

Stage 6 Visual Arts Support Document – Annotated Bibliography

This *Annotated Bibliography* complements the *Visual Arts Stage 6 Support Document* and provides references and resources which are currently available to assist teachers in the implementation of the new *Stage 6 Visual Arts Syllabus (1999)*. Many of these will be familiar to teachers. The focus is on references and resources for teacher use.

Existing resources held in school and professional collections are all useful and relevant to implementing the new syllabus. Teachers will have preferences for authors and titles they have used to plan and teach students with differing interests, needs and abilities. This compendium of references provides further suggestions to assist with implementing the new syllabus.

A large number of recent publications group an anthology of contributors to present a range of perspectives on concepts and issues in the visual arts. These publications are more flexible and useful than expensive survey-style texts.

Anthologies and collections of writings are useful in the classroom as they enable students to emulate research skills and peruse a range of explanatory examples within a single publication.

This bibliography is arranged under headings derived from the syllabus content. However, some categories such as the agencies in the conceptual framework, particularly the category *world*, are difficult to isolate and can be found contextually in most of the publications listed. Likewise, *frames* and *practice* are not confined to those works grouped under these headings. Teachers are encouraged to follow their interests in this regard.

Internet and website references are correct at the time of compilation but, due to the changing character of this resource, it is wise to use a range of search engines when browsing and to bookmark useful sites once visited.

Journals

Aperture

Architecture Australia

Architectural Design

Art and Australia

Art in America

Art Forum

Art Link

Art Monthly Australia

Artonview (quarterly journal of the National Gallery of Australia)

Art Asia and the Pacific

Domus

Graphis Annual

Look (newsletter from the Art Gallery of NSW)
National Gallery News
Object (quarterly journal of the Crafts Council of NSW)
Sight and Sound
World Art

Internet Sites

- All large museums, galleries and universities have websites which can be accessed through a range of search engines.
- The following are a representative sample of Internet sources. URLs are rapidly changing, so checking updates and bookmarking useful sites is essential.

Educational Network Australia
<http://www.edna.edu.au/EDNA/>
Australian, homepage, good search engine and subdirectory structure including publications, institutions and discussions.

Art Gallery of New South Wales
<http://www.stateart.com.au/home/index.html>
State of the Arts — visual arts in NSW, exhibition information and links.

National Library of Australia home page
<http://www.nla.gov.au/>

The Art History Research Centre
<http://www.fofa.concordia.ca/arth/AHRC/index.htm>
Good links and search engine accesses a range of art historical references and material.

Art history links site
<http://www.umich.edu/~amidkiff/mother>
Another comprehensive search site with hotlinks to other resources.

Art Libraries of North America
<http://www.lib.duk.edu/lilly/artis/>
Provides access to a range of art library resources; is searchable using names, keywords, subjects and combined descriptors; useful for identifying bibliographic sources, giving biographical information on individual historians, together with a short bibliography of their works.

The Getty Research Institute for the History of Art and the Humanities
<http://www.getty.edu/gri/>
Includes access to large indexes such as BHA and RILA. The Getty also has a museum homepage and an art education site. Searching can be frustrating at times due to slowness in downloading files.

General References

Jane Turner, (ed), *The Dictionary of Art*, New York: Grove, 1996. ISBN 1884446000

34 volumes of the most comprehensive and up-to-date historical and critical information, well worth a browse. The cost of this resource is beyond the scope of schools but it is widely available in State, regional and university libraries and is a contemporary standard reference work.

Michael Greenhalgh and Paul Duro, *Essential Art History*. London: Bloomsbury, 1992. ISBN 0747512760

A dictionary-style publication which incorporates a succinct introduction to art historical concepts and a review of the literature of the discipline of art history. The remainder of the text is organised alphabetically with brief explanations of entries, many of which include references for further research. It is an excellent, portable class reference book that will suit students of all levels and encourage the development of research skills.

James Hall, *A History of Ideas and Images in Italian Art*. London: John Murray, 1983. ISBN 0719555558

James Hall, *Dictionary of Subjects and Symbols in Art*. London: John Murray, 1979. ISBN 0719541476

References to symbols, signs and iconography in subject matter are the core of structural and cultural accounts. James Hall's works are a standard reference in this area.

Harold Osborne, Dennis Farr, and Ian Chilvers, (eds), *Oxford Dictionary of Art*. Oxford: Oxford University Press, 1997. ISBN 0198600844

Harold Osborne, (ed), *Oxford Companion to Twentieth Century Art*. Oxford: Oxford University Press, 1981. ISBN 0198661193

A number of general and specialist encyclopedias and dictionaries of art and architecture are available. Oxford is a standard and reliable example of this genre of referencing and is available in paperback.

Anabel Thomas, *Illustrated Dictionary of Narrative Painting*. London: John Murray and the National Gallery, London, 1994. ISBN 0719552907

Similar in intent to works by Hall but concentrating on Western artworks that 'tell a story'.

Artmaking Practice: Conceptual Framework Artist/Audiences/Artworks/World

Peter Dormer, *The Art of the Maker: Skill and Its Meaning in Art, Craft and Design*. London: Thames and Hudson, 1994. ISBN 0500277788

The classic account of the process and concepts of making art. Dormer questions notions of skill, creativity and inspiration in an account that details the notion of the naïve or novice maker, the master and the 'craftsman'. A good reference for the development of artmaking case study structures, exemplifying the role and qualities of the artist and artwork.

Susan Woodford, *Looking at Pictures*. Cambridge: Cambridge University Press, 1983. ISBN 0521286476

An introductory text which looks at the subject matter of artworks and explores the process of analysing and understanding paintings.

Michael Baxandall, *Painting and Experience in Fifteenth Century Italy: a primer on the social history of pictorial style*, Oxford: Oxford University Press, 1988. ISBN 019282144 (pbk)

A groundbreaking work which immerses the reader in the world of the fifteenth century artist and audience. Can be challenging for students but is insightful in its revision of conventional wisdom regarding the Italian Renaissance.

Robert L Herbert, (ed), *Modern Artists on Art: Ten Unabridged Essays*. Englewood Cliffs: PrenticeHall, 1964.

An older publication offering contributions from a range of artists working within traditions of Modernity and explaining aspects of their practice and of the Modern movement. Each essay is contextualised in a brief introduction. Contributions from Albert Gleizes and Jean Metzinger (Cubism), Wassily Kandinsky, Umberto Boccioni, architect Le Corbusier and painter Amadée Ozenfant, Paul Klee, Kasimir Malevich (Suprematism), Naum Gabo (Constructivism), Piet Mondrian, Max Beckmann, and Henry Moore. Useful as a primary source for investigations of artists and artmaking practices construed through Modern styles and movements.

Jeanne Siegel, *ArtWords: Discourse on the 60s and 70s*. Ann Arbor, Michigan: UMI Research Press, 1985. ISBN 0835716260

Interview-style format ranging across the major contributors to avant-garde movements of the sixties and seventies including Ad Reinhardt, Adolph Gottlieb, Louise Nevelson, Carl Andre, George Segal and Allan Kaprow, Robert Rauschenberg and fellow Pop artists including Roy Lichtenstein. The author is an art critic whose interview approach exemplifies aspects of the practice of criticism.

Donald Kuspit, *The Cult of the Avant-Garde Artist*. Cambridge: Cambridge University Press, 1993. ISBN 0521413451

Examination of the philosophical, psychological and aesthetic premises of the avant-garde and its evolution in the twentieth century. Kuspit engages his critique of modernism with a speculation regarding the emergence of the postmodern. Useful in a number of contexts including the shape and differentiation of the structural and postmodern frames, the cultural idea of the artist as an avant-garde and a reinterpretation of modern art history.

Artmaking Practice/Conceptual Framework: The Artist

- Many monograph publications are devoted to the work of single artists, as is the solo exhibition and the retrospective. Any number of publications dealing with historical and contemporary artists are useful references for preliminary investigations and case studies.

- The solo exhibition and the retrospective exhibition provide opportunities for first-hand experience of the evolving practice of the artist and make comparisons of works possible. The catalogues which accompany such events further inform and extend the experience.
- The practice of artmaking may also be investigated through publications and exhibitions which explore particular subject matter such as landscape, still life, portraiture and genres of images and objects, the figure, the history painting or particular kinds of media (eg printmaking or photography).
- Individual artists are neither the central component in either innovation or traditions nor in the explanation of these phenomena; rather, artists form allegiances in formal or informal groups which can be investigated as movements, styles, periods. The notion of a practice is often best identified through a collective tradition such as Cubism, Pop Art, Fluxus, or Magic Realism.

Emma Barker, Nick Webb and Kim Woods, (eds), *The Changing Status of the Artist*, New Haven: Yale University Press, 1999. ISBN 0300077424

An Open University text which includes activities for discussion and review. Deals with the rising status of artists from the fourteenth through the eighteenth centuries in a range of European contexts. Includes case studies of individuals such as Lorenzetti, Cellini, Dürer, Vermeer and Breughel. Also examines concepts such as genius, subject matter, patronage and styles.

Svetlana Alpers, *The Making of Rubens*, New Haven: Yale University Press, 1995. ISBN 0300060106

Alpers's work on Northern European styles and movements combines cultural, structural and feminist perspectives. This accessible monograph examines Rubens's artmaking and the making of his reputation. His subject matter, studio/workshop practices and audiences are explored. This is an exemplary case study of an individual artist's practice, both historically situated and critically appraised.

Svetlana Alpers, work, *Rembrandt's Enterprise: The Studio and the Market*, Chicago: The University of Chicago Press, 1988.

A revisionist account of the work of Rembrandt, which looks at his art practice as a commercial enterprise; she examines the notion of a house style, the creation of the genre of the artist self-portrait which Rembrandt perfected and the relationship between artist, artwork and audience.

Svetlana Alpers, *The Art of Describing: Dutch Art in the Seventeenth Century*, London: Penguin Books 1989. ISBN 0140228616

This account redefines the historical position of Dutch art by adopting a cultural and structural stance and reassessing this descriptive style against the dominance of the narrative Italian Renaissance and Baroque art. This is a subtle and sophisticated account which embodies Baxandallian ideas and is informed by feminist methods.

Jonathan Feinberg, *Art Since 1945: Strategies of Being*, Laurence King, 1994.

Writing about Art Criticism and Art History

Marcia Pointon, *History of Art: A Student's Handbook*, 3rd edition, London: Routledge, 1994. ISBN 0415090369

A succinct guide to the methods and orientations of contemporary art history. Frequently revised, and oriented towards to senior secondary and first year university students. Uses the UK syllabus but is very useful in explaining the process of historical writing and the language of historical practice. Includes bibliographical references and index.

Sylvan Barnet, *A Short Guide to Writing About Art*, 5th edition, New York: Longman, 1997. ISBN 0673524876

A short and accessibly written guide to the task of writing which is relevant to art historical and art critical kinds of explanation. Useful self-directed guide for students.

The Practice of Art Criticism and Art History

Stephen Bann and William Allen, (eds), *Interpreting Contemporary Art*. London: Reaktion Books, 1991. ISBN 0948462140

The editors, an art historian and an art critic, present a range of contributors who interpret a chosen painting, sculpture, photograph or installation. The methods and practices of contemporary critics are exemplified in the essays.

Terry Barrett, *Criticizing Art: Understanding the Contemporary*, Mountain View, California: Mayfield, 1994. ISBN 1559341475

A guide to the practice of art criticism oriented towards the school experience. Gives useful exemplars and student-oriented examples.

Terry Barrett, 'Description in Professional Art Criticism,' *Studies in Art Education* 1991, 32:2 83-93.

A journal article of interest to teachers who wish to focus on criticism as a learning experience.

Michael Baxandall, *Patterns of Intention: On the Historical Explanation of Pictures*, New Haven: Yale University Press, 1985. ISBN 0300037635

A classic explanation of the historical and critical processes of explaining cultural materials which has an accessible introduction followed by a series of exemplary case studies investigating individual artworks from a range of periods. Uses the components of a conceptual framework to investigate selected material exhaustively.

John Berger, *Ways of Seeing*, Banbury: Art and Language Press, 1978. ISBN 56312244

A classic critical text from a culturally oriented British Marxist critic. Together with the accompanying four video (1974) set, this remains a relevant resource.

David Carrier, *Artwriting*, Amherst: University of Massachusetts Press, 1987. ISBN 0870235613

An analysis of the processes and principles of art critical writing. Good reference to the history and contemporary practice of art criticism.

David Carrier, *Principles of Art History Writing*, University Park: The Pennsylvania State University Press, 1991. ISBN 0271007117

An accessible contemporary analysis of the art historical enterprise considers the (agents of the artworld artist, artwork, spectator and world) and engages in investigation of models of interpretation (frames).

Mark A Cheetham, Michael Ann Holly and Keith Moxey, (eds) *The Subjects of Art History: Historical Objects in Contemporary Perspective*, Cambridge: Cambridge University Press, 1998. ISBN 0521455723. Hardback: 0521454905

An introduction to the historiography and theory of the history of art. Each essay demonstrates how a theoretical approach can be applied to the understanding of specific artworks.

Malcolm Gee, *Art Criticism Since 1900*, Manchester: Manchester University Press, 1993. ISBN 0719037840

Robert Hughes, *Nothing If Not Critical: Selected Essays on Art and Artists*, London: Collins Harvill, 1990. ISBN 0002720752

An anthology of critical writings from TIME magazine's senior art critic, useful to exemplify accessible critical writing, as a source of information for case studies and as an instance of a contemporary art critic's practice.

Thomas McEvelley & G Roger Denson, *Capacity: History, the World and the Self in Contemporary Art and Criticism*. Amsterdam: Netherlands: G+B Arts, 1996. ISBN 9057010518

A complex collection of critical essays by McEvelley with interpretive commentary by Denson. A hard read, but a worthwhile one, of a theoretically informed critic who combines cultural, structural and postmodern approaches with the subjective perspective of the critic.

Robert Nelson and Richard Shiff, (eds) *Critical Terms for Art History*. Chicago: University of Chicago Press, 1996. ISBN 0226571645

A great resource, useful for the committed student and essential for teachers. Uses essay formats and eminent contributors to explore and define contested terms in contemporary art history practice.

John O'Brian, (ed), *Clement Greenberg, The Collected Essays and Criticism*, 4 volumes. Chicago: University of Chicago Press, 1986-1995. ISBN/ISSN 0226306240 (v4:pbk), 0226306208(v4)

The classic modernist critic, anthologies of whose work constitute a resource for modernist North American criticism, and also for mid-twentieth century art movements and trends.

Mark Roskill, *The Interpretation of Pictures*. Amherst: University of Massachusetts Press, 1989. ISBN 087023661X

An illuminating examination of the interpretive and explanatory qualities of art historical practice. Looks at semiotics in a discussion of the rhetorical and textual process of interpretation, perception and subjective responses to art and the revisionist qualities of art historical writing.

Leo Steinberg, *Other Criteria: Confrontations with Twentieth Century Art*. London: Oxford University Press, 1975. ISBN 019501846X

Leo Steinberg is interesting as he is an art historian who also writes criticism. This collection assembles a range of his essays from the seventies. It deals with art works and movements that challenge the notion of art and thus also challenge aesthetic criteria for determining excellence. Essays include reference to Picasso, Pollock, de Kooning, Johns and artworld issues.

Frames/Practice

- Historians and critics tend to use the frames and investigative methodologies to construct explanations of cultural material, historical events, styles and genres of art.
- The following books are representative of both current practices and concerns and include exemplars of a range of kinds of interpretation.

Rudolf Arnheim, *Art and Visual Perception: a psychology of the creative eye*. Berkeley: University of California Press, 1974. ISBN/ISSN 0520026136 (pbk), 0520023277

Arnheim's explanatory program throughout his many publications has been an exploration of the psychology of perception which may be interpreted as a subjective and structural enterprise. This is a classic example of these explanatory models.

Norman Bryson, *Looking at the Overlooked: Four Essays on Still Life Painting*, London: Reaktion Books, 1990. ISBN 0948462078

Norman Bryson: *Vision and Painting: The Logic of the Gaze*. New Haven: Yale University Press, 1983. ISBN 0300028555

Two exemplary instances of a structural (semiotic) interpretive approach to the explanation of visual material.

Keith Moxey, *The Practice of Theory: Poststructuralism, Cultural Politics and Art History*. Ithaca: Cornell University Press, 1994. ISBN 0801481538

An analysis and application of poststructural, semiotic and deconstructive methods to art historical explanation. Analyses politics of interpretation and assesses the cultural importance of history. A sophisticated application of the postmodern to the contemporary practice of art history.

Norman Bryson, Michael Ann Holly & Keith Moxey, (eds), *Visual Theory: Painting and Interpretation*. Polity (in association with Blackwell), 1991. ISBN 0745606681(pbk), 0745606334

Norman Bryson, Michael Ann Holly & Keith Moxey, (eds), *Visual Culture: Images and Interpretations*. Hanover: Wesleyan University Press, 1991. ISBN 0819552607

Anthology includes contributions by Griselda Pollock, Lisa Tickner, John Tagg, Thomas Crow, and Mieke Bal, together with essays by the editors concerning the fields of visual theory and art history. A variety of interpretive frames are represented and applied to cultural debates.

Stephen Melville and Bill Readings, (eds), *Vision and Textuality*. Basingstoke: Macmillan, 1995. ISBN 0333609700

Organised into five parts with contributions from the editors and Griselda Pollock, John Tagg, Michael Ann Holly, Mieke Bal, Norman Bryson, Hal Foster, Thomas Crow, Rosalind Krauss, Martin Jay and Victor Burgin. Deals with current debates about the practice of art history and the revisionist approach taken by contemporary art historians, literary theorists, aestheticians and art theorists. The writing and theoretical ideas are demanding but insightful and represent a good introduction to the intersection of ideas from literary theory with traditions in the visual arts and art history. An excellent survey of contemporary interpretive concerns and artwriting practices.

John Tagg, *Grounds of Dispute: Art History, Cultural Politics and the Discursive Field*. Basingstoke: Macmillan, 1992. ISBN 0333557409

Tagg belongs to the movement known as New Art History which arose in the early eighties in opposition to traditional art historical conventions. This book brings together a collection of his historical and critical essays articulating cultural, postmodern and structural (semiotic) interpretations of issues in the visual arts.

Berel Lang, (ed), *The Concept of Style*. Revised edn. Ithaca: Cornell University Press, 1987. ISBN 0801494397

Style and semiotics are integral to the structural view of interpretation and this collection of essays is a classic exploration of that frame of meaning. Contributors include leading historians, critics and philosophers of art including Kendall Walton, Albert Hofstadter, Svetlana Alpers, George Kubler, Richard Wollheim, Monroe Beardsley and Hayden White. The Appendix by Lang —‘A Checklist of Questions About Style’— is particularly useful.

Donald Kuspit, *Signs of Psyche in Modern and Postmodern Art*. Cambridge: Cambridge University Press, 1993. ISBN 0521446112

Analyses how psychoanalysis can be used to understand art and culture. Kuspit argues that modern art affirms subjectivity and postmodern art is unable to escape it. The content and methods embrace the subjective, cultural and postmodern frames of meaning.

Salim Kemal and Ivan Gaskell, (eds), *Explanation and Value in the Arts*, Cambridge: Cambridge University Press, 1993. ISBN 0521419263
Includes essays by Michael Podro, Svetlana Alpers, Mark Roskill and Pierre Bourdieu among other contributors. Essays deal with fiction and reality in painting, film and ideology, contemporary art history and other topics.

Salim Kemal and Ivan Gaskell, (eds), *The Language of Art History*. Cambridge: Cambridge University Press, 1991. ISBN 0521445981
Includes essays by Michael Baxandall, Hean Franscois Lyotard, Richard Shiff, Richard Wollheim and others, canvasses contemporary concepts and critical issues in artwriting.

Norma Broude and Mary D Garrard, (eds), *The Expanding Discourse: Feminism and Art History*, New York: Harper and Row, 1992. ISBN 0064302075

Norma Broude and Mary D Garrard, (eds), *Feminism and Art History, Questioning the Litany*. New York: Harper and Rowe, 1982. ISBN 0064301176
In these two volumes, a range of feminist artwriters use case studies to interrogate feminist concepts. The contributors use a variety of explanatory frames in their investigations, especially cultural and structural perspectives.

Michael Ann Holly, *Past Looking: Historical Imagination and the Rhetoric of the Image*. Ithaca, Cornell University Press, 1996. ISBN 080143209X
Holly takes a poststructural approach to the art historian's task of explaining works of art. Uses Lacan and other interpretive theorists to analyse the explanatory strategies of decoding works of art. A great reference for teachers and appropriate for advanced students.

Donald Preziosi, (ed), *The Art of Art History: A Critical Anthology*. Oxford: Oxford University Press, 1998. ISBN 0192842420
An anthology oriented around classic topics and debates in art writing including style, iconography, modernity, gender, deconstruction and museums. Uses classic contributors including Wölfflin, Shapiro, Panofsky, Gombrich, Winckelmann, together with contemporary representatives including David Summers, Baxandall, Bal and Bryson, Mary Kelly and Stephen Melville. Includes intelligent commentary by Preziosi throughout.

Vernon Hyde Minor, *Art History's History*. Englewood Cliffs: Prentice Hall, 1994. ISBN 0131946064
A small work which provides an accessible overview of the historiography of art historical methods, it covers material relevant to frames and the conceptual framework. Information includes contemporary interests such as deconstruction and semiotics.

Steve Edwards, (ed), *Art and Its Histories: A Reader*. New Haven: Yale University Press, 1999. ISBN 03000077440

Charles Harrison & Paul Wood with Jason Gaiger, (eds) *Art in Theory 1815-1900: An Anthology of Changing Ideas*. Malden: Blackwell, 1998. ISBN 0631200665

Charles Harrison & Paul Wood, (eds), *Art in Theory 1900-1990: An Anthology of Changing Ideas*. Oxford: Blackwell, 1992. ISBN 0631165754

Both volumes contain a range of writing on art history, criticism and theory. Short extracts from primary sources are grouped thematically, allowing students and teachers to build investigative resources for case studies of twentieth-century and modernist examples.

Case Studies

- There are many publications that contain suitable references for generating and researching cases within the content of the syllabus.
- Teachers may have considerable resources assembled from earlier syllabus structures including material collected in support of annual Recommended Areas of Study.
- The information required to complete the required case studies satisfactorily is sorted according to the various categories of syllabus content, namely conceptual framework, frames and practices.
- An exhaustive list of references and resources is beyond the scope of this document.
- Some recent and interesting works are noted here, as are publication series and imprints which are ongoing and reliable in the material included.

Publication Series and Imprints

World Library of Art, Thames and Hudson.

The various titles in this expanding series cover the range of art book subjects. Volumes are devoted to periods, movements, styles, artforms and individual artists, architects, craftspeople and designers. The publications have two particular virtues: they are in competitively priced paperback format and the writers have been briefed to direct the text to a general, rather than specialist or professional, audience.

Walter Neurath Memorial Lectures, Thames and Hudson.

Slender volumes of around 70 pages, commissioned annually to honour Neurath (who founded Thames and Hudson). Leading protagonists in art history and art criticism present a public lecture which is subsequently published. There are exemplars of case studies and, due to the flow of a verbal presentation and the brevity of the format, they are very accessible. May appear expensive given the size of each text, and, regrettably, they do not stay in print for a long time.

Individual volumes are worth seeking out, however. Contributors have included Kenneth Clark, John Pope Hennessy, Griselda Pollock, Linda Nochlin, Nicolas Serota and Neil MacGregor.

Everyman Art Library, an imprint of George Weidenfeld and Nicolson. A series which is similar in price and scope to the World Library of Art. Includes interesting volumes on modern and contemporary trends as well as more classic topics.

Taschen imprints.

Taschen is a publishing house that is particularly strong on architectural titles and publishes a range of paperback monographs of individual artists which are attractively priced and have good reproductions.

Craftsman House.

A source of a range of interesting contemporary titles, ranging from monographs on individual artists, books focusing on media or particular artforms, regional styles, periods and issues. The coffee table format and Australian perspective ensures relevance and a high degree of readability. Good quality reproductions also contribute reliably to the usefulness of the titles brought out by this imprint.