

BIBLIOGRAPHY

- Abrams, G. (1987). Collectors and Collecting. Drawings Defined. New York, Abaris Books Ltd.
- Alberti, L. B. (1966). On Painting. New Haven, Yale University Press.
- Alloway, L. (1975). "Sol Le Witt: Modules, Walls, Books." ArtForum.
- Arnheim, R. (1974). Art and Visual Perception - a Psychology of the Creative Eye. Los Angeles, University of California Press.
- Bateson, G. (1973). Style, Grace, and Information in Primitive Art. Primitive Art and Society. London and New York, Oxford University Press.
- Bauman, R. (1986). Story, Performance and Event, Cambridge University Press.
- Bell, C. (1914). Art. London, McGraw-Hill.
- Blake, V. (1971). The Art and Craft of Drawing. New York, Hacker Art Books.
- Bruner, J. (1990). Acts of Meaning, Harvard University Press.
- Burgin, V. (1996). In/different Spaces : place and memory in visual culture. Berkeley, University of California Press.
- Carroll, S. J. and N. C. M. Brown (1998). "An Ethnographic Study of Art As A Discipline Concealed In The Beliefs And Practices Of Two Artists." Australian Art Education, 21, I: 21-30.
- Carlson, A. and Berleant, A. (2004) The Aesthetics of Natural Environments. Ontario, Broadview Press Ltd..
- Chircop, L. (2000). Metaphor as Autobiography. Unpublished Master of Fine Arts Thesis, College of Fine Arts. Sydney, University of New South Wales.
- Csikszentmihalyi, M. (1993). The Evolving Self - A Psychology For The Third Millennium. New York, HarperCollins Publishers Inc.
- Damasio, A. (1999). The Feeling of What Happens. Body and Emotion in the Making of Consciousness. New York, Harcourt Brace and Company.
- Damasio, A. R. (1994). Descartes' Error : emotion, reason, and the human brain. New York, G.P. Putnam.
- Davenport, R. and V. Rees (1990). Artifacts Book 1. Sydney, McGraw-Hill.

- Davies, C. A. (1999). Reflexive Ethnography : a guide to researching selves and others. London ; New York, Routledge.
- Denzin, N. K. (1989). Interpretive Biography. Newbury Park, London, New Delhi.
- Derrida, J. (1993). Memoirs of the Blind: The Self-Portrait and Other Ruins. London, The University of Chicago Press.
- Donald, J. and Squires, J. (1993). Space and Place : theories of identity and location. London, Lawrence & Wishart.
- DuFrenne, M. (1973). The Phenomenology of Aesthetic Experience. Evanston, USA, Northwestern University Press.
- Elderfield, J. (1984). The Modern Drawing: 100 Works on Paper from the Museum of Modern Art. London, Thames and Hudson.
- Enderfield, J. (1991). Drawings. The Museum of Modern Art, New York. The History and the Collection. New York, Harry N. Abrams, Incorporated.
- Fern, L. (1995). William Robinson. Sydney, Craftsman House, G+B Arts International, Australia.
- Gardner, H. (1973). The Arts and Human Development: a psychological study of the artistic process. New York,, Wiley.
- Gillies, M. (1998). "Knowing Ourselves and Others. The Humanities in Australia into the 21st Century", 2, 281-270.
- Glesne, C. and A. Peshkin (1992). Becoming Qualitative Researchers. New York, Longman Publishing Group.
- Godfrey, T. (1990). Drawing Today. Oxford, England, Phaidon Press Ltd.
- Gray, A., Ed. (2001). The Diaries of Donald Friend. Canberra, The National Library of Australia.
- Grottanelli, V. L. (1961). Encyclopaedia of World Art. New York, McGraw-Hill.
- Hauser, A. (1982). The Sociology of Art. Chicago, London., The University of Chicago.
- Hawke, D. (1996). "Autobiography as an approach to the research of artist practice." Australian Art Education 19, 3: 31-36.
- Hetherington, P., Ed. (2003). The Diaries of Donald Friend. Canberra, The National Library of Australia.
- Hill, E. (1966). The Language of Drawing. New Jersey, USA, Prentice-Hall Inc.

- Hill, P. (1995). "Is there a doctor in the art school?" Art Monthly Australia (Australia) No. 84(October): 11-14.
- Hsu, E. H.-I. (1999). The Xiaonanhai cave-chapel: images of deeds and aspirations (China). New York, Columbia.
- Hughes, R. (1993). Culture of Complaint. London, Oxford University Press.
- Kauffman, K. (1980). Kathy Kauffman: Visual Autobiography 1978-1980 .
Exhibition of Prints, Photographs and Drawings. Los Angeles, California.
- Keeler, n. B. (1991). Bayard's Garden. Austin, Texas, The University of Texas.
- Klepac, L. (1978). Contemporary Australian Drawing : 1978 Perth survey of drawing. Perth, Western Australian Art Gallery.
- Kolenberg, H. (1995). Lloyd Rees Drawings - Centenary Retrospective. Sydney, The Art Gallery of New South Wales.
- Kolenberg, H. (1997). Australian Drawings. Sydney, Art Gallery of New South Wales.
- Kolenberg, H. (2002). Lloyd Rees In Europe - Selected Drawings From His Sketchbooks In The Gallery's Collection. Sydney, Art Gallery of New South Wales.
- Koschatzky, W. (1987). Technique As Artistic Expression. Drawings Defined. New York, Abaris Books Ltd.
- Langer, S. K. (1953). Feeling and Form. London, Routledge and Kegan Paul Limited.
- Langer, S. K. (1970). Mind: An Essay on Human Feeling. Baltimore, USA., The Johns Hopkins University Press.
- Langer, S. K. (1982). Philosophy in a New Key - a study in Symbolism of Reason, Rite and Art. Cambridge, USA, Harvard University Press.
- Le Witt, S. (1976). "Paragraphs on Conceptual Art." Artforum (Summer): 79-83.
- Lee, L. (2001). The End Is The Beginning. Unpublished Ph.D., College of Fine Arts. Sydney, University of New South Wales.
- Lejeune, P. (1989). On Autobiography, University of Minnesota Press.

- Lincoln, Y. S. and E. G. Guba (1985). Naturalistic Inquiry. Beverley Hills, SAGA Publications.
- Luckhardt, U., Ed. (1995). David Hockney - A Drawing Retrospective. London, Thames and Hudson Limited.
- Maloon, T. and P. Raisses, Eds. (1999). Michelangelo to Matisse, Drawing the Figure. Sydney, Art Gallery of New South Wales.
- Manning P., C.-S. B. (1994). Narrative, Content and Semiotic Analysis. Handbook of Qualitative Research. London, Sage Publications.
- McIntyre, A. and Australia Council. Visual Arts Board. (1988). Australian Contemporary Drawing : resurgence and redefinition. Bowen Hills, Qld., Boolarong.
- McKenzie, J. (1986). Drawing in Australia : contemporary images and ideas. South Melbourne, Macmillan.
- McCurie, S. (1998). Visions of Modernity. Representation, Memory, Time and Space in the Age of the Camera. London, Sage Publications.
- Mead, M. (1965). And Keep Your Powder Dry: an anthropologist looks at America. New York, Morrow.
- Neisser, U. (1982). Memory Observed: remembering in natural contexts. San Francisco, W.H. Freeman.
- Peck, W. H. (1978). Drawing from Ancient Egypt. London, Thames and Hudson.
- Petherbridge, D. (1991). The Primacy of Drawing, An Artist's View. London, England, South Bank Centre.
- Petherbridge, D. (2003). Drawing Connections II, College of Fine Arts, UNSW, Sydney, Australia.
- Polkinghorne, D. E. (1997). Reporting Qualitative Research as Practice. Representation and the Text. Re-Framing the Narrative Voice. New York, State University of New York Press.
- Powdermaker, H. (1967). Stranger and Friend - the way of an anthropologist. London, Secher and Warburg.
- Rader, M. and B. Jessup (1976). Art and Human Values. Sydney Australia., Prentice-Hall Inc.
- Rauschenberg, R. (1968). Visual Autobiography, Studio v 181 June 1971.
- Rawson, P. (1969). Drawing. London, England, Oxford University Press.

- Rees, V. (1998). Art-i-facts. Book Two : an exploration of ideas in drawing. Roseville, N.S.W., McGraw-Hill.
- Reines, R. (2002). Head, Heart and Hand Exhibition. The Sunday Telegraph. Sydney:.
- Rose, B. (1976). Drawing Now. New York, The Museum of Modern Art.
- Rose, B. (1983). A Century of Modern Drawing from the Museum of Modern Art, New York. London, Published by British Museum Publications for the Trustees of the British Museum, Museum of Fine Arts, Boston, the Cleveland Museum of Art.
- Rosen, H. (1998). Speaking From Memory: the study of autobiographical discourse. Staffordshire, England, Trentham Books Ltd.
- Rowley, S., Ed. (1997). Craft and Contemporary Theory. Sydney, Allen and Unwin.
- Sandywell, B. and I. Heywood (1999). Interpreting Visual Culture : explorations in the hermeneutics of the visual. London ; New York, Routledge.
- Sayers, A. (1985). 100 Years of Australian Drawing. Sydney, Bay Books Pty. Ltd.
- Sayers, A. (1989). Obituary: Donald Friend. Australian. Sydney.
- Schœn, D. A. (1983). The Reflective Practitioner : how professionals think in action. New York, Basic Books.
- Scrivener, S. A. R. (2000). Reflection in and on Action and Practice in Creative-Production Doctoral Projects in Art and Design. Invited working paper in Art and Design. Coventry, Coventry School of Art and Design. 2000.
- Smith, I. (1984). Hometown, Ray Smith Gallery, Brisbane, Qld. Australia.
- Spradley, J. P. (1980). Participant Observation. New York, Holt, Rinehart and Winston.
- Spradley, J. P. and D. W. McCurdy (1972). The Cultural Experience: Ethnography in a Complex Society. Chicago, Science Research Associates, Inc.
- Stake, R. E. (1994). Case Studies. Handbook of Qualitative Research. Thousand Oaks, SAGE Publications.
- Steiner, B. and J. Yang (2004). Autobiography. London, Thames and Hudson Limited.
- Steinhart, P. (2004). The Undressed Art - why we draw. New York, Knopf, Borzoi Books.

- Thistlewood, D. (1992). Drawing - Research and Development. Essex, Longman Group.
- Turyn, A. (1993). "Anne Turyn." Aperture (USA) No. 130(Winter 1993): 42-7.
- Urry, J. (1990). The Tourist Gaze. Leisure and Travel in Contemporary Societies. London, SAGE Publications Ltd.
- White, E. (2001). The Flaneur A Stroll Through The Paradoxes Of Paris. London, Bloomsbury Publishing Plc.
- Willis, P. E. (2000). The Ethnographic Imagination. Oxford, Polity Press.
- Wilson, G. (1998). Escape Artists - modernists in the tropics. Cairns, Cairns Regional Gallery.
- Wolcott, H. (1973). The Man in the Principal's Office: An Ethnography. New York, Rinehart and Winston, Inc.
- Zerner, H. (1987). What Gave Connoisseurship Its Bad Name? Drawings Defined. New York, Abams Book Inc.
- Zolberg, V. L. (1990). Constructing a Sociology of the Arts. Cambridge, Cambridge University Press.