

## **Annotated bibliography**

Sommer Griffiths

### **Mark Rothko The Artist reality philosophies of art**

Mark Rothko The Artist reality philosophies of art is a theoretical exploration of art which focuses on the core concepts of artistic expression. This book was not published during his lifetime, he used this like a diary upon his art practice and research which was later published by his son Christopher 30 years after his passing. The book was published by Yale University press in September 2004. Rothko's book is relevant to my research because of his philosophy that art reflects emotion rather than an exact interpretation of the world in relation to my work this correlates with how emotion and memory can unravel within art. I have used Rothko's book to influence my research and dive deeper into how personal experiences can define our personal perceptions between factual memory and romanticization. Rothko claims that because everyone interprets art through the prism of their own memories, experiences, and subjective perceptions, artists run the risk of their work being misinterpreted, not necessarily because viewers are narrow-minded, even though an artist may want to portray a happy or significant memory, other people may interpret the same image in a different way, particularly if their interpretation of that feeling or fantasy differs from the artist's.

### **John Barrell's The dark side of the landscape**

John Barrell's The dark side of the landscape is an art history book which features painters Thomas Gainsborough, George Morland and John Constable. Published in 1979 by Cambridge University press. Barrell's book explains how the 18<sup>th</sup> century painters attempted to portray what life was realistically like for the poor, reflecting emotional and social realities, while others may romanticize this time of life, Barrell aims to highlight the discomfort for those within the painting. The way that Barrell challenges these representations and highlights the underlying conflicts and unease in these pictures makes his work especially significant, he brings attention to the contradiction that paintings portraying challenges and poverty were often commissioned by and exhibited in the extravagant residences of the upper classes, who were very different from the lives portrayed on the canvases. This dynamic raises issues regarding the consumption and interpretation of such imagery in addition to exposing the class divide of the time, Regarding my studies on perspective and memory, I've found that this book has been incredibly helpful in gaining a deeper comprehension and providing examples of other artists' work on the same subject.

## **Contemporary Art and Memory images of recollection and remembrance – Joan Gibbons**

Joan Gibbons Contemporary Art and Memory book (2007) is an exploration of recollections that stand for the artists own past and remembrance whilst also questioning how gallery's present public memory. Within her book she features work from artists such as Doris Salcedo, Keith Piper and Jeremy Deller, focusing on themes of current memory as well as post memory. Within this exploration Gibbons also analyses techniques used by artists to demonstrate how time and memory are shown within artistic practises. Gibbons' analysis of Japanese photographer Miyako Ishiuchi is especially connected to my research for her representation. Ishiuchi's close up shots of her mother's deteriorating body provide an intense reflection on time, intimacy, and memory. Gibbons examines the intricacy of these pictures, pointing out that they may provoke dramatically different emotional reactions, given that they deal with the physical realities of ageing and loss, some viewers might find them disturbing or even upsetting, Others however might see them as loving towards the remnants of life rooted in the human body, the subjective nature of memory and perception, as well as how these affect how art is interpreted are key concepts in Gibbons' book and this contradiction speaks to them.

## **Art and the Performance of memory – Richard Candida Smith**

One of the most important books that helped my current understanding was Richard Candida Smith's Art And The Performance Of Memory (2002). This book investigated how the visual and performing arts play in our experiences and understanding of the past. This book connects theory and case study, specifically between our physical actions and conscious memory. This perspective emphasises how memory is a collection of embodied experiences and repeated behaviours that lead to remembrance rather than being fixed or singular. Smith's analysis explores memory's psychological and performative aspects and goes beyond the idea of memory as a fixed recollection, it is particularly relevant to my research as he makes the argument in the chapter 'Memory as a Performance' that memory is something that is performed through actions and other embodied behaviours rather than simply a matter of conscious reflection. Smith explores how various artistic mediums create memory in the following section, 'Archive, Image, Gesture' which expands on this concept. Smith's examination of presence and absence has been particularly helpful to my research because a significant amount of my work involves the concept of liminality and their

conversation gives greater clarity on how things that are no longer physically present still can affect ourselves.

### **SEURAT The Science Of Painting by William Innes Homer**

William Innes Homers *The Science Of Painting* (1964) is a scientific exploration in tracing Georges Seurats theory of art and application with evidence relating to the scientific meaning behind each artistic choice. With evidence supporting the development of artistic movements such as Expressionism and Neo-Expressionism, his book offers an in-depth investigation of artistic technique and visual analysis. Artists often use arrangement, subject matter, and technique to create a particular perspective whether social, personal, or cultural instead of solely documenting reality. I've found this source useful within my research as within the book, Homer talks about neo-impressionism, beyond the focus on technique, the neo-impressionism movement captures remembrance greatly with art that showed rural life and city-scapes encapsulating the past. Reading the material has also inspired me to research further into historical art movements, which In addition to providing new perspectives for my own creative projects, this further understanding will help me to engage in more profound conversations about the topic I have chosen.