

# Reading the Contemporary

Core module for MA in the Contemporary

View Online



---

[1]

Agamben, Giorgio 1999. *The man without content*. Stanford University Press.

[2]

Agamben, Giorgio 2009. *'What is an apparatus?' and other essays*. Stanford University Press.

[3]

Agamben, Giorgio and Dawsonera 2005. *State of exception*. University of Chicago Press.

[4]

Alberro, Alexander and Stimson, Blake eds 2011. *Institutional critique: an anthology of artists' writings*. MIT Press.

[5]

Animated Minds :: Home: <http://animatedminds.com/>.

[6]

Aranda, Julieta et al. eds 2010. *What is contemporary art?*. Sternberg.

[7]

Art of Conversation, Part I | e-flux: <http://www.e-flux.com/journal/art-of-conversation-part-i/>

[8]

Art of Conversation, Part II | e-flux:  
<http://www.e-flux.com/journal/art-of-conversation-part-ii/>.

[9]

Artists' Film Club at the ICA - Blog - RA Magazine and Blog - Royal Academy of Arts:  
<https://www.ica.art/films/artists-film-club>.

[10]

Austin, Thomas and Jong, Wilma de 2008. Rethinking documentary: new perspectives, new practices. McGraw-Hill Open University Press.

[11]

Baudrillard, Jean and Lotringer,  
Sylve

re 2005. The conspiracy of art: manifestos, interviews, essays. Semiotext (e.

[12]

Bellour, Raymond et al. 2012. Raymond Bellour: between-the-images. JRP/Ringier.

[13]

Berger, John 2008. Ways of seeing. Penguin.

[14]

Bourriaud, Nicolas 2002. Relational aesthetics. Les presses du

re  
,  
el.

[15]

Buck, Louisa et al. 2012. Commissioning contemporary art: a handbook for curators, collectors and artists. Thames & Hudson.

[16]

Collis, Stephen 2012. Dispatches from the Occupation: A History of Change. Talon Books.

[17]

Collis, Stephen 2008. The commons. Talonbooks.

[18]

Cowie, Elizabeth 2011. Recording reality, desiring the real. University of Minnesota Press.

[19]

Crary, Jonathan 2013. 24/7: terminal capitalism and the ends of sleep. Verso.

[20]

Dabashi, Hamid 2012. The Arab Spring: the end of postcolonialism. Zed Books Ltd.

[21]

Deleuze, Gilles 2004. Difference and repetition. Continuum.

[22]

DeLillo, Don 2011. Point Omega: a novel. Picador.

[23]

Demos, T.J. 2013. Return to the postcolony: specters of colonialism in contemporary art. Sternberg Press.

[24]

Demos, T.J. 2013. The migrant image: the art and politics of documentary during global crisis. Duke University Press.

[25]

Derrida, Jacques 1996. Archive fever: a Freudian impression. University of Chicago Press.

[26]

Dick, Philip K. 1965. The man in the high castle. Penguin.

[27]

Dumbadze, Alexander Blair and Hudson, Suzanne Perling eds 2013. Contemporary art: 1989 to the present. Wiley-Blackwell.

[28]

El Hamamsy, Walid and Soliman, Mounira 2013. Popular culture in the Middle East and North Africa: a postcolonial outlook. Routledge.

[29]

Emmott, Stephen 2013. Ten billion. Penguin Books.

[30]

Farr, Ian and Whitechapel Art Gallery 2012. Memory. Whitechapel Art Gallery.

[31]

Federici, Silvia 2004. Caliban and the witch. Autonomedia.

[32]

Foucault, Michel 2002. Archaeology of knowledge. Routledge.

[33]

Frank, Arthur W. 1995. The wounded storyteller: body, illness, and ethics. University of Chicago Press.

[34]

Fraser, Andrea and Alberro, Alexander Museum highlights: the writings of Andrea Fraser. MIT.

[35]

Goldsmith, Kenneth 2011. Uncreative writing: managing language in the digital age. Columbia University Press.

[36]

Greene, B. 2012. The hidden reality: parallel universes and the deep laws of the cosmos. Penguin.

[37]

Hantelmann, Dorothea von 2010. How to do things with art: the meaning of art's performativity. JRP/Ringier.

[38]

Hebdige, Dick 1979. Subculture: the meaning of style. Methuen.

[39]

Hoffmann, Jens ed. 2013. Ten Fundamental Questions of Curating. Mousse Publishing.

[40]

Hooks, Bell 2006. Outlaw culture: resisting representations. Routledge.

[41]

Hornstein, Gail A. 2012. Agnes's jacket: a psychologist's search for the meanings of madness. [PCCS].

[42]

Institute of Contemporary Arts (London, England) 2008. How soon is now: 60 years of the Institute of Contemporary Arts. [ICA].

[43]

Jones, Amelia 2006. Self image: technology, representation, and the contemporary subject. Routledge.

[44]

Joselit, David 2013. After art. Princeton University Press.

[45]

Joselit, David 2013. After art. Princeton University Press.

[46]

Karamuftuoglu, Murat 2013. Rowdy entrepreneurs and insecure dinosaurs: popular

strategies for innovation after the end of endings. Zero Books.

[47]

Kinzey, Jake 2012. The sacred and the profane: an investigation of hipsters. Zero.

[48]

Krauss, Rosalind E. 2010. Perpetual inventory. MIT Press.

[49]

Laachir, Karima and Talajooy, Saeed 2013. Resistance in contemporary Middle Eastern cultures: literature, cinema and music. Routledge.

[50]

Leighton, Tanya et al. 2008. Art and the moving image: a critical reader. Tate Publishing, in association with Afterall.

[51]

LUX/ICA Biennial of Moving Images 2012 - A four-day celebration of contemporary artists' moving image: <https://archive.ica.art/whats-on/season/lux-ica-biennial-moving-images>.

[52]

MacDonald, Scott 1988. A critical cinema: interviews with independent filmmakers, [1]. U. of California P.

[53]

Marincola, Paula and Philadelphia Exhibitions Initiative 2006. What makes a great exhibition?. Philadelphia Exhibitions Initiative.

[54]

Marx, Ursula and Walter Benjamin Archiv 2007. Walter Benjamin's archive: images, texts, signs. Verso.

[55]

Massey, Anne 1995. The Independent Group: modernism and mass culture in Britain, 1945-59. Manchester University Press.

[56]

Mayer-Scho

nberger, Viktor 2011. Delete: the virtue of forgetting in the digital age. Princeton University Press.

[57]

Mehrez, Samia 2012. Translating Egypt's Revolution: the language of Tahrir. American University in Cairo Press.

[58]

Mejias, U.A. 2013. Off the network: disrupting the digital world. University of Minnesota Press.

[59]

Merewether, Charles 2006. The archive. Whitechapel.

[60]

Meyer, R. 2013. What was contemporary art?. The MIT Press.

[61]

Mishra, Pankaj 2013. From the ruins of empire: the revolt against the West and the remaking of Asia. Penguin Books.

[62]

Muggleton, David 2000. Inside subculture: the postmodern meaning of style. Berg.

[63]

Obrist, Hans-Ulrich 2008. A brief history of curating. JRP/Ringier.

[64]

O'Neill, Paul et al. 2010. Curating and the educational turn. Open Editions.

[65]

Osborne, Peter 2013. Anywhere or not at all: philosophy of contemporary art. Verso Books.

[66]

Radley, Alan 2009. Works of illness: narrative, picturing and the social response to serious disease. InkerMen.

[67]

Rancie

re, Jacques 2011. The emancipated spectator. Verso.

[68]

Rascaroli, Laura 2009. The personal camera: subjective cinema and the essay film. Wallflower Press.

[69]

Raunig, G. and Derieg, A. 2013. Factories of knowledge, industries of creativity.

Semiotext(e).

[70]

Scruton, Roger 2011. *Beauty: a very short introduction*. Oxford University Press.

[71]

Shadowboxing | Royal College of Art | Curating Contemporary Art 2011:  
<http://shadowboxing.rca.ac.uk/#/publication>.

[72]

Shepherd, Paul 2013. *How to like everything: a utopia*. Zero Books.

[73]

Smith, Joan 2013. *The public woman*. The Westbourne Press.

[74]

Smith, Terry and Independent Curators Incorporated 2012. *Thinking contemporary curating*. Independent Curators.

[75]

Smith, Terry and Independent Curators Incorporated 2012. *Thinking contemporary curating*. Independent Curators.

[76]

Soueif, Ahdaf 2012. *Cairo: my city, our revolution*. Bloomsbury.

[77]

Steyerl, H. 2012. *The wretched of the screen*. Sternberg Press.

[78]

Thornton, Sarah 2009. Seven days in the art world. W.W. Norton.

[79]

Trade Secrets: Education/Collection/History and Banff Centre 2011. Raising Frankenstein: curatorial education and its discontents. The Banff Centre.

[80]

Turning | e-flux: <http://www.e-flux.com/journal/turning/>.

[81]

ICA.

[82]

Notes towards a History of the ICA - 50years.pdf.