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.
ANNOTATED LISTING BY AUTHOR

ART HISTORY, THEORY, AND CRITICISM

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

Berger examines American art and culture in post-1914 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 an art practice and popular culture.

Collection of important essays on photographic theory, history, and practice by among others; Douglas Crimp, Benjamin Buchloh, Catherine Cole, Alan Sekula, and Rosalind Krauss. Nelson groups the essays into four sections dealing with the aesthetic practice of photography, the construction of visual difference, the promotion of nationalism and class definitions, and the politics of photographic truth.

Virilio develops his theory of the avant-garde as an opening institution within the culture and how it presently marks a decided departure from previous periods and programs such as Romanticism and high modernism.

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

Lyne Cook and Peter Walters, eds., Visual Display: Culture Beyond Appearance Seattle, WA: Bay Press, 1999
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 are arranged under five themes: the art of adapting to contemporary practice and include: William Morris, The Philadelphia Museum of Art, Henri Matisse, Robert Morris, and the Bauhaus.

As the title suggests, Crimp examines the role of the museum, viewer, curator, and artist in the world of postmodernism with chapters devoted to "The Art of Exhibition" and "The Postmodern Museum." Special attention is paid to the role of photography in an essay such as "The Photographic Activity of Postmodernism," "The End of Painting," and "Appropriating Artpop." The text is supplemented through photographs by artist Louise Lawler, who documents the works of art in private collections, public holdings, institutional archives, and art auctions.

Derrida undertakes a deconstruction of the concept of the parergon, e.g., the frame of a painting, clothing an radiator, or support column for a building in Keith Crittenden’s Judgment of Agreement. The parergon is understood as a supplement to the work as an unnecessary element which becomes self-effacing at the moment it functions.

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 are arranged under five themes: the art of adapting to contemporary practice and include: William Morris, The Philadelphia Museum of Art, Henri Matisse, Robert Morris, and the Bauhaus.

As the title suggests, Crimp examines the role of the museum, viewer, curator, and artist in the world of postmodernism with chapters devoted to "The Art of Exhibition" and "The Postmodern Museum." Special attention is paid to the role of photography in an essay such as "The Photographic Activity of Postmodernism," "The End of Painting," and "Appropriating Artpop." The text is supplemented through photographs by artist Louise Lawler, who documents the works of art in private collections, public holdings, institutional archives, and art auctions.

Mitchell explores the territory between the word and the image by reappraising the work of major writers on the subject including Godard, Benzon, and Kael with particular emphasis on the ideological dimensions of these varied approaches.


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


Science, a photographic critic and historian, has associated some of our most important essays which are grouped into four sections. The essays cover the politics of aesthetics in photographic history, the role of art and photography in postmodern culture, the making of the role of documentary photography, and the construction of sexual difference.

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 encompasses an industrial design, is divided chronologically but developed thematically.
With a concern for local culture and the differentiation of places in global culture, Ury considers the role of sites 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 its sociological account.

First published in 1899, Wulff's text is considered a primary analysis of material culture in the U.S. Wulff introduces the concept of conspicuous consumption, vicarious consumption, leisure time, and waves in his prose style akin to social satire.


IDENTITY POLITICS AND CULTURAL REPRESENTATION

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 U. Kim, Stuart Hall, Glenda Gilson, Laurie Ochoa, and Simon Watney.

This collection of twenty-five essays attempts to reframe masculinity and its relationship to science, law, media, and identity politics. Divided among four sections, these essays gender "What is Masculinity?" "Masculinity and Representation," "How Scholars Define Masculinity," and "Masculinity and the Rule of Law," and "Male Subjectivity and Responsibility." A guiding theoretical principle informing the discussion is that gender transcends race, religion, national and other social constructs and is instead actually performed.

Hem. K. Bhowmik. 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 modernity from a post-colonial perspective. Reference is a wide range of literary works and historical events. Bhowmik explores the theory for cultural hybridity and a politics of difference that transcends the oppositions of East and West, and by doing so rethinks questions of space, identity, place, and national affiliation in the process.

Butler's important text covers the complex terrain of the problematic associated with categories of gender, sex, and desire, particularly within feminist theory and history. Central to Butler's argument is the idea that identity politics is feminism by nature fragmentary and exclusionary and that a radical rethinking of representational politics is necessary.

Clifford's important critical examination of ethnography in Western thought which impacts on notions of culture "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 of the "belated turn" in anthropological research (i.e., on understanding of ethnographic research as a writing practice whose terms are understood on and not merely as transparent descriptions of fixed experience). Among the essays are: James Clifford's "On Ethnographic Allegory," George Marcus's "Conventional Problems of Ethnography in the Modern World System," and Paul Rabinow's "Representations of Social Facts."

This set of essays by an interdisciplinary group of writers explores the concept of sexuality through an analysis of physical space and the representation of space in film, television, pornography, and drawings. Among the essays are: "Boisterous Columns: The Split Wall," "Domestic Voyeurism," "Jenner Yellow's "D\'Or," "Victor Bargis's "Pavement Space," and "Mark Wiley's "Triumphed: The Housing of Gender."

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 essays constitute the bulk of the book's sociological, Popular Culture. Theory and criticism, Gender, Sexuality, and Black Images in Popular Culture. The Urban Context. The Production of Black Popular Culture, and the Right Thing. Postmodernism and Essentialism. Among the contributors are: Michelle Wallace, Andrea Davis, Glenda Gilson, Stuart Hall, and in the construction of female identities.

These essays engage the construction 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.

In the wake of arguments regarding the construction of identity, this collection of essays attempts to probe the boundaries of fictional identity and explore 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 social, sexual, and national terms may help challenge the rigidity of thought about identity politics.

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


These essays engage the construction 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.

In the wake of arguments regarding the construction of identity, this collection of essays attempts to probe the boundaries of fictional identity and explore 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 social, sexual, and national terms may help challenge the rigidity of thought about identity politics.

Olivia T. Hume, 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 territories of African-American women's studies addressing the systematic exclusion of women of color from the social and cultural discourse in the title: Lula Higginbotham, "Specialness of the Other Woman: African American Women's Studies," 1st ed. The University of Illinois Press, 1996
Improved work by one of the major figures of feminism which serves as an embodiment of the exclusion of women from critical discourse. Higginbotham traces this anti-feminist bias through the major works of African American women.

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

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

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.
PHILOSOPHY AND HISTORY

Jean Baudrillard. Simulations. Translated by Paul Foss and Paul Patton. New York: Semiotext(e), 1983
Baudrillard introduces his concept of "hyperreality" and the simulacrum of contemporary (late capitalist) culture with a discussion of "panpsychism" and spectacles.

Selection of essays by the radical critic mostly written in the 1920s—this includes the seminal essays, "The Work of Art in the Age of Mechanical Reproduction." This essay defines the challenges confronting authority, authenticity, and originality in the wake of modern technology which allows for the reproducible and multiple art work.

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


Published in 1974, this text is among the first to take seriously the role of 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 basis of language in the "Scriptural Economy," and "Reading on Painting," and the practice of theory in the work of Michel Foucault and Pierre Bourdieu.

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

Cate focuses his attention on the work of Jacques Derrida, Paul de Man and their theories of deconstruction. Cate provides a detailed explanation of the method and ideas central to deconstruction with particular emphasis on the notion of reading and meaning.

The 1983 edition is an English translation of the original French text of 1967. Comments on the Society of the Spectacle updates Debord's annual 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 industrial society.

An influential work which accentuates the repression of life capitalist culture through an examination of the psychoanalytic processes used in the formation of desire.

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

Contains essays first published in French in 1967 and 1969 and as the second volume of Derrida's "gramatological" written in the same liminal frame. Included among the essays are Derrida's meditation of the philologist/tradition's exclusive rejection of writing, the introduction of the concept of "decentering," and a critical analysis of structuralism.

English translation of two of Foucault's French publications, "L'Histoire de la Seigneurie" and "De Qu'est-ce que la Discipline?" 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.

Foucault's examination of the history of the modern prison is a discourse on disciplining and penalizing bodies. One particular interest is the role of spectacle involved in the change in forms of punishment and representation with an important and oft-quoted chapter devoted to "panopticism."

English translation of Foucault's 1969 work, Les Mots et les Choses. Foucault examines the notion of a "text" centered philosophy as a shift in thought through the seventeenth century's "natural sciences" and the eighteenth century's "human sciences."

Greenblatt vividly recreates and reveals the relationship between the colonial conquest of Columbus and the inhabitants of the "New World." While conventional historical accounts try to debilitatingly, their fruits are historical and travel accounts. Greenblatt instead focuses on European representations practice real.

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 Habil, Marcuse, Foucault, and Derrida, over his notion of the enlightenment in the embattled 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 book on the social sphere concerning the evolution of public opinion in democratic societies. A significant historical and critical study of the foundations of public life.