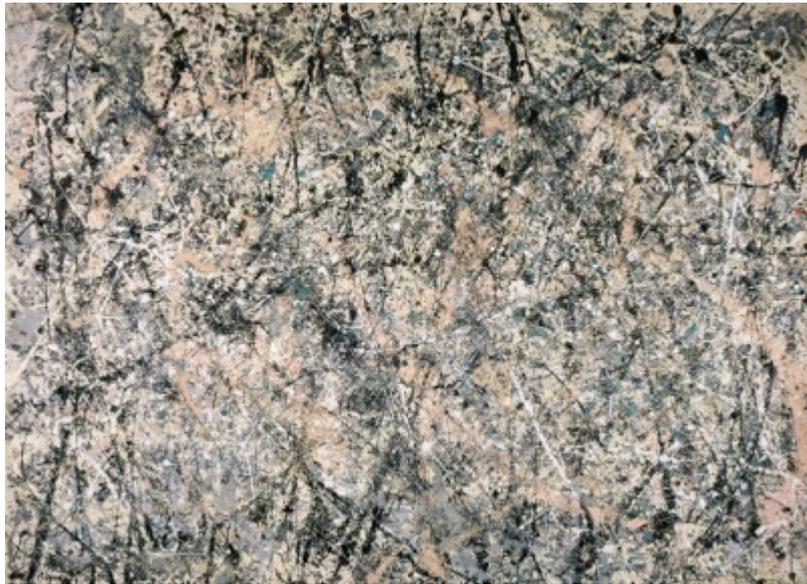


We discussed these two diverse styles from the NY School.

Pop reacted against the Existential self-reflection of the New York School expanding ideas of Dada.

Next we will be looking at directions departing from them.





Context: Art as action.

The painting became evidence of a particular movement in space and time.



JACKSON POLLOCK, Number 1, 1950 (Lavender Mist), 1950. Oil, enamel, and aluminum paint on canvas, 7' 3" x 9' 10". National Gallery of Art, Washington (Ailsa Mellon Bruce Fund).



## Context: Culture of public bodily demonstration.

Quang Duc, a seventy-three-year-old Buddhist monk, soaked himself in gasoline and set himself on fire, burning to death in front of thousands of onlookers at a main highway intersection in Saigon, Vietnam on June 11, 1963.

A group of nuns and Buddhist monks circled the burning martyr with banners that read “A Buddhist Priest Burns Himself For Five Requests.”

And Alabama Civil Rights Demonstration.



Student Protest on College Campus– UC Berkley, 1964 protest for Free Speech & Student Rights.

1969 Protest Vietnam War, police are called in and hundreds of College students are arrested.

1964--Title VII of the Civil Rights Act bars discrimination in employment on the basis of race and sex.



In 1966 The National Organization for Women (NOW) is founded by a group of feminists including Betty Friedan. The largest women's rights group in the U.S., NOW seeks to end sexual discrimination, especially in the workplace, by means of legislative lobbying, litigation, and public demonstrations.



## Culminated in the Kent State shootings (or May 4 Massacre).

On Monday, May 4, 1970, The National Guard fired 67 rounds over a period of 13 seconds, killing four college students and wounding nine others.



Some of the students shot had been protesting against the Cambodian Campaign, part of the Vietnam War, which President Richard Nixon announced during a television address on April 30. Some were just walking nearby.



## Happenings— art events requiring real bodily action



Allan Kaprow first coined the term "**happening**" in the spring of 1957 at an art picnic at George Segal's farm to describe the art pieces that were going on

***"The line between the Happening and daily life should be kept as fluid, and perhaps indistinct, as possible." Kaprow***

A main component of Happenings was the involvement of the viewer.

Involvement of the viewer created Chance.

Happenings would evolve and provide unique viewing experiences.

They were ephemeral.

Could not be bought or sold.



**"Art was now defined by the action, activity, occasion, and/or experience that constituted the Happening, which was fundamentally fleeting and immaterial."**

# The 1960s & 70s:

## Pluralism leads to Postmodernism

Rejection of the Existential emphasis in Abstract Expressionism together with new attitudes concerning experimentation, process, resisting market forces, and pluralism within culture at large, fueled a diverse range of artistic practices in the 1960s and 70s.



**The riots at Birmingham, Alabama, in the spring of 1963 were notorious across America, and with this wide publicity the event was one of the climaxes of the Civil Rights Movement.**

# POSTMODERN CONDITION

It became apparent to many that the worldview fostered through Modernism (and by the Western humanist tradition) was flawed, corrupt, and oppressive. Both recent events (i.e. since the World War Two), and the perception of those events, has given rise to the notion that Modernism has played itself out and is now floundering and directionless.

If Modernism was at an end, we are now facing a new period. The name given this new period is Postmodernism.

The seemingly anti-modern stance involves a basic rejection of the tenets of Modernism; that is to say, a rejection of the doctrine of the supremacy of reason, the notion of truth, the belief in the perfectability of man, and the idea that we could create a better, if not perfect, society. This view has been termed deconstructive postmodernism.

One compact definition is that **postmodernism rejects modernism's grand narratives** of artistic direction, eradicating the **boundaries between high and low forms of art**, and disrupting conventions with **collision, collage, and fragmentation.**

**"Pluralism and diversity"** are other defining features.

Questions of **identity** and **embracing all forms** as equally valid.

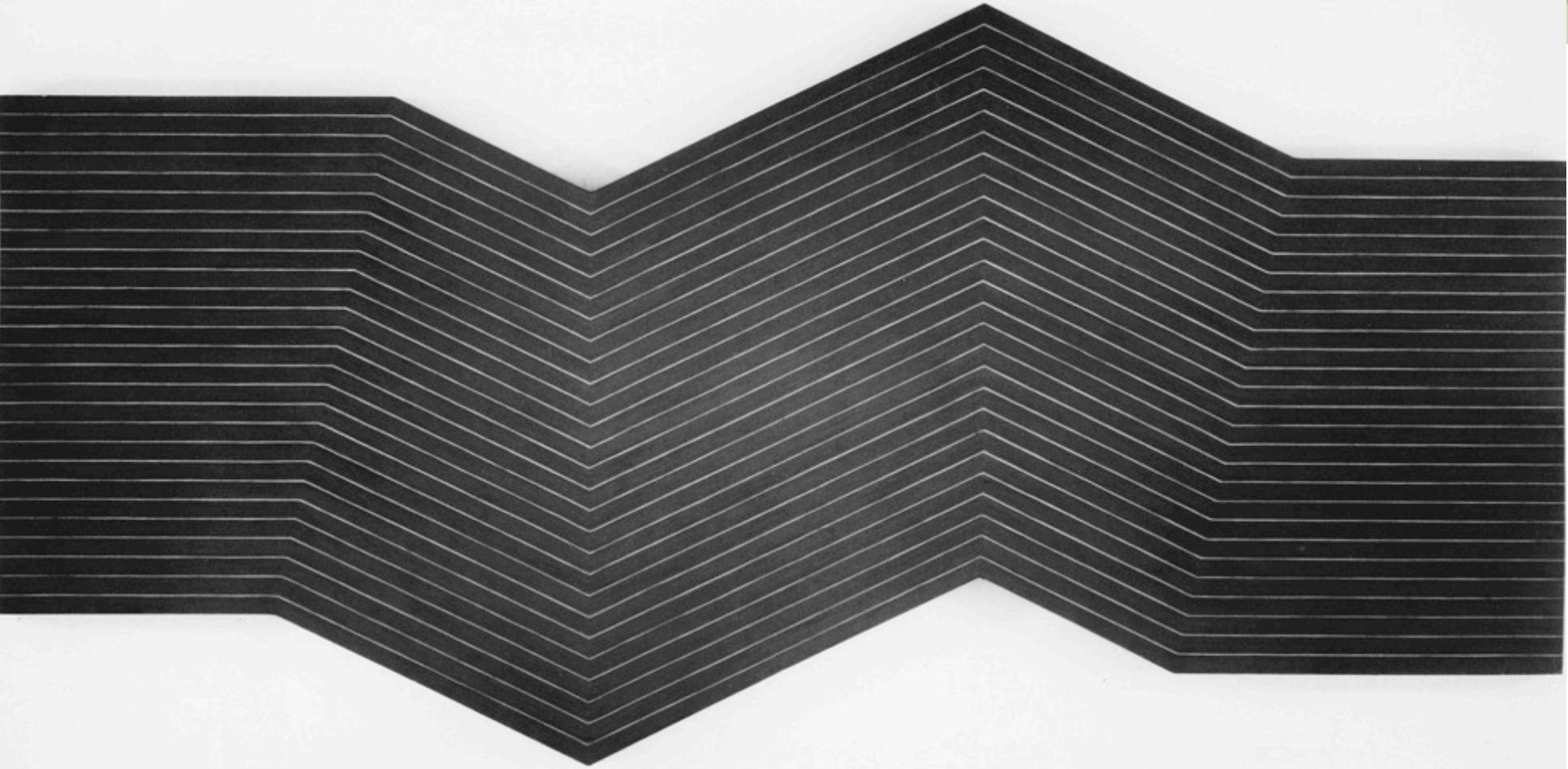


Collage, Romare Bearden, magazine photos, pencil

**Minimalism** departed from the work & ideas of Rothko, mixed together the integration of art and life.



# The 1960s: Minimalism



In painting, subject was eliminated and painterly touch to exclude anything unnecessary.

FRANK STELLA, *Nunca Pasa Nada*, 1964. Metallic powder in polymer emulsion on canvas, 9' 2" x 18' 4 1/2".  
Collection of Lannan Foundation.



Artists not interested in expression or sensitivity but in the necessities of painting.  
"What you see is what you see".

Whose Afraid of Red, Yellow and Blue III, Barnett Newman, 1967



They were united in the attempt to **treat works of art as objects instead of vehicles for abstract ideas or emotions.**

# Minimalist Sculpture



Minimalism, a predominantly sculptural movement emphasized the *objecthood* of the art object.

Embraced industrial materials and multiple units.

**DONALD JUDD, Untitled, 1969.** Brass and colored fluorescent plexiglass on steel brackets, ten units, 6 1/8" x 2' x 2' 3" each, with 60 intervals. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,

Washington

A rejection of pictorial illusion and trust in real space, “Three dimensions are real space.



Donald Judd at Whitechapel Gallery, London, 1970

Photo by Richard Einzig, Brechten-Einzig Ltd.

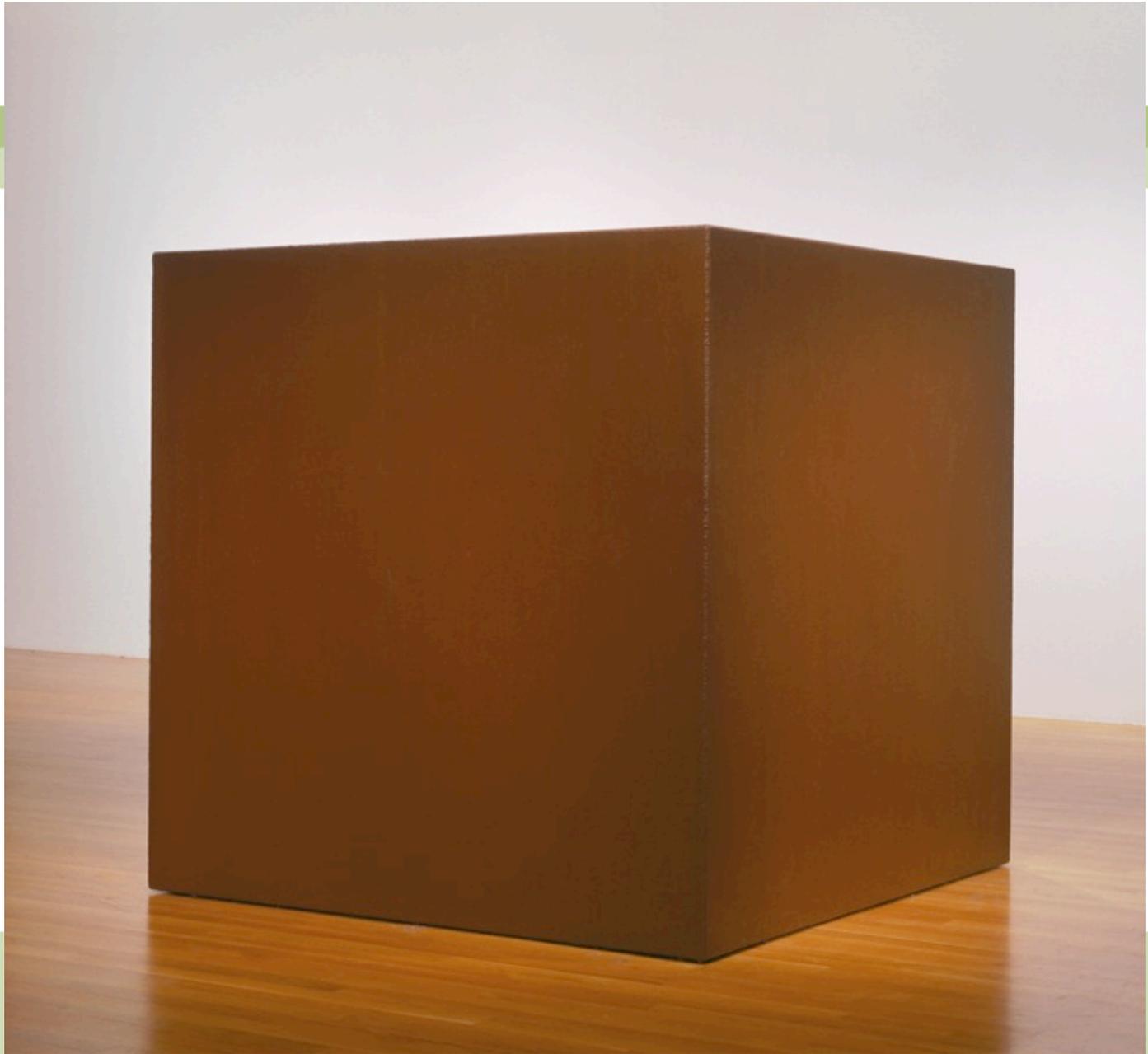
Judd Art © Judd Foundation

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Courtesy Whitechapel Gallery Archive

**This led to a new emphasis on the physical space in which the artwork resided.**

In part, this development was inspired by Maurice Merleau-Ponty's writings on phenomenology, in particular, *The Phenomenology of Perception* (1945).



TONY SMITH, *Die*, 1962. Steel, 6' x 6' x 6'. Museum of Modern Art, New York (gift of Jane Smith in honor of Agnes Gund).

Merleau-Ponty's central thesis is what he later called the "**primacy of perception.**"

Humans are first perceiving the world, then we do philosophy.

This critique of the Cartesian notion "I think, therefore I am", together with Descartes dualism of mind and body calls into question our primary way of existing in the world.

The Cartesian concept of consciousness is rejected in favor of an intersubjective conception or dialectical concept of consciousness.

What is characteristic of his account of perception is the centrality that the body plays.

**We perceive the world through our bodies; we are embodied subjects, involved in existence.**



TONY SMITH, Die, 1962. Steel, 6' x 6' x 6'. Museum of Modern Art, New York (gift of Jane Smith in honor of Agnes Gund).