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that what a man
can do, a woman
can do even

better. The

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Representation

is how media

texts deal with

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Photographs are
used as
documents,

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evidence, and
records every
day in
courtrooms,
hospitals, and
police work, on
passports,
permits, and
licenses. But
how did such
usages come to
be established
and accepted,
and when? What

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kinds of
photographs were
seen seen as
purely

instrumental and
able to function
in this way?

What sorts of
agencies and
institutions had
the power to
give them this
status? And more
generally, what

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conception of photographic representation did this involve, and what were its consequences?

How do photographs gain their meaning and power? John Tagg claims that, to answer

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Representation,
we must look at
the ways in
which everything
that frames
photography -
the discourse
that surrounds
it and the
institutions
that circulate
it - determines
what counts as
truth.

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This book
addresses the
function and
status of the
visual and
verbal image as
it relates to
social,
political, and
ideological
issues. The
authors first
articulate some

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of the lost
connections
between image
and ideology,
then locate
their argument
within the moder
nist/postmoderni
st debates. The
book addresses
the multiple, tr
ans-disciplinary
problems arising
from the ways

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cultures,
authors, and
texts mobilize
particular
images in order
to confront,
conceal, work
through, or
resolve
contradictory
ideological
conditions.

A foundational

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cages to #BlackL
ivesMatter and
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portrayals and
discussions of
race dominate

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the media
landscape. Race
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and Media adopts
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cosmopolitan
fetishization of
Marie Kondo. As
a whole, this
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demonstrates
that all forms
of media—from
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stream to the
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reinforce its

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ideological
frameworks,
while
simultaneously
giving space for
new modes of
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In each chapter,
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concepts in the

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and media—such
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discourses of
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ulticulturalism,
hybridity, and
the visuality of
race. In doing
so, they offer
tools for media
literacy that
include rigorous

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analysis of
texts,
ideologies,
institutions and
structures,

audiences and
users, and
technologies.

The authors then
apply these
concepts to a
wide range of
media and the
diverse

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communities that
engage with them
in order to
uncover new

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frameworks and
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periods of
modern Chinese
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affected the
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Chinese artists.

Postmodern
Vernaculars

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examines the
work of Chicana
authors such as
Gaspar de Alba,
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Pérez, and
Viramontes in
relation to
theories of
postmodernism.
Working with a
fluid concept of

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postmodernism,
one that traces
the term's
evolution from
the 1960s to the
present, this
book argues that
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literature is
one vernacular,
a regional
variation of
postmodernism.
Drawing on the i

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interdisciplinary
scholarship that
postmodernism
itself has

enabled -
specifically
recent
developments in
the fields of
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shows that

Chicana

literature

participates in

the ongoing

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postmodernism.

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central to

contemporary

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politics. In
Deleuze and
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on faciality we
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find an

assertion that
the face is a
particular
politics, and
dismantling the
face is also a
politics. This
book explores
the politics of

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such diverse
issues as images
and faces in
photographs and
portraits;
expressive
faces;
psychology and
neuroscience;
face
recognition;
face blindness;
facial injury,
disfigurement

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and face representation

transplants

through

questions such

as: What it

might mean to

dismantle the

face, and what

politics this

might entail, in

practical terms?

What sort of a

politics is it?

Is it already

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taking place? Is
it a politics
that is to be
desired, a
better politics,
a progressive
politics? The
book opens up a
vast field of
further research
that needs to be
taken forward to
begin to address
the politics of

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the face more fully, and to elaborate the alternative forms of personhood and politics that dismantling the face opens to view. The book will be agenda-setting for scholars located in the field of

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international
politics in
particular but
cognate areas as
well who want to
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to cope with the
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