



- A completely new era in British art begins around 1950 and gets going in the 1960s. In the period since 1950 British art does not lag behind but in many ways can be seen to be innovative and progress.
- WARNING: There are two warnings before I start. First, some art works produced since the 1950s are explicit in terms of sex and violence and secondly I have selected works that avoid these extremes. In this way, I probably satisfy no one but I believe I show enough to make the point I wish to make without getting us banned from this family community centre.
- The talks are chronological and are based on British art made by British artists or artists living in Britain. However, to understand many of the ideas international artists will often be shown.
- The talks are biased towards so-called 'mainstream' artists that are shown at Tate and in the major galleries such as the Saatchi Gallery. In the final week before the summary 'British Art Today' we will look at other artists by considering the winners of some of the major art competitions held each year.
- Some people might think that art is, or should be, about beauty but artist have always wanted to explore a wider range of topics. During the nineteenth century

there was a strong element of narrative art in Britain and there has always been an interest in portraiture, the accurate recoding of appearance. During the twentieth century artist started to explore the more widely. In fact, art since 1900 could be described as a time of exploration and art has been taken in many directions.

British Art Since 1950

- Henry Moore emerged after World War II as Britain's leading sculptor alongside **Victor Pasmore** and **Barbara Hepworth**. The London School of figurative painters including **Francis Bacon**, **Lucian Freud**, **Frank Auerbach** and **Leon Kossoff** received widespread international recognition, while other painters such as **John Minton** and **John Craxton** are characterized as Neo-Romantics. **Graham Sutherland**, the Romantic landscapist **John Piper**, the sculptor **Elisabeth Frink**, and the industrial townscapes of **L.S. Lowry** also contributed to the strong figurative presence in post-war British art.
- In the 1950s Abstract art became prominent during the 1950s with **Ben Nicholson**, Terry Frost, Peter Lanyon and Patrick Heron, who were part of the St Ives school in Cornwall. The London-based Independent Group formed; from which pop art emerged in 1956 with the exhibition at the Institute of Contemporary Arts *This Is Tomorrow*, as a British reaction to abstract expressionism. The Independent Group is regarded as the precursor to the Pop Art movement in Britain and the United States. The *This is Tomorrow* show featured Scottish artist **Eduardo Paolozzi**, **Richard Hamilton**, and artist John McHale amongst others.
- In the 1960s, Sir Anthony Caro became a leading figure of British sculpture. John Hoyland, Howard Hodgkin, John Walker, Ian Stephenson, Robyn Denny and John Plumb were British painters who emerged at that time and who reflected the new international style of Colour Field painting.
- During the 1960s another group of British artists offered a radical alternative to more conventional artmaking and they included Bruce McLean, Barry Flanagan, Richard Long and Gilbert and George. British pop art painters **David Hockney**, **Patrick Caulfield**, Derek Boshier, Peter Phillips, **Peter Blake** (best known for the cover-art for Sgt. Pepper's Lonely Hearts Club Band), Gerald Laing, the sculptor Allen Jones were part of the sixties art scene as was the British-based American painter **R. B. Kitaj**.
- Photorealism in the hands of Malcolm Morley (who was awarded the first Turner Prize in 1984) emerged in the 1960s as well as the op-art of Bridget Riley.
- Michael Craig-Martin was an influential teacher of some of the Young British Artists and is known for the conceptual work, *An Oak Tree* (1973).
- Post-modern, contemporary British art particularly that of the Young British Artists is concerned with our anxieties within a post-imperial material culture. Members of the YBA include **Damien Hirst**, **Rachel Whiteread**, and **Tracey Emin**, who rose to prominence after the Freeze exhibition of 1988, with the backing of Charles Saatchi and achieved international recognition with their version of conceptual art.

Controversial works included Emin's bed, **Marcus Harvey's** portrait of Myra Hindley and, in New York, **Chris Ofili's** *The Holy Virgin Mary*.

- In 1999, the Stuckists figurative painting group which includes Billy Childish and Charles Thomson was founded as a reaction to the YBAs. **Jack Vettriano** and **Beryl Cook** have widespread popularity, but not establishment recognition. Banksy made a reputation with street graffiti and is now a highly valued mainstream artist.
- **Antony Gormley** produces sculptures, mostly in metal and based on the human figure, which include the 20 metres (66 ft) high *Angel of the North* near Gateshead, one of the first of a number of very large public sculptures produced in the 2000s, *Another Place*, and *Event Horizon*. The Indian-born sculptor **Anish Kapoor** has public works around the world, including *Cloud Gate* in Chicago and *Sky Mirror* in various locations; like much of his work these use curved mirror-like steel surfaces. The environmental sculptures of British earth works artist **Andy Goldsworthy** have been created in many locations around the world. Using natural found materials they are often very ephemeral, and are recorded in photographs of which several collections in book form have been published. **Grayson Perry** works in various media, including ceramics.

Notes

- Well-known contemporary painters include Lucian Freud, David Hockney, Michael Andrews, Bridget Riley, and Christopher Wood; among notable sculptors are Reginald Butler, Lynn Chadwick, and Kenneth Armitage.
- More recent art (1980-2000) called neoconceptual, has been eclectic and employed a variety of often mixed and sometimes surprising media.
- Probably the best known of England's post-Thatcher artists is Damien Hirst, whose images have included dot paintings, cabinets of pharmaceuticals, and, most famously, animals, sliced or whole, pickled in formaldehyde and displayed in glass vitrines.
- A wide range of other contemporary English works and artists include Chris Ofili's sparkling elephant dung—encrusted semiabstract paintings;
- Richard Billingham's deadpan photographic images;
- Rachel Whiteread's plaster casts and rubber sculpture of domestic objects;
- Jenny Saville's fleshy and disturbing nudes;
- Gary Hume's cool and brilliantly coloured abstracts;
- Fiona Rae's jazzed-up abstractions; and
- Marc Quinn's controversial works, notably a cast of his head made with his own blood.
- Other notable English contemporaries include Ian Davenport, Gillian Wearing, Gavin Turk, Abigail Lane, Mona Hatoum, Marcus Harvey, and Sarah Lucas.
- Frank Auerbach, Francis Bacon, Graham Bell, Peter Blake, Mark Boyle, Patrick Caulfield, Jacob Epstein, Lucian Freud, Gilbert & George, Eric Gill, Harold Gilman, Spencer Gore, Duncan Grant, Richard Hamilton, Barbara Hepworth, David

Hockney, Gwen John, Allen Jones, RB Kitaj, Percy Wyndham Lewis, Richard Long, Henry Moore, Paul Nash, Christopher Nevinson, Ben Nicholson, Eduardo Paolozzi, John Piper, Bridget Riley, Walter Richard Sickert. Stanley Spencer, Graham Sutherland.

- LS Lowry (1887-1976)
- Clement Greenberg
 - In 1960, Clement Greenberg published *Modernist Painting* in which he argued that the essential and unique element in Modern painting is its flatness. The unique aspect of painting is that it is done on a flat surface and therefore this should be recognised and embraced by artists. The defining moment was Cubism.
- Top 10 British Artists by auction price (2014)
 - Damien Hirst \$19,230,922 at Sotheby's London (all prices include buyer's premium) *Lullaby Spring*, 6,000 hand-painted pills. Price beaten by Gerhard Richter.
 - Peter Doig *The Architect's Home in the Ravine*, 1991 painting featuring a house seen through a mesh of vegetation sold for \$11,899,378.
 - Glenn Brown *The Tragic Conversion of Salvador Dalí (after John Martin)*, 1988, sold for \$8,110,651 at Sotheby's
 - David Hockney \$7,922,500 *Beverly Hills housewife (diptych)*, the picture was painted between 1966 and 1967.
 - Antony Gormley most popular work is *Angel of the North* (£800,000). A 1996 maquette of the *Angel*, fetched \$5,376,620 in 2011 at Christie's.
 - Bridget Riley *Chant 2* (1967) sold for \$5,104,125 in 2008 at Sotheby's.
 - Frank Auerbach 1963 *Head of Helen Gillespie*, fetched \$3,876,544 in 2008 at Sotheby's.
 - Gilbert and George *To Her Majesty*, which sold for \$3,767,198 at Christie's London in 2008.
 - Jenny Saville *Plan* (1993) sold for \$3,491,681 in 2014 at Christie's.
 - Allen Jones *Hatstand, Table and Chair (i) Hatstand (ii) Table (iii) Chair (3 works)*(1969) sold for \$3,371,018 in 2013 at Christie's.



BRITISH ART SINCE 1950

1. **British Art Since 1950**
2. Pop Art
3. Figurative Art since 1950
4. David Hockney
5. Feminist Art
6. Conceptual Art & Minimalism
7. The Young British Artists
8. Video and Performance Art
9. Outsider Art & Grayson Perry
10. Summary



- Twentieth century art is often shocking, often trite and often obscure. It raises the question 'Is it art?' and 'What is art?'.
- One wonders who some modern art is produced for, the artist? Everyone? The art elite? Most artists want to reach as many people as possible but most works of modern art are dismissed as trivial or trite with phrases such as 'what is it about', 'it must have taken five minutes, 'my child could do it' or 'it is just trying to shock'.
- Before I start therefore I must ask you to suspend judgement. There is little you can imagine that artists have not done. No matter how trivial, shocking, exciting or boring some artist will have done it. Artists feed off other artists so all the art of the twentieth century interlocks. That is why I must ask you to suspend judgment it until the end of the course. I am not trying to convert you I am trying to show you what has been done and why in order to allow you to form your own view at the end of the course, but not before.
- We cannot generalise, one artist might be trying to make money, another to create something beautiful, another to comment on or try to change the world or at least change the way we perceive the world and the human condition. Most are sincere human beings who are honestly struggling to make sensible, sensitive and thoughtful comments on what you might call the human condition. If we at first assume all artists are like this then we can more easily respond to their work. We

may then reject it but we have honestly tried to respond.

- It is also important to understand that modern art, like much former art, is not produced to be understood or decoded. There is not necessarily any hidden message. The test is whether we receive anything from the work. If we give it time it must return something.

Notes

- Artistic ideas:
 1. **Defining art.** Found art, Marcel Duchamp and the urinal, the exhibition was meant to accept all work submitted but the jury found the urinal 'by no definition, a work of art'. This raises the question 'What is a work of art?' Many definitions have been proposed. Duchamp said later that his *Fountain* was 'a form of denying the possibility of defining art'.
 2. **Flatness.** One characteristic of modern art is that the artist draws attention to the fact we are viewing a work of art. Prior to the twentieth century artists celebrated figurative forms and accurately depicted things that had a basis in reality. The motivation for flatness is less clear, it might be an honesty to the materials used, an exploration of new effects that are then possible, a way to try to depict the spiritual realm or a rejection of an task that is better handled by photography. In 1960, Clement Greenberg published *Modernist Painting* in which he argued that the essential and unique element in Modern painting is its flatness. The unique aspect of painting is that it is done on a flat surface and therefore this should be recognised and embraced by artists. The defining moment was Cubism.
 3. **Higher realities.** Altered reality (e.g. Fauvism) and abstraction (e.g. Kandinsky), what is it trying to achieve? The first exhibition of British abstract art was held in England in 1935. The following year the more international Abstract and Concrete exhibition included work by Piet Mondrian, Joan Miró, Barbara Hepworth and Ben Nicholson. Hepworth, Nicholson and Gabo moved to the St. Ives group in Cornwall to continue their 'constructivist' work. Some link the prevalence of abstract art with the growing abstraction of social relations in an industrial society, others link it to the abstract power of money that reduces everything to exchange-value, others to the abstract nature of our increasingly bureaucratic society and Post-Jungians to the way in which scientific theories, such as quantum theory, disintegrate the apparent solidity of matter into abstract energy. Abstract expressionism, action painting and colour field painting.
 4. **Down with everything.** Dada and the rejection of meaning
 5. **A return to the past,** Neo-romantics landscape 1930s to 1950s. School of London (see <http://www.tate.org.uk/learn/online-resources/glossary/s/school-of-London>), R.B. Kitaj and a return to

figurative painting in the face of the avant-garde in the 1970s. The Stuckists.

6. **The subconscious.** Surrealism and the subconscious
7. **The idea is everything.** Conceptual art and installation
8. **The fundamentals.** How far can you simplify art? Minimalism.
9. **Capitalism and consumerism.** The art object. The destruction of the power of the art market through, for example, performance art. Performance art breaks with the hegemony of the 'art world', the 'art work' and the white walls of the exhibition.
10. **Reclaiming the image.** Photorealism and hyperrealism aim to reproduce a photograph to draw attention both to the fact it is a painting (unlike *trompe l'oeil* which attempts to hide it) and to reclaim the image in a world flooded with images through the time and effort expended by the artist.
11. **One world of images,** Pop Art, Op-Art, popular culture and the mass media. Art as a part of the world of images.
12. **Video Art, Computer Art and other media.** Video art may not employ the use of actors, may contain no dialogue, may have no discernible narrative or plot, or adhere to any of the other conventions that generally define motion pictures as entertainment. It now includes augmented reality (AR).

ABSTRACT EXPRESSIONISM



Jackson Pollock (1912–1956), *Summertime: Number 9A*, 1948, oil paint, enamel paint and commercial paint on canvas, 84.8 x 555 cm, Tate



Hans Numuth, Jackson Pollock, photograph

Jackson Pollock (1912–1956), *Summertime: Number 9A*, 1948, oil paint, enamel paint and commercial paint on canvas, 84.8 x 555 cm, Tate
Hans Numuth, Jackson Pollock, photograph

Now regarded as traditional art and we will find out why.

- Abstract expressionism is a post–World War II art movement in American painting, developed in New York in the 1940s. It was the first specifically American movement to achieve international influence and put New York City at the centre of the western art world, a role formerly filled by Paris. The movement's name is derived from the combination of the emotional intensity and self-denial of the German Expressionists with the anti-figurative aesthetic of the European abstract schools such as Futurism, the Bauhaus, and Synthetic Cubism. Additionally, it has an image of being rebellious, anarchic, highly idiosyncratic and, some feel, nihilistic. Pollock's energetic "action paintings", with their "busy" feel, are different, both technically and aesthetically, from the violent and grotesque Women series of Willem de Kooning's figurative paintings and the rectangles of colour in Mark Rothko's Colour Field paintings (which are not what would usually be called expressionist, and which Rothko denied were abstract). Abstract expressionism has

many stylistic similarities to the Russian artists of the early 20th century such as Wassily Kandinsky.

- Why did it become popular? The McCarthy era after World War II was a time of artistic censorship in the United States, but if the subject matter were totally abstract then it could be seen as apolitical, and therefore safe. Or if the art was political, the message was largely for the insiders.
- The style was proclaimed by the art critic and Trotskyite Clement Greenberg and ironically it was also supported by the CIA as an anti-Communist movement as it demonstrated the freedom in America to call anything art.
- Abstract Expressionism can be roughly divided into:
 - Action Painting and Jackson Pollock
 - Colour Field and Mark Rothko

Jackson Pollock

- During his lifetime, Pollock enjoyed considerable fame and notoriety; he was a major artist of his generation. Regarded as reclusive, he had a volatile personality, and struggled with alcoholism for most of his life. In 1945, he married the artist Lee Krasner (1908-1984), who became an important influence on his career and on his legacy. Pollock died at the age of 44 in an alcohol-related single-car accident when he was driving. In December 1956, several months after his death, Pollock was given a memorial retrospective exhibition at the Museum of Modern Art (MoMA) in New York.
- Pollock was introduced to the use of liquid paint in 1936 at an experimental workshop in New York City by the Mexican muralist David Alfaro Siqueiros.
- In 1999, physicist-artist Richard Taylor used computer analysis to show similarities between Pollock's painted patterns and fractals (patterns that recur on multiple size scales) found in natural scenery. A recent study which used fractal analysis as one of its techniques achieved a 93% success rate distinguishing real from fake Pollocks. Cognitive neuroscientists have shown that Pollock's fractals induce the same stress-reduction in observers as computer-generated fractals and Nature's fractals.
- Pollock's most famous paintings were made during the "drip period" between 1947 and 1950. He rocketed to fame following an August 8, 1949 four-page spread in *Life* magazine that asked, "Is he the greatest living painter in the United States?" At the peak of his fame, Pollock abruptly abandoned the drip style. After 1951 he worked in darker colours including his 'Black pourings'. He later returned to using colour and figurative elements and started numbering his works. Lee Krasner became more and more influential on his work and she became the only judge he could trust. John Bernard Myers, a noted art dealer, was once quoted to say that "there would never have been a Jackson Pollock without a Lee Pollock", whereas Fritz Bultman, a fellow painter, had referred to Pollock as Krasner's "creation, her

Frankenstein". Pollock struggled with alcoholism and had an affair with Ruth Kligman. One morning in 1956 he was died in a single car crash while driving under the influence less than a mile from home. One passenger was also killed and the other, Ruth Kligman, survived. For the rest of her life his wife, Lee Krasner, maintained his reputation.

- The abstract painter Agnes Martin said, "there is abstract painting, free of environmental elements and even relationship to the environment. . . and that is a much broader sort of feeling. You can really go off when you get out into the abstract!" She described Pollock's work as "about complete freedom and acceptance" and she said "Rothko's painting is pure devotion to reality".

References

- https://en.wikipedia.org/wiki/Jackson_Pollock



Mark Rothko, *Seagram Murals*, Rothko room, Tate Modern

- **Four Seasons.** These nine paintings are by Mark Rothko and are known as the *Seagram Murals*. They were originally painted for the Four Seasons restaurant in New York in 1958 but after spending eight months producing them Rothko decided he would not supply them to the restaurant and returned the money he had been advanced. There is disagreement about the reason for this. Rothko's wife said he never knew it would become a restaurant but Philip Johnson, the building's internal designer said he always knew.
- **Why did he stop?** By chance Rothko discussed the commission with a passenger on a transatlantic journey and the passenger wrote notes of the chat which he later published. Rothko told him he was painting large canvases for an expensive restaurant in the Seagram building, '**a place where the richest bastards in New York will come to feed and show off**'. He went on to say, '**I accepted this assignment as a challenge, with strictly malicious intentions. I hope to paint something that will ruin the appetite of every son of a bitch who ever eats in that room.**' He never said this to his friends and it is possible he was exaggerating when talking to a stranger.
- **Creates a mood.** Rothko painted the panels three times before he was happy with

the result. He wanted an oppressive effect, darker and more sombre than anything he had tried before. He was always interested in his paintings creating a certain contemplative mood in the viewer and he felt this would never happen in the restaurant and so refused to supply the paintings.

- **Medici Library.** Rothko was influenced by Michelangelo's staircase walls leading to the Medici Library in Florence, as they make the viewer feel they are trapped in a room where all the windows and doors have been bricked up. To create this feeling Rothko never wanted his pictures to be brightly lighted. In addition, he never wanted them to be shown with other pictures. He always wanted a room.
- **Tate bequest.** Rothko first mentioned the possibility of making a gift to the Tate in 1965 and discussed it with the Director Sir Norman Reid many times in the course of the next four years before making up his mind. While he had a deep affection for England, he was concerned that the work would not be appreciated in London. The decisive factor which influenced him in the end was the thought that the pictures would be in the same building as Turner. His intention was that the works should form a homogeneous group and be seen alone in a space of their own. The final selection was made towards the end of 1969 in his studio in New York, when he and Sir Norman chose a further eight paintings to accompany the one he had presented earlier in 1968. He planned the arrangement himself with the aid of a mock-up of the space they were to occupy and even cut a sample of the wall colour from the studio. However, by a sad irony the pictures arrived in London on the very day of his death, and he was never able to see them in position.

Mark Rothko, *Black on Maroon*, 1958

- Mark Rothko (1903-1970) was Jewish artist who was born in Russia but fearing conscription his father emigrated to America and Marcus and his mother joined him in 1913. He died a few months later leaving the family destitute. His mother worked as a cashier and he sold newspapers. He did well at school and learned his fourth language, English. He was passionate about workers' rights and women's rights and became an expert orator. He received a scholarship to Yale and worked to fund himself. He found it racist and elitist and dropped out after the second year. He enrolled art college where one of his tutors was Arshile Gorky. After art school he started painting but taught to supplement his income until 1952.
- In 1958, he received a commission from the Four Seasons restaurant in the Seagram Building on Park Lane.
- Rothko was very bright but a manic depressive. He got a place at Yale, married, divorced and married again, separated in 1969. He committed suicide using a razor and taking anti-depressants aged 66. He returned to Europe where he saw Michelangelo's Laurentian Library. He was moved by the feeling of enclosure.
- Rothko hated people saying his paintings are beautiful as he wanted something more than that. There are 12 layers of paint built up on bare canvas and painted

very slowly with the help of two studio assistants. The painting technique enables the viewer to see faint under layers and shapes. He saw Michelangelo's Laurentian Library stairs with their blank windows.

- They provide a windows into a spiritual world. Rothko's work had become massively successful and sold for very high prices which he didn't like. He was a Russian Jew whose parents were middle-class intellectuals. Because of the anti-Jewish feeling in Russia and the fear that his sons were about to be conscripted into the army his father fled to America.
- The Seagram Murals were painted in the decade after the Second World War. They were created as a space, an environment, a place of contemplation. The colours Rothko uses are darker than those he has used previously ... blacks, maroons, dark reds. He said that he feared the day 'the black swallows the red.' The murals are Rothko's first series. For a series to be a series there needs to be a common theme to unite them and here it is the floating frame. The edges are soft and blurred and this fraying and feathering gives a feeling of the frames expanding and contracting, gently and breathing. For Rothko they weren't about the colours or technique but about feelings, such as tragedy, doom and ecstasy.
- One critic has seen letters of the Hebrew alphabet in the paintings. Rothko was Jewish, born in Dvinsk, Russia, (now Latvia), spoke Hebrew, Yiddish, Russian and English. He could be difficult but had a good deal of integrity. In New York in 1958 Rothko won a major commission to provide murals for the luxury Four Seasons Restaurant in the iconic Seagram Building (architect Mies van der Rohe). He was given a \$7,000 advance and produced some 30 works. He was delighted and set to work with real enthusiasm. Then he and his wife Mell dined in the restaurant and he withdrew the paintings and returns the advance. He said, 'no one who eats that kind of food for those kind of prices will ever see a painting of mine.' There are several stories but basically it seems it was a question of artistic integrity. The Four Seasons was not the right home for his paintings.
- What then was the right home? What was the right destination? Rothko had a deep affection for Turner and so he donated them to the Tate with certain specific conditions, such as the low light, the wall colour and being next to the Turners. On the day in February 1970 that the paintings were being unpacked at Tate came the news that Mark Rothko had committed suicide in New York. He had cut open his veins in the wrist and elbow.

References

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POP ART



Peter Blake (born 1932), design of the Beatles *Sgt. Pepper's Lonely Hearts Club Band* album cover, 1967

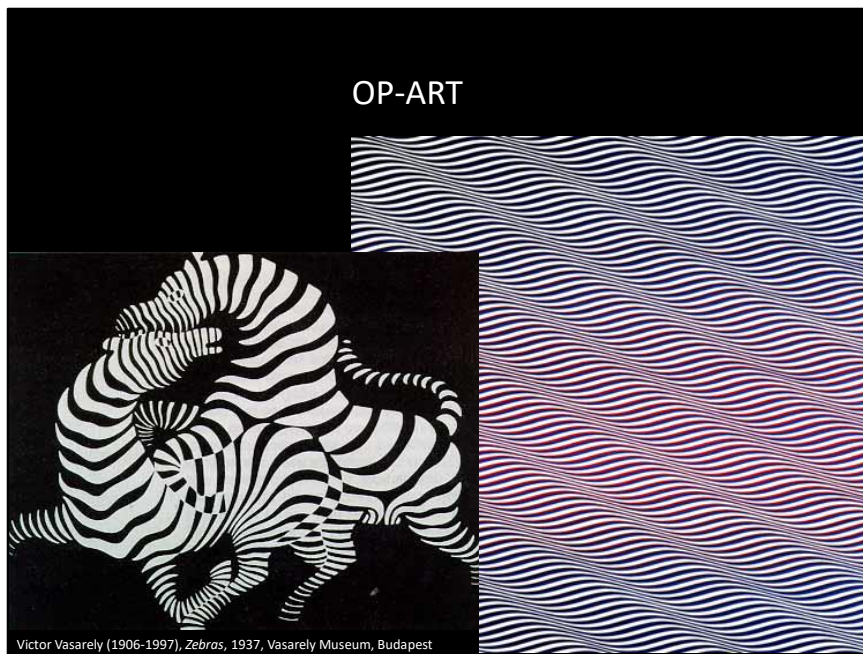
Peter Blake (born 1932), design of the Beatles *Sgt. Pepper's Lonely Hearts Club Band* album cover, 1967

- *Sgt. Pepper's* album cover was designed by the pop artists Peter Blake and Jann Haworth from an ink drawing by McCartney.[199] It was art-directed by Robert Fraser and photographed by Michael Cooper. The front of the LP included a colourful collage featuring the Beatles in costume as the *Sgt. Pepper's Lonely Hearts Club Band*, standing with a group of life-sized cardboard cut-outs of famous people.
- The final grouping included singers such as Bob Dylan and Bobby Breen; the film stars Marlon Brando, Tony Curtis, Marlene Dietrich and Marilyn Monroe; the artist Aubrey Beardsley; the boxer Sonny Liston and the footballer Albert Stubbins. Also included were the comedians Stan Laurel and Oliver Hardy (as well as comedian W.C. Fields) and the writers H. G. Wells, Oscar Wilde, Lewis Carroll and Dylan Thomas.
- The cost of the cover was £3,000 when an album cover typically cost £50.

Peter Blake

- Peter Blake went to the Royal College of Art and currently lives in Chiswick. During

the 1950s he became one of Britain's best known pop artists. His paintings included advertisements, musical hall entertainment and wrestlers. In the 'Young Contemporaries' exhibition of 1961 he exhibited alongside David Hockney and R.B. Kitaj. He won the (1961) John Moores junior award for *Self Portrait with Badges*. He came to wider public attention when, along with Pauline Boty and others he featured in Ken Russell's Monitor film on pop art, *Pop Goes the Easel*, broadcast on BBC television in 1962. From 1963 Blake was at the centre of swinging London and came into contact with leading figures of popular culture.



Bridget Riley (born 1931), *Cataract 3*, 1967, British Council

Victor Vasarely (1906-1997), *Zebras*, 1937, Vasarely Museum, Budapest

- In 1964 *Time Magazine* coined the term op art to describe a form of abstract art that uses optical illusions. Works now described as "op art" had been produced for several years before Time's 1964 article. For instance, Victor Vasarely's painting *Zebras* (1938) is made up entirely of curvilinear black and white stripes not contained by contour lines. Also, the early black and white "dazzle" panels that John McHale installed at the *This Is Tomorrow* exhibit in 1956. Op art perhaps derives from the constructivist practices of the Bauhaus. This German school, founded by Walter Gropius, stressed the relationship of form and function within a framework of analysis and rationality.

Bridget Riley

- Born in **Norwood**, the daughter of a businessman. She spent her childhood in **Cornwall** and Lincolnshire and studied at **Goldsmiths' College** and the **Royal College of Art**. She began painting in a semi-impressionist style and changed to pointillism in 1958 until 1960 when she started painting Op-art and exploring the potential of optical phenomena.

- Around **1960** she began to develop her signature Op Art style consisting of black and white geometric patterns that explore the dynamism of sight and produce a disorienting effect on the eye.
- *The Cataract* series was a defining moment in her career and she was the first British artist and the first woman artist to win the International Prize for Painting at the 1968 Venice Biennale.

FIGURATIVE ART



Lucien Freud (1922-2011), *Reflection* (Self-portrait), 1985, private collection, Ireland

Lucien Freud (1922-2011), *Reflection* (Self-portrait), 1985, private collection, Ireland

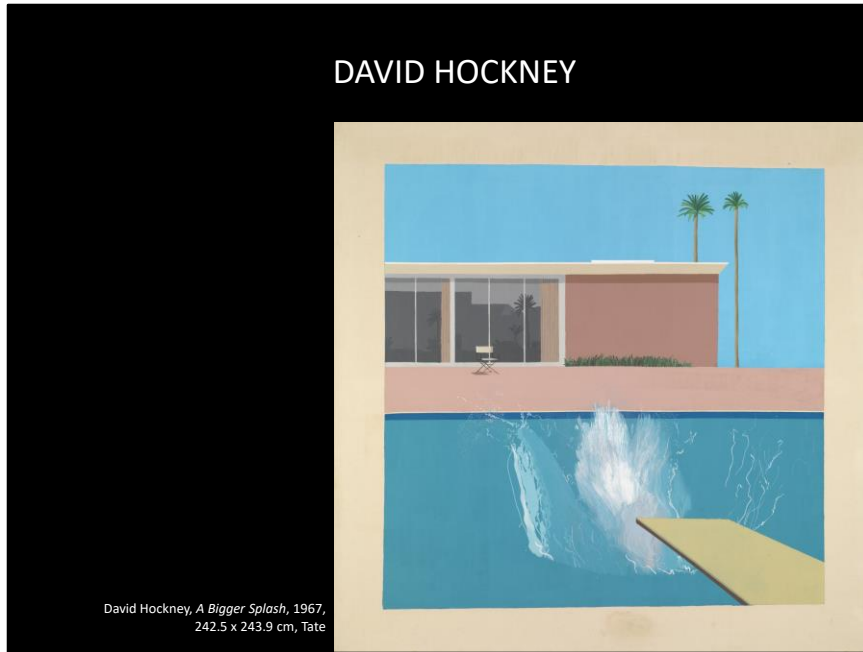
- 'I've always wanted to create drama in my pictures, which is why I paint people. It's people who have brought drama to pictures from the beginning. The simplest human gestures tell stories.'

Lucian Freud

- Lucian Freud (1922 – 2011) was one of the most important and influential artists of his generation. Paintings of people were central to his work and this major exhibition, spanning over seventy years, is the first to focus on his portraiture. He was **born in Berlin**, the son of a Jewish architect and **grandson of Sigmund Freud**. His family moved to **Britain in 1933** to escape Nazism. He attended Goldsmith's College and enlisted in the merchant Navy in World War II. He was intensely private and his paintings over his 60-year career are mostly of his friends and family.
- Freud painted from life, and usually spend a great deal of time with each subject, demanding the model's presence even while working on the background of the portrait. A nude completed in 2007 required sixteen months of work, with the model posing all but four evenings during that time; with each session averaging

five hours, the painting took approximately 2,400 hours to complete. A rapport with his models was necessary, and while at work, Freud was characterised as "an outstanding raconteur and mimic". Regarding the difficulty in deciding when a painting is completed, Freud said that "he feels he's finished when he gets the impression he's working on somebody else's painting".

DAVID HOCKNEY



David Hockney, *A Bigger Splash*, 1967,
242.5 x 243.9 cm, Tate

David Hockney (b. 1937), *A Bigger Splash*, 1967, 242.5 x 243.9 cm, Tate

- **David Hockney rejects the labelling of his works as “Pop Art”**, his paintings often reference this movement, and one of his favourite subjects is the Californian swimming pool, displaying his love of Los Angeles. It is these paintings that have resulted in his association with the Pop Art movement.
- An unseen figure has apparently just jumped in from the diving board. It was painted in California between April and June 1967 when Hockney was teaching at the University of California. It is a typical Californian cloudless sky and two palm trees rise above a single storey building. An empty director's chair stands on a pink patio in front of sliding patio doors. The shadow under the chair shows the sun is high it is close to noon. An empty, yellow diving board point diagonally back across the surface of the water towards the empty chair. A thick wide line on the roof of the building emphasizes the location where the person disappeared under the water.
- The composition is based on a photograph of a swimming pool in a book an early drawing by Hockney of some Californian buildings. It is an enlarged version of two earlier paintings, *A Little Splash* (1966) and *The Splash* (1966). The painting is almost square and is divided in half but a strong, thick blue line representing the

edge of the pool. It is a painting of verticals and horizontals broken by the diagonal diving board reflected in the diagonals of the legs of the director's chair. The calm, static scene is broken by the violence of the white splash and Hockney has described his pleasure in taking two weeks to represent an event lasting a second or two.

- It was painted in an early form of acrylic called Liquitex on a white cotton duck canvas, with no underdrawing.
- The palette is limited to cobalt blue, ultramarine blue, raw sienna, burnt sienna, raw umber, Hooker's green, Naples yellow and titanium white.
- The splash was worked on with small brushed over two weeks but the rest of the painting was finished very evenly with a paint roller, in two or three layers. The few details such as the trees, grass, chair, and reflections were then painted over the flat areas.
- The wide border (and central narrow stripe at the pool's edge) are left unpainted. The border creates an effect like a Polaroid photograph.
- When Hockney was asked who jumped in the pool he said, "I don't know actually. It was done from a photograph of a splash. That I haven't taken, but that's what it's commenting on. The stillness of an image. (...) Most of the painting was spent on the splash and the splash lasts two seconds and the building is permanent there. That's what it's about actually. You have to look in at the details."

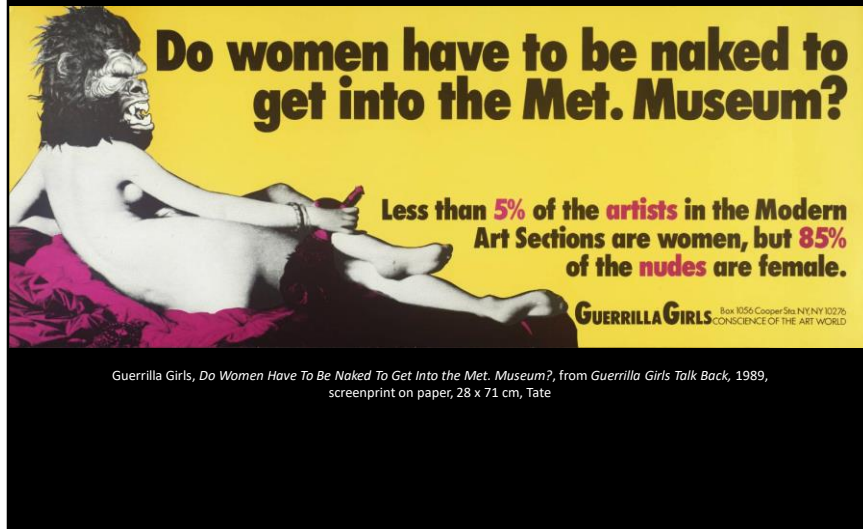
David Hockney

- Hockney is considered one of the most influential British artist of the 20th century. He was born in Bradford and went to the Royal College of Art where he met R. B. Kitaj. He featured in the exhibition *Young Contemporaries* with Peter Blake. The RCA refused to allow him to graduate as he had not written a mandatory essay . Recognising his talent and growing reputation the RCA changed the regulations and gave him a diploma. He visited California and moved there in 1964 where he painted a series of swimming pools using the new acrylic medium. He returned to London in 1968 and lived in Paris from 1973 to 1975. He moved to Los Angeles in 1978 at first renting a canyon house and later buying it. He also bought a beach house in Malibu. Hockney has always been openly gay and has explored the nature of gay love.

Notes

In 1967, Harold Wilson devalued the pound by nearly 15%. The Beatles release *Sergeant Pepper's Lonely Hearts Club Band*, with a record sleeve designed by pop artist, Peter Blake. Che Guevara was hunted down by the CIA, captured and executed in Bolivia.

FEMINIST ART



Guerrilla Girls, *Do Women Have To Be Naked To Get Into the Met. Museum?*, from *Guerrilla Girls Talk Back*, 1989, screenprint on paper, 28 x 71 cm, Tate

Guerrilla Girls, *Do Women Have To Be Naked To Get Into the Met. Museum?*, from *Guerrilla Girls Talk Back*, 1989, screenprint on paper, 28 x 71 cm, Tate

- In 1971 the art historian Linda Nochlin published a ground-breaking essay ***Why Have There Been No Great Women Artists?*** In it she investigated the **social and economic factors** that had prevented talented women from achieving the same status as their male counterparts.
- By the 1980s art historians such as **Griselda Pollock** and Rozsika Parker were going further, to **examine the language of art history** with its **gender-loaded terms** such as 'old master' and 'masterpiece'. They questioned the central **place of the female nude** in the western canon, asking why men and women are represented so differently.
- In his 1972 book *Ways of Seeing* the Marxist critic **John Berger** had concluded '**Men look at women. Women watch themselves being looked at**'. In other words Western art replicates the unequal relationships already embedded in society.
- Feminism:
 - In what is sometimes known as **First Wave feminist art**, women artists revelled in **feminine experience**, exploring vaginal imagery and menstrual blood, posing naked as goddess figures and defiantly using media such as

embroidery that had been considered 'women's work'. Some feminist art historians have researched women artists in the past who have been ignored or forgotten. One of the great iconic works of this phase is Judy Chicago's *The Dinner Party*, 1974–9. Chicago's *The Dinner Party* is the first epic feminist artwork. It consists of a dinner table with 39 hand-crafted place settings for each of the mythical and historically famous women that form the basis of an alternative view of history based on women rather than men.

- **Second-wave feminism** began to be used to describe a newer feminist movement that focused on fighting social and cultural inequalities, as well political inequalities.
- **Third-wave feminism** challenged what they considered to be the invalid assumption of white, upper-class second-wave feminists. This included the assumption of female heterosexuality, race assumptions, and what is good or not good for women. There is an active internal debate between those who believe there are important differences between women and men and those who contend that gender roles are due to social conditioning.
- **Post-feminists** believe women have achieved many of the second-wave goals and are critical of third-wave goals.
- Margaret Harrison founded the London Women's Liberation Art Group in 1970. Soon after, an exhibition of her work was closed by the police for its 'pornographic' depiction of men.
- Linder Sterling's photomontages, combining images from pornographic magazines with pictures from women's magazines, make a powerful feminist statement.
- Later feminist artists rejected this approach and attempted to reveal the origins of our ideas of femininity and womanhood. They pursued the idea of femininity as a masquerade – a set of poses adopted by women to conform to social expectations of womanhood.
- In 1985 a group of female artists formed the **Guerrilla Girls** to draw attention to the way female artists had been and were being ignored or marginalised. Guerrilla Girls formed in response to the Museum of Modern Art's exhibition "An International Survey of Recent Painting and Sculpture," which opened in 1984. The exhibition was the inaugural show in the MoMA's newly renovated and expanded building, and was intended to be a survey of the most important contemporary art and artists in the world. In total, the show featured works by 169 artists, of whom only 13 were female.
- The article *Lumps, bumps, bulbs, bubbles, bulges, slits, turds, coils, craters, wrinkles and holes* by Elaine Showalter discusses the art of Louise Bourgeois and her exhibition at the Tate in 2007.

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[https://en.wikipedia.org/wiki/The Dinner Party](https://en.wikipedia.org/wiki/The_Dinner_Party)
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CONCEPTUAL ART



Joseph Kosuth (American, b. 1945), *One and Three Chairs*, 1965, wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair", chair 82 x 37.8 x 53 cm, photographic panel 91.5 x 61.1 cm, text panel 61 x 76.2 cm, Museum of Modern Art (MoMA)

Joseph Kosuth (American, b. 1945), *One and Three Chairs*, 1965, wood folding chair, mounted photograph of a chair, and mounted photographic enlargement of the dictionary definition of "chair", chair 82 x 37.8 x 53 cm, photographic panel 91.5 x 61.1 cm, text panel 61 x 76.2 cm, Museum of Modern Art (MoMA)

Post-Modernism

- There is no clear definition but in all disciplines it is a clear break with the past at a fundamental level.
- One definition of postmodernism is "Weird for the sake of weird", Moe Szyslak
- I am using the term 'post-modern' to describe the most innovative British art since 1950. I therefore need to define the term 'post-modern' more clearly as not all the art since 1950 can be described in this way.
- Post-modernism is a broad development across all the arts and it is associated with a distrust of all ideologies and grand narratives. It is therefore often, tongue-in-cheek, self-referential, ironic and sceptical.
- It questions objective reality in the sense that all opinions, comments and descriptions are subjective so there is no absolute truth and ideas of a fixed human nature or progress of society are rejected. The Enlightenment gave us the structure that there are truths that are absolute and independent of us and we are

able to have objective knowledge of some of them through the application of reason. This process of acquiring knowledge will result in progress. Post-modernism maintains that all knowledge is the result of our social, historic and political systems. Our basic common sense ideas are constructs of our society that are taught from birth onwards.

- We think of the world as clearly divided into objects, this chair, this table, the wall and so on but it is actually far more complex. The mind is presented with a swirling mass of colour patches, lights, sounds, feelings and emotions. From this we synthesize objects. Kant refers to the “synthesis of the manifold.” This chair is not just something ‘out there’ we learn to recognise, it is a product of our experience and the way we learn language and communication. There are no objects in the world; there are our concepts that are based on our conceptual activity and our sense data.
- Rene Descartes used the method of doubt. He doubted everything including the world around him as we might be dreaming or hallucinating. There is one thing we cannot doubt and that is doubt itself which is me thinking, so ‘I think, I am’. Could I be dreaming I exist, no because the thought itself shows me I am thinking and so that I am. Postmodernists disagree with Descartes, we do not know ourselves directly, we are constructed from concepts like the chair. They call this decentring, we do not have direct knowledge of ourselves. Our knowledge of ourselves is determined by our language, our beliefs and our ‘common sense’, that is our unquestioned assumptions about how we and others function and communicate.
- Jacques Derrida is famous for saying ‘everything is a text’. There is nothing outside the text. Language is a system of distinguishing, a system of recognising differences. To recognise a chair we distinguish it from everything else, non-chairs. There can, of course, be vague boundaries, is a stool a chair? So all language does its to establish a structure. It cannot say nothing about what that structure consists of. There is therefore no direct link to reality and so there is no sharp distinction between fiction and non-fiction. There is no difference between describing and imaging. So there are no absolute truths particularly regarding race, class and identity. Reason is simply a tool used by empowered people to oppress people. Emotions and experiences are to be valued over rational argument. Postmodernists believe we must fight oppression by breaking free from reason and the past. Everything is a social construct.
- However, by the end it seems a false conclusion has been reached. Earthquakes are not social constructs although this sentence and any discussion of them is a social construct. Postmodernism itself has become so full of jargon it has become incomprehensible and therefore meaningless. Nietzsche said where there is no truth there is only power. If we disagree and there is no reason how do we settle out disagreement.
- W. V. O. Quine is a relativist and a sceptic but there is a lot to agree on. The world

is basically, radically indeterminate. Imagine natives of a tribe whose language we do not understand says 'Gavagai' when there are rabbits around. Does it mean rabbit? It could mean part of a rabbit, living thing, white thing, living God, rabbithood or even food. How do we distinguish which it is? The same applies to our language. There is 'no place to stand' to judge the native's language, our language or any language.

- Postmodernism takes many different forms in literature, philosophy, history, economics and architecture but we will only be considering the visual arts.
- Postmodernism is often associated with deconstruction and post-structuralism.
 - Deconstruction maintains that all words establish their meaning by means of their role with respect to other words. Words do not refer to or point to anything outside of this linguistic system such as physical objects, feelings, ideas or sense data. Meaning is therefore never present but only created with respect to other words. A concept is understood by reference to its opposite such as male/female, normal/abnormal, being/nothingness.
 - The structuralists were philosophers who maintained that human culture can be understood in terms of a structure modelled on language and that this linguistic structure mediates in some way between physical reality and abstract ideas. Post-structuralists reject the idea of an absolute or fixed structure that links the world to ideas. One example of the consequences of this approach is in textual analysis. A post-structuralist will replace the author by the reader as the primary subject of interest. This is called destabilizing or de-centring the author and is described in Roland Barthes's essay 'The Death of the Author' (1967). Barthes argued that the author was not the source of the work's meaning but that each reader constructed a meaning from the text and each was equally valid.
- In art, postmodernism was specifically a reaction against modernism which had dominated art theory and practice since the beginning of the twentieth century.
- **Post-modern art is self-referential, ironic and eclectic.**
- **Eclecticism** is a conceptual approach that does not hold rigidly to a single paradigm or set of assumptions, but instead draws upon multiple theories, styles, or ideas to gain complementary insights into a subject, or applies different theories in particular cases.

MINIMALISM



Carl Andre, *Equivalent VIII*, 1966, 12.7 x 68.6 x 229.2 cm, Tate

Carl Andre (b. 1935), *Equivalent VIII*, 1966, 12.7 x 68.6 x 229.2 cm, Tate

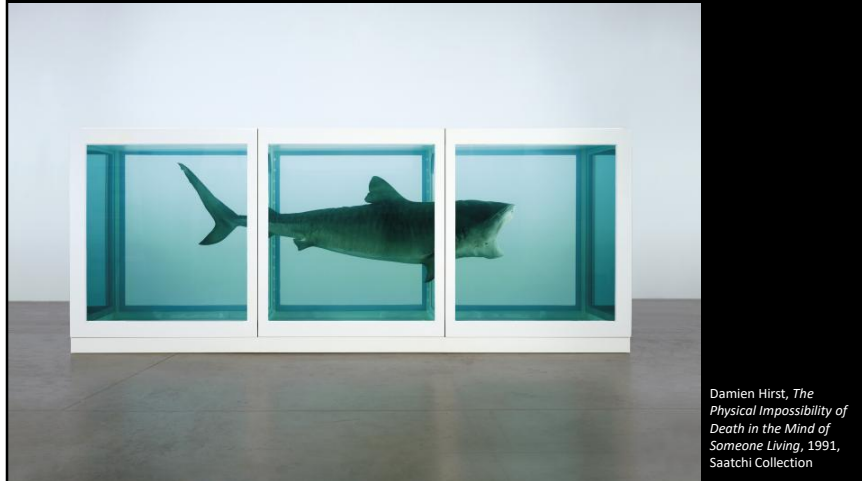
- How far can you simplify art? Minimalism.
- Tate website, 'The sensation of these pieces was that they come above your ankles, as if you were wading in bricks', Andre has commented. 'It was like stepping from water of one depth to water of another depth.' This was the last in his series of Equivalent sculptures, each consisting of a rectangular configuration of 120 firebricks. Although the shape of each arrangement is different, they all have the same height, mass and volume, and are therefore 'equivalent' to each other.
- Any work that is stripped down to its essentials. The word was first used in English in the early 20th century to describe "a 1913 composition by the Russian painter Kasimir Malevich of a black square on a white ground".
- Minimalists want their art to be objective not based on some subjective philosophy. In general, minimalism's features included geometric, often cubic forms purged of much metaphor, equality of parts, repetition, neutral surfaces, and industrial materials.
- One of the first artists specifically associated with minimalism was the American painter, Frank Stella, four of whose early "black paintings" were included in the 1959 show.

- Ad Reinhardt said, *"The more stuff in it, the busier the work of art, the worse it is. More is less. Less is more. The eye is a menace to clear sight. The laying bare of oneself is obscene. Art begins with the getting rid of nature."*
- Another criticism of Minimalism was produced by Michael Fried, a formalist critic, who objected to minimalism on the basis of its 'theatricality'. He declared that a minimal work of art, particularly minimal sculpture, was based on an engagement with the physicality of the spectator. He argued that this transformed the act of viewing into a type of spectacle, in which the artificial nature of the observation and the viewer's participation in the work were revealed. Fried was concerned that this displacement of the viewer's experience from an aesthetic engagement to some external event was a failure of minimal art. To put it more simply, if when we look at a pile of bricks all we are aware of is us looking at a pile of bricks then the work has failed.

Carl Andre (b. 1935)

- Andre was born in Massachusetts and obtained an MA Philips Academy in 1953. He served in the US Army and moved to New York in 1956. He met Constantin Brâncuși and through him his old college classmate Frank Stella who he shared a studio with from 1958-60. In discussion with Stella he developed a series of wood cut sculptures.
- From 1960-64 he worked as a freight brakeman and conductor and this experience of blue collar work caused him to dress in overalls and blue shirts throughout his life, even to formal occasions. During this period he focused on writing and poetry. He had his first major exhibition of his sculpture in 1965 and in 1972 the Tate gallery bought *Equivalent VIII*. It was exhibited without incident until a *Sunday Times* article in 1976 made it one of the most famous works of contemporary art.

YOUNG BRITISH ARTISTS



Damien Hirst (b. 1965), *The Physical Impossibility of Death in the Mind of Someone Living*, 1991, private collection

The work was funded by Saatchi and was sold by the Saatchi Collection in 2004 to Steven A. Cohen for an estimated \$8 million.

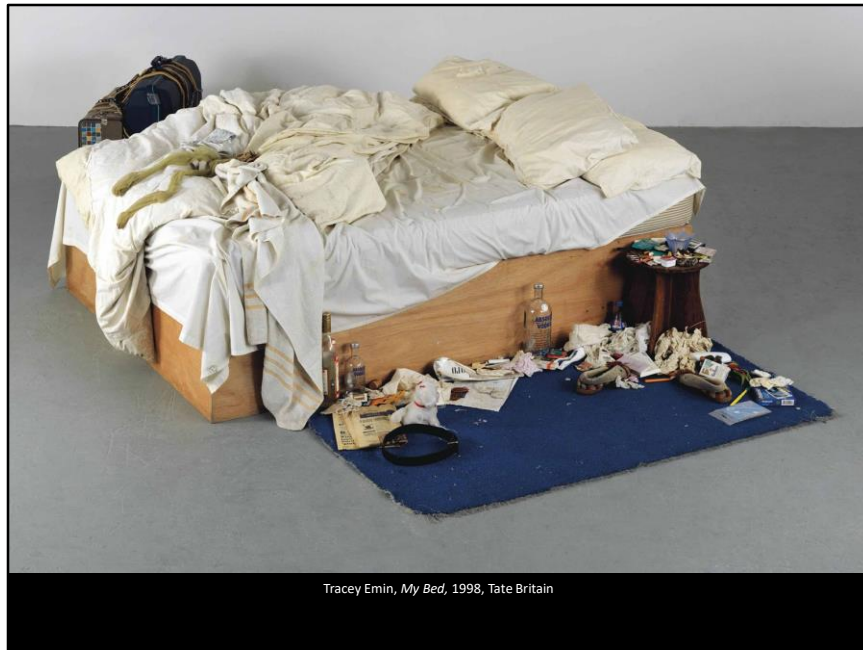
- It consists of a thirteen-foot tiger shark preserved in a tank of formaldehyde, weighing a total of 23 tons. The shark is contained within a steel and glass vitrine three times longer than high and divided into three cubes.
- According to the artist, the title was, "just a statement that I had used to describe the idea of death to myself".
- The most prominent of the Young British Artists (YBAs) and reportedly Britain's wealthiest artist with an estimated £215m. Death is an important theme in his work, especially his early work. He has been accused of plagiarism by journalists and artists and in one case a legal case was settled out of court.

Damien Hirst

- He was born in Bristol Damien Brennan but grew up in Leeds. He never knew his father and his mother married his stepfather when he was two. He was a rebel when young and his only successful subject at school was drawing. He obtained an

'E' art A-Level and get into an art school at the second attempt. He worked on a building site and got into Goldsmiths at the second attempt. While a student he worked in a mortuary which influenced his later work.

- In 1988, in his second year he organised *Frieze*, an art exhibition in London. He held another show in Bermondsey when Charles Saatchi bought *A thousand Years* (a cow's head being eaten by maggots). At this time, Hirst said, "I can't wait to get into a position to make really bad art and get away with it. At the moment if I did certain things people would look at it, consider it and then say 'f off'. But after a while you can get away with things."
- In 1991 he held his first solo exhibitions and Saatchi promised to fund whatever art works he wanted to make. The work was showcased in 1992 at the Saatchi Gallery and the show was called *Young British Artists*. He exhibited this work, *The Physical Impossibility of Death in the Mind of Someone Living* and it sold for £50,000. He was nominated for the Turner Prize but it was awarded to Grenville Davey (b. 1961).
- His achieved international fame in 1993 at the Venice Biennale with *Mother and Child Divided*.
- In 1995 Hirst won the Turner Prize and in 1997 the *Sensation* exhibition at the royal Academy signalled the acceptance of the YBAs into mainstream art.
- In October 2009, Hirst revealed that he had been painting with his own hand in a style influenced by Francis Bacon for several years. No Love Lost, his show of these paintings at the Wallace Collection in London received "one of the most unanimously negative responses to any exhibition in living memory".[61] Tom Lubbock of The Independent called Hirst's work derivative, weak and boring: "Hirst, as a painter, is at about the level of a not-very-promising, first-year art student." Rachel Campbell-Johnston of The Times said it was "shockingly bad". A 2012 exhibition of paintings by Hirst at the White Cube gallery in Bermondsey, entitled "Two Weeks One Summer", provoked in The Guardian the comment that Hirst "can kid himself he is an Old Master and have the art world go along with the fantasy".



Tracey Emin (b. 1963), *My Bed*, 1998, Tate Britain

'Conceptual Art in Britain 1964-1979', exhibition at Tate Britain 12 April – 29 August 2016

The idea is everything. Conceptual art and installation

- In the 1960s artists began to abandon traditional approaches and made ideas the essence of their work.
- The bed was purchased by the Duerckheim Collection for £2.2 million and is on loan to the Tate for ten years (2014-2024). It is currently at Tate Liverpool for a year and then moves to Turner Contemporary Gallery in Margate, Emin's home town. In Liverpool it will be displayed with works by William Blake (1757-1827) to highlight certain links. Both artists were concerned with birth and death and Blake was vocal in his support of liberalism, sexual freedom and above all he supported the unrestrained freedom of expression.
- *My Bed* was runner up for the 1999 Turner prize but it is the one that everyone remembers.
- The bed is presented in the state that Emin claims it was in when she said she had not got up from it for several days due to suicidal depression, brought on by

relationship difficulties, and features an unmade bed and a floor littered with empty vodka bottles, cigarette butts, underwear with menstrual stains and condoms.

Tracy Emin

- Emin was born in Croydon and brought up in Margate with her twin brother Paul. Her mother is of Romani descent and her father a Turkish Cypriot. She suffered an unreported rape when she was 13 and living in Margate. Between 1980 and 82 she studied at the Medway College of Design and then printing at Maidstone Art College. She moved to London in 1987 and studied painting at the Royal College of Art where she obtained an MA. She had two traumatic abortions and the experience led her to destroy all her works of art. For a time she studied philosophy at Birkbeck, University of London. She opened a shop selling art with Sarah Lucas in 1993 and had her first solo exhibition the same year.
- Emin is regarded as a shocking artists because she deals with her experiences as a female and her relationship with her body. She is a Royal Academician and in December 2011, she was appointed Professor of Drawing.

References

- <http://www.liverpoolconfidential.co.uk/entertainment/tracey-emins-my-bed-comes-to-liverpool?e=24611>



Cornelia Parker (b. 1956), *The Distance: A Kiss with Added String*, 2003

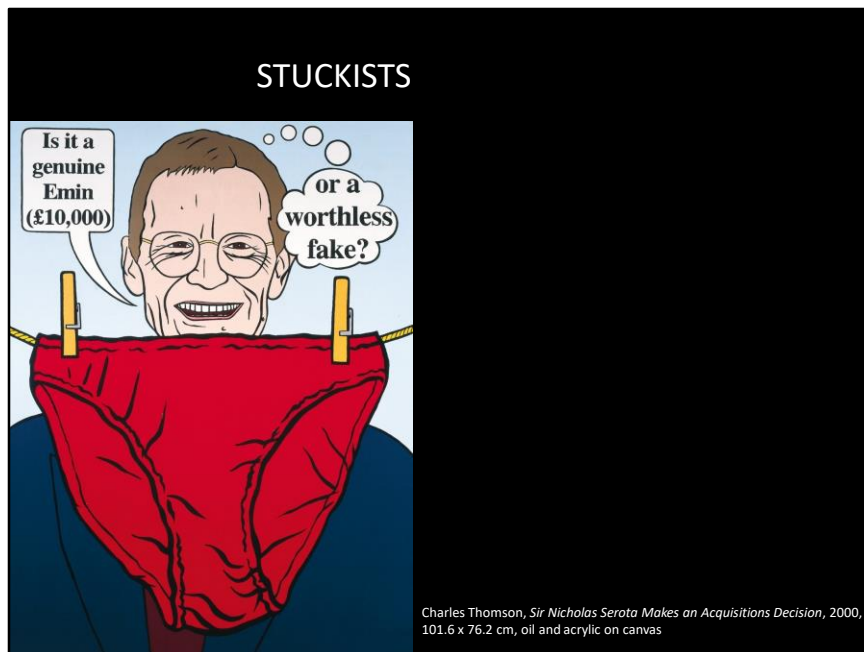
- Rodin's *The Kiss* was wrapped in a mile of string. According to Parker it is about the pain of love not about bondage. The lovers are wrapped up in each other which brings restrictions resulting from the relationship. The string refers to the love which binds them and to the restrictions imposed by the compromises required by a relationship.
- Criticized by James Fenton in the *Guardian*, he writes,
 'The label tells us that "Parker is interested in the possibility of taking something familiar or clichéd and changing it, in an attempt to trigger new layers of meaning", etcetera, etcetera. This is another of Parker's destructive fantasies: let's spoil the public's enjoyment of a work of art. Arrogant, vacuous, self-important and (born in 1956) without the excuse of youth - that's Cornelia Parker.'
- The work was vandalised by the Stuckist Piers Butler who cut the string with scissors while couples stood around engaging in live kissing. However, this was described as an individual action outside the main Stuckist group by Charles Thomson, who nevertheless took the opportunity to remark: "I was puzzled that Parker had been allowed to do her string-wrapping—thereby using another artist's

work to promote her ideas—as this was precisely the allegation that an enraged Serota had thrown at me in Trafalgar Square and dubbed a 'cheap shot'."

- The mile of string had been cut in many short pieces which Parker knotted together again and she then retied the sculpture. In some ways this fracturing of the constraints and 'retying the knot' seems to add to the work and aesthetically the knots provide a texture to the otherwise smooth wrap which enhances the message of pain and difficulty.

Cornelia Parker

- Parker received a Masters in Fine Art from Reading University in 1982 and three honorary doctorates between 2000 and 2008. In 1997 she was shortlisted for the Turner Prize. She is married, has one daughter, and lives and works in London. Her mother is German and was a nurse in the Luftwaffe during the Second World War and her British grandfather fought in the Battle of the Somme in the First World War.



Charles Thomson, *Sir Nicholas Serota Makes an Acquisitions Decision*, 2000, 101.6 x 76.2 cm, oil and acrylic on canvas

- Stuckism is an international art movement founded in 1999 by Billy Childish and Charles Thomson to promote figurative painting as opposed to conceptual art. By July 2012 the initial group of 13 British artists had expanded to 233 groups in 52 countries.
- The name "Stuckism" was coined in January 1999 by Charles Thomson in response to a poem read to him several times by Billy Childish. In it, Childish recites that his former girlfriend, Tracey Emin had said he was "stuck! stuck! stuck!" with his art, poetry and music.
- Childish had a relationship with Tracey Emin from 1981, when he was expelled from Saint Martin's School of Art, until 1987. In 1999 Childish and Thomson co-founded the Stuckist art movement. Thomson coined the group name from Childish's "Poem for a Pissed Off Wife" (*Big Hart and Balls*, 1994), where he had recorded Emin's remark to him:
 - "Your paintings are stuck, you are stuck! – Stuck! Stuck! Stuck!"
- The Stuckist group was strongly pro-figurative painting and anti-conceptual art. Childish wrote a number of manifestos with Thomson, the first of which contained

the statement:

- "Artists who don't paint aren't artists."
- The Stuckists soon achieved considerable press coverage, fuelled by Emin's nomination for the Turner Prize. They then announced the inauguration of a cultural period of Remodernism to bring back spiritual values into art, culture and society. The formation of The Stuckists directly led to Emin severing her 14-year friendship with Childish in 1999.

References

<http://www.stuckism.com/thomson/SerotaKnickers.html#PicTop>

VIDEO ART



Bill Viola, *The Crossing*, 1996, Guggenheim Museum

Bill Viola (b. 1951), *The Crossing*, 1996, Guggenheim Museum

- Video Art, Computer Art and other media. Video art may not employ the use of actors, may contain no dialogue, may have no discernible narrative or plot, or adhere to any of the other conventions that generally define motion pictures as entertainment. It now includes augmented reality (AR).
- Khan Academy,
 - “Bill Viola’s *The Crossing* is a room-sized video installation that comprises a large two-sided screen onto which a pair of video sequences is simultaneously projected. They each open in the same fashion: a male figure walks slowly towards the camera, his body dramatically lit from above so that it appears to glow against the video’s stark-black background. After several minutes he pauses near the foreground and stands still. He faces forward, staring directly into the lens, motionless.
 - At this point the two scenes diverge; in one, a small fire alights below the figure’s feet. It spreads over his legs and torso and eventually engulfs his whole body in flames; yet, he stands calm and completely still as his body is immolated, only moving to raise his arms slightly before his body disappears in an inferno of roaring flames. On the opposite screen, the

event transpires not with fire but with water. Beginning as a light rainfall, the sporadic drops that shower the figure build up to a surging cascade of water until it subsumes him entirely. After the flames and the torrent of water eventually retreat, the figure has vanished entirely from each scene, and the camera witnesses a silent and empty denouement.

- *The Crossing* makes use of Viola's signature manipulation of filmic time. Like many of the artist's recent works, it was shot using high-speed film capable of registering 300 frames per second, thus attaining a much greater level of detail than would be discerned by the naked eye. In postproduction, Viola reduces the speed of playback to an extreme slow motion—further enhancing the level of definition to a dramatic and scrutinizing effect.
- However, it is not only an interest in technological experimentation that drives the artist's technical and aesthetic decisions. Viola's use of slow-motion is meant to invite a meditative and contemplative response, one that requires the viewer to concentrate for a longer duration of time and simultaneously to increase his or her own awareness of detail, movement and change. This is consistent with the artist's intent to reignite the longstanding relationship between artistic and spiritual experience. A devoted practitioner of Zen Buddhist meditation, Viola has explained that after "fifty minutes of quiet stillness in a room of solitary individuals"—a description that could, just as easily, reflect a museum-goer's experience of his installations—"time opens up in an unbelievable way."
- *The Crossing* might be interpreted through the lens of mythology or religious thought, even though the work does not make iconographic or stylistic reference to a particular narrative. Viola has been inspired by a rich variety of spiritual traditions, including Catholicism, Hinduism, Buddhism, and Sufism. Viewers may recall, for instance, the ring of flames that surrounds images of Shiva Nataraja (left) in which he sets in motion the continuous cycles of creation and destruction through his cosmic dance, or the biblical tales of fire and brimstone, rapture and the Great Floods. Throughout such narratives, the elemental forces of fire and water often symbolize change, redemption, transformation and renewal—common themes in Viola's oeuvre. The artist has similarly made reference to transitions and passages in works such as *The Passing*, a 1991 video made shortly after his mother's death, or *Two Women*, a 2008 piece in which figures slowly move through a translucent and symbolic barrier of water."

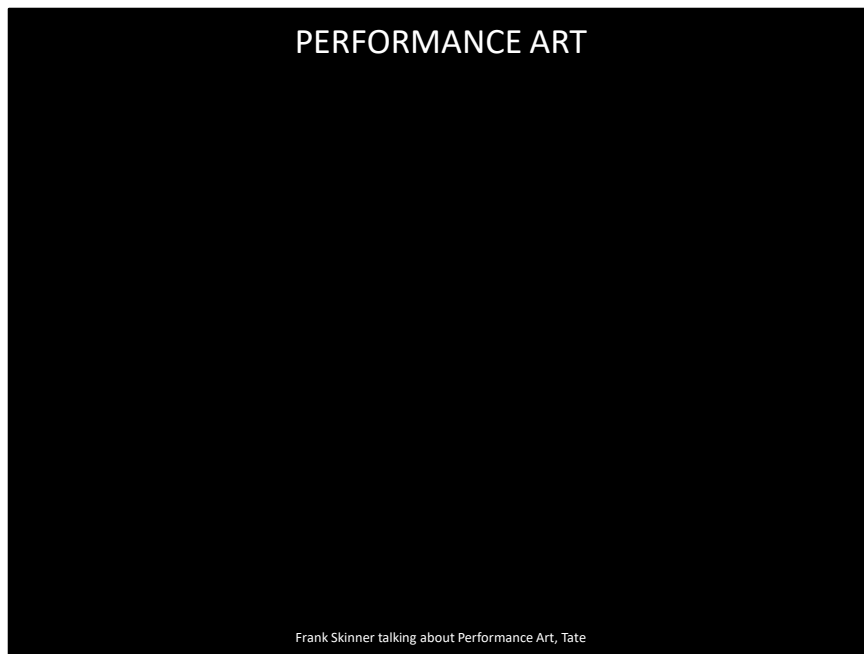
Bill Viola

- Viola's work focuses on the ideas behind human experiences such as birth, death and aspects of consciousness. He uses video, particularly ultra-slow motion, electronics, sound and image technology.

- He grew up in Queens, New York, and graduated from Syracuse University in 1973. He started work as a video technician and performed in a new music group. From 1974 to 76 he worked as a technical director in Florence where he made video artist Nam June Paik. In 1977 he met Kira Perov who he later married and they have continued to collaborate, working and travelling together. He represented America at the 1995 Venice Biennale and became internationally famous.
- In 2003, *The Passions* was exhibited in Los Angeles, London, Madrid, and Canberra. This was a major collection of Viola's emotionally charged, slow-motion works inspired by traditions within Renaissance devotional painting.
- Viola's art deals largely with the central themes of human consciousness and experience - birth, death, love, emotion and a kind of humanist spirituality. Throughout his career he has drawn meaning and inspiration from his deep interest in mystical traditions, especially Zen Buddhism, Christian mysticism and Islamic Sufism.

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<https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/viola-the-crossing>



Frank Skinner talking about Performance Art, Tate

Performance art



Marina Abramović (born 1946), *The Artist is Present*, March 2010, Museum of Modern Art

- Some works
 - Rhythm 10, 1973, using 20 knives and two tape recorders she jab a knife between her outspread fingers very quickly until a finger was stabbed. She then picked up another knife and continued. At the end she replayed the tape and tried to recreate the original sequence. She was exploring the physical and mental limits of pain.
 - Rhythm 5, 1974, she lit a petrol soaked star on stage and cut her nails and hair and threw the pieces in the flame. She then jumped into the centre of the star but the lack of oxygen caused her to lose consciousness. It took a while for the audience to realize but she was rescued. She later said, 'I was very angry because I understood there is a physical limit: when you lose consciousness you can't be present; you can't perform.'
 - Rhythm 2, 1974, because of the loss of consciousness she took a drug that is given to catatonic patients and it causes their muscles to contract violently. She then took another medicine given to schizophrenic patients to calm them down. The performance ended when the drugs wore off six

- hours later.
- Rhythm 0, 1974, she placed 72 objects on a table and members of the audience could choose an object to use on her, they included a rose, a feather, honey, a whip, olive oil, scissors, a scalpel, a gun and a single bullet. For six hours the audience manipulated her until someone tried to shoot her. She felt violated and abused. As she said, 'If you leave it up to the audience, they can kill you.'
 - Cleaning the Mirror, 1995, involved scrubbing a skeleton while being video recorded. It is based on Tibetan death rites.
 - Works with Ulay (Uwe Laysiepen, a man), the two dressed and behaved like twins to explore identity and ego. It included both standing in a doorway naked and the public had to squeeze between them and in doing so choose which one to face.
 - Seven Easy Pieces, 2005, she recreated performance art first performed by other artists, including masturbating under the floor and lying on a bed frame above a grid of lit candles.
 - The Artist is Present, March-May 2010. She sat opposite visitors who could stay as long as they wanted but there was pressure on the visitors as they longer they spent the shorter the time available to other visitors.

Marina Abramović

- Abramović is a Yugoslavian-born performance artist who explores the connection between mind and body, the limits of the body and the relationship between artist and audience. She was raised by her deeply religious grandparents until she was six. When she was six her brother was born and she was looked after by her mother who beat her. Her mother completely controlled her and she had to be home by 10 o'clock until she was 29 even though in her performances she was whipping herself, burning herself and on one occasion almost lost her life in a fire which was part of a performance. She was a student at the Academy of Fine Arts in Belgrade from 1965 to 1970. She completed her post-graduate studies at the Academy of Fine Arts in Zagreb, SR Croatia in 1972. From 1973 to 1975, she taught at the Academy of Fine Arts at Novi Sad, while implementing her first solo performances. From 1971 to 1976, she was married to Neša Paripović. In 1976, she went to Amsterdam to perform a piece and decided to move there permanently. 1990–1991 Abramović was a visiting professor at the Académie des Beaux-Arts in Paris and at the Berlin University of the Arts. 1992-1996 she was a visiting professor at the Hochschule für bildende Künste Hamburg and 1997-2004 she was a professor for performance-art at the Hochschule für bildende Künste Braunschweig.



BBC Imagine, Gilbert and George – Art in the 1960s (BBC4)

BBC Imagine, Gilbert and George – Art in the 1960s (BBC4)

This BBC4 programme which was made some time between 2003 and 2006 includes an early clip of Gilbert and George performing.

Gilbert & George

- Gilbert Prousch, sometimes referred to as Gilbert Proesch (born 1943 in San Martin de Tor, Italy) and George Passmore (born 1942 in Plymouth) are two artists who work together as a collaborative duo called Gilbert & George. They are known for their distinctive and highly formal appearance and manner and also for their brightly coloured graphic-style photo-based artworks. Prousch studied in Austria and Munich and Passmore in Dartington and Oxford School of Art. They met at Sant Martin's School of Art in 1967 and described it later as 'love at first sight'. Their approach to art has always been anti-elitist. Adopting the slogan 'Art for All', they aimed to be relevant beyond the narrow confines of the art world. Although they work in a variety of media, but have always referred to all works as sculpture. Between 1970 and 1974 they made drawings (referred to as Charcoal on Paper Sculptures) and paintings to give a more tangible form to their identity as 'living sculptures'.

- In 1986, Gilbert & George were criticised for a series of pictures seemingly glamourizing 'rough types' of London's East End such as skinheads, while a picture of an Asian man bore the title "Paki". Some of their work has attracted media attention because of the inclusion of (potentially) shocking imagery, such as nudity, depictions of sexual acts, and bodily fluids (faeces, urine and semen). In May 2007, Gilbert & George were the subject of the BBC documentary *Imagine*, presented by Alan Yentob. They won the Turner Prize in 1986 and represented the UK at the Venice Biennale in 2005. Their retrospective at Tate Modern in 2007 was the largest for any artist. They have been awarded four honorary doctorates in 2008, 2010, 2012 and 2013.
- Gilbert & George claim to be an oddity in the artistic world because of their openly conservative political views and their praise for Margaret Thatcher. George claims never to have been anti-establishment: "you're not allowed to be Conservative in the art world, of course", he says. "Left equals good. Art equals Left. Pop stars and artists are meant to be so original. So how come everyone has the same opinion? ... We admire Margaret Thatcher greatly. She did a lot for art. Socialism wants everyone to be equal. We want to be different." The duo are monarchists and have said of the Prince of Wales: "We're also fond of the Prince of Wales: he's a gentleman."



Gilbert Proesch (born 1943, Italy) and George Passmore (born 1942, Plymouth), *Existers*, 1984, 28 photographs, gelatin silver print on paper with dye and silver leaf on board, 241 x 351 cm, Tate and National Galleries of Scotland

- Known for their brightly coloured photo-based artworks.
- Tate website: Many of Gilbert & George's pictures from the 1980s include a cast of young men. Having installed special lighting equipment in their studio, they were able to capture images of the youths with a greater degree of control. 'We devoted all our power to making them totally beautiful', they have said. In pictures such as *Existers*, the youths are arranged into powerful compositions, living embodiments of potency and strength. Such depictions of young men aroused considerable hostility among critics, who accused Gilbert & George of being exploitative, and wrongly described the youths as rent boys or East End thugs.

OUTSIDER ART & GRAYSON PERRY



Grayson Perry (born 1960), *The Adoration of the Cage Fighters*, 2012, tapestry, Arts Council Collection

Grayson Perry (born 1960), *The Adoration of the Cage Fighters*, 2012, tapestry, Arts Council Collection

- The term outsider art was coined by art critic Roger Cardinal in 1972 as an English synonym for *art brut* (French: "raw art" or "rough art"), a label created by French artist Jean Dubuffet to describe art created outside the boundaries of official culture; Dubuffet focused particularly on art by those on the outside of the established art scene, such as psychiatric hospital patients and children.
- While Dubuffet's term is quite specific, the English term "outsider art" is often applied more broadly, to include certain self-taught or naïve art makers who were never institutionalized. Typically, those labelled as outsider artists have little or no contact with the mainstream art world or art institutions. In many cases, their work is discovered only after their deaths.
- **Here I use the term even more broadly to discuss artists that are not part of the mega-million high-art establishment whose works are traded for tens of millions in the leading auction houses and whose works are hung in the major international art galleries.**

Notes

- *The Vanity of Small Differences*, a series of six exuberant tapestries by Grayson Perry will visit Sunderland, Manchester and Birmingham over the next year thanks to the Art Fund's support. Created alongside the popular BAFTA award-winning Channel 4 series *All in the Best Possible Taste* with Grayson Perry, *The Vanity of Small Differences* were subsequently gifted to the Arts Council Collection and the British Council by the artist and Victoria Miro Gallery, London, supported by Channel 4 Television, the Art Fund, Sfumato Foundation, and AlixPartners.
- The tapestries chart the 'class journey' made by young Tim Rakewell and include many of the characters, incidents and objects Grayson Perry encountered on journeys through Sunderland, Tunbridge Wells and The Cotswolds for the series.
- Inspired by William Hogarth's *A Rake's Progress*, the tapestries, measuring 2m by 4m each.
- Grayson Perry, "The scene is Tim's great-grandmother's front room. The infant Tim reaches for his mother's smartphone – his rival for her attention. She is dressed up, ready for a night out with her four friends, who have perhaps already 'been on the pre-lash'. Two 'Mixed Martial Arts' enthusiasts present icons of tribal identity to the infant: a Sunderland A.F.C. football shirt and a miner's lamp. In the manner of early Christian painting, Tim appears a second time in the work: on the stairs, as a four-year-old, facing another evening alone in front of a screen. Although this series of images developed very organically, with little consistent method, the religious reference was here from the start: I hear the echo of paintings such as Andrea Mantegna's *The Adoration of the Shepherds* (c. 1450)."



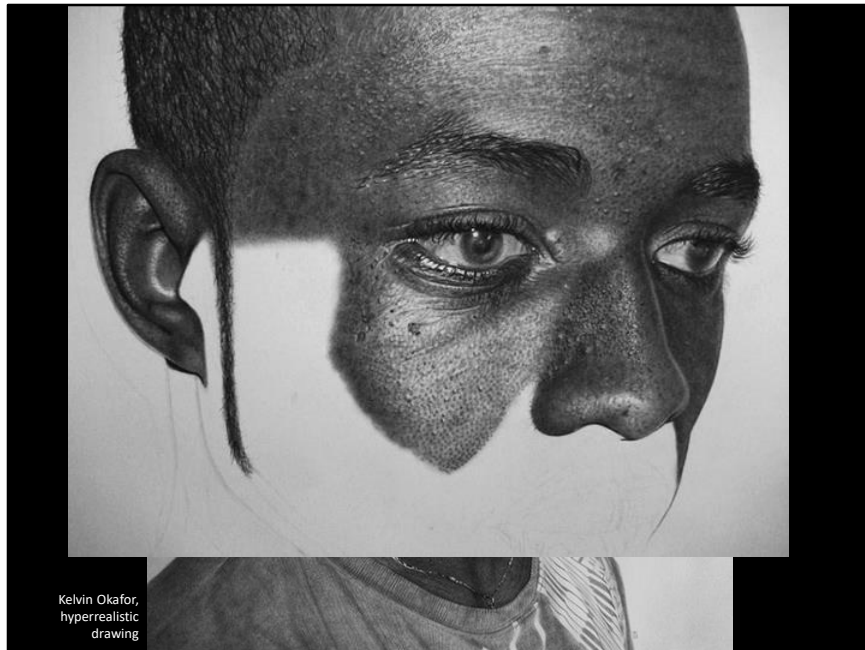
Beryl Cook (1926-2008), *Taxi*, coloured print, 52 x 66 cm
222/300 sold at auction in 2005 for £620.

Wikipedia: English artist best known for her original and instantly recognisable paintings. Often comical, her works pictured people whom she encountered in everyday life, including people enjoying themselves in pubs, girls shopping or out on a hen night, drag queen shows or a family picnicking by the seaside or abroad. She had no formal training and did not take up painting until her thirties. She was a shy and private person, and in her art often depicted the flamboyant and extrovert characters she would like to be. Cook admired the work of the English visionary artist Stanley Spencer, his influence evident in her compositions and bold bulky figures. Another influence was Edward Burra, who painted sleazy cafes, nightclubs, gay bars, sailors and prostitutes, although, unlike Burra, she did not paint the sinister aspects of scenes. She had an almost photographic memory. Although widely popular and recognized as one of the most-known contemporary British artists, Cook never enjoyed acceptance by the art establishment.

Beryl Cook

Cook was born in Egham but her parents separated very early and she was brought

up by her mother in Reading. She left school at 14 and worked at many jobs. Towards the end of the war she moved to London and attempted work as a model and showgirl. In 1948 she married a childhood friend who was in the merchant navy. In 1956 she went with her family to Southern Rhodesia (now Zimbabwe) where she lived for ten years and produced her first painting. On their return they went to Cornwall and opened a guest house. Her work was exhibited for the first time in 1976 and she continued to exhibit until her death in 2008. Cook admired the work of Stanley Spencer. Her paintings quickly became very popular and she appeared on television, collaborated with other artists and published books of her art.



Kelvin Okafor, hyperrealistic drawing

Okafor creates 'art as vivid as eyes could see'.
Photorealism and hyperrealism



Banksy, *Naked Man*, on the wall of a sexual health clinic in Park Street, Bristol

Banksy, *Naked Man*, on the wall of a sexual health clinic in Park Street, Bristol
Following popular support, the City Council has decided it will be allowed to remain

- English-based graffiti artist, political activist and film director whose real identity is unknown. His satirical street art and subversive epigrams combine dark humour with graffiti executed in a distinctive stencilling technique. His works of political and social commentary have been featured on streets, walls, and bridges of cities throughout the world. Banksy's work grew out of the Bristol underground scene, which involved collaborations between artists and musicians. He started as a freehand graffiti artist in 1990–1994.
- Banksy's stencils feature striking and humorous images occasionally combined with slogans. The message is usually anti-war, anti-capitalist or anti-establishment. Subjects often include rats, apes, policemen, soldiers, children, and the elderly.
- In June 2006, Banksy created an image of a naked man hanging out of a bedroom window on a wall visible from Park Street in central Bristol. The image sparked "a heated debate", with the Bristol City Council leaving it up to the public to decide whether it should stay or go. After an internet discussion in which 97% of the 500 people surveyed supported the stencil, the city council decided it would be left on the building.

- Banksy opened Dismaland, a large scale group show lampooning Disneyland on 21 August 2015 and permanently closed on 27 September 2015. The "theme park" was located in Weston-super-Mare.



BRITISH ART SINCE 1900 BY DECADE

- 1950s – Figurative painters, Francis Bacon, Lucian Freud, Frank Auerbach
- 1960s & 70s – David Hockney, Pop-Art, Peter Blake, Op-Art, Bridget Riley
- 1980s & 90s – Young British Artists, Damien Hirst, Tracy Emin, Rachel Whiteread
- 2000s & 10s – The Stuckists, Beryl Cook, Banksy, Anthony Gormley, Grayson Perry

Summary of British Art of the 20th Century

This Term

- British modernism remained tentative and provisional until World War Two with just a few artists, such as Ben Nicholson, keeping in touch with European developments.
- Henry Moore emerged after World War II as Britain's leading sculptor alongside **Victor Pasmore** and **Barbara Hepworth**.
- The London School of figurative painters including **Francis Bacon**, **Lucian Freud**, **Frank Auerbach** and **Leon Kossoff** received widespread international recognition, while other painters such as John Minton and John Craxton are characterized as Neo-Romantics. Graham Sutherland, the Romantic landscapist John Piper, the sculptor Elisabeth Frink, and the industrial townscapes of **L.S. Lowry** also contributed to the strong figurative presence in post-war British art.

Notes

- In 1954 the pop art movement originated in England in response to commercial culture.
- Well-known contemporary painters include Lucian Freud, David Hockney, Michael Andrews, Bridget Riley, and Christopher Wood; among notable sculptors are

Reginald Butler, Lynn Chadwick, and Kenneth Armitage.

- More recent art (1980-2000) called neoconceptual, has been eclectic and employed a variety of often mixed and sometimes surprising media.
- Much of the art deals with life's big questions, has a certain shock value, and shares a preoccupation with mortality and bodily decay.
- Probably the best known of England's post-Thatcher artists is Damien Hirst, whose images have included dot paintings, cabinets of pharmaceuticals, and, most famously, animals, sliced or whole, pickled in formaldehyde and displayed in glass vitrines.
- A wide range of other contemporary English works and artists include Chris Ofili's sparkling elephant dung—encrusted semiabstract paintings;
- Richard Billingham's deadpan photographic images;
- Rachel Whiteread's plaster casts and rubber sculpture of domestic objects;
- Jenny Saville's fleshy and disturbing nudes;
- Gary Hume's cool and brilliantly coloured abstracts;
- Fiona Rae's jazzed-up abstractions; and
- Marc Quinn's controversial works, notably a cast of his head made with his own blood.
- Other notable English contemporaries include Ian Davenport, Gillian Wearing, Gavin Turk, Abigail Lane, Mona Hatoum, Marcus Harvey, and Sarah Lucas.
- Frank Auerbach, Francis Bacon, Graham Bell, Peter Blake, Mark Boyle, Patrick Caulfield, Jacob Epstein, Lucian Freud, Gilbert & George, Eric Gill, Harold Gilman, Spencer Gore, Duncan Grant, Richard Hamilton, Barbara Hepworth, David Hockney, Gwen John, Allen Jones, RB Kitaj, Percy Wyndham Lewis, Richard Long, Henry Moore, Paul Nash, Christopher Nevinson, Ben Nicholson, Eduardo Paolozzi, John Piper, Bridget Riley, Walter Richard Sickert. Stanley Spencer, Graham Sutherland.
- LS Lowry (1887-1976)



- The following terms and categories are not comprehensive but provide an overview of the art movements from 1945 onwards.
 - **Object Art** describes art that explores ideas that threaten our sense of cleanliness or what is proper often with respect to bodily functions. It has a strong feminist element as female bodily functions are particularly hidden and not discussed. It first arose in the 1980s and 90s and an early description was Julia Kristeva's book *Powers of Horror* (1980).
 - **Auto-Destructive Art** is associated with Gustav Metzger and the Cold War in the 1960s. It is anti-capitalist and anti-consumerist and addresses society's unhealthy fascination with destruction. The term describes art works that destroy themselves automatically and in public after the process has been initiated by the artist. Works include acid sprayed on nylon, self-destructive sculptures and mechanisms that destroy themselves or the gallery, such as Chris Burden's *Samson* (1985) at Inhotim (pronounced 'in-you-chin'), Brazil.
 - **CoBrA** takes the first two letters from Copenhagen, Brussels and Amsterdam and it refers to an art group set up in 1948 that was inspired by the art of children. The reference to a snake was also appropriate as animals were a common theme. The group disbanded in the 1950s.

- **Colour field painting** refers to art of the 1950s and 60s consisting of large area of a flat, single colour. The term was the title of a chapter of a book about three American abstract expressionist painters —Mark Rothko, Barnett Newman and Clyfford Still. In the 1960s a more purely abstract form emerged that rejected the emotional, mythic and religious associations of earlier work. British colour field painters of the 1960s include Richard Smith (1931-2016).
- **Conceptual Art** describes art works in which the idea behind the work is the most important aspect. It emerged in the 1960s and is generally used to refer to art produced between the mid-60s and mid-70s. It can refer to performance art or descriptive texts and was a reaction against the commercialisation of conventional art. As a work of conceptual art did not necessarily result in a finished art work it could not easily be bought and sold or shown in a gallery. Key artists include Joseph Beuys, Gilbert & George, Yves Klein and Richard Long. An important precursor of conceptual art was Marcel Duchamp with works such as the readymade *Fountain* (1917), the first conceptual artwork. The influence of conceptual art extends to the present day with artist such as Martin Creed. Brazilian artist Cildo Meireles is regarded as one of the leading figures in the development of conceptual art.
- **Constructivism** is concerned with geometric composition, simplicity and lack of decoration. It was introduced by Naum Gabo in the 1930s and picked up by Ben Nicholson and Barbara Hepworth. British Constructivists include Victor Pasmore and Anthony Hill and its is associated with the connection between art and architecture and the processes and materials of construction.
- **Feminist Art** is art made by women artists in the light of feminist art theory in the early 1970s. It includes the work of Cindy Sherman, the Guerrilla Girls, Lorna Simpson and Louise Bourgeois. The art historian Linda Nochlin published *Why Have There Been No Great Women Artists?* (1971) in which she examined the social and economic factors that prevented talented women from becoming great artists. By the 1980s art historians such as Griselda Pollock and Rozsika Parker were going further, to examine the language of art history with its gender-loaded terms such as 'old master' and 'masterpiece'. They questioned the central place of the female nude in the western canon, asking why men and women are represented so differently. In his 1972 book *Ways of Seeing* the Marxist critic John Berger had concluded 'Men look at women. Women watch themselves being looked at'. In other words Western art replicates the unequal relationships already embedded in society.
- **Geometry of Fear** was a term coined by the critic Herbert Read in 1952 to describe the work of a group of young British sculptors, such as Henry

- Moore, characterised by tortured, battered or blasted looking human, or sometimes animal figures.
- **Identity Politics** used to describe an anti-authoritarian political and cultural movement that gained prominence in the USA and Europe in the mid-1980s, asking questions about identity, repression, inequality and injustice and often focusing on the experience of certain marginalised groups. It includes the Black Civil Rights Movement, second wave feminism and gay and lesbian liberation.
 - **Independent Group (IG)** was a radical group of young artists, writers and critics who met at the Institute of Contemporary Arts (ICA) in London in the 1950s, and challenged the dominant modernist and elitist culture dominant at that time, in order to make it more inclusive of popular culture. Artists included Richard Hamilton and Eduardo Paolozzi and in 1956 the IG held the ground-breaking *This is Tomorrow* exhibition.
 - **Kinetic Art** of the late 1950s and 1960s depended on motion or perceived movement for its effect. Artists include Bridget Riley and Alexander Calder. An early pioneer was Naum Gabo with *Standing Wave* (1919-20).
 - **Land Art** is art that is made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape using natural materials such as rocks or twigs. It was part of conceptual art of the 1960s and 70s and famous works include Robert Smithson's *Spiral Jetty* (1970) and Richard Long's *A Line Made by Walking* (1967).
 - **Minimalism** is an extreme form of abstract art developed in America in the 1960s and it was typically artworks made of simple geometric shapes based on the square or rectangle. Famous works include Carl Andre's sculptures made from bricks or tiles, Frank Stella's *Black Paintings* and Agnes Martin's ethereal grids. It was linked to conceptual art and it wished to undermine the importance attached to the art object as it created the elitist art world that only the privileged few can enjoy.
 - **New British Sculpture** refers to the work of young British sculptors, such as Richard Deacon, who, in the 1980s, reacted against minimal and conceptual art and adopted a more traditional approach to materials, techniques and imagery.
 - **New Generation Sculpture or the School of Caro** refers to the work of artists taught by Anthony Caro at St Martins School of Art. It uses steel beams, sheets and tubes welded and bolted together and painted in bright industrial colours. It was a major phenomenon of British art in the 1960s.
 - **New spirit painting** refers to the resurgence of expressionist painting around 1980 and in particular those works that do not fit easily into the category of neo-expressionist. It included a new interest in painting particularly figure painting.
 - **Optical Art or Op Art** used geometric forms to create optical effects. Artists

included Bridget Riley and Victor Vasarely, one of the originators of op art. There is a close connection between kinetic art and op art.

- **Performance Art** is produced by the artist using their own body as the medium and performing an action or series of actions which become the artwork. Artists include Mona Hatoum, Joseph Beuys and Yoko Ono. It has its origins in Futurism and Dada but became a major phenomenon of the 1960s and 70s and it can be seen to be a branch of conceptual art.
- **Pop art** is an art movement that emerged in the 1950s and flourished in the 1960s in America and Britain, drawing inspiration from sources in popular and commercial culture such as advertising, Hollywood movies and pop music. Key pop artists include Andy Warhol, Roy Lichtenstein, Richard Hamilton, Peter Blake and David Hockney.
- **Post Painterly Abstraction** is a general term referring to new developments in abstract art in the 1950s and 60s. The term was coined by the critic Clement Greenberg and artists such as Morris Louis and Kenneth Noland were inspired by Jackson Pollock and Mark Rothko but they completely rejected the mysticism and spiritual elements.
- **School of London** was a term invented by artist R.B. Kitaj to describe a group of London-based artists who were pursuing forms of figurative painting in the face of avant-garde approaches in the 1970s. A key exhibition was *The Human Clay* in 1976 at the Hayward Gallery. Artists included Frank Auerbach, Francis Bacon, Lucian Freud, David Hockney (although living in the USA), Howard Hodgkin, and Leon Kossoff.
- **Stuckism**, a return to the 'spirit of modernism' and the 'spiritual value' of art. It was founded in 1999 by Billy Childish and Charles Thomson to promote figurative art as opposed to conceptual art. By 2012 the initial group of 13 had expanded to 233 groups in 52 countries.
- **Tachisme** was the European equivalent of Abstract Expressionism in America. It describes the non-geometric abstract art that developed in Europe in the 1940s and 1950s characterized by spontaneous brushwork, drips and scribble-like marks. The name derives from the French word 'tache', meaning a stain or splash (e.g. of paint).
- **Young British Artists (YBA)** was a term applied to a loose group of British artists who exhibited together at *Freeze* in 1988. It was organised by Damien Hirst and the artists became known for their openness to materials and processes, shock tactics and entrepreneurial attitude. Hirst was still a student at Goldsmiths College of Art and the exhibition included fellow students, of whom also became leading artists associated with the YBAs, such as Sarah Lucas. Michael Craig-Martin was among its most influential teachers. There is no one style or approach and works include preserved dead animals (Damien Hirst); crushed found objects (Cornelia Parker); the artist's bed (Tracey Emin); sculpture made from fresh food, cigarettes, or

women's tights (Sarah Lucas) as well as the extensive use of film, video and photography; used drawing and printmaking in every conceivable way (Michael Landy); the use of installations of many types as well as refreshed and revitalised painting (Gary Hume).

References

Tate glossary of art terms.



NEXT WEEK:
POP ART

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