Art of the Sixties and Seventies

Minimalism

Minimalism originated in New York City in the 1950s and became a major trend in the 1960s and 70s. characterized by extreme simplicity of form as by the use of basic shapes and monochromatic palettes of primary colors, and rejection of emotional content.

The minimalist work is set out to expose the essence, essentials or identity of a subject through eliminating all non-essential forms, features or concepts.

The Minimalists believed that a work of art should be entirely self-referential; personal elements were stripped away to reveal the objective, purely visual elements.

The intention of minimalist artists is to allow the audience to view a composition more intensely because the distractions of theme etc. have been removed.

TONY SMITH, *Die*, 1962. Steel, 6' x 6' x 6'. Museum of Modern Art, New York

DONALD JUDD, *Untitled*, 1969. Brass and colored fluorescent plexiglass on steel brackets, ten units, 6 1/8" x 2' x 2' 3" each, with 60 intervals. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington
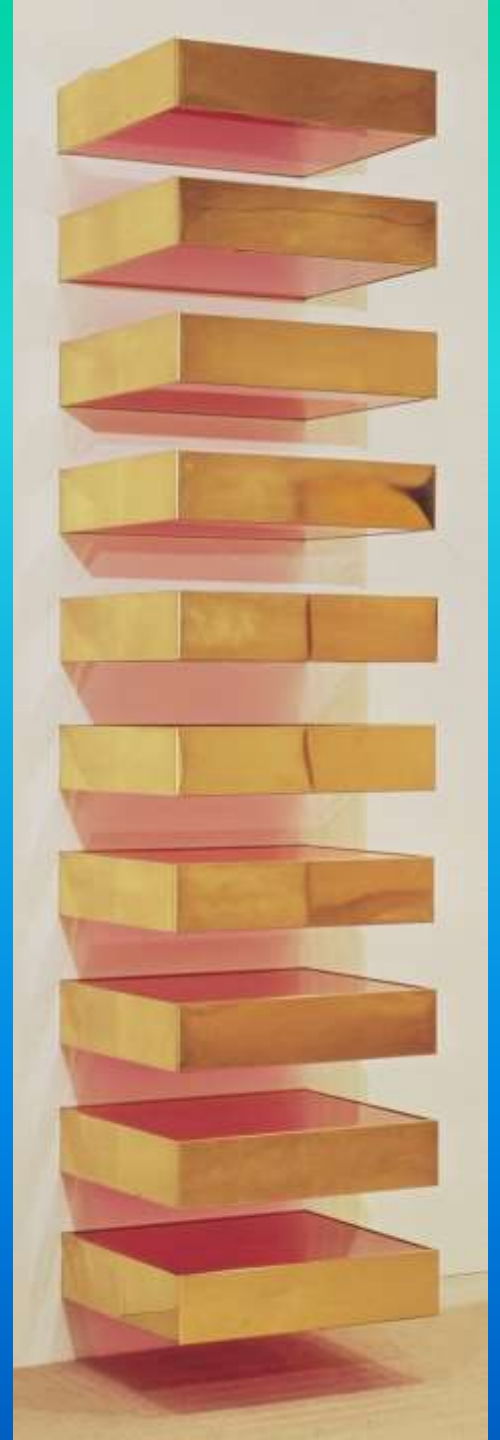
Kasimir Malevich
Black Square on a White Ground (1914-1915)
Oil on linen, 80x80cm

Marcel Duchamp, *The Fountain*, 1917

Barnett Newman, *Vir Heroicus Sublimis*
("Man, heroic and sublime"), 1950–1951. Oil on canvas, 7' 11 3/8" x 17' 9 1/4".

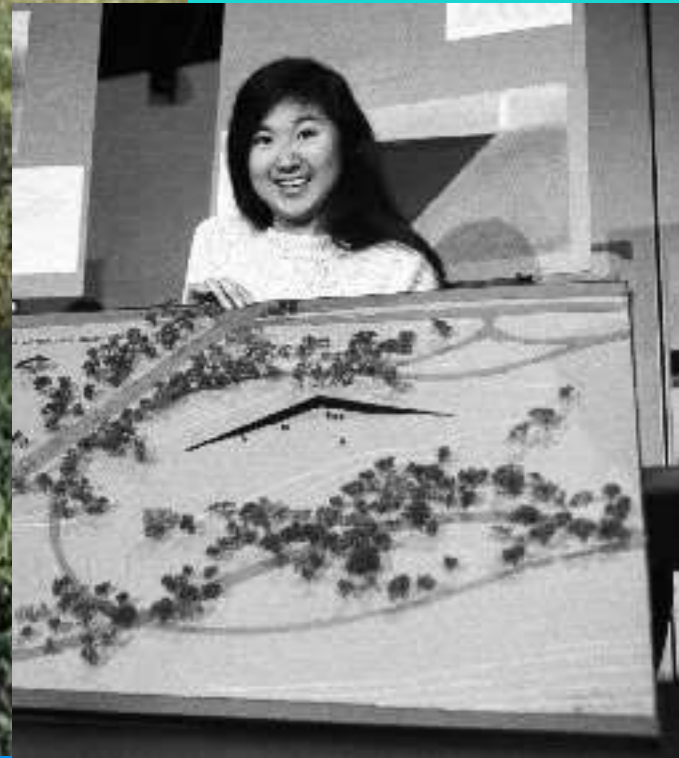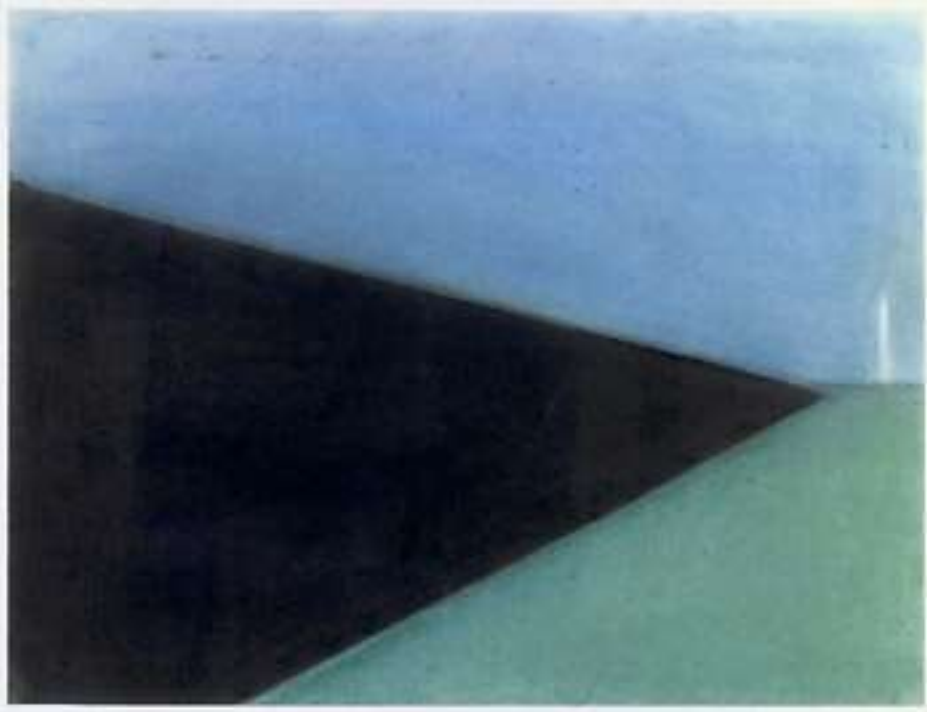**Tony Smith,** *Die*, 1962. Steel, 6' x 6' x 6'.

MAYA YING LIN, *Vietnam Veterans Memorial*, Washington, D.C., 1981–1983.
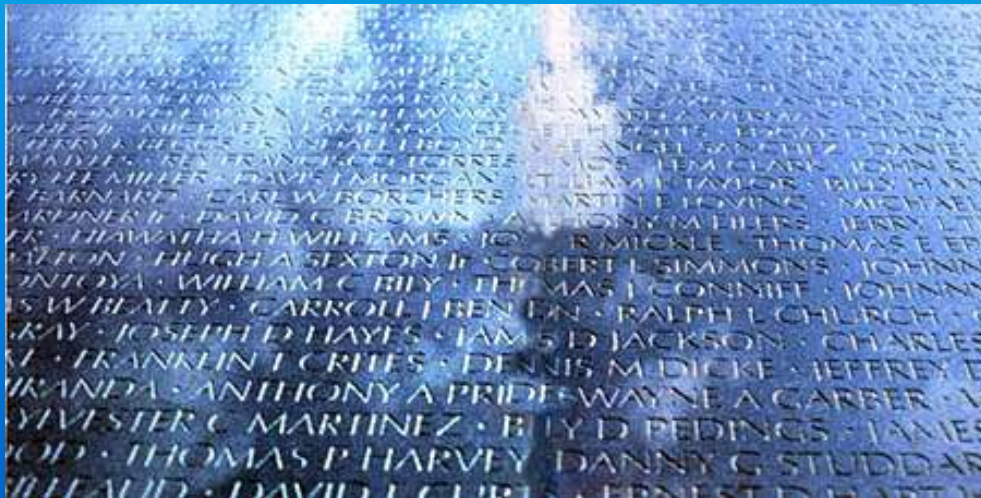Black granite, each wing 246' long.

Aerial view of the Vietnam Veterans Memorial

Maya Lin with a model of the Vietnam Veterans Memorial, 1980.

Color Sketch of the Vietnam
    Veterans Memorial

Pop Art

An art movement and style that had its origins in England in the 1950s and made its way to the United States during the 1960s.

Pop artists have focused attention upon familiar images of the popular culture such as billboards, comic strips, magazine advertisements, and supermarket products.

The Independent Group

British group of artists, architects and critics. It met as an informal discussion group at the Institute of Contemporary Arts, London, from 1952 to 1955

The discussions focused around popular (thus "Pop) culture and its implications – such entities as Western movies, science fiction, billboards and machines.
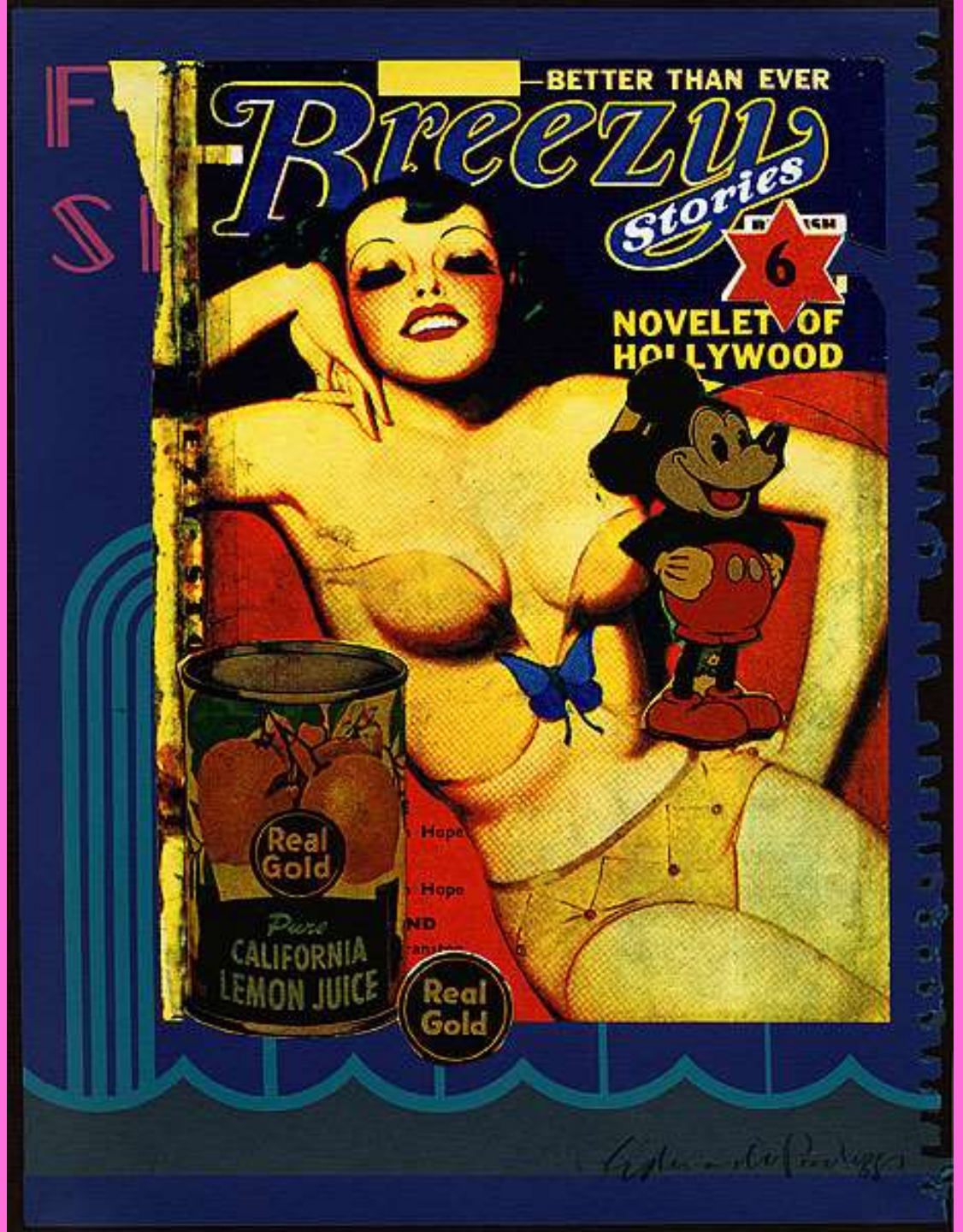
Sir Eduardo Paolozzi
***I was a Rich Man's Plaything*, 1947**
Collage mounted on card support: 359 x 238 mm

Eduardo Paolozzi
Real Gold (from Ten Collages from BUNK) 1950

Richard Hamilton (*b.* 1922). English painter and printmaker

Richard Hamilton, *Just What Is It That Makes Today's Homes So Different, So Appealing?,* 1956.

Collage, 10 1/4" x 9 3/4". Kunsthalle Tübingen, Tübingen, Germany.

Comarison – Synthetic Cubism.
Pablo Picasso, *Guitar and Wine Glass*, 1912. Pasted paper, gouache, and charcoal, 18 7/8" x 14 3/4"

Richard Hamilton, *Just What Is It That Makes Today's Homes So Different, So Appealing?,* 1956. Collage, 10 1/4" x 9 3/4".

Comparison: German Dada. Hannah Hoch, *Cut with the Kitchen Knife Dada through the Last Weimar-Beer Belly of the Cultural Epoch of Germany,* 1919
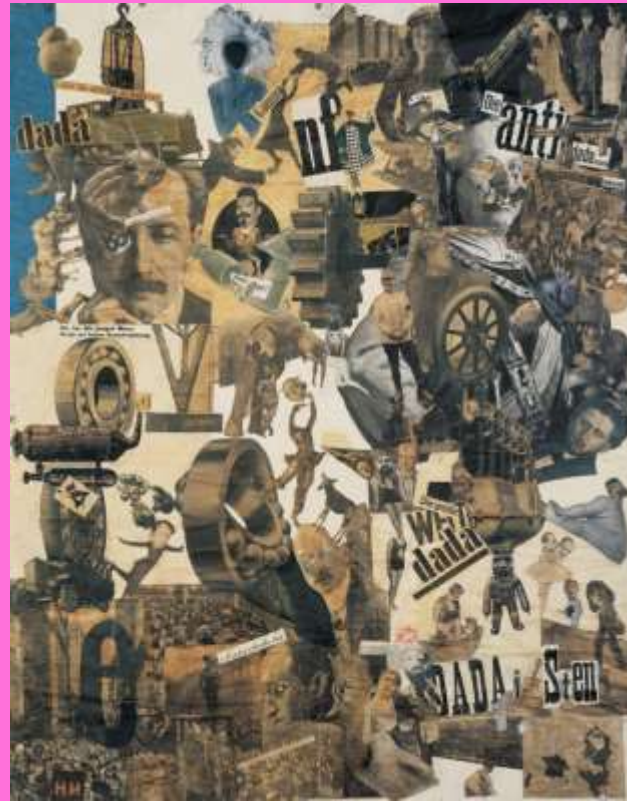
Andy Warhol

(1928-87. b. Pittsburgh, Pennsylvania. His parents were working-class immigrants from Slovakia)

American Pop artist who became a pop icon himself.

Warhol began as a commercial illustrator in New York, doing artwork for ads and magazines in the 1940s and 1950s. Eventually he crossed from commercial work to fine art, blurring the line between the two along the way.

Photograph of Andy Warhol, 1983.
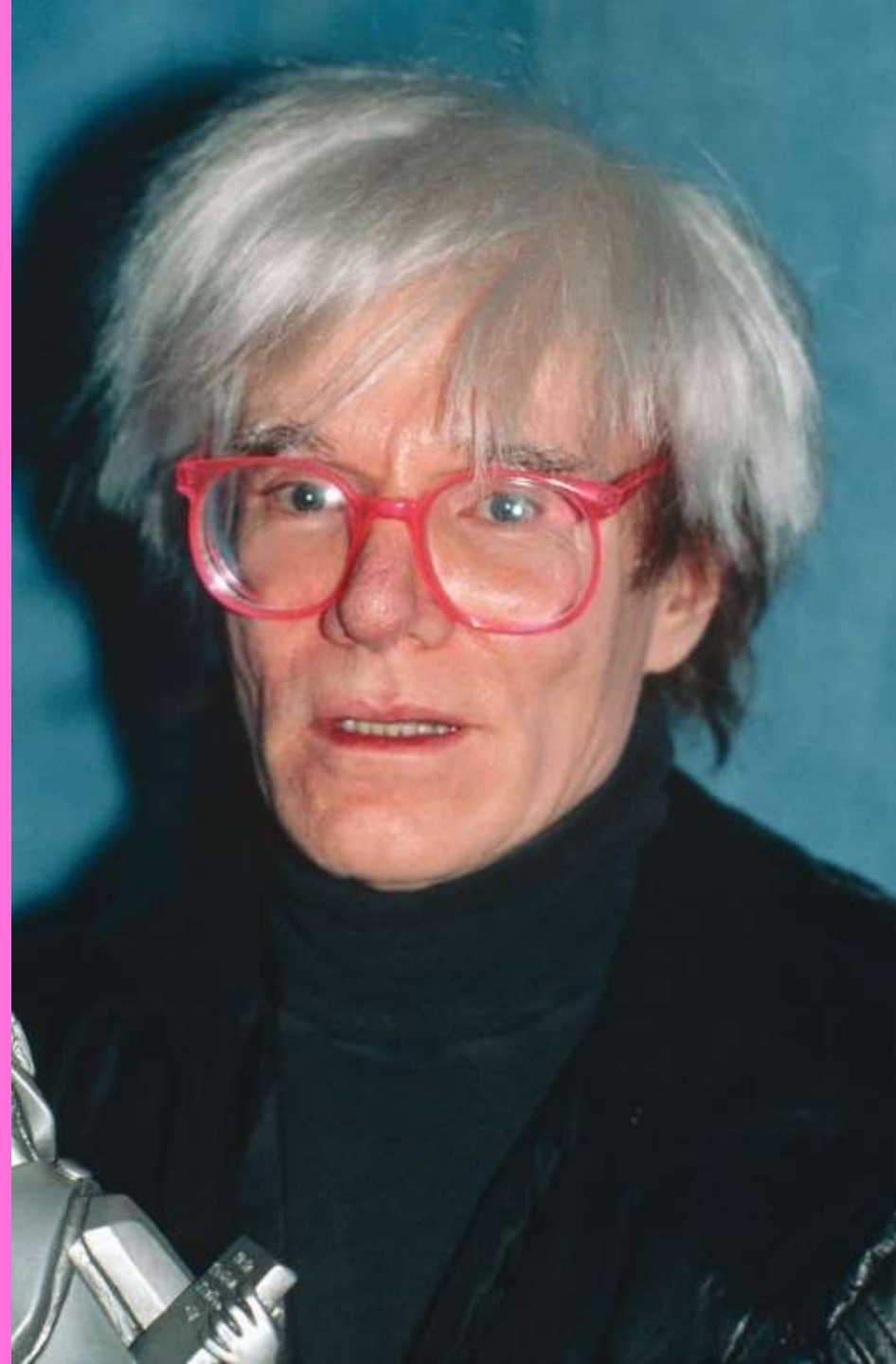
By the mid-1960s Warhol had become an icon of the psychedelic generation; he made experimental movies, held famous gatherings in "The Factory," his Manhattan studio, and surrounded himself with a court of fellow artists and adoring fans.

The Factory became a meeting place of artists and musicians such as Lou Reed, Bob Dylan, Truman Capote and Mick Jagger.

Warhol was shot and critically wounded by an acquaintance, Valerie Solanas, in June of 1968.

Andy Warhol at The Factory on East 47th Street

Andy Warhol and Mick Jagger
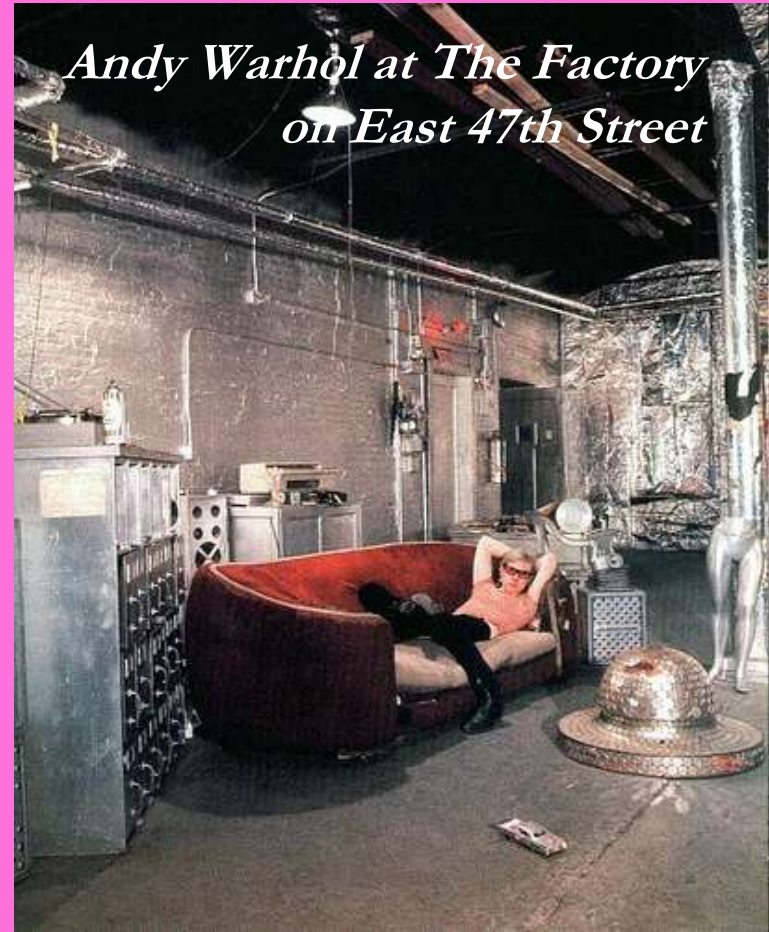
ANDY WARHOL, *Green Coca-Cola Bottles*, 1962.
Oil on canvas, 6' 10 1/2" x 4' 9".
Whitney Museum, New York.

Andy Warhol, *Campbell's Soup I (Tomato),* 1968. One from a portfolio of screenprints on paper, 35" x 23".

Andy Warhol, *100 Cans,* 1962. Detail.

Andy Warhol, *100 Cans,* 1962. Oil on canvas, 6' x 4'4". Albright-Knox Art Gallery, Buffalo, New York,
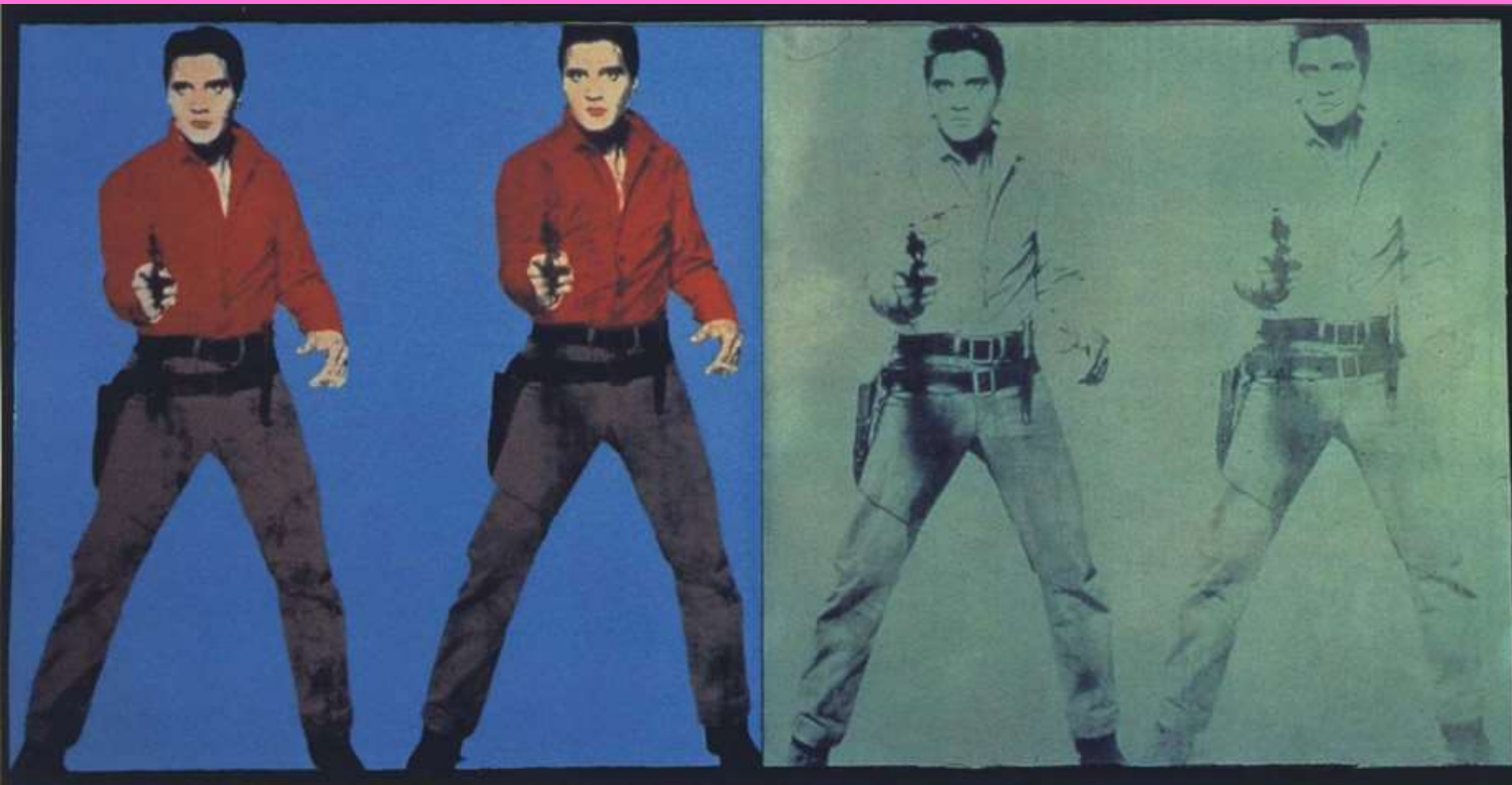
ANDY WARHOL, *Marilyn Diptych*, 1962.
Oil, acrylic, and silk-screen enamel on canvas. Tate Gallery, London.

On the occasion of Marilyn Monroe's suicide in August 1962, Warhol used this image for his screenprinting. It was a publicity shot for the film *Niagara*, made in 1953.

Andy Warhol.
Marilyn Monroe

Andy Warhol, *Elvis I & II,* 1964, Two panels: synthetic polymer paint and silkscreen ink on canvas, aluminum paint, and silkscreen ink on canvas, each panel 82" x 82".

"Making money is art and working is art and good business is the best art."
-- **Andy Warhol**

**Andy Warhol,
Thirty Are Better than One**
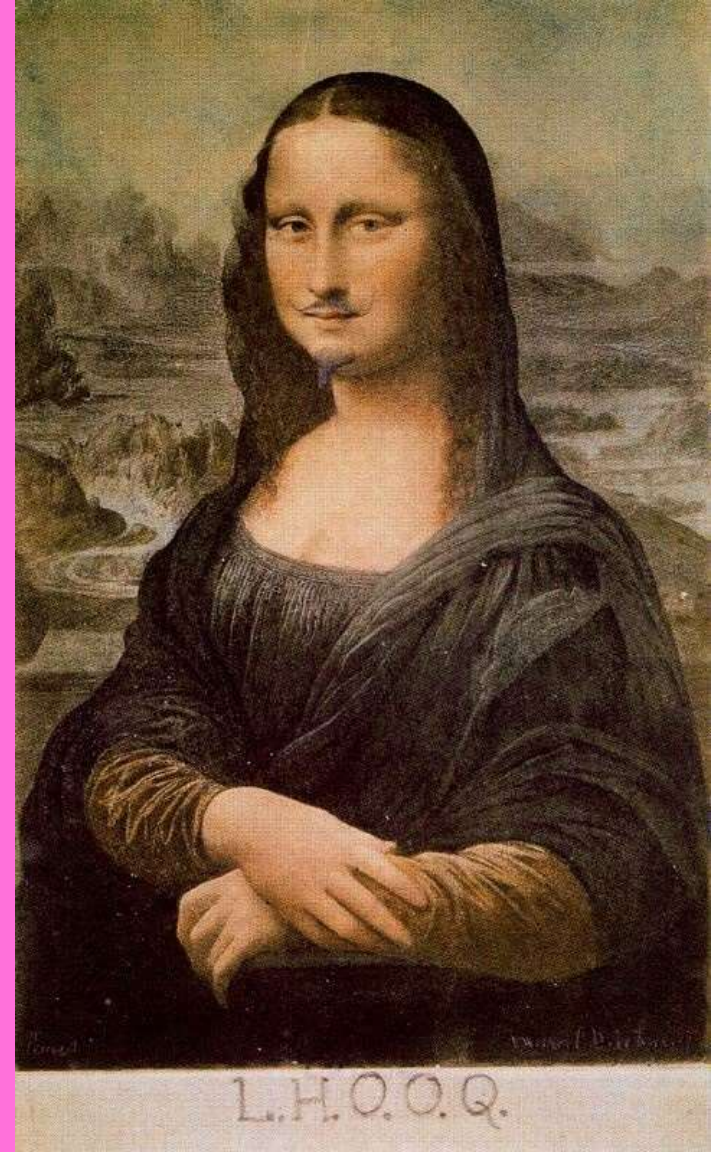1963. Silkscreen ink, acrylic paint on canvas, 9' 2" x 7' 10 1/2"

Andy Warhol,
Thirty Are Better than One
1963. Silkscreen ink, acrylic paint on
canvas, 9' 2" x 7' 10 1/2"

Marcel Duchamp, *L.H.O.O.Q.*
1919, Drawing on photographic
reproduction.

Andy Warhol, *Green Car Crash (Green Burning Car).* From *Death and Disaster series* 1963 (sold for $71,700,000 at the Christie's New York auction)

ROY LICHTENSTEIN, *Hopeless*, 1963. Oil on canvas, 3' 8" x 3' 8". Kunstmuseum, Basel

1950s and 1960s pulp comic books used Ben-Day dots in the four process colors (cyan, magenta, yellow and black) to inexpensively create shading and secondary colors such as green, purple, orange and flesh tones.

Roy Lichtenstein. *Kiss V*
1964. Magna on canvas

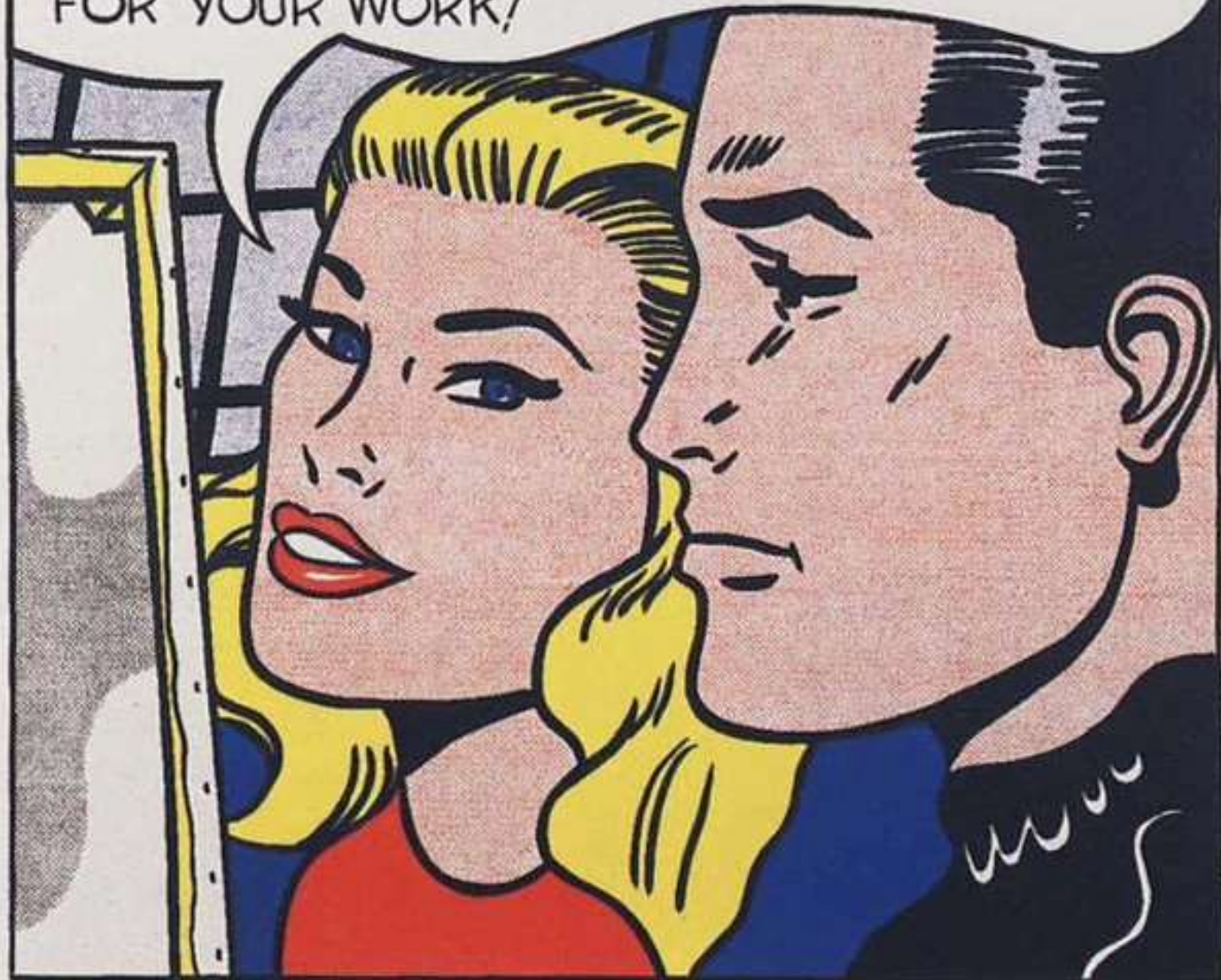**Roy Lichtenstein,** *Torpedo…Los!,* 1963. Oil on canvas, 5' 8" x 6' 8".

"Battle of the Ghost Ships?" in D.C. Comics' Our Fighting Forces, (October 1962)

Roy Lichtenstein, *Torpedo…Los!,* 1963. Oil on canvas, 5' 8" x 6' 8".

Roy Lichtenstein, *Masterpiece*, 1962. Oil on canvas, 4' 6" square.

Roy Lichtenstein, *Bedroom at Arles* **1992**. Oil and Magna on canvas. (3.2 x 4.2 m.)

Vincent van Gogh.
Bedroom in Arles (first version)
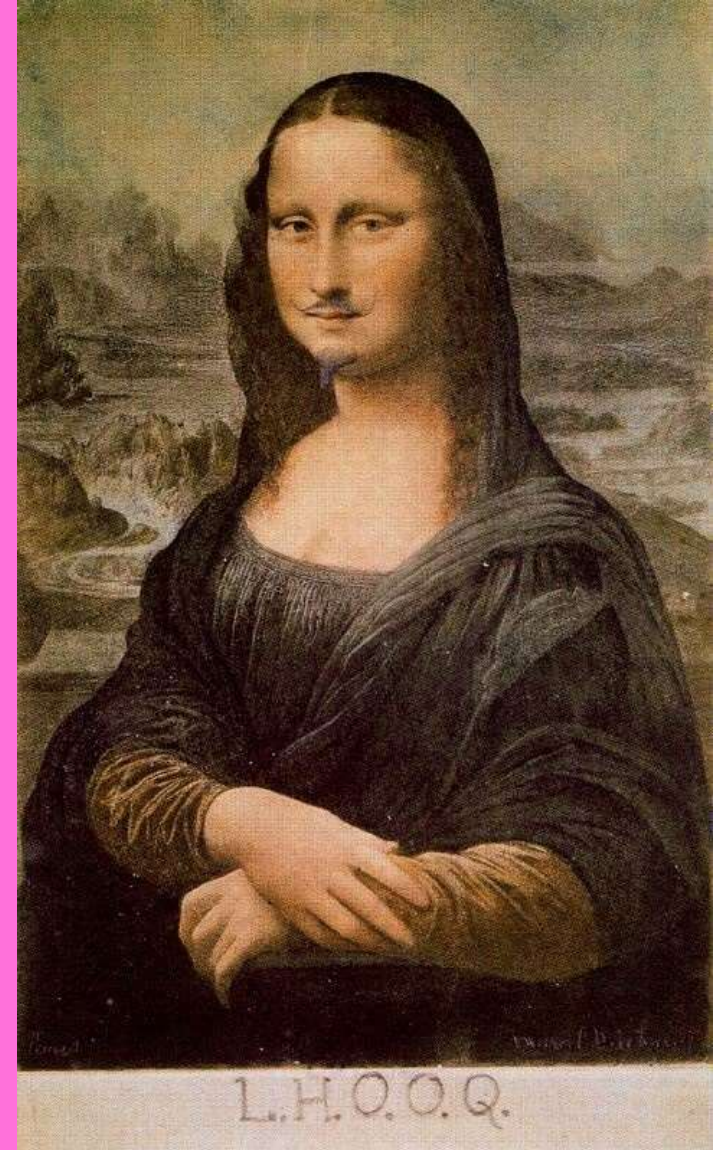1888 Oil on canvas.
72 cm × 90 cm (28.3 in × 35.4 in)

Roy Lichtenstein, *Bedroom at Arles* 1992. Oil and Magna on canvas. (3.2 x 4.2 m.)

Roy Lichtenstein, ***Bedroom at Arles*** **1992**. Oil and Magna on canvas. (3.2 x 4.2 m.)

Marcel Duchamp, ***L.H.O.O.Q.*** 1919, Drawing on photographic reproduction.

Robert Indiana, *LOVE*, 1966-1999
(on the corner of Sixth Av.
and 55th St., NY, 2001)
Painted Aluminum.
Red/Blue. 36 x 36 x 18 in.

ROBERT INDIANA
LOVE (from "Garden of Love" portfolio)
1982 screenprint 24 x 24"

CLAES OLDENBURG, photo of one-person show at the Green Gallery, New York, 1962.

Claes Oldenburg, *Soft Switches*, 1964. Vinyl and dacron, 47" x 47" x 3 5/8". The Nelson-Atkins Museum of Art, Kansas City, Missouri

Claes Oldenburg, ***Soft Light Switches (Ghost Version),*** 1971 version of a 1964 original. Canvas filled with kapok, gesso, and pencil, 47" x 47" x 12". Museum für Moderne Kunst, Frankfurt am Main

Claes Oldenburg, *Soft Pay-Telephone*, 1963. Vinyl filled with kapok, mounted on painted wood panel. 46 1/2" x 19" x 9". Solomon R. Guggenheim Museum, New York

Claes Oldenburg
Clothespin, 1976
Cor-Ten and
stainless steels
height 45'
Centre Square
Plaza, Philadelphia

**Claes Oldenburg and
Coosje van Bruggen.**
Plantoir. 2001. Stainless
steel, aluminum, plastic;
height 23'11"

George Segal, *Parking Garage*, 1968. Plaster, wood, metal, electric parts and lightbulbs, 9' 9 3/4" x 12' 8" x 4'. The Newark Museum/Art Resource, NY.

George Segal, *Cinema*,
1963. Plaster, illuminated
plexiglass, and metal,
overall: 118" x 96" x 30".
Albright-Knox Gallery,
Buffalo.
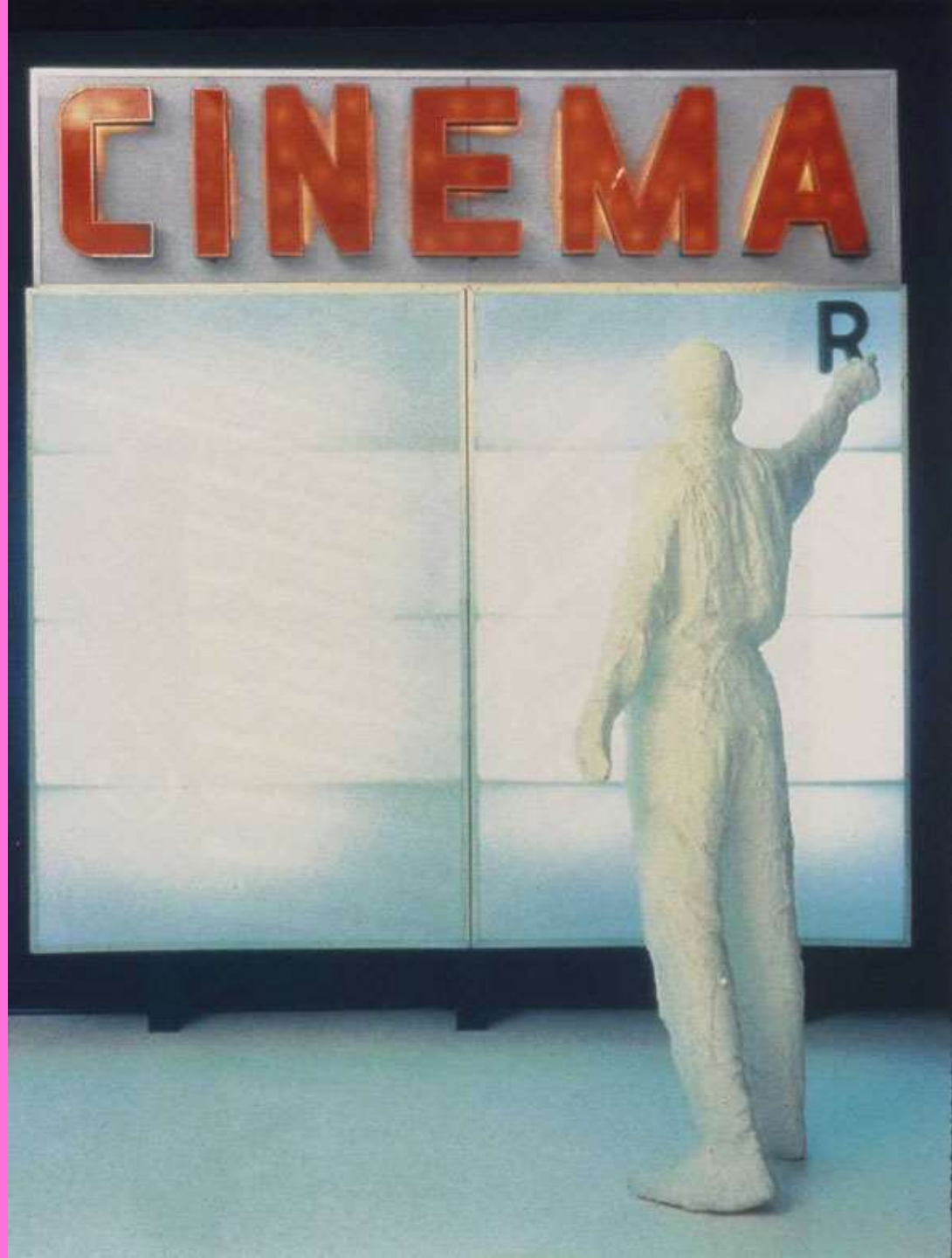
George Segal, *Chance Meeting*, 1989.
Plaster, paint, aluminum post, and
metal sign, 10' 3" x 3' 5" x 4' 7".
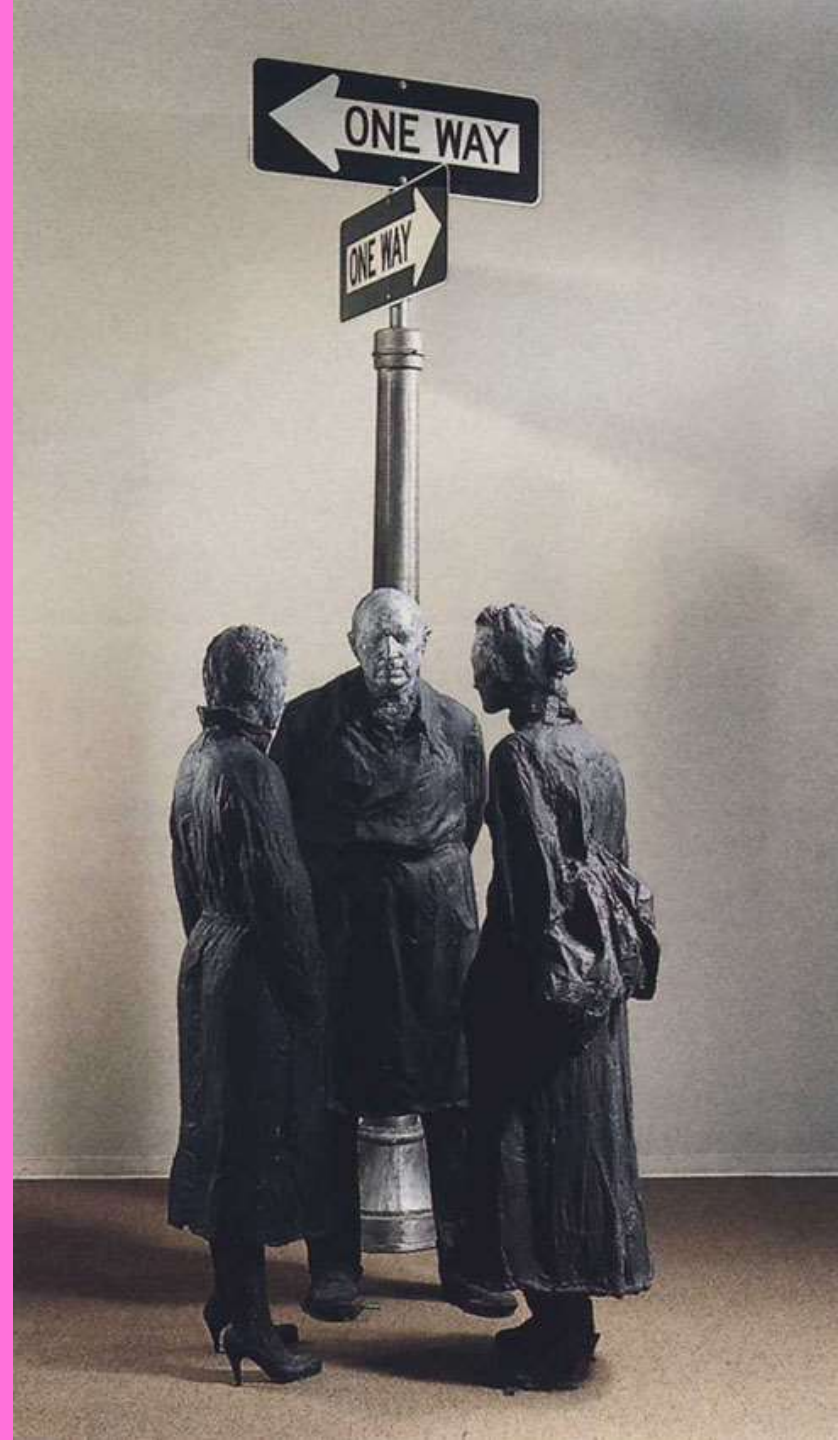
George Segal. *Gay Liberation*. Christopher Park, Greenwich Village

Superrealism/Photorealism

A movement in painting and sculpture that imitated the impersonal precision and wealth of minute detail associated with photography.

The artist used airbrush in order to achieve the smooth impersonal surface of a photographic print.

CHUCK CLOSE, *Big Self-Portrait,* 1967–1968. Acrylic on canvas, 8' 11" x 6' 11" x 2". Walker Art Center, Minneapolis
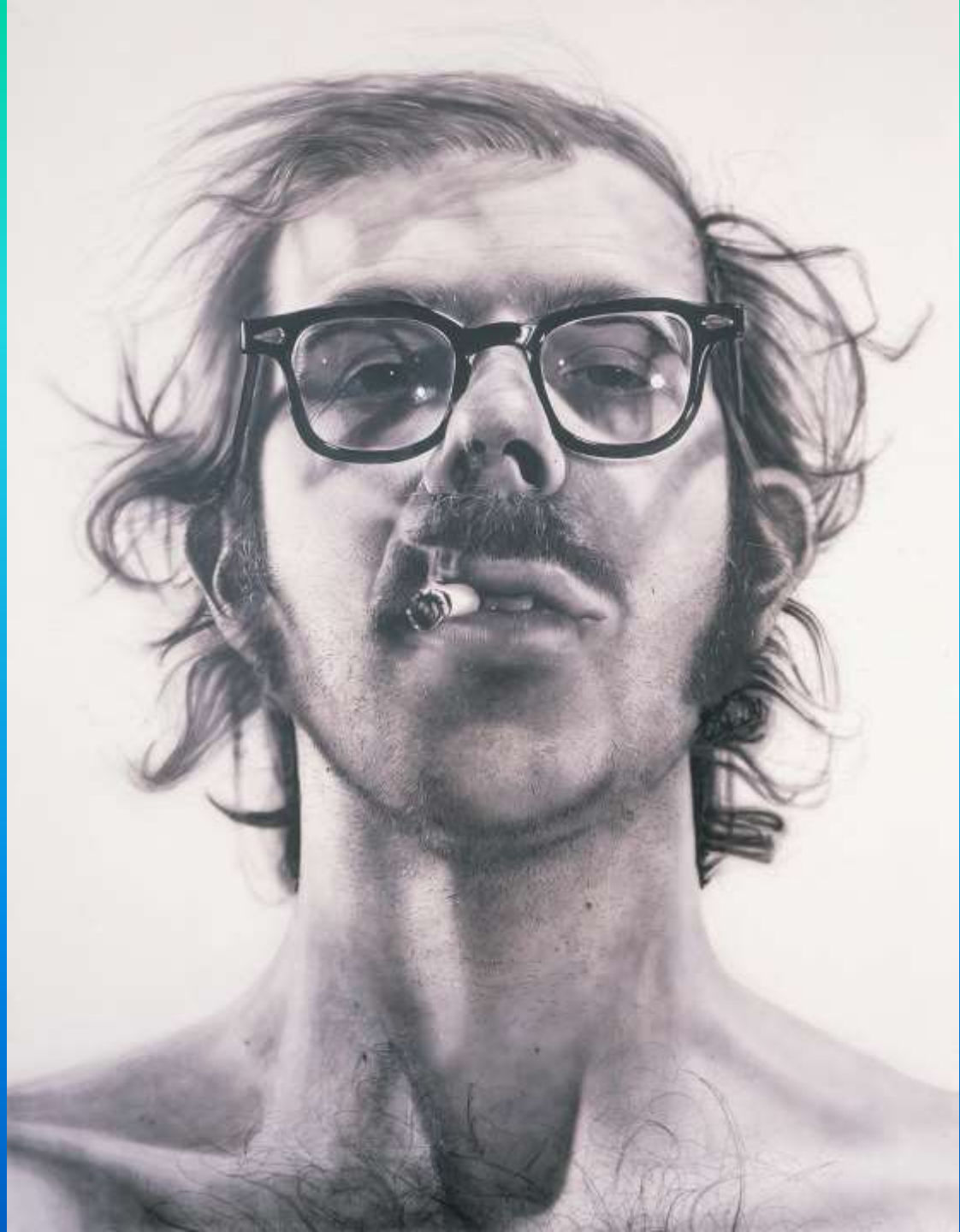
Working photo for Close's 1968 painted self-portrait;

Close grid-maps the photo so that he can then transfer the photographic image to the painting. On the canvas he paints only one section of the grid at a time. Focuses thus not on an eye or nose, but on the abstract shapes and forms that make up the visual bytes of the gridded information found in the photo.

Don Eddy, *New Shoes for H.*, 1973-74. Acrylic on canvas, 111.7 x 121.9 cm.

Audrey Flack
Wheel of Fortune (Vanitas), 1977-78. Oil over acrylic on canvas, 8' x 8'.

Flack starts by assembling a still life, then photographs it and projects it onto the canvas; uses an airbrush.

Juan de Valdes Leal
Vanitas. 1660. Oil on Canvas,
51X39"

Audrey Flack. *Wheel of Fortune (Vanitas),* 1977-78. Oil over acrylic on canvas, 8' x 8'.

AUDREY FLACK, *Marilyn*, 1977.
Oil over acrylic on canvas, 8' x 8'. University of Arizona Museum, Tucson

DUANE HANSON, **Supermarket Shopper**, 1970.

Polyester resin and fiberglass polychromed in oil, with clothing, steel cart, and groceries, life-size.

Duane Hanson, **Slab Man,** 1976. Vinyl, polychromed in oil, with accessories. Cantor Arts Center, Stanford.