

NeckFace: Annotated Bibliography

Arlene Ducao | SVA MFACA | Spring 2004

@Guggenheim (museum guide). New York: Guggenheim Museum, September-October 2002.

This guide profiles the show *Moving Pictures*, a show of video and photography from the museum's permanent collection. The work of artists including Marina Abramovic, Bruce Nauman, Vito Acconci, Ana Mendieta, and Pierre Huyghe, and Inigo Manglano-Ovalle are discussed. The Bill Viola piece *Going Forth By Day* is also profiled.

@Guggenheim (museum guide). New York: Guggenheim Museum, November 2002-January 2003.

This guide is a more in-depth profile of Bill Viola's *Going Forth By Day*. It discusses Viola's fresco influences and his interest in life/ death cycles.

Anderson, Laurie. "Marina Abramovic." *Bomb*, Summer 2003, pp 24-31.

An interview with performance artist Abramovic by performance artist Anderson. Together, they recollect some of the most memorable moments from their overlapping careers.

Atkinson, Michael. "The Night Countries of the Brothers Quay." *Film Comment*, October 2000, pp 89-97.

Piercing descriptions and analyses of the unique Quay aesthetic. Focus on the Quays' technique—hesitating camera movement, obsession with minutia, and acute textural sensibility.

Batchen, Geoffrey. "Carnal Knowledge." *Art Journal*, November 1999, p 23.

A short mention of Cornelia Parker in this discussion of photography's shift from analog to electronic media.

"Bill Viola: World of Appearances/ Mandalas: South Asian Cosmic Diagrams" (press release). New York: James Cohan Gallery, April 2003.

Description of show: new two-channel video piece juxtaposed with the Tibetan Mandalas that inspired it.

Cafopoulos, Catherine. "George Hadjimichalis: Epikentro Contemporary Art Center [Review]." *Artforum*, v. 33 (May 1995), p 106. •

Critiques Hadjimichalis's balancing of painting, installation, video, and a conceptual approach. Of particular interest is Hadjimichalis's use of storage furniture (cabinets, drawers) to repetitively and intimately reveal historical objects and contexts.

Campell, Clayton. "Bill Viola: The Domain of the Human Condition." *Flash Art*, March-April 2003, pp 88-91.

Interview discusses Viola's *Passions* video works and the role of emotion in these works and in the forging of ethics.

"Chen Zhen: A Tribute" (press release). New York: PS1 Contemporary Art Center, February 2003.

Description of this Zhen retrospective; of particular interest is the bombastic old-furniture/ drum set work *Jue Chang*.

"Christian Marclay: Video Quartet" (press release). New York: Paula Cooper Gallery, January 2003.

A short description of *Video Quartet*, a four-channel DVD piece sequencing vivid audio moments from studio movies into an aurally-evolving chamber performance.

"City/Dans: Eiko and Koma" (performance program). New York: Danspace Project, 2003.

Description of this death-oriented butoh piece made in the wake of the September 11 attacks.

Cooke, Lynne. "Bruce Nauman: Mapping the Studio I" (essay for exhibition guide). New York: Dia Art Foundation, 2002.

Cooke discusses how this piece is a dark example of one of Nauman's prevalent thematic concerns: demystifying the artistic process.

Cooke, Lynne. "Robert Whitman" (essay for exhibition guide). New York: Dia Art Foundation, 2003.

Cooke argues that what sets Whitman apart from other video artists the age is his "poetic and fugitive phantasmagoria."

"Cornelia Parker" (press release). New York: D'Amelio Terras Gallery, 8 May 2003.

Parker brings an anthropologic, archeologic practice to her work, taking lost objects and transforming them.

Duncan, Michael. "Lee Bontecou at Daniel Weinberg [Review]." *Art in America*, v. 90 no. 7 (July 2002), p 103.

A survey of Bontecou's drawing. Emphasizes how her drawing anticipates violence through the nuanced focus on eyes, monsters, insects, and armor.

Ebony, David. "George Hadjimichalis at the National Museum of Contemporary Art. [Review]." *Art in America*, v. 90 no. 3 (March 2002), p 139.

Discusses Hadimichalis's combination of contemporary European modernism and conceptualism with a Greek fascination for archeology and historicism. Of particular interest is "Archives," a work that involves many sets of small drawers, each containing a found object or art work.

Eichler, Jeremy. "Modernist Prophets of Disparate Arts." *The New York Times*, 24 October 2003.

Written in conjunction with the *Blue Rider* exhibition at the Jewish Museum. Examines the friendship between two expressionist, structuralist artists: Wassily Kandinsky and Arnold Schoenberg. Discusses how Schoenberg's paintings and the impact of his music on Kandinsky.

Eliade, Mircea. *Rites and Symbols of Initiation: The Mysteries of Birth and Rebirth*. Putnam, Connecticut: Spring Publications, 1994.

The piece of writing that most directly influences my thesis. Examines initiation rituals from an anthropological perspective. Discusses common motifs and themes (being swallowed by a monster, starvation, sleeplessness, androgyny) that characterize archaic initiation rituals. Short discussion of initiation in modern religion and how, with the desacralization of contemporary society and its religions, initiatory elements have become much stronger in the arts (as shown in literary examples).

———. *The Sacred and The Profane: The Nature of Religion*. New York: Harvest Books, 1968.

Contrasts modern (profane) religion with archaic (sacred) religion. Discussion of how sacred and profane conceptions of time, mythology, ritual, etc. are constructed.

Feaver, William. "Cornelia Parker, Frith Street [Review]." *ARTnews*. March 2003. p 130.

Discusses how Parker's art practice uses the auction concept of the "association item" and the religious concept of "relics." Emphasizes the appropriateness of the old gallery site for Parker's show.

Gioni, Massimino. "Matthew Barney: The Mechanical Bride." *Flash Art*, July-September 2002, pp. 92-95.

After the release of the last (in terms of production) *Cremaster* (3). Argues that Barney's sense of temporal structure is borne from the conflict of ambition and control—as a result, this film and the entire cycle spiral sideways, without beginning or end.

Girard, René. *Violence and The Sacred*. Baltimore: Johns Hopkins University Press, 1979.

Examines the act of sacrifice from an anthropological standpoint. Contends that sacrifice played a similar role for archaic societies that highly structured judicial systems play for contemporary society—curbing mass violence by channeling it into more specific outlets.

Goodeve, Thyrsa Nichols. "The Brothers Quay." *Artforum*, April 1998, pp. 83-85.

Interview with the Quay brothers. Focus on their creation process, conception of sound, and literary inspirations. Interesting discussion of their lover-alternative relationship.

Heartney, Eleanor. "Postmodern Heretics." *Art in America*. February 1997. 33-39.

Discusses how Catholicism has influenced the work of several lapsed Catholics including Joel-Peter Witkin and Kiki Smith.

Harvey, Dennis. "The Godfather of Gross-Out: John Waters." *Film Comment*, April 2001, pp 35.

Discusses whether Waters's post-Divine work is still relevant. Argues that Water's transgression has been so influential over Hollywood that it has been subsumed into many studio movies—and therefore is no longer transgressive.

Howell, John. "Robert Whitman and Sylvia Palacios [Review.]" *Artforum*, v. 22 (March 1984), p 97.

Review of several performance pieces. Of particular interest is Whitman's *Eclipse*, a performance piece that focuses on domestic and pastoral scenes.

"Inigo Manglano-Ovalle: Purgatory" (press release). New York: Max Protech Gallery, January 2003.

Purgatory is part of a trilogy of multi-room, multi-channel installations that combine elements of Dante's Divine Comedy with important historical moments and people. The centerpiece of *Purgatory* is a large-scale titanium cloud sculpture hanging from the ceiling.

Johnson, K. Machine dreams [R. Whitman at PaceWildenstein]. *Art in America* v. 83 (July 1995) p. 58-61

Extended discussion of the Whitman show *Backtrack* in the context of his career as a artist mainly working with performance. While Whitman is concerned with the Romantic notion of reawakening spiritual and non-rational awareness suppressed by technology, his artistic approach avoid the primitivism evoked by many artists of this kind. Instead, Whitman makes art with a dryly witty inventor's aesthetic—one that focuses more on metaphor than obvious craft or form.

Levin, Kim. "Material Girl: Tara Donovan's Growth Potential." *Village Voice*, 2-8 April 2003.

Discusses Donovan's aloof and labor-intensive use of everyday disposable goods to make pieces that could expand forever—"growths."

Miles, Christopher. "Lee Bontecou, Daniel Weinberg Gallery [Review.]" *Artforum*, v. 40, no. 4 (December 2001), p 125.

Focuses on mutational aspects in Bontecou's drawing: from feminine to masculine, eye to mouth (and other body parts), flower to armor. Also

discusses the use of voids and negative space surrounded by jagged (teeth-like) edges.

“Mori” (exhibition program). New York: The Kitchen Art Gallery, 2003.

Concept, Tech specks, and FAQs for this piece that engagingly uses body-pulsing low-frequency sounds and seismic data.

Museums New York (special Chen Zhen edition). New York: Museums Magazines, 2003.

Discussion of Chen’s fusing of Eastern and Western art practices. Also features a chronology.

Odita, O. Donald. “Senga Nengudi.” *Flash Art*, no. 195 (Summer 1997), p 123.

Discusses the Nengudi piece *Temple* as reflecting the artistic thematic concentrations: intimacy, community, transformation.

Obrist, Hans Ulrich. “Pierre Huyghe: Collaborating on Utopia.” *Flash Art*, July-September 2002, pp. 76-81.

Expansive interview searching for the common themes (collaboration, place) in Huyghe’s varied body of work.

Papadopoulou, Bia. “Promethean Condition: Installation, Myth, and Byzantium in Contemporary Greek Art.” *Flash Art International*, no.167 (November-December 1992), pp. 74-77.

Discusses several contemporary Greek artists. Of particular interest is the short discussion of the conceptual process in George Hadjimichalis’s work.

Rexler, Lyle. “Lee Bontecou Returns From Her Faraway Planet.” *The New York Times*, 5 October 2003.

Discusses major Bontecou retrospectives throughout the United States, particularly one scheduled to open at MOMA in July 2004.

Ritchie, Matthew. “Matthew Barney.” *Flash Art* •

After the debut of *Cremaster 5*, a discussion of Barney, particularly as an artistic descendent of Bruce Nauman.

“Robert Whitman: Prune Flat/ Light Touch” (performance program). New York: Dia Art Foundation, 2003.

Images, quotes, and short descriptions from two of Whitman’s seminal early performance pieces. *Prune Flat* predominantly involves projection on the body; *Light Touch* involves projection into a moving truck.

Salen, Katie. “92 Suitcases: Peter Greenaway Packs His Bags.” *Res Magazine*, vol. 6 no. 5 (fall 2003), pp. 48-49.

Short description of Greenaway’s latest project that spans over three films, a website, and several DVDs.

Saltz, Jerry. “Film Comment: At the Movies With John Waters.” *Village Voice*, 19-25 March 2003, p. 59.

A review of this fun show with photo collages and various small objects by the Baltimore film director John Waters. My favorite is “Hair At The Gate,” the show’s title pieces that show strands of hair smashed into the darndest places on various Golden-Age movie stills.

Schwendener, Martha. *Robert Whitman: Pace Wildenstein* [New York; exhibit]. *Flash Art (International Edition)* no. 184 (October 1995) p. 109

Discussion of *Backtrack*, an environment of six sculptures by Whitman. Each sculpture uses sound, light, video, or water.

Smith, Roberta. “Tara Donovan Review.” *The New York Times*, 11 April 2003.

This review discusses how if there is enough of one material used in a “stupefyingly simple” way it can create wondrous effects.

Staudt, Kathleen. *At The Turn of a Civilization: David Jones and Modern Poetics*. Ann Arbor: University of Michigan Press, 1993.

This book-length literary analysis discusses the work of the modernist poet David Jones. It pays special attention to his epic poem *The Anathemata*, which like Eliot’s *The Waste Land*, is highly concerned with theological structures and matters.

Tomkins, Calvin. "Missing in Action: Lee Bontecou." *The New Yorker*, 4 August 2003, pp. 36-43.

A profile of the seventy-three year-old's engagement with art: her swift rise and seemingly sudden decision to reject the New York art world. Instead of being a choice filled with disillusionment and angst, it was a choice based on Bontecou's unself-conscious individualism and complete lack of concern for fame or recognition. Short discussion of Bontecou's work: its obsession with detail and craft, its rugged independence, and its ongoing engagement between the natural world and the world of "pure imagination."

Welsh, M. Hudson River museum, New York; performance. *Art in America* v. 67 (May 1979) p. 133-4

A discussion of a performance based on Whitman's previous installation *Palisade*, made for the Hudson River museum. Focus is on the coherence of the flower imagery in both the installation and the performance.

Willis, Holly. "Persistence of Vision: The Passions of Bill Viola." *Res Magazine*, Jan-Feb 2003, pp 56-58.

Overview of Viola's work and current artistic practice. Since *Res* is superficially technical, a brief mention of Viola's technical (software) inclinations.