

POP ART & BEYOND

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An iconic Andy Warhol-inspired painting depicting a car crash from the 1960s, ideogram, 2024

An iconic Andy Warhol-inspired painting depicting a car crash from the 1960s, ideogram, 2024

- This talk is about one of the most exciting periods in art from 1960 to the 1980s. New forms of art proliferated and I give one or two examples of each. Underlying all this rapid change was a philosophy known as post-modernism.

NOTES

- **Pop Art** (1950s-1970s): Celebrated popular culture and consumerism, using bold colours, everyday imagery, and mass-produced objects. Think Andy Warhol's Campbell's Soup cans and Marilyn Monroe portraits.
 - Andy Warhol Marilyn Monroe portraits
- **Minimalism** (1960s-1970s): Emphasised simplicity and geometric forms, focusing on the essential properties of materials and eliminating extraneous details. Think Donald Judd's box sculptures and Agnes Martin's grid paintings.
 - Agnes Martin grid paintings
- **Conceptual Art** (1960s-1970s): Prioritised ideas and concepts over visual aesthetics, often employing unconventional materials and performance elements. Think Joseph Kosuth's "One and Three Chairs" and Yoko Ono's

"Cut Piece."

- Joseph Kosuth One and Three Chairs
- **Op Art** (1960s): Explored the use of optical illusions and patterns to create mesmerising visual effects that vibrate or pulsate. Think Bridget Riley's "Current" and Victor Vasarely's "Zebra."
 - Bridget Riley Current
- **Photorealism** (1960s-1980s): Created highly detailed, realistic paintings based on photographs, blurring the lines between art and photography. Think Chuck Close's portraits and Richard Estes' cityscapes.
 - Richard Estes cityscapes
- **Hyperrealism** (1970s-present): Pushed photorealism even further, achieving an almost uncanny level of detail and verisimilitude, often with a focus on social commentary. Think Duane Hanson's life-size sculptures and Gottfried Helnwein's disturbing paintings.
 - Gottfried Helnwein disturbing paintings
- **Feminist Art** (1960s-present): Examined gender roles, stereotypes, and the female experience through various art forms, challenging traditional power structures and advocating for social equality. Think Judy Chicago's "The Dinner Party" and Barbara Kruger's collages.
 - Judy Chicago The Dinner Party
- **Performance Art** (1960s-present): Used the artist's body and actions as the medium, often involving audience participation and challenging traditional notions of art and performance. Think Marina Abramović's "Rhythm 0" and
 - Joseph Beuys How to Explain Pictures to a Dead Hare
- **Body Art** (1960s-present): Used the artist's own body as a canvas or tool for exploration, often pushing boundaries and confronting societal norms. Think Carolee Schneemann's "Interior Scroll" and Chris Burden's "Shoot."
 - Chris Burden Shoot
- **Land Art** (1960s-1970s): Created large-scale works directly in the

landscape, often using natural materials and interacting with the environment. Think Robert Smithson's "Spiral Jetty" and Walter De Maria's "The Lightning Field."

- Walter De Maria The Lightning Field
- **Environmental Art** (1960s-present): Raises awareness of environmental issues and encourages interaction with the natural world through art installations and interventions. Think Christo and Jeanne-Claude's "Running Fence" and
 - Agnes Denes' "Wheatfield - A Confrontation."
- **Postmodern Art** (1960s-present): Challenges traditional notions of art, beauty, and meaning, often employing irony, parody, and appropriation. Think Andy Warhol's Brillo Box and Jeff Koons' "Balloon Dog."
 - Andy Warhol Brillo Box

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- All societies in the past have had a world-view that brings certainty and absolute truth typically wrapped up in some form of religious or mythological belief system.
- The Enlightenment claimed to give us absolute truth through the application of science and reason although philosophers such as John Locke acknowledged that there are limits to human reason.
- Romanticism accepted the value of reason but claimed that it was not the only route to understanding the world and that emotion, intuition and each individual's experience provided a subjective truth. Some say we are still living in a Romantic age but in the 1950s and 60s new ideas known as post-modernism gained traction.
- **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 absorbed from birth onwards.
- My own view is that there is no single approach. The scientific method excels at investigating the natural world through experimentation and observation. It does not aim for absolute truth but the best explanation at a given time. Reason and logic are useful tools that help us analyse information, form arguments, and build upon existing knowledge. Intuition and subjective experience can guide us in areas like art, ethics, and understanding human emotions and it makes us aware of the role of social

factors in, for example, shaping scientific inquiry and the selection of research topics. All three—the scientific method, logic and reason, and intuition and subjective experience inform each other and enable each to evolve and change.

- So how did post-modern ideas inform art in the 1960s and 70s?

POP ART



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

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

- Let us start with this iconic album cover for *Sgt. Pepper*, designed by the pop artists Peter Blake and Jann Haworth from an ink drawing by Paul McCartney. The front of the cover is a colourful collage featuring the Beatles in suits and 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 group included singers such as Bob Dylan, the film stars Marlon Brando, Tony Curtis, Marlene Dietrich and Marilyn Monroe; the artist Aubrey Beardsley; the boxer Sonny Liston, the comedians Stan Laurel and Oliver Hardy and the writers H. G. Wells, Oscar Wilde, Lewis Carroll and Dylan Thomas.
- **So what is Pop Art?** Pop Art challenged traditional fine art by including imagery from popular and mass culture, such as advertising, comic books, and mass-produced objects. It embraced the banal and the kitsch and it used irony and parody. Basically, it challenged all the pre-conceived notions about what art should be and widened the possibilities for artists to express themselves.
- It developed separately in the US and the UK. In the US it was a reaction

against abstract expressionism but in the UK it was an academic movement involving discussion groups and thought about the US pop culture and social changes as seen from afar. Early artists in the UK include Eduardo Paolozzi, Peter Blake, David Hockney and Richard Hamilton, and in the USA Robert Rauschenberg, Jasper Johns and Andy Warhol.

NOTES

- The cost of the cover was £3,000 when an album cover typically cost £50.
- Pop Art also has links to earlier movements such as Dada and some of the work of Pablo Picasso, Picabia, Marcel Duchamp and Kurt Schwitters.

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.

POP ART

- Pop Art in the UK started in the mid 1950s and in the US in the late 1950s and 60s. The exhibition *This is Tomorrow* was in 1956 and Andy Warhol's famous soup cans were shown in 1962.
- In the UK the Independent Group at the ICA in 1952 was a very early precursor to Pop Art. The Independent Group was founded by Eduardo Paolozzi (1924-2005), John McHalle (1922-1978) and others and led to the *This is Tomorrow* exhibition in 1956. Other early pop

artists were Richard Hamilton (1922-2011), Peter Blake (b. 1932), Patrick Caulfield (1936-2005), Pauline Boty (1938-1966), Bridget Riley (b. 1931), Anthony Caro (1924-2013) and David Hockney (b. 1937).

- In the US early pop artists were Robert Rauschenberg (1925-2008), Jasper John (b. 1930), Andy Warhol (1928-1987) and Roy Lichtenstein (1923-1997).
- Pop art was heavily involved with advertising, found objects and is seen by some as an early example of postmodernism.

NOTES

- Pop art blurred the previously clear-cut distinction between high and low art. This rejection of any hierarchy in art meant that now art could borrow from any source.
- Pop art, particularly in America, was a reaction against the search of Abstract Expressionists for a way to directly represent the deepest human traumas and passions. Pop artists recognised that there is no single, simple direct line to the truth as everything is interconnected and everything has value.
- Abstract Expressionist artists were passionate and directly involved with their creation. Pop artists were ambivalent and cool. Whether this was an endorsement of capitalism and popular culture or a dispassionate observation is still being debated.
- Pop art recognised that it was part of the capitalist system and was creating works about the system that were themselves within the system as they were tradeable commodities, often with a very high value. Andy Warhol said, '**Business art is the step that comes after art. I started as a commercial artist, and I want to finish as a business artist. Being good in business is the most fascinating kind of art. During the hippie era people put down the idea of business. They'd say "money is bad" and "working is bad". But making money is art, and working is art - and good business is the best art.**' Many Pop artists began as commercial artists, Andy Warhol was a magazine illustrator and graphic designer.
- British pop art was more of an intellectual conclusion of an early

debate centred largely around the artistic value and relevance of **popular mass culture** by Eduardo Paolozzi (1924-2005), Richard Hamilton (1922-2011) and John McHale (1922-1978) at the Institute of Contemporary Arts and the Independent Group.

THIS IS TOMORROW, GROUP 2, 1956

- The exhibition launched pop in the UK. The best remembered exhibit was the room created by Group 2, comprising Richard Hamilton, John Voelcker and John McHale, though with help from Magda Cordell and Frank Cordell. It included the Op Art dazzle panels, collage Space modules, and pop art readymade of a Marilyn Monroe poster, the Van Gogh Sunflowers poster, a film advertising billboard of the Forbidden Planet, Robby the Robot, a Jukebox, the strawberry perfumed carpet, an endless reel of film depicting the Royal Navy Fleet at sea, large Guinness beer bottles, a Marlon Brando poster image and a 'CinemaScope' collage mural design, and the design of the Pop art collage poster that were all provided by John McHale.
- **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.

POP ART



Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965, 182.8 x 152.8 x 2.1 cm

Peter Blake (b. 1932), *Portrait of David Hockney in a Hollywood Spanish Interior*, 1965, 182.8 x 152.8 x 2.1 cm

- When Peter Blake painted this portrait of his **long-time friend**, artist David Hockney (born 1937), **Hockney was already a famous figure**. Blake's painting of Hockney is based on a collage of different elements. The main image of Hockney, sporting his trademark blond hair and big spectacles, is painted from a photograph taken by prominent 1960s photographer **Michael Cooper**. Hockney is posed in front of another Cooper photograph depicting a young man clad in short shorts, lingering in a stairway. The background provides the title 'Spanish Interior' but it is probably Los Angeles. Blake had first travelled to Los Angeles in 1963.

BIO:BLAKE

- **Peter Blake** (b. 1932) was born in **Dartford**, Kent and educated at Gravesend Technical College and the **Royal College of Art**. In the late 1950s he became known as one of **the leading British Pop artists** and exhibited alongside David Hockney and R. B. Kitaj (pronounced ki-TIE). 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. He often refers to the work of other artists in his work and is best known for designing the sleeve for Sgt. Pepper's Lonely Hearts Club Band with his wife Jann Haworth, the American-born artist whom he married in 1963 and divorced in 1979; they had two daughters, Liberty and Daisy. In 1969, Blake left London to **live near Bath**. His work changed direction to feature scenes based on **English folklore** and characters from Shakespeare. In the early 1970s, he made a set of **watercolour paintings** to illustrate Lewis Carroll's *Through the Looking-Glass*. In 1979 he **returned to London** and working with popular culture. In 1980, Blake met fellow artist Chrissy Wilson, they married in 1987, and have a daughter, Rose. Blake became a **Royal Academician in 1981**, and a CBE in 1983: in **2002 he was knighted** as a Knight Bachelor at Buckingham Palace for his services to art. Retrospectives of Blake's work were held at the Tate in 1983 and Tate Liverpool in 2008.

BIO:HOCKNEY

David Hockney (b. 1937)

- Born in **Bradford**, went to Bradford Grammar School and Bradford College of Art. He was **born with synaesthesia** and sees colours in response to music. At the **Royal College of Art** he met R. B. Kitaj (pronounced ki-TIE).
- **1961 Young Contemporaries exhibition** announcing the arrival of **British Pop art**. His early work shows expressionist elements similar to some Francis Bacon. He exhibited alongside Peter Blake (born 1932), Patrick Caulfield and Allen Jones. He met Ossie Clarke and Andy Warhol.
- He featured in **Ken Russell's Pop Goes the Weasel with Pauline Boty** (pronounced 'boat-ee')
- Hockney had his **first one-man show** when he was **26 in 1963**, and

by 1970 (or 1971) the Whitechapel Gallery in London had organized the first of several major retrospectives.

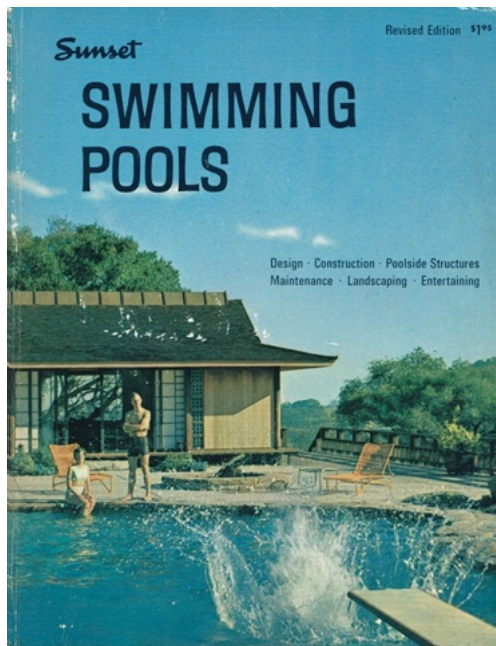
- He moved to **Los Angeles in 1964 to 1978, London 1968-73** and then **Paris 1973-75**. He produced 1967 paintings *A Bigger Splash* and *A Lawn Being Sprinkled*. **Los Angeles again in 1978** rented then bought the canyon house and extended it. He also bought a beach house in Malibu. He moved between New York, London and Paris before **settling in California in 1982**.
- He was openly gay and painted many celebratory works. In **1964 he met the model Peter Schlesinger** and was romantically involved. In **California** he switched from **oils to acrylic** using smooth, flat and brilliant colours.
- He made prints, took photographs and **stage design work for Glyndebourne, La Scala and the Metropolitan Opera House** in New York.
- From 1968 he painted portraits of friends just under life size. David Hockney, *Mr and Mrs Clark and Percy*, 1970–71, Tate
- In the early 1980s he produced a series of photo collages which he called 'joiners'. First using Polaroid and then 35mm. An early work was a portrait of his mother. As he took photographs from different angles the resulting work is related to Cubism. His aim was to discuss the way human vision works.
- In 1976 he created a portfolio of 20 etchings based on themes in a poem by Wallace Stephens. In 1985 he designed the cover page for *Vogue*.
- In 1985 he used a computer program that enabled him to sketch directly on the screen.
- In the 1990s he returned to Yorkshire every three months to see his mother. Who died in 1999. From 1997 he started to capture the local surroundings, some from memory. By 2005 he was painting *en plein air*. He created large paintings from multiple smaller canvases, 9 or 15 placed together.
- In June 2007, Hockney's largest painting, *Bigger Trees Near Water*,

which measures 15 feet by 40 feet, was hung in the Royal Academy's largest gallery in its annual Summer Exhibition. It uses 50 canvases painted over five winter months.

- In October 2006, the National Portrait Gallery in London organized one of the largest ever displays of Hockney's portraiture work, including 150 paintings, drawings, prints, sketchbooks, and photocollages from over five decades.
- Since 2009 he has painted hundreds of portraits of friends using iPad and iPhone *Brushes*.
- In 2011 he visited Yosemite to paint on his iPad.
- From 21 January 2012 to 9 April 2012, the Royal Academy presented *A Bigger Picture*, which included more than 150 works, many of which take entire walls in the gallery's brightly lit rooms. The exhibition was dedicated to landscapes, especially trees and tree tunnels. The exhibition attracted more than half a million visitors, making it one of the Academy's most successful shows ever.

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David Hockney (b. 1937), *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 used techniques from advertising but he **rejected the label 'Pop Art'** as he didn't want to be pigeon-holed into a specific movement. However, these paintings have resulted in his association with the Pop Art movement.
- In *A Bigger Splash* 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**.
- (CLICK) Like much of Pop Art this painting uses bold, flat colours and is based on an advertisement for swimming pools.
- 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 splash itself was worked on with small brushes over a two week period and Hockney has described his pleasure in taking **two weeks** to represent an event lasting a second or two. The rest of the painting was finished very evenly with a paint roller, in two or three layers and 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. (...) 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.”**

NOTES

- **In the year 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.
- The painting shows 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 emphasises the location where the person disappeared under the water. 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.

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POP ART



Richard Hamilton (1922-2011), *Just what is it that makes today's homes so different, so appealing?*, collage, 26 x 24.8 cm, Kunsthalle Tübingen

Richard Hamilton (1922-2011), *Just what is it that makes today's homes so different, so appealing?*, collage, 26 x 24.8 cm, Kunsthalle Tübingen.

- This is the first work of Pop Art in the UK to achieve iconic status. Called *Just what is it that makes today's homes so different, so appealing?* It was created for the catalogue and for posters for the ground-breaking and influential 1956 **exhibition *This is Tomorrow***.
- There has been a dispute as Hamilton collaborated with **John McHale** (1922-1978) on the work and in 2006 McHale's son claimed his father was the true creator of the work even though his father had never contested the authorship during his lifetime.
- The images are cut mostly from American magazines and the title is taken from the copy in an advert. The body builder is from a magazine called *Tomorrow's Man* and the staircase is from an advertisement for the Hoover 'Constellation' shown at the bottom. The TV is another advertisement and the Earth on the ceiling is from *Life* magazine. The cinema outside is showing the 1927 premiere of *The Jazz Singer* starring Al Jolson.

BIO:HAMILTON

- **Richard Hamilton** (1922-2011) was born in **Pimlico**, London and educated at **Saint Martin's School of Art** and the **Royal Academy School** (1938-40) just before WW2. During the war he studied at the Government Training

Centre and worked as a jig and tool designer. After the war, he re-enrolled at the Royal Academy Schools but was expelled on grounds of 'not profiting from the instruction' and the loss of his student status forced him to carry out National Service. He attended the **Slade** School of Art from 1948 to 1951 and his first exhibition, of engravings, was in 1950. He participated in '**This is Tomorrow**' at the Whitechapel Gallery in 1956, for which he produced **his most well-known work, a collage entitled *Just what is it that makes today's homes so different, so appealing?*** for the poster and catalogue. He was a member of the Independent Group which contributed to the development of Pop Art and he was one of the main practitioners of the fine/pop art continuum. Hamilton wrote, '**all art is equal - there was no hierarchy of value. Elvis was to one side of a long line while Picasso was strung out on the other side ... TV is neither less nor more legitimate an influence than, for example, is New York Abstract Expressionism**'. He taught in London and in Newcastle and gave up teaching in 1966 and he reconstructed Marcel Duchamp's *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)* with Duchamp's guidance. He began to create computer-generated art in the 1980s and he was Britain's representative at the 1993 Venice Biennale.

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POP ART



Frank Bowling (b. 1936), *Mirror*, 1966,
310 x 216.8 cm, Tate

Frank Bowling (b. 1936), *Mirror*, 1966, 310 x 216.8 cm

- Frank Bowling is a contemporary of Hockney and his early work was **influenced by Francis Bacon** (1909-1992). The rest of the scene combines contemporary interior design with fashionable art such as that of the op artist Victor Vasarely (1906-1997, Hungarian-French, pronounced 'vasar-ely') bottom left.
- The **staircase is one at the Royal College of Art**. When he painted this he was an aspiring young artist who shows himself at the top of the stairs and again arriving at the bottom, a conflicted figure caught between two worlds. Despite early success, **Bowling had reason to feel excluded** and this work can be seen as an expression of his frustration. He became a Royal Academician in 2005, a Senior Royal Academician in 2011 and was knighted in 2020 for services to art.
- He won a scholarship to the **Royal College of Art** where he met David Hockney and Allen Jones.

BIO:BOWLING

- **Richard Sheridan Franklin Bowling** (b. 1936) is a **Guyana-born artist** who moved to Britain when he was 15 to complete his education. After his national service he trained at the Chelsea School of Art and he won a scholarship to the **Royal College of Art** where he met David Hockney,

Allen Jones and R. B. Kitaj. Hockney won the gold medal and **Bowling the silver**. He might he won the gold but his marriage to the Royal College Registrar relegated him to silver. He was frustrated by being **pigeon-holed as a Caribbean/South American artists** and was expected to paint postcolonial protest art. Instead he went to New York in the mid-1960s and painted alongside Mark Rothko and Jackson Pollock. In 2005 he was elected to the **Royal Academy, its first black member**.

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POP ART



Allen Jones (b. 1937), *Hatstand, Table and Chair*, 1969

Allen Jones (b. 1937), *Hatstand, Table and Chair*, painted fibreglass, resin, glass, Plexiglas, mixed media and tailor made accessories, edition of 6, sold at Christie's in 2013 for £2,169,250

- In 1969 Allen Jones cause controversy when he produced three female figures, each slightly larger than life size, called '**Hatstand**', '**Table**' and '**Chair**'. He was commenting on the way women are treated as objects but many people took it as demeaning women.
- This was produced at the same time as **second wave feminism**. The first wave was female suffrage and second wave a radical call for fundamental social and cultural change so that women would be treated as **equal to men in all circumstances**. This work has always been controversial. At one level it is clearly presenting a **women as a sex object**. However, the **objectification is so blatant** that **Jones is clearly ironically presenting women as objects as a criticism of a society** that treats women in this way.
- He says: "**Women are not the object, they are the subject. Sculpture is the object.**" He has created sculptural objects to comment on women's place in society. He has also said, '**I am a feminist**' and '**They are not so much about representing women but the experience of women**'.

NOTES

- They were cast in fibreglass in editions of 6 by Gems Wax Models Ltd of Notting Hill, London, a firm of commercial sculptors who made (and make) **shop window mannequins** and sculptures for waxworks. Stylistically the figures are similar to those in Jones's paintings of c.1967–8. The ICA exhibition of his work **resulted in stink bombs, smoke bombs** being thrown and when 'Chair' was shown at the Tate in 1986 **paint was poured over it**. In 1970, he received a phone call from Stanley Kubrick who was making *A Clockwork Orange* and he wanted Jones to design the furniture. Jones refused so Kubrick simply copied Jones's work.
- Jones wrote, "The **erotic impulse** transcends cerebral barriers and demands a **direct emotional response**. Confronted with an abstract statement people readily defer to an expert; but confronted with an erotic statement **everyone is an expert**. It seems to me a **democratic idea** that **art should be accessible to everyone** on some level, and eroticism in one such level. Jones considers that the three sculptures 'Hatstand', 'Table' and 'Chair' are the most radical statements that he has made." Jones, in interviews, claims to be mystified at what all the fuss is about. This implies he has no intention to objectify women or suggest they should really be used as chairs.
- Jones said in 2014 '**The sculptures are trapped in their time but hopefully people are robust enough to see them as playful, and regard them as another way you can look at humanity.**'
- "Did second-wave feminists shoot the messenger? Or did he mangle the message? The debate is still open." (Zoe Williams, *The Guardian*)
- Jones wrote, "In a way the feminist critique is a total red herring. It's not what the work is about."
- In 1979, the art historian Lisa Tickner wrote, "The exploitation of already exploitative material cannot be seen as politically neutral."
- More recently, Jones has said, "I think of myself a feminist" and argued that his early work was "commenting on exactly the same situation that was the source of the feminist movement."

BIO:JONES

- **Allen Jones** (b. 1937) was born in Southampton and was one of the **original pop artists**. He is now a **Senior Academician**. In an interview in 2014 he said "Abstract Expressionism had swept everything away. You couldn't go back to representing the figure through some moribund visual language". He never wanted to show the struggle in producing the work the way that Pollock and de Kooning did and he had to find a new way of representing the human figure.
- In 1959, he enrolled at the Royal Academy and with his colleagues Hockney, Kitaj and Peter Phillips he set out to find a way to combine mass culture and high art. His independence resulted in him being **expelled after one year**. He was excited by the ideas of Futurism, the speed and the movement. In 1964-65 he lived in New York and returned a fully-fledged Pop Artist.
- "Allen Jones has been **demonised**. In 1969 he made a group of **three sculptures of scantily-clad female figures**. They were **slightly larger than life and** arranged in positions that enabled them (with the addition of a glass top or padded seat) to be **turned into a table, a chair and a hat stand**. These super-mannequins were highly modelled, wigged and leather-booted, and unavoidably realistic. When first exhibited in 1970 they **provoked outrage** among the feminist community. Jones's **1978** retrospective of graphic art at the ICA **caused a near riot** even though the sculptures weren't shown. In **1986**, when the chair went on display, it had **acid thrown over it** by an incensed extremist.
- The price of being controversial is usually increased fame, but for Jones it has resulted in his **work being ostracised** in this country. His **last museum show** here was a selection of prints at the Barbican in **1995**. Before that, the most recent survey of his work took place at the Serpentine Gallery in 1979, which means that **he hasn't had a proper retrospective** in Britain for 35 years. This is **scarcely believable**: Jones is a hugely popular and successful figure in Europe (particularly in Germany), and is featured in museums all over the

world. He has worked extensively in America and China, and is widely celebrated for the part he played in the origins of Pop Art in the 1960s." (Andrew Lambirth, *The Spectator*, 1 Nov 2014)

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POP ART



Jasper Johns (b. 1930), *Flag*, 1954-1955, encaustic, oil and collage on fabric mounted on plywood, 107.3 × 153.8 cm, Museum of Modern Art, New York

Jasper Johns (b. 1930), *Flag*, 1954-1955, encaustic, oil and collage on fabric mounted on plywood, 107.3 × 153.8 cm, Museum of Modern Art, New York

- We now move on to Pop Art is the US.
- This is *Flag*, perhaps Jasper Johns **best known work**. He produced it in 1954-55 when he was 25 and two years after he had left the army. He painted it using hot wax mixed with pigment over scraps of newspaper. By the way, when he produced it there were only 48 states instead of fifty as Hawaii and Alaska were not part of the United States until 1959.
- It is an everyday object but one that is fraught with meaning. Was he being patriotic during the Cold War or was he criticising America's entry into the Vietnam war in 1954? Is it the American flag or is it a painting of the flag? I think it reflects the artists own ambiguous relationship with the nation.

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POP ART



Robert Rauschenberg
(1925-2008), *Bed*, 1955,
Museum of Modern Art,
New York

Robert Rauschenberg (1925-2008), *Bed*, 1955, Museum of Modern Art, New York

- Produced in the same year as Johns' *Flag*, Robert Rauschenberg's *Bed* anticipates Tracey Emin's *Bed* but with a different purpose. This is one of Rauschenberg's first works to use discarded common objects. The bed is covered in sheets and a quilt over which he has slashed paint and drawn. It is claimed it was his own bed and if so, like Tracey Emin's it is a personal statement, a form of self-portrait and his relationship between everyday life and painting.
- Unlike Tracey Emin he is not recreating his actual bed as he used it but he is using his bed as part of a painted wall hanging.
- He said "**Painting relates to both art and life, I try to act in that gap between the two.**" That is what this work shows, the gap between his everyday life and his art.

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Andy Warhol (1928-1987), *Marilyn Diptych*, 1962, Tate

Andy Warhol (1928-1987), *Marilyn Diptych*, 1962, Tate

Marilyn Monroe (1926- 4 August 1962, aged 36), the best known sex-symbol of the 1950s and 60s. Her films grossed the equivalent of \$2 billion in 2023.

- We come to one of the iconic works of Pop Art and post-modernism. This is Andy Warhol's *Marilyn Diptych* made in 1962, the year she died of a barbiturate overdose.
- In the 1950s and 60s the Western world was increasingly filled with commercial images, in newspapers, on billboards and on television. How did these differ from art? Some artists began to ask if there is actually only one world of images and artists are part of one enormous business. Andy Warhol became a central figure. He was a commercial artist and used commercial images to create his art.
- On the left we see 25 images of Marilyn Monroe in garish colours and 25 on the right in black and white. These silkscreen prints are based on **a still from the film *Niagara* made in 1953**. Although they initially look the same they are all slightly different as Warhol hand printed the images and changed the registration of each colour. In the right panel he has blurred and faded the images suggesting the star's death. The contrast between the bright colours and the monochrome also suggests life and death and the title, 'Diptych' suggest a religious altarpiece in two parts. It is a secular altar to the popular star Marilyn Monroe.
- In other words he has taken an image from the commercial world and manipulated it to create something with another level of meaning. Or is it all, as

Warhol thought, just different forms of doing business.

- Warhol's use of repetition and appropriation of a celebrity image reflects a key aspect of **postmodern art**: its skepticism towards traditional notions of originality and artistic genius. The diptych also blurs the line between high and low culture, by elevating a mass-produced image of a Hollywood star to the status of fine art.
- **Postmodernism as a philosophy** maintains that all our interpretations of the world are subjective. Each one of us creates the world we inhabit based on our genetic makeup and our personal experiences which in turn are determined by the culture we grew up in. It therefore challenges all ideologies and all universal truths and emphasises the fragmented nature of reality and the existence of multiple perspectives particularly those of marginalised groups. It therefore, celebrates diversity, questions all authority and draws attention to the constructed nature of the world.

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.
- Kosuth – "**We don't work with forms and colours, we work with meaning. How you make a work is far less important than why you make the work.**"
- 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.

POP ART



Andy Warhol (1928-1987),
Electric Chair (detail), 1964,
screen print and acrylic paint on
canvas, 56.2 × 71.1 cm, Tate

Andy Warhol (1928-1987), *Electric Chair* (detail), 1964, screen print and acrylic paint on canvas, 56.2 × 71.1 cm, Tate

- 1963 and 64 were important years for Warhol as his art became darker and associated with violence and death. **John F. Kennedy** was assassinated on 22 November 1963 and it was the year of race riots in **Birmingham, Alabama**.
- This is an electric chair. We see the leather straps and a cable curling away in front of the chair. The screen print was made in 1964 in his **Factory studio**. He hand printed the images so that each one is slightly different with its imperfections and irregularities.
- The chair is from a press photograph released on 13 January 1953 of the death chamber at Sing Sing Prison in New York, where American citizens Julius and Ethel Rosenberg were executed that year for passing information about the atomic bomb to Russia during the Second World War. The chair was part of his **Death and Disaster series** which included car crashes and suicides from newspaper images.

NOTES

- 1964 was also the year Warhol was asked to produce an artwork for the World's Fair US Pavilion. He painted Thirteen Most Wanted Men portraits

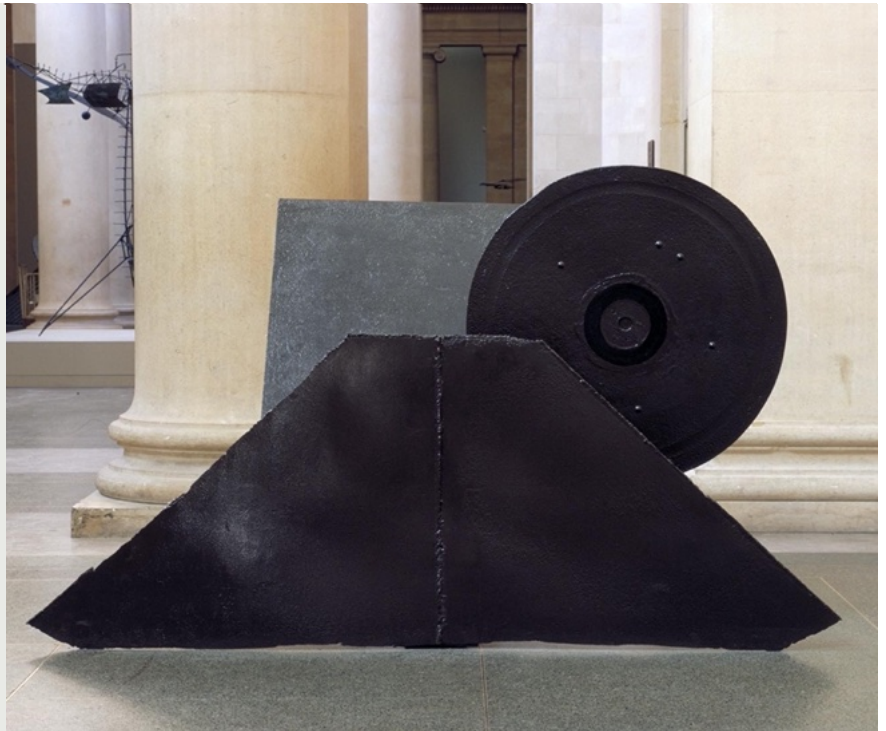
on the side of the Pavilion but it was controversial to present America to the world by showing its thirteen most wanted criminals. The organisers considered the work inappropriate and they asked him to paint it over so he sprayed the faces with silver paint.

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ABSTRACT SCULPTURE

Anthony Caro (1924-2013), *Twenty
Four Hours*, 1960, 138.4 x 223.5 x
83.8 cm, 125 kg, Tate



Anthony Caro (1924-2013), *Twenty Four Hours*, 1960, 138.4 x 223.5 x 83.8 cm, 125 kg

- 'This is a seminal piece in the history of British art, as both Caro's **first abstract and first welded sculpture**. He abandoned the figure following a visit to the USA in 1959 where he was in close contact with the American art critic Clement Greenberg and such abstract painters as Kenneth Noland.' (Tate display caption).
- He made it from pieces of metal he found in a scrapyards which he welded together. When finished he painted it using household paint to make it, in his words, '**look straightforward: no art props, no nostalgia no feelings of the preciousness associated with something because it's old bronze, or it's rusty encrusted or patinated**'. The paint removes a layer of possible interpretation and makes it more abstract.
- Caro said, "**It's very difficult today to imagine what a battle there once was over these ideas and how much we upset people ... Even over abstraction. Someone would always ask 'what's that sculpture for?' If you said it's not 'for' anything apart from looking at, there'd instantly be a big fight.**"

NOTES

- It was made in the artist's garage at his home, 111 Frognal, Hampstead.

He used a gas cutter and gas welder, to help him with the construction (he had no electric arc welder). The raw materials came from the scrapyards at Canning Town near the docks.

- After the large sections of welded steel had been bolted to one another the final ensemble was painted with ordinary gloss household paint, a mixture of Valspar Dark Oak and Valspar Black. Caro's reason for painting the sculpture were, he claims, to make it 'look straightforward: no art props, no nostalgia no feelings of the preciousness associated with something because it's old bronze, or it's rusty encrusted or patinated. So I just covered it with a coat of paint'. The title was suggested by his wife and he doesn't remember how long the work took to make but he was working on this and two earlier pieces he destroyed from January to March 1960.

BIO:CARO

- Anthony Alfred Caro (1924-2013) was born in New Malden, Surrey to a Jewish family. He was educated at Charterhouse School and later earned a degree in engineering from Christ's College, Cambridge. During the war he served in the Royal Navy and on his return studied sculpture at the Regent Street Polytechnic and the Royal Academy School from 1947 to 1952. In **1951** Caro became **Henry Moore's part-time assistant** and *Woman Waking Up* (1955) is one of the **large, expressionistic figures** he made as a result of the partnership. In **1959** he was looking for a new approach and took a **trip to America** where he encountered the **abstract work of David Smith** and started to make **large-scale steel pieces**.

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ABSTRACT SCULPTURE



Victor Pasmore (1908-1998),
*Relief Construction in White,
Black and Maroon*, 1962-3,
68.6 x 73.7 x 13.3 cm, Tate

Victor Pasmore (1908-1998), *Relief Construction in White, Black and Maroon*, 1962-3, 68.6 x 73.7 x 13.3 cm, Tate

- Victor Pasmore was born in 1908 and became one of the most talented figure painters of his generation. In the 1940s and 50s he pioneered abstract art in Britain and he became increasingly interested in the representation of form in two and three dimensions.
- This work *Relief Construction in White, Black and Maroon* sticks out from the wall. He explained that he worked in relief because abstract works stress their own status, he said, '**... in representational art the spectator is confined to a point which is always at a distance from the object, in abstract form he must handle, feel, move around and get into the work if he is to fully apprehend the intentions of the artist.**'
- From **1947 onwards he pioneered abstract art** in Britain influenced by Ben Nicholson. **The critic Herbert Read** described his new style as '**The most revolutionary event in post-war British art**'. He represented Britain at the **1961 Venice Biennale** and became a trustee at the Tate.

BIO:PASMORE

- **Edwin John Victor Pasmore** (1908-1998) was a **British artist and architect** who **pioneered abstract art** in Britain in the 1940s and 50s. He was **born in Surrey** and with the death of his father when he was 19 he

was forced to take an **administrative job** while he studied art part-time. He painted in a **figurative manner** in the style of Turner and Whistler and he was one of the **most talented figurative painters** of his generation. In the 1930s, he **helped found the Euston Road School** which emphasized working **directly from nature** and he was inspired by the work of **Walter Sickert**. In the Second World War, he was a **conscientious objector**. He was initially refused and was called up but refused to obey orders and was court martialled and imprisoned. This enabled him to appeal and he was then exempt from military duty. From **1943-49** he **taught at Camberwell School of Art** and he **promoted abstract art**. From **1947** he **pioneered abstract art in Britain** and he brought about a revival of interest in **Constructivism**. He was **influenced by Ben Nicholson** and Herbert Read described his new style as '**The most revolutionary event in post-war British art**'. In 1950 he was commissioned to design a **mural for a bus depot in Kingston-upon-Thames** and in 1951 he contributed a **mural to the Festival of Britain**. From **1954-61** he developed an **art course at Durham** inspired by the basic course of the Bauhaus. He began to synthesize sculpture and architecture and his '**Apollo Pavilion**' in Peterlee, County Durham proved controversial. He represented Britain at the **1961 Venice Biennale** and became a trustee of the Tate.

- In the 1950s and 60s his work was often assembled rather than moulded or carved which broke with the tradition established by Henry Moore and Barbara Hepworth.

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MINIMALISM



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

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

- Minimalism reduces art to its essentials.
- This is *Equivalent VIII* by Carl Andre commonly known as “**the pile of bricks**” and it caused a major controversy at the time.
- It consists of 120 sand-lime fire bricks arranged in two six by ten layers. The idea came to him when he was sitting in a canoe on a still lake in New Hampshire, he was inspired by the flatness of the water and he used bricks to simulate it.
- It was originally part of eight different configurations of 120 bricks arranged on the floor of a single gallery space. He chose 120 bricks as the number divides by 2, 3, 4, 5, 6, 8, 10, 15, 20, 30 and 60 and these mathematical divisors are the basis of the eight configurations he chose.
- This single configuration at the Tate therefore loses the interaction between the original eight configurations and the resulting complexity and resonance between. We are left with a work that draws attention to itself through its simplicity.
- Andre could find no buyers for the original work made using bluish-white bricks and returned all but 200 bricks. Later, in 1969, the brickworks had closed so he recreated the work using these sand-coloured bricks.

NOTES

- It was purchased by the Tate in 1972 for £2,297 and *Equivalent V* was bought by the Museum of Modern Art in New York. When first put on display it provoked no criticism. Then, suddenly and unexpectedly three and a half years later a critical article in the *Sunday Times* [February 15th 1976] led to widespread criticism in the press. The most famous was the front page of the *Daily Mirror* which said, '**what a load of rubbish**' (see Visual Aids). It so incensed the public that someone was moved to throw a pot of paint over it.
- The work was criticized for three main reasons. First, there was the familiar criticism, "**Anyone could do it**". Raising the question of whether skill is a necessary part of producing art. Well, many people do get pleasure from the demonstration of artistic skill but surely that cannot be the only attribute of art? Second, the Tate was told by the press that it had been conned and the *Burlington Magazine* described it as "**showy work which may well be regarded in a few decades as trash**". Well, forty years have passed and it is still on display and it is now regarded by most respected art authorities as one of the key works of the period and as an important example of Minimalism. Finally, the Tate was accused of wasting public money, well, the Tate paid £2,297 and a similar work by Andre recently sold for \$1 million so it appears like a wise purchase financially. Of course, practically the Tate does not sell its art [known as deaccessioning, unless it is a duplicate or the work is irretrievably damaged].
- So why did Andre assemble this work? The work is extremely simple in form and it draws attention to its simplicity yet it was one of eight variations. Andre takes us back to basics and to make the point more strongly he has used raw industrial materials, bricks, with their commonplace, unromantic associations. He was challenging and undermining the art market and the enormous financial value of most well-known works of art. He was also attacking what he regarded as the false emotion and pride of many other artists [particularly the Abstract Expressionists].
- Andre is famous for his grids and linear structures. He has been

commissioned to produce large public works as well as small floor tiling for an exhibition space.

- In 1956 Andre was introduced to Constantin Brâncuși through whom he became re-acquainted with his former classmate, the artist Frank Stella. In 1960 he worked for four years as a railway brakeman and he often wore blue overalls and a blue shirt after that, even to formal events.
- In 1988, Andre was **tried and acquitted for the death of his wife** Ana Mendieta. Mendieta fell to her death from Andre's 34th story apartment window in 1985 after an argument with Andre. There were no eyewitnesses. A doorman in the street below had heard a woman screaming "No, no, no, no," before Mendieta's body landed on the roof of a building below. Andre had what appeared to be fresh scratches on his nose and forearm, and his story to the police differed from his recorded statements to the 911 operator an hour or so earlier. The police arrested him. Andre was charged with second degree murder. He elected to be tried before a judge with no jury. In 1988 Andre was acquitted of all charges related to Mendieta's death. Mendieta was a Cuban American performance artist and sculptor who produced over 200 works of art using earth.

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MINIMALISM

Donald Judd (1928–1994), *Untitled*,
1980, steel, aluminium and Perspex,
22.9 x 101.6 x 78.7 cm, Tate



Donald Judd (1928–1994), *Untitled*, 1980, steel, aluminium and Perspex,
22.9 x 101.6 x 78.7 cm, Tate

- How do we reduce art to its essentials and create works that are free from the emotion and self-expression of the artist?
- This is *Untitled* by Donald Judd. He began making stacks like this in the 1960s and they were produced by a factory (Bernstein Brothers) in New York to obtain a perfect industrial finish. The white mark on the second one down is just a reflection. Judd designed the work but did not produce it and so he has removed the association between art and skill in production. Minimalists reject the idea that art should imitate something else or even reflect an emotion.
- It is made of galvanised steel with aluminium reinforcements and inset blue Perspex panels. They are often referred to as 'stacks' and he made them in two sizes. This is an example of the larger size and each stack is made of at least ten boxes, as here. The space between each unit and between the bottom unit and the floor is equal to the height of a unit, nine inches.
- The box was one of Judd's favourite forms, because he felt it was neutral and had no symbolic meaning and to prevent us from assigning a meaning he calls it *Untitled*. He described the benefit of sculpture over painting as

removing the problem of illusionism, the attempt by painters to create the illusion of three-dimensional space.

- He described his work as '**the simple expression of complex thought**'. He has been compared to Piet Mondrian but unlike him he never sets out to explore the spiritual or the metaphysical. The object and its position, form, colour and its relationship to the environment is all that he intends.

NOTES

- **Donald Judd** (1928-1994) was an American artist born in Missouri and who served in the Army from 1946 to 1947. He grew up on a farm and was a product of the Mid-West. On leaving the Army he was undecided whether he should become an artist or an architect and he also had an interest in philosophy. He obtained a degree in philosophy and a masters in art history and supported himself by writing art criticism. He bought a large run-down building in New York which became his home and his studio and he continued to renovate it over the next 25 years. His first solo exhibition in 1957 was of his abstract impressionist paintings. And he also explored woodcut. He increasingly became more abstract and he moved from carving organic shapes to straight lines and angles. By 1963, he had established his signature style of 'stacks', 'boxes' and 'progressions' which occupied him for the rest of his life. Humble materials such as metals, industrial plywood, concrete and colour-impregnated Plexiglas became his main materials. He wrote his manifesto 'Specific Objects' in 1964 and abandoned painting for sculpture although he refused to call the sculptures as he did not sculpt them but had them manufactured. In 1973 he moved to Marfa, Texas and bought a 60,000 acre farm and opened an art foundation. He also designed furniture which he kept distinct from his art as furniture is functional and 'A work of art exists as itself'.
- In 1965, Judd began to make vertical pieces – the so-called 'stacks' – consisting of a number (usually 10, but variable according to the height of the room) of identical, projecting units hung one above the other on the wall. The intervening spaces have the same dimensions

as the units, as does the space between the floor and the first unit, so that the boxes link the floor to the ceiling. These pieces are the first indication of his interest in integrating art with the architecture of the room. He shunned the work Minimalist and his work could be more accurately described as literalist as it does not allude to anything beyond its own physical presence.

- The stacks are all ordered according to strict principles: the gap between each unit, and between the first unit and the floor, should be equal to the height of a single unit. Since the units are all identical, their significance derives from this pre-determined geometric order rather than from any individual features. However, Judd's attention to the sensuous qualities of his materials prevents Untitled from being cold or clinical.
- Many of his works are manufactured by Bernstein Brothers of New York based on his drawings.
- From the 1960s Judd removed all direct references to the human body. However, there is still the important relationship between ourselves, our bodies and the work. In this work, we are conscious of the height and the angle of each box in the stack with respect to our eyeline. Above and below our eyeline the boxes increasingly angle up or down. We go from seeing the base down to seeing the top.
- Ad Reinhardt, had this to say about the value of a reductive approach to art: "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".

BIO:JUDD

- **Donald Judd** (1928-1994) was an American artist born in Missouri and who serviced in the Army from 1946 to 1947. He grew up on a farm and was a product of the Mid-West. On leaving the Army he was undecided whether he should become an artist or an architect and he also had an interest in philosophy. He obtained a degree in philosophy and a masters in art history and supported himself by

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TATE BIOGRAPHY

"**Donald Judd** (June 3, 1928 – February 12, 1994) was an American artist associated with minimalism (a term he nonetheless stridently disavowed). In his work, Judd sought autonomy and clarity for the constructed object and the space created by it, ultimately achieving a rigorously democratic presentation without compositional hierarchy. It created an outpouring of seemingly effervescent works that defied the term "minimalism". Nevertheless, he is generally considered the

leading international exponent of "minimalism," and its most important theoretician through such seminal writings as "Specific Objects" (1964)."

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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, pronounced 'ku-sue-th', 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)

- We come to Conceptual art which is about the idea embodied in the work not the work itself or the way it is produced or presented.
- Conceptual Art 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 of progress are rejected.
- This work, for example, deconstructs the idea of chair. What is a chair? Here are three approaches, a chair, a photograph of the chair and a dictionary definition of a chair. All words establish their meaning through the role they play with respect to other words. Postmodern philosophy believes words do not refer to or point to anything outside of our 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 other words including its opposite such as male/female, normal/abnormal, being/nothingness.
- Here, or to be precise, if we were in the gallery we would see an actual

chair, a photographic representation of a chair, maybe the same chair, and the word 'chair' defined in terms of the word 'seat'. Every word acquires its meaning by its relationship with other words and the postmodernist deconstructs meaning by untangling the association between words and images.

- A chair may be a fairly tame word but what about identity?

NOTES

- Conceptual Art, Land Art, Installation Art, and Performance Art emerged as alternative propositions aligned in spirit to social movements such as the equal rights movement and anti-war movements that rejected 'the establishment'. A generation of antiauthoritarian and anti-establishment artists in the late 1960s and early 1970s rejected art that could become traded as part of our consumer society and museums and galleries that institutionalised such objects and that represented the establishment. These artists wanted to change society not create objects that would become tradeable commodities bought by the rich as investment opportunities. Because they wanted to change society they dealt with many taboo topics such as sex, death, violence and war. In this lecture series I have avoided showing work that is too extreme as the talks take place in a semi-public community centre. If you wish to explore further the works I have selected are a good starting point for further research.
- **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.

- The French philosopher **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 the visual arts, literature, philosophy, history, economics and architecture.
- 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.

CONCEPTUAL ART



Gillian Wearing (b. 1963), *Self Portrait as My Sister Jane Wearing*, 2003, 130.7 x 105.2 cm

Gillian Wearing (b. 1963), *Self Portrait as My Sister Jane Wearing*, 2003, 130.7 x 105.2 cm

- 'Wearing's photographs explore how public and private identities of ordinary people are self-fashioned and documented. In her portraits and self-portraits she blurs the line between reality and fiction. *Self Portrait as My Sister Jane Wearing* is part of a series in which she reconstructs **old family snapshots using silicone masks** fabricated with the help of experts from **Madame Tussauds**. By putting a version of someone else's face on hers she is metaphorically '**seizing' their identity**. Here Wearing wears a dress her sister wore in the 1980s. The only bits of Wearing that can be seen are her eyes and teeth.' (Tate online caption, edited)
- She made masks of her mother, father, and uncle as well. Each one took four months to make and once worn the silicone deteriorates and so can only be worn once. The work and the final photograph are therefore an unrepeatable performance. We will return to Performance Art later.

NOTES

- In 2003-2006, Gillian Wearing recreated **photographs of her relatives** that were found in her family album. She created masks out of silicone of **her mother, her father, her sister, her uncle**, and a mask of herself with help from experts that were trained at Madam Tussauds in London. They

start the mask in clay from a two-dimensional image into a three-dimensional object. In an article for *The Guardian* she explains that the **process takes four months per mask**, and how at first 'some people tried to direct me to use prosthetics, but I was adamant it had to be a mask, something that transforms me entirely, something that was not grotesque but real, like a trompe l'oeil.' These **expensive silicone masks deteriorate** easily after use, turning the photo shoot into a **performative act** where the action is unrepeatable. This process becomes paradoxical because of the difficulties that are encountered while recreating these casual snapshots. This work references into the canonical work in the history of photography of **Cindy Sherman**, though Wearing has shifted the focus in to exploring her own persona and its underlying relationships as social construct. The works in *Album* then do not necessarily put the family members as the main focus; rather they capture Wearing's engagement with the family members.

BIO:WEARING

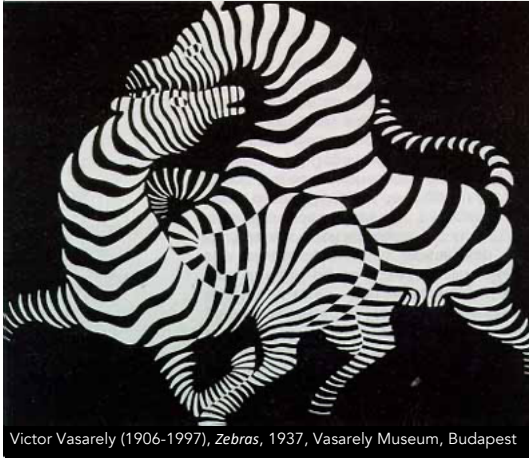
- Gillian Wearing (b. 1963) was born in Birmingham and moved to Chelsea to study at the Chelsea College of Art. She is known for documenting everyday life through photography and video and for her concern with personal identity, both personal and private. She is an English conceptual artist, one of the Young British Artists, and winner of the Turner Prize, in 1997. In 2007 Wearing was elected a Royal Academician. She lives and works in London with her partner, the British artist, Michael Landy (b. 1963). He is best known for the performance piece installation *Break Down* (2001), in which he destroyed all his possessions. In 2008 he was elected an Academician.

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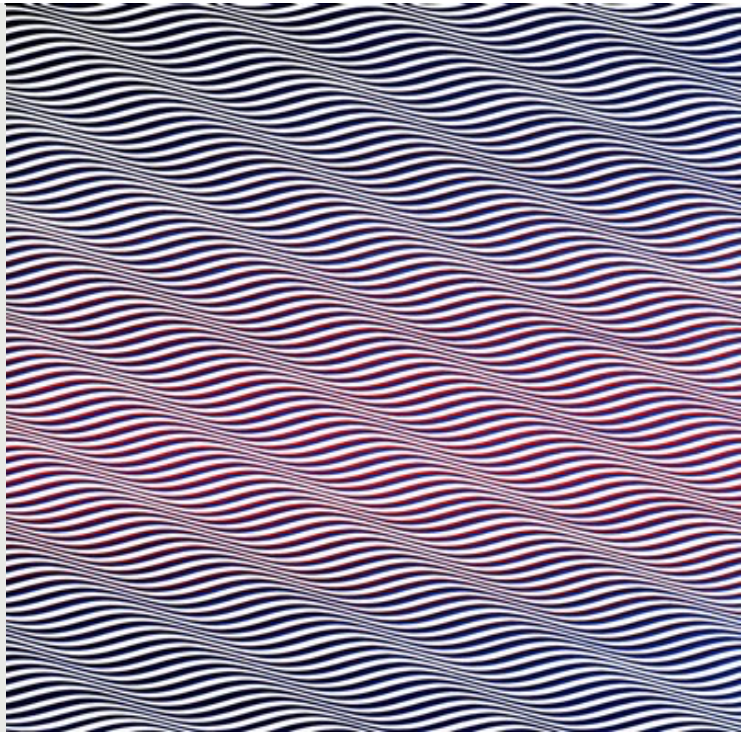
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OP-ART



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

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



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

- 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,
 - (CLICK) **Victor Vasarely's** (1906-1997, Hungarian-French, pronounced 'vasar-elly') 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.
- However, the undoubted champion of op-art is Bridget Riley. This is her 1967 work *Cataract 3*.
- She won a place at **Goldsmiths' College** because of her skill at figure painting but she rejected '**the direct depiction of people, which I had loved and enjoyed ... to find out about this new world**'.
- She began painting in a **semi-impressionist style** 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.**

- She said, '**the only way anyone can enter my painting is by looking; there's no theory in them ... The very habit-ridden public, and I'm not blaming them, want something that looks like a painting.**'

BIO:RILEY

- **Bridget Louise Riley** (born 24 April 1931 in **Norwood**, London) is an English painter who is one of the **foremost exponents of Op art.** She spent her early years in Cornwall, and studied in London at **Goldsmiths College** and the **Royal College of Art.** She first drew critical attention with the black-and-white paintings she made from 1961, and her international breakthrough came four years later in *The Responsive Eye* at MoMA, New York, which celebrated the Op art movement.
- In 1966 Riley began her explorations of colour and form through stripes or bands across the canvas, and more recently shorter units cut by vertical, diagonal or curved lines. Her reputation was further enhanced at the **1968 Venice Biennale when she became the first woman – and the first contemporary British painter – to win the International Prize for painting.**
- Although Riley's work is consistently abstract, it is founded in natural experience. As she has written: '**The eye should feel caressed and soothed, experience frictions and ruptures, glide and drift.**'
- She currently lives and works in London, Cornwall and the Vaucluse in France.
- She had an exhibition retrospective at the National Gallery in 2011 to celebrate her 80th birthday and she is still working at the height of her powers on new projects. This exhibition shows some of her own work with work she has selected from the National Gallery collection including Mantegna, Seurat and Raphael's St Catherine of Alexander. She often uses the blues and yellows of the Raphael and

notes how the yellow lining of the saint's cloak leads the eye to a patch of yellow in the sky. "That yellow is the divine," Riley said, "the celestial light."

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PHOTOREALISM



Richard Estes (b. 1932), *D-Train*, screenprint, image: 91.1 × 183.2 cm

Richard Estes (b. 1932), *D-Train*, screenprint in colours, on museum board, 1988, signed in pencil and inscribed A.P. Probedruck, one of 15 artist's proofs aside from the edition of 125, printed by Domberger KG, Stuttgart, with their sticker on the reverse, published by Parasol Press, Ltd., New York, image 91.1 x 183.2 cm., sheet: 106.7 x 195.3 cm., auctioned Christies for \$35,000

- We are looking down the length of a New York D Sixth Avenue Express train and out through Brooklyn Bridge and across to New York. The painting has a photographic quality although many of the textures have been simplified giving it the look of a graphic artwork.
- It is a screen print but it is almost two metres wide and its size, range of tones and textures pushes screen printing to the limit. Estes had a special silkscreen press built in Sweden to produce the prints.
- The size and complexity of the image turn an everyday commuter's view going into work into a dramatic vision, which, like all good art, seems to demand an explanation.

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HYPERREALISM



Gottfried Helnwein, *Epiphany I (Adoration of the Magi)*, 1996, mixed media (oil and acrylic on canvas), Denver Art Museum

Gottfried Helnwein (b. 1948), *Epiphany I (Adoration of the Magi)*, 1996, mixed media (oil and acrylic on canvas), Denver Art Museum

- Gottfried Helnwein (pronounced 'Hen-vine') is an Austrian artist who in this controversial work shows in photographic detail the **Virgin Mary holding a Christ child with the face of Adolf Hitler**. She is surrounded by five Waffen SS officers who look on respectfully. The Waffen SS were specially selected troops, schooled in racial hatred and warned to harden their hearts. They administered the concentration camps and carried out the worst atrocities.
- Helnwein grew up at a time when Austria was refusing to accept its part in the Nazi atrocities. In the 1960s posters demanded "Forget the past! Look ahead to the future." Helnwein refused and was expelled from school for painting a portrait of Adolf Hitler as a reminder of Austria's best-known son.
- He has painted this in photographic detail to add to the realism. Many examples of hyperrealism are to show the skill of the artist but her his skill is secondary, it is the content of the picture that is important.

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FEMINIST ART



Judy Chicago, *The Dinner Party*, 1979, Brooklyn Museum

Detail Virginia Woolf



Detail Emily Dickinson



Judy Chicago, *The Dinner Party*, 1979, Brooklyn Museum

Detail *Emily Dickinson*

Detail *Virginia Woolf*

- We move on to Feminist Art. This is *The Dinner Party* by Judy Chicago made in 1979 and is the first large scale installation on a feminist topic. It represents the history of women symbolically. There are 1,038 women mentioned, thirty-nine as place settings around a triangular table and 999 written on the floor. Thirty nine was chosen as it is three lots of 13, the number of people present at the Last Supper, an important comparison for her as they were all men.
- The three sides of the table represent three periods of history Wing I: From Prehistory to the Roman Empire; Wing II: From the Beginnings of Christianity to the Reformation; and Wing III: From the American Revolution to Women's Revolution. The women range from the goddess Ishtar to Artemisia Gentileschi, Emily Dickinson, Virginia Woolf and Georgia O'Keefe.
- Each place setting includes an embroidered runner, gold chalices and utensils, and china-painted porcelain plates with raised central motifs that are based on vulvar and butterfly forms⁴. The settings were designed to represent each woman's accomplishments and contributions to society.

- When it was exhibited the **backlash of threats and hate** resulted in the only time in her life when **she considered suicide**. It has been criticised for representing all women using the same metaphor and for the fact that **only one black woman** is represented (Sojourner Truth, c. 1797-1883, an American abolitionist and women's rights activist). It has become a **very popular work with the public** although some (Congressman Robert K. Dornan) still criticise the "**butterfly vagina**" imagery as **pornographic**.
- I will give the artist Cornelia Parker the last word on this piece, she said, "... **we're all reduced to vaginas, which is a bit depressing. It's almost like the biggest piece of victim art you've ever seen.**"

NOTES

- The 39 women with places at The Dinner Party table include influential figures such as the Primordial Goddess, Ishtar, Hatshepsut, Theodora, Artemesia Gentileschi, Sacajawea, Sojourner Truth, Susan B. Anthony, Elizabeth Cady Stanton, Emily Dickinson, Margaret Sanger and Georgia O'Keeffe¹. The table is divided into three wings: Wing I: From Prehistory to the Roman Empire; Wing II: From the Beginnings of Christianity to the Reformation; and Wing III: From the American Revolution to Women's Revolution³.
- The Dinner Party is an installation artwork by feminist artist Judy Chicago. It is widely regarded as the first epic feminist artwork and functions as a symbolic history of women in civilization. There are 39 elaborate place settings on a triangular table for 39 mythical and historical famous women¹. The table measures 48 feet (14.63 m) on each side². The artwork was produced from 1974 to 1979 as a collaboration and was first exhibited in 1979⁶.
- "The Dinner Party comprises a massive ceremonial banquet, arranged on a triangular table with a total of thirty-nine place settings, each commemorating an important woman from history. The settings consist of embroidered runners, gold chalices and utensils, and china-painted porcelain plates with raised central motifs that are based on vulvar and butterfly forms and rendered in styles appropriate to the individual women being honored. The names of

another 999 women are inscribed in gold on the white tile floor below the triangular table." [7]

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SOURCE: CONVERSATION WITH BING, 08/03/2023

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FEMINIST ART



Linder (b. 1954), *Untitled*, 1976, 13.6 x 21 cm

Linder Sterling (b. 1954), *Untitled*, 1976, 13.6 x 21 cm, Tate

- Linder Sterling, known as Linder, is a British artist known for her radical feminist photomontages and confrontational performance art.
- She uses collages based on cropped women's bodies and household objects as a way to examine the stereotyped media representation of women in consumer culture. She said, '**I had two separate piles. One you might call women's magazines, fashion, romance, then a pile of men's mags: cars, DIY, pornography, which again was women, but another side. I wanted to mate the G-Plan kitchens with the pornography, see what strange breed came out.**'
- She produced a series of collages between 1976 and 1978 using images from women's fashion magazines. She subverted the standard fashion magazine pose of the twisted body that emphasizes the hips and breasts by replacing her arm with a picture of an electric carpet sweeper aimed at a carpet on the ceiling. The cleaner becomes a surrogate head with large eyes and mouth. An Olympus camera replaces the dressing table mirror and the eyes look flirtatiously towards it. A portable transistor radio appears to be coming out of the double bed.
- It subverts the male gaze, described by Laura Mulvey as follows, '**The**

determining male gaze projects its fantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact' (Laura Mulvey, *Visual and Other Pleasures*, Indianapolis 1989, p.19).

BIO:LINDER

- Born **Linda Mulvey** in Liverpool, Linder grew up in Manchester where she studied Graphic Design at the Polytechnic (1974-7). Living with Howard Devoto, one of the founding members of the Manchester punk band, Buzzcocks, Linder's activities of the mid 1970s are intimately bound up with the activities of Buzzcocks and the spirit of punk which itself drew on the anti-establishment politics of Dada. She began making montages with photographic material in December 1976. Displaced mouths and eyes are a particular feature of Linder's collages of this period, which often combined images of naked women from pornographic magazines with elements from domestic interiors and the world of fashion.
- **Photomontage** is an **artform** exploited by the **Dada** group. In Berlin, the Dada artists, **George Grosz** (1893-1959), **John Heartfield** (1891-1968) and **Hannah Höch** (1889-1978) created collages using printed **images to attack Fascism** and the insanity of warfare. **Höch, a lone female figure in the Berlin Dada group**, created images presenting women whole, in parts, nude, in hybrids with masks and other ethnographic sculptures, challenging media presentation of stereotypes.

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FEMINIST ART



Margaret Harrison (b. 1940), *Banana Woman*, 1971, 51.8 x 63.7 cm, watercolour, coloured graphite and graphite on paper



Margaret Harrison, *He's Only a Bunny Boy But He's Quite Nice Really*, 2010, archival print on paper

Margaret Harrison (b. 1940), *Banana Woman*, 1971, 51.8 x 63.7 cm, watercolour, coloured graphite and graphite on paper

Margaret Harrison, *He's Only a Bunny Boy But He's Quite Nice Really*, 2010, archival print on paper

- **Margaret Harrison** was one of the founders of the **Women's Liberation Art Group in 1970**. She explores stereotyping as well as, in other works, broader issues affecting women such as equal pay, homeworkers' rights, domestic abuse and rape.
- She uses humour and Pop Art to explore the way the media portrays women. Harrison describes them as '**anti-pornographic**' because they were drawn by a woman.
- They were exhibited in her first solo show in 1971 which featured works that "**tread the fine line between irony, sexuality, trans-gender, transvestism, power, masculinity, objectification and exploitation**". It was **closed down after only one day** by the police; who felt its contents were **too controversial** for exposure to the public.
- Highlights of the show included paintings such as 'Captain America', which depicted the American comic book icon, with large breasts, wearing stockings and stilettos,
- (CLICK) and an image of Hugh Heffner dressed as a Bunny Girl. The

drawing, entitled 'He's Only a Bunny Boy But He's Quite Nice Really', was **stolen on the exhibition's one open day**; amongst rumours that the culprits may have been associated with Playboy.

- Harrison thought that with the English tradition of artists such as James Gillray and George Cruikshank and with the strong element of humour she brought to the work including her appearance wearing a pre-formed plastic chest would avoid accusations of indecency. However, it seems the police found the image of a near naked man 'offensive'. The gallery manager when asked what it was that people didn't like, said: "**It was the men. The images of women were OK, but they thought the male images were disgusting.**"

BIO:HARRISON

- **Margaret Harrison** (b. 1940) was born in **Wakefield**, Yorkshire (as was Barbara Hepworth), and is an **English feminist and artist**. She studied at the Carlisle College of Art and then the **Royal Academy School** (1961-64) and graduated from the Perugia Fine Arts Academy in **Italy**. She founded the **London Women's Liberation Art Group** in 1970. A 1971 exhibition of her work that was **closed by the police** included a piece depicting **Hugh Hefner** as a naked Bunny girl. Between 1973 and 1975 she collaborated with artists Kay Hunt and Mary Kelly to conduct a **study of women's work in a metal box factory in Bermondsey**, London called ***Women and Work: A Document on the Division of Labour in Industry 1973-75***.

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PERFORMANCE ART



Marina Abramović, *Rhythm 0*



Marina Abramović (b. 1946), *Rhythm 0*, 1974

- This is one of the most famous works of performance art called *Rhythm 0* (1974) by Serbian artist Marina Abramović.
- It took place in Naples and involved **Abramović standing still for six hours while the audience was invited to do to her whatever they wished**, using one of **72 objects** she had placed on a table. These included a rose, feather, perfume, honey, bread, grapes, wine, scissors, a scalpel, nails, a metal bar, and a gun loaded with one bullet.
- The purpose of the piece, she said, was to find out **how far the public would go**: "What is the public about and what are they going to do in this kind of situation?"
- Visitors were gentle to begin with, offering her a rose or a kiss.
- Art critic Thomas McEvilley, who was present, wrote:
 - "It began tamely. Someone turned her around. Someone thrust her arms into the air. Someone touched her somewhat intimately. The Neapolitan night began to heat up. In the **third hour all her clothes were cut from her with razor blades**. In the **fourth** hour the same **blades** began to explore her skin. **Her throat was slashed** so someone could suck her blood. Various **minor sexual assaults** were carried out on her body. She was so committed to the piece

that she would **not have resisted rape or murder**. Faced with her abdication of will, with its implied collapse of human psychology, **a protective group began to define itself** in the audience. When a **loaded gun was thrust to Marina's head** and her own finger was being worked around the trigger, **a fight broke out** between the audience factions."

- As Abramović described it later: "**What I learned was that... if you leave it up to the audience, they can kill you ... I felt really violated**: they cut up my clothes, stuck rose thorns in my stomach, one person aimed the gun at my head, and another took it away. It created an aggressive atmosphere. After exactly 6 hours, as planned, I stood up and started walking toward the audience. Everyone ran away, to escape an actual confrontation."
- Abramović said the work "pushed her body to the limits." When she returned to her hotel room she found some of her hair had turned white.

NOTES

- Her instructions were placed on the table:
 - There are 72 objects on the table that one can use on me as desired.
 - Performance.
 - I am the object.
 - During this period I take full responsibility.
 - Duration: 6 hours (8 pm – 2 am)
- As a child, Abramović's mother beat her. In an interview published in 1998, Abramović described how her "mother took complete military-style control of me and my brother. I was not allowed to leave the house after 10 o'clock at night till I was 29 years old. ... [A]ll the performances in Yugoslavia I did before 10 o'clock in the evening because I had to be home then. It's completely insane, but all of my cutting myself, whipping myself, burning myself, almost losing my life in the firestar, everything was done before 10 in the evening." The 'firestar' was *Rhythm 5* (1974) when she lost consciousness

because of lack of oxygen in the centre of a star-shaped fire. Her life was saved when the audience realised what was happening.

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PERFORMANCE ART



John Filo's Pulitzer Prize-winning photograph of Mary Ann Vecchio, a 14-year-old runaway, kneeling over the body of Jeffrey Miller minutes after he was fatally shot by the Ohio National Guard.

Rita Donagh (b. 1939), *Reflection on Three Weeks in May 1970, 1971*, 152.4 x 152.4 cm



May 1970, 1971, 152.4 x 152.4 cm

John Filo's Pulitzer Prize-winning photograph of Mary Ann Vecchio, a 14-year-old runaway, kneeling over the body of Jeffrey Miller minutes after he was fatally shot by the Ohio National Guard. The fence post was removed before the photograph was published.

- 'This painting charts Donagh's response to a **performance piece** by the students she taught at the **University of Reading**. At the time of this class project **four American students were killed by the National Guard at Kent State University during a protest against the Vietnam War**. Donagh incorporates references to the shooting into her work: the pink shape refers to a blood stain left on the floor from entrails used in the performance and to the killing of the student protestors. For Donagh the performance brought home the contrast between the relative safety of her group and the Kent State students.' (Tate display caption)
- Donagh spent three weeks teaching students at the University of Reading. The event set her thinking so much that she **took off the next year** to work through her ideas. The incident referred to in the title is the **killing of four students at Kent State University**, Ohio, in the first week of May 1970.

- The **grid in the centre** of this painting is a **plan of the workshop** in which she worked with the students. The **crosses** were marked on the floor as '**no go**' areas. The area **on the left and right** represent her personal experiences outside the workshop. On the left is the outline of the **back profile of a student** taken from another painting she produced at the time. On the right derive from **cross-section through a pond** drawn by **Henry David Thoreau** (1817-1862) an American essayist, poet, philosopher and naturalist best known for his book *Walden* a reflection on **simple living** in natural surroundings. The **red stain** is a perspective representation on the **floor of the workshop** resulting from a **student** who did a **performance involving 'a pig's head** in a bag and entrails all over the floor... It was very shocking, an intrusion'.

Notes

- The Kent State shootings (also known as the May 4 massacre or the Kent State massacre) were the shootings on May 4, 1970 of unarmed college students by members of the Ohio National Guard during a mass protest against the Vietnam War at Kent State University in Kent, Ohio. **Twenty-eight guardsmen** fired approximately **67 rounds** over a period of **13 seconds**, **killing four students** and **wounding nine others**, one of whom suffered **permanent paralysis**.

Bio:Donagh

- **Rita Donagh** (b. 1939, pronounced 'donna') studied at the University of Durham and taught at the **University of Newcastle** where she **met Richard Hamilton**. Hamilton was also **lecturing at Newcastle** where he had been **recruited by Victor Pasmore**. Donagh also taught at the **University of Reading**, the **Slade School** of Art, and **Goldsmiths**, University of London. Her first solo show was at the Nigel Greenwood Gallery in 1972. In the 1960s and 70s many works depicted the political situation in Northern Ireland. Donagh, who was widowed in 2011, lives and works in Oxfordshire where she and her husband had built a studio.

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PERFORMANCE ART



Chris Burden (1946-2015), *Shoot*, film still, 1971

Chris Burden (1946-2015), *Shoot*, film still, 1971

- Chris Burden has also taken art to the extreme. In 1971 a friend shot Burden with a .22 rifle. He captioned, "**I had an intuitive sense that being shot is as American as apple pie. We see people being shot on TV, we read about it in the newspaper. Everybody has wondered what it's like. So I did it.**" It was meant to be a grazing wound but his friend missed and shoot him through the arm.
- In 1973 he set his pants on fire using lighter fluid and put out the flames by rolling on the floor. The same year he slid across broken glass wearing only underpants with his hands tied behind his back. An audience watched him in agonising pain as the glass shredded the front of his body.
- All I can say about Burden's work is I don't think anyone should follow in his footsteps.

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BODY ART



Yayoi Kusama (b. 1929), *Untitled*, 1966

- This is Pop Art, Performance Art and Body Art. It is the Japanese artist Yayoi Kusama (pronounced 'ya-yow-ee k-sama') performing in New York in 1966.
- She moved to New York in 1958 and was a part of the avant-garde scene in the 1960s. She came to public attention when she organised a series of happenings in which naked participants were painted with brightly coloured polka dots.
- In this work she has painted her body with polka dots and is lying on a bed of phalluses.
- She experienced a period in the 70s during which her work was largely forgotten, but a revival of interest in the 1980s brought her art back into public view.
- Kusama has lived since the 1970s in a mental health facility which she leaves daily to walk to her nearby studio to work. She says that art has become her way to express her mental problems. **"I fight pain, anxiety, and fear every day, and the only method I have found that relieved my illness is to keep creating art"**.
- At the age of 95 she is still creating art and her recent exhibition at Tate Modern has been a sell-out.

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LAND ART



Robert Smithson (1938-1973),
Spiral Jetty, 1970, basalt rock,
salt crystals, earth, water,
dimensions, 4.6 m × 460 m,
Rozel Point, Great Salt Lake, Utah

Robert Smithson (1938-1973), *Spiral Jetty*, 1970, basalt rock, salt crystals, earth, water, dimensions, 4.6 m × 460 m, Rozel Point, Great Salt Lake, Utah

- One of the earliest and best known works of land art is Robert Smithson's *Spiral Jetty*, a 1,500-foot-long and 15-foot-wide spiral constructed using earth-moving equipment. A construction company moved the 6,650 tons of rock over six days constructing a spiral structure that is revealed in times of drought and submerged at other times. The work was actually built twice.
- During the construction he and his wife made a 32-minute colour film called *Spiral Jetty*. Smithson **died in a helicopter crash three years after the work was completed**. The work is now owned and managed by Dia Art Foundation.
- **The term 'land art' was coined by Smithson**. The landscape is moulded or deformed and the work may involve water, metal, asphalt, concrete or other materials. Many of the early works were ephemeral and only exist as videos or still photographs.

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ENVIRONMENTAL ART



Richard Long (b. 1945), *A Line Made by Walking*, 1967, photograph, gelatin silver print on paper and graphite on board, 37.5 x 32.4 cm, Tate

Richard Long (b. 1945), *A Line Made by Walking*, 1967, photograph, gelatin silver print on paper and graphite on board, 37.5 x 32.4 cm, Tate

Land Art, Earth Art, Environmental Art - what's the difference?

- Land Art has evolved into Environmental Art and Earth Art, art that causes no permanent damage to the landscape.
- Richard Long kept silent about his work for a long time but issued a poem-like statement of which this is a part,
*I like the simplicity of walking,
the simplicity of stones.
I like common means given
the simple twist of art.
I choose lines and circles because they do the job.*
- He was allegedly irritated by being described as a romantic in the tradition of Wordsworth and Coleridge. His work is not about finding himself through walking it is about enjoying nature. He said, "**I feel I carry my childhood with me in lots of aspects of my work**", he remarked. "**Why stop skimming stones when you grow up?**"
- This is the first work he made by walking and was made the first year he was at art college. It was made by walking backwards and forwards along

the same line and then photographing the result from a certain angle.

NOTES

- "...Walking - as art - provided a simple way for me to explore relationships between time, distance, geography and measurement. These walks are recorded in my work in the most appropriate way for each different idea: a photograph, a map, or a text work. All these forms feed the imagination."
- "My work really is just about being a human being living on this planet and using nature as its source. I like the intellectual pleasure of original ideas and the physical pleasure of realising them. A long road or wilderness walk is basically walking all day and sleeping all night. I enjoy the simple pleasures of wellbeing, independence, opportunism, eating, dreaming, happenstance, of passing through the land and sometimes leaving (memorable) traces along the way, of finding a new campsite each night. And then moving on."

BIO:LONG

- Richard Long RA CBE (b. 1945) is an English sculptor and one of the best known British land artists. Long was born in Bristol and between 1962 and 1965 he studied at the West of England College of Art, and then, from 1966 to 1968, at Saint Martin's School of Art in London, where he studied under Anthony Caro. Long is the only artist to have been short-listed four times for the Turner Prize. He was nominated in 1984, 1987 and 1988, and then won the award in 1989 for *White Water Line*. He currently lives and works in Bristol, the city in which he was born. *A Line Made by Walking* (1967). In 2009, a retrospective of Long's work entitled "Heaven and Earth," appeared at the Tate Britain. Long's *Whitechapel Slate Circle* (1981) brought a record price for the artist in 1989 when it sold for \$209,000 at Sotheby's in New York.

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INSTALLATION ART



Joseph Beuys (1921-86), *Lightning with Stag in its Glare*, 1958-85, Tate

Joseph Beuys (1921-86), *Lightning with Stag in its Glare*, 1958-85, Tate

- This is called *Lightning with Stag in its Glare* by Joseph Beuys. The title is slightly misleading as it suggests we should find a realistic stag with antlers lit by a bolt of lightning. However, objects were not important to Beuys who wanted to represent the elemental forces of nature and our relationship to them.
- The large bronze object at the back is the lightning strike and, like lightning, it is powerful and potentially dangerous. The lightning is an elemental force and illuminates a group of creatures. The stag is the silver object which was originally made from an ironing board but Beuys remade it using cast aluminium to suggest the glare.
- Since childhood, Beuys had been interested in northern European folklore, in which certain animals are endowed with mystical power. The stag had particular significance for him as a spiritual guide that appears in times of distress and danger. Its annual shedding and regrowth of its antlers made it a symbol of rebirth and renewal. The cart represents a humble goat, one of the first animals to be domesticated and the lumps of bronze on the floor are primordial, blind worm-like creatures. The box with a small compass on top is mounted on a tripod and is called '**Boothia Felix**'. This is the northern most part of Canada as was named after Felix Booth and

was the location of magnetic north – another reference, with the lightning flash itself, to the natural energies of the earth

- To understand Beuys work it is necessary to know more about Beuys. He said that '**Everybody is an artist**' and what he meant was that the way we choose to live our lives is our artistic statement. He felt that all art is intrinsically revolutionary and he wrote '**The revolution is us**'. If we could pay attention to our relationship with nature, then it would transform society. Our lives all depend on vast forces of nature that are completely outside our control. If a tsunami hits our shores, or an earthquake destroys our buildings or a volcano erupts then we are powerless to control or resist it.
- Beuys is now regarded as one of the most influential artists of the second half of the twentieth century. He was one of the founders of the Green Party in Germany and he wants us to appreciate the interconnectedness between all life forms and so create a path towards an ecologically sustainable future. He founded the Organization for Direct Democracy which believes that all political decision should take place using referendums.

NOTES

- Joseph Beuys (1921-1986, pronounced like 'Boyce') was born in Germany in 1921 and so his teenage years were overshadowed by the rise of the National Socialist Party and Hitler youth. According to Beuys, when the Nazis burned books in his schoolyard he rescued Carl Linnaeus's *Systema Naturae*. In 1941 Beuys volunteered for the Luftwaffe as a radio operator and he later became a rear gunner and was shot down over the Crimea. This became a defining moment in his life as he claimed he almost died and was saved by the nomadic Tartars who covered him in fat and wrapped him in felt. Some people claim that although the pilot died shortly after the crash, Beuys was conscious, recovered by a German search team, and there were no Tatars in the village at that time. Nevertheless, the incident was traumatic for Beuys and was a defining moment in his life.
- After the war he had a nervous breakdown and dedicated his life to

healing society as he had been healed. He turned himself into a work of art and was one of the earliest performance artists. He always wore blue jeans, a white shirt, a fishing vest covered in useful pockets and a felt trilby hat from Lock & Co of St James to insulate the two metal plates in his skull from extremes of temperature.

- From 1947 to 1951 he studied at the Düsseldorf Academy and was interested in Rudolf Steiner, Christianity, mythology, botany and zoology. This led him to evolve a rich and complex symbolism, including archetypal animal images of hares, sheep, swans, and bees. His first one-man exhibition was at the Städtisches Museum, Kleve in 1961. He moved from Kleve to Düsseldorf in 1961 and became professor of sculpture at Düsseldorf Academy. He participated in the Fluxus movement from 1962 and started in 1963 to give action-performances using such elements as dead hares, fat and felt. A conflict developed over his teaching methods and he was dismissed in 1972 leading to student strikes and widespread protests. Beuys said, **'teaching is my greatest work of art'** and **'Objects aren't very important any more. I want to get to the origin of matter, to the thought behind it'**.
- Beuys was a member of Fluxus, an international network of artists, composers and designers in the 1960s. It was anti-commercial and anti-art and was influenced by John Cage. Cage said that the process of creating was more important than the finished product. Another important influence was Marcel Duchamp, a French artist who was active within Dada and whose 'ready-mades' influenced Fluxus.
- Beuys first public performance in 1965 was **'How to Explain Pictures to a Dead Hare'**. He spent three hours explaining his art to a dead hare that he carried round the exhibition. Beuys wrote, **'everyone consciously or unconsciously recognizes the problem of explaining things, particularly where art and creative work are concerned ... even a dead animal preserves more powers of intuition than some human beings with their stubborn rationality. The problem lies in the word "understanding" and its many levels**

which cannot be restricted to rational analysis. Imagination, inspiration, and longing all lead people to sense that these other levels also play a part in understanding ... my technique has been to try and seek out the energy points in the human power field, rather than demanding specific knowledge or reactions on the part of the public. I try to bring to light the complexity of creative areas'. Beuys argued that social decision-making should be made by the people through referendums rather than elected political parties. It was this concept of 'direct democracy' that he explored in his Information Action at the Tate in 1972, from which three of the blackboards shown here are taken.

- Antony Gormley said, **'he realized that art was about in a way understanding who we are, by understanding our roots'** and **'we only understand who we are through the making of these otherwise useless objects that in someone chart our passage through time'**.
- In 1982, Beuys took part in an exhibition in Berlin, where he installed a huge mound of clay and surrounded it with sculptures as well as furniture and tools from his studio. Afterwards he made casts of some of the elements to create *Lightning with Stag in its Glare* 1958-85. The bolt of lightning itself was a bronze cast from a section of the clay mound, while the stag was cast in aluminium as if illuminated by a sudden flash of light. Made towards the end of Beuys's life, this major installation could be a scene from a primordial jungle or a nightmare future world. It addresses themes of finality and death, but also ideas of regeneration and the transformative power of nature.
- The long date range of the piece is because it is based on ideas he started to develop in 1958. It is based on a work he produced for the 1982 exhibition *Zeitgeist* but in that exhibition he used a mound of clay and furniture from his studio. He cast the bronze representation of lightning from the clay he used and the rough texture of the clay can still be seen. The work is suspended from a girder and just touches the floor but is not resting on it. It represents elemental forces and energy. The aluminium structure represents the stag and

was originally an ironing board. The stag is a symbol from Christian mythology and from shamanism, both areas of deep interest to Beuys. It represents the initiation of the hunter/gatherer, life itself and stag act as guides through the spirit world. The stag was also used as a symbol for Christ. Beuys said that when he was in trouble he was visited by a stag which gave him hope and inspiration. The lumps of clay represent primordial creatures, tools and the earth and civilization. Beuys wrote that the stag appeared **'in times of distress and danger'** bringing **'the warm positive element of life.'** He concurred with earlier Christian myths that it was **'endowed with spiritual powers and insight.'**

- On the left is a cart with a pick axe on top that is referred to by Beuys as a goat, one of our oldest companions and a source of food and clothing. The goat, for Beuys, represents technology and nature, which he believed must be balanced.
- On the far left is the Boothian Felix, a pile of earth on a tripod with a small compass on top. This represents elemental forces and the human part of the artist. Boothia Felix was named in honour of Sir Felix Booth the financier of an exhibition headed by James Ross in 1829. In 1831 Ross charted the location of the magnetic north pole on the west coast. It is now called the Boothia Peninsular and the magnetic pole has moved further north.
- Beuys was part of the Fluxus movement that involved the inter-relationship of music, art and literature with daily life.
- The Ja/Nein poster rejects the party state (he grew up in Nazi Germany) in favour of democracy through referendums. Another poster shows he stood as candidate for a political party, the Organisation for Direct Democracy.
- One of his last projects was the planting of 7,000 oak trees and there is a photo at the end of a pile of 7,000 stones which were moved when each tree was planted. The project took five years and the idea spread around the world. The myths associated with the artist, such as the Crimea/Tartar fat and felt myth should be treated as part of the identity of the artist rather than factual stories.

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INSTALLATION ART

Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991, Wood, metal, plastic, ceramic, paper, textile and wire, 400 x 500 x 500 cm (unconfirmed), Tate



Cornelia Parker, *Cold Dark Matter: An Exploded View*, 1991, Wood, metal, plastic, ceramic, paper, textile and wire, 400 x 500 x 500 cm (unconfirmed), Tate

- Cornelia Parker's best known work.
- This is a **garden shed that was blown apart** by Cornelia Parker at the Banbury Army School of Ammunition. She then picked up all the pieces and meticulously suspended them as if in mid-flight. She was **exploring cartoon deaths** at the time such as things falling off cliffs, things being run over by a steam roller, things being blown up, shot full of bullets, like Roadrunner or Tom and Jerry.
- "The garden shed came about because I was trying to find something **universal and archetypal** and that we all **identified with** and that was **familiar** to us. It's not the house but it's this kind of attic-y private place at the bottom of the garden which we put all our left-over stuff in. And so it seemed like a depository rather than the place that you live.
- The point of **suspending** it is to **rob it of its pathos**. After it was **blown up** and all the objects were **lying on the floor**, all **very distressed**, they **had a pathos** and somehow putting it back in the air where they were a little while before, it sort of re-animates them." (Cornelia Parker)

NOTES

- Studied at Gloucestershire School of Art and Wolverhampton Polytechnic. MFA from Reading University.
- Cornelia Parker was shortlisted for the Turner Prize in 1997 and was Artist in Residence at the Science Museum in 1998-99.
- She became a Royal Academician in 2010 and received three honorary doctorates in 2000, 2005 and 2008. She won Artist of the Year Apollo Award in 2016.
- It inspired an orchestral composition of the same name by Joo Yeon Sir.
- *Mass (Colder Darker Matter)* (1997), Parker suspending the charred remains of a church that had been struck by lightning in Texas.
- She wrapped Rodin's *The Kiss* sculpture in Tate Britain with a mile of string (2003).
- In 2016 she was the first female artist to be commissioned by the Metropolitan Museum of Art (the Met) in New York to create a work for its roof garden. *Transitional Object (PsychoBarn)* is a scaled down replica of the house from the 1960 Hitchcock film *Psycho*.

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INSTALLATION ART



Rachel Whiteread, *Demolished*, 1996

Rachel Whiteread, *Demolished*, 1996

- **Installation art** involves **three-dimensional works** that often are **site-specific** and designed to **transform the perception of a space**. Generally, the term is applied to **interior spaces**, whereas **exterior** interventions are often called **public art**, land art or intervention art; however, the boundaries between these overlap.
- Rachel Whiteread became the first woman to win the Turner Prize for this work, *House* in 1993. It was a concrete cast of the inside of a Victorian terraced house. *House* symbolised the people who formerly lived there prior to the increasing gentrification of the area. She is well known as a sculptor who creates casts of the spaces inside, under or around many everyday objects such as baths, sinks and chairs.
- Can art change the world? As a pragmatic artist Whiteread said, '**I don't think art changes the world in terms of stopping people dying of Aids or of starvation or being homeless. But for an individual ... it can enhance daily life, reflect our times and, in that sense, change the way you think and are.**'

NOTES

- Installation art can be either temporary or permanent. Installation artworks have been constructed in exhibition spaces such as museums and

galleries, as well as public and private spaces. The genre incorporates a broad range of everyday and natural materials, which are often chosen for their "evocative" qualities, as well as new media such as video, sound, performance, immersive virtual reality and the internet.

- Some examples of **British installation art** are Tracey Emin's *My Bed* (1998), Cornelia Parker's *Cold Dark Matter: An Exploded View* (1991) and Rachel Whiteread's *EMBANKMENT* (2005).
- Whiteread lived and still lives in East London, a historically poor area, and she was recording the destruction of people's homes just after the period known as Thatcher's Britain. It was a time of economic recession and there was a wave of rioting in 1991 and 1992 caused by high unemployment and social discontent.

BIO:WHITEREAD

- **Rachel Whiteread** (b. 1963) was born in Ilford, Essex and studied at Brighton Polytechnic and the Slade. She lives with the sculptor Marcus Taylor and they have two sons.
- Whiteread employs casting methods using plaster, rubber and resin which are typically used as part of the process of making sculptures rather than in the finished work. She makes sculptures of the spaces within, around and under everyday objects from baths and sinks to houses, so called 'negative spaces'. This draws our attention to the forgotten spaces around and within our everyday world and fixes them in time as public monuments. The spaces around objects are normally occupied by human beings and so the solidified spaces become symbols for our human presence while refusing us entry. By removing the object and refusing its function the shapes express absence and loss. Her early work was personal and biographical but her later works have become universal and their titles have become straightforward, down-to-earth and descriptive. For Whiteread her sculptures are metaphors for neglect of people and their environment in Thatcher's Britain (Margaret Thatcher, Prime Minister, 1979-90, John Major was Prime Minister from 1990 to 1997, followed

by Tony Blair from 1997 to 2007).

- Whiteread was the first woman to win the Turner Prize in November 1993 for *House* (destroyed 1994) a life-sized replica of the interior of a condemned terraced house in Bow in London's East End. It took two years to plan and was made by spraying liquid concrete into the building's empty shell before its external walls were removed. *House* was completed on 25 October 1993 and demolished eleven weeks later on 11 January 1994. *House* also won the K Foundation award of £40,000 for the worst work of art of the year. K Foundation threatened to burn the money unless it was accepted so she gave some of the money to Shelter and the rest was allocated to young artists based on a competitive submission. K Foundation burned £1 million the following year.

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PHOTOGRAPHY



Francesca Woodman, *Untitled*,
from *Eel Series*, Venice, Italy, 1978

Francesca Woodman, *Untitled*, from *Eel Series*, Venice, Italy, 1978

- Francesca Woodman is one of the great forgotten masters of photography of the 1970s.
- When she was nineteen and still a student at Rhode Island School of Design she went on a trip to Rome and one day bought some live eels from the market in the Piazza Vittorio. She took them back to her apartment and went on to create one of the most striking set of images of her short career. Sadly, she committed suicide at the age of 22.
- Of all the artists we have seen this is one artist I recommend you look up online to find out more. Her work has a subtlety, originality and power few artists achieve.

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VIDEO ART



Nam June Paik (1932–2006), *TV-Buddha*, 1974

Nam June Paik (1932–2006), *TV-Buddha*, 1974

- Nam June Paik (pronounced 'Nahm June PAKE') is a Korean artist described as the father of video art.
- He used television as an artistic medium from the early 1960s and developed a unique style of video art based on technological innovation and creative experimentation. Although art and technology were often seen as opposites, Paik paved a way to integrate them.
- *TV Buddha* is one of his best-known pieces. This sculpture centres on an eighteenth-century sculpture of a brass Buddha in front of a video camera that records the statue and displays its reflection on a futuristic looking, sleek white television screen.
- The installation highlights the juxtaposition between art and technology and between East and West, or the historical and the modern. It reveals fundamental issues brought up by technology, including the ambivalent position of religion, history, and images of our selves in contemporary society when viewed upon a screen, once removed from reality.
- As the media theorist Marshall McLuhan states, "**It is the continuous embrace of our own technology in daily use that puts us in the Narcissus role of subliminal awareness and numbness in relation to these images of ourselves.**" (The Art Story: Nam June Paik)

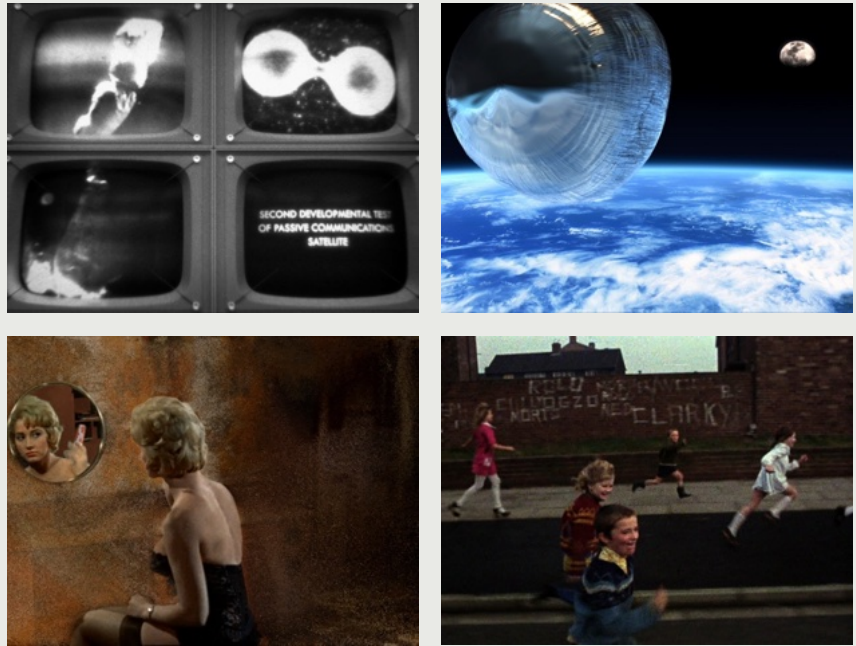
NOTES

- Paik was a Korean American artist who is considered the founder of video art. He was born to a wealthy industrialist in South Korea and was brought up as a **classical pianist**. Paik and his family had to **flee Korea** during the Korean War. They first moved to **Hong Kong** and then **Japan** and he graduated from the University of Tokyo where he wrote a thesis on Arnold Schoenberg. He studied music in Germany and participated in the Neo-Dada art movement **Fluxus** which was **inspired by John Cage**. He worked with **Karlheinz Stockhausen** and **Joseph Beuys**. He came to prominence in 1963 with a video work that used magnets to distort the picture on multiple televisions. In 1964 he moved to New York and started to work with video, music and performance. In 1965, Sony released the first portable video and audio recorder that inspired Paik and led to his international fame.
- **He is credited with first using the term 'electronic superhighway'** which became the 'information superhighway', a concept that eventually became realised as the internet and the world wide web. From the 1970s he participated in numerous exhibitions around the world and his work is held by many galleries. Paik was a lifelong Buddhist who never smoked or drank alcoholic beverages, and never drove a car. In 1996, Paik had a stroke, which paralyzed his left side. He used a wheelchair the last decade of his life.

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VIDEO ART



Mark Leckey (b. 1964), *Dream English Kid, 1964 - 1999 AD*, 2015, Video, projection, colour and sound (surround), 23 min, 2 sec

Mark Leckey (b. 1964), *Dream English Kid, 1964 - 1999 AD*, 2015, Video, projection, colour and sound (surround), 23 min, 2 sec

- This is a still from Mark Leckey's video work *Dream English Kid*. A collage of what Leckey calls 'found memories' made from sources such as adverts, TV programmes and music as well as reconstructions using props and models. He made the film after he found a recording on YouTube of a Joy Division concert he attended as a teenager and realised that many of our personal memories can now be found online. While acting as a form of self-portrait for the artist, the film also seeks to connect us all through shared memory and experience.

BIO:LECKEY

- **Mark Leckey** (born 1964) is a British artist, working with collage art, music and video. He was born in Birkenhead in the Wirral and grew up in a working class family. He left school with one O Level, in art, but he took A Levels later and went to Newcastle from 1987-90. He moved to New York for two years and on his return to London made *Fiorucci Made Me Hardcore* (1999). He formed a band and later was a professor of film studies in Germany. In 2008 he made *Industrial Light and Magic* for which he won the 2008 Turner Prize.

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AI



• **What is the future?**

- Artificial Intelligence or AI is likely to replace many artists or substantially change the way they work just as in the nineteenth century photography changed the life of every artist and the way we all saw the world.
- This is an example of AI using the ideogram image generator to show that it can generate accurate faces and also layout a magazine cover. This indicates how it could replace the work of many graphic designers.
- (CLICK) I apologise for this as any work can now be produced limited by the textual description entered and the imagination of the user. I asked for "**A striking postmodern art photograph capturing two individuals in a kitchen, playfully using form and colour in an unexpected way.**" Notice that AI systems still have a problem with hands and fingers but that will be solved within the year. In this image I think it adds to the effect.
- This of course is only the beginning. Music can be created from a description, a person's voice can now be created from an example of a few seconds. Within a few years complete feature length films will be able to be created including the plot, actors, scenes, speech and music. Actors have been on strike in Hollywood but I am not sure how this technology can be stopped. My granddaughter, who is six, suggested there could be a niche role for work produced by human artists as an expensive novelty. In the nineteenth century the same thing happened, the biggest demand

for artists was portraits so photography put most artists out of business as it was far cheaper. Many artists became photographers and a few remained as society portraitists for the very wealthy.

NOTES

- A striking postmodern art photograph capturing two individuals in a kitchen, playfully using form and color in an unexpected way. The subjects are dressed casually, one wearing a striped shirt and the other wearing a floral dress. The kitchen is adorned with colorful utensils, and the walls are adorned with a mishmash of patterns and textures. A vibrant, abstract painting hangs in the background, juxtaposing the ordinary kitchen setting. The overall effect is a captivating mix of the familiar and the surreal., photo

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POP ART & BEYOND

- I am afraid it might be more like this...
- Generated by an AI system called ideogram based on a description not be me but by redpandaman81.
- Is **this** the future?
- See you soon, goodbye for now.

NOTES

The description was "a multi panel comic about Jessie a 16 year old girl who is an artist. the first panel shows her looking at a blank canvas. the second panel shows her in a trance painting a picture. The third show her confused looking at her painting afraid at what she painted., illustration, painting, conceptual art" Redpandaman81

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<https://ideogram.ai/g/86qkxQCAQPaoHAMWyFamgw/2>