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## LITERATURE LIST

KOVN13 (15HP), 2020

Department of Arts and Cultural Sciences  
*Division of Art History and Visual Studies*

**Visual Culture: Histories of Modern Visualities (15hp), Autumn 2020.**

### REQUIRED READING:

Baudrillard, Jean (1994). "Hypermarket and hypercommodity". *Simulation and simulacra*. Ann Arbor: University of Michigan Press, pp. 75 -78. ISBN: 0 -472-09521-8. (4 p.).

Baudrillard, Jean (1994). "The functional system, or objective discourse". *The system of objects*. London & New York: Verso, pp. 1-61. ISBN: 1 -85984 -068-X . (62 p.).

Belle, L. V., Navarro, T., Sewer, H., & Yanique, T. (2019). "Ancestral Queendom. Reflections on the Prison Records of the Rebel Queens of the 1878 Fireburn in St. Croix, USVI (formerly the Danish West Indies)" *Nordisk Tidsskrift for Informationsvidenskab Og Kulturformidling*, 8(2), 19-36. <https://doi.org/10.7146/ntik.v7i2.118478>.

Bengtsen, Peter (2014). *The Street Art World*, Lund: Almqvist & Wiksell Press. ISBN: 978 -91-7473 -868-1. (38 p.).

Benjamin, Walter (1999). *The Arcades Project*. Cambridge Mass: Harvard University Press.

Buck -Morss, Susan (1989). *The Dialectics of Seeing: Walter Benjamin and the Arcades project*. Cambridge, Mass.: MIT Press, 1 -375p. ISBN: 0 -262-52164 -4. (375 p.).

Burke, Peter (2001). *Eyewitnessing, The Uses of Images as Historical Evidence*, London: Reaktion Books. (31 pp.)

Camp, Tina (2017) Introduction to Listening to Images, Durham: Duke University Press, pp. 3-11. Can be downloaded from Duke's website: [https://www.dukeupress.edu/Assets/PubMaterials/978-0-8223-6270-8\\_601.pdf](https://www.dukeupress.edu/Assets/PubMaterials/978-0-8223-6270-8_601.pdf)

Careri, G, "Heterochronies. The Gospel According to Caravaggio", in (Karlholm D. and K. Moxey eds.), *Time in the History of Art. Temporality, Chronology and Anachrony*, New York and London: Routledge, 2018, pp.149-168.

Crary, Jonathan (1992). *Techniques of the observer: On vision and modernity in the nineteenth Century*, New ed. Cambridge, Mass.: M.I.T. Press. ISBN: 0 -262 -53107-0. (171 pp).

Delaney, Tim & Madigan, Tim, *Lessons Learned from Popular Culture*, SUNY Press 2016, pp. 1-49.

- Daston, L. & Galison, P. (2007), *Objectivity*, Brooklyn, New York: Zone Books.
- de Certeau, Michel (1984). 'Spatial Practices', *The Practice of Everyday Life*, Berkeley: University of California Press.
- Doane, Mary Ann (1982). "Film and the Masquerade: Theorising the Female Spectator", *Screen*, Volume 23, Issue 3-4, Sep/Oct, pp. 74–88. (14 pp.)
- Ericson, Ken & Stull, Donald (1998). *Doing Team Ethnography. Warnings and Advice*, Thousand Oaks, London, New Delhi: Sage Publications. ISBN 0 -7619 -0667 -3. (70 p.)
- Featherstone, Mike (2007). *Consumer culture and postmodernism*, 2nd ed. London: SAGE. ISBN: 978 -1-4129 -1014 -9. (excerpts, approx 60 p.).
- Frosh, Paul (2003). *The image factory: consumer culture, photography and the visual content industry*, Oxford: Berg. ISBN: 1 -85973 -637-8. (144 p.)
- Grootenboer, Hanneke, "Arresting What would Otherwise Slip Away", in (Karlholm D. and K. Moxey eds.), *Time in the History of Art. Temporality, Chronology and Anachrony*, New York and London: Routledge, 2018, pp.119-146.
- Gunning, Tom (2004). "What's the Point of an Index? or, Faking Photographs" pp.39-49 in *Nordicom Review*, Vol. 25 Issue 1-2. (10 pp.)
- Hartman, Saidiya (2008), "Venus in Two Acts", *small axe* 26, pp. 1-14.  
<https://www.muse.jhu.edu/article/241115>.
- Hannerz, Erik (2016). "Scrolling down the line – a few notes on using Instagram as point of access for graffiti research". *Street Art & Urban Creativity Scientific Journal*, Vol. 2, No. 2, pp. 37-40. ISSN: 2183 -9956 (3 p.).
- hooks, bell (2015). "The Oppositional Gaze: Black Female Spectators", *Black looks: race and representation*, Abingdon: Routledge. (16 pp.)
- Jones, Amelia (2012). "Art as a binary proposition: identity as a binary proposition," from *Seeing Differently: a history and theory of identification and the visual arts*, Abingdon: Routledge. (56 pp.)
- Kolbuszewka, Zofia "From Philip K. Dick's Dystopian World to Hollywood Utopian Vision: —We Can Remember It for You Wholesale, Wunderkammer, Memory and Total Recall", in Artur Blaim & Ludmiła Gruszevska-Blaim (eds.), *Mediated Utopias: From Literature to Cinema*, Peter Lang 2015, pp. 155-168.
- Lee-Morrison, Lila (2019). *Portraits of Automated Facial Recognition: On Machinic Ways of Seeing the Face*, Bielefeld: Transcript Verlag.
- Lister, Martin (2013), *The Photographic Image in Digital Culture*, London, New York: Routledge. (21 pp)
- MacDowall, Lachlan and Poppy de Souza (2018). "'I'd Double Tap That!!': street art, graffiti, and Instagram research". *Media, Culture & Society* , Vol. 40, No. 1, pp. 3 –22. ISSN: 1460 - 3675 . (20 p.).

Manovich, Lev (1997). "Automation of Sight: From Photography to Computer Vision". Working paper. (22 p.).

Moxey, K, "What Time is it in the History of Art?" in (Karlholm D. and K. Moxey eds.), *Time in the History of Art. Temporality, Chronology and Anachrony*, New York and London: Routledge, 2018, pp. 26-42.

Odumosu, Temi (2019) "What Lies Unspoken. A Remedy for Colonial Silence(s) in Denmark". *Third Text*, 33(4-5), pp. 615-629, DOI: 10.1080/09528822.2019.1654688

Peters, J. D. (1988). Information: Notes Toward a Critical History. *Journal of Communication Inquiry*, 12(2), 9–23. <https://doi.org/10.1177/019685998801200202>

Rosenstone, Robert, "The Historical Film as Real History", [http://www.culturahistorica.es/rosenstone/historical\\_film.pdf](http://www.culturahistorica.es/rosenstone/historical_film.pdf), pp. 1-12.

van Kessel, Elsje (2017). *The Lives of Paintings: Presence, Agency and Likeness in Venetian Art of the Sixteenth Century*, Berlin/Munich/Boston: Walter DeGruyter GmbH. (16 pp)

Zola, Emile (1883) *The Ladies Paradise (Damernas paradis)*, London: Hutchinson & Co.

Total pp. = 1426

#### **RECOMMENDED READING:**

Benjamin, W., 'Theses on the Philosophy of History,' in *Illuminations*, New York: Schocken Books, 1969, pp. 253-264.

