

ANNOTATED BIBLIOGRAPHY EXAMPLES

ARTH 472/ARTH 572/ARTH 361W

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Below are two examples of annotated bibliography entries for books and one for an article. These should provide a model for your bibliography entries for the second assignment for the term project in American Architecture, and part of the WI component in the seminar class. **Please be sure to include your topic, and indicate how the source will serve in your project.**

Katz, Vincent. *Janet Fish, Paintings*. (New York: Harry N. Abrams, 2002). 167 pages.

This book offers what it refers to as an overview of Fish and her work as an artist. An introduction covers biographical information which is fleshed out by a detailed chronology, illustrated with portraits of Fish and her associates in the art world. This latter includes events of importance to her development as an artist--acquisition of a studio, travels, etc. Over 100 paintings are reproduced in excellent color, from early work of 1968 to a painting from 2001. There is an exhibition list included, along with a selected bibliography. This book will give me much background information about Fish, and examples of paintings from many periods of her career to analyze.

Nute, Kevin. *Frank Lloyd Wright and Japan*. (London and New York: Routledge, 2000). 244 pages.

This book dissects the relationship between Japanese art and architecture and the architectural forms of Frank Lloyd Wright. A full history of the study of Japanese arts in the US allows the author to then examine various specific architectural elements: the Japanese house and Wright's ideas for new homes for Americans; the impact of Japanese composition and the woodblock print on Wright's approach to design; Wright's perceptions (through studies by Fenellosa, Dow and Okakura) of Japan as an example of organic culture which he tried to embody in his architecture. An extensive bibliography arranged by topic is an excellent resource for research. In addition, it offers a rare analysis of Wright's relationship to the art and architecture of Japan, some of which can be seen in the house I am studying.

Nochlin, Linda. "Why Have There Been No Great Women Artists?" Thomas B. Hess and Elizabeth C.

Baker, eds. *Art and Sexual Politics*. (New York and London: Collier Books, 1971). 1-54.

This seminal article examines several questions related to the title: what is great art and how is it made; who determines what is great art and who is a great artist; why have women been given so little attention in the art world; what were the conditions leading to women's training and work which determined this standing? Nochlin presents the work of a number of women artists who were just being discovered (again) in the early years of the second wave of feminism. She explains that the myth of the solitary male genius, as well as the ranking of history painting, have excluded the work of these and other women from serious consideration. She also details the restrictions on women's lives (inability to travel to sites) and training (prohibitions against working from the nude model and from studying with male teachers who were not relatives) which limited women's subjects to the less well-considered genres of portraiture, still life and flower painting. This article is the foundation for inquiry into the way women's art has been received, relating directly to the career of the artist I am considering.