

Mayris Rios
Art SMP 2018

Annotated Bibliography

Rowen, Ben. "The End of Forgetting." *The Atlantic*, June 2017. <https://www.theatlantic.com/magazine/archive/2017/06/the-end-of-forgetting/524523/>. This article discusses the growing potential for Virtual Reality to be personalized in the future. After suffering the loss of her father, Sarah Rothberg steps into a virtual recreation of her childhood home and experiences an awakening of memories she had lost to the past. The sensations described by Rothberg are ones I seek to recreate when experiencing my own work.

Simoneau, Alexis. "Reconfiguring Consciousness: the Art of Virtual Reality." *Graphite Publications*, July 17, 2016. <https://graphitepublications.com/reconfiguring-consciousness/>. This article delves further into the technological development aspects that went into Sarah Rothberg's Memory/Place: My House project. Included is a virtual tour video to give readers an understanding of what audience members see when placed in the simulation. Viewers were left "artifacts", such as family photos and diaries, to discover in order to "replicate that of a Greek palace." Having hidden elements left for the viewer to discover indulges a sense of curiosity that I would like to see transferred into my own work.

Rothberg, Sarah. *More & More (A Guide to the Harmonized System)*. Punctum Books, 2016. More & More is an art collective concerned with global systems, in particular: shipping, the global economy, the climate, and ecosystems. It includes poetic, personal, and scholarly annotations by Sarah Rothberg as well as virtual-reality based card game 'Investing in Futures'. Instead of looking into the past, it simulates what the future could look like. While my work is a memory piece, I would like to include an uplifting look into the future in my work as well.

Anderson, Kayla. *Ethics, Ecology, and the Future: Art and Design Face the Anthropocene*. July 28, 2015. https://www.mitpressjournals.org/doi/10.1162/LEON_a_01087 Art and design have become platforms for discussing the long-term implications of technology and modernity, most recently in relation to ecological crisis and the Anthropocene. This paper provides a brief critique at Sarah Rothberg's work in order to determine how, with technology, we as people define ourselves in a broader ecological space.

Sheets, Hilarie M. *A Sea of Solitary Islands, Coming Together*. New York Times, October 26, 2012. This article delves into several of Bill Viola's works including *Observance*. It describes the actors as they look at the cameras, mourning the unknown. Despite not knowing the cause of the grief, the viewer trusts the pain expressed on the actors' faces are genuine, thus offering an example of creating a figure through absence.

Mun-Delsalle, Y-Jean. *American Video Artist Bill Viola Has Been Reinventing Reality For The Past 40 Years*. Forbes, January 1, 2015. This article goes over Bill Viola's forty yearlong artistic career. The article describes the evolution of his development process, style, influences, and themes throughout his lifetime. It discusses different ways that sound, composition, and light affects the emotion evoked from a piece. I have since reconsidered how I approach such influential details in my work.

Hanhardt, John G. *Bill Viola*. W W Norton & Co Inc, November 10, 2015. A monograph book, *Bill Viola* discusses one of the most widely recognized video artists. This book takes an in-depth look deep into the mind of Viola as he developed his video art over his 40-year career. While studying Viola, I would like to research a longer, more descriptive retelling of him and his life's work.

Bernier, Roland R. *The Unspeakable Art of Bill Viola: A Visual Theology*. Pickwick Publications, May 19, 2014. This book studies the work of American video artist Bill Viola and considers the possible reemergence of a theological dimension to contemporary art. Through use of video technology, Viola emphasizes the theological tradition of transcendent mystical experience and spiritual self-concentration. I would like to delve into the more theological inspirations behind Viola's work, as theological themes are likely going to be expressed in the second iteration of my work.