University of Texas at Dallas
Arts & Humanities
Fall 2013

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

AH2 1.204
terranova@utdallas.edu

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

Wednesday September 11

The Flatbed Picture Plane: American Pop!

Neo-Dada

Duchamp

Pop Art in the United States

Artist: Marcel Duchamp

Title: “Fountain”

Date: 1917

Concept: “readymade”

Artist: Marcel Duchamp

Title: “LHOOQ”

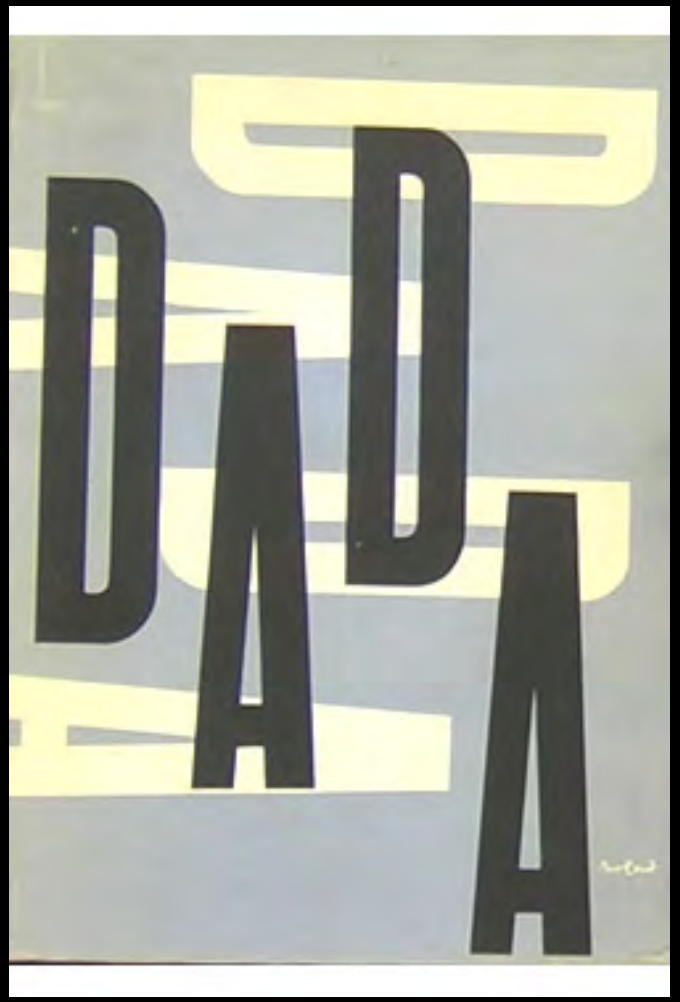
Date: 1919

Concept: “assisted readymade”

Artist: Robert Motherwell

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

Materials: paper collage, gouache, and ink on board



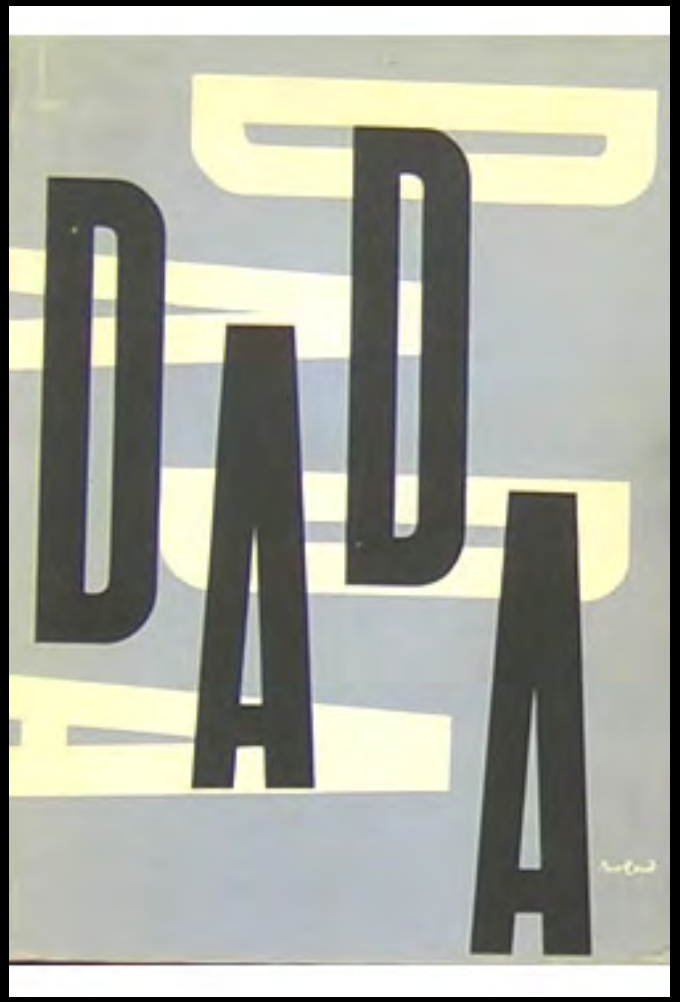
Robert Motherwell, ed., *The Dada Painters and Poets: An Anthology* (1951)

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

Artist: Robert Motherwell

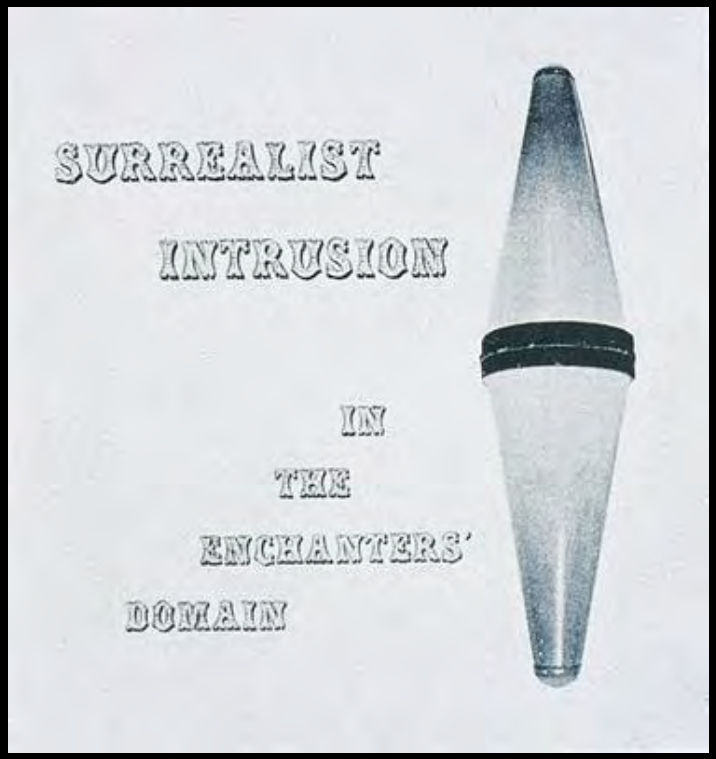
Title: “Personage (Self-Portrait), December 9, 1943”

Materials: paper collage, gouache, and ink on board



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

A



B

C

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:

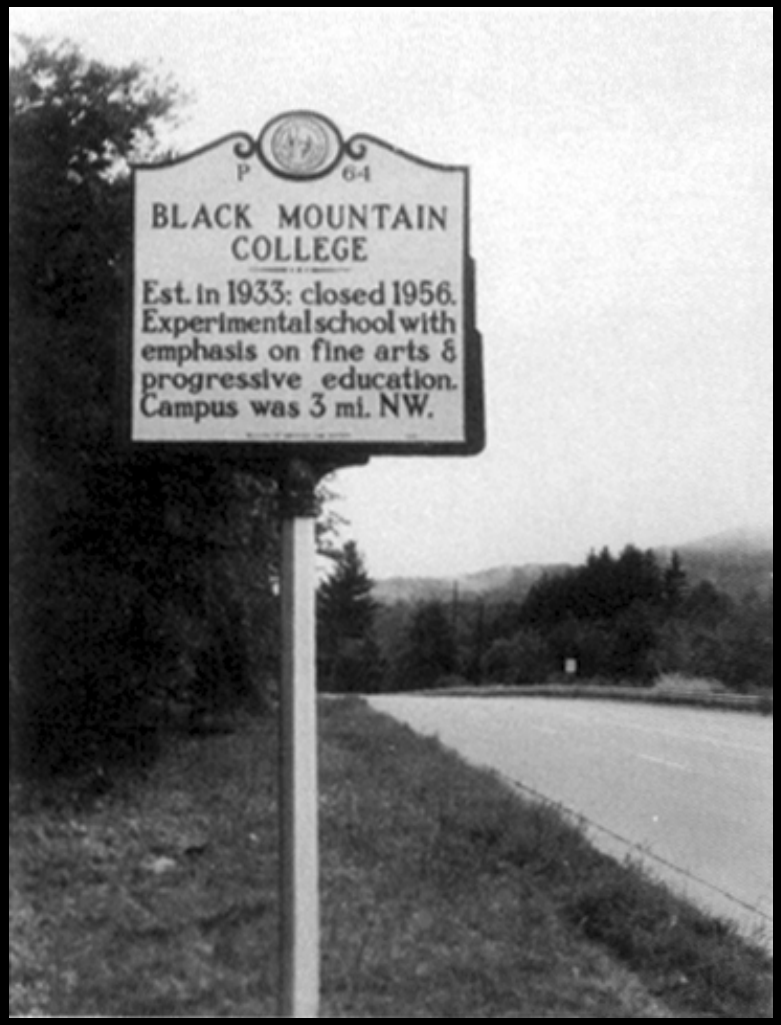
"Dada 1916/1923," Sidney Janis Gallery, New York, 1953

"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 Museum1963

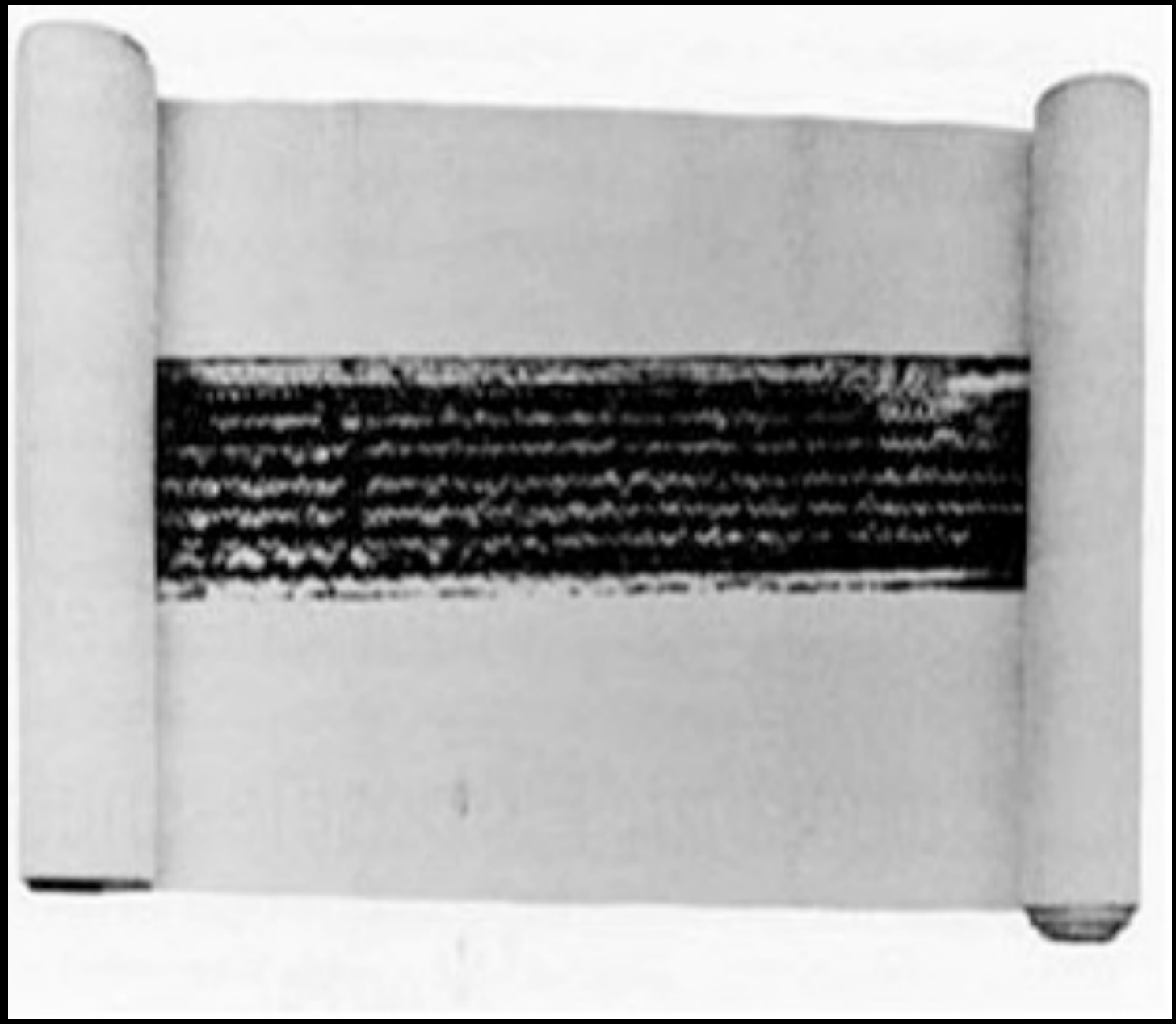
Studies:

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

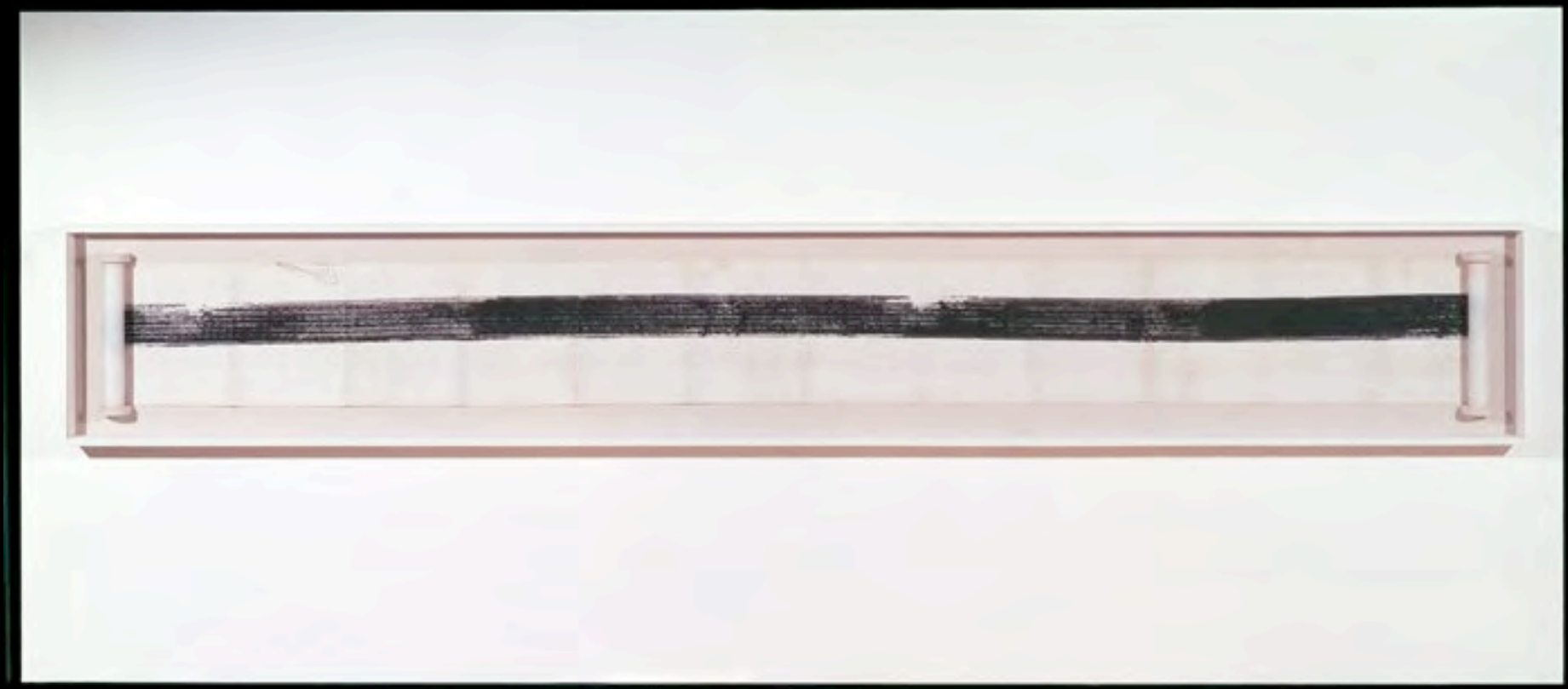


John Cage, David Tudor, Robert Rauschenberg, et. al., Theater Piece No. 1, 1952 – a happening

Robert Rauschenberg, White Painting (Seven Panels), 1951



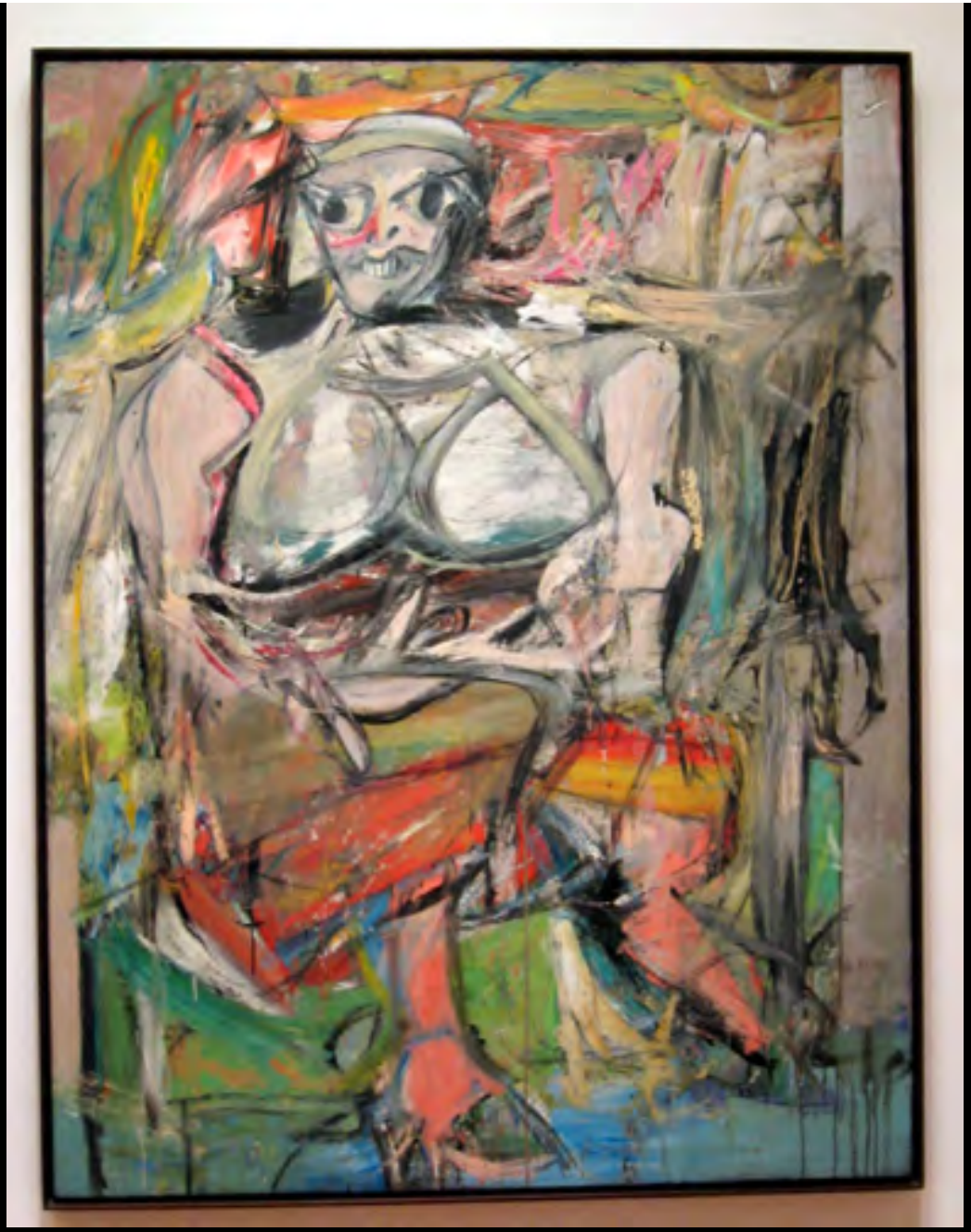
John Cage and Robert Rauschenberg, Automobile Tire Print, 1953



Artist: Robert Rauschenberg

Title: “Erased de Kooning”

Date: 1953

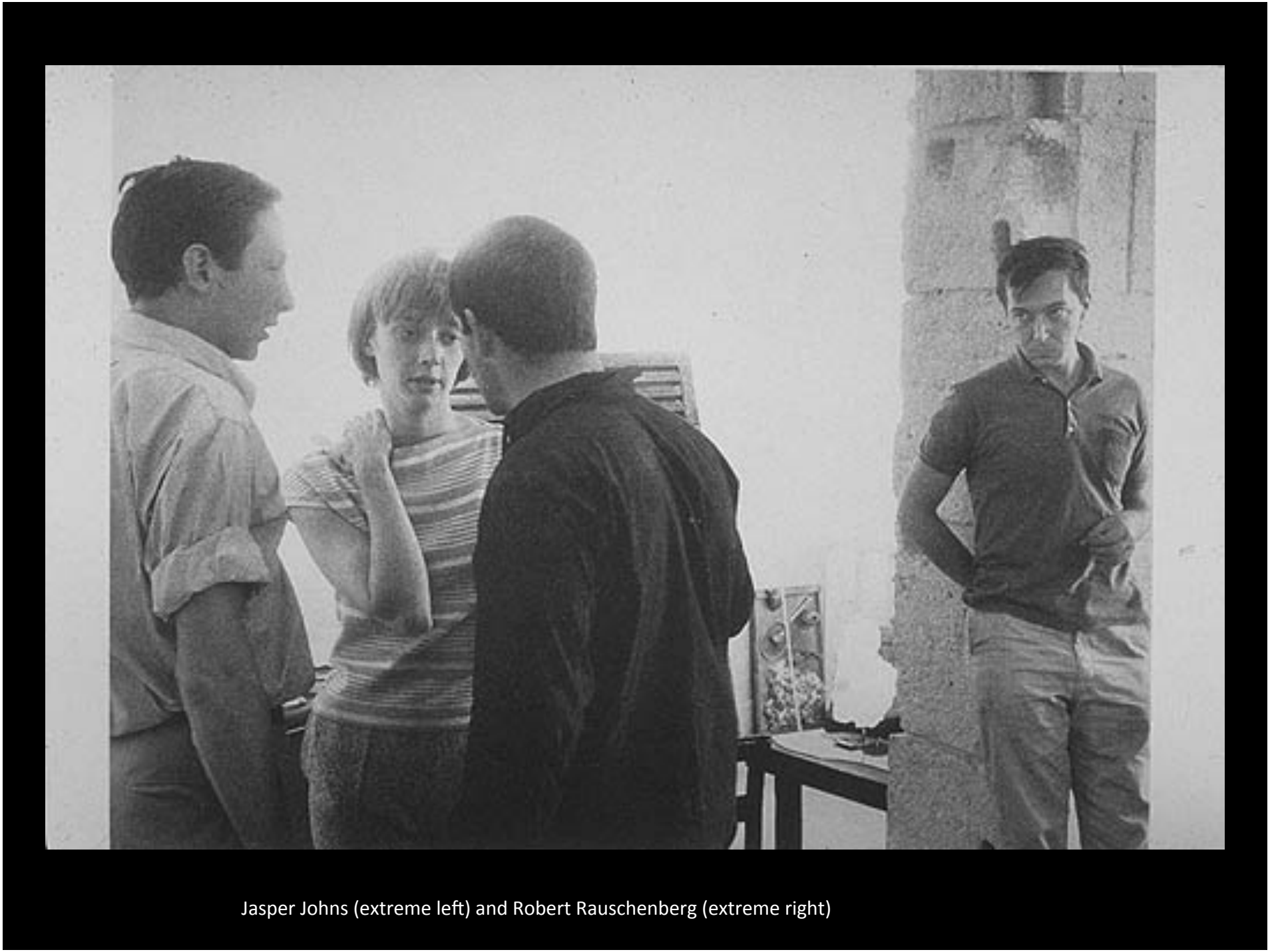


Artist: Willem de Kooning

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”

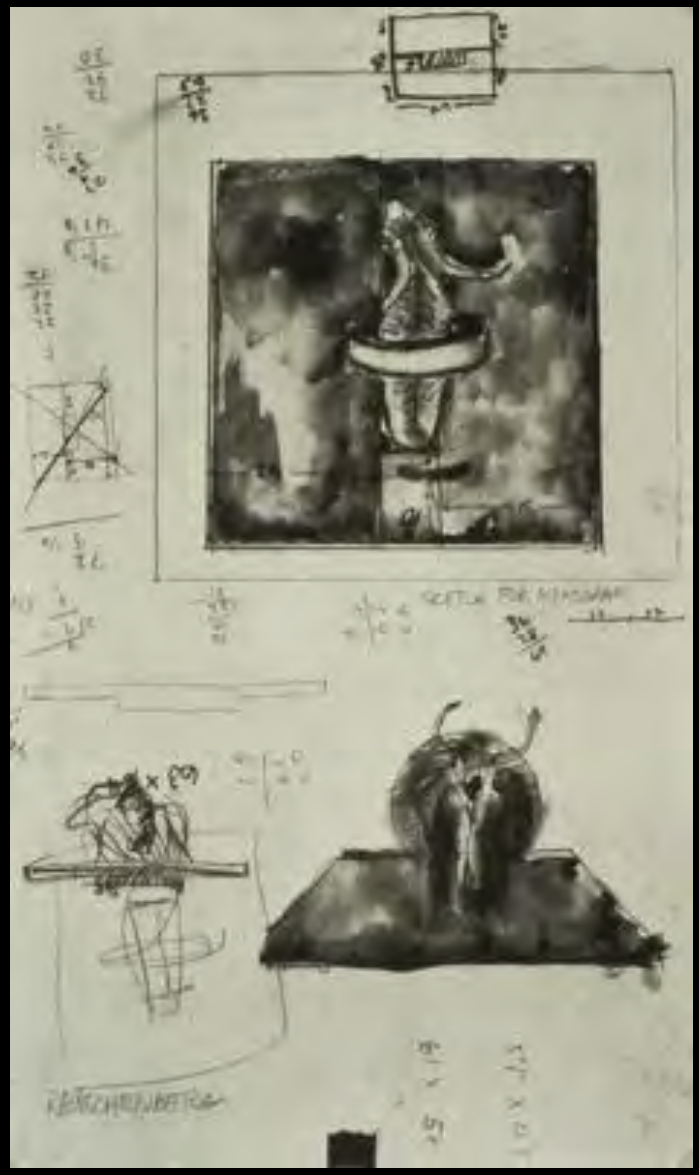
Date: 1954

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

Yayoi Kusama, Happening, NYC, 1967

Yayoi Kusama, Compulsion Furniture, 1964

Kusama, Whitney Accumulation No. 1, 1963

Kusama, Accumulation, 1963

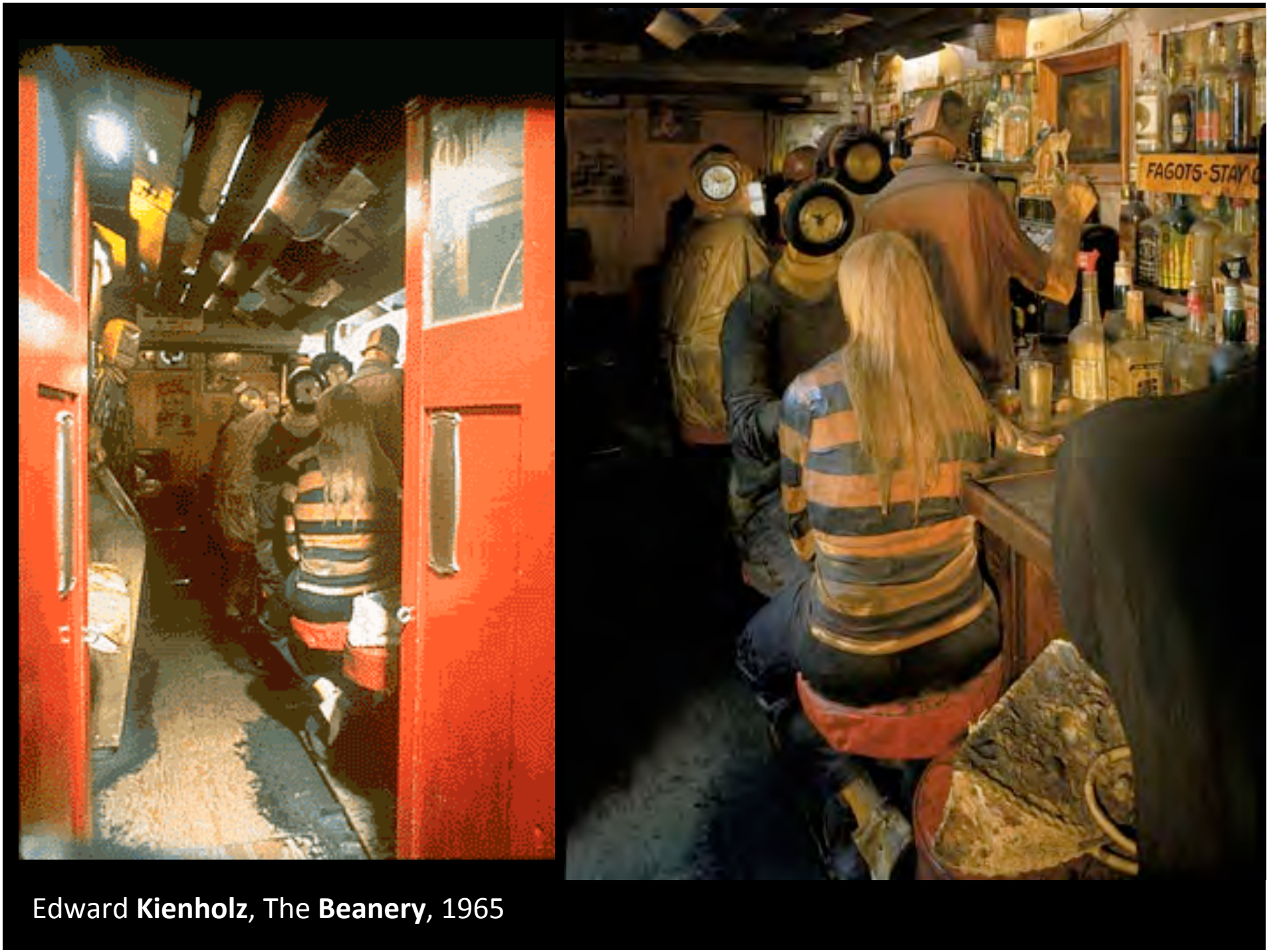
Yayoi Kusama, Dots Obsession, 2012

Edward Kienholz, “Jane Doe,” 1959

Robert Bucknam, Kienholz Delivering “John Doe” to Ferus Gallery, ca. 1961

Edward Kienholz, “John Doe,” 1959

Edward Kienholz, “Jane Doe,” 1959; “John and Jane Doe”



Edward **Kienholz**, The **Beanery**, 1965

DRAFT BEER
35¢
Larger Glass
BOTTLED BEER
40¢
Domestic

GYMNASIUM

FAGOTS-STAY OUT

Tom Wesselmann, Still Life #20, 1962,

Tom Wesselmann, Great American Nude #50, 1963

Lite Diet
Coca-Cola

Tom Wesselmann, Great American Nude #1, 1961

Tom Wesselmann, Great American Nude #6, 1961

Tom Wesselmann, Great American Nude #36, 1962

Tom Wesselmann, Great American Nude #75A, acrylic paint on molded plastic, 1965

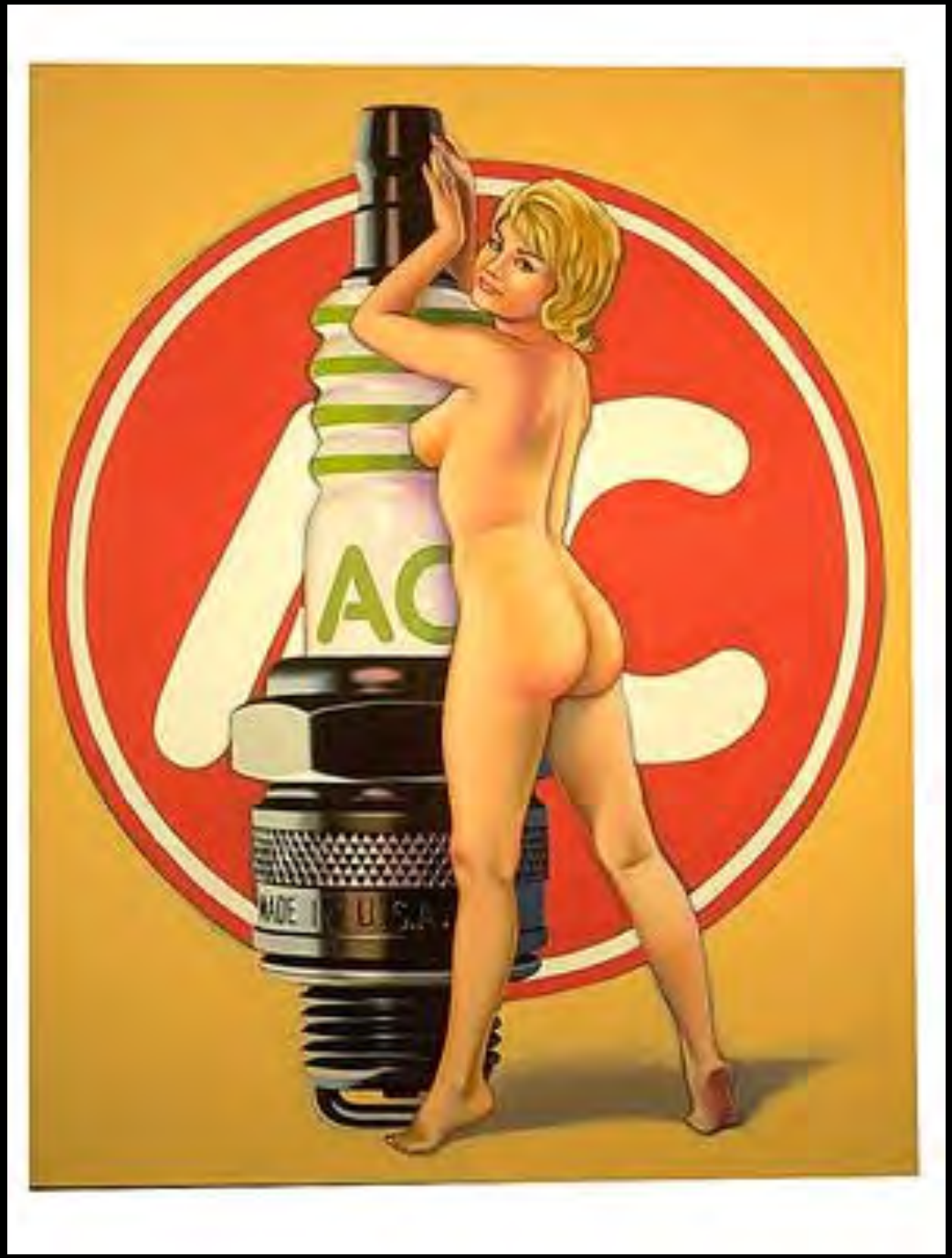
Tom Wesselmann, Bedroom Painting #13, c.1968

Titian, Venus of Urbino, 1538

Ingres, Valpincon Bather, 1808

Manet, Olympia, 1873-74

Matisse, Blue Nude, 1907



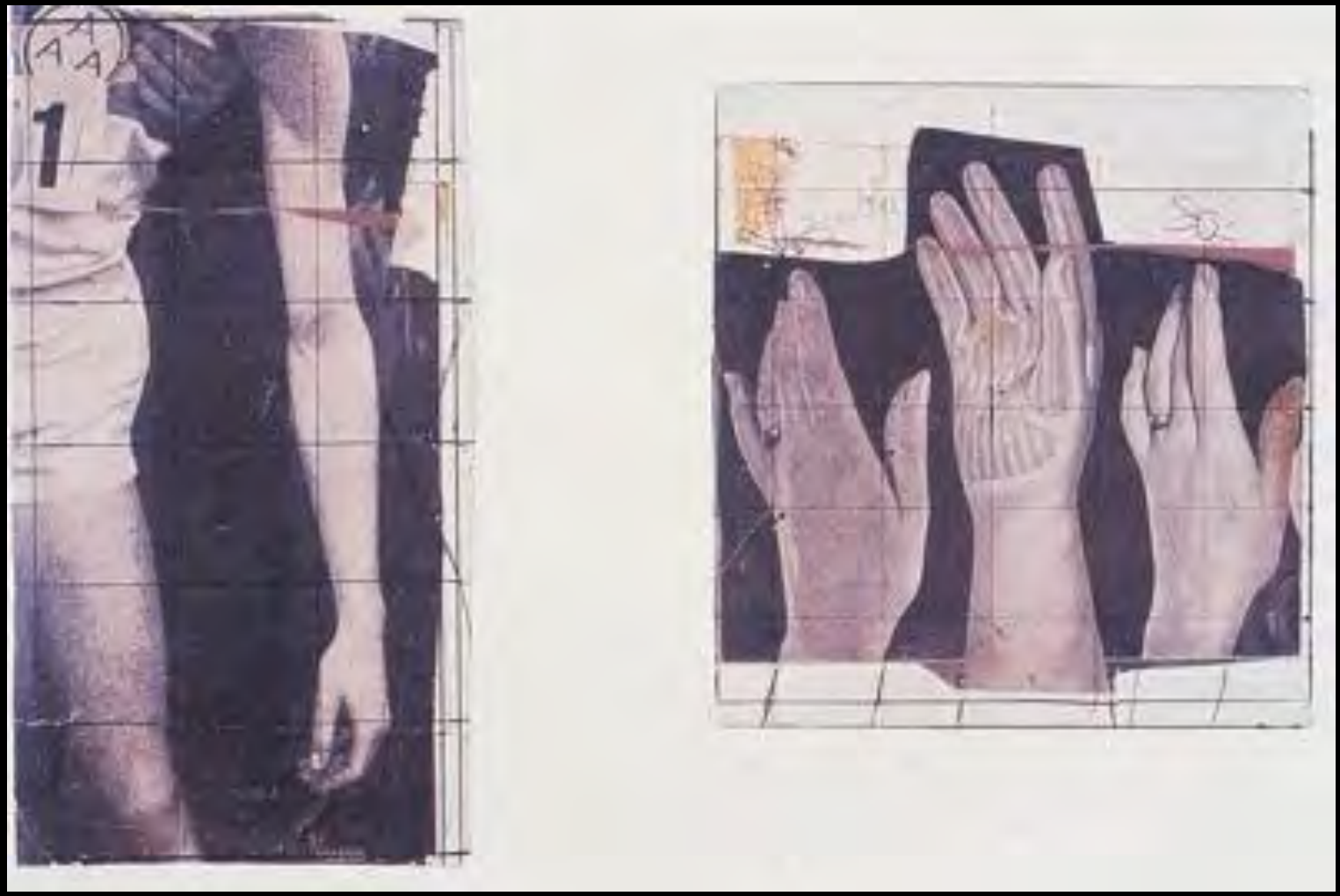
Mel Ramos, Kar Kween, 1964

Mel Ramos, Manet's Olympia, 1973-74

Manet, Olympia, 1873-74

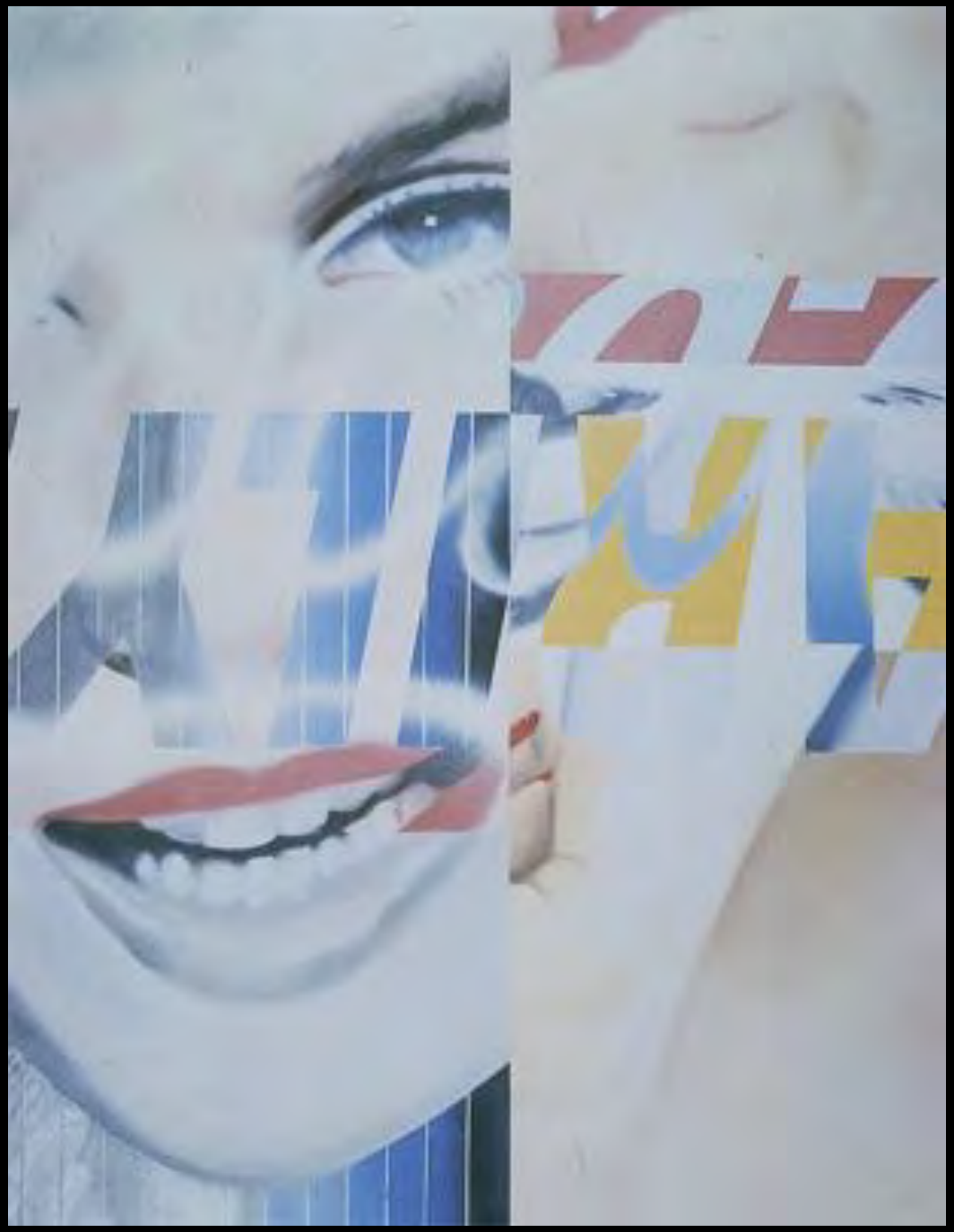
James Rosenquist, Artist with Billboard Workers from the Artkraft Strauss Co., NY, 1958

James Rosenquist, Flower Garden, 1961



Rosenquist's Process: gridding graphic imagery

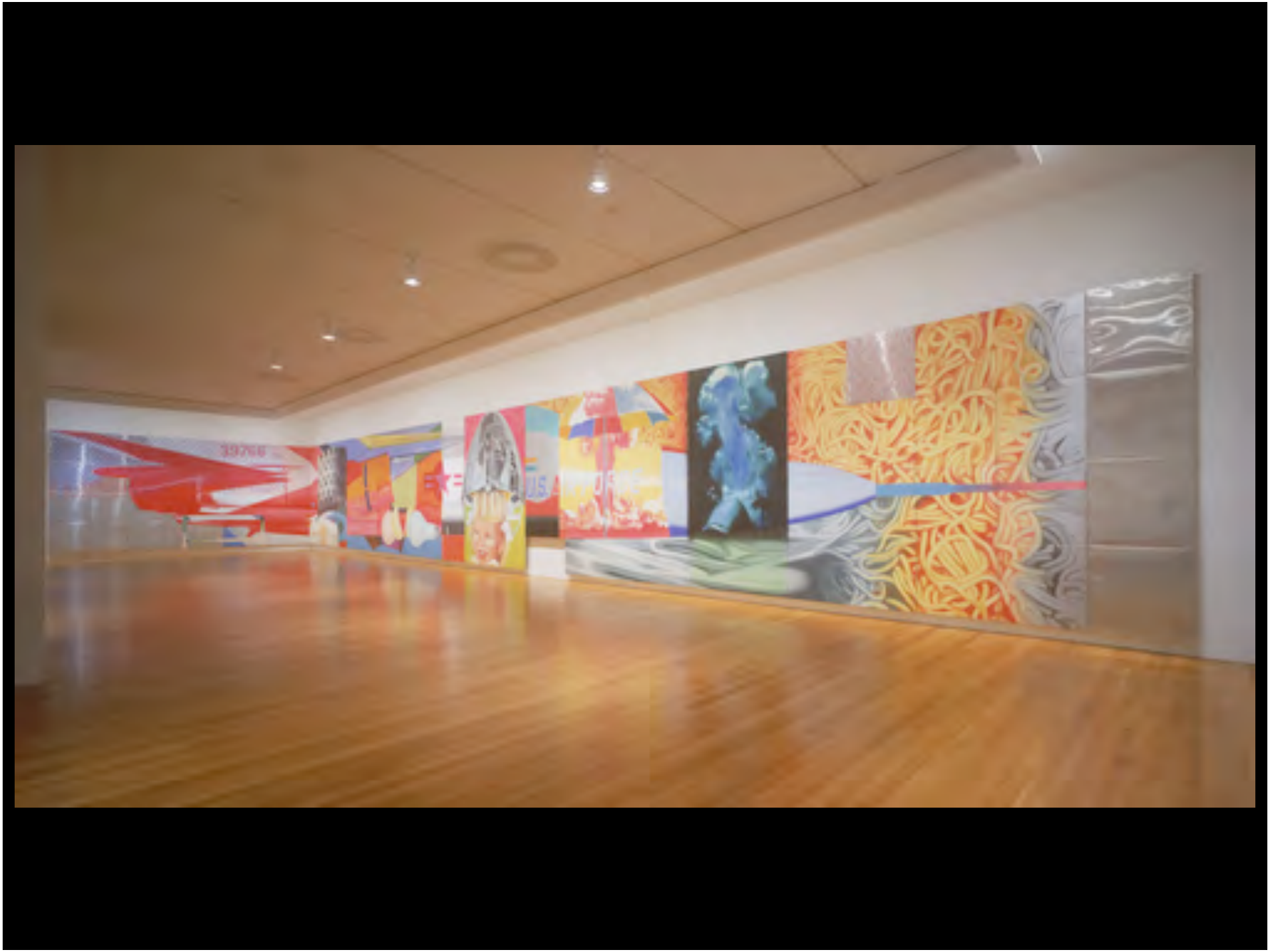
Rosenquist's Process: collage of magazine graphics

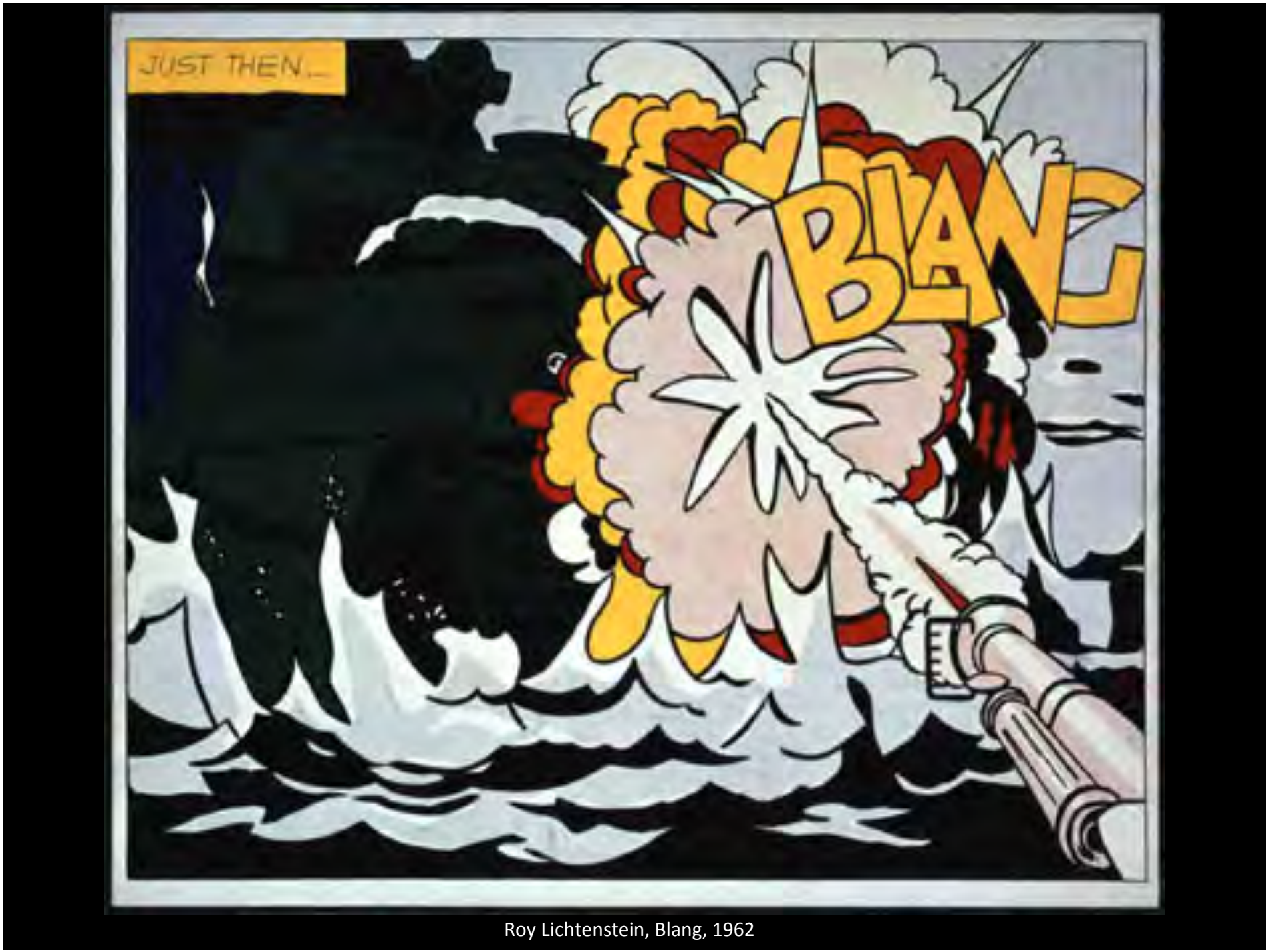


James Rosenquist, Marilyn Monroe I, 1962

James Rosenquist, F-111, 1965

U.S.A.



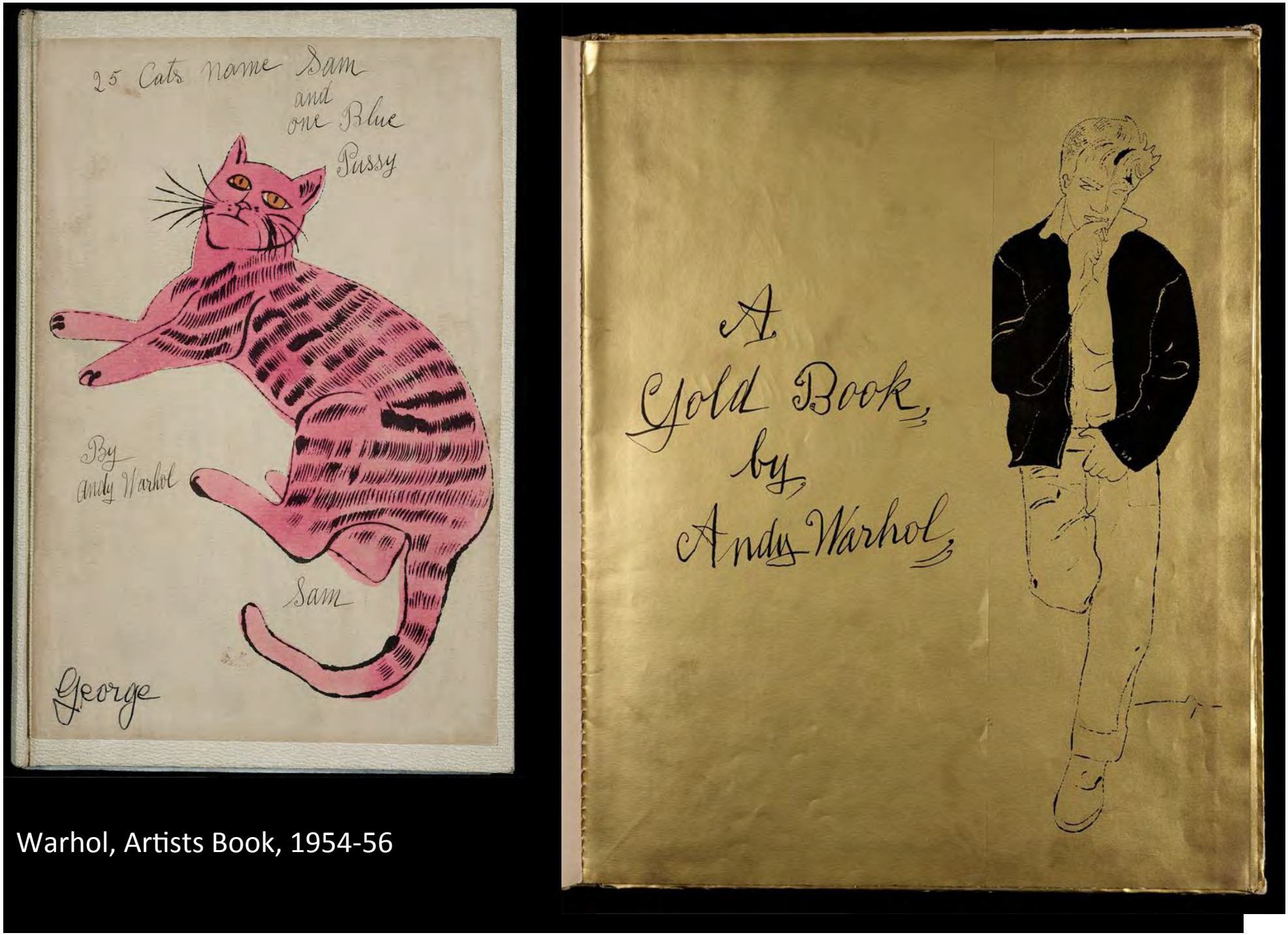


Roy Lichtenstein, Blang, 1962

Roy Lichtenstein, Masterpiece, 1962

Roy Lichtenstein, Image Duplicator, 1963

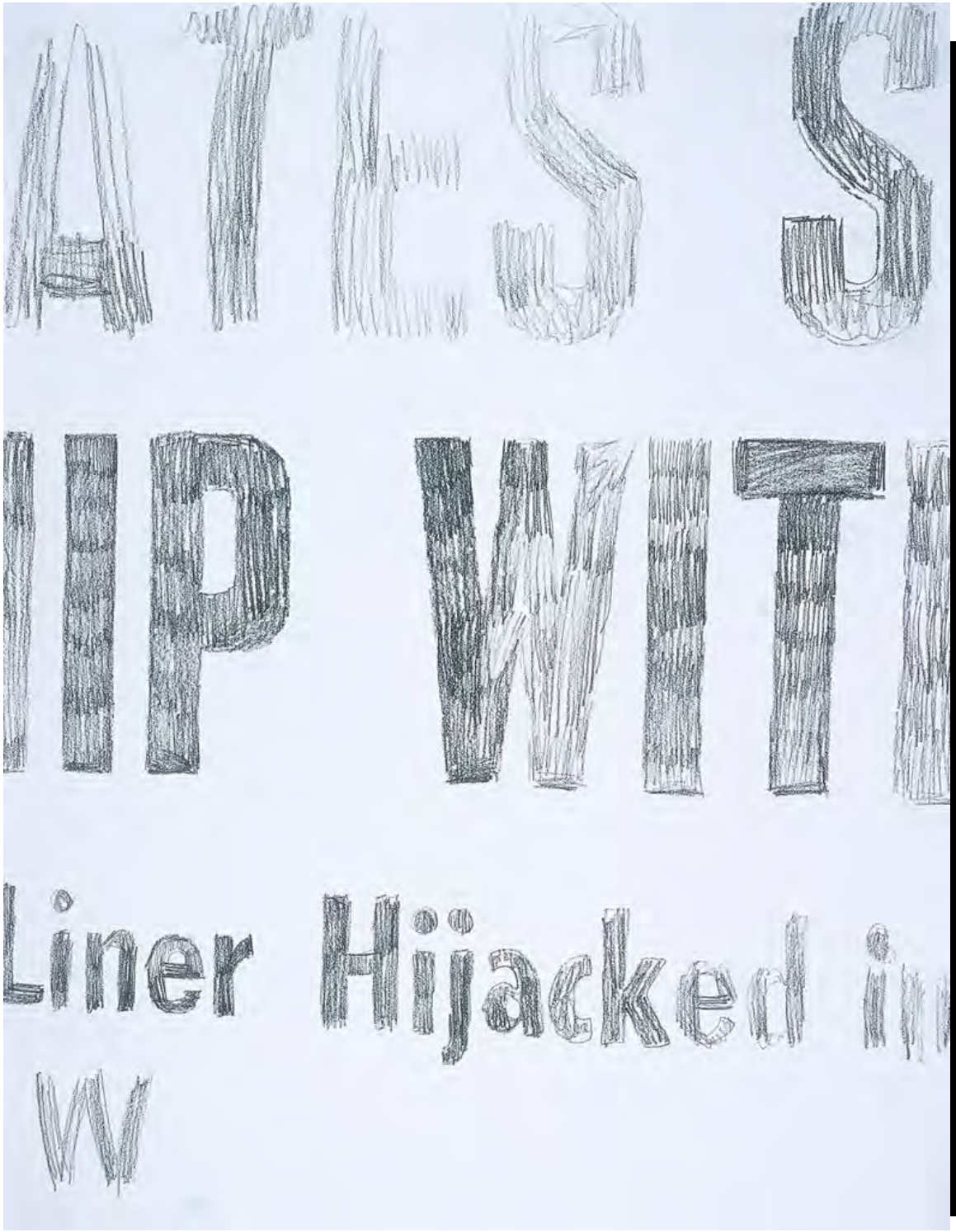
Roy Lichtenstein, Little Big Painting, 1965



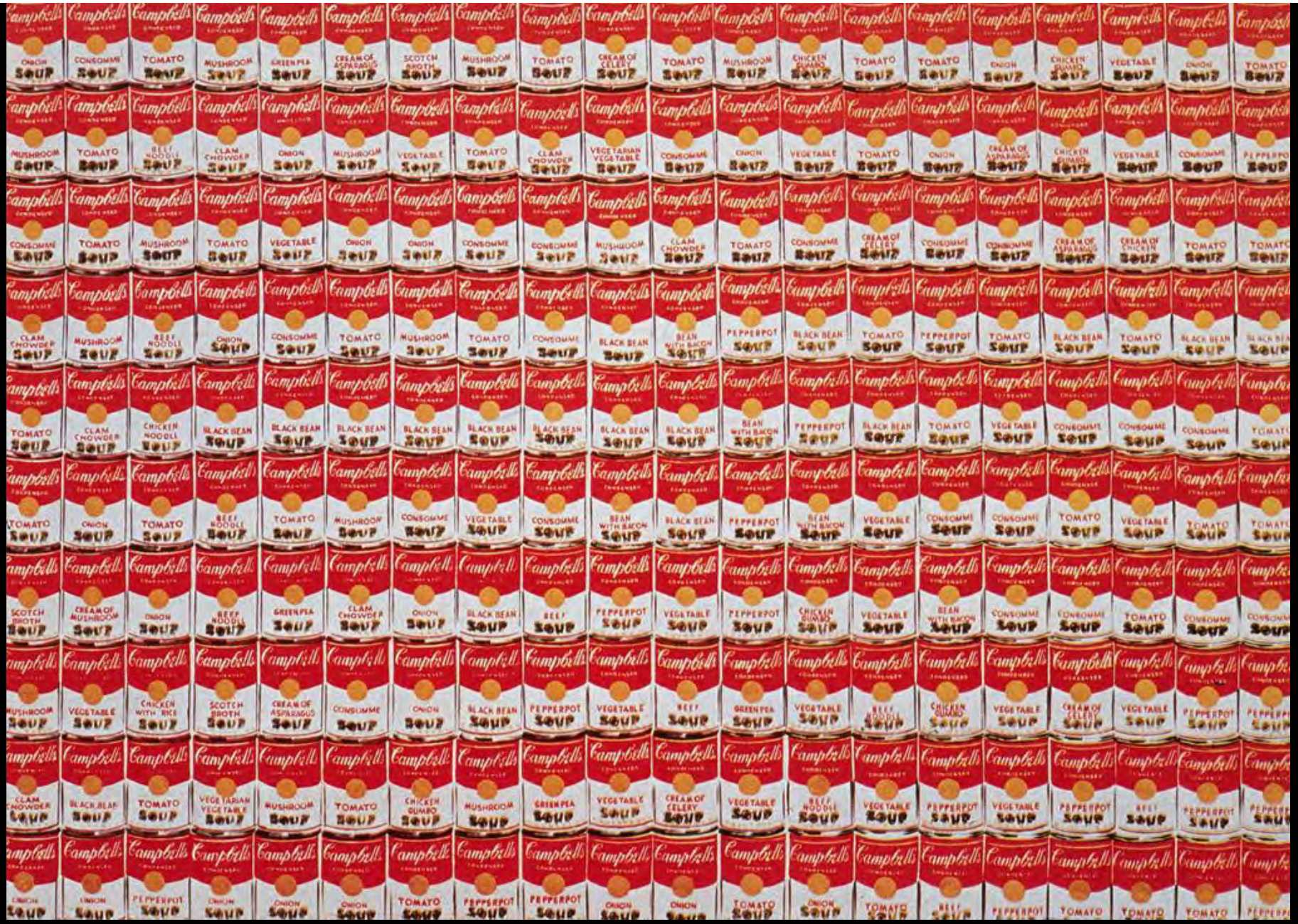
Warhol, Artists Book, 1954-56

Andy Warhol, Dick Tracy, 1960

Andy Warhol, TV, 1961



Warhol, Liner Hijacked, 1961



Andy Warhol, 200 Campbell's Soup Cans, 1962

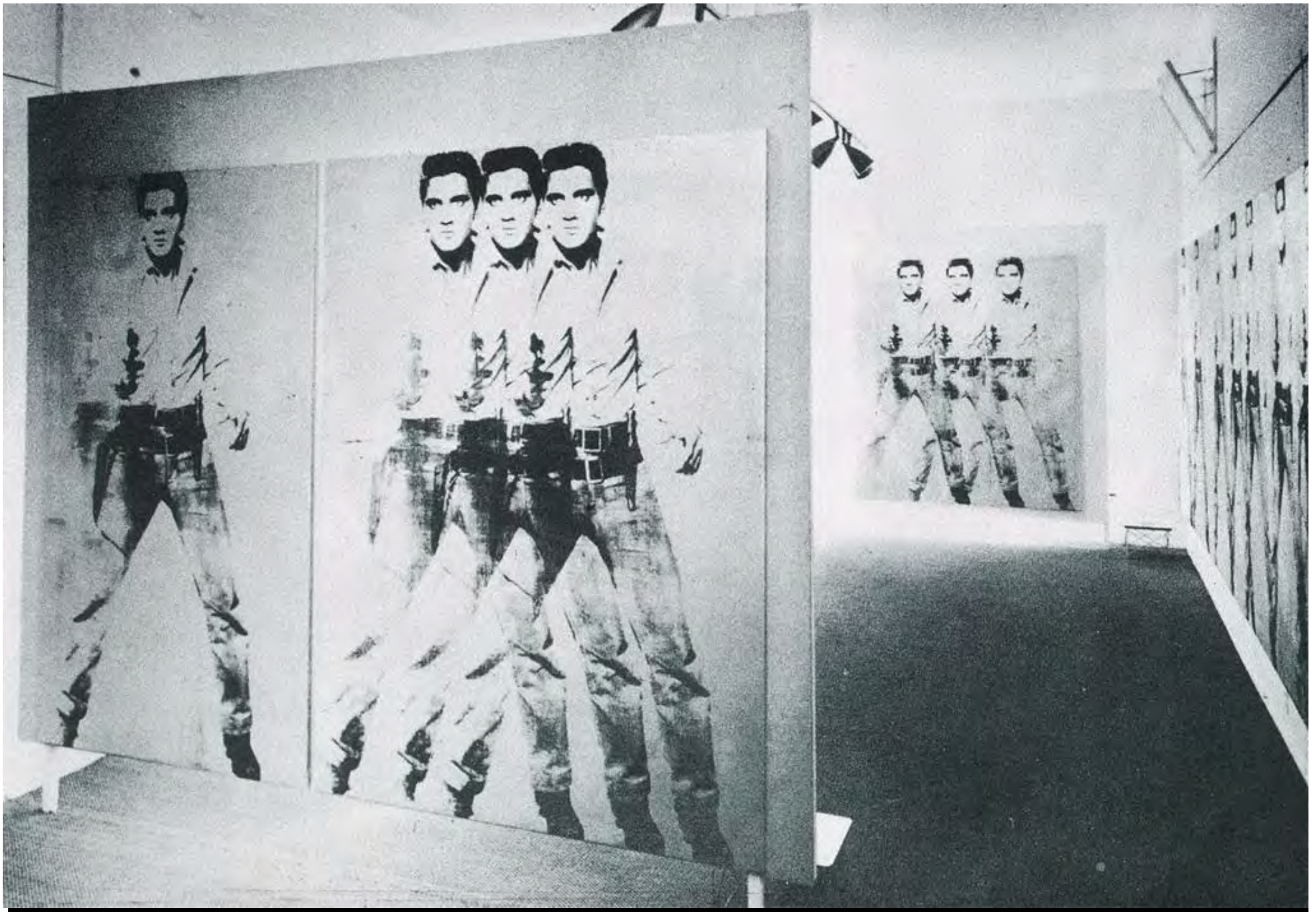
Warhol, Campbell's Soup Cans, 1962

Warhol, Tomato Soup, 1962

Warhol, Do It Yourself (Narcissus), 1962

Warohl, Marilyn Monroe, 2 Panels, 1962

Warhol, Triple Elvis, 1962



Ferus Gallery Exhibition of Warhol's Elvis Paintings 1963

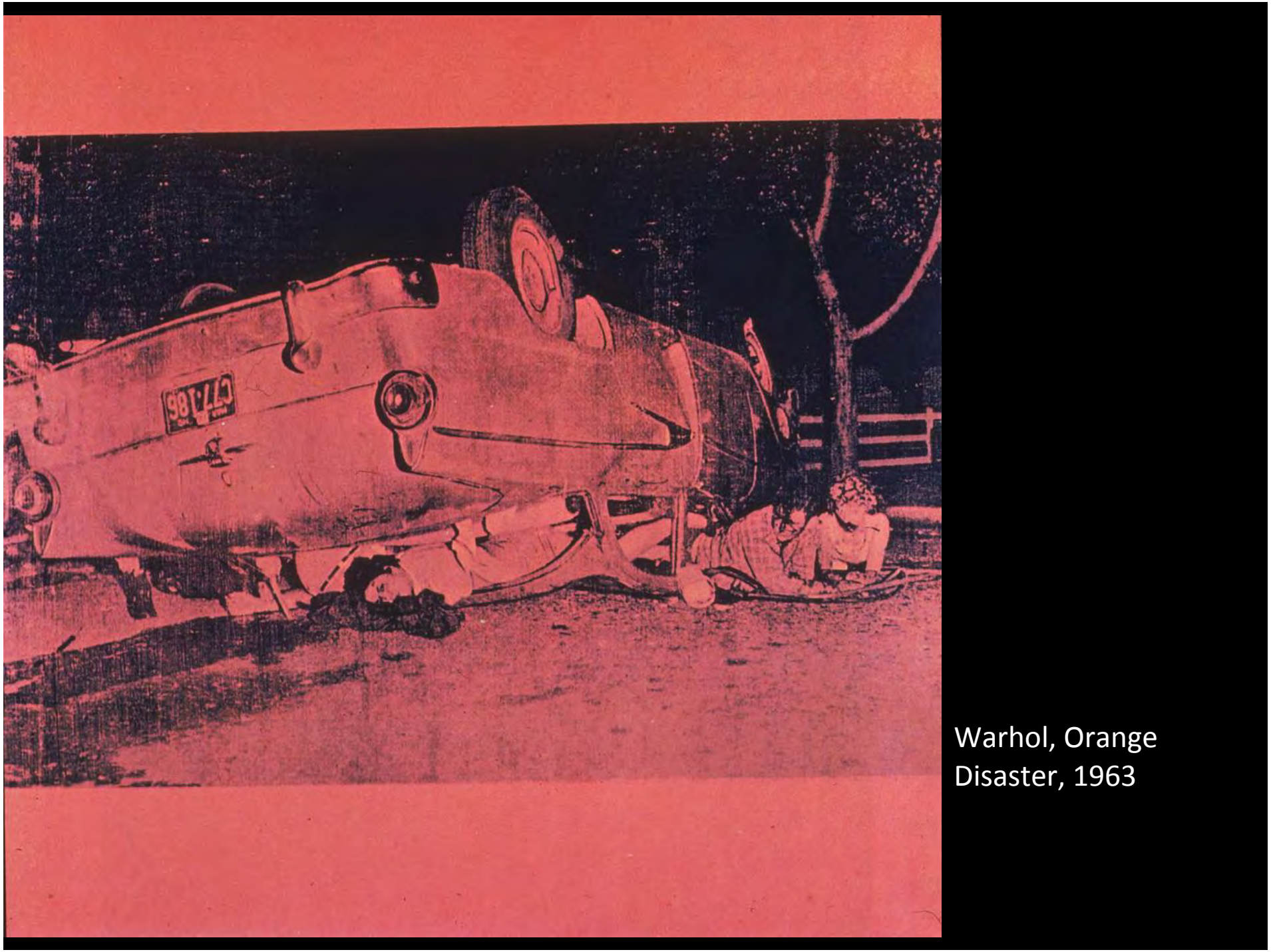
Photographs of The Factory, 1963-68

sixth floor of the Decker Building, 33 Union Square West

Warhol, Mona Lisa, 1963

Death and Disaster Series

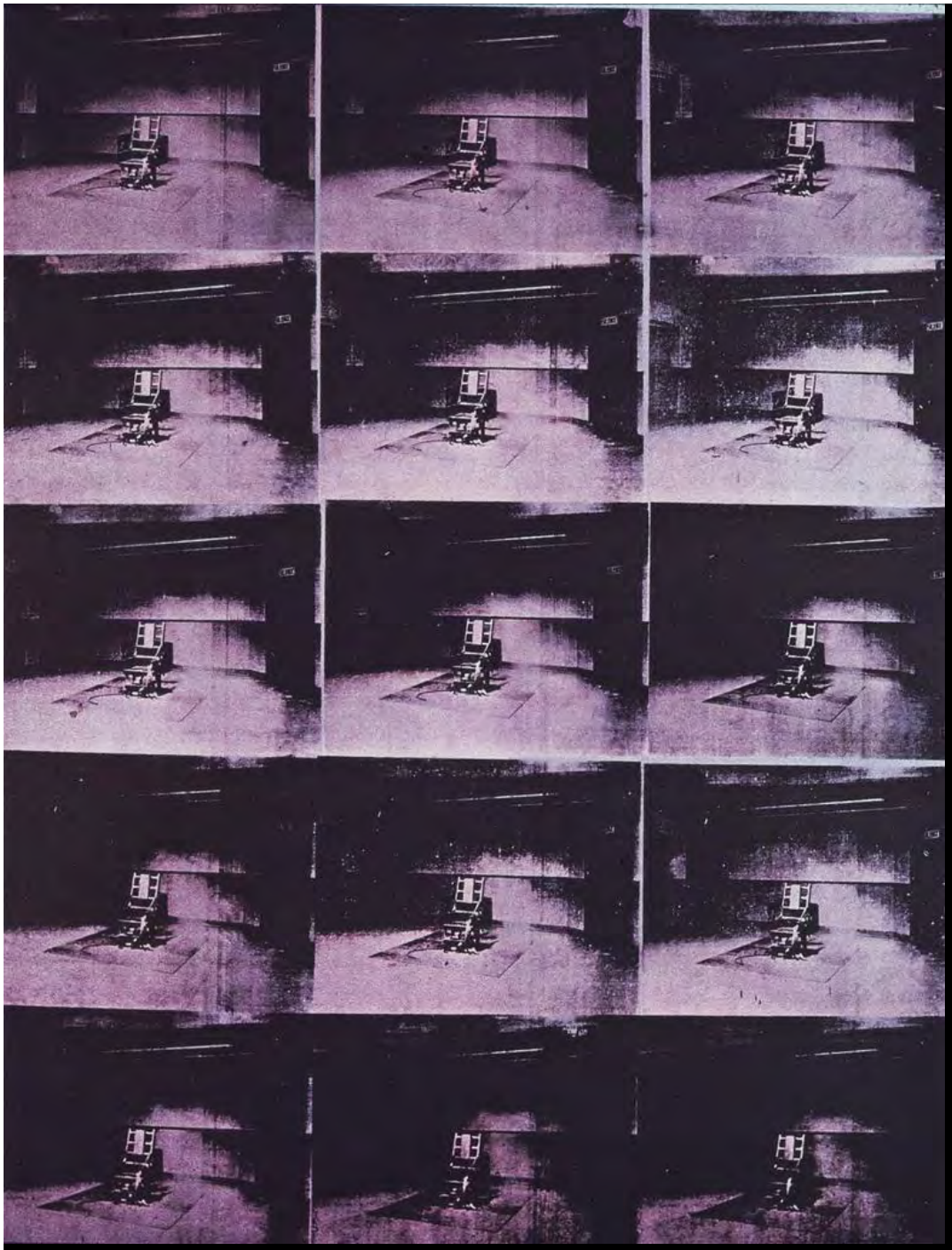
Warhol, Ambulance Disaster, 1963



Warhol, Orange Disaster, 1963

Warhol, Race Riot, 1963-64

Warhol, Red Race Riot, 1964



Warhol, Lavender Disaster, 1964

Warhol, Cows, 1966
(Wallpaper)

Warhol, Clouds: Exhibition of Inflated Plastic Balloons, 1966