

Annotated Bibliography

Basquiat, Jean-Michel. "Untitled." *Basquiat*, The Brooklyn Museum, 2005, p. 61.

Untitled resembles a similar color palette seen in my colored pencil piece which is the backbone to my project as it carries a significant event and timeline. I chose to do an abstraction of my loved one with the influence of Basquiat's Untitled to with the framework of vibrant color and messy line. These two fundamentals of visual art have always been a strength and I wanted to incorporate artistic stylization that would not disrupt the objectivity of the series and this painting. In my figure painting, I decided to break subjectivity by holding onto the objectivity of the bed. I chose to use brushwork for sections of the background and a palette knife for the majority of the piece.

Halbwachs, Maurice. "The Memory Image/Space and the Collective Memory//1925."

Documents of Contemporary Art, edited by Ian Farr, Whitechapel Gallery, 2012, pp. 47-49.

Memory.

Maurice Halbwachs framework of memory in objects and focus on household furniture helped me break down the literalness of a household object. I applied my theoretical lens of deconstruction through painting and connected this to the spine of my project, line and color.

Harrison, Sabrina Ward. *Messy Thrilling Life: The Art of Figuring Out How to Live*. Villard Books, 2004.

Sabrina Harrison is a Canadian multimedia artist who is known for their vibrant and personal self discovery like collages. *Messy Thrilling Life: The Art of Figuring Out How to Live* is filled with Harrison's collage in portrayal of her artistic journey from California to New York City. In this book Harrison's content includes trauma, memory, and aspiration in connection to their past and present day surroundings and or objects at the publishing time of this book in 2004.

John Ransom Phillips

Mourners at My Funeral (Left)

Floating Between Death and Burial

Mourners at My Funeral (Right)

For all three of these pieces I first focused on the motif of death and how Ransom successfully portrayed his narrative while keeping the bed as his object. I was drawn to Ransom alone by his usage of objectivity and range of heavy thick oil paint to transparency seen in his three pieces above. Prior to the bed, I originally was going to focus on bathroom objects. This changed and I had decided on switching to my object being a bed in correlation with specific events and dates, this came from m colored pencil sketch and worked with Ransom's solid execution of objectivity in many works.

Phillips, John Ransom. "Floating Between Death and Burial." *Bed as Autobiography: A Visual Exploration of John Ransom Phillips*, The University of Chicago Press, 2004, p. 38.

Phillips, John Ransom. "Mourners at My Funeral. (Left)" *Bed as Autobiography: A Visual Exploration of John Ransom Phillips*, The University of Chicago Press, 2004, p. 38.

Phillips, John Ransom. "Mourners at My Funeral. (Right)" *Bed as Autobiography: A Visual Exploration of John Ransom Phillips*, The University of Chicago Press, 2004, p. 38.

Reinhardt, Ad. "Red Painting ." *Oranges and Sardines: Conversations on Abstract Painting*, Hammer Museum, Los Angeles, 2008, p. 31.

Reinhardt's usage of color in Red Painting influenced my color original color palette and transitioned into the bed painting as I wanted to keep a range of values 4-8 in a dark red palette.

Ricoeur, Paul. "The Memory Image/Memories and Images//2004." *Documents of Contemporary Art*, edited by Ian Farr, Whitechapel Gallery, 2012, pp. 66-70. Memory.

I chose this excerpt as it connected the powerful impact of imagery in connection to processing and experiencing memory.