

Annotated Bibliography

Agee, William C., and Irving Sandler. *American Vanguard: Graham, Davis, Gorky, De Kooning, and Their Circle, 1927-1942*. Andover, Mass.: Addison Gallery of American Art, Phillips Academy; 2011 Print.

This collection is based on a show that travelled in 2012 which featured these artists to show the progressive art that was being created in mid-century America. The compilation of these artists gave a great view of the variety and growth of avant-garde art in the American context. Discussing these pivotal artists provides a springboard for discussion about later movements in American art. These artists became of interest for further reading to better understand the purpose of creating art.

Brion, Marcel. *Cézanne*. Garden City, N.Y.: Doubleday, 1974. Print.

This work focused more broadly over the full lifetime of the artist, depicting the growth over time that he experienced with his work. It also depicts his work from earlier periods which was important for gaining more context about where Cézanne's work originated from.

Cézanne, Paul, and N.Y. York. *Cézanne: The Late Work : Essays*. New York: Museum of Modern Art ; 1977. Print.

The compilation gathers multiple essays on the artist and places them in one context. The result is that upon inspection the reader can understand the development of the artist's philosophy, the importance of motif in his work and the expansive impact he had on later generations of artists. There is also an extensive collection of reproductions of lesser known works by the artist. The explicit discussion of his landscapes proved very useful to understand these works more in depth.

Grad, Bonnie L., and Sally Michel Avery. *Milton Avery*. Royal Oak, Mich: Strathcona, 1981. Print.

This book has one of the largest collections of color reproductions of Avery's work. It points out how his work remains both observational and abstracted throughout his later period. Bonnie Lee Grad placed an emphasis on the importance found in the fact that Avery never reached true abstraction and so his work cannot fairly be analyzed in formal terms alone. Avery's work is visually inspiring and his landscapes depicted here were intimately related to the ways in which I have been depicting the landscape.

Hoffman, Katherine, and Georgia Keffe. *An Enduring Spirit: The Art of Georgia O'Keeffe*. Metuchen, N.J.: Scarecrow, 1984. Print.

Hoffman wrote an encompassing and extensive review of O'Keeffe. It encompasses the biographical history of the artist herself littered with quotes that give you a sense of her personality. Also included is a wide review of the critics of O'Keeffe's body of work, in

combination with her own thoughts on her work. It ends with an extensive analysis of multiple paintings and sculptures done by the artist. The extensive inclusions of O'Keeffe's own words in this book provide a wonderful insight into the mind of the artist and her work in itself is uniquely inspiring since she is a prominent female American artist. Her use of simplified forms of recognizable objects is impactful and related to the language we use to recognize ideas.

Waldman, Diane, and NY York. *Arshile Gorky: 1904 - 1948, a Retrospective*; [catalogue of an Exhibition, 1981 at the Solomon R. Guggenheim Museum]. New York: Abrams, 1981. Print.

Useful for understanding the character of Arshile Gorky, Waldman's catalogue provides an expansive review of his history and training. Gorky's formative role in the development of lyrical abstraction places him in a position of influence for many artists in the late 20th century.

Harrison, Charles. *Art in Theory, 1900-2000: An Anthology of Changing Ideas*. 2nd ed. Malden, MA: Blackwell Pub., 2003. Print.

Harrison has collected a wonderfully inclusive collection of essay and information of important artists through modern times. This anthology is an essential book for understanding the breadth of the development of art theory in the Euro-American context. It provides very accurate introductions into a plethora of ideas and artists that remain accessible and accurate. I read multiple sections throughout the entirety of the book.

Hills, Patricia. *Stuart Davis*. New York: Harry N. Abrams, in Association with the National Museum of American Art, Smithsonian Institution, 1996. Print.

Hills wrote an analysis of Davis' work in regards to the European avant-garde which he was exposed to through the 1913 Armory Show and the influence African-American jazz played on his art. Davis understood forms essential role in communication and how communication could occur across media. Davis came into my radar as he was first influenced by Cezanne and the Cubists. He again came up while researching American artists and Gorky.

Millard, Charles W. "Fauvism." *The Hudson Review* 29.4: 576-80. Print.

A short and succinct article, the review hits on many of the largest points of Fauvism, which was itself a short lived movement.

Spring, Justin, and Louis Finkelstein. *Wolf Kahn*. New York: Harry N. Abrams, 1996. Print.

Kahn is an artist of high affinity for myself and this book provides a good overview of his work, through numerous color plates and a discussion of his process. His subject matter is almost exclusively landscape and his imagery is representationally specific and universal at the same time. This book served to introduce his ideas and influences, clearly and simply. Most of the plates were in color and with work like Kahn's that is vitally important. Overall it was a useful source.