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to: Kynaston McShine

from: Jodi Hauptman

date: 8/1/94

re: Museums

As I promised you ages ago, here is a select bibliography of texts that I have found useful on the subjects of museums, collecting, fetishism, brica bracomania etc.--all of which are topics relevant to my dissertation on Cornell. These are some of the things that I found most helpful--let me know if you have specific questions on any of them. I also xeroxed the Donato article for you. I found this especially useful and since I had a copy it was easy enough to make one for you.

Since I am giving a College Art Association talk on the history of museums in New York City this coming January (I have included an abstract here too), I continue to gather material on these subjects, so if I come upon anything else I will certainly pass it along. Also, I would love to hear more about your plans for this exhibition (as I told you I think it is a great idea), especially how and if Cornell fits in and also whether you will have some sort of historical component (both of which, in addition to Mapping, I am thinking about now).

I hope something on this long list turns out to be useful.

Jodi

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Museum/Collecting Bibliography

I History of Museums (especially in USA)

- ✓ Alderson, William T. Mermaids, Mummies, and Mastodons: The Emergence of the American Museum. Washington, DC: American Association of Museums, 1992.
- Altick, Richard. The Shows of London: A Panoramic History of Exhibitions, 1600-1862 (Cambridge: Harvard University Press, 1978).
- Betts, John Rickards, "PT Barnum and the Popularization of Natural History," Journal of the History of Ideas 20 (June-September 1959), pp. 353-368.
- A Cabinet of Curiosities: Five Episodes in the Evolution of American Museums (Charlottesville: University Press of Virginia, 1967).
- Haberly, Loyd, "The American Museum from Baker to Barnum." New York Historical Society Quarterly 43 (July 1959): 273-87.
- Harris, Neil. Humbug: The Art of PT Barnum. Boston: Little, Brown and Co., 1973.
- ✓ Holt, Elizabeth Gilmore, ed., The Triumph of Art for the Public, Garden City, NY: Anchor Books, 1979.
- * ✓ Impey, Oliver and Arthur MacGregor. The Origins of Museums: The Cabinet of Curiosities in Sixteenth and Seventeenth Century Europe. Oxford: Clarendon Press, 1985.
- McNamara, Brooks. "'A Congress of Wonders': The Rise and Fall of the Dime Museum." Emerson Society Quarterly 20 (Third Quarter, 1974): 216-232.
- Pomian, Krzysztof. Collectors and Curiosities: Paris and Venice, 1500-1800. Cambridge: Polity Press, 1990.
- Sellers, Charles Coleman. Mr. Peale's Museum. New York: W.W. Norton and Co., 1979.
- Taylor, Francis Henry. The Taste of Angels: Art Collecting from Ramses to Napoleon. Boston: Little Brown and Company, 1948.
- ✓ Tomkins, Calvin. Merchants and Masterpieces: The Story of the Metropolitan Museum of Art. New York: EP Dutton and Co., 1970.

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II Criticism, Theory

- ✓ Adorno, Theodor, "Valery Proust Museum" in Prisms, Cambridge: MIT Press, 1994: 173-186.
- Apter, Emily. Feminizing the Fetish: Psychoanalysis and Narrative Obsession in Turn-of-the-Century France, Ithaca: Cornell University Press, 1991.
Especially "Cabinet Secrets: Peep Shows, Prostitution, Bric-a-bracomania in the Fin-de-Siècle Interior"
- Baudrillard, Jean. Le Système des objets. Paris: Gallimard, 1968.
- ✓ Benjamin, Walter. "Unpacking My Library." (1931) in Illuminations, New York: Schocken Books, 1969).
- Berger, Maurice. "Of Cold Wars and Curators." In How Art Becomes History: Essays on Art, Society and Culture in Post New Deal America. New York: HarperCollins, 1992: 23-45.
- ✓ Blotkamp, Karel. Museum in Motion? The Art Museum at Issue, The Hague: Government Printing Office, 1979.
- ✓ Crimp, Douglas, On the Museum's Ruins, Cambridge: MIT Press, 1993.
Especially "This is Not a Museum of Art"
- DeSalvo, Donna, ed., Past Imperfect: A Museum Looks at Itself, Exhibition catalogue (Southampton: The Parrish Art Museum, 1992).
- The Desire of the Museum, Exhibition catalogue (New York: Whitney Museum Downtown, 1989).
- Donato, Eugenio. "The Museum's Furnace: Notes Toward a Contextual Reading of Bouvard and Pécuchet." in Textual Strategies: Perspectives in Post-Structuralist Criticism, ed., Josué Harari, Ithaca: Cornell University Press, 1979.
- ✓ Duncan, Carol and Alan Wallach. "The Museum of Modern Art as Late Capitalist Ritual: An Iconography Analysis." Marxist Perspectives 1 (1978): 448-69.
- Foucault, Michel. "La Bibliothèque fantastique," introduction to Flaubert, La Tentation de Saint Antoine, ed., Henri Ronse, Paris: Gallimard, 1967.
- ✓ Foucault, Michel. The Order of Things. New York: Pantheon, 1970.
- Freud, Sigmund. "Fetishism." In the Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. 21, London: Hogarth Press, 1961.
- ✓ Karp, Ivan and Steven D. Lavine, eds., Exhibiting Cultures, Washington, DC: Smithsonian Institution Press, 1991.
Especially: Svetlana Alpers, "The Museum as a Way of Seeing"
Stephen Greenblatt, "Resonance and Wonder"
- ✓ Krauss, Rosalind. "The Cultural Logic of the Late Capitalist Museum." October 54 (1990): 3-17.
- ✓ Hooper-Greenhill, Elean, Museums and the Shaping of Knowledge, London: Routledge, 1992.

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Mainardi, Patricia. "Postmodern History at the Musée d'Orsay." October 41 (Summer 1987): 31-52.

✓ Malraux, André. Museum without Walls. London: Seckler and Warburg, 1967.

Museum Culture [this is new and I do not have the citation--a book of essays]

O'Doherty, Brian. The White Cube [?]

Pietz, William. "The Problem of the Fetish I." Res 9 (Spring 1985): 5-17.
See also The Problem of the Fetish II (Res 13) and III (Res 16)

Saisselin, Rémy. The Bourgeois and the Bibelot. New Brunswick: Rutgers University Press, 1984.

Sekola, Allan. "The Body and The Archive." October 39.

Sontag, Susan. The Volcano Lover: A Romance. New York: Farrar, Strauss, Giroux, 1992.

Stewart, Susan. On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection. Baltimore: Johns Hopkins University Press, 1984.

Vidler, Anthony. The Architectural Uncanny. Cambridge: MIT Press, 1992.

Wallis, Brian, ed. Damaged Goods: Desire and the Economy of the Object, Exhibition catalogue (New York: New Museum of Contemporary Art, 1986).
Especially: Hal Foster, "(Dis)Agreeable Objects"

III The Natural History Museum/"Primitivism"

Art/artifact: African Art in Anthropology Collections, New York: Center for African Art, 1988.

Bal, Mieke. "Telling, Showing, Showing Off." Critical Inquiry 18 (Spring 1992): 556-594.

✓ Clifford, James. The Predicament of Culture. Cambridge: Harvard University Press, 1988.
Especially "Histories of the Tribal and the Modern" and "On Collecting Art and Culture"

Haraway, Donna. "Teddy Bear Patriarchy: taxidermy in the Garden of Eden, New York City, 1908-1936." Social Text II (1984-5): 20-64.

See also her Primate Visions: Gender, Race, and Nature in the World of Modern Science, New York, 1989.

Torgovnick, Marianne. Gone Primitive: Savage Intellectuals, Modern Lives. Chicago: University of Chicago Press, 1990.

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IV Artists

Michal Asher
 Marcel Broodthaers
 Daniel Buren [see his writings]
 Joseph Cornell
 Marcel Duchamp
 Andrea Fraser
 Hans Haacke
 Louise Lawler
 James Luna
 Allan McCollum
 Samuel Morse
 Charles Wilson Peale
 • Ad Reinhardt
 Robert Smithson [see his writings]
 Fred Wilson

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Jodi Hauptman
Yale University/
Center for Advanced Study in the Visual Arts, National Gallery of Art

The Meaning and Role of the Dime Museum in Late Nineteenth Century Manhattan

...wax figures, moral dramas, fire eaters, Ajeeb, the chess mystery, snake charmers, mermaids, living pictures, anatomical displays, chamber of horrors, the invisible girl, curious animals, the Fairy Grotto, rope dancers, dioramas, panoramas, American Indians...

The above list sums up the types of displays evoked when most New Yorkers thought of museums in the 1880s. These spectacles were seen at places called "dime museums" that were primarily located in lower Manhattan. Popularized, indeed sensationalized, by P.T. Barnum in the 1840s, dime museums offered a form of leisure activity for city dwellers and helped to define urban visual culture in the late nineteenth century. Although generally placed by historians in the realm of low brow entertainment that simply pandered to viewers' desire for lascivious, frightening, or grotesque spectacles, dime museums actually occupied a far more interesting--and even liminal--position in the nineteenth century city's spaces of mass leisure and diversion. Most simply put, dime museums straddle *high* and *low*.

As descendants of the sixteenth and seventeenth century *Kunst und Wunderkammer* (art and curiosity cabinet), dime museums are linked to a tradition of amateur scholarship and collecting. The history of collecting can be traced back even further to encompass the royal and ecclesiastical treasures of the Middle Ages. In the fifteenth century, guides to European collections written for travelers and art lovers already proliferated. For these early collectors of objects ranging from paintings to minerals to insects to body parts to navigational instruments, their driving desire was to "possess" the world. It was P.T. Barnum's genius in the mid-nineteenth century to realize that, although they might not have the resources to build their own collection, "average" people enjoy the strictly visual possession they experience when viewing objects. Barnum explains, "I studied ways to arrest public attention; to startle, to make people talk and wonder." His popular American Museum was copied in Manhattan and throughout the US, but most of these places had little money to acquire or create provocative exhibits. By the 1880s such dime museums were, in Luc Sante's words, "the true underworld of entertainment, and their compass could include anything too shoddy, too risqué, too vile, too sad, too marginal, too disgusting, too pointless to be displayed elsewhere." Interestingly, it is at this same time (1870s and 1880s) that major public museums were founded in a number of US cities. In

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Manhattan, both the Metropolitan Museum of Art and the American Museum of Natural History were granted building sites in 1871; the former opened at its present location in 1880.

My paper examines the role of the dime museum in urban visual culture in the 1880s and will take the form of a close analysis or close reading of one particular site. My dime museum of choice is New York's Eden Musée, located on Twenty-third Street and Sixth Avenue, diagonally across from the new McCreery's Department Store. I selected this particular museum because in its very establishment and its displays the simultaneous and contradictory aspirations towards the high-brow and the pandering to popular demands are clearly seen. The name of the museum offers a small, but pointed, hint to its conflicting goals. I will map the architectural and spectacular spaces of this museum, look closely at its weekly offerings, and investigate its patrons (paying special attention to gender, class, and ethnic background). As a point of comparison I will also look at the Metropolitan Museum of Art, focusing on its first ten years when it was, ironically, located on West Fourteenth Street, the very heart of New York City's mass entertainment district. How did the Eden Musée's and the Metropolitan's missions differ? And did expectations of the experience within these two institutions also differ? By looking, at once, at these two types of museums and their strategies of marketing and display, what I hope will be revealed is the late nineteenth century viewer's understanding and conception of the place "museum" itself. What did "museum" as word and as site mean to its patrons? By looking closely at one museum I will also be able to focus more closely on the specifics of its (and by association, similar museums') client base. Who actually went to these museums? How often? How did admission price and exhibits contribute to determining the population in attendance?

This paper not only investigates the history of a particular museum (and the history of US museums in general) it also will reveal the links between other forms of urban visual display. Early museums often presented variety, vaudeville, and burlesque shows. They also screened the earliest movies. To find answers to these questions I will closely analyze the exhibition program of the Eden Musée, its architectural layout, and its siting within the city. I will take advantage of research done on early spectatorship in New York. In addition, photographs of these spaces as well as nineteenth century paintings of people viewing displays in museums (this is especially true of depictions of the Metropolitan Museum of Art) will be quite helpful in investigating these issues. This paper has contemporary relevance as well, showing how nineteenth century views of such places of edification and entertainment contribute to our (perhaps all too easy) acceptance of the role and goals of today's museums. Hopefully, issues raised about these earlier spaces will provoke questions about our own.

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Hildebrand, Adolf - Zur Museumsfrage, in: Münchner Jb. d. Bild.K.,
Bd. I, 1906, S. 80 ff.

Flacke-Knoch, Monika - Museumskonzeptionen in der Weimarer Republik,
Die Tätigkeit Alexander Dorners im Provinzial-
museum Hannover, Marburg 1985

Ausst.-Kataloge documenta 5-8, Kassel (1972 - 1987)

C.

Zur Insel Hombroich

u.a. Bartels, Daghild, in:

Parnass, Österreich. Kulturzeitschrift,
Nov./Dez. 1986, H. 6

Perspektiven, Universität Witten/Herdecke,
2. Jg., 6. Sept. 1986

D.

* Lüpertz, Markus - Kunst und Architektur, in: H. Klotz, W. Krave -
Neue Museumsbauten in der Bundesrepublik Deutsch-
land, Frankfurt a.M. 1985, S. 30 ff.

* Uecker, Günter - Das Museum als kulturelle Kommune, in: ?
(1970-74)

* Das Museum der Zukunft, hrsg. v. Gerhard Bott, Köln 1970

Eckart Mai : ~~Die~~ Expositionen , München 1986

Georg Friedrich Koch :

* Volker Plagemann : Das deutsche Kunstmuseum München, 1967 ⁶⁷

o Max Tippmann : zur Entwicklung des Typus der dt. Gemäldegalerie im
19. J.

zur Insel Hombroich : Art 6 , 86

* Walter Frankhaup : Die unbewältigte Moderne. Kunst und Öffentlichkeit,

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FIN TP BREAKING DOWN THE BOUNDARIES# - Cluster 2 of 2

Breaking down the boundaries : artists and museums. -- Seattle, Wash. : Henry Art Gallery, University of Washington, c1989.
31 p. : ill. ; 30 cm.

Essays by Chris Bruce ... [et al.].
ISBN 0935558241

1. Artists and museums--United States. 2. Artists and patrons--United States.
3. Art, Modern--20th century--United States--Themes, motives. 4. Public art--United States--Themes, motives. 5. Conceptual art--United States--Themes, motives. I. Bruce, Chris. II. Henry Art Gallery.

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Also at Whitney Museum Library.

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Museum RILA [International Repertory of the Literature of Art
Repertoire International de la Littérature de l'Art]

- *
DZ35
866m
MMA off 2
- Bonk, Ecke: Marcel Duchamp, the Portable Museum - the making of
the Boîte-en-valise de ou par Marcel Duchamp
ou Rose Selavy NY 1989
- ✓ xerox Kuspi, Donald: The magic kingdom of the museum. Artforum 1992,
30, no 8 (Apr.) p. 58-63
- ✓ xerox Decker, Joshua: De-coding the museum. Flash Art 1990, no 155
p. 110-112
- ✓ xerox Ersatzobjekt und bedeutende Rahmen: Allan McCollum, Louise Lawles,
Barbara Bloom.
in: Kunstforum, Vol 99, p. 200
- ✓ xerox Warhol's little museum in: Kunstforum Vol 97, Nov. Dez '88 p. 184
- ✓ xerox Stephan Huber: Der Künstler, der Sammler und das Museum
in: Kunstforum Vol 77/78 p. 236
- Ellis Michaud, Yves: L'art contemporain et le musée: un bilan
in: Cahiers du Musée national d'art moderne 1989, p. 76-82
- Ellis David, Catherine: L'art contemporain au risque du musée in:
Cahiers du Musée national d'art moderne 1989, p. 54-58
- PER
HAIN, Cat.
COO 198 Lewis, Davis: The collector's eye, Carnegie magazine. 1990, 60, no 3,
May-June p. 12-16

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HOKA LIBRARY

key word: museum

- missing 1) Schökel, Richard: The Museum, HOKA 1970
- *
1
A872
1967 2) Arts magazine. "The museum world" Arts yearbook 9. Edited by the staff of Arts magazine. With an introduction by Lawrence Alloway
- 3
A1
B29 3) Bazin, Germain: The museum age. NY 1967
- Xerox
1
H53m 4) Hodin, Joseph Paul: The museum and modern art. In: his modern art and the modern mind 1972 p. 317-332 Cleveland, London 1972
- 3
A1
L69
K1's office 5) Low, Theodore Lewis: The museum as a social instrument... Published at the Metropolitan Museum of Art for the American association of museums 1942
- 3
A1
R6
missing 6) Museums in modern life: seven papers read before the Royal society of arts in March, April and May 1948 - Royal Society of Arts. London
- 3
A1
T2
K1's office Francis Henry Taylor: Babel's tower: the dilemma of the modern museums. ~~by Francis H~~ NY. Columbia University Press 1945
- 3
A1
A6
Xerox American artists group. NY. The artist and the museum: the report of the 3rd Woodstock art conference sponsored by artists equity association.
- 3
A1
026
missing O. Doherty, Bron (ed.) Museums in crisis. NY 1971

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THE RELATIONSHIP BETWEEN ARTIST AND MUSEUM

Seminar "Das Verhältnis zwischen Künstler und Museum im 19. und 20. Jh." / WS 1989/90

Literatur (Auswahl) *none of these books is in the MoMA library*

A.

- * Schröter, Hans - Maler und Galerie. Das Verhältnis der Maler zu den öffentlichen Galerien Deutschlands im 19. Jh., Diss., Berlin 1954
- * Weber, Jürgen - Entmündigung der Künstler. Geschichte und Funktionsweise der bürgerlichen Kunsteinrichtungen, München 1979
- * Grasskamp, Walter - Museumsgründer und Museumsstürmer. Zur Sozialgeschichte des Kunstmuseums, München 1981
- * Ausst.-Kat. "Museum der Gegenwart - Kunst in öffentlichen Sammlungen bis 1937", Kunstsammlung NRW, Düsseldorf 1987

B.

- J.J. Marquet de Vasselot, Répertoire des vues des salles du Musée du Louvre, in: Archives de l'art français, N.P., T. XX, 1946
- Ausst.-Kat. "Johann Christian von Mannlich 1741 - 1822", Pfalzgalerie Kaiserslautern 1972
- Rave, Paul Ortwin - Schinkel-Werk, Berlin, 1. Teil, Bauten f. d. Kunst, Kirchen, Denkmalpflege, Berlin 1941
- Ausst.-Kat. "Johann Anton Ramboux", Köln, Wallraf-Richartz-Mus., 1967
- Ausst.-Kat. "Die Nazarener", Frankfurt a.M., Städelisches Kunstinstitut, 1977
- Ein Vermächtnis von Anselm Feuerbach, hrsg. v. Henriette Feuerbach, Berlin 1910

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Bd. I, 1906, S. 80 ff.

Flacke-Knoch, Monika - Museumskonzeptionen in der Weimarer Republik,
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land, Frankfurt a.M. 1985, S. 30 ff.

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(1970-74)

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Eckart Mai : ~~Die~~ Expositionen , München 1986

Georg Friedrich Koch :

* Volker Plagemann : Das deutsche Kunstmuseum, München, 1967
o Max Tippmann : Zur Entwicklung des Typus des dt. Gemäldegalerie im
19. Jh.

zur Insel Hombroich : Art 6 , 86

* Walter Frankamp : Die unbewältigte Moderne. Kunst und Öffentlichkeit,

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Johann Christian von Mannlich

Biographische Angaben

- 1741 2.10. Geburt in Straßburg
- 1758 Besuch der Mannheimer Zeichnungsakademie unter der Leitung von Peter Anton von Verschaffelt.
- 1765 - 1767 Schüler von Boucher und Natoire in Paris
- 1767 - 1770 Aufenthalt in Rom als Pensionär der franz. Akademie
Anreise über Lyon, Marseille, Nizza, Genua, Florenz
Zusammentreffen mit Winckelmann, de Pigage, von Sengel, Monnot, Vanloo u.a.
- 1768 Reise nach Neapel, Pompeji, Herkulaneum, Capua
- 1770 - 1771 Winteraufenthalt in Florenz. Bekanntschaft mit Mengs.
- 1771 Am Hof von Parma. Ernennung zum Mitglied der Akademie.
Studium der Bauwerke von Palladio. Weiterreise über Padua, Venedig, Verona.
- 1772 Ernennung zum Ersten Hofmaler, zum Inspekteur des Gemäldekabinetts und zum Direktor der Zeichenschule in Zweibrücken. Bekanntschaft mit Diderot, der ihm vorschlägt, Hofmaler bei der russischen Kaiserin Katharina zu werden.
Reise in die Niederlande. In Düsseldorf bei Jakobi und Besuche bei Lambert Krahe.
- 1774 In Paris Zusammenarbeit mit Gluck. Kontakt mit Greuze, Fragonard, Vernet, Saint-Quentin.
- 1775 Entwürfe für das Hoftheater
- 1776 Ernennung zum Baudirektor und Hofkammerrat
Erste architektonische Pläne für Schloss Karlsberg (u.a.)
- 1777 Leitung der ersten Ausgrabungen auf dem ehemaligen römischen Siedlungsgelände Schwarzenacker bei Homburg. Heirat.
- 1779 Beginn der Reihe von Vogelbilder.
- 1784 Geburt der Tochter Karoline Amalia.
- 1785 Bau einer Gemäldegalerie auf dem Karlsberg.
- 1787 Geburt des Sohnes Karl.
- 1788 Ernennung zum Direktor der Schönen Künste. Seit 1782 für alle Bildankäufe verantwortlich.
- 1792 Vorkehrungen zum Abtransport der Sammlungen.
- 1793 Mannlich bringt die Gemälde, die Bibliothek und das Naturalienkabinett von Schloß Karlsberg nach Mannheim.
- 1794 Tod der Frau. Plünderung durch die Sansculotten.
- 1795 Mannlich verhindert den Verkauf der Zweibrücker Sammlung.

- 1799 Übersiedlung mit der Sammlung nach München.
Ernennung zum Galeriedirektor der vereinigten Kunstsammlungen. Vorschläge zur Verbesserungen der Kunstschulen sowie zur zweckmäßigen Einrichtung der Münchner Zeichenschule und Malerakademie.
- 1800 Beginn der Inventarisierung. Auslagerung der Gemälde.
- 1802 Schrift: Versuch über Gebräuche, Kleidung und Waffen der ältesten Völker nebst Anmerkungen über die Schaubühne.
Mannlich unterstehen alle Künstler im Hofdienst.
- 1803 Säkularisation - Reisen Mannlichs durch Bayern.
- 1804 Beginn des Briefwechsels mit Goethe. Herausgabe des "Zeichenbuchs für Zöglinge der Kunst und Liebhaber, aus Raphaels Werk gezogen."
- 1805 Beginn der Herausgabe der dreibändigen "Beschreibung der Churpfalzbaierischen Gemälde-Sammlungen zu München."
- 1806 Düsseldorfer Sammlung kommt nach München.
Langer wird Direktor der Akademie der bildenden Künste.
- 1808 Ernennung zum Königlichen Rat und zum Ritter des Zivilordens der Bayerischen Krone.
- 1809 Auslagerung der Galerien. Wiederbegegnung mit Dominique Vivant Denon. Einführung Denons in die Lithographie.
- 1810 Mitbesitzer der lithographischen Anstalt von Aloys Senefelder. Herausgabe der "Oeuvre Lithographiques".
(432 Lithographien, bis 1816)
Institut de France in Paris ernennt Mannlich zum Korrespondierenden Mitglied.
- 1812 "Versuch über die Zergliederungskunst für Zöglinge und Liebhaber der Bildenden Künste."
"Versuch über die Schönheitslehre oder Abhandlung für junge bildende Künstler und Kunstliebhaber."
"Äskulaps Hahn und Amors vergiftete Fackel."
- 1813 Beginn der Niederschrift seiner Lebenserinnerungen.
- 1822 3.1. Tod in München.

Art and Arts : Urgent Images

Art News V42 : 120-3 May '93

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[Art Index]

Art and Politics:

Material world (Group Material) Art in Amer.

Art in Amer 77:122-9 Jan '89

Of Cold Wars and

Bush's Compromise: A Newer Form of Censorship (NEA)

Art in Amer. 78:57 Nov '90

Senators Attack Smithsonian Show

Art in Amer. 79:27 July '91

Group Material's AIDS Timeline

Art in America 78:162-3 D'90

An Art the Is Also Responsible (Gran Fury)

Artweek 22:5 May '91

Gran Fury: Against the Law

Afterimage 19:8-9 Summer '91

Dread and Chocolate (NEA)

Art News 90:44 Nov '91

Artists as of Conscience [Alternative Museum]

Art Mag 66:80-1 Feb '92

Art and AIDS: Urgent Images

Art News 92:120-3 May '93

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World View (Museums, arts, the US & electronic
Mus J v92 p13 Oct '92

Group Material [New Museum]
✓ Artforum 25:128 Oct '86

- ✓ Group Material and the Whitney Biennial '85
Artforum 23:59 Summer '85

- Art and Politics in the 1980s
Artweek 15:13 Apr. 21 '84

- ✓ Group Material Timeline (P.S.I.)
Artforum 22:83 May '84

Mary Boone and the Sardinistas
Arts Mag 58:96-9 May '84

Art against Intervention
Art in Amer. 72:9-11 May '84

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[Library Computer Activity]

Books and Docs

All the Best Things for the People: Social Art 1950-80

5.1
6830j1

Guerrilla Girls: Confessions of the G.G.s. By the G.G.s NY:Harper. 1995

1992

Artists of Conscience: 70 Years After: Alternative Means 1992

1992 6211

1992

Artists of Conscience: 16 years of Social and Political Commentary

1992 6211

62.1

Committed to Print

YN356j1

MoMA 1993;

62C 1992

Dissent and the Body Politic

028jPD

2

65YN385j1

Illegal American: Franklin Furace

1.1

6875j1

But is it Art? The Spirit of Art as Activism

2

65 622j1

Guerrilla Girls Art Action Group

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[Library Computer Catalog]

Politics and Art

GEC
1988.310;1

All the News That's Fit for Prints: Social Art 1930s-80s

GEC
1992.43j1

Artists of Conscience II: Tomie Arai. Alternative Museum 1992

GEC
1991.60j1

Artists of Conscience: 16 years of Social and Political Commentary

60.1
XN35C;1
MoMA 1473;

Committed to Print

GEC 1992
.028jPD

Dissent and the Body Politic

2

65 XN385j;1

Illegal America: Franklin Furnace

1.1
B875j1

But is it Art? The Spirit of Art as Activism ✓

2
65 622j1

Guerrilla ~~Grass~~ Art Action Group

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Sandler, Irving

The Irascible Eighteen, CDS gallery, 8 p., 1980

Abstract Expressionism

2
A2
x C671
1989 a; 1

The Triumph of American Painting: A History of Abstract Expressionism

Single artist museum

W.K. Kichner in Dares, Suite

Berta's Tinguely in Basel, Suite

Lucas Samaras: Paintings 1984-85 of different types of people in the art world

James Lee Byars

Robert Rauschenberg

Michael Asher

Politics, Artists, and the Museum: Develop and document the shifting attitudes of museums towards artists' political projects and taking political positions on issues. From Vietnam to AIDS. Museums have become increasingly involved and tolerant of political social involvement because of AIDS and attacks on art by congress.

[+14 a; 1]

Naguchi's last studio

Dubuffet's museum of the future (v'Art Brut)

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The Bauhaus: Beyer et al. look through Bauhaus cats.

De Stijl:

Russians: Malevich. His writings on ideal museum.

Tatlin + others.

Henry Moore: His studio was exhibited

A. Calder Did he have studio.

Single artist museums:

Kirchner in Davos, Switz.

Botta's Tinguely in Basel, Switz.

Lucas Samaras: Paintings 1984-85 of different types of people in the art world.

James Lee Byers

Robert Irwin

Michael Asher

Politics, Artists, and the Museum: Develop and document the shifting attitudes of museums towards artists' political protests and taking political positions on issues. From Vietnam to AIDS. Museums have become increasingly involved and tolerant of political social involvement because of AIDS and attacks on art by congress.

[N64 A14i]

Noguchi's L.A. studio

Dubuffet's museum of the insane (L'Art Brut)

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BAUHAUS Herbert Bayer et al.

3.938284m; Bauhaus-Archiv, Museum für Gestaltung

ADSC

Ein museum für das bauhaus? Berlin: Bauhaus Archiv 1979.

Darius VII.748 p 49-7 Apr. '93

3.93 N 38

Bauhaus and Bauhaus People.

1992j 1

Ny: Van Nostrand Reinhold, 1993.

M385A13 * 1j1

Meyer Hannes, Architekt. Bauhaus.

Pegas.

- Tinguely Museum ART INDEX
ART INDEX v. 92 p 72 N 193

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BAUHAUS Herbert Bayer et al.

3.93B284m; Bauhaus-Archiv, Museum für Gestaltung
ADSC Ein museum für das bauhaus? Berlin: Bauhaus Archiv 1979.

3.93 N 38 Bauhaus and Bauhaus People.
1992j1 NY: Van Nostrand Reinhold, 1993.

M385A13*1 Meyer Hannes, Architekt. Bauhaus.

Pegas.

- Tinguely Museum ART INDEX
ART INDEX V. 92 P. 12 N. 93

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- Ernst Ludwig Kirchner House-Museum (Davos, Switz.) ART INDEX

Werk Bauen Wohnen v 79/46 p.24-9 D '92

Domus no. 748 p 40-7 Apr. '93

- Tinguely Museum ART INDEX

Art News v. 92 p72 N '93

Artforum 24 11-7 Oct '85

Art in Am. 72 159 F '84

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- Daniel Spoerri: ~~le~~ Musée Sentimentale.

"le musée vécu de Daniel Spoerri (14 article anthology)

Du no 1:8-95 Jan '89

Bertrand Lavier

1984 - "The Painting of the Martin from 1604 to 1984" Berne, Switzerland

"A Brush w/ the Real"

Artforum 24:84-7 Oct. 85

Art in Am. 72:159 F'84

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Andy Warhol: Raiding the Icebox

✓ "Andy Warhol's 'Exhibition' "

Art N 68:44-5 Oct '69

Raiding the Icebox w/ A.W.

Connoisseur 173:225-6 Mar '70.

Richard Hamilton

✓ Acrylic Environment

Art N 56:16 S '57

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Isamu Noguchi

PER

✓

The Setting that Noguchi Created for his Sculpture.
Architecture 78:84-7 Je '89

PER ✓

annex

Isamu Noguchi's garden museum: an oasis of sculpture in Queens
Inter Des 59:58 Apr. '88.

PER

annex

Artists Dialogue

Archit. Dig. 44:72 O '87

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M22

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Isamu Noguchi at Gemini, 1982-3

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"MUSEUM TECHNIQUES" (SUBJECT)

PER

Don't let it go [the museum as environment in installations and catalogs. Stedelijk M. Amsterdam in Kunst Museumjournaal v 4 no 3 p 64-72 '92]

Communities and museums, pavilions in crisis I. Karp in Mus News v 72 p 44-5 My '93.

Museums Go Live [performers and curators can together enter a new age era of visitor satisfaction. Mus. J. v. 93 p 18-9 Je '93]

✓ Meanings of Things [if and when objects leave their original context + enter the museum, a transformative process begins] J.J. Brody Mus News 70:58-61 N '91.

From Patronage to Populism D. Lowenthal Mus J 92:24-7 Hr '92

✓ The Label Show: contemporary art and the museum Art Ann v 82 p 51-3 O '94

✓ Museum as dialogue [a good museum conducts an argument w/ society] Neil Postman Mus News 69:54-8 S '90.

✓ Theme Park Thesis [Disneyland and other theme parks offer challenges to the way museum decision-makers take stock of artifacts and audience.] M.J. King Mus News 69 60-2 S '90

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Michael Craig-Martin

- Claudine Papillon Gallery, Paris; exhibit Flash Art no 173 p119-20.
Nov '93

- Flash Art no 164: 147 May '92

✓ The Art Newspaper (London) 1992 10/22 p43-44

✓ The Art Newspaper (London) 1992 10/22 p43-44

✓ The Art Newspaper (London) 1992 10/22 p43-44

✓ The Art Newspaper (London) 1992 10/22 p43-44

✓ The Art Newspaper (London) 1992 10/22 p43-44

✓ The Art Newspaper (London) 1992 10/22 p43-44

Querry
Storia

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Guerilla Girls

PER The Big Times [Armand Hammer Museum, LA; performance] Artweek

v24, p18 D. 2 '93 - 7 Ja '94

Artforum v. 22 p100-7 May '94

✓ We spell it like the Freedom Fighters. [int.] Artforum v. 82 p43 Ja '94

Artforum v. 93 p88-95

It's a jungle out there [Falkirk Cultural Center] Artweek 22:1+je '91

✓ Girls will be Girls Artforum 29:124-7 s'90

The Guerrilla Girl Can't Help It [Balt. M. of Art] Afterimage 18:4 Ja '91.

✓ Guerrilla Girls Arts Mag 65:21-2 Ap '91.

You Don't Have to Have a Penis... Woman's Art Mag m 66 p6-9 s'94

Guerre
Guerre

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John Cage (Roxworthyover)

no artwork

✓

Artweek v24 p15-16 N 4 '93

✓

Art in America v82 p72-7 ja '94

✓

Artforum v.32 p106-7 My '94

not on shelf

✓

Flash Art no. 177 p47 Summer '94

Artnews v93 p88 S '94

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Elizabeth Briggs Richmond, VA

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In the rush to become popular museums were neglecting the needs of living artists.
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Search Request: = art and technology

Search Results: Displaying 2 of 4 entries



Art & technology : a report on the Art & Technology Program of the Los...

Other Author(s): Tuchman, Maurice.

Los Angeles County Museum of Art.

Title: Art & technology : a report on the Art & Technology Program of the Los Angeles County Museum of Art, 1967-1971 / [introduction by] Maurice Tuchman.

Variant Title: Report on the Art and Technology Program of the Los Angeles County Museum of Art, 1967-1971

Art and technology

Subject(s): Los Angeles County Museum of Art. Art and Technology Program.

Art and technology--California--Los Angeles.

Publisher: [Los Angeles] : Los Angeles County Museum of Art ; distributed by the Viking Press, New York, 1971.

Description: 387 p. : ill., map, plans ; 29 cm.

Notes: Also published in pbk. as: A report on the Art and Technology Program

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Call Number: 2 T3 T82

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- the era. . . Flânerie and classification keep post-1848 literature alive' (p. 7); the discourse on Paris is 'a descriptive discourse with totalizing claims' (p. 19).
- 28 Hamon, op. cit., p. 96.
- 29 See R. Sennett, *The Fall of Public Man* (New York, 1978), p. 135.
- 30 Ibid., p. 160.
- 31 J. Wolff, 'The Invisible "Flâneuse": Women and the Literature of Modernity', in *Feminist Sentences: Essays on Women and Culture* (Berkeley, 1990), p. 34-50.
- 32 Thanks to the kind cooperation of Alan Bonhoure of the Roger-Viollet photographic agency, which inherited the complete Lévy-Neurdein archives – consisting mainly of thousands of glass plates – when the Compagnie des Arts Mécaniques (who had taken over Lévy-Neurdein in 1932) went out of business (c. 1974), I was able to consult the albums containing the complete, or near-complete, sequence of LL cards of Paris. Based on the sartorial evidence provided by some of the most recent views included in these albums, they were assembled sometime in the Twenties. Though the albums, with postcards pasted three by three on their crumbling pages, are not themselves complete and are occasionally unreliable, they provide extraordinarily precious information about the organization of the series. Even though the cards are numbered, and certain numbers correspond to sites whose image was repeatedly re-photographed and updated, others do not: a single number may in fact correspond to two wildly different sites (for example, 256: 'La Rue Saint-Jacques' and 'L'Entrée du Bois de Boulogne'). Though the collection strives toward exhaustiveness, its representation of Paris is anything but systematic, shifting, for example, without any apparent logic from the fancy rue de la Paix (81) to the less elegant Pigalle (82).
- 33 In terms of urban representations, one might usefully contrast this transitional age with the age of decadence that immediately precedes it, and which is marked by the absence of a reassuring historical sense. In the words of Marie-Claire Bancquart, who has written extensively on literary representations of *fin de siècle* Paris, 'all the writers of the *fin de siècle* experience an unease, feel that intimacy with the Self is impossible; . . . and this malaise is projected onto Paris, a disassociated Paris which has forgotten its history. Intermittencies of the heart of the city: one is struck by the small number of evocations of the past, of monuments, in this capital where money has replaced culture' ('Du Paris Second Empire au Paris des écrivains fin-de-siècle', in *Ecrire Paris*, ed. D. Oster and J. Goulemot, Paris, 1990, p. 48).
- Today's postcards can be said to represent a new shift in representations of Paris as nostalgic; even retro-postcards (always black and white, or a grainy, milky grey) of a fast disappearing 'Vieux Paris' (chiefly that of the Twenties and Fifties) are juxtaposed on the racks with bright colour images of the new Paris, the Paris of Mitterrand with its I. M. Pei Pyramid and Arche de la Défense. It is through this ubiquitous postcarding of our *fin de siècle* Paris that the naturalizing functions of the postcard are most clearly displayed.
- 34 G. Guyonnet, *La Carte postale illustrée: Son histoire, sa valeur documentaire* (Nancy, 1947), p. 19.
- 35 See S. Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, Mass., 1989), pp. 304-7.

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Intended strictly as a working guide to what is both significant and reasonably accessible, the following list covers the classic studies and some major recent contributions to a general theory and history of collecting.

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