

**University of Texas at Dallas
Arts & Humanities
Fall 2018**

**Contemporary Art History
AHST 3318-501
(87353)**

**Dr. Charissa N. Terranova
W 7:00-9:45 pm
ATC 1.305**

10/24/18

**California Light and Space Movement (cont'd)
Minimalist Sculpture**

EARLY VOTING

OCT. 22-NOV. 2

ELECTION DAY NOV. 6

EXTRA CREDIT ASSIGNMENT #2: REVIEW OF *THE NATURE OF ARP* AT THE NASHER SCULPTURE CENTER

Using your knowledge of the critic's voice, please write a review of this exhibition. Your review might discuss the successes or failures of the exhibition according to the artist's work and its installation – how the Nasher Sculpture Center has worked to install works of art in the exhibition space. You must visit the art space for this assignment and include a selfie with one work of art in your review. No flashes in the gallery space.

This writing exercise will boost your mid-term exam grade one full letter grade.

- Length: 600 words
- double space
- 10 or 12 pt font
- title of your review underlined and located underneath course heading
- selfie with a work of art
- Please avoid personal statements in the first person, that is, using “I”, such as “I think the show was beautiful.”
- Please avoid artspeak, exaggeration, and clichés, such as “The artist [or critic] is a genius.”
- Please be certain to identify the artist and his connection to Dada
- **Due: Wednesday November 7**

IMPORTANT DATES

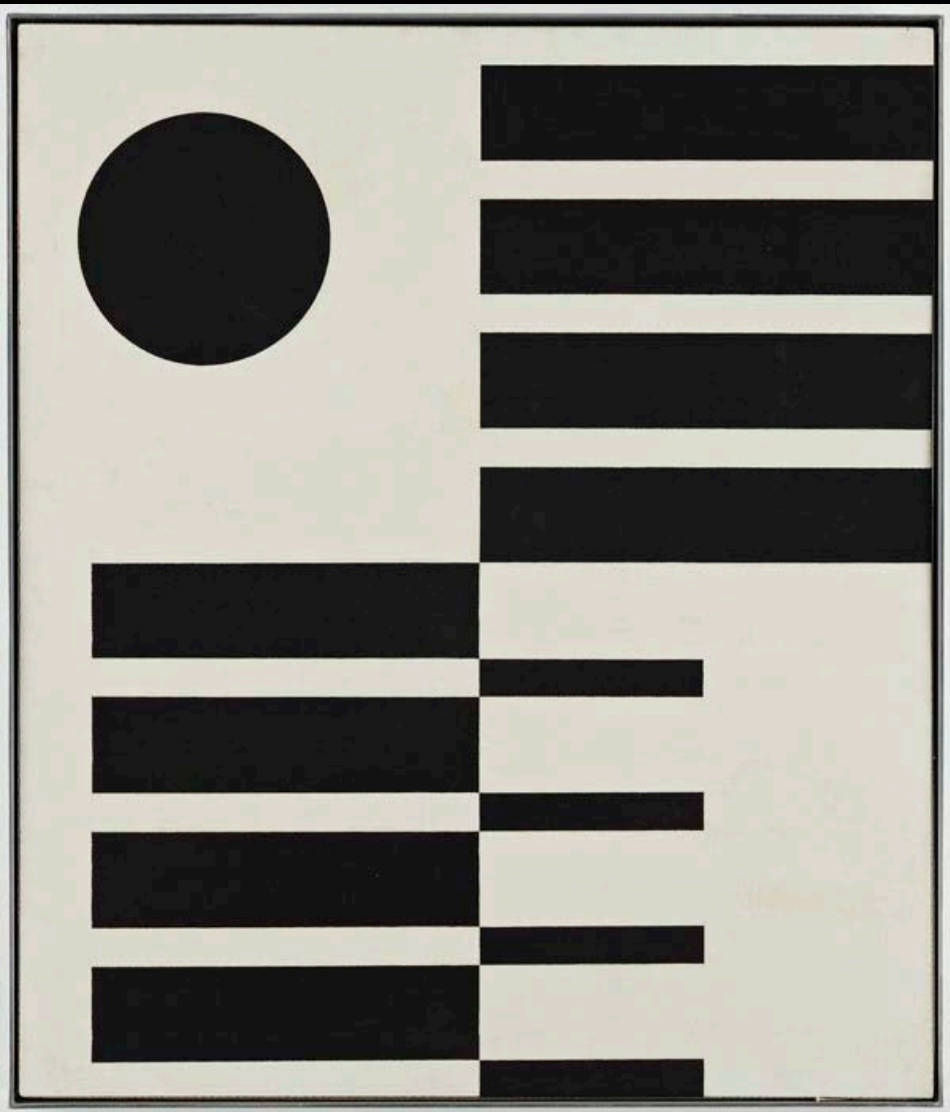
OCTOBER 24: Assignment #2: Review of *Ian Davenport* at the Dallas Contemporary, 161 Glass St., Dallas, TX 75207

NOVEMBER 7: Extra Credit Assignment #2 Due – Review of The Nature of Arp at the Nasher Sculpture Center

NOVEMBER 14: Distribution of Final Exam Review Sheet

DECEMBER 5: Assignment #3: Review of *Günther Förg: A Fragile Beauty* at the Dallas Museum of Art, 1717 North Harwood, Dallas, TX 75201

DECEMBER 12: 8:00 pm Final Exam



John McLaughlin, Untitled, 1951

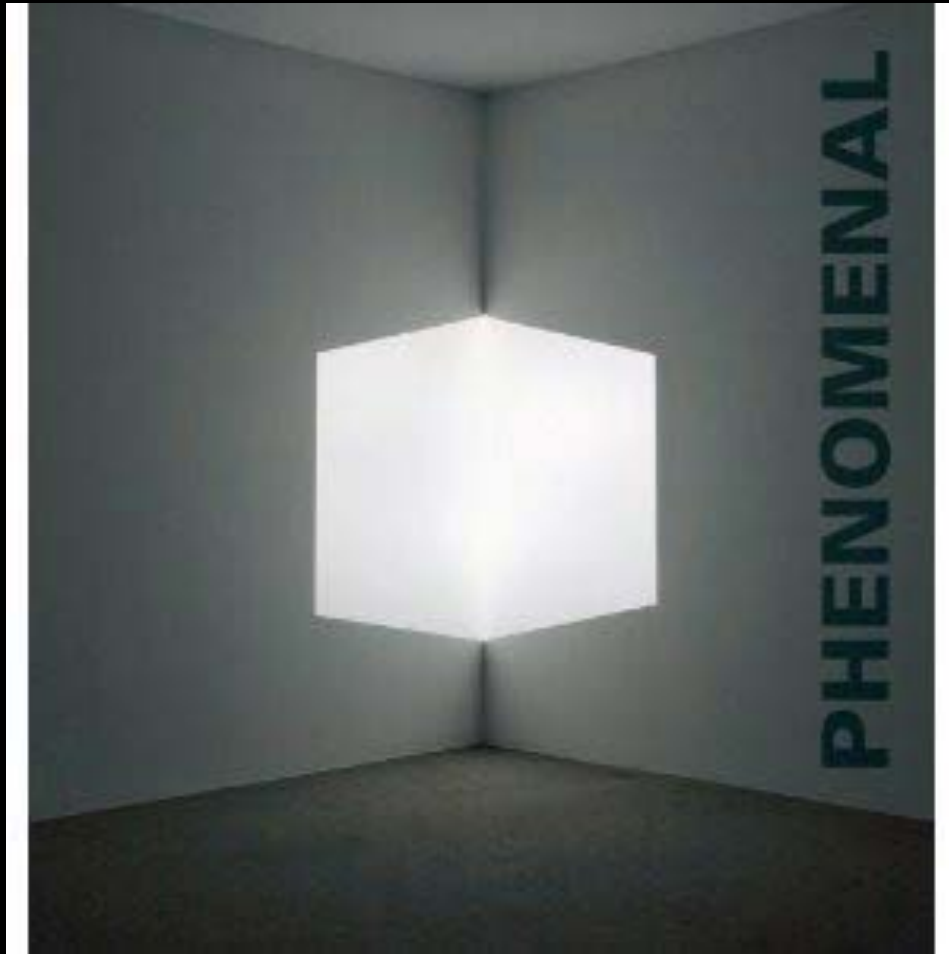
California Light and Space



James Turrell, *The Light Inside*, 1999
Museum of Fine Arts Houston



John McLaughlin, Untitled, 1952



Phenomenal: California Light, Space, Surface
Museum of Contemporary Art San Diego 2011

phenomenal

adjective

adjective: **phenomenal**

1. very remarkable; extraordinary. "the town expanded at a phenomenal rate"
2. perceptible by the senses or through immediate experience. "the phenomenal world"

Phenomenology

Phenomenology is the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed toward something, as it is an experience of or about some object. An experience is directed toward an object by virtue of its content or meaning (which represents the object) together with appropriate enabling conditions.

<http://www.youtube.com/watch?v=9LUicwF5yTg>

L.A. LOOK – Peter Plagens

FINISH FETISH – John Coplans

Starting in the mid 1960s, southern California artists used new resins, paints and plastics, and adopted highly innovative fabrication processes from the industrial world to create seamless, bright, and pristine-looking objects directly inspired by California culture. With this work, they often blurred the boundaries between painting and sculpture, 2D and 3D, handcrafted and industrially-produced objects.



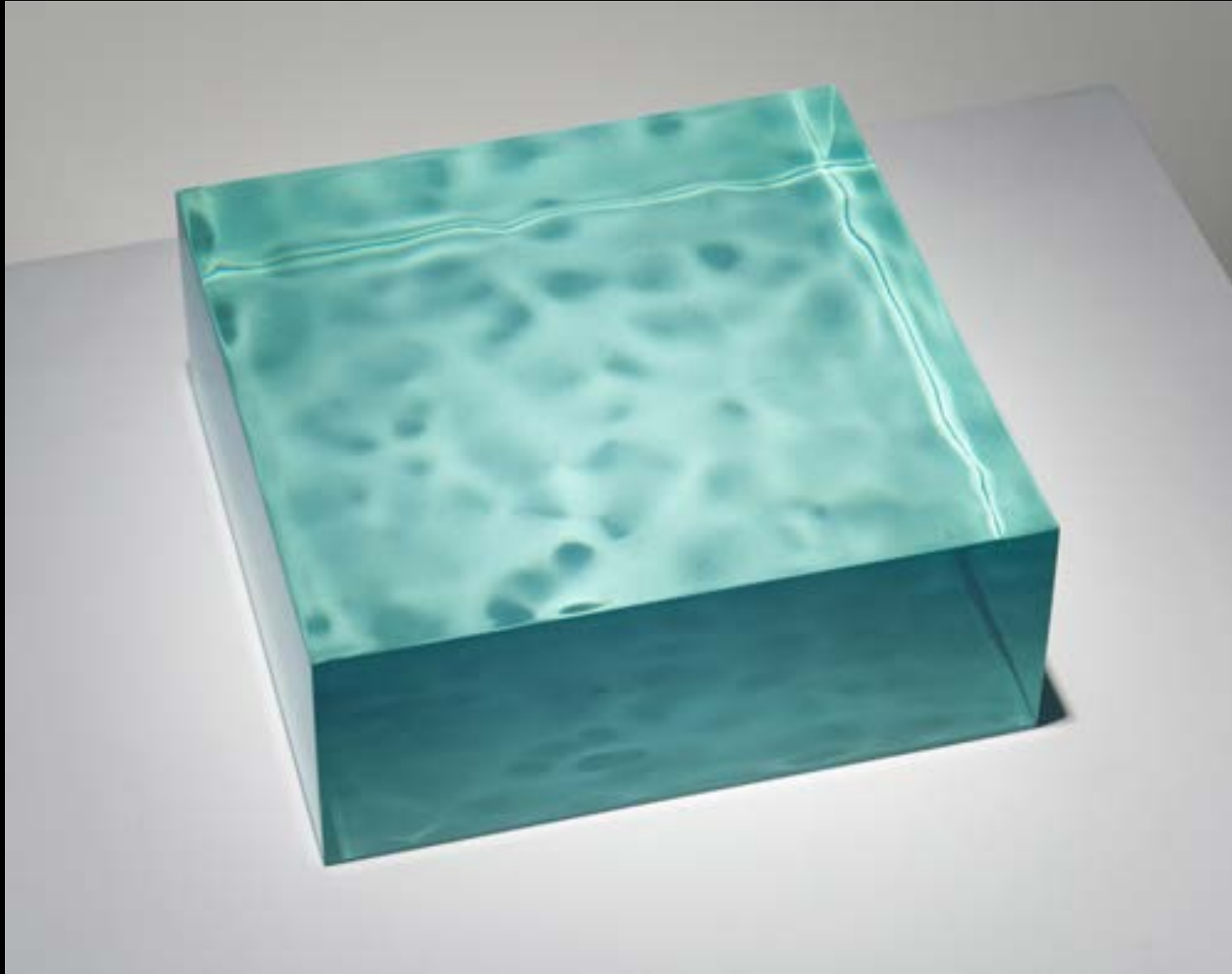
Peter Alexander, Orange Wedge, 1967, Cast Resin



Peter Alexander, Pink Wedge, 1968 Cast Resin



Peter Alexander, Orange Wedge, 1970
cast resin



Peter Alexander, Mirasol, 2009, Polyester Resin

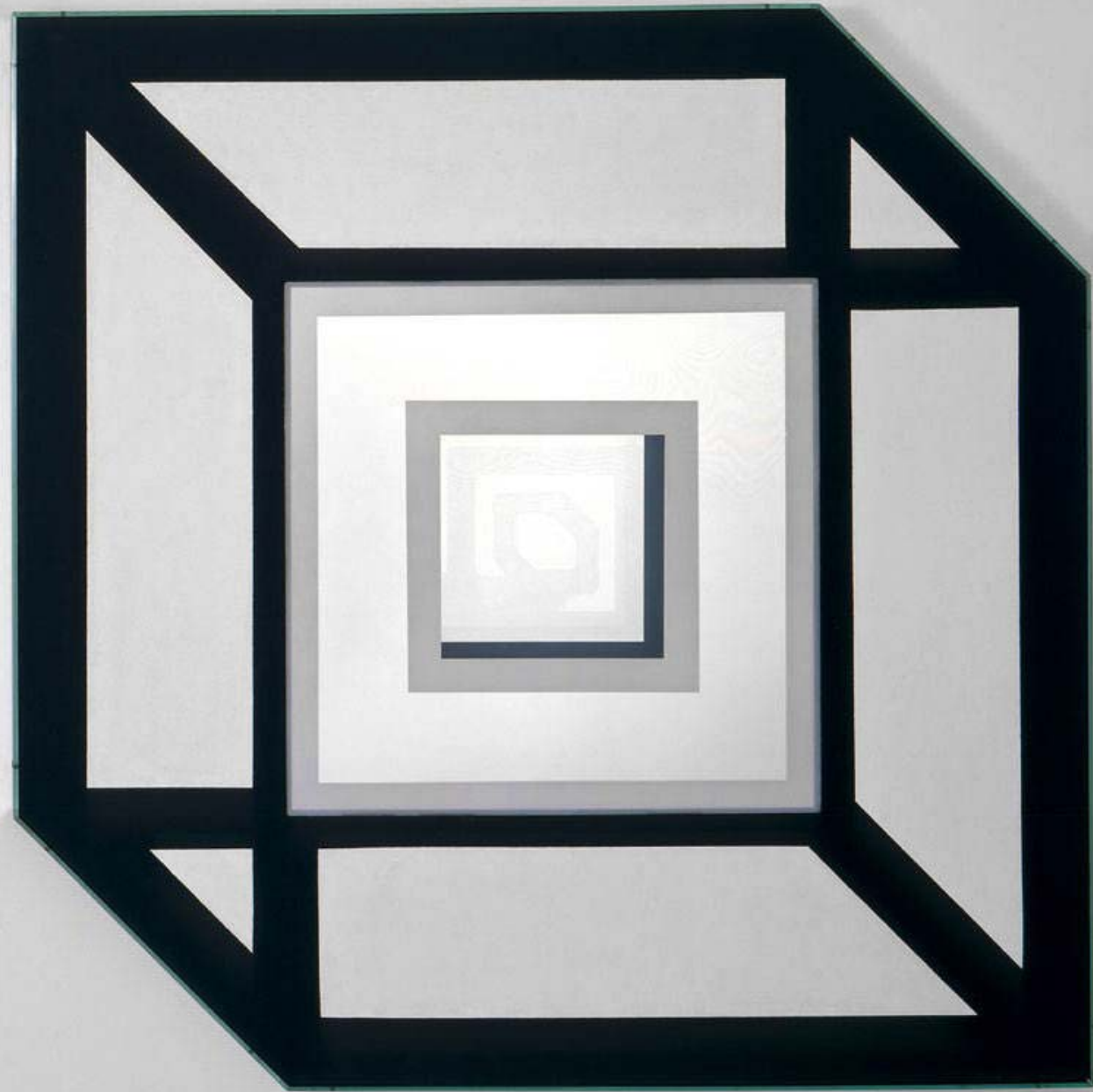


Larry Bell, Little Blank Riding Hood, 1962
acrylic on shaped canvas

British critic Michael Compton wrote the following to describe the effect of Bell's artwork:

At various times and particularly in the 1960s some artists have worked near what could be called the upper limits of perceptions, that is, where the eye is on the point of being overwhelmed by a superabundance of stimulation and is in danger of losing its power to control it... These artists sometimes produce the effect that the threat to our power to resolve what is seen heightens our awareness of the process of seeing... However, the three artists in this show... operate in various ways near the lowest thresholds of visual discrimination. The effect of this is again to cause one to make a considerable effort to discern and so to become conscious of the process of seeing.

Larry Bell, Ghostbox,
1962-1963
vacuum coated,
mirrored, and
sandblasted glass;
acrylic on canvas





Larry Bell, The
Aquarium, 1962-
1963

Magic Box

mirror, glass, paint,
silver leaf



The checker-board pattern of **Untitled (1962)** was made by scraping away squares from a mirror, which he then painted black. The smoked effect on the four mirrored squares in the centre was achieved by applying a thin coating to the glass in a vacuum environment.

Larry Bell, Untitled, 1962

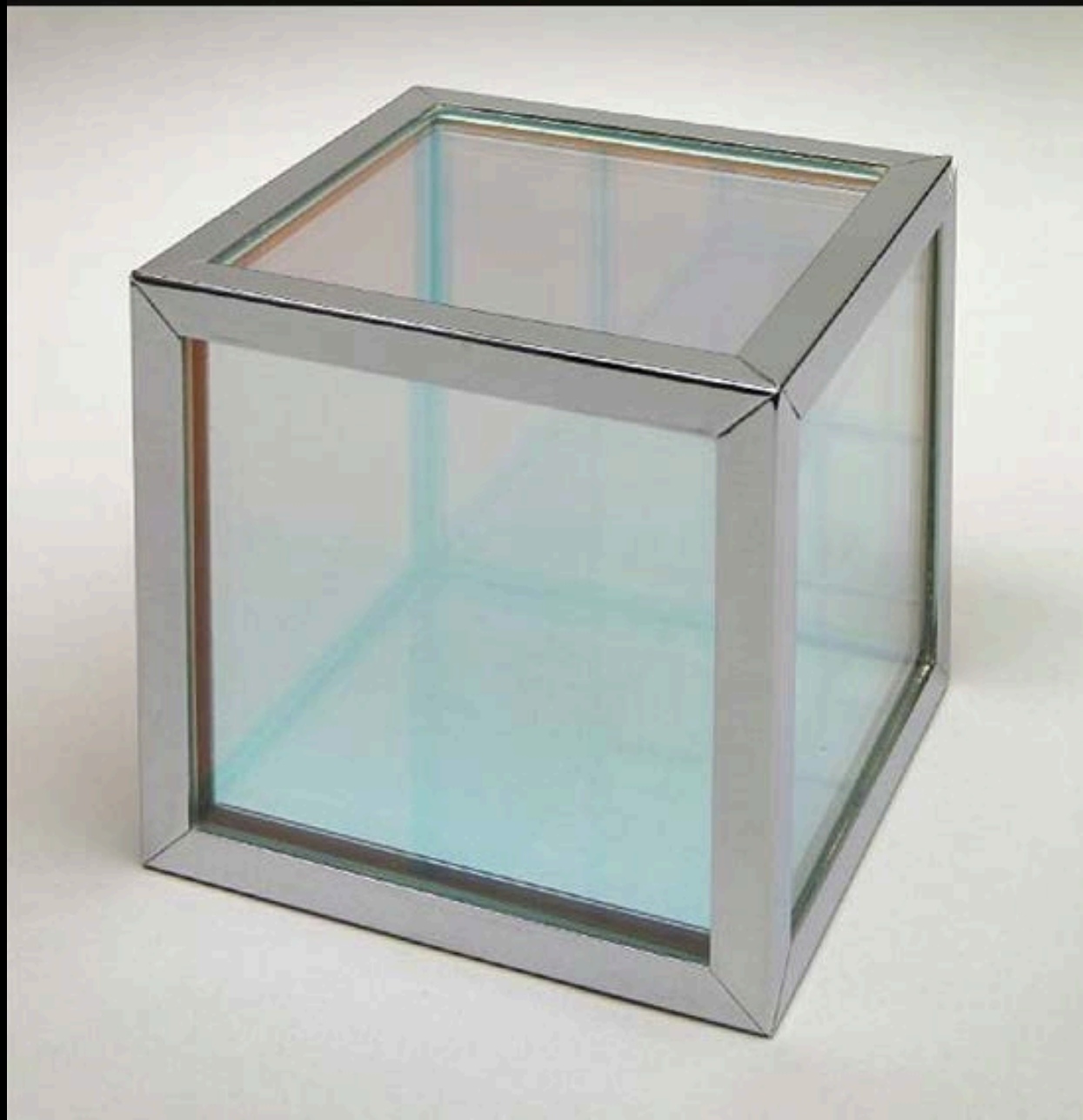


The oval patterns of Untitled (1964) were made by covering the glass with a chemical treatment that cuts off certain bands of light, so that they appear in different colours depending on the viewing angle.

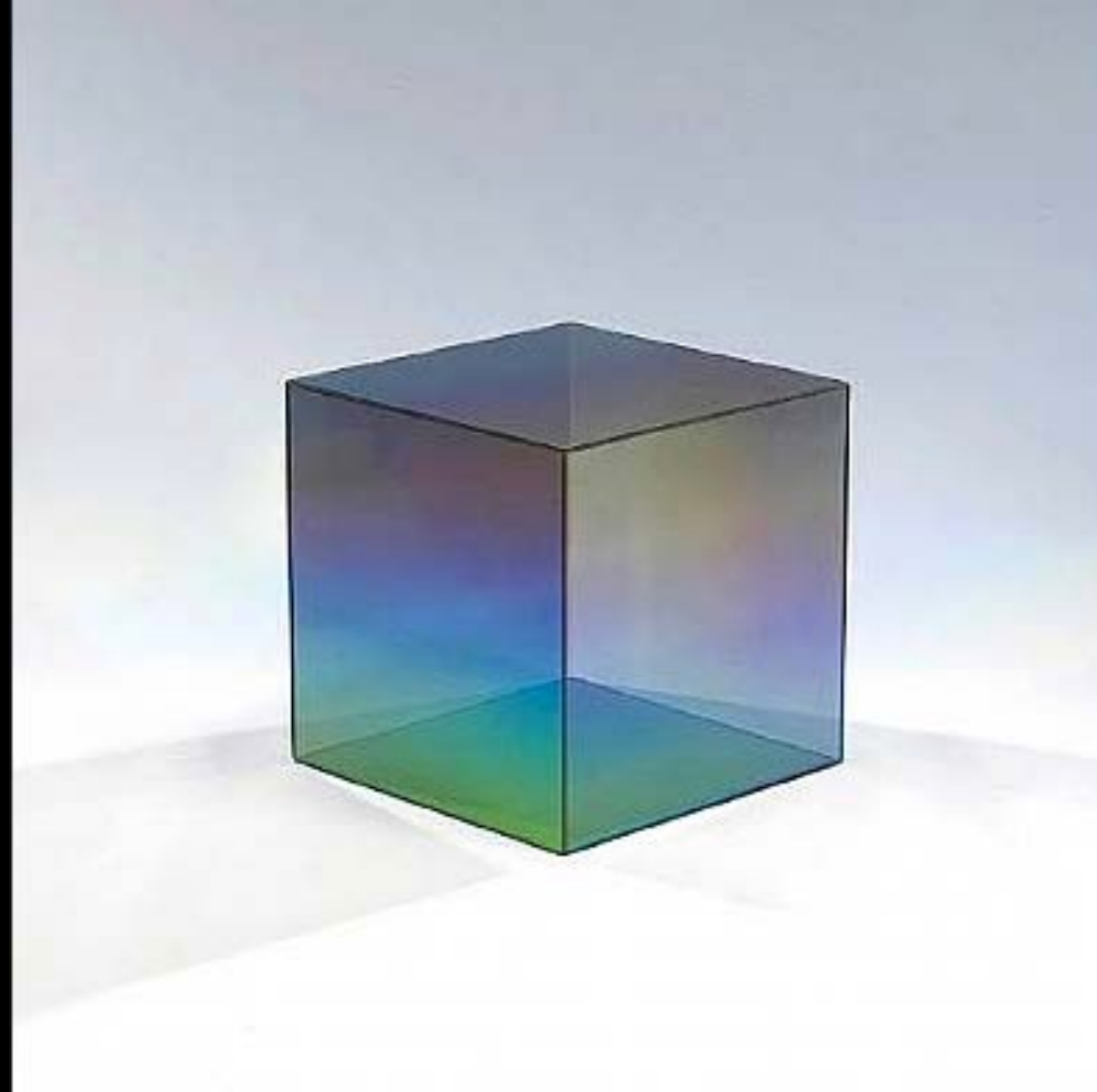
Larry Bell, Untitled, 1964



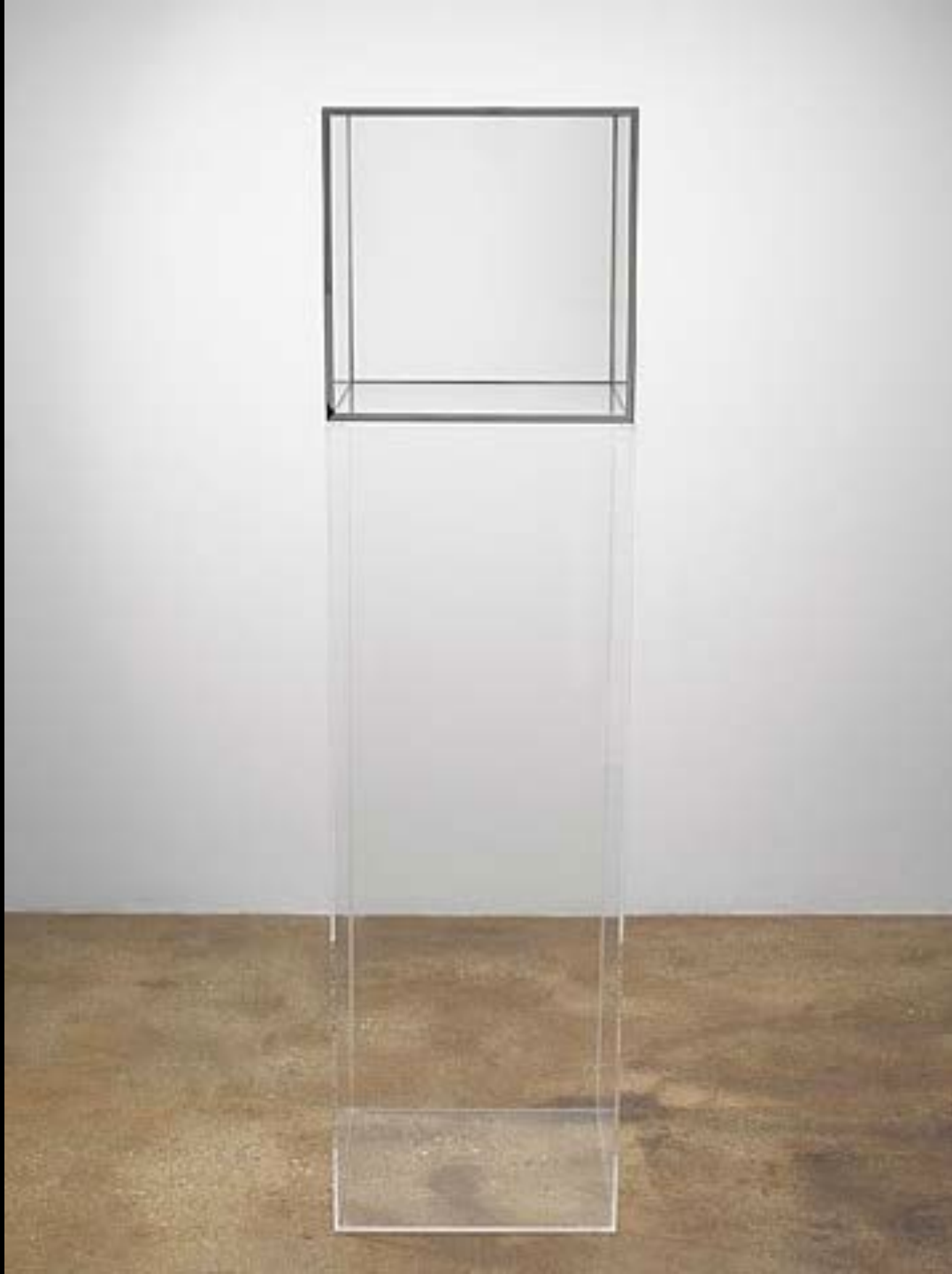
Installation view of the exhibition "Primary Structures" at the Jewish Museum in NYC, 1966



Larry Bell, Untitled (Iridescent Cube), 1964



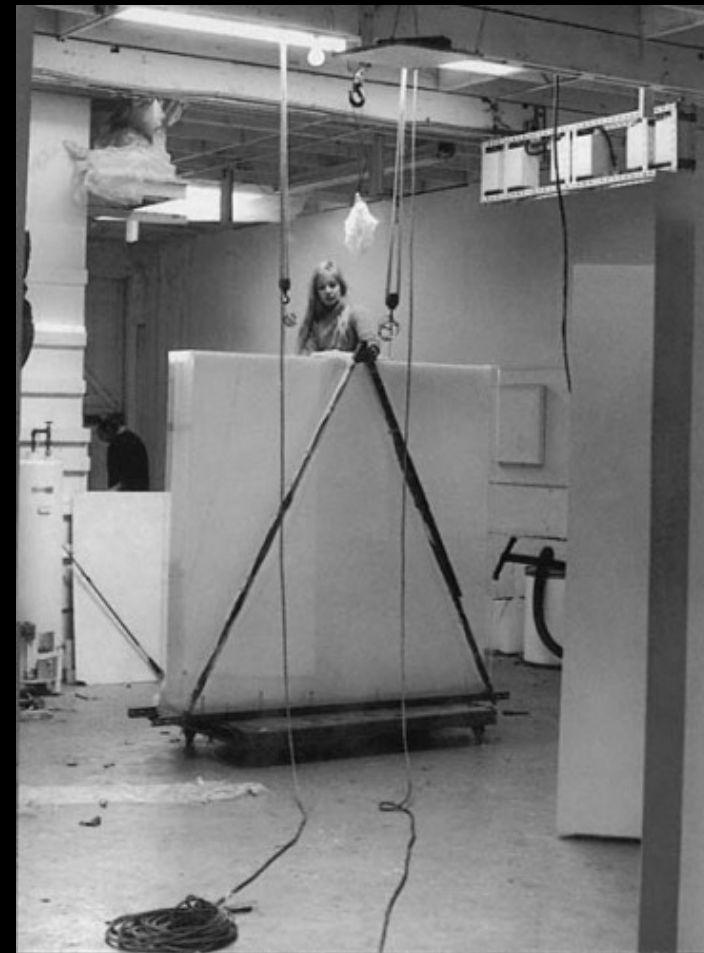
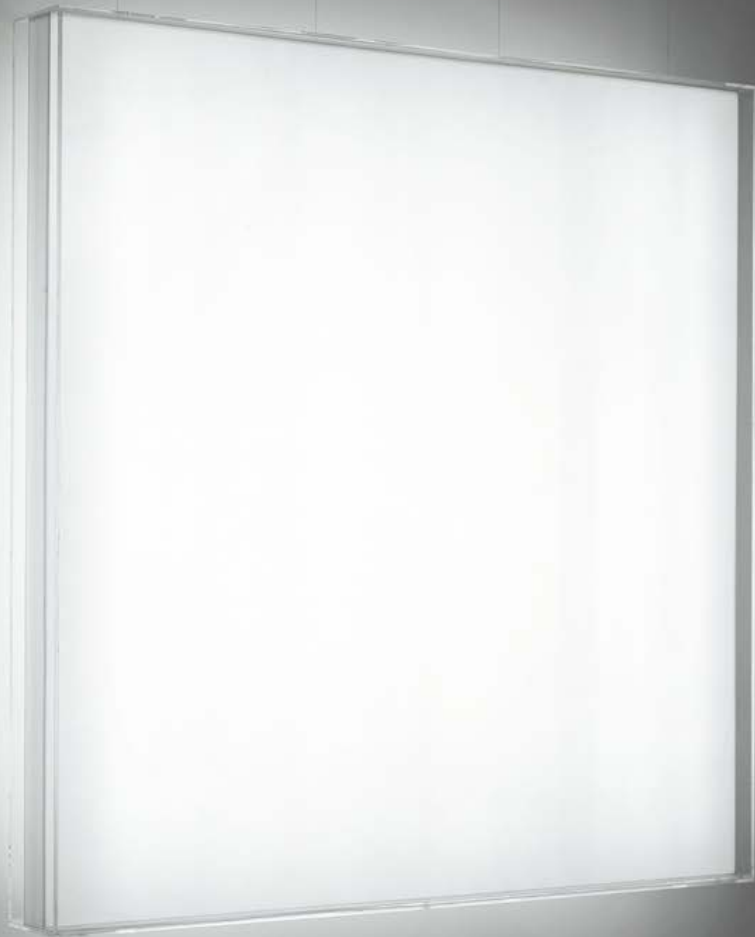
Larry Bell, 20" Cube, 1968



Larry Bell, Untitled, 1969



Larry Bell, Gus' Burg, 1975, coated glass panels



Mary Corse, Untitled (Space + Electric Light), 1968



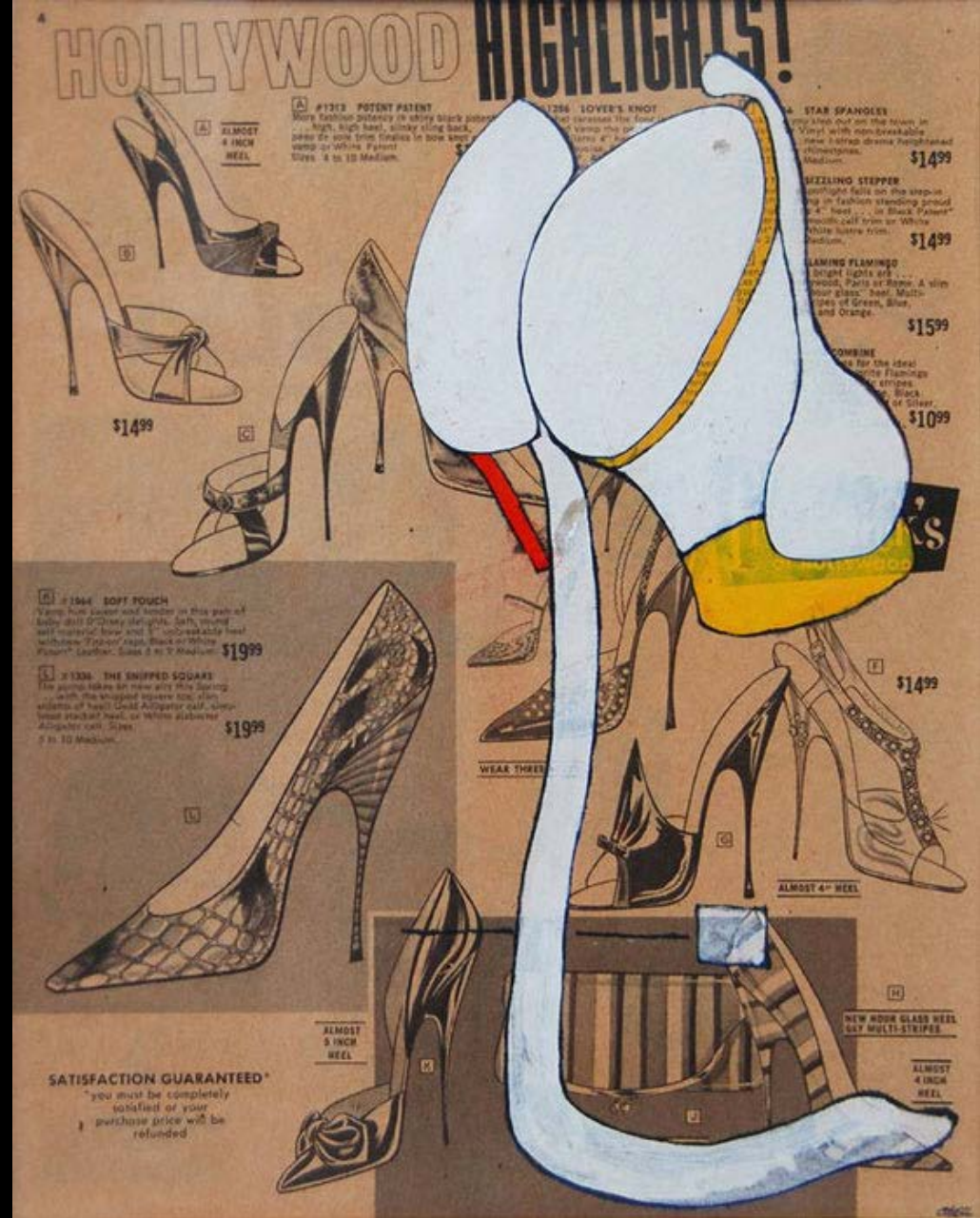
**Craig Kauffman in his studio
and images of an unidentified
man also in a studio, ca. 1958**



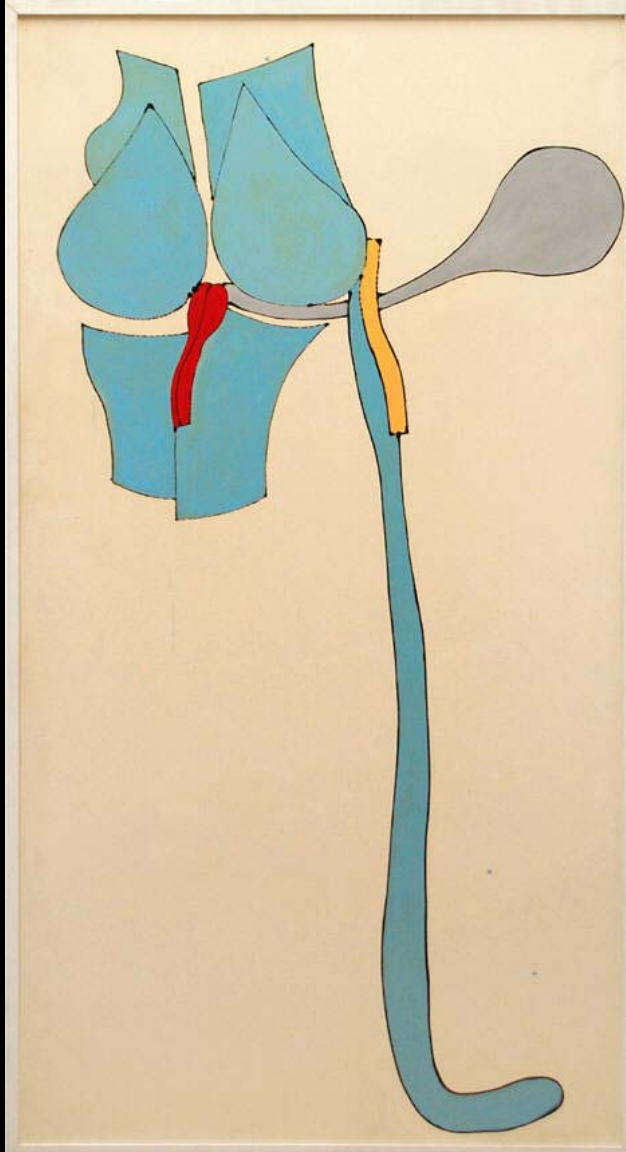
Craig Kauffman, Tell Tale Heart, 1958



Craig Kauffman, Still Life with Electric Fan and Respirator, 1958



Craig Kauffman, Untitled, 1962, acrylic on paper



Kauffman, *Git le Coeur, No. 3*, 1962,
oil and enamel on paper mounted on wood



Craig Kauffman, *No. 7*, 1963, Acrylic lacquer
on plastic



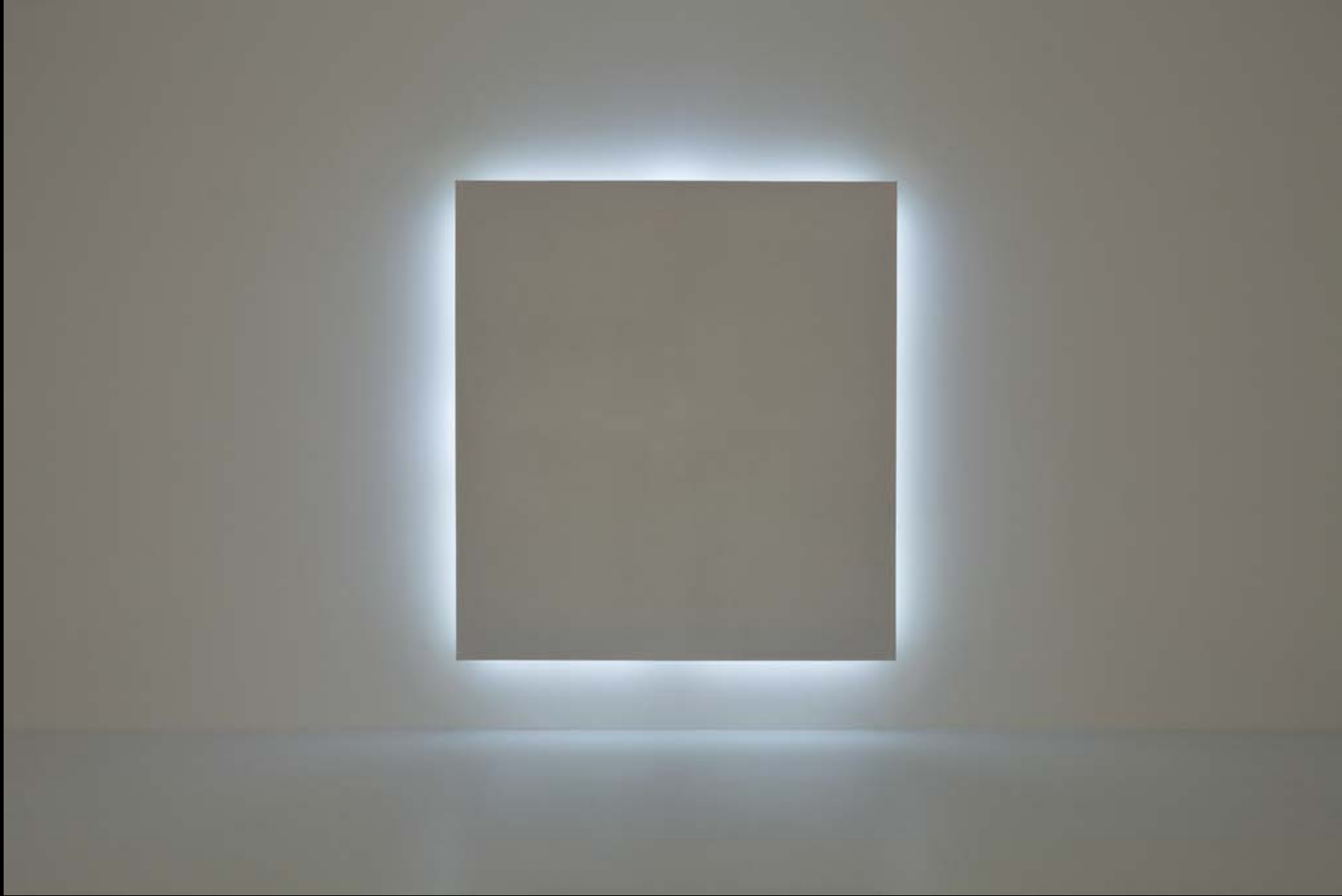
Craig Kauffman, *Untitled*, 1964, acrylic
lacquer on vacuum-formed plastic



Craig Kauffman, untitled, 1968
synthetic polymer vacuum-formed plexiglas with acrylic lacquer



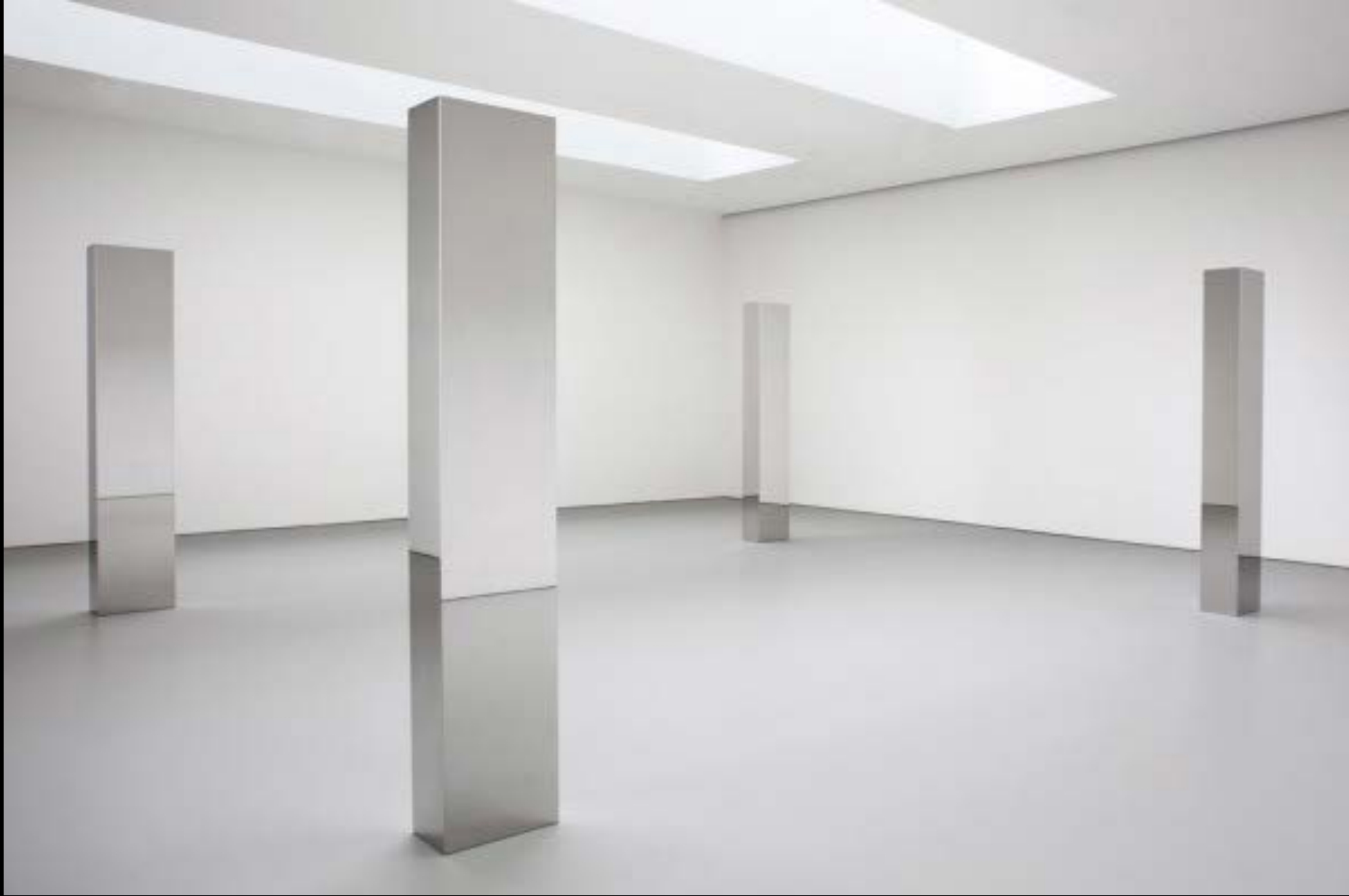
Craig Kauffman, Untitled, 1969, acrylic
and lacquer on plastic



Douglas Wheeler, untitled, 1965
acrylic on canvas with neon tubing



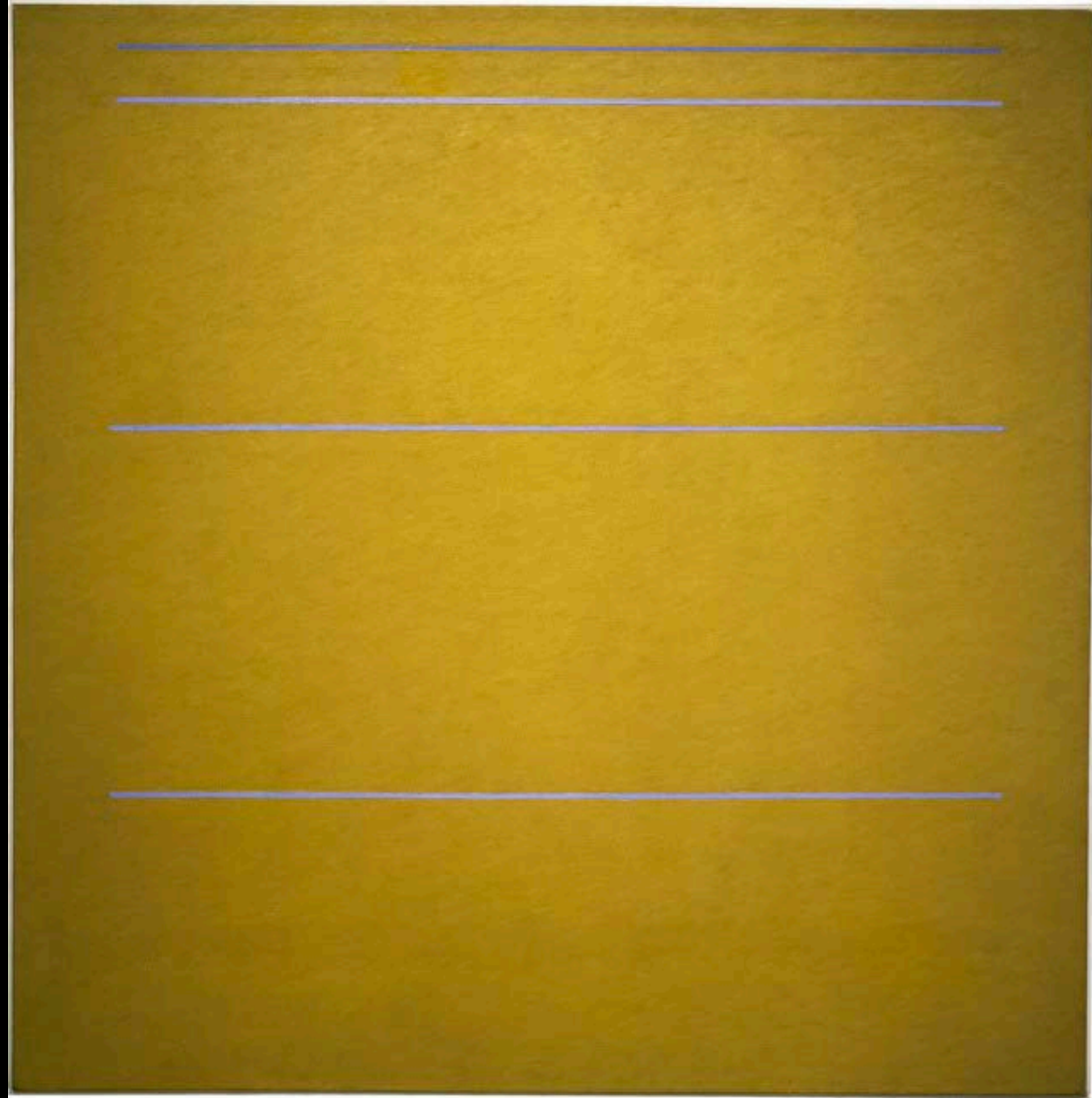
John Mcracken, Blue Block in Three Parts, 1966
lacquer, polyester resin, fiberglass, plywood



John McCracken, *Infinite* (2010), *Electron* (2010), *Star* (2010), *Dimension* (2010)



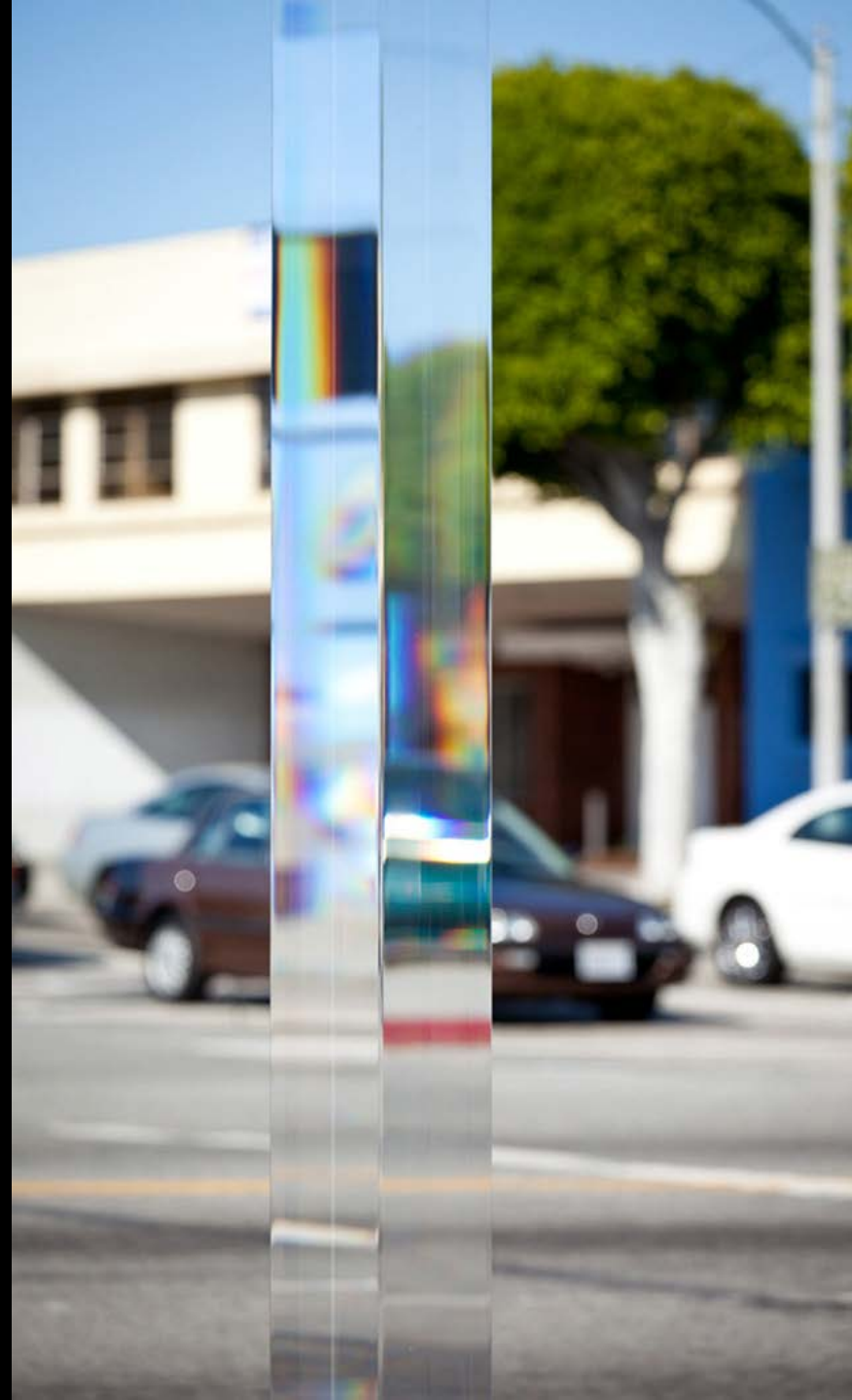
John McCracken, Galileo, 1989 and Saturn, 2000 flanking Duane Hanson, Lady with Shopping Bags, 1972



Robert Irwin, Crazy Otto, 1962 oil on canvas



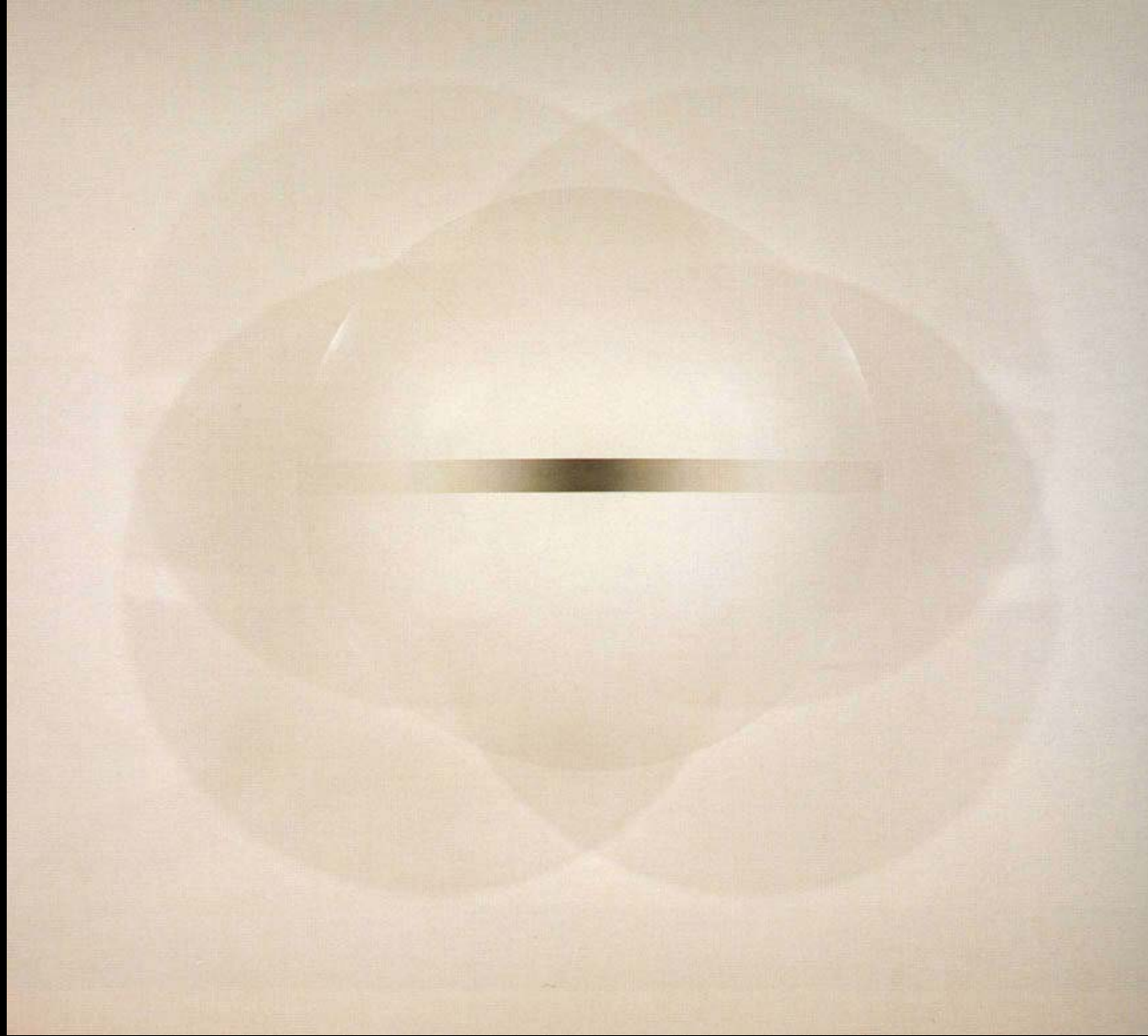
Robert Irwin, Untitled, 1969-70 cast acrylic column



Robert Irwin, Untitled (Acrylic Column), 1969–2011



Robert Irwin, Untitled, 1968-69, acrylic lacquer on formed acrylic plastic



Robert Irwin, Untitled, 1967-68
acrylic lacquer on formed acrylic plastic





Robert Irwin, Five x Five (installation view), 2007 Tergal voile, light construction, and framing materials

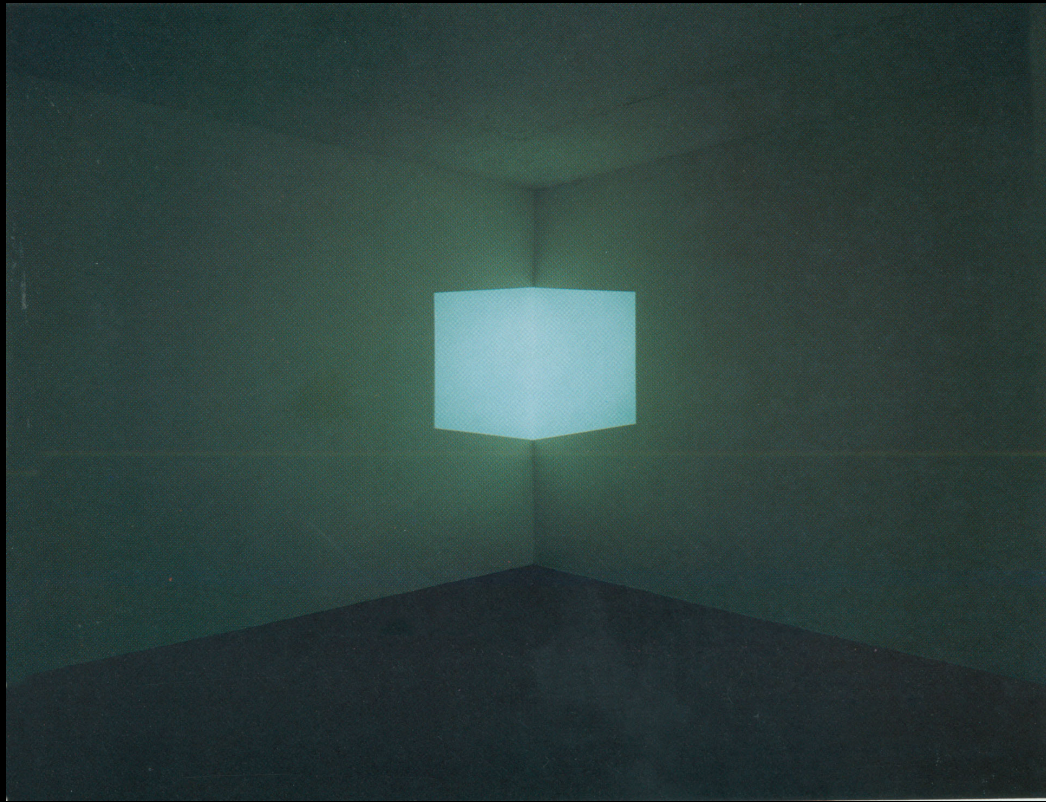


Robert Irwin, *Black³*, 2008 Tergal voile, light construction, framing materials and paintings (urethane paint and lacquer on aircraft honeycomb aluminum)



Robert Irwin, **Niagara**, 2011 Albright Knox Gallery, Buffalo, New York





James Turrell, Afrum-Proto, 1966



PANORAMIC VIEW
OF OCEAN PARK, CAL.
COPYRIGHT 1914, BY GEO. WICK & SONS





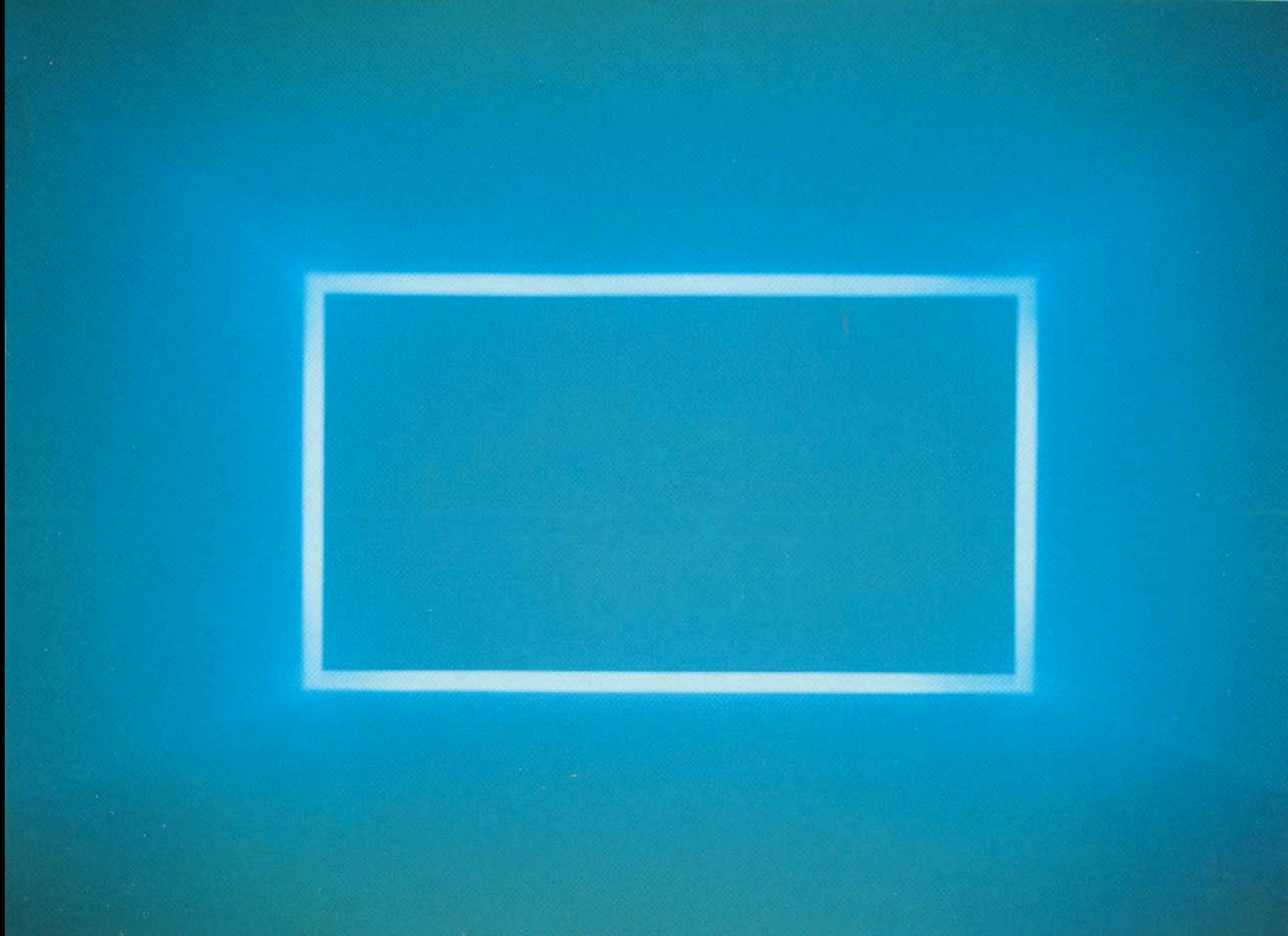
James Turrell, Afrum-Proto, 1966



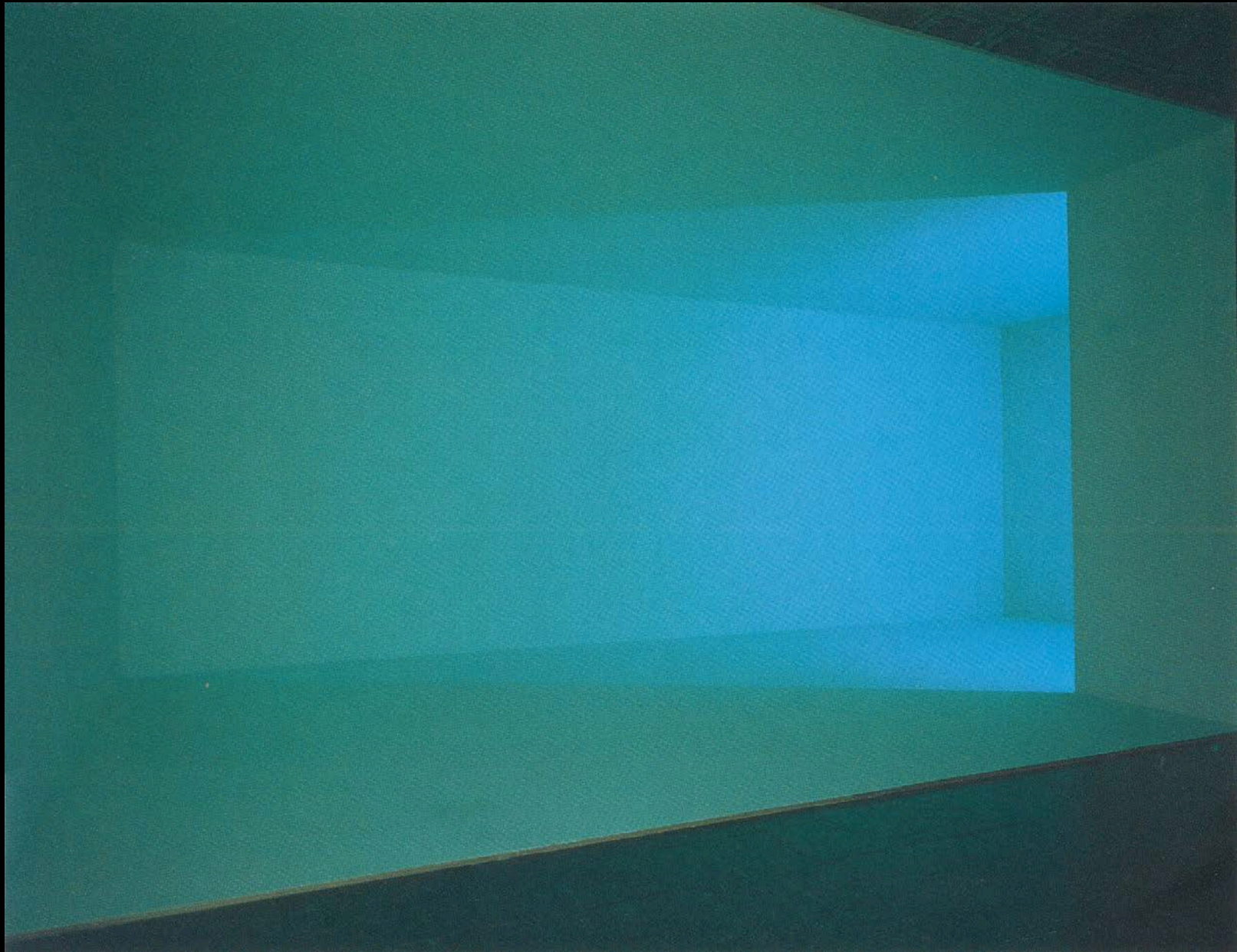
Robert Irwin and James Turrell inside the anechoic chamber* at UCLA, 1969 an image from the archive of Art & Technology program at LACMA

*"an-echoic" meaning non-reflective, non-echoing or echo-free. An an-echoic chamber is a room designed to completely absorb reflections of either sound or electromagnetic waves. They are also insulated from exterior sources of noise. The combination of both aspects means they simulate a quiet open-space of infinite dimension, which is useful when exterior influences would otherwise give false results.

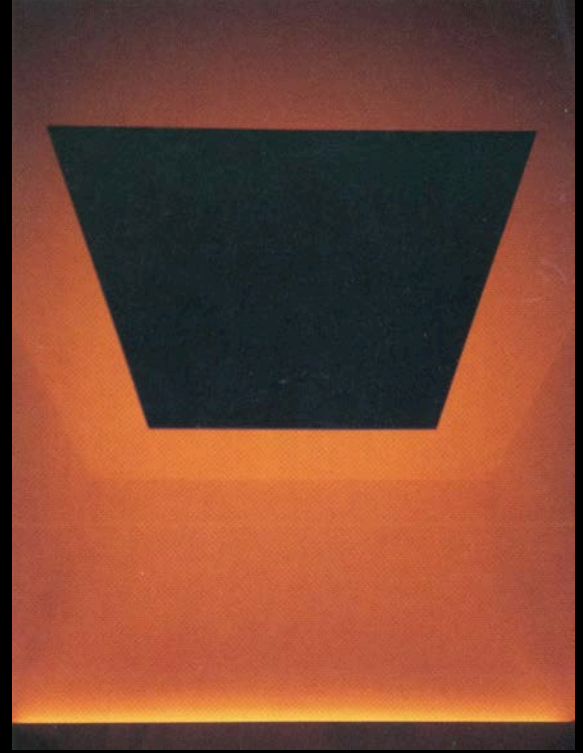
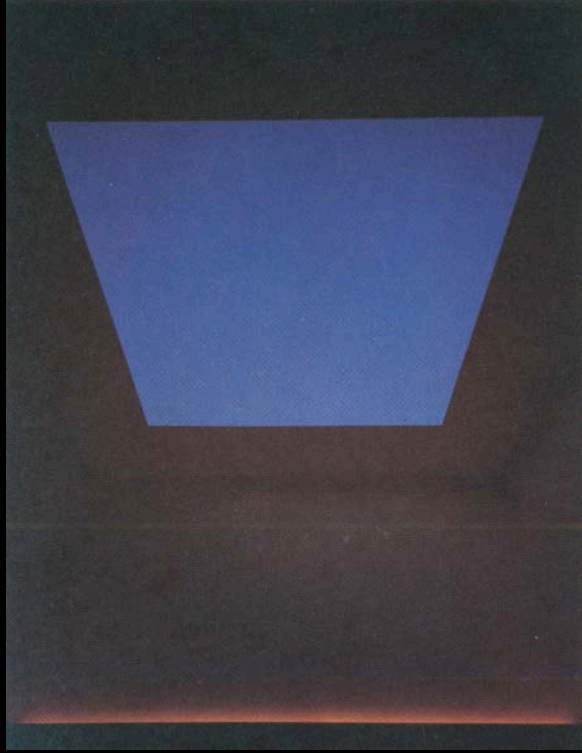
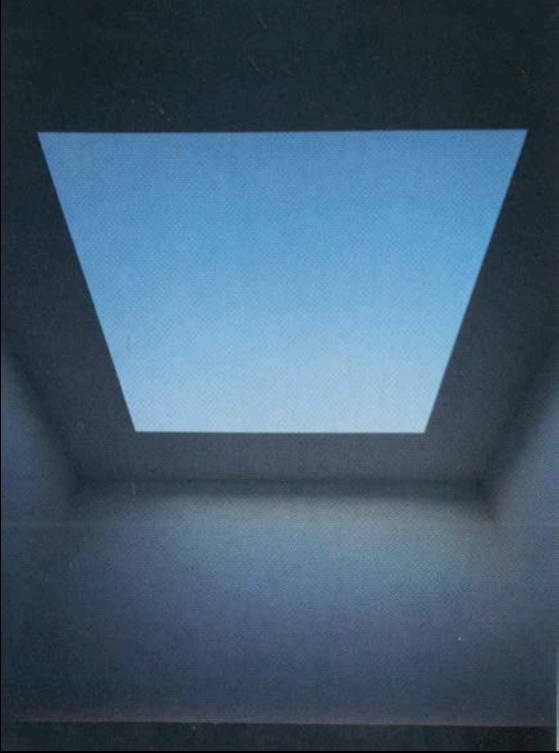




James Turrell, Raemar, 1967



James Turrell, *Wedgework, III*, 1969



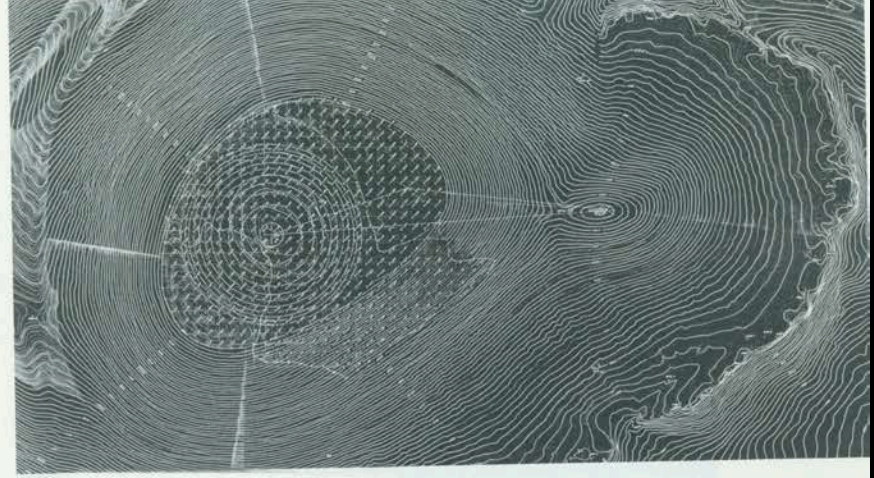
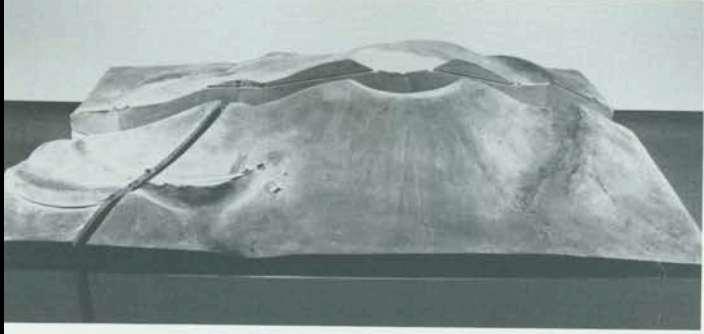
James Turrell, Meeting, 1980-86



James Turrell, Hover, 1983



James Turrell, Roden Crater, 1983- present





James Turrell, Light Reignfall , 2009

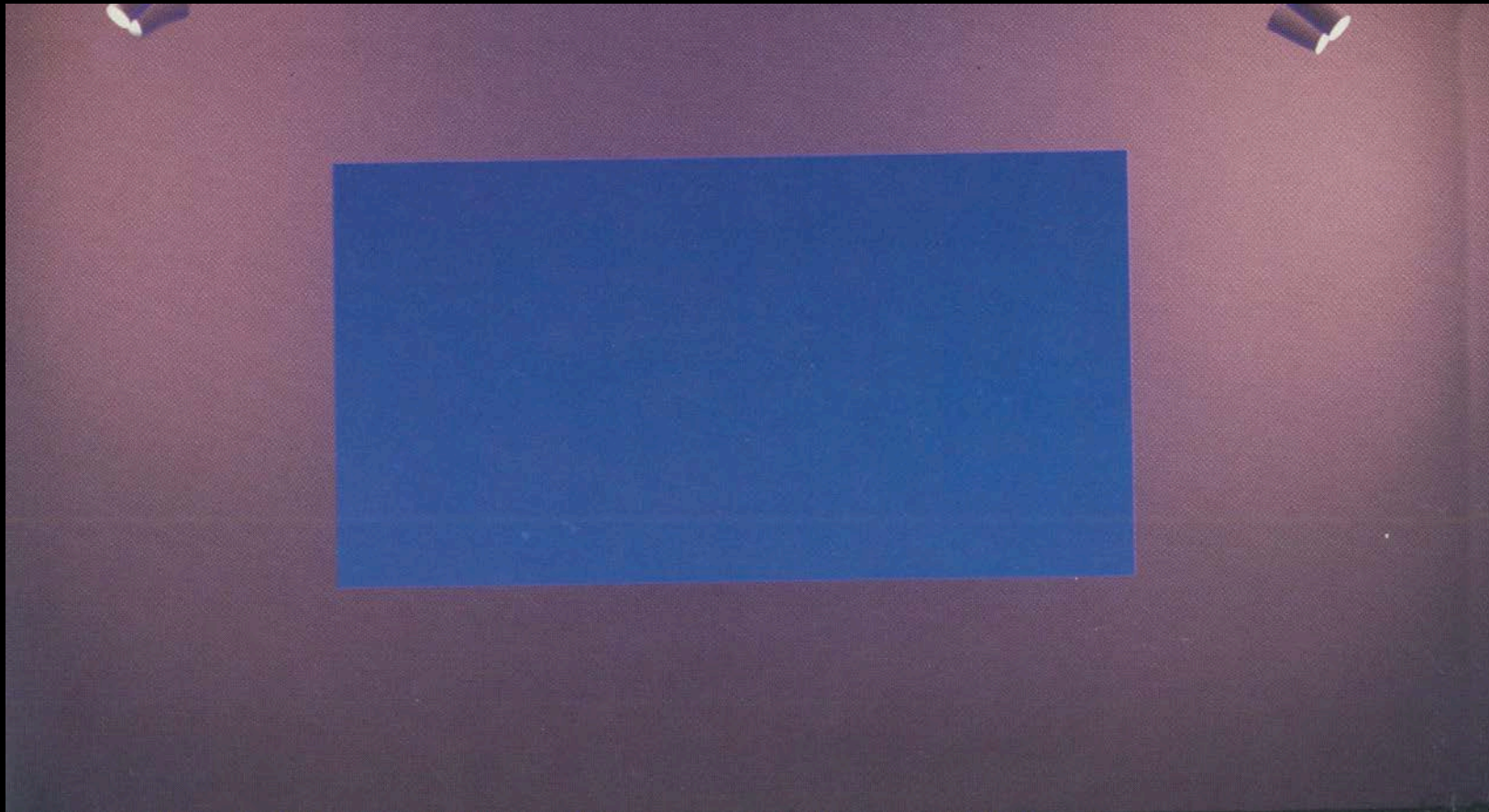


James Turrell, Skyspace, 1988



James Turrell, Skyspace, 1988

Blue Blood



James Turrell, Arcus, 1989



James Turrell, Tending Blue, Nasher Sculpture Center, 2003



Because a clear view of the sky from the interior of *Tending (Blue)* is now obstructed by Museum Tower, the artist, James Turrell, has declared the work destroyed.

Turrell has created a new design for a skyspace on this site, which will eliminate Museum Tower from the viewer's line of sight.

The Nasher Sculpture Center hopes to execute this new design in the future.

Nasher Sculpture Center





Turrell, Installation at the Guggenheim, 2013



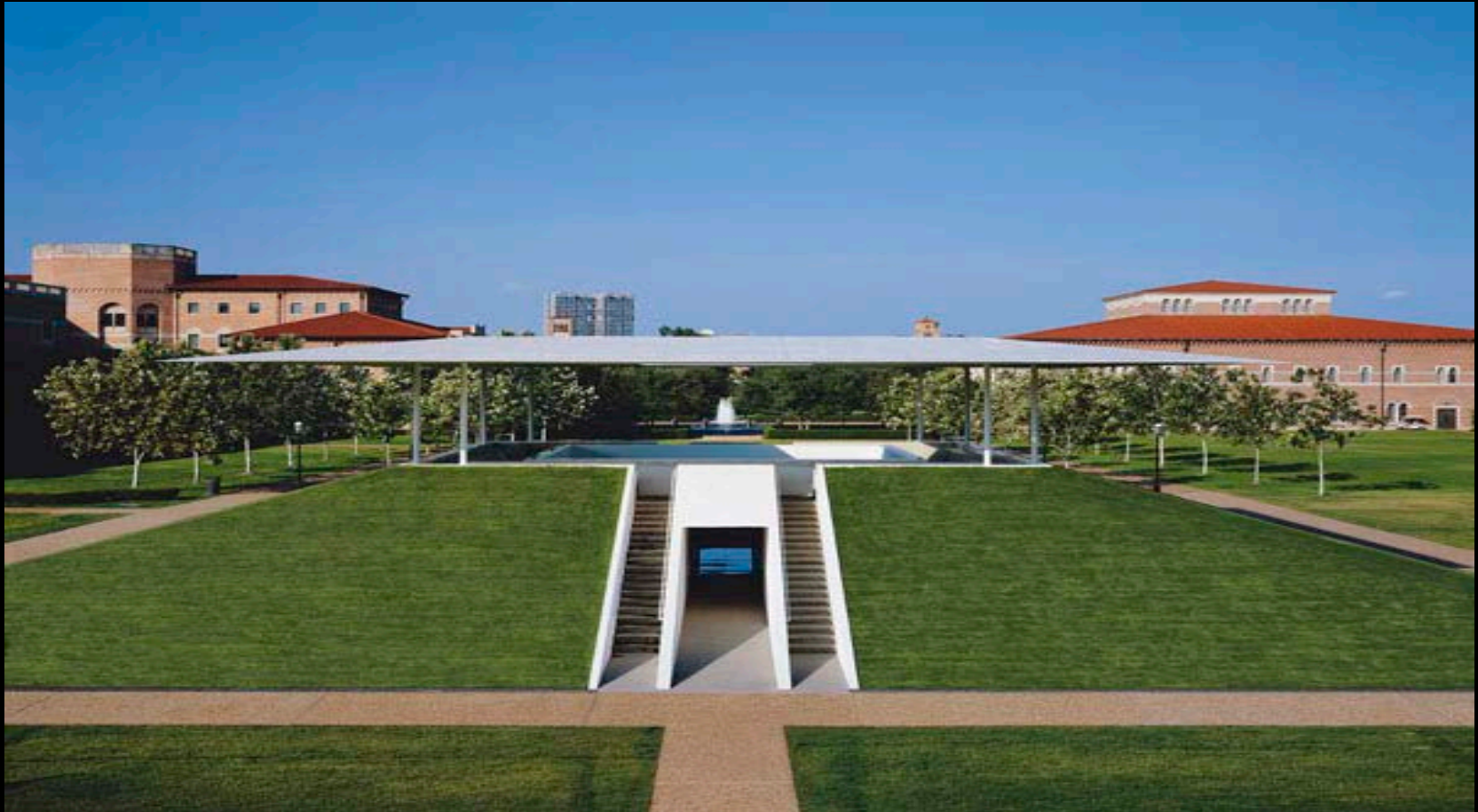
Frank Lloyd Wright, Solomon R. Guggenheim, 1943-59





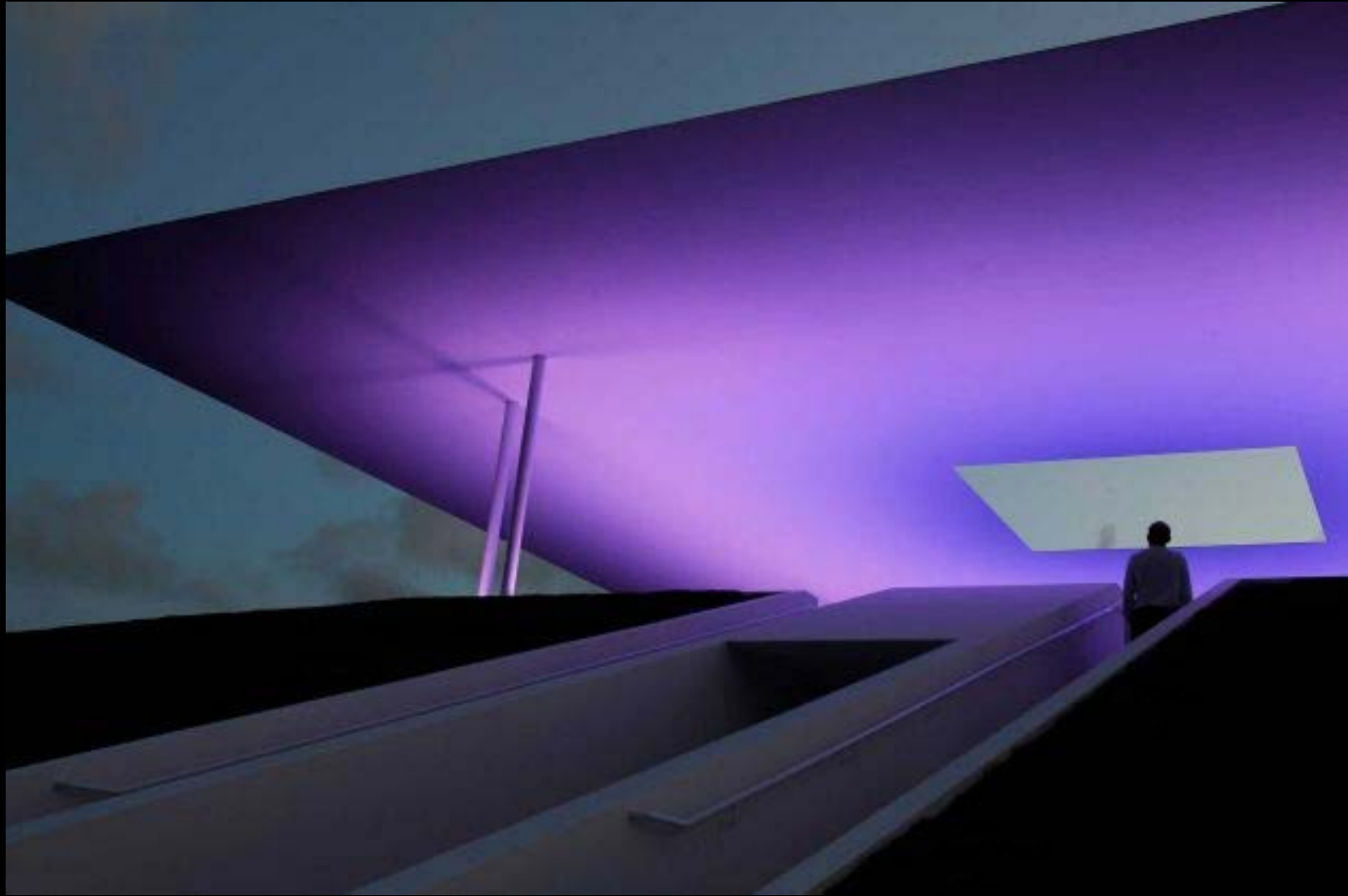


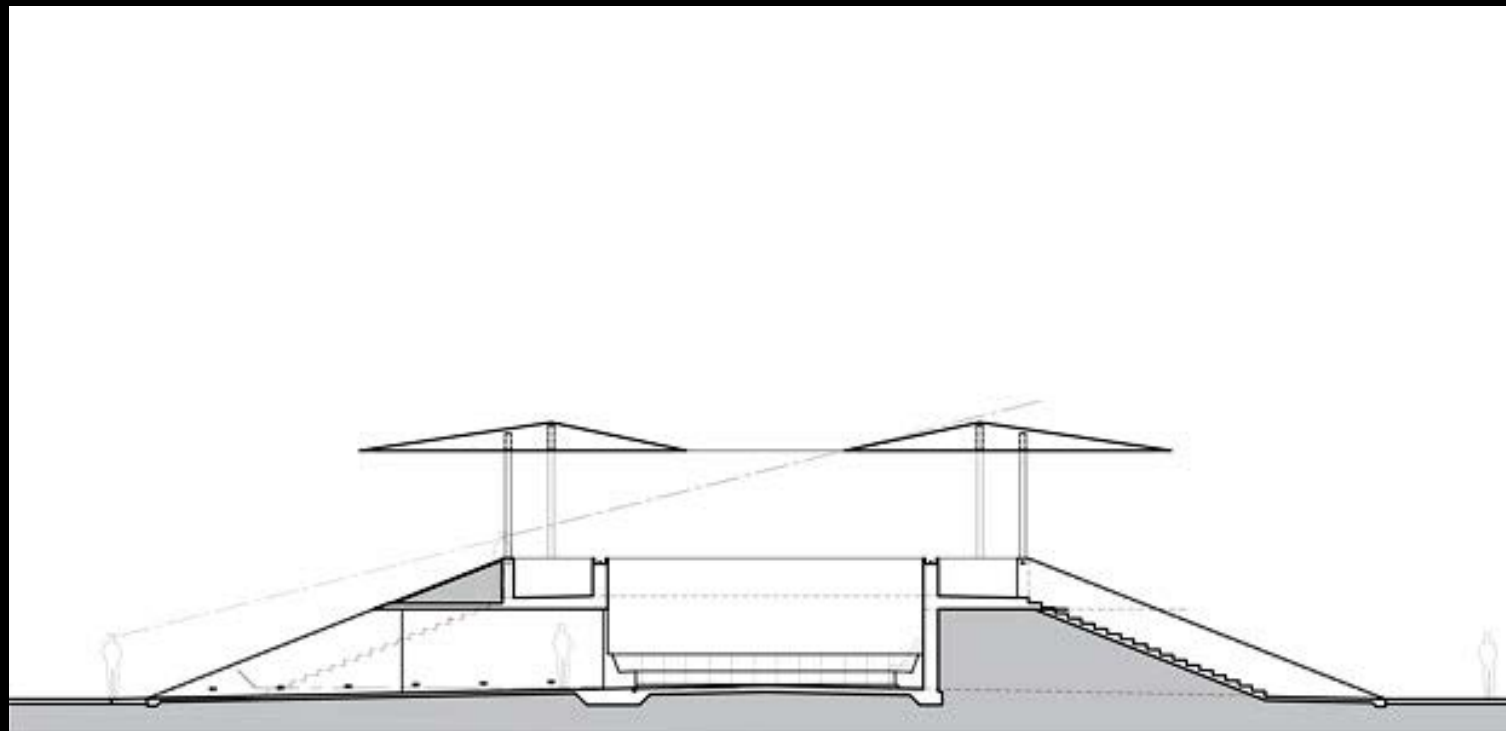
James Turrell, Twilight Epiphany, 2013, Rice University, Houston, Texas











EAST-WEST SECTION





Minimalism

Seriality

Industrial Materials

Anonymous Art

ABC Art

Literalism

Theatricality

Presence/Presentness

Minimalism – “Just one thing after another” (Donald Judd)

- Like in painting (the figure & ground), artists desired to dismantle illusionism in sculpture
- To resist the figurative and Surrealist qualities of 40s and 50s sculpture
- Inspired by previous styles and movements, including the Readymade and Russian Constructivism
- The Readymade (the florescent light tube) multiplied to create a “near-serial generation of structures”
- Flavin assembled these in a pyramidal structure to pay homage to Vladimir Tatlin & his *Monument for the Third International* (a Russian Constructivist monument to modernity and industry ca. 1920)
- Flavin’s Catholic background adds a spiritual component to his sculptures (as cathedrals bathed in light?)
- The material and the immaterial



Dan Flavin
*Monument for
V. Tatlin*, 1969



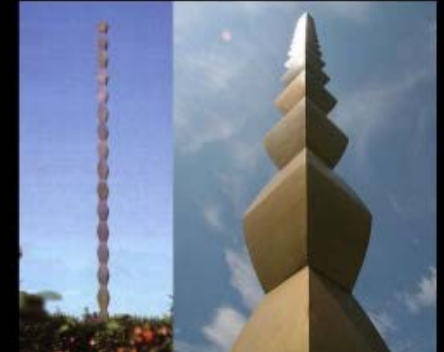
Chartres Cathedral
ca. 1200

Minimalism – “Just one thing after another” (Donald Judd)

- Sculptor Carl Andre also interested in Constructivist transparency of materials
- Sculpture as place
- To resist composition by arranging objects in a logical, orderly fashion as dictated by their inherent properties
- Flavin and Andre (also Judd, Morris & LeWitt) included in *Primary Structures*, an seminal Minimalist exhibition in 1966 at Jewish Museum in New York
- Reflected a continued movement away from illusionism, spiritual transcendence, and beauty in art
- A move away from “heroic scale, anguished decisions, historicizing narrative, valuable artifact” (Robert Morris), all pertinent to Abstract Expressionism



Carl Andre, *Equivalent VIII*, 1978



Brancusi, *Endless Column*, 1937-38

ART AND OBJECTHOOD

expression of a general and pervasive condition. Its seriousness is vouched for by the fact that it is in relation both to modernist painting and modernist sculpture that literalist art defines or locates the position it aspires to occupy. (This, I suggest, is what makes what it declares something that deserves to be called a *position*.) Specifically, literalist art conceives of itself as neither one nor the other; on the contrary, it is motivated by specific reservations, or worse, about both; and it aspires, perhaps not exactly, or not immediately, to displace them, but in any case to establish itself as an independent art on a footing with either.

The literalist case against painting rests mainly on two counts: the relational character of almost all painting; and the ubiquitousness, indeed the virtual inescapability, of pictorial illusion. In Donald Judd's view,

when you start relating parts, in the first place, you're assuming you have a vague whole — the rectangle of the canvas — and definite parts, which is all screwed up, because you should have a definite whole and maybe no parts, or very few.¹

The more the shape of the support is emphasized, as in recent modernist painting, the tighter the situation becomes:

The elements inside the rectangle are broad and simple and correspond closely to the rectangle. The shapes and surface are only those which can occur plausibly within and on a rectangular plane. The parts are few and so subordinate to unity as not to be parts in an ordinary sense. A painting is nearly an entity, one thing, and not the indefinable sum of a group of entities and references. The one thing overpowers the earlier painting. It also establishes the rectangle as a definite form; it is no longer a fairly neutral limit. A form can be used only in so many ways. The rectangular plane is given a life span. The simplicity required to emphasize the rectangle limits the arrangements possible within it.

Painting is here seen as an art on the verge of exhaustion, one in which the range of acceptable solutions to a basic problem — how to organize the surface of the picture — is severely restricted. The use of shaped rather than rectangular supports can, from the literalist point of view, merely prolong the agony. The obvious response is to give up working on a single plane in favor of three dimensions. That, moreover, automatically

gets rid of the problem of illusionism and of literal space, space in and around marks and colors — which is riddance of one of the salient and most objectionable relics of European art. The several limits of painting are no longer present. A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface.

The literalist attitude toward sculpture is more ambiguous. Judd, for example, seems to think of what he calls Specific Objects as something

other than sculpture, while Robert Morris conceives of his own unmistakably literalist work as resuming the lapsed tradition of Constructivist sculpture established by Tatlin, Rodchenko, Gabo, Pevsner and Vantongerloo. But this and other disagreements are less important than the views Judd and Morris hold in common. Above all they are opposed to sculpture which, like most painting, is "made part by part, by addition, composed" and in which "specific elements . . . separate from the whole, thus setting up relationships within the work."² (They would include the work of David Smith and Anthony Caro under this description.) It is worth remarking that the "part-by-part" and "relational" character of most sculpture is associated by Judd with what he calls *anthropomorphism*: "A beam thrusts; a piece of iron follows a gesture; together they form a naturalistic and anthropomorphic image. The space corresponds." Against such "multipart, inflected" sculpture Judd and Morris assert the values of wholeness, singleness and indivisibility — of a whole's being, as nearly as possible, "one thing," a single "Specific Object." Morris devotes considerable attention to "the use of strong gestalt or of unitary-type forms to avoid divisiveness"; while Judd is chiefly interested in the kind of wholeness that can be achieved through the repetition of identical units. The order at work in his pieces, as he once remarked of that in Stella's stripe paintings, "is simply order, like that of continuity, one thing after another." For both Judd and Morris, however, the critical factor is shape. Morris's "unitary forms" are polyhedrons that resist being grasped other than as a single shape: the gestalt simply is the "constant, known shape." And shape itself is, in his system, "the most important sculptural value." Similarly, speaking of his own work, Judd has remarked that

the big problem is that anything that is not absolutely plain begins to have parts in some way. The thing is to be able to work and do different things and yet not break up the wholeness that a piece has. To me the piece with the brass and the five verticals is above all that shape.

The shape is the object: at any rate what secures the wholeness of the object is the singleness of the shape. It is, I believe, this emphasis on shape that accounts for the impression, which numerous critics have mentioned, that Judd's and Morris's pieces are *hollow*.

II

Shape has also been central to the most important painting of the past several years. In several recent essays³ I have tried to show how, in the work of Noland, Olitski and Stella, a conflict has gradually emerged between shape as a fundamental property of objects and shape as a medium of painting. Roughly, the success or failure of a given painting has come to depend on its ability to hold or stamp itself out or compel

Art and Objecthood



Robert Morris
Bodyspace motion things (1971)

"Art degenerates as it approaches the condition of theatre".

Michael Fried

Michael Fried, "Art and Objecthood" (1967)

MICHAEL FRIED

Edwards' journals frequently explored and tested a meditation he seldom allowed to reach print; if all the world were annihilated, he wrote . . . and a new world were freshly created, though it were to exist in every particular in the same manner as this world, it would not be the same. Therefore, because there is continuity, which is time, "it is certain with me that the world exists anew every moment; that the existence of things every moment ceases and is every moment renewed."

The abiding assurance is that "we every moment see the same proof of a God as we should have seen if we had seen Him create the world at first."
— Perry Miller, Jonathan Edwards

The enterprise known variously as Minimal Art, ABC Art, Primary Structures and Specific Objects is largely ideological. It seeks to declare and occupy a position — one which can be formulated in words, and in fact has been formulated by some of its leading practitioners. If this distinguishes it from modernist painting and sculpture on the one hand, it also marks an important difference between Minimal Art — or, as I prefer to call it, *literalist art* — and Pop or Op Art on the other. From its inception, literalist art has amounted to something more than an episode in the history of taste. It belongs rather to the history — almost the *natural history* — of sensibility; and it is not an isolated episode but the

Michael Fried Art and Objecthood

- Literalist/minimalist art acknowledges the conditions of reception; it has the inauthenticity of theater/acting for an audience
- Associated with tactility and body/matter
TACTILE
- True art creates a timeless state – presentness
OPTICAL
 - Associated with opticality and spirit/intellect



Painting between
Surface and Object
towards
Minimalism

Frank Stella, Green Gate, 1958

E.A.T.

PROJECTS OUTSIDE ART

December 8, 1969

235 Park Avenue South, New York, New York 10003

E.A.T. announces an exhibition, **PROJECTS OUTSIDE ART** — an exhibition of realizable projects in the environment — and requests submission of proposals.

Projects for the exhibition

- deal with such subjects as education, health, housing, concern for the natural environment, climate control, transportation, energy production and distribution, communication, food production and distribution, women's environment, cooking, entertainment, sports, etc.;
- use state-of-the-art technology;
- recognize, in particular, the scale adequate for the problem undertaken, social and ecological effects, organizational methods necessary for realizing the projects;

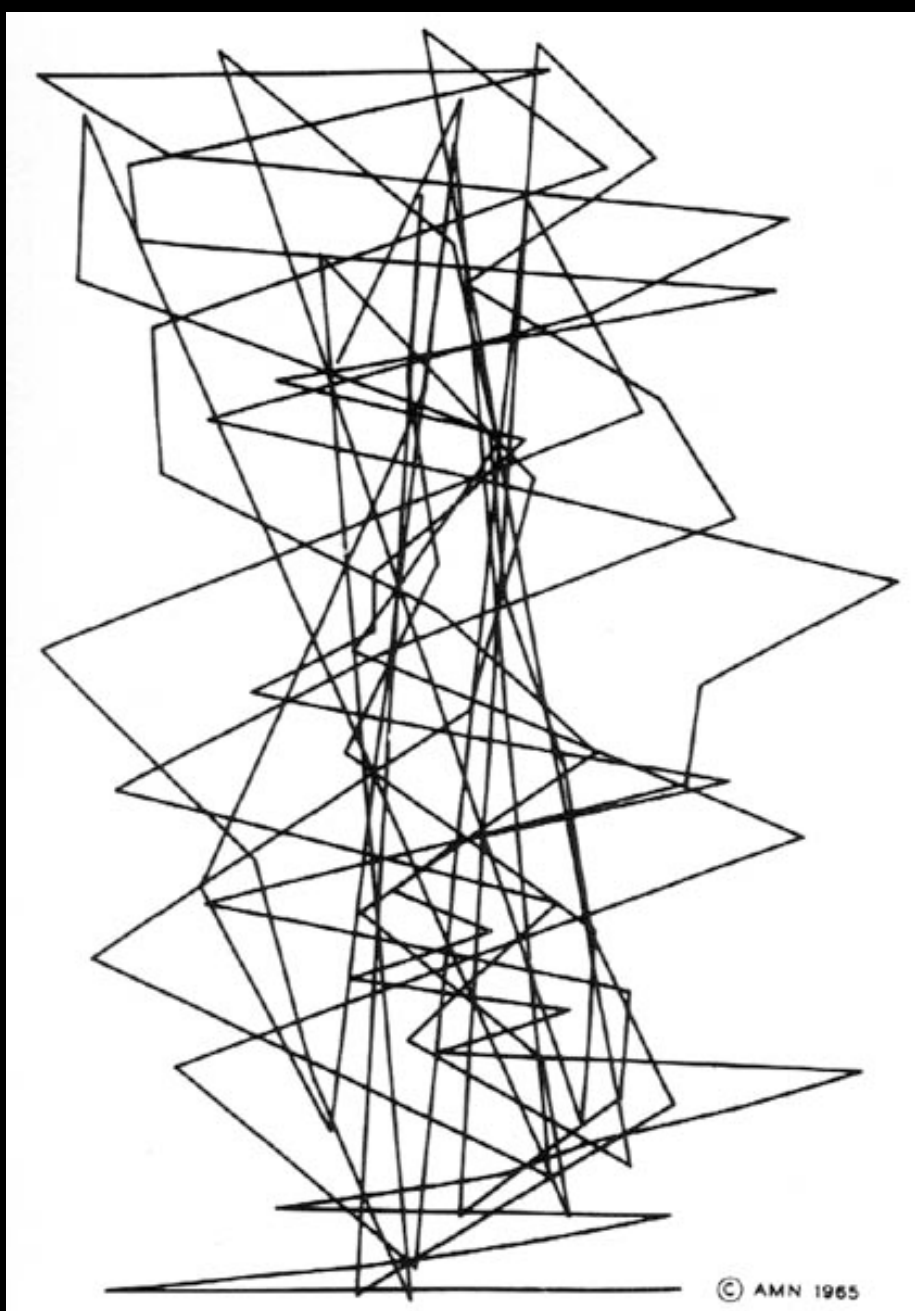
Goals: The organization placed artists working directly with engineers in the industrial environment where technology was being developed.



9 evenings: theatre & engineering

OCTOBER 12-14-15-16-18-19-20-22-23 8:30 PM. \$3. |
235 STREET ARMOY NYC · TELEPHONE 899-3311

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A. Michael Noll, Gaussian Quadratic, 1962



Robert Rauschenberg, Open Score, 9 Evenings, E.A.T., Armory, New York, 1966



EAT/Robert Rauschenberg, Open Score, 1966





Each time Frank Stella and Mimi Kanarek hit the ball the vibrations of the racquet strings were transmitted to the speakers around the armory, and a loud BONG was heard.

<http://www.youtube.com/watch?v=juo0OHsQTWE>

https://www.youtube.com/watch?v=W-cgnK-kFoo&list=PL_yedI2Wa-XNFgvFf8XTclwFssXpf8bLS





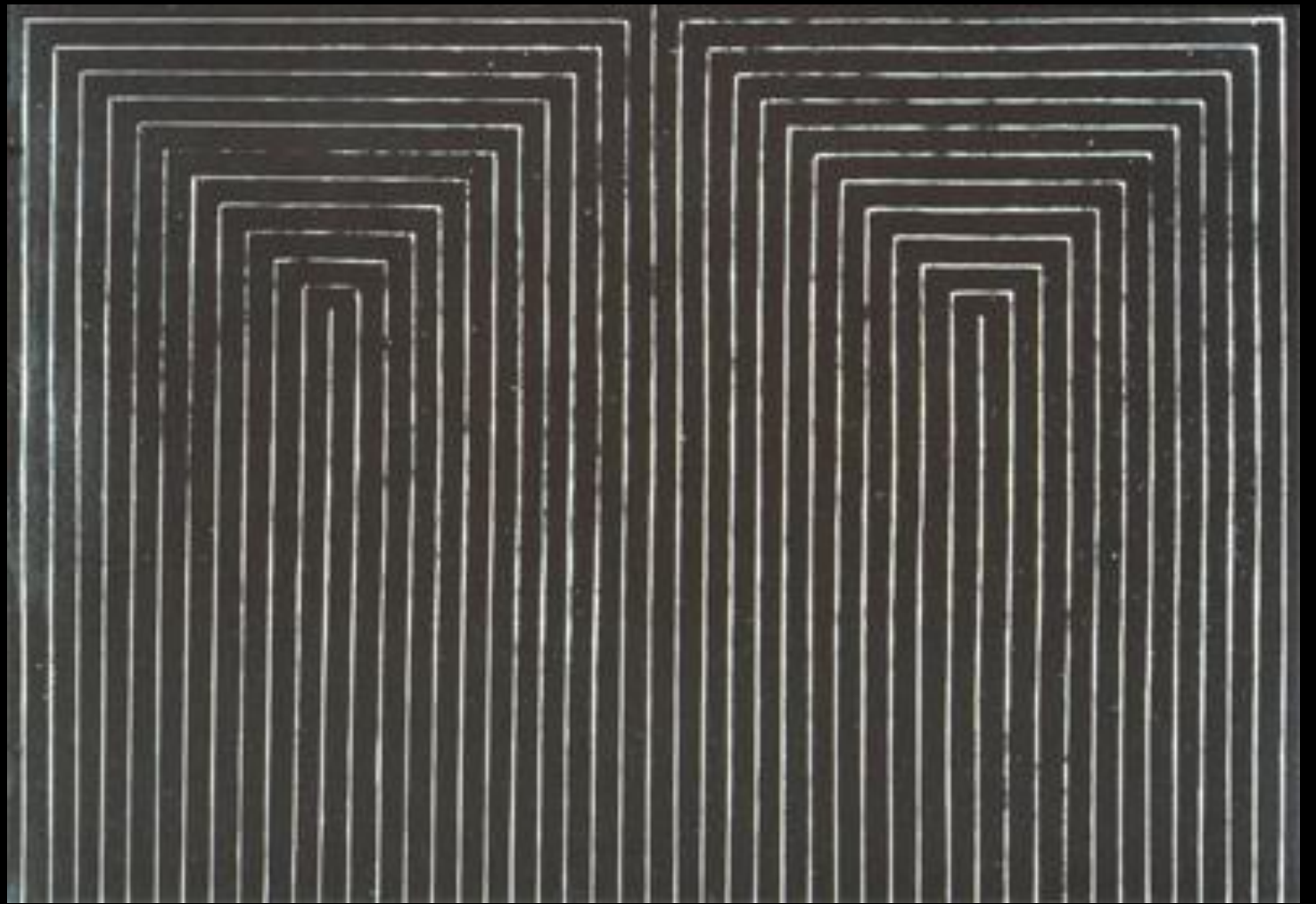
Painting between Surface and Object towards Minimalism

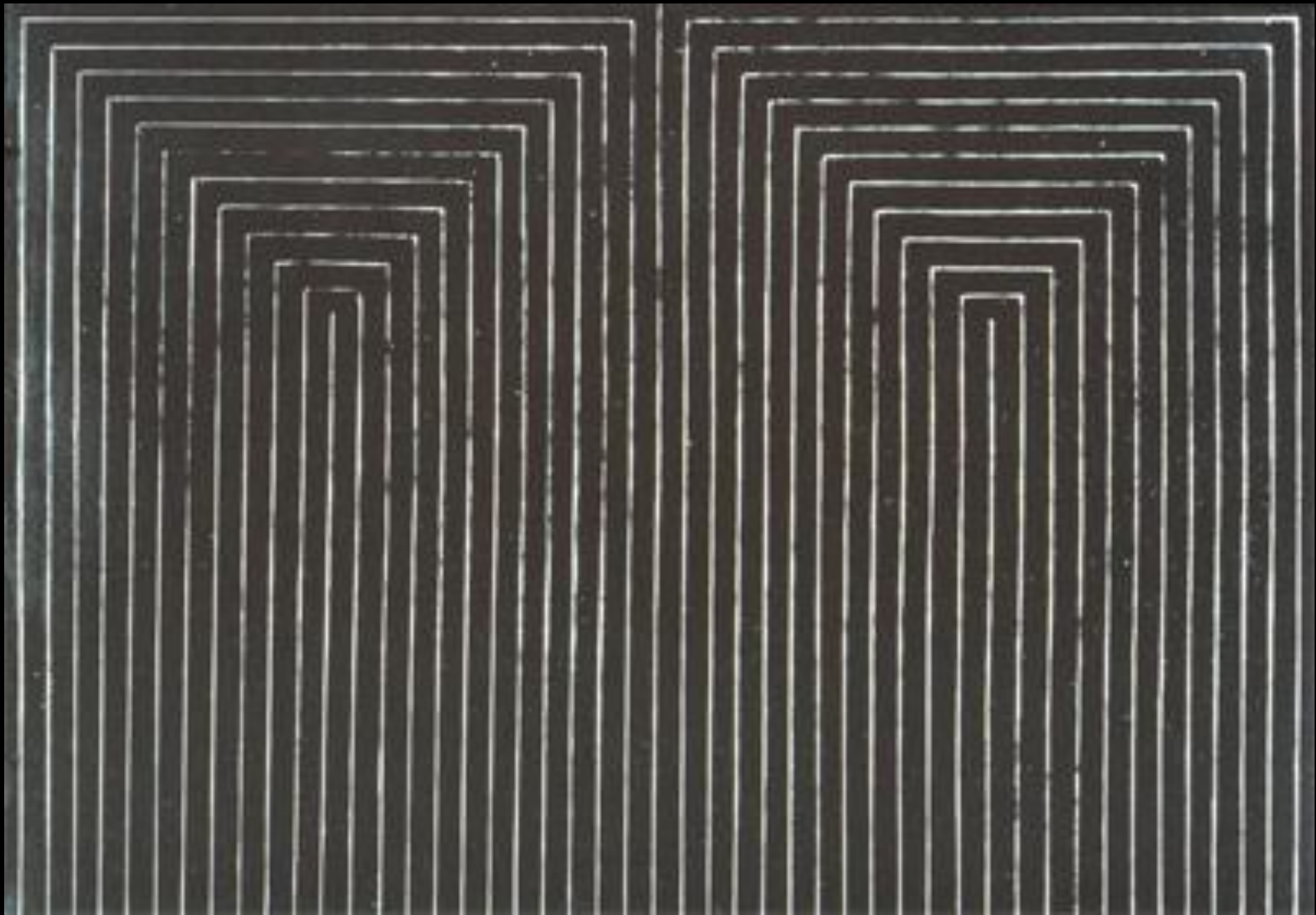
Frank Stella, Green Gate, 1958



Frank Stella, Marriage of Reason and Squalor, 1959

Frank Stella, Green Gate, 1958





Frank Stella, Marriage of Reason and Squalor, 1959

J. DE FEO	ROBERT MALLARY
WALLY HEDRICK	LOUISE NEVELSON
JAMES JARVAISE	ROBERT RAUSCHENBERG
JASPER JOHNS	JULIUS SCHMIDT
ELLSWORTH KELLY	RICHARD STANKIEWICZ
ALFRED LESLIE	FRANK STELLA
LANDÉS LEWITIN	ALBERT URBAN
RICHARD LYTLE	JACK YOUNGERMAN

SIXTEEN AMERICANS

edited by DOROTHY C. MILLER *with statements by the artists and others*

THE MUSEUM OF MODERN ART, NEW YORK 1959



photograph Helio Frangon

FRANK STELLA

Preface to Stripe Painting

Art excludes the unnecessary. Frank Stella has found it necessary to paint stripes. There is nothing else in his painting.

Frank Stella is not interested in expression or sensitivity. He is interested in the necessities of painting.

Symbols are counters passed among people. Frank Stella's painting is not symbolic. His stripes are the paths of brush on canvas. These paths lead only into painting. —CARL ANDRÉ

76



Frank Stella: *Die Fahne Hoch!* 1969. Oil. 14' 11/2" x 4'. Leo Castelli Gallery

77

16 Americans

December 16, 1959–February 17, 1960

The Museum of Modern Art



16 Americans, 1959
Works by Ellsworth Kelly and Jasper Johns



Page spread from the *Sixteen Americans* catalogue, published by MoMA in 1959.



Jay DeFeo working on an early stage of *The Rose*, then titled *Deathrose*, 1960.

PHOTOGRAPH BY BURT GLINN/MAGNUM PHOTOS



Jay DeFeo (1929-1989) *Above The Rose* in DeFeo's studio. It is a monumental work created with so much oil paint that she called it "a marriage between painting and sculpture."



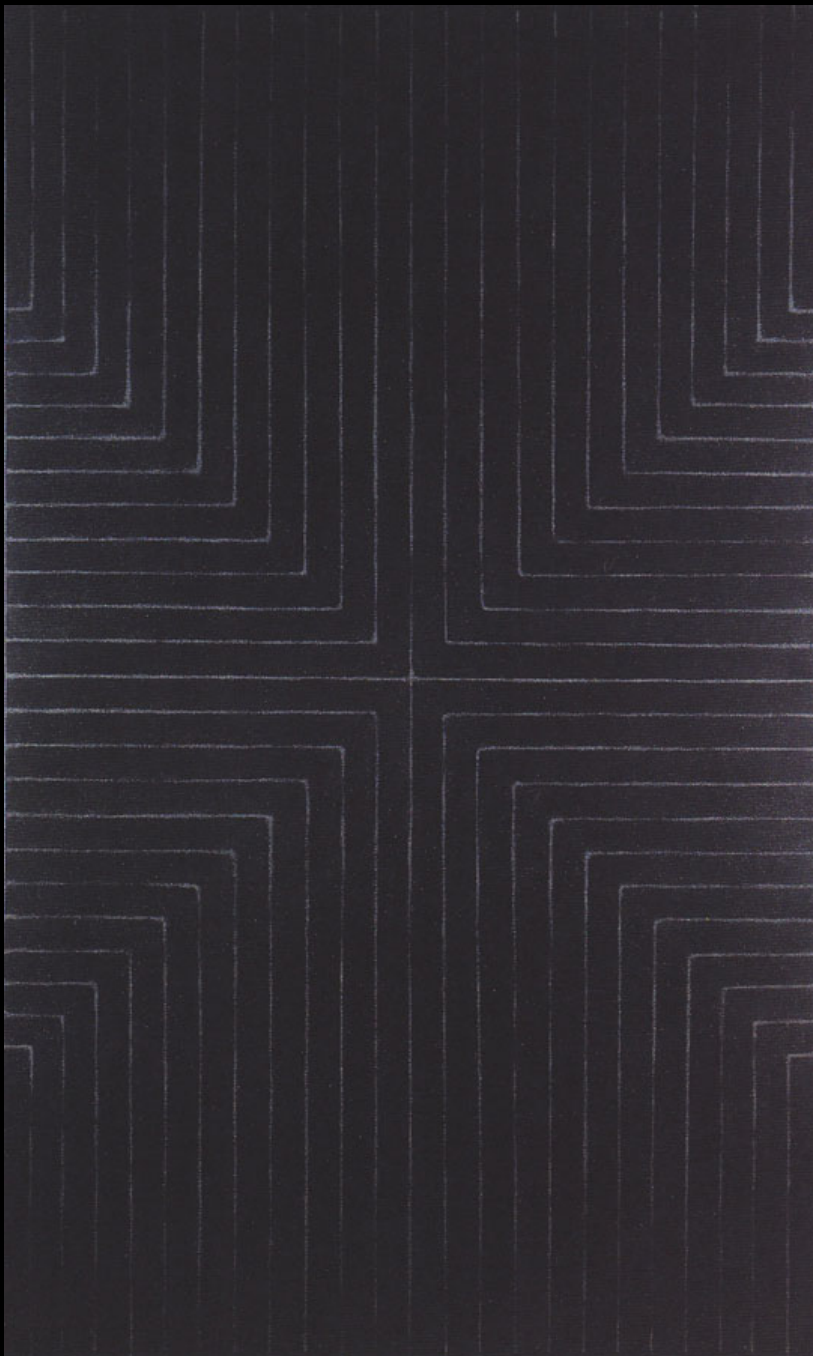
Jay DeFeo, Untitled (R. Mutt's cast, 1973)



Frank Stella at work on the Black Series

“All I want anyone to get out of my [works] and all I ever get out of them is the fact that you can see the whole idea without any confusion. What you see is what you see.”

--Frank Stella, 1964



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

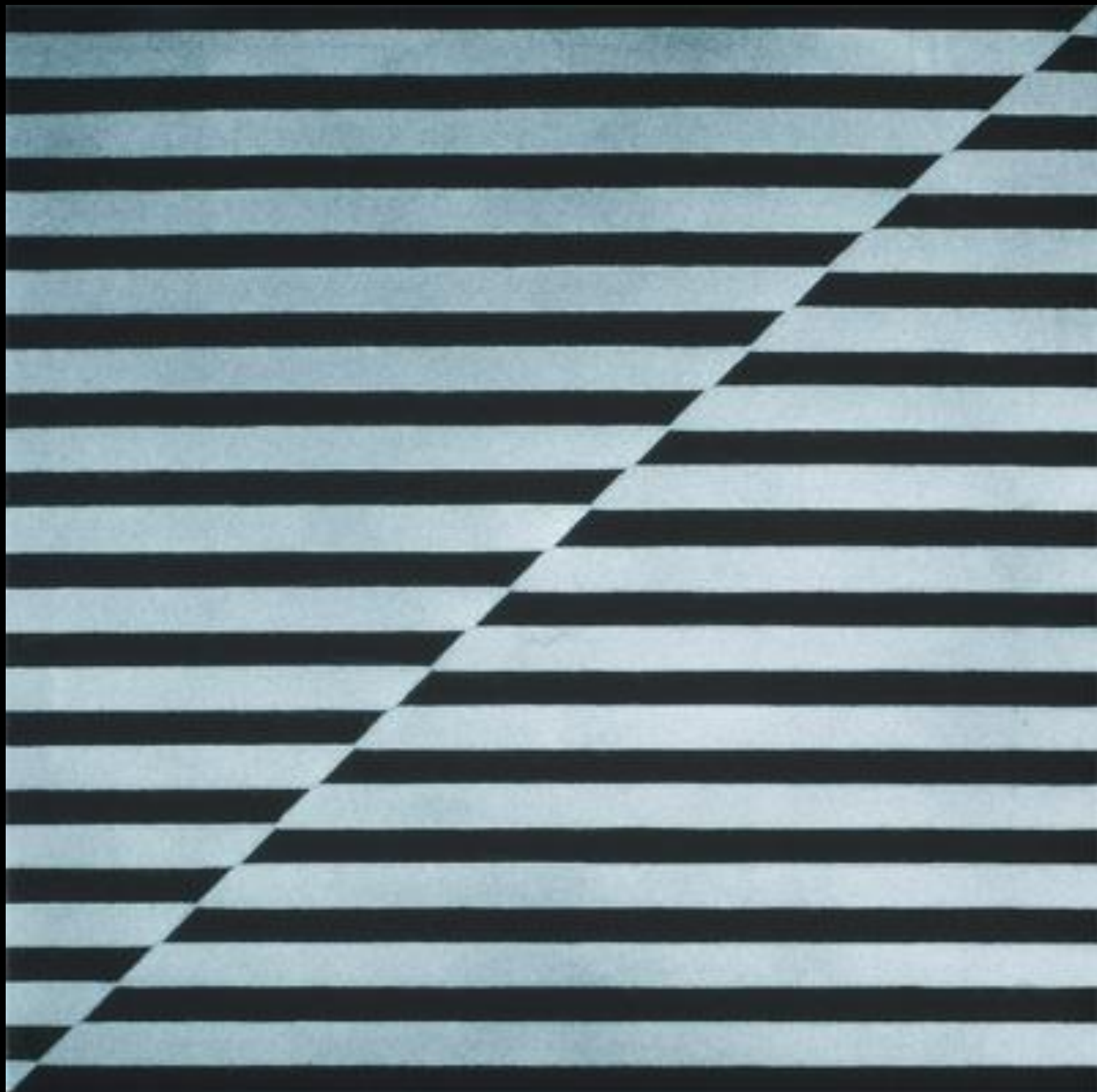
121.5 in × 73.0 in

"To many, Stella remains best known for his precocious appearance in 'Sixteen Americans' at the Museum of Modern Art, New York, in 1959...Only twenty-three years old, he was represented there by four of his 'Black Paintings', a series that eventually comprised about two dozen large-scale canvases, each composed of concentric bands or stripes in black enamel house paint on raw canvas, at once stark, deadpan, rigorous, imposing, velvety – diagrammatic but also tactile...They are at the same time crucial exponents in the history of non-compositional abstraction, by which artists have sought to produce paintings absent of subjective decision-making. Instead, emphasis is placed on the painting itself, on its materials and terms, as well as, during the 1960s in particular, on the viewer: it feels impossible to write about Stella's early paintings without citing, for the umpteenth time, his own notorious line, 'What you see is what you see' – which either sets aside the difficulty of seeing them, or simply accepts the vagaries of seeing them. He offered this statement during a 1964 radio interview, and it has resounded like a Minimalist mantra ever since, treated as a kind of koan (a paradoxical anecdote or riddle without a solution) rather than as mere tautology."

-- Curator Kate Nesin



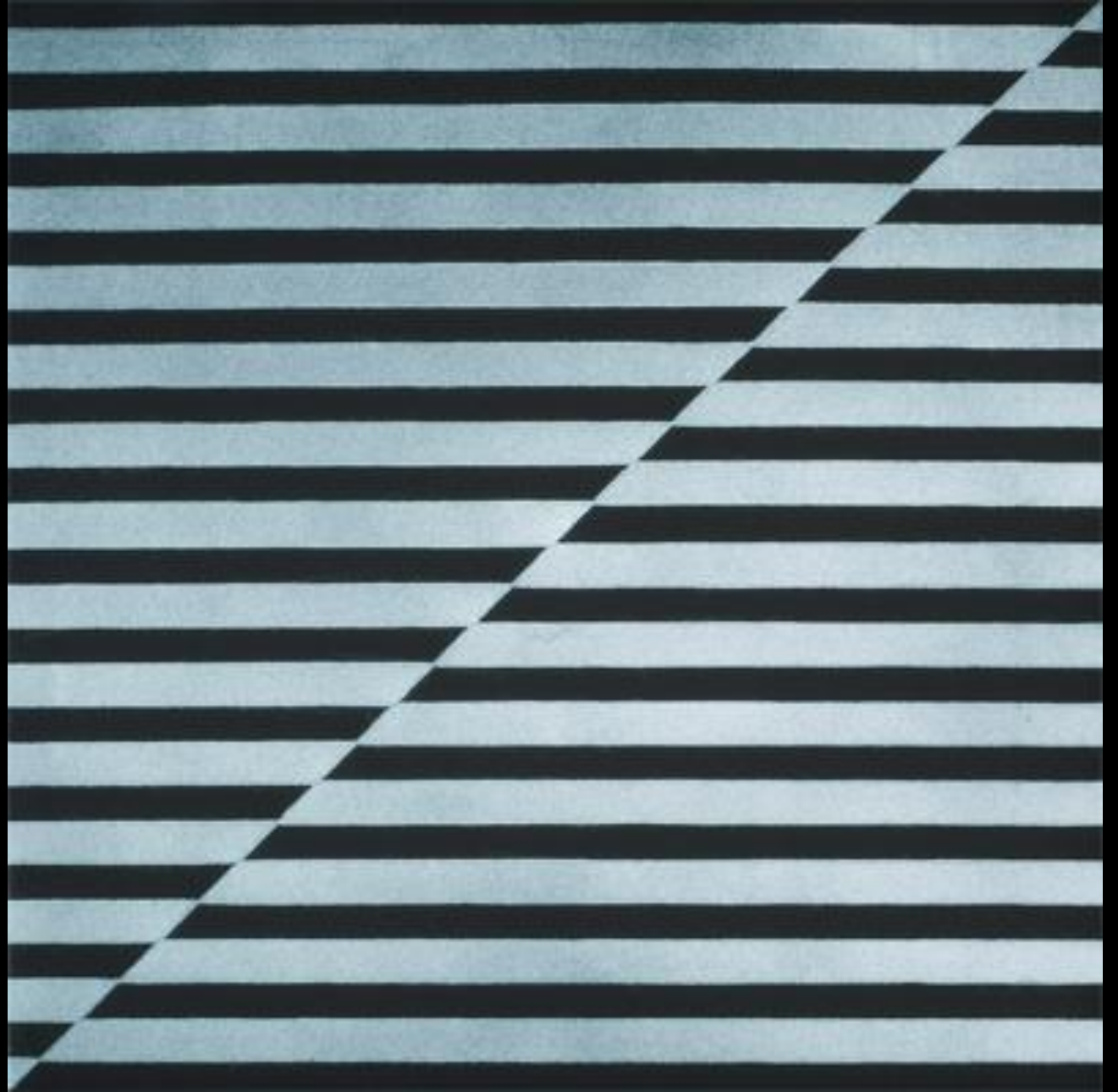
Frank Stella, *Gezira (Black Series)*, 1960



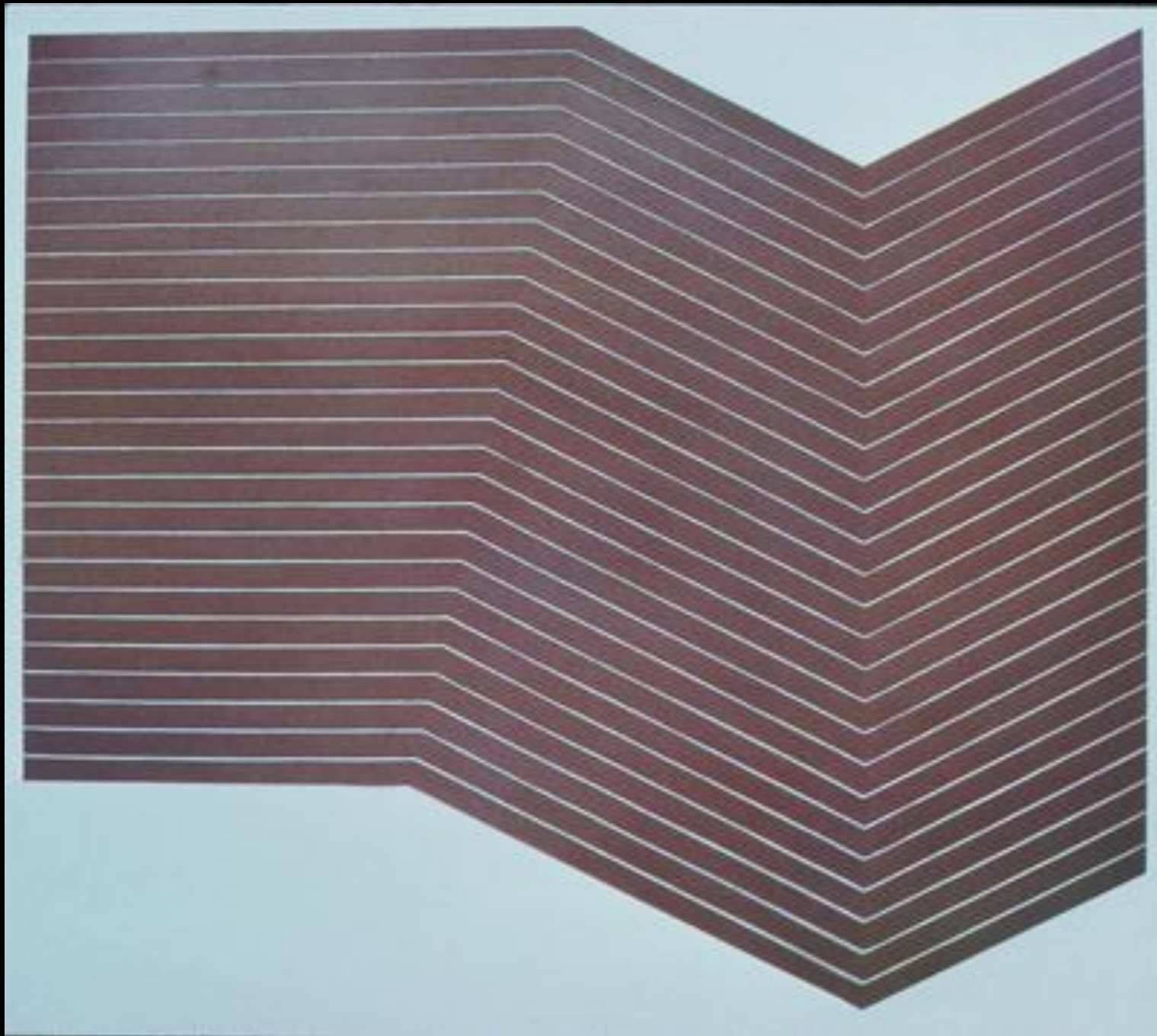
Frank Stella, Agadir II, 1964



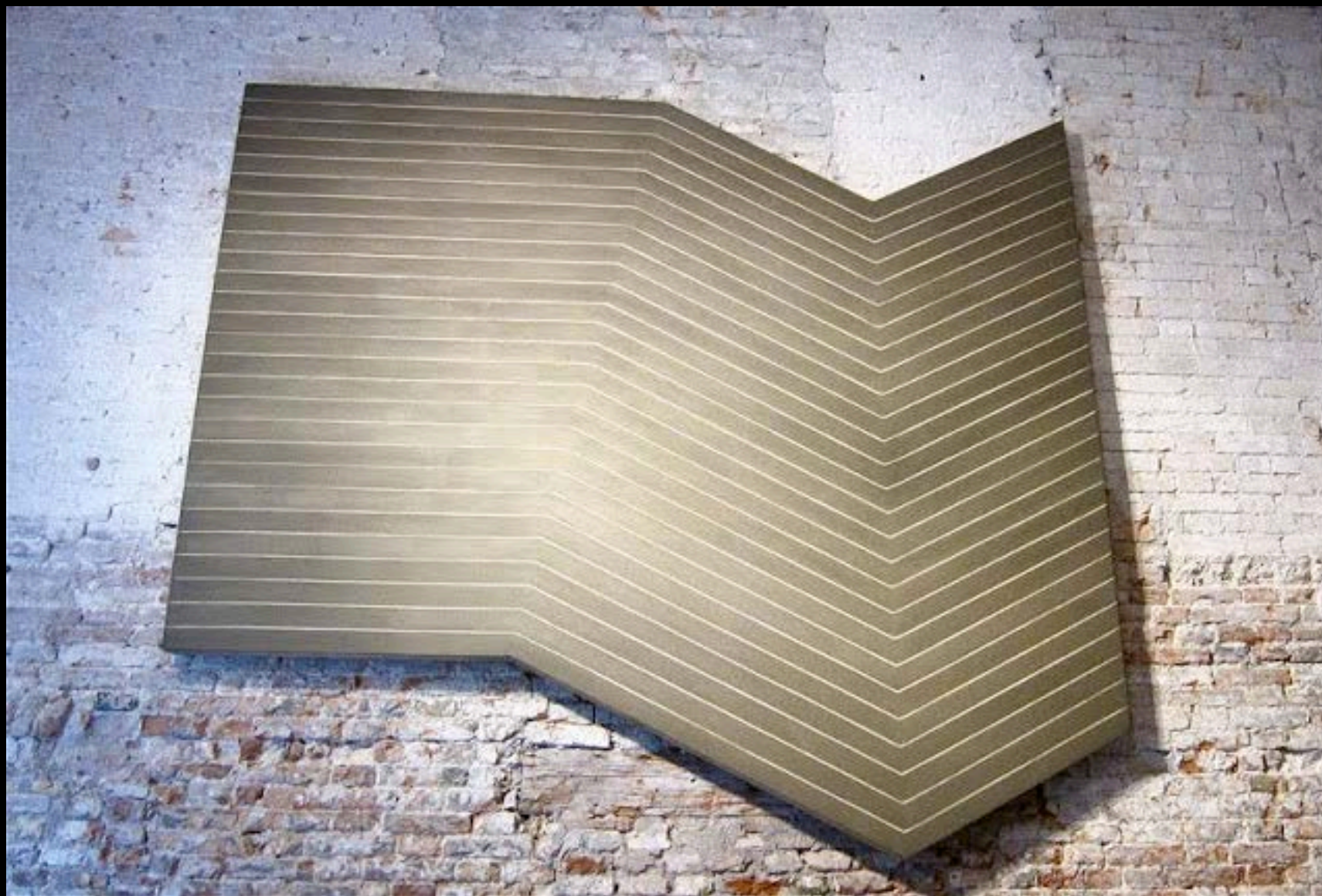
Frank Stella, Green Gate, 1958

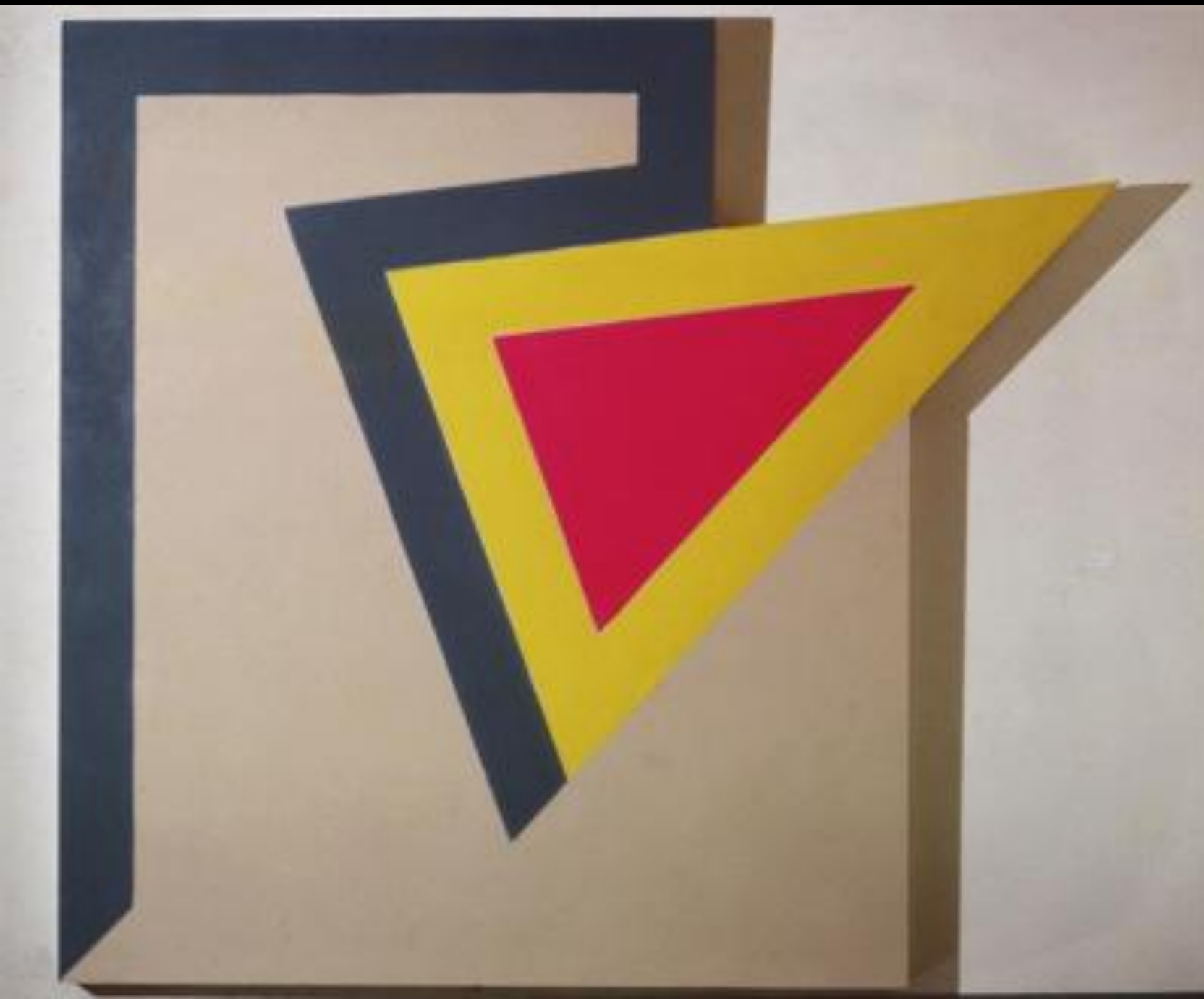


Frank Stella, Agadir II, 1964



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



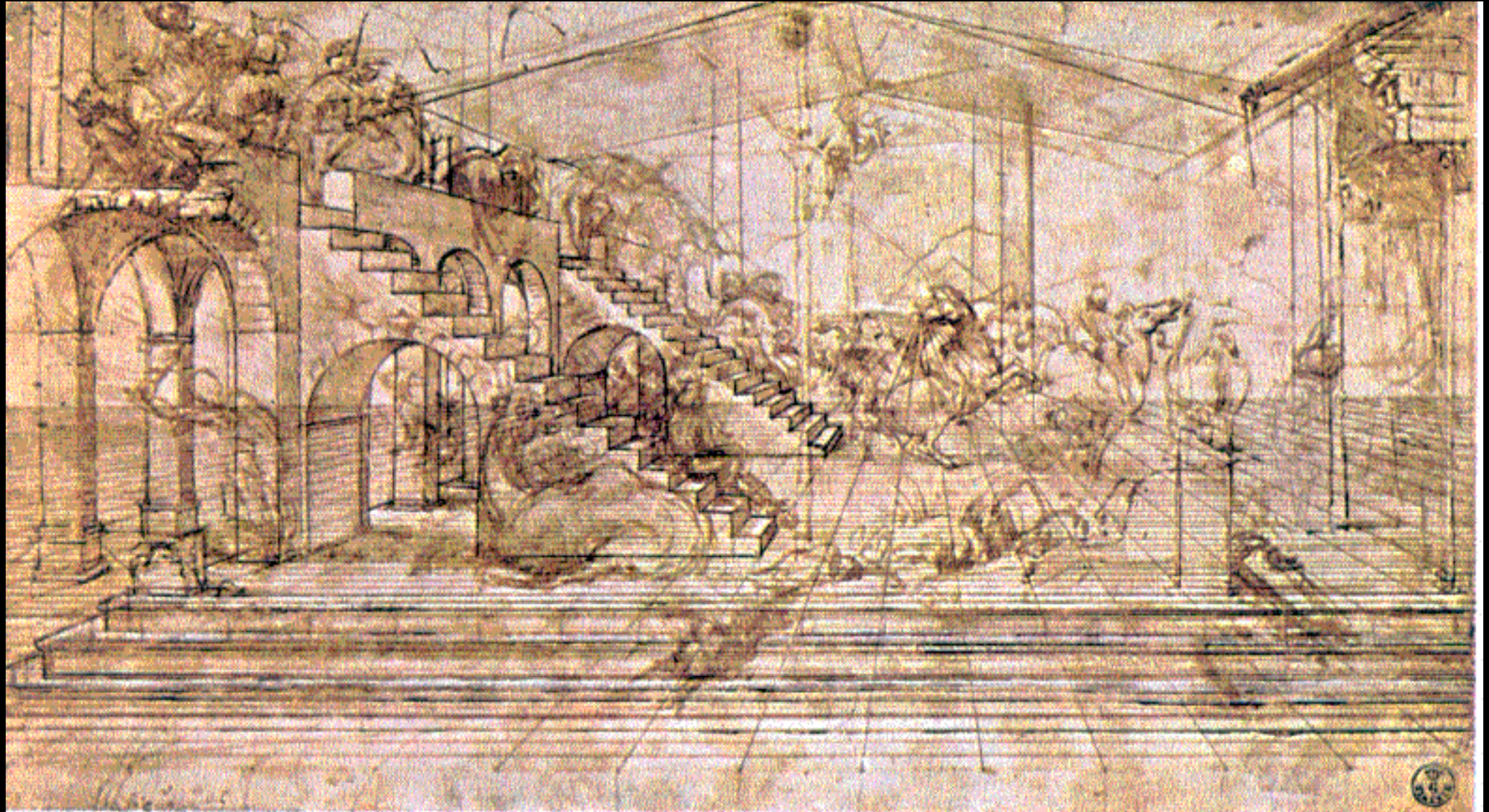


"The paintings I made before the Irregular Polygons were very symmetrical geometry. And these [Irregular Polygons] are a geometry which is no longer symmetrical, but they have to be the same thing that symmetrical paintings are: they have to have a sense of equilibrium. They can't fall over. There has to be a balance; they have to stand up. For the earth to keep spinning you have to maintain equilibrium. If the earth stops spinning it goes downhill and we're in trouble. Equilibrium is everything: it's true in painting as it is in everything else."
-- Frank Stella

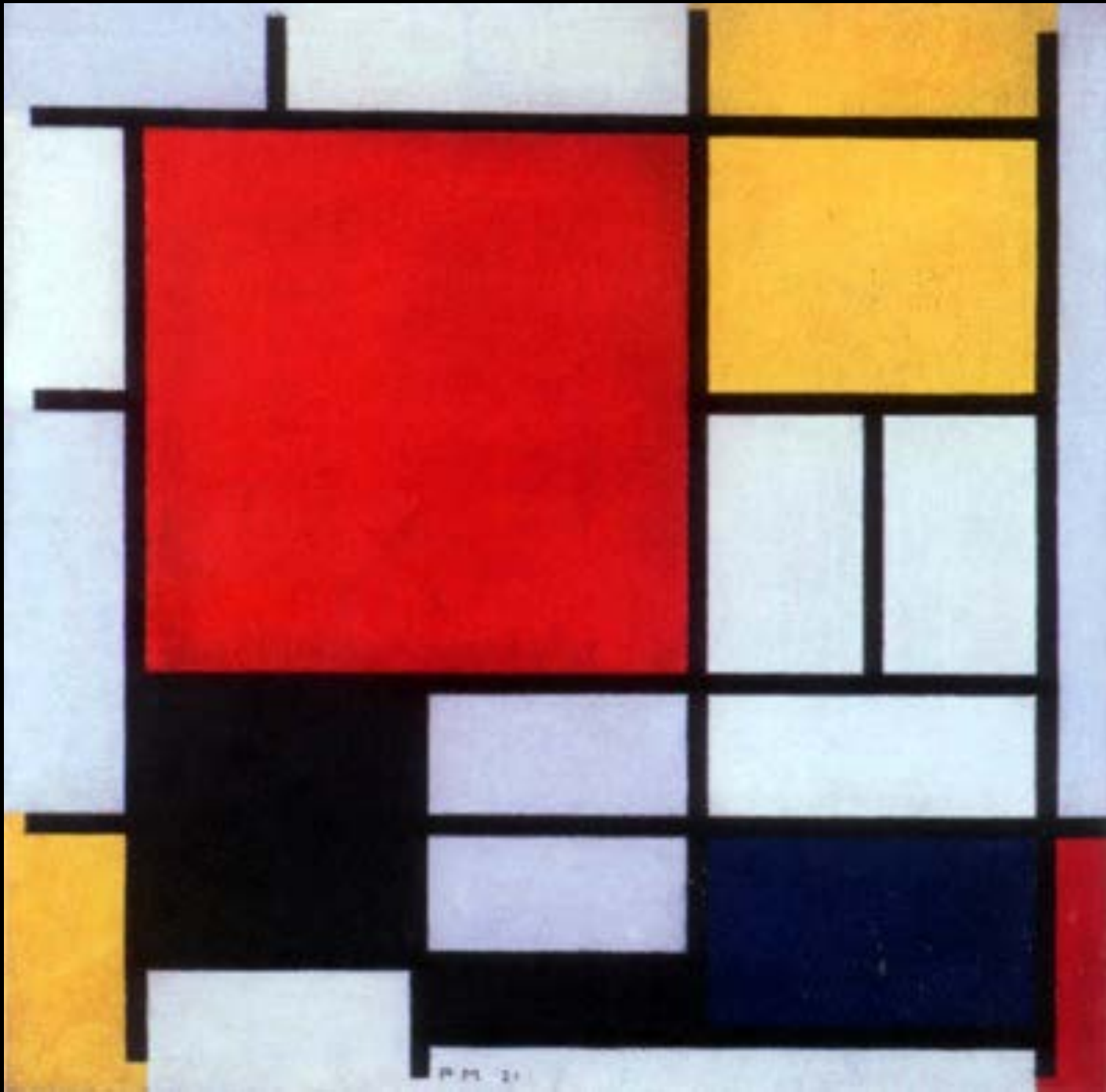
Frank Stella, Tuftonboro III,
1966; fluorescent alkyd and
epoxy paints; Irregular Polygons;
100 x 109in

ECCENTRIC POLYGONS





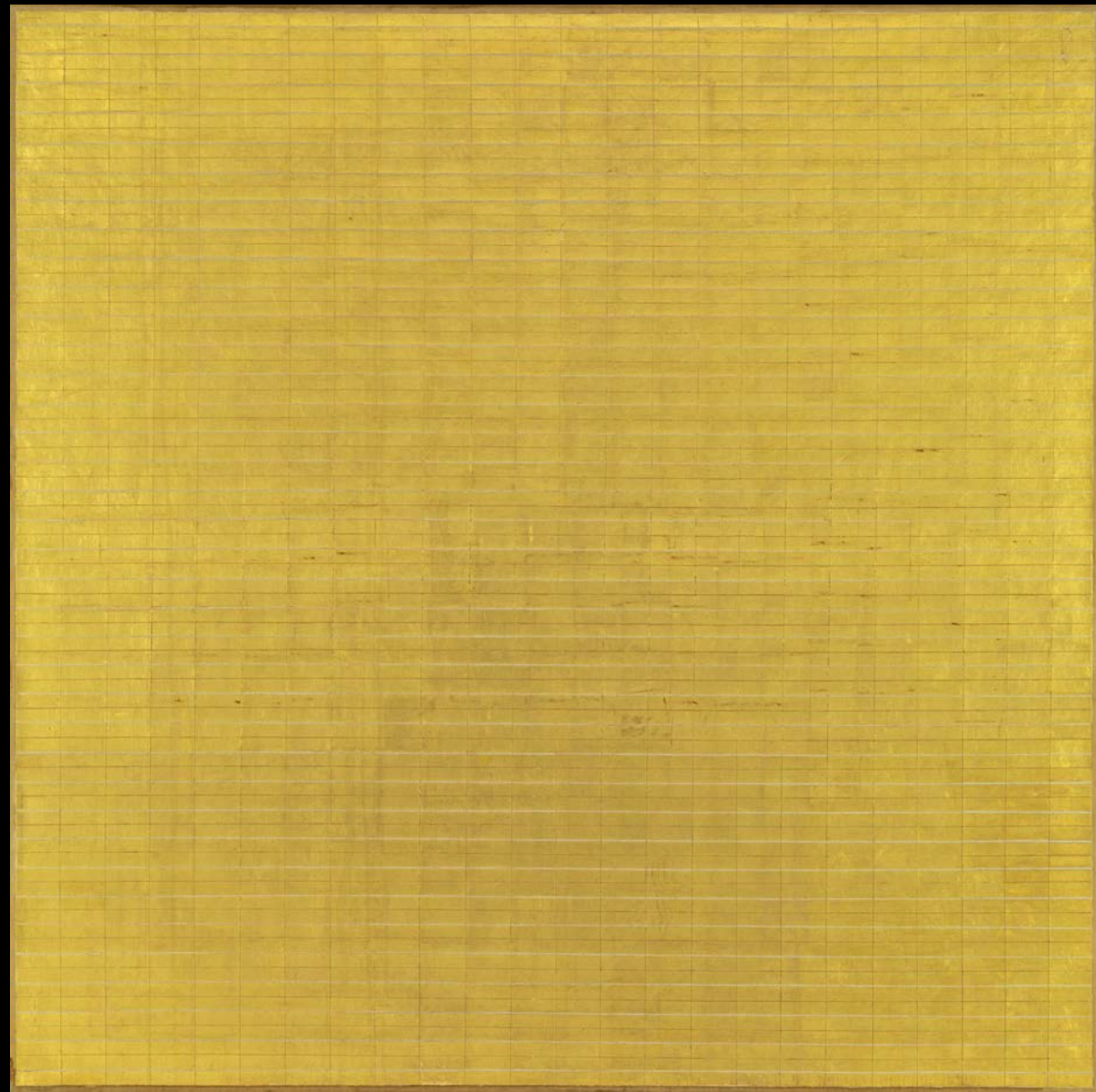
Leonardo da Vinci, Adoration of the Magi, 1481
Painting and the GRID



Piet Mondrian, Composition with Red, Yellow, Blue, and Black 1921
Painting and the GRID



Agnes Martin, Night Sea, 1963



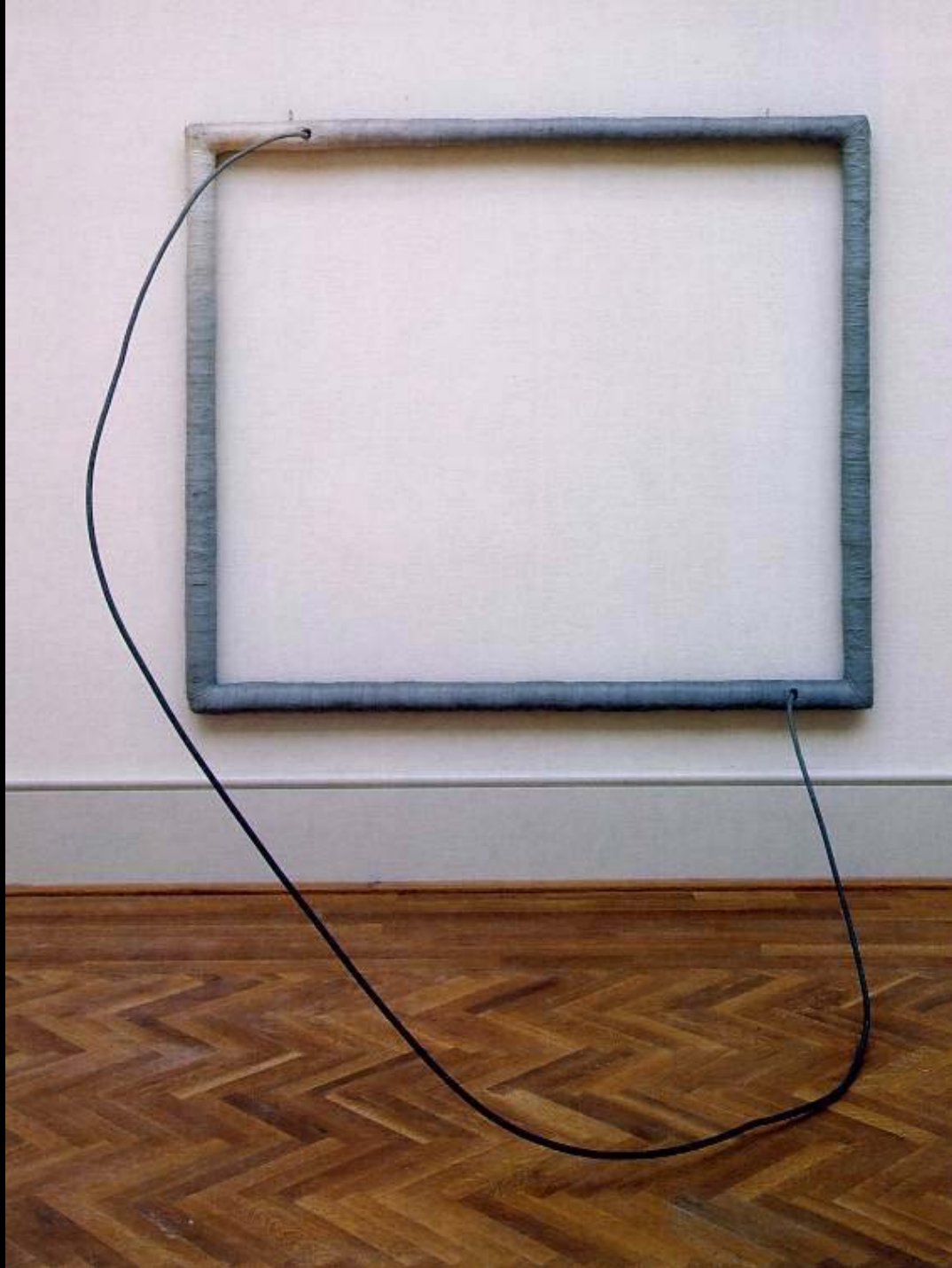
Agnes Martin, Friendship, 1963



Agnes Martin, Friendship, 1963
Gold leaf and oil on canvas
6' 3" x 6' 3"



Agnes Martin,
Whispering, 1963




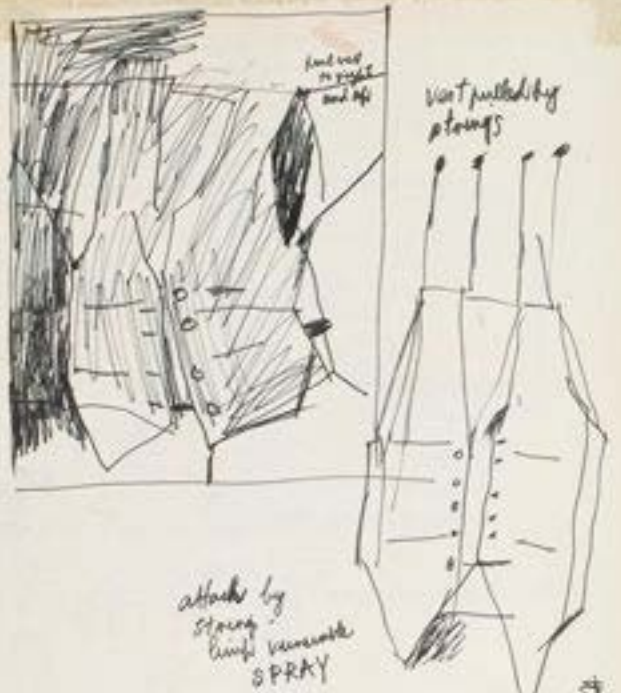
Eva Hesse, Hang Up, 1966

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

Stundenplan 1965-66

	Montag	Dienstag	Mittwoch	Zeit
1	Sept. 25	4	Nov 7	DEC
2	Oct 15			"LINTA"
3				
4				
5			DEC 6	
6				
7				
8				
	Donnerstag	Freitag	Samstag	Zeit
1	Jan	"Hang up"	Feb 1	"TOTAL"
2			66	ZERO
3				
4				
5		"Lacoon"	11.	"RST"
6	10.	"Structural"	11.	YOT
7	10.		66	
8				

HEYDA-Block und HEYDA-Heft  Qualität vom Fachgeschäft




Hand out to right and left

Vest pulled by strings

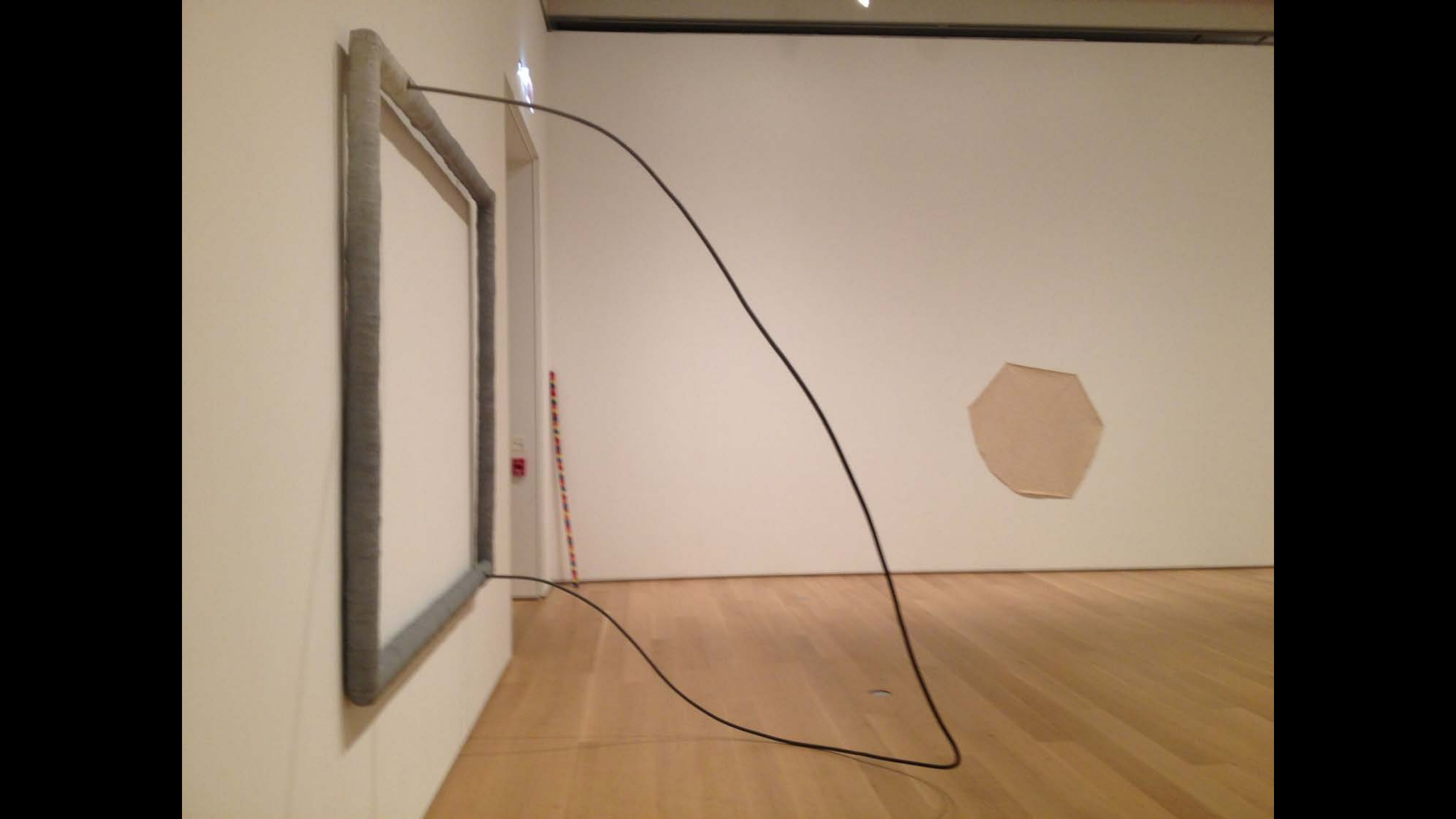
attacks by strong kump network SPRAY

as time goes on and the things they "repassent" rambles from daily use, their purely formal character will be more evident - time will undo them

limited vest forward

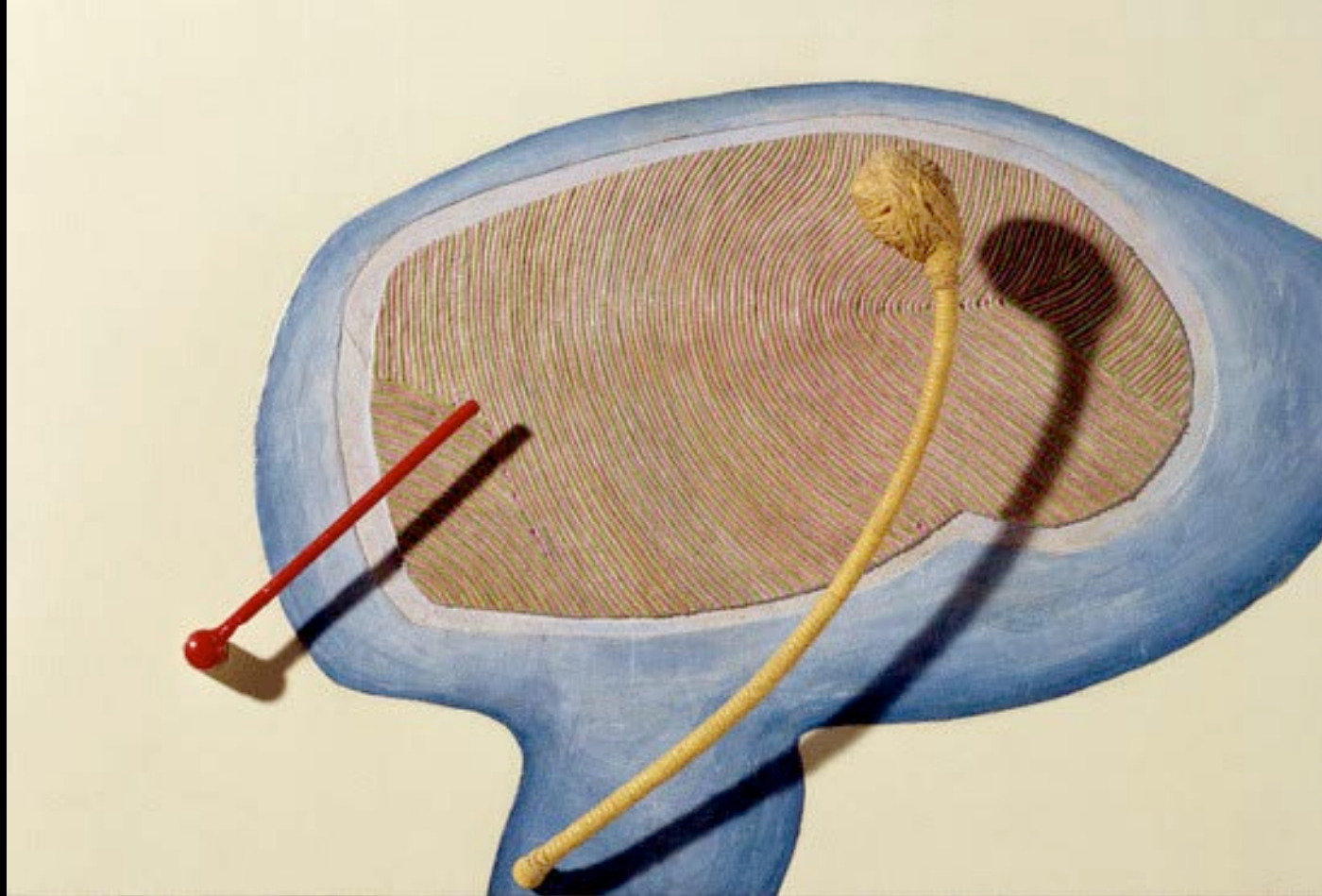


Eva Hesse, Notebook and Sketches, 1966





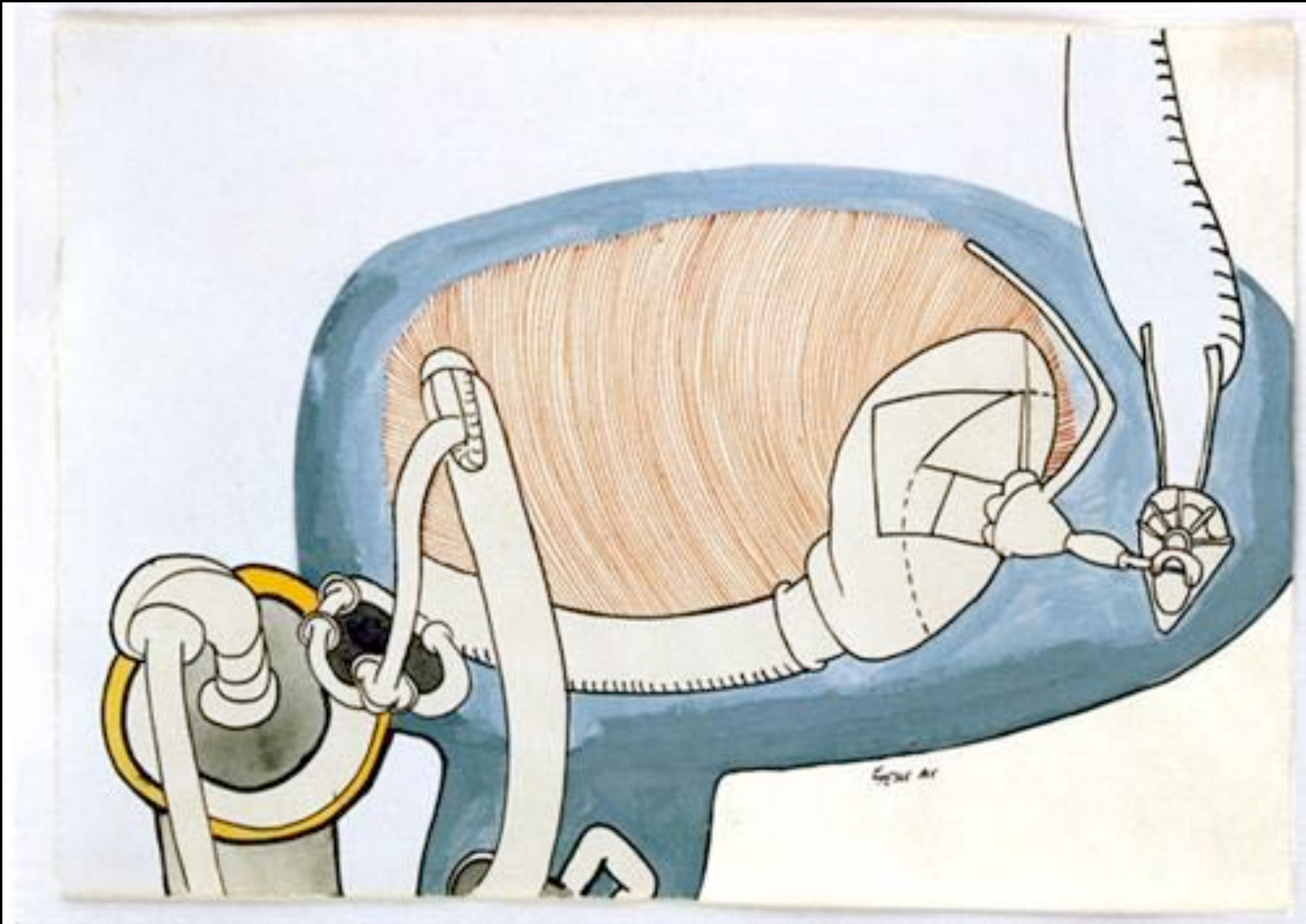
Eva Hesse, *Legs on a Walking Ball*, 1965, varnish, tempera, enamel, cord, metal, papier-caché, unknown modeling compound, particle board, wood



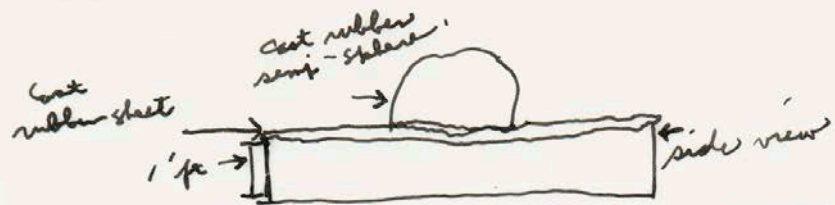
‘...clean and clear – but crazy like machines...’

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



Sept - Oct - 1967

white powdered pigment
added to liquid casting rubber
and liquid casting filler.
applied in brushed on thin
layers. sheet 10 x 15 casts
semi-spheres. 568 casts

box.
bottom open.
plywood
painted white.
3'6" square
1' ft. high -

semi-spheres... 1/2 rubber balls
sealed with silicone seal.
(General Electric) - from which I
cast rubber semi-spheres.

semi-spheres are movable to sit
on cast rubber sheet, which sits on 1' ft. high
table

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

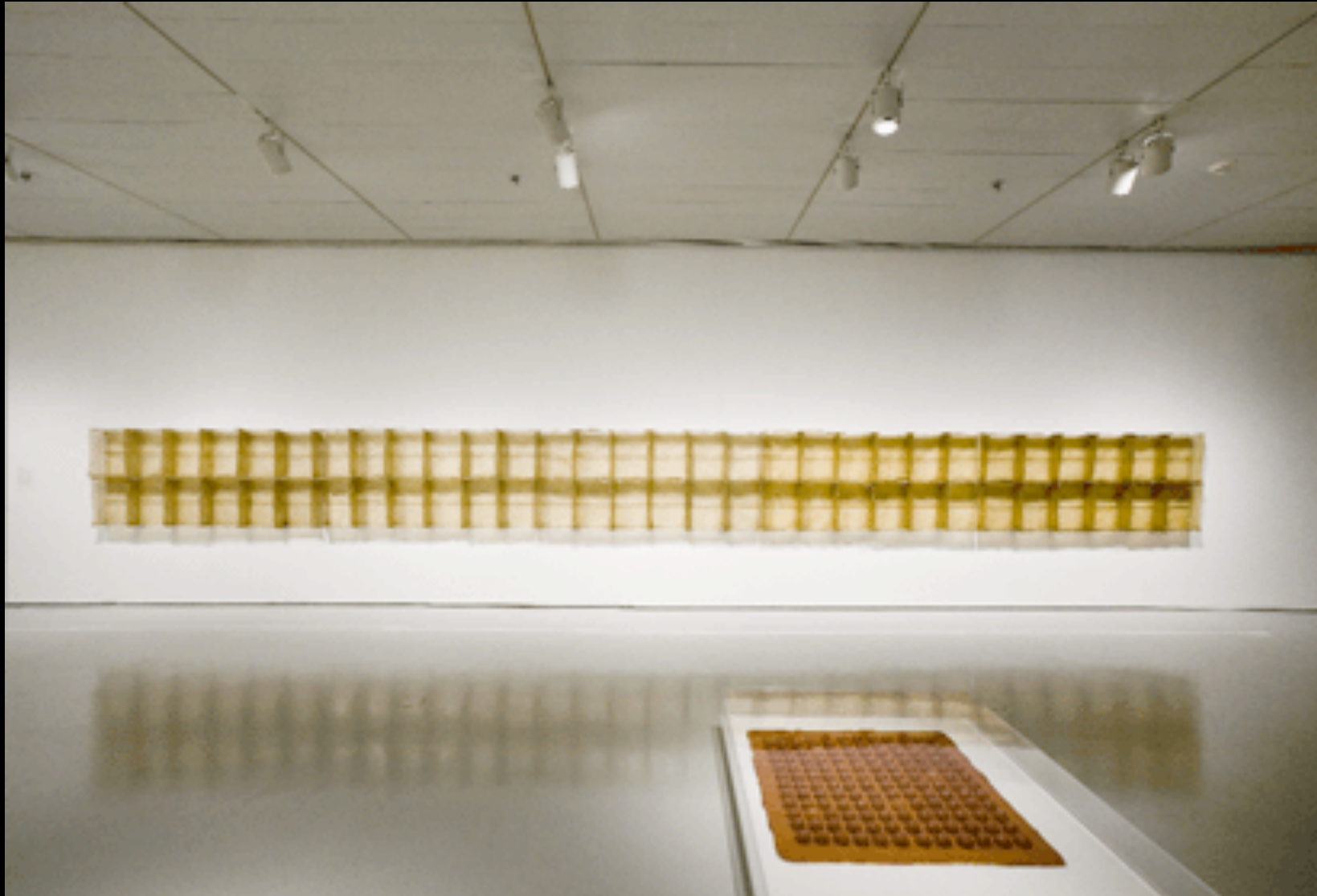
Eva Hesse, Study for
Schema, 1967



“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, Test Pieces, 1967



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

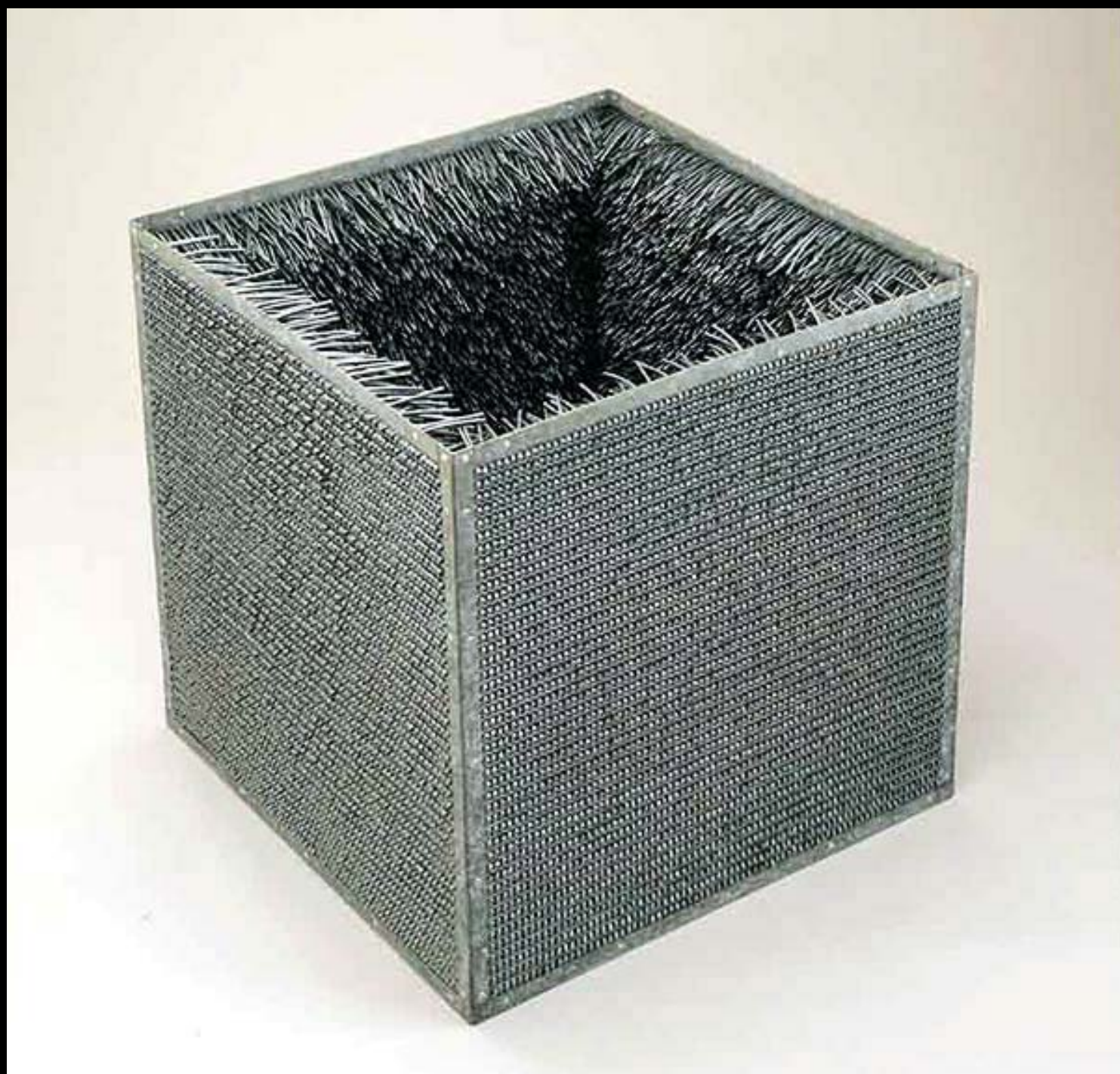


By allowing the components of the sculpture to be arranged in various configurations, Hesse purposely left the precise allusions of these suggestive forms ambiguous, inviting our associations to guide our experience of the work and its meaning. The irregular surfaces of the elements are typical of “antiform”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

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

Eva Hesse, Repetition Nineteen III, 1968

Fiberglass and polyester resin, nineteen units



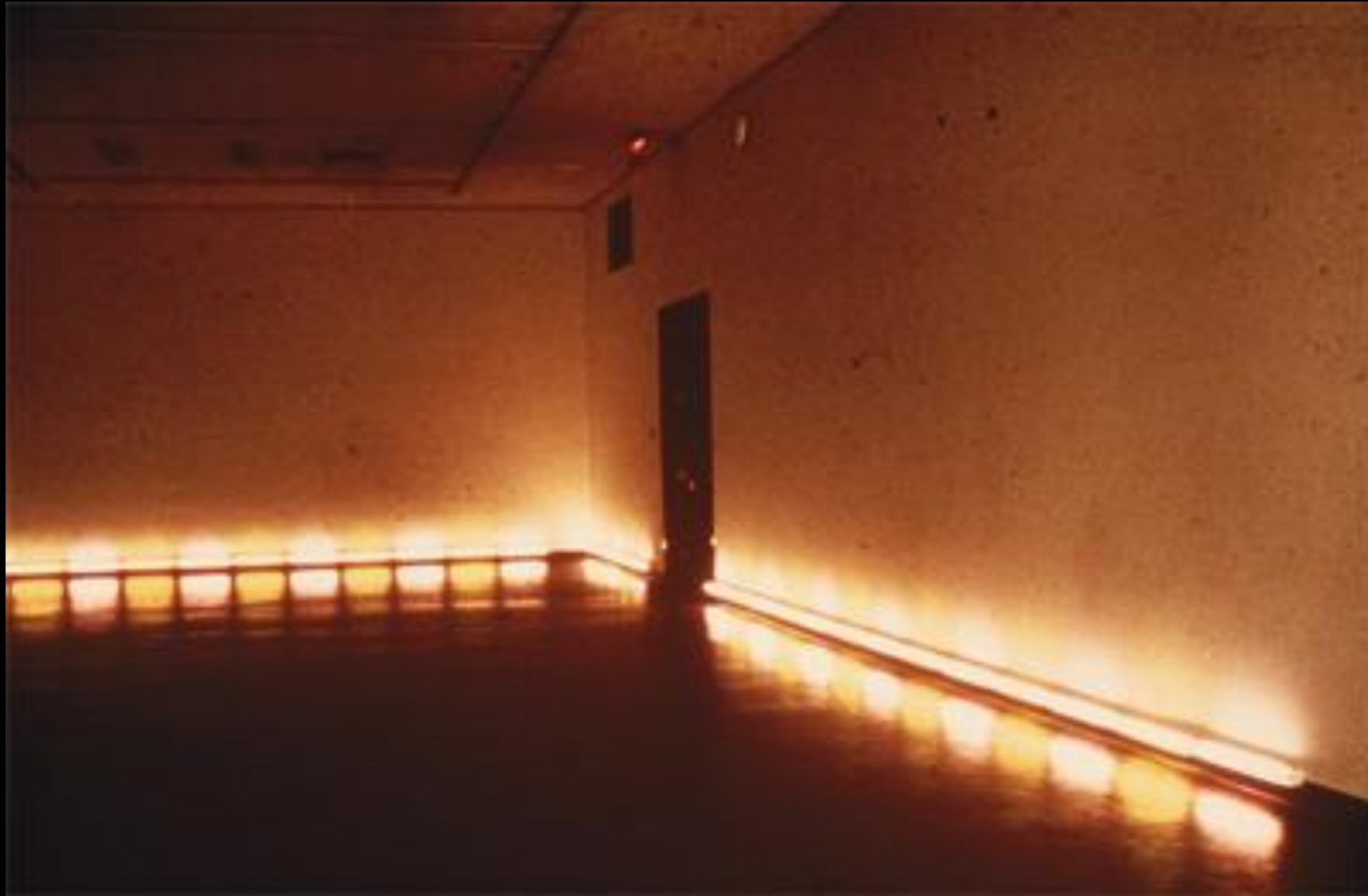
Eva Hesse, Accession II, 1969



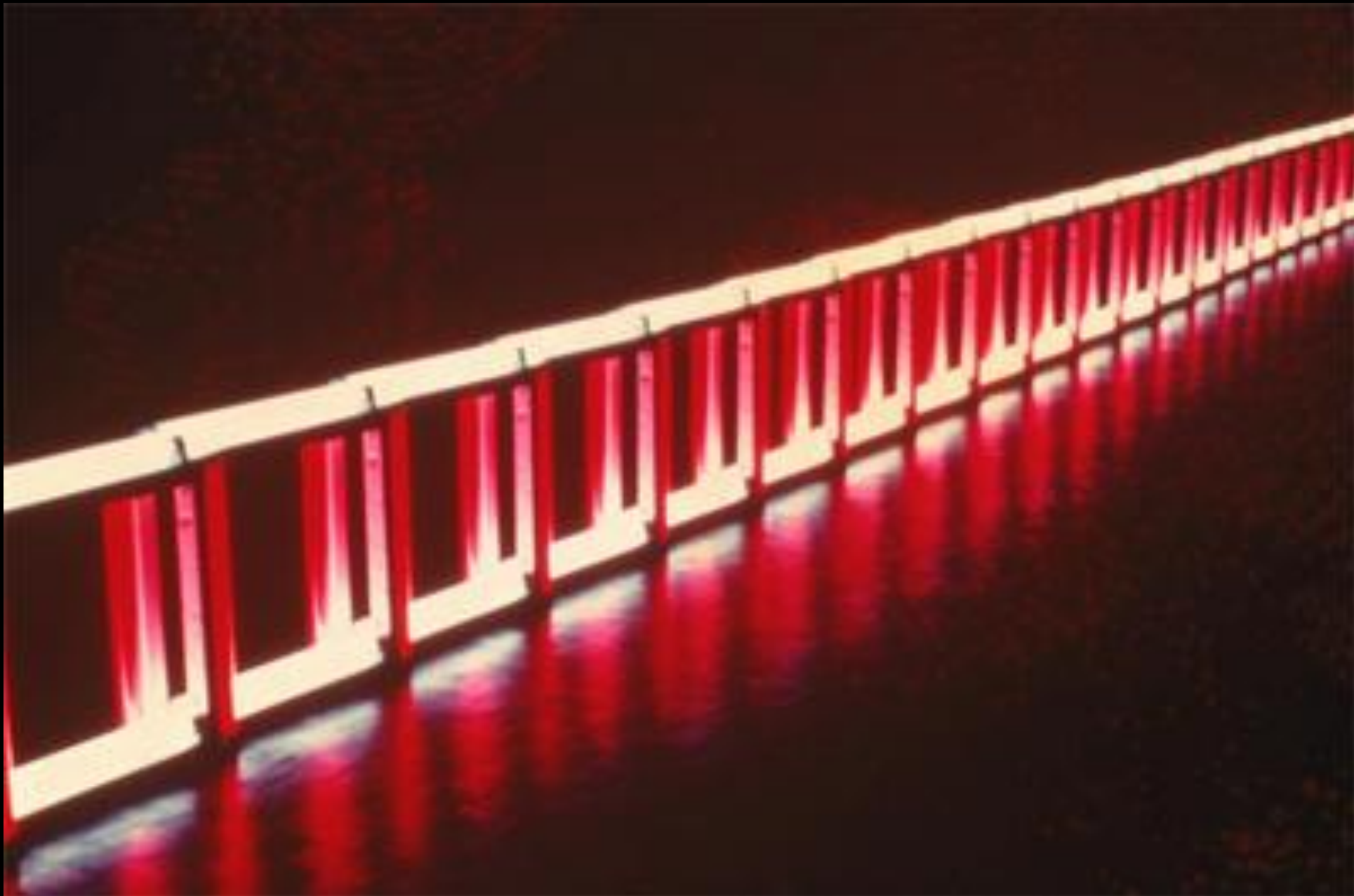
Annie Truitt, Summer Sentinel, 1963



David Smith, Zig VII, 1963



Dan Flavin, Alternating Pink and Yellow To Joseph Halmy, 1967-78



Dan Flavin, *Artificial Barrier of Blue*, 1968

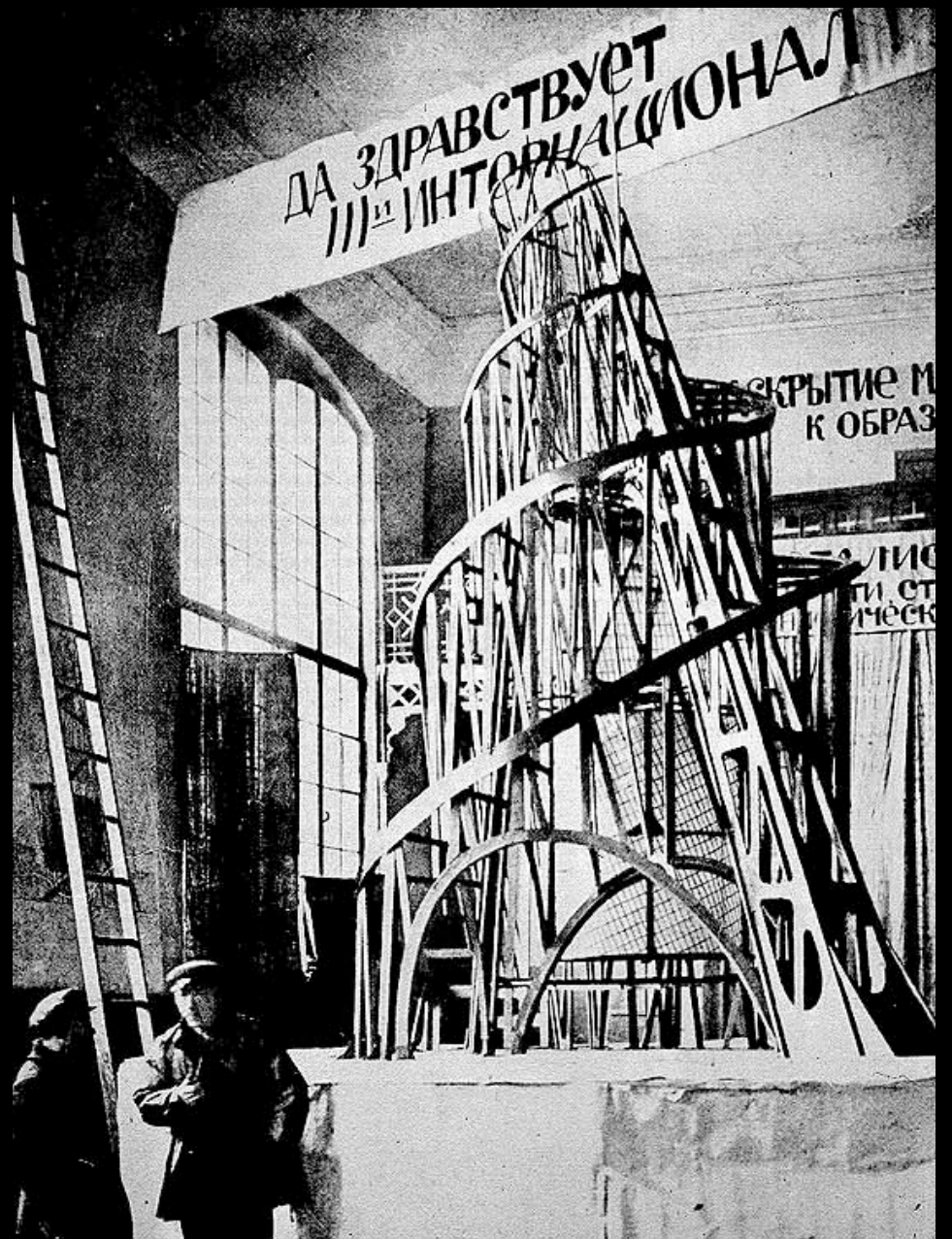


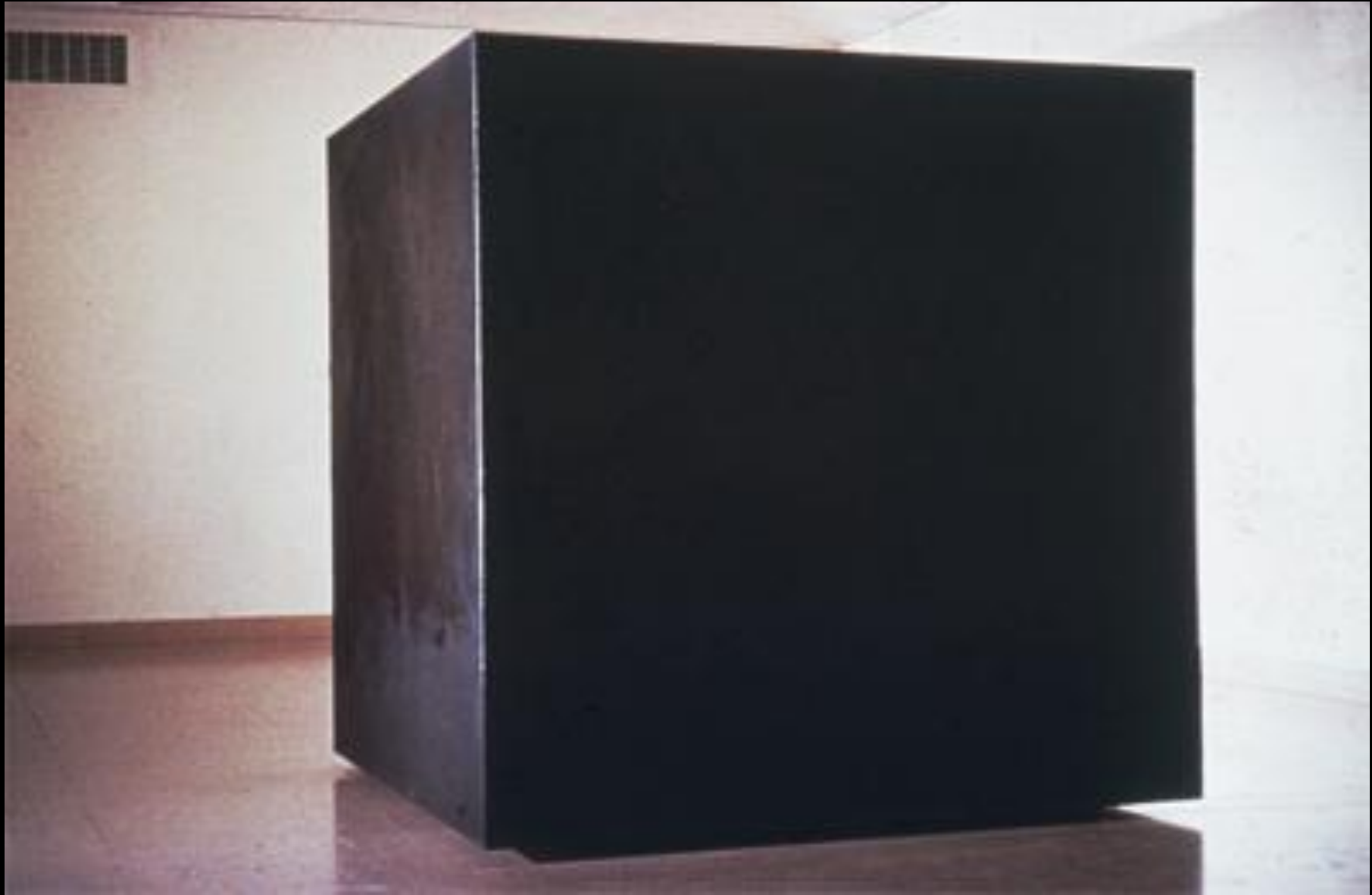
Dan Flavin, Monument to V. Tatlin, 1969



Dan Flavin, Monument to V. Tatlin, 1969

Tatlin, Model for the Monument to the 3rd International in wood and wire displayed at the VIIIth Congress of the Soviets held in December, 1920





Tony Smith, Die, 1962

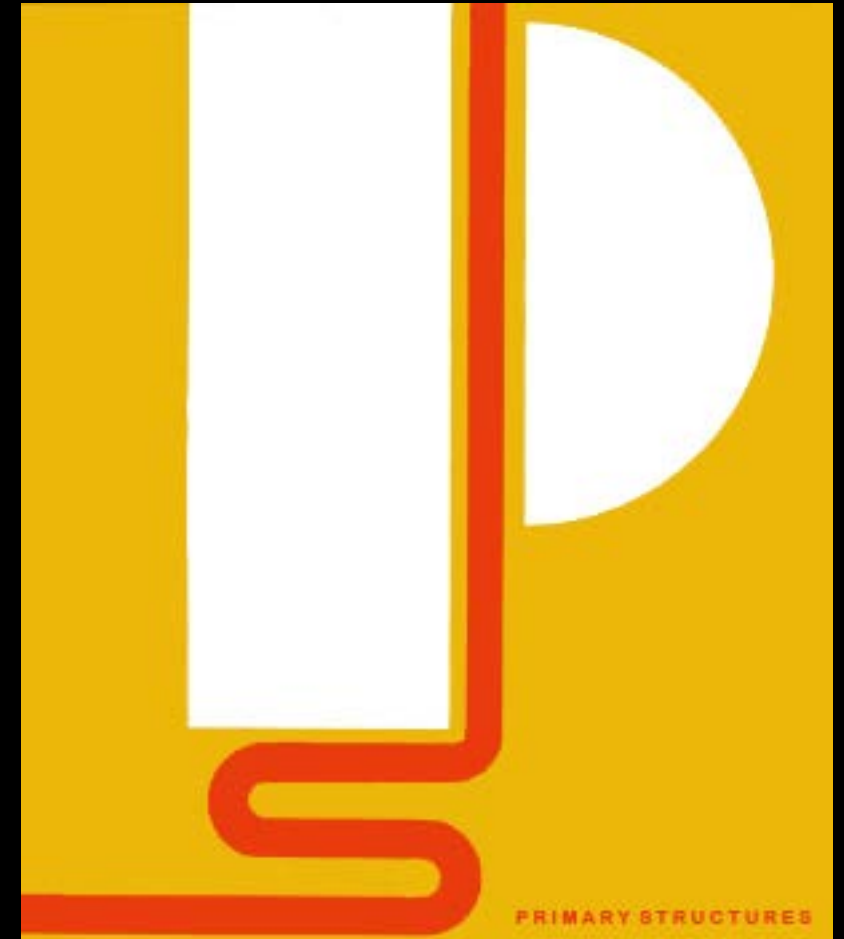


Exhibit Catalog Cover designed
by Elaine Lustig Cohen

Installation view of the exhibition "Primary Structures: Young American and British Sculptors" at the Jewish Museum in NYC, 1966 curated by Kynaston McShine



Kynaston McShine
(center) at the
opening of Primary
Structures: Younger
American and
British Sculptors,
April 27-June 12,
1966. The Jewish
Museum, NY.



ART AND OBJECTHOOD

expression of a general and pervasive condition. Its seriousness is vouched for by the fact that it is in relation both to modernist painting and modernist sculpture that literalist art defines or locates the position it aspires to occupy. (This, I suggest, is what makes what it declares something that deserves to be called a *position*.) Specifically, literalist art conceives of itself as neither one nor the other; on the contrary, it is motivated by specific reservations, or worse, about both; and it aspires, perhaps not exactly, or not immediately, to displace them, but in any case to establish itself as an independent art on a footing with either.

The literalist case against painting rests mainly on two counts: the relational character of almost all painting; and the ubiquitousness, indeed the virtual inescapability, of pictorial illusion. In Donald Judd's view,

when you start relating parts, in the first place, you're assuming you have a vague whole — the rectangle of the canvas — and definite parts, which is all screwed up, because you should have a definite whole and maybe no parts, or very few.¹

The more the shape of the support is emphasized, as in recent modernist painting, the tighter the situation becomes:

The elements inside the rectangle are broad and simple and correspond closely to the rectangle. The shapes and surface are only those which can occur plausibly within and on a rectangular plane. The parts are few and so subordinate to unity as not to be parts in an ordinary sense. A painting is nearly an entity, one thing, and not the indefinable sum of a group of entities and references. The one thing overpowers the earlier painting. It also establishes the rectangle as a definite form; it is no longer a fairly neutral limit. A form can be used only in so many ways. The rectangular plane is given a life span. The simplicity required to emphasize the rectangle limits the arrangements possible within it.

Painting is here seen as an art on the verge of exhaustion, one in which the range of acceptable solutions to a basic problem — how to organize the surface of the picture — is severely restricted. The use of shaped rather than rectangular supports can, from the literalist point of view, merely prolong the agony. The obvious response is to give up working on a single plane in favor of three dimensions. That, moreover, automatically

gets rid of the problem of illusionism and of literal space, space in and around marks and colors — which is riddance of one of the salient and most objectionable relics of European art. The several limits of painting are no longer present. A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface.

The literalist attitude toward sculpture is more ambiguous. Judd, for example, seems to think of what he calls Specific Objects as something

other than sculpture, while Robert Morris conceives of his own unmistakably literalist work as resuming the lapsed tradition of Constructivist sculpture established by Tatlin, Rodchenko, Gabo, Pevsner and Vantongerloo. But this and other disagreements are less important than the views Judd and Morris hold in common. Above all they are opposed to sculpture which, like most painting, is "made part by part, by addition, composed" and in which "specific elements . . . separate from the whole, thus setting up relationships within the work."² (They would include the work of David Smith and Anthony Caro under this description.) It is worth remarking that the "part-by-part" and "relational" character of most sculpture is associated by Judd with what he calls *anthropomorphism*: "A beam thrusts; a piece of iron follows a gesture; together they form a naturalistic and anthropomorphic image. The space corresponds." Against such "multipart, inflected" sculpture Judd and Morris assert the values of wholeness, singleness and indivisibility — of a whole's being, as nearly as possible, "one thing," a single "Specific Object." Morris devotes considerable attention to "the use of strong gestalt or of unitary-type forms to avoid divisiveness"; while Judd is chiefly interested in the kind of wholeness that can be achieved through the repetition of identical units. The order at work in his pieces, as he once remarked of that in Stella's stripe paintings, "is simply order, like that of continuity, one thing after another." For both Judd and Morris, however, the critical factor is shape. Morris's "unitary forms" are polyhedrons that resist being grasped other than as a single shape: the gestalt simply is the "constant, known shape." And shape itself is, in his system, "the most important sculptural value." Similarly, speaking of his own work, Judd has remarked that

the big problem is that anything that is not absolutely plain begins to have parts in some way. The thing is to be able to work and do different things and yet not break up the wholeness that a piece has. To me the piece with the brass and the five verticals is above all that shape.

The shape is the object: at any rate what secures the wholeness of the object is the singleness of the shape. It is, I believe, this emphasis on shape that accounts for the impression, which numerous critics have mentioned, that Judd's and Morris's pieces are *hollow*.

II

Shape has also been central to the most important painting of the past several years. In several recent essays³ I have tried to show how, in the work of Noland, Olitski and Stella, a conflict has gradually emerged between shape as a fundamental property of objects and shape as a medium of painting. Roughly, the success or failure of a given painting has come to depend on its ability to hold or stamp itself out or compel

Art and Objecthood



"Art degenerates as it approaches the condition of theatre".

Michael Fried

Robert Morris
Bodyspacemotionthings (1971)

Michael Fried, "Art and Objecthood" (1967)

MICHAEL FRIED

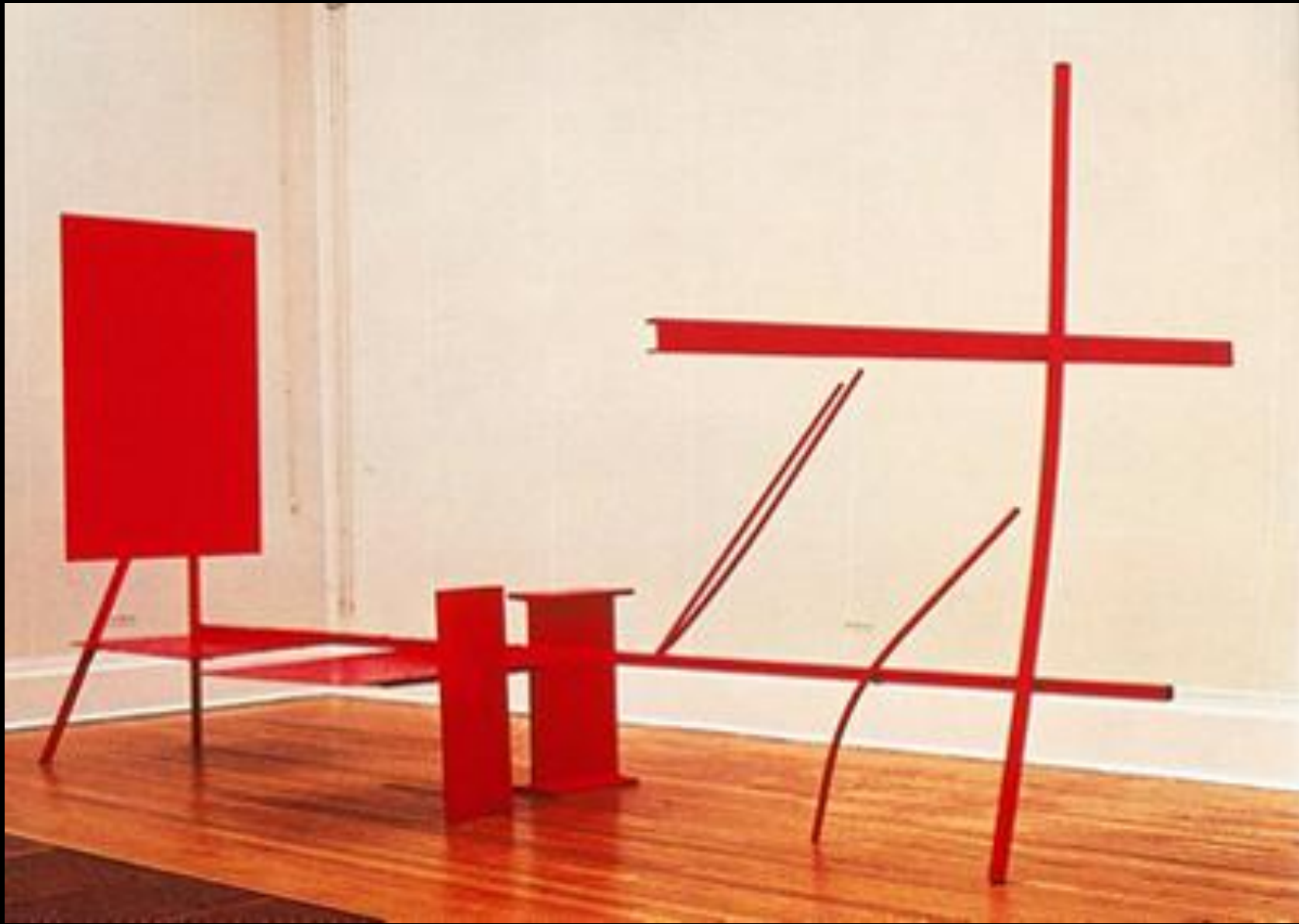
Edwards' journals frequently explored and tested a meditation he seldom allowed to reach print; if all the world were annihilated, he wrote . . . and a new world were freshly created, though it were to exist in every particular in the same manner as this world, it would not be the same. Therefore, because there is continuity, which is time, "it is certain with me that the world exists anew every moment; that the existence of things every moment ceases and is every moment renewed."

The abiding assurance is that "we every moment see the same proof of a God as we should have seen if we had seen Him create the world at first."
— Perry Miller, Jonathan Edwards

The enterprise known variously as Minimal Art, ABC Art, Primary Structures and Specific Objects is largely ideological. It seeks to declare and occupy a position — one which can be formulated in words, and in fact has been formulated by some of its leading practitioners. If this distinguishes it from modernist painting and sculpture on the one hand, it also marks an important difference between Minimal Art — or, as I prefer to call it, *literalist art* — and Pop or Op Art on the other. From its inception, literalist art has amounted to something more than an episode in the history of taste. It belongs rather to the history — almost the *natural history* — of sensibility; and it is not an isolated episode but the

Michael Fried Art and Objecthood

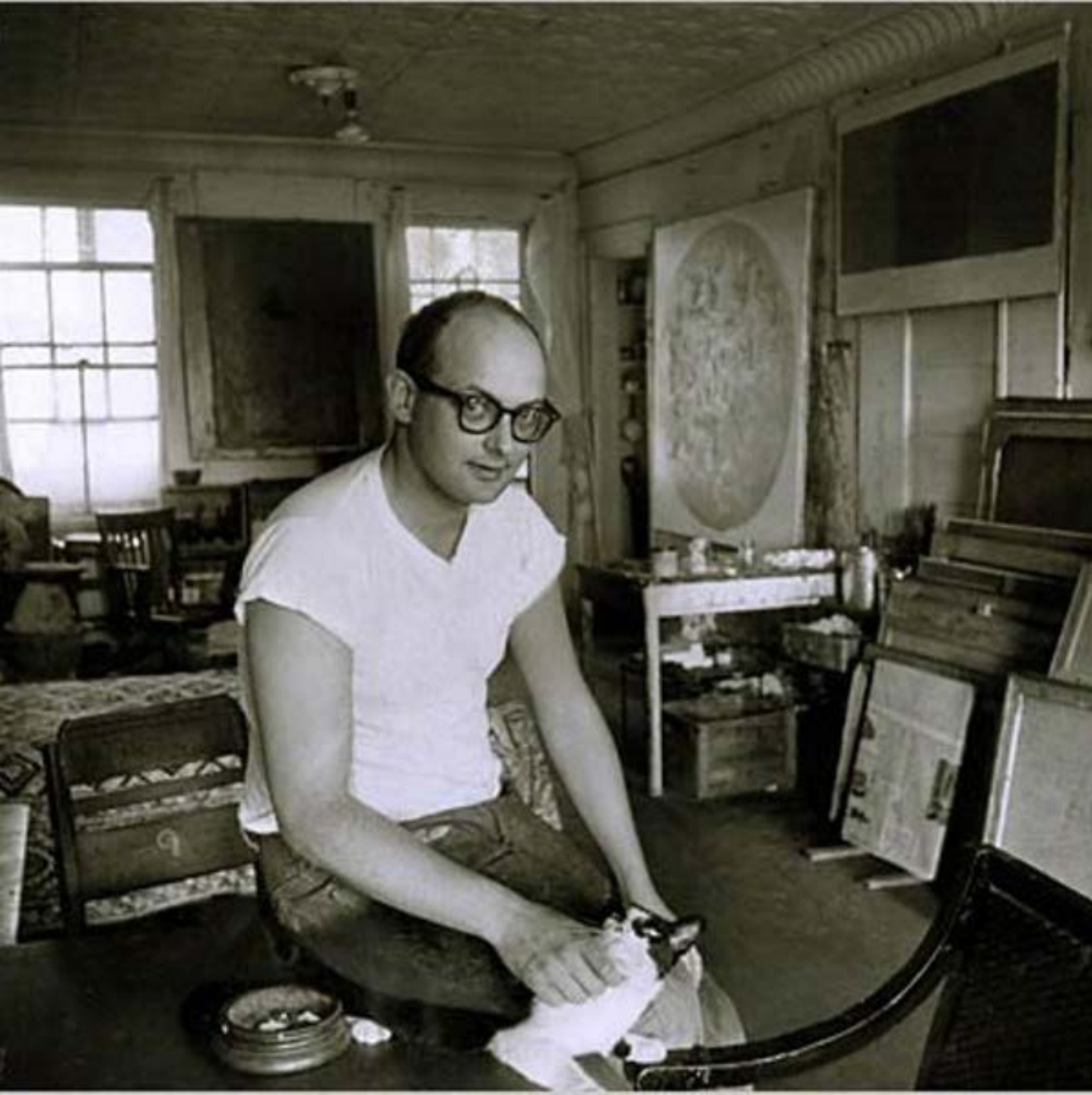
- Literalist/minimalist art acknowledges the conditions of reception; it has the inauthenticity of theater/acting for an audience
- Associated with tactility and body/matter
TACTILE
- True art creates a timeless state – presentness
OPTICAL
 - Associated with opticality and spirit/intellect



Anthony Caro, Early One Morning, 1962



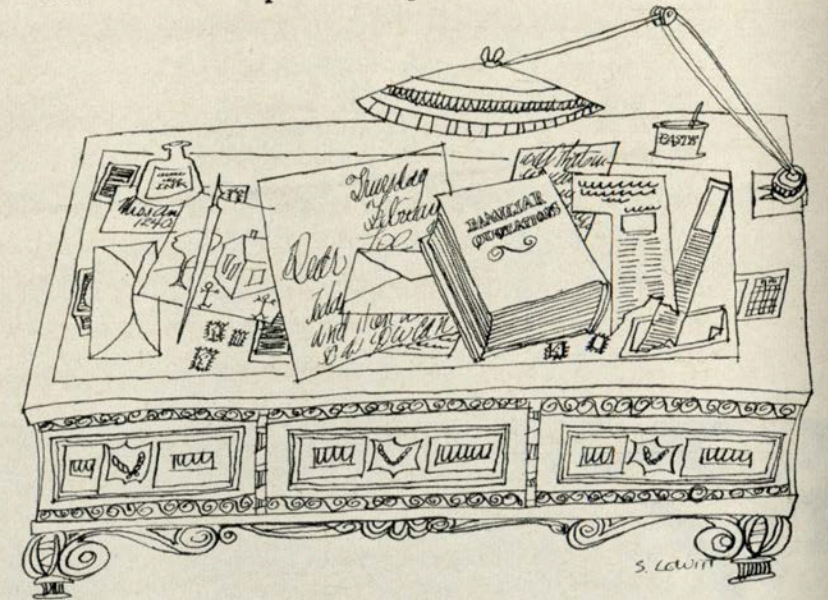
Sol LeWitt, Untitled, 1966



In 1953, Sol LeWitt (1928-2007) moved to New York City, where he studied at the Cartoonists and Illustrators School (now SVA/School of Visual Arts) and worked for Seventeen Magazine, making paste-ups, mechanicals and Photostats. He was then hired as a graphic designer in IM Pei's architecture firm.

Letter to a Boy

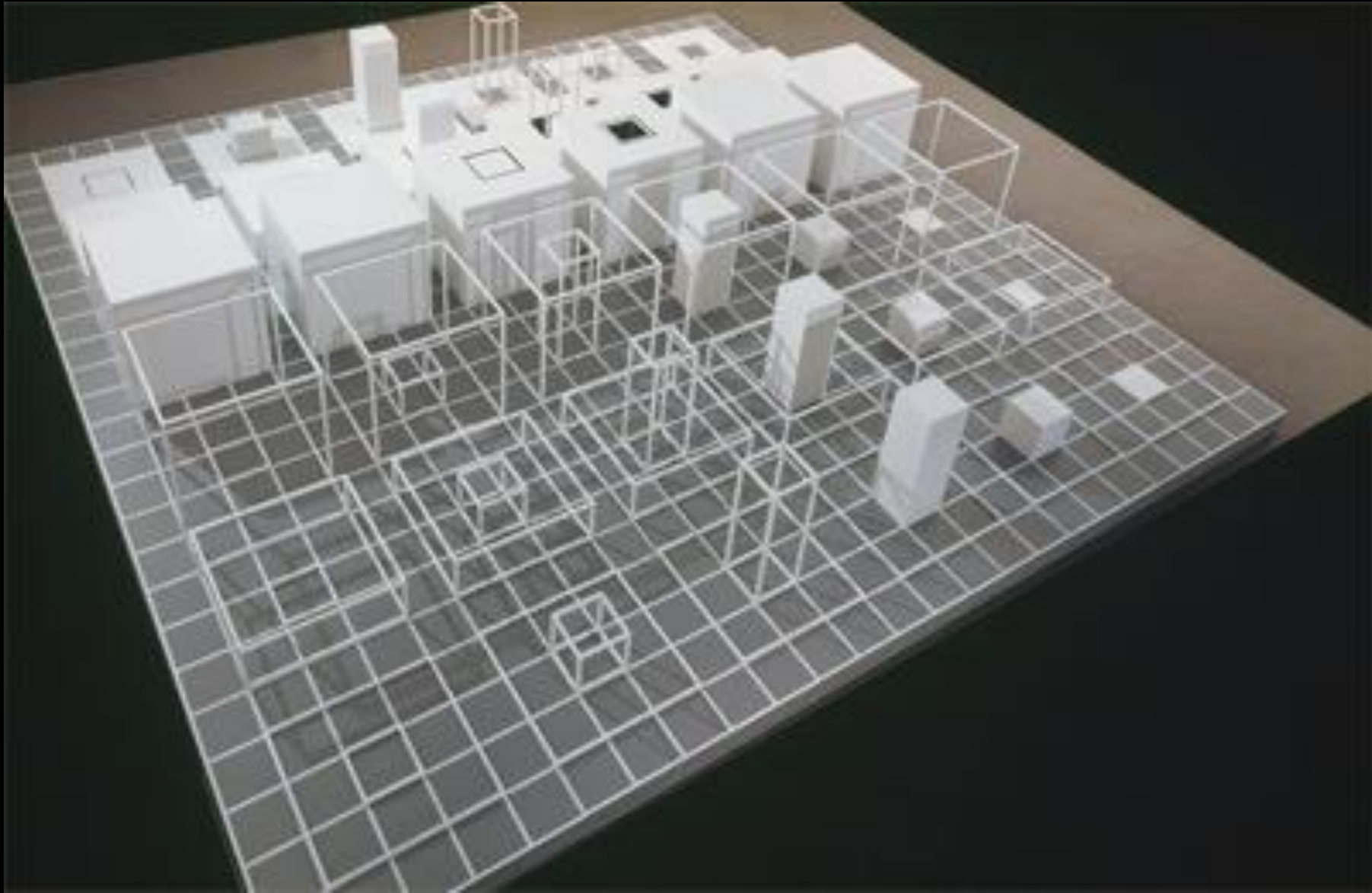
*If you find it difficult to write letters
that will keep the boys writing read on*



Sol LeWitt, Seventeen magazine illustration,
February 1955



Sol LeWitt, Untitled, 1966



Sol LeWitt, Serial Project No. 1 ABCD, 1966



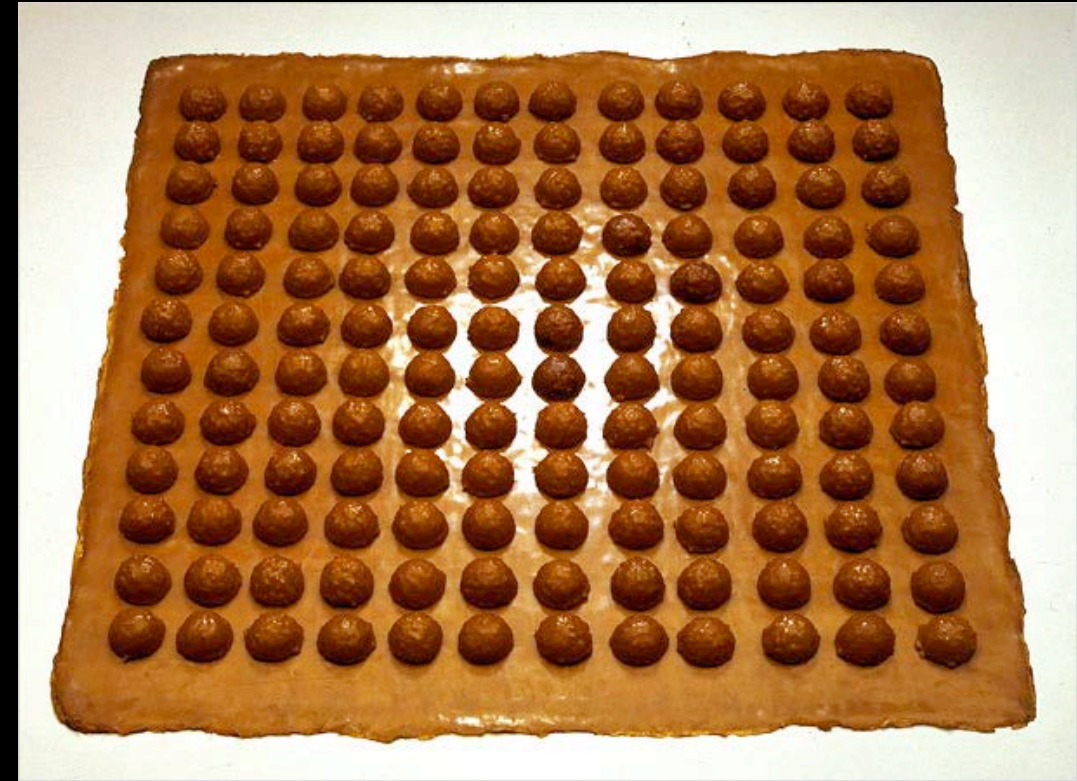
Carl Andre, Equivalent, 1966



Carl Andre, Aluminum and Magnesium, 1969



Carl Andre, Aluminum and Magnesium, 1969



Eva Hesse, Schema, 1967-68 Latex



lying on Carl Andre's "144 Pieces of Zinc"
(1967)



Richard Serra, Serra Throwing Lead, 1969

to roll	to curve
to crease	to lift
to fold	to inlay
to store	to impress
to bend	to fire
to shorten	to flood
to twist	to smear
to dapple	to rotate
to crumple	to swirl
to shave	to support
to tear	to hook
to chip	to suspend
to split	to spread
to cut	to hang
to sever	to collect
to drop	of tension
to remove	off gravity
to simplify	of entropy
to differ	of nature
to disarrange	of grouping
to open	of layering
to mix	of felting
to splash	to grasp
to knot	to tighten
to spell	to bundle
to droop	to heap
to flow	to gather

to scatter	to modulate
to arrange	to distill
to repair	of waves
to discard	of electromagnetic
to pair	of inertia
to distribute	of ionization
to surfeit	of polarization
to complement	of refraction
to enclose	of simultaneity
to surround	of tides
to encircle	of reflection
to hide	of equilibrium
to cover	of symmetry
to wrap	of friction
to dig	to stretch
to till	to bounce
to bind	to erase
to weave	to spray
to join	to systematize
to match	to refer
to laminate	to force
to bond	of mapping
to hinge	of location
to mark	of context
to expand	of time
to dilute	of carbonization
to light	to continue

to roll
to crease
to fold
to store
to bend
to shorten
to twist
to dapple
to crumple
to shave
to tear
to chip
to split
to cut
to sever
to drop
to remove
to simplify
to differ
to disarrange
to open
to mix
to splash
to knot
to spill
to droop
to flow

to curve
to lift
to inlay
to impress
to force
to flood
to smear
to rotate
to swirl
to support
to hook
to suspend
to spread
to hang
to collect
of tension
off gravity
of entropy
of nature
of grouping
of layering
of felting
to grasp
to tighten
to bundle
to heap
to gather

to scatter
to arrange
to repair
to discard
to pair
to distribute
to surfeit
to complement
to enclose
to surround
to encircle
to hide
to cover
to wrap
to dig
to tile
to bond
to weave
to join
to match
to laminate
to bond
to hinge
to mark
to expand
to dilute
to light

to modulate
to distill
of waves
of electromagnetic
of inertia
of ionization
of polarization
of refraction
of simultaneity
of tides
of reflection
of equilibrium
of symmetry
of fluxion
to stretch
to bounce
to erase
to spray
to systematize
to refer
to force
of mapping
of location
of context
of time
of carbonization
to continue



Richard Serra, Sign Board Prop, 1969



Richard Serra, Corner Prop, 1970



Richard Serra, Inverted House of Cards, 1969-70



Richard Serra, Tilted Arc, 1981



<https://vimeo.com/122126605>

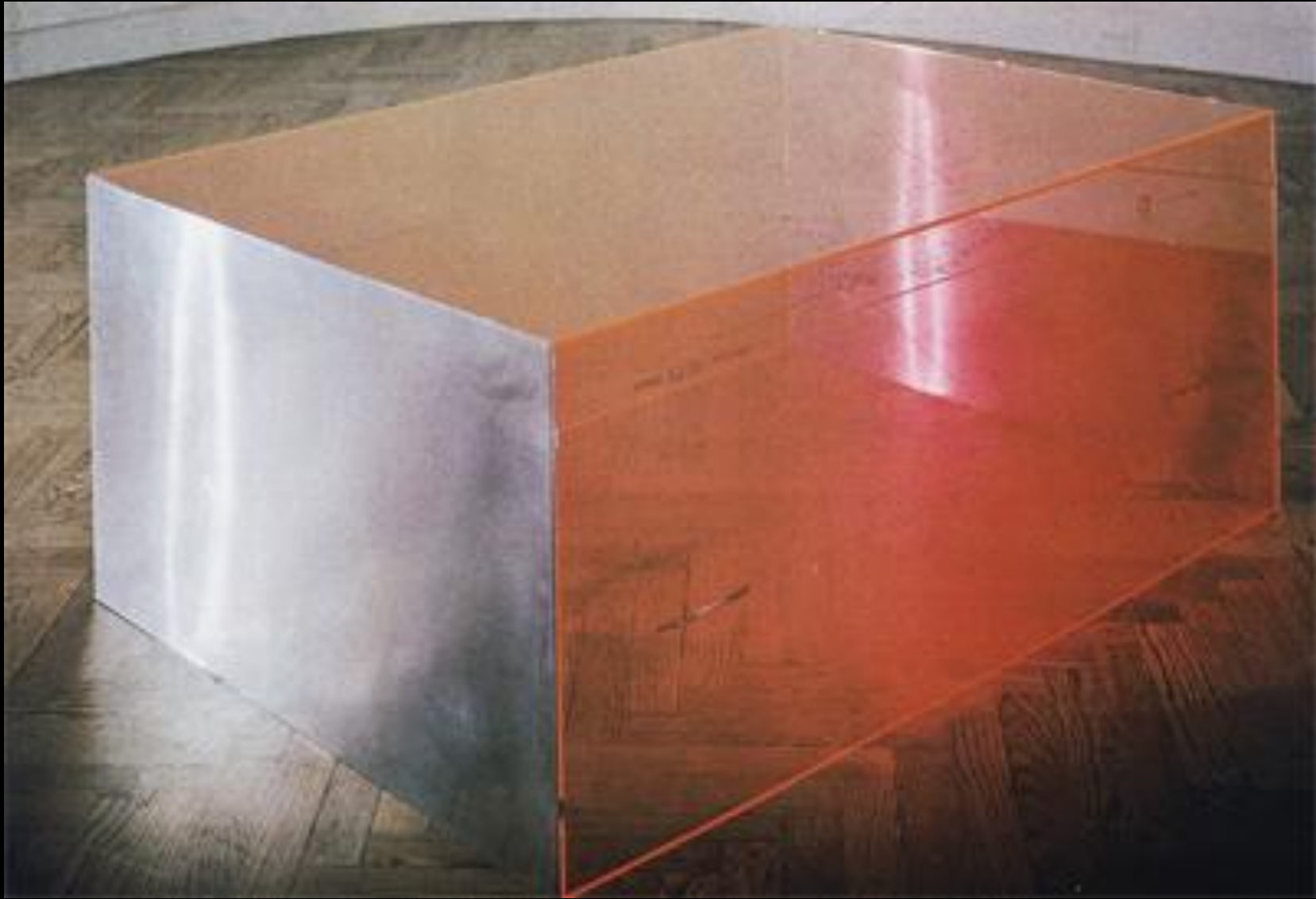


Richard Serra, Vortex, 2002

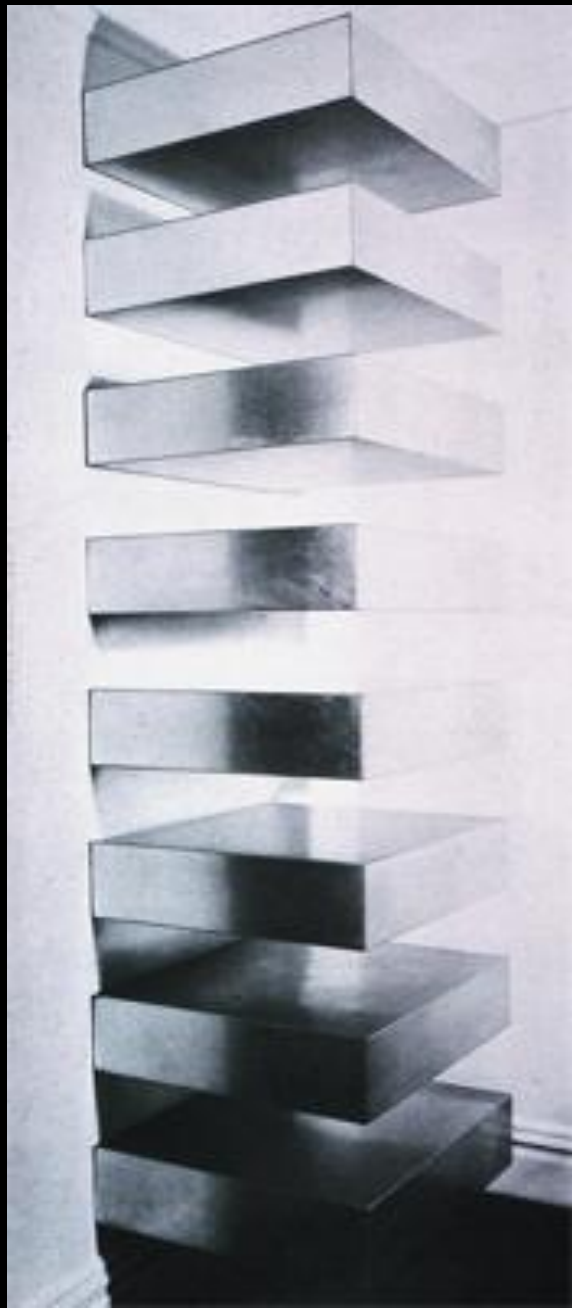


Donald Judd, Untitled, 1963
Donald Judd, Untitled, 1963





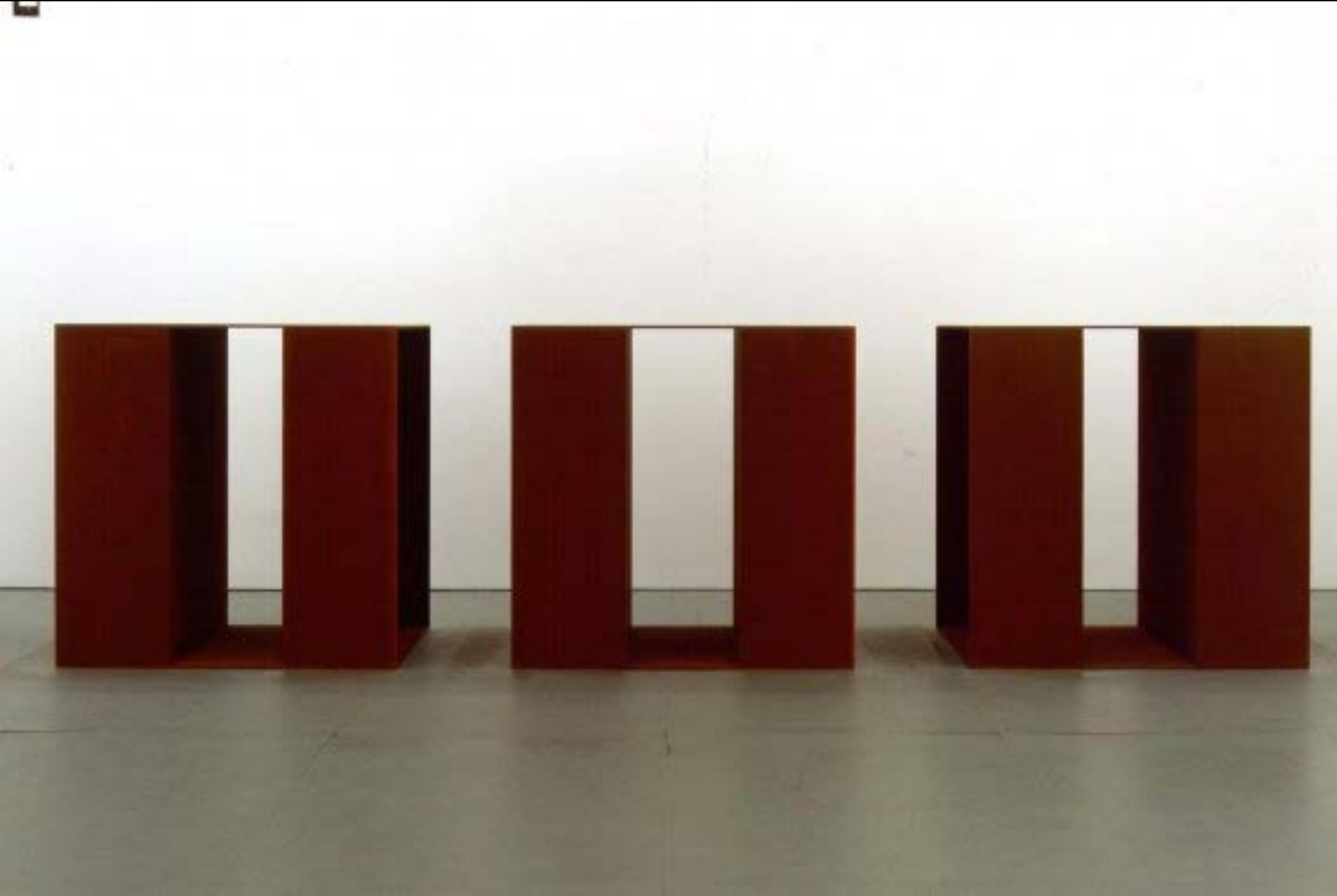
Donald Judd, Untitled, 1966



Donald Judd, Iron Stacks, 1965-8



Donald Judd, Untitled, 1966



Donald Judd, Untitled
Floor Sculpture Series,
1992

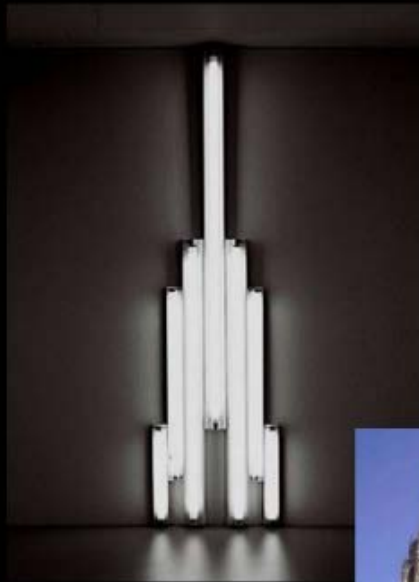
Corten Steel



“Just one thing after another...” Donald Judd

Minimalism – “Just one thing after another” (Donald Judd)

- Like in painting (the figure & ground), artists desired to dismantle illusionism in sculpture
- To resist the figurative and Surrealist qualities of 40s and 50s sculpture
- Inspired by previous styles and movements, including the Readymade and Russian Constructivism
- The Readymade (the florescent light tube) multiplied to create a “near-serial generation of structures”
- Flavin assembled these in a pyramidal structure to pay homage to Vladimir Tatlin & his *Monument for the Third International* (a Russian Constructivist monument to modernity and industry ca. 1920)
- Flavin’s Catholic background adds a spiritual component to his sculptures (as cathedrals bathed in light?)
- The material and the immaterial



Dan Flavin
*Monument for
V. Tatlin*, 1969



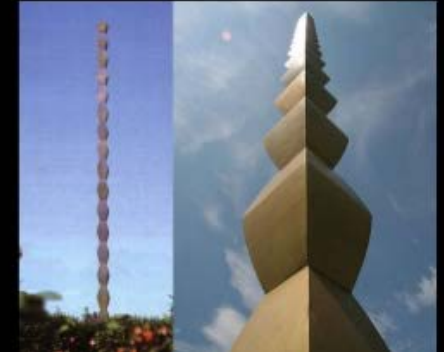
Chartres Cathedral
ca. 1200

Minimalism – “Just one thing after another” (Donald Judd)

- Sculptor Carl Andre also interested in Constructivist transparency of materials
- Sculpture as place
- To resist composition by arranging objects in a logical, orderly fashion as dictated by their inherent properties
- Flavin and Andre (also Judd, Morris & LeWitt) included in *Primary Structures*, an seminal Minimalist exhibition in 1966 at Jewish Museum in New York
- Reflected a continued movement away from illusionism, spiritual transcendence, and beauty in art
- A move away from “heroic scale, anguished decisions, historicizing narrative, valuable artifact” (Robert Morris), all pertinent to Abstract Expressionism

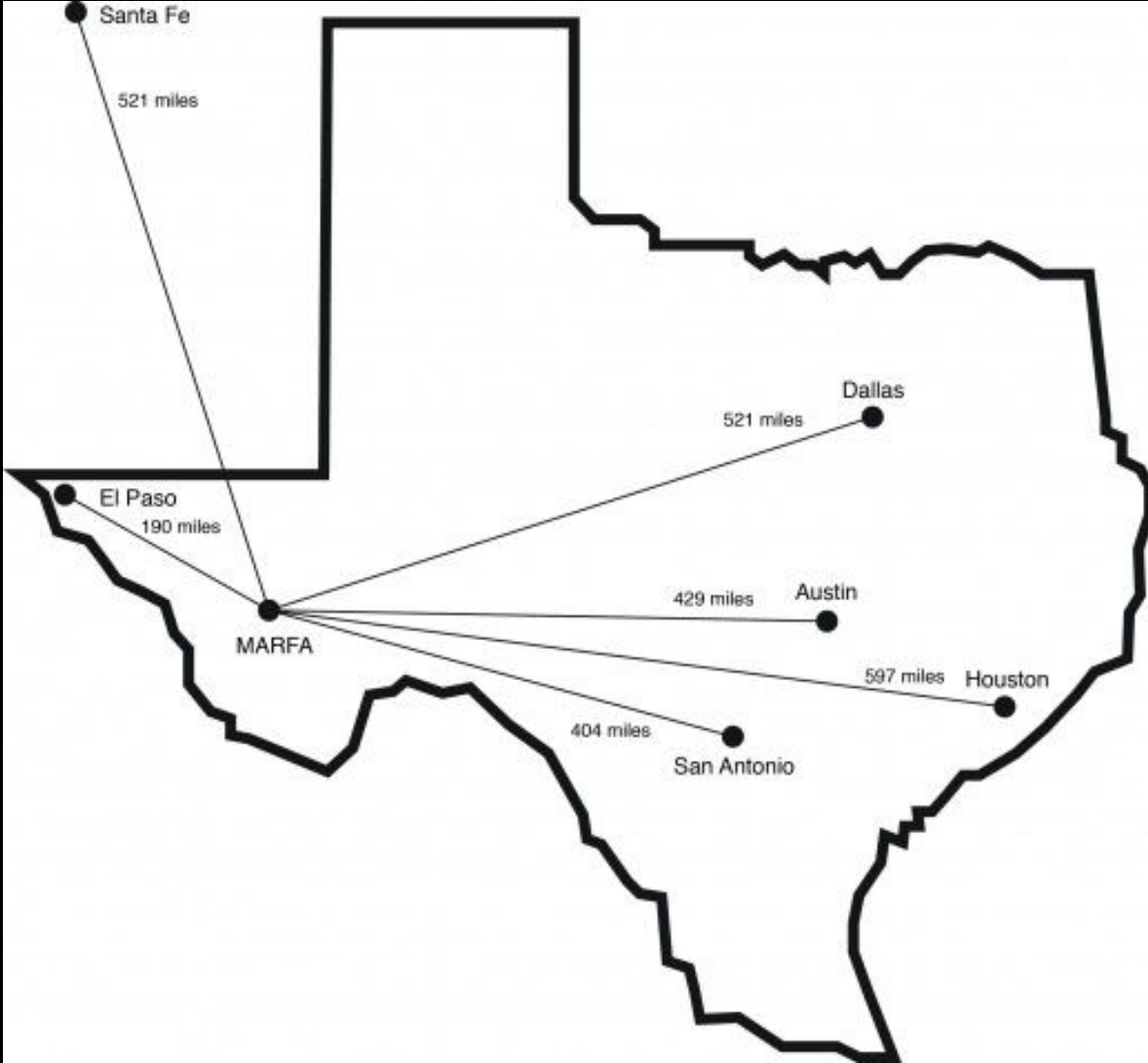


Carl Andre, *Equivalent VIII*, 1978



Brancusi, *Endless Column*, 1937-38

Marfa, Texas



<https://www.chinati.org/visit/forthistory.php>



Donald Judd, Permanent Installation, Chinati Foundation, Marfa, TX, c. 1979-1985







Elmgreen and Dragset, Prada Marfa, 2005
The artists called the work a "pop architectural land art project."micha