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This is a book that fails to explain

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clearly a range of complex ideas. If you are an undergraduate studying art history who needs a clear introduction to the range of critical approaches now current in the fields of art history and/or visual culture, I would advise against using this book.

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The New Art History: A Critical Introduction, however, is neither introductory nor for a broad audience.*

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The reader already needs to possess a fairly sophisticated knowledge of modern and contemporary trends and theories of art history in order to benefit from Harris's narra-tive.

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