

Landscape and Power 1: Between Land and Sea

[View Online](#)

Adorno, Theodor W. 'The Idea of Natural History'. *Telos: A Quarterly Journal of Politics, Philosophy, Critical Theory, Culture and the Arts* 60 (1972): 111–24.

Back, Les. 'Beaches and Graveyards: Europe's Haunted Borders'. *Postcolonial Studies* 12, no. 3 (September 2009): 329–40. <https://doi.org/10.1080/13688790903232377>.

Baichwal, Jennifer. 'Manufactured Landscapes'. Mercury Films Inc. ; Foundry Films. ; National Film Board of Canada. ; TVOntario ; Zeitgeist Films, 2007.

Barrell, John. *The Dark Side of the Landscape: The Rural Poor in English Paintings, 1730-1840*. Cambridge: Cambridge University Press, 1980.

Buck-Morss, Susan. 'Dream World of Mass Culture'. In *Modernity and the Hegemony of Vision*, 309–38. Berkeley: University of California Press, 1993.

Buck-Morss, Susan, and Walter Benjamin. 'Natural History: Fossil'. In *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, Vol. *Studies in contemporary German social thought*. London: MIT Press, 1989.

Calvino, Italo, and William Weaver. *Invisible Cities*. London: Vintage, 1997.

CAMP. 'From Gulf to Gulf to Gulf', 2013.

Cook, James, Philip Edwards, and J. C. Beaglehole. 'Excerpt from His "Endeavour Journal," March to June of 1769'. In *The Journals of Captain James Cook on His Voyages of Discovery*, Penguin classics:62–98. London: Penguin, 1954.

Cresswell, Tim. *On the Move: Mobility in the Modern Western World*. London: Routledge, 2006.

Debord, Guy. 'Theory of the Dérive'. In *Situationist International Anthology*, Rev. and Expanded ed., 62–67. Berkeley, Calif: Bureau of Public Secrets, 1958.

Demos, T. J. 'Video's Migrant Geography: Ursula Biemann's *Sahara Chronicle*'. In *The Migrant Image: The Art and Politics of Documentary during Global Crisis*, 201–21. Durham: Duke University Press, 2013.

Denning, Greg. *Mr Bligh's Bad Language: Passion, Power and Theatre on the Bounty*. Vol. *Canto*. Cambridge: Cambridge University Press, 1992.

- Dipesh Chakrabarty. 'The Climate of History: Four Theses'. *Critical Inquiry* 35, no. 2 (2009): 197–222. <http://www.jstor.org/stable/10.1086/596640>.
- Downey, Juan. 'The Laughing Alligator'. *Surveying the First Decade: Video Art and Alternative Media in the U.S., Program 6: Decentralized Communications Projects*. Video Data Bank in collaboration with Electronic Arts Intermix and Bay Area Video Coalition, 1979.
- George, Sylvian. 'Qu'ils Se Reposent En Revolte', 2010.
- Ghosh, Amitav. *Sea of Poppies*. London: John Murray, 2009.
- Gilroy, Paul. 'The Black Atlantic as a Counterculture of Modernity'. In *The Black Atlantic: Modernity and Double Consciousness*, 1–41. Cambridge, Mass: Harvard University Press, 1993.
- Glissant, Edouard, and Betsy Wing. *Poetics of Relation*. Ann Arbor: University of Michigan Press, 1997.
- Harvard University. 'Between Mobility and Control: The Mediterranean at the Borders of Europe'. In *New Geographies: 5: The Mediterranean*, edited by Antonio Petrov. [Cambridge, Massachusetts]: Harvard University Graduate School of Design, 2013.
- Helmreich, Stefan. 'Nature/Culture/Seawater'. *American Anthropologist* 113, no. 1 (March 2011): 132–44. <https://doi.org/10.1111/j.1548-1433.2010.01311.x>.
- Herzog, Werner. 'Encounters at the End of the World'. *Discovery Films ; Image Entertainment ; Think Film ; Creative Differences Productions*, 2007. <https://learningonscreen.ac.uk/ondemand/index.php/prog/0101D4C8>.
- Julien, Isaac. 'Paradise Omeros', 2002. <https://www.isaacjulien.com/projects/paradise-omeros/>.
- Julien, Isaac, Iain Chambers, RoseLee Goldberg, and Martina Kudláček. *Western Union: Small Boats*. Warszawa: Centrum Sztuki Współczesnej Zamek Ujazdowski, 2009.
- Kirschner, Anja, and David Panos. 'Polly II: Plan For A Revolution In Docklands'. *Fresh Moves: New Moving Images from the UK : A DVD of Film and Video Art Presented by Tank.Tv*. London: Tank Form Ltd, 2006. <http://kirschner-panos.info/index.php?/project/polly-ii/>.
- Latour, Bruno. 'Centres of Calculation'. In *Science in Action: How to Follow Scientists and Engineers through Society*, 215–57. Cambridge, Mass: Harvard University Press, 1997.
- Malinowski, Bronislaw. *A Diary in the Strict Sense of the Term*. 2nd ed. =. London: Athlone, 1989.
- Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. New York: Oxford University Press, 2000. <http://www.loc.gov/catdir/enhancements/fy0603/99034697-d.html>.

Mezzadra, Sandro, and Brett Neilson. *Border as Method, or, the Multiplication of Labor*. Vol. Social text books. Durham: Duke University Press, 2013.
<https://www.vlebooks.com/vleweb/product/openreader?id=Goldsmiths&isbn=9780822377542>.

Michael Taussig. 'The Beach (A Fantasy)'. *Critical Inquiry* 26, no. 2 (2000): 248–78.
<http://www.jstor.org/stable/1344123>.

Minh-Ha, Trinh T. 'Reassemblage: From the Firelight to the Screen', 1983.
<http://www.youtube.com/watch?v=Cc5G2-rTKis>.

Mitchell, W. J. T. 'Introduction'. In *Landscape and Power*, 2nd ed., 1–4. Chicago: University of Chicago Press, 2002.

Quilley, Geoff, and Kay Dian Kriz. 'Pastoral Plantations: The British Slave Trade and the Representation of Colonial Landscape in the Late Eighteenth Century'. In *An Economy of Colour: Visual Culture and the Atlantic World, 1660-1830*, Critical perspectives in art history:106–28. Manchester, UK: Manchester University Press, 2003.

Rediker, Marcus. 'History from below the Water Line: Sharks and the Atlantic Slave Trade'. *Atlantic Studies* 5, no. 2 (August 2008): 285–97.
<https://doi.org/10.1080/14788810802149758>.

Renno, Rosangela. 'Vera Cruz', 2000. <http://www.youtube.com/watch?v=hXIW1NjsQbl>.

Rieu, E. V., D. C. H. Rieu, Peter V. Jones, and Homer. *The Odyssey*. Vol. Penguin classics. London: Penguin Books, 2003.

Rule, Fiona. *London's Docklands: The History of the Lost Quarter*. Hersham: Ian Allan, 2009.

Rushdie, Salman. *The Satanic Verses*. London: Vintage, 2006.

Serres, Michel. 'War, Peace'. In *The Natural Contract*, Studies in literature and science:1–27. Ann Arbor: University of Michigan Press, 1995.

Steinberg, Philip E. 'Of Other Seas: Metaphors and Materialities in Maritime Regions'. *Atlantic Studies* 10, no. 2 (June 2013): 156–69.
<https://doi.org/10.1080/14788810.2013.785192>.

———. *The Social Construction of the Ocean*. Vol. Cambridge studies in international relations. Cambridge: Cambridge University Press, 2001.

Taussig, Michael T. *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own*. Chicago: The University of Chicago Press, 2011.
<https://www.dawsonera.com/Shibboleth.sso/Login?entityID=https://idp.goldsmiths.ac.uk/idp/shibboleth&target=https://www.dawsonera.com/depp/shibboleth/ShibbolethLogin.html?dest=https://www.dawsonera.com/abstract/9780226789842>.

Walcott, Derek. *Omeros*. London: Faber, 1990.
<http://www.aspresolver.com/aspresolver.asp?CALI;1000086783>.

———. 'The Sea Is History', 1930. <http://www.poets.org/poetsorg/poem/sea-history>.

Weizman, Eyal. *Hollow Land: Israel's Architecture of Occupation*. London: Verso, 2007.

Yates McKee. 'Qui Parle' 19, no. 2 (2011): 309–25.
<https://browzine.com/libraries/1374/journals/33484/issues/current>.