

Anuli Duru  
Annotated Bibliography  
SMP in Studio Art, 2013-2014

SMP I:

Pecou, Fahamu. Fahamu Pecou Art. *Fahamu Pecou Art*.  
Retrieved from <http://www.fahamupecouart.com/>

Working from influences of hip-hop and pop culture, Fahamu Pecou seeks to build upon the image of the black male within the western society. Using provocative text and language, he seeks to challenge and question black masculinity as his work searches for the meaning behind this contemporary image.

Wiley, Kehinde. Kehinde Wiley Studio. *The Rumors of War*.  
Retrieved from <http://kehindewiley.com/works/rumors-of-war/>.

Referencing old-master painting styles as his key visual aesthetic, Kehinde Wiley seeks to uplift the black identity by placing contemporary black subject matters into art historical, Baroque, or French Rocco styles and painting them on a grandeur scale. This in turn elevates them onto a higher status, one that is physically soaring above the viewer and one that speaks to the status of kings and queens.

Wilcox, Claire. (2004). *Vivienne Westwood*. London, UK: V&A Publications.

English Fashion Designer, Vivienne Westwood made waves in the fashion industry for being one of two females in the “Top Six” of the world’s most elite fashion designers. A fashion designer and businesswoman, Westwood brought modern punk, crazy prints, and eccentric designs to the fashion world.

Blum, Dilys E. (2011). *Roberto Capucci: Art in Fashion*. New Haven, CT: Yale University Press.

Italian couture designer, Roberto Capucci brought to the fashion world elements of modernism and contemporary art with form-based, geometrically eye catching and third dimensional designed clothing. He refers to his works as “studies in form” drawing inspiration from art, architecture, and nature.

Garrett, Valery. (2007). *Chinese Dress: From the Qing Dynasty to the Present*. North Clarendon, VT: Tuttle Publishing.

From the Qing Dynasty until present day China, Chinese dress and form delves into class distinctions, superiority, and even deism that can be translated through dress. Elaborations in patterns, quality of silk, down to the extravagant accents is a critical part in the traditional history of dress and can define, in some ways the very dynasty that fashioned them.

Blum, Stella (Eds.). (1984). *Paris Fashions Of the 1890s: A Picture Source Book*. New York, NY: Dover Publications, Inc.

Fashion of 19<sup>th</sup> Century Paris introduced ideas inspired by modernism that were incorporated into clothing. Exploring and transforming the female body through variations in materials and textiles and manipulations of those materials was the basis of this period in fashion.

Koda, Harold. (2001). *Extreme Beauty: The Body Transformed*. New York, NY: The Metropolitan Museum of Art.

Through elements of fashion from the very sketches that fabricate the designs to finished product, what is explored is the changing and transforming the human body by rearranging its perception. Whether through dissecting shapes, contouring the body with “hip hugging” or body conscientious clothing, or constricting or even elevating the body, clothing and fashion have strived to push the elements of progressing and continuously changing the form.

Musgrove, Margaret. (1976). *Ashanti to Zulu: African Traditions*. Hong Kong, China: Wing King Tong Company Ltd.

African dress, the craft of traditional mask making, scarification—these elements all tell of the richness of the culture and history of many different tribes in Africa. In addition their ceremonious values, they help to define cultural identity and history as they have been used in the rituals, story telling, and other traditions.

Hart, Avril, & Susan North. (1998). *Fashion In Detail: From the 17<sup>th</sup> and 18<sup>th</sup> Centuries*. New York, NY: Rizzoli International Publications Inc.

During the colonial and industrial ages, fashion in the western world was taking form. As goods were imported and exported, inspirations for redefining the form were also being exchanged and taking place.

Cruz, Amanda, Elizabeth A.T. Smith, & Amelia Jones. (1997). *Cindy Sherman: Retrospective*. New York, NY: Thames and Hudson, Inc.

American photographer, Cindy Sherman was best known for her conceptual portraits in which she would place herself into another character's situation, disguising herself as that character and taking on their life. In doing so, Sherman also challenged the defined roles and representations of women in society, media, and art.

Wegman, William. (1999). *Fashion Photography*. New York, NY: Harry N. Abrams, Inc.

American photographer, William Wegman was best known for creating a series of personified Weimarers dressed in various costumes and taking on different human roles. Light hearted and playful in nature, these photos also commented on the human condition and how media and society has come to define the human condition.

Sollins, S. (Interviewer) & Altmejd, D. (Interviewee). (2011). "Exclusive" Short: David Altmejd: Heads (Interview Transcript). Retrieved from Art21 website: <http://www.art21.org/videos/short-david-altmejd-heads.htm>.

In an interview, artist, David Altmejd talks about the conceptual thoughts behind his elaborately decorated and wildly imagined human heads. He taps into themes of connecting the individual mind to the greater universe and compacting larger ideas into simple form.

(Bell Hooks and Pema Chödrön, personal communication, March 1997).  
Cultivating Openness When Things Fall Apart. Shambhala Sun Foundation.  
Retrieved from <http://www.shambhalasun.com/index.php?option=content&task=view&id=2043&Itemid=0&limit=1&limitstart=0>

In a conversation involving the defining of one's core values and missions in life in relation to the self, Bell Hooks and Pema Chödrön speak personally on their own personal endeavors to discover and understand themselves and their personal missions and goals. In addition to that, they discuss the values in life that are central to unlocking inner peace, aspiration, and pushing for a cause of greater good that can contribute in changing the world.

Bian Lian- The Ancient Chinese Art of Face Changing. *Oddity Central*.  
Retrieved from <http://www.odditycentral.com/pics/bian-lian-the-ancient-chinese-art-of-face-changing.html>

With its roots stretching all the way back to the Qing Dynasty, the theatrical performance of face changing is used in traditional Chinese opera as a vehicle for storytelling involving legends, heroic characters, and representations of nature.

SMP II:

Dargis, Manohla, *A Woman Whose Ecstasy Started A Riot: 'Breaking the Frame', a Documentary About Carolee Schneemann*. 30 Jan. 2014. Web. 26 Mar. 2014. Retrieved from: [http://www.nytimes.com/2014/01/31/movies/breaking-the-frame-a-documentary-about-carolee-schneemann.html?\\_r=0](http://www.nytimes.com/2014/01/31/movies/breaking-the-frame-a-documentary-about-carolee-schneemann.html?_r=0).

*Breaking the Frame*, another work by Schneemann, exhibits snippets from Schneeman's past and present work such as *Fuses* as well as a glimpse into her own life. Just as *Fuses* had employed several visual techniques, *Breaking the Frame*, is a compilation of metaphoric imagery and visual manipulations. It's hypnotic, mesmerizing essence detracts from the sexually explicit nature of the film but rather the audience members are captivated by the visual language. This article explores more into Schneemann's use of sex and sexuality with highly visual aesthetics in effort to break down taboos of sex and the female nude which is supportive to my own goal for my work to use overt and visual aesthetics to reveal and critique the industry around the social construct of marriage.

Haug, K. (Interviewer) & Schneemann, C. (Interviewee). (1998). *An Interview with Carolee Schneemann*. (Interview Transcript). Muse. Ohio University School of Film. Web. 26 Mar. 2014. Retrieved from: [https://muse.jhu.edu/journals/wide\\_angle/v020/20.1schneemann.html](https://muse.jhu.edu/journals/wide_angle/v020/20.1schneemann.html).

*Fuses* is a sexually explicit film that uses several manipulation techniques such as painting splicing, color, and texture to diverge the viewer's attention to the "spontaneous continuous action" of sex but rather the nature and beauty in the relationship between two individuals. This source delves into Schneemann's goals of normalizing scenes of sex and breaking down the hypersexual Hollywood imagery of sex that contributes to social taboos. This source was also supportive for my own goals because my performance piece is one that is in away critiquing hyper-idealized social and visual structure of marriage in attempt to break down the "fluff" and get to the point of the matter which is the union between two people.

MacDonald, Scott. *Carolee Schneemann's "Autobiographical Trilogy"*. *Film Quarterly*, Vol. 34, No. 1 (Autumn, 1980), pp. 27-32. Published by: University of California Press. Web. 26 Mar. 2014. Retrieved from: <http://www.jstor.org/stable/1211851>.

Looking further into the life of Schneemann, this source explores more of her motives in her past works and expands on her goal to reclaim the female nude and how it extends from her previous experience as a painter living in New York in the 1960s. This source is important to my research also because it further gives support to Schneemann's painter and feminist approach that manifests itself into her works such as *Naked Lecture and Fuses*. This approach is particularly interesting and helpful for my own goals in that I want to make a connection to feminism and how marriage is a social construct built around women but, like the art world, is an industry predominately run by men.

Art Log (Interviewer) & Schneemann, C. (Interviewee). *Interview with Carolee Schneemann*. Art Log. Web. 26 Mar. 2014. Retrieved from: <http://www.artlog.com/2010/235-interview-with-carolee-schneemann#.UzRKv61dW4w>.

In an interview with Art Log, Schneemann goes further into her influences with traditional painting and academic art as well as the male-gaze and the female subject matter. In this interview, she talks about her goal to reclaim the female nude by presenting her own body or other body in the nude but with symbolic references to traditional painting and artists, thus empowering a kind of female-gaze in the art world. As a female artist, I am utilizing female bodies and manipulating their forms so as to reference fashion and wedding fashion—two industries that are also predominately run by men. My intent, like Schneemann, is to create a female gaze through a feminist and revealing approach.

Manchester, Elizabeth. *Carolee Schneemann: Internal Scroll 1975*. Tate. Nov. 2003. Web. 26 Mar. 2014. Retrieved from: <https://www.tate.org.uk/art/artworks/schneemann-interior-scroll-p13282/text-summary>.

*Internal Scroll* was Schneemann's way of utilizing the vagina as a kind of instrument for storytelling and professing the covert truths and sexism that exists within the art world especially when in reference to the female nude. This source on the *Internal Scroll*, provides a more detailed analysis and history on the work. This source allowed me to understand more on Schneemann's intention with utilizing nudity and in a way is a more direct display of her feminist approach on breaking down taboos and reclaiming the female nude. This directness is something that my performance is aiming to accomplish—the message of an industry and manufacturing of bridal objects and images must be apparent and clearly readable during the performance.

Rose, Steve. *Carolee Schneemann: 'I never thought I was shocking'*. The Guardian. 10 Mar. 2014. Web. 26 March. 2014. Retrieved from: <http://www.theguardian.com/artanddesign/2014/mar/10/carole-schneemann-naked-art-performance>.

This article speaks to more of Schneemann's life and works and was very interesting because it brought up the word “avant-garde”—something that none of the other articles even mentioned. I would say that Schneemann's works were definitely avant-garde for the time (1960s-1970s) but I would also give credit to her videography and how even her manipulation of film and color was very impressive and advanced for the time. One thing that I would like to employ in my performance is videography or even just the manipulation of traditional wedding songs so as to make a more definite connection to this mechanicalism of the bridal and wedding industry.

*Carolee Schneemann*. Electronic Arts Intermix. Web. 26 March 2014. Retrieved from: <http://eai.org/artistBio.htm?id=6735>.

Schneemann explores the “erotic body” but also references life-model poses which effectively make a connection to traditional painting and visual art in conjunction with her use of painting (particularly with *Fuses* and *Internal Scroll*). This source gives insight into her use of sex and sexuality as way to break down idealized imagery and the taboos that come with it and normalize it. This approach in some ways relates to my own

approach to critique the social construct but by showing it in a hyper-realized but recognizable manner which references the excessive obsession over the visual aesthetics.

Schneemann, Carolee, 'Interior Scroll', *More Than Meat Joy: Complete Performance Works and Selected Writings*, ed. Bruce McPherson, New York: Document Text, 1979, pp.234-5. Body Tracks. Web. 26 Mar. 2014. Retrieved from: <http://bodytracks.org/2009/06/carolee-schneemann-interior-scroll/>

Schneemann performs life model poses in the first half of her piece, *Interior Scroll*. Yet in the next portion of her performance, she then paints the contours of her face and body and reads from a feminist piece which tells of struggles with sexism within the male-dominated art world. In *Interior Scroll*, Schneemann becomes an art piece, placing herself atop a pedestal, painting the fine lines creating her figure yet in doing so creates a dialogue both metaphorically and physically as she draws her words on a scroll from within her vagina and professes the realities of patriarchal system. The source is critical to my research in that it connects to my research of feminist performance pieces and address a societal construct that has long existed around the female body but has been directed by a male hands. My performance piece also seeks to take on a feminist approach, exploring the social construct of marriage but also unveiling the visually obsessions and industry that fuels it.