

Aesthetics, Perception, and Affect FMS Field Exam Bibliography

Spring 2024; next revision Spring 2027

Students will select 40 titles from this bibliography, in consultation with their committees, as the basis for an exam in this field.

1. Sara Ahmed, *The Cultural Politics of Emotion*. Edinburgh: Edinburgh University Press, 2014
2. Aubrey Anable, *Playing with Feelings: Videogames and Affect* (Univ of Minnesota Press 2018)
3. Rudolf Arnheim, *Entropy and art: An essay on disorder and order* (Univ of California Press 1974)
4. Ariella Azoulay, "The Ethic of the Spectator: The Citizenry of Photography." *Afterimage* (Sep/Oct 2005): 39-44
5. Jack Babuscio, "Camp and Gay Sensibility." *Queer Cinema*. (Routledge, 2004)
6. André Bazin, *What Is Cinema?* (Berkeley: Univ of California Press, 1967–1971, 2 vols).
7. David M. Berry, Michael Dieter, eds *Postdigital Aesthetics: Art, Computation and Design* (Palgrave Macmillan 2015)
8. John Belton, *Widescreen Cinema* (Cambridge: Harvard UP, 1992)
9. Lauren Berlant, *Cruel Optimism* (Durham: Duke University Press, 2011)
10. Giuliana Bruno, *Surface. Matters of Aesthetics, Materiality, and Media* (University Chicago, 2014)
11. Kim Cascone, "The Aesthetics of Failure: 'Post-Digital' Tendencies," in *Audio Culture*, ed. Christoph Cox and Daniel Warner (London: Continuum, 2004), 392-398
12. Ann Cvetkovich, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures*. (Durham: Duke University Press, 2003)
13. Jonathan Crary, *Suspensions of Perception* (1999)
14. Johanna Drucker, "Aesthetics and New Media," *Digital Aesthetics and Projects in Speculative Computing* (Chicago UP 2009), 175-188
15. Richard Dyer, "In Defense of Disco." *New Formations* 58 (2006): 101–108
16. Paul Fishwick, ed. *Aesthetic Computing* (Cambridge: MIT Press 2006)
17. Nicole Fleetwood, "Troubling Vision: Performance, Visuality, and Blackness." Chicago: University of Chicago Press. 1-32, 105-146. (2011)
18. Nelson Goodman, *Languages of Art* (Indianapolis: Hackett 1978)
19. Hollis Griffin, *Feeling Normal: Sexuality and Media Criticism in the Digital Age* (Bloomington: Indiana University Press, 2016)
20. Tom Gunning, "The Aesthetic of Astonishment." *Art and Text* 34 (Spring 1989): 31–45.
21. Boris Groys, *In the Flow* (London: Verso 2016)
22. Liv Hausken, ed. *Thinking media aesthetics: Media studies, film studies and the arts* (Peter Lang 2013)
23. Miriam Hansen, "Why Media Aesthetics?" *Critical Inquiry* 30:2 (2004), 391-400
24. Saidiya Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making* (1997)
25. Rodrigo Hernández-Ramírez, "Overcoming information aesthetics: In defense of a non-quantitative informational understanding of artworks", *Journal of Science and Technology of the Arts* (2016), 17-27
26. Scott Higgins, *Harnessing the Technicolor Rainbow* (Austin: U of Texas P.: 2007)
27. Ken Hillis, Susanna Paasonen, Michael Petit, eds. *Networked Affect* (Cambridge: MIT Press 2015)
28. Gil Hochberg, *Visual Occupations* (2015).
29. Ian Hunter, "Aesthetics and Cultural Studies," in *Cultural Studies*, eds L. Grossberg, C. Nelson, and P. Treichler (New York: Routledge, 1992), 347–72

30. Fredric Jameson, *The Geopolitical Aesthetic: Cinema and Space in the World System* (Bloomington: Indiana University Press 1992)
31. Patrick Keating, *Hollywood Lighting from the Silent Era to Film Noir* (New York: Columbia University Press 2010)
32. Christoph Klütsch, "Information Aesthetics and the Stuttgart School", *Mainframe Experimentalism* (University of California Press 2012), 65-89
33. Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality* (Oxford UP 1960)
34. Adi Kuntsman, Athina Karatzogianni, eds. *Digital Cultures and the Politics of Emotion* (London: Palgrave, 2012)
35. Christoph Klütsch, "Information Aesthetics and the Stuttgart School" in Hannah Higgins & Douglas Kahn eds, *Mainframe Experimentalism* (University of California Press 2012), 65-89
36. James Lastra, *Sound Technology and the American Cinema* (New York: Columbia UP 2000)
37. Lev Manovich, "Post-media Aesthetics," *(Dis)locations* (Ostfildern: Hatje Cantz 2001)
38. Dario Marchiori, "Media Aesthetics", *Preserving and Exhibiting Media Art* (Amsterdam UP 2013), 81-99
39. Marshall McLuhan, *Understanding Media* (McGraw Hill 1964)
40. Nicholas Mirzoeff ed, *The Visual Culture Reader* (Routledge 2002)
41. W.J.T. Mitchell, "Media Aesthetics", *Image Science* (University of Chicago 2015), 111-125
42. Frieder Nake, "Information Aesthetics: A heroic experiment", *Journal of Mathematics and the Arts* 6:2-3 (2012), 65–75
43. Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting* (Harvard UP 2015)
44. Susanna Paasonen, *Dependent, Distracted, Bored: Affective Formations in Networked Media* (2021)
45. Jennifer Petersen, *Murder, the Media, and the Politics of Public Feelings: Remembering Matthew Shepard and James Byrd Jr.* (Bloomington: Indiana University Press, 2011)
46. John Richardson, Claudia Gorbman, Carol Vernallis, eds. *The Oxford Handbook of New Audiovisual Aesthetics* (Oxford University Press 2015)
47. Griselda Pollack, *Vision and Difference* (1988)
48. Fatimah Tobing Rony, *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. (Durham and London: Duke UP, 1996)
49. Gillian Rose, *Visual Methodologies: An Introduction to the Interpretation of Visual Materials* (2001)
50. Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the Nineteenth Century* (Berkeley: University of California Press, 2014)
51. Jeffrey Sconce, "'Trashing' the Academy: Taste, Excess, and an Emerging Politics of Cinematic Style." *Screen* 36.4 (1995): 371–393
52. Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham: Duke University Press 2003)
53. Greg Siegworth, Melissa Gregg eds, *The Affect Theory Reader* (Durham: Duke University Press, 2010)
54. Robert Stam, *Keywords in Subversive Film / Media Aesthetics* (Wiley-Blackwell 2015)
55. Marita Sturken and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. (Oxford, 2009)
56. Kristin Thompson, "The Concept of Cinematic Excess." *Film Theory and Criticism: Introductory Readings* (Oxford UP, 1999)
57. Maria Tumarkin, *Traumascapes* (2013)

58. Julie Turnock, *Plastic Reality: Special Effects, Technology, and the Emergence of 1970s Blockbuster Aesthetics* (Columbia University Press, 2015)
59. Eyal Weizman, *Forensic Architecture* (2017)
60. Linda Williams, "Film Bodies: Gender, Genre, and Excess." *Film Quarterly* 44.4 (1991): 2–13