

Annotated Bibliography

Gossage, John R. *The Thirty Two Inch Ruler ; Babylon*. Göttingen: Steidl, 2010.

This is the photobook, or photo books, *The Thirty Two Inch Ruler* and *Babylon*. This photobook is technically two books, *Thirty Two inch ruler* documents the D.C. neighborhood of Kalorama. *Babylon* is a photobook that documents the places, which were affected by the wealthy, diplomat residents of Kalorama. This text shows John Gossages' techniques and interests.

Feuer, Alan, and Allen Salkin. "Terrible End for an Enfant Terrible." *The New York Times*, July 24, 2009. Accessed April 21, 2016.

<http://www.nytimes.com/2009/07/26/nyregion/26dash.html>.

This article is about Dash Snow's life, and death. Provides biographical information that is in striking contrast to mine. This article also provides his motivations.

"Dash Snow (Artist Profile)." Saatchi Gallery. Accessed April 21, 2016.

http://www.saatchigallery.com/artists/dash_snow.htm.

This profile provided information on Dash Snow's conceptual basis and on his materials. It gave me a comparison to another instant photographer. It also gathers many of his works on one page thus granting an overview of his work.

Cole, Thomas. "Essay on American Scenery." *The American Monthly Magazine* 1 (January 1836).

This article is Thomas Cole's musings on what makes the American Landscape so different, so appealing. He proposes a very romantic view of the landscape. He suggests that the unique aspects of the American Landscape are the wildness, the mountains, waters, forests, and sky. While other places have these elements, they are not so expressive or "primal" as the American copies. This essay has been highly influential on my decisions in my landscape photograph and my views as an American artist who works in a specific context. My work often shows that which is unique to the subject, although I do not use broad categories like "forests" I do make lists of essential things

that are more conceptual like “construction” or “heights”. This behavior comes partially from my reading of Thomas Cole’s writings.

Bjelajac, David. "Thomas Cole's Oxbow and the American Zion Divided." *American Art* 20, no. 1 (2006): 60-83. doi:10.1086/504062.

Thomas Cole is a strong force to react against. This essay covers the religious and social background of Thomas Cole’s works. This consideration of his background made me consider my own works social and biographical background. The most influential for this body of work was discovering the background of landscape-oriented work.