
TEACHERS' NOTES

A SECRET SERVICE

ART, COMPULSION, CONCEALMENT

17 September – 11 November 2006
Hatton Gallery, Newcastle

27 January – 15 April 2007
De La Warr Pavilion, Bexhill on Sea

5 May – 29 July 2007
Whitworth Art Gallery, Manchester

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These notes have been prepared for Key Stage 3 Students but can be adapted to be suitable for KS2 and above. However, please note some works in the exhibition may be considered inappropriate for students under 12.

IDENTIFYING SOME THEMES

Due to the many aspects of the 'secret' that the exhibition and accompanying catalogue texts explore, it is suggested that students take one or two ideas to explore in more depth. Below is a selection of themes with accompanying pre-visit discussion questions, a related activity to do during your visit, and cross-curricular projects for each theme.

The themes relate to the following titles:

- SECRETS AND SHRINES
- SURVEILLANCE AND CONSPIRACIES
- ARTISTS AND AUDIENCES
- CONSTRUCTED IDENTITIES
- RITUALS AND OBSESSIONS
- TALISMANS AND CODES

Alternatively students could take one theme and form an argument that can be proved or disproved in the exhibition.

To explore the relationships between the artists students can create brain maps and links by selecting four artists in the exhibition and during their visit map all the links they can find between them.

INTRODUCTION TO THE EXHIBITION

A Secret Service: Art, Compulsion, Concealment focuses on artists whose work, in one way or another, takes on some of the qualities of 'the secret', where the usual exchanges or readings have been replaced with something more difficult and awkward; where objects and creations have been hidden from view, or viewing access restricted.

The starting point for the exhibition is the *Merzbarn* – the last remaining evidence of a construction made by Kurt Schwitters in the Lake District in the mid 1940s, and now housed in the Hatton Gallery, Newcastle. Schwitters invented the word *Merz* and built *Merz* constructions with increasing compulsion throughout his career. By bringing together found (and even stolen) objects he created structures that gave new life and new meanings to those objects, meanings which were often unclear to anyone but the artist. From small collages these constructions grew to fill whole buildings and Schwitters built two other major *Merzbauten in Germany and Norway* of which little record remains.

The title of the exhibition *A Secret Service* comes from a talk given by Roger Cardinal about the Merzbau, Merzbarn and other 'outsider' architectures. In the talk Cardinal presented 'beautiful and complex buildings made by people for reasons beyond, or in addition to, the usual desires for shelter and security, community and status' (RG catalogue text)

The talk was given at Elterwater, near the site of the original *Merzbarn*, but it is from the final remains at the Hatton Gallery that the exhibition has evolved. Curated by Richard Grayson, research fellow at the Gallery, Grayson gathered a range of artists who produce work in or about secrecy. Including a new commission by Mike Nelson, the exhibition and supporting catalogue invite the viewer to question artists' reasons to produce art, the relationship between artist and viewer, as well as the role of art in contemporary society.

SECRETS AND SHRINES

Pre visit discussion

- What is the longest you've ever kept a secret?
 - How do you feel if you're not let into a secret?
 - How would you hide something you didn't want others to see?
 - Why do people not want to show others what they've made?
 - Why do people build shrines – are they always religious? Are they to celebrate or mourn?
-

Visit activity

- Find one work where the artist built a secret place, why do you think it was built – to hide a secret, to forget, or to remember something?
 - Design a special place or construction for something or someone you'd like to remember.
-

Follow up activities

Links to KS 1&2

Secret grottoes – Through the exhibition students will have the opportunity to discover secret spaces that were create by artists. By exploring the materials and techniques used to build these constructions, students can work together to design a place where they would like to spend their time

- *Art & Design* – Can buildings speak? & Containers
- *Design & Technology* – Shelters
- *Geography* – How and where do we spend our time?
- *History* – What was it like to live here in the past?

Links to KS3

Secret grottoes – Turn over one corner of the classroom to build a grotto in the manner of Kurt Schwitter's merzbau, reflecting what is significant in school life and contemporary events that impinge on young people's lives.

- *Art & Design* – Shared view. What's in a building?
- *Hidden secrets* – Make individual secrets boxes containing text, images and objects, some of which can be clearly identified while others are never fully revealed. Replace one side of the box with translucent paper to let the light in, seal the other sides, and cut a peep-hole in one side (in the style of Dutch 17th century perspective boxes and Duchamp's *Etant Donne*).
- *Art & Design* – objects & viewpoints

SURVEILLANCE AND CONSPIRACIES

Pre visit discussion

- How many times a day is the average person in the UK caught on CCTV?
 - How do you feel about being watched?
 - Which statement do you agree with more strongly 'CCTV reduces crime' or 'CCTV invades privacy'?
 - Do you think we should carry ID all the time? Why / Why not?
 - How much information should be known about you, and who should know it?
-

Visit activity

- Find a work / artist that uses classified information taken from government sources? What is the artist trying to say?
 - What information about yourself do you want to keep classified? Design a folder to keep it in.
-

Follow up activities

Links to KS 1&2

Camouflage – Design an urban camouflage hat, jacket and trousers. Think about the colours and shapes required to disappear into the built environment

- *Art & Design* – Talking textiles

Links to KS3

Who's watching you? – Through the exhibition students will have explored how artists have used surveillance and government monitoring to develop new works. CCTV and reality shows mean voyeurism is playing a greater role in modern life, breaking down the divide between reality and performance. Create a staged event – record it as if it had been captured on CCTV.

- *Citizenship* – What's in the public interest?
- *Geography* – Crime and the local community
- *ICT* – Data Use and misuse

ARTISTS AND AUDIENCES

Pre visit discussion

- Do people have to understand a work of art to like it?
 - Why does an artist want to show their work in an exhibition?
 - What other ways can artists get people to look at their work?
 - Is a work of art only valuable if other people want it?
 - Would you call someone an artist if they had never shown another person their work?
-

Visit activity

- Find an artist who didn't make their work for an audience to see. Why do you think they wanted to keep it secret?
 - Copy one section of it that you like and you think people should see
-

Follow up activities

Links to KS3

Publicity and PR in the art world – the media's role in society (citizenship) create an advertising campaign for your own exhibition – where would you advertise, how would you attract people to see your show, what would the critics say?

- *Citizenship* – Significance of media in society
- *ICT* – Processing texts and images

Music – Music in the media

CONSTRUCTED IDENTITIES

Pre visit discussion

- What do you buy or wear that makes you different from somebody else?
 - Why is fashion and music more important when you're younger than when you're older?
 - Can we understand everything about a person from the way they look?
 - Why do you think people want to change their appearances?
-

Visit activity

- Find an artist who is interested in building new characters from different elements. Did they work with visual appearance or objects? Empty out all the things you have in your pockets, or your bag. What do they say about you? Would people that know you know that these objects are yours?
 - Draw all, or a selection of these objects.
-

Follow up activities

Links to KS3

Personal symbolism – Looking at the history of heraldry. Design an individual coat of arms either for yourself or your school, or club with some devices whose meaning can be easily recognised, but also include secret symbols decipherable only to the owner.

- *Art & Design* – Self Image

RITUALS AND OBSESSIONS

Pre visit discussion

- List all the actions you do every day? Do you do them at the same time everyday, or in the same order?
 - What's the difference between a habit and an obsessive action?
 - Why would you repeat an action? What meaning does repetition give to an action?
 - Give an example of a religious ritual. Are all rituals spiritual and religious?
-

Visit activity

- Find an artist that uses repetition in their work. What effect does the repetition have on the action?
 - Choose one action you repeat daily, such as brushing your teeth. Break this action into 5 or more stages. Make a drawing of each stage.
-

Follow up activities

Links to KS 1&2

Repetition – Everyone, to some extent, has rituals or personal obsessions made up of simple repeated actions. Starting from an everyday action explore the potential of performance through repeated patterns and sounds

- *Art & Design* – Investigating pattern & People in action
- *Citizenship* – Rules and Laws
- *ICT* – Developing images using repeated patterns
- *Music* – Cyclic patterns – exploring rhythm and pulse
- *PE* – Dance – link unit

Links to KS3

Rites of passage – investigate other culture's rituals, e.g. Maori, where body art is an essential element. Design body art to celebrate a rite of passage in our own lives, e.g. starting school, moving from primary to secondary school

- *Art & Design* – Life events
- *Music* – Musical cycles
- *RE* – Where are we going? Rites of passage

TALISMANS AND CODES

Pre visit discussion

- Do you have a lucky charm? Why do you carry it?
 - What sort of things do people buy and wear to protect themselves?
 - What symbols are worn by people to show what they like and their interests?
 - Would you use numbers letters or symbols to create your own code?
-

Visit activity

- Find one work that was made as a talisman. Copy two of the symbols used, and imagine what they represent.
 - Create symbols of your own to make a new pattern.
-

Follow up activities

Links to KS 1&2

- Gedewon's talismans were designed to cure and protect the wearer from certain ills. What do you think are the dangers in your life? What things do you need extra luck to help you gain?
- Design a personal 'magic' talisman that will keep you safe or bring you luck.
- *Art & Design* – Objects and meanings
- *RE* – What do signs & symbols mean in religion?

THE ARTISTS

Below are a brief biography of each artist, and an explanation of how specific works relate to the exhibition. These are excerpts only – please see catalogue full texts and image of the work

Sophie Calle

Constructed identities, Surveillance and conspiracies

Born 1953, Paris, France – lives and works in Paris and New York

Sophie Calle has gone ‘undercover’, followed individuals and collated information about them. The actions that would normally be considered part of the private anonymous sphere have been made visible and mapped through space, and these mappings then opened to the public view.

In *The Hotel* (1981) she took a temporary job as a chambermaid, exploiting the access this gave her to the hotel’s rooms. Alone in the rooms, she explored guests’ luggage, documented their possessions and went through their wastepaper baskets and bathroom cabinets to glean information on them. Her discoveries and conjectures form the matter of the photo-panels of her works. The work poses difficult questions about the relationships between the private and the public, and between the spheres of art and the pathological. If Calle’s actions were not somehow dignified or authorised by the world of art could we tell them apart from the everyday violence of stalking?

Roberto Cuoghi

Constructed identities, Rituals and obsessions, Artists and audiences

Born 1973, Modena, Italy – Lives and Works in Milan, Italy Roberto Cuoghi’s practice uses diverse media, video, comic book illustration, painting and drawing in a multifaceted body of work that explores ideas and codings of representation. At the core of the practice lies a work – or rather an action – that never fully reveals itself, but which informs and animates the artist’s activities; an action that was scarcely documented and exists more as an animated rumour. In 1998, in his twenties and a student at Milan’s Academia di Belle Arte di Brera, needing to avoid some people in his life, Cuoghi put on weight (increasing his bulk to over 20 stone) dyed his hair grey, changed the way he dressed and took on the appearance and mannerisms of a man in his mid-sixties. This transformation was maintained for over seven years, a period in which he effectively erased his young self and became his father. He even wore some of his father’s clothes and started to develop the heart problems experienced by overweight men in their sixties.

Henry Darger

Secrets and shrines, Artists and audiences

Born 1892, Chicago USA – died 1974 Chicago, USA

Darger, a reclusive writer and illustrator who worked as a hospital caretaker, has become one of the most visible ‘outsider’ artists. During his life, however, his 15,000 page novel, *The Story of the Vivian Girls, in what is known as the Realms of the Unreal, of the Glandeco-Angelinnian War*

Storm, Caused by the Child Slave Rebellion (possibly the longest work of fiction ever written), remained unread, and the artworks that illustrate the text unseen. Darger’s productions came to view when Nathan and Kiyoko Lerner, the then owners of the boarding house where Darger had lived for over 40 years, started to clean out his room after he had been moved to the nursing home they had found for him.

The drawings are of the richly imagined and described world of the seven Vivian Girls – hermaphrodite Shirley Temple-esque figures, represented with male genitalia – as they seek freedom from the Atheistic nations that have enslaved all children. The illustrations show the progress of the armed struggle between the girls and the armies of the Atheistic and Christian nations, the latter having come to the aid of the girls’ rebel army.

Gedewon

Talismans and codes

Born 1939, Bagemdir, Ethiopia, Died 2000, Addis Ababa, Ethiopia

Gedewon created complex drawings for medicinal purposes working from the Ethiopian talismanic tradition. Jacques Mercier writes the following of talismanic art: ‘Talismans are not illustrations of prayer but act by themselves on the spirit through the eyes of the possessed person. Gedewon situated his talismans firmly in the contemporary world, describing them as ‘study and research talismans’. ‘What you have to do’, he says ‘is to ask the sick person to describe the contacts and visions he had when he fell ill, and to inscribe these colours and forms in the talisman, accompanied by suitable Names of God. The demons take on changing appearances: bees, flies, birds, arms, eyes, flowers, stones, etc.’ The aggressive spirit, seeing its own appearances in the talisman, will cry out and flee, as through burned.’

Susan Hiller

Secrets and shrines, Rituals and obsessions

Born Tallahassee, Florida, USA, 1940 – Lives and works in London, UK

‘In the 1970s I was thinking about things like: Where do images come from in art? What’s the relationship between an individual artist and art history, between inspiration and tradition? Between an artist as an individual and everyone else, society or whatever you would call it? Are ideas individual, unique and private, or do they have a collective origin?’ Susan Hiller *The Word and the Dream* an edited transcript of a public lecture sponsored by the University of Exeter, 27 May, 1993

Dream Mapping explores the relationships between the subjective worlds of group reality and the scientific and cultural world. A number of people were invited to sleep for three nights inside the fairy rings of mushrooms that grow in grassy fields and which have in folklore, as their name implies, a role as a transition between the everyday world and the fairy realm. To sleep in one is to open up the possibility of travelling into that other world, perhaps, as folktales have it, never to return.

Dream Mapping required that each morning the sleepers would map the shape and memories of their dreams in a

notebook. These maps were then super-imposed making a survey of the dream space(s) that the sleepers had variously explored, to test if there was co-incidence, resonance or shared event

Tehching Hsieh

Artists and audiences, Rituals and obsessions

Born 1950, Pintong, Taiwan – lives and works in New York City, USA

Hsieh has performed a number of extraordinary works as largely private experiments with limited but rigorous documentation and a small number of witnesses. His clocking-on work entitled *One Year Performance, 1980-81*, (1981) where he clocked on every hour, on the hour, for one year, was recorded in a short film of single frames taken at each clocking-on, and included signed statements by Hsieh's assistant and the clock cards themselves.

Hsieh's performance works are of the art-world but at the same time removed from it, as their internal logic obstructs any easy encounter with, or experience of them.

Kataryzna Josefowicz

Rituals and obsessions

Born 1959, lublin, Poland – lives and works in Gdansk, Poland

Kataryzna Josefowicz's work *Games* (2001-3) is made up of hundreds and hundreds of sheets of advertising material folded into small cubes and then carefully stacked and arranged in the exhibition space. In her domestic environment, and using readily available materials such as newspapers and magazines, Józefowicz slowly and obsessively creates extraordinary, expansive sculptures. She laboriously cuts, shapes and glues together pages to create the basic modules that then multiply into sprawling artworks. Her method of working could be seen to draw on a tradition of laborious women's handwork, such as patchwork and embroidery. Created in the privacy of her own home, Józefowicz's art practice has become part of her household routine, one of her daily domestic tasks.(RK)

Joachim Koester

Secrets and shrines, Artists and audiences

The PAN Museum Project (1999-2006) by Joachim Koester and Adrian Dannatt documents the studio and the apartment of the artist Pietro Antonio Narducci.

Koester works in a combination of film, photography recordings and text usually documenting the story of obscure places, adventures and failed adventurers. The final result lies on the border of fact and fiction, never producing a clear resolution but allowing the audience to reach their own conclusions.

Dannatt describes the PAN Museum – the studios Pietro Antonio Narducci – which have been maintained in their original state by the artist's daughter

'PAN Museum is a tight warren of very modest chambers, many sub-divided and without windows, the walls thick with amateur stucco and the low ceilings thick with accumulated tobacco smoke. The place is labyrinthine, oppressive, dark, narrow and magical. It is full of art, of course, and also full of

the larger wonder of art, the impulse to create images, to create one's own world, the God thing even.' (Dannatt catalogue text)

Pietro Antonio Narducci

Secrets and shrines, Artists and audiences

Narducci born 1915 in Pietra Carmella, Italy

Pietro Antonio Narducci had been a member of the New York School and a founder of Abstract Expressionism but failed to achieve the acclaim of some of his contemporaries. Rather than allowing this to discourage him, he continued making his work but in private.

Every single evening, each night of the year, Narducci would chose just one of his most recent paintings and take it to the one window that faced the street. He would hang the chosen painting there in the spot lit window of his museum, for the townspeople of Denville, for anyone who might look up and see it hung in the only venue in the world he could trust to show his work in exactly the way he wanted. Every night a different painting, one painting in one window, a single rectangle of light. Enough. (Adapted from Dannatt catalogue text)

Paul Etienne Lincoln

Secrets and shrines, Rituals and obsessions

Born 1959, London, UK – Lives and works New York City, USA

Since 1980, Paul Etienne Lincoln has devoted himself to the creation of elaborate installations, allegorical machines which investigate circumstances as varied as the court of Louis XV at Versailles, or the technological infrastructure of New York City.

Ritual is invoked too in Paul Etienne Lincoln's *Purification of Fagus Sylvatica Pendula* (2001), which consists of the paraphernalia and documentation of a rite that took place in parkland in New York City at the stump of the oldest Weeping Beech in America. This plant was brought to the USA from Belgium in 1847. Every Weeping Beech in America is descended from this single tree which itself died and was cut down in 1997.

The components of the piece, and the enacted ritual involving the processes of extraction, distillation and crystallisation, draw on the languages and intentions of alchemy: Beechwood smoke is distilled to obtain wood creosote, which has preservative and antiseptic qualities. When this undergoes another purification process it yields a crystal of a substance named guaiacol, an inducer of nerve growth.

Mark Lombardi

Surveillance and conspiracies, Talismans and codes

Born Syracuse, USA, 1951–1999

Mark Lombardi's detailed and beautiful drawings trace overt and covert relationships between multi-nationals, individuals, criminals and politicians that constitute the operations of the State and the public sphere.

What emerged was a study of 'irregular' financial transactions, with special emphasis on those undertaken in secret by select groups of influential yet silent partners.'

Although rooted entirely in the 'real world' and exhaustive in their research and their accuracy, the works speak also of compulsion and the paranoia.

'Every statement of fact and connection depicted in the work is true and based on information culled entirely from the public record.'

Mike Nelson

Secrets and shrines, Artists and audiences

Born 1967, Loughborough, UK – lives and works in London and Edinburgh

Mike Nelson uses the fictions of the secret as a core focus of his work. His complex, labyrinthine installations act as the settings and *mise-en-scènes* for narratives that we can only guess at as we are led from one room to another. These constructed, enclosing worlds are a direct descendant of the grotto-like spaces of Schwitters' *Merzbau*, but with the essential difference that here we can enter and leave as a viewer, trying to construct stories and links from the architectures and artifacts we encounter.

Using a jumble of apparently discarded everyday materials, such as timber, furniture, magazines and clothing, Nelson constructs large-scale, highly architectural, site-specific installations that often arise from a period of living and working in a particular location. Nelson's arrangement of his materials is never arbitrary, but carefully crafted and organised, in an idiosyncratic way, to create his new fictions.

Kurt Schwitters

Secrets and shrines, Artists and audiences

Born 1887, Hanover, Germany – died 1948, Kendal, UK

Kurt Schwitters' practice covered many media: performance, poetry, typography, painting sculpture and collage. Although he was associated with contemporary movements such as Dada initially, and later the Bauhaus, he maintained his distance from them, preferring instead to develop his work from 1919 onwards as *Merz*. *Merz* used found, discarded and over-looked scraps of image, paper, text and objects and assembled them into compelling collages and sculptures in ways that drew the world outside into the matter and material of the art work. The concept grew to cover the full range of his activities: the *Merzbauten* – complex architectural installations that he constructed in different private buildings in Germany, Norway and the UK

A part of a wall from the last *Merzbau* – the *Merzbarn*, which Schwitters began building in 1947 on a farm in the Lake District – is now in the Hatton Gallery in Newcastle University and is the starting point for the curator Richard Grayson for this exhibition

The Speculative Archive

Surveillance and conspiracies

Julia Meltzer born 1968, Hollywood, USA – lives and works in Brooklyn, NY

David Thorne born 1960, Boston, USA – lives and works Los Angeles

The Speculative Archive produces video, publications and

installation projects which seek to focus on the ways that government and intelligence services seek to control information through constructions of secrecy and how these are both enabled and denied by the public archive, the electronic universe and the internet. *In Possession of a Picture* (2005) focuses on recent cases in which people have been stopped and detained because they were videotaping or photographing particular sites in the US (bridges, casinos, banks, landmarks, tourist attractions, etc), or in which people were detained for other reasons and found to be in possession of videotapes or photographs of particular sites. In the work the (missing) image is represented through a black square, under which the name of the person who was taking the unseen photograph is written. It is twinned with a representation of the same building or sight that the Speculative Archive has sourced from the World Wide Web or the public record.

Jeffery Vallance

Surveillance and conspiracies, Constructed identities, Rituals and obsessions

Born 1955, Redondo Beach, CA, USA – lives and works in Los Angeles, USA

A regular contributor to *The Fortean Times*, Vallance plays with tales of popular mythology combined with his own invented elements.

In a clever articulation of paranoia about the power and operations of 'the State' Vallance's *My FBI File*, 1981 shows us information that the FBI had collected on the artist. Originally a secret file meant only for the eyes of the Federal Bureau of Investigation, Vallance was able to gain access to it through the Freedom of Information Act, although some of the information contained is still censored. It describes the sort of behaviour that, as individuals, we might be happier to hold only in our own recollection, rather than it coming to the notice of the State or, through its conversion into an artwork, the audience of an exhibition.

Oskar Voll

Artists and audiences Talismans and codes

Born 1876, Bad Blankenburg, Germany – died after 1935

The artist Oskar Voll was a long-term patient in a mental hospital in Germany in the early years of the twentieth century. The sketchbooks and drawings he created were forwarded to Dr Hans Prinzhorn, to become part of his pioneering collection of psychotic art. Voll's case-notes have since been lost, so that next to nothing is now known about his early life.

Voll's repetitive, obsessional images in dark graphite include scenes of cavalry and artillery officers in resplendent uniforms, suggest that Voll had seen military service. Sentinels and horsemen are depicted in dark silhouette within a virtual space where moonlight casts no shadow. These figures seem frozen, as if caught in states of bemusement or trance.

PLANNING A VISIT

To make a successful visit we suggest you:

- Visit the exhibition before you take a group – each venue is different and you might want to check that the pictures you are planning to see are accessible for your group, that they can work as a group in front of them and even in what order the works are hung.
- Book if necessary – it is always advisable to arrange any group visit with the venue as overcrowding causes problems and disappointment.
- Find out what materials and resources the venue can offer – drawing boards, pencils and scissors may be available, but don't assume they are. Also check if there are any materials the venue doesn't allow (most galleries are "dry" spaces only allowing the use of pencils).
- A number of activities will be available in the gallery to accompany this exhibition but contact the education department to find out what will be available for your visit.
- Ensure you have enough accompanying adults – the expected ratio is 1:8 for KS1&2 and 1:12 for KS3. The adults are responsible for controlling the group and should be easily identifiable. Children should be aware of the following rules in most galleries:
 - No touching
 - No photography
 - No running
 - No eating or drinking
- Find out in advance where facilities are, especially toilets, cloakrooms and lunchrooms if appropriate.
- Calculate your timing – include the journey to and from the venue and also consider carefully the amount of time you will need in the exhibition.

FURTHER READING AND LINKS

- A Secret Service: Art, Compulsion, Concealment exhibition catalogue, 2006
- I Build my Time – Columns, Grottos, Niches – a collage built on texts by Kurt Schwitters* – Klaus Stadtmuller, Coracle 2001
- Outsider Art: Spontaneous Alternatives* – Thames and Hudson, 2000
- Inner Worlds Outside* – Exhibition catalogue – Whitechapel, 2006
- Vernacular Visionnaires: International Outsider Art* - Yale/Museum of International Folk Art 2006
- Beyond Reason: Art and Psychosis – Prizhorn Collection*, Hayward Gallery, 1998
- Roger Cardinal, *Outsider Art*, 1972 – out of print
- Andre Magnin, *Contemporary Art of Africa* – Thames and Hudson, 1996
- Richard Grayson, *2002 Sydney Biennale* catalogue
- Richard Grayson, *Intelligence* – Matt's Gallery publication
- Sophie Calle and Jean Baudrillard. *Suite Venitienne/Please Follow Me*. Bay Press, 1988.
- Sophie Calle: *Did You See Me?* By Christine Macel, Prestel Publishing, 2004
- Robert Hobbs, *Mark Lombardi: Global Networks* – Independent Curators International, 2003
- Susan Hiller, *Dream Machines* – University of California Press, 2000
- Henry Darger: The Henry Darger Collection at the American Folk Art Museum* (American Folk Art Museum) 2001
- Klaus Bisenbach, Kiyoko Lerner, *Henry Darger: The Disasters of War* (Kunstwerke/PS1 catalogue)
- Sound and Fury: The Art of Henry Darger* – Andrew Edlin/Maison Rouge catalogue
- Joachim Koester, Row Housing project – Nicolai Wallner catalogue
- Paul Etienne Lincoln: *The purification of...*, Granary Books/Coracle, 2004
- Mike Nelson, *A Forgotten Kingdom* – ICA catalogue
- Mike Nelson: Between a Formula and a Code*, Verlag der Buchhandlung Walther König, Köln, 2006
- Elizabeth Burns Gamard: *Kurt Schwitters' Merzbau: The cathedral of erotic mystery*, Princeton Architectural Press, 2000
- Kurt Schwitters, Susanne Meyer-Busser, *In the beginning is MERZ: From Schwitters to the present*, Hatje Cantz Publishers, 2000
- Jeffrey Vallance, *The World of Jeffrey Vallance*, Art Issues Press, 1994
- Jeffrey Vallance, *Blinky the Friendly Hen*, Smart Art Press, 1996
- <http://www.forteantimes.com/>

Related works of fiction

- George Orwell, *1984*
- William Boyd, *Nat Tate*, 21 Publishing Ltd, 1998 – related to life of Narducci
- Paul Auster, *Leviathan*, Faber and Faber 2001
- Sophie Calle and Paul Auster, *Double Game*, Violette Editions, 2000.