



Pipilotti Rist, Still from "Open My Glade," 2000

**HUAS 6320-091
(53560)**

**Readings in Contemporary Art
Dr. Charissa N. Terranova
July 6-August 4, 2020
University of Texas at Dallas
Arts & Humanities**

**Meeting Time: T-Th 1:00-5:15 pm
Location: On-line via WebEx
Office Hours by Appointment
Contact: terranova@utdallas.edu**

**Thursday July 30
Brian O'Doherty**

Inside the White Cube

The Ideology
of the Gallery Space

Brian O'Doherty

Introduction by Thomas McEvelley

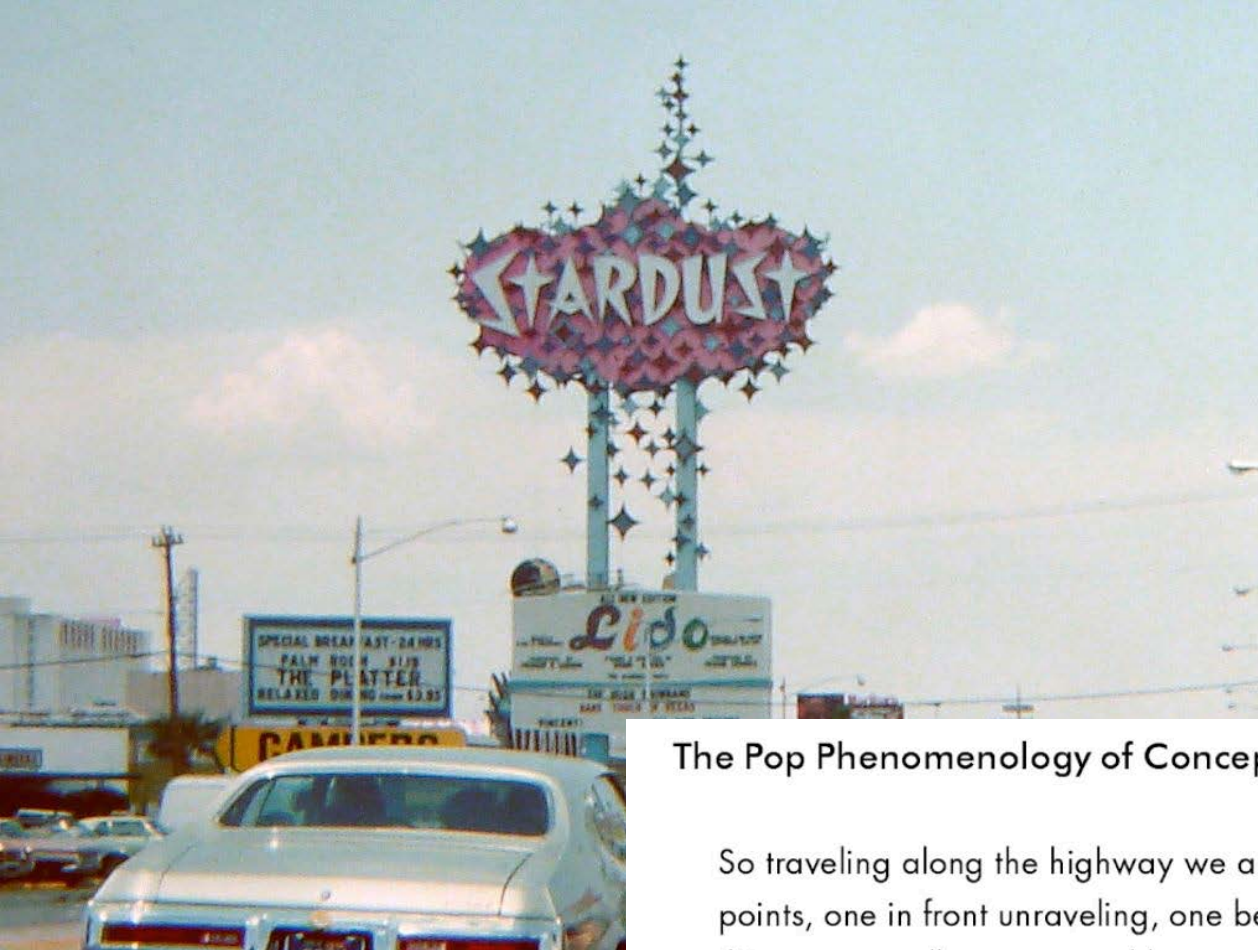
Brian O'Doherty,
"Highway to Las
Vegas," 1972

-Are these two articles by O'Doherty similar or diametrically opposed in terms of contents?

-What is the role of writing style in O'Doherty's critical practice?

-Who is the audience of each essay?





TECHNOLOGICAL MEDIATION
AND THE CAR
IN CONCEPTUAL ART
CHARISSA N. TERRANOVA

The Pop Phenomenology of Conceptual Car Art

So traveling along the highway we are suspended between two vanishing points, one in front unraveling, one behind gobbling up. Things get bigger, things get smaller, separated by an abruptly silenced rush. By all logic this vanishing point should be psychologically magnetized.⁶

Most famous for the essays published as *Inside the White Cube: The Ideology of the Gallery Space*, the Irish conceptual artist and art critic Brian O'Doherty also wrote about the car-road-driver interface.⁷ Taken from O'Doherty's essay "Highway to Las Vegas," published in *Art in America* in 1972, the above quote is evidence of his interests in phenomenology, here in particular the aesthetic experience of the road. He writes of the space-

Brian O'Doherty (1928-)

- Born in Ireland
- Studied medicine and did postgraduate work at Cambridge and Harvard
- c. 1958 turned his attention and career to art making and art writing
- He is a painter, art critic/theorist, and novelist
- Has lived in NYC for last 50 years



<https://www.youtube.com/watch?v=xtElxK8g0MM>

What is the ideal gallery space
according to O'Doherty?

History Painting

Portraiture

Genre Painting

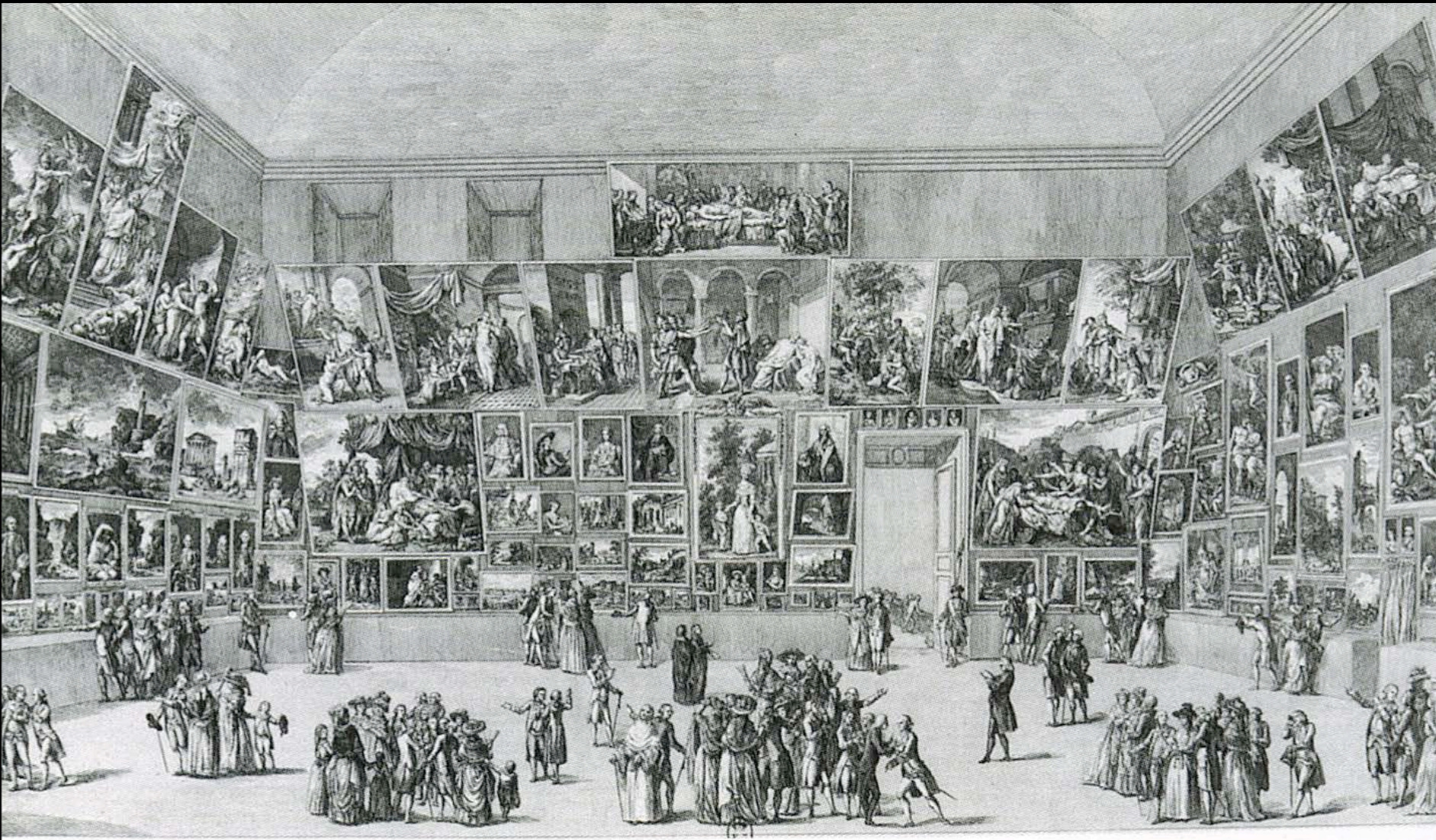
Landscape Painting

Animal Painting

Still life Painting

hierarchystructure.com

Royal Academy
Art Hierarchy





Samuel FB Morse, Gallery of the Louvre, 1831-33 Oil on canvas, 73 ¾" x 108"





Key to the People and Art in Samuel F. B. Morse's *Gallery of the Louvre*

IN AN EFFORT to educate his American audience, Samuel Morse published *Descriptive Catalogue of the Pictures, Thirty-seven in Number, from the Most Celebrated Masters. Copied into the "Gallery of the Louvre"* (New York, 1833). (See Appendix.) The updated version of Morse's key to the pictures presented here reflects current scholarship. Although Morse never identified the people represented in his painting, this key includes the possible identities of some of them. Exiting the gallery are a woman and little girl dressed in provincial costumes, suggesting the broad appeal of the Louvre and the educational benefits it afforded.

PEOPLE

- A Samuel F. B. Morse
- B Copyist, possibly a Miss Forester, who took lessons from Morse at the Louvre, or Susan Walker Morse, daughter of Morse
- C James Fenimore Cooper, author and friend of Morse
- D Susan DeLancey Cooper, wife of Cooper
- E Susan Fenimore Cooper, daughter of James and Susan DeLancey Cooper
- F Richard West Habersham, artist and Morse's roommate in Paris
- G Horatio Greenough, artist and Morse's roommate in Paris
- H Copyist, possibly Morse's recently deceased wife, Lucretia Pickering Walker, or a Miss Forester

ART

- 1 Paolo Caliari, known as **Veronese** (1528–1588, Italian), *Wedding Feast at Cana*
- 2 Bartolomé Estebán Murillo (1618–1682, Spanish), *Immaculate Conception*
- 3 Jean Jouvenet (1644–1717, French), *Descent from the Cross*
- 4 Jacopo Robusti, known as **Tintoretto** (1518–1594, Italian), *Self-Portrait*
- 5 Nicolas Poussin (1594–1665, French), *Deluge (Winter)*
- 6 Michelangelo Merisi, known as **Caravaggio** (c. 1571–1610, Italian), *Fortune Teller*
- 7 Tiziano Vecellio, known as **Titian** (1488/9–1576, Italian), *Christ Crowned with Thorns*
- 8 Anthony van Dyck (1599–1641, Flemish), *Venus at the Forge of Vulcan*
- 9 Claude Lelée, known as **Claude Lorrain** (c. 1602–1682, French), *Disembarkation of Cleopatra at Tarsus*
- 10 Bartolomé Estebán Murillo (1618–1682, Spanish), *Holy Family*
- 11 David Teniers II (1610–1690, Flemish), *Knife Grinder*
- 12 Rembrandt Harmensz van Rijn (1606–1669, Dutch), *The Angel Leaving the Family of Tobias*
- 13 Nicolas Poussin (1594–1665, French), *Dionysus Casting Away His Cup*
- 14 Tiziano Vecellio, known as **Titian** (1488/9–1576, Italian), *Supper at Emmaus*
- 15 Cornelis Huysmans (1648–1727, Flemish), *Landscape with Shepherds and Herd*
- 16 Anthony van Dyck (1599–1641, Flemish), *Portrait of a Lady and Her Daughter*
- 17 Tiziano Vecellio, known as **Titian** (1488/9–1576, Italian), *Francis I*
- 18 Bartolomé Estebán Murillo (1618–1682, Spanish), *Beggar Boy Christ Carrying the Cross*
- 19 Paolo Caliari, known as **Veronese** (1528–1588, Italian), *Christ Carrying the Cross*
- 20 Leonardo da Vinci (1452–1519, Italian), *Mona Lisa*
- 21 Antonio Allegri, known as **Correggio** (c. 1489–1534, Italian), *Mystic Marriage of Saint Catherine of Alexandria with Greek original attributed to Leocareus (4th century BC, Greek)*
- 22 Peter Paul Rubens (1577–1640, Flemish), *Lot and His Family Fleeing Sodom*
- 23 Claude Gellée, known as **Claude Lorrain** (c. 1602–1682, French), *Sunset at the Harbor*
- 24 Tiziano Vecellio, known as **Titian** (1488/9–1576, Italian), *Entombment*
- 25 Eustache Le Sueur and his studio (1616–1655, French), *Christ Carrying the Cross*
- 26 Salvator Rosa (1615–1673, Italian), *Landscape with Soldiers and Hunters*
- 27 Raffaello Santi, known as **Raphael** (1483–1520, Italian), *Madonna and Child with the Infant Saint John the Baptist, called La Belle Jardinière*
- 28 Anthony van Dyck (1599–1641, Flemish), *Portrait of a Man in Black (the artist Paul de Vos?)*
- 29 Guido Reni (1575–1642, Italian), *The Union of Design and Color*
- 30 Peter Paul Rubens (1577–1640, Flemish), *Portrait of Suzanne Fourment*
- 31 Simone Cantarini (1612–1648, Italian), *Rest on the Flight into Egypt*
- 32 Rembrandt Harmensz van Rijn (1606–1669, Dutch), *Head of an Old Man*
- 33 Anthony van Dyck (1599–1641, Flemish), *Jesus with the Woman Taken in Adultery*
- 34 Joseph Vernet (1714–1789, French), *Marine View by Moonlight*
- 35 Guido Reni (1575–1642, Italian), *Delianira Abducted by the Centaur Nessus*
- 36 Peter Paul Rubens (1577–1640, Flemish), *Timoxis, Queen of the Scythians*
- 37 Pierre Mignard (1612–1695, French), *Madonna and Child*
- 38 Jean-Antoine Watteau (1684–1721, French), *Pilgrimage to the Isle of Cythera*
- 39 Borghese Vase (1st century BC, Greek)
- 40 Artemis with a Doe, called *Diana of Versailles*. Roman copy after Greek original attributed to Leocareus (4th century BC, Greek)



What is the ideal gallery space
according to O'Doherty?

See pp. 14-15

What does O'Doherty say about “easel painting”?

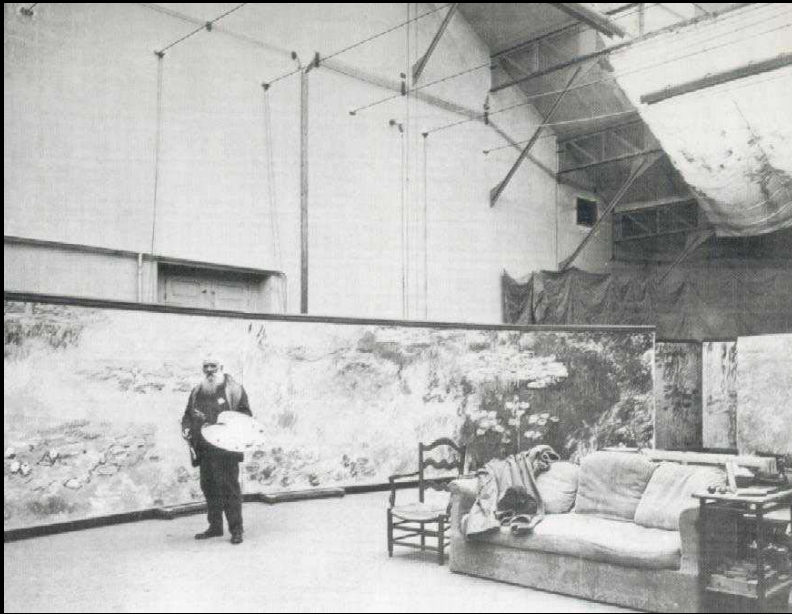
See pp. 16-18

What does O'Doherty say about photography? About its effects on painting?

See pp. 19-20



Claude Monet, Water Lilies, 1914-1926: A series of approximately 250 oil paintings depict Monet's flower garden at his home in Giverny



The aim of his large Water Lilies paintings, Monet said, was to supply "the illusion of an endless whole, of water without horizon or bank." While his garden in Giverny, his water-lily pond, and the sky above are the subjects of this monumental triptych, his representation of them can be seen to verge toward abstraction. In the attempt to capture the constantly changing qualities of natural light and color, spatial cues all but dissolve; above and below, near and far, water and sky all commingle. In his enveloping, large-scale canvases Monet sought to create "the refuge of a peaceful meditation in the center of a flowering aquarium." <https://www.moma.org/collection/works/80220>

See pp. 20-22 of O'Doherty



immersion in nature

The artist's intention was to locate observers within the watery scene, not "submerging" them in water, but immersing them in an image space with an indeterminate perspective: *floating* above the water's surface, without distance, confronted on all sides by the 360-degree images.
-- Oliver Grau (142)

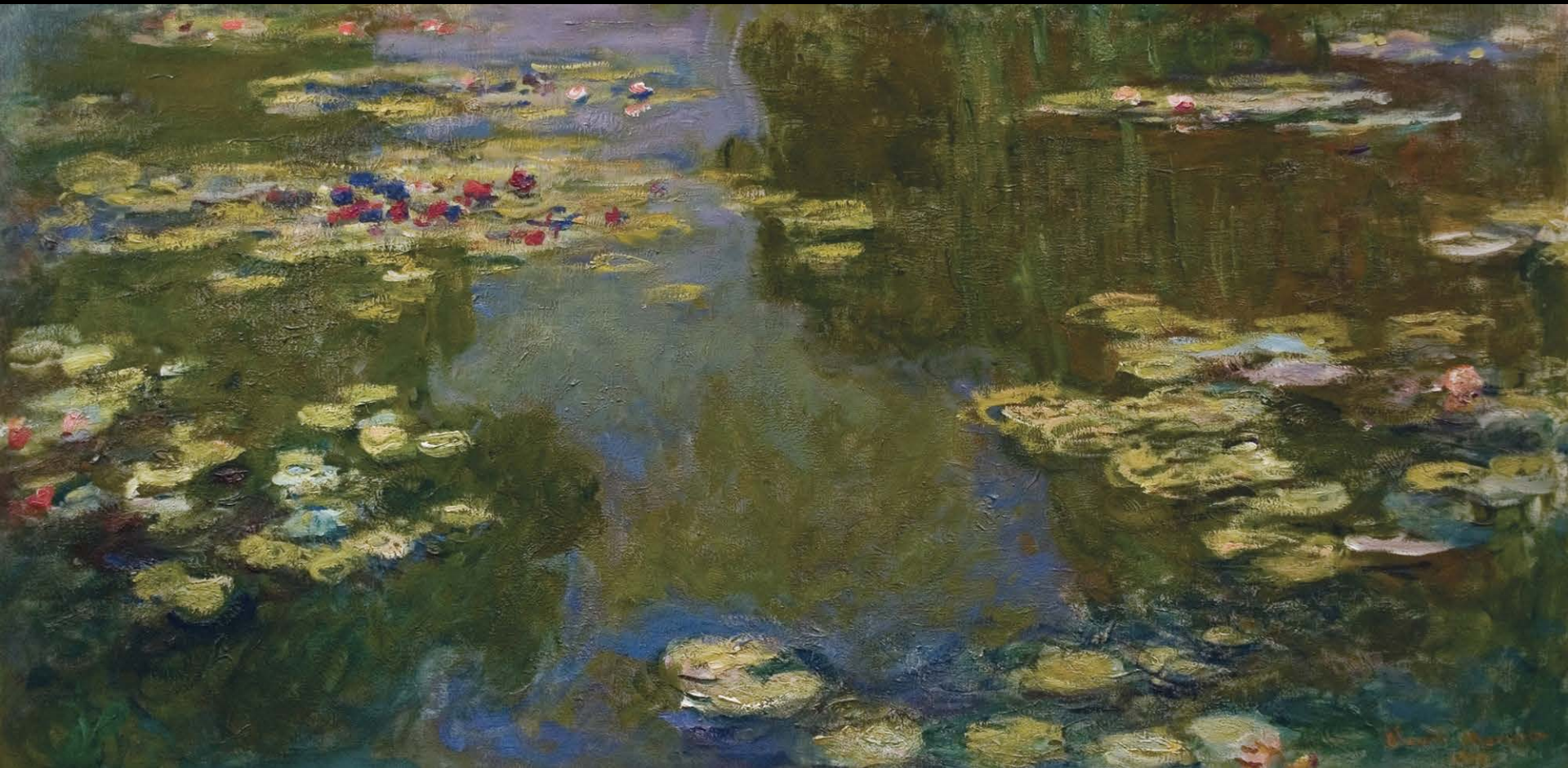


Claude Monet, Water Lilies, 1905

By 1904, Monet had already removed the banks of the lake, the imaginary viewpoint of external observers on *terra firma*, thus bringing the pond's surface closer. The fragmentary depiction fills the paintings entirely. Monet, who used to sit only 15 to 20 cm away from the canvas when painting, succeeds in transferring his own view to the observers. He forces them out of the secure inner distance, blurs the perspective, forms, and colors of the homogeneous images, obscures the familiar view of near and far, and encourages them to glide into the exclusiveness of a water landscape. The synthesis of natural environment and mental impression puts the observer in a bird's-eye view position that overcomes the laws of gravity in the image space; in a certain sense, it is disembodiment. -- Oliver Grau, 142-



Claude Monet, Water Lilies (Agapanthus), c.1915-1926



Claude Monet, Le bassin aux nymphéas, 1919



Claude Monet, Water Lilies, 1905

MONET'S WATER LILIES BEFORE AND AFTER CATARACT SURGERY IN 1923



1903



1906



1915



1919



1922



1925



Claude Monet, The
Japanese Footbridge,
1922-23

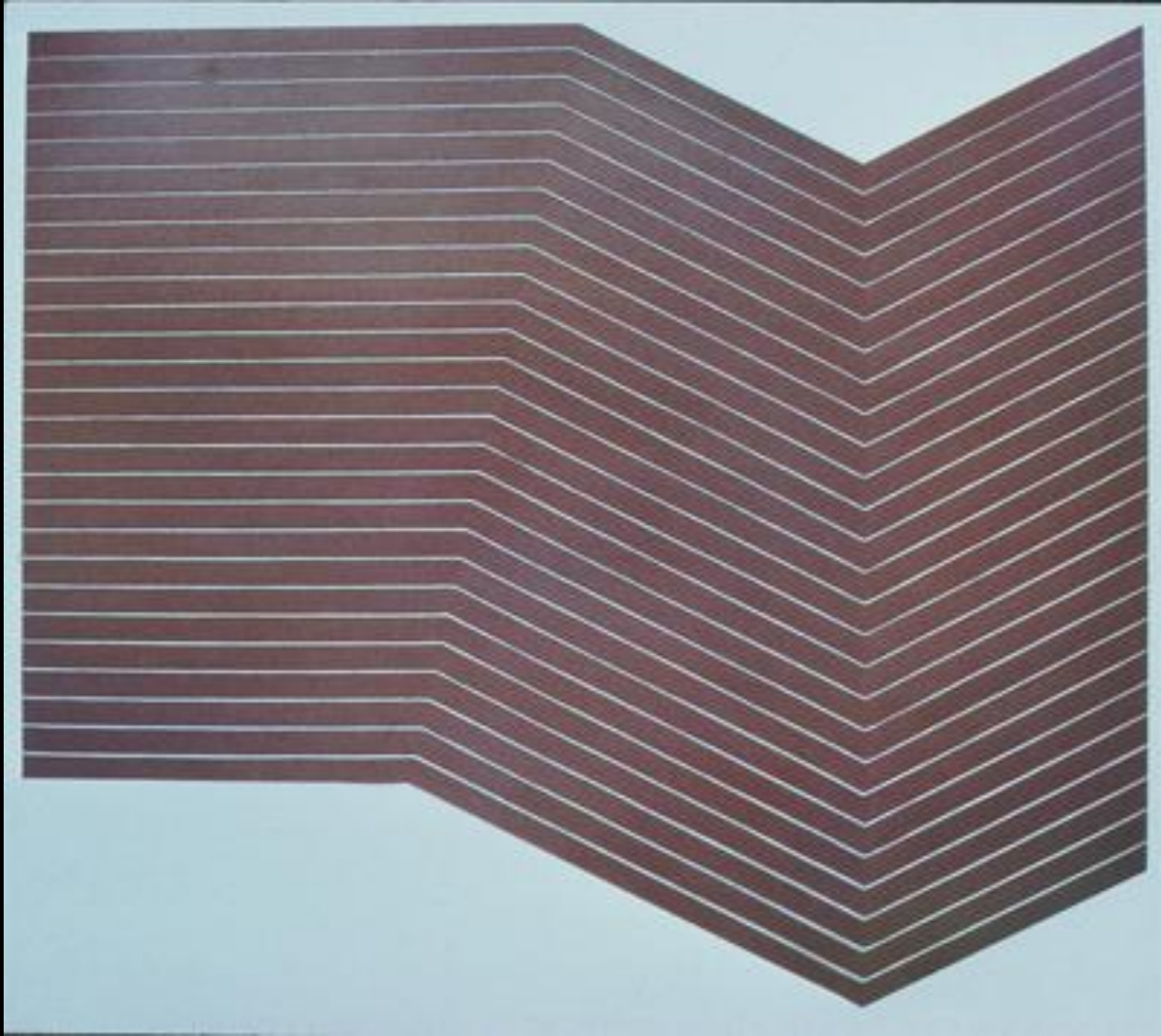


**Victorine-Louise
Meurent
(1844–1927)**

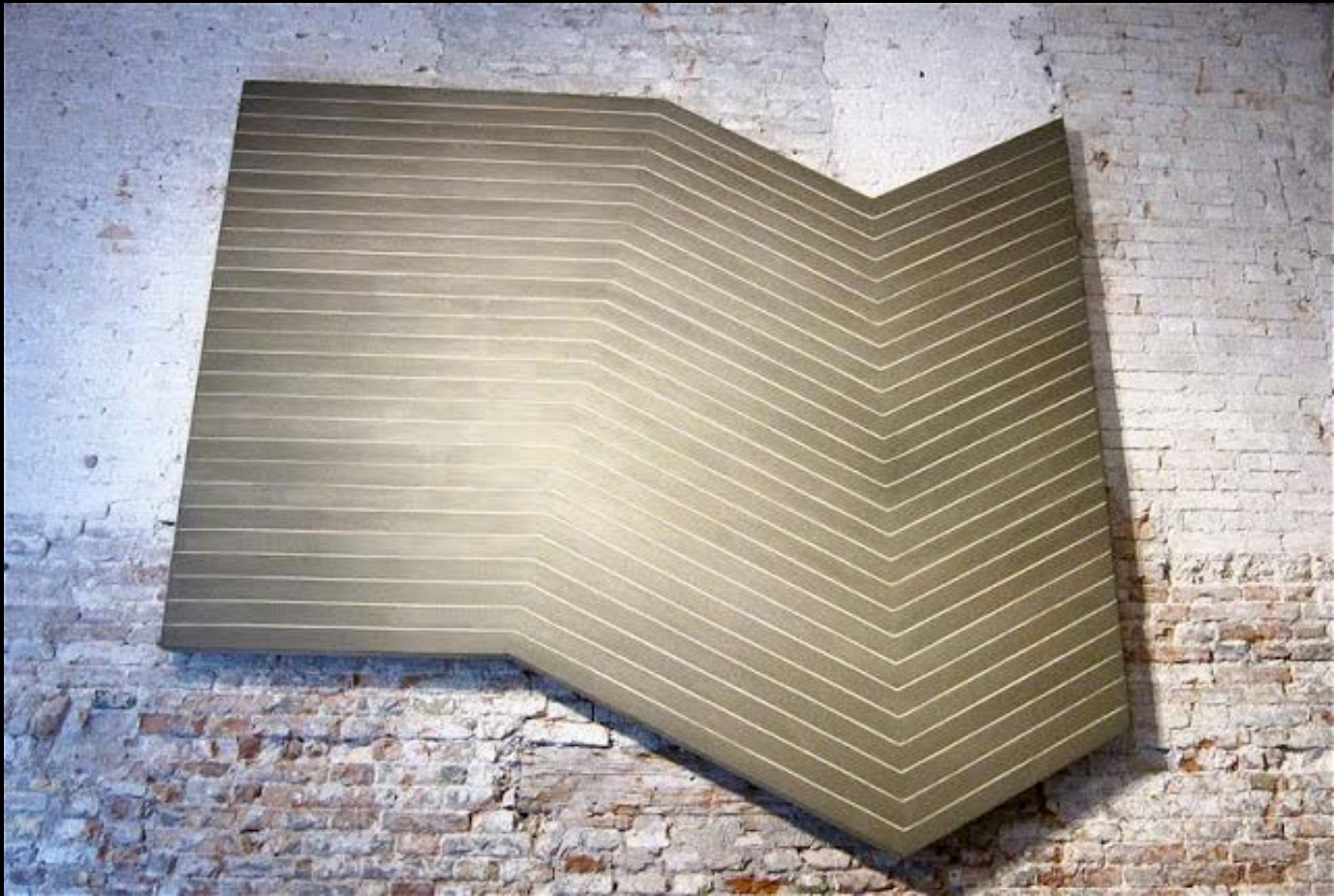
- French painter
- Model for Manet and other painters
- regularly exhibited her art at the prestigious Paris Salon
- In 1876 her paintings were selected for inclusion at the Salon's juried exhibition, when Manet's work was not.

Left: Manet, Nana, 1877
Right: Photograph of
Victorine Meurent

What is the “dilemma of the picture plane” discussed by O’Doherty pp. 21-23?



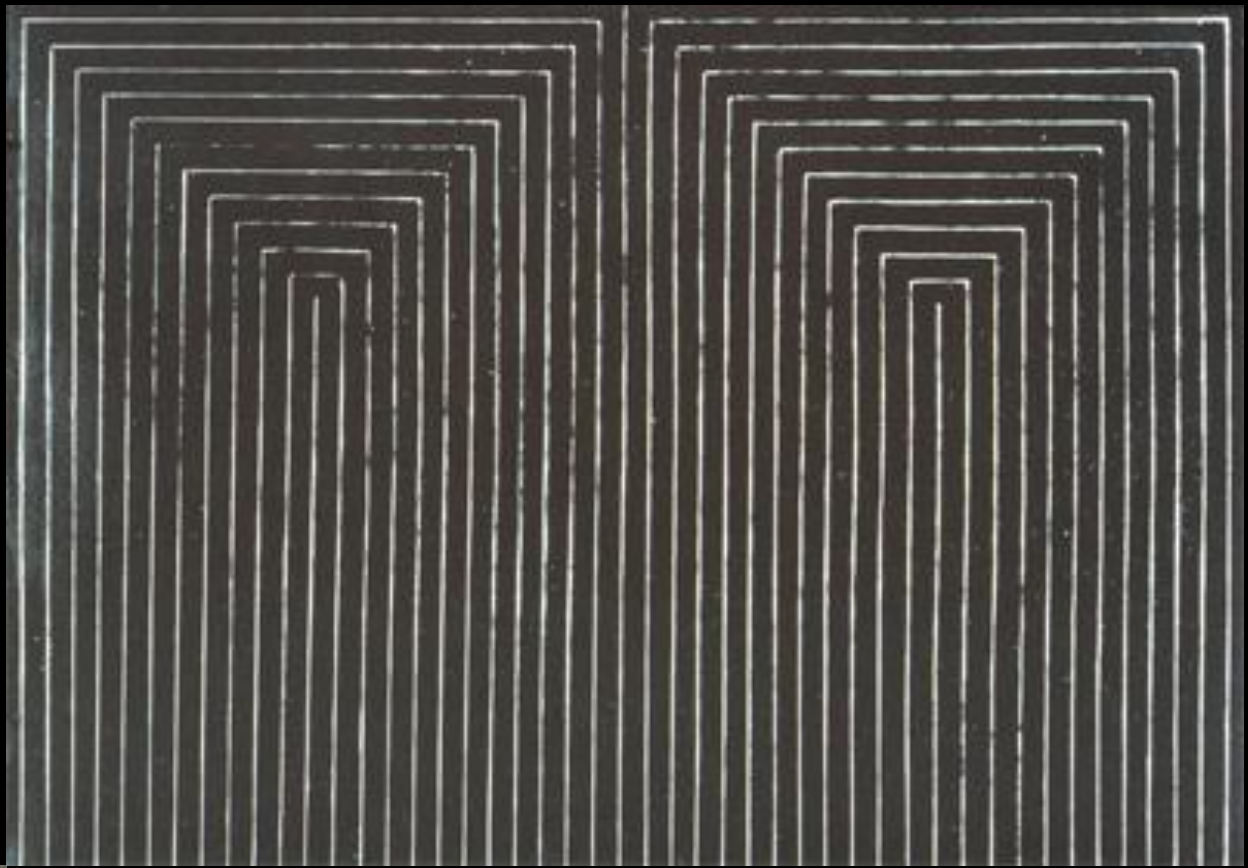
Frank Stella, *Abajo (Flesh)*, 1964; powder & polymer emulsion on canvas 96 x 110in.





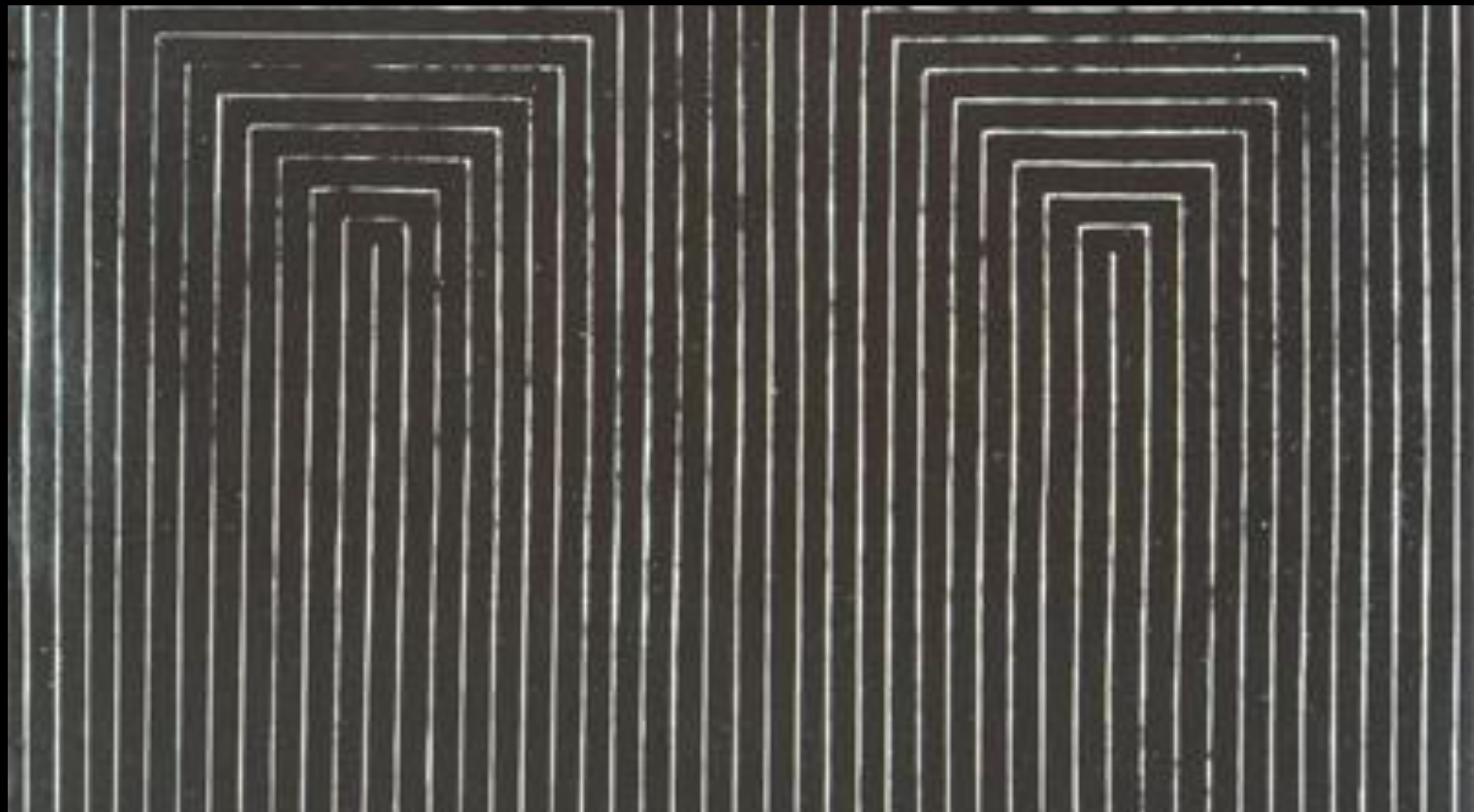
Painting between
Surface and Object
towards
Minimalism

Frank Stella, Green Gate, 1958

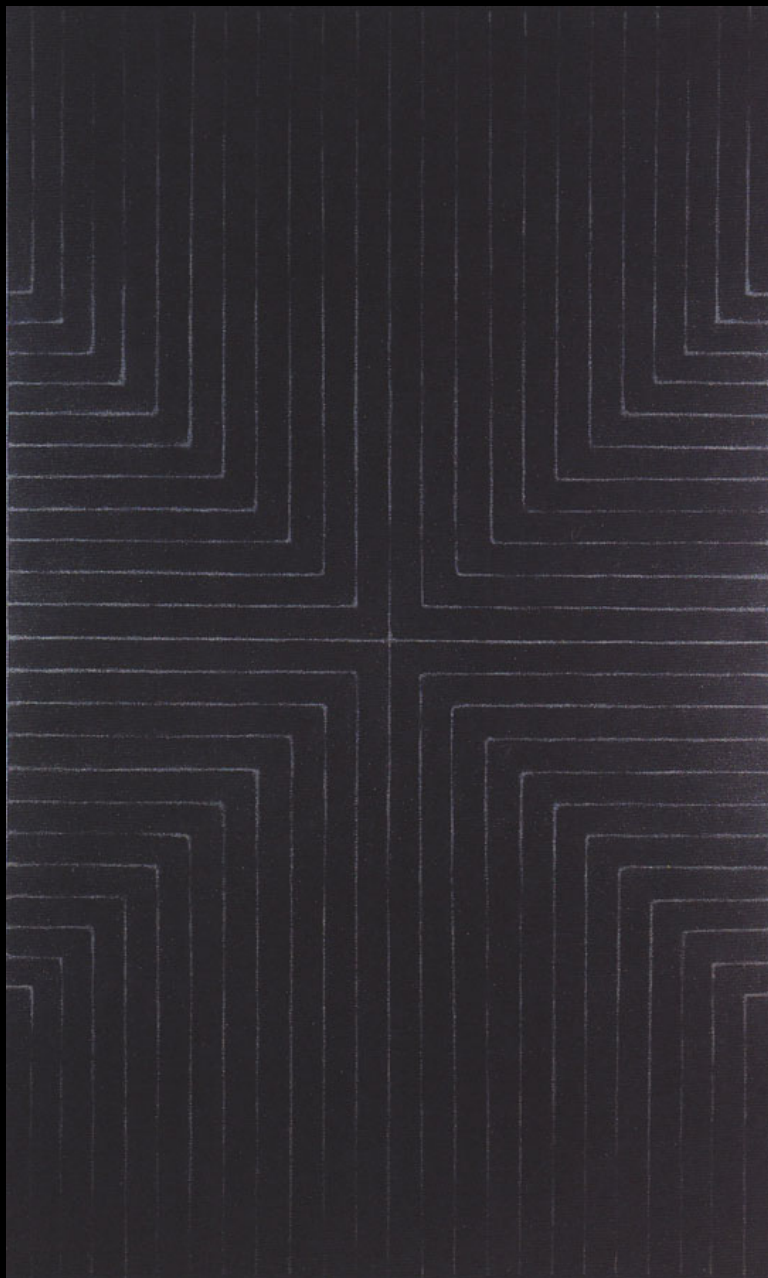


Frank Stella, Marriage of Reason and Squalor, 1959





Frank Stella, Marriage of Reason and Squalor, 1959

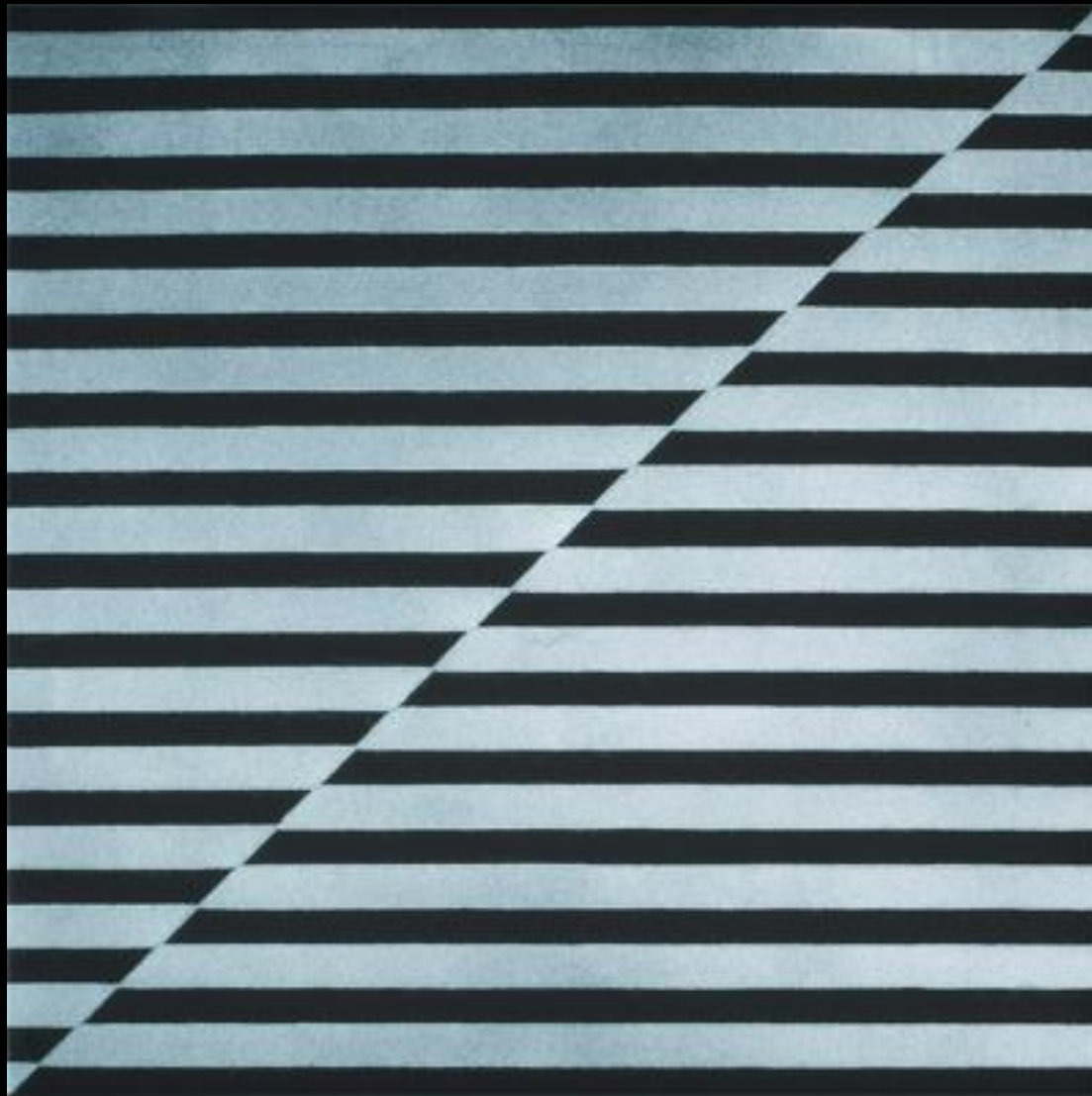


Frank Stella, Die Fahne Hoch! [The
Flag on High!] 1959

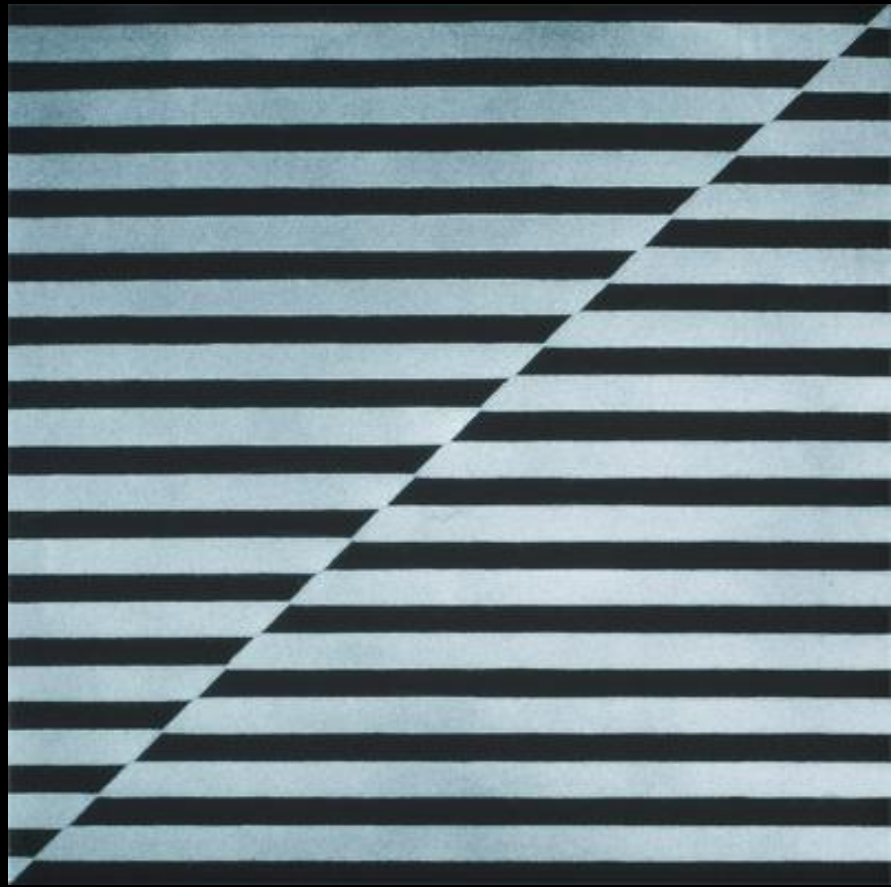
121.5 in × 73.0 in



Frank Stella, *Gezira (Black Series)*, 1960



Frank Stella, Agadir II, 1964





Frank Stella, Tuftonboro III, 1966; fluorescent alkyd and epoxy paints; Irregular Polygons; 100 x 109in

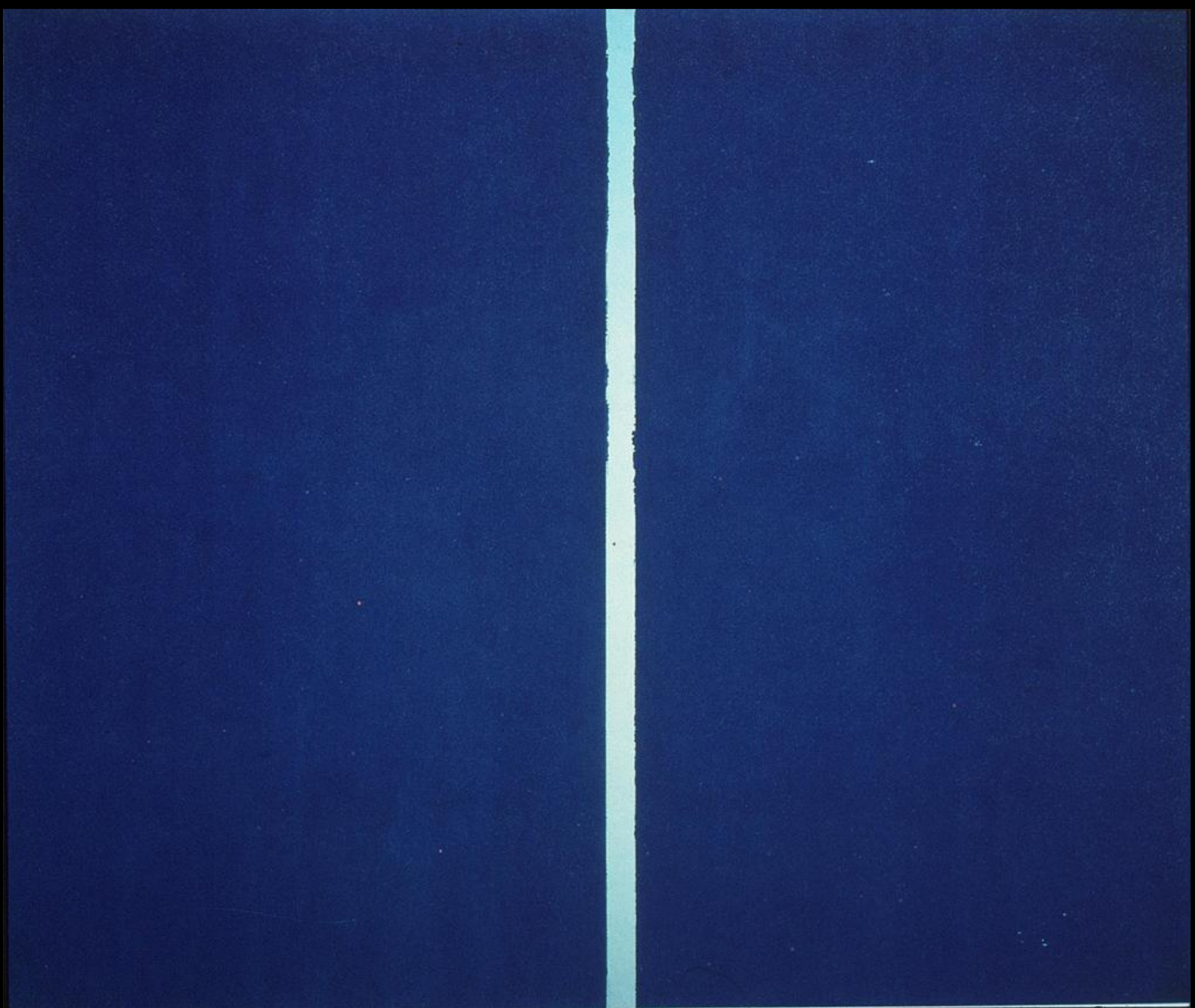
What does O'Doherty have to say about the shape of Stella's canvases? (p. 29)





Color Field

Mark Rothko, Untitled, 1949



Barnett Newman, Onement IV, 1953



Post-Painterly Abstraction, Los Angeles County Museum of Art 1964
Clement Greenberg



Sixties Abstraction

Clement Greenberg

Heinrich Wöfflin, *Principles of Art History*, 1915/1932
-*das malerisch versus das lineare*;
the painterly versus the linear

...Post-Painterly Abstraction

“The Tenth Street touch...”



Sam Francis, Mako, 1966



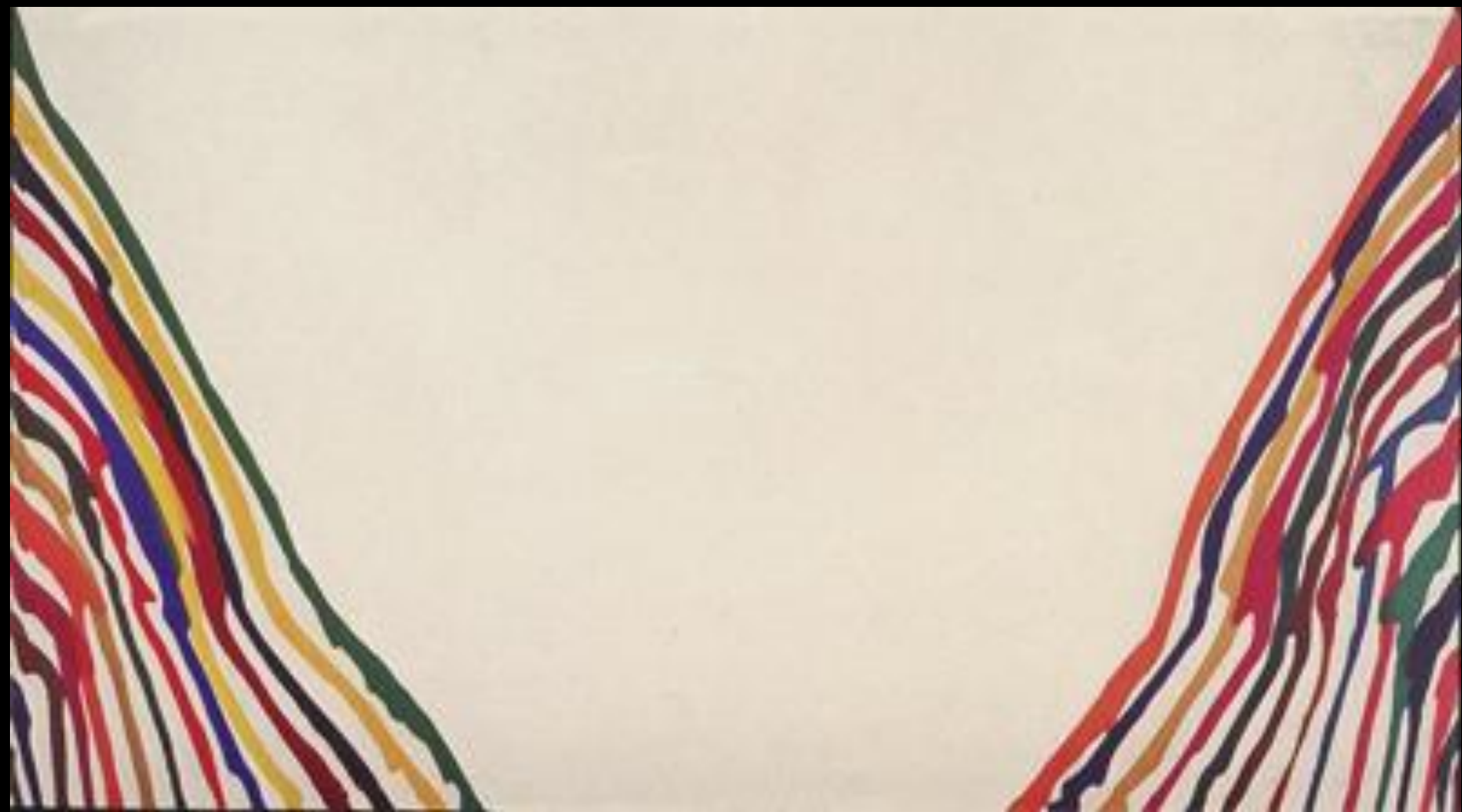
Joan Mitchell, Hemlock,
1956



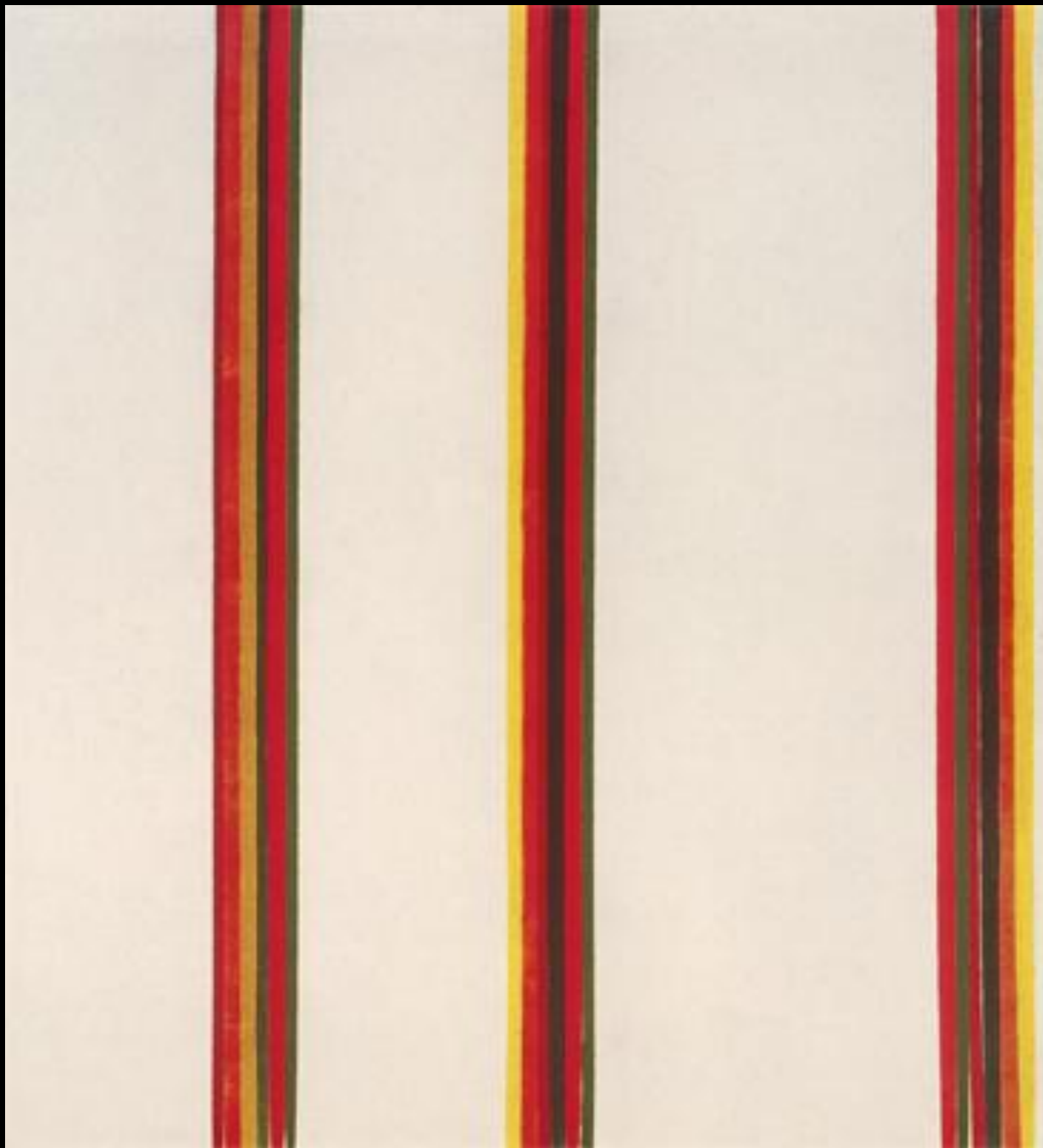
Helen Frankenthaler,
Interior Landscape, 1964



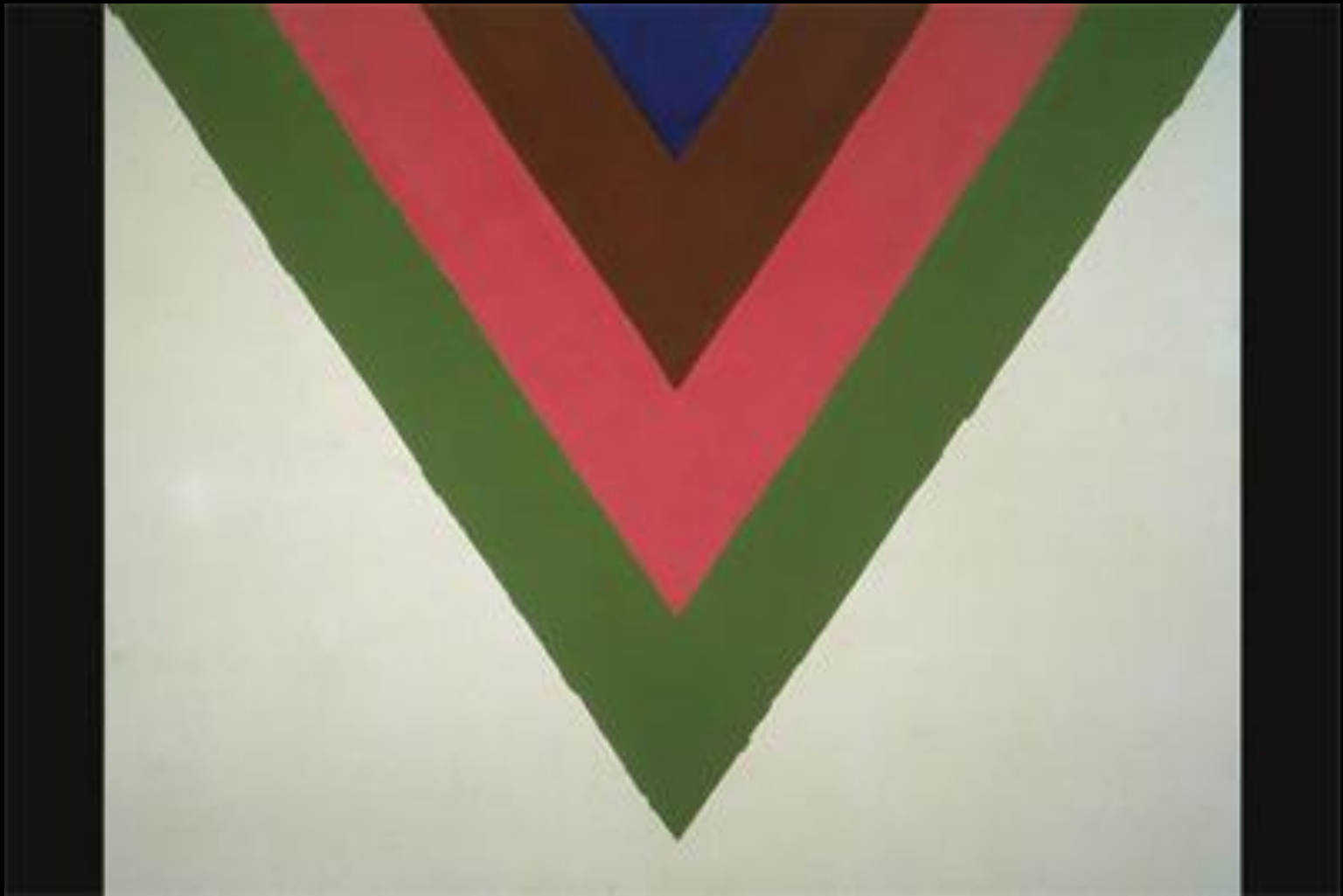
Helen Frankenthaler, Magic Carpet,
1964



Morris Louis, Alpha Lambda, 1960



Morris Louis, 1-99, 1962



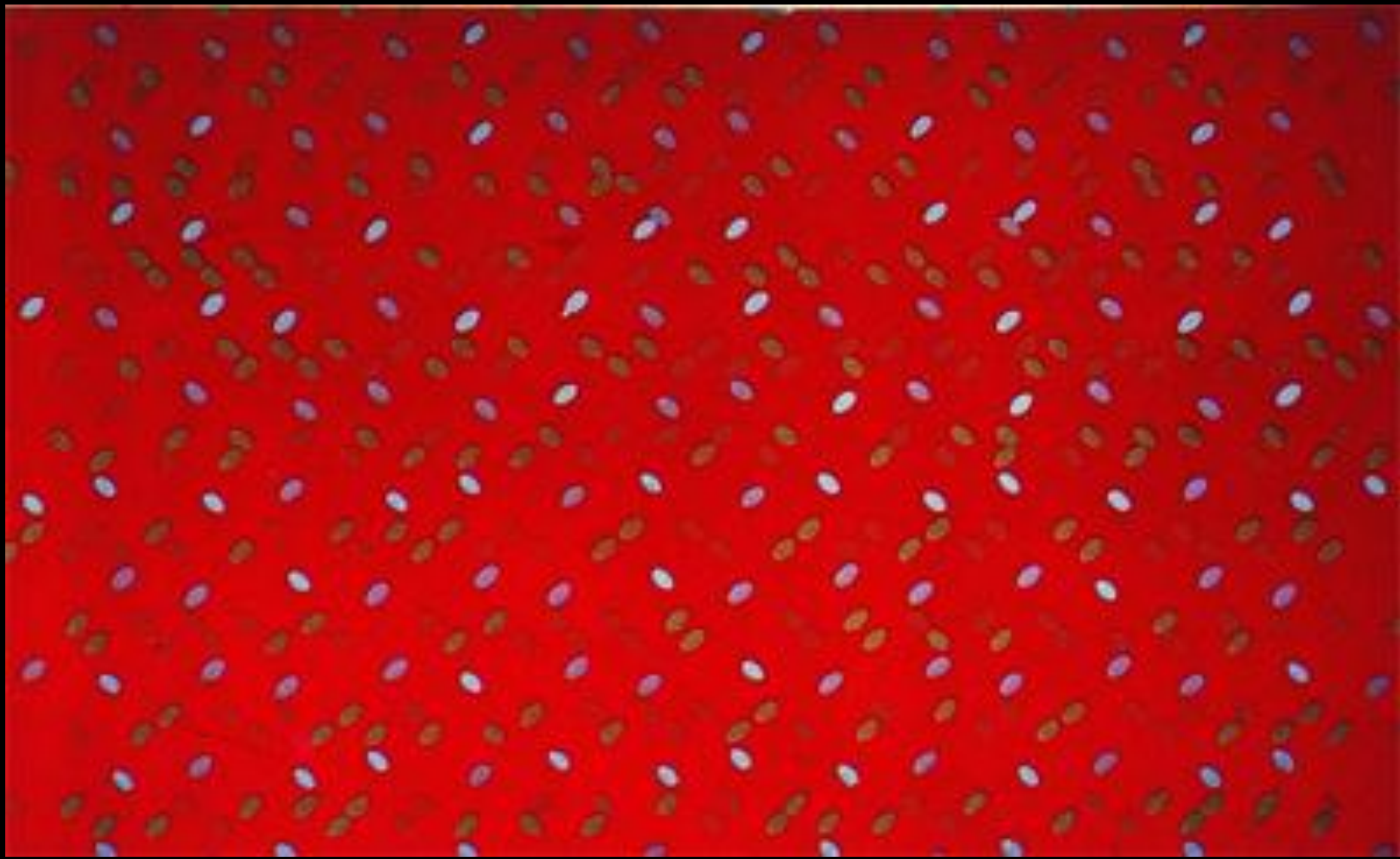
Kenneth Noland, Chevron Four in Series, 1964



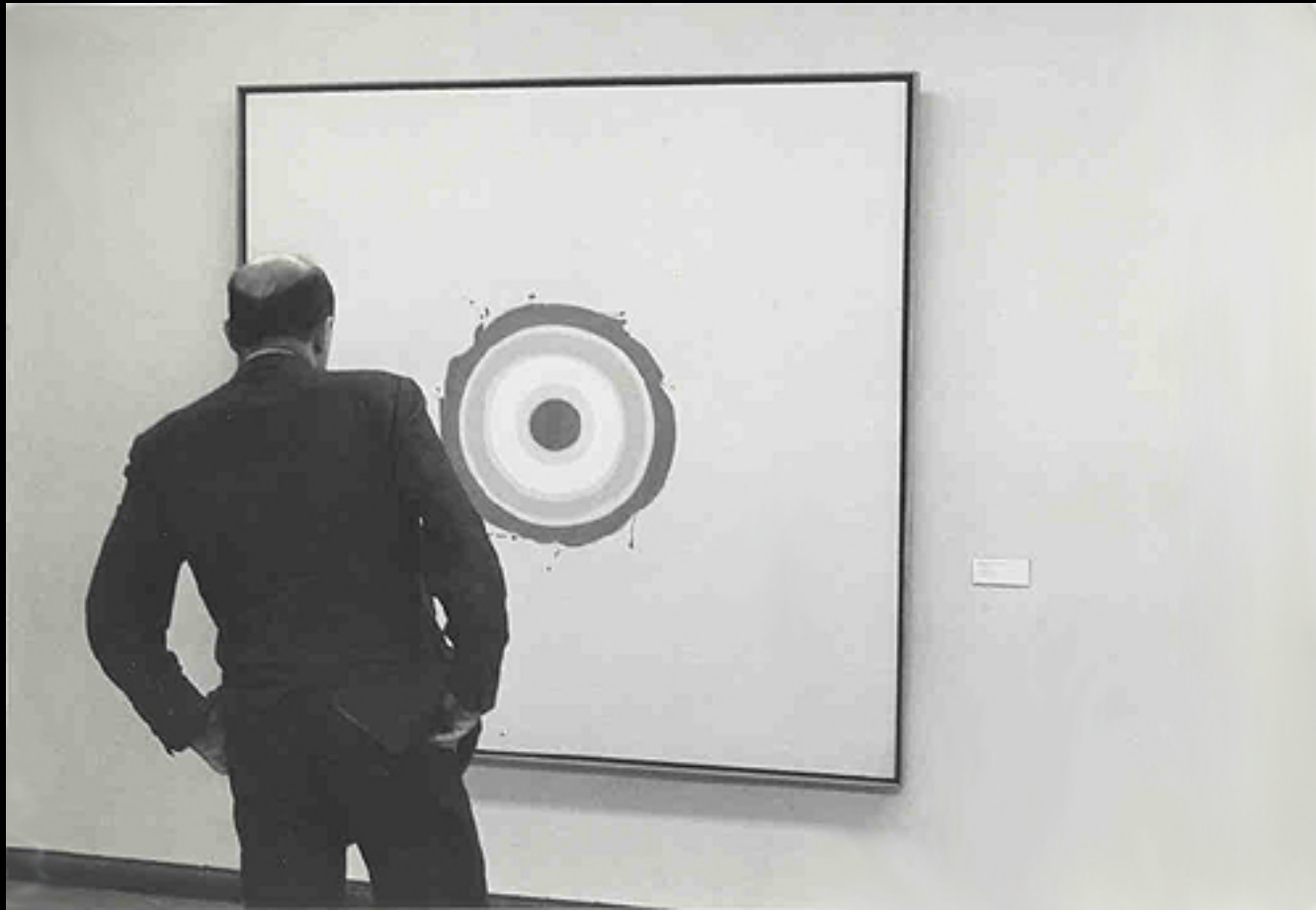
Kenneth Noland, Graded Exposure, 1967



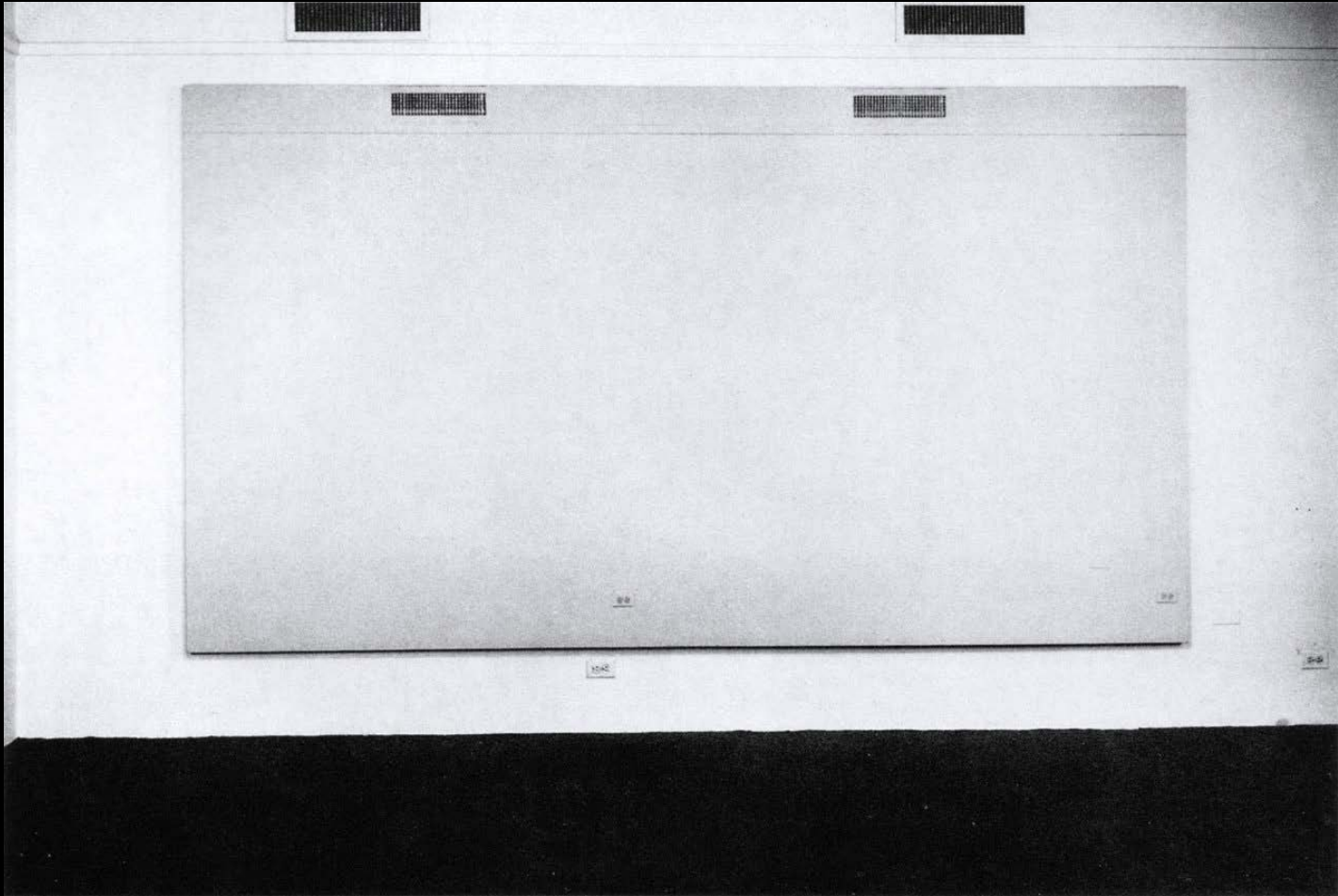
Jules Olitski, Fatal Plunge Lady,
1963



Larry Poons, Nixe's Mate, 1964

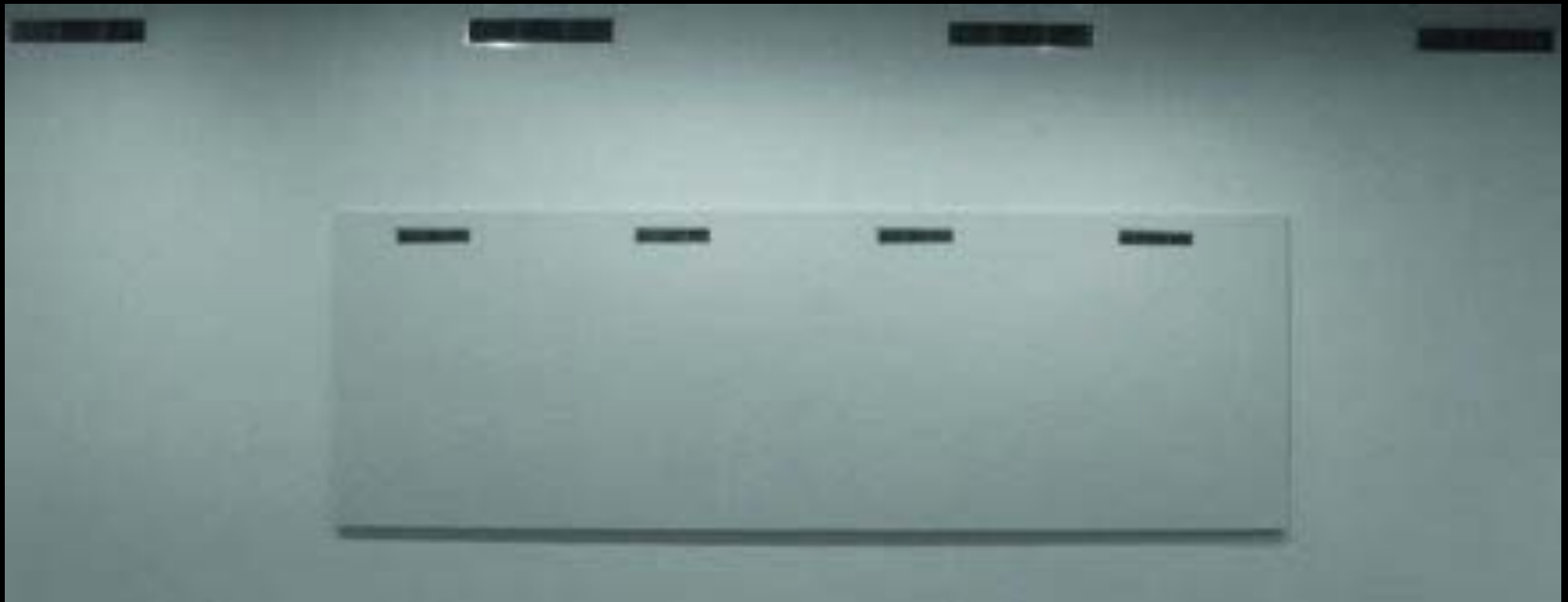


The Color Field installation shot should be recognized as one of the teleological endpoints of the modern tradition.
(O'Doherty, 34)



William Anastasi, Westwall, Dwan Main Gallery, 1967

What does O'Doherty have to say
about Anastasi? (p. 34)



William Anastasi, Untitled, 1966/2008

What is the distinction between the 'eye' and the 'spectator' in the second essay by O'Doherty? (p. 35 +)

What role does collage play here?



Pablo Picasso, Still Life with Chair Caning, 1912



Pablo Picasso, Still Life with
Chair Caning, 1912

Cubist Collage: using mass produced materials

Rope Frame

Mass Produced
chair caning

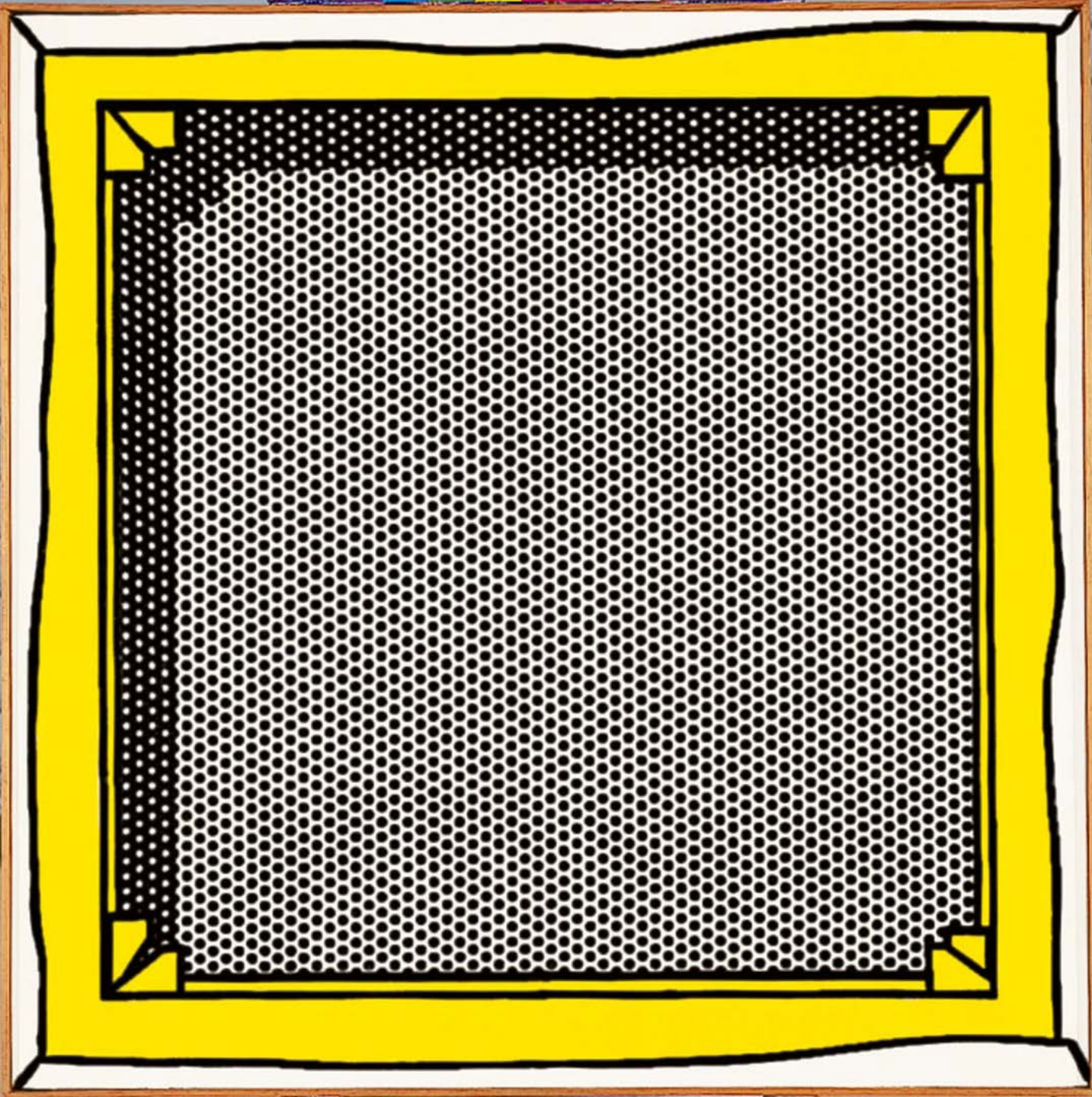
Mass Produced
(plastic) chair caning

Overpainting
the collage

Use of heavy
outline

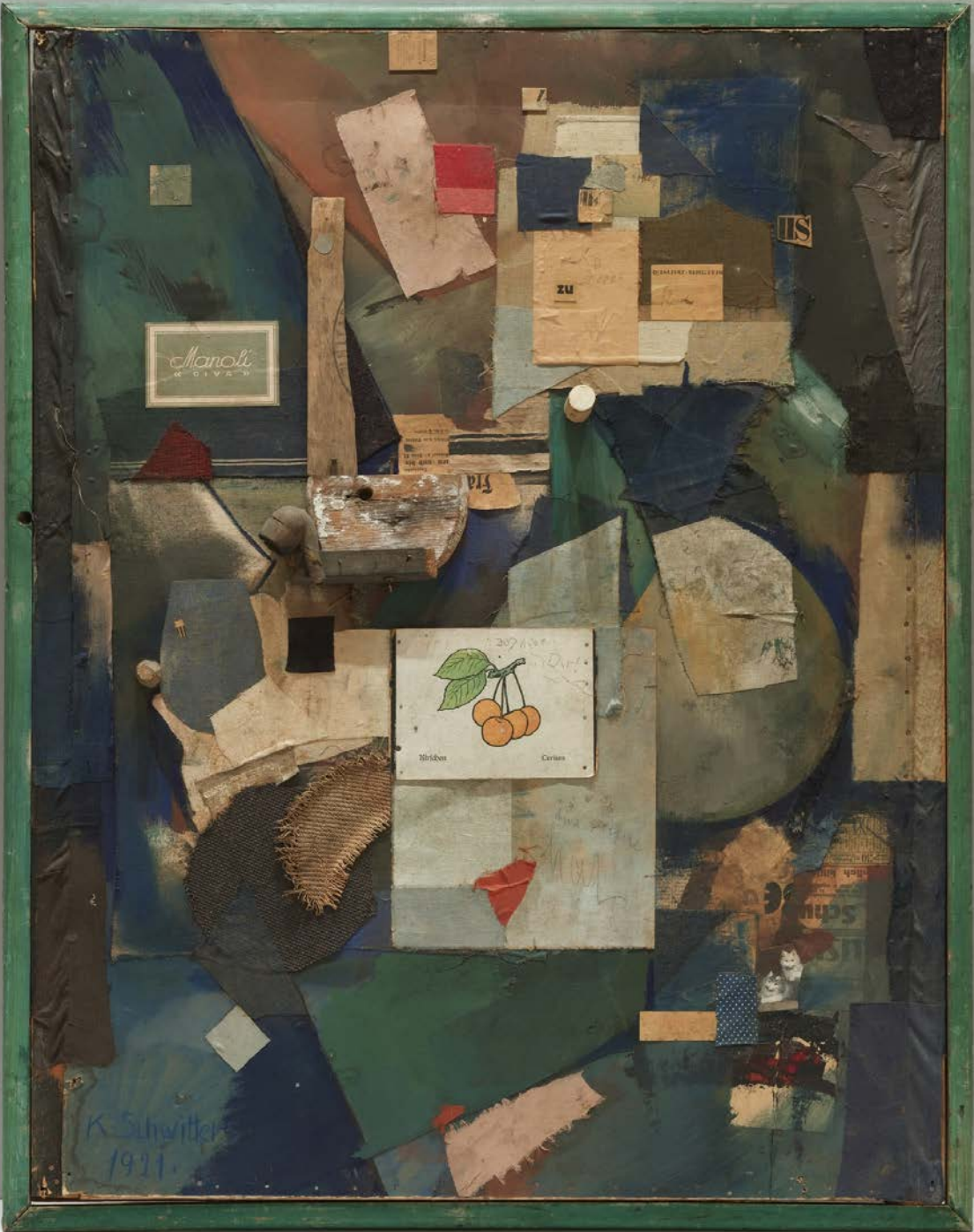
Text ("Journal" =
Fr. Newspaper)

Use of partial
ellipses- multiple
viewpoints



What does
O'Doherty have to
say about this
Lichtenstein
painting? (p. 39)

Roy
Lichtenstein,
Stretcher Frame,
1968



Artist: Kurt Schwitters

Title: "Merz Picture 32 A. The Cherry Picture"

Date: 1921

Materials: Cut-and-pasted colored and printed papers, cloth, wood, metal, cork, oil, pencil and ink on board



Kurt Schwitters, Merzbild 5a
Spielkartenharmonika (Playing
Cards Harmonica), 1919

Artist: Kurt Schwitters

Title: "Merzbau"

Date: 1920-23; 1947

Location: Hannover; destroyed in WW II



Merzbau

In 1923 Kurt Schwitters began to construct his ultimate work of art.

It began as disparate pieces of collage and assemblages round the studio walls, which over time were connected by string, then wire, then wood, and finally plastered wood.

His "Merzbau" gradually took over the downstairs and when it required more space for expansion, Schwitters cut a hole in the ceiling and gave notice to his upstairs lodgers. Into the individual "grottos" of the Merzbau Schwitters placed a bizarre collection of objects gathered from his friends and fellow artists, anything from a stolen sock to a broken pencil.

What does O'Doherty have to say about Schwitters' Merzbau? (pp. 42-44) How does it relate to the eye/spectator binary?

FLATBED PICTURE PLANE

Leo Steinberg



Robert Rauschenberg, Monogram, 1957-59

I borrow the term from the flatbed printing press—‘a horizontal bed on which a horizontal printing surface rests’ (Webster). And I propose to use the word to describe the characteristic picture plane of the 1960s—a pictorial surface whose angulation with respect to the human posture is the precondition of its changed content.

But something happened in painting around 1950—most conspicuously (at least within my experience) in the work of Robert Rauschenberg and Dubuffet. We can still hang their pictures—just as we tack up maps and architectural plans, or nail a horseshoe to the wall for good luck. Yet these pictures no longer simulate vertical fields, but opaque flatbed horizontals. They no more depend on a head-to-toe correspondence with human posture than a newspaper does. ‘The flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards—any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed—whether coherently or in confusion.

The all-purpose picture plane underlying this post-Modernist painting has made the course of art once again non-linear and unpredictable. What I have called the flatbed is more than a surface distinction if it is understood as a change within painting that changed the relationship between artist and image, image and viewer. Yet this internal change is no more than a symptom of changes which go far beyond questions of picture planes, or of painting as such. It is part of a shakeup which contaminates all purified categories. The deepening inroads of art into non-art continue to alienate the connoisseur as art defects and departs into strange territories leaving the old stand-by criteria to rule an eroding plain.



Allan Kaprow, Words, 1961



Edward Kienholz, *The Beanery*, 1965







Ed Kienholz, *The State Hospital*, 1966



Edward and Nancy Kienholz, *In The Infield Was Patty Peccavi*, 1981



Claes Oldenburg, Bedroom Ensemble, 1964





Claes Oldenburg, Chocolates in a Box, 1961 Claes Oldenburg, Giant Blue Pants, 1962



Claes Oldenburg, Floorburger, 1962



Claes Oldenburg, The Store, 1961-62





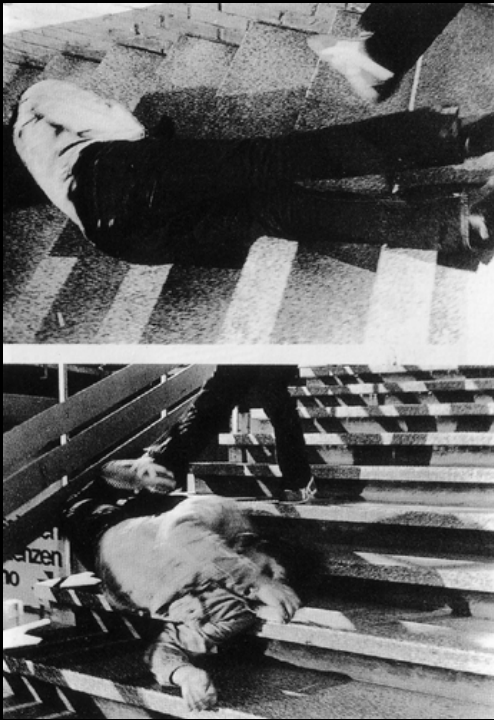
Claes Oldenburg, Giant Soft Fan, 1967

What does O'Doherty have to say about this installation by Kosuth? (p. 64)



Joseph Kosuth, *The Ninth Investigation, Proposition* 1972

What does O'Doherty have to say about the work of Chris Burden ? (p. 64)



Left: Chris Burden, Kunst Kick, Art Basel, 1974
Right: Chris Burden, Doorway to Heaven, 1973



Chris Burden, Shoot, 1971 <http://www.youtube.com/watch?v=JE5u3ThYyl4>



Chris Burden, Transfixed, 1974



Marcel Duchamp, 1200
Sacks of Coal, 1938
Galerie Beaux-Arts in
Paris



INVITATION
pour le
17 Janvier 1938
TENUE DE SOIRÉE

EXPOSITION INTERNATIONALE
DU
SURRÉALISME

A 22 heures
signal d'ouverture
par André BRETON

APPARITIONS
D'ÊTRES-OBJETS

L'HYSTÉRIE

LE TRÈFLE
INCARNAT

L'ACTE MANQUÉ

PAR

Hélène
VANEL

COQS ATTACHÉS

CLIPS
FLUORESCENTS



Le descendant authentique de Frankenstein, l'automate "Enigmarelle", construit en 1900 par l'ingénieur américain Ireland, traversera, à minuit et demi, en fausse chair et en faux os, la salle de l'Exposition Surréaliste.

GALERIE BEAUX-ARTS, 140, RUE DU FAUBOURG SAINT-HONORÉ — PARIS

DESCENTE
DE LIT
EN FLANCS D'
HYDROPHILES

LES
PLUS BELLES
RUES DE PARIS

TAXI PLUVIEUX

CIEL DE
ROUSSETTES



'Central Grotto' of the exhibition

Marcel Duchamp, 1200
Sacks of Coal, 1938
Galerie Beaux-Arts in
Paris

In the four corners of this central space, four large double beds were positioned, almost as a direct incitement to the visitors to give up spectating and begin dreaming themselves. Further elements were clearly designed to get in the way of a seamless viewing experience. Spectators found themselves walking in a carpet of sand and dead leaves up to a level of six inches, and, as well as being placed on the walls, the surrealist works of art were displayed on revolving doors from department stores, which were poignantly static. To compound the disorientation, Duchamp hung 1,200 sacks of coal over the heads of visitors, which, although actually stuffed with newspaper, apparently leaked coal dust and must have been distinctly unnerving for those beneath (fig.3). To add to this, the entire space was plunged in darkness. There were just two sources of light: a workman's brazier, placed centrally in the exhibiting area, around which visitors huddled, and the flashlights that the artist Man Ray, Duchamp's longstanding collaborator and the so-called 'lighting advisor' for the show, had provided to enable people to illuminate the works on display.

What is striking about the installation is the way in which a thematic of labour – manual labour – seems to have been in play, almost in counterpoint to the referencing of dreams. The beds, the darkness of the room, the use of flashlights to view the surrealist paintings; all this suggests that the exhibition-goers were ushered symbolically into the space of dreams, which, of course, is entirely in line with surrealist principles. The metaphorical linkages between the brazier, the coal sacks and the flashlights also speak of the idea that the exhibition goers were akin to coalminers, tunnelling into the unconscious. However, the coal sacks and the worker's brazier simultaneously speak of a different world. The 1930s in France had been a period of constant industrial unrest – which included coalminers' strikes – and the period immediately prior to the 1938 exhibition saw the demise of the Popular Front, unable to cope with the general industrial and economic downturn. It could be argued that it is precisely this external world that was imported by Duchamp into the Galerie Beaux-Arts in 1938, producing a weird collision of the symbolisation of inner (unconscious) space and brute social reality.



From David Hopkins' "Duchamp, Childhood, Work and Play: The Vernissage for *First Papers of Surrealism*, New York, 1942"
<https://www.tate.org.uk/research/publications/tate-papers/22/duchamp-childhood-work-and-play-the-vernissage-for-first-papers-of-surrealism-new-york-1942>

First Papers of Surrealism

Miss Peggy Guggenheim
 Mr. Sidney Janis
 Mr. and Mrs. Walter C. Arensberg
 Mr. and Mrs. Robert Albertus Peffer
 Miss Marian Willard
 Miss Katherine S. Dreier
 Mrs. George Henry Warras
 Mr. Pierre Matisse
 Princess Goussé
 Mr. Thomas F. Howard
 Mr. and Mrs. John LaScauche
 Miss Mary Jane Gold
 Mr. Bernard J. Reis
 Mrs. Edgar Munn
 Mr. James Johnson Sweeney
 Mr. John Beruff
 Miss Isabelle Kant
 Madame Ede Schiaparelli

Patrons by *Fritz Koenig*

Patron by *Marcel Duchamp*

We wish to thank the Executive Boards of the and the
Boards of Trustees for making possible the Exhibition.

Entered the 2nd
Class by Special Act of
Congress

14 OCTOBER - 7 NOVEMBER 1942
451 MADISON AVENUE, N.Y.C.
COORDINATING COUNCIL OF FRENCH RELIEF SOCIETIES, INC.

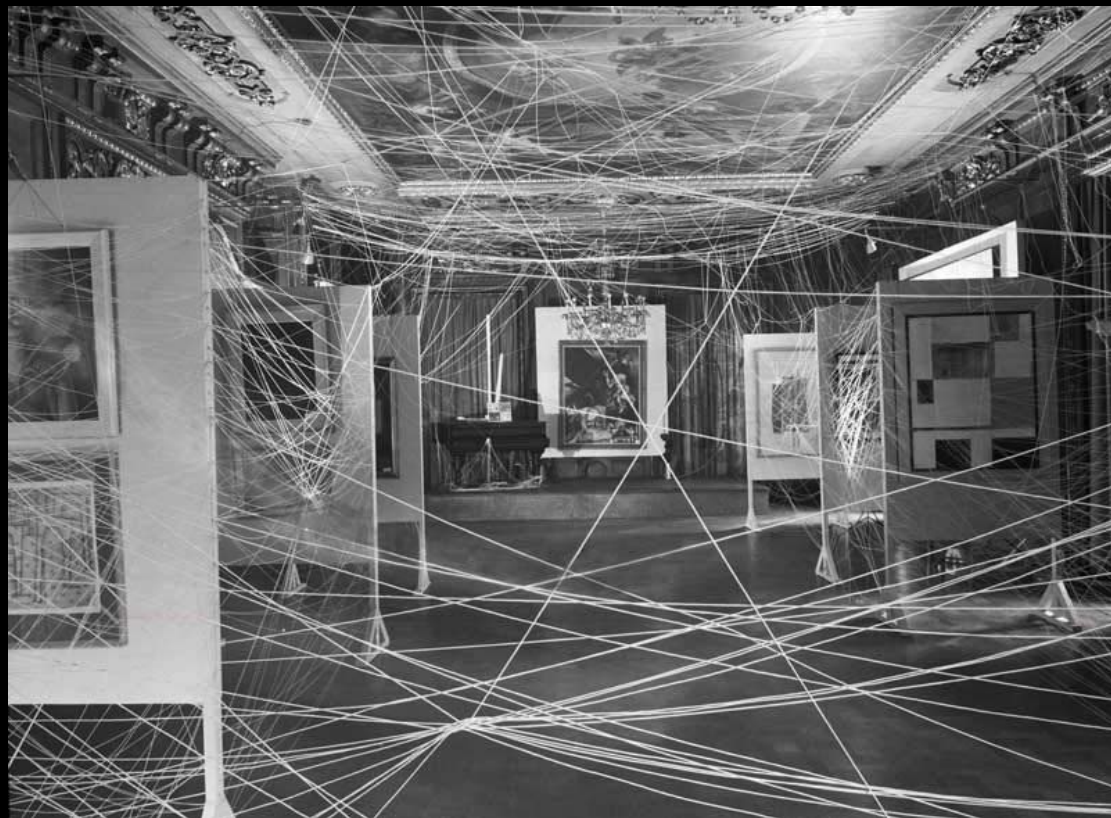
Installation view by John D. Schiff of *First Papers of Surrealism* exhibition, showing Marcel Duchamp's *His Twine*, 1942 Gelatin silver print



In 1942, in a large nineteenth-century Italianate mansion in central Manhattan, a group of émigré surrealist artists led by André Breton mounted the first major exhibition of surrealist art in the United States. Titled *First Papers of Surrealism*, the exhibition included paintings and sculptures by more than thirty artists accompanied by examples of so-called 'primitive art', and was designed by Marcel Duchamp, who living up to his reputation for iconoclasm and conceptual innovation, produced one of the most audacious exhibition installations of the early twentieth century, threading the entire space of the gallery with his so-called 'mile of string'. While this web-like construction produced the *succès de scandale* that Breton and the surrealists had hoped for, Duchamp's intervention must have surpassed their expectations, to the extent that it almost obliterated the view of some of their works, which were supposed to be the centre of attention. The way in which the criss-crossing twine prohibited engagement with the art on show might well relate to Duchamp's ongoing critique of surrealism, which can be discerned in his work of the 1940s and which was picked up by contemporary critics such as Robert Coates, who, writing in the *New Yorker*, felt that the process of stringing, which must have become repetitive and tiresome by the time Duchamp had finished, commented obliquely on the tiredness of surrealism.

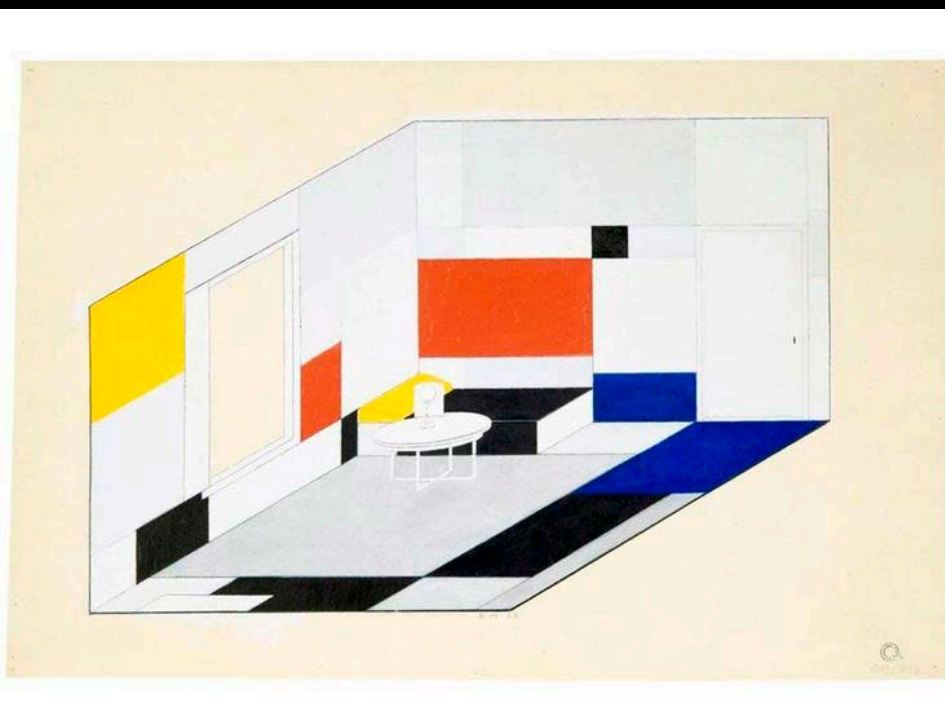
From David Hopkins' "Duchamp, Childhood, Work and Play: The Vernissage for *First Papers of Surrealism*, New York, 1942"

<https://www.tate.org.uk/research/publications/tate-papers/22/duchamp-childhood-work-and-play-the-vernissage-for-first-papers-of-surrealism-new-york-1942>



Installation view by John D. Schiff of *First Papers of Surrealism* exhibition, showing Marcel Duchamp's *His Twine*, 1942 Gelatin silver print

If the installation of the show was dramatic enough, its opening reception, or 'vernissage', which took place on 14 October 1942, was even more unusual. Wealthy art patrons and members of New York's cultural elite milled around, attempting to make what they could of the strange web or net in which they were caught, peering through it to look at the paintings, while a number of children wove in and out of the guests, eventually carving out a space for themselves in the central area of the exhibition. From all accounts the group of children, led by the eleven-year-old Carroll Janis (son of the art collector Sidney Janis), consisted of six boys dressed in baseball, basketball and football attire, who threw balls among themselves, and six girls who played skipping games, jacks and hopscotch. They were under strict orders from Duchamp to carry on playing throughout the event, and to explain, if questioned, that they were playing on Duchamp's instructions. Duchamp, incidentally, was nowhere to be seen.

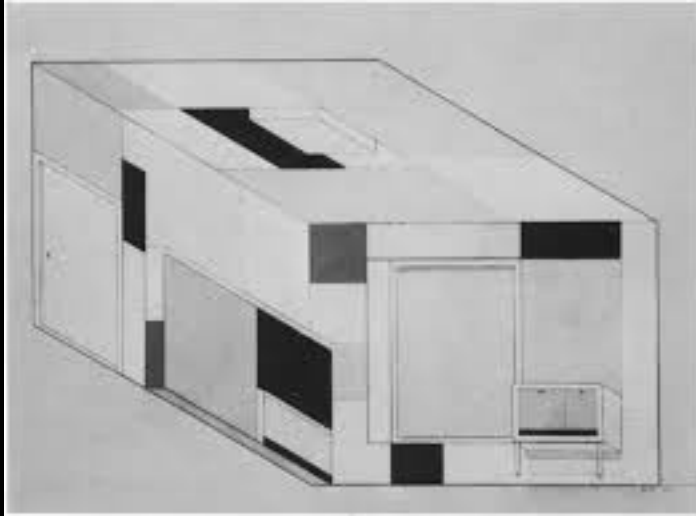
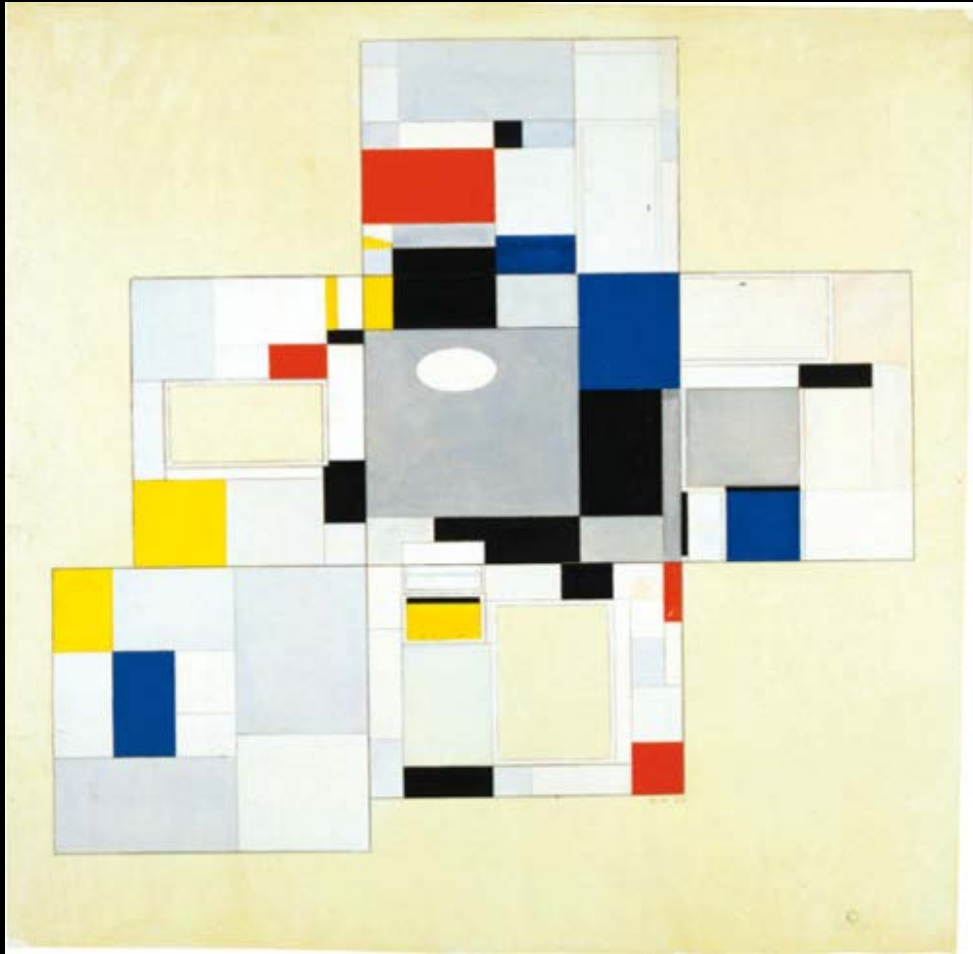


Left: Mondrian, Color design for the Salon of Ida Bienert, or Madame B., 1926

Right: Mondrian, Salon de Madame B., 1923



See O'Doherty, pg.82



How does O'Doherty compare Mondrian's Salon de Madame B. to the ideal gallery space with white walls?
(pp. 83-86)

