

Art History Research Paper Example

Hindu and Greek mythologies teem with stories of women and men who are doubled. This text recounts and compares a range of these. The comparisons show that differences in gender are more significant than differences in culture.

This collection of unique works by 150 Los Angeles graffiti and tattoo artists represents an unprecedented collaboration across the city's diverse artistic landscape. Many graffiti artists carry sketchbooks, called black books, and they ask crew members and others whose work they admire to inscribe their books with lettering or drawings. A few years ago, the Getty Research Institute invited artists, including Angst, Axis, Big Sleeps, Chaz, Cre8, Defer, EyeOne, Fishe, Heaven, Hyde, Look, ManOne, and Prime, to consider the idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were particularly drawn to a liber amicorum (book of friends), a form of autograph book popular in the seventeenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. Inspired by this meeting of minds across centuries, these artists became both creators and curators, crafting their own pages and inviting others to contribute. Eventually 150 Los Angeles artists decorated 143 individual pages. These were bound together into an exquisite artists' book that became known as the Getty Graffiti Black Book. This publication reproduces each page from the original artists' book and recounts the story of an unprecedented collaboration across the diverse artistic landscape of Los Angeles.

In a bold new look at the Modern Art era, Brettell explores the works of such artists as Monet, Gauguin, Picasso, and Dali--as well as lesser-known figures--in relation to expansion, colonialism, national and internationalism, and the rise of the museum. 140 illustrations, 75 in color.

Millions of college students will compose hundreds of pages in their college career. Staring at a blank word processing document on your computer screen can be stressful and intimidating. It doesn't matter if you go to Harvard or your local community college the process of writing a good research paper is equally as challenging. This complete guide will cover every possible topic you will face in the classroom. You will learn how to choose a topic, how to conduct research, how to go about writing the paper, and how to edit like a pro. We'll teach you how to take advantage of the library with tips on finding the best articles, books, and online sources. This comprehensive guide covers plagiarism, reaching word count without fluff, and different citation styles such as MLA and APA. Get your creative juices flowing with our list of prompts, and use our samples as a guide. This book gives you everything you need to be one page closer to that coveted 4.0 GPA.-- (8/3/2016 12:00:00 AM)

Art History Through the Camera's Lens

How to Write Art History

Lichtenstein, Girls

Early Medieval Art

The Encyclopaedia Britannica

The Making of the Modern Body

This book constitutes the refereed post-proceedings of two workshops held at the 5th International Conference on Social Informatics, SocInfo 2013, in Kyoto, Japan, in November 2013: the First Workshop on Quality, Motivation and Coordination of Open Collaboration, QMC 2013 and the First International Workshop on Histoinformatics, HISTOINFORMATICS 2013. The 11 revised papers presented at the workshops were carefully reviewed and selected from numerous submissions. They cover specific areas of social informatics. The QMC 2013 workshop attracted papers on new algorithms and methods to improve the quality or to increase the motivation of open collaboration, to reduce the cost of financial motivation or to decrease the time needed to finish collaborative tasks. The papers presented at HISTOINFORMATICS 2013 aim at improving the interaction between computer science and historical science towards fostering a new research direction of computational history.

An invaluable handbook, How to Write Art History enables students to get the most from their art history course. In a clear and engaging style, Anne D'Alleva empowers readers to approach their coursework with confidence and energy. The book introduces two basic art historical methods - formal analysis and contextual analysis - revealing how to use these methods in writing papers and in class discussion. The common strengths and weaknesses of an art history essay are highlighted by using real examples of written work, and at each stage of the writing process D'Alleva offers valuable advice on developing an argument convincingly. In addition, she explains the most effective methods of note-taking and outlines strategies for reviewing images - essential tools when preparing for an exam. Providing a fascinating view of the study of art history within its historical context, this book will be particularly helpful for those considering a career in this rewarding discipline.

From blank page to final draft, this is your straightforward guide to research papers You're sitting at your desk in a classroom or in an airless cubicle, wondering how many minutes are left in a seemingly endless day, when suddenly your teacher or supervisor lowers the boom: She wants a research paper, complete with footnotes and a list of sources. She wants accuracy, originality, and good grammar. And - gasp! - she wants ten pages! You may be 16 years old or 60 years old, but your reaction is the same: Help! Take heart. A research paper may seem daunting, but it's a far-from-impossible project to accomplish. Turning research into writing is actually quite easy, as long as you follow a few proven techniques. And that's where Research Papers For Dummies steps in to help. In this easy-to-understand guide, you find out how to search for information using both traditional printed sources and the electronic treasure troves of the Internet. You also discover how to take all those bits of information, discarding the irrelevant ones, and put them into a form that illustrates your point with clarity and originality. Here's just a sampling of the topics you'll find in Research Papers For Dummies: Types of research papers, from business reports to dissertations The basic ingredients of a paper: Introduction, body, conclusion, footnotes, and bibliography Note-taking methods while doing research Avoiding plagiarism and other research paper pitfalls Defining your thesis statement and choosing a structure for your paper Supporting your argument and drawing an insightful conclusion Revising and polishing your prose Top Ten lists on the best ways to begin your research online and in print Research Papers For Dummies also includes an appendix that's full of research paper ideas if you're stuck. If you're tasked with writing a research paper, chances are you already have a lot of demands on your time. You don't need another huge pile of papers to read. This book can actually save you time in the long run, because it gives you the easiest, fastest, and most successful methods for completing your paper.

This brief, practical guide offers a clear and comprehensive strategy for conceptualizing, approaching, and executing the task of writing a research paper in the humanities and social sciences. In addition, it provides: a critical and process-oriented approach to the tasks of topic selection, formulation of the research question, thesis development, and

argumentation. judiciously selected examples drawn from a broad range of disciplines. concise treatment of the aims, methods, and conventions of scholarly research, including the opportunities and pitfalls of Internet use. a wealth of conceptual and organizational tools, and more.

Art History: A Very Short Introduction

Muslim Women in War and Crisis

Occupational Outlook Handbook

Sexuality and Society in the Nineteenth Century

Maps and Monsters in Medieval England

Suggestions to Medical Authors and A.M.A. Style Book

Bridging the fields of conservation, art history, and museum curating, this volume contains the principal papers from an international symposium titled "Historical Painting Techniques, Materials, and Studio Practice" at the University of Leiden in Amsterdam, Netherlands, from June 26 to 29, 1995. The symposium—designed for art historians, conservators, conservation scientists, and museum curators worldwide—was organized by the Department of Art History at the University of Leiden and the Art History Department of the Central Research Laboratory for Objects of Art and Science in Amsterdam. Twenty-five contributors representing museums and conservation institutions throughout the world provide recent research on historical painting techniques, including wall painting and polychrome sculpture. Topics cover the latest art historical research and scientific analyses of original techniques and materials, as well as historical sources, such as medieval treatises and descriptions of painting techniques in historical literature. Chapters include the painting methods of Rembrandt and Vermeer, Dutch 17th-century landscape painting, wall paintings in English churches, Chinese paintings on paper and canvas, and Tibetan thangkas. Color plates and black-and-white photographs illustrate works from the Middle Ages to the 20th century.

THE ART OF WRITING ABOUT ART serves as a quick reference for writing various types of essays, research papers, exhibition reviews, and even examinations. The premise of the book is that students in all disciplines, not just English, should be required to write well and that their instructors should hold these writing assignments to high standards. THE ART OF WRITING ABOUT ART not only emphasizes skills in college-level composition, but also in verbalizing the experience of art -- the historical, social, economic, and political forces that shape art and artists; art theory; and the interplay between artist and viewer. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

In the Eyes of many Westerners, Muslim women are hidden behind a veil of negative stereotypes that portray them as either oppressed, subservient wives and daughters or, more recently, as potential terrorists. Yet many Muslim women defy these stereotypes by taking active roles in their families and communities and working to create a more just society. This book introduces eighteen Muslim women activists from the United States and Canada who have worked in fields from social services, to marital counseling, to political advocacy, in order to further social justice within the Muslim community and in the greater North American society. --

'Art Practice as Research' presents a compelling argument that the creative and cultural inquiry undertaken by artists is a form of research. The text explores themes, practice, and contexts of artistic inquiry and positions them within the discourse of research.

Inquiry in the Visual Arts

Conversations Across Cultures

Art Practice as Research

Preprints of a Symposium, University of Leiden, the Netherlands, 26-29 June 1995

Splitting the Difference

Pen Drawing

This book looks at the transformation that Art and Art history is undergoing through engagement with the digital revolution. Since its initiation in 1985, CHArt (Computers and the History of Art) has set out to promote interaction between the rapidly developing new Information Technology and the study and practice of Art. It has become increasingly clear in recent years that this interaction has led, not just to the provision of new tools for the carrying out of existing practices, but to the evolution of unprecedented activities and modes of thought. This collection of papers represents the variety, innovation and richness of significant presentations made at the CHArt Conferences of 2001 and 2002. Some show new methods of teaching being employed, making clear in particular the huge advantages that IT can provide for engaging students in learning and interactive discussion. It also shows how much is to be gained from the flexibility of the digital image, or could be gained if the road block of copyright is finally overcome. Others look at the impact on collections and archives, showing exciting ways of using computers to make available information about collections and archives and to provide new accessibility to archives. The way such material can now be accessed via the internet has revolutionized the search methods of scholars, but it has also made information available to all. However the internet is not only about access. Some papers here show how it also offers the opportunity of exploring the structure of images and dealing with the fascinating possibilities offered by digitisation for visual analysis, searching and reconstruction. Another challenging aspect covered here are the possibilities offered by digital media for new art

forms. One point that emerges is that digital art is not some discreet practice, separated from other art forms. It is rather an approach that can involve all manner of association with both other art practices and with other forms of presentation and enquiry, demonstrating that we are witnessing a revolution that affects all our activities and not one that simply leads to the establishment of a new discipline to set alongside others.

First Published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

Broadening the traditional notion of undergraduate research, WRITING, READING, AND RESEARCH thoroughly covers the essential skills for developing a research paper: analytical reading, synthesizing, paraphrasing, and summarizing. Presenting the process of research in a practical sequence, including separate chapters on finding, analyzing, and integrating sources, the authors illustrate each stage of the process with examples of student and professional writing. Using a flexible and goal-oriented approach, the authors have created a text that blends the best features of a theoretically informed rhetoric, an interdisciplinary reading anthology, and a research guide. WRITING, READING, AND RESEARCH, Ninth Edition, provides helpful and engaging exercises, frequent opportunities to write, and many occasions for discussion and critical response. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Concise and clearly written, this exemplary reference source provides a solid introduction to the methodology of art history and an overview of writing in the discipline. Part I discusses what art history is and how art historians think; the vocabulary of art (including formal elements and principles of design); and critical criteria. Part II helps readers conceptualize an art history paper, research different sources and methods (including citations), and write short papers, research papers, and essay examinations (provides numerous samples. The Second Edition now offers a section on the materials and processes in art; expanded discussions on the approaches in art history; practical guidelines for researching on the Internet and using electronic databases; plus a new glossary of terms. For art historians.

A Subject in Transition. Computers and the History of Art Series

Modern Art, 1851-1929

SocInfo 2013 International Workshops, QMC and HISTOINFORMATICS, Kyoto, Japan, November 25, 2013, Revised Selected Papers

A Short Guide to Writing about Art

The Art of Writing About Art

Impact Evaluation in Practice, Second Edition

An introduction to a broad range of topics in deep learning, covering mathematical and conceptual background, deep learning techniques used in industry, and research perspectives. "Written by three experts in the field, Deep Learning is the only comprehensive book on the subject." —Elon Musk, cochair of OpenAI; cofounder and CEO of Tesla and SpaceX Deep learning is a form of machine learning that enables computers to learn from experience and understand the world in terms of a hierarchy of concepts. Because the computer gathers knowledge from experience, there is no need for a human computer operator to formally specify all the knowledge that the computer needs. The hierarchy of concepts allows the computer to learn complicated concepts by building them out of simpler ones; a graph of these hierarchies would be many layers deep. This book introduces a broad range of topics in deep learning. The text offers mathematical and conceptual background, covering relevant concepts in linear algebra, probability theory and information theory, numerical computation, and machine learning. It describes deep learning techniques used by practitioners in industry, including deep feedforward networks, regularization, optimization algorithms, convolutional networks, sequence modeling, and practical methodology; and it surveys such applications as natural language processing, speech recognition, computer vision, online recommendation systems, bioinformatics, and videogames. Finally, the book offers research perspectives, covering such theoretical topics as linear factor models, autoencoders, representation learning, structured probabilistic models, Monte Carlo methods, the partition function, approximate inference, and deep generative models. Deep Learning can be used by undergraduate or graduate students planning careers in either industry or research, and by software engineers who want to begin using deep learning in their products or platforms. A website offers supplementary material for both readers and instructors.

This edition addresses such fundamental matters as: description versus analysis; critical approaches to art (e.g., formal analysis; cultural materialism; gender studies); getting ideas for an essay; developing paragraphs; organizing a comparison; using bibliographic tools, including the internet; writing a catalog entry; quoting sources; documenting sources, using either the Art Bulletin style or the Chicago Manual style; avoiding sexist and Eurocentric language; writing citations for illustrations; engaging in peer review; editing the final draft; writing essay examinations.

This invaluable guide enables students to get the most from their art history course. Written in an accessible style, the book introduces two basic art historical methods -

formal analysis and contextual analysis. In this new edition revising author Michael Cothren has extended the discussion on iconography and iconology, as well as adding discussions on the effects of the market and museums on art. Greater emphasis is placed on the global and multicultural aspects of art creation and analysis with new images and more case studies. There is more step-by-step guidance on how to use these methods to prepare for exams and write papers.

"Easy to use and easy to afford, The Little Seagull Handbook is the #1 brief handbook because students say it has a positive impact on their writing. Intuitive organization, color-coding, and jargon-free instruction for common kinds of writing make it a reference tool that student writers truly use. This edition includes new advice for conducting research as it's done online today, new student model essays, and a new chapter on writing summary/response essays"--

Artist Scholar

Stereotyping and Representation After 9/11

Thinking and Writing about Art History

Emily Carr

Methods and Theories of Art History

Gender and Myth in Ancient Greece and India

Shortlisted for the 2005-2006 Red Cedar Book Award, Nonfiction Selected as Honour Book by the Children's Literature Roundtable Information Book of the Year The brilliant artist Emily Carr lived at the edge. When she was born, in 1871, Victoria, British Columbia was a small, insular place. She was at the edge of a society that expected well-bred young ladies to marry. For years, she was at the edge of the world of artists she longed to join. Emily Carr's life was not an easy one. She struggled against a family that did not approve of her art and against poor health. She found her pleasures in her many pets — a Javanese monkey named Woo, parrots, and many beloved dogs. Later, she would meet the artists of the Group of Seven and among them find her soul mates. When illness put a stop to her painting, she found expression and comfort in her writing. Her book *Klee Wyck* received Canada's highest literary honor — the Governor General's Award. *Emily Carr: At the Edge of the World* is an introduction to this remarkable artist and her paintings.

A Short Guide to Writing about Art offers invaluable advice for any art course where students write papers. It addresses a wealth of fundamental matters: description versus analysis some critical approaches to art (e.g., formal analysis, cultural materialism, gender studies) getting ideas for an essay engaging in peer review developing paragraphs organizing a comparison using bibliographic tools, including the Internet quoting sources writing captions for illustrations avoiding sexist and Eurocentric language editing the final draft documenting sources, using either The Chicago Manual of Style or The Art Bulletin style preparing for essay examinations Among the new features of the sixth edition are new guidelines for using the World Wide Web and the Internet for art-historical research, five new checklist (e.g., a checklist for evaluating Web Sites), ten new illustrations, and the style guide published by The Art Bulletin. Several sample essays are also included, accompanied by analyses that show readers the particular strengths of effective writing.

In the summer of 1961, Lichtenstein embarked on a series of iconic images of women, taken directly from newspaper clippings and the romance comic books prevalent in post-war America. The anonymity of mass-produced, cheap comics helped him capture specific impressions of real life, while maintaining the necessary degree of aesthetic distance afforded by what he understood to be the "high restrictive quality of art". The "Girl" paintings, together with the war images (or "Boy" paintings), established him as the major protagonist of the American Pop Art movement. His amalgamation of text and image, high and low culture, and his strategy to involve appropriated images continues to be a rich source of inspiration for subsequent generations of artists, from Richard Prince, Jeff Koons, and Raymond Pettibon to John Currin and Elizabeth Peyton. A conversation between Jeff Koons and Dorothy Lichtenstein opens the catalogue. The publication also brings together an exceptional collection of over 130 images of paintings, drawings, sources, and documentary photographs. Included in these images are 22 full-colored plates of the "Girl" paintings, 18 of which are featured in the exhibition. The catalogue closes with a select chronology of Roy Lichtenstein's life, pinpointing important exhibitions and occasions. An artist's book response to the "Girl" paintings created by Richard Prince is also included as an insert.

The training of teachers in arts universities is changing. It is confronted by the great challenge of essential cultural, technological, social and economic changes. The symposium "Perspectives on Art Education" (Vienna, May 28 - 30, 2015) is dedicated to these changes: What does the training need today in terms of artistic practice, research, and communication skills? What explanations do historical and contemporary approaches offer? What new strategies are needed in teaching and learning? How can the diverse approaches to art education in different cultures, embedded in various national structures and school types complement and empower each other and jointly develop?

Writing, Reading, and Research

A Simple Approach

The College Student's Guide to Research Papers: 101 Ways to Make Your Work Stand Out

Fundamentals of Art History

Faith and Reason

Scientific Examination of Art

Dissects the ways stereotypes depicting Muslims as a problematic presence in the West are constructed, deployed, and circulated in the public

imagination, producing an immense gulf between representation and a more complex reality.

First published in 2006. Routledge is an imprint of Taylor & Francis, an informa company.

Scholars have only recently discovered that the human body itself has a history. Not only has it been perceived, interpreted, and represented differently in different epochs, but it has also been lived differently, brought into being within widely dissimilar material cultures, subjected to various technologies and means of control, and incorporated into different rhythms of production and consumption, pleasure and pain. The eight articles in this volume support, supplement, and explore the significance of these insights. They belong to a new historical endeavor that derives partly from the crossing of historical with anthropological investigations, partly from social historians' deepening interest in culture, partly from the thematization of the body in modern philosophy (especially phenomenology), and partly from the emphasis on gender, sexuality, and women's history that large numbers of feminist scholars have brought to all disciplines.

Richard Swinburne presents a new edition of the final volume of his acclaimed trilogy on philosophical theology. Faith and Reason is a self-standing examination of the implications for religious faith of Swinburne's famous arguments about the coherence of theism and the existence of God. By practising a particular religion, a person seeks to achieve some or all of three goals - that he worships and obeys God, gains salvation for himself, and helps others to attain their salvation. But not all religions commend worship, and different religions have different conceptions of salvation. Faced with these differences, Richard Swinburne argues that we should practice that religion which has the best goals and is more probably true than the creeds of other religions. He proposes criteria by which to determine the probabilities of different religious creeds, and he argues that, while requiring total commitment, faith does not demand fully convinced belief. While maintaining the same structure and conclusions as the original classic, this second edition has been substantially rewritten, both in order to relate its ideas more closely to those of classical theologians and philosophers and to respond to more recent views. In particular he discusses, and ultimately rejects, the view of Alvin Plantinga that the 'warrant' of a belief depends on the process which produced it, and John Hick's contention that all religions offer valid paths to salvation.

Framing Muslims

A Dictionary of Arts, Sciences, Literature and General Information

Capitalism and Representation

At the Edge of the World

Historical Painting Techniques, Materials, and Studio Practice

Circulations in the Global History of Art

Making History: The IAIA Museum of Contemporary Native Arts is a unique contribution to the fields of visual culture, arts education, and American Indian studies. Written by scholars and artists, this book guides readers—students, educators, collectors, and the public—in how to learn about Indigenous cultures as visualized in our creative endeavors. Drawing on the resources and history of the Institute of American Indian Arts, the only tribal college in the nation devoted to the arts whose collections reflect the full tribal diversity of Turtle Island, this book offers a best-practices approach to understanding Indigenous art from a Native-centric point of view. Topics include biography, pedagogy, philosophy, poetry, coding, arts critique, curatorial practice, and Indigenous art. Featuring two original poems, ten essays authored by senior scholars in the field of Indigenous art, nearly two hundred works of art, and twenty-four archival photographs, this book's nearly sixty-year history, Making History offers an opportunity to engage the contemporary Native Arts movement.

The project of global art history calls for balanced treatment of artifacts and a unified approach. This volume emphasizes questions of transcultural encounters and exchanges and offers a strategy that highlights the processes and connections among cultures, and also responds to the dynamics at work in the current globalized art world. The editors' introduction provides a historical background to this approach to global art history, stresses the inseparable bond of theory and practice, and suggests a reevaluation of materialist historicism as an uncritical framework. The contributions to the book provide an overview of current reflection and research on issues of circulation in relation to global art history and the globalization of art past and present. The book also presents methods and approaches to the treatment of different periods, regions, and objects, surveying both questions of historiography and methodology and presenting individual case studies. James Elkins gives a critique of the present project. The book thus deliberately leaves discussion open, inviting future responses to the large questions it poses.

Examines the application of scientific methods to the study and conservation of art and cultural properties. This work addresses scientific topics of broad interest, cutting across disciplinary boundaries and attracting up to 250 leading researchers in the field.

This clear and concise new introduction examines all the major debates and issues using a wide range of well-known examples. It discusses the challenge of using verbal and written language to describe visual form. Dana Arnold also examines the many different ways of writing about art, and the changing boundaries of the subject of art history. Topics covered include the canon, the gallery, 'blockbuster' exhibitions, the emergence of social histories of art (Feminist Art History or Queer Art History, for example), the impact of photography, and the development of new artefacts such as the altarpiece, the portrait, or pornography, to explore social and cultural issues such as consumption, taste, religion, and politics. Importantly, this book explains how the emphasis on periods and styles originates in western art production and can obscure other critical approaches, as well as art from non western cultures. ABOUT THE SERIES: The Oxford Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject. Each author combines facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Perspectives on Art Education

Digital Art History

Deep Learning

Reflections on Writing and Research

Representation and Reality

With a Guide to Abbreviation of Bibliographic References ; for the Guidance of Authors, Editors, Compositors, and Proofreaders

Earliest Christian art - Saints and holy places - Holy images - Artistic production for the wealthy - Icons & iconography.

This is an analysis of complex forms of art history. It covers a broad range of approaches, presenting individual arguments, controversies and divergent perspectives. The book begins by introducing the concept of theory and explains why it is important to the practice of art history.

Artist Scholar: Reflections on Writing and Research is part history, introduction, and discussion for artists and designers entering, graduating, and employed by the contemporary art academy in the United States. The evolution of art education in the university continues to expand in the 21st century as the variables of craft, skill, technique, theory, history and criticism shift and expand as the perspective of arts-based research is introduced into this professionalized environment. Given this context: what can M.F.A. students do to improve their understanding of writing and research without sacrificing their commitment to their studio art process? Through a series of essays, the text argues for better writing at the M.F.A. level with the purpose of becoming better artists. By contextualizing art practice in the university and providing a foundation for future artist scholarship, it serves as an invitation to artist scholars to push their work further and develop the confidence to situate their art in the university context.

The second edition of the Impact Evaluation in Practice handbook is a comprehensive and accessible introduction to impact evaluation for policy makers and development practitioners. First published in 2011, it has been used widely across the development and academic communities. The book incorporates real-world examples to present practical guidelines for designing and implementing impact evaluations. Readers will gain an understanding of impact evaluations and the best ways to use them to design evidence-based policies and programs. The updated version covers the newest techniques for evaluating programs and includes state-of-the-art implementation advice, as well as an expanded set of examples and case studies that draw on recent development challenges. It also includes new material on research ethics and partnerships to conduct impact evaluation. The handbook is divided into four sections: Part One discusses what to evaluate and why; Part Two presents the main impact evaluation methods; Part Three addresses how to manage impact evaluations; Part Four reviews impact evaluation sampling and data collection. Case studies illustrate different applications of impact evaluations. The book links to complementary instructional material available online, including an applied case as well as questions and answers. The updated second edition will be a valuable resource for the international development community, universities, and policy makers looking to build better evidence around what works in development.

Making History

An Illustrated Treatise

Writing a Successful Research Paper

LA Graffiti Black Book

Modern Techniques in Conservation and Analysis

Social Informatics