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Artist Research
SMP in Studio Art, 2014

Annotated Bibliography: Eric Fischl

Double Talk: Eric Fischl: The Process of Painting, directed by Edgar Howard and Bad Boy: My Life On and Off the Canvas, by Eric Fischl. By: Enright, Robert, *Border Crossings*, 08312559, Sep-Nov2013, Vol. 32, Issue 3.

This source is important because it led me to many other sources on Eric Fischl. The article is also written by Robert Enright, who has been interviewing Fischl for 25 years. Enright writes with honesty; I can tell he highly respects Fischl, but he does not exclude less that glamorous details about Fischl's life, as Fischl is candid as well. What I find intriguing and relevant about this article is that Fischl's claims that paintings are often an avenue for seeking self-knowledge. He also pays tribute to Rembrandt who has used painting as a tool for gaining self-knowledge. Fischl gained self-knowledge through his paintings and then put them into words in his book *Bad Boy*. My process differs in that I sift through my words and photographs first and then put them into a painting.

Fischl, Eric. *Art Bulletin*. Sep2013, Vol. 95 Issue 3, p357-359. 3p. Reading Level (Lexile): 1090. , Database: MasterFILE Premier

This is an interesting article by Fischl related to many aspects of time in relation to the creation and the viewing of work. He talks about deconstructing time, yet recreating it through painting. Many of Fischl's ideas are new to me, and I have not yet considered time in this way.

Plagens, Peter. *New England Review (10531297)*. 2013, Vol. 34 Issue 2, p87-93. 7p. , Database: MasterFILE Premier

This article begins by talking about Fischl's sculpture *Tumbling Woman*, a work that was representative of the victims of September 11th, yet caused much controversy. This topic is very interesting, yet unrelated to my work. The article then turns into a biography of Fischl's life before focusing on his individual works, mainly ones related to suburban taboo. The article ends by commenting on the lack of his wife's success compared to Fischl's and the sarcastic remark that it is a wonder why Fischl's work was as successful as it is. The author and Fischl are friends.

"Eric Fischl." N.p., n.d. Web. <<http://www.ericfischl.com/>>.

Eric Fischl's artist website is a good source for experiencing his bodies of work. His website is promotional, and I did not use it for much besides taking a closer look at his work. I like to take note of stylistic elements that are characteristic of his work. I think

that my own painting style is still developing, and it is constantly affected by my experience viewing other artist's work.

"Deborah Feller - Artist." *Deborah Feller – Artist*. N.p., n.d. Web. <<http://www.deborahfeller.com/news-and-views/?p=1758>>.

This article focuses on the narrative development of Fischl's work. Fischl works from source images and arranges them until they create a narrative. He does not start with a narrative in mind. This varies from my work in that my narrative is constructed via the photographs that I choose.

Homes, A.M., and Fischl, Eric. BOMB. No. 50 (Winter, 1994/1995), pp. 24-29 Published by: New Art Publications Stable <<http://www.jstor.org/stable/40425388>>

This is an interview with Eric Fischl and focuses on his daily habits and thoughts related to his work. Fischl discusses how he got into painting narratives, which is that he started as an unsuccessful abstract artist. Fischl writes that his sources come from his own life because he doesn't like to generate ideas that he knows little about. I feel the same as Fischl. Part of why my subjects are people who are close to me is because I have photographs of them. The other part is because they interest me. A long time ago I read in an article that I no longer recall, that everyone is who he or she is because of every single experience they have had and every single person who has come into their lives. I seem to constantly think about this and have since reflected on my experiences more than I would had I not read this article. I think painting people who I know is, in a sense, a form of self-exploration because I think about their impact on my life as well as mine on theirs.

Fischl, Eric, Arthur C. Danto, Robert Enright, and Steve Martin. *Eric Fischl, 1970-2007*. New York: Monacelli, 2008. Print.

This book is descriptive of Fischl's career as a whole. Not only does it examine the various periods of his work and the shifts in content that he has made, but it focuses on many works in particular and discusses how they fit into the realm of his life, as well as the ideas behind many of his works.

Dive Deep: Eric Fischl and The Process of Painting. Pennsylvania Academy of the Fine Arts. 2012. <<http://www.pafa.org/fischl/>>

This video of Fischl's artist talk contains his work from 1979-2012. The documentary explores his development and exploration with photography and Photoshop. Fischl speaks about the meanings of his paintings and points out some hidden facts that audiences may not have picked up on. In a figurative study, Fischl works on compositional relationships, as well as attempting to imagine accurate figures without a source image. Fischl also states that most of his figures are not people he knows, which is the opposite in my case, as I am working from family photographs.

Fischl, Eric, and Michael Stone. *Bad Boy: My Life on and off the Canvas*. New York: Crown, 2012. Print.

Bad Boy is, in a sense, a memoir of Fischl's artistic experience. His career is descriptive of the nature of the art world, as Fischl had his peak in the 1980's. One group he aimed to reach was art students. He wanted to let them know what to expect with the art world. He touched on personal issues he had faced related to drugs and alcohol and their impact on him as an artist.

http://en.wikipedia.org/wiki/Eric_Fischl

When first researching Eric Fischl, I read his Wikipedia page for a general idea of his biography and his work. I used this site as a starting point for researching other sources and as a basis for knowing what to expect.

Russeth, Andrew. 2013. *To the Bone: In New Book, Eric Fischl Talks Painting, Drinking, Snorting*. Gallerist. <<http://galleristny.com/2013/05/to-the-bone-in-new-book-eric-fischl-talks-painting-drinking-snorting/>>

This article focuses on Fischl's work throughout the span of his career and includes his current work. It touches on his thoughts on his book *Bad Boy*, and his thoughts about the art world. Fischl admits that his peak as an artist was in the 1980s, and Andrew Russeth, the author of the article, writes that Fischl's current work is more conservative.

Baldwin, Alec. 2013. *Here's the Thing: Interview with Eric Fischl*. <<http://www.wnyc.org/story/310091-eric-fischl/>>

In this interview with Alec Baldwin, Fischl has claimed that it was easier to address his early work because it thrived in the art world, and he had already faced the themes when creating the work. Explaining his later and current work was more challenging for him, because he is now coming to grips with the fact that his work is no longer in high demand. I can relate to Fischl in a sense because SMP has really made me face myself as an artist. This means that I have to face my flaws and challenge myself under criteria that is new to me.

Paula Rego Annotated Bibliography

Addison, N. (2008). Acknowledging the gap between sex education and the lived experiences of young people: a discussion of **Paula Rego's** *The Pillowman* (2004) and other cautionary tales. *Sex Education*. Vol. 6 (issue 4), pp. 351-365.
<http://eds.a.ebscohost.com/eds/pdfviewer/pdfviewer?vid=2&sid=45973761-1475-40bd-9d15-63d5c6457087%40sessionmgr4002&hid=4105>

This article proposes an alternative option for sex education through the examination of art as a means for learning about sex at a young age. The author notes that children and young adults are taught about sex at an impressionable age, and are taught in an outdated way. The author draws upon Rego's *Pillowman* series because it questions religious interpretation.

Brown, Mick (2009, Nov. 4). *The Telegraph*. Retrieved from
<http://www.telegraph.co.uk/culture/art/6469383/Paula-Rego-interview.html>

This author visited Rego's studio. He talks about her interest in storytelling and embellishing Portuguese tales. He talks in general about the themes in her work, which are her narratives and feminist themes, portraying strong female roles.

Eastham, B., Graham, H. *The White Review*. Retrieved from
<http://www.thewhitereview.org/interviews/interview-with-paula-rego/>

In the way that Paula Rego finds the grotesque attractive, I find the awkwardness of sharing/receiving personal information quite compelling. On the other hand, Rego thinks about the opposite of grotesque—elegance—and agrees that elegance, too, is appealing. I find that hiding personal information, however, which would be the opposite of sharing it, is far less intriguing and much more frustrating, both in life and in artwork.

Through her paintings, Rego makes comments on societal customs, particularly those addressing the woman's role throughout the lifespan. While I am definitely interested in this topic, I have not chosen to explore it through my work.

Macedo, A.G. (2008). Paula Rego's Sabotage of Tradition: 'Visions' of Femininity. *Luso-Brazilian Review*, Vol. 45 (issue 1), pp. 164-181. Retrieved from
<http://eds.b.ebscohost.com/eds/pdfviewer/pdfviewer?vid=2&sid=29a3374c-ffb4-4ea2-824a-13c836407deb%40sessionmgr110&hid=1165>.

Through her work, Rego challenges “mainstream culture and the *status quo*.” While drawing upon fairy tales, legends, and religious texts from Portuguese and English literature, Rego challenges the expected ending. My work draws upon the psychology of lifespan development, which varies from Rego’s nonfactual inspiration source. At the same time, however, we address various aspects associated with growing up. Rego gets more specific. For example, she portrays female roles as strong figures in her paintings, which makes her feminist themes apparent. I display various aspects of growing up, but I do so in a way that is more neutral. Rego’s purpose is to share an opinion and tell a story. My purpose is to identify stages of the lifespan that viewers can connect with.

McEwen, John. (1997). *Paula Rego*. New York, NY: Phaidon.

This book begins with a story made up by Paula Rego, and follows with a descriptive account of Rego’s childhood. It is through this information that we are able to see some of the inspiration for Rego’s narrative and the way that her upbringing cultivated her artistic habits. The book takes us through various stages of Rego’s life, and then talks about many of her works in relation to her experiences, interests, and readings. Rego often makes paintings based upon other stories she’s heard. For example, after reading a short story called ‘Haunted’ by Joyce Carol Oates, Rego used the story’s themes of friendship, jealousy, and love to create a painting based upon the story (p. 210, 245). She uses the source, and comes up with a visual. My source is the psychology of lifespan development. I use that source and find images from my life to support that source. I work directly from those images, rather than from models, memory, or imagination, as Rego works.

McEwan, J. *Tate*. Retrieved from <http://www.tate.org.uk/art/artists/paula-rego-1823>

This brief biography on Paula Rego was a starting point for me. I found that the same author who wrote this blurb on the Tate’s website also wrote one of the books I found on Paula Rego, and was published by the Tate.

Patterson, Christina (2013, Jan. 25). *The Independent*. Retrieved from <http://www.independent.co.uk/arts-entertainment/art/features/paula-regos-private-world-8465878.html>

This article discusses Rego’s studio practice during the time that she works with pastels. She works with props and mannequin models, as well as one model in specific, Lila, who was her husband’s caretaker for many years. Rego works from life, and I work from photos. It is interesting to hear about her studio practice, and I enjoy working from life in other classes, but for my SMP I am not currently working from life.

Roberts, A. (2009). Inside Paula Rego’s Madhouse. *Evening Standard*.

This article captures Paula Rego’s candid thoughts and energy. It describes her studio

space as cluttered with props and horrifying with mannequins posed for her paintings. The author discusses her work habits—the fact that she stopped working solely from imagination at the same time she quit smoking in the 1990s. This article is a nice insight into Rego's personal experience with painting and finishing paintings. When she finishes paintings, she feels younger and more pure, as though she expelled negativity from her body. When I finish paintings I feel a brief sense of relief, and then anticipation for the next. I feel as though I am unable to relate to Rego's working habits and personal sense of what it feels like to paint. On the whole, I have primarily painted as a student, rather than an independent artist and person. I have not painted long enough to develop a studio practice, though I hope to.

Rosengarten, R. (2007). An Impossible Love: Subjection and Embodiment in Paula Rego's *Possession*. *Art History*, Vol. 30 (issue 1), pp. 83-103.
<http://eds.b.ebscohost.com/eds/detail?vid=2&sid=8eb6a4c9-2b6c-4e65-a985-c6f5990bdc00%40sessionmgr110&hid=116&bdata=JnNpdGU9ZWRzLWxpdmU%3d#db=a9h&AN=24814594>

This article primarily discusses Rego's series *Possession*. It considers the narrative behind the main figure's movements through each of the panels. The figure is depicted candidly in six panels before confronting the viewer directly in the last and seventh panel. In terms of the main figure becoming aware of the viewer later in the narrative, our pieces are similar. Rego's piece touches on bodily awareness and mine does too. Our works differ, however, in that Rego's piece implies a specific narrative, whereas mine is meant to simply address developmental facts.

"The First Decade." *CVC*. Centro Virtual Camoes, n.d. Web. <http://cvc.instituto-camoes.pt/decadas-en/the-first-decade.html#.UzYuGK1dVZV>

This article discusses art in Portugal at the turn of the 21st century. Paula Rego's piece *Possession* is mentioned simply because it was part of an opening collection in Portugal in 2006. I primarily used this source for its image of Rego's *Possession*.

Thames and Hudson. (1997). *Paula Rego*. New York, NY: Tate Gallery Publishing.

This book focuses on Rego's work from 1959-1995. The book was written in conjunction with the Tate's exhibition *Paula Rego* in 1997. It consists of four writings on various aspects of her work. The book provides images of many of Rego's sketches and studies for paintings. In paintings that include multiple figures, she often breaks up the figures into groups. She also draws the figures in multiple positions before choosing which composition she will paint. Her inspiration is drawn from folklore or religious texts, and often Renaissance artists.

