World Cinema

On Vulnerability

This book studies literary and cinematic representations of the Partition of India. It discusses Partition as not just an immediate historical catastrophe but as a lingering cultural presence and consequently a potent trope in literary and visual representations. The volume features essays on key texts – written and visual – including Train to Pakistan, "Toba Tek Singh", Basti, Garm Hava, Pinjar, among others. Partition Literature and Cinema will be indispensable introductory reading for students and researchers of modern Indian history, Partition studies, literature, film studies, media and cultural studies, popular culture and performance, postcolonial studies, and South Asian studies. It will also be of interest to enthusiasts of Indian cinematic history.

The Critical Practice of Film

This book challenges the usual introductions to the study of law. It argues that law is inherently political and reflects the interests of the few even while presenting itself as neutral. It considers law as ideology and as politics, and critically assesses its contribution to the creation and maintenance of a globalized and capitalist world. The clarity of the arguments are admirably suited to provoking discussions of the role of law in our contemporary world. This third edition provides contemporary examples to sustain the arguments in their relevance to the twenty-first century. The book includes an analysis of the common sense of law; the use of anthropological examples to gain external perspectives of our use and understanding of law; a consideration of central legal concepts, such as order, rules, property, dispute resolution, legitimation and the rule of law; an examination of the role of law in women’s subordination and finally a critique of the effect of our understanding of law upon the wider world. This book is ideal for undergraduate and postgraduate students reading law.
Film

The New Art History provides a comprehensive introduction to the fundamental changes which have occurred in both the institutions and practice of art history over the last thirty years. Jonathan Harris examines and accounts for the new approaches to the study of art which have been grouped loosely under the term 'the new art history'. He distinguishes between these and earlier forms of 'radical' or 'critical' analysis, explores the influence of other disciplines and traditions on art history, and relates art historical ideas and values to social change. Structured around an examination of key texts by major contemporary critics, including Tim Clarke, Griselda Pollock, Fred Orton, Albert Boime, Alan Wallach and Laura Mulvey, each chapter discusses a key moment in the discipline of art history, tracing the development and interaction of Marxist, feminist and psychoanalytic critical theories. Individual chapters include: * Capitalist Modernity, the Nation-State and Visual Representation * Feminism, Art, and Art History * Subjects, Identities and Visual Ideology * Structures and Meanings in Art and Society * The Representation of Sexuality

A Critical Introduction to Queer Theory

Anime: A Critical Introduction maps the genres that have thrived within Japanese animation culture, and shows how a wide range of commentators have made sense of anime through discussions of its generic landscape. From the battling robots that define the mecha genre through to Studio Ghibli’s dominant genre-brand of plucky shojo (young girl) characters, this book charts the rise of anime as a globally significant category of animation. It further thinks through the differences between anime's local and global genres: from the less-considered niches like nichijo-kei (everyday style anime) through to the global popularity of science fiction anime, this book tackles the tensions between the markets and audiences for anime texts. Anime is consequently understood in this book as a complex cultural phenomenon: not simply a “genre,” but as an always shifting and changing set of texts. Its inherent changeability makes anime an ideal contender for global dissemination, as it can be easily re-edited, translated and then newly understood as it moves through the world’s animation markets. As such, Anime: A Critical Introduction explores anime through a range of debates that have emerged around its key film texts, through discussions of animation and violence, through debates about the cyborg and through the differences between local and global understandings of anime products. Anime: A Critical Introduction uses these debates to frame a different kind of understanding of anime, one rooted in contexts, rather than just texts. In this way, Anime: A Critical Introduction works to create a space in which we can rethink the meanings of anime as it travels around the world.

International Relations Theory

This is an overview of the theoretical issues and critical debates around documentary, whose attempts to depict reality and to comment on it have provoked disagreement from the 1920s to the present day.

Independent Visions
What makes a film a teen film? And why, when it represents such powerful and enduring ideas about youth and adolescence, is teen film usually viewed as culturally insignificant? Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family, and experiments in sexual development and identity formation. But not every film featuring these components is a teen film and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, Teen Film presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including The Wild One, Heathers, Akira and Donnie Darko, the book’s central focus is on what kind of adolescence teen film represents, and on teen film’s capacity to produce new and influential images of adolescence.

New Media

With this text, a team of authors from the University of West England provide a comprehensive overview of the culture, technologies and history of new media and assess claims that a media and technology revolution is underway.

Steampunk Film

Fantasy Film

European Film Theory and Cinema explores the major film theories and movements within European cinema since the early 1900s. An original and critically astute study, it considers film theory within the context of the intellectual climate of the last two centuries. Ian Aitkin focuses particularly on the two major traditions that dominate European film theory and cinema: the "intuitionist modernist and realist" tradition and the "post-Saussurian" tradition. The first originates in a philosophical lineage that encompasses German idealist philosophy, romanticism, phenomenology, and the Frankfurt School. Early intuitionist modernist film culture and later theories and practices of cinematic realism are shown to be part of one continuous tradition. The post-Saussurian tradition includes semiotics, structuralism, and post-structuralism.

Questioning the Media

Updated and expanded, this new edition is the perfect starter text for students of film studies. The book illustrates basic film concepts in context and in depth. It addresses techniques and terminology used in film production and criticism, emphasizing thinking and writing critically and effectively. With reference to 460 new and existing images, the authors discuss contemporary films and film studies scholarship, as well as recent developments in film production and exhibition, such as digital technologies and new modes of screen media.

Global Entertainment Media: A Critical Introduction

Whether we like it or not, communication technologies - ever smaller, more convergent, and more comprehensive - are tightly woven into the cultural fabric of
our everyday lives. How did we get here? And what exactly does it mean to be 'literate' in this new media era? "Media Literacies: A Critical Introduction" traces the history of media literacy and grapples with the fresh challenges posed by the convergent media of the twenty-first century. The book explores the history and emergence of media education, contemporary youth and its digitally mediated lives, digital literacy, and critical citizenship. Sidebar commentary written by leading media researchers and educators spotlights specific issues and media phenomena. "Media Literacies" provides students and educators alike with an invaluable theoretical and practical approach to understanding media literacy in the remarkable digital age we find ourselves in.

The Mouse Machine

Fantasy Film proposes an innovative approach to the study of this most popular cinematic genre. Engaging with the diversity of tones, forms and styles that fantasy can take in the cinema, the book examines the value and significance of fantasy across a wide range of key films. This volume extends critical understanding beyond the often narrowly defined boundaries of what is seen as "fantasy". Fantasy Film uses key concepts in film studies - such as authorship, representation, history, genre, coherence and point of view - to interrogate the fantasy genre and establish its parameters. A wide range of films are held up to close scrutiny to illustrate the discussion. Moving from Alfred Hitchcock's dark thrillers to Vincente Minnelli's vibrant musicals, from George Méliès' 1904 Voyage à travers l'impossible to the X-Men series, the creative dexterity and excitement of film fantasy is evoked and explored. The book will be invaluable to students and fans of the fantasy genre.

Strategic Management

Leadership is crucial to the success of any organisation. But how can one seek to most effectively develop the leadership ability of both themselves, and others? How should one define leadership? Are great leaders born or made? This text addresses such fundamental questions via a comprehensive and critical approach to the discussion of key leadership theories. The text encourages the reader to consider the role of both follower and leader in the leadership process, and to recognise the emergence of both effective, and destructive, leadership. Each chapter features 'Expert Insights' on leadership, written by leaders in their respective fields. These insights offer the reader a valuable real-world perspective of leadership that enriches the abstract theory covered in each chapter. The provision of case studies, examples and supplementary online material provide the effective delivery of both undergraduate and postgraduate lectures and workshops, and self-guided study. A concluding chapter that focuses on the development of one’s self-leadership ultimately facilitates a comprehensive introduction to what is at once a seductive, complex, transformative and alluring topic.

The New Art History

Film: A Critical Introduction, 2e, provides a comprehensive framework for studying films, with an emphasis on writing as a means of exploring film's aesthetic and cultural significance. This book’s consistent and comprehensive focus on writing allows the reader to master film vocabulary and concepts while learning to formulate
rich interpretations. Part I introduces the reader to the importance of film analysis, offering helpful strategies for discerning the way films produce meaning. Part II examines the fundamental elements of film, including narrative form, mise en scène, cinematography, editing, and sound, and shows how these concepts can be used to interpret films. Part III moves beyond textual analysis to explore film as a cultural institution and introduce the reader to essential areas of film studies research.

Historical Film

"Will be welcomed by all interested in African history and anthropology. A valuable contribution and a rich mine of material." --Journal of African History In many parts of the African Muslim world, slavery still blights the landscape. What are the origins of this terrible institution? Why is it still practiced? How widespread is it and how does it differ from Western chattel slavery? This book tells the story of how the enslavement of Africans by Berbers, Arabs, and other Africans became institutionalized and legitimized throughout Muslim Africa. A classic, pioneering study, first published in 1971 and extensively updated in this revised edition, Slavery in the History of Black Muslim Africa provides an expansive portrait of domestic slavery from the tenth to the nineteenth century in the context of the religious, social, and economic conditions of the African Islamic world. Drawing on a host of accounts from contemporary observers such as Leo Africanus and Ibn Battuta, Fisher and Fisher describe the status and rights of slaves in Africa, and their various roles as currency, goods, eunuchs, soldiers, and statesmen, as well as the jarring historical interruption brought on by slave raiders and traders in West and North Africa.

Partition Literature and Cinema

Provides the student with a critical introduction to film noir, taking into account the complexity of the term and the difficulties of a straightforward definition.

European Film Theory and Cinema

A student overview of one of the most popular film genres.

A Critical Introduction to the Study of Religion

Featuring a wide range of exercises, examples, and images, this textbook provides a practical way of analyzing the discourses of the global media industries. Building on a comprehensive introduction to the history and theory of global media communication, specific case studies of lifestyle and entertainment media are explored with examples from films, global women’s magazines, Vietnamese news reporting and computer war games. Finally, this book investigates how global media communication is produced, looking at the formats, languages and images used in creating media materials, both globally and in localized forms. At a time when the media is becoming increasingly global, often with the same films, news and television programmes shown all over the world; Global Media Discourse provides an accessible, lively introduction into how globalization is changing the language and communicative practices of the media. Integrating a range of approaches, including political economy, discourse analysis and ethnography, this book will be of particular interest to students of media and communication studies, applied linguistics, and
Global Media Discourse

Balancing provocative criticism with clear explanations of complex ideas, this student-friendly introduction investigates the crucial role global entertainment media has played in the emergence of transitional capitalism. Examines the influence of global entertainment media on the emergence of transnational capitalism, providing a framework for explaining and understanding world culture as part of changing class relations and media practices. Uses action adventure movies to demonstrate the complex relationship between international media political economy, entertainment content, global culture, and culture.

Horror Film

Throughout Disney's phenomenally successful run in the entertainment industry, the company has negotiated the use of cutting-edge film and media technologies that, J. P. Telotte argues, have proven fundamental to the company's identity. Disney's technological developments include the use of stereophonic surround sound for Fantasia, experimentation with wide-screen technology, inaugural adoption of three-strip Technicolor film, and early efforts at fostering depth in the animated image. Telotte also chronicles Disney's partnership with television, development of the theme park, and depiction of technology in science fiction narratives. An in-depth discussion of Disney's shift into digital filmmaking with its Pixar partnership and an emphasis on digital special effects in live-action films, such as the Pirates of the Caribbean series, also highlight the studio's historical investment in technology. By exploring the technological context for Disney creations throughout its history, The Mouse Machine illuminates Disney's extraordinary growth into one of the largest and most influential media and entertainment companies in the world. Hardback is unjacketed.

Leadership

Although precise definitions have not been agreed on, historical cinema tends to cut across existing genre categories and establishes an intimidatingly large group of films. In recent years, a lively body of work has developed around historical cinema, much of it proposing valuable new ways to consider the relationship between cinematic and historical representation. However, only a small proportion of this writing has paid attention to the issue of genre. In order to counter this omission, this book combines a critical analysis of the Hollywood historical film with an examination of its generic dimensions and a history of its development since the silent period. Historical Film: A Critical Introduction is concerned not simply with the formal properties of the films at hand, but also the ways in which they have been promoted, interpreted and discussed in relation to their engagement with the past.

World on Film

Why should we be tolerant? What does it mean to 'live and let live'? What ought to be tolerated and what not? Catriona McKinnon presents a comprehensive, yet accessible introduction to toleration in her new book. Divided into two parts, the first
clearly introduces and assesses the major theoretical accounts of toleration, examining it in light of challenges from scepticism, value pluralism and reasonableness. The second part applies the theories of toleration to contemporary debates such as female circumcision, French Headscarves, artistic freedom, pornography and censorship, and holocaust denial. Drawing on the work of philosophers, such as Locke, Mill and Rawls, whose theories are central to toleration, the book provides a solid theoretical base to those who value toleration, whilst considering the challenges toleration faces in practice. It is the ideal starting point for those coming to the topic for the first time, as well as anyone interested in the challenges facing toleration today.

Film

This uniquely engaging and lively textbook provides a comprehensive introduction to international film, from the golden age of European cinema to the contemporary blockbusters of India and Asia, and the post World War II emergence of global film culture. Offers an overview of film culture in European countries such as France, Sweden and Spain, as well as Africa, Hong Kong, China, and India, in a clear and conversational style to engage the student reader. Provides a detailed exploration of the impact of globalization on international cinema. Addresses the differences in visual and narrative strategies between Hollywood-influenced movies and international cinema. Highlights key words within the text and provides a comprehensive glossary of critical vocabulary for film studies. Includes over 80 film stills throughout the text, and a comprehensive companion website with a 'troubleshooting guide' for instructors that includes suggested syllabi at www.wiley.com/go/worldonfilm. Each chapter includes in-depth case studies of individual films and directors, cultural and historical context, selected filmographies, and ideas for projects, essays, and further research.

Christophe Honoré

'Clearly written, with careful signposting of relevant debates, this reader in the critical tradition is a model of an introductory cultural and media studies text: the writing is accessible, the concepts and arguments are sophisticated, and the tone is one of committed engagement’ - Media International Australia

The Art of Record

French filmmaker Christophe Honoré challenges audiences with complex cinematic form, intricate narrative structures, and aesthetically dynamic filmmaking. But the limited release of his films outside of Europe has left him largely unknown to U.S. audiences. In Christophe Honoré: A Critical Introduction, authors David A. Gerstner and Julien Nahmias invite English-speaking scholars and cinéastes to explore Honoré’s three most recognized films, Dans Paris (2006), Les Chansons d’amour (2007), and La Belle personne (2008)—“the trilogy.” Gerstner and Nahmias analyze Honoré’s filmmaking as the work of a queer auteur whose cinematic engagement with questions of family, death, and sexual desire represent new ground for queer theory. Considering each of the trilogy films in turn, the authors take a close look at Honoré’s cinematic technique and how it engages with France’s contemporary cultural landscape. With careful attention to the complexity of Honoré’s work, they
consider critically contested issues such as the filmmaker’s cinematic strategies for addressing AIDS, the depth of his LGBTQ politics, his representations of death and sexual desire, and the connections between his films and the New Wave. Anchored by a comprehensive interview with the director, the authors incorporate classical and contemporary film theories to offer a range of cinematic interventions for thinking queerly about the noted film author. Christophe Honoré: A Critical Introduction reconceptualizes the relationship between film theory and queer theory by moving beyond predominant literary and linguistic models, focusing instead on cinematic technique. Students and teachers of queer film will appreciate this thought-provoking volume.

**Modern Art**

Updated and expanded for a new edition, this is the perfect starter text for students of film studies. Packed full of visual examples from all periods of film history up to the present, Film: A Critical Introduction illustrates film concepts in context and in depth, addressing techniques and terminology used in film production and criticism, and emphasizing thinking and writing critically and effectively. With reference to 450 new and existing images, the authors discuss contemporary films and film studies scholarship, as well as recent developments in film production and exhibition, such as digital technologies and new modes of screen media. New features in the fourth edition: Expanded discussion of changing cultural and political contexts for film and media industries, including #MeToo, #TimesUp, and #OscarsSoWhite Updated examples drawing from both contemporary and classic films in every chapter highlight that film studies is a vibrant and growing field New closing chapter expands the book’s theoretical framework, linking foundational concepts in cinema studies to innovative new scholarship in media and screen studies Thoroughly revised and updated discussions of auteur theory, the long-take aesthetic, ideology in the superhero film and more

**Film Noir**

An introduction to the horror film genre.

**Photography**

Perfect for the student who wants to learn to be a more active, intelligent film viewer, this supplement encourages critically thinking about films and also explains how to write a film review. The booklet also includes two helpful appendices, one with a list of essential films that serious movie watchers should see and the other with additional readings to help students keep learning.

**Anime**

An ideal introduction, explaining the history and key concerns of cultural studies

**Cultural Studies**

"Independent Visions is an indispensable guide to the independent filmmakers who
are changing how we look at movies. Donald Lyons writes with wit and passion."--Peter Travers, Rolling Stone Far from the big money movie machine of Hollywood lies the cutting-edge, artistically fresh world of American independent film. These independent filmmakers, working outside the formulas and constraints of the big studios, produce today’s most exciting and innovative movies. In Independent Visions, film critic Donald Lyons surveys the surprisingly vast array of these independents from across the country and dissects the fascinating careers of the men and women who made them, Including: Joel Coen (Barton Fink) * Martha Coolidge (Rambling Rose) * David Cronenberg (Naked Lunch) * Abel Ferrara (Bad Lieutenant) * Carl Franklin (One False Move) * Leslie Harris (Just Another Girl on the I.R.T.) * Hal Hartley (Simple Men) * Jim Jarmusch (Mystery Train) * Spike Lee (Do the Right Thing) * David Lynch (Blue Velvet) * John McNaughton (Henry: Portrait of a Serial Killer) * Robert Rodriguez (El Mariachi) * Nancy Savoca (True Love) * John Sayles (Passion Fish) * John Singleton (Boyz N the Hood) * Steven Soderbergh (Sex, Lies and Videotape) * Quentin Tarantino (Reservoir Dogs) * Gus Van Sant (My Own Private Idaho) * and many more!

Film Fourth Edition

Introducing students to the main theories in international relations, this textbook also deconstructs each theory, allowing students to engage critically with the assumptions and myths that underpin them.

Close-Up

World Cinema: A Critical Introduction is a comprehensive yet accessible guide to film industries across the globe. From the 1980s onwards, new technologies and increased globalization have radically altered the landscape in which films are distributed and exhibited. Films are made from the large-scale industries of India, Hollywood, and Asia, to the small productions in Bhutan and Morocco. They are seen in multiplexes, palatial art cinemas in Cannes, traveling theatres in rural India, and on millions of hand-held mobile screens. Authors Deshpande and Mazaj have developed a method of charting this new world cinema that makes room for divergent perspectives, traditions, and positions, while also revealing their interconnectedness and relationships of meaning. In doing so, they bring together a broad range of issues and examples— theoretical concepts, viewing and production practices, film festivals, large industries such as Nollywood and Bollywood, and smaller and emerging film cultures—into a systemic yet flexible map of world cinema. The multi-layered approach of this book aims to do justice to the depth, dynamism, and complexity of the phenomenon of world cinema. For students looking to films outside of their immediate context, this book offers a blueprint that will enable them to transform a casual encounter with a film into a systematic inquiry into world cinema.

Film

Regularly considered to be the cap-stone course on any business or management degree, strategy has developed into a wide-ranging and sometimes overwhelming field of study. However, in recent years the theory of strategy has come under increasing scrutiny for its perceived failures and detachment from real world
practice. With an engaging and conversational tone, this new concise textbook offers an accessible and timely review of the theory and practice of strategic management, explored from a more critical perspective. In a refreshing change from much of the literature, Richard Godfrey takes a wider view of strategy, incorporating insights from the worlds of sociology, psychology and history to highlight the complexity and plurality at the heart of the discipline. The book also incorporates a number of extensive case studies on contemporary business strategy from the likes of Apple, Nike, Zara and IKEA. Written for both an undergraduate and postgraduate audience, the book challenges a number of underlying assumption and beliefs about strategy and seeks to add clarity and context to the field.

Critical Introduction to Law

A Critical Introduction to the Study of Religion introduces the key concepts and theories from religious studies that are necessary for a full understanding of the complex relations between religion and society. The aim is to provide readers with an arsenal of critical concepts for studying religious ideologies, practices, and communities. This thoroughly revised second edition has been restructured to clearly emphasize key topics including: Essentialism Functionalism Authority Domination. All ideas and theories are clearly illustrated, with new and engaging examples and case studies throughout, making this the ideal textbook for students approaching the subject area for the first time.

Science Fiction Film

On Vulnerability maps out an array of perspectives for critically examining the nature of vulnerability, its unequal patterning across different social groups, alongside the everyday social processes that render us vulnerable – interactions, identity and group dynamics. Each chapter equips the reader with a particular sensitising framework for navigating and questioning what it means to be vulnerable or how people cope amid vulnerability. From deviance, stigma and the spoiling or fracturing of identity, to perspectives such as intersectionality, risk, emotions and the vulnerable body, the book traces the theoretical roots of these different analytical lenses, before applying these through illuminating examples and case studies. Drawing on scholarship across more interpretative, analytic and critical traditions, the chapters combine into a multi-dimensional toolkit which will enable the study of the cultural meanings of vulnerability, the political-economic factors that shape its patterning, with a critical sensibility for ‘unlearning’ many assumptions, therefore challenging our sense of who is, or who can be, vulnerable. This book is designed to equip undergraduate and post-graduate students and researchers across the social, health and human sciences, aiding them as they study and question the experiences and structures of vulnerability in our social world.

Thinking about Film

The Critical Practice of Film introduces film studies and production through the integration of criticism, theory and practice. Its approach is that of critical practice, a process that explores the integration and intersection between the critical analysis of films and the practical aspects of filmmaking. In other words, this book is both an introduction to the ways in which we watch films, as well as an introduction to how
films are created – the more you know about how films are made, the more you can appreciate the artistry involved in a film. Author Elspeth kydd combines explorations of basic technical and aesthetic principles with extended analyses drawn from both classic and contemporary Hollywood and other world cinemas, including Battleship Potemkin (1927), Un Chien andalou (1929), Stagecoach (1939), Mildred Pierce (1945), Notorious (1946), Letter from an Unknown Woman (1948), Gentlemen Prefer Blondes (1953), Breathless (1959), Memories of Underdevelopment (1968), Star Wars (1977), Raiders of the Lost Ark (1981), Distant Voices, Still Lives (1988), The Matrix (1999), Amores Perros (2000), Gosford Park (2001) and The Lord of the Rings trilogy (2001–3). Also included is a range of exercises designed to stimulate critical and analytical thought and help to demystify the process of creative mediamaking. Assignments range in scale from simple storyboarding and narrative development exercises that may be explored with minimal technology, to more complex video projects that can be adapted to suit varying levels of technical skill. The Critical Practice of Film provides an accessible introduction to the theory and practice of film studies, integrating creative practice with critical and theoretical engagement to guide students towards an engaged form of creative expression and an active role as reviewer and critic. Beautifully presented, this ground-breaking text offers all students an integrated understanding of film criticism and production. Elspeth kydd is a Senior Lecturer in Film Studies and Video Production at the University of the West of England. She has taught, researched and published in film and television studies for nearly twenty years, as well as being an active documentary videomaker. This book developed from teaching integrated theory-practice film courses at universities in the US and UK.

Teen Film

Media Literacies

Now in its sixth edition, this seminal textbook examines key debates in photographic theory and places them in their social and political contexts. Written especially for students in further and higher education and for introductory college courses, it provides a coherent introduction to the nature of photographic seeing. Individual chapters cover: • Key debates in photographic theory and history • Documentary photography and photojournalism • Personal and popular photography • Photography and the human body • Photography and commodity culture • Photography as art. This revised and updated edition includes new case studies on topics such as: Black Lives Matter and the racialised body; the #MeToo movement; materialism and embodiment; nation branding; and an extended critical discussion of landscape as genre. Illustrated with over 100 colour and black and white photographs, it features work from Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Mari Katayama, Sant Khalsa, Karen Knorr, Dorothea Lange, Susan Meiselas, Lee Miller, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall. A fully updated resource information, including guides to public archives and useful websites, full glossary of terms and a comprehensive bibliography, plus additional resources at routledgetextbooks.com/textbooks/9780367222758/ make this an ideal introduction to the field.
Toleration

Revised and restructured, this second edition of Modern Art traces the historical and contemporary contexts for understanding modern art movements, and the theories that influenced and attempted to explain them. Its radical approach foregoes the chronological approach to art movements in favour of looking at the ways in which art has been understood. The editors investigate the main developments in art interpretation and draw examples from a wide range of genres including painting, sculpture, photography, installation and performance art. This second edition has been fully updated to include many more examples of recent art practice, as well as an expanded glossary and comprehensive marginal notes providing definitions of key terms. Extensively illustrated with a wide range of visual examples, Modern Art is the essential textbook for students of art history.

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