ARTD7004: Fine Art Theory I: Topics in Contemporary Fine Art Culture (Semester 1)



Altshuler, B. and Phaidon Press (2013) Biennials and beyond: exhibitions that made art history, 1962-2002. London: Phaidon Press Limited.

An, K. and Cerasi, J. (2020) Who's Afraid of Contemporary Art? London: Thames & Hudson Ltd.

Araeen, R., Cubitt, S. and Sardar, Z. (2002) The third text reader on art, culture and theory . London: Continuum.

Benjamin, W. (1999) "The Work of Art in the Age of Mechanical Reproduction", in. London: Pimlico.

Berger, J. (2008) Ways of seeing: based on the BBC television series with John Berger. London: Penguin.

Brook, O., O'Brien, D. and Taylor, M. (2025) Culture is bad for you: inequality in the cultural and creative industries [print]. Revised and updated edition. Manchester: Manchester University Press.

Bu

rger, P. (1984) Theory of the avant-garde. Minneapolis: University of Minnesota Press.

Butler, J. (1993) Bodies that matter: on the discursive limits of 'sex'. New York: Routledge.

Butler, J. (2018) Notes toward a performative theory of assembly. First Harvard University Press paperback edition. Cambridge, Massachusetts: Harvard University Press.

Butler, J. and Dawsonera (2014) Bodies that matter: on the discursive limits of 'sex.' London: Routledge.

Carey, J. (2002) The intellectuals and the masses: pride and prejudice among the literary intelligentsia, 1880-1939. Chicago: Academy Chicago.

Catlow, R. et al. (eds) (2017) Artists re:thinking the blockchain. [England]: Torque editions.

Cooper, H. and Shoolbred, M. (2022) Where's your argument: how to present your academic argument in writing. Second edition. London: Bloomsbury Academic.

Crow, T.E. (1996) Modern art in the common culture. New Haven, Conn: Yale University Press.

Davis, B. (2016) 9.5 Theses on Art and Class. Delhi: Aakar Books. Available at: https://oxfordbrookes.on.worldcat.org/oclc/853360479.

Derrida, J. (1998) Archive fever: a Freudian impression. Chicago, ILL.: University of Chicago Press.

Edwards, S. and Open University (1999) Art and its histories: a reader. New Haven: Yale University Press in association with the Open University.

Femi, C. (2020) Poor. London: Penguin Books.

Fineman, M. and Mykitiuk, R. (1994) The public nature of private violence: the discovery of domestic abuse. New York: Routledge.

Frascina, F. and Harris, J. (1992) Art in modern culture: an anthology of critical texts. London: Phaidon Press.

Frascina, F., Harrison, C. and Paul, D. (eds) (2018) Modern art and modernism: a critical anthology. New York: Routledge, Taylor & Francis Group.

Gaiger, J., Wood, P., and Open University. Art of the Twentieth Century course team (2003) Art of the twentieth century: a reader. New Haven, Conn: Yale University Press in association with the Open University.

Getsy, D. (ed.) (2016) Queer. London: Whitechapel Gallery.

Gilroy, P. (2004) After empire: melancholia or convivial culture? London: Routledge.

Haraway, D.J. (2016) '"The Camille Stories: Children of Compost."', in. Durham: Duke University Press, pp. 134–168.

Harrison, C. and Wood, P. (2002) Art in theory 1900-2000: an anthology of changing ideas. New ed. Malden, Mass: Blackwell.

Heartney, E. (2008a) Art & today. London: Phaidon Press.

Heartney, E. (2008b) "Art and Identity: the Rise of the Hybrid Self", in. London: Phaidon Press.

Hoggart, R. (2017) Uses of Literacy. London: Taylor & Francis Ltd.

Hudek, A. (ed.) (2014) The object. London: Whitechapel Gallery.

Jenkins, J. and Walker Art Center (1993) In the spirit of Fluxus. Minneapolis: Walker Art Center.

Johnson, G.T. and Lubin, A. (eds) (2017) Futures of Black radicalism. London: Verso.

Jones, O. (2020) Chavs: the demonization of the working class. Third edition. London: Verso.

Kelly, C. (no date) Sound. London: Whitechapel Gallery.

Kholeif, O. (2018) Goodbye, World!: looking at art in the digital age. Berlin, Germany: Sternberg Press.

Marcus, G. (2001) Lipstick traces: a secret history of the twentieth century. London: Faber.

Mckenzie, L. (2015) Getting by: estates, class and culture in austerity Britain. Bristol, UK: Policy Press.

Morley, S. (ed.) (2010) The sublime. London: Whitechapel Gallery.

Myers, R. (no date) Radical friends: decentralised autonomous organisations and the arts. Edited by R. Catlow and P. Rafferty. [United Kingdom?]: Torque Editions.

O'Doherty, B. (1999a) Inside the white cube: the ideology of the gallery space. Expanded ed. Berkeley: University of California Press.

O'Doherty, B. (1999b) Inside the white cube: the ideology of the gallery space. Expanded ed. Berkeley: University of California Press.

O'Reilly, S. (2009) The body in contemporary art. London: Thames & Hudson.

Pantenburg, V. (2017) '"Working Images: Harun Farocki and the Operational Image"', in. Manchester: Manchester University Press, pp. 49–62. Available at: https://oxfordbrookes.on.worldcat.org/oclc/968905566.

Paul, C. (2023) Digital Art. Fourth edition. London: Thames & Hudson Ltd.

Pollock, G. (1992) Avant-garde gambits, 1888-93: gender and the colour of art history. London: Thames & Hudson.

Rabih Mroué in conversation with Göksu Kunak, 'Theatre of the Present' (no date). Available at: https://www.ibraaz.org/interviews/167.

Richter, H. (1965) Dada: art and anti-art. London: Thames & Hudson.

Savage, M. (2015) Social class in the 21st century. [London]: Pelican, an imprint of Penguin Books.

Schubert, K. (2009) The curator's egg: the evolution of the museum concept from the French Revolution to the present day. 3rd ed. London: Ridinghouse.

Shnayerson, M. (2020) Boom: mad money, mega dealers, and the rise of contemporary art. First trade paperback edition. New York, NY: PublicAffairs.

Shnayerson, M. (2021) Boom: Mad Money, Mega Dealers, and the Rise of Contemporary

Art. Shi Bao Chu Ban.

Sigler, F. (ed.) (2017) Work. London: Whitechapel Gallery.

Spieker, S. (ed.) (2017) Destruction. London: Whitechapel Gallery.

Stallabrass, J. (2004) Art incorporated: the story of contemporary art. Oxford: Oxford University Press.

Stallabrass, J. (ed.) (2013) Documentary. London: Whitechapel Gallery.

Stallabrass, J. (2020) Contemporary art: a very short introduction. Second edition. Oxford: Oxford University Press.

Steyerl, H. (2012) "In Defense of the Poor Image", in. Berlin: Sternberg Press.

Storr, R. and Richter, G. (2010) September: a history painting by Gerhard Richter. London: Tate.

Virdee, S. (2014) Racism, class and the racialized outsider. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan.

Warr, T. (2012) The artist's body. Abridged, rev.updated [ed.]. London: Phaidon.

Whitechapel Art Gallery (2010) Failure. Edited by L. Le Feuvre. London: Whitechapel Gallery.

Whitechapel Art Gallery (2020) Science fiction. Edited by D. Byrne-Smith. London: Whitechapel Gallery.

Williams, G. (2014) How to write about contemporary art. London: Thames & Hudson.

Wilson, M. (2013) How to read contemporary art. Farnborough: Thames & Hudson Ltd.

Wood, P. and Open University (2004) Varieties of modernism. New Haven, Conn: Yale University Press.

Wood, P. and Open University. Art and its Histories Course Team (1999) The Challenge of the avant-garde. New Haven: Yale University Press in association with the Open University.

Yoon, J. (2010) Spirituality in contemporary art: the ideas of the numinous. London: Zidane.

Zuboff, S. (2019) The age of surveillance capitalism: the fight for a human future at the new frontier of power. London: Profile Books.