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Annotated Bibliography

Ashton, D. (1989). A Joseph Cornell album. New York: Da Capo.

In this book, Dore Ashton paints a picture of the anomaly that was Joseph Cornell. She describes how his works, so full of exotic and exquisite images, are representations of poetry in his mind. Just as words can represent dreams and associations, Cornell pressed this creativity and meaning through the construction of his boxes. Ashton continues to describe the connection that Cornell seemed to have with children as an audience for his works. Their "pure hearts" could grasp the messages of imagination and the construction of dreams from which Cornell pulled incessantly. Because of this, there is an undeniable connection between Cornell and the surrealist movement. Surrealism is extremely focused on the invention of the dream and the dreamer's subconscious. Ever connecting his mind to his poetry and consequently the theatre, he referred to his subconscious imagination as his "backstage". He also used some appropriated images from Rene Magritte, a well-known surrealist. The book describes how Cornell would refer to himself as a symbolist and not as connected to the surrealists, though it is obvious that his work makes connections to both forms of art. This idea of the symbolist is explored even more thoroughly in the text *Joseph Cornell: Stargazing in the Cinema,* which better explains Cornell's goals with his individual boxes.

Biberman E. (2010) "PAPER TRUTH: THE KNOW-HOW OF THOMAS DEMAND,"
        Afterimage 37.6. 4-8, Art & Architecture Complete, EBSCO, Web, 20 Oct. 2011.

This article explores both the handicraft of Demand's intricately constructed models as well as the fact versus fiction theme that seems to permeate his work. In Demand's work, he is constructing a scene based upon a photograph from the media. Then, he takes a photograph of this scene to transform it back into a two dimensional simulation of the original photograph. Through this process he is removing all traces of the recognizable, leaving the stark and markless surfaces of the paper material with which he sculpts. The article describes Demand's work as a balance between documentary photography and a fictitious space. This article frequently uses the word "truth" to describe what Demand is ultimately "getting at" through his images. I'm not sure that truth is the best word to describe these realities that Demand is balancing. I do think, however, that we look to the lens to tell us the truth because it sees what we see, if in a completely different stylistic way.

Brendel, M.Z. (2010). "THOMAS DEMAND." *ArtUS*. 28 18-19. Art & Architecture
        Complete. EBSCO. Web. 20 Oct. 2011.

This article discusses Thomas Demand's solo show at the National galerie in Berlin, Germany, the artist's city of residence. The author describes Demand's gallery of large prints hanging from a golden curtain, seemingly floating, looming in the space. The article

describes how Demand's work is quite linked to memory and also how this memory can be altered through reconstruction and removal of significant details. At first sight, these images appear to be something banal, such as the *Three Garages* gesture to car culture, while really they refer to extremely potent events in history or the media, such as the plutonium smugglers. Brendel discusses Demand's process of creating the paper model, photographing it, and then destroying the model, left with a photograph of the replica. Most of the works within the National galerie have very significant references to the German culture of the artist. Similarly, the article also discusses one of Demand's more recent works the *Hero Organ* that was commissioned on behalf of the WWI Austrian soldiers who fought and died. I looked at this article primarily to see the gallery settings that Demand constructed. I wanted to see what size his photographs usually were printed, and understand how this would affect the viewer in a gallery space.

"Can You Believe It". (2009) Tate Etc 17 13, Art & Architecture Complete, EBSCO, Web.
        20 Oct. 2011.

This article provides insight into the concept of using photography to create visual illusion. "For however much the technological nature of photography as a genre and a medium meant that it initially, as a matter of course, was used for the "faithful" depiction of reality, it seems that – as a fundamentally mimetic tool – in its early days it was barely used for the purposes of visual illusion." This quote says a great deal about how photography was used in the earliest days of it's creation as well as how I am thinking about using photography to create an illusion of reality. Demand creates these seemingly realistic paper sculptures, such as *Clearing*, which is a replica of a forest with tiny, yet realistic paper leaves. This article also describes Demand's ability to "delight and deceive the eye in the spirit of a tradition that goes right back to the illusionistic wall paintings of classical Rome."

Hambourg, M. (1993). The Waking dream: Photography's first century: selections from the
        Gilman Paper Company collection. New York: Metropolitan Museum of Art.

This book provided a brief historical context for the inception of photography as well as described what the author felt was the connection between photography and the "waking dream". It described the early photographs, which were more like shadows of the objects depicted as the process had yet to be perfected. They describe the move to glass negatives and how this gave the viewer a much clearer view of the world that was captured within the image. The author also described photographs as "also phantasms—impalpable, incommensurable. While their presence can have a disconcerting reality, it is a reality that floats in an incorporeal realm in which past and present merge." I definitely use a lot of these ideas when philosophically understanding my own ties between my photography and the waking dream.

Jaeger, A. C. (2010). *Image Makers, Image Takers: Photography by Those in the Know*. Thames &
        Hudson.

This book compiles a large number of contemporary photographers into one volume. It was fascinating to briefly look through the photographers of our time, observing the varied techniques and styles. Stephen Shore, the author of *The Nature of the Photograph* is also

interviewed in this book. The section I focused on was that of Thomas Demand. It provided a number of his works as well as a personalized interview about his process and his conceptual thinking. Demand draws ties to Berned and Hill Becher—two photographers that I have previously researched in my coursework and have drawn influences from as well. This book helped me see ties to numerous contemporary photographers and the ways that they use the medium for varied purposes.

Levinthal, D., & Trudeau, G. B. (1989). Hitler moves east: a graphic chronicle, 1941-43. New York: Laurence Miller Gallery.

In this book, Levinthal collaborates with Garry Trudeau to create a documentation of World War II using images of a child's play things and miniature sets. Levinthal turns these innocent miniatures into powerful and realistic images that represent the brutality and destruction that is war. These images have been very inspiring to me. For a good period of time, I was considering creating pieces in black and white and I imaged them to be quite similar to Levinthal's works. There's an ethereal quality to his war images—like where the white meets shades of gray and turns into a gradient that looks like a tree line. The images are powerful in their ability to represent a place that we all know from images of real people, a place of war and disaster. What is interesting, however, is that we are feeling such a way about images of a child's toy soldiers.

Levinthal, D., Rosenblatt, R., Young, J. E., & Trudeau, G. B. (1996). *Mein kampf.* Santa Fe, N.M: Twin Palms Publishers.

This book is a compilation of David Levinthals's images devoted to the war-scenes of the Nazi military and it's affect on the Jewish population within camps. The images are extremely interesting, using focal range and photographic technique to skew the viewer's perception of scale. The figures, buildings, and settings are all toys or models. Levinthal conveys the feeling of a space without using detail or intense focus. The images are fuzzy, but still depict a recognizable content. The figures are toys, an innocent play thing of a child. According to Levinthal, this is important. "For it is in their play, in the company of toys and make-believe companions, that children first articulate their vicarious sense of the past." (Levinthal, 67) Levinthal's images are meant to be simulations of a time of the past. They are using photography to create and recreate documentation. While I find this intriguing, and I love the physical qualities of his work, we are actually using the model for completely different reasons.

Levinthal, D., Stainback, C., & Woodward, R. (1997). *David Levinthal, work from 1975-1996: Essays and interview.* New York: International Center of Photography in association with D.A.P./Distributed Art Publishers.

This book provides information on Levinthal's seven major bodies of work from 1975-1996. During this time he created *Hitler Moves East*, *The Wild West*, *Mein Kampf* and *Desire*, all of which I look to for compositional and focal inspiration. Levinthal creates spaces within these images by using either no focus at all, or focus on a specific object with the remainder of the image in a haze. This technical aspect allows him to create an atmosphere with lighting or the color variation of the unfocused background. He is fabricating the

environment in which his models exist. This is particularly successful, I think, in the *Mein Kampf* images and the *Hitler Moves East* images.

Marcoci, R., Demand, T., & Eugenides, J. (2005). Thomas Demand. New York: Museum of Modern Art.

This book provided a great pictorial resource for Thomas Demand's work. There wer not only several images provided of his paper still images, but also film stills from his film work. Also, I found the introduction by Marcoci to contain some extremely pertinent ideas and quotations. On page 9, Marcoci says, "Unforgettable imagery is first shaped by the camera and then seen by the human eye." Which I relate to the idea that we believe photographs so readily due to their inextricable ties to documentation. Similar to this idea, Marcoci says, "yet if, as Vertoc opined, the camera is a truth machine that can extend vision, interpret situations that are invisible to the naked eye, capture transitory gestures, and reveal subjective states, it can also construct the very reality it claims to report." Of course, with application to my work, I am building ficticious models and then using the photograph to skew the viewer's perception. Marcoci agrees that "the scene of representation can itself be a form of fiction. Indeed, since photography's inception the world has become one created by the lens."

"MoMA.org | Interactives | Exhibitions | 1996 | New Photography 12 | Thomas Demand." *MoMA | The Museum of Modern Art*. Web. 20 Oct. 2011. <http://www.moma.org/interactives/exhibitions/1996/newphoto12/thomas.demand.html>.

This website provides examples of Demand's work as well as direct quotes from Demand discussing his image *Room*. This image depicts the New York hotel room of the founder of the Church of Scientology, Ron Hubbard. In 1970, Hubbard spent his time in this room writing science fiction novels. Demand discusses how the temporal quality of the room and how everything feels left by the individual only moments ago. It feels as though someone has just recently rumpled the pillow on the bed and stepped out of the chair. Simultaneously, everything distinguishable from the papers strewn about, from the books piled high, and from the trash crumpled upon the bed is wiped clean, leaving these objects completely plain. He creates these models meticulously, making sure that everything is precisely as it would appear in reality. He then photographs these sets as a "documentary" process. It was extremely interesting to read about how he used paper to begin with due to its cheap cost and ease of transportation. This site was extremely helpful in providing an explanation of what Demand was thinking when he created this particular work, and also assisted me in how to approach his other works.

Shore, S. (2010). The Nature of Photographs. London: Phaidon.

In this text, Stephen Shore provides an analysis of the physical, depictive, and mental levels of photography and how these levels affect our understanding of the photograph as object. Shore discusses the four factors that define the physical level of photography: flatness, frame, time, and focus. These factors define our reactions to the visual plane of the photograph as well as what the photographer is attempting to convey to us. This book really

described in a clear way what I have been attempting to convey, myself, about how I use photography and how it is communicating with my viewers. There are parts of this book that describe the use of the lens and depth of field in the exact way I have been trying to describe. Shore covers these different modes of the photographs well, with corresponding images that support his descriptions.

"Thomas Demand Landing 2006." *Queensland Art Gallery | Gallery of Modern Art*. Web. 20 Oct. 2011. <http://qag.qld.gov.au/collection/contemporary_international_art/thomas_demand>.

This website discussed the work *Landing* by Thomas Demand. This work depicts a scene of two broken vases upon a staircase. It again discusses his method of creating paper and cardboard models and then photographing them. Interestingly, it discusses how Demand began photography simply as a means of documenting his work. This documentation changed to a fascination with the two dimensional image. He began using the model solely for the photograph. I went through a very similar transition with my own work with the *Dollhouse*. My original desire was to simply photograph for the purpose of documenting my progress. Like Demand, however, I found something enticing within my own photographs that the model itself could not convey. There was a sense of spatial ambiguity and an exploration of the unknown. The *Landing* article proceeds to describe the clinical and clean nature of Demand's paper formed works. They lack identifiable details, which makes them seem factual yet strangely unnatural. Demand's content is usually crime scene photography or media images for this very reason of conveying a factual situation.

Van Allsburg, C., (2011). The chronicles of Harris Burdick: 14 amazing authors tell the tales. Boston: Houghton Mifflin Books for Children.

This book contains the images drawn by Chris Van Allsburg and their following stories written by famous authors. As the story goes, a man named Harris Burdick dropped off these images with two lines of text per image, saying that he would return with the written stories. He was never seen again, and the mysterious narrative images were left to be interpreted by other authors. The images are extremely fascinating and leave a large space for the imagination to fill in the open narrative. For a time, I had been contemplating creating black and white photographed images and allowing my audience to write down the stories that they think go along with the content of the image. I was looking closely at the scenarios that Van Allsburg used in his pencil illustrations.