

THE LIBRARY OF CONGRESS

Decimal Classification Division

To: Caroline Kent, Chair
Decimal Classification Editorial Policy Committee

Cc: Members of the Decimal Classification Editorial Policy Committee
Beacher Wiggins, Director, Acquisitions and Bibliographic Access Directorate

From: Rebecca Green, Assistant Editor
Dewey Decimal Classification
OCLC Online Computer Library Center, Inc.

Via: Joan S. Mitchell, Editor in Chief
Dewey Decimal Classification
OCLC Online Computer Library Center, Inc.

Re: 709 History, geographic treatment, biography of fine and decorative arts

Expansions

From	To	Topic
709.0405	709.04058	Minimalism
709.04075	709.040752	Body art
709.04075	709.040755	Performance art
709.04	709.0408	Specific media
709.04	709.04082	Artists' books
709.04	709.04084	Mail art (Correspondence art)
709.04	709.0409	Outsider art (Art brut)
709.05	709.0511-709.0512	Periods (21st century)

Discontinuations

From	To	Topic
709.04073	709.0407	Kinetic art
709.04077	709.0407	Structuralism
709.04078	709.0407	Multiple art
709.04079	709.0407	Space art

A discussion paper on Periods in 700 The arts, presented at EPC Meeting 128 as Exhibit 128-33, investigated the provision for contemporary art styles in 709 History, geographic treatment, biography of fine and decorative arts. Two general actions were approved based on those findings: (1) several current provisions for 20th century styles that lack sufficient literary warrant

will be discontinued; and (2) 21st century fine and decorative arts will be developed by decade under 709.051–709.059, with specific styles being added as they achieve sufficient literary warrant. We will keep abreast of new styles by regularly surveying relevant controlled vocabularies; we also invite EPC members to point us to specialized vocabularies that merit investigation.

More specifically, there is at present a veritable laundry list of twentieth-century styles of art under 709.0407 Composite media and sensations. Several of these have not garnered sufficient literary warrant to merit being retained in the schedule; indeed, their presence causes confusion, because they are not well known internationally. At Meeting 128, EPC approved discontinuing 709.04073 Kinetic art, 709.04077 Structuralism, 709.04078 Multiple art, and 709.04079 Space art to 709.0407.

EPC also approved in principle developing for 21st century fine and decorative arts by decade under 709.05. Eventually this would result in an expansion under 709.05 for “Periods for the 21st century” more or less in parallel with the range 709.041–709.049 Periods for the 20th century. However, so far only the first two decades of the 21st century have been provided for in Table 1, at —090511 and —090512 (note: *not* at —09051 and —09052; that is, the development for the 20th and 21st centuries are not fully parallel).

We have identified new styles and schools of the fine and decorative arts by examining (1) newly issued Library of Congress subject headings, (2) terms from the *Art & Architecture Thesaurus* (AAT; http://www.getty.edu/research/conducting_research/vocabularies/aat/) for international post-1945 styles and movements, and (3) a local expansion of art styles developed by Kate Bunting at Leeds Metropolitan University, which we thank Caroline Kent (and Kate Bunting) for sharing with us. New candidates for styles and schools for inclusion under 709.04–709.05 must meet two particular criteria in addition to the standard literary warrant criterion: (1) the school or style is “not limited by country or locality” (from the class-here note at 709.012–709.05); and (2) the school or style is not limited to a single fine or decorative art.

The following styles and schools meet the criteria noted above: concrete art, minimalism, body art, outsider art (a.k.a. art brut). In addition, several styles now found in including notes have sufficient literary warrant to merit development of their own numbers (the terms were searched using the template “su: xxx and dd:709*”), including artists’ books, performance art, and mail art. Brief clarifications of these terms are given in the appendix, quoting from articles in *Grove Art Online* (GAO; <http://www.groveart.com>), *The Oxford Companion to Western Art* (OCWA; available through *Grove Art Online*), and Robert Atkins, *ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords* (New York: Abbeville Press, 1990) (AS).

Proposed schedule:

709 ~~Historical, geographic, persons treatment~~ History, geographic treatment, biography of fine and decorative arts

Development, description, critical appraisal, works

Class here finished works of experimental and mixed-media art that do not fit easily into a recognized medium

Class two-dimensional experimental and mixed-media art in 760

See also ~~364.162~~ 364.16287 for looting, plundering, theft of art as a crime; also 364.164 for destruction of art as a crime

...

> 709.012–709.015 Periods of development to 499 A.D.

Class here schools and styles not limited by country or locality, comprehensive works on European art limited by period, school, or style

Add to each subdivision identified by *± notation 01–08 from Table 1, e.g., exhibits of cubism 709.04032074

Class comprehensive works in 709

For European art limited to a specific location, see the location in 709.4, e.g., art of Germany 709.43

See Manual at 704.9 and 753–758; also at ~~709.012–709.05~~ 709.012–709.015, 709.02–709.05 vs. 709.3–709.9

709.012 †To 4000 B.C.

709.013 †3999–1000 B.C.

709.014 †999–1 B.C.

709.015 †1st–5th centuries, 1–499 A.D.

†Add as instructed under 709.012–709.015

> 709.042–709.05 ~~Periods~~ Modern periods of development, 500–

Class here schools and styles not limited by country or locality, comprehensive works on European art limited by period, school, or style

Add to each subdivision identified by * notation 01–08 from Table 1, e.g., exhibits of cubism 709.04032074

Class comprehensive works in 709

For European art limited to a specific location, see the location in 709.4, e.g., art of Germany 709.43

See Manual at 704.9 and 753–758; also at ~~709.012–709.05~~ 709.012–709.015, 709.02–709.05 vs. 709.3–709.9

...

709.04 20th century, 1900–1999

~~Including artists' books; mail, performance art~~

Class here modern art

Computer art (Digital art) relocated to 776

For 19th century, 1800–1899, see 709.034; for 21st century, 2000–2099, see 709.05

...

709.040 5 *Abstractionism, nonobjectivity, constructivism

709.040 52 *Abstractionism

Including abstract expressionism, geometric abstractionism, neoplasticism

709.040 56 *Nonobjectivity

Class here concrete art

709.040 57 *Constructivism

709.040 58 *Minimalism

...

- 709.040 7 *Composite media and sensations
- Class techniques of composite media in 702.81
- For specific composite media, see 709.0408*
- 709.040 71 *Pop art
- 709.040 72 *Optical art (Op art)
- See also 776 for computer art*
- 709[.040 73] *~~K~~inetic art
- Number discontinued; class in 709.0407
- 709.040 74 *Happenings, environments, events
- 709.040 75 *Conceptual art
- For happenings, environments, events, see 709.04074
- 709.040 752 *Body art
- 709.040 755 *Performance art
- 709.040 76 *Land art (Earthworks)
- 709[.040 77] *~~S~~tructuralism
- Number discontinued; class in 709.0407
- 709[.040 78] *~~M~~ultiple art
- Number discontinued; class in 709.0407
- 709[.040 79] *~~S~~pace art
- Number discontinued; class in 709.0407
- 709.040 8 Specific composite media
- Class techniques of composite media in 702.81
- 709.040 82 *Artists' books
- 709.040 84 *Mail art (Correspondence art)
- 709.040 9 *Outsider art (Art brut)

709.041–.049 Periods

Add to base number 709.04 the numbers following —0904 in notation 09041–09049 from Table 1, e.g., arts of 1960–1969 709.046

Class a specific school or style in a specific period in 709.0401–709.0407

709.05 *21st century, 2000–2099

709.051 1–.051 2 Periods

Add to base number 709.05 the numbers following —0905 in notation 090511–090512 from Table 1 for decades only, e.g., arts of 2000–2009 709.0511

Class a specific school or style in a specific period in 709.05

*Add as instructed under 709.042–709.05

Appendix

Note: The characterizations here quote from articles in *Grove Art Online* (GAO; <http://www.groveart.com>), *The Oxford Companion to Western Art* (OCWA; available through *Grove Art Online*), and Robert Atkins, *ArtSpeak: A Guide to Contemporary Ideas, Movements, and Buzzwords* (New York: Abbeville Press, 1990) (AS).

Art brut: see Outsider art.

Artists' books (AS): *Artists' books* refers . . . to works by visual artists that assume book form. . . . An artist's book may have images without words or narratives without images. It may assume sculptural form as a pop-up book or investigate the nature of the book format itself. . . . Many artists working mainly in other media turned to books as a form suited to expressing ideas too complex for a single painting, photograph, or sculpture. Fluxus and Conceptual artists who wanted to communicate ideas in accessible, inexpensive formats were also attracted to artists' books.

Body art (AS): A subset of conceptual art and a precursor of performance art, *body art* is . . . an art form in which the artist's body is the medium rather than the more conventional wood, stone, or paint on canvas.

Concrete art (GAO): Term coined by Theo van Doesburg in 1930 to refer to a specific type of non-figurative painting and sculpture. . . . In the manifesto [*The Basis of Concrete Art, van Doesburg*] . . . stated that 'The painting should be constructed entirely from purely plastic elements, that is to say planes and colours. A pictorial element has no other significance than itself and consequently the painting possesses no other significance than itself.' Natural forms, lyricism and sentiment were strictly forbidden. Taking a narrow sense of the word 'abstract' as implying a starting-point in the visible world, it distinguishes Concrete art from [Abstract art](#) as emanating directly from the mind rather than from an abstraction of forms in nature.

Concrete art (OCWA): Concrete art, term applied to abstract art that is intended to be totally autonomous, repudiating all figurative references and symbolic associations. . . . Although Concrete art is typically austere geometrical, it is not necessarily so . . .

Correspondence art [Mail art] (GAO): Term applied to art sent through the post rather than displayed or sold through conventional commercial channels, encompassing a variety of media including postcards, books, images made on photocopying machines or with rubber stamps, postage stamps designed by artists, concrete poetry and other art forms generally considered marginal. . . . Correspondence artists sought, among other things, to circumvent the commercial exploitation of their work, and in this respect their work can be linked to conceptual art, performance art and other developments of the 1960s and 1970s that elevated ideas over the production of finished objects.

Mail art: See Correspondence art.

Minimalism (GAO): Term used . . . to describe a style characterized by an impersonal austerity, plain geometric configurations and industrially processed materials. It was first used by David Burlyuk . . . Burlyuk wrote: ‘Minimalism derives its name from the minimum of operating means. Minimalist painting is purely realistic—the subject being the painting itself.’

Outsider art (OCWA): Outsider art, a term used to describe the art made by people not conventionally associated with art production, such as psychiatric patients, children, and prisoners. It is synonymous with Art Brut—‘raw art’—a term coined by Jean Dubuffet, who, in 1964, began to collect works he considered to be free from cultural norms and fashions or traditions in art. . . . Dubuffet defined the term as ‘works executed by people free from artistic culture, for whom mimesis plays little or no part, so that their creators draw up everything from their own depths and not from the stereotypes of classical art or of modish art. We have here a “chemically pure” artistic operation’ (L’Art brut, 1, 1964).

Performance art (GAO): Descriptive term applied to ‘live’ presentations by artists. It was first used . . . to refer to the many live events taking place at that time, such as Happenings, Fluxus concerts, Events, body art or (in Germany) *Aktionen* and *Demonstrationen*. . . . It was closely linked to the ideological tenets and philosophy of Conceptual art, which insisted on ‘an art of which the material is concepts’ and on ‘an art that could not be bought and sold’; those who made performance pieces did so as a statement against the gallery system and the art establishment.

Performance art (OCWA): Performance art combined elements of theatre, music, and the visual arts; its deliberate blurring of previously distinct aesthetic categories was intended to focus attention on the relationships between artist, work, and spectator, and to question critical judgements about what does or does not constitute art. In its hostility towards formalism, Performance art related to other contemporary movements, including Conceptual art and Environmental art. It was also closely connected with ‘happenings’ (the two terms are sometimes used synonymously), but Performance art was usually more carefully planned, and generally did not involve audience participation.