**Visual Communication Annotated Bibliography**

The study of visual communication is inherently multidisciplinary and draws upon many fields of study: art history and philosophy of art and aesthetics; the history and theory of graphic design and typography; the history and theory of photography, cinema and television studies; perceptual psychology and cognitive psychology of visual apprehension; the impact of new visual technologies (digitisation, virtual realities, small screens); the concepts and teaching of visual literacy; and graphic design. As a new and seemingly boundless field, its canonical texts have not yet been set in stone. The following bibliography focuses on the importance of visual elements and images in communication media while acknowledging the general field of visual studies. It does not aim to cover the extensive field of visual and graphic design.

Stephen Apkon, *The age of the image: Redefining literacy in a world of screens* (New York: Farrar, Straus and Giroux, 2014). A popularising history of visual storytelling.

Rudolf Arnheim, *Visual Thinking* (Los Angeles: University of California Press, 1969). An accessible work on the psychology of the visual process.

Jonathan Baldwin and Lucienne Roberts, *Visual communication: From theory to practice* (Lausanne: AVA Publishing, 2006). A textbook which explores how cultural theory can be applied to the real-world practice of graphic design.

Susan B Barnes, *An introduction to visual communication* (New York: Peter Lang, 2011). An introduction to visual communication approaches, providing analytical, historical, semiotic, and other rich approaches to understanding visual texts.

Susan B Barnes, *Visual impact: the power of visual persuasion* (Cresskill, NJ: Hampton Press, 2009). Provides examples of how visual communication scholars have applied a number of techniques to better understand the impact of visual messages on attitudes and behaviours.

Roland Barthes, *Mythologies*, selected and translated by Annette Lavers (New York: Hill and Wang, 1972). A early foundational text analysing French popular culture based on a semiotic approach.

Arthur Asa Berger, *Seeing is believing: An introduction to visual communication* (New York: McGraw-Hill, 2008, 3rd ed.). A good introduction to the basic elements of visual communication from a semiotic perspective.

John Berger, *Ways of seeing* (London: Penguin, 1972). A pioneering work on visual culture which still remains a provocative and stimulating introduction to the influence of visual images.

Bo Bergstrom, *Essentials of visual communication* (London: Lawrence King, 2008). An introductory text and reference book.

Malcom Bernard, *Approaches to understanding visual culture* (London and New York: Palgrave Macmillan, 2001). An accessible critical introduction to a variety of different analytic strategies for understanding the range of objects (paintings, sculpture, adverts, furniture, textiles, photography, fashion, etc.) that make up visual culture.

David Chandler, *Semiotics: the basics* (London: Routledge, 2007, 2nd edition). What the title says: a very good coverage of the ‘basics’ of the field.

Scott Christianson, *100 diagrams that changed the world* (New York: Penguin, 2012). More of a resource book but with some intriguing examples.

David Cohen and Scott Anderson, *A visual language* (London: Bloomsbury, 2012). A practical introduction to the language of the visual arts that begins with the basics of shape, composition and drawing, and gradually moves on to explore more complex arrangements.

Neil Cohn, *The visual language of comics: Introduction to the structure and cognition of sequential images* (London: Bloomsbury, 2013). Very detailed and also a good introduction to ‘visual language’ in general.

David Crow, *Visible signs: An introduction to semiotics* (Lausanne: AVA Publishing, 2010). An accessible overview of the fundamentals of semiotics.

Johanna Drucker, *Graphesis: Visual forms of knowledge production* (Cambriddge, Mass: Harvard University Press, 2014). Outlines the principles by which visual formats organise meaningful content and provides a descriptive critical language for the analysis of graphical knowledge.

James Elkins, *The object stares back: On the nature of seeing* (New York: Harcourt Brace, 1997). Uses scores of intriguing photos and illustrations to buttress the thesis that seeing depends on context, desire and expectation.

James Elkins (ed.), *Visual literacy* (New York: Routledge, 2008). Essays exploring what it means to be visually literate.

Patrick Fuery and Kelli Fuery, *Visual cultures and critical theory* (London: Edward Arnold, 2003). Links visual and critical theory by surveying philosophy, psychoanalysis, cultural studies and gender theory.

E.H. Gombrich, *The uses of images. Studies in the social function of art and visual communication* (London: Phaidon, 2000). Ten essays by a major art historian across high and low art that argue the function assigned to an image affects its shape and appearance.

Stuart Hall and Jessica Evans (eds), *Visual culture: The reader* (London and Thousand Oaks: SAGE, 1999). A collection of classic theoretical essays on major topics in the field of visual culture.

Carolyn Handa, *Visual rhetoric in a digital world: a critical sourcebook* (London: Bedford/St Martins, 2004). Drawn from a range of disciplines, readings address visual argument, rhetoric of the image and design, and how culture shapes visual understanding.

Mary Hocks and Michelle Kendrick, *Eloquent images: Word and image in the age of new media* (Cambridge, Mass.: MIT Press, 2013). Arguing that the complex relationship between text and image in New Media does not represent a radical rupture from the past, the book examines rhetorical and cultural uses of word and image both historically and currently.

GH Jamieson, *Visual communication: More than meets the eye* (Bristol and Chicago: Intellect, 2007). Proposes new approaches to understanding the visual experience through the use of information and language theory, and examines the underlying ideas within visual communication studies.

Chris Jenks, *Visual culture* (London: Routledge, 1995). A collection of original and critical essays addressing ‘vision’ as a social and cultural process.

Christian Leborg, *Visual grammar* (Princeton: Princeton Architectural Press, 2006). An aid to help you write about visual objects and understand the fundamentals of graphic design.

Per Ledin and David Machin, *Doing visual analysis : From theory to practice* (Los Angeles: SAGE, 2018). Provides a concrete set of tools to research and analyse a wide range of visual data. Shows how to apply the right mix of methods to research projects, and provides skills to break down and analyse the range of contemporary visual communication.

Paul Lester, *Visual communication. Images with messages* (Belmont, California: Thomson Wadsworth, 2014, 6th ed.). The standard textbook in the field divided into four sections: the physiology of seeing; theoretical approaches to perception; ethical issues; and visual media.

David Machin (ed.), *Visual communication* (Berlin and Boston: De Gruyter Mouton, 2014). A collection of papers that offer an overview of the different academic approaches to visual communication.

Scott McLoud, *Understanding comics: The inivisible art* (New York: Harper Collins, 1993). More than just a book about comics, really a very good introduction to the principles of visual communication.

Lev Manovich, *The language of new media* (Cambridge, MA: MIT Press, 2002). Argues that new media rely on conventions of old media to create illusions of reality.

Kim Marriott and Bernd Meyer, *Visual language theory* (New York: Springer, 1998). A broad-ranging survey of our current understanding of visual languages and their theoretical foundations.

Paul Messaris, *Visual persuasion. The role of images in advertising* (Thousand Oaks: SAGE, 1997). An in-depth examination of visual aspects unique to theories of advertising.

Paul Messaris, *Visual literacy: Image, mind and reality* (Boulder, CO: Westview, 1994). Looks at how viewers interpret still and moving images.

Nicholas Mirzoeff, *An introduction to visual culture* (New York: Routledge, 2009, 2nd ed.). Essays on specific topics and sections on key terms.

Nicholas Mirzoeff, *How to see the world* (London: Pelican Books, 2015). An introduction to visual culture for the general reader. Provides an accessible overview of how visual materials shape and define our lives.

WJT Mitchell, *What do pictures want? The lives and loves of images* (Chicago: University of Chicago Press, 2006). Asks why we have such strong responses to images and why images have such power over us.

John Morgan and Peter Welton, *See what I mean: An introduction to visual communication* (London and Baltimore: Edward Arnold, 1992). An early readable introduction to the field from the perspective of communication theory that includes practical skills.

Matthew Rampley, *Exploring visual culture: Definitions, concepts, contexts* (Oxford: Oxford University Press, 2005). Introductory text that includes not only images, but other visual media and forms of expression, from architecture to fashion.

Gillian Rose, *Visual methodologies: An introduction to the interpretation of visual materials* (London and Thousand Oakes: SAGE, 2007, 2nd ed.). A very good overview of the most common methods of analysis in visual communication.

Tony Schirato and Jen Webb, *Understanding the visual* (Crowsnest: Allen and Unwin, 2004). One of the best introductory textbooks on visual culture with good clear, relevant examples.

Jonathan Schroeder, *Visual consumption* (London and New York: Routledge, 2002). Draws from art history, photography and visual studies to develop an interdisciplinary, image-based approach to understanding consumer behaviour.

Ken Smith (ed.), *Handbook of visual communication* (London: Routledge, 2005). Explores the key theoretical areas in visual communication, with chapters contributed by some of the best-known and respected scholars in visual communication.

Matteo Stocchetti and Karin Kubbonen, *Images in use: towards the critical analysis of visual communication* (Amsterdam and Philadelphia: John Benjamin, 2011). Engages critically with traditional approaches to visual analysis and offers suggestions for alternative, socially situated analyses of images.

Marita Sturken and Lisa Cartwright, *Practices of looking. An introduction to visual culture* (Oxford: Oxford University Press, 2009, 2nd ed.). A clear, well-organised presentation of the central concepts in the study of visual culture.

Edward R Tufte, *Visual explanations: Images and quantities, evidence and narrative* (Chesire, CT: Graphics Press, 1997). From a pioneer in the field of data visualisation, charts for making important decisions in engineering and medicine, technical manuals, diagrams, design of computer interfaces and websites and on-line manuals, animations and scientific visualizations, techniques for talks, and design strategies for enhancing the rate of information transfer in print, presentations, and computer screens.

Edward R Tufte, *Envisioning information* (Chesire, CT: Graphics Press, 1990). Practical advice about how to explain complex material by visual means, with extraordinary examples to illustrate the fundamental principles of information displays.

Theo van Leeuwen and Carey Jewitt, *Handbook of Visual Analysis* (London and Thousand Oaks: SAGE, 2001). Edited collection with chapters by subject experts.

Rick Williams and Julianne Newton, *Visual communication: Integrating media, art and science* (London and New York: Routledge, 2007). A textbook developed for use across multiple disciplines that recognize visual and media literacy as core to communication, understanding, and behaviour.

Evprides Zantides (ed.), *Semiotics and visual communication: Concepts and practices* (Newcastle upon Tyne: Cambridge Scholars, 2014). A range of academic papers that look at the methods of visual attraction in popular culture and advertising from a semiotic perspective.

Paul Zelanski and Mary Pat Fisher, *The Art of Seeing* (New Jersey: PearsonEducation, 2010, 8th edition). Emphasising aesthetics and art techniques, focuses on art from the artists’ point of view.

**Journals**

*Journal of Visual Culture*. 2202-

*Visual Communication*. 2002-

*Visual Communication Quarterly*. 1994-

*Visual Studies*. 1986-