varied, and construct the playing subject in different ways, provides the central theme of *Videogame, player, text*. Online play, clan membership, competitive or co-operative play, player modification of game texts, and the solo play of a single player are each addressed through individual analyses of the gameplay experiences produced by, for example, *The Sims*, *Grand Theft Auto*, *Prince of Persia*, *Doom*, *Quake*, *World of Warcraft*, *Street Fighter* and *Civilization*.



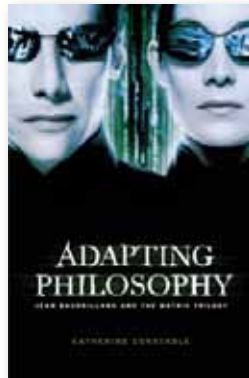
2007 | 216x138mm | 264pp
pb 978-0-7190-7401-1 | £16.99

Adapting philosophy

Jean Baudrillard and *The Matrix Trilogy*

Catherine Constable

Adapting Philosophy looks at the ways in which *The Matrix Trilogy* adapts Jean Baudrillard's *Simulacra and Simulation*, and in doing so creates its own distinctive philosophical position. The book draws on adaption theory and feminist philosophy in order to create a new methodology for interlinking philosophical and filmic texts.



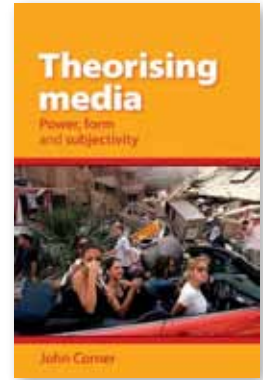
ebook available | 2009 | 198x129mm | 208pp
pb 978-0-7190-7532-2 | £17.99

Theorising Media

Power, form and subjectivity

John Corner

'Over the past thirty years or so, John Corner has had a persistent regard for the value of conceptual terms in media research...Theorising Media is consistent with this abiding concern and...in many ways this new book marks its culmination ... Corner has provided us with an important intervention in media studies. It is measured in tone, precise in observation, and characterised overall by enthusiasm for what it deals with, engagement with what it considers, and even-handedness in how weighs and assesses the key concepts and critical work around which it is built.' Michael Pickering, Media Culture and Society



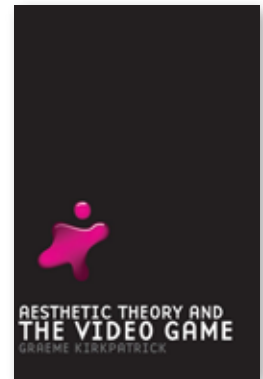
Issues of power, form and subjectivity are at the centre of all attempts to understand the media better. This book highlights both what we know and what we need to know, using regular examples to make its points.

ebook available | 2014 | 216x138mm | 256pp
pb 978-0-7190-9656-3 | £15.99

Aesthetic Theory and the Video Game

Graeme Kirkpatrick

This book draws on aesthetic theory, including ideas from the history of painting, music and dance, to offer a fresh perspective on the video game as a popular cultural form. It argues that games like *Grand Theft Auto* and *Elektroplankton* are aesthetic objects that appeal to players because they offer an experience of form, as this idea was understood by philosophers like Immanuel Kant and Theodor Adorno.



Video games are awkward objects that have defied efforts to categorise them within established academic disciplines and intellectual frameworks. Yet no one can deny their importance in re-configuring contemporary culture and their influence can be seen in contemporary film, television, literature, music, dance and advertising. This book argues that their very awkwardness should form the starting point for a proper analysis of what games are and the reasons for their popularity. This book will appeal to anyone with a serious interest in the increasingly playful character of contemporary capitalist culture.

2011 | 198x129mm | 240pp | 7 black & white illustrations
pb 978-0-7190-7718-0 | £15.99

Adaptation revisited

Television and the classic novel

Sarah Cardwell

Offers a critical reappraisal of a prolific and popular genre, as well as bringing new material into the broader field of Television Studies. Surveys the traditional discourses about adaptation, unearthing the unspoken assumptions and common misconceptions that underlie them and explores the problems inherent in previous approaches, developing an original perspective that considers the particularly televisual nature of this genre. Examines four major British serials: *Brideshead Revisited*, *Pride and Prejudice*, *Moll Flanders*, and *The Tenant of Wildfell Hall* revealing the genre's importance in constituting and moderating our understanding of the past and of television itself. The first sustained and coherent book on the subject in almost a decade.

Sarah Cardwell is Lecturer in Film and Television Studies at the University of Kent at Canterbury

2002 | 216x138mm | 244pp | 15 colour illustrations

pb 978-0-7190-6046-5 | £15.99



Television mockumentary

Reflexivity, satire and a call to play

Craig Hight

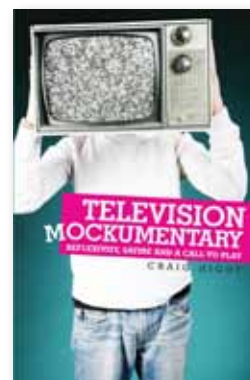
This is the first detailed study of the rich vein of mockumentary television programmes, covering series such as *The Larry Sanders Show*, *The Daily Show*, and the British and American versions of *The Office* to discuss how producers have experimented with mockumentary as a distinctive approach to storytelling.

Mockumentary is now an established part of the spectrum of television styles, with both deep roots in television history and a key part of innovations in the sitcom genre since the 1990s. Tracing the development of mockumentary series within the broader history of traditions of satire, drama and nonfiction programming, the author uses detailed discussions of popular and innovative television series from Britain, the United States, Canada, Ireland, Australia, and New Zealand.

Craig Hight is Senior Lecturer in Screen and Media Studies at the University of Waikato, New Zealand

2010 | 216x138mm | 320pp | 18 black & white illustrations

pb 978-0-7190-7317-5 | £17.99



Popular television drama

Critical perspectives

Jonathan Bignell, Stephen Lacey

Popular television drama: critical perspectives is a collection of essays examining landmark programmes of the last forty years, from *Doctor Who* to *The Office*, and from *The Demon Headmaster* to *Queer As Folk*. Contributions from prominent academics focus on the full range of popular genres, from sitcoms to science fiction, gothic horror and children's drama, and challenge received wisdom by reconsidering how British television drama can be analysed.

Each section is preceded by an introduction in which the editors discuss how the essays address existing problems in the field and also suggest new directions for study. The book is split into three sections, addressing the enduring appeal of popular genres, the notion of 'quality' in television drama, and analysing a range of programmes past and present.

Popular television drama: critical perspectives will be of interest to students and researchers in many academic disciplines that study television drama. Its breadth and focus on popular programmes will also appeal to those interested in the shows themselves.

Jonathan Bignell is Professor in Television and Film in the Department of Film, Theatre and Television at the University of Reading. Stephen Lacey was Professor at the University of South Wales

2005 | 216x138mm | 240pp

pb 978-0-7190-6933-8 | £15.99



Alan Clarke

Series: *The Television Series*

Dave Rolinson

The British television director Alan Clarke is primarily associated with the visceral social realism of such works as his banned borstal play *Scum*, and his study of football hooliganism, *The Firm*. This book uncovers the full range of his work from the mythic fantasy of *Penda's Fen*, to the radical short film on terrorism, *Elephant*.

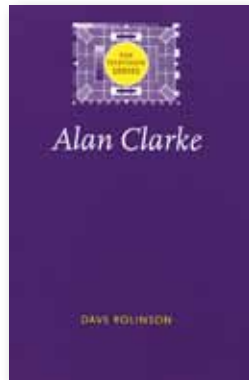
Dave Rolinson uses original research to examine the development of Clarke's career from the theatre and the 'studio system' of provocative television play strands of the 1960s and 1970s, to the increasingly personal work of the 1980s, which established him as one of Britain's greatest directors.

Alan Clarke examines techniques of television direction, and proposes new methodologies as it questions the critical neglect of directors in what is traditionally seen as a writer's medium. It raises crucial issues in television studies, including aesthetics, authorship, censorship, the convergence of film and television, drama-documentary form, narrative and realism.

Dave Rolinson is Lecturer in the Department of Film, Media and Journalism at the University of Stirling.

ebook available | 2011 | 216x138mm | 208pp

pb 978-0-7190-6831-7 | £15.99



Alan Bennett

Series: *The Television Series*

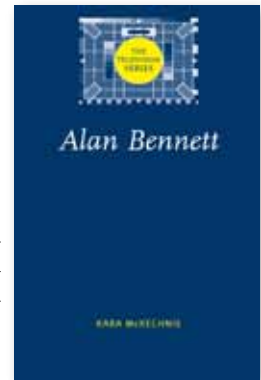
Kara McKechnie

The first book written on Alan Bennett's work for television, including his plays, series, documentaries and biographical pieces.

2007 | 216x138mm | 232pp

8 black & white illustrations

pb 978-0-7190-6806-5 | £15.99



Experimental British television

Edited by Laura Mulvey, Jamie Sexton

The first academic study to focus on experimental British television. Uncovers the history of experimental television, bringing back forgotten programmes and places the aesthetics of experimentation within historical contexts. The book also examines the importance of the changing technologies on British television.

ebook available | May 2015 | 234x156mm | 232pp

pb 978-0-7190-7555-1 | £16.99



Swedish crime fiction

Novel, film, television

Steven Peacock

Swedish crime fiction became an international phenomenon in the first decade of the twenty-first century, starting first with novels but then percolating through Swedish-language television serials and films on to English-language BBC productions and Hollywood remakes. This book looks at the rich history of 'Nordic noir', examines the appeal of this particular genre and attempts to reveal why it is distinct from the plethora of other crime fictions.

Examining the popularity of Stieg Larsson's international success with his *Millennium* trilogy, as well as Henning Mankell's *Wallander* across the various media, Peacock also tracks some lesser-known novels and television programmes. He illustrates how the bleakness of the country's 'noirs' reflects particular events and cultural and political changes, with the clash of national characteristics becoming a key feature.

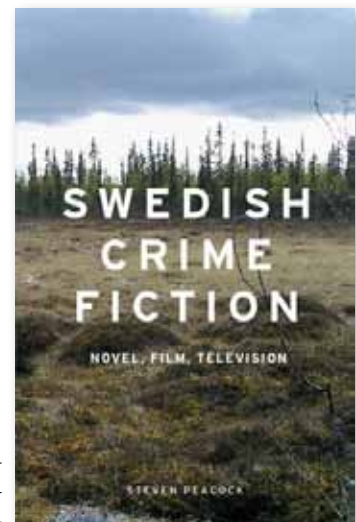
It will appeal to students and researchers of crime fiction and of film and television studies, as well as the many fans of the novels and dramatic representations.

Steven Peacock is Reader in Film and Television Aesthetics at the University of Hertfordshire

ebook available | 2014 | 198x129mm | 176pp

pb 978-0-7190-9069-1 | £14.99

hb 978-0-7190-8695-3 | £60.00



Swashbucklers

The costume adventure series

James Chapman

Swashbucklers is the first study of one of the most popular and enduring genres in television history – the costume adventure series. It maps the history of swashbuckling television from its origins in the 1950s to the present. It places the various series in their historical and institutional contexts and also analyses how the form and style of the genre has changed over time. And it includes case studies of major swashbuckling series including *The Adventures of Robin Hood*, *The Buccaneers*, *Ivanhoe*, *William Tell*, *Zorro*, *Arthur of the Britons*, *Dick Turpin*, *Robin of Sherwood*, *Sharpe*, *Hornblower*, *The Count of Monte Cristo* and the recent BBC co-production of *The Three Musketeers*.

James Chapman is Professor of Film Studies at the University of Leicester

ebook available | July 2015 | 216x138mm | 296pp | 18 black & white illustrations

hb 978-0-7190-8881-0 | £70.00



NEW IN PAPERBACK

Open graves, open minds

Representations of vampires and the Undead from the Enlightenment to the present day

Edited by Sam George, Bill Hughes

This collection of interconnected essays relates the Undead in literature, art and other media to questions concerning gender, race, genre, technology, consumption and social change.

A coherent narrative follows Enlightenment studies of the vampire's origins in folklore and folk panics, the sources of vampire fiction, through Romantic incarnations in Byron and Polidori to Le Fanu's *Carmilla*. Further essays discuss the Undead in the context of Dracula, *fin-de-siècle* decadence, Nazi Germany and early cinematic treatments. The rise of the sympathetic vampire is charted from Coppola's film, Bram Stoker's *Dracula*, to *Buffy the Vampire Slayer* and *Twilight*. More recent manifestations in novels, TV, Goth subculture, young adult fiction and cinema are dealt with in discussions of *True Blood*, *The Vampire Diaries* and much more.

Featuring distinguished contributors, including a prominent novelist, and aimed at interdisciplinary scholars or postgraduate students, it will also appeal to aficionados of creative writing and Undead enthusiasts.

Sam George is Senior Lecturer in Literature at the University of Hertfordshire

Bill Hughes was recently awarded his doctorate from the University of Sheffield

ebook available | June 2016 | 234x156mm | 320pp | 30 black & white illustrations

pb 978-1-7849-9362-7 | £15.99



NEW IN PAPERBACK

Alan Moore and the Gothic tradition

Edited by Matthew J. A. Green

The first book-length study to address Moore's significance to the Gothic, this volume is also the first to provide in-depth analyses of his spoken-word performances, poetry and prose, as well as his comics and graphic novels.

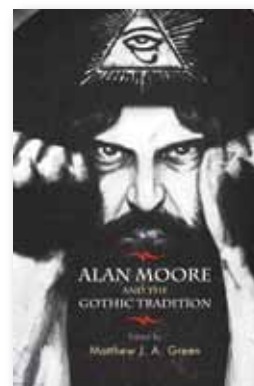
The essays collected here identify the Gothic tradition as perhaps the most significant cultural context for understanding Moore's work, providing unique insight into its wider social and political dimensions as well as addressing key theoretical issues in Gothic Studies, Comics Studies and Adaptation Studies.

Scholars, students and general readers alike will find fresh insights into Moore's use of horror and terror, homage and parody, plus allusion and adaptation. The international list of contributors includes leading researchers in the field and the studies presented here enhance the understanding of Moore's works while at the same time exploring the ways in which these serve to advance a broader appreciation of Gothic aesthetics.

Matthew J. A. Green is Associate Professor of English at the University of Nottingham

ebook available | July 2016 | 216x138mm | 288pp | 19 black & white illustrations

pb 978-1-7849-9363-4 | £17.99



Men with stakes **NEW**

Masculinity and the gothic in US television

Julia M. Wright

Men with stakes builds on recent discussions of television Gothic by examining the ways in which the Gothic mode is deployed specifically to call into question televisual realism and, with it, conventional depictions of masculinity. Released from the mandate of realism to describe the world as it is supposed to be, television Gothic calls attention to the constructedness of gender – and therefore to the possibility of re-imagining men's agency, authority and the legitimated forms of knowledge with which men are traditionally associated (science in particular). In this context, after an overview of Gothic television's larger history, this study discusses in some depth seven series from the last two decades: *American Gothic*, *Millennium*, *Angel*, *Carnivàle*, *Point Pleasant*, *Supernatural* and *American Horror Story*.

Julia M. Wright is Professor in the Department of English at Dalhousie University

ebook available | January 2016 | 216x138mm | 200pp

hb 978-0-7190-9770-6 | £70.00



NEW IN PAPERBACK

Monstrous adaptations

Generic and thematic mutations in horror film

Edited by Richard J. Hand, Jay McRoy

The fifteen groundbreaking essays contained in this book address the concept of adaptation in relation to horror cinema. Adaptation is not only a key cultural practice and strategy for filmmakers, but it is also a theme of major importance within horror cinema as a whole. The history of the genre is full of adaptations that have drawn from fiction or folklore, or that have assumed the shape of remakes of pre-existing films. The horror genre itself also abounds with its own myriad transformations and transmutations.

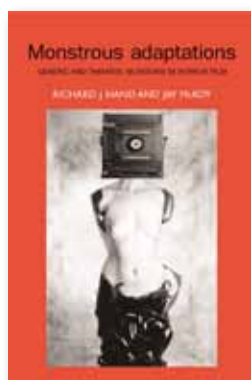
The essays within this volume engage with an impressive range of horror texts, from the earliest silent horror films by Thomas Edison and Jean Epstein through to important contemporary phenomena, such as the western appropriation of Japanese horror motifs. Classic works by Alfred Hitchcock, David Cronenberg and Abel Ferrara receive cutting-edge re-examination, as do unjustly neglected works by Mario Bava, Guillermo del Toro and Stan Brakhage.

Richard J. Hand is Professor of Theatre and Media Drama at the University of South Wales

Jay McRoy is Professor of English at the University of Wisconsin-Parkside

January 2016 | 216x138mm | 260pp

pb 978-1-7849-9248-4 | £15.99



Sex, machines and navels

Fiction, fantasy and history in the future present

Fred Botting

Available again in paperback, this study offers a rigorous critical re-reading of fictions of humanity, history, technology and postmodern culture.

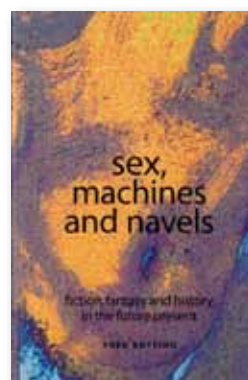
Taking psychoanalysis into cyberspace, the book develops an innovative theoretical perspective on the relationship between bodies and machines to offer a focused re-examination of notions of desire, metaphor, sexed identity and difference and the process of technological transformation.

The book unravels one figure in a detailed, lucid and extensive revision of Lacanian psychoanalysis in association with postmodern theory, feminism and deconstruction. Problematising the easy conjunction of human bodies and inhuman technology, the navel opens into networks of desire, history, culture and machines. Linked to the unconscious, to jokes and dreams, navels appear on the bodies of replicants and in the technological matrix, a strange excess in a future imagined in terms of corporeal 'meat' or posthuman machine. Exploring the significance of this omphalic excess, the book closely examines postmodern and cyberpunk texts (by Thomas Pynchon, Graham Swift, Julian Barnes, William Gibson, Rudy Rucker) alongside detailed readings of contemporary cultural critics and theorists.

Fred Botting is Professor of English Literature and Executive member of London Graduate School, Kingston University

ebook available | April 2015 | 216x138mm | 256pp

pb 978-0-7190-5625-3 | £17.99



She-wolf

A cultural history of female werewolves

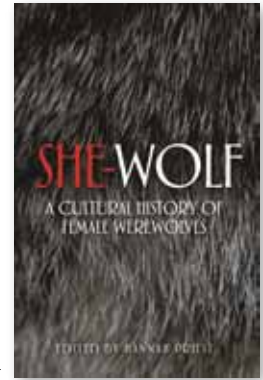
Edited by Hannah Priest

She-wolf explores the cultural history of the female werewolf, from her first appearance in medieval literature to recent incarnations in film, television and popular literature. The book includes contributors from various disciplines, and offers a cross-period, interdisciplinary exploration of a perennially popular cultural production. The book covers material from the Middle Ages to the present day with chapters on folklore, history, witch trials, Victorian literature, young adult literature, film and gaming. Considering issues such as religious and social contexts, colonialism, constructions of racial and gendered identities, corporeality and subjectivity – as well as female body hair, sexuality and violence – *She-wolf* reveals the varied ways in which the female werewolf is a manifestation of complex cultural anxieties, as well as a site of continued fascination.

Hannah Priest is an Honorary Research Fellow at Swansea University

ebook available | April 2015 | 234x156mm | 240pp

hb 978-0-7190-8934-3 | £70.00



Jack the Ripper

Media, culture, history

Edited by Alexandra Warwick, Martin Willis

Jack the Ripper: Media, culture, history collects together some of the best academic work on the most important and sensational murder case of the nineteenth century. Leading scholars in the fields of history, media and cultural studies debate the influence of the Whitechapel Murders on race, gender, the press, fiction, film and the city of London. This is the first collection of its kind to take the Whitechapel Murders seriously as a vital ingredient in the creation of modern Britain, and the first collection of essays from diverse fields of scholarship to offer academic analysis of the representations and influence of the Whitechapel Murders on both the nineteenth century and the contemporary world.

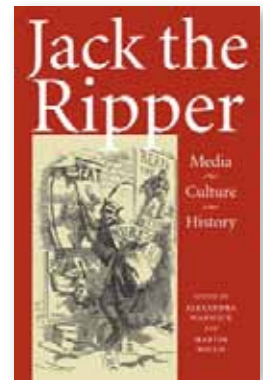
The collection offers a range of readings of Jack the Ripper organised around the disciplinary topics of media, culture and history.

Jack the Ripper: Media, culture, history will be of interest to scholars of the Victorian period, particularly to those with interests in nineteenth century media, culture and history.

Alexandra Warwick is Head of the Department of English and Linguistics at the University of Westminster. Martin Willis is Senior Lecturer in English at the University of Glamorgan

2007 | 234x156mm | 272pp

pb 978-0-7190-7494-3 | £17.99



Beginning film studies **NEW**

Second edition

Series: Beginnings

Andrew Dix

Beginning film studies offers the ideal introduction to this vibrant subject. Written accessibly and with verve, it ranges across the key topics and manifold approaches to film studies. Andrew Dix has thoroughly updated the first edition, and this new volume includes new case studies, overviews of recent developments in the discipline, and up-to-the-minute suggestions for further reading.

The book begins by considering some of film's formal features – *mise-en-scène*, editing and sound – before moving outwards to narrative, genre, authorship, stardom and ideology. Later chapters on film industries and on film consumption – where and how we watch movies – assess the discipline's recent geographical 'turn'.

The book references many film cultures, including Hollywood, Bollywood and contemporary Hong Kong. Case studies cover such topics as sound in *The Great Gatsby* and narrative in *Inception*. The superhero movie is studied; so too is Jennifer Lawrence. *Beginning film studies* is also interactive, with readers enabled throughout to reflect critically upon the field.

Andrew Dix is Lecturer in American Studies at Loughborough University

ebook available | May 2016 | 198x129mm | 344pp | 32 black & white illustrations

pb 978-1-7849-9138-8 | £11.99



Using film as a source

Series: *IHR Research Guides*

Sian Barber

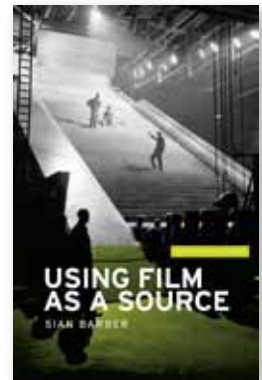
This book is a hands-on study skills guide that explores how film and moving image can be used as sources. It is aimed at those who want to use film and moving image as the basis for research and offers advice on research methods, theory and methodology, archival work and film-based analysis. It draws on the disciplines of film and history to offer advice for students and researchers in these fields.

The book includes sections on working with different kinds of moving images, how to explore visual sources, how to undertake film-related research and how to use film theory. In addition to providing detailed case studies, the guide also offers advice on research, writing and studying, creating a methodology, visiting archives, accessing material and exploring films from a historical perspective. The guide's focus is on good research practice, whether it be conducting an interview, visiting an archive, undertaking textual analysis or defining a research question.

Sian Barber is a Lecturer in Film Studies at Queen's University Belfast

ebook available | June 2015 | 198x129mm | 192pp

pb 978-0-7190-9030-1 | £12.99



Film light

Meaning and emotion

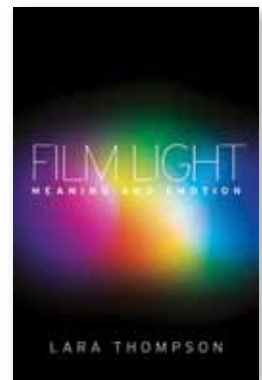
Lara Thompson

In one of the first monographs of its kind to focus on the aesthetic and emotional impact of lighting in cinema, Lara Thompson looks at the way light informs the cinematic experience, from constructing star identities, sculpting natural light and creating imaginary worlds, to the seductive power of darkness, fading representations of the past and arresting twilight encounters.

This groundbreaking and accessible introductory study offers a unique insight into the way illumination has transcended its diffuse functional boundaries and been elevated to a position of narrative and emotional importance, transforming it from an unobtrusive element of film style to an expressive and essential component. It includes analyses of over fifty renowned international films, discussed in inventive and illuminating combinations, from cinema's earliest moments to its most recent digital manifestations, and is essential reading for all those who want to understand what film light means and how it makes us feel.

October 2015 | 198x129mm | 224pp | 30 black & white illustrations

hb 978-0-7190-8634-2 | £70.00



Film modernism

Sam Rohdie

This book is at once a detailed study of a range of individual filmmakers and a study of the modernism in which they are situated. It consists of fifty categories arranged in alphabetical order, among which are allegory, bricolage, classicism, contradiction, desire, deconstructing and writing. Each category, though autonomous, interacts, intersects and juxtaposes with the others, entering into a dialogue with them and in so doing creates connections, illuminations, associations and rhymes which may not have arisen in a more conventional framework.

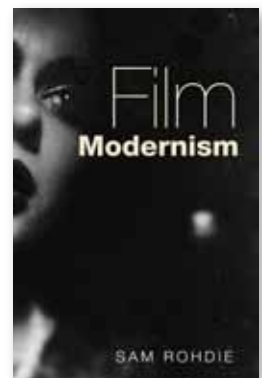
The author refers to particular films and directors that raise questions related to modernism, and, inevitably, thereby to classicism. Jean-Luc Godard's work is at the centre of the book, though it spreads out, evokes and echoes other filmmakers and their work, including the films of Michelangelo Antonioni, Bernardo Bertolucci, John Ford, Howard Hawks, Alfred Hitchcock, João César Monteiro, Pier Paolo Pasolini and Orson Welles. This innovative and eloquently written text book will be an essential resource for all film students.

Sam Rohdie (1939–2015) was Professor of Cinema Studies at the University of Central Florida

ebook available | September 2015 | 216x138mm | 264pp

pb 978-0-7190-9928-1 | £14.99

hb 978-1-7849-9263-7 | £60.00



Film theory

An introduction

Robert Lapsley, Michael Westlake

Film theory: an introduction offers a highly readable account of film theory and is an indispensable resource for students. The discussion ranges from the late 1960s to the present, a period in which a number of conceptual strands, notably politics, semiotics and psychoanalysis were woven together in an ambitious synthesis.

In this book, the authors chart the construction of this synthesis and its subsequent fragmentation, and clearly explain the various intellectual currents which have contributed to it. Divided into two parts, the first covers the conceptual background of film theory, dealing with historical materialism, semiotics and psychoanalysis, whilst in the second the authors concentrate on particular topics such as authorship, narrative, realism, the avant-garde and postmodernism.

For this new edition, the authors have added a new foreword, a fully updated and expanded bibliography, and a 60-page Retrospect outlining developments within film theory since the book's original publication in 1988. This Retrospect identifies a number of broad readings of Theory, each with a different perspective on the main content of the book. As such, it provides a new and original mapping of the 'post-theory' moment in this complex and often fractured terrain.

Accessible and authoritative, this book is essential reading for students of film theory, or indeed anyone seeking a deeper understanding of modern cinema.

Robert Lapsley teaches film studies and critical theory at The University of Manchester

Michael Westlake is a novelist, translator and scriptwriter. His novels include 'The Triumph of Love' and Other Paintings, 51 Soko and Imaginary Women

2006 | 216x138mm | 336pp

pb 978-0-7190-7375-5 | £15.99



Modern French Visual Theory

A critical reader

Edited by Nigel Saint, Andy Stafford

When French theory went global in the late twentieth century its visual wing was understandably built on the work of its best-known thinkers, notably Foucault, Derrida, Barthes and Deleuze. However these names merely scratch the surface of a vibrant and innovative body of theory that has been produced in France over the last six decades. As well as a substantial interview with Sorbonne professor Bernard Vouilloux, this volume focuses on a range of theorists who usually sit under the academic radar, especially when outside of France: Arasse, Buci-Glucksmann, Damisch, Debray, Didi-Huberman, Heinrich, Marin, Schefer and Stiegler. Also discussed is the important work on the visual by Baudrillard, Merleau-Ponty, Metz and Nancy.

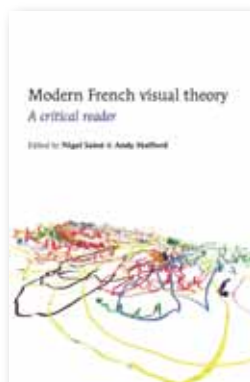
All of these thinkers are given introductory and exploratory treatment here, and are allowed to talk between themselves. By looking at a wider set of theories and theorists relating to the visual, the debates are able to cross-fertilize, with the chapters divided into five major areas: phenomenology and beyond; new art histories and genealogies; semiotics and methodologies; memory and the body; and the digital era.

Throughout, the volume offers in-depth accounts of keywords, broad critical and historical contexts, and close attention to the language of visual theory.

Nigel Saint and Andy Stafford both teach French Studies in the University of Leeds

2013 | 234x156mm | 288pp | 13 black & white illustrations

pb 978-0-7190-8130-9 | £16.99



The reality of film

Theories of filmic reality

Richard Rushton

By formulating a notion of 'filmic reality', *The reality of film* offers new ways of understanding our relationship with cinema. It argues that cinema does not merely refer to, reproduce or represent reality, but has the capacity to create its own kinds of realities.

Filmic reality is explored through the work of six key film theorists: André Bazin, Christian Metz, Stanley Cavell, Gilles Deleuze, Slavoj Žižek and Jacques Rancière. Comprehensive introductions are provided to each of these thinkers, whilst many myths and misconceptions about them are effectively debunked. The notion of filmic reality that emerges from this discussion radically reconfigures our understanding of cinema.

This book is essential reading for film scholars, students and philosophers of film, while it will also appeal to graduate students and specialists in other fields.

Richard Rushton is Senior Lecturer in Film and Cultural Studies at Lancaster University

ebook available | 2013 | 216x138mm | 232pp

pb 978-0-7190-9137-7 | £15.99



Colour

Series: *Cinema Aesthetics*

Steven Peacock

Colour remains one of the few uncharted territories in writing about film style. *Colour* is the first monograph to deal with the close criticism of film colour across decades and countries. Through detailed explorations of films such as *Three Colours: White* and *The Green Ray*, this study offers a way of approaching, interpreting, and appreciating cinematic colour. The book also considers film's ability to place colour in a shifting relationship with all other points of style including camerawork, editing, performance, music, and lighting. Accessible and inventive in its approach, *Colour* invites the reader to see films differently, providing a fresh perspective of this overlooked element of cinema aesthetics.

Steven Peacock is senior lecturer in Film at The University of Hertfordshire

2010 | 216x138mm | 112pp

23 colour illustrations, 30 black & white illustrations

pb 978-0-7190-7643-5 | £14.99



Montage

Series: *Cinema Aesthetics*

Sam Rohdie

Montage is an informed and highly original study in the styles and histories of film editing. Drawing on a wide range of directors and films, the book demonstrates the fundamental importance of montage aesthetics to the art of cinema and the practice of film criticism.

Montage enters into a dialogue with the cinema, probing and playing with its language of motion and stillness, continuity and discontinuity, constraint and openness, time and duration. Comprised of a series of elegantly-written and intellectually vibrant essays, Sam Rohdie's book carefully expresses his ideas and arguments in a manner free from the complexities of contemporary theory and cultural criticism.

As much a book written with the cinema as about it, *Montage* explores associative and comparative possibilities in the films of directors such as Takeshi Kitano, Jean Renoir, D.W. Griffith, Howard Hawks, Lev Kuleshov, Sergei Eisenstein and Alfred Hitchcock. It offers new and fascinating perspectives on mise en scène, framing, shots, and narrative variation. In combining the sensitive analysis of film forms and structures with an awareness of their historical and artistic relation to other art forms, it also elucidates an appreciation of montage aesthetics that is attentive to the influences of photography, painting and other arts.

Montage is a book that will enrich our ways of seeing, understanding, and enjoying the cinema.

Sam Rohdie was Professor of Cinema Studies at the University of Central Florida

ebook available | 2006 | 216x138mm | 160pp

pb 978-0-7190-7039-6 | £10.99



The British monarchy on screen **NEW**

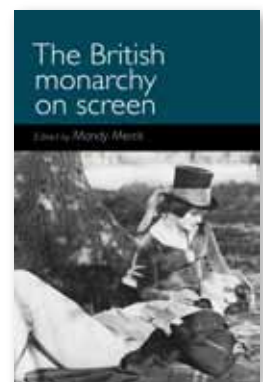
Mandy Merck

Moving images of the British monarchy are almost as old as the moving image itself, dating back to an 1895 American drama, *The Execution of Mary Queen of Scots*. And from 1896, actual British monarchs appeared in the new 'animated photography', led by Queen Victoria. Half a century later the 1953 coronation of Elizabeth II was a milestone in the adoption of television, watched by 20 million Britons and 100 million North Americans. At the century's end, Princess Diana's funeral was viewed by 2.5 billion worldwide. In the first book length examination of film and television representations of this enduring institution, distinguished scholars of media and political history analyze the screen representations of royalty from Henry VIII to 'William and Kate'. Seventeen essays by Ian Christie, Elisabeth Bronfen, Andrew Higson, Karen Lury, Glynn Davies, Jane Landman and other international commentators examine the portrayal of royalty in the 'actuality' picture, the early extended feature, amateur cinema, the movie melodrama, the Commonwealth documentary, New Queer Cinema, TV current affairs, the big screen ceremonial and the post-historical boxed set. A long overdue contribution to film and television studies, this book will be essential reading for scholars and students of British media and political history.

Mandy Merck is Professor of Media Arts at Royal Holloway, University of London

ebook available | February 2016 | 234x156mm | 432pp | 33 black & white illustrations, 1 table

hb 978-0-7190-9956-4 | £70.00



Cinema, democracy and perfectionism **NEW**

Joshua Foa Dienstag in dialogue

Series: *Critical Powers*

Joshua Foa Dienstag

In the lead essay for this volume, Joshua Foa Dienstag engages in a critical encounter with the work of Stanley Cavell on cinema, focusing skeptical attention on the claims made for the contribution of cinema to the ethical character of democratic life.

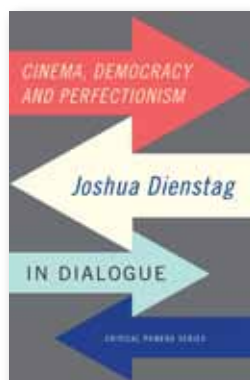
In this debate, Dienstag mirrors the celebrated dialogue between Rousseau and Jean D'Alembert on theatre, casting Cavell as D'Alembert in his view that we can learn to become better citizens and better people by observing a staged representation of human life, with Dienstag arguing, with Rousseau, that this misunderstands the relationship between original and copy, even more so in the medium of film than in the medium of theatre.

Dienstag's provocative and stylish essay is debated by an exceptional group of interlocutors comprising Clare Woodford, Tracy B. Strong, Margaret Kohn, Davide Panagia and Thomas Dumm. The volume closes with a robust response from Dienstag to his critics.

Joshua Foa Dienstag is Professor of Political Science and Professor of Law at University of California Los Angeles

ebook available | July 2016 | 234x156mm | 208pp

pb 978-1-7849-9402-0 | £18.99



Theatres on film

How the cinema imagines the stage

Russell Jackson

Theatres on film is an innovative contribution to the study of both theatre and film history, with its detailed discussion of popular and influential films that have taken the theatre as their subject, informed by a strong sense of the cultural and historical background.

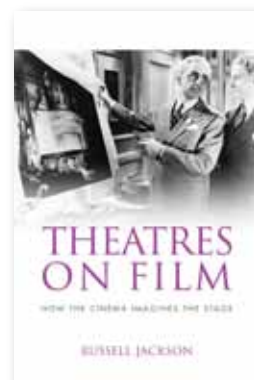
This book focuses on the significance and effect of theatrical subject matter in key films in several genres, and ranges from Busby Berkeley to Ingmar Bergman, and from the haunted backstage world of *The Phantom of the Opera* to the sinister glamour of *The Red Shoes* and the theatrical politics of *Mephisto* and *The Lives of Others*.

Theatres on film will appeal to film- and theatre-goers, as well as to readers with an academic or professional interest in its subject.

Russell Jackson is Allardyce Nicoll Professor of Drama in the Department of Drama and Theatre Arts, University of Birmingham

November 2015 | 234x170mm | 320pp | 20 black & white illustrations

pb 978-0-7190-9992-2 | £17.99



The James Bond phenomenon

A critical reader (second edition)

Edited by Christoph Lindner

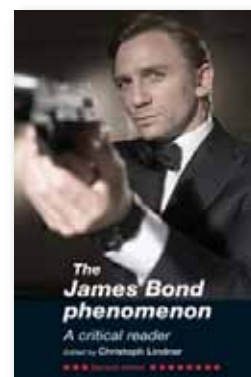
Sean Connery's tuxedo, Ursula Andress' bikini, Oddjob's bowler hat, and Q's gadgets are just a few defining features of the 007 world examined in *The James Bond phenomenon*. Drawn from the fields of literary, film, music, and cultural studies, the essays in this collection range from revitalised readings of Ian Fleming's original spy novels to the analysis of Pussy Galore's lesbianism, Miss Moneypenny's filmic feminism, and Pierce Brosnan's techno-fetishism. Together, the essays not only consider the James Bond novels and films in relation to their historical, political, and social contexts from the Cold War period onwards, but also examine the classic Bond canon from an array of theoretical perspectives.

This updated and expanded edition features new essays on a range of hot topics, including Daniel Craig's debut as Bond, Playboy magazine's obsession with the 007 lifestyle, Bond's erotic Orientalism, and the rise of 007 video gaming.

Christoph Lindner is Professor and Chair of English Literature at the University of Amsterdam

2009 | 216x138mm | 272pp | 20 black & white illustrations

hb 978-0-7190-8095-1 | £15.99



Twenty British films

A guided tour

Brian McFarlane

This book examines twenty major British films from a seventy-year time span, offering a lively account of what has made them valuable and provocative over many viewings.

Anyone who has loved British films will want to read this book. In choosing twenty films, many of them classics of their kind – think of *Brief Encounter*, *The Third Man*, *Genevieve* – as well as some less well-known titles, the author communicates his enthusiasm for the sheer range of British cinema as well as a keenly critical interest in what has made these films stay in the mind often after many decades and many viewings. Not that it is just a nostalgic wallow: it comes nearer to the present day with titles such as *Last Orders* and *In the Loop* and it is intended to provoke discussion as much as recollection. Though it is rigorous in conducting its 'guided tour' of these films, it does so in ways that make it accessible to anyone with a passion for cinema. You don't have to be a specialist to enjoy the tour.

Brian McFarlane is the editor of *The Encyclopedia of British Film*, and Adjunct Professor at the Swinburne Institute of Social Research, Swinburne University of Technology, Melbourne

June 2015 | 216x138mm | 224pp | 37 black & white illustrations

pb 978-0-7190-8714-1 | £15.99

hb 978-0-7190-8713-4 | £70.00



The British Film Institute, the government and film culture, 1933–2000

Edited by Geoffrey Nowell-Smith, Christophe Dupin

The British Film Institute (BFI) is one of the UK's oldest and most important government-supported cultural institutions. From a modest start in the 1930s it grew rapidly after the war to encompass every kind of film-related activity from production to archiving to exhibition to education. At the beginning of the twenty-first century its turnover was approaching £30m and it had become a central point of reference for anyone whose interest in film stretched beyond what's on at the local multiplex.

There was nothing straightforward about this rise to prominence. It was achieved in the face of government indifference, active obstruction from the film trade, internecine warfare within the organisation and fierce contestation on the part of the BFI's own core public.

Based on intensive original research in the BFI's own voluminous archives and elsewhere, this book examines the interplay of external and internal forces that led to the BFI's unique development as a multi-faceted public body.

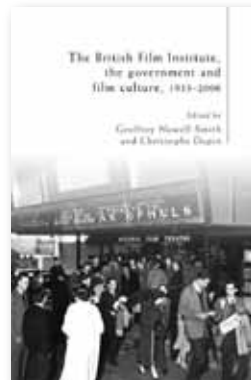
This volume will be a treasure trove for anyone interested in film and the workings of cultural institutions, or more generally in twentieth-century British film history.

Geoffrey Nowell-Smith is an Honorary Professorial Fellow in the School of History, Queen Mary, University of London

Christophe Dupin; Senior Administrator, International Federation of Film Archives in Brussels

2014 | 234x156mm | 356pp | 42 black & white illustrations

pb 978-0-7190-9574-0 | £18.99



The Encyclopedia of British Film

Fourth edition

Edited by Brian McFarlane, Anthony Slide

With well over 6,300 articles, including over 500 new entries, this fourth edition of *The Encyclopedia of British Film* is a fully updated invaluable reference guide to the British film industry. It is the most authoritative volume yet, stretching from the inception of the industry to the present day, with detailed listings of the producers, directors, actors and studios behind a century or so of great British cinema.

Brian McFarlane's meticulously researched guide is the definitive companion for anyone interested in the world of film. Previous editions have sold many thousands of copies and this fourth edition will be an essential work of reference for enthusiasts interested in the history of British cinema, and for universities and libraries.

Brian McFarlane is Adjunct Professor at the Swinburne Institute of Social Research, Swinburne University of Technology, Melbourne

Anthony Slide is an independent film scholar. He is the author of 75 books and the editor of 150 more

2014 | 245x189mm | 1000pp

pb 978-0-7190-9139-1 | £25.00



British Film-Makers

The aim of the series is to present in lively, authoritative volumes a guide to those film-makers who have made British cinema a rewarding but still under-researched branch of world cinema. The acknowledged leaders of the field will be reappraised; just as important though, will be the bringing to light of those who have not so far received any serious attention.

An important recurring element of the series is a concern for how the oeuvre of each film-maker does or does not fit certain critical and industrial contexts, as well as for the wider social contexts, which helped to shape not just that particular film-maker but the course of British cinema at large.

Although the series is director-orientated, it also engages in detailed discussion of major works of the film-makers involved, and considers the importance of other key collaborators, of studio organisation, audience reception, recurring themes and structures: all those other aspects which go towards the construction of a national cinema.

Series editors: Brian McFarlane and Neil Sinyard

Humphrey Jennings

Series: British Film-Makers

Keith Beattie

From dramatic reflections on the Blitz to insightful examinations of post-war conditions, Jennings' startling documentary films redefined the genre. The book carefully examines and explains the central components of Jennings' most significant films, and considers the relevance of his filmmaking to British cinema and contemporary experience.

Humphrey Jennings has been described as the only real poet that British cinema has produced. His documentary films are remarkable records of Britain at peace and war, and his range of representational approaches transcended accepted notions of wartime propaganda and revised the strict codes of British documentary film of the 1930s and 1940s.

Poet, propagandist, surrealist and documentary filmmaker – Jennings' work embodies an outstanding mix of startling apprehension, personal expression and representational innovation. This book carefully examines and expertly explains the central components of Jennings' most significant films, and considers the relevance of his filmmaking to British cinema and contemporary experience.

Films analysed include *Spare Time*, *Words for Battle*, *Listen to Britain*, *Fires Were Started*, *The Silent Village*, *A Diary for Timothy* and *Family Portrait*.

Keith Beattie is a member of the Faculty of Arts and Education at Deakin University, Melbourne

ebook available | 2010 | 216x138mm | 192pp

hb 978-0-7190-7855-2 | £55.00



Derek Jarman

Series: British Film-Makers

Rowland Wymer

This book gives detailed and original critical readings of all eleven of Derek Jarman's feature-length films, arguing that he occupies a major and influential place in European and world cinema rather than merely being a cult figure.

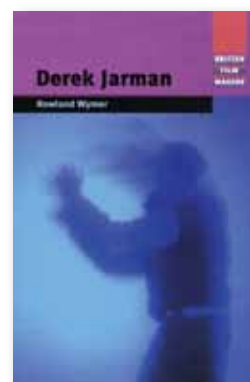
It places particular emphasis on the importance of Renaissance art and literature for Jarman, and emphasises his interest in Jungian psychology. Wymer shows how Jarman used his films to take his audience with him on an inner journey in search of the self, whilst remaining fully aware of the dangers of such a journey.

Making substantial use of Jarman's unpublished papers as well as all his published works, Wymer argues that the films are orientated towards a much wider audience than is often supposed. They are addressed to anyone, of whatever gender or sexuality, who is prepared to go on a journey in search of him or her self and to become Jarman's accomplice in 'the dream world of the soul'.

Rowland Wymer is Head of English, Communication, Film and Drama at Anglia Ruskin University

2005 | 216x138mm | 224pp | 12 black & white illustrations

pb 978-0-7190-5691-8 | £15.99



David Lean

Series: British Film-Makers

Melanie Williams

'A rule of mine is this', said William Goldman in 1983, 'there are always three hot directors and one of them is always David Lean.' One of the best known and most admired of British film makers, David Lean had a directorial career that spanned five decades and encompassed everything from the intimate black-and-white romance of *Brief Encounter* (1945) to the spectacular Technicolor epic of *Lawrence of Arabia* (1962).

This book offers comprehensive coverage of every feature film directed by Lean, yielding new insights on the established classics of his career as well as its lesser-known treasures. Its analysis prioritises questions of gender and emphasises the often-overlooked but highly significant recurrence of female-centred narratives throughout Lean's career. Drawing extensively on archival historical materials while also presenting nuanced close readings of individual films, *David Lean* offers a fascinating and original account of the work of a remarkable British film maker.

Melanie Williams is Senior Lecturer in Film and Television Studies at the University of East Anglia

2014 | 216x138mm | 224pp | 10 black & white illustrations

hb 978-0-7190-7385-4 | £75.00



Lindsay Anderson

Cinema authorship

Series: *British Film-Makers*

John Izod, Karl Magee, Kathryn Hannan, Isabelle Gourdin-Sanguoard

In a long and varied career, Lindsay Anderson made training films, documentaries, searing family dramas and blistering satires, including *This Sporting Life*, *O Lucky Man!* and *Britannia Hospital*.

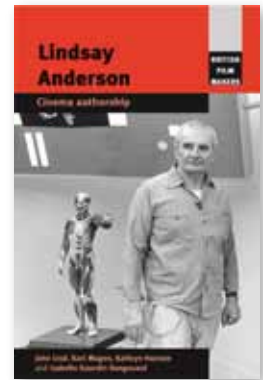
Students of British cinema and television from the 1950s to 1990s will find this book a valuable source of information about a director whose work came to public attention with Free Cinema but who, unlike many of his peers in that movement did not take the Hollywood route to success. What emerges is a strong feeling for the character of the man as well as for a remarkable career in British cinema.

The book will appeal to admirers, researchers and students alike. Making use of hitherto unseen original materials from Anderson's extensive personal and professional records, it is most valuable as a study of how the films came about: the production problems involved, the collaborative input of others, as well as the completed films' promotion and reception.

It also offers a finely argued take on the whole issue of film authorship, and achieves the rare feat of being academically authoritative whilst also being completely accessible. It prompts renewed respect for the man and the artist and a desire to watch the films all over again.

2012 | 234x156mm | 288pp | 22 black & white illustrations

hb 978-0-7190-8338-9 | £75.00



Cinemas and cinemagoing in wartime Britain, 1939-45 **NEW**

The utility dream palace

Series: *Studies in Popular Culture*

Richard Farmer

During the Second World War, the popularity and importance of the cinema in Britain was at its peak. In this groundbreaking book, Richard Farmer provides a social and cultural history of cinemas and cinemagoing in Britain between 1939 and 1945, and explores the impact that the war had on the places in which British people watched films.

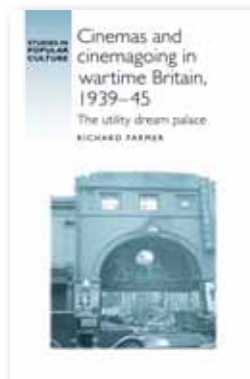
Although promising the possibility of escape from the hardships and terrors of wartime life, the cinema was so intimately woven into the fabric of British society that it could not itself escape the war. Drawing on a wealth of contemporary sources, and on the memories of wartime cinemagoers, *Cinemagoing in wartime Britain, 1939-45* is the first book to offer an in-depth exploration of the impact that phenomena such as the black out, the blitz, food rationing, evacuation and conscription had on both the exhibition industry and the experiences of the picturegoers themselves.

Richard Farmer is Research Associate in the Department of Film, Media and Television Studies at the University of East Anglia

ebook available | June 2016 | 234x156mm | 276pp

15 black & white illustrations, 4 tables

hb 978-0-7190-9188-9 | £70.00



NEW IN PAPERBACK

Cinema and Radio in Britain and America, 1920-60

Series: *Studies in Popular Culture*

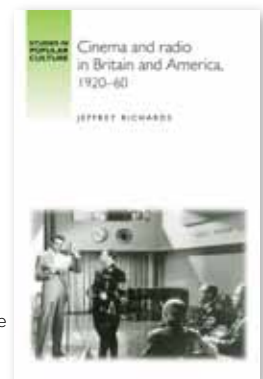
Jeffrey Richards

This fascinating volume, now available in paperback, examines specific genres (comedy and detective stories) to identify similarities and differences in their media appearances, and in particular issues arising from the nature of film as predominantly visual and radio as exclusively aural. Richards also highlights the interchange of personnel, such as Orson Welles, between the two media. Throughout the book runs the theme of comparison and contrast between the experiences of the two media in Britain and America. The book culminates with an in-depth analysis of the media appearances of three enduring mythic figures in popular culture: Sherlock Holmes, Tarzan and The Scarlet Pimpernel.

Jeffrey Richards is Professor of Cultural History at Lancaster University

May 2016 | 234x156mm | 336pp

pb 978-1-7849-9110-4 | £19.99



Capital and popular cinema **NEW**

The dollars are coming!

Valentina Vitali

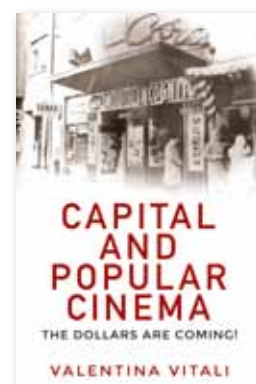
Popular cinema has mostly been discussed from a 'cult' perspective that celebrates uncritically its 'transgressive' qualities. *Capital and popular cinema* responds to the need for a more solid academic approach by situating 'low' film genres in their economic and culturally-specific contexts and by exploring the interconnections between those contexts, the immediate industrial-financial interests sustaining the films, and the films' aesthetics. Through the examination of three different cycles in film production - the Italian *giallo* of Mario Bava, the Mexican films of Fernando Méndez, and the Hindi horror cinema of the Ramsay Brothers - *Capital and popular cinema* proposes a comparative approach that accounts for the whole of a national film industry's production ('popular' and 'canonic'), and is applicable to the study of film genres globally.

Based on new research, *Capital and popular cinema* will be of interest to undergraduate and post-graduate students, researchers and scholars of cult and exploitation cinema, genre cinema, national cinema, film and media theory, and area studies.

Valentina Vitali is Reader in Film Studies at the University of East London

ebook available | May 2016 | 216x138mm | 232pp | 10 black & white illustrations

hb 978-0-7190-9965-6 | £70.00



Classical Hollywood cinema

Point of view and communication

James Zborowski

This book offers a new approach to filmic point of view by combining close analyses informed by the tools of narratology and philosophy with concepts derived from communication studies.

Each chapter stages a conversation between two masterpieces of classical Hollywood cinema and one critical concept that can enrich our understanding of them: *Vertigo* (Alfred Hitchcock, 1958) and *Mr. Deeds Goes to Town* (Frank Capra, 1936) are interpreted in relation to point of view; *Anatomy of a Murder* (Otto Preminger, 1959) and *The Man Who Shot Liberty Valance* (John Ford, 1962) are considered with reference to the concept of distance; and *Letter from an Unknown Woman* (Max Ophuls, 1948) and *Only Angels Have Wings* (Howard Hawks, 1939) are explored through the lens of communication. Each encounter reveals new, exciting and mutually illuminating ways of appreciating not only these case studies, but also the critical concepts at stake.

James Zborowski is Lecturer in Film and Television Studies at the University of Hull



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Acknowledgments

Introduction

1. Point of view, consciousness and experience

2. Distance, representation and criticism

3. Communication, love and death

Conclusion: categories and conversations

Postscript: education, communication and film studies

Select bibliography

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ebook available | December 2015 | 216x138mm | 152pp

hb 978-0-7190-8334-1 | £70.00

The continental connection

German-speaking émigrés and British cinema, 1927–45

Tobias Hochscherf

Now available in paperback, this study is a major appraisal of the contributions of German-speaking émigrés to British cinema from the late 1920s to the end of World War II. Through a series of film analyses and case studies, it challenges notions of a self-sufficient British national cinema by advancing the assumption that filmmakers from Berlin, Munich and Vienna had a major influence on aesthetics, themes and narratives, technical innovation, the organisation of work and the introduction of apprenticeship schemes. Whether they came voluntarily or as refugees, their contributions and expertise helped to consolidate the studio system and ultimately made possible the establishment of a viable British film industry.

Hochscherf talks about such figures as Ewald André Dupont, Alfred Junge, Oscar Werndorff, Mutz Greenbaum and Werner Brandes, and such companies as Korda's London Film Productions, Powell and Pressburger's *The Archers* and Michael Balcon's Gaumont-British.

Tobias Hochscherf is Professor of Audiovisual Media at the University of Applied Sciences Kiel in Germany.

May 2015 | 216x138mm | 240pp | 4 black & white illustrations

pb 978-0-7190-9747-8 | £17.99



The war that won't die

The Spanish Civil War in cinema

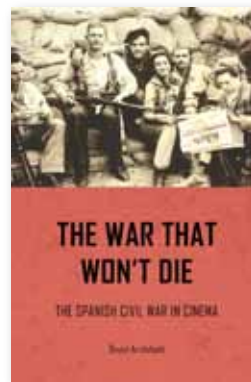
David Archibald

The war that won't die charts the changing nature of cinematic depictions of the Spanish Civil War. In 1936, a significant number of artists, filmmakers and writers – from George Orwell and Pablo Picasso to Joris Ivens and Joan Miró – rallied to support the country's democratically-elected Republican government. The arts have played an important role in shaping popular understandings of the Spanish Civil War and this book examines the specific role cinema has played in this process. The book's focus is on fictional feature films produced within Spain and beyond its borders during the 1940s and the early years of the twenty-first century – including Hollywood blockbusters, East European films, the work of the avant garde in Paris and films produced under Franco's censorial dictatorship.

David Archibald is Lecturer in Theatre Film and Television Studies at the University of Glasgow

2014 | 216x138mm | 228pp | 19 black & white illustrations

pb 978-0-7190-9653-2 | £16.99



European Film Noir

Edited by Andrew Spicer

European Film Noir is the first book to bring together specialist discussions of film noir in specific European national cinemas. Written by leading scholars, this groundbreaking study provides an authoritative understanding of an important aspect of European cinema and of film noir itself, for too long considered as a solely American form.

The Introduction reviews the problems of defining film noir, its key characteristics and discusses its significance to the development of European film, the relationship of specific national film noirs to each other, to American noir and to historical and social change. Eight chapters then discuss film noir in France, Germany, Britain and Spain, analysing both earlier developments and the evolution of neo-noir through to the present. A further chapter explores film noir in Italian cinema where its presence is not so well defined. Each piece provides a critical overview of the most significant films in relation to their industrial and social contexts.

Andrew Spicer is Reader in Cultural History in the Bristol School of Art, Media and Design, University of the West of England

2007 | 234x156mm | 296pp | 9 black & white illustrations

pb 978-0-7190-6791-4 | £15.99



Contemporary Spanish cinema and genre

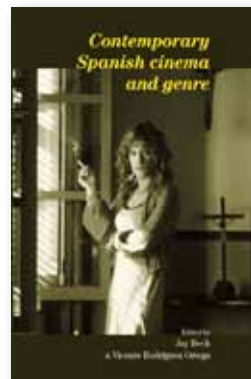
Edited by Jay Beck, Vicente Rodríguez Ortega

In recent years film scholarship has attempted to negotiate the tension between the nationally specific and the internationally ubiquitous, discussing how globalisation has influenced film making and surrounding cultural practice. These broader social concerns have prompted scholars to emphasise a redefinition of national cinemas beyond strict national boundaries and to pay attention to the transnational character of any national site of film production and reception. This collection provides a thorough investigation of contemporary Spanish cinema within a transnational framework, by positing cinematic genres as the meeting spaces between a variety of diverse forces that necessarily operate within but also across territorial spaces. Paying close attention to the specifics of the Spanish cinematic and social panorama, the essays investigate the transnational economic, cultural and aesthetic forces at play in shaping Spanish film genres today.

Jay Beck is Assistant Professor of Media and Cinema Studies in the College of Communication at DePaul University. Vicente Rodríguez Ortega teaches at the Jacob Burns Film Center and he is Adjunct Faculty at New York University and Brooklyn College

2013 | 216x138mm | 328pp

pb 978-0-7190-9010-3 | £15.99



NEW IN PAPERBACK

Screening songs in Hispanic and Lusophone cinema

Edited by Lisa Shaw and Rob Stone

Screening songs... constitutes a ground-breaking, interdisciplinary collection. Of particular interest to scholars and academics in the areas of Film Studies, Hispanic Studies, Lusophone Studies and Musicology, this volume opens up the study of Hispanic and Lusophone cinema to vital, new, critical approaches. The soundtracks of films as varied as *City of God*, *All About My Mother*, *Bad Education* and *Buena Vista Social Club* are analysed alongside those of lesser-known works that range from the melodramas of Mexican cinema's golden age to Brazilian and Portuguese musical comedies from the 1940s and 1950s. Fiction films are studied alongside documentaries, the work of established directors like Pedro Almodóvar, Carlos Saura and Nelson Pereira dos Santos alongside that of emerging filmmakers, and performances by iconic stars like Caetano Veloso and Chavela Vargas alongside the songs of Spanish Gypsy groups, Mexican folk songs and contemporary Brazilian rap.

Lisa Shaw is Reader in Portuguese and Brazilian Studies in the School of Cultures, Languages and Area Studies at the University of Liverpool

Rob Stone is Professor of Film and Hispanic Studies in the College of Arts and Humanities at Swansea University

June 2016 | 234x156mm | 300pp | 20 black & white illustrations

pb 978-1-7849-9347-4 | £18.99



NEW IN PAPERBACK

The child in Spanish cinema

Sarah Wright

In this, the first full-length treatment of the child in Spanish cinema, Sarah Wright explores the ways that the cinematic child comes to represent 'prosthetic memory'. The central theme of the child and the monster is used to examine the relationship of the self to the past, and to cinema.

Concentrating on films from the 1950s to the present day, the book explores religious films, musicals, 'art-house horror', science-fiction, social realism and fantasy. It includes reference to Erice's *The Spirit of The Beehive*, del Toro's *Pan's Labyrinth*, Mañas's *El Bola* and the *Marisol* films. The book also draws on a century of filmmaking in Spain and intersects with recent revelations concerning the horrors of the Spanish past. The child is a potent motif for the loss of historical memory and for its recuperation through cinema.

Sarah Wright is Senior Lecturer in Hispanic Studies at Royal Holloway, University of London

ebook available | May 2016 | 234x156mm | 240pp

12 black & white illustrations

pb 978-1-7849-9379-5 | £16.99



Hispanic and Lusophone women filmmakers

Theory, practice and difference

Edited by Parvati Nair and Julián Daniel Gutiérrez-Albilla

This volume examines the films of Hispanic and Lusophone women filmmakers from the 1930s to the present day. It establishes productive connections between film practices across these geographical areas by identifying common areas of concern on the part of these female filmmakers.

Focusing on aesthetic, theoretical and socio-historical analyses, it questions the manifest or latent gender and sexual politics that inform and structure the emerging cinematic productions by women filmmakers in Portugal, Spain, Latin America and the US.

With a combination of scholars from the UK, the US, Spain and Latin America, the volume documents and interprets a fascinating corpus of films made by Hispanic and Lusophone women and proposes research strategies and methodologies that can expand our understanding of socio-cultural and psychic constructions of gender and sexual politics. An essential resource to rethink notions of gender identity and subjectivity, it is a unique contribution to Spanish and Latin American Film Studies and Film Studies.

Parvati Nair is Founding Director of the United Nations University Institute on Globalization, Culture and Mobility in Barcelona and Professor of Hispanic Cultural Studies at Queen Mary, University of London

Julián Daniel Gutiérrez-Albilla is an Associate Professor in the Departments of Spanish and Portuguese and Comparative Literature at the University of Southern California

October 2015 | 234x156mm | 288pp

pb 978-1-7849-9104-3 | £14.99



Spanish and Latin American Filmmakers

This series offers a focus on new filmmakers; reclaims previously neglected filmmakers; and considers established figures from new and different perspectives. Each volume places its subject in a variety of critical and production contexts.

The series sees these figures as more than just auteurs, thus offering an insight into the work and contexts of producers, writers, actors, production companies and studios. The studies in this series take into account the recent changes in Spanish and Latin American film studies, such as the new emphasis on popular cinema, and the influence of cultural studies in the analysis of films and of the film cultures produced within the Spanish-speaking industries.

Series editors: Nuria Triana Toribio and Andrew Willis

The cinema of Lucrecia Martel **NEW**

Series: Spanish and Latin-American Filmmakers

Deborah Martin

The cinema of Lucrecia Martel provides a comprehensive analysis of the work of the acclaimed Argentine director, whose elusive and elliptical feature films have garnered worldwide recognition since her 2001 debut *La ciénaga*. The book situates Martel's features and unstudied short films in relation to trends in recent national and international filmmaking.

This volume considers existing critical work on Martel's oeuvre, and proposes new ways of understanding it, in particular through desire, the use of the child's perspective, and through the senses and perception. Martin also offers an analysis of the politics of Martel's films, showing how they can be understood as sites of transformation and possibility, develops queer approaches to Martel's films, and shows how they offer new forms of cinematic pleasure. *The cinema of Lucrecia Martel* combines traditional plot and gaze analysis with an understanding of film as a material object, to explore the films' sensory experiments and their challenges to dominant cinematic forms.

Deborah Martin is Senior Lecturer in Latin American Cultural Studies in the Department of Spanish, Portuguese and Latin American Studies at University College London

ebook available | June 2016 | 216x138mm | 168pp

hb 978-0-7190-9034-9 | £70.00



Emilio Fernández

Pictures in the margins

Series: Spanish and Latin-American Filmmakers

Dolores Tierney

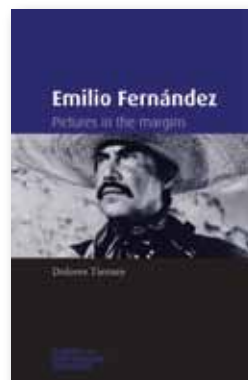
Emilio Fernández: Pictures in the Margins is the first book-length English language account of Emilio Fernández (1904-1986) the most successful director of classical Mexican Cinema, famed with creating films that embody a loosely defined Mexican school of filmmaking. However, rather than offer an auteurist study this book interrogates the construction of Fernández as both a national and nationalist auteur (including racial and gender aspects e.g. as macho mexicano and indio). It also challenges auteurist readings of the films themselves in order to make new arguments about the significance of Fernández and his work.

The aim of this book is to question Mexico's fetishisation of its own position on the peripheries of the global cultural economy and the similar fetishisation of Fernández's marginalisation as a mixed race (part white and part indigenous) director. This book argues that, as pictures in the margins, classical Mexican cinema and specifically Fernández's films are not transparent reflections of dominant post Revolutionary Mexican culture, but annotations and re-inscriptions of the particularities of Mexican society in the post-Revolutionary era.

Dolores Tierney is Lecturer in Film Studies at the University of Sussex

2012 | 216x138mm | 208pp

pb 978-0-7190-8844-5 | £15.99



The three amigos

The transnational filmmaking of Guillermo del Toro, Alejandro González Iñárritu, and Alfonso Cuarón

Series: Spanish and Latin-American Filmmakers

Deborah Shaw

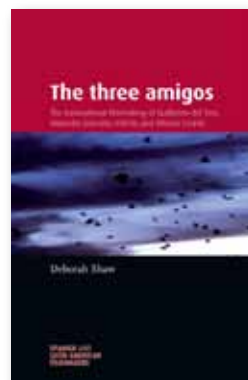
Now available in paperback, this is the first academic book dedicated to the filmmaking of the three-best known Mexican-born directors, Guillermo del Toro, Alejandro González Iñárritu and Alfonso Cuarón.

Deborah Shaw examines the career trajectories of the directors and presents a detailed analysis of their most significant films with a focus on both the texts and the production contexts in which they were made. These include studies on del Toro's *Cronos/Chronos*, *El laberinto del fauno/Pan's Labyrinth*, and *Hellboy II: The Golden Army*; Iñárritu's *Amores Perros*, *21 Grams* and *Babel*; and Cuarón's *Sólo con tu pareja/Love in the Time of Hysteria*, *Y tu mamá también*, and *Children of Men*.

Deborah Shaw is Reader in Film Studies at the University of Portsmouth

March 2015 | 216x138mm | 284pp | 27 black & white illustrations

pb 978-0-7190-9759-1 | £16.99



Spanish cinema 1973–2010

Auteurism, politics, landscape and memory

Edited by Maria M. Delgado and Robin Fiddian

This collection offers a new lens through which to examine Spain's cinema production following the isolation imposed by the Franco regime. The seventeen key films analysed in the volume span a period of thirty-five years that have been crucial in the development of Spain, Spanish democracy and Spanish cinema. They encompass different genres (horror, thriller, melodrama, social realism, documentary), both popular (*Los abrazos rotos*/Broken Embraces, Vicky Cristina Barcelona) and more select art house fare (*En la ciudad de Sylvia*/In the City of Sylvia, *El espíritu de la colmena*/Spirit of the Beehive) and are made in English (as both first and second language), Basque, Castilian, Catalan and French.

Offering an expanded understanding of 'national' cinemas, the volume explores key works by Guillermo del Toro and Lucrecia Martel alongside an examination of the ways in which established auteurs (Almodóvar, José Garci, Carlos Saura) and the younger generations of filmmakers (Cesc Gay, Amenábar, Bollaín) have harnessed cinematic language towards a commentary on the nation-state.

Maria M. Delgado is Professor of Theatre and Screen Arts at Queen Mary, University of London/Robin Fiddian is Professor of Spanish, Fellow of Wadham College, University of Oxford

2014 | 234x156mm | 262pp | 32 black & white illustrations

pb 978-0-7190-9658-7 | £19.99



NEW IN PAPERBACK

Space and being in contemporary French cinema

James S. Williams

This book brings together for the first time five French directors who have established themselves as among the most exciting and significant working today: Bruno Dumont, Robert Guédiguain, Laurent Cantet, Abdellatif Kechiche, and Claire Denis. Whatever their chosen habitats or shifting terrains, each of these highly distinctive auteurs has developed unique strategies of representation and framing that reflect a profound investment in the geophysical world.

The book proposes that we think about cinematographic space in its many different forms simultaneously (screenspace, landscape, narrative space, soundscape, spectatorial space). Through a series of close and original readings of selected films, it posits a new 'space of the cinematic subject'.

Accessible and wide-ranging, this volume opens up new areas of critical enquiry in the expanding interdisciplinary field of space studies.

James S. Williams is Professor of Modern French Literature and Film at Royal Holloway, University of London

ebook available | June 2016 | 216x138mm | 264pp

30 black & white illustrations

pb 978-1-7849-9378-8 | £17.99



Contemporary French cinema

An introduction (revised edition)

Guy Austin

Contemporary French cinema is an essential introduction to popular French film of the last 35 years. It charts recent developments in all genres of French cinema with analyses of over 120 movies, from *Les Valseuses* to *Caché*.

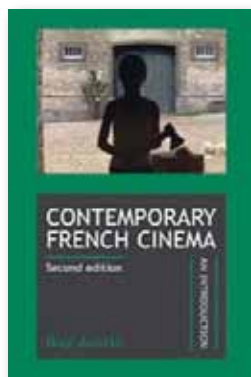
Reflecting the diversity of French film production since the New Wave, this clear and perceptive study includes chapters on the heritage film, the thriller and the war movie, alongside the 'cinéma du look', representations of sexuality, comedies, the work of women film makers and le jeune cinéma. Each chapter introduces the public reception and critical debates surrounding a given genre, interwoven with detailed accounts of relevant films.

Confirmed as a major contribution to both Film Studies and French Studies, this book is a fascinating volume for students and fans of French film alike.

Guy Austin is Reader in French at the University of Sheffield

2008 | 234x156mm | 264pp | 27 black & white illustrations

pb 978-0-7190-7829-3 | £15.99



Reframing difference

Carrie Tarr

Reframing difference was the first major study of two overlapping strands of contemporary French cinema, *cinéma beur* (films by young directors of Maghrebi immigrant origin) and *cinéma de banlieue* (films set in France's disadvantaged outer-city estates). Carrie Tarr's insightful account draws on a wide range of films, from directors such as Mehdi Charef, Mathieu Kassovitz and Djamel Bensalah. Her analyses compare the work of male and female, majority and minority film-makers, and emphasise the significance of authorship in the representation of gender and ethnicity. Foregrounding such issues as the quest for identity, the negotiation of space and the recourse to memory and history, she argues that these films challenge and reframe the symbolic spaces of French culture, addressing issues of ethnicity and difference which are central to today's debates about what it means to be French. This timely book is essential reading for anyone interested in the relationship between cinema and citizenship in a multicultural society.

Carrie Tarr is a Research Fellow in the Faculty of Arts and Social Sciences at Kingston University

2005 | 234x156mm | 230pp

pb 978-0-7190-6877-5 | £16.99



French Film Directors

To an anglophone audience, the combination of the words 'French' and 'cinema' evokes a particular kind of film: elegant and wordy, sexy but serious – an image as dependent upon national stereotypes as is that of the crudely commercial Hollywood blockbuster, which is not to say that either image is without foundation. Over the past two decades, this generalised sense of a significant relationship between French identity and film has been explored in scholarly books and articles, and has entered the curriculum at university level and, in Britain, at A-level. Responding to these developments, this series is designed for students and teachers seeking information and accessible but rigorous critical study of French cinema, and for the enthusiastic filmgoer who wants to know more.

Series editors: Diana Holmes and Robert Ingram
Series advisor: Dudley Andrew

NEW IN PAPERBACK

Alain Robbe-Grillet

John Phillips

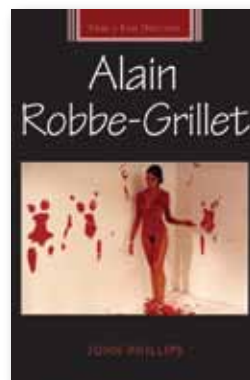
Placing Robbe-Grillet's filmic oeuvre in the related contexts of both his novelistic work and the different historical and cultural periods in which his films were made, from the early 1960s to the present, the book traces lines of influence and continuity throughout his work, which is shown to exhibit a consistent preoccupation with an identifiable body of themes, motifs and structures. Close readings of all the films are skilfully combined with a thematic approach, ranging across the entire filmic corpus. The book also contains chapters on cinematography and technique.

Now available in paperback, this lucid, comprehensive and fascinating study shows Robbe-Grillet's contribution to the evolution of the cinematic art both in France and internationally to have been considerably more important than previously acknowledged.

John Phillips is Emeritus Professor of French at London Metropolitan University

February 2016 | 198x129mm | 176pp | 20 black & white illustrations

pb 978-1-7849-9108-1 | £14.99



NEW IN PAPERBACK

Bertrand Tavernier

Lynn Anthony Higgins

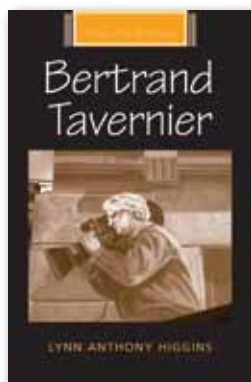
Lynn Higgins' book offers a guided tour through Tavernier's oeuvre, taking into account both its prodigious diversity and its unifying themes. It explores his use of genre and adaptation, his work with actors and his affection for characters, his treatment of France's colonial history, his explorations of the powers of art and the complexities of intergenerational relations, both among fictional characters and within French cinema history.

This is the most comprehensive scholarly book about Tavernier. Original and lively, sophisticated and engaging, the book will appeal to anyone interested in film studies, gender studies, and French cultural studies including academics, students, cinema enthusiasts, and Tavernier fans.

Lynn A Higgins holds the Edward Tuck Professorship in French Studies in the Department of French and Italian and serves as the Frank J. Guarini Associate Dean of the Faculty for International Studies and Interdisciplinary Programs at Dartmouth College, New Hampshire

October 2015 | 198x129mm | 304pp | 15 black & white illustrations

pb 978-0-7190-5923-0 | £16.99



NEW IN PAPERBACK

François Ozon

Andrew Asibong

Available in paperback for the first time, this is a full-length study of the films of François Ozon, director of such diverse films as *8 femmes*, *Swimming Pool*, *5x2* and *Les amants criminels*. Andrew Asibong's passionate and critical analysis focuses on the extent to which Ozon's seemingly light touch never ceases to engage with the fundamentally weighty issue of existential transformation, a transformation that affects both his protagonists and his audiences.

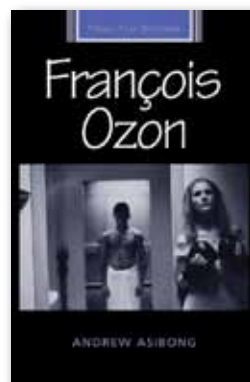
A central question emerges: what is at stake, cinematically, ethically and politically, in Ozon's alternatively utopian and cynical flirtation with the construction and deconstruction of contemporary social relations.

Revealing Ozon as a highly adept 'fan' of a whole range of thought, literature and cinema, Asibong places the precocious French auteur in an intellectual yet highly accessible critical framework, allowing Ozon's importance for a thoroughly postmodern filmgoing generation to be given the attention it deserves.

Andrew Asibong is Reader in Film and Cultural Studies at Birkbeck, University of London

January 2016 | 198x129mm | 168pp | 12 black & white illustrations

pb 978-1-7849-9283-5 | £14.99



NEW IN PAPERBACK

Henri-Georges Clouzot

Christopher Lloyd

Despite his controversial reputation and international notoriety as a film-maker, no full-length study of Clouzot has ever been published in English. This book offers a significant reevaluation of Clouzot's achievement, situating his life and work in the wider context of French cinema and society, and providing detailed analysis of his major films.

Clouzot's films combine meticulous technical control with sardonic social commentary and the ability to engage and entertain a broad public. Although his films are characterised by an all-controlling perfectionism, allied to documentary veracity and a disturbing bleakness of vision, Clouzot is well aware that his is an art of illusion. His fondness for anatomising social pretence, the deception, violence and cruelty practised by individuals and institutions, drew him repeatedly to the thriller as a convenient and compelling model for plots and characters, but his source texts and the usual conventions of the genre receive distinctly unconventional treatment.

Christopher Lloyd is Professor of French at Durham University

ebook available | January 2016 | 198x138mm | 190pp

13 black & white illustrations

pb 978-1-7849-9286-6 | £14.99

hb 978-0-7190-7014-3 | £40.00



NEW IN PAPERBACK

Jean Epstein

Corporeal cinema and film philosophy

Christophe Wall-Romana

If cinema can be approached as poetry and philosophy, it is because of Jean Epstein. Cocteau, Buñuel (who was his assistant), Hitchcock, Pasolini and Godard, and theoreticians Kracauer, Deleuze and Rancière are directly influenced by Epstein's pioneering film work, writings, and concepts. This book is the first in English to examine his oeuvre comprehensively.

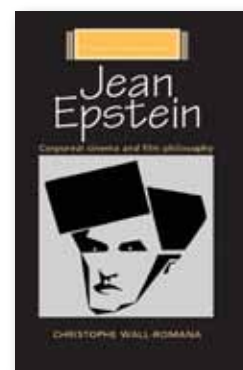
An avant-garde artist and an anti-elitist intellectual, Epstein wanted to craft moments of pure transformative cinema. Using familiar genres - melodramas and documentaries - he hoped to heal viewers of all classes and hasten social utopia. A lover of cinema as cognitive and sensorial technology, and a poet of the screen, he pushed cinematography - as *photogénie* - towards the experimental sublime, through daring close-ups, rhythmic montage, slow motion.

Polish-born, half-Jewish, and the author of a treatise on homosexuality, Epstein has been unfairly relegated to the shadows of film history. This book restores him to the limelight of interwar world cinema, on a par with Renoir, Lang, Capra and Eisenstein.

Christophe Wall-Romana is Associate Professor in the Department of French and Italian and Affiliated Faculty in Moving Image Studies at the University of Minnesota

May 2016 | 198x129mm | 272pp | 33 black & white illustrations

pb 978-1-7849-9348-1 | £14.99



Laurent Cantet

Martin O'Shaughnessy

Laurent Cantet is of one France's leading contemporary directors. In a series of important films, including *Human Resources*, *Time Out*, *Heading South*, *The Class* and *Foxfire*, he takes stock of the modern world from the workplace, through the schoolroom and the oppressive small town to the world of international sex tourism. His films drive the hidden forces that weigh on individuals and groups into view but also show characters who are capable of reflection and reaction. If the films make their protagonists rethink their place in the world, they also challenge the positions of the viewer and the director. This is what makes them so worthy of study.

Combining a fine eye for detail with broad contextual awareness, this book gives an account of all Cantet's works, from the early short films to the major works.

Martin O'Shaughnessy is Professor of Film Studies at Nottingham Trent University

ebook available | July 2015 | 198x129mm | 224pp

hb 978-0-7190-9150-6 | £65.00



NEW IN PAPERBACK

Marcel Carné

Jonathan Driskell

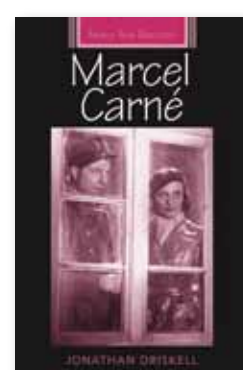
Newly available in paperback, this study provides a scholarly yet accessible account of the work of Marcel Carné, one of the great directors of classical French cinema and the key figure behind the poetic realist film movement of the 1930s. It offers a fresh perspective on his cinema, particularly through a re-examination of his post-war work - although many of these films were very popular and offer a fascinating insight into France at the time, they have, until now, largely been neglected.

Adopting a carefully crafted aesthetic, his films explore a tension between pessimism and entrapment on the one hand, and transcendence, idealised romantic love and a populist celebration of working-class life on the other. His career traversed key moments in French cinema, including poetic realism, the tradition of quality and the French New Wave, and spanned important historical moments such as the Popular Front of the 1930s, the Second World War and France's post-war modernisation.

Jonathan Driskell is Lecturer in Film and Television Studies at Monash University, Sunway Campus (Malaysia)

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Marcel Pagnol **NEW**

Brett Bowles

First and only comprehensive overview of Pagnol's career in English, and the only book in any language to link Pagnol's early career as a playwright with his controversial theories of cinema and his work as a film director.

Though long ignored or dismissed by film critics and scholars, Marcel Pagnol (1895–1974) was among the most influential auteurs of his era. This comprehensive overview of Pagnol's career, now available in paperback, highlights his unique place in French cinema as a self-sufficient writer-producer-director and his contribution to the long-term evolution of filmmaking in a broader European context. In addition to reassessing the converted playwright's controversial prioritisation of speech over image, the book juxtaposes Pagnol's sunny rural melodramas with the dark, urban variety of poetic realism practised by influential peers such as Jean Renoir and Marcel Carné.

In his penchant for outdoor location shooting and ethnographic authenticity, as well as his stubborn attachment to independent, artisanal production values, Pagnol served as a precursor to the French New Wave and Italian Neo-Realism, inspiring the likes of Jean-Luc Godard, François Truffaut, Vittorio De Sica, and Roberto Rossellini.

Brett Bowles is Associate Professor of French Studies at Indiana University, Bloomington

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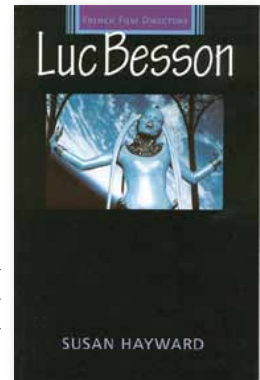
Luc Besson

Susan Hayward

Widely taught on Film Studies courses and in French Cultural Studies programmes Luc Besson is a popular and respected filmmaker who has achieved international fame.

Susan Hayward is Professor of French at the University of Exeter

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Diana Holmes, Robert Ingram

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Diana Holmes is Professor of French at Keele University. Robert Ingram is Associate Dean in the School of Languages and European Studies at the University of Wolverhampton

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Jean-Luc Godard

Douglas Morrey

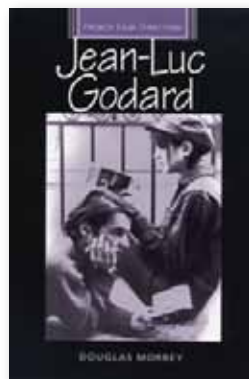
This volume offers a new interpretation of one of the most innovative directors in the history of cinema. It is the first book to cover the whole of Godard's career, from the French New Wave to the recent triumphs of *Histoire(s) du cinéma* and *Eloge de l'amour*.

Drawing on a wide range of literary, filmic and philosophical texts, the book places Godard's work within its intellectual context, examining how developments in French culture and thought since 1950 have been mirrored in - and sometimes anticipated by - Godard's films.

Numerous sequences from Godard's films are singled out for close analysis, demonstrating how the director's radical approaches to narrative, editing, sound and shot composition have made the cinema into an analytical tool in its own right.

Douglas Morrey is Lecturer in French at the University of Newcastle-upon-Tyne

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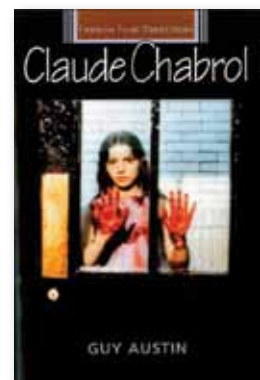
Claude Chabrol

Guy Austin

This is the first book-length study in English on Chabrol since 1970. Chabrol has always been a neglected figure in the French New Wave but has recently been declared 'possibly the greatest living film director in France'. Coincides with the recent renewal of interest in Chabrol, which has seen his back catalogue released in the UK on video. Celebration of Chabrol's fiftieth film recently, *Rien ne va plus* prompted many festivals and retrospectives. Publication coincides with Chabrol's new film which is discussed in this study. Written by one of the liveliest critics in French cinema - author of *Contemporary French Cinema*.

Guy Austin is Lecturer in French at the University of Sheffield

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Alain Resnais

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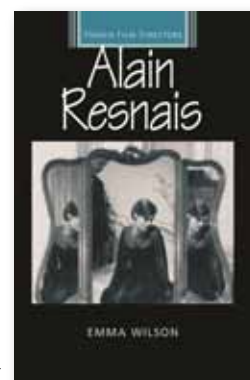
Emma Wilson

Alain Resnais, director of *Hiroshima mon amour* (1959) and *L'Année dernière à Marienbad* (1961), has transformed the representation of memory, fantasy and desire in modern cinema. This illuminating introduction to his work, extending from his earliest documentaries to the musical films of the last decade, traces the evolving patterns of his filmmaking, its changing reflections on mortality, guilt, chance and human doubt. Exploring questions of the time-image, of trauma, of the senses, this volume sets Resnais' films in the context of important current debates in film theory, and provides a concise account of critical discussions of his work in France and beyond. Yet it also offers a highly personal and detailed engagement with individual images and scenes in Resnais' films.

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