

AHST 3318 001  
Contemporary Art and Architecture  
Dr. Charissa N. Terranova  
University of Texas at Dallas  
Arts & Humanities  
Fall 2007  
Tuesday-Thursday 2:30-3:45 p.m.  
HH 2.402  
09.18.07  
Post-Painterly Abstraction and Minimalism

- I. Sixties Abstraction
- Clement Greenberg
  - Heinrich Wöfflin, *Principles of Art History*, 1915/1932
  - das malerisch* versus *das lineare*; the painterly versus the linear
  - A. Post-Painterly Abstraction
    - Sam Francis, *Mako*, 1966
    - Joan Mitchell, *Hemlock*, 1956
  - B. Post-Painterly Color Field
    - Helen Frankenthaler, *Interior Landscape*, 1964
    - Helen Frankenthaler, *Magic Carpet*, 1964
    - Morris Louis, *Alpha Lambda*, 1960
    - Morris Louis, *1-99*, 1962
    - Jules Olitski, *Fatal Plunge Lady*, 1963
    - Larry Poons, *Nixe's Mate*, 1964
  - C. Figures and Abstraction
    - Richard Diebenkorn, *Berkeley Landscape*, 1954
    - Richard Diebenkorn, *Interior with Book*, 1959
    - Richard Diebenkorn, *Ocean Park No. 30*, 1970
    - Cy Twombly, *Untitled*, 1956
    - Cy Twombly, *Bay of Naples*, 1961
  - D. Hard Edge
    - Ellsworth Kelly, *Coenties Slip*, 1957
    - Ellsworth Kelly, *Black Green Red*, 1961
    - Ellsworth Kelly, *Window*, Museum of Modern Art, Paris, 1949
    - Ellsworth Kelly, *Blue on White*, 1961
    - Ellsworth Kelly, *Blue on Blue*, 1963
    - Ellsworth Kelly, *Red Blue Rocker*, 1963
    - Ellsworth Kelly, *Pony*, 1959
    - Kenneth Noland, *Chevron Four in Series*, 1964
    - Kenneth Noland, *Graded Exposure*, 1967
  - E. Towards Minimalism
    - Frank Stella, *Green Gate*, 1958
    - Frank Stella, *Marriage of Reason and Squalor*, 1959
    - Frank Stella, *Gezira (Black Series)*, 1960
    - Frank Stella, *Agadir II*, 1964
    - Frank Stella, *Abajo (Flesh)*, 1964
    - Frank Stella, *Turtonboro III*, 1966