

Gretshelle Rivera  
Annotated Bibliography  
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Barnes, Rachel. "That Would Be Telling." In *The Pre-Raphaelites and Their World*. London: Tate Gallery Pub., 1998. 249-252.

The chapter from this book explains Rego's narrative style in her artwork originates from reconciling ideals from childhood and adapting them to adult reality. Commenting on the reality of adulthood and the hypocrisies it makes childhood believe. Rego's comments focus on the dynamics of family and gender power struggles.

Clack, Maureen, "Returning to the Scene of the Crime: The Brothers Grimm and the Yearning for Home", M.A. thesis, School of Journalism and Creative Writing, University of Wollongong, 2006. <http://ro.uow.edu.au/theses/730>

This written work argues that some of the stories the Grimm brothers included stories that contain themes of loss of home and re-establishment of home. According to the author, the Grimm Brother's father had died early in their childhood and is root to some of the changes made to the themes of collected stories. The stories are made to convince children that "they are able to secure and defend their own safe haven (and themselves) in a threatening world when the adult population fails them (8)." I can relate to this argument because as a kid I felt that the adult promises of safety and equality were empty. I was bullied and adults turned a blind eye. Now I creating stories to not 'convince' children, but rather offer ideas to kids (and adults) there are ways of coming to terms with the past and grow with these painful realities and gain internal strength to continue and take on life.

Cooke, Simon. "The Ever-shifting Kaleidoscope of the Imagination: Modern Illustration to the Brontes." *Bronte Studies* 30 (2006): 8-22.

The journal provides examples of different artists and their representations of the characters in the Bronte sisters' book series. The primary reasons why some illustrators are attracted to doing stylizations of Bronte's work is because the narrative style is told through the characters psychology (Cooke 9). Illustrators' represent a character's psyche when he or she wrestes with the dynamics of sexuality, violence and alienation in a book. I focused primarily on Paula Rego's depiction of *Jayne Eyre*. The author describes her as being "ambiguous paintings [that] chart the dangerous territories between love and violence (Cooke 9)." Rego reveals the emotional suffering of Jane Eyre by manipulating her drawn appearance. From a sturdy, clearly drawn woman to a crumpled-disheveled version with a distraught and darkened face similar to a corpse's. Rego reflects the Brontes distortions of the outward reality becoming the register of the inner through pulling a character's inner emotional and mental state to the visible surface (Cooke 9). I too do the same, either it be through symbolic one shot illustrations of my characters or a full story- I make art as a way to cope with my own internal emotional confusion while making sense of the good and bad of the outside world. Oftentimes, the depictions are over exaggerated because a lot of things are terrifying at this point in my life. I have lost a lot of hope but I keep going, and in a way, these characters and stories are a kind of 'therapy' or tangible reason to keep struggling to work in hopes of a more stable, possibly happy, future. The story with the pumpkin chickens is based off of the Brother's Grimm story called *The Death of the Little Hen*. I am doing a spin-off story where the hen still dies in the end but she is not alone, and the story is less 'comedic' in the sense where in the original story she dies from suffocating on a walnut. It is a more of a story about comfort than loss. Because most of the time I am, and other individuals, are in search of comfort in the game of harsh reality. I am trying to realize that there are people out there who care despite my inability to see them. Through telling stories I am try to remind myself there is still hope while being realistic. Because a lot of time the few sweet things in life are coated lightly with bitterness to help keep an individual grounded in reality.

David, Alfred , and Mary Elizabeth . "A Literary Approach to the Brothers Grimm."

*Journal of the Folklore Institute* 1, no. 3 (1964): 180-196 .

<http://www.jstor.org/stable/3813902> (accessed March 12, 2014).

This reading refers to the importance of the Grimm's efforts towards collecting and preserving ancient Germanic stories. It details the Grimm Brothers aims to preserve the cultural and moral accounts of these stories. The author had noted that the brothers' reworked some of the stories for an intended young audience. My story is inspired by the Grimm's "Death of the Hen" and adapted it to my own life experiences. I am collecting my experiences, similar to the Grimm Brothers, and having these stories to both children and adults to read.

Grimm, Jacob, and Wilhelm Grimm. "Grimm's Grimmest." San Francisco, Calif.: Chronicle ;, 2005.

Book is a compilation of the Grim Brother's most grim stories. I focused on the story, The Death of the Little Hen. This story focuses on the ills of selfishness. The hen dies from a walnut, and her friend, the rooster, tries to help her but all the other animals he went to wanted something in return before he could return immediately to hen. So hen ended up dying. Rooster carried Hen's coffin in a small carriage and some animals joined and tried to help Rooster. But they all died, including Rooster, from trying to cross a swift stream. A harsh reality to dash any reader's hope of a 'happy' ending because in life these more dismal endings are most common.

"He dug a grave for her and laid her inside. Then he made a mound on top, and sat on it, and grieved there so long that he too died. And then everyone was dead."

Different possible lessons: lesson against greed (why did the hen not share the walnut? Perhaps she would have cut a piece small enough so she would not have choked), charity (animals wanted someone in return, not offering something right away after knowing a life was at stake), common sense/sloth (everyone climbing on top of the hearse carriage when it clearly could not hold everyone up when it was sinking in the water), appropriate grieving (rooster grieved till he died too. There is a time to grieve and a time to move on. Otherwise the past holds a person down) etc. My story, *The Little Pumpkin Hen*, is more about coming to terms with aggression and having the strength to let others help to allow personal progress.

Macedo, Ana. " Through the Looking-Glass: Paula Rego's Visual Rhetoric, an 'Aesthetics of Danger'." *Textual Practice* 15, no. 1 (2001): 67-85.

Author goes into detail about how Paula Rego's artwork are deconstruction's of dogmatic truths through parodying traditional stories such as legends, fairytales and old artworks. She reverses roles, such as in her work *Joseph's Dream*, which is a commentary on the Vision of Saint Joseph by placing the active participant as a woman (who is a portrait of Rego herself) instead of Joseph (Macedo 69). Instead, portraying him in a more passive role by showing him as a haggard sleeping man. In most works that depict both men and women in the same scene, women are depicted as the subjects in a more passive role. Another notable work on female roles is *Dog Woman*. The piece portrays awomen on all fours with bared teeth growling in a corner. Rego claims she is most proud of this work since the women is cornered she is still willing to fight back. There is a long deep narrative all bundled into this single symbolic moment. Women are put into the collar of silence and manners, to stand aside and be passive and allow male counterparts to do as they will. In this piece, the Dog Woman stands her ground. She is all action and rejects passivity and most male onlookers would see this as beastly, unattractive. A strong woman is an ugly woman. I feel that I am an ugly, unappreciative person because I am unable to shower the good people in my life with praise and unchecked sass. I am cynical because of the past things that have happened to me, I swing between responsibility and anger similar to how the reality of life swings between good and bad experiences. Same as Paula Rego, her work is affected by her experiences as a woman and foreigner since she had moved from Portugal to London. Her past continues to fuel her rebellious narrative artwork. Just as some of my bitterness and paranoia fuels my behavior and how I create art. I like to shove the hopes of my audience into harsh realities because I see reality as harsh and unforgiving. People are spoon-fed the thought of life as always having a happy ending, through movies and television but this is not the case. I introduce a more realistic twist on storytelling with a cute style. Because cuteness sells, it disguises.

Combined with a dark narrative, the juxtaposition provides an disconcerting tone of doom. Similar to how propaganda disguises a tyrannical leader as a saintly god in flesh. I throw my readers into an emotional roller coaster because they are not safe- reality is not safe for either human or imagined character.

Meagher, Michelle . "Jenny Saville and a Feminist Aesthetics of Disgust." *Hypatia* 18, no. 4 (2003): 23-42. <http://onlinelibrary.wiley.com/doi/10.1111/j.1527-2001.2003.tb01411.x/abstract> (accessed October 28, 2013).

This article investigates reactions to aesthetic disgust when it comes to the body and the objectification of the female body. I reference this "bodily disgust with the female body through portraying the female as a terrifying alligator. At first the bunny boy has a moment to think and run but instead he sees beyond the social stigma on girls and sees her as a person than just a gender or monster. Overcoming the mass media and patriarchal cycle of objectifying women.

Magnus-Johnston, Kendra. 2013. "'Reeling In' Grimm Masculinities: Hucksters, Cross-Dressers, and Ninnies." *Marvels & Tales* 27, no. 1: 65-88. *MLA International Bibliography*, EBSCOhost (accessed March 12, 2014).

The author discusses some of the gendered issues with the stories the Grimm Brothers collected and then their later readaptations to modern films. Declaring that the storylines portray weak men and are not progressive in gender equality since the stories are told in a male dominated view. I do recognize the issues of two higher stasued men to collect and edit stories that include narratives of both men and women, so some gendered stereotypes would show through ancient folktales. But the author fails to recognize these tales come from countryside where a community's culture can be patriarchal. They reveal the everyday lives, even the narrator's needed escape from a dull existence. So some collected stories would have adaptations making men 'ninnies' while women are the 'monsters to have some kind of power over their lives through such fairy tales. The author pinpoints that the Grimm's stories are about characters "experience crippling self-doubt and/or personal illness (67)." This I relate to most in my stories because the characters are like humans, because people have imperfections and stories become a platform for exploring one's issues and identity. Stories will reveal "ninnies" and "monsters" in any person so the story allows a person to investigate this.

Michaelis-Jena, Ruth . "Oral Tradition and the Brothers Grimm." *Folklore* 82, no. 4 (1971): 265-275. <http://www.jstor.org/stable/1260545> (accessed March 13, 2014).

The author in this journal also emphasizes the importance of identity in folktales. The tales preserve the lives of old cultures and peoples no longer among the living. The Grimm Brothers took on an endeavor to preserve old stories that steered away from the romantic notions in their time. The romantic poets and story crafters of the Grimm's time made stories with the goal to escape from unpleasant realities. The Grimm Brothers did the opposite and sought out all types of stories, good and bad, to archive ancient German literature. Similarly, my stories are not about escaping from reality but coming to terms with it.

Oring , Elliott . "The Arts, Artifacts, and Artifices of Identity." *The Journal of American Folklore* 107, no. 424 (1994): 211-233. <http://www.jstor.org/stable/541199> (accessed March 12, 2014).

The author presents an argument that identity is a fundamental element of folktales. Stories that arise from generations of oral traditions become a collection of experiences and beliefs overtime. Becoming a written record of a culture's identity. One of the issues the author highlights is identity in American contemporary folktales. With widespread commercialization, it is difficult to call American originated stories as 'folktales' because they are no longer a generational collective of experiences, rather than single events or inspired by popular media. Yet, at the same time popular media can be an element that can describe some aspect of a culture's identity. I came to question if my story was a folktale, I was not even thinking of it as a 'folk' tale, but more of just a recounting of my own experience told through symbolic patterns (animals, pumpkins and candles). It is a contemporary tale of my own experience, using art to express my individual identity to share with a larger community who may connect with my own encounters.

Rego, Paula. "Paula Rego". New York, N.Y.: Thames and Hudson ;, 1997.

Book contains the thought process behind Paula Rego's illustrations and how her narratives are a representative reflection of her emotional and physical reality. I find this information and explanation of narrative helpful to make more sense of my own reasons for creating my stories. My narratives are character driven. The interactions and reactions amongst the characters push the story. Thus emotions and actions rather than preplanned incidents are the major content carriers of my storytelling. These reactions and actions are drawn from my own reality, how I feel and react to events in my life and how I yearn to react and feel in a more positive manner.

Rosengarten, Ruth. "An Impossible Love: Subjection and Embodiment in Paula Rego's *Possession*."

*Association of Art Historians* 30, no. 1 (2007): 83-103.

Author talks about Paula Rego's artworks *Possession* and *Dog Woman*. Speaking about the ambiguity of reality and power struggles between the family, government and between women and men. I draw much from *Possession* and my need to learn about self-actualization and figuring out how to find the balance between fantasy and reality. The images of soft relatable animals in situations that represent the obstacles of reality and try to find solutions to them in imagined narratives.

Saville, Jenny. Jenny Saville. New York: Rizzoli, 2005.

Book contains a collection of Saville's works featuring her various paintings, photos of her resources such as plastic surgery photos and an interview. I believe my work deals most with the different emotional states of humanity. I refer to Saville's portrayal of humanity because it is so raw and disgusting that it becomes beautiful through her skill and craft. I have tried to think about and attempt to paint and draw gore to recreate the human state of suffering but instead it comes out in a more whimsical sadness that always seems to return to the theme of separation and loneliness. I admire Saville's tactile representation of humanity but in contrast to her, I believe my work is more towards the conceptual and symbolic idea of humanity and suffering than the didactic portrayal of it. Rather, use my images as a symbolically charged placeholder and let the space, color, and overall quiet narrative get an idea across than allow the images to directly say my interests in humanity and human suffering.

"Simon and Marcy Transcript." Adventure Time Wiki.

[http://adventuretime.wikia.com/wiki/Simon\\_%26\\_Marcy/Transcript](http://adventuretime.wikia.com/wiki/Simon_%26_Marcy/Transcript)

(accessed April 25, 2014).

I look at Adventure Time as inspiration of how to talk about hard concepts through cartoons. What I got out of the show was how well its narrative and characters grow and mature while delving into dark themes such as depression, loss, failure and loneliness while still holding this charming silliness.

Stephens, John, and Robyn McCallum. 2002. "Utopia, Dystopia, and Cultural Controversy in Ever After and The Grimm Brothers' Snow White." *Marvels & Tales: Journal Of Fairy-Tale Studies* 16, no. 2: 201-213. *MLA International Bibliography*, EBSCOhost (accessed March 12, 2014).

This article focuses on the utopian and dystopian themes that are sprinkled through the Grimm Brothers stories and how these themes have been adapted to modern movies. The movies are linking past tales and adapting them to the contemporary. Unlike the Disney counterparts, these movies try to stay closer to the original telling through the Grimm Brothers. Certain some of the dark aspects of the Grimm Brother stories are emphasized, such as deaths or violence (ex, *The Death of the Hen*). I am doing something similar by adapting *The Death of the Hen* but to issues I had to deal with, such as anger and isolation. Remolding the story to my needs to tell a story that could help a larger audience of readers. Stories are meant to distract people from reality. I am not looking for a utopian or dystopian feel to do this. I rather draw from my own experiences and weave a tale that is relatable to other peoples' lives.