

Barthes, Roland. *Camera Lucida: Reflections on Photography*. New York: Hill and Wang, 1981.

Barthes' reflection on photography was my first conceptual source for my SMP, and became a resource in crafting the realization and articulation of my relationship with photography. He considers the act of looking at a photograph, as he searched for an image to encapsulate his mother as he mourned her death. In the end, he found a photograph of his mother as a little girl that he felt most satisfyingly captured her. While he includes several other images within his book, he never does provide his reader with this most important image, only continuing to support an image's intangibility. The struggle he encountered is very similar to my own in which despite the concrete reality a photograph provides, it falls short as capturing the truth of my past, as I remember it. Through reading his collection of essays, I did, however become increasingly aware of how photographs have shaped and perhaps convoluted my memory.

Braun, Emily. "Skinning the Paint." *Paint Made Flesh*. Scala, Mark, and Susan H. Edwards. Nashville, TN: Frist Center for the Visual Arts, 2009. 24-41.

This article within *Paint Made Flesh* refers to Titian's *The Flaying of Marsyas* as the catalyst for contemporary painters' tactile and violent portrayal of flesh. Braun includes Jenny Saville, Francis Bacon, Lucian Freud, and Cecily Brown in her examination. She specifically references the use of photographic sources specifically in regards to Saville and Bacon's works and their conscious effort to challenge the limits of photography, especially through the three-dimensionality and sheen of oil paint. I am most interested in Saville's work and her use of mimetic color and physicality of her paintings, especially as I plan on working on a similarly large scale. Braun expresses the use of photography as the "invasive scrutiny of the camera into the private recesses of the body." While I see my work as less overtly aggressive, I am interested in this idea as it refers to an intimate memory captured by the photograph, expressed through highly focused, cropped images of flesh and faces.

Cohen, David. "Live in the Studio: Susanna Coffey." *Catalogue: Isabel Ignacio Gallery*. Seville, Spain: Isabel Ignacio Gallery, 2006. 24-48.

Susanna Coffey is an artist recommended by Sue Johnson, for her painterly style and self-portraitist tendencies. The essay by David Cohen examines her work and her motivation for using herself as her most common subject. Coffey claims she uses herself for practical reasons as that her body is always "free." Cohen reconsiders this idea and considers her work to not be an exploration of her identity, but instead a portrait of the artist as a witness. She works from life but stages her images by pinning newspaper clippings and other mass-produced photographic means behind her, and then paints her reflection from a mirror. I am interested in this juxtaposition between painting from life (her body) and then painting photographic sources. She is aware at every level her works potential from the conceptual framework, to her painterly application. This same awareness and consciousness is becoming more relevant and important in my own work. While Susanna Coffey is a very successful artist in her own right, little has been written about her work. This essay provided some insight and explanation of her choices.

Danto, Arthur Coleman, Robert Enright, and Steve Martin. *Eric Fischl, 1970-2007*. New York: Monacelli, 2008. Print.

'I paint to tell myself about myself.' 'I believe art is heroic. I believe that it deals with issues of what it's like to be a human on the most compelling and highest level.' – Eric Fischl

This book is comprised of two essays, and interview excerpts with Fischl over the course of seven years, 2000-2007. I was most attracted to Fischl's ambiguous narrative present within his images, which in my eyes is very similar to the ambiguity created by the photographic fragmenting of a memory. The images do not explicitly explain the happenings within the picture plane, yet seem to convey some set of universal visual vocabulary in order to reach every viewer and tell a larger story. Aesthetically, I am most interested in his more abstract and painterly works on paper, most of which were completed during the 1980's. The interview excerpts were in direct responses to specific works of art. It was enlightening to read thoughts and experiences regarding an artwork directly from the artist's mouth, in contrast to an art historian or critic's assumptions or opinions.

Guibert, Hervé. *Ghost Image*. Los Angeles: Sun & Moon, 1996. Print.

Hervé Guibert's writing is a collection of candid moments, capturing his evolving relationship with photography, both as photographer and viewer, until his premature death due to AIDS in 1991. The "ghost image" for which the book is titled, was a would-be photograph he took of his aging mother, but due to a technical mistake the film was over-exposed and the image was never captured. This moment collapsed the idea of image and memory into one event that shaped his perspective of both his mother, and photography forever. His essay "Inventory of a Box of Photographs" was particularly relevant to my own journey as he recalled looking through his only family photos, and discovering a "history [that] exists parallel to that of memory." As he explores his past and recalls the moments of his photographs, the image does not preserve memory, but replaces it. I appreciated Guibert's confidence and clarity for which he approached the arena of photography from a photographer's perspective, as he seemed oddly comfortable with the incoherence of photograph and memory I have so consciously tried to resolve.

Grynsztejn, Madeleine. "A Constant-In-Process: Chuck Close's Self Portraiture." *Chuck Close: Self-portraits 1967-2005*. San Francisco: San Francisco Museum of Modern Art, 2005. 108-115.

While I have always admired Chuck Close's work, I was concerned that his heavy focus on photorealism was too disconnected from my own work, except for the fact that we are both working from photographic sources. This article re-examined this idea, and describes his work in terms of the Process Art movement. The author describes his work to not be searching for inner emotion, but conveying intense outward expression through the dedication of his time-intensive process, evident on the surface of his works. I realized that this was an idea I have been seeking to articulate- the idea that my connection and devotion to my subjects would be evident in the dedication and time given to my paintings and portrayals. Unfortunately, with the time limitations of SMP, I don't have the luxury of

spending 14 months on one painting (as Close does) and as a result, this idea isn't being supported by my work as strongly as I would like, so I intend to focus more heavily on a stringent process of creating, although my timeframe in creating is expedited. Additionally, the author explores the dichotomy present in his work as a result of working from photographs- the frozen instant of a snapshot with his long, enduring process of painting, subjective vs. systematic, mechanical vs. handmade, and parts vs. a whole.

Harrison, Martin. *In Camera: Francis Bacon : Photography, Film and the Practice of Painting*. New York: Thames & Hudson, 2005. Print.

This book was my first introduction to Francis Bacon's working process, and became an invaluable tool for inspiration, as well as visual source material for my SMP presentation. I was encouraged to read *In Camera*, by my professor, Colby Caldwell, and at first glance was not incredibly excited or sure how he could be relevant to my work. Once I opened the book however, and became immersed in Bacon's world of his studio and process, I was in absolute awe of how similar we each work as artists. Harrison's book effectively juxtaposes numerous working documents retrieved from Bacon's workspace and juxtaposes them with actual paintings to explore his own inspiration. He goes further to then explain Bacon's evolving relationship with photography and outline its affect on his work. This perspective provided me much needed confidence entering the second semester of SMP, and a launch pad for my more experimental approach at distorting images.

Hughes, Robert. *Lucian Freud Paintings*. New York, NY: Thames and Hudson, 1989. Print

As a painter of people, I could not help but initially refer to Lucian Freud for inspiration as one of my favorite artists. Within the first page of this book the author dives right into Lucian Freud's relationship with photography and the mass-media culture as he challenges it's emptiness against the transcendence of painting. In this regards to a portrait painted from life versus a photographed portrait, the author includes a conversation with Freud as he explains that a photographed portrait eliminates any tension between the artist and subject, and evokes the sitter's power of censorship. The painted portrait on the other had allows the transaction of emotions (the artists and sitters) on both sides of the process. This idea directly connects to my own perception of the evidentiary truth a snapshot provides the viewer.

Moorhouse, Paul. *Gerhard Richter Portraits: Painting Appearances*. New Haven, CT: Yale UP, 2009. Print.

Moorhouse dissects the broad range of Gerhard Richter's work, and considers only his portraits for the sake of this book. His *photopaintings* fall in the realm between a mechanical production of an image, and the human production of an art object, exploring the dichotomy between the world as it is and as it is perceived. His work challenges the accuracy of a photograph's representation, while monumentalizing an overlooked snapshot. I use a similar visual vocabulary of smearing and blurring my image, to reiterate its source, while suggesting an image's fleeting nature. While a memory may be always evolving in one's mind, it has the potential power that with enough effort can be remain preserved, treasured.

A photograph can be packed away, lost, destroyed, and forgotten forever. This formal exploration and experimentation is my attempt to reconcile with this dichotomy between the transitory and the concrete, just as Richter applies his method to challenge similar discrepancies regarding our culture's relationship with photography.

Neel, Alice, and Jeremy Lewison. *Alice Neel: Painted Truths*. Houston [Tex.: Museum of Fine Arts, 2010. Print.

I have been referring back to this book off and on throughout this semester as my relationship with Neel's work and my own is constantly evolving. Initially, *Painted Truths* served as an excellent jumping point into portraiture and provided me with various other modern artists of whom I could broaden my visual and literature library. These artists included Isabel Bishop, Raphael Soyer and Leon Kossoff. The author was clear to explain that the book was not meant to be a biography of Alice Neel, but instead a commentary of her work in relations of other artists, particularly those working around the same time. As I revisited this text a few times throughout the semester I was increasingly aware of her abstraction, and the narrative that evolved as she portrayed the people that surrounded her life. While I would not think of my work as a linear narrative, I have always considered my work autobiographical and a narrative of those who have been present (or absent) in my life

Van Dembroucke, Celina. "The Absence Made Visible: The Case of *Ausenc's*, Gustavo Germano's Photographic Exhibition." *InTensions Journal* 4 (2010): 1-29.

I searched for an essay regarding Gustavo Germano's photographic exhibition, *Ausenc's*, which deals with the disappearances that went on during Argentina's last dictatorship. This exhibition was brought to my attention during Dr. Andrea Giunta's lecture on November 12th. The exhibition reconstructs family pictures from the seventies in which the disappeared was/were present. Germano recreates these pictures in the same place and conditions as the originals, and then places the original pictures from the past next to the new pictures taken more than thirty years later highlighting the absence of the disappeared. In this paper, the author describes the process of making the exhibition including the performative engagement of the participants who agreed to pose for Germano's project. The article also describes two pairs of pictures in order to address the effects of *Ausenc's* on meaning as well as to reflect on the artist's use of the bodies of others in the staging of absence. I later realized that Van Dembroucke was a colleague of Dr. Giunta's at the University of Texas at Austin. With this in mind, I was excited to get a new, yet somewhat parallel and in-depth perspective on this exhibition, and my inspiration for making the "absence made visible."

Pollock, Griselda. "Mary Cassatt: Painter of Women and Children." *Reading American Art*. Ed. Elizabeth Milroy and Marianne Doezema. New Haven: Yale UP, 1998. 280-301.

I was initially interested in Mary Cassatt due to her connection to painting children. This article unexpectedly inspired me to include myself in my portraits, and deal with the relationships between mother and child, or in my case- quasi-mother and orphan. Pollock looks at a broad range of Cassatt's work, highlighting her portrayal of mother and child

despite the fact that Cassatt herself was not a wife, nor mother. Nevertheless, she could understand and capture the subtle interactions of mothers and young children. This article examined her compositional choices and well as formal technique in order to meld mother and child.

Vickrey, Robert, and Diane Cochrane. *New Techniques in Egg Tempera*. New York: Watson-Guption Publications, 1973.

It was Robert Vickrey's work that was the catalyst for my choice to convert to Egg Tempera. He is a modern American realist painter, creating nostalgic, implicit narrative scenes often featuring his own children as models. I purchased this book to understand the technique of egg tempera painting. Vickrey divulges his process from the very beginning of creating his egg tempera medium, planning out the composition of his paintings, all the way to even more practical concerns of shipping and handling of Egg Tempera works. Unfortunately, because I was using pre-made egg tempera it was not water-insoluble and consequently many of his layering techniques were irrelevant and impossible to recreate without lifting the underlying layers. Nevertheless, this book provided excellent plates of his work, and was incredibly aspirational. While I later moved away from his realistic tendencies, his influence in my first portraits is very evident, and I ultimately returned to his flat style, especially in my last smaller pieces of our school photos.

Weschler, Lawrence, and David Hockney. *True to Life: Twenty-five Years of Conversations with David Hockney*. Berkeley: University of California, 2008.

This book gave an insightful, intimate perspective on David Hockney's evolving relationship with photography. As a painter he did not trust photographs as sole sources, but instead only referred to them to help to remember what he experienced in person. His later photo collages addresses this earlier distrust, and set out to capture "relative importance", not accuracy. I was most interested in his opinion that a photograph is dead and uninteresting. He claims that one can look at a photograph at most for thirty seconds because no time exists in it, and it took no time to create. By piecing together multiple photos this downfall is avoided because the viewer must take the time to consider each individual image. I am interested in how painting a photograph transforms the image and visual experience. And while the image may remain flat, I think it brings the experience of viewing the image to life due to the time that it took for me to create it, similar to Hockney's collage compositions.