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Interfaces:

studies in visual culture



2011 NEW, BACKLIST & FORTHCOMING TITLES

INTRODUCTION

INTERFACES: studies in visual culture

Sponsored by Dartmouth College Press and published by
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Editors Mark J. Williams and Adrian W.B. Randolph, Dartmouth College

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This book series develops and promotes the study of visual culture from a variety of critical and methodological perspectives. The impetus for the series derives from the increasing importance of visual signs in everyday life, and from the rapid expansion of what are termed “new media.” The broad cultural and social dynamics that are attendant to these developments present new challenges and opportunities across and within the academic disciplines. These have resulted in a transdisciplinary fascination with all things visual, from “high” to “low,” and from esoteric to popular. This series of books brings together approaches to visual culture—broadly conceived—that assess these dynamics critically and that break new ground in understanding their effects and implications. The series fosters historicized critical studies that foreground contemporary visual-critical methods. These include—but are not limited to—studies of the new media of electronic and digital imagery (including film, video and digital imaging of all kinds) that are transforming our modes of communication and expression. We especially encourage studies that deploy inter-disciplinary methods and approaches, especially since digital culture and the new media themselves regularly exhibit a disregard for precedents in format and representational boundaries. We therefore also encourage an attention to what are termed inter-medial studies—examinations of relations between and across specific media—which afford analyses of visual culture in relation to written, aural, oral representation, etc. The editors encourage fresh approaches toward a great expanse of visual culture topics, especially those traditionally associated with Art History and Film & Media Studies. The series foregrounds the study of both past and present visual cultures, in recognition that our new media environment provides a series of novel critical lenses by which to re-understand the history of media and visual cultures. In addition, we encourage topics addressing non-western and post-colonial cultures in their relationship to issues of visibility. In general, the contributions to the series are distinctive in sharing a defining interest in the complex interpretative interfaces emerging in relation to visual media within contemporary electronic culture.

For proposal or manuscript queries, please contact:

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NEW TITLE



Paper, 200 pp., 11 illus., 6 x 9"
978-1-61168-003-4 • \$35.00

2011

Technologies of History

Visual Media and the Eccentricity of the Past

Steve F. Anderson

Captain Kirk fought Nazis. JFK's assassination is a videogame touchstone. And there's no history like "Drunk History."

Technologies of History is an engrossing and innovative consideration of how history is constructed today, exploring our most basic relationship to history and the diverse contributions of visual and computational media to conceptions of the past. Embracing the varieties of history offered by experimental film, television, video games, and digital media, Steve F. Anderson mines the creative and discursive potential of this profane and esoteric historiography.

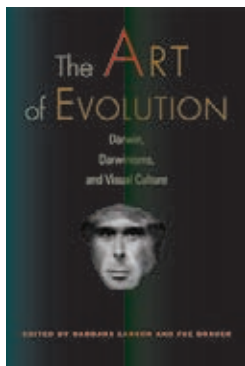
"This is a fascinating, provocative, and important book that is unlike anything else on the market today."

—Robert A. Rosenstone
California Institute of Technology

"*Technologies of History* is a real tour de force, always engaging, often enlightening, scanning across a wealth of material, and making unanticipated connections. I very much respect its refusal to be constrained by disciplinary boundaries, the borders between media platforms, or conventional cultural hierarchies."

—Henry Jenkins, author of *Convergence Culture: Where Old and New Media Collide*

RECENT TITLES



Cloth, 348 pp., 84 illus., 6 $\frac{1}{8}$ x 9 $\frac{1}{4}$ "
978-1-58465-775-0 • \$50.00

2009

The Art of Evolution

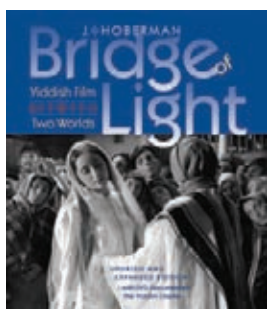
Darwin, Darwinisms, and Visual Culture

Edited by Barbara Larson and Fae Brauer

A timely and stimulating collection of essays
about the impact of Darwin's ideas on visual culture

"This collection represents years of research by scholars in literature, photography, and art history, affirming Charles Darwin's profound influence in shaping visual culture. . . . The work includes many illustrations and photographs, making perusing it an enjoyable experience. . . . Recommended."

—*Choice*



Paper, 432 pp., 187 illus., 8 x 9 $\frac{1}{4}$ "
978-1-58465-870-2 • \$39.95

2010

Updated edition with DVD



Bridge of Light

Yiddish Film between Two Worlds

J. Hoberman

The definitive history of Yiddish cinema returns
to print with additional material

"*Bridge of Light*, J. Hoberman's beautifully mounted and superbly researched survey of the entire range of Yiddish filmmaking, is not simply a study of a small corpus of often interesting films, but a tribute, indeed a monument, to a world lost forever in the ashes of history."

—*Film Quarterly*

"Prodigiously researched and critically astute, this is a readable work of scholarship that takes a well-earned place as the most authoritative word on a curious corner of film history."

—*Los Angeles Times Book Review*

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RECENT TITLES



Paper, 144 pp.
34 color illus., 8 x 8"
978-1-58465-701-9 • \$25.00
2008

The Brillo Box Archive **Aesthetics, Design, and Art**

Michael J. Golec

A study of the iconic Brillo box through the theories of design, aesthetics, and art

In *The Brillo Box Archive*, Michael J. Golec situates the image of the Brillo® box at the intersection of design, aesthetics, and art history.

While the Brillo® box was a fixture in American homes beginning in the early twentieth century, a 1961 redesign by James Harvey imbued the red and blue box with a new wave of Cold War-era patriotic values and the promise of domestic efficiency. The subsequent ubiquity of Harvey's apropos design thrust the quotidian object headlong into the realm of art, prompting both Arthur Danto and Andy Warhol to adopt the box as a source of philosophical and artistic inspiration.



Paper, 352 pp., 6 x 9"
978-1-58465-583-1 • \$35.00
2006

The Cinematic Mode of Production **Attention Economy and the Society** **of the Spectacle**

Jonathan Beller

A revolutionary reconceptualization of capital and perception during the twentieth century

“By critically studying films made since the late 1920s, the author argues that, through cinema, perception and looking has been construed by capital as a value-productive activity.”

—*Columbia College Today*

“Beller’s overall thesis . . . is groundbreaking . . . His use of classic and contemporary film theory is ingenious . . . and this volume will inspire scholars to reconsider their approach to perception and the new media.”

—*Choice*

RECENT TITLES



Paper, 416 pp., 126 illus., 7 x 10"
978-1-58465-603-6 • \$29.95

2006

Figuring It Out **Science, Gender, and Visual Culture**

Edited by Ann B. Shteir and Bernard Lightman

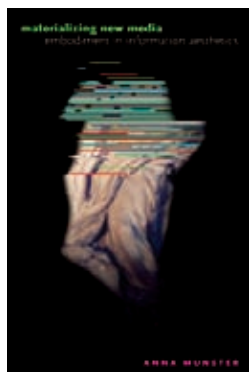
A collection of fifteen original essays
analyzing gender in the imagery of science

"This intriguing collection will appeal to students as well as to established scholars who want to learn more about the relatively new field of scientific iconography."

—*Isis*

"This collection ably demonstrates the value of reading the visual and figurative languages of science through the lens of gender and establishes important signposts to direct further exploration in the future."

—*Nineteenth-Century Contexts*



Paper, 256 pp., 22 illus., 6 x 9"
978-1-58465-558-9 • \$27.95

2006

Materializing New Media **Embodiment in Information Aesthetics**

Anna Munster

A significant contribution to investigations of the
social and cultural impact of new media and
digital technologies

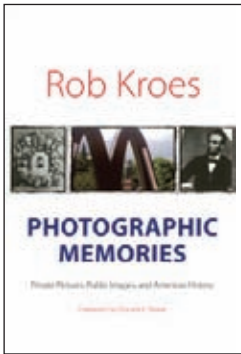
"[A]n excellent read."

—*British Journal of Aesthetics*

"A leading voice in a global, web-weaned generation, Anna Munster's eagerly anticipated storm of information aesthetics and dirty pixels will pass hand to hand in the digital arts movement."

—Sean Cubitt, University of Waikato
New Zealand

RECENT TITLES



Paper, 216 pp., 12 illus., 6 x 9"
978-1-58465-593-0 • \$29.95

2007

Photographic Memories

Private Pictures, Public Images, and American History

Rob Kroes

Foreword by Donald E. Pease

The role of photographs in the formation
of public memories

“Rob Kroes draws on his experiences as a Dutch citizen and American studies scholar to consider how photography has mediated significant episodes of change in American history. His topics include immigration, war, the Cold War, 9/11, and U.S. cultural hegemony in Europe.”

—*The Journal of American History*

“Kroes is a true Renaissance man, attuned to the world around him, finely sensitive to signs, a man of the world, and, as we begin to discover in this autobiography of a European Americanist, a true guide.”

—*TransAtlantica*



Paper, 312 pp.
85 illus. (28 color), 6 1/8 x 9 1/4"
978-1-58465-934-1 • \$39.95

2010

Please Touch

Dada and Surrealist Objects after the Readymade

Janine Mileaf

Exploring the notion of tactility in dada and surrealism

“In *Please Touch*, Janine Mileaf directs our focus to the tactile as the necessary sense through which Dada and surrealist artists experienced the object. Even more, she takes tactility as a critical lens through which to re-evaluate long accepted understandings of Surrealism’s ‘bad boys’ (Duchamp, Dalí, Breton, and Cornell) and in turn also opens her analysis to its ‘leading ladies’ (Mary Reynolds, Suzanne Duchamp, Valentine Hugo, Meret Oppenheim, and Jaqueline Lamba). In Mileaf’s account, objects became the motor through which ideas about modernity, beauty, the self and other, were constantly being re-imagined in the context of the every day life pressures of history and politics. Her detective work and the new conceptual frames that she creates for Surrealism are lasting contributions. . . her time in the archive and her ability to distil from that experience the larger, field-changing questions related to Surrealism and the object that will make this book a lasting contribution.”

—Jordana Mendelson, New York University

RECENT TITLES



Paper, 248 pp.
38 illus., 8½ x 9"
978-1-58465-802-3 • \$35.00

2010

The Self in Black and White Race and Subjectivity in Postwar American Photography

Erina Duganne

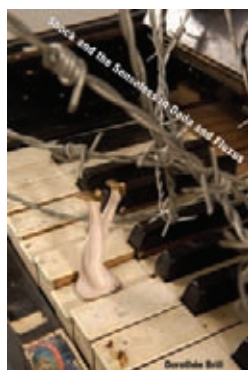
A study of race and authenticity in the photography of the civil rights era and beyond

“This is a vivid, vital and exciting book, that opens new avenues for scholarship.”

—Laura Wexler, author of *Tender Violence: Domestic Visions in an Age of U.S. Imperialism*, Professor of American Studies and Women’s Gender and Sexuality Studies, Yale University

“In this perceptive and well-argued book, Erina Duganne offers a refreshing take on the politics of race, both cultural and personal, in American photography after World War II. With clarity and grace, it helps us to see the complex social motivations, anxieties, and biases that lie below the surface of seemingly straightforward images.”

—Maurice Berger, Senior Research Scholar, University of Maryland, Baltimore County



Paper, 240 pp., 36 illus., 6 x 9"
978-1-58465-917-4 • \$29.95

2010

Shock and the Senseless in Dada and Fluxus

Dorothee Brill

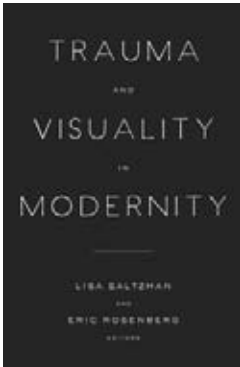
A groundbreaking analysis of two movements of the historical avant-garde

“Dorothee Brill brings much-needed clarification to some difficult issues, including the roles of shock in art of the modern era, the importance of historical and geographical contexts for avant-garde artistic manifestations, and the differences between Dada and the self-described ‘neo-dada’ Fluxus movement, differences that generate more complex understandings of both.”

—Jacquelynn Baas, independent scholar and director emeritus, University of California Berkeley Art Museum

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RECENT TITLES



Paper, 304 pp., 20 illus., 6 x 9"
978-1-58465-516-9 • \$29.95

2006

Trauma and Visuality in Modernity

Edited by Lisa Saltzman and Eric Rosenberg

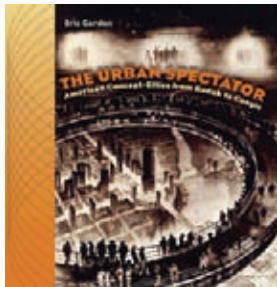
Essays exploring the role of trauma in modern art

“Art’s engagement with the horrors of modern history and the traumas they have induced has been deep, persistent, wrenching, evolving, and frustrating. The essays in this volume explore that relationship with imagination, insight, and passion, ranging widely across forms of trauma, artistic media and styles, and interpretive approaches.”

—Michael Leja, Professor, Department of the History of Art, University of Pennsylvania

“What is it to ‘witness’ art when art itself may bear unspeakable witness to history’s traumatic events or their aftershocks? The editors have carefully chosen texts that continue to open out the visual field to its extra-visual intimations and its phenomenal effects, adding art historical depth to the deeply modern hope that the visual field is always more than meets the eye and more than can neatly congeal in narrative, in memory, or in time.”

—Rebecca Schneider, Associate Professor of Theatre and Performance Studies, Brown University



Paper, 240 pp.
40 illus., 8½ x 9"
978-1-58465-803-0 • \$35.00

2010

The Urban Spectator

American Concept-Cities from Kodak to Google

Eric Gordon

How conceptions of the American city changed in response to new media technologies

“In his new book, Eric Gordon adds an important new perspective to our understanding of the relationship between visual illustrations and urban landscapes. In *The Urban Spectator: American Concept-Cities from Kodak to Google*, Gordon argues American cities have produced a new way of seeing, and catalogs the subtle ways visual illustrations mold our perceptions of the urban landscape, our expectations of the city, and ultimately the urban form itself. Gordon’s book successfully provides a historical and conceptual framework . . . to visualize the city and engage its residents to shaping its future.”

—*Planning and Technology Today*

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RECENT TITLES



Paper, 328 pp., 96 illus., 6 x 9"
978-1-58465-512-1 • \$30.00

2010

Visual Cultures of Science

Rethinking Representational Practices in Knowledge Building and Science Communication

Edited by Luc Pauwels

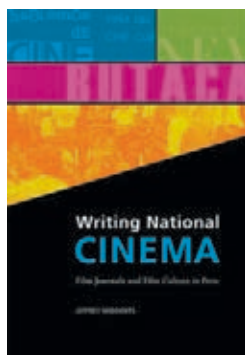
A new collection explores the complex role
of visual representation in science

“Education professionals or graduate students who are interested in visual representation in the pedagogy and general understanding of natural and social sciences would most benefit from reading this book.”

—*Choice*

“This volume is an exemplary manifestation of ‘visual literacy’ and testifies to the empirical as well as the epistemological richness of this field of research in the history of science.”

—*Isis*



Cloth, 290 pp., 21 illus., 6 x 9"
978-1-58465-776-7 • \$50.00

2009

Writing National Cinema

Film Journals and Film Culture in Peru

Jeffrey Middents

A study of Peruvian Cinema and the role of
criticism in forming a national cinematic vision

“Jeffrey Middents’ fascinating study of *Hablemos de cine*, the longest running independent film journal in Latin America, not only promulgates a fruitful area of scholarship on the importance of print culture and film criticism in Latin American film studies, but it also encourages a rethinking of the primacy of the New Latin American Cinema movement canon, and the place that Peruvian film critics and directors had within it.”

—Tamara L. Falicov, University of Kansas,
author of *The Cinematic Tango: Contemporary
Argentine Film*

“This is an original, groundbreaking effort to identify and analyze the key critical issues as they unfolded in the nation’s film journals. . . . Recommended”

—*Choice*

FORTHCOMING TITLES

FALL 2011

The Educated Eye

Edited by Nancy Anderson and Michael R. Dietrich

Paper, 336 pp., 32 illus., 6 x 9" • 978-1-61168-044-7 • \$39.95

The Maltese Touch of Evil

Film Noir and Potential Criticism

Shannon Clute and Richard L. Edwards

Paper, 296 pp., 148 illus., 6 x 9" • 978-1-61168-047-8 • \$39.95

Stardust Monuments

Film Culture from the Museum to the Home Theater

Alison Trope

Paper, 256 pp., 25 illus., 6 x 9" • 978-1-61168-046-1 • \$39.95

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