Lecture 25 : Concrete Subjects

(Part I) → 1959 Sixteen Americans show ; repainted with crisper lines / enamel (marriage between ... II)
Concept of deductive structure, idea of irregularly shaped canvas (optical illusion & post-painterly abstraction

→ Black stripes are very generative works, in that they produce concepts.
They're crucial to Donald Judd : formalist, interprets Greenberg's ideas on modernism and pushes it in 3D : there's a logical progress btwn Pollock & Stella (all-over pictures) (both made from industrial, house paint, enamel).

→ Judd departs from Stella : emphasize the objectness. Stretcher bars are thick, and he accentuates that. It has physical depth because of the baking pan (Untitled 1961) and it's an industrial found object

→ Judd develops the logic of "objects" (not sculptures) ; relates them to the wall. See them as an extension of Stella's black paintings. Judd would make the industrial paint into 3D through industrial materials.
(1968) is a plexiglass base, aluminum interior casing. It's a composition, in 3D.

→ Another trajectory : Both essay, Carl Andre : relat° btwn structure of the stripes and individual wood units Andre builds up.
For Andre, the key concept is thinking abt Stella's stripes as a module / unit of composition. In that emphasis of the module, he connects Stella to Rodchenko. (Both points up the similarity between the two).

→ Andre extrapolates a logic of sculpture based on individual modules.

The formalist reception of Stella (Judd) and theorizing of Russian constructivism (André) are the principal influences that came to be called Minimalism (a mvmt)

Part II → Major figs: Dan Flavin, Carl Andre, Robert Morris, Anne Truitt, D. Judd.

→ It's a recovery of the Russian avt-garde. In 62, a book abt it sets off interest about it (Camilla Gray).
⇒ André engaged with Rodchenko's spacial constr°
⇒ Flavin moving his art after Tatlin. He's composing with industrial manufactured models, he uses as models.
// red box a rare find here, they can't remplace them in museums so they're often demonized

→ Greenberg's analysis, coming out of the wall.
Dawn of, wood painted w/ acrylic, and its little incision at the base to "just" barely levitate, emulating painting's illusionistic space.

⇒ Consequenced reemagining of relat°ship btwn viewer and spectator.
Robert Morris 1964 show in NY consists of polyhedron pieces painted light gray. He minimizes the visual discolence in the show, to embody the viewer's expernces. (They share the same space as the sculptures, your shadow has an effect on you, your body is engaging with it). Exemplified with the L-beams: Plywood of the same dimensions. You lengthen the body (even though they're 6 ft.) but there's a tens° betw physical and perception ⇒ phenomenology
He's also engaged in dance (box for standing). Actions negotiate the slanted surface.

→ Note of
An embodied existence becomes the legacy of minimalism: it reconceptualizes the relat°ship btwn art and spectator (sculpture and viewer), be it physical, optical, spacial, or literally walking over André's lead pieces.
3D space conceptualizat° is the main legacy of minimalism.

In relat°ship to white paintings, and the possibility of dust landing on them
Cage: dance
Morris: materiality

(Part III) → In relat° to Brazil and Minimalism.
Lygia Clark has an engagement with concrete painting.
(1950) Pape paints Tecelares : the 2 works deal with the same problems: legacy of modernist painting, and arrive at deductive structures of black.
Pape's is a woodcut, not painting, so at the same time as deductive plays it engages with vernacular lat. am. culture.
That combo can be seen consistently in Braz. neo-concretism.

→ 3 artists, in mid 50's, work on variat's of the concretist lygge. They move into real space. Clark: he's trying to set off the plane of the surface and extend it to the frame itself, and by 1958 he moves more into 3D space.

→ Counter-relief is a layer of plywood over another, in cocoon she's working with Aluminum and enamel. Compost's jut out from the wall (echoing engagement with Tatlin, using found materials), and Clark is emphasizing their penetration into space (see Clark quote) Modernist tends to produce individual contemplat° of illus°istic ↔ abstract space. Clark is interrupting that because this space is exiting the wall.

→ With Oiticica, Neo-Concretism is a different logic: embodied experience of the reader. Where Alberro says concretism speaks of the Eye-Machine, neo-C implies a more visceral sensat° of seeing: the Eye-Organ.
The legacy of Mondrian and VanDoesburg is an almost-mathematical rigor (Alberro) of early concretist works. Now, it's more fleshy, more nervous, more organic.

→ From the wall, works move out into space, and then in the hand.
Sundial are made of metal, with hinges so you can manipulate them, since they're blocs on hinges. They're not rubic's cube: you keep trying to reform them but they're never ideal/perfect: it's instead an experience of perpetual flux.
⇒ Participation with an object (Colby prefers interaction)

→ In Pape's mobilizat° of The Book, he pushes the definit° of a book very far.
Her books are in fact cardboard structures, that are meant to be held.

⇒ ... Clark sees her role as an artist as generating motion.
Alberro (mobius strip instruct°s)

→ Otricica: her works are vessels into which raw materials (yet culturally significant) are incorporated. Their original purpose was to be experienced haptically (trough senses): physiological stimuli
The material embody revolut° (see costumes)
Clark's masks alter your perception of reality, meant to transform the experience between artworks and spectator; even trying to break down the vision between self & other.
⇒ I and You meant to distantiate two individuals towards models of engagement.
→ same with Pape (flowing fabric), a collective costume that everybody has to engage with

→ Oticica moves into fully obtical space (in 3D), meant to be inhabited.
Panels are slightly diff. colors, penetrating the space + being penetrated by it.
Then, he deals with panels that speak with the vernacular interior + exterior (Penetrables PN2). You have to take your shoes off before entering, so you feel sand beneath your feet. This motif is known as tropicalia (put cities with Brazilian landscapes). Alberro calls that a reverse-colonization, one that immerses you in a set of tropical signifiers.

→ The works are both consequences of earlier logics (Modern, Marian, R.U. constructs) and in both cases, modernist pting has come off the wall and moved to 3D
⇒ same trajectory (announce objecthood)
Also, there's a vast gulf in how these logics engage w/ national identity.
Morris doesn't mark the works, nor the subject (blank, universal)
Oiticica: sensory expanse, chromatic in the panels / cabinets, imbued with cultural reference & specificity. Simultaneous devourist of internationalism and emancipation into other cultures.