

AHV2002

Debates and Contestations in Art History

View Online



-
1.
Art History and Visual Culture - LibGuides at University of Exeter [Internet]. Available from: <http://libguides.exeter.ac.uk/AHVCHomePage>
 2.
Barthes R, Howard R, Lavers A. Mythologies. First American paperback edition, 2013. New York: Hill and Wang, a division of Farrar, Strauss and Giroux; 2013.
 3.
Berger J. Ways of seeing. London: British Broadcasting Corporation; 1972.
 4.
Burgin V. Thinking photography. London: Macmillan; 1982.
 5.
Clarke G. The photograph. Oxford: Oxford University Press; 1997.
 6.
Wells L. The photography reader. London: Routledge; 2003.
 - 7.

Benjamin W. 'A short history of photography'. Screen [Internet]. 1972;13(Issue 1, p5-26):5-26. Available from:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edb&AN=31291113&site=eds-live&scope=site>

8.

Clarke G. 'What is a Photograph?' [in] The photograph. The photograph [Internet]. Oxford: Oxford University Press; 1997. Available from:
<https://contentstore.cla.co.uk/secure/link?id=f546da98-2de4-e811-80cd-005056af4099>

9.

Bank A. 'ANTHROPOLOGY AND PORTRAIT PHOTOGRAPHY: GUSTAV FRITSCH'S "NATIVES OF SOUTH AFRICA", 1863-1872' [in] Kronos. Kronos [Internet]. 2001;(27):43-76. Available from:
<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>

10.

Harris C. Photography and Tibet [Internet]. London: Reaktion Books; 2016. Available from:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991007392759707446&context=L&vid=44UOEX_INST:default

11.

Behdad A, Gartlan L. Photography's Orientalism: new essays on colonial representation. Los Angeles, Calif: Getty Research Institute; 2013.

12.

Edwards E. Anthropology and photography, 1860-1920. New Haven: Yale U. P. in association with The Royal Anthropological Institute; 1992.

13.

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

14.

Mortenson E. 'The Ghost of Humanism: Rethinking the Subjective Turn in Postwar American Photography' [in] History of Photography. History of Photography [Internet]. 2014; Available from:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswah&AN=000345380600006&site=eds-live&scope=site>

15.

Caruso M. Italian humanist photography from fascism to the Cold War [Internet]. London: Bloomsbury; 2016. Available from:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004799549707446&context=L&vid=44UOEX_INST:default

16.

Garb T. 'Rethinking Sekula from the Global South: Humanist Photography Revisited' [in] Grey Room. 2014;34-57. Available from:
<https://contentstore.cla.co.uk/secure/link?id=68b3c332-79e6-e811-80cd-005056af4099>

17.

Steichen E. The family of man: the greatest photographic exhibition of all time. New York: The Museum of Modern Art; 1983.

18.

Turner F. 'The Family of Man and the Politics of Attention in Cold War America' [in] Public Culture. Public Culture [Internet]. 2012; Available from:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=edswah&AN=000303275900004&site=eds-live&scope=site>

19.

Sontag S. Regarding the pain of others. London: Penguin; 2004.

20.

Butler J. 'Torture and the ethics of photography' [in] Environment & Planning D: Society & Space. Environment & Planning D: Society & Space [Internet]. 2007;25(Issue 6):951-966. Available from:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=eih&AN=31609235&site=eds-live&scope=site>

21.

Mirzoeff N. 'The World of War' [in] How to see the world: an introduction to images, from self-portraits to selfies, maps to movies, and more. How to see the world: an introduction to images, from self-portraits to selfies, maps to movies, and more [Internet]. New York: Basic Books, a member of the Perseus Books Group; 2016. Available from:
<https://contentstore.cla.co.uk/secure/link?id=c22f299b-2ee4-e811-80cd-005056af4099>

22.

Sontag S. 'Regarding The Torture Of Others' [in] The New York Times. 2004; Available from: <https://www.nytimes.com/2004/05/23/magazine/regarding-the-torture-of-others.html>

23.

Hershberger AE. 'Krauss's Foucault and the Foundations of Postmodern History of Photography' [in] History of Photography. History of Photography [Internet]. 2006;30(Issue 1):55-67. Available from:
<https://uoelibrary.idm.oclc.org/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=hia&AN=20435315&site=eds-live&scope=site>

24.

hooks bell. 'Postmodern Blackness' [in] Yearning: race, gender, and cultural politics. Yearning: race, gender, and cultural politics [Internet]. [New edition]. New York: Routledge; 2015. Available from:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991014651949707446&context=L&vid=44UOEX_INST:default

25.

Anderson P. The origins of postmodernity. London: Verso; 1998.

26.

Barthes R. *Camera lucida: reflections on photography*. London: Vintage; 1993.

27.

Baudrillard J. *Simulacra and simulation*. Ann Arbor: University of Michigan Press; 1994.

28.

Foster H. *The anti-aesthetic: essays on postmodern culture*. New York: New Press; 2002.

29.

Burgin V. 'Looking at Photographs' [in] *Thinking photography*. Thinking photography [Internet]. London: Macmillan; 1982. Available from:
<https://contentstore.cla.co.uk/secure/link?id=e1679b3c-b4e8-e811-80cd-005056af4099>

30.

Blatt AJ. 'Phototextuality: photography, fiction, criticism' [in] *Visual Studies*. 2009; Available from:
<http://content.ebscohost.com/ContentServer.asp?EbscoContent=dGjyMNLe80Sep7M4zOX0OLCmr1CeprFSsa24SK6WxWXS&ContentCustomer=dGjyMPGosFCwrLBJuePfgex9Yvf5ucA&T=P&P=AN&S=R&D=hlh&K=44080793>

31.

Dijck J van. 'X-Ray Vision in Thomas Mann's *The Magic Mountain*' [in] *The transparent body: a cultural analysis of medical imaging*. The transparent body: a cultural analysis of medical imaging [Internet]. Seattle: University of Washington Press; 2005. Available from:
https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004840779707446&context=L&vid=44UOEX_INST:default

32.

Trifonova T. 'Photography and the Construction of Psychopathology at the Fin de Siecle' [i] Warped minds: cinema and psychopathology. Warped minds: cinema and psychopathology [Internet]. Amsterdam: Amsterdam University Press; 2014. Available from: https://exeter.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma991004186219707446&context=L&vid=44UOEX_INST:default

33.

Engel CE. 'II. PHOTOGRAPHY IN MEDICINE' [in] Journal of the Royal Society of Arts. Journal of the Royal Society of Arts [Internet]. Royal Society for the Encouragement of Arts, Manufactures and Commerce; 1961;109(5061). Available from: https://uoelibrary.idm.oclc.org/login?url=http://www.jstor.org/stable/41369086?seq=1#metadata_info_tab_contents

34.

Zwijnenberg R. 'How to Depict Live: A Short History of the Imagination of Human Interiority' [in] The scientific imaginary in visual culture. The scientific imaginary in visual culture.

Go

..
ttingen: V&R unipress; 2010.

35.

Auslander P. 'The Performativity of Performance Documentation' [in] PAJ: A Journal of Performance Art. PAJ: A Journal of Performance Art [Internet]. 2006;28(3):1-10. Available from: <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>

36.

Jones A. "'Presence" in Absentia: Experiencing Performance as Documentation' [in] Art Journal. 1997; Available from: <http://content.ebscohost.com/ContentServer.asp?EbscoContent=dGJyMMTo50Seprc4zOX0OLCmr1CepzZSsKq4SraWxWXS&ContentCustomer=dGJyMPGosFCwrLBjuePfgexy9Yvf5ucA&T=P&P=AN&S=R&D=hlh&K=223331>

37.

Phelan P. 'The Ontology of Performance: Representation without Reproduction' [in]

Unmarked: the politics of performance. Unmarked: the politics of performance [Internet]. London: Routledge; 1993. Available from: <https://contentstore.cla.co.uk/secure/link?id=df8cb637-2fe4-e811-80cd-005056af4099>

38.

Bray RS. 'Rotten Prettiness - The Forensic Aesthetic and Crime as Art' [in] Australian Feminist Law Journal. Australian Feminist Law Journal [Internet]. 2014;40(2014):69-962014. Available from: <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>

39.

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

40.

Marshall PD. 'The promotion and presentation of the self: celebrity as marker of presentational media' [in] Celebrity Studies. Celebrity Studies [Internet]. 2010;1(1):35-48. Available from: <https://uoelibrary.idm.oclc.org/login?url=http://doi.org/10.1080/19392390903519057>

41.

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

42.

Albers KP. Uncertain histories: accumulation, inaccessibility, and doubt in contemporary photography. Oakland, California: University of California Press; 2015.

43.

Henning M. Photography. The unfettered image. Andover: Routledge Ltd; 2017.

44.

Jones A. Self/image: technology, representation, and the contemporary subject. London: Routledge; 2006.

45.

Mirzoeff N. 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; 2016.