

1997

This bibliography brings together books that speak to the multidisciplinary nature of contemporary cultural studies. It is designed to introduce readers to a range of diverse topics that are considered relevant to the cultural study of graphic design and to provide a range of methodological approaches and theoretical strategies. Entries are organized under six categories: art history, theory and criticism; consumption studies; identity politics and cultural representation; media studies and technology; philosophy and history; and semiotics and literary criticism. Texts were selected from outside the design disciplines to broaden and inform the scope of ideas.

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A-E

	art criticism, history, theory	cultural representation	ethnography	identity politics	history	literary criticism/semiotics	philosophy	political economy	popular culture	psychology	sociology	technology and media	
The Accursed Share, Volume I													Bataille, Georges
Acknowledging Consumption													Miller, Daniel
The Act of Reading: A Theory of Aesthetic Response													Iser, Wolfgang
Aesthetics and the Sociology of Art													Wolff, Janet
All Consuming Images: The Politics of Style in...													Ewen, Stuart
All the Women Are White, All the Blacks Are Men...													Hull, Gloria T.
Anti-Oedipus: Capitalism and Schizophrenia													Deleuze, Gilles
Anthropology as Cultural Critique													Marcus, George E.
The Anti-Aesthetic: Essays on Postmodern Culture													Foster, Hal
The Archaeology of Knowledge and the Discourse on...													Foucault, Michel
Art After Modernism: Rethinking Representation													Wolff, Janet
Art History and Its Methods: A Critical Anthology													Fernie, Eric
The Art of the Motor													Virilio, Paul
As Long as It's Pink: The Sexual Politics of Taste													Sparke, Penny
Beyond Recognition: Representation, Power, and Culture													Owens, Craig
Black Looks: Race and Representation													hooks, bell
Black Popular Culture: A Project by Michele Wallace													Dent, Gina
Body Criticism: Imaging the Unseen in Enlightenment...													Stafford, Barbara Maria
The Burden of Representation: Essays on Photographies...													Tagg, John
Channels of Discourse, Reassembled: Television and...													Allen, Robert
The Coming of the Book													Febvre, Lucien
Constructing Masculinity													Berger, Maurice
Consuming Passions: The Dynamics of Popular Culture													Williamson, Judith
Consuming Places													Urry, John
The Contest of Meaning: Critical Histories of...													Bolton, Richard
Course in General Linguistics													de Saussure, Ferdinand
A Critical and Cultural Theory Reader													Easthope, Anthony
The Critical Image: Essays on Contemporary...													Squiers, Carol
Critical Terms for Art History													Nelson, Robert S.
Critical Terms for Literary Study													Lentricchia, Frank
Critical Theory and Poststructuralism													Poster, Mark
Critical Theory Since 1965													Adams, Hazard
Cultural Studies													Grossberg, Lawrence
The Culture of Time and Space: 1880-1918													Kern, Stephen
Cultures on the Brink: Ideologies of Technologies													Bender, Gretchen
The Cyborg Handbook													Gray, Chris Hables
Decoding Advertisements: Ideology and Meaning in...													Williamson, Judith
Deconstruction: Theory and Practice													Norris, Christopher
The Deleuze Reader													Boundas, Constantin V.
Designing Information Technologies in the Postmodern...													Coyne, Richard
The Dialectic Imagination: A History of the Frankfurt...													Jay, Martin
Dialectic of Enlightenment													Horkheimer, Max
A Dictionary of Critical Theory													Orr, Leonard
Discipline and Punish: The Birth of the Prison													Foucault, Michel
Distinction: A Social-Critique of the Judgment of Taste													Bourdieu, Pierre
Downcast Eyes: The Denigration of Vision in Twentieth...													Jay, Martin
Ecrits													Lacan, Jacques
Electronic Culture: Technology and Visual Representation													Druckrey, Timothy
The End of Art Theory: Criticism and Postmodernity													Burgin, Victor
Epistemology of the Closet													Sedgwick, Eve Kosofsky

F-O

	art criticism, history, theory	cultural representation	ethnography	identity politics	history	literary criticism/semiotics	philosophy	political economy	popular culture	psychology	sociology	technology and media	
Feminisms: An Anthology of Literary Theory and Criticism													Warhol, Robyn R.
Feminist Theory from Margin to Center													hooks, bell
Fifty Key Contemporary Thinkers: From Structuralism to...													Lechte, John
Film Language: A Semiotics of Cinema													Metz, Christians
Five Faces of Modernity													Calinescu, Matei
For a Critique of the Political Economy of the Sign													Baudrillard, Jean
The Four Fundamental Concepts of Psycho-analysis													Lacan, Jacques
Gender Trouble: Feminism and the Subversion of Identity													Butler, Judith
Global Television													Schneider, Cynthia
Grounds of Dispute													Tagg, John
The Gutenberg Galaxy: The Making of Typographic Man													McLuhan, Marshall
Hiding in the Light													Hebdige, Dick
Highbrow/Lowbrow: The Emergence of Cultural Hierarchy...													Levine, Lawrence W.
How Art Becomes History													Berger, Maurice
Hypertext: The Convergence of Contemporary Critical...													Landow, George P.
Iconology: Image, Text, Ideology													Mitchell, W.J.T.
Illuminations													Benjamin, Walter
Image/Music/Text													Barthes, Roland
Immersed in Technology: Art and Virtual Environments													Moser, Mary Anne
In Other Worlds: Essays in Cultural Politics													Spivak, Gayatri C.
An Introduction to Design and Culture in the Twentieth...													Sparke, Penny
Jacques Lacan													Lee, Jonathan Scott
Jean Baudrillard: Selected Writings													Poster, Mark
The Lesbian and Gay Studies Reader													Abelove, Henry
Let's Get it On: The Politics of Black Performance													Ugwu, Catherine
Lipstick Traces: A Secret History of the 20th Century													Marcus, Greil
Literary Theory: An Introduction													Eagleton, Terry
Living Room Wars: Rethinking Media Audiences for a...													Ang, Ien
The Location of Culture													Bhabha, Homi K.
Marvelous Possessions: The Wonder of the New World													Greenblatt, Stephen
Marxism and Literature													Williams, Raymond
Material Culture and Mass Consumption													Miller, Daniel
Media Manifestos													Debray, Régis
The Medium is the Message													McLuhan, Marshall
Mimesis and Alterity: A Particular History of the Senses													Taussig, Michael
Modernity and Identity													Lash, Scott
Modest_Witness@Second_Millennium.FemaleMan...													Haraway, Donna J.
Mythologies													Barthes, Roland
The New Art History													Rees, A.L.
The New Historicism													Veesar, Aram H.
New Vocabularies in Film Semiotics													Stam, Robert
No Sense of Place: The Impact of Electronic Media on...													Meyrowitz, Joshua
Objects of Desire: Design and Society Since 1750													Forty, Adrian
Of Grammatology													Derrida, Jacques
On Deconstruction: Theory and Criticism after...													Culler, Jonathan
On the Museum's Ruins													Crimp, Douglas
Orality and Literacy													Ong, Walter
The Order of Things: An Archaeology of the Human...													Foucault, Michel
Orientalism													Said, Edward
The Originality of the Avant-Garde and Other Modernist...													Krauss, Rosalind

O-T

	art criticism, history, theory	cultural representation	ethnography	identity politics	history	literary criticism/semiotics	philosophy	political economy	popular culture	psychology	sociology	technology and media	
Out There: Marginalization and Contemporary Cultures	•	•	•			•	•						Ferguson, Russell
Passing and the Fictions of Identity		•		•									Ginsberg, Elaine K.
Peirce on Signs						•	•						Hooper, James
Philosophical Discourse of Modernity					•	•	•						Habermas, Jürgen
Photography at the Dock: Essays on Photographic History...	•												Solomon-Godeau, A.
The Poetics of Space	•						•						Bachelard, Gaston
The Political Unconsciousness: Narrative as a Socially...					•	•							Jameson, Fredric
The Post-Colonial Critic: Interviews, Strategies, Dialogues		•	•			•	•						Spivak, Gayatri C.
The Postmodern Condition: A Report on Knowledge						•	•						Lyotard, Jean François
The Post-Modern Reader		•	•			•	•	•				•	Jencks, Charles
Postmodernism, of the Cultural Logic of Late Capitalism	•					•	•	•	•				Jameson, Fredric
The Practice of Everyday Life							•	•					de Certeau, Michel
The Predicament of Culture: Twentieth Century Ethnography...			•										Clifford, James
"Race," Writing, and Difference				•		•							Gates, Henry Louis
Reader-Response Criticism: From Formalism to Poststructuralism						•							Tompkins, Jane P.
Reading Material Culture: Structuralism, Hermeneutics...					•				•				Tilley, Christopher
Recodings: Art, Spectacle, Cultural Politics	•	•											Foster, Hal
Reflections: Essays, Aphorisms, Autobiographical Writings						•	•	•					Benjamin, Walter
Remaking History		•	•		•		•	•					Kruger, Barbara
Resisting the Virtual Life												•	Brook, James
Rethinking Popular Culture: Contemporary Perspectives in...					•				•				Mukerji, Chandra
The Return of the Real	•												Foster, Hal
See What I Mean: An Introduction to Visual Communication						•						•	Morgan, John
Sexual/Textual Politics: Feminist Literary Theory		•				•	•			•			Moi, Toril
Sexuality in the Field of Vision	•	•											Rose, Jacqueline
Sexuality and Space	•	•											Colomina, Beatriz
Simians, Cyborgs, and Women: Reinvention of Nature				•								•	Haraway, Donna J.
Simulations					•			•	•				Baudrillard, Jean
The Social Production of Art	•											•	Wolff, Janet
The Society of the Spectacle							•	•				•	Debord, Guy
Speculum of the Other Woman				•		•							Irigaray, Luce
Speed and Politics: An Essay on Dromology												•	Virilio, Paul
Strangers to Ourselves		•								•			Kristeva, Julia
Structural Transformation of the Public Sphere: An Inquiry into...					•		•						Habermas, Jürgen
Structuralism and Semiotics						•	•			•			Hawkes, Terence
Subculture: The Meaning of Style		•										•	Hebdige, Dick
Subversive Intent: Gender, Politics, and the Avant-Garde	•			•	•								Suleiman, Susan Rubin
The System of Objects								•	•				Baudrillard, Jean
Talking Back: Thinking Feminist, Thinking Black			•	•									hooks, bell
Techniques of the Observer: On Vision and Modernity in...					•								Crary, Jonathan
Technologies of the Gendered Body				•								•	Balsamo, Anne
The Telephone Book: Technology, Schizophrenia,...						•	•			•		•	Ronell, Avital
Theories of the Information Society								•			•	•	Webster, Frank
Theory of the Avant-Garde	•				•	•							Bürger, Paul
Theory of Communicative Action, Volumes I and II													Habermas, Jürgen
A Theory of Literary Production				•									Macherey, Pierre
The Theory of the Leisure Class			•					•	•				Veblen, Thorstein
Thirdspace: Journeys to Los Angeles and Other...		•										•	Soijja, Edward W.
Time and the Other: How Anthropology Makes Its Object												•	Fabian, Johannes
The Truth in Painting	•						•						Derrida, Jacques

U-W

	art criticism, history, theory	cultural representation	ethnography	identity politics	history	literary criticism/semiotics	philosophy	political economy	popular culture	psychology	sociology	technology and media	
Understanding Media: The Extensions of Man							•					•	McLuhan, Marshall
Vision and Visuality	•				•		•						Foster, Hal
The Vision Machine												•	Virilio, Paul
Visual Display: Culture Beyond Appearances	•												Cooke, Lynne
The War of Desire and Technology at the Close of...				•								•	Allucquere, Rosanne S.
Ways of Seeing	•							•	•				Berger, John
Welcome to the Jungle: New Positions in Black Cultural...	•			•					•				Mercer, Koben
The World of Goods								•				•	Douglas, Mary
Writing and Difference						•	•						Derrida, Jacques
Writing Culture: The Poetics and Politics of Ethnography			•										Clifford, James
The Writing of History					•		•						de Certeau, Michel
Writing Space: The Computer, Hypertext, and the...					•	•							Bolter, Jay David
Yearning: Race, Gender, and Cultural Politics				•					•				hooks, bell

ART HISTORY, THEORY, AND CRITICISM

John Berger et al., **Ways of Seeing**
New York: Penguin, 1972

Berger's important and accessible Marxist analysis of the relationship between Western painting and the ideology of advertising.

Maurice Berger, **How Art Becomes History**
New York: Icon Editions (HarperCollins), 1992
Berger examines American art and culture in post-New Deal society, from the work of the Farm Security Administration photographers in the 1930s to the work on race by contemporary artist Adrian Piper. Berger provides a social-political analysis of art practice while offering an analysis of social-political events through representations drawn from art practice and popular culture.

Richard Bolton, ed., **The Contest of Meaning: Critical Histories of Photography**
Cambridge, MA: The MIT Press, 1989
Collection of important essays on photographic theory, history, and practice by among others; Douglas Crimp, Benjamin Buchloh, Catherine Lord, Alan Sekula, and Rosalind Krauss. Bolton groups the essays into four sections dealing with the aesthetic practice of photography, the construction of sexual difference, promotion of nationalism and class distinctions, and the politics of photographic truth.

Paul Bürger, **Theory of the Avant-Garde**
Minneapolis: University of Minnesota Press, 1984
Bürger develops his theory of the avant-garde as operating institutionally within the culture and how this position marks a decided departure from previous periods and programs such as Romanticism and high modernism.

Victor Burgin, **The End of Art Theory: Criticism and Postmodernity**
Atlantic Highlands, NJ: Humanities Press International, 1986

A collection of essays by the noted theorist and artist which attempts to place visual art in the sphere of cultural theory and activity rather than traditional art history by rejecting the major themes and tenants of modernist art criticism.

Lynne Cooke and Peter Wollen, eds., **Visual Display: Culture Beyond Appearances**
Seattle, WA: Bay Press, 1995

The tenth installment from the Dia Center for the Arts' "Discussions in Contemporary Culture," includes thirteen wide-ranging essays on topics of visual culture. The premise of the collection is to reexamine the role of visual display on the part of cultural producers. Included among the essays are Susan Buck-Morss' "Envisioning Capital," which looks at the role of information display in political economy, Scott Bukatman's essay on special effects and the sublime, "The Artificial Infinite," Ann Reynolds's "Visual Stories," which considers the dioramas of the natural history museum, and Edward Ball's too brief introduction to the performative dimension of ethnicity, "Constructing Ethnicity."

Douglas Crimp, **On the Museum's Ruins**
Cambridge, MA and London: The MIT Press, 1993
As the title suggests, Crimp examines the role of the museum, viewer, curator, and artist in the wake of postmodernism with chapters devoted to "The Art of Exhibition" and "The Postmodern Museum." Special attention is paid to the role of photography in essays such as "The Photographic Activity of Postmodernism," "The End of Painting," and "Appropriating Appropriation." The text is supplemented through photographs by artist Louise Lawler, who documents the works of art in private collections, public holdings, museum archives, and art auctions.

Jacques Derrida, **The Truth in Painting**
Chicago and London: University of Chicago Press, 1987
Derrida undertakes a deconstruction of the concept of the *parergon*, (e.g., the frame of a painting, clothing on statuary, or support columns for a building) in Kant's *Critique of Judgment*. The *parergon* is understood as a supplement to the work, as an un/necessary element which becomes self-effacing at the moment it functions.

Eric Fernie, ed., **Art History and Its Methods: A Critical Anthology**
London: Phaidon, 1995

A comprehensive collection of major essays by many of art history's leading practitioners. Each essay is accompanied by an introduction and a useful glossary of art historical concepts is included. The essays span the art of antiquity to contemporary practice and include: William Morris' "The Revival of Architecture," Heinrich Wölfflin's "Principles of Art History," Roger Fry's "Vision and Design," Alfred H. Barr's "The Development of Abstract Art," Nikolaus Pevsner's "An Outline of European Architecture," T.J. Clark's "The Conditions of Artistic Creation," and Griselda Pollock's "Feminist Interventions in the Histories of Art."

Hal Foster, ed., **The Anti-Aesthetic: Essays on Postmodern Culture**
Seattle: Bay Press, 1983

An important collection of essays by Jürgen Habermas, Kenneth Frampton, Rosalind Krauss, Douglas Crimp, Craig Owens, Gregory Ulmer, Fredric Jameson, Jean Baudrillard, and Edward Said. The range of topics covered by the essayists outline the major tenants of post-modernism across many disciplines.

Hal Foster, **Recodings: Art, Spectacle, Cultural Politics**
Seattle, WA: Bay Press, 1985

Collection of essays by the noted critic of contemporary art and culture. These ten essays offer a discussion on topics such as pluralism, historicism, pastiche, spectacle, and cultural politics with specific reference to contemporary art practice.

Hal Foster, **The Return of the Real**
Cambridge, MA and London: The MIT Press, 1996
Foster ponders the role of the avant-garde at the end of the century by asking, in the lead essay, "Who's Afraid of the Neo-Avant-Garde?" and "What Ever Happened to Postmodernism?" in the concluding chapter. In between, Foster looks critically at '60s Minimalism, the text-based art of the '70s, and the simulation-art of the '80s, as well as what he describes as a return to real bodies and social sites with the practices of "The Artist as Ethnographer" in '90s.

Hal Foster, ed., **Vision and Visuality**
Seattle, WA: Bay Press, 1988

Essays by Martin Jay, Jonathan Crary, Rosalind Krauss, Norman Bryson, and Jacqueline Rose on the dominance of the sense of sight on the formation of the philosophies of Modernism. Included among the essays are discussions on ocularcentrism, perspectivalism, and the role of the gaze in Eastern and Western cultures.

Fredric Jameson, **Postmodernism, or the Cultural Logic of Late Capitalism**
Durham, NC: Duke University Press, 1991

Jameson explores the conditions of postmodernism as a manifestation of global economic systems through examples drawn from areas such as architecture, art, and film. Jameson addresses the role of utopian theory and historical narrative in postmodern culture.

Charles Jencks, ed., **The Post-Modern Reader**
London: Academy Editions, 1992

A collection of many influential essays by one of the founding theorists of postmodernism in architecture. This group of essays examines postmodernism across various disciplines including art, architecture, literature, and film with sections devoted to the new political geography, feminism, and the divisions and distinctions between science and religion and late modernism and postmodernism.

Rosalind Krauss, **The Originality of the Avant-Garde and Other Modernist Myths**
Cambridge, MA: The MIT Press, 1985

A collection of ten essays by this prominent art historian trace the development of using semiotic and poststructuralist techniques to view the work of art and thereby undermining many of the assumptions surrounding conventional art history. The essays offer a critique of modernism through a reassessment of the role of authenticity and originality surrounding the avant-garde. Of particular interest to designers is the essay on the grid as a symbol of modernism.

W.J.T. Mitchell, **Iconology: Image, Text, Ideology**

Chicago: University of Chicago Press, 1986
Mitchell explores the territory between the word and the image by reexamining the work of major writers on the subject including Goodman, Gombrich, Lessing, and Burke with particular emphasis on the ideological dimensions of these varied approaches.

Robert S. Nelson and Richard Shiff, eds., **Critical Terms for Art History**

Chicago and London: University of Chicago Press, 1996

Twenty-two wide-ranging concepts are elucidated by different scholars using examples from art history to make their arguments. Among the concepts are those entering the recent debates in art historical practice such as: "Representation," "Simulacrum," "Word and Image," "Meaning/ Interpretation," "Originality," "Appropriation," "Avant-Garde," "Fetish," "Gaze," "Commodity," and "Postmodernism/Postcolonialism."

Craig Owens, **Beyond Recognition: Representation, Power, and Culture**

Edited by Scott Bryson, Barbara Kruger, Lynne Tillman, and Jane Weinstock

Berkeley, CA: University of California Press, 1992

A collection of excellent essays by Owens, noted art critic, divided into four sections: "Toward a Theory of Postmodernism," "Sexuality and Power," "Culture," and "Pedagogy." Owens offers a complex analysis of leading contemporary art practitioners drawing heavily on aspects of critical and social theory. Also included are extensive bibliographies on art criticism, political economy, and AIDS.

A.L. Rees and Frances Borzello, eds.,

The New Art History

Atlantic Highlands, NJ: Humanities Press International, 1988

Encapsulation of the major inroads made into the discipline of art history in the last few decades by feminist, Marxist, structuralist, post-structuralist and psychoanalytic discourses. Includes essays by Stephen Bann ("How Revolutionary is the New Art History?"), Jon Bird ("On Newness, Art and History: Reviewing Block, 1979-85"), Margaret Iversen ("Saussure v. Peirce: Models for a Semiotics of Visual Art"), and Victor Burgin ("Something About Photography Theory") among others.

Abigail Solomon-Godeau, **Photography at the Dock: Essays on Photographic History, Institutions, and Practices**

Minneapolis, MN: University of Minnesota Press, 1991

Solomon-Godeau, a photographic critic and historian, has assembled some of her most important essays which are grouped into four sections. The essays cover the politics of aestheticism in photographic history, the role of artist and photographer in postmodern culture, the redefinition of the role of documentary photography, and the construction of sexual difference.

Penny Sparke, **An Introduction to Design and Culture in the Twentieth Century**

New York: Harper & Row, 1987

One of first histories of design to focus on the cultural context of objects. Sparke examines the development of modern design and its relationship with the State, technology, capitalism and mass production, and the social environment. The text, which concentrates on industrial design, is divided chronologically but developed thematically.

Carol Squiers, ed., **The Critical Image: Essays on Contemporary Photography**
Seattle, WA: Bay Press, 1990

A collection of essays which explore the cultural construction of contemporary photography. Included among the essayists are some of the leading critics and theorists of photography including Rosalind Krauss, Abigail Solomon-Godeau, Rosalyn Deutsche, Victor Burgin, and Simon Watney. Of particular note to designers is Kathy Myers' essay "Selling Green," on the use of ecological issues and concerns in recent advertising campaigns.

John Tagg, **The Burden of Representation: Essays on Photographies and Histories**
Amherst, MA: University of Massachusetts Press, 1988

A group of essays by the noted art historian on the use of photography as a method for social control. Tagg continues the initial work of Michel Foucault, locating another history of photographic practice.

John Tagg, **Grounds of Dispute**
Minneapolis, MN: University of Minnesota Press, 1992

This collection of essays include several about the practice of art history, including: "Should Art Historians Know Their Place?," "Art History and Difference," and "Articulating Cultural Politics: Marxism, Feminism, and the Canon of Art." Also included is the essay "The Pachuco's Flayed Hide," written with Marcos Sanchez-Tranquilino, which reexamines the identity politics surrounding Mexican-American youth and the zoot suit.

Brian Wallis, ed., **Art After Modernism: Rethinking Representation**
Boston, MA: David R. Godine, 1984

A major collection of essays gathered from a wide variety of sources on the subject of postmodernism and the crisis of representation. Included among the essays are a critique of modernism, an analysis of contemporary culture, and a discussion of the themes found in postmodernism. Among the essayists are Roland Barthes, Jean Baudrillard, Benjamin Buchloh, Hal Foster, Michel Foucault, Fredric Jameson, Rosalind Krauss, Martha Rosler, and Abigail Solomon-Godeau.

Janet Wolff, **Aesthetics and the Sociology of Art**

Ann Arbor, MI: University of Michigan Press, 1993
Addressing the limitations of aesthetics (essentialism) and sociology (reductionism) in the analysis of art practice, Wolff argues for the best of both worlds. By drawing upon theorists such as Kant, Althusser, Marcuse, and Bourdieu, Wolff expounds on the differences between aesthetic philosophy and sociology, and the role of the aesthetic and the political in art before proposing a "sociological aesthetics."

Janet Wolff, **The Social Production of Art**
New York: New York University Press, 1993
Wolff grapples with the role of readers/viewers, the nature of authorship and creativity, the ideological dimension of art, aesthetic autonomy, and the cultural politics of art. Among the chapters are "Interpretation as Re-creation" and "The Death of the Author," which provide a useful mapping of the debates on the role of authorship and readership in contemporary cultural production.

CONSUMPTION STUDIES AND MATERIAL CULTURE STUDIES

Georges Bataille, **The Accursed Share, Volume I**

New York: Zone Books, 1988
Bataille's concept of the accursed share, the expenditure of excess energy in any system, is shown in examples ranging from Aztec sacrifice and Northwest Indian potlatch to Tibetan monastic culture. Bataille's theory of general economy challenges conventional models of scarcity and utility.

Jean Baudrillard, **The System of Objects**
London and New York: Verso, 1996
Finally available in an English translation by James Benedict, *The System of Objects* is Baudrillard's first book, originally published in Paris in 1968. As a cultural critique of the commodity in consumer society, Baudrillard

considers a variety of topics and subjects from a base in both linguistics and Marxism. From home furnishing and interior design and the psychology of collecting to gadgets and robots and the implications of consumer credit and advertising, Baudrillard outlines his classification of objects as functional, non-functional, and meta-functional.

Pierre Bourdieu, **Distinction: A Social Critique of the Judgment of Taste**

Cambridge, MA: Harvard University Press, 1984
Translated by Richard Nice from the original French publication of 1979, *Distinction* is Bourdieu's exhaustive study of the French bourgeoisie which dispels the myth of taste as an innocent expression of judgment. In this vast ethnographic study, Bourdieu demonstrates his concept of the "habitus" as the disposition of one's lifestyle in coordination with a person's access to cultural capital, or education, which, in turn, maintains the prestige and social status of the dominant classes.

Mary Douglas and Baron Isherwood, **The World of Goods**

London: Allen Lane, 1979
Mary Douglas, a noted cultural anthropologist, and Baron Isherwood attempt an "anthropology of consumption," with a critique of the role of individualism in economic theory. Douglas' central thesis is the understanding that economic goods are part of a larger cultural system where they carry meaning and have specific social functions.

Anthony Easthope and Kate McGowan, eds., **A Critical and Cultural Theory Reader**
Toronto: University of Toronto Press, 1992
A collection of essays grouped in sections such as ideology, subjectivity, semiology, and gender. Among the essayists are Barthes, Saussure, Lacan, Kristeva, Derrida, and Cixous. These texts are made more accessible by introductions, biographies, and summaries by the editors.

Stuart Ewen, **All Consuming Images: The Politics of Style in Contemporary Culture**
New York: Basic Books, 1988

Ewen analyzes contemporary material culture by examining the relationship between social control and the techniques of advertising through the politics of style.

Adrian Forty, **Objects of Desire: Design and Society Since 1750**

London: Thames and Hudson, 1986
Forty's important analysis of consumer culture since the beginnings of industrialized production. Forty examines the cultural context of industrial products arguing that the cultural values of society are expressed through the designed object.

Lawrence Grossberg, Cary Nelson, and Paula Treichler, eds., **Cultural Studies**
London and New York: Routledge, 1992

An extensive collection of forty essays organized into sixteen subject categories including the history of cultural studies, issues of gender, sexuality, nationality, ethnicity, race, colonialism, pedagogy, popular culture, and cultural institutions. Among the essayists are Clifford, West, Mercer, Bhabha, Giroux, Crimp, Hall, hooks, Gilroy, etc. This collection represents a diverse range of topics in contemporary cultural studies.

Dick Hebdige, **Hiding in the Light**
London and New York: Routledge, 1988

A collection of essays that grapple with images and objects from popular culture, from Italian motor scooters to a Talking Heads video, Hebdige attempts to understand both the creation and consumption of things. Included in the book is Hebdige's critique of the emergent British style culture showcased in the '80's lifestyle magazines, *The Face* and *i-D*.

Dick Hebdige, **Subculture: The Meaning of Style**

London and New York: Routledge, 1979
A fundamental text for understanding style as a form of communication and social practice. Using the youth subcultural movements in Britain—Mods, Teds, and Punks—as a case study, Hebdige articulates the signifying practice of style through an analysis combining semiotics and sociology.

Max Horkheimer and Theodor W. Adorno, **Dialectic of Enlightenment**
New York: Continuum, 1993

Originally published in 1944, this text by two members of the Frankfurt School is a major study of modern culture influenced by their exile to America during the war years. Included in the text is the essay "The Culture Industry: Enlightenment as Mass Deception," which considers the developments in popular culture of the period under the rubric of "false consciousness."

Lawrence W. Levine, **Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America**
Cambridge, MA: Harvard University Press, 1986
Levine begins his analysis with the closure and rigidity of cultural spaces in the nineteenth century through the emerging hierarchy between high and low culture of the twentieth century.

Daniel Miller, ed., **Acknowledging Consumption**

London and New York: Routledge, 1995
A collection of essays from the growing area of consumption studies in various academic disciplines. From an anthropology of consumption and a political economy of consumption to a reconfigured geography of consumption, the psychology of the "new consumer behavior" and the consumption of media, the writers make the case for the significance of the role of the consumer in our understanding of contemporary life.

Daniel Miller, **Material Culture and Mass Consumption**

Oxford and Cambridge, MA: Blackwell, 1987
Miller provides a theoretical basis for the study of material culture from the standpoint of consumption by first tracing, through Hegel, Marx, Munn, and Simmel, the development of the concept of "objectification," as a process whereby expression is given form. Consumption is understood as a productive process whereby consumers appropriate goods and services in order to construct identities and achieve social ideals.

Chandra Mukerji and Michael Schudson, eds., **Rethinking Popular Culture: Contemporary Perspectives in Cultural Studies**

Berkeley, CA and Los Angeles: University of California Press, 1991
Nineteen essayists (Habermas, Geertz, Foucault, etc.) explore a range of subjects from varying cultures and time periods and how these activities establish social norms.

Mark Poster, ed., **Jean Baudrillard: Selected Writings**

Stanford, CA: Stanford University Press, 1988
An excellent selection of essays by one of the more controversial figures of the French post-structuralist group. Poster covers Baudrillard's writings from 1968 to 1985 and includes English translations of previously unavailable works. The essays cover Baudrillard's early thoughts on consumer culture and sign value as well as his thoughts on the role of the media in contemporary society including his description of the simulacrum.

Penny Sparke, **As Long as It's Pink: The Sexual Politics of Taste**

London: Pandora (HarperCollins), 1995
This design historian looks at the overlooked: domesticity, feminine consumption, home-making, taste, etcetra. Through a variety of objects, from domestic appliances to furniture to cars and interiors, Sparke examines how taste has become a gendered issue in culture, one assigned to women, further marginalizing the study of women's material culture.

Christopher Tilley, ed., **Reading Material Culture: Structuralism, Hermeneutics, and Post-Structuralism**

Oxford and Cambridge, MA: Basil Blackwell, 1990
These essays offer an analysis of some of the major figures on cultural interpretation including Clifford Geertz, Roland Barthes, and Claude Lévi-Strauss.

John Urry, **Consuming Places**

London and New York: Routledge, 1995

With a concern for local culture and the differentiation of places in global culture, Urry considers the role of time and space in the "consumption" of places and the construction of nature and culture. In particular, he emphasizes the role of the tourist and the promotion of tourism by the state in his sociological account.

Thorstein Veblen, **The Theory of the Leisure Class**

New York and London: Penguin Books, 1994

First published in 1899, Veblen's text is considered a primary analysis of material culture in fin de siècle America. Veblen introduces the concepts of conspicuous consumption, vicarious consumption, leisure time and waste in his prose style akin to social satire.

Judith Williamson, **Consuming Passions: The Dynamics of Popular Culture**

London/New York: Marion Boyars, 1986

Williamson explores the artifacts of popular culture and the ideological construction of taste(s).

IDENTITY POLITICS AND CULTURAL REPRESENTATION

Henry Abelove, Michele Aina Barale, and David M. Halperin, eds., **The Lesbian and Gay Studies Reader**

London and New York: Routledge, 1993

A comprehensive collection of forty-three essays by leading scholars in the areas of literature, gender studies, and cultural studies that provide a mapping of the diverse terrain of lesbian and gay studies in the academy. Among the contributors: Judith Butler, Teresa de Lauretis, John D'Emilio, Stuart Hall, Gloria T. Hull, Audre Lorde, Kobena Mercer, Eve Kosofsky Sedgwick, and Simon Watney.

Maurice Berger, Brian Wallis, and Simon Watson, eds., **Constructing Masculinity**

London and New York: Routledge, 1995

This collection of twenty-five essays attempts a redefinition of masculinity and its relationship to science, law, media, and identity politics. Divided among five sections, these essays ponder "What is Masculinity?," "Masculinity and Representation," "How Science Defines Men," "Masculinity and the Rule of Law," and "Male Subjectivity and Responsibility." A guiding theoretical principle informing the discussion is that gender transcends mere static, social construction and is instead actively performed.

Homi K. Bhabha, **The Location of Culture**

London and New York: Routledge, 1994

This collection of essays continues the work of an intellectual project that seeks to relocate western modernity from a post-colonial perspective. Referencing a wide range of literary works and historical events, Bhabha produces a theory for cultural hybridity and a politics of difference that transcends the oppositions of East and West, and by doing so rethinks questions of agency, identity, place, and national affiliation in the process.

Judith Butler, **Gender Trouble: Feminism and the Subversion of Identity**

New York: Routledge, 1990

Butler's important text covers the complex terrain of the problems associated with discussions of gender, sex, and desire, particularly within feminist writing and theory. Central to Butler's arguments is the notion that the identity politics of feminism is by nature fragmentary and exclusionary and that a radical rethinking of representational politics is necessary.

James Clifford, **The Predicament of Culture: Twentieth Century Ethnography, Literature, and Art**

Cambridge, MA: Harvard University Press, 1988

Clifford's important critical examination of ethnography in Western thought which impacts on notions of cultural "collecting" and incorporating the "other."

James Clifford and George E. Marcus, eds., **Writing Culture: The Poetics and Politics of Ethnography**

Berkeley and Los Angeles, CA and London: University of California Press, 1986

The editors have assembled a series of essays that attempt to provide an overview to the "literary turn" in anthropology (i.e., an understanding of ethnographic research as a writing practice whose texts are understood as texts and not merely as transparent descriptions of lived experience). Among the offerings are: James Clifford's "On Ethnographic Allegory," George Marcus' "Contemporary Problems of Ethnography in the Modern World System," and Paul Rabinow's "Representations are Social Facts."

Beatriz Colomina, ed., **Sexuality and Space**

New York: Princeton Architectural Press, 1992

This set of essays by an interdisciplinary group of authors explores the concept of sexuality through both an analysis of physical space and the representation of space in film, television, photographs, and drawings. Among the essays are Beatriz Colomina's "The Split Wall: Domestic Voyeurism," Jennifer Bloom's "D'Or," Victor Burgin's "Perverse Space," and Mark Wigley's "Untitled: The Housing of Gender."

Gina Dent, ed., **Black Popular Culture: A Project by Michele Wallace**

Seattle, WA: Bay Press, 1992

Document from a conference sponsored by the Dia Center for the Arts focusing on the role of Black cultural production and popular culture. Twenty-seven essayists contribute to the book's five sections: Popular Culture: Theory and Criticism, Gender, Sexuality, and Black Images in Popular Culture, The Urban Context, The Production of Black Popular Culture, and Do the Right Thing: Postnationalism and Essentialism. Among the contributors are Jacqueline Bobo, Angela Y. Davis, Henry Louis Gates, Jr., Paul Gilroy, Stuart Hall, bell hooks, and Cornel West.

Johannes Fabian, **Time and the Other: How Anthropology Makes Its Object**

New York: Columbia University Press, 1983

An historical examination and epistemological critique of how time is used in anthropology to articulate positions of "us" and "them," observer and observed, self and "other." Central to Fabian's project is the temporal condition of coevalness, in which different peoples and cultures occupy the same period of time. Written as a critique of anthropology, Fabian's influential text has implications for historians, philosophers, and literary critics.

Russell Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornel West, eds., **Out There: Marginalization and Contemporary Cultures**

Cambridge, MA: The MIT Press, 1990

A major collection of important essays on the subject of social marginalization of cultural groups with discussion of issues of gender, race, sexual orientation, and class. Among the essayists are Cornel West, Homi K. Bhabha, Simon Watney, James Clifford, Douglas Crimp, bell hooks, Hélène Cixous, Gayatri Chakravorty Spivak, and Edward Said.

Henry Louis Gates, Jr., ed., **"Race," Writing, and Difference**

Chicago and London: University of Chicago Press, 1986

These twenty essays consider the construct- edness of race in works of literature, literary theory, and criticism. Some essays explore more general issues of race and difference while others are specific readings of texts that expose cultural codes of domination.

Elaine K. Ginsberg, ed., **Passing and the Fictions of Identity**

Durham, NC: Duke University Press, 1996

In the wake of arguments regarding the cultural construction of identity, this collection of essays attempts to problematize the notion of fixed boundaries and categories by exploring the concept of "passing." From colonial times to the Civil War to the present day, these essays provide specific instances—some actual, some fictional—of the ways in which passing in racial, sexual, and national terms may help challenge the rigidity of thought about identity politics.

bell hooks, **Black Looks: Race and Representation**

Boston, MA: South End Press, 1992

A collection of twelve essays that examine the representation of black men and women in forms of popular culture including advertising, music, television, and film. Includes the essays "Eating the Other," which considers white society's desire for cultural otherness and "Whiteness in the Black Imagination," which offers an insightful perspective on how whiteness is viewed in black culture.

bell hooks, **Feminist Theory from Margin to Center**

Boston, MA: South End Press, 1984

bell hooks (Gloria Watkins) spatializes the concepts of social and cultural marginalization emphasizing the importance of understanding marginalized space not as a reservation but rather as a site for resistance.

bell hooks, **Talking Back: Thinking Feminist, Thinking Black**

Boston, MA: South End Press, 1989

Drawing upon her personal experiences, bell hooks (Gloria Watkins) considers the consequences of silence and her own efforts to speak out and talk back. Central to hooks' analysis is the growing importance of the interlocking relationships between class, race, and sex in the construction of female identities.

bell hooks, **Yearning: Race, Gender, and Cultural Politics**

Boston, MA: South End Press, 1990

hooks addresses the politics of race and gender in the terrain of cultural politics through these twenty-three short essays, cutting across a variety of practices—literature, film, ethnography, art, poetry. Among the essays: "The Politics of Radical Black Subjectivity," "Postmodern Blackness," "An Aesthetic of Blackness: Strange and Oppositional," "Culture to Culture: Ethnography and Cultural Studies as Critical Intervention," and "Choosing the Margin as a Space of Radical Openness."

Gloria T. Hull, Patricia Bell Scott, and Barbara Smith, eds., **All the Women Are White, All the Blacks Are Men, but Some of Us Are Brave: Black Women's Studies**

New York: Feminist Press at CUNY, 1982

Important collection of essays defining the territory of African-American women's studies addressing the systematic exclusion of women of color from the social and cultural discourse implied in the title.

Luce Irigaray, **Speculum of the Other Woman**

Ithaca, NY: Cornell University Press, 1985

Important work by one of the major figures of feminism which serves as an indictment of the exclusion of women from critical discourse. Irigaray traces this anti-feminine bias through the major works of Western culture.

Julia Kristeva, **Strangers to Ourselves**

New York: Columbia University Press, 1991

Kristeva explores the concept of estrangement including the roles of foreigner, alien, outsider, self and other. Kristeva uses many historical and contemporary literary examples and includes a discussion of contemporary nationalism.

Jacques Lacan, **Ecrits**

New York: International Universities Press, 1982

A selection of essays from this important figure in contemporary psychoanalysis. Included in this volume is Lacan's articulation of the "mirror stage."

Jacques Lacan, **The Four Fundamental Concepts of Psycho-analysis**

New York: Norton, 1981

Twenty essays by Lacan on his major theoretical concepts. Included are the questions and answers generated by the essays first presented as a seminar. Chapters are devoted to the linguistic structure of the unconscious, the mirror stage of the child, and sexuality and the signifier.

Scott Lash and Jonathan Friedman, eds., **Modernity and Identity** Cambridge and Oxford: Basil Blackwell Publishers, 1992

A collection of essays by such theorists as Marshall Berman, Martin Jay, George Marcus, and Richard Rorty which explore the redefinition of subjectivity in the debate between modernism and postmodernism.

Jonathan Scott Lee, **Jacques Lacan** Amherst, MA: University of Massachusetts Press, 1990

Accessible text on the development of Lacan's theories which document the split between Lacan and other schools of psychoanalysis in favor of one rooted in the linguistic. Lee examines some of Lacan's most difficult writings shedding important light on these theories.

Georgé E. Marcus and Michael M.J. Fischer, **Anthropology as Cultural Critique** Chicago and London: University of Chicago Press, 1986

The authors focus on cultural anthropology to elucidate the larger crisis of representation in the human sciences before considering the role of ethnography in cultural critique. Ethnographic research, through various examples is shown to problematize the founding theories of cultural anthropology as an intellectual discipline.

Kobena Mercer, **Welcome to the Jungle: New Positions in Black Cultural Studies** London and New York: Routledge, 1994

A collection of this British cultural theorist's writings on black popular culture and identity politics including "Black Hair/Style Politics," "Monster Metaphors: Notes on Michael Jackson's Thriller," and "Reading Racial Fetishism: The Photographs of Robert Mapplethorpe."

Toril Moi, **Sexual/Textual Politics: Feminist Literary Theory**

London/New York: Methuen, 1991

Moi introduces and contextualizes the work of Kristeva, Cixous, and Irigaray as a base from which to explore the confluence of critical theory and political realities for feminist paradigms.

David Morley and Kevin Robins, **Spaces of Identity: Global Media, Electronic Landscapes and Cultural Boundaries**

London and New York: Routledge, 1995

Morley's and Robins's "spatialization" of identity examining the effects of global media and large-scale electronic networks on definitions of nation, national identity, and culture. They examine the transformation of identity from older forms tied to conventional geography to the newer forms occasioned by a postmodern geography of communications technologies.

Jacqueline Rose, **Sexuality in the Field of Vision**

London/New York: Verso, 1986

Ten essays by Rose which examine the importance of sexual difference and the construction of the imaginary within the various representations of feminism.

Edward Said, **Orientalism**

New York: Vintage Books / Random House, 1978

Said's seminal essay which explores the exoticized concept of orientalism from its base in the academy. Said reexamines the relationship between Western scholarship of the Orient and how that study has rendered the subject of the "Orient" as mysterious and, ultimately inferior to the Occident.

Eve Kosofsky Sedgwick, **Epistemology of the Closet**

Berkeley and Los Angeles: University of California Press, 1990

Sedgwick deconstructs the psychic space of the "closet" while arguing that modern life cannot be considered critically without understanding how culture is structured by the binary of homosexual/heterosexual. Through attentive readings of the novels *Billy Budd* and *The Portrait of Dorian Gray*, in addition to other literary works, Sedgwick provides a deft analysis of one of the most difficult aspects of gay and lesbian life.

Edward W. Sojja, **Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places**

Cambridge, MA and Oxford: Blackwell Publishers, 1996

Sojja addresses the "spatial turn" in contemporary critical thought by arguing for a "trilectics" (as opposed to a dialectics) of spatiality which is perceived, conceived, and lived. He draws his examples from analyses of contemporary Los Angeles and the urban fabric of Amsterdam to the "radical openness" of the margin evoked by bell hooks and Michel Foucault's "hetero-topologies." Sojja opens the text with a "spatial" biography of Henri Lefebvre, who provides a theoretical foundation to much of his argumentation.

Gayatri Chakravorty Spivak, **In Other Worlds: Essays in Cultural Politics**

New York: Methuen, 1988

Spivak applies Marxist, post-colonialist, and deconstructionist methods and examines the relationship of language, women, and ideology in the cultures from which they emerge.

Gayatri Chakravorty Spivak, **The Post-Colonial Critic: Interviews, Strategies, Dialogues**

New York: Routledge, 1990

Spivak addresses, through essays and interviews, pre-colonial representations of others and the implications of a multicultural society and its impact on the concept of identity in a post-colonial, postmodern world.

Susan Rubin Suleiman, **Subversive Intent: Gender, Politics, and the Avant-Garde**

Cambridge, MA: Harvard University Press, 1990

Suleiman explores the male foundations of this century's avant-garde, in particular the French avant-garde in art and literature with chapters devoted to Alain Robbe-Grillet, Georges Bataille, and André Breton. Suleiman explores the concept of a postmodern feminist poetics and the relationship to a theory of the avant-garde.

Michael Taussig, **Mimesis and Alterity: A Particular History of the Senses**

London and New York: Routledge, 1993

At the heart of Taussig's study is the relationship between likeness (mimesis) and difference (alterity), self and other, as it is performed at different times and places. An eclectic history of Euroamerican colonialism, Taussig discusses myths of first contact, Latin American ethnography, the camera and phonograph as mimetically capacious machines that form part of a history of mimesis, and the relationship between the "primitive" and the "modern."

Catherine Ugwu, ed., **Let's Get It On: The Politics of Black Performance**

Seattle, WA: Bay Press, 1995

Produced in conjunction with the Institute of Contemporary Arts in London, Let's Get It On discusses the work of performance artists on both sides of the Atlantic. The essays consider the historical role of black expressive culture, the performance of identity in masquerade and carnival, as well as the role of spectacle and spectatorship. Among the essays are: bell hooks's "Performance Practice as a Site of Opposition," Paul Gilroy's "...to be real: The Dissident Forms of Black Expressive Culture," and Coco Fusco's "Performance and the Power of the Popular."

Robyn R. Warhol and Diane Price Herndl, eds., **Feminisms: An Anthology of Literary Theory and Criticism**

New Brunswick, NJ: Rutgers University Press, 1991

Important and extensive collection of fifty-eight essays from the mid-1970s to 1990 by fifty-three critics which cover the diverse spectrum of feminist theory and writing. The essays are divided into thirteen sections which examine the intersections of feminism and questions of class, race, sexual orientation, and nationality.

MEDIA STUDIES AND TECHNOLOGY

Robert Allen, ed., **Channels of Discourse, Reassembled: Television and Contemporary Criticism**

Chapel Hill, NC: University of North Carolina Press, 1992

A number of critical perspectives (feminist, structuralist, psychoanalytic, etc.) are utilized in this analysis of the social and cultural aspects of television. The collection includes Ellen Seiter's "Semiotics, Structuralism, and Television," an accessible introduction to semiotic theory drawing on examples from television news and entertainment, and John Fiske's "British Cultural Studies and Television," a survey of pioneering audience-based research on television studies.

Ien Ang, **Living Room Wars: Rethinking Media Audiences for A Postmodern World**

London and New York: Routledge, 1996

Given the interest in issues of media consumption, Ang's text provides a theoretical overview with which to begin the process. Ang argues that we must first rethink the very notion of "audience" as an institutional construct. These nine essays provide an attentive, critical assessment of studies on television audiences, romance novel readers, and empirical audience research, as well as the effects of global and transnational media systems on the production of local meaning.

Anne Balsamo, **Technologies of the Gendered Body**

Durham, NC: Duke University Press, 1996

A gendered reading of contemporary technology developments in which the body remains central to discussions of race and gender. Among the topics: cyborgs, feminist bodybuilding, cosmetic surgery, medical imaging technologies, and reproductive technologies. Balsamo argues for a feminist cultural studies of science and technology.

Gretchen Bender and Timothy Druckery, eds., **Cultures on the Brink: Ideologies of Technologies**

Seattle, WA: Bay Press, 1994

As implied by the subtitle, this collection of essays challenges the popularly held conception that technology is naturally progressive with an emphasis on how different technologies are differently structured and encompass not a single ideology but many. Stanley Aronowitz, Elaine Scarry, Margaret Morse, Laurie Anderson, Avital Ronnell, Andrew Ross, and others consider a host of different topics, from "smart technologies" and Rodney King to airport security checks, the Human Genome Project, and the future of work.

Jay David Bolter, **Writing Space: The Computer, Hypertext, and the History of Writing**

Hillsdale, NJ: Lawrence Erlbaum Associates, 1991

Bolter examines the new interactive role of the reader and writer in the hypertext authoring format of computer technology. Bolter divides his study into both visual and conceptual "writing spaces," with a chapter devoted to the intersection of critical theory and the hypertext format.

James Brook and Iain A. Boal, eds., **Resisting the Virtual Life**

San Francisco, CA: City Lights, 1995

An antidote to the never-ending onslaught of technological hype, these twenty scholars, writers, and activists challenge the received wisdom of how technology will better our lives. This collection looks critically at the role of information access and interpretation, the rewiring of the human body, the degradation of work, and the restructuring of modern life.

Richard Coyne, **Designing Information Technologies in the Postmodern Age**

Cambridge, MA and London: The MIT Press, 1995

Coyne is interested in what role philosophical thought can play in the development of computer-based technologies. Coyne considers a variety of philosophies and their relationship to key claims

of information technologies. For example, Coyne uses aspects of critical theory to examine issues of power and control and draws from phenomenology when examining questions about experience in virtual environments.

Jonathan Crary, **Techniques of the Observer: On Vision and Modernity in the Nineteenth Century**

Cambridge, MA: The MIT Press, 1990

Crary examines the roots of our "society of the spectacle" from the technological and social inroads made in the nineteenth century. Crary reassesses the problems of visibility in modern society from both the vantage point of the observer and the subject.

Régis Debray, **Media Manifestos**

London and New York: Verso, 1996

Debray inaugurates a new discipline of mediology to address the limitations of previous enterprises such as semiotics and communication theory while acknowledging the materiality of transmission technologies in contemporary life. Mediology, as the author writes, seeks to mediate between the aesthetic and the technological, recognizing that sociological analysis forgoes the object while a technological analysis foregrounds the object while forgetting the subjects and social milieu.

Timothy Druckrey, ed., **Electronic Culture: Technology and Visual Representation**

New York: Aperature Foundation, Inc., 1996

Druckrey gathers twenty-nine essays written by philosophers, critics, artists, and theorists who consider the cultural transformations of visual representation precipitated by advent of electronic technologies. Included in this collection are Vannevar Bush's 1945 essay "As We May Think," N. Katherine Hayles' "Virtual Bodies and Flickering Signifiers," Slavoj Žižek's "From Virtual Reality to the Virtualization of the Real," Friedrich Kittler's "There is No Software," and Sherry Turkle's "Constructions and Reconstructions of the Self in Virtual Reality."

Lucien Febvre and Henri-Jean Martin, **The Coming of the Book**

London and New York: Verso

A classic study of the Annales school of historical thought in France, Febvre and Martin trace the development of the book as a material and cultural object. Surveying the impact of printing on society and thought from 1450 to 1800, the authors cover both technical developments and social forces in their analysis of an emerging print culture.

Chris Hables Gray, ed., **The Cyborg Handbook**

London and New York: Routledge, 1995

What is a cyborg? The answer is given in over 500 pages. Everything you ever wanted to know about cyborgs and some things you didn't. Historical materials, scientific documents, military programs, science fiction texts, technoscience theory as well as several appendices on cyborg culture provide an exhaustive account.

Donna J. Haraway, **Modest Witness@Second Millennium.FemaleMan©_Meets_OncoMouse™**

London and New York: Routledge, 1997

Haraway extends her cultural analysis of technoscience into the growing social landscape of genetically-engineered life, cyborgs, reproductive technologies, and virtual realities. This eclectic book is structured within tripartite divisions of syntax, semantics and pragmatics, giving us an introduction to the grammar of feminism and technoscience, introducing a narrative linked through three characters, Modest Witness, FemaleMan©, and OncoMouse™, before ending with a series of meditations on gene mapping, "virtual speculums," "invisible fetuses," and other things.

Donna J. Haraway, **Simians, Cyborgs, and Women: Reinvention of Nature**

London and New York: Routledge, 1991

This influential text provides a feminist reading of technoscience developments, including the widely influential essay "A Cyborg Manifesto: Science and Technology and Socialist Feminism in the Late Twentieth Century." The text also includes Haraway's theory of "situated knowledges," a rejoinder against scientific (male) objectivity as well as a discussion of the biopolitics of postmodern bodies.

Stephen Kern, **The Culture of Time and Space: 1880 — 1918**

Cambridge, MA: Harvard University Press, 1983

Kern discusses the sweeping changes that took place at the turn of the century and how those changes affected personal and social understanding of time and space. Kern cites Proust, Joyce, H.G. Wells, Gertrude Stein, Freud, Einstein, Picasso, and Marinetti among others in his attempt to connect the various disciplines of art and science to the social history of the period.

George P. Landow, **Hypertext: The Convergence of Contemporary Critical Theory and Technology**

Baltimore, MD: John Hopkins University Press, 1992

Drawing heavily on both Derrida and Barthes, Landow assesses the impact of electronic text, or hypertext. Landow offers chapters on the relationship between critical theory and hypertext, the new roles of writers and readers, and the impact hypertexts will have on education and literature.

Christian Metz, **Film Language: A Semiotics of the Cinema**

Chicago: University of Chicago Press, 1974

As the title suggests, Metz applies aspects of semiotics and structuralism to his classic analysis of film and cinema. Among the topics discussed are the reality principle in cinema, film narrative, the problems of a semiotics of film, and modern cinema and montage.

Marshall McLuhan, **The Gutenberg Galaxy: The Making of Typographic Man**

Toronto: University of Toronto Press, 1962

Important social and cultural analysis of the impact of print culture on civilization by this maverick thinker who gained great popularity in the 1960s. The book demonstrates McLuhan's aphoristic writing style rendered typographically as pull-quotes with an index of these "glosses."

Marshall McLuhan and Quentin Fiore, **The Medium is the Message**

New York: Bantam Books, 1967

The text continues to explore the increasing social interdependence and its impact on personal life ushered in with the new electronic technology. The title turns the phrase from McLuhan's earlier work *Understanding Media*. Quentin Fiore, a graphic designer, is credited as co-author for this very visual and graphic rendition of McLuhan's text.

Marshall McLuhan, **Understanding Media: The Extensions of Man**

New York: McGraw-Hill Book Company, 1964

McLuhan's thesis that new modes of mass communications in the form of electronic technology were fundamentally changing social and interpersonal relationships. The text contains his famous dictums "the medium is the message," and the concept of a "global village."

Joshua Meyrowitz, **No Sense of Place: The Impact of Electronic Media on Social Behavior**

New York: Oxford University press, 1985

Meyrowitz's thesis includes the concept that television has fundamentally changed our perceptions about social place and hierarchy. Social behavior is no longer determined by where we are or who is there but rather is mediated by electronic technology which blurs notions of private and public space.

Walter Ong, **Orality and Literacy: The Technologizing of the Word**

London/New York: Methuen, 1982

Important text which explores the profound shift in social thought and experience surrounding the transition from oral to literate culture. Ong focuses on speech, writing, and print but also explores the impact of electronic technology on human consciousness.

Mary Anne Moser and Douglas Macleod, eds., **Immersed in Technology: Art and Virtual Environments**

Cambridge, MA and London: The MIT Press, 1996

This collection of essays and artists' projects addresses the need to critically appraise the evolving field of immersive technologies and virtual environments. From various disciplinary perspectives, the writers and artists ponder the consequences of race and identity in cyberspace, materiality and the body, and aspects of narrative and landscape. Among the offerings are: N. Katherine Hayles' "Embodied Virtuality: Or How to Put Bodies Back Into the Picture," Cameron Bailey's "Virtual Skin: Articulating Race in Cyberspace," Allucquere Rosanne Stone's "Cyberdämmerung at Wellspring Systems," Avital Ronell's "A Disappearance of Community," Margaret Morse's "Nature Morte: Landscape and Narrative in Virtual Environments."

Cynthia Schneider and Brian Wallis, eds. **Global Television**

Cambridge, MA and London: The MIT Press, 1988

Twenty-four essays discuss the role of television in relationship to nationalism, technological expansion, information flow, and issues of representation and the politics of resistance. Contributors to the book include: Ien Ang, Jay Chiat, Jonathan Crary, Maud Lavin, Carol Squiers, Paul Virilio, and Michelle Wallace.

Avital Ronell, **The Telephone Book: Technology, Schizophrenia, Electric Speech**

Lincoln, NB: University of Nebraska Press, 1989

Ronell applies methods of post-structuralism and deconstruction in this case study of the telephone as a manifestation of discontinuity and absence in the modern world. The text is rendered in a unique typographic treatment by graphic designer Richard Eckersley.

Barbara Maria Stafford, **Body Criticism: Imaging the Unseen in Enlightenment Art and Medicine**

Cambridge, MA: The MIT Press, 1991

Stafford's history of the human body focuses on the paradigmatic shifts occurring in the

eighteenth century with the development of new methods of exploring the hidden aspects of the body. Chapters are devoted to these new methods for seeing and include: "Dissecting," "Abstracting," "Conceiving," "Marking," "Magnifying," and "Sensing."

Robert Stam, Robert Burgoyne, and Sandy Flitterman-Lewis, **New Vocabularies in Film Semiotics**

London and New York: Routledge, 1992

A comprehensive guide to contemporary discussions of film theory through semiotics, narratology, psychoanalysis, and poststructuralism. Beginning with a general introduction to semiotic theory and proceeding to specific terms from film semiotics and narrative, the writers discuss the application of psychoanalytic theory to film studies and the role that intertextuality plays in the discourse of film.

Allucquere Rosanne Stone, **The War of Desire and Technology at the Close of the Mechanical Age**

Cambridge, MA and London: The MIT Press, 1995

In a unique prose style, Stone provides a thoughtful meditation on the ways in which computer-mediated technologies are challenging conventional notions of identity. Stone makes her arguments with a provocative range of subjects, from phone sex lines and user domains to a virtual, cross-dressing psychiatrist and the vampire Lestat. Through specific cases, Stone demonstrates the mutability of identity.

Paul Virilio, **The Vision Machine**

Bloomington and Indianapolis: Indiana University Press, 1994

A wide-ranging survey of visual technologies involved in the perception, production, and dissemination of images. Virilio contemplates the shifting regime of the visual, from 19th-century inventions of photography and the cinema to the latest "smart" technologies of war and commerce.

Paul Virilio, **Speed and Politics: An Essay on Dromology**

New York: Semiotext(e), 1986

Originally published in 1977, this book outlines Virilio's study of speed, or dromology. Locating its roots in the mobilization of the masses in modern society, literally in the streets, Virilio charts the progress of dromology from Nazi propaganda techniques and the building of the autobahn to Marinetti's aesthetics of speed and the easily forged links to state power and warfare.

Paul Virilio, **The Art of the Motor**

Bloomington and Indianapolis, IN: Indiana University Press, 1995

Virilio continues his studies in dromology by addressing how transmission technologies have collapsed both the extension of space and the duration of time as information becomes speed. Virilio's philosophy of technology gives us the concept of an "art of the motor" which drives the constant change of appearances and the continued mutation of reality.

Frank Webster, **Theories of the Information Society**

London and New York: Routledge, 1995

A sociological critique of various theories about the impact of information technologies on society. Webster introduces and carefully critiques the theoretical positions on information put forth by Daniel Bell's post-industrial society, Anthony Giddens' thoughts on surveillance and the expansion of powers of the nation-state, Herbert Schiller's arguments on corporate capital expansion, Jürgen Habermas' concerns about the dissolution of the public sphere, Jean Baudrillard's theory of simulation, and Manuel Castells' "informational cities."

PHILOSOPHY AND HISTORY

Hazard Adams and Leroy Searle, eds., **Critical Theory Since 1965**

Tallahassee, FL: University of Florida Press, 1986

An excellent selection of important essays from the late twentieth century including Chomsky, Searle, Derrida, Foucault, Cixous, etc. Included is an extensive appendix with fundamental texts from earlier in the century including Husserl, Benjamin, Gadamer, etc.

Gaston Bachelard, **The Poetics of Space**

Translated by Maria Jolas. Foreword by Etienne Gilson, Boston, MA: Beacon Press, 1964

Influential essays by the noted French philosopher on the intimacy and enormity of space. Bachelard applies a phenomenological analysis of spaces such as nests, shells, and corners and is particularly concerned with their experiential relationship with poetic imagination and reverie. Includes the important chapter "The Dialectics of Inside and Outside."

Roland Barthes, **Mythologies**

Translated by Annette Lavers. New York: Noonday Press, 1972

One of Barthes' earliest (1957) and most accessible works which analyzes popular culture in the form of very brief essays on a variety of topics. Included is the essay "Myth Today," a summary of Barthes' framework defining his concept of "mythology."

Jean Baudrillard, **For a Critique of the Political Economy of the Sign**

Translated by Charles Levin. St. Louis, MO: Telos Press, 1981

English translation of essays originally published in French (1972). Baudrillard extends the Marxist analysis of the use and exchange value of commodities with the addition of the concept of sign value. Of particular importance to design is the essay "Design and Environment," which analyzes the functionalist design philosophy at the Bauhaus in relation to political economy.

Jean Baudrillard, **Simulations**

Translated by Paul Foss and Paul Patton. New York: Semiotext(e), 1983

Baudrillard's introduces his concepts of "hyperreality" and the simulacrum of contemporary (late-capitalist) culture with a discussion of "panopticism" and spectacle.

Walter Benjamin, **Illuminations**

Edited by Hannah Arendt. New York: Schocken Books, 1978

Selection of essays by the noted critic mostly written in the 1930s which includes the seminal essay, "The Work of Art in the Age of Mechanical Reproduction." This essay defines the challenges confronting authorship, authenticity, and originality in the wake of modern technology which allows for the reproducible and multiple art work.

Walter Benjamin, **Reflections: Essays, Aphorisms, Autobiographical Writings**

Edited by Peter Demetz. New York: Harcourt Brace Jovanovitch, 1978

This collection of writings by Benjamin includes the essay "The Author as Producer," his analysis of the politics of cultural production particularly within the social frameworks of fascism, socialism, and communism.

Constantin V. Boundas, ed., **The Deleuze Reader**

New York: Columbia University Press

A collection of many important texts by one of the leading figures in contemporary critical theory. Among the essays are "Rhizome Versus Trees," "A Theory of the Other," "Psychoanalysis and Desire," "Cinema and Space: The Frame," "Cinema and Time," "Painting and Sensation," and "On the Line." Together the essays cover the many facets of Deleuze's criticism including film, theater, literature, music, painting, and philosophy.

Michel de Certeau, **The Practice of Everyday Life**

Berkeley and Los Angeles, CA and London: University of California Press, 1984

Published in 1974, this text is among the first to take seriously the role of the consumer in

contemporary life. Mixing aspects of philosophy, sociology, history, literary criticism, economics and anthropology, de Certeau's work defies easy categorization and contains discussions of spatial practices, including the essay "Walking in the City," the uses of language in "The Scriptural Economy" and "Reading as Poaching," and the practice of theory in the work of Michel Foucault and Pierre Bourdieu.

Michel de Certeau, **The Writing of History**

New York: Columbia University Press, 1988

Originally published in French in 1975 and translated by Tom Conley. De Certeau considers historiography as fundamentally a writing practice whereby the historian animates a narrative and produces places. Inflected by aspects of psychoanalysis and theology, de Certeau examines the changing conceptions of history in the West.

Jonathan Culler, **On Deconstruction: Theory and Criticism after Structuralism**

Ithaca, NY: Cornell University Press, 1989

Culler focuses his attention on the work of Jacques Derrida and Paul de Man and their theories of deconstruction. Culler gives a detailed explanation of the methods and ideas central to deconstruction with particular emphasis on the notion of reading and readers.

Guy Debord, **The Society of the Spectacle**

Detroit: Black and Red, 1983

Guy Debord, **Comments on the Society of the Spectacle**

London/New York: Verso, 1990

The 1983 edition is an English translation of the original French text of 1967. Comments on the Society of the Spectacle updates Debord's seminal work with discussion on the events of the 1980s. A principal member of the Situationist group, Debord's text discusses the formation of the modern spectacle as a product of an industrialized society.

Gilles Deleuze and Félix Guattari, **Anti-Oedipus: Capitalism and Schizophrenia**

Minneapolis: University of Minnesota Press, 1983

An influential work which exposes the repression of late capitalist culture through an examination of the psychic processes used in the formation of desire.

Jacques Derrida, **Of Grammatology**

Translated by Gayatri Spivak, Baltimore, MD:

Johns Hopkins University Press, 1976

First published in French in 1967, this text introduces many of Derrida's thoughts on deconstruction which includes an analysis of the status of writing in Western culture with discussions of Rousseau, Saussure, and Lévi-Strauss among others.

Jacques Derrida, **Writing and Difference**

Translated by Alan Bass. Chicago: University of Chicago Press, 1978

Contains essays first published in French in 1967 and seen as the second volume of *Of Grammatology* although written in the same time frame. Included among the essays are Derrida's reappraisal of the philosophic tradition's exclusion of writing, the introduction of the concept of "différance," and a critical analysis of structuralism.

Michel Foucault, **The Archaeology of Knowledge and the Discourse on Language**

Translated by A.M. Sheridan Smith, New York: Pantheon Books, 1972

English translation of two of Foucault's French publications, *L'Archéologie du Savoir* of 1969 and *L'Ordre du discours* of 1971. Major text describing the French philosopher's historiographic method employed in his earlier works which attempts to illuminate the connections between knowledge, language, and power.

Michel Foucault, **Discipline and Punish: The Birth of the Prison**

Translated by Alan Sheridan

New York: Vintage Books, 1979

Foucault's examination of the history of the social modes of disciplining and punishing

bodies. Of particular interest is the role of spectacle involved in the changing forms of punishment and incarceration with an important and oft-quoted chapter devoted to "panopticism."

Michel Foucault, **The Order of Things: An Archeology of the Human Sciences**

New York: Vintage Books, 1970

English translation of Foucault's 1966 work, *Les Mots et les choses*. Foucault examines the notion of a "man" centered philosophy as a shift in thought between the seventeenth century's "natural sciences" and the nineteenth century's "human sciences."

Stephen Greenblatt, **Marvelous Possessions: The Wonder of the New World**

Chicago and London: University of Chicago Press, 1991

Greenblatt vividly recreates and recasts the relationship between the colonial conquest of Columbus and the inhabitants of the "New World." While conventional historical accounts try to decipher a reality from historical documents and travel accounts, Greenblatt instead focuses on European representational practice itself.

Jürgen Habermas, **Philosophical Discourse of Modernity**

Cambridge, MA: MIT Press, 1990

Compilation of twelve lectures by the noted German philosopher which constitute a dialogue with other critics, most notably Hegel, Nietzsche, Foucault, and Derrida, over his notions of the enlightenment in the embodiment of the modern project.

Jürgen Habermas, **Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society**

Cambridge, MA: MIT Press, 1989

Habermas' important work on the social sphere concerning the evolution of public opinion in democratic societies. A significant historical and sociological study of the foundations of public life.

Jürgen Habermas, **Theory of Communicative Action, Volumes I & II**

Boston, MA: Beacon Press, 1983

This work is considered one of the major achievements in Habermas' career and contains his articulation of a theory of "communicative action" which is central to his work in cultural studies. Habermas contrasts "communicative action" with "rational-purposive action" with emphasis on the examination of the role individuals play in the resulting consensus of communicative norms and the their ability to express sincerely their intentions to others.

Martin Jay, **Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought**

Berkeley and Los Angeles, CA and London: University of California Press, 1993

Historian Martin Jay examines the persistent criticism of vision in the French intellectual thought of Sartre, Merleau-Ponty, Foucault, Lacan, Althusser, Debord, Irigaray, Derrida, Bataille, Barthes, and Metz. Jay includes a history of the theory of vision from Antiquity to the Enlightenment, considering the "oculocentric" nature of the discourse.

Martin Jay, **The Dialectical Imagination: A History of the Frankfurt School and the Institute of Social Research, 1923-1950**

Boston, MA: Little, Brown, 1973

Martin Jay's authoritative examination of the Institute of Social Research's major thinkers including Max Horkheimer, Theodor Adorno, Herbert Marcuse, and more recently Jürgen Habermas. Jay documents the collective influence of the Frankfurt School on the development of critical theory.

John Lechte, **Fifty Key Contemporary Thinkers: From Structuralism to Postmodernity**

London and New York: Routledge, 1994

Biographical and bibliographic summaries for major theorists of this century in chapters such as: "Early Structuralism," (e.g., Bachelard, Bakhtin,

Freud, Mauss); "Structuralism," (e.g., Althusser, Bourdieu, Chomsky, Lacan, Lévi-Strauss, Metz); "Post-structuralist Thought," (Bataille, Deleuze, Derrida, Foucault); "Semiotics," (Saussure, Barthes, Eco, Greimas, Kristeva); "Post-Marxism," (e.g., Laclau, Habermas, Adorno, Arendt); and "Postmodernity," (e.g., Baudrillard, Lyotard).

Jean-François Lyotard, **The Postmodern Condition: A Report on Knowledge**

Minneapolis, MN: University of Minnesota Press, 1984

Originally published in French in 1979, Lyotard describes the collapse of the legitimizing force of the metanarrative of modernism through the language games found in the discourse of postmodern culture.

Greil Marcus, **Lipstick Traces: A Secret History of the 20th Century**

Cambridge, MA: Harvard University Press, 1989

Marcus uses the Sex Pistols as a point of departure to explore the role of cultural subversion of the counter culture through the Middle Ages to the present.

Christopher Norris, **Deconstruction: Theory and Practice**

London/New York: Routledge, revised edition, 1991

Originally published in 1982 and revised in 1986. The 1991 version contains an expanded bibliography on Derrida and deconstruction as well as a response to critics of deconstruction. This text is a clear and concise summary of the major themes of deconstruction found in Derrida's writing and philosophy.

Leonard Orr, **A Dictionary of Critical Theory**

New York: Greenwood Press, 1991

Extensively researched compendium of terms gathered from a variety of texts under the rubric of critical theory. Entries include the bibliographic cites on which the definitions are based. Included are terms from both European and Asian languages.

Aram H. Veesar, ed., **The New Historicism**

New York/London: Routledge, 1989

A collection of essays written by some of the major figures associated with New Historicism. Among the essays are Stephen Greenblatt's "Toward a Poetics of Culture," Louis Montrose's "Professing the Renaissance: The Poetics and Politics of Culture," Vincent Pecora's "The Limits of Local Knowledge," and Frank Lentricchia's "Foucault's Legacy: A New Historicism." This grouping of essays attempts an uneasy definition of New Historicism; its originating theories and influences, some practical applications, as well as a critique of its limitations.

SEMIOTICS AND LITERARY CRITICISM

Roland Barthes, **Image/Music/Text**

Translated by Stephen Heath. New York: Hill and Wang, 1977

A collection of important essays by the French literary critic. Particularly relevant to graphic design are the essays about photography and the text including "The Photographic Message," "Rhetoric of the Image," "Death of the Author," and "From Work to Text."

Matei Calinescu, **Five Faces of Modernity**

Durham, NC: Duke University Press, 1987

What are the five faces of modernity? Calinescu gives the answer in his five chapters on: modernism, the avant-garde, the concepts of decadence, kitsch, and postmodernism. Drawing primarily from literature, Calinescu provides an excellent mapping of modernity. The chapters devoted to the avant-garde and kitsch are especially informative.

Terry Eagleton, **Literary Theory: An Introduction**

Minneapolis, MN: University of Minnesota Press, 1983

One of the most widely used and accessible introductory texts on literary criticism. Includes discussion of the major theories with chapters on phenomenology, structuralism, post-structuralism, and psychoanalysis.

Terence Hawkes, **Structuralism and Semiotics**

Berkeley, CA: University of California Press, 1977

Hawkes' book is an accessible introduction to the

basic concepts of semiotics and the philosophy of structuralism. Hawkes includes a discussion of the application of semiotics to other disciplines with chapters on Jean Piaget and Claude Lévi-Strauss among others.

James Hooper, ed., **Peirce on Signs**

Chapel Hill, NC: University of North Carolina, 1991

A collection of seminal writings by logician Charles Sanders Peirce and his formulation of a general theory of signs, better known as semiotics. Peirce proposes a triadic relation between objects, signs, and interpretants and also gives us the fundamental categories of icon, index, and symbol. The writings also include Peirce's thoughts on pragmatism, logic, and theology.

Wolfgang Iser, **The Act of Reading: A Theory of Aesthetic Response**

Baltimore, MD and London: The John Hopkins University Press, 1978

Iser puts forth his theory of the interaction between literary texts, readers, and their interaction with texts. Iser discusses the concept of reception theory and traditional arguments against such perspectives, as well as acts of interpretation and the asymmetry between readers and texts.

Fredric Jameson, **The Political Unconscious: Narrative as a Socially Symbolic Act**

Ithaca, NY: Cornell University Press, 1981

Jameson makes his case for understanding texts through the interpretive codes and practices which inform the reception and interpretation of a work. Jameson stresses the always, already-read condition of texts informed by previous interpretations and interpretive traditions.

Frank Lentricchia and Thomas McLaughlin, eds., **Critical Terms for Literary Study**

Chicago: University of Chicago Press, 1990

Introduction to the major themes and terms encountered in literary criticism. Twenty-three scholars examine terms such as representation, interpretation, intention, rhetoric, culture, canon, gender, race, ethnicity, and ideology, providing definitions citing specific examples from literature.

Pierre Macherey, **A Theory of Literary Production**

London, Henley, and Boston: Routledge and Kegan Paul, 1978

Originally published in France in 1966 this text analyzes literature as a form of cultural production from an Althusarian perspective and Marxist tradition. Macherey considers texts by Verne, Balzac, and Borges and precedes his commentary with a consideration of theoretical concepts such as "Criticism and Judgment," "Rule and Law," "Front and Back," "Creation and Production," "Interior and Exterior," and "Depth and Complexity."

John Morgan and Peter Welton, **See What I Mean: An Introduction to Visual Communication**

London: Edward Arnold, 1986

An accessible and introductory text on the basics of communication. Included among the offerings are sections devoted to connotation and denotation, cultural codes and conventions, metaphor and metonymy, and symbolic and iconic imagery. Special emphasis is placed on design as a communicative process and tool for the generation of specific meaning.

Mark Poster, **Critical Theory and Post-structuralism**

Ithaca, NY: Cornell University Press, 1989

Poster's text offers a brief account of the differences in French poststructuralist theory and the critical theory associated with the Frankfurt School and Jürgen Habermas in particular. Poster devotes much of the discussion to the work of Michel Foucault and concludes with his ideas regarding "the mode of information," an argument which has as its central thesis that new information technologies warrant a fundamental reconsideration of social action.

Ferdinand de Saussure, **Course in General Linguistics**

New York, Toronto, and London: McGraw-Hill, 1959

Assembled from the lecture notes of former students and published after his death, *Course in General Linguistics* is the fundamental text for

linguistic theory. Saussure discusses the relationships between sign, signifier, and signified, the immutability and mutability of the sign, and linguistic value among other topics.

Jane P. Tompkins, ed., **Reader-Response Criticism: From Formalism to Post-structuralism**

Baltimore and London: The John Hopkins University Press, 1980

These twelve essays explore the changes in theories of the reader from New Criticism, structuralism, phenomenology, psychoanalysis, and deconstruction. Among the contributions are Tompkins' own "The Reader in History," Jonathan Culler's "Literary Competence," Stanley Fish's "Literature in the Reader," and Wolfgang Iser's "The Reading Process: A Phenomenological Approach."

Raymond Williams, **Marxism and Literature**

Oxford and New York: Oxford University Press, 1977

In this influential book, Williams outlines his case for a "cultural materialism" informing our understanding not only of literature but also of the significance of Marxism on the analysis of literary production. Williams defines key concepts such as "culture," "literature," and "ideology," before tackling concepts such as base and superstructure, "hegemony," and "dominant, residual, and emergent" forms as well as issues of writing, creativity, genre, and authorship.

Judith Williamson, **Decoding Advertisements: Ideology and Meaning in Advertising**

London/New York: Marion Boyars, 1978

Williamson's important critique on the construction of meaning in advertising. The first half of the book uses semiological and psychoanalytical theories to understand the construction of meaning in advertising while the second half analyzes the ideological dimensions.

