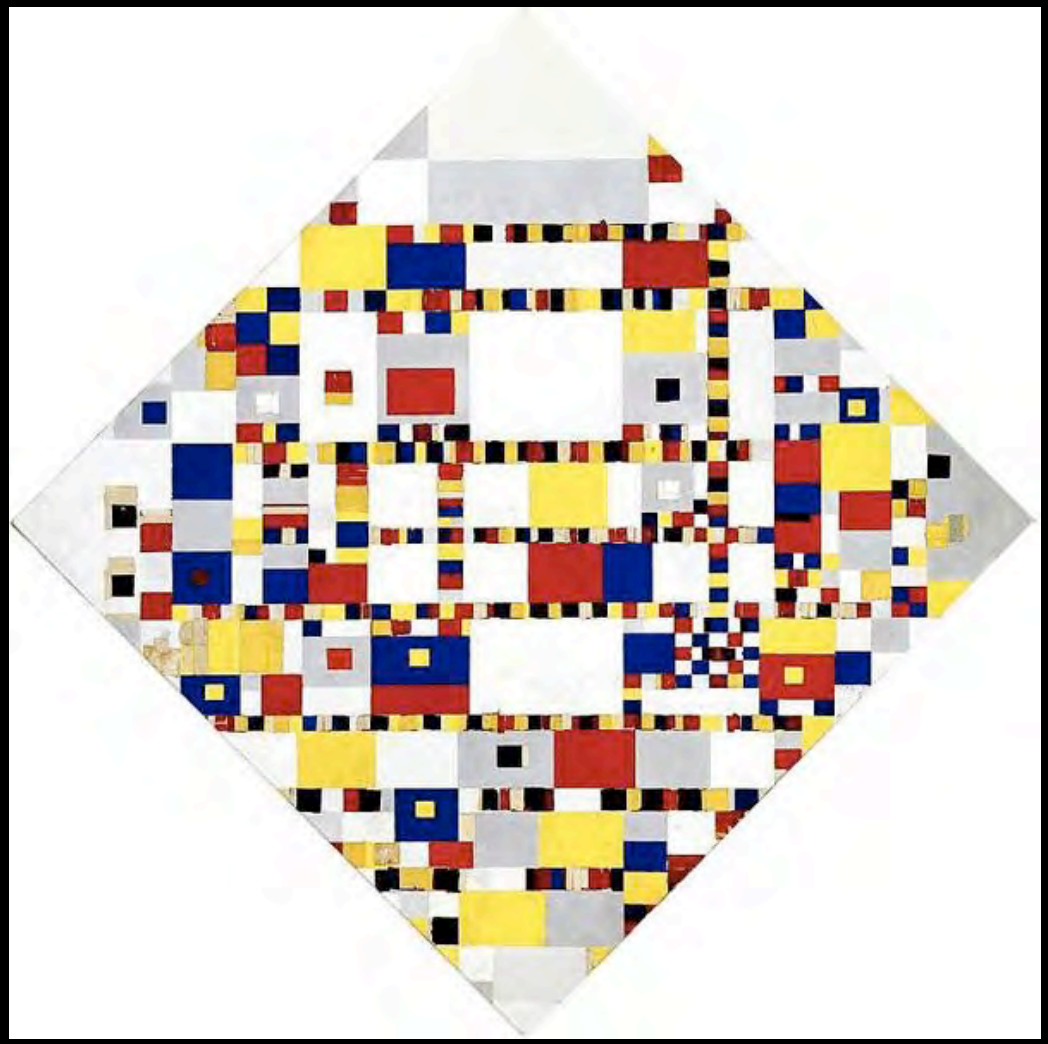
University of Texas at Dallas
Arts & Humanities
Fall 2013

Contemporary Art History
AHST 3318-501
Dr. Charissa N. Terranova
W 7:00-9:45

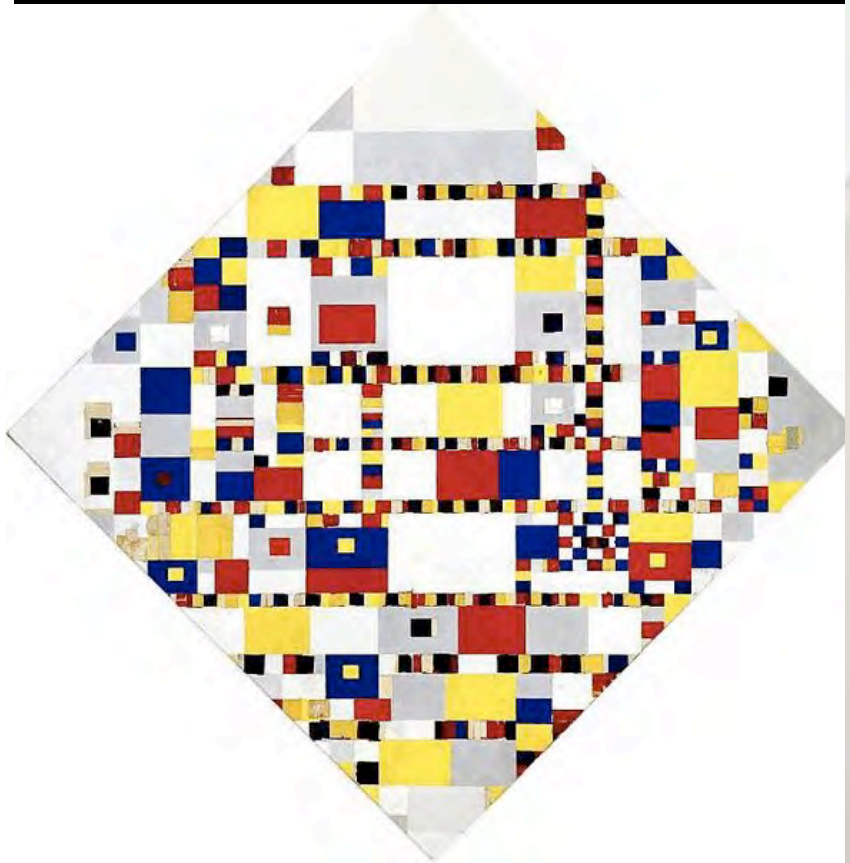
AH2 1.204
terranova@utdallas.edu

Office Hours: Wednesday 4:00-6:45
Office Location: JO 3.920

Wednesday September 4
From Drip to Dance:
Abstract Expressionism and the Rise of the Happening



Piet Mondrian, Victory Boogie Woogie, 1943-44

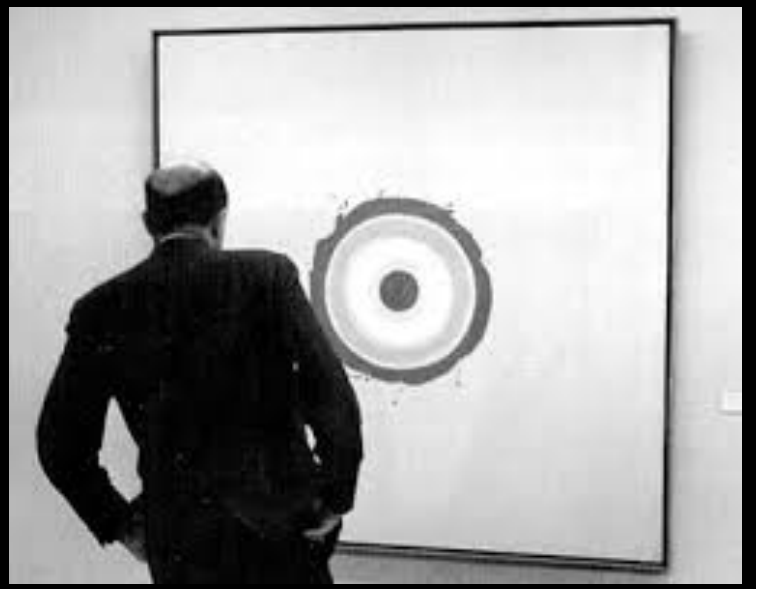


1 "*Life*'s Round Table on Modern Art." *Life*. 11 Oct. 1948, 57.
Life Magazine, © Time Warner, Inc.

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

Jackson Pollock, Cathedral, 1947

“Avant-Garde and Kitsch” (1939)
Clement Greenberg



- “Where there is avant-garde, generally we also find a rear-guard.”
- “...Kitsch: popular, commercial art and literature with their chromeotypes, magazine covers, illustrations, ads, slick and pulp fiction, comics, Tin Pan Alley music, tap dancing, Hollywood movies, etc. etc.”

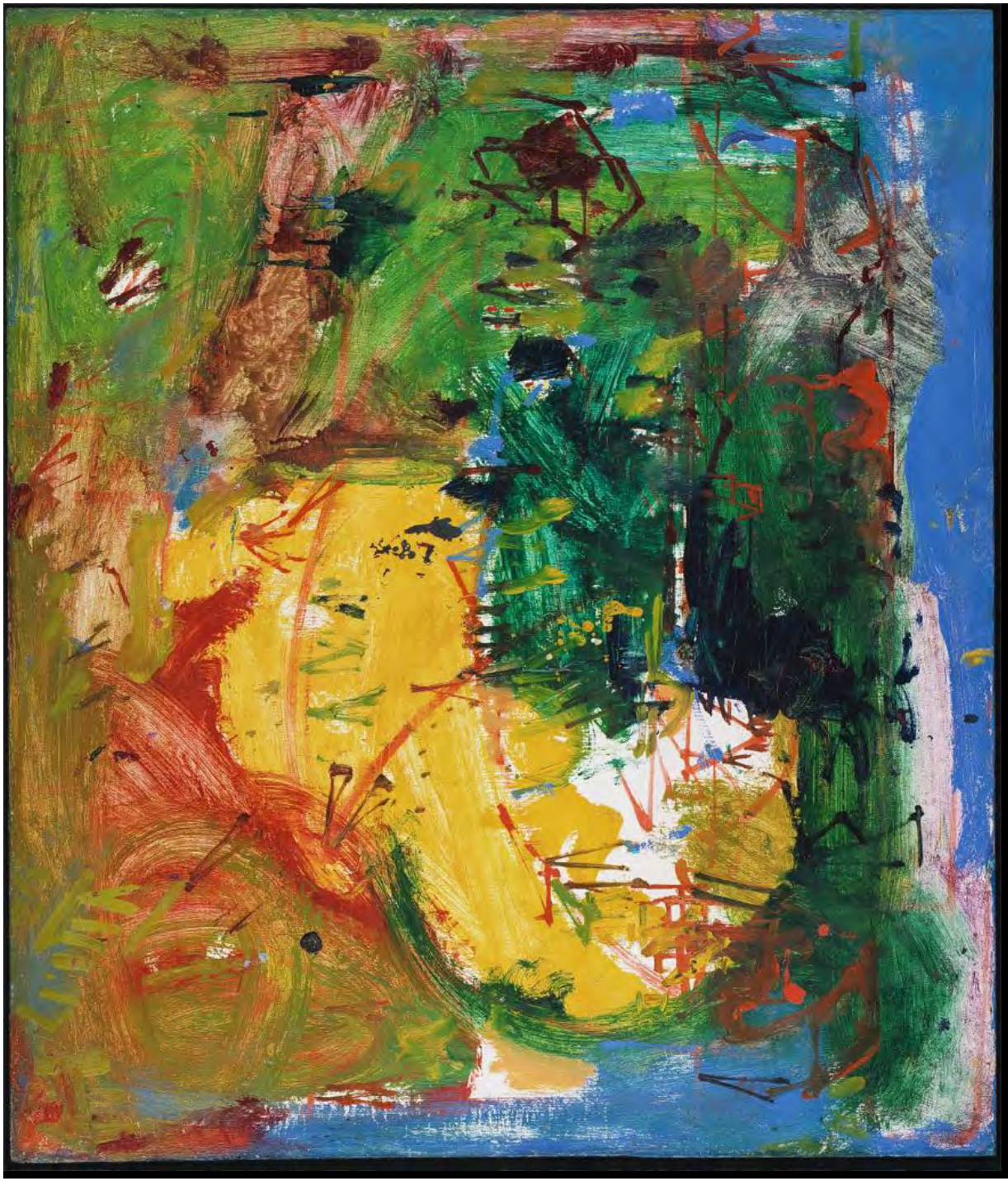
HIGH-BROW, LOW-BROW, MIDDLE-BROW

4. "High-Brow, Low-Brow, Middle-Brow," *Life*, 11 Apr. 1949, 99. *Life* Magazine, © Time Warner, Inc.

5 "Everyday Tastes from High-Brow to Low-Brow Are Classified on Chart," *Life*, 11 Apr. 1949, 100–101. *Life* Magazine, © Time Warner, Inc.

The “Irascibles,” *Life*, 1951

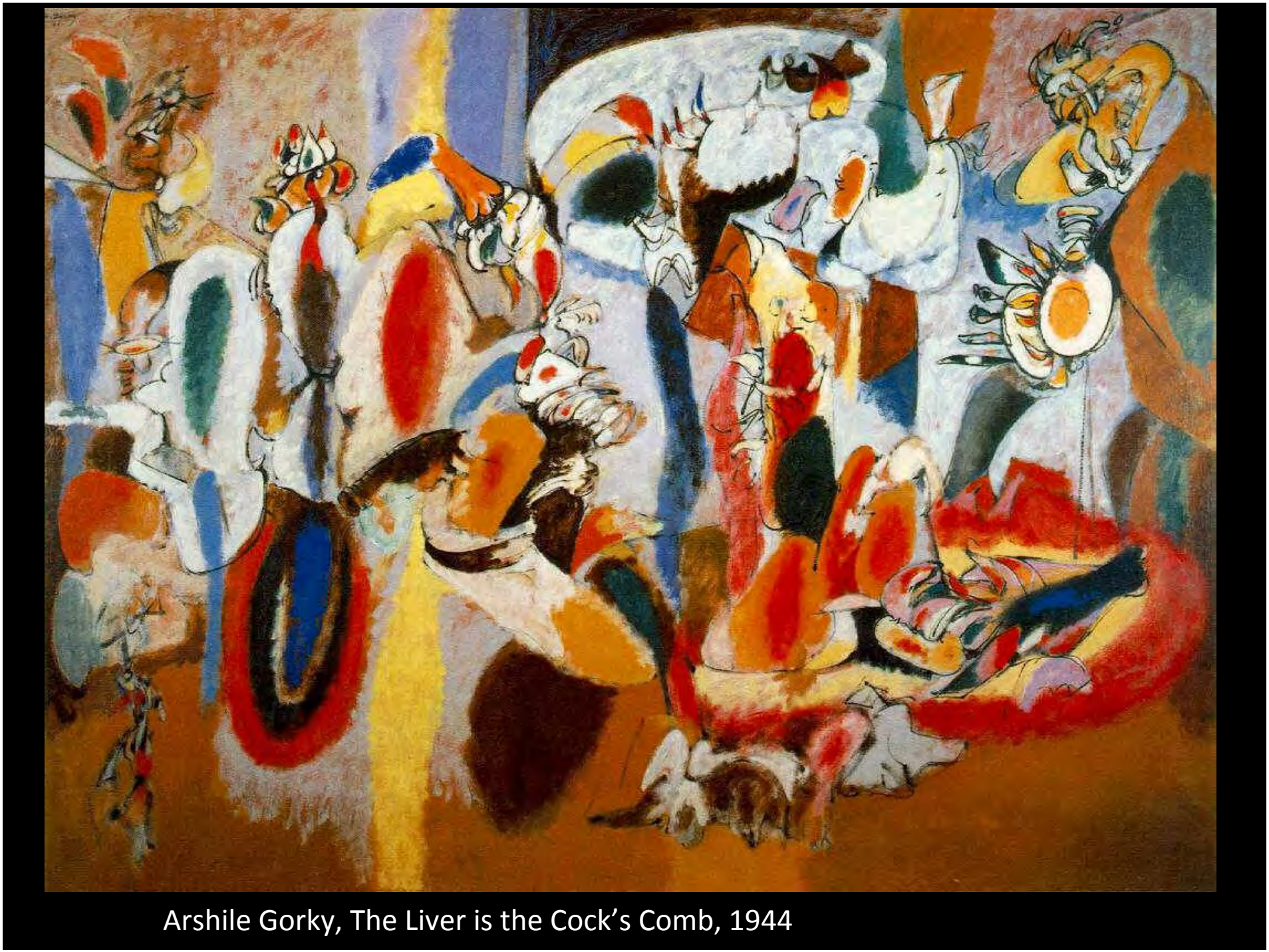
Theodoros Stamos, Jimmy Ernst, Barnett Newman, James Brooks, Mark Rothko, Richard Pousette-Dart, William Baziotes, Jackson Pollock, Clyfford Still, Robert Motherwell, Bradley Walker Tomlin, Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, Hedda Sterne



Hans Hofmann, Landscape, 1942

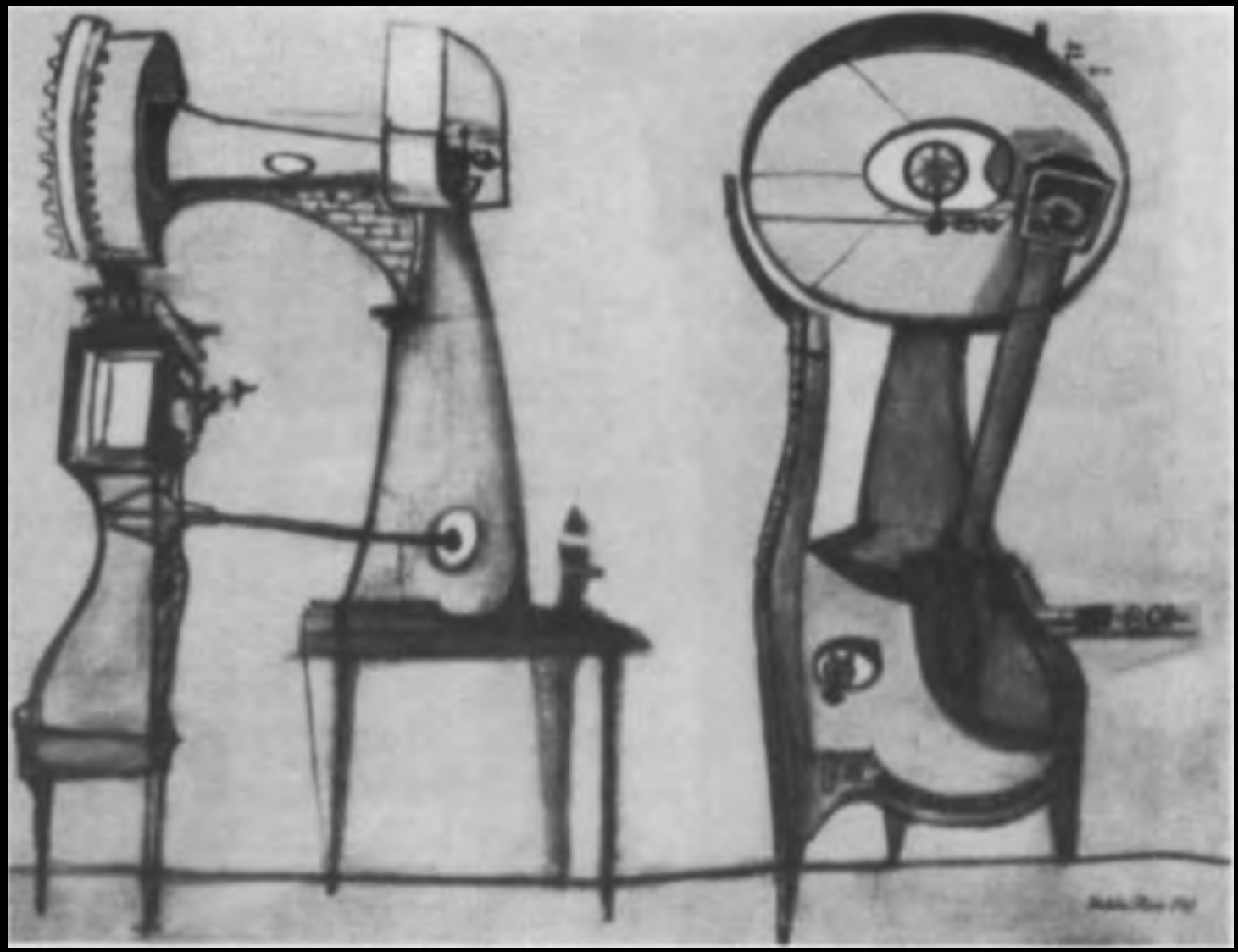
Hans Hofmann, The Gate, 1959-60

Arshile Gorky, Artist and His Mother #1, 1926-36



Arshile Gorky, The Liver is the Cock's Comb, 1944

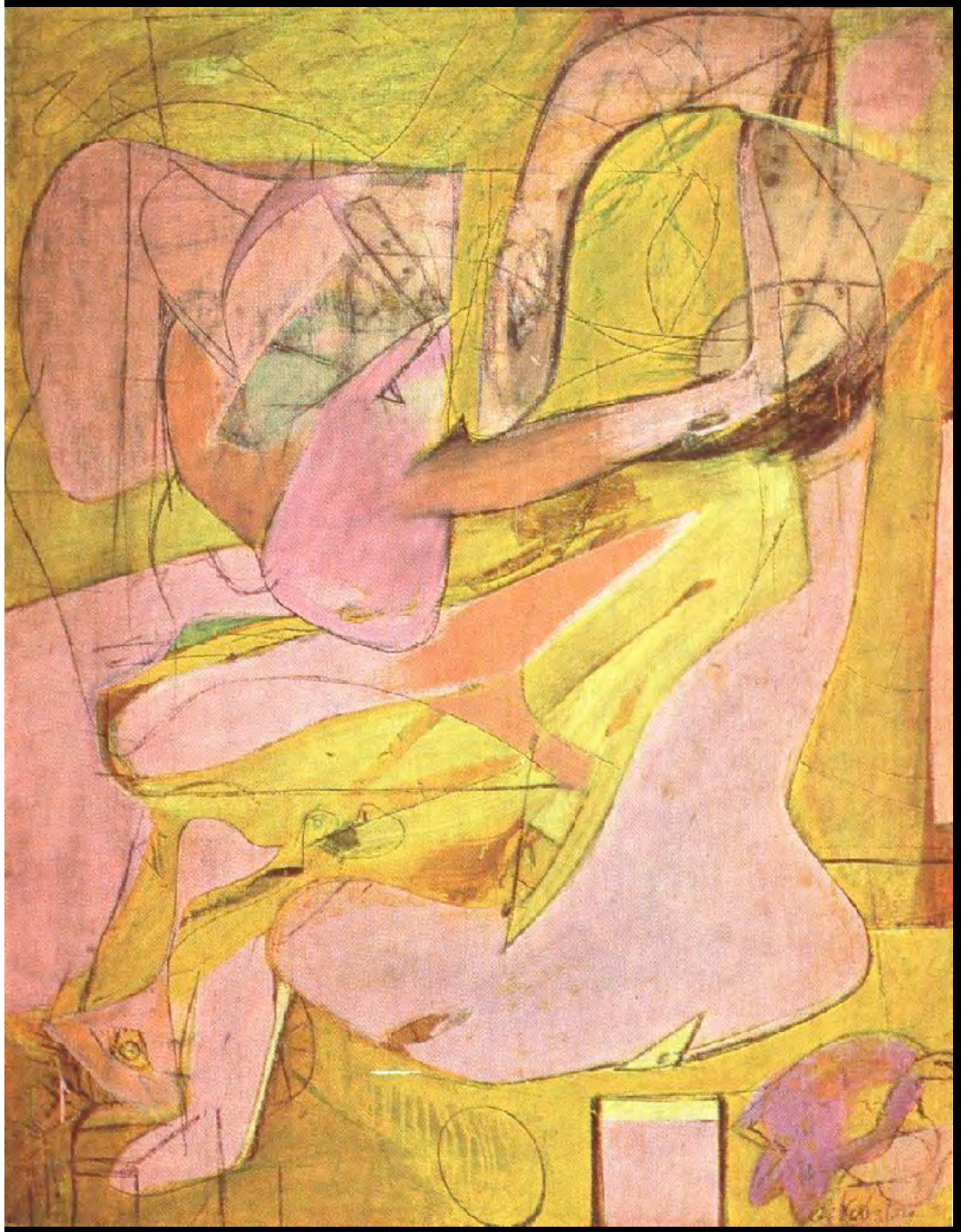
Corner of Hedda Sterne’s studio



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

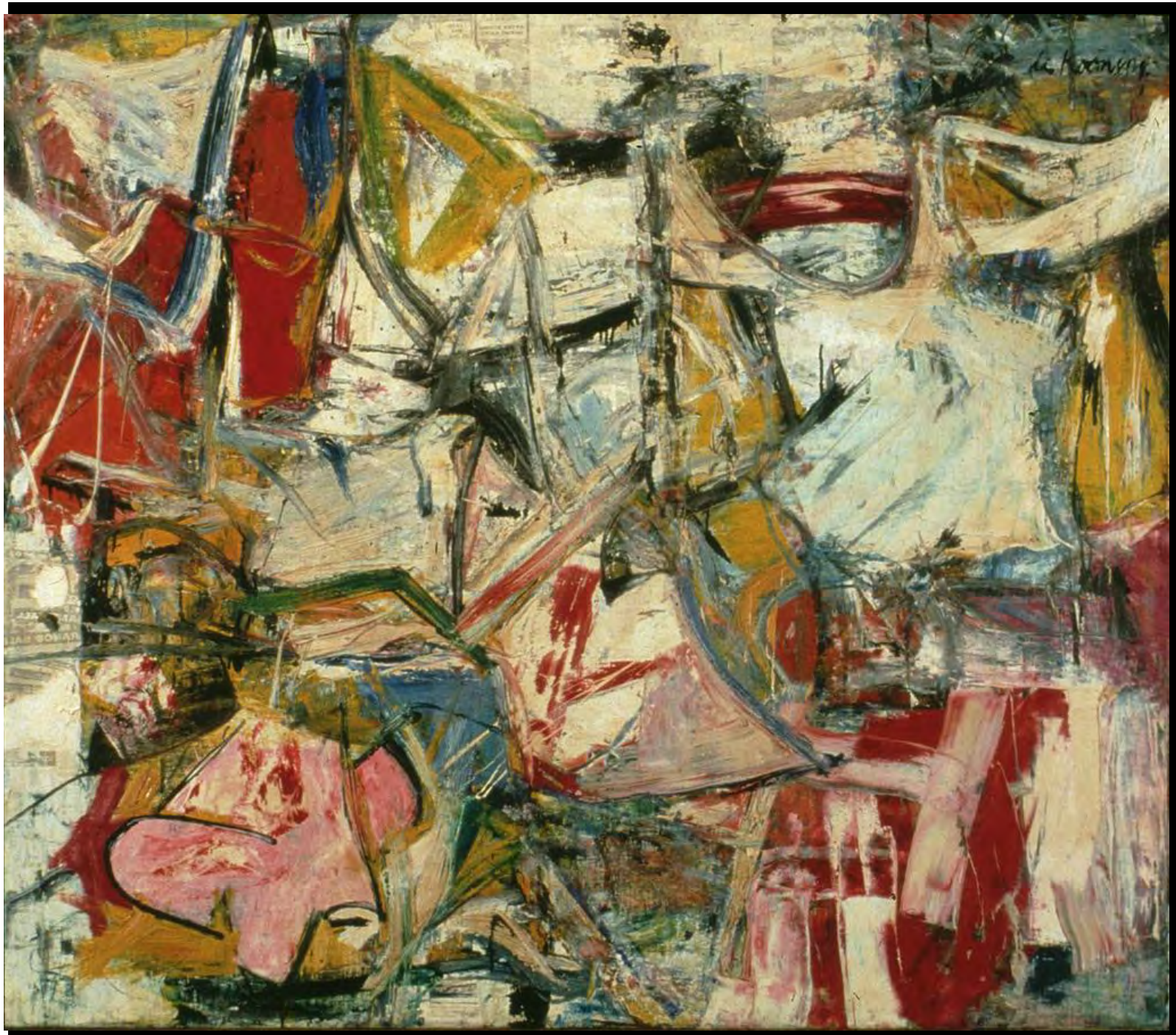
Hedda Sterne, Machine 5, 1950

Elaine and Willem de Kooning

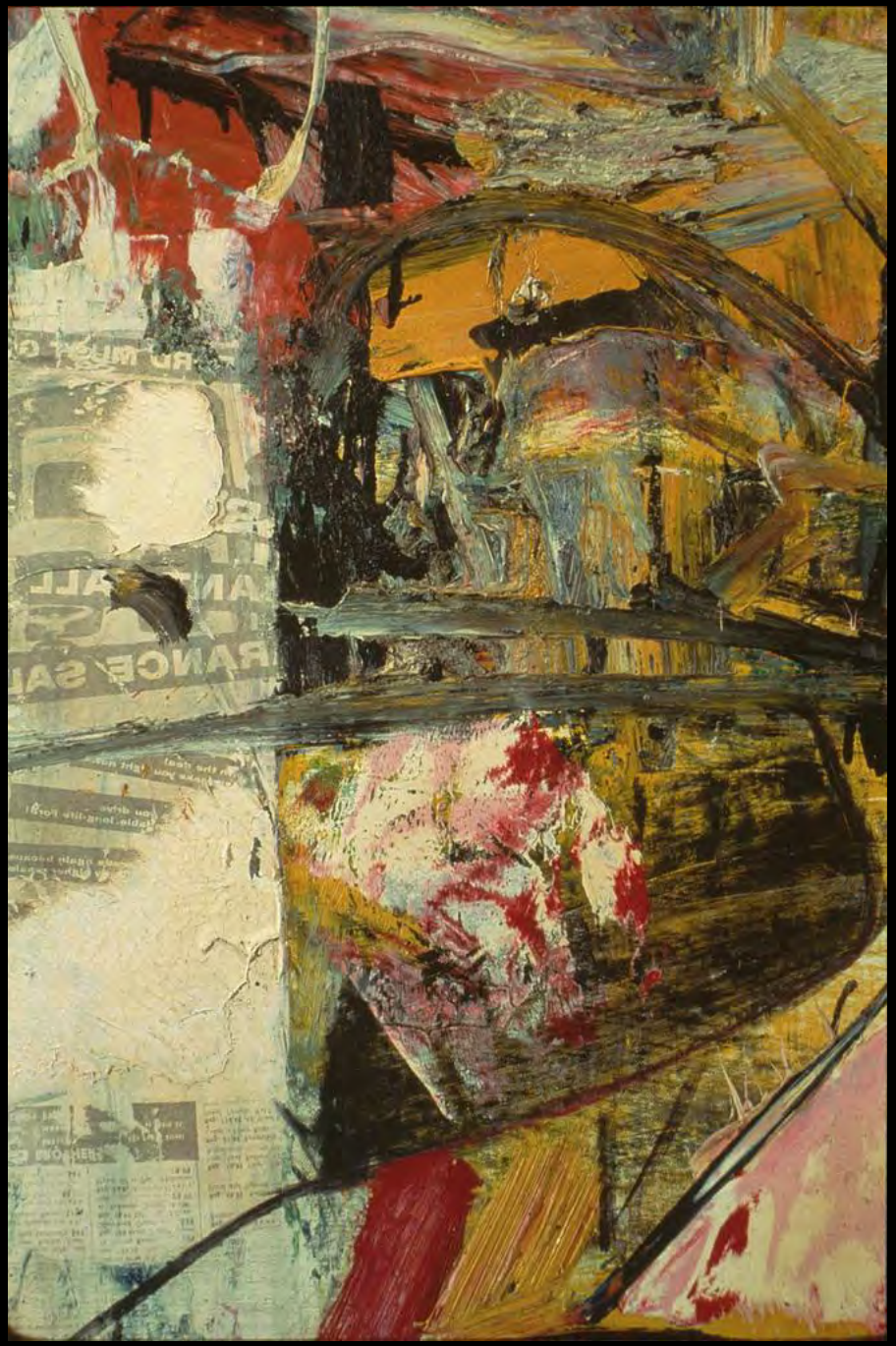


Willem de Kooning, **Pink** Angels,
c. 1945

Willem de Kooning, Woman I, 1950-52



Willem de Kooning, Gotham News, 1955

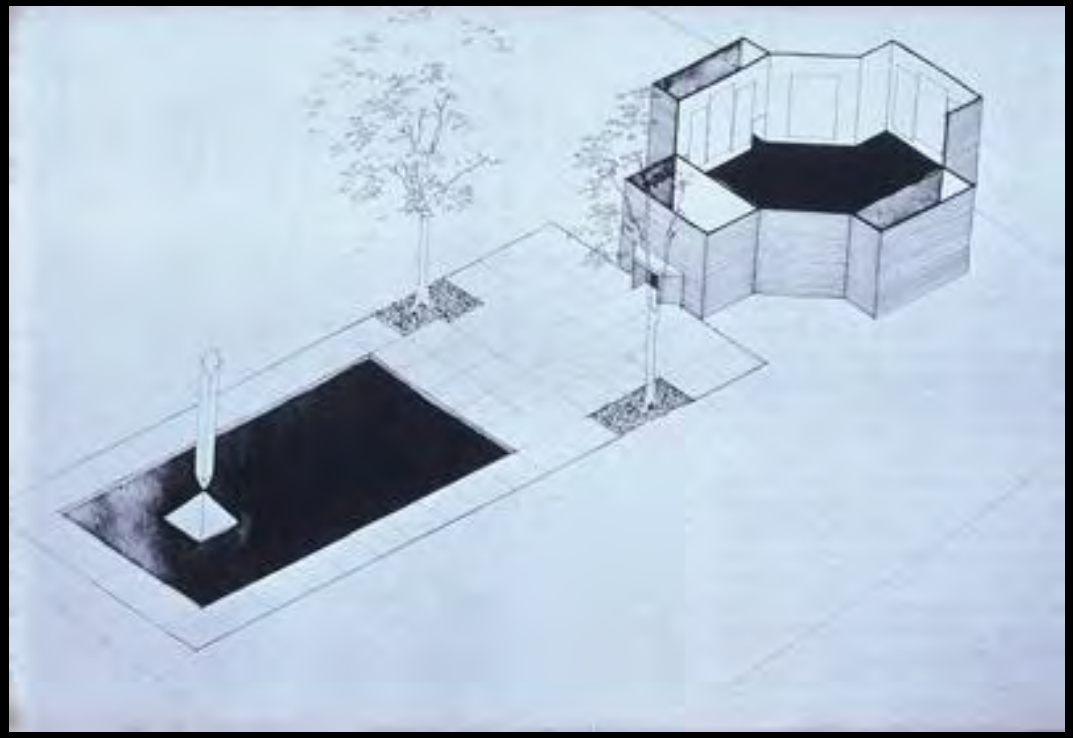


Elaine de Kooning, Man in a Whirl, 1957

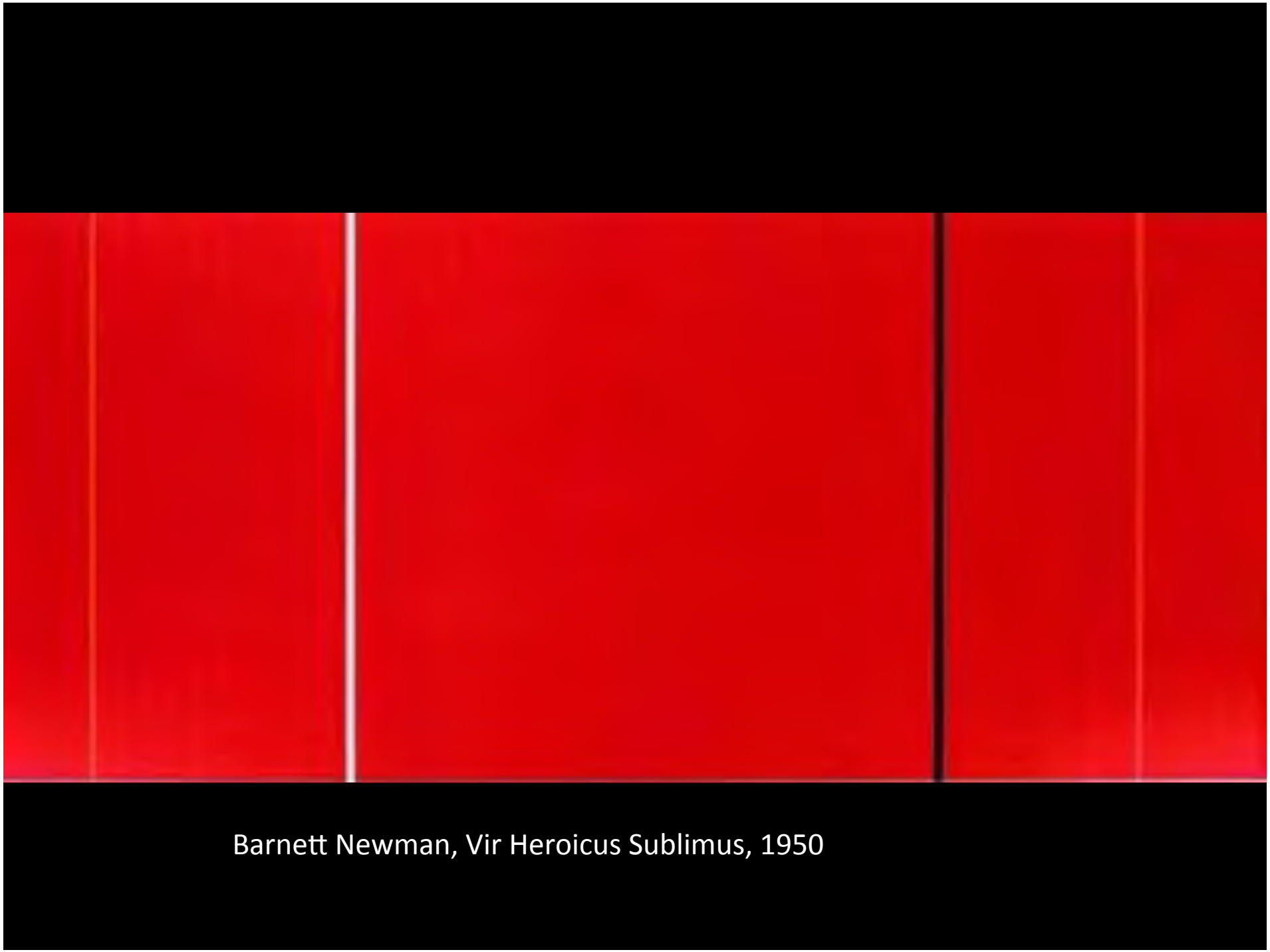
Elaine de Kooning, Untitled # 16, 1948

Mark Rothko, Number 18, 1949

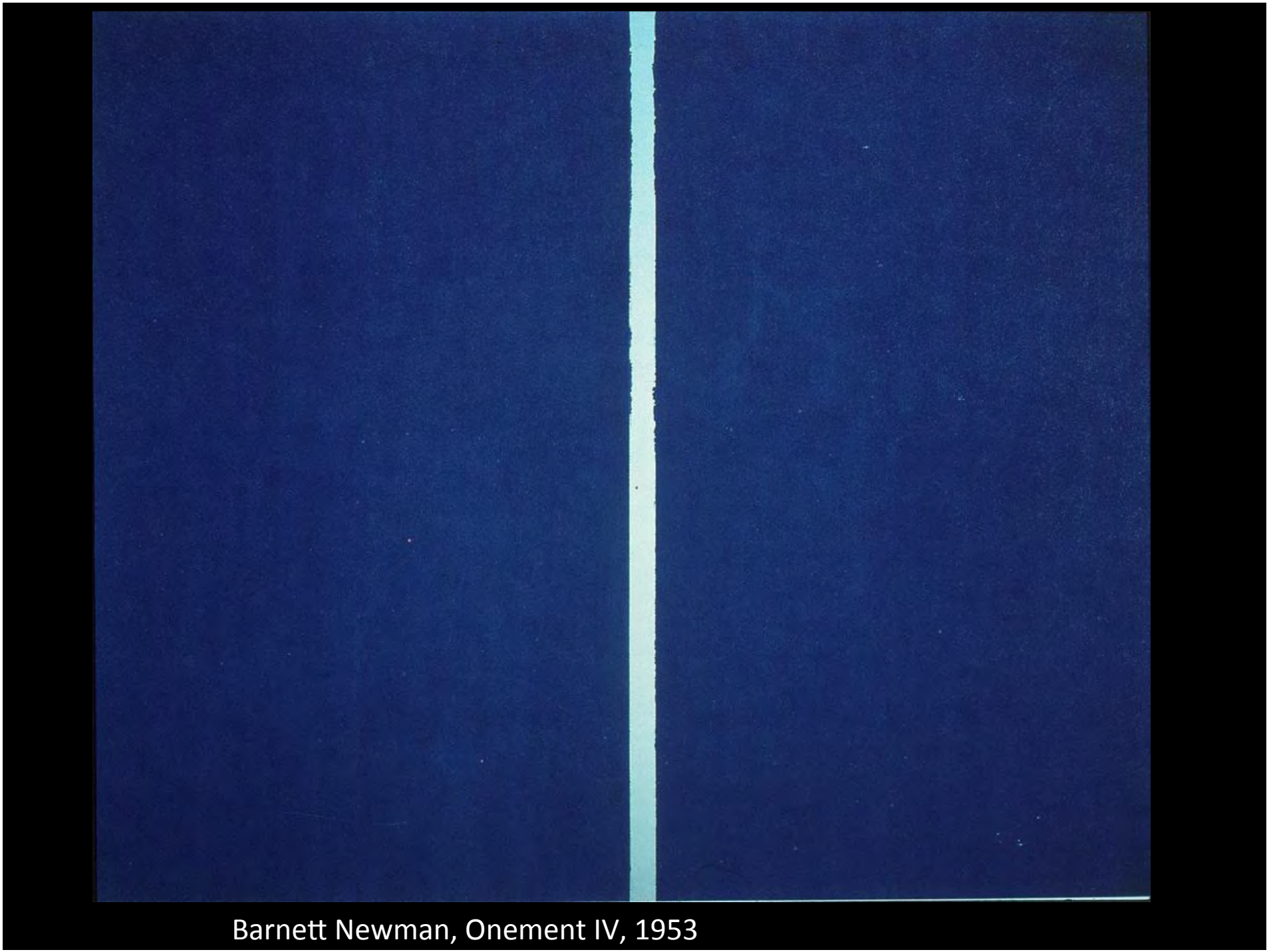
Mark Rothko, Untitled, 1949



Mark Rothko, Rothko Chapel, Houston, TX, 1971

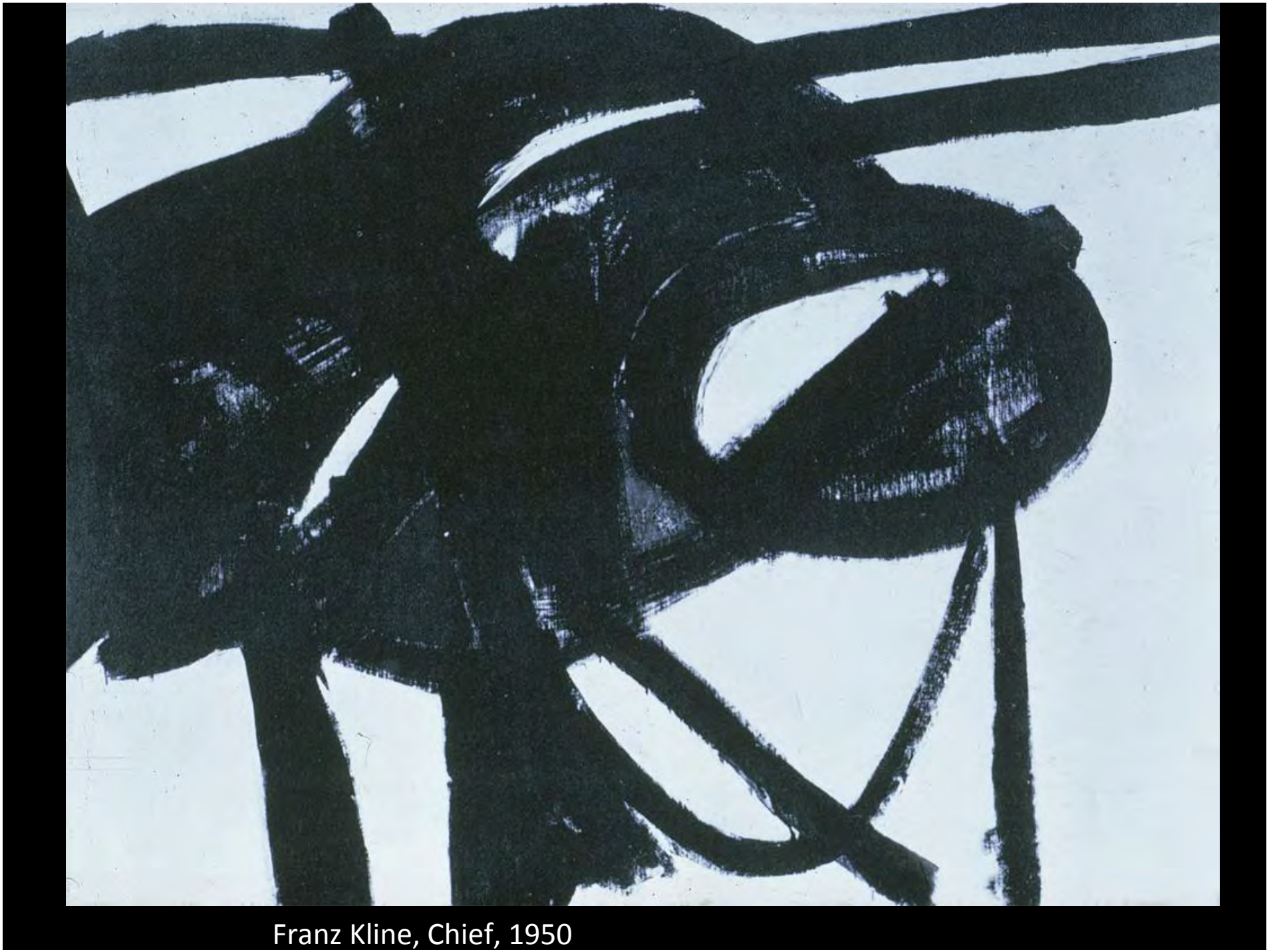


Barnett Newman, Vir Heroicus Sublimus, 1950



Barnett Newman, Onement IV, 1953

Franz Kline, Rice Paper Abstract, 1949

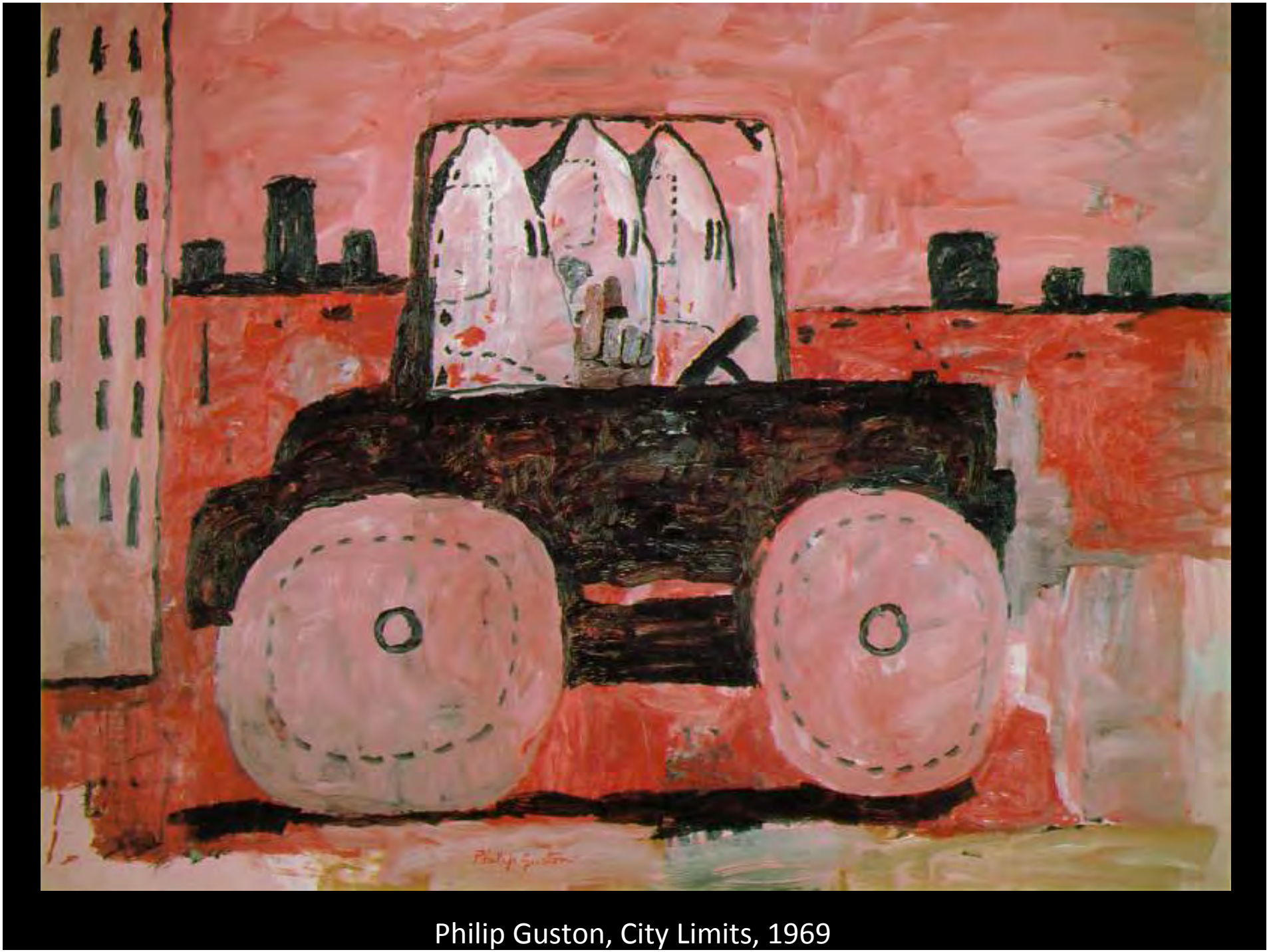


Franz Kline, Chief, 1950

Franz Kline, Mahoning, 1956

Philip Guston, The Young Mother, 1944

Philip Guston, Painting, 1954



Philip Guston, City Limits, 1969

Jackson Pollock, Going West, 1934-35

Jackson Pollock, Guardians of the Secret, 1943

Jackson Pollock, Cathedral, 1947

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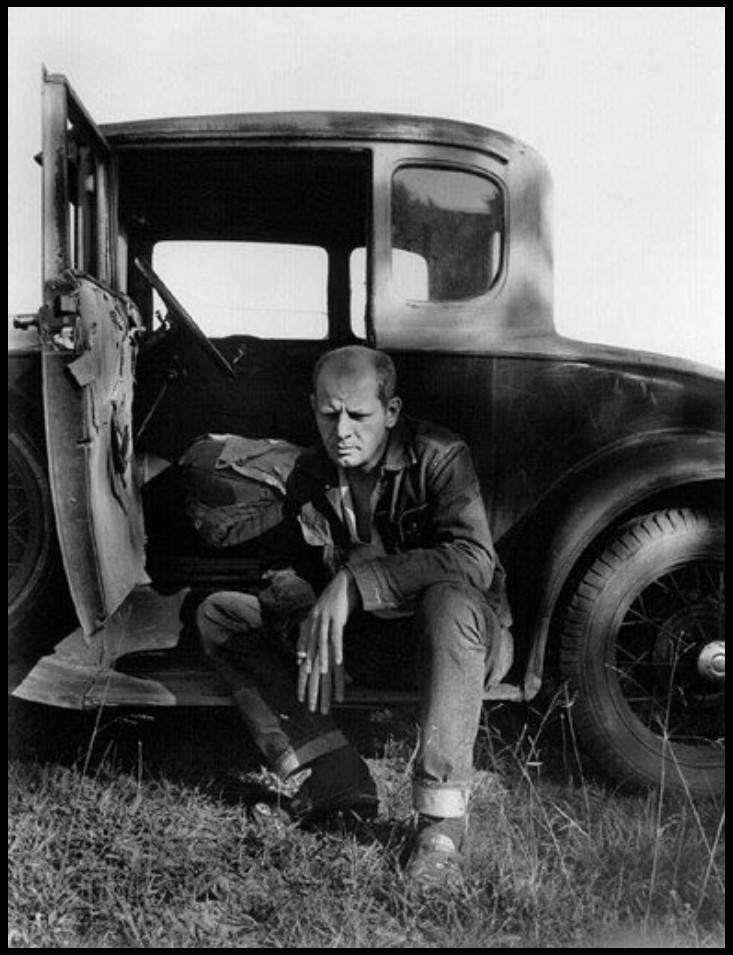


Hans Namuth, Photographs of Pollock for *Life*, 1950

Jackson Pollock painting through glass

Jackson Pollock, Lavender Mist, 1950

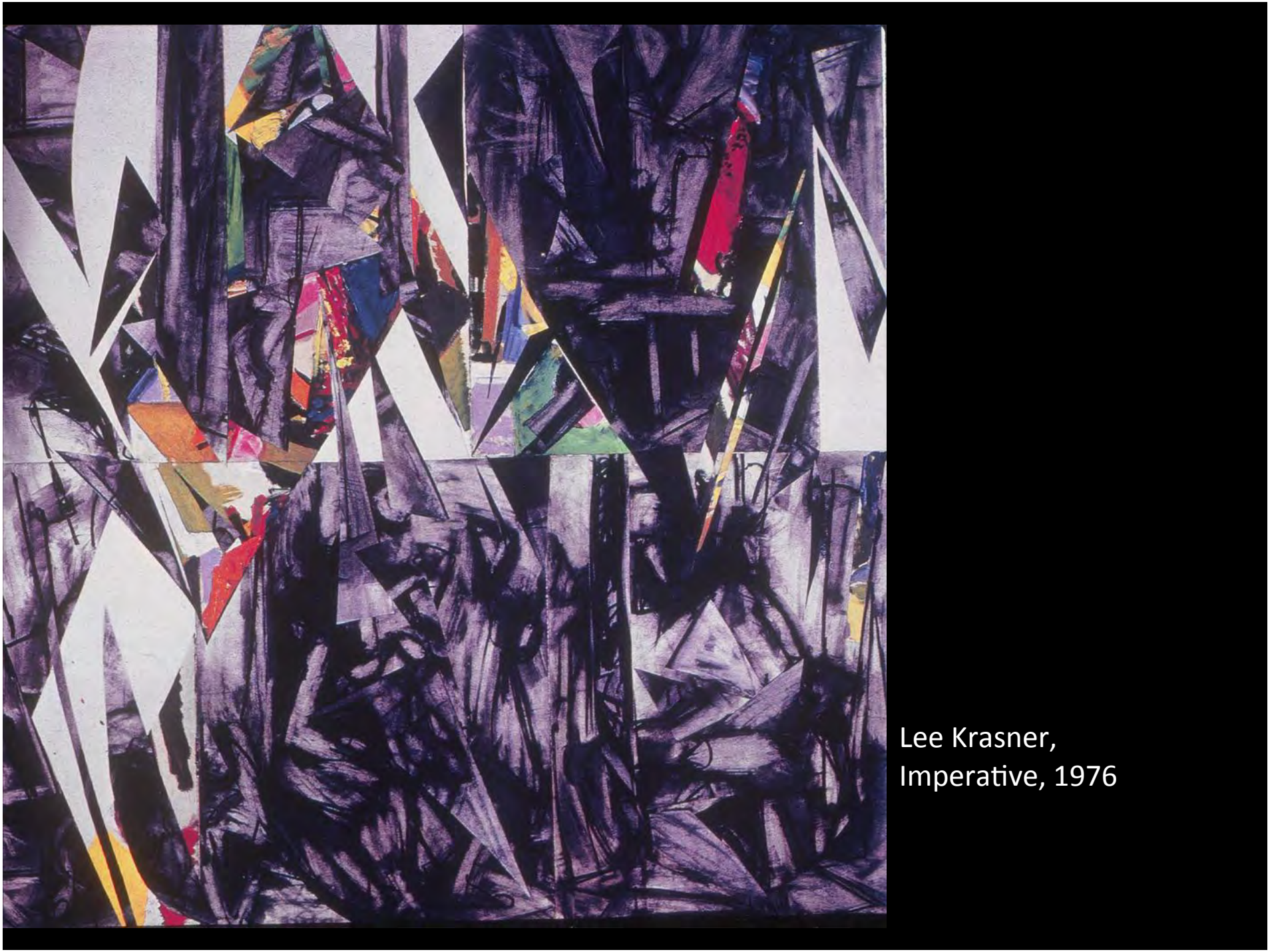
Jackson Pollock, Blue Poles, 1952
6' 11" x 15' 11"

Jackson Pollock, Portrait of a Dream, 1953

Jackson Pollock and Lee Krasner

Lee Krasner, Blue and Black, 1951-53

Lee Krasner, Celebration, 1959-60

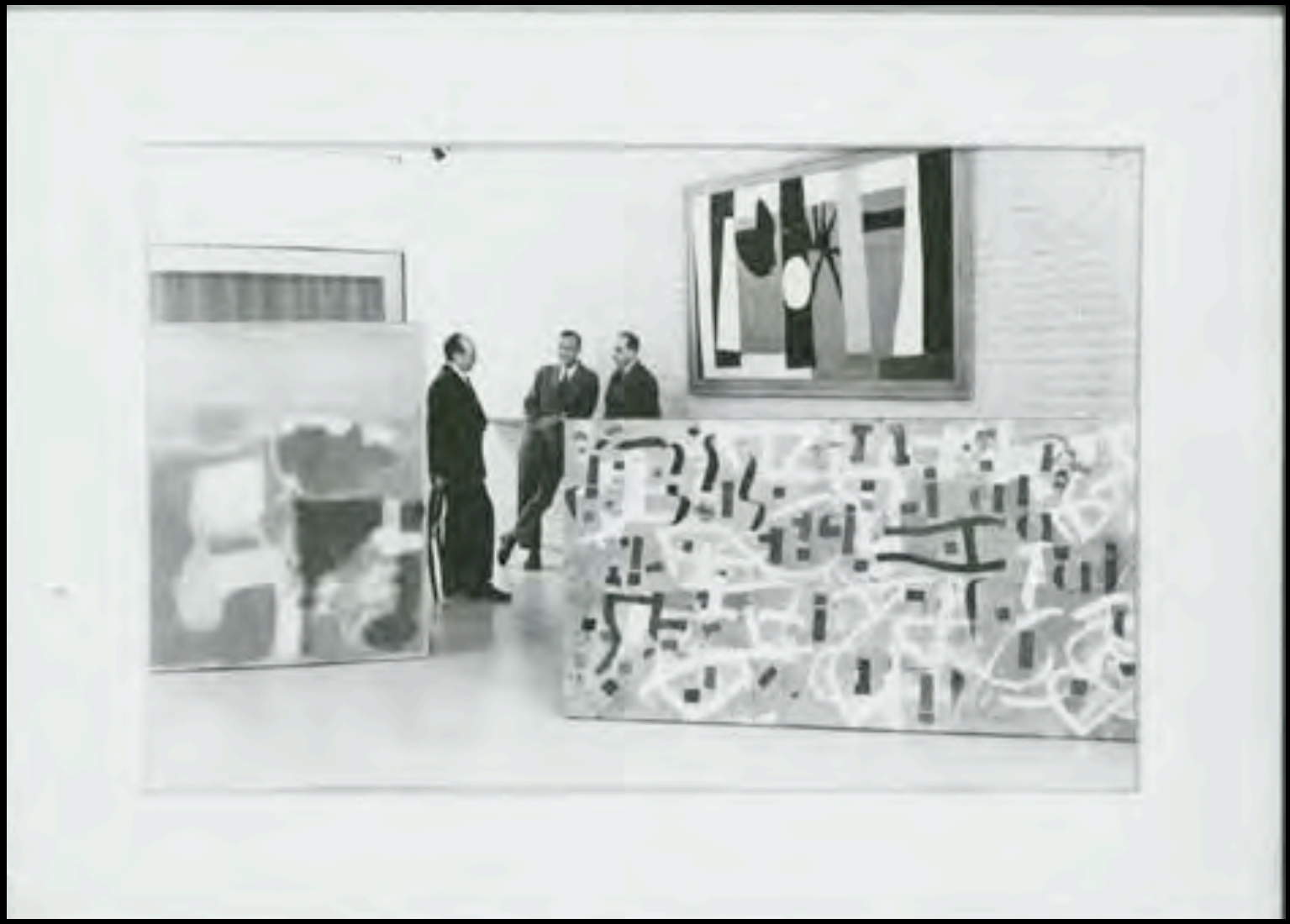


Lee Krasner,
Imperative, 1976

"Jackson Pollock is the Greatest Living Painter in the U.S.?" *Life*, August 8, 1949

Jackson Pollock Painting with Model, Vogue, 1951

FREE ENTERPRISE PAINTING

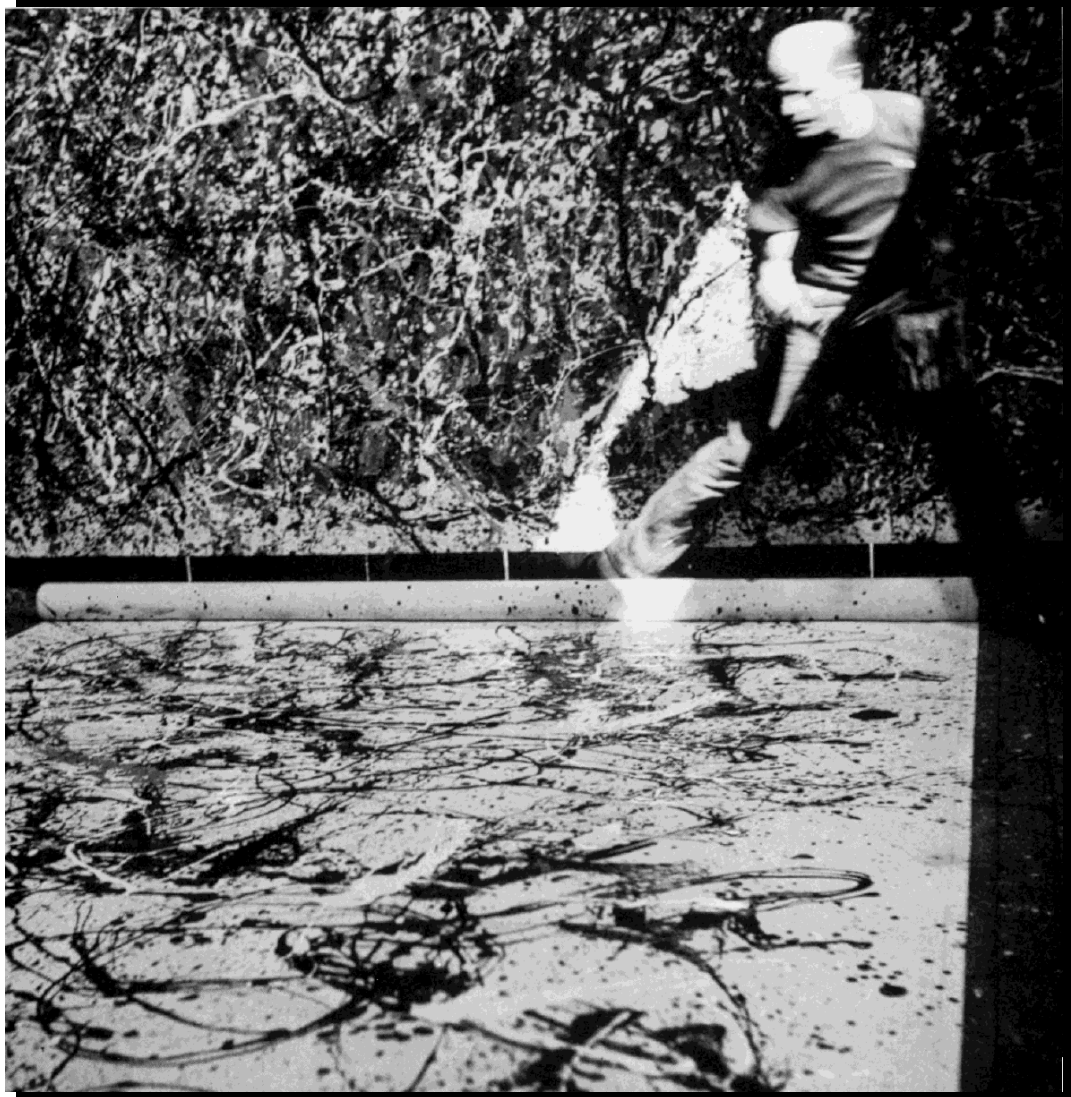


Mark Rothko, Robert Motherwell and Bradley Walker Tomlin at the Rockefeller Guest House, 1949

"The Legacy of Jackson Pollock" (1958)

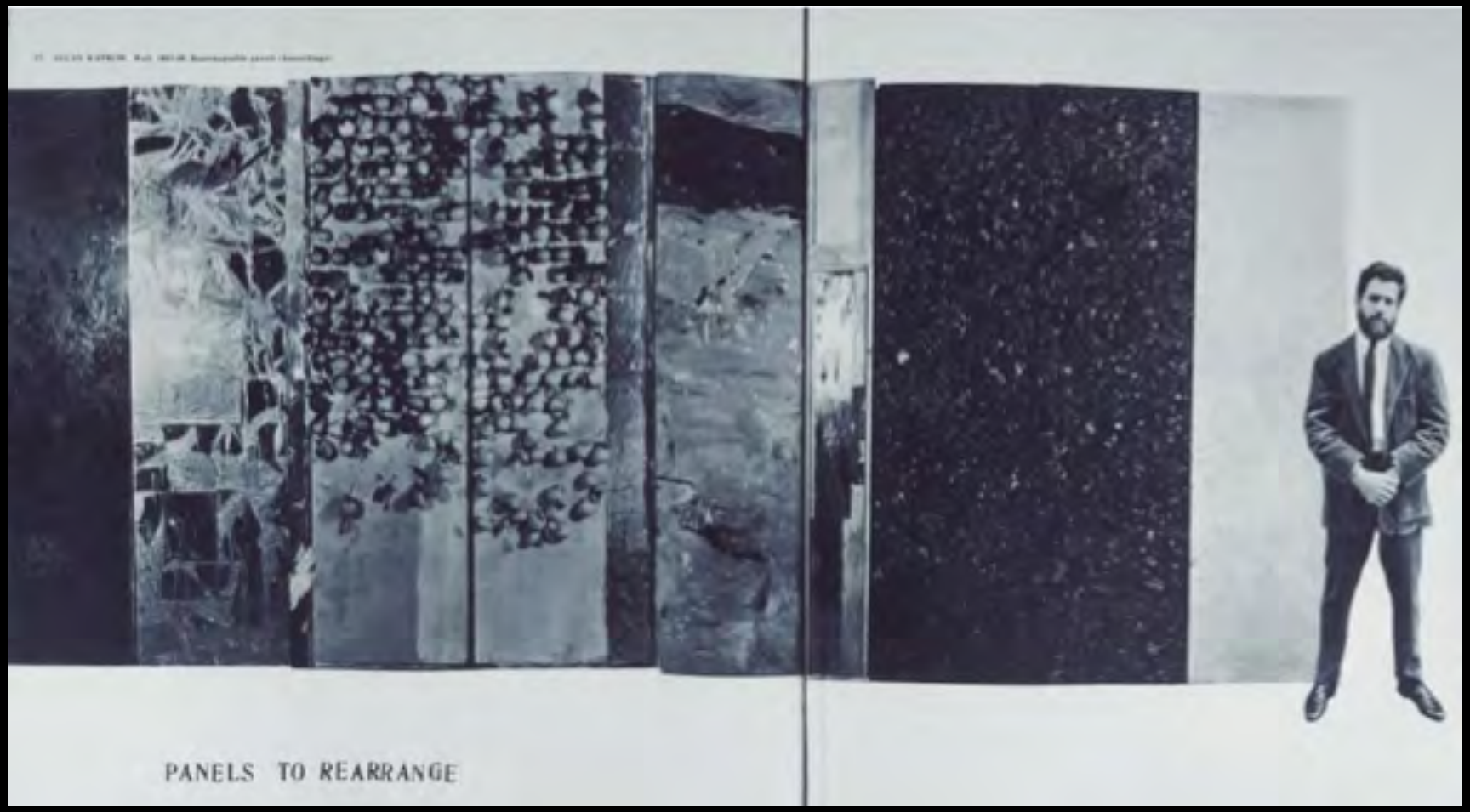
Allan Kaprow

- "He [Pollock] created some magnificent paintings. But he also destroyed painting."
- "I am convinced that to grasp a Pollock's impact properly, we must be acrobats, constantly shuttling between an identification with the hands an body that flung the paint and stood 'in' the canvas and submission to the objective markings, allowing them to entangle and assault us. This instability is indeed far from the idea of a 'complete' painting. The artist, the spectator, and the outer world are much too interchangeably involved here."
- "Then Form. To follow it, it is necessary to get rid of the usual idea of "Form," i.e., a beginning, middle and end, or any variant of this principle – such as fragmentation. We do not enter a painting of Pollock's in any one place (or hundred places). Anywhere is everywhere, and we dip in and out when and where we can."



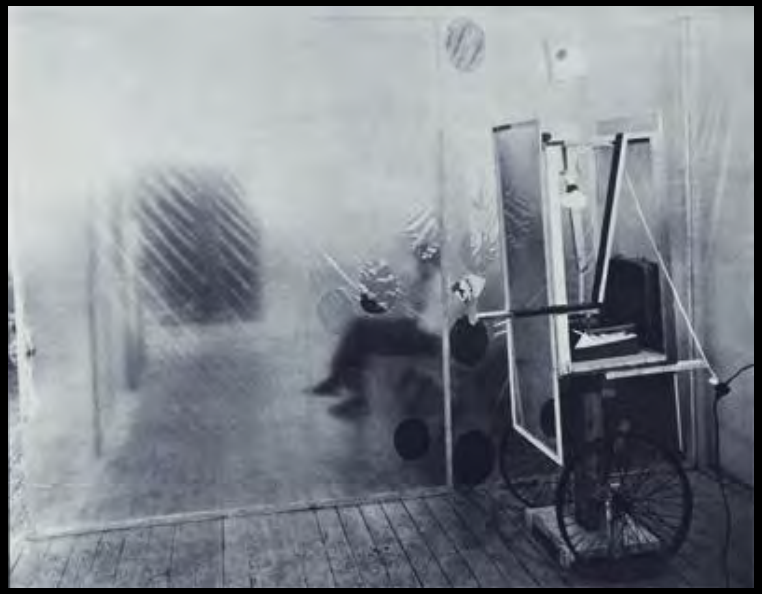
Allan Kaprow, Penny Arcade, 1956

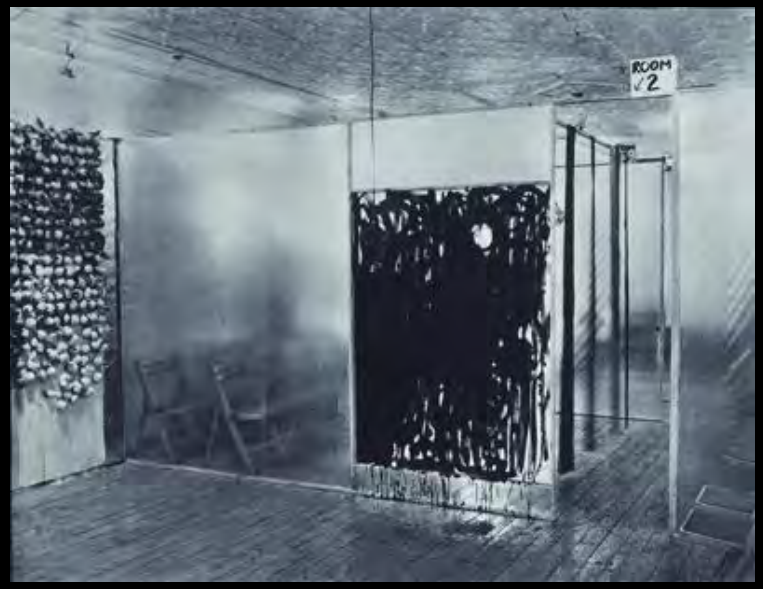
Allan Kaprow, Baby, 1956



1957-59

Allan Kaprow, Rearrangeable Panels, 1957-59





Allan Kaprow, 18 Happenings in 6 Parts, 1959

18 HAPPENINGS
IN SIX PARTS
BY ALLAN KAPROW

THE REUBEN GALLERY
61 4th AVE., N.Y.C.
OCT. 4,6,7,8,9,10--8:30 p.m.

CAST OF PARTICIPANTS

Allan Kaprow - who speaks and plays a musical instrument

Rosalyn Montague - who speaks and moves

Shirley Prendergast - who moves and plays a musical instrument

Lucas Samaras - who speaks, plays a game and a musical instrument

Janet Weinberger - who moves and plays a musical instrument

Robert Whitman - who moves, speaks and plays a game

Sam Francis, Red Grooms, Dick Higgins, Lester Johnson, Alfred Leslie, Jay Milder, George Segal, Robert Thompson - each of whom paints

The visitors - who sit in various chairs

INSTRUCTIONS

The performance is divided into six parts. Each part contains three happenings which occur at once. The beginning and end of each will be signalled by a bell. At the end of the performance two strokes of the bell will be heard.

You have been given three cards. Be seated as they instruct you. That is, be sure to change your place for set three and for set five.

Between part one and part two there is a two minute interval. Remain seated.

Between part two and part three there is a fifteen minute interval. You may move about freely.

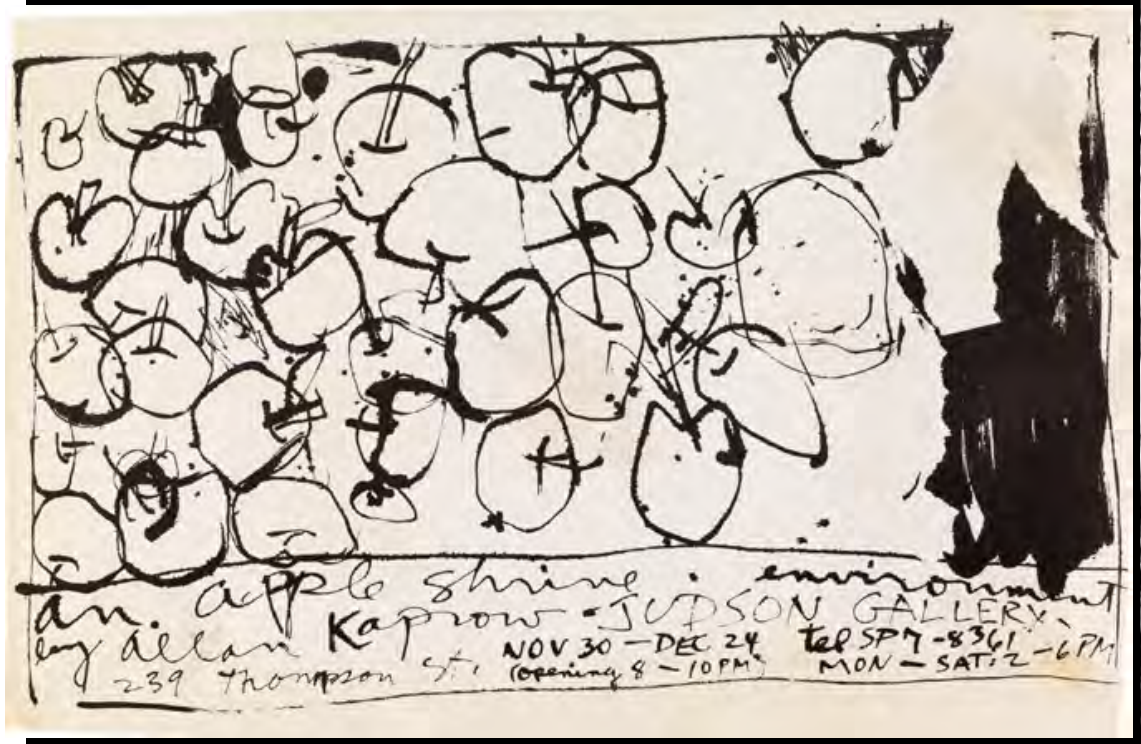
Between part three and part four there is a two minute interval when you will remain in your seats.

Between part four and part five there is a fifteen minute interval. You may move about.

Between part five and part six there is a two minute interval. Remain seated.

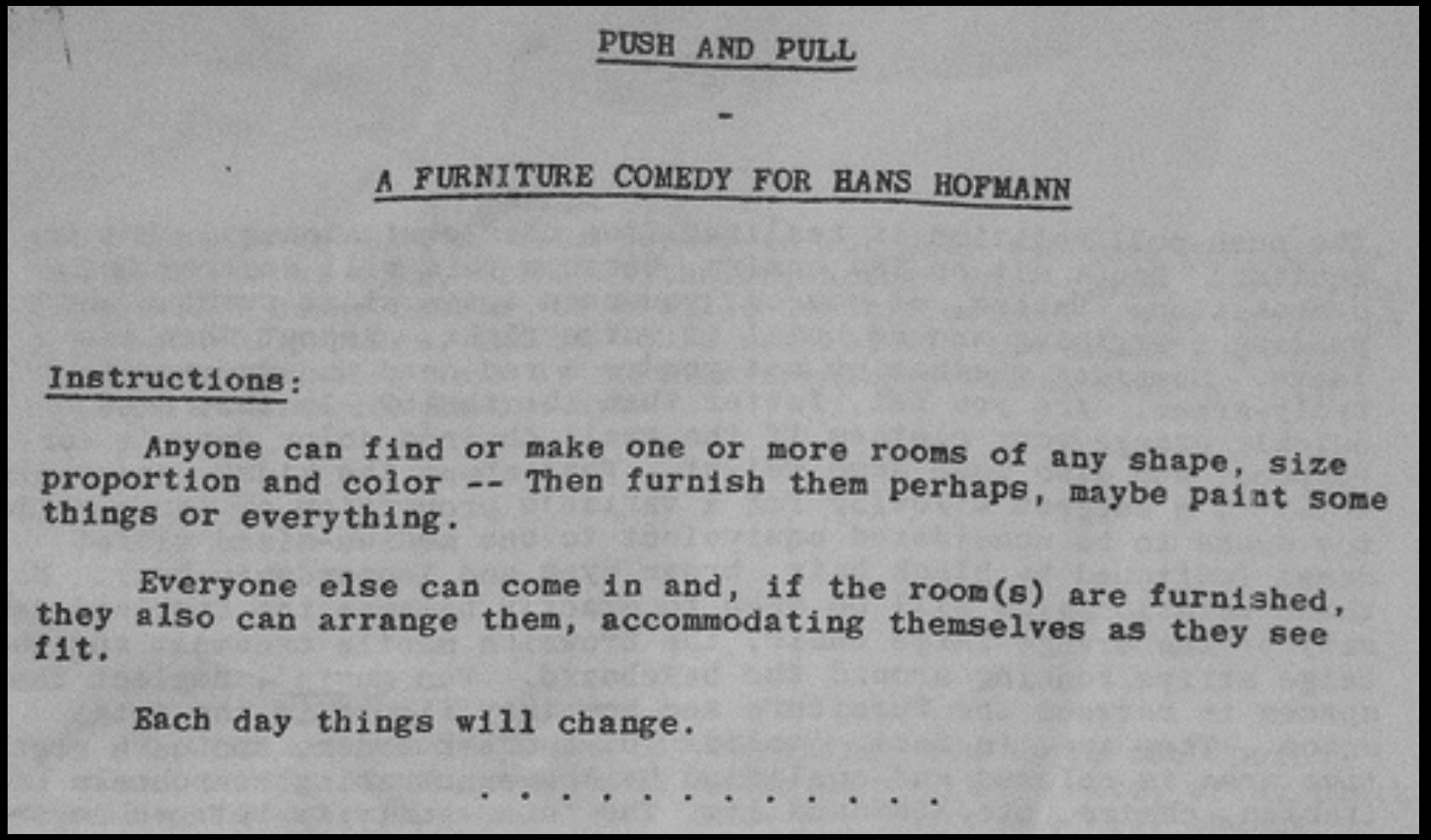
There will be no applause after each set. You may applaud after the sixth set if you wish, although there will be no "curtain call".

The visitors are please asked not to smoke at all in the loft. They are also asked not to leave the building during the longer intermissions.



Allan Kaprow, An Apple Shrine, 1960

Allan Kaprow, Words, 1961



PUSH AND PULL

-

A FURNITURE COMEDY FOR HANS HOFMANN

Instructions:

Anyone can find or make one or more rooms of any shape, size proportion and color -- Then furnish them perhaps, maybe paint some things or everything.

Everyone else can come in and, if the room(s) are furnished, they also can arrange them, accommodating themselves as they see fit.

Each day things will change.

. . . . . .

Allan Kaprow, Push and Pull: A Furniture Comedy for Hans Hofmann, 1963

Allan Kaprow, Push and Pull: A Furniture Comedy for Hans Hofmann, 1963

Allan Kaprow, Yard, 1961

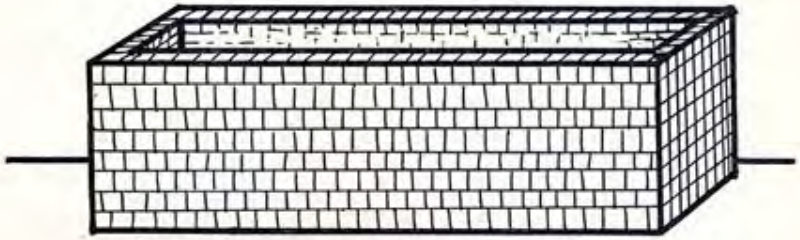
Julian Wasser/Getty Research Institute, Los Angeles
Allan Kaprow (center, with beard) and participants in his "Yard" (1967), at the Martha Jackson Gallery in New York.

Allan Kaprow, Household, 1964

FLUIDS

A HAPPENING BY

ALLAN KAPROW



During three days, about twenty rectangular enclosures of ice blocks (measuring about 30 feet long, 10 wide and 8 high) are built throughout the city. Their walls are unbroken. They are left to melt.

Those interested in participating should attend a preliminary meeting at the Pasadena Art Museum, 46 North Los Robles Avenue, Pasadena, at 8:30 p.m. on Wednesday, October 11, 1967. The Happening will be thoroughly discussed by Allan Kaprow and all details worked out.

Kaprow, Fluids, 1967

“Happenings” in the New York Scene by Allan Kaprow
Art News 60(3):36–39,58–62. 1961. Reprinted in Allan Kaprow, *Essays on the Blurring of Art and Life,* ed. Jeff Kelley. Berkeley: University of California Press, 1993.

If you haven’t been to the Happenings, let me give you a kaleidoscope sampling of some of their great moments. Everybody is crowded into a downtown loft, milling about, like at an opening. It’s hot. There are lots of big cartons sitting all over the place. One by one they start to move, sliding and careen- ing drunkenly in every direction, lunging into one another, accompanied by loud breathing sounds over four loudspeakers….

In addition, outside New York there is the Gutai group in Osaka; reported activity in San Francisco, Chicago, Cologne, Paris, and Milan; and a history that goes back through Surrealism, Dada, Mime, the circus, carnivals, the traveling saltimbanques, all the way to medieval mystery plays and processions.

Happenings are events that, put simply, happen. Though the best of them have a decided impact—that is, we feel, “here is something important”—they appear to go nowhere and do not make any particular literary point. In contrast to the arts of the past, they have no structured beginning, middle, or end.

Happening is not a commodity but a brief event, from the standpoint of any publicity it may receive, it may become a state of mind. Who will have been there at that event? It may become like the sea monsters of the past or the flying saucers of yesterday. I shouldn’t really mind, for as the new myth grows on its own, without reference to anything in particular, the artist may achieve a beautiful privacy, famed for something purely imaginary while free to explore something nobody will notice.