

References

Archives

Crawford Barton Papers, Gay, Lesbian, Bisexual, Transgender Historical Society, San Francisco, California.

Atlanta's Unspoken Past Oral History Project, Kenan Research Center at the Atlanta History Center, Atlanta, Georgia.

Oral Histories

Billy Jones, interviewed by Maria Helena Dolan, audio recording, Kenan Research Center at the Atlanta History Center, Atlanta, Georgia, October, 1997.

Charlene McLemore and Barbara Vogel, interviewed by Jodie Talley, digital video recording, Kenan Research Center at the Atlanta History Center, Atlanta, Georgia, 9 March, 2005.

Nell Stansell, interviewed by Wesley Chenault, audio/mp3 recording, Kenan Research Center at the Atlanta History Center, Atlanta, Georgia, 28 February, 2006.

Freddie Styles, interviewed by Joey Orr, digital audio video recording, Kenan Research Center at the Atlanta History Center, Atlanta, Georgia, 6 November, 2004.

Visual Sources

Paul Ramírez Jonas, *Ventriloquists (Freud)*, 2013, cork, pushpins, notes contributed by the public [Chap. 2, fig 1]:
http://www.paulramirezjonas.com/selected/new_index.php#23&34_2013&sub232&02_Ventriloquists

Kristina Norman, *After-War*, 2009, replica sculpture, kinetic installation, and multi-screen video installation [Chap. 2, fig 2]: Center for Contemporary Arts, Estonia.
<http://www.cca.ee/en/artists/kristina-norman/works/219-jarelsoda-after-war>

Kristina Norman, *After-War*, 2009, replica sculpture, kinetic installation, and multi-screen video installation [Chap. 2, fig 3]: Center for Contemporary Arts, Estonia.
<http://www.cca.ee/en/artists/kristina-norman/works/219-jarelsoda-after-war>

Jeremy Deller, *The Battle of Orgreave*, 2001, participatory reenactment [Chap. 2, fig 4]:
http://mjenkinsonphotography.co.uk/galleries/Artangel/index_3.php

Rafael Lozano-Hemmer, *Voz Alta: Relational Architecture 15*, 2008, 4x10kW Xenon robotic searchlights, modified megaphone, computers, DMX distribution, live FM radio

transmission [Chap. 2, fig 5]: Prototype Cisneros Fontanals Foundation, Miami.
http://www.lozano-hemmer.com/voz_alta.php

John Q, *Memory Flash*, 2010 [Chap. 4, page 116-117]: broadsheet/ephemera from Flux Projects event.

John Q, *Memory Flash*, 2010 [Chap. 4, page 118]: clip from photograph by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 119]: street signage from Flux Projects event.

Freddie Styles oral history, 2004 [Chap. 4, page 120]: video excerpt, Kenan Research Center at the Atlanta History Center.
<http://album.atlantahistorycenter.com/store/Products/92670-freddie-styles-interview-2004-november-6.aspx>

532 Wabash Avenue, 2010 [Chap. 4, page 121]: photo and animation by Joey Orr.

John Q, *Memory Flash*, 2010 [Chap. 4, page 122-124]: collage by Joey Orr/photo by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 124]: excerpt from audio piece, *Untitled*, by Andy Ditzler.

John Q, *Memory Flash*, 2010 [Chap. 4, page 125]: photo by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 126]: video footage by the G channel (thegchannel.com); Felipe Barral (fbarral.com) and IGNI productions (igniproductions.com).

John Q, *Memory Flash*, 2010 [Chap. 4, page 127-131]: photos by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 132]: street signage from Flux Projects event.

The Joy Lounge [Chap. 133-136]: stills from digital transfer of documentation of the Joy Lounge performers c. 1968, Atlanta, Georgia.

The Joy Lounge [Chap. 4, page 137]: video excerpt from digital transfer of Gerald Willis's film documentation of the Joy Lounge performers c. 1968, Atlanta, Georgia.

Atlanta City Ordinance 215 [Chap. 4, page 138-140]: Atlanta, Georgia, 5 February 1968. Kenan Research Center at the Atlanta History Center.

Miss Joy Lounge [Chap. 4, page 141]: photo of performers and pageant participants at the Joy Lounge, c. 1968, Atlanta, Georgia. Kenan Research Center at the Atlanta History Center.

Billy Jones oral history, 2001 [Chap. 4, page 141]: audio excerpt, Kenan Research Center at the Atlanta History Center.

John Q, *Memory Flash*, 2010 [Chap. 4, page 142]: photos by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 143]: video footage by the G channel (thegchannel.com); Felipe Barral (fbarral.com) and IGNI productions (igniproductions.com).

John Q, *Memory Flash*, 2010 [Chap. 4, page 144-148]: photos by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 149]: street signage from Flux Projects event.

Charlene McLemore and Barbara Vogel oral history, 2005 [Chap. 4, page 150]: video excerpt, Kenan Research Center at the Atlanta History Center.

Tomboys and the Lorelei Ladies [Chap. 4, page 151]: league programs, Kenan Research Center at the Atlanta History Center.

Nell Stansell oral history, 2006 [Chap. 4, page 151]: video excerpt, Kenan Research Center at the Atlanta History Center.

Daniel Clay, *The Game We Played*, 2010 [Chap. 4, page 152]: original audio composition.

John Q, *Memory Flash*, 2010 [Chap. 4, page 153-158]: photos by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 159]: video footage by the G channel (thegchannel.com); Felipe Barral (fbarral.com) and IGNI productions (igniproductions.com).

John Q, *Memory Flash*, 2010 [Chap. 4, page 160-163]: video footage by the G channel (thegchannel.com); Felipe Barral (fbarral.com) and IGNI productions (igniproductions.com).

John Q, *Memory Flash*, 2010 [Chap. 4, page 164]: street signage from Flux Projects event.

Warhol's Lonesome Cowboys, *Great Speckled Bird*, 1969 [Chap. 4, page 165]: advertisement for film.

HM, “No More Glory of the Fuck/Smut Hunt,” *Great Speckled Bird*, 1969 [Chap. 4, page 166]: censorship commentary.

John Q, *Memory Flash*, 2010 [Chap. 4, page 167]: video footage by the G channel (thegchannel.com); Felipe Barral (fbarral.com) and IGNI productions (igniproductions.com).

John Q, *Memory Flash*, 2010 [Chap. 4, page 168-169]: photos by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 170]: street signage from Flux Projects event.

John Q, *Memory Flash*, 2010 [Chap. 4, page 171]: photo by Bo Shell.

John Q, *Memory Flash*, 2010 [Chap. 4, page 172]: broadsheet design produced by Flux Projects.

John Q, *Memory Flash*, 2010 [Chap. 4, page 173]: short format documentary by the G channel (thegchannel.com); Felipe Barral (fbarral.com) and IGNI productions (igniproductions.com).

John Q, *Memory Flash*, 2010 [Chap. 4, page 174]: photo by Bo Shell.

“Remember Me, Forget Me,” *The JOSH (Journal of Sexual Homos)*, Arts and Sciences PROJECTS, 2010 [Chap. 4, page 176]: special issue edited by John Q.

“What Public? Whose Scholarship?” ILA Colloquium, September 14, 2010 [Chap. 4, page 177]: colloquium flyer.

John Q, *Discursive Documents: Performing the Catalogue*, Museum of Contemporary Art of Georgia, 2010-2011 [Chap. 4, page 178-179]: museum program.

John Q, *Discursive Documents: Performing the Catalogue*, Museum of Contemporary Art of Georgia, 2010-2011 [Chap. 4, page 180]: photo by Brian Davis.

John Q, *Discursive Documents: Performing the Catalogue*, Museum of Contemporary Art of Georgia, 2010-2011 [Chap. 4, page 181-183]: photos by Joey Orr.

John Q, *Discursive Documents: Performing the Catalogue*, Museum of Contemporary Art of Georgia, 2010-2011 [Chap. 4, page 183]: reception nametags.

Family Tree of Queer Atlanta, MondoHomo, Eyedrum Art and Music Gallery [Chap. 4, page 184-185]: festival mural.

Cinqué Hicks, “Memorial Reconceived: Public art as platform in Atlanta,” *Public Art Review*, Fall/Winter 2010 [Chap. 4, page 186]: review of *Memory Flash*.

John Q, *Memory Flash*, 2010 [Chap. 4, page 187]: photo by Bo Shell.

Joey Orr interview with Stu Maddux, 2013 [Chap. 5, page 193-194]: video excerpt, Interrobang Productions.

Andy Ditzler and Joey Orr interview with Stu Maddux, 2013 [Chap. 5, page 195]: video excerpt, Interrobang Productions.

Crawford Barton, film still from *Self-P*, c. 1971 [Chap. 5, page 196]: Crawford Barton Papers, Gay, Lesbian, Bisexual, Transgender Historical Society.

John Q, *The Campaign for Atlanta: an essay on queer migration*, Atlanta Cyclorama and Civil War Museum, City of Atlanta, 2013 [Chap. 5, page 201]: photo by Allison Wolpert.

John Q, *The Campaign for Atlanta: an essay on queer migration*, Atlanta Cyclorama and Civil War Museum, City of Atlanta, 2013 [Chap. 5, page 202-203]: photos by Cory Locatelli.

John Q, *The Campaign for Atlanta: an essay on queer migration*, Atlanta Cyclorama and Civil War Museum, City of Atlanta, 2013 [Chap. 5, page 204-205]: broadsheet/ephemera from event.

John Q, *The Campaign for Atlanta: an essay on queer migration*, Atlanta Cyclorama and Civil War Museum, City of Atlanta, 2013 [Chap. 5, page 206-210]: performance script.

John Q, *The Campaign for Atlanta: an essay on queer migration*, Atlanta Cyclorama and Civil War Museum, City of Atlanta, 2013 [Chap. 5, page 211-212]: video documentation by Daniel Clay.

Crawford Barton, *Me and Mark on the Way Out*, c. 1970 [Chap/5, page 214]: digital transfer of original super-8 film, Crawford Barton Papers, Gay, Lesbian, Bisexual, Transgender Historical Society.

Secondary Sources

Abram, Jan. *The Language of Winnicott: a dictionary of Winnicott's use of words*. Second Edition. London: Karnac Books, 2007.

Alford, Sarah. "Taking the Book Apart." In the *Journal for Artistic Research* (1, 2011). Accessed April 7, 2013, <http://www.researchcatalogue.net/view/11423/11424>.

Bay-Cheng, Sarah. "Translation, Typography, and the Avant-Garde's Impossible Text." *Theatre Journal*, Volume 59, Number 3 (October 2007): 467-483.

Bishop, Claire. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London and New York: Verso, 2012.

Bishop, Claire. "The Social Turn: Collaboration and Its Discontents." *Artforum International* 44.6 (February 2006), 179-185.

den Boer, Pim. "Loci memoriae—Lieux de mémoire." In *Cultural Memory Studies: An International and Interdisciplinary Handbook*, edited by Astrid Erll and Ansgar Nünning. Berlin, New York: Walter de Gruyter, 2008.

Bookchin, Natalie, Pamela Brown, Suzahn Ebrahimian, colectivo Enmedio, Alexandra Juhasz, Leónidas Martín, MTL, Nicholas Mirzoeff, Andrew Ross, A. Joan Saab, and Marina Sitrin. *Militant Research Handbook*. New York: New York University, 2013.

Breton, André. "Artificial Hells. Inauguration of the '1921 Dada Season.'" Reprinted *OCTOBER*, 105 (Summer 2003), 138-9.

Bryan-Wilson, Julia. *Art Workers: Radical Practice in the Vietnam War Era*. Berkeley, Los Angeles, London: University of California Press, 2009.

Castiglia, Christopher and Christopher Reed. *If Memory Serves: Gay Men, AIDS, and the Promise of the Queer Past*. Minneapolis: University of Minnesota Press, 2012.

Center for Contemporary Arts Estonia. "Kristina Norman." Accessed August 4, 2013, <http://www.cca.ee/en/artists/kristina-norman>.

de Certeau, Michel. *The Practice of Everyday Life*, translated by Steven Rendall. Berkeley: University of California Press, 1988.

Chandler, John and Lucy Lippard. "The Dematerialization of Art." *Art International* 1968 in *Conceptual Art: A Critical Anthology*, edited by Alexander Alberro and Blake Stimson. London: MIT Press, 1999.

Chenault, Wesley, Andy Ditzler, and Joey Orr. "Discursive Memorials: Queer Histories in Atlanta's Public Spaces." *Southern Spaces* (February 26, 2010). Accessed May 7, 2014. <http://www.southernspaces.org/2010/discursive-memorials-queer-histories-atlantas-public-spaces>.

Chenault, Wesley. "An Unspoken Past: Atlanta Lesbian and Gay History, 1940–1970." Ph.D. diss., University of New Mexico, 2008.

Connerton, Paul. *How Modernity Forgets*. Cambridge: Cambridge University Press, 2009.

Connerton, Paul. *How Societies Remember*. New York: Cambridge University Press, 1989.

- Crary, Jonathan. *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. Cambridge, Massachusetts and London, England: The MIT Press, 1999.
- Deller, Jeremy. *The English Civil War Part II: Personal Accounts of the 1984-85 Miners' Strike*. New York: D.A.P. and Artangel, 2001.
- Dickerman, Leah, editor. *Dada*. Washington: National Gallery of Art, 2006.
- Dickerman, Leah. "Dada Gambits." *October*, Vol. 105, Dada (Summer, 2003): 3-12.
- Finkelpearl, Tom. *What We Made: Conversations on Art and Social Cooperation*. Durham and London: Duke University Press, 2013.
- Friedberg, Anne. "The Mobilized and Virtual Gaze in Modernity: Flâneur/Flâneuse." In *The Visual Culture Reader*, Second Edition, edited by Nicholas Mirzoeff. London and New York: Routledge, 2007 reprint.
- Gibbons, Joan. *Contemporary Art and Memory: Images of Recollection and Remembrance*. London and New York: I.B. Taurus, 2007.
- Griffiths, Allison. *Shivers Down Your Spine: Cinema, Museums, and the Immersive View*. New York: Columbia University Press, 2008.
- Golden, Thelma. "Place, Considered." In *Art 21: Art in the Twenty-First Century*. New York: Harry N. Abrams, Inc., 2001.
- Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, translated by Thomas Burger. Cambridge, Massachusetts: The MIT Press, 1991.
- Halbwachs, Maurice. *On Collective Memory*, translated by Lewis A. Coser. Chicago and London: The University of Chicago Press, 1992.
- Harfleet, Paul. "About" The Pansy Project. Accessed April 7, 2013. <http://www.thepansyproject.com/page2.htm>.
- Heathfield, Adrian. "Then Again." In *Perform Repeat Record: Live Art in History*, edited by Amelia Jones and Adrian Heathfield. Bristol, UK and Chicago, IL: Intellect, 2012).
- Helguera, Pablo. *Education for Socially Engaged Art: A Materials and Techniques Handbook*. New York: Jorge Pinto Books, 2011.
- Hinshelwood, R.D. *A Dictionary of Kleinian Thought*. Northvale, NJ: Jason Aronson, 1991.

HM. "No more glory of the fuck or Smut Hunt." *Great Speckled Bird*, v. 2 no. 24, August 25, 1969, accessed, December 10, 2013. Accessed March 13, 2014. <http://digitalcollections.library.gsu.edu/cdm/fullbrowser/collection/GSB/id/1057/rv/compoundobject/cpd/1073>.

Kaprow, Allan. *Essays on the Blurring of Art and Life*, edited by Jeff Kelley. Berkeley, Los Angeles, London: University of California Press, 1993, 2003.

Karp, Ivan Christine Mullen Kreamer, and Steven D. Levine editors. *Museums and Communities: The Politics of Public Culture*. Washington and London: Smithsonian Institution Press, 1992.

Karp, Ivan. "Public Scholarship as a Vocation." *Museums and Identity*. SAMAB, (Vol. 25, No. 2, 2001).

Klein, Melanie. "The Importance of Symbol-Formation in the Development of the Ego." In *The International Journal of Psychoanalysis* (11, 1930), 32.

_____. "Love, Guilt and Reparation." In *Love, Hate and Reparation*. Melanie Klein and Joan Riviere. New York and London: W. W. Norton & Company, 1964, 57-119.

_____. "Some Theoretical Conclusions Regarding the Emotional Life of the Infant." (1952) In *Envy and Gratitude and Other Works 1946-1963*. New York: The Free Press, 1975, 61-93.

_____. "Weaning." In *Love, Guilt and Reparation, and Other Works 1921-1945*. New York: Free Press, 1975.

Krauss, Rosalind. "Sculpture in the Expanded Field." *OCTOBER* Vol. 8 (Spring 1979), 30-44.

Lacy, Suzanne, editor. *Mapping the Terrain: New Genre Public Art*. Seattle, Washington: Bay Press, 1995.

Laplanche, J. and J.-B. Pontalis. *The Language of Psychoanalysis*, translated by Donald Nicholson-Smith. New York and London: W.W. Norton & Company, 1973.

Levy, Michelle and Adeola Enigbokan, Barbara Adams, Caroline Woolard, Hope Ginsburg, Tatiana Flores, Olga Kopenkina, Martha Rosler, Michael Maniberg, and Pablo Helguera, performed by Melissa Chambers, Richard Saudek, and Kevin Scullin, "A General Theory of Last Night." Script presented at the annual meeting for the College Art Association, New York, New York, February 15, 2013.

Lippard, Lucy. *Six Years: The dematerialization of the art object*. Berkeley, Los Angeles, London: University of California Press, 1973, renewed 2001.

Meeker, Martin. *Contacts Desired: Gay and Lesbian Communications and Community, 1940s-1970s*. Chicago and London: The University of Chicago Press, 2006.

Meyer, James. *Minimalism: Art and Polemics in the Sixties*. New Haven and London: Yale University Press, 2001, second printing 2004.

Mirzoeff, Nicholas. *The Right to Look: A Counterhistory of Visuality*. Durham and London: Duke University Press, 2011.

_____. "Occupy 2012: A daily observation on Occupy." Last visited January 25, 2013. <http://www.nicholasmirzoeff.com/O2012/>.

Morris, Catherine and Vincent Bonin, editors. *Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art*. Brooklyn, New York, and London, England: The MIT Press, 2012.

Mouffe, Chantal. *On the Political*. London and New York: Routledge, 2005.

Myers, Julian. "Port Huron Project 5: The Liberation of Our People." *frieze: contemporary art and culture* Issue 118 (October 2008). Accessed August 27, 2013. http://www.frieze.com/issue/article/port_huron_project_5_the_liberation_of_our_people/

Nixon, Mignon. "Bad Enough Mother." *October*, Vol. 71, feminist issue (Winter, 1995), 70-92.

Nora, Pierre. "Between Memory and History: *Les Lieux de Mémoire*." In *History and Memory in African-American Culture*, edited by Geneviève Fabre and Robert O'Meally. New York and Oxford: Oxford University Press, 1994, 284-300.

Olander, William. "Social Aesthetics." In *Art and Social Change, U.S.A.* Oberlin, Ohio: Allen Memorial Art Museum, Oberlin College Bulletin Volume XL, Number 2, 1982-83.

Orr, Joey. "Gregor Turk's Geographic Practice in Terminal Velocity" in *Working Artist Project: 2011-2012*. Atlanta: Museum of Contemporary Art of Georgia, 2012, 2-5.

Paul Ramirez Jonas. "Ventriloquists." Accessed August 4, 2013, http://www.paulramirezjonas.com/selected/new_index.php#23&34_2013&sub232&02_Ventriloquists.

Plate, Liedeke and Anneke Smelik, editors. *Performing Memory in Art and Popular Culture*. New York and London: Routledge, 2013.

Public History Commons, National Council on Public History, "An Interview with E.G. Crichton and Julia Brock." Accessed March 10, 2014. <http://publichistorycommons.org/crichton-brock-interview/>.

Purvis, Ted. *What We Want if Free: Generosity and Exchange in Recent Art*. Albany: State University of New York Press, 2005.

Rafael Lozano-Hemmer. "Voz Alta." Accessed April 3, 2013. http://www.lozano-hemmer.com/voz_alta.php.

Reed, Christopher. "Imminent Domain: Queer Space in the Built Environment." *Art Journal* 55 no. 4 (1996).

re-title, International Contemporary Art. "Kristina Norman." Accessed August 4, 2013, <http://www.re-title.com/artists/Kristina-Norman.asp>.

Reynolds, Richard. *The Pansy Project in Graz, Austria. Paul Harfleet guerilla gardening*, Truth is Concrete festival, September 2012. Accessed April 7, 2013. <https://www.youtube.com/watch?v=duVqotspbJA>.

Richter, Hans. *Dada Art and Anti-Art*, translated by David Britt. London and New York: Thames and Hudson, 1997.

Rogoff, Irit. "Looking Away: Participations in Visual Culture." In *Art After Criticism: New Responses to Art and Performance*, edited by Gavin Butt. Malden, MA, Oxford, UK and Victoria, Australia: Blackwell Publishing, 2005.

Rogoff, Irit. "Taking Part." Keynote talk presented at the School of the Art Institute's 2008 George Roeder Graduate Symposium, Chicago, Illinois, May 2, 2008.

Said, Edward. *Representations of the Intellectual: The 1993 Reith Lectures*. New York: Vintage Books, 1996.

Sanouillet, Michel. *Dada in Paris*, translated by Sharmila Ganguly. Cambridge and London: The MIT Press, 2009.

Sedgwick, Eve Kosofsky. *Touching Feeling: Affect, Pedagogy, Performativity*. Durham and London: Duke University Press, 2003.

Shahn, Ben. *The Shape of Content*. Cambridge, Massachusetts: Harvard University Press, 1985.

Sherman, William. "Chapter XVI. Atlanta Campaign-Nashville and Chattanooga to Benebaw. March, April, May, 1864." In *Memoirs of General William T. Sherman, Volume II*. Accessed May 4, 2013. <http://www.gutenberg.org/files/4361/4361-h/4361-h.htm>.

Siegel, Katy. "Reconstruction." *Art Journal* (Fall 2011), 5.

Spector, Nancy. "The Body." In *Felix Gonzalez-Torres* New York: Guggenheim Museum, 1995): 140-168.

Spector, Nancy, editor. *theanyspacewhatever*. New York: The Solomon R. Guggenheim Foundation, 2008.

Stern, Daniel. *Forms of Vitality: Exploring Dynamic Experience in Psychology, the Arts, Psychotherapy, and Development*. Oxford and New York: Oxford University Press, 2010.

_____. *The Interpersonal World of the Infant: A View from Psychoanalysis and Developmental Psychology*. New York: Basic Books, 2000.

_____. *The Present Moment in Psychotherapy and Everyday Life*. New York and London: W.W. Norton & Company, 2004.

Styles, Kristine. "Performance." In *Critical Terms for Art History*, edited by Robert S. Nelson and Richard Schiff. Chicago: The University of Chicago Press, 2003.

Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham and London: Duke University Press, 2003.

Terdiman, Richard. *Present Past: Modernity and the Memory Crisis*. Ithaca and London: Cornell University Press, 1993.

Thompson, Nato, editor. *Ahistoric Occasion: Artists Making History*. North Adams, MA: Massachusetts Museum of Contemporary Art, 2006.

_____. "Cultural Producers at the Wild Heart of Occupy Wall Street." *Art Papers* 36;03 (May/June 2012), 14-19.

_____, editor. *A Guide to Democracy in America*. New York: Creative Time Books, 2008.

_____. "Living As Form." In *Living As Form: Socially Engaged Art from 1991-2011*, edited by Nato Thompson, 16-33. New York: Creative Time Books and Cambridge, Massachusetts and London, England: The MIT Press, 2012.

Tzara, Tristan. "Dada Manifesto 1918." In *The Dada Reader: A Critical Anthology*, edited by Dawn Ades. Chicago: University of Chicago Press, 2006, 39.

_____. *The Gas-Burning Heart*, adaption by Leslie Singer in *Chicago Review*, Vol. 20/21 (May 1969): 48-64.

Wallis, Brian, editor. *Democracy: A Project by Group Material*. Seattle: Bay Press, 1990, second printing 1996.

Widlöcher, Daniel, editor. *Infantile Sexuality and Attachment*. New York: Other Press, 2001.

Winnicott, D.W. *The child, the family, and the outside world*. Harmondsworth, England: Penguin Books, 1947.

_____. *Playing and Reality*. 1971. Reprint London and New York: Routledge, 1994.

_____. "Transitional Objects and Transitional Phenomena—A Study of the First Not-Me Possession." In *International Journal of Psychoanalysis*, Vol. 3, Part 2 1953, 95.

Witkovsky, Matthew S. "Dada Breton." *October*, Vol. 105, Dada (Summer, 2003): 126.

Yates, Frances A. *The Art of Memory*. Chicago: The University of Chicago Press, 1974.

Young, James E. *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven and London: Yale University Press, 1993).

_____. *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven and London: Yale University Press, 2000).

Zinn, Howard. "The Making of a Public Intellectual." In *Practising Public Scholarship: Experiences and Possibilities Beyond the Academy*, edited by Katharyne Mitchell. Oxford and West Sussex: Wiley-Blackwell, 2008, 138-141.