

Annotated Bibliography

Axsom, Richard H. "Printed Stuff: Prints, Poster, and Ephemera by Claes Oldenburg A Catalogue Raisonne 1958-1996". Hudson Hills Press. 1st edition. September 2, 1997. Print.

This book is a short summary of Claes Oldenburg's artistic career, mainly discussing his extensive printmaking development. Oldenburg is described as a leading pop artist and influential creator of public monuments. He used a wide variety of materials such as book jackets, business cards, announcements, and other objects that do not fit into traditional print making. This book further describes Oldenburg's wide interest in varied media and forms of expression while expanding the artists printing boundaries of woodblocks, etching, lithographs, and screenprints. Oldenburg experiences with various materials to create art within certain boundaries, in this case print making. Similar to my project where I question the role of the artist in using art to bring awareness, he questions the traditional role of the artist when it comes to printmaking and the materials and technique used. Like Oldenburg, I want to expand my technique by thinking outside of the box and using everyday materials to create art. Oldenburg creates his objects out of plaster (or covers materials with plaster) and modifies them into his own portrayal of the object. I also am using other materials to create art but I am using art to bring awareness to people instead of simply creating *art* based on aesthetics and gallery placement. I want my work to have a specific effect on the viewer and community as a whole.

Dockstader, Fredrick J. "Indian Art in South America" Pre Colombian and Contemporary Arts and Crafts. New York Graphic Society Publishers Ltd. Greenwich, Connecticut U.S.A, 1967. Pg. 46-48. Print.

Fredrick Dockstader discusses the different cultural ideas behind the early art in South America specifically referring to Peru and Bolivia. He talks about the existence of city-states monolithic stone structures, major political organization, and elaborate material wealth as well as the relationship between men and their cultural environment. Dockstader also offers information on the history of the ruins of Tiahuanaco in Bolivia, Cuzco, sacasahuaman, machu picchu, chan chan, and similar well-developed urban centers in Peru and the different languages as well as education barriers. This book enhanced my knowledge on the history of the ruins of Tiahuanaco, their stone structure, and how they built their empire.

Gomez, Aurelia. "Instructional Resources: American Art of Conspicuous Recycling". *Art Education*. Vol. 52, No. 3. The Practice of Art Education. May, 1999. 25-40. National Art education Association. Print. Accessed January 10, 2014.

In this article, Aurelia Gomez looks at various artworks made of recycled materials including jars, quilts, and installations made by various artists. The article also characterizes the use of recycling "junk" as a means for creating art by exploring various recycling traditions that are present in the United States. Gomez demonstrates to students that "junk" can be fashioned into beautiful works of art and offers four works of art and provides discussion questions and project

ideas for each artwork. It is time I refer to myself as an environmentalist. Like HA Schult, I aim to use art in order to bring environmental awareness to my community. I believe that it is essential that my community start thinking about the harmful materials around them and use their own creativity to make purposeful art. I strive to help my public become aware of how repurposing recyclable material into functional objects will not only help the environment but also save them money.

Hochdorfer, Achim. "Claes Oldenburg: The Sixties". Prestel Publishing. 320. March 20, 2012. Print.

This extensive book discusses the complex early work of Claes Oldenburg and the idea of using public space to form interactivity. It examines his early exhibitions and how his work changed through time, his influences, as well as the development of his conceptual ideas for future projects. The book features works including *The Street* and *The Store* and their accompanying performances; "the highly influential spectacular sculptures of everyday objects as well as drawings and preparatory collages for public projects from the 1960s" (9). Since this is my first installation project where it is both interactive and a performance piece, I think this book is great in helping me better comprehend how Oldenburg managed to be successful when exhibiting his work, specifically *The Store*. Oldenburg installs his *Store* with weirdly shaped objects made out of plaster. The objects he chose to portray in his store were ones that fascinated him based on its form and size. I want to make an interactive piece where the viewer will be more engaged in the work than in Oldenburg's *The Store*, and where s/he will be able to become aware of their actions by creating functional objects. Whereas Oldenburg then starts to create a theatrical performance within his piece I want to make the viewer part of the work but not as a performance but as an act to bring awareness and enforce interactivity.

Leslie, Esther. *Synthetic Worlds: Nature, Art and the Chemical Industry*. London, UK: Reaction Books. 2005. Print.

Esther Leslie offers new insights into the place of the material object and the significance of the organic and inorganic within the realm of science. She discusses the development of chemistry into art and how its studies have strongly created the base of materials artists are currently very fond of. Leslie also talks about the structure of different materials and its extent of artist manipulation. Through Leslie's comments and reference to historic chemistry and art, I found a better understanding on the makeup of materials and how they interact with each other when in a whole. Since I am using mostly synthetic materials for my project I wanted a better understanding on how specific materials or objects harmed the environment and how I could represent that by transforming these objects. Lisa suggested I concentrate on the materials or objects that are actually harming our environment such as plastics, newspaper, and detergent bottles. The more I understand the function of the object the better I can transform it to become something creatively useful and simple, especially when presenting it to an audience (within the "store" setting).

Oldenburg, Claes & Emmett Williams. "Claes Oldenburg's Store Days: Documents from the Store and Ray Gun Theater 1961-1962". Something Else Press, NY. 1st edition. 1967. Print.

Claes Oldenburg talks about one of his well known works called *The Store*. He discusses his inspirations and his conceptual ideas as to where the idea of the “object” derived from, his obsession with certain forms, and his manipulation of it. Oldenburg wanted to create a functional store where he constructed popular objects of merchandise out of materials that were easily accessible to him. After using everyday materials such as clothes he added plaster in order to create sculptures. He would make these objects in the back of his store and then sell them in the front. Oldenburg replicated sculptures that looked like food (ex. *Big Sandwich*) and coffee-shop goods and clothes. He used creativity to transform everything he had into popular consumer products which is related to what I want to do. Although Oldenburg is working with the idea of consumerism and it is not the focal point of my work, a similarity is the idea of the store as a place to hold everyday object. Similar to his artwork, I want to create a functional and interactive store that embodies everyday objects such as clothes, shoes, chairs, and mirrors, only I do not necessarily transform objects based on the forms that attract me (like Oldenburg) but, instead, I create objects based on what is possible to build out of the material I gather.

Oldenburg, Claes, & Germano Celant. “Oldenburg and the Feeling of Things”. *Claes Oldenburg: An Anthology*. Guggenheim Museum Pubns; 2nd Edition. 12-28. September 1995. Print.

This biography talks about Claes Oldenburg as one of America's most influential artists. His subject-matter is the everyday object -food, clothing, and mechanical devices- which he recreates with sculpture, drawings and performances. The book talks about Oldenburg’s exhibition of his works by the National Gallery of Art, Washington, and the Guggenheim Museum. Oldenburg's earliest work represented the street life of New York where he came up with the idea of *The Store* “an array of painted, plaster sculptures of food and clothing, and to his soft sculptures, drawings for fanciful monuments, and large-scale public projects made with Coosje van Bruggen”. To Oldenburg, objects have a mind of their own. Objects are given a specific meaning to them based on their contextual surrounding not solely based on the artist’s actions. Oldenburg takes out the contextual meaning within an object (such as an ice-cream or cake) and concentrates on the form itself to recreate the same object with other materials or create the same object with a different purpose. Oldenburg then makes a performance piece within *The Store* to enhance the theatrical essence of humans interacting with certain objects and materials in a very sensual way which is not at all similar to my work. I do not intend to make my work theatrical. I want it to be a work by itself but by maintaining the interactive aspect to it. I am attacking real threatening issues that I’m hoping I can get people involved in.

Oldenburg, Claes. “I am for an art...”. *Claes Oldenburg’s Store Days*. Something Else Press, NY. 1st edition. 1967. Print.

Claes Oldenburg vividly describes what type of art he is into and the type of artist he strives to be. He talks about the various ways objects can be looked at and that they do not have to necessarily be inside a museum or gallery in order to be considered “art”. Oldenburg questions the physicality of art and recreates weird situations that others wouldn’t constitute as art. Some interesting visuals he mentions are “art out of a doggy’s mouth” or “art that sheds hair”. To

Oldenburg, the art itself does not have a specific form but instead a relation to something else, the context within and outside of the art. I like how he uses everyday material and events to bring them to people's attention. He sees creativity in everything and questions his passion and attraction towards certain things. Some of his conceptual ideas are similar to mine because I am also looking at art from a different perspective. I am not only challenging the role of the artist by making community art and engaging those around me but I am also using art to show people how to become economically and environmentally sustainable.

Redstone, Louis G. "Public Art: New Directions". McGraw-Hill Inc, 1985. Print.

Louis G. Redstone discusses on the physical space of modern art and how it is connected to the everyday environment. Today's public art aims to express the multifaceted character of our society, and this trend has been influenced by the public interest in the arts, sponsorship and support of art by government. This book offers steps we should take in order to become more aware of public art and how to help those around us become more aware of the benefits that come with it. It encourages leaders of all levels to advance public art as environmental art in order to stimulate the general public to become aware of the value of beauty in everyday life. Since this is my first interactive installation that I will be creating for our community I believe it is very important for me to have a background on the realms of public art and what others before me have done. I am planning on using the campus center, a popular public space where most of our students gather up, in order to present my environmentally friendly store and recyclable objects. In hope to bring environmental awareness I will create a small table with a set of materials for people to create things. The store will be open to everybody and anybody who is willing to get creative as well as informed.

Warburton, Diane. "Community & Sustainable Development: Participation in the Future". Routledge. 224. October 1, 2009. Print.

This book focuses on the most important idea within my project, the art of sustainability. It adds meaning to the concept of sustainable development while deepening our understanding of this very important economic and environmental challenge. Diane talks about development as the most important aspect of the future -a future in which people have the resources to meet their needs. This basic message of sustainable development recognizes the need to conserve environmental resources, but also to support and build human needs through recycled and easily attainable materials. The idea of creating economic and environmental awareness in my community is very important to me. The reason I chose to use art to demonstrate this importance to the public was not only because art is what I am passionate about and because I understand it but mostly because it make the experience a lot more personal for the viewer. Art does what political and social regulations cannot, it helps the viewer look at these types of issues from a different perspective; it gives them an opportunity to be creative and have fun.

Young-Sanchez, Margaret. "Tiwanaku: Ancestors of the Inca". Denver Art Museum, University of Nebraska Press. Lincoln and London. 2004. Print.

Margaret Young-Sanchez dives into the explicit cultural traditions of the Tiwanaku people. It explains their love for the natural world and how they praised it within their very geometric architecture. The Inca enhanced their pedigree by claiming Tiwanaku as their own place of origin. Architectural building was based on highly intensive physical labor from building water canals to walls made from finely cut and fitted stone, the Tiwanaku people were very hard working and most of their encouragement came from their beliefs and religion where they often made sacrifices in honor to the Sun god, the moon, water, and other figures they worshiped. This book delves into the history of their lives and the labor put into their architecture such as that of their stone walls.