Abstract Expressionism
1940s-1960s

A form of abstract art that emphasized spontaneous, intuitive creation of unstructured expressions of the artist’s unconscious

**Action Painting:** emphasized the dynamic handling of paint and techniques that were partly dictated by chance. The act of painting was as significant as the finished work: Jackson Pollock, Willem de Kooning
Jackson Pollock, *Blue Poles*, 1952

William de Kooning, *Untitled*, 1975
Color-Field Painting: used large, soft-edged fields of flat color: Mark Rothko, Ab Reinhardt

Mark Rothko, *Lot 24, “No. 15,”* 1952
“A square (neutral, shapeless) canvas, five feet wide, five feet high... a pure, abstract, non-objective, timeless, spaceless, changeless, relationless, disinterested painting -- an object that is self conscious (no unconsciousness), ideal, transcendent, aware of no thing but art (absolutely no anti-art).

–Ad Reinhardt

Ad Reinhardt, *Abstract Painting*, 1963
Minimalism
1960s

- rejected emotion of action painters
- sought escape from subjective experience
- downplayed spiritual or psychological aspects of art
- focused on materiality of art object
- used reductive forms and hard edges to limit interpretation
- tried to create neutral art-as-art
Frank Stella rejected any meaning apart from the surface of the painting, what he called the “reality effect.”

Frank Stella, *Sunset Beach, Sketch*, 1967

Frank Stella, *Marrakech*, 1964

“What you see is what you see”

-- Frank Stella
William Rubin
Museum of Modern Art
Postminimalism

Some artists who extended or reacted against minimalism:

- used “poor” materials such as felt or latex
- emphasized process and concept rather than product
- relied on chance
- created art that seemed formless
- used gravity to shape art
- created works that invaded surroundings
Robert Morris, *Felt*, 1967

Richard Serra, *Cutting Device: Base Plat Measure*, 1969
"It was the first time my idea of absurdity or extreme feeling came through... It is a frame, ostensibly, and it sits on the wall... The frame is all cord and rope, It’s all tied up like a hospital bandage... It is the most ridiculous structure that I ever made and that is why it is really good."

--Eva Hesse
Earth Art.


Great Salt Lake, Utah
1953: Robert Rauschenberg exhibits *Erased De Kooning Drawing*, a drawing by Willem De Kooning which Rauschenberg erased. It raised many questions about the fundamental nature of art, challenging the viewer to consider whether erasing another artist's work could be a creative act, as well as whether the work was only "art" because the famous Rauschenberg had done it.
One and Three Chairs, 1965, is a work by Joseph Kosuth. The piece consists of a chair, a photograph of this chair, and an enlarged dictionary definition of the word "chair".
Performance Art

“We felt right out there in front, brave young soldiers being put up in the trenches, the first one to go over the hill”

-Jim Dine

The Smiling Workman, Jim Dine, 1960
Artists like Jasper Johns, Andy Warhol, and Roy Lichtenstein blurred the distinction between popular culture and high art by transforming consumer objects and popular entertainment into art objects.
Roy Lichtenstein, *Whaam!*, 1963
Op Art

Op artists manipulated repetitive forms to create perceptual illusions.

*Fission*, Bridget Riley
Kinetic Art

Kinetic art is sculpture that contains moving parts.

Marcel Duchamps 1913 “Bicycle Wheel” is considered the first kinetic sculpture.

Alexander Calder created the first mobile in 1931.

Homage to New York, Jean Tinguely

Junk sculpture that self-destructed in the Museum of Modern Arts outdoor sculpture garden in 1960