

Chance Hazelton  
Research  
SMP in Studio Art, 2013

### **Annotated Bibliography**

**Beronä, David A. 2008. *Wordless books: the original graphic novels*. New York: Abrams.**

The book contained historical background on the “wordless book” and explained how Frans Masareel’s work was at the forefront of the woodcut graphic novel. Highlighting seven of his wordless books chronologically from the year 1918 to 1928. The insight this book gave on the description of the wordless books, specifically the insight into the interpretations of Frans Masareel’s graphic novels emphasized in chapter two.

**Canaday, John. 1958. *Metropolitan seminars in art Portfolio 5,6 & 7., Composition*. [New York]: Metropolitan Museum of Art.**

These three portfolios discuss composition as pattern, as structure, and as expression. Since I am having difficulty consistently finding compositions that work, I wanted to research exactly what it is in compositions that bring the piece together. These three ways of utilizing composition were very informative, especially composition as pattern where the artist’s point of view about his subject matter is considered.

**Coke, Van Deren. 1972. *The painter and the photograph; from Delacroix to Warhol*. Albuquerque: University of New Mexico Press.**

The book includes an extensive list of artists during the time period between Delacroix and Warhol. From this list I was able to understand the ever-changing use of the photograph by painters. This allowed me to understand potential explanations for why I use the photograph as source imagery and do not intend to display the original photograph with my work or as the work.

**Eisenberg, Deborah, and Jennifer Bartlett. 1994. *Air, 24 hours: Jennifer Bartlett*. New York: H.N. Abrams.**

This book is amazing! The way Bartlett is able to change up the composition and subjects in her piece, while each of them retains the pattern and rhythm of the last is genius. I especially enjoy ONE A.M., TWO A.M., THREE A.M., AND FOUR A.M. together. The repetitive composition of framing the center with linear marks, whether it be a door frame, a gate and a sidewalk, or windows the pieces all talk to each other.

**Heyne, Renate, László Moholy-Nagy, and Herbert Molderings. 2009. Moholy-Nagy: the photograms ; catalogue raisonné. Ostfildern: Hatje Cantz.**

This book is a catalogue of Moholy-Nagy's photograms. This is important for my research because it helps me to learn good photogram compositions as well as learn more about the role of photograms in the context of art history.

**Hoffman, Donald D. 1998. Visual intelligence: how we create what we see. New York: W.W. Norton. 19-24, 35, 107-138.**

Thinking about why I am interested using unfamiliar perspectives to capture my images, I was lead to this book. In it, Hoffman unveils a grammar of vision - a set of rules that govern the human perception of line, color, form, depth, and motion. This connects to the way I focus on the small marks and details of the subjects and gives me a basis into why I may view the world in this very specific manner.

**Illing, Richard. 1980. *The art of Japanese prints*. London: Octopus.**

I explained in class during the review session before the gallery that I was interested in the way the series, *The Thirty-Six Views of Mount Fuji* by Hokusai Katsushika prints, plays with space by removing the middle ground and flattening the surface. I wanted to investigate this interest and see if other Japanese prints interest me. I feel that my landscapes have an essence to them that makes the marks oscillate between the negative and positive space, which is a similar play on the fields of space.

**Kentridge, William, and Cheryl Kaplan. 2005. "The Time-Image". PAJ: A Journal of Performance and Art. 27 (2): 28-44.**

This article explains Kentridge's process of transforming his drawings into time elapsed stills in a video form. The minute changes Kentidge makes on each drawing only lasts less than two seconds on the film, yet without these changes the video would not be effective. This relates to my changes to my digital drawings that lead them to become digital collages and later paintings.

**Kentridge, William, and Lilian Tone. 1999. Projects 68: William Kentridge : the Museum of Modern Art, April 15-June 8, 1999. New York: Museum of Modern Art.**

Kentridge's installation at the Museum of Modern Art was very telling and well installed. Each location of the pieces, with the drawings surrounding the film, was though out. The idea of presenting the drawings alongside a projection was a main influence on the manner in which I installed my SMP show.

**Lanier, Chris. 2007. "The "Woodcut Novel": A Forerunner to the Graphic Novel". *World Literature Today*. 81 (2): 15.**

This novel is a compilation of Frans Masareel's woodcut graphic novels with an introduction and explanation of the politics and messages behind each novel. This allowed me to understand that my work relates to Masareel's work formally, but the message behind my work is not meant to be sequenced like Masareel's and also does not draw on any political messages.

**Levinger, Esther. 1987. "The Theory of Hungarian Constructivism". *The Art Bulletin*. 69 (3): 455-466.**

This article gave me a broader background into how the Constructivist period came into place. This allowed me to contextualize Moholy-Nagy's work. By contextualizing it I was able to verbalize the aspects of constructivism that my photographs and artwork are formally comparable to.

**Ocvirk, Otto G. 2002. *Art fundamentals: theory and practice*. Boston, Mass: McGraw-Hill.**

This book really took me back to the basics. Looking at form, color, shape, value, line, and texture I have been taking composition into consideration more at the forefront of an idea rather than as an after thought. This really comes in handy with my current work with scratchboards and pastels for the semester gallery show in December. The chapters on value, line, and texture really help me figure out how well I should work the pastels and the tools I should use with the scratchboards in order to make sure the composition remains in tact and at the forefront of the reading of the piece.

**Ross, John, and Clare Romano. 1972. *The complete printmaker; the art and technique of the relief print, the intaglio print, the collagraph, the lithograph, the screen print, the dimensional print, photographic prints, children's prints, collecting prints, print workshop*. New York: Free Press.**

This book has information on how to make your own paper, as well as sections on each of the varying types of printmaking. This book should be researched more in depth this semester while I work with printmaking.

**Wright, John Henry. 1906. "The Origin of Plato's Cave". *Harvard Studies in Classical Philology*. 17: 131-142.**

Reading *The Origin of Plato's Cave* allowed me to verbalize the idea behind my work, which I am attempting to teach people, who have been trained to look a certain way in the past, a new way of looking. This is very akin to the idea of Plato's

cave where people have been forced to see only the idea of an object and are deprived the beauty of the object itself, in all its minute and gritty details.