Advance Reading List

Appadurai, Arjun. Modernity at Large: Cultural Dimensions of Globalization. Minneapolis: University of Minnesota Press, 2008. 1-23; 178-199. Appadurai offers a new framework for the cultural study of globalization, showing how the imagination works as a social force in today’s world, providing new resources for identity and creating alternatives to the nation-state. Appadurai examines globalization, which is characterized by the twin forces of mass migration and electronic mediation. He considers the way images—of lifestyles, popular culture, and self-representation—circulate internationally through the media and are often appropriated.

Benfy, Christopher. The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan. Random House: 2003. 75-139. This volume explores historical and cultural reciprocity between the U.S. and Japan, which was intensified during the late 1800s. In particular the author details the experiences of artists and writers in the early twentieth century in both Japan and the U.S., including Okakura Kakuzo, the Japanese scholar who became the first curator of Asian Art at the Museum of Fine Arts in Boston and scholar Henry Adams and artist and collector John LaFarge who traveled together to Japan.

Bourdieu, Pierre. “Classes and Classifications” in Distinction: A social critique on the judgement of taste. Cambridge: Harvard University Press, 1984. 466-84. Bourdieu’s text underscores the tensions between individuals’ ability to exert free choice (and to make their own decisions about what they value) and the limits placed upon them by existing social structures and habits of thought.

Chang, Alexandra. Envisioning Diaspora: Asian American Visual Arts Collectives. Beijing: Timezone 8 Limited, 2008. 33-66, 96-162, 171-173. Envisioning Diaspora explores the concept of diasporic artistic production and connection in post-90s Asian American art. The artist collectives Basement, Godzilla, Godzookie and The Barnstormers are detailed in this publication. This volume also includes biographies for the artists Tomie Arai and Zhang Hongtu, who are lecturers for this proposed summer Institute.


Chiu, Melissa, Karin Higa, and Susette Min, eds. One Way or Another: Asian American Art Now. New York: Asia Society with Yale University Press, 2006. The publication is the companion book for the exhibition of the same name and focuses on recent works by seventeen Asian American artists born in the late 1960s and 1970s—including Patty Chang, Kaz Oshiro, and Jean Shin—to explore this pivotal generation of artists, the
prevalent themes in their art, and the different ways they configure identity in their work. The catalogue features examples of painting, sculpture, and video and installation art—many previously unpublished—and includes essays that discuss the shifting meaning of Asian America over the last decade and address the issues of mixed heritage and the emergence of an evolving Asian American identity in an increasingly globalized society. Authors with essays included are: Melissa Chiu, Karin Higa, Susette S. Min, Margo Machida and Helen Zia.

Clarke, David J. The Influence of Oriental Thought on Post-war American Painting and Sculpture. New York: Garland Publishing, 1988. This study describes the conceptual content of the largely abstract painting and sculpture produced by the American avant-garde generation who came to maturity in the 1940s and 1950s, and its relationship to a wide spectrum of Eastern thought offered by traditional texts (I Ching; Tao te Ching) and western commentators and artists (Fenollosa, Coomaraswamy, Suzuki, Watts, Cage, et al).


Cornell, Daniell, and Mark Dean Johnson, eds. Asian American Modern Art: Shifting Currents, 1900-1970. Berkeley: University of California Press, 2008. 15-22. This publication accompanied the exhibition at the de Young Museum in San Francisco. Introduced by historian Gordon H. Chang and co-curator Mark Dean Johnson, with contributions by co-curator Daniell Cornell and Karin Higa, Sharon Spain, and ShiPu Wang, the book follows the exhibition's multiethnic and multidisciplinary approach. Two areas of emphasis, the modernist matrix of the early twentieth century and the post-World War II period wherein artists developed new approaches, support the book's recurring themes of war and peace, urban life and community.


Desai, Dipti and Jessica Hamlin. “Artists in the Realm of Historical Methods: The Sound, Smell and Taste of History.” History as Art, Art as History: Contemporary Art and Social Studies Education. New York: Routledge, 2010. 47-66. This volume pioneers methods for using contemporary works of art in the social studies and art classroom to enhance an understanding of visual culture and history. The interdisciplinary teaching toolkit is complete with theoretical background and practical suggestions for teaching U.S. history topics through close readings of both primary sources and provocative works of contemporary art. This chapter highlights artists working with archives as their medium.

exhibition *Archive Fever* gathers leading contemporary artists who use archival materials in the fabrication of their work.


Jenks, Anne L. and Thomas M. Messer. *Contemporary Painters of Japanese Origin in America*. Boston: Institute of Contemporary Art, 1958. This catalogue accompanied an exhibition demonstrating the authors’ thesis that a unique coalescence of the fundamental aesthetic views of traditional Japanese art and modern Western art was visibly occurring in the work of several Japanese-American artists.

Asian American art and art history including the artist’s voice in writing critically on the artist and their time. Pairing work by twenty-four contemporary Asian American visual artists with responses from cultural critics, other artists, activists, and intellectuals, this book explores themes of geographical movement, the sexuality of Asian bodies, colonization, miscegenation, hybrid forms of immigrant cultures, the loss of home, war, history, and memory.


Machida, Margo. Selected interview transcripts with Asian American and Pacific Islander artists in the United States, private archive, ca. 1995 to present.

Machida, Margo. Unsettled Visions: Contemporary Asian American Artists and the Social Imaginary. Durham: Duke University Press, 2008. 17-25, 46-49, 98-112, 194-199. In this landmark text Machida focuses on works produced during the watershed 1990s, when surging Asian immigration had significantly altered the demographic, cultural, and political contours of Asian America, and a renaissance in Asian American art and visual culture was well underway. Machida conducted extensive interviews with ten artists working during this transformative period: women and men of Chinese, Filipino, Indian, Vietnamese, Korean, and Japanese descent, most of whom migrated to the United States. In dialogue with the artists, Machida illuminates and contextualizes the origins of and intent behind bodies of their work.


Merewether, Charles. The Archive (Documents of Contemporary Art). Boston: MIT Press, 2006. Merewether explores how the archive has thus emerged as a key site of inquiry in such fields as anthropology, critical theory, history, and, especially, recent art. Traces and testimonies of such events as World War II and ensuing conflicts, the emergence of the postcolonial era, and the fall of communism have each provoked a reconsideration of the authority given the archive—no longer viewed as a neutral, transparent site of record but as a contested subject and medium in itself.

Portelli, Alessandro. *The Death of Luigi Trastulli and Other Stories: Form and Meaning in Oral History.* Albany, New York: State University of New York Press, 1991. Examining cultural conflict and communication between social groups and classes in industrial societies, he identifies the way individuals strive to create memories in order to make sense of their lives, and evaluates the impact of the fieldwork experience on the consciousness of the researcher in multiple disciplines.

Ritchie, Donald A. *Doing Oral History.* New York: Twayne Publishers, 1995. A leading expert in the field of Oral History, Ritchie explains the principles and guidelines created by the Oral History Association to ensure the professional standards of oral historians. The book explores how to conduct an oral history project, including funding, staffing, and equipment to conducting interviews; publishing; videotaping; preserving materials; teaching oral history; and using oral history in museums, on the radio and digital technology and the Internet.


Schaffner, Ingrid et al., eds. *Deep Storage: Collecting, storing and archiving in art.* New York: Prestel, 1998. This publication that accompanies the P.S. 1 exhibition documents the importance of collecting and packaging, storing and archiving as a contemporary artistic strategy. It lends insight into the process of creating art, which itself is a result of collecting experiences and materials, by using the work of 40 internationally celebrated artists as examples.


Smith, Richard Cándida. *Utopia and Dissent: Art, Poetry, and Politics in California* Berkeley: University of California Press, 1995. xvii-xxvi, 172-211, 439-458. In this text, historian Smith features the art and poetry emanating from California between 1925 and 1975, while focusing on the details of the struggles that individual artists and writers have with their own creative identities, producing a unique collection of individual accounts seen in the context of larger regional art histories.

New York during the crucial decade from 1974 to 1984. Published in conjunction with the first major exhibition of downtown art organized by New York University's Grey Art Gallery and Fales Library. Participants will read the catalogue to understand the steps involved in archiving artists’ papers and the importance of these papers in recontextualizing an art historical moment.

Thompson, Paul. *The Voice of the Past: Oral History*. Oxford, England: Oxford University Press, 1988. This book traces oral history through its own past and weighs up the recent achievements of this international movement. Thompson looks closely at the use of oral sources by historians and offers advice on designing projects; discusses reliability of oral evidence; considers the context of the development of historical writing including its social function; and looks at memory, the self and the use of drama and therapy.


Additional:

Archives (Source: Smithsonian Archives of American Art, Oral History Collection, online transcripts)
Note: Summer Institute participants will be assigned readings of the online transcripts listed below.


Oral History Interview with Hung Liu, 2010 April 25-29 by Joann Moser, for the Archives of American Art's U.S. General Services Administration, Design for Excellence and the Arts oral history project, at Liu's studio in Oakland, Calif.
Note: scheduled for transcription.