

**University of Texas at Dallas  
Arts & Humanities  
Spring 2015**

**Contemporary Art History  
AHST 3318-001  
(25806)**

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

**Office Hours: Tuesday 1:00-3:00  
Office Location: JO 3.920**

**The Flatbed Picture Plane: American Pop!**

**01/27/2015**

Neo-Dada

Duchamp

Pop Art in the United States



Artist: Marcel Duchamp

Title: "Fountain"

Date: 1917

Concept: "readymade"



Artist: Marcel Duchamp

Title: "LHOOQ"

Date: 1919

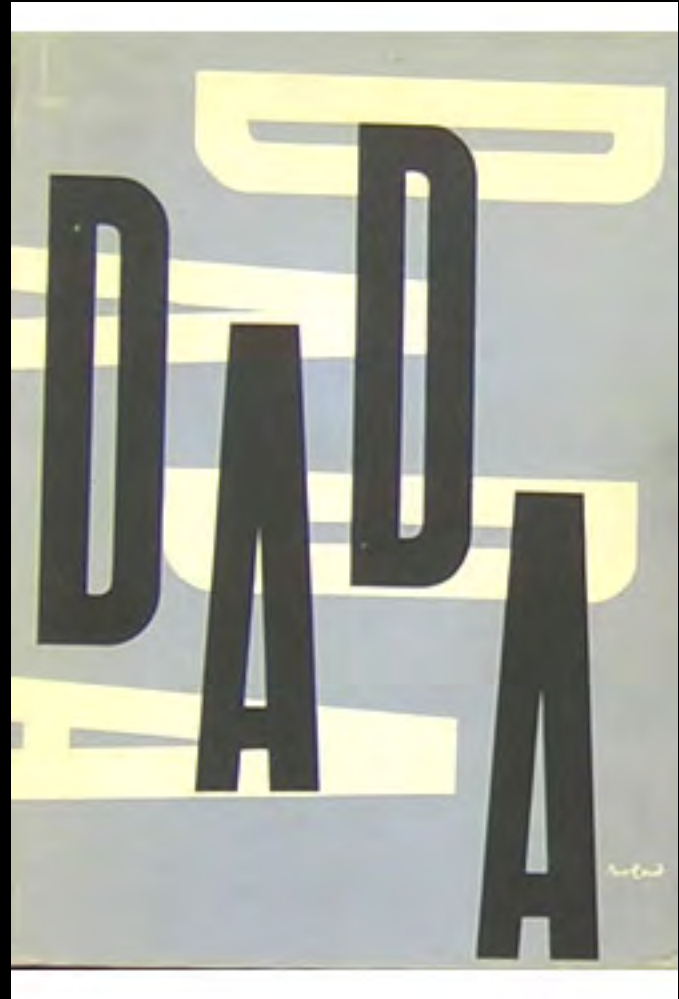
Concept: "assisted readymade"



Artist: Robert Motherwell

Title: "Personage (Self-Portrait), December 9, 1943"

Materials: paper collage, gouache, and ink on board



Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology* (1951)



Robert Motherwell, Elegy to the Spanish Republic #34, 1954

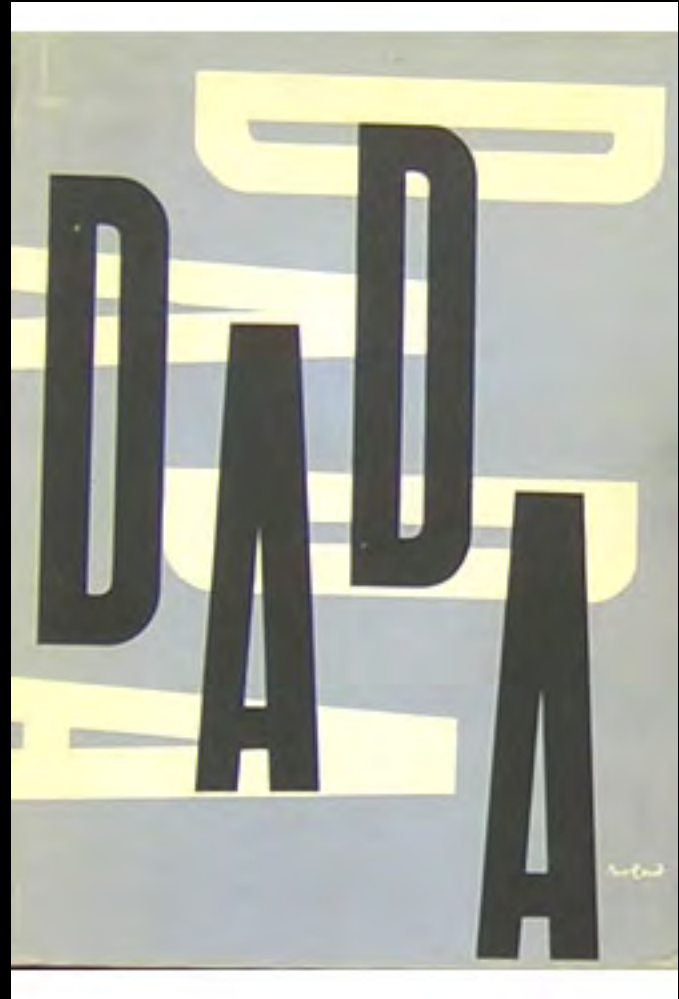




Artist: Robert Motherwell

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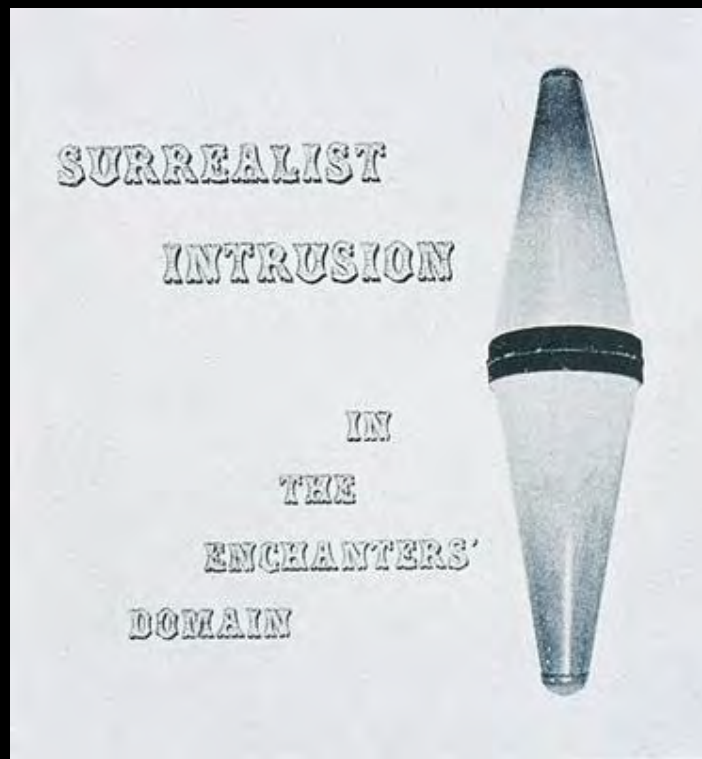
Materials: paper collage, gouache, and ink on board



Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology* (1951)



A



C



B

A.) Works by Marcel Duchamp, *Dada 1916-1923*, Sidney Janis, April 15 to May 9, 1953, announcement of exhibition at the Janis Gallery

B.) Directed by André Breton and Marcel Duchamp, *Surrealist Intrusion in the Enchanter's Domain*, catalog cover, exhibition held November 28, 1960 to January 14, 1961 at D'Arcy Galleries, New York

C.) *Surrealist Intrusion in the Enchanter's Domain*, cupboard with chickens and Coin Sale sign

Duchamp, Dada and Surrealism Retrospectives:

"Dada 1916/1923," Sidney Janis Gallery, New York, 1953

"Surrealist Intrusion in the Enchanter's Domain," D'Arcy Galleries, New York, 1961

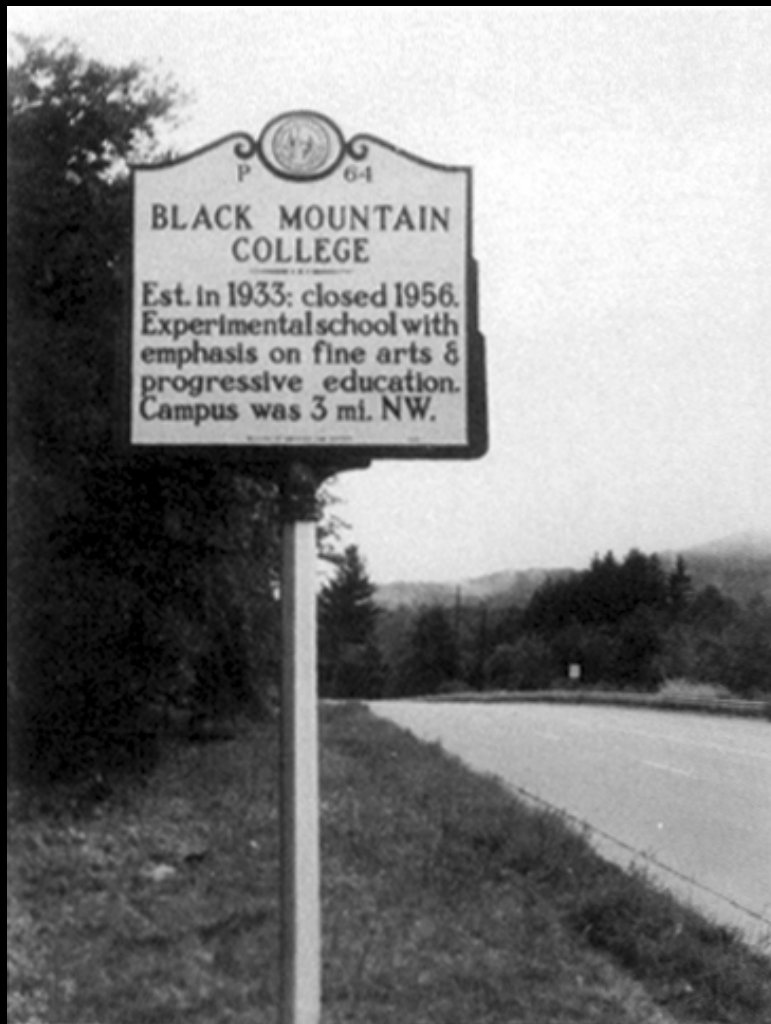
"Marcel Duchamp: A Retrospective Exhibition," Pasadena Art Museum, now, the Norton Simon Museum 1963

Studies:

R. Lebel. Sur Marcel Duchamp (Paris, 1959); Eng. trans. as *Marcel Duchamp* (New York, 1959, rev. 1967) [first cat. rais., des. and layout by Duchamp]

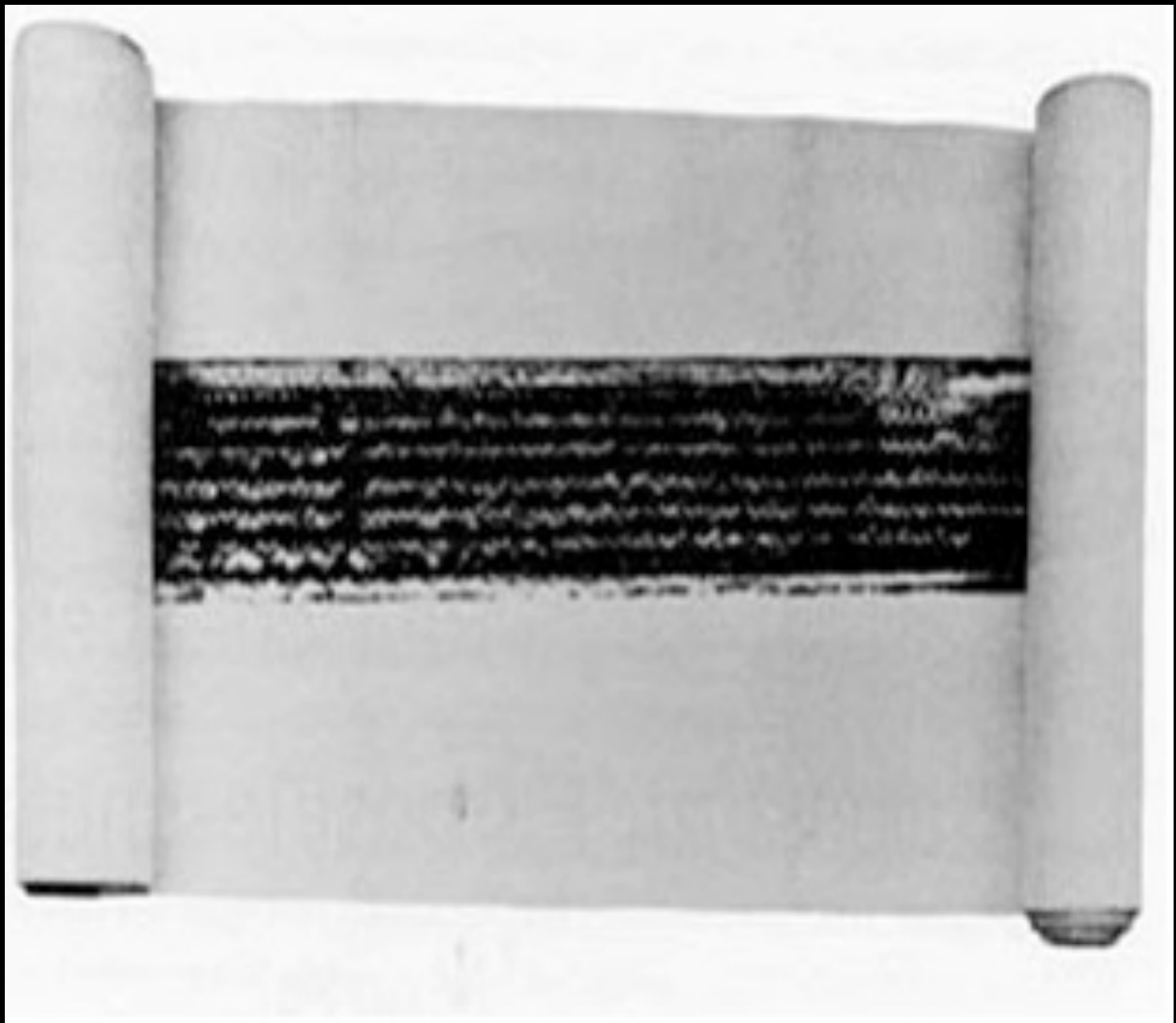
"Marcel Duchamp/Readymades, etc. 1913-1964," 1964



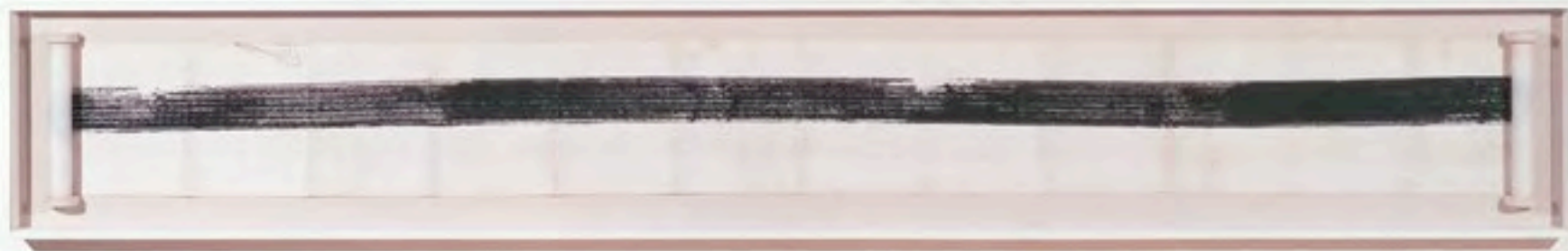


John Cage, David Tudor, Robert Rauschenberg, et. al., Theater Piece No. 1, 1952 – a happening

Robert Rauschenberg, White Painting (Seven Panels), 1951



John Cage and Robert Rauschenberg, Automobile Tire Print, 1953



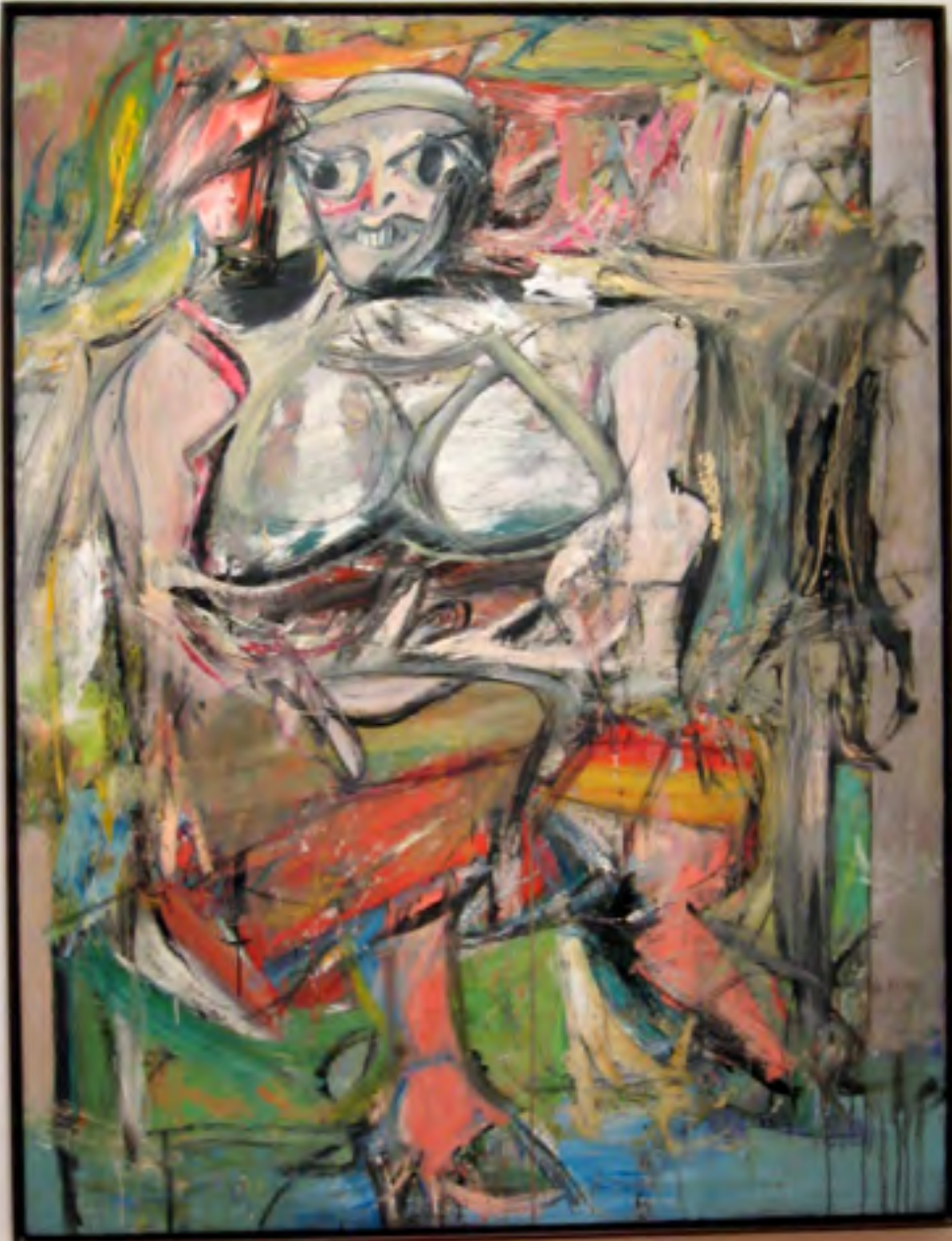


ERASED DE KOONING  
ROBERT RAUSCHENBERG  
1953

Artist: Robert Rauschenberg

Title: "Erased de Kooning"

Date: 1953



Artist: Willem de Kooning

Title: "Woman I"

Date: 1950





Robert Rauschenberg, Pelican, 1965



Jasper Johns (extreme left) and Robert Rauschenberg (extreme right)



Jasper Johns, Flag, 1954

Materials: encaustic, oil, newspaper on fabric mounted on plywood





Artist: Jasper Johns

Title: "Target with Plaster Casts"

Date: 1955



Artist: Jasper Johns

Title: "Flag"

Date: 1954



Artist: Jasper Johns

Title: "Painted Bronze Beer Cans"

Date: 1960





Artist: Robert Rauschenberg

Title: "Bantam"

Date: 1954

Artist: Robert Rauschenberg

Title: "Bed"

Date: 1955





Robert Rauschenberg, Monogram, 1959 Concept: "Combine"



the “drip”



staging or triggering “chance”



# FLATBED PICTURE PLANE

## Leo Steinberg



Robert Rauschenberg, Monogram, 1957-59

I borrow the term from the flatbed printing press—‘a horizontal bed on which a horizontal printing surface rests’ (Webster). And I propose to use the word to describe the characteristic picture plane of the 1960s—a pictorial surface whose angulation with respect to the human posture is the precondition of its changed content.

But something happened in painting around 1950—most conspicuously (at least within my experience) in the work of Robert Rauschenberg and Dubuffet. We can still hang their pictures—just as we tack up maps and architectural plans, or nail a horseshoe to the wall for good luck. Yet these pictures no longer simulate vertical fields, but opaque flatbed horizontals. They no more depend on a head-to-toe correspondence with human posture than a newspaper does. ‘The flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards—any receptor surface on which objects are scattered, on which data is entered, on which information may be received, printed, impressed—whether coherently or in confusion.

The all-purpose picture plane underlying this post-Modernist painting has made the course of art once again non-linear and unpredictable. What I have called the flatbed is more than a surface distinction if it is understood as a change within painting that changed the relationship between artist and image, image and viewer. Yet this internal change is no more than a symptom of changes which go far beyond questions of picture planes, or of painting as such. It is part of a shakeup which contaminates all purified categories. The deepening inroads of art into non-art continue to alienate the connoisseur as art defects and departs into strange territories leaving the old stand-by criteria to rule an eroding plain.





## New Forms – New Media in Painting and Sculpture

Part one of the show took place from June 6 to 24, 1960 and part two from September 28 to October 22, 1960.

Martha Jackson Gallery

Claes Oldenburg, New Media-New Forms in Painting and Sculpture, 1960



Claes Oldenburg,  
"Empire" ("Papa") Ray Gun,  
1959



Claes Oldenburg, Flag to Fold in the Pocket, 1960

<http://www.youtube.com/watch?v=ESr9IFcVM1g>



The appropriation by Dada of... bruitism, simultaneity and, in painting, the new medium, is of course the 'accident' leading to the psychological factors to which the real Dadaist movement owed its existence," and that Picasso "invented the new medium. He began to stick sand, hair, post-office forms and pieces of newspaper onto his pictures, to give them the value of a direct reality, removed from everything traditional.

Richard Huelsenbeck, *En Avant Dada: A History of Dadaism*  
(1920)



"New Realists" exhibition, Sidney Janis Gallery, New York, 1962

54 international artists, twelve of them Americans

They included Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Andy Warhol, Tom Wesslemann, Jim Dine, Robert Indiana, George Segal, and Wayne Thiebaud.

There were also French, Italian, English, and Swedish artists.





Claes Oldenburg, Chocolates in a Box, 1961 Claes Oldenburg, Giant Blue Pants, 1962



Claes Oldenburg, Floorburger, 1962



Claes Oldenburg, The Store, 1961-62









Claes Oldenburg, Bedroom Ensemble, 1964





Claes Oldenburg, Giant Soft Fan, 1967



Proposed Colossal Column Monument for NYC, The  
Good Humor Bar, 1965





Claes Oldenburg, Clothes Pin, Philadelphia, 1976



Claes Oldenburg, Bat Column, Chicago, 1977