

Conceptual Art Resource Guide

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Please forward questions and comments to libref@pratt.edu

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Description

The overall purpose of this bibliography is to aid in the access of materials concerning conceptual art; using the fluxus movement as the nexus of related movements.

Greil Marcus' 1986 article in *Artforum* on the Situationist International suggested the fluidity between the twentieth century avant-garde movements of Dada and Situationism. After discovering Marcus' construct, I serendipitously stumbled upon Adrian Henri's *Total Art: Environments, Happenings and Performance*. Henri's volume, a survey of twentieth century intermedia and performance impulses from Futurism to 1970s Conceptual, Performance and Installation Art further substantiated Marcus' claim that a plethora of disparate movements were actually interconnected by the same impulse. Possibly one of the most obscure, yet most directly related, heirs to Dada is Fluxus. Similar to the related movements, Fluxus was anti-establishment and desired to breakdown the distinction between art and the everyday. Unlike the Performance, Conceptual, Happenings, Action, Environments and Installation Art, which took a more serious and monolithic approach to the act of art, Fluxus artists hoped to transcend the aura of seriousness surrounding art by emphasizing humor. Fluxers believed that the elicitation of humor was potentially the most subversive act against both the dominant culture and an art industry that may possibly support the system, which they hoped to transcend. Most practitioners emphasized collaboration and refused to deify art objects. Although, obviously inspired and a descendant of other impulses such as the complete dissolution of the subject in Abstract Expression, because of its direct negation of the object, Conceptual Art should be considered, contextualized and discussed with Futurism, Dada, Surrealism, Environmental, Happenings, Performance, Flux and Situationist Art.

Scope

This annotated bibliography is intended for the scholar or artist who needs a more in-depth understanding of Conceptual Art. Because the moderns stand on the shoulders of giants, I assume many contemporary artists require historical knowledge to more fully appreciate and or articulate many of the questions that might absorb them. This guide is dedicated to artists who require a genealogical knowledge of their discipline. Scholars, such as philosophers, literary, cultural critics and art historians can equally benefit from this guide because of the various movements' highly philosophical bent. Despite its primary purposes, undergraduate students and outsiders who have a curiosity about twentieth century avant-garde movements can also use this guide. The limitations inherent to this guide are the access to a computer, the ability to surf the Web and access to some of Pratt Institute's library's print resources.

Arrangement

Because of the lack of actual physical distinguishing characteristics between different Websites that allow for the grouping of resources by format, I have opted to group Websites chronologically by specific art movement. Traditional print materials are organized chronologically by art movement and then format. All resources are listed alphabetically within their respective domain.

Methodology:

Methodology for Accessing Traditional Print Resources:

Pratt Institute's OPAC can be accessed via:

<http://prattcat.pratt.edu/#focus>

The following are the Library of Congress Subject Headings that I used to access the following traditional print resources contained in this guide:

Assemblage (Art)
Avant-garde (Aesthetics)—History—20th century—Exhibitions.
Conceptual art—United States
Conceptual art—United States—Addresses, essays, lectures
Conceptual art—United States—Catalogs
Conceptual art—United States—Exhibitions
Conceptual art—United States—Themes, motives
Dada
Dadaism
Dadaism Exhibitions
Dadaism—American
Dadaism—Congresses
Environment (Art)
Fluxus (Group of artists)
Fluxus (Group of artists)—Catalogs
Fluxus (Group of artists)—Exhibitions
Fluxus (Group of artists)—Influence
Fluxus (Group of artists)—Influence—Exhibitions
Fluxus (Group of artists)—Themes, motives—Exhibitions
Futurism
Happening (Art)
Happening (Art)—Exhibitions.
Installations (Art)
Installations (art)—Exhibitions
Internationale situationniste
Internationale situationniste—Exhibitions
Maciunas, George, 1931-1978.
Performance art

Methodology for Evaluating and Selecting Traditional Print Resources

In evaluating and selecting sources, I have placed a strong emphasis on primary documents such as manifestos, biographies, artist books and treatises. No art based bibliography is complete without inclusion of exhibition catalogs, catalog raisonnés and artists books. Because manifestos were integral to Futurism and will inform all subsequent movements, I have included a citation to a text of Futurist manifestos. To better understand the postmodern impulse implicit to these performance based disciplines, I have included Hugo Balls and Richard Hulsenbeck's autobiographies because of my belief that there is little separation between these artists' lives and their work. Exhibition catalogs are included to give a survey of the range of artists whose ideas still significantly resonate because they are typically exhibited and discussed. Furthermore, exhibition catalogs are a convenient document of the historical value of an idea at a particular point in time. A few monographs are included to attempt to give a historical overview of the art movements.

Methodology for Accessing Online Resources

Currently, searching for Internet based resources is time consuming because of the high recall rate of hits. Unlike traditional searching tools, which enable precision due to the existence of well-defined subject thesauri, resources on the Wide World Web are indexed by keyword or full-text and not indexed by subject. Because of the lack of thesauri, users must build the most detailed Boolean based searches possible and examine at least most of the first twenty to thirty hits on each results list. When searching for online resources, using Google, some of the roots that I searched by were:

Conceptual art
DADA
DADAISM
John Cage
Guy Debord
Dick Higgins
Environment Art
Ken Friedman
Futurism
Futurist
Happening Art
Installations Art
Ray Johnson
George Maciunas
Yoko Ono
Benjamin Patterson
Performance Art
Raoul Vanegiem
Situationism
Situationist
Robert Watts
Emmett Williams

Methodology for Evaluating and Selecting Online Resources

Functionality and design were the two general criteria in my evaluation and selection of art based Websites. Functionality can be defined as the actual content of the site. In addition to assessing if the content is appropriate for a targeted audience, the librarian considers authority, accuracy, comprehensiveness, scope, currency and uniqueness. There is a strong interconnection between authority and accuracy because I selected sites that reflected a high degree of scholarship. Because I wanted the source to be as analogous to typical scholarly sources as possible, I expanded the definition of authority for online resources to exclude sites that are commercially based or use an inordinate amount of advertising. In respect to scope, whenever possible, I attempted to select sites that only dealt with one particular topic rather than an amalgam of information to ensure that users are not bombarded with a plethora of information that they do not need. Furthermore, I am under the impression that the sites that were monolithic in scope were far more reliable in respect to content depth. Whenever possible I searched for sites, especially for Futurism and Dada, which exhibited the artists' works so patrons have a ready reference source of primary documents readily available. Additionally, because of their necessity for serious scholarship and their rarity, despite my claim of not including commercial sites, I have included a few sites that sell original Situationist and Fluxus texts. In respect to currency, I only selected sites that reflected the most up to date information concerning the topic. In addition to using the standard criteria

used for traditional print resources, for evaluating and selecting Internet based resources it was necessary to include other criteria such design. When evaluating design issues, the librarian must consider the ease of use of the interface. Are the library's computer systems able to handle the rendering or sound aspects of the site? Are the colors appropriate to the site? Are the labels large enough? Did the designer provide recognizable icons? Are there too many distractions or advertisements that preclude an approach to the content? Is there consistency between pages? Are the same menu options available on each page or does the user have to return to the main page to follow a different path? These are some of the factors that I considered in selecting appropriate Websites to create this pathfinder of electronic resources for scholars and artists.

The Resources

Defining Fluxus and Interrelated Disciplines: Dictionaries and Encyclopedias

Because of the tendency to confuse many of the non-static art forms, the following definitions are provided to help clarify any possible ambiguities.

Fluxus Manifesto by George Maciunas:

Fluxus ART-non art-amusement forgoes distinction between art and non-art forgoes artists' indispensability, exclusiveness, individuality, ambition, forgoes all pretension towards a significance, variety, inspiration, skill, complexity, profundity, greatness, institutional and commodity value. It strives for nonstructural, non-theatrical, non-baroque, impersonal qualities of a simple, natural event, an object, a game, a puzzle or a gag. It is a fusion of Spike Jones, gags, games, Vaudeville, Cage and Duchamp.¹

Fluxus:

Fluxus is a multi-art group both formed and decimated by George Maciunas roughly on the hierarchical model of surrealism though in the irreverent spirit of Dada. Fluxus included at various times, Dick Higgins, Robert Watts, Ken Friedman among others. Many of the best works displayed under the Fluxus banner were ingeniously comic prompting some critics to classify it as "Neo Dada."²

Another Definition of Fluxus:

Fluxus implies a flow or change, more a state of mind than a style. Social goals assumed primacy over aesthetic ones. The main aim was to upset the bourgeois routines of art and life. Early Fluxus events-guerilla theatre, street spectacles, electronic music concerts-were aggressive demonstrations of libidinal energy and anarchy generally associated with the 1960s. Mixed media was the Fluxus format. Numerous art forms were simultaneously and cacophonously deployed at events that sometimes resembled contemporaneous action or later happenings; though they tended to be more humorous and open minded. Fluxus activity was not limited to live events. Mail art utilized the mail as a distribution system.³

Dada:

Dada assumed the irrelevance of 19th century forms of comprehension and the rejection of established modes of artistic rendering. Dada artists dealt primarily with the external world: the character of the commonly perceived environment, patterns of intellectual and artistic coherence and standard definitions of meaning and significance. While surrealism glorifies the experience of hallucinations, Dada favors distortion, usually ludicrous, of familiar contexts and the portrayal of worldly absurdity. Dada master Marcel Duchamp drew his models from the mundane environment and thereby confronted art with non art. Implicitly questioning all absolutist aesthetics and creating impersonal objects that relate not to the psychological life of his audience but to their perception of the work around them.

While surrealism was serious, Dada established a radical aesthetic that regarded laughter as a laudable response (so that any subsequent art incorporating humor was classified Neo Dada). Masters of Dada used a variety of aesthetic designs on behalf of their purposes. One consisted of infusing distortions and mundane gestures into a conventional form (painting a mustache on

¹ Henri, Adrian. *Total Art: Environments, Happenings and Performance*. (London: Thames and London, 1974), 159.

² Kostelantz, Richard. *Dictionary of the Avant Gardes*. 2nd ed. (New York: Scribner Books, 2000), 215-216.

³ Atkins, Robert. *Art Speak: A Guide to Contemporary Ideas, Movements and Buzzwords* (New York: Abbeville Press, 1990), 78-80.

the Mona Lisa, Speaking gibberish at a poetry reading, fragmenting an image or narrative beyond the point of comprehension, introducing a urinal into an exhibition. At its best, this dash of nonsense revealed the ridiculous irrelevance of certain social and artistic hierarchies and conventions, as well as initiating such anti-conventions for subsequent modern art as the artistic validity of all manufactured objects. This rejection of established forms of order complemented an anarchistic political bias.⁴

Another Definition of Dada:

Dada is not a single style or even a number of styles but a worldview. As active provocateurs, Dada organized incendiary public events frequently inspired by earlier Futurist examples, rabble rousing, mixed media programs, robotic costumes.⁵

Action Art:

Action was a catchall term for works presented in the late 50s to the mid 70s Europe. Its primary idea was that the artist was an actor actively participating in the process of their own creation. The notion of the painting as a record of the artist's encounter inspired some artists to act out their artworks. Happenings, Fluxus events and actions were three approaches that were all precursors of Performance art. Happenings were precisely choreographed, formally arranged events that eluded explicit interpretation. Fluxus' diverse activities evolved from a poetic sensibility inflected with Zen, Dada and beat elements. Some of the actor-artists of Action included Beuys, Klein, Manzoni.⁶

Happenings:

Kaprow, "Happenings were assemblages of events performed or perceived in more than one time or space." Happenings are environmental artworks activated by performers and viewers. Some of the names that still resonate from the sea of Happenings organizers are Jim Dine, A Hansen, Allan Kaprow, Claus Oldenburg, Carole Schneeman, Robert Whitman. The approximate time period for most Happenings were from the mid 60s to early 70s. New York.⁷

Performance:

The term performance is extraordinarily open ended. Popular name for art activities that are presented before a live audience that encompasses elements of music, dance, poetry, theatre, film, video and installations. The term is also retroactively applied to earlier art forms- Body Art, Happenings, Actions and Fluxus. In the late 60s, performance was primarily conceptual. Since the late 70s performance rejected conceptual underpinnings and its critical approach to popular culture. Performance crossed over. Performance now can be seen in theatres, clubs, film, video and television. Vito Acconci, Laurie Anderson, Chris Burden, Meredith Monk, Robert Wilson are some of the more famous performance artists. Performance Art has existed since the late 60s and is international in its scope.⁸

⁴ Kostelantz, Richard. *Dictionary of the Avant Gardes*. 2nd ed. (New York: Scribner Books, 2000), 154.

⁵ Atkins, Robert. *Art Spoke: A Guide to Modern Ideas, Movements and Buzzwords, 1848-1944*. (New York: Abbeville Press, 1993), 86.

⁶ Atkins, Robert. *Art Speak: A Guide to Contemporary Ideas, Movements and Buzzwords* (New York: Abbeville Press, 1990), 38.

⁷ Atkins, Robert. *Art Speak: A Guide to Contemporary Ideas, Movements and Buzzwords* (New York: Abbeville Press, 1990), 87.

⁸ Atkins, Robert. *Art Speak: A Guide to Contemporary Ideas, Movements and Buzzwords* (Abbeville Press, NY 1990), 121.

Databases Based Sources

The following licensed resources are suggested database sources provide indexing, abstracts and full-text to journal articles in the arts. Specific search terminology cannot be provided because each vendor uses different subject thesauri.

Art Abstracts

Provides thorough indexing and abstracting of art periodicals from 1984 forward.

Art Index

Provides thorough indexing to domestic and foreign art publications and periodicals from 1984 forward.

Art Full Text

Provides thorough indexing and full text of art periodicals from 1984 forward.

ARTBibliographies Modern. (ABM)

Database with a focus on Modern Art from the twentieth century forward. Provides thorough abstracts and indexing.

Art Literature International

Produced by RILA, the International Repertory of the Literature of Art, and corresponds to the printed publication, RILA. Cites a wide array of documents including: books, collected essays, Festschriften, conference proceedings, museum publications, exhibition catalogs, dissertations, and periodical articles. Book and exhibition reviews, obituaries, interviews, and published lectures are included. Individual essays are included as separate abstracts.

Bibliography of the History of Art (BHA).

BHA abstracts and indexes current publications on the history of art. BHA is the successor to RILA. BHA covers the current literature of European art from late Antiquity (4th c. AD) to the present, and American art from the European discoveries to the present. The database covers those publications from 1991 to present. BHA records consist of bibliographic citations, abstracts, and indexing. The database is available with both English and French indexing.

Dissertation Abstracts International.

Authoritative source for information about doctoral dissertations and master's theses. The database represents the work of authors from over 1,000 graduate schools and universities.

Disclaimer

Because most of the web is not controlled and most resources are not accessed via persistent URLs, we are not able to guarantee the currency of any of the online resources that are suggested. Additionally, we have decided to include periodical and journal articles that may not be immediately be available at the Pratt Libraries, but can be ordered via Inter-Library Loans. Please stop by the info- reference desk to learn how to order an article via ILL. Finally, this is not intended to be a comprehensive guide to understanding conceptual art, but rather a catalyst to inspire further research.

Surveys of Different Manifestations of the Same Impulse

The following are provided as a guide to situate Fluxus with its related art movements.

Books:

Celant, Germano. Record as a Work of Art. Edited by Roselee Goldberg. Royal College of Art Gallery Publication, 1973.

Catalog of exhibition at Royal College of Art Gallery in which Dada, Futurist, Performance and Fluxus records were highlighted.

741.66 C392

Henri, Adrian. Total Art: Environments, Happenings and Performance. London: Thames and London, 1974.

A survey of Environment, Pop, Happenings and Performance, Fluxus Dance, Body Art, and Art and Politics. The author thoroughly places the then current resurgence of performance within the context of Dada impulses. In addition to the wide scope of artists that this volume mentions, the text pays particular focus on the work of Ed Kienholz, Allan Kaprow, Claes Oldenburg, Jim Dine, Robert Whitman, Meredith Monk, Yves Klein. The Art and Politics section asserts that Nazi spectacle, rock and roll shows, Abbie Hoffman's Yippie guerilla theatre, the San Francisco Diggers and the Situationist International are merely manifestations of the same performance impulse. With extensive photographs.

792 H518

Goldberg, Roselee. Performance Art: From Futurism to the Present. New York: Harry N. Abrams, Inc., 1979.

Historical survey of the twentieth century's various manifestations of the performance impulse. Chapters include: Futurism, Russian Futurism and Constructivism, Dada, Surrealism, Bauhaus, Living Art 1933 to the 1970s, Fluxus and the Art of Ideas and the Media Generation 1968 to 1986. Includes a small bibliography.

702.81 G618P

Marcus, Greil. *Lipstick Traces: A Secret History of the Twentieth Century*. Cambridge: Harvard University Press, 1990.

A fun look on how Punk Music, Dada, Futurism and Situationists are different manifestations of the same impulse.

306.4 M322

Roots and Origins: Futurism

Books:

Clough, Rosa Trillo. Futurism: A Story of a Modern Art Movement: A New Appraisal. New York: Greenwood Press, 1961.

A history of the Futurist movement. Chapters are segregated by medium. Includes a bibliography.

709.04 C647

Kirby, Michael. Futurist Performance. Translated by Victoria Nes Kirby. New York: E. P. Dutton, 1971.

Theory and practices in the drams, acting, costumes, film and music of the Italian Futurists. Includes manifestos and play scripts. Well illustrated.

702.81 K58

Martin, Marianne W. Futurist Art and Theory: 1909-1915. New York: Hacker Art Books, 1978.

A survey of the theory, objects and practices of the Futurist movement.

709.04 M382F1

Perloff, Marjorie. The Futurist Moment: Avant-Garde, Avant Guerre and the Language of Rupture. Chicago: University of Chicago Press, 1986.

A theoretical study which emphasizes the performance aspects of Futurism, Collage, and Russian Futurist Books.

709.043 P551

Rye, Jane. Futurism. London: Studio Vista, 1972.

Historical survey of the Futurist movement. Chapters arranged by medium. Includes comprehensive discussions in Futurist theatre, Futurism and politics.

709.04 R993

Manifestos and Primary Documents:

Appollonio, Umbro, ed. Futurist Manifestos. London: Thames and Hudson, 1973.

A collection of approximately thirty Futurist Manifestos. With comprehensive bibliography.

709.04 A644F

Marinetti: Selected Writings. ed. and trans by R.W. Flint. New York: Farrar, Straus and Giroux, 1972.

A collection of the Futurist leader's manifestos and polemical writings form 1909 to 1929.

700.945 M338

Exhibition Catalogs:

D' Harnoncourt, Anne. Futurism and the International Avant-Garde. With an essay by Germano Celant. Philadelphia, Philadelphia Museum of Art, 1980.

Exhibition catalog of the Philadelphia Museum of Arts 1980 retrospective exhibition of the Futurist Movement. The show surveyed the Futurist movement globally. The show had works from Italy, England, France, Germany Russia and the U.S.
759.063 F995

Solomon R. Guggenheim Museum. Futurism: A Modern Focus. New York: Solomon R. Guggenheim Museum, 1973.

This exhibition catalog from the Guggenheims 1973 retrospective show on Futurism. The show and catalog focused on Futurist paintings, sculptures and works on paper, but there is a thorough discussion on Futurist performance in the Documents Section of the catalog. 709.04 S689F

Online Resources:

Futurism: Manifestoes and Other Resources

<http://www.unknown.nu/futurism/>

A one stop shopping Website of Futurist theory and history. This comprehensive site contains original Futurist manifestoes and texts and a large array of sources describing the Futurist artists, the movement and the artworks.

Futurism and Futurists

<http://www.futurism.org.uk/>

The author of this site, Bob Osborn, claims that this Website is over 5,000 pages. The site contains original Futurist manifestoes, essays about Futurism and associated with Futurism, biographies on the Italian and non-Italian Futurists, Futurist poetry, a chronology, a bibliography, images of the artists and their works and Futurist news.

Roots and Origins: Dada

Books:

Elzer, Annabelle Henken. Latest Rage the Big Drum. Ann Arbor: UMI Research, 198.
Dada and Futurist histories with illustrations.
792.09 M532

Erickson, John D. Dada: Performance, Poetry and Art. Boston: Twayne Publishers, 1984.
History arranged by city (Zurich, New York, Berlin, and Paris) with selected bibliography.
Emphasis on performance and poetry.
709.04 E68

Foster, Stephen C., ed. Dada/Dimensions. Ann Arbor UMI Research Press, 1985.
A collection of essays on Dada and individual Dada practitioners. This volume focuses more on Dada's philosophical concerns rather than its empirical manifestations. The commonality between all the essays is the belief in the importance of performance in identifying Dada's concerns.
709.046 D1216

Foster, Stephen C., ed. Dada spectrum : The Dialectics of Revolt.
709.046 D1215U

Richter, Hans. Dada, Art and Anti-Art. New York, N.Y.: Thames and Hudson, c1997.
709.04062 R535

Richter, Hans. Dadaist, Filmpionier, Maler, Theoretiker. Berlin : Akademie der Kunste, 1982.
709.04 R535A

Lippard, Lucy R., ed. Dadas on Art. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971.
A collection of essays and performance documents by leading Dadaists: Tzara, Arp, Janco, Richter, Hulsenbeck, Hausmann, Heartfield, Schwitters, Ernst. Duchamp, Picabia and Cocteau.
709.04 L765D

Motherwell, Robert, ed. The Dada Painters and Poets: An Anthology. 2nd ed. Cambridge, M.A., : Harvard University Press, 1981.
A comprehensive anthology of Dada writings. Dada is presented through the eyes of leading Dadaists. Inclusion of a chapter of pre-Dada events nicely contextualizes the movement. Tracts include Hulsenbeck's *History of Dada and Dada Live!*, *Dada Fragments* by Hugo Ball, several manifestoes, *Marcel Duchamp* by Andre Breton, *Dada XYZ* by Hans Richeter, *Dada was not a Farce* by Jen Arp, fragments from Tzara and Hausmann. Includes an incredibly extensive bibliographies.
709.0406 D121M

Peterson, Elmer. Tristan Tzara: Dada and Surreational Theorist. New Brunswick, N.J., Rutgers University Press 1971.

841 T998zP

Sawelson-Gorse, Naomi. Women in Dada: Essays on Sex, Gender and Identity. Cambridge, M.A.: MIT Press, 1998.

The volume explores the complexities of gender politics in respect to Dada. The author asserts that Dadaists frequently denied the existence of the females from the Dada project. The author historicizes contemporary feminist practices that comment on Dada's male dominated legacy. The volume details how the issues of natalism, abortion and marriage were primary considerations that informed Dadaism. Other essays discuss how cross dressing, the flâneur and the dandy were critical Dadaist modes.

With extensive Bibliography sources of Dada, related feminist discourse and individual female dadaists.

709.04062 W872

Autobiographies:

Ball, Hugo. Flight Out of Time: A Dada Diary. Ed. John Elderfield. Translated by Ann Raimés. New York: Viking Press, 1974.

Hugo Ball's autobiographical sketches of his life as a Dadaist. Includes a comprehensive bibliography. Includes a comprehensive bibliography.

709.04 B187

Exhibition Catalogs:

Richter, Hans. Dada 1916-1966: Documents of the International Dada Movement. Munich, Goethe Institute, 1966.

Exhibition Catalog of the Goethe Institute's Munich exhibition on Dada. This catalog includes a comprehensive history of the movement. Exhibition arranged the subject by different manifestations of the same impulse: Periodicals, Cabaret Voltaire, Hanover Dada, Paris, Pop-Art and Happenings. Catalog of exhibition is arranged by artists: Ball, Tzara, Arp, Hennings, Klee, Grosz, Duchamp, Ernst, Schwitters.

709.04 R535D

Rubin, William S. Dada, Surrealism and Their Heritage. New York: Museum of Modern New York, 1968.

Exhibition Catalog documenting MOMA's show on the two avant-garde movements of the twentieth century. Contains an extensive bibliography.

709.04 R896D

Kurt Schwitters. London : Tate Gallery, 1985.

Catalog from the 1989 Tate Gallery exhibition. With chronology, beautiful reproductions, and short bibliography.

759.3 S415S1

Online Resources:

International DADA Archive

<http://www.lib.uiowa.edu/dada/>

The International DADA Archive is the University of Iowa Library's comprehensive DADA archive. This site contains articles, a gateway page to other Dada related sites, digitized versions of original Dada publications, published bibliographies on Dada and biographies and bibliographies on individual Dada participants.

DADA Online

<http://www.peak.org/~dadaist/>

Contains definitions, biographies on artists, digitized images of paintings and photographs of Dada performance pieces, Dada poems, a bibliography, chronologies and histories. Can be accessed in English or German.

Fluxus

Artist Books:

Ono, Yoko. Grapefruit. London: Peter Owen Limited, 1964, 1970.
Artist Book of Fluxus instructions. Introduction by John Lennon.
709.04075 O58GR

Ono, Yoko. Instruction Painting. 5th ed. New York: Weatherhill, 1995
Artist Book and Exhibition Catalog of Ono's 1961 AG Gallery instruction painting exhibition.
709.04075 O58I

Archival Material:

Fluxus.
MOMA Archives pamphlet file.
Selections form the Gilbert and Lila Silverman Collection. The behind the scenes logical stuff that made the 1988 exhibition happen: correspondances, press releases, posters, mailers, explanation of films, sketches of locations art on walls.
709.046 F647G

Exhibition Catalogs:

Dreyfus, Charles. Happenings and Fluxus.
Catalog of Galerie 1900-2000 exhibition. Generous number of photographs. Arranged by artist. Includes Maciunas "Diagram." In French .
709.046 F647D

Fluxus virus, 1962-1992. Köln : Galerie Schüppenhauer, c1992.
Extensive Exhibition catalog. The exhibition examined the relationship between Fluxus and Zen, design and architecture. Essays on theory and history of Fluxus and the ways that Fluxus artists approach their work. The exhibition hoped to catalyze a new way of looking at Fluxus; one that transcended gossip, legends and the cult of personality. Dick Higgins positions Fluxus within larger twentieth century avant garde movement, " Fluxus is not a moment in history or an art movement," but rather, "a way of doing things, a tradition and a way of life and death."
709.04075 F647

Munroe, Alexandra and Jon Hendricks. Yes Yoko. New York: Harry N. Abrams, 2000.
Exhibition Catalog from the Japan Society's 2000 retrospective on the Fluxus movement's most famous practitioner. Catalog includes essays on Ono and bibliography and chronology. Exhibition covered all manifestations of Ono's work: Film, video, music, documents from performances, instruction pieces and contemporary works.
709.04075 O58Mu

Platow, Raphaela. "North Adams, Massachusetts." Art Papers 26:2 (2002): 44-5.
A review of "Gameshow," a three-exhibition event held at Mass MoCA in North Adams, Massachusetts, from May 2001 to April 2002. The event comprises a major exhibition of the same title, the show "Fluxus Games."

Catalog Raisonnés:

Hendriks, Jon. Fluxus Codex. New York: Harry N. Abrams, 1988.

This very important volume is the analog to a catalog raisonné because it extensively documents the works of all Fluxus artists from the Gilbert and Lila Silverman Fluxus Collection in Detroit, Michigan. In its essence, it is a 600-page encyclopedia of all Fluxus editions ever published or planned. The comprehensive book acts as a performance piece, exhibition or document of a performance piece itself because it took several years of compulsive research to compile the largely ephemeral objects surrounding Fluxus works. Also includes a discussion on the philosophy behind the movements. The discussion connects the Fluxus movement with Dada and pataphysics.

709.046 H495

Periodicals:

Altshuler, Bruce. "Fluxus Redux." Arts Magazine 64: 1 (1989): 66-70.

Article on the history of the Fluxus movement and the key people associated with its development, especially George Maciunas. Altshuler asserts that a more expansive view of Fluxus, rather than the narrow view promoted by Maciunas, would add to our understanding of its significance.

Anderson, Simon. "Obituary." New Art Examiner 26:6 (1999): 14-15.

Obituary of Fluxus artist and innovator Dick Higgins who died on October 25, 1998, at the age of 60.

Anderson, Simon. "Surflux: More Fluxus Than You Can Shake A Stick At." New Art Examiner 21:7 (1994): 14-16.

Reports on the return of Fluxus art and artists to Chicago, in the form of exhibitions and related performances and events. Argues that in spite of the "institutionalization" of this originally subversive and controversial art movement, Fluxus still maintains a vital artistic position.

Auslander, Philip. "Fluxus art-amusement: the music of the future?" Art Papers 23:2 (1999): 30-5.

The musical work of the Fluxus group is discussed. The writer traces a brief history of the group, which was established in 1961 as an artists' collective until the second half of the 1960s. He examines some of the influences that informed its work, including John Cage and Walter DeMaria. He then discusses its performances, which were generally defined and presented as music and generated from scores, but were composed from sets of written instructions. Auslander goes on to discuss the Fluxus' compositions satirical commentaries on the conventions of musical performance.

Briers, David. "Avant Gardes Revisited." Art Monthly 22:2 (1998/ 1999): 47-9.
A report on "Rethinking the Avant-Garde," an international conference and multimedia festival held at the Phoenix Arts Center in Leicester, England, in November 1998. The event included performances by some of the original American Fluxus artists.

Danto, Arthur Coleman. "Correspondence School Art." The Nation 268: 12 (1999): 30-4.
Ray Johnson's 1999 exhibition at the Whitney Museum of American Art. The exhibition consisted of postcards, letters, collages, drawings, enclosures and attachments, and envelopes, to and from what Johnson described in 1969 as "several hundred New York Correspondence School International artist and writer 'members.'" If the school was not itself a Fluxus work, it expressed the spirit of Fluxus, whose membership, like the network of New York Correspondence, underwent constant change.
Available on Microfilm

Danto, Arthur C. "Life in Fluxus: Yes Yoko Ono at the Japan Society." The Nation 271: 20 (Dec 18 2000): 34-6.
Danto's critique of Yoko Ono's *Yes* show at the the Japan Society
Available on Microfilm

Enright, Robert. "Once Upon a Time in a Place Called Art: A Conversation with Francesco Conz." Border Crossings 17: 2(1998): 31-3.
An interview with curator Francesco Conz. Conz discusses a range of topics, including the movements that emerged in the 1950s, from Fluxus to the Vienna Actionists. The interview was given on the occasion of an exhibition of Performance Art and related objects from these art movements at the Museum of Contemporary Art in Los Angeles, called "Out of Actions: Between Performance and the Object, 1949-1979."

Ford, Simon. "Fluxshoe Shuffle." Art Monthly 176:(1994).
Discusses some of the works displayed at exhibition devoted to British Fluxus art, held at the Tate Gallery, London June 1994.

Ho, Melissa. "Dieter Roth: Golden Paley Gallery." New Art Examiner 27: 2 (1999): 51.
A review of "Printed Pressed Bound 1949-1979," an exhibition of work by Dieter Roth at the Golden Paley Gallery in Philadelphia. Roth, who was linked to the Fluxus movement, was critical of the notion of the autonomous artwork and sought to merge art-making with the everyday.

Huberty, Erica Lynn. "Art as a Creative Dialogue: An Interview with Yoko Ono." Sculpture 19:10 (2000): 40-5.

Johnston, Jill. "Flux Acts." Art In America 82:6 (1994): 70-79.
Surveys the activities of the Fluxus movement. The author also describes her 1993 Fluxwedding that took place in Denmark.

Jones, Alan. "One Among Many: Dick Higgins And Something Else Press." Arts Magazine 66:4 (1991):21-22.
Discusses Higgins's activity as founder of the Something Else Press and publisher of avant-garde and artists' books; also discusses his association with John Cage and with Fluxus.

Kaplan, Janet A. "Flux Generations: Roundtable Discussion." Art Journal 59:2 (2000): 6-17.
An intergenerational conversation between Fluxus artists and their children that took place on November 6, 1999, on the occasion of a concert/performance memorial for the late Fluxus artist Dick Higgins at the Whitney Museum of American Art in New York. Moderated by Janet A. Kaplan, its participants were Dick Higgins's wife (Alison Knowles) and their daughter (Hannah Higgins), and Geoffrey Hendricks and his son Bracken Hendricks.

Low, Jackson. "Dick Higgins, 1938-1998." Afterimage 26:4(1999): 3.
A tribute to Fluxer, Dick Higgins

Moore, Barbara. "George Maciunas: A Finger In Fluxus." Artforum 21:2 (Oct 1982): 38-45.

Moore, Peter. Fluxus Focus. Artforum 21:2 (1982): 33-37.
Nineteen photographs of Fluxus events, 1960s-1970s.

Morgan, Robert C. "Global grooving at the Guggenheim: Nam June Paik." Sculpture 19:3(2000): 26-31.
A review of "The Worlds of Nam June Paik," a retrospective that opened at the Guggenheim Museum in New York on February 11, 2000.

Pijnappel, Johan, ed. "Fluxus: Today and Yesterday." Art and Design Magazine 1993.
Interviews with Cage., Williams and Patterson. Articles by Williams, Higgins, Paik and others. Gunrien Wijers makes a strong distinction between Fluxus as Concept Art and Conceptual Art. According to Wijers, Concept art was looser and more playful than Conceptual Art. Higgins situates Fluxus as a timeless impulse," Fluxus existed before it had a name and it continues to exist.

Politi, Giancarlo and Brecht, George. "George Brecht : Sure, We Had Reasons, But We had No Goals." Flash Art 25:167 (1992): 58.
An previously unpublished 1971 interview from the Flash Art archives.

Thompson, Chris. "Museum of Art the University of Maine/Orono: Betwixt and Between: The Life and Work of Fluxus Artist Dick Higgins. Art New England 23:4 (2002): 31.
A tribute to Fluxer Dick Higgins.

Wiener, Oswald and Britt, David. "Remarks on some tendencies of the Vienna Group" October 97(2001):120-30.
Oswald Wiener reflects on his time as a member of the Vienna Group, of which he was one of the key figures from 1952 to 1959. The Vienna Group was an important neo-avant-garde groups in postwar Europe, comparable in its radical projects to such groups as the Situationist International in Paris and anticipating or paralleling the practices of Fluxus in many of its performances and actions. The group focused its activities on attempting to fuse such theoretical approaches to poetical production as Dada poetry with scientific, cybernetic and philosophical models that had emerged from Viennese culture.

Online Resources:

Artshop.org

<http://www.the-artists.org/artshop/fluxus.cfm>

Fluxus books for sale.

ArtPool's Fluxus Bibliographic Library

<http://www.artpool.hu/Fluxusbibliogrphay/default.html>

An incredibly comprehensive bibliography on monographs, special journal issues and exhibition catalogs concerning the Fluxus movement.

Artpool's Fluxus Artist Bibliography

<http://www.artpool.hu/Fluxusbibliography/artists.html>

Comprehensive bibliographic lists for each of the main Fluxers.

Online Archive of California Dick Higgins Papers

<http://findaid.oac.cdlib.org/findaid/ark:/13030/tf1d5n981n>

This site contains a comprehensive biography, finding aids and descriptions of the Dick Higgins archive. This collection extensively documents Higgins' literary, performance, music, artistic and personal activities from 1972 to 1993. The site's scope notes explain that the archive consists primarily of Higgins' letters.

The Flux Nexus

<http://fluxnexus.com/>

Fluxus Homepage

<http://www.nutscape.com/fluxus/homepage>

Includes, Ken Friedman's: Fluxus Performance Workbook, Thirty Events and Objects, New York Concert Scores, Ken Friedman Collection and the Fluxus Reader. Dick Higgins' Cowboy Plays, Metadramas, and Left Hand Books. Current/Recent Events: Ray Johnson, Fluxus Influx, Voyage Platform. After Emmett, Fluxus Postcards, Yoko Ono by Peter Frank, FLUXLIST of Fluxus members, Fluxus Portal of other Internet sites and Bulletin Board.

Fluxus Portal for the Internet

<http://www.fluxus.org/>

This gateway site highlights a series of short biographies of Fluxers and includes hyperlinks to Fluxus galleries & archives, recent books about Fluxus, Fluxus books, boxes, and videos, in/and/or/around/Fluxus and impulses associated with Fluxus.

George Maciunas Radio Interview

<http://www.fluxus.org/FLUXLIST/maciunas/>

Posted radio clips from radio show from a 1977 Seattle Interview with Fluxus founder George Maciunas.

An Illustrated History of Ray Johnson

http://www.echonyc.com/~panman/Ray_Johnson.html

Mark Bloch's essay on the life and works of Fluxer Ray Johnson who was the leading proponent of mail art. The essay contains a plethora of links to images of Johnson's work enabling a better understanding of this arcane artform.

International Museum of Collage, Assemblages and Construction

<http://ontologicalmuseum.org/bookgiftshop/fluxus/index.html>

Bookstore source for various Fluxus works and books.

John Cage

<http://www.newalbion.com/artists/cagej/>

A comprehensive autobiographical statement, annotated bibliography, and a list server of John Cage related discussion are the major components of New Albion Records site to John Cage.

John Cage. Indeterminacy

www.lcdf.org/indeterminacy/

Indexes and full-text to stories, anecdotes, thoughts, and jokes that Cage may have shared at a lecture, concert, or as an accompaniment to a Merce Cunningham dance. The site indexes 186 of those stories by name, first line or last line.

Lovely Music: John Cage

<http://www.lovely.com/bios/cage.html>

A thorough biographical sketch of John Cage's life and career.

Subjugated Knowledges and the Balance of Power

<http://sdr.lib.uiowa.edu/atca/subjugated/cover.htm>

Part of the University of Iowa Museum of Art & the University of Iowa Libraries' Alternative Traditions in the Contemporary Arts Series. Includes a comprehensive history, a history of related avant-garde movements that situates the Fluxus movement as an inheritor of Dada, an exhibition checklist with thumbnails of Fluxus works and statement by Ken Friedman.

Umbrella Magazine's Dick Higgins Remembered

http://colophon.com/umbrella/higgins_21.3_4.html

A series of tributes to Dick Higgins from fellow Fluxers on the event of his death in 1998.

Yes Yoko Ono: Absolutearts.com

<http://www.absolutearts.com/artsnews/2002/06/21/30036.html>

Review of the Ono's *Yes* show at the San Francisco Museum of Art. The essay explains the significance of Ono's works in terms of Fluxus theory.

Concurrent Impulses: Situationist International

Books and Primary Documents:

Debord, Guy. Society of the Spectacle. Detroit: Black and Red, 1983.
Debord's chiliastic manifesto critiquing consumer culture and the spectacle.
302 D287

Knabb, Ken, ed. Situationist International Anthology. Translation collaboration, Nadine Block and Joël Cornuault. Berkeley, Calif. : Bureau of Public Secrets, 1981.
Selection of some of the seminal writings, which have been translated into English, by the Situationist International.
700.904 S6235

Sadler, Simon. The Situationist City. Cambridge, MA: MIT Press, 1998.
Simon Sadler investigates the artistic, architectural and cultural theories that were once the foundations of Situationist thought, particularly as they applied to the form of the modern city.
720.1 I61S

Exhibition Catalogs/Artist Books:

Andreotti, Libero and Xavier Costa . Theory of the Derive and other Situationist Writings on the City.
A compliment to the exhibition and exhibition catalog "Situationists: Art, Politics and Urbanism," produced by the Museo d'Art Comporani de Barcelona and curated by Libero Andreotti and Xavier Costa. This is an artist Book, similar to Ono's instructions in *Grapefruit* many of the pieces are conceptual and practical instructions. Many pieces reproduced in the Situationist International Anthology, but some of the pieces appear in English in this text for the first time. Includes pieces from various stages and journal of Situationist history: Pre-Situationist, Potlatch 1954-56, International Situationists, and Post -Situationist. Contains a selected bibliography.
709.04 T3969

Periodicals:

Andreotti, Libero. "Ludic Practices of the Situationist Urbanism." *Lotus International* 108 (2001): 40-62.

Explains how the Situationist International practiced an alternative form called unitary urbanism that was systematic in its methods as well as playful in its goals. It expressed its view of a liberated urban life in new ways of representing and mapping the city, in new forms of architecture and urban poetry, and in new procedures for engaging and changing the urban environment that still remain key references for artists and activists in several countries.

Andreotti, Libero. "Play-tactics of the Internationale Situationniste." *October* 91(2000): 36-58.

The writer examines the element of play in the activities of three key protagonists of the Internationale Situationniste around the time of the group's founding in 1957.

Borden, Iain. "The City of Psychogeography." *Architectural Design* 69:11/12(1999):. 103-5. Numerous psychogeographic writings, which explore cities as places of strange corners, unknown symbolism, and odd encounters, are derived from revolutionary situationist ideas of the 1950s and 1960s. His writings exhort the reader to reinvent the city according to one's own whims and idiosyncratic walking, to invent new routes and make unlikely connections.

Clark, T. J and Nicholson Smith, Donald. "Why art can't kill the Situationist International: Situationism in the 1960s, Avant Garde Art Group to Political Sect." *October* 79 (1997): 15-31.

Members of the Situationist International in 1966-67, discuss the relationship between Situationism and the Left in the 1960s. They examine the ways in which received accounts, especially those of the Left, have misrepresented the Situationist International.

"Critique of Urbanism: Situationist Ideal of Unitary Urbanism and Criticism of 1960s City Planning." *October* 79 (1997): 113-19.

The Situationists' unitary urbanism is discussed. Rather than a doctrine of urbanism, unitary urbanism is critique of urbanism and, as such, requires the creation of quite different living conditions. Reprint from 1961.

Gilman, Claire. "Asger Jorn's Avant-Garde Archives : Jorn's Modifications Paintings as a Manifestation of Situationist Art Practice." *October* 79 (1997): 32-48.

The writer discusses the work of Asger Jorn, a painter involved with the Situationist International from 1957 to 1961. *Jorn's Modifications* (1959), a series of about 23 found canvases decorated with Pollock-like drips or childlike forms, are regarded as the quintessential manifestation of Situationist art practice. As recycled canvases, they are prime examples of the artistic strategy of *detournement*--the integration of past or present artistic work into a superior construction of a setting. These paintings act as archives that collect and preserve bankrupt gestures, memory tableaux that stage memories.

Kaufmann, Vincent. "Angels of Purity: Situationist Ideals of "detournement," "derive" and transcendence of art." October 79 (1997): 49-68.

The Situationists' ludic actions are only visible when presented in a theoretical, obscure way. A key component of the Situationist politics of communication is the operation of detournement (diversion). Applied to texts, images, and words, this involves a blurring of the line between the personal and the impersonal and a destabilization of language to liberate its potentials. According to the article, to be an artist is to participate in a collective enterprise of theorizing space, taking psychogeographic bearings by engaging in derives, drifts or driftings through the urban text.

Marcus, Greil. "The Cowboy philosopher." Artforum 24 (1986): 85-91.

A history of the Situationist International and detournement practices. This article was expanded to become *Lipstick Traces*.

McDonough, Thomas F. "Situationist Space: Guy Debord's The Naked city." October 67 (1994): 58-77.

The writer discusses The Naked City, a map by Guy Debord that illustrated the Situationists' concern with the construction and perception of urban space. The map consists of 19 cut-out sections of a map of Paris, printed in black ink, which are connected with red arrows. With its invention of quarters, its shifting about of spatial relations, and its large white blanks of non-actualized space, The Naked City visualizes a fragmented city that is both the result of multiple restructuring of a capitalist society, and the very form of a radical critique of this society. The writer also discusses the concept of the derive (the drift or drifting), which reflects the pedestrian's experience of the city.

"Once again, on decomposition: Situationist Criticism of Early 1960s Cultural Production." October 79 (1997): 120-2.

Debord addresses the state of Western culture at the beginning of the 1960s. He sees a culture in a state of decomposition and a society becoming, at all levels, increasingly ridiculous. Artists truly express their time by solemnly proclaiming obsolete ideas to be new. A reprint from issue no. 6 of the *Internationale Situationniste*, published in August 1961.

Price, Brian. "Plagiarizing the plagiarist: Godard meets the Situationists: Jean-Luc Godard's *Le Gai Savoir*, 1968." Film Comment 33 (1997): 66-9.

Central to Jean-Luc Godard's 1968 film *Le Gai Savoir* is his use of detournement, a Situationist practice whereby familiar images are taken from their original sources and placed in new, ever-changing combinations.

Ross, Kristin "Lefebvre on the Situationists: An Interview." October 79 (1997): 69-83.

Subjects addressed include the political context in which the Situationists operated in the 1950s.

Sadler, Simon. "The Indeterminate Utopia." Architectural Design 71:3(2001): 88-92.

Discusses the Situationist vision, manifested in Constant Nieuwenhuys's *New Babylon*, of recovering an experience of real, open-ended living from a separated, alienated, zoned, and "spectacular" world, as uniquely powerful.

Stone Richards, Michael. "A Reflexion on the French and American Perception of Guy Debord." Parachute 93 (1999): 56-8.

The writer discusses French and American perceptions of Guy Debord.

Treves, Toby. "Ralph Rumney 1934-2002: Obituary." Art Monthly 255 (2002): 19.
Artist Ralph Rumney died on March 6, 2002. Rumney, who was a cofounder of Situationist International, made the avoidance of commodification a central part of his practice. He maintained a sharpened sense of the social role of the artist and the compromised role of art objects within capitalism's commodity culture.

"What is the Difference Between a Situationist and an Essex Girl?" Architectural Design 71:3 (2001): 44-7.

Situationist Group General Lighting and Power protest against laissez-faire capitalism's hegemonic posturing.

White, G. D. "Digging For Apples: Reappraising the Influence of Situationist Theory On Theatre Practice In The English Counterculture." Theatre Survey 42:2 (2001): 177-90.

The writer investigates the "fit" between situationist theory and theater practice in the 1960s counterculture in England.

Wilson, Robin. "Re-situated." Creative Camera 350(1998): 12-19.

A discussion of Harold Chapman's photographs of graffitied billboards in Paris in around May 1968. The subjects of these images feature speech-bubble interventions in the style of the Situationist International, an urban activist collective that promoted a total critique of existing political and social structures in Western Europe.

Online Resources:

Chainthinker: Situationist

<http://www.scenewash.org/lobbies/chainthinker/situationist/>

A comprehensive site containing the major texts of the leading Situationist thinkers such as Guy Debord, Raoul Vaneigem, Bob Black, Len Bracken, Stewart Home and Greil Marcus.

Nothingness.Org's S.I. Archives.

<http://www.nothingness.org/SI/>

Contains digitized documents of original situationist treatises. Guy Debord's and Raoul Vaneigem's landmark texts are highlighted. Also contains a gateway page that suggests other Web based Situationist International resources.

Situationist International

<http://www.notbored.org/SI.html>

Not Bored's Situationist International site contains a list of original members, memorabilia for sale, photographs, bibliographies, correspondence and texts.

situationist international online

<http://members.optusnet.com.au/~rkeehan/>

A comprehensive site containing the seminal Situationist writings, including pre and post S.I. texts.

Concurrent Movements: Conceptual Art

Books:

Battcock, Gregory, ed. Idea Art: A Critical Anthology. New York: E.P. Dutton & Co., 1973.

A series of essays by some of the leading theoreticians of Conceptual Art. Essays broaden the idea of Conceptual Art to include Pop, Minimal and Conceptual Art. The author justifies this broadening by stating that his study focuses on artists who reject traditional artistic criteria.

709.04 B335I

Hertz, Richard. Theories of Contemporary Art. Englewood Cliffs, N.J.: Prentice-Hall, 1985. This volume on contemporary art is not exclusively on Performance or Conceptual Art, but includes chapters by Hal Foster, Daniel Buren, Lucy Lippard, Allan Kaprow, Roselee Goldberg, Joseph Kosuth on the theories underlying Performance and Conceptual Arts.

709.04 T396

Lippard, Lucy R. Six Years. New York: Praeger Publishers, 1976.

Lippard calls this a bibliography of Performance and Conceptual Art from 1966 to 1972. For each year, Lippard lists the important conceptual-performance texts, particular year, exhibitions, catalogues, interviews, articles and works by individual artists (arranged alphabetically).

709.04075 L765S

Moran, Robert C. Art into Ideas: Essays on Conceptual Art. Cambridge: Cambridge University Press, 1996.

Addresses some of the general issues surrounding Conceptual Art from a historical and critical perspective. The text is divided into four sections. Section One's, "Beyond Formalism," chapters reviews the theory, provides a retrospective historical survey and series of interviews of artists from the famous "January Show." Section two, "Representing Content," focuses on the work of four artists who represent different cultural perspectives: Hamish Fulton (UK), Franz Erhard Ealther (Germany), Joseph Kosuth (US), and Bernard Venet (France). Section three focuses on artists who deal with issues of politics and ideology as related to Conceptual Art: Hans Haacke, Sherrie Levine, Anonio Muntadas and Joseph Beuys. Section four, "Photographs, Books and Performance," concentrates on issues related to the application of conceptual structures in the realms of photography, book design and performance.

709.04075 M8491

Rosenberg, Harold. The De-Definition of Art. New York: Coliseum 1972.

A survey of Conceptual Art. The text attempts to show how Conceptual Art was an advancement of the ideas Dubbefet, Stella, Rothko, and Lichenstein. Chapters include studies on Earthworks and street performance.

709.04 R813D

Sigel, Jeanne. Artwords: Discourse on the 60s and 70s. Ann Arbor: UMI Research Press, 1985.

A survey of Conceptual Art with a particular emphasis on social protest art. The author historically contextualizes the Conceptual Arts of the 60s and 70s within Duchamp's legacy. An extremely general approach because the author includes Kinetic, Environment, Performance and Happening Art in the study. With a plethora of interviews from the then contemporary practitioners of Conceptual Art.

709.04 S571

Exhibition Catalogs:

Hapgood, Susan. Neo-Dada: Redefining Art 1958-62. American Federation of Arts, 1994. Catalog of experimental art exhibition organized by the American Federation of Arts. With Bibliography.

709.04062 H252

Concurrent Movements: Happenings

Books:

Hansen, Al. A Primer of Happenings and Time/Space Art. New York: Something Else Press, 1965. In A Primer of Happenings and Time/Space Art, Hansen reviews the theoretical underpinnings of performance, discusses the then current practitioners (Kaprow, Oldenburg, Dine, etc.), discusses his work and provides documents of six of his own performance pieces. Contains a plethora of photographs.

709.04075 H249

Kirby, Michael. Happenings: An Illustrated Anthology. New York: E. P. Dutton & Co.: 1965. This text reviews the work of then current practitioners of Performance Art. Each artist provides a personal statement and documents to one or more of their performances. Artists include Allan Kaprow, Jim Dine and Claus Oldenburg.

Contains a plethora of photographs.

792 K58

Kostelanetz, Richard. The Theatre of Mixed Means: An Introduction to Happenings, Kinetic Environments and other Mixed-Means Performances. New York: Dial Press, 1968.

A discussion and survey of happenings. This artist rich resource reviews the work of such artists as Cage, Rauschenberg, Kaprow and Oldenburg. Contains an extensive Bibliography.

792 K86

Sandford, Michelle R. Happenings and Other Acts. London: Routledge, 1995.
Happenings and Other Acts is a collection of essays, interviews and performance texts by and about Happenings and Fluxus artists. These pieces are invaluable documents because they were originally published at the height of Fluxus.
702.81 H282

Concurrent Movements: Environments and Installations

Books:

Beardsley, John. Earthworks and Beyond. New York: Abbeville Press, 1998.
A theoretical discussion of Environment Art. With a long and interesting anthropological discussion of the historical antecedents of the movement as a natural outgrowth of the general human experience. Includes sections of artist statements, locations of selected works and comprehensive bibliography.
709.04 B368E

De Oliveira, Nicholas , et al. Installation Art. Washington DC: Smithsonian Institution Press, 1994.
Illustrated historical survey of Installation Art. The text covers installation elements that were common to Futurism, Cubism collage, Duchamp's readymades, Dada and Fluxus.
709.0407 D418

Stiles, Kristine and Peter Selz, ed. Theories of Contemporary Art: A Sourcebook of Artists. London, England: University of California Press, 1996.
An extremely comprehensive survey that includes a chapter on Installations, Environments and Sites, a chapter on Performance, and a plethora of theory, critiques and artist statements by artists and critics. The Environment chapter focus is broad and ranges from Joseph Cornell to Christo. The Process chapter includes statements from Joseph Beuys, and Richard Serra. The Performance Art chapter includes the writings by Chris Burden, Vito Acconci, John Cage, Guy Debord, Allan Kaprow, George Maciunas, and Yoko Ono. The Language and Concepts chapter has wrings by Marcel Duchamp, Joseph Kosuth, Jenny Holzer and Sol Lewitt. Includes an extraordinary comprehensive bibliography.

709.04 T3952

Subsequent Movements: Performance Art

Books:

Alberro, Alexander and Blake Stimson, ed. Conceptual Art: A Critical Anthology. Cambridge: MIT Press, 1999.

A collection of essays which provides some of the best known texts of Conceptual art, a number of lesser-known, as well as articles and interviews produced exclusively for this volume. The volume is organized chronologically from 1966 to 1977. Includes memoirs by artist practitioners and important critical and scholarly histories. Extensively illustrated with photographs.

709.04075 C744

Battcock, Geoffrey, ed. The Art of Performance: A Critical Anthology. New York: E.P. Dutton & Co., 1984.

Contains a series of essays on the history and theories of Performance art by the artists. Articles by Burden, Acconci and Kirby. Groups Fluxus with its cousin movements-Happenings, Actions and Performance. Includes essay "Fluxus Performance" by Ken Friedman on pages 56-70.

709.0474 A784

Carlson, Marvin. Performance: A Critical Introduction. London: Routledge, 1996.

Performance: A Critical Introduction provides an overview of the concept of Performance Art, its historical roots and the ways its multiple applications interact. The emphasis of this volume is the theoretical contextualization of performance. Extensive Bibliography.

702.81 C284

Felshin, Nina. But is it Art?: The Spirit of Art as Activism. Seattle: Bay Press, 1995. A contemporary survey of the new generation of performance artists who use performance to advocate causes such as AIDS, multiculturalism, eco-politics and radical feminism.

700.103 B983

Foster, Hal. Recodings: Art, Spectacle, Cultural Politics. Seattle: Bay Press, 1985.

This volume on postmodern theory is not specifically on Performance Art, but its chapter on "Contemporary Art and Spectacle" is useful in linking contemporary performance with the spectacle politics of fascism. Foster pays particular focus on the work of Robert Longo to illustrate the concept of spectacle. The chapter called "Subversive Signs" reviews contemporary manifestations of situationist detournement in Barbara Kruger and Jenny Holzer's work.

700.1 F755

Jones, Amelia. Body Art: Performing the Subject. Minneapolis: University of Minnesota Press, 1989.

A study that addresses performance artists who use the body to emphasize racial, sexual, gender, and class issues. The author's predominate focus is on the works of Schneemann, Kusama, Acconi and Wilke.

702.81 J76

Mariana, Philomena, ed. Global Conceptualism: Points of Origin: 1950s-1980s. Foreword by Luis Camnitzer, Jane Farver, Rachel Weiss ; introduction by Stephen Bann ; essays by László Beke ... [et al.]. New York: Queens Museum of Art, 1999.

A collection of essays which survey the global manifestations of performance in such places as Japan, China, Hong Kong, Southeast Asi, Latin America and Eastern Europe.

709.04075 G562

Martins Kirsten and Peter P. J. Sohn. Performance: Another Dimension. Germany: Berlin : Frölich & Kaufmann, 1983.

Interviews with then current German Performance artists and photographs of the performances.

709.0474 P4384