

Caiti Sullivan
Bibliography
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The Artist's Body. Edited by Tracey Warr and Ameila Jones. London: Phaidon Press Limited, 2000.

I used the artwork (involving artists' bodies) and writings (describing the body in art) in this book as contexts within which I considered how my personal body is related to my work. I think that I have gravitated away from many artists' approaches to their own bodies represented in this book; I am not drawn to keep a record of my bodily motions (as in many paintings) nor would I like to display my body to subvert traditional modes of (feminine) bodily displays. Instead, I have been working with many objects and spaces (quilts, bras, tools) that are proximate to the body, but not explicitly bodily themselves. I feel that objects or spaces and my actions with them can represent a record of bodily labor that I am interested in creating.

Apter, Emily. "Fetishism and Visual Seduction in Mary Kelly's "Interim"." *October* 58, no. Rendering the Real (Autumn, 1991) (1991): 97-108.

Apter's review describes Kelly's *Interim* as work that explores possibilities for a female gaze. Kelly represents female desire that is not dependent on claiming male desire, and in doing so gives more authority and options to feminine exploration of what they want to see or become. I am interested in opening up possibilities in a similar way--or creating an environment of work that allows lifestyle and identity options to become open. I am not as interested in exploring sexual desire. I think that is one way of exploring gender difference, but my focus is more on labor equality and opportunity vs. desire.

Bhabha, Homi K. "Mary, Mary Quite Contrary: On *Gloria Patri*." In *Mary Kelly*, edited by Mary Kelly. 130-37. London: Phaidon Press Limited, 1989.

This essay on *Gloria Patri* discusses the work as a deconstruction of masculine culture associated with honor and war. Bhabha finds the (purposely false) construction of masculinity by a woman to be interesting, too, as it undermines the validity of gender expectations. I think this is an interesting article because Bhabha respects Kelly's

position as she acts as a constructor who ultimately shows the fallacy of building gender roles up.

Blocker, Jane. *Where Is Ana Mendieta: Identity, Performativity, and Exile*. Durham, NC: Duke University Press, 1999.

Ana Mendieta's work has influenced me quite a bit. In much of her work, Mendieta manipulates her body or alters the earth by using her body as an instrument. In her *Siluetas* series especially, Mendieta reworks earth as both a site that produces change and is shaped by the passage of humans within land. Mendieta investigates earth as a metaphor for the human body, and through her juxtaposition of bodily shapes and land materials breaks down boundaries between concepts of interior vs. exterior and production or negation. I don't feel that I am trying to emulate Mendieta's work, but I am very interested in her imprints upon spaces that are then reclaimed by the space itself.

Fusco, Coco. *The Bodies That Were Not Ours*. London and New York: Routledge, 2001.

Within this book I have read several of Coco Fusco's writings about her own performance and video work. Fusco creates tableaux exploring the present status and histories of exhibitions and displays of race, class, and gender in society. However, the society that she responds to is unfixed; Fusco performs on many different continents, and her work is interpreted differently in these multiple contexts. I am fascinated by her interaction with historical attitudes that resonate in the present, as well as her context-specific approach. Rather than creating site specific work (with a performance related to a physical location), Fusco creates spectacle-specific work, so that each performance responds to the language of its setting and display. The marriage of occasion and content of her work is very interesting, especially as she addresses social time rather than social space per se.

Gabrys, Kathryn Yusoff and Jennifer. "Time Lapses: Robert Smithson's Mobile Landscapes." *Cultural Geographies* 13, no. 3 (2006): 444-50.

This article unpacks Smithson's *Floating Island to travel around Manhattan Island* (first realized in 2005) and its implications of geological instability across lengths of the earth's time. The fragmentary island causes Manhattan to be seen in the context of its eventual decay. Such degeneration also has implication for language and models of

thinking, which may also rise and fade across time so that there are no mental or physical absolutes. I was very interested in the discussion of a mobile landscape that serves as a fragment to critique its larger context.

Harmon, Katharine. *You Are Here: Personal Geographies and Other Maps of the Imagination*. New York: Princeton Architectural Press 2004.

This book is a series of imagined or created maps and locations. There are many maps dealing with the terrain of a body, a map of an emotion, or an imagined world. After looking at the work in this collection I realized that while I am interested in constructed actions or objects within spaces, I am more interested in working within existing geographical or domestic contexts (with which I take some creative license) rather than inventing spaces.

Harzinski, Kris. *From Here to There*. Edited by Nicola Bednarek. New York: Princeton Architectural Press, 2010.

From Here to There is a collection of images held by the Hand Drawn Map Association. Personal, unofficial maps are very different from government or corporate road maps. The maps in this book have an intimate character, and they inspired me to allow my work to display an intimate sense of direction and location. It is also interesting to consider different degrees of accessibility--hand drawn maps are very specific to their maker, and some of these maps can help viewers make sense of a personal space while others are almost nonsensical to a viewer.

Housefield, James. "Sites of Time: Organic and Geologic Time in the Art of Robert Smithson and Roxy Paine." *Cultural Geographies* 14, no. 4 (2007): 537-61.

Smithson's work as discussed in this article deals with geology as a theme and as aesthetic that evokes the passage of lengths of time and earth's decay. The reference of geology is Smithson's attempt to counter the constructed landscapes of gardens and parks with landscape that is alterable but also not idealized. Such unidealized landscapes were more interesting for their indication of passing time and observable change that is also applicable to the rise and fall of language and social structures. This article helped clarify for me that I am interested in land as a social metaphor or cultural site, but not necessarily in the structure of the land itself.

Jones, Amelia. "Out of Order, out of Sight. Vol. 1: Selected Writings in Meta-Art. Vol. 2: Selected

Writings in Art Criticism, 1967-1992 by Adrian Piper; Imaging Desire by Mary Kelly; Vital Mummies: Performance Design for the Show-Window Mannequin by Sara Schneider." *Signs* 25, no. 1 (Autumn 1999) (1991): 282-87.

Amelia Jones reviews Mary Kelly's *Imaging Desire* among other books. Jones writes that Kelly has a narrow view of feminism that reduces gender difference down to sexual difference. Towards the end of the review, Jones states a desire for feminist work that explores a shifting position of gender and other identities, and I want to pursue such shifting--I want to reveal a gendered position to reaffirm the need for its unmaking.

Kelly, Mary. "Desiring Images/ Imaging Desire." In *Imaging Desire*, edited by Mary Kelly. Cambridge and London: The MIT Press, 1996.

Kelly grounds *Post-Partum Document* as an investigation of maternal desire: are women realized through motherhood? Can they overcome that essentialist characterization? Should they try? Kelly is primarily struggling with her ability to represent womanhood while challenging representations that already exist as they may be both true and false. I identify with that struggle, as I want to challenge the (still) mostly invisible truth of women's labor while also re-envisioning what labor is acceptable or enjoyable. I also like that Kelly understands that the female body *in* representation is problematic for feminists; it is an image that is hard to control, and I too am searching for ways to discuss the body and its actions without necessarily using it.

———. "Mary Kelly." *Artforum*, February 18, 2011 2011.

In a brief statement about her retrospective, Mary Kelly wrote that she is always trying to negotiate between things that are large issues in the world but also affect her in her daily life--using her lived experience is a means of making bigger comments. That is very similar to how I approach the objects and visual content in my work, because I feel it helps me speak from a personal position about bigger issues that affect me individually.

———. "Preface to *Post-Partum Document*." In *Theories and Documents of Contemporary Art*:

A Sourcebook of Artists' Writings, edited by Kristine Stiles and Peter Selz. 858-61. Berkeley University of California Press, 1982.

Here Kelly traces the relationship between theories of desire for images and images of female desire. Psychoanalytic theories provide for women to see themselves both as objects of desire but also subjects that desire other people. This is a complicated relationship to be in, and it poses challenges for female artists who have to negotiate between representing female bodies, claiming spectator positions, or eliminating the body from their work. I am interested in this discussion because I feel that putting a female body in an artwork, unless treated very carefully, can become an object of desire rather than dealing with other issues. In my work I want to explore female agency, and this writing is an argument for evoking femininity but not depicting it bodily per se.

Larson, Ernest. "About a Boy." *Art in America*, December 2002 2002, 98-101.

The Ballad of Kastriot Rexhepi, Kelly's work chronicling the repatriation of an Albanian child after the Serbian war, imitates a historicizing account to reveal inherent social structures that will recreate themselves in the future (in this instance, specifically nationalist hatred). The media, text onto dryer lint sheets, which are also accumulations of remnants, emphasizes the effects of the war's events. I very interested in this reading of Kelly's work, and I want to question social predispositions.

Linsley, Robert. "Minimalism and the City: Robert Smithson as a Social Critic." *RES: Anthropology and Aesthetics* Spring, no. 41 (2002): 38-55.

Linsley contextualizes Smithson's work within the cultural zeitgeist of his time by discussing contemporary science fiction and political influences on Smithson's philosophies. While Smithson often appeared to work in a way that ignored the social condition a city or elite center, he worked in sites that referenced the deconstruction of the city and society. In post-war America, Smithson investigated the essence of decay that loomed large as cities were deconstructed to the suburbs, technology isolated social groups, and nuclear technologies threatened society itself. This article depicted Smithson as being very aware of being 'of his time,' and I think this is something I am going to endeavor to do with more clarity, perhaps by taking more notes on politics and my opinions.

Lippard, Lucy R. *The Lure of the Local: Senses of Place in a Multicentered Society*. New York:

The New Press, 1997.

Lippard investigates place as something that is deceptive; location can be simultaneously intimate, political, and inaccessible. Lippard explores the concept of being 'local' and being 'not from here,' or not belonging to any place. These conditions where individuals or groups of people are connected to physical locations are infinite and culturally complex. As a result, impersonal 'official' maps are also suspect because of the humanity in landscape that they erase. This book has helped me consider elements of remembered and present location, home and dis-belonging, and individuality in the context of 'where' my own work takes place or represents. I was also introduced to the work of Amanda Ross-Ho, who I am very interested in.

Marx, Karl. "The Fetishism of the Commodity." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff. London and New York: Routledge, 1998.

Marx describes the power and allure of a commodity as qualities vested in the amount of human labor invested in the creation of an object. As a representation of human thought, creativity, physical exertion, and time-spent-making, commodities are then valuable because they allow people to buy a portion of another person's life that is embedded in an object that can be in some way consumed. In this scenario, the consumer gains power over the maker by using the object as an extension of using the maker-person. In my work, I am interested in exposing the burden of production through objects that are worn as they are used to produce or commodify the body (by way of cleansing or cosmetics).

Maya Lin, Richard Andrews, and John Beardsley *Maya Lin: Systematic Landscapes* New Haven: Yale University Press, 2006.

Maya Lin's *Systematic Landscapes* construct a representation of geographical space and also deconstruct the physical landscape through her first act of representation. I am interested in this work because Lin seems to have a symbiotic relationship with the land she remarks upon, even when she brings her representation of land into a gallery setting (as opposed to creating a site-specific work). Maya Lin works with geography, but it is her relationship to landscape that she shares with viewers rather than a straightforward depiction of or submission to the land itself. I am very interested in this particular quality of Lin's work, and to some degree I have also been trying to work with the land to influence it but let it influence my work, too.

Mulvey, Laura. "Post-Partum Document Review." In *Post-Partum Document*, edited by Mary Kelly. Berkeley, Los Angeles, and London: University of California Press, 1976.

This review of *Post-Partum Document* recognizes that the work is dense and challenging but also a brave feminist recognition of women's issues as important. The work serves to dismantle ideas of an essential 'femininity,' using theory to in many ways disprove itself. Kelly creates an opportunity for subsequent artists to explore what motherhood and femininity look like and can be, and I am interested in creating this kind of exploration. I am less interested in specific documents that can be read in a conclusive whole; instead I want to pursue works that create an environment for contemplation.

Parks, Lisa. "Satellite and Cyber Visualities: Analyzing 'Digital Earth'." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff. London and New York: Routledge 1998.

This essay analyzes a United States governmental scheme in the 1990s (championed by Al Gore) to digitally map the earth online using satellite imagery; the product was envisioned as 'digital earth.' While 'digital earth' itself never came to be, Parks' response is very relevant in the context of the equally comprehensive Google Earth. Gore envisioned 'digital earth' as a neutral space enabling viewers to travel benignly throughout the world. Parks sees the proposed map as a false document, for it would create an official image of the world that would not include any social, political, or economic conditions that may be essential to an understanding of the geographical area depicted. In part because of this essay, I have been very cautious of how I depict space; I have been trying to ground my representations of place in a singular experience rather than creating a faux-official map that others may take as impersonal.

Pipilotti Rist, Peggy Phelan, Hans Ulrich Obrist, Elisabeth Bronfen. *Pipilotti Rist*. London and New York: Phaidon Press, 2001.

Pipilotti Rist creates work that exposes social dichotomies and taboos but also proves their untenability. Her work is based upon her experiences without being explicitly grounded in her biography, which allows her work to be accessible while retaining its personal influences. I am interested in Rist's emphasis of femininity. Her use of the female body and feminine cultural associations transcends an 'awareness' of a female

condition, allowing for commentary on what is acceptable (or not) as the parameters for a woman or a person in society.

Pollock, Mary Kelly and Griselda. "Conversation with Griselda Pollock (Extract)." In *Mary Kelly*, edited by Mary Kelly. 130-37. London: Phaidon Press Limited, 1989.

Kelly and Pollock discuss Kelly's process, where she creates work that has a feel and aesthetic in conjunction with the ideas she wants to evoke. Despite a lot of theoretical writing about Kelly's work that then renders it dense and inaccessible, Kelly is attached to a process where she makes and intuitively and then very often writes about her work later. I identify with this quite a bit, because I don't usually understand my work fully until it is in the final stages of existing. I much rather prefer to work with materials for what they can say within the context of my ideas, and I am working towards understanding the objects better.

Rahatz, Dominic. "Indifference of Material in the Work of Carl Andre and Robert Smithson." *Oxford Art Journal* 35, no. 1 (2012).

Rahatz analyzes Smithson's work as concerned with materials only inasmuch as materials display their ability to decay or incapacity for representation. Smithson was not interested in the exterior appearance of a material for its aesthetic value per se, but was mainly interested in creating objects and site manipulations that would use materials to expose geological or representational instability. He was most drawn to materials in a state before their industrial processing or a site after it had been processed and discarded, so that they represented the possibilities or results of action. This article, too, drew a distinction between my work and Smithson's; I care very much about the interpretive aspects of my materials, and I choose to work with a lot of objects because of this.

Richard, Frances. "Mary Kelly: Postmasters Gallery." *Artforum International*, May 2012 2012, 306.

The reviewer talks about Kelly's use of industrialized materials that complement the complicated human subjects she investigates. I think Kelly's use of documents and industrial-esque materials allows her to introduce critical distance between her feelings and emotion and the subjects she investigates. However, I don't think that I want to

make work that is aesthetically like hers; I like objects that have a social history or a rich aesthetic. This makes them more complicated to deal with, but I want to keep trying.

Smithson, Paul Cummings and Robert. "Interview with Robert Smithson for the Archives of American Art/ Smithsonian Institution." In *Robert Smithson: The Collected Writings*, edited by Jack Flam. Berkeley: University of California Press, 1996.

In this interview Robert Smithson speaks about his artistic interests, mainly in the relationship between an inside and an outside of a 'site.' Places can show the physical passage of time, yet they also show decay or entropy across space whether it be cultural or geological. Smithson had a lot of interest in the periphery of a place, where an inside and outside of a town, area, or landscape blended together. I have an interest in this periphery type of space also, but I realized that spaces appeal to me most on the basis of being somewhere between used and forgotten rather than industrialized or not.

Smithson, Robert. "Cultural Confinement." In *Art in Theory: 1900-1990, an Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood. 946-48. Oxford: Blackwell Publishing 1992.

'Cultural Confinement' critiques parks, exhibitions, and museums as graveyards for artwork that uphold lost or fabricated ideals of history. Within these artificial preserves, artwork is separated from a context but also its present. Smithson denounces this institutional separation, as it interferes with the artist's ability to confront the realities (however unidealized) of the present. What Smithson doesn't much mention in this essay is both that these institutions are somewhat unavoidable and that he participated in an institutional critique of these spaces from within them. I think that it is possible to bring work into an institution without sterilizing it, and I want to think more specifically about how to work through an institutional space to talk about culture.

———. "Entropy and the New Monuments." In *Robert Smithson: The Collected Writings*, edited by Jack Flam. Berkeley: University of California Press, 1996.

Here Smithson writes about the work of several artists; Dan Flavin, Sol Le Witt, Robert Morris, Donald Judd, and Frank Stella. He discusses their work (with implications for his own work) that investigates a new kind of monumentality that does not embrace an ideal of the past but rather attempts to show the scale of 'entropy' and physical decay. Revealing decay then reveals the passage of time so that time may be observed as a

process or located as a dimension. These are also Smithson's goals for his own works that take place in sites of cultural entropy between cities, nature, and suburbs. I realized here that I am not a monument builder. I feel that monuments have less to do with anyone's day to day life, and I think I am interested in making interventions in a conception of time that seem ordinary.

———. "A Provisional Theory of Non-Sites." In *Robert Smithson: The Collected Writings*, edited by Jack Flam. Berkeley: University of California Press, 1996.

A 'non-site' is an abstraction of a physical place, a three-dimensional representation that is neither realistic nor expressionistic. The representation also does not claim to be the place that it represents, so that a viewer of the non-site also has greater agency to interact with the site as a place, a representation, or to travel to the represented site. I want to make works that call out a distinction between what is signified and its signifier.

———. "A Sedimentation of the Mind: Earth Projects." In *Art in Theory: 1900-1990*, edited by Charles Harrison and Paul Wood. 863-68. Oxford: Blackwell Publishing, 1992.

Thoughts, language, and physical materials are all constructed and then disintegrate into a state of disorder. Smithson writes that time has a character that can be observed across these materials as they change. Time then has value as it allows the artist to manipulate the change of words and spaces, and this artists' time should not be devalued.

———. "The Spiral Jetty." In *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, edited by Kristine Stiles and Peter Selz. 530-36. Berkeley and Los Angeles University of California Press, 1996.

Smithson's writing about the *Spiral Jetty* describes how he conceptualized the project, constructed the artwork, and discusses his physical experiences of the site. Smithson became aesthetically interested in the colors of a salt lake--red, black, pink, and grey--but determined his site by traveling around the lake to eventually find an abandoned mining operation where industrial decay met a 'primordial' environment. His dizzying, overwhelming experience of the place influenced his desire for a spiral shape to rise from the water. While I'm not making the *Spiral Jetty*, I have a similar practice of making work that is somehow instinctive by going out and finding an environment that appeals to me. I think I would like to direct this more by trying to articulate what I'm looking for and why before I 'find' it.

