

Monste Ferrer: Annotated Bibliography

Abstract Art and Painting

Anfam, David. Clyfford Still and Stella, Gottlieb, Francis and Olitski. The Burlington Magazine, Vol. 133, No. 1054 (Jan., 1991), pp. 57-58.

An overall review of five abstract artists' work and how they relate to one another through color, form and content.

Bearden, Romare. The Painter's Mind: A Study in the Relations of Structure and Space in Painting. New York: Crown Publishers, 1969.

With the help of author Carl Holty, Romare Bearden wrote this book, delivering insight into some of his most esteemed works and ideas. The writing delves into how he related to city spaces and patterns and used these visual aids in his prints and collages. He used jazz sounds from New York City and the smells and noises of Baltimore and other metropolitan areas to create harmony with shapes and color. This use reminded me of my connection with memory and outside sources to inspire my work. Overall the book was a lengthy, slightly dense, but clear identification of Bearden's influences and inspirations when creating his art works.

Dietmar, Elger. Gerhard Richter, Landscapes. Ostfildern-Ruit.2002

Dietmar gives the historical background to Richter's upbringing in Germany and how it affected his later work. A thorough overview of his work with landscape and how he borders both abstraction and realism.

Gelburd, Gail. Romare Bearden in Black and White: Photomontage Projections. New York: Whitney Museum of American Art, 1997.

Gail Gelburd focuses her writing on Romare Bearden's social concerns and how he influenced culture through his passionate photomontages. I think his choice to do these collages in black and white was a conscious choice involving the race wars going on at the time. The photos are void of color, allowing the viewer to focus on the interaction of characters in the piece. The photomontage displayed on the front of the book was comprised of fragmented black faces, architectural forms and symbols. This idea of the cropped and disfigured faces really struck me as interesting, especially when I begin to think of altering bodies and the human form.

Kuspit, David. Jules Olitski, Artforum International. V.44.no.4.

Lane, John R. Abstract painting and sculpture in America, 1927-1944.

Pittsburgh : Museum of Art, Carnegie Institute ; New York : In Association with H.M. Abrams, c1983. Gives historical insight into abstract painting and sculpture as well as the artists on the forefront of this movement.

Le Clair, Charles. Color in Contemporary Painting. Watson-Guption Publications; New York, 1991.

This book was extremely helpful in walking through color and light optics as a practice and as a founding principle in abstract art. Le Clair explains color in terms of historical significance and as a science of light and optical illusion. A very thorough investigation into the practice of color theory in art and abstraction.

Millard, Charles. Jules Olitski; The Hudson Review. V.27, no.3

A brief overview of Olitski's acrylic, oil and watercolor paintings, as well as a list of his influences and major concepts.

Moffett, Kenworth. Jules Olitski. Harry N. Abrams, Inc. New York. 1981

Perry, Vicky. Abstract Painting. Watson-Guption Publications: New York, 2005.

Perry goes through the history of abstract painting and explains the fundamental techniques and tools used in painting. Not only does she delve into key artists of the movement, but she gives tips and step by step instructions for painting using color, form and composition.

Sarmany-Parsons, Ilona. Gustav Klimt. Norwalk, Conn. : Easton Press, c1987.

Parsons focuses on Klimt's decorative and somewhat obsessive use of pattern and ornament with his paintings. I am more interested in Klimt's figurative works paired with lovely applied objects and materials to create a visceral quality. His

conjunction with charcoal drawing and lace patterns overlaid on the surface create a haunting and visually stimulating image.

Sidney, Janis. *Abstract & surrealist art in America*. New York, Arno Press, 1969.

Still, Clyfford. *Paintings, 1944-1960* / edited by James T. Demetrion ; essays by David Anfam, Neal Benezra, and Brooks Adams Smithsonian Institution in association with Yale University Press, New Haven, 2001.

Storr, Robert. *Gerhard Richter: forty years of painting*. New York: Museum of Modern Art, 2002.

An in depth look at Richters life in Germany and how his childhood shaped his fascination with photography and mundane photographs of home life and the news.

Degas, Edgar. *Degas' Pastels*. New York: G. Brazillier, 1992.

This book was incredibly helpful in delving into the exact materials used by Degas, rather than focusing on his influences or ideas. The images were large and rich, allowing the viewer to really get a sense for the layering of color and the depth created with the heavy use of pastels. The images ranged from simple line drawings to his complex pastel images of ballerinas. It is clear as time went on that Degas became better and better at capturing movement and light in a very tangible and visible way. The only illusions are in the layering of color, but when you look close it is clear that Degas did not try to disguise his heavy lines and gapped color use.

Daniel, Malcom. *Edgar Degas: Photographer*. New York: Metropolitan Museum of Art, 1998.

Malcom's book focused mainly on the photographs and new technology that helped inspire Degas' drawings. Before looking into Edgar Degas, I was not aware that he was an established photographer who used his images to inspire future drawings. When Degas left behind academic artwork to help capture changing modern society, he used the camera to help him capture quick moments and lighting. I enjoy Degas' drawings that have cropped figures and strange angles, as they really mirror snap shots and photographic angles. I plan on using techniques from Degas' photography in my own work, especially when I photograph myself before beginning my drawings and paintings.

Shackelford, George. *Degas, The Dancers*. Washington: National Gallery of Art, 1984

From looking at his images and the progression in line and color use, you can really tell that the artist is in tune with his subject matter. From the book I have realized that Degas was a patron of the ballet, and may have "sponsored" young ladies who were dancing to support themselves. This strange interaction with his subject matter allows some of his images to appear incredibly voyeuristic and at sometimes, creepy. I enjoy the voyeuristic qualities of these early drawings and paintings about the dancers, and would like to create this in my images. His obsession with these girls is intriguing to me, as someone who obsesses with the female form.

Books on the Body

Holmes, Pernilla. "The Body Unbeautiful - Jenny Saville Turns Wounds into Abstractions.

Her Brutal Images of Distorted Bodies and Accident Victims Are Both Shocking and Dazzlingly Painterly." *ARTnews*. 102.10 (2003): 144. Like Meagher's article, Holme's writing focuses on the disgusting and horrific images that Jenny Saville paints with such impacting strokes and beautiful force. Holmes makes sure to drive home the point that Saville is not fascinated with fat people, or deformed people, but she is fascinated with flesh. She depicts a kind of agony in the body I could only dream of creating in my pieces. Her melancholy and realistic color usage and painstaking brushstrokes show her true feelings towards the body, as she sees all forms and bodies as beautiful, and her goal is to paint that beauty as she sees fit.

Aufderheide, Pat. *Art and or/Action, Feminist Art Criticism*. Massachusetts: Research Press, 1988.

Aufderheide's article focuses on the gender aspects of Mendieta's work, stemming from one of her earliest works, *Rape Scene*. Mendieta uses her own passive body to display the horror and helplessness of the victim in a violent physical act against the human body. The article dwells on the fact that the artist used her own body as the artwork, and her own home as the gallery space. One thing I am concentrating on is the use of my own body as a reference and perhaps as the artwork itself.

Best, Susan. The Serial Spaces of Ana Mendieta. *Art History*, v.30 no.1, 2007.

Susan Best focuses on a part of Mendieta's work that doesn't directly apply to my concepts, but is very interesting to me as an artist. The article discusses Mendieta's use of space and its ability to define her, and her use of it in terms of identity. Her movement throughout landscapes and her marking of the spaces allows her to leave her imprint and existence in places she feels are personally resonant.

Cabanas, Kaira M. Ana Mendieta: "Pain of Cuba, Body I am." *Woman's Art Journal*, vol.20, No. 1, 1999.

This article focused on the cultural and gender specific aspects in Mendieta's life that shaped her art making. Her exile from Cuba left her with little ties to her cultural roots, and her experiences as an ethnic female in rural America shaped her need to explore her sexuality and identity in the world. I can identify with Mendieta's search for cultural and gender identity, as a Latina who has been detached from her Latin family and has a need for resolution.

Clearwater, Bonnie. *Ana Mendieta: A Book of Works*. Grassfield Press, 1993.

Clearwater's book laid out Mendieta's work from beginning to end and charted her progress and growth. I enjoyed seeing her movement from performance art to photographed and videotaped body art and imprinting. I feel as though her later images that exist in photographs have made a lasting impact on me as an artist, and I strive to create such diverse and interesting pieces.

Duncan, Michael. *Tracing Mendieta*. *Art in America*, 1999.

I found this book to be very similar to Bonnie Clearwater's publication of Ana Mendieta's work. The writing seemed to be a nice component to the more image based book by Clearwater, and allowed me to make visual references to the work he spoke of. Duncan reviews critical analysis of Mendieta's work, focusing heavily on criticism about her posing and references to earth goddesses and other female deities.

Princenthal, Nancy. "The Candor of Kiki Smith - An Unflinching Witness of Human Frailty -- Who Is Also a Student of Lewis Carroll and the Brothers Grimm." *Art in America*. (2007): 120.

This article was especially helpful in depicting the various ways Kiki Smith displays and creates her artwork, and how her work connects to gender and the body. I am particularly interested in Smith's sculpture and relief work, and how they seem to stem from her preliminary drawings and paintings. She represents the female body in a way that is both appealing and twisted to me, an aspect that I hope to achieve in my own work.

Princenthal, Nancy. *Saville, Jenny*. Jenny Saville. New York : Rizzoli, 2005.

This book is an amazing compellation of works by Saville, going through every work she has done in beautiful detailed photographs. I can really get a feel for Saville's empathy towards her subjects and their bodies, as she carried out her rendering so carefully and lusciously.