

## **Bibliography and Reading List**

Diving Into the Wreck: Rethinking Critical Practice  
Yale School of Art, Fall 2019  
Tuesdays, Thursdays, 10:30am-12pm  
E.I.K., 32 Edgewood Ave.

\* included in class reader

\*Adorno, T. (2004). *Aesthetic Theory*. London: Continuum international Publishing Group - academi.

p. 1, 44-47, 55-57, 64-65

Adorno, T. W., Tiedemann, R., & Nicholson, S. W. (1992). *Notes to Literature*. New York: Columbia University Press.

p. 3-23, "The Essay as Form"

Agamben, G. (2019). *Creation and Anarchy: The Work of Art and the Religion of Capitalism*. Stanford University Press.

\*Alberro, A., & Stimson, B. (2009). *Institutional critique: An anthology of artists writings*. Cambridge, MA: MIT Press.

p. 2-18, "Institutions, critique, and institutional critique"

Baldwin, J. (1963). *The Artist's Struggle for Integrity*. Speech, New York.

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Balibar Étienne. (2017). *The Philosophy of Marx*. London: Verso.

p. 56-60

\*Barad, K. (1998). Getting Real: Technoscientific Practices and the Materialization of Reality. *Differences: A Journal of Feminist Cultural Studies*, 10(2), 87-128.

Barad, K. (2014). Diffracting Diffraction: Cutting Together-Apart. *Parallax*, 20(3), 168–187.

\*Best, J., & Sanders, J. ed. (2012). *Whitney Biennial 2012*. New Haven, CT: Yale University Press.

p. 28-33, Andrea Fraser, "There's No Place Like Home"

Biltekoff, C. 2014. "Interrogating Moral and Quantification Discourses in Nutritional Knowledge." *Gastronomica: The Journal of Critical Food Studies* 14 (3): 17–26.

Bourdieu, P. (n.d.). The field of cultural production, or: The economic world reversed. *Poetics*, 12(4-5), 311–356.

\*Brown, W. (2017). *Undoing the demos: Neoliberalisms stealth revolution*. Brooklyn, NY: Zone Books.

p. 17-78

Butler, O. E. (1979). *Kindred*. New York: Doubleday.

\*Butler, O. E. (1993). *The Parable of the Sower*. New York: Four Walls Eight Windows.

p. 17-26

Carolan, M. S. 2006. "Do You See What I See? Examining the Epistemic Barriers to Sustainable Agriculture\*." *Rural Sociology* 71 (2): 232–60.

p. 232–239 until you hit "Methods"

\*Day, G. (2010). *Dialectical passions: Negation in postwar art theory*. New York: Columbia Univ. Press.

p. 182-229, ch.4 "The Immobilizations of Social Abstraction"

Duve, T. de. (1999). *Kant after Duchamp*. Cambridge, MA: MIT Press.

p. 1-14

\*Derrida, J., & Owens, C. (1979). The Parergon. *October*, 9, 3-41.

\*Du Bois, W. E. B. (1905). *Sociology hesitant*. Unpublished manuscript, W. E. B. Du Bois Papers, University of Massachusetts Amherst.

Edwards, E. R., & Robinson, C. J. (2016). *The Terms of Order: Political Science and the Myth of Leadership*. University of North Carolina Press.

Optional. Recommended by Fred Moten and Stefano Harney

Foster, H. (1985). *Recodings: Art, Spectacle, Cultural Politics*. New York: Bay Press.

p. 99-118, "Subversive Signs"

Fraser, A. (1992, April). *An Artist's Statement*. Place Position Presentation Public symposium. Lecture, Jan van Eyck Akademie, Maastricht.

\*Fraser, A. (2011, September). L'1%, c'est moi. *Texte Zur Kunst*, (83).

Fraser, N., & Sunkara, B. (2019). *The old is dying and the new cannot be born: from progressive neoliberalism to Trump and beyond*. London: Verso.

p. 10-50

\*Goldstein, A., & Rorimer, A. (1995). *Reconsidering the object of art: 1965-1975*. Museum of Contemporary Art, Los Angeles.

p. 247-267, Jeff Wall, "Marks of Indifference: Aspects of Photography in, or as, Conceptual Art"

Haraway, D. (1984). A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late 20th Century. *Socialist Review*.

Haraway, D. 1988. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." *Feminist Studies* 14 (3): 575.

p. 581-591, "The Persistence of Vision"

Haraway, D. (2016). *Staying with the trouble: making kin in the Chthulucene*. Durham: Duke University Press.

p. 117-125, "Sowing Worlds: A Seed Bag for Terraforming with Earth Others"

p. 126-133, "A Curious Practice"

Harney, S., & Moten, F. (2013). *The undercommons: fugitive planning and black study*. Wivenhoe: Minor Compositions.

Optional, Introduction and ch.7 recommended

Hartman, S. (2008). Venus in Two Acts. *Small Axe*, 26(12), 1–14.

\*Jameson, F. (1979). Towards a Libidinal Economy of Three Modern Painters. *Social Text*, (1), 189–199.

Koyama, E. (2001). *The Transfeminist Manifesto*. Portland, OR: Emi Koyama.

Latimer, Q., & Szymczyk, A. (2017). *The Documenta 14 Reader*. Munich: Prestel Verlag.

p. 81-113, Denise Ferreira da Silva, "Unpayable Debt: Reading Scenes of Value against the Arrow of Time"

\*Leach, N. (1997). *Rethinking architecture: a reader in cultural theory*. London: Routledge.

p.5-18, Theodor Adorno, "Functionalism Today."

Loos, A. (1910). *Ornament and Crime*. Lecture, Akademischer Verband für Literatur und Musik, Vienna.

\*Lorde, A. (1984). *Sister outsider: essays and speeches*. Freedom, CA: Crossing Press.

p. 53-59, "Uses of the Erotic: The Erotic as Power"

\*Marcuse, H. (1969). *An essay on liberation*. Boston, MA: Beacon.

p. 7-22, "A Biological Foundation for Socialism?"

Marcuse, H. (1974). *Eros and civilization: a philosophical inquiry into Freud*. Boston: Beacon Press.

p. xi-xxv, "Political Preface 1966"

\*Marx, K. (1867). *Capital. Volume I: The Process of Production of Capital*. Hamburg: Verlag von Otto Meissner.

p. 47-59, Ch. 1 Section 4, "The Fetishism of Commodities and the Secret Thereof"

\*Moten, F. (2003). *In the break: the aesthetics of the Black radical tradition*. Minneapolis: University of Minnesota Press.

p. 1-24, "Resistance of the Object: Aunt Hester's Scream"

p. 233-254, "Resistance of the Object: Adrian Piper's Theatricality"

\*Moten, F. (2017). *Black and blur*. Duke University Press.

p. 66-85, "Taste Dissonance Flavor Escape (Preface to a Solo by Miles Davis)"

Moten, F. (2018). *Sermon of the Nonresponse*. New Haven: Yale School of Art.

Moten, F. (2018). *The universal machine*. Durham: Duke University Press.

p. 156-192, "Chromatic Saturation: The Case of Blackness"

\*Noland, C. (1989). Towards a Metalanguage of Evil. *Balcon*, (4).

Okiji, F. (2018). *Jazz as critique: Adorno and Black expression revisited*. Stanford, CA: Stanford University Press.

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\*Osborne, P. (2006). *How to read Marx*. New York: Norton.

p. 9-21, "Commodity: Fetish and Hieroglyph"

Osborne, P. (2013). *Anywhere or not at all: philosophy of contemporary art*. London: Verso.

p. 1-13, Introduction

p. 15-35, "The Fiction of the Contemporary"

Osborne, P., Alliez, É., & Russell, E.-J. (2019). *Capitalism: Concept, Idea, Image: Aspects of Marx's Capital Today*. London, UK: CRMEP Books.

Optional. Recommended by Peter Osborne

\*Piper, A. (1981). Ideology, Confrontation, and Political Self-Awareness. *High Performance Magazine*.

Raad, W., Cameron, S. "In Conversation: Walid Raad with Seth Cameron." (2015, January). Interview. *The Brooklyn Rail*.

Raad, W., Rion, I. "Scratching on Things I Could Disavow: Walkthrough." (2016). Interview. Fundación Jumex Arte Contemporáneo, Mexico.

Read, A. (2012). *The fact of blackness: Frantz Fanon and visual representation*. Charlesbourg, Québec: Braille Jymico Inc.

Optional. Recommended by Marta Kuzma

\*Rich, A. (1994). *Diving into the wreck: poems, 1971-1972*. New York: Norton.

Shaked, N. (2017). *The synthetic proposition: conceptualism and the political referent in contemporary art*. Manchester: Manchester University Press.

ch. 4, "The political referent in debate: identity, difference, representation"

ch. 5, "Institutional gender: From Hans Haacke's Systems Theory to Andrea Fraser's feminist economies"

Scott, James C. 1998. *Seeing like a State : How Certain Schemes to Improve the Human Condition Have Failed*. New Haven, CT; London: Yale University Press.

p. 270-279, from the beginning of "The Catechism of High Modernist Agriculture" to the end of the first paragraph on p. 279

\*Spillers, H. J. (1987). Mama's Baby, Papa's Maybe: An American Grammar Book. *Diacritics*, 17(2), 64–81.

Toufic, J. (2003). *Vampires: An Uneasy Essay on the Undead in Film*. New York: Station Hill.

\*Volz, J., & Rebouças, J. (2016). *Incerteza Viva: 32nd Bienal de São Paulo*. São Paulo: Fundação Bienal de São Paulo.

p. 57-65, Denise Ferreira da Silva, "On Difference Without Separability"

Wall, J. (1991). *Dan Graham's Kammerspiel*. Toronto: Art Metropole.

Wittig, M. (2002). *The Straight Mind and Other Essays*. Boston, MA: Beacon Press.  
p. 51-57, "The Straight Mind"