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Artist Research

SMP in Studio Art, 2013

Annotated Bibliography

Auping, Michael, comp. *Susan Rothenberg Paintings and Drawings*. New York: Rizzoli New York, 1992. Print

I had not looked towards her for a long time, until I saw one of her *Studies for Head and Hands* (Auping 103) and I was immediately intrigued. My first thought was that it was terrifying, possible because it is so confrontational and has such bold colors. The sketchy quality of the work gives it a jarring sense of motion, which in conjunction with the skull imagery, stares right into your soul.

Baume, Nicholas, Jen Mergel, and Lawrence Weschler. *Tara Donovan*. Illus. Tara Donovan. N.p.: Monacelli Press, 2008. Print.

I discovered Tara Donovan a few years ago, and I fell in love with her. I love her process art, and how her materials take on an entirely new form. She is all about form, and I cannot stop staring at her masses of objects. Her fishing line pieces especially captivate me. She takes fishing line and gathers it so that it becomes very sea anemone-like. I bought this book over the summer, because she has always been one of my favorites and I was dying to see more of her work.

Carson, Rachel. *The Sense of Wonder*. Illus. William Neil. N.p.: Harper & Row Publishers, Inc., 1990. Print.

This visual representation gives me ideas from nature. I have looked at these images ever since I was seven or eight years old. I used to have dreams that I would be inside one of the strange vessel like formations, or that I was a different size. I looked at this novel before I knew what the words meant. The words, in fact, have nothing to do with the photographs, and are a photo essay that some guy wrote. None of that ever mattered, and even when I found out what the actual words were, I made up my own stories and my own descriptions of the images.

Fränger, Wilhelm. *The Millennium of Hieronymus Bosch*. Trans. Eithne Wilkins and Ernst

Kaiser. New York: Haker Art Books, 1976. Print.

I knew who Hieronymus Bosch was for a while, but I was never familiar with his specific works. I knew he was famous for his large paintings with a conglomeration of images. I found out that he created many little creatures and there are many sketches in this book of his creature making process. Many of them can be found in his paintings, but quite a few of them exist only in those sketches.

Freud, Sigmund. *The Interpretation of Dreams*. New York: Random House, 1950. Print.

Dreams are a subject, which I only knew about from experience. I have had dreams, and I have tried to interpret my own dreams, but I do not know what any of it means. I started researching dreams, and do we know what any of it means?

This spurred the idea that Freud presents, that dreams are meaningful and significant. At this point in history, people are beginning to reaffirm the belief in this, especially with the insurgence of the psychoanalytic. I found Freud's interpretation of his own dreams to be the most inspiring and thought provoking. I began to analyze my own dreams, and found many connections and made many insights which I had not thought of before.

Horodner, Stuart. *The Art Life*. N.p.: Atlanta Contemporary Art Center, 2012. Print.

This book was the first book I bought for SMP. I got started by mapping out the different stages of the processes of the art life. This book broke down the *art life*. I felt that it covered most of what I should be concerned with. The quotes in that book were extremely inspiring to me, because they were not all visual artists, there were writers, actors, singers, celebrities. There were also some great exercises and practices that I was inspired by from this book.

I still keep this novel on my list of references, because whether I like it or not, everything this year is at least a little inspired by this book. I actually plan to revisit this novel because at this point in my year, I am at a very different mindset and will absorb different aspects of the novel.

Hutchinson, John, et al. *Antony Gormley*. N.p.: Phaidon, n.d. Print.

I read about Antony Gormley's dialogue between the *visible* and the *invisible*. Gormley values the viewer's active participation as an integral aspect of his works. He describes his forms

as “Re-presentation of structures in the world ((Hutchinson et al. [68]).” I want the same thing to be said about my work. I found it interesting because he makes very recognizably human forms.

I also found that looking at this works on paper gave a new dimension to his sculptures. In an almost minimalist way, he breaks down the body and the space it inhabits.

Krippner, Stanley, and Debbie Joffe Ellis, eds. *Perchance to Dream*. New York: NOVA Science Publishers, 2009. Print.

If I was to research dreams, then I must examine the scientific side of dreaming. I began to read about the nature of dreams, and the chemicals which produce dreaming. We are gifted with dreams, something which not all animals have. I have been fascinated with the dream effects, and proceeded to try to induce lucid dreaming, and to enter deeper dreaming states.

I have been curious about the chemical reactions and states of being conscious and unconscious, and in general what consciousness is. I also investigated the effects of certain hallucinogens and mental illnesses, which induce, altered states of reality [Dream Cultures].

Linfert, Carl. *Hieronymus Bosch*. New York: Harry N. Abrams, INC, n.d. Print.

I first became interested in Hieronymus Bosch when I saw one of his paintings. I saw a giant print of the central panel of *The Last Judgment* and the right panel of *The Garden of Delights* and I was in complete awe. I had no idea where to look or where to focus. I grabbed this book and immediately began looking at all of the images first. I knew his paintings are religious in nature, but I discovered a lot about his intentions.

I was drawn into his realms that he has created, and the creatures draw me in, as well as his strange forms that he paints and uses to shroud over different components of the painting.

Mathieu, Pierre-Louis. *Gustave Moreau*. Oxford: Phaidon Press, 1977. Print.

I found Moreau’s painting, *The Young Man and Death*, in this book. I found it to be quite intriguing, I think because of the story behind it. This was the window into Moreau’s personal life. This painting was derived from Moreau’s own experience of his friend dying at the age of 37. This allegorical painting depicts the “fragility of worldly success in the face of death (Mathieu 90).”

Packer, Sharon. *Dreams in Myth, Medicine, and Movies*. N.p.: n.p., n.d.

This book aided in my finding out about dreams and recurring themes. I was originally looking towards dreams, and all of my dreams, yet there was no cohesiveness to my ideas. I do not think that everything has significance now, yet pop culture definitely glorifies dreams. I found that they can be perfectly meaningless sometimes, and sometimes, those are the best dreams.

Rothenberg, Susan, perf. *Art 21: Art in the Twenty-First Century*. Dir. Susan Dowling and Susan Sollins. PBS, 2001. Film.

I think I truly fell in love with Susan Rothenberg as I listened to her talk. She is such a genuine person- so real. She talked about her earlier years and how she broke out of her rule following days.

I heard her speak about a painting that I otherwise would have overlooked. To hear that there is such an emotional back story, such as putting her dog down at the vet's, makes the experience even more real. She said that "I think I care about beauty...I don't go for it (Rothenberg)" in response to the physical art object. She cares more for the experience as a whole, for her and the viewer.

Shulman, David, and Guy G. Stroumsa, eds. *Dream Cultures*. New York: Oxford University Press, 1999. Print

This led me on a path towards researching other beliefs, besides the scientific and the Freudian ideas. Many cultures throughout history have had different explanations for dreams, from the gods to something within themselves. Often, we can see that god or religion was attributed to dreaming or the cause of dreams, which led to superstition and belief. I have often believed that dreams can be "signs," but even I am not sure what that means.

People went on to induce dreams, which is something, which I have tried and does not always succeed. I actually dislike sleep a lot, and when I do sleep, I feel I am too exhausted to dream.

One thing that I found in common is the belief that dreaming is a "free" experience and that there are no boundaries. Many cultures believe dreaming to be a fragment of the self, or even one's essence that is wandering freely about and having experiences. There are no limitations drawn out, and thus it is implied that this can be the truest of experiences, because there are no rules.

Simon, Joan. *Susan Rothenberg*. New York: Harry N. Abrams Inc., 1991. Print.

Here I learned about Susan Rothenberg's life and her struggles during her school years. Her indecisiveness followed her throughout her years, yet she ended up attending Cornell. She quit school and was refused back in, which I felt to be interesting. She doubted herself, and even had years where she recalls almost nothing of importance. I find her paintings to be much more raw and emotional as I know more about her.

***Vitamin 3-D: New Perspectives in Sculpture and Installation.* N.p.: Phaidon**

Press, 2009. Print.

After I saw the Ai-weiwei show, I felt I needed to read more about sculpture and installation. He is in this book, and it was filled with images of installation shots of many different artists and their work. I looked at how the artists arranged their sculptures and how the presentation aided in the full effect of the artwork. In this book I viewed objects and full installations. I was amazed by the dynamism in such otherwise static objects. In regards to my own work, I needed inspiration for how to arrange it in such a way that it would reach the audience.

I began to read about sculptors I had never heard of, and their opinions on sculpture, orientation and material.

Warr, Tracey, ed. *The Artist's Body.* Comp. Amelia Jones. N.p.: Phaidon Press

Limited, 2000. Print.

I read this book as I continued to work with the idea of the body. The Artist's Body divides the body into different categories, painting with bodies, absent bodies, and everything to do with the body. I found the intro by Tracey Warr to be an excellent starting point. She mentioned Freud, whom I have been reading about earlier in the semester. In this book, I found the different ways the body is incorporated into art. I had not considered how the body affects the work by being directly present or completely absent. I had to find where my work fit in. In this book, I read about Ana Mendieta and began to make connections between the body and the body's imprint. I began to read about *why* artists use the body. The body becomes a tool, a medium, a site, or a performance for the viewer.