Bibliography List

ART BOOKS

The whole of Duchamp's output was miniaturized and made to fit in a suitcase. For people that can't get enough of the urinal, this book will surely satisfy. The musician and artist Brian Eno, who successfully incorporated surrealist technique into pop music, has challenged anyone to actually use the urinal while it is being displayed. So far, no one has accepted the challenge.

Burroughs spent the last years of his life painting. His technique was a derivative of the cut-up method employed famously in Nova Express and Soft Machine. Burroughs would use a shotgun to blast aerosol paint cans in front of wooden "canvases." The patterns were interesting and Burroughs believed them to be spirit filled. This book shows the paintings and includes a piece of one of the paintings affixed to the cover.

This has a lovely cover of iguanas crawling through London. Fantastic orange and green colors.

Mark Beyer is supposedly a naïve artist. This may be an affectation as all of his drawings are consistent internally and with each other. There seems to be a very personal set of technical rules operating within the drawings. The strange perspectives reinforce the highly alienated feelings of the characters Amy & Jordan. I saw the book Agony in high school, spent ten years actively searching for a copy, and finally bought a copy for $2 from an Arizona book store. It is somewhat beat-up but dear to me.

Great, albeit depressing, story about a husband cheating on his committed wife. There are sympathetic illustrations by R. Crumb. Printed on very nice paper with a color cover illustration. It is obviously a labor of love.

Seems to be a complete overview of Warhol's artistic life. The pencil sketches are really interesting to look at because the viewer gets to see Warhol's hand at work - normally, the physical presence of Warhol was completely removed from the silkscreens.
"Head shot" illustrations of aliens, humans, monsters, and robots. Spiral bound and physically cut into thirds - the reader can mix and match the faces.

This is an oversized black and white graphic story. The collaborators really "let loose" on this one. Water Row spent a large amount of money to print this book properly.

Technique plus. The artist builds 3-D "collages" and then photographs them. In the gallery, the photographs are giant. They take well to the book format.

Not too long after this book, Sue Coe spoke at Kresge Art Gallery on the MSU campus. I was not yet an undergraduate student. This book is an oversized edition and very well illustrated. It stands apart from the larger swell of anti-apartheid pop culture works (i.e. Various Artists, We Won't Play Sun City: "We're rockers and rappers/United and strong/We're here to talk about South Africa/We don't like what's going on.) The book presents information journalistically and communicates evil more effectively.

If I were a senior high school United States history teacher, I would spend a week using this book. Last Poets' CDs, and Cleaver's Soul on Ice to supplement the textbook. I bet some students would pay attention.

This book is hyper-collaged and printed in day-glo inks. Destroy All Monsters consists of the artists Carey Loren, Jim Shaw, and Mike Kelley. All three of them lived or were students in Ann Arbor in the early 1970s. Each of them has obtained some notoriety in art circles. To define the collective as "punk" wouldn't be misguided and illustrates how certain elements were in place years before the "official birth" of punk in 1977. There is a very Michigan feel to much of their work. In this book, there is an interview where they express their dissatisfaction with the Michigan counter-culture that came out of the 1960s. One of them disparagingly characterized the early 70s Ann Arbor scene in as "a sea of denim."

These novels have illustrations at the top of each page and text at the bottom. Ernst seems
to have used prints taken from old etchings as the source for his collages - this gives a much different feel than collages taken from magazines.

This book contains collage illustrations of Eno's songs. The book is large and was printed by people with an eye for detail. It came wrapped in a textured blue paper. It is gorgeous.

This is an overview of the General Idea. This artists' collective apparently had a storefront on Bloor and was quite active. They had odd projects (like cataloging the orgasms of each of its members on accounting ledgers.) For some reason they produced an LP picturing their members exactly like the 3rd Velvet Underground record. They lived in the Toronto that I would love to move to - if that makes sense. (As a side note, the individual artists produced compelling work about AIDS in the early stages of the epidemic.)

**Gilbert and George. For Aids (Exhibition Catalogue). London: Anthony d'Offay Gallery, 1989.**
This art team is great. They produce very large, Warholish paintings using a palate limited to primary and secondary colors. Supposedly this is very gay art - oddly, there is very little queer imagery in these paintings (other than the presence of clothed teenage boys and the absence of women). The paintings about AIDS and blood are really powerful.

The author played the part of George McFly in the film Back to the Future. Originally this was a British book about catching rats. Glover has completely gone over it with a pen changing the meaning. If you have questions you can call the author at home, he lists his home phone number on his website.

This book represents a huge effort. As the title suggests, there are hundreds of rock posters inside. Most are color reproductions and real eye candy. I am partial to the new wave and punk posters.
I prefer these cheap mass-produced posters to the high-end prints that played such a part in the resurrection of Max's career in the 90s. I can almost smell the patchouli.

This is a thousand page book of Raymond Pettibon artworks. Pettibon was the house artist for SST records in the 1980s and his graphics were everywhere. His non-record-cover drawings from the 1970s drew upon the alienation he felt from the youth/counterculture of Los Angeles (see the "sea of denim" remark above). As a "hardcore" artist (referring to music not pornography) he drew captioned illustrations that captured America changing through the "Reagan revolution" of the 1980s. The tone and texture is much different than the San Francisco art of the same period. During this time, his little illustrated books were easy to find even in East Lansing. Only a few years ago, I worked with a Californian of roughly the same age as Pettibon. He had gone through the LA school system (apparently as Pettibon had). When I mentioned this book to him, he stated that he believed that Pettibon's art was highly influenced by being repeatedly beaten-up going to and coming from school on the bus. These are important drawings.

A Dadaist and communist working in Germany in the late 30s, Heartfield took risks that other artists might not take. You can see his jacket collage for the German version of Upton Sinclair's *Alcohol* without visiting too many special collections. Heartfield's influence on punk art is absolutely clear - that is to say that you can see it in the work of the punk artists who have really studied.

Many people have seen Panter's work without realizing it - he won Emmy awards for his set designs for Pee Wee's Playhouse. Panter has been illustrating using a very personal set of symbols since the early 70s. His "scratchy" style obscures his mastery of technique. The Dernier Cri's printing of Burning Monster is gorgeous - a beautiful object. The story of Cola Madnes needs to be read to be believed. Panter is another American artist who is celebrated overseas and virtually unknown at home. America doesn't know what it is missing.

Smith is responsible for the Dead Kennedy covers. His collages exhibit a special west coast sensibility. He uses a lot of "happy 1950s" imagery as source material and twists it around.
A full-color book about God. Steadman did the pen and ink drawings for the (sadly deceased) Hunter Thompson. The Criterion Edition of the film Fear and Loathing in Las Vegas includes a film, shot from a top-down angle, of Steadman working at his drawing table. It is instructive to see the process that produces the result.

Paik is the best. In the 1960s, he had done a sculpture of the Buddha meditating in front of a camera showing the image of the meditating Buddha. In the 1980s, he glued a gift store statue of Rodin's Thinker onto a portable Sony Watchman.

Graphic artists interpret the songs of the Talking Heads - a particularly deep well.

Thompson was a very underground illustrator of the Berkeley variety. This is a large unbound "deck" of Tarot cards. There is a dark current here. Hippies high on illicit substances would be well warned to stay away from this work until the drugs wear off - it could be a "bummer."

The artist came out of the Southern California hot-rod, comix, and art scene. An artists' artist, he is said to be able to paint chrome better than anyone.

This catalog remembers a show of underground artists including Georgeanne Dean, Mark Mothersbough, and others. It is notable for the inclusion of very primitive computer illustrations where the artist squeezed everything possible out of a not-quite-ready technology.

Various Artists. Sag; Die Puppe; Caroline Et Ses Amis; Cassas; Disaster Boy. Paris: Le Dernier Cri, 2000(?).
This is a set of several independent minded, well drawn, and perfectly printed books by a French art collective. Produced in small batches, these labor intensive books are small wonders.

This is the best book I own. The cover illustration to this oversized, silkscreened book shows Pan (a half-man/half-goat) playing the pipes - the slightly evil image is done in a perfect Disney style. The insides of the book get better with each turned page.
Oversized comic book. Representative of a certain punk ethos of the late 1980s.

An Italian comic collection. It features a lovely pen drawing by Liberatore of a very muscular woman on the cover.

Similar to Exit above.

Better known as Captain Beefheart, these are abstracted oil paintings of farmyard scenes.

Ware, Chris. Jimmy Corrigan, or, the Smartest Kid on Earth. Publishing information is unclear, circa 2000.
Every inch of this book has been designed (including the back of the dust jacket). There is a sense that Ware is challenging other comix artists to raise the bar. There is a crispness to the draftsmanship that is uncommon. Oh, the story is touching, too.

This is a softbound book of photos taken by Warhol in the 80s. Very unassuming.

A whole bunch of artists collaborated on this book and the results are impressive. Many of the artists on this list are included here.

CRITICISM & ART HISTORY

There was a time where I understood Barthes better than I do now. The "grain of the voice" is a concept that isn't really that hard to understand and useful. Do you know that he is a kind of celebrity in France (even in death)?

One of Benjamin's gifts is his ability to communicate in very digestible paragraphs. The Work of Art in the Age of Mechanical Reproduction is understandable to anyone and really can teach something to regular people interested in art. Perhaps he would be sad
that after identifying "aura" so plainly, that it would continue to have so much power. (In my note about Peter Max, I assert that his cheap and widely available posters are aesthetically superior to his expensive lithographs. I would love to see well reproduced photography widely and cheaply available to the general public. It would not be technically difficult to do this, but because it would devalue the scarcer "original" photographs there is little motivation for galleries and artists to make such copies available.) Incidentally, Benjamin's essay, Unpacking My Library, was what I first thought about when reading the flyer for this contest.


Elderfield, John. Kurt Schwitters. New York: Thames and Hudson, 1985. This is a art historians account of Schwitters that won some prizes in its day. I like it for the pictures. I need to see the collaged wall in England before I die.

Ford, Simon. Wreckers of Civilisation: The Story of Coum Transmissions & Throbbing Gristle. London: Black Dog Publishing, 1995(?). Coum Transmissions seemed to take its cue from Hermann Nitsch and Viennese Actionism and anticipated the "industrial" strain of punk prior to '77. Coum did performances with their bodies that pushed taboos. (Serras' Piss Cross was very clean and unoffensive in comparison.) Very little has written about them but surprisingly accurate rumors made it to my ears when I was in high school and was into Throbbing Gristle and Psychic TV. The book has a quote about Coum from the performance artist that had himself crucified on a VW Beetle: "That's not art."


Glass, S. (Editor). Bananafish. San Francisco: Tedium House, 1990s. An absolutely hilarious magazine about "noise" music. The record reviews have almost nothing to do with the records reviewed. A window into a music scene that many have no idea ever existed.

Negativland. The Letter U and the Numeral 2 (book and CD). California: Seeland, 1993(?). The band Negativland produced a record that could be confused with a U2 record. This magazine details all of their legal troubles that stemmed from decision to release the record. The magazine presents an artist's view of what constitutes "fair use" under the Constitution. Since the DMCR Act, the scope of what can be "sampled" fairly has been significantly reduced. BTW, the CD itself has smuggled recordings of Casey Casem (the
top 40 dj) cursing a blue streak and berating his staff mixed in with the U2 song "I Still Haven't Found What I'm Looking For." They had to have known that they'd get sued.

This book discusses what it calls the "spectacle" and is interesting reading because it relates to media culture. The rumor is that the phrase "Think Globally, Act Locally" was coined by Vaneigem or one of his associates.

Suggests that central planning is not such a great idea and that interesting things happen when cultures are allowed to grow without interference.

A wonderful book of essays about young American writers of the 1980s. Sadly, Elizabeth Young died a year or two ago.

**SELF-PUBLISHED ART BOOKS**

**Brandou, Andrew. Passport. Los Angeles: Otis/Parsons, 1990.**
The Anatomy book looks like the "invisible man" game from long ago. The pages are clear plastic and the illustrations are collages in the silhouette of a man. The book unfolds like an accordion. The Passport appears as a counterfeit passport. The first clue is that there is a skull and a snake on the cover of the little blue book. The inside is filled with clever visa stamps and seals.

**J.T. Coca Cola: An Extended Thought. Pennsylvania: self-published, date unknown.**
**J.T. Chainletter. Pennsylvania: self-published, date unknown.**
**J.T. Tab. Pennsylvania: Bedlam, 1992.**
These are photocopied books that J.T. wrote with a typewriter, drew in some illustrations, and produced at Kinkos. Not to far from the Raymond Pettibon books that I wasn't smart enough to keep.

**Muldowney, Suzanne. Underdog. At 25: Then & Now. Self-published, no date.**
The author really likes Underdog. This has caused problems for her relationship with her family.

**Olson, Aaron. Dead Nuts. San Francisco: self-published, 1992.**
Mine has a blue, red, and purple silkscreened cover. This is the sad story of a man that goes to use a port-o-john and is drawn into a subatomic universe.
A small, hardbound book that has traveled from artist to artist and been transformed by each. It looks like it was once a red cross training guide.

This is in the process of being transformed. It started as a colorful 1950s children's book. Now Bosco the Clown has teeth that will scare the children.

This is a collaged book that is too much fun to look at. It reminds me of Devo for some reason. Werner has a picture in the Bad Influences book mentioned above.

Woodring has a comic called "Jim." I had a candy bar from Europe called "Jim." I mailed it to him. About a year later, his wife mailed me this little book along with a nice note.