

Michael Bargamian
Artist Research / Annotated Bibliography
SMP in Studio Art, 2013

I. Artists of Interest

Barthes, Roland. "Non Multa Sed Mutum." *Cy Twombly: Fifty Years of Works on Paper*. Ed. Julie Sylvester. Munich: Schirmer/Mosel, 2008. 19-36. Print.

In this essay, Roland Barthes works to describe the look and actions that one should use to accurately describe or talk about a work by Twombly. Barthes describes the work of Twombly as work that requires the viewers to, "...Displace the words of culture... and see them in a different light." Perhaps one of the main points that Barthes gives off in his essay is that Twombly's "written" work is one that is based more on an activity than a concept, and this activity of "writing" or "tracing" create these works of repeating forms and almost-calligraphic marks. The essay provides a mindset for the reader to enter into before looking through the following images of Twombly's life's work; that the works are not in the past or the present, but still provide a sense that Twombly's hand is about to touch there or already has. The essay opened up the included works for a more in depth analysis and appreciation.

Garrels, Garry. "Beholding Light and Experience: The Art of Brice Marden." *Plane Image: A Brice Marden Retrospective*. By Garrels. Ed. David Frankel. New York City: Museum of Modern Art, 2006. 10-27. Print.

This book contains several essays that provide details as to the process and influences in the evolution of Brice Marden's work over his entire career - stretching from his early monochromatic paintings done with oil and wax to his later abstractions which contain numerous twisting and moving lines. The essay by Garry Garrels provides notes on what art means to Marden, and by extension his work, specifically stating that for Marden a piece takes out of life, "...An essence of experience and memory, thought and feeling and attains it's own autonomy" (11). This statement along with further details as to the shifts in Marden's work during his career, really seem appropriate to my current work, as I am working to establish certain moments and pieces of information their own "autonomous" presence. The essay also talks at length about Marden's own influences in nature, especially light and landscapes, and the influence that Japanese calligraphy had on him in the middle of his career.

Goldstein, Ann. "Being in the World." *Barbara Kruger*. Comp. Goldstein. Los Angeles: Museum of Contemporary Art Los Angeles, 1999. 25-36. Print.

In this essay, Ann Goldstein delves into Kruger's work as it is developed in response to and operates in response to the world around the individual - be it the artist or viewer. One aspect that Goldstein focuses on which was of particular interest was her discussing the aspect of "consistency" in Kruger's work. Specifically, Kruger's use of a consistent color scheme and font allows for "visibility and recognizability" across a wide range of media (31). The essay also talked about how the wide range of projects/media/surfaces that Kruger works on are central to the dispersion of the meaning or idea that the artist is working with.

Hirst, Damien. "Nicholas Serota Interviews Damien Hirst." Interview by Nicholas Serota. *Damien Hirst*. Ed. Ann Gallagher. London: Tate, 2012. 91-99. Print.

In this interview, the artist Damien Hirst provides details into his development as an artist, starting with his school years and experiences that lead to his retrospective at the Tate in London. Throughout the interview Hirst provides insights into his changing thoughts about his pieces and about his own thoughts regarding the subjects that he most often details in his own work, the cycle of life and death. The reading provided more details and served to, in a way, "humanize" an artist that I have not really understood or knew much about before.

Indiana, Gary. "The War at Home." *Barbara Kruger*. Comp. Ann Goldstein. Los Angeles: Museum of Contemporary Art, Los Angeles, 1999. 9-12. Print.

In this essay, Gary Indiana provides details as to what Kruger's work targets in its means of existence - namely the idea of the "war at home" which constitutes the battles and issues that everyday people face (battles between men and women, black and white, good and evil, etc). Indiana also discusses how Kruger's range of works participate and comment on the strategies of commercial media and how those practices target viewers or customers. Another interesting comment was made in which Indiana says that Kruger's work is almost the opposite of Jackson Pollock's in that her work avoids the "self-heroizing" gesture of Pollock's and instead fixes the subject of the work in the artist and spectator relationship (10).

Kawachi, Taka, ed. *King For a Decade: Jean-Michel Basquiat*. Kyoto: Korshina, 1997. Print.

The book provides a look into the years in which Basquiat emerged onto the world art scene, spanning from 1978 until 1988, the year that he died. The book provides a collection of interviews with people close to Basquiat during these years, ranging from friends he made while playing music in New York clubs, gallery owners and collectors to selections from Andy Warhol's diary that references Basquiat. Interspaced between these interviews are images of the works that were made during that respective year. The book was revitalizing in seeing how carefree he was in terms to his art-practice (many interviewees state how he would step on his paintings or paint on top of completed works seemingly at random). It was also great to see an artist who was directly influenced by Twombly, who still remains one of my main influences, while also seeing an artist who was creating a personal language and set of symbols that related to him as an individual.

Kline, Franz. "Franz Kline." Interview by David Sylvester. *Interviews with American Artists*. By David Sylvester. New Haven: Yale University Press, 2001. 61-71. Print.

In this interview with David Sylvester, the painter Franz Kline talks on many issues as they personally relate to his own painting practice. Kline talks about how it is important for his own work to not be concentrating on a "balance" of black marks on a white surface, but instead looking for an "awkwardness" in a feeling of unbalanced forms. Kline also mentions how in many situations it is important for himself to rid his mind of any preconceived thoughts about a work, in order to operate on a piece more successfully. Perhaps what I found to be most interesting or most personally relevant to myself in this interview was

Kline's statement that there always seem to be some certain forms that always carry an excitement for yourself and, on a different note, that he may make a series of very small works at first, but then months later these small images are the beginnings for much larger works.

Leja, Michael. "Jackson Pollock: Representing the Unconscious." *Reading American Art*. Ed. Marianne Doezema and Elizabeth Milroy. New Haven: Yale University Press, 1998. 440-64. Print.

In this essay author Michael Leja provides details in how the work of Jackson Pollock was explicitly affected and impacted by Jungian beliefs and models of the unconscious. The article provides evidence in example works of Pollock that provide visual examples of how he was very interested in Jungian symbols and Leja points out how these symbols make appearances in Pollock's earlier work such as *Guardians of the Secret* (1943). However, Leja also shows how Pollock's views and representation of the unconscious shifted during his career and moved away from being based around symbols, to being more concerned with energy, motion and "inner forces." The author also provides commentary on how Jungian beliefs on the unconscious in relation to the outside world of society - namely its connection to society's ideas on science and rationalism. This essay was helpful because it acted like a case study of a particular artist who was very involved with material that has been studied for my own ongoing project and how his own ideas changed.

Motherwell, Robert. "Robert Motherwell." Interview by David Sylvester. *Interviews with American Artists*. By David Sylvester. New Haven: Yale University Press, 2001. 73-83. Print.

In this interview, Robert Motherwell touches on the ideas that surround his own art-making practice. Motherwell describes how in certain situations he begins painting entirely from an impulse in order to find out exactly how he feels on a specific subject. He also describes how in order to feel that a work is now complete, he (as the artist) must feel that that "the feeling that started the painting" is now also complete, and through this process the work becomes a "clarification" of one's attitudes. This interview was helpful because it details the artist's own thoughts on how he is at times aware of or unaware of references that the work is making and at the same time it illuminated the concept that just because the work of Abstract Expressionism is abstract, it is not necessarily about abstract things. Instead, as Motherwell says, "...It refuses to spell everything out."

Phillips, Lisa. "The Self Similar." Preface. *Terry Winters*. New York City: Whitney Museum of Art, 1991. 13-25. Print.

This introduction by Phillips provides an excellent first-look and a wide range of details as they relate to the thoughts behind and the appearance of a variety of works by the artist Terry Winters. The reading ranges over the majority of Winters' (then) up-to-date career and gives particular details to how his work continually works with plays of opposites - inner and out, clarity and obscurity, among others. The essay highlights how Winters was very interested in the gesture and "traces of the hand" and how that led him to becoming involved with creating works filled with biomorphic forms as a way to oppose "literalist abstraction." In addition to this, the essay details how despite Winters being intent on extending the range of emotions in his works, he was still uncomfortable with anything too literal in his works. This essay was helpful in that it added a new artist to the list of people

whose work and ideas behind their work I identify with and gravitate towards, while also opening up the possibilities for different types of subjects in the future.

Schama, Simon. "Cy Twombly." *Cy Twombly: Fifty Years of Works on Paper*. Ed. Julie Sylvester. Munich: Schirmer/Mosel, 2008. 11-18. Print.

In this essay, author Simon Schama writes on the nature of what really lies behind the power and look of Twombly's work. Schama describes how the word "Twombly" should in actuality be a term that describes the process of "...Thoughtfully hovering over a surface" of a "Line with a mind of its own." The essay provides suggestions as to what sorts of materials lend themselves to being essential to Twombly's work, those being crayons, house paint, and ball-point pens, among others. This writing takes on a somewhat narrative tone, describing changes in Twombly's work throughout his career and how no one could have been "...More of an Abstract Expressionist" than Twombly. This reading provided details and thoughts on what the nature behind the artist's drawn/scribbled lines and masses and helped to establish Twombly's work as something that is entirely its own.

Shiff, Richard. "Force of Myself Looking." *Plane Image: A Brice Marden Retrospective*. By Garry Garrels. Ed. David Frankel. New York City: Museum of Modern Art, 2006. 28-75. Print.

This essay by Richard Shiff, which is included in a large work detailing Brice Marden's entire career, talks deeply at the various physical and psychological things at work in Marden's pieces and in the creation of them as well. Specific notes were made when the essay referred to the "physicality" of Marden's drawings in that due to their large size and thick layers, they move from being an "image" to being more of an "object." This was also added upon when the essay talked about how, in Marden's work, every aspect from the paper to the paint becomes "real" in the drawing or painting and the figuration on the final work should not sit upon the surface, but become it (35). It was also interesting to see that in his early career, Marden talked at length that his paintings were "emotional" and meant to be felt and not admired for any technical reasons - these statements reminded me of my own work from the beginning of SMP and I could not help but see some similarities in our mindsets.

Stevens, Mark, and Annalyn Swan. *de Kooning: An American Master*. New York: Alfred A. Knopf, 2011. Print.

The authors provide an absolute in-depth look at the life of Willem de Kooning. The book covers his early life growing up in Holland, his early years of struggle in New York City and his eventual recognition and rise to being considered a master of American art. The authors provide details through interviews with people who were close to de Kooning throughout his life - thereby better illustrating his his years of working in the growing community that would become known as the New York School and his battles with alcohol abuse and depression in his later life. Sections of the book that provided the most insight to my own interests when reading the book were the sections that described de Kooning's years of struggle in working on his piece *Woman I* and his interactions with other artists, such as when Robert Rauschenberg asked for a drawing that he could erase or the immense amount of pressure that de Kooning placed on himself after the death of Jackson Pollock. The book provided me with much insight and appreciation on an artist that, after having read about his life, I feel like he was working with ideas and thoughts that relate to my own interests.

II. Artist's Writings

Ashton, Dore, and Joan Banach, eds. *The Writings of Robert Motherwell*. Berkeley: University of California Press, 2007. Print.

The editors of this book have compiled the writings of the New York School painter, Robert Motherwell, into one volume for easy reference. A reader is easily able to look through the collection and see Motherwell's writings on a range of topics ranging from his ideas on aesthetics and the Sublime, to his own ideas on what Abstract Art means to him. The essays show Motherwell's commitment to the ideas that what occurs between the painter and the canvas is central to the artwork (154) and interestingly, that Abstract Art represents the acceptances and rejections of men, "living under the conditions of modern times" (158). This source provides a direct link to the ideas and beliefs of the group of artists that I find are most influencing my current artwork; also by studying these essays I can see how my thinking on Art becomes more in-tune with or differentiates from the beliefs of the New York School.

Horodner, Stuart. *The Art Life: On Creativity and Career*. Ed. Stuart Horodner and Stacie Lindner. Atlanta: Atlanta Contemporary Art Center, 2012. Print.

This book features a wide variety of interviews, anecdotes and quotes from an array of people in the art and literary world and in popular culture at large. Each chapter is devoted to a particular topic, ranging from Motivation and Process to Criticism and Success, and within each chapter Horodner has compiled quotes that add to the discussion on that particular chapter's topic. Individuals referenced in the book include: Allan Kaprow, Robert Henri, Luc Tuymans, Mira Schor, Charles Baudelaire, and many others. The book allows for the reader to be exposed to a wide variety of people and ideas on all sides of the topics addressed and the book allowed myself to be exposed to many intellectuals who view and practice art in a way similar or related to the way in which I practice it.

III. Other Works

Campbell, Joseph. *Pathways to Bliss*. Novato: New World Library, 2004. Print.

In this book author Joseph Campbell provides details into the functioning of mythology in everyday life and how it has evolved and changed in relation to the individual. The book is broken into two parts, the first focuses on myth as more of a concept, while the second half focuses more on myth as an active part of daily life. Campbell describes the origins of myths in "primitive" societies and how they differ depending on the society you might be in (such as a Western or Eastern society). The book also describes in detail the ideas of the Myth relating to the Self and how this was impacted by ideas brought up by Carl Jung. Campbell provides examples of Jung's many different elements of personality, such as differences between "Extroverts" and "Introverts" and how one must balance these competing elements to become whole, or achieve "individuation."

Jung, Carl G. "Approaching the Unconscious." *Man and His Symbols*. Ed. Carl G.

Jung and M.-L von Franz. London: Dell, 1964. 1-94. Print.

In this first section of the work, prominent psychologist Carl G. Jung provides a wide sweeping overview of his studies and beliefs in relation to the world of dreams, symbols, and archetypes, and explains how these are incredibly important and valuable when studying the unconscious. The essay itself provides the reader with an look at how the modern man does not really ever fully perceive what is around him as our senses have become conditioned (through advances in science, etc.) to immediately rule out specific phenomena. In this chapter, Jung focuses on how by giving unbiased attention to both the form and content of dreams, it becomes apparent that dreams are a form of "primitive" and "instinctive" forces that can have an incredibly powerful impact on an individual (or society) if they are taken seriously and properly studied. Jung also provides many comments on the belief of man having "conquered nature" and how the nature and trust in "Reason" has lead society into a dangerous current position.

McCarthy, Cormac. *Blood Meridian or The Evening Redness in the West*. New York:

Vintage International, 1992. Print.

McCarthy's novel that depicts an unnamed protagonist, known only as "The Kid," as he joins a gang of Indian scalp-hunters in the Old West. The novel differs from most portrayals of the West in the time of it's development by portraying it as a land of intense violence and a land that is, if anything, misinterpreted in it's physical appearance and the people who inhabit it. The work is partially based on actual events that are connected to the Glanton Gang, who hunted Native American scalps in the U.S.-Mexico boarder area in the 1850s. McCarthy's characters range from the comedic Todavine, to the violent and mysterious Judge Holden. The chapters range from describing the gang's actions as they move from one town to another - often coming into conflict with the people they come across - to describing beliefs of the nature of Man, God, and War. Reading the novel acted as a base level of inspiration for the cryptic marks and gestures that my work began to take on and McCarthy's beautiful, yet desolate descriptions of the West's landscapes added to my interest in being inspired by natural forms and occurrences.

Melville, Herman. "Moby Dick." *Redburn, White-Jacket, Moby Dick*. Ed. Harrison

Hayford, Hershel Parker, and G. Thomas Tanselle. New York City: The

Library of America, 1983. 771-1408. Print.

Author Herman Melville's classic novel about one man's unending desire for revenge against the great whale that physical maimed him, and how that revenge destroys his ship and his crew, with the exception of the narrator. The book was read after being recommended in a reading list found in Horodner's *The Art Life*. Throughout the novel Melville presents passages that detail perverse attacks against nature, the power people wield over others and many sections of direct nautical-scientific information. The writing style of the novel varies throughout; some chapters read as a standard first-person narration, while others read as monologues or stage directions for a play. The sections of the novel that were most closely read were passages that detailed "omens" foretelling character's fates and sections providing background or details to the mystery surrounding Moby Dick Himself. Also, it is interesting to note that despite the novel's length, the whale is only seen in the final three chapters, despite hardly being seen this character drives the

entire story, this fact added to exploring the idea of “presence.”

Von Franz, M. L. "The Process of Individuation." *Man and His Symbols*. Ed. Carl G.

Jung and M. L. Von Franz. London: Dell, 1964. 157-254. Print.

In this section, author von Franz provides details as to how an individual can truly come to terms with their unconscious and "Inner Self." The chapter details how in the process of creating an inner identity, childhood forms the basis of one of the most vivid and emotionally intense portions of life, which leads to the process of Individuation. The author delves even deeper into the motives behind an individual's actions and dreams by explaining the concepts of the Animus and Anima and how they relate to the growth, development, and knowledge of self of both men and women. This reading was interesting in that it again provided details to emphasize the importance of subconscious forces of personality that, while may they be misunderstood or suppressed, often times are essential in understanding how a person sees them-self and their world.