

Reading List

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- 8 - ARTIST'S WRITING - INTERVIEWS / THEORY
- 10 - AUTOBIOGRAPHY / THEORY
- 11 - FICTION / NON-FICTION / POETRY / THEORY
- 13 - (ART) HISTORY / THEORY
- 15 - PHILOSOPHY / THEORY

Criticism
& Theory

Recommended Reading (Alphabetical Order)

Alberro, Alexander, ed. RECORDING CONCEPTUAL ART: EARLY INTERVIEWS with BARRY, HUEBLER, KALTENBACH, LeWITT, MORRIS, OPPENHEIM, SIEGELAUB, SMITHSON, and WEINER by PATRICIA

NORVELL. Berkeley: U. of California Press, 2001.

Als, Hilton. THE WOMEN. New York: Farrar, Straus and Giroux, 1996.

Augé, Marc. NON-PLACES: INTRODUCTION TO AN ANTHROPOLOGY OF SUPERMODERNITY. New York: Verso, 1995.

Ashbery, John. SELECTED PROSE. Ed. Eugene Richie. Ann Arbor: The University of Michigan Press, 2004.

[great American poet writes clear whip smart pieces about French writers and filmmakers, fellow poets, art, etc.]

Bachelard, Gaston. THE POETICS OF SPACE. Beacon Press, April 1969.

[gorgeous dreamy classic with section titles like: "the house from cellar to garret, the significance of the hut", "nests", "shells", "miniature," "drawers, chests and wardrobes."]

Badiou, Alain. THE CENTURY. Trans. Alberto Toscano. Cambridge: Polity, Forthcoming.

Banham, P. Reyner. SCENES IN AMERICA DESERTA. Cambridge: The MIT Press, 1989. [First published in 1982 by Gibbs M. Smith.]

Barthes, Roland. A LOVER'S DISCOURSE--FRAGMENTS. Trans. Richard Howard. New York: Farrar, Straus and Giroux, 1978.

CAMERA LUCIDA: REFLECTIONS ON PHOTOGRAPHY. Trans. Richard Howard. New York: Farrar, Straus and Giroux, 1981.

THE PLEASURE OF THE TEXT. Trans. Richard Howard. New York: Farrar, Straus and Giroux, 1975.

ROLAND BARTHES. Trans. Richard Howard. New York: Farrar, Straus and Giroux, 1977.

Bataille, George. EROTISM, DEATH and SENSUALITY. Trans. by Mary Dalwood. San Francisco: City Lights Books, 1986.

Literature and Evil. Trans. by Alastair Hamilton. London: Marion Boyars, 1989.

Beckett, Samuel. KRAPP'S LAST TAPE. The Grove Press, 1960.

PROUST. New York: The Grove Press, 1957.

Benjamin, Walter. THE ARCADES PROJECT. Trans. Howard Eiland and Kevin McLaughlin. Cambridge, MA: The Belknap Press/Harvard University Press, 1999.

"The Work of Art in the Age of Mechanical Reproducibility."

Bishop, Elizabeth. THE COMPLETE POEMS 1927-1979. New York: Farrar, Straus and Giroux, 1983.

Blanchot, Maurice. THE GAZE OF ORPHEUS AND OTHER LITERARY ESSAYS.

Preface by Geoffrey Hartman, Trans. by Lydia Davis. Edited with an afterword by P. Adams Sitney. Barrettsville: Station Hill Press, 1981.

"Two Versions of the Imaginary." From THE SPACE OF LITERATURE. Trans. Ann Smock. Lincoln: University of Nebraska Press, 1989.

THE WRITING OF THE DISASTER. Trans. by Ann Smock. Lincoln: University of Nebraska Press, 1985.

Boltanski, Luc and Gregory Elliott. THE NEW SPIRIT OF CAPITALISM. Trans. by Eve Chiapello. London: Verso, 2006.

Broyard, Anatole. WHEN KAFKA WAS THE RAGE. Clarkson Potter, 1993.

[portrait of a milieu: an amazingly written memoir from the trenches at the height of Greenwich village art scene in the late 1940s which was an intense happening time, man.]

Bydler, Charlotte. GLOBAL ARTWORLD, INC.: ON THE GLOBALIZATION OF CONTEMPORARY ART. 2004.

Cage, John. SILENCE: LECTURES AND WRITINGS. Middletown: Wesleyan University Press, 1961.

Calvino, Italo. INVISIBLE CITIES. Italian edition (original title: Le città invisibili), Torino: Giulio Einaudi editore s.p.a., 1972. English edition translated by William Weaver. New York: Harcourt Brace Jovanovich, Inc. 1974.

Carson, Anne. GLASS, IRONY AND GOD. New York: New Directions, 1995.

ECONOMY OF THE UNLOST (Reading Simonides of Keos with Paul Celan). Princeton: Princeton University Press, 1999.

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Davis, Lydia. BREAK IT DOWN. New York: Farrar, Straus and Giroux, 1988.

THE END OF THE STORY. New York: Farrar, Straus and Giroux, 1995.

De Certeau, Michel. THE PRACTICE OF EVERYDAY LIFE. Berkeley: University of California Press, 1984. Translated by Steven Rendall. [Originally published 1974.]

- De Cervantes, Miguel. DON QUIXOTE. Countless editions.
- Deleuze, Gilles. NEGOTIATIONS. Trans. Martin Joughen. New York: Columbia University Press, 1990.
- Derian, James Der, ed. THE VIRILIO READER. London: Blackwell Publishers, 1998.
- Dick, Phillip K. THE SIMULACRA (1964). New York: Vintage Press, 2002.
- Didion, Joan. DEMOCRACY. New York, 1984.
- Slouching Toward Bethlehem. New York: Dell, 1.
- The White Album. New York: Simon and Schuster, 1979.969.
- Dyer, Geoff. THE ONGOING MOMENT. New York: Pantheon, 2005.
[brilliant brit goes on gaga riffs about photography.]
- Ellman, Richard, ed. THE ARTIST AS CRITIC: CRITICAL WRITINGS OF OSCAR WILDE. Chicago: U. of Chicago Press, 1998 (reprint).
- Foucault, Michel. ETHICS: AESTHETICS, METHOD, and EPISTEMOLOGY: ESSENTIAL WORKS OF FOUCAULT, 1954-1984. Volume 2. Paul Rabinow, series editor. New York: New Press, 1997-2000.
- Frampton, Hollis. CIRCLES OF CONFUSION: FILM PHOTOGRAPHY VIDEO: TEXTS 1968-1980. Rochester: Visual Studies Workshop Press, 1983.
- Fried, Michael. ART AND OBJECTHOOD: ESSAYS AND REVIEWS. Chicago: University of Chicago Press, 1998.
- Gass, William. ON BEING BLUE. Boston: David R. Godine, 1976.
[slim book length poetic meditation on the color and state of being of blue by wild minded philosophy professor, essayist and fiction writer.]
- Genet, Jean. FRAGMENTS OF THE ARTWORK. Stanford: Stanford University Press, 2003.
- Gilbert-Rolfe, Jeremy. BEYOND PIETY: CRITICAL ESSAYS ON THE VISUAL ARTS, 1986-1993. New York: Cambridge University Press, 1995.
- Greenberg, Clement. ART AND CULTURE. Boston: Beacon Press, 1961.
- Groys, Boris and Zdenka Badovinac, Barbara Vanderlinden. BORIS GROYS: THE ART JUDGEMENT SHOW. Brussels: Roomade, 2002.
- Hardwick, Elizabeth. AMERICAN FICTIONS. New York: Modern Library, 2001.
- SLEEPLESS NIGHTS. New York: New York Review Books, 2003 (reprint).

Harris, Jonathan. *THE NEW ART HISTORY: A CRITICAL INTRODUCTION*. Florence, KY: Routledge, 2001.

Harrison and Wood, editors. *ART IN THEORY*. Blackwell Publishers, 2000.

[super hefty compendium of all kinds of art theory documents that can lead to further researches]

Hertz, Richard. *JACK GOLDSTEIN AND THE CALARTS MAFIA*. Ojai: Minneola Press, 2003.

Hickey, Dave. *AIR GUITAR*. Los Angeles: Art Issues. Press, 1997.

Hickey, Dave. *THE INVISIBLE DRAGON: FOUR ESSAYS ON BEAUTY*. Los Angeles: Art Issues, Press, 1993.

Hoberman, J. and Edward Leffingwell, eds. *WAIT FOR ME AT THE BOTTOM OF THE POOL: THE WRITINGS OF JACK SMITH*. New York and London: High Risk Books, 1997.

Kelley, Mike. *FOUL PERFECTION*. Cambridge: MIT Press, 2003.

Kincaid, Jamaica. *MY BROTHER*. New York: Farrar, Straus and Giroux, 1997.

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Krauss, Rosalind E.. *THE ORIGINALITY OF THE AVANT-GARDE AND OTHER MODERNIST MYTHS*. Cambridge, MA: MIT Press, 1985.

Lawrence, D. H. *STUDIES IN CLASSIC AMERICAN LITERATURE*. New York: Penguin (reprint), 1991.

[strange, hyper intelligent, authoritative, idiosyncratic essays on Melville, and DH's take on what being American is.]

Loos, Adolf. *ORNAMENT AND CRIME: SELECTED ESSAYS*. California: Ariadne Press, 1995. (originally published 1908).

Lopate, Phillip, ed. *AMERICAN MOVIE CRITICS*. Library of America, 2006.

[essay master collects a history of American film writing from its beginnings to the current moment, terrific selections and intros.]

THE ART OF THE PERSONAL ESSAY. New York: Doubleday, 1997.

[indispensable essay collection from antiquity till modern times, packed with classics and gems—a personal essay bible.]

MacCannell, Dean. *THE TOURIST: A NEW THEORY OF THE LEISURE CLASS*. New York: Schocken Books, 1976.

- Malcolm, Janet. "Profiles: A Girl of the Zeitgeist." (Parts I and II), *New Yorker* October 20, 1986, 1986 + October 27, 1986.
- Marcus, Greil. *LIPSTICK TRACES: A SECRET HISTORY OF THE 20TH CENTURY*. Cambridge: Harvard University Press, 1989.
- Marias, Javier. *TOMORROW IN THE BATTLE THINK OF ME*. Trans. Margaret Jull Costa. New York: New Directions, 2001.
- McDonald, Boyd. *CRUISING THE MOVIES: A SEXUAL GUIDE TO "OLDIES" ON TV*. New York: Gay Presses of New York, 1985.
- Miller, John. *THE PRICE CLUB: SELECTED WRITINGS (1977-1998)*. Geneva/Dijon: JPR Editions, 2000.
- Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen*, vol 6. no.5, 1976.
- Nabokov, Vladimir. *LECTURES ON LITERATURE*. Fredson Bowers, ed. New York: Harcourt, 2003 (reprint).
[Russian genius weighs in on great literature.]
- Nairne, Sandy. *THINKING ABOUT EXHIBITIONS*. Florence, KY: Routledge, 1996.
- Nancy, Jean-Luc. *THE GROUND OF THE IMAGE*. Trans. Jeff Fort. NY, NY: Fordham University Press, 2006.
- Nelson, Cary and Lawrence Grossberg, ed. *MARXISM AND THE INTERPRETATION OF CULTURE*. Urbana and Chicago: University of Illinois Press, 1988.
- Nesbit, Molly. *ATGET'S SEVEN ALBUMS*. New Haven and London: Yale University Press, 1993.
- THEIR COMMON SENSE*. London: Black Dog Press, 2000.
- Nyman, Michael. *EXPERIMENTAL MUSIC AND BEYOND*. Cambridge: Cambridge University Press, 2002.
- Olson, Charles. *CALL ME ISHMAEL*. Baltimore: The Johns Hopkins University Press, 1997 (reprint).
- Owens, Craig. *BEYOND RECOGNITION*. Berkeley and Los Angeles: University of California Press, 1992.
- Orwell, George. *A COLLECTION OF ESSAYS*. New York: Harcourt, 1970 (reprint).
[one of the elemental granddaddies of the English essay: a model of lucidity.]
- Ronell, Avital. *CRACK WARS: LITERATURE ADDICTION MANIA*. Lincoln: U. of Nebraska Press, 1992.
- STUPIDITY*. Urbana and Chicago: U. of Illinois Press, 2002.

- Rosen, Philip (ed.). NARRATIVE, APPARATUS, IDEOLOGY: A FILM THEORY READER. New York: Columbia University Press, 1986.
- Ross, Kristin. THE EMERGENCE OF SOCIAL SPACE: RIMBAUD AND THE PARIS COMMUNE. Minneapolis, MN: University of Minnesota Press, 1989.
- Said, Edward W. ORIENTALISM. New York: Vintage Books, 1979.
- Schimmel, Paul, ed. OUT OF ACTIONS: BETWEEN PERFORMANCE AND THE OBJECT, 1949-1979, exh. cat. Los Angeles: MOCA, 1998.
- Schuyler, James. THE MORNING OF THE POEM. New York: Farrar, Straus and Giroux, 1980.
- Sitney, P. Adams. VISIONARY FILM: THE AMERICAN AVANT-GARDE 1943-2000. Third Edition. New York: Oxford University Press, 2002.
- ed. FILM CULTURE READER. New York: Cooper Square Press, 1970.
- Smith, Duncan. THE AGE OF OIL. New York, Slate Press, 1987.
- Smithson, Robert. THE COLLECTED WRITINGS. Edited by Jack Flam. Berkeley and Los Angeles: University of California Press, 1996.
- Solnit, Rebecca. RIVER OF SHADOWS. New York: Viking, 2003.
- Sondheim, Alan. INDIVIDUALS: POST-MOVEMENT ART IN AMERICA. New York: E.F. Dutton and Co., 1977.
- Sontag, Susan. A SUSAN SONTAG READER. New York: Farrar, Straus and Giroux, 1982.
- WHERE THE STRESS FALLS. New York: Farrar, Straus and Giroux, 2001.
- ed. A BARTHES READER. New York: Farrar, Straus and Giroux, 1982.
- Stark, Frances. COLLECTED WRITINGS: 1993-2003. London: Bookworks, 2003.
- Stein, Gertrude. A STEIN READER. Evanston: Northwestern University Press, 1996.
- Stiles, Kristine and Peter Selz, ed. THEORIES AND DOCUMENTS OF CONTEMPORARY ART: A SOURCEBOOK OF ARTISTS' WRITINGS. Berkeley: University of California Press, 1996.
- [giant book of artists' writings, a useful mixed bag.]
- Stockhausen, Karlheinz. STOCKHAUSEN ON MUSIC: LECTURES AND INTERVIEWS. Compiled by Robin Maconie. London and New York: Marion Boyars, 1989.
- Szyborska, Wislawa. NONREQUIRED READING: PROSE PIECES. New York: Harcourt, 2002.
- [Nobel prize winning Polish poet uses oddball books as an excuse to write small, thoughtful, gemlike essays on a variety of topics.]

Töteberg, Michael and Leo A. Lensing. THE ANARCHY OF THE IMAGINATION: Interviews, Essays, Notes—RAINER WERNER FASSBINDER. Trans. Krishna Winston. Baltimore: The Johns Hopkins University Press, 1992.

Trow, George W. S. WITHIN THE CONTEXT OF NO CONTEXT. Boston: Little, Brown and Co., 1981.

WITHIN THE CONTEXT OF NO CONTEXT. New York: Atlantic Monthly Press, 1997.

MY PILGRIM'S PROGRESS: MEDIA STUDIES, 1950-1998. New York: Pantheon Books, 1998.

Venturi, Robert; Steven Izenour; Denise Scott Brown. LEARNING FROM LAS VEGAS. Cambridge: The MIT Press, 1972.

Virilio, Paul. WAR AND CINEMA: THE LOGISTICS OF PERCEPTION. Trans. Patrick Camiller. London: Verso, 1989. see also: Derain, James der.

Vogel, Amos. FILM AS A SUBVERSIVE ART. New York: Distributed Art Publishers, 2006.

Wallace, David Foster. A SUPPOSEDLY FUN THING I'LL NEVER DO AGAIN. New York: Little Brown, 1997.

CONSIDER THE LOBSTER. New York: Little, Brown, 2005.

[postmodern large cerebrumed essay god traverses various subjects, in pages heavily adorned with rich copious footnotes the way some women wear all their jewels at once on special occasions---the footnote is levated to new heights by Wallace.]

Warhol, Andy. THE PHILOSOPHY OF ANDY WARHOL. New York: Harcourt Brace Jovanovich, 1975.

Woolf, Virginia. A ROOM OF ONE'S OWN. New York: Harvest Books, 1989 (reprint).

[beautiful book length essay on women and writing from one of the finest minds the planet has produced.]

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- Halpern, Daniel: Editor. WRITERS ON ARTISTS. North Point Press, January, 1988.
[collection of “belle letreistic” off the beaten path pieces about art and artists by literary writers such as Hemingway, Stein, Genet, Ralph Ellison, etc.]
- Hertz, Richard. JACK GOLDSTEIN AND THE CALARTS MAFIA. Ojai: Minneola Press, 2003.
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- Sorrentino, Gilbert. SPLENDIDE-HOTEL. Illinois: Dalkey Archive, 1984.
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Olson, Charles. CALL ME ISHMAEL. Baltimore: The Johns Hopkins University Press, 1997 (reprint).

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Stein, Gertrude. A STEIN READER. Evanston: Northwestern University Press, 1996.

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