



Department of Arts and Cultural Sciences  
Division of Art History and Visual Culture

## Course Literature for KOVN13: Visual Culture, Histories of Modern Visuality, 15 p, Fall term 2026

Approved by the dep. board, VT 2013, revised by the course syllabus committee, 2026-06-03

The literature that is available from the library can be found through Finn (<https://finn.lub.lu.se/>).

### Module 1

#### Required reading

Amin, H. Y. (2021). "The General's Stork" in *The Nordic Journal of Aesthetics*, 30:61–62, pp. 14–35 (21 p.).  
<https://doi.org/10.7146/nja.v30i61-62.127842>.

Bennett, Jill (2005). *Emphatic Vision; Affect, Trauma and Contemporary Art*. Stanford: Stanford University Press, pp. 1–21 + 102–153 (73 p.).

Bishop, Claire (2023). "INFORMATION OVERLOAD: Claire Bishop on the superabundance of research-based art" in *ARTFORUM*, 61:8. (approx. 10 p.).  
<https://www.artforum.com/features/claire-bishop-on-the-superabundance-of-research-based-art-252571/>

Hall, Stuart (1987). "Song of Handsworth Praise" in *Journal of Communication Inquiry*, 11:2, pp. 5–6 (2 p.).

Hartman, Saidiya (2008). "Venus in Two Acts" in *Small Axe*, 12:2, pp. 1–14 (14 p.).

Julien, Isaac & Kobena Mercer (1996). “De Centre the De Margin” in David Morley & Kuan-Hsing Chen (eds.), *Critical Dialogues in Cultural Studies*, London: Routledge, pp. 452–485 (33 p.).

Larsson, Erika (2020). “Feeling the past: an emotional reflection on an archive” in *Journal of Aesthetics and Culture*, 12:1 (10 p.).

Loomba, Ania (1998). *Colonialism/Postcolonialism*, Routledge (and more editions), “Introduction”, especially pp. 34–57 (23 p.).

Minh-Ha, Trinh T. (1990). “Documentary Is/Not a Name” in *October*, 52, pp. 77–98 (21 p.).  
JSTOR, <https://doi.org/10.2307/778886>.

Odumosu, Temi (2020). “The Crying Child: On Colonial Archives, Digitalization and the Ethics of Care” in *Current Anthropology*, 61:suppl 22, pp. 1–14 (14 p.).

Odumosu, Temi (2021), “Decolonial Thinking for Beginners”, <https://www.praksisoslo.org/news-list/decolonialthinking> (3 p.).

Said, Edward (1978), “Knowing the Oriental” in Edward Said, *Orientalism*. Vintage Press, New York, NY, pp. 31–49 (19 p.).

Sekula, Allan (1986). “The Body and the Archive” in *October*, 39, pp. 3–64. JSTOR, <https://doi.org/10.2307/778312> (61 p.).

Stankievech, Charles (2019), “Exhibit A: Notes on a Forensic Turn in Contemporary Art” in *Afterall*, 47, pp. 42–55 (14 p.).

### **Further reading**

Desai, Gaurav and Supriya Nair (eds.) (2005). *Postcolonialisms: an anthology of cultural theory and criticism*. Oxford: Berg, pp. 71–93, 198–219, 265–273, 362–380 and 543–560 (88p.).

Laura Marks (2009). *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*. Durham and London: Duke University Press (320 p.).

## Module 2

### Required reading

Benjamin, Walter. *The Arcades Project*. Any edition published after 1980 (approx. 5 pages selected by the student).

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

Crary, Jonathan (1992). *Techniques of the observer: On vision and modernity in the nineteenth Century*. New ed. Cambridge, Mass.: M.I.T. Press (Selection 30 p).

Dimitrios Latsis (2015). “The afterlife of antiquity and modern art: Aby Warburg on Manet” in *Journal of Art Historiography*, 13 December, pp. 1–25 (25 p.).

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

Kittler, Friedrich (2010). *Optical media: Berlin lectures 1999*. Cambridge: Polity Press (Selection 40 p.).

Lutticken, Sven (2004). ”Undead Media” in *Afterimage*, 31:4, pp. 12–13. (2p).

## Module 3

### Required reading

Baudrillard, Jean (1994). “Hypermarket and hypercommodity” in *Simulation and simulacra*. Ann Arbor: University of Michigan Press, pp. 75–78 (4 p.).

Belk, Russell, W, “Possessions and the Extended Self” in *Journal of Consumer Research*, 15:2, pp. 139–168. (29 p.).

Bengtson, Peter (2013). “Beyond the public art machine: a critical examination of street art as public art” in *Konsthistorisk Tidskrift / Journal of Art History*, 82:2, pp. 63–80 (18 p.).

Bengtson, Peter & Arvidsson, Matilda (2014). “Spatial Justice and Street Art” in *Nordic Journal of Law and Social Research*, 5, pp. 117–130 (14 p.).

Bengtson, Peter (2024). “We Overfeed Our Heroes Until They Explode. A public artwork forty years in the making” in Aspeklev, Elin et al. (eds.), *Dates, Doors, Then & More*. Lund: Lunds konsthall. (Approximately 20 p.).  
<https://www.researchgate.net/publication/386459668>

Douglas, Mary och Isherwood, Byron (1996). “Silence Utility Theory”; “Redefining Consumption”; “A Universe Constructed From Commodities” in *The World of Goods, Towards an Anthropology of Consumption*. London: Routledge, ISBN 0-415-13046- 8. (9 p.).

Esch, Arnold (2011). “On the reuse of Antiquity: The perspectives of the Archaeologist and of the Historian” in Richard Brilliant & Dale Kinney (eds.), *Reuse Value: Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine*. Ashgate, pp. 13–31 (18 p.).

Featherstone, Mike (2000). ”Lifestyle and Consumer Culture”, in Martyn J. Lee (ed.), *The Consumer Society Reader*. Malden: Blackwell Publishers, pp. 92–105 (13 p.).

Greenhalgh Michael (2011). “Spolia: A Definition in Ruins” in Richard Brilliant & Dale Kinney (eds.), *Reuse Value: Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine*, Ashgate, pp. 13–31 (75–95) (20 p.).

Haug, Wolfgang Fritz (1986). *Critique of commodity aesthetics: appearance, sexuality and advertising in capitalist society*. Cambridge: Polity (Selection 15 p.).

Iarocci, Louisa, (2013). “The art of draping’: Window dressing” in Louisa Iarocci (ed.), *Visual merchandising: The image of selling*. Farnham: Ashgate Publishing Limited, pp. 138–153 (15 p.).

Lipovetsky, Gilles (1994). “The seduction of things” in *The empire of fashion: dressing modern democracy* Princeton, N.J.: Princeton Univ. Press, p. 134–155 (21 p.).

Strege, Gayle, (2013). “The store mannequin: An evolving ideal of beauty” in Louisa Iarocci (ed.), *Visual merchandising: The image of selling*. Farnham: Ashgate Publishing Limited, pp. 95–115 (20 p.).

Wharton, Annabel J. “The Tribune Tower: Spolia as Despoliation” in Richard Brilliant & Dale Kinney (eds.) *Reuse Value: Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine*, Ashgate, 2011, pp. 179–197 (18 p.).

### **Further reading**

Bengtson, Peter (2014). *The Street Art World*. Lund: Almqvist & Wiksell Press (243 p.).

**In addition to the above, approximately 250 p. reading for seminars.**

**Required reading course total: 1291 p.**