

AHM0740 /AHM0820 Art and Visual Culture (A)/(B)

[View Online](#)

Adams, L. (2010). *The Methodologies of Art* (Second edition). Westview Press, a member of the Perseus Books Group.

https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=4933260840002418&institutionId=2418&customerId=2415

Alberro, A. (2011). Institutions, Critique and Institutional Critique. In A. Alberro & B. Stimson (Eds.), *Institutional critique: an anthology of artists' writings* (pp. 2-19). MIT Press. <http://www.columbia.edu/cu/arhistory/faculty/Alberro/Institutional-Critique.pdf>

Ashcroft, B., Griffiths, G., & Tiffin, H. (2006). *The Post-colonial Studies Reader* (2nd ed). Routledge.

Barthes, R., & Lavers, A. (1993). *Mythologies*. Vintage.

Becker, G. S. (1998). *Accounting for Tastes*. Harvard University Press.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039319150002418&institutionId=2418&customerId=2415

Berger, J. (2008). *Ways of Seeing*. Penguin.

<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780141917986>

Boldrick, S. (n.d.). Trash as Trash as Art: Reflections on the Preservation and Destruction of Waste in Artistic Practice. NANO, 7. <https://nanocrit.com/issues/issue7/trash-trash-art>

Bourdieu, P., & Johnson, R. (1993). *The Field of Cultural Production: Essays on Art and Literature*. Polity Press.

Buchli, V. (2002). *The Material Culture Reader*. Berg.

Buck, L., & Dodd, P. (1991). *Relative Values: or What's Art Worth?* BBC Books.

Corsane, G. (2005). *Heritage, Museums and Galleries: An Introductory Reader*. Routledge. http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037227700002418&institutionId=2418&customerId=2415

D'Alleva, A. (2012). *Methods and Theories of Art History* (2nd ed). Laurence King.

Ferna

ndez, M. (2006). "Life-like": Historicizing Process and Responsiveness in Digital Art.". In A companion to contemporary art since 1945: Vol. Blackwell companions in art history (pp. 557-581). Blackwell Pub. <https://www.vlebooks.com/Vleweb/Product/Index/22593?page=0>

Gere, C. (2006). Art, Time, and Technology: Vol. Culture machine series (English ed). Berg.

Gere, C. (2008). Digital Culture (Expanded 2nd ed). Reaktion.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037257310002418&institutionId=2418&customerId=2415

Gibbons, J. & ebrary, Inc. (2007). Contemporary art and memory: images of recollection and remembrance. I.B. Tauris. <http://site.ebrary.com/lib/aber/Doc?id=10254890>

Greenberg, R., Ferguson, B. W., & Nairne, S. (1996). Thinking about Exhibitions. Routledge.

Harris, J. (2013). Introduction: The ABC of Globalization and Contemporary Art. Third Text, 27(4), 439-441. <https://doi.org/10.1080/09528822.2013.816585>

Harris, J. & NetLibrary. (2001). The New Art History: A Critical Introduction. Routledge.
<http://www.netLibrary.com/urlapi.asp?action=summary&v=1&bookid=73809>

Harvey, K. (2009). History and Material Culture: A Student's Guide to Approaching Alternative Sources: Vol. Routledge guides to using historical sources. Routledge.

Hooper-Greenhill, E. (2000). Museums and the Interpretation of Visual Culture: Vol. Museum meanings. Routledge.

Jones, A. (2006a). A Companion to Contemporary Art since 1945: Vol. Blackwell companions in art history. Blackwell Pub.

Jones, A. (2006b). Self Image: Technology, Representation, and the Contemporary Subject. Routledge.

Kocur, Z. (2011). Global Visual Cultures. Wiley-Blackwell.

Like Blood or Blossom: Wangeci Mutu's Resistant Harvests. (2016). Feminist Studies, 42 (2). <https://www.jstor.org/stable/10.15767/feministstudies.42.2.0392>

Lord, P. (1992). The aesthetics of relevance: Vol. Changing Wales. Gomer Press.

Meskimon, M. (2003). Women Making Art: History, Subjectivity, Aesthetics. Routledge.
<http://www.vlebooks.com/Vleweb/product/openreader?id=AberystUni&isbn=9780203389461>

Meskimon, M. (2011). Contemporary Art and the Cosmopolitan Imagination. Routledge.

Mirzoeff, N. (2013). The Visual Culture Reader (3rd ed). Routledge.

Murray, D. C. (2015). Notes to Self: The Visual Culture of Selfies in the Age of Social Media. Consumption Markets & Culture, 18(6), 490-516.

- Preziosi, D. (2009). *The Art of Art History: A Critical Anthology*: Vol. Oxford history of art (New ed). Oxford University Press.
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3037247220002418&institutionId=2418&customerId=2415
- Rose, G. (2023). *Visual methodologies: an introduction to researching with visual materials* (5th edition). SAGE.
- Sherman, D. J., & Rogoff, I. (1994). *Museum Culture: Histories, Discourses, Spectacles*. Routledge.
- Simmons, W. J. (n.d.). True to Form: Deborah Kass Shakes Up the Canon.
<https://deborahkass.com/presspdfs/Deb%20Kass%20MP%20December%202015.pdf>
- Smith, T., & Mathur, S. (2014). Contemporary Art: World Currents in Transition Beyond Globalization. *Contemporaneity: Historical Presence in Visual Culture*, 3, 163–173.
<https://doi.org/10.5195/CONTEMP.2014.112>
- Sturken, M., & Cartwright, L. (2001). *Practices of Looking: An Introduction to Visual Culture*. Oxford University Press.
- Terry Smith. (2010). The State of Art History: Contemporary Art. *The Art Bulletin*, 92(4), 366–383. http://www.jstor.org/stable/29546137?seq=1#page_scan_tab_contents
- Walker, J. A., & Chaplin, S. (1997). *Visual Culture: An Introduction*. Manchester University Press.
- Williams, R. (2004). *Art Theory: An Historical Introduction*. Blackwell.