

Annotated Bibliography

Bernitz, Anna Maria. "HILMA AF KLINT AND THE NEW ART OF SEEING." *Avant-Garde Critical Studies* 28, (2012): 587-597. *Art & Architecture Complete*, EBSCOhost (accessed February 20, 2017).

Bernitz describes a brief history of the series of 193 paintings and drawings produced by Hilma af Klint entitled "Maliningarna Til Templet" in which Klint created three subgroups within the series that helped to describe her geometric journey of understanding evolution and time. These 193 paintings and drawing are small in size and have the date of completion on each which is very similar to my daily drawings that I have been creating to understand my own place in this world.

Buckingham, Susan. "Ecofeminism in the Twenty-First Century." *The Geographical Journal* 170, no. 2 (2004): 146-54. <http://www.jstor.org/stable/3451591>.

Buckingham argues that gender equality and environmental policy makers, specifically in the UK and other parts of Europe, are more successful in creating “major policy initiatives concerning the relationships between women, men, and environment at a variety of scales” (Buckingham 2004: 146) if the policy makers are informed through ecofeminist discourse. In order to formulate her argument, Buckingham utilizes different records of conferences and data sources from outreach programs as her methodological approach to understanding the connections between policy and ecofeminism. Buckingham’s data sets also come from the analysis of these records.

Buckingham explains that within ecofeminism, there are two viewpoints: essentialism and social constructionism. Essentialism, which critiques normally understand ecofeminism by, is that women have a connection to nature because of their biology. Social Constructivism can be understood as women’s position in society is derived from social and economic structures (i.e. the private sphere) which exposed them to certain environmental injustices. Since the same structures damaged the environment, women “shared” this similar experience with nature and could fight for nature on its behalf.

The global environmental debate acknowledges that it is important to enable women to participate meaningfully in environmental discussions but, such participation requires literacy rates for women, especially in Third World Countries to increase (Buckingham 2004: 151). By understanding how the environment is affected by patriarchal social constructions, one can hope to enact positive environmental and gender equality change through policy to help create a better global understanding of the detrimental effects that this patriarchal ideology has.

Caldararo, Niccolo. "Social Behaviour And The Superorganism: Implications For Disease And Stability In Complex Animal Societies And Colony Collapse Disorder In Honeybees." *Interdisciplinary Description Of Complex Systems* 13.1 (2015): 82-98. *Academic Search Complete*. Web. 11 Dec. 2016

Carrick, Jill. "Phallic Victories? Niki De Saint-Phalle's Tirs." *Art History* 26.5 (2003): 700-729. *Art & Architecture Complete*. Web. 1 Feb. 2017.

In this article, Carrick discusses the feminist meanings behind Niki De Saint Phalle’s series “Tirs” in which De Saint Phalle used a rifle or pistol to expose paint after the destruction caused by the bullets. Carrick explains that within the le Nouveau Realisme, a NeoDadaist movement founded by French art critic Pierre Restany, masculinity and phallic symbols were

strong themes. Carrick then presents an argument centered around how De Saint Phalle's series "Tirs" challenges these erotic, masculine, fetishisms by confronting gender inequalities and societal violence.

Chadwick, Whitney. "Leonora Carrington: Evolution of a Feminist Consciousness."

Woman's Art Journal, vol. 7, no. 1, 1986, pp. 37–42.

<http://www.jstor.org/stable/1358235>.

Chadwick offers a brief biography of Leonora Carrington's life and how difficult it was for her to make a name for herself in the Surrealist world that was defined as masculine. This article is helpful for my research because it shows how Carrington broke through the realms of the patriarchy to create pieces of artwork that fell under the category of Surrealist thought without being masculine.

Greenlees, Rosy. "The Rise Of Creature Craft." *Crafts (0306610X)* 227 (2010): 103. *Art & Architecture Complete*. Web. 1 Dec. 2016

In this brief popular culture article, Greenlees describes an intriguing project started by two artists who hope to share the joy of bees by creating "creature craft" or furniture that is made by bees producing honey comb. The artists create the frame for the structure, in this case a crib, and the bees create the honeycomb around it to create the structure. This idea of "creature craft" helps to incorporate bee education and community outreach.

Higgie, Jennifer. "Longing for Light: The Art of Hilma af Klint." *Serpentine Galleries*, (2016).

http://www.serpentinegalleries.org/sites/default/files/press-releases/hak_press_pack_final.pdf.

Higgie attempts to decipher Hilma af Klint's long, artistic, and spiritual journey by explaining why it was important that Klint did not want to have her work shown until at least 20 years after her death. Higgie also explains (similarly to other authors who have written about Klint) that she could have potentially been the first abstract artist, even before Kandinsky. Higgie shews her admiration for Klint by emphasizing Klint's constant desire to search for not necessarily truths but, a more holistic understanding of the universe around her. The author entices the reader to continue research Klint by ending her piece with a quote from Klint's final journal entry: "You have mystery service ahead, and will soon enough realise what is expected of you" (20). With the insertion of this quote, Higgie persuades the reader that Klint's works will have a lasting effect on the viewer and that Klint's search may have possibly just begun with her death.

Hinojosa-Azaola, Andrea, and Jorge Alcocer-Varela. "Art And Rheumatology: The Artist And The Rheumatologist's Perspective." *Rheumatology (Oxford, England)* 53.10 (2014): 1725-1731. *MEDLINE Complete*. Web. 1 Feb. 2017.

Hinojosa-Azaola and Alcocer-Varela explain that “artists such as Pierre-Auguste Renoir, Antoni Gaudí, Raoul Dufy, Paul Klee, Frida Kahlo and Niki de Saint Phalle are good examples of how rheumatic diseases such as RA, scleroderma and chronic pain can influence the artist’s perspective, the technique used and the content of their work” (1725). When doing research on artists that may potentially influence them, many do not take into consideration how an art historical figures health may have affected their works, ideas, and themes. This scientific article offers an explanation as to how physical pain, and not just the typically associated mental pain, can affect one’s work.

As an artist who has chronic pain and health issues, this article offers an important insight into how physically affected members of society can related to one another even beyond our perceived realities happening in the present. While this article's intention was to show how one can see the progression of an artist's illness through their work by analyzing technical detail and depth of themes, the article also points out that with illness, one can also create newer and better ideas as well. In the case of De Saint Phalle, a lot of her health issues were actually caused by the materials that she used in her works: “her work reflected both anger and violence as a product of her suffering, but she emerged from each physical and emotional crisis with new force and new ideas” (1729).

Hultén, Pontus, and Saint Phalle Niki De. *Niki de Saint Phalle*. N.p.: Hatje Cantz Publishers, 1996. Print.

In “Niki De Saint Phalle,” reproductions of De Saint Phalle’s most influential paintings and sculptures from 1953 through 1992 are documented alongside a photographic essay that documents her work processes, her travels, and her life in general. With the presentation of some of De Saint Phalle’s illustrations/sketches of her ideas for sculptures, one can hope to understand the construction of and meaning behind her pieces: each sketch contains detailed notes and locations of each thoughtfully chosen brushstroke, collage piece, or in some cases, how an interactive structure will be created so that an audience member could even potential walk through one her pieces. This book explores the themes present throughout De Saint Phalle’s works as well as the hardships she encountered from sexual abuse to severe health problems that eventually lead to her death.

Levy, Ariel. "Beautiful Monsters." *New Yorker* 92.10 (2016): 50. *MasterFILE Premier*. Web. 1 Feb. 2017.

Ariel Levy provides insight on the Tarot Garden created by Niki De Saint Phalle in Tuscany, Italy that she self described as “her life’s work” (52). Levy explains the background of the beginnings of the garden and that De Saint Phalle created it as a way to heal herself after being admitted to an asylum in the 1950’s but what it morphed into was a way for De Saint Phalle to heal others as well. Besides important biographical information, this article offers bits of interviews from De Saint Phalle herself. Through this article, I found myself even more deeply connected to De Saint Phalle because of this passage:

“She finally graduated from Oldfields, a boarding school outside Baltimore, where “there were horses and fences, and rolling hills.” It was there, she wrote, that “I started noticing that I had quite a bit of success with men. I enjoyed the power of turning them on.””

Growing up, my best friends mom worked at Oldfields which is about 10 minutes from my parents house. That feeling that she describes connected with me on an extremely deep level especially because she’s talking about the same horses, fences, and hills that I saw every day growing up!

Mundy, Jennifer. "Surrealism And Painting: Describing The Imaginary." *Art History*, vol.10, no. 4, 1987, pp. 492-508. *Art & Architecture Complete*.

Mundy helps to define the Surrealist art movement by analyzing different works from popular Surrealist artists.

Mellor, Mary. “Feminism & Ecology.” New York University Press, 1997, pp. 1.

On the first page of this book, Mellor offers an excellent and holistic definition for Ecofeminism.

Ochoa, Gabriel García. "The Hearing Trumpet: Leonora Carrington's Feminist Magical Realism." *Colloquy: Text Theory Critique* vol. 20, 2010, pp. 121-143. *Humanities International Complete*.

Ott, Kelsey. "Buzzkill: How The Epa's Inaction Is Killing America's Bees." *William & Mary Environmental Law & Policy Review* 39.2 (2015): 401-425. *Environment Complete*.
Web.

1 Dec. 2016.

In this extensive article that outlines how the EPA’s lack of regulations on pesticides are hurting honey bee’s and causing Colony Collapse Disorder (CCD), Ott also offers some tentative solutions, or at least beginnings of solutions, to help with the dramatic decline of the honey bee population.

Preston, Claire. *Bee*. London: Reaktion Books Ltd, 2006.

Preston provides a brief narrative of the life of the bee throughout history from a biological perspective to a literature perspective and everything in between (with pictures and illustrations included). This book emphasizes the importance of the bee throughout society (but more specifically Western society).

Voss, Julia. "The First Abstract Artist?." *Tate Etc* no. 27 (2013): 102-105. *Art & Architecture Complete*, EBSCOhost (accessed February 20, 2017).

Voss explains that while “Wassily Kandinsky is generally regarded as the pioneer of abstract art,” evidence shows that Hilma af Klint created her first abstract painting five years before Kandinsky in 1906. Since Klint had not shown any of her abstract works until years after her death in 1944, Kandinsky may have led an abstract social revolution but Klint was its originator. Voss further explains that Klint may have also been one of the first to utilize the method of drawing coined by the Surrealists called “automatic drawing” in which she unconsciously created drawing during seances in the 1890’s. Voss provides enough evidence to convince one that Hilma af Klint was ahead of her time and would have been more influential if her works were shown before her death.

Wayland, C. (2001), *Gendering Local Knowledge: Medicinal Plant Use and Primary Health Care in the Amazon*. *Medical Anthropology Quarterly*, 15:171–188. doi:10.1525/maq.2001.15.2.171

Wayland argues that in order to provide better healthcare to communities, it is important to understand the local knowledge of the community, specifically the gendered local knowledge. By understanding the gendered local knowledge of a community, policy makers can utilize this understanding to emphasize women’s authority in the home as the primary health care giver and enact policies that can help developing countries capitalize on this to obtain better health care in general. Wayland accomplishes this goal by conducting fieldwork in a low-income community in the Brazilian Amazon.

By utilizing a post structuralist theory, Wayland explains that “everyone in a society does not have equal access to privileged domains of knowledge. Those who control valued knowledge are experts, and expertise often conveys authority and status” (Wayland 2001: 173). In this Brazilian society where the women hold the knowledge of medicinal plant use, this allows women to have authority within the household for primary health care but also authority within their communities as ones who control valued knowledge. Since Wayland is also conducting research on a low income community, Wayland explains that women as healers may potentially act as the only source of healthcare, giving women even more authority (Wayland 2001: 174).

In order to better understand the medicinal plant knowledge within the community, Wayland utilized methodological practices such as a survey conducted in the community of Bairro da Luz, Brazil of 153 households and interviews of the dona de casa or the woman of the households. In combination with the surveys and interviews, Wayland conducted ethnographic research from November 1995 to November 1996 in Rio Branco. Rio Branco is the capital of the Brazilian state of Acre in which the area is in environmental disarray due to low socioeconomic conditions with little access to modern conveniences including no municipal garbage pick up or even access to water within the individual households. Wayland conducted interviews (both formal and informal) with women from low income households who used medicinal plants as their form of healthcare and contrasted those interviews with interviews conducted with health care professionals/providers.

This article connects the natural with women and gives women power through allowing them to have control over their environment. This ethnographic study exemplifies ecofeminist empowerment by replenishing women's authority through gardening with medicinal plants. By being the sole holders of this invaluable information, the women of this community reclaim power and diminish patriarchal dominance.

Whitehead, Peter. "Notes On Daddy, 1973." *Framework: The Journal Of Cinema & Media* 52.2 (2011): 638-644. *Film & Television Literature Index with Full Text*. Web. 1 Feb. 2017.

"Notes On Daddy, 1973" is a brief synopsis from the perspective of Peter Whitehead, director of "Daddy" which was a film describing Niki De Saint Phalle's internal struggles as an artist and person, on what it was like filming with De Saint Phalle and the "the film dragged us both into a harrowing ritual of mutual psychoanalysis, as further and further we plunged together in a journey through her unconscious (murky in the extreme) and my unconscious (even murkier)" (638). This source offers a unique perspective from one of De Saint Phalle's lovers in which her sexuality is a large focus for most of her works. Since Whitehead was not only the director but a contributor to this film, Whitehead also serves the role of being a co-artist alongside of De Saint Phalle but with an outsider's perspective. This article is vital in understanding De Saint Phalle's conscious and subconscious actions.

Whiting, Cécile. "Apocalypse In Paradise." *Woman's Art Journal* 35.1 (2014): 14-22. *Art & Architecture Complete*. Web. 1 Feb. 2017.

Whiting dissects Niki De Saint Phalle's piece "King Kong" by utilizing not just an art historical perspective of who De Saint Phalle's influences may have been, such as Hubert Robert who painted scenes of urban disaster and ruin in the 18th century, but also one of historical background and how events surrounding the time periods of the creation of De Saint Phalle's art may have been a reaction to the distress they were causing her, such as the large scale decimation

of cities during World War II. Whiting argues that De Saint Phalle was fighting for social justice in her pieces but also portrayed violence in different symbolic ways to show her pain as well.