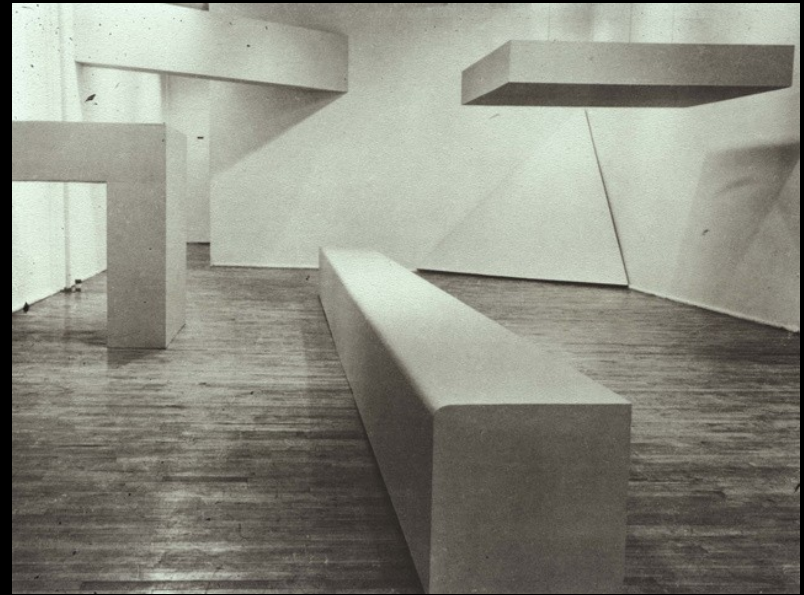
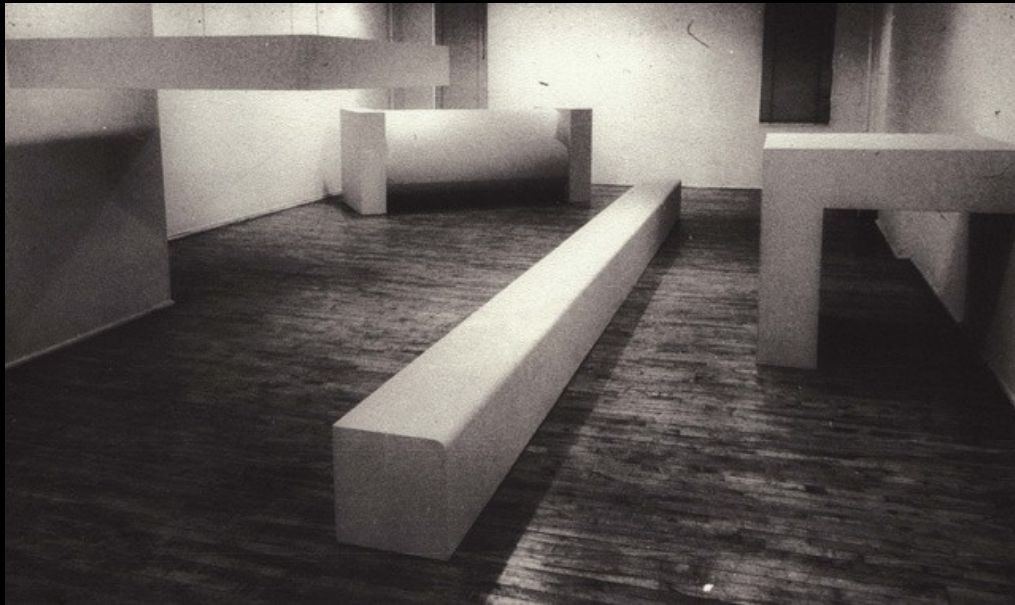
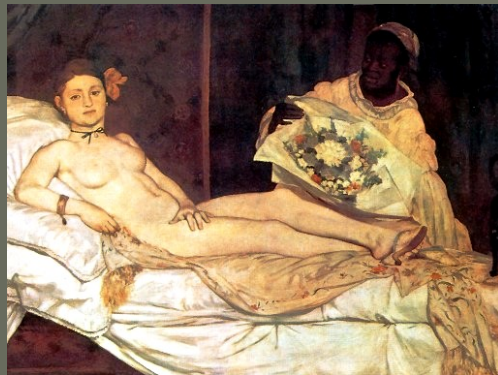
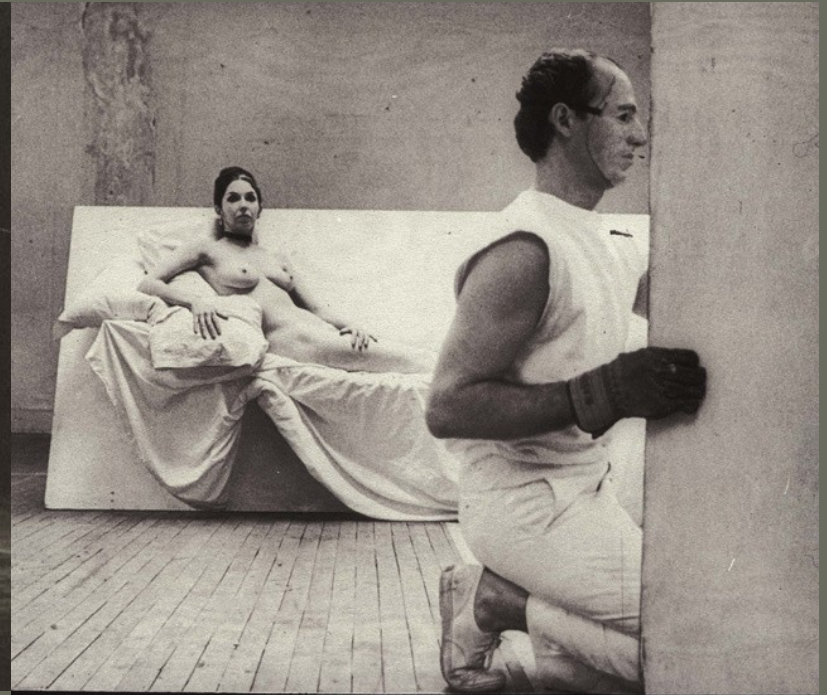
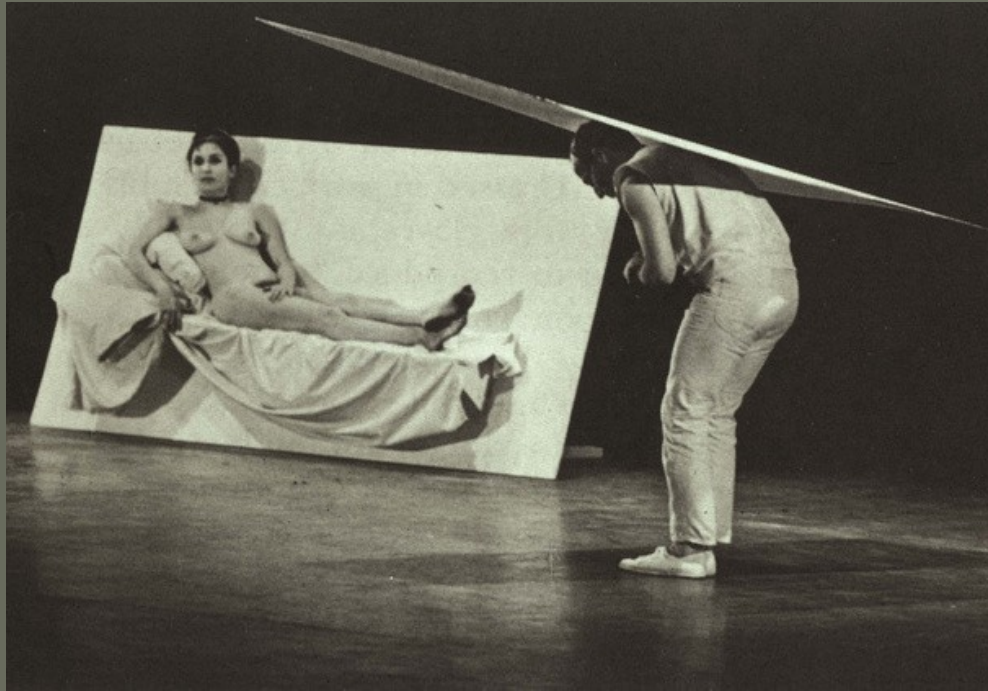


Robert Morris (US, b. 1931) Installation at the Green Gallery, New York, polyhedrons made from 2x4 wood painted gray, 1963
Effective advent of **Minimalism**



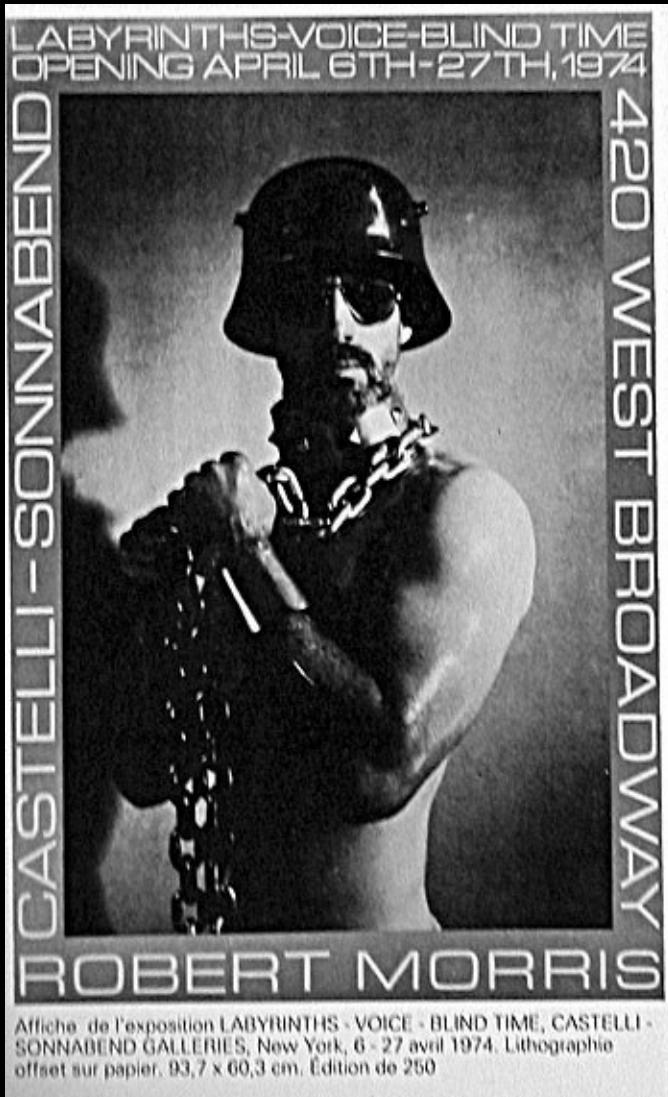
Robert Morris, and Carolee Schneeman, *Site*, 1964, performance, New York
(compare: below, left) **Edouard Manet**, *Olympia*, 1863 (radical art icon)
“The sensuous object, resplendent with compressed internal relations
has had to be rejected.” (Morris)



Robert Morris, (right) *Untitled (Tangle)* cut felt 1967,
(left) *Untitled, (Pink Felt)* 1970, cut felt, dimensions vary with installation.
Process Art – “anti-form” or “post-minimal” sculpture
Aleatory, depending upon gravity and chance, simple cutting process, “industrial” material



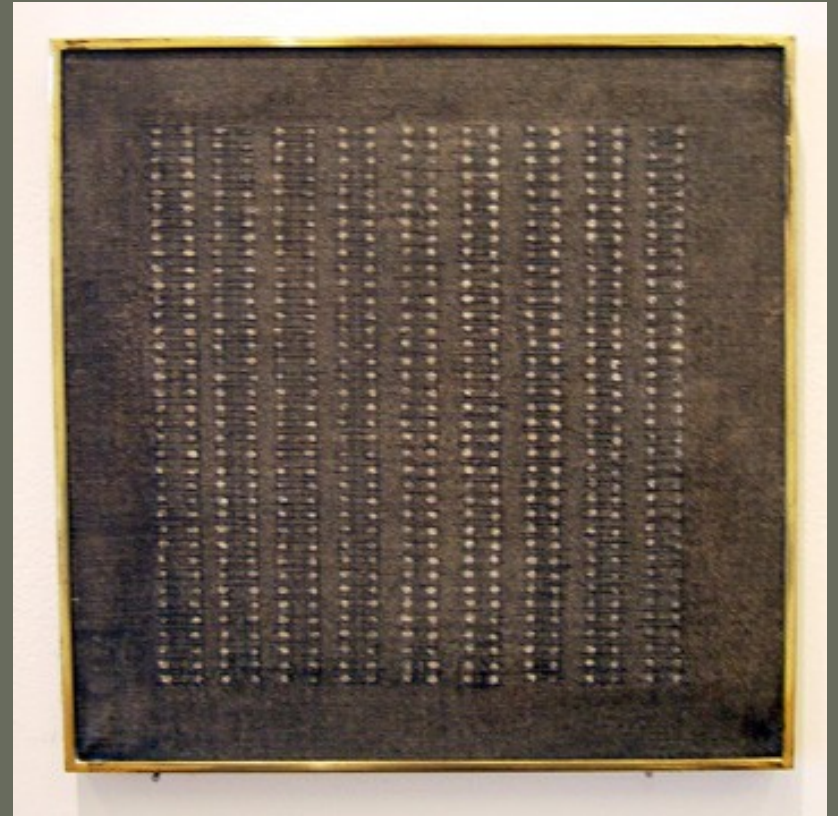
Robert Morris, Poster for Sonnabend Gallery show, 1974
(right) *I-Box*, 1961 (Neo-Dada, Duchampian mockery of “Artist” ego and myth of masculinity, originality, genius



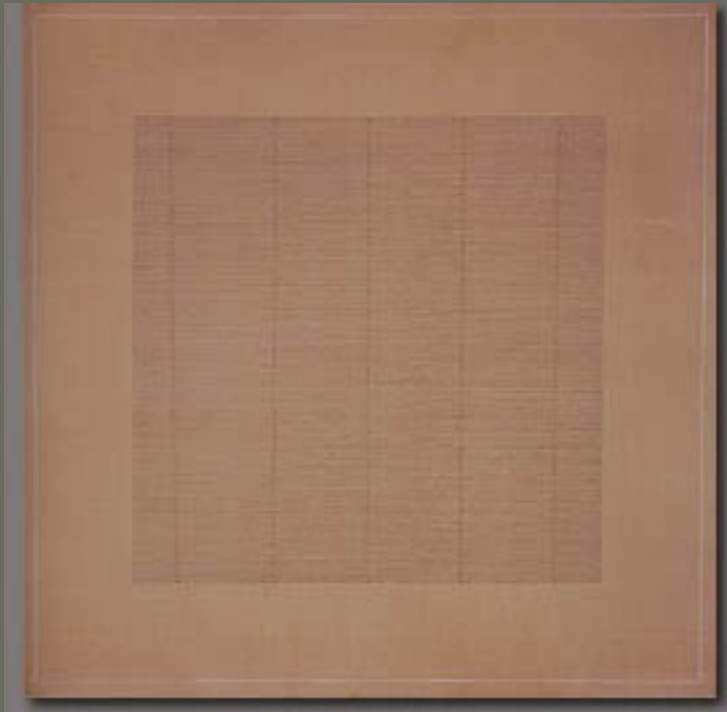
Agnes Martin (Canadian-born American Minimalist Painter, 1912-2004)

(left) *Bones #2*, 1959, Oil on canvas, 72 x 48

(right) *Untitled*, oil, ink & wash on canvas, 12" square, 1961



Agnes Martin, *The Dark River*, (detail right) o/c, 75" square, 1961
Platonic idealism, meditative practice of "joy"



*Humility, the beautiful daughter
She cannot do either right or wrong
She does not do anything
All of her ways are empty
Infinitely light and delicate
She treads an even path.
Sweet, smiling, uninterrupted, free.*

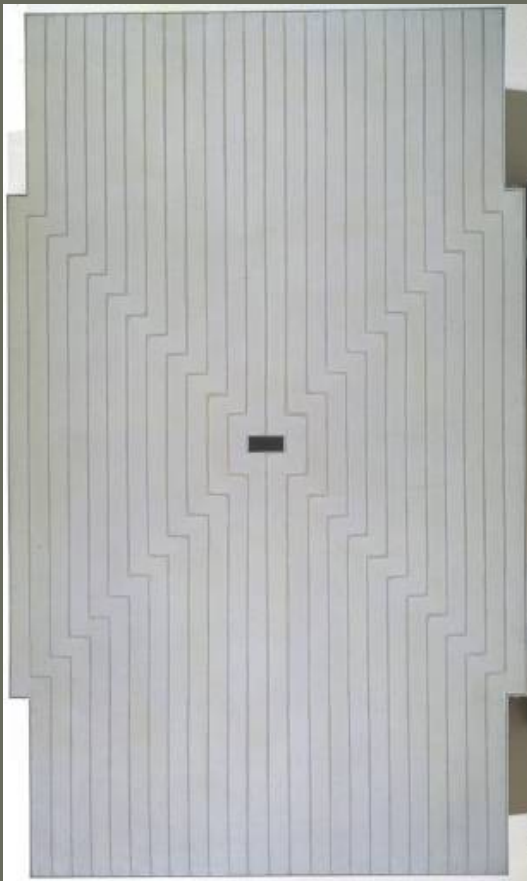
. . . Agnes Martin 1973

Photo of Martin in studio, 1973



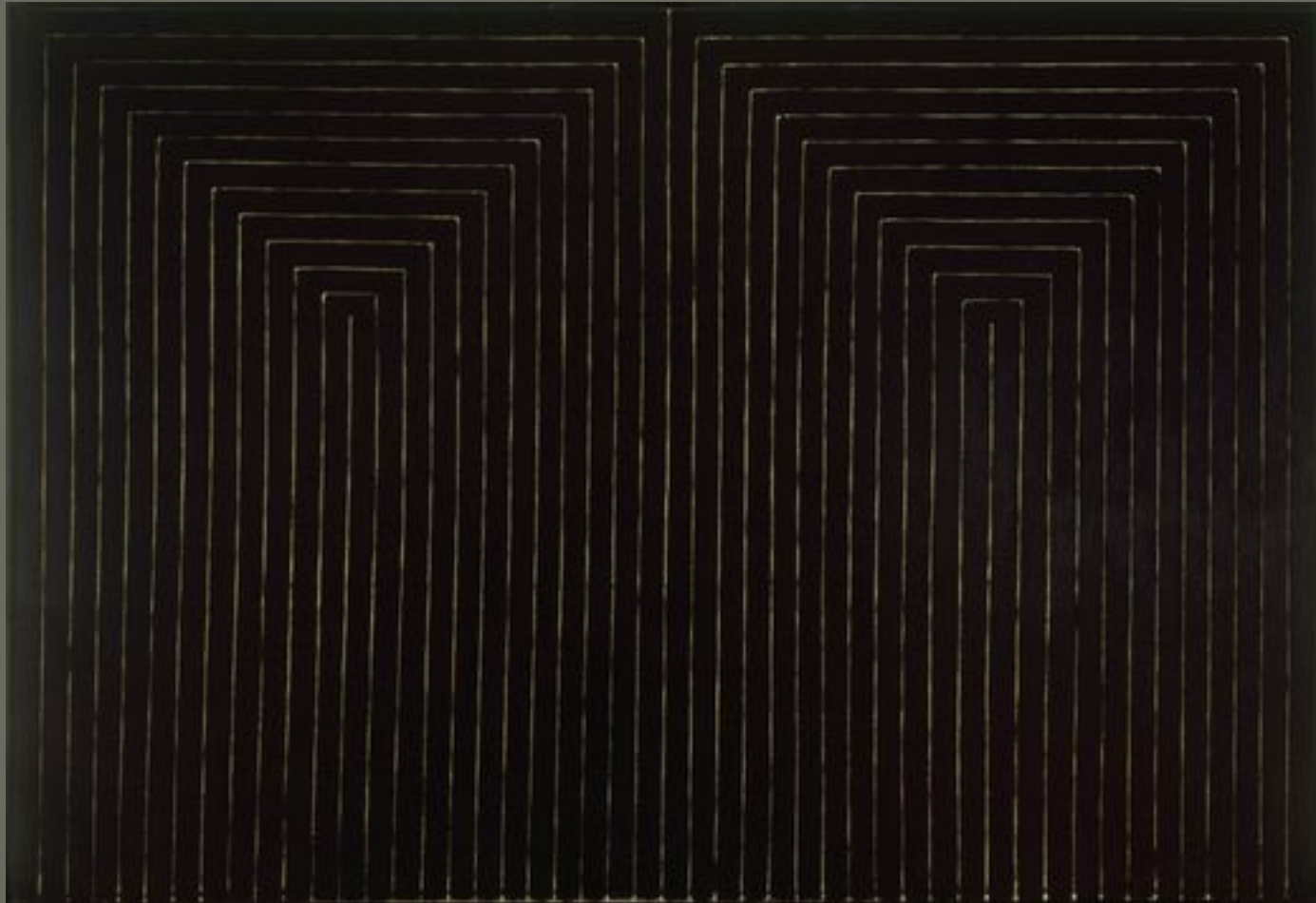
Frank Stella (US, b. 1936) (right) *Die Fahre Hoch*, 1959 o/c.
(left) *Six Mile Bottom*, metallic paint on shaped canvas, 118" H , 1960
(center, below) compare **Jasper Johns**, *Flag*, 1956 (in 1958 Castelli show)

Post-Abstract Expressionism, Minimalism



Frank Stella, *The Marriage of Reason and Squalor, II*. 1959, enamel on canvas, 7' 7" H

“My painting is based on the fact that only what can be seen there is there. All I want anyone to get out of my paintings 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 (US b. 1936)

Quathlamba, 1964, metallic powder in polymer emulsion, 6'5" x 13'7"

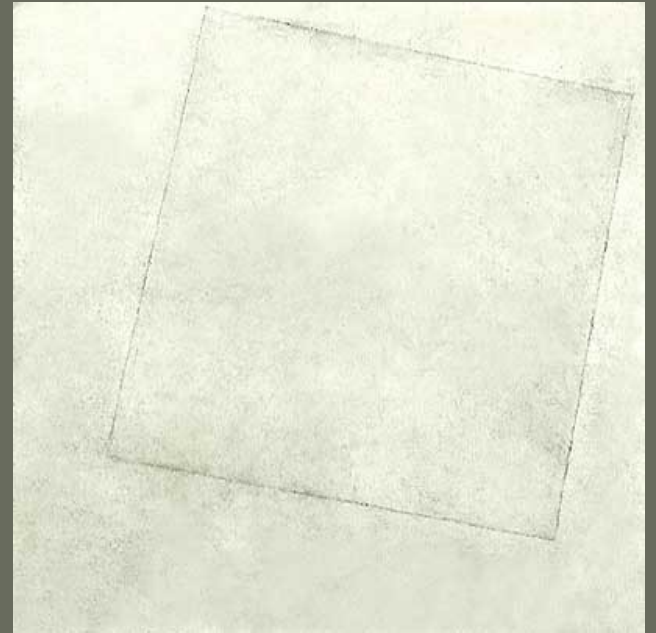
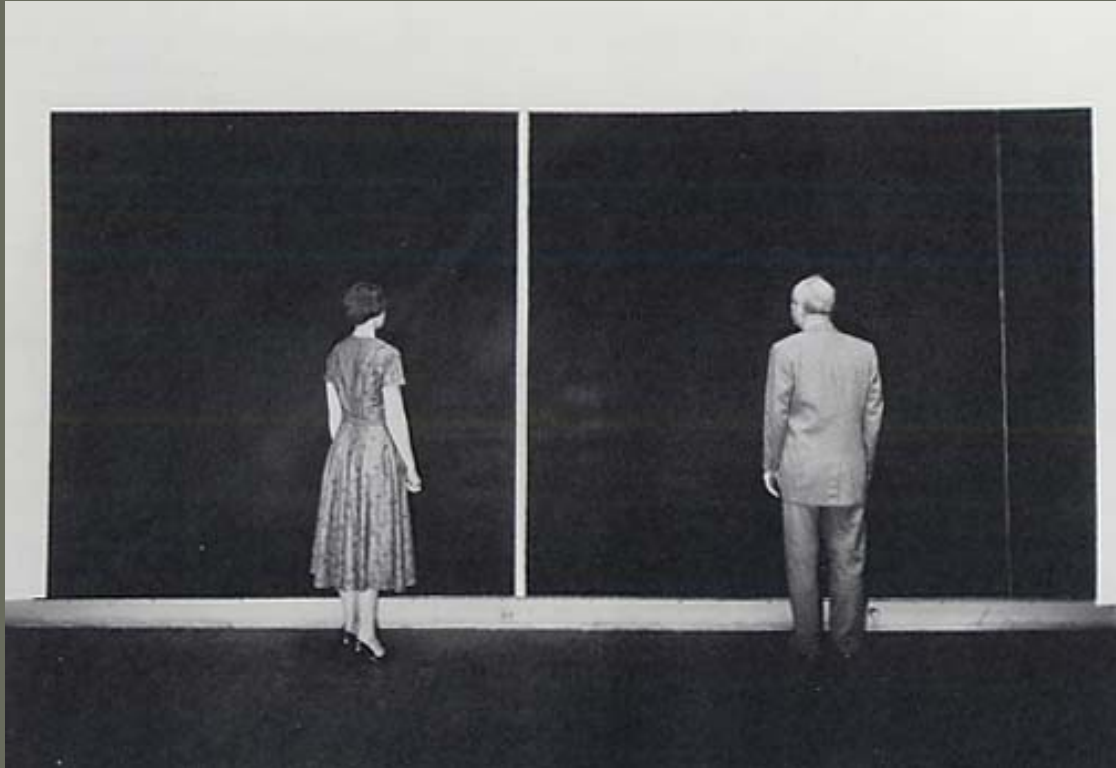
Painting-sculptures to comprehend phenomenologically and in a glance



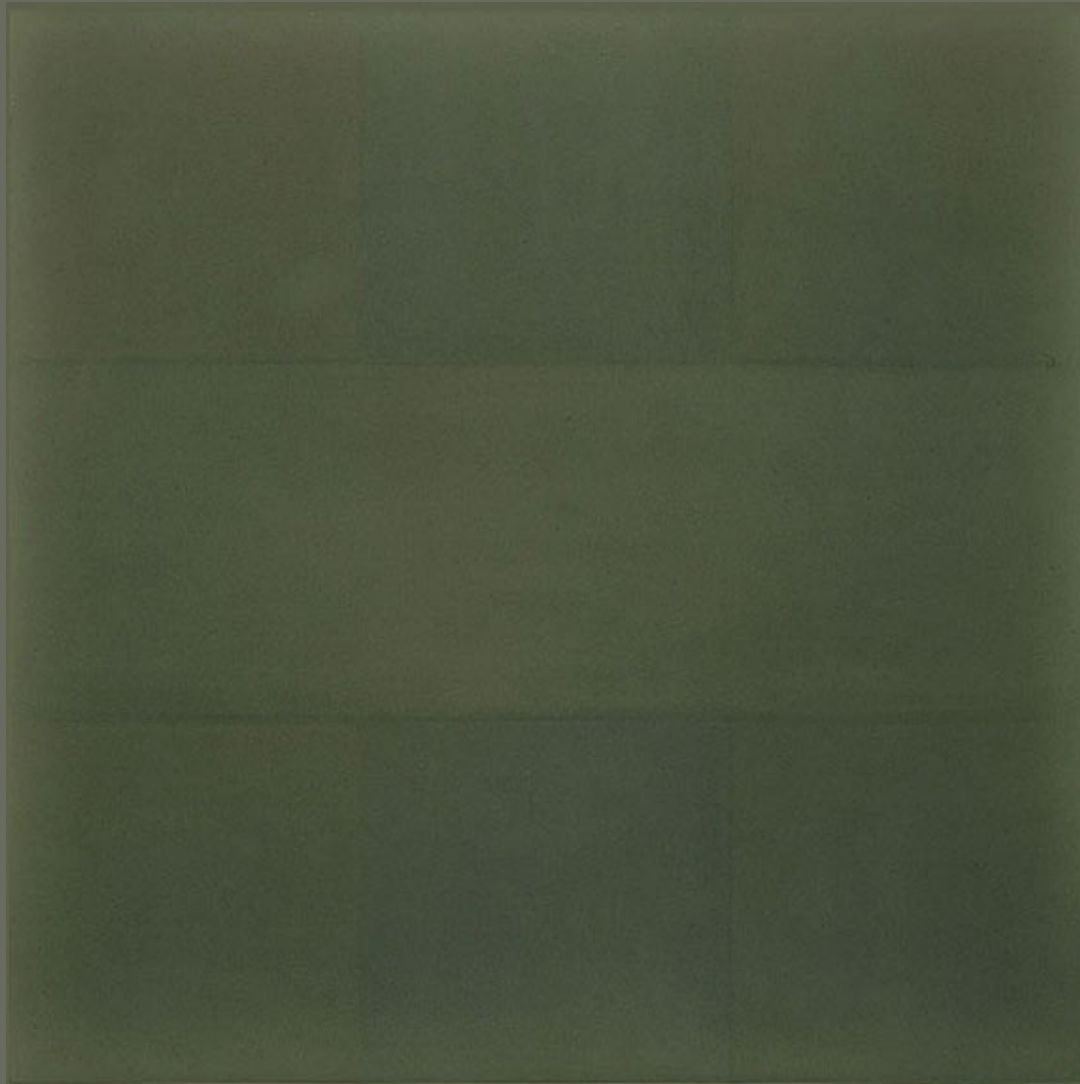
Sources for Minimalism of 1960s

(left) **Barnett Newman** with *Cathedra*, 1958 **Abstract Expressionist “Sublime”**

(right) **Kasimir Malevich**, **Russian Suprematist**, *White on White*, o/c, 1918



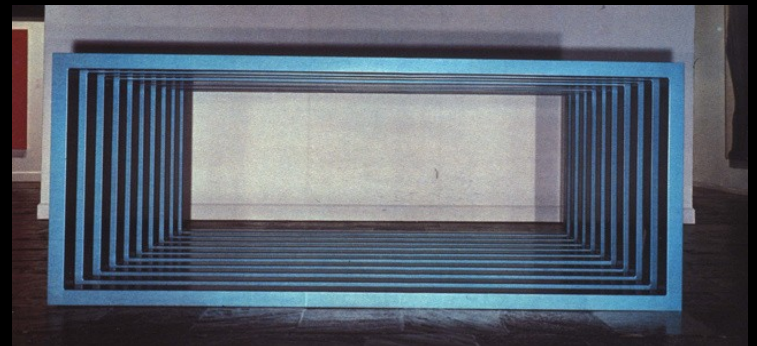
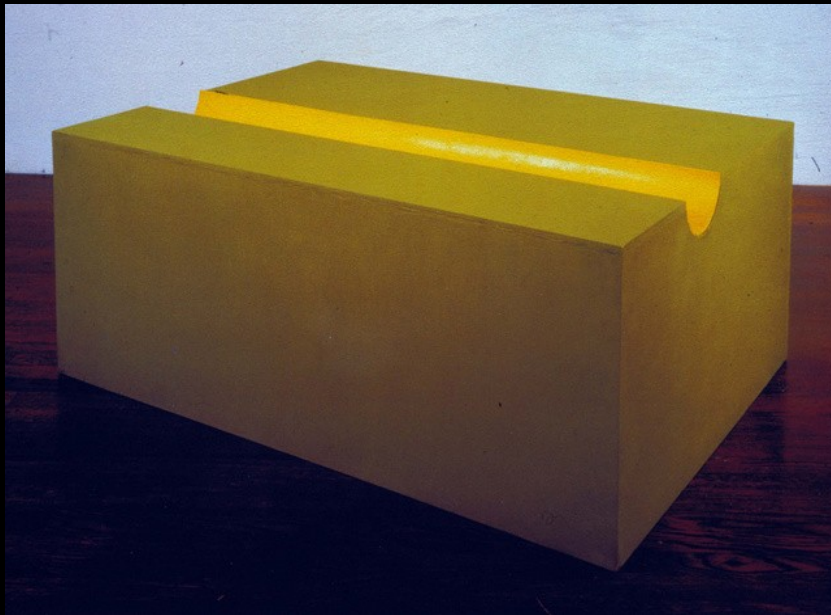
Ad Reinhardt (US, 1907-1967), *Painting*, 1954-58, 78 x 78 in, Oil on canvas
Source for Stella and Minimalism of 1960s
Abstract Expressionist painter of the “Nothing”



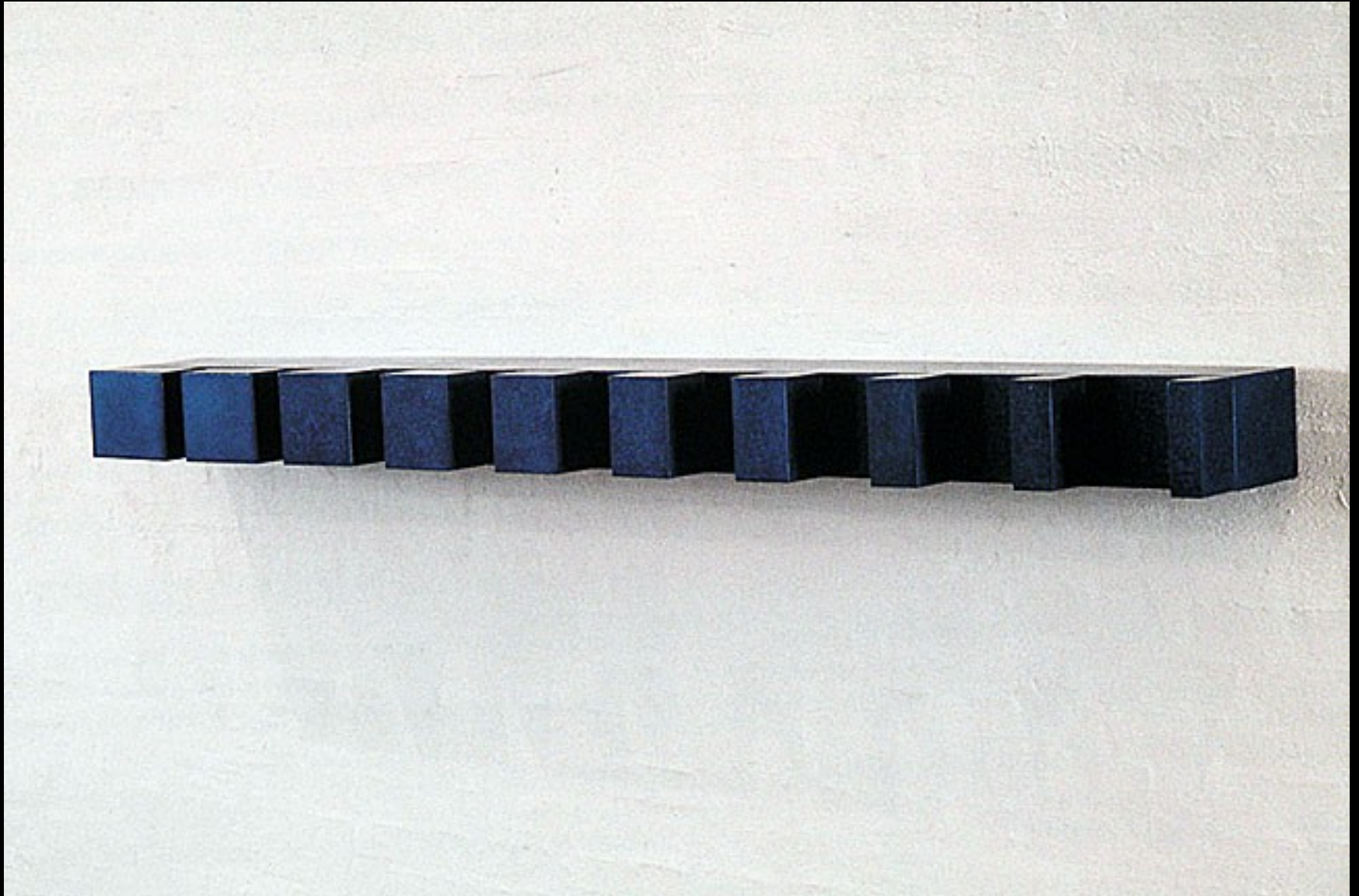
“A square 'neutral, shapeless' canvas, five feet wide, five feet high, as high as a man, as wide as a man's outstretched arms 'not large, not small, sizeless', trisected 'no composition', one horizontal form negating one vertical form 'formless, no top, no bottom, directionless', three 'more or less' dark 'lightless' non-contrasting 'colorless' colors, brushwork brushed out to remove brushwork, a matte, flat, freedhand painted surface 'glossless, textureless, non-linear, no hard edge, no soft edge' which does not reflect its surroundings, a pure, abstract, non-objective, timeless, spaceless, changeless relationless, disinterested painting, an object that is self-conscious 'no unconsciousness' ideal, transcendent, aware of no thing but art 'absolutely no anti-art.’”

Art as Art: The Selected Writings of Ad Reinhardt, New York: Viking Press, 1975, pp.82-3.

Donald Judd (US, Minimalist sculptor, 1928-1994). *Untitled*, cold rolled steel, 1964
(below right) **Judd**, *Untitled*, 1964, aluminum boxes; Judd, *Untitled*, 1978-9 six brushed
aluminum hollow rectangles set at 14-inch intervals

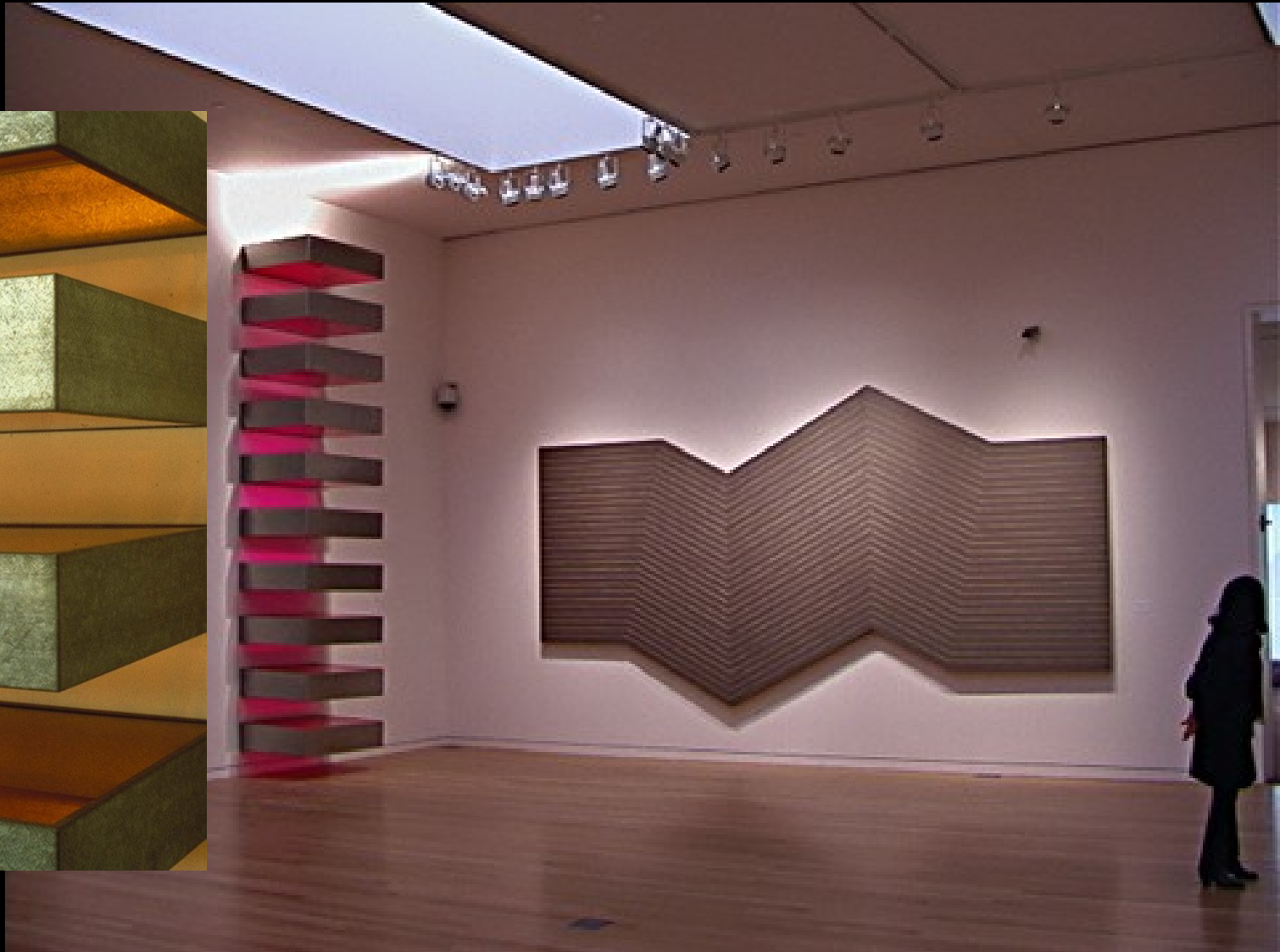
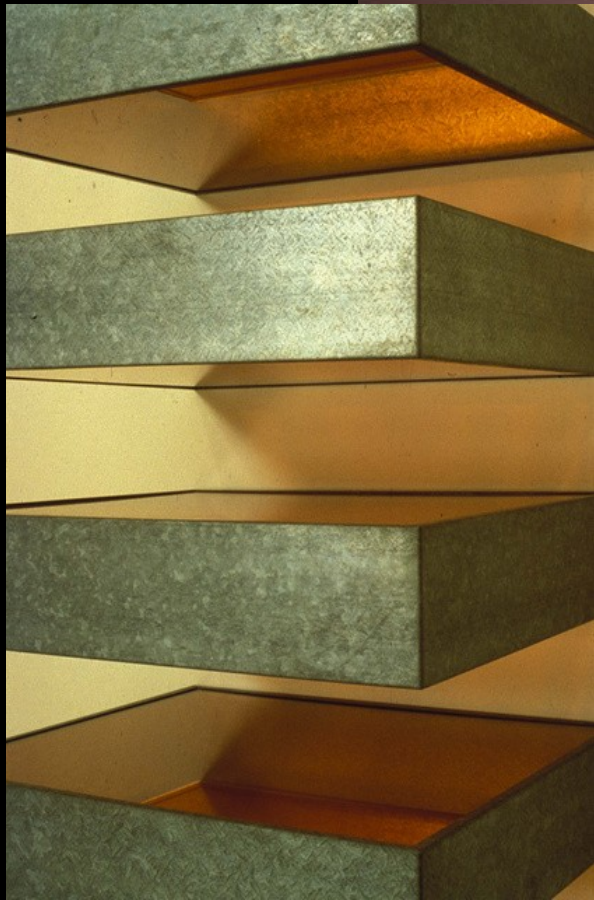


A philosophy major at Columbia, Judd theorized his work in a 1965 essay, "Specific Objects": "non-relational" objects that supersede the traditions of painting and sculpture





Sotheby installation: (at left), **Donald Judd**, *Untitled*, a stack of 10 stainless steel and red fluorescent plexiglass units stacked vertically in 9-inch intervals (detail on far left)
(at right) **Frank Stella**, *Nunca Pasa Nada*, 1964, 110 x 220", metallic powder in polymer emulsion on canvas



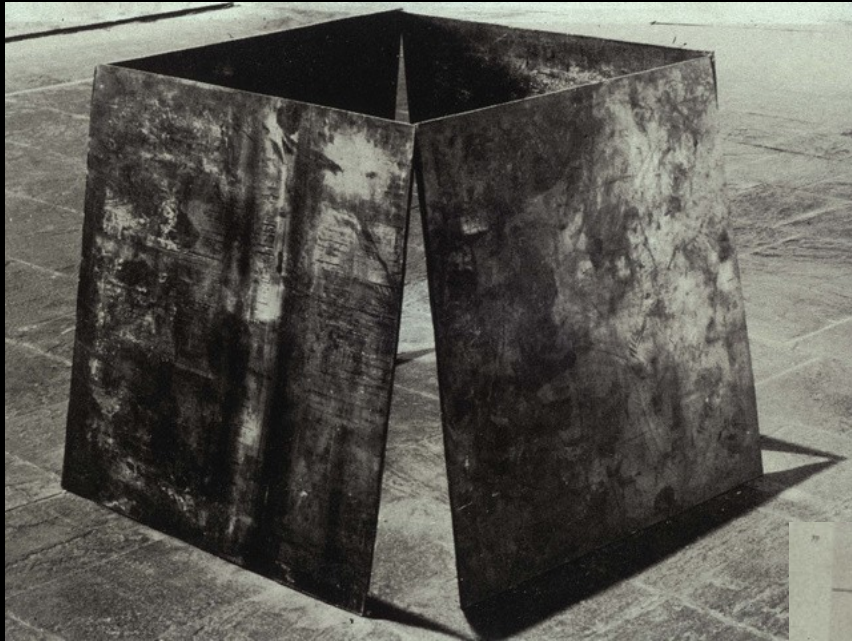
Donald Judd , (left) artillery shed interior with permanent installation of 100 titled works, mill aluminum, (each) 41 x 51 x 72 in. The Chinati Foundation, Marfa, Texas



**Richard Serra, *Splashing*, 1968, molten lead left to harden, Leo Castelli, warehouse, destroyed
Action / Process Sculpture**



(left) **Serra**, *One-Ton Prop*, 1969; installation, 1969 of “prop” sculptures



Serra, *Tilted Arc*, a 120-foot curved Cor-Ten steel structure in New York City's Federal Plaza, destroyed in the spring of 1989
Site-specific commissioned public artwork





TILTED ARC



DEFENSE FUND

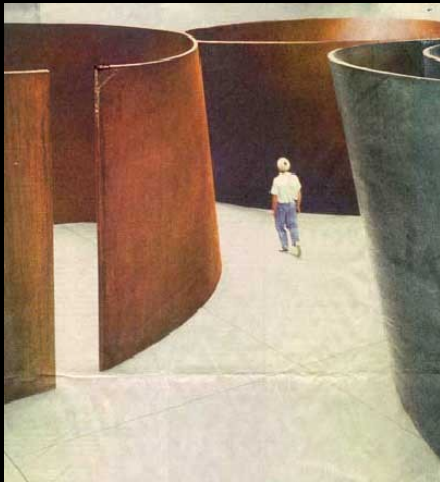


Maya Lin, Vietnam Veterans Memorial, polished black granite, 1982, Washington DC
(below) **Frederick Hart**, Vietnam Veterans Memorial, 1984





Richard Serra, *Torqued Ellipses*, corten steel, 1997, Dia Foundation poster Bilbao 2005, *A Matter of Time*, huge permanent installation of eight bent steel sculptures is possibly the largest installation to ever be housed in a museum gallery. The work weighs about 1,200 tons, is over 430 feet in length in a 32,000 square foot gallery.



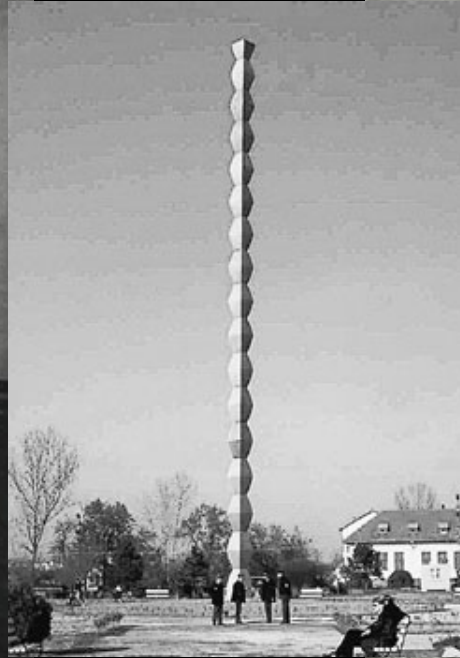
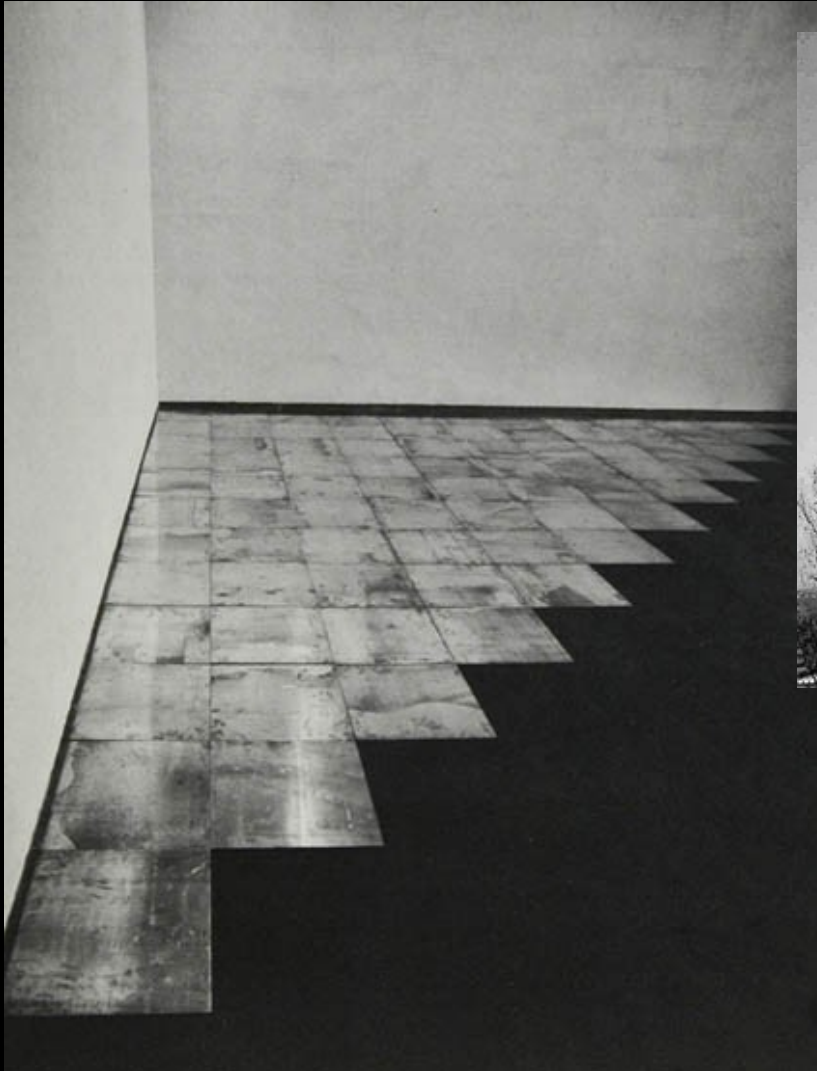


Carl Andre, American Minimalist Sculptor, b. 1935 (10 x 10 Altstadt Copper Square, Düsseldorf, 1967. Copper, 100 units, $\frac{3}{16} \times 19 \frac{11}{16} \times 19 \frac{11}{16}$ inches each; $\frac{3}{16} \times 197 \times 197$ inches overall.



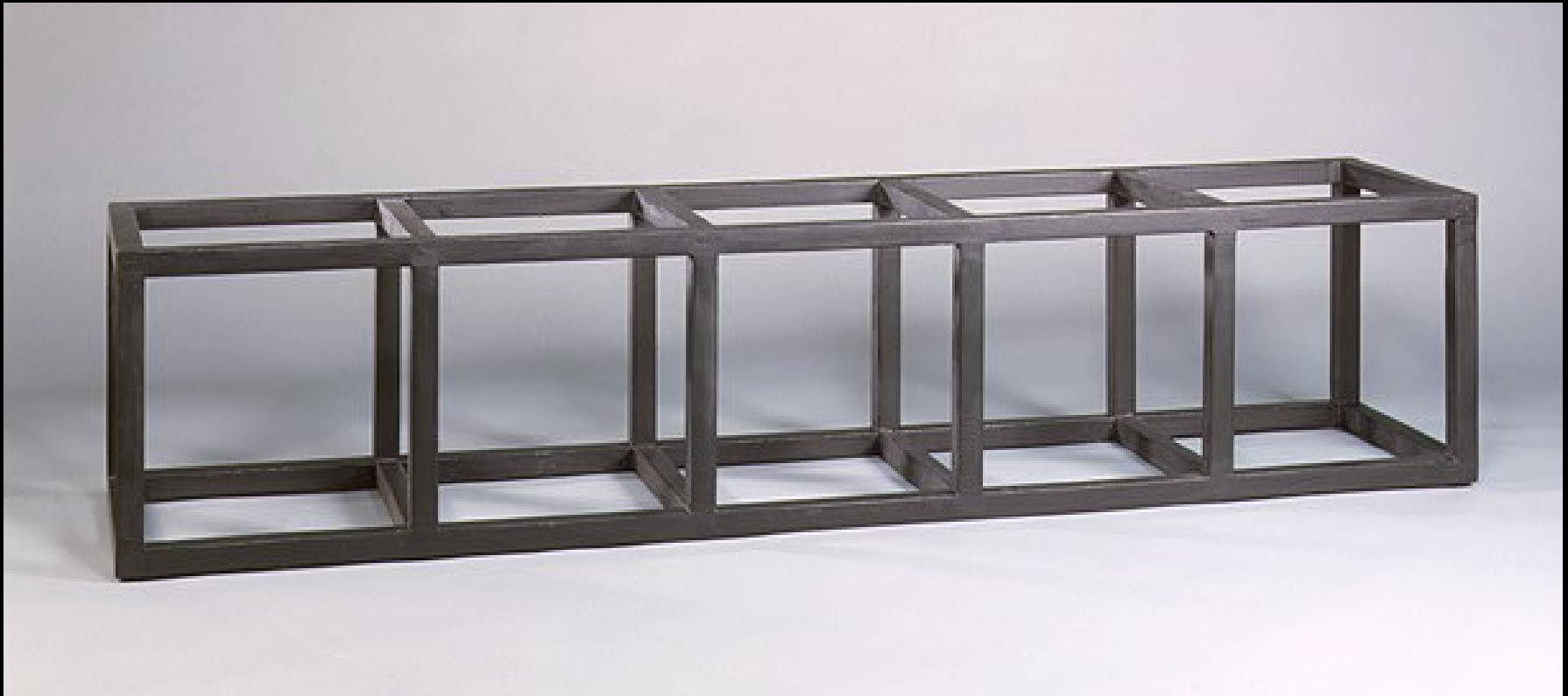


Carl Andre, *Twelve Copper Corner*, 1975; (right) *Seven Steel Row*, 1975;
Brancusi, *Endless Column*, Tirgu Jiu Public Park, Rumaniz, 1938
“Brancusi is to me the great link into the earth and the *Endless Column* is, of course, the
absolute culmination of that experience” (Andre)

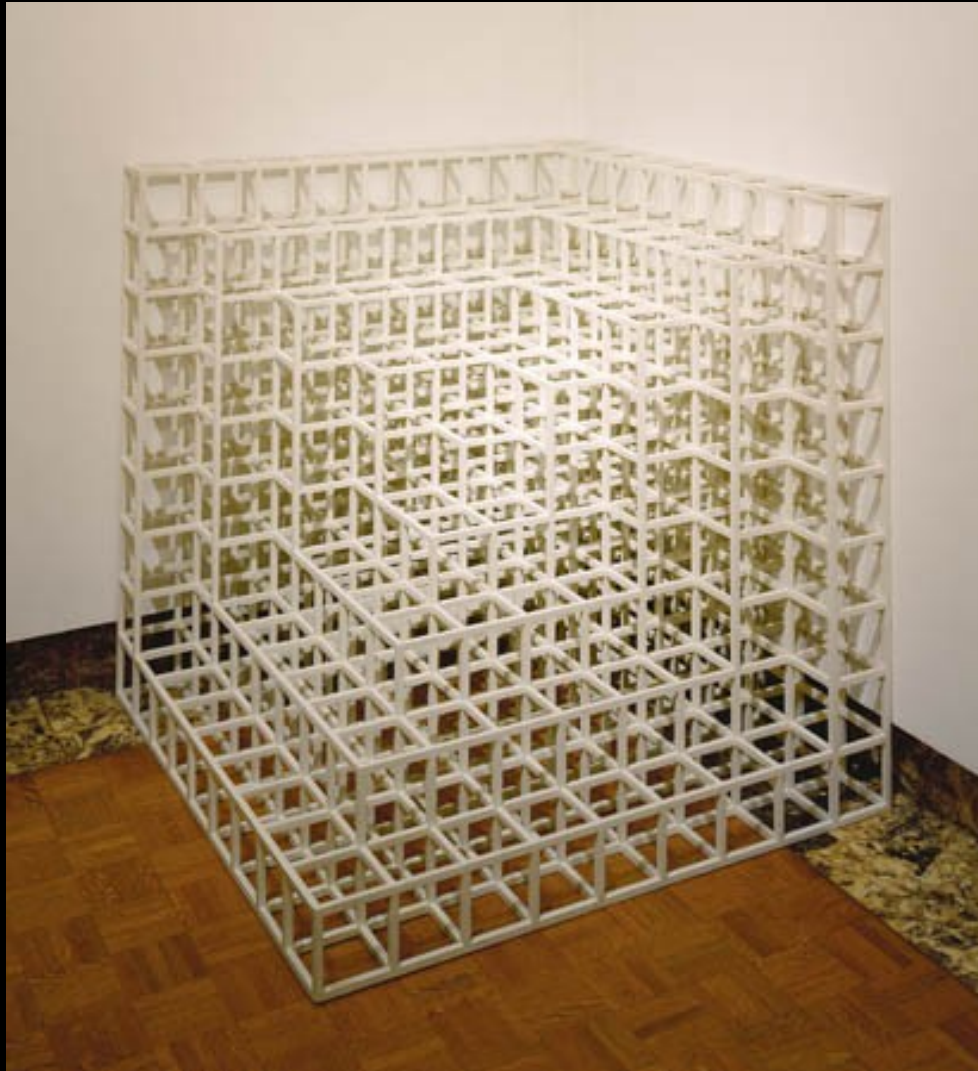


Sol LeWitt (US, b.1928) *Floor Structure Black*, 1965, painted wood, 18 ½ x 18 x 82 in.

“Ideas can be works of art; they are in a chain of development that may eventually find some form. All ideas need not be made physical.” “Paragraphs on Conceptual Art,” 1969



Sol Lewitt, *Modular Open Cube Pieces (9 x 9 x 9) Floor/Corner 2 (Corner Piece)*, 1976



Lewitt, *A Wall Divided Vertically into Fifteen Equal Parts, Each with a Different Line Direction and Color, and All Combinations* 1970

"In conceptual art the idea or concept is the most important aspect of the work . . . all planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes the machine that makes the art."

Sol LeWitt: "Paragraphs on Conceptual Art," *Artforum*, summer issue, 1967



Lewitt, *Wall Drawing #146*, September 1972. All two-part combinations of blue arcs from corners and sides and blue straight, not straight, and broken lines; blue crayon, Dimensions vary with installation.



Sol LeWitt, *Wall Drawing No. 681 C / A*, 1993

Instructions: wall divided vertically into four equal squares separated and bordered by black bands. Within each square, bands in one of four directions, each with color ink washes superimposed, colored ink washes, (120 x 444 in.)



Joseph Kosuth (US, b. 1945) *One and Three Chairs*, installation, 1965



chair, n hence v; chaise (Jongos) and chay;
(ex) cathedra, cathedral (adj and n), cathedraic;
element *-cathra*, *-cathron*, q.v. sep.

1. Gr *kathedra*, n seat (cf Gr *anesthai*, to sit, and, ult, E sit), combines with *kata*, down (cf the prefix *cata-*), to form *kathedra*, n backed, four-legged, often two-armed seat, whence L *cathedra*, LL bishop's chair, ML professor's chair, hence dignity, as in 'to speak *ex cathedra*', as from—or as if from—a professor's chair, hence with authority. L *cathedra* has LL-ML adj *cathedralis*—see sep CATHEDRAL; and the secondary ML adj *cathedrales*, whence E legal *cathedralic*.

Hans Haacke, German, b.1936, "Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time System, as of May 1, 1971" 197: 142 photographs of New York apartment buildings, 2 maps of New York's Lower East Side and Harlem with properties marked, 6 charts outlining business relations within the real estate group.



Bernhard and Hilla Becher (German, 1931 and 1934)

Conceptual (typological) photography

(left) *Gas Tanks*, 1963

(right) *Water Towers*, 1980, 9 b/w photographs mounted on board, 62inH overall



Yoko Ono (Japan, b. 1933) *Cut Piece*, performance, 1964 (iJapan)
and (right) 1965 (iNYC, Carnegie Hall)



Sun Piece:

Watch the sun until it becomes square.

1962 winter

Yoko Ono (Japan, b. 1933) *Instruction Paintings*, ongoing from 1961

Richard Tuttle (US, b. 1941), *Drift III*, 1965, acrylic on plywood, 24 x 53 x 1 in
(below) installation from current 2006 exhibition

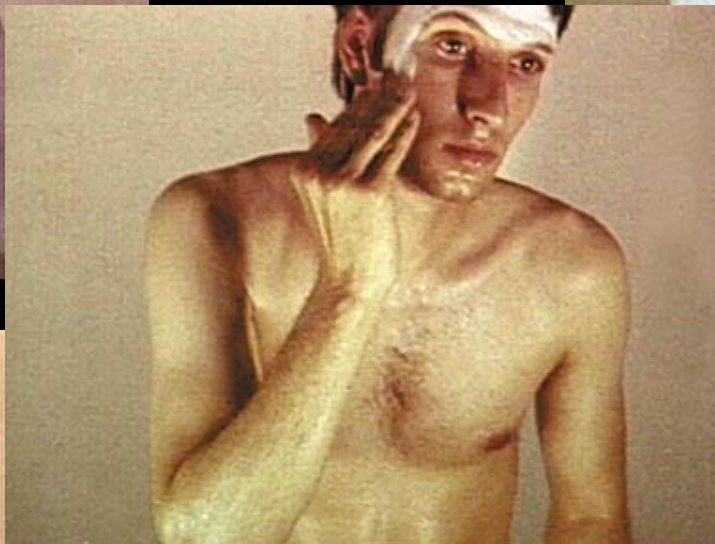


Bruce Nauman (US 1941) (left) *Hand to Mouth*, wax, cloth, 1967; (right) *Self Portrait as a Water Fountain*, performance documentation photograph

“If I was an artist and I was in the studio, then whatever I was doing in the studio must be art. At this point art became more of an activity and less of a product.”



Nauman, *Art Makeup, White, Black, Pink, Green*, 1967-8, performance video stills

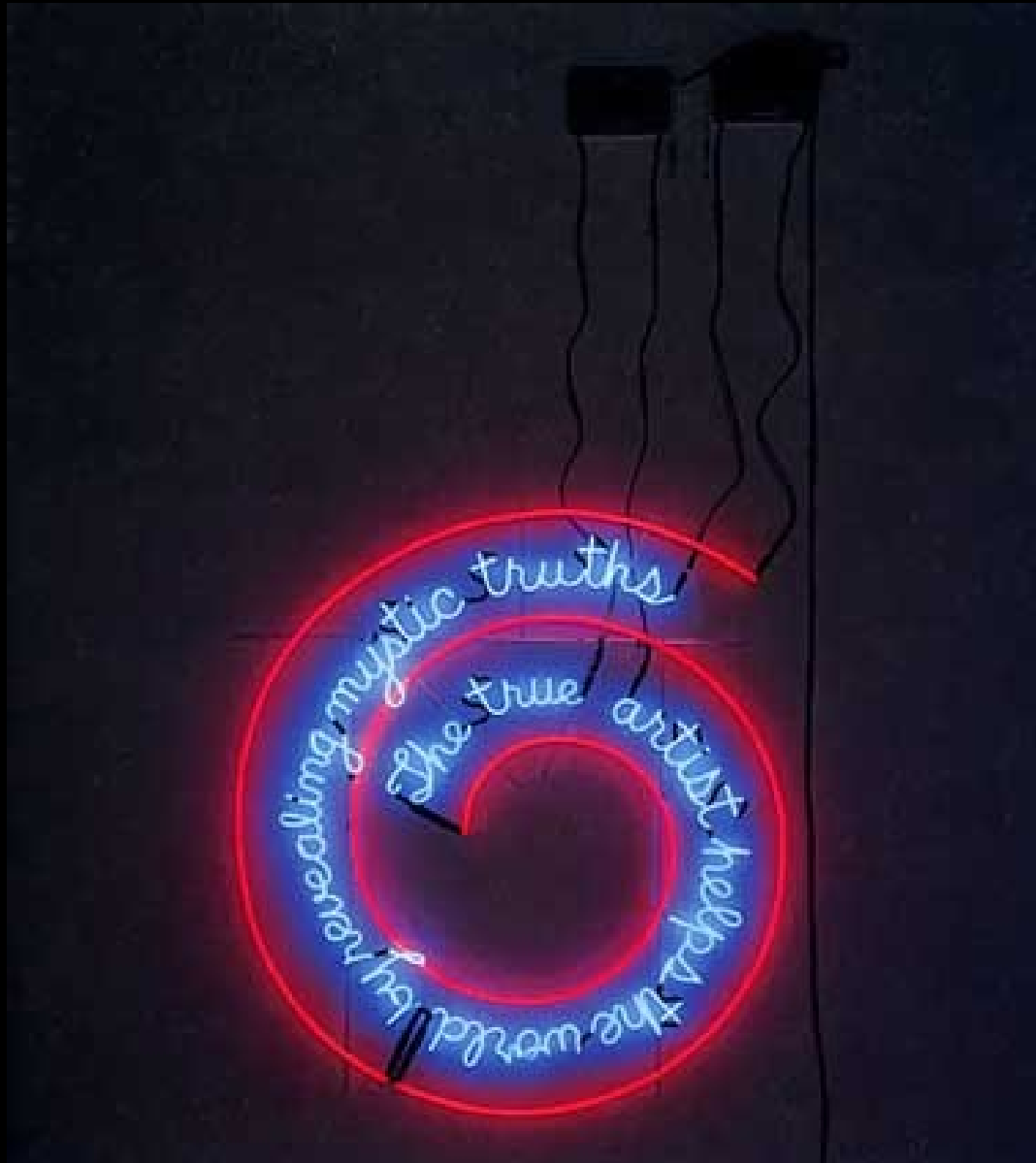


Nauman, *Slow Angle Walk (Beckett Walk)* (1968). Video, 60 min

My name as though it were written on the surface of the moon.



Bruce Nauman, *The True Artist Helps the World by Revealing Mystic Truths* (Window or Wall Sign), 1967. Neon tubing with clear glass tubing suspension supports; 59 in. H



Linda Benglis, *Fallen Painting*, 1968, pigmented latex rubber

