

**Contemporary Art
University of Texas at Dallas
Arts & Humanities
Fall 2021**

**AHST 3318-001
(87424)**

**Dr. Charissa N. Terranova
T-Th 11:30-12:45
JO 4.102**

**10/19/21
Minimalism**

Minimalism

Seriality

Industrial Materials

Anonymous Art

ABC Art

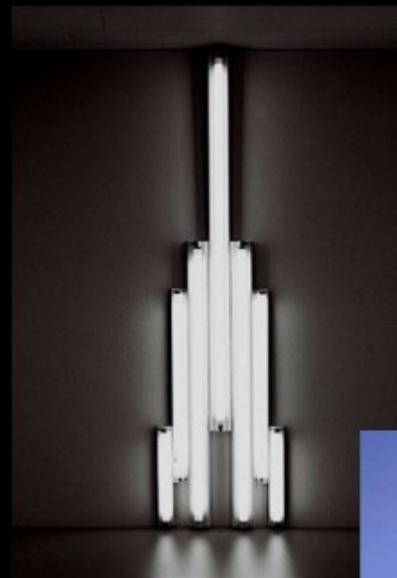
Literalism

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



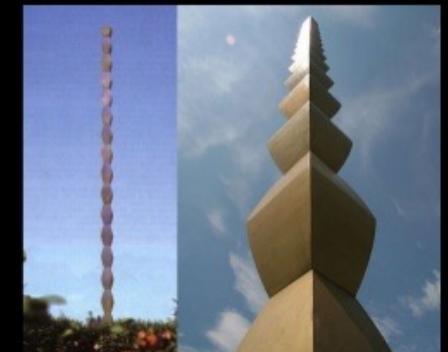
Chartres Cathedral
ca. 1200

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:

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

I

MICHAEL FRIED

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 work'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

Donald Judd, Installation view, Dwan Gallery, Princeton, 1966.



Robert Morris
BodySpaceMotionThings (1971)

Art and Objecthood

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

Michael Fried

Michael Fried, "Art and Objecthood" (1967)

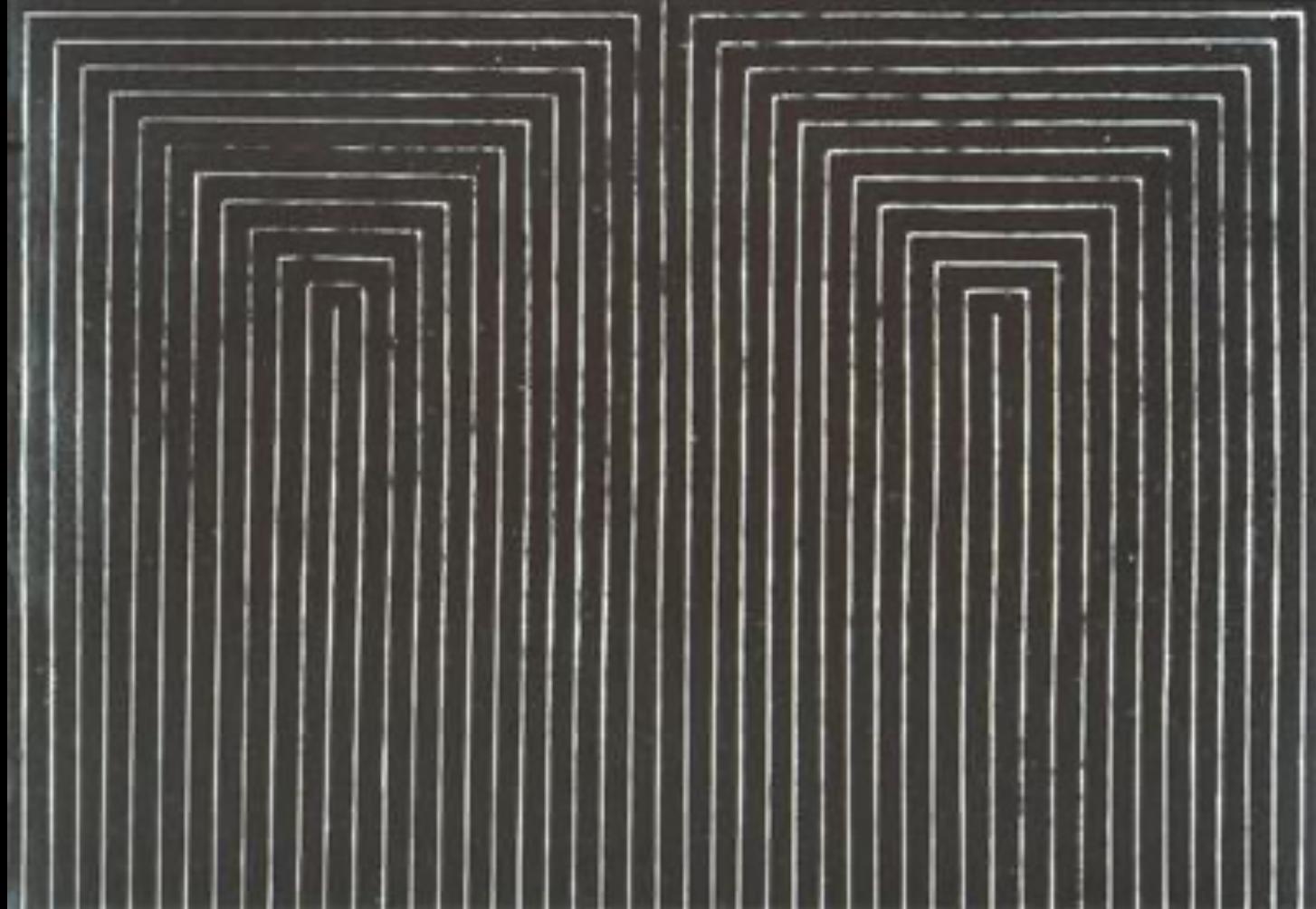
Michael Fried Art and Objecthood

- 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



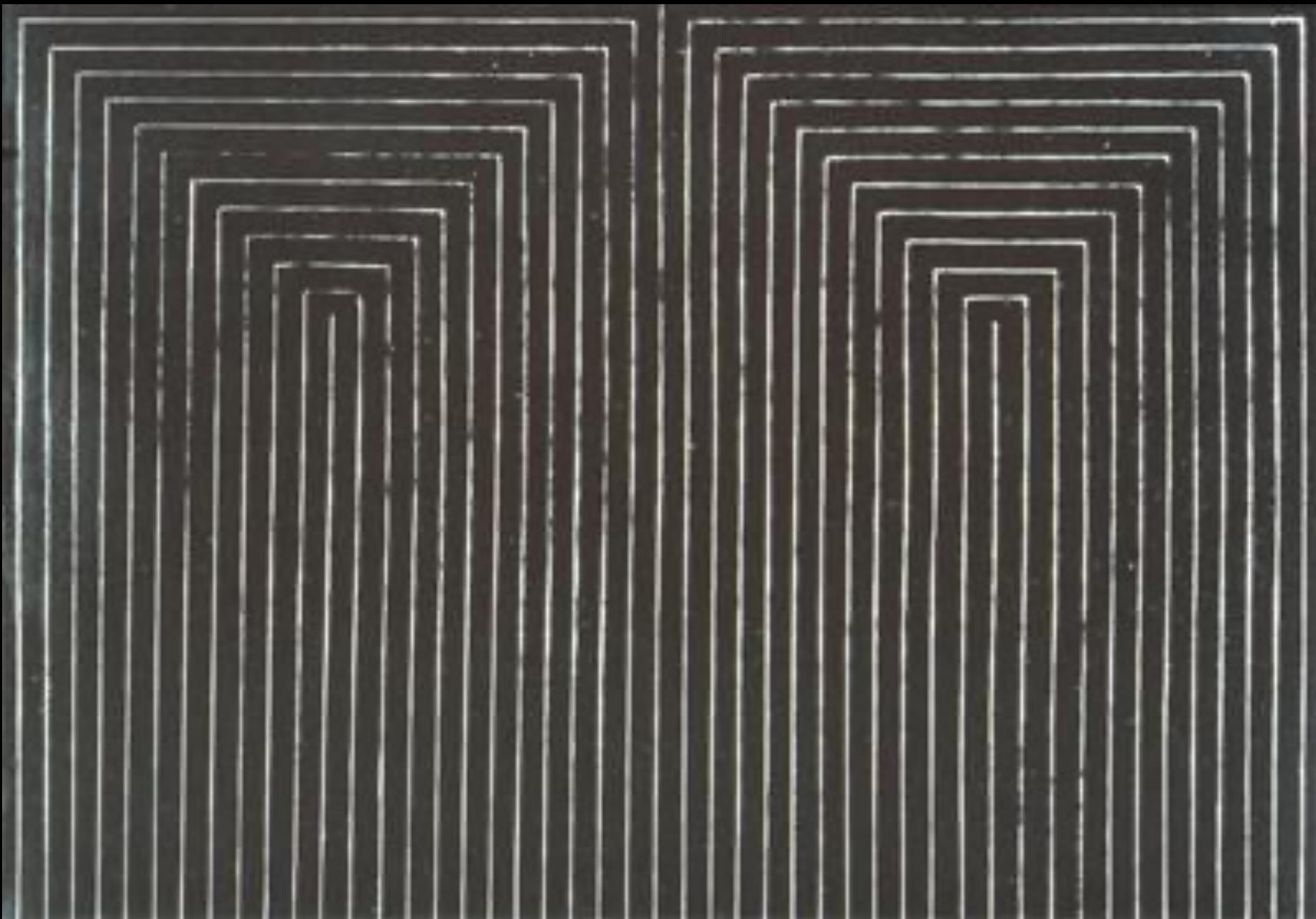
Painting between Surface and Object towards Minimalism

Frank Stella, Green Gate, 1958



Frank Stella, Marriage of Reason and Squalor, 1959

Frank Stella, Green Gate, 1958



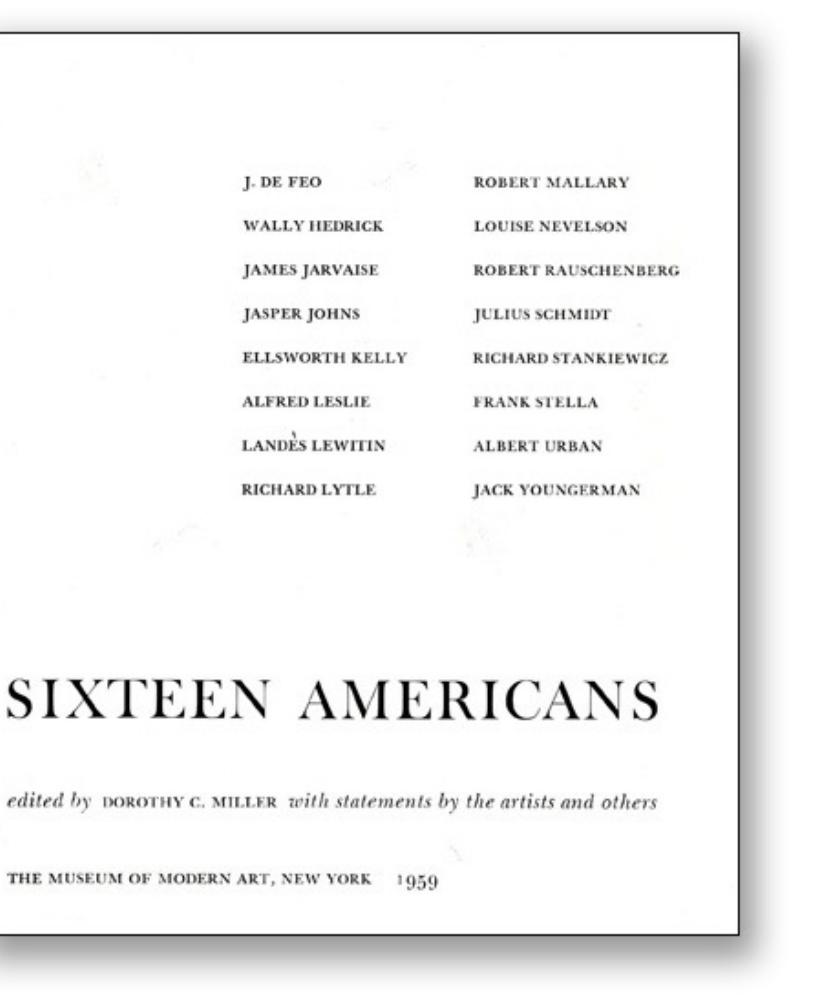
Frank Stella, Marriage of Reason and Squalor, 1959

SIXTEEN AMERICANS

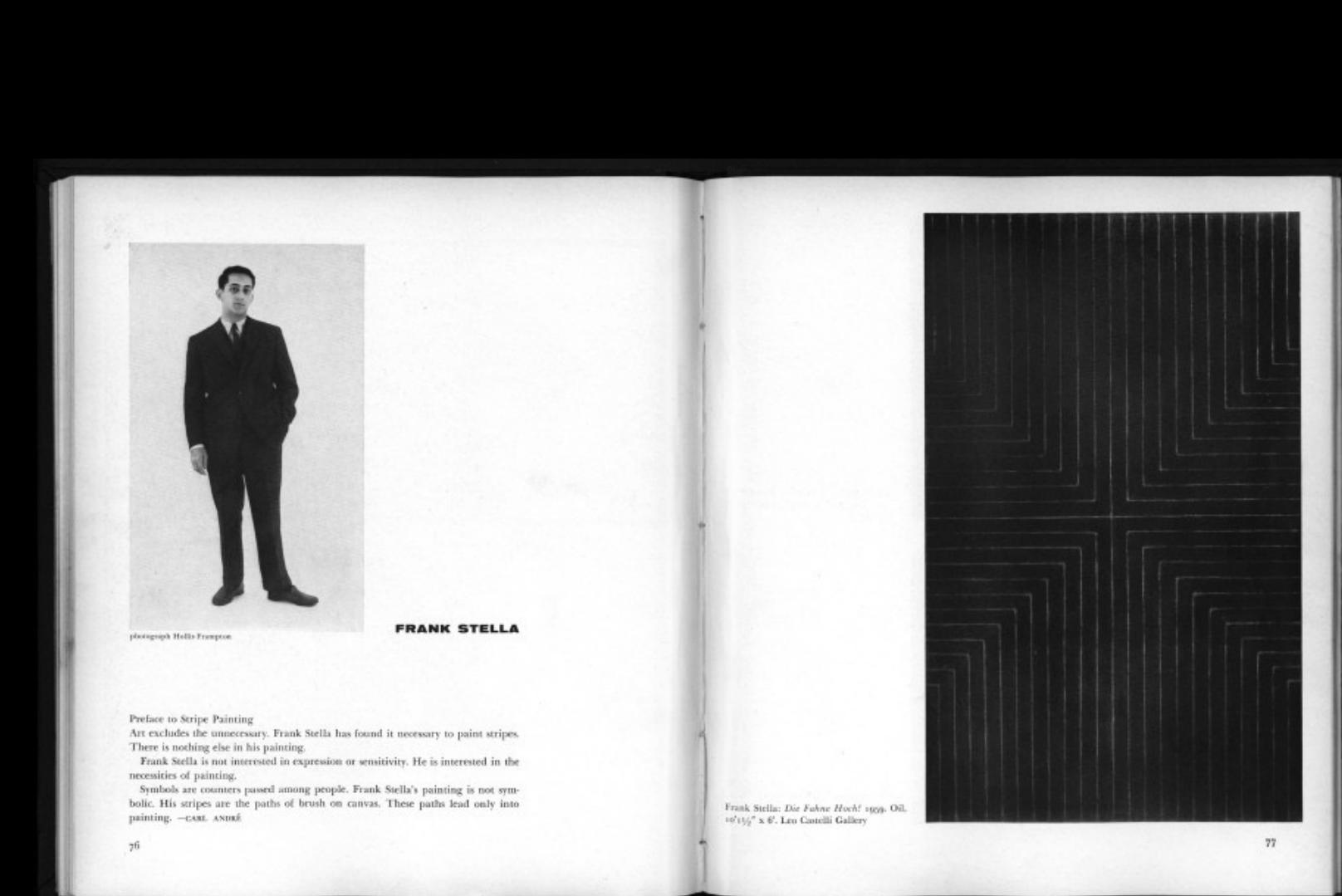
edited by DOROTHY C. MILLER with statements by the artists and others

THE MUSEUM OF MODERN ART, NEW YORK 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
LANDÈS LEWITIN	ALBERT URBAN
RICHARD LYITLE	JACK YOUNGERMAN



16 Americans
December 16, 1959–February 17, 1960
The Museum of Modern Art





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

16 Americans, 1959 Works by Ellsworth Kelly and Jasper Johns





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."



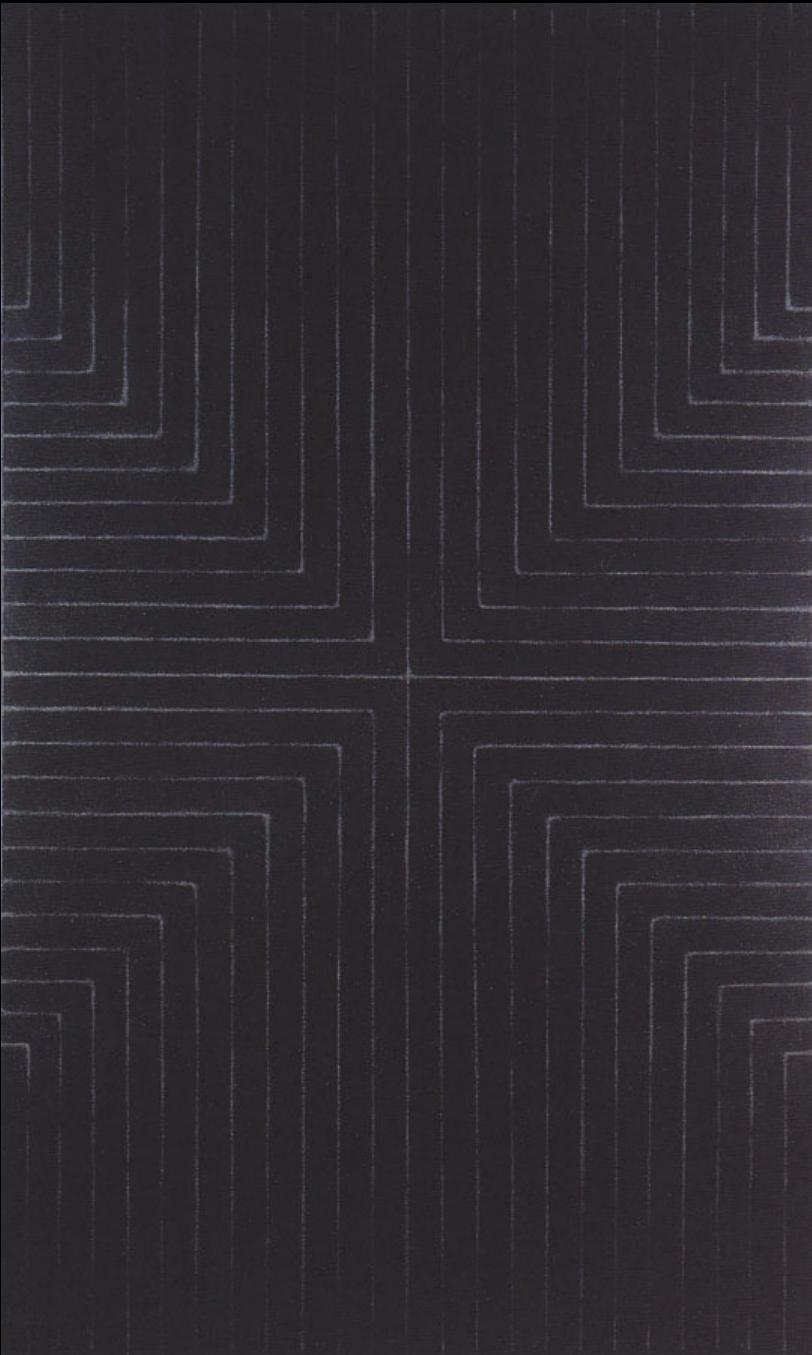
Jay DeFeo, Untitled (R. Mutt's cast), 1973



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

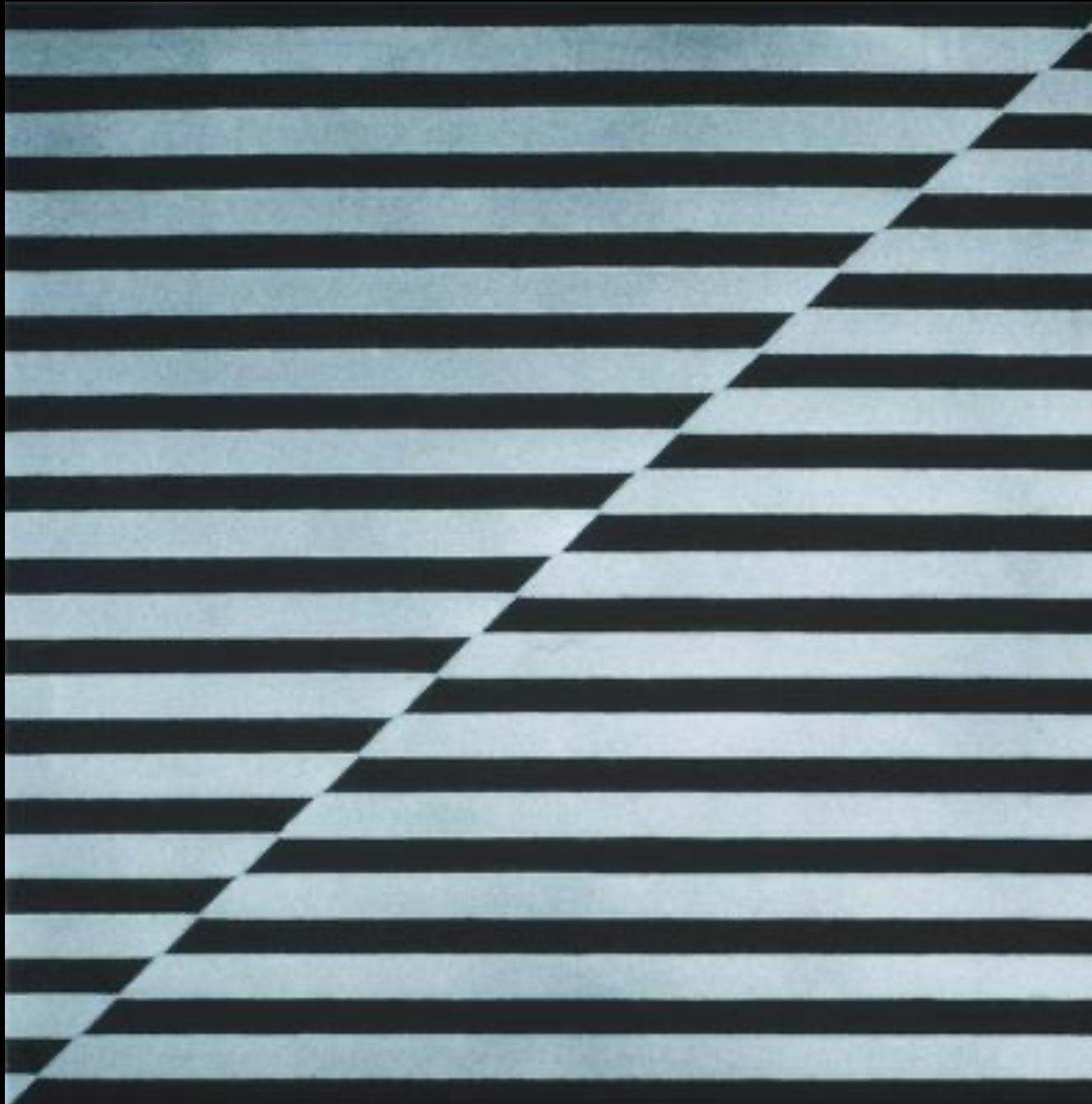
121.5 in × 73.0 in

"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



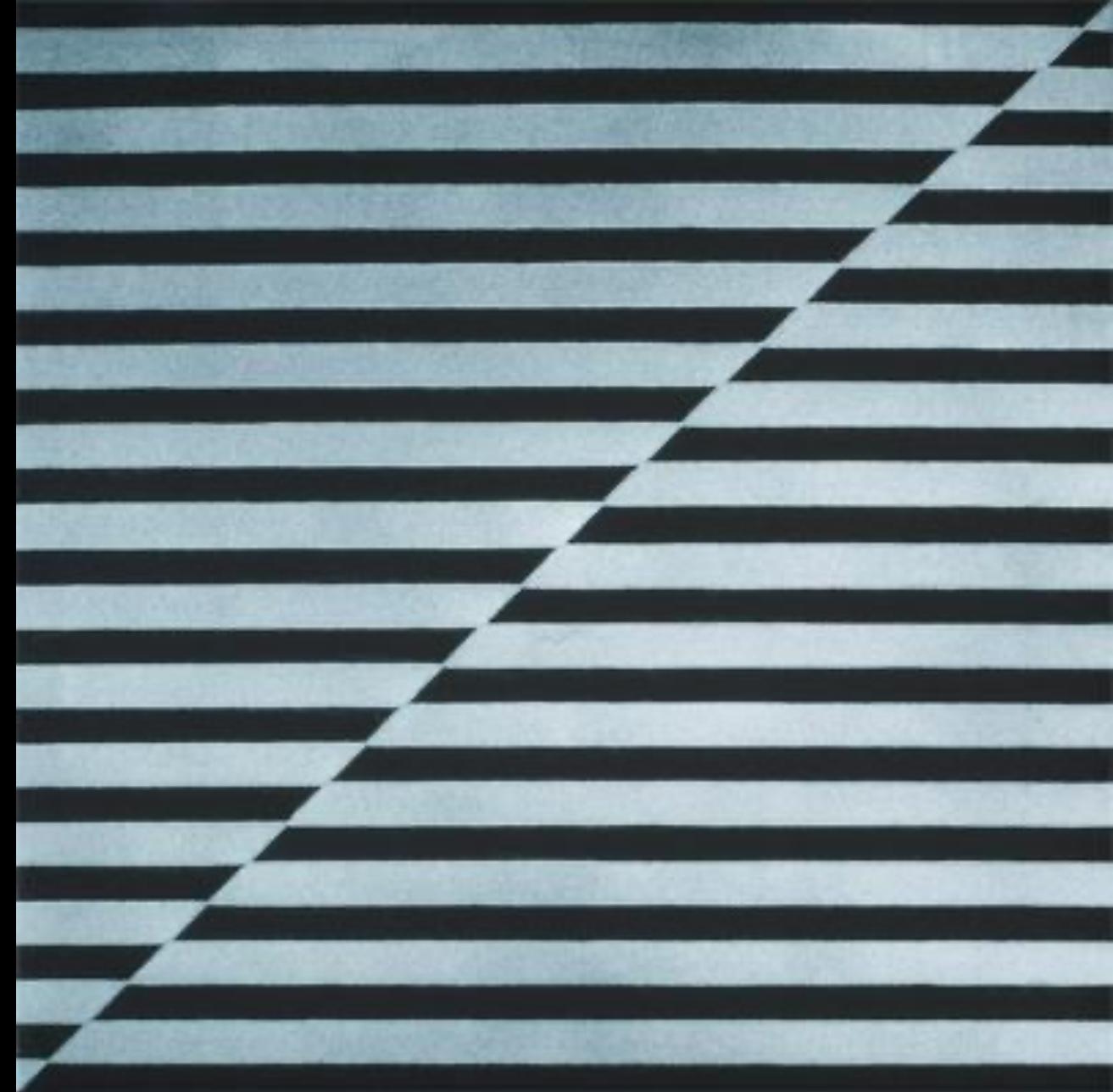
Frank Stella, Gezira (Black Series), 1960



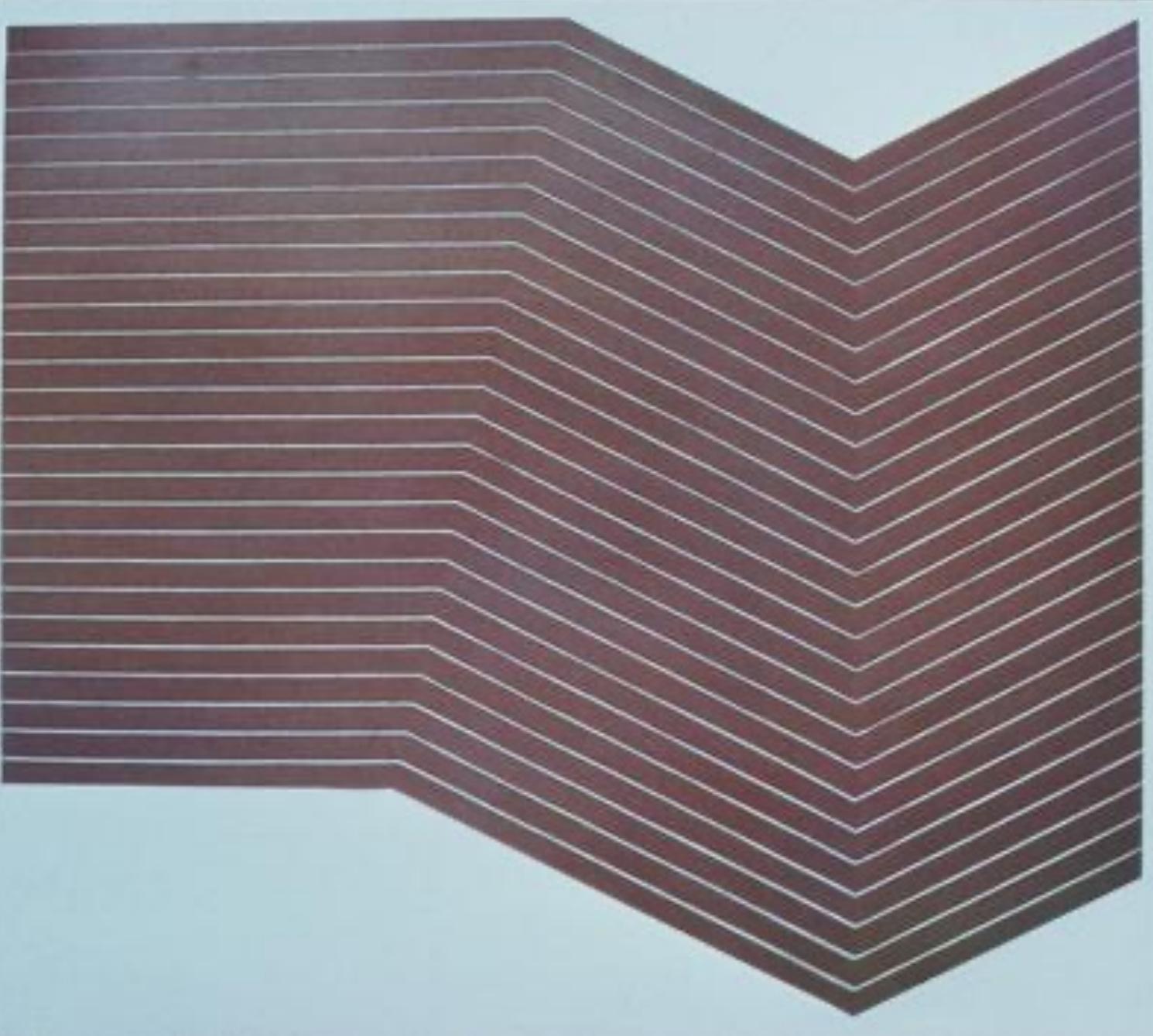
Frank Stella, Agadir II, 1964



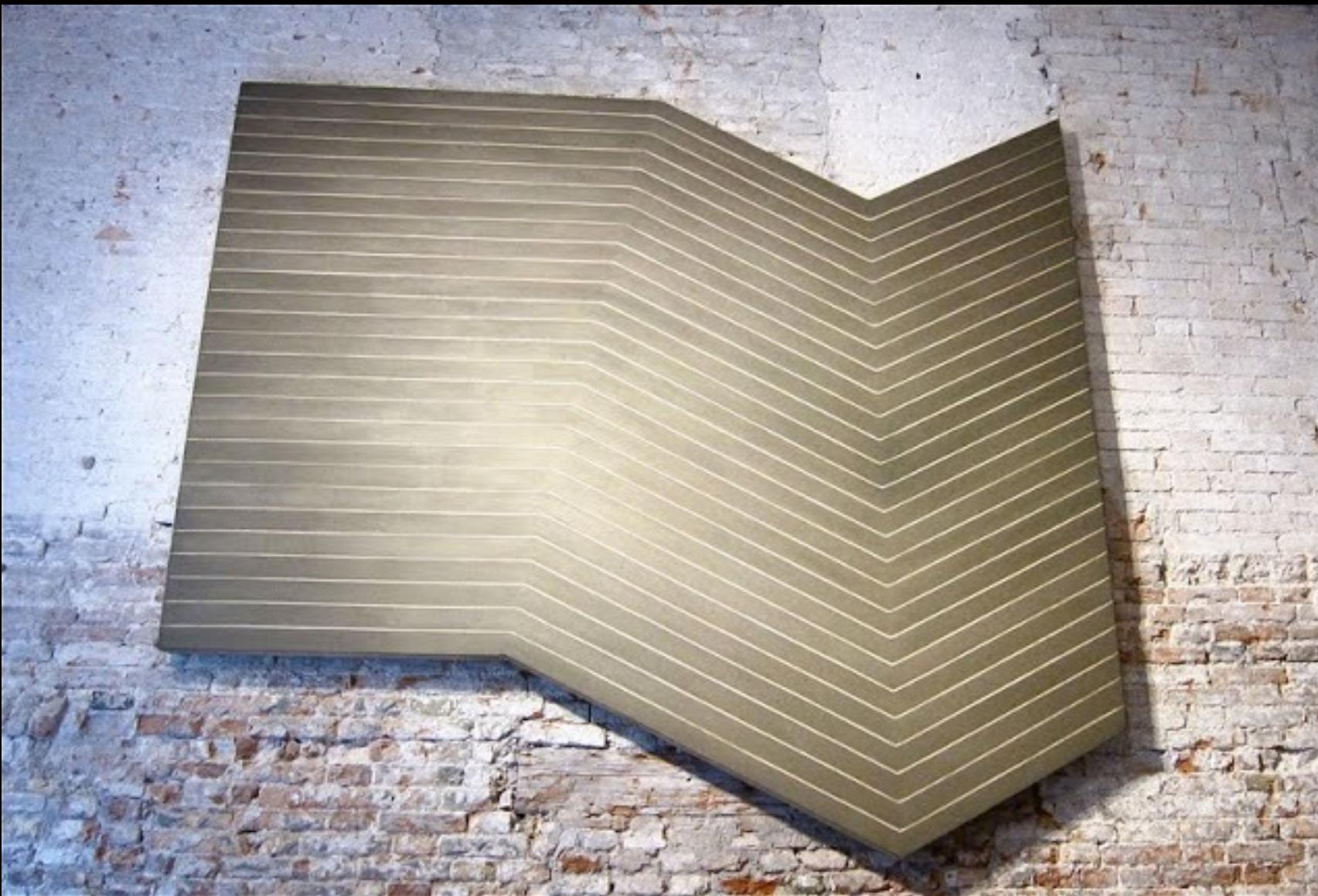
Frank Stella, Green Gate, 1958



Frank Stella, Agadir II, 1964



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





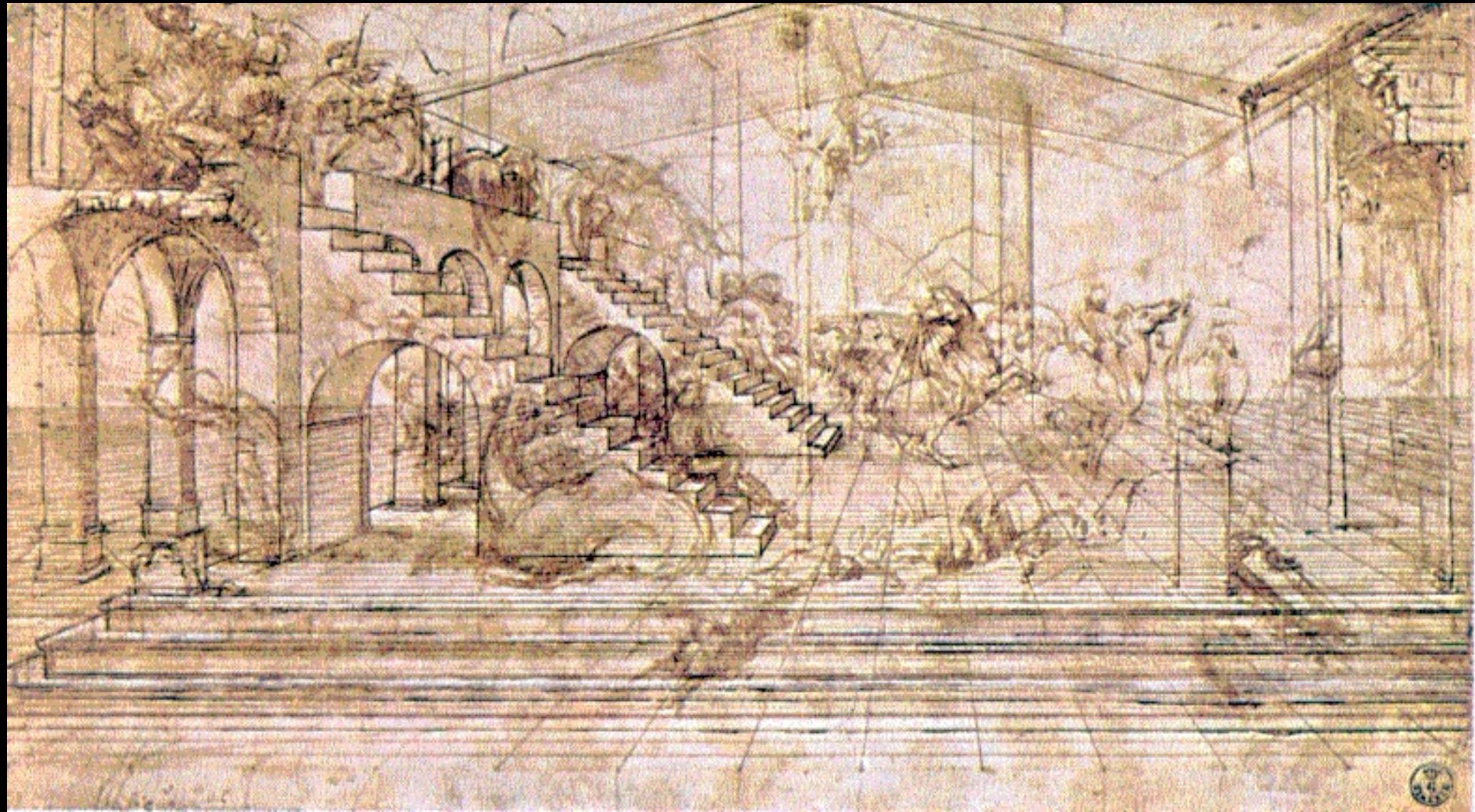
"The paintings I made before the Irregular Polygons were very symmetrical geometry. And these [Irregular Polygons] are a geometry which is no longer symmetrical, but they have to be the same thing that symmetrical paintings are: they have to have a sense of equilibrium. They can't fall over. There has 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

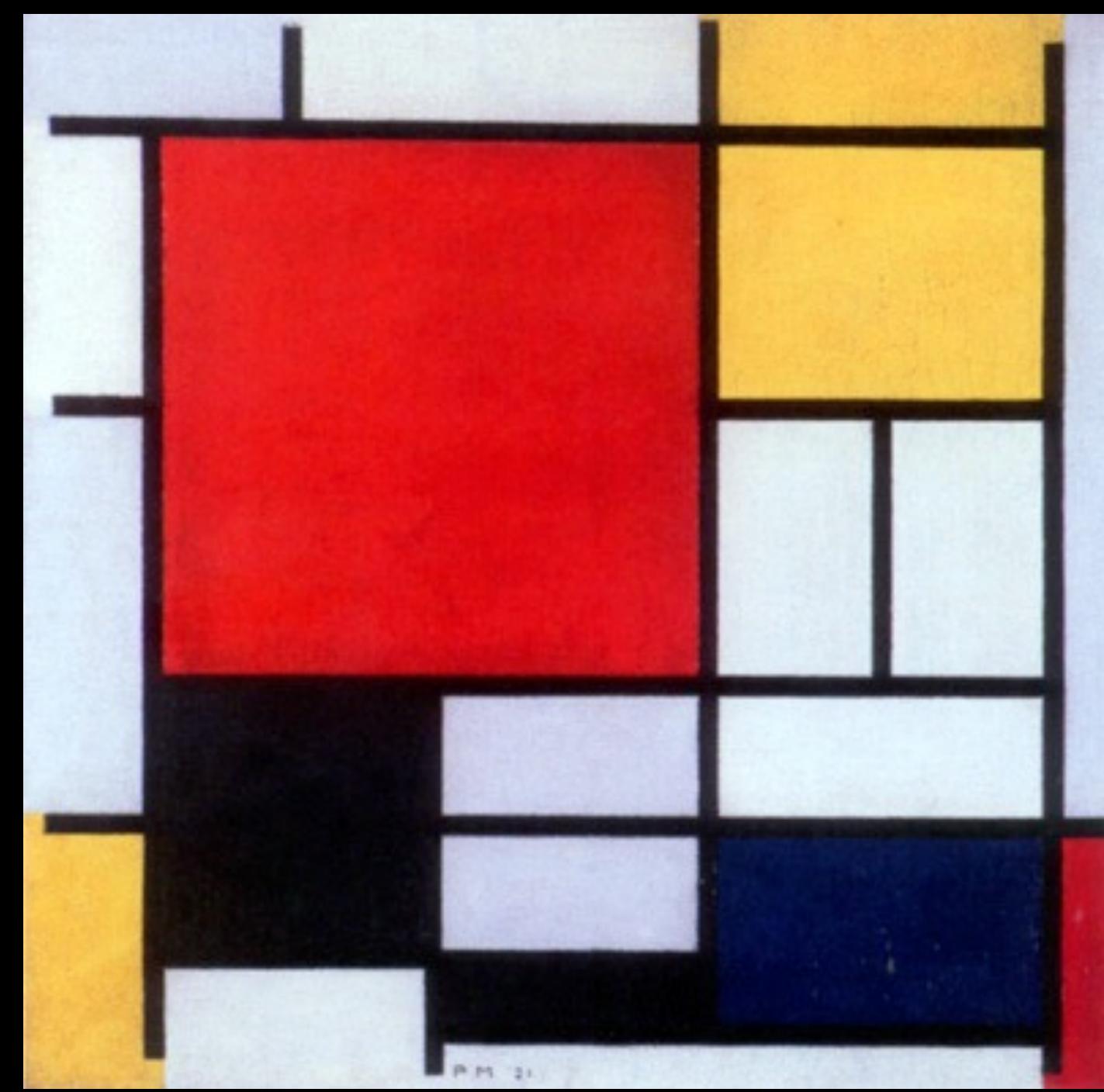
Frank Stella, Tuftonboro III,
1966; fluorescent alkyd and
epoxy paints; Irregular Polygons;
100 x 109in

ECCENTRIC POLYGONS





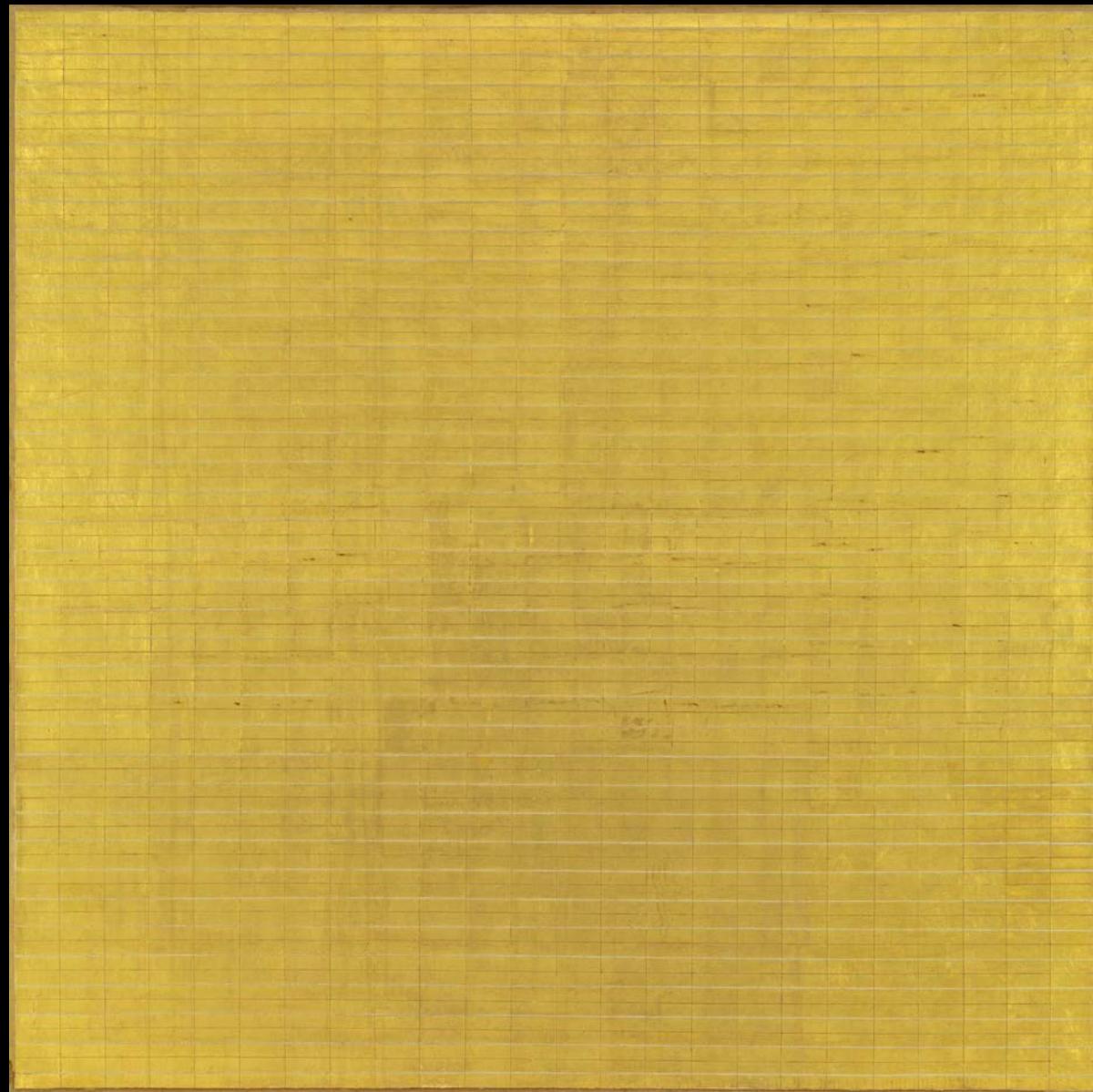
Leonardo da Vinci, Adoration of the Magi, 1481
Painting and the GRID



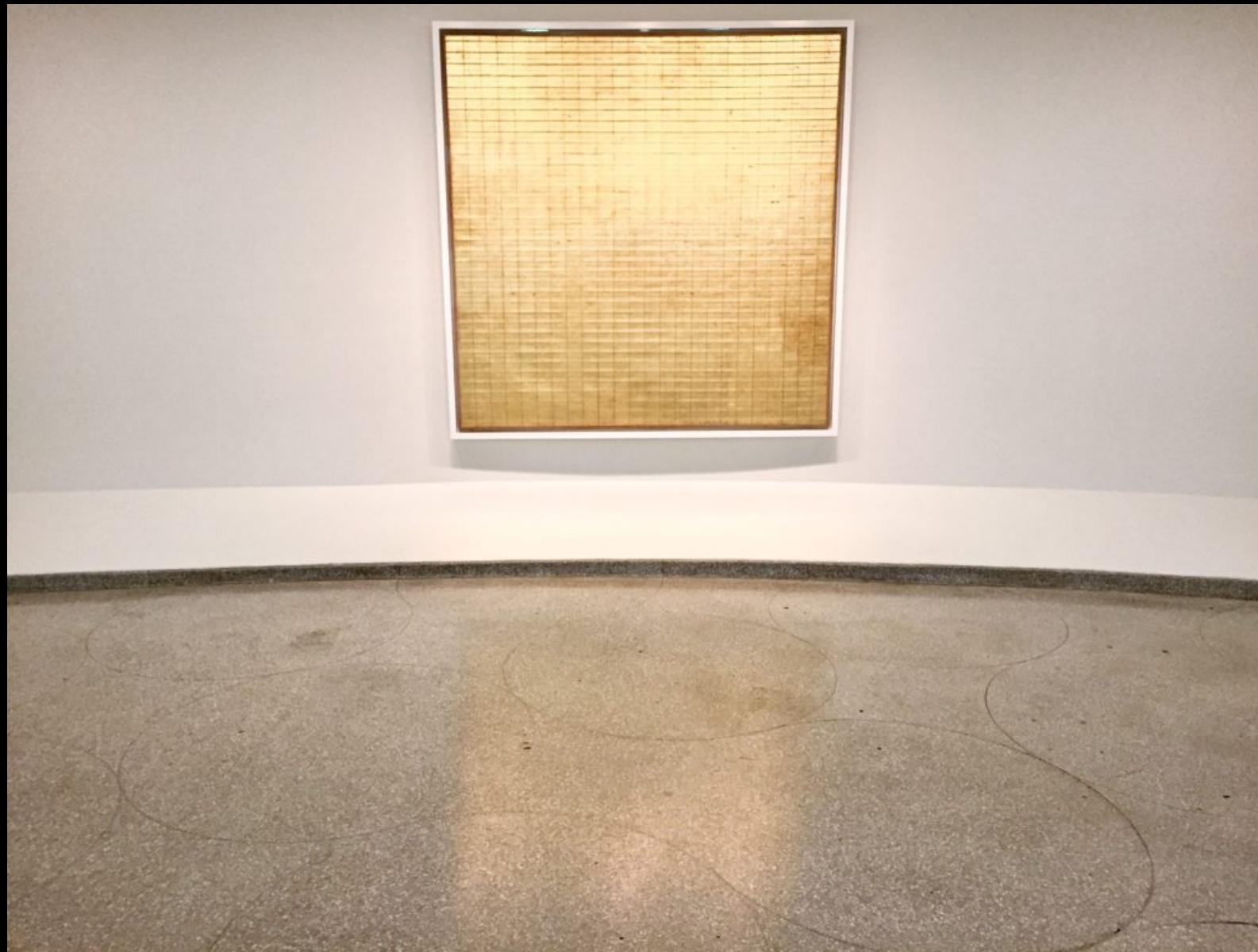
Piet Mondrian, Composition with Red, Yellow, Blue, and Black 1921
Painting and the GRID



Agnes Martin, Night Sea, 1963



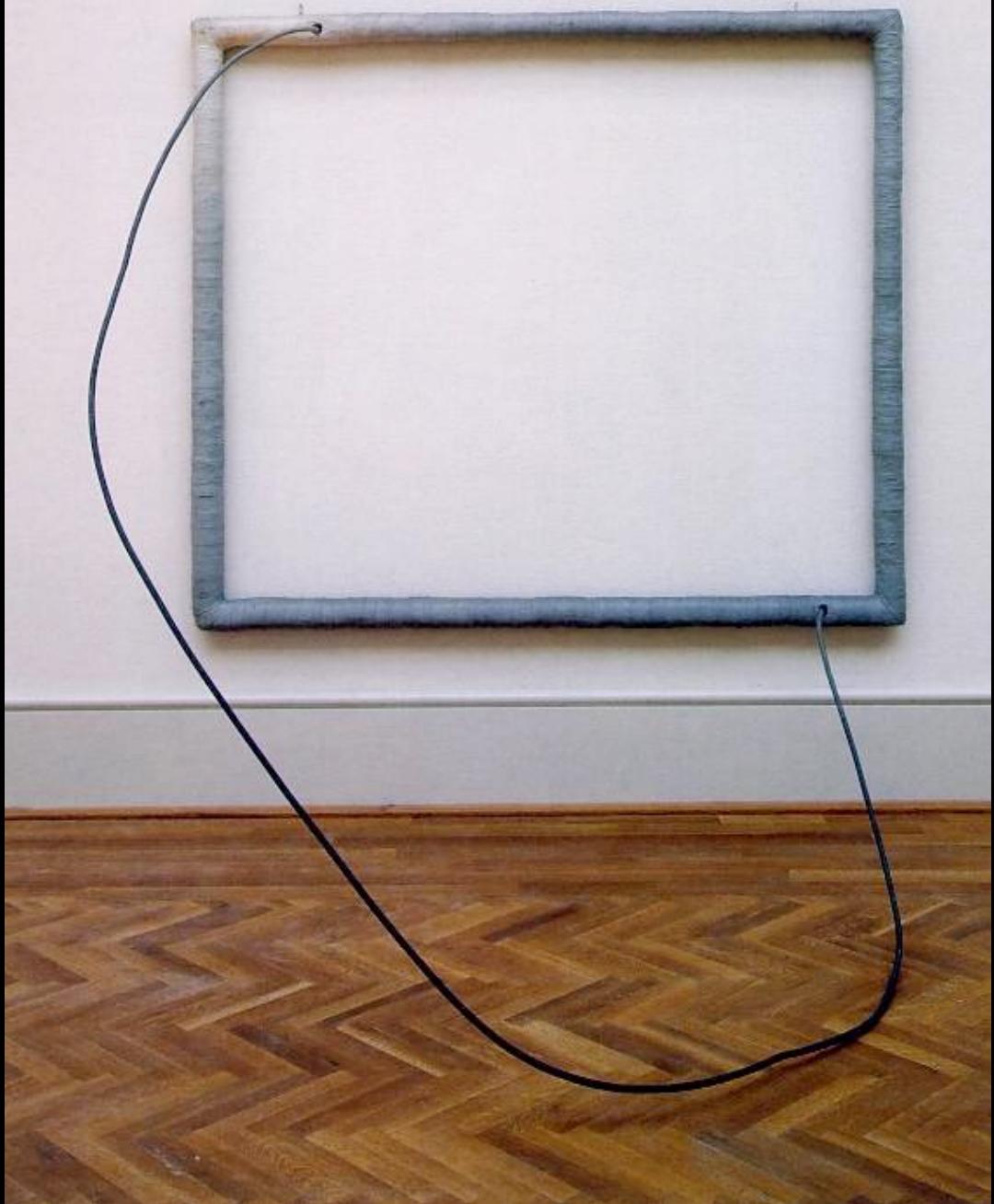
Agnes Martin, Friendship, 1963



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



Agnes Martin,
Whispering, 1963



Eva Hesse, *Hang Up*, 1966

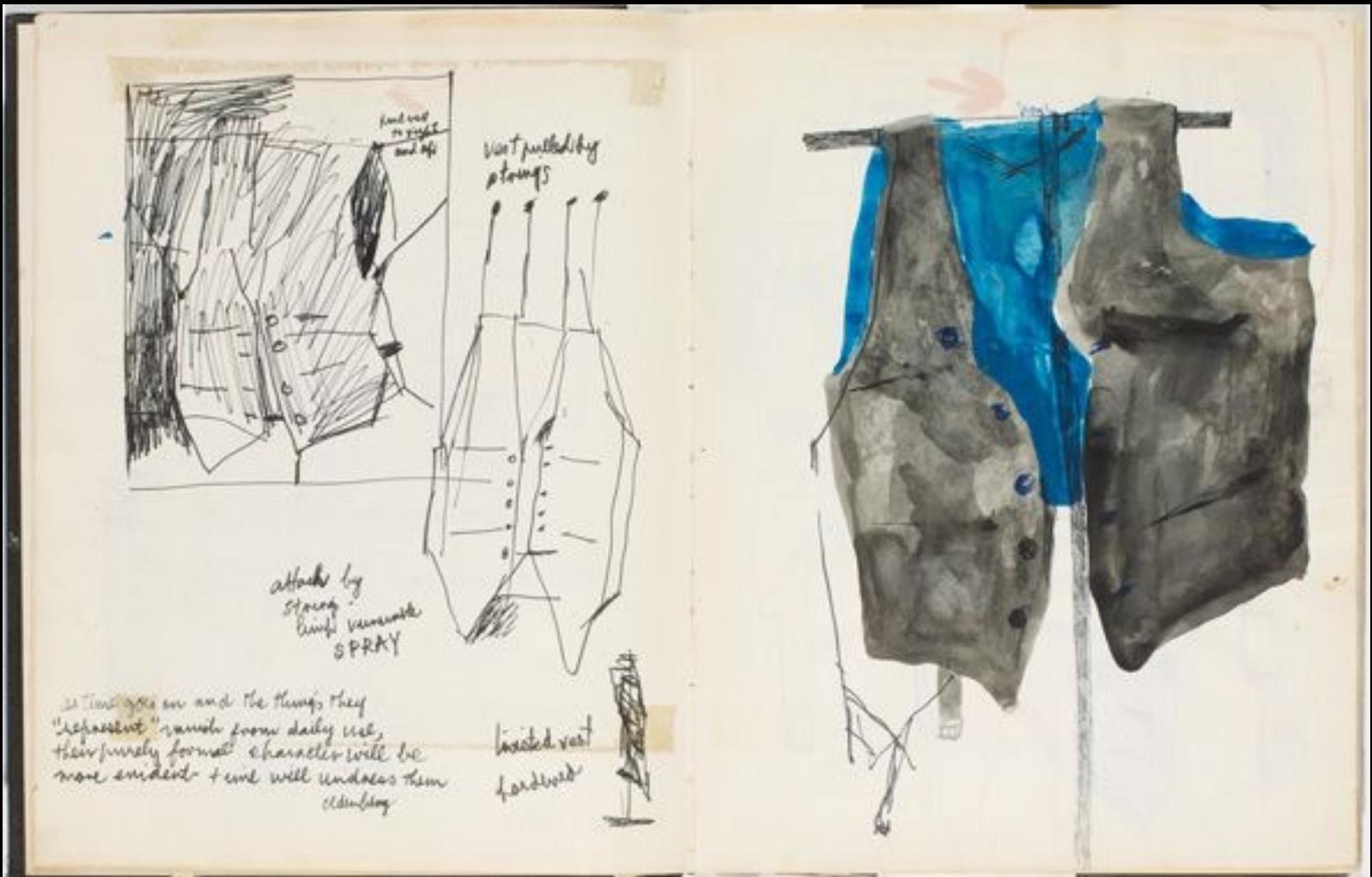
Acrylic on cloth over
wood; acrylic on cord
over steel tube

Stundenplan 1965 - 66

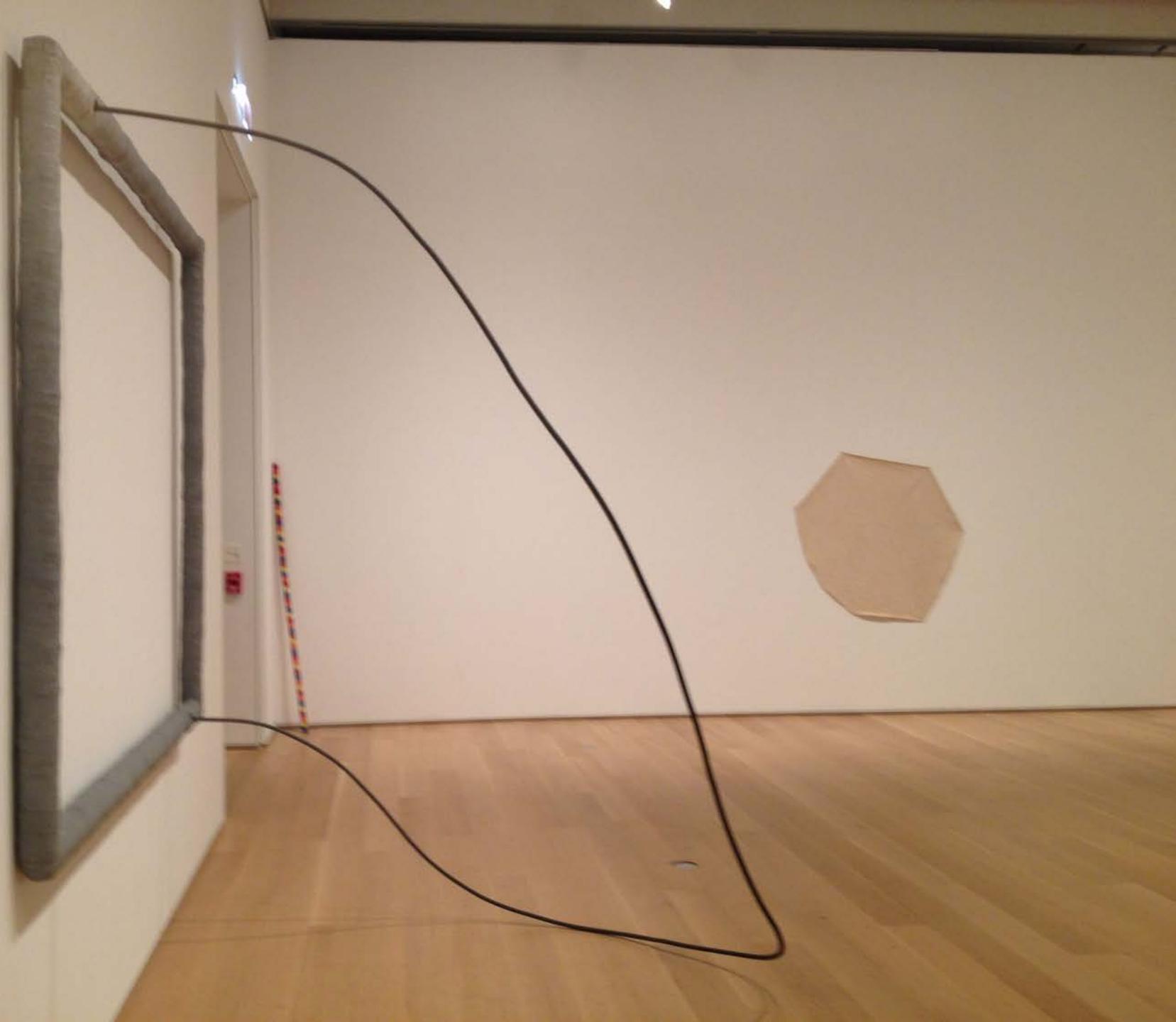
	Montag	Dienstag	Mittwoch	Zeit
1	Sept. 1	es 4	nov 7	dec 1
2				"ISHTAR"
3				
2	Oct 6	es 5		
5				
6				
3	Nov "LONG LIFE"	5 "	Dec 6	
7				
8				
	Donnerstag	Freitag	Samstag	Zeit
3	Juli	"hang up"	Fevr	"TOTAL" zero
2			""	
3				
4				
5		"lemon"	11.	"KNOT" yet
6	10.	"spontaneous"	mond	
7	mond	22	16	
8	es			

HEYDA-Block und HEYDA-Heft

Qualität vom Fachgeschäft

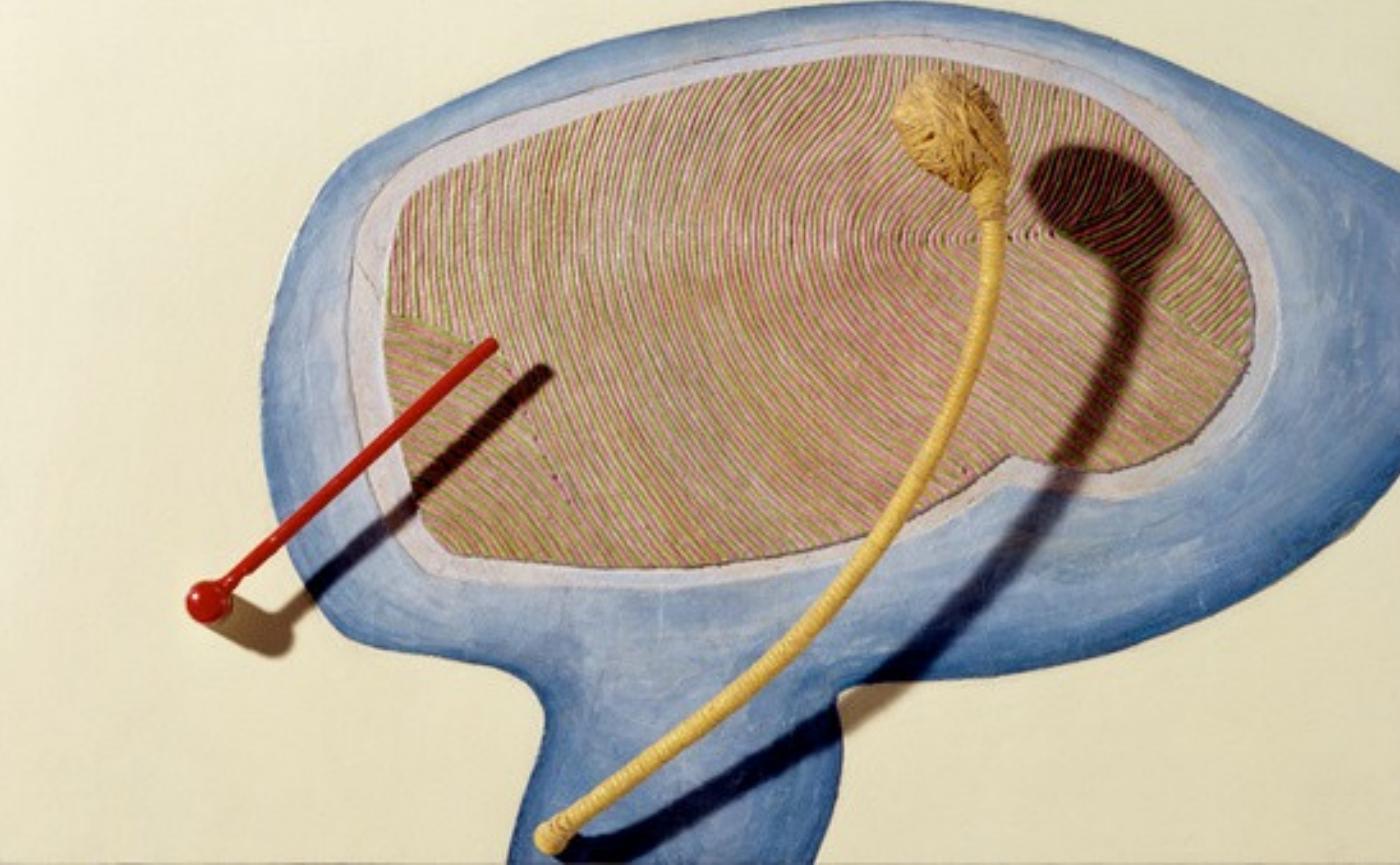


Eva Hesse, Notebook and Sketches, 1966





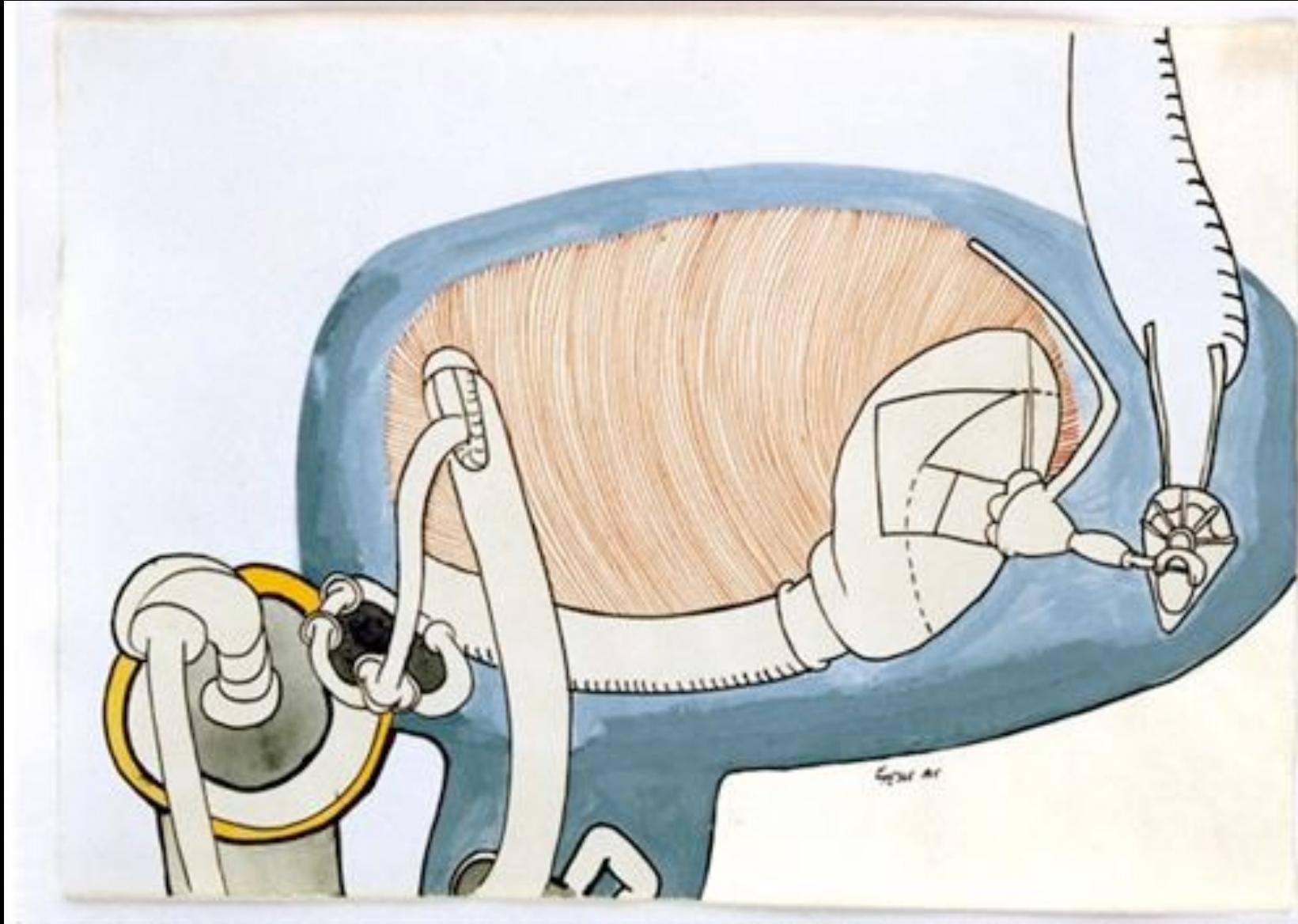
Eva Hesse, Legs on a Walking Ball, 1965, varnish, tempera, enamel, cord, metal, papier-caché, unknown modeling compound, particle board, wood



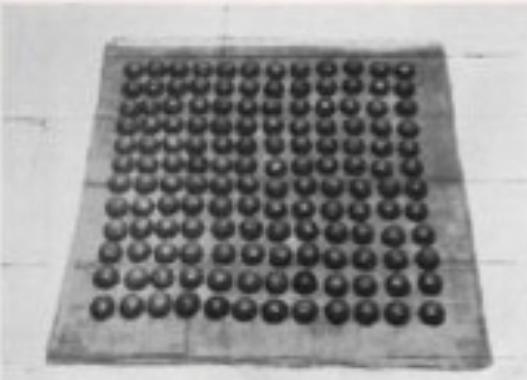
'...clean and clear – but crazy like machines...'

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, Latex sheet, 42 x 42", Semipolished Cast Dimension, The Jewish Museum

now are the eight changes and continuous-flow systems. The meaning of these interconnections, interconnected elements, are as to be found in these small but significant variations. A concrete gallery goes, such as a circle, acquired a high protective status, concerning what he will see. If he is familiar with the artist's earlier work and also with the general art scene, he will have some idea what happened, which was reflected by the artist. If the others in the show, if they chose to consider these representations as significant, but not crucial, in the same respects. That is, there is an element of surprise and it is precisely this surprise that makes the art meaningful. Usually in techniques the artist will feel, "Of course he did that and in that way; it was a logical progression from his earlier other artist's previous work." This imagination may also increase one's understanding, both in the work and as oneself for having seen it.

It might make clearer what I am saying to repeat it by quoting it. Eva Hesse's recent show at Flakubb's series for research from expressive semiotics and more strict analytical methods. Her work of the past two years has been involved with circles and spheres. Her drawings were of circles arranged in vertical and horizontal rows. Drawing after drawing, was after circles circles, circles, circles. As great was the repetition of circles, circles, circles. The other day she cut out a strip of her artwork, also consisting of circles. From this indifference was however, no trace of her drawing tones alike, indeed not two of her circles were alike. Her work also had a high degree of randomness. Such was the predominance of the circle that one overlooked the other even more constant ingredients of her works like circles were always arranged on rectangular paper.

Meanwhile (and in simplicity), in other photos' work the circle was overlapping, concentric configurations and rotations. It can not be said of a target that Hesse would try a ruler and make it lie over with her circles. His acceptance of the circle had largely been made of taken evidence, as in the first case, rather than some measure through visual links to the external sides of a circle and/or off-center made its work a way to an off-center, through the ruler plan of circles, very much like the damage for her later state, but the nature of the damage was more like squares, or more like squares, the other did another circle with planar sides in place of the circles. This material added a new dimension to her work—a play of off-harmonies. These two not entirely new but rather known aspects of her work—synthesis and logic—expressed her imagination and she set off

and events. The pre-psychological describing we need a knowledge of the "theory of order", in which the artist is represented by forms.

This act of adding is called in Freud's theory known as this is based on a linear model of thought, in this case an hierarchical one. That which is added is added logically on either end. When it is added as is based on linear systems, there is clarity and thereby the addition does not of the interpretation of cyclicalities is more loose thinking, whilst with a linear synthesis interpretation, has not been much presented in the book except by analogy.

Possible begins for study of continuing the continuously separating occurring from them. The act of removing it would be added to concerned with from itself. Much correspondence and in without concern or nothing occurs. We know that the immediately apparent that it is also without meaning through some activity of some activities. By possibility, continuing to know. The next point is regard form and content. I wish to give an insight to either side of the hierarchical classification. It mostly adds to source their content has no memory on meaning.

"To use Freud's already mentioned model, I would only this additional act of interpretation the creation and addition of meaning out of one continuing and dividing. The corresponding stages of interpretation would be unconscious dual meaning. The special requirement for this interpretation would be (discrete) (discrete) of position and combination of elements. The corresponding continuous principle for this case would be the theory of language (or again over the source in which, under varying historical conditions, forms were expressed by the arrangement of elements). It will be our task then to see how this new form of pattern can be formed after being in discrete and finally some such pattern could as well be called time stage." "One memory is a discrete or continuous sequence of conceivable events distributed by their "presence" what is called a time series by the mathematicians."

Source
1. Nathan, "Women, Objectivity, MIT, Penn, Cambridge, 1968, p.45.

2. Ibid., p.46.
3. Ibid., p.47.
4. Nathan, Women, The Women Art of Hesse, New York, Museum of Modern Art, 1968, p.25.
5. T.L. Hesse, "Information, Mathematics, and Art," in Poems and Essays, F. J. Crosson and R. M. Hesse, eds., Hesse and Schröder, 1972, p.15.
6. Shirley Franklin, Missing in the Forest, New Haven, Yale University Press, 1980, p. 50-51.
7. Nathan Women, Cambridge, p.8.

See Note

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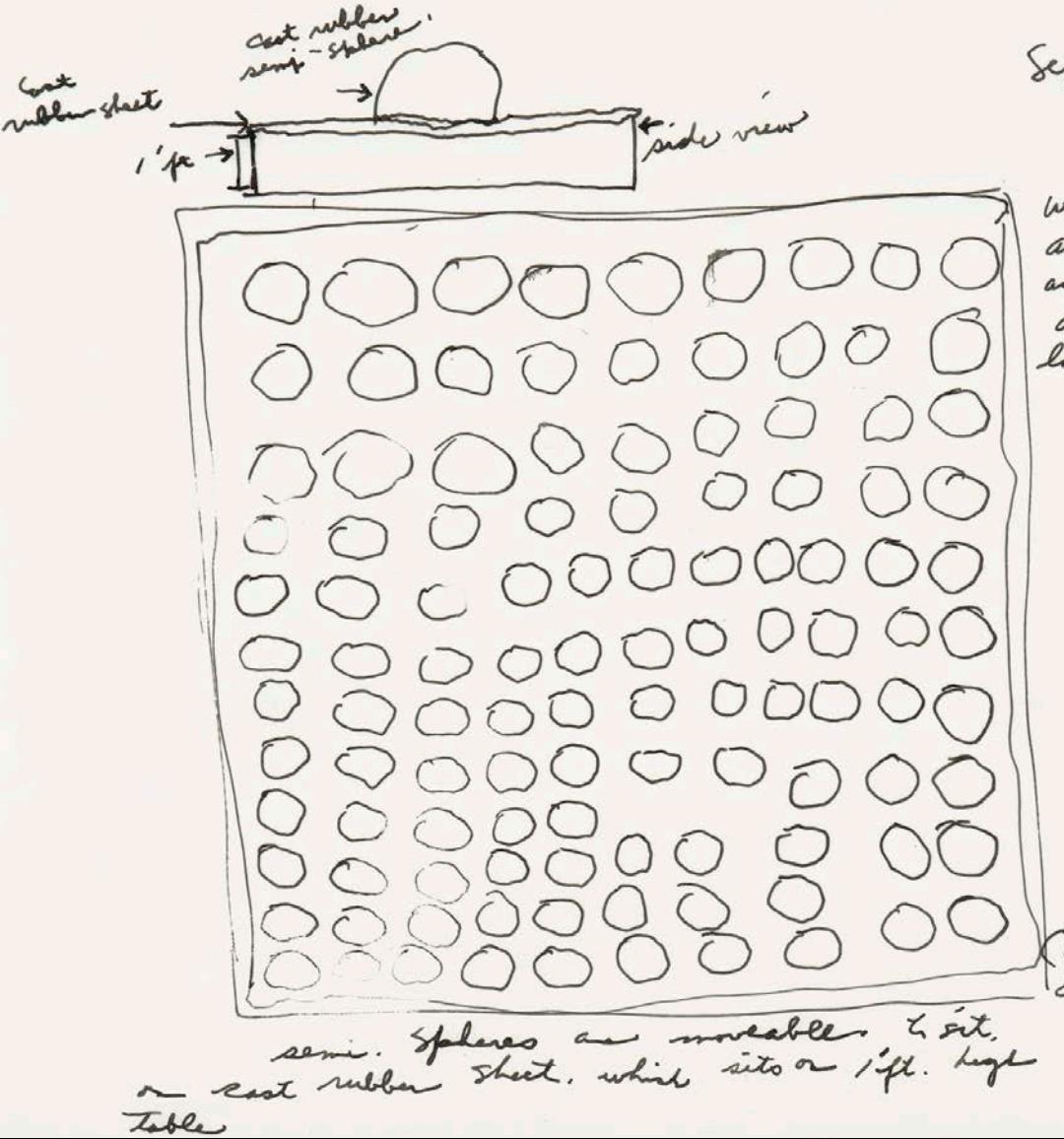
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See Note



Sept - Oct - 1967

white powdered pigment
added to liquid Coating rubber
and liquid coating filler or thin
applied in brushed on thin
layers. Sheet 10 to 15 coats
semi - spheres. 5 to 8 coats
box.
bottom open.
plywood
Painted white.
3' 6" square
1' ft. high -

semi. spheres. 1/2 rubber ball
coated with silicon seal
(General electric) - from which
cast rubber S. - spheres.

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

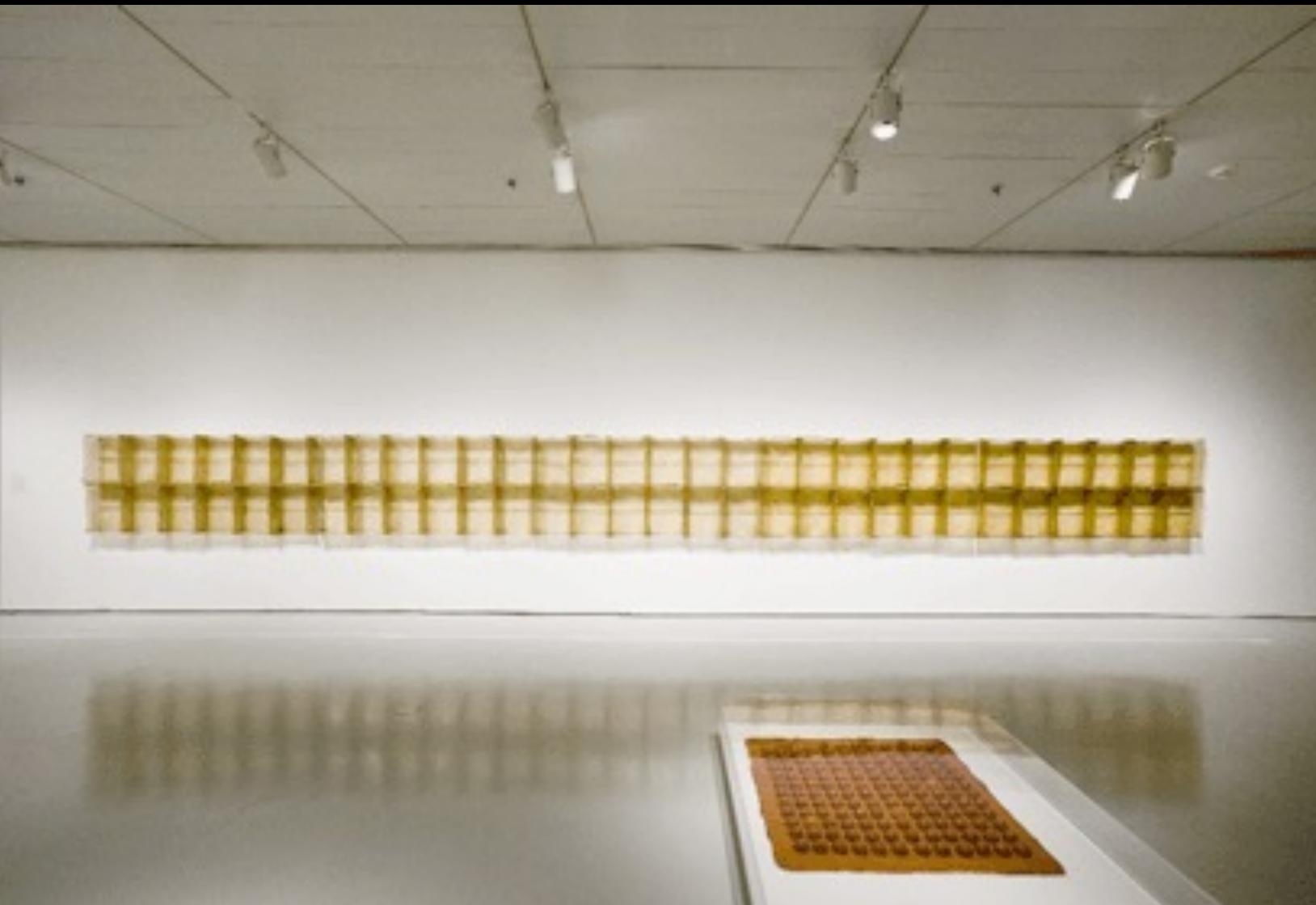
Eva Hesse, Study for Schema, 1967



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

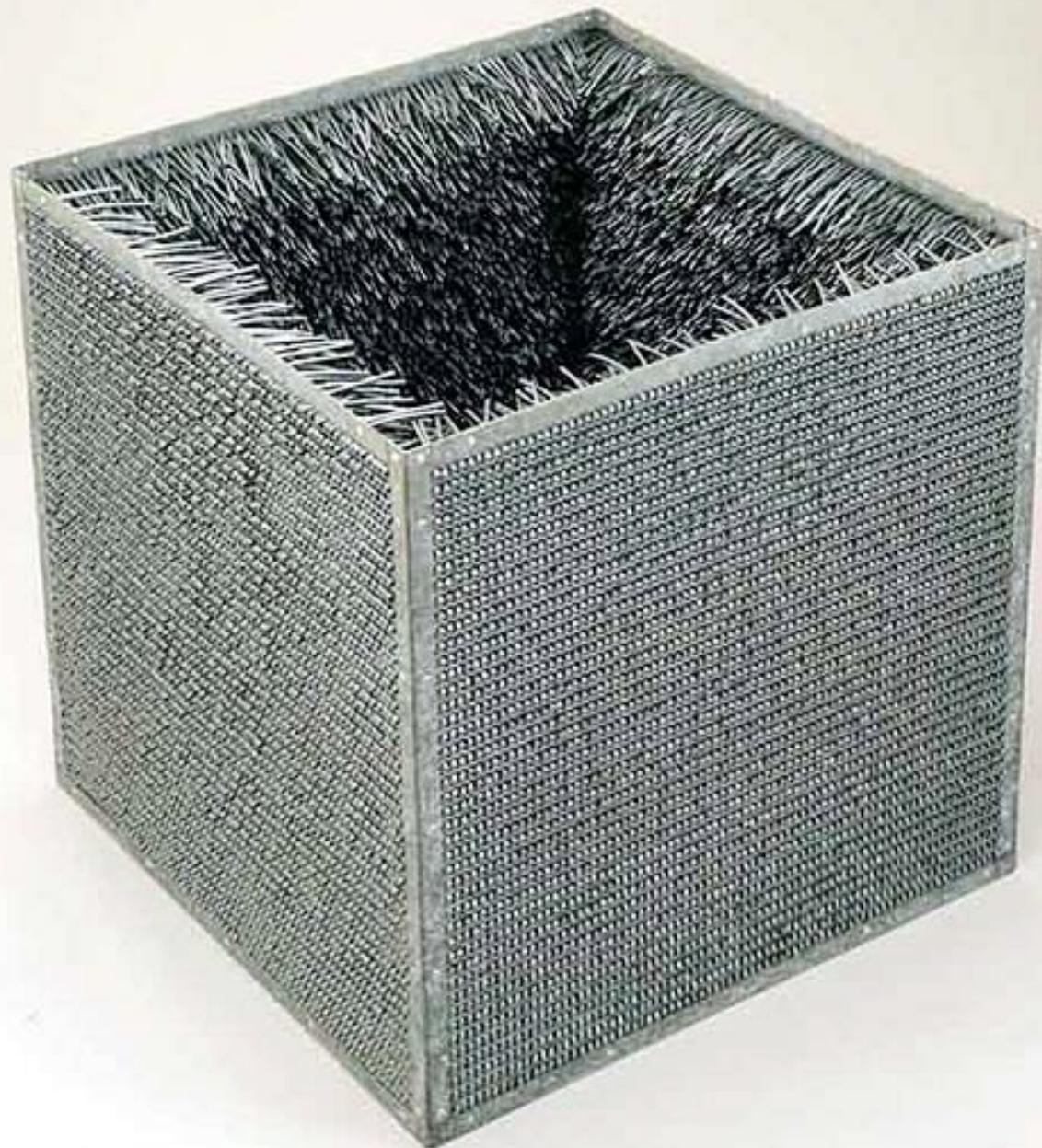


By allowing the components of the sculpture to be arranged in various configurations, Hesse purposely left the precise allusions of these suggestive forms ambiguous, inviting our associations to guide our experience of the work and its meaning. The irregular surfaces of the elements are typical of “antiform”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

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

Eva Hesse, Repetition Nineteen III, 1968

Fiberglass and polyester resin, nineteen units



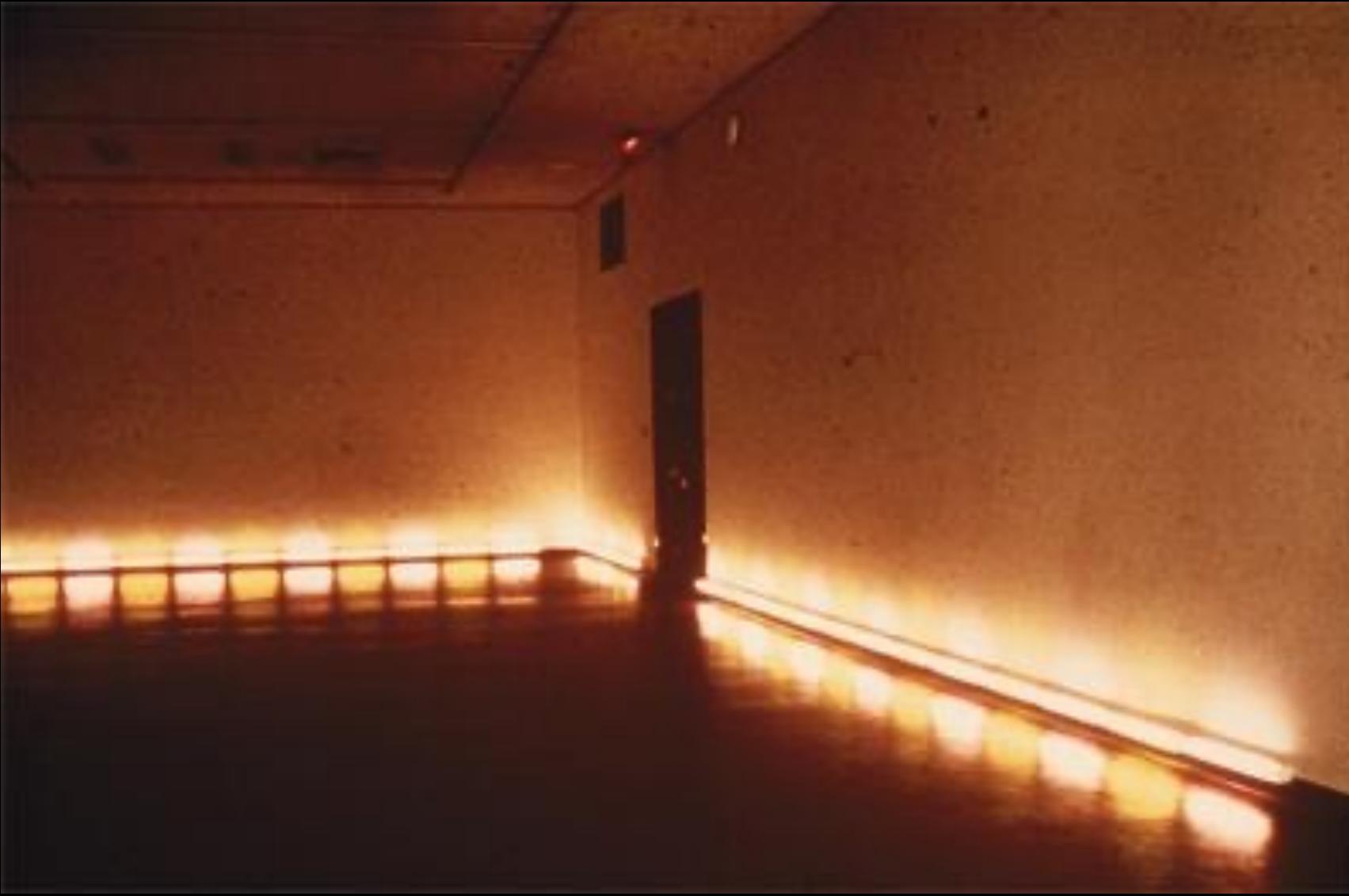
Eva Hesse, Accession II, 1969



Annie Truitt, Summer Sentinel, 1963



David Smith, Zig VII, 1963



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

Dan Flavin, Icons, 1961-64

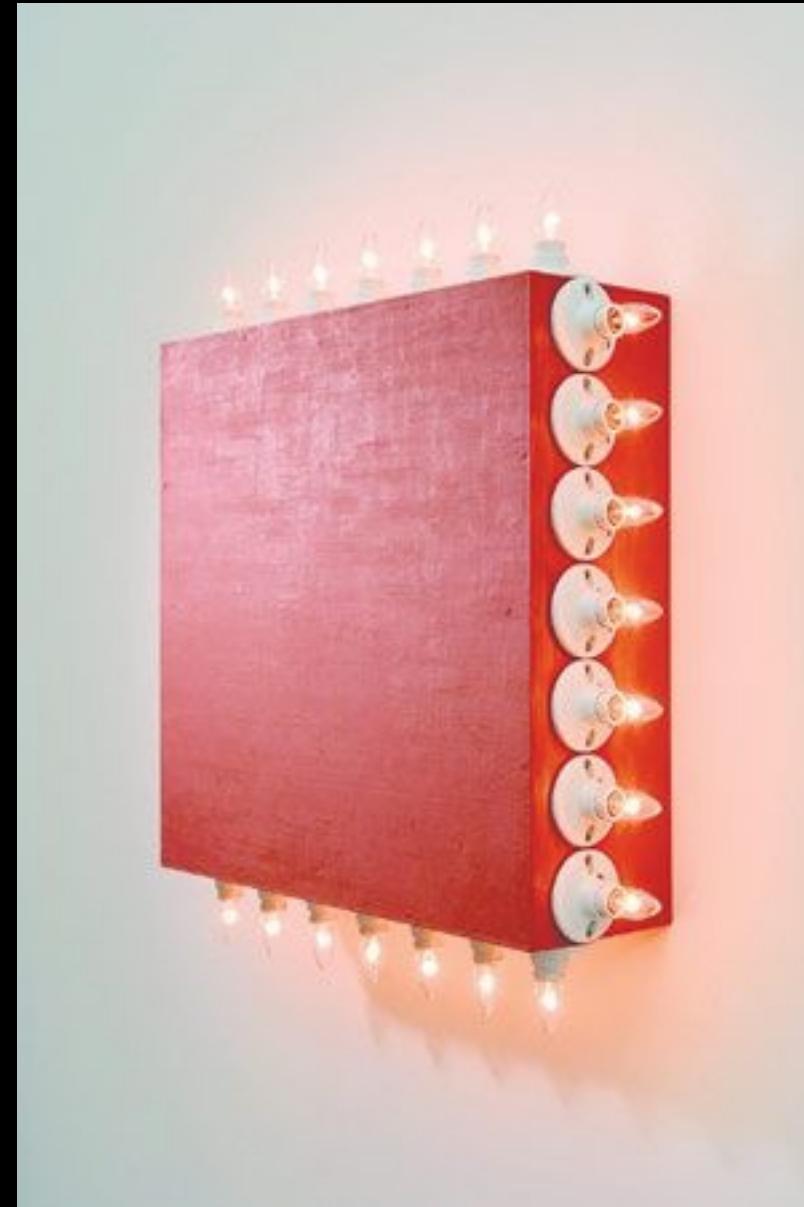
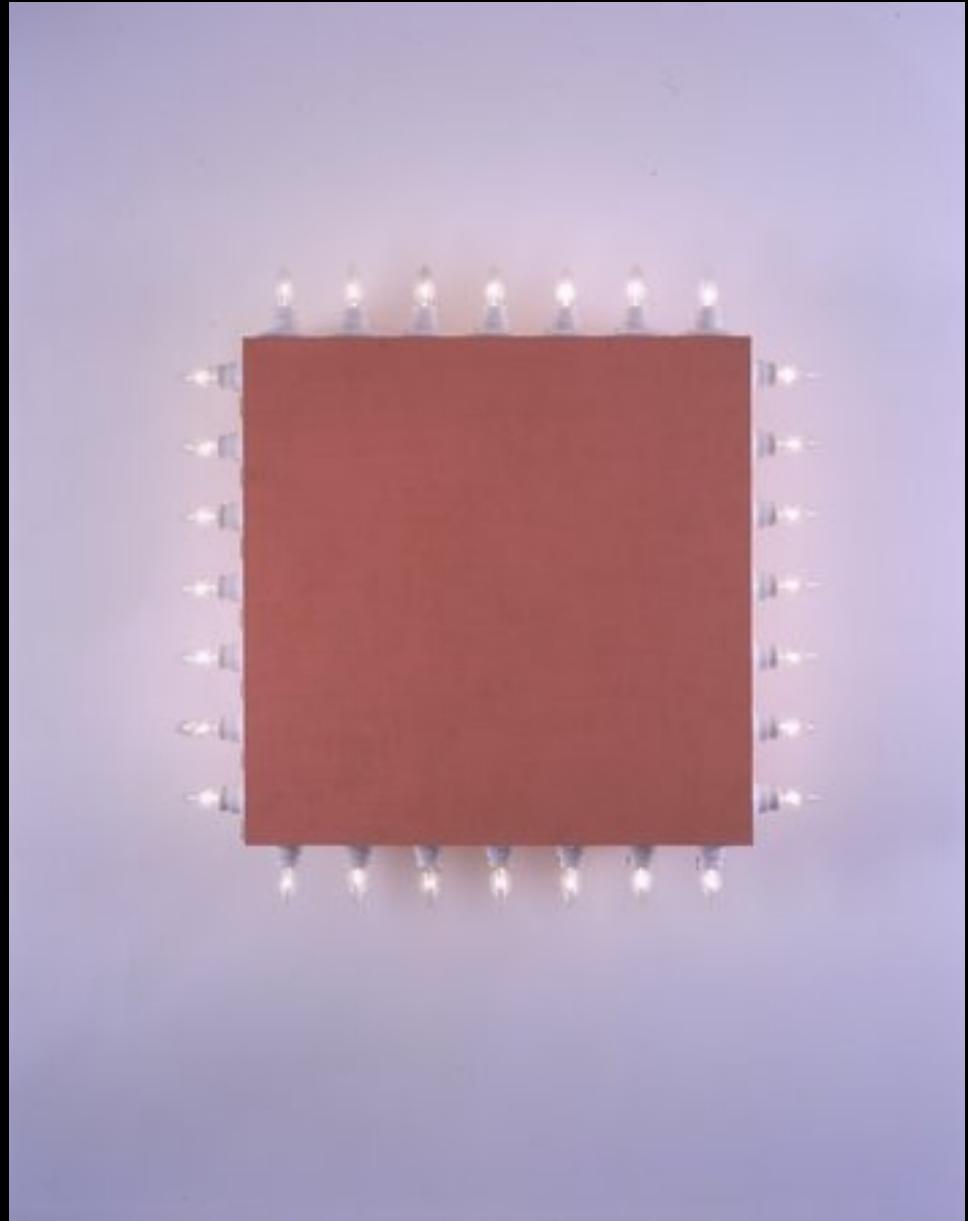




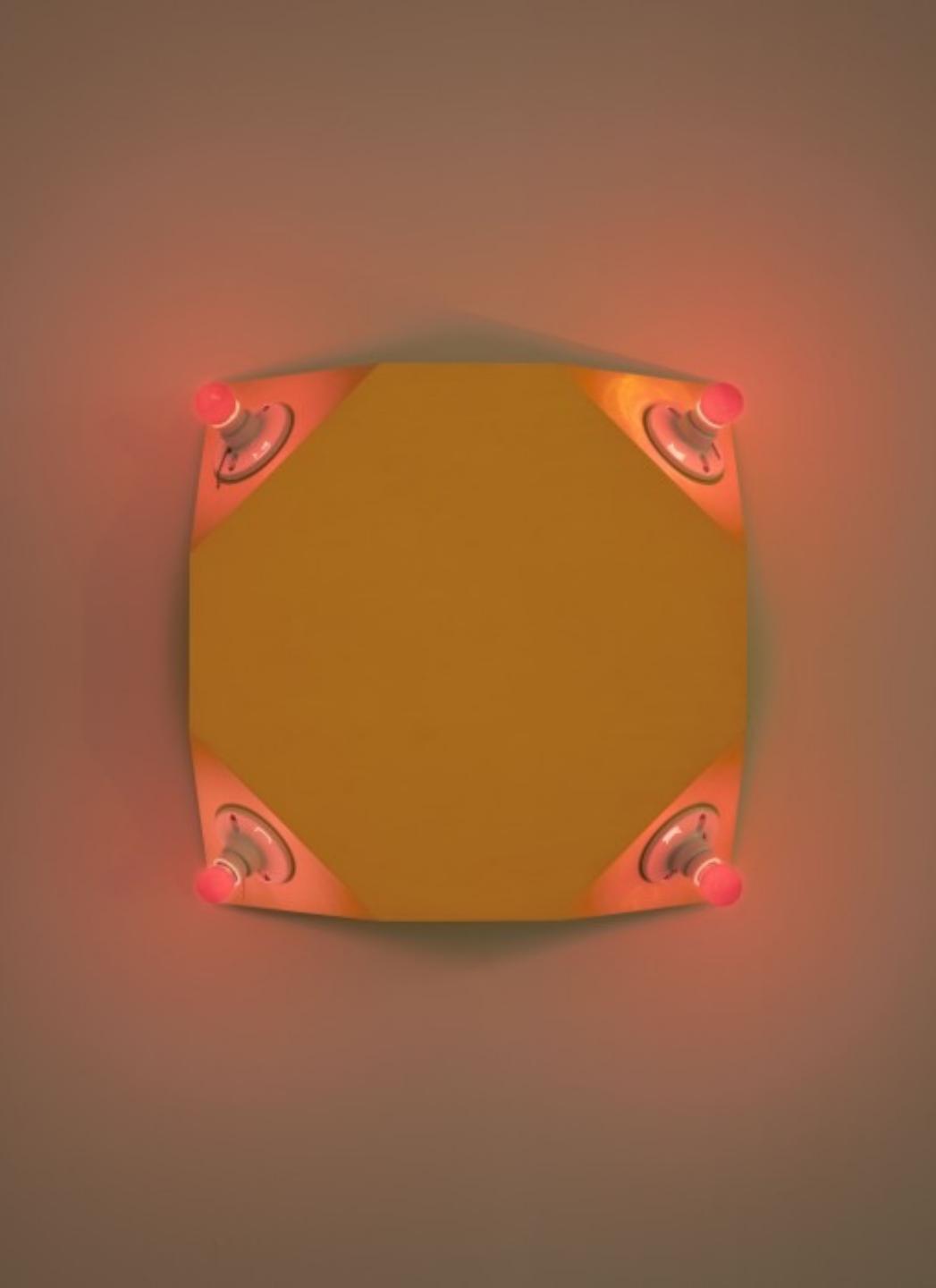
Dan Flavin, FLA-icon II (the mystery) (to John Reeves), 1961



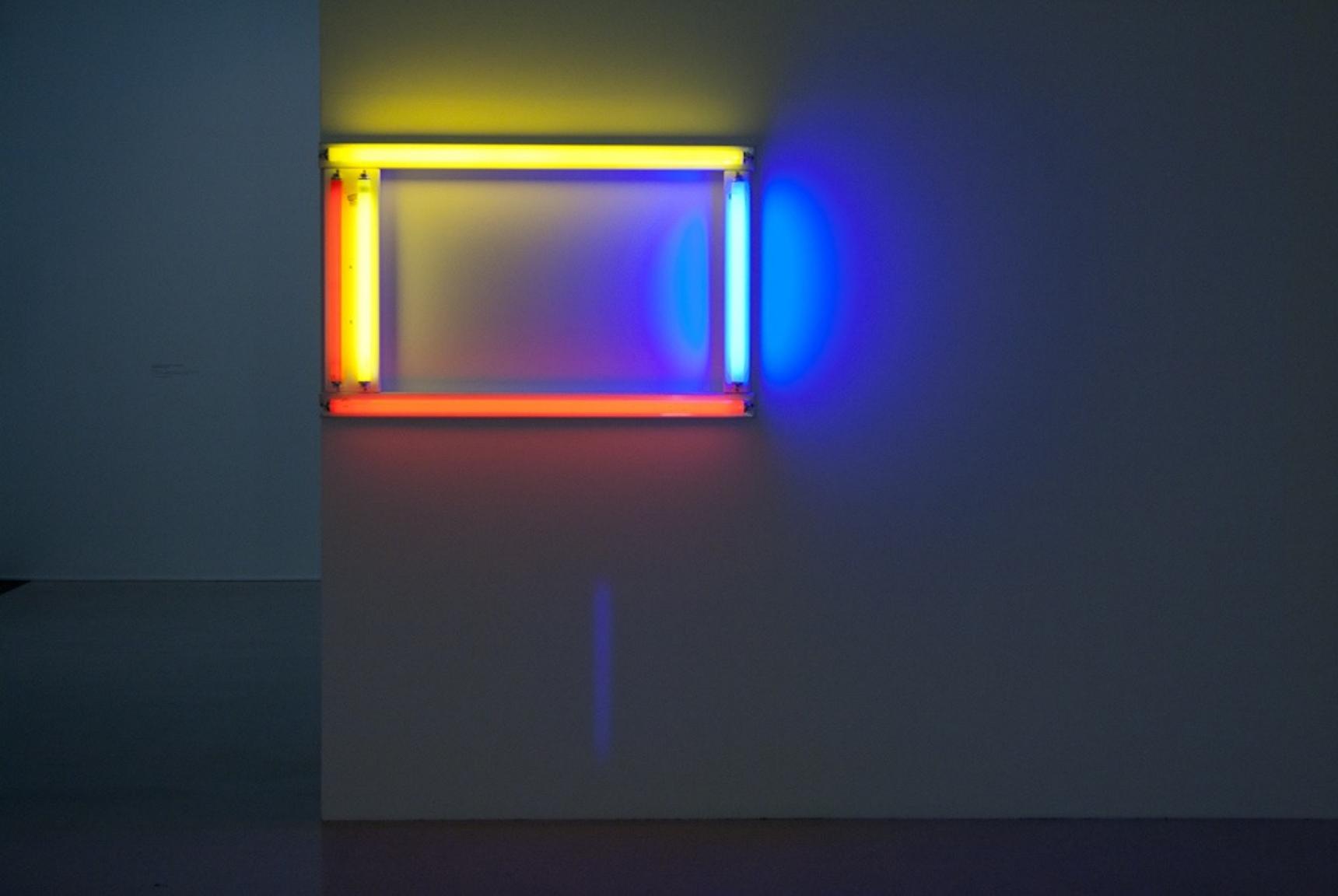
Dan Flavin, Icon VII (Via Crucis), 1962-64



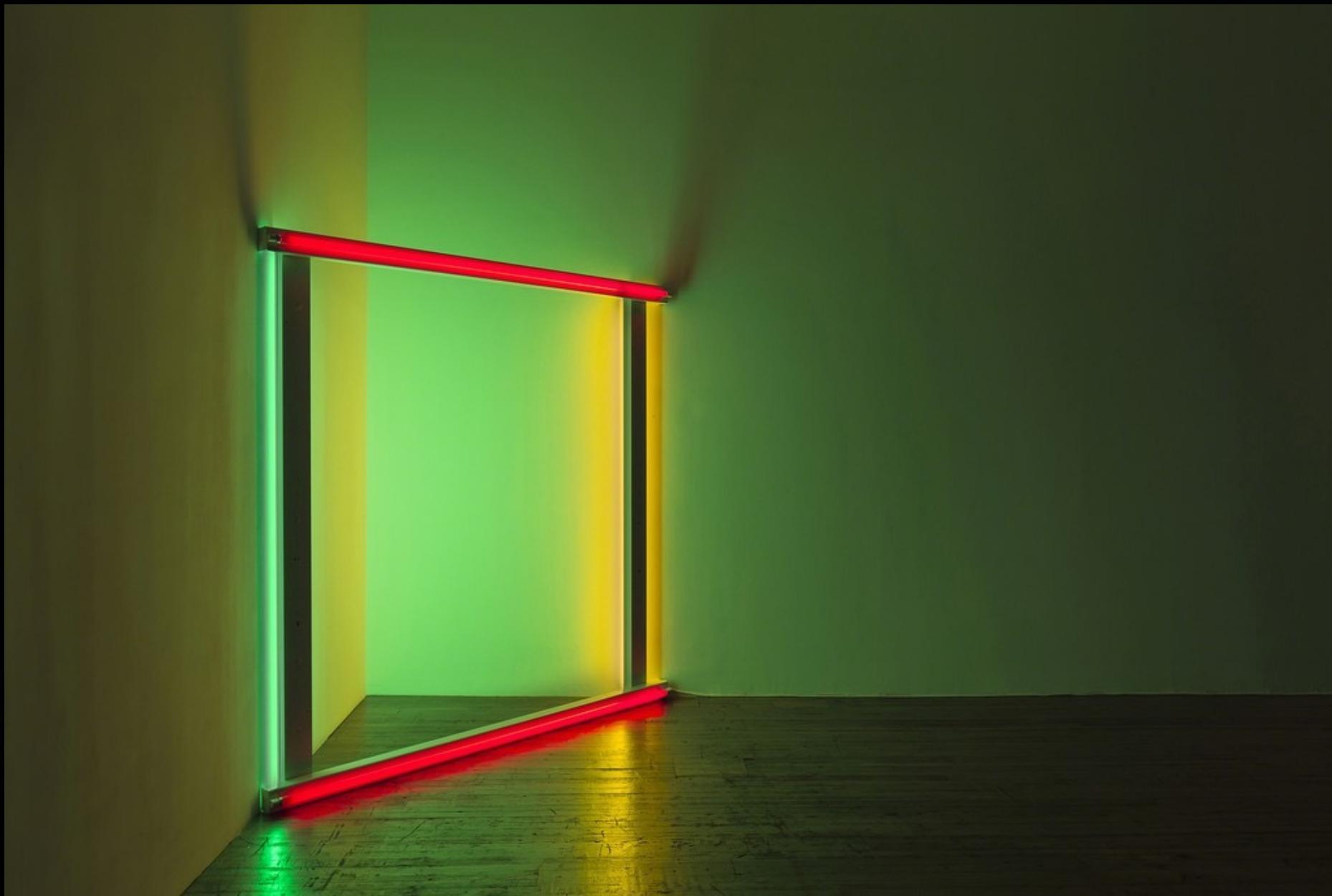
Dan Flavin, Icon V (Coran's Broadway Flesh), 1961-64



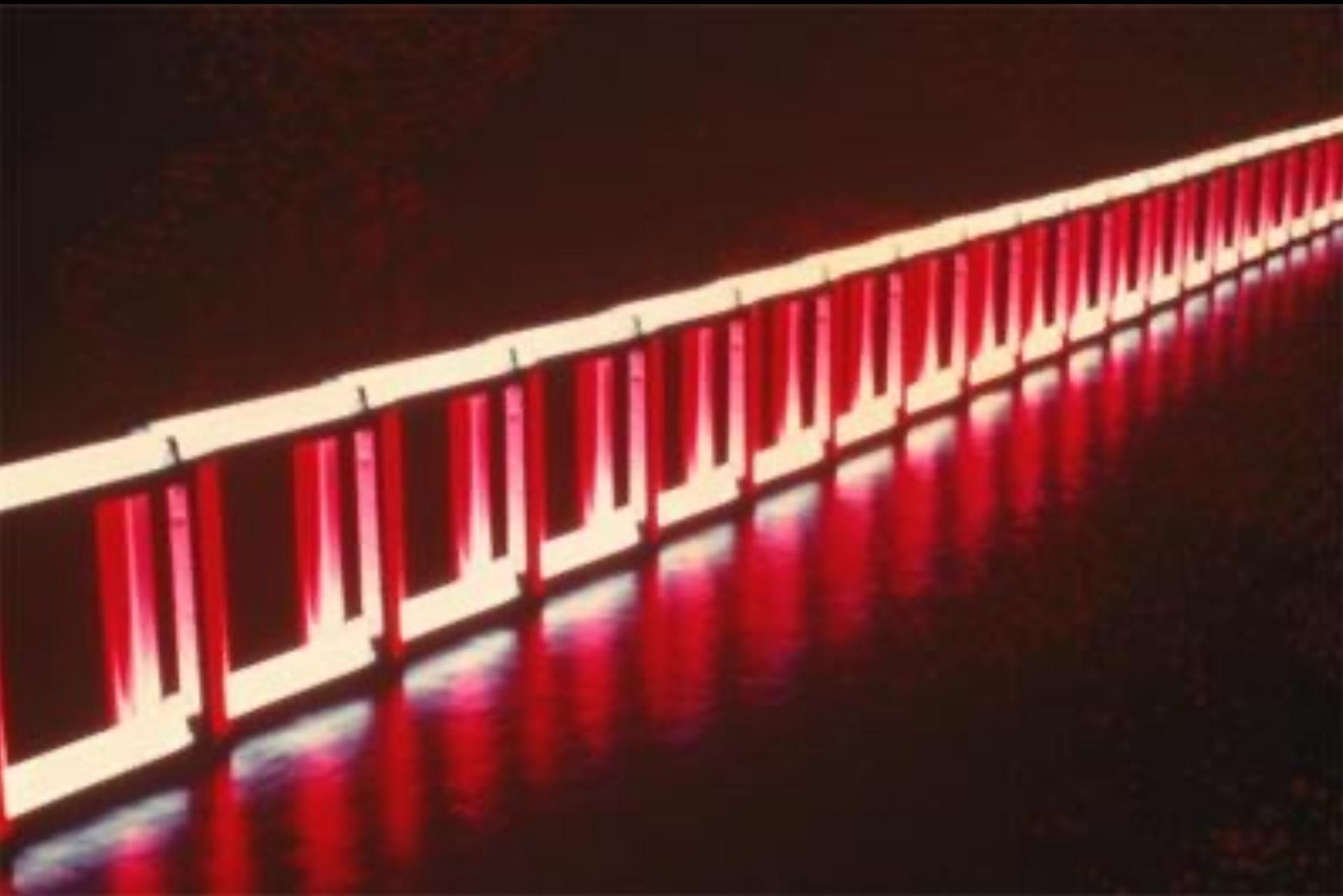
Dan Flavin, FLA-icon VIII (to Blind Lemon Jefferson), 1962



Dan Flavin a primary picture, 1964 Rote



Dan Flavin, Untitled (To Pat and Bob Rohm), 1969



Dan Flavin, Artificial Barrier of Blue, 1968

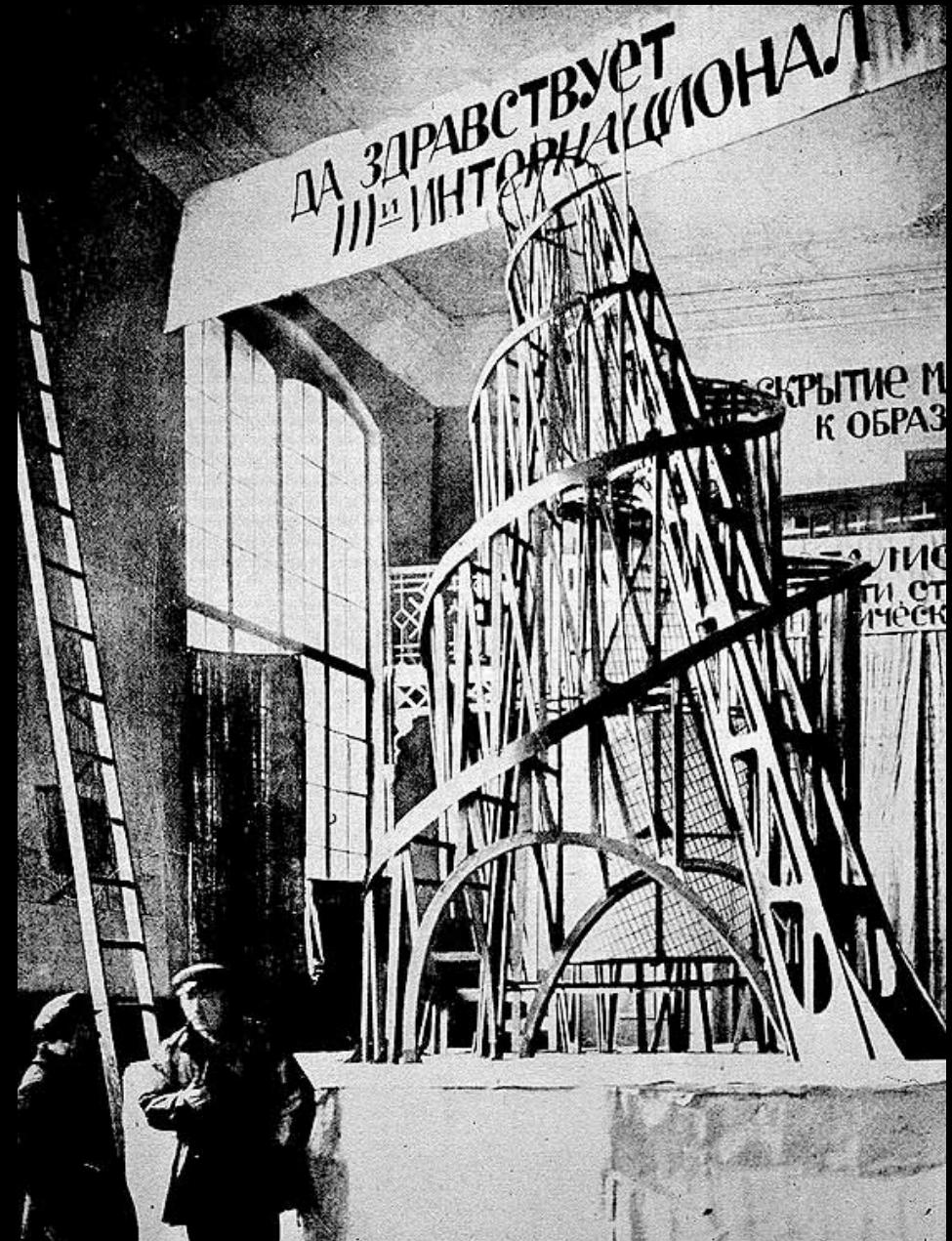


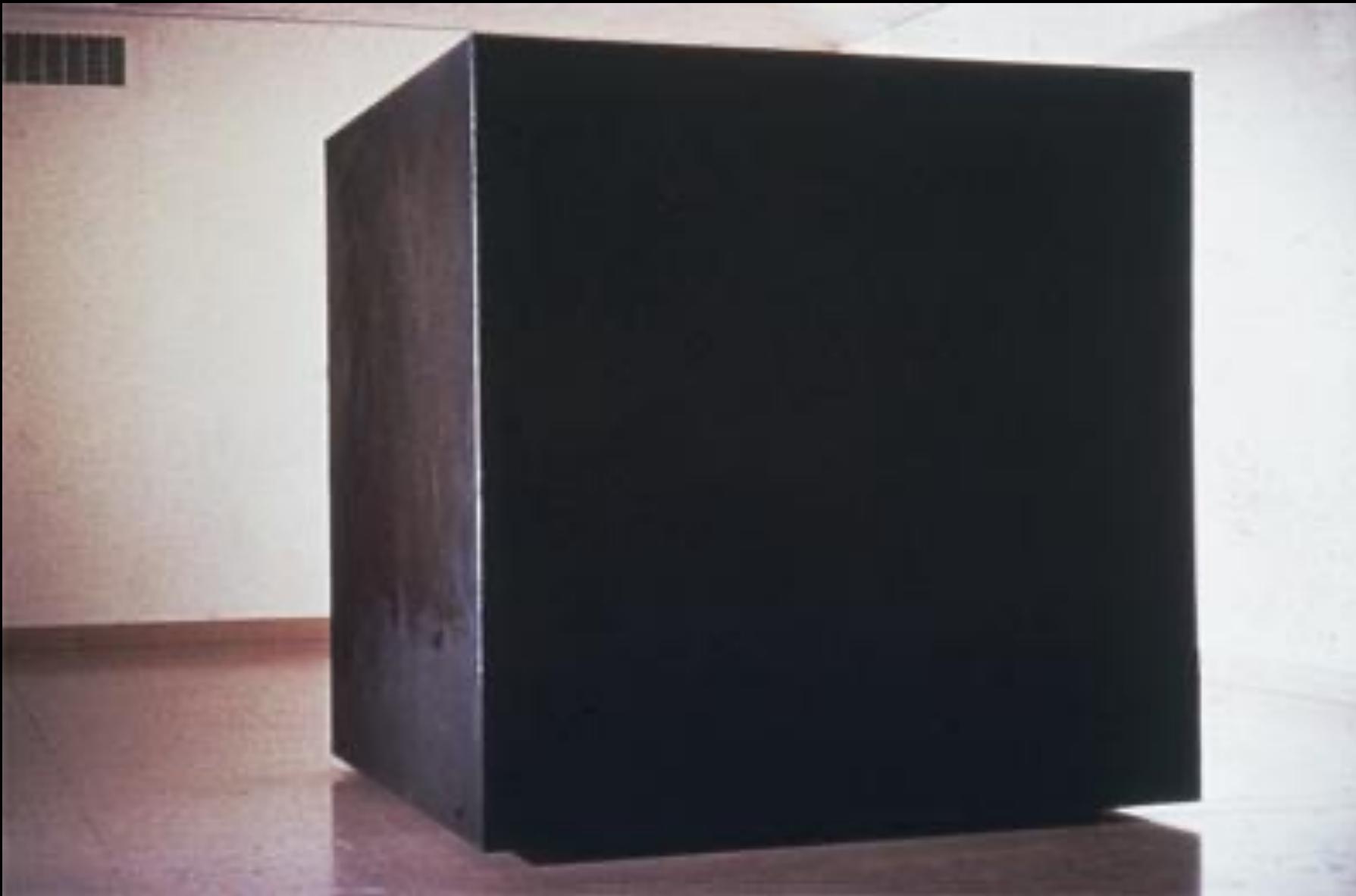
Dan Flavin, Monument to V. Tatlin, 1969



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



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

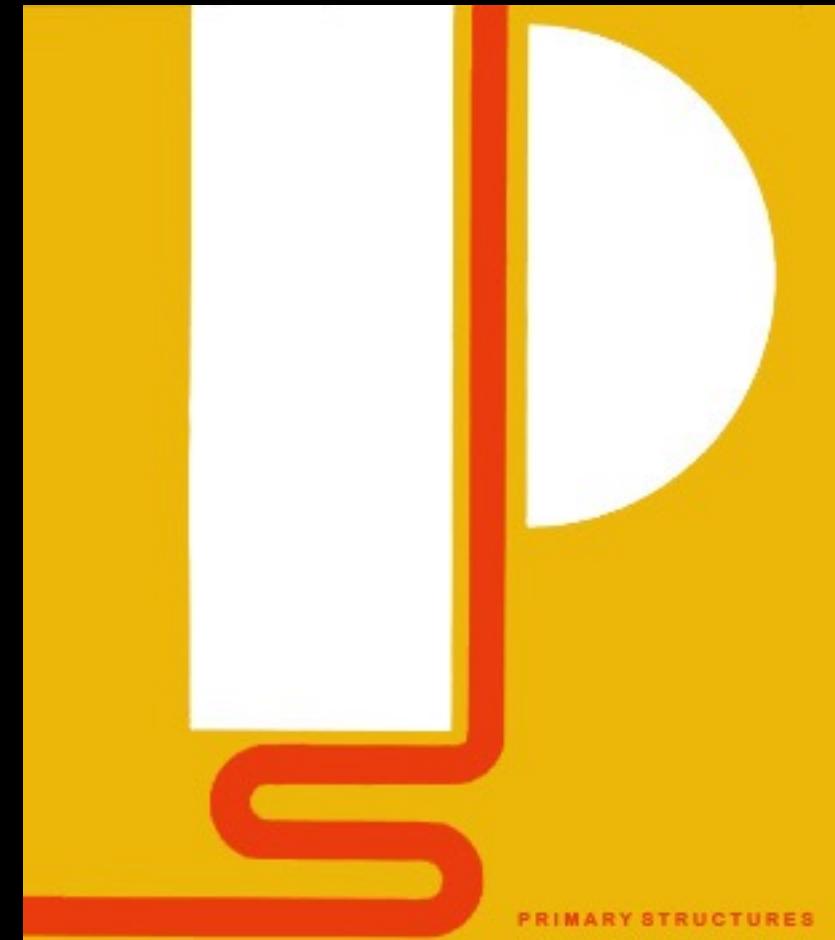


Exhibit Catalog Cover designed
by Elaine Lustig Cohen



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:

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

I

MICHAEL FRIED

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 work'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

Donald Judd, Installation view, Dwan Gallery, Princeton, 1966.



Robert Morris
BodySpaceMotionThings (1971)

Art and Objecthood

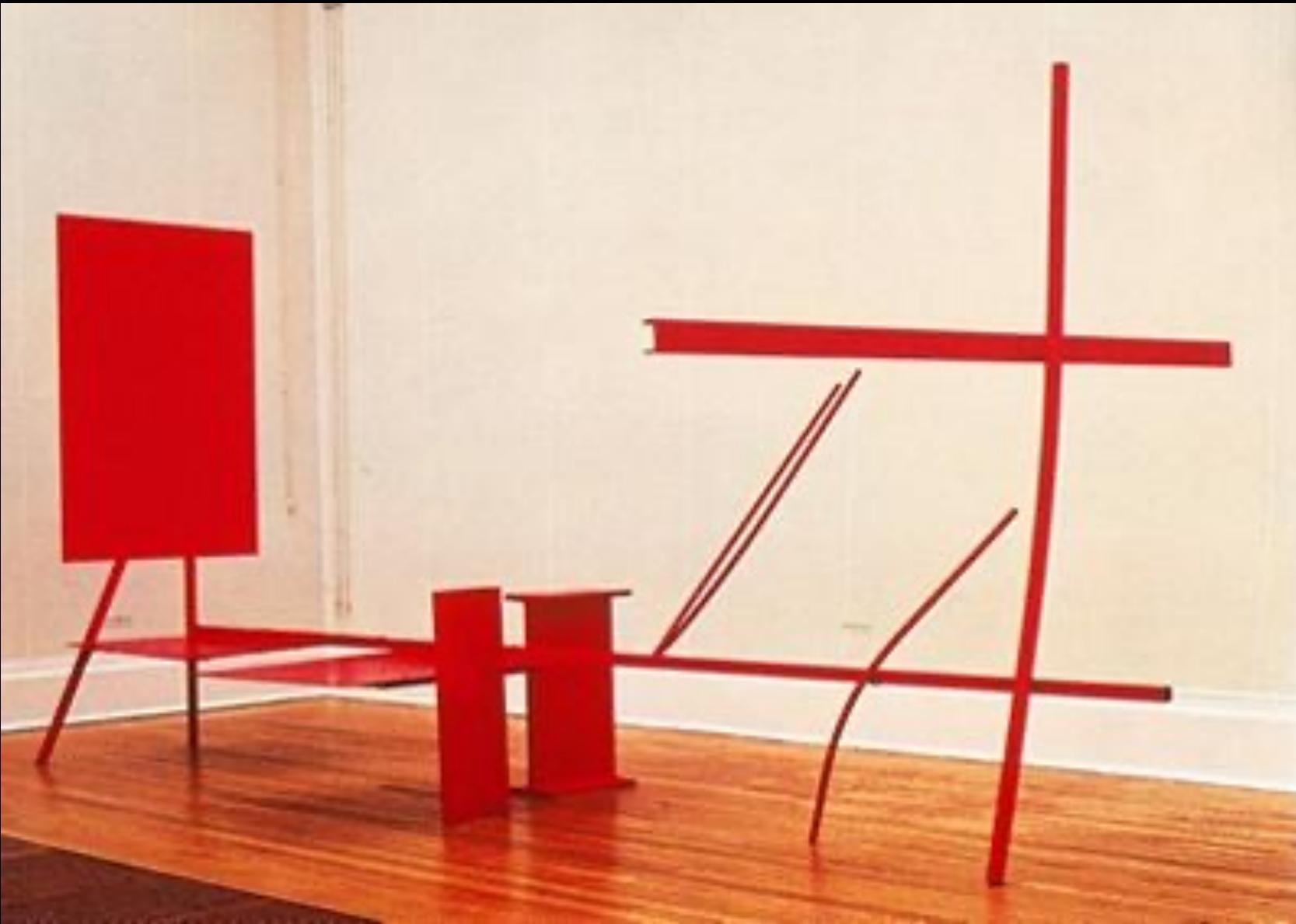
"Art degenerates as it approaches the condition of theatre".

Michael Fried

Michael Fried, "Art and Objecthood" (1967)

Michael Fried Art and Objecthood

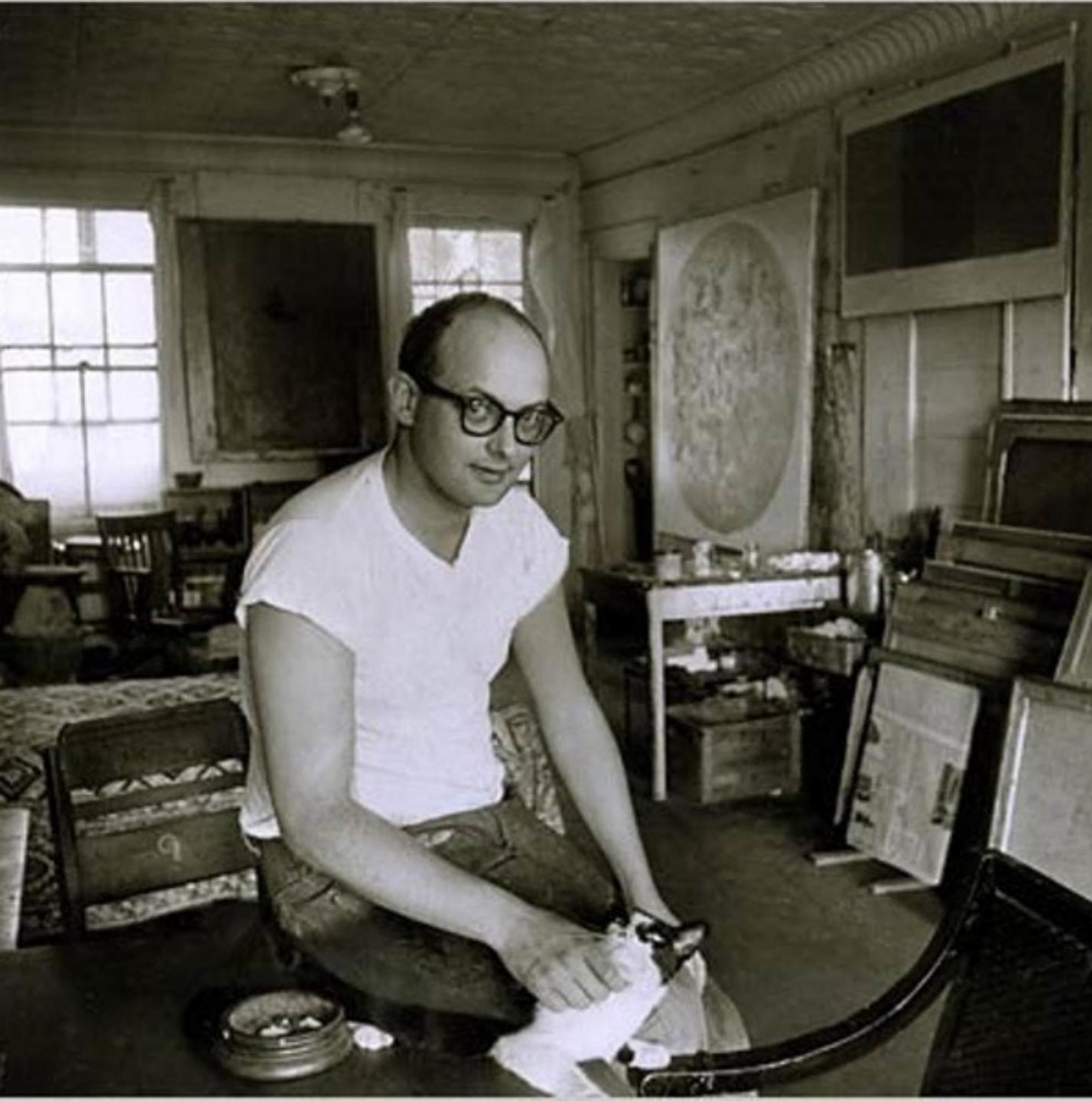
- Literalist/minimalist art acknowledges the conditions of reception; it has the inauthenticity of theater/acting for an audience
- Associated with tactility and body/matter
TACTILE
- True art creates a timeless state – presentness
OPTICAL
 - Associated with opticality and spirit/intellect



Anthony Caro, Early One Morning, 1962



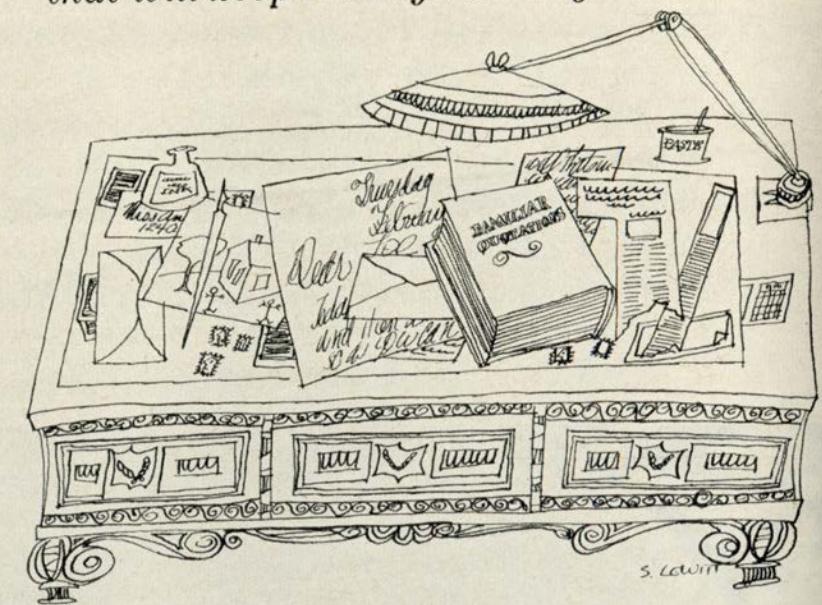
Sol LeWitt, Untitled, 1966



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

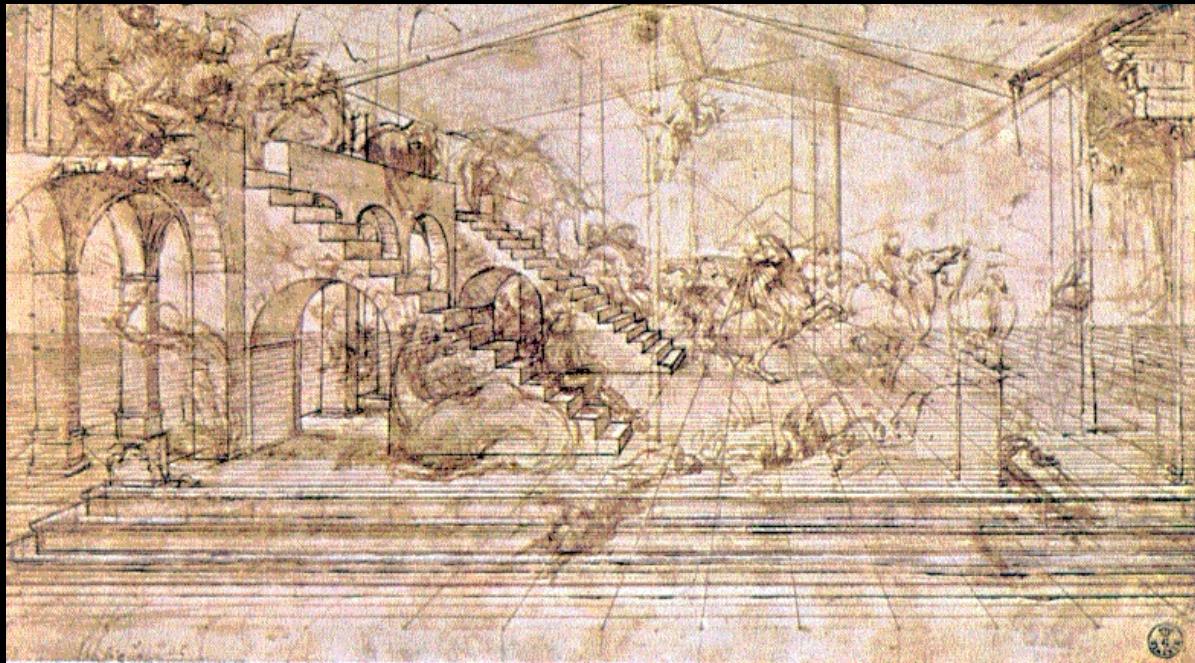
*If you find it difficult to write letters
that will keep the boys writing read on*



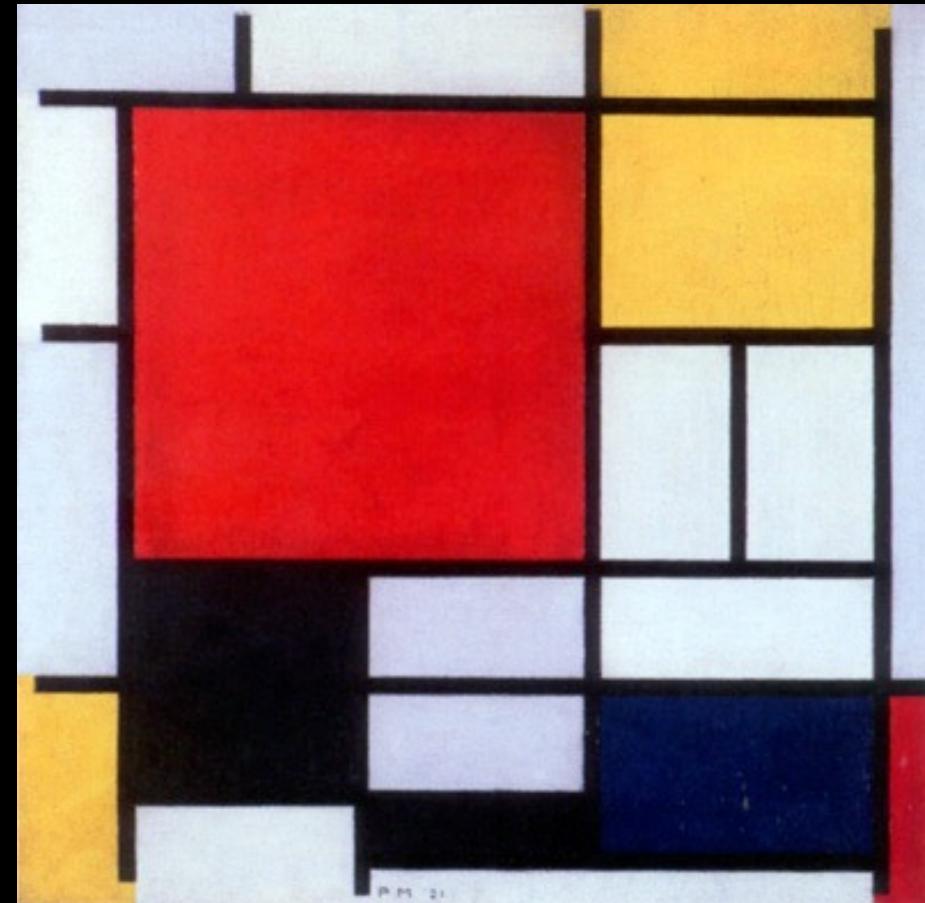
Sol LeWitt, Seventeen magazine illustration,
February 1955



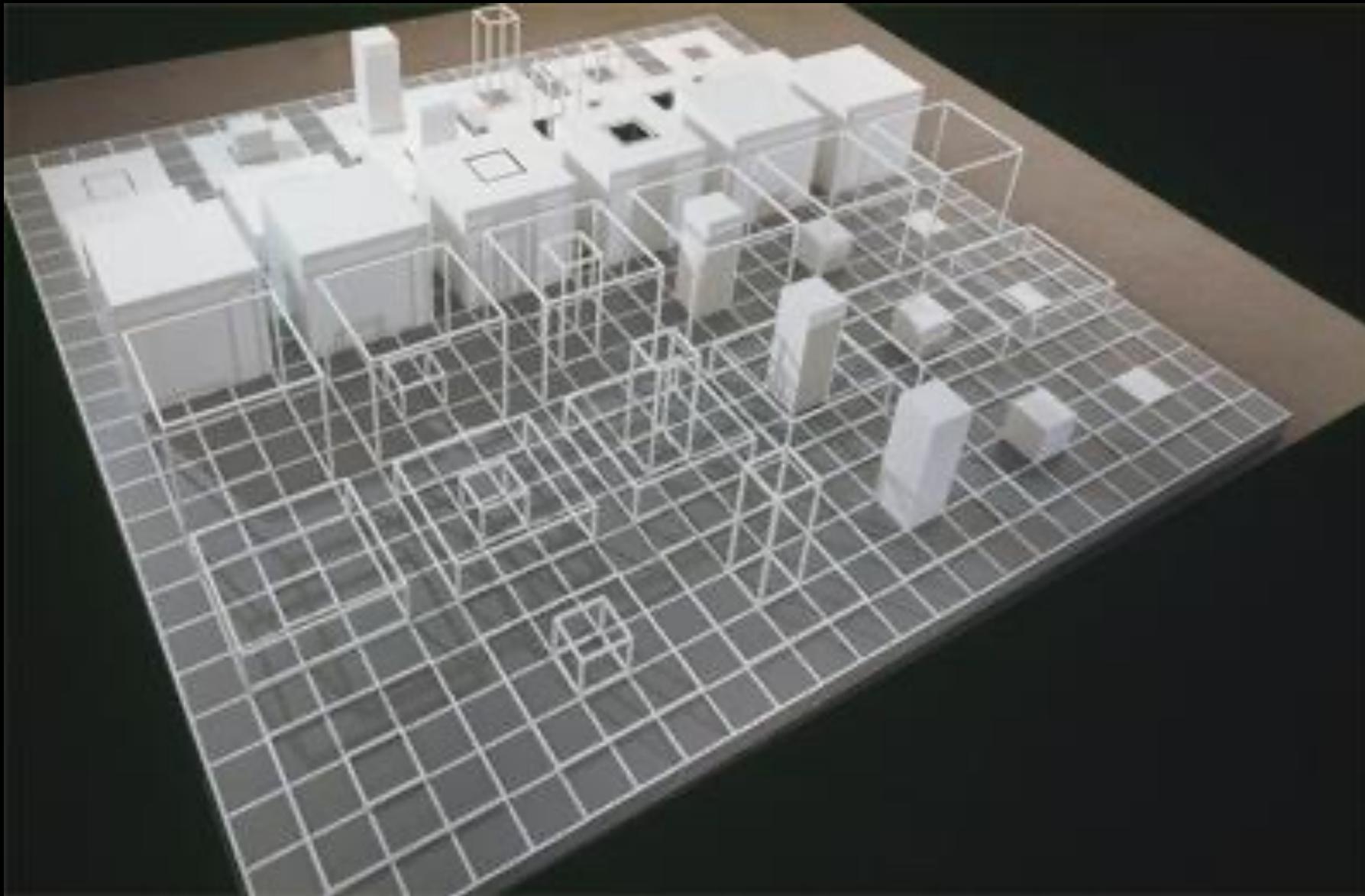
Sol LeWitt, Untitled, 1966



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

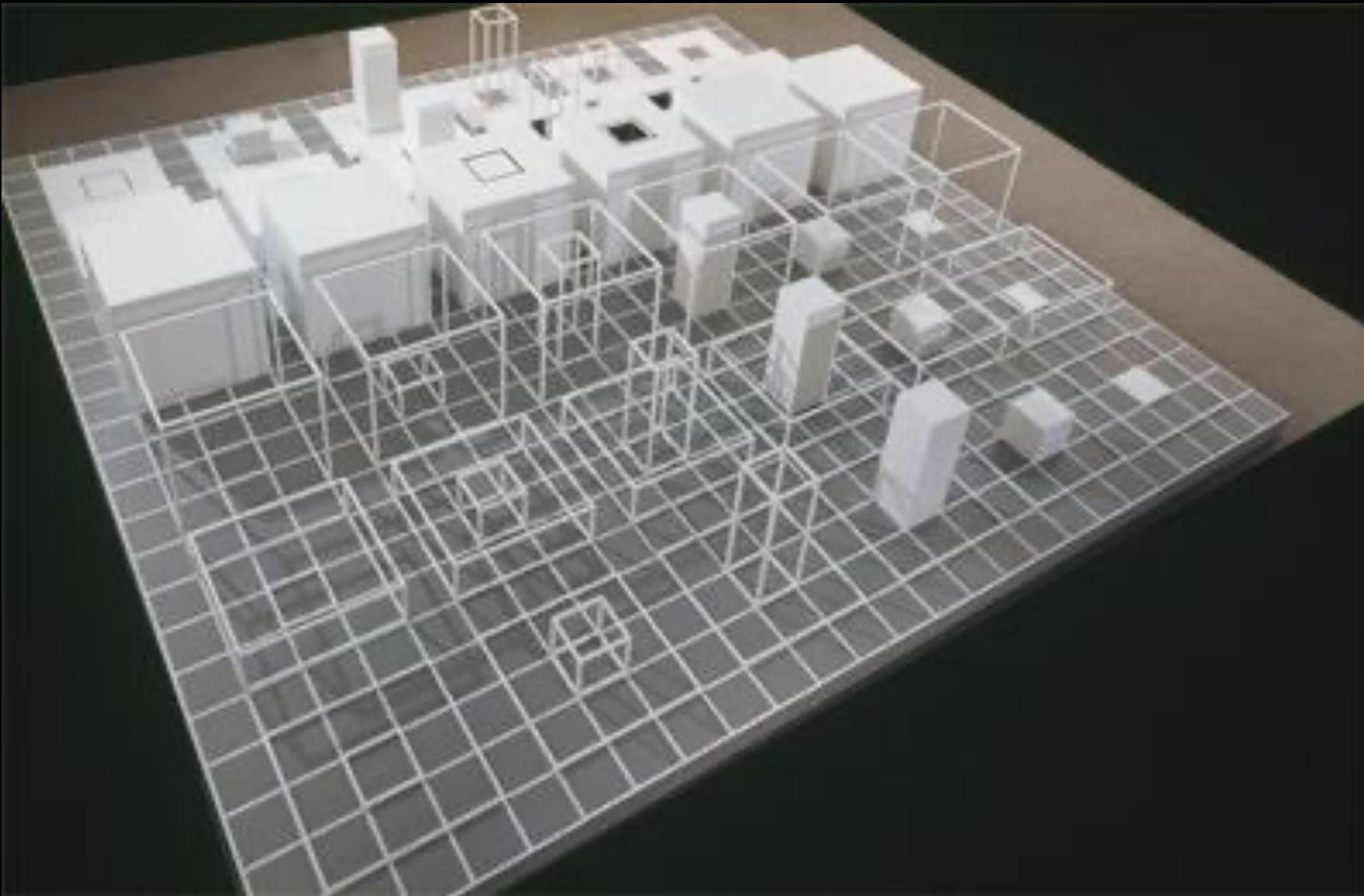


Piet Mondrian, Composition with Red, Yellow, Blue, and Black
1921
Painting and the GRID

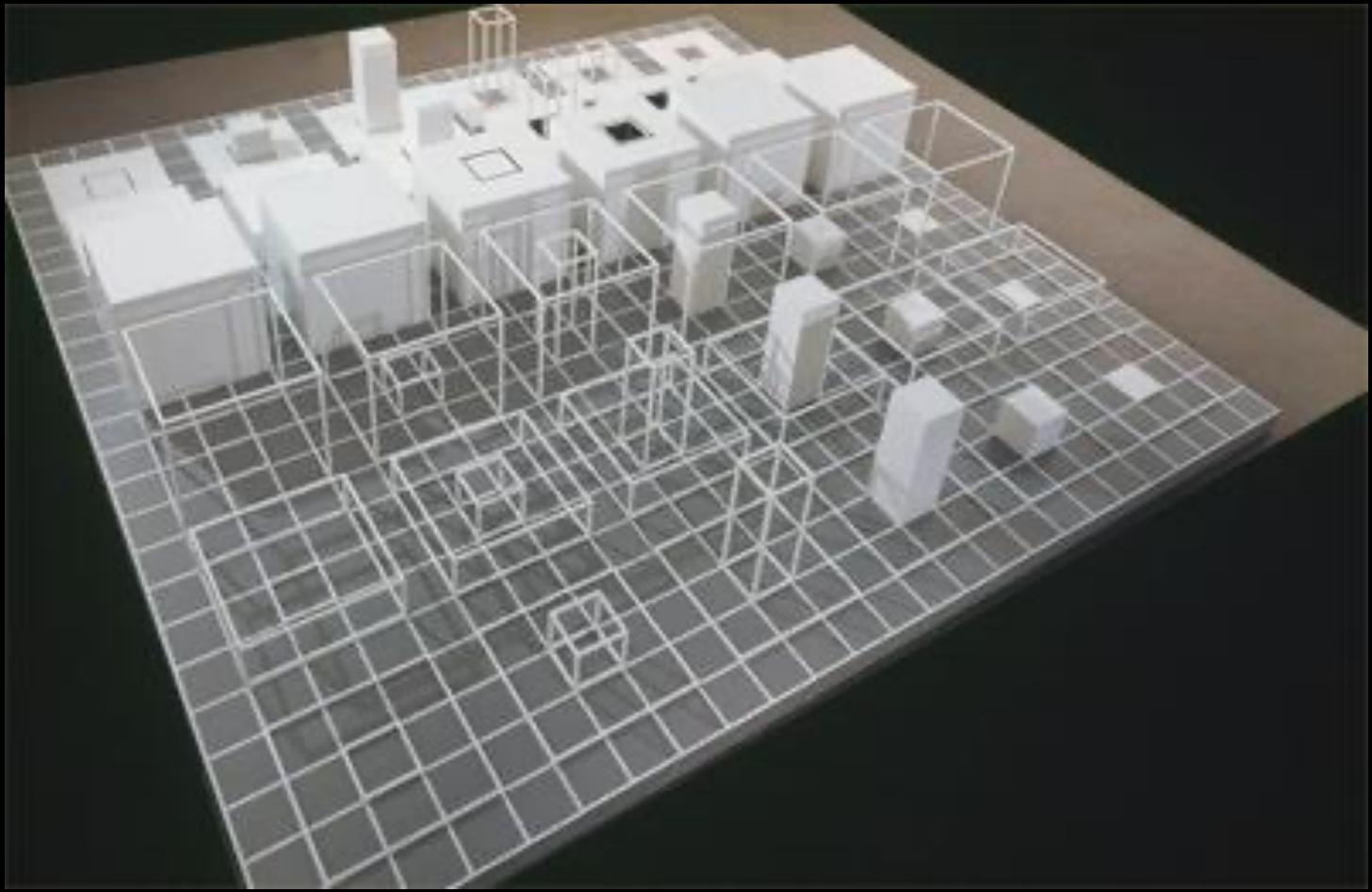


Sol LeWitt, Serial Project No. 1 ABCD, 1966

GRID
as
CONCEPTUAL
SYSTEM



Sol LeWitt, Serial Project No. 1 ABCD, 1966



Sol LeWitt, Serial Project No. 1 ABCD, 1966

In a text accompanying *Serial Project*, LeWitt wrote, "The aim of the artist would not be to instruct the viewer but to give him information. Whether the viewer understands this information is incidental to the artist; he cannot foresee the understanding of all his viewers. He would follow his predetermined premise to its conclusion avoiding subjectivity. Chance, taste, or unconsciously remembered forms would play no part in the outcome. The serial artist does not attempt to produce a beautiful or mysterious object but functions merely as a clerk cataloging the results of his premise."



Carl Andre, Equivalent, 1966



Carl Andre, Equivalent, 1966

"My idea of a piece of sculpture is a road. That is, a road doesn't reveal itself at any particular point or from any particular point."

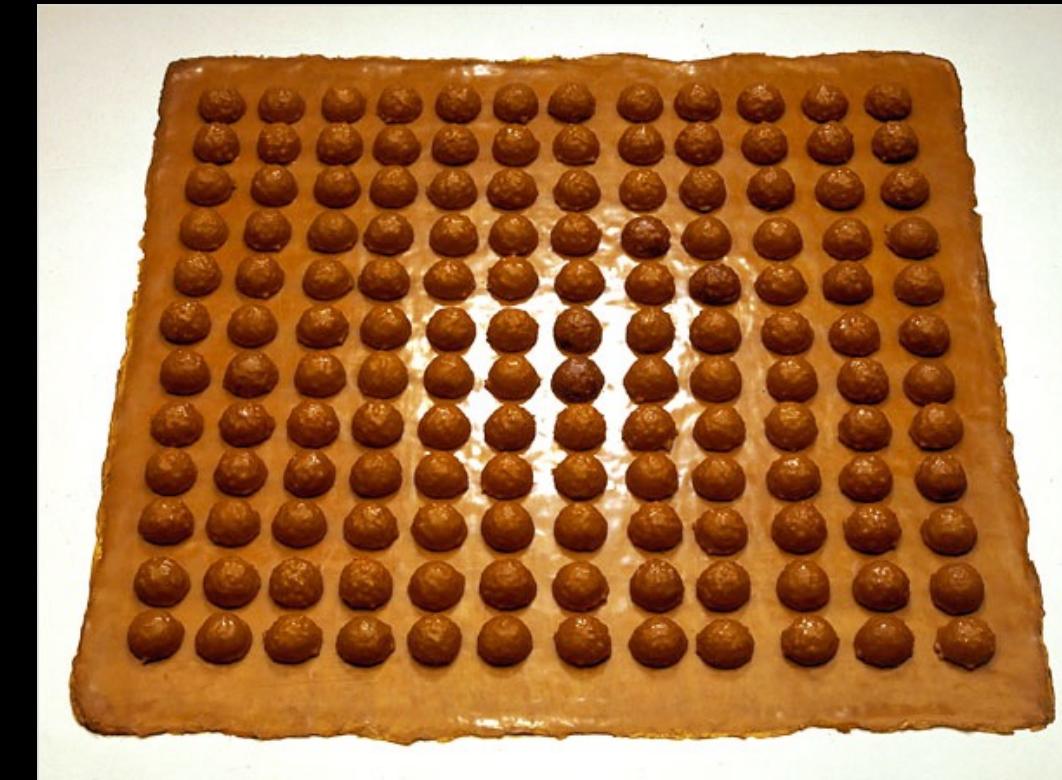
-- Carl André



Carl Andre, Aluminum and Magnesium, 1969



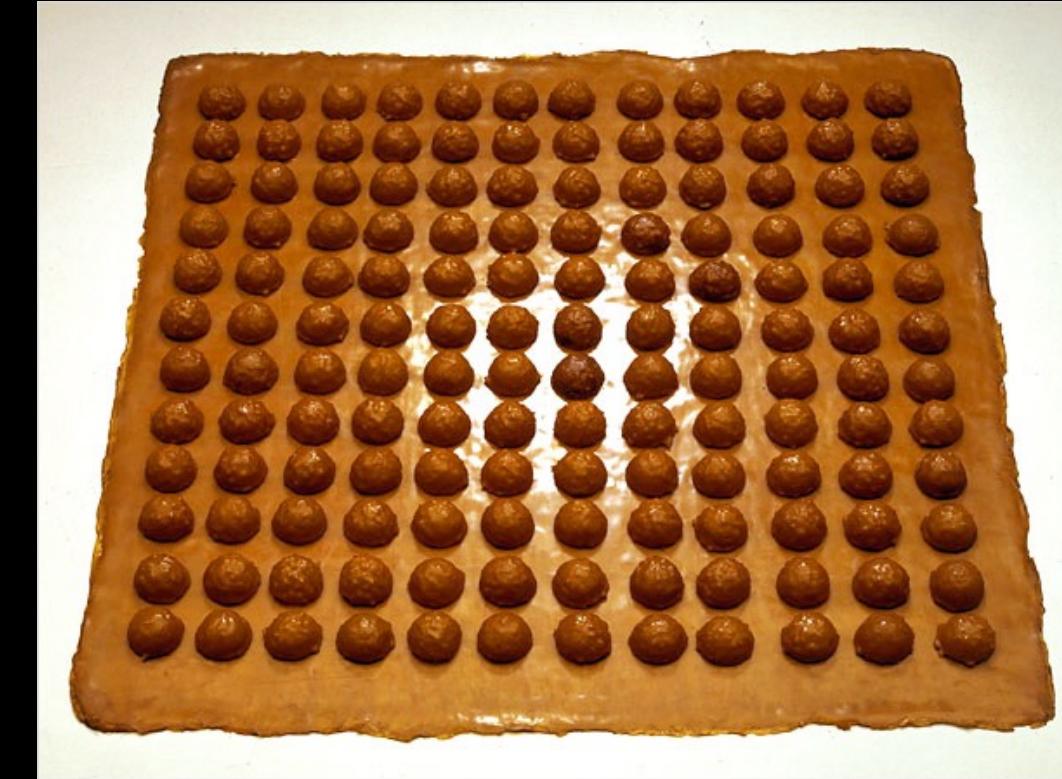
Carl Andre, Aluminum and Magnesium, 1969



Eva Hesse, Schema, 1967-68 Latex



Carl Andre, Aluminum and Magnesium, 1969



Eva Hesse, Schema, 1967-68 Latex

FLOORNESS



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



Richard Serra, *Serra Throwing Lead*, 1969

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 defer
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 fore
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 surfact
to complement
to enclose
to surround
to encircle
to hide
to cover
to wrap
to dig
to tilt
to bind
to wave
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 fluctuation
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

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 fire
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 bind
to heap
to gather

to scatter
to arrange
to repair
to discard
to pair
to distribute
to surfact
to complement
to enclose
to surround
to encircle
to hide
to cover
to wrap
to dig
to tilt
to bind
to weave
to join
to match
to laminate
to bond
to hinge
to make
to expand
to dilute
to light

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

to roll	to curve	to scatter	to modulate
to crease	to lift	to arrange	to distill
to fold	to inlay	to repair	of waves
to store	to impress	to discard	of electromagnetic
to bend	to fire	to pair	of inertia
to shorten	to flood	to distribute	of ionization
to twist	to smear	to surject	of polarization
to dapple	to rotate	to complement	of refraction
to crumple	to swirl	to enclose	of simultaneity
to shave	to support	to surround	of tides
to tear	to hook	to encircle	of reflection
to chip	to suspend	to hide	of equilibrium
to split	to spread	to cover	of symmetry
to cut	to hang	to wrap	of friction
to sever	to collect	to dig	to stretch
to drop	of tension	to tilt	to bounce
to remove	of gravity	to bind	to erase
to simplify	of entropy	to weave	to spray
to deflect	of nature	to join	to systematize
to disarrange	of grouping	to match	to refer
To open	of layering	to laminate	to force
to mix	of setting	to bond	of mapping
to splash	to grasp	to range	of location
to knot	to tighten	to mark	of context
to spell	to bundle	to expand	of time
to droop	to heap	to dilute	of carbonization
to flow	to gather	to light	to continue

ART AS PROCESS

ART AS LANGUAGE

DELIQUENSCENCE OF THE
ART OBJECT

Richard Serra, Verb List Compilation: Actions to Relate to Oneself, 1967-68



Richard Serra, Serra Throwing Lead, 1969

In an interview, Serra explained "When I first started, what was very, very important to me was dealing with the nature of process. So what I had done is I'd written a verb list: to roll, to fold, to cut, to dangle, to twist...and I really just worked out pieces in relation to the verb list physically in a space. Now, what happens when you do that is you don't become involved with the psychology of what you're making, nor do you become involved with the after image of what it's going to look like. So, basically it gives you a way of proceeding with material in relation to body movement, in relation to making, that divorces from any notion of metaphor, any notion of easy imagery."



Richard Serra, Sign Board Prop, 1969



Richard Serra, Corner Prop, 1970



Richard Serra, Inverted House of Cards, 1969-70



Richard Serra, Tilted Arc, 1981



"The viewer becomes aware of himself and of his movement through the plaza. As he moves, the sculpture changes. Contraction and expansion of the sculpture result from the viewer's movement. Step by step the perception not only of the sculpture but of the entire environment changes."

-- Richard Serra



<https://vimeo.com/122126605>



People reacted viscerally to the piece, and one judge started a letter-writing campaign to have it removed. It cost 35,000.00 to have it dismantled and 50,000.00 to have it removed. On March 15, 1989, during the night, federal workers cut *Tilted Arc* into three pieces, remove it from Federal Plaza, and cart it off to a scrap-metal yard. Serra responded by saying "I don't think it is the function of art to be pleasing," he comments at the time. "Art is not democratic. It is not for the people."

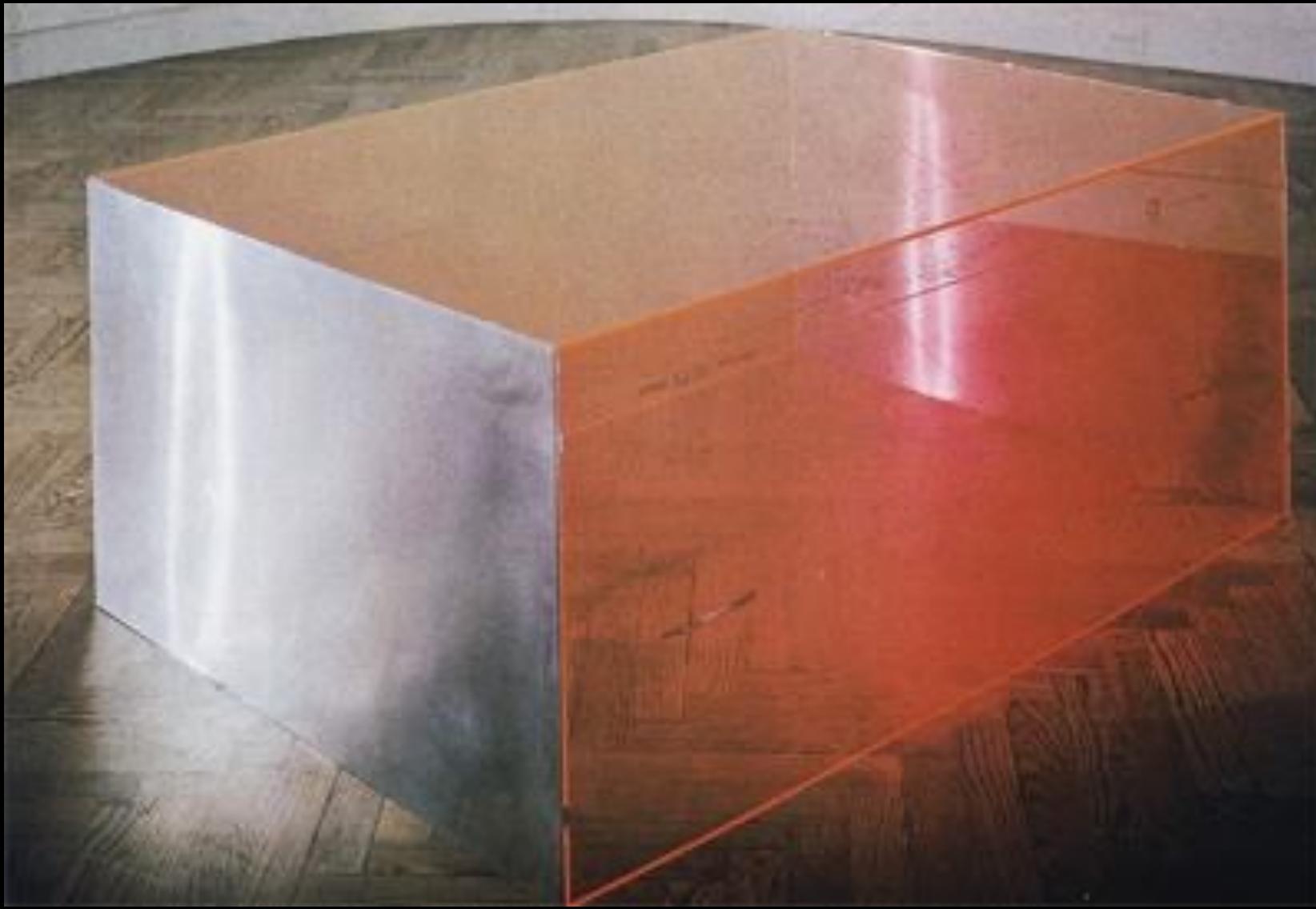


Richard Serra, Vortex, 2002

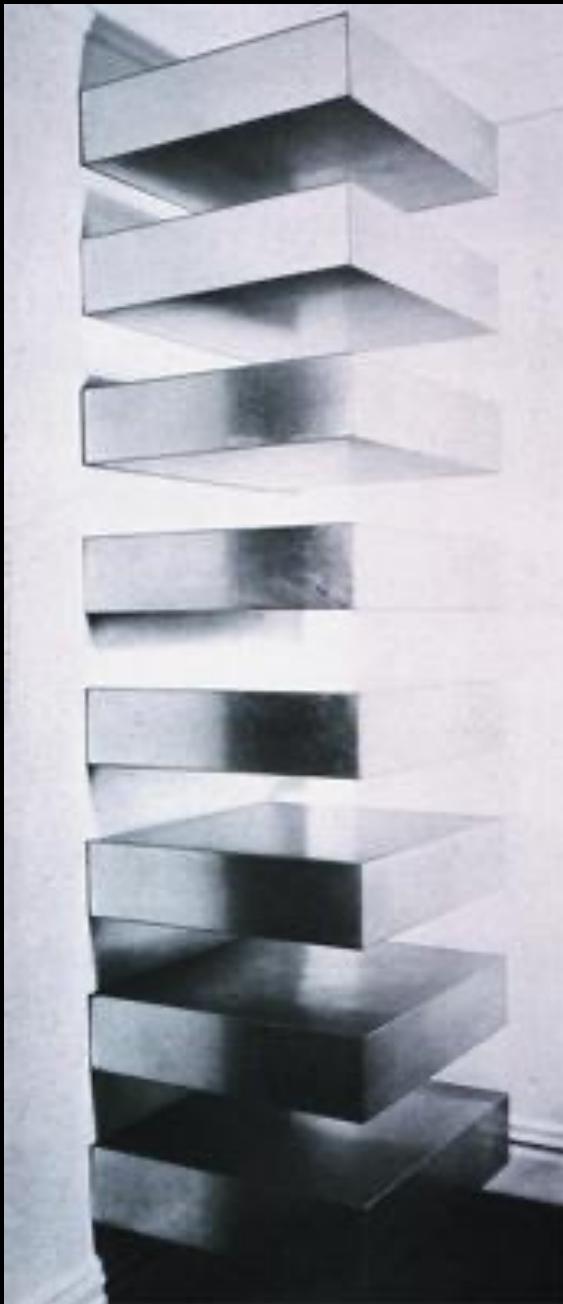


Donald Judd, Untitled, 1963
Donald Judd, Untitled, 1963





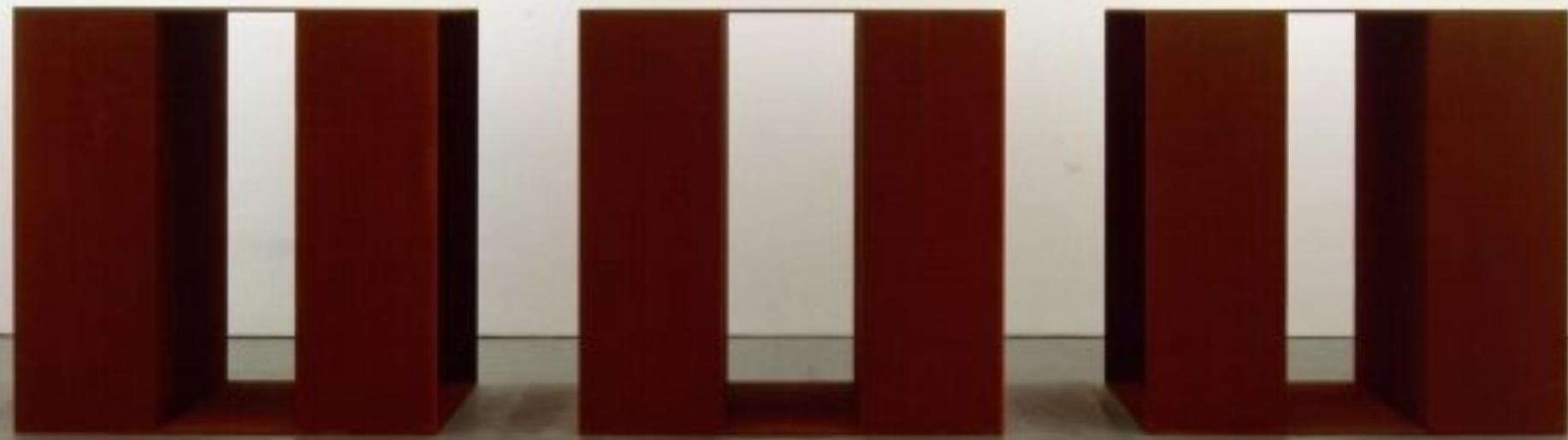
Donald Judd, Untitled, 1966



Donald Judd, Iron Stacks, 1965-8

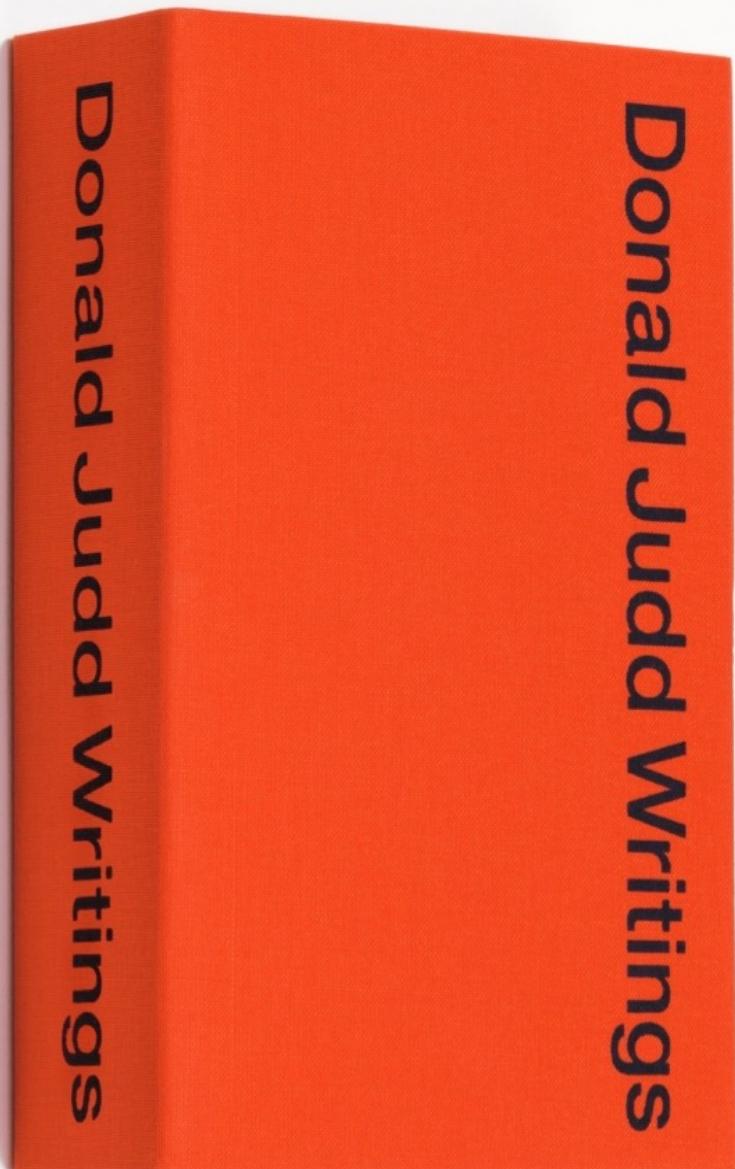


Donald Judd, Untitled, 1966



Donald Judd, Untitled
Floor Sculpture Series,
1992

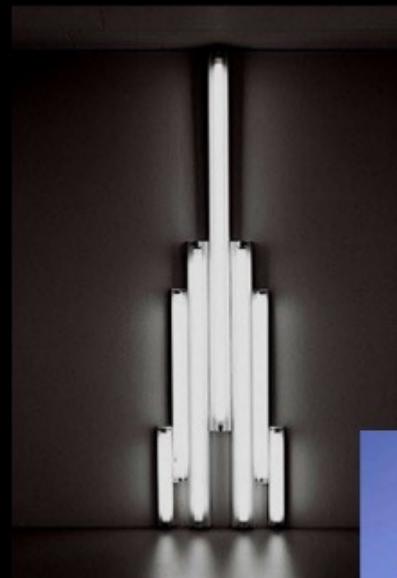
Corten Steel



“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



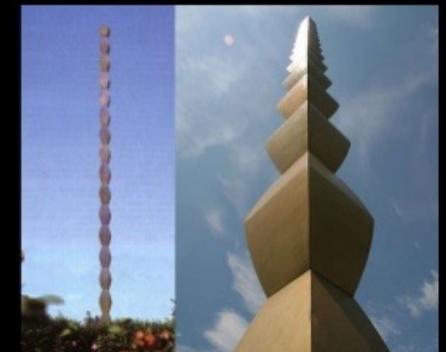
Chartres Cathedral
ca. 1200

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

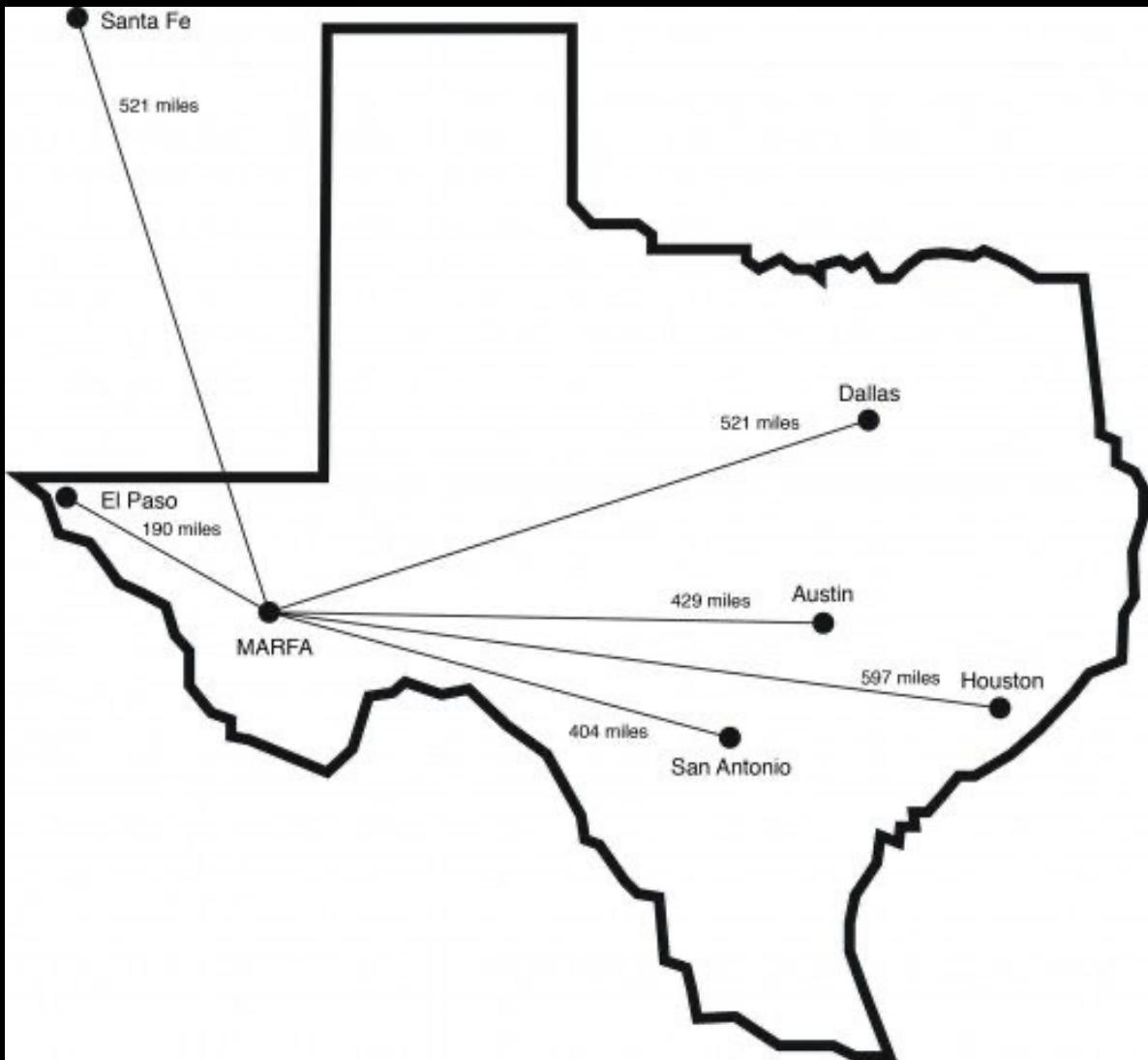
- Sculptor Carl Andre also interested in Constructivist transparency of materials
- Sculpture as place
- To resist composition by arranging objects in a logical, orderly fashion as dictated by their inherent properties
- Flavin and Andre (also Judd, Morris & LeWitt) included in *Primary Structures*, 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



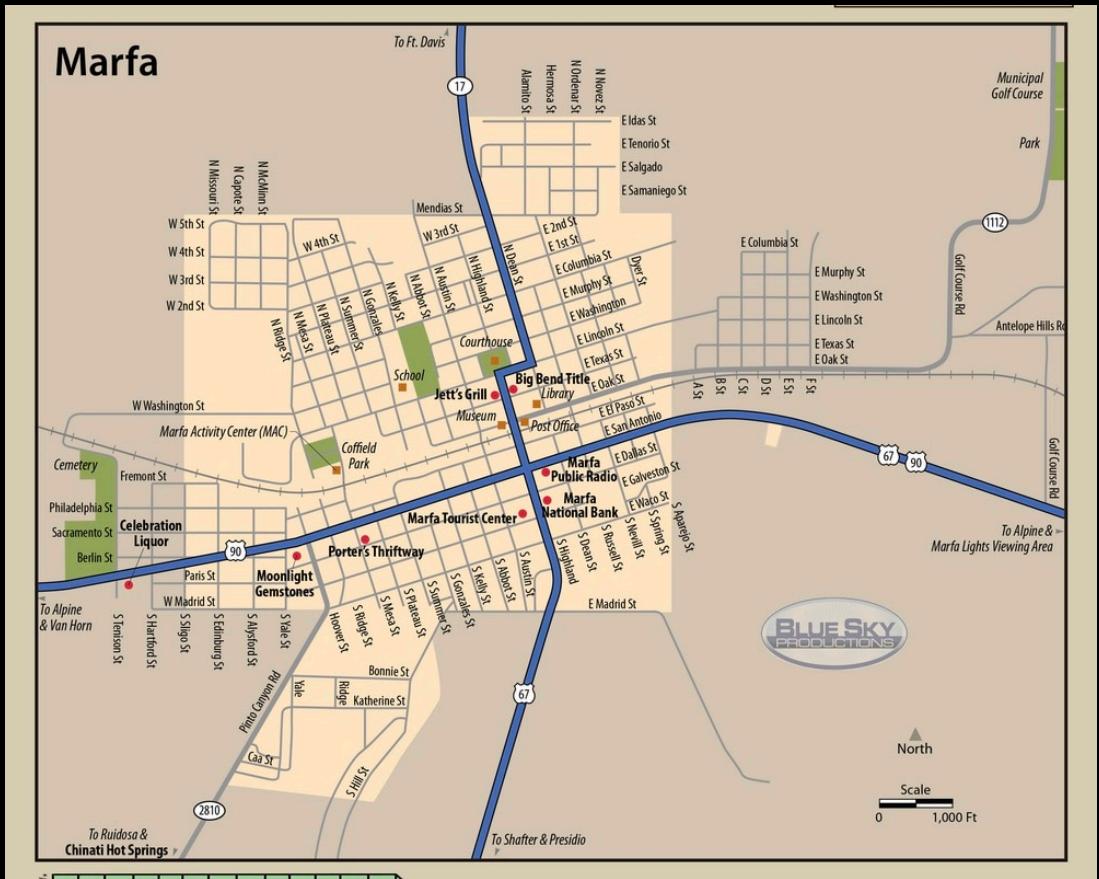
Carl Andre, *Equivalent VIII*, 1978



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