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Annotated Bibliography  
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## Annotated Bibliography

### Instances of *The Magic Flute*

Amano, Yoshitaka. Mateki: *The Magic Flute*. Carpinteria, CA: Radical Books, 2008. Print.

This book is perhaps what set me on the path to looking into the *Magic Flute*. It features a loose interpretation of the opera's story by Amano, and is filled with his energetic, surging illustrations. The book was not an end goal in itself, and some of the illustrations were also made into a motion graphic by Radical Books; work in that direction is still ongoing.

Amano's retelling is mostly about a powerful love, and how it smites evil- a recurring theme in Amano's work (see *1001 Nights* in "Visual Influences" below). It is a theme strongly supported by the plot of the opera itself.

Bergman, Ingmar, dir. *The Magic Flute*. Gaumont, 1975. Film.

This is a clear, filmic retelling of the opera, though it includes some changes. Perhaps most notably, it is sung in Swedish, rather than German, the English translation of which (which I encountered via English subtitles) is more direct and easily understood than even versions of the opera I've heard sung in English. Other changes are to the plot itself, and are said to be for ease of understanding the opera. While I agree that Bergman has been made it extremely accessible, I would add that his changes also serve to correct some moral issues with it. For instance, Sarastro, who has kidnapped Pamina, is presented as her father, and therefore seems to be protecting rather than imprisoning her.

The film is also noteworthy in its many nods to the fact that his source is theatrical. It references theater by using largely flat, theatrical space, showing an on-off stage dynamic, and suggestions of an audience. They led me to wonder about how I might relate my work to the medium of my source (performance).

McVicar, David, dir. *Die Zauberflöte*. By Wolfgang Amadeus Mozart. Royal Opera House, London. 27 Jan. 2003. Performance on DVD.

This was the first performance I saw since my childhood, and the only traditional stage performance that I returned to again and again over the course of my project.

“The Magic Flute.” *Operavox*: Image Entertainment, 2000. Film. The thirty-minute animated film of *The Magic Flute*, was produced by the BBC as part of a larger project of animating several operas. The music is condensed, and much of it cut out to fit the time limit, and it is translated into English- both of which are near crimes in my eyes, but the animation at least is spirited. The fantastical character designs were the most influential elements of this telling.

Reiniger, Lotte. *Papageno*. Charlotte Koch-Reiniger, Berlin, 1935. Film.

*Papageno* is a short animated film written, created, and directed by Lotte Reiniger. Employing her shadow-puppet style of animation, the short film focuses exclusively on the character Papageno, who longs for a Papagena (a wife), in a way that is entirely isolated from the plot of the opera, despite the use of Mozart’s music. It is another case of the source (Mozart’s opera) slightly tweaked.

Russell, Craig. *The Magic Flute*. New York, NY: Nantier Beall Minoustchine Publishing Inc., 1990. Print.

I tracked down this book recently, which is a graphic novel adaptation of the Magic Flute. It takes quite a few liberties with the plot, but it holds as an example of art that kept me interested in the opera as a child.

It’s interesting to me as an adaptation because, like mine, there is no sound component to the work. There’s a certain detectable silence to every illustration, and yet the boldness of line and solid planes of color have a loudness to them.

## **Works About *The Magic Flute***

Brown, Jane K. “The Queen of the Night and the Crisis of Allegory in *The Magic Flute*.” *Goethe Yearbook* 8 (1996). 142-156. Web. 2 Nov. 2012.

I imagined this would deal with what I saw as a misogynist bent in the opera. Basically: if you take the allegories in the opera for what they were meant to stand for, the opera is full of problematic meanings and ideologies- one being that women with power are evil, and only those that submit to the will of men are good. This is the reason why I’ve decided to change the hero into a woman in my retelling.

Evenden, Michael. *Silence and Selfhood: The Desire of Order in Mozart’s Magic Flute*. New York, NY: Peter Lang Publishing, Inc., 1999. Print.

Provides some context on Mozart himself (who was a Freemason), and why he was interested in glorifying a world of order.

## Visual Influences, and Works about Artists

*1001 Nights*. Dir. Mike Smith. Hyperion Studio, 1998. Film.

An animated work designed and conceived of by Yoshitaka Amano, it takes his experience in the animation field to add a new dimension to his paintings—as if his illustrated works had been given life. Figures float and traverse the surface of the screen in the same way that his illustrations seem to swim and writhe into themselves.

As his own interpretation of the traditional folktales, the film features elements that would later play into his later take on the Magic Flute, *Mateki*. Some similar elements include the emphasis on the male and female lovers; a sense of ecstatic euphoria in their union, and bleak sense of loss in their separation; an anthropomorphic but all-powerful force of evil that threatens their union; and the ultimate, fantastical triumph of love, which destroys that evil. Another point is that both stories have a vagueness to them, or rather a simplicity. Neither feature particular origin stories, background details, grounding in a defined world, character dialogue, or established goals and motivations.

*Amano: The Complete Prints of Yoshitaka Amano*. New York, NY: Harper Design International, 2003. Print.

The complete catalogue was instrumental in helping me practice composition; I drew the shapes and spaces of Amano's images to see what essential elements I am drawn to, distilling his works into their essential arrangements.

It features an essay afterword titled "Decadence, Innocence, and Galaxy According to Yoshitaka Amano," by Hiroshi Unno, an author who collaborated with Amano in an adult picture book, *Alice Erotica*. From this I learned that Amano and I share much of the same influences, including Art Nouveau, golden age illustration, ukiyo-e prints, and fantasy stories.

Amano, Yoshitaka. Interview by Judit Kawaguchi. "Artist Yoshitaka Amano." *The Japan Times*. 10 Feb. 2011. Web. 27 Feb. 2013.

It was refreshing to hear from the man himself! I think reading about his work made me a little afraid that he might be stern... At 60, he's still got a feeling of vitality and adventure about his work, and cites a passion and love of drawing that started from his childhood that he still seeks in every project. It also confirmed what I thought was evidenced in his work: that he's drawn

so, so much, that today he can draw and paint with confidence- without doubt or hesitation.

A particular piece of advice stands out:

“Decide by yourself! Your parents will die before you do, so you’d better make your own life decisions. Your own choices are always good if you know yourself — especially in art, because whenever you do something new, everyone will be against you.”

Calè, Luisa. *Fuseli’s Milton Gallery: Turning Readers into Spectators*. New York, NY: Oxford University Press, Inc., 2006. Print.

Specifically, the book discusses the way that Fuseli’s work was made to be read alongside text, or gained its meaning from a referenced text; I would argue this makes him an illustrator more than a painter.

Evans, Dilys. *Show & Tell: Exploring the Fine Art of Children’s Book Illustration*. San Francisco, CA: Chronicle Books LLC, 2008. Print. Read to expand my knowledge base on more contemporary illustrators, to get an idea about recent and current trends in book illustration.

Meyer, Susan E. *A Treasury of the Great Children’s Book Illustrators*. New York, NY: Harry N. Abrams, Inc., 1983. Print. Focusing more on the “Golden Age of Illustration,” around the turn of the 19-20<sup>th</sup> century, this book catalogues the major illustrators of the time (as well as some of my favorite artists of all time). Helpfully, it provides information on the changes in technology and the consumer demand for art at the time.

Myrone, Martin. *Henry Fuseli*. Princeton, NJ: Princeton University Press, 2001. Print.

General, broad information about Henry Fuseli and his works. Largely describes the context in which Fuseli worked, and how he reacted to the challenges and opportunities of his age.

Nuzzi, Cristina. *Umberto Brunelleschi: Fashion-Stylist, Illustrator, Stage and Costume Designer*. New York, NY: Rizzoli International Publications, Inc., 1979. Print.

Umberto Brunelleschi, as a stage and costume designer, has fantastical designs that delight in the same way that I want to delight. While I have never been that interested in the Orientalist painters of the 1800’s, it’s influence on theater, and later Art Deco, created a new visual style that was “exotic,” but with only a superficial influence from the East. Brunelleschi is an example of an artist working within that influence, following Edmund Dulac’s footsteps in some way.

Torjusen, Bente. *Words and Images of Edvard Munch*. Chelsea, VT: Chelsea Green Publishing Company, 1986. Print.

This book focused on the fact that, for Munch, writing exercises often went hand-in-hand with producing images; he wrote poetry as well as producing paintings and prints. His style of writing was in some way related to his way of painting, both in subjects of isolation and illness and in a poetic evocation of mood.

## Technical and Craft Guides

Bang, Molly. *Picture This: How Pictures Work*. Boston, MA: Bullfinch Press, 1991. Print.

A book on pictorial composition, using simple shapes cut from paper to demonstrate. This has been a phenomenal help and resource from the beginning of the semester.

Ebrahimian, Babak. *Sculpting Space in the Theater*. Burlington, MA: Focal Press, 2006. Print.

The book features interviews with various theater/ stage designers. Before I knew that I would be illustrating a performed work, I recognized that it was always placing characters in settings that gives me trouble; in this book I sought the advice of these accomplished theater designers. It covers the gamut of ways that theater reaches its visual look- from costume to lighting.

Gurney, James. *Color and Light*. Kansas City, MO: Andrews McMeel Publishing, LLC, 2010. Print.

This was a summer read of mine, though I didn't realize how much I would rely on the information it taught me as I pursued painting in watercolor. The book mainly focuses on mixing and selecting colors for lighting situations and to effect mood.

Gurney, James. *Imaginative Realism*. Kansas City, MO: Andrews McMeel Publishing, LLC, 2009. Print.

I read this before *Color and Light*, and it immediately gave me greater confidence that I can make successful work of an imaginative nature. The book is filled with tips on translating the imaginative into reality in ways I'd never thought of- such as by building models and sculptures to refer to.

Lee, Marshall. *Bookmaking*. New York, NY: W. W. Norton & Company, Inc., 2004. Print.

This provides a primer on all the considerations of making a book, including formal concerns like typography and layout, which ultimately helped me with my task of creating a book.

## Informative/ Misc. Disciplines

Brook, Peter. *The Empty Space*. New York, NY: Macmillan Publishing Company, 1968. Print.

This book describes various problematic ways that theater can play out. I bought this book at first in hopes that it would literally be about empty spaces (as in negative space on a canvas). Serendipitously, it turned out to be about theater, and various things to keep in mind when interpreting works for the stage, so that the performances are alive and relevant. An example of his idea is that he considered any attempt to perform a classic work “just as the playwright intended” is not only impossible but is also completely irrelevant to the time and place of the performance; thus he would describe such a performance as ridiculous at best, or dead.

Dobyns, Stephen. *Next Word, Better Word*. New York, NY: Palgrave Macmillan, 2011.

I first picked it up at the suggestion that I write my own text for my art; it also gave me a greater appreciation for reading poetry. Also helped me to see art-making a little differently; concepts such as a sparing choice in words relates to a restriction in artistic elements and details. The way that the sounds of the words and their order and staging and rhythm effect the poem’s presence is not unlike the effects of color and compositional arrangement in an image. Though I don’t have a clear one-for-one relationship in mind for these elements, the comparison was thought-provoking, and meaningful for an illustrator of texts.

Horodner, Stuart. *The Art Life: On Creativity and Career*. Atlanta, GA: Atlanta Contemporary Art Center, 2012. Print.

This summer reading assignment offered a holistic view of the activities an artist undergoes, and was an eye-opener to various approaches and reasons to artmaking.

Koren, Leonard. *Wabi-Sabi, for Artists, Designers, Poets & Philosophers*. Point Reyes, CA: Imperfect Publishing, 2008. Print. With my continued interest in Japanese art, I was curious about this book on one of the most widespread aspects of Japanese aesthetics, *wabi-sabi*. The author is not an expert in Asian Studies, but rather an architect with a history of producing his own books about design and aesthetics. Rather than a textbook or formal essay, the book reads like a series of notes or reminders of the key goals and interests of this aesthetic principle- like a manifesto for the cause of wabi-sabi.

Richardson, Donna. *Visual Paraphrasing of Poetry*. Lanham, MD: University Press of America, Inc., 1993. PDF file.

Richardson's book is basically about how we need to recognize what's actually, literally, happening in the poem, and visualize it, in order to understand it. She argues that creating a visual log of the literal visuals (that is- drawing them) should be a necessary component to properly understanding and interpreting poetry.

Upon meeting with her, Dr. Richardson and I also spoke about how, as an artist, it is my job to take illustrations of poems beyond the immediate visuals, making them somehow evocative of the greater meanings embedded in a given poem. The final chapter of the book, too, addresses the fact that the imagery in poetry can get extremely elusive and non-specific, even when describing specific figures and objects, and so such poems are more open to expressive illustrations, rather than literal drawings or diagrams.