

Text/Image Cultures: Theory and Practice

[View Online](#)

[1]

R. S. Nelson and R. Shiff, 'Word and Image', in *Critical terms for Art History*, 2nd ed., Chicago, Ill: University of Chicago Press, 2003.

[2]

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

[3]

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

[4]

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

[5]

K. Purgar, Ed., *W.J.T. Mitchell's image theory: living pictures*, vol. 22. New York: Routledge, 2017.

[6]

F. de Saussure, C. Bally, A. Sechehaye, A. Riedlinger, and R. Harris, *Course in general linguistics*. London: Duckworth, 2005.

[7]

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

[8]

R. Barthes, A. Lavers, and S. Reynolds, *Mythologies*, Rev. Vintage ed., vol. Vintage classics. London: Vintage, 2009.

[9]

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

[10]

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

[11]

R. Barthes and S. Heath, 'Rhetoric of Image', in *Image Music Text*, vol. Fontana communications series, London: Fontana Press, 1977.

[12]

G. R. Kress and T. Van Leeuwen, *Reading images: the grammar of visual design*, Second edition. Abingdon, Oxon: Routledge, 2006. [Online]. Available: <https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9780203619728>

[13]

G. Dyer, *Advertising as communication*, vol. Studies in culture and communication. London: Routledge, 1988.

[14]

D. H. T. Scott, *Poetics of the poster: the rhetoric of image-text*, vol. *Contemporary French and francophone cultures*. Liverpool: Liverpool University Press, 2010.

[15]

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

[16]

R. Barthes and S. Heath, *Image music text*, vol. *Fontana communications series*. London: Fontana Press, 1977.

[17]

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

[18]

J. Rancière and G. Elliott, *The emancipated spectator*. London: Verso, 2011. [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=5177140>

[19]

O. Davis and ProQuest (Firm), *Jacques Rancière*. Cambridge: Polity, 2010. [Online]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1175985>

[20]

J.-P. Deranty and ProQuest (Firm), *Jacques Rancière: key concepts*. Durham: Acumen, 2010. [Electronic resource]. Available: <https://ebookcentral.proquest.com/lib/gla/detail.action?docID=1886882>

[21]

J. Rancière, *The future of the image*, English ed. London: Verso, 2007.

[22]

M. Applegate, 'The Emancipatory Power of Critical Art', *Socialism and Democracy*, vol. 26, no. 3, pp. 209–212, 2012, doi: 10.1080/08854300.2012.714566.

[23]

J. Game, *Porous boundaries: texts and images in twentieth-century French culture*, vol. Modern French identities. Oxford ; Berlin: Peter Lang, 2007.

[24]

J. J. Tanke, *Jacques Rancière: an introduction*. London: Continuum, 2011. [Electronic resource]. Available:
<https://ebookcentral.proquest.com/lib/gla/detail.action?docID=686947>

[25]

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

[26]

J. Colberg and Askews & Holts Library Services, *Understanding photobooks: the form and content of the photographic book*. New York, NY: Routledge, 2017. [Online]. Available:
<https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9781317484721>

[27]

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

[28]

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

[29]

W. Heath, 'Glasgow looking glass', 1825, [Online]. Available:
<http://special.lib.gla.ac.uk/exhibns/month/june2005.html>

[30]

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

[31]

N. Cox, Cubism, vol. Art&ideas. London: Phaidon Press, 2000.

[32]

W. S. Rubin, K. Varnedoe, L. Zelevansky, and Museum of Modern Art (New York, N.Y.),
Picasso and Braque: a symposium. New York, N.Y.: Museum of Modern Art, 1992.

[33]

M. Antliff and P. D. Leighton, Cubism and culture, vol. World of art. London: Thames &
Hudson, 2001.

[34]

P. Karmel and P. Picasso, Picasso and the invention of Cubism. New Haven, Conn: Yale
University Press, 2003.

[35]

D. Cottington, Cubism and its histories, vol. Critical perspectives in art history. Manchester:
Manchester University Press, 2004.

[36]

R. Penrose, J. Goulding, and D.-H. Kahnweiler, Picasso, 1881-1973. London: Elek, 1973.

[37]

D. Evans, J. Heartfield, and A. Lundgren, John Heartfield: AIZ : Arbeiter-Illustrierte Zeitung, Volks Illustrierte, 1930-38. New York: Kent Fine Art, 1992.

[38]

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

[39]

H. Höch, R. Burmeister, Berlinische Galerie, and Museum Jean Tinguely Basel, Hannah Höch: aller Anfang ist DADA! Ostfildern: Hatje Cantz, 2007.

[40]

R. Hemus, Dada's women. New Haven, Conn: Yale University Press, 2009.

[41]

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

[42]

B. Brecht, J. Willett, and Askews & Holts Library Services, War Primer. London: Verso, 2017. [Online]. Available: <https://www.vlebooks.com/vleweb/product/openreader?id=GlasgowUni&isbn=9781784782092>

[43]

J. J. Long, 'Paratextual Profusion: Photography and Text in Bertolt Brecht's War Primer', Poetics Today, vol. 29, no. 1, pp. 197-224, Mar. 2008, doi: 10.1215/03335372-2007-023.

[44]

D. Evans, *Appropriation*, vol. Documents of contemporary art. London: Whitechapel Gallery, 2009.

[45]

D. Evans, 'Brecht's War Primer: the "photo-epigram" as poor monument', *Afterimage*, vol. 30, no. 5, [Electronic resource]. Available:
<https://login.uofglasgow.idm.oclc.org/login?url=https://link.gale.com/apps/doc/A99309203/AONE?u=glasuni&sid=bookmark-AONE&xid=c0ddc3d6>

[46]

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

[47]

M. Heusser, *Text and visibility: word & image interactions 3*, vol. Word&image. Amsterdam: Rodopi, 1999. [Online]. Available:
<https://contentstore.cla.co.uk//secure/link?id=8b80194a-e940-e911-80cd-005056af4099>

[48]

M. Meskimmon, *The art of reflection: women artists' self-portraiture in the twentieth century*. London: Scarlet, 1996. [Online]. Available:
<https://contentstore.cla.co.uk//secure/link?id=4b928d57-e940-e911-80cd-005056af4099>

[49]

S. Drakulić and C. PribiÄeviÄ-ZoriÄ, *Anda's bed: a novel*. New York, N.Y.: Penguin Books, 2008.

[50]

F. Frascina and J. Harris, *Art in modern culture: an anthology of critical texts*. London: Phaidon Press, 1992. [Online]. Available: <https://contentstore.cla.co.uk//secure/link?id=8c80194a-e940-e911-80cd-005056af4099>

[51]

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

[52]

F. Kahlo, C. Fuentes, S. M. Lowe, and P. Freeman, *The diary of Frida Kahlo: an intimate self-portrait*, 2005 ed. New York: Harry N. Abrams, 2005.