

Text/Image Cultures: Theory and Practice

View Online



[1]

Amihay, O. and Walsh, L. 2012. *The future of text and image: collected essays on literary and visual conjunctures*. Cambridge Scholars Publishing.

[2]

Antliff, M. and Leighton, P.D. 2001. *Cubism and culture*. Thames & Hudson.

[3]

Applegate, M. 2012. The Emancipatory Power of Critical Art. *Socialism and Democracy*. 26, 3 (2012), 209–212. DOI:<https://doi.org/10.1080/08854300.2012.714566>.

[4]

Barthes, R. et al. 2009. *Mythologies*. Vintage.

[5]

Barthes, R. and Heath, S. 1977. *Image music text*. Fontana Press.

[6]

Barthes, R. and Heath, S. 1977. *Rhetoric of Image*. *Image Music Text*. Fontana Press.

[7]

Bateman, J.A. 2014. Text and image: a critical introduction to the visual-verbal divide. Routledge.

[8]

Bohn, W. 2001. Modern visual poetry. University of Delaware Press.

[9]

Brecht, B. et al. 2017. War Primer. Verso.

[10]

Colberg, J. and Askews & Holts Library Services 2017. Understanding photobooks: the form and content of the photographic book. Routledge.

[11]

Cottingham, D. 2004. Cubism and its histories. Manchester University Press.

[12]

Cox, N. 2000. Cubism. Phaidon Press.

[13]

Davis, O. and ProQuest (Firm) 2010. Jacques Rancière. Polity.

[14]

Deranty, J.-P. and ProQuest (Firm) 2010. Jacques Rancière: key concepts. Acumen.

[15]

Drakulić, S. and Pribičević-Zorić, C. 2008. Frida's bed: a novel. Penguin Books.

[16]

Dyer, G. 1988. Advertising as communication. Routledge.

[17]

Evans, D. 2009. Appropriation. Whitechapel Gallery.

[18]

Evans, D. Brecht's War Primer: the 'photo-epigram' as poor monument. *Afterimage*. 30, 5.

[19]

Evans, D. et al. 1992. John Heartfield: AIZ : Arbeiter-Illustrierte Zeitung, Volks Illustrierte, 1930-38. Kent Fine Art.

[20]

Frascina, F. and Harris, J. 1992. Art in modern culture: an anthology of critical texts. Phaidon Press.

[21]

Game, J. 2007. Porous boundaries: texts and images in twentieth-century French culture. Peter Lang.

[22]

Heath, W. 1825. Glasgow looking glass. (1825).

[23]

Heath, W. 1906. Glasgow looking glass: afterwards called Northern Look[in]g glass 1825-1826. David Bryce and Son.

[24]

Hemus, R. 2009. Dada's women. Yale University Press.

[25]

Heusser, M. 1999. Text and visibility: word & image interactions 3. Rodopi.

[26]

Höch, H. et al. 2007. Hannah Höch: aller Anfang ist DADA!. Hatje Cantz.

[27]

Joseph, J.E. 2012. Saussure. Oxford University Press.

[28]

JSTOR (Organization) and Oxford University Press 1978. Oxford art journal. (1978).

[29]

Kahlo, F. et al. 2005. The diary of Frida Kahlo: an intimate self-portrait. Harry N. Abrams.

[30]

Karmel, P. and Picasso, P. 2003. Picasso and the invention of Cubism. Yale University Press.

[31]

Kress, G.R. and Van Leeuwen, T. 2006. Reading images: the grammar of visual design. Routledge.

[32]

Lavin, M. and Höch, H. 1993. *Cut with the kitchen knife: the Weimar photomontages of Hannah Höch*. Yale University Press.

[33]

Long, J.J. 2008. Paratextual Profusion: Photography and Text in Bertolt Brecht's War Primer. *Poetics Today*. 29, 1 (Mar. 2008), 197–224.
DOI:<https://doi.org/10.1215/03335372-2007-023>.

[34]

Manghani, S. 2013. *Image studies: theory and practice*. Routledge.

[35]

Matejka, L. 1976. *Sound, sign, and meaning: quinquagenary of the Prague Linguistic Circle*. Dept. of Slavic Languages and Literatures, University of Michigan.

[36]

Meskimmon, M. 1996. *The art of reflection: women artists' self-portraiture in the twentieth century*. Scarlet.

[37]

Mitchell, W.J.T. 1994. *Picture theory: essays on verbal and visual representation*. University of Chicago Press.

[38]

Mukařovský, J. 1979. *Aesthetic function, norm and value as social facts*. Dept. of Slavic Languages and Literature, University of Michigan.

[39]

Nelson, R.S. and Shiff, R. 2003. *Word and Image. Critical terms for Art History*. University

of Chicago Press.

[40]

Penrose, R. et al. 1973. Picasso, 1881-1973. Elek.

[41]

Purgar, K. ed. 2017. W.J.T. Mitchell's image theory: living pictures. Routledge.

[42]

Rancière, J. 2007. The future of the image. Verso.

[43]

Rancière, J. and Elliott, G. 2011. The emancipated spectator. Verso.

[44]

Rubin, W.S. et al. 1992. Picasso and Braque: a symposium. Museum of Modern Art.

[45]

Saussure, F. de et al. 2005. Course in general linguistics. Duckworth.

[46]

Scott, D.H.T. 2010. Poetics of the poster: the rhetoric of image-text. Liverpool University Press.

[47]

Smith, S. and Watson, J. 2005. Articulate Image, Painted Diary. Frida Kahlo's Autobiographical Interface. Interfaces : women, autobiography, image, performance. University of Michigan Press.

[48]

Smith, S. and Watson, J. 2005. Interfaces: women, autobiography, image, performance. University of Michigan Press.

[49]

Tanke, J.J. 2011. Jacques Rancière: an introduction. Continuum.

[50]

The 'Photobook': What's in a name? - David Company:
<http://davidcompany.com/the-photobook-whats-in-a-name/>.

[51]

Töpffer, R. and Töpffer, R. 1996. Monsieur Crépin: Monsieur Pencil : deux égarements de la science. Seuil.

[52]

Töpffer, R. and Töpffer, R. 1996. Monsieur Jabot: Monsieur Vieux Bois : deux histoires D'amour. Seuil.