

Allison Yancone

Bibliography

Baume, Nicholas, Jen Mergel, and Lawrence Weschler. *Tara Donovan*. New York: Monacelli Press, 2008.

This book does not focus strictly on a single exhibit of Tara Donovan's work, but presents her current oeuvre. Prior to reading this book, I had personally never seen Donovan's sculptures. This book is filled with large color images of installation shots of her artwork, as well as close-up details that visually describe the accumulation of material that is so prevalent in her work. There is also an essay by Jen Mergel and Nicholas Baume that describes key points of Donovan's work, her process, and use of materials. An interview with the artist by Lawrence Weschler is also included and it allows for the artist to speak for herself on her ideas and also the evolution of her work to what is seen within these pages. This book was my single source on this artist as it gave a critical analysis of her work as well as the artist's own perspective.

Beardsley, John. *Earthworks and Beyond: Contemporary Art in the Landscape*. 3rd ed. New York: Abbeville Press, 1998.

This book looks at earthworks from their beginnings in the 1960s and 70s moving into the 1990s. This source was not a main source for my St. Mary's Project, but I did look to it to consider how landscape affected artists and how they connected to it through "non-traditional" means. It was through this book that I considered looking into Robert Smithson as a source artist. I also discovered that I was not interested in the earthworks themselves as much as I was in their conceptual importance to the artists.

Heartney, Eleanor. *Roxy Paine*. New York: Prestel, 2009.

Eleanor Heartney filled this book with essays on Roxy Paine's work that focus on several different themes of his artwork. The essays I found most helpful in my research were "Modernism, Materials, and Mycology," and "The Machine and The Garden," which focused extensively on Paine's tension between machine and nature and his use of reproducing plants within his artwork. Photographs of Paine's artwork is featured prominently throughout the text; displaying the diversity in his works, processes, and concepts, but also upholding the main ideas expressed in the first essay, "The Machine and The Garden." This was my singular source for Roxy Paine, and while it did not have an interview with the artist, I felt that the analysis of his work was well based in visual evidence and quotes from the artist.

Ikon Gallery. *Giuseppe Penone Documentary*. http://www.ikon-gallery.co.uk/programme/current/gallery/299/giuseppe_penone/.

I found this source online when looking for supplemental sources to the texts I had on Giuseppe Penone. This is a documentary video made by Ikon Gallery in England that features the artist talking about his work and main conceptual themes in his artwork such as the use of the body as measurement or the extension of the body through sight and breath. The video also served to document some of his more performative installations, such as *Soffio di Foglie*, as the show of Penone's work was installed at Ikon. This source was vital to my understanding of Penone's artwork

because of its direct translation of his dialogue from Italian to English, something that I struggled with in deciphering my print sources. The curator and director of the gallery also talks in the documentary, providing his own analysis outside of Penone's self reflection. The video was also interesting as a source to view an artist installing their own work within a gallery space, another aspect to my St. Mary's Project that usually went unseen as I looked at other sources.

Kennedy, Victor S., Roger I. E. Newell, and Albert F. Eble, ed. *The Eastern Oyster: Crassostrea virginica*. College Park: Maryland Sea Grant Books, 1996.

This was a non-art source for my project. The text is actually a science textbook devoted to the Eastern Oyster, which is the oyster whose shells I had been collecting along the St. Mary's River. This source was used to help me understand the formation and the function of the shells in relation to the actual animal of the oyster, which isn't present in the shells along the shoreline. By understanding the anatomy that was relevant to my work, I was able to develop processes that functioned to mirror the processes of the oyster. Most of the textbook reached further than was necessary for my own understanding, but chapter 2, "General Anatomy" by Albert F. Eble and Robert Scro, and Chapter 3, "The Shell and Ligament" by Melbourne R. Carriker, were the most helpful in providing the information I was searching for.

Morley, Simon, ed. *The Sublime: Documents of Contemporary Art*. Cambridge: The MIT Press, 2010.

The Sublime is an anthology that is part of a book series called "Documents of Contemporary Art," which focuses on broad ideas and major themes found within contemporary art. The book features collections of quotations and writings from artists, philosophers, and critics and features an introduction by Simon Morley to the main ideas of sublimity and its presence in historical writings and philosophy. This book was helpful as I further considered my personal connection to the landscape and how I use it as a starting point. By reading excerpts from artists like Robert Smithson, Walter de Maria, Hiroshi Sugimoto, and John Berger, I was able to begin to grasp at what the sensation I was receiving from the landscape was and how it could become translated through artwork.

Penone, Giuseppe. *Giuseppe Penone: sculture di linfa*. Milan: Electa, 2007.

This book on Penone's artwork has carefully captured photographs of his artwork and I used this source as a visual aid in understanding Penone's work. I also used it to find works I was interested in and be able to search for them for more understanding. While there is accompanying texts and quotes within this text, it is in Italian and was therefore unhelpful to me as a written source. This allowed me to respond to Penone's work visually first before learning his conceptual importance to me as a source; I responded to his work as a connection between him in nature in which it was made clear visually to be personal. This was the only text I found that was dedicated to Penone's work outside of a collection of Arte Povera artists.

Sheehy, Colleen J., ed. *Cabinet of Curiosities: Mark Dion and the University as Installation*. Minneapolis: University of Minnesota Press, 2006.

This text focuses on a project that took place as a collaboration between Mark Dion and the University of Minnesota. I used this source more towards the beginning of the semester when I was still considering a scientific and potentially didactical approach to my artwork and only beginning to play with the idea of collection. This book works to explain through the words of the collaborators

with Dion the process and development of the Cabinet of Curiosities by arranging objects that had already been collected by their institution. I was interested in this source as it focused on ideas of collection and display, though Dion himself became a less direct source as time progressed on my St. Mary's Project.

Smithson, Robert. *Robert Smithson: The Collected Writings*. Edited by Jack Flam. Berkeley: University of California Press, 1996.

As the title states, this book is a collection of Robert Smithson's writings on his artwork, but also artist statements, and interviews. Smithson develops his own philosophy on the landscape and our lack of acknowledgement towards degraded or used-up sites that we have created. Smithson writes on many ideas, most of which were not directly relevant to my St. Mary's Project (for instance the idea of entropy). I was most drawn to Smithson's writing on his artwork *Spiral Jetty*. His writing of the same title helped me to develop my understanding of scale in relation to my artwork and subject of the oyster shell.

Wallis, Clarrie. *Richard Long: Heaven and Earth*. London: Tate Pub., 2009.

Photographs of Richard Long's artworks are prominent throughout the book and are placed besides his poems referring to the journeys he has taken. There were several essays throughout the book as well that focused on the main objectives of Long's artwork, his early career and education, and his books. There was also a collection of artist statements and an interview with the artist. This source was a thorough examination of Long's work from the beginning of his career in the early 1960s all the way into contemporary times, which recent installations in the 2000s. I focused mainly on Long's connection to the land through his journey through it and how he used his time spent walking as a starting point and connection for the rest of his artwork.