Cumulative Index, Volumes 1-11 (1974-1985)
Cumulative Index, Volumes 1-11 (1974-1985)

This cumulative index is available in Studies in Visual Communication: http://repository.upenn.edu/svc/vol11/iss4/9
Cumulative Index


Africna Art in Motion: Icon and Act in the Collection of Katherine Coryton White (Robert Farris Thompson), 6(2), pp. 81–82, Summer 1980.


Analysis of Historical Photographs: A Method and a Case Study (James Borchert, 7(4), pp. 30–63, Fall 1981.

—An Analysis of the Nazi Film 'Hitlerjuene Queer,' Gregory Bateson, 6(3), pp. 20–55, Fall 1980.


Another Place (Frank Cancian). Reviewed by John Collier, Jr., 1(1), pp. 60–61, Fall 1974.

Another Way of Telling (John Berger and Jean Mohr), reviewed by Howard S. Becker, 8(4), p. 88, Fall 1982.


The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures (Donald Spoto). Reviewed by Paul Messaris, 6(2), pp. 89–90, Summer 1980.


Evidence (Mike Manriel and Larry Sultan), reviewed by Drew Moniot, 5(1), pp. 73–76, Fall 1978.


The Family Album of Luisebollt Christof (Ralph Ugotho Maboyart), reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.

Family Photographs—Content, Meaning and Effect (Julia Tirsch), review essay by Richard Chuliffe, 9(5), pp. 70–84, Summer 1983.


——, and Shari Robertson, translation of On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, the Filmmaker, and the Ethnographer (Jean Rouch), 5(1), pp. 2–8, Fall 1978.


——, and Carroll Williams, Toward a Researchable Film Language (2), pp. 25–32, Spring 1975.


The Forger’s Art: Forgery and the Philosophy of Art (Denis Dutton, ed.), reviewed by Gary Alan Fine, 10(4), pp. 77–80, Fall 1984.

Form and Meaning: Essays on the Renaissance and Modern Art (Robert Kicin), reviewed by Peter Burlac, 7(2), p. 88, Spring 1901.


Ganzel, Bill, Dustbowl Descent (Briefly Noted), 10(4), p. 92, Fall 1984.


Kirkpatrick, Joanna, The Painted Rickshaw as Culture Theater, 10(3), pp. 73–85, Summer 1984.


Kruger, Barbara, We Won't Play Nature to Your Culture, reviewed by David Carner, 10(4), pp. 86–91, Fall 1984.


———, Pop Art as Consumerist Reality, 10(2), pp. 16–33, Spring 1984.


———, review of Seeing Through Clothes (Anne Holland), 7(2), pp. 94–96, Spring 1981.


Lidstone, John, and Don McIntosh, Children as Film makers, reviewed by Brian Sutton-Smith, 4(2), pp. 140–141, Winter 1977.


The Limewood Sculptors of Renaissance Germany (Michael Baxandall), reviewed by Peter Burke, 8(2), pp. 82–84, Spring 1982.


Lohras, Bornd, Chronology and Bibliography, 11(2), p. 82, Spring 1985.


Looking at Indian Art of the Northwest Coast (Hillery Stewart), review essay by Aldona Jonatlis, 6(2), pp. 90–92, Summer 1980.


A Loud Song (Daniel Sennou), reviewed by Mark Silber, 5(1), pp. 67–70, Fall 1978.


The Magician and the Cinema, Erik Barnouw (Briefly Noted), 7(4), p. 92, Fall 1981.

Makavejev, Dusan, Nikola Tesla Radiated a Blue Light, 6(3), pp. 69–75, Fall 1980.


Making the News (Peter Golding and Philip Elliott), reviewed by Vincent Mosco, 7(4), pp. 89–91, Fall 1991.


Mandel, Mike, and Larry Sultan, Evidence, reviewed by Drew Moniot, 6(1), pp. 73–76, Fall 1978.
Margaret Mead: Anthropologist of Our Time, photo essay arranged by Rhoda Motaux and Shari Segel, 6(1), pp. 4–14, Spring 1900.


—, review of Through Navajo Eyes: An Exploration of Film Communication and Anthropology (Sol Worth and John Adair), 2(2), pp. 122–124, Fall 1975.


Meister, Michael W., Display as Structure and Revelation: On Seeing the Shiva Exhibition (review essay), 7(4), pp. 84–89, Fall 1981.

Messias, Paul, review of The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures (Donatell Spoto), 6(2), pp. 89–90, Summer 1980.


Miller, Gerard R., and Norman C. Fonte, Videostage on Trial: A View from the Jury Box, reviewed by Phoebe G. Ellsworth, 8(2), pp. 84–86, Spring 1982.


Monot, Drey, review of Evidence (Mike Mendler and Larry Sultan), 5(1), pp. 73–76, Fall 1978.


Munn, Nancy D., Walbiri Iconography, reviewed by Mark Glazier, 2(2), pp. 120–127, Fall 1975.


Muybridge’s Scientific Fictions, Marta Braun, 10(3), pp. 2–21, Summer 1984.

My Favorite Foods are Dr. Pepper, Collard Greens, and Pizza, I’m Sure I’ll Be A Good Clown, Phyllis Rogers, 6(1), pp. 43–57, Spring 1980.

Nahumcek, Nadia Chilkovsky, Introduction to Dance Literacy: Perception and Notation of Dance Patterns, reviewed by Diane C. Friedman, 6(1), pp. 84–87, Spring 1980.


Napoleon and the North, Paul Rotha with the assistance of Basil Wright, 6(2), pp. 33–60, Summer 1980.


Newman, Robertson, the Now Photography (Frank Weibull), reviewed by Richard Shiffrin, 10(3), pp. 89–91, Summer 1984.


Nosal'sia Radiated a Blue Light, Lusan Makavelj, 6(3), pp. 69–75, Fall 1980.


Publish Your Own Book (Bill Owens), reviewed by Eileen Young, 7(1), pp. 92–93, Winter 1981.

Questions of Cinema (Stephen Heath), reviewed by Ian Duncan, 9(4), pp. 76–80, Fall 1983.


Robert Flaherty-Photographer, Jo Anne Birnie Danzker, 6(2), pp. 5–32, Summer 1980.

Robertson, Shari, and Steve Feld, translation of On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, the filmmaker, and the Ethnographer (Jean Rouch), 6(1), pp. 2–8, Fall 1978.


Hogers, Phyllis, My Favorite Foods are Dr. Pepper, Collard Greens, and Pizza, I'm Sure I'll Be a Good Clown, 6(1), pp. 43–57, Spring 1980.


________, Documentary Film on Television: An Introduction, 8(1), pp. 2–6, Winter 1982.


Roskell, Mark, and David Carrier, John Berger as Critic (review essay), 7(2), pp. 72–84, Spring 1981.

Rotha, Paul, with the assistance of Basil Wright, Nanook and the North, 6(2), pp. 33–60, Summer 1980.


________, On the Vicissitudes of the Self: The Possessed Dancer, the Magician, the Sorcerer, the filmmaker, and the Ethnographer, trans. by Steven Feld and Shari Robertson, 5(1), pp. 2–8, Fall 1978.


________, Is an Ethnographic Film a Filmic Ethnography?, 7(2), pp. 104–111, Fall 1979.

________, The Other Worlds of Joe Steinmetz (photo essay), 10(4), pp. 61–75, Fall 1984.


Russo, John Paul, review of Two or Three Things I Know About Her: Analysis of a Film by Godard (Alfred Guzzetti), 8(3), pp. 82–86, Summer 1982.


Spoto, Donald, The Art of Alfred Hitchcock: Fifty Years of His Motion Pictures, reviewed by Paul Mescarli, 6(2), pp. 89–90, Summer 1980.


Stein, Judith E., review essay of Anonymous Was a Woman (Mirra Bank), 6(2), pp. 84–87, Summer 1980.


Stewart, Hilary, Looking at Indian Art of the Northwest Coast, (review essay by Aldona Jonaitis), 6(2), pp. 90–92, Summer 1980.


Suburb (Bill Owens), reviewed by Howard S. Becker, 3(1), pp. 63–64, Spring 1976.


Thompson, Robert Farris, African Art in Motion: Icon and Act in the Collection of Katherine Ceylon White (review essay by Robert Plant Armstrong), 6(2), pp. 77–82, Summer 1980.


Through Navajo Eyes: An Exploration of Film Communication and Anthropology (Sol Worth and John Adair), reviewed by Margaret Mead, 2(2), pp. 122–124, Fall 1975.


Towards a Researchable Film Language, Steven Feld and Carroll Williams, 21(1), pp. 25–32, Spring 1975.


Two or Three Things I Know About Her: Analysis of a Film by Godard (Alfred Gucchini), reviewed by John Paul Russo, 8(3), pp. 82–86, Summer 1982.


Videotape on Trial: A View from the Jury Box (Gerald R. Miller and Norman L. Fontes), reviewed by Rhoebbe C. Elsworthy, 8(2), pp. 84–86, Spring 1982.


Webb, Todd, Georgia O'Keefe: The Artist's Landscape (Drieberg), 10(4), pp. 92, Fall 1984.


Wechsler, Judith, Caricature, Newspapers, and Politics—Paris in the 1830s, 7(4), pp. 2–29, Fall 1981.


We Won't Play Nature to Your Culture (Barbara Kruger), reviewed by David Corrier, 10(4), pp. 88–91, Fall 1984.


—Editor's Introduction to Gender Advertisements (Erving Goffman), 3(2), pp. 65–68, Fall 1976.


