

TH237: Audiovisual Avantgardes

[View Online](#)

1

Smith P, Wilde C. A companion to art theory. Oxford: : Blackwell 2002.
<http://0-onlinelibrary.Wiley.com.pugwash.lib.warwick.ac.uk/book/10.1002/9780470998434>

2

Smith P, Wilde C. A companion to art theory. Oxford: : Blackwell 2002.
<https://go.exlibris.link/J9gcBHFg>

3

Smith P, Wilde C. A companion to art theory. Oxford: : Blackwell 2002.
<https://go.exlibris.link/J9gcBHFg>

4

Attali J. Noise and politics. In: Audio Culture: Readings in Modern Music. London: : Continuum 2016.
7-9.<https://contentstore.cla.co.uk/secure/link?id=d91462b1-36a8-e711-80cb-005056af4099>

5

Attali J. The Art of Noises: Futurist Manifesto. In: Audio Culture: Readings in Modern Music. Bloomsbury Publishing 2016.
10-4.<https://contentstore.cla.co.uk/secure/link?id=a772defd-39a8-e711-80cb-005056af4099>

6

Carlyle A. On listening. Axminster, Devon: : Uniformbooks 2013.

7

Hendy D. Noise: a human history of sound and listening. London: : Profile Books 2014.

8

Sterne J. The sound studies reader. New York: : Routledge 2012.

9

Pinch TJ, Bijsterveld K, editors. The Oxford handbook of sound studies. New York: : Oxford University Press 2013.

10

Basilico S, Lessig L, Yeo R, et al. Cut: film as found object in contemporary video. Milwaukee, WI: : Milwaukee Art Museum 2004.

11

Navas E. 'Regressive and Reflexive Mashups in Sampling Culture. Mashup Cultures. 2010.<http://remixtheory.net/?p=444>

12

Laderman D, Westrup L, editors. Sampling Media.
3AD.https://www.amazon.co.uk/Sampling-Media-David-Laderman-ebook/dp/B00JE6T3AO/ref=sr_1_1?ie=UTF8&qid=1505126225&sr=8-1&keywords=Sampling+Media+laderman

13

Navas E. Remix theory: the aesthetics of sampling. Wien: : Springer 2012.

14

Suderburg E. Space, site, intervention: situating installation art. Minneapolis: : University of Minnesota Press 2000.

15

Balsom E. Exhibiting cinema in contemporary art. Amsterdam: : Amsterdam University Press 2013.

16

Elwes C. Installation and the moving image. London: : Wallflower Press 2015.
<http://ebookcentral.proquest.com/lib/warw/detail.action?docID=1922326>

17

Krauss R. Video: The Aesthetics of Narcissism. October 1976;**1**. doi:10.2307/778507

18

Janet Kraynak. Dependent Participation: Bruce Nauman's Environments. Grey Room 2003;:22-45.http://0-www.jstor.org.pugwash.lib.warwick.ac.uk/stable/1262635?seq=1#page_scan_tab_contents

19

Betancourt M. Glitched Media as Found/Transformed Footage: Post-Digitality in Takeshi Murata's Monster Movie. <http://foundfootagemagazine.com/eshop/>

20

Vernallis, Carol. Beyoncé's Lemonade, Avant-Garde Aesthetics, and Music Video: 'The Past and the Future Merge to Meet Us Here'. Film Criticism;**40**
<https://0-search-proquest-com.pugwash.lib.warwick.ac.uk/docview/1832287776/97984FE6277948D6PQ/1?accountid=14888>

21

Rogers H, Barham J, editors. The music and sound of experimental film. New York, NY: : Oxford University Press 2017.

22

Vernallis C. Unruly media: YouTube, music video, and the new digital cinema. New York: : Oxford University Press 2013.

23

Rogers H. Sounding the gallery: video and the rise of art-music. New York: : Oxford University Press 2013.

24

Hopkins D. After Modern Art: 1945-2000. Oxford: : Oxford University Press 2000.

25

Turvey M. The filming of modern life: European avant-garde film of the 1920s. Cambridge, Massachusetts: : The MIT Press 2011.

26

O'Pray M. Avant-garde Film: Forms, Themes and Passions. London: : Wallflower 2003.

27

Meigh-Andrews C. A History of Video Art: the Development of Form and Function. Oxford: : Berg 2006.

28

Elwes C. Video Art: a Guided Tour. London: : I. B. Tauris 2005.

29

Bürger P. Theory of the Avant-Garde. Manchester: : Manchester University Press 1984.

30

Perry T. Masterpieces of modernist cinema. Bloomington: : Indiana University Press 2006.

31

Harrison C, Wood P. Art in Theory, 1900-2000: an Anthology of Changing Ideas. New ed. Malden, Mass: : Blackwell 2003.

32

Rees AL. Expanded Cinema: Art, Performance, Film. London: : Tate Gallery Pub 2011.

33

Rees AL. A History of Experimental Film and Video: from the canonical avant-garde to contemporary British practice. 2nd ed. [Houndmills, Basingstoke, Hampshire]: : Palgrave Macmillan 2011.

34

Roberts J. Ch.11: Warhol's 'Factory': painting and the mass-cultural spectator. In: Varieties of modernism. New Haven: : Yale University Press in association with the Open University 2004.
338-61.<https://contentstore.cla.co.uk/secure/link?id=2e71f863-c643-e611-80bd-0cc47a6bddeb>

35

Pruitt J. Ch.6: Meshes of the Afternoon: A Model of Visual Thinking. In: Masterpieces of modernist cinema. Bloomington: : Indiana University Press 2006.
138-58.<https://contentstore.cla.co.uk/secure/link?id=11d9d3e1-2050-e611-80c6-005056af4099>