

Charles Wacker  
Annotated Bibliography  
SMP in Studio Art, 2014

**Bibliography**

**"The Art, Technology, and Culture Colloquium." *UC Berkeley Art, Technology, and Culture Colloquium*. N.p., 1 Nov. 2004. Web. 02 Apr. 2014.**  
**<[http://atc.berkeley.edu/bio/Rirkrit\\_Tiravanija/](http://atc.berkeley.edu/bio/Rirkrit_Tiravanija/)>.**

This source offers an abstract and a video documenting a community based, interactive project, titled *The Land*. In this project, Tiravanija created a community space in northern Thailand where community members can collaborate and interact through communal living and farming in a place free of private ownership. There are many elements of this project that have inspired me to explore public art for the senior capstone experience.

**Boros, Diana. "Introduction." Introduction. *Creative Rebellion for the Twenty-first Century The Importance of Public and Interactive Art to Political Life in America*. Basingstoke: Palgrave Macmillan, 2012. N. pag. Print.**

This source offers an argument advocating for public art as a critical and integral part of American life, and serves to strengthen the ideals that represent our democracy. I came across this book while taking Art for Educators and Community Activists, with Carrie Patterson, and it informed my inquiry as I learned about the many ways that art, activism, and politics are interwoven in the American perspective.

Boros makes analogies between the experience of engaging in art to the experience of engaging as a civic participant, advocating public art's power to instill pride, agency, and motivation in its audience. Furthermore, she argues that experiencing "visionary" art generates a creative state of mind within the viewer, allowing for the emergence of new imagined realities that sustain the progression of

American democratic structure. This article serves my SMP by providing rational and philosophical framework for the importance of public art.

**Bourriaud, Nicolas. *Relational Aesthetics*. Dijon: Leses Du Réel, 2002. Print.**

This source is a compilation of theoretical art essays that attempts to contextualize and ground contemporary emerging art practices in a discussion of social theory, modernization, and traditional understand of art history in the last 100 years. One artist that is heavily referenced is Tiravanija, an artist that I have chosen for one source to self essay for his use of public and private space, as well as his theme of interactivity and control.

**Dewey, John. *Art As Experience*. Perigree Publishing. New York NY. 1934.**

John Dewey was highly influential American philosopher and psychologist who made invaluable impacts on American education and social reform. His ideas about democratic life, as well as his perspective on experiential aesthetics are hugely inspiring and play a direct role in my intentions for SMP. He was a huge advocate of experimental intelligence and plurality, and promoted art that aligned itself with other aspects of culture rather than segregating itself. He also believed that art was a universal form of communication critical to civil society. By understanding his life, I have gained huge insights into my own place in American society and American education, which has set the context for my inquiry in SMP.

**Daichendt, G. James. "Artist-Driven Initiatives for Art Education: What We Can Learn From Street Art." *Art Education* 66.5 (2013): n. pag. Print.**

This source is relevant to my work in that it brings the discussion of street art into a

larger understanding of art and art education. I can across this article while exploring and navigating the present world of modern art from the perspective of a practicing street artist. It helped me to narrow down my interests in the public space to something that was about communication and exchange.

**Enright, Robert. "Gillian Wearing: The Art of Everyday Illumination." *Border Crossings*30.3 (2011): 26-43. Print.**

This source is a review of the work of Gillian Wearing, one of the artists who I have chosen for the source to self research aspect of SMP. It contains some interview sections that help me to understand why Wearing engages people through her art, and helps to illuminate the themes of back stage and front stage in life. The article also provides some descriptions of specific works, drawing analogies between the central theme of social identity.

**Grosenick, Uta. *Art Now. Vol. 2. Hong Kong: Taschen, 2008. Print.***

This source is an index of present day practicing artist that helped me to move from article to article when evaluating my source to self artists. The discussion of contemporary artists is organized in such away that connections between contemporary artist are still being formed, and they are used interchangeable at points to explain each others work. Since I don't always recognize the work or the artist's name, this source served as a research map or glossary.

**Hirsch, Faye. "Rirkrit Tiravanija." *Rirkrit Tiravanija. Art in America*, 7 June 2011.**

**Web. 02 Apr. 2014. <http://www.artinamericamagazine.com/news-features/magazine/rirkrit-tiravanija/>**

This source is a review of Travaniija's work that identifies some common themes running through his work of the 90s and early 2000s. It touches on his relationship with printmaking and how this carries into some larger scale installation and performance work. As I was exploring and understanding more about Tiravaniija as an inspirational source, I realized that both me and Tiravaniija had a shared interest in the commercial aspect of the printmaking process. The printmaking process has also been the last artistic interest I experimented with before the SMP process began, it helped me to identify urban landscapes as potential subject matter and content in my work.

**Horodner, Stuart. *The Art Life: On Creativity and Career*. Atlanta, GA: Atlanta Contemporary Art Center, 2012. Print.**

This source was a book of compiled artist quotes given to us by Carrie Patterson at the beginning of the year. These compiled quotes offer both inspiration and advice for practicing artists on a number of important topics for artists in the "real world," including criticism, advice, audience, medium etc. This book has guided me throughout the smp experience in times of doubt. It is important to look to your heroes often in art and relate to other artist who face similar obstacles as you.

**Mahnke, Frank H., and Rudolf H. Mahnke. *Color and Light in Man-Made Environments*. New York: Van Nostrand Reinhold, 1987. Print**

I used this source to understand the psychological phenomena that color can evoke in a man made space. This helped me to proceed with creating a public art project and set a tone and feel for the work I wanted to create. This source articulates the variety of emotion that red can evoke, including passion, fear, love, action, danger, etc. The book also illuminated some aspects of color depending on where it was seen: on the ceiling, on the floor, on a wall, etc., which helped me to understand why I was getting the responses that I did.

**"Modern Art Museum of Fort Worth." *Modern Art Museum of Fort Worth*. N.p., n.d. Web. 02 Apr. 2014.**  
**<<http://www.themodern.org/exhibition/upcoming/focus-rirkrit-tiravanija/2177>>.**

This abstract is essentially a description of Tiravanija's work, specifically a mixed media installation at the Modern Art Museum of Fort Worth. Although this exhibition is rather tangentially related to my project and my ideas, it gives some interesting information regarding Tiravanija's past which sheds light on his ideas and his work. I think it particularly interesting to see how reviews of many different exhibitions of the same artist are written about with a different frame and I believe little chunks of information of who the artist is can emerge from each account.

**O'Reilly, Sally. "Gillian Wearing." *Art Review* 58 (2012): 64-69. Print.**

This article informs my research by further outlining the themes Wearing hopes to convey through her work. It explains Wearing's relationship to video work, articulating her experiences as a young adult with pop culture media and the explosion of reality television in the early nineties, and how these experiences led her to explore the subjective realities we all navigate through our unique social identity. Unlike many contemporary artists who distance themselves from popular media, Wearing utilizes it as well of inspiration and a reference point for popular ideology to investigate our relationships as social beings. This relates to my work, as I intend to use my project as an indicator of the social identities which make up my immediate community as a student at St. Mary's.

**(*Free/Still*). 1992/1995/2007/2011-. MoMA. Prod. David Shuff, Calvin Robertson, and Ben Coccio. Perf. Rirkrit Tiravanija. *Rirkrit Tiravanija. Untitled***

**(Free/Still). 1992/1995/2007/2011-. The Museum of Modern Art, 3 Feb. 2012.**

**Web. 1 Apr. 2014. <<https://www.youtube.com/watch?v=0xRx2s3FpSg>>.**

This video documentation featured on the MOMA web site reviews Tiravanija's most well-known installation and performance work, *Untitled (Free/Still)* exhibited in 2002. It interviews curators and art historians about the significance of this work and features comments from museum attendants who participated as collaborators and audience members in an art experience. This information about audience reception helps hash out the intentions of the work, demonstrating the specific experience that has been curated and what meaning transcends the exhibition as audience members leave and reflect.

**Thea, Carolee, and Thomas Micchelli. *On Curating: Interviews with Ten***

***International Curators*. New York, NY: D.A.P./Distributed Art, 2009. Print.**

This source contains interviews with influential members of the contemporary art world, including Rirkrit Tiravanija. These articles take a big picture view of curatorial studies and express a number of perspectives and goals with regards to curatorial practice. This interview serves my research by attempting to tackle the question of Tiravanija's untitled or multi-titled generative works. Themes and objects in his work disappear, evolve, and reappear as physical manifestations of more complex ongoing inquiries. In this interview, Tiravanija explains how his artworks appear as layers, sometimes as unfinished works that are moving toward something much larger. For example, the communal consumption ritual underpinning *Untitled (Free/Still)* was first explored in a similar unresolved work titled *Pad Thai*, exhibited several years earlier.

**Tiravanija, Rirkrit, and Hans-Ulrich Obrist. *Rirkrit Tiravanija*. Köln: W. König, 2010.**

**Print.**

This source is an extensive biography of Tiravanija's life and work, often referenced in discussions of contemporary art. This biography serves my research by providing a broad analysis of Tiravanija as a person, showing how his ideas have evolved over the course of his life. This biography also sheds light on some pitfalls and obstacles that inherently affect the reception of Rirkrit's work, and have directed further explorations.

**Witt, Helen De. "Express Yourself." *Sight and Sound* 9 (2011): 12-13. Web.**

This article touches on Wearing's interest in social identity by drawing connections between her public statements and several works she has exhibited in the last twenty years, referencing an interview with Wearing shortly after she was awarded the Turner Prize. The central vein in the article focuses on her first feature film, titled *Self Made*, which utilizes method acting to create collaborative performances which are staged similarly to documentary-style television shows. This article shows the elements of voluntary participation, exchange, control, anonymity, and subjectivity of experience which all permeate her works in a variety of ways.

**Turner, Grady T., and Gillian Wearing. "Gillian Wearing." *BOMB* 64 (1998): 34-41.**

**Web.**

This article reviewing Gillian Wearing's works frames the discussion in terms of "Confessional Art." This source is in the form of an interview, directly sourcing Wearing's own opinion of her work, at least in reference to the questions asked. Reviewing quite a few works by Wearing, including her collaborative photography project, *Signs that Say What You Want Them to Say and Not Signs that Say What Other People Want Them to Say*, which uses voluntary participation as a means to express the complex influences of individuality on social ideology. This interview also illuminates the connection between anonymity, honesty, and personal subjectivity as critical aspects of modern social theory.

