



Judith Leyster, Self-Portrait, 1633

AHST 2331-001 (21655)  
Understanding Art  
Dr. Charissa N. Terranova  
Spring 2022  
Tuesdays and Thursdays 11:30-12:45 pm  
ECSW 1.315 and SOM 1.217  
**Modality: Online Jan. 18-Feb. 4; In Person Feb.**

Teaching Assistants:  
Damian Enyaosah: [damian.anyaosah@utdallas.edu](mailto:damian.anyaosah@utdallas.edu)  
Merve Sahin: [merve.sahin@utdallas.edu](mailto:merve.sahin@utdallas.edu)

Women in the Art of the United States: 1945-1970



Barbara Kruger, Untitled, 1997



# American Suburbia McCarthyism/McCarthy Era





# 1950s

AMERICAN  
ABSTRACT  
ARTISTS  
1954



AMERICAN ABSTRACT ARTISTS  
22nd ANNUAL EXHIBITION  
MARCH 2 TO MARCH 30, 1958  
RIVERSIDE MUSEUM



AMERICAN  
ABSTRACT  
ARTISTS

danish  
american abstract artist

American

AMERICAN  
ABSTRACT  
ARTISTS

AMERICAN ABSTRACT ARTISTS

AMERICAN ABSTRACT ARTISTS



# Abstract Expressionism

# A Life Round Table on MODERN ART

FIFTEEN DISTINGUISHED CRITICS AND CONNOISSEURS  
UNDERTAKE TO CLARIFY THE STRANGE ART OF TODAY

LIFE's first Round Table was on the Pursuit of Happiness (LIFE, July 12). Here the technique is applied to the question of modern painting. Held in the penthouse of the Museum of Modern Art in New York, attended by experts from both Europe and America, the meeting produced a lively debate. This report was written by Moderator Russell W. Davenport, who conducted the Round Table, with the collaboration of Winthrop Sargeant.

FOR about 40 years the art of painting has exhibited a variety of manifestations loosely identified in the public mind with the phrase "modern art." Originating in the works by such acknowledged masters as Cézanne, Van Gogh, Seurat and Gauguin, these manifestations made their appearance in the studios of Paris in the first decade of this century, multiplied into a kaleidoscope of new artistic styles, found a kinship with a wide variety of intellectual currents and spread throughout the world wherever artists paint. Today they confront the visitor to almost any gallery as strange distortions of reality, private nightmares, depictions of "ugly" things, human figures and objects that "look wrong," cubes and geometrical patterns that accord with nothing recognizable in nature. These "modern" works do not, of course, constitute the whole of 20th Century art. Many artists have remained quite unaffected by them, others have been influenced only during certain periods of their careers. Nevertheless it is fair to say that the "modern" movement has constituted the dominant trend in the art of our time. It has been encouraged by important institutions. It has been promoted by art dealers. And it has left behind it so much controversy and confusion that a great part of the public has become antagonistic to contemporary painting.

It is not easy to sum up the nature of modern art in a few words. Of course there are a number of official categories—cubism, surrealism, expressionism, futurism, abstractionism, nonobjectivism and so on. But when the layman uses the phrase he has in mind two particular characteristics which, for him, set this art off from more conventional painting. First of all, he finds it difficult to understand; secondly, he often finds that it does not concern itself with the "beautiful" but with the "ugly" or the strange. The layman is reassured to find that this kind of painting has drawn the fire of distinguished thinkers. Arnold Toynbee, for example, has declared that modern art is symptomatic of a decay in the moral values of our age; and in a well-known essay, *Art and the Obvious*, Aldous Huxley deplored the failure of much modern art to come to grips with what he called the "great obvious truths" of human life.

Now from the point of view of our civilization as a whole, this situation certainly has its dangers. It may well be true that there has always been a gap between the most vital art of a given period and

the general public. For example, the great masters of the Renaissance may not have been immediately comprehensible to the public of their day—and for that matter they are not fully comprehensible even today to one whose education or sensitivity is deficient. Yet the gap today appears to be wider—some would even argue that it is a different kind of gap. And it leaves us with this question: How can a great civilization like ours continue to flourish without the humanizing influence of a living art that is understood and enjoyed by a large public?

In order to shed some light on this, the editors of LIFE determined to hold a Round Table on the subject in accordance with the technique already developed for the exploration of the Pursuit of Happiness (LIFE, July 12). To this end they brought together a group of distinguished critics and connoisseurs and posed to them the following question: *Is modern art, considered as a whole, a good or a bad development? That is to say, is it something that responsible people can support, or may they neglect it as a minor and impermanent phase of culture?*

It was an exciting debate documented throughout by pictures from the collection of New York's Museum of Modern Art and from other collections, many of which are reproduced herewith. The panel of 15 had traveled many miles to get there: Aldous Huxley from California; Sir Leigh Ashton and Raymond Mortimer from London; Georges Duthuit, editor of *Transition Forty-Eight*, from Paris. The "local" representatives from St. Louis, New Haven and New York were equally distinguished and are listed below. The Table was carefully balanced between those who were known to be enthusiasts for "modern art" and those who had registered serious criticisms of it. Yet even more important than the balance was the caliber of the participants. The object was to obtain a discussion between persons whose knowledge of art could not be questioned, irrespective of whether one might or might not agree with their evaluations.

There is no more complicated subject in the world than that of esthetics. To ask these gentlemen to be honest was, in effect, to ask them to disagree; indeed, as a number of them pointed out, if complete agreement could be reached concerning the important issues of art.

TEXT CONTINUED ON PAGE 65

## WHO'S WHO AT THE ROUND TABLE (OPPOSITE)

The gentleman whose head shows in the lower left-hand corner is Clement Greenberg, *avant-garde* critic. Next, going around the table clockwise, is James W. Fosburgh, LIFE adviser; Moderator Russell W. Davenport (in light suit); Meyer Schapiro, professor of fine arts, Columbia University; Georges Duthuit, editor of *Transition Forty-Eight*, Paris, France; Aldous Huxley (leaning forward), noted author; Francis Henry Taylor (behind Mr. Huxley), director of New York's Metropolitan Museum of Art; Sir Leigh Ashton (shirtsleeves), director of Victoria & Albert Museum, London, Eng-

land; R. Kirk Askew Jr., New York art dealer; Raymond Mortimer, British critic and author; Alfred Frankfurter, editor and publisher, *Art News*; Theodore Greene (head in hand), professor of philosophy, Yale; James I. Sweeney, author and lecturer; Charles Sawyer, dean of School of Fine Arts, Yale; H. W. Janson, professor of art and archaeology, Washington University, St. Louis. Not shown in this picture are A. Hyatt Mayor, curator of prints, Metropolitan Museum, New York and James Thrall Soby, chairman, Department of Painting and Sculpture, Museum of Modern Art, New York.



LIFE'S ROUND TABLE DELIBERATES IN THE PENTHOUSE ATOP MANHATTAN'S MUSEUM OF MODERN ART

CONTINUED ON NEXT PAGE

"A Life Roundtable on Modern Art," October 11, 1948  
"late bohemian enterprise"

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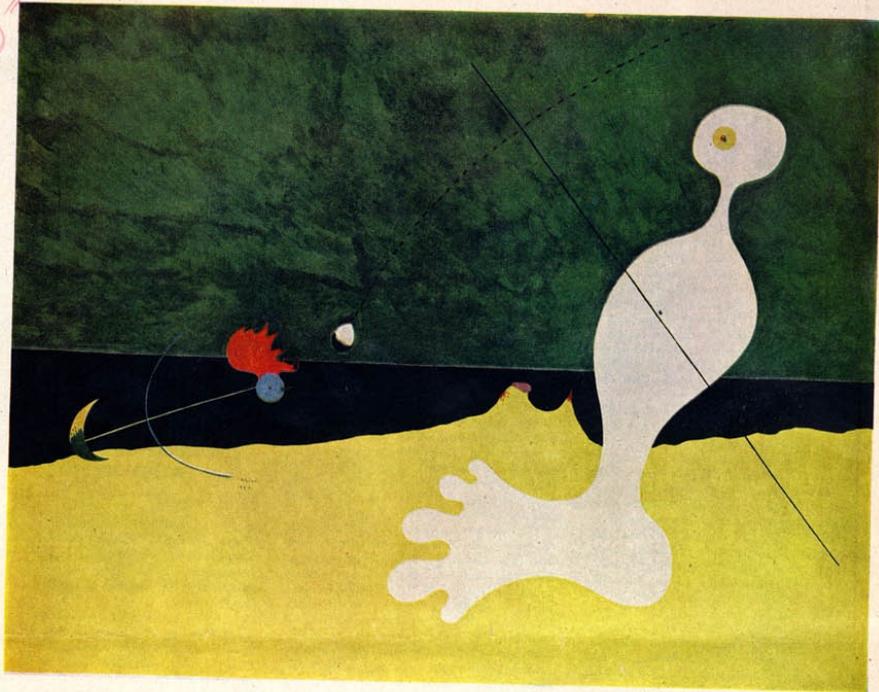
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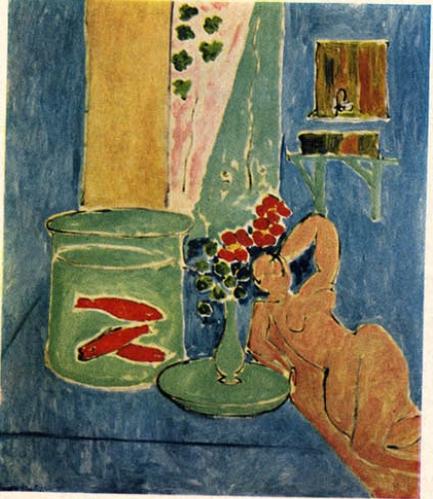
LIFE'S ROUND TABLE DELIBERATES IN THE PENTHOUSE ATOP MANHATTAN'S MUSEUM OF MODERN ART

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MIRÓ: PERSON THROWING A STONE AT A BIRD

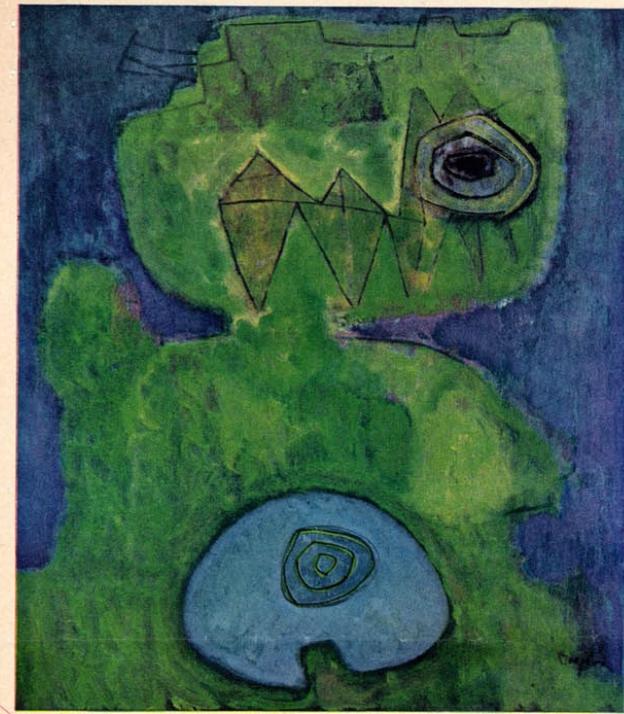


MATISSE: GOLDFISH AND SCULPTURE



ROUAULT: THREE JUDGES

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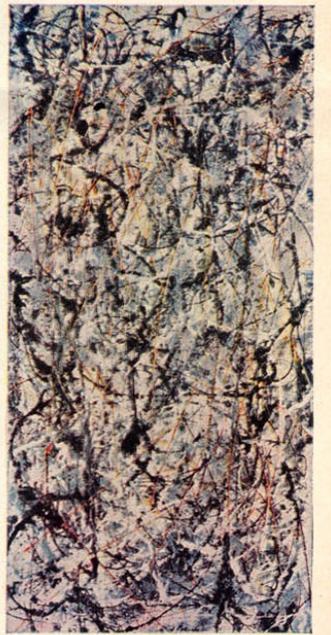


WILLIAM BAZIOTES: THE DWARF

5



STAMOS: SOUNDS IN THE ROCK



JACKSON POLLOCK: CATHEDRAL



ADOLF GOTTLIEB: VIGIL



August 8, 1949 issue of Life Magazine

- "The most powerful painter in contemporary America and the only one who promises to be a major one is a Gothic, morbid, and extreme disciple of Picasso's Cubism and Miró's post-Cubism, tintured also with Kandinsky and surrealist inspiration. His name is Jackson Pollock." - Clement Greenberg in 1947

Jackson Pollock, Cathedral, 1947

his own. And his one remaining criterion is a kind of personal honesty, a kind of integrity—the quality that Mr. Frankfurter referred to in the word “genuine.” This can be reflected in his pictures; but it may or may not lead him out to the light, and it may or may not be “comprehensible” to anyone else. Dr. Schapiro summed it up as follows:

“The creation of modern art makes certain demands upon the individual who creates it. It gives to individual experiences an enormous value beyond that of previous art. It requires, therefore, a constant searching of oneself, an attentiveness to all that one has done and a perpetual self-renewal. In the great artist the results of this highly individual attitude can be set up beside the great work of the past.

“This attitude further involves a freedom of the individual, an openness to experience—qualities that we consider important, not only in art, but in the broader field of life itself. We value these qualities in human relationships, in science, in ethical behavior; and it is through the arts to some extent that they become evident to us.”

Yet this tremendous, individualistic struggle, which makes modern art so difficult for the layman, is really one of the great assets of our civilization. For it is at bottom the struggle for freedom. As several at the Table pointed out, the temptation in authoritarian societies is to settle the problem of modern art by fiat. Both Hitler and Stalin have actually done so—and in both cases the artists were ordered to return to representational painting. Said Georges Duthuit: “Several governments have made a policy of throwing modern art out the window. Our layman does not seem to disagree entirely with this. He says merely that there is some justice in objecting to modern art. But if there is some justice in the objection, is there maybe some justice in the totalitarian point of view as well? In Europe today, for artists and writers, the question is literally one of life and death. This is a time when our layman must get to the bottom of what he means.”

Said Mr. Janson: “I feel that the modern artist, in insisting upon the highly individual experiences that have been emphasized today, is fulfilling a very valuable function. He is preserving something that is in great danger—namely, our ability to remain individuals.”

Maybe obscurity is a high price to pay for freedom, culturally speaking. Yet it has been, and may for some time continue to be, an inescapable cultural by-product of the great process of freedom which is so critical in our time. This does not mean, on the other hand, that the artist need have no standards. He must have them: he should be free—but not irresponsible. Such, perhaps, is the ultimate answer to be derived from the deliberations of these distinguished men. And in the light of it the layman, who might otherwise be disposed to throw all modern art in the ashcan, may think twice—and may on second thought reconsider.

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“This tremendous, individualistic struggle, which makes modern art so difficult for the layman, is really one of the great assets of our civilization.”  
LIFE Oct 11, 1948

May 20th, 1950

OPEN LETTER TO ROLAND L. REDMOND  
President of the Metropolitan Museum of Art

Dear Sir:

The undersigned painters reject the monster national exhibition to be held at the Metropolitan Museum of Art next December, and will not submit work to its jury.

The organization of the exhibition and the choice of jurors by Francis Henry Taylor and Robert Deverly Hale, the Metropolitan's Director and the Associate Curator of American Art, does not warrant any hope that a just proportion of advanced art will be included.

We draw to the attention of these gentlemen the historical fact that, for roughly a hundred years, only advanced art has made any consequential contribution to civilization.

Mr. Taylor on more than one occasion has publicly declared his contempt for modern painting; Mr. Hale, in accepting a jury notoriously hostile to advanced art, takes his place beside Mr. Taylor.

We believe that all the advanced artists of America will join us in our stand.

Jimmy Ernst	Ad Reinhardt
Adolph Gottlieb	Jackson Pollock
Robert Rauschenberg	Mark Rothko
William Baschet	Bradley Walker Tomlin
Hans Hofmann	Willem de Kooning
Barnett Newman	Midge Sterns
Clyfford Still	James Brooks
Richard Pousette-Dart	Weldon Kees
Theodore Stamos	Fritz Kuitman

The following sculptors support this stand.

Herbert Ferber	Seymour Chwast
David Smith	Peter Grippe
Ibram Lassaw	Theodore Keesak
Mary Gallery	David Hare
Day Schnebel	Louise Bourgeois

The Irascibles, also known as the Irascible 18. The moniker was given to a group of 18 American artists who signed their names to an open letter protesting the Metropolitan Museum of Art's juried exhibition *American Painting Today-1950*, claiming that the selected jury was "notoriously hostile to advanced art" and had demonstrated a clear bias against "modern painting." The letter was published on the front page of the *New York Times* on May 22, 1950 and sparked a subsequent barrage of media attention.



**IRASCIBLE GROUP OF ADVANCED ARTISTS LED FIGHT AGAINST**

The solemn people above, along with three others, made up the group of "irascible" artists who raised the biggest fuss about the Metropolitan's competition following Paris. All representatives of advanced art, they went in at the which

From left, now, they are: William de Kooning, Adolph Gottlieb, Ad Reinhardt, Stella Stevens (seated next to Richard Pissone-Dani, William Berman, Jimmy Krasa (with her girl, Jackson Pollock (in second row), Aaron Siskel,

show was in keeping with an all-out effort to grant grants, artists, French parties, and the first important exhibition, U.S. in Paris took with the National Academy



**THE INVISIBLE III** was by Karl Mosler, whose abstractism of Parisian-born, Mosler, who picked them from and then, painted them in groups in galleries of America.

**THE INVISIBLE III** was by Karl Mosler, the artist-inventor, the artist-inventor's show in a study for painting of the exhibition.

## The Metropolitan and Modern Art

AMID BRICKBATS AND BOUQUETS THE MUSEUM HOLDS ITS FIRST U. S. PAINTING COMPETITION

Over the past 75 years New York's Metropolitan Museum of Art has been the greatest collector of art in the U. S. But in the last decade the venerable Metropolitan has been the target of attacks from artists, critics and museum members who have become alarmed over the museum's worship of art of the past to the almost total exclusion of art of the present. They complained that out of an average \$100,000 spent by the museum each year on acquisitions, hardly 100,000 went for contemporary art. These warring associations finally pushed the Metropolitan into deciding to hold a joint competition of contemporary art. But this move, instead of bringing loud hurrahs, has brought to museum walls but brickbats from the time it announced the contest last spring until it opened its show last month.

The great competition, which offered prizes totaling \$5,000, was open to all painters of the U. S. whose work was to be accepted and chosen by an

"institutionally hostile to advanced art." Prangly 75 other artists united to cry down the attack, who were labeled "the invisible III." These outcasts included Mosler and contemporary artists across the country, as well as museum members, art galleries and newspaper columns.

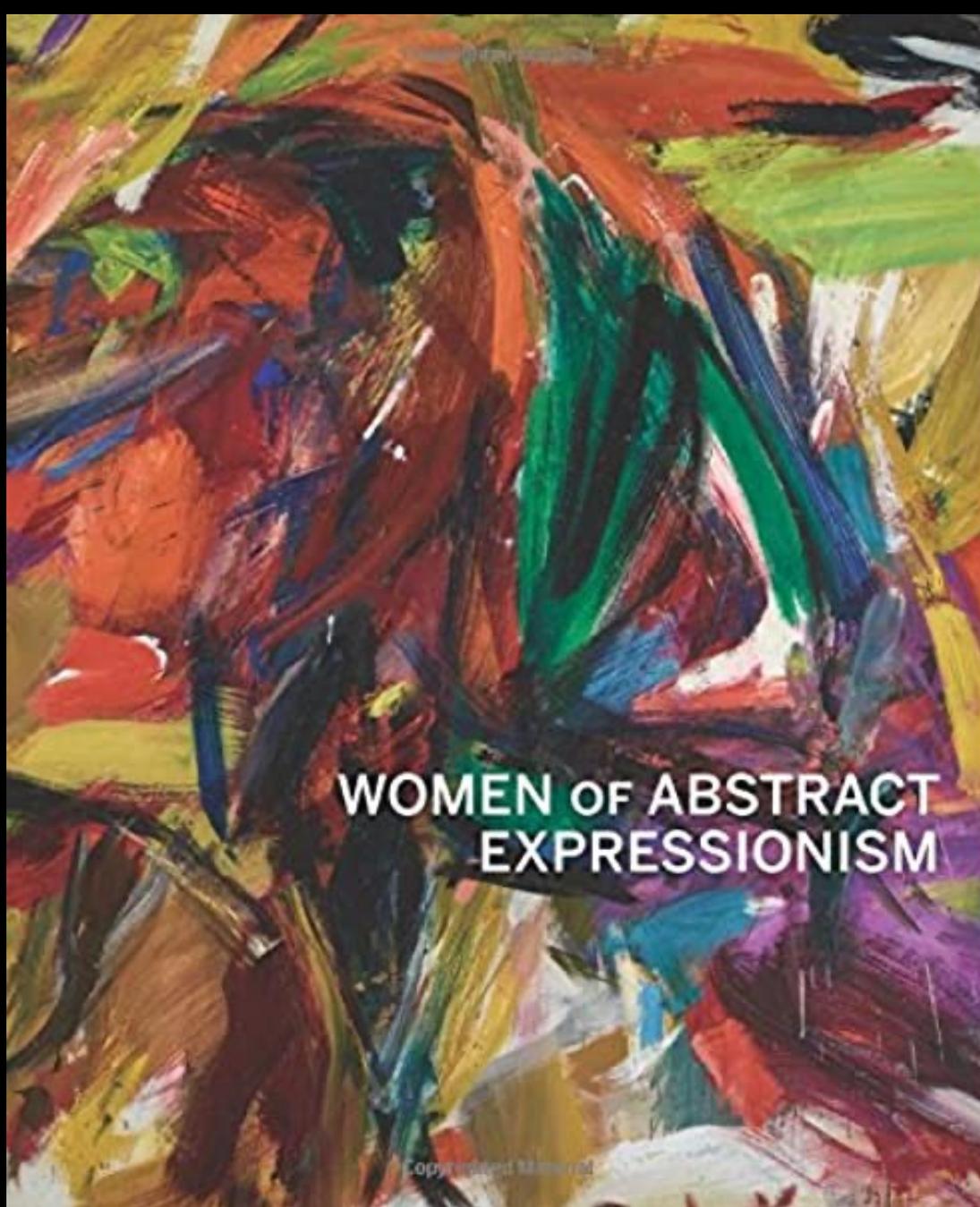
When the show finally opened last fall and trophies started being given, Conservatives were asked by the fact that top awards went to abstract paintings (left and right). Modernists complained that most of the abstractists were anti and academic. Critics deplored the absence of famous names in American painting—John Marin, Max Weber, Georgia O'Keefe, who were unwilling to submit their works to the Metropolitan's jury. Also missing was Grandma Moses, whom the jury rejected. But the exhibit did contain a number of distinguished paintings and a few book tables, some of which appear on the following page. But almost inevitably some





The Irascibles were photographed and appeared in the January 15, 1951 issue of *LIFE* magazine.

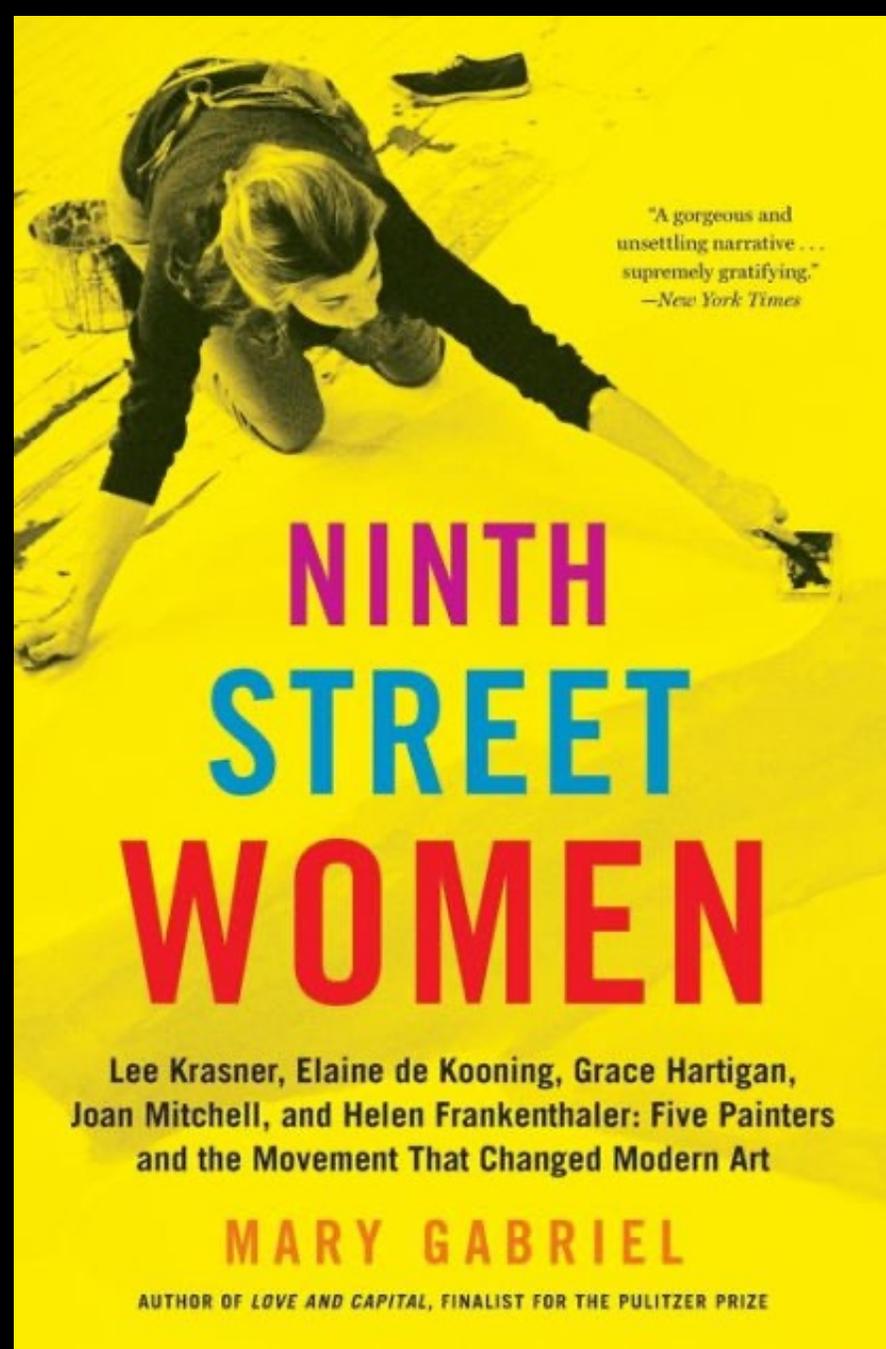
Theodoros Stamos, Jimmy Ernst, Barnett Newman, James Brooks, Mark Rothko, Richard Pousette-Dart, William Baziotis, Jackson Pollock, Clyfford Still, Robert Motherwell, Bradley Walker Tomlin, Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, Hedda Sterne



**WOMEN OF ABSTRACT  
EXPRESSIONISM**

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"A gorgeous and  
unsettling narrative . . .  
supremely gratifying."  
—*New York Times*

**NINTH  
STREET  
WOMEN**

Lee Krasner, Elaine de Kooning, Grace Hartigan,  
Joan Mitchell, and Helen Frankenthaler: Five Painters  
and the Movement That Changed Modern Art

**MARY GABRIEL**

AUTHOR OF *LOVE AND CAPITAL*, FINALIST FOR THE PULITZER PRIZE

2018



Joan Mitchell, Helen Frankenthaler, and Grace Hartigan at the opening of Frankenthaler's solo exhibition at the Tibor de Nagy Gallery, New York, February 12, 1957. Burt Glinn/Magnum Photos



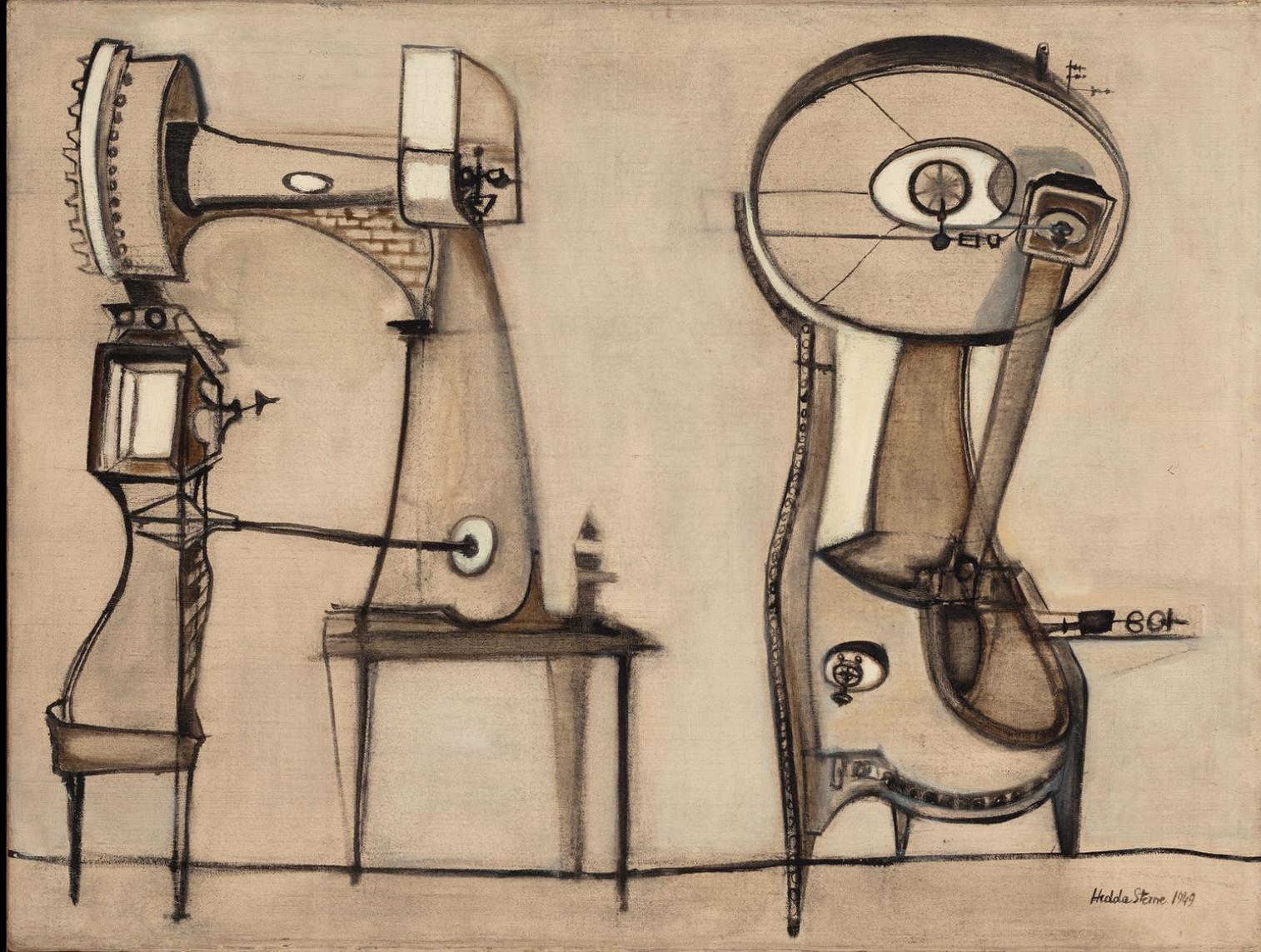
Clockwise from top left: Sonia Gechtoff in studio ca. 1961-62, Mary Abbott in studio ca. 1949-50, Perle Fine in studio in 1959, Judith Godwin in 1977, Deborah Remington, Helen Frankenthaler in 1956



Corner of Hedda Sterne's studio

"I see myself as a well-working lens, a perceiver of something that exists independently of me: don't look at me, look at what I've found."  
Hedda Stern





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

By 1945, Hedda Sterne's work began to reflect her immediate surroundings, inspired by her feeling that "the United States was more surrealist, more extraordinary, than anything imagined by the Surrealists." Between the late 1940s and early 1950s, Hedda Sterne began to focus on the anthropomorphic qualities of machinery, from rural farm equipment in Vermont, to massive contraction cranes in New York. As she would later recall: "I had a feeling that machines are unconscious self-portraits of people's psyches: the grasping, the wanting, the aggression that's in a machine."



Hedda Sterne, Machine 5, 1950

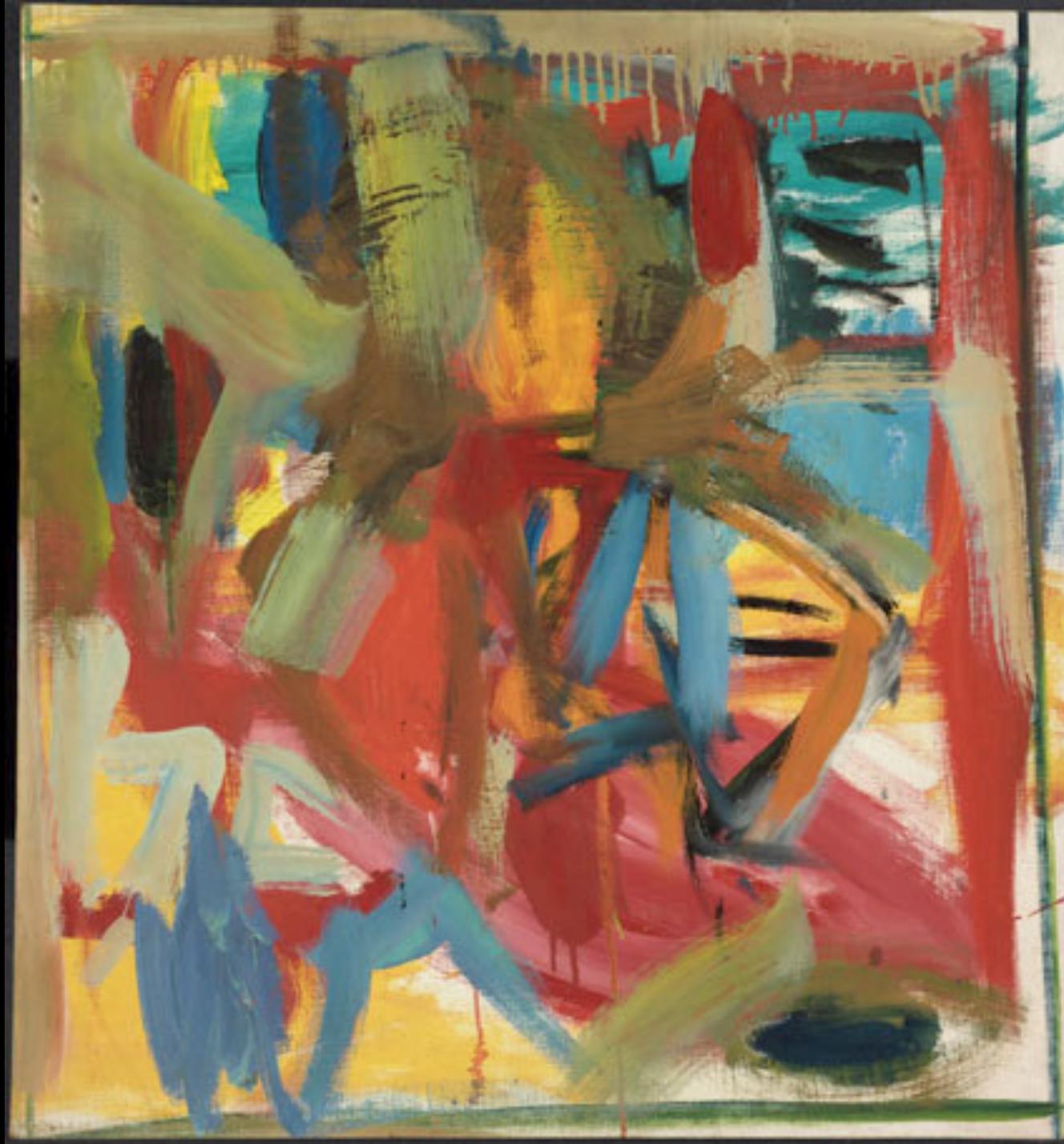
anthropographs



Elaine and Willem de Kooning



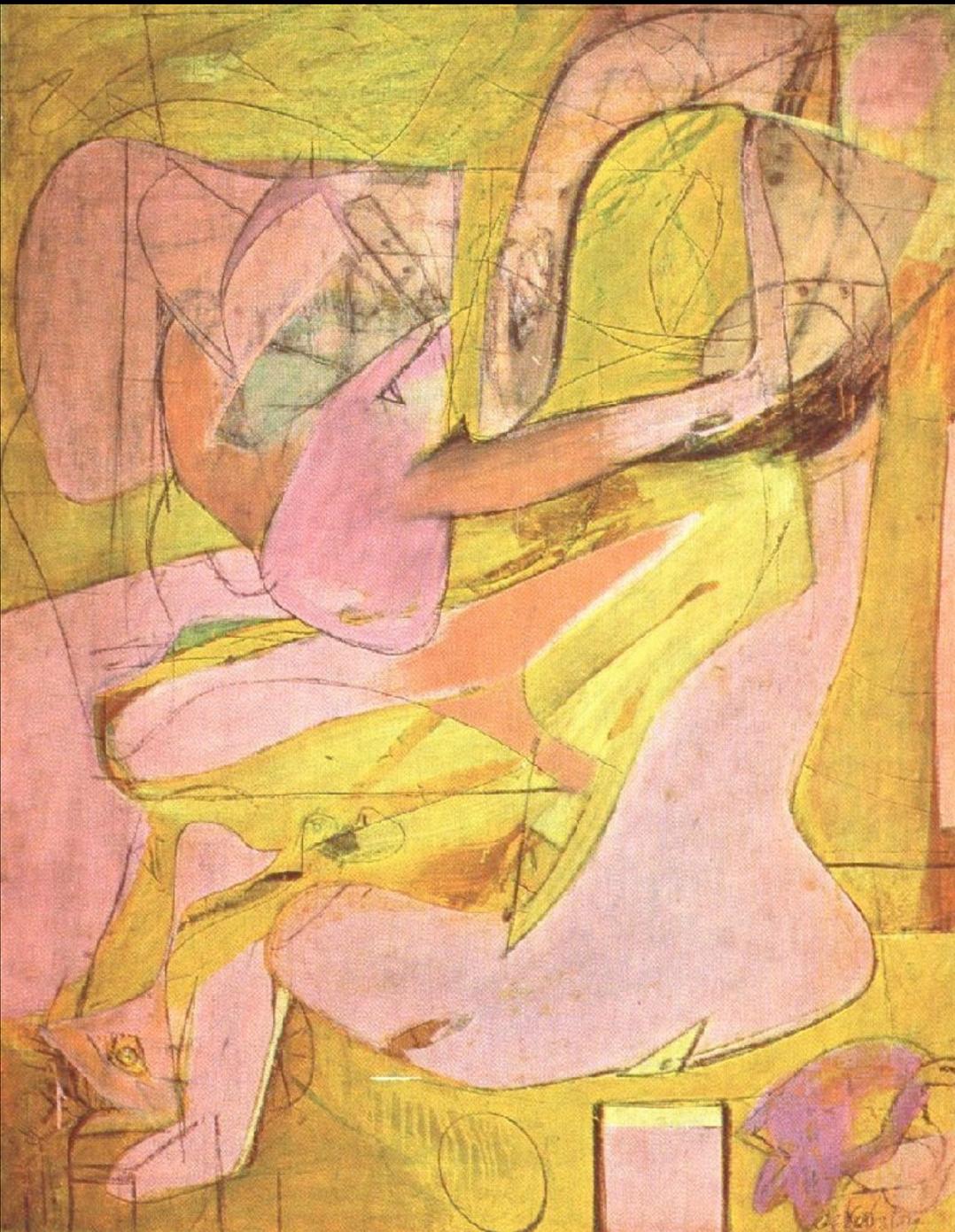
Elaine de Kooning, Untitled # 16, 1948



Elaine de Kooning, Man in a Whirl, 1957



Left: Elaine de Kooning, John F. Kennedy, 1963  
Above and Right: Elaine de Kooning, Sketches of  
John F. Kennedy, 1963



Willem de Kooning, Pink Angels,  
c. 1945 oil and charcoal on  
canvas, 52 x 40 inches

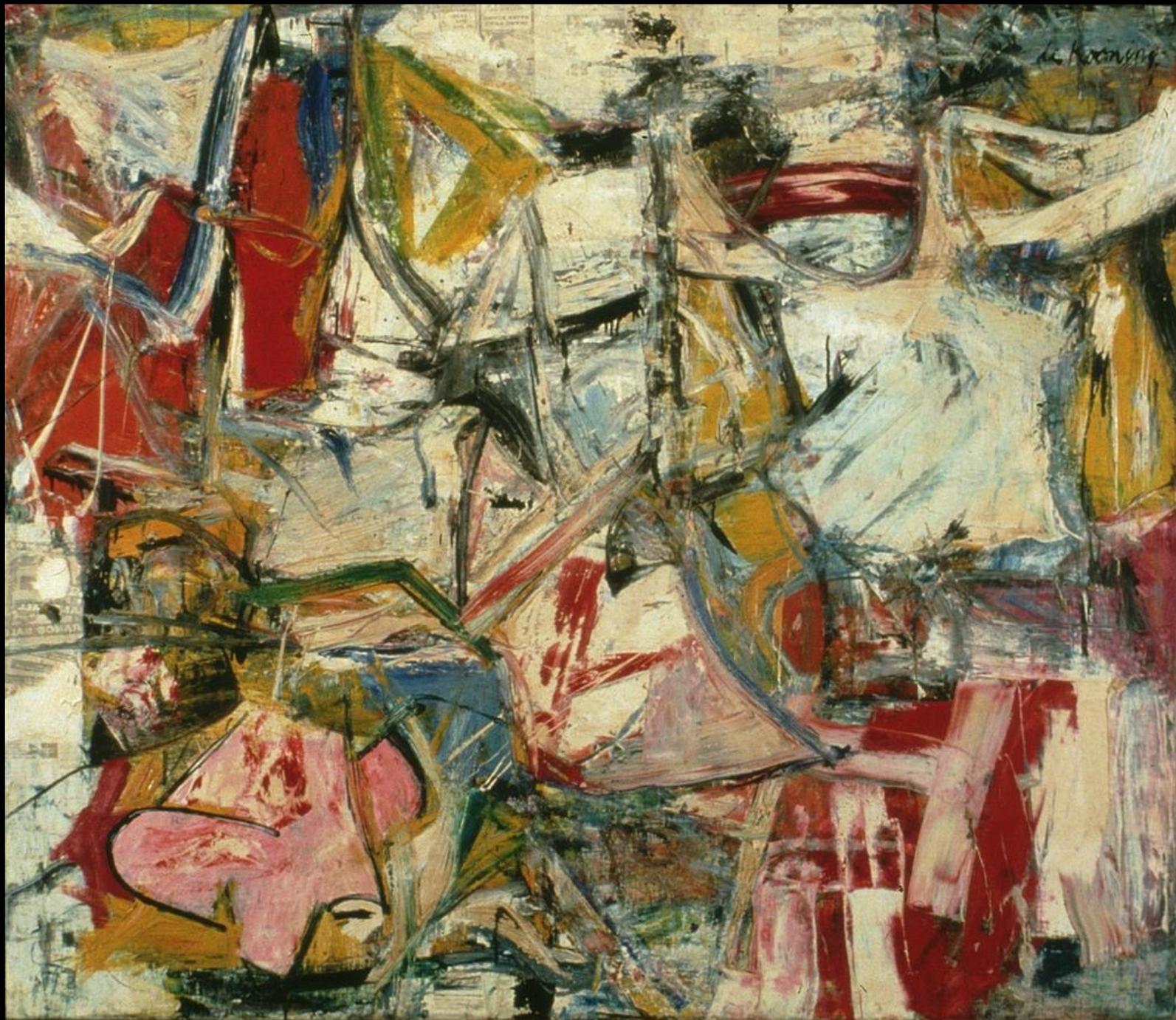


Willem de Kooning, *Woman I*, 1950-52  
1952. Oil and metallic paint on canvas,  
6' 3 7/8" x 58"

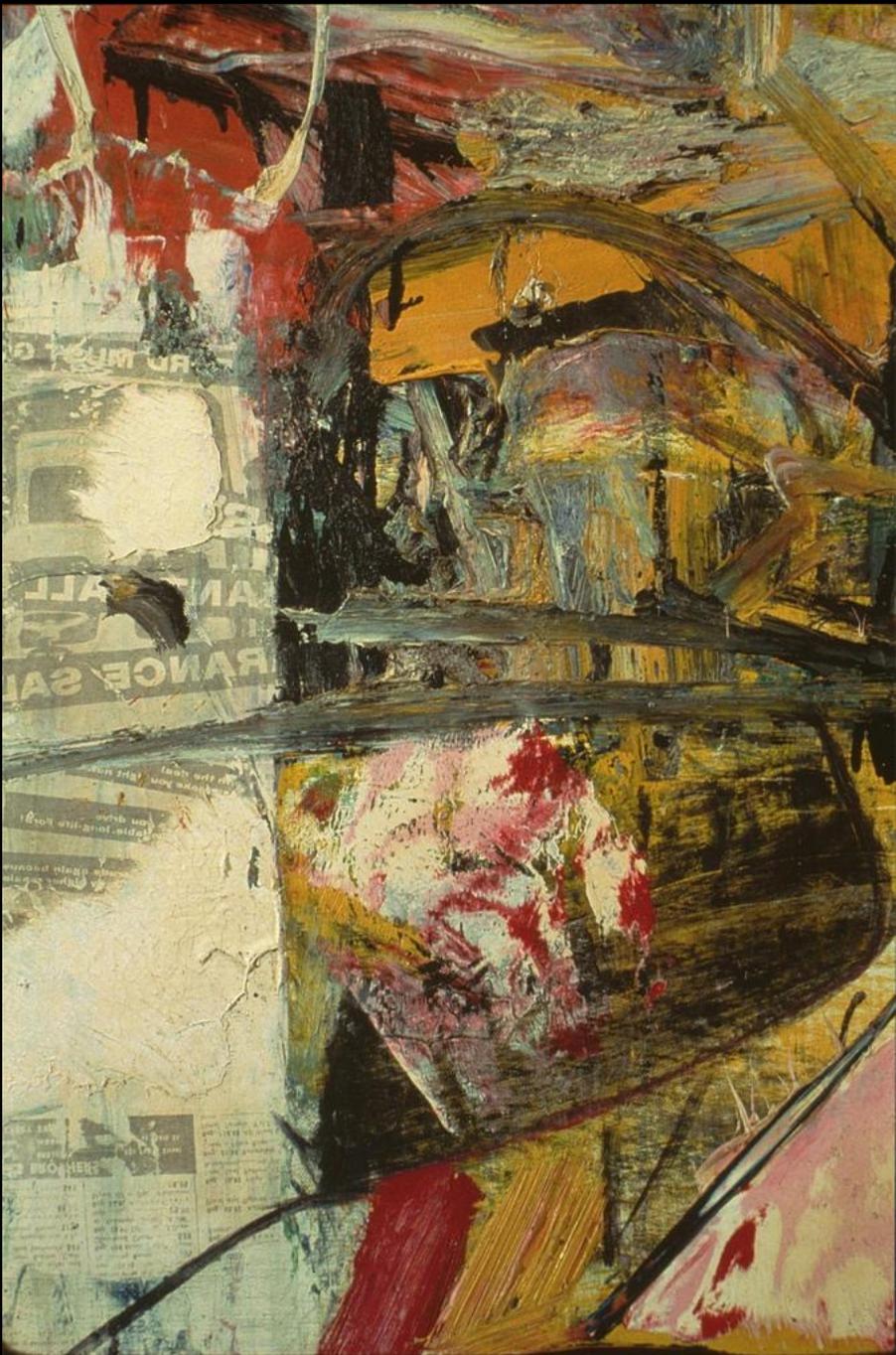
"Beauty becomes petulant to me. I like  
the grotesque. It's more joyous."

De Kooning once summarized the  
history of female representations as  
"the idol, the Venus, the nude."

In 1953, The Museum of Modern Art  
acquired a new painting, De Kooning's  
*Woman 1*, which prompted its  
collection committee to state: "The  
Committee found the picture quite  
frightening, but felt that it had intense  
vitality and liked the quality of  
the color."



Willem de Kooning, Gotham News, 1955



In *Gotham News*, an abstract urban landscape, he dragged charcoal through wet paint, “churning up the surface to create a heated atmosphere that pulsates with an intense metropolitan heat.” The title *Gotham News* gives us a reference point for interpretation. “Gotham” refers to the city in the Batman comics, which in turn referred to New York, where de Kooning lived. “News” perhaps refers to the newsprint seen on the lower left and the top center of the canvas. The artist had been using newspaper to help the paint to dry, and in that process some of the print came off. He liked the effect and left it.



Lee Krasner in her studio Aug. 30, 1956, two weeks after husband Jackson Pollock's death.



Lee Krasner in her studio. Photo: Hans Namuth.



Lee Krasner, Blue and Black, 1951-53

all-over compositions



Lee Krasner, Celebration, 1959-60



Lee Krasner, Gaea, 1966



Lee Krasner, Gaea, 1966





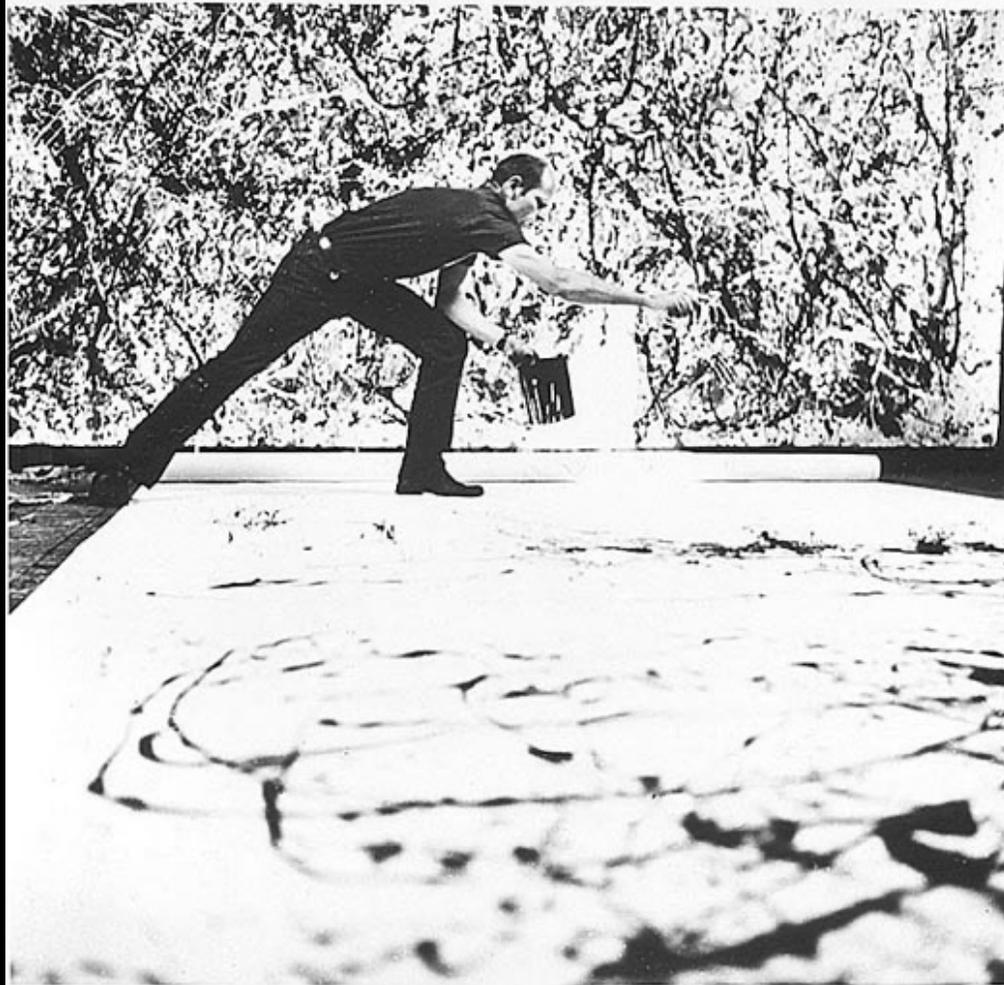
Lee Krasner, Imperative, 1976



Jackson Pollock and Lee Krasner



Jackson Pollock, Cathedral, 1947







Jackson Pollock painting through glass



Grace Hartigan (1922-2008)



Grace Hartigan, The Persian Jacket, 1952  
57 1/2 x 48"



Grace Hartigan, Grand Street  
Brides, 1954  
72 9/16 × 102 3/8in.

# HELEN FRANKENTHALER

## SOAK-STAIN TECHNIQUE

Soak-stain technique is the act of staining canvases! This method of collapsing color into canvas by manipulating thinned acrylic washes into the unprimed cotton fabric had an immediate impact on Morris Louis, who would translate it into his own idiom in a series of poured paintings created by gravity-pulled streams of luminescent color.

Helen Frankenthaler (1928-2011) in her studio



A woman with dark hair, wearing a salmon-colored short-sleeved shirt and a light grey skirt, is sitting cross-legged on a large, abstract painting. The painting is composed of various colors including blue, red, white, and yellow, with visible brushstrokes and a sense of depth. The woman is looking directly at the camera. The background shows more of the painting and a white wall with a small framed picture.

A line, color, shapes, spaces, all do one thing for and within themselves, and yet do something else, in relation to everything that is going on within the four sides [of the canvas]. A line is a line, but [also] is a color. . . . It does this here, but that there. The canvas surface is flat and yet the space extends for miles. What a lie, what trickery—how beautiful is the very idea of painting.

—Helen Frankenthaler

LIFE



Helen Frankenthaler,  
Mountains and Sea, 1952



She was the first American painter after Jackson Pollock to see the implications of the color staining of raw canvas to create an integration of color and ground in which foreground and background cease to exist.

<http://www.lisicontemporaryart.com/frankenthaler/>

Helen Frankenthaler,  
Interior Landscape, 1964



Helen Frankenthaler, Magic Carpet,  
1964



Joan Mitchell, Hemlock, 1956



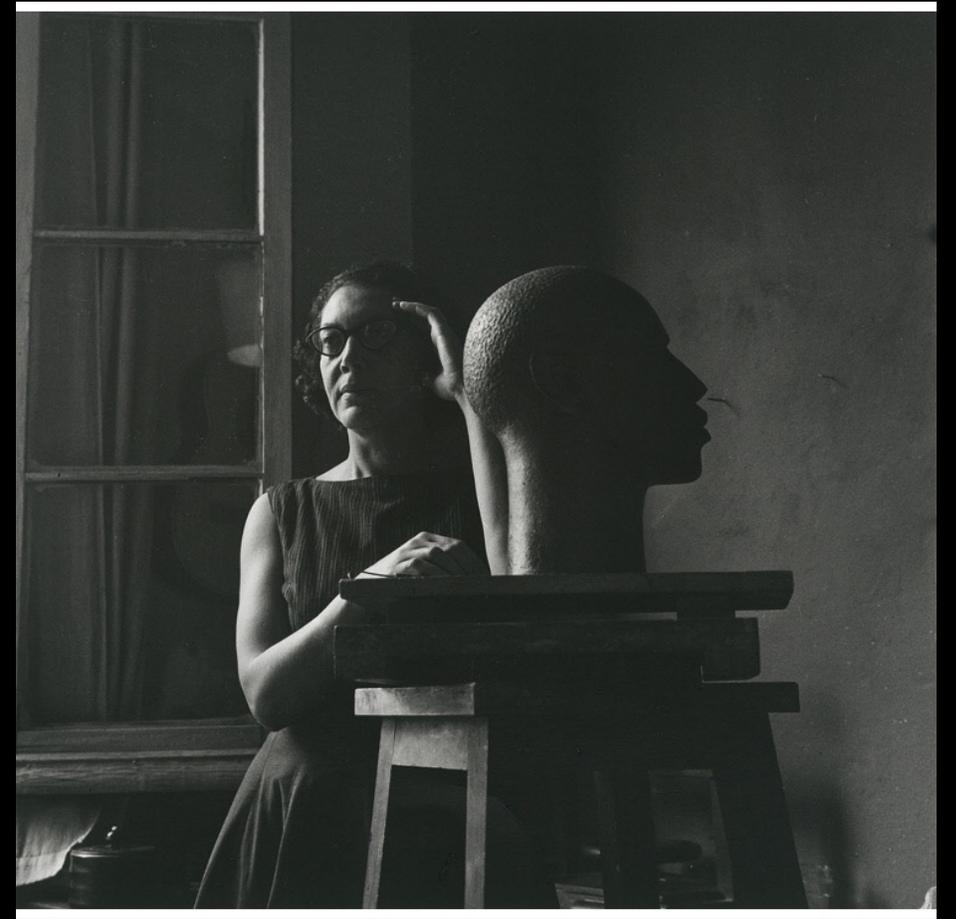
Joan Mitchell, Helen Frankenthaler, and Grace Hartigan at the opening of Frankenthaler's solo exhibition at the Tibor de Nagy Gallery, New York, February 12, 1957.



Joan Mitchell, Hemlock, 1956

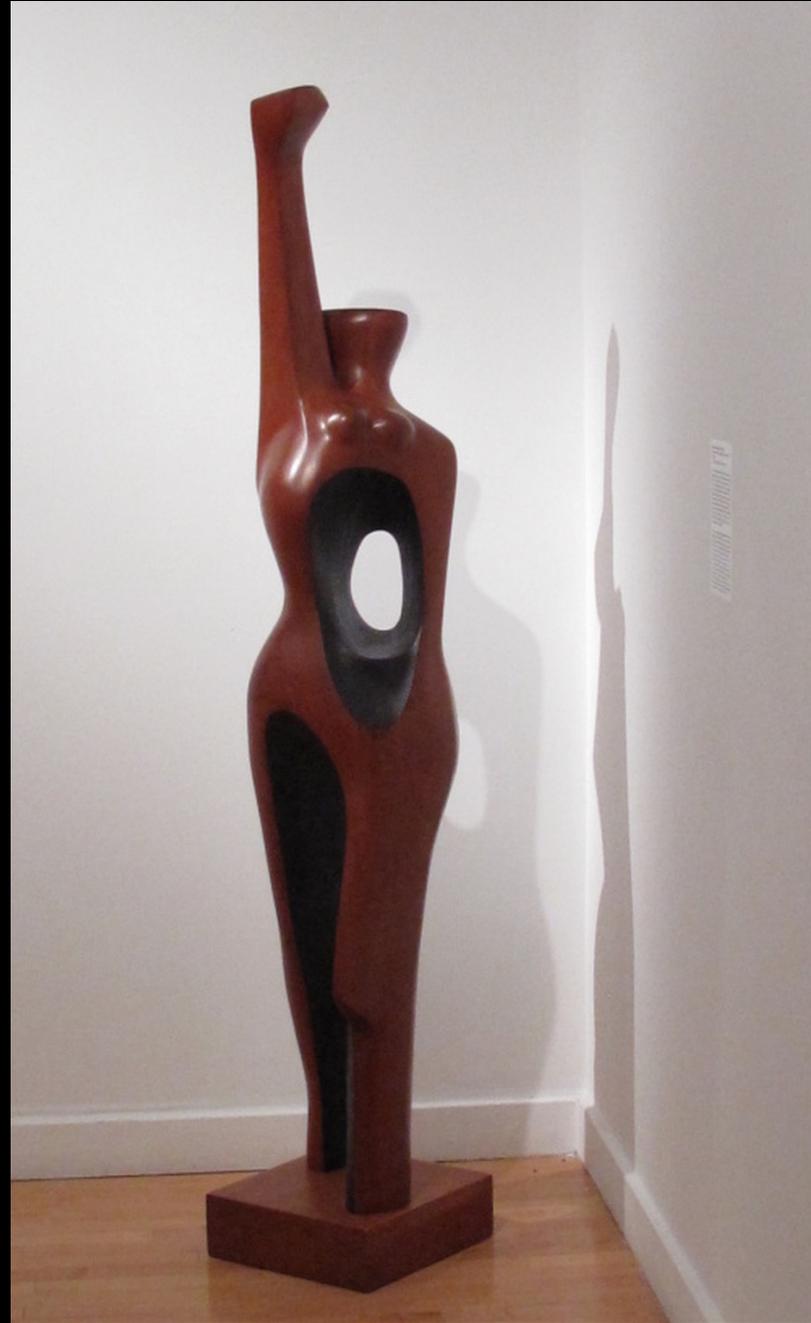
The title derives from a passage in a 1916 Wallace Stevens poem, *Domination of Black*, which contains several references to hemlock, including: “Out of the window, / I saw how the planets gathered / Like the leaves themselves / Turning in the wind. / I saw how the night came, / Came striding like the color of the / heavy hemlocks. . .”

# Elizabeth Catlett (1915-2012)





Elizabeth Catlett, Seated Woman, 1962



Elizabeth Catlett, Homage to My Young Black Sisters, 1968

Catlett was moved by "black beauty, not the female nudes of the European artists, but the women of the African wood carvers and the pre Hispanic stone carvers."



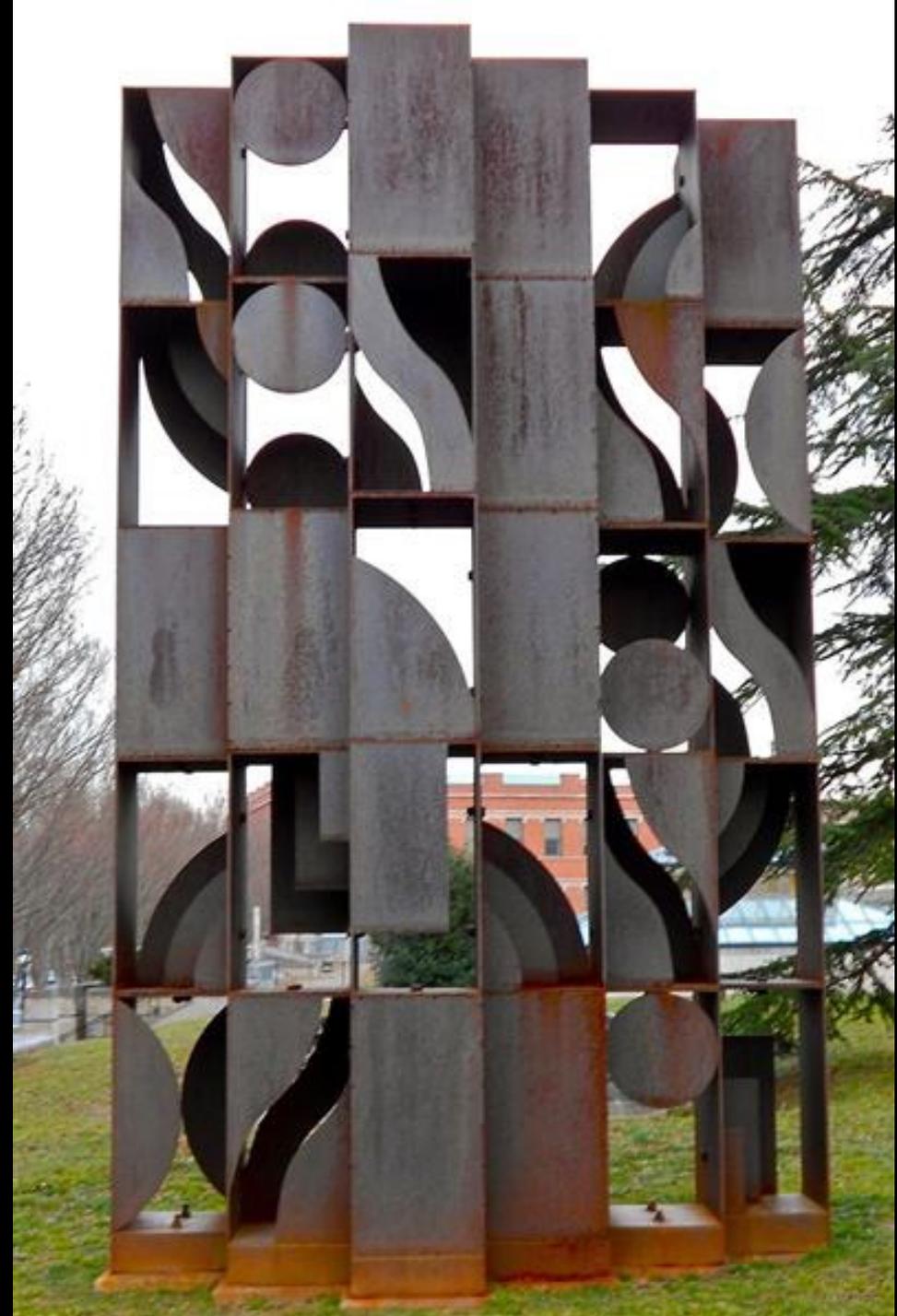
Louise Nevelson (1889-1988)

Through personal choice and necessity, I never became involved with a group of artists. I don't belong to any movement. Of course, there is no mistake that the times I was living in had influence on me. We pool our energies with other creative people. I feel that, say, if some of our people weren't around where sparks fly, maybe I would not have come to this. That must be. My work is bound to be related to that of others.

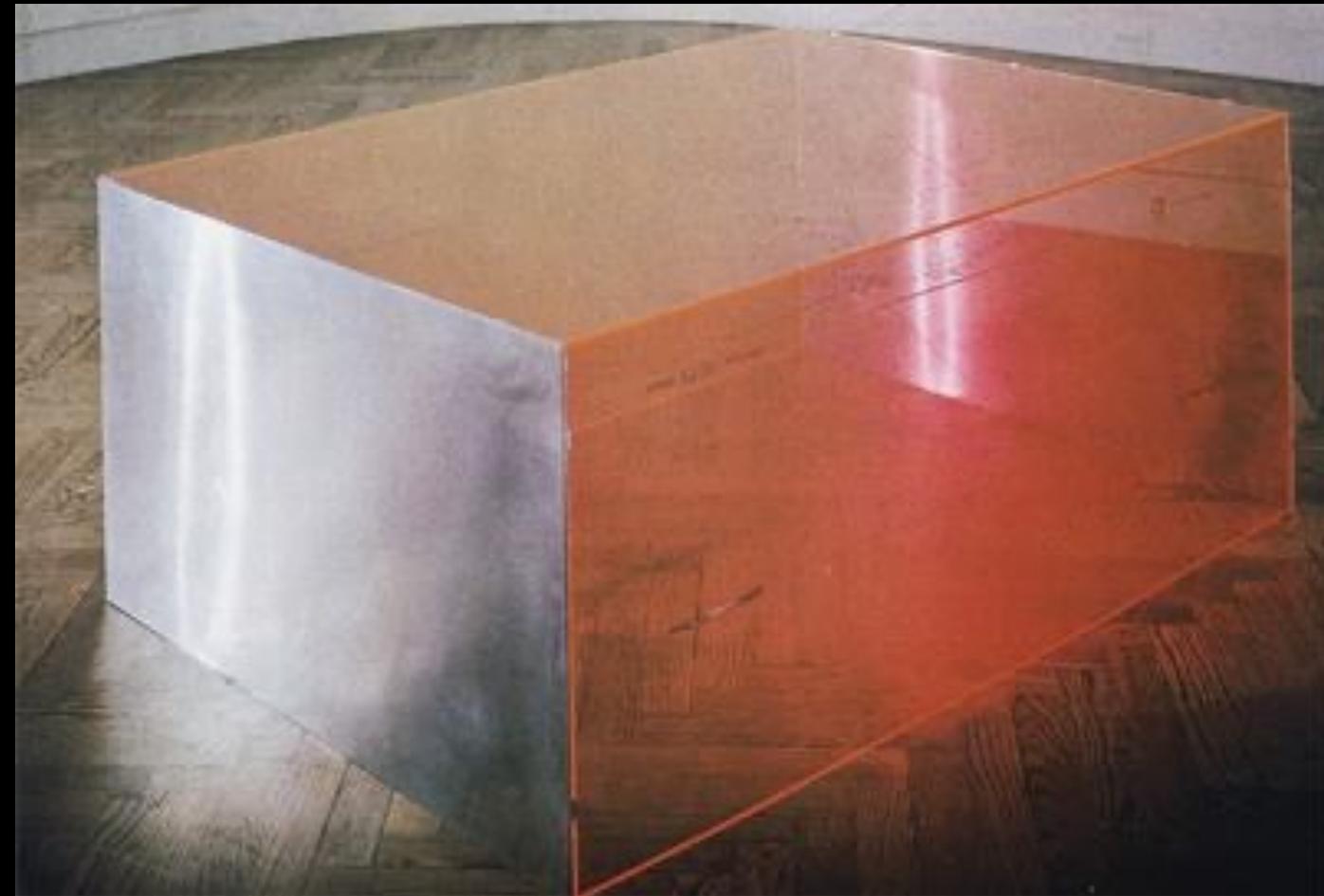
But you know...I wouldn't feel in the right place if I was in the stream of Abstract Expressionism. Now I think they are marvelous. I love their art, and I love their energy. Nevertheless I had to go my own way. Yes, I believe artists reflect their time, but they have to stand on their own two feet...not on someone else's. I chose at quite an early age to be a soloist. Because I realized that the rhythms of people are different. Consequently, I wouldn't assume to impose that on somebody else. And by the same token, I had to make my decisions, I had to make my moves. Everything came back to me.

-- Louise Nevelson

Louise Nevelson, Atmosphere and Environment X, 1969-70



# Minimalism Postminimalism



Donald Judd, Untitled, 1966



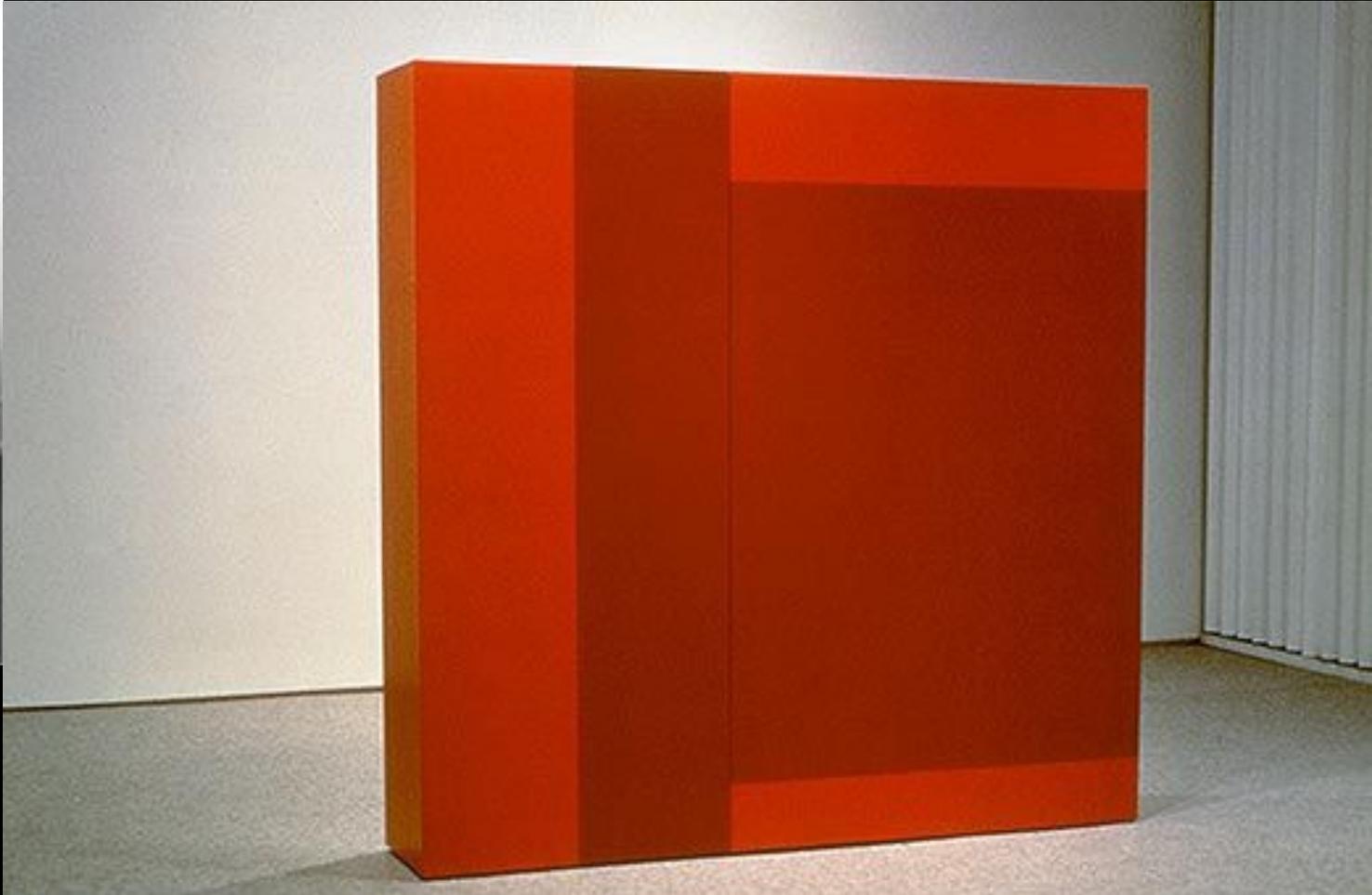
Donald Judd, Untitled, 1966



Anne Truitt in her Twining Court studio,  
Washington, DC, 1962

Minimalism  
Postminimalism

“What is important to me is not geometrical shape per se, or color per se, but to make a relationship between shape and color which feels to me like my experience. To make what feels to me like reality.”  
-- Anne Truitt



Anne Truitt, Valley Forge, 1963

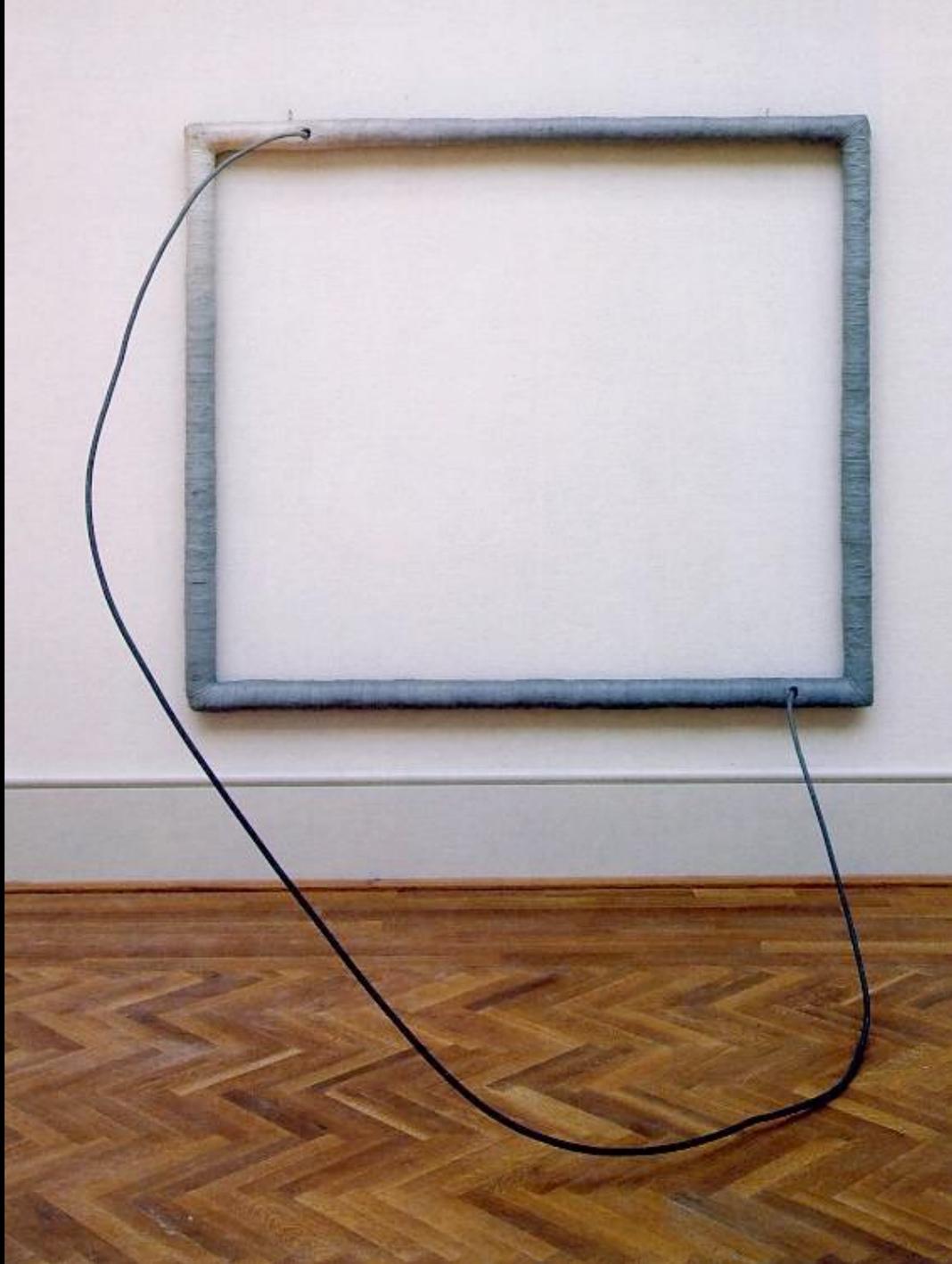


Eva Hesse (1936-1970)

Minimalism  
Postminimalism

I didn't even do much sculpture in school and once I started out there wasn't anything traditional about my pieces. I don't know if I am completely out of the tradition. I know art history and I know what I believe in. I know where I come from and who I am related to or the work that I have looked at and I am really personally moved by and feel close to or am connected or attached to. But I feel so strongly that the only art is the art of the artist personally and found out as much as possible for himself and by himself. So I am aware of my connectiveness – it is impossible to be isolated completely – but my interest is in solely finding my own way. I don't mind being miles from everybody else...I don't mind staying alone. I think it is important. The best artists are those who have stood alone and who can be separated from whatever movements have been made about them.

-- Eva Hesse



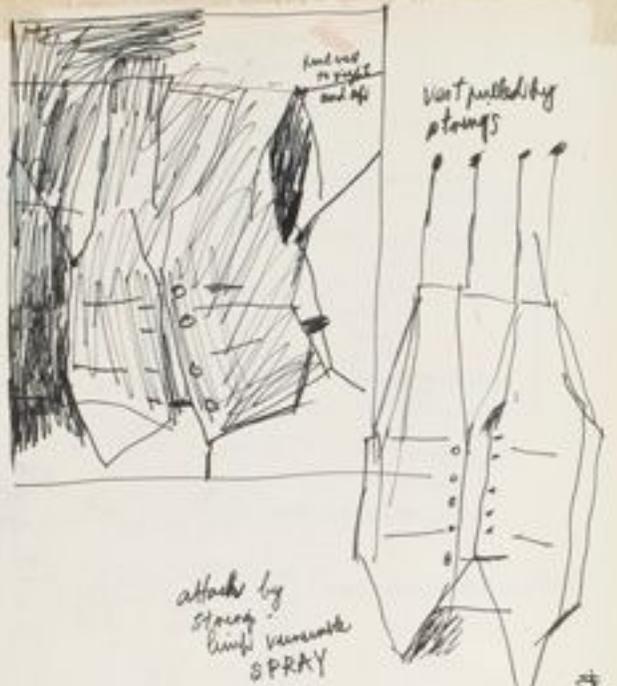
Eva Hesse, Hang Up, 1966

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

### Stundenplan 1965-66

	Montag	Dienstag	Mittwoch	Zeit
1	Sept. 25	4	Nov 7	DEC
2	Oct 25			"LINTA"
3				
4			DEC 6	
5				
6				
7				
8				
	Donnerstag	Freitag	Samstag	Zeit
1	Jan	"Hang up"	Feb. 1 '66	"TOTAL" ZERO
2				
3				
4				
5		"Lacoon"	11.	"RST" YET
6	10. march '66	"Structural"	11. march '66	
7				
8				

HEYDA-Block und HEYDA-Heft  Qualität vom Fachgeschäft

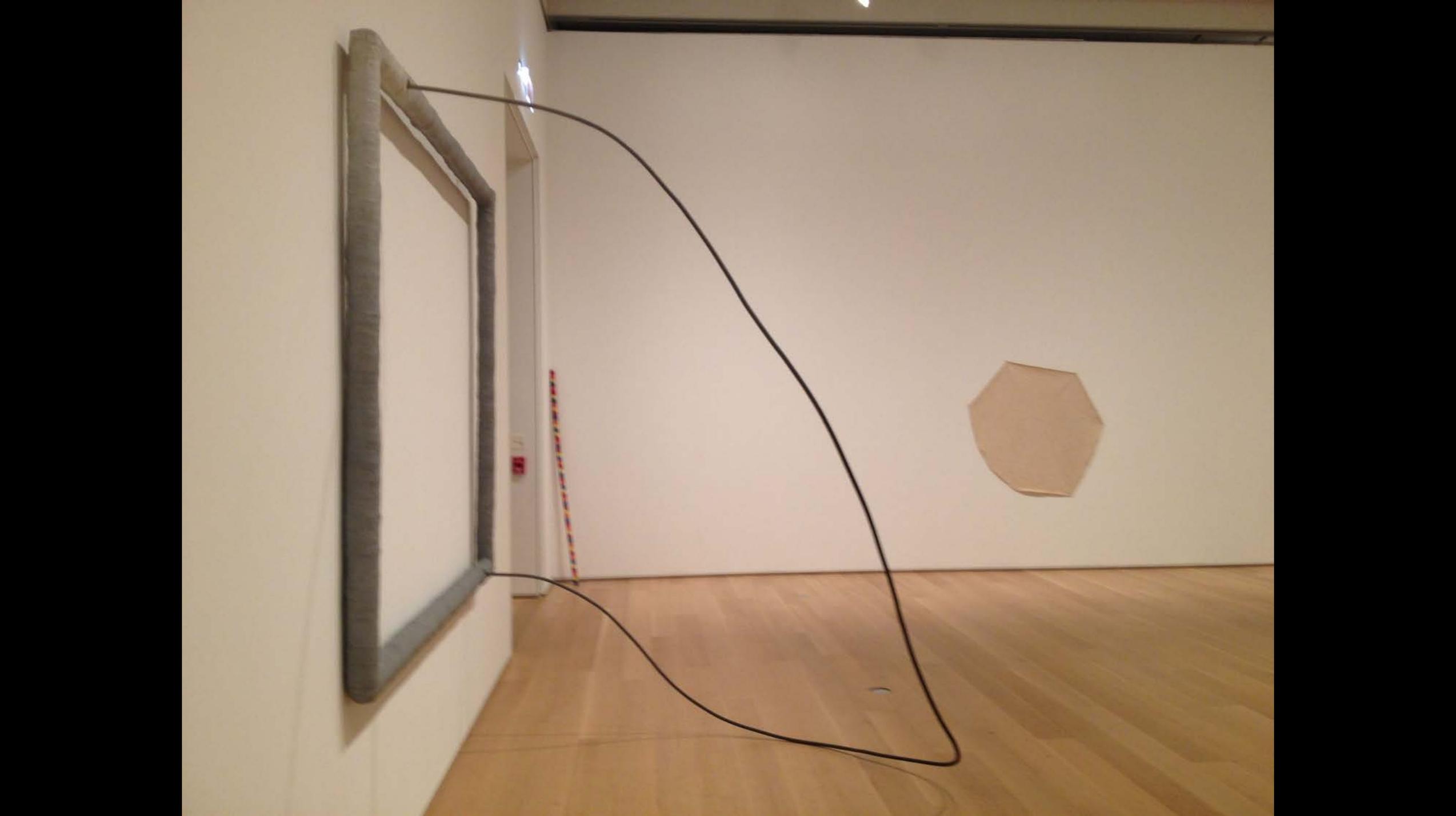


Hand-drawn sketches of a vest. The top left sketch shows a side view of a vest with a pocket and a strap. The top right sketch shows a front view of a vest with a buttoned placket and a pocket. The middle left sketch shows a detail of a pocket with a flap. The middle right sketch shows a detail of a strap with a buckle. The bottom left sketch shows a detail of a pocket with a flap. The bottom right sketch shows a detail of a strap with a buckle.

Handwritten notes:

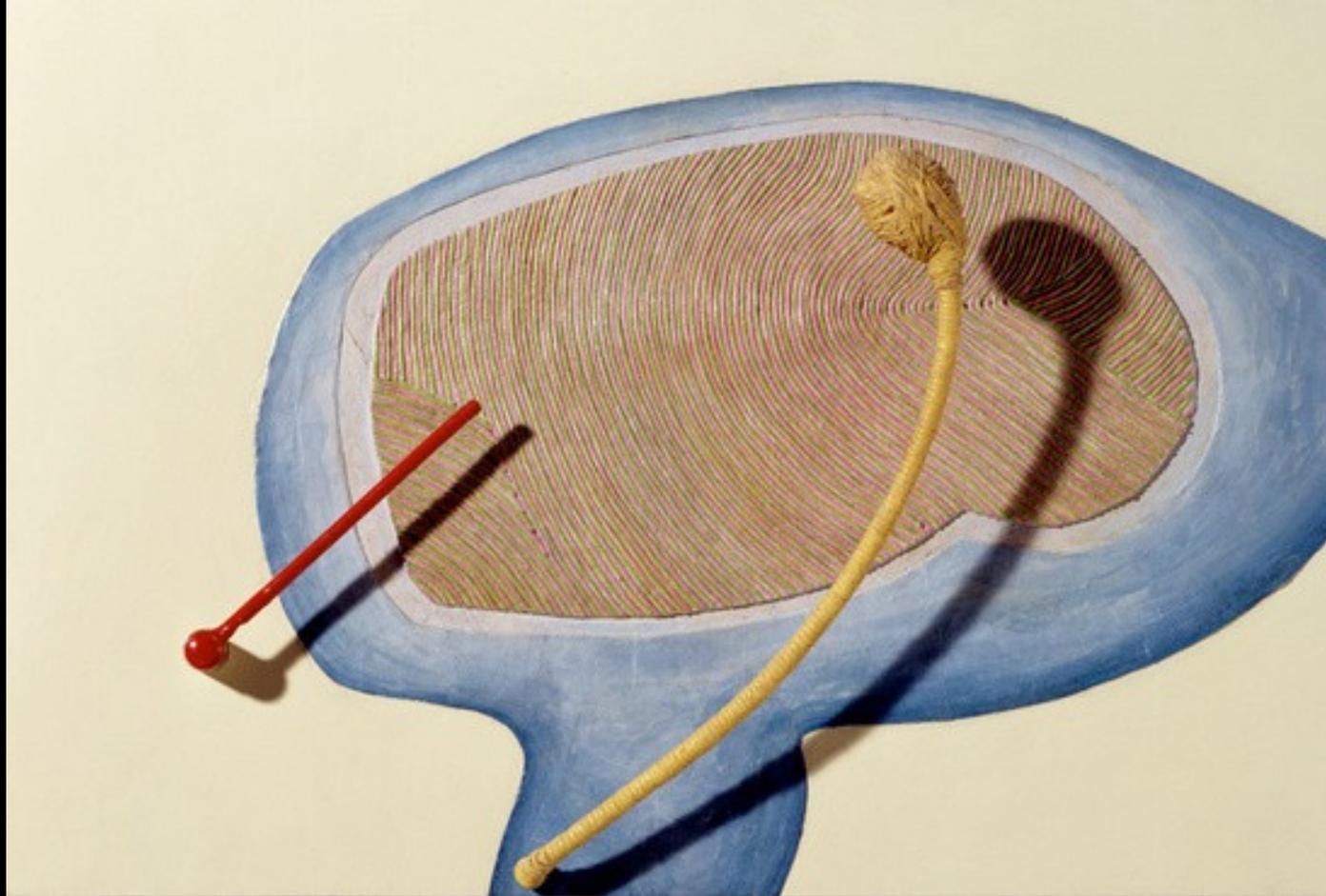
- Hand out to right and left
- Vest pulled by straps
- attacks by strong - knif - venen - SPRAY
- vest goes on and the things they "repressent" ranch from daily use, their purely formal character will be more evident - time will undo them
- limited vest forward

Eva Hesse, Notebook and Sketches, 1966





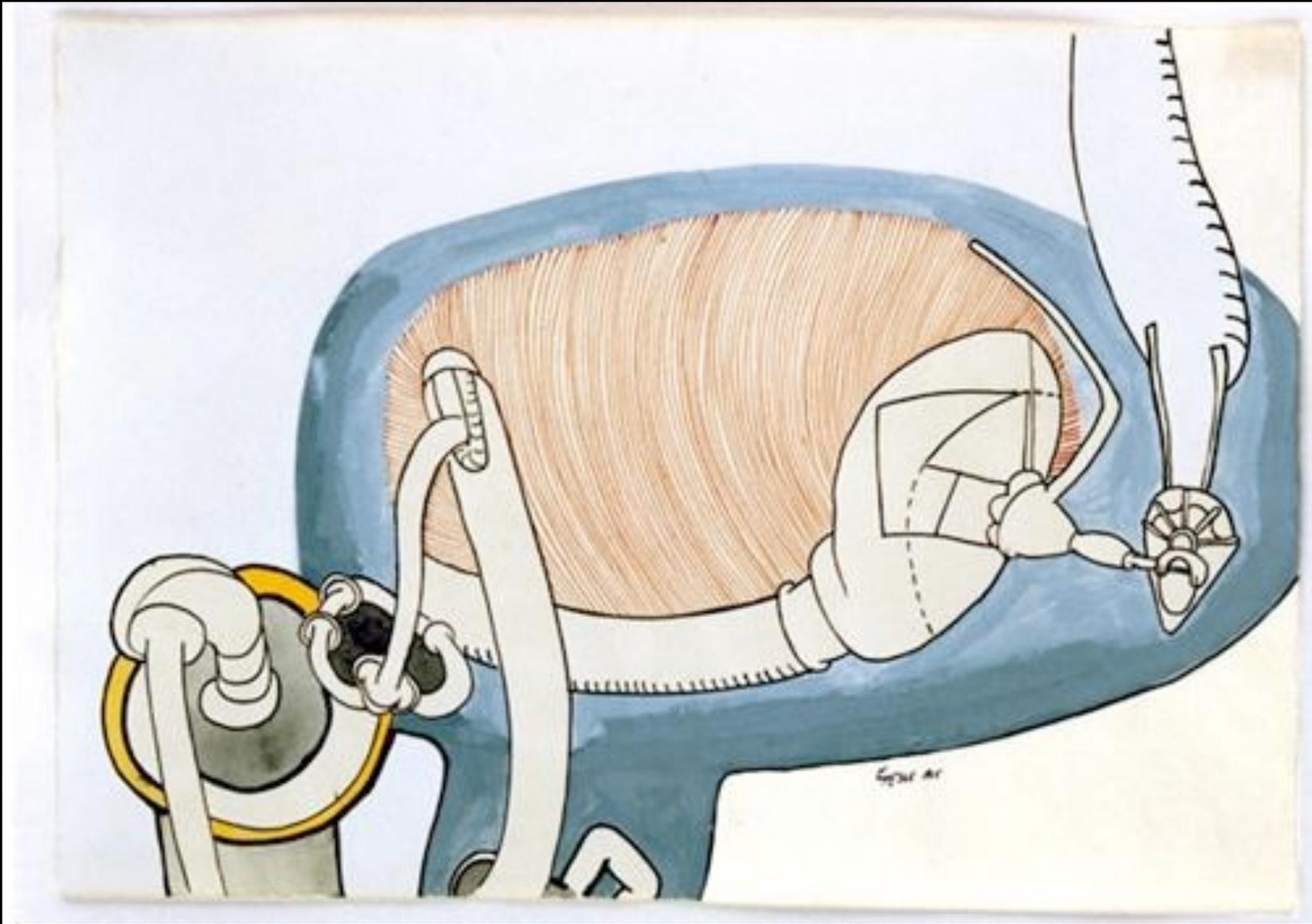
Eva Hesse, *Legs on a Walking Ball*, 1965, varnish, tempera, enamel, cord, metal, papier-caché, unknown modeling compound, particle board, wood



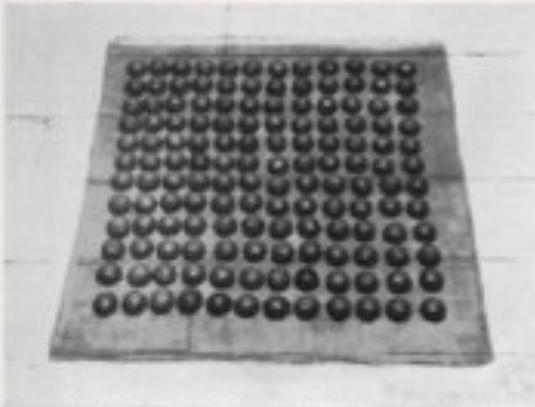
‘...clean and clear – but crazy like machines...’

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", Acropolis 12" diameter, The Clark Institute

...are the slight changes and variations they contain. The meaning of these nonrepresentational, nonverbal elements is to be found in their small but significant variations. A narrow gallery grid, such as a circle, suggests a high precision order, suggesting what he will see. If he is familiar with the artist's earlier work and also with the general art scene, he will have somewhat clear expectations which are usually fulfilled by the opening of the show. If they show to nonverbal ideas representation, as suggested, but not clearly in the same register. Then to those to be elements of surprise and to precisely this capacity that makes the art meaningful. I usually to recognize the circle will feel, "Of course he did that and in this way; it was a logical progression from his earlier abstract gesture previous work." This recognition may also increase one's satisfaction, both in the work and in oneself for having seen it.

It might make sense when I am trying to repeat it by applying it. Eva Hesse's response about the grid-like series for removal from representational and most direct sculptural machines. Her work of the past two years has been involved with circles and hexagons. Her drawings were of circles arranged in vertical and horizontal rows. Drawing after drawing, was after one, circle, circle, circle. As given was the relationship of circles to the work of Eva Hesse that one could not think of her without the thinking of circles. Even as the relationship was, however, no two of her drawings were alike, indeed no two of her circles were alike. Her work also had a high degree of craftsmanship. Such was the professionalism of the circle that one understood the whole even more conscious ingredients of her work; the circles were always arranged on rectangular paper.

Meanwhile (and to simplify), in other projects work the circle was involving machine transformation and variation. It was not the work of a machine that these would try a circle and make it her own with her circles. The equipment at the time had largely been made of brass cylinders, so in the first circle rather than some screw through metal holes in the vertical sides of a cylinder and one off evenly inside it such a way as to make the inner walls of the circle plane of circles, very much like the drawings she had been doing, but the outer walls were square. She then did another circle with plastic tubes in place of the cylinder. This material added a new dimension to her work - a play of soft luminosity. These two new conditions her earlier lesser aspects of her work - regular and light - captured her imagination and the art of

in their process. Now even her drawings as well as her more recent sculpture are squares and rectangles, though their intention seems less restrictive each.

Of course there is much more to her work than these few obvious things, but what I have mentioned should be enough to illustrate the point that one of the reasons her circles have so succeeded is that her work satisfies our projections, but in a surprising and entirely unprojected way. The meaning of her first circle is not to be found in the circle's isolation, but in its relation to her previous and subsequent work, and in its relation to the work of other artists. Because of the high degree of craftsmanship in her work, the information obtained from one piece to another is generally less and the meaning high. That is, her circles communicate with a high degree of reliability.

Perhaps we should place this problem meaning of meaning within the context of the general problem of meaning, Parable? has also about three levels of meaning in the visual arrangement - "higher" to "lower" - that are nonrepresentational, nonverbal, nonverbal, and nonverbal. Each of these three levels of meaning is in corresponding degree of representation, equipment for interpretation, and constructive principle of interpretation. The degree of the "higher" is the meaning or content, constituting the world of symbolical content; the degree of the nonverbal is "secondary to conventional symbolization, constituting the world of language, syntax, and structure"; and the degree of the nonrepresentational is "primary to natural subject matter, which factual or experiential, constituting the world of actual events." The equipment necessary for the nonverbal is practical experience, "familiarity with signs and content" for nonrepresentational, "knowledge of the many sources (literature with specific forms and concepts)," and for the nonverbal, "symbolic experience (familiarity with the conventional vocabulary of the human mind) conditioned by general psychology and 'Wissenschaft'." Finally, the constructive principle of interpretation structure is a knowledge of the history of conditions. In the case of meaning this is recorded in the "history of cultural experience or methods in general (though into the manner in which, under varying historical conditions, or natural conditions of the human mind was expressed by specific forms and concepts)." The nonverbal which is required is a knowledge of the "history of culture" to which the signs and concepts of these are expressed by objects

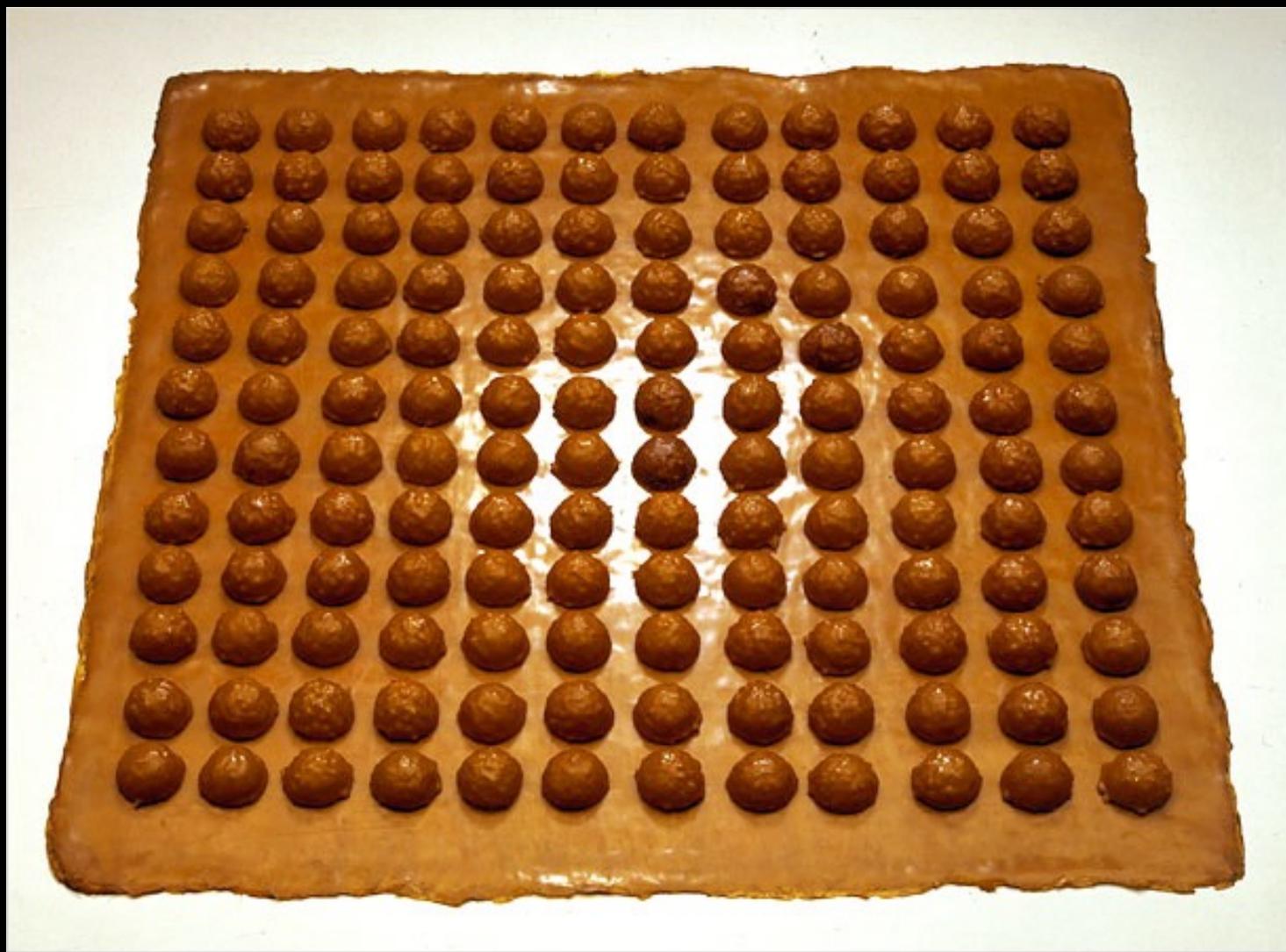
and events. The nonrepresentational description is a knowledge of the "history of culture" to which the signs and concepts of these are expressed by objects and events.

One of the difficulties of asking in Parable's, one reason is that it is based on a linear mode of thought. In this case an historical context. This which I wish to add the equally well established. What is needed is to know the linear system into a circle and then the addition. One of the ingredients of cybernetics is non-linear thinking, which, with a few simple exceptions, has not been much practiced in the West since the 1950s.

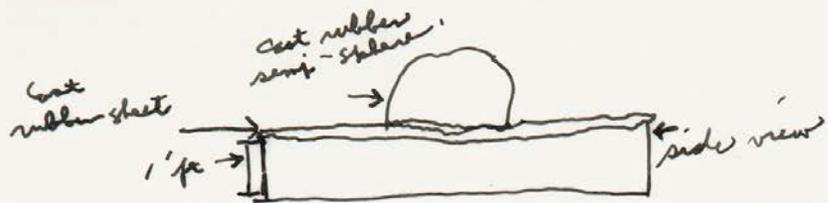
Parable's logic is a study of meaning by carefully repeating meaning from facts. The kind of meaning I wish to add is concerned with how well. Much contemporary art is without content or subject matter. To study this non-linear system that it is also without meaning, though some artists it is not without the possibility of nonverbal interpretation. In discussing meaning in lines I do not intend to repeat here and there; I wish to give an insight to other side of the non-linear system. I simply wish to stress that content for the meaning in meaning.

To use Parable's already repeated matter, I would call the addition of interpretation the analysis and content of average with of not meaning and thinking. The corresponding degree of interpretation would be nonrepresentational meaning. The special equipment for the nonrepresentational would be the knowledge of general and configurations of elements. The corresponding constructive principle for this new case would be the ability to apply the right into the manner in which, under varying historical conditions, forms were expressed by the arrangement of elements. In will be concluded that I am repeating forms and patterns. It should be added that these forms or patterns are not thought of here as something necessarily new but as also existing in time. In the later time such patterns could also be called new. The change is a change in conditions or conditions of nonverbal content distributed in time - generally what is called a time series by the mathematicians."

Eva Hesse, Schema 12, 1968, Steel



Eva Hesse, Schema, 1967-68 cast latex with moveable elements



Sept - Oct - 1967

white powdered pigment  
 added to liquid casting rubber  
 and liquid casting filler.  
 applied in brushed on thin  
 layers.

Sheet 10 x 15 casts  
 semi-spheres. 568 casts

box.  
 bottom open.  
 plywood  
 painted white.  
 3'6" square  
 1' ft. high.

semi-spheres... 1/2 rubber balls  
 covered with silicone seal,  
 (General Electric) - from which I  
 cast rubber semi-spheres.

semi-spheres are movable to sit  
 on cast rubber sheet, which sits on 1'ft. high  
 table

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

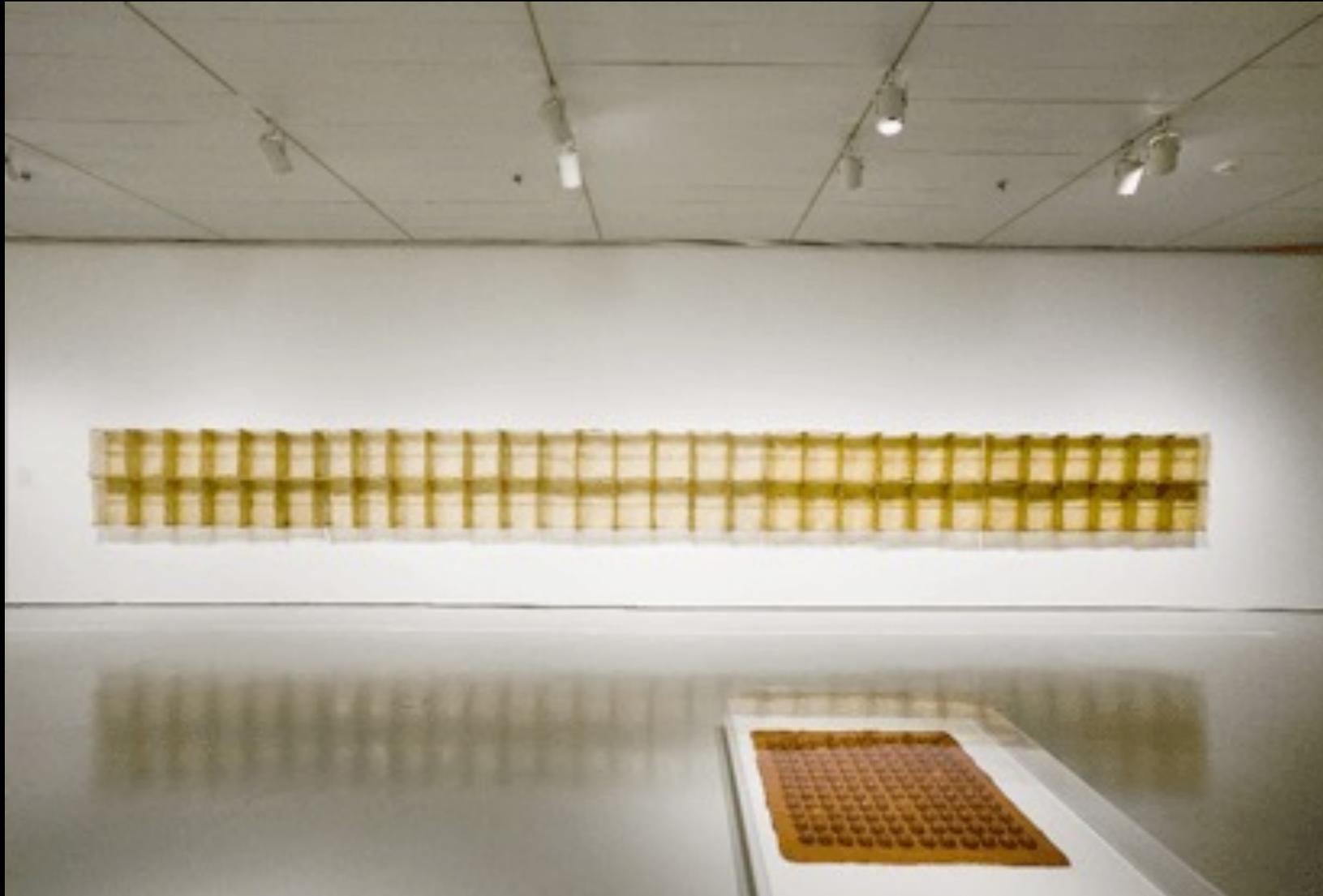
Eva Hesse, Study for Schema, 1967



“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, Test Pieces, 1967



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

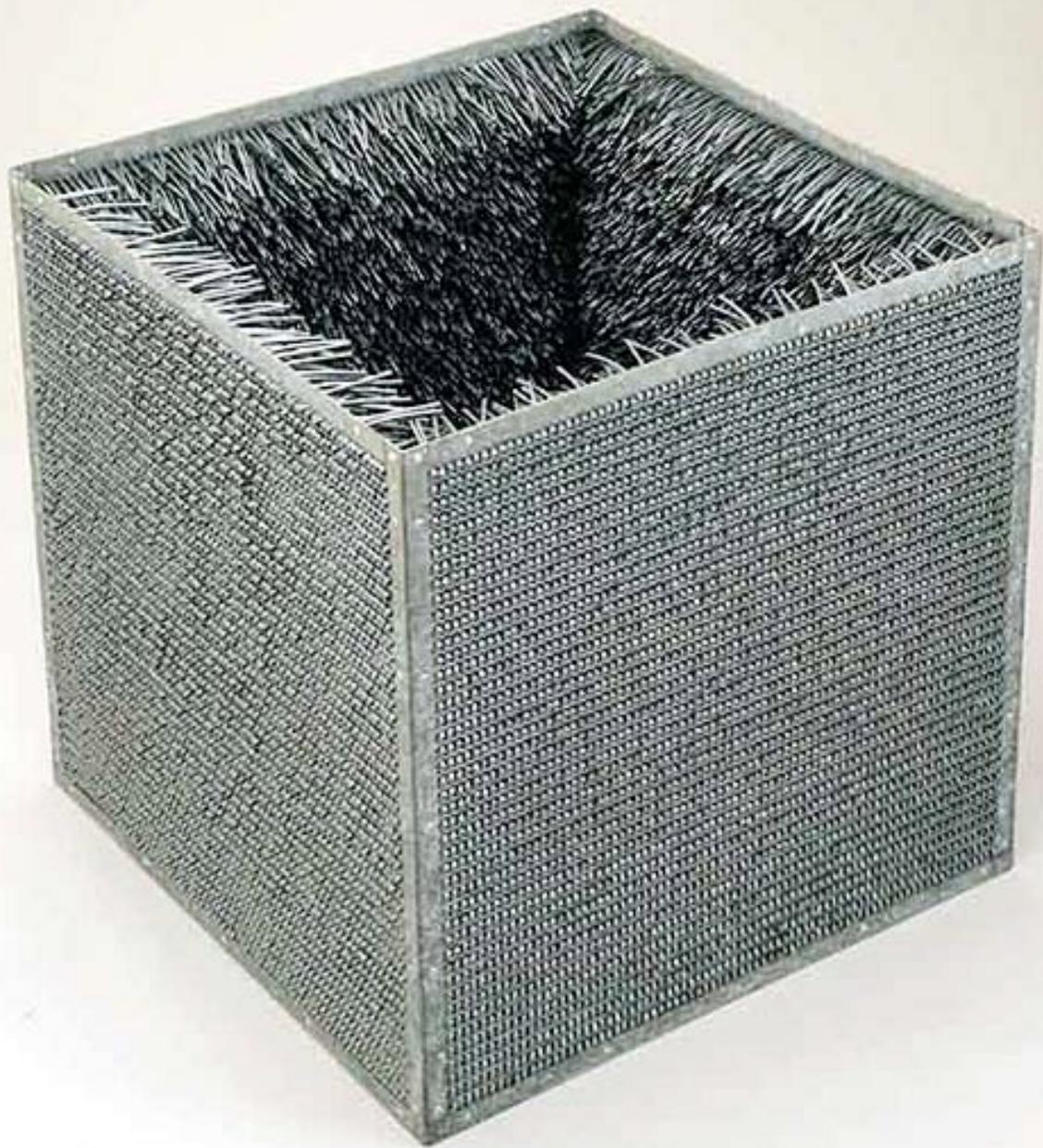


By allowing the components of the sculpture to be arranged in various configurations, Hesse purposely left the precise allusions of these suggestive forms ambiguous, inviting our associations to guide our experience of the work and its meaning. The irregular surfaces of the elements are typical of “antiform”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

Eva Hesse,  
Untitled, Rope  
Piece, 1969-70





I do not know if the truth that I have told will benefit the world in any way. I managed to do it at great cost to myself and perhaps to others. It is hard to go against the tide of one's time, milieu, and position. But at least I tried to reflect innocently the twentieth century and my feelings and perceptions as a girl and as a woman. Not that I felt they were all that different from men's.

I did this at the expense of untold humiliations, but at least after my fashion I told the truth as I perceived it, and considering the way one is bombarded by reality, did the best and most honest art of which I was capable.

I always was much more truthful and courageous on canvas.

-- Alice Neel

Alice Neel  
(1900-1984)



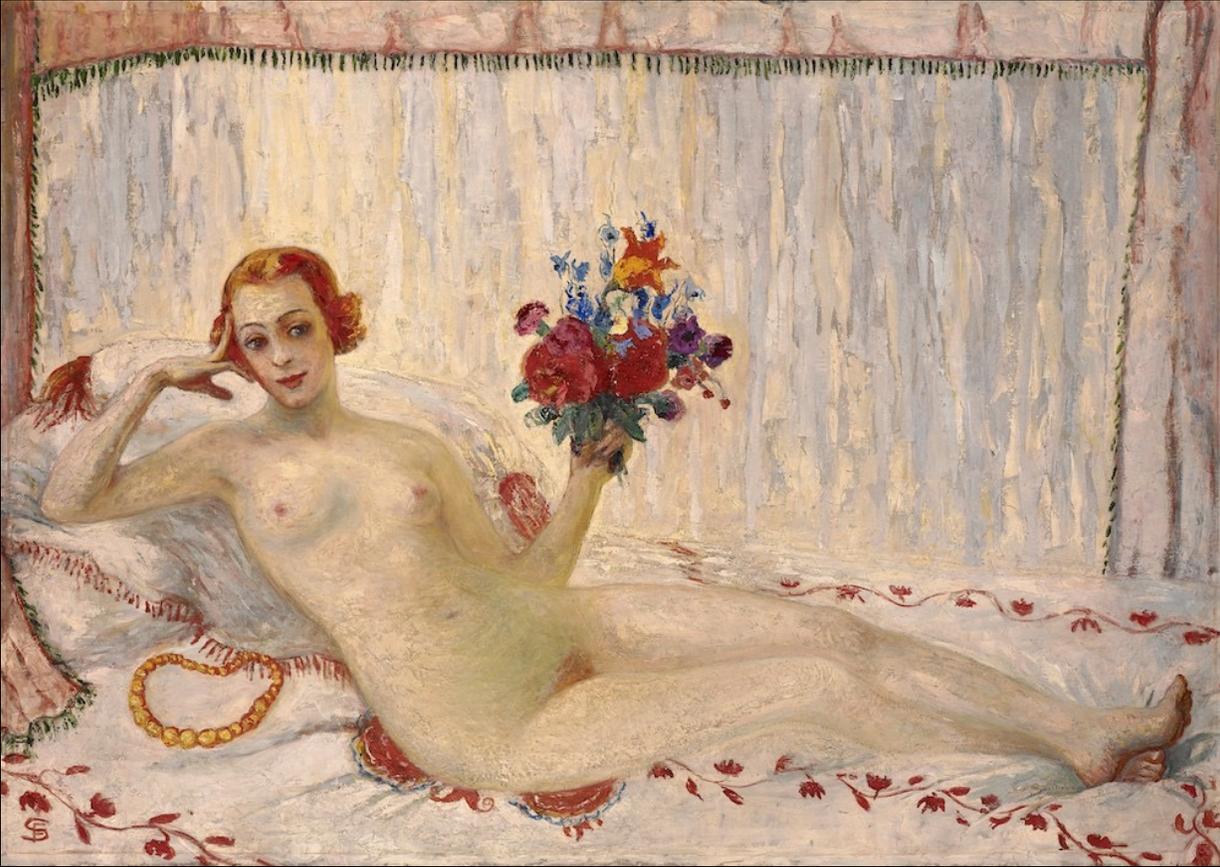
Alice Neel, Pregnant Maria, 1964



Edouard Manet, Olympia, 1863



Alice Neel, Pregnant Maria, 1964



Florine Stettheimer, A Model (Nude Self-Portrait), 1915



Alice Neel, Pregnant Maria, 1964

<https://www.metmuseum.org/exhibitions/listings/2021/alice-neel>