

Diana Abells
Annotated Bibliography

Bruggen, Coosje van. *Bruce Nauman*. New York: Rizzoli, 1988.

This text is a rich and thorough exploration into the artwork of Nauman. It chronologically explores Nauman's development of ideas, sources, and process of working, supplemented with quotes and descriptions from the artist himself. Organized by essays each followed by a series of images, this book takes on Nauman as an artist across all mediums, where he becomes an experimenter. He is an artist in his studio, working with whatever objects and media communicate his ideas best.

Calvino, Italo. *T Zero*. Trans. William Weaver. New York: Harvest/HBJ, 1967.

This collection of short stories by Italo Calvino provides imaginative narratives to scientific theories. The science serves as a starting point for housing elusive theoretical constructs. One story that particularly resonated with me was "Blood, Sea." It is a first person introspective narration by the character, Qfwfq. Based on similarities in chemical make up of blood and the sea, Calvino develops a narrative of how they might be related. He suggests that when we became land creatures, our hollow bodies sealed up, keeping the sea within us. From this, he can establish a comprehensive comparison of inside verses and outside. Qfwfq finds the actual, external, terrestrial experiences to be nothing in comparison to his inward, blood and sea sensations. He feels more connected to his female partner's experiences via their internal, sea-life experiences and commonalities. I feel his description of how Qfwfq and his partner connect through their shared memories of sensuality is a relevant personification of how I envision my artworks in their ideal form; that characters and topical narrative house various concepts. Calvino uses words to describe the relationship of a couple in order to discuss visceral and ancient sensations in the body. This method of creating physical structures of characters in the story is, in my mind, what is ultimately able to communicate intangible ideas. Calvino hints at this himself in the end of the chapter as he notes how when blood is spilled from the body, in death, it becomes an insignificant detail of the external environment; meaningless alone.

Canaday, John. Introduction. Richard Estes: *The Urban Landscape*. By John Arthur. Boston: Museum of Fine Arts, 1978.

Richard Estes is photorealist painter primarily focused on the cityscapes of New York City. While his subject matter is not directly related to my own, his images carry a duality of experience. Canaday writes that both classical painters and abstract painters may claim him to their team. His classicism comes from his literal depiction of environment and landscape. His precision and immense detail is a composition of order out of chaos. His dedication to correct relative tonalities is also an example of his loyalty to realism of observation (though mediated by photography). At the same time, his cityscapes hold an aestheticism like that of Mondrian's grids. His work becomes increasingly preoccupied in examining the relations between reality and reflection. As the actual building surfaces intersect with a reflection of other buildings and the rest of the environment, it becomes a description reminiscent of abstract paintings that describe multiple dimensions and streams of time. Canaday asserts that this duality provides revelations about distortions of space and how relativity of space revolves around a centralized perspective. Art that focuses on describing these kinds of abstract notions, both in terms of idea and visual creation, via concrete objects interests me.

Hockney, David. *That's the Way I See It*. Ed. Nikos Stangos. New York: Thames & Hudson, 2005.

Hockney's book is as a mix of his own autobiography and the theories of seeing and drawing that are the foundation for his work. Some major themes I examined in his text were his theories of time, perspective, and space. His drawings, collages, and photographic collages are related to exploring the viewer and artists' relation to the image and world. He writes that he likes to work directly from the notion that we are immersed in the world, and that we sense this. He finds that classic framing tries to examine the world from the distance and this perspective is only one form of realism. Hockney's notions of realism developed after studying many compositions and images by Pablo Picasso. Hockney believes that compositions like that of Picasso's *Femme Couchee*, from 1932, is an example of the viewer being within the picture, where you can move around in space and time. This is one of many versions of reality he says, and that some versions can feel more real than others. As an artist that uses a large variety of media, he finds painting and photography to offer an exploration into realism via their different connection to time: that painting has varying times over the surface, and the photograph has consistent time across the surface. His interests in space and time often stem from interests in theoretical physics and geometries. He has found inspiration from questioning whether a flat surface is only possible in theory, the number of dimensions in the world, the age and size of the universe via traveling light, and other such mysteries that share this push and pull of the infinite in conjunction with our own existence.

Huntley, H.E. *The Divine Proportion*. New York: Dover, 1970.

This book is presented as an analysis of the source of beauty in mathematics. Huntley also develops the fundamental idea that mathematics, a topic of science and logic, can actually be considered beautiful, and consequently examines what sorts of things constitute beauty. Traditionally and stereotypically, beauty in mathematics stems from issues of symmetry in geometry. In his chapter "Beauty in Mathematics," Huntley is able to discern in detail a variety of factors contributing to the aesthetic sense of mathematics, not only in geometric imagery, but also in the equations and formulas developed to describe them. He describes "the alteration of tension and relief" as a universal emotion. The way in which mathematical equations cultivate order and description out of chaos is similar to the way artwork objectifies the non-verbal and unspoken. Likewise, he writes that a sense of awe and wonder in the presence of the infinite contributes to the beauty of mathematics. Equations and mathematical descriptions allow mathematicians to witness the infinite as an artist might depict a representation of the infinite. Huntley's ideas represent a balance between the emotional rush and response to working with mathematics and the logic and reasoning that contribute to such a pleasure. I see in his work a sense that logic and emotion rely on each other and are not such separate quantities.

Iles, Chrissie. *Into the Light: The projected Image in American Art 1964-77*. New York: Harry N. Abrams, 2001.

This accompanying book to the Whitney Museum's exhibition "Into the Light" is a critical and historical examination of the classic video artworks that developed in America from 1964-77. It describes how a variety of art movements, ranging from Pop, Minimalist, Performance, and Process art, all find a place in the video medium. Text by Chrissie Iles discusses video's spot

among still imagery and cinema. She also chronicles a history of the development of the specific artists featured in the Whitney exhibit, discussing the dialog between the artists and older historical artwork.

Kunz, Martin, ed. *William Wegman*. New York: Harry N. Abrams, 1990.

This book is a compilation of his early drawings, videos, photographs alongside writings about his work, and interview with Wegman. The book brings his varied work together under the same conceptual light. For instance, the one essay reveals Wegman's video work as a theatrical equivalent to his line drawings. The authors work to decipher Wegman's work in terms of his personality and outlook on the world, and how he can convey humor in the midst of tragic, mundane, or stereotypical images.

Lightbrown, Ronald. *Carlo Crivelli*. New Haven: Yale UP, 2004.

Lightbrown begins this comprehensive collection of Carlo Crivelli's work by tracing the influences on and the development of Crivelli's career as a painter. He establishes the historically accurate sense of artists as laborers and guild-type workers in Italy, and approaches Crivelli's development as that of a tradesman perfecting his work through research and experience. Lightbrown examines technical craftsmanship, and traditional formulaic styles of beauty and religious sanctity in Crivelli's work as elements of the time period and the mode of operation for his contemporaries. Lightbrown is also successfully descriptive of the unique aspects of Crivelli's works; specifically his anatomical figurations and renowned style of drama. In strict formal analysis, Lightbrown explains Crivelli's intense focus on naturalism as it becomes blended with linearity of form to emphasize all structures and features of the body, which leaves his figures with that signature knobby look. Lightbrown analyzes a large portion of Crivelli's most famous works in detail. He describes the enormity of the symbolism Crivelli made use of in a variety of paintings and altarpieces, and discusses the specific formal choices and imagery relevant to each figure depicted. Crivelli relies on symbolism and convention to convey narrative, but I prefer the parts of this text that discuss the drama of emotion and stylistic figuration of his works. It is these aspects that I source from Crivelli, and Lightbrown does a successful job of including them amongst the tradition of symbols and history of altarpiece paintings.

Moore, John C. *Love in Twelfth-Century France*. Philadelphia: Pennsylvania UP, 1972.

Moore's book is a history of how the perception and definition of the concept of love developed in twelfth-century France. It also offers some ideas as to what the concept of love actually means. The book describes the twelfth century scholars' knowledge as stemming from early Greek philosophy, including Plato. Being that many of these scholars in the twelfth century were monks, Moore traces the rationality of Plato's influence as it merges with their contemporary Christian appeal to love. Due to the intangible, unpredictable, and overpowering nature of love, scholars of the time were able to understand love as a mysterious cosmic force. Moore traces this mystery through the route of Christianity, which is based on a loving God. He also works to describe love in terms of French domestic experiences, including the variety of town life, religious life and courtly life, and love's role in each place. This book was useful in articulating the mysteries behind the ultimate human experience of love. It offers explanations

of love that attempt to satisfy our desire to order the universe and to establish a reasonable basis for the existence of God; whether metaphorically or realistically. Moore accomplishes this through recounting the history of understanding love in this time period, as well as guiding the discussion to develop great philosophical musings on the subject of love. The philosophical musings were very fascinating and well complemented by several images throughout the book from the twelfth century that attempt to explain love in a diagrammatic and narrative way.

Shlain, Leonard. *Art and Physics*. (New York: William Morrow), 1991.

This book bridges the gap between art and physics by how it uses art as a reference point for exploring physics and then explaining art in terms of science. Shlain finds the parallels in art and physics through philosophically considering how both subjects attempt to uncover and explore the unknowns of reality. It is effective in covering a wide range of historical art and theory in conjunction with the history of physics and changes in scientific thought.

Thompson, William Irwin. *Imaginary Landscape: Making Worlds of Myth and Science*. New York: St. Martin's, 1989.

Thompson's book discusses how there is an interplay of myth and science. He finds that myth holds science and science is structured as narrative myth. In narrative, he writes, it is the actual telling of the story that gives form to time and space. Thompson suggests that scientific narrative is likewise storytelling material, where content is descriptive of environment, existence, past and future: a formulation of time and space. Thompson takes a philosophical and Jungian psychological approach in examining concepts of a collective memory of myths and ancient thought-process. He prefaces analysis with a discussion of how imagination and visual thinking is an ancient faculty that contributes not only to arts, but also to innovative science. He includes a small anecdote of Descartes exercising a visual imagination and consequently has revelations about analytic geometry. In the second chapter of his book, he begins his discussion of myth in science with the description of the Gaia hypothesis. That is, that the earth is more than an entity revolving through space, but rather, through all of its regulation and cycles, it is a life entity itself; that the largest organism on earth is Earth. I find this to be a good starting point for Thompson because it is a metaphor itself for how memories and myths are not individual entities among us; rather they are part of the larger, collective memory entity of civilization. I find his themes of universality to be relevant in my own depictions of underlying sensations and perceptions in physics. My hope in communicating them relies on the fact that other people will be able to understand and feel what I have felt. I am also interested in analysis such as Thompson's because it is a gritty analysis of what narrative actually is and does, in its purest self and its masked self.

Vasulka, Woody. "A New Epistemic Space." *Illuminating Video: An Essential Guide to Video Art*. Ed. Doug Hall and Sally Jo Fifer. New York: Aperture Foundation, 1990. 465-470.

Illuminating Video is a comprehensive compilation of essays discussing the thematic, aesthetic and historical concerns of video art. Within the section "Telling Stories" video artist Woody Vasulka, in his essay "The New Epistemic Space," describes the development of technology as in transition from a creative tool to an environment for human discourse. He believes that

participating in this digital space is participating in opening an epistemic space (a space of knowledge).

Whitney, David, ed. *Eric Fischl*. New York: Stewart, Tabori & Chang, 1988.
Schjeldahl, Peter. "Witness." Whitney 11-31.

In this 10 part essay, Schjeldahl describes the development of Fischl's work as an artist in terms of Fischl's own personal experiences and in the context of the changing art world and society. He discusses Fischl's course from abstract and avant-garde at CalArts (since painting was feared dead) in the 1970s to his true desire for narrative painting. Schjeldahl argues that Fischl became a naturalistic figurative painter because he had *need* for painting. While the pictured images were still at a clash with contemporary art culture and society at the time, Schjeldahl acknowledges that the emotion and blatancy in Fischl's work are brutally true. As an art critic, Schjeldahl is able to describe the evolutionary course of Fischl's work in terms of his own reactions at the time to various paintings and artist statements. For Schjeldahl, Fischl's work is immensely fascinating in terms of the relation between self and society. Schjeldahl uses analysis of several prominent paintings by Fischl to reinforce his ideas about Fischl, and documents Fischl's own writings and quotations from interviews to present the development and success of Fischl. His conclusion of Fischl's work is that it is a realistic description of psychological events and thoughts. The work relies on a particular scene, but that is the form to hold the invisible thoughts we think and sense. Schjeldahl writes that Fischl has often described his own sense that his thoughts can become transparent; that other people around him might be able to see into his mind and access these thoughts. In his artwork, he makes a point of revealing these thoughts of his characters and it often becomes a critique of the contrast between personal thought and societal ideals.