

Amanda Schmeltz  
SMP in Studio Art, Spring 2013  
Annotated Bibliography

***Art: 21: Art in the Twenty-First Century.* New York: Harry N. Abrams, Inc., Publishers, 2001. Print.**

This book is a compilation of contemporary artist profiles. It is divided into five sections. These themes include *Extending Vision*, *Place*, *Considered*, *Regarding Spirituality*, *I Am I Because*, and *Consuming Art*. Each section encompasses various artists, whose artistic goals are first explained and then shown through specific works. In particular, Ann Hamilton's process based work, as well as her spiritual influences, are ideas similar to what I have been researching within my own art making.

**Chan, Francis. *Crazy Love: Overwhelmed by a Relentless God.* Colorado Springs: David C Cook, 2008. Print.**

Pastor Francis Chan discusses the way true Christians should live their lives by referencing scripture and making comparisons through stories. His writing focuses on theology and how it influences daily living. Chan's text is the basis for how I want to build up my artwork. He clearly articulates my beliefs, which I hope to communicate in my final artwork.

**Dexter, Emma. *Vitamin D: New Perspectives in Drawing.* New York, Phaidon Press, Inc., 2005. Print.**

Emma Dexter brings together a compilation of nominated artists who have established significant artwork in the medium of drawing. In particular, Dexter's section about Matthew Ritchie further explains the purpose behind his work. It discusses the ideas that influence the production of Ritchie's complex images and forms.

**Fineberg, Jonathan. *Art Since 1940: Strategies of Being.* New York: Harry N. Abrams, Inc., Publishers, 1995. Print.**

This book follows art movements from the forties to the nineties, such as Surrealism, Existentialism, Nouveau Realisme, Postmodernism, etc. Each time period includes the artists integral to these art movements. In particular, the work of Eve Hesse and Sol LeWitt are helpful in my understanding of art concerned with material and process.

**Goff, Bob. *Love Does: Discover a Secretly Incredible Life in an Ordinary World.* Nashville: Thomas Nelson, 2012. Print.**

Bob Goff tells humorous and challenging stories of personal experiences, later relating each one to a biblical truth. For example, he describes his persistence to attend law school even though his grades did not meet the standard. After seven days of waiting outside of the Dean's office, Goff was admitted to the institution. He relates this story to the moral of perseverance in hard times. Goff's book is really about living the Christian life in a radical way. This work strengthened my interest in caring for people

**Grube, Ernst J. *The World of Islam*. New York: McGraw-Hill Book Company, 1967. Print.**  
Ernst J. Grube, a curator at the Metropolitan Museum of Art, presents all the various art movements within Islamic art, which range from Umayyad art to the art of the Ottoman Turks. He explains the architecture, plasterwork, pottery, metalwork, and decorative rugs from each art period. In particular, I looked to this text for information about pattern and the way it was employed through decorative rugs.

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

Stuart Horodner is the Artistic Director of the Atlanta Contemporary Art Center, experienced in the applied issues of art making and its identity as a profession. This book is a compilation of various quotes from artists, singers, writers, composers, and dealers about the topics of motivation, influence, advice, subjects, process, writing, reading, community, audience, criticism, career, and success. These issues made me question my own artwork and own art practice, and I began to think a lot about my identity as an artist.

**Kallen, Stuart A. *Post Modern Art (Eye on Art)*. Farmington Hills: Lucent Books, 2009. Print.**

Stuart Kallen gives a historical overview of Post Modern art, defining art terms, referencing specific artists, and explaining the concepts behind such artworks. The art movements covered include Modern Art, Conceptual Art, Installation Art, Appropriation Art, and Neo-Expressionism. This text was very helpful in allowing me to understand the differences between Conceptual and abstract work, particularly while I was working with my process-based pieces.

**O’Kane, Bernard, ed. *The Treasures of Islamic Art: In the Museums of Cairo*. Cairo: The American University in Cairo Press, 2006. Print.**

Bernard O’Kane provides descriptions of various art pieces from Islamic culture, which range from pottery items to decorative carpets to mihrab woodwork. Vivid imagery of these historical artifacts also accompanies O’Kane’s descriptions. This text was helpful in explaining Ottoman culture and Ottoman carpets. It explained the different types of carpets, such as Ushak, Gordes, and Holbein styles, which used pattern in different designs.

**Ryken, Philip Graham. *Art for God’s Sake: A Call to Recover the Arts*. Phillipsburg: P&R Publishing, 2006. Print.**

Philip Graham Ryken is a minister of Tenth Presbyterian Church and discusses the connection between art and the Christian faith. He talks of the importance of the arts, especially as a way to serve in the Church. He references biblical stories to support his arguments about the significance that art brings to our culture, while also mentioning the issue of idolatry and the issues art has brought to the Church.

**Sandler, Irving. *Judy Pfaff*. New York: Hudson Hills Press, 2003. Print.**

This text not only describes the various exhibitions and installations of Judy Pfaff, but it also photographically documents each one. She utilizes interesting materials to create complex structures, which is also a goal for my own art making. Her work is a reference for how I could possibly form such a sculpture.

**“Structures.” *Art 21: Art in the Twenty-First Century*. Prod. Eve Laure Moros. PBS, 13 Dec. 2005. Pbs.org. Web. 16 Feb. 2013.**

Art 21 programming is a DVD series by PBS.org that follows contemporary artists and the work they are currently producing. In particular, season three looks at Matthew Ritchie’s structures and wall installations. Through his interviews, he discusses the intentions behind his work and the ideas that influence his artmaking.

**Tansey, Richard G. *Gardner’s Art through the Ages: The Western Perspective*. 11<sup>th</sup> ed. Belmont: Wadsworth, 2003. Print.**

This text follows art historical movements from a western perspective. It begins with the Stone Age in Africa, Europe, and the Near East, and ends with a look at the Emergence of Postmodernism in the later part of the twentieth century. I looked to this text to gain a general understanding of both Baroque art and Byzantine art because these two art movements were deeply influenced by an intention to emotionally impact individuals viewing the work.

***The Student Bible*. Ed. Phillip Yancey and Tim Stafford. New York: Zondervan. Print. New International Version.**

This text is the core influence for my work, in terms that its doctrine is focused on human beings and their value. *The Student Bible* is divided into the Old Testament and New Testament, with the Old Testament containing 39 books and the New Testament containing 27 books. These books vary from stories, parables, prophetic messages, and poetry, describing the origin of life and the way in which individuals can find fellowship with God through mercy and forgiveness. The doctrine in this book is the core influence for my own beliefs, which have become the basis for why I prefer to focus on people.