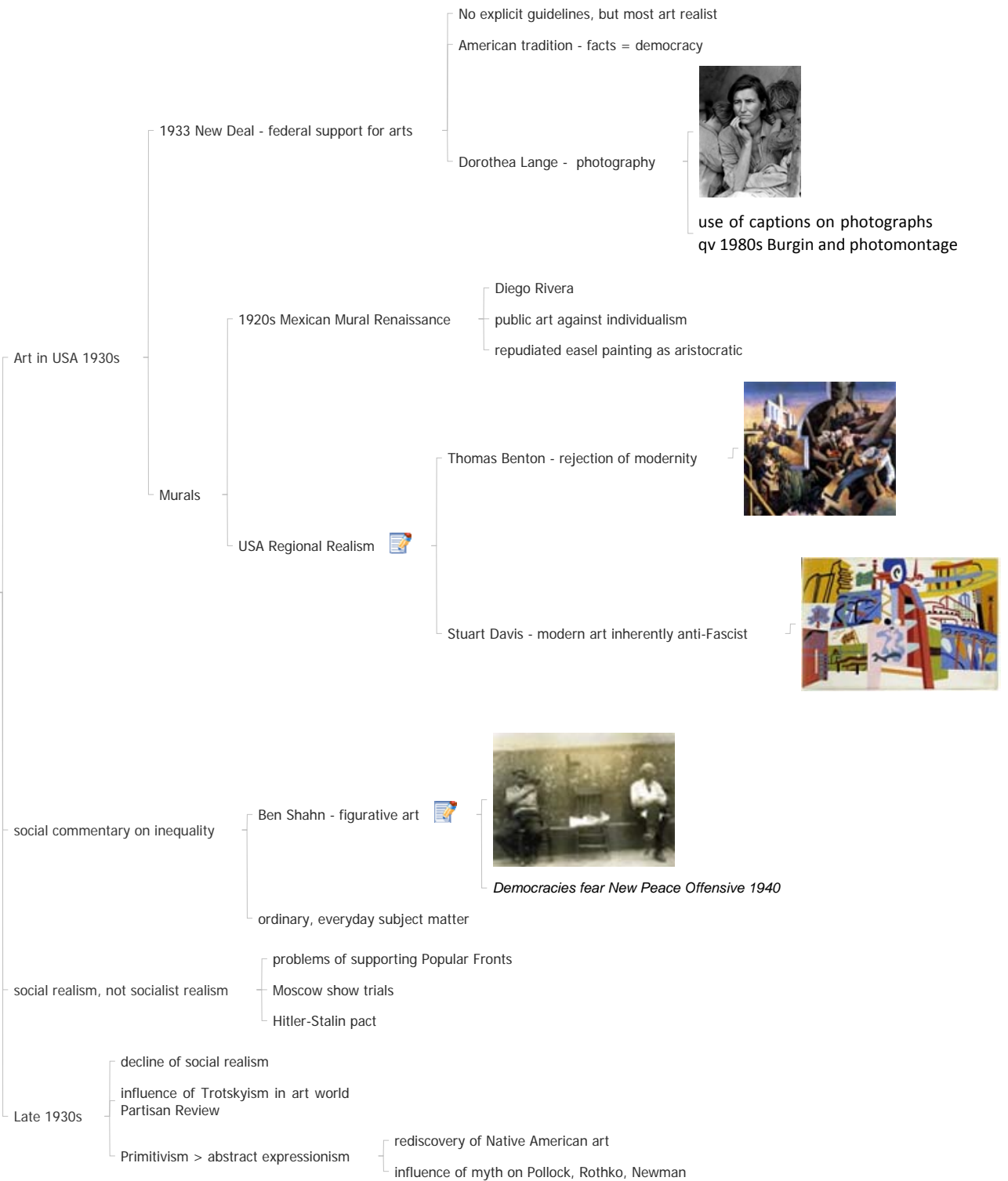
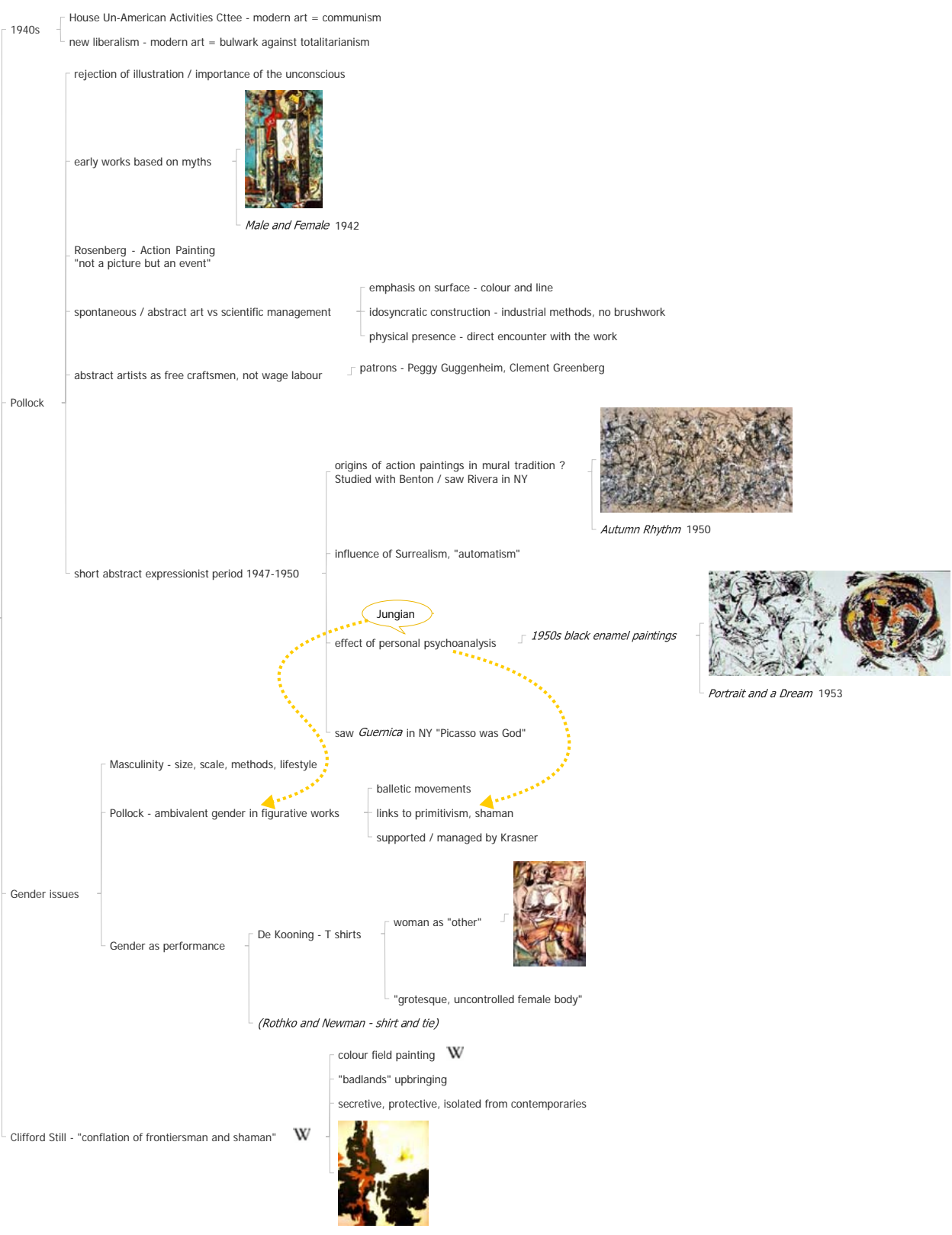


Realism



Abstract Expressionism



High Modernism

- NY late 1950s early 1960s
- expansion of art market - gallery-dealer system
- art history / fine art education
- challenges and criticisms
  - 1960s radicalisation
  - "optical bias" - only painting
  - historicism and formalism
  - no analysis of content
  - "undifferentiated universal human subject"

- Greenberg and Fried
  - art had "lost ritual function"
  - danger of being subsumed into entertainment
  - emphasis on medium specificity for survival
  - 2 dimensional surface / 3 dimensional illusion

- Frank Stella - canvas as shape
  - house painters brushes
  - metallic paint - industrial
  - irregular polygons - return to colour



Moultonboro III

- Anthony Caro / David Smith - sculptures
  - no plinth - ground part of work
  - new rel'ship with viewer
  - Caro - softens materiality of metal with paint
  - links with Constructivism?



Early one Morning 1962

## Minimalism

prime legacy of the early 1960s

"no more to in that what you have already seen"

Carl Andre - formal simplicity / repeated geometric forms



*Field 1966*

Donald Judd "deliberately ordered spatial relationships"



*Untitled 1966*

Robert Morris

"the object not less important - less *self*-important"

can't easily be captured in photographs

Photography

early C20th - pictorialism

1920s - "New Vision" mechanical exploration of camera

1930s "border territories of the utilitarian picture" (Wall)

Documentary mode - Cartier-Bresson, Walker Evans  
"remarkable in their unremarkableness"

Bryson "low plane vision"

shallow depth of field



abrupt cropping

1950s Robert Frank *The Americans*

grainy images

no clear narrative

"discovery" of colour photography



Diane Arbus - people as specimens

Sontag "assorted monsters and borderline cases"



Garry Winogrand "moments of dramatic interest"

has to actually exist to be photographed

the thing itself

opposite of Greenberg  
"art of photography is literary art"

no narrative - only "scattered and suggestive clues"

the detail



metonyms - to associate a thing  
with its properties

similar concern to painters and photographers  
creates relationships between elements

the frame

John Szarkowski

1960s "vernacular modernism"

time

photos = projections based on single vanishing point

vantage point

"inattention as attention"



spatial complexity / visual fracturing  
learned from Cubism ?

Lee Friedlander

includes own shadow in portraits -  
implicates (male) viewer in identifying with subject

free floating gaze

unconstrained by moral or social commitments

gendered (male) vision

Baudelaire - flaneur

academic = conventional picture space  
 literary = narrative elements, compromises autonomy  
 provincial = not from Paris or NY

Modernist criticism

John Cage 4'33"  
 1952 - friend of both  
 Rauschenberg and Duchamp



Odalisk 1955

Rauschenberg  
 First "postmodernist" artist  
*Erased de Kooning* 1953  
*White Painting* 1951

Rosenberg - "action painting"  
 Artistic activism, new AG to  
 overcome gap between art and life

"Widespread international tendency  
 to move beyond traditional media"



Just What is it that makes today's homes so different? 1956

Richard Hamilton -  
 influence of Duchamp



Real Gold 1950

Eduardo Paolozzi

Lawrence Alloway -  
 defence of mass culture

John Latham - Greenberg "chew-in"

Collage

Independent Group,  
 ICA 1952

Britain

Neo Avant-Garde



Spatial Concept / Waiting 1959

Lucio Fontana  
 "leave behind all known art forms"

Italy

*Lines* 1959  
*Merda d'artista* 1961

Piero Manzoni

*Blue Monochrome*



Anthropometry

Yves Klein

France

AG more in music than art - Stockhausen, Darmstadt

Germany

Homage to LEF

George Maciunas = purging / tide / fusion

The young painter, dancer etc -  
 "I am an artist"

Allan Kaprow - *Assemblages, Environments  
 and Happenings* 1966



The Store 1961

Claes Oldenburg

Fluxus - NY 1962

elements of performance / avoid medium specificity



The Pack 1969

kept alive by Tartars during  
 WWII with felt and fat

Joseph Beuys

symbolism of basic life forces

stooge of mass culture, or subtle critic?  
 avoid costs of both Modernism and commercial art  
 Work within mass culture without losing independence  
 Post-artisanal role - repositioning the artist  
 "beautiful losers"  
 gender ambiguity  
 "commonism", not communism  
 "dissolution of the ego"

studio / Factory / collective

Voluntary workers

End of voluntary system  
 Stronger Warhol identity / authorship

1968 Assassination attempt

Cultural links to European early C20th  
 artistic freedom, (male) authenticity  
 "loss of the contemporary"

Situation of post WWII American art

part of the experience of painting  
 based on traditional genres  
 Catholic upbringing - iconostasis

democratising power of mechanical reproduction  
 Walter Benjamin - loss of artwork's "aura"

Screenprinting

Nostalgia for "Americana"

repetition / readymades / posterization

rejection of painterly aesthetic > mass produced image

Warhol



Marilyn, Jackie



Nixon, Mao

gay recoding of public icons

celebrity status different in 1960s

Campbells, Coca-Cola logos early C20th

"perverse sensibility"



cow wallpaper rather than Picasso's bulls

feminine working class taste

masochistic identification  
 sadistic pleasure in catastrophe

compulsive attention to the other