

SPRING 2019 -- NYAP 499.b

New York Arts Program Seminar Visual Arts and Art History

Art Worlds of New York:

Critical Thinking in Contemporary Art

New York is made up of many art worlds—both independent and symbiotic. Some of these are formed by identification with a particular medium, others by the rejection or celebration of activism, theory, or popular culture, and still others through affiliation with an art institution like the Whitney ISP, Skowhegan, the MacDowell Colony or a particular graduate program. At one time the divisions among exhibition spaces (for profit, non-profit, and “alternative”) might have provided an overview of how these various worlds interacted. But now the relationships both among the various art worlds and between artists and institutions are much more fluid and complex. Unlike many other professions, there is not one dominant path in art making. In fact, one of the beauties of being an artist is that, to some degree, one can construct one’s own path. This freedom is also what can be most terrifying to artists.

In this seminar we will consider case studies of how artists have constructed their art lives, both in the recent past and now—their communities and networks, and how these relate to the existing institutions of the art world(s). This semester we will do this by visiting a selected group of museum exhibitions that speak to collaboration, deviance and alternative group formations to understand trans-historical and broader context. We will also visit Chelsea and the Lower East Side contemporary galleries—and compare their dominant characterizations with the concrete experiences of artists who exhibit there. Students will be expected to keep a journal, documenting and analyzing their experience of our visits. Course work will involve trans-historical readings that reference artist communities, collaboration, and correspondence. Students will begin forming a critical and conceptual foundation for their own studio/creative and writing practice. We will do this by:

- completing required reading
- attending exhibitions
- meeting artists, curators and critics

Learning Objectives:

1. To form a critical and conceptual foundation for students’ own studio practice and/or art historical area of focus (for art history students)
2. To understand New York City’s recent (20th and 21st century) contemporary art institutions and their relationship to communities and art historical shifts
3. To gain a comprehensive knowledge of how artworlds intersect and the roles of individuals within them

Outcomes:

Students Will

1. Develop an awareness of how artists construct their paths and build communities
2. Develop a knowledge of professional practice and of models for creating a sustainable career in the visual art world
3. Begin to develop the ability to speak and write critically in relationship to one’s own practice and to situate it in the context of recent contemporary art history
4. Form an understanding of the complexity of the intersections of individual artists, critics= historians, administrators and power brokers within the art world

Office Hours: Wednesdays 10am-12pm

Assessment:

Individual meetings
Seminar and program event participation
Final group critique and presentation of independent projects
Attendance and punctuality
Independent Visits
Complexity and evidence of commitment to journal keeping
Evidence of individual urban exploration within the cultural area that you are focused in
Individual progress with critical thinking, from beginning to end

Please note that NYAP Seminars have a non-traditional structure. Course credit and assessment are dependent on:

Seminar attendance (8 two-hour sessions)
Program Event attendance (5 two-hour events)
One-on-one meetings (4 minimum)
Writing Workshop (3 hours)
Midterm Review
Final Review
Independent NYC Visits* (2 minimum, per week)

*Independent visits can include a performance, lecture, artist talk, museum exhibit, reading

Grading for NYAP

NYAP 495 INTERNSHIP (3.25 credits) Grade*:

-- based on your evaluation and faculty contact with your sponsor

NYAP 499: SEMINAR (1.00 credit) Grade*:

-- based on your attendance, meaningful participation, and work ethic for seminar assignments

NYAP 490: JOURNAL/INDEPENDENT STUDY (0.25 credits) Grade*:

-- based on the quality and frequency of journal entries, and the breadth and quality of your final project

Reading

Students are required to purchase: *Theories and Documents of Contemporary Art, A Sourcebook of Artists Writings* (P. Selz, K. Stiles, eds.) Berkeley: University of California Press, 2012. BE SURE TO GET THE NEW EDITION. Each student will also be assigned reading according to his or her independent project

Independent Project

Individual tutorials occupy the second half of the semester when you will pursue a clearly defined independent study project designed in conjunction with and supervised by me. We will agree on a six-week schedule of one-on-one meetings to discuss progress and identify goals tailored to your specific needs. Students will be required to submit a bibliography for their project.

Journal

You will be asked to visit exhibitions independently and keep a journal of your responses. The journal should be a record of intellectual and creative experiences and growth. It should reflect your own style and personality but it must first and foremost reflect an investigation, and not just serve as an account. The journal must reflect your intellectual maturity and ability as a liberal arts college student. It should show independent thinking and investigation. It is not a diary or scrapbook. Think about who your reader is in the long term. Do not just write whether you liked or didn't like something, but why or why not. Use the journal as a memory tool to write down information you are learning in your internship, names of artists, designers, information about materials, contacts etc.

Policy

The work for this semester will happen in at least five ways: on your own time, in your internships, in seminars, in program events and in one-on-one meetings. It is absolutely essential that you attend all seminars, that you are on time, and that you work on Wednesdays when we are not meeting. There are no cell phones or other devices to be used in my seminar. Please have them turned off and put away. Cell phones should also be turned off during your internships. Calls/texting etc should only be made during pre-agreed upon breaks.

Emilie Clark
New York Arts Program
Reading List

Below is an extensive bibliography that relates to many areas of focus within the visual art world. It is meant for your reference. If you find yourself curious about a period of work, an artist, a kind of making, a movement, books on this list are a good place to start your research.

Drawing and Painting

(This is just a brief listing of artists working in drawing and painting. If you are working in this area, we will expand the list depending on your interest.)

- Apfelbaum, Polly. *Polly Apfelbaum*. Philadelphia: ICA, 2003.
- Bartlett, Jennifer. *24 Hours*. Text by Deborah Eisenberg. New York: Abrams, 1994.
- Bonesteel, Michael. *Henry Darger, Art and Selected Writings*. New York: Rizzoli, 2000.
- Bourgeois, Louise with Rinder, Lawrence. *Louise Bourgeois Drawings and Observations*. Berkeley: University Art Museum and Pacific Film Archive University of California, 1995.
- Lee Bontecou: A Retrospective*, ed. Elizabeth A. T. Smith. Essays by Donna De Salvo, Mona Hadler, Donald Judd, Robert Storr. Los Angeles/Chicago: Hammer Museum/Museum of Contemporary Art, Chicago, 2004.
- Between Street and Mirror: The Drawings of James Ensor*, ed. Catherine De Zegher. New York/Minneapolis: The Drawing Center/University of Minnesota Press, 2001.
- Philip Guston: Collected Writings, Lectures and Conversations (The Documents of Twentieth-Century Art)*. Berkeley: University of California Press, 2010.
- Kilimnick, Karen. *Karen Kilimnik*, curated by Ingrid Schaffner. Philadelphia: ICA, 2007.
- . *Karen Kilimnik*. Zurich: JPR/Ringier, 2006.
- Klee, Paul. *Pedagogical Sketchbook*. Trans. Sibyl Moholy-Nagy. New York: Praeger, 1953 (1925).
- . *The Diaries of Paul Klee: 1898-1918*, ed./trans. Felix Klee. Berkeley: University of California, 1964 (1957).
- Martin, Agnes. *Agnes Martin: Writings*. Ostfildern: Hatje Cantz Publishers, 2005.
- Richter, Gerhard. *The Daily Practice of Writing*. Cambridge: MIT Press, 1995.

Sculpture, Installation and Performance

- Adamson, Glenn. *Thinking Through Craft*. London: Berg/Victoria and Albert Museum, 2007.
- Apfelbaum, Polly. *Polly Apfelbaum*. Philadelphia: ICA, 2003.
- Art in the Landscape*. Essays by Carl Andre, Michael Charlesworth, Hamish Fulton, Lucy Lippard, Ann Reynolds, James Turrell, Richard Shiff. Marfa: Chinati, 2000.
- Boettger, Suzaan. *Earthworks: Art and the Landscape of the Sixties*. Berkeley: University of California Press, 2002.
- Lee Bontecou: A Retrospective*, ed. Elizabeth A. T. Smith. Essays by Donna De Salvo, Mona Hadler, Donald Judd, Robert Storr. Los Angeles/Chicago: Hammer Museum/Museum of Contemporary Art, Chicago, 2004.
- Bourgeois, Louise. *Destruction of the Father / Reconstruction of the Father: Writings and Interviews, 1923-1997*. Cambridge: MIT, 1998.
- . *Louise Bourgeois*. Essays by Robert Storr, Paulo Herkenhoff, Allan Schwartzman. New York: Phaidon, 2003.
- Broodthaers, Marcel. *Marcel Broodthaers*. London: Milton Keynes Gallery, 2008.
- Buchloh, Benjamin, ed. *Broodthaers: Writings, Interviews, Photographs*. Cambridge: MIT University Press, 1988.

- Buckingham, Matthew. *The Six Grandfathers From the Cretaceous Period to the Present*. New York: Self Published, 2002.
- . *Subcutaneous*. New York: Shark, 2001.
- Center for Land Use Interpretation. *Commonwealth of Technology: Extrapolations on the Contemporary Landscape of Massachusetts*. Venice, CA: CLUI, 1999.
- . *Back to the Bay: Exploring the Margins of the San Francisco Bay Region*. Venice, CA: CLUI, 2001.
- . *Overlook: Exploring the Internal Fringes of America With The Center For Land Use Interpretation*. New York: Metropolis, 2006.
- . *The Lay of the Land*. Los Angeles: CLUI, Spring 2005.
- Diderot, Denis and d'Alembert. *Encyclopedia*. Trans. Nelly S. Hoyt and Thomas Cassirer. Indianapolis: Bobbs-Merrill, 1965.
- Dion, Mark. *Archaeology*. London: Black Dog, 1999.
- . *Cabinet of Curiosity: Mark Dion and the University as Installation*, ed. Colleen J. Sheehy. Minneapolis: University of Minnesota Press, 2006.
- . *Mark Dion*. Lisa Graziose Corrin, Miwon Kwon, Norman Bryson. London: Phaidon, 1997.
- . *Mark Dion: New England Digs*. Brocton, MA: Fuller Art Museum, 2001.
- Fahlström, Öyvind. *Öyvind Fahlström: The Complete Graphics, Multiples and Sound Works*. Vienna Bawag Foundation, 2001.
- Finlay, Ian Hamilton. *Nature Over Again After Poussin*. 1972.
- . *Ian Hamilton Finlay*. London: Serpentine Gallery, 1977.
- . *Works in Europe, 1972-1995*, eds. Herausgegeben von Zdenek Felix & Pia Simig. Ostfildern: Cantz Verlag, 1995.
- Fischli, Peter and David Weiss. *In A Restless World*. Minneapolis: Walker Art Center, 1996.
- . *Will Happiness Find Me?* Trans. Catherine Schelbert. London: Koenig Books, nd.
- Kastner, Jeffrey and Brian Wallis. *Land and Environmental Art*. New York: Phaidon, 1998.

Gender/Race/Politics

- Agamben, Giorgio. *The Coming Community*. Trans. Michael Hardt. Minneapolis: University of Minnesota Press, 1993 (1990).
- Armstrong, Carol and Catherine de Zegher. *Women Artists at the Millennium*. Cambridge: MIT Press, 2006.
- Barthes, Roland. *A Lover's Discourse*. Trans. Richard Howard. New York: Noonday, 1990 (1977).
- Chicago, Judy. *Through the Flower: My Struggle as a Woman Artist*. New York: Anchor, 1977.
- de Zegher, Catherine and Hendel Teicher. *3 X Abstraction: New Methods of Drawing: Hilma af Klint, Emma Kunz, Agnes Martin*. New York: Drawing Center, 2005.
- Duncombe, Stephen. *Cultural Resistance Reader*. New York: Verso, 2002.
- English, Darby. *How to See a Work of Art in Total Darkness*. Cambridge: MIT Press, 2007.
- Grosz, Elizabeth. *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*. Durham: Duke, 2011.
- . *Charos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press, 2008.
- Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: Chicago UP, 1999.
- Jones, Kellie. *Living and Writing Contemporary Art*. Durham: Duke University Press, 2011.
- Lippard, Lucy. *Overlay: Contemporary Art and the Art of Prehistory*. New York: Pantheon, 1983.
- . *The Lure of The Local: A Sense of Place in a Multicentered Society*. New York: New Press, 1997.
- . *From the Center: Essays on Women's Art*. New York: Dutton, 1976.
- Rainer, Yvonne. *Feelings Are Facts: A Life*. Cambridge/London: The MIT Press, 2006.
- Rosler, Martha. *Rights of Passage*. New York: NYFFA Catalogue Project, 1997.
- . *Passionate Signals*. Hannover: Sprengel Museum/Hatje Cantz, 2005.
- Schneemann, Carolee. *Imaging Her Erotics—Essays, interview, Projects*. Cambridge: MIT Pres, 2002.

Wack! Art and the Feminist Revolution. Ed. Lisa Gabrielle Mark. Los Angeles/London: The Museum of Contemporary Art/MIT Press, 2007.

Poetics and Urbanism

- Baraka, Amiri. *The Leroi Jones/Amiri Baraka Reader*. New York: Thunder's Mouth, 1991.
- Berrigan, Ted. *The Sonnets* (New York: Lorenz and Ellen Gude, 1964; reissued Grove, 1967)
- Bretonne, Restif de La. *Paris Nights*. Trans. Linda Asher and Ellen Fertig. New York: Random House, 1964.
- de Zegher, Catherine and Mark Wigley. *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond*. New York/Cambridge: Drawing Center/MIT University Press, 2001.
- Dion, Mark and Alexis Rockman, eds. *Concrete Jungle*. New York: Juno Books, 1996.
- Ginsberg, Allen. *Howl and Other Poems* (1956)
- . *Reality Sandwiches* (1963)
- . *Planet News* (1968)
- Hejinian, Lyn. *My Life*. Los Angeles: Sun and Moon, 1987.
- . *The Language of Inquiry*. Berkeley: University of California, 2000.
- . *A Border Comedy*. New York: Granary, 2001.
- . *My Life in the Nineties*. New York: Shark, 2003.
- Knowles, Alison. *More*. New York: Printed Editions, 1979.
- . *A Bean Concordance*. Barrytown: Printed Editions, 1983.
- . *Spoken Text*. Barrytown: Left Hand Books, 1993.
- . *Footnotes*. New York: Granary, 2000.
- Koolhaas, Rem. *S, M, L, XL*. New York: Monticelli, 1995.
- . *Delirious New York*, New York: Monticelli 1979.
- Mac Low, Jackson. *Representative Works: 1938-1985*. New York: Roof, 1986.
- . *Doings: Assorted Performance Pieces, 1955-2002*. New York: Granary, 2005.
- Mathews, Harry. *The Conversions*. New York: Carcanet, 1987 (1962).
- . *Tlooth*. New York: Carcanet, 1987 (1966).
- . *The Sinking of the Odradek Stadium*. Manchester: Carcanet, 1985 (1975).
- . *Oulipo Laboratory: Raymond Queneau, Italo Calvino, Paul Fournel, Claude Berge, Jacques Jouet, Harry Mathews*. Trans. Harry Mathews and Iain White. London: Atlas, 1995.
- Mayer, Bernadette. *The Desires of Mothers to Please Others in Letters*. West Stockbridge, MA: Hard Press, 1994.
- . *Memory*. Plainfield, VT: North Atlantic Books, 1975.
- . *Moving*. New York: Angel Hair, 1971.
- . *Studying Hunger*. New York and Bolinas, CA: Adventures in Poetry and Big Sky, 1975.
- McCully, Betsy. *City at the Water's Edge: a Natural History of New York*. New Jersey: Rivergate Books, 2007.
- O'Hara, Frank. *Art Chronicles: 1954-1966*. New York: Braziller, 1975.
- . *Lunch Poems*. San Francisco: City Lights, 1964.
- . *The Collected Poems of Frank O'Hara*, ed. Donald Allen. New York: Knopf, 1972.
- Ponge, Francis. *The Making of the Pré*. Trans. Lee Fahnestock. Columbia, MS: University of Missouri Press, 1979.
- . *Things*. Trans. Cid Corman. New York: Grossman, 1971.
- . *The Power of Language*, ed. Serge Gavronsky. Berkeley: University of California Press, 1979.
- Rimbaud, Arthur. *Season in Hell and The Drunken Boat*. Trans. Louise Varèse. New York: New Directions, 1961.
- . *Rimbaud: Complete Works, Selected Letters*. Trans. Wallace Fowlie. Updated Seth Whidden. Chicago: University of Chicago, 2005.

Sadler, Simon. *The Situationist City*. Cambridge/London: MIT Press, 1998.
Sanderson, Eric W. *Mannahatta, A Natural History of New York*. New York: Abrams, 2009.
Shaw, Lytle. *Frank O'Hara: The Poetics of Coterie*. Iowa City: Iowa University Press, 2006.
Shaw, Lytle and Emilie Clark, ed. *Shark*. Issues 1-4 (1998-2002).
Silliman, Ron. *The New Sentence*. New York: Roof, 1986.
----. *Tjanting*. Great Barrington: The Figures, 1981.
Situationist International Anthology, Ed. Ken Knabb. Berkeley: bureau of Public Secrets, 1981.

Film and Photography

Armstrong, Carol and Catherine de Zegher. *Ocean Flowers: Impressions from Nature*. New York: Drawing Center, 2004.
Barthes, Roland. *Camera Lucida: Reflections on Photography*. Trans. Richard Howard. New York: Noonday, 1990 (1980).
Brakhage, Stan. *Film Biographies*. Berkeley: Turtle Island, 1977.
Chapman, Seymour. *Antonioni: Or, the Surface of the World*. Berkeley: University of California Press, 1985.
Frampton, Hollis. *On the Camera Arts and Consecutive Matters*, ed. Bruce Jenkins. Cambridge: MIT UP, 2009.
Pasolini, Pier Paolo. *Heretical Empiricism*. Trans. Ben Lawton and Louise K. Barnett. Washington: New Academia Publishing, 2005.
----. *In Danger: A Pasolini Anthology*. Ed. Jack Hirschman. San Francisco: City Lights, 2010.
Rosler, Martha. *Passionate Signals*. Hannover: Sprengel Museum/Hatje Cantz, 2005.

Contemporary Art Theory

Alberro, Alexander and Blake Stimson eds. *Conceptual Art: A Critical Anthology*. Cambridge: MIT University Press 1999.
Barthes, Roland. *Mythologies*. Trans. Annette Lavers. New York: Noonday, 1990 (1957).
----. *Image—Music—Text*. Trans. Stephen Heath. New York: Noonday, 1977.
----. *Critical Essays*. Trans. Richard Howard. Evanston: Northwestern University Press, 1972.
Berger, John. *The Moment of Cubism and Other Essays*. London: Wiedenfeld and Nicolson, 1872.
Bourriaud, Nicolas. *Relational Aesthetics*. Trans. Simon Pleasance & Fronza Woods. Paris: Les Presses du reel, 2002 (1998).
Buchloh, Benjamin. *Neo-Avantgarde and Culture Industry*. Cambridge: MIT University Press, 2000.
Cage, John. *Empty Words: Writings '73—'78*. Hanover, N.H.: Wesleyan University Press, 1981.
----. *Silence: Lectures and Writings by John Cage*. Middletown: Wesleyan, 1973 (1961).
Clark, T. J. *The Painting of Modern Life: Paris in the Art of Manet and his Followers*. New York: Knopf, 1984. Reprint: Princeton: Princeton University Press, 1986.
----. *Farewell to an Idea: Episodes from a History of Modernism*. New Haven: Yale University Press, 1999.
----. *The Sight of Death: An Experiment in Art Writing*. New Haven: Yale UP, 2006.
Coles, Alex. ed. *Site Specificity: The Ethnographic Turn*. London: Black Dog, 2000.
Danto, Arthur. *Encounters and Reflections, Art in the Historical Present*. Berkeley: University of California Press, 1997.
Foster, Hal. *The Return of the Real*. Cambridge: MIT University Press, 1996.
----. *Design and Crime (and other Diatribes)*. New York: Verso, 2002.
Foucault, Michel. "What Is an Author?" Trans. Josué Harari, *The Foucault Reader*, ed. Paul Rabinow. New York: Pantheon, 1984.
----. *The Archaeology of Knowledge*. Trans. A. M. Sheridan Smith. New York: Harper, 1972.
----. *The Order of Things*
Fried, Michael. *Art and Objecthood*. Chicago: University of Chicago Press, 1998.

- . *Absorption and Theatricality*. Chicago: University of Chicago Press, 1980.
- Greenberg, Clement. *The Collected Essays and Criticism, Volume 4, Modernism with a Vengeance, 1957-1969*, ed. John O'Brian. Chicago: University of Chicago Press, 1986.
- Grosz, Elizabeth. *Becoming Undone: Darwinian Reflections on Life, Politics, and Art*. Durham: Duke, 2011.
- . *Charos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press, 2008.
- Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: Chicago UP, 1999.
- Hickey, Dave. *Air Guitar: Essays on Art & Democracy*. Los Angeles: Art Issues, 1997.
- . *The Invisible Dragon: Four Essays on Beauty*. Los Angeles: Art Issues, 1993.
- Higgins, Hannah. *Fluxus Experience*. Berkeley: California UP, 2002.
- Jones, Caroline. *The Machine in the Studio*. Chicago: University of Chicago Press, 1996.
- Judd, Donald. *The Complete Writings, 1959-1976*
- Kelley, Mike. *Foul Perfection: Essays and Criticism*. Cambridge: MIT University Press, 2003
- . *Minor Histories: Statements, Conversations, Proposals*, ed. John C. Welchman. Cambridge: MIT University Press, 2004.
- Kotz, Liz. *Words to Be Looked at At: Language in 1960s Art*. Cambridge: MIT, 2007.
- Krauss, Rosalind. *Passages in Modern Sculpture*. Cambridge: MIT University Press, 1977.
- . *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge: MIT University Press, 1985.
- . *The Optical Unconscious*. Cambridge: MIT University Press, 1992.
- . *Bachelors*. Cambridge: MIT University Press, 1999.
- Kwon, Miwon. *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge: MIT University Press, 2002.
- Lippard, Lucy. *Six Years: The Dematerialization of Art*. Berkeley: University of California Press, 1997 (1973).
- . *Overlay: Contemporary Art and the Art of Prehistory*. New York: Pantheon, 1983.
- . *The Lure of The Local: A Sense of Place in a Multicentered Society*. New York: New Press, 1997.
- . *From the Center: Essays on Women's Art*. New York: Dutton, 1976.
- Meyer, James. *Minimalism*. New Haven: Yale University Press, 2001.
- Molesworth, Helen. *Work Ethic*. Baltimore/University Park, PA: Baltimore Museum of Art/Penn State University Press, 2003.
- Morris, Robert. *Continuous Project Altered Daily: The Writings of Robert Morris*. Cambridge: MIT, 1995 (1993).
- Nesbit, Molly. *Their Common Sense*. Black Dog, 2000.
- Newman, Amy. *Challenging Art: Artforum, 1961-1974*. New York: Soho, 2000.
- Newman, Michael and Jon Bird, eds. *Rewriting Conceptual Art*. London: Reaktion Books, 1999.
- Obrist, Hans Ulrich. *A Brief History of Curating*. Zurich: JPR Ringier, 2008.
- O'Hara, Frank. *Art Chronicles: 1954-1966*. New York: Braziller, 1975.
- Oldenburg, Claes. *Store Days*. New York: Something Else, 1967.
- Smithson, Robert. *Robert Smithson: The Collected Writings*. ed. Jack Flam. Berkeley: University of California Press, 1995.
- Warhol, Andy. *The Andy Warhol Diaries*, ed. Pat Hackett. New York: Warner, 1989.
- . *A: A Novel*. New York: Grove, 1998 (1968).
- . *The Philosophy of Andy Warhol (From A to B and Back Again)*. New York: Harcourt, 1977 (1975).
- Warhol, Andy and Pat Hackett. *Popism*. New York: Harper, 1983.
- Zittel, Andrea. *Andrea Zittel: Critical Space*, eds. Paola Morsiani, Trevor Smith. New York/Houston: New Museum/Contemporary Arts Museum Houston, 2005.

Collaboration and Image/Text

Ashbery, John and Joe Brainard. *The Vermont Notebook*. Calais: Z, 1975.

Auping, Michael. *Jess: A Grand Collage, 1951-1993*. Buffalo: Albright-Knox Gallery, 1993.

Berrigan, Ted and Joe Brainard. *The Drunken Boat*. New York: Adventures in Poetry, 1974.

Blake, William. *The Complete Poetry and Prose of William Blake*. Ed. David Erdman. New York: Anchor, 1988.

Drucker, Johanna. *The Century of Artists' Books*. New York: Granary, 1997.

Hubert, Renée Riese and Judd D. *The Cutting Edge of Reading: Artists' Books*. New York: Granary Books, 1999.

Pettibon, Raymond. *Raymond Pettibon: A Reader*, eds. Ann Temkin and Hamza Walker. Philadelphia/Chicago: Philadelphia Museum of Art/Renaissance Society at the University of Chicago, 1988.

----. *Plots Laid Thick*. Barcelona: Museu d'Art Contemporani de Barcelona, 2002.

----. *Raymond Pettibon: The Books, 1978-1998*. New York: DAP, 2000.

Phillips, Tom. *A Humument: A Treated Victorian Novel*. New York: Thames and Hudson, 1987.

Roth, Dieter. *Dieter Roth: Books and Multiples: Catalogue Raisonné*. London: Hansjörg Mayer, 2004.

Rothenberg, Jerome and Steve Clay, eds. *A Book of the Book*. New York: Granary, 2000.

Ruscha, Edward. *Every Building on the Sunset Strip*. Los Angeles: Edward Ruscha, 1966.

Natural History/Animal Studies

Agamben, Giorgio. *The Open: Man and Animal*. Trans. Kevin Attell. Palo Alto: Stanford University Press, 2004 (2002).

Alpers, Svetlana. *The Art of Describing*. Chicago: University of Chicago Press, 1983.

Armstrong, Carol and Catherine de Zegher. *Ocean Flowers: Impressions from Nature*. New York: Drawing Center, 2004.

Audubon, John James. *Writings and Drawings*, ed. Christoph Irmscher. New York: Library of America, 1999.

----. *Audubon and His Journals: Vol. 2*, ed. Maria R. Audubon. New York: Dover, 1986.

Bartram, William. *Travels and Other Writings*, ed. Thomas P. Slaughter. New York: Library of America, 1996.

Bartram, William and John Bartram. *John & William Bartram's America*, ed. Helen G. Cruickshank. New York: Devin-Adair Company, 1957.

Browne, Janet. *Charles Darwin: Voyaging*. Princeton: Princeton UP, 1995.

----. *Charles Darwin: The Power of Place*. Princeton: Princeton UP, 2002.

Cavendish, Margaret. *Observations upon Experimental Philosophy*, ed. Eileen O'Neill. Cambridge: Cambridge University Press, 2001.

Comstock, Anna Bostick. *Ways of the Six Legged*. Ithaca: Cornell University Press, 1977 (1903).

----. *Confessions to a Heathen Idol*. New York: Doubleday, 1909.

Cuvier, Georges. *The Animal Kingdom*. Trans. W. B. Carpenter and J. O. Westwood. New York: Kraus, 1969 (reprint of London: G Bohn, 1863).

----. *George Cuvier, Fossil Bones, and Geological Catastrophes*, ed. and Trans. Martin J. S. Rudwick. Chicago: University of Chicago Press, 1997.

Darwin, Charles. *The Descent of Man*. New York: Penguin, 2004 (1871)

----. *The Origin of the Species*. New York: Penguin, 1985 (1859)

----. *The Voyage of the Beagle*. New York: Anchor, 1962 (1839)

Daston, Lorraine and Catherine Park. *Wonders and the Order of Nature, 1150-1750*. New York: Zone, 2001.

Daston, Lorraine and Peter Galison. *Objectivity*. New York: Zone, 2007.

Diderot, Denis and d'Alembert. *Encyclopedia*. Trans. Nelly S. Hoyt and Thomas Cassirer. Indianapolis: Bobbs-Merrill, 1965.

Dion, Mark. *Archaeology*. London: Black Dog, 1999.

- . *Cabinet of Curiosity: Mark Dion and the University as Installation*, ed. Colleen J. Sheehy. Minneapolis: University of Minnesota Press, 2006.
- . *Mark Dion*. Lisa Graziose Corrin, Miwon Kwon, Norman Bryson. London: Phaidon, 1997.
- . *Mark Dion: New England Digs*. Brocton, MA: Fuller Art Museum, 2001.
- . *The Marvelous Museum: A Mark Dion Project*. SF/Oakland: Chronicle Books/Oakland Museum of Art, 2010.
- Dion, Mark and Alexis Rockman, eds. *Concrete Jungle*. New York: Juno Books, 1996.
- Findlen, Paula. *Possessing Nature: Museums, Collecting and Scientific Culture*. Berkeley: University of California, 1996.
- Latour, Bruno. *Politics of Nature: How to Bring Life Sciences into Democracy*. Trans. Catherine Porter. Cambridge: Harvard University Press, 2004.
- Latour, Bruno and Steve Woolgar. *Laboratory Life: The Construction of Scientific Facts*. Princeton: Princeton University Press, 1986 (1979).
- Merian, Maria Sibylla. *The Wondrous Transformation of Caterpillars*. London: Scholar Press, 1978 (1718).
- McCully, Betsy. *City at the Water's Edge: a Natural History of New York*. New Jersey: Rivergate Books, 2007.
- Pollan, Michael. *The Omnivore's Dilemma, A Natural History of Four Meals*. New York: Penguin, 2006.
- . *The Botany of Desire*. New York: Random House, 2001.
- . *A Place of My Own: The Architecture of Daydreams*. New York: Penguin, 2008 (1997).
- . *Second Nature: A Gardener's Education*. New York: Grove, 1991.
- Sanderson, Eric W. *Mannahatta, A Natural History of New York*. New York: Abrams, 2009.