

American Art: Mid-20th Century and Beyond



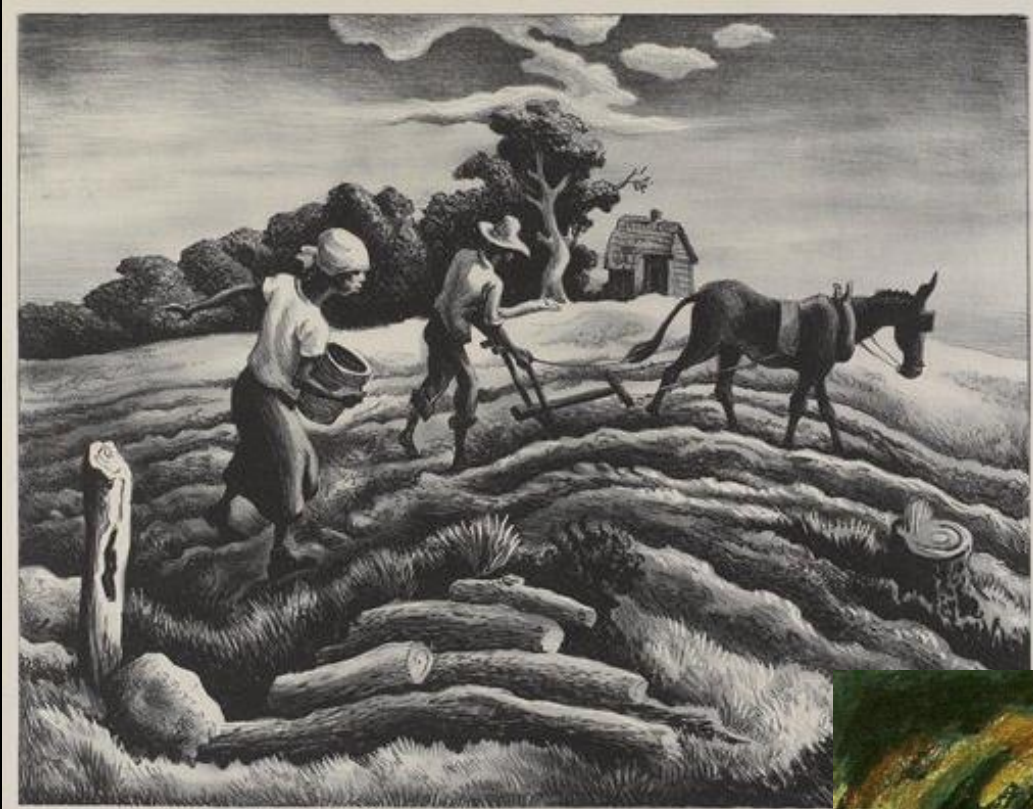
John Steuart Curry, *Our Good Earth*,
1942, P.91.37.2

American Regionalism



Grant Wood, *Birthplace
of Herbert Hoover*,
1931, 81.105

Thomas Hart Benton, *Planting*,
1939, 2002.258



Jackson Pollock, *Going West*,
1934-35, Smithsonian
American Art Museum



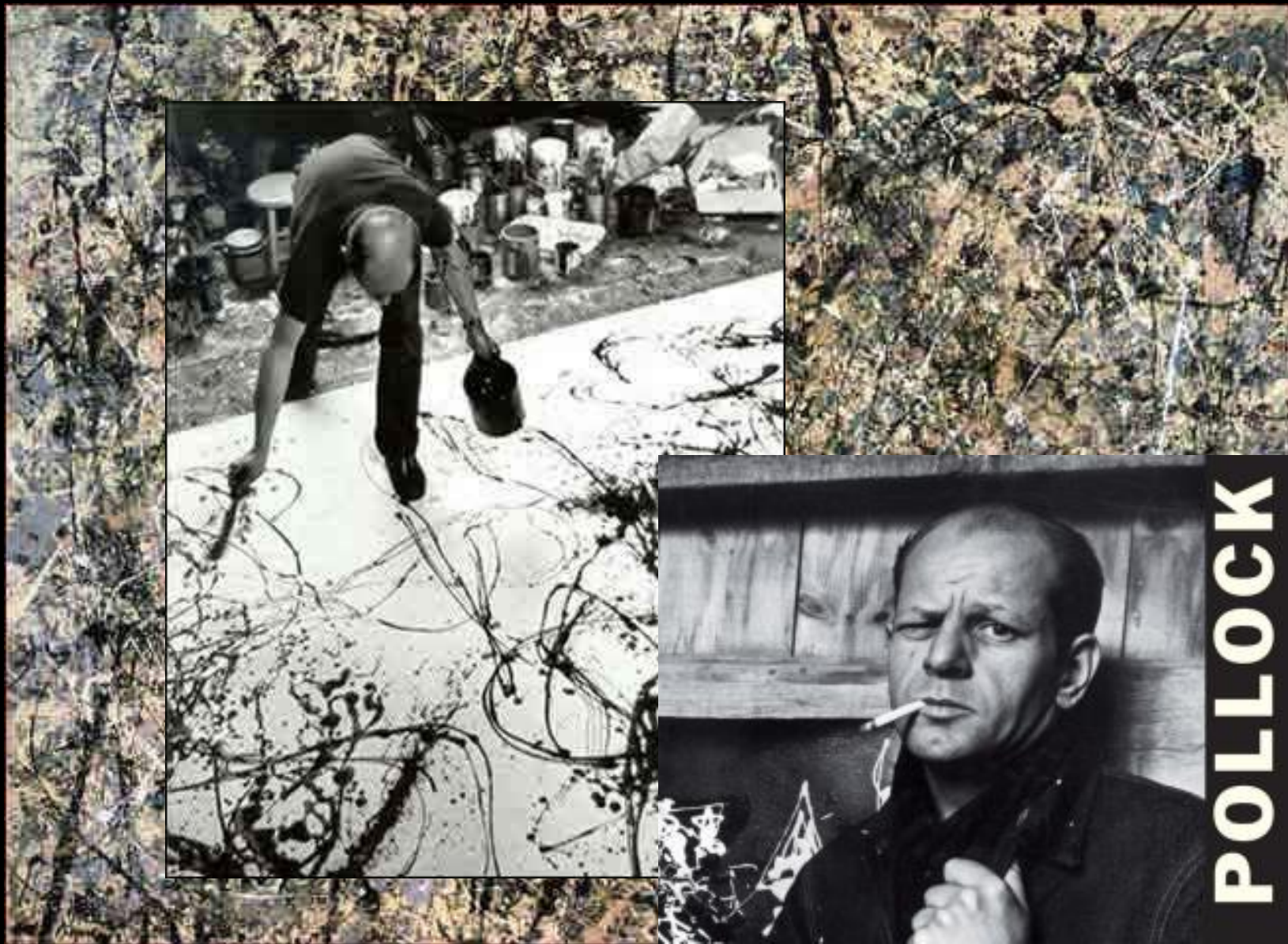
Key Ideas: Postwar United States (1940s/50s)

- Climate of paranoia: Soviet Union detonates its 1st atomic weapon in 1949; arms race begins; Communists take over in China.
- Malaise was theme of almost all 1950s avant-garde art and literature; loss of faith in traditional mores, ideals.
- If art reflects the culture, can modern artists make comfortable, “pretty” paintings and sculptures anymore?
- Post-Holocaust, full-anxiety art reconstitutes maker’s pain into the beautiful and the striking; reflects a hunger for serenity.

Abstract Expressionism

- Based on Existentialist thought: In an absurd and meaningless world, the individual must prove his or her existence. In the visible brushstrokes and tracks of the artists, we feel his/her presence.
- Artists turn to personal sources of meaning: ancient religions have symbolic meanings for the modern world; make unconscious links to universal Jungian archetypes (mother, hero, child, etc.); painting as a revival of the *sublime*/sense of awe; provokes a spiritual experience.
- Work shows the individual's struggle/isolation/alienation – cult of artist as celebrity.

Pollock, *Number 1, 1950 (Lavender Mist)*, 7'3" x 9'2"



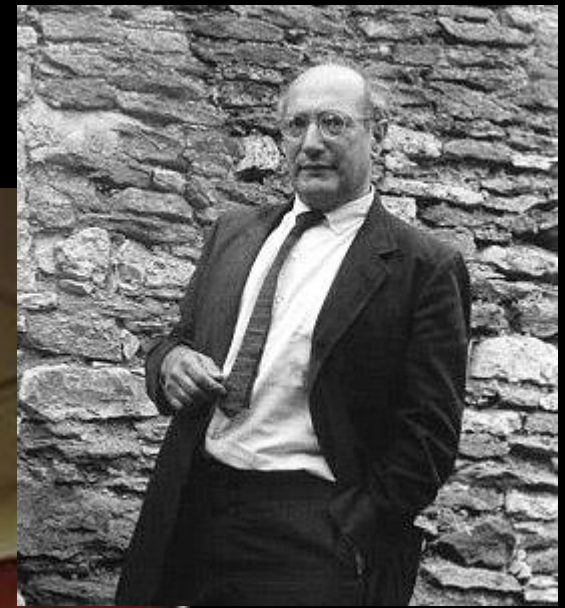
Mark Rothko, *No. 61 (Rust and Blue)*, 1953



*No. 9 (Dark over light Earth/
violet and yellow in Rose)*, 1954



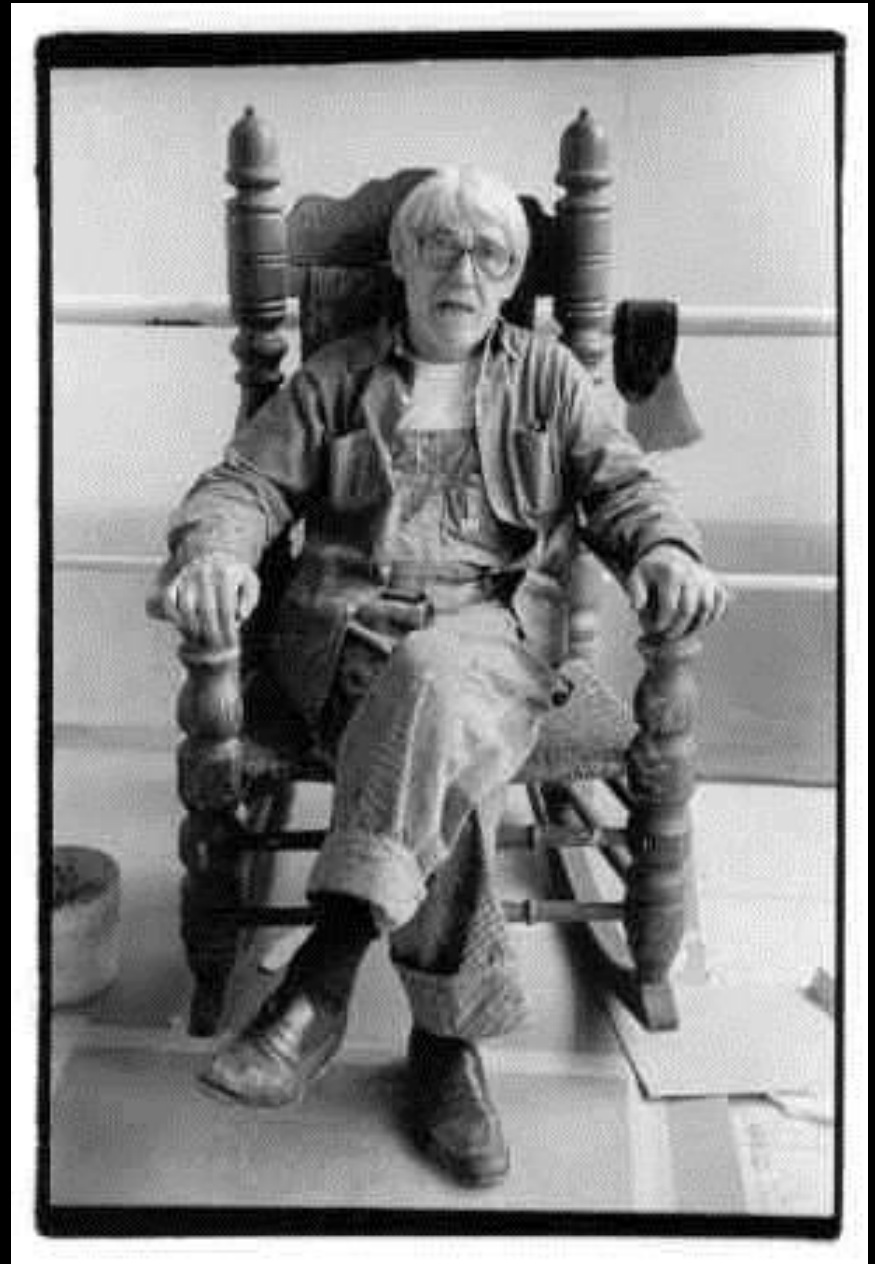
Rothko Chapel, Houston



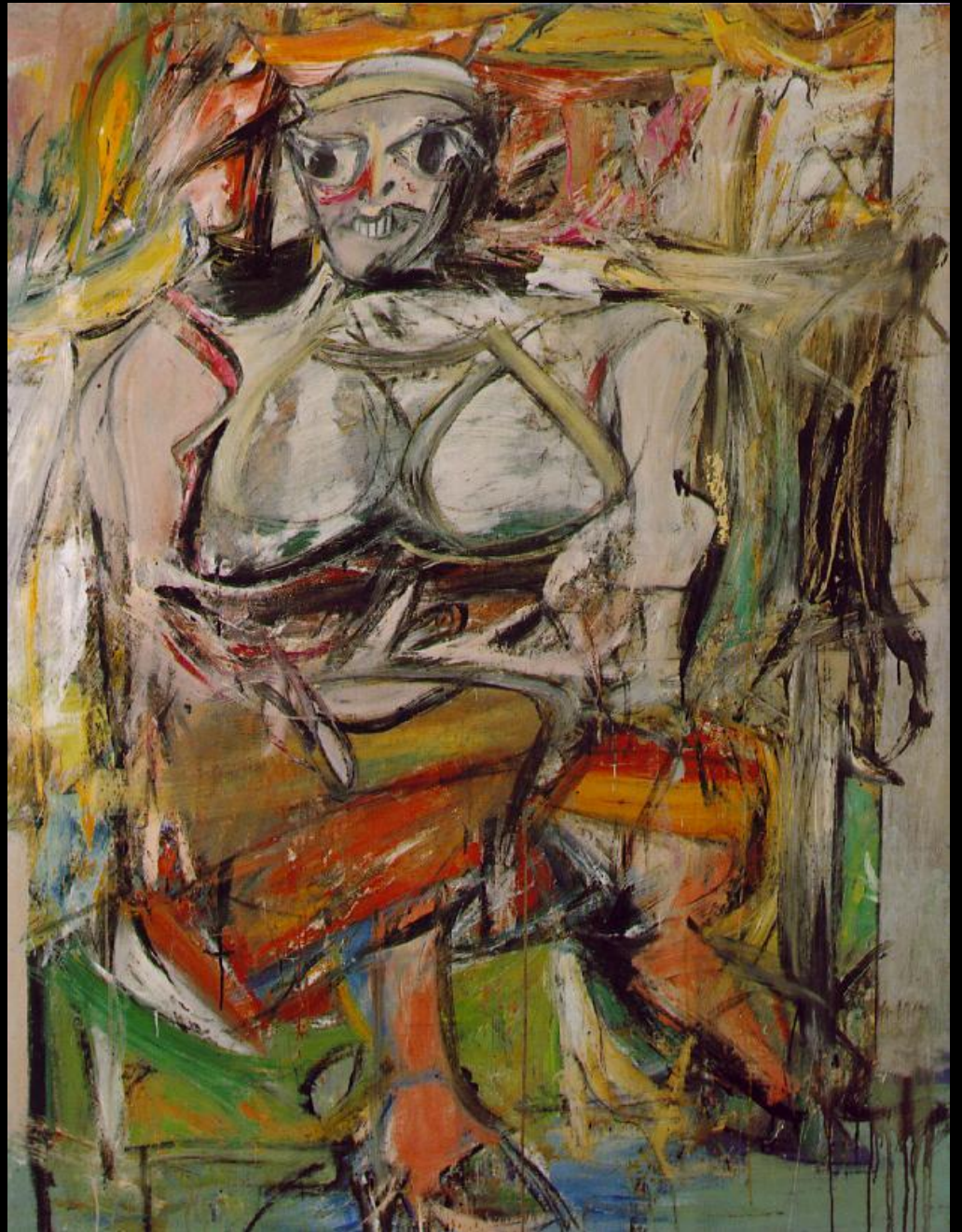


Barnett Newman, *Onement I*, 1948

Willem and Elaine de Kooning

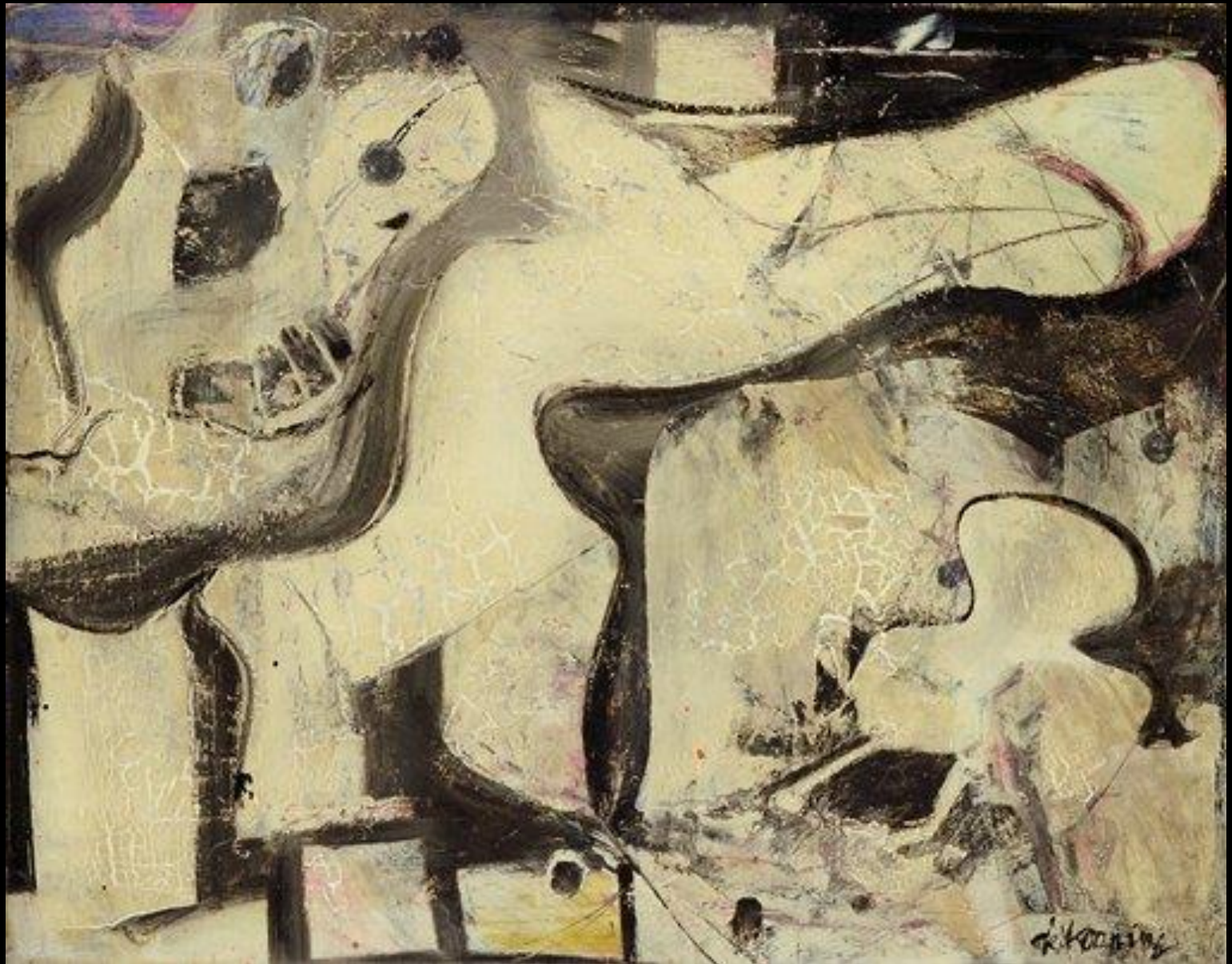


Willem de Kooning,
Woman I, 1950-52





Willem De Kooning, Night, 1948 63.36



Lee Krasner, *Promenade*, 1947



Elaine de Kooning, *Sunday Afternoon*, 1957



Joan Mitchell, *Sunflowers II*, 1992,
2011.74.9A,B





Philip Guston, *The Young Mother*, 1944, University of Iowa Museum of Art

Guston, *Halloween Party*, 1942, Kunin Collection



Philip Guston, *Bronze*, 1955, 58.35











Grace Hartigan, 1950s, MOMA archives



NEW PAINTINGS

GEORGE HARTIGAN

opening march 31, 4-6:30 p.m.
closing april 18, 1953

destroyed
the carousel
Mus. mod art the persian jacket
3 frank o'hara and the demons
New York the knight, death and the devil
Museum the impresario
saint serapion
~~the knight~~ Larry john ashbery
O'Leary coffee pot and cloth
the king of the venetian self-portrait
Daisy Alden artificial flowers and apples
paintings for "oranges"
twelve pastoral poems by frank o'hara

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Grace Hartigan,
Billboard, 1954

Grace Hartigan, *Hidden Resources*, 1974,
Milwaukee Art Museum



Beauford Delaney, *Untitled*, 1954, 2003.106



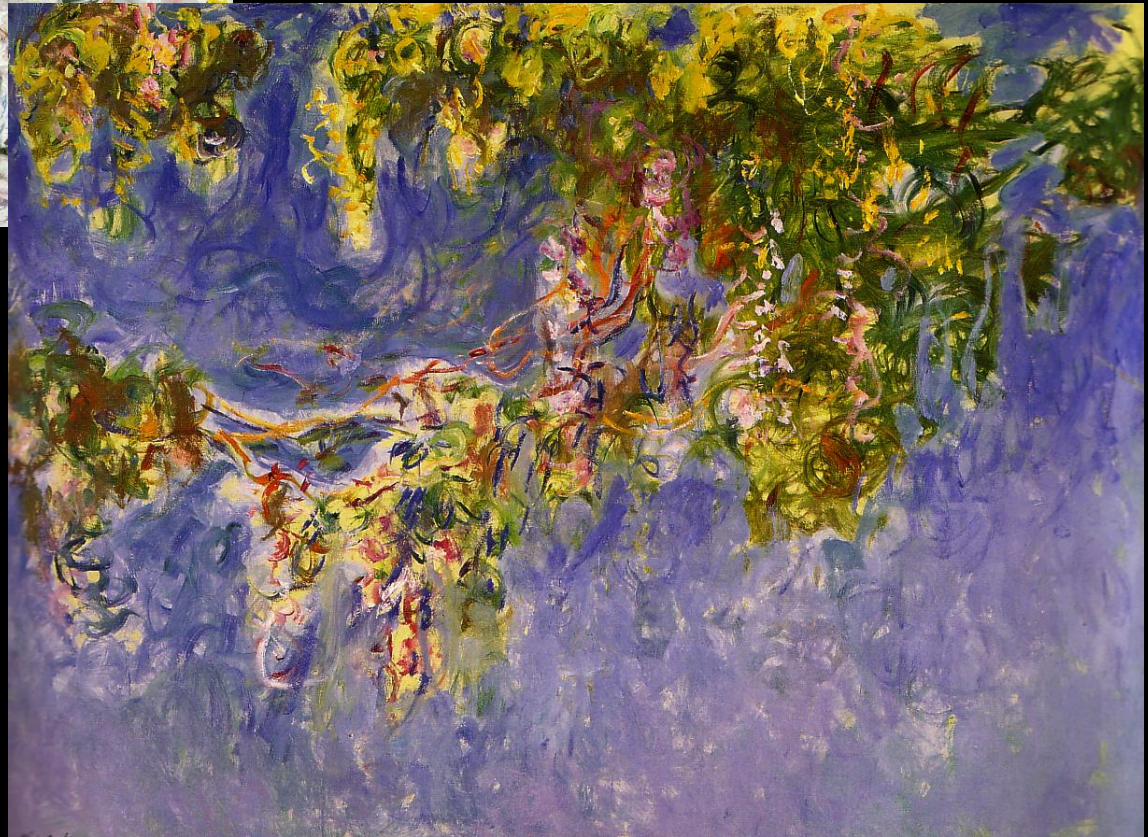
HAUT

DELANEY

BEAUFORD



Monet, Wisteria, 1917-20



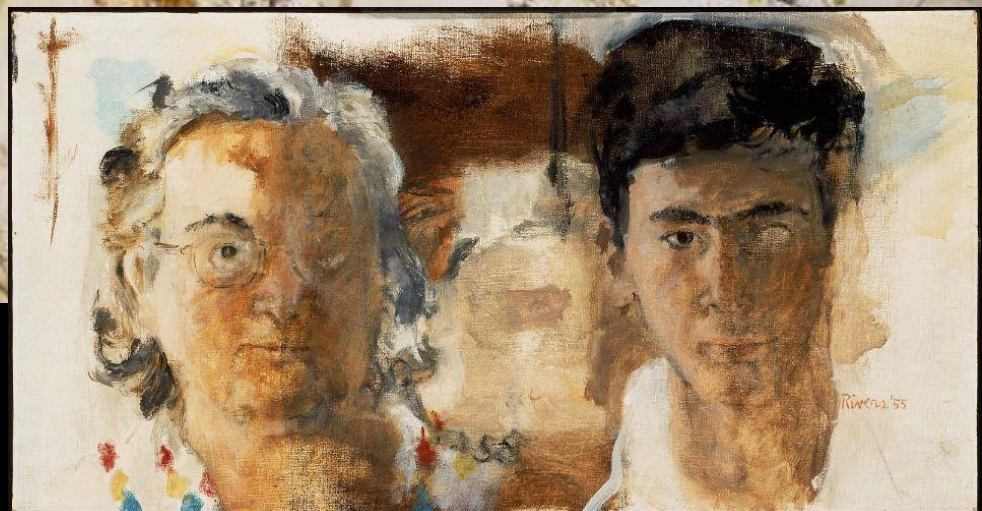
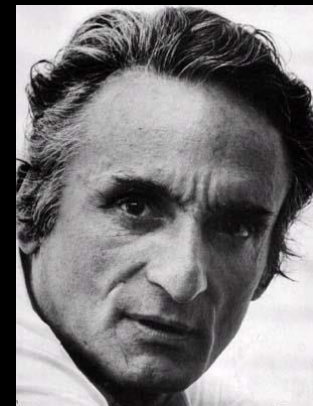


Larry Rivers, *Washington Crossing the Delaware*, 1953

**Pre-Pop and
Junk Aesthetic**



Larry Rivers, *The Studio*, 1956 63.15



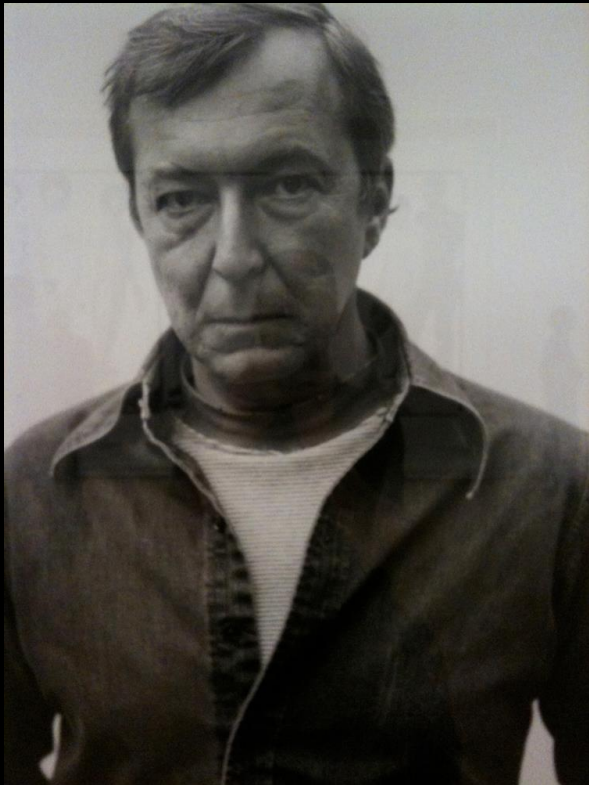




Gustave Courbet, *The Artist's Studio*, 1855



Jasper Johns, *Flag*,
1954-55





Flag (Moratorium), 1969,
print

Get your own Jasper Johns
Flag range hood!



Jasper Johns, *Target*, 1958



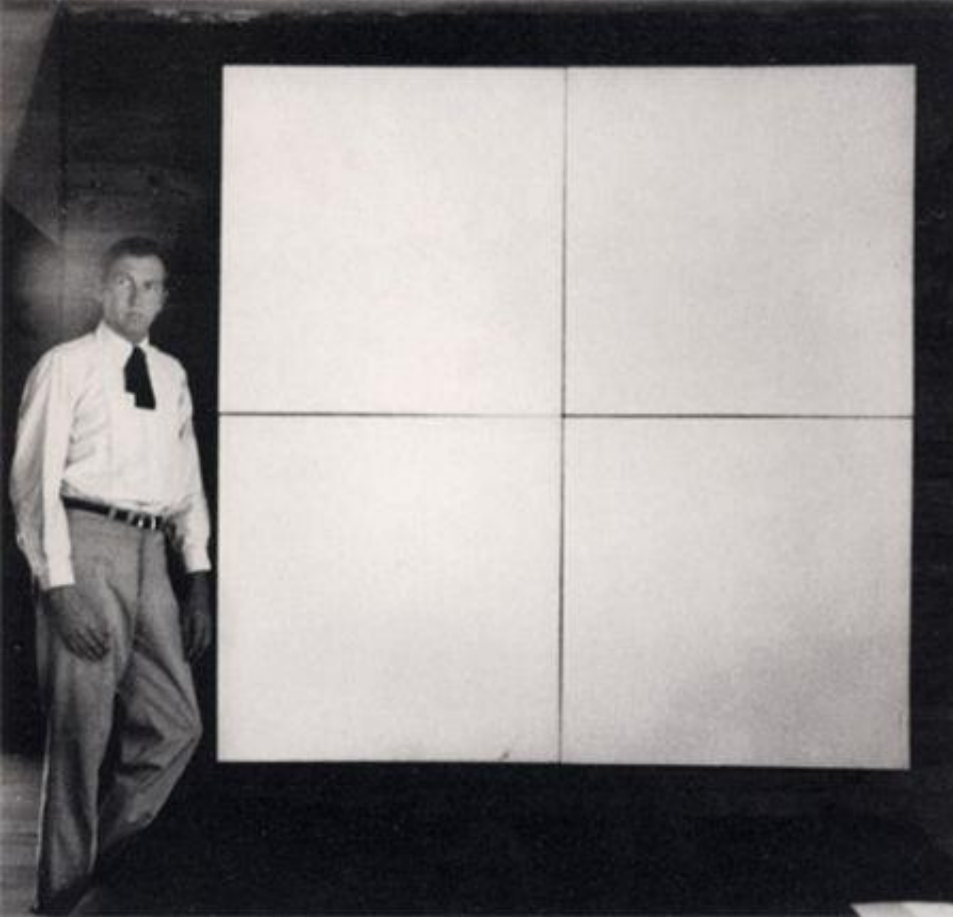
Robert Rauschenberg, *Bed*, 1955,
MOMA



Josef Albers,
*Homage to the
Square: Apparition,*
1959



Rauschenberg, *White Paintings*,
1951 and 1953



Robert Rauschenberg,
Centennial Certificate, MMA,
1969, P.70.29



Nevelson, *Sky City I*, 1957



Louise Nevelson, *Chinese Landscape*, 1959, 2005.127.1





Liu Yuan-ch'i,
*Scholar in
Landscape*, 1601,
2002.48.3

The Sixties and Seventies

U.S. public is inundated with imagery:

JFK election and assassination

Cuban Missile Crisis

Martin Luther King, Jr: Civil Rights movement, his assassination, race riots

Vietnam war escalates under LBJ, student anti-war, anti-establishment demonstrations

American imperialism

Performance Art: How do artists react/respond? How do artists intervene in the “real world?” Art is no longer discrete objects in designated spaces; we experience it through more senses than sight, art exists in ordinary time and events.

Yoko Ono, *Cut Piece*, 1965, Carnegie Hall, New York



Performance Art



Pop Art

Poster for *The Store*, 1962

RAY-GUN MFG. CO.

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Claes Oldenburg, *Cash Register*, 1961



Claes Oldenburg and Coosje van Bruggen
Spoonbridge and Cherry, 1985-1988



Roy Lichtenstein, *Whaam!*, 1963



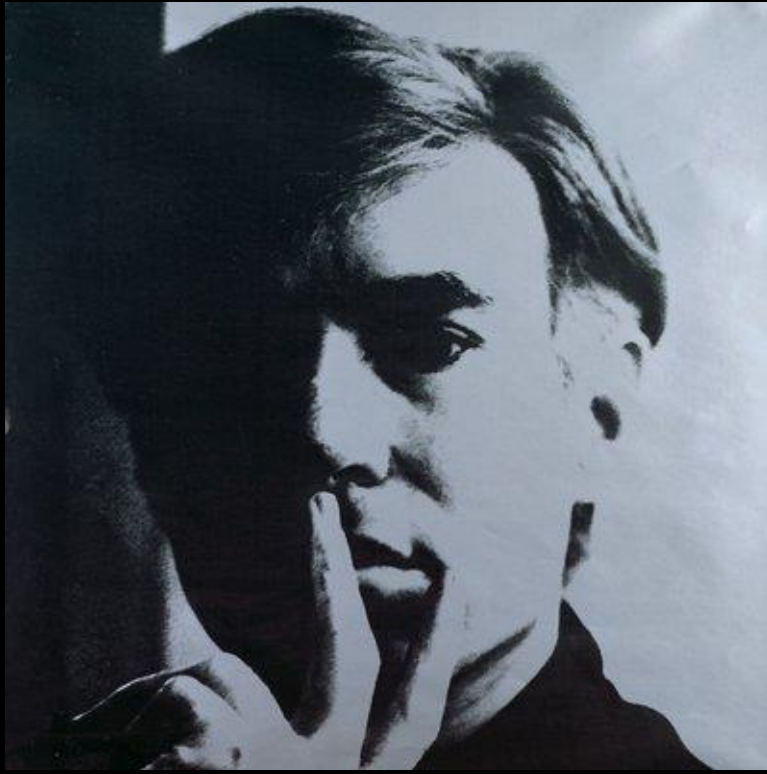
Roy Lichtenstein, *Vicki*, 1964, 79.12.23



Lichtenstein, *Brushstrokes*, 1967, P.84.42



Andrew Warhola/Andy Warhol, *Self Portrait*, 1967, P.70.64



America's best-known artist?





*you can lead a shoe to water
but you can't make it stand*

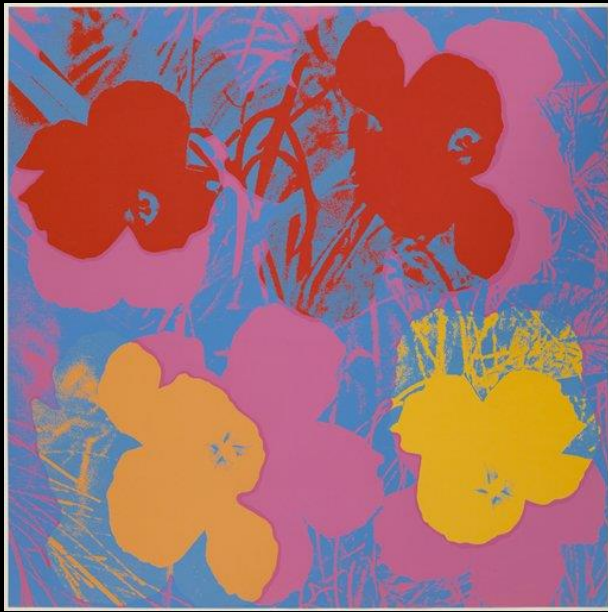


*you can lead a shoe to water
but you can't make it stand*

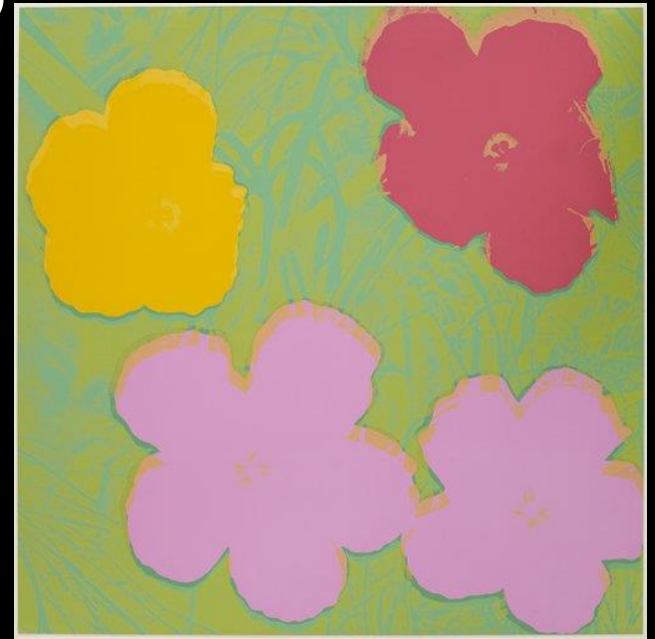


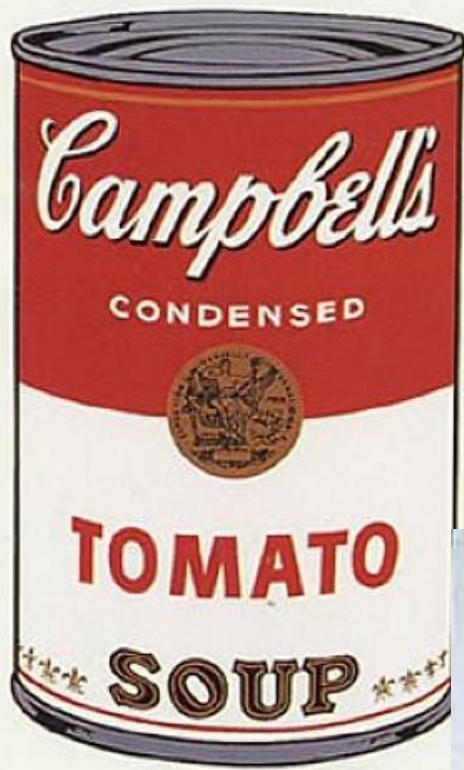
Warhol, *Dick Tracy*, casein
and wax crayon on canvas,
1960





Warhol, *Flowers*, color
silkscreen (series)
1970





Warhol, *Campbell's Soup Cans*, 1962
32 canvases, hung like cans on a shelf
Corresponds to varieties then sold, a different
flavor for each painting (here in order they were
introduced – “Tomato” debuted in 1897)



Marilyn, 1967, P.90.28.8



Mao, 1972 P.83.23.10



Richard Avedon, *Marilyn Monroe*,
actress, 1957



Jacqueline Kennedy III,
screenprint, 1966, artist's
proof





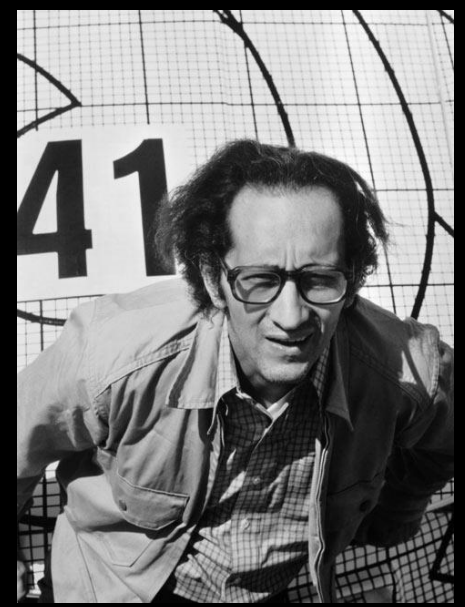


Pure Red Color, Pure Yellow Color, Pure Blue Color,
1921, oil on canvas, A. Rodchenko and V. Stepanova
Archive, Moscow



קונסטרוקטיביזם באמנות המאה העשרים CONSTRUCTIVISM IN 20TH CENTURY ART

אוסף תבנית סקור'י ויז'ינק מוזיאון תל אביב עד שילוח הופס' תלמי השר"ה - סמך השלים 1938 - SEPT - DEC 1938 THE TULAVY MUSEUM 36-38 HAAZELGCH BOVD - NEW YORK COLLECTION OF MCCRORY CORPORATION



Minimalism



Frank Stella, *Tahkt-I-Sulayman Variation II*, 1969, 69.132





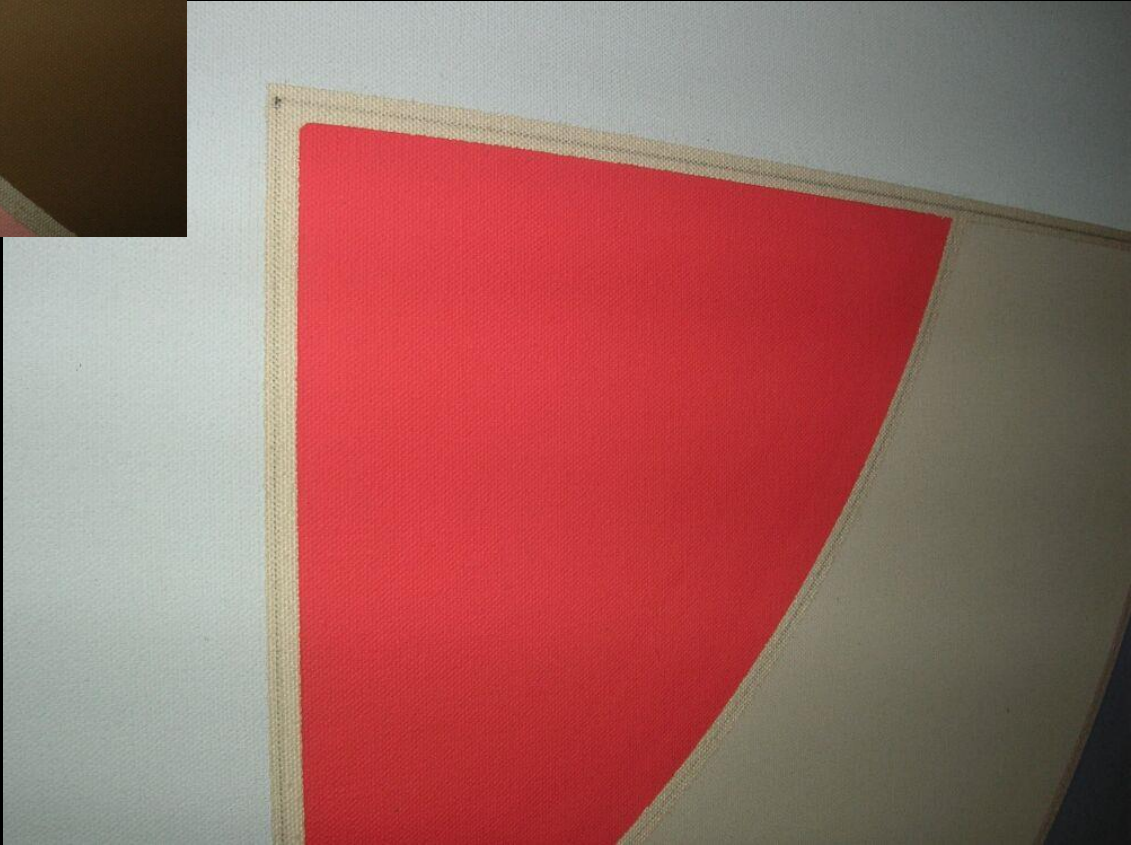


Frank Stella, *Tahkt-I-Sulayman Variation II*, 1969, 69.132

“My painting is based on the fact that only what can be seen there is there. It really is an object . . . You can see the whole idea without any confusion. What you see is what you see.”







Donald Judd, *Untitled*, 1970 95.106.1



Donald Judd
Untitled, 1970
Copper
95.106.1
© 1970 Donald Judd

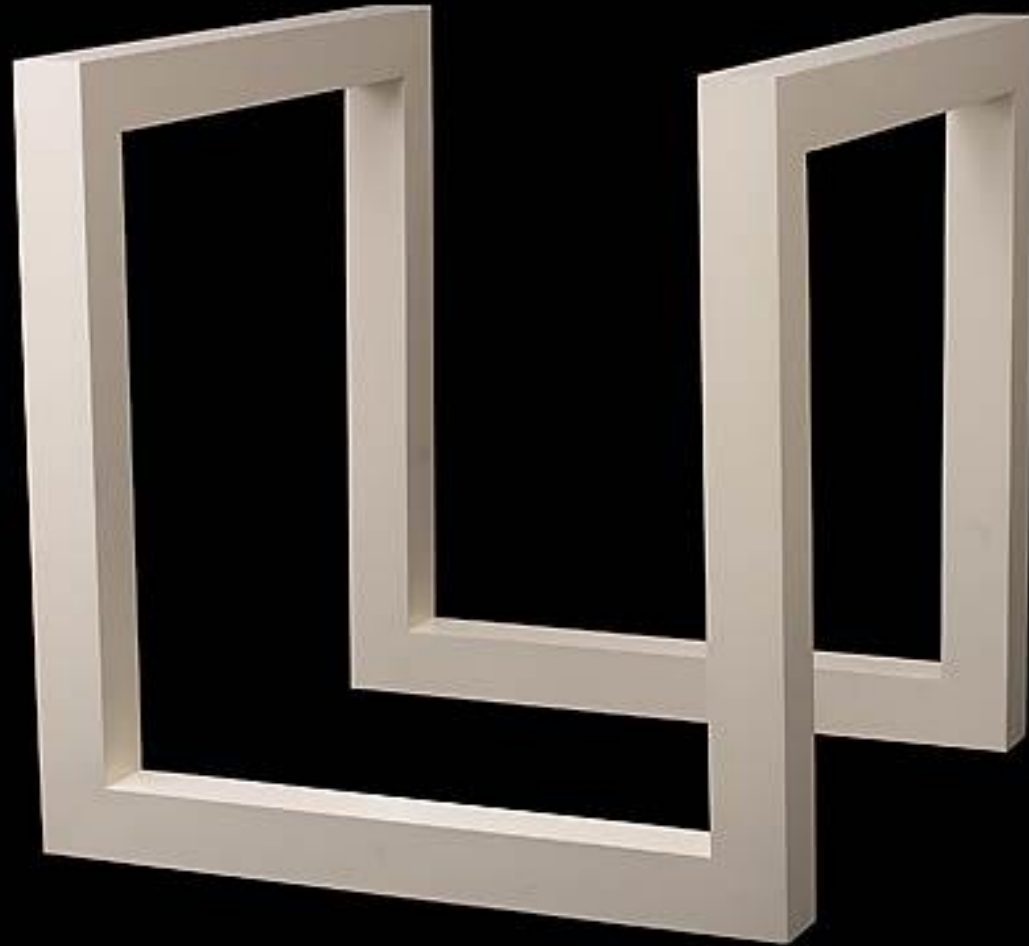
Donald Judd, *Untitled*, 1991

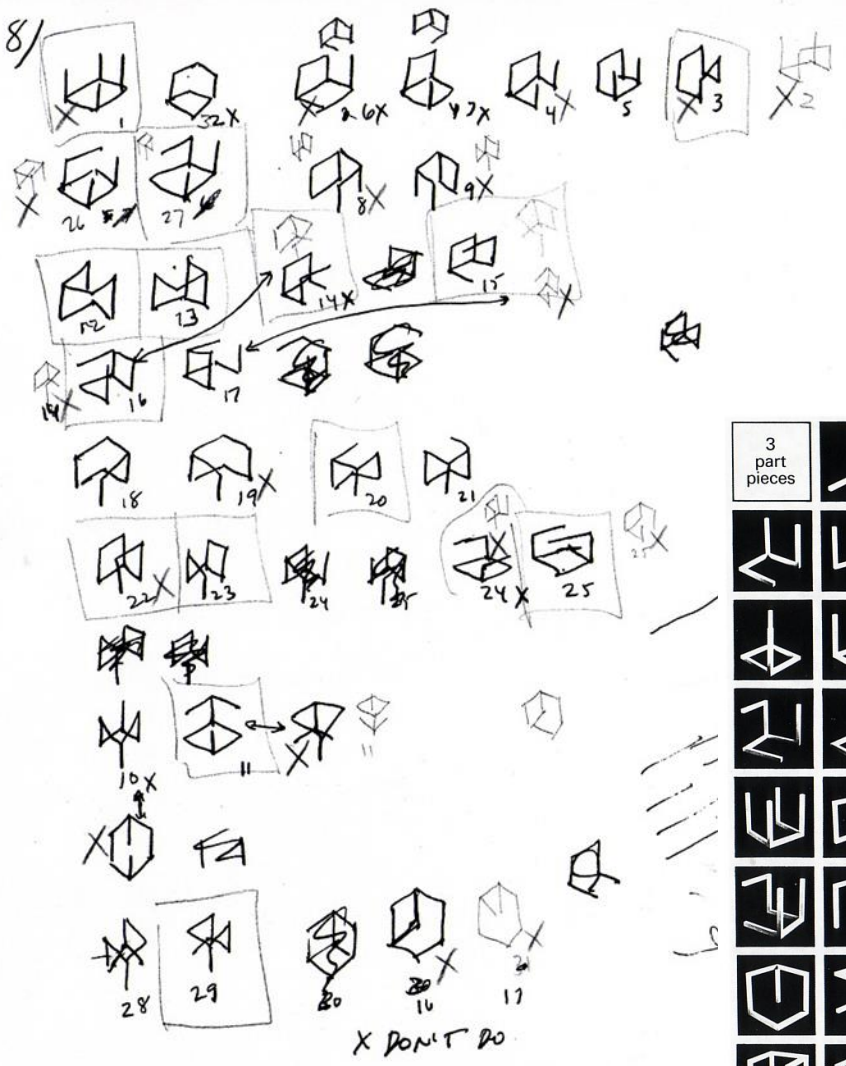




Sol LeWitt, *Incomplete Open Cube, Eight Parts #3*,
1974, 75.4

**Conceptual
Art**

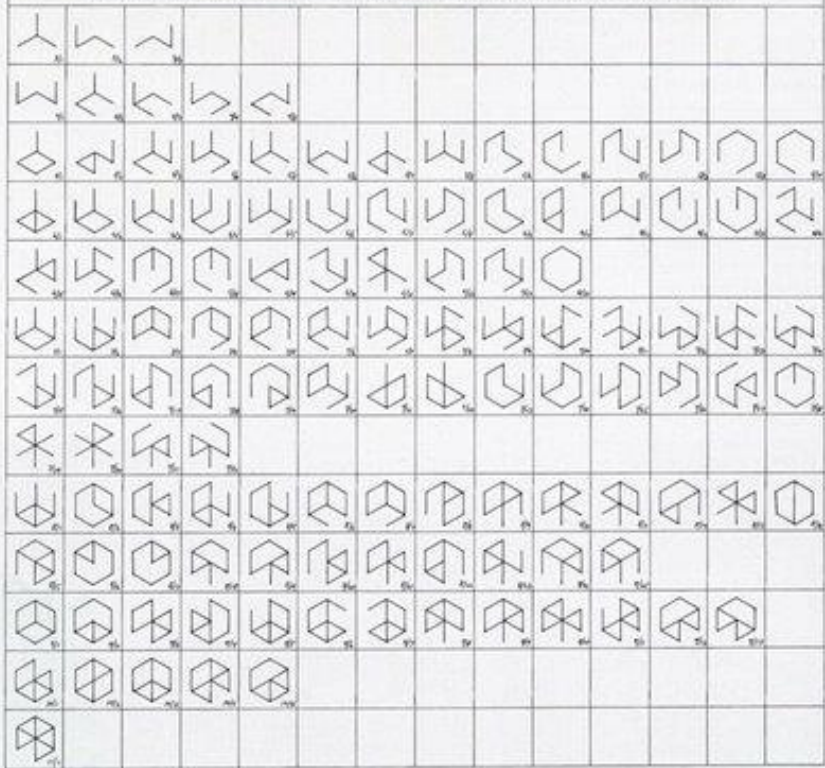




3 part pieces				4 part pieces							5 part pieces		
													6 part pieces
													7 part pieces



VARIATIONS OF INCOMPLETE OPEN CUBES



“less is more.” –Ludwig Mies van der Rohe

“Less is a bore.” –Robert Venturi

Postmodernism



Charles Moore, *Piazza d'Italia*, 1975-80, New Orleans



Judy Chicago, *The Dinner Party*, 1974-79, Brooklyn Museum of Art

Michael Graves, *Target Wing*, MIA, 2006





Richard Estes, *Holland Hotel*, 1980, P.99.31.4



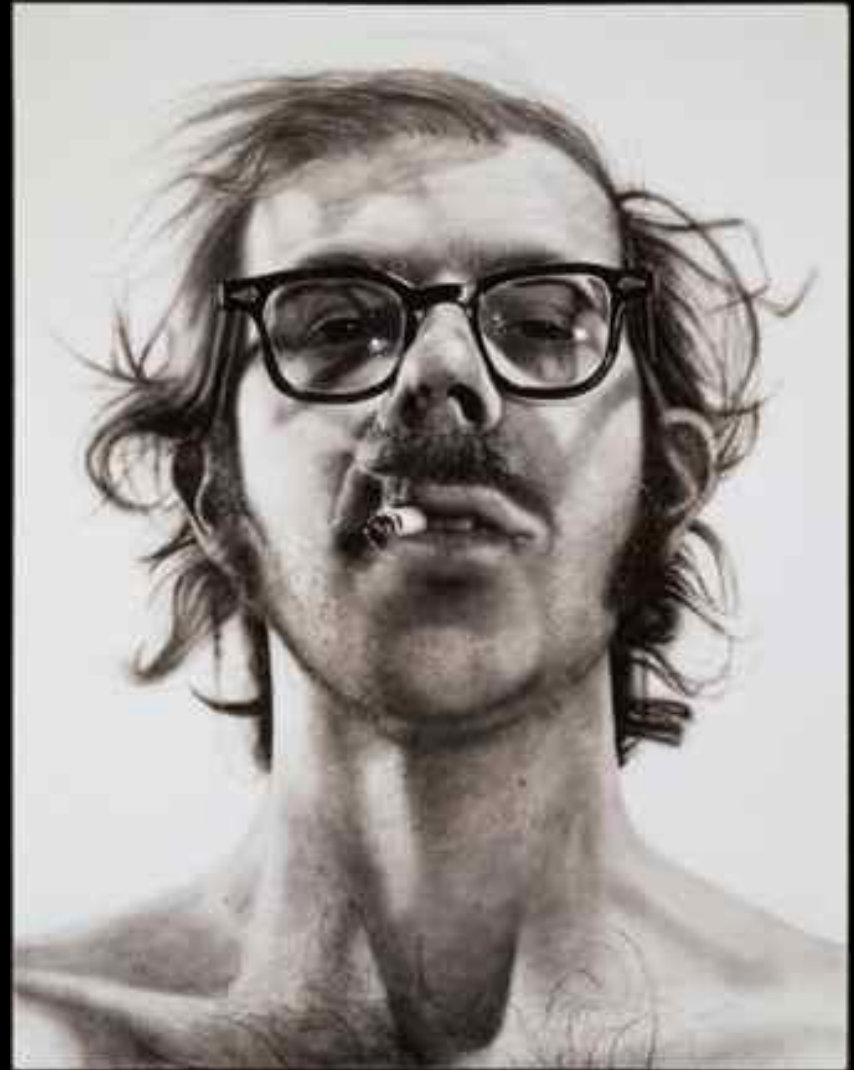
Ten Doors, 1972,
P.73.36

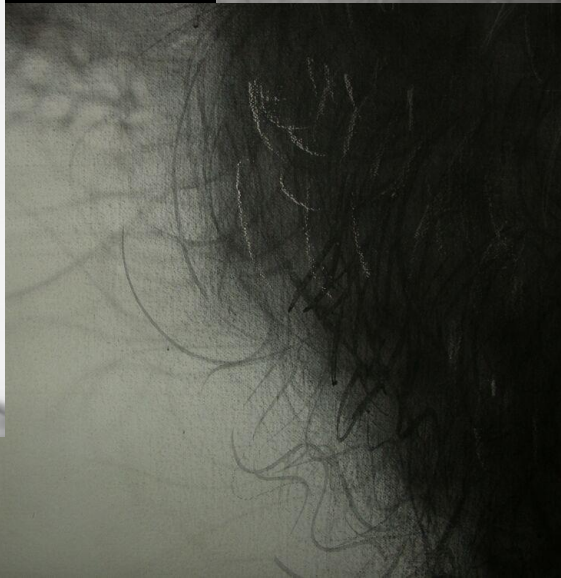


Chuck Close, *Frank*, 1969, 69.137

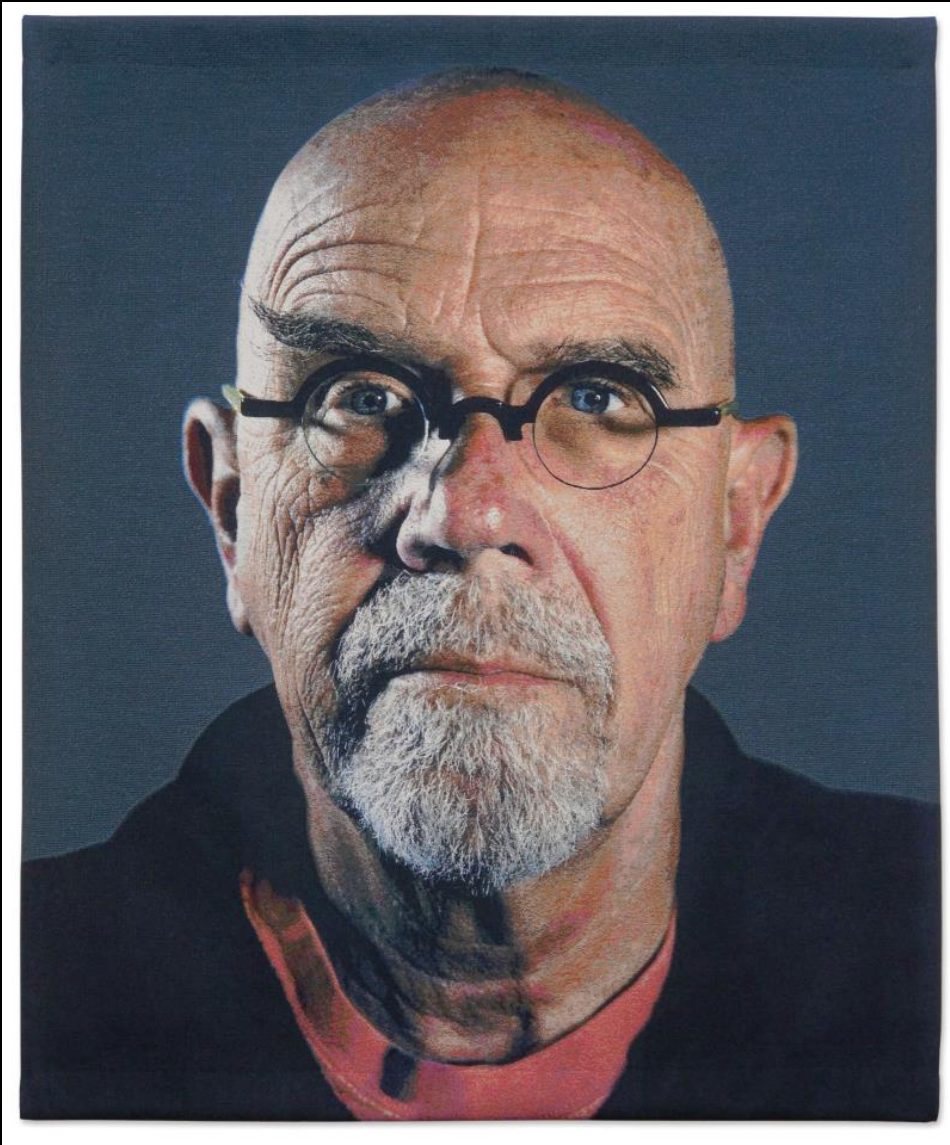


Big Self-Portrait, 1967-68, WAC





Self-Portrait (Pink T-shirt), 2013,
jacquard tapestry



Self-Portrait, 2000, WAC

