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Annotated Bibliography
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Globalization and Me: ATC's; Connecting Personal Mementos in a Globalized World

This collection of references explores the community of Artist Trading Cards, and their spread throughout the world through live trading sessions, the mail, and the Internet. This research informs my final Globalization and Me project by showing how ATC's continually bring together artists from different backgrounds, histories, cultures and lifestyles for a common connection. Through this common connection we learn more about the world in which we live, while still equipped with the freedom to express and explore the ways in which we personally fit within today's globalized world.

1. ATC. (2013). *Artist trading cards: A collaborative cultural performance*. Retrieved April 14, 2013 from <http://www.artist-trading-cards.ch>

This website has multiple valuable links and information about trading cards including detailed information about its history, an ATC gallery, upcoming trading events in several different countries, and links to ATC galleries, artists, and news. This site encourages anyone to trade by having an organized trading arena within their own site. They explain how to make ATC's, and where to send them. Once they receive your ATC's, they will send you some in return. This online collaborative trading brings together many different people from different backgrounds to openly share their creativity, culture, and ideas with others, and have the opportunity to learn something from someone in return.

2. Bovio, D. (2011, December). Artist Trading Cards: Connecting with Other Communities. *Arts and Activites*, 150(4), 28-30. Retrieved from <http://web.ebscohost.com/ehost/detail?sid=329b905e-9538-4462-aa7a-33caaa5d2d16%40sessionmgr113&vid=7&hid=124&bdata=JkF1dGhUeXBIPWlwLHVpZCZzaXRIPWVob3N0LWxpdmU%3d#db=aft&AN=527632357>

This article explains an in detail account of a classroom trading cards with other unknown students. The author goes into detail about the lesson development, student creativity and unique techniques this particular classroom decided to use in order to give it away to others. This article

also mentions the idea of sharing a part of themselves and also getting to know and understand others better through trading cards.

3. Driscoll, D., (2008). The beauty of India: An atc gallery. *Art Trader Magazine*, 1(1), 7-8. Retrieved from <http://www.arttradermag.com>

This gallery shows the ATC's of many different artists engaged in the common theme: The Beauty of India. Through this theme, artists shared different perspectives, experiences, aesthetic preferences and cultural themes all tied around the theme of India and each individual's idea of beauty within Indian culture. This theme crosses global and cultural boundaries and allows artists to communicate their ideas as well as learn and explore different aspects of Indian culture they may have not been aware of before.

4. Driscoll, D., (2010). Review: Artforall 2010. *Art Trader Magazine*, 1(12), 15-18. Retrieved from <http://www.arttradermag.com>

This article reviews a weekend event dedicated to arts for trade, including ATC's and trading journals. Large events like these encourage trading from all over the globe. Through workshops, artist trading, and collaborative artmaking among many different cultures and groups emphasizes and celebrates local cultures and ideas in a global and participatory way.

5. el-Habre, A. (2008). Live swaps 101:How to get started. *Art Trader Magazine*, 1(1), 6. Retrieved from <http://www.arttradermag.com>

This article goes into detail about how to set up live trading sessions and the benefits of live trading within the Artist Trading Card Community. Live Trading sessions bring many different people together through a common culture and a common interest. Also, Live trading sessions require publicity, advertisement and community involvement in order to be successful. Reaching out and creating online publicity about your sessions communicate with other traders in your surrounding areas and beyond and continue to encourage trading worldwide.

6. Heck, L. H. (2009, August 25). On Art. *Christian Century*, p. 47.

This article explains a brief history of Artist Trading Cards and the uniqueness of the movement that is different than that of other more “high risk” art movements. This article explains the inclusion aspect of ATC’s and even reveals that the idea came from a Swiss artist inspired by the American baseball trading card phenomena.

7. Katharine. (2011, March 1). ATCs at the RAG: Talking art with Kathy Tycholis. (web log). Retrieved from <http://spiritwoodnotes.blogspot.com/2011/01/ates-at-rag-talking-art-with-kathy.html>

In this interview with Kathy Tycholis, she explains the growing phenomena of ATC’s as rooted in the Fluxus group from Germany. She then explains the development of mail art and its connections to ATC’s. She explains the culture of ATC’s of being about inclusion, sharing, and interaction with other ATC creators. Through this interaction, knowledge, culture, and understanding is shared, and oftentimes ATC’s are altered by the initial receiver and then passed on again. This represents the ongoing change and growth of people within a globalized society.

8. Marin, L.E. (2009). *This is my city artist trading card project*. Retrieved April 14, 2013 from <http://tmcatc.wordpress.com/about/>

This site is dedicated to a This is My City project in Calgary where through the community initiative, Project Homeless Connects, the homeless were given a chance to create ATC’s, from 2008-2010. The project had more than 6 events, and includes featured homeless artists on the website. This project of including the homeless not only raises issues with the idea of homelessness with regard to globalization but the fact that creative individuals come from all walks of life and those people are sometimes forgotten in the midst of such rapidly growing technology and a globalized society.

9. Melion, A., (2008). iATC’s member artist feature; Joel Armstrong. *Art Trader Magazine*, 1(2), 15-18. Retrieved from <http://www.arttradermag.com>

This article features the artist Joel Armstrong and his attachment to ATC’s and the ATC community. He reveals a strong personal connection with his artwork but also values the traveling aspect and the many people he “meets” through his traveling cards. This personal connection combines with a global connection and creates the relationship with him to the world.

10. Melion, A., (2010). The art of Sheila Arthurs. *Art Trader Magazine*, 1(12), 41-44.
Retrieved from <http://www.arttradermag.com>

Sheila Arthurs was a graphic designer in England until she retired. She is now a mixed Media artist dealing mostly with fabric and patterns, and also participates in ATC trades. As an artist living outside of the United States, we can see how far the ATC culture has traveled. Sheila mentions in her interview how impressed she is with the new techniques she has learned as well as the wide availability of trading opportunities there are through the internet.