

In Conjunction with



20th Century Art



Christo and Jean-Claude. Valley Curtain Project, Rifle Gap, Colorado, 1970-72. (Image courtesy the [National Archives and Records Administration](#). ARC Identifier: 544851.)

Course Highlights

This class highlights selected major points in art over the last sixty years. Please see the [lecture notes](#), which are organized around these selected topics, and the [related resources](#), which list a series of art collections on the web.

Course Instructor

Prof. Caroline Jones

Course Description

Critical examination of major developments in European and American art during the past century. Surveys art's engagements with modernization, radical politics, utopianism, mass culture, changing conceptions of mind and human nature, new technologies, colonialism and postcolonialism, and other significant aspects of recent history.

Syllabus

General Information

The lectures present the objects, history, context, and critical discussion surrounding art after World War II. Because of the burgeoning increase in art production during this period, the course is necessarily selective. We will trace major developments and movements in art up to the present, primarily from the US; but we will also be looking at art from Europe and Asia, as well as art "on the margins" -- art that has been overlooked by the mainstream critical press, but may have a broad cultural base in its own community. We will ask what function art serves in its various cultures of origin, and why, in recent years, art has been such a lightning rod for political issues around the world.

Requirements

To learn the material covered in this class, you will be expected to review the lectures, do a good bit of outside reading and looking, and take a final exam. There are opportunities for different learning styles in coming to terms with this sometimes challenging new art.

Readings

There are several required texts for the course. There are other recommended texts widely available in area bookstores but not ordered for the course. Additionally, there are readings from journals and unpublished materials which can be found on the internet or your local library. All of these are referenced in the course reading list; an expanded bibliography of artists active in the U.S. will be available for use in preparing research papers.

Calendar

WEEK #	FIRST SESSION TOPIC	SECOND SESSION TOPIC	READINGS
1: Introduction; Surrealism in Exile		Introduction: the Aesthetic and Ideological Context for Abstraction following WWII in the United States and Europe	Irving Sandler, <i>The Triumph of American Painting</i> (TAP), Harper and Row (1970), 1-28.
2: Surrealism to Abstract Expressionism	The Unconscious made Visible: Matta, Masson, Miro, Calder, Noguchi, Moore; Formalizing the Intuitive: Arshile Gorky, John Graham, and Hans Hofmann	"I am Nature:" Jackson Pollock and Lee Krasner.	Dore Ashton, <i>The New York School: A Cultural Reckoning</i> , Viking (1973), University of California Press reprint 1992; Intro. and Chapters 4-7. Hans Hofmann, "Search for the Real," photocopy excerpts on reserve. begin reading Caroline Jones, <i>Machine in the Studio</i> , pp. 1-41. Recommended: Sandler, TAP: 29-71.
3: Abstract Expressionist "Action" to	Gesture/ Field: Willem de Kooning, Franz Kline, Philip Guston, Robert	Abstract Expressionist Sculpture:	Ashton, chapters 8-11, 13, 15. Ellen Johnson, <i>American</i>

<p>"Field"</p>	<p>Motherwell VERSUS Rothko, Newman, Reinhardt</p>	<p>David Smith's "Drawing in Space" versus Bourgeois's and Nevelson's Intimate Worlds; Roszak, Lipton, Ferber.</p>	<p><i>Artists on Art</i>, from 1940-1980, Harper and Row (1982), 1-39.</p> <p>Clement Greenberg, "'American-Type' Painting," <i>Art and Culture</i>, 208-229.</p> <p>Harold Rosenberg, "Parable of American Painting," (1954) and "American Action Painters" (1952), from Harold Rosenberg, <i>Tradition of the New</i>, McGraw-Hill (1965), 13-22 and 23-39.</p> <p>finish reading Jones Chapter 1, <i>Machine in the Studio</i>, pp 41-59.</p> <p>Recommended: Sandler, TAP: 92-137, 233-268.</p> <p>Lisa Phillips, <i>The Third Dimension: Sculpture of the New York School</i>, pp. 9-44, plus entries.</p>
<p>4: Abstract Expressionish Abroad: Precursor, Export, Zeitgeist?</p>	<p>Rothko, Still, and the San Francisco School; Tobey, Matthieu, Yoshihara and the promotion of an "ecole du Pacifique"</p>	<p>Body/Gesture in Europe: (Giacometti, Dubuffet, Fautrier), Tachisme, l'art informel, CoBrA, the d'affichistes, the "Nouveaux Realistes" (Arman, Yves Klein), Nikki de Saint-Phalle, Jean Tinguely.</p>	<p>Caroline A. Jones, <i>Bay Area Figurative Art</i>, (BAF), San Francisco Museum of Modern Art and University of California Press (1989), chapter 1.</p> <p>Recommended: Sandler, TAP: 148-192, 225-232, 269-275.</p> <p>Thomas Albright, <i>Art in the San Francisco Bay Area</i>, 1945-1980, Berkeley: University of California Press, 1985. Skim and consult pictures, Chapters 1-4.</p>

<p>5: The Fifties into Sixties: International Neo-Dada</p>	<p>John Cage, Robert Rauschenberg, Jasper Johns, and the question of a homosexual aesthetic</p>	<p>The "Gutai" group in Japan; extending AbEx gesture into performance</p>	<p>Johnson, 72-78.</p> <p>Calvin Tomkins, <i>Off The Wall: Robert Rauschenberg and the Art World of Our Time</i>, Penguin (1981), chapters 8, 11, 15, 21.</p> <p>Alexandra Munroe, <i>Japanese Art after 1945: Scream Against the Sky</i>, New York: Harry N. Abrams, 1994.</p> <p>Recommended: Irving Sandler, <i>The New York School</i> (NYS), Harper and Row (1978), 140-95.</p> <p>Calvin Tomkins, <i>The Bride and the Bachelors: Five Masters of the Avant-Garde</i>, Penguin (1976), chapters on Cage, Tinguely, Rauschenberg.</p> <p>De Antonio and Mitch Tuchman, <i>Painters Painting</i>, New York: Abbeville, 1984, and view the laserdisk of Emile de Antonio, <i>Painters Painting</i>.</p> <p>James Roberts "Painting as Performance," <i>Art in America</i>, May 1992, 113-118.</p>
<p>6: Fifties (and later): Hot Art/Cold War</p>	<p>Bay Area Figurative Art: The View from the West Coast; California Funk and Chicago's "Hairy Who"</p>	<p>The Beats; Environments and Happenings in the US (Fluxus begins)</p>	<p>Johnson, 57-72</p> <p>Jones, BAF, chapter 2; skim and consult pictures, chapters 3-5.</p> <p>Lisa Phillips, <i>Beat Culture and the New America</i> (1995).</p>

			<p>Read "Prologue" by Allen Ginsberg, "Beat Culture" by Lisa Phillips, skim text and pictures throughout.</p> <p>Recommended: Barbara Haskell, <i>Blam! The Explosion of Pop, Minimalism, and Performance: 1958-1964</i> Whitney Museum of American Art (1984). Skim and consult pictures.</p> <p>Sandler, NYS, 196-213.</p> <p>Albright, <i>Art in the SF Bay Area</i>. Skim and consult pictures, Chapters 5-6.</p> <p>Franz Schultze, <i>Fantastic Images: Chicago Art Since 1945</i>, Chicago: Follett, (1972). Skim and consult pictures.</p>
7: Not Used			
8: Sixties Abstraction - An Industrial Aesthetic	"Post-Painterly Abstraction" and Formalist Sculpture; Greenberg's reign	Frank Stella and Minimal Art: the Corporate Icon (Andre, Judd, Flavin, Morris)	<p>Johnson, pp. 105-123, 179-184.</p> <p>Jones, Chapter 3, "Frank Stella, Executive Artist," <i>Machine in the Studio</i>, 114-188.</p> <p>Recommended: Irving Sandler, <i>American Art of the 1960s</i>, (AAS), New York: Harper & Row, 1988; Introduction, Chapters 1 and 10 (pp. 1-44, 242-281).</p> <p>James Meyer, <i>Minimalism: Art and Polemics in the Sixties</i>, (New Haven: Yale,</p>

			2001)
9: Sixties Figuration -- Encounters with Mass Culture	Warhol's Factory; Pop Art and another kind of Industrial Aesthetic (Lichtenstein, Oldenburg, Rosenquist, Dine, Marisol)	The Independent Group (London); German "Capitalist Realism"; Arte Povera (Italy)	Johnson, 79-104. Jones, Chapter 4, "Warhol's Factory..." in <i>Machine in the Studio</i> , pp. 189-267. Robert Rosenblum, "Pop Art and Non-Pop Art," <i>Art and Literature</i> 5 (Summer 1964), anthologized in John Russell and Suzi Gablik, <i>Pop Art Redefined</i> , New York: Praeger, 1969, pp. 53-56. Recommended: Sandler, AAS, Chapters 3, 4, 7, and 8 (pp. 60-104, 143-222) Marco Livingstone, <i>Pop Art: An International Perspective</i> , New York: Abrams, 1990 skim and consult pictures. Tate Gallery of Art, <i>Gerhard Richter</i> (London: 1991)
10: Seventies Pluralism: Realism, Conceptual Art	Modes of Realism shading into conceptualism: Photorealism in US versus Lucian Freud, Malcolm Morley in UK	Early Conceptual art: Sol LeWitt, John Baldessari, Richard Artschwager; International conceptualism and Fluxus	Johnson, 125-168 Siegel: Baldessari 37-50, Richter 105-118 Farver et al., Global conceptualism: points of origin, 1950s-1980s Recommended: Monographs by Alicia Legg et al., Sol LeWitt (Museum of Modern Art, 1978), Coosje van Bruggen, John Baldessari (New York: Rizzoli, 1990).

<p>11: Pluralism cont.: Process, Environmental, and Performance Art</p>	<p>Performance/Intervention abroad: Joseph Beuys, Daniel Buren, Bruce Nauman, Helio Oiticica, Cildo Meireles</p>	<p>Sculptors of Land, Poets of Light: Robert Smithson and De Maria, Heizer, Long (UK) Morris, Flavin, Irwin, Turrell; screening of Robert Smithson's Spiral Jetty</p>	<p>Johnson, 169-224</p> <p>Siegel: Beuys 77-83</p> <p>Jones, Chapter 5, "Robert Smithson...." in <i>Machine in the Studio</i>, pp. 268-343.</p> <p>Recommended: Sandler, AAS, chapters 14, 15, and Epilogue.</p> <p>Schimmel, Paul. <i>Out of Actions: Between Performance and the Object</i>, Los Angeles: Museum of Contemporary Art/ New York: Thames and Hudson, 1998.</p>
<p>12: End of the Mainstream?</p>	<p>Women buck the Canon: Louise Bourgeois to "Womanhouse" and "The Dinner Party," process/performance artists: Eva Hesse, Jackie Winsor, Hannah Wilke, Carolee Schneeman, Laurie Anderson, Adrian Piper.</p>	<p>African Americans: Bearden, Puryear, Saar, Piper, Wilson; Native Americans: Luna, Durham</p>	<p>Johnson, 246-249</p> <p>Interviews with Eva Hesse and Judy Chicago in Lucy Lippard, <i>From the Center: Feminist Essays on Women's Art</i>, New York: E.P. Dutton, 1976, 214-230.</p> <p>Lucy Lippard, <i>Mixed Blessings: New Art in a Multicultural America</i>, New York: Pantheon, 1990. Read chapters on "Naming," "Telling," and "Turning Around," skim pictures throughout.</p> <p>Recommended: Amelia Jones, ed., <i>Sexual Politics: Judy Chicago's Dinner Party in feminist art history</i>, Berkeley: University of California Press, 1996; Jones</p>

			<p>essay.</p> <p>Corinne Robins, "Art and Politics," from <i>The Pluralist Era: American Art 1968-1981</i>, New York: Harper & Row, 1984, pp. 37-75.</p> <p>Barbara Matilsky, <i>Fragile Ecologies</i>, exhibition catalogue.</p> <p>Helen A. Cooper, ed., Eva Hesse (Yale U. Press, 1992)</p>
13: Political Art	<p>Political Interventions, public art: Hans Haacke, Maya Lin, Mel Chin; Mapplethorpe, AIDS Demo-graphics, Krzysztof Wodiczko</p>		<p>Seigel: Haacke 63-74</p> <p>Douglas Crimp and Adam Rolston, <i>AIDS Demographics</i>, Seattle: Bay Press, 1990; skim and consult pictures.</p> <p>Recommended: Krzysztof Wodiczko, <i>Critical Vehicles: Writings, Projects, Interviews</i>, Cambridge, Mass.: MIT Press, 1999.</p>
14: Post-Modernism	<p>The End of American Hegemony? Italian "Bad Boys" (Mario Merz), Clemente, Chia, Cucchi; German Neo-Expressionists (Baselitz), Kiefer, Richter; US Neo-Expressionism with Graffitists Basquiat, Haring; "Bad" Painting, New Image, etc. Salle and Schnabel vs. Bartlett, Rothenberg, Murray</p>	<p>Appropriation Art: Cindy Sherman, Barbara Kruger, Jenny Holzer, Sherrie Levine, Jeff Koons, Haim Steinbach; "Neo Geo": Peter Halley, Philip Taaffe.</p>	<p>Johnson: 225-244; 260-266</p> <p>Siegel: Clemente, Cucchi 121-151; Schnabel, Salle 153-175; Longo 197-210, Halley, Levine 235-255; Sherman, Holzer, Kruger 269-311.</p> <p>Hal Foster, "Re: Post," in Brian Wallis, ed., <i>Art After Modernism: Rethinking Representation</i>, (AAM) New York: New Museum, 1984, pp. 188-201.</p>

		<p>Douglas Crimp, "Pictures," pp. 175-187, and other essays in AAM.</p> <p>Craig Owens, "The Discourse of Others: Feminists and Postmodernism," in Owens, <i>Beyond Recognition</i>, Berkeley and Los Angeles, U.Cal. Press, 1992, pp 166-190.</p> <p>Recommended: Craig Owens, "The Allegorical Impulse: Toward a Theory of Postmodernism," parts 1 and 2, <i>Beyond Recognition</i> pp. 52-87. (Part one is also in AAM pp. 203-235.)</p> <p>Lisa Dennison, ed., <i>Angles of Vision: French Art Today</i>, New York: Solomon R. Guggenheim Museum, 1986.</p> <p>Thomas Krens et al., <i>Refigured Painting: The German Image 1960-1988</i>, New York: Solomon R. Guggenheim Museum, 1989. Essays by Hal Foster and Thomas Crow in <i>Endgame: Reference and Simulation in Recent Painting and Sculpture</i>, Boston: Institute of Contemporary Art, 1986.</p> <p>Kate Linker, <i>Love for Sale: The Words and Pictures of Barbara Kruger</i>, New York: HN Abrams, 1990.</p> <p>Museum of Contemporary Art, Los Angeles, <i>A Forest of Signs</i></p>
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			Whitney Museum of American Art, New York, <i>Image World: Art and Media Culture</i> .
15: Installation Art, New Media, and Biennial Culture	Installation Art, Video, and New Media in context; class summary and review		
Final Exam	The exam will encompass viewing 25 art works, identifying the artist and the development/movement represented		

Readings

Readings

There are several required texts for the course which may be available at your local library. There are other recommended texts widely available in area bookstores. Additionally, there are readings from journals and unpublished materials that may be found on the internet. All of these are referenced in the course syllabus. The required texts are:

Required:

Ashton, Dore. *The New York School: A Cultural Reckoning*, Berkeley and Los Angeles: University of California Press reprint (1992).

Jones, Caroline. *Machine in the Studio: Constructing the Postwar American Artist*, Chicago: The University of Chicago Press (1996)

Sandler, Irving. *Art of the Postmodern Era : From the Late 1960s to the Early 1990s* (New York, Harcourt Brace, Icon editions: 1996)

Recommended:

Sandler, Irving. *The Triumph of American Painting*, Harper and Row (1970)

Johnson, Ellen. *American Artists on Art, from 1940-1980*, New York: Harper and Row (1982).

Siegel, Jeanne, ed. *Art Talk: The Early '80s*, New York: Da Capo (1988).

Lippard, Lucy. *Mixed Blessings: New Art in a Multicultural America*, NY: Pantheon (1990).

Owens, Craig. *Beyond Recognition: Representation, Power, and Culture*, Berkeley: University of California Press (1992)

Lecture Notes

For a list of modern art resources and image galleries on the web, please see the [related resources](#) section.

WEEK #-LEC#	TOPIC
1-1	Introduction: the Aesthetic and Ideological Context for Abstraction following WWII in the United States and Europe
2-1	The Unconscious made Visible: Matta, Masson, Miro, Calder, Noguchi, Moore; Formalizing the Intuitive: Arshile Gorky, John Graham, and Hans Hofmann
2-2	"I am Nature:" Jackson Pollock and Lee Krasner. Screening of Hans Namuth's influential 1951 film, Jackson Pollock
3-1	Gesture/ Field: Willem de Kooning, Franz Kline, Philip Guston, Robert Motherwell VERSUS Rothko, Newman, Reinhardt
3-2	Abstract Expressionist Sculpture: David Smith's "Drawing in Space" versus Bourgeois's and Nevelson's Intimate Worlds; Roszak, Lipton, Ferber.
4-1	Rothko, Still, and the San Francisco School; Tobey, Matthieu, Yoshihara and the promotion of an "ecole du Pacifique"
4-2	Body/Gesture in Europe: (Giacometti, Dubuffet, Fautrier), Tachisme, l'art informel, CoBrA, the d'affichistes, the "Nouveaux Realistes" (Arman, Yves Klein), Nikki de Saint-Phalle, Jean Tinguely
5-1	John Cage, Robert Rauschenberg, Jasper Johns, and the question of a homosexual

	<u>aesthetic</u>
5-2	<u>The "Gutai" group in Japan; extending AbEx gesture into performance</u>
6-1	<u>Bay Area Figurative Art: The View from the West Coast; California Funk and Chicago's "Hairy Who"</u>
6-2	<u>The Beats; Environments and Happenings in the US (Fluxus begins)</u>
8-1	<u>"Post-Painterly Abstraction" and Formalist Sculpture; Greenberg's reign</u>
8-2	<u>Frank Stella and Minimal Art: the Corporate Icon (Andre, Judd, Flavin, Morris)</u>
9-1	<u>Warhol's Factory; Pop Art and another kind of Industrial Aesthetic (Lichtenstein, Oldenburg, Rosenquist, Dine, Marisol)</u>
9-2	<u>The Independent Group (London); German "Capitalist Realism"; Arte Povera (Italy)</u>
10-1	<u>Early Conceptual art: Sol LeWitt, John Baldessari, Richard Artschwager; International conceptualism and Fluxus</u>
11-1	<u>Performance/Intervention abroad: Joseph Beuys, Daniel Buren, Bruce Nauman, Helio Oiticica, Cildo Meireles</u>
11-2	<u>Sculptors of Land, Poets of Light: Robert Smithson and De Maria, Heizer, Long (UK) Morris, Flavin, Irwin, Turrell; screening of Robert Smithson's Spiral Jetty</u>
12-1	<u>Process Art (and Earthworks Catchup)</u>
12-2	<u>Women buck the Canon: Louise Bourgeois to "Womanhouse" and "The Dinner Party," process/performance artists: Eva Hesse, Jackie Winsor, Hannah Wilke, Carolee Schneeman, Laurie Anderson, Adrian Piper.</u>
13-1	<u>African Americans: Bearden, Puryear, Saar, Piper, Wilson; Native Americans: Luna, Durham and Political Interventions</u>
13-2	<u>The End of American Hegemony? Italian "Bad Boys" (Mario Merz), Clemente, Chia, Cucchi; German Neo-Expressionists (Baselitz), Kiefer, Richter; US Neo-Expressionism with Graffitists: Basquiat, Haring; "Bad" Painting, New Image, etc.; Salle and Schnabel vs. Bartlett, Rothenberg, Murray</u>
14-1	<u>Appropriation Art: Cindy Sherman, Barbara Kruger, Jenny Holzer, Sherrie Levine, Jeff Koons, Haim Steinbach; "Neo Geo": Peter Halley, Philip Taaffe.</u>
14-2	<u>Installation Art, Video, and New Media in context; class summary and review</u>

1-1 Introduction: the Aesthetic and Ideological Context for Abstraction following the Second World War

- I. Modernism to Postmodernism
- II. Prehistory - the 1930s
 - A. Documentary Photography
 - B. Leftist Modernism
 1. Social Realism
 2. WPA
 3. Popular Front

versus

- III. Right wing modernism
 - A. Regionalism
 - B. "The Silo School"
- IV. Modernism midcentury
 - A. Form or
 - B. Content
- V. Post-modernism's answer = form versus content is a false dichotomy

(NOTE: The following is a list of online sources where you can look for images of materials described in the [lecture notes](#) and all the “Slide Lists” below. You should also try your favorite search engine. Each Slide List entry is formatted for easy entry into a search engine:

- [the Artists.org](http://theartists.org)
- [20th Century Art at the WebMuseum, Paris](#)
- [20th Century Architecture \(at Boston College\)](#)
- [Digital Archive of Art \(at Boston College\)](#)
- [ArtStor](#)
- [The Links page at the Artchive](#))

Slide List

Rothko *Number 10* 1950

Sherman *Untitled #92* 1981 (photograph)

Pollock handprints in *No. 1* 1948Horn *The Little School of Painting* 1978 (kinetic sculpture)

Dorothea Lange *Migrant Mother* 1936

Diego Rivera *Motor Assembly* 1932

Benton *Cotton Pickers* 1928
Picasso *Guernica* 1937
Matisse *La Musique* 1944

The course will cover the shift from modernist authorial genius, to the postmodernist critique of that genius.

Compare: Jackson Pollock, *#1*, 1948 and Rebecca Horn, *Little Painting School*, 1978

Review the move from Social Realism (Diego Rivera, *Motor Assembly*, 1932) and Regionalism (Thomas Hart Benton, *Cotton Pickers*, 1928-29).

But explain their continuities with the Abstract Expressionist Generation. (Jackson Pollock, *Cotton Pickers*, 1934-38)

2-1 Surrealism; Formalizing the Intuitive

I. Roots and Routes of Surrealism:

The Unconscious Made Visible - key decade: 1930s

A. Surrealism emerges after WW1

1. in the wake of Dadaism (European, 1918 - 1920s)
2. formally organized under International Surrealist Manifesto, 1924
3. early influences: Picasso, Duchamp

B. Exiled by fascism:

1. André Masson (French, to NY 1940)
2. Roberto Matta y Echaurren (Chilean, to NY 1939)
3. Yves Tanguy (French, to NY in 30s)
4. Max Ernst (German, to France in '20s, then to NY in 1941)

II. Formal Issues in Surrealism

A. Landscape (Matta, Tanguy) versus Automatism and "all-over" painting (Masson, Miro)

B. The Cubist Grid

[Cubism's key years were 1910-1911 for Analytic Cubism, largely monochrome and characterized by a grid that organized the paintings' brushstrokes and lines, then 1913-1920 for Synthetic Cubism characterized by bold lines and colors]

C. Commonalities for both landscape and all-over surrealism: Sex and psyche

D. Brief overview of the formal and symbolic aspects of Surrealism as incorporated by the Americans: What Americans didn't embrace were erotic themes (a lingering Puritanism?) or programmatic and clubby tendencies.

1. source of imagery in unconscious
2. tendency towards abstraction rather than representation
3. automatism (drawing or painting generated "automatically" as if by trance)
4. all-overness (forms distributed equally over the canvas, no "horizon line")

- III. "Hidden Surrealists" Frida Kahlo (German-Mexican) and Louise Bourgeois (French-American)
- IV. Transformers: Formalizing the Intuitive
 - A. John Graham (b. Ivan Dabrowsky, Kiev, 1881) to NY 1920
 - B. Arshile Gorky (b. Vosdanig Adoian, Armenia, 1904) to NY 1925
 - C. [covered next lecture] Hans Hofmann (b. Saxony 1880) to NY 1932

Slide List

Picasso *Woman in Slip* 1913
Picasso *Guernica* 1937
Duchamp *Nude Descending Staircase #2* 1912
Duchamp *Mariee (Bride)* 1912
Ernst *Elephant Celebes* '21
Ernst *Gathering of Friends* '22
Ernst (exile painting) *Europe After the Rain* 1942
Masson *Automatic Drawing* '26 (also '24)
Masson (exile painting) *Meditation on an Oak Leaf* 1942
Masson *Iroquois Landscape* 1943
Matta *inscape (Psychological morphology)* 39
Matta *The Earth is a Man* 1942
Matta *Listen to the Living* 1941
Tanguy *At the Risk of the Sun* 1947 (and details)
Tanguy *Through birds, through fire, but not through glass* 1943
Miro *Beautiful Bird Revealing the Unknown...* 1941
Pollock *No. 1* 1948
Kahlo *Frida and Diego Rivera* 1931
Kahlo *Henry Ford Hospital* 1932
Kahlo *My nurse and I* 1937
Bourgeois *Pillar* 1949-50
Bourgeois *Blind Leading the Blind* 1949
Bourgeois *Figures* 1947-'50s
Graham *Iron Horse* 1927
Graham *Self-Portrait as a Harlequin* 1944
Gorky *The Artist and His Mother* 1926-36
Gorky *Organization* 1936
Gorky *Garden in Sochi* 1940-41
Gorky *Water of the Flowery Mill* 1944
Gorky *Self-Portrait* 1931
Gorky *Enigmatic Combat* 1937
Gorky *Liver is the Cock's Comb* 1944
Gorky *Detail of Water of the Flowery Mill* 1944

View:

Marcel Duchamp, *Bride*, 1912

Pablo Picasso, *Woman with a slip seated in an armchair*, 1913

Andre Masson, *Automatic Drawing*, 1924

Even before Surrealism's "official" birth in 1924, such post-cubist works as these pointed toward a new movement with the following emphases:

- the source of imagery lies in the subconscious
- representation is less effective than (partial) abstraction
- "automatism" can be used to release imagery from the subconscious, prompt associations, and generate new forms
- "all-over" composition
- a merging of genres (painting & drawing)

View:

Max Ernst, *Europe after the rain*, 1940-42

Yves Tanguy, *Through birds, through fire, but not through glass*, 1943

Matta, *Listen to the Living*, 1941

This form of surrealism presented a "realistic" portrayal of a dream landscape.

View:

Andre Masson, *Iroquois Landscape*, 1943

Joan Miro, *The Beautiful Bird Reveals the Unknown to a Pair of Lovers*, 1941

More fruitful to the NY School painters was the very different surrealism of Masson, who came to NY in 1940, based on the Cubist grid (as was the important work of the 1940s "constellation series" of Joan Miro.)

View:

Frida Kahlo, *My nurse and I*, 1937

Louise Bourgeois, *Pillar*, 1949-50

Transformers: "Hidden" surrealists-how does gender enter the practice and reception of art?

View:

John Graham, *Self Portrait as Harlequin*, 1944

...representing the artist as mystic seer, outcast, bohemian, "sacred fool".

View:

Arshile Gorky, *Self-Portrait*, 1931

Arshile Gorky, *Enigmatic Combat*, 1937

Arshile Gorky, *Liver is the Cock's Comb*, 1944

Arshile Gorky, *Detail of Water of the Flowery Mill*, 1944

...Disciple of Picasso and European modernism, yet crafted a style within Surrealism that stood as a crucial precursor to Abstract Expressionism: his "signature style".

2-2 "I am Nature"

- I. Hans Hofmann (b. Germany 1880, arr. 1932 NY)
 - A. Not interested in Surrealism
 - B. Self-fashioned himself as a bridge to European modernism (Cubism + Expressionism)
 - C. Important teacher, especially in the years 1938-45 when he influenced Pollock and the critic Clement Greenberg
- II. Jackson Pollock (b. Cody, WY 1912, died a probable suicide 1956)
 - A. Avowed influences (Mexicans, Benton, Native American sand painters)
 - B. Formal achievements, process
 1. 1930s: Primitivism
 2. 1943 synthesis of Cubist grid and Expressionist gesture
 3. 1947 "breakthrough" drip style
- III. Codification of the Pollock Myth: Hans Namuth's *Pollock Painting*, 1951 (film)
- IV. Lenore ("Lee") Krasner (b. NY 1908, d. 1984)
 - A. Krasner's challenge
 1. The gender politics of Abstract Expressionism: man as nature
 2. The gender politics of postwar society: the little woman
 3. The gender politics of art: the oxymoron of a "female master"
 - B. The influence of Pollock, the influence of Krasner

Slide List

Hofmann *Apples* 1932
Hofmann *Still Life*, 1939
Hofmann *Idolatress* 1944
Hofmann *Spring* 1940
Hofmann *Cathedral* 1959
Pollock *Bird* 1938-41
Pollock *Birth* 1938
Pollock *Moon Woman* 1942
Pollock *Guardians of the Secret* 1943
Pollock *Mural* 1943
Pollock *Alchemy* 1947
Pollock *No. 1* 1948, also *No. 1* 1949
Gottlieb *Alchemist* 1945
Krasner *Composition* 1939
Krasner *Composition* 1949
Krasner *Three in Two* 1956

Hofmann abhorred Surrealism and sought to teach the underlying rules of form-expression. Believing that the inspiration for art lay **outside** the artist, in "nature." (Hans Hofmann, *Still Life*, 1939)

Hofmann's experiments remained merely exercises in abstracting form from motif (Hans Hofmann, *Spring*, 1940), always subscript to a system he called "push & pull" (Hans Hofmann, *Push and Pull*, 1950), his "signature style." (Hans Hofmann, *Cathedral*, 1959)

Haida Mask, 19th c.
Jackson Pollock, *Birth*, 1938
Gottlieb, *Alchemist*, 1945
Kwakiutl Mask, early 20th c.

Certainly the **forms** of Native American art and visual culture were brought into New York school paintings-the nested symbols, zoomorphic (animal-inspired) forms-within-forms, the bold earth colors....

Tlingit Shaman's Mask
Kwakiutl Dancers
Pollock painting

But possibly even **more** important to these painters seeking an authentic **American** art was the position of the shaman himself (sic) - a healer in society.

Jackson Pollock, movie stills.
Jackson Pollock, *No.1*, 1948
Jackson Pollock, *No.1*, detail, 1948

What do you think--Did the extraordinary documentation of Pollock's painting technique do more harm than good?

Jackson Pollock, *Going West*, 1934
Jackson Pollock, *Bird*, 1941

What, if anything, might these early works suggest about the direction of Pollock's mature painting?

Jackson Pollock, *Mural*

Note the rhythmic pattern and all-over approach to *Mural* -- even **before** the drip technique.

Jackson Pollock, *Phosphorescence*, 1947
Lee Krasner, *White Squares*, 1948

Both paintings deal with the tension between the structure and control on the one hand, and random "accident" on the other.

3-1 Abstract Expressionism: Gesture versus Field

- I. Gesture or "Action" painting key decade: 1940 into 1950s
 - A. Willem de Kooning, b. Netherlands 1904, to US in 20s, d. 1997
 - B. Franz Kline, b. PA 1910 - 1962
 - C. Robert Motherwell, b. CA 1915-1991
 - D. "second generation" New York School - the problems of spontaneity & followers of de Kooning's "signature" style (example: Joan Mitchell)

- II. "Field" Painting
 - A. Mark Rothko (b. Marcus Rothkowitz in Russia, 1903, to US as child, suicide 1970)

- B. Barnett Newman (b. Baruch Newman 1905, d. 1970)
- C. Ad Reinhardt (b. Adolf 1913, d. 1967)

Slide List

de Kooning *Pink Angels* 1948
de Kooning *Excavation* 1950
de Kooning *Gotham News* 1955
de Kooning *Woman I* 1950-52
de Kooning *Study for Woman*
de Kooning *Six Stages of Woman I*
de Kooning *Woman and Bicycle* 1952-53
Guston *Painting* 1954
Hartigan *The Masker* 1954
Kline *Mahoning* 1956
Kline *New York, NY* 1953
Kline Installation view
Kline *Dancer at Islip*
Kline *Figure Eight* 1952
Motherwell *Pancho Villa, Dead and Alive* 1943
Motherwell *Pancho Villa* 1943
Motherwell *Elegy to the Spanish Republic* 1953 (series through at least 1970s)
Motherwell *Open series* begun ca. 1968
Mitchell *Red Painting #2* 1954
Mitchell *Hemlock* 1956
Rothko *Primeval Landscape* 1945
Rothko *Number 25* 1947 (MoMA)
Rothko *Slow Swirl at the Edge of the Sea* 1944
Rothko *Untitled (Multiform)* 1946
Rothko *Violet Black Orange Yellow White & Red* 1949 (Guggenheim)
Rothko *Red, Black, Brown on Maroon* 1963
Rothko *The Harvard Murals* ca. 1963
Rothko "*Rothko*" Chapel (*Houston, St. Thomas University, Institute for Religion/ de Menil family*) 1970
Newman *Broken Obelisk* 1963-67 installed outside the "Rothko Chapel"
Newman *Untitled* 1945
Newman *The Command* 1946
Newman *Cathedra* 1951
Newman *Vir Heroicus Sublimis* 1950-51
Newman *Stations of the Cross* 1965-66
Newman *Who's Afraid of Red, Yellow and Blue* 1966
Reinhardt *Untitled* collage 1939
Reinhardt *Abstract Painting Grey* 1950
Reinhardt *Red Painting* 1952
Reinhardt *Abstract Painting Blue* 1953
Reinhardt *Abstract Painting No. 5* 1962

Willem deKooning, *Pink Angels*, 1945

Willem deKooning, *Excavation*, 1950

In achieving his first, "all-over" abstractions, deKooning shifted from representing the body to "burying" it in his sensual strokes of paint.

Willem deKooning, *Study for Woman*

Willem deKooning, *Six Stages of Woman I*

Willem deKooning, *Woman I*

"Flesh is what paint is for." -deKooning

Even as he was painting the abstractions, deKooning returned to the figure.

Willem deKooning, *Gotham News*

Critics saw "the Women" as a regression, and celebrated deKooning's non-objective works.

These were the kinds of paintings that inspired a whole "second generation" of Action painters.

Franz Kline, *Installation view*

Kline came to his gestural style rather late (around 1950). Scale and size were important in conveying the air of spontaneity.

Franz Kline, *Dancer at Islip*, 10 3/4x7 1/2"

Franz Kline, *Figure Eight*, 1952

Were they truly spontaneous, the record of an explosive event?

Robert Motherwell, *Pancho Villa*, 1943

Robert Motherwell, *Elegy to the Spanish Republic*, 1953

Motherwell retained links to the body even in paintings perceived as abstract.

Philip Guston, *Painting*, 1954
Joan Mitchell, *Red Painting #2*, 1954
Grace Hartigan, *The Masker*, 1954

Classic and second-generation New York School tended toward gesture as repetitive process, or gesture as style.

Mark Rothko, *Slow Swirl at the Edge of the Sea*, 1944
Mark Rothko, *Untitled (Multiform)*, 1946
Mark Rothko, *Violet, Black, Orange, Yellow on White and Red*, 1949

Through Surrealism and the experience of Still's paintings, Rothko achieved his "signature style." Some scholars believe a covert figuration remains in these landscape-like abstractions.

Mark Rothko, panel from the "*Rothko Chapel*", Houston, 1964-67
Ad Reinhardt, *Abstract Painting (Blue)*, 1953
Barnett Newman, *Vir Heroicus Sublimis*, 1950-51

The success of Field painting depended upon the patience and meditative frame of mind of the viewer. How was sublimity invoked by these paintings?

3-3 Abstract Expressionist Sculpture

- I. Catch-up: "Field" Painting (see last week's lecture notes)
 - A. Mark Rothko (b. Marcus Rothkowitz in Russia, 1903, to US as child, suicide 1970)
 - B. Barnett Newman (b. Baruch Newman 1905, d. 1970)
 - C. Ad Reinhardt (b. Adolf 1913, d. 1967)

- II. The problem of "direct" sculpture... out of surrealism
 - A. Alexander Calder (1898-1976)
 - B. Isamu Noguchi (1904 -1988)
 - C. Joseph Cornell (1903-1972)

- III. The perceived solution: David Smith's (1906-1965) "drawing in space"

Slide List

Calder *Josephine Baker* 1926
Calder *White Frame* 1934
Calder *Little Spider* 1940
Calder *The Big Sail* (MIT) 1965-66
Dali *Sleep* 1937
Lipton *Lynched* 1933

Lipton *Sea King* 1955
Moore *Recumbent figure* 1938
Noguchi *Lunar Infant* 1943-44
Noguchi *Kouros* 1944
Noguchi *Avatar* 1947
Noguchi *Curtain of Dream* 1952
Cornell *Hotel Eden* 1945
Cornell *Penny Arcade (Lauren Bacall)* 1945-46
Picasso *Woman in the Garden* 1929-30
Roszak *Chrysalis* 1937
Roszak *Nantucket Whaler* 1946
Smith *Interior for Exterior* 1939
Smith *Blackburn: Song of an Irish Blacksmith* 1949-50
Smith *Blue Construction* 1938
Smith *Medal for Dishonor: Bombing Civilians* 1939
Smith *Cubi* series 1961-65
Smith *Hudson River Landscape* 1951
Smith *TankTotem IV* 1953

Miro's work directly inspired Alexander Calder.

Alexander Calder, *Little Spider*, 1940

Other surrealist sculptors:

Henry Moore, *Recumbent figure*, 1938

Isamu Noguchi, *Kouros*, 1944

Joseph Cornell, *Untitled (Penny Arcade Portrait of Lauren Bacall)*, 1945-46

Throughout the 40's, painting seemed to lead sculpture in innovation, and in the 1950s even Noguchi was seeking a rough, energetic sculpture that would possess some of the energy of the new Action painting.

Salvador Dali, *Sleep*, 1937

Isamu Noguchi, *Avatar*, 1947

Isamu Noguchi, *Curtain of Dream*, 1952

Some came via abstraction, some via social realism:

Theodore Roszak, *Chrysalis*, 1937

Seymour Lipton, *Lynched*, 1933

But in their turn toward process, and their search for a "direct" mode of making sculpture, they came together.

Theodore Roszak, *Nantucket Whaler*, 1946

Seymour Lipton, *Sea King*, 1955

David Smith, *Blue Construction*, 1938

David Smith, *Medal for Dishonor: Bombing Civilians*, 1939

Smith was already established as an abstract sculptor when he made the Medals for Dishonor.

David Smith, *Hudson River Landscape*, 1951

David Smith, *TankTotem IV*, 1953

Picasso, *Woman in the Garden* 1929-30

Picasso's welded iron sculptures were shown to Smith by John Graham -- Smith adopted the techniques used by Picasso (and Julio Gonzalez) to achieve his signature style of "drawing in space."

David Smith, *Blackburn: Song of an Irish Blacksmith*, 1949-50

Many of these works present incommensurate views from different aspects.

The 1960s Cubi series presented highly "worked" surfaces that appealed to the pictorial sensibilities of Smith's favorite critic, Clement Greenberg.

David Smith, *Cubi* series, 1964

4-1 A "San Francisco School"? An "école du pacifique"?

I. AbEx in San Francisco key decade: 1940 into 1950s

thesis:

"Field" painting had an important impetus, if not an origin, in the painting made in San Francisco in the 1940s - particularly the highly serious approach of Clyfford Still

- A. Clyfford Still (1904-80)
- B. Rothko and Reinhardt in San Francisco
- C. Richard Diebenkorn (1922-1993)

- D. Others: Hassel Smith and Frank Lobdell
- II. The promotion of an "école du pacifique" by curator Michel Tapié
- A. Mark Tobey - US (1890-1976)
 - B. Georges Mathieu - France (b. 1921)
 - C. Jiro Yoshihara - Japan (1905-1972)

Slide List

Still *Brown Study* 1935
 Still *Untitled* 1945 (covert self-portrait)
 Still *Indian Red and Black* 1946
 Still *1949-G* 1949
 Lobdell *April* 1957
 Diebenkorn *Untitled* 1949
 Diebenkorn *Albuquerque* 1952
 Diebenkorn *Berkeley No.37*
 Diebenkorn *Berkeley No.57* 1955
 Dixon *Study in Red & Green #13* 1958
 Smith *ALone with the Killer* 1948
 Tobey *Broadway (tempera)* 1936
 Tobey *Pacific Transition* 1943
 Yoshihara *Work* 1961
 Mathieu *Composition* 1953
 Mathieu *Black and White on Brown* 1955

Clyfford Still, *Untitled*, 1946

Still's work, too, synthesized symbolic self-portraits with a landscape sensibility -- but how are his surfaces and effects different from Rothko's?

Richard Diebenkorn w/H. Smith, *Untitled*, 1949
 Richard Diebenkorn, *Berkeley No.37*
 Hassel Smith, *Alone with the Killer*, 1948
 James Bud Dixon, *Study in Red & Green #13*, 1958
 Frank Lobdell, *April*, 1957

Many students (Diebenkorn, Lobdell) and fellow faculty (Smith, Dixon) were influenced by Still's palette, insistence on abstraction, or morbid rhetoric.

4-2 Body / Gesture in Europe

"Art doesn't go to sleep in the bed made for it; it would sooner run away than say its own name: what it likes is to be incognito. Its best moments are when it forgets what its own name is."
(Dubuffet)

- I. "Informe" and "Tachisme" in Europe
 - A. Jean Dubuffet's "l'art brut" (France, 1901-1985)
 - B. Jean Fautrier (France, 1898-1964)
 - C. Antoni Tapiés (Spain, b. 1923)

- II. The "Nouveaux Realistes"
 - A. Yves Klein (Fr, 1928-1962)
 - B. Arman (b. Armand Fernandez, 1928)
 - C. Jean Tinguely (Swiss, 1925-1991)

- III. The d'affichistes or "decollage" artists
 - A. Mimmo Rotella (Italian, b. 1918)
 - B. Jacques de la Villegle (Fr., b. 1926)

- IV. CoBrA [Copenhagen, Brussels, Amsterdam]
 - A. Asger Jorn (Denmark, 1914-1973)
 - B. Karel Appel (Holland, 1921)
 - C. Pierre Alechinsky (Belgium, 1927)

Slide List

Giacometti *Tall Figure* 1949
Burri *Large Sack (Sacco...)* 1954
Tapiés *Grey & Black Cross* 1955
deStael *Roof Tops* 1955
Dubuffet *Childbirth* 1945
Dubuffet *Michel Tapié soleil* 1946
Dubuffet *Paul Leautaud* 1946
Dubuffet *Corps de dame series* 1950
Fautrier *Hôtage (Hostage) series* 1944
Fautrier *The Massacre (a.k.a. Sarah)* 1944
Fautrier *Nu (Nude)* 1946
Fautrier *Sarah* 1942
Fautrier *Tete d'otage* 1944
Giacometti *Head of a Man (or Head on a Rod)* 1947
Giacometti *The Hand* 1947
Giacometti *Tall Figure* 1947
Giacometti *City Square* 1948
Hartung *T1947-54* 1947
Pollock *Lavender Mist* 1950
Klein *Monochrome series* 1959-1960s (Titles: *L'Accord bleu* 1960, *Monochrome I.K.B. 191* 1962),
Klein *Leap into the Void* 1960

Klein *Anthropometries series* 1960
Klein *Painter of space leaps into the Void* 1960
Klein performing *Antropometrics* 1961
Klein *Ant. 1 30* 1960s
Klein *Monochrome IKB* 1962
Klein *The Void* 1958
Arman *Madison Avenue* 1962
Arman *Nominatif* 1952
Arman *Cold Petting* or *Venu\$* 1970
Tinguely *Homage to New York* March 7 1960
Rotella *Marilyn* 1963
Soulages *July 10, 1950* 1950
Villegle *Boulevard de la Villette* 23 March 1972
Jorn *The avant-garde will not be stopped* 1962
Appel *Man* 1953
Alechinsky *Oui ou non* 1968
Wols *Anxious Face* 1946

Alberto Giacometti, *Head of a Man (or Head on a Rod)*, 1947
Alberto Giacometti, *The Hand*, 1947
Alberto Giacometti, *Tall Figure*, 1947
Alberto Giacometti, *City Square*, 1948

Turning from Surrealism in 1935, Giacometti wanted to "render only what the eye sees" -- but this turned out to be a process riddled with existential doubt.

Jean Fautrier, *Sarah*, 1942
Jean Fautrier, *Tete d'otage*, 1944
Wols, *Anxious Face*, 1946

Like Giacometti, Fautrier and Wols each sought humble imagery of the informe - the dejecta of society, body fragments and abject bodies that seemed to speak to the war and its horrific realities.

Jean Dubuffet, *Paul Leautaud*, 1946
Jean Dubuffet, *Corps de Dame*, 1950

Dubuffet sought his own "ground zero" for art -- a place to begin anew with his "anti-cultural positions" and l'art brut.

Nicholas deStael, *Roof Tops*, 1955

The "haute pâte" (thick paste) paintings of Fautrier, Wols, and Dubuffet gave impetus to Tachisme ("stain" or "blot"), otherwise known as l'art informel (or art of the informe).

Alberto Burri, *Large Sack (Sacco...)*, 1954

Antonio Tapies, *Grey & Black Cross*, 1955

Other "Tachists" used humble discards sewn patiently together (Burri) or created thick, impastoed surfaces that evoked the cratered walls of war-torn Europe (Tapies).

Soulages, *July 10, 1950*, 1950

Younger painters moved toward abstraction and gesture, in part encouraged by visits from Americans such as Rothko. How did Soulages mark his identification with the lowly artisan?

Hartung, *T1947-54*, 1947

Pollock, *Lavender Mist*, 1950

Note the size of Hartung's image in relation to the aggressive courting of the sublime in the US painting.

Nouveaux Realistes

Arman, *Nominatif*, 1952

Klein, *The Void*, 1958

Grouped by critics under the misleading sobriquet "Les Nouveaux Realistes," Klein, Arman, and a few others sought to infuse their works with elements drawn from the world but given new spiritual significance.

Klein, *Painter of space leaps into the Void*, 1960

Klein performing Antropometrics, 1961

Klein, *Ant. 1 30*, 1960s

Klein, *Monochrome IKB*, 1962

"The painter only has to paint one masterpiece, himself, constantly."

Judo master (supposedly) after a 1952 trip to Japan, Klein began to extend the notion of the work-as-a-performance to all aspects of the artist's life. His patented color, "International Klein Blue," resonated with deeply held Rosicrucian beliefs about spirituality and color symbolism; its origin lay in Klein's fantasy of signing the sky as his first work of art. Sham or Shaman? Showman or Seer? You decide.

COBRA

Karel Appel, *Exploded Head*, 1958
Jorn, *Untitled*, 1954

Although COBRA artists declared their group identity in November 1948, their style of wild expressionism did not mature until the mid-1950s.

5-1 The Fifties into Sixties: International Neo-Dada

John Cage, Robert Rauschenberg, Jasper Johns... key decade: 1950s

I. Briefly: Dada the first time around

thesis: Just as the original dada movement (1917-1920s) constituted one kind of response to war, "neo" dada could be seen as a very different response to a very different kind of war, a Cold war (1950-1958 or so)

II. The presence of John Cage (U.S., 1912-1992)

- A. Chance
- B. Silence

III. Robert Rauschenberg (US, b. 1925) "...the gap between art and life"

IV. Jasper Johns (US, b. 1930) "...things the mind already knows"

V. Neo-Dada collaborators: Niki de Saint-Phalle (Fr-US, b. 1930)

Slide List

numerous Dada artists (Hausmann, Schwitters, Heartfield, Hoch), for background only
Cage and Rauschenberg *Automobile Tire Print* 1953

Rauschenberg *Erased de Kooning* 1953
Rauschenberg *Bed* 1955
Rauschenberg *Untitled combine (Man w/White Shoes)* 1955
Rauschenberg *Factum I and II* 1957
Rauschenberg *Monogram*, 1955-59
Rauschenberg *Retroactive* 1964
Rauschenberg *Pelican* 1965
Rauschenberg *Pelican (performance on skates)* 1965
Johns *Flag* 1954
Johns *Target with Plaster Casts* 1955
Johns *Numbers in Encaustic* 1959
Johns *Numbers in Color* 1965
Johns *Map* 1961
Johns *Watchman* 1964
Johns *The Perilous Night* 1982
Niki de Saint-Phalle *Tir painting* 1961
Niki de Saint-Phalle *First Shooting at Impasse Ronsin* 1961
Niki de Saint-Phalle *Crucifixion* 1963-64
Tinguely *Meta-matic No.6* 1958

N.B. - Many of these artists will recur in subsequent lectures, as part of New York "Happenings."

Robert Rauschenberg, *Automobile Tire Print*, 1953
Robert Rauschenberg, *Erased deKooning*, 1953
Robert Rauschenberg, *Bed*, 1955
Robert Rauschenberg, *Monogram*, 1955-59

Robert Rauschenberg collaborated on "Automobile Tire Print" with John Cage, whose silent piece, 4' 33", was inspired by Rauschenberg's white paintings. How do these works resonate with Rauschenberg's stated interest in working "in the gap between art and life...."?

Jasper Johns, *Flag*, 1954
Jasper Johns, *Target w/plaster casts*, 1955
Jasper Johns, *Numbers in Color*, 1965

Jasper Johns was profoundly affected by Rauschenberg's example, deciding to paint "things the mind already knows." His chosen technique of encaustic over newsprint freezes the brushstroke and allows fragments of the real world to remain barely visible beneath the color.

Robert Rauschenberg, *Pelican (performance on skates)*, 1965
Jean Tinguely, *Meta-matic No.6*, 1958
Niki de Saint-Phalle, *First Shooting at Impasse Ronsin*, 1961
Niki de Saint-Phalle, *Crucifixion*, 1963-64

Rauschenberg "gave up painting" in '64, becoming ever more active in the emerging area of performance art. In this he was picking up on the energies of Europeans such as Jean Tinguely, a Swiss kinetic sculptor who saw performative possibilities in the Abstract Expressionists' emphasis on gesture. Niki de Saint Phalle, his French-American wife, also burst into performance art with the "shooting" pieces she orchestrated in 1961.

5-2 "Gutai" Group in Japan

"Gutai art does not alter matter; it gives matter life... In Gutai art, the human spirit and matter, opposed as they are, shake hands... My respect goes out to the works of Pollock and Mathieu. Their works are the cries uttered by matter: by oil paint and enamel themselves." (Yoshihara, Gutai manifesto, 1956)

- I. Sensei (teacher) Yoshihara Jiro (1905-1972)
- II. Radical Students:
 - A. Shimamoto (Shozo) (b. 1928)
 - B. Murakami (Saburo) (1920s? Died ca. 1996)
 - C. Shiraga (Kazuo) (b. 1924)
 - D. Tanaka (Atsuko) (b. 1932)
- III. Ready for Fluxus (1964 New York/Germany/Japan art movement)

Slide List

background: Yoshihara and Tapié at informe exhibition in Japan

Yoshihara *Mast* 1938
Yoshihara *Work* 1952
Yoshihara *Work* 1953
Yoshihara *Untitled* 1962
Shimamoto *Trous (Holes)* 1950
Shimamoto *Hurling Colors* 1956
Murakami *Tearing Paper* 1955
Shiraga *Struggle with Clay* 1955
Shiraga painting with Feet 1955
Shiraga *Untitled* 1957
Tanaka *Electric Dress* 1957

Gutai

Yoshihara, *Mast*, 1938
Shimamoto, *Holes*, 1950
Yoshihara, *Work*, 1952
Yoshihara, *Untitled*, 1962

Yoshihara began as a talented painter in pre-war Japan, founding his own school (a strong tradition in Japan) and painting in the style of Surrealism. The radical works of students such as Shimamoto led this open-minded sensei (master teacher) to push his own work towards a more violent gestural abstraction. The Gutai (concrete art) group was founded in 1954, and Yoshihara wrote its manifesto in 1956.

Murakami, *Tearing Paper*, 1955
Shimamoto, *Hurling Colors*, 1956
Shiraga, *Struggle...with clay*, 1955
Tanaka, *Electric Dress*, 1956
Shiraga, *Untitled*, 1957

Younger artists pushed their Gutai work towards performance. Occasionally, works would result (see Shiraga's foot-painting). Eventually, both market pressures and the encouragement of French curators resulted in a privileging of the objects, and performance waned.

6-1 Fifties (and later): Hot Art / Cold War

Bay Area Figurative Art, Funk, and Chicago's "Hairy Who"

- I. Bay Area Figurative (SF, 1950-65) key decade: 1950s into '60s
 - A. First Generation: David Park, Elmer Bischoff, Richard Diebenkorn, James Weeks
 - B. "Bridge" Generation: Nathan Oliveira, Paul Wonner, Theophilus Brown
 - C. Second Generation: Joan Brown, Manual Neri, Bruce McGaw
- II. California Funk (SF/ LA, late 50s into 60s)
 - A. The "Beats" - life, drugs, and poetry (Kerouac, Ginsberg), Wallace Berman
 - B. "Rat Bastard Protective Association," Bruce Conner
 - C. Hermetic underground: Jay De Feo, Wally Hedrick, George Herm
 - D. Funk/craft: Robert Arneson, David Gilhooley
- III. Chicago's "Hairy Who," ('68 + after)
 - A. Jim Nutt, Gladys Nilsson (California connection)
 - B. Ed Paschke, Karl Wirsum, Roger Brown

Slide List

Park *Kids on Bikes* 1951
Park *Ethiopia* 1959
Park *Couple* 1959
Bischoff *Girl Wading* 1959
Elmer Bischoff *Orange Sweater* 1955
Diebenkorn *Coffee* 1956
Diebenkorn *Woman on a Porch* 1958
Diebenkorn *Ocean Park series* 1970-80s
Weeks *Two Musicians* 1960
Oliveira *Man Walking* 1958
Neri *Standing Figure* 1958
James Weeks *Two Men* 1960
Brown (Joan) *Girl Sitting* 1962
Brown *Fur Rat* 1962
Conner *Child* 1959-60
Conner *Couch* 1963
Conner *Untitled (front)* 1954-62
Berman *Faceless Faces* 1963
De Feo *The Rose* 1958-64
Arneson *Typewriter* 1965
Keinholtz *Roxy's* 1960/61
Arneson *Funk John* 1963
Kienholz *Roxy's installation* 1960-61
Westermann *Evil New War God* 1958
Nutt *I'm Da Vicious Roomer* 1969
Nutt *Snooper Trooper* 1967
Wirsum *Eric* 1978
Wirsum *Screamin' Jay Hawkins* 1968
Paschke *Fandango* 1979
Paschke *Purple Ritual* 1967
Brown, Roger *The Entry of Christ in Chicago* 1976

Bay Area Figurative Art

David Park, *Kids on Bikes*, 1951
David Park, *Ethiopia*, 1959
Richard Diebenkorn, *Woman on a Porch*, 1958
Elmer Bischoff, *Orange Sweater*, 1955
James Weeks, *Two Men*, 1960
David Park, *Couple*, 1959

Frustrated with the constraints of Clyfford Still's brand of high moral seriousness in abstraction, Park was the first to break away into what was initially a playful illustrator's style. Bay Area

figuration eventually became known for its fusion of Abstract Expressionist paint-handling with representational conventions that forged compelling connections with the world.

Nathan Oliveira, *Man Walking*, 1958

Joan Brown, *Girl Sitting*, 1962

Manuel Neri, *Standing Figure*, 1958

The younger artists joining Park, Diebenkorn, Bischoff and others were more mannerist in their styles, trowelling paint around by the acre and departing from realism's conventions altogether.

Funk

Conner, *Couch*, 1963

Keinholtz, *Roxy's*, 1960/61

Arneson, *Funk John*, 1963

The connection of younger BAF painters and sculptors to Beat poets and writers (Neri had staged the first public reading of Ginsberg's censored poem "Howl") led to an edgier underground art they called "Funk." Furiously political or wallowing in scatological humor, Funk artists revelled in their marginal status.

Conner, *Untitled (front)*, 1954-62

Conner, *Untitled (back)*, 1954-62

De Feo, *The Rose*, 1954-64

Funk artists moved into the sixties with their generation's questions about sexual hypocrisy and a new spirituality based on body knowledge and altered states of mind.

Jim Nutt, *Snooper Trooper*, 1967

Karl Wirsum, *Screamin Jay Hawkins*, 1968

Ed Paschke, *Purple Ritual*, 1967

Chicago's younger generation, profoundly affected by their teachers in the "Monster Roster" group (Leon Golub primary among them), turned to fringe populations (schizophrenics, circus freaks) and comic books for inspiration. Self-consciously marginal, they also looked to Dubuffet's "anti-cultural" position and their colleagues in California.

6-2 Beats, Environments, Happenings, Fluxus

- I. Happenings (Environments) - USA
 - A. Allan Kaprow
 - B. Claes Oldenburg
 - C. Jim Dine
 - D. Robert Morris

- II. Fluxus beginnings - NYC, Europe, Japan
 - A. George Brecht '61 events in New York
 - B. Paik (Nam June) '62 performances in Germany
 - C. George Maciunas, Fluxus manifesto in New York 1963
 - D. Ben Vautier, objects in Paris

- III. Feminist stirrings within and against Fluxus
 - A. Carolee Schneemann
 - B. Yoko Ono
 - C. Shigeo Kubota

Slide List

Berman *Untitled* 1963
Jess *Tricky Cad* 1959
Kaprow *Happenings in Six Parts* 1959 (score and NY environment)
Kaprow *Yard* New York 1961
Kaprow *Words* New York 1962
Kerouac *Book of Dreams* 1952
Ferlinghetti *Vajra Lotus* 1960s
Oldenburg *The Street* (installation) and *Snapshots from the City* (Happening) New York 1960
Oldenburg *The Store and constituent objects* 1961
Oldenburg *Plate of Meat*
Dine *Green Suit*
Dine *The Smiling Workman* performance New York 1960
Dine *The Car Crash* performance New York 1960
Brecht *Event Scores* 1961
Brecht *Repository* 1961
Brecht *Three Aqueous Events* performed New York 1963
Fluxus *Event* Weisbaden, Germany 1962
Fluxus *Warehouse* reconstruction 1964
Morris *Site Performance*
Paik *Integral Piano* 1958-63
Paik *Etude for Pianoforte (Shirttail Cutting)* 1960
Paik *Zen for Head*
Paik *Zen for TV* 1963
Maciunas *Excreta Fluxorum* 1972
Maciunas *Fluxus Manifesto* 1949

Vautier *Other People's Art* 1963
Schneeman *Meat Joy* performed in New York and Paris 1964
Schneeman *Fluxus Statement* 1964
Ono *Sky Dispenser* 1961
Ono *Cut Piece* performed in Tokyo, Kyoto, New York, and London 1964
Kubota *Vagina Painting* 1964

Beat Culture

Kerouac, *Book of Dreams*, 1952
Ferlinghetti, *Vajra Lotus*, 1960s

Young poets and writers of the repressive cold war '50s cultivated the notion of an underground, based on counter-readings of commodified, mainstream, "square" American culture. They turned to models of spirituality drawn from the East, just as Asian artists turned to models of individual freedom coming from the West. "Beat" signified both beaten down, and beatific.

Jess, *Tricky Cad*, 1959
Berman, *Untitled*, 1963

Artists, too, began to investigate alternatives to mass culture. Young Californians in particular saw themselves as part of an underground, seeking alternative states of mind and unorthodox spiritualities.

Allan Kaprow, *Yard*
Claes Oldenburg, *Store*
Claes Oldenburg, *Plate of Meat*
Jim Dine, *Green Suit*
Robert Morris, *Site Performance*

Kaprow had studied with Cage in 57-58 and wrote the influential article on "The Legacy of Jackson Pollock," claiming the artist was now free from the shackles of specific genres and medium. "Happenings" burst into being with Kaprow's "Yard" (first shown in '57), followed by Oldenburg's "Store," Dine's "Car Crash," and other events. Morris's "Site" picked up on the more regulated and "formalist" happenings characteristic of mid-decade. Events from earlier in the decade were rougher and more improvisational (more "beat," in other words).

George Brecht, *Events*, 1961
Fluxus Event, 1962
Paik, *Zen for Head*, 1962

George Brecht followed Kaprow's more "scripted" events and participated in the loosely organized international group that came to call itself "Fluxus." Before they were organized by George Maciunas (see below), these artists gathered for international festivals modelled on musical gatherings. Cagean "noise" and Pollockian gestures were on the menu, however.

Maciunas, *Fluxus Manifesto*, 1949

Fluxus, *Warehouse*, reconstruction, 1964

Maciunas, *Excreta*, 1972

Brecht, *Repository*, 1961

Maciunas managed a razor-thin dialectic between anarchy and absolutism in his management of Fluxus; the aesthetics of Fluxus's mail-order offerings ranged from anal (literally) packagings (drawn from the early work of Brecht) to gentle and amusing toys for the mind.

Schneeman, *Meat Joy*, 1964

Schneeman, *Fluxus Statement*, 1964

Ono, *Cut Piece*, 1964

Women found themselves simultaneously welcomed and constrained by the international performance groups. Their works immediately began to interrogate the politics of gender and sexuality that were then emerging as key issues in the reborn feminist movement.

7 Intentionally Skipped

8-1 Sixties Abstraction: An Industrial Aesthetic?

Key decade: 1950s into '60s

terms: Color Field, "Post-Painterly" abst.

- I. Greenberg's search for AbEx's successor:
 - A. Helen Frankenthaler (b. US 1928), "a bridge between Pollock and what was possible"
 - B. Morris Louis (US, 1912-1962)
 - C. Kenneth Noland (US, b. 1924)
 - D. Jules Olitski (b. Russia 1922)

II. Formalism and sculpture: Anthony Caro (UK, b. 1924)

III. Formalism's occlusions: Ellsworth Kelly (US, b. 1923)

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Frankenthaler *Mountains and Sea* October 1952
Frankenthaler *Scene w/ Nude* October 1952 (a.k.a. Personal Landscape)
Frankenthaler *Landscape Nude* 1952
Frankenthaler *Arcadia* 1962
Frankenthaler *Orange Proscenium* 1968
Louis *Charred Journal: Firewritten* 1951
Louis *Tet* 1958 (compares with *Blue Veil* on the website)
Louis *Sigma* 1960
Noland *Song* 1958
Noland *Blue Veil* 1963
Noland *New Day* 1967
Olitski *Tin Lizzie Green* 1964
Olitski *Pink Alert* 1966
Caro *Sculpture* 1961
Caro *Red Splash* 1966
Caro *Prairie* 1967
Kelly *Sixty-Four Panels: colors for a large wall* 1951
Kelly *Green, Blue, Red* 1964

Helen Frankenthaler, *Mountains and Sea*, 1952

Helen Frankenthaler, *Landscape Nude*, 1952

Frankenthaler painted both of these when she was closely involved with Clement Greenberg. One became her most famous painting, constructed by Morris Louis as "the bridge between Pollock and the possible." Which one was it, and why?

Morris Louis, *Blue Veil*, 1958

Kenneth Noland, *Song*, 1958

Jules Olitski, *Pink Alert*, 1966

"Post-Painterly Abstraction" was Greenberg's name for the movement stimulated by Frankenthaler's painting. Greenberg wanted precisely a "bland, Apollonian art" to reign in place of Abstract Expressionism's turbulent emotionalism. Clearly there are continuities with AbEx "Field" painting; indeed, one of the names for this kind of painting was "Color Field."

Anthony Caro, *Sculpture*, 1961

Certain sculptors became associated with Color Field painting, most notably the British direct-welded sculptor Anthony Caro.

Ellsworth Kelly, *Sixty-Four panels: colors for a large wall*, 1951

Kelly's painting would certainly seem to fit the "Post-Painterly Abstraction" mold, but he was viewed by Greenberg as ancillary to that development. In part it was his orientation to the chance methods and "silence" of John Cage.

8-2 Frank Stella and Minimal Art

key decade: 1950s into '60s

- I. Frank Stella and the birth of Minimalism
 - A. Stella, "what you see is what you see..."
 - B. Carl Andre, "the metals of commerce..."
 - C. Tony Smith and the New Jersey Turnpike
 - D. "Minimal Art," Richard Wollheim, 1965

- II. Minimal Art and Industrial Aesthetics
 - A. Donald Judd, "one thing after another..."
 - B. Robert Morris
 - C. Dan Flavin

- III. Minimalism's Instabilities
 - A. Robert Morris (again), Sol LeWitt: towards the concept
 - B. Walter De Maria, Robert Smithson, Richard Serra: towards the site
 - C. Site-specificity:
 1. Richard Serra's Tilted Arc (1981) vs.
 2. Maya Lin's Vietnam Memorial (1982)

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Stella *Die Fahne Hoch* 1958-59

Stella *Getty Tomb* 1958

Stella *Jill* 1959 (Black paintings)

Stella *Luis Miguel Dominguin* 1960 (Aluminum series - shaped)

Stella *Sidney Guberman* 1963 (Purple series - shaped)

Andre *Cedar Piece* 1959

Andre *144 pieces of Lead and 144 pieces of Magnesium* 1969
Andre *37 pieces of work* 1969
Geismar *Chase Logo* 1963
Smith *Die* 1962
Judd *untitled (everything is untitled), galvanized iron* 1965
Judd *Untitled* 1969
Morris *Untitled, fiberglass and light* 1965
Flavin *Pink Out of a Corner (to Jasper Johns)* 1963-64
Flavin *Monument to Tatlin* 1964
Flavin *Monument to V.Tatlin* 1970
Morris *Litanies 1963 and subsequent certificate*
LeWitt *Straight Lines in Four Directions, site and dimensions variable* 1969
De Maria *Mile Long Drawing* 1968
Smithson *Wandering Earth Mounds & Gravel Paths (for airport site)* 1967
Serra *Stacked Steel Slabs (Skullcracker Series), at Kaiser Steel Corporation* 1969
Serra *Splashing* 1968
Serra *Untitled* 1969
Serra *Tilted Arc* 1981
Serra *Prop* 1968
Lin *Vietnam Veterans Memorial* 1982

Frank Stella, *Getty Tomb*, 1958
Frank Stella, *Jill*, 1959
Carl Andre, *Cedar Piece*, 1959
Carl Andre, *37 pieces of work*, 1969

Stella shared a studio space with Andre in the late fifties, and the two developed a mode of working that emphasized lowly workman's labor rather than "authorial gestures." Their resistance to AbEx individualism would later become identified with a new strain of art, Minimalism.

Frank Stella, *Sidney Guberman*, 1963
Thomas Geismar, *Chase Logo*, 1963

Minimal Art, so named by a philosopher (Richard Wollheim) in his 1965 essay by the same title, had strong resonances with an industrial aesthetic of corporate logotypes and factory production.

Donald Judd, *Untitled*, 1969
Dan Flavin, *Monument to V.Tatlin*, 1970
Tony Smith, *Die*, 1962
Richard Serra, *Prop*, 1968

The industrial look of Minimal Art extended to its materials. It was often fabricated by outside "jobbers" accustomed to making industrial construction elements. In Flavin's case, it was assembled from pre-fabricated materials purchased at the hardware store.

Richard Serra, *Untitled*, 1969

Richard Serra, *Titled Arc*, 1981

Maya Lin, *Vietnam Memorial*, 1982

Serra's identification with Pollock is an example of how the Abstract Expressionist ideas get carried forward and altered at the same time. How does Maya Lin's Vietnam War Memorial achieve the same kind of extension and critique of Minimal Art?

9-1 Pop Art

Performance / Intervention

Key decade: 1970s

terms: Process Art, Performance Art

I. From Happenings to Performance, 60s to 70s (to now)

A table of non-parallel points

	1950s	1960s	1970s	1980+
contexts	photos of Pollock ptg.	Protests, "Be-Ins"	institutional critique	Museum Politics
stimuli	John Cage 1958 class	Judson Dance Gp.	Feminism	Identity politics

- A. Pop and Minimalism - similarities
 - 1. hard-edged, graphic, "iconic"
 - 2. the trope of industrial production, "performative"
- B. Pop and Minimalism - differences
 - 1. education of practitioners (Pop commercial, Minimal art hist/ theoretical)
 - 2. consuming audience
 - 3. abstraction/ figuration, sculpture/painting, etc.

II. Case Study: "Andrew Warhola," 1928 (?) - Andy Warhol, 1987.

III. Other Pop Artists

- A. Roy Lichtenstein, 1923-1997
- B. James Rosenquist, b. 1933
- C. Claes Oldenburg, b. 1929
- D. George Segal, b. 1924
- E. Marisol, b. 1930
- F. still others: Jim Dine, Tom Wesselman, Mel Ramos, Robert Indiana....

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Indiana *Love* 1965-66
Kelly *Blue Red Green* 1964
Lichtenstein *Popeye* 1961
Warhol *Popeye* 1960
Warhol *Before & After* 1960
Warhol *100 Campbell's Soup Cans* 1962
Warhol *Marilyn Diptych* 1962
Warhol *Brillo Boxes* 1964 (also Campbell's, del Monte, etc.)
Rosenquist *Marilyn Monroe 1* 1962
Rosenquist *F-111* 1965
Lichtenstein *Takka-Takka* 1962
Lichtenstein *Drowning Girl* 1963
Lichtenstein *Little Big Painting* 1965
Segal *Cinema* 1963
Segal *Sunbathers on Rooftop* 1963-67
Segal *Sunbathers* 1963
Marisol *Bathers* 1961-62
Oldenburg *Bedroom Ensemble* 1963
Oldenburg *Soft Manhattan* 1966
Oldenburg *Ice Bag, Osaka World's Fair* 1970
Wesselman *Bathtub Collage* 1963

Ellsworth Kelly, *Blue Red Green*, 1964
Robert Indiana, *Love*, 1966

His comparison should remind you that hard-edged abstraction (present in "Post-Painterly Abstraction," Minimal Art, and other abstractionists like Kelly who did not belong "officially" to either group) coexisted with Pop art, and the two kinds of painting were deeply engaged with each other.

Andy Warhol, *Popeye*, 1961
Roy Lichtenstein, *Popeye*, 1961

Amazingly enough, Warhol and Lichtenstein both began painting cartoon images, each unknown to the other. Everything from Rauschenberg's and Johns's interest in everyday images, and the decisions of television programmers, probably contributed to this "Zeitgeist."

Warhol, *100 Cans*, 1962
Warhol, *At work in Factory* (photo)
Warhol in Stable Gallery, 1964 (photo)
Cambell's canvases on view at Ferus (photo)

I've argued that Warhol began with a "production aesthetic," before "Pop" had been named. What did Warhol first call this new art? How did the "production aesthetic" of the early works and installations get converted to the consumer aesthetic we now associate with Pop?

Warhol, *Marilyn Monroe*, (diptych), 1963
Rosenquist, *Marilyn Monroe I*, 1962
Oldenburg, *Bedroom Ensemble*, 1963
Wesselman, *Bathtub Collage*, 1963
Segal, *Sunbathers*, 1963

Called "The New Realists" in a famous 1962 exhibition at the Sidney Janis Gallery, the Pop artists focused on the nexus between the commodity and desire. Were their works affirmative or critical of "Madison Avenue's" production of an unstable subject who wants, then needs, a new commodity to complete themselves?

9-2 International Pop

Key decade: late 1950s, early 1960s
terms: Independent Group, Capitalist Realism, Nouveaux Realisme

- I. Nouveaux Realistes (we've met them before) - Paris, ca. 1960
 - A. Arman (b. 1928)
 - B. Yves Klein
 - C. crucial appendage: Pierre Restany, critic and publicity hack

- II. The Independent Group - London, ca. 1952 - 1960
 - A. Eduardo Paolozzi (b. 1924 Edinburgh, Italian parents)
 - B. Richard Hamilton (b. 1922 London)
 - C. other members include critic Lawrence Alloway, who coined the term "Pop Art"

- III. "Capitalist Realism" - Dusseldorf, ca. 1963, with Richter's "Leben mit Pop" (w/ Konrad Lueg)
 - A. Gerhard Richter (b. 1932 Dresden, East Germany)
 - B. Sigmar Polke (b. 1941 Silesia, now Poland)
 - C. other German Pop affiliates: Wolf Vostell (coined "décollage")

- IV. Other "Pop" inflected realisms:
 - A. Britain: David Hockney, Malcolm Morley (Lucian Freud?)
 - B. USA "Photo-" or "Super-realism": Philip Pearlstein, Chuck Close, Audrey Flack

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Arman *Madison Avenue* 1962
 Arman *Venus* 1970
 Paolozzi *Automobile Head* 1954
 Paolozzi *Head* 1957
 Paolozzi *Psychological Atlas* 1947-53 (scrapbook)
 Paolozzi *I was a rich man's plaything* 1947
 Hamilton *Just What is it That Makes Today's Homes So Different, So Appealing?* 1956 (This is Tomorrow exhibit)
 Hamilton *She* 1958-61
 Hamilton *Hommage à Chrysler Corporation* 1957
 McHale *Why I took to the Washers in Luxury Flats* 1954
 Vostell *Coca-Cola* 1961 (décollage)
 Klein *The Void* 1958
 Polke *Chocolate Painting* 1964
 Polke *Moderne Kunst* 1968
 Polke *Bunnies* 1966
 Richter *Sailors* 1966
 Richter *Leben mit Pop* c.1963
 Richter *Alfa Romeo* 1965
 Richter *Woman w/ Umbrella* 1964
 Richter *Color Fields* 1973
 Richter *Garmisch* 1981
 Richter *Athens* 1985
 Hockney *The Splash* 1966
 Hockney *A Bigger Splash* 1967
 Morley *Race Track* 1970
 Morley *New York* 1971
 Freud *Naked Man w/ Friend* 1978-80
 Freud *Large Interior in Paddington* 1966
 Pearlstein *Reclining Nude on Oriental Rug* 1968
 Close *Big Self-Portrait* 1967-68
 Flack *Marilyn* 1977
 Hamilton *My Marilyn* 1965

Independent Group

Paolozzi, *I was a Rich Man's Plaything*, 1947

Hamilton, *Just What Makes Today's Homes So Different...So Appealing?*, 1956

Both the Italian-British sculptor Paolozzi and the painter Richard Hamilton were drawn to the enormous energy and (corrosive?) visual appeal of American advertising. Paolozzi, interned during the war as an "alien," got his hands on American magazines from GIs; his 1952 showing of these scrapbooks over the epidiastroscope prompted the founding of the Independent Group, to confront "the modern flood of visual symbols." IG member Lawrence Alloway was the critic who coined the name "Pop Art."

Paolozzi, *Head*, 1957

Hamilton, *"Homage a Chrysler Corp"*, 1957

Hamilton, *\$he*, 1958

Paolozzi considered himself a sculptor, Hamilton a painter. How do these objects interrogate the emerging commodity culture associated with American dominance of the economy?

Capitalist Realism

Richter, *Leben mit Pop*, c.1963

Richter, *Alfa Romeo*, 1965

Polke, *Moderne Kunst*, 1968

A group of artists in Dusseldorf mounted an installation of objects in a local department store, installing themselves as well amidst these commodities as a demonstration of "Capitalist Realism." What earlier, state-supported realisms was this "Capitalist Realism" responding to?

Richter, *Sailors*, 1966

Polke, *Bunnies*, 1966

Both Richter and Polke respond to the dominance of photography after the war. Richter imbues the photograph with a sense of loss and melancholy; Polke seems more interested in its mode of circulation through culture. What New York Pop artists can be compared to these two modes of viewing the photograph or advertisement?

Nouveaux Realistes

Klein, *The Void*, 1958

Arman, *Madison Avenue*, 1962

From opposite sides, Klein and Arman (both dubbed "Nouveaux Realistes" by their appointed critic Pierre Restany), were critiquing the commodity and its role in displacing desire and spirituality onto purchasable goods. Like most during this period, they were not unambivalent in their castigation of American consumer culture.

Other Realisms

Hockney, *The Splash*, 1966

Freud, *Large Interior in Paddington*, 1966

Morley, *New York*, 1971

Whether they identified with West Coast US Pop (Hockney), New York "Superrealism" (Morley), or a resistance to both (Freud), British artists remained interested in figurative art.

Pearlstein, *Seated Nude*, 1969

Hockney, *The Splash*, 1966

Close, *Phil/Fingerprints II*, 1978

Freud, *Large Interior in Paddington*, 1966

Flack, *Marilyn*, 1977

Morley, *New York*, 1971

Various assertive realisms emerged in the US, some eschewing the photograph but interrogating its potentially clinical vision (Pearlstein), and others frankly confessing their fascination with, and reliance on, the medium.

10-1 Early Conceptual Art: Sol LeWitt and Others

"*The idea is the machine that makes the art*" - Sol LeWitt

Key decade: 1970s

terms: Conceptual Art

- I. Conceptual Art - late 1960s New York, peak in 1970s, still evident today
 - A. Roots and precursors
 1. Minimalism and Pop ironies (Stella, Warhol)
 2. Fluxus attitudes (George Brecht)
 3. transcendental signifiers (Yves Klein, Piero Manzoni)
 4. above all, the growing influence of Duchamp
 - B. Practitioners from various places (centered on New York, satellite in Coventry)

1. Robert Morris 61-63 (later Minimal and Performance artist)
 2. Joseph Kosuth '65-66+ (important writer/theorist, emphasized Duchamp readymades)
 3. Sol LeWitt '66-67+ (crucial formulator of "Sentences" '69 and "Paragraphs" '67 on Conceptual Art)
 4. On Kawara '66+ (b. Japan, in close dialogue with LeWitt, postcards/calendar boxes)
 5. Douglas Heubler ca. '70 (time-based)
 6. Pop-inflected stand-alone Richard Artschwager, '63+
 7. Art & Language, Coventry U.K. '68+ (Terry Atkinson et al.)
- C. Main characteristics of Conceptual Art
1. Idea-based (form is incidental)
 2. anti-heroic and impersonal stance of artist (bureaucratic?)
 3. impersonal execution (if at all), often industrial, often delegated
 4. Language a crucial component
 5. "The work can be made. The work does not have to be made to be art." (LeWitt)

II. California variants

- A. Practitioners
1. Bruce Nauman (studied in Davis California)
 2. John Baldessari (teaches still in Los Angeles)
 3. Edward Ruscha (in L.A.)
- B. Characteristics
1. Typically funnier, "dopier," more deadpan than New York
 2. More interested in engaging Pop as a way art can look

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prime precursor: Duchamp Fountain 1917, With Hidden Noise 1916, Air de Paris 1919, Monte Carlo Bond 1924

added impetus from: Stella black painting 1958, Warhol Campbells Soup Cans 1962, Klein monochromes 1960, George Brecht Chair Event 1960, Brecht, Three Aqueous Events 1961

Manzoni *Achrome* 1958

Manzoni *Socle du Monde (Base of the World)* 1961

Morris *Litanies* 196x (important, on web: Card File '63, Box with the Sound of its own making, '61, Fountain '63, Three Rulers '63)

Kosuth *One and Three Chairs* '65

LeWitt *wall drawings* 1968 to the present

Heubler *Duration Piece* 1970

Artschwager *Table with Pink Tablecloth* 1964

Artschwager *100 Locations* 1968

Artschwager *Portrait I* 1962

Nauman *Portrait of the Artist as a Fountain* 1966-60

Nauman *My Last Name Exaggerated 14 Times Vertically* 1967

Nauman *From Hand to Mouth* 1967
Nauman *Acoustic Wall, 1969, and Wilder Gallery Installation* 1970
Nauman *One Hundred Live and Die* 1984
Baldessari *Cremation Project* 1970
Baldessari *An Artist is not Merely a Slavish Announcer* 1966
Ruscha *Wax* 1970
Ruscha *Metal Shavings* 1974
Ruscha *Every Building on the Sunset Strip* 1966
Ruscha *Not a Bad World, Is It?* 1984

Robert Morris, *Box with Sound...*, 1961

Even before Minimal Art got its name, it was troubling the notion of the work of art as an object that somehow "contains" its own inherent meaning. How did Robert Morris's sculpture comment on the obsession with Process emerging out of Abstract Expressionism?

Robert Morris, *Fountain*, 1963
Marcel Duchamp, *Fountain*, 1917
Robert Morris, *Card File*, 1963
Robert Morris, *Three Rulers*, 1963

Duchamp emerged as an increasingly important figure as artists such as Morris began to investigate the meanings that were created for the work of art in the mind of the viewer. Find another work on today's "page" that harkens after Duchamp.

Kosuth, *One and Three Chairs*, 1965
Manzoni, *Socle du Monde (Base of the World)*, 1961

Language philosophies and the power of "naming" became important preoccupations for Conceptual artists. Even Manzoni, not affiliated with this group and working out of Italy, evinced a parallel interest in language's ability to force a new concept on an object.

LeWitt, *Wall Drawing/Vertical & Two Diagonal Lines*, 1968
On Kawara, *Date Paintings in 89 Cities: 18 Feb 1973 Casablanca*, 1973

LeWitt declared "I wanted to do a work of art that was as two-dimensional as possible." and also: "The wall drawing is a permanent installation, until destroyed." (1970) Like LeWitt, Kawara generated a simple idea that is profoundly influenced by the circumstances in which it is deployed.

Nauman, *Self-Portrait as a Fountain*, 1966
 Nauman, *From Hand to Mouth*, 1967

Nauman's photographs and sculptures pose interesting problems for the viewer: are they documents of performances? Are they "works of art in themselves?" Nauman's persistent interest in puns and irony places his work well within the California tradition (Arneson was one of his teachers.)

Baldessari, *An Artist is not Merely a Slavish Announcer*, 1966
 Artschwager, *Portrait I*, 1962
 Ruscha, *Every Building on the Sunset Strip*, 1966

These artists began to integrate some of Pop art's banal photography and simulations into witty Conceptual projects like these. While not found exclusively on the West Coast (Artschwager was in New York), such works benefitted from California's "distanced" view of the super-theoretical New York art scene.

11-1 Performance / Intervention

I. From Happenings to Performance, 60s to 70s (to now)

A table of non-parallel points

	1950s	1960s	1970s	1980+
contexts	photos of Pollock ptg.	Protests, "Be-Ins"	institutional critique	Museum Politics
stimuli	John Cage 1958 class	Judson Dance Gp.	Feminism	Identity politics
	Julian Beck Living Thtr.	Living Theater, cont.	Black Power	AIDS
	Artaud "Theatre of Cruelty"	Phenomenology	Stonewall, Gay activism	
		Media theory (McLuhan)	Post-struct. subject theory	
what they called it	Happenings & Environments	Happenings & Environments	Performance Art	Body Art
	Performance Art		Site-specific art	

II. Differences:

A. 50s and early 60s performances split

1. between a cool, cerebral “abstracting” mode (Brecht, Robert Morris)
 2. and a wildly theatrical sensual mode (Happenings, Oldenburg, some Kaprow)
- B. 70s performance art was
1. edgier, more violent, more confrontational, more culturally political (sex & religion)
 2. and demanded viewer acknowledge complicity
- C. 80s+ performance art tended to emphasize labor, endurance, and a body critique of museums
- III. Trans-national phenomenon?
- A. Documentation of performance art traveled swiftly, internationally
 - B. Practitioners were eager to join forces with other avant-gardes (e.g., Schneeman’s “Meat Joy” at the Paris Festival of Free Expression, Fluxus internationalism)
 - C. But there were strong national specificities (e.g. violent comedy of Vienna Actionists)

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Seen Before:

Oldenburg *Foto-Death* 1962 (NY)
 Paik *Zen for Head* 1962 (Weisbaden)
 Brecht *Three Aqueous Events* 1963 (Fluxus, NY)
 Ono *Cut Piece* 1964 (Kyoto, New York, London)
 Kubota *Vagina Painting* 1964 (NY)
 Schneeman *Meat Joy* 1964 (Paris, NY)

New York/LA:

Schneeman *Fluxus Statement* 1964
 Schneeman *Interior Scroll* 1975 (NY)
 Acconci *Trademarks* 1970 (NY)
 Acconci *Seedbed* 1972 (NY)
 Burden *Shoot* November 19, 1971(LA)
 Burden *Trans-fixed* April 23, 1974 (LA)
 Burden *Doorway to Heaven* November 15, 1973 (LA)

Germany:

on web, important: Beuys *How to Explain Pictures to a Dead Hare* 1965 (Dusseldorf)
 Beuys *Coyote: I Like America and America Likes Me* 1974 (NY)

Vienna Actionists:

Nitsch *Actions #48, Orgy-Mystery Theater* 1970s? (Vienna)
 Schwarzkogler *Action* 1965
 Weibel (and Valie Export) *Tapp und Tastkino* 1968 (Vienna?)
 Export *Genital Panic* 1969

South America and nomadic:

Oiticica *Parangolé* 1965 (São Paulo museum)

Oiticica *Tropicalia* 1965, 1969 (São Paulo, London, and posthumously)

U.K. and nomadic:

Long *Hundred-Mile Walk* 1971-2 (UK)

Long *A Line in the Himalayas* 1975 (Tibet?)

Long *A Line in Bolivia - Kicked Stones* 1981 (presumably Bolivia)

Remember to ask yourselves what role might be played by the photograph and increasingly accessible film and video media in popularizing performance art...

Images worth noting:

Acconci, *Trademarks*, New York, 1970

Acconci, *Seedbed*, New York, 1972

Burden, *Exposing the Foundations of the Museum*, Los Angeles, "MOCA", 1986

Beuys, *Lecturing on Painting to a Dead Hare*, Dusseldorf, 1965

Beuys, *Fat Chair*, 1964

Beuys, *Coyote: "I like America and America likes me"* New York, 1974

Long, *A Rolling Stone: resting places along a journey England*, 1973

Beuys, *Fat Chair*, 1964

Helio Oiticica, *Parangole'* at the Museu de Arte Moderna, Rio, 1965

Nildo of Mangueira dancing one of Helio Oiticica's *Parangole* capes, 1964

11-2 Earthworks

Key decade: 1970s

terms: Earthworks, Land Art

I. Sources/ stimuli

- A. Minimalism's interest in the situation of the observer and site of the artwork
- B. Postwar civil engineering: superhighways, airports,
- C. New views of the earth from space (Apollo missions, 1968 "Whole Earth" photo)
- D. neo-primitivism (neolithic burial mounds, menhirs, lingams, monoliths, Nacza lines, ritual paths, etc.)

II. Practitioners (most had a "Minimalist" phase)

- A. Robert Smithson – New Jersey
 - 1. Named "Earthworks" in 1968 essay (from science fiction novel)
 - 2. Self-taught naturalist, geologist, theorist, critic, poet, as well as artist

3. Theoretical impact:
 - a. Conscious of “post-modern” and “post-studio” position
 - b. theorized Site/Non-Site relationship
 - c. nascent post-structuralism: “I’m interested in the apparatus I’m being threaded through”
 4. Mythic status: dead in airplane crash by 1973
- B. Robert Morris (again)
 - C. Nancy Holt (Smithson widow) – paleolithic geometries
 - D. Walter De Maria – search for sublimity
 - E. Michael Heizer – “the alternative to the absolute city system” (or its surrogate?)
 - F. Dennis Oppenheim – ephemeral land art
 - G. Christo (“and Jeanne-Claude”) – social work

III. The California variant, “poets of light” (just my name for these guys)

- A. Robert Irwin
- B. James Turrell

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Smithson *Site/ Nonsite usually* 1967-69

Smithson *Spiral Jetty* 1970 (film, photograph, Salt Lake earthwork, collage, mental image...)

Morris *Observatory Flevoland, Holland* 1971

Holt *Sun Tunnels, NW Utah desert* 1973-76

De Maria *Mile-Long Drawing, Mojave desert* 1968 (also figures in Minimal, conceptual, “process” art)

De Maria *New York Earth Room* Manhattan 1977

De Maria *Lightning Field, Quemado, New Mexico* 1977

Heizer *Double Negative, Virgin River Mesa, Nevada* 1969

Heizer *Complex I, Central East Nevada* 1972

Oppenheim *Directed Seeding, Finsterwolde Holland* 1966

Christo *Valley Curtain Project, Rifle Gap, Colorado* 1970-72

Irwin *scrim piece* 1970s

Turrell *Skyspace* 1980s

Turrell *Roden Crater in process (unpictured)*

Smithson, *Purgatory*, 1959

Smithson, *Untitled (Hexagonal Center)*, 1963

Smithson, *Spiral Jetty*, 1970

Smithson described the works he made before Minimalism as "preconscious." Yet I argue for profound continuities between the early work and the later earthworks. You can read more in my book, but here's a summary view:

Formal continuities:

a section of the nested hexagons serve as the basis for the geometricized spiral that constitutes

Gyrostasis and underlies Spiral Jetty.

Theoretical continuities:

Dialectics -- a self-conscious opposition (between thesis/antithesis, leading to synthesis) that operated in the "cartouche drawings" and carried forward into Site/Nonsite and finally into the earthworks.

Smithson, The Monuments of Passaic, 1967

Smithson, Site/Nonsite work: Slate from Bangor, PA, 1968, 1970

Smithson mobilized his chosen mode of dialectical thinking in such late 60s works as these -- the first a group of photographs and texts crafting a visit to the urban peripheries of New Jersey, and the second part of a conceptual "Site" and "Non-site" pairing between places far from the gallery (the Site) and the minimal gallery installation (the Non-site).

Smithson, Spiral Jetty (stills), 1970

Smithson, Proposal for Bingham Copper Pit, 1973

Think about your experience of the Spiral Jetty film. How does it foreshadow the work Smithson hoped to do in industrial pit mines?

12-1 Process Art (and Earthworks catch-up)

Key decade: 1970s

terms: Process, Anti-Form, Eccentric Abstraction

- I. Emerging from Minimalism, Performance, Earthworks
- II. Male Practitioners (Pollock legatees): Process, Anti-form
 - A. Smithson, De Maria et al.
 - B. Serra, Morris, other Minimalists (Morris "Continuous Project Altered Daily," 1969)
 - C. followers: Barry Le Va, Keith Sonnier, Alan Saret
 - D. inspirers: Gordon Matta-Clark (Food, "Anarchitecture," "Fake Estates")
- III. Women: (organic materials) "Eccentric Abstractionists"
 - A. Lynda Benglis (also video works, gender theater)
 - B. Eva Hesse
 - C. Jackie Winsor

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Serra *Tearing Lead from 1:00 to 1:47* 1968
Matta-Clark *Graffiti Truck* 1973
Matta-Clark *Splitting* 1974
Matta-Clark *Conical Intersect* 1975
Matta-Clark *Day's End* 1975
Benglis *For Carl Andre* 1970
Benglis *Wing Piece* 1975
Benglis *Heraklion* 1978
Hesse *Laocoön* 1966
Hesse *Rope Piece* 1970
Winsor *Bound Square* 1972
Winsor *Exploded Piece* 1980

Serra, *Tearing Lead from 1:00 to 1:47*, 1968
Morris, *Continuous Project Altered Daily*, 1969
Matta-Clark, *Splitting*, 1974
Matta-Clark, *Day's End*, 1975

Process art was influenced by Minimalism's search for "the basics" and by Performance art's emphasis on actions. Serra's sculpture "verbs" (casting, tearing, catching) reduced sculpture to a process engaged by a person on a material. Morris presented an installation of a de-installation of various materials, and Matta-Clark conducted adventurous (and sometimes illegal) deconstructions of the built environment.

"Eccentric Abstractions"

Morris, *Red Felt*, 1970
Hesse, *Untitled (Rope Piece)*, 1970
Benglis, *Corner Painting*, 1969
Winsor, *Bound Grid*, 1971
Hesse, *Ishtar*, 1965

Process art began to manifest a new tendency toward irregular forms and non-geometric abstraction. Male practitioners tended to produce geometric cuts, even in soft materials, but women began to build up forms from those soft materials themselves. Compare Hesse's constructions and amorphous webs to Morris's slit felt -- what kinds of gendered assumptions were made about these works? Were women conscious of (and exploiting) these differences or was it that they "couldn't help but express their essence"?

12-2 Feminist Art

Key decade: 1970s

terms: Pattern and Decoration, Feminism, “Performatism”

- I. A climate of protest (Women question and seize the Phallus)
 - A. Benglis image
 - B. Bourgeois of the ‘40s compared to Bourgeois of ‘68 (as celebrated by Mapplethorpe in the ‘80s)

- II. Reclaiming Women’s art(s)
 - A. the Her-itage (Kahlo, O’Keeffe)
 - B. Pattern and Decoration: ‘70s New York (also see Kozloff’s Harvard Square T)
 1. Miriam Schapiro
 2. Joyce Kozloff
 3. Robert Kushner (the issue of men in feminism)
 - C. Womanhouse – founded 1971 in Los Angeles by Schapiro and Judy Chicago
 - D. Chicago’s Dinner Party, “central core” imagery, questions of labor

- III. The Goddess thing - Painting, Installation, Performance
 - A. painting: Nancy Spero, Sylvia Sleigh
 - B. performance (sometimes also installation):
 1. Bourgeois’ Destruction of the Father 1974, performance of body parts and “lair” installation (see web)
 2. Rachel Rosenthal, 1970s performances
 3. Ana Mendieta, 1980s photo/performances

- IV. The Angry/ Funny Woman thing – Feminist Performance Art
 - A. Essentialism (1960s, but was it so?) vs. the constructed subject of sex (1980s)
 - B. “The personal is the political” – > body politic (Ono ‘64, Export ‘69, Bourgeois ‘74, Schneemann ‘75)
 - C. Performing / contesting gendered roles in the 70s
 1. Mierle Ukeles “Maintenance Art Manifesto” 1969
 2. Eleanor Antin, “Carving: A traditional sculpture,” 1972
 3. Hannah Wilke “Starification Series” 1974, performatism
 4. Laurie Anderson “Object/ Objection/ Objectivity” 1973
 - D. ‘90s Feminism – or “post” feminism ?
 1. Continuities: Janine Antoni, Rachel Lachowitz
 2. Disruptions: Vanessa Beecroft (see video at <http://www.yvonneforceinc.com/yfinew/beeacroft.htm>)

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Bourgeois *Fillette* 1969

Bourgeois *Lair* 1968 (cf. *Destruction of the Father*, 1974)

Schapiro *Personal Appearance* 1973 (fabric collage)

Kozloff *Untitled* 1978-79 (fabric hanging)
Chicago *Rainbow Picket* 1965
Chicago *Atmosphere at Santa Barbara Beach* 1969
Chicago *Female Rejection Drawing* 1974

Womanhouse 1971/72:

Rooms:

- *Dining Room* (Bachenheimer, Brody, LeCoq, Mitchell, Schapiro, Wilding)
- *Menstruation Bathroom* (Chicago)
- *Womb Room* (Wilding)

Performances:

- *Ablutions* (Chicago?)
- *Cock and Cunt Play* (Wilding and Lester)

Chicago *Dinner Party* 1973-79
Sleigh *Lilith* (for Sister Chapel) 1976
Mendieta *Siluetas Series* 1978 (gunpowder, earth, ..., body, tree, mud)
Ukeles *Maintenance Art performance series* 1969-77
Ukeles *Ceremonial Arch Honoring Service Workers...* 1988
Wilke *S.O.S.: Starification Object Series* 1974-75
Wilke *Hannah Wilke Through the Large Glass* 1976
Anderson *Fully Automated Nikon: Object, Objection, Objectivity* 1974
Antoni *Loving Care* ("I soaked my hair in dye and mopped the floor with it") 1993
Antoni *Chocolate Gnaw/ Lard Gnaw* 1992
Lachowitz *Homage to Carl Andre* 1996

"Feminist" Alternatives

Joyce Kozloff, *Untitled*, 1978
Shapiro, *Fan of Spring*, 1979

The climate of protest fostered by '60s and 70s feminist writings by authors such as Betty Friedan (*Feminine Mystique*), Kate Millet (*Sexual Politics*), Germaine Greer (*The Female Eunuch*) and others emerged in the art world through exhibitions ("Old Mistresses") and the work of artists trying to investigate women's craft traditions, and rescue these from the oblivion to which modernism had consigned them.

Judy Chicago, *Rainbow Picket*, 1966

Judy Chicago (who chose a generic name rather than exist under a patronym) began, in her own mind, as a "macho" minimalist, geometric and rigorously abstract. Her work was still pigeonholed as "decorative" and she sought a radically different context for the production and reception of her art.

Chicago and Shapiro and students, *Womanhouse*, 1972 (photos)

Judy Chicago, *Dinner Party*, 1966

Judy Chicago, *Dinner Party* (Emily Dickinson place setting), 1966

What issues of authorship and production were raised by these feminist projects?

Mendieta, *Siluetas* series, (beach and pigment piece), 1973-80

Mendieta, *Serie arbol de la vida*, (Iowa), 1976

Cuban-born artist Mendieta adapted feminist Performance Art and Earthworks to her own vision, which sought a reorientation of views of women's bodies in art. No longer would they be commodities, but would return to an "essence" identified with ancient goddess cults of the earth. Mendieta was not the first to produce this reorientation, but she has become one of the most well-known. Her marriage to Carl Andre and tragic death have both played a role in this posthumous fame.

13-1 African Americans

Key decade: 1970s - 1990s

terms: Identity politics

- I. Radical politics: Black Panthers, Grey Panthers, "women's lib", "Weathermen", "Symbionese Liberation Army", Art Worker's Coalition, Indian Activism (1960s-70s), forecasting 1980s and '90s identity politics, institutional critique (Guerrilla Girls, Act Up, etc.)
- II. Political Interventions in and out of the museum
 - A. Museum as fortress or bunker; decorous performers
 - B. Hans Haacke and "systems" art (out of process, earthworks)
- III. African American identities: complicating modernism
 - A. out of conceptualism: Adrian Piper (philosopher, performance artist, 1970s on)
 - B. working with the legacy: painting / quilts / fetish shrines / documentary

1. May Stevens (political pop)
 2. Faith Ringgold (subversive quilts)
 3. Bettye Saar (the power of the fetish)
 4. Carrie Mae Weems (a searing documentary gaze)
 - C. resisting the Man: David Hammons (installations and performances, 1970s on)
 - D. conceptualism redux: 1990s stars
 1. Fred Wilson (museum critique)
 2. Glenn Ligon (black as metaphor and lived reality)
 3. Lorna Simpson (the “Cindy Sherman” archivist of black female identity)
 - E. a place for formalism? Martin Puryear
- IV. On Naming
- A. Chicano/Chicana, Latino, Hispanic activism
 1. Mural legacy: Judy Baca in Los Angeles, Daniel Galvez (Oakland)
 2. ASCO (nausea), founded 1971 in L.A. – existentialism and Daffy Duck
 - B. First peoples/ Native Americans
 1. inhabiting the ethnographic present: early Durham, Jaune Quick-to-see Smith
 2. deconstructing the categories: Jimmie Durham
 3. James Luna (museum critique)
 - C. how African American art complicates modernist teleology:
Jacob Lawrence Harriet Tubman series 1939-40 versus Henri Matisse Jazz portfolio image, 1947
- V. Political art and AIDS activism:
- A. Silence+Death Project poster, 1986
 - B. “Gran Fury” collective, He Kills Me poster, 1987
- VI. politicized art (artists stigmatized and politicized after art made):
- A. Robert Mapplethorpe, Jesse McBride, 1976 (accused by Senator Helms of fomenting pederasty)
 - B. Andres Serrano, Piss Christ, 1987 (well, okay, this was intentionally polemical and earned its censorship)
 - C. David Wojnarowicz, Why the Church... 1990 (artist with AIDS censored by Helms, appropriated by American Family religious right group, won lawsuit and \$1 which he incorporated in subsequent art)

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Hirschhorn Museum exterior 1974
 Haacke *Condensation Cube* 1963
 Haacke *Live Random Airborn System* 1965
 Haacke *Shapolsky et al.: Manhattan Real Estate Holdings* 1971
 Haacke *Oil Painting / Oelgemalde...*, 1982
 Piper *Catalysis (performance, NYC transit system)* 1970
 Piper *Vanilla Nightmare* 1986
 Stevens *Big Daddy Paper Doll* 1970

Ringgold *Flag for the Moon: Die Nigger* 1969
Saar *Liberation of Aunt Jemima* 1972
Weems *Blue Black Boy* 1987 (“Colored People” series)
Weems *Kitchen Table series* 1990
Weems *In These Islands* (appropriated 19th c. photo) 1994-5
Hammons *Injustice Case* 1973 (body print)
Hammons *Nap Tapestry* 1978
Hammons *Higher Goals* 1986
Hammons *Bliz-aard Ball Sale* 1983
Wilson *Guarded View* 1991
Wilson *Metalwork* 1992 from “Mining the Museum”
Ligon *Untitled* 1990
Simpson *Guarded Conditions* 1989
Simpson *She* 1992
Puryear *Self* 1978
Baca (et al.) *The Great Wall*, Los Angeles 1974
Durham *Bedia’s Stirring Wheel* 1984
Durham *Self-Portrait* 1986
Durham *Catskill Giveaway* 1990
Luna *The Artifact Piece* 1990

Hirshhorn Museum, exterior, 1974
Carrie Mae Weems, *Mirror, Mirror*, 1987

The incapacity of institutions to represent the political issues that were animating world culture in the late 1960s was made manifest by the architecture of the Hirshhorn museum, a kind of fortress overlooking the populist mall in the heart of official Washington in the USA. African Americans took up the styles of Pop (in the case of Stevens) or the tools of modernist documentary photography (in the case of Weems) to pointedly address the politics of power and exclusion.

Jacob Lawrence, *Harriet Tubman series "I am no friend of slavery.."*, 1939-40
Henri Matisse, *"Icarus" from the "Jazz" portfolio*, 1947

The work of sophisticated African American artists had always complicated a simplistic view of modernism, in which "white" artists such as Matisse and Picasso appropriated "anonymous," "primitive" art forms from Africa to craft a new modernist idiom. As this false comparison (neither artist was looking at the other) shows, African Americans were using modernist idioms as well, but tying their use to a driving imperative: to tell their own narratives of slavery and death as well as articulate a vibrant living culture.

Bettye Saar , *Africa*, 1968
Martin Puryear, *Sanctum*, 1985

Although many artists of African descent chose "in your face" politics (think of Saar's own assemblage, *The Liberation of Aunt Jemima*), as the 60s waned they increasingly turned toward more subtle invocations of a complex multi-cultural heritage. Puryear is particularly nuanced in his combination of Nordic modernism (think of the use of natural materials in 50's teak furniture, for example) with an almost subliminal reference to African architecture and sculptural form.

Glen Ligon, *I Feel Most Colored When I am Thrown Against a Sharp White Background*, 1990
Lorna Simpson, *She*, 1992

Younger African Americans used the developing tenets of postmodernism, in which the stability of any race- or gender-based identity is questioned, to make language-based works that presented race and sex as fluid social constructs, capable of shifting with a shift in context or viewpoint.

Food for thought: How might Puryear be considered a modernist, while Simpson and Ligon might be postmodern?

Political Interventions

Hans Haacke, *Condensation Cube*, 1963
Haacke, *Oelgemalde (Oil Painting)*, 1982

The work of German-born Hans Haacke moved from a concern with *systems* (even his Minimalist cube has "weather") to an attempt to expose the social systems undergirding the Guggenheim Museum (he tried to publicize the real estate holdings of its board). Since this defining political experience, Haacke has made works that use the gallery or art museum to make polemical points about the real world outside.

Silence=Death Project, poster, 1986
"Gran Fury" group, *He Kills Me* poster, 1987

As the AIDS crisis worsened in the 1980s, groups of collaborative artists and designers began to make art for the streets -- sophisticated visual images that jostled for space with advertisements, artists' broadsides, and public notices on Manhattan streets. Art or politics? You decide. Either way, these works make sophisticated reference to everything from Nazi iconography (the pink triangle, now inverted) to the art of Jasper Johns.

These three artists represent the third type of political art, "politicized" -- that is, art that was not necessarily intended to be incendiary, but art that nonetheless became embroiled in real-world political struggles. Each artist happened to be included in an exhibition that happened to be funded by the National Endowment for the Arts -- serving as the entrance point for furious debate over a federal agency whose entire budget is smaller than that of the military band.

Robert Mapplethorpe, *Jesse McBride*, 1976

Andres Serrano, *Piss Christ*, 1987

David Wojnarowicz, *Why the Church Can't Won't Be Separated from the State*, 1990

13-2 Post-Modernism, Part 1: “Bad” Boys

Key decade: 1980s

terms: Postmodernism, Transavantgardia, Neo-Expressionism

- I. Rejecting austerity (return to painting)
 - A. Graffiti and the ‘80s boom - middle-class kids and street culture
 1. Keith Haring (1958-1990)
 2. Jean-Michel Basquiat (1960-1988), a.k.a “Samo”
 - B. “New Image” painting (1979 Whitney exhibition), “Bad” Painting
 1. Robert Moskowitz “almost abstract”
 2. Richard Bosman
 3. Eric Fischl: suburban libido
- II. Neo-Expressionism in the US
 - A. US Metro Pictures Group (strongly filtered by photography)
 1. Robert Longo (Buffalo to NYC)
 2. David Salle (from CalArts under Baldessari)
 3. Julian Schnabel (from Brooklyn and Texas)
 - B. Loner: Mark Tansey (from California to NYC, also a photo sensibility)
- III. European Neo-Expressionism: a complicated past
 - A. Germans Occupy New York! – a new Romanticism?
 1. Georg Baselitz (b. 1935 as Georg Kern in “Deutschbaselitz,” Saxony)
 2. Anselm Kiefer (b. 1945 in the Black Forest)
 3. Richter and Polke subsumed in Neo-Expressionist market frame
 - B. Italian transavantgardia
 1. Arte Povera ‘60s background (Penone, Kounellis, Merz, Anselmo)
 2. “The three C’s,” or, “Italian Bad Boys”
 - a. Enzo Cucchi (neo-primitivism)
 - b. Sandro Chia (muscled Michelangelos)
 - c. Francesco Clemente (global visions)

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Haring *Untitled* 1983
Basquiat *Charles the First* 1982
Basquiat *Untitled (with Andy Warhol)* 1984
Moskowitz *Swimmer* 1977
Longo *The American Soldier and the Quiet Schoolboy* 1977, sculpture from "Men in the City" series
Salle *His Brain* 1984
Schnabel *Death of Fashion* 1978 (oil on ceramic fragments on canvas)
Schnabel *The Unexpected Death of Blinky* 1981 (oil on velvet)
Tansey *Modern/Postmodern* 1980
Tansey *Triumph of the New York School* 1984
Tansey *Constructing the Grand Canyon* 1990
Baselitz *The Shepherd* 1965-66
Baselitz *Eagle and Fingerpainting 1* 1971
Baselitz *Elke V.* 1976
Baselitz *Late Dinner in Dresden* 1983
Kiefer *Parsifal II* 1973 (Oil, blood, paper on canvas)
Kiefer *Markish Sand* 1982 and *Icarus: Sand in Mark* 1981
Kiefer *Constellation* 2000
Richter *Structure* (oil, abstract) 1989
Polke *Menschenschlange* (Crowds) 1974-5
Kounellis *Untitled* 1982-895 (wood)
Penone *Tree of 12 meters* 1980-2
Merz *853 (igloo)* 1988 (metal, glass, twigs, neon)
Anselmo *Direction* 1967-9
Cucchi *Le Anime Viaggione con I Cavalli* 1981
Chia *Water bearer* 1981
Clemente *Self-Portrait with Gold* 1979

Haring, graffiti in Soho, (1980s)
Haring, Installation at Shafrazi Gallery, 1984
Basquiat, Self-Portrait, 1982
Basquiat, *Untitled* collaboration with Andy Warhol, 1984

The artist working on the street had to take street rules: graffiti lasts only as long as the graffitiists respect the work; then overwriting and "tagging" begins. Both Haring and Basquiat were happy to move to the gallery scene, yet in some ways that passage remained troubled. Basquiat was forced to perform himself as a "primitive," and Haring sought to form his own popular business to escape from a fixed identity within the cloistered gallery scene.

Longo, Mr. Jazz, 1982
Salle, Brother Animal 1983
Schnabel, Vita, 1984
Tansey, Short History of Modern Painting, 1982

The new painters were not all expressionists, but seemed that way by virtue of their commitment to "pictures" in an artworld still dominated by conceptual and minimal modes. Unlike earlier Expressionisms, these "NEO" Expressionist artists appropriated their imagery from mass culture (film stills, 50s advertisements, photographs) and began to produce arguments against Modernism as a "high art" produced from a supposedly isolated critical position. Tansey, in particular, developed a sophisticated body of work that was deeply engaged with critical postmodernist philosophy (most notably Jacques Derrida).

Baselitz, Partisan, 1965
Baselitz, Man of Faith, & detail, 1983
Kiefer, Man in the Forest, 1971
Kiefer, Nuremberg, 1982

Kiefer and Baselitz both return to the "forbidden" past of a traumatized German modernism. Baselitz found a way to reanimate the snuffed-out path to expressionism (closed off by the Nazi's "Entartete Kunst" exhibition in 1937) after seeing American Abstract Expressionism in 1958 (as part of MoMA's "New American Painting" travelling exhibition). He makes this expressionism strange, nonetheless, by painting his figures upside-down, creating a curious hybrid of figuration and "pure" painting. Kiefer studied under Beuys, where he was well-exposed to the mythic role of the artist as shaman and healer of a traumatized past. He quickly outdid Beuys by staging what he called his "occupations" in 1969, photographing himself in various charged sites of WWII in stormtrooper boots, giving the Nazi salute. Man in the Forest stages a similar co-optation, staging a central legend of the Jewish bible (Moses and the Burning bush) in a German forest, himself as the mythic prophet. Nuremberg reflects his mature style: earth colors, straw, a compelling use of perspective, a scorched but now agricultural terrain. Bombastic? Fascistic? or Postmodern? You decide.

Richter, 2 Candles, 1982
Richter, Wald 1990
Polke, Reagan I-III, 1980

Richter and Polke, in the context of the revival of Expressionism, continued to pursue the more critical objectives of their "Capitalist Realism" project of the 60s. "Expressionism" is staged as a performance and a replication - Richter explicitly produces both fuzzy, photo-realist paintings and their mechanically cancelled "Abstract Expressionist" cousins. Polke pursues the degrading of an image through successive photocopies, meticulously transferred to "canvases" of printed fabric, themselves reiterated patterns of a mass-produced modernism. Polke in particular seems

to resonate with French theorists, who viewed mass culture as a "society of the spectacle," come to fruition in the spectacle-based leadership of the avuncular celebrity President, Ronald Reagan.

Pistoletto, Venus of Rags, 1967
Merz, Objet cache toi, 1968

The Italian Arte Povera (poor art, impoverished art) movement of the late 60s set up a relationship to the great classical past of Italian art that was ambivalent at best, and fed directly into a postmodern culture of appropriation, irony, eclecticism and pastiche. Pistoletto takes his plaster garden sculpture "Venus" (a cousin to Arman's mannikin venus embedded with dollar bills) and buries her in rags; Merz builds a "primitive" hut of mud and emblazons it with cheap urban neon, advertising his "object to hide yourself."

Cucchi, Under the Wind, 1981
Chia, Water Bearer, 1981
Clemente, Untitled, 1983

Linked a thousand ways to the Arte Povera artists, the younger generation dubbed the "Transavantgardia" produced expressionist images that flirted directly with "repressed" aspects of earlier modernist practices. Unabashedly figurative, these painters also directly addressed the burden of Italy's past -- both its great tradition and its recent fascist history. Michelangelesque musculature and mythic themes (Chia), blood-soaked soldiers (Cucchi), and psychological palimpsests of modern masculinity (Clemente), these three "expressionists" have more on their mind than pretty pictures.

14-1 Post-Modernism, Part 2: “Bad Girls”, Abstraction, and the Body

Key decade: 1980s - 90s

terms: Postmodernism, Appropriation, “Neo Geo”

- I. Various returns: to painting, to the body, to “figurative” sculpture
 - A. Women painters surge into view (painterly, personal, less photographic)
 1. Jennifer Bartlett (trained by AbEx Tworkov, via Minimalism, to Painting)
 2. Katherine Porter (trained by AbEx Guston, semi-abstract signs)
 3. Elizabeth Murray (trained in California, out of Minimalism to lush cartoons)
 4. Susan Rothenberg (horses: “portraiture without people”)
 - B. Return of the repressed? The abject body in the 90s
 1. Kiki Smith

2. Robert Gober
- II. Critical Postmodernism in the “image world”
 - A. The impact of post-structuralism (anti-essentialist feminism)
 1. Cindy Sherman
 2. Barbara Kruger
 3. Jenny Holzer
 - B. Appropriation
 1. Sherrie Levine, Mike Bidlo: questioning authorship
 2. Jeff Koons, Haim Steinbach: commodity fetishes
 - C. Neo-Geo
 1. Philip Taaffe: the wit in pattern and pastiche
 2. Ross Blechner: emotion hiding in the field
 3. Peter Halley: deconstructing power in abstraction

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Bartlett *At the Lake, Morning* 1979
 Murray *Mouse Cup* 1981-82
 Porter *From Two Windows* 1988
 Rothenberg *United States* 1975
 Rothenberg *Beggar* 1982
 Smith (Kiki) *Untitled (The Virgin Mary)* 1990 (paper mache)
 Gober *Untitled 1989-90* (wax, cotton, leather, human hair, wood)
 Sherman *Untitled (Film Stills)* 1978-82
 Sherman *Sex Pictures* 1992
 Kruger *Untitled (We are being made spectacles of)* 1980
 Holzer *Truisms: “Abuse of Power...”* (offset posters, T-shirts, LED signs) 1979-86
 Levine *After Walker Evans* 1981 (photograph)
 Bidlo *Restaging “Anthropometry of the Blue Period”* 1980s
 Koons *New Hoovers or New Shelton Wet/Dry Double Decker* 1981
 Koons *Michael Jackson and Bubbles* 1988-89
 Steinbach *Fantastic Arrangement* 1985
 Taaffe *Concordia* 1985
 Bleckner *...As of January* 1986
 Halley *Two Cells with Circulating Conduit* 1986

Bartlett, *At the Lake*, 1979
 Porter, *Night Moves*, 1978
 Murray, *Heart and Mind*, 1981
 Rothenberg, *The Hulk*, 1979

Various women emerged in the 1980s as strong individuals, visible perhaps because of the space created by feminism, but not espousing a visible politics in their work. Minimalism was in the background of many (Bartlett, Murray) but they pushed increasingly toward a more sensual

engagement with the medium of paint, and a free vocabulary of images that were developed privately (Bartlett's gardens, Porter's meteorology, Murray's cartoon forms, Rothenberg's horses) but then presented publicly, with claims made for their larger significance.

Critics were at a loss as to how to characterize this range of artistic modes. One solution was to celebrate the variety as "Pluralism," a kind of chaotic freedom emerging as the tenets of modernism began to crumble.

Sherman, *Untitled Film Still #7*, 1978

Sherman, *Untitled #96*, 1981

Sherman, *Untitled*, 1991

Sherman was not trained as a photographer and did not aspire to status within the photographic tradition. She aimed for the "prize," painting, and her photographs have grown larger and more commanding each year. Her early practice of appearing in each image as its fluctuating postmodern subject has now changed -- her work since the 90s presents more and more repelling imagery, as if to refuse the success and critical desires that have been kindled by the early work.

Holtzer, *Posters*, 1980

Holzer, (LED sign, Times Square NY) 1985 *Protect me from what I want*

Holzer, (LED sign, San Francisco baseball park) 1987 from *Survival Series*

Holzer, Venice Biennale, 1990

Holzer, Venice Biennale, 1990

Holzer shares the appropriation artist's critique of commodity culture ("protect me from what I want"), but she is much more engaged with entering the public sphere to question authoritative "voices" that seem to wield power in disembodied and impersonal ways. As her work has become global in the 90s, she has been forced to deal with the non-transparency of language and its implicit nationalist biases.

Kruger, *I shop therefore I am*, 1987

Kruger, *You construct intricate rituals...*, 1980s

Kruger, *You construct intricate rituals...*, 1980s, as installed in an urban site

Kruger, with a background in graphic design at Vogue magazine, culls her imagery from the 50s (as does Sherman and many of the postmodern painters). Her work forces the viewer to choose a subject position from among the "shifters" (you, we, I) -- becoming aware of the shifting identities required of the postmodern subject.

Smith, *Untitled*, 1991
Smith, *Bloodpool*, 1992
Gober, *Untitled (Leg)*, 1989

Artists in the late '80s and '90s turned increasingly away from the public sphere and the "image world" and began to make insistent works that seemed grounded in particular bodies. Was this a resistance to the "constructed" arguments about identity in the preceding decade? Was it a dialectical response to the burgeoning of a net-based virtuality that constructed the body as so much "meat" to be transcended? Keep thinking, and looking.

14-2 At Present: Installation / New Media

Key decade: 1990s - 2000s

terms: Installation art, New media, "hactivism"

- I. Installation Art – resisting “Being Digital”?
 - A. A brief history: modernist object versus modern gesamtkunstwerk
 - B. Case study: the senses of Ann Hamilton
 1. Between taxonomy and communion, 1990 (San Diego Mus. Cont. Art)
 2. Indigo Blue, 1991 (Spoleto Festival, Charleston, S. Carolina)
- II. Artists and the new media
 - A. New media, new venues – just another promotional outlet?
 1. Websites and webzines
 2. CD Romzines (Perry Hoberman, Hamilton)
 3. The computer in the gallery, the desktop
 - B. Hactivism
 - C. A new model of artistic reception? From the server/user idea to server-less models of interactivity

In lieu of slides for new media works, please visit the following sites:

1) Holzer truisms project on adaweb, one of the earliest artists' websites (founded by Benjamin Weil), now managed by the Walker Art Center

<http://adaweb.walkerart.org/context/artists/holzer/holzer0.html>

2) Perry Hoberman, New York artist, formerly Laurie Anderson's media engineer

<http://www.perryhoberman.com/>

3) Ken Goldberg, Berkeley Prof, split identity between robotics engineer and new media artist:

<http://www.ieor.berkeley.edu/~goldberg/> (Go to “artwork”)

4) Joachim Sauter, Berlin new media artist and designer, founder of art + com, programmer of

blinkinglight.com participatory building (no longer on web?)

<http://www.artcom.de/~js/>

5) registered trademark dot com, or “RTmark,” or ®TMark., anarchist artist collective

<http://www.rtmk.com/> (A dense, active site. Try to find, for example, Barbie Liberation.)

6) Electrohippies – is hacking art?

<http://www.fraw.org.uk/ehippies/index.shtml/> - Go to FRAW (Free Range Activism Website)
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