

Design

2009 Books / Journals

This catalogue presents the researcher, student, professional (and the design enthusiast) with books and journals covering the breadth of Design.

From cutting-edge work on sustainability to innovative readers on history, culture and theory, from Reyner Banham to Paul Virilio, from an introduction to beauty in Design to a contemporary analysis of creativity in design practice, from new journals in *Design and Culture* and *Modern Craft* to established leaders in the field like *The Design Journal* and *Textile*... We hope our list reflects the extraordinary range and dynamism of contemporary Design research and teaching.

And this is just the beginning of our programme...

To get updates on all new books in Design as they are published please sign up to **Berg's Design Mailing List:** www.bergpublishers.com.

If you would like to discuss new book projects please contact the **Editor, Tristan Palmer:** tristanpalmereditor@yahoo.co.uk.

Press Review copies: email.orders@bergpublishers.com

Textbook Inspection copies: go to www.bergpublishers.com

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Design Studies

A Reader

NEW

Edited by **Hazel Clark** and **David Brody**

Design Studies: A Reader is the ideal entry point for any student who wants to understand the many complex roles of design – as process, product, function, symbol, and use.

Reflecting the diverse range of perspectives on design, the Reader brings together over 70 key texts. The essays are presented in themed sections covering history, methods, theory, visuality, identity, consumption, labour, industrialization, new technology, sustainability, and globalization. Each section is separately introduced and each concluded with a guide to further reading.

Authors include: Theodor Adorno, Arjun Appadurai, Reyner Banham, Jean Baudrillard, Pierre Bourdieu, Cheryl Buckley, Michel de Certeau, Margaret Crawford, Michel Foucault, Buckminster Fuller, Paul du Gay, Erving Goffman, Donna Haraway, John Chris Jones, Guy Julier, Naomi Klein, Ezio Manzini, Victor Margolin, and many others. In addition, a final section of specially commissioned essays analyzes 10 seminal designs of the 20th Century, from Helvetica to the cell phone.

Bringing together the best classic and contemporary writing, *Design Studies: A Reader* will be invaluable to all students of Design as well as to students of Architecture, Art, Material Culture and Sociology.

Hazel Clark is the Chair of the Department of Art and Design Studies at Parsons the New School for Design, New York. **David Brody** is an Assistant Professor of Design Studies at Parsons the New School for Design, New York.



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2. Ethics
3. Politics
4. Material Culture and Social Interactions

IV. Identity and Consumption

1. Virtual Identity and Design
2. Gender and Design
3. Consumption

V. Labor, Industrialization and New Technology

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2. Industrialization and Post Industrialization
3. New Design and New Technologies

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VII. Design Things

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May 2009 ○ 658pp ○ 50 bw illus ○ 244 x 189mm
PB 978 1 84788 2 363 £19.99 \$39.95
HB 978 1 84788 2 370 £60.00 \$119.95

Order online at www.bergpublishers.com

HISTORY AND CULTURE OF DESIGN

The Design History Reader

Edited by **Grace Lees-Maffei**
and **Rebecca Houze**

This is the first anthology to address Design History as an established discipline, a field of study which is developing a contextualised understanding of the role of design and designed objects within social and cultural history.

Extracts are drawn from the 18th Century, when design and manufacture separated, to the present day. Drawn from scholarly and polemical books, research articles, exhibition catalogues, and magazines, the extracts are placed in themed sections, with each section separately introduced and each concluded with an annotated guide to further reading.

Covering both primary texts (such as the writings of designers and design reformers) and secondary texts (in the form of key works of design history), the reader provides an essential resource for understanding the history of design, the development of the discipline, and contemporary issues in design history and practice.

Authors include: Judy Attfield, Reyner Banham, Roland Barthes, Walter Benjamin, Pierre Bourdieu, Denise Scott Brown, Ruth Schwarz Cowan, Clive Dilnot, Buckminster Fuller, Paul Greenhalgh, Dick Hebidge, Steven Heller, John Heskett, Pat Kirkham, Adolf Loos, Victor Margolin, Karl Marx, Jeffrey Meikle, William Morris, Gillian Naylor, Victor Papanek, Nikolaus Pevsner, John Ruskin, Adam Smith, Penny Sparke, John Styles, Nancy Troy, Thorstein Veblen, Robert Venturi, John Walker, Frank Lloyd Wright.

Grace Lees Maffei is Senior Lecturer in the History and Theory of Design and Applied Arts at the University of Hertfordshire. **Rebecca Houze** is Assistant Professor of Art History at Northern Illinois University.



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11. Mediation
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December 2009 ◯ 512pp ◯ 75 bw illus
244 x 189mm

PB 978 1 84788 389 6 £21.99 \$39.95

HB 978 1 84788 388 9 £65.00 \$120.00

The Banham Lectures

Essays on Designing the Future

Edited by **Jeremy Aynsley**
and **Harriet Atkinson**

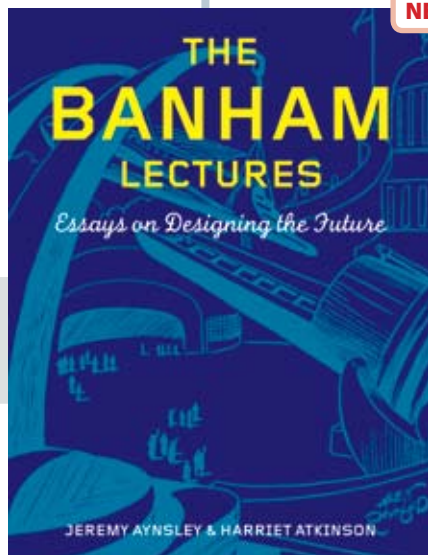
The Banham Lectures present a series of essays by leading critics on art, design, architecture and culture. All are inspired by the revolutionary work of Reyner Banham, who continues to be one of the greatest influences on design and architecture today.

Integrating the study of pop art, industrial design and material culture for the first time, Banham's brilliant analyses of subjects – such as automobile styling, mobile homes, science fiction films, and our fondness for gadgets – anticipated many of our contemporary preoccupations. And just as Banham sought to overturn the views of previous generations, these critics aim to rethink the objects and buildings we use today.

Provocative, engaged and inspired, *The Banham Lectures* is essential reading for anyone interested in the world we have made.

Contributors: Mary Banham, Paul Barker, Tim Benton, Beatriz Colomina, Peter Cook, Elizabeth Cromley, Frank Dudas, Adrian Forty, Christopher Frayling, Richard Hamilton, Mark Haworth-Booth, Tom Karen, Pat Kirkham, Tomas Maldonado, Jeffrey L. Meikle, Gillian Naylor, Cedric Price, Ruth Schwartz Cowan, Charles Saumarez Smith, Penny Sparke

Jeremy Aynsley is Professor of History of Design at the Royal College of Art, London. **Harriet Atkinson** is an historian and Research Fellow based at the Royal College of Art.



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Introduction

- I. In the Rear-View Mirror: Banham Revisited
- II. From Vehicles of Desire to Sundae Painters: Seeing Things the Banham Way
- III. An Architectures Autre? Looking at the Overlooked
- IV. Apparatus, Clip-on, Gizmo, Software, High-tech: Futurism, Design and Technology

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July 2009 ○ 384pp ○ 200 bw illus.
32 colour illus. ○ 244 x 189mm
HB 978 1 84788 302 5 £27.99 \$49.95

Designing Things

A Critical Introduction to the Culture of Objects

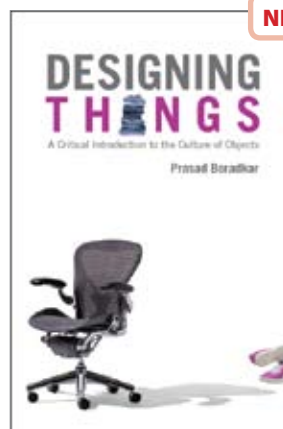
Prasad Boradkar

When and why did the turntable morph from music machine to musical instrument? Why have mobile phones evolved changeable skins? How did hip-hop videos inspire an edgy new look for the Cadillac? The answers to such questions are at the heart of this provocative book, which examines the cultural meanings of artifacts and the role of designers in their design and production.

Designing Things provides the reader with a map of the rapidly changing field of design studies, a subject which now draws on a diverse range of theories and methodologies – from art and visual culture, to anthropology and material culture, to media and cultural studies. With clear explanations of key concepts, overviews of theoretical foundations and case studies of historical and contemporary objects, *Designing Things* looks behind-the-scenes and beneath-the-surface at some of our most familiar and iconic objects.

Prasad Boradkar is Associate Professor in the College of Design at Arizona State University.

December 2009 ○ 320pp ○ 100 bw illus. ○ 244 x 172mm
PB 978 1 84520 427 3 £19.99 \$34.95
HB 978 1 84520 426 6 £55.00 \$99.95



The Design of Everyday Life

Elizabeth Shove, Matthew Watson, Martin Hand and Jack Ingram

How do common household items such as basic plastic house wares or high-tech digital cameras transform our daily lives? *The Design of Everyday Life* considers this question in detail, from the design of products through to their use in the home.

Drawing on interviews with consumers themselves, the authors look at how everyday objects, ranging from screwdrivers to photo management software, are used on a practical level. Closely investigating the design, production and use of mass-market goods, the authors offer new interpretations of how consumers' needs are met and manufactured. They examine the dynamic interaction of products with everyday practices. *The Design of Everyday Life* presents a pathbreaking analysis of the sociology of objects, illuminating the connections between design and consumption.

Elizabeth Shove is Professor of Sociology at Lancaster University. **Matthew Watson** is Research Fellow in the Department of Geography at Durham University. **Martin Hand** is Assistant Professor of Sociology at Queen's University in Canada. **Jack Ingram** is Professor of Product Design at Birmingham Institute of Art and Design, UCE.

December 2007 ○ 192pp ○ 15 bw illus ○ 234 x 156mm
PB 978 1 84520 683 3 £19.99 \$34.95
HB 978 1 84520 682 6 £55.00 \$99.95



Designing the Modern Interior

From The Victorians To Today

Edited by **Penny Sparke**, **Anne Wealleans**, **Trevor Keeble** and **Brenda Martin**

Designing the Modern Interior presents a new history of the interior from the late 19th to the 21st centuries, revealing how the design of the inside spaces of our homes and public buildings are shaped by – and shape – our modern culture.

The book shows how particular characteristics are consistent across this period: a progressive attitude towards technology; a hyper-consciousness of what it is to live in the present and the future; an overt relationship with mass media, mass consumption and the marketplace; an emphasis on individualism, interiority and the 'self'; the construction of identities determined by gender, class, race, sexuality and nationhood; and the experiences of urban and suburban life.

Penny Sparke is Pro-Vice-Chancellor (Research) at Kingston University. **Anne Massey** is Senior Lecturer in Design History and Material Culture at Kingston University. **Trevor Keeble** is Head of the School of Art and Design History at Kingston University. **Brenda Martin** is the Curator of the Dorich House Museum at Kingston University.



NEW

June 2009 ○ 320pp ○ 100 bw illus ○ 244 x 189mm

PB 978 1 84788 287 5 £27.99 \$49.95

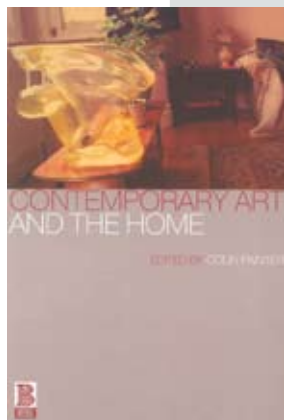
HB 978 1 84788 288 2 £75.00 \$150.00

Contemporary Art and the Home

Colin Painter

How is our interpretation of an object affected by the domestic environment in which it is placed? Why choose a stainless steel teapot over a leopard print one? How do the images hanging on the walls of our homes arrive there? The home is, for many people, the location for their most intense relationships with visual things. Because they are constructed through the objects we choose, domestic spaces are deeply revealing of a range of cultural issues. In placing contemporary art in the context of the ordinary home, this book embarks on the contentious topic of whether high art impacts on ordinary people. Within the art world, the home has been addressed as a subject and even used as a temporary gallery and a space for installations, and yet it is not common for works by today's avant-garde artists to be conceived and marketed to participate in the domestic lives that most people live.

Colin Painter is an Artist, Curator and Emeritus Professor at the Wimbledon School of Art.



October 2002 ○ 320pp ○ 70 bw illus

16 pp colour illus ○ 234 x 156mm

PB 978 1 85973 661 6 £19.99 \$39.95

HB 978 1 85973 656 2 £55.00 \$115.00

Beautiful Thing

An Introduction to Design

NEW

Robert Clay

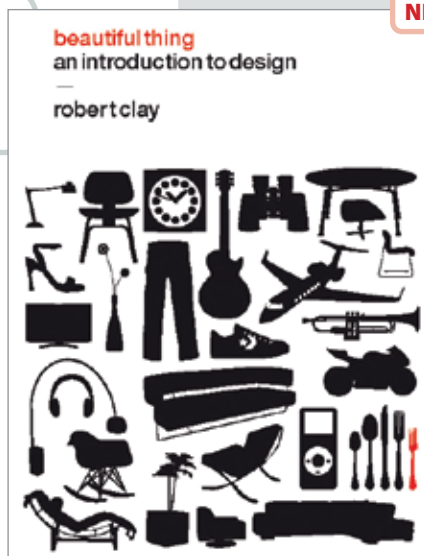
Beautiful Thing presents a broad introduction to design theory and practice.

Historical, contextual, philosophical, technical, visual, and practical approaches to design are often presented separately. But each approach impacts on others and together they are critical to a rounded understanding of design. *Beautiful Thing* presents a clear synthesis of these approaches, explaining all the basic concepts and allowing the reader to connect the different elements of design.

Both lively and accessible, the book takes the reader step by step through the key topics of taste, design evolution, composition, colour, drawing, communication and expression. Superbly illustrated, the book includes a range of detailed design case studies. In addition, theory boxes summarise necessary but complex ideas. A Glossary and Guides to Further Reading are also included.

The book will be invaluable as a broad introduction for students of all branches of design.

Robert Clay is Principal Lecturer in Industrial and Product Design, School of Arts and Media, University of Teesside, Middlesbrough.



"Beautiful Thing is a brilliant introduction to Design for any student studying design or a related area, or a teaching aid for design academics. It also lends itself well for wider audiences to learn about design practice, ranging from architecture to products and graphics."

Juha Kaapa, Head of Design, Leeds Metropolitan University

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1. On 'Taste'
2. Design Evolution
3. Composition
4. Colour
5. Drawing, Communication and Expression

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January 2009 ○ 224pp ○

134 bw 24 colour illus ○ 244 x 189mm

PB 978 1 84788 263 9 £19.99 \$39.95

HB 978 1 84788 264 6 £60.00 \$119.95

Design Futuring

Sustainability, Ethics and New Practice

Tony Fry

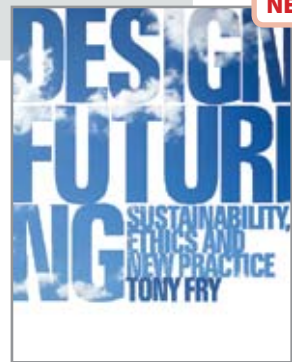
'A great introduction to the key concepts and contributions that Tony Fry has brought to the discourse of sustainability ... This is original thinking accessible to readers from all sectors.'

Frances Whitehead, School of the Art Institute of Chicago

Sustainability is now a buzzword both among professionals and scholars. However, though climate change and resource depletion are now widely recognised by business as major challenges, and while new practices like 'green design' have emerged, efforts towards change remain weak and fragmented. Exposing these limitations, *Design Futuring* systematically presents ideas and methods for Design as an expanded ethical and professional practice.

Design Futuring argues that responding to ethical, political, social and ecological concerns now requires a new type of practice which recognises design's importance in overcoming a world made unsustainable.

Tony Fry is director of the sustainment consultancy Team D/E/S and Adjunct Professor of Design, Griffith University, Queensland College of Art.



November 2008 ○ 288pp ○ 50 bw illus ○ 189 x 150mm
PB 978 1 84788 217 2 £16.99 \$29.95
HB 978 1 84788 218 9 £50.00 \$99.95

Design and Creativity

Policy, Management and Practice

Edited by **Guy Julier** and **Liz Moor**

Design and other creative industries shape our lives in numerous ways, providing 'cultural' goods such as films, music and magazines, but also shape the look and feel of everyday objects and spaces. The creative industries are also important economically; governments and businesses now make considerable efforts to manage creativity for a range of political and economic ends.

Does the management of design conflict with traditional ideas of creative freedom and autonomy? How do government policies and business priorities influence the day-to-day practices of designers? And how far have the processes and purpose of creative work been changed by its new centrality to business and government?

Bringing together case studies and material from a range of industries and contexts, as well as a series of interviews with practitioners, *Design and Creativity* provides a cutting-edge account of key trends in the creative industries at the start of the 21st century.

Guy Julier is Professor of Design, Leeds Metropolitan University. **Liz Moor** is Senior Lecturer in Media and Communications at Goldsmiths, University of London.



August 2009 ○ 224pp ○ 15 bw images ○ 234 x 156mm
PB 978 1 84788 306 3 £21.99 \$39.95
HB 978 1 84788 307 0 £55.00 \$99.95

A History of Visual Culture

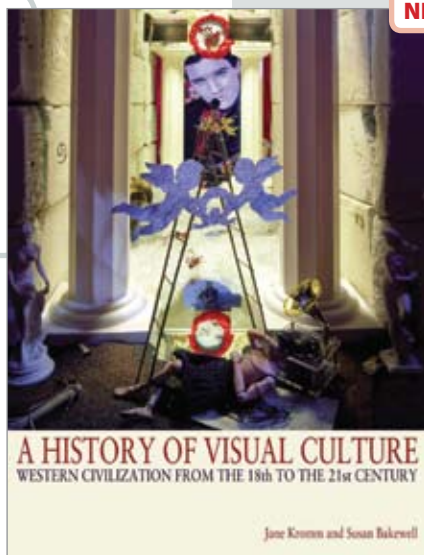
Western Civilisation from the 18th to the 21st Century

Edited by **Jane Kromm** and
Susan Bakewell

A History of Visual Culture is a history of ideas. The recent explosion of interest in visual culture suggests the phenomenon is very recent. But visual culture has a history. Knowledge began to be systematically grounded in observation and display from the Enlightenment. Since then, from the age of industrialisation and colonialism to today's globalised world, visual culture has continued to shape our ways of thinking and of interpreting the world.

Carefully structured to cover a wide history and geography, *A History of Visual Culture* is divided into themed sections, each of which presents a carefully selected range of case studies from across the last 250 years, designed to illustrate how all kinds of visual media have shaped our technology, aesthetics, politics and culture.

Jane Kromm is Professor of Art History at Purchase College, State University of New York and author of *The Art of Frenzy: Public Madness in the Visual Culture of Europe, 1500-1850*. **Susan Bakewell** is an independent curator and scholar and has taught at the University of Texas, Arlington and Southern Methodist University and is co-editor of *Voices in New Mexico Art*.



"This is the only treatment of visual culture with a broad temporal reach across a range of western art practices that emphasizes the historical specificity of the visual experience. The approach – to highlight the key themes in visual culture and to illustrate these themes chronologically through carefully chosen case studies – is very effective."

Kathleen Stewart Howe, Art and Art History, Pomona College, USA

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 - II. Science and Empiricism
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 - IV. Acquisition, Display and Desire
 - V. Conquest, Colonialism and Globalization
 - VI. Image and Reality
 - VII. Media and Visual Technologies
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August 2009 ◯ 448pp ◯ 120 bw illus ◯
244 x 189mm

PB 978 1 84520 492 1 £21.99 \$39.95

HB 978 1 84520 493 8 £65.00 \$120.00

Photography

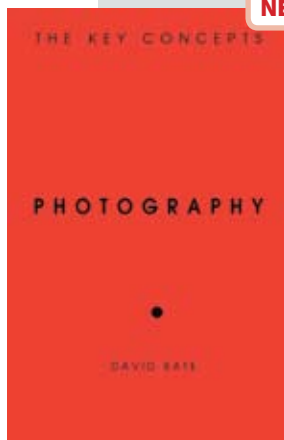
The Key Concepts

David Bate

Over the last two hundred years photography has become part of everyday life, a position consolidated by the recent development of digital imaging and manipulation. Used to confirm identity, to sell products, to reshape the real, to visualise the news, to record and communicate the personal moment, and as an art form in its own right, photography is now one of the most accessible and pervasive of media.

Photography: The Key Concepts provides an ideal guide to the place of photography in our society and to the extraordinary range of photographic genres. Outlining the history of photography and explaining the body of theory which has built up around its use, the book guides the reader through the genres of documentary, portraiture, landscape, still life, art and global photography. Illustrated with a range of historical and contemporary images and case material, this book is essential reading for anyone interested in photography.

David Bate is Reader in Photography at the University of Westminster, London.



June 2009 ○ 224pp ○ 35 bw illus ○ 234 x 156 mm

PB 978 1 84520 667 3 £14.99 \$24.95

HB 978 1 84520 666 6 £50.00 \$99.95

The Rise of Brands

Liz Moor

"A terrific introductory text on a highly pervasive phenomenon: well researched, highly accessible, and eminently readable. Moor takes us from the emergence of branding as a mark of origin or ownership to its current ascendancy as an abstract, experiential form of communication that is endlessly promoted and feverishly protected by its keepers - including non-profits and political parties."

Matt Soar, Concordia University, Canada.

Brands and logos are all around us - from the clothes we wear and the objects we buy, to the advertisements which cover our cities and the celebrities created by the media. Branding is now a growing industry, applied not only to commodities but to charities, cities, the worlds of sport and entertainment, even government initiatives. Such is the ubiquity and power of branding that it is increasingly taken as a sign of the commodification of everyday life and the rapacity of corporate power.

Examining the brand in history, the growth of national and global brands, the changing approaches of the branding industry and the exploration of new spaces for advertising, *The Rise of Brands* analyses exactly how brands develop and operate in contemporary society.

Liz Moor is Senior Lecturer in Media and Cultural Studies at Middlesex University.



October 2007 ○ 192pp ○ 20 bw illus ○ 234 x 156mm

PB 978 1 84520 384 9 £16.99 \$29.95

HB 978 1 84520 383 2 £55.00 \$99.95

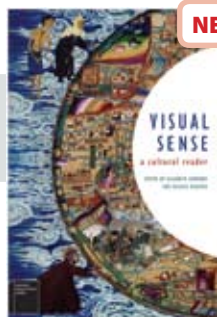
Art Histories, Theories and Exceptions



Visual Impact Culture and the Meaning of Images



Visual Sense A Cultural Reader



Adam Geczy

The recent shift towards regarding art as part of a broader "visual culture" has torn art theory from its roots in art history and placed it in the context of anthropological, cultural and media theory. *Art: Histories, Theories and Exceptions* confronts these different ideas by examining a range of different approaches to art – as ritual, as a form of diagrammatic writing, as a symptom of a cultural moment, as a commodity, and as an agent of change. This provocative book explores what art in its broadest sense – from Aboriginal work to the Western art market, from the role of museums to new media interactivity, from the mainstream to the radical – means today.

Adam Geczy is an artist and critic.

June 2008 ○ 274pp ○ 50 bw illus ○ 171 x 244mm

PB 978 1 84520 701 4 £16.99 \$29.95

HB 978 1 84520 700 7 £55.00 \$109.95

Terence Wright

From the office to domestic interiors to shops, images surround us in modern life. The internet has increased this visual onslaught exponentially. Is there a systematic order to this seemingly endless array of pictures and depictions? Looking at picture-making traditions around the world, the author demonstrates how schemes of depiction are ordered throughout all ages and across all cultures. Using a wide range of examples – from painting and drawing to film, photography and the Web – *Visual Impact* analyzes the theory and practice of visual representation. The book draws on the growing field of visual anthropology and sets image-making in an historical and global context.

Terence Wright is Reader in Theoretical Studies in Visual Art, University of Ulster.

December 2008 ○ 192pp ○ 20 bw illus ○ 234 x 156mm

PB 978 1 85973 473 5 £19.99 \$39.95

HB 978 1 85973 468 1 £55.00 \$109.95

Edited by Elizabeth Edwards and Kaushik Bhaumik

Visual Sense introduces students to the analysis of a wide range of ways of experiencing sight across time and across cultures: from Renaissance Italy, Aztec Mexico and early Christian Europe, to Tibet, West Africa, Aboriginal Australia and South America. It is arranged around broad themes of visual experience, ranging from navigating the sacred and ordering knowledge about the world to thinking creatively, socially and beyond vision into cyberspace and daydream. This unique approach allows cross-cultural and thematic connections to be made.

Elizabeth Edwards is Professor and Senior Research Fellow, University of the Arts London. **Kaushik Bhaumik** is Vice President of Osian's – Connoisseurs of Art.

November 2008 ○ 480pp ○ 15 bw illus ○ 234 x 156mm

PB 978 1 84520 741 0 £19.99 \$34.95

HB 978 1 84520 740 3 £60.00 \$119.95

Art/Porn

A History of Seeing and Touching



Kelly Dennis

Do we really know pornography when we see it? Pornography is condemned for being 'too close' whilst erotica is defended as 'leaving room for the imagination'. And the art of the nude is treated as something much more special, located even further away from the potential of arousal.

Art/Porn argues that these distinctions are based on an age-old antithesis between sight and touch, an antithesis created and maintained for centuries by art criticism. Art has always elicited a struggle between the senses, between something to be viewed and something to be touched, between visual and visceral pleasure. The book reveals how - from fondling statues in Antiquity to point-and-click Internet pornography - the worlds of art and pornography are much closer than we think.

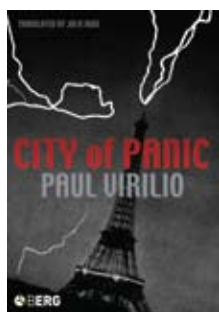
Kelly Dennis is Assistant Professor of Modern and Contemporary Art History at the University of Connecticut, Storrs.

March 2009 ○ 256pp ○ 75 bw illus ○ 244 x 172mm

PB 978 1 84788 067 3 £17.99 \$29.95

HB 978 1 84788 057 4 £55.00 \$109.95

City of Panic



Paul Virilio

City of Panic takes the reader on a journey across the airy boulevards of Paris and into the crypt of its Metro. For Virilio, whose sense of cities was formed by earlier wars, Paris is both the City of Light and the City of Panic. Written in the shadow of war, the author argues that cities everywhere have been the dedicated target of political and technological terror throughout the 20th century. The wanton erasure of the past, the construction of identikit places, the proliferation of gated-communities, the ever-widening net of surveillance, the privatisation of what was public. Now every metropolis is a war zone and every metropolis is the same.

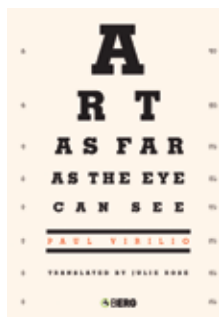
Paul Virilio is one of our foremost cultural critics. Architect and urban planner and former director of the Ecole Speciale d'Architecture in Paris, he has written widely on film, architecture, war and technology.

May 2007 ○ 160pp ○ 189 x 134mm

PB 978 1 84520 358 0 £9.99 \$18.95

HB 978 1 84520 224 8 £24.99 \$51.95

Art As Far as the Eye Can See



Paul Virilio

Art used to be an engagement between artist and materials. But, in our new media world, art has changed; its very materials have changed and have become technologised. This change reflects a broader social shift. Speed and politics - what Virilio defined as the key characteristics of the twentieth century - have been transformed in the twenty-first century to speed and mass culture. And the defining characteristic of mass culture today is panic. This induced panic relies on a new, all-seeing technology. And the first casualty of this is the human response. What we are losing is the very human 'art of seeing'; one individual's engagement with another or with an event, be that political or artistic. What we are losing is our sense of the aesthetic. *Art as Far as the Eye Can See* puts art back where it matters - at the centre of politics. Virilio argues that, in the twenty-first century, the new battleground will be art as light versus art as matter.

October 2007 ○ 128pp ○ 216 x 138mm

HB 978 1 84520 611 6 £14.99 \$24.95

The Craft Reader

CRAFT

Edited by **Glenn Adamson**

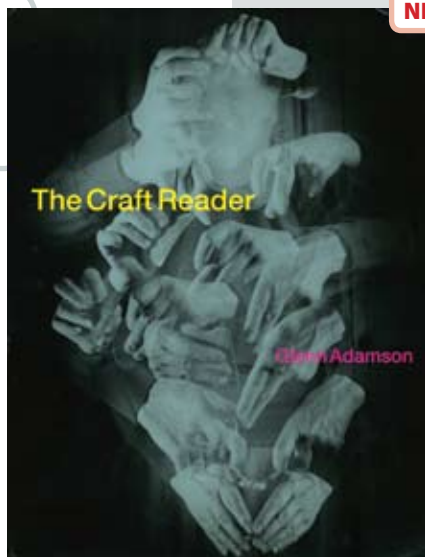
From the canonical texts of the Arts and Crafts Movement to the radical thinking of today's "DIY" movement, from theoretical writings on the position of craft in distinction to Art and Design to how-to texts from renowned practitioners, from feminist histories of textiles to descriptions of the innovation born of necessity in Soviet factories and African auto-repair shops... *The Craft Reader* presents the first comprehensive anthology of writings on modern craft

Covering the period from the Industrial Revolution to today, the *Reader* draws on craft practice and theory from America, Europe, Asia and Africa. The world of craft is considered in its full breadth - from pottery and weaving, to couture and chocolate-making, to contemporary art, architecture and curation. The writings are themed into sections and all extracts are individually introduced, placing each in its historical, cultural and artistic context.

Bringing together an astonishing range of both classic and contemporary texts, *The Craft Reader* will be invaluable to any student or practitioner of Craft and also to readers in Art and Design.

Authors include: Theodor Adorno, Anni Albers, Amadou Hampaté Bâ, Charles Babbage, Roland Barthes, Andrea Branzi, Alison Britton, Rafael Cardoso, Johanna Drucker, Charles Eames, Salvatore Ferragamo, Kenneth Frampton, Alfred Gell, Walter Gropius, Tanya Harrod, Martin Heidegger, Patrick Heron, Bernard Leach, Esther Leslie, W. R. Lethaby, Lucy Lippard, Adolf Loos, Karl Marx, William Morris, Robert Morris, László Moholy-Nagy, Stefan Muthesius, George Nakashima, Octavio Paz, Grayson Perry, M. C. Richards, John Ruskin, Raphael Samuel, Ellen Gates Starr, Debbie Stoller, Alexis de Tocqueville, Lee Ufan, Frank Lloyd Wright

Glenn Adamson is Deputy Head of Research and Head of Graduate Studies at the Victoria and Albert Museum.



"The scope of The Craft Reader is breathtaking. Finally, here is a text that successfully contextualizes the diverse range of writings on craft. By gathering these thoughts into a clearly articulated set of arguments Adamson has helped to shape the field of craft discourse. This book will stand as an invaluable tool for craft scholars."

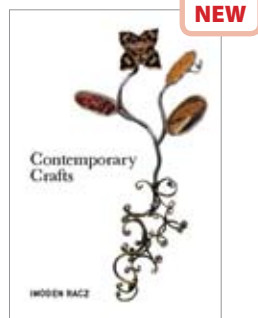
Sandra Alföldy, Nova Scotia College of Art & Design

Contents Summary

- I. How To
- II. Craft and the Industrial Revolution
- III. Modern Craft: Idealism and Reform
- IV. The Presence of Craft in the Age of Mass Production
- V. Craft in Theory: Workmanship, Essence, Status
- VI. Craft in Action: The Everyday, Art and Design
- VII. Curatorial Approaches
- Annotated Guide to Further Reading*
- General Bibliography*
- Index*

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Contemporary Crafts



Imogen Racz

Contemporary Crafts explores craft practices in both North America and Britain, revealing an astonishingly rich and diverse picture of artisanal work today. The book ranges across both urban and rural crafts and analyses how the country/city dichotomy creates differing approaches, practices and objects. Analysed in the context of their environment and its localised history, crafted objects are shown to embody or critique particular urban/rural myths and traditions.

Covering both traditional and cutting-edge crafts from the small-scale domestic to large outdoor works, *Contemporary Crafts* demonstrates how crafts-people today are responding to the changing creative contexts of culture and history.

Imogen Racz is Senior Lecturer at Coventry University.

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Thinking Through Craft



Glenn Adamson

Dispensing with clichéd arguments that craft is art, Adamson persuasively makes a case for defining craft in a more nuanced fashion. The interesting thing about craft, he argues, is that it is perceived to be 'inferior' to art. The book consists of an overview of various aspects of this second-class identity – supplementarity, sensuality, skill, the pastoral, and the amateur. It also provides historical case studies analysing craft's role in a variety of disciplines, including architecture, design, contemporary art, and the crafts themselves. *Thinking Through Craft* will be essential reading for anyone interested in craft or the broader visual arts.

Glenn Adamson is Deputy Head of Research and Head of Graduate Studies at the Victoria and Albert Museum.

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Colin Gale and Jasbir Kaur

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Colin Gale is Head of the School of Textile, University of Central England, Birmingham. **Jasbir Kaur** is Lecturer in Textiles, Fashion and Three Dimensional Design, Institute of Art and Design, University of Central England, Birmingham.

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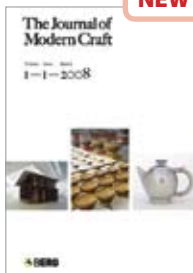
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3 issues per year: March, July, November
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3 issues per year: March, July, November (2 issues in 2008)
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Edited by **Doran Ross**, **Catherine Harper**,
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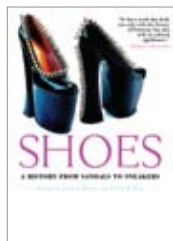
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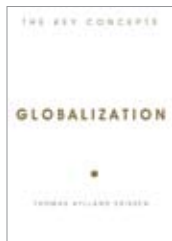
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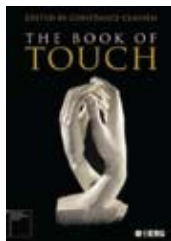
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