

Bibliography

Abell, Sam. *Stay this Moment : The Photographs of Sam Abell*. Rochester, N.Y.; Charlottesville, Va: Professional Photography Division, Eastman Kodak Co; Thomasson-Grant, 1990. Print.

Aberth, Susan L., and Leonora Carrington. *Leonora Carrington : Surrealism, Alchemy and Art*. Aldershot, Hampshire; Burlington, VT: Lord Humphries; Ashgate, 2004. Print.

Abram, David. *Becoming Animal : An Earthly Cosmology*. 1st ed. New York: Pantheon Books, 2010. Print.

---. *The Spell of the Sensuous*. New York: Pantheon Books, 1996. Print.

Using descriptive personal stories of interaction with nature David Abram introduces the reader to phenomenology. This philosophy rejects the separation of the human mind by Descartes and believes all observation is participatory. Abram brings Merleau-Ponty's theory that the human body is the true subject of experience through examples, often as his outings in nature. I related to this work for I believe humans aren't superior, that we are interconnected and part of the chain of life with other creatures. I never knew my beliefs were part of an existing philosophy. It is through full sensory interaction with the earth that we realize we must do more to save it. Abram's book is a call to all humans to join in this activity, reawakening our senses to the rest of the world.

Allmer, Patricia, and Manchester City Art Gallery. *Angels of Anarchy : Women Artists and Surrealism*. Munich ; New York: Prestel, 2009. Print.

Anderson, Adrian. *Living a Spiritual Year: Seasonal Festivals in Northern and Southern Hemispheres : An Esoteric Study*. Rudolph Steiner Press, 1993. Print.

Avedon, Richard, et al. *Evidence, 1944-1994*. 1st ed. New York: Random House, Eastman Kodak Professional Imaging in association with the Whitney Museum of American Art, 1994. Print.

Bade, Patrick. *Femme Fatale: Images Of Evil And Fascinating Women*. Mayflower Books, 1979. Print.

Barfield, Owen. *Poetic Diction: A Study in Meaning*. Wesleyan, 1984. Print.

Similar to Rudolf Steiner, Owen Barfield uses precise language, this time to clarify his subtlest and deepest thoughts about poetry. One main stance is that "No poet, therefore can be the creator of all the meaning in his poem." Sound and metaphor are the predominate discourse with the grand realizations that the ancient language of society at its infant stage perhaps made the best poetry. Man did not invent the mysterious qualities spoken or written about; they exist independently and must be revealed by intuitive people. Barfield hopes for the imagination to restore the lost power of seeing all as one.

Barfield, Owen. *The Rediscovery of Meaning, and Other Essays*. 1st ed. Middletown, Conn: Wesleyan University Press, 1977. Print.

Saul Bellow claimed Owen Barfield wanted to free people's minds. This book of nineteen essays offers many paths for exploring the power of language and the potential for awakening consciousness. Barfield's concern has always been great thinking and true spirit. The book begins with the essay from the title, where Barfield expounds on the source of materialism. He reminds us that the first metaphors were from nature. The words literal, allegory and fancy are brought back to their roots and enriched meanings. Barfield wants words to carry their weight and full force with grace and power. Materialism returns near the end in an essay entitled, *The Coming Trauma of Materialism*. Barfield is trying to show ways for mankind to take responsibility for our actions and perhaps change our course in history.

Barfield, Owen. *Saving the Appearances; a Study in Idolatry*. New York: Harcourt, Brace & World, 1965. Print.

In the forward, Owen Barfield says this book is about the evolution of consciousness. He begins with 'original participation', defined as the immediate experience of the primitive mind, when man and nature were considered as one. He proceeds with the development of the perception of astronomy, the medieval mind, and the world before and after the Scientific Revolution. Man has removed himself from participation to thought only, having lost the powers of intuition and imagination. The last chapters are dedicated to reclamation of awareness by 'final participation', the path before modern man who must remember how to use his whole being. This book was first published in England in 1957 and is still vital for its thought and language analysis of man's current predicaments.

Baring, Anne, and Jules Cashford. *The Myth of the Goddess: Evolution of an Image*. Arkana/Penguin Books, 1993. Print.

Although I have an extensive goddess library I somehow missed this book. Baring and Cashford chronologically introduce cultures to reveal the “continuous transmission of images throughout history”. Their main questions are: What happened to the feminine image of unity with the earth lost 4,000 years ago and what would be the modern dress of this ancient dream? The text begins with Paleolithic findings and proceeds through Crete, the Bronze Age, Mesopotamia, Egypt, Babylon, Greece, Rome, the Iron Age, and the Old Testament. The ending of the book mentions ‘final participation’; a term from Owen Barfield and a quote from Chief Seattle who Joseph Campbell claimed was the last primitive. Baring and Cashford provide a timeline of proof for my thesis.

Barthes, Roland. *Mythologies*. New York: Hill and Wang, 1972. Print.

Berman, Morris. *The Reenchantment of the World*. Ithaca: Cornell University Press, 1981. Print.

Morris Berman’s brilliant book on a means of reclaiming the magic of our world should be mandatory reading for everyone. He begins by explaining Cartesian science, its progression and ultimately the conditions it has created. Berman states it is responsible for “the most un-ecological and self-destructive culture and personality type the world has ever seen.” The second half of the book is dedicated to defining possible means to positively change our ways of seeing and being in the world. The large section on the Gregory Bateson, although important in suggesting a new science, was overly long and diverting from the tight cycle of negative growth Berman had explained. The reverse turn explaining positive possibilities should be as concise. Ultimately Berman suggests humankind not continue the Cartesian paradigm or return to feudal times or even animism, but to create a new science based on our conscious and unconscious embeddedness with natural systems. Although published in 1981 Berman’s book still presents important, and perhaps the best groundwork for our future because it charts past beliefs, current situations and options with forward thinking.

Bertolotti, Alessandro. *Books of Nudes*. New York: Abrams, 2007. Print.

Berry, Wendell. *The Country of Marriage*. New York: Harcourt Brace Jovanovich Publishers, 1975. Print.

Humans, the land and all other creatures interweave in Berry's poems that celebrate the beauty and pain of earthly mortality. Each work can be considered an intimate love poem. Berry's love for life and simple ways of living in connection to the earth provide comfort, hope, humor, sadness, but most of all a sense of graspable beauty.

Biebuyck, Daniel P. and Nelly Van den Abbeele. *The Power of Headdresses*. Belgium: The Leopold III Foundation for Exploration and Nature Conservation, 1984. Print.

Using the extensive collection of Van den Abbeele, the authors describe the significance behind permanent and ephemeral headdresses from a wide array of locations. The adornment of the most prominent part of the body frequently signifies a connection to spirituality. The book covers the various functions of the headdress and possible symbolic meanings. The balance of the book is a photographic catalog accompanied by a description, location and purpose of each piece.

Blacklow, Laura. *New Dimensions in Photo Processes*. Massachusetts: Focal Press, 2007. Print.

This step by step how to book on alternative processes is logical, thorough and easy to use. Blacklow covers the history of each process, the known applications and her personal knowledge through experimentation. She consults other expert artists on their specialty mediums. The numbered step by step pages make the text a darkroom cookbook of the best kind. Blacklow covers light sensitized paper, daguerreotype through to digital transfer methods.

Bourgeault, Cynthia. *The Wisdom Way of Knowing : Reclaiming an Ancient Tradition to Awaken the Heart*. 1st ed. San Francisco, CA: Jossey-Bass, 2003. Print.

Brandt, B., Ian Jeffrey, and Barbican Art Gallery. *Bill Brandt : Photographs, 1928-1983*. New York: Thames and Hudson, 1994. Print.

Using a chronological format the entirety of Brandt's career, from his first taste of photography at Man Ray's studio to his last major work, *Perspective of Nudes*, is explained as a character study. Brandt hid his German birth to become one of Britain's most known photographers. His mastery of a broad range of subject matter; documentary, portraiture, fashion, landscape and nudes always pushed to the edge of social convention. The author declares Brandt's dark, brooding style makes him the only legitimate Surrealist photographer. Brandt rarely spoke

about photography, letting his refined but highly charged images of conditions, humans and objects speak with fully empowered symbolism. The persuasive silent language of Bill Brandt's photographs opens a door for my own camera work.

Bryant, William. *The Veiled Pulse of Time: An Introduction to Biographical Cycles and Destiny*. Lindisfarne Press, 1996. Print.

Bullock, Wynn. Wynn Bullock. Millerton, N.Y: Aperture, 1976. Print.

Part of the Aperture Masters of Photography series, this book is dedicated to the entire span of Wynn Bullock's photographic career. Bullock wanted his images to challenge perception and the meaning of nature. He used the camera with instinct and intuition capturing direct experience that he hoped to share with the viewer in a mind opening way. This participatory basis of seeing often juxtaposed opposites to heighten and clarify his language. In 1948 he met Edward Weston then purchased an 8 x 10 view camera claiming he was enlarging himself and his imagery. Bullock chose perfect pale women for his nudes wanting them to be as flawless as his vision of nature. He worked tirelessly his whole life using the camera to ask what is real. Bullock believed, "Searching is everything."

Byatt, A. S., and Victor Schrager. *Bird Hand Book*. New York: Graphis, 2001. Print.

Calle, Sophie. *Appointment with Sigmund Freud*. New York: Thames and Hudson, 2005. Print.

As an installation, from February 12 to April 25, 1999, Sophie Calle placed her personal objects in the Freud Museum, his house in London at Maresfield Gardens. Her possessions combined with his to tell some of her intimate stories. The black and white photographs in the book are Calle's images. The color photographs document the installation. The beginning of the book has the floor plan for Freud's house which copies his apartment in Vienna. After each pair of photographs, black and white then color, is the text that was placed by the specific item. Items such as a blonde wig, a high heel, a dice, a taxidermied cat, a wedding dress, and a TV guide make for fascinating and very personal tales. The fact that Freud collected other people's emotions through their stories makes this setting the perfect place for Calle's work.

Cameron, Julia Margaret and Mike Weaver. *Whisper of a Muse*. Malibu: The J. Paul Getty Museum, 1986. Print.

This publication provides a detailed accounting of the photographs Julia Margaret Cameron presented to Lord Overstone in 1865. Great time and expense were given over to the one hundred and eleven images in the collection, given presumably because of artistic interest and financial support. Mike Weaver details Cameron's relationships to her models, who were her servants, neighbors and friends. Weaver suggests her male portraits were hero worship, not a product of female inferiority. The philosophies of the time and Tractarianism enrich the possible reasons for Cameron's subject matter.

Campbell, Joseph. *Historical Atlas of World Mythology, Volume 1: The Way of the Animal Powers. Part 1, Mythologies of the Primitive Hunters and Gatherers. Part 2, Mythologies of the Great Hunt.* New York: Harper & Row, 1988. Print.

---. *The Inner Reaches of Outer Space : Metaphor as Myth and as Religion.* Novato, Calif: New World Library, 2002. Print.

---. *The Hero with a Thousand Faces* (Bollingen Series XVII). Second edition, Princeton: Princeton University Press, 1968.

---. *The Power of Myth with Bill Moyers.* New York: Doubleday, 1988. Print.

---. *The Power of Myth.* Six one-hour interviews of Joseph Campbell by Bill Moyers. Mystic Fire Video, 1988. DVD.

Caws, Mary Ann, ed. *Surrealism.* Phaidon, 2004. Print.

Mary Ann Caws survey and compilation of Surrealists works is arranged powerfully and clearly with high quality imagery and detailed explanations and descriptions. Her work as editor and arranger heighten the already bold work of the Surrealists. Included with classic pieces are lesser known works and artists. Decalcomania, graffiti, collage, film stills, photography, photomontage, poetry, painting and sculpture are displayed under chapter titles; Chance and Freedom, Poetics of Vision, Elusive Objects, Desire, Delirium and Infinite Terrain. The book ends with mini biographies of all of the artists included in the text.

Celebonovic, Aleksa. *Some Call it Kitsch: Masterpieces of Bourgeois Realism.* New York: H. N. Abrams, 1974. Print.

Chadwick, Whitney, and Dawn Ades. *Mirror Images : Women, Surrealism, and Self-Representation*. Cambridge, Mass: MIT Press, 1998. Print.

Chadwick, Whitney. *Women Artists and the Surrealist Movement*. New York: Thames and Hudson, 1985. Print.

Whitney Chadwick takes an art movement predominately known for its male artists and opens their world to the living divine feminine that were their inspiration. These women were artists in their own right and most did not take on the mantle of Surrealism. Some of the artists covered include: Valentine Hugo, Leonor Fini, Kay Sage, Eileen Agar, Leonora Carrington, Remedios Varo, Lee Miller and Frida Kahlo. These women are more than muses and Chadwick proves their worth through her extensive research. This book has especially good artist quotes.

Cox, Julian, Edmund Teske, and J. Paul Getty Museum. *Spirit into Matter : The Photographs of Edmund Teske*. Los Angeles: J.P. Getty Museum, 2004. Print.

Cunningham, Imogen, Judy Dater, and Imogen Cunningham Trust. *Imogen Cunningham : A Portrait*. 1st ed. Boston: New York Graphic Society, 1979. Print.

Cunningham, Imogen, and Henry Art Gallery. *Imogen! Imogen Cunningham Photographs, 1910-1973*. Seattle: Published for the Henry Art Gallery by the University of Washington Press, 1974. Print.

Eakins, Thomas, and Gordon Hendricks. *The Photographs of Thomas Eakins*. New York: Grossman Publishers, 1972. Print.

Ehrens, Susan. *A Poetic Vision: The Photographs of Anne Brigman*. Santa Barbara Museum of Art, 1995. Print.

Eliade, Mircea. *Shamanism: Archaic Techniques of Ecstasy*. Princeton University Press, 1964. Print.

Although no longer politically correct because of his involvement with the Iron Guard and his disregard or exclusion of women from his study of shamanism, Eliade was the definitive author on the subject matter for thirty years. He championed the study of myth in modern

culture and termed the phrase “the eternal return” which is one of the cornerstones of comparative religion. *Shamanism* is a detailed study of initiation, cosmology, magical cures, costume and rites throughout the world, specifically Central and North Asia, Southeast Asia and the Americas.

Elliott, David. *Bye, Bye, Kitty!!!* New York: Japan Society, 2011. Print.

More than a catalog of the exhibition by the same name at the Japan Society, Elliott’s book educates the reader about contemporary Japanese art. Often considered infantile and superficial, Japanese culture has more depth than the kawaii or “cute” aesthetics of its commercial products. The artists represented are rebelling against this shallow, stereotypical vision by reinterpreting tradition, exploring feminism, and commenting on youth culture in an aging population. Some of the artists included are: Makoto Aida, Manbu Ikeda, Tomoko Kashiki, Kohei Nawa, Tomoko Shioyasu and Miwa Yanagi. Yoshitomo Nara’s C-type print of a Hello Kitty funeral gives the book its title.

Ellwood, Robert S. *Alternative Altars : Unconventional and Eastern Spirituality in America*. Chicago: University of Chicago Press, 1979. Print.

Ellwood begins by dividing religions into two categories; “temple” for established religion and “cave” for emergent religion. His hypothesis is that excursus religions are of a strong group and grid type. Using the categories of anthropologist, Mary Douglas, the groups are defined by belief in purity, ritual, magic, personal identity, and cosmology. In this group the body, trance and sin are tightly controlled or can break rules. The “I Am” Movement of Guy Ballard, Madame Blavatsky, Shakers, Swedenborgianism, Spiritualism, Theosophy, and Zen Buddhism are covered chronologically. His claim is that there have always been more “non-normative” belief systems in America. These types of worship are a result of and help to promote democracy and freedom. The acceptance and growth of folk religions can stimulate and challenge what secularism avoids, make excursus religion powerful today.

Faxon, Alicia Craig, and Dante Gabriel Rossetti. *Dante Gabriel Rossetti*. 1st ed. New York: Abbeville Press, 1989. Print.

Ferrer, Elizabeth. *A Shadow Born of the Earth: New Photography in Mexico*. New York: The American Federation of Arts, 1993. Print.

Mexican photographers have embraced black and white photography since 1839. Edward Weston and Tina Modotti defined the new art photography of Mexico during the twenties. Modotti believed in honest images that could be documentary, political, symbolic and spiritual in nature. The work of Alvarez Bravo still influences young photographers because his imagery belies his native culture and universal values simultaneously. The introduction explains the history of Mexican photography. The body of the book divides photographers into groups. The work of Ahumada, Andrade, Grobet and Martinez is under the Contemporary Social Document. Somonte and Ortiz are written about separately. Eugenia Vargas, Laura Gonzalez, Salvador Lutteroth, Adolfo Patino, Pablo Ortiz Monasterio, and Gerado Suter are in the section entitled, The Corporeal Image: Body as Metaphor. The book ends with more non-traditional artists: Herrera, Hendrix, Cohen, and Uribe. There are many samples of each artist's work and a short essay on their beginnings, influences, style and current practice.

Fitzgerald, Astrid. *An Artist's Book of Inspiration: a Collection of Thoughts on Art, Artists, and Creativity*. Lindisfarne Press, 1996. Print

Frazer, James G. *The Golden Bough: The Roots of Religion and Folklore*. New York: Gramercy Books, 1981. Print.

James G. Frazer's text has been the inspiration for many anthropologists and earth worshippers, anyone seeking a connection to life via myth. Tales of tree worship, ritual killing and attempts to control nature are extracted from different time periods and civilizations and interwoven to provide a broader vision of human beliefs and actions through time. This unabridged reprint includes Frazer's original notes, helping the reader connect to his thought process, method of study and outcome. The thoughts that there is life in death and that natural objects hold their own magic are taken by Joseph Campbell to become a major part of his philosophy.

Gablik, Suzi. *Living the Magical Life : An Oracular Adventure*. Grand Rapids, MI: Phanes Press, 2002. Print.

---. *The Reenchantment of Art*. New York, N.Y: Thames and Hudson, 1991. Print.

Garduño, Flor. *Flor Garduño : Inner Light : Still Lifes and Nudes*. 1st English language ed. Boston: Little, Brown and Co, 2002. Print.

Flor Garduno's photographs continue the Mexican image poetry tradition in only the way a woman could. In the introduction Mexican poet Veronica Volkow compares the vulnerability, sensitivity, and sensuousness seen in Garduno's nudes to a flower. The bodies and natural objects in her photographs become perceptive sensory organs imbued by light and the magic of life both primal and sacred. Her friends are her muses. Nature provides the ultimate in props. Her compositions are not complicated but stand before the viewer both naked and nude. Garduno's intimate subject matter, method of working and belief system parallels mine. Flor Garduno's photographs become my heritage and lineage, the secret whispering voice of beauty and womanhood.

Gernsheim, Helmut. *Julia Margaret Cameron : Her Life and Photographic Work*. 2d ed. ed. Millerton, N.Y: Aperture, 1975. Print.

Graves, Robert. *The White Goddess: A historical grammar of poetic myth*. New York: Farrar, Straus and Giroux, 1948. Print.

Halsman, Philippe, and Oliver Halsman Rosenberg. *Unknown Halsman*. 1st ed. New York: D.A.P./Distributed Art Publishers, 2008. Print.

The author, after his grandmother's death, uncovers the unseen work of his famous photographer grandfather, Philippe Halsman. His selections are presented here with a shocking life story introduction. At the age of twenty-two while vacationing in Austria with his family Halsman was falsely charged with patricide and put in prison. His tale of release, tuberculosis, entrapment by Nazis in Second World War Paris and final reunion with his family in the United States makes for cinematic reading. In 1940 Philippe Halsman arrived in New York City to create some of the most famous portraits of our time. As a close friend to Salvador Dali, they were both known to shock. Humor was the other key; Halsman claimed it was how he survived. For sixty years he lived and worked in the building where the NY Dada School began. Halsman believed the face was the ultimate source of beauty for it holds the light within and honesty makes the best art.

Hambourg, Maria Morris, Gilman Paper Company, and Metropolitan Museum of Art (New York, N.Y.). *The Waking Dream : Photography's First Century : Selections from the Gilman Paper Company Collection*. New York: Metropolitan Museum of Art : Distributed by Harry N. Abrams, 1993. Print.

Hamilton, Violet. *Annals of My Glass House: Photographs by Julia Margaret Cameron*. University of Washington Press, 1996. Print.

Hauptert, Deborah. *The New Book of Image Transfer*. New York: Lark Books, 2004. Print.

Headley, George W. *The Headley Treasure of Bibelots and Boxes*. New York: October House, 1965. Print.

Inquisitive of ancient cultures and wanting to honor them through his jewelry making, George Headley proceeded to make this collection of bibelots and boxes. Headley travelled the world over searching for the materials and worked with the few remaining goldsmiths who knew the ancient methods of their craft. More than pretty pictures the pieces are modern sacred objects, reflecting not only the Headley's sense of the divine, but providing the means for viewers to share in the sensation which triggers the collective unconscious. I am happy with stones and feathers, but admire this museum quality work.

Hewitt, Barbara. *Blueprints on Fabric: Innovative uses for Cyanotype*. Colorado: Interweave Press, 1995. Print.

Hickey, David. *The Invisible Dragon: Essays on Beauty*. The University of Chicago Press, 2009. Print.

Hubert, Henri, Marcel Mauss, and Joint Author. *Sacrifice: Its Nature and Function*. Chicago: University of Chicago Press, 1964. Print.

This collaborative work goes into great detail about the nature of sacrifice. The authors begin with detailed definitions. The main result is an explanation of the effects of a sacrifice not just by the actual offering, but based on the planning, the actions of the participants, the witnesses, and the environment including the altar. Every action and thought impacts the ceremony. The exit, dismissal and closing must be fully resolved to ensure a complete ritual. The book is then separated into general and special functions of a sacrifice. Usually serving to redress equilibrium, sacrifices are very complex and important to sociology. This book is vital to breaking down the steps and effects of sacrifice.

Jordahl, Geir, et al. *Searching for True North*. Palo Alto, Calif: Modernbook Editions, 2008. Print.

Using a Widelux camera and infrared film Geir Jordahl creates panoramas that show the natural and man-made world in gorgeous luminescence. This combination of scale, so large a viewer cannot casually comprehend, and wavelength, capturing those unseen to the human eye, imprint an otherworldly, mythic beauty onto each photograph. Jordahl's quest-like journeys with his wife/editor to reveal what he calls 'the universal landscape' add to the spiritual and epic quality of his work. His Norwegian heritage, working methodology, and love for the earth make Jordahl the perfect visionary champion for environmental awareness through art. His work often documents World Heritage Sites. This book encompasses thirty years of photographic and personal journeying by Jordahl and combined with the poetry of Rolf Jacobsen becomes more than a glowing life's work, but a call to preservation.

Kakou, Serge, and Lucien Gauthier. *Tahitian Beauties, 1904 to 1921*. 1st ed. Santa Barbara; New York: T. Adler Books; Distributed Art Publishers [distributor, 2009]. Print.

Kowalski, Gary A. *The Souls of Animals*. Walpole, NH: Stillpoint Pub, 1991. Print.

Lewis, Richard, ed. *Out of the Earth I Sing: Poetry and Songs of Primitive People of the World*. New York: Grosset and Dunlap, 1968. Print.

Mary Wigman: 1886-1973. Producer/Director: Allegra Fuller Synder and Annette Macdonald. Princeton Book Company, Dance Horizons Video, 1991. VHS.

Mathieu, Pierre-Louis. *The Symbolist Generation: 1870-1910*. New York: Rizzoli International Publications, 1990. Print.

The organization and thoroughness of Mathieu's book uncovers details and connections art lovers and historians might find useful for deeper understanding and appreciation of the Symbolist Movement. The definitions and scrutiny of what unifies and separates the Symbolists from the Pre-Raphaelites, Nabis, Pont-Aven and Rose and Croix Salons is done by country. Mathieu provides biographic information about many individual artists and includes ample high quality reproductions of art work. This is a solid, singular text on Symbolist art.

May, Brian, et al. *A Village Lost and Found*. London: Frances Lincoln : London Stereoscopic Co, 2009. Print.

Meador, Betty De Shong. *Inanna: Lady of the Largest Heart, Poems of the Sumerian High Priestess*

Enheduanna. University of Texas Press, 2000. Print.

Jungian analyst, Betty De Shong Meador, inspired by a dream of the cuneiform symbol for Inanna has dedicated well over twenty years of her life studying this goddess and the Sumerian priestess author, Enheduanna, of her sacred texts. With Dr. Daniel A. Foxvog, Meador began an in-depth study of the sacred marriage and descent of Inanna texts. The result in this book is her research, translation and interpretation of the three long poems, *Inanna and Ebih*, *Lady of the Largest Heart* and *The Exaltation of Inanna*. Not only are Enheduanna and Inanna revealed, but the history of goddess worship is explained in great detail.

Merchant, Carolyn. *The Death of Nature: Women, Ecology, and the Scientific Revolution*. HarperOne; Reprint edition, 1990. Print.

Merleau-Ponty, Maurice, and Claude Lefort. *The Visible and the Invisible; Followed by Working Notes*. Uniform Title: *Visible Et l'Invisible*. English. Ill: Northwestern University Press, 1968. Print.

Michaels, Barbara L., and Gertrude Käsebier. *Gertrude Käsebier : The Photographer and Her Photographs*. New York: H.N. Abrams, 1992. Print.

This thorough chronology covers Gertrude Kasebier's behaviors and reasons during her struggles as female artist at a time when men dominated society and defined her medium, photography. Kasebier's dedication, diligence and unstoppable determination towards her personal success and the mastering of her craft are epic. Beyond her best known images and her falling out with Stieglitz this book reveals the deeper lasting story of how she touched and inspired other photographers who are still known today. Kasebier took charge of all aspects of her life, travelled, was a business woman, successful artist and teacher. Her close friendships with artistic peers Clarence White, F. Holland Day, and Edward Steichen were life-long. Imogen Cunningham, Paul Strand, and Edward Weston made pilgrimages to Kasebier's studio home. She personally inspired and encouraged female photographers Laura Gilpin, Consuelo Kanaga, and Clara Sipprell. In 1912 at the age of sixty Kasebier travelled to Newfoundland where she complained about the difficult lighting. These uncelebrated modern landscapes should be better known. Kasebier was as photographically gifted as Stieglitz and Steichen. This book makes me believe her gender is the only reason her work is not as well known.

Murray, Margaret Alice. *The God of the Witches*. London ; New York: Oxford University Press,

1970. Print.

Naydler, Jeremy. *Goethe on Science: Anthology of Goethe's Scientific Writings*. Floris Books, 2006. Print.

Neumann, Erich. *The Great Mother; an Analysis of the Archetype. Uniform Title: Grosse Mutter. English*. New York: Pantheon Books, 1955. Print.

Pacteau, Francette. *The Symptom of Beauty*. Cambridge, Mass: Harvard University Press, 1994. Print.

Plato. *Symposium*. Trans. Benjamin Jowett. New York: Bobbs-Merrill Company, 1956. Print.

Parker, Olivia. *Weighing the Planets*. 1st hardcover ed. Boston: Little, Brown, 1987. Print.

Reina, Ruben E., and Kenneth M. Kensinger, Eds. *The Gift of Birds: Featherwork of Native South American Peoples*. Pennsylvania: The University Museum of Archaeology and Anthropology, 1991. Print.

With great respect for the objects and the native people who created them, Reina explains that each piece holds the unwritten language of “a complex system of beliefs, knowledge and social organization”. Beauty is shown through the use of feather costumes to enrich the social whole and attract positive attention from the spirits. Thirty-seven groups of people are represented by the feather work. The book comes complete with maps, timelines, mythologies, anthropological explanations and actual craft methods unique to each group. The detailed photographs, construction diagrams and explanations of symbolism make the text a how to book for shamans.

Rheims, Bettina, and Serge Bramly. *Rose, c'Est Paris*. Paris: Bibliothèque Nationale de France, 2010. Print.

Sabini, Meredith, ed. *The Earth Has A Soul: C. G. Jung on Nature, Technology and Modern Life*. California: North Atlantic Books, 2002. Print.

Sapphire, Peggy. *A Possible Explanation*. Partisan Press, 2006. Print.

----. *In the End a Circle*. Connecticut: Antrim House, 2009. Print.

Scarry, Elaine. *On Beauty and Being Just*. Princeton University Press, 1999. Print.

Elaine Scarry tackles the broadly defined subject of beauty by tying its meaning to fairness. The book is divided into two chapters; the first, *On Beauty and Being Wrong*, explains how beauty prompts reproduction and distribution. Scarry describes how beauty is sacred, unprecedented, lifesaving and a direct connection to the immortal. In the second chapter, *On Beauty and Being Just*, she counters the oppositions to beauty. Ultimately Scarry claims it is the failure to see beauty, not that it doesn't exist which is the problem. The reciprocity of beauty implies a pact which in turn suggests fairness. Using John Rawls three forms of justice Scarry defends her belief that the absence of beauty is deprivation and therefore an injustice.

Seton, Ernest Thompson. *Studies in the Art Anatomy of Animals*. Hawaii: University Press of the Pacific, 2004. Print.

Shlain, Leonard. *The Alphabet Versus the Goddess : The Conflict between Word and Image*. New York: Viking, 1998. Print.

Smith, Patti. *Just Kids*. New York: Ecco, 2010. Print.

---. *Charleville*. New York: Thames and Hudson, 2008. Print.

---. *Statues*. New York: Thames and Hudson, 2008. Print.

Sokolowski, Robert. *Introduction to Phenomenology*. Cambridge, UK ; New York: Cambridge University Press, 2000. Print.

Sontag, Susan. *Regarding the Pain of Others*. Picador, 2004. Print.

Sontag uses the photograph to delve behind and in front of the image where creator and viewer, both are witnesses, exchange thoughts and emotions, especially about war photography. Even though implied meanings may vary broadly Sontag claims a photograph has only one language which ultimately depends on identification. She returns to her former

language of photographic possibilities: to be truth, used as evidence or to misrepresent. Although images may evoke sympathy, a photograph that stirs compassion is only a frozen moment. Without taking action after seeing, photographs have not changed human behavior.

Steiner, Rudolf, and Christopher Bamford. *How to Know Higher Worlds : A Modern Path of Initiation*. Hudson, N.Y: Anthroposophic Press, 1994. Print.

Steiner, Rudolf. *Art as seen in the Light of Mystery Wisdom*. London: Rudolf Steiner Press, 1996. Print.

This book contains eight lectures written and given by Steiner in Dornach between December of 1914 and January of 1915. He addresses the stress of technology and modern life on the human soul and the creation of art, making the book valuable to date. Steiner reminds his readers how art has changed throughout history as humankind's spiritual beliefs have shifted. The purpose of the artist is to assist the viewer with remaining connected or opening up to the inner realm of the soul. Time, color, music, sculpture and architecture are the main focus areas Steiner uses to convey his ideas.

---. *The Calendar of the Soul*. Steiner Books, 2007. Print.

---. *Theosophy : An Introduction to the Spiritual Processes in Human Life and in the Cosmos*. Hudson, NY: Anthroposophic Press, 1994. Print.

Stieglitz, Alfred. *Camera Work: The Complete Photographs, 1903-1917*. Germany: Taschen, 2008. Print.

Sullivan, Constance. *Nude : Photographs 1850-1980*. New York: Harper & Row, 1980. Print.

This portfolio of 134 nudes collected from a broad range of sources by Constance Sullivan means to define eroticism and explore the relationship between photographer and model. Included with the one hundred and thirty years of imagery are essays by Robert Sobieszek and Ben Maddox. Sobieszek explores the artist's intended vision and the viewer's reaction finally breaking the nude down to two categories, the iconic and the narrative. Ultimately he ties this type of imagery to the essence of life. Maddox discusses the nude in three ways; first the romantic notion that beauty is tied to the soul, nakedness as an ideal and the nude body as evil. Maddox claims the duality of good and evil seem strongest in America, where the

pendulum swings from healthy open air bathing to the scarlet letter. Both essays speak of the connection of the eye to the mind whether in individuals, culture or society. The nude is left as complex art form complicated even further by the suggested reality of photography.

Tedlock, Barbara. *The Woman in the Shaman's Body: Reclaiming the Feminine in Religion and Medicine*. New York: Bantam Dell, 2005. Print.

Tedlock fills in the missing feminine history in Eliade's book on shamanism. Through her own anthropological work and new scientific study of mummies she places women back into the shamanic world from the earliest Paleolithic sites to today. Her thoughts are backed up by scholars and her own shamanic training and practice which she shares with her husband. Tedlock explains the dismissal and reintroduces the power of the grandmother, the mother and the girl novice. Besides reestablishing the connection of women to shamanism she is concerned about preservation of the craft for all of society.

Tenneson, Joyce. *Joyce Tenneson: A Life in Photography*. New York: Bulfinch Press, 2008. Print.

Joyce Tenneson was my photographic mentor. Ideas of mine were taken without permission, so seeing this book first made me flinch. After accepting the gift and opening my mind and heart to the pages, I see the woman I first wanted to share my work with. Joyce chose to highlight her work about and with women in her monograph. The last chapters, with new images of her in her seventies, and her explanations make me want to reconnect with her.

Teske, Edmund. *Images from within : The Photographs of Edmund Teske*. Carmel, Calif.: Friends of Photography, 1980. Print.

This Friends of Photography monograph contains few words, but the images of Edmund Teske speak volumes of the art form as alchemy. The power of a single still image to hold and project movement and time is seductive and suggests a path for my own work. In the introduction Aron Goldberg explains Teske's romantic vision in almost the terms of phenomenology. Teske believed a romantic could create contemporary work. He thought of the world as one continuous place of worship and that the coexistence of past, present and future could be captured on film. These deeply seated, heartfelt beliefs are seen in Teske's layered negatives, toned and solarized prints, intimate nudes and poetry. The myth of Shiva and Shakhti was his artistic obsession. Edmund Teske's imagery and philosophy speaks to me personally, how I live and create art. Teske's imagination and belief system shows great loyalty

to the map within and suggests a romantic visionary should bravely travel the road rarely taken.

Thompson, James. *Performance Effects: Applied Theatre and the End of Effect*. London: Palgrave Macmillan, 2009. Print.

This annotation concerns chapter five, *The Call of Beauty: An Affective Invitation*, only. By responding to major authors on beauty, Thompson convincingly forges a way for beauty, especially in performance, to be the relief for pain. His argument is that the power of beauty to disturb and provoke change is great, but often goes unacknowledged. The qualities of reduction and expansion attached to pain and beauty respectively serves as a path to shift energies and lead to healing. The experience of beauty is usually positive, but larger than the individual and requires response. His ultimate belief is that, "the compulsion provoked by beauty can become the compulsion to overcome the suffering of another."

Toepfer, Karl Eric. *Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910-1935*. University of California Press, 1977. Print.

Townsend, Chris, Francesca Woodman, and George Woodman. *Francesca Woodman*. London ; New York: Phaidon, 2006. Print.

Townsend's comprehensive critiquing and cataloging of Francesca Woodman's photographs is as impressive as the artist's work. At times this over analysis removes Woodman's vitality by making overly intellectual assumptions usually referencing art history. Wanting to document every breath of her twenty-two year life sucks the air out of Woodman's artistic magic. Any sensitive human sees the power and fleeting truths of her work, of Woodman herself. Her expansive brilliance in photography shows her desperate need and hunger to reveal her innermost, secret self. Surely Woodman felt misunderstood if not unseen, for her true full being. Photography was the language of her spirit and soul, the portal she danced through tempting us to follow. Her other mirror is that of the art student with no boundaries, just a vivid imagination and the desire to take hold of it. I doubt if she would want to be pigeon holed in either way, student or master. While incredibly well researched and written no words are necessary to explain her greatness.

Trask, Willard, ed. *The Unwritten Song: Poetry of the Primitive and Traditional Peoples of the World, Vol. 1*. New York: Macmillan Company, 1966. Print.

Willard Trask has compiled the oral tradition of sacred poetry by region. Areas covered are Greenland, far northern Canada, Alaska, Western Africa and the Congo, Southern, Northern and Eastern Africa, Indonesia, Melanesia and Australia. The importance of this text is not only the preservation of the material, but Trask's detailed acknowledgement of sources. In the foreword the author discusses divine inspiration and the spontaneity of sung thought.

Walker, Barbara G. *The Woman's Dictionary of Symbols and Sacred Objects*. 1st ed. San Francisco: HarperSanFrancisco, 1988. Print.

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Warburton, Holly. *Kimaira*. 1993. Print.

Warner, Marina. *Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self*. USA: Oxford University Press, 2004. Print.

Wolkstein, Diane and Samuel Noah Kramer. *Inanna: Queen of Heaven and Earth, Her Stories and Hymns from Sumer*. New York: Harper and Row, Publishers, 1983. Print.

Znamenski, Andrei A. *The Beauty of the Primitive: Shamanism and the Western Imagination*. Oxford University Press, 2007. Print.

Znamenski's fascinating and well researched text chronicles the history of shamanism, bringing the topic to the present day. He begins with the earliest investigations, breaking them into specific regions then expanding outwards to more global discovery and interpretation. There is very detailed study of anthropologists extracting information from each other, whether the information is correct or faulty. Znamenski follows the continuous reinterpretation, moving to the Native American cultures and connecting back to Siberia. He ends with the suggestion of an autonomous cultural tradition of shamanism.