

Picasso, Ma Jolie (1912)

- Scaffolding, proto-grid of black lines, indication of volume
- Different textures, materials, hues, shadowing that fields are made of; introduction of text, musical stamp / sheet music: text turns looking at painting into reading it
- Limited color palette (ocre / brown / grey) making colors superfluous to break up the painting into individual methods

Mondrian, Composition with Red, Blue, Black, Yellow and Gray (1921)

- Neo-plasticism: short-circuit forms / figures emerging from flatness in the picture plane
Black lines are independent, finite, making ~~them~~ viewer unsure of continuity
- Depth can't be read, what line is above the other: Blocks of color and black lines both elements to flatness in the picture plane.
- Krauss' article on Grids being exclusive to the XXth century

Masson, Automatic Drawing (1924)

- Automatic painting / drawing as a strategy of accessing surrealism.
Exceeding current mind and accessing unconscious thoughts - repressed dreams - desires
- Conley article: precedent found in outsider art, romanticizing the figure of the mentally ill, prenatural understanding ("pure vision")

Rothko, Slow Swirl by the Edge of the Sea (1944)

- Suggestion of a surrealist landscape
Leja article: interest in involving primitivism as primordial and universal through plastic languages
- Modern man position of insight into universal truths about mankind; constructing the modern man myth based on anthropology

Newman, Onement I (1948)

- Removal of explicit surrealist automatic mechanisms, reducing the composition to two shades of color ("zip" of color running down the middle)
- Title as beginning, Abraham was the first prophet: inauguration / re-setting to universal origin
- A postwar engagement with Existentialism (philosophy, Sartre) after the cultural eradication, man defined by his authentic actions. Similarly with Giacometti's Standing Man.

Pollock, Number 1A 1948 (1948)

- Dip painting technique achieves a level of abstraction seemingly devoid of figuration and landscapes: Rhythmic pattern, repeated gestures achieve an all-over composition
- Appeal to the universal with title (every painting is a first painting)
- Action painting: mural-sized but on canvas (movable)

Shurpin, The Morning of Our Motherland (1948)

- Realism of the socialist Soviets, to be contrasted with Abstract Expressionism used by liberal USA.
- In the context of a cold war, a divide between US & USSR qualified by Churchill's "iron curtain"
- Guibaut's article: Allow political content to disappear into myth

Krasner, Composition (1949)

- In contrast with Pollock's loose and gestural (whole body movement), Krasner's are minute, controlled and tight.
- Wagner's article: It's a cancellation / negation of the expressive claims that subtend Pollock's work. She limits the energy to assert a greater control of the canvas
- Accumulation of fields and lines, adhering to the logic of the grid, between small lines and scribbles of steno-graphic figure.

Lewis, Street Music (1950)

- Use of abstraction to express aspects of the African-American experience.
- The stick figure is an archaic representation of collectivity, broad yet specific to speak to both the atemporal and the modern.
- Read the vanishingly thin collectives as an affirmation of the collective's inability to speak.

Pollock, Out of the Web (1949)

- Achieves figuration with a scattered set of portions of canvas being removed, but without dominating the field of vision.
- The brown bits of masonite are dispersed occlusions: cut-outs
- Fried's article: Figuration is achieved as the absence, over a particular area, of the visual field; a blind spot within the eye.

Namuth, Jackson Pollock (1950)

- Action painting, sees painting the canvas as an arena in which to act
- Pollock approaches his canvas with material in his hand to do something to rather than with an image in mind.

Frankenthaler, Mountains and Sea (1952)

- Considered to be Post-painterly abstraction (coming after Baroque painterly, consisting of a mixing of shades, more pronounced use of brush, thicker palpable stroke: impasto)
- Pouring/staining technique consists of pouring viscous paint onto the unprimed canvas
- Works to create a gestural figuration, yet maintaining a logic of the surface

de Kooning, Woman I (1952)

- Combination of a faceted plane construction with the expressive painterly stroke (brushwork) of Baroque painting.
- Elements of Cubism as well as Braxator

Robert Rauschenberg, Erased de Kooning Drawing (1953)

- Emphasis on the silence of blank forms
- Observation of the progression of modernism and its approaching flatness: white becomes the telos of modernism
- Emptiness of painting correlates to an emphasis on perceiving surroundings, on the receiving subject rather than the artist
- Painting as the vessel of dust and shadows: is about the viewer's experience.

Motherrwell, Elegy to the Spanish Republic (1954)

- Motherrwell is a member of Studio 35, artists with identities of descendants from immigration
- Personal myth, that comes a sense of a lost homeland: there are clear separations in the notions: Nation - People - Territory - State

Mathieu, The Battle of Bouvines (1954)

- Art Informel, technique used is Tachisme
- Performative aspect, in a way to mobilize medieval France: invoking the French nation, and finding authenticity from a longer history (legacy)

Rothko, Red and Orange (1955)

- A form of universalism, expressing pure human emotion such as tragedy, ecstasy, doom (etc.)
- Composition is to be seen from very close, such that it envelops the viewer. He aims to access the subconscious: art as a conduit of feeling

Williams, Bone Heap (1957)

- South American (Guyana) artist, uses abstraction as a field where modernism can exist alongside other representations.
- Dark earth tones: highly material bones and branches
- Mercer's article: with archaeological figuration, the artist is not invoking one line of inheritance but rather a space where multiple lineages come together in a hybrid space.

Stella, The Marriage of Reason and Squalor (1959)

- The technique used is deductive structure: works are generative in that they produce concepts
- Painted with crisp lines, enamel, conferring the optical illusion
- Post-painterly abstraction in the all-over pictures, made from industrial house painting

Clark, Cocoon no. 2 (1959)

- Neo-concretism in Brazil, simulating an existing illusory space exiting the wall.
- Emphasis on the materiality, the objectness of the art
- Counter-relief layering plywood, aluminium and enamel
- The composition emerges slightly from the wall so as to emphasize their entry into space

Lewis, American Totem (1960)

- Lewis simultaneously relates his black identity and his American identity, through abstraction
- A pessimistic tone, by saying that race is understood through racism.
- Almost cartoonish yet frightening representation of hooded figures in white: a schematization of clansmen: Ku Klux Klan as a contingency to the civil rights movement

Shiraga, Wild Bear Hunting II (1963)

- Painting part of the Gutai movement in Japan, whose goal is to recreate and valorize the democratic subject: confronting capitalism, technological advancement in 1960 Japan.
- Artist used his feet to paint, because his hands are too skilled
- Painting flesh and skin on a canvas, emphasis on materiality but without transforming the material

El-Salahi, The Mosque (1964)

- Calligraphic abstraction to create a new national identity - without using the calligraphy to transmit language
- Dadi's article talk about the lack of reference as a logic of unwording signs: breaking up different modes of signification allows him to incorporate multiple cultures in his painting
- Abstraction becomes a place where different cultural modalities are held in suspension

Lee, From Cuts (1965)

- Tansuabkwa as the testing of material: rigorous method in the monochrome

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Sadequain, Industry and Agriculture (1965)

- Mural-sized canvas, with industry to the left and agriculture to the right: recreation of the corporate Pakistan's state economy
- Use of calligraphic abstraction but at the mural-scale to examine the product of human life
- Dadi's article on calligraphic abstraction to create a space where different cultural modalities are suspended

Bouling, Who's Afraid of Barney Newman (1968)

- Hommage to Newman's "Who's Afraid of Red, Yellow and Blue". Nearly effaced painting with pores of green, yellow and red
- Instead of uniform fields of color, three stripes of color proper to most south-America (particularly his native Guyana: his method of post-painterly abstraction)

Andre, 144 Lead Square (1969)

- Minimalism, a language of sculpture based on individual modules
- A sculpture that is meant to be experienced, walked over.
- Logical transition from 2d to 3d, using materiality

Clark, Venom #9 (1970)

- Palette work, as a means of projecting the palette of the painter on the canvas itself
- Using oval-shaped canvas (paint pushed away with a broom)
- English's article: the movement of Clark's stroke, and that places a distance between movement and the artist, even removing the emotional directness of this method.