

Annotated Bibliography

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Art SMP

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As a growing artist, the external guidance of current and deceased contemporary artists plays an integral role in my work. A wise man once said, if we don't learn from history, we're doomed to repeat it. Hence, credit is due where credit is due. Here, I acknowledge those forces and offer brief explanations as to how their work is present within my process.

Curley, J. J. (2005). Fuzzy Language: Joseph's Kosuth's "Titled (Art as Idea as Idea)", 1967. *Yale University Art Gallery Bulletin*, 125-129. Retrieved October 22, 2017, from <http://www.jstor.org/stable/40514630>

This article offers a brief introduction of Joseph Kosuth's work as well as a specific explanation of his piece "Titled (Art as Idea as Idea)"(1967). His work is relevant to my SMP because we both use images as reference points to portray greater ideas.

Munroe, A., & Hendricks, J. (2000). *Yes Yoko Ono*. New York: Japan Society.

"Yes Yoko Ono" offers a plethora of essays surrounding Ono's work as well as examples of specific works. I want to study her work because of the innate requirement of the viewer's engagement with her art. Her work is very simple in nature, yet it is so powerful. These ideas are related, I want to apply this conceptual framework to my art too.

Inwagen, P. V. (1975). The Incompatibility of Free Will and Determinism. *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition*, 27(3), 185-199. Retrieved October 22, 2017, from <http://www.jstor.org/stable/4318929>

This excerpt on free will will allow me to investigate the philosophical nature of sice. Sicing is based upon the notion that we have free which is both infinite and confined. I can use Inwagen's argument to bolster mine.

Morgan, R. C. (1996). *Art into ideas: essays on Conceptual Art*. Cambridge: University Press.

This book offers a thorough examination of conceptual art from its birth to the present moment the book was written in (1996). It offers the reader an explanation of the definitions and premises that conceptual art was created under

Henning, Edward B. "A Classic Painting by Piet Mondrian." *The Bulletin of the Cleveland Museum of Art*, vol. 55, no. 8, Oct. 1968, pp. 243–249.

This is an essay by Edward Henning focusing on Mondrian's work and it's conveniently laced with quotes by Mondrian about his artistic philosophy. Mondrian progressed towards objectivity in his career and I think that's a direction I'd like to move in as well, yet in a different manner. He formulated ideas and relationships in terms of primary colors and black and white lines. I'd like to do it in drawings of familiar objects in my own style.

Lewitt, Sol. "Paragraphs on Conceptual Art." *Paulj.myzen.co.uk*, Artforum, June 1967, www.paulj.myzen.co.uk/blog/teaching/voices/files/2008/07/Lewitt-Paragraphs-on-Conceptual-Art1.pdf.

This is a concise essay surrounding Sol Lewitt's philosophical framework towards conceptual art. My main take away from this piece is that the essence of conceptual artwork lies within the preconception of a work of art. The completion of the work of art is perfunctory.

Thompson, Robert Farris. "Royalty, Heroism, and the Streets: The Art of Jean-Michel Basquiat." *The Hearing Eye*, Feb. 2009, pp. 253–281., doi:10.1093/acprof:oso/9780195340501.003.0012.

This writing is an analysis of the factors which contributed to all that Jean-Michel Basquiat was. It specifically focuses on the social scene he was a part of as well as the music he listened to and how these things played a part in his art making process.

Rodrigues, L. A. (2010). "SAMO© as an Escape Clause": Jean-Michel Basquiats Engagement with a Commodified American Africanism. *Journal of American Studies*, 45(02), 227-243. doi:10.1017/s0021875810001738

This essay is important to me and my work because it's a critical analysis of Basquiat's life and his work. It's well-written and it focuses on the New York art scene of the 1980s and how Basquiat was simultaneously a product of this culture as well as a primary creator of the culture too.