

# AHV2002

Debates and Contestations in Art History

View Online



---

Albers, Kate Palmer. 2015. *Uncertain Histories: Accumulation, Inaccessibility, and Doubt in Contemporary Photography*. Oakland, California: University of California Press.

Anderson, Perry. 1998. *The Origins of Postmodernity*. London: Verso.

'Art History and Visual Culture - LibGuides at University of Exeter'. n.d.  
<http://libguides.exeter.ac.uk/AHVCHomePage>.

Auslander, Philip. 2006. "'The Performativity of Performance Documentation" [in] *PAJ: A Journal of Performance Art* 28 (3): 1-10.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.4140006&site=eds-live&scope=site>.

Azoulay, Ariella. 2013. "'The Family of Man': A Visual Universal Declaration of Human Rights" [in] *The Human Snapshot*. In *The Human Snapshot*. Feldmeilen, Switzerland: Luma Foundation.  
<https://contentstore.cla.co.uk/secure/link?id=c8243cba-a4f8-e811-80cd-005056af4099>.

Bank, Andrew. 2001. "'ANTHROPOLOGY AND PORTRAIT PHOTOGRAPHY: GUSTAV FRITSCH'S 'NATIVES OF SOUTH AFRICA', 1863-1872" [in] *Kronos*, no. 27: 43-76.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.41056669&site=eds-live&scope=site>.

Barthes, Roland. 1993. *Camera Lucida: Reflections on Photography*. London: Vintage.

Barthes, Roland, Richard Howard, and Annette Lavers. 2013. *Mythologies*. First American paperback edition, 2013. New York: Hill and Wang, a division of Farrar, Strauss and Giroux.

Baudrillard, Jean. 1994. *Simulacra and Simulation*. Ann Arbor: University of Michigan Press.

Behdad, Ali, and Luke Gartlan. 2013. *Photography's Orientalism: New Essays on Colonial Representation*. Los Angeles, Calif: Getty Research Institute.

Benjamin, Walter. 1972. "'A Short History of Photography'". *Screen* 13 (Issue 1, p5-26): 5-26.  
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=31291113&site=eds-live&scope=site>.

Berger, John. 1972. *Ways of Seeing*. London: British Broadcasting Corporation.

Blatt, Ari J. 2009. "'Phototextuality: Photography, Fiction, Criticism'" [in] *Visual Studies*'. <http://content.ebscohost.com/ContentServer.asp?EbscoContent=dGjyMNLe80Sep7M4zOX0OLCmr1CeprFSsa24SK6WxWXS&ContentCustomer=dGjyMPGosFCwrLBjuePfgex9Yvf5ucA&T=P&P=AN&S=R&D=hlh&K=44080793>.

Bray, Rebecca Scott. 2014. "'Rotten Prettiness - The Forensic Aesthetic and Crime as Art'" [in] *Australian Feminist Law Journal*'. *Australian Feminist Law Journal* 40 (2014): 69-962014. <https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edshol&AN=edshol.hein.journals.afemlj40.6&site=eds-live&scope=site>.

Burgin, Victor. 1982a. "'Looking at Photographs'" [in] *Thinking Photography*'. In *Thinking Photography*. London: Macmillan. <https://contentstore.cla.co.uk/secure/link?id=e1679b3c-b4e8-e811-80cd-005056af4099>.

———. 1982b. *Thinking Photography*. London: Macmillan.

Butler, Judith. 2007. "'Torture and the Ethics of Photography'" [in] *Environment & Planning D: Society & Space*'. *Environment & Planning D: Society & Space* 25 (Issue 6): 951-66. <https://doi.org/10.1068/d2506jb>.

Caruso, Martina. 2016. *Italian Humanist Photography from Fascism to the Cold War*. London: Bloomsbury. [https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004799549707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004799549707446&context=L&vid=44UOEX_INST:default).

Clarke, Graham. 1997a. *The Photograph*. Oxford: Oxford University Press.

———. 1997b. "'What Is a Photograph?"' [in] *The Photograph*'. In *The Photograph*. Oxford: Oxford University Press. <https://contentstore.cla.co.uk/secure/link?id=f546da98-2de4-e811-80cd-005056af4099>.

Dijck, José van. 2005. "'X-Ray Vision in Thomas Mann's *The Magic Mountain*"' [in] *The Transparent Body: A Cultural Analysis of Medical Imaging*'. In *The Transparent Body: A Cultural Analysis of Medical Imaging*. Seattle: University of Washington Press. [https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004840779707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004840779707446&context=L&vid=44UOEX_INST:default).

Edwards, Elizabeth. 1992. *Anthropology and Photography, 1860-1920*. New Haven: Yale U. P. in association with The Royal Anthropological Institute.

Engel, C. E. 1961. "'II. PHOTOGRAPHY IN MEDICINE'" [in] *Journal of the Royal Society of Arts*'. *Journal of the Royal Society of Arts* 109 (5061). [https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/41369086?seq=1#metadata\\_info\\_tab\\_contents](https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/41369086?seq=1#metadata_info_tab_contents).

Foster, Hal. 2002. *The Anti-Aesthetic: Essays on Postmodern Culture*. New York: New Press.

Garb, Tamar. 2014. "'Rethinking Sekula from the Global South: Humanist Photography Revisited'" [in] *Grey Room*', 34-57.

<https://contentstore.cla.co.uk/secure/link?id=68b3c332-79e6-e811-80cd-005056af4099>.

Harris, Clare. 2016. *Photography and Tibet*. London: Reaktion Books.

[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991007392759707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991007392759707446&context=L&vid=44UOEX_INST:default).

Henning, Michelle. 2017. *Photography. The Unfettered Image*. Andover: Routledge Ltd.

Hershberger, Andrew E. 2006. "'Krauss's Foucault and the Foundations of Postmodern History of Photography'" [in] *History of Photography*'. *History of Photography* 30 (Issue 1): 55-67.

<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hia&AN=20435315&site=eds-live&scope=site>.

hooks, bell. 2015. "'Postmodern Blackness'" [in] *Yearning: Race, Gender, and Cultural Politics*'. In *Yearning: Race, Gender, and Cultural Politics*, [New edition]. New York: Routledge.

[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991014651949707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991014651949707446&context=L&vid=44UOEX_INST:default).

Jones, Amelia. 1997. "'Presence' in Absentia: Experiencing Performance as Documentation" [in] *Art Journal*'.

<http://content.ebscohost.com/ContentServer.asp?EbscoContent=dGJyMMTo50Seprc4zOX0OLCmr1CeprZSsKq4SraWxWXS&ContentCustomer=dGJyMPGosFCwrLBJuePfgex9Yvf5ucA&T=P&P=AN&S=R&D=hlh&K=223331>.

———. 2006. *Self/Image: Technology, Representation, and the Contemporary Subject*. London: Routledge.

Marshall, P. David. 2010. "'The Promotion and Presentation of the Self: Celebrity as Marker of Presentational Media'" [in] *Celebrity Studies*'. *Celebrity Studies* 1 (1): 35-48.

<https://doi.org/10.1080/19392390903519057>.

Mirzoeff, Nicholas. 2016a. *How to See the World: An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More*. New York: Basic Books, a member of the Perseus Books Group.

———. 2016b. "'The World of War'" [in] *How to See the World: An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More*'. In *How to See the World: An Introduction to Images, from Self-Portraits to Selfies, Maps to Movies, and More*. New York: Basic Books, a member of the Perseus Books Group.

<https://contentstore.cla.co.uk/secure/link?id=c22f299b-2ee4-e811-80cd-005056af4099>.

Mortenson, Erik. 2014. "'The Ghost of Humanism: Rethinking the Subjective Turn in Postwar American Photography'" [in] *History of Photography*'. *History of Photography*.

<https://doi.org/10.1080/03087298.2014.899747>.

Phelan, Peggy. 1993. "'The Ontology of Performance: Representation without Reproduction'" [in] *Unmarked: The Politics of Performance*'. In *Unmarked: The Politics of Performance*. London: Routledge.

<https://contentstore.cla.co.uk/secure/link?id=df8cb637-2fe4-e811-80cd-005056af4099>.

Sontag, Susan. 2004a. *Regarding the Pain of Others*. London: Penguin.

———. 2004b. "'Regarding The Torture Of Others'" [in] *The New York Times*'.  
<https://www.nytimes.com/2004/05/23/magazine/regarding-the-torture-of-others.html>.

Steichen, Edward. 1983. *The Family of Man: The Greatest Photographic Exhibition of All Time*. New York: The Museum of Modern Art.

Trifonova, Temenuga. 2014. "'Photography and the Construction of Psychopathology at the Fin de Siecle'" [i] *Warped Minds: Cinema and Psychopathology*'. In *Warped Minds: Cinema and Psychopathology*. Amsterdam: Amsterdam University Press.  
[https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004186219707446&context=L&vid=44UOEX\\_INST:default](https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004186219707446&context=L&vid=44UOEX_INST:default).

Turner, Fred. 2012. "'The Family of Man and the Politics of Attention in Cold War America'" [in] *Public Culture*'. *Public Culture*. <https://doi.org/10.1215/08992363-1443556>.

Weizman, Eyal. 2015. "'Forensic Architecture: Notes from Fields and Forums'" [in] *Continent*'.  
<http://content.ebscohost.com/ContentServer.asp?EbscoContent=dGJyMMTo50Seprc4zOX0OLCmr1CeprZSsaq4S7SWxWXS&ContentCustomer=dGJyMPGosFCwrLBJuePfgex9Yvf5ucA&T=P&P=AN&S=R&D=hlh&K=116804045>.

Wells, Liz. 2003. *The Photography Reader*. London: Routledge.

Zuromskis, Catherine. 2016. "'Snapshot Photography, Now and Then: Making, Sharing, and Liking Photographs at the Digital Frontier'" [in] *Afterimage*'.  
<http://content.ebscohost.com/ContentServer.asp?EbscoContent=dGJyMMTo50Seprc4zOX0OLCmr1CeprZSsa%2B4TbWWxWXS&ContentCustomer=dGJyMPGosFCwrLBJuePfgex9Yvf5ucA&T=P&P=AN&S=R&D=hlh&K=116716139>.

Zwijnenberg, Robert. 2010. "'How to Depict Live: A Short History of the Imagination of Human Interiority'" [in] *The Scientific Imaginary in Visual Culture*'. In *The Scientific Imaginary in Visual Culture*. Vol. v. 5.

Go

ttingen: V&R unipress.