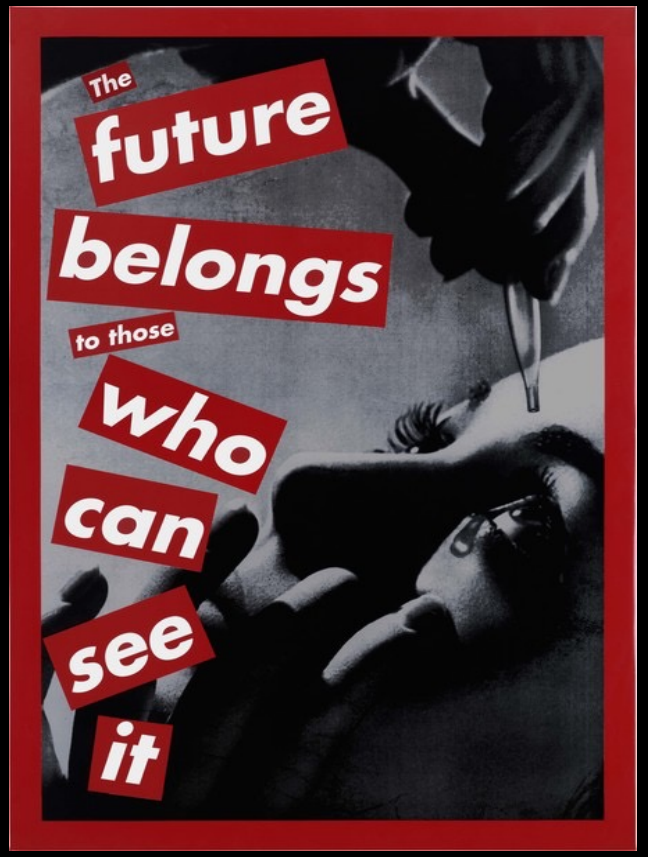
Judith Leyster, Self-Portrait, 1633

AHST 2331-001 (21655)
Understanding Art
Dr. Charissa N. Terranova
Spring 2022
Tuesdays and Thursdays 11:30-12:45 pm
ECSW 1.315 and SOM 1.217
Modality: Online Jan. 18-Feb. 4; In Person Feb.

Teaching Assistants:
Damian Enyaosah: damian.enyaosah@utdallas.edu
Merve Sahin: merve.sahin@utdallas.edu

Women in the Art of the United States: 1945-1970



Barbara Kruger, Untitled, 1997

American Suburbia
McCarthyism/McCarthy Era


88
NEW YORK HOTEL
HELP
EMPLOYMENT AGENCY
7up
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RUPPERT
Schmidt's
BEER

1950s


AMERICAN ABSTRACT ARTISTS 1954
AMERICAN ABSTRACT ARTISTS
22nd ANNUAL EXHIBITION
MARCH 2 TO MARCH 30, 1958
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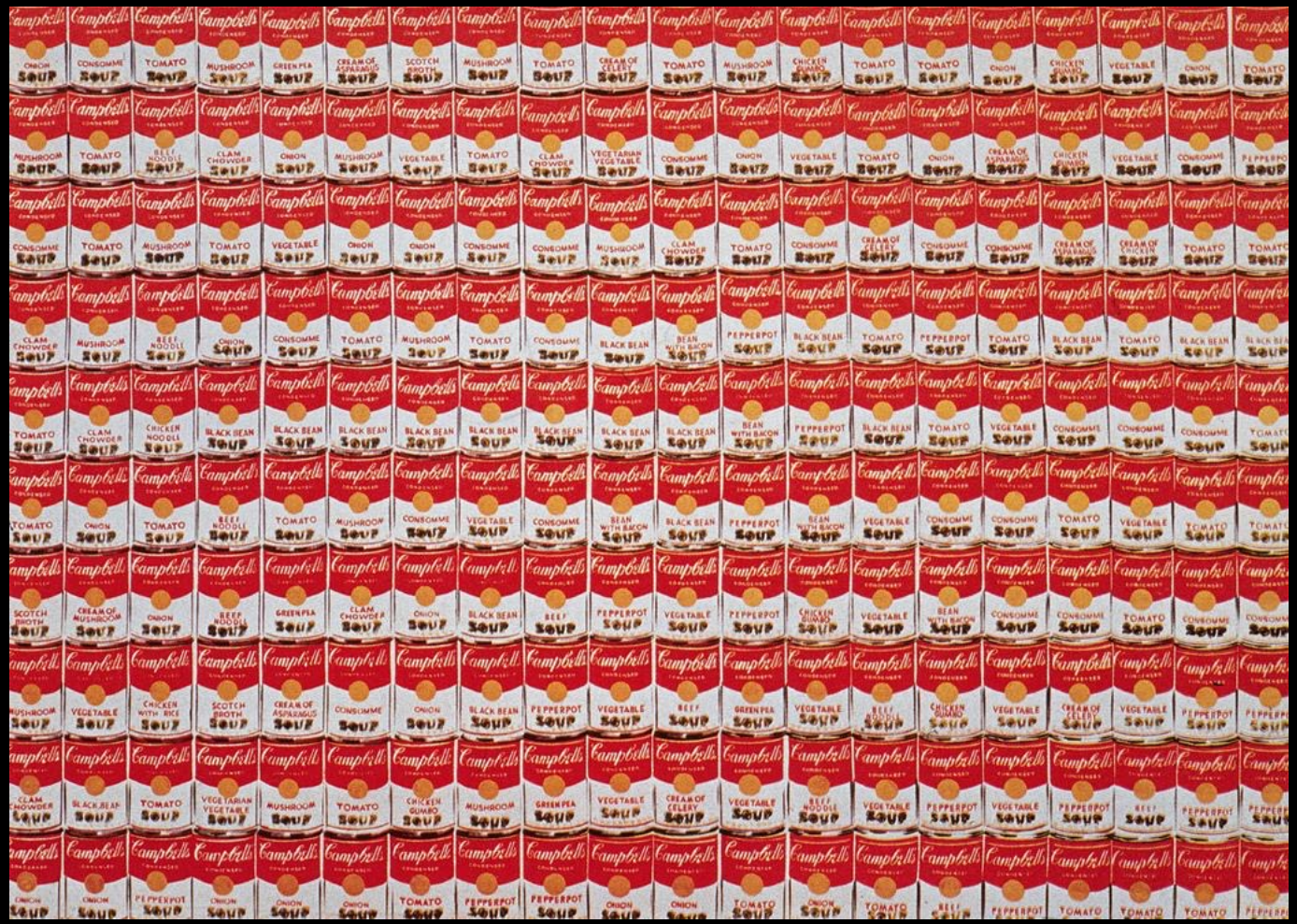
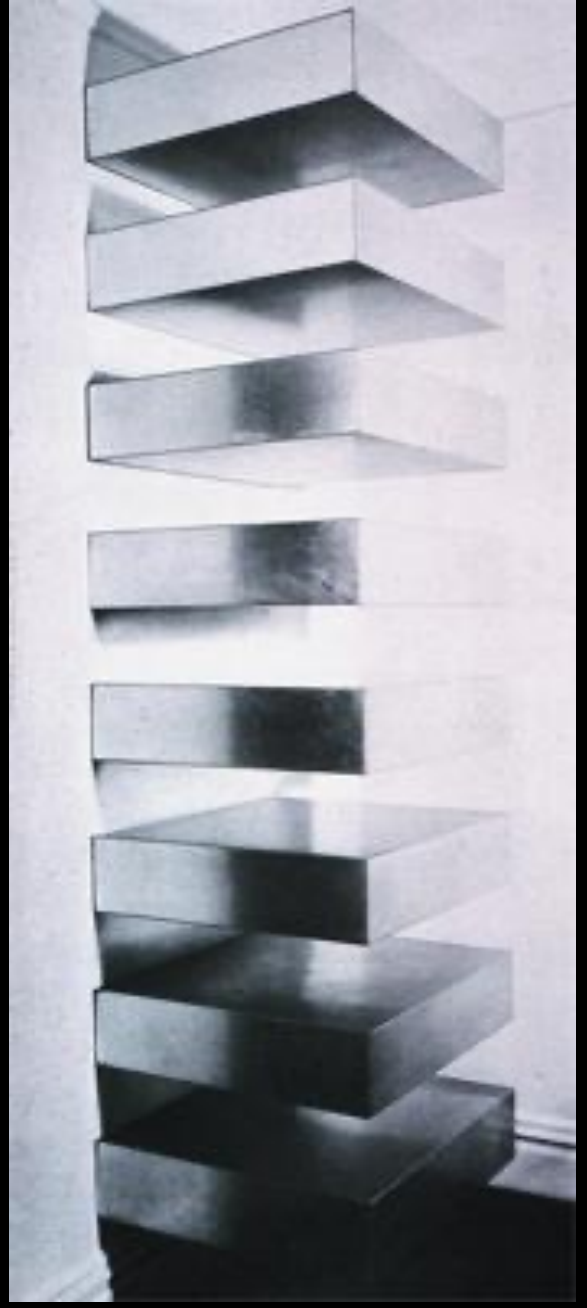
AMERICAN ABSTRACT ARTISTS

Pop Art/Minimalism



Andy Warhol, 200 Campbell's Soup Cans, 1962



Donald Judd, Iron Stacks, 1965-8

Abstract Expressionism

A Life Round Table on

MODERN ART

FIFTEEN DISTINGUISHED CRITICS AND CONNOISSEURS UNDERTAKE TO CLARIFY THE STRANGE ART OF TODAY

LIFE'S first Round Table was on the Pursuit of Happiness (LIFE, July 12). Here the technique is applied to the question of modern painting. Held in the penthouse of the Museum of Modern Art in New York, attended by experts from both Europe and America, the meeting produced a lively debate. This report was written by Moderator Russell W. Davenport, who conducted the Round Table, with the collaboration of Winthrop Sargeant.

FOR about 40 years the art of painting has exhibited a variety of manifestations loosely identified in the public mind with the phrase "modern art." Originating in the works by such acknowledged masters as Cézanne, Van Gogh, Seurat and Gauguin, these manifestations made their appearance in the studios of Paris in the first decade of this century, multiplied into a kaleidoscope of new artistic styles, found a kinship with a wide variety of intellectual currents and spread throughout the world wherever artists paint. Today they confront the visitor to almost any gallery as strange distortions of reality, private nightmares, depictions of "ugly" things, human figures and objects that "look wrong," cubes and geometrical patterns that accord with nothing recognizable in nature. These "modern" works do not, of course, constitute the whole of 20th Century art. Many artists have remained quite unaffected by them, others have been influenced only during certain periods of their careers. Nevertheless it is fair to say that the "modern" movement has constituted the dominant trend in the art of our time. It has been encouraged by important institutions. It has been promoted by art dealers. And it has left behind it so much controversy and confusion that a great part of the public has become antagonistic to contemporary painting.

It is not easy to sum up the nature of modern art in a few words. Of course there are a number of official categories—cubism, surrealism, expressionism, futurism, abstractionism, nonobjectivism and so on. But when the layman uses the phrase he has in mind two particular characteristics which, for him, set this art off from more conventional painting. First of all, he finds it *difficult to understand;* secondly, he often finds that it does not concern itself with the "beautiful" but with the *"ugly" or the strange.* The layman is reassured to find that this kind of painting has drawn the fire of distinguished thinkers. Arnold Toynbee, for example, has declared that modern art is symptomatic of a decay in the moral values of our age; and in a well-known essay, *Art and the Obvious,* Aldous Huxley deplored the failure of much modern art to come to grips with what he called the "great obvious truths" of human life.

Now from the point of view of our civilization as a whole, this situation certainly has its dangers. It may well be true that there has always been a gap between the most vital art of a given period and the general public. For example, the great masters of the Renaissance may not have been immediately comprehensible to the public of their day—and for that matter they are not fully comprehensible even today to one whose education or sensitivity is deficient. Yet the gap today appears to be wider—some would even argue that it is a different kind of gap. And it leaves us with this question: How can a great civilization like ours continue to flourish without the humanizing influence of a living art that is understood and enjoyed by a large public?

In order to shed some light on this, the editors of LIFE determined to hold a Round Table on the subject in accordance with the technique already developed for the exploration of the Pursuit of Happiness (LIFE, July 12). To this end they brought together a group of distinguished critics and connoisseurs and posed to them the following question: *Is modern art, considered as a whole, a good or a bad development? That is to say, is it something that responsible people can support, or may they neglect it as a minor and impermanent phase of culture?*

It was an exciting debate documented throughout by pictures from the collection of New York's Museum of Modern Art and from other collections, many of which are reproduced herewith. The panel of 15 had traveled many miles to get there: Aldous Huxley from California; Sir Leigh Ashton and Raymond Mortimer from London; Georges Duthuit, editor of *Transition Forty-Eight,* from Paris. The "local" representatives from St. Louis, New Haven and New York were equally distinguished and are listed below. The Table was carefully balanced between those who were known to be enthusiasts for "modern art" and those who had registered serious criticisms of it. Yet even more important than the balance was the *caliber* of the participants. The object was to obtain a discussion between persons whose knowledge of art could not be questioned, irrespective of whether one might or might not agree with their evaluations.

There is no more complicated subject in the world than that of esthetics. To ask these gentlemen to be honest was, in effect, to ask them to disagree; indeed, as a number of them pointed out, if complete agreement could be reached concerning the important issues of art.

TEXT CONTINUED ON PAGE 65

WHO'S WHO AT THE ROUND TABLE (OPPOSITE)

The gentleman whose head shows in the lower left-hand corner is Clement Greenberg, *avant-garde* critic. Next, going around the table clockwise, is James W. Fosburgh, LIFE adviser; Moderator Russell W. Davenport (in light suit); Meyer Schapiro, professor of fine arts, Columbia University; Georges Duthuit, editor of *Transition Forty-Eight,* Paris, France; Aldous Huxley (leaning forward), noted author; Francis Henry Taylor (behind Mr. Huxley), director of New York's Metropolitan Museum of Art; Sir Leigh Ashton (shirtsleeves), director of Victoria & Albert Museum, London, England; R. Kirk Askew Jr., New York art dealer; Raymond Mortimer, British critic and author; Alfred Frankfurter, editor and publisher, *Art News;* Theodore Greene (head in hand), professor of philosophy, Yale; James J. Sweeney, author and lecturer; Charles Sawyer, dean of School of Fine Arts, Yale; H. W. Janson, professor of art and archaeology, Washington University, St. Louis. Not shown in this picture are A. Hyatt Mayor, curator of prints, Metropolitan Museum, New York and James Thrall Soby, chairman, Department of Painting and Sculpture, Museum of Modern Art, New York.

LIFE'S ROUND TABLE DELIBERATES IN THE PENTHOUSE ATOP MANHATTAN'S MUSEUM OF MODERN ART

CONTINUED ON NEXT PAGE

"A *Life* Roundtable on Modern Art," October 11, 1948
"late bohemian enterprise"

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MIRÓ: PERSON THROWING A STONE AT A BIRD

MATISSE: GOLDFISH AND SCULPTURE

ROUAULT: THREE JUDGES

WILLIAM BAZIOTES: THE DWARF

STAMOS: SOUNDS IN THE ROCK

ADOLF GOTTLIEB: VIGIL

JACKSON POLLOCK: CATHEDRAL

CONTINUED ON NEXT PAGE

August 8, 1949 issue of Life Magazine

- "The most powerful painter in contemporary America and the only one who promises to be a major one is a Gothic, morbid, and extreme disciple of Picasso's Cubism and Miró's post-Cubism, tinctured also with Kandinsky and surrealist inspiration. His name is Jackson Pollock." - Clement Greenberg in 1947

Jackson Pollock, Cathedral, 1947

his own. And his one remaining criterion is a kind of personal honesty, a kind of integrity—the quality that Mr. Frankfurter referred to in the word "genuine." This can be reflected in his pictures; but it may or may not lead him out to the light, and it may or may not be "comprehensible" to anyone else. Dr. Schapiro summed it up as follows:

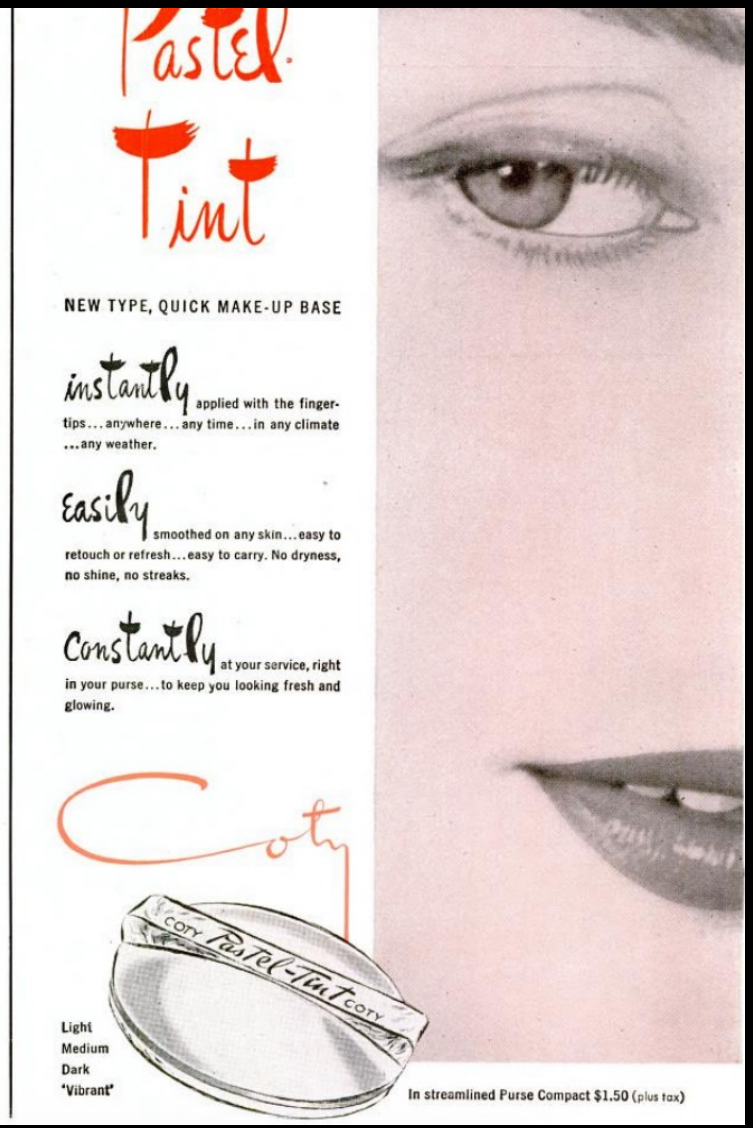
"The creation of modern art makes certain demands upon the individual who creates it. It gives to individual experiences an enormous value beyond that of previous art. It requires, therefore, a constant searching of oneself, an attentiveness to all that one has done and a perpetual self-renewal. In the great artist the results of this highly individual attitude can be set up beside the great work of the past.

"This attitude further involves a freedom of the individual, an openness to experience—qualities that we consider important, not only in art, but in the broader field of life itself. We value these qualities in human relationships, in science, in ethical behavior; and it is through the arts to some extent that they become evident to us."

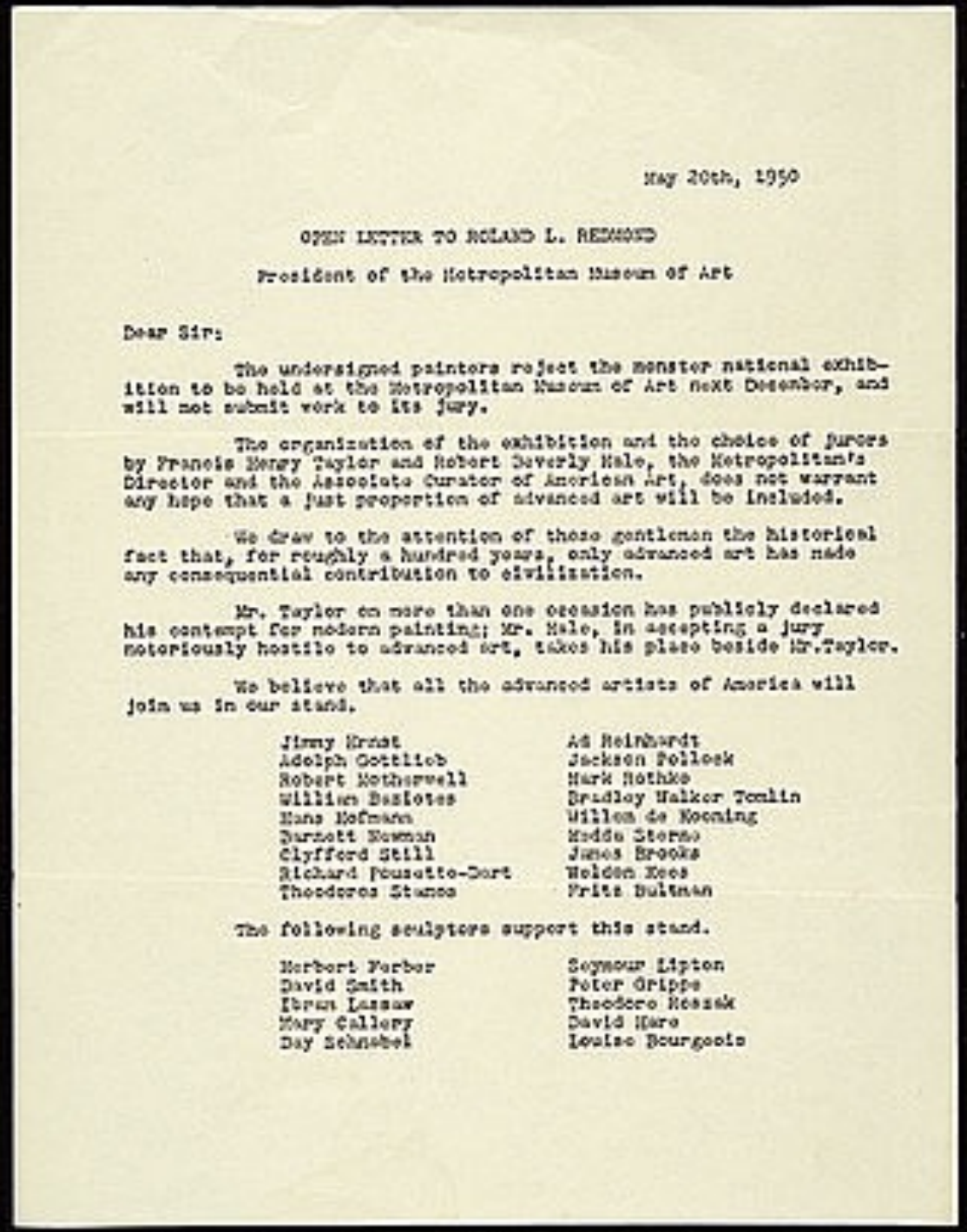
Yet this tremendous, individualistic struggle, which makes modern art so difficult for the layman, is really one of the great assets of our civilization. For it is at bottom the struggle for freedom. As several at the Table pointed out, the temptation in authoritarian societies is to settle the problem of modern art by fiat. Both Hitler and Stalin have actually done so—and in both cases the artists were ordered to return to representational painting. Said Georges Duthuit: "Several governments have made a policy of throwing modern art out the window. Our layman does not seem to disagree entirely with this. He says merely that there is some justice in objecting to modern art. But if there is some justice in the objection, is there maybe some justice in the totalitarian point of view as well? In Europe today, for artists and writers, the question is literally one of life and death. This is a time when our layman must get to the bottom of what he means."

Said Mr. Janson: "I feel that the modern artist, in insisting upon the highly individual experiences that have been emphasized today, is fulfilling a very valuable function. He is preserving something that is in great danger—namely, our ability to remain individuals."

Maybe obscurity is a high price to pay for freedom, culturally speaking. Yet it has been, and may for some time continue to be, an inescapable cultural by-product of the great process of freedom which is so critical in our time. This does not mean, on the other hand, that the artist need have no standards. He must have them: he should be free—but not irresponsible. Such, perhaps, is the ultimate answer to be derived from the deliberations of these distinguished men. And in the light of it the layman, who might otherwise be disposed to throw all modern art in the ashcan, may think twice—and may on second thought reconsider.



"This tremendous, individualistic struggle, which makes modern art so difficult for the layman, is really one of the great assets of our civilization."
LIFE Oct 11, 1948



May 20th, 1950

OPEN LETTER TO ROLAND L. REDMOND

President of the Metropolitan Museum of Art

Dear Sir:

The undersigned painters reject the monster national exhibition to be held at the Metropolitan Museum of Art next December, and will not submit work to its jury.

The organization of the exhibition and the choice of jurors by Francis Henry Taylor and Robert Beverly Hale, the Metropolitan's Director and the Associate Curator of American Art, does not warrant any hope that a just proportion of advanced art will be included.

We draw to the attention of those gentlemen the historical fact that, for roughly a hundred years, only advanced art has made any consequential contribution to civilization.

Mr. Taylor on more than one occasion has publicly declared his contempt for modern painting; Mr. Hale, in accepting a jury notoriously hostile to advanced art, takes his place beside Mr.Taylor.

We believe that all the advanced artists of America will join us in our stand.

Jimmy Ernst	Ad Reinhardt
Adolph Gottlieb	Jackson Pollock
Robert Motherwell	Mark Rothko
William Baziotes	Bradley Walker Tomlin
Hans Hofmann	Willem de Kooning
Barnett Newman	Hedda Sterne
Clyfford Still	James Brooks
Richard Pousette-Dart	Weldon Kees
Theodoros Stamos	Fritz Bultman

The following sculptors support this stand.

Herbert Ferber	Seymour Lipton
David Smith	Peter Grippe
Ibram Lassaw	Theodore Roszak
Mary Callery	David Hare
Day Schnabel	Louise Bourgeois

The Irascibles, also know as the Irascible 18. The moniker was given to a group of 18 American artists who signed their names to an open letter protesting the Metropolitan Museum of Art's juried exhibition *American Painting Today-1950,* claiming that the selected jury was "notoriously hostile to advanced art" and had demonstrated a clear bias against "modern painting." The letter was published on the front page of the *New York Times* on May 22, 1950 and sparked a subsequent barrage of media attention.

IRASCIBLE GROUP OF ADVANCED ARTISTS LED FIGHT AGAINST SE

The solemn people above, along with three others, made up the group of "irascibles" artists who raised the biggest fuss about the Metropolitan's competition (following pages). All represent[ed] of advanced art, they went in style which

From left, rear, they are: Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, Hedda Sterne; (seat: rear) Richard Pousette-Dart, William Baziotes, Jimmy Ernst (with bow tie), Jackson Pollock (in striped jacket), Jerome Kamrowski, Clyfford Still, Robert Motherwell; (front) Barnett Newman, Mark Rothko, Clay Spohn, Theodoros Stamos.

show was in keeping with an old tradition of avant-garde artists. French painters [illegible] rebelled against their official jury [illegible] the first unprecedented exhibition. [illegible]

FIRST PRIZE ($2,500) went to *Bather Bouquet* by Karl Knaths, veteran abstractionist of Provincetown, Mass., who picked blues from sand dunes, painted them in geometric patches of lavender.

SECOND PRIZE ($2,000) was won by Rico Lebrun of Los Angeles. An ardent humanist, he did Gericault's *Horse* as a study for painting of the Crucifixion.

The Metropolitan and Modern Art

AMID BRICKBATS AND BOUQUETS THE MUSEUM HOLDS ITS FIRST U. S. PAINTING COMPETITION

Over the past 75 years New York's Metropolitan Museum of Art has been the greatest collector of art in the U.S. But in the last decade the venerable Metropolitan has been the target of attacks from artists, critics and museum members who have become alarmed over the museum's worship of art of the past to the almost total exclusion of art of the present. They complained that out of an average $400,000 spent by the museum each year on acquisitions, barely $10,000 went for contemporary art. These scathing accusations finally goaded the Metropolitan into deciding to hold a giant competition of contemporary art. But this move, instead of bringing loud huzzahs, has brought the museum nothing but headaches. From the time it announced the contest last spring until it opened its doors last month,

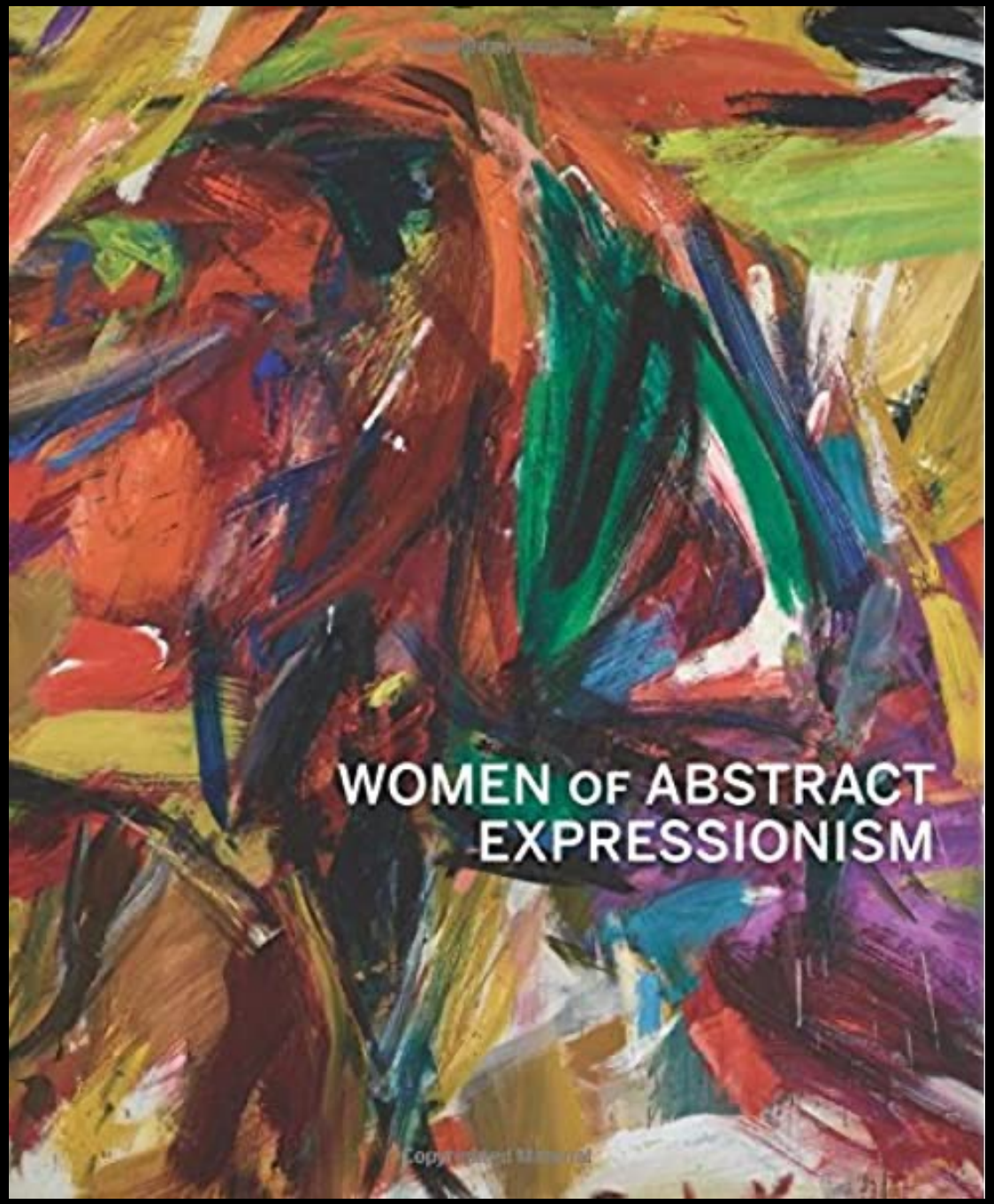
The great competition, which offered prizes totaling $6,500, was open to all painters of the U.S. whose work was to be screened and chosen by an

"notoriously hostile to advanced art." Promptly 24 other artists united to cry down the attackers, who were labeled "the irascible 38." These outbursts unleashed blasts and counterblasts across the country, echoing in museum corridors, art galleries and newspaper columns.

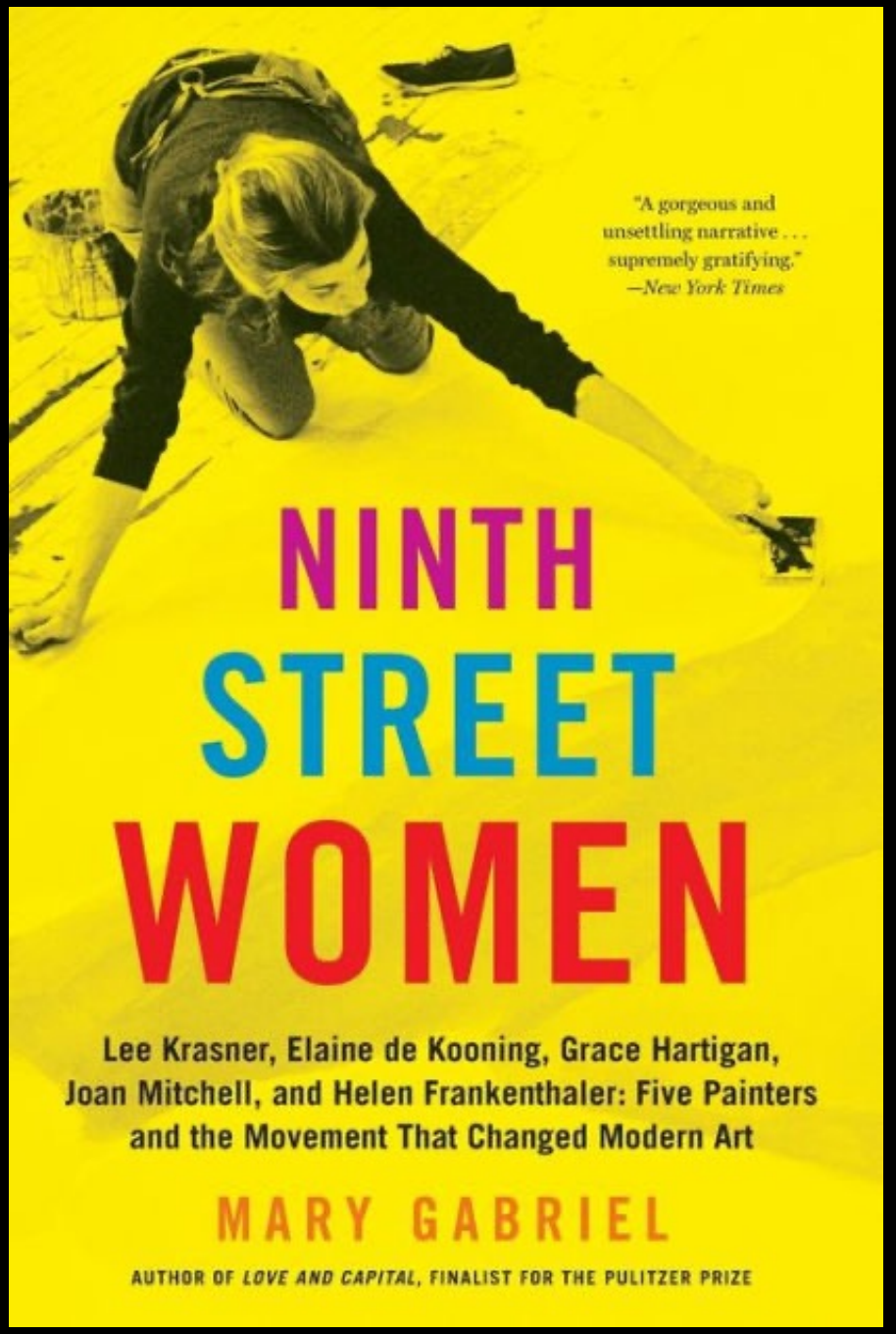
When the show finally opened brickbats and bouquets started flying again. Conservatives were riled by the fact that top awards went to abstract paintings (above and right). Modernist complained that most of the abstractions were arid and academic. Critics deplored the absence of famous names in American painting—John Marin, Max Weber, Georgia O'Keeffe, who were unwilling to submit their works to the Metropolitan's jury. Also missing was Grandma Moses, whom the jury rejected. But the exhibit did contain a number of distinguished paintings and a few fresh talents, some of which appear on the following pages. And almost everybody com-

The Irascibles were photographed and appeared in the January 15, 1951 issue of *LIFE*magazine.

Theodoros Stamos, Jimmy Ernst, Barnett Newman, James Brooks, Mark Rothko, Richard Pousette-Dart, William Baziotes, Jackson Pollock, Clyfford Still, Robert Motherwell, Bradley Walker Tomlin, Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, Hedda Sterne


WOMEN OF ABSTRACT EXPRESSIONISM

2017


"A gorgeous and unsettling narrative . . . supremely gratifying."
—New York Times
NINTH STREET WOMEN
Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler: Five Painters and the Movement That Changed Modern Art
MARY GABRIEL
AUTHOR OF LOVE AND CAPITAL, FINALIST FOR THE PULITZER PRIZE

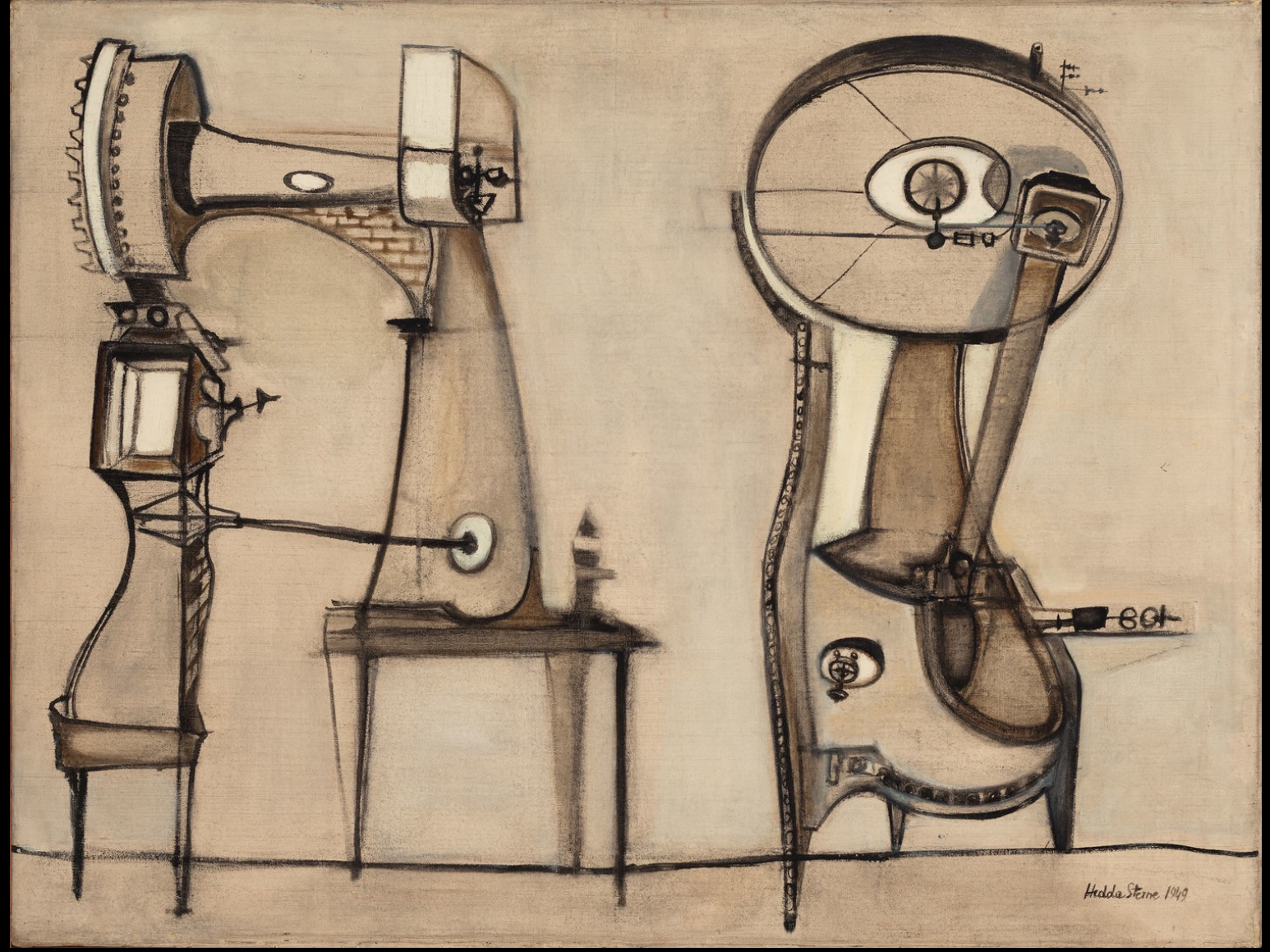
2018

Joan Mitchell, Helen Frankenthaler, and Grace Hartigan at the opening of Frankenthaler's solo exhibition at the Tibor de Nagy Gallery, New York, February 12, 1957. Burt Glinn/Magnum Photos

Clockwise from top left: Sonia Gechtoff in studio ca. 1961-62, Mary Abbott in studio ca. 1949–50, Perle Fine in studio in 1959, Judith Godwin in 1977, Deborah Remington, Helen Frankenthaler in 1956

Corner of Hedda Sterne’s studio

"I see myself as a well-working lens, a perceiver of something that exists independently of me: don’t look at me, look at what I’ve found.” Hedda Stern



Hedda Sterne, *Machine*, 1949, oil on canvas

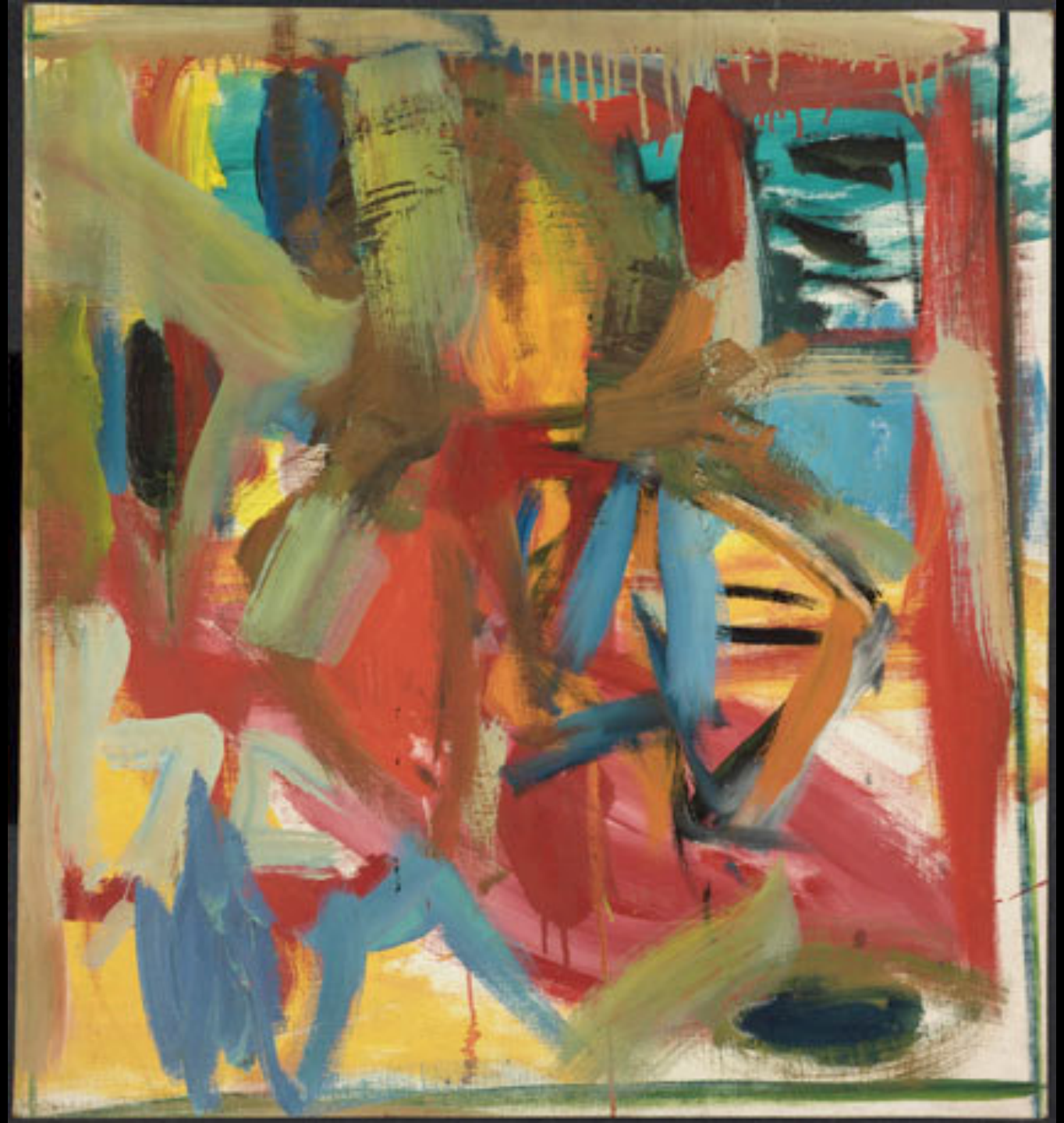
By 1945, Hedda Sterne's work began to reflect her immediate surroundings, inspired by her feeling that "the United States was more surrealist, more extraordinary, than anything imagined by the Surrealists." Between the late 1940s and early 1950s, Hedda Sterne began to focus on the anthropomorphic qualities of machinery, from rural farm equipment in Vermont, to massive contraction cranes in New York. As she would later recall: "I had a feeling that machines are unconscious self-portraits of people's psyches: the grasping, the wanting, the aggression that's in a machine."

Hedda Sterne, Machine 5, 1950

anthropographs

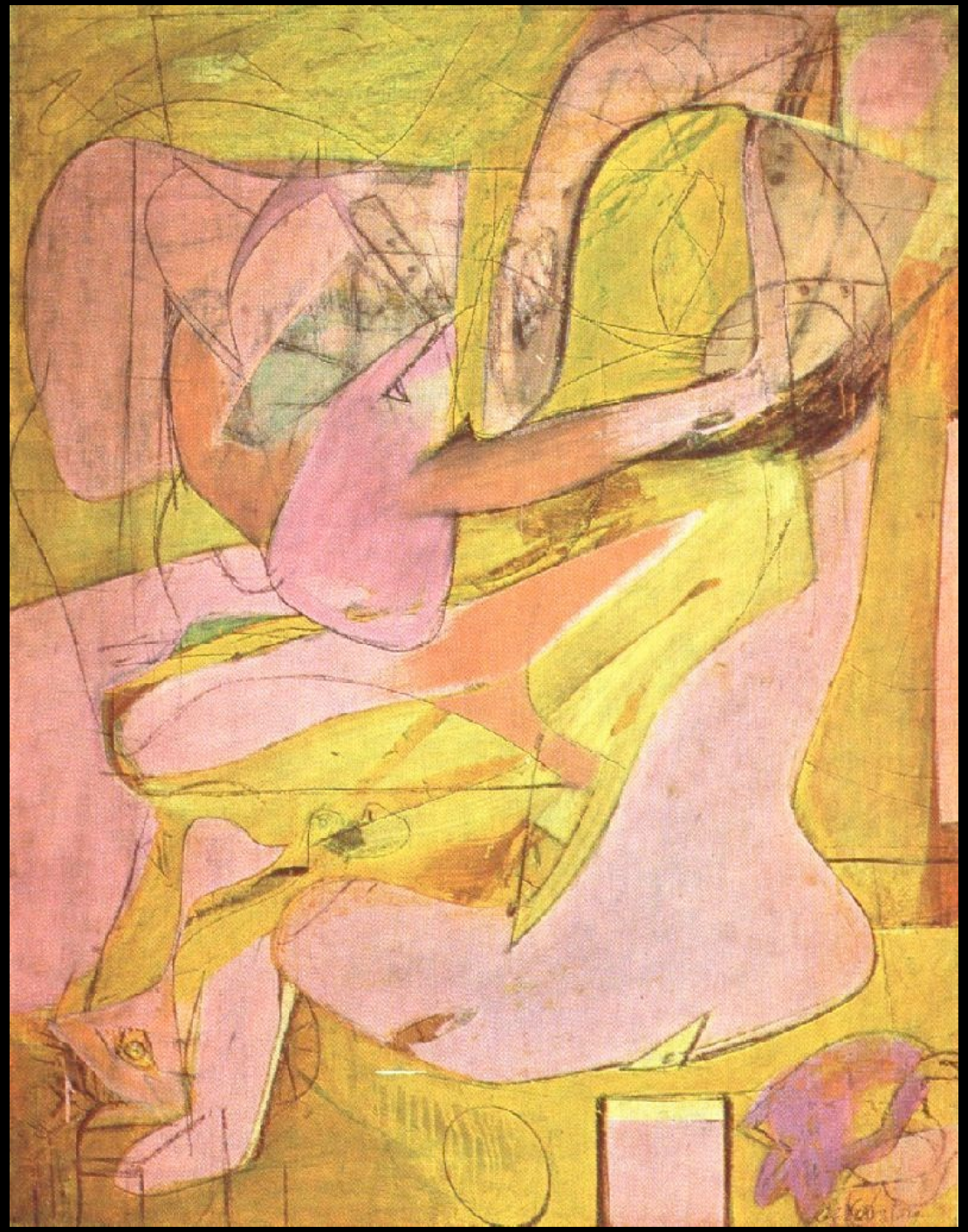
Elaine and Willem de Kooning

Elaine de Kooning, Untitled # 16, 1948



Elaine de Kooning, Man in a Whirl, 1957

Left: Elaine de Kooning, John F. Kennedy, 1963
Above and Right: Elaine de Kooning, Sketches of John F. Kennedy, 1963



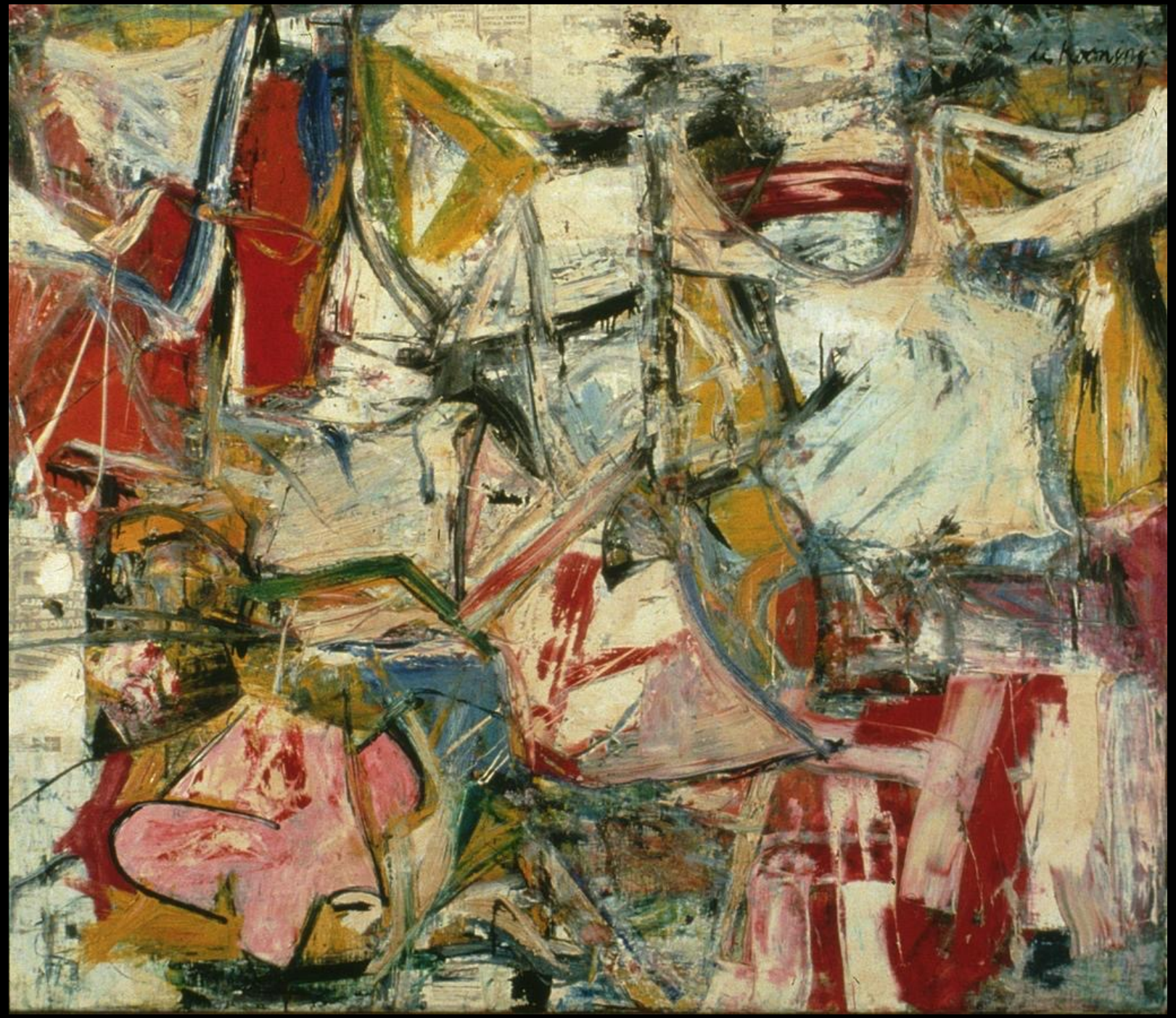
Willem de Kooning, Pink Angels, c. 1945 oil and charcoal on canvas, 52 x 40 inches

Willem de Kooning, Woman I, 1950-52
1952. Oil and metallic paint on canvas,
6' 3 7/8" x 58”

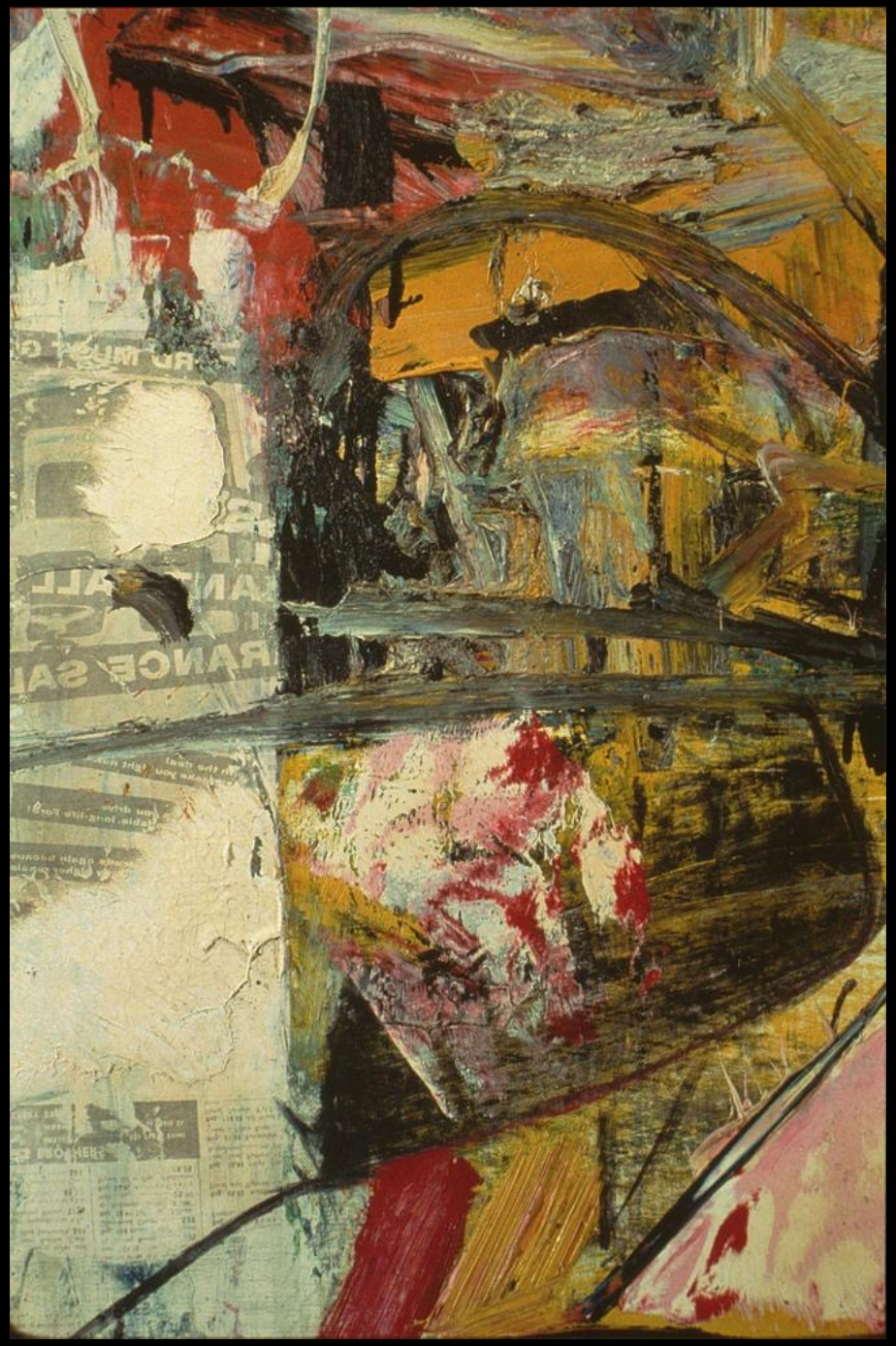
“Beauty becomes petulant to me. I like the grotesque. It’s more joyous.”

De Kooning once summarized the history of female representations as “the idol, the Venus, the nude.”

In 1953, The Museum of Modern Art acquired a new painting, De Kooning’s Woman 1, which prompted its collection committee to state: “The Committee found the picture quite frightening, but felt that it had intense vitality and liked the quality of the color.”



Willem de Kooning, Gotham News, 1955



In Gotham News, an abstract urban landscape, he dragged charcoal through wet paint, “churning up the surface to create a heated atmosphere that pulsates with an intense metropolitan heat.” The title *Gotham News* gives us a reference point for interpretation. "Gotham" refers to the city in the Batman comics, which in turn referred to New York, where de Kooning lived. "News" perhaps refers to the newsprint seen on the lower left and the top center of the canvas. The artist had been using newspaper to help the paint to dry, and in that process some of the print came off. He liked the effect and left it.

Lee Krasner in her studio Aug. 30, 1956, two weeks after husband Jackson Pollock's death.

Lee Krasner in her studio. Photo: Hans Namuth.

Lee Krasner, Blue and Black, 1951-53

all-over compositions

Lee Krasner, Celebration, 1959-60

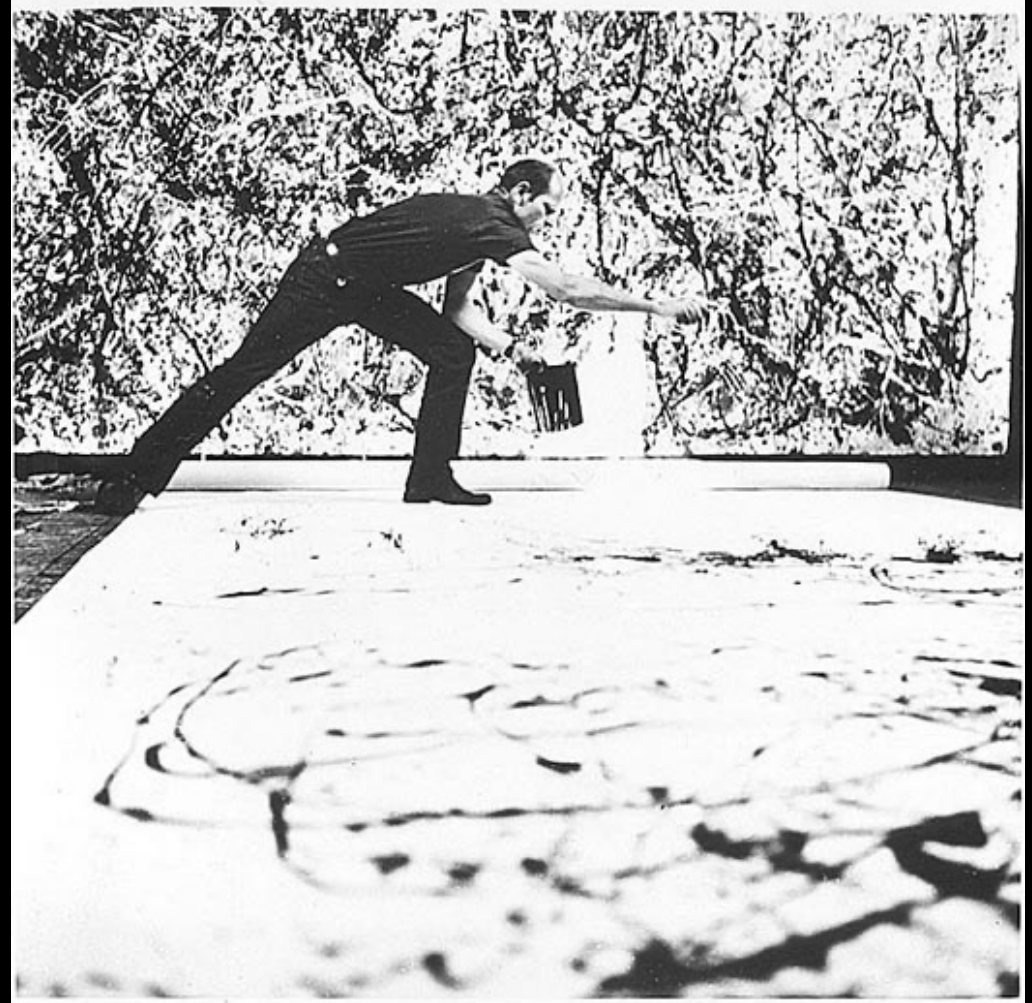
Lee Krasner, Gaea, 1966

Lee Krasner, Gaea, 1966

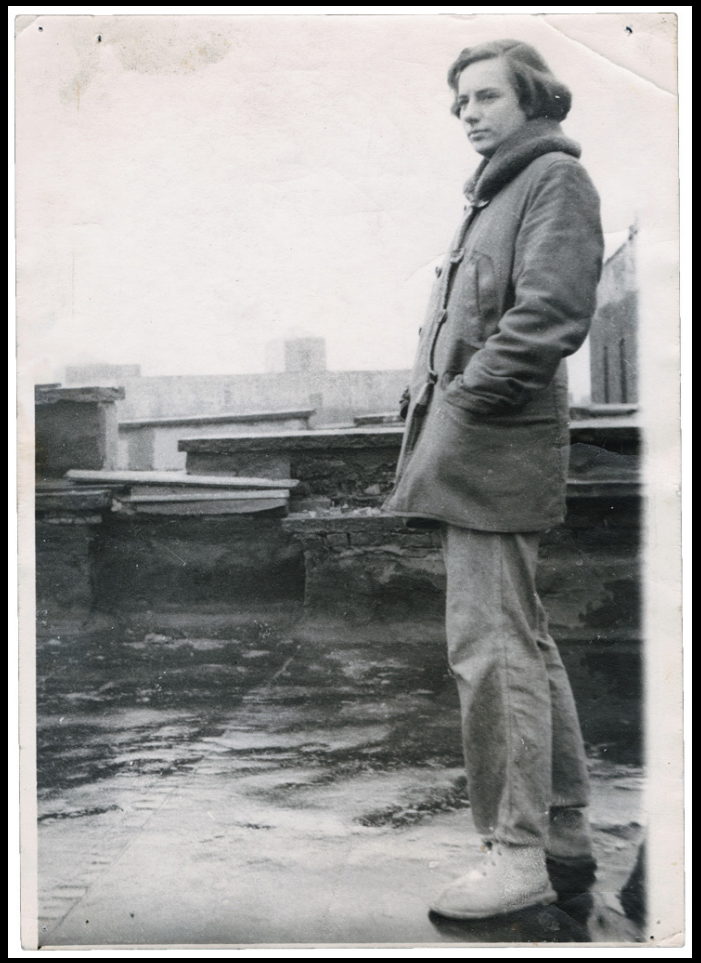
Lee Krasner, Imperative, 1976

Jackson Pollock and Lee Krasner

Jackson Pollock, Cathedral, 1947



Jackson Pollock painting through glass



Grace Hartigan (1922-2008)

Grace Hartigan, The Persian Jacket, 1952
57 1/2 x 48"

Grace Hartigan, Grand Street Brides, 1954
72 9/16 × 102 3/8in.

HELEN FRANKENTHALER

SOAK-STAIN TECHNIQUE

Soak-stain technique is the act of staining canvases! This method of collapsing color into canvas by manipulating thinned acrylic washes into the unprimed cotton fabric had an immediate impact on Morris Louis, who would translate it into his own idiom in a series of poured paintings created by gravity-pulled streams of luminescent color.

Helen Frankenthaler (1928-2011) in her studio

A line, color, shapes, spaces, all do one thing for and within themselves, and yet do something else, in relation to everything that is going on within the four sides [of the canvas]. A line is a line, but [also] is a color. . . . It does this here, but that there. The canvas surface is flat and yet the space extends for miles. What a lie, what trickery—how beautiful is the very idea of painting.

—Helen Frankenthaler

Helen Frankenthaler,
Mountains and Sea, 1952

She was the first American painter after Jackson Pollock to see the implications of the color staining of raw canvas to create an integration of color and ground in which foreground and background cease to exist.

http://www.lisicontemporaryart.com/frankenthaler/

Helen Frankenthaler,
Interior Landscape, 1964

Helen Frankenthaler, Magic Carpet, 1964

Joan Mitchell, Hemlock, 1956

Joan Mitchell, Helen Frankenthaler, and Grace Hartigan at the opening of Frankenthaler's solo exhibition at the Tibor de Nagy Gallery, New York, February 12, 1957.

Joan Mitchell, Hemlock, 1956

The title derives from a passage in a 1916 Wallace Stevens poem, *Domination of Black*, which contains several references to hemlock, including: “Out of the window, / I saw how the planets gathered / Like the leaves themselves / Turning in the wind. / I saw how the night came, / Came striding like the color of the / heavy hemlocks. . .”

Elizabeth Catlett (1915-2012)

Elizabeth Catlett, Seated Woman, 1962

Elizabeth Catlett, Homage to My Young Black Sisters, 1968

Catlett was moved by “black beauty, not the female nudes of the European artists, but the women of the African wood carvers and the pre Hispanic stone carvers.”

Louise Nevelson (1889-1988)

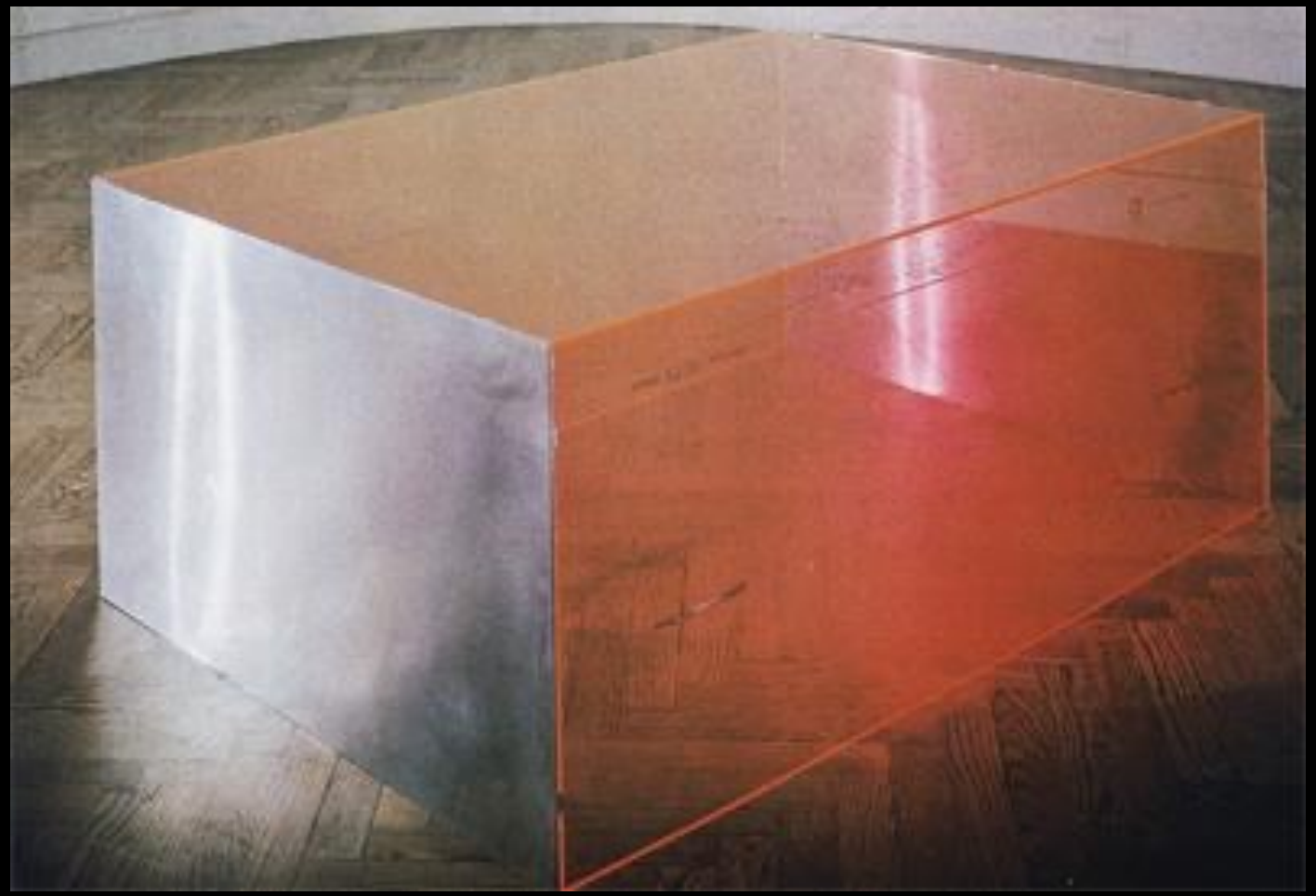
Through personal choice and necessity, I never became involved with a group of artists. I don't belong to any movement. Of course, there is no mistake that the times I was living in had influence on me. We pool our energies with other creative people. I feel that, say, if some of our people weren't around where sparks fly, maybe I would not have come to this. That must be. My work is bound to be related to that of others.

But you know…I wouldn't feel in the right place if I was in the stream of Abstract Expressionism. Now I think they are marvelous. I love their art, and I love their energy. Nevertheless I had to go my own way. Yes, I believe artists reflect their time, but they have to stand on their own two feet…not on someone else's. I chose at quite an early age to be a soloist. Because I realized that the rhythms of people are different. Consequently, I wouldn't assume to impose that on somebody else. And by the same token, I had to make my decisions, I had to make my moves. Everything came back to me.

-- Louise Nevelson

Louise Nevelson, Atmosphere and Environment X, 1969-70

Minimalism
Postminimalism



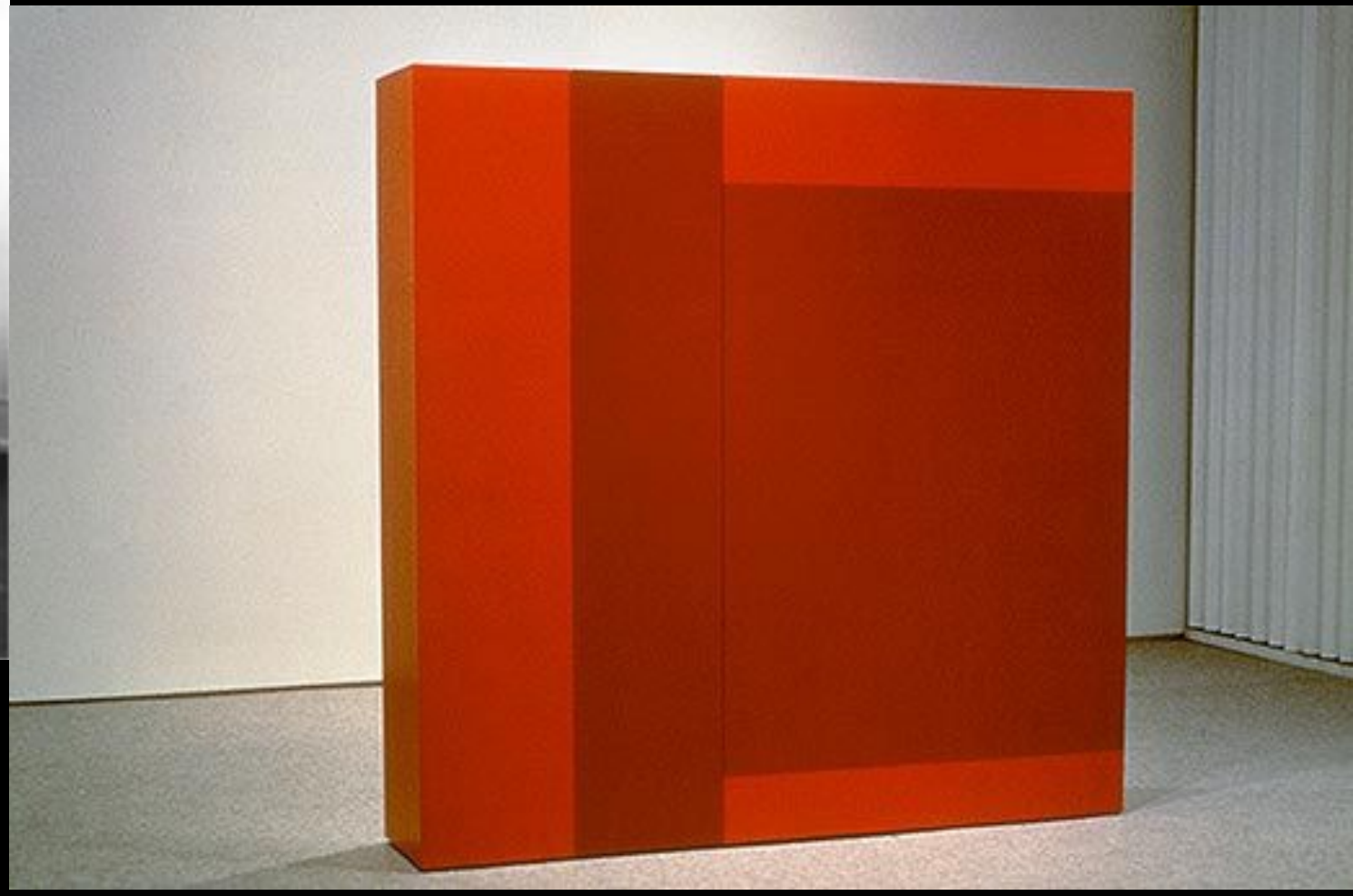
Donald Judd, Untitled, 1966

Donald Judd, Untitled, 1966

Anne Truitt in her Twining Court studio, Washington, DC, 1962

Minimalism
Postminimalism

"What is important to me is not geometrical shape per se, or color per se, but to make a relationship between shape and color which feels to me like my experience. To make what feels to me like reality." -- Anne Truitt



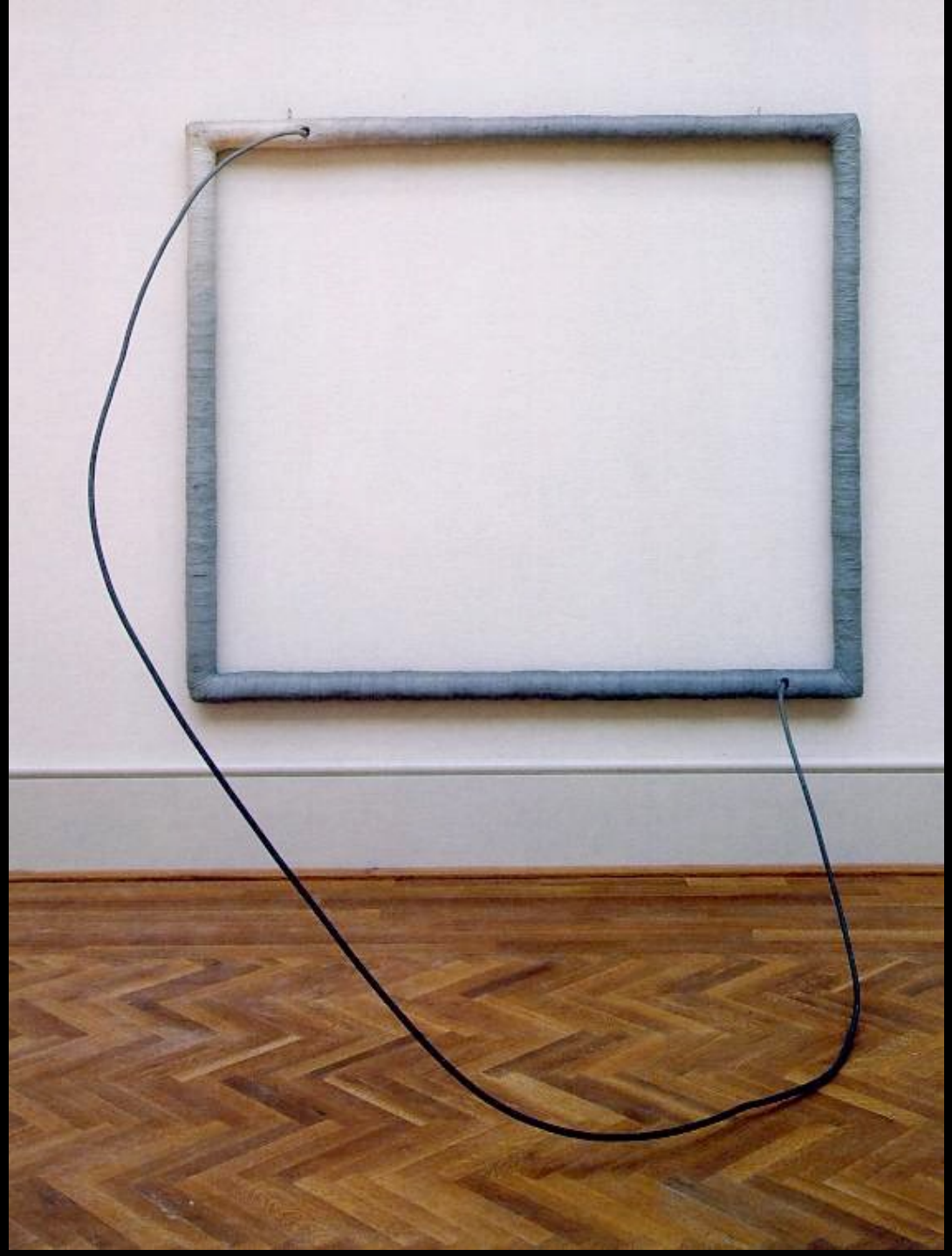
Anne Truitt, Valley Forge, 1963

Eva Hesse (1936-1970)

Minimalism
Postminimalism

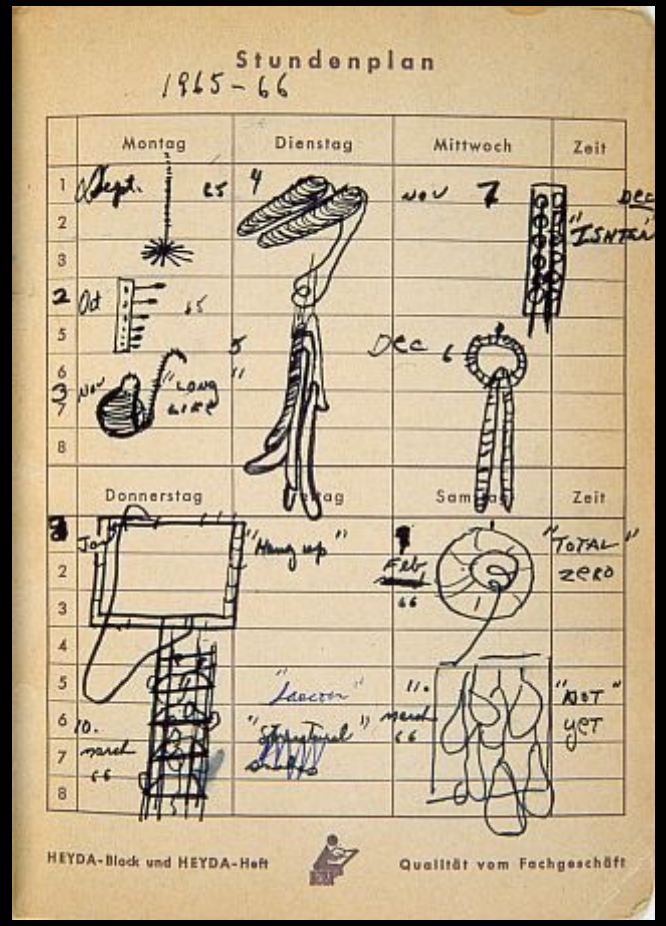
I didn’t even do much sculpture in school and once I started out there wasn’t anything traditional about my pieces. I don’t know if I am completely out of the tradition. I know art history and I know what I believe in. I know where I come from and who I am related to or the work that I have looked at and I am really personally moved by and feel close to or am connected or attached to. But I feel so strongly that the only art is the art of the artist personally and found out as much as possible for himself and by himself. So I am aware of my connectiveness – it is impossible to be isolated completely – but my interest is in solely finding my own way. I don’t mind being miles from everybody else…I don’t mind staying alone. I think it is important. The best artists are those who have stood alone and who can be separated from whatever movements have been made about them.

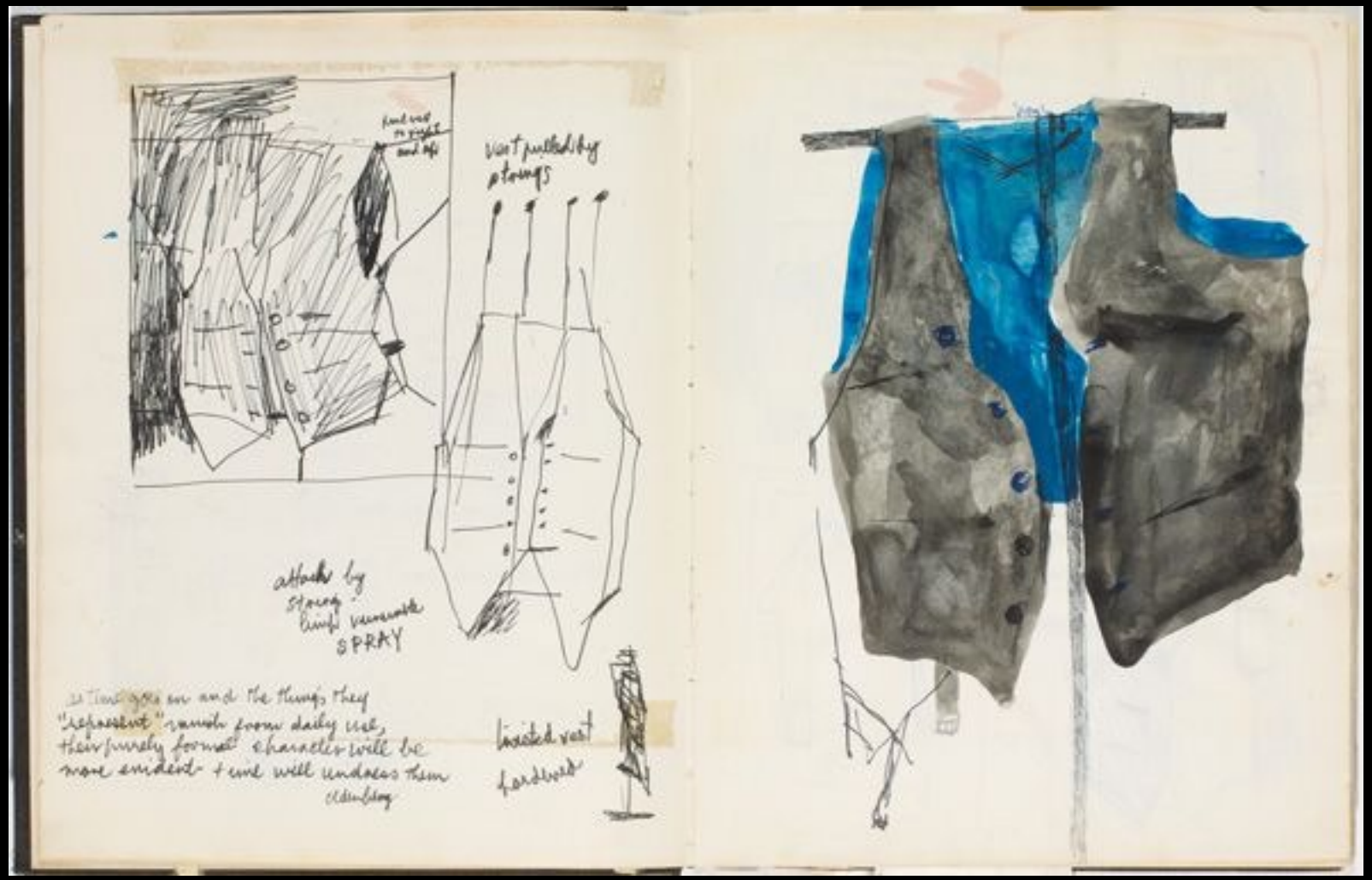
-- Eva Hesse



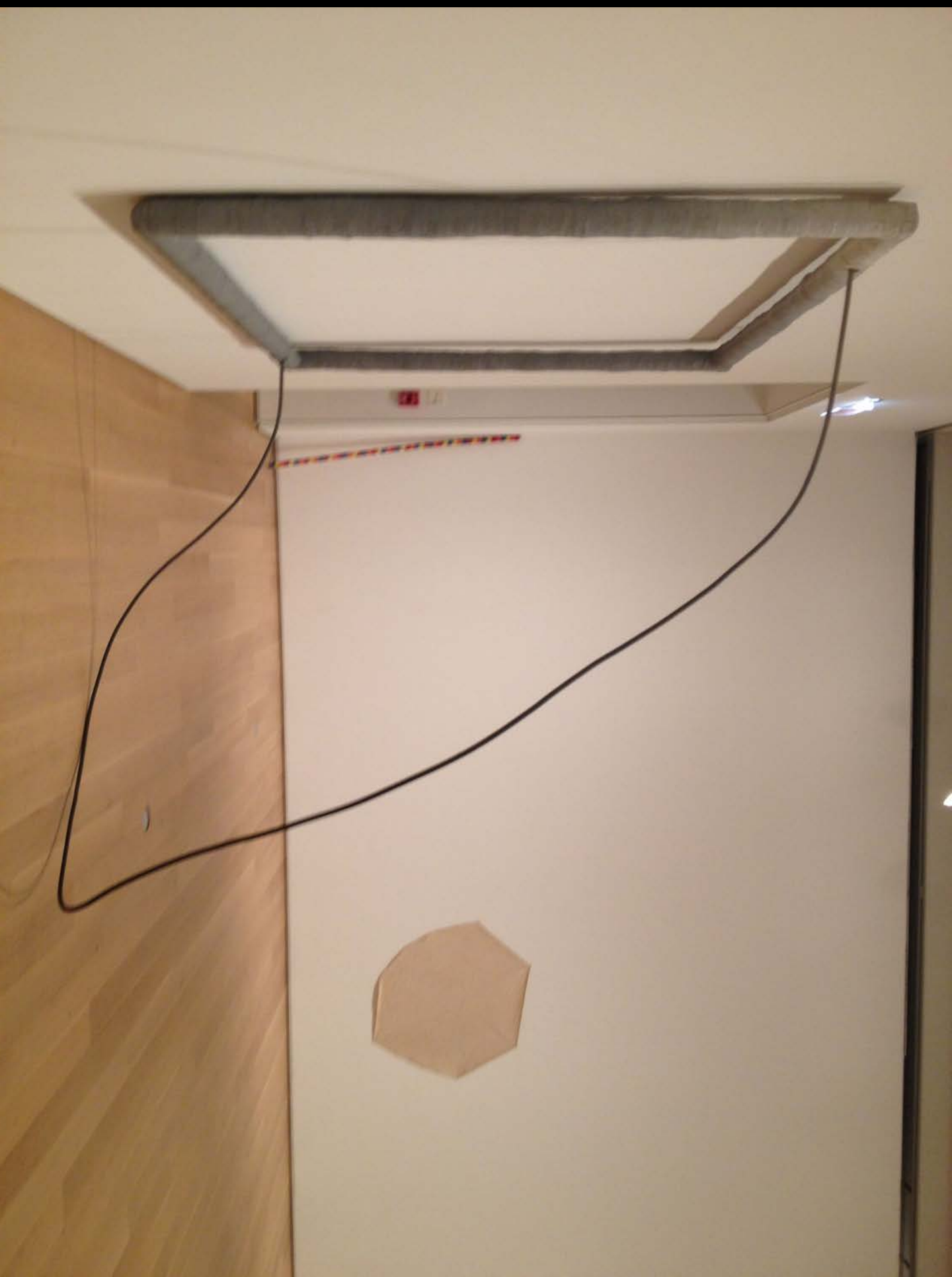
Eva Hesse, Hang Up, 1966

Acrylic on cloth over
wood; acrylic on cord
over steel tube

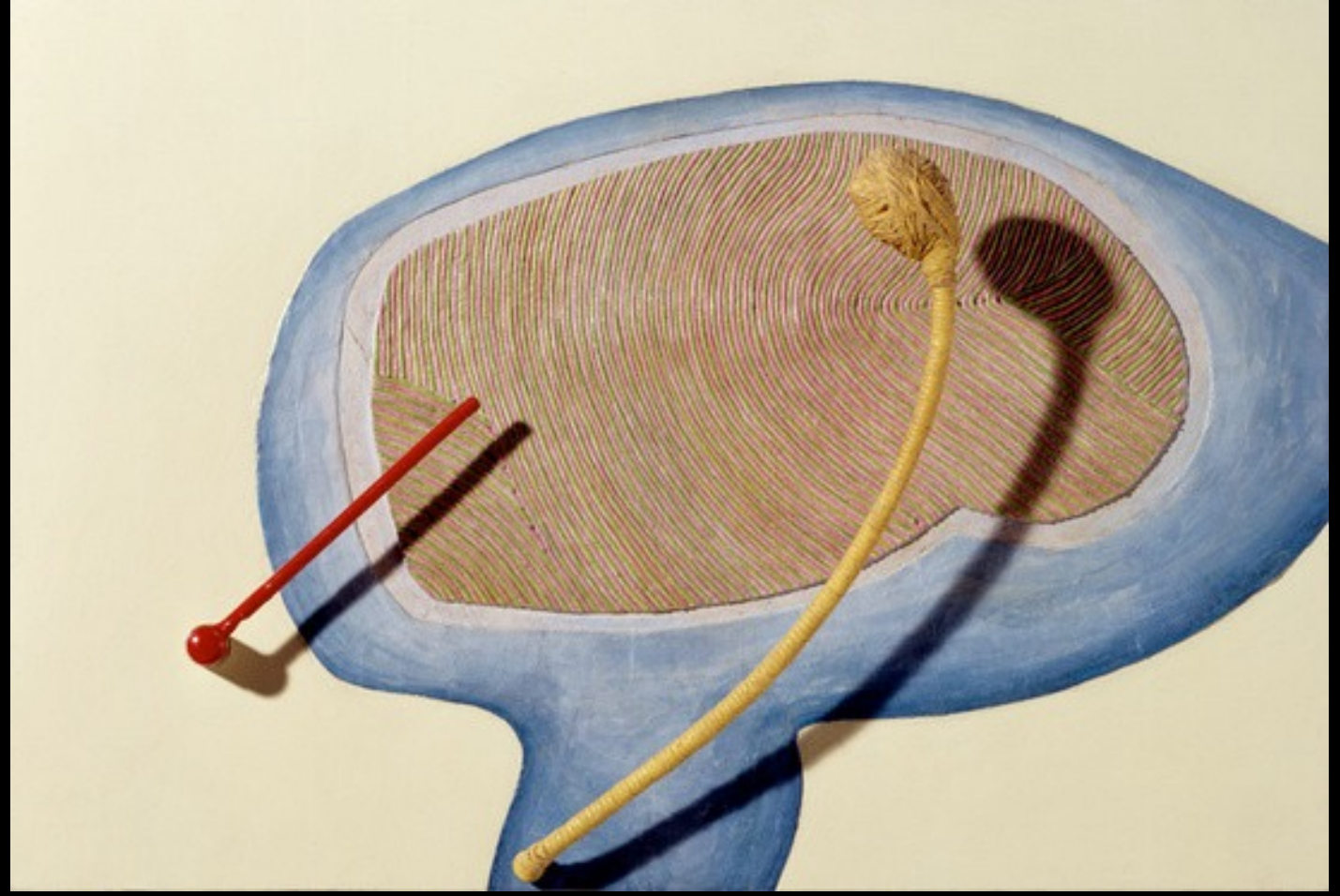




Eva Hesse, Notebook and Sketches, 1966

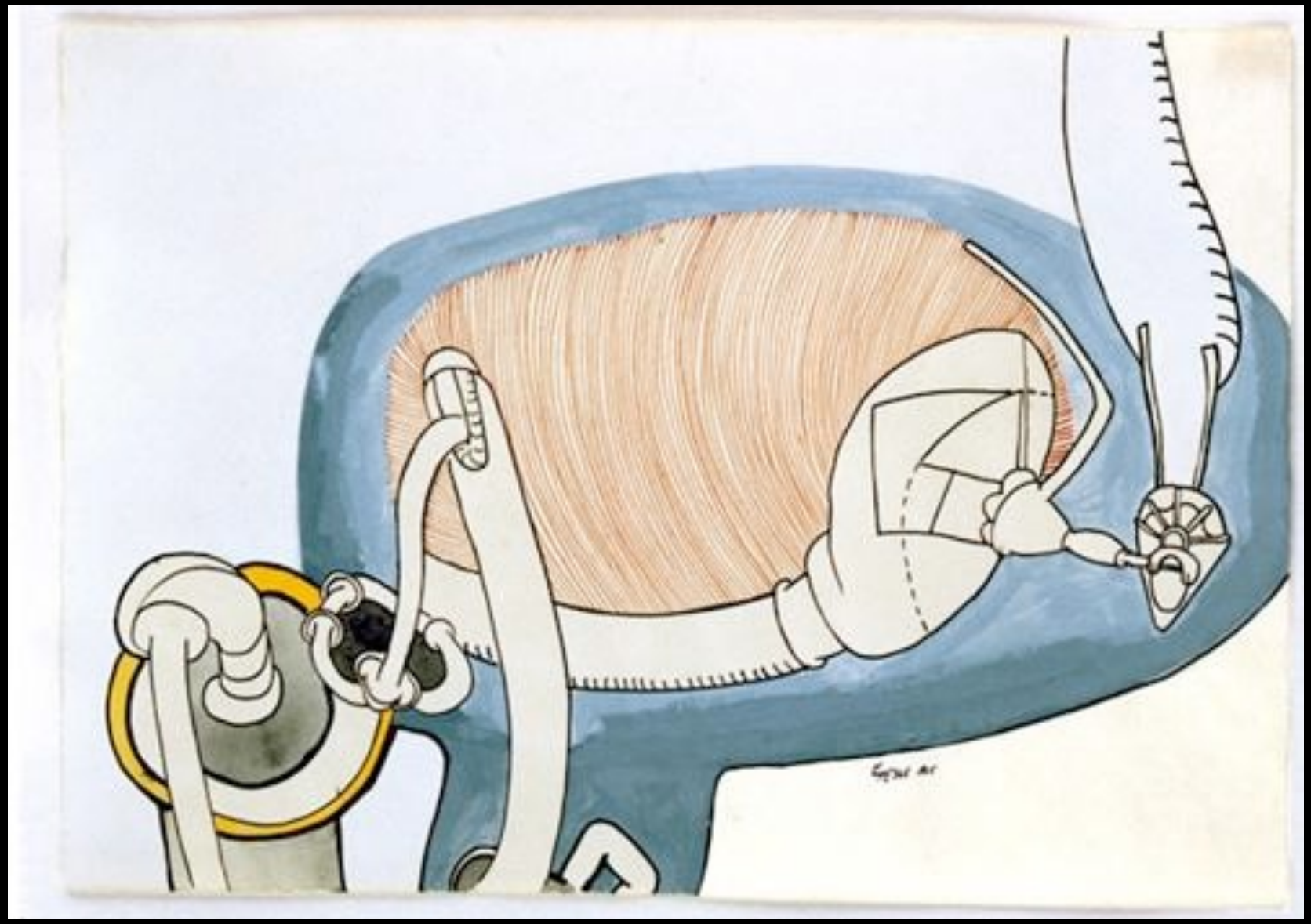


Eva Hesse, Legs on a Walking Ball, 1965, varnish, tempera, enamel, cord, metal, papier-caché, unknown modeling compound, particle board, wood

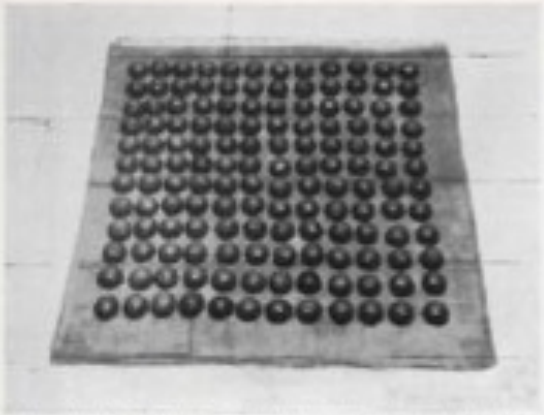


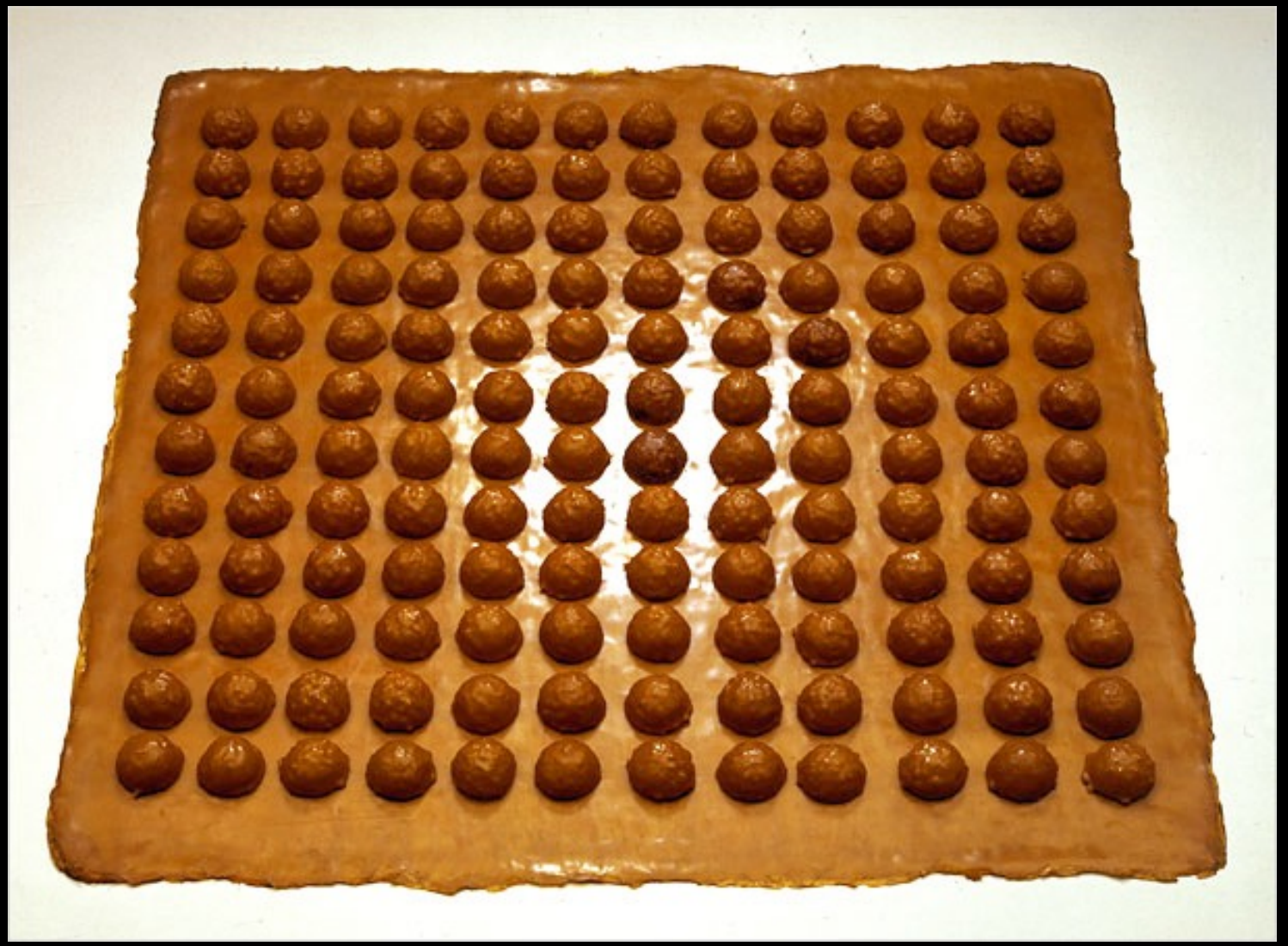
‘…clean and clear – but crazy like machines…’

Made in studio space located in an abandoned textile factory in Kettwig an der Ruhr, Germany. The old factory still contained machine parts, tools and materials from its previous use and the angular forms of these disused machines and tools served as inspiration for Hesse’s mechanical drawings and paintings.
http://artnews.org/hauserwirthlondon/?exi=36604

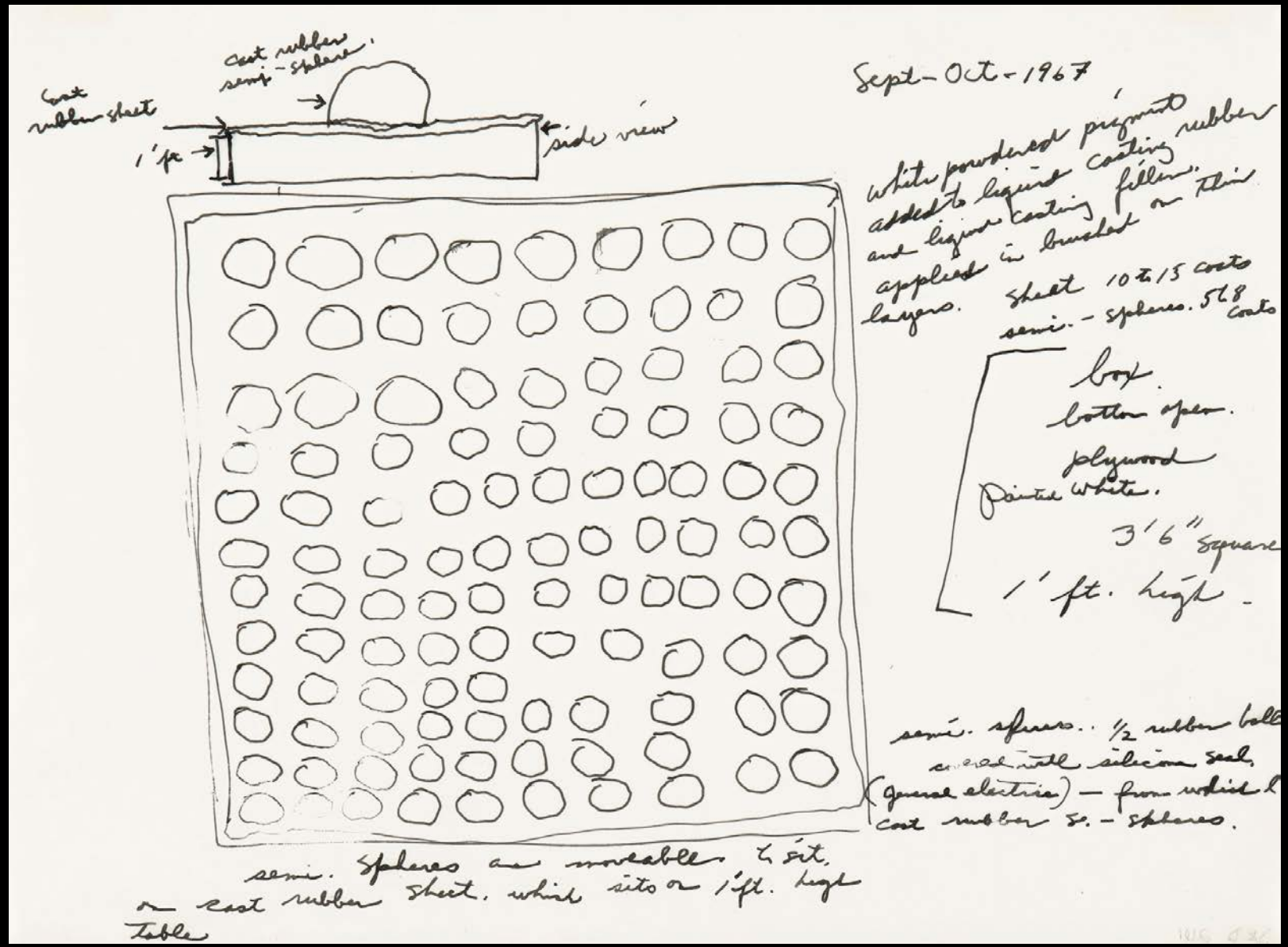


Eva Hesse, Study for or after Legs of a Walking Ball, 1965





Eva Hesse, Schema, 1967-68 cast latex with moveable elements



Hesse defined the word ‘schema’ as “synopsis, outline, diagram. general type, essential form, conception of what is common to all members of a class.” While the evenly-spaced, balanced grid of her eponymous sculpture (fig.9) may be read in terms of Hesse’s definition, her interest in ‘diagram’ and ‘essential form’ are also expressed in the meticulous planning and rigor with which she approached its design, including her choice of material.

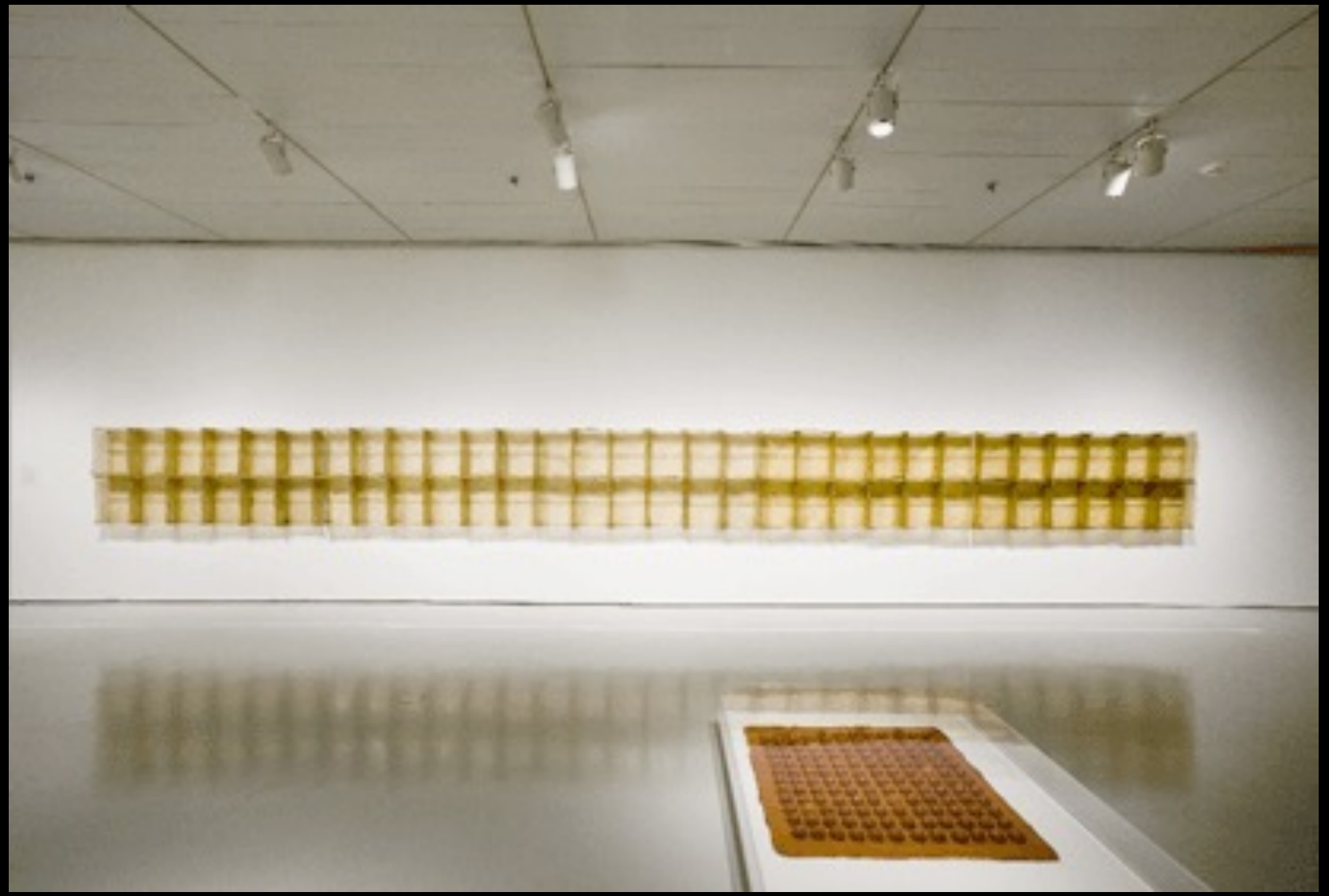
-- Jeffrey Saletnik

Eva Hesse, Study for Schema,1967

Eva Hesse, Test Pieces, 1967

“The materials I use are really casting materials, but I don’t want to use them as casting materials. I want to use them directly, eliminating making molds and casts … I am interested in the process, a very direct kind of connection.”

-- Eva Hesse



Eva Hesse sculpture exhibition gallery shot—foreground, “Schema,” 1967–68, latex, Philadelphia Museum of Art, and in the background “Sans II,” 1968, polyester resin and fiberglass

Eva Hesse, Sequel, 1967-68

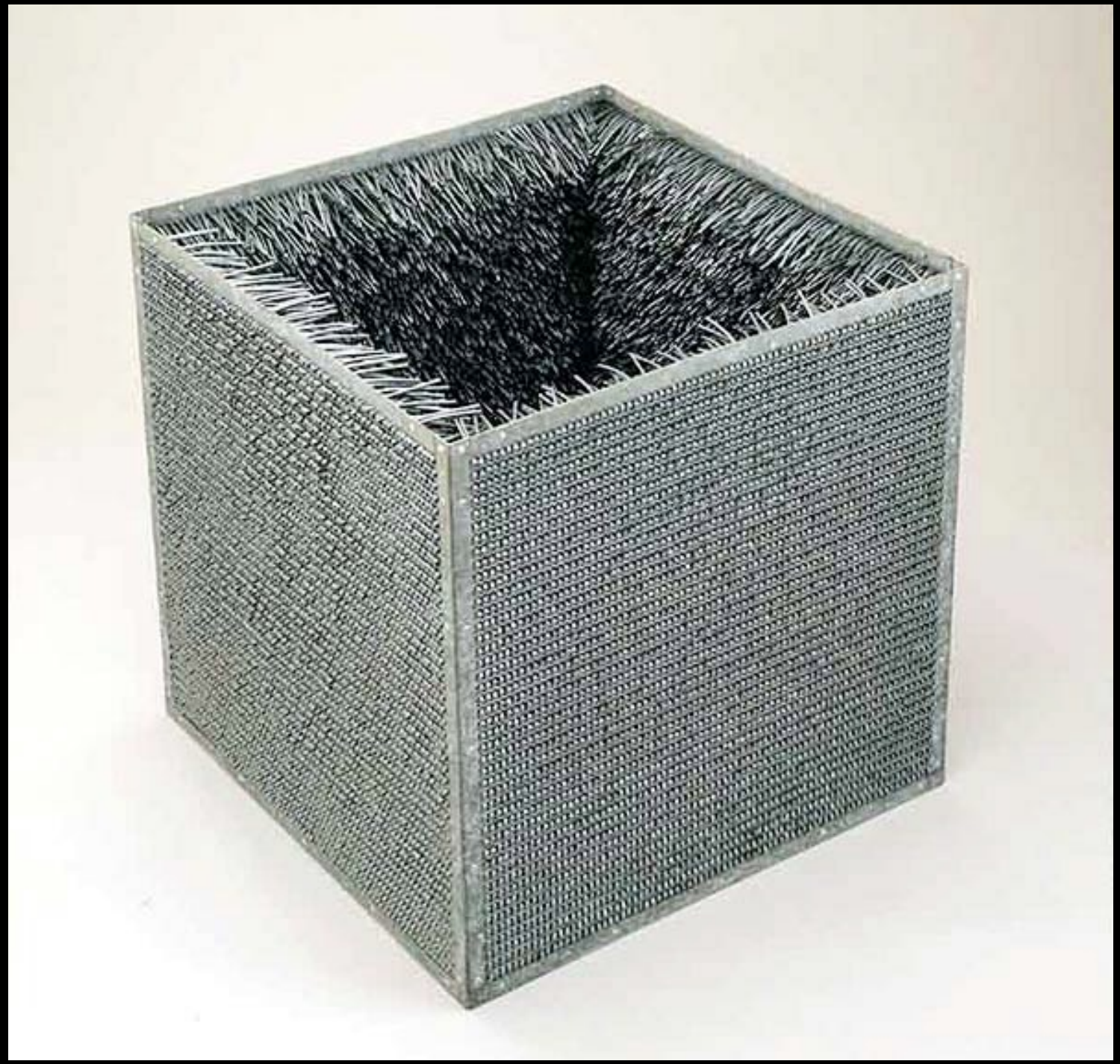
Latex, pigment, and cheesecloth

By allowing the components of the sculpture to be arranged in various configurations, Hesse purposely left the precise allusions of these suggestive forms ambiguous, inviting our associations to guide our experience of the work and its meaning. The irregular surfaces of the elements are typical of “antiform” or “process” art.

https://www.philamuseum.org/collections/permanent/85791.html

Eva Hesse, Repetition Nineteen III, 1968

Fiberglass and polyester resin, nineteen units



Eva Hesse, Accession II, 1969

Eva Hesse, Untitled, Rope Piece, 1969-70

I do not know if the truth that I have told will benefit the world in any way. I managed to do it at great cost to myself and perhaps to others. It is hard to go against the tide of one's time, milieu, and position. But at least I tried to reflect innocently the twentieth century and my feelings and perceptions as a girl and as a women. Not that I felt they were all that different from men's.

I did this at the expense of untold humiliations, but at least after my fashion I told the truth as I perceived it, and considering the way one is bombarded by reality, did the best and most honest art of which I was capable.

I always was much more truthful and courageous on canvas.

-- Alice Neel

Alice Neel
(1900-1984)

Alice Neel, Pregnant Maria, 1964

Edouard Manet, Olympia, 1863

Alice Neel, Pregnant Maria, 1964

Florine Stettheimer, A Model (Nude Self-Portrait), 1915

Alice Neel, Pregnant Maria, 1964
https://www.metmuseum.org/exhibitions/listings/2021/alice-neel