

KOVN09 – Visual Culture: Critical Perspectives on Globalisation in Visual Culture (15 ECTS)

Publications marked with * should be purchased or otherwise obtained by the student.

Additional articles may be provided by the teachers. For reading instructions for the lectures, see the schedule on CANVAS.

Required reading:

- Agamben, Giorgio (1995). "We Refugees", in *Symposium*, Vol. 49, No.2, ISSN: 0039-7709, pp. 114-119 (6p.). Available at: <http://www.egs.edu/faculty/giorgio-agamben/articles/we-refugees/>
- Agamben, Giorgio (1998). "§7: The Camp as the 'Nomos' of the Modern" in *Homo Sacer: Sovereign Power and Bare Life*. Stanford University, ISSN 0039-7709, ISBN: 978-0804732185, pp. 95-101 (7p.).
- Ahmed, Sara. (2006). "Orientations: Toward a Queer Phenomenology". *GLQ: A Journal of Lesbian and Gay Studies*, 12(4), pp. 543–574 (32p.).
- Ahmed, Sara. (2007). "A phenomenology of whiteness". *Feminist Theory*, 8(2), pp. 149–167 (19p.).
- *Bennett, Jill (2005). *Emphatic Vision; Affect, Trauma and Contemporary Art*. Stanford: Stanford University Press, ISBN: 0804751714, pp. 1-21 + 102-153 (73p.).
- Cohen, Margaret (1989). "Walter Benjamin's Phantasmagoria". *New German Critique*, 48, 1989, pp. 87-107 (21p.).
- Cusicanqui, Silvia Rivera (2020). "A Sociology of the Image: A View from Colonial Andean History," *Ch'ixinakax utxiwa: On Decolonising Practices and Discourses*, Wiley, pp. 12-45 (34p.).
- Dean, Carolyn and Dana Leibsohn (2003). "Hybridity and its Discontents: Considering Visual Culture in Colonial Spanish America," *Colonial Latin American Review*, vol. 12, no. 1 (2003), pp. 5-35 (31p.).
- *Desai, Gaurav and Supriya Nair (eds.) (2005). *Postcolonialisms – an anthology of cultural theory and criticism*. Oxford: Berg, ISBN: 978-1845203320, pp. 71-93, 198-219, 265-273, 362-380 and 543-560 (88p.).

Downey, Anthony (2009), "Zones of Indistinction: Giorgio Agamben's 'Bare Life' and the Politics of Aesthetics" in: *Third Text*, Vol. 23, Issue 2, March 2009, PRINT ISSN: 0952-8822, ONLINE ISSN:1475-5297, pp. 109–125 (17p.).

Høvik, Ingeborg (2017). "Art History in the Contact Zone: Hans Zakæus's First Communication," *Sámi Art and Aesthetics: Contemporary Perspectives*, eds. Svein Aamold, Elin Haugdal and Ulla Angkjær Jørgensen. Aarhus: Aarhus University Press, pp. 49-68 (20p.).

Larsson, Erika (2018). *Photographic Engagements, Belonging and Affective Encounters in Contemporary Photography*, Makadam, pp. 192-220 (29p.).

Lorde, Audre (2018). *The Master's Tools Will Never Dismantle the Master's House*. Penguin Classics. (this can also be found in Sister Outsider anthology).

*Minh-Ha, Trinh T (2011). *Elsewhere, Within Here: Immigration, Refugeeism and the Boundary Event*. New York & London: Routledge, ISBN: 978041588022. (100p.).

Mitchell, Timothy, "Orientalism and the exhibition order" in Donald Preziosi (ed.), *The Art of Art History: a critical anthology* (The New Edition), Oxford University Press, 2009, ISBN: 978-192842428, pp. 409-423 (15p.).

Nwonka, Clive and Anamik Saha (2021). *Black Film British Cinema*. II II. Chapter by Rabz Lansiquot.

Ramadan, Khaled (2014). "New Arab Art Order". *Contemporary Practices*, XV, pp. 28-33 (6p.).

Ramadan, Khaled (2015). "Art and its Institutions in the age of Physical Absentia". *HIVE* (5p.).

Ramadan, Khaled (2015). "Arab Spring Aesthetics vs. Arab Art Initiatives – a Growing Paradox". Unpublished essay (5p.).

Ramadan, Khaled (2015). "Our History and Their Archive. The substantive visual aesthetics of Al Jazeera and its impact on the Arab world". In: Tore Kristensen, Anders Michelsen & Frauke Wiegand (eds.), *Transvisuality: the cultural dimension of visibility*, vol. 2 (Visual organizations). Liverpool: Liverpool University Press, ISBN 9781781381786, pp. 114-128 (19p.).

Ramadan, Khaled (2016). "The Panache of Artivism within the Imperial Cultural Narrative of the Middle East". In Serhan Ada (ed.), *Independent Republic of Culture*, Istanbul: Bilgi University Press, pp. 105-115 (11p.).

Ramaswamy, Sumathi (2013). "Maps, Mother/Godesses, and Martyrdom in Modern India," in Nicholas Mirzoeff (ed.), *The Visual Culture Reader*. Oxon: Routledge, ISBN:978-0415782623, pp. 428-454 (27p.).

Ratnam, Niru (2004). "Art & Globalization" in Gill Perry & Paul Wood (eds.) *Themes in Contemporary Art*. New Haven & London: Yale University Press, pp. 277-313 (37p.).

Rogoff, Irit (2000). *Terra Infirma: Geography's Visual Culture*. New York & Oxon: Routledge, ISBN:0415096162. (80p.).

Salti, Rasha (2006). "Critical Nationals. The Paradoxes of Syrian Cinema". *Kosmorama*, 237. (17p.).

Sealy, Mark (2018). *Decolonising the Camera: Photography in Racial Time*. London: Lawrence & Wishart (Introduction).

Shohat, Ella and Robert Stam (eds.) (2003). *Multiculturalism, postcoloniality, and transnational media*. Piscataway: Rutgers University Press, ISBN: 978-0813532353 (pages to be assigned).

Smith, Shawn Michelle (2004). "INTRODUCTION: Photography on the Color Line." In *Photography on the Color Line: W. E. B. Du Bois, Race, and Visual Culture*. Durham; London: Duke University Press (Introduction).

Stevens, Scott Manning (2020). "Collecting Haudenosanee Art from the Modern Era," Special Issue of *Arts* 9, 55, doi:10.3390/arts9020055 (16p.).

Recommended reading

Ballantyne, Tony and Lachy Paterson (2020). "Indigenous Textual Cultures, the Politics of Difference, and the Dynamism of Practice" in Tony Ballantyne, Lachy Paterson, and Angela Wanhalla (eds.), *Indigenous Textual Cultures: Reading and Writing in the Age of Global Empire*. Durham: Duke University Press, pp. 1-28 (28p.).

Hall, Stuart. "What Is This "Black" in Black Popular Culture?" *Social Justice* 20, no. 1/2 (51-52) (1993): 104-14. Accessed June 1, 2021. <http://www.jstor.org/stable/29766735>.

Sharpe, Christina (2016). *In the Wake: On Blackness and Being*. Durham; London: Duke University Press (Introduction).