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Annotated Bibliography

SMP in Studio Art, 2012

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***Bill Viola: The Passions, John Walsh***

John, Walsh, ed. *Bill Viola: The Passions*. London: The National Gallery, 2003. Print

Although video cannot be shown in this context, there are quality pictures in this book laid out alongside text, and a great variety of formats and first and second hand sources are given in this book. There are essays by others, interviews with Viola, and even a personal look into Viola's sketchbooks. The essays give good accounts of Viola's relationship with the theme of spirituality, describing some of his work as "psychological based [and] spiritually suffocated". There are specific studies on how the human form communicates different forms of expression, which I find particularly intriguing as I am becoming more interested in the idea of the human. Also, Viola talks a lot about "art into life" which I find relatable and would be interested in reading further into to see how he directly communicates this into his work.

***Kathe Kollwitz, Elizabeth Prelinger***

Prelinger, Elizabeth, Alessandra Comini, and Hildegard Bachert. *Kathe Kollwitz*. Ed. Jane Sweeney. Washington: National Gallery of Art, 1992. Print.

Portraying Kollwitz's art as universally loved and appreciated, this book concentrates on the poetic nature of her work, describing it as "unsentimental but sympathetic" and a sort of "chronicling... [not] illustration". Ever since Ying Li pushed me to explore the poetic nature behind my work, this has become my priority. Kathe Kollwitz not only achieves this but does so while dealing with some of the same specific concerns as myself. Kollwitz works primarily in black and white, but as the book describes, once she started working with a subtle amount of color her feelings about her black and white lithograph process were never the same again, as she felt the color brought her work to a new level. Her use of color intrigues me because it is minimal, and does not scream at the audience. Kollwitz also deals with being sometimes loose and sometimes tight in the handling of her work – another concern I can presently relate to. It seems there is a time and a place for both for her, and I hope to further study the way she implements both to get a handle on these ideas for myself. The book also goes into extensive detail on the 5 steps of Kollwitz process and her background in relation to other artists during the time of the war. Of all of the artists I am looking at, Kollwitz currently seems to be most directly related to what I am doing.

***Kathe Kollwitz, Otto Nagel***

Nagel, Otto. *Kathe Kollwitz*. Greenwich: New York Graphic Society Ltd., 1971. Print.

Taking a narrative approach, this book describes Kollowitz life in a novel-like way, full of sensory imagery and a sense of the character of Kollowitz. It describes Kollowitz's life and aims without having to search for themes in her art, but that her art naturally emerged as a product of her environment in the time she lived – relating to the influence of war. There is a short blurb in the text regarding Kollowitz use of light to suggest significance of certain aspects of her work, which is relevant to my interests. However, one aspect of this book makes it difficult to navigate; it is not divided up into chapters or subtitles to make finding specific information easier. For this reason, this book mainly serves to inform a general impression of who Kollowitz was as a person and her goals as an artist, but for specifically desired information I may have to look elsewhere.

***Kathe Kollwitz: Life in Art, Mina C. Klein***

Klein, Mina C., and H. Arthur Klein. *Kathe Kollwitz: Life in Art*. N.p.: Schocken Books, 1975. Print.

Taking a chronological approach, Kollwitz's art is explored through her life as divided by her childhood, marriage, and significant moments of war. This book depicts Kollwitz as a socialist who was engaged in her time politically through her art. I find this reading interesting because her work is highly empathetic and a raw display of human emotion, and her life is that of an average housewife, so it seems her work should be unbiased while really her strong opinions become evident. Kollwitz's work is also relevant to mine through my original desire to paint people as this is the subject matter of her work.

***Kathe Kollwitz: Works in Color, Tom Fecht***

Fecht, Tom. *Kathe Kollwitz: Works in Color*. Trans. A. S. Wensinger and R. H. Wood. New York: Schocken Books, 1988. Print.

This book looks at Kollwitz's lesser known works in color. While this may seem contradictory to my black and white works, the subtle way in which Kollwitz uses color is intriguing and is informative on how to derive a sense of temperature in black and white works. Though the book primarily consists of images, the lengthy introduction additionally comments on Kollwitz in the context of her growing up during times of war, matching specific pieces with specific turning points in her life's history.

***Olidon Redon, Richard Hobbs***

Hobbs, Richard. *Olidon Redon*. Boston: New York Graphic Society, 1977. Print.

Although a decent history is given of Redon's link to Romanticism, my true interest in within this book is the section on symbolism. Even so, I was disappointed that overall the section explained symbolisms from the perspectives of the French and Belgian and described more its relationship to history than Redon's specific imagery itself. Nevertheless, the book described Redon's symbolism as "macabre fantasy and hallucinatory states" which is less subtle than the kind of symbolism I want to pursue. The descriptions of individual symbols, such as a rock with human features representing an idol, are of use in that they elaborate on how the image itself feeds the meaning behind it. This portion of the book

becomes particularly intriguing in its portrayal of Redon as so scandalous but also revered in his time.

***Shabzia Sikander: Irish Museum of Modern Art, Sean Kissane***

Kissane, Sean, ed. *Shabzia Sikander*. New York: Irish Museum of Modern Art, 2007. Print.

This book gives relevant background information on Sikander, such as her studies of miniature painting and how this relates to the tradition of miniature painting in the East. Then the book delves into the concept of language quite thoroughly; it mentions Sikander's use of visual language to form a narrative, and describes the inadequacy of language to describe her painting style. Scale and the technique of layering are noted as important in her work. This part of the book is particularly of use because it is her technique I wish to emulate; the contradiction of tight imagery with loose imagery, and the layering to inform the narrative. The book also mentions the concept of looking "into" not "at" her paintings, which suggests a sort of autobiography in her work that I also wish to pursue. Overall, the book is a great source for images and a good source for exploring particular aspects of her work, but it may be useful to have other sources on the artist for information related to the meaning of Sikander's work.

***Susan Rothenberg, Joan Simon***

Simon, Joan. *Susan Rothenberg*. Ed. Harriet Whelchel. New York: Harry N. Abrams, Inc., 1991. Print.

Simon's writing first explores the horse as an important symbol to Rothenberg's work, describing it as primitive with a sense of immediacy and describing the significance of its repetition. Rothenberg is portrayed as an individual who dropped out of school, thinks outside the box, and aims to paint things "exactly the way they can't be," meaning psychologically altering one's perception of, for instance, the horses she paints. The book informatively talks extensively about her technique of using "x"s to make images flat, mediums used to add warm and cool undertones, and the use of oil and acrylic paint to alter the visuals of a piece.

***Susan Rothenberg, Michael Auping***

Auping, Michael. *Susan Rothenberg*. Ed. Karen Lee Spaulding. New York: The Buffalo Fine Arts Academy, 1992. Print.

The intuitive nature of Rothenberg is largely emphasized in Auping's book, as he describes her as a figure that "has always retained a feeling of wonder at the magical power of paint, generating images spontaneously, virtually independent of her own intentions". He goes on to say that Rothenberg creates an atmosphere of "accidents waiting to happen" and discusses drawing as a sort of dialogue she has with herself. The book is also useful because it describes Rothenberg's process of literally adding and subtracting to images to build compositions for later pieces, something I have started doing in my recent sketches to generate ideas.

*To Myself*, Olidon Redon

Redon, Olidon. *To Myself*. New York: George Braziller, Inc., 1986. Print.

The format of this book is actually letters written by Redon to himself. This is useful in that it is a first hand source, however it is mostly Redon's personal philosophy and feelings on the idea of art, rather than elaborations on specific images. On the whole I find this book compelling to read because of its autobiographical nature; Redon portrays himself as a sort of "suffering artist" and speaks of the artist as experiencing much pain. He zooms in on his feelings about pertinent other artists of his time as well.