

**Garrett Zopfi**  
**Annotated Bibliography**  
**SMP in Studio Art 2013**

**Louise Bourgeois**

Louise is a sculptor of bodily and biomorphic forms. Her abstractions yield visceral responses in the viewer. I am particularly drawn to her marble and bronze objects like *Give or Take (1990)*, *Nature Study (1996)*, *Molotov Cocktail(1968)*, *Cumul 1 (1968)*. I started researching her in depth after I began construction on my catalogues. Her embodiment of memory is really in sync with my work and her object *Sleep II (1968)* is very much related to an object I had already completed. Seeing the image of *Sleep II* in a book really cemented that Louise was someone I should really be studying and learning from.

*Louise Bourgeois: The Spider, The Mistress and the Tangerine.* Zeitgeist Video  
2008

This video was more informative than any of the books that I read. It allowed me an intimate interaction with a woman who is no longer alive.

The video contains accounts of the artist on her work and the context in which she created the work. She is also very entertaining to watch.

*Louise Bourgeois: Destruction of the Father/ Reconstruction of the Father.* Louise Bourgeois. MIT Press. 1998

These artist's writings were helpful in understanding the context of Louise's work. I hope to return to reading them soon.

*Louise Bourgeois.* Frances Morris. Tate/ Rizzoli New York. 2009

This book contained a lot of informative images. I have found it difficult to get the gist of an artist's work by experiencing it on the web. The books contain organized accounts of the work and present it in beautiful images that aren't back-lit.

*Louise Bourgeois*. Marie-Laure Bernadac. Flammarion. 1996

This is a broad account of Louise's work. It was in this book that I had a spooky interaction with *Sleep II*. I liked the way that the pictures of Louise's work were organized. I enjoy learning by seeing.

## Andy Warhol

I am drawn to Warhol because of his embracing of mechanical processes and replication in art. Of particular interest to me is *(Untitled (To All My Friends) (1956))* because it embodied a self-portrait in an object. I am interested in capturing identity in objects so this series combined with other ideas of multiple and mechanical reproduction makes Andy very useful.

*Outlaw Representation*. Richard Meyer. Chapter 3. 2002.

Hickey, David. *Andy Warhol "Giant" Size*. London: Phaidon, 2009. Print.

## Allan McCollum

I am drawn to Allan's work because of its sheer scale and scope. I'm inspired by images of his work taking over expansive areas. In particular I'm interested in his work *Individual Works (1987-91)* and *The Shapes Project (2005)*.

In *Individual Works*, Allan uses mechanical methods of casting and making art in units. I am very interested in art made from units and how it elicits different responses in his work. I am also incredibly impressed and in awe with his production process for *Individual Works*. He used found shapes and forms in an assembly line to create tens of thousands of unique individual pieces, which he installed in an expansive waist-height display.

*Art 21: Art in the 21<sup>st</sup> Century. Season 5: Systems. 2009.*

## **The Sandman: The Story of Sandersen Mansnoozie**

This book captures the spirit of awe and wonder that I want to communicate in my work. The colors in the book are notable. I'm looking towards the book for inspiration.

*The Sandman: The Story of Sandersen Mansnoozie.* William Joyce. Antheum Books for Young Readers. 2012.

## **Takashi Murakami**

Murakami is known for his Superflat philosophy. Superflat is a portrait of contemporary Japanese culture. Superflat critiques Japan as being castrated, superficial, and out of touch with reality. In the United States it seems everyone is comparing the size of their balls so this seems foreign to me but I understand it. He creates chaos in an

ordered and traditional world, building off of the canon of Japanese paintings into a multi-media and industrious practice. Murakami is a modern master in the sense that he has many assistants in his workshop but he is very in tune with his work. Murakami is determined to create beauty. This is something I admire although I am afraid because the word is so subjective but I seem to have a knack for it.

Murakami, Takashi. *Murakami: Ego*. New York: Skira Rizzoli, 2012. Print.

Murakami, Takashi. *Sūpā Furatto = Super Flat*. Tōkyō: Madora Shuppan, 2000. Print.

Barney, Mathew. "Takashi Murakami." *Art Safari*. BBC Chanel 4. London, n.d. Television.

## **Piet Mondrian**

Mondrian presents an idea in his work which I think it paramount for my work. His idea of neo-plasticism questions the purpose of art and its role in the everyday life of ordinary people. From his personal writings I gather that this is an ubiquitous ideology in his native Netherlands. Neo-plasticism describes to an original French audience at the turn of the century something that we would now call human factors design or ergonomics. It's a viewer-centered philosophy that acknowledges Art's presence in a space and in the world. This idea transferred well into the Bauhaus, in which he taught for several years.

Mondrian, Piet, Harry Holtzman, and Martin S. James. *The New Art--the New Life: The Collected Writings of Piet Mondrian*. Boston: G.K. Hall, 1986. Print.

Bax, Marty. *Complete Mondrian*. Aldershot, Hampshire, U.K.: Lund Humphries, 2001. Print.

## **Anish Kapoor**

Anish Kapoor sends his art out into the world. He severs the umbilical cord of explanation and the concepts on his end that the art arose from. He simply wishes his work to be able to occupy space and for people to interpret it and resonate with it individually separate from his influence. He wants to let it breathe on its own. This is the reason I'm attributing to many of his works lacking a specific title. I also am finding it hard to understand why some of his work has names and great explanation as to how it arose and other work is left sterile in a gallery space waiting for people to infect it with their own views. Kapoor is valuable to me because he produces work that is similar to work that I organically developed on my own. It is helpful for me to have an already existing body of work and writing to explore even if its application and execution feels foreign and uncomfortable.

Hudson, Mark. "Anish Kapoor: Leviathan, Monumenta 2011, Grand Palais, Paris, Review." Rev. of *Anish Kapoor*. *The Telegraph* 11 May 2011: n. pag. Print.

Kapoor, Anish, Homi K. Bhabha, Jean De. Loisy, and Norman Rosenthal. *Anish Kapoor*. London: Royal Academy of Arts, 2009. Print.