Institutionen för kulturvetenskaper, avdelningen för konsthistoria och visuella studier

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LITTERATURLISTA

# Course literature for (KOVN16) *Methodology in Visual Culture Studies and Aesthetic Disciplines*, hp, Fall 2023

## Approved by the dep. board 2023-06-09

*The literature that is available from the library can be found through LUBcat and/or LUBsearch.*

**Compulsory reading:**

Agamben, Giorgio (2009) “What is a paradigm” in Giorgio Agamben, The signature of all things: on method, New York: Zone Books, 2009, pp. 9-29. (20 p)

Agamben, Giorgio (2009) *“What is an apparatus?” and other essays*, Stanford University Press, pp. 2-24. (22 p)

Bal, Mieke (1994) *On meaning-making: essays in semiotics, Polebridge Press, Sonoma, Calif.,* “Introduction” pp. 1-20 and “Semiotics and Art History (co-author Norman Bryson) – Visual Communication” pp. 137 – 164. (47 p)

Barad, Karen Michelle (2007) “Chapter 2: Diffractions: Differences, Contingencies, and Entanglements Matter” in *Meeting the universe halfway: quantum physics and the entanglement of matter and meaning*, Durham, N.C.: Duke University Press, pp. 71-94. (23 p)

Barber, Sara & Corinna M. Peniston-Bird (eds.) (2009), *History Beyond the Text: A Student’s Guide to Approaching Alternative Sources*, London & New York: Routledge, Introduction and two chapters chosen by the student (approx. 50 pp)

Cvetkovich, Ann, “In the Archives of Lesbian Feelings: Documentary and Popular Culture”, *Camera Obscura: A Journal of Feminism, Culture, and Media* *Studies 17,* 49(1), pp.107-48. (41 p)

Doyle, Jennifer & Getsy, David (2013) “Queer Formalisms: Jennifer Doyle and David Getsy in Conversation”, *Art Journal* 72(4) ,December 1, pp.58-71. (13 p)

Derrida, Jacques (1987) “Restitutions”, in *The Truth in Painting*, trans. G. Bennington and I. McLeod, Chicago: University of Chicago Press. Excerpts (approx. 20 p)

Ebeling, Knut (2017) “The Art of Searching: On ‘Wild Archaeologies’ from Kant to Kittler”, *The Nordic Journal of Aesthetics* 25 (51), pp. 7–18. (12p) <https://doi.org/10.7146/nja.v25i51.25152>.

Eder, Jens (2017) “Affective Image Operations”. in Image Operations. Visual Media and Political Conflict. Jens Eder and Charlotte Klonk (eds.), Manchester: Manchester University Press, pp. 63-78. (15 p)

Foley, Richard, (2019) “The Epistemologies of the Humanities and the Sciences” in *Varieties of Understanding: New Perspectives from Philosophy, Psychology, and Theology*, Stephen R. Grimm (ed). Oxford University Press, pp. 46-66. (20 p)

Fraser, Andrea, (2005) “From the Critique of Institutions to an Institution of Critique”, *Artforum* 44(1). ISSN 0004-3532 (6 p)

Getsy, David (2022) “How to Teach Manet’s Olympia after Transgender Studies.” *Art History* 45(2), April, pp 342-69. (27 p)

Groth, Sanne Krogh, & Samson, Kristine (2020). “The Audio Paper as Affective Attunements: Thinking, Producing and Listening”. I B. Herzogenrath (Red.), *Practical Aesthetics* Bloomsbury Academic(pp. 159-169). (10 p) <https://doi.org/10.5040/9781350116139.0019>

Groth, Sanne Krogh., & Samson, Kristine (2016). “Audio Papers – a manifesto”. *Seismograf*, AUGUST.

<https://doi.org/10.48233/SEISMOGRAF1601>

Hatt, Michael & Charlotte Klonk (2006) ”Formalism: Heinrich Wölfflin and Alois Riegl” (Chapter 5) in Michael Hatt, & Charlotte Klonk, *Art history: a critical introduction to its methods,* Manchester University Press, Manchester, pp. 65 -95. (30 p)

Hatt, Michael & Charlotte Klonk (2006) “Iconography - Iconology: Erwin Panofsky” (Chapter 6) in Michael Hatt, & Charlotte Klonk, *Art history: a critical introduction to its methods,* Manchester University Press, Manchester, pp. 96 – 118. (22 p)

Heidegger, Martin (1971) “The Origin of the Work of Art”, in *Poetry, Language, Thought,* trans. A. Hofstadter, New York: Harper and Row. Excerpts (approx. 20 p)

Jones, Amelia (1997) “Presence in Absentia”, *Art Journal,* 56 (4), pp.11-18. (8 p)

Jones, Amelia (2012) “Art as a binary proposition: identity as a binary proposition,” in *Seeing Differently: a history and theory of identification and the visual arts,* Abingdon: Routledge, pp. 16-72. (56 p)

Julien, Isaac & Kobena Mercer (1996) ”De Centre the De Margin” in eds. David Morley and Kuan-Hsing Chen, *Critical Dialogues in Cultural Studies,* London: Routledge, pp.452-485. (83 pp) ISBN. 9780203993262

Kember, Sarah Kember and Joanna Zylinska (2012) *Life after New Media; Mediation as a Vital Process*, Cambridge, Massachusetts & London, England: The MIT Press. pp.xiii – 28. ISBN electronic: 9780262305358 (44 pp.)

LeMahieu, Jeremy (2015) ”Affect Theory In Art Criticism” in *Art Criticism*, March 7, (13 pp)

Leśniak, Andrzej (2017) “Images Thinking the Political: On the Recent Works of Georges Didi-Huberman” *Oxford Art Journal* 40(2), pp.305–18. (13 p)

Lockemann, Bettina (2014). “A Phenomenological Approach to the Photobook” in *Imprint; Visual Narratives in Books and Beyond*, Hans Hedberg et al. (eds.), Art & Theory Publishing, pp. 83–128. (45 pp)

Mercer, Kobena (1994) “Skin Head Sex Thing: Racial Difference and the Homoerotic Imaginary” in *Welcome to the Jungle: New Positions in Black Cultural Studies,* New York: Routledge.

O’Grady, Lorraine (2010) “Olympia’s Maid: Reclaiming Black Female Subjectivity” in Jones, Amelia (red.) *The feminism and visual culture reader*. 2. ed. London: Routledge.

Pollock, Griselda (1988) ”Modernity and the Spaces of Femininity” in *Vision and difference: femininity, feminism, and histories of art*, Routledge, London.

Rose, Gillian (2017) “[The Question of Method: Practice, Reflexivity and Critique in Visual Culture Studies](https://www.bloomsburycollections.com/book/the-handbook-of-visual-culture/ch23-the-question-of-method-practice-reflexivity-and-critique-in-visual-culture-studies)” in *The handbook of visual culture*, Gunalan Nadarajan, Ian Heywood, Barry Sandywell, Michael Gardiner, & Catherine M. Soussloff (eds.), London: Bloomsbury, pp. 542–558. (19 p)

Rose, Gillian (2023) *Visual Methodologies,* 5th ed, Sage Publications Ltd, Chapters: ”Interviews and Ethnographies: Studying Audiences, Fans and Users” and “Making Images as Research Data: Documentation, Elicitation and Participation” (60 p)

Sankey, [Howard](https://philarchive.org/s/Howard%20Sankey) (2008) ”[Scientific method](https://philarchive.org/go.pl?id=SANSM-4&proxyId=&u=https%3A%2F%2Fphilpapers.org%2Farchive%2FSANSM-4.docx)” in [*The Routledge Companion to Philosophy of Science*](https://philarchive.org/rec/CURTRC-2)*,* Stathis Psillos & Martin Curd (eds.), London and New York: Routledge, pp. 248 – 258. (10 p)

Schankweiler, Kerstin, Philipp Wüschner (2019) “Images that move. Analyzing affect with Aby Warburg”, in Analyzing Affective Societies: Methods and Methodologies, Antje Kahl (ed.) Routledge. (19 p)

Schapiro, Meyer (1994) “The Still Life as a Personal Object-A Note on Heidegger and Van Gogh”, in *Selected Papers, Vol. IV: Theory and Philosophy of Art: Style, ArtiSt, and Society*, New York: George Braziller. Excerpts (approx. 20 p)

Slaby, Jan, Rainer Mühlhoff, Philipp Wüschner *(*2019) “Concepts as methodology. A plea for arrangement thinking in the study of affect” in Analyzing Affective Societies: Methods and Methodologies Antje Kahl (ed.), Routledge. (19 p)

Sobchack, Vivian (1992) *The Address of the Eye: A Phenomenology of Film Experience* Princeton University Press. pp.3-50. (47 p) ISBN. 9780691213279

Susen, Simon (2022) “Reflections on the (Post-)Human Condition: Towards New Forms of Engagement with the World?” in *Social Epistemology*, 36 (1), pp.63-94. (31 p)

Willim, Robert (2023) “Probing Mundania: Using Art and Cultural Analysis to Explore Emerging Technologies” *Cultural Analysis*, Volume 21(1). (16 p)

van Woudenberg R. (2018) “The Nature of the Humanities”, *Philosophy*, 93 (1), pp. 109 – 140. (31 p)

**Recommended reading**

Barad, Karen (2017) “No Small Matter: Mushroom Clouds Ecologies of Nothingness and Strange Topologies of Space Time Mattering”, in Arts of Living on a Damaged Planet, Anna Lowenhaupt Tsing, Elaine Gan, & Nils Bubandt (eds.), Minneapolis: University of Minnesota Press.

Benson, Melinda H. (2019) “New Materialism: An Ontology for the Anthropocene” *Natural Resources Journal*  59(2). <https://digitalrepository.unm.edu/cgi/viewcontent.cgi?article=4062&context=nrj>

Daldal, Asli (2014) “Power and Ideology in Michel Foucault and Antonio Gramsci: A Comparative Analysis”, *Review of History and Political Science,* 2(2) pp.149-167. (18p)

<http://rhpsnet.com/journals/rhps/Vol_2_No_2_June_2014/8.pdf>

Gumbrecht, Hans Ulrich. (2004) Production of presence, What meaning cannot convey, Stanford, Calif.: Stanford University Press.

Hatt, Michael & Charlotte Klonk (2006) “Post-colonial Theory” in Michael Hatt, & Charlotte Klonk, *Art history: a critical introduction to its methods,* Manchester University Press, Manchester, pp. 65 -95 (30 p.)

Jordanova, Ludmilla (2012) *The Look of the Past: Visual and Material Evidence in Historical Practice*, Cambridge & New York: Cambridge University Press. Chapter 1 ”Description and evidence”

Keever, Justin (2022) “Videogames and the Technicity of Ideology: The Case for Critique” *Game Studies*, 22(2), April, ISSN:1604-7982, <https://gamestudies.org/2202/articles/gap_keever>

Pollock, Griselda (1988) *Vision and difference: femininity, feminism, and histories of art,* Methuen, London. Read especially this chapter: <http://faculty.winthrop.edu/stockk/women%20in%20art/pollock%20spaces%20of%20femininity.pdf>

Rogoff, Irit, (2003)“From Criticism to Critique to Criticality” (1) *Transversal Texts* <https://transversal.at/transversal/0806/rogoff1/en>

Rose, Gillian (2023) *Visual Methodologies,* 5th ed, Sage Publications Ltd.

Smolicki, Jacek (2023) “Introduction & Composing, recomposing and decomposing with soundscapes” in J. Smolicki (red.) *Soundwalking. Through Time, Space and Technologies* Routledge, pp. 1-19 & 181-199. (73 p)

Zimmermann, Jens (2015) *Hermeneutics: a very short introduction*, Oxford: Oxford University Press, pp.1-19, 39-72. (52 p)