

Minimalism

Modernism



Art-as-Life



Art-as-Art



Minimalism

Minimalism: born as a self-conscious movement in New York in the early 1960s.

Major artists include

Frank Stella,

Donald Judd,

Tony Smith,

David Smith

Carl Andre,

Agnes Martin,

Robert Morris,

Dan Flavin,

Sol LewiR

Characteristics:

1. Use of industrial materials and methods of fabrication

2. Radically simplified geometric forms

3. Singular or serial arrangements based on Pre-existing systems rather than “compositional” concerns

4. Removal of all trace of the artist’s hand (impersonality)

created objects which often blurred the boundaries between painting and sculpture, and were characterized by unitary, geometric forms and industrial materials.

Carl Andre, Equivalent VIII, 1966, Fire Bricks



Carl Andre, Trabum, 1972.

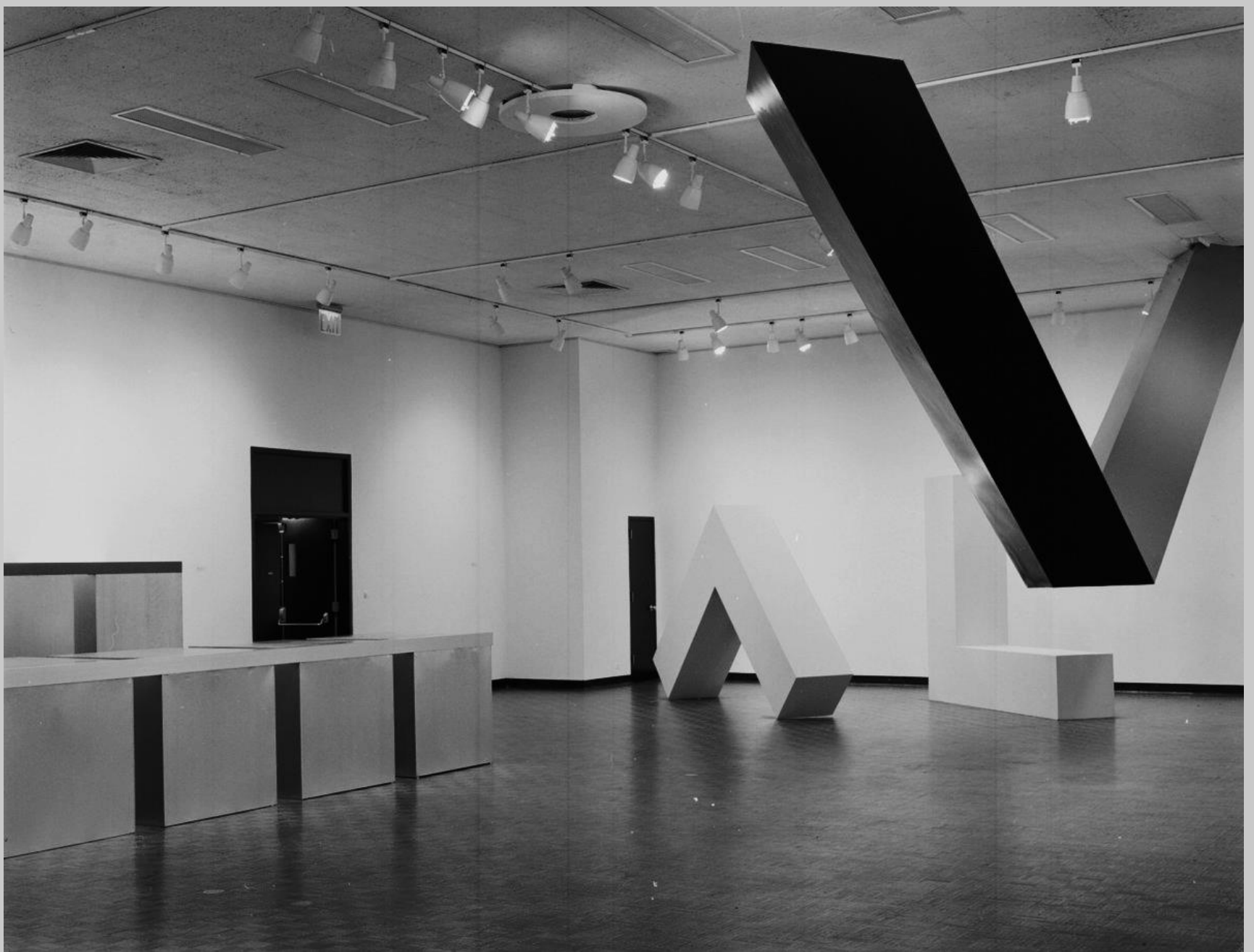




Árabe entre palmeras



Carl Andre. Steel Magnesium Plain. 1969. 6 X 6 ft.



Donald Judd, Robert Morris, Installation *Primary Structures*, 27 April-12 June 1966. The Jewish Museum, New York, NY, USA.



“At thirty I had my alienation, my Skilsaw, my plywood. I was out to rip the metaphors, especially those that had to do with ‘up,’ as well as every other whiff of transcendence. When I sliced into the plywood with my Skilsaw, I could hear, beneath the ear-damaging whine, a stark and refreshing ‘no’ reverberate off the four walls: no to transcendence and spiritual values, heroic scale, anguished decisions, historicizing narrative, valuable artefact, intelligent structure, interesting visual experience.”

Robert Morris, “Three Folds in the Fabric and Four Autobiographical Asides as Allegories [or Interruptions]”

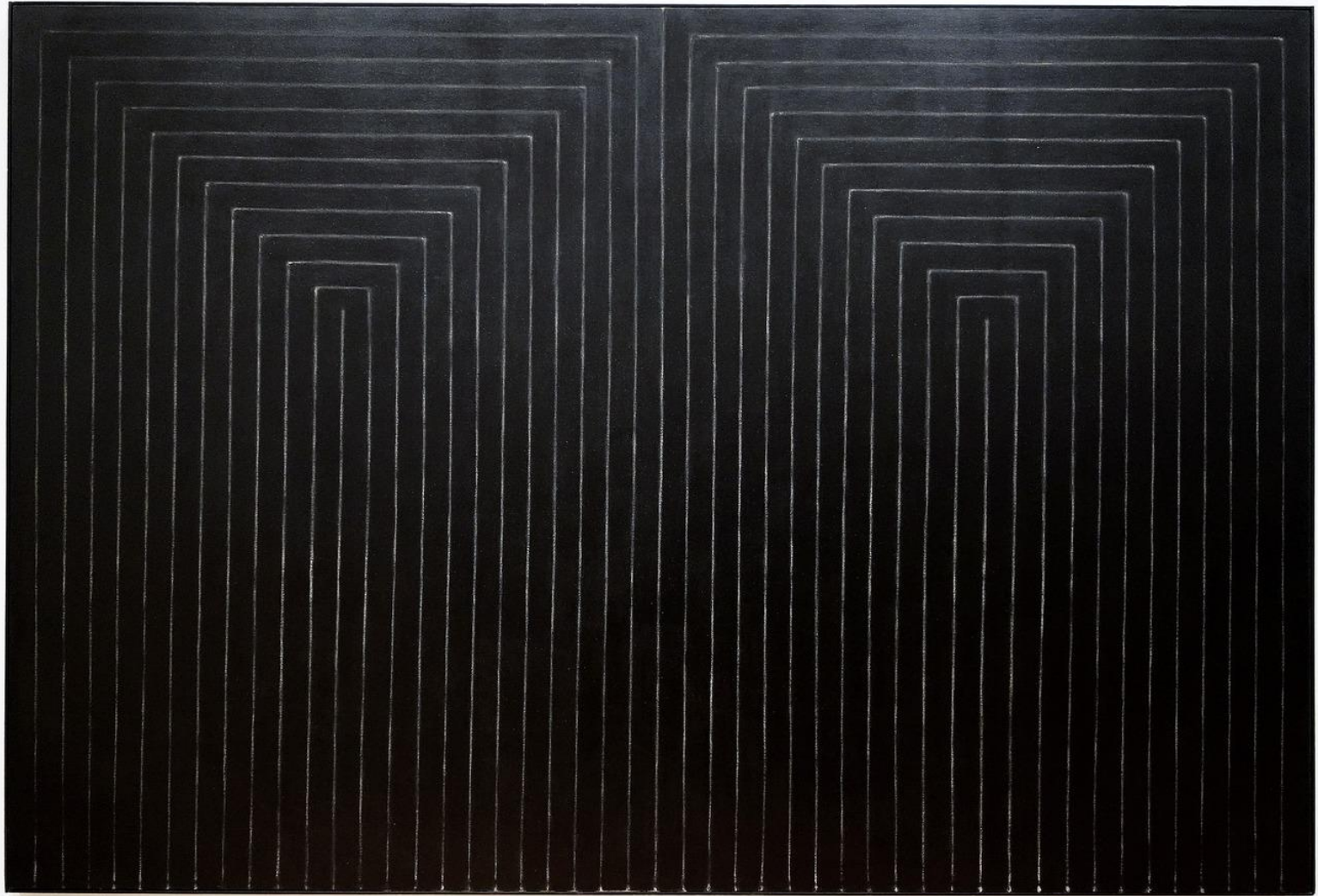
Art in America, November
1989





It is generally agreed that Minimalism began
With Frank Stella's monochrome paintings

Frank Stella, 1965

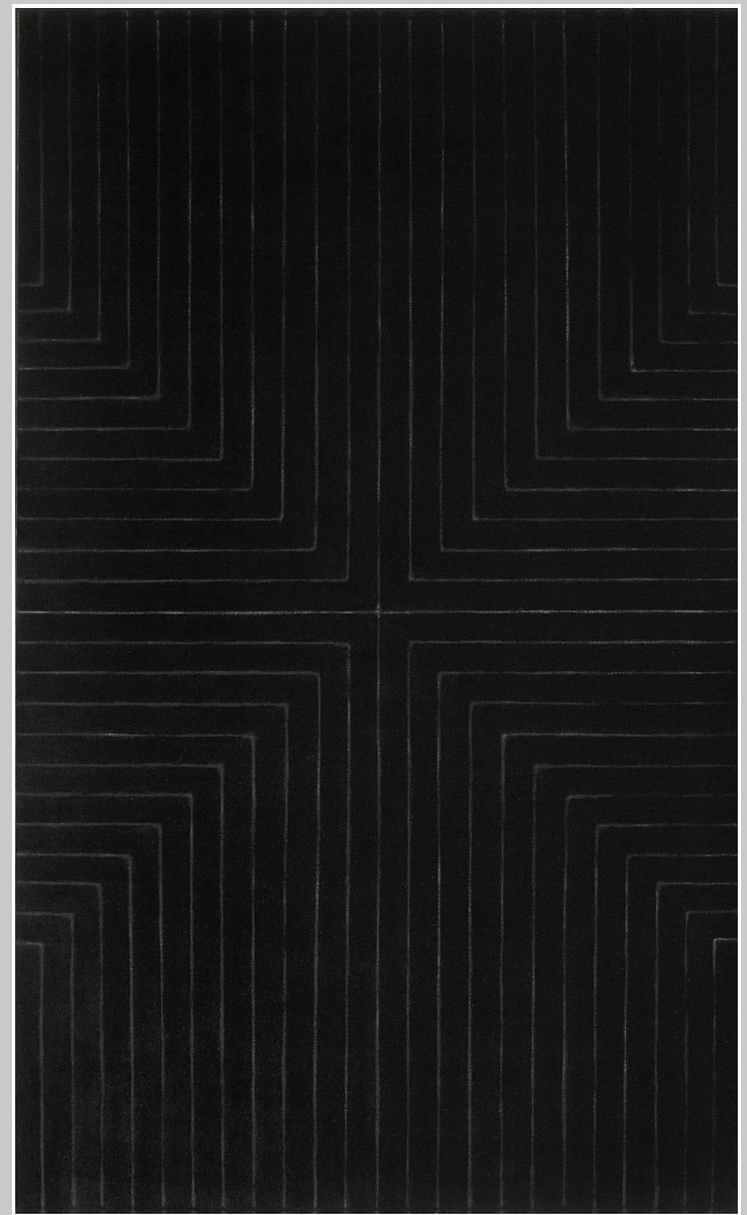


Frank Stella, *The Marriage of Reason and Squalor*, Enamel on canvas, 308.9 × 184.9 cm, 1959

Inspired by Jasper Johns' flags; the striped Painting were flag paintings, minus the flag



Jasper Johns,
Flag,
1958



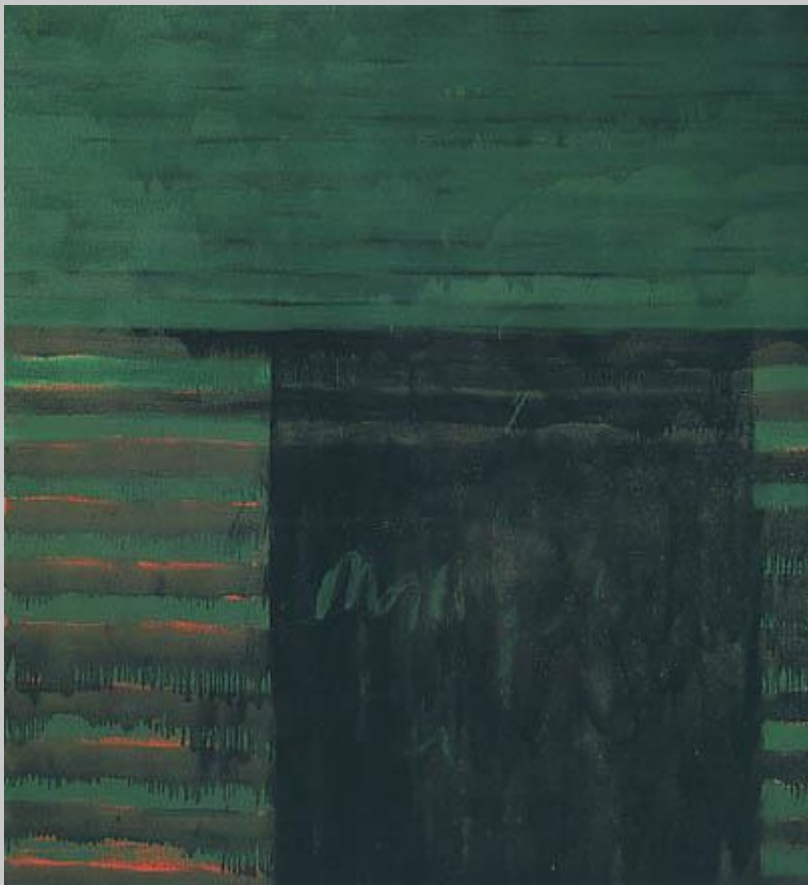
Frank Stella, Die Fahne hoch! ("Raise the Flag", lit. "The Flag High") Enamel on canvas, 308.9 × 184.9 cm, 1959.



Frank Stella
Untitled, Oil on canvas, 1956



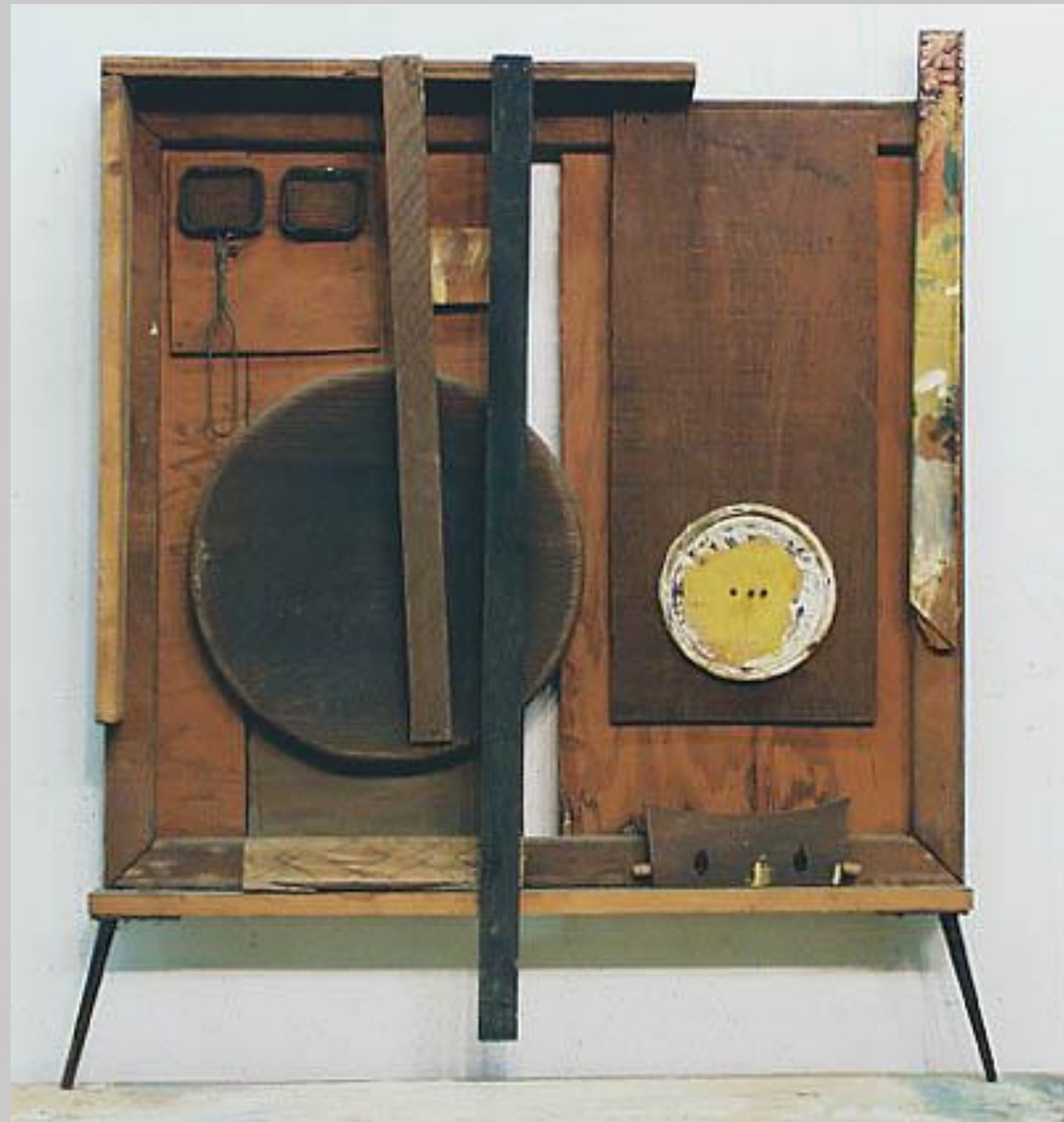
Frank Stella
Perfect Day for Banana Fish
1958



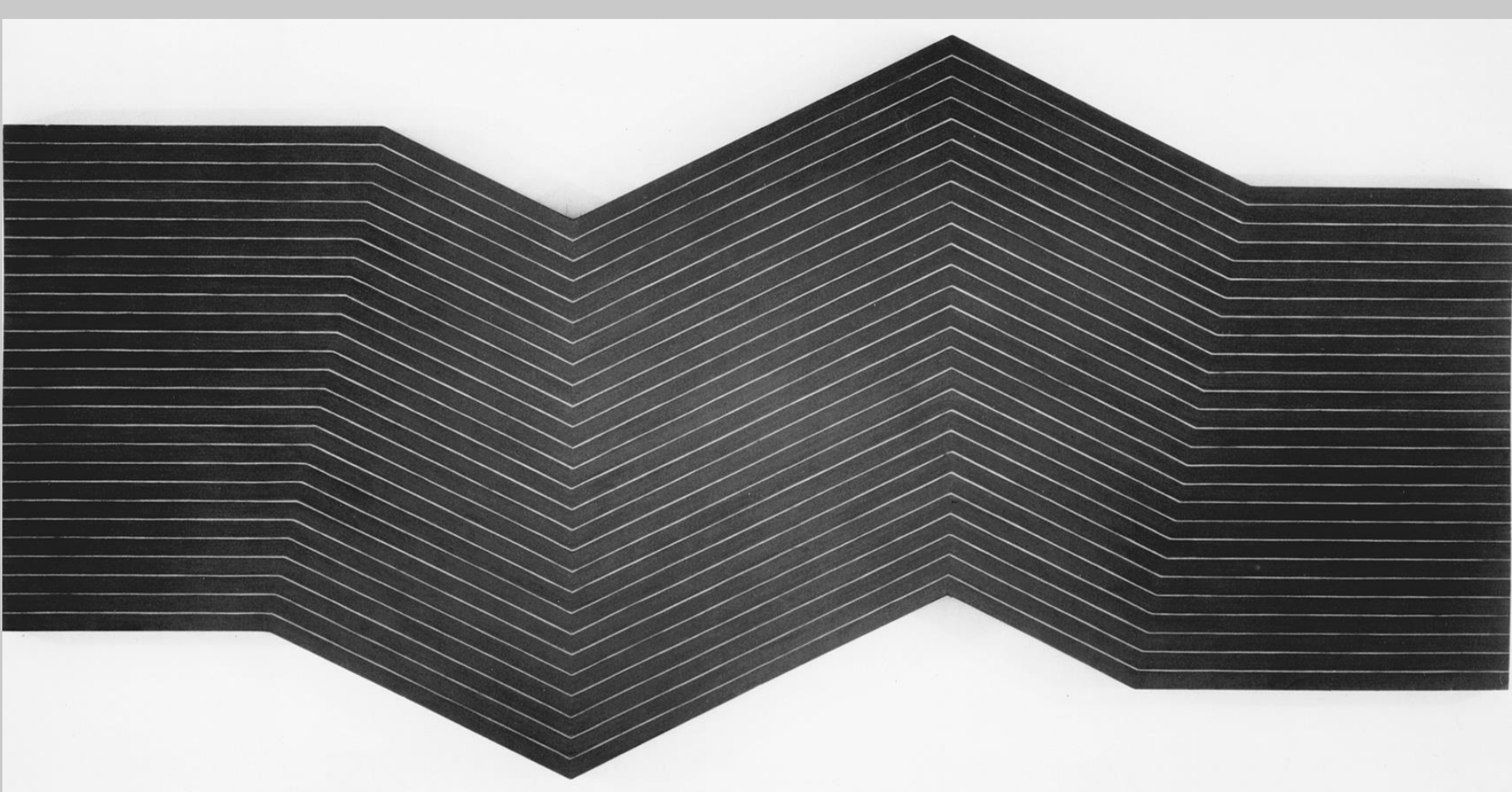
Frank Stella
Mary Lou Loves Frank
1958



Frank Stella
Morro Castle
1958

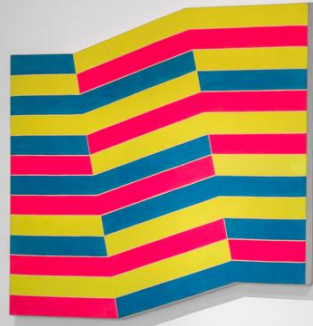


Frank Stella
Cricket / Kit Construction
1958



Frank Stella, Nunca Pasa Nada, Enamel paint on canvas, 1964

To emphasize the “painting--as-- object”(as Opposed to the idea of the “painting--as-- -picture”), Stella also introduced the idea Of the shaped canvas





Frank Stella, Firuzabad, Synthetic polymer paint on canvas, 304 x 458 cm, 1970

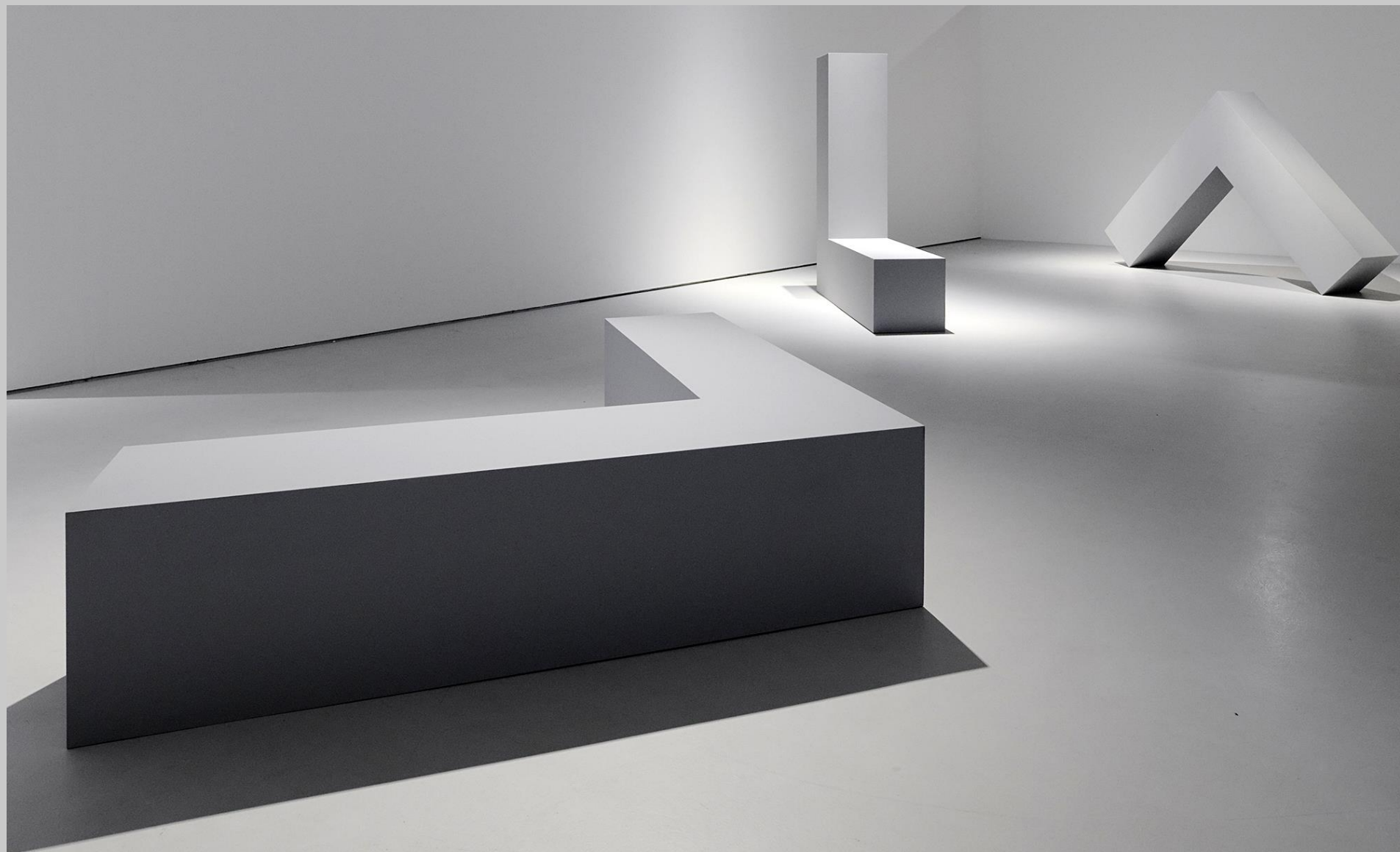
<https://www.youtube.com/watch?v=pmpLo4BUKy4&t=268s>



Robert Morris, Box with the Sound of Its Own Making (1961) 24.8 x 24.8 x 24.8cm, wood, internal speaker, 7" cassette of ¼" tape



Robert Morris
Untitled (3 Ls), 1965 refabricated 1970



Robert Morris, Untitled (3Ls) (1965) plywood, each 243.8 x 243.8 x 61 cm



Robert Morris, View of 3 of the 4 mid-1970s Untitled industrial felt pieces



Robert Morris, Untitled (brown feltr), 1973

Characteristics of Minimalist Sculpture:

- Impersonal
- Regular, geometric forms
- Repetition
- Often used industrial, commercially available materials
- Process and materials were emphasized rather than disguised
- As literal and as objective as possible
- No illusion (anti-illusion), no illustration, no decoration.

The recent emergence of "an art whose blank, neutral, mechanical impersonality contrasts so violently with the romantic, biographical abstract expressionist style which preceded it that spectators are chilled by its apparent lack of feeling or content."

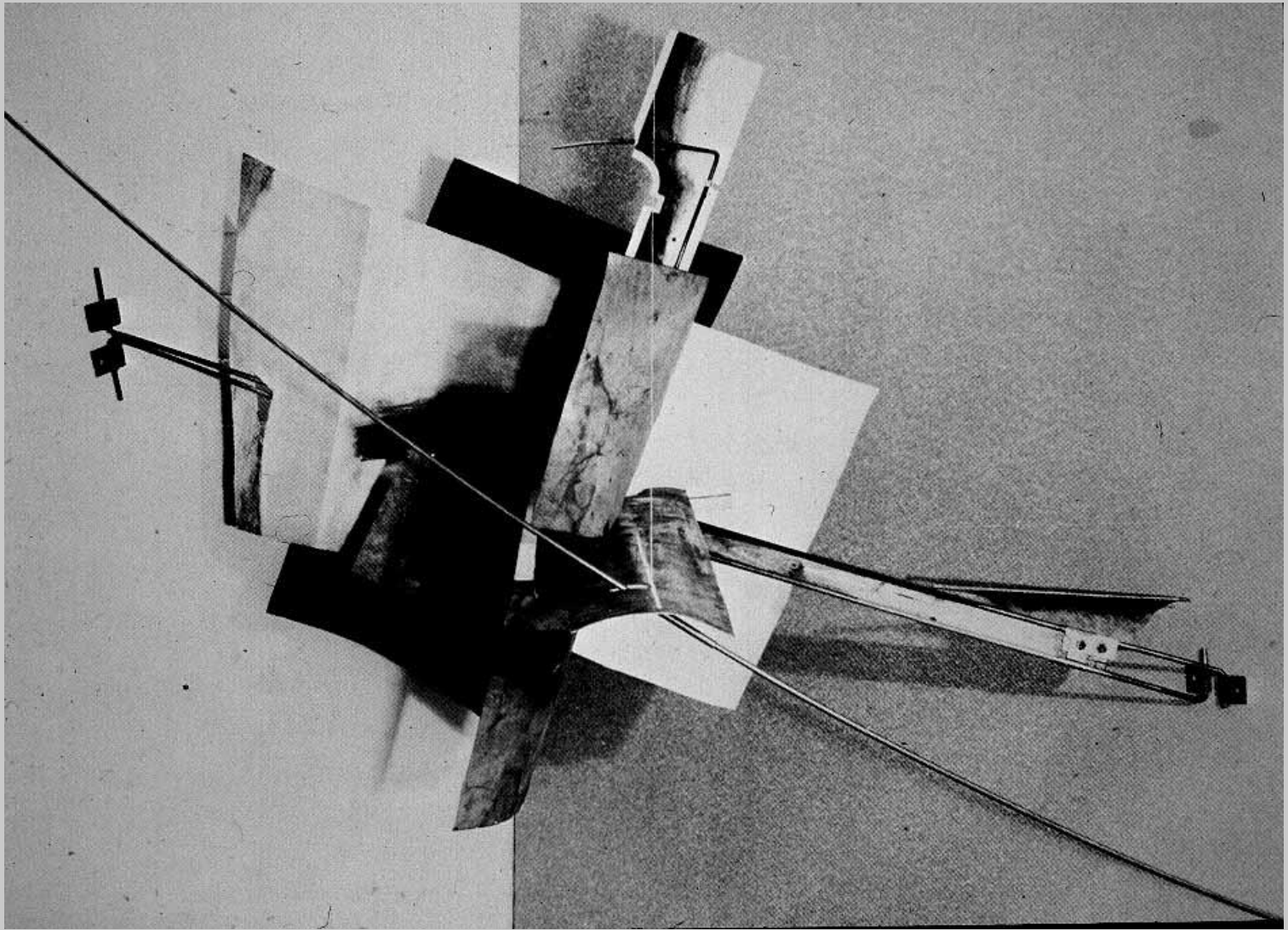
-----Barbara Rose in a 1965.

Donald Judd

Began his career as a painter Studied philosophy at Columbia, and was an art critic from 1959--1965



Laura Wilson,
Portrait of Donald Judd with Red Painting



Also influenced by Russian Constructivist
Idea of “real materials in real space”

Vladimir Tatlin, Corner Relief, 1915



Untitled, by Donald Judd, 1966 , Stainless steel and yellow Plexiglas

Judd's earliest works were box--like constructions made of industrial materials such as plywood, plexiglass, and steel





The works were not even
made by the artist
---- they were fabricated
by technicians according to
his specifications

Donald Judd,
Untitled,
1968



Untitled (Six boxes) 1974, brass, 6 units



The pieces were set directly on the floor rather than on a pedestal, making them more like “objects” than sculptures.

He called his pieces “specific objects” to Distinguish them from “painting” or “sculpture”





Molly Einhorn, Donald Judd's "Untitled" + Me

Object changes according to our vantage point

One is more aware than before that he himself is establishing relationships as he apprehends the object from the various positions and under varying conditions of light and spatial context



In the 1970s, minimalist artist Donald Judd moved to Marfa, Texas, where he created giant works of art that bask beneath vast desert skies. In the years since, Marfa has emerged as a hot spot for art tourism.





Tony Smith, *Die*, model 1962, fabricated 1968, steel with oiled finish, 72 x 72 x 72 in.

Smith's instructions for fabrication were: "a six-foot cube of quarter-inch hot-rolled steel with diagonal internal bracing."



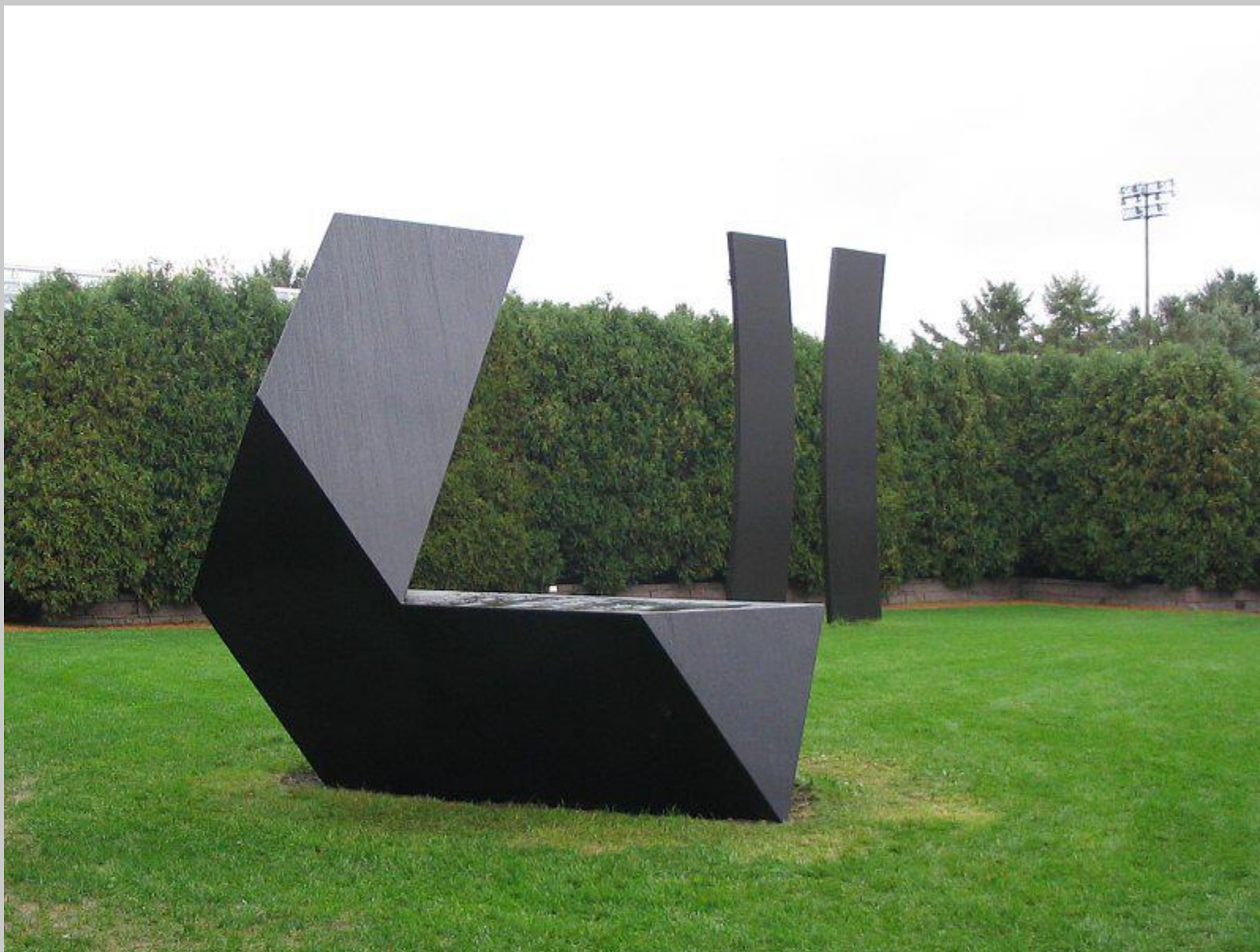
Tony Smith, Free Ride, 1962 (fabricated 1981),
Painted steel, 6' 8" x 6' 8" x 6' 8"



Steel, painted black
11'4" x 13'10" x 9'3"

Edition 1/3

Donald M. Kendall Sculpture Gardens at
Pepsico, Purchase, N

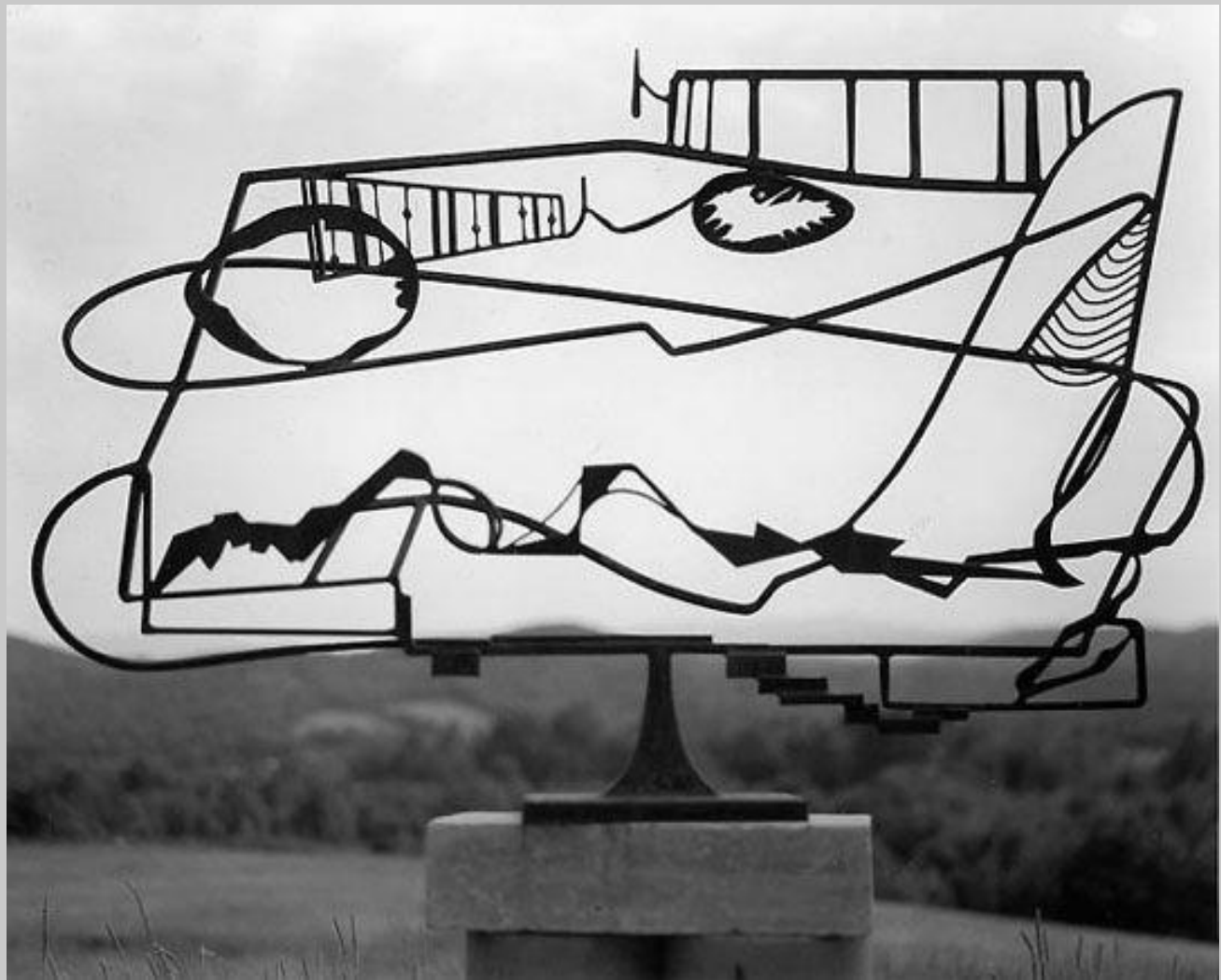


Tony Smith, Amaryllis,
1965/68
Walker Art Center



Tony Smith, Amaryllis,
1965/68
Walker Art Center

David Smith,
Hudson River Landscape,
1951
welded painted steel and



"we used to play on trains and around factories. I played there just as I played in nature, on hills and creeks." Smith left college after only one year and, in 1925, began working at the Studebaker automobile factory in South Bend, Indiana. There, Smith learned soldering and spot-welding techniques that he would use throughout his artistic career.



David Smith,
Australia (1951), Bolton Landing, NY, c. 1951.



David Smith
painting *The Banquet*
(1951), Bolton Landing,
NY, 1951

David Smith,
Cubi XVII,
1963





David Smith: Cubi VII, 1963-5



David Smith: Cubi I, 1963

Dan Flavin, Untitled (to Henri Matisse),
1964, pink, yellow, blue, and green
Fluorescent light

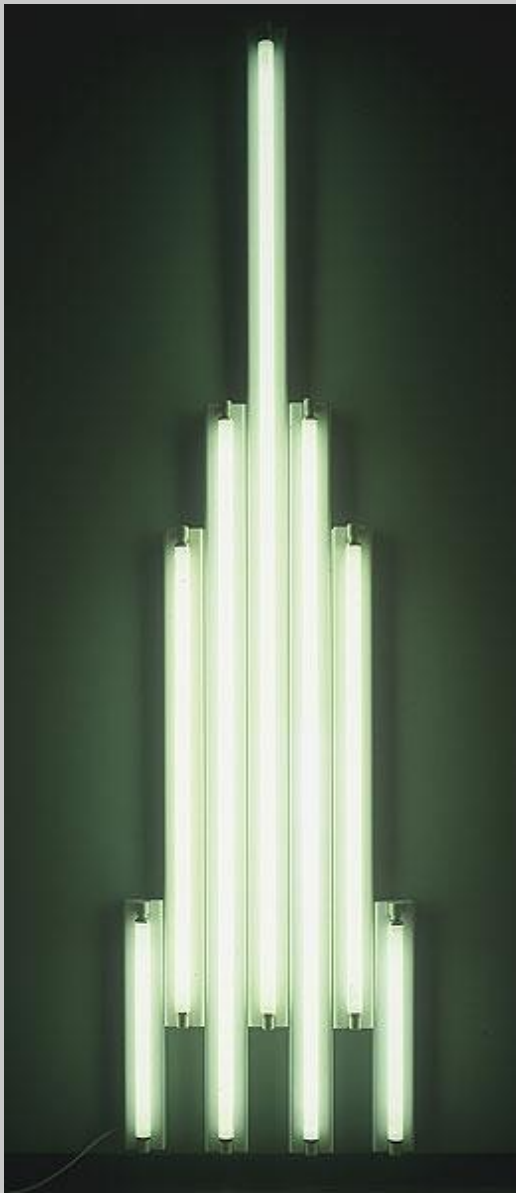


He was inspired by the ideas of the Russian Constructivist Vladimir Tatlin, who proposed a merging of art and technology

Dan Flavin, "monument" 1 for V. Tatlin, 1964, cool white fluorescent light 8 Z. (244 cm)high



Tatlin treated art in engineering terms and embraced industry and technology. Flavin described Tatlin as, 'the great revolutionary, who dreamed of art as science'.



Dan Flavin,
Monument for
V. Tatlin no.30
1966--69

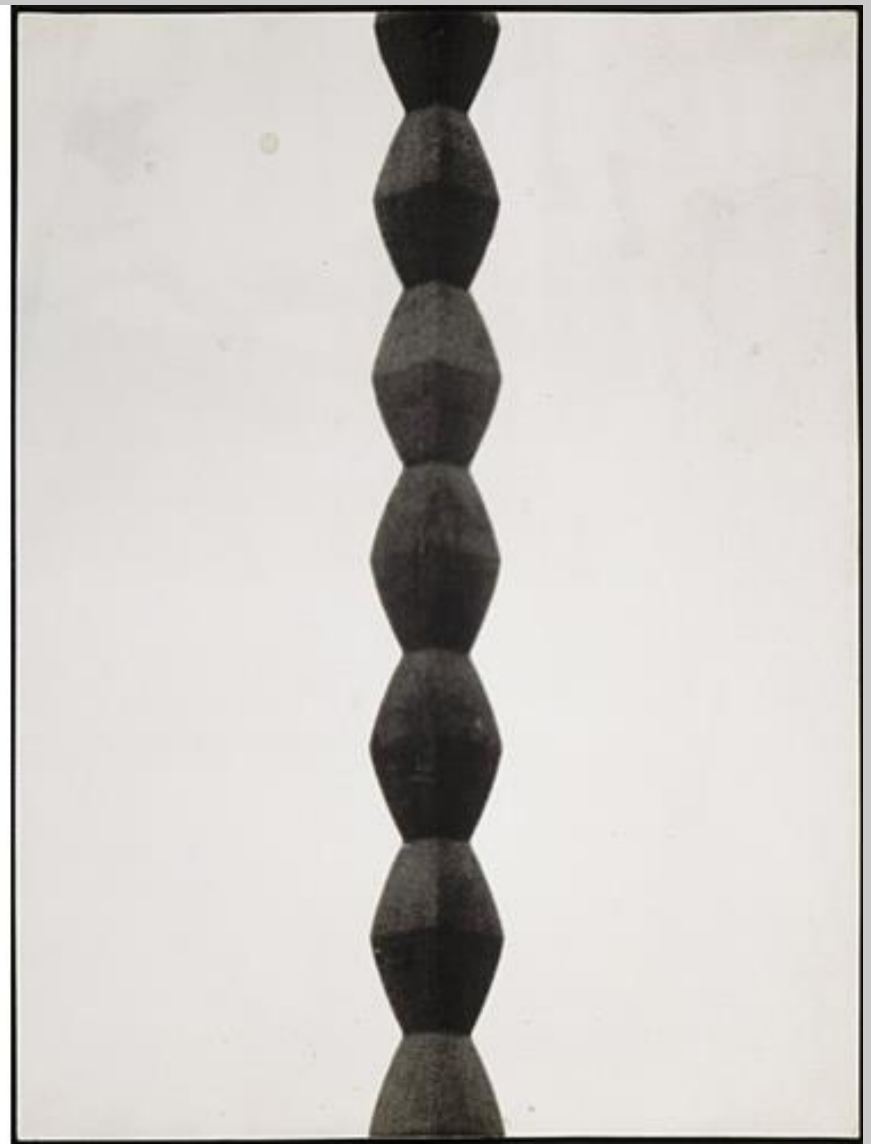


Vladimir Tatlin and a model of his Monument to the Third International, Moscow, 1920.

In the late 1950s, the young Flavin attended Columbia University and studied the history of art, while working a series of jobs that included mailroom clerk at the Guggenheim Museum and guard at the Museum of Modern Art, and, later, the American Museum of Natural History. During this period, Flavin made important art world contacts and produced mixed media collages that included found objects from the streets, especially crushed cans.



Dan Flavin, Juan Gris in Paris (adieu Picabia), 1960-1962, crushed can, oil on Masonite, and acrylic on balsa, 19 7/8 x 24 x 3 3/16 in.,



Dan Flavin, the diagonal of May 25, 1963 (to Constantin Brancusi), 1963, yellow fluorescent light, 8 ft.

The first hint of Flavin's interest in fluorescent light is found in his 1961 poem that reads:

flourescent

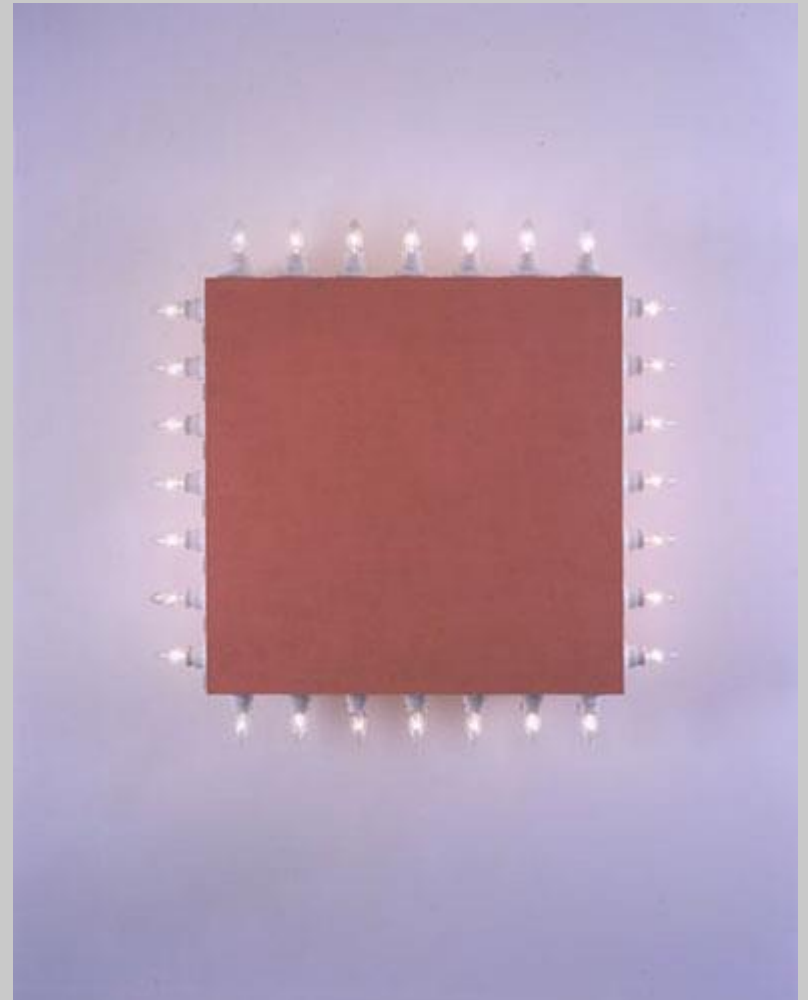
poles
shimmer
shiver
flick
out

dim

monuments

of
on
and
off

art.



Dan Flavin, icon V (Coran's Broadway Flesh), 1962, oil on cold gesso on Masonite, porcelain receptacles, pull chains, and clear incandescent "candle" bulbs, 41 5/8 x 41 5/8 x 9 7/8 in.

Flavin's works create walk in environments that invite viewers to experience actual color and light



Dan Flavin,
Untitled (to Jan and Ron Greenberg)
1972–73





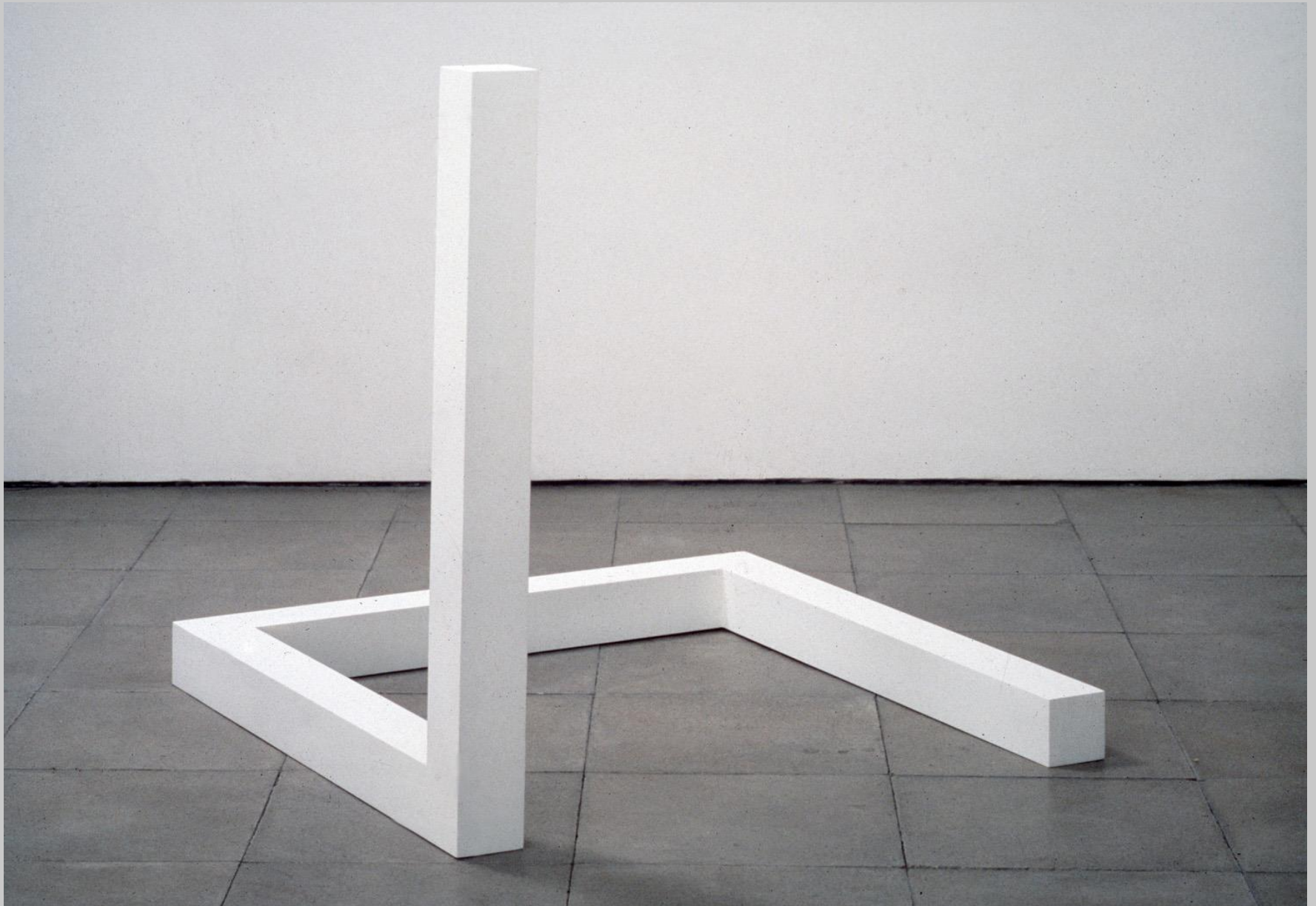
Dan Flavin

Greens crossing greens (to Piet Mondrian who lacked green)

1966



Dan Flavin
In day light or cool white

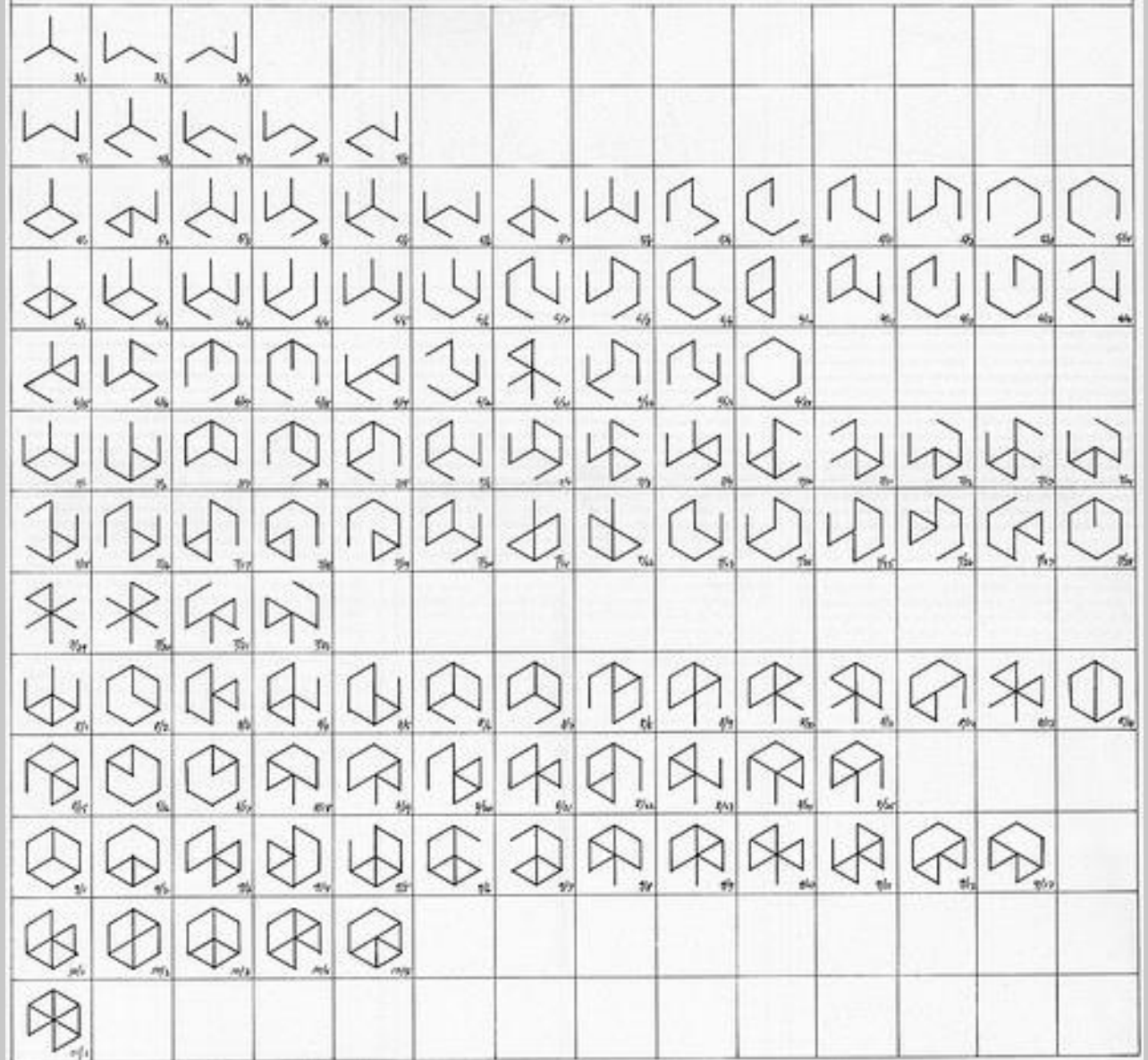


Sol LeWitt

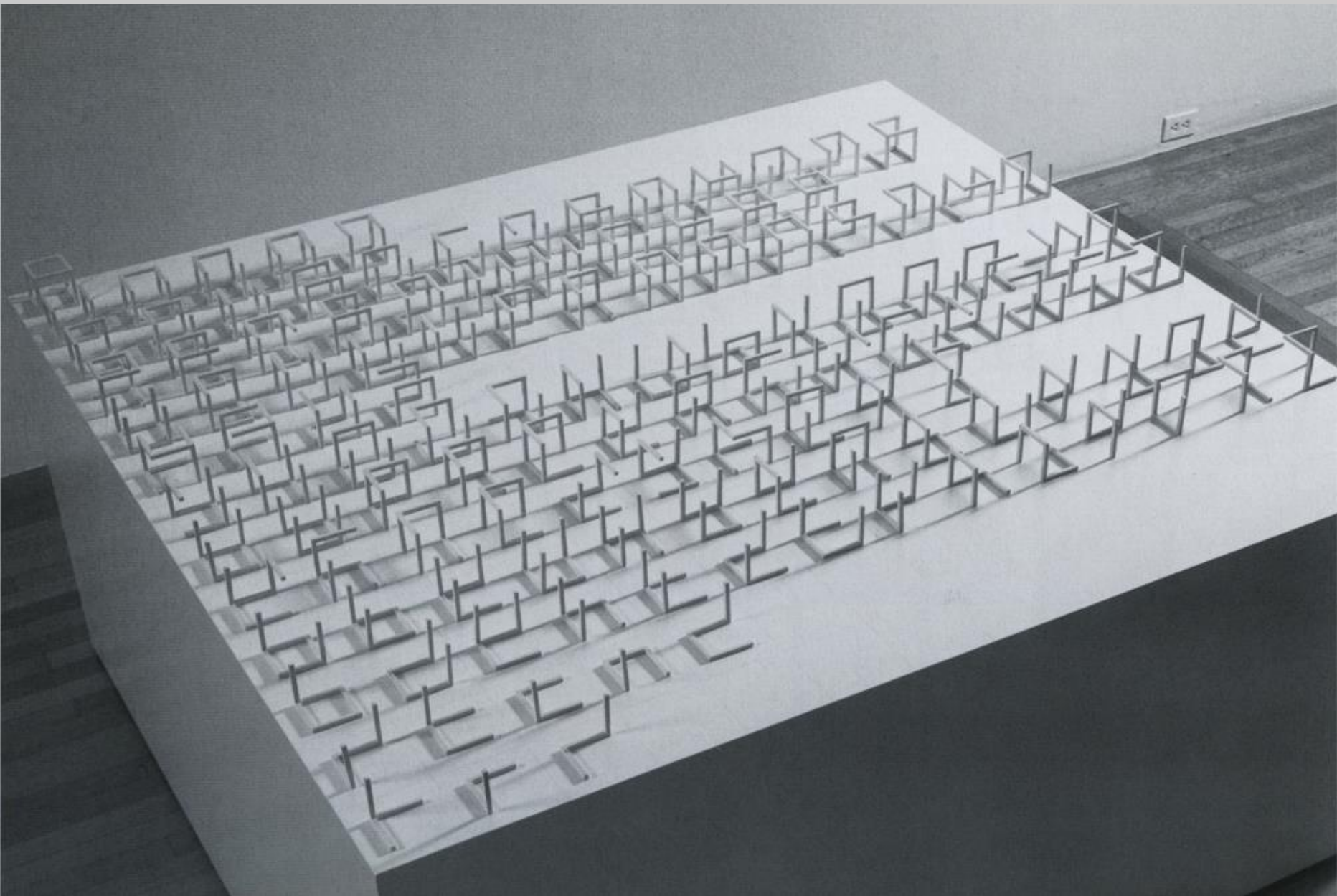
Incomplete Open Cube No.5-6, 1974, Paint on aluminium, 108 x 108 x 108 cm



VARIATIONS OF INCOMPLETE OPEN CUBES



Sol Lewitt,
Variations of Incomplete
Cubes,
1974



Sol Lewitt,
Variations of Incomplete Cubes, 1974

Robert Rauschenberg
Erased de Kooning Drawing,
traces of drawing media on
paper with label and gilded
frame
64.14 cm x 55.25 cm.
1953



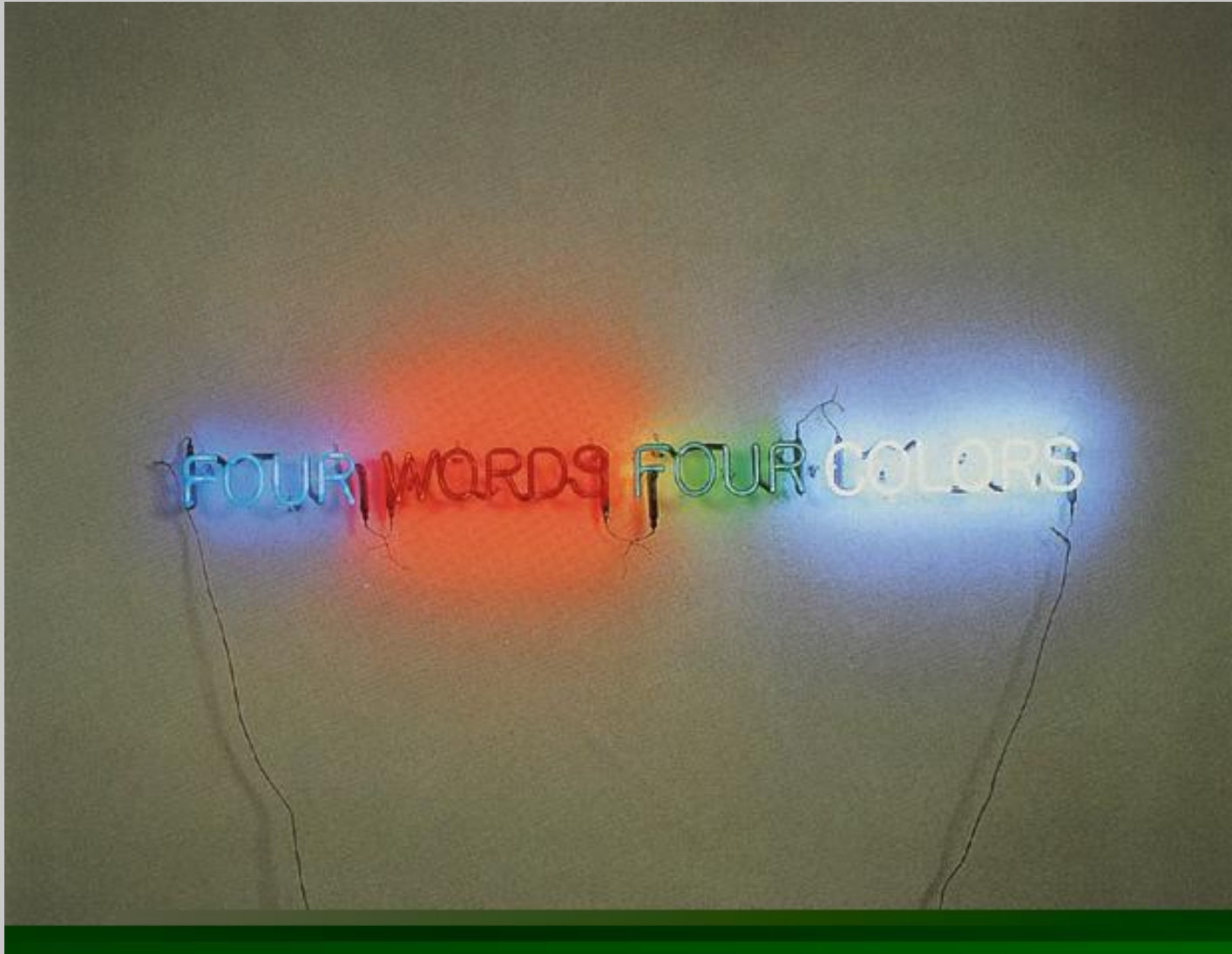
chair (tshère), *n.*, chaise, *f.*; siège, *m.*; (of a professor) chaire, *f.*; (of the chairman or president of an assembly) fauteuil, *m.*; (rail) coussinet, *m.* Arm-—; *fauteuil*. Bath —; *écaignette*, *f.* Sedan-—; *chaise à porteurs*, *f.* Easy —; *berçère*, *f.* Rocking-—; *chaise berceuse*, *f.* Deck —; *chaise longue*, *f.*; *pliant*, *m.* To be in the —; *occuper le fauteuil*. —! —! *à l'ordre!* *à l'ordre!* To fill the —; *présider*. To leave the —; *lever la séance*. With . . . in the —; *sous la présidence de . . .*



Joseph Kosuth, The Second Investigation, 1969-74



- Kosuth, 4words 4 colors
tautological statements, where the works literally are what they say they are.



NEON ELECTRICAL LIGHT ENGLISH GLASS LETTERS PINK EIGHT



Observation of the conditions under which misreadings occur gives rise to a doubt which I should not like to leave unmentioned, because it can, I think, become the starting-point for a fruitful investigation. Everyone knows how frequently the reader finds that in reading aloud his attention wanders from the text and turns to his own thoughts. As a result of this digression on the part of his attention he is often unable, if interrupted and questioned, to give any account of what he has read. He has read, as it were, automatically, but almost always correctly.



Litanies by Robert Morris

Each of the twenty–seven keys in *Litanies* is inscribed with a word from a text by artist Marcel Duchamp whose emphasis on the ideas presented by a work of art rather than its aesthetic appearance informed much Conceptual art of the 1960s. When *Litanies* was purchased by architect Philip Johnson, Morris did not receive payment in a timely fashion. He created *Document* in response. The typed and notarized text serves to negate the “aesthetic quality and content of the original work,” which is presented as “Exhibit A” in frontal and profile views. Johnson then purchased *Document*, thereby accepting the loss of the value of his first acquisition.

EXHIBIT A

STATEMENT OF ROBERT MORRIS

THE UNDERSIGNED, ROBERT MORRIS, being the owner of
the above described artwork *LITANIES*
submitted to the undersigned artist to create sculpture from
lead, composition and specific subject and manner and
declares that this was done under such conditions as to
be true and correct and lawful.

Dated: December 15, 1963

Robert Morris
ROBERT MORRIS

NOTARY PUBLIC

STATE OF NEW YORK
County of New York } No. 1

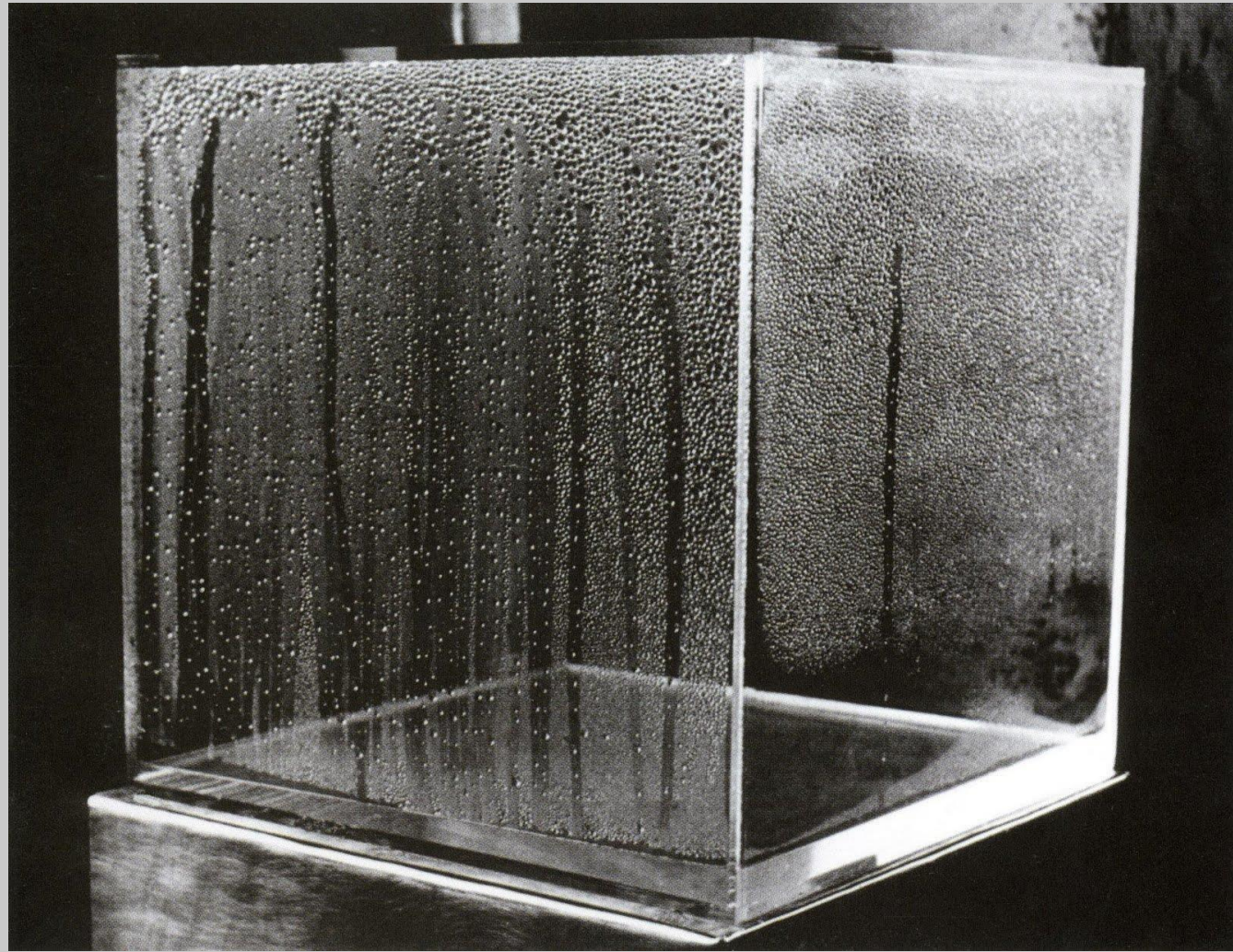
On the 15th day of December 1963, before me,
Notary Public, personally appeared the above named Robert
Morris, known to me to be the person whose name is
written to the foregoing instrument, and that instrument is an
acknowledgment of the same.

John C. ...
JOHN C. ...



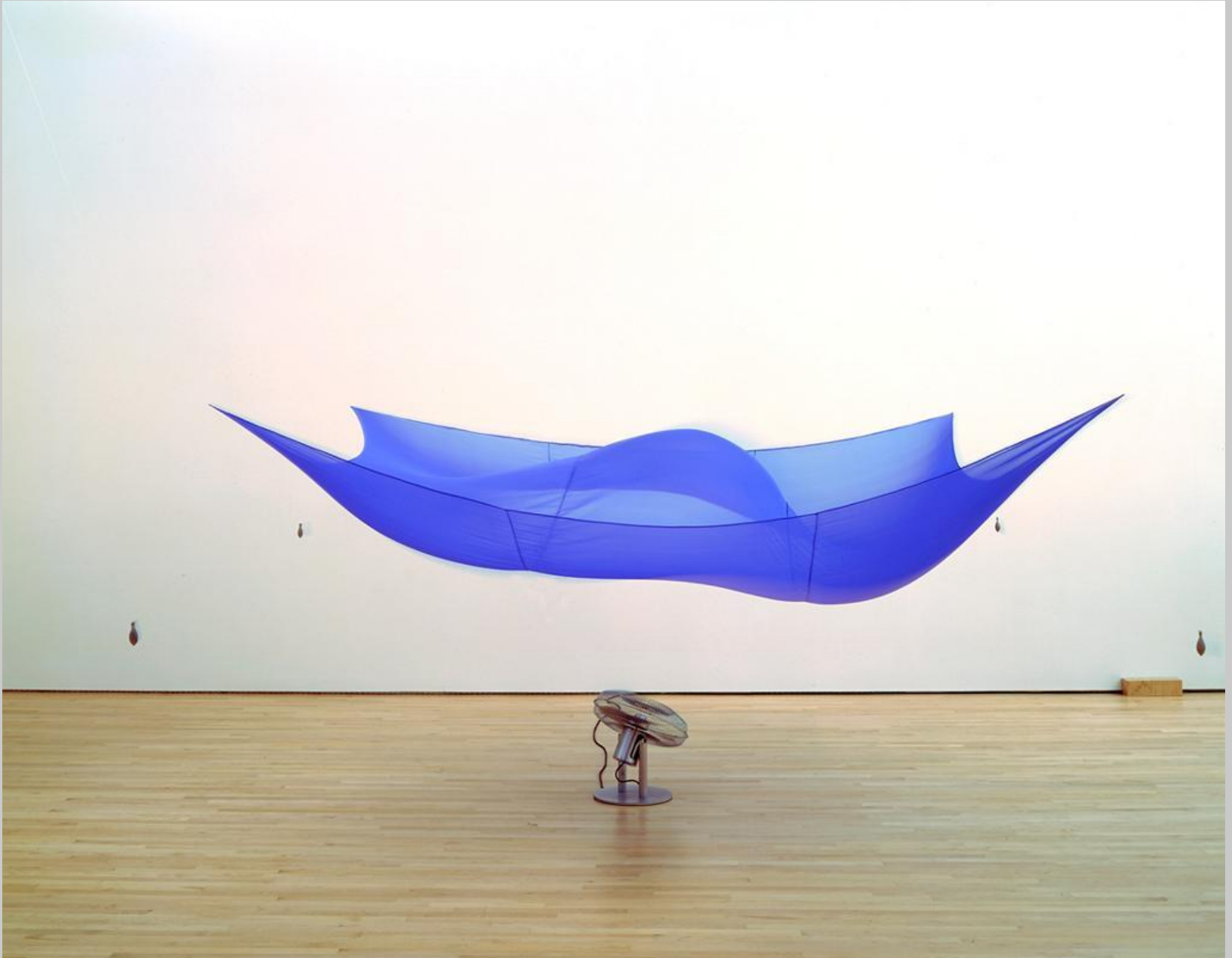
Robert Morris: Document. 1963. Typed and notarized statement on paper and sheet of lead mounted in imitation leather mat

Hans Haacke,
Condensation Cube,
1964



"Condensation Cube" (1963). An early exploration of systems and processes, both natural and institutional. In the discourse of institutional critique, the piece may be read as criticism against the closed system of the museum or gallery which attempts to control and contain.

Hans Haacke; Blue Sail; Fan, silk cloth, 1964



'Information', an exhibition at the Museum of Modern Art in 1970, claimed to be the first conceptual art exhibition mounted by a U.S. museum. The artist Hans Haacke posited this SYSTEM as art: a query, a response algorithm, and its visual feedback.

Question:

Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina policy be a reason for you not to vote for him in November ?

Answer:

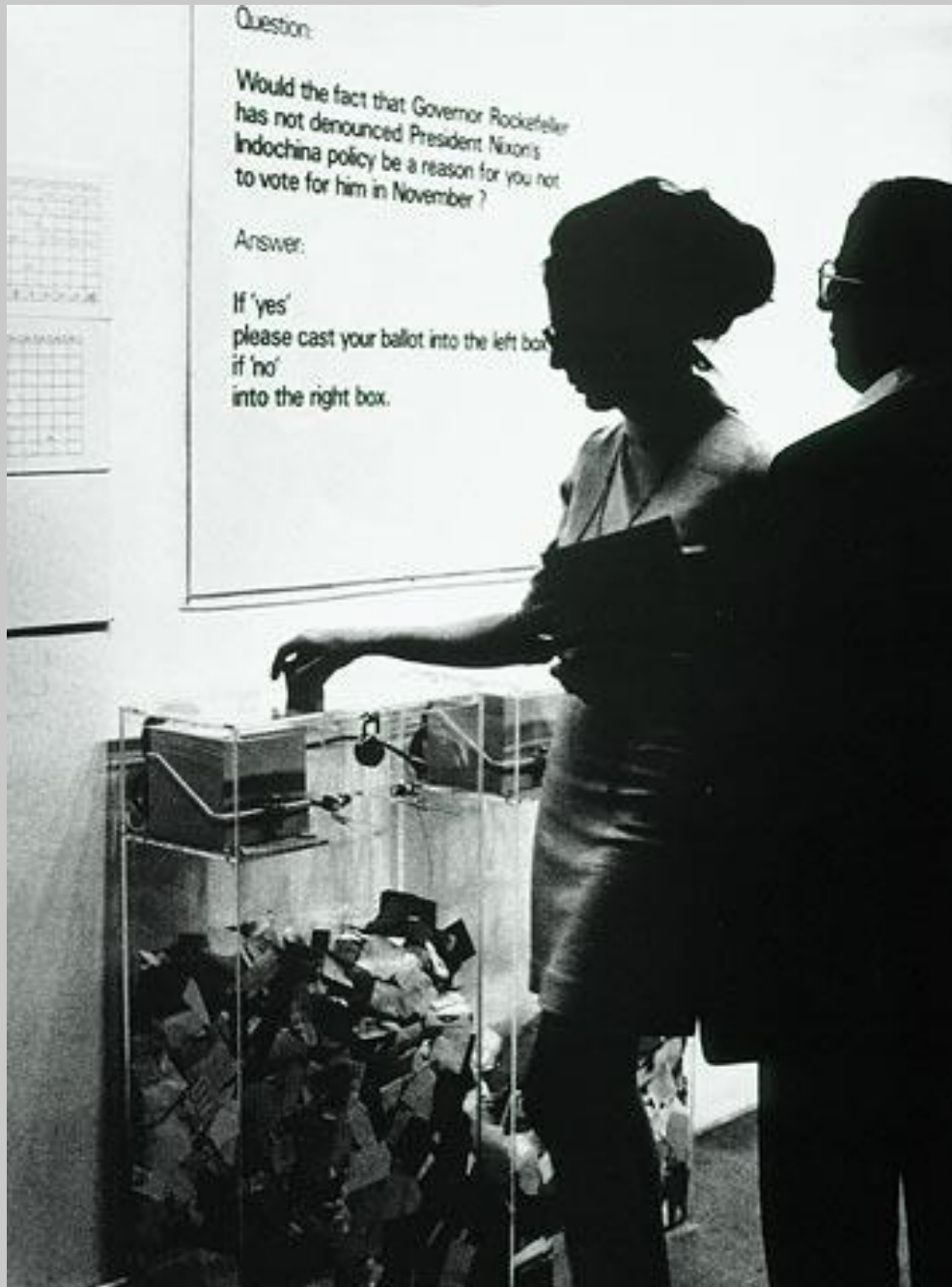
If 'yes'
please cast your ballot into the left box
if 'no'
into the right box.

'Ballots' were dropped into either of two plexi-glass ballot boxes [visitors chose "yes" twice as often as "no"].



Hans Haacke
MOMA Poll, 1970.

Hans Haacke MOMA Poll, 1970.



New York Governor Nelson Rockefeller was a member of the board of trustees of MOMA and planning a run for the U.S. Presidency at the time.