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Description

The overall purpose of this bibliography is to aid in the access of materials concerning conceptual art; using the fluxus movement as the nexus of related movements.

Greil Marcus’ 1986 article in Artforum on the Situationist International suggested the fluidity between the twentieth century avant-garde movements of Dada and Situationism. After discovering Marcus’ construct, I serendipitously stumbled upon Adrian Henri’s Total Art: Environments, Happenings and Performance. Henri’s volume, a survey of twentieth century intermedia and performance impulses from Futurism to 1970s Conceptual, Performance and Installation Art further substantiated Marcus’ claim that a plethora of disparate movements were actually interconnected by the same impulse. Possibly one of the most obscure, yet most directly related, heirs to Dada is Fluxus. Similar to the related movements, Fluxus was anti-establishment and desired to breakdown the distinction between art and the everyday. Unlike the Performance, Conceptual, Happenings, Action, Environments and Installation Art, which took a more serious and monolithic approach to the act of art, Fluxus artists hoped to transcend the aura of seriousness surrounding art by emphasizing humor. Fluxers believed that the elicitation of humor was potentially the most subversive act against both the dominant culture and an art industry that may possibly support the system, which they hoped to transcend. Most practitioners emphasized collaboration and refused to deify art objects. Although, obviously inspired and a descendant of other impulses such as the complete dissolution of the subject in Abstract Expression, because of it’s direct negation of the object, Conceptual Art should be considered, contextualized and discussed with Futurism, Dada, Surrealism, Environmental, Happenings, Performance, Flux and Situationist Art.
Scope
This annotated bibliography is intended for the scholar or artist who needs a more in-depth understanding of Conceptual Art. Because the moderns stand on the shoulders of giants, I assume many contemporary artists require historical knowledge to more fully appreciate and or articulate many of the questions that might absorb them. This guide is dedicated to artists who require a genealogical knowledge of their discipline. Scholars, such as philosophers, literary, cultural critics and art historians can equally benefit from this guide because of the various movements’ highly philosophical bent. Despite its primary purposes, undergraduate students and outsiders who have a curiosity about twentieth century avant-garde movements can also use this guide. The limitations inherent to this guide are the access to a computer, the ability to surf the Web and access to some of Pratt Institute’s library’s print resources.

Arrangement
Because of the lack of actual physical distinguishing characteristics between different Websites that allow for the grouping of resources by format, I have opted to group Websites chronologically by specific art movement. Traditional print materials are organized chronologically by art movement and then format. All resources are listed alphabetically within their respective domain.
Methodology:

Methodology for Accessing Traditional Print Resources:

Pratt Institute’s OPAC can be accessed via:
http://prattcat.pratt.edu/#focus

The following are the Library of Congress Subject Headings that I used to access the following traditional print resources contained in this guide:

Assemblage (Art)
Avant-garde (Aesthetics)—History—20th century—Exhibitions.
Conceptual art—United States
Conceptual art—United States—Addresses, essays, lectures
Conceptual art—United States—Catalogs
Conceptual art—United States—Exhibitions
Conceptual art—United States—Themes, motives
Dada
Dadaism
Dadaism Exhibitions
Dadaism—American
Dadaism—Congresses
Environment (Art)
Fluxus (Group of artists)
Fluxus (Group of artists)—Catalogs
Fluxus (Group of artists)—Exhibitions
Fluxus (Group of artists)—Influence
Fluxus (Group of artists)—Influence—Exhibitions
Fluxus (Group of artists)—Themes, motives—Exhibitions
Futurism
Happening (Art)
Happening (Art)—Exhibitions.
Installations (Art)
Installations (art)—Exhibitions
Internationale situationniste
Internationale situationniste—Exhibitions
Maciunas, George, 1931-1978.
Performance art
Methodology for Evaluating and Selecting Traditional Print Resources

In evaluating and selecting sources, I have placed a strong emphasis on primary documents such as manifestos, biographies, artist books and treatises. No art based bibliography is complete without inclusion of exhibition catalogs, catalog raisonnés and artists books. Because manifestos were integral to Futurism and will inform all subsequent movements, I have included a citation to a text of Futurist manifestos. To better understand the postmodern impulse implicit to these performance based disciplines, I have included Hugo Balls and Richard Hulsenbeck’s autobiographies because of my belief that there is little separation between these artists’ lives and their work. Exhibition catalogs are included to give a survey of the range of artists whose ideas still significantly resonate because they are typically exhibited and discussed. Furthermore, exhibition catalogs are a convenient document of the historical value of an idea at a particular point in time. A few monographs are included to attempt to give a historical overview of the art movements.
Methodology for Accessing Online Resources

Currently, searching for Internet based resources is time consuming because of the high recall rate of hits. Unlike traditional searching tools, which enable precision due to the existence of well-defined subject thesauri, resources on the Wide World Web are indexed by keyword or full-text and not indexed by subject. Because of the lack of thesauri, users must build the most detailed Boolean based searches possible and examine at least most of the first twenty to thirty hits on each results list. When searching for online resources, using Google, some of the roots that I searched by were:

- Conceptual art
- DADA
- DADAISM
- John Cage
- Guy Debord
- Dick Higgins
- Environment Art
- Ken Friedman
- Futurism
- Futurist
- Happening Art
- Installations Art
- Ray Johnson
- George Maciunas
- Yoko Ono
- Benjamin Patterson
- Performance Art
- Raoul Vanegiem
- Situationism
- Situationist
- Robert Watts
- Emmett Williams

Methodology for Evaluating and Selecting Online Resources

Functionality and design were the two general criteria in my evaluation and selection of art based Websites. Functionality can be defined as the actual content of the site. In addition to assessing if the content is appropriate for a targeted audience, the librarian considers authority, accuracy, comprehensiveness, scope, currency and uniqueness. There is a strong interconnection between authority and accuracy because I selected sites that reflected a high degree of scholarship. Because I wanted the source to be as analogous to typical scholarly sources as possible, I expanded the definition of authority for online resources to exclude sites that are commercially based or use an inordinate amount of advertising. In respect to scope, whenever possible, I attempted to select sites that only dealt with one particular topic rather than an amalgam of information to ensure that users are not bombarded with a plethora of information that they do not need. Furthermore, I am under the impression that the sites that were monolithic in scope were far more reliable in respect to content depth. Whenever possible I searched for sites, especially for Futurism and Dada, which exhibited the artists’ works so patrons have a ready reference source of primary documents readily available. Additionally, because of their necessity for serious scholarship and their rarity, despite my claim of not including commercial sites, I have included a few sites that sell original Situationist and Fluxus texts. In respect to currency, I only selected sites that reflected the most up to date information concerning the topic. In addition to using the standard criteria
used for traditional print resources, for evaluating and selecting Internet based resources it was necessary to include other criteria such design. When evaluating design issues, the librarian must consider the ease of use of the interface. Are the library’s computer systems able to handle the rendering or sound aspects of the site? Are the colors appropriate to the site? Are the labels large enough? Did the designer provide recognizable icons? Are there too many distractions or advertisements that preclude an approach to the content? Is there consistency between pages? Are the same menu options available on each page or does the user have to return to the main page to follow a different path? These are some of the factors that I considered in selecting appropriate Websites to create this pathfinder of electronic resources for scholars and artists.
The Resources

Defining Fluxus and Interrelated Disciplines: Dictionaries and Encyclopedias

Because of the tendency to confuse many of the non-static art forms, the following definitions are provided to help clarify any possible ambiguities.

Fluxus Manifesto by George Maciunas:
Fluxus ART-non art-amusement forgoes distinction between art and non-art forgoes artists’ indispensability, exclusiveness, individuality, ambition, forgoes all pretension towards a significance, variety, inspiration, skill, complexity, profundity, greatness, institutional and commodity value. It strives for nonstructural, non-theatrical, non-baroque, impersonal qualities of a simple, natural event, an object, a game, a puzzle or a gag. It is a fusion of Spike Jones, gags, games, Vaudeville, Cage and Duchamp.¹

Fluxus:
Fluxus is a multi-art group both from and decimated by George Maciunas roughly on the hierarchical model of surrealism though in the irreverent spirit of Dada. Fluxus included at various times, Dick Higgins, Robert Watts, Ken Friedman among others. Many of the best works displayed under the Fluxus banner were ingeniously comic prompting some critics to classify it as “Neo Dada.”²

Another Definition of Fluxus:
Fluxus implies a flow or change, more a state of mind than a style. Social goals assumed primacy over aesthetic ones. The main aim was to upset the bourgeois routines of art and life. Early Fluxus events-guerilla theatre, street spectacles, electronic music concerts-were aggressive demonstrations of libidinal energy and anarchy generally associated with the 1960s. Mixed media was the Fluxus format. Numerous art forms were simultaneously and cacophonously deployed at events that sometimes resembled contemporaneous action or later happenings; though they tended to be more humorous and open minded. Fluxus activity was not limited to live events. Mail art utilized the mail as a distribution system.³

Dada:
Dada assumed the irrelevance of 19th century forms of comprehension and the rejection of established modes of artistic rendering. Dada artists dealt primarily with the external world: the character of the commonly perceived environment, patterns of intellectual and artistic coherence and standard definitions of meaning and significance. While surrealism glorifies the experience of hallucinations, Dada favors distortion, usually ludicrous, of familiar contexts and the portrayal of worldly absurdity. Dada master Marcel Duchamp drew his models from the mundane environment and thereby confronted art with non art. Implicitly questioning all absolutist aesthetics and creating impersonal objects that relate not to the psychological life of his audience but to their perception of the work around them.

While surrealism was serious, Dada established a radical aesthetic that regarded laughter as a laudable response (so that any subsequent art incorporating humor was classified Neo Dada). Masters of Dada used a variety of aesthetic designs on behalf of their purposes. On consisted of infusing distortions and mundane gestures into a conventional form (painting a mustache on

the Mona Lisa, Speaking gibberish at a poetry reading, fragmenting an image or narrative beyond the point of comprehension, introducing a urinal into an exhibition. At its best, this dash of nonsense revealed the ridiculous irrelevance of certain social and artistic hierarchies and conventions, as well as initiating such anti-conventions for subsequent modern art as the artistic validity of manufactured objects. This rejection of established forms of order complemented an anarchistic political bias.

Another Definition of Dada:
Dada is not a single style or even a number of styles but a worldview. As active provocateurs, Dada organized incendiary public events frequently inspired by earlier Futurist examples, rabble rousing, mixed media programs, robotic costumes.

Action Art:
Action was a catchall term for works presented in the late 50s to the mid 70s Europe. Its primary idea was that the artist was an actor actively participating in the process of their own creation. The notion of the painting as a record of the artist’s encounter inspired some artists to act out their artworks. Happenings, Fluxus events and actions were three approaches that were all precursors of Performance art. Happenings were precisely choreographed, formally arranged events that eluded explicit interpretation. Fluxus’ diverse activities evolved form a poetic sensibility inflected with Zen, Dada and beat elements. Some of the actor-artists of Action included Beuys, Klein, Manzoni.

Happenings:
Kaprow, “Happenings were assemblages of events performed or perceived in more than one time or space.” Happenings are environmental artworks activated by performers and viewers. Some of the names that still resonate from the sea of Happenings organizers are Jim Dine, A Hansen, Allan Kaprow, Claus Oldenburg, Carole Schneeman, Robert Whitman. The approximate time period for most Happenings were from the mid 60s to early 70s. New York.

Performance:
The term performance is extraordinarily open ended. Popular name for art activities that are presented before a live audience that encompasses elements of music, dance, poetry, theatre, film, video and installations. The term is also retroactively applied to earlier art forms- Body Art, Happenings, Actions and Fluxus. In the late 60s, performance was primarily conceptual. Since the late 70s performance rejected conceptual underpinnings and its critical approach to popular culture. Performance crossed over. Performance now can be seen in theatres, clubs, film, video and television. Vito Acconci, Laurie Anderson, Chris Burden, Meredith Monk, Robert Wilson are some of the more famous performance artists. Performance Art has existed since the late 60s and is international in its scope.

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Databases Based Sources

The following licensed resources are suggested database sources provide indexing, abstracts and full-text to journal articles in the arts. Specific search terminology cannot be provided because each vendor uses different subject thesauri.

Art Abstracts
Provides thorough indexing and abstracting of art periodicals from 1984 forward.

Art Index
Provides thorough indexing to domestic and foreign art publications and periodicals from 1984 forward.

Art Full Text
Provides thorough indexing and full text of art periodicals from 1984 forward.

ARTBibliographies Modern. (ABM)
Database with a focus on Modern Art from the twentieth century forward. Provides thorough abstracts and indexing.

Art Literature International
Produced by RILA, the International Repertory of the Literature of Art, and corresponds to the printed publication, RILA. Cites a wide array of documents including: books, collected essays, Festschriften, conference proceedings, museum publications, exhibition catalogs, dissertations, and periodical articles. Book and exhibition reviews, obituaries, interviews, and published lectures are included. Individual essays are included as separate abstracts.

Bibliography of the History of Art (BHA).
BHA abstracts and indexes current publications on the history of art. BHA is the successor to RILA. BHA covers the current literature of European art from late Antiquity (4th c. AD) to the present, and American art from the European discoveries to the present. The database covers those publications from 1991 to present. BHA records consist of bibliographic citations, abstracts, and indexing. The database is available with both English and French indexing.

Dissertation Abstracts International.
Authoritative source for information about doctoral dissertations and master's theses. The database represents the work of authors from over 1,000 graduate schools and universities.

Disclaimer
Because most of the web is not controlled and most resources are not accessed via persistent URLs, we are not able to guarantee the currency of any of the online resources that are suggested. Additionally, we have decided to include periodical and journal articles that may not be immediately be available at the Pratt Libraries, but can be ordered via Inter-Library Loans. Please stop by the info-reference desk to learn how to order an article via ILL. Finally, this is not intended to be a comprehensive guide to understanding conceptual art, but rather a catalyst to inspire further research.
Surveys of Different Manifestations of the Same Impulse

The following are provided as a guide to situate Fluxus with its related art movements.

Books:

Catalog of exhibition at Royal College of Art Gallery in which Dada, Futurist, Performance and Fluxus records were highlighted.
741.66 C392

A survey of Environment, Pop, Happenings and Performance, Fluxus Dance, Body Art, and Art and Politics. The author thoroughly places the then current resurgence of performance within the context of Dada impulses. In addition to the wide scope of artists that this volume mentions, the text pays particular focus on the work of Ed Kienholz, Allan Kaprow, Claes Oldenburg, Jim Dine, Robert Whitman, Meredith Monk, Yves Klein. The Art and Politics section asserts that Nazi spectacle, rock and roll shows, Abbie Hoffman’s Yippie guerilla theatre, the San Francisco Diggers and the Situationist International are merely manifestations of the same performance impulse. With extensive photographs.
792 H518

Historical survey of the twentieth century’s various manifestations of the performance impulse. Chapters include: Futurism, Russian Futurism and Constructivism, Dada, Surrealism, Bauhaus, Living Art 1933 to the 1970s, Fluxus and the Art of Ideas and the Media Generation 1968 to 1986. Includes a small bibliography.
702.81 G618P

A fun look on how Punk Music, Dada, Futurism and Situationists are different manifestations of the same impulse.
306.4 M322
Roots and Origins: Futurism

Books:

A history of the Futurist movement. Chapters are segregated by medium. Includes a bibliography.  
709.04 C647

Theory and practices in the dramas, acting, costumes, film and music of the Italian Futurists. Includes manifestos and play scripts. Well illustrated.  
702.81 K58

A survey of the theory, objects and practices of the Futurist movement.  
709.04 M382F1

A theoretical study which emphasizes the performance aspects of Futurism, Collage, and Russian Futurist Books.  
709.043 P551

Historical survey of the Futurist movement. Chapters arranged by medium. Includes comprehensive discussions in Futurist theatre, Futurism and politics.  
709.04 R993

Manifestos and Primary Documents:

A collection of approximately thirty Futurist Manifestos. With comprehensive bibliography.  
709.04 A644F

A collection of the Futurist leader’s manifestos and polemical writings form 1909 to 1929.  
700.945 M338

Exhibition Catalogs:

Exhibition catalog of the Philadelphia Museum of Arts 1980 retrospective exhibition of the Futurist Movement. The show surveyed the Futurist movement globally. The show had works from Italy, England, France, Germany Russia and the U.S.
759.063 F995

This exhibition catalog from the Guggenheims 1973 retrospective show on Futurism. The show and catalog focused on Futurist paintings, sculptures and works on paper, but there is a thorough discussion on Futurist performance in the Documents Section of the catalog. 709.04 S689F

Online Resources:

Futurism:Manifestoes and Other Resources
http://www.unknown.nu/futurism/
A one stop shopping Website of Futurist theory and history. This comprehensive site contains original Futurist manifestoes and texts and a large array of sources describing the Futurist artists, the movement and the artworks.

Futurism and Futurists
http://www.futurism.org.uk/
The author of this site, Bob Osborn, claims that this Website is over 5,000 pages. The site contains original Futurist manifestoes, essays about Futurism and associated with Futurism, biographies on the Italian and non-Italian Futurists, Futurist poetry, a chronology, a bibliography, images of the artists and their works and Futurist news.
Roots and Origins: Dada

Books:

Dada and Futurist histories with illustrations.
792.09 M532

History arranged by city (Zurich, New York, Berlin, and Paris) with selected bibliography.
Emphasis on performance and poetry.
709.04 E68

A collection of essays on Dada and individual Dada practitioners. This volume focuses more
on Dada’s philosophical concerns rather than its empirical manifestations. The commonality
between all the essays is the belief in the importance of performance in identifying Dada’s
concerns.
709.046 D1216

Foster, Stephen C., ed. *Dada spectrum : The Dialectics of Revolt*.
709.046 D1215U

709.04062 R535

Richter, Hans. *Dadaist, Filmpionier, Maler, Theoretiker*. Berlin : Akademie der Kunste,
1982.
709.04 R535A

A collection of essays and performance documents by leading Dadaists: Tzara, Arp, Janco,
Richter, Hulsenbeck, Hausmann, Heartfield, Schwitters, Ernst. Duchamp, Picabia and
Cocteau.
709.04 L765D

Motherwell, Robert, ed. *The Dada Painters and Poets: An Anthology*. 2nd ed. Cambridge,
A comprehensive anthology of Dada writings. Dada is presented through the eyes of leading
Dadaists. Inclusion of a chapter of pre-Dada events nicely contextualizes the movement.
Tracts include Hulsenbeck’s *History of Dada and Dada Live!, Dada Fragments* by Hugo
Ball, several manifestoes, *Marcel Duchamp* by Andre Breton, *Dada XYZ* by Hans Richeter,
*Dada was not a Farce* by Jen Arp, fragments from Tzara and Hausmann. Includes an
incredibly extensive bibliographies.
709.0406 D121M

841 T998zP


The volume explores the complexities of gender politics in respect to Dada. The author asserts that Dadaists frequently denied the existence of the females from the Dada project. The author historicizes contemporary feminist practices that comment on Dada’s male dominated legacy. The volume details how the issues of natalism, abortion and marriage were primary considerations that informed Dadaism. Other essays discuss how cross dressing, the flâneur and the dandy were critical Dadaist modes. With extensive Bibliography sources of Dada, related feminist discourse and individual female dadaists.

709.04062 W872

**Autobiographies:**


Hugo Ball’s autobiographical sketches of his life as a Dadaist. Includes a comprehensive bibliography.

709.04 B187

**Exhibition Catalogs:**


Exhibition Catalog of the Goethe Institute’s Munich exhibition on Dada. This catalog includes a comprehensive history of the movement. Exhibition arranged the subject by different manifestations of the same impulse: Periodicals, Cabaret Voltaire, Hanover Dada, Paris, Pop-Art and Happenings. Catalog of exhibition is arranged by artists: Ball, Tzara, Arp, Hennings, Klee, Grosz, Duchamp, Ernst, Schwitters.

709.04 R535D


Exhibition Catalog documenting MOMA’s show on the two avant-garde movements of the twentieth century. Contains an extensive bibliography.

709.04 R896D


Catalog from the 1989 Tate Gallery exhibition. With chronology, beautiful reproductions, and short bibliography.

759.3 S415S1
Online Resources:

**International DADA Archive**
http://www.lib.uiowa.edu/dada/
The International DADA Archive is the University of Iowa Library’s comprehensive DADA archive. This site contains articles, a gateway page to other Dada related sites, digitized versions of original Dada publications, published bibliographies on Dada and biographies and bibliographies on individual Dada participants.

**DADA Online**
http://www.peak.org/~dadaist/
Contains definitions, biographies on artists, digitized images of paintings and photographs of Dada performance pieces, Dada poems, a bibliography, chronologies and histories. Can be accessed in English or German.
Fluxus

Artist Books:

Artist Book of Fluxus instructions. Introduction by John Lennon.
709.04075 O58GR

Artist Book and Exhibition Catalog of Ono’s 1961 AG Gallery instruction painting exhibition.
709.04075 O58I

Archival Material:

Fluxus.
MOMA Archives pamphlet file.
Selections form the Gilbert and Lila Silverman Collection. The behind the scenes logical stuff that made the 1988 exhibition happen: correspondances, press releases, posters, mailers, explanation of films, sketches of locations art on walls.
709.046 F647G

Exhibition Catalogs:

Dreyfus, Charles. *Happenings and Fluxus*.
709.046 F647D

Extensive Exhibition catalog. The exhibition examined the relationship between Fluxus and Zen, design and architecture. Essays on theory and history of Fluxus and the ways that Fluxus artists approach their work. The exhibition hoped to catalyze a new way of looking at Fluxus; one that transcended gossip, legends and the cult of personality. Dick Higgins positions Fluxus within larger twentieth century avant garde movement, “Fluxus is not a moment in history or an art movement,” but rather, “a way of doing things, a tradition and a way of life and death.”
709.04075 F647

Exhibition Catalog from the Japan Society’s 2000 retrospective on the Fluxus movement’s most famous practitioner. Catalog includes essays on Ono and bibliography and chronology. Exhibition covered all manifestations of Ono’s work: Film, video, music, documents from performances, instruction pieces and contemporary works.
709.04075 O58Mu
A review of "Gameshow," a three-exhibition event held at Mass MoCA in North Adams, Massachusetts, from May 2001 to April 2002. The event comprises a major exhibition of the same title, the show "Fluxus Games."

**Catalog Raisonnés:**

This very important volume is the analog to a catalog raisonné because it extensively documents the works of all Fluxus artists from the Gilbert and Lila Silverman Fluxus Collection in Detroit, Michigan. In its essence, it is a 600-page encyclopedia of all Fluxus editions ever published or planned. The comprehensive book acts as a performance piece, exhibition or document of a performance piece itself because it took several years of compulsive research to compile the largely ephemeral objects surrounding Fluxus works. Also includes a discussion on the philosophy behind the movements. The discussion connects the Fluxus movement with Dada and pataphysics.

**Periodicals:**

Article on the history of the Fluxus movement and the key people associated with its development, especially George Maciunas. Altshuler asserts that a more expansive view of Fluxus, rather than the narrow view promoted by Maciunas, would add to our understanding of its significance.

Obituary of Fluxus artist and innovator Dick Higgins who died on October 25, 1998, at the age of 60.

Reports on the return of Fluxus art and artists to Chicago, in the form of exhibitions and related performances and events. Argues that in spite of the "institutionalization" of this originally subversive and controversial art movement, Fluxus still maintains a vital artistic position.

The musical work of the Fluxus group is discussed. The writer traces a brief history of the group, which was established in 1961 as an artists' collective until the second half of the 1960s. He examines some of the influences that informed its work, including John Cage and Walter DeMaria. He then discusses its performances, which were generally defined and presented as music and generated from scores, but were composed from sets of written instructions. Auslander goes on to discuss the Fluxus’ compositions satirical commentaries on the conventions of musical performance.
A report on "Rethinking the Avant-Garde," an international conference and multimedia festival held at the Phoenix Arts Center in Leicester, England, in November 1998. The event included performances by some of the original American Fluxus artists.

Ray Johnson's 1999 exhibition at the Whitney Museum of American Art. The exhibition consisted of postcards, letters, collages, drawings, enclosures and attachments, and envelopes, to and from what Johnson described in 1969 as "several hundred New York Correspondence School International artist and writer 'members. " If the school was not itself a Fluxus work, it expressed the spirit of Fluxus, whose membership, like the network of New York Correspondence, underwent constant change.
Available on Microfilm

Danto’s critique of Yoko Ono’s *Yes* show at the the Japan Society
Available on Microfilm

An interview with curator Francesco Conz. Conz discusses a range of topics, including the movements that emerged in the 1950s, from Fluxus to the Vienna Actionists. The interview was given on the occasion of an exhibition of Performance Art and related objects from these art movements at the Museum of Contemporary Art in Los Angeles, called "Out of Actions: Between Performance and the Object, 1949-1979."

Discusses some of the works displayed at exhibition devoted to British Fluxus art, held at the Tate Gallery, London June 1994.

A review of "Printed Pressed Bound 1949-1979," an exhibition of work by Dieter Roth at the Golden Paley Gallery in Philadelphia. Roth, who was linked to the Fluxus movement, was critical of the notion of the autonomous artwork and sought to merge art-making with the everyday.


Surveys the activities of the Fluxus movement. The author also describes her 1993 Fluxwedding that took place in Denmark.

Discusses Higgins's activity as founder of the Something Else Press and publisher of avant-garde and artists' books; also discusses his association with John Cage and with Fluxus.


Pijnappel, Johan, ed. “Fluxus: Today and Yesterday.” *Art and Design Magazine* 1993. Interviews with Cage., Williams and Patterson. Articles by Williams, Higgins, Paik and others. Gunrien Wijers makes a strong distinction between Fluxus as Concept Art and Conceptual Art. According to Wijers, Concept art was looser and more playful than Conceptual Art. Higgins situates Fluxus as a timeless impulse,” Fluxus existed before it had a name and it continues to exist.


Wiener, Oswald and Britt, David. “Remarks on some tendencies of the Vienna Group” *October* 97(2001):120-30. Oswald Wiener reflects on his time as a member of the Vienna Group, of which he was one of the key figures from 1952 to 1959. The Vienna Group was an important neo-avant-garde groups in postwar Europe, comparable in its radical projects to such groups as the Situationist International in Paris and anticipating or paralleling the practices of Fluxus in many of its performances and actions. The group focused its activities on attempting to fuse such theoretical approaches to poietical production as Dada poetry with scientific, cybernetic and philosophical models that had emerged from Viennese culture.
Online Resources:

Artshop.org
http://www.the-artists.org/artshop/fluxus.cfm
Fluxus books for sale.

ArtPool’s Fluxus Bibliographic Library
http://www.artpool.hu/Fluxusbibliography/default.html
An incredibly comprehensive bibliography on monographs, special journal issues and
exhibition catalogs concerning the Fluxus movement.

Artpool’s Fluxus Artist Bibliography
http://www.artpool.hu/Fluxusbibliography/artists.html
Comprehensive bibliographic lists for each of the main Fluxers.

Online Archive of California Dick Higgins Papers
http://findaid.oac.cdlib.org/findaid/ark:/13030/tf1d5n981n
This site contains a comprehensive biography, finding aids and descriptions of the Dick
Higgins archive. This collection extensively documents Higgins' literary, performance, music,
artistic and personal activities from 1972 to 1993. The site’s scope notes explain that the
archive consists primarily of Higgins' letters.

The Flux Nexus
http://fluxnexus.com/

Fluxus Homepage
http://www.nutscape.com/fluxus/homepage
Includes, Ken Friedman’s: Fluxus Performance Workbook, Thirty Events and Objects, New
York Concert Scores, Ken Friedman Collection and the Fluxus Reader. Dick Higgins’
Cowboy Plays, Metadramas, and Left Hand Books. Current/Recent Events: Ray Johnson,
Fluxus Influx, Voyage Platform. After Emmett, Fluxus Postcards, Yoko Ono by Peter Frank,
FLUXLIST of Fluxus members, Fluxus Portal of other Internet sites and Bulletin Board.

Fluxus Portal for the Internet
http://www.fluxus.org/
This gateway site highlights a series of short biographies of Fluxers and includes hyperlinks to
Fluxus galleries & archives, recent books about Fluxus, Fluxus books, boxes, and videos,
in/and/or/around/Fluxus and impulses associated with Fluxus.

George Maciunas Radio Interview
http://www.fluxus.org/FLUXLIST/maciunas/
Posted radio clips from radio show from a 1977 Seattle Interview with Fluxus founder George
Maciunas.

An Illustrated History of Ray Johnson
http://www.echонyc.com/~panman/Ray_Johnson.html
Mark Bloch’s essay on the life and works of Fluxer Ray Johnson who was the leading
proponent of mail art. The essay contains a plethora of links to images of Johnson’s work
enabling a better understanding of this arcane artform.
International Museum of Collage, Assemblages and Construction
http://ontologicalmuseum.org/bookgiftshop/fluxus/index.html
Bookstore source for various Fluxus works and books.

**John Cage**
http://www.newalbion.com/artists/cagej/
A comprehensive autobiographical statement, annotated bibliography, and a list server of John Cage related discussion are the major components of New Albion Records site to John Cage.

**John Cage Indeterminacy**
www.lcdf.org/indeterminacy/
Indexes and full-text to stories, anecdotes, thoughts, and jokes that Cage may have shared at a lecture, concert, or as an accompaniment to a Merce Cunningham dance. The site indexes 186 of those stories by name, first line or last line.

**Lovely Music: John Cage**
http://www.lovely.com/bios/cage.html
A thorough biographical sketch of John Cage’s life and career.

**Subjugated Knowledges and the Balance of Power**
http://sdrc.lib.uiowa.edu/atca/subjugated/cover.htm
Part of the University of Iowa Museum of Art & the University of Iowa Libraries’ Alternative Traditions in the Contemporary Arts Series. Includes a comprehensive history, a history of related avant-garde movements that situates the Fluxus movement as an inheritor of Dada, an exhibition checklist with thumbnails of Fluxus works and statement by Ken Friedman.

**Umbrella Magazine’s Dick Higgins Remembered**
http://colophon.com/umbrella/higgins_21.3_4.html
A series of tributes to Dick Higgins from fellow Fluxers on the event of his death in 1998.

**Yes Yoko Ono: Absolutearts.com**
Review of the Ono’s *Yes* show at the San Francisco Museum of Art. The essay explains the significance of Ono’s works in terms of Fluxus theory.
Concurrent Impulses: Situationist International

Books and Primary Documents:


Knabb, Ken, ed. *Situationist International Anthology*. Translation collaboration, Nadine Block and Joël Cornuault. Berkeley, Calif.: Bureau of Public Secrets, 1981. Selection of some of the seminal writings, which have been translated into English, by the Situationist International.

Sadler, Simon. *The Situationist City*. Cambridge, MA: MIT Press, 1998. Simon Sadler investigates the artistic, architectural and cultural theories that were once the foundations of Situationist thought, particularly as they applied to the form of the modern city.

Exhibition Catalogs/Artist Books:

Andreotti, Libero and Xavier Costa. *Theory of the Derive and other Situationist Writings on the City*. A compliment to the exhibition and exhibition catalog “Situationists: Art, Politics and Urbanism,” produced by the Museo d’Art Comporani de Barcelona and curated by Libero Andreotti and Xavier Costa. This is an artist Book, similar to Ono’s instructions in *Grapefruit* many of the pieces are conceptual and practical instructions. Many pieces reproduced in the Situationist International Anthology, but some of the pieces appear in English in this text for the first time. Includes pieces from various stages and journal of Situationist history: Pre-Situationist, Potlatch 1954-56, International Situationists, and Post–Situationist. Contains a selected bibliography.
Periodicals:

Explains how the Situationist International practiced an alternative form called unitary urbanism that was systematic in its methods as well as playful in its goals. It expressed its view of a liberated urban life in new ways of representing and mapping the city, in new forms of architecture and urban poetry, and in new procedures for engaging and changing the urban environment that still remain key references for artists and activists in several countries.

The writer examines the element of play in the activities of three key protagonists of the Internationale Situationniste around the time of the group's founding in 1957.

Numerous psychogeographic writings, which explore cities as places of strange corners, unknown symbolism, and odd encounters, are derived from revolutionary situationist ideas of the 1950s and 1960s. His writings exhort the reader to reinvent the city according to one's own whims and idiosyncratic walking, to invent new routes and make unlikely connections.

Members of the Situationist International in 1966-67, discuss the relationship between Situationism and the Left in the 1960s. They examine the ways in which received accounts, especially those of the Left, have misrepresented the Situationist International.

The Situationists' unitary urbanism is discussed. Rather than a doctrine of urbanism, unitary urbanism is critique of urbanism and, as such, requires the creation of quite different living conditions. Reprint from 1961.

The writer discusses the work of Asger Jorn, a painter involved with the Situationist International from 1957 to 1961. Jorn's Modifications (1959), a series of about 23 found canvases decorated with Pollock-like drips or childlike forms, are regarded as the quintessential manifestation of Situationist art practice. As recycled canvases, they are prime examples of the artistic strategy of detournement—the integration of past or present artistic work into a superior construction of a setting. These paintings act as archives that collect and preserve bankrupt gestures, memory tableaux that stage memories.

The Situationists' ludic actions are only visible when presented in a theoretical, obscure way. A key component of the Situationist politics of communication is the operation of detournement (diversion). Applied to texts, images, and words, this involves a blurring of the line between the personal and the impersonal and a destabilization of language to liberate its potentials. According to the article, to be an artist is to participate in a collective enterprise of theorizing space, taking psychogeographic bearings by engaging in derives, drifts or driftings through the urban text.


A history of the Situationist International and detournement practices. This article was expanded to become *Lipstick Traces*.


The writer discusses The Naked City, a map by Guy Debord that illustrated the Situationists' concern with the construction and perception of urban space. The map consists of 19 cut-out sections of a map of Paris, printed in black ink, which are connected with red arrows. With its invention of quarters, its shifting about of spatial relations, and its large white blanks of non-actualized space, The Naked City visualizes a fragmented city that is both the result of multiple restructuring of a capitalist society, and the very form of a radical critique of this society. The writer also discusses the concept of the derive (the drift or drifting), which reflects the pedestrian's experience of the city.


Debord addresses the state of Western culture at the beginning of the 1960s. He sees a culture in a state of decomposition and a society becoming, at all levels, increasingly ridiculous. Artists truly express their time by solemnly proclaiming obsolete ideas to be new. A reprint from issue no. 6 of the Internationale Situationniste, published in August 1961.


Central to Jean-Luc Godard's 1968 film Le Gai Savoir is his use of detournement, a Situationist practice whereby familiar images are taken from their original sources and placed in new, ever-changing combinations.


Subjects addressed include the political context in which the Situationists operated in the 1950s.


Discusses the Situationist vision, manifested in Constant Nieuwenhuys's New Babylon, of recovering an experience of real, open-ended living from a separated, alienated, zoned, and "spectacular" world, as uniquely powerful.


The writer discusses French and American perceptions of Guy Debord.
Artist Ralph Rumney died on March 6, 2002. Rumney, who was a cofounder of Situationist International, made the avoidance of commodification a central part of his practice. He maintained a sharpened sense of the social role of the artist and the compromised role of art objects within capitalism's commodity culture.

Situationist Group General Lighting and Power protest against laissez-faire capitalism's hegemonic posturing.

The writer investigates the "fit" between situationist theory and theater practice in the 1960s counterculture in England.

A discussion of Harold Chapman's photographs of graffitied billboards in Paris in around May 1968. The subjects of these images feature speech-bubble interventions in the style of the Situationist International, an urban activist collective that promoted a total critique of existing political and social structures in Western Europe.

Online Resources:

Chainthinker: Situationist
http://www.scenewash.org/lobbies/chainthinker/situationist/
A comprehensive site containing the major texts of the leading Situationist thinkers such as Guy Debord, Raoul Vaneigem, Bob Black, Len Bracken, Stewart Home and Greil Marcus.

Nothingness.Org’s S.I. Archives.
http://www.nothingness.org/SI/
Contains digitized documents of original situationist treatises. Guy Debord’s and Raoul Vaneigem’s landmark texts are highlighted. Also contains a gateway page that suggests other Web based Situationist International resources.

Situationist International
http://www.notbored.org/SI.html
Not Bored’s Situationist International site contains a list of original members, memorabilia for sale, photographs, bibliographies, correspondence and texts.

situationist international online
A comprehensive site containing the seminal Situationist writings, including pre and post S.I. texts.
Concurrent Movements: Conceptual Art

Books:

A series of essays by some of the leading theoreticians of Conceptual Art. Essays broaden the idea of Conceptual Art to include Pop, Minimal and Conceptual Art. The author justifies this broadening by stating that his study focuses on artists who reject traditional artistic criteria.
709.04 B335I

This volume on contemporary art is not exclusively on Performance or Conceptual Art, but includes chapters by Hal Foster, Daniel Buren, Lucy Lippard, Allan Kaprow, Roselee Goldberg, Joseph Kosuth on the theories underlying Performance and Conceptual Arts.
709.04 T396

Lippard calls this a bibliography of Performance and Conceptual Art from 1966 to 1972. For each year, Lippard lists the important conceptual-performance texts, particular year, exhibitions, catalogues, interviews, articles and works by individual artists (arranged alphabetically).
709.04075 L765S

Addresses some of the general issues surrounding Conceptual Art from a historical and critical perspective. The text is divided into four sections. Section One’s, “Beyond Formalism,” chapters reviews the theory, provides a retrospective historical survey and series of interviews of artists from the famous “January Show.” Section two, “Representing Content,” focuses on the work of four artists who represent different cultural perspectives: Hamish Fulton (UK), Franz Erhard Ealther (Germany), Joseph Kosuth (US), and Bernard Venet (France). Section three focuses on artists who deal with issues of politics and ideology as related to Conceptual Art: Hans Haacke, Sherrie Levine, Anonio Muntadas and Joseph Beuys. Section four, “Photographs, Books and Performance,” concentrates on issues related to the application of conceptual structures in the realms of photography, book design and performance.
709.04075 M8491

A survey of Conceptual Art. The text attempts to show how Conceptual Art was an advancement of the ideas Dubbelfet, Stella, Rothko, and Lichenstein. Chapters include studies on Earthworks and street performance.
709.04 R813D

A survey of Conceptual Art with a particular emphasis on social protest art. The author historically contextualizes the Conceptual Arts of the 60s and 70s within Duchamp’s legacy. An extremely general approach because the author includes Kinetic, Environment, Performance and Happening Art in the study. With a plethora of interviews from the then contemporary practitioners of Conceptual Art.

709.04 S571

Exhibition Catalogs:


709.04062 H252

**Concurrent Movements: Happenings**

Books:


709.04075 H249

Kirby, Michael. *Happenings: An Illustrated Anthology*. New York: E. P. Dutton & Co.: 1965. This text reviews the work of then current practitioners of Performance Art. Each artist provides a personal statement and documents to one or more of their performances. Artists include Allan Kaprow, Jim Dine and Claus Oldenburg. Contains a plethora of photographs.

792 K58


792 K86
*Happenings and Other Acts* is a collection of essays, interviews and performance texts by and about Happenings and Fluxus artists. These pieces are invaluable documents because they were originally published at the height of Fluxus.

702.81 H282

**Concurrent Movements: Environments and Installations**

Books:

A theoretical discussion of Environment Art. With a long and interesting anthropological discussion of the historical antecedents of the movement as a natural outgrowth of the general human experience. Includes sections of artist statements, locations of selected works and comprehensive bibliography.

709.04 B368E

Illustrated historical survey of Installation Art. The text covers installation elements that were common to Futurism, Cubism collage, Duchamp’s readymades, Dada and Fluxus.

709.0407 D418

An extremely comprehensive survey that includes a chapter on Installations, Environments and Sites, a chapter on Performance, and a plethora of theory, critiques and artist statements by artists and critics. The Environment chapter focus is broad and ranges from Joseph Cornell to Christo. The Process chapter includes statements from Joseph Beuys, and Richard Serra. The Performance Art chapter includes the writings by Chris Burden, Vito Acconci, John Cage, Guy Debord, Allan Kaprow, George Maciunas, and Yoko Ono. The Language and Concepts chapter has wrings by Marcel Duchamp, Joseph Kosuth, Jenny Holzer and Sol Lewitt. Includes an extraordinary comprehensive bibliography.

709.04 T3952
Subsequent Movements: Performance Art

Books:


709.04075 C744


709.0474 A784


702.81 C284


700.103 B983

Foster, Hal. Recodings: Art, Spectacle, Cultural Politics. Seattle: Bay Press, 1985. This volume on postmodern theory is not specifically on Performance Art, but its chapter on “Contemporary Art and Spectacle” is useful in linking contemporary performance with the spectacle politics of fascism. Foster pays particular focus on the work of Robert Longo to illustrate the concept of spectacle. The chapter called “Subversive Signs” reviews contemporary manifestations of situationist detournement in Barbara Kruger and Jenny Holzer’s work.

700.1 F755

Jones, Amelia. Body Art: Performing the Subject. Minneapolis: University of Minnesota Press, 1989. A study that addresses performance artists who use the body to emphasize racial, sexual, gender, and class issues. The author’s predominate focus is on the works of Schneemann, Kusama, Acconi and Wilke.

702.81 J76
A collection of essays which survey the global manifestations of performance in such places as Japan, China, Hong Kong, Southeast Asia, Latin America and Eastern Europe.
709.04075 G562

Interviews with then current German Performance artists and photographs of the performances.
709.0474 P4384