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An Annotated Bibliography

American Center, 14 Tawwin Road, Dagon Township

**The American Center
Baldwin Library
Art: An Annotated Bibliography**

Art & Architecture

The Annotated Arch: A Crash Course in the History of Architecture, by Carol Strickland. Kansas City: Andrews McMeel, c2001.

This book reveals the history of architecture and also covers architectural wonders from the Stone Age to the Space Age.

Architectural Graphics, by Francis D.K. Ching. 4th ed. New York: John Wiley, c2003.

The author presents a wide range of basic graphic tools and techniques designers use to communicate architectural ideas. And also it provides expanded and updated coverage of drawing materials, multi view drawings, paraline drawings, and perspective drawings.

Architecture, Form, Space & Order, by Francis D.K. Ching. 3rd ed. New York: Van Nostrand Reinhold, 2007.

This book introduce to the basic vocabulary of architectural design and features on circulation, light, views, and site context, along with new considerations of environmental factors, building codes, and contemporary examples of form, space, and order.

Catskills Country Style, by Steve Gross, Sue Daley; introduction by Francine Prose. New York: Rizzoli, 2002.

This is a book in the tradition of Rizzoli's Charleston Style and Santa Barbara Style, and reveals the homes and lifestyles of an influential and fascinating group of people.

Interior Design Illustrated, by Francis D.K. Ching, Corky Binggeli. 2nd ed. N.J: John Wiley & Sons, c2005.

This book introduce to interior design and also includes new and updated material on finishes, furnishings and textiles, lighting, sustainability, acoustics and workstations.

An Invitation to the White House: At Home with History, by Hillary Rodham Clinton. New York: Simon & Schuster, 2000.

This book shows how the White House figures prominently in the cultural and political life of the country, as well as in the life of the first family with more than 350 color and black-and-white photographs.

Mary Colter, Architect of the Southwest, by Arnold Berke; color photographs by Alexander Vertikoff. New York: Princeton Architectural, 2002.

This is about an extraordinary woman weaves together three stories—the remarkable career of a woman in a man’s profession during the late 19th century; the creation of a building and interior style drawn from regional history and landscape; and the exploitation, largely at the hands of the railroads, of the American Southwest.

Thomas Jefferson: The Build Legacy of Our Third President, text by Hugh Howard; photographs by Roger Straus III. New York: Rizzoli International Publications, 2003.

This book shows that the third U.S. President not only shaped democracy but also made the classical style of architecture an American architecture.

Criticism of Art

The Art of Peter Max, by Charles Riley II. New York: Harry N. Abrams, 2002.

This book shows Max’s work in all of its wild energy, from his psychedelic posters to his more recent forays into abstraction.

Interpreting Art: Reflecting, Wondering, and Responding, by Terry Barrett. Boston: McGraw-Hill, c2003.

The author introduces the varied methodologies of art interpretation by presenting difficult and complex issues in an understandable way.

A Short Guide to Writing about Art, by Sylvan Barnet. 9th ed. N.J.: Pearson, c2008.

This is the guide to improve and effective writing by analyzing pictures (drawings, paintings, photographs), sculptures and architecture.

Theories of Modern Art: A Source Book By Artists and Critics, by Herschel B. Chipp [with] contributions by Peter Selz and Joshua C. Taylor. Berkeley: University of California, 1968.

The author reveals the anthology of theoretical source materials on painting and sculpture.

Why is that Art?: Aesthetics and Criticism of Contemporary Art, by Terry Barrett. New York: Oxford University, 2008.

This book provides with a newfound appreciation for contemporary art, scholarship, and reasoned argumentation.

Winslow Homer, Artist and Angler, by Patricia Junker with Sarah Burns; with contributions by William H. Gerdts ... [et al.]. Fort Worth: Amon Carter Museum, 2002.

This covers everything from Homer's fishing camp in Prout's Neck, Maine, to the trout illustrations from which Homer copped some of his pictorial fish.

Fine Art

An American Legacy, A Gift to New York: Recent Acquisitions from the Board of Trustees, by Marla Prather, Dana Ashley Miller. New York: Whitney Museum of American Art, c2002.

This is the records of a postwar art, the gift from 15 Whitney trustees, encompasses 87 key works by 23 of the most prominent artists to come of age in the 1950s and 1960s.

Drawing Scenery: Landscapes and Seascapes. New York: Grosset & Dunlap, 1972.

This book is a step-by-step tool on drawing scenery with clearly written. Its instructions are very easy to follow and understand and organized in six sections.

Frederic Remington: The Color of Night, by Nancy K. Anderson with contributions by William Sharpe, Alexander Nemerov. Washington: National Gallery of Art, c2003.

This book provides the Remington's night pictures, the artist's place in the history of American art, rather than exclusively in the history of western American art.

The Illustrated Timeline of Art History: A Crash Course in Words & Pictures, by Carol Strickland. New York: Sterling, c2006.

This book illustrates history of art with pictures of paintings, sculptures, museum artifacts, and architectural standouts, and a cross-cultural approach that encompasses European, American, Asian, and Islamic masterpieces.

Images from the World Between: The Circus in 20th Century American Art, by Donna Gustafson; with essays by Eugene Gaddis ... [et al.]. New York: MIT Press, c2001.

This is the survey of circus imagery in twentieth-century American art. And it also reveals the history of the American circus, showing how and why it came to be an important subject for American art.

Impressionism and Post-impressionism in the Art Institute of Chicago, selected by James N. Wood. Chicago: The Art Institute of Chicago, c2000.

The Art Institute of Chicago presented their finest collections of Impressionist art and its greatest masterpieces by chronologically and in full color. And also describes brief descriptions by art historians.

Master paintings in the Art Institute of Chicago, selected by James N. Wood. Chicago: The Art Institute of Chicago, 2006.

The Art Institute of Chicago organizes and showcases 149 major paintings into European, American, and Twentieth-Century categories.

Masterpieces of the Metropolitan Museum of Art, edited by Barbara Burn. New York: Metropolitan Museum of Art, 1993.

This volume arranged in chronologically by culture, beginning with ancient Egypt and ending with the twentieth century in Europe and America. And the text provides historical and cultural background and in-depth commentary.

The Pacific Northwest Landscape: A Painted History, edited by Kitty Harmon; introduction by Jonathan Raban. Seattle: Sasquatch Books, c2001.

This painted history book reveals the selected 140 paintings of the landscape of the Pacific Northwest.

Sacred Art, Secular Context: Objects of Art from the Byzantine Collection of Dumbarton Oaks, Washington, D.C., Accompanied by American Paintings from the Collection of Mildred and Robert Woods Bliss, edited by Asen Kirin; with contributions by James N. Carder and Robert S. Nelson. Athens: Georgia Museum of Art, c2005.

This book reveals the exhibition featured 71 objects from the Byzantine Collection of Dumbarton Oaks in Washington, D.C. And it also contains reproductions of American paintings from the collection of Mildred and Robert Woods Bliss.

Thomas Eakins, organized by Darrel Sewell with essays by Kathleen A. Foster ... [et al.]. Philadelphia: Philadelphia Museum of Art, c2001.

This book accompanies the largest retrospective of Thomas Eakins's work with 60 well-known pictures, the exhibition and also includes some 120 photographs of his work in watercolor, drawing, and sculpture.

Uncommon Legacies: Native American Art from the Peabody Essex Museum, by John B. Grimes ... [et al.]. New York: American Federation of Arts, 2002.

This commemorates the opening of a new permanent gallery for Native American art, following with 119 glowing plates of the individual objects, with extensive notes on each.

Graphic Arts

An American Focus: The Anderson Graphics Arts Collection, by Karin Breuer. San Francisco: University of California, c2000.

This book reveals the exceptional and extensive Anderson Graphic Arts Collection of prints, multiples, and monotypes by major contemporary American artists.

Creating Characters with Personality, by Tom Bancroft. New York: Watson-Guption, 2006.

The author explains how to work with a script, about character hierarchy, how to maximize a pose and expressions, and ultimately, how to finish a character that sparkles with exercises.

Modern Art

Andy Warhol, 365 Takes: The Andy Warhol Museum Collection, by the staff of the Andy Warhol Museum. New York: H.N. Abrams in association with the Andy Warhol Museum, 2004.

This book reveals highlights of Andy Warhol's collection, illustrated with almost 400 objects, from paintings to party invitations. The volume also features lively commentaries by the museum's staff as well as quotes from Warhol's own irreverent writings.

The Andy Warhol Diaries, edited by Pat Hackett. New York: Warner Books, c1989.

This book reveals the spotlight on one of the most influential and controversial figures of Andy Warhol in our time.

Artspeak: A Guide to Contemporary Ideas, Movements, and Buzzwords, by Robert Atkins. New York: Abbeville Press, c1990.

This book contains nearly 120 entries; clearly explain of American and European art since 1945. 56 black-and-white illustrations enliven the text, and 28 color plates are interwoven with an invaluable timeline of world and art world events from 1945 to 1996.

Collecting the New: Museums and Contemporary Art, edited by Bruce Altshuler. Princeton: Princeton University, c2005.

This book is a collection of twelve essays, which addresses the complexity of the problems and issues that Western museums confront in dealing with contemporary art today.

The Contingent Object of Contemporary Art, by Martha Buskirk. Cambridge: MIT, c2003.

This is a user's guide to the last forty years of art. The author explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s.

A Guide to Chicago's Murals, by Mary Lackritz Gray. Chicago: University of Chicago Press, 2001.

This book includes information on nearly 700 murals, some of the earliest dating from the World's Columbian Exposition of 1893 and the latest being a 2001 mosaic.

Mark Rothko, by Jeffrey Weiss; with contributions by John Gage ... [et al.]. Washington: National Gallery of Art, c1998.

This book includes Mark Rothko early representational paintings as well as his harmonic abstractions, has been published in conjunction with a major traveling exhibition of his work.

Marsden Hartley, edited by Elizabeth Mankin Kornhauser; with Ulrich Birkmaier ... [et al.]. New Haven: Wadsworth Atheneum Museum of Art, c2002.

The editors compile essays about the artist's life and work essays by 10 scholars. A chronology of his life is included, and each painting is accompanied by a full catalogue entry.

Modern Art: Impressionism to Post-modernism, edited by David Britt. New York: Thames and Hudson, 1999.

This book covers every major development in the visual arts from Impressionism to Post-Modernism with over 400 color illustrations.

MoMA Highlights Since 1980: 250 Works from the Museum of Modern Art New York, by The Museum of Modern Art. N.Y: The Museum of Modern Art, 2007.

This handbook guides to the Museum's contemporary collection, and features the curators' selections of 250 of the most significant artworks that the Museum has collected over the past 25 years.

O'Keeffe On Paper, by Ruth E. Fine and Barbara Buhler Lynes with Elizabeth Glassman and Judith C. Walsh. Washington, D.C: National Gallery of Art, 2000.

55 drawings of O'Keeffe are illustrated and accompany an exhibition organized by the National Gallery of Art in Washington and the O'Keeffe Museum in Santa Fe.

Performance Art: From Futurism to the Present, by RoseLee Goldberg. Rev. ed. New York: Thames & Hudson, c2001.

The author reveals a definitive account of the current technological, political and aesthetic shifts in performance art that mark its transition to the 21st century.

Pop Art, by Tilman Osterwold. London: Taschen, 2007.

This is a comprehensive history of the Pop Art movement not only in the USA and England but also in Europe and the rest of the world.

Pop Art, David McCarthy. New York: Abrams, 2003.

This book explores the provocative period of Pop Art that began late 50s and exploded the art scene.

Philosophy of Art

The Art Teacher's Book of Lists, by Helen D. Hume. NJ: Prentice Hall, c1998.

The author reveals over 270 illustrated lists of specific artists, art materials, art history, museums and disciplines.

The Art of Teaching Art: A Guide for Teaching and Learning the Foundations of Drawing-based Art, by Deborah A. Rockman. New York: Oxford University, 2000.

The author provides the practical methods and strategies for measuring visual experience. And also includes lucid explanation of proportion, perspective, composition and metaphor to space.

Concerning the spiritual in Art, by Wassily Kandinsky; translated and with an introduction by M. T. H. Sadler. New York: Dover Publications, 1977.

The author reveals his thoughts on color theory and the nature of art and also Analysis of Picasso, Matisse, and earlier masters.

From Ordinary to Extraordinary: Art and Design Problem Solving, by Ken Vieth. Worcester: Davis, c1999.

The author describes the teaching ideas and projects for the young learners, who are interesting in a range of media.

100 Creative Drawing Ideas, compiled and edited by Anna Held Audette. Boston: Shambhala, 2004.

This is a collection of interesting and original ideas for drawing projects, contributed

by art instructors from the United States. It's also a resource for art teachers and students, as well as artists undertaking independent study.

How to Draw Caricatures, by Lenn Redman. Chicago: Contemporary Books, c1984.

This book includes hundreds of step-by-step instructions and examples of caricatured subjects that show the art in action.

Interaction of Color, by Josef Albers. Rev. ed. New Haven: Yale University, c2006.

This is a handbook and teaching aid for artists, instructors, and students in twentieth-century art education. And also express author's unique ideas of color experimentation.

Perspective Made Easy, by Ernest R. Norling. N.Y: Dover, 1999.

The author explains the basics and not-so-basics of perspective drawing and also clarifying the laws of perspective with over 250 simple line drawings, includes 256 illustrations.

Point and Line to Plane, by Wassily Kandinsky; [translated by Howard Dearstyne and Hilla Rebay; edited by Hilla Rebay]. New York: Dover, 1979.

In this famous work by a pioneer in the movement to free art from the bonds of tradition, the author explores the role of the line, point, and other key elements of non-objective painting with 127 illustrations.

Themes of Contemporary Art: Visual Art After 1980, Jean Robertson, Craig McDaniel. New York: Oxford University, 2005.

This book shows how art can be interpreted from several different angles: techniques and materials, historical circumstances, aesthetic qualities, theoretical issues, and an artist's ideas and intentions. A bibliography and a timeline that situates contemporary art in the context of major events in world history, art, and popular culture are also included.

Photography

A Bountiful Harvest: The Midwestern Farm Photographs of Pete Wettach, 1925-1965, by Leslie A. Loveless. Iowa City: University of Iowa, c2002.

This book introduces the work of a newly discovered photographer, Pete Wettach, whose career spanned the early to mid twentieth century.

Long Time Coming: A Photographic Portrait of America, 1935-1943, by Michael Lesy. New York: Norton, c2002.

This book reproduces 410 rare and remarkable images made in cities and towns throughout the United States and Puerto Rico.

New York: Capital of Photography, by Max Kozloff; with contributions by Karen Levitov and Johanna Goldfeld. New York: Jewish Museum, c2002.

This is an examination of how photographers chronicled New York throughout the 20th century, how the city changed their vision, and how their work affected ideas about New York throughout the world.

Photography in Boston, 1955-1985, edited by Rachel Rosenfield Lafo and Gillian Nagler. Cambridge: MIT Press, 2000.

This book surveys the broad spectrum of photo achievements in the Boston area in the postwar era with groundbreaking research.

Rediscovering Jacob Riis: Exposure Journalism and Photography in Turn-of-the-Century New York, by Bonnie Yochelson & Daniel Czitrom. New York: W.W. Norton, 2007.

This book extensively illustrated with Jacob Riis's images, as appealing to photographers, journalists, and social historians as it is to the general reader.

Yellowstone Country, by Mark Bagne, Jack Richard. Lanham: Roberts Rinehart, 2002.

This book presents more than 150 black and white photographs, from stunning landscapes to tender portraits, celebrating the western way of life in Yellowstone Country from the 1940s to the 1960s.

REFERENCE

The Concise Oxford Dictionary of Art Terms, by Michael Clarke. New York: Oxford University Press, 2001.

The Concise Oxford Dictionary of Art and Artists, edited by Ian Chilvers. 3rd ed. New York: Oxford University, 2003.

The United States Capitol: Its Architecture and Decoration, by Henry Hope Reed and Day Anne. New York: Norton, 2005.

The White House: Its Historic Furnishings and First Families, by Betty C. Monkman; Principal Photography by Bruce White. Washington, D.C: White House Historical Association, c2000.

