

Art 450 Contemporary Art, Design, and Theory

Minnesota State University Moorhead Spring 2011

Tu/Th 1:30–3:10

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Office Hours: Tu/Th: 3:30–4:30; Mon/Wed/Fri 2–3 or by appointment.

For additional copies of the syllabus or other handouts please refer to our class reserve site.

Students with disabilities who believe they may need an accommodation in this class are encouraged to contact Greg Toutges, Coordinator of Disability Services at 477–2652, CMU 222 as soon as possible to ensure that accommodations are implemented in a timely fashion.

Required Texts:

All required readings will be available on reserve.

Suggested Texts (available from Amazon or Barnes and Noble Websites)

Robert Venturi et al. Learning from Las Vegas. Cambridge, MA: MIT Press, 1977.

Pam Meecham and Julie Sheldon. Modern Art: A Critical Introduction. New York: Routledge, 2000.

Jonathan Woodham, Twentieth-Century Design. Oxford: Oxford University Press, 1997.

Jay David Bolter and Richard Grusin. Remediation: Understanding New Media. Cambridge, MA: MIT Press, 1999.

Course Objectives: This seminar is designed to familiarize the student with significant developments in Contemporary art/design through a series of lectures, assigned readings, in-class discussions, oral presentations, field trips, documentary videos, papers, and library research exercises. Above all, this senior capstone seminar is **designed to hone critical thinking and writing skills**. In addition to reading and writing assignments, the student will undergo training to conduct research on contemporary art/design and develop skills to evaluate critically sources of information.

Course Structure: This is a seminar course that **absolutely** requires active participation from each student including weekly discussions and individual student presentations based on research. Participation will be a key factor in determining the success of the course and individual student development.

This course meets the MSUM Writing Intensive Course Guidelines. The competencies addressed in this course include the ability to:

- ◆ Use a coherent writing process including invention, organization, drafting, revising, and editing to form an effective final written product.
- ◆ Read, analyze, evaluate, synthesize, and integrate appropriately and ethically both information and ideas from diverse sources or points of view in their writing.
- ◆ Locate, use, and cite appropriately primary and secondary source materials from both print and electronic resources.
- ◆ Create logical, engaging, effective written products appropriate for specific audiences and purposes.
- ◆ Use correct grammar and mechanics in writing.

Course requirements:

1. Critical Perspectives Papers (30% of total grade). There will be four typed papers of 2–3 pages due at various intervals throughout the semester. The first of these papers will be revised by all students to improve writing skills in the remaining papers. Students can drop their lowest scoring paper. The papers will critically evaluate specific assigned readings indicated in the syllabus with a ** symbol. Your papers will stimulate and guide discussion of the readings—for this reason, there are absolutely no late papers accepted unless you have made prior arrangements with me. I will be requiring some vocabulary building exercises into these paper assignments. See guidelines for writing these papers inserted after the syllabus on p.7.

2. Class Presentation/Outline/Final Paper (40% of total grade). Each student will present a 20 to 30 minute talk on a chosen research topic. Topics must be chosen by the third week of class. Refer to the list of topics or the list of books provided at the end of the syllabus for some guidance. Also, feel free to speak with me if you need assistance in selecting an appropriate topic. I will be distributing handouts to help the student prepare for the outline, presentation, and final paper. **Approximately two weeks before the presentation, each student will turn in an outline and abstract of their presentation indicating the central themes to be addressed in the talk.** A final paper of 8–10 double-spaced typed pages will be due a week after your presentation. The papers require an **annotated** bibliography with **at least** five high caliber research sources; I will discuss criteria of such sources in class and we will have a special library session devoted to this issue.

3. Special Assignments (20% of total grade) There will be a number of in-class assignments as well as a few outside class assignments including library research exercises. These assignments are not given a letter grade, but are recorded on a check, plus, or minus basis; each assignment needs to be completed and turned in to avoid compromise of the final grade in the course.

4. Class Participation and Preparedness (10% of total grade). As stated above, this is a seminar course and each student contributes to the success of the course. In addition to participating in class discussions and presentations, the student is expected to attend class regularly. Three or more unexcused absences will result in lowering the student's grade by an entire letter (e.g. from a B+ to a C+). Please refer to your student handbook regarding MSUM's policy on attendance.

Seminar Syllabus

Before looking at the assigned reading, begin by reviewing any lecture/discussion material that may provide pertinent background. As you read, highlight key passages and jot down questions or problems and make note of any important vocabulary or concepts. The key to success is to maintain an active journal or notebook that you bring to every class period with your observations and questions. The purpose of having class discussions is to wrestle with the problems and discoveries collectively—if you did not understand or agree with the reading, chances are that other students feel the same way.

Tu Jan 11 Introduction. Review course themes and requirements.

Library Books on Contemporary Art and Design exercise assigned; it is due on January 27.

Carol Becker reading distributed for class discussion and assignment for next class period.

Th Jan 13 Introduction (cont'd)

Required reading for class discussion/critique: Carol Becker, "Breaking with the Mission of Schools into the Next Century," *FATE*, 1996–97, on reserve. Please prepare a question based on the reading and turn it in to me at the beginning of class. In addition, on a separate sheet of paper provide a brief outline of the strengths and weaknesses of the article. Additional questions based on the reading are also encouraged as a way to stimulate discussion.

Post-discussion lecture: What is a "writing intensive course" and how does it fit in with our objectives? What types of papers will we be writing? For whom are we writing? Writing resources for students.

Tu Jan 18 The Tradition of Modernity: The Enlightenment, The Avant-Garde, and Modernism

Required Reading: Meecham and Sheldon, selections from "What is and When Was Modernism?" On reserve or in *Modern Art: A Critical Introduction*, begin on p. 9 "Were We Ever Modern?" in R.P. (focus on pp. 9–15)

Review guidelines for research papers and presentations.

- Th Jan 20** **Exploring Contemporary Themes**
- Required reading for class discussion/critique: Ellen Lupton et al, "Emerging Issues in Contemporary Design: A Roundtable," *Art Journal*, Spring 2007. Each student will provide a question based on the reading and prepare for discussion (refer to instructions for the Becker reading above).
- Finish reviewing guidelines for research papers and discuss Topic Declaration format.
- Tu Jan 25** **Exploring Contemporary Themes (cont'd)**
- Library Books on Contemporary Art and Design exercise due (assignment distributed 1st day of class).
- Th Jan 27** **The Tradition of Modernity: The Enlightenment, The Avant-Garde, and Modernism (Cont'd)**
- Review Meecham Sheldon reading above, esp. on Avant-Garde (focus on pp. 15-31)
- Note:** Topic Declarations are due
- Tu Feb 1** **The Tradition of Modernity: The Enlightenment, The Avant-Garde, and Modernism (Cont'd)**
- Students should find basic information on the critic Clement Greenberg in addition to reviewing Meecham/Sheldon's comments on Greenberg.
- Post lecture discussion: How to Prepare for the first Critical Perspectives Paper
- Th Feb 3** **The Tradition of Modernity: The Enlightenment, The Avant-Garde, and Modernism (Cont'd)**
- **Critical Perspectives Papers/Discussion:** Clement Greenberg, "Modernist Painting." For the paper, remember the vocabulary exercise (refer to CP guidelines at the end of the syllabus).
- Discussion of Reading (note you will be reading each other's papers looking for clarity, perceptive arguments, and general mechanics).
- Set up schedule of student presentations
- Tu Feb 8** **Contemporary Art and Design Resources and Research Tools at the MSUM Library**
- Meet in the library, LI 222 (LI Center). Please arrive a few minutes early. Heather Maneiro will introduce us to the latest research strategies for contemporary art and design. **All students must attend. A worksheet will be distributed at the end of class.**
- Th Feb 10** **College Art Association Meeting. No Class.**
- Tu Feb 15** **Writing Intensive Matters: How to do a Revision.**
- Also: Discuss library worksheets and research strategies/protocols.

- Th Feb 17** **Modernism in Design: Utopian Ambitions and the Language of Purity**
- Required Reading: Jonathan Woodham, "Design and Modernism," on reserve or in Twentieth-Century Design, 29–54.
- Tu Feb 22** **Visit from Dean Tim Borchers on effective communication skills**
- All students required to attend.
- Revisions of Greenberg Paper due, include original draft with your revision.
- Th Feb 24** **Modernism in Design: The Challenge of Post-modernism**
- Required Reading: Robert Hughes, "Trouble in Utopia," from Shock of the New.
- Tu Mar 1** **Introduction to Post-modernism**
- Lecture prepares for the next C.P. paper and the remaining units on Feminism and Globalism. Begin reading Venturi essay—bring questions to class.
- Th Mar 3** **Fieldtrip to the Twin Cities! Details to be announced in class.**
- Your lab fee has covered the cost of the field trip but you will need to sign up so that I have adequate transportation arranged
- Tu Mar 8** **Postmodernism (cont'd)**
- **Critical Perspectives Papers/Discussion: Excerpts from Robert Venturi, Denise Scott Brown and Steven Izenour, Learning from Las Vegas on reserve or if you own the book, read part I through "Main Street and the Strip."
- Th Mar 10** **Post-modernism: New Media, Strategies, and Technologies**
- Review notes on Postmodernism; begin Bolter/Grusin reading on Remediation
- March 14–18** **Spring Break! See Some Art. Make Some Art.**
- Tu Mar 22** **Post-modernism: New Media, Strategies, and Technologies (cont'd)**
- Student Presentations
- Th Mar 24** **Post-modernism: New Media, Strategies, and Technologies (cont'd)**
- **Critical Perspectives Papers/Discussion: Jay David Bolter and Richard Grusin, Chapter 1 from Remediation: Understanding New Media on reserve.
- Tu Mar 29** **Expanding Discourses and Practices: Feminism**
- Required Reading: Mary Anne Staniszewski, "The Privilege: Creating Art," from Believing is Seeing. Creating the Culture of Art on reserve. Students will prepare a

question based on the reading and turn it in to me at the beginning of class as we have done for earlier class readings.

Th Mar 31 **Class Fieldtrip Design For Humanity: Details to be announced in class**

Tu Apr 5 **Expanding Discourses and Practices: Feminism (cont'd)**

Introductory remarks and screening of Reclaiming the Body from "Bad Girls" exhibition. In-class assignment and discussion to follow.

Th Apr 7 **Department of Art & Design Portfolio Reviews. No Class.**

Tu Apr 12 **Expanding Discourses and Practices: Feminism**

Required class reading/discussion: Selections from Global Feminisms: New Directions in Contemporary Art (read up to p. 28; we will read the remaining pages next week). Students will prepare a question based on the reading and turn it in to me at the beginning of class as we have done for earlier class readings.

Th Apr 14 Class Presentations.

Tu Apr 19 Class Presentations at MSUM student conference. All members of class required to attend. Details to be discussed in class.

Th Apr 21 **Expanding Discourses and Practices: Feminism**

Required class reading/discussion: Selections from Global Feminisms: New Directions in Contemporary Art (read up to pp. 28-44). Students will prepare a question based on the reading and turn it in to me at the beginning of class as we have done for earlier class readings.

Tu Apr 26 **Expanding Discourses and Practices: Globalism**

Basic preparation and background information for final unit on Globalism

Th Apr 28 **Expanding Discourses and Practices: Globalism (cont'd)**

Required Class Reading/Discussion/Critique: Philippe Vergne, "Globalization from the Rear: Would you Care to Dance, Mr. Malevich?"

Students will prepare a question based on the reading to be turned in at the beginning of class. In addition, each student will prepare an informal outline of the strengths and weaknesses of the article. Additional questions based on the reading are also encouraged as a way to stimulate discussion.

Tu May 3 **Expanding Discourses and Practices: Globalism (cont'd)**

Catch up and prep for final class meeting.

Th May 5 **3-5 p.m. Final Class period (all students required to attend)**

Roundtable summary of semester plus final C.P. paper (listed next page)

****Critical Perspectives Paper/Discussion:** Carol Becker, "The Romance of Nomadism," from Surpassing the Spectacle. Global Transformation and the Changing Politics of Art."

Guidelines for Critical Perspectives Papers

The Critical Perspective Papers are two to three pages in length (a bare minimum of 500 words, more likely in the range of 700 words). They are based on assigned readings indicated in the syllabus by **. These papers are designed to hone your critical reading and writing skills. To this end, avoid providing a simple summary of the readings and strive to focus on the validity and strengths of the arguments presented in the readings.

The following criteria might be useful:

- ◆As you read, jot down questions; look up references of unknown names, places, or terms on google or some other reliable source.
- ◆Position your authorial voice: although the papers are graded by the professor, they serve as triggers for class discussion. You should therefore be addressing the entire class when you write.
- ◆**Argument:** Many of the readings in this course are polemical in nature. In other words, they present a specific argument and utilize rhetorical strategies to convince the reader of their point of view. In light of this fact, you need to ask yourself what are the central points of the argument? How does the writer support this argument? Are you convinced? What do you make of the strategies to advance the claims? It is important to articulate **why** you agree or disagree with the viewpoints presented. Remember, it is not simply a matter of "liking" something or not, the point of the paper is to evaluate and analyze the argument.
- ◆**Language:** Are there particular metaphors or jargon words used by the writer? What can we learn about the author's methodology or his/her biases from their language? Many writers on art have training in other disciplines (philosophy, music, literature, anthropology, sociology, and so on), how does this have an impact on their approach to a subject? Or on their writing?
- ◆**Context:** Remember that texts are not written in a vacuum. Bring to bear such material factors (when possible) as the author's and text's historical setting, biography, ideological convictions, aesthetic preference, and relationships to predecessors. What is not said, what is hidden or implied, can often be more significant than what is overtly presented.
We will be sharing our papers (or portions of them) with each other during our class discussion of the readings. Please bring the readings with you to class so that we can address them directly.
- ◆**Vocabulary Exercise:** For every C.P. paper students will locate and define **at least two new** vocabulary terms from the reading. This is a way to expand our vocabulary and to learn terms that are commonly used in art criticism and in nuanced scholarly arguments. Students can use any dictionary available to them, but I recommend a dictionary that includes etymological information (origin of the word). One on-line source that I find useful is: <http://www.webster.com>. For hard to find words, the ultimate resource is: <http://dictionary.oed.com/entrance.dtl> available through the msum library webpage.

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Suggested Research Presentation Topics: (Note: Many of the suggestions are very broad, students will therefore need to determine a focus area within the suggested subject.). Students must select subjects whose range of activity date after 1970. Moreover, students should not select topics that they have already researched in other courses.

--**Current Affairs:** The World Trade Tower Competition(s); Memorials in the Washington Mall, Art Looting in Iraq, Behind the Scenes at International Art Exhibitions: Venice Biennale, Documenta, Ars Electronica, Whitney Biennial and others; Recent Lawsuits to recover art belonging to Jewish families prior to WWII; New museum designs and/or philosophies of display.

--**General Topics/Issues:**

Performance Art

Conceptual Art

New Feminist Art

Feminist Design

Art and Social Activism

Spirituality and Art

Video Art

Experimental Film

Artist's Books

Contemporary Developments in Craft: Clay, Textiles, Wood, etc.

Tamarind Lithography Work Shop or Universal Limited Art Editions

Manipulated/Staged Photography

Digital Media and its Implications for Art Making and Viewing

Visual Expression in E-Lit (electronic literature)

Design and Social Responsibility

Dance/Choreography and Visual Art

Sound and Visual Art

Art in the Wake of Terrorism

Environmental Art (this term has meanings: art that addresses ecological/social issues of the natural environment **or** art that creates/embodyes its own environment)

Environmental Design (This term also has two meanings: design that makes use of materials and function in an environmentally sensitive manner, or design that is ergonomically savvy or in tune to the function of the designed environment)

Alternative Exhibition and Performance Spaces (The Kitchen, Franklin Furnace etc.)

Alternative Design Firms

Anti-Design Design Groups

The Dia Art Foundation

The Documenta Exhibitions in Kassel

Identity Politics in the Art of the 1990's and into the Present

The Impact of Multi-culturalism

Globalism within the Visual Arts and Its Institutions

Contemporary Arts Education: The State of 21st Century Art Schools and Curricula

Outsider Art

The Debates Concerning Public Funding in the Arts

Postmodern Architecture

Postmodern Design

The Postmodern Critique of Originality

The Aesthetic of Consumerism

Appropriation

The Image of the Body in Contemporary Art

Contemporary Native American Art and Craft

Contemporary Chinese Art/Design/Craft

Contemporary Indian Art/Design/Craft

Contemporary Latin American Art/Design/Craft

Contemporary Japanese Art/Design/Craft

Contemporary Russian Art/Design/Craft

Contemporary African Art/Design/Craft

Contemporary Muslim Art/Design/Craft

Contemporary Art/Design/Craft of Eastern Europe

Bibliography of Useful MSUM Library Titles:

I. General Compendiums and Reference

Paco Barragán. El Arte Que Viene=The Art to Come. Madrid: Subastas Siglo xxi, 2002.

Michael Bierut et al. eds. Looking Closer 4. Critical Writings on Graphic Design. New York: Allworth Press, 2002.

Cream. Contemporary Art in Culture: 10 curators, 10 writers, 100 artists. London: Phaidon, 1998.

Cream 3. Contemporary Art in Culture: 10 curators, 10 writers, 100 artists. London: Phaidon, 2003.

Discovering Design. Richard Buchanan and Victor Margolin eds. Chicago: University of Chicago Press, 1995.

Dennis Doordan. Design History. An Anthology. 1995.

Briony Fer. On Abstract Art. New Haven: Yale University Press, 1997.

Jonathan Fineberg. Art Since 1940. Strategies of Being. Prentice Hall, 2000.

Diane Ghirardo. Architecture after Modernism. London: Thames and Hudson, 1996.

Eleanor Heartney. Postmodernism. New York: Cambridge University Press, 2001.

Steven Heller and Marko Ilic. Genius Moves. 100 Icons of Graphic Design. Cincinnati: North Light Books, 2001.

Gunther Kress and Theo van Leeuwen. Reading Images. The Grammar of Visual Design. New York: Routledge, 1996.

Margot Lovejoy. Postmodern Currents: Art and Artists in the Age of Electronic Media. 2nd edn. Englewood Cliffs, N.J: Prentice Hall, 1997.

Edward Lucie-Smith. Artoday. London: Phaidon, 1995.

Ellen Lupton and Abbot Miller. Design, Writing, Research. Writing on Graphic Design. Princeton Architectural Press, 1996.

Victor Margolin and Richard Buchanan eds. The Idea of Design. Cambridge, MA: MIT Press, 1995.

C. Thomas Mitchell, ed. New Thinking in Design: Conversations in Theory and Practice. New York: Van Nostrand and Reinhold, 1996.

Jerry Palmer and Mo Dodson eds. Design and Aesthetics. A Reader. New York: Routledge, 1996.

Gill Perry and Paul Wood, eds. Themes in Contemporary Art. New Haven, CT: Yale University Press, 2004.

Bernard Smith. Modernism's History. A Study in 20th Century Art and Ideas. New Haven: Yale University Press, 1998.

Brandon Taylor. Avant-Garde and After. Rethinking Art Now. New York: Abrams, 1995.

Ingo F. Walther et al, ed. Art of the 20th Century. 2 vols (sections on painting, sculpture, new media, photography). Taschen Books, 1998.

Linda Weintraub. Art on the Edge and Over. Searching For Art's Meaning in Contemporary Society, 1970's-1990's. Art Insights, 1996.

II. Special Topics

Hugh Aldersey-Williams. World Design: Nationalism and Globalism in Design. New York: Rizzoli, 1992.

Wijdan Ali. Modern Islamic Art. Gainesville: University Press of Florida, 1997.

Margaret Archuleta and Rennard Strickland eds. Shared visions: Native American Painters and Sculptors in the Twentieth Century. New York: W.W. Norton, 1993.

Richard Armstrong. Mind over Matter: Concept and Object. N.Y.: Whitney Museum of American Art, 1990.

Art and Design. Special issue on "Art and the Natural Environment." number 36, 1994.

Jacqueline Barnitz. Twentieth-Century Art of Latin America. Austin: University of Texas Press, 2001.

Geoffrey Batchen. Burning with Desire. The Conception of Photography. Cambridge: M.I.T. Press, 1997.

Bearing Witness: Contemporary Art by African American Women. Exhibition catalogue, Spelman College. New York: Rizzoli, 1996.

Carol Becker. Zones of Contention: Essays on Art, Institutions, Gender, and Anxiety. New York: State University of New York Press, 1996.

Jennifer Blessing et al. Rose is a Rose is a Rose: Gender Performance in Photography, New York: Abrams, 1997.

Sarah Boehme et al. Powerful Images. Portrayals of Native America. 1998.

Norma Broude and Mary Garrard eds. The Power of Feminist Art: The American Movement of the 1970's. History and Impact. New York: Harry Abrams, 1994.

Ann Bremner, ed. Evidence: Photography and Site. Wexner Center for the Arts, 1997.

Susan Cahan and Zoya Kochur. Contemporary Art and Multicultural Education. New York: Routledge, 1996.

Christian Chambert, ed. Strategies for Survival--Now! Lund: Swedish Art Critics Association, 1995.

Cinéma, cinéma: Contemporary Art and the Cinematic Experience. Eindhoven: Stedelijk Van Abbemuseum, 1999.

John Clark. Modern Asian Art. Honolulu: University of Hawaii Press, 1998.

David J. Clarke. Modern Chinese Art. New York: Oxford University Press, 2000.

Hugh Davies et al. Blurring Boundaries: Installation Art 1969-1996. Exhibition Catalogue, San Diego: Museum of Contemporary Art, 1996.

Desire by Design: Body, Territories and New Technologies. Cutting Edge Women's Research Collective, ed. London/New York: St. Martin's Press, 1999.

Gen Doy. Black Visual Culture. Modernity and Postmodernity. London/New York: I.B. Tauris, 2000.

Johanna Drucker and William H. Gass. The Dual Muse: The Writer as Artist, the Artist as Writer. St. Louis: Washington University Gallery of Art/International Writers Center, Washington University, 1997.

Johanna Drucker. Sweet Dreams: Contemporary Art and Complicity. Chicago: University of Chicago Press, 2005.

Timothy Druckrey ed. Electronic Culture. Technology and Visual Representation. Aperture Books, 1996.

Terry Eagleton. The Illusions of Postmodernism. London: Blackwell Publishers, 1996.

Okwui Enwezor, et al. Under Siege, Four African Cities, Freetown, Johannesburg, Kinshasa, Lagos: Documenta 11, Platform 4. New York: Distributed Art Publishers, 2002.

John Allan Farmer. The New Frontier: Art and Television, 1960-65. Austin: Austin Museum of Art, 2000.

Nina Felshin. But is it Art? The Spirit of Art as Activism. Seattle: Bay Press, 1995.

Hal Foster. The Return of the Real: The Avant-Garde at the Turn of the Century. Cambridge: M.I.T. Press, 1996.

Felice Frankel. Envisioning Science: The Design and Craft of Science. Cambridge, MA: MIT Press, 2003.

RoseLee Goldberg. Performance: Live Art Since 1960. New York: Abrams, 1998.

Ann Goldstein and Anne Rorimer. Reconsidering the Object of Art: 1965-1975. Los Angeles: Museum of Contemporary Art/ MIT Press, 1995.

Olivier Grau. Virtual Art: From Illusion to Immersion. Cambridge, MA: MIT Press, 2003.

JoAnn Hanley. The First Generation: Women and Video, 1970-75. New York: Independent Curators Inc., 1993.

Lynda Hart and Peggy Phelan, eds. Acting Out: Feminist Performances. Ann Arbor: University of Michigan Press, 1993.

High Techne: Art and Technology from the Machine Aesthetic to the Posthuman. Minneapolis: University of Minnesota Press, 1999.

Steven Heller and Marie Finamore, eds. Design Culture. New York: Allworth Press, 1997.

Steven Heller. Design Dialogues. New York: Allworth Press, 1998.

Steven Heller and Marshall Arisman. The Education of an Illustrator. New York: Allworth Press, 2000.

Steven Heller ed. Sex Appeal. The Art of Allure in Graphic and Advertising Design. New York: Allworth Press, 2000.

Steven Heller, ed. The Education of an E-designer. New York: Allworth Press, 2001.

Steven Heller and Philip Meggs. Texts on Type. Critical Writings on Typography. New York: Allworth Press, 2001.

Lucile Henzke. The Art Pottery of America. Rev. 3d ed. Atglen, PA: Schiffer Pub., 1999.

Anthony Howell. The Analysis of Performance Art. A Guide to its Theory and Practice. Harwood Academic, 1999.

Jo Anna Isaak. Feminism and Contemporary Art: The Revolutionary Power of Women's Laughter. New York: Routledge, 1996.

Bill Jay. Occam's Razor. An Outside-In View of Contemporary Photography. Munich: Nazraeli, 1995.

Amelia Jones. The Artist's Body. London: Phaidon, 2000.

Amelia Jones. Bodyart/Performing the Subject. Minneapolis: University of Minnesota Press, 1998.

Amelia Jones ed. Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History. Exhibition catalogue. Armand Hammer Museum, UCLA, Univ. of California Press, 1996.

Jeffrey Kastner, ed. Land and Environmental Art. London: Phaidon Press, 1998.

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Mikon Kwon. One Place After Another: Site Specific Art and Locational Identity. Cambridge, MA: MIT, Press, 2002.

Suzanne Lacy, ed. Mapping the Terrain: New Genre Public Art. Seattle: Bay Press, 1995.

Bruno Latour and Peter Weibel. Iconoclasm: Image Wars in Science, Religion, and Art. Cambridge, MA: MIT, Press, 2002.

Jo Lauria. Color and Fire. Defining Moments in Studio Ceramics, 1950-2000. Los Angeles County Museum of Art, 2000.

Pamela Lee et al. Drawing as Another Kind of Language. Cambridge: Harvard University Press, 1997.

Lucy Lippard. Mixed Blessings. New Art in a Multicultural America. New York: Pantheon Books, 1990.

Martin Lister. The Photographic Image in Digital Culture. New York: Routledge, 1995.

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Harriet Senie. Contemporary Public Sculpture: Traditions, Transformations, Controversy. New York: Oxford University Press, 1992.

Sense and Sensibility: Women Artists and Minimalism in the 1990's. New York: MOMA, 1994.

Ingrid Schaffner and Matthias Winzen. Deep Storage: Collecting, Storing, and Archiving in Art. Munich/New York: Prestel, 1998.

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Southeast Asian Art Today. Singapore: Roeder Publications, 1996.

Ishizaki Suguru. Improvisational Design. Cambridge, MA: MIT Press, 2003.

Edward J. Sullivan, ed. Latin American Art in the Twentieth Century. London: Phaidon Press, 1996.

Michael Sullivan. Art and Artists of Twentieth-Century China. Berkeley: University of California Press, 1996.

Jennifer Terry and Melodie Calvert, eds. Processed Lives: Gender and Technology in Everyday Life. New York: Routledge, 1997.

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