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Annotated Bibliography
SMP in Studio Art, 2012

Barth, Uta, and Jonathan Crary. Uta Barth, *The Long Now*. New York: Miller, 2010.

I was instructed to look into photographer Uta Barth's work when I began creating single, composed images of manipulated places. I had compiled a variety of images and looking and reading about Barth's work helped me to focus my own work. In *The Long Now*, Barth's large body of work is presented to the viewer with commentary on the different projects. The projects that provided the most inspiration for me are *Ground* and *Field*. In each of these projects, Barth uses vague, out of focus subject matter to both confuse the viewer and make them hyper-aware of their act of looking. Commentary in *The Long Now* also discusses Barth's choice of subject matter, stating that by choosing subject matter that was generic and familiar, it became what she called "no choice" and kept the viewer from focusing on the subject matter.

Barth, Uta, Sheryl Conkelton, Russell Ferguson, and Timothy Martin. Uta Barth: In Between Places. Seattle, Wash.: Henry Art Gallery, University of Washington, 2000.

In Between Places is a compilation of interviews, artist writings and short essays on Barth's work. In the interview with Sheryl Conkelton, Barth goes into detail about her ideas of the presentation of her photographs (specifically *Ground* and *Field*) and why she chooses to photograph space in this way. She talks about her inspiration from Minimalism and how both her work and Minimalist work act upon the viewer in a way that confuses the viewer's relationship to the object. This was helpful in identifying my own goals of my work and supplementing my knowledge of Uta Barth's work and ideas about photography.

Clark, Gordon, and Gloria Moure. Gordon Matta-Clark: Works and Collected Writings. Barcelona: Polígrafa: 2006.

It was very helpful to me to understand another artist's way of approaching spaces and looking. This book contained a collection of interviews and documentations of his work. While Matta-Clark directly engaged and manipulated his environment, I do not. However, he documents his works in such a way that further changes the space. For example, in *Splitting*, 1974, during his documentation of the work, he photographs the area and combines those photographs to create a different space for the eye to look at. He stated that the entire work, including documentation, was about totally rethinking a space, not just through physical means but through implications as well.

Lippard, Lucy R. *The Lure of the Local: Senses of Place in a Multicentered Society*. New York: New Press, 1997.

The section of this text discussed how we experience places and how place influences artists. Two of the more important ideas were that place is the extension of the body: as we pass through a landscape, we become part of it and artists who deal with places they are local to can be more effective artists because they observe that place with added intensity and depth because they are already familiar with the superficial qualities of the place. I feel that this relates to my work because of my interest in using places that I am familiar with and that by choosing to photograph these places, I am digging into the essence of the place. I also agree with Lippard's idea that landscape is the extension of the body: our memories associate us with a place and we always envision places in our past.

Lynes, Barbara Buhler, Lesley Poling-Kempes, and Frederick W. Turner. *Georgia O'Keeffe and New Mexico: A Sense of Place*. Princeton University Press, 2004.

This text helped me identify Georgia O'Keeffe's relationship between place and the subject matter of her New Mexico landscapes. When I reached the turning point of my work (going from sculptural photographic collages to single, composed images) I looked to O'Keeffe's abstract landscape paintings for inspiration. O'Keeffe's subject matter was the New Mexico desert landscape with its rocky red mountains, brilliant blue sky and occasional vegetation. When she first visited New Mexico in 1917, she fell in love with the landscape, making it the subject of her work, becoming more and more familiar with it when she returned every year beginning in 1929. The work that came out of this was not a copy of the landscape, but rather an expression of her impression: what she showed to the viewer was beyond the surface of the landscape.

Morris, Robert. "The Present Tense of Space." *Art in America* 66 (Jan-Feb 1978): 70-81.

In this article, Morris heavily emphasized the experience and perception of space by the viewer. He argued that in "presentness," the experience of the physical space and the immediate presence are inseparable. He mentioned a few things about photography in particular that I found interesting. First, he stated that images are the past tense of reality and lead to duration, which is the "present tense of the immediate spatial experience." Second, he states that photography ignores space and time and shifts "perception away from the reality of time in art that is located in space." These statements motivated me to create photographic work that exist in the present tense. While the time of the works obviously exist in the past, the subjects still essentially exist in the present.

Pallasmaa, Juhani. "Part 1." In *The Eyes of the Skin: Architecture and the Senses*. Chichester: Wiley-Academy: 2005. 15-37.

Two statements in this article really struck me: the eye is "the center point of the perceptual world" and "the omnipresence of photographs has an incalculable effect on our ethical sensibility." The first statement strikes me as being very true. Everything we see and how we see is shaped by our eyes: perception depends on where we are in the world. The second statement I found more interesting. It is taken from one of Susan Sontag's writings and goes on to say "By furnishing this already crowded world with a duplicate one of images, photography makes us feel that the world is more available than it really is." I feel that this is true, but I also feel that it is important to push past this statement to create work that is unique from the world and makes people view the real world in a different way.

The Photography Reader. Ed. Liz Wells. London: Routledge, 2003. Print.

I read a couple different essays in *The Photography Reader*. The first, *Five Notes for a Phenomenology of the Photographic Image*, by Hubert Damisch, discussed the role of the photograph in our world. Damisch stated that the photographic image does not belong in the natural world: it is a trace of a scene or object and thus a mere supposition of reality. I thought this was important because it holds true today: people are very aware of image manipulation and so are suspicious that any image is a true representation of whatever it depicts. Rather than the image being a true reality, it suggests an alternate reality. The next essay, *What the Eye Does Not See*, by Ossip Brik, discusses the role of the camera and argues that the camera should not imitate the human eye. It should instead take advantage of the opportunity to show worlds in unexpected viewpoints and unexpected configurations so that we expand our "ordinary optical radius of the human eye." What I took from that goes back to the previous essay's ideas: as a photographer, I should work to create a new world that exists within the world we know.

Tuan, Yi. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977.

This book helped me in defining what space and place are and how we, as humans, relate to them in both real life and in art. It speaks about the importance of experience in defining place. I was able to enhance my ideas about the places I choose to photograph and how to portray them to the viewer to give them an understanding and their own experience with the place.

Zakia, Richard D. "Photography and Visual Perception." *Journal of Aesthetic Education* 27: 4, Special Issue: Essays in Honor of Rudolf Arnheim (Winter, 1993): 67-81

This article discussed in depth the relationship of perception to photography according to the figure-ground relationships and the gestalt laws of proximity, similarity, continuation and closure and how each of these influences perception in photographic images. I found this article helpful in determining how photography is influenced by different areas of psychology.