

Visual Culture and Critical Theory List

Marxism and Psychoanalysis

- 1) Karl Marx, *Capital Vol. 1* (1867): Part I.I: Commodities, Part II.IV: The General Formula for Capital; “Crisis Theory”; “Theses on Feuerbach” (in *The Marx-Engels Reader*, ed. Tucker, 2nd edition)
- 2) Friedrich Nietzsche, *Thus Spoke Zarathustra* (1883-1891)
- 3) Sigmund Freud, *The Interpretation of Dreams* (1899)
- 4) Antonio Gramsci, “Prison Writings” (1929-1935) (in *The Antonio Gramsci Reader*, ed. Forgacs)
- 5) Walter Benjamin, “The Work of Art in the Age of Mechanical Reproduction” (1936), “Theses on the Philosophy of History” (1940)
- 6) Jacques Lacan, “The Mirror Stage” (1949), Seminar: “The Purloined Letter” (1955), Seminar: “Courtly Love as Anamorphosis” (1960)
- 7) Louis Althusser, *Lenin and Philosophy* (1968): “Preface to *Capital Volume One*,” “Ideology and Ideological State Apparatuses,” “Freud and Lacan”
- 8) Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (1987): “Rhizome,” “One or Several Wolves?” “How Do You Make Yourself a Body without Organs?” “Becoming-Intense, Becoming-Animal, Becoming-Imperceptible...” “Treatise on Nomadology—The War Machine”
- 9) Julia Kristeva, *Powers of Horror: An Essay on Abjection* (1980)
- 10) Slavoj Žižek, *The Sublime Object of Ideology* (1989): “Introduction,” “How Did Marx Invent the Symptom?”

Film Theory

- 11) Sergei Eisenstein, *Film Form* (1949): “The Cinematographic Principle and the Ideogram,” “A Dialectic Approach to Film Form,” “Methods of Montage”
- 12) André Bazin, *What is Cinema? Vol. 1* (1958-62): “The Ontology of the Photographic Image,” “The Myth of Total Cinema,” “The Evolution of the Language of Cinema”
- 13) Sigfried Kracauer, *Theory of Film* (1960): “Photography,” “Basic Concepts,” “The Establishment of Physical Existence”
- 14) Rudolph Arnheim, *Visual Thinking* (1969)
- 15) Jean-Louis Baudry, “Ideological Effects of the Basic Cinematic Apparatus” (1974)
- 16) Christian Metz, “Photography and Fetish” (1985)
- 17) Gilles Deleuze, *Cinema 1: The Movement-Image* (1986): “Chapter 1: Theses on movement First commentary on Bergson”
- 18) Gilles Deleuze, *Cinema 2: The Time-Image* (1989): “Chapter 1: Beyond the movement-image,” “Chapter 2: Recapitulation of images and signs,” “Chapter 7: Thought and cinema”
- 19) Mary Ann Doane, *The Emergence of Cinematic Time* (2002)
- 20) Laura Mulvey, *Death 24x a Second* (2006)
- 21) Tom Gunning, “Moving Away from the Index: Cinema and the Impression of Reality” (2012)

Formalisms and Visual Culture

- 22) Maurice Merleau-Ponty, "Eye and Mind" (1964)
- 23) Roland Barthes, *S/Z* (1970)
- 24) Michel Foucault, "Las Meninas" (1966), "Panopticism" (1975)
- 25) Susan Sontag, *On Photography* (1977)
- 26) Roland Barthes, *Image Music Text* (1977): "The Photographic Message," "The Rhetoric of the Image," "The Third Meaning," "Myth Today"
- 27) Roland Barthes, *Camera Lucida* (1980)

Feminism and Film

- 28) Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975)
- 29) Mary Ann Doane, "Film and the Masquerade" (1982)
- 30) Kaja Silverman, *The Acoustic Mirror* (1988)