

Annotated Bibliography

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Throughout my research process this year, countless works influenced my painting. Therefore, this annotated bibliography is incomplete, and it would be quite nearly impossible to complete it—to cite all of the videos, images, articles, books, and popular culture which have been inputs into the system that is my art production.

As such I have narrowed the scope of my research bibliography to the sources directly pertaining to my artist statement of intentions; the framework of my approach to painting, my final summated thesis. Below is the list with annotations according to relevance to my research.

Ammann, Jean-Christophe, et al. *It's Where I Look...It's How I See...Their World, My World, The*

World (with help from my friends). New York: Mary Boone Gallery, 2005.

Features reproductions of Fischl's artwork along with essays by prominent artists and art historians who have known Fischl. In addition to his paintings, this book contains many of his layered drawings which contribute to his approach.

"Artist Profile: Terry Winters." *World Literature Today*, 2006., 7, *JSTOR Journals*, EBSCOhost (accessed March 15, 2017).

<http://eds.a.ebscohost.com.proxy-sm.researchport.umd.edu/eds/detail/detail?sid=dc0a1dee-8702-4c06-a421-abcd8f384694%40sessionmgr4007&vid=0&hid=4208&bdata=JnNpdGU9ZWRzLWxpdmU%3d#db=edsjsr&AN=edsjsr.40158862>

Terry Winters' work informs my own in his use of source imagery to give structure to his abstraction. The logic behind the subject informs how the painting is made. This source offers insight into how Terry Winters explains and thinks about his own work.

Broun, Elizabeth. "Richard Diebenkorn's Ocean Park No. 6." *American Art* 13, no. 2 (Summer 1999): 80. *Art & Architecture Complete*.

A brief review of the famous Ocean Park series seen in a new light after years since its conception.

Clark, T.J. *Image of the People: Gustave Courbet and the 1848 Revolution*. London: Thames and Hudson, 1982.

My interest in Gustave Courbet waxed as I learned more about the context for his paintings. The brilliant defiance of his work, speaking out for the poor and challenging the bourgeois class; this is what gives his work true power. This book explains the social situation which gave rise to his paintings and subsequent controversy.

Cooper, Harry. "Drawing and Writing: With Terry Winters." *World Literature Today*, 2006., 8, *JSTOR Journals*, EBSCOhost (accessed March 15, 2017).
<http://eds.a.ebscohost.com.proxy-sm.researchport.umd.edu/eds/detail/detail?sid=1c4c21e8-f7bb-4154-83e9-60f7b12ff043%40sessionmgr4009&vid=0&hid=4208&bdata=JnNpdGU9ZWRzLWxpdmU%3d#db=edsjsr&AN=edsjsr.10.2307.40158863>

Dorin, Lisa. "[Works by Luc Tuymans]." *Art Institute of Chicago Museum Studies* 34, no. 1 (2008): 48-49. <http://www.jstor.org/stable/20205582>.

Luc Tuymans approach to the image, through painting from memory, brings new insight into how images function and inform the subject. In addition, how replication of images can express much more than the original image itself.

Eastham, Ben. "A Necessary Realism." *Apollo: The International Magazine For Collectors* 180, no. 624 (October 2014): 86-89. *Art & Architecture Complete*, EBSCOhost (accessed February 20, 2017). <http://proxy-sm.researchport.umd.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=vth&AN=98706931&site=eds-live>

Fried, Michael. *Courbet's Realism*. Chicago: University of Chicago, 1990.

As I recall I did not end up using this book as much in my research. Offers insight into Courbet's influence on artists at the time, and ones who followed in his footsteps.

Gaggi, Silvio. *Modern/Postmodern: A study in 20th century arts and ideas*. Philadelphia: University of PA press, 1989.

Furtheres the understanding of overarching thought paradigms during the 1900s. This book abets the understanding of painting as global trend which can trace thought patterns of the times through its history.

Goodden, Sky. 2014. *A Q&A with Eric Fischl*; *Modern Painters* 26, no. 3: 72, EBSCOhost (accessed November 14, 2016)

A first hand interview with the artist himself. Fields covered are his practice, thoughts on his own work, etc.

Goodrich, John. "Intimist Glow, Expansive Gestures: Charles Cajori (1921-2013)." *Artercritical*. N.p., 24 Dec. 2013. Web. 01 Feb. 2017.
<http://www.artcritical.com/2013/12/24/john-goodrich-and-stephen-ellis-on-charles-cajori/>

Charles Cajori was another of the generation of Abstract Expressionists. The brilliance of Cajori is similar to that of Diebenkorn in that his works are an interaction with our reality. He expresses the human form and body through his dynamic compositions.

Hao, Nav. "A Q&A with Luc Tuymans." *Modern Painters* 24, no. 8 (October 2012): 62. *MasterFILE Premier*, EBSCOhost (accessed February 20, 2017).
<http://proxy-sm.researchport.umd.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=f5h&AN=89299953&site=eds-live>

Holman, Bob, and Terry Winters. 1992. "Terry Winters." *BOMB*, 1992. 42. *JSTOR Journals*, EBSCOhost (accessed March 15, 2017).
<http://eds.a.ebscohost.com.proxy-sm.researchport.umd.edu/eds/detail/detail?sid=e24864fb-4065-472a-b232-8d3807b31b98%40sessionmgr4007&vid=0&hid=4208&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=edsjsr.40424304&db=edsjsr>

Knudsen, Stephen. *Beyond Postmodernism. Putting a Face on Metamodernism Without The Easy Clichés*. ARTPULSE MAGAZINE. Accessed November 17, 2016.

What follows Eric Fischl? As we exhaust the concepts of the self-referentiality of modernism, the critique of postmodernism, in what direction will future artists and thinkers move? This article attempts to answer this question, or at least hypothesize about what it could be?

"Lawrence Rinder on Richard Diebenkorn." *Blouin Art + Auction* 39, no. 5 (January 2016): 80. *Art & Architecture Complete*, EBSCOhost (accessed February 1, 2017).

Leland, Nita. *Exploring Color*. Cincinnati: North Light Books, 1985.

I have been experimenting with color more than any other time in my art making. I typically stick to line and form and color as an afterthought. This book will help me to delve into the world of color, mixing my own hues and combining them on the canvas in a satisfactory way.

Loran, Erle. *Cézanne's Composition: Analysis of His Form with Diagrams and Photographs of His Motifs*. Berkeley and Los Angeles: University of California Press, 1950.

Cezanne is great at texture and material feeling in his paintings. This is something I am definitely interested in. He also is able to capture a scene in a unique style, commenting on technique and also on the visible world. For this, an analysis of his work will be quite helpful for my practice.

Merleau-Ponty, Maurice, and Galen A. Johnson. "Cezanne's Doubt." *The Merleau-Ponty Aesthetics Reader: Philosophy and Painting*. Evanston: Northwestern UP, 1994. N. pag. Print.

Seminal work on the artist's function and approach to existential philosophy of phenomenology. Central text to my project at hand, my thesis and extremely informative to my process of painting.

Nochlin, Linda. *Gustave Courbet: A Study of Style and Society*. New York: Garland Publishing, 1976.

Again focusing on the socio-economic and political factors surrounding Courbet's art, Nochlin does a great job of visual analysis of each work alongside the history.

Nochlin, Linda. *Realism*. London: Penguin, 1971.

A survey of how the concept of Realism became in the art academy of Paris and developed into the modernist experiment in painting that we know today. Expanded my understanding of Realism as a succession of big name artists (Courbet to Manet to Impressionists etc.) and more of a societal movement.

Nordland, Gerald, and Richard Diebenkorn. *Richard Diebenkorn*. n.p.: New York : Rizzoli, 1987. *Catalog USMAI*, EBSCOhost (accessed February 1, 2017).

Richard Diebenkorn was a great source of inspiration for me in the study of material and bridging the gap between abstract art and our reality. This work contains

reproductions as well as informative reviews of his approach and bibliographic information.

Phillips, Lisa, Terry Winters, and Klaus Kertess. 1991. *Terry Winters*. n.p.: New York : Whitney Museum of American Art : distributed by Harry N. Abrams, 1991.

Reproductions and essays of Terry Winters from the Whitney. The Whitney owns Good Government so this work goes into more detail about that piece and Winters' work in the 1980s.

Plous, Phyllis, Terry Winters, and Christopher Knight. 1987. *Terry Winters : painting and drawing*. n.p.: Santa Barbara : University Art Museum ; Seattle : Distributed by University of Washington Press, 1987.

PRINCENTHAL, NANCY. "TERRY WINTERS." *Art In America* 97, no. 2 (February 2009): 92.

MasterFILE Premier, EBSCOhost (accessed March 15, 2017).

<http://eds.a.ebscohost.com.proxy-sm.researchport.umd.edu/eds/detail/detail?vid=2&sid=0fb71ed7-fb2c-4ea5-b7a6-5c179439bde2%40sessionmgr4007&hid=4208&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=36673416&db=f5h>

Another source for reproductions of Winters' work; features more from his recent series focused on wave patterns, grids, and mathematical surfaces.

Richard, Laura M. 2014. "Richard Diebenkorn: The Berkeley Years, 1953- 1966/The Intimate Diebenkorn: Works on Paper, 1949-1992." *CAA Reviews* 7-9. *Art & Architecture Complete*, EBSCOhost (accessed February 1, 2017).

"Rita ACKERMANN." *Interview* 41, no. 9 (November 2011): 34. *MasterFILE Premier*, EBSCOhost (accessed February 1, 2017).

<http://eds.b.ebscohost.com/eds/detail/detail?vid=1&sid=7a51d98c-8cc3-47e9-a584-b36a22b73fa7%40sessionmgr102&hid=119&bdata=JnNpdGU9ZWRzLWxpdmU%3d#AN=67195506&db=f5h>

Contemporary artist doing some interesting things with paint. Expresses emotion with gesture and color.

Rosenblum, Robert. *On Modern American Art*. New York: Harry N. Abrams, 1999.

Features a section about Eric Fischl in a larger context of post-modernist painting in the 1980s.

Silberman, Robert. "Luc Tuymans: Columbus and San Francisco." *The Burlington Magazine* 152, no. 1285 (2010): 270-71. <http://www.jstor.org/stable/40601465>.

Smith, Stan. *Anatomy Perspective and Composition For the Artist*. New York: Watson-Guption Publications, 1984.

Since I have been painting lots of figures and shown interest in the human form, Morgan probably picked this book to develop my composition and accurate rendering of the human form. It will help me to better understand anatomy from a studio artist's perspective.

Spears, Dorothy. "Luc Tuymans, Putting the Wrongs of History in Paint." *The New York Times*. (Feb 3 2010). <http://www.nytimes.com/2010/02/07/arts/design/07tuymans.html>

Stillman, Steel. 2010. "Luc Tuymans; an interview by Steel Stillman." *Art In America* 98, no. 2: 76. MasterFILE Premier, EBSCOhost (accessed February 20, 2017) <http://proxy-sm.researchport.umd.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=f5h&AN=55114599&site=eds-live>

Tate Modern, *TateShots: Luc Tuymans*, Bloomberg, 2004. (accessed February 20, 2017). <http://www.tate.org.uk/whats-on/tate-modern/exhibition/luc-tuymans>

Tuymans, Luc, and Kerry James Marshall. "Luc Tuymans and Kerry James Marshall in Conversation." *BOMB*, no. 92 (2005): 52-61. <http://www.jstor.org/stable/40427228>.

Van Tuyl, Gijs, et al. *Eric Fischl: Paintings and Drawings 1979-2001*. Kunstmuseum: Wolfsburg, 2003.

Another reproduction book of his famous and less famous paintings and drawings. Offers a wide array of projects and styles over the course of his career.

Westfall, Stephen. "Painting the Unseen." *Art In America* 102, no. 9 (October 2014): 83. *MasterFILE Premier*, EBSCOhost (accessed February 20, 2017). <http://proxy-sm.researchport.umd.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=f5h&AN=98689594&site=eds-live>

Winters, Terry, Adam D. Weinberg, Richard Shiff, and Rachel Teagle. 2004. *Terry Winters : paintings, drawings, prints, 1994-2004*. n.p.: New Haven, Conn.: Yale Univ. Press; Andover, Mass. : In association with the Addison Gallery of American Art, 2004.