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Modernism and Abstraction

Discussion so far has considered Modernism as a period dedicated to the progression of abstraction in painting, but emphasis is rarely upon only formal or stylistic developments of course, usually these are taken as an index to social, political, economic and other factors. Then again, some versions recognise other styles to the period, for example Futurism, Dada and Surrealism and so place less emphasis upon abstraction, while equally looking to significant factors at their historical source.¹⁷³ But however one augments the breadth of works to the period, there remains a problem with its length and the problem starts from an understanding of abstraction. As shown in Chapter Nine, the problem is firstly a stylistic one, concerning the basis of depiction underlying an explanation of abstraction. Unable to accurately, or even coherently explain abstraction, the careless stretching of the period according to a supposed tendency to flatness then makes problems for an historical analysis. Works share too little that is distinctive, cover a period where too much is vital. To begin this revision of Modernism, the chapter first outlines why source also suffers under inadequate stylistics.

¹⁷³ The many advocates for Dada and Surrealism range from Andre Breton, *Surrealism and Painting*, (Paris, 1928) London, 1966, to Sir Herbert Read, *The Philosophy of Art*, London, 1964, to Dawn Ades, *Dada and Surrealism*, London, 1974, to Peter Bürger, *Theory of The Avant-Garde*, (Frankfurt, 1980) Minneapolis 1984, to Rosalind Krauss, *The Optical Unconscious*, Cambridge/Mass., 1993 and Hal Foster, *Return of the real: the avant-garde at the end the century*, Cambridge/Mass./London, 1996, to offer only a brief cross-section. The movements are variously taken in opposition or alliance with abstraction. Read, for example, urges an underlying unity with abstraction and interesting parallels with Romanticism as an extreme version of the sublime. Bürger argues for them in support of a favoured social practice – ‘the avant-garde’. In as much as he concerns himself with painting, attribution rests on a meagre stylistic basis of collage and Duchamp’s readymades. A dubious distinction is proposed for the Modernist work, as a self-contained or autonomous object, opposed to the ‘avant-garde’ work as integrated with ‘life’. Some abstraction counts as ‘avant-garde’, such as Russian Constructivism, some counts as Modernism, such as the works of Kandinsky. Krauss and Foster argue for the importance of Dada and Surrealism as a response to intellectual trends of the time, such as psychoanalysis, (in Lacan as much as Freud), structuralism, as advanced by Levi-Strauss (in ethnographic studies and the appreciation of non-western depiction) and the criticism of Walter Benjamin, (especially on photography). However no advocate proposes the exclusion of abstraction from Modernism, or an end to Modernism with the appearance of Dada and Surrealism, and while mostly broadening the constitution of Modernism, attention to styles other than abstraction does not in itself remedy the inflated duration of Modernism at issue here.

The length of Modernism has interestingly tended to spread backwards, as art historians throughout the twentieth century sought to integrate more recent work.¹⁷⁴ From Alfred J. Barr Junior's starting point with the Post Impressionists, in his noted chart on the development of Abstract Art in 1936, the scope of Modernism has been variously redrawn to embrace Manet and Impressionism, Realism, Romanticism, Neo-Classicism, and as shown in Greenberg's version, even farther back.¹⁷⁵ Barr's history ends in two branches of abstraction for twentieth century painting by 1935, the geometric and non-geometric, while Greenberg's history ends in branches beyond traditional easel-scale and techniques by the nineteen fifties.¹⁷⁶ Modernism thus not only embraces more of the twentieth century with later versions but more of the past in order to do so. Modernism becomes a period of at least two hundred years by this, if it is also to embrace most of the twentieth century, as is generally accepted.

This far exceeds the length of any period since (and possibly including) the Renaissance, and paradoxically confers a unity or stability on the period at odds with preceding history and intuitions of accelerating change. Such intuitions are captured not only in the succession of lesser movements, such as Realism, Impressionism, Post-Impressionism, Symbolism, Art Nouveau, Fauvism, Cubism and so forth but in the rapid transformation brought about by the industrial revolution, greater energy resources, new forms of transportation, greater democracy and education, the climax of colonialism, the spread of urbanisation,

¹⁷⁴ Taking the later eighteenth century as the cradle of Modernism is pervasive in recent art history. Michael Fried has pursued notions of Modernism in the eighteenth century in Fried, *Absorption and Theatricality*, Berkley/London, 1980. T.J. Clark maintains Modernism emerged in the mid-nineteenth century in Clark, *The Painting of Modern Life: Paris in the Art of Manet and his Followers*, London/New York, 1985, and extends Modernism from 1793 to 1989 in Clark, *Farewell to an Idea; episodes in a history to modernism*, New Haven/ London, 1999. Other eminent authors of similar persuasion include Robert Rosenblum, Thomas Crow and Robert L. Herbert. By contrast, Richard R. Brettell, *Modern Art 1851-1929* Oxford/New York, 1999, argues for a shorter version, straddling the turn of the century, while including previously ignored work in eastern Europe and elsewhere.

¹⁷⁵ Alfred H. Barr Junior, *Cubism and Abstract Art*, New York, 1936. Barr does not strictly use the term Modernism however, and his chart tellingly ignores more concrete depiction of the period, such as the work of Ernst, Dali, Chagall, De Chirico and others. Yet in *Barr, Defining Modern Art* Irving Sandler and Amy Newman (eds.) New York, 1986, it is clear that Barr takes abstraction as synonymous with 'Modern Art' or Modernism.

¹⁷⁶ Greenberg's 'Modernist Painting' offers no canon of contemporary works, however essays such as 'The Crisis of the Easel Picture' (1948) and 'American-Type Painting' (1955-58) are consistent with this position and urge such recent inclusions. See Greenberg, 1961.

patterns of emigration and so on. Modernism conceals more than it reveals in such a sprawling version, strains the preceding structure of periods, or any single theme, such as socialism or capitalism. A remedy may seek either to start Modernism later than the eighteenth century, or to end it earlier in the twentieth century (or both).¹⁷⁷ As shown, earlier critics and historians were often intent upon demonstrating the validity of abstraction in painting through a close integration with its precedents, and as a result are caught up in a seamless transition backwards, from one precedent to another. Hence the difficulty in finding a starting point for Modernism. But the increasing lengths taken in history only alert us to a deep uneasiness with the stylistics of abstraction, as discussed in Chapter Nine, and which ultimately the length of Modernism can neither compensate, nor disguise. Stylistically, abstraction has problems, and it makes problems for Modernism, historically.

A remedy for Modernism must therefore rethink abstraction. While it is easy enough to point to where a complete or full abstraction first arises in painting, it is more difficult to say in what way it is complete or full, or to explain its basis in depiction. As shown in discussion of formalist criticism, the temptation is to exchange the picture plane (poorly grasped, in any case) with the picture surface, to assume a single, absolute picture plane for all objects depicted, all materials depicting. As also shown, this position cannot be sustained historically or stylistically. It fatally mistakes the basis of depiction and leads to a misguided intolerance. The task is therefore to say in what way full abstraction remains relative to depictive styles and to distinguish varieties of picture plane.

Of course none of this determines whether Modernism should be taken as the period leading up to or away from the emergence of full abstraction - and the term might usefully be adopted for the genre - but it will suffice to simply signal this

¹⁷⁷ Bernard Smith, *Modernism's History*, Sydney, 1998, introduces shorter divisions of period and puzzlingly renames Modernism 'The Formalesque', (although the etymology of 'form' is hardly less ambiguous or compromised than 'modern' 'modernity' or 'modernism') and actually signals an indifference to the problem of formal analysis for depiction and painting in the period. He is more concerned with introducing colonial and post-colonial contributions to accepted styles, and is content to gloss Greenberg, Fried, Krauss and others for stylistics, to inherit and compound the problems discussed in Chapter Nine. Other revisions to Modernism concerning ethnic, sexual, national and regional factors are not considered here for similar reasons. They too are concerned with tracing standard stylistics to such factors and often with thus extending Modernism through additional works, but not with the fundamental problem with depiction underlying the stylistics of abstraction. So, while the study addresses a popular topic in Modernism, concern with stylistics here presents a radical reversal of prevailing trends.

meaning for ‘abstraction’ here. Modernism in fact might as easily be divided into low and high periods, as with the Renaissance, with the appearance of abstraction marking the turning point. The merits of such an arrangement would then depend upon relations or relevance to adjoining periods. However this falls beyond the scope of even this broad study. What is needed here is a version of Modernism with which to frame just developments in the second half of the twentieth century, indeed this duration is chosen as a measure against such period frames, and so the convenient choice is for a Modernism that starts with the appearance of (full) abstraction and to leave questions of preceding periods to another study. Clearly the emphasis for this history is firstly upon period style, even at the expense of national, regional, school and individual styles, and the following account does no more than outline Modernism.

Abstraction is generally taken to emerge around 1912 with certain works by František Kupka (1871-57), Robert and Sonia Delaunay (1885–1941, 1885-1979), Stanton Macdonald-Wright (1890–1973), and Morgan Russell (1886-1953) amongst others, variously identified as Orphists and Synchronists. Less generally acknowledged is that abstraction also coincides with striking developments in more concrete depiction. It parallels the transition in the work of Pablo Picasso (1881-1973) and Georges Braque (1882-1963) from so-called Analytic Cubism to Synthetic Cubism, as well as a shift in the work of artists including Giorgio De Chirico (1888-1978), Marc Chagall (1887-1985) and Marcel Duchamp (1887-1968) toward a more complex use of perspective and its objects. These developments establish crucial relations with abstraction, channel its variety and restrict its influence, and together set the course of Modernism. However given the priority of abstraction to discussion thus far, this chapter is devoted to the revision of the concept. Competing styles are taken up in the following chapter.

As noted, abstraction is usually understood as a withdrawal from depiction, a dedication to schemes of non-depictive two-dimensionality, to formal or intrinsic properties of the medium. Here it is understood to remain depiction, and to picture only a sort of picture plane.¹⁷⁸ Abstraction to a lesser degree is familiar to depiction

¹⁷⁸ As with other instances of self-reference so far considered, while some parts or properties are sampled, others do the sampling. No paradox arises. The shape or sides of the picture plane are sampled for only those properties engaged by the pattern or ordering of its area, and not, for

in the sorts of objects and pictures discussed in chapter three under the issues of caricature and fiction. A picture of a young woman or a typical tiger are basically class terms or abstractions, and classing extends to fictive objects or null depiction and more elaborate arrangements of objects, to events and their necessary points of view, to their picture plane schemes, to genres and compositions. The object as a composition may then be sorted for global or general qualities, of light, motion, proportion or depth for example, so that the object then as light, motion, depth and so on, may in turn be classed as a matter of colour, line, tone, and other properties of depicting materials. In other words, the object is gradually assimilated to the picture plane and reduced to only an organisation of its sides or shape, the picture plane is as far or full as abstraction can go in depiction. Abstraction in depiction is hardly an idle exercise, of course. Establishing such patterns enables new and more complex or abstract reference, and prompts new directions in less abstract depiction, as shall be shown in the following chapter.¹⁷⁹

But an effective ordering to this end is not easily accomplished. It must negotiate constraints from established practices, within depiction and without. In Chapter Two, non-depictive two-dimensionality was acknowledged as pattern. Symmetry, repetition, alternation, progression, dispersal and so forth may be cultivated without depiction. Similarly, basic shapes such as a square or a circle resist more concrete depiction through entrenched use in a variety of practices, in fact may be considered as two-dimensional objects. An outline of a circle is therefore not necessarily a picture of a circle. Such practices suggest a way of avoiding depictive orderings but risk also avoiding the picture plane. Patterns establish geometric relations for a theme or *motif* that are theoretically boundless in extension. The framing of them is

example, their proportions to the width and height of the supporting wall, or their accommodation as whole numbers under a metric rather than imperial measurement. Self-reference is taken as always partial, and relative to reference scheme.

¹⁷⁹ Analysis of depiction *as* abstraction, or vice versa, surprisingly has received scant attention. Notable exceptions are Harold Osborne, *Abstraction and Artifice in Twentieth Century Art*, Oxford/New York, 1979, and Charles Harrison, 'Abstraction' in *Primitivism, Cubism, Abstraction*, Harrison, Francis Frascina, Gill Perry, (eds.) New Haven/London, 1993, pp. 184-262. Both offer rare precedents for the kind of study undertaken here. Osborne however does not proceed from a theory of depiction, and his distinction between *semantic* abstraction, derived from more concrete objects in depiction, and *non-iconic* abstraction, derived from a display of materials and techniques, while raising important questions of merit and criticism, begs closer attention to depiction (or the iconic), offers no clear history or engagement with more concrete depiction coinciding with abstraction. Harrison approaches depiction under a framework of intentional meaning, and of the concrete as mere resemblance, is more tied to a standard history of Modernism, less inclined to thoroughgoing revision.

therefore difficult to impose as a finite extension. Thus a square of polka dots is not generally seen as a picture of a given number of dots, or as a display of square-ness but rather as just a sample of the pattern. In such cases polka dots outweigh, or out-*project* the square or picture plane.¹⁸⁰ But ‘full abstraction’ is interested in precisely the picture of the pattern, or the pattern of the picture, and in a two-dimensionality that points *to* the picture plane rather than *through* it. For this reason abstraction does not initially adopt more obvious patterns, although later with its project more secured, it accommodates more of them in certain ways.

To start with however, the sampling of abstraction must carefully balance pattern against picture. Too little pattern may be too much picture or less than full abstraction. Success lies in finding how the frame may order basic elements without them amounting to an entrenched pattern, and what elements may be so ordered without falling into an obvious picture.¹⁸¹ It is not of course, without its grey areas and controversies. For example the detection of a figure/ground relation is sometimes held to offer a primitive scheme for depth and hence to amount to less than ‘full abstraction’. But an appeal to precedence of figure/ground schemes must also identify the object figured and its background. There is no depth without objects, so ‘depth’ cannot argue *a priori* for objects. More generally, ‘full abstraction’ does not rest upon the elimination of *any* resemblance between a two-dimensional ordering and a three-dimensional object, or of *any* version of depiction. Obviously that is impossible. Rather, its identity rests only with avoiding prior and prominent versions of depiction, using novel or unfamiliar versions of pattern. Works accepted as such moreover project their own resemblance and so rule out some options for less abstract depiction while attracting new versions of abstraction. No definitive list of features need be maintained, the grouping includes as opportunity allows.

Thus abstraction in depiction is taken as a sampling practice relative to established or entrenched pattern. If this view initially seems to trivialise or diminish the importance of abstraction, it is an impression to be quickly dispelled. As shall now

¹⁸⁰ Projection in this sense and projectability of predicates is dealt with extensively in Goodman’s writings, in particular Goodman, 1972, 1978 and 1983.

¹⁸¹ Thus anxiety with the decorative, noted in Greenberg, is rightly recognised as a failing of abstraction, but not as inevitable. On the contrary, the projection of abstraction steadily wins new object and meaning *from* the decorative, progressively converts the decorative with additional qualities of painting, or revised sampling. Threat of the decorative is not just allayed but diminished in further abstraction.

be shown, abstraction not only maintains most of its established meaning or interpretation under this view, but also offers considerable enlargement upon it and indeed promotes a greater respect and appreciation of pattern. Furthermore, this now allows the varieties of abstraction to be traced stylistically, properly to trace the projection of abstraction, without falling into the error of assuming there is the one fixed and final picture plane or of ascribing wayward notions of ‘flatness’, a notional depth or elemental material to it.

In outlining projection for abstraction, the crucial contest of styles is recognised. Importantly, works may be excluded from abstraction where stylistic affinity or projection outweighs even the seeming disintegration of object and depth. An example such as *Nude Woman* (1910) by Picasso (Figure 1) shows how a stylistic identity resists greater abstraction. Its use of line, tone and plane, favouring short parallels, and a distinctive facture in modulation of tone, its adherence to a warm, tertiary to grey palette, and a composition that directs detail or density to a central area against a neutral or darkened ground, all identify the work with those grouped as Analytical Cubism. Even though we may have difficulty accepting the depicted object as a nude woman, (and surely the point is that we do) we have nevertheless an object derived from a kind of disintegration of perspective, carrying in its wake a fragmentation of volume and tone. For it is notable that most examples of the style more or less maintain proportion, both anatomically, and between familiar objects, and that this governs the dispersal of parts. Here, the head, the eyes and nose remain especially proximate. The degree of disintegration while marked in this example does not therefore threaten its stylistic identity or achieve ‘full abstraction’.

The Orphists and Synchronists on the other hand are conspicuous as much for the way they depart from Cubism as achieve ‘full abstraction’. While they retain a geometric basis and an emphatic facture of short parallel strokes, they introduce a distinctly spectral palette, a more strictly two-dimensional geometry, generally to resolved or integral planes, filled but not traced in outlines, and virtually excluding tonal gradation. An example such as Kupka’s *Disks of Newton* variously dated 1911-12 (Figure 2) offers an especially strong contrast, with its dedication to circles, segments and ellipses, pointedly avoiding the straight lines of Cubism. The spectral colour range and spare geometry suggest perhaps a hybrid of Fauvism and Cubism,

but the combination cancels each other out here. Since Fauvism favours pure hues as values of light and Cubism favours basic geometry as values of tone and volume, when combined thus, colour strips geometry of its volume, geometry strips colour of its light. We have not spheres in light or spherical lights but simply curves and colour and since curves intersect and colours intersperse, colour comes in curves, or curves in colour.¹⁸²

Yet notice that while colours here are spectral, their division offers no simple or obvious geometric relation. The title *Disks of Newton* reminds us perhaps that it was Isaac Newton's formulation of a circular arrangement for the colour spectrum that first accommodated white at the centre, equidistant from all colour definitions at the circumference, and measuring chromatic intensity against a central luminosity, or brightness against lightness.¹⁸³ The circle also allows for any number of distinctions to be drawn around the circumference, to choose which hues are to be taken as primary, or at what point to draw the line at blue for example, as opposed to turquoise or purple. Kupka's geometry does not draw its lines between colours in quite a standard or predictable way. The example offers only the pinkest of purples, yet shifts in lightness of blue, blue to black and red to yellow, but only to lightness in yellow. Equally, circles, ellipses and intersections elude stricter system. A chromatic and geometric ordering thus acquires a formidable complexity, and is often interpreted in terms of the mystical, magical or musical. Ordering is furthered in their size and position within the frame. The red circle and radial variations to the upper right, and the black, white and grey variations to the lower left direct brightness against lightness, the mauve and green bands to the upper left are echoed by the pink and green bands to the lower right, while the simplicity of the left is contrasted with the complexity of the right.¹⁸⁴ Furthermore the actual size of the circles, bands and ellipses determines the degree of precision and facture to the

¹⁸² For standard interpretation of Orphism see Virginia Spate, *Orphism: The Revolution of Non-figurative Painting in Paris*, Oxford, 1979. Further footnotes indicating established interpretation for an artist, style or work is simply prefaced by 'On'.

¹⁸³ Newton's concern was of course with the additive mixing of colour in light, rather than the subtractive mixing of colour in pigment. John Gage traces the contribution of Isaac Newton to colour theory and to Kupka's version of a Newtonian colour chart, featuring ten hues and three levels of saturation, in Gage, *Colour and Meaning*, London/New York, 1999, pp. 134-153. He offers many other insights into the role of colour in abstraction, in Gage, *Colour and Culture*, London/New York, 1993.

¹⁸⁴ On Kupka, see *Painting the Universe: František Kupka, Pioneer in Abstraction*, Jaroslav Anděl and Dorothy Kosinski (eds.) Dallas/Stuttgart, 1998 and Serge Fauchereau, *Kupka*, Barcelona, 1989.

filling colours. Ordering is also in the casual and provisional quality of the filling, lightness of touch, intimacy of colour to curve, all announce an attitude or spirit. Ordering then extends not only to the shape of the picture but also to its size (49.5 X 65 cm, 19½ X 25¾”).

As indicated, concern with two-dimensionality and pattern promptly leads to consideration of three-dimensionality, firstly to facture, or the texture created by application of paint to the supporting surface, but increasingly to more sculptural means. Alternatively, pattern may be measured against denotation, or one-directional two-dimensionality. Then again, two-dimensional geometry need not remain basic, but offers more complex versions. This leads of course back to three-dimensional geometry, or to two-dimensional schemes for depth, and firstly to works such as *Contrast of Forms* (1913) (Figure 3) by Ferdinand Leger (1881-1955), to patterns of cylinders, segments and cubes, and beyond that obviously to more concrete objects, which we shall leave for the moment. But more complex two-dimensional geometry may simply group irregular lines and shapes for more elusive qualities. In this respect, the work of Wassily Kandinsky (1866–1944) is of interest, since he initially favours a complex repertory of lines and shapes derived from figurative or concrete objects, but progressively transformed through a redistribution of colour and tone and the adoption of an orthogonal or map-like picture plane¹⁸⁵.

Untitled - First abstract watercolour, (variously dated 1910-13) (Figure 4) offers a crude but instructive example. A narrow range of colour is assigned to a variety of shapes, with varying angles and curves and ranging from the more compact or lump-like, to the elongated, and to mere lines of various lengths, curve and angularity. This morphology in turn shares various relations or combinations, yet the distribution typically approaches an all-over or field structure, and serves to highlight the restricted range and distribution of colour. In this case red and blue are prominent, and form a central elliptical area, and like many of the works of this period, this

¹⁸⁵ Depiction contrasted with ‘full abstraction’ is often termed figurative or figuration and while this serves to contrast the literal two-dimensionality of ‘full abstraction’, unfortunately it also suggests a metaphoric relation for other depiction, which is misleading. Where a square depicts a cube for example, it is not figuratively or metaphorically a cube. It is literally one side of a cube. Figurative or metaphorical reference is better understood as expression. Since some such a term is nevertheless useful, the term *concrete depiction* is adopted, with some reservations.

ellipse assumes a subtle diagonal axis, from lower left to upper right. As with Kupka, the basis of such colour ordering is not a simple or obvious matter and is often interpreted as a metaphor for states of mind, reflected in the manner and degree of resolution to the ordering or pattern. Yet this cumbersome morphology also confined Kandinsky to works of an elaborate, even epic conception. Significantly, he later adopted basic geometry and simpler compositions.¹⁸⁶

Kupka also pursued complex two-dimensional geometry in works of a crystalline and botanical derivation, such as *Irregular Forms – Creation* (1911). Yet the degree of abstraction is less certain here, and as with the more abstract works of Georgia O’Keeffe (1887-1986) such as *Lake George – Abstraction* (1918) works balance a use of depth against scale of object, allow colour and shape striking latitude, to render even motion or time, but also recall the increasing use of the photographic close-up and so tend to appeal to the picture over pattern. But related biomorphic forms devised by Surrealist artists such as Joan Miró (1893-1983), Hans/Jean Arp (1886-1966) and Andre Masson (1896-1987), can sometimes pick out only a family of curves and shapes and identify the organic or living with merely a pattern. In works such as Miró’s *Painting* (1933) (Figure 5) and certain of his later *Constellations* series (1941) a more effective version of Kandinsky’s field composition is formulated. The narrowed family of lines and shapes, the restriction to flat or single colours, hard or sharp edges and a uniformity in size enable a greater flexibility of composition, from many elements, as in the *Constellations* series to fewer, as in *Painting* (1933).¹⁸⁷

The structure of pattern balances number of elements against variation. More elements but less variation is accommodated in a field pattern, while less elements but more variation allows for a ‘figure’ pattern, as in the works of mid-period Kandinsky and Piet Mondrian (1872-1944). Interestingly, the monochrome paintings of Kasimir Malevich (1878-1935) such as *White on White* (1919) (Figure 6) are figures rather than fields under this arrangement even though variation of colour all but disappears, because variation between squares becomes not simply of scale or size but also of angle to frame and of location within frame. Shape, in other

¹⁸⁶ On *Kandinsky*, see Rose Carol Washton Long, *Kandinsky: the development of an abstract style*, Oxford/New York, 1980. Hans K. Roethel and Jean K. Benjamin, *Kandinsky*, New York, 1979, Francois Le Targat, *Kandinsky*, New York, 1986/7

¹⁸⁷ On Miro, see Roland Penrose, *Miro*, London, 1985.

words, steers abstraction, asserts figure rather than field. The biomorphic field or figure by no means exhausts the range of lines for a pattern of a picture. Examples by Klee such as *Table of Colour (in Grey Major)* (1930) (Figure 7) or *Green on Green* (1938) (Figure 8) find a subtle range of line and shape as much by technique and materials as geometry. Here, rough hewn and casual qualities, as with the Kupka example, add to the ordering or pattern and sample a stiffness or brittleness of the material and techniques, or express a patience or tolerance in the attitude of execution.¹⁸⁸ In later abstraction materials and technique take on more vigorous and unusual forms, and further govern degree of field and figure in pattern.

The Abstract Expressionist, Tachiste and Informel groups all arrive at pattern structures according to distinctive materials and techniques.¹⁸⁹ Jackson Pollock (1912-56) and Bradley Walker Tomlin (1899-1953) for example arrive at fields through contrasting techniques, while Clifford Still (1904-1980) and Mark Rothko (1903-1970) maintain figure patterns, according to distinctive viscosities and applications of paint. Equally Jean-Paul Riopelle (b.1923) and Jean Bazaine (b.1904) develop fields according to conspicuous techniques, while Wols (1913-1951) arrives at a figure structure in works such as *Composition* (1947) (Figure 9) where line and plane now share no simple family of lines according to drawing, but result from successive techniques of brushing, rubbing and scratching. Indeed the distinction between line, plane and colours all but dissolves here. Yet a figure emerges upon a pale ground, its parts discerned, proportions gauged. The work accordingly offers metaphors for indecision or impatience, spontaneity or improvisation, or some combination, and then again for the sobriety of red, the subtlety of brown, the relativity of line and tone. Yet beyond the variety of techniques adopted, the figures and fields developed, two-dimensionality also operates in notation, most obviously in writing, but also with music, dance, mathematics and various sciences. Such notation also holds a prospect for abstraction from pictures. Hieroglyphs and pictograms occupy a kind of middle ground, but abstraction seeks not the substance of notation or the sound of writing, but only the picture of the pattern.

¹⁸⁸ On Klee, see Marcel Fransiscono, *Paul Klee – his work and thought*, Chicago, 1991, and Gualtieri Di San Lazzaro, *Klee*, London, 1964.

¹⁸⁹ On these and similar styles, see Michel Seuphor, *Abstract Painting: fifty years of accomplishment from Kandinsky to Jackson Pollock*, New York, 1964, Marcel Brion, *L'Art abstrait*, Paris, 1956, Anna Moszynska, *Abstract Art*, London, 1990.

Notational abstraction occurs in a variety of Surrealist or Surrealist-inspired works. Together with the impulsive, automatic or spontaneous approaches to technique, abstract notation occurs prominently in the figure-like patterns of Jackson Pollock in works such as *Male and Female* (1942) as well as later more fluent and fluid fields. By contrast the intricate ‘calligraphy’ of Mark Tobey (1890-1976), offers notation-like elements in more discrete and discreet fields, in works such as *Universal Field* (1949). Since notation is one-directional, following sounds and sequence, notation is necessarily linear, not strictly tonal or chromatic. An abstraction of fictive notation however may toy with multi-directional fields, tonal or chromatic coding. Yet notational abstraction is not drawn only to fields. Works by Wols, Hans Hartung (1904-1989), Franz Kline (1910-1962), or Pierre Soulages (b.1919) with their predominantly black and linear elements, look not so much to a textual structure even with a textural approach, but to an alphabetical one, to figures rather than fields, and the ‘big’ variations between elements of line and shape, or notationally, between time and one-directionality. Yet the one-directional linear pattern cannot be pursued by depiction any further. It is the end of the line for one branch of abstraction.¹⁹⁰

As noted, scrutiny of two-dimensionality also directs attention to three-dimensional qualities of a medium, firstly to texture, to novel applications and unusual materials, then to greater spatial considerations. Hence the common merging of painting with sculpture, in the painted bas-reliefs of Hans Arp (1886-1966) or Ben Nicholson (1894-1982), the wall constructions of Vladimir Tatlin (1885-1953), Lazar El Lissitzky (1890-1941), or Ivan Puni (alias Jean Pougny) (1894-1956), the mobiles of Alexander Calder (1898-1976), many of the plane-like carvings of Barbara Hepworth (1903-1975), the Perspex sheet constructions of Naum Gabo (1890-1977) and the painted constructions of August Herbin (1882-1960) or Georges Vantongerloo (1886-1965), for example. Discerning abstract two-dimensionality becomes a way of appreciating the surrounding three-dimensionality, and vice versa. Yet conventions of three-dimensionality do not deal only in picture planes and are

¹⁹⁰ However it is a branch usefully retraced by the Paris-based *Letteriste* group and offshoots throughout the fifties, where greater notation converges with poetry and the emphasis shifts to printing and even textiles. This tendency also emerges in the ‘layouts’ in painting and collage by the Situationist group. For a brief account of Letterisme and Situationism see Tony Godfrey, *Conceptual Art*, London, 1998, pp.58-61 and pp. 75-79.

not exemplified only by the exclusion of a dimension, obviously, but by attention to the versatility of mass in materials and related presentational practices.

The painted wall-construction or bas-relief offers one way of testing such practices but abstraction in sculpture also seeks distinctive qualities of a given material, firstly a 'truth to materials' that resists the traditional demands of depiction, then forms and arrangements held to be definitive of the material, then combined materials and construction held to be definitive to an object or function, then to an arrangement or construction held to telling to a situation or context. This broadening concern finds two distinct strategies. On the one hand Modernist sculpture is drawn to larger issues of design, to architecture, even engineering or industry. It integrates the work within a larger context and abandons the pedestal, so to speak, on which to place work. The Russian Constructivists, the Dutch de Stijl group and the German Bauhaus, amongst others, pursue this tendency.¹⁹¹ On the other hand Modernist sculpture also isolates the overlooked material or construction, places it on a pedestal, so to speak, in order to appreciate otherwise ignored qualities. This tendency is pursued in Duchamp's ready-mades, and in various collage or assemblage practices.

So, one strategy integrates while the other isolates. The pedestal has either no role or a bigger role in Modernist sculpture. But the two strategies also feed off one another, some integrations make some isolations more interesting, and vice versa. The fate of Modernist sculpture does not therefore lie in just the farther reaches of civic planning or industrial design. 'Pedestals' find new applications and variety and in general the flow between categories makes for more rather than less categories. Similarly, abstraction in depiction and painting is strengthened rather than weakened by the pull toward sculpture. Persistent fears for the demise of depiction and painting mistake the dynamics of such developments, which conform somewhat to Newton's third law of dynamics, whereby for every action there is an equal and opposite reaction.¹⁹² Categories of painted sculpture, assemblage and construction, refine rather than replace sculpture and painting and help to highlight

¹⁹¹ On Russian Constructivism, see Camilla Gray, *The Russian Experiment in Art 1863-1922*, London, 1962, Nicholas H. Allison (ed.) *Art into Life: Russian Constructivism 1914-1932*, New York, 1990. For De Stijl see Nancy Troy, *The De Stijl Experiment*, Cambridge, Mass. 1983. On The Bauhaus, see *Bauhaus*, Jeanine Fiedler and Peter Feierabend (eds.) Cologne, 2000.

¹⁹² This is of course offered only as a simile, and as a 'law' for reference, rather than history.

new or overlooked properties for non-sculptural painting and non-painted sculpture. This development in part measures the course of Modernism. But to understand this course more fully, the study must also look to how abstraction in painting influences and responds to developments in more concrete depiction. This is the task of the next chapter.

The task here has been to explain abstraction as the sampling of two-dimensionality and the relation between depiction and pattern. It has provided an analysis of the development of abstraction along four axes, firstly between basic and complex geometry, secondly between field and figure structures, thirdly between notation and pattern and fourthly between two and three-dimensionality, or materials. These comprise the stylistic features of abstraction, and might suggest a realignment of styles with established sources in a longer study. It is enough here to distinguish these features from their standard interpretation and to show how abstraction reconceived makes for a more comprehensive and comprehensible history.

Modernism: 1912-1950

‘Simultaneous and Successive Depiction’

Modernism has been taken as a period that commences with the emergence of abstraction around 1912 and abstraction has been taken as the sampling of two-dimensionality *for* depiction rather than *by* depiction. Abstraction here makes patterns for pictures. But there is more to Modernism than abstraction. Competing styles of depiction start from similar concerns with novel picture planes but arrive at versions that defy abstraction and pattern. They sample conflicting objects and multiple picture planes. Can a picture have more than one object? Can a depicted object need more than one picture plane? Pictures of more than one object (as opposed to simply many unitary parts) are familiar in the form of the rabbit/duck ambiguous drawing, or in the compositions of Giuseppe Arcimboldo (c.1527-1593). Objects of more than one picture plane are less familiar, but still traditional in games with scale and perspective such as those devised by William Hogarth (1697-1764) for the etching *False Perspective* (1754) (Figure 10). In the first example the picture may be viewed successively but not simultaneously, offer more than one picture plane, but not at the same time, may be rabbit or duck, but not rabbit and duck. In the second, location and scale of object depend upon competing systems of perspective. The object belongs to any one system to the extent that the system is consistent throughout the picture, but since none are wholly consistent, the object properly belongs to conflicting and simultaneous picture planes.

‘Simultaneous and successive depiction’ arises in roughly three styles in Modernism. Firstly it arises in an overlay and overlap of objects through multiple picture planes and is here termed ‘Overstyle’. This style commences with the experiments in collage by Picasso and Braque in 1912 and is pursued by artists such as Klee, Arp, Miro and Max Ernst (1891-1976), ultimately to a convergence with biomorphic abstraction. Secondly it leads more narrowly, to a play of styles within a single picture plane, to blends or hybrids, pastiche and parody. Here this is termed

'Interstyle'. This arises as a conservative and compromised tendency, but receives decisive support from Picasso in his games with neo-classicist figures and proportions, as part of his demonstrations of stylistic versatility.¹⁹³ The third style starts from works such as *Passage from Virgin to Bride* (1912) (Figure 11) by Marcel Duchamp, *I and the Village* (1911) (Figure 12) by Marc Chagall (1887-1985) and *The Uncertainty of the Poet* (1913) (Figure 13) by Giorgio de Chirico (1888-1978). It concerns conflicts within systems of perspective, and between objects and realism of style. This tendency culminates in the 'dream pictures' of Ernst, Salvador Dali (1904-1989), Yves Tanguy (1900-1955) and others, as well as the pictorial conundrums of Rene Magritte (1898-1967) and is here termed 'Rerealism'. The term is introduced since, while much 'Rerealism' is the product of Surrealists, (that is, members of the Paris-based organisation of that name) not all 'Rerealism' is Surrealist. Duchamp, Chagall and de Chirico for example were not members. Equally, not all Surrealists painted 'Rerealism'. Miro, Masson, Roberto Enchauren Matta (b.1911-2003) and Arshile Gorky (1904-1948) did not, for example. Nor is all 'Rerealism' necessarily dream-like or especially oneiric – Magritte's games with a caption in *The Treachery of Images* (1939) (Figure 14) or Duchamp's *Passage from Virgin to Bride* (1912) for example surely engage pictorial or stylistic issues before dreams. The Surrealists, while an important source of promotion and support for 'Rerealism' and 'Overstyle' are not exclusively the source of either. Finally, 'Rerealism' captures something of the multiple or circular nature of the picture plane friction in such works. The introduction of the styles here perhaps also frees works from more rigid interpretation.

'Overstyle and 'Rerealism' share with abstraction the promotion of the magical, mystical and musical and extend schemes of picture plane in more radical ways. Yet the three styles compete and conflict in means. Abstraction pursues the object to a

¹⁹³ 'Interstyle' is recognised under other descriptions. For example, variants such as the *Neue Sachlichkeit*, *Pittura Metafisica* and *Socialist Realism* are similarly grouped in Benjamin H. D. Buchloh, 'Figures of Authority, Ciphers of Regression' *October* no 16 Spring, 1981, pp. 39-68. Although Buchloh argues not just for a conservatism to the style, but for links to dangerous political tendencies, for the style as a portent of these and for parallels with the rise of Neo-Expressionism in the late seventies and early eighties. More recently, the style is reviewed in relation to abstraction in Robert Storr, *Modern art despite modernism*, London/New York, 2000. Although Storr's grouping is somewhat wider, including 'Rerealism' (or much of Surrealism) but excluding 'Overstyle' (or much of Picasso, Klee, Miró and similar). As the title indicates, Storr juggles a more general sense of modernism, as a concern with the avant-garde or forthright progress, (and a common noun) with a tentative concession to period style, or Modernism, in delineating its conservative tendency.

pattern of the picture plane, takes the shape or frame as outermost and its patterns as offering the requisite intangibility. 'Overstyle' and 'Rerealism' by contrast find where the centre does not hold. Conflicting picture planes may share the same object, up to a point. Conflicting objects may similarly share the same picture plane. Abstraction is not the issue unless coherence is maintained. While each starts from a distinct position, their courses soon converge, so that abstraction is outflanked by multiple picture planes and conflicting objects, but undermines objects and the concrete with new pattern. Pictures become patterns or patterns become pictures. While 'Rerealism' is usually to be distinguished from 'Overstyle' by its reliance on proportion and perspective, greater plays with and between other projections occasionally blur the difference. This chapter traces the course of 'Overstyle' and 'Rerealism' up to the middle of the century and explains how Modernism absorbs and expands upon these competing projects.

The experiments with collage by Picasso and Braque are firstly to be understood as a decisive break with Cubism. In the discussion of Analytical Cubism in the preceding chapter, the disintegration of perspective and object is shown to involve isolation of tone and volume of parts, and further to planes, lines and facture of points. Integration and a whole are a matter of density and detail. Analysing the object into parts and simple volumes also allows for diversity of projection (something inherited directly from Cezanne) and as a consequence allows orthogonal or oblique projections for parts of the picture. Yet for certain objects, volume is a slender issue. Text or notation of various kinds, wallpaper, postage stamps, playing cards, faux marbling and wood grain, are all objects that conspicuously lack volume. They are also often prints, but like patterns, they may also be considered as two-dimensional objects. To depict such objects presents the same problem as depicting a circle or square. Such objects function as both presentation and representation, (when taken as an orthogonal projection of a sphere or cube, for example). Where orthogonal projection operates in only part of a picture or object, they strengthen the contrast from part to whole. These issues arise for Picasso and Braque in the work preceding collage, and surely prompt the exchange of painted text for actual or collaged text, for the introduction of other two-dimensional objects, and for the introduction of sand and other thickening agents to paint in parts of the picture, with which to strike contrasts with 'presented'

three-dimensional properties of the surface and their two-dimensional integration to the whole. These features are elsewhere seen as a reflection of African practices.¹⁹⁴ The argument here is for their inclusion as simply a more explicit demonstration of the two-dimensionality at issue.

An early example such as Picasso's *Guitar, Sheet Music and Wine Glass* (1912) (Figure 15) combines wallpaper, wood-graining, music and newspaper texts, as well as coloured paper and a charcoal drawing of a wineglass on a separate sheet. The vertical oblique projection of the wine glass casts the 'background' wallpaper as a tabletop or horizontal surface, and lays guitar, newspaper and music sheet upon them. The black saucer shape that overlaps the base of the wine glass may however function as either a shadow or base of the guitar, or, in a horizontal oblique projection, as a bowl, and contain or occlude the guitar. Such construction enables Picasso and Braque to forgo integration and perspective through tone and volume for alternation or oscillation between conflicting projections. The surface is successively and contiguously read, not quite as in the rabbit/duck ambiguous drawing, since objects do not fully coincide, but rather are partial and overlapping, simultaneous and successive. Confusion in the pictures is however, regrettably reflected in much commentary. The folly often lies in assuming changes of angle between object and picture plane always accommodate the same object, or that changes of angle are all that is involved.¹⁹⁵

Collage offers not only an intriguing supplement to painting, but also a potential substitute. It begs many more questions of depiction than Picasso or Braque care to address. For example, what happens when pictures themselves are collaged or re-presented? Since pictures may also be prints and belong to the category of two-dimensional objects, their re-presentation ought to highlight their presentational status through contrast and integration in some greater whole and representation.

¹⁹⁴ This point is particularly argued for in Yve-Alain Bois, *Painting as Model*, Cambridge, Mass and London, 1993, pp. 65-97. Following Kahnweiler, he argues that the practice derives from a Grebo mask, and results in similar structures amongst Picasso and Braque's paper sculptures. It cannot however explain the acquisition of literal text, wood graining, and of their notably two-dimensional character in paintings. Conversely however, such two-dimensionality does explain the planar and linear features of the sculptures.

¹⁹⁵ On Picasso and Cubism, to offer only a few eminent examples from a broad spectrum, John Golding, *Cubism: a history and analysis, 1907-1914*, London, 1959, Robert Rosenblum, *Cubism and Twentieth Century Art*, New York/London, 1960, Yves-Alain Bois, *Painting as Model*, Cambridge/Mass./London, 1993, Neil Cox, *Cubism*, London, 2000.

Photographs and other forms of printed depiction however are rarely used in the collages of Picasso and Braque, but are eagerly taken up by Dada and Futurist groups, and allied groups in Russia and Germany. An example such as Malevich's *Composition with the Mona Lisa* (1914) (Figure 16) uses a colour photograph or postcard of Da Vinci's painting as a 'real' or presentational part to a whole picture of objects upon a blue triangular table, in a manner similar to Picasso and Braque. But since all other objects are reduced to single colours and black lines, certain of the photograph's qualities are heightened. Its small, torn, hand-tinted (and now faded) qualities become foremost, and modify our view of this icon, as do the reproving red crosses drawn upon it.¹⁹⁶ This exemplification of materials coincides with abstraction's growing attention to three-dimensionality, and may draw it back into depiction through the incorporation of such prints, or draw such depiction into abstraction through greater fragmentation, as in the works of Kurt Schwitters (1887-1948).

The use of only photographic prints, or photomontage, originates as a hobby in the nineteenth century, where parts are more smoothly integrated into a bigger picture. But where the structure of the whole is exchanged for a more abstract arrangement or theme, as in the works of Raoul Hausman (1886-1971), Hannah Hoch/Hoech (1889-1978), John Heartfield (1891-1968) and others, qualities of material as well as underlying themes of objects are highlighted. These uses of photomontage, with their conflicting objects and picture planes also reflect the influence of Chagall and de Chirico, although range of material and more satirical themes do not. The use of text on the other hand is certainly owed to Cubism, but their radically different relation to depicted objects argues against them being taken as simply another version of Cubism, as is sometimes claimed. As noted, Picasso and Braque generally resist photomontage.

Yet, for that matter, it is difficult to see why the changes that collage brings to the work of Picasso and Braque are generally labelled Synthetic Cubism. The prominence of cubes, or basic volumes and their tones disappears in such work with the growing emphasis upon flat or single colours and more complex curves

¹⁹⁶It also uncannily anticipates Duchamp's more celebrated use of the Mona Lisa in *L.H.O.O.Q.* (1919).

and textures. Nor does it make a great deal of difference to say that they are built up from, rather than broken down into basic volumes - cubes, so to speak. For surely whether an object is analysed in terms of cubes, or cubes are synthesised in terms of an object, all things being equal, must come to the same thing? In fact the difference rests not upon whether the pictures are built up from or broken down into cubes, but rather in the variety of the breaks and builds. In short, the works from Picasso and Braque's collage period onward are neither synthetic nor Cubist. Cubism in Picasso and Braque's work ends with the experiments in collage. 'Overstyle' and Modernism begin.

If one compares Picasso's *Woman in an Armchair* (1910) (Figure 17) with *Woman in an Armchair* (1913) (Figure 18) the difference is stark. It is not simply one of more but smaller breaks, contrasted with fewer but bigger breaks, but of other qualities to the breaks themselves. The breaks in the older work, with their use of straight lines to register shape, and then volume and tone, are almost Impressionist in their restrained resolution, a tonal equivalent of a late Monet. The breaks in the later work are less concerned with any single quality of the object than with a game or scheme of greater differences between parts. In the older work we have a complete but vague person, in the later work a partial but clear person. As Gombrich noted, such games with ambiguity only work where the objects are familiar, and one might add few and simple. But Picasso excels at these games with proportions and parts, and finds the familiar through contrasting and successive novelties, as much as gauges invention according to nature.

In the later example, whole/part relations still resolve from centre to frame (and later Picasso tends to sharpen this feature). Curves and texture to armchair are sometimes shared with the woman as in the 'horizontal' hair to the right of the inclined head, doubling as a headrest, the pink arms to the chair sharing the tucked treatment to the half-slip to the lower centre. Orientation may start from whole or parts. Surely the breasts in the centre of the picture alert us to the rib cage to the right and the raised arm and armpit above, for example. The temptation is to say that the ribs and armpit are more stylised, breasts more realistic, but this would be stretching a point, so to speak. More accurately, it is a two-way adjustment – the breasts gain resemblance given the stylistic games played by surrounding parts. But

also breasts, like faces and hands (which the picture notably treats more radically) hold a different priority from ribs and armpits. The game is hardly just an anatomy lesson. For this reason the games with style are not arbitrary either, as is sometimes concluded. The rule is not that anything goes, but rather that what goes depends on from where and how far. Plainly, style and realism are relative to object depicted. This relativity of style to object, of parts to whole, and the game of variations on picture plane, remains the focus of Picasso and Braque's later work.

But while the game of styles is not arbitrary, it nevertheless announces a daunting variety. Picasso's growing mastery and enthusiasm for such games quickly leads to a number of parallel styles within his work. His so-called neo-classical or conservative works such as *The Painter and His Model* (1914) (Figure 19) while starkly traditional in comparison with either example of *Woman in an Armchair*, is unmistakably a product of the twentieth century when compared with Ingres, for example.¹⁹⁷ More accurately, such works play with the proportions and modelling of the figure, with its canons and realism. Such games might result in Surreal or Rereal figures, if contrasted with other aspects, such as detail in figure or scale in surroundings. But no such contrasts arise here, and later, more concerted efforts in this direction are content with much less, and conflate rather than confront proportion and modelling with vigorous outline and bold brushwork. The result is a game of superficial rules or mannerisms when compared with 'Overstyle'.

'Overstyle' is gradually drawn to greater abstraction. The contrast of orthogonal and oblique projections with and without perspective, bring with them not just other versions of the object, but less concrete objects. The woman in an armchair becomes a creature of multiple picture planes, the reassuring subject of endless games as well as the ghostly, insubstantial vision of many styles. Artists such as Klee and Miró take the game further in this direction. Klee's *The Tightrope Walker* or *The Equilibrist* (1923) (Figure 20) shuffles perspectives and projections to turn the circus performer into a metaphor for the Modernist, balancing styles and picture planes.

¹⁹⁷ Comparisons with Ingres often arise in commentary on these works. The series of drawings, including portraits of Max Jacob and Ambrose Vollard from the same period, for example, where a smooth unbroken outline is maintained, and modelling and detail are centred on the face, are often taken as attributes of Ingres, although properly these are no more than academic staples, and can be traced back at least to Holbein and Botticelli, and more accurately reflect the use of tracing.

Mirō's *Head of a pipe-smoker* (1925) (Figure 21) all but indecipherable without the title, balances the simplest of profiles – through relation of eye to nose – against a line that doubles as the smoker's smile and its black leaf-like forms at the other end, which serve as a pipe. The yellow plume of smoke echoes this profile while its flame-like tip of red is in turn echoed in the lungs of the smoker. This comic reduction now finds a creature of warring lines and colour, as transparent and transient as smoke. Such figures in both artists work are often seen as aspiring to the condition of signs, as converging upon notation. As noted, abstraction is also drawn to notation, and both artists in turn are drawn to abstraction and text on occasion, and introduce unusual techniques and materials.¹⁹⁸ A final step in this convergence lies in 'Overstyle's' use of the 'biomorphic' object, the metamorphic core to this world of change. Klee's *The Twin's Place* (1929) (Figure 22) and Mirō's *Painting on Masonite* (1936) (Figure 23) each picture the biomorphic blob in all its whimsical fluidity. The biomorphic object of 'Overstyle' and the biomorphic curve of abstraction are of course, two sides to the same coin. And it is a coin that is flipped with a certain impatience throughout the forties, by New York-based artists such as Gorky, Matta, Motherwell, de Kooning and Pollock, as well as Copenhagen-based artists such as Carl-Henning Pederson, (1913-1993) Svarvar Gudnason (1909-1988) and Asger Jorn (1914-73).¹⁹⁹ Before pursuing the implications of this convergence, one must first look to the other competing style to abstraction, to the 'Rerealism' of conflicting objects.

Where the play of pictures advances only in so far as the object is abstracted, the play of objects advances only in so far as style accommodates certain of their standard attributes, or attains realism. 'Rerealism' seldom bothers with Cubism's studio-based tableaux, prefers more fictive, often literary themes but is distinctive for the spatial conflicts engineered between objects, and the resulting unease. Examples by Duchamp, Francis Picabia (1879-1953), Chagall and de Chirico all generate an equal confusion of scale, depth, movement and light. Duchamp does away with Cubism's broken facture and resolves lines and planes to volumes only to

¹⁹⁸ On Mirō, see Roland Penrose, *Mirō*, London, 1985. On Klee, see Marcel Fransisco, *Paul Klee – his work and thought*, Chicago, 1991, Gualtieri Di San Lazzaro, *Klee*, London, 1964.

¹⁹⁹ While these artists are more typically associated with the CoBrA publications and exhibitions of the late forties, their earlier work exhibits greater attention to biomorphic features from in their *Höst* exhibitions in Copenhagen from 1939. See *Cobra, 40 Years After* (catalogue) Chris van der Heyden (ed.) Amsterdam, 1988.

confront a daunting spatial and tonal complexity in *The Passage from Virgin to Bride* (1912). We have a realistic picture of a Cubist construction, or a Cubist picture of 'only' volumes and planes. According to the title it depicts a model or plan for sexual initiation and marriage, but comically, it can function as no more than an abstruse or failed metaphor.²⁰⁰ The construction of a spatial model for an extended passage of movement is something pursued more cautiously by the Futurists. De Chirico also cultivates models and plans, but includes classical sculpture as well as less familiar constructions, and pictures within pictures to undermine the realism of objects and style, and to point to the metaphysics of depiction.²⁰¹ Yet the pictures are hardly a dry exercise in philosophy, for such confusion is as readily experienced as anxiety or disorientation. In *The Uncertainty of the Poet* (1913) it is felt in the conflicts of perspective, scale, depth, between torso, bananas and the strangely tilted colonnade. Nor are such experiences only the stuff of dreams, but may be just the equivalent of staring at the spelling of a word until overcome with a similar confusion. Stylistic integrity, like spelling, can sometimes be cut adrift. Chagall's equally dislocated composition in *I and the Village* (1911) is keyed to red and green and inverts, displaces, compounds and superimposes objects, and is sometimes thought to structure a narrative in this way, although more accurately, incidents and folklore evoke successive and conflicting aspects of a time and place. For Chagall, this is generally provincial life in Tsarist Russia.²⁰²

As noted, conflicts between depicted objects lend themselves to photomontage, but photomontage also heightens the conflicts, not simply through different qualities of paper and printing, but through greater realism associated with their various functions (as discussed in Chapter Nine). They also prompt different objects. Among the first artists to fully exploit these possibilities is Ernst. He not only transferred the technique back into painting with a new and potent approach to fiction, in works such as *The Elephant of Celebes* (1921) but also applied photomontage to the theme of models and plans, in works such as *Stratified rock nature's gift composed of gneiss lava Icelandic moss 2 varieties of bladderwort 2 varieties of perineal hernia cardiac vegetation (b) the same in polished casket, a little more expensive* (1920) (Figure

²⁰⁰ On Duchamp, again from a vast array, see Dawn Ades, Neil Cox and David Hopkins, *Marcel Duchamp*, London, 1999, for a concise overview.

²⁰¹ The style of these pictures is sometimes termed Metaphysical, although metaphysics are hardly confined to this style, of course.

²⁰² On Chagall, see Jean Cassou, *Chagall*, London, 1965.

24) As with the example by Duchamp, title and picture render an absurdity, but equally, offer a metaphor for scientific analysis, and model-making as an end in itself. Interestingly, such works plunder scientific and commercial sources curiously ignored by Duchamp and Picabia. Ernst's versatility of technique and materials also carry his work into 'Overstyle' and abstraction. However, Magritte, Tanguy and Dalí, amongst others, take up the fictive potential of 'Comrealism' with greater dedication.

Magritte also maintains the play with models, with pictures within pictures, and the emphasis upon the role of reference or representation in the identity of objects. As with Duchamp, things are always caught standing for other things, as part of being themselves. For this reason Magritte's work is also as much metaphysical as dream-like or surreal. Yet Magritte also presses realism in a way that neither Duchamp nor de Chirico care for. Magritte's objects often assume a conflicting texture or shape, and offer for example birds made of stone, or stones shaped like birds, and each may hover before their surroundings and argue identities or circumstances. The greater the realism, the more concrete the object, the greater the conflict and resulting 'Rerealism'. In the case of Dalí these conflicts of scale, texture and shape culminate in the celebrated limp wristwatches of *The Persistence of Memory* (1931) (Figure 25). Dalí is equally noted for the use of successive picture planes, of the rabbit/duck variety - his 'paranoiac-critical' method. In *The Metamorphosis of Narcissus* (1937) (Figure 26) the repeated image of a hand holding an egg coincides on the left with the image of a crouching youth, head resting on a raised knee. But where 'Overstyle' resists the coincidence of whole objects and picture planes in favour of partial or overlapping versions, Dalí's 'Rerealism' is drawn to the challenge of sustaining them. Unfortunately the pictures cannot sustain an endless kaleidoscope of objects, but typically present one or two as a set piece amid a landscape.²⁰³ As a consequence, they seem as much hostages to ingenuity as features of the sublime or subliminal.²⁰⁴

²⁰³ Interestingly, it is during this period, in the late 1930s, that the prints of M.C. Escher attain their distinctive perspectival and projective structures that sustain just these kinds of multiplicities. See Escher, *M.C. Escher, The Graphic Work*, Cologne, 2001, p. 6.

²⁰⁴ On Magritte and Dalí see William Rubin, *Dada and Surrealist Art*, London, 1969, René Passeron, *The Concise Encyclopaedia of Surrealism*, London, 1984. Dawn Ades, *Dada and Surrealism*, London, 1974.

Yet two-dimensionality lurks behind such ambiguous objects as much as underlying myths or primal drives. Indeed, a problem for 'Rerealism' lies with the consolidation of its artist's styles and the emergence of a distinctive iconography throughout the forties. Neither Ernst's novel techniques nor Magritte or Dali's studied academicisms deliver a realism beyond their range of objects, nor a range of objects beyond their realism. There is no non-technique or neutral realism to which to appeal. Nor is there an object so wild, spontaneous and disturbing that it does not require a technique, or with repeated acquaintance, acquire one. In this light 'Rerealism' begins to acquire a default formalism, may even start to look a little like a kind of 'full abstraction', displaying only a style of picture plane. A point supported, if one returns for a moment to the project of abstraction and its appeal to basic geometry in exemplifying the picture plane. As shown, if geometry is pursued, it encounters three-dimensional geometry, and if one were an artist committed to abstraction and wondering how three-dimensional geometry might exemplify a picture plane, one might easily exploit just such paradoxes and conflicts through perspective and proportion, just such appeals to realism.

As shown, 'Overstyle' converges with abstraction with its biomorphic objects, and now one can see how 'Rerealism' is at least tentatively drawn to it. Conversely, when abstraction acquires biomorphic curves, it cannot then resist their mechanical or engineering counterparts in basic geometry. Even Mondrian's work of the forties uses titles like *Place de la Concorde* (1938-43) *Trafalgar Square* (1939-43) and *New York City 1* (1941-42) and while such titles offer at most a metaphor, abstraction nevertheless obtains such versions while creeping toward the concrete. Since all three styles emerge at the same time none can appeal to precedent of project or a greater entrenchment. Expanding pattern meets expanding picture on equal terms, and the result would seem to be a kind of stylistic stalemate.

But as with the convergence of painting and sculpture considered in the previous chapter, the deadlock of styles does not quite eventuate. Firstly, many unambiguous works continue to reinforce style identity, while intermediate works never command sufficient bulk to seriously undermine the distinctions. Secondly, because intermediate works can have no more than a foot in each camp, so to speak, their impact upon the respective camps is progressively weakened, so that further

integration becomes an exercise in diminishing returns. The stalemate thus never quite arises. Mondrian's architectural metaphors reinforce their distance from the literal and concrete. The generic props of 'Rerealism' and the biomorphic objects of 'Overstyle' cannot quite become patterns without patterns becoming pictures. Yet pressing the issue in this way has its uses, serves to direct and strengthen other lines of enquiry. For abstraction, consolidation enables the adoption of greater, more obvious pattern. For 'Overstyle and 'Rerealism', further versions move beyond 'simultaneous and successive' depiction. A crucial juncture for Modernism thus arises by the middle of the century and marks the start of a later phase. In the following chapter, Late Modernism is traced from this point along a path that departs from 'simultaneous and successive' depiction.

Late Modernism 1950 – 1960

‘Reciprocal Depiction’

The study now turns to the second half of the twentieth century with a broad view of the stylistics of Modernism in place. As shown, the middle of the century represents a turning point for Modernism, where competing styles converge, then take new directions. The change earns a new but brief period. Late Modernism arises and so coincides with the lower end of the time frame for the study, but is no more significant for that. The transition is no more precise than the start of Modernism, which is to say it allows a margin of two or three years, but for convenience may be taken as starting at 1950, just as Modernism here has been rounded out to a starting point in 1912. Modernism gains a second period, as Late Modernism, and its first period consequently becomes Early Modernism. Period here also admits to a subtle shift of place. Where Early Modernism was more centred on Western Europe, Late Modernism centres more on New York and London, and marginalizes Eastern Europe, Germany and Spain. Late Modernism also involves competing styles and a version of abstraction, but ‘Overstyle’ and ‘Rerealism’ undergo more radical change and attention is firstly devoted to this departure.

The change in general terms is away from an affirmation of the magical, mystical and musical and toward a more brooding acceptance of their inconstancy. Work now stresses doubt, frustration, mistakes and revision. The disaffection is reflected in the distrust and dilution of preceding styles. As noted, abstraction and ‘simultaneous and successive depiction’ converge in some ways. But where ‘simultaneous and successive depiction’ accommodates abstraction amongst its rival picture planes or abstraction accommodates the ‘simultaneous and successive’ as a pattern of pictures, the combination cancels itself out. The result is in some respects more traditional in that objects are less abstract, the picture plane tending to the singular, but in other respects more radical in that object and picture plane variously

exhibit a new and puzzling incompleteness, an extreme supplementation of pigment and medium and a multiplicity beyond the simultaneous or successive. In fact construction now establishes a reciprocal relation between three-dimensionality and two, the abstract and the concrete, pattern and picture. What is sampled is the mutual dependence between materials and two-dimensionality, picture plane and object. The style is here termed 'Reciprocal Depiction'.

'Reciprocal Depiction' carries the rival projects of Early Modernism through to one further and final stage or style. But 'Reciprocal Depiction' does not just explain what becomes of the influence of Picasso, Klee and Miro on one hand, Ernst, Magritte and Dali on the other. In assimilating them it also sets in place a more complex sampling practice that rapidly suggests further projects for depiction and painting. This, as much as developments in abstraction, sets the agenda for subsequent periods to the century. However this chapter traces only the varieties of 'Reciprocal Depiction' for the period, while following chapters show how they arrive at a further break of period, of Post Modernism. This is, of course, only to delay considering the relation with abstraction in Late and Post-Modernism and a fuller view of the periods. But this course enables firstly a stronger grasp of 'Reciprocal Depiction', of features rarely associated or properly considered in other art histories.

To be clear on the terms, 'Reciprocal Depiction' is introduced as the name for a style of painting that arises at this time, that deals in less than full abstraction, more than traditional concrete depiction. It is not, as was the case with 'simultaneous and successive depiction', merely the name given to a more general category of picture, to which the historical variants of 'Overstyle' and 'Rerealism' can be assigned. 'Reciprocal Depiction' for just the period of Late Modernism, might aptly be called 'Ambistyle' or more pointedly perhaps, 'Disillusion', if discussion of the style in subsequent periods arises. But the task is firstly to outline the main traits of 'Reciprocal Depiction' and to set in place sub-styles for period as need arises. Here it is enough to appreciate its pervasive presence throughout the period, its influence.

'Reciprocal Depiction' arises in three ways. Firstly it uses an arrangement of discrete pictures and sometimes notation within a larger map-like scheme to sample patterns

between pictures and other elements. Or reciprocally, it samples pictures and other elements for such larger schemes or patterns. This is here termed ‘layout’, in contrast with traditional ‘composition’, understood as the organisation within a single picture. Secondly, it uses radical supplements to pigment and medium that require novel application or manipulation so that they sample qualities that resist standard depiction and objects, and reciprocally, samples depiction that nevertheless succeeds, that gains purchase or traction in such material. This is here termed ‘traction’. Thirdly, it uses a fragmentation of object and picture plane that samples a kind of cross-section to the depictive process, an interrupted state in which completion or revision rest upon a range of reciprocal adjustments to material, picture plane and object. This is here termed ‘interruption’. ‘Interruption’ may include ‘layout’ or ‘traction’ while also dealing in less complete or discrete pictures, more typical materials and techniques. All or some of these ways may be used in ‘Reciprocal Depiction’.

The roots of ‘layout’ lie directly in certain works by Klee and Mirō where objects, pictures or notation alternate between literal and metaphorical relations. There are similar and stronger roots in Early Modernist photomontage, in works by Schwitters, Hoch or Ernst for example, and this practice is pursued by a wide range of artists in the fifties, from Englishmen, Eduardo Paolozzi (b.1924) and Richard Hamilton (b.1922), to New York-based Americans, Ray Johnson (b.1927) and Robert Rauschenberg (b.1925) to the West Coast-based, Bruce Connor (b.1923) for example, where fragmentation of a given photograph is less prominent than its entire inclusion within a greater whole. Roots are also found where ‘Overstyle’s orthogonal picture planes introduce biomorphic objects, their organic or cellular organisation and are augmented by pictograms and notational elements. These are prominent in the work of Gorky, de Kooning, Pollock, Motherwell and Adolph Gottlieb (1903-1974) throughout the forties. ‘Reciprocal Depiction’ arises where ‘layout’ is given added emphasis, by the self-contained or framed photograph in a larger arrangement, in painting by simpler and singular picture planes and broader range of objects depicted.

The paintings of the Cobra (or CoBrA) group (1949-51) frequently offer this range, favouring Klee-like masks or heads, figures, suns, buildings, boats and mythical

beasts, but generally reducing the more elaborate games of 'Overstyle', settling for the isolation of object and picture in primitive orthogonal projections (where the edge of the object strictly becomes the edge of a picture plane).²⁰⁵ CoBrA work becomes in this way more insistently about 'layout'. Works thus take on the quality of a chaotic board game or chart in their placement of object or pictures. Yet these works do not simply alternate depiction with denotation, the concrete with the abstract, but are often blended, spontaneously or intuitively mapping objects and relations, even as the map is made, as in *Fantasia II* (1944) (Figure 27) an early work by Dane, Carl-Henning Pedersen.²⁰⁶ Means shift accordingly from the smooth linear approaches of earlier work to heavier, peremptory brushstroke and muddled colour. The attraction lies in the promise of a reconciliation of depiction and denotation, a recurrent desire and source of potent metaphors. Indeed it is an attraction that persists throughout the rest of century, even as the concern with more abstract or fictive notation and esoteric symbols is replaced with more sustained picture planes, more standard text. The influence of CoBrA is widespread and felt in the work of Englishman, Alan Davie (b.1920) Frenchman, Gaston Chaissac (1910-64) German, Horst Antes (b.1936) Australian, John Olsen (b.1928) amongst many others. The attraction to notation also converges with abstraction of notation, discussed in Chapter Eleven and much CoBrA work dissipates in this convergence.

'Layout' involving picture planes other than the orthogonal is less popular in painting at this time, although a tentative acceptance is found in the work of Rauschenberg. His use of photography in assemblages from the mid-fifties, such as *Small Rebus* (1956) (Figure 28) show one way in which this 'layout' or 'flat-bed' composition stretches the literal and metaphoric, embraces a range of picture planes.²⁰⁷ Here, a range of exertions for the person is mapped against colour, textural and linear grades, measuring performance for a multitude of factors,

²⁰⁵ On the CoBrA or Cobra group, see Jean-Clarence Lambert, *Cobra*, New York, 1984. Also note useful website <http://www.cobraart.dk> (2003-4).

²⁰⁶ CoBrA artists such as Asger Jorn (1914-73) and Constant (a.k.a. Constant Anton Nieuwenhuys) (1920-2005) later pursue layout in the *detournements* of Situationism in the late nineteen fifties, literally mapping texts onto maps and other pictures.

²⁰⁷ The term 'flatbed' arises in Leo Steinberg, *Other Criteria*, New York/ Oxford, 1972, pp. 55-92. The famous essay there of the same title, an extensive review of Modernism, concludes with a survey of Rauschenberg's work throughout the fifties, and his various uses of the 'flatbed' picture. The term has since become a staple in discussions of the artist's work, although does not quite capture crucial orientations or 'layout' for elements within the flatbed. Steinberg also attributes the flatbed picture to a Post-Modernist period that significantly begins with the fifties.

reciprocally mapping grades against a variety of exertions and emotions. His illustrations to Dante's *Inferno*, (1959-60) such as *The Thirty First Canto* (Figure 29) using a form of photo-transfer, are significant not only in their forthright alignment to a classic text, but for their use of approximate sequences of images, from left to right, top to bottom, yet resisting a stricter storyboard or comic strip scheme²⁰⁸. The use of contemporary and topical photographs from the popular press reinforces the metaphorical role assigned Dante and depiction.

'Traction' generally resists the more forthright sculptural tendencies of Modernism. The precedents for 'traction' lie firstly with Picasso and Braque's Cubist works, where attention is given to the mixing of sand and other materials with paint, to highlight three-dimensional properties for parts of a picture. However 'traction' gains greater prominence in the work of Jean Dubuffet (1901-1985) and Jean Fautrier (1898-1964) particularly in the late forties, where the medium variously incorporates plaster, glues, shellac, shoe polish and varnishes with more familiar pigments, and against which a notably basic picture plane is not so much drawn as modelled, carved or engraved. Matters of line and colour are often inseparable from accident and chemistry in these 'high pastes', or else so detached as to present almost a second layer. Yet it is also clear in such works that the latitude granted basic picture planes determines what it is that we appreciate about the expanded mediums, just as much as the medium underlines certain properties of the picture planes. Accordingly, both artists press objects and picture planes to greater abstraction where surface and texture suggest some potent metaphor. Fautrier's series of *Hostages* (1944-5) (Figure 30) are essentially a blindfolded or hooded head in stark profile or orthogonal projection, yet all but surrender their resemblance in the interests of the striking equivocation of colour, line and texture, expressing a stifled identity. Similarly Dubuffet's series *Texturologies*, from the mid to late fifties, offer literal grounds of intricate brown splatterings and complex texture, yet also

²⁰⁸It is notable that Rauschenberg's approval of Botticelli's illustrations for Dante's *Inferno* rested on the view that Botticelli had "treated it like a combination road map and cartoon", quoted in Calvin Tompkins, *Off The Wall* Harmondsworth/UK/New York, 1980, p. 157. For detailed commentary on Rauschenberg's illustrations and comparison with Botticelli, see William S. Lieberman, 'Die Illustrationen zu Dantes *Inferno*' in *Robert Rauschenberg: Werke 1950-1980*, (catalogue) Dieter Ruckhaberle (ed.) Berlin, 1980, pp. 118-255.

depict soil microscopically, a barren landscape or even a distant galaxy, macroscopically, and express this fundamental constancy or paucity.²⁰⁹

It is conspicuous however that neither of these artists is drawn to the more elaborate 'layout' strategies considered above. For all the graffiti-like qualities of Dubuffet's work, text or script rarely plays a part, and where it does, as in *Still Life with Passport* (1953) (Figure 31) it remains firmly embedded in a single picture plane – an opened passport upon a table.²¹⁰ 'Traction' is pursued in the work of artists such as Antoni Tàpies (b.1923) with stucco-like surfaces, 'wall-fittings' and casual notations, but also approaches greater abstraction and collage, as in the work of Alberto Burri (1915-1995) with stained and distressed burlap, and later welded steel and molten plastic assemblages²¹¹. 'Traction', like 'layout' resists other than an orthogonal picture plane. Rauschenberg also promotes 'traction', firstly through the series *Black Paintings*, in which a ground of crumpled and shredded newspaper is immersed in black paint, to varying degrees of transparency. The irregularity of the surface is thus asserted against its uniformity of colour, as resulting shadows and highlights vary blackness, although strictly offers no 'Reciprocal Depiction'. But Rauschenberg, like many a Modernist, quickly grasps that such expansion need not rest with texture, the absorbency of support or transparency of pigment, and in a following series of works, titled *Red Paintings*, extends the painted surface to a variety of supports, including newsprint and comic strip fragments, printed fabrics, found wooden and metal panels. These works culminate in the linked screens of *Minutiae* (1954) (Figure 32). What is distinctive is the inclusiveness, which maintains photo-collage while annexing an impressive array of materials. But 'layout' and 'traction' do not always apply, or maintain 'Reciprocal Depiction' here. In the same year for example, he also produced works consisting entirely of a literal ground of earth sown with grass seeds, that in time and with care became 'grass paintings'.

²⁰⁹ On Dubuffet, see Peter Selz, *The Work of Jean Dubuffet*, (catalogue) New York, 1962, and Max Loreau, *Dubuffet: stratégie de création*, Paris, 1973. For Fautrier, see Yves Peyré, *Jean Fautrier ou Les Outrages de L'Impossible*, Paris, 1990.

²¹⁰ An interesting exception is the *Messages* series (1944) where casual notes for meetings or directions are jotted across newsprint, variously deleted or amended. See Yve-Alain Bois and Rosalind Krauss, *Formless: a User's Guide*, New York, 1997, pp. 178-179.

²¹¹ On Burri see also Currentartpics 71.

Rauschenberg's further contributions are taken up in Chapter Fifteen.²¹² The work of his close colleague at this time, Jasper Johns (b.1930) also deals in 'traction' and 'layout' but not quite 'Reciprocal Depiction'. Johns also uses shredded newsprint, but immersed in an encaustic that similarly allows for a degree of transparency, while coating it in a thick paste. His paintings adopt a repertoire of stencilled alphabets and numbers, concentric circles, usually titled targets, and most famously, the design of the American flag, in lieu of a picture plane, such as *Flag above White with Collage* (1955) (Figure 33). As noted in Chapter Twelve, such objects are not strictly depicted, but rather presented. They are also, of course, the kind of 'two-dimensional objects' that attracted Picasso and Braque and initially prompted 'Overstyle'. But here they serve quite the opposite purpose. For Picasso and Braque, any two-dimensionality may have more than one three-dimensional identity and vice versa, hence they pursue multiple and overlapping picture planes, where text and wood-grain for example, also depict or resemble other objects.

For Johns however, two-dimensionality is never quite so isolated, or spoilt for choice of identity. Rather, two-dimensionality is merely readjusted with each three-dimensional instance, or through attention to accompanying materials. Hence his two-dimensional objects are at once mere designs or templates, against which to display painting and three-dimensionality, yet are also gently modified by the exercise of his short and broad, patient but firm brushstrokes. The object emerges both transcendent and malleable, absorbing variations of line and colour while at the same time imposing a level of precision upon the brushwork. The exercise may seem variously meek in its conformity and narrow variation, or arrogant in its choice of such fundamental objects and idle treatment.²¹³

The interplay between object and painting obviously functions similarly to 'Reciprocal Depiction'. Indeed it demonstrates the reciprocal nature of two-dimensionality and three more thoroughly than any picture plane might. Yet it pays

²¹² On Rauschenberg's work of this period, see Andrew Forge, *Rauschenberg*, New York, 1969, Calvin Tompkins, *Off The Wall: Robert Rauschenberg and the Art World of Our Time*, New York, 1980, Mary Lynn Kotz, *Rauschenberg: Art and Life*, New York, 1990.

²¹³ On Johns, again only to indicate an extensive range: Jill Johnston, *Jasper Johns: Privileged Information*, London, New York, 1997, Michael Crichton, *Jasper Johns*, New York, 1994, Fred Orton, *Figuring Jasper Johns*, Cambridge/Mass./London, 1994. Richard Francis, *Jasper Johns*, New York, 1984, and Max Kozloff, *Jasper Johns*, New York, 1974 and finally, Currentartpics 74.

a heavy price as a sustained practice, with the restricted range of such two-dimensional objects, and the template-like approach to painting. John's subsequent work relaxes both the arrangement of the templates and the degree of conformity for painting, in works such as the series of maps of 'The United States such as *Map* (1962) (Figure 34) which also acquire a picture plane and so 'Reciprocal Depiction', but it is the artists that follow his example that extract more surprising and potent direction from his work. These are considered in the following chapter.

Finally, 'interruption' arises where depiction maintains a concern with perspective and spatial conflicts between objects. It thus succeeds 'Rerealism' more so than 'Overstyle'. 'Interruption' is a demonstration of the unmaking and remaking of the picture plane and object, of a marked incompleteness. 'Interruption' samples the stages passed through, the trials and revisions explored, accidents exploited, in moving toward an identifiable style and a completed painting. It offers a kind of cross-section, from material to technique, technique to line, plane, object and so to more complex issues of constitution and resolution of sample. 'Interruption' brackets the paintings of Alberto Giacometti (1901-66) from the late forties with de Kooning's series of paintings titled *Woman*, beginning with *Woman 1* (1950-52) the work of Francis Bacon (1909-92) from the early fifties such as *Study after Velasquez's Portrait of Pope Innocent X* (1953) the work of Larry Rivers (b.1923) commencing with his version of *Washington Crossing The Delaware* (1953) the works of Peter Blake (b.1932) commencing with *On The Balcony* (1955-57) and of Richard Hamilton (b.1922) commencing with his twin series of paintings and collages, *Hommage à Chrysler Corp* (1957) and *Hers is a Lush Situation* (1957) amongst the more prominent examples of the style.

The diversity of this grouping may seem surprising, since standard histories often urge national or regional interests as a priority, or favour alignments to preceding styles such as Abstract Expressionism or Surrealism. Here attention is drawn to other stylistic consistencies, while also allowing that the very resistance to completion and conformity addressed by 'interruption' grants a divergence, an emphasis upon the individual, the instance, even the existential. Indeed, Late Modernism in this respect is a period notable for its lack of self-proclaimed groups or organisations (CoBrA being a short-lived exception) and 'interruption' is

essentially a short-term strategy. It hovers defiantly between tradition, the conservative and current competing practices, depends upon a certain amount of Modernism even as it rejects the rest. 'Interruption' then can at most keep pace with rival trends, and while the study looks to the following works in chronological order, it surveys as much the shifting strategy of 'interruption'.

For Giacometti, painting is restricted to line or drawing, while depiction maintains a single perspective and much proportion. His paintings typically approach monochrome, and acquire volume and tone through a loose accumulation of line and 'interruption'. The effect is somewhat like a Cézanne, but indifferent to colour, impatient with light and suspicious of volume. Interestingly, works also pursue a radical linearity in their emphasis upon the perpendicular, preserving bodily proportions vertically, while collapsing lateral proportions to a compelling minimum. This practice also occurs in his sculpture, and occasionally they coincide, as in *Three Plaster Heads* (1947) (Figure 35).²¹⁴ A different kind of one-dimensionality is approached here from that of the notational and introduces a strongly directional 'interruption'. De Kooning on the other hand looks to compound line, colour and tone through broad and clamorous brushstroke and other application, yet maintains perspective and proportion in *Woman I* (Figure 36) with the foreshortening in the right foot and knee, as well as modelling or shading to the midriff, chin and right side of the face. At the same time the improbable or competing proportions of the facial features, breasts and shoulders, and the unresolved extensions to the arms that arise through countless erasures and revisions, underline not so much multiple competing versions as momentary and serendipitous ones.²¹⁵ Later De Kooning retreats to greater abstraction, retaining a vigorous sense of 'interruption' and multi-valence for formal elements of line, colour, tone, scale, etc. Again, the ease with which he shifts between the abstract and the concrete, underlines a conviction in the 'reciprocal'.

Bacon's painting at this time also concentrates on the single figure, but 'interruption' here occurs rather in striking relations of highlight and shadow. It is

²¹⁴ On Giacometti, see Yves Bonnefoy, *Giacometti*, New York, 1991, David Sylvester, *Looking at Giacometti*, London, 1994, and Peter Selz, *Alberto Giacometti*, New York, 1965.

²¹⁵ On De Kooning, see Harry F. Gaugh, *De Kooning*, New York, 1983, Harold Rosenberg, *De Kooning*, New York, 1974.

drawn to depiction of textures, sometimes with ‘tractable’ textures, but more importantly to unusual configurations of tone for the figure, and most particularly facial expression. These are often inspired by the tonal severity in certain black and white photography and cinema. The uncertainties to resemblance here are matched with equally unusual or ambiguous surroundings and the balance is carried over into the use of heavier and broader brushstrokes and unusual wipes and smears that suggest movement, so that object and style not only share a traditional ‘shorthand’ of technique, but an intervening mystery to identity of objects, spatial relations and situations. Thus, in *Study After Velasquez’s Pope Innocent X* (1953) (Figure 37) Bacon adopts a renowned composition only to confuse it in abrupt reworking, the upper half of the picture appears to dissolve the Pope in a mysterious pattern of vertical strokes, neither quite a transparent curtain surrounding him, nor simply behind him, while the foreground’s perfunctory purple strokes upon unprimed canvas engulf the base of the chair and surrounding railings, as possibly part drapery, part floorboards²¹⁶.

Rivers’ *Washington Crossing the Delaware* (Figure 38) by contrast is relatively straightforward, also adopting a familiar theme against which to display a scattered irresolution or ‘interruption’. Rivers’ ‘interruption’ does not rest with just line, brushstroke, tonality or texture however, and if anything is too all-encompassing or diffuse to successfully impose a sample of interruption; perhaps looks a little too much like an unfinished painting, rather than a painting *about* being unfinished. Where it is successful is in the scattering of various points of interest developed up to a stage and then petering out to primed canvas, awaiting developments elsewhere. The structure is pursued more successfully in later works such as *The Studio* (1956), and in other works adopts ‘layout’ and notation, and is later drawn to more forthright sculptural extension rather than ‘traction’.²¹⁷

²¹⁶ Another interpretation of these vertical strokes might be as reference to certain common film projector malfunctions, whereby the image fails to register in the projector gate correctly, often due to torn sprockets, resulting in a shower of vertical streaks to the projected image, usually preceding a rupture of the print, and thus expressing its own crisis for depiction. Bacon’s most celebrated cinematic reference however remains the close-up of the screaming nurse with skewed pince-nez from *The Battleship Potemkin*, an image that is used in a number of works from the late forties and early fifties, including some of the series of *The Pope*, such as *Pope II* (1951) and the example above. For standard interpretation of Bacon see David Sylvester, *Looking Back at Francis Bacon*, London, 2000, John Russell, *Francis Bacon*, (revised ed.) London, 1993.

²¹⁷ On Rivers, see Helen A. Harrison, *Larry Rivers*, New York, 1984, Sam Hunter, *Rivers* New York, 1971.

The use of blank ground or underdeveloped areas of the painting against which disparate objects and techniques hover, is also prominent in Hamilton's *Hommage à Chrysler Corp* (1957) (Figure 39). Here they function, not so much to scatter attention to interrupted developments, as to herd them into the lower left corner. The 'interruption' cuts across contemporary car body parts, a kind of biomorphic abstraction, a collaged metallic shape and more familiar facture.²¹⁸ The car shares in a vaguely sensuous set of curves. The central headlight, cowling, bumper and grill urge a perspective while surrounding elements such as the teardrop-shaped tail light to the left argue for a more orthogonal arrangement. The upper area to the picture, with its lateral black bar and small plus sign beneath, contrasts with the curves and declare a notational design and 'layout'. Subsequent works by Hamilton often include more of a 'layout' in which objects share metaphorical rather than literal spatial relations, as in the series titled *\$he* (1958-61).²¹⁹

Blake's *On the Balcony* (1956-57) (Figure 40) adopts a familiar 'Rerealist' structure of pictures within pictures, but crucially varies style between them and reverses the expected order of realism, so that the four largest figures surrounded by their collection of pictures and mementos are rendered in a faux-naïf style, that may serve as a metaphor for the devout fan's unformed and vulnerable personality, or the unrealness of a personality embracing quite this range of paraphernalia²²⁰. 'Interruption' here is not simply a collection or collage of brand allegiances but a corresponding emptying-out or stripping down of the bigger picture in which to contain them. The hands of the girl in the red dress for example are barely indicated

²¹⁸ The technique here owes as much to the orthodoxy of The Slade School of Art of the day, where Hamilton was briefly a student, as to contemporary abstraction, such as the work of Sam Francis and Paul Jenkins, noted in Richard Morphet, 'Girl and Machine' in *Richard Hamilton*, (catalogue) London, 1970, p. 33.

²¹⁹ On Hamilton, see Morphet, *Richard Hamilton* (catalogue) London, 1970, Morphet, *Richard Hamilton: The Longer View*, (catalogue) London, 1992, and A. Seymour and D. Sylvester, *Richard Hamilton*, (catalogue) London, 1992.

² This is not to deny that Blake's painting also derives from Honoré Sharrer's *Workers and Pictures*, (1943/4) as discussed in Robert Melville, 'The Durable Expendables of Peter Blake' in *Peter Blake*, (catalogue) Michael Compton (ed.) London, 1983, pp.36-37. But the use of pictures within pictures receives different treatment here, points more especially to certain stylistic issues absent from Sharrer. The work of de Chirico, Magritte, Dali and similar establish these, are the salient influence. Sharrer's work however is notable for the bare, uneven quality of the borders and suggests perhaps a modest 'interruption'. The work is reproduced in Robert Storr, *Modern art despite modernism*, New York, 2000. Compton's catalogue together with Natalie Rudd, *Peter Blake*, London, 2003, provide standard interpretation of Blake.

holding the long photograph of the royal family, while the other end of the photograph is merely occluded by the boy in blue jeans, whose face in turn is replaced by a copy of Life magazine. Above this, items amass as if on a green baize pin-board, as is often noted. The result is that more memorabilia is accommodated only as less of the picture is available to organise them. The collection in fact overwhelms the fans and their setting at points to become that of the painting. The picture 'interrupts' itself through grades of accommodation, never merely the brand on any scale or at any place, but neither always and only at home in the fans' display, or a whole picture plane. Subsequently, Blake dispenses with this intricate construction to concentrate on 'interruption' within the figure, remaking pin-up idols as tantalisingly half achieved and blank, as equally naïve and knowing as their fans. Such works also incorporate elaborate titles, framing and even additional figurines and occasionally autographs, stressing 'layout' rather than 'interruption'.

This completes the survey of features to 'Reciprocal Depiction'. The first involves a 'layout' stressing metaphorical relations between various depiction and notation. The second concerns 'traction' gained between unusual materials and basic picture planes, while the third emphasises 'interruption' and a mutual remaking of depiction and painting. All reject the certainties and strictures of Early Modernism; spread pictures in a pattern or pattern between pictures, reform materials only to 'traction' for a robust picture plane or at a given 'interruption'. Yet the disaffection of spirit and the dissolution of means are maintained only with a widening of scope for depiction and painting. Around 1961 this results in a more radical departure, called Pop Art. In the following chapter the change is traced from a reciprocal sample between depiction and painting, to one between painting and printing.



Post-Modernism and Pop Art

Painting Printing 1960-70

'Reciprocal Depiction' is understood as the mutual sampling of the abstract and the concrete and as a rival style to full abstraction in Late Modernism. But as 'Reciprocal Depiction' is pursued, the sample undergoes a crucial change. Where work adopts certain themes or objects as a measure of 'traction' in materials, or 'interruption' of completeness, what is reciprocated is not so much the abstract against the concrete, but painting against printing. This change is usually identified with the movement Pop Art and is here part of a more sweeping change, to a period of Post-Modernism. In the case of key figures such as Americans Roy Lichtenstein (1923-1997) and Andy Warhol (1928-87) this change is relatively easy to trace and familiar to accounts of Pop Art. Lichtenstein initially proceeds under the influence of de Kooning and perhaps Rivers, and deals in 'interruption' or incompleteness, set against stock themes or objects. Yet Lichtenstein raises the stakes by combining a spontaneous and gestural approach with the comic strip characters of Mickey Mouse and Donald Duck. De Kooning had dealt with an archetypal woman; Rivers with a famous historical episode and studio tableaux, both had shown how 'interruption' can bring new insight to painting and a new equivocation to clichés, be at once abstract and concrete: a 'Reciprocal Depiction'. Yet what would happen if the object were as humble or as trivial as a comic strip character? Would 'interruption' be mocked, or Mickey Mouse accorded new dignity?

By turning to print for a more familiar theme or a bigger cliché, painting is tested somewhat differently. The gap perhaps ultimately proved too great, or technically, the exercise eluded Lichtenstein, in any case the artist soon became dissatisfied with the unlikely confrontation and out of idle curiosity decided to paint a 'straight'

version of a single comic strip frame. The result revealed an unsuspected expressive dimension to painting devoid of ‘interruption’, of its doubts, mistakes and confusion. Quite the opposite attitudes were now suggested. In fact, set against a comic strip character, such as *Popeye* (1961) (Figure 41) the ‘straight’ treatment assumes a kind of deadpan reserve, with a distinctly passive/aggressive undertone, akin to the Flaneur’s insolence, or the hipster’s cool. Nor was the comic strip frame merely transcribed in the exercise, or a completely ‘straight’ version in any case. Rather, its isolation as a single frame and dramatic enlargement magnified the comic’s narrative ‘layout’ into absurd and amusing oversimplifications. It abstracted the comic strip up to a point, highlighted ‘formal’ values, but cheapened or trivialised these into the bargain.

Warhol on the other hand was initially drawn to the work of Johns, and to his use of conspicuously modified material matched to template-like objects. But Warhol chose standard line illustrations to similarly confine or channel ‘traction’ in material and technique. His insight lay in realising the picture plane need not be restricted to the orthogonal or to ‘two-dimensional objects’ in order to function as such a template. A suitably simple and familiar style of depiction would suffice. He too thus adopts comic strip characters such as Superman and Popeye, while applying not so much a distinctive paste, but a much-diluted pigment, encouraging transparency to colour and tone and frequent drips and dribbles. But he too was soon dissatisfied with the results and experimented with a ‘straight’ version, concentrating on framing of the illustration and with standard consistency of paint. In fact we can compare two versions of *Storm Window* (1960 Figure 42a on the left, and 1961 Figure 42b on the right) to see how a simple line illustration for a window fitting is transformed through framing and the elimination of surrounding text, and a little of how it too acquires a more unsettling attitude through the absence of ‘painterly’ display.

Both artists thus arrive at virtually the same style at the same time, but from slightly different directions.²²¹ What emerges is a version of ‘Reciprocal Depiction’ in which

²²¹ The account of Lichtenstein’s development is based on John Coplans, ‘An Interview with Roy Lichtenstein’, *Artforum* 2. No 4 October 1963, reprinted in *Roy Lichtenstein*, New York, John Coplans (ed.) 1972, pp. 51-52. The account of Warhol’s change is based on Andy Warhol and Pat Hackett, *Popism: The Warhol ‘60s*, New York, 1980, and essays by Kynaston McShine,

painting now starkly defines itself in relation to depictive styles of printing. Painting cannot of course strictly sample printing as for example a collage might, but rather, where confined to only those stylistic features often and easily associated with printing, highlights crucial differences between painting and printing. Printing grants painting this new and critical role, painting's means, such as 'layout', 'traction' and 'interruption' now determine which properties of printing may be sampled and how. The sample reciprocally sorts styles for painting and printing. Painting does not, to be sure, immediately look to etchings or woodcuts or to the forms of printing traditionally pursued in art, quite the contrary. It looks to the commonest and cheapest forms of line and tone illustration. The objective is not so much the popular, the revered or preferred, but the pedestrian and mundane, against which to measure overlooked or unexpected properties of printing through painting and vice versa.²²²

So painting gains a new deadpan reserve in this sampling while the re-framing and selection of formal elements give even printing's most prosaic illustrations a new dignity and rigour. The printing style 'reciprocally' points to unexpected and potent properties for painting. This arises because even if painting were to do no more than merely enlarge a print, (which it cannot do, without begging the question of its context or framing) the enlargement does not preserve all the properties of the print, such as the resolution of the inking or the texture, colour or ageing of the paper and inks, much less possible accidents such as staining, creasing and other distress to a given instance, although conceivably it might. In fact it isolates just the lines and colours, even the Benday dots (a kind of half-tone screen), in the case of Lichtenstein's work, as a seemingly disembodied design for a given printing process. The absence of these other properties then serves to point to the supporting canvas

Benjamin Buchloh and Marco Livingstone in *Andy Warhol: a Retrospective*, Kynaston McShine (editor) New York/Boston, 1989. For Lichtenstein see also Diane Waldeman, *Roy Lichtenstein*, (catalogue) New York, 1993 and Currentartpics 89. While not denying that preceding commercial designs for wrapping paper using rubber stamps, such as *Bow Pattern* (1959) - reproduced in Andreas Brown, *Andy Warhol: his Early Works 1947-59* (catalogue) New York, 1971, p.72 - already set in place many of the features of his mature work, the account here offers a rationale for his adoption of the loosely brushed approach to single motifs, and the Johns-like short hatching strokes of pencil that often demarcate edges in works of this period.

²²² On Pop Art, see Marco Livingstone, *Pop Art: A continuing history*, London, 1990, John Russell and Suzi Gablik (eds.) *Pop Art Redefined*, London, 1969, Sylvia Harrison, *Pop Art and the origins of post-modernism*, Cambridge/ New York, 2001. For broader iconological treatment, see Sidra Stich, *Made In U.S.A. The Americanisation in Modern Art, the 50s and 60s*, Berkeley/London, 1987.

in a special way, emphasising its weight, scale or size of weave in relation to the immaculate lines and single colours, just as the absence of brushwork to the lines and colours also sample a certain kind of self-effacement or reticence on the part of painting, a literal flatness to its three-dimensionality or material presence, an expressive or metaphoric wryness.

Such work is often still greeted with a mixture of amusement and disappointment, since painting seems at once denuded or debased in the encounter, while modest printing sources are absurdly elevated or exalted. Similarly, the work is commonly misunderstood as impersonal, mechanical; even industrial. Warhol in particular is quick to encourage this sentiment through the use of silkscreens in works such as *One Dollar Bills* (1962) and *Green Coca-Cola Bottles* (1962) that press the definition for a work of sole instance - and painting - still harder.²²³ It is a smaller move to then adopt photo-silkscreens, on which he settles²²⁴. Yet his work remains highly distinctive or personal, with his own approach to photography and silkscreen printing technique, and no more mechanical or industrial than in the traditional supervision of studio assistants. Much the same can be said for Lichtenstein, who is largely content to adopt and give increasing prominence to Benday tone patterns. The use of photography as a further sampling of printing by painting is taken up in the following chapter.

Here the study concentrates on how basic linear or graphic styles for printing provide the core of Pop Art, for it is the power and elegance of this initial print sampling by painting that effectively displaces Late Modernism.²²⁵ Following work pursues the print sample to more diffuse sources, or more diffusely samples the

²²³ These silk-screened enlargements of common designs also lead to sculptures, such as the collections of *Brillo Boxes*, *Kellogg's Cornflake packets* and *Mott's Apple Juice* cartons of 1964 in which packaging design is printed upon smooth wooden cubes or solids. The *Brillo Boxes* in particular are famously held to be 'indiscernible' from their referent by the philosopher and art critic Arthur Danto. See Danto, 'The Artworld' in *The Journal of Philosophy* LXI 1964, pp. 571-584, (reprinted in *Philosophy Looks At The Arts*, Joseph Margolis (editor) Philadelphia, 1987, pp. 155-167). However, the absence of folds or a double thickness to the upper edges of each box indicating a lid to the top or sides, alert the careful observer, indeed the more discerning or supermarket-savvy critic, to crucial differences either from cardboard packaging or wooden crates used in wholesale marketing. The sculptures properly echo just those concerns found in preceding and accompanying painting by Warhol, rather than 'indiscernible' identity.

²²⁴ Regrettably the scope of this study must forego consideration of Warhol's additional activities as graphic designer, photographer, filmmaker, journalist and publisher.

²²⁵ Print sampling here and henceforth is understood only as those features of printing available to sampling in painting, rather than a stricter view of sampling.

print source. Either way, contributes to a dissipation of the coolness of attitude, of the disturbing meagreness of source and of the subversion of traditional painterly values. Eventually such variation exhausts Pop Art. This is now traced along three paths, firstly in work that samples less obvious or potent styles for printing, secondly in work that samples 'layouts' less exclusively related to printing and thirdly in work that samples printing strictly in matters of text.

Along the first path we first encounter work such as that of Englishman, Patrick Caulfield (b.1936). He too initially adopts the black and white of basic graphics in works such as *Engagement Ring* (1963) (Figure 43). While the ring itself conforms to standard illustrative style, the background grid gives it a further, less obvious or necessary setting. Caulfield quickly focuses on the use of a black outline of uniform width (initially quite thin) in perspectival picture planes and a restricted range of flat or single colours, often rich in hue. Such outlines recall a range of printing styles, from advertising and amusements to basic instructional and scientific illustration, yet the choice of objects and allocation of colour is decidedly at odds with these styles. The result is consequently a more muted uneasiness as well as cool. In an example like *View of the Rooftops* (1965) (Figure 44) colour relations are played off against the linear simplification and perspective of the four chimneys. The chimneys acquire a stark, somewhat comic dignity in the emphasis upon their basic volumes and configuration, while colour relations are at once reduced to an exercise in colouring-in, even as mere colouring-in assumes some of the scope and rigour of Modernism's pure or formal colour relations. A red sky for example unavoidably offers a sunset or sunrise, even as it urges a more abstract harmony.²²⁶

Similarly, the work of Italian Valerio Adami (b.1935) and New York-based John Wesley (b.1928) falls within the projection of Pop Art through flatness or evenness of colour, strictness of outline, even though print style is again more general or weaker in sample. Adami's work of the period such as *Gil omo sessuali – Privacy* (1966) (Figure 45) preserves single colours and black outlines, sometimes of a modulated width, recalling brush-formed line, but here enlarged to improbable scale. The work

²²⁶ On Caulfield, see Christopher Finch, *Patrick Caulfield*, Harmondsworth/Middlesex/Baltimore/Maryland/Ringwood/Australia, 1971, Marco Livingstone, *Patrick Caulfield*, (catalogue) London, 1981.

also fragments perspective and proportion, creating a kind of graphic designer's version of Picasso or Klee. Printing here samples and is sampled by a demure version of Overstyle. The effect is surprisingly inoffensive, given that a central tenet of Modernism is reduced to a slick mannerism, perhaps because the ingenuity of the drawing still gives the painting and its immaculate surface, a certain impressive presence, lost in printing. Wesley uses objects often with comic and erotic themes isolated against a single colour ground at this time. Objects are also presented as symmetrical and repeating motifs that recall textiles, wallpaper or wrapping paper, but the style of line, its thin, even, spare and somewhat clumsy articulation, and choice of object resist closer identification with a printing style, and consequently the 'flatness' (literal and metaphorical) sampled is less compelling.²²⁷

The comic strip, as a sequence or storyboard is also sampled as a print style in painting. Experiments in the fifties such as the collages of San Francisco-based Jess Collins (b.1923) and the drawings of Swede Oyvind Fahlström (1929-76) variously draw upon comic strips and 'layout', but the project of print sampling for painting redirects attention to comic strips by the mid sixties²²⁸. Unlike Lichtenstein or Warhol, subsequent work uses familiar characters and settings more freely, as in the work of Paris-based Haitian Hervé Télémaque (b.1937) such as *Pastorale* (1964) and the strident satire of San Francisco-based Peter Saul (b.1934). Saul later adopts radical contortions of the figure and thinner, multi-coloured outlines that influence the work of the Chicago-based group, *The Hairy Who* (1966-1969).²²⁹ Their work also features frames in ambiguous sequence and a merging with text or calligraphy,

²²⁷ On Adami, see Hubert Damisch and Henry Martin, *adami*, Paris, 1974. On Wesley, see Alanna Heiss, *John Wesley*, New York, 2000.

²²⁸ Fahlström's work is more commonly associated with the sixties, because of his presence in New York at that time, however his earlier work produced in various parts of Europe, such as the enormous *Opera* (1952-53) and *Feast on MAD* (1957-59) have more recently been acknowledged. See Raphael Rubinstein 'Fahlström Afresh' *Art in America*, July 2001, pp. 61-69 and p. 113.

²²⁹ On Saul, see Jonathan Fineberg, *Art Since 1940: Strategies of Being*, (2nd ed.) London, pp. 270-272. Also note *The Hairy Who* (1966-68) comprised James Falconer (b.1943), Art Green (b.1941), Gladys Nilsson (b.1940), Jim Nutt (b.1938), Suellen Rocca (b.1943) and Karl Wirsum (b.1939). On *The Hairy Who*, see Franz Shultze, *Fantastic Images: Chicago Art since 1945*, Chicago 1972, Jonathan Fineberg, *Art Since 1940: Strategies of Being*, (2nd ed.) New York/London, 2000, pp. 272-276, there, also detailing less strictly print sampled work of Chicago New Imagists.

as does the work of Frenchman Bernard Rancillac (b.1931) at this time, while similarly preserving flat colours and uniform outlines.²³⁰

The drift from standard comic strips and printing styles also projects to other sorts of 'layout', and brings us to the second path for Pop Art. As noted, 'layouts' in Late Modernism often include problematic sequence or storyboard, as in Rauschenberg's illustrations to *Dante's Inferno*, or contrasting depictive styles and materials, as in his *Rebus* (1956). Post-Modernist or Pop 'layouts' tend to narrow the range of materials and styles, so that 'layouts' – as the name suggests – draw more heavily upon printing styles. This path is traced in both London and New York. In London it passes through the work of Hamilton and Blake, to a group of younger artists at The Royal College of Art between 1959 and 1962.²³¹ Derek Boshier (b.1937), Pauline Boty (1938-66), Patrick Caulfield (b.1936), David Hockney (b.1937), Allen Jones (b.1937), R.B. Kitaj (b.1932), and Peter Phillips (b.1939) all pursue 'layout' that variously combines depiction with text or notation. Yet such 'layouts' typically avoid any single or obvious print source. Hamilton's work does not look especially like an advertisement for example, devoid as it is of brand names or a single prominent product, and even where advertising elements are detected, their use points as much to shared stylistic features with 'Overstyle'. Similarly, Blake's Holbein-like precision of line and characteristic modelling do not derive from pin-ups or amusement arcade decoration, but rather are set off in a particular way by his choice of such objects. In fact works sample printing and fairground sources by more complex means and for more complex ends. The cool attitude here ignores any one style of printing or painting, urges only degrees and provides a porous periphery to Pop Art.

The works of Hockney and Kitaj from this time are key examples. Hockney's work initially would seem to stress 'interruption', with its accretion of graffiti-like texts

²³⁰ On Rancillac, see Serge Fauchereau, *Bernard Rancillac*, Paris, 1991. On Telémaque, see Marco Livingstone et al., *Herve Telémaque, Des Modes Et Travaux 1959-1999*, Tanlay, 1999. Also see Livingstone, *Pop Art: a continuing history*, London 1990, pp. 55-59, 141-146, for links with various collage in the work of Martial Raysse (b.1936), the torn posters of Mimmo Rotella (b.1918) Raymond Hains (b.1926) and Jacques de la Villegle (b.1926). But while explicitly sampling prints, often including photographs, sampling is less by painting, than by literal sample of practices of public defacement.

²³¹ The exception to this group is Patrick Caulfield, a student in the following year of the course at the R.C.A. (1960-63) yet his work at this time conforms to the features of 'layout' discussed here.

over stricter background designs and casual foreground figures, in works such as *The Most Beautiful Boy In The World* (1961) (Figure 46a)²³². However, the familiar theme or object that channels de Kooning's *Woman I* or Rivers' *Studio* here takes on a more freewheeling quality, leaving the emphasis less on 'interruption' than on contrasting or conflicting styles, the cool rigidity of the Alka Seltzer box against the floppiness of the valentine and phallic protuberance in the face of the vague, rather coy male below. But the contrast between parts or pictures gradually diminishes, as 'layout' gives way to a single picture plane in Hockney's work. *Flight into Italy – Swiss Landscape* (1962) (Figure 47) and *The Second Marriage* (1963) show how such contrasts may tentatively share a picture plane. Unlike 'Rerealism', the objects not only argue over location and scale, light, colour and volume, but also about line, facture and technique. The contrast is still between objects and styles, but now styles are rendered fumbling and fickle. Indeed Hockney's idle line and cursory handling acquire an appealing insouciance. Yet it proves difficult or tiresome to maintain such contrasts, and by the end of the decade Hockney's work all but forsakes them.²³³

Kitaj's work follows a more measured trajectory and around 1963 settles on a distinctive linear assembly of persons by parts, and into larger more dispersed groupings and settings through the use of single colours for shapes that surrender perspective to basic geometry and orthogonal projections. In *The Ohio Gang* (1964) (Figure 48) 'layout' juggles degrees of pictorial continuity, so that outlines maintain a standard realism in places, such as the nude woman to the centre of the painting, while around her, line slides into more problematic depiction, as in the gesture of the woman to her right, and the blue figure to her left, and compiles a figure through a contiguity rather than a continuity of parts, in the manner of 'Overstyle'. Print styles, along with realism play their part without acquiring particular

²³² Scrutiny of certain reproductions of this work reveals significant changes or stages to it, or possibly confused versions. The former would seem more likely, on the basis of the artist's methods. The work is reproduced in Marco Livingstone, *Pop Art: A Continuing History*, London, 2000 and in Mark Glazebrook, *David Hockney: Paintings, Prints and Drawings 1960-1970*, (catalogue) London, 1970 as well in David Hockney and Nikos Stangos, *Pictures by David Hockney*, London, 1977. The latter two reveal more and starker text in the upper left portion of the picture, a ladder linking the two small figures above the valentine to the lower left of the picture, and firmer outline to the transparent skirt worn by the figure, amongst other changes. This version, reproduced here as Figure 46b, probably represents an earlier stage, documented, but subsequently reworked prior to exhibition and sale, rather than the artist's revision since. These curious differences are hitherto unacknowledged in publication.

²³³ On Hockney, see Marco Livingstone, *David Hockney*, London, 1983.

prominence.²³⁴ The passivity of the central figure to her captors is paralleled by the smaller nude in a pram to the lower right, yet her vulnerability here begins to seem more like a burden to her insubstantial nurse. Here too continuity gives way to 'layout' and metaphor, for the scale of the figures and light area to the right also depart from the four larger figures and the darkened office setting. That the work is about sex and power is obvious enough, where the power actually lies, is less certain. 'Layout' here does not simply marshal the figures within a familiar Modernist geometry, for the geometry is also part of the settings, so that figures and costume in effect sample the geometry and grant it a distinctly seedy décor. But like Hockney, Kitaj gradually concedes 'layout' to a more sustained picture plane and by the late seventies his work too lapses into more familiar depiction.²³⁵

Turning to the path in New York, Pop Art radiates to the 'layouts' of Jim Dine (b.1935) Tom Wesselmann (b.1931) and James Rosenquist (b.1933). Dine's sub-Johnsian attention to 'traction' and three-dimensionality are farthest from print sampling, and weakest in projection. Wesselmann's collage of photography and extended materials is in many ways closer to the spirit of British work, and also resists closer sampling of printing by painting (as pigment). Rosenquist emerged with a striking commitment to 'layout', in his first solo show in 1962. However, his starting point, some years earlier, was not, as one might suppose, a Magritte-like interest in unsettling juxtapositions of objects, but rather abstraction, "a cross between Mark Tobey and Bradley Walker Tomlin" and a response to the work of Johns and Rauschenberg.²³⁶ At some point he then realised that abstraction, and the materials of painting need not start from point, line, plane, volume and so forth, but from bigger bites, so to speak, from common styles of depiction in fact, and then build a bigger and more abstract 'layout' through sustained contrasts. Chapter

²³⁴ An interesting and generally overlooked feature of Kitaj's work at this time is the dry-brush scrubbing or rubbing of colour as in *Juan de la Cruz* (1967) for example, which strikingly recalls the mottled effects of aging and wear on cheap publications, particularly the covers of paperbacks. In this respect, it converts a common if overlooked print property to a stylistic one.

²³⁵ On Kitaj, see John Ashbery et al., *Kitaj, Paintings, Drawings and Pastels*, London/Washington/Dusseldorf, 1983 and Richard Morphet (ed.) *R.B. Kitaj: A Retrospective*, (catalogue) London/Los Angeles/ New York, 1994 and *Currentartpics* 61.

²³⁶ Very few of the artist's works from this period survive. This description is quoted in Judith Goldman, *Rosenquist*, Denver/New York, 1985, pp. 26-27. Also in this passage, the artist describes his development thus: "Everyone was searching to get down to absolute zero, to just colour and form in their abstract pictures. So I thought I wanted to get below zero, and the only way I knew to do that was to start using imagery again". He also attests to the influence of Johns and Rauschenberg in this.

Twelve has shown how this strategy also becomes available to the 'Rerealist' such as Magritte or Dali by the middle of the century, and it is not therefore surprising that initial critical response to Rosenquist's work often dismisses it for its derivative Surrealism²³⁷. But Rosenquist's version does not focus on conflicting objects within a single picture plane so much as a smooth progression to multiple pictures, and it is in their stark assembly within a painting, in their sampling of a certain style of billboard depiction that they qualify as Pop Art and Post-Modernism.

While Rosenquist's 'layouts' are usually based upon a photo-collage, photographic properties are less prominent than the style of billboard illustration of the era. Then again, the general absence of brand names and accompanying copy, and the general presence of radical fragmentation make them seem less like a billboard than a collage of only certain properties of billboard illustration, or a billboard illustration of only certain properties of collage. In other words, properties of billboard and collage are mutually sampled. Yet 'collage' here does not assemble disparate materials, since all parts are painted, all sources are printed, but rather aggressively frames or crops pictures within and beside other pictures. Works, while often very large, rarely rise to the scale of actual billboards at this time, and as noted, mostly ignore text, to concentrate on impressive enlargement of standard scale of object, its isolation against a background of little or no distance, and emphasis upon linear and textural properties. The sample is not only a kind of close-up of billboard illustration, but reciprocally, of some of painting's materials and technique, and early works often include additional attachments of actual objects, somewhat after the manner of Rauschenberg, to underscore the attendant three-dimensionality to such an approach.

But it is the smooth, broad-brushed, de-saturated modelling, the blending of colours and tones that more effectively declare crucial properties of painting here. It is not so much a 'flatness' to painting, as a smoothness even blandness to technique that is highlighted, and while its sheer economy has a softening, soothing quality, its pervasiveness also alerts us to qualities omitted or hidden. As when someone continually tries to reassure us, so that our suspicions cannot help but be aroused, the smoothness of the fragments lead us to inspect the 'layout' for some further

²³⁷ See Goldman, *Rosenquist*, Denver/New York, 1985, p. 13.

insight, and occasionally these are forthcoming, as in *I WILL LOVE WITH MY FORD* (1962) (Figure 49) yet such works also seem somewhat obvious and disappointing. Mostly our suspicions remain unallayed as works set a blandness of depiction against an edge - literal and figurative - of 'layout'. This spawns any number of interesting contrasts between objects and pictures or edges and frames, ranging from matters of line, colour and scale to fashion, period and prestige. Typically, there are too many or none and the blandness is reinforced by a vagueness of 'layout'. In this way Rosenquist's work displays an unsettling detachment or passivity, and something of the cool of a Lichtenstein or Warhol. Similarly, he resists greater variety of facture in order to make such blandness itself an expressive quality. Yet unlike the elegance of their sampling of printed depiction, Rosenquist's sample is more complex, even messy. For the reference is not simply to billboards, nor a standard practice of collage. Rather it straddles, and not always comfortably, the stylistic boundaries between object and edge or frame of picture. While Rosenquist sustains his practice more successfully than Hockney or Kitaj, he can neither expand the stylistic parameters as impressively to those of early Hockney, nor reduce them - equally effectively - to those of early Kitaj, without compromising the desired blandness, or similarly falling back into a single picture plane.

These examples show more complex ways of arranging contrasting pictures, how differing 'layouts' bring out different qualities for styles, and generally dissipate the issue of print sampling for painting. There are of course more straightforward 'layouts', such as grid-like arrangements, and exponents of these also range from the Englishman Joe Tilson (b.1928) and Englishwoman Pauline Boty to Americans Rosalyn Drexler (b.1926) and Allan D'Arcangelo (b.1930) but such 'layouts' neither sample specific printing styles in this way nor are sampled by them. Nor do these varieties exhaust the diffusion of Pop Art, but hopefully this path is now clear and attention may be turned to the sampling of printing as 'text-only'. Painting as 'text-only' traditionally arises as calligraphy, and is abstracted in Modernism to qualities of line, and annexed in Late Modernism to 'layouts'. It arises in the work of Johns, where the use of alphabet stencils deal firstly in letters, and later single words, such as *Tennyson* (1958). But while Johns remains more interested in a template for painting and stencils for this purpose, the use of standard and familiar typefaces and

layouts as a more elaborate kind of stencil, is pursued with impressive dedication in the work of Los Angeles-based Edward Ruscha (b.1937).

Of course typefaces and layouts alone do not deliver a print sample by painting, but only of sign-writing. Yet where a distinctive typeface is coupled with a distinctive word or text, as in Ruscha's *Annie* (1962) (Figure 50) the sign then refers to the title of the comic strip *Little Orphan Annie*, in the manner of a logo, and so to a print source. *Large Trademark with Eight Spotlights* (1962) adopts the perspective and setting of the Twentieth Century Fox film studios logo, and although a filmic print incorporates text within a perspectival picture plane, something Ruscha explores in a variety of works, where text seldom refers to a common print source. While choice of word or text together with typeface and layout, allows painting to point to established printing, reciprocally, such choices also allow 'text-only' to point to certain properties of painting, although 'text-only' need not be print-based to do this. Strictly speaking, this is now 'Reciprocal *Denotation*', where unusual choices of text, typeface and layout highlight paint application and support, and contrast with standard sign writing as well as printing. In works such as *Chemical* (1966) (Figure 51) the word's stretched spacing and exact bisection of the canvas give its shape and surface a measured precision, perhaps echoing the scientific connotation of the word, just as the shaded green background accordingly takes on a certain synthetic hue. At the same time there is some uneasiness at this 'cool' annexation of graphics to painting's formal properties, much as we find with Lichtenstein and Warhol. Ruscha later expands words to phrases, even whole sentences, and also adopts silkscreens, but in contrast to Johns' templates, they supply only backgrounds to the blanked letters, in a variety of unusual pigments, including gunpowder, Pepto-Bismol, spinach, carrot and onion stalk extracts²³⁸.

Ruscha also pursues the sampling of printing conventions beyond painting, pigments and even 'text-only', to book formats, such as his *Twentysix Gasoline Stations* (1963) where text is replaced by a collection of photographs, while later books introduce sequences to the photographs such as *Every Building on Sunset Strip* (1966) and even notional events and narrative as in *The Royal Road Test* (1967) and *Crackers* (1969). Here books are sampled as the collection and conformity of photography,

²³⁸ See Edward Ruscha, *Guacamole Airlines and Other Drawings*, New York, 1980.

with and without sequence, by the omission of text.²³⁹ Other artists such as Los Angeles-based John Baldessari (b.1931) pursued painting as ‘text-only’ in this period, but where ‘text-only’ is extended beyond a single simple sentence, generally sampling abandons painting. Los Angeles-based Lawrence Weiner (b.1940) for example exhibited a publication or print of instructions or descriptions of a work, while New York-based Joseph Kosuth (b.1945) used enlarged and ground-reversed photocopies of dictionary definitions in works such as *The First Investigation, Titled (Art as Idea as Idea)(meaning)* (1967). Significantly, the work adopts a similar square composition to Ruscha’s *Chemical* (1966) and samples, in other words, not all and only the layout of the dictionary, but also ‘text-only’ works as photocopy and picture. The work of the British group *Art and Language Press*, comprising of Terry Atkinson (b.1939) Michael Baldwin (b.1945) and Mel Ramsden (b.1944) pursued ‘text-only’ work in a different direction, and published a journal titled *Art-Language* that used self-referential texts to sample certain formats of the Art world’s more academic publications.²⁴⁰

‘Text-only’ works are taken up again in Chapter Eighteen. Here it is enough to see how ‘Reciprocal Depiction’ and the period of Late Modernism give way to a new emphasis upon print sampling by painting and the period of Post-Modernism. It has shown how this leads firstly to a concern with styles of depiction closely associated with printing, with common line illustrations for example, and to the style called Pop Art. Further print sampling follows on the momentum or projection of this style, to the sampling of photography most notably, as well as to ‘text only’ works. But this spread at a certain point stretches the label of Pop Art, deals in less common or familiar prints, more familiar or milder qualities of painting. A principal strength to the analysis in terms of print sampling lies in the ability to explain the potency of print sampling for painting, according to the view of painting adopted earlier, as the main means for a work of sole instance, in direct contrast with printing. Print sampling also serves to integrate Pop Art with later variations or

²³⁹ On Ruscha, see Elbrig de Groot, (catalogue) *Edward Ruscha: Paintings*, Rotterdam/London/Los Angeles, 1991, Siri Engberg and Clive Phillpot, *Edward Ruscha Editions 1959-1999*, Minneapolis, 1999 and Currentartpics 67.

²⁴⁰ On ‘text-only’ works under other descriptions, see Joseph Kosuth, ‘Art After Philosophy’, *Studio International*, October 1969, p.135, Charles Harrison, *Essays on Art & Language*, Oxford, 1991, Michael Newman and Jon Bird (eds.) *Rewriting Conceptual Art (Critical Views)*, Oxford/New York, 1999 and Alexander Alberro and Blake Stimson, *Conceptual Art: A Critical Anthology*, New York/Boston, 1999.

styles, such as 'text only' works and to give the period greater coherence. The following chapter traces the sampling of photography by painting to the style (strictly, sub-style) of Photo-Realism, and shows how print sampling remains crucial to the period of Post-Modernism after Pop Art.

Post-Modernism Continued

Painting Photography 1962–1978

As noted, the project of print sampling by painting looks to photography quite promptly. It again seeks firstly the commonest and meanest of uses and in this is consistent with the basic line illustrations adopted by Lichtenstein and Warhol. What is sampled is the kind of photography and objects firstly associated with wide publication. The initial interest is therefore with the extended printing process for photography used in mass or popular publications, and in particular the half-tone screens used to translate a photograph to a simple inking matrix. However, even in sampling this, a variety of objects and emphases arise and as the project gains momentum, other objects and aspects to photography are sampled, steadily diluting a simple Pop Art label.

The point is not so much to endorse a preferred or pure practice for Pop Art, but rather to trace a sequence – indeed history – of print sampling by painting through selected aspects of photography. This leads nonetheless to a dilution of obvious and sample-able aspects to photography and roughly parallels the dilution of print illustration styles traced in the preceding chapter and to the dissipation of Pop Art as a movement. But as shall be shown, it also leads here to a dilution of painting at a more fundamental level. This chapter is therefore less concerned with a demarcation between Pop Art and the following style of Photo-realism than with the persistence of print sampling by painting and of the varieties established. To resume this history we return to the pivotal work of Warhol.

In 1962 Warhol made the switch from graphic silkscreens to photo-silkscreens in his work. Shortly after, Rauschenburg made the switch from photo-collage and photo-transfers to photo-silkscreens in his work²⁴¹. Both artists not only make the printing process a prominent part of what is nominally painting, but also adopt

²⁴¹ See Andy Warhol and Pat Hackett, *Popism: The Warhol '60*, New York, 1980, pp. 22-23.

distinctive 'layouts' in which to accommodate multiple prints, and reciprocally, sample other aspects of painting. The respective 'layouts' however sample different kinds of photographs for different aspects. Initially Warhol's choice of photographs, like his choice of illustrations, tend to point to standard and familiar formats or styles, yet unlike his illustrations, the photo-silkscreens concentrate on entertainment celebrities of the time, such as Elvis Presley, Marilyn Monroe, Elizabeth Taylor and Troy Donahue. In this respect Warhol's work deals not just in the popular but the glamorous and topical. Against this glamour he employs a systematic coarsening or degradation of the depiction, firstly through the enlargement of the published photograph, that similarly to Lichtenstein, stresses the half-tone screen, its 'dot gain', and compressed tonal range, secondly through the uneven inking of the silkscreen, its match to the weave of canvas, and often to the broadly allotted areas of single colour upon which the screen is placed, and thirdly through the repetition of the silkscreen print upon the canvas, so that the depiction, usually only of a head or bust, is virtually reduced to a motif in the simplest of repeating patterns – again a common print style used in textiles, wallpaper, wrapping paper and so forth.²⁴²

Yet the identity of the stars is not just preserved but strengthened by these challenges, so that their depictions emerge somewhat as icons, acquiring a kind of shorthand resemblance through fewer but starker features. The stars thus extend their resemblance through re-printing to 'layout' patterns and painting, while conversely, painting extends its patterns to re-printing and the depiction of stars. Whether such works are properly paintings or merely monotypes remains a moot point, but crucially, 'layout' determines unique placement for screens *within* the work or as only part of the area of the painting, and the unorthodox inking of the screen, and its erratic placement and colouring, even in repetition or grid-form, argue for the materials and technique to be now taken as a work of sole instance, and properly, painting.

Warhol is not content with just the stars of the day however, and soon broadens his selection to include photographs of the *Mona Lisa*, the mourning Jackie Kennedy,

²⁴² Information on printing process throughout this chapter and subsequently is drawn from Helmut Kipphan (ed.) *Handbook of Printed Media*, Berlin/Heidelberg/New York, 2001.

the thirteen most wanted men from police files, spectacular car crashes, race riots, suicides and an electric chair, amongst others. The *Mona Lisa* trades upon familiarity obviously, and if anything its identity as a painting points more emphatically to the coarse monochrome re-printing adopted by Warhol, and the process by which it acquires a further iconic status, even as it surrenders much detail. Other selections however pursue quite the opposite pole and trade in the disturbing and violent. Yet the striking nature of these images is preserved, even as their photographic details are lost. Morbid curiosity also earns its icons. Warhol also begins to vary 'layout' or pattern in four ways, firstly through more irregular placements upon the canvas, as in *Mona Lisa* (1963) (Figure 52) including overlapping, secondly through combining different silkscreens of the same object upon the one canvas, this can also be seen in the lower row of *Mona Lisa* (1963) but is more prominent in *16 Jackies* (1964) and *Red Race Riot* (1963) thirdly through the use of the same silkscreen with different inks, as in *Elvis I and II* (1964) and fourthly through a reduction in the number of silkscreens to a canvas, where the blank canvas or coloured ground now frame the silkscreen printing, and emphasise 'layout' in relation to the whole of the painting, as in *Orange Disaster* (1963) (Figure 53).

In accommodating the photo-silkscreen within painting in this way Warhol obviously forfeits other means to painting and depiction, although his later work pursues some of these with limited success. There is, for example, work which introduces bold and vigorous brushwork to grounds, somewhat after the manner of de Kooning, such as the *Mao* series (1972) yet the gulf between painted ground and silkscreen negates any more engaging role for the gestures – unlike de Kooning. The same holds for lines introduced which trace features over the surface of the photograph but which lack the stylistic reference or resonance of say, an Adami or Caulfield and of integration of line within the photograph. Exercises with standard symbols such as *Skull* (1976) and *Hammer and Sickle* (1977) curiously lack the extended settings against which earlier work forged its icons, while attempts at abstraction such as the *Oxidation* series (1978) the *Rorschach* series (1984) and the *Camouflage* series (1986) all pursue familiar designs or fields, mostly in a by now

familiar strategy, but their massive enlargements do not so much embarrass painting with mundane sources as now embarrass sources with mundane painting.²⁴³

Rauschenberg's photo-silkscreens embrace a broader range of photographs, and more complex 'layouts'. While his choice of photographs overlaps with Warhol's in the use of topical figures such as President Kennedy (while Warhol adopts 'The First Lady') sporting events, the Statue of Liberty, and reproductions of the old masters, Rauschenberg also includes photographs of technical diagrams, ornithological charts, the NASA space programme, military craft, close-ups of mosquitoes, heavy seas, a key ring, a glass of milk and his own photographs of the New York landscape. His 'layouts' share with Warhol the repeated silkscreen, overlaps, changes of colour of ink to the one screen within a painting, and a rough and ready inking technique, but also introduce colour separations and close registration for certain screens, segments and objects carefully and roughly painted around and over in the same and other colours. The contrast is between properties sampled. While both exploit a coarsened version of photo-silk-screening, for Warhol the process subtly transforms familiar and compelling sources, for Rauschenberg diverse sources subtly transform the process. Warhol's samples are icons of glamour and gloom. Rauschenberg's samples are the grades in between, are therefore less tethered to Pop Art, while no less committed to print sampling. Here, icons blend into indexes, sources with technique²⁴⁴. This gives his work an especially elusive, discursive quality.

Consider the example of *Estate* (1963) (Figure 54). Here 'layout' finds firstly an obvious metaphor in the prominent street sign with its various directions and the buildings to its right. The buildings are not literally located by the sign from the corner of Nassau and Pine of course, but extend the metaphor of 'layout' to location and orientation. Equally, a second, sloping version of the high-rise building in turn builds the metaphor into one of multiple orientations while the abutting silkscreen of a building site and the colour version of the interior of the Sistine

²⁴³ On Warhol, see Kynaston McShine (ed.) *Andy Warhol: A Retrospective*, New York/ Boston, 1989.

²⁴⁴ Talk of icons and indexes drifts into Peircean terminology a little here, but is another way of saying that competing samples trade object for material, or two-dimensionality for three. Incidentally, the application of Peirce's Semiology to photography and cinema is profitably explored in Peter Wollen, *Signs and Meaning in the Cinema*, London, 1972.

Chapel beneath, serves as a projection and heritage to the orientation, to the building of buildings, in a sense. At the same time the signpost is itself realigned through the painting over of its background and base, so that directions and orientation also stop at its stop sign, and give way to a flurry of red paint that links colour and sign while contrasting with the grey geometry and detail of the buildings. A second orientation is found in the dial face superimposed upon the Sistine Chapel interior. The Sistine Chapel of course, offers an especially loaded model for painting. Yet in aligning the dial face with the vault of the ceiling and the radiating perspective lines of the walls, the dial points both to the centrality of the model and its outward projection. The bright colours and painting that bracket its top, bottom and left side, announce three 'directions' painting may sample the print and pursue the model, while a third version of the high-rise building to its lower left, now on its side or at 'three o'clock' supplies a further re-orientation. In the lower left corner an almost full colour print of the Statue of Liberty featuring a blue sky and clouds, is placed beside a red print of a NASA rocket. The statue builds on a location, then a nation and space programme. Above these, a broadly brushed, tapering column of red and yellow complements the colours below and carries their sentiment into the broad and easy brushstrokes that link them to the birds to the left, also directed skyward, and back to the stop sign, for redirection.²⁴⁵

'Layout' then orders the silkscreens according to colour, density or detail, geometry and less formal properties of the object depicted, so that some or all are present at any one placement within the 'layout'. Again, painting and 'layout' meet printing and depiction, and for Rauschenberg also the scheme entails certain omissions. For while painting may trace around and blot out certain objects and sections of a print – it does not draw upon the kind of stylistic resources available to, for example a Rosenquist, a Kitaj or a Hockney. For Rauschenberg painting remains tethered to the broad and bold gestures he inherits from de Kooning and Late Modernism. By the same token, his photo-silkscreens also observe certain surprising constraints, and no use of Modernist master reproductions is made for example, or indeed of

²⁴⁵ On *Estate*, see Sidra Stich, *Made in U.S.A.: The Americanisation in Modern Art, the 50s and 60s*, Berkeley/London, 1987, p. 52, Marco Livingstone, *Pop Art, A Continuing History*, London, 1990, p. 116. For standard interpretation of similar works, see Andrew Forge, *Rauschenberg*, New York, 1968, pp. 92-111. For resistance to iconography in interpretation of Rauschenberg, see Branden W. Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde*, Cambridge/ Mass./London, 2004 and Robert S. Mathison, *Robert Rauschenberg: Breaking Boundaries*, New Haven/ London, 2004. See also Currentartpics 73.

Modernist photography, although later works to some extent redress this through the incorporation of his own, abstracting photography, as in *Exotic Trail* (1988) (Figure 55).

Yet the extended printing process for photography may be sampled without silkscreens, or 'layout' in painting. The work of Frenchman Alain Jacquet (b. 1939) used silkscreens without 'layout' to sample colour separation angles in half-tone screens, yet in substituting 'layouts' for traditional composition as in *Dejeuner sur l'herbe* (1964) (Figure 56) rather weakens the potency by dividing the composition into theme and modern setting variation, and the distinction between painting and print into the bargain. The work of Englishman Gerald Laing (b. 1936) on the other hand uses 'layouts' without silkscreens to sample half tone dots, by 'hand painting' works such as *Deceleration No 3* (1964-9) (Figure 57) but again the sample is weakened by the restricted role assigned to the dots, with its perfunctory motor too easily preserved by the too-small dots. German, Sigmar Polke (b. 1941) pursues a more promising line in works such as *Tennis-player* (1964) (Figure 58) where dots are hand-painted to a scale that makes a feature of screen faults merging with the artist's own faltering diligence. The result transforms the depiction, much like a close-up of a Warhol, but here no icon emerges, rather, as in a Rauschenberg, the tennis player becomes an index to the anonymity of the dot printing/painting degeneration. The focus of Polke's work however soon shifts from half-tone screens and photography to include other forms of print and is pursued in Chapter Sixteen²⁴⁶.

Just as 'layouts' and silkscreens are not necessary to sample some aspects of the half-tone process in photographic printing, the half-tone process is not necessary to sample other aspects of photography. Yet this distinction perhaps marks a convenient demarcation for Pop Art. The work of German Gerhard Richter (b.1932) is notable for his sampling of blurring in photography, in works such as *Administration Building* (1964) (Figure 59). At first this would seem an attribute of camera process, as loss of focus, or a slow shutter speed's registration of movement, as if the building were glimpsed from a speeding vantage point. Yet in subsequent

²⁴⁶ On Polke, see Martin Hentschel, et al., *Sigmar Polke, The Three Lies of Painting*, (catalogue), Munich, 1997 and *Currentartpics* 99.

paintings the blurring becomes more ambiguous, static objects such as *Kitchen Chair* (1965) (Figure 60) neither register the directional sweep of movement, nor a consistent depth of field for focus. Equally publication formats such as postcards - *The Sphinx at Ghiza* (1964) wildlife close-ups *Tiger* (1965) pornography *Student* (1967) and the obligatory old master reproduction, *The Annunciation, After Titian* (1973) grant the blurring a degraded or coarsening quality of printing, a kind of summary of lowered half-tone screen rulings, without going into 'dot gain'. Moreover the blurring can in cases be aggressively painterly, so that the dragged brushstrokes are also recorded in the blurring, as in *Tiger* (1965). Blurred brushing is rarely taken further, into brushy blurring so to speak, perhaps because this technique lapses into something too akin to traditional facture. Yet this is tested, against the notably photographic formats of aerial views of mountains and cities in the late sixties, such as *Cityscape Madrid* (1968) (Figure 61).

Richter also pursues blurring to abstraction in parallel works throughout most of his career, firstly overworking colours into masses of writhing brushstrokes in works such as *Triptychon (Inpainting – Grey)* (Richter No 326/1-3 1972) then to their exhaustion in fields of grey, such as *Grey* (Richter No 361/1 1974) secondly, through seemingly soft focus close-ups of brushstrokes, as in *Abstract Painting* (Richter No 418 1977) to their eclipse by the massively loaded deposits and removals of paint in the eighties and nineties, such as *Courbet* (Richter No 616) (1986) (Figure 62). What starts as blurring and photography thus ends as dragging, abstraction and painting. Equally and elegantly, what is sampled throughout all of these works is not just loss of focus, movement or printing degeneration in photography, nor their combinations, but reciprocally, the way they also constitute a version of painting. Accordingly, *Courbet* retains vestiges of depiction in the dragging of colours into one another. While a later work such as *Skull* (Richter No 548/1 1983) (Figure 63) resists resolution as focus, tremor or print. Yet Richter also addresses abstraction as single colours and their relations in grids or charts, and so maintains a print format, although not photography. Pointedly, no blurring or mixing occurs here, but rather the random ordering of colours is spread across saturation and luminosity to a formidable range, inevitably rendered imperceptible by complementary contrasts, and accommodated only by diminishing size of sample, as in *4096 Colours* (Richter No 359 1974) (Figure 64). Abstraction is thus

rendered relative in grids as well as in blurring or dragging. The scope and power of Richter's approach thus does not rest with only extended printing or camera processes to photography. It largely ignores 'layout' for parallel series of works and encompasses geometry and grids as well as gesture, striking techniques or 'traction'. Yet Richter's system and samples nonetheless make sacrifices. While dragging can accommodate shifts in direction, tool and colour, blurring cannot accommodate line or drawing, nor the styles and 'layout' available there. In this respect Richter remains a hostage to the photograph, and the single depiction models of early Warhol and Lichtenstein.²⁴⁷

The work of American Chuck Close (b.1940) initially samples camera process more narrowly, and concentrates on focus and depth. His paintings do not deal with great depth, but rather just the depth of facial features, generally viewed from the front, and enlarged to an overwhelming scale, often 108 X 84 ins or 274 X 213 cm, and treated with a radically narrowed depth of field for focus. Yet, as with Lichtenstein's magnifications, certain properties are also excluded in the process, such as texture of paper, grain size of film or colour separation incident. In *Mark* (1978-9) (Figure 65) we can see how this gives a spectacular clarity even to individual skin pores or strands of hair, and an intensified depth to the softening of focus at the shoulders and back of the head. It is this exaggeration that enables Close to exemplify depth of field²⁴⁸. The effect is unsettling but curiously unreal, and after a short time the heads come to seem more like superior waxwork dummies, because the enormous detail and precision give them an unnatural stillness²⁴⁹. Our perception of faces and portraits resists the kind of scrutiny Close engineers, to be able to focus upon a single strand of hair or skin pore, the sharpness of the pupils, and yet take in the whole of the head, gives it an utterly frozen, even dead quality. Close is able to 'put

²⁴⁷ On Richter, see Roald Nasgaard and Terry Neff (eds.) *Gerhard Richter: Paintings*, Toronto Chicago and London, 1988, Robert Storr and Gerhard Richter, *Gerhard Richter: Forty Years of Painting*, New York, 2002 and Currentartpics 87.

²⁴⁸ A fact Close concedes, but not quite for the real reasons. "My paintings always transcended the photograph, even from the beginning. The paintings looked more like the people than the photographs did. I always ended up putting more into the painting. Unconsciously I was trying not to. I was trying to be very flat-footed, and effect this translation and not editorialise and not crank anything up for greater effect. But unconsciously I couldn't help but do it." See *Chuck Close: Recent Work*, (catalogue) New York, 1986, reprinted in Jochen Poetter and Helmut Friedel, *Chuck Close, Ostfildern-Ruit and New York*, 1994, pp 65-66.

²⁴⁹ As is customary in discussions of photo-based painting, a disclaimer is lodged against the special limitations of reproduction for such work, since many of the crucial features are necessarily lost by the return to a photograph.

more into them' than the photograph, but standards of realism make this into something other than 'life'. And this is not a shortcoming in the paintings, but rather their insight. Again, as with Lichtenstein, the divorce of the picture from matters of paper texture and printing at this level of magnification, also create a certain interest in the supporting surface and painting. Close's airbrushed and methodical glazings deal in the thinnest of paint surfaces. The scrupulous sampling of depth of field thus reciprocally serves to demonstrate a literal flatness for painting, a fastidious rigour to depiction. Later developments however tend to retreat both from this degree of focus and flatness, with the prominence of a grid and looser interpretation of its co-ordinated tones, in works such as *Francesco II* (1988) (Figure 66). The grid in fact now preserves liveliness, even as focus and realism recede. The sources remain photographs, but the sample is now of printing and colour separation, albeit granted a latitude not available to Close with depth of field.

However the strategy of eliminating film grain, print dots and supporting surface from massive enlargement does not render the sample only of camera process. Close's use of depth of focus, or indeed of print process, is allied to the portrait as a single head and shoulders or bust for example, and this are also part of what is sampled.²⁵⁰ Yet the sample need not always rest upon such basic or traditional formats, nor always point to a flatness in painting. It may sample styles as common and overlooked as the travel brochure illustration, for example. In *On Deck* (1966) by Englishman Malcolm Morley (b.1931) (Figure 67) colour saturation, wide-angle distortion, and 'art direction' in furniture and costumes are picked out as salient features of the polished and published photograph. While in *African Lady* (1971) and *Lizard's Head* (1971) (Figure 68) by American Joseph Raphael (b 1933) the categories of wildlife and ethnographic photography are sampled for long lens close-ups, absence of scale or setting, hard light and ambiguous colours and textures. Morley paints with a smoothness and flatness of handling that accents the stiffness of print deprived of actual process, and gives the cruise holiday an amusing formality. Raphael favours a more broken facture and even greater enlargement, where highlights are treated in bead-like strings, akin to the 'circles of confusion'

²⁵⁰ On Close, see Robert Storr, *Chuck Close*, New York, 1998, Jochen Poetter and Helmut Friedel, *Chuck Close*, (catalogue) Munich/ New York, 1994 and *Currentartpics* 35.

that arise beyond photographic focus. But here they blend with a version of painting as an incremental accretion, and give even science's specimens a slight mystique.²⁵¹

Other samples do not exploit enlargement to the same extent, although dealing with more elaborate objects and scenes. They also ignore obvious print process, publication categories and lens character to concentrate on more testing samples. For, the line between painting and photography is not always clear-cut, and properties sampled cannot always be easily or usefully attributed to one or the other. For example, perspective and an extended depth of field are not exclusively photographic, scrutiny of the contemporary landscape and the particulars of everyday life are not the exclusive domain of painting. A sample may be too minor or banal to be worth sampling, or too vague or elusive to be effectively sampled. Work that flirts with and often succumbs to these dangers is often described as Photo-realism. Because photography may be smoothly integrated with painting and tradition in this way, the approach attracts many proponents at this time, particularly in the United States, where they include Charles Bell (b. 1935), Robert Cottingham (b. 1935), Richard Estes (b. 1936), Audrey Flack (b. 1931) and Ralph Goings (b. 1928). Because the work can so easily fail to sample enough of photography or with enough of painting, many critics dismiss the project as flawed or futile. The paintings are either too much like photographs or not enough. And the failings are undeniable. Where painting offers no more than routine technique, and photography's composition is too close to traditional styles of painting, what is sampled is no more than massive diligence at the service of meagre ambition. Where photography offers complex and elusive properties of object and composition, and painting technique fails to display consistency, the result is over-ambition married to inadequacy. Yet as slippery as the samples may be, Photo-realism cannot finally be avoided. Painting must have its depiction if it is to sample more of photography, and the sample, when effective, is all the more rewarding for this acuity.²⁵²

²⁵¹ On Raphael and Morley as Photo-realists, see Gregory Battcock (ed.) *Super Realism: a critical anthology*, New York, 1975.

²⁵² On Photo-realism, see Gregory Battcock (ed) *Super Realism: a critical anthology*, New York, 1975, Louis K. Meisel, *Photo-realism*, New York, 1989 and Edward Lucie-Smith, *Artoday*, London, 1995, pp. 204-227.

As shown, where sample eliminates print process, the depiction is not simply left pristine, but subtly transformed. For to 'copy' the depiction and ignore these factors is nevertheless to inscribe it with a new instrument, and regardless of degree of enlargement, focus and depth of field, the picture introduces the subtlest of outlines. The sample starts here for painting and stops here for photography. In *Dick's Union General* (1971) (Figure 69a) by Goings we can see how this linear quality is carefully accented and creates an attendant smoothness to surfaces, an evenness to gradings. It favours the curves, modelling and detail to the pick-up for example, in a way that leaves the stains to the forecourt lacking in a further texture or resolution. It favours the linearity of signage, even to a very small scale, such as the parking sign to the rear of the pick-up, where we can still read the word 'limit' beneath the bumper, but which leaves the adjacent shrubbery looking more cursory for it (see Figure 69b). Inspection of such detail, even in reproduction, confirms how even the faithful copy must traduce the source, when excluding film grain and print surface.

Yet Going's linearity can then subtly excel in the planes of the architecture, the crisp shadows and the complex layers of reflectance and transparency of windows, and gives truck and building, shadow and depth an additional cohesion, less prominent in a photograph. The composition does not simply balance the diagonals of the shadow to the upper left with that of the roof to the right, the blue of the truck with the blue and tan discs affixed to the side of the roof, or rhyme the period, style and social status of the building with that of the pick-up, but aligns their lines, draws them into drawing, and casts a design across depth and shadow, colour and light. It carries the signage on the pick-up's door, with its cartoon graphic and orange border to the curves of the pick-up's body, as one design, then to the brown frames of the building windows and roof, as one design, and then to the blue and tan disks above and the lights and wheels of the pick-up below, as one design. And that design rests on the line where photograph meets printing and printing meets painting.²⁵³

²⁵³ On Goings, see Gregory Battcock (ed.) *Super Realism: a critical anthology*, New York, 1975, and Linda Chase and Ralph Goings, *Ralph Goings, an Interview*, New York, 1988.

Yet to carry drawing into the photograph or to carry the photograph into drawing, builds a dilemma for Photo-realism. To go further into the photograph for line and drawing is to abandon painting and sample *with* the photograph rather than *of* it. To go further from the photograph in assimilating line is to confront 'layout' and the kind of issues engaged by Rauschenberg or Rosenquist. Photo-realism is finally stranded betwixt and between, and stalls by the late seventies. Photography on the other hand, attains new momentum with firstly renewed interest in wide-angle deep focus depiction and something of the all-embracing composition outlined, in for example the work of Germans Bernd and Hilla Becher (b.1931 and 1934) Americans Stephan Shore (b.1947) and Robert Adams (b.1937) and others. Secondly it pursues 'layout' and sequence in the work of Frenchman, Christian Boltanski (b.1944) American Duane Michaels (b.1932), Englishman and German, Gilbert and George (b.1943, b.1942) and others. Thirdly it returns to studio-based tableau, and greater graphic or printing aspects, with the work of Americans Jan Groover (b.1942), Robert Mapplethorpe (1946-89) Cindy Sherman (b.1954), and others. Fourthly it leads to photography's own sampling of further print properties in the 're-photographing' strategies of Americans Richard Prince (b.1949), Sherrie Levine (b.1947) and others. Sadly space does not allow this study to pursue photography any further, although it is touched upon again in Chapter Eighteen²⁵⁴.

Finally, while the late seventies largely exhaust Photo-realism and print sampling, this does not quite exhaust Post-Modernism. Although print sampling dominates more concrete depiction up until this point and signals most clearly the abrupt departure from earlier Late Modernism, there are rival styles that gradually arise, persist and gain ascendance by this time. The following chapter traces these other strands.

²⁵⁴ On Richard Prince, see Currentartpics 80, on Cindy Sherman see Currentartpics 12.

The End of Post-Modernism

Neo-Expressionism, 'Bad' Painting and New Image Painting 1962–1985

'Reciprocal Depiction' does not lead to just print sampling in Post-Modernism. It also leads to a more radical compression of 'layout', 'traction' and 'interruption' and to an emphasis upon allegory that samples (reciprocally) poor or 'bad' depiction. This style is known as Neo-Expressionism. Initially it offers a less decisive break with 'Reciprocal Depiction' of Late Modernism, struggles for recognition against the pervasive cool of print sampling but gains impetus as print sampling fades and later similarly dissipates in the mid eighties as it draws Post-Modernism to a close. There is the temptation to label this phase Late Post-Modernism since it flourishes as print sampling fades, but it is rejected since both styles also share a considerable overlap in practice and chronology. This chapter concentrates upon this competing and closing style to Post-Modernism, which starts in Germany, and so also signals a shift in place for the period and contrasts it with brief parallel styles in New York, in 'Bad' Painting and New Image Painting.

It is useful to firstly note Neo-Expressionism's relation to print sampling and for this we return to the work of Polke. In Chapter Fifteen his sampling of photographic printing in works such as *The Tennis Player* (1967) (Figure 58) was noted. But Polke's range of print samples extends beyond photography, indeed beyond painting. For he also incorporates printed fabrics, usually as a support to painting or as a substitute for canvas and the fabrics offer either fully abstract patterns such as *Bohnen* (1965) (Figure 70), or patterns of pictures, such as *Negerplastik* (1968) (Figure 71). Elsewhere in his work the print may only be a tone screen of an architect's basic line drawing as in *Haüserfront* (1967) or, foregoing tone screens, adopts mere tracings such as *Tibersprung* (1971) and spray stencils, as in *Lucky Luke* (1971-5). Then again, works may combine printed fabrics and tracings,

as in *Alice in Wonderland* (1970) (Figure 72) featuring its loose white lined projector-tracing of Tenniel's noted etching, while later works sample older and more familiar sources, such as the etchings of Goya and the woodcuts of Dürer, and more complex combinations, such as a tone screen of an antique etching, as in *Jeux d'enfants* (1985) (Figure 73) as well as including more unusual materials as pigment and support.

Polke's print samples thus arrive at a 'layout' of pictures as well as a diffusion of sample, through tracing and stencils to less certain derivations. Indeed it is a feature of his work that it progressively includes rather than simply exchanges these variations. Yet as the samples back away from prints, so to speak, they also back into painting and Modernism. For the more remote the print sample, the more pressing the stylistic questions for painting become. The quality of the outline to the tracing or stencil immediately present options; the width and uniformity of the line – to take only two of its most obvious properties – determining the fidelity to or simplification of the source. Source and style of line in turn suggest further categories of painting, further conditions to the picture plane. For Polke, the source in some cases dwindles to no more than the decorative cliché of a pair of heron, as in the series of *Reiberbild* (1969) where the treatment swells to an exuberant set of outlines and fills, as in *Reiberbild IV* (1969) (Figure 74). Yet such works by necessity resist projection to fuller abstraction and 'simultaneous and successive' depiction; instead teeter on the cusp of Modernism, in a kind of parody or Neo-Expressionism²⁵⁵. Polke's work incorporates this feature but is rarely dominated by it (even in *Reiberbild IV*, printed fabric features as the support).²⁵⁶ However for other artists at this time Neo-Expressionism arises for quite the opposite reason, not because they back away from print sampling in painting, but because they back away from Late Modernism.

For some artists and works, metaphors prompted by 'layout' in 'Reciprocal Depiction' are fused into a single picture, and properly amount to allegory. 'Interruption', as a cross section and incompleteness of style, is there compressed

²⁵⁵ However works such as Polke's *Sonnenuntergang mit Reihern* (1969) certainly press for a fuller abstraction, but are perhaps less successful for it.

²⁵⁶ On Polke, see Martin Hentschel, et al., *Sigmar Polke, the Three Lies of Painting*, (catalogue), Munich, 1997 and *Currentartpics* 99.

into a single, awkward hybrid of styles and 'traction' in materials deals in just these constraints. The result is not quite as drastic in revision of attitude as print sampling, but distinctive nonetheless. Work now exhibits a reckless disregard for technique, a seeming indifference to style and a conspicuous preference for allegory.

Allegory obtains where what is depicted serves as a metaphor for typically, more abstract objects and/or non-spatial relations. For example a river or a door may stand for Life or Death, a ladder or stairs for Experience or Knowledge, a dove for The Soul, and apt personifications for various virtues or vices. Metaphor in depiction, or allegory, is to be distinguished from metaphor in materials, or material exemplification as expression, which of course may accompany allegory. Allegory channels the depiction of the literal in certain ways and alerts us to a transfer to a remote but receptive realm. Where the metaphorical realm is familiar, greater liberty is often extended to the literal, and vice versa.

What is striking in much of Neo-Expressionism is the way allegory becomes just such a way of nailing down its literal objects in the face of lax or conflicting stylistic features and of using just this untidiness as a way of highlighting or sampling allegory and enabling bolder or novel realms for transfer. Hence Neo-Expressionism is rarely simply a stylistic revival. The pictures are generally too wild or inconsistent, too poor or 'bad' for that.²⁵⁷ The effect more often is of a riotous or punk amalgam of styles. Nor is it comfortably accommodated as a hybrid, in the manner of 'Interstyle' works, discussed in Chapter Twelve. The work 'backs away' from Late Modernism, seeking ever-murkier hybrids, but can go no further than the cusp of Modernism, without embracing a greater conservatism, and so teeters there, between styles. It counts as Post-Modernism because it cuts right across Modernism in this way.

What is 'bad' in such work is strictly speaking, its ineffectiveness as sample. The bad sample may be only the cliché, that tells us nothing new, or the muddled or confused sample that does not tell us enough. No qualities or properties are clearly

²⁵⁷ The name 'Bad' Painting was first given to a slightly different trend in American painting in an exhibition at the New Museum of Art in New York in 1978. It is often bracketed with Neo-Expressionism for its contemporary, provocative spirit. See New Museum of Art (Marcia Tucker) *Bad Painting* (catalogue) New York, 1978.

exemplified over others in ‘bad’ work or usefully exemplified for our categories of style. It is a badness of sample as much as a sample of badness. Yet in Neo-Expressionism some badness is all to the good. The badness of the depiction here serves as a way of pointing to an allegoric function, while picking out the necessary and nugatory literalness of objects. The impression is often of the pictures dashed off ‘any old how’ preserving only a stark metaphoric scheme. And the effect is not always comic or derisory, as one might suppose, on the contrary, it often adds poignancy. For example, in the work of A. R. Penck, alias Rolf Winkler (b.1939) one of the earliest of the Neo-Expressionists, the allegory to *Systembild* (1963) (Figure 75) is easily grasped: ‘the system’ of deception practised upon the little worker with his barrow. But the work is rarely taken as an amusing travesty of Socialist Realism and Modernism, a farcical marriage of say, late Paul Klee and Agitprop, but rather as a more sincere version of both, the clumsiness of the stick figures reinforcing the brutal simplification of the allegorical ‘system’.²⁵⁸

Penck’s work does not always rely upon such obvious allegories, but rarely strays far or long from the stick figures and silhouettes of his Modernist heritage. The work of his colleague from this time, Jörg Immendorff (b.1945) however, ventures farther a field. Like Penck, Immendorff is drawn to socialist issues, even to Socialist Realism, although his mastery or commitment remains at arm’s length. But neither does he engage more fully in the standard Expressionism of say a Ernst-Ludwig Kirchner (1880-1938) or Georg Grosz (1893-1959) much less a CoBrA artist, so that the results are left closer to the average newspaper cartoon or protest poster, for example *Selbstbildnis im Atelier* (Self-portrait in Studio)(1974) or *Kan man damit etwas verändern?* (Can one change anything with these?) (1972), that is, as a typical print ‘layout’. Yet the perfunctory means of the political cartoon receive a different scrutiny when used thus in painting. The results generally appear weak or ‘bad’, given the extended resources of painting, yet this badness can be curiously effective where some allegory is concerned. Immendorff’s work culminates in a series of elaborate allegories titled *Café Deutschland*, commencing in 1977 with *Café Deutschland I* (Figure 76). Here the lumbering composition hardly adds to the gravity of the scene. Rather, it adds to the fun and serves to ridicule. Accordingly, the metaphor

²⁵⁸ On Penck, see Lucius Grisebach, (ed.) *A R Penck*, Berlin/Munich, 1988, John Yau, *A R Penck*, New York, 1993.

acquires a certain half-hearted and indulgent quality. Germany, as one big crazy nightclub, appropriately struggles as an allegory.²⁵⁹

The work of Anselm Kiefer (b.1945) by contrast deals in more obscure literary, historical, mythical and theological metaphors. But Kiefer too relies upon a 'bad' or messy version of depiction, derived not directly from 'layout' and Late Modernism, but via the ritualistic diagrams and drawings of Joseph Beuys (1921-86). Beuys is considered more fully in Chapter Eighteen. Kiefer's pictures typically feature an unpopulated setting, either landscape or architecture, in perspective and offering a grand recession of plane. Captions, diagrams and objects are arranged in and against this, sometimes unlikely, obscure or fictive, or else familiar to traditional allegory. In any case, metaphor is prompted by the contrast between a literal location and a 'layout' of text upon or within it. Kiefer's style is also distinctive for its expanded materials and techniques, for 'traction' for the picture plane.²⁶⁰ Here the 'bad' sample extends to material exemplification and gives expression a troubling ambiguity; the work is at once expansive and adventurous, yet sloppy and dithering, offers shambolic grandeur as well as comic pretension²⁶¹. The materials cannot really be brought into focus as a sample because their depiction and two-dimensionality are equally evasive. This expressive diffusion is matched by the radical nature of many of the allegories.

Initially his works locate lofty matters literally in a loft or attic, as in *Quaternity* (1973) (Figure 77) where a snake and three small fires form a neat diamond upon the hatch, a mystic relation often interpreted as the confrontation of sin or evil with the holy trinity (hence the clumsy portmanteau in the title)²⁶². It would be merely obtuse to allow the snake and fires are there on a more quotidian basis. But since so much of the picture is devoted to the setting, the point is also, perhaps firstly, for the

²⁵⁹ On Immendorff, see Carl Haelein et al., *Jörg Immendorff: Bilder und Zeichnungen - Paintings and Drawings*, Hanover, 2000, Jörg Immendorff, *Immendorff's Handbuch der Akademie für Adler*, Cologne, 1989, Thomas Krens et al. (eds.) *Refigured Painting: The German Image 1960-88*, (catalogue) New York/ Munich, 1988 and *Currentartpics* 40.

²⁶⁰ Predictably, Kiefer's work also includes sculpture and installations, as well as books and photographs, initially included performance.

²⁶¹ For contrasting views on the tone of Kiefer's work see Peter Schjeldahl, 'Our Kiefer' in *Art in America*, March 1988 pp. 116-126, Daniel Arasse, *Anselm Kiefer* London/ New York, 2001 and *Currentartpics* 26.

²⁶² Details to this interpretation, and those of following works by Kiefer, draw on the footnotes by Jürgen Harten in Rudi Fuchs et al., *Anselm Kiefer* (catalogue) Düsseldorf/ Paris, 1984.

location of these mystic issues. The relentlessly linear treatment of the room, where the 'bad' or clumsy wood-grain all but confuses the perspective (particularly in the foreground) and competes with the quartet, finally stresses the bare and prosaic nature of attic and picture, their sturdy if modest virtues. Giving some clean, spare little space over to fundamental issues of metaphysics or faith becomes the issue, in more ways than one. Finding space for such issues, or perhaps issues for such space, possibly indicates a national trait, surely grants space and issues a striking extension, or transfer of domain.

But in later pictures no event is staged, rather captions or text are arranged or plotted throughout a setting, and re-order the space, into a kind of three-dimensional model or 'layout', such as *Varus* (1976) (Figure 78) or *Deutschland's Geisteshelden* (1973) (Germany's Spiritual Heroes) the literal spaces are now a darkened forest, and a great wooden hallway, respectively. But texts not only turn such bland locations into mythic and historic metaphors, often the metaphor is mixed, as in *Nero Paints* (1974) or text no more than a pat phrase, such as *Märkische Heide* (March Heath) (1974) (Figure 79) possibly summoning certain nineteenth century Prussian attitudes, otherwise merely imposed upon a rugged open field. The accumulative effect is that allegory and the transferred domain all but evaporate under such diffusion. Then again some later pictures assume a greater abstraction, such as *Die Meistersinger* (1982) (Figure 80) where text confronts vigorous materials over little more than a diagram of lighted tapers, so that the expressive and allegorical converge, and the text, never more than an indifferent handwriting, strikes metaphors for its own idle line and 'layout'.

Yet to doggedly track the various quotations, allusions and their permutations is perhaps to risk losing sight of the underlying strategy – of the picture anchored in allegory, even to its materials, and of text drawn into depictive and material metaphors. The increasing variation and complexity to the work may also be seen as a way of drawing out just this common thread. However for other and later German Neo-Expressionists, allegory is less conspicuous if not absent – in the Berlin and Hamburg groups for example, and the style accordingly looks closer to

an ironic revival, a pastiche or parody.²⁶³ While Kiefer's work concentrates on settings and texts for his allegories, the work of a group of Italian Neo-Expressionists, emerging later in the seventies focus upon the figure and gesture, often in absence of a setting.²⁶⁴ This group includes Francesco Clemente (b.1952) Enzo Cucchi (b.1950) Sandro Chia (b.1946) and Mimmo Paladino (b.1948). Clemente is perhaps the most prominent. His work is notable at this time for a versatility of media rather than expansion or invention, for the clumsy or 'bad' drawing of the person, their emphasis upon a compelling sensory engagement, particularly for the body's orifices and their frequent self-portraiture. Metaphor here is prompted by the absence or indifference of setting, as well as the irresolute drawing and often, schematic nature of poses and related objects in works such as *He teaches emotions with feelings* (1980) (Figure 81).

Yet what is pointed to in this way is perhaps less metaphor than metonymy. For while the pictures isolate and exaggerate the bodily and sensate of experience – especially the tactile – experience is not strictly remote or removed from the body, but usually regarded as a continuum to and traditionally a duality with it. So reference, while clearly not only to the literal, is more accurately by metonymy, where part stands for whole²⁶⁵. It allows the artist to remind us of the surprising and sensual as well as alarming aspects to physical engagement with other objects (and persons) how such experiences interact with our identity and 'self' portrayals. It grants the bizarre unions and transformations in Clemente's pictures such as *Self-portrait with bird* (1980) (Figure 82) something like the function of hyperbole, stretching the literal but maintaining metonymy.²⁶⁶

Concentration upon the figure rather than the setting, and the use of 'bad' or Neo-Expressionist depiction are pursued differently in the work of the American David

²⁶³ On the varieties of German Neo-Expressionism see Wolfgang Max Faust and Gerd de Vries, *Hunger Nach Bilden: deutsche malerei der gegenwart*, Cologne, 1982.

²⁶⁴ In the interests of space, this account omits less influential versions arising elsewhere at this time.

²⁶⁵ Part to whole figures of speech are usually taken as *synecdoche* rather than metonymy – metonymy allowing for a wider range of parts or properties of an object (including adjuncts, causes and effects) but only from part to whole, while synecdoche takes a narrower view of parts but allows for reference either way, from whole to part (as in Australia beat England by twelve runs) as well as from part to whole (as in bat dominated ball in the Fifth Test).

²⁶⁶ On Clemente, see Lisa Dennison (organiser) *Clemente* (catalogue), New York, 2000 and Currentartpics 44.

Salle (b.1952). Salle's work at this time is drawn to 'layout' rather than allegory and like Polke, to a loose derivation from photographs, a weak or 'bad' sampling of print styles. He similarly employs additional printed fabric in works such as *His Brain* (1984) (Figure 83), elements of text and even occasional items of furniture, as in *King Kong* (1983) (Figure 84) and other areas of pattern or abstraction as in *The Burning Bush* (1982) (Figure 85). Salle's figures, in contrast with Clemente's are generally female and their poses the sexually explicit clichés of pornography. Distinctive to his work is the way 'layout' and 'bad' depiction are combined to make such work 'about' pornography rather than merely pornographic. Nevertheless such work stands or falls on the value given pornography. Here sexual allure at its most narrowly anatomical is sampled and sorted by overlapping and superimposed pictures and the casual exercises in line and tone that slow or halt prompt recognition. The analogy, if not the allegory, is between 'bad' sexuality and 'bad' depiction. The cheap thrill of pornography is here extended to the lax tracing and modelling derived from photography, the entrenched allure and recognition of the object permitting, even encouraging a waywardness of depiction.

By the same token, surrounding and contrasting pictures and objects offer less or no such easy recognition, and rather underline the limits of such depiction and allure. In as much as depiction survives in these cases, as in the houseboat in *His Brain* or the sketch in white of (perhaps) looting soldiers in *The Burning Bush*, there are grounds for allegory, but often even this much is obscured in the emphatically dilatory depiction. 'Layout' here not only sorts porn with 'bad' depiction, but with patterned fabric, as in *His Brain*, and the furniture and text of *King Kong*. Neither patterns nor furniture gain much, in the way of an erotic charge from the association. But nor are the female figures reduced to little more than decorative motifs by it. Rather porn pulls depiction one way, pattern and furniture pull it another, and the result is both comic and desolate in its severe truncation. Significantly, Salle's later work gradually discards its Neo-Expressionist traits, acquires a smoother more consistent style as his themes and objects soften or broaden. He retains a commitment to 'layout', monochromes and lax print sampling that is resolutely Post-Modernist, and remains more adventurous in his selection if

not treatment of these, than similar approaches by Robert Longo (b.1953) Troy Brauntuch (b.1954) David Wojnarowicz (1954-92) and others.²⁶⁷

The work of Julian Schnabel (b.1952) concentrates upon novel materials and techniques, and their resistance or 'traction' for depiction that ranges from allegory to 'layouts' and abstraction. As with Kiefer, 'bad' depiction is carried through to 'bad' materials, struggles to express a coherent metaphor and results in a deeply ambiguous tone. But where Kiefer at least retains an allegorical structure for various locations or settings, Schnabel uses figures, portraits, still lifes and landscapes, as well as text and other notation to variously draw the surface into two-dimensionality, occasionally to allegory, even as novel materials resist 'good' or a recognised depictive style.

Schnabel's best-known innovation in materials consists of shattered china plates, glued to the bare or painted support and usually painted over. The fragments are generally arranged in approximate order to their wholes, stressing their derivation and disintegration. While china rarely finds a serviceable metaphor in the objects depicted or the style of depiction, they nevertheless express a fragility and destructiveness to materials, indeed a certain wanton abandon to the process of re-sorting. It is a process that literally labours the picture painted across or between them. Then again, the picture is adjusted to rugged surface, radical pigment or application, vast expanse, weathering or other distress, to duly draw the surface into depiction, if only 'badly'. But while china serves to stress fragility, even extravagance, it does so clumsily. Glass or Styrofoam might equally serve, or better, some combination. For the 'china-ness' side to the sample remains stubbornly obvious, and confuses or weakens the sample's 'fragility and extravagance'. Yet such dissipation is also to the point. 'Bad' materials here reciprocate 'bad' depiction.

Schnabel's flexibility in adjusting (or misadjusting) means to ends is demonstrated in the swift progression from works such as *The Patients and the Doctors* (1978) (Figure 86) that balance the beds of shattered china against casual outlines of blade-like shapes, to the pictogram-like 'layout' of *Portrait of God* (1981) (Figure 87) wrought in

²⁶⁷ On Salle, see Janet Kardon, *David Salle*, (catalogue) Philadelphia, 1986, Lisa Phillips, *David Salle*, New York, 1987, Peter Schjeldahl, *Salle (an interview with David Salle)*, New York/Toronto, 1987 and Currentartpics 97.

bold gesture across an imposing scale, to the dense layers of imagery in *Prehistory: Glory, Honour, Privilege, Poverty* (1981) (Figure 88) entangled with actual deer antlers mounted upon pony skin, to the jagged and vaguely botanical forms of *A.D. (Wreath for Tennessee Williams)* (1983) (Figure 89) rendered upon a massive tarpaulin with oil paint and fibreglass. Indeed this flexibility often threatens to descend into ‘anything goes’; where ‘badness’ is no longer held in check and the balancing act between materials and picture (much less allegory) simply collapses. The work is not necessarily more daring for embracing this dissolution either. Actually risk disappears as options proliferate, and more accurately, the work that dilates in this way also stalls in indifference. At this time Schnabel increasingly favours found surfaces, not so much the printed fabrics of Polke or Salle, as discarded theatre backdrops, animal hides and black velvet. Accordingly, depiction often takes on a superimposed, graffiti-like quality, something also stressed by the use of spray cans in works such as *Resurrection: Albert Finney meets Malcolm Lowry* (1984) (Figure 90) as well as the scrawled and partly deleted inscriptions. Indeed graffiti looms as an obvious progression for such projects although rather than embrace installation or site-specific works to this end, Schnabel subsequently devotes more of his career to writing and film directing.²⁶⁸

The graffiti option is pursued however in the early work of the Mülheimer Freiheit group in Cologne, and by American artists such as Jean-Michel Basquiat (1960-88) Keith Haring (1958-90) and Kenny Scharf (b.1958).²⁶⁹ To the extent that such work survives, it essentially betrays the spirit of graffiti, and to the extent that various styles of graffiti are sampled upon standard supports for painting, the works betray the material of graffiti. And while such work is never quite true to graffiti, nor does it remain quite true to ‘bad’ depiction or Neo-Expressionism, since its stylistic identity is streamlined or narrowed in the process, and loses some of its unruly ‘badness’ in adopting the recognisable means of graffiti. Such work finally exhausts Neo-Expressionism. The expanding means of Neo-Expressionism enable greater appreciation of certain peripheral work, such as the later work of Phillip Guston

²⁶⁸ On Schnabel, see Nicholas Serota and Joanna Skipworth (eds.) *Julian Schnabel, Paintings, 1976-86* (catalogue) London, 1986, Stuart Morgan, ‘Julian Schnabel interviewed by Stuart Morgan’, *Artscribe*, No 44, December 1983, pp. 15-21 and *Currentartpics* 56.

²⁶⁹ A record of the activities of the Mülheimer Freiheit group from this time is provided in an interview with several of its members in Cordelia Oliver, ‘The Second Bombing: The Mülheimer Freiheit Group’ *Artscribe*, No 44, December 1983, pp. 22-26.

(1913-80) the racial satires of Robert Colescott (b.1925) and the nudist anecdotes of Eric Fischl (b.1948), but it also consolidates 'badness' as a category, and with that reduces its effectiveness and interest.²⁷⁰ But rather than look to these fringe benefits, or parallel developments elsewhere, the study turns to developments in New York, signalled by the exhibitions 'Bad' Painting and New Image Painting.

Both shows appeared in 1978, and detect shifts in painting as print sampling dissipates and more painterly means are adopted for less 'printerly' ends – much like discussion on sampling effectiveness toward the end of Chapter Fifteen. In the earlier of the two shows, 'Bad' Painting, organised by Marcia Tucker at her New Museum of Art, the work of James Albertson (b.1943), Joan Brown (1938-1990), Eduardo Carrillo (1938-1998), William Copley (Cply) (1919-1996) Charles Garabedian (b.1923) Robert Chambless Hendon (N.D.A) Joseph Hilton (N.D.A.) Neil Jenney (b.1945), Judith Linhares (b.1940) P. Walter Siler (N.D.A.), Earl Staley (b.1938) Shari Urquhart (b.1941) and William Wegman (b.1943) concentrates on how comic-like graphics, occasionally traditional motifs or pattern, yield to expressive and Expressionist handling, while themes or iconography similarly reflect a more remote derivation, a mixture of irreverence and idiosyncrasy, that as discussed, is in some ways unavoidable in seeking to further the project. This is the 'Bad' to painting, but it carries much less emphasis upon allegory and text than German variants, much less interest in strict drawing or abstraction than New Image Painting. Indeed, the division between 'Bad' Painting and New Image Painting, between anecdote and stylisation, to some extent splits the impact of Neo-Expressionism on American painting. But while 'Bad' Painting unquestionably detects a change, it lacks the focus of New Image Painting, the vigour and breadth of Neo-Expressionism.

New Image Painting was the title of an exhibition at the Whitney Museum in New York in December 1978 curated by Richard Marshall. It consisted of work by Nicholas Africano (b. 1948) Jennifer Bartlett (b. 1941) Australian Denise Green (b.1946) Michael Hurson (b.1941) Neil Jenney (b.1945) Lois Lane (b.1948) Robert Moscovitz (b. 1935) Susan Rothenberg (b. 1945) David True (b.1942) and Joe

²⁷⁰ For standard interpretation of such work see Tony Godfrey, *The New Image: Painting in the 1980s*, New York, 1986.

Zucker (b.1941). It highlighted a course to painting distinct from print sampling or preceding styles of concrete depiction.²⁷¹ Like Neo-Expressionism, it gains momentum as print sampling falters. Central to most of the work is the model set by the early work of Johns, with its use of a design or template-like image within a vigorously worked ground. But where Early Johns largely resists the use of familiar depiction to function thus, and where early Warhol imports standard graphics to this end, the New Imagists forge new or unfamiliar icons. Typically they build an orthogonal picture plane restricted to a spare outline and 'fill' of colour and facture. The model set by Johns inflects a design such as the American flag or a stencil alphabet with an intermittent or approximate compliance, through an opposing rigour of technique and novel materials. The model is not concerned with the literal and allegorical in depiction but the parameters of recognition and identity. This is the first part of the contrast with Neo-Expressionism.

In New Image Painting however, the objects depicted in basic silhouettes and/or isolated within a surrounding ground never quite carry the rigour of a template or design. Instead, the images declare their drawing as invention and undermine the function of the surrounding 'fill' or worked grounds. The tension between the two slackens once drawing becomes an issue. Often they amount to no more than a curious contrast of techniques, a strict outline against a broadly worked 'fill'. In the case of early Jenney and Rothenberg, facture is especially reminiscent of Johns in works such as Rothenberg's *Butterfly* (1976) (Figure 91) while the more subdued techniques of Africano, Green, Lane and Moscovitz nevertheless sample facture against outline, often with a single or flat colour. Of the group, only Zucker is drawn, like Johns, to novel materials, with cotton swabs and rhomplex augmenting acrylic paint in *Merlyn's Lab* (1977).²⁷² Only True and Zucker extend drawing beyond the isolated icon, and all but surrender to something like minor cartoon and illustration styles, while only Bartlett and Hurson are drawn to 'layout' and multiple pictures within it. But neither Bartlett's grids nor Hurson's sequences can quite ground outline and 'fill' more firmly either. Bartlett's *Rhapsody* (1975-6) and Hurson's *Palm Springs No 2* (1971) offer deft variations but ultimately outline and

²⁷¹ Marshall does not quite couch his selection in these terms of course, although gropes for something along these lines. See Marshall, *New Image Painting*, (catalogue) New York, 1978, pp. 7-13.

²⁷² On this score Bartlett's ceramic tiles are an alternative rather than an addition to painting.

‘fill’ here engage only the more obvious and less interesting stylistic features for their objects.

The problem is that the terms themselves – outline and ‘fill’ – are too cosy and entrenched by Johns to now offer means of testing recognition and identity more fully, or without falling into greater abstraction.²⁷³ In this respect New Image Painting is too ‘good’, or demure. It samples too conservatively. This is the second contrast with Neo-Expressionism. Where Neo-Expressionism embraces the ‘bad’ and backs away from Modernism to teeter at its cusp, renew allegory and extended reference, New Image Painting clings to the territory between Late Modernism and print sampling, only to find the crucial testing of recognition and identity now eludes mere outline and ‘fill’. On one path we test allegory and reject Modernism, on the other we preserve Modernism, but test too little and literally. Both are necessary, if troubling experiences. Both flag an end to Post-Modernism.

Before embarking upon the last period to the twentieth century it is appropriate to consolidate the distinction drawn here between Late and Post Modernism. So far this break has been based solely upon developments in more concrete depiction. It now needs to be shown how the distinction holds for abstraction, what changes the proposed periods bring to abstraction. Then, given abstraction’s intimate relation to three-dimensional work and the ‘expanded materials’ indicated in Chapter Eleven, it also needs to be shown how the break holds for works beyond painting and mere sculpture and what changes occur there. The following chapter duly traces the course of abstraction across Late and Post Modernism and Chapter Eighteen does the same for works of ‘expanded materials’. Here the task has been to show how Post-Modernism contains a rival style to print sampling and how it briefly succeeds Photo-realism before concluding, along with the period, in the mid-eighties. The period is thus seen to abandon more comprehensively the tenets of Modernism (Early and Late).

²⁷³ The option of pressing for greater abstraction is explored in the work of Elizabeth Murray (b.1940) a colleague of some of the New Imagists. Her work retains an outline and ‘fill’ method, where outline adopts the radical undulations of a comic strip in its depiction of inanimate objects, and dispenses with grounds for elaborate shaped canvases. The result is a little like an unwilling mix of Peter Saul and Ellsworth Kelly.

Abstraction In Late and Post-Modernism

Late Modernism has been characterised by the emergence of ‘Reciprocal Depiction’, and ‘Reciprocal Depiction’ has been characterised by mutual sampling of the abstract with the concrete. But this accommodation of the abstract can hardly do justice to the project of abstraction as a whole. In fact the compromise prompts bolder projection to pattern for abstraction. In Late Modernism bolder pattern arises in stricter symmetry and is claimed mainly where work uses issues of colour and tone for materials and techniques on a greater scale, or beyond the ‘easel scale’ painting. Later, where symmetry becomes foremost, or projects *to* novel materials, scale, shape and colour, rather than is projected *from* them, Late Modernism becomes Post-Modernism. Post-Modernist abstraction pursues symmetry to more elaborate and established patterns, but where such pattern then arrives at repeating pictures or even the single motif, style and period draw to a close.

This chapter can only briefly trace this arc, but hopefully with sufficient detail and persuasion to strengthen the distinctions drawn between Late and Post-Modernism. It looks firstly at how scale is used so distinctively in the fifties, particularly by the Abstract Expressionists in New York. In Modernist works such as Kupka’s *Disks of Newton* (1911-12) (Figure 2) and Klee’s *Table of Colour (in Grey Major)* (1930) (Figure 7) scale and facture have been shown to be intimately linked, the small scale of the work grants the size of the brushstroke and paint viscosity an intimacy and spontaneity, and they in turn convey to colour a certain precarious character. The size of such works is thus an integral part of what is sampled. Clearly the same materials or technique function differently in larger works, often stressing quite the opposite qualities, so that a large work by Kupka such as *Amorphia: Fugue in Two Colours* (1912) (211 X 210 cm.) (Figure 92) with its short, chiselled brushwork and

thick paint, give the work a strangely cautious, fussy quality, somewhat at odds with its sweeping curves and bold colour, although perhaps apt as a metaphor for the contrapuntal structure of a fugue. Similarly, large works by Sonia Delaunay, such as *Electric Prisms* (1914) (250 X 250cm.) or Kandinsky, such as *Composition VI* (1913) (195 X 300cm.) use no more than standard brushstrokes and often the short parallel strokes that derive from Cubism and Cezanne, to urge a more traditional grandeur of scale.

But with the work of the Abstract Expressionists, large works exploit a new range of materials and techniques.²⁷⁴ The most obvious example is Pollock's dripping of enamels, but equally radical is the use of large sign-writing brushes by de Kooning, in works such as *Woman I* (1950-52) (Figure 36) that extend the range of facture - together with massive wipes, smears, scrapings, and allow the work to maintain an intimacy and spontaneity even when this is no longer an entirely comfortable experience. Scale provides de Kooning with the space to display this range of activity and its 'interrupted' object. This new space for techniques or techniques for space, bring other, less obvious modulations of line, tone and colour (roughly, through scumbling or mottling) that are framed in the distinctive formats adopted by Rothko, Barnett Newman (1905-70) and Ad Reinhardt (1913-67).²⁷⁵ In their works qualities of colour or tone are inseparable from issues of scale and facture. This striking integration provides a certain mystique, even sublime but also expresses some of the equivocation found in 'Reciprocal Depiction'. One mottled colour, or toned mottle, with exquisite subtlety gauges another, combines in a further, grander harmony. Yet this sampled integration needs an equally impressive means of sampling, a striking frame or isolation to set it off and this is provided by greater, more recognisable pattern.²⁷⁶

¹ The point here is that large scale alone is not the decisive factor in this shift, as is often assumed in accounts of the style. See for example Robert Motherwell's summary in Max Kozloff, 'An interview with Robert Motherwell' *Artforum* 4. No.1 September 1965, p. 37, "The large format at one blow, destroyed the century-long tendency of the French to domesticize modern painting, to make it intimate." This is also quoted in Irving Sandler, *Abstract Expressionism: Triumph of American Painting*, London/New York/Washington, 1970, p.156 and elsewhere.

²⁷⁵ Given the dominance of American artists in this field and period, all artists henceforth introduced in this and following essays are taken as American and New York-based, unless otherwise indicated.

²⁷⁶ On Abstract Expressionism, see Irving Sandler, *Abstract Expressionism: Triumph of American Painting*, London/New York/Washington, 1970, David Anfam, *Abstract Expressionism*, London, 1990, Michael Auping, *Abstract Expressionism: The Critical Developments*, Buffalo, New York, 1987 and concerning its broader social history, Serge Guilbaut, *How New York Stole The Idea*

In works such as Newman's *Vir Heroicus Sublimis* (1950-1) (Figure 93) or Rothko's *White, Yellow Red on Yellow* (1953) (Figure 94) it is notable that colour identity and attendant distinctions are wrought within conspicuous symmetry.²⁷⁷ In Newman's work this is established by parallel vertical bands, which is to say, the symmetry here runs laterally, across the middle of the picture, while in the Rothko essentially the same kind of bands typically run laterally, allowing a vertical symmetry. Reinhardt's work usually adheres to a one or both of these. In other words, the symmetry or pattern channels colour, facture and scale distinctions along axes, laterally in most of Newman's work, vertically in Rothko's.²⁷⁸ This is not to disregard the actual height of the Newman, or the width of the Rothko, rather to underline the fixity conferred upon them by these formats. Such works thus establish compelling new qualities for colour, tone, scale and facture by edging pictures closer to obvious pattern.²⁷⁹

In Late Modernism the effectiveness of greater symmetry also enables work that stretches and relaxes it. Artists such as Helen Frankenthaler (b. 1928) and Morris Louis (1912-62) deal in a similar integration of colour, facture and scale but now adopt an extremely diluted acrylic paint and novel pourings or stainings onto an unstretched bare canvas to determine the shape and other features of a colour – the colour and other features of a shape. Yet without the rigour of a sampling symmetry, usually such techniques seem no more than prompted or projected by the shape and colour properties obtained. Elsewhere works concentrate upon a

Modern Art, Chicago, 1983 and Francis Francina (ed.) *Pollock and After: The critical debate*, London, 1985.

²⁷⁷ It must be acknowledged that such small reproductions of such large works, inevitably lose the distinctive modulations under consideration. This is particularly true in Newman's case.

²⁷⁸ The importance of symmetry to this work, while often acknowledged as often fails to accurately locate the axes. See for example discussion of symmetry in Newman's work in Yves-Alain Bois, *Painting as Model* Cambridge/Mass./London, 1993 pp. 187-213, and more briefly in Jonathan Fineberg, *Art Since 1940* (2nd edition), New York/London, 2000, pp. 100-102. The complementary formats of Rothko and Newman, if not quite the symmetry, are noted in Greenberg, 'American-Type Painting' in *Art and Culture*, Boston, 1961, p.225.

²⁷⁹ In this regard the Suprematist works of Malevich, such as *Black Square* (1913 or 23) and *Black Cross* (1923) offer interesting comparison, since they employ biaxial symmetry, upon a square canvas, but separate colour or tone from shape – so that the strict masking of the outline, while pointedly rarely quite straight or uniform, strictly avoids the involvement of colour or facture. The results are 'a picture' of a square or cross, approximately in shape, and in which blackness and facture are then only incidental properties. Possibly, this stresses the further intangible nature of the true or ideal square or cross. At any rate, it distinguishes such work from Late Modernism both because it resists a greater integration of colour, facture and shape and because it remains committed to traditional scale for these issues.

single colour or tone in order to exploit facture more fully, as in Rauschenberg's successive white and black series. In some works by Ellsworth Kelly (b. 1923) at this time, such as *White Plaque: Bridge Arch and Reflection* (1951-55) colour is equated with shape, not so much through facture, which here amounts to little more than a smooth coat of white paint, as with the actual shape of the support, here wood, although this feature is generally called a shaped canvas.²⁸⁰ Monochrome works obviously possess symmetry, although do not necessarily display it, as is the case of the Rauschenbergs. However Kelly's shaped paintings and collages from this time are often notably symmetrical (even while, as with this example, also offering a more concrete depiction). Yet since the pattern is stressed through the frame shape, as much as its smooth and single colour, it balances pattern and shape against picture and painting, providing a more complex formula.

More obvious pattern is pursued along two paths. One abandons the elaborate systems of a Kupka or Mondrian, even the loose grids of Klee, for simpler patterns easily discernible over and above their colour content (or vice versa). The contained variations on a square by Josef Albers (1888-1976) such as *Hommage to the Square: Ascending* (1953) (Figure 95) and the uniform stripes of various lengths by Swiss Richard Paul Lohse (1902-88) such as *Rhythmic Progression* (1952-59) (Figure 96) inch forward in this direction, although still provide a sliding scale of lengths in Lohse's example and like variation of width to height of square in Albers' example. Yet Albers' work also establishes a clear vertical symmetry that crucially reinforces its pattern and although neither artist's work acquires the scale of the Abstract Expressionists, their structures anticipate the work of later artists such as Kenneth Noland (b.1924) and Gene Davis (1920-85) where greater scale is unquestionably at issue. Noland initially adopts concentric circles of varying widths rather than squares; Davis adopts stripes of uniform length as well as width.

The second and lesser path at this time engages pattern less in the interests of colour, than depth. The convergence of perspective (and 'Rerealism') with abstraction occurs in the work of Vieira da Silva (1908-) for example *Library* (1949) (Figure 97-x) and Matta, for example, *The Onyx of Electra* (1944) and is taken further

²⁸⁰ Monochrome abstraction continues to attract proponents following those mentioned, variously establishing equations between colour, shape and facture. Of note are the French artist, Yves Klein (1928-62) and Robert Ryman (b.1930)

into pattern in work such as *Rolleboise* (1955) (Figure 97) by the Dane Richard Mortensen (1910-93) *Belle Isle* (1947) (Figure 98) by the Rumanian Victor Vasarely (1908-97) and also, surprisingly, in the prints of Albers, such as the *Structural Constellation* series produced in the early fifties (Figure 99).²⁸¹ Such work exploits the angles of perspective and projections (in Vasarely's case, without resorting to straight lines) to generate patterns that deal in the approximate symmetry of the Vasarely as well as the more complex reversals and inversions of the Albers. This approach asserts a complexity of pattern distinct from that of Kupka or Mondrian, and in contrast to the symmetry of stripes and squares. Both paths obviously place certain constraints upon technique and colour. As works acquire an impressive scale, simple pattern offers vital latitude in technique while complex pattern would seem initially to give or gain little. Colour relations in both kinds of work, duly marshalled into Newtonian complementaries and other harmonies, are nevertheless reductive. Once isolated within the strict shapes of pattern and single luminances and intensities of a given hue, colour is not so much demonstrated within a neutral format as conforms to and demonstrates the format.²⁸²

Essentially the shift is in what is sampled in the work. Initially symmetry or pattern is at the service of colour and tonal relations with facture and scale. Yet as colour, tone, facture and scale are marshalled more strictly, pattern or geometric format becomes foremost. At a certain point colour, tone, facture and scale are now at the service of more obvious pattern, in fact reinforce the identity of pattern through their variation, and now properly sample the projection of pattern *to* painting. This step occurs most forcefully in the work of Frank Stella (b.1936) at the end of the fifties, and initiates a Post-Modernist period for abstraction.

Stella's key works here are the 'Black' or 'Pinstripe' series, produced between 1958 and 1960, in which the picture is divided into a number of stripes of fairly even width, and which initially remain parallel to the sides of the picture, as in *Tomlinson Court Park* (1959) (Figure 100). A crucial determinant of width of stripe (and hence

²⁸¹ This untitled example is taken from Joseph Albers and Francois Bucher, *Despite Straight Lines*, New Haven and London, 1961, but supplies no details of size or medium.

²⁸² John Gage arrives at a similar conclusion in considering the accuracy and identity of colour sampled in such work. See Gage, *Colour and Culture*, London, 1993, pp. 247-268. Colour 'harmonies' have more recently been treated in terms of 'equiluminance' in neurobiological studies and the result of centre/surround distribution of colour receptors in the retina. See Margaret Livingstone, *Vision and Art: The Biology of Seeing*, New York, 2002.

of number and relations) is to be found in the unpainted canvas intervals between stripes (the pinstripes), where the casual brushwork avoids a sharp or hard edge and ‘scrubs’ or ‘feathers’ a more approximate edge. The intervals and brushing are broad enough to ensure that they are taken as more than some minor shortcoming in execution, and also broad enough in relation to the width of the stripe to call into question the precise shape of the stripe. One does not hesitate in taking the stripes to be more or less straight, and yet the unevenness is of a nagging tolerance.²⁸³ Like Johns’ adherence to the design of the American flag or a stencilled alphabet, the unevenness in Stella’s stripes establishes a curious degree of tolerance or compliance, not so much relative to the familiarity of the design, as with Johns, but here more to the scale of the stripes and their relation to the frame. Stella’s work nonetheless may be taken as a response to Johns, and to parallel the response of Warhol, although slightly preceding it. Abstraction here is of a piece with the shift to print sampling and Post-Modernism, and shares the provocatively cool attitude. Discussion of the links between pattern and print is deferred for the moment. The immediate task is to trace which patterns are used, and in what ways they are extended or projected in painting.

Where Post-Modernist abstraction initially dwells on stripes, or reasserts grids and concentrates upon interval and scale, this fundamentalist tendency is called Minimalism. It is not however drawn to stricter or more minimal ordering, to mere points at uniform intervals, to a single line or indeed a single point. However, there is one suitably singular work that illustrates just this reduction of two-dimensionality at this time. The work is *The Rose* (1958-64) (Figure 101) by San Francisco-based Jay DeFeo (1929-89). It also straddles the issues of monochrome and tonal constraint, materials and techniques and painting versus sculpture, and surely deserves a place in the foundation of Minimalism.²⁸⁴ Almost as pointed, in more ways than one, is the later work of the Italian Argentinean Lucio Fontana (1899-1968) where line occurs as an actual incision upon a primed canvas, in works such as *Spatial Concept -*

²⁸³ On Stella, including a puzzling denial of any relations within the stripes in works, see Michael Fried, *Three American Painters, Kenneth Noland, Jules Olitski and Frank Stella*, Cambridge/Mass, 1965 William Rubin, *Frank Stella*, New York, 1970, Robert Rosenblum, *Frank Stella*, London, 1971.

²⁸⁴ On De Feo, see Jay De Feo, *Jay De Feo, Selected Works: 1952-89*, (catalogue) Philadelphia, 1996, Donald Goddard, ‘Selected Works by Jay De Feo’, www.newyorkartworld.com (2004)

Attese (1958).²⁸⁵ But Minimalist painting generally restricts the issue of materials and technique to a certain leeway in stripe rigour. For example it finds and makes stripes in the later (Post-Modernist) works of Louis, such as *Alpha Pi* (1960) (Figure 102) where width, angle and symmetry of the ‘unfurled’ stripes are gained through the radical expanse of unpainted canvas in the centre of the painting. Area and sheer size determines proportion and then identity of stripe and symmetry.²⁸⁶ This accommodation of novel materials and technique is sometimes referred to as the ‘Process’ branch of Minimalism, whereby the physical and chemical processes of the materials are prominent in the degree of geometric rigour, or pattern attained. Process nevertheless leads to three-dimensional works, by artists such as Richard Serra (b.1939) and Eva Hesse (1936-70. Allied to Process, is ‘Systems’ Minimalism, which stresses a series of consecutive or overlaid patterns or systems, whose combination generates further and surprising pattern, such as the drawings of Sol Le Witt (b.1928) or the paintings from the late sixties of the Los Angeles-based Ed Moses (b.1926). Artists such as Robert Morris (b.1931) and Barry Le Va (b.1941) apply Systems to three-dimensional work.²⁸⁷

Apart from Minimalism, Post-Modernist abstraction exploits the more complex geometry noted in Late Modernism. What starts as plays with conflicting projections and perspectives of colour planes, develops firstly into conflicting functions of line, in works such as Vasarely’s *Markab* (1956) (Figure 103) where complexity is now a matter of the density and alternation of high contrast line used to indicate volume or depth, and then to greater density in works such as *Fall* (1963) (Figure 104) by Englishwoman, Bridget Riley (b.1931) where complexity now generates the distinctive retinal effects of motion and depth called Op Art.²⁸⁸ Such effects are not restricted to the linear, but also exploit colour equiluminance and intensity in works such as *Han-San Cadence*, (1963) (Figure 105) by Larry Poons (b.1937). Yet these effects, if not the exact patterns, while undeniably engaging, are

²⁸⁵ On Fontana, see B. Ceysson et al., *Lucio Fontana*, (catalogue) Paris, 1987.

²⁸⁶ On Louis, see John Elderfield, *Morris Louis*, (catalogue) New York, 1987, Michael Fried, *Art and Objecthood: essays and reviews*, Chicago, 1998.

²⁸⁷ On Minimalism see Frances Colpitt, *Minimal Art: The Critical Perspective*. Seattle, 1990, David Batchelor, *Minimalism* Cambridge, 1997, Gregory Battcock (ed.) *Minimal Art: A Critical Anthology*, New York, 1968.

²⁸⁸ More detailed analysis of these effects is found in Gombrich, *The Sense of Order: a study in the psychology of decorative art* London, 1979 pp. 117-148, Gregory (ed.) *The Artful Eye*, Oxford and New York, 1995 and Livingstone, *Vision and Art: The Biology of Seeing*, New York, 2002. On Op Art, see Cyril Barret, *An Introduction to Optical Art*, London/ New York, 1971.

hardly novel.²⁸⁹ Indeed it is the recycling of patterns familiar to the psychology of visual perception that crucially allows them to be used somewhat differently in painting. The effects while still compelling, are as often surrendered to the restless or mobile viewer, indeed to the various incidental distractions of the painting's location, so that the singularity of the 'retinal' pattern competes and draws attention to other qualities of the painting, to its more relaxed and various receptions, to the perceptions of the pattern that actually fall short of or avoid its optical spell (such as very close or distant inspection). In other words the patterns of Op Art now extend painting to certain particulars of the viewing situation, to matters of scale and context, and as much for a print as a painting, but for more than a pattern. Consequently, while the pattern of the Op Art painting is easily reproduced in a photograph, to reproduce it *as a painting* is almost impossible.

In noting the varieties of pattern used in Post-Modernist abstraction we have been drawn into noting ways in which they extend and are extended by painting. This is now considered more fully by returning to Stella's work following the Black series. Here monochrome is maintained as well as the unpainted intervals between stripes, although the unevenness is reduced to a cleaner edge and the brushstroke now highlighted by refraction from metallic particles in the industrial enamels used. The straight lines to the stripes now conform to distinctly symmetrically shaped canvases, so that stripe and interval link shape and colour in a way unavailable to Kelly, and which in turn prompt more elaborate symmetries, inversions and reversals. Works now extend in enormous T-Shapes, U-shapes Star-shapes and various zigzags. Colour variation is later introduced, together with fluorescent paints so that ordering across stripes now assumes some of the complex system noted in Kupka (Figure 2) as well as the colour effects found in Op Art, and largely replaces the uneven edge as a regulator of stripe width or edge. The introduction of irregular polyhedrons and curves to the shaped canvases stretch pattern beyond just stripes, in works such as *Effingham I* (1967) (Figure 106) and *Aghatana III* (1968) (Figure 107) so that pattern does not just project to canvas shape, facture and colour, but is also projected by them, and builds stripes and remaining shapes or 'fill' to the

²⁸⁹ An interesting precedent occurs in The Independent Group's display *This is Tomorrow* at the Whitechapel Art Gallery, London, 1956, where Hamilton, John McHale and John Voelcker's contribution, (as Group 2) included standard perceptual test graphics printed on large wall-mounted cards, supplying familiar 'optical effects'. See Richard Morphet, *Richard Hamilton*, (catalogue) London, 1970, pp. 28-30, Thomas Crow, *The Rise of the Sixties*, London, 1996, p. 46.

canvas into more diffuse pattern. In other works stripe and colour create intersecting and ‘interweaving’ pattern, as in *Saskatoon I* (1968) (Figure 108) so that pattern now acquires a basic depth, as stripes are projected by textile and basketry motifs.

Stella’s work thus undergoes a steady progression. Painting *as* shape of canvas and industrial paints prompts more elaborate pattern. Stripes duly acquire colour ranges, curves and additional enclosed shapes or fill, and even the ‘depth’ of interweaving planes or bands. Further pattern surely urges more familiar motifs, more concrete depiction. Yet Stella resists this and instead presses painting further into bas-relief constructions and more freestanding sculpture. The result is a greater sense of relaxation and yet disappointment. This is firstly because the rigour established between pattern and painting cannot be sustained in three dimensions – three dimensions require more of a pattern than a set of curves or planes as painted surfaces. It literally requires another dimension to the governing principles of construction.²⁹⁰ Secondly, it is because much in painting and sculpture at this time render Stella’s version of both decidedly pedestrian.

This brings us to other ways painting is extended by pattern at this time. Stripes abandon canvas for temporary murals upon various architectural features, interior and exterior, in the work of Frenchman Daniel Buren (b.1938). Le Witt converted stripes to lines and grids, and more elaborate geometric figures, devised formulae (or perhaps scores) governing their execution as murals, sometimes without his presence.²⁹¹ Gene Davis applied his signature striped colour harmonies temporarily to roads and parking lots, such as *Franklin’s Footpath* (1972) a vast expanse (414’ X 76’) in front of the Philadelphia Museum of Art. Artists of the Surface/Support Group in France in the late sixties, such as Claude Viallat (b.1936) favoured loose hanging rather than stretched supports and adopted various printed fabrics over which were painted striped and gridded motifs; often installed outdoors.²⁹²

²⁹⁰ Ironically, this is close to the criticism Stella directs at Minimalist sculpture at the time. See Rubin, *Frank Stella*, New York, 1970, pp. 68-70. On later Stella, see Currentartpics 47

²⁹¹ Interesting precedent for Le Witt’s systems arises in Francois Morellet’s ‘Op’ drawings, see for example *Four Superimposed Webs* (1959) in Barret, *An Introduction to Optical Art*, London/ New York, 1971, p. 31. On LeWitt see also Currentartpics 33.

²⁹² On the Surface/ Support Group and similar, see, Philip Armstrong et al., (eds.) *As Painting: Division and Displacement*, Columbus/ Ohio/Cambridge/ Mass. 2001-2 and Raphael Rubenstein, ‘Opening The Field’ *Art in America*, October 2001, pp. 57-61.

Looking to the materials of pigment rather than of support, it has been noted how pattern is relaxed by process (and scale) in works such as Louis' *Alpha Pi* (1960) (Figure 102). Similarly, in Noland's *Beginning* (1958) (Figure 109) staining now reciprocates pattern with process. But where pursued, process steadily relaxes or dissolves pattern. Works such as those of Jules Olitski (b.1922) at this time initially offer simply more irregular circles and pattern through staining, but as technique expands with various pouring, spraying and spattering, in works such as *Seventh Loosha* (1970) (Figure 110) pattern recedes to no more than a Rothko-like framing of edge to centre. Pattern or symmetry is now radically relaxed, in a way unavailable to Rothko, even Frankenthaler or early Louis. It hovers at a compelling minimum, orders colour, tone, facture and scale accordingly. This style is called Lyrical Abstraction and also attracts the work of Poons. The pour-ability stakes are raised with the pigmented latex or polyurethane adopted by Linda Benglis (b.1941) in works such as *Odalisque - hey hey Frankenthauer* (1969) (Figure 111). Here, the quick-setting foam assumes a three-dimensionality that once more broaches sculpture. Later work by Olitski and Poons literally rises to the challenge.²⁹³

These examples obviously trace the extremes for the way pattern extends painting, is extended by it. On the one hand pattern stretches painting in embracing architecture and the wider environment, and on the other, painting stretches pattern in embracing further versions of pigment and support. This leaves the course of more elaborate pattern and its extension in painting. But before turning to this, mention should be made of several moderate developments. The work of Brice Marden (b.1938) at this time broadens stripes or narrows monochromes to sets of discrete panels, such as *After The Marchioness of Solana* (1969) (Figure 112) where a distinctive combination of oil and wax are used in generous modulations, more tactile than Newman perhaps, but now strengthening symmetry and identifying colour by discrete panel rather than shift in technique or width of stripe. Also drawn to combined monochrome panels, Robert Mangold (b.1937) from the mid sixties onward combines them with irregular shaped canvases measured not by stripes, but typically an outline of an ellipse, also often irregular, the edge of which

²⁹³ On Olitski and Poons see Fried, *Art and Objecthood: essays and Reviews*, Chicago, 1998. Also on Olitski see Currentartpics 52.

meets the frame of the canvas at one or more points, offering a ‘pattern’ between outline and canvas shape.²⁹⁴ The shaped canvas is pursued with tinted fibreglass and polyester resin moulds in the work of the Los Angeles-based Ronald Davis (b.1937) where shape now aligns with three-dimensional projections for irregular volumes, offering a further step toward more concrete depiction.²⁹⁵ Finally, the work of similar ‘Fetish/Finish’ artists in Los Angeles, including John McCracken (b 1934) and Larry Bell (b.1939) adopts not simply industrial materials but industrial standards of finish (hence the name). In such works pattern while immaculately presented, is hardly immaculate pattern, but rather samples just such presentation. In some ways these works recall the convergence with industrial design found in certain Bauhaus works, such as Albers’ sandblasted glass designs. Equally, this attention to industrial process and standards extends concerns explored in the commission and fabrication of works for, rather than by artists, an issue taken up in Chapter Nineteen.

Departing from the interweaving stripes of Stella, artists such as Sean Scully (b.1945) in the early seventies and later Los Angeles-based Don Sorenson (1949-86) and Valerie Jaudon (b.1945) developing more elaborate – even maximised - patterns of interweaving, often preserving the pale edges or intervals to the stripes, if not Stella’s more relaxed facture²⁹⁶. Although Sorenson’s later work places greater emphasis upon process, and in general the use of poured and spattered grounds confined by masking tape to stricter geometries, is commonplace throughout the decade.²⁹⁷ However the paintings of Joyce Kozloff (b.1942) from around the middle of the decade, order stripes less through interweaving than the symmetries of Native American pattern, as in works such as *Notions of Finish – Frieze III* (1974) where stripes are in turn broken down into grids with intricate variations on colour

²⁹⁴ On Mangold, see Richard Schiff et al, *Robert Mangold*, London, 2000.

²⁹⁵ On Davis, see Charles Kessler, *Ronald Davis, paintings, 1962-1976* (catalogue) San Francisco, 1976.

²⁹⁶ On Jaudon see also Currentartpics 81.

²⁹⁷ On Scully, although only briefly dealing with the early work cited here, see David Carrier, *The Aesthete in the City: The Philosophy and Practice of American Abstract Painting in the 1980s*, Philadelphia, 1994, pp. 243-267. On the rather forgotten Sorenson, see Sandy Ballatore, ‘Don Sorenson at Copley and Wilder’, (review) *Art in America*, September-October 1976, p. 115, Christopher Knight, ‘Don Sorenson – Nicholas Wilder Gallery’, (review) *Artforum*, December 1979, p. 80. On Jaudon, see John Perreault, ‘Issues in Pattern Painting’ *Artforum*, November 1977, pp. 32-36.

and facture.²⁹⁸ More forthright concern with traditional patterns is also accompanied by concern with their traditional mediums, with weaving, textile printing and ceramic tiling, for example. These present a formidable counter-project to painting. However, certain sampling of textiles may yet be considered as depiction and painting. For example the elaborate collages of various printed and dyed fabrics by Miriam Shapiro (b.1923) or Lucas Samaras (b.1936) such as his *Reconstruction #19* (1977) (Figure 113) sample textile prints by stripes, independent of textile pattern, overlaid rather than interwoven, and closer in system and scale to a Sorenson or a Moses than a quilt or embroidery. These works function as pictures and even painting, when painting now projects such pattern and technique.

Interest in more traditional pattern and mediums – particularly printed textiles - is the basis of the mainly New York-based Pattern and Decoration Movement at this time.²⁹⁹ It obviously converges with other print sampling in painting, even with other textile sampling, such as that of Viallat, Polke or Rauschenberg. Yet Pattern and Decoration artists are not always and only concerned with printing and textiles, artists such as Robert Kushner (b.1949) and Robert Zakanitch (b.1935) also use quite standard painting to sample much less standard properties of pattern. For Kushner, loosely drawn - not quite Neo-Expressionist - figures, are painted over and around a ground of various printed textiles, as in *Aida* (1979) (Figure 114) introducing casual variations to the dancing figures as a repeating motif, as well as using printed patterns as sheer areas of colour and tone in the background. Elsewhere Kushner expands this use of printed pattern as shading to figures, much the way Lichtenstein's Benday dots are used to indicate tone and colour. Zakanitch also paints common repeating patterns, generally floral and drawn not only from textiles, but to which vigorous brushwork introduces greater variation within the

²⁹⁸ The use of non-western patterns at this time is also anticipated in the titles of many of Stella's works from the late sixties, such as *Agbatana III*, that take their names from ancient Babylonian and Moroccan sites, alluding to exotic and ancient foundations and Islamic pattern. The tendency throughout the seventies is thus to annex peripheral or exotic pattern, as abstraction steadily advances on more familiar, current and western pattern.

²⁹⁹ On the Pattern and Decoration Movement (or P&D) see Amy Goldin, 'The 'New' Whitney Biennial: Pattern Emerging?' in *Art in America*, May-June, 1975, pp. 72-73, Carrie Rickey, 'Art of the Whole Cloth' in *Art in America*, November, 1979, pp. 73-83, Jeff Perrone, 'The Decorative Impulse' in *Artforum*, November, 1979, pp. 80-81, Corinne Robins, *The Pluralist Era, American Art 1968-1981*, New York, 1984, pp. 131-154, Irving Sandler, *Art of the Postmodern Era: From the late 1960s to the Early 1990s*, New York, 1996, pp. 141-63 and Christopher Miles, 'Tracking Patterns' in *Art in America*, February, 2004, pp. 77-81.

motif. As with Johns or Stella, the pattern is stretched by such variation, while constrained by such version of painting.³⁰⁰

In both cases pattern now acquires pictures, and Post-Modernist abstraction gently draws to a close. Floral patterns are not pursued to the murals of a Le Witt or the exterior installations of a Viallat, nor to the foams and pigment cocktails of a Benglis or Poons. But pattern in repeating pictures tempts the single, central motif, even as it trades in vigorous brushwork and drawing. In this respect it converges with New Image Painting, and 'outline and fill' designs. But where brushwork is traded for single flat colours, where drawing and object conform to the simple silhouettes of commercial and civic icons, and where support is no more than loose fabrics or sheets of paper, pattern finds one further extension for depiction and painting. The installation by Mat Mullican (b.1951) at the Mary Boone Gallery in New York (1980) accomplishes this (Figure 115). Mullican's work soon moves away from the central and standard icon, but it is pursued in the work of Peter Halley (b.1953) such as *Prison with Conduit* (1981) (Figure 116) where the title points to the small square of five black vertical stripes depicting bars on a window, and perhaps a prison, while the black horizontal stripes below it form the conduit, and suggest both an electrical circuit (with another kind of cell) and a concealed access to the prison. Where Mullican counts on the loose hanging banner to draw an icon into a more decorative medium and pattern, Halley adopts the texture of a coarse paint roller to sample the strictness of the lines and stripes and the evenness of colour – a pattern of Minimalism in fact. Process and System are gently mocked in other words, more so where they allow more concrete depiction. For the prison and electrical motif, while not initially obvious, offers potent metaphor for the larger Minimalist project.

Other works at this time similarly find Minimalist motifs for pictures, or vice versa. Those of Ross Bleckner (b.1940) use soft or blurred vertical stripes offset by a collage of small birds, the stripes thus rendered as a cage. Yet stripes as a cage or prison bars still allow us to recognise the Minimalist pattern, to project it to picture and object, by a delicate balance. This balance is also present in the work of Philip

³⁰⁰ On Kushner, see Alexandra Anderson-Spivy, *Robert Kushner: gardens of earthly delight*, New York, 1997 and Janet Kardon, *Robert Kushner*, Philadelphia, 1987.

Taaffe (b.1955) from this time where pattern maintains a distinctive facture even as it surrenders outline to stencils and silk-screens. Patterns here neatly sample print and painting, and in examples such as *South Ferry* (1985-6) (Figure 117) find a mooring rope depicted in the simple diagonal motif contained within the gently asymmetrical silhouette, recalling earlier New York abstraction, such as that of Kelly, Al Held (b.1928) or Myron Stout (1908-87). The use of Bridget Riley's patterns in some of Taaffe's work at this time also accompanies a brief interest in how far such borrowings - as 'appropriation' or 'simulation' - may be taken before charges of plagiarism arise. The work of Sherry Levine (b.1947) and Mike Bidlo (b.1953) at this time variously duplicate particular, well-known works, usually Modernist, photography as well as painting, to plumb where the useful sample and sampling become too obscure or specialised. The project of abstraction strictly would seem to end by the mid-eighties and to underline the closure of Post-Modernism generally.³⁰¹

Crucial changes in abstraction thus coincide with distinctions drawn here for the periods of Late and Post-Modernism. Late Modernist abstraction converges upon established pattern with basic symmetry and reduction of simple volumes in perspective and projection schemes to linear and tonal ambiguity. It uses pattern to sample fine distinctions between facture, scale, colour and tone and these inspire use of greater, more emphatic pattern and in turn greater latitude to facture, scale, colour and tone relations. But where pattern then becomes paramount, Post-Modernism arises and this reversal closely coincides with the arrival of Pop Art. Post-Modernist abstraction samples the projection *of* pattern *to* painting and depiction. This too inspires greater latitude to scale and materials, but when pattern is pursued to repeating pictures, to the single concrete motif, style and period are exhausted. The course of abstraction thus strengthens the claim for the periods as proposed, and grasp of stylistics. More will be made of the co-ordination in the concluding chapter. Here grasp of period is furthered by looking next to developments outside of depiction and painting. The outward projection to material sampling that arises with abstraction was noted in Chapter Eleven. In the following

³⁰¹ For standard interpretation of many of the artists mentioned above, at this time, see Hal Foster, 'Signs Taken for Wonders', in *Art in America* June, 1986, pp. 80-91, p.139. Also useful interviews are included in Lilly Wei, 'Talking Abstract: Part Two' in *Art in America*, December, 1987, for Levine, p. 114, for Halley, pp. 120-21, p. 171, for Taaffe, p. 122, p. 171. Also on Taaffe see *Currentartpics* 24.

chapter this is traced against the periods as proposed, under the description of 'expanded materials'.

'Expanded Materials' In Late and Post Modernism

Works of 'expanded materials' arise where material exemplification is pursued beyond depiction and the usual categories of the plastic arts. Works firstly isolate novel properties or material, as collage, or aspects to an object, as in Duchamp's readymades. Other works integrate painting and sculpture, architecture and applied arts or design so that they sample larger categories, such as the plastic arts or civic functions. These projects also interact with each other. Isolations then shift in materials and aspects, integrations shift in range. In Late Modernism the change is away from industrial design, of furniture, textiles, costume, tableware and so forth, toward a closer integration with the performing arts. Isolation becomes of industrial and mechanical components for motion, or kinetics. In some cases the line between integration and isolation blurs, but by around 1960 performance is stripped to a stark minimum; motion is engineered to a standstill. Post Modernism measures a further shift in expanded materials, where integration now embraces minimal performance, literature and other recording, while isolation samples the minimal and mechanical in construction and aspects to just time or place, as a work.

Even in a longer chapter, this trajectory can only be traced in summary.³⁰² However it will suffice where it demonstrates how these changes coincide with the distinction drawn between Late and Post Modernism, when it covers vital works of the period and shows how changes reflect and parallel those in painting. To begin, the emphasis upon motion and machinery in sculpture is traced. Motion of course, is hardly a novelty to sculpture by the middle of the century. Prominent precedents include Duchamp's *Bicycle Wheel* (1913 - reconstituted 1964) the mobiles of Alexander Calder (1898-1976) from the early thirties onwards, as well as moving

³⁰² Since this chapter sketches developments beyond painting, to speed and simplify matters, no illustrations are provided.

parts in the works of others, such as Giacometti's *Suspended Sphere* (1930). However, where obvious machine parts are recombined, motion may be notable by its absence or irregularity. Or where regular, motion may result from novel or irregular use of parts. Motion and mechanics then are sampled for novel and multiple links, for just those properties obscured by earlier works. Late Modernism pursues the sample in two ways, the recycled and the geometric. The 'junk' sculpture of David Smith (1906-65) and Richard Stankiewicz (1922-83) for example, remake standard steel mouldings and machine parts through any number of ingenious combinations and distress. On the other hand, precision machining and pristine finishes are exploited in geometric structures in the work of the British 'Constructionists', such as Kenneth Martin (1905-84) and wife, Mary (1907-67). Neither tendency initially adopts motion, but the promptings of machine parts, indeed the functioning motors of 'junk' or the dynamics of geometry, quickly prove irresistible to some.

The work of Jean Tinguely (1925-91) introduces erratic motion through remade machinery, and in later work it generates paintings onto rolls or sheets of paper or cloth, periodic horns and other sounds, foul aromas, coloured smoke, and finally self-destruction, as in *Hommage to New York* (1960). The progressive integration of motion, sound, smell and even two-dimensionality, and the explicit singularity of motion here mark the climax of junk sculpture.³⁰³ The geometric tendency on the other hand finds artists such as Paris-based Venezuelan Jesus-Rafael Soto (b.1923) Israeli Yaacov Agam (b.1928) and Frenchman Francois Morellet (b.1926) introducing motion to their stricter geometric constructions, and participating (along with Tinguely) in a noted exhibition at the Galerie Denise René in Paris in 1955, aptly titled *Le Mouvement*. While such works often acquire the complexity of Op Art, rigours of geometry and motion quickly prove a sterile partnership. Neither motion nor geometry advances very far by motor or mobile of stricter materials. A more expansive approach, sharing interest in shifting patterns of reflectance or light and new rather than recycled materials, arises with architectural displays such as those of Hamilton and the Independent Group at the institute of Contemporary

³⁰³ On Tinguely, see Heide E. Violand-Hobi, *Jean Tinguely: Life and Work*, Munich/New York, 1995, Calvin Tompkins, *The Bride and the Bachelor: Five Masters of the Avant-Garde*. Middlesex/UK/ Ringwood/Australia/New York, 1968.

Art in London around the middle of the century, and the lighting fixtures of Fontana at the Milan Triennale (1951)

Hamilton's display *Growth and Form* (1951) dealt in micro and macroscopic scientific depiction, freely mixed in scale, origin, and technology, so that various light projections (slide, film and strobe) to various surfaces (floor, ceiling and wall, clear and occupied) interrupt and overlap and inevitably involve the shadows and motion of spectators.³⁰⁴ Fontana's work wrapped over two hundred metres of neon tubing throughout the stairwell at Milan, not only providing practical illumination but a massive and complex sculpture, even drawing, that also involved the passage of spectators and their shadows.³⁰⁵ Both works draw upon the readymade, the electrical, mobile and illuminated; sample a space or place more than a sculpture and its temporary or temporal dimension. Architecture, in a sense, is permitted to spill into sculpture or painting on a short-term basis, or sculpture acquires such radical dimensions by isolating architecture, briefly. Yet such work is also constrained by occasion and novelty of technology. Where materials are without obvious or entrenched application, display dwindles to no more than gimmickry. Where occasion allows greater novelty of material, display no more than meets norms.³⁰⁶ The challenge in other words, quickly becomes for other places and occasions, other means or motion.

Other motion may be provided by performance. Integration of performance with the plastic arts continues the Modernist project of groups such as the Bauhaus and Constructivists, but now does not rely upon greater prominence for traditional categories of set and costume design, rather looks for a more formative role, a closer integration. Performance is now expanded by more radical notions of script or score, as in the famous *Theatre Piece No 1* (or *The Event*) (1952) by composer John

³⁰⁴ The term display is used here to distinguish the work from exhibitions of Hamilton's work. By later standards, the work would surely be classified as an installation. This account of *Growth and Form* draws from Richard Morphet, *Richard Hamilton* (catalogue) London, 1970, pp. 20-26.

³⁰⁵ On Fontana, see Sarah Whitfield, *Lucio Fontana*, Berkeley, 1999.

³⁰⁶ Neon lighting however is later used in smaller, less mobile works, for example in the notational sculptures of the Greek-born woman Chryssa (b.1933) from the early sixties and in later works by artists such as Robert Morris, Dan Flavin (1933-96) Keith Sonnier (b.1941) and Bruce Nauman (b.1941), but shadow and motion are largely ignored or reduced to at most, flashing. Neon lighting is also used in the late sixties by the Los Angeles-based Robert Irwin (b.1946) and James Turrell (b.1943) to create colour and spatial illusions to architectural settings, but these works too ignore or resist motion.

Cage (1912-92) performed at the Black Mountain College in North Carolina. Or the plastic arts is now expanded by radical notions of the temporal, as in the staged or enacted paintings of Frenchman Georges Mathieu (b.1921) from the early fifties, progressively involving (standard) musical accompaniment, outdoor settings, and even television coverage.³⁰⁷ Cage offers simultaneous and overlapping texts, delivered with a certain stoic restraint, together with various music, live and recorded, dance and more casual activity (including a wandering dog).³⁰⁸ Mathieu matches standard music and setting, amusingly, to the production of a large-scale calligraphic abstraction, with extravagant theme and showmanship (in one performance he is costumed in a knight's armour, for example).³⁰⁹ The first shifts the emphasis from starting point in script or score to arrive at a less sequential or more spatial 'performance', while the second shifts emphasis from end point or product, to arrive at a more sequential or less spatial painting. However, greater integration also surrenders its origin and mooring. Work gradually strips script and performance, painting and process to a sterile end to the period in the early sixties.

Cage's influence extends firstly through collaboration with dancer and choreographer Merce Cunningham (b.1919) and Rauschenberg. Rauschenberg's work such as *Minutiae* (1954) (figure 34) occasionally serves as props for a Cunningham dance but works also become more conspicuously freestanding, such as the stuffed goat in *Monogram* (1959) and even mobile, as in the wheels to the base

³⁰⁷ Links between The Black Mountain College and the Bauhaus are well documented. See Paul Betts 'Black Mountain College N.C.' in *Bauhaus*, Jeannine Fiedler and Peter Feierabend (eds.) Cologne, 1999, pp. 62-65. Mathieu's stagings derive more directly from Surrealist events and tableaux, such as those at *The International Surrealist Exhibition* (1938) at the Galerie de Beaux Arts in Paris. The Independent Group and Hamilton share a strong architectural and design background that also reflects the Modernist convergence. *Growth and Form* was opened by noted French architect Le Corbusier (1887-1965) for example, while Fontana's interest in light and electrical activity as sculptural material is anticipated in the work of Bauhaus artist László Moholy-Nagy (1895-1946) as well as the earlier proposals by Futurist Luigi Russolo (1885-1947).

³⁰⁸ On Cage, see Paul Griffiths, *Cage*, London/New York/Melbourne, 1981, Michael Nyman, *Experimental Music: Cage and Beyond*, London, 1974, Richard Kostelanetz (ed.) *John Cage: an anthology*, New York, 1991.

³⁰⁹ Mathieu's reputation warrants defence, since it has often suffered because of his theatrical approach. The shift from 'action' painting to 'acting' painting is unfairly felt to impoverish the results. The point is surely that differences made by performance to painting are no more than latitude granted to notational means within painting. On Mathieu, see Daniel Abadie et al., *Georges Mathieu: A Retrospective Exhibition* (catalogue) Paris/Milan, 2003.

of *Gift For Apollo* (1959).³¹⁰ Rauschenberg also contributes a small machine that throws money to Tinguely's *Hommage to New York* (1960) and retains an interest in kinetics even as later practice relies more upon gimmicks. A later student of Cage, Allan Kaprow (b.1921) dispenses with musicians and dancers in his staged 'happenings' in which he and a small cast perform basic tasks of painting, wrapping or unwrapping, eating or drinking, and arranging signage or text in various discrete segments often synchronised to tapes of sound effects and more familiar music.³¹¹ Like Cage, Kaprow favours simultaneous features or attractions, an uncertain interaction with the audience and a deadpan attitude. But significantly, Kaprow's happenings at this time, together with those of Robert Whitman (b.1935) generally occur in art galleries, and the range of activity, in avoiding standard music, dance and drama, unavoidably becomes 'about' sculpture and painting, an extension to the plastic artist's laconic or non-verbal interaction with materials. The happenings of Claes Oldenburg, (b.1929) Jim Dine (b.1935) and Red Grooms (b.1937) at the Judson Gallery in New York in 1959 and 1960 briefly further this tendency; but essentially signal the exhaustion of such performance.

Mathieu's influence surprisingly extends to Japan and the Gutai group in Tokyo and Osaka, who emerge in 1957 and pursue painting and sculpture as a performance to the point where they dispense with the completed or preserved work, and instead set themselves various comic interactions with materials treated purely as props, such as *Challenging Mud* (1955) in which Kazuo Shiraga (b.1924) crawls upon a mound of very soft mud, shaping it with his flailing legs and arms. Yet these activities do not strictly replace painting and sculpture for the group but rather serve to publicise them and the Gutai shortly return the emphasis to product over performance. The work of Frenchman Yves Klein (1928-62) similarly maintains both production and performance and wholly embraces the showmanship of Mathieu, with a distinctive costume for himself and none for his young female assistants. Klein's performed paintings such as the *Anthropometries* series (1960) reduce the artist to a mobile commander while his nude assistants obediently coat themselves in his signature blue paint and imprint themselves against a canvas. The

³¹⁰ Interestingly, Rauschenberg's expansion stops short of the sculpted figure or person, just as the figure and extended setting (or 'environment') in the work of George Segal (b.1924) or Edward Kienholz (1927-94) at this time stop short of greater mobility or duration.

³¹¹ Details for this and following works draw from Adrian Henri, *Environments and Happenings*, London, 1974.

artist becomes more remote, the end product stresses anatomy over standard skills. Both artist and painting isolate or sample performance as utterance and anatomy, the performer now less an artist than a mere person or persons.³¹² This radical reduction signals another end to Late Modernism, another start to Post-Modernism.

The Late Modernist phase of expanded materials thus stresses motion and duration, and counterpoints painting of the period in certain ways. The emphasis upon time and motion drives a new contrast between one-directional and multi-directional reference. 'Reciprocal Depiction' gives this directionality added weight through emphasis on 'interruption', and shifts between the abstract and the concrete, while abstraction of the period often stresses a two-way directionality through greater symmetry. Depiction and painting thus exploit certain properties relinquished by the work committed to motion and duration. A similar synchrony holds for Post-Modernism. Painting samples printing and pattern for sole and multiple instances, for variation and material to identity of a work. Works of expanded materials stress other grades to identity for a work. Yet because such works now tend to resist more obvious performance, motion and place and an end product of any permanence, work is often taken as 'de-materialised' or purely a matter of concept and so is commonly called Conceptualism or Conceptual Art.³¹³ This is a little misleading.

More accurately, identity for a work projected beyond the plastic arts encounters other issues. Some works are identified not with number of instances, variation and material but by compliance with rules of a language, as in literature, or notation, as in the performing arts. A poem, whether handwritten, typed or published remains the same work, as long as it complies with the rules of the language of the first instance. A music score remains the same work when performed as long as the performance and instruments comply with notation and other directions of the score. Equally, the script or score constitutes a work, even when unperformed or unperformable, unpublished or unpublishable. The difference between literature

³¹² On Klein, see Sidra Stich, *Yves Klein*, Stuttgart, 1994, Pierre Restany, *Yves Klein*, New York, 1982.

³¹³ On Conceptual Art, see Tony Godfrey, *Conceptual Art*, London, 1998, Alexander Alberro, Blake Stimson (eds.) *Conceptual Art: A Critical Anthology*, Boston, 1999, Peter Osborne, *Conceptual Art*, London, 2002, Michael Newman, Jon Bird (eds.) *Rewriting Conceptual Art (critical views)*, Oxford/New York, 1999, Lucy R. Lippard, *Six Years: The Dematerialisation of the art object from 1966 to 1972*, London, 1973, Gregory Battcock (ed.) *Idea Art*, New York, 1973.

and performances on the one hand and painting and printing on the other, also means that paintings and prints may be forged in a way that performances and copies cannot.³¹⁴ The recording of a performance by means other than script or score, by photo and electrical means, presents a similar but more recent extension of identity for a work. Recordings in this sense are rarely of a single or uninterrupted performance, but typically comply with a score or script, or where this is absent, for example in improvised or folk music or tales, with such performing and recording practices in most other respects. A copy of a recording may contravene copyright but where standards of recording are sufficiently maintained, so too is identity of performance and script or score. It is a pirate or bootleg recording, but not a forgery of the work.³¹⁵ Identity for a work outside of the plastic arts is thus a graded or attenuated affair, from only script or score, to all copies that comply with original language or notation of script or score, to all compliant performances, or those from which a single script or score may be derived, to all recordings complying with script, score, performance or recording practices, and various combinations thereof. Furthermore, translations, transcriptions, adaptations and transmissions or broadcasts, by radio, television and the Internet disperse identity still further, although hardly arrive at anything as vacuous as a work of pure concept.

Expanding the materials of painting and sculpture to include motion and performance hardly exhausts these options, of course. Rather, it invites greater and more diverse engagement with them. And works are no more conceptual or dematerialised for attending to issues of script or score and recording than to sole or multiple instances, patterns or printing. ‘Expanded materials’ here contrast with painting in offering grades or stages to the identity of a work where printing and pattern deal in other issues of instantiation. As with the treatment of Pop Art in Chapter Fourteen, the aim here is not so much to replace or discredit the label of Conceptual Art, as to show how it is integrated within a larger project and period. The term nevertheless is stripped of loose talk of pure concepts and a

³¹⁴ See Goodman, *Languages of Art*, Indianapolis 1976, pp. 112-123, pp. 194-198.

³¹⁵ However the artwork and packaging – that is, design and printed elements – may be a forgery, or the impersonation of an alleged performer, may constitute an equivalent of a forgery, but neither of these then directly threaten the identity of the script or score.

‘dematerialised’ work, and clad instead in radical sampling of, not just script and score, performance and recording, but also duration and place.

For the Post-Modernist work of ‘expanded materials’ may also be a sampled place for a given duration, devoid of performance or motion. Sampling larger objects or places outside of a single building, effectively involves a fixed or short-term duration, indeed sample may be as much *of* duration (say a famous holiday) as place. So against attenuation of identity through script, score, performance and recording, the Post-Modernist work also allows performance to be graded to duration and place, and these four options are taken to comprise ‘expanded materials’ in Post-Modernism, or Conceptual Art, re-defined. Artists committed to the project, as in preceding periods, typically combine and switch between branches. As with the introduction of full abstraction to depiction, the results need hardly remain a dry or academic exercise. Conceptual Art extends the reach and sensitivity of sampling practices and allows a new complexity to object and sample. It may result in taking some practices *as* objects, such as scripts or ‘text-only’ works or as documentation or recording and elsewhere in renewed appreciation of ignored or concealed aspects to established practices, such as demarcation of place and duration.

The four branches are now traced separately, taking script or score, performance, place, and recording in turn. Script or score not surprisingly arises firstly with the work of writers and composers, particularly influenced by Cage. The publication *Compositions* (1960) by the Californian composer La Monte Young (b.1935) largely avoids Cage’s more diagrammatic or multi-directional experiments with score, to introduce elaborate direction or script, including the use of butterflies, the drawing of lines and accidental or chance options for performers and audience. The works distance performance, without quite excluding it. There are similar developments in dance notation at this time. Young’s subsequent collaboration with George Maciunas (1931-78) leads to the formation of the Fluxus group in 1963, an umbrella for similar publications and events. Another Fluxus member and student of Cage, composer George Brecht (b.1925) allows score to become simply script, and offers only the simplest directions for a performer, related only to the most general of

situations, such as a sign indicating direction of travel, to be followed or not.³¹⁶ The work still allows performance, but on such general terms as to render it underdetermined and effectively redundant. More prominently, it equivocates between rudimentary drama, dance and even music, as well as standing alone or as other literature and even admits to a plastic dimension in the use of a direction sign, as architecture and design.³¹⁷ So it offers all arts a part, but only of a radically diminished whole. Perhaps surprisingly, such work remains more of a concern to the plastic arts than to literature or performance, but crucially this is because the plastic arts are the sampler rather than the sampled.

Clearly the script in such cases, given further elaboration, draws closer to traditional literature. To avoid this unwelcome assimilation the work is constrained to a literary and literal minimalism, and at the same time looks to other means of presentation, apart from mere copy or publication. The work accordingly adopts exhibition and like more musical or dance orientated works at this time, uses presence in a gallery and so a projection to the plastic arts as a way of countering a narrower identity. Yet the script or score, treated as a 'text-only' work (as in Chapter Fourteen) encounters a formidable contest of emphasis in sample.³¹⁸ For print sampling in painting offers a counter project at this time to text and 'layout', that obscures or sacrifices just those qualities of script preserved in copy, while copy urges indifference to such matters of print and 'layout'. Consequently such works are doubly difficult, and reward or fail where difference between text and script are not maintained. Equally, works such as those of the Art and Language Group, Kossuth and Weiner may be taken to project 'text-only' sampling in the other direction, beyond painting and the art gallery, to publication for example.

Notable works of script and 'text-only' include the exhibition *Working Drawings and Other Visible Things on Paper, Not Necessarily Meant To Be Viewed as Art* (1966) 'curated' by Mel Bochner (b.1940) at the New York School of Visual Arts. Bochner collected

³¹⁶ On Fluxus, see Ken Friedman (editor) *Fluxus Reader*, Chichester/ UK, 1998, Thomas Kellein, *Fluxus*, London, 1995.

³¹⁷ Since Cage in an earlier work allows silence as a musical duration - and since the script does not exclude sound - incidental sound or silence may be taken as a 'musical' feature of such works.

³¹⁸ The distinction here between script and text is that text refers only to familiar print or publishing formats, while script includes these within a larger category, roughly synonymous with writing.

and photo-copied scripts, scores, sketches, drafts, plans and sundry calculations to demonstrate a familiar grading of script or notation to depiction in loose-leaf folders placed upon plinths through the gallery.³¹⁹ Of course where copies involve more than script, they are no longer strictly instances of the script and depiction, but text, print, and records, and Bochner's role more than mere curator. Curiously, this strategy draws little subsequent interest. Whereas script as mere gallery notice, exploited by Robert Barry (b.1936) in his noted exhibition at the Art and Project Gallery in Amsterdam in 1969, in which the work appeared upon the closed doors of the gallery, informing the public that 'during the exhibition the gallery will be closed' does not invite further variation, even from Barry.³²⁰

Similarly, performance is drawn to the plastic arts in the course of expanding materials, as much as the plastic arts are drawn to performance. Yet each tends to cancel the other, so that Klein's performances reduce painting to utterance and anatomy (male and female) and performance to mere presence of a person. More forthright are the performances and products of Piero Manzoni (1933-63) that follow in 1961, where the artist's breath is collected in balloons, his thumbprints recorded upon them or freshly boiled eggs (later distributed and eaten by the audience) or, more notoriously, his excrement collected in sealed cans (mercifully, not as a performance). And where means are relaxed as far as to allow a felt-tip pen, he signs – significantly – the bared limbs of willing members of the audience, as conspicuously temporary products.³²¹ Performance stripped of the artist's skills and sampled by only scant particulars of anatomy, obviously samples only the stark or minimal person. Performance parallels the Minimalism of painting and sculpture in this respect.³²² Likewise, the course of Post-Modernist performance is one of cautious expansion of means against ends, but concludes where means revert to distinct categories of music, dance and drama, or where the increasing availability and sophistication of video offers another art.

³¹⁹ On Bochner, see Richard S. Field, (ed.) *Mel Bochner: Thought Made Visible 1966-73* (catalogue) New Haven, 1995.

³²⁰ The work also recalls Duchamp's 'dance score' *Relache* (1924), consisting of a notice of cancellation at the door of the theatre.

³²¹ On Manzoni, see Germano Celant, *Piero Manzoni*, Milan, 1998 and Piero Manzoni, *Piero Manzoni* (catalogue) *Paintings, Reliefs, and Objects*, London, 1974.

³²² On performance, see Gregory Battcock and Robert Nickas (eds.) *The Art of Performance: a critical anthology*, New York, 1984 and Nick Kaye, *Site-specific art: performance, place and documentation*, London, 2000.

But to begin with, the minimal person is sampled by the minimal performance. The performer's actions are not pretence or acting, but actual and tend to focus upon automatic or involuntary responses to a variously challenging situation or task. Tasks and responses range from the traumatic, as in the bloody crucifixions of Austrian Herman Nitsch (b.1938) such as *First Action* (1962) to the trivial, as in the simple tasks performed by Nauman such as *Self Portrait as a Fountain* (1966-7) where the artist squirts water from his mouth³²³. Tasks may also elicit emotional responses as well as simple motor co-ordination skills. Yet since the 'performances' are usually self-imposed, the emotions elicited are not quite clear-cut, the more elaborate and onerous the task performed and emotion generated - or even the more frivolous - only serves to underline the performer's 'real' motives and emotions to the undertaking. Does the audience witness mere distress or masochism, deft co-ordination or vanity? It is this uneasy blend between what is and is not a performance, and what exactly is sampled and expressed that stimulates much Post-Modernist performance.

More elaborate tasks and responses follow. The importance of props and even place involved in the task become more prominent. Even the minimal performance requires props, if anything, places greater emphasis upon them, since the performer's use of them is often extremely intimate. Squirted water, shed clothing, a scuffed floor or wall, even the echo of a hall or gallery, all carry some of the performer's response to tasks or situations, and are an important part of the physical and emotional expression. Yet where the performance absorbs the props in this way, the performance also loses definition to some extent. The minimal person cannot do without props, but cannot really compete with them either. Exploiting this tendency with peculiar dedication, the early performances of Joseph Beuys such as *The Chief - Fluxus Chants* (1963-4) literally smother the performer in props.³²⁴ The nine-hour performance involved the performer (Beuys) wrapped inside a roll of felt upon the floor and virtually inert throughout, a dead hare protruding from either end of the roll, edges of the floor and walls sealed with fat, while he broadcast a series of low squeals or groans through a microphone to speakers in the gallery and

³²³ On Nauman, see Currentartpics 22.

³²⁴ On Beuys, see Caroline Tisdall, *Joseph Beuys*, London, 1979, and Germano Celant, *The European Iceberg: Creativity in Germany and Italy Today*, New York, 1985.

outside, interspersed with tapes of popular music. Here the performance is literally absorbed into the surrounding material, and while muffled in one respect, is yet transmitted to the gallery and beyond. The audio transmission stands as at least a metaphor for a more thoroughgoing one. From the performer's emotional state to the chain of surrounding materials, organic and inorganic, across various seals and insulation and back – his disturbing and inchoate cries finally make the minimal person only the most vocal of props.

Yet the minimal person, as a kind of psychic conduit to surroundings, is not always so lost for words. Beuy's later performances tend to stress the verbal, indeed become informal lectures on a range of topical issues, complete with blackboards filled with successive summary diagrams. The minimal performance *as* a lecture is a less certain project in other respects. Neither distinctive costume, persona nor location quite 'out-project' mere lecturing. In general, Post-Modernist performance gradually allows greater verbal response in a work, concedes to the scripted and scriptable. It resists additional performers, although often invites audience participation of some kind. The partnership of London-based Gilbert and George (German Gilbert Proesch b. 1943, Englishman George Passmore b. 1942) is a notable exception, ignores interaction and literally doubles their act, as in the choreographed miming in *The Singing Sculpture* (1969-71). In this respect they too concede to dance, makeup and costume. All of which are present in a contrasting work, *Interior Scroll* (1975) by Carolee Schneeman (b.1939) where the performance pointedly ranges from the intimately bodily to an amusingly dry reading.³²⁵ Each step, of course, expands upon the minimal person and performance, while reducing the pull of the plastic arts. Post-Modernist performance gradually dissipates by the end of the nineteen seventies, not just because the plastic arts have less to offer, or fail to project any further, but because dance, music and drama now offer more. The dance of Meredith Monk (b.1943) or German Pina Bausch (b.1940), the drama of Robert Wilson (b.1941), and the music of Laurie Anderson (b.1947) for example, all draw performance into other, more promising hybrids.³²⁶

³²⁵ On Gilbert and George, see Wolf Jahn, *The Art of Gilbert and George or an aesthetic of existence*, London, 1989 and Currentartpics 29. For *Interior Scroll*, see Carolee Schneeman and Bruce McPherson (eds.) *More Than Meat Joy: Complete Performance Works & Selected Writings*, New York, 1979.

³²⁶ These developments are usefully summarised in Marvin Carlson, *Performance: a critical introduction*, London/ New York, 1996, pp. 101-120.

Indeed as dance and drama explore ‘site-specific’ performances, admit improvisation, mime, acrobatics and other skills, the cautious concessions to the minimal performance look increasingly forlorn, even inept. A common criticism in the late seventies is that it falls too often and easily into poor or ‘bad’ drama, dance or music, (and scripts equally into ‘bad’ poetry or prose, even criticism) in comparison with traditional projects. An obvious parallel arises then with developments in ‘bad’ painting at this time. Yet this holds more for script and performance than for place or recording, which equally confront competing projects. Performance of the minimal person persists in video recording, although here too increasingly elaborate production would seem to draw it into the project of film and television. But film and television is also the most recent and complex of the arts, and its own controversies effectively weaken projection to or from it.³²⁷

Unfortunately constraints of length prevent tracing this direction. The shift from minimal performance to ‘bad’ performance leads in turn to fewer but more elaborate variations in the mid eighties, but these are part of a larger periodic shift. The experiments with place likewise bring the work of ‘expanded materials’ into competition with civic custom and architecture. But resulting work is rarely seen as ‘bad’ architecture or civic planning; on the contrary, over the course of Post-Modernism such works are steadily absorbed or accommodated by architecture and civic custom.

It is easy enough to track the emergence of place in this sense, and to match it roughly with the start of Post- Modernism. But it is more difficult to find its course coinciding with Post-Modernism as proposed here. However, to begin with there is the greater prominence of the gallery itself as a space or place. Klein’s *Le Vide* (1958) strips the gallery of its fittings, repaints the walls white, *Le Plein* (1960) by Frenchman Arman (Armand Fernandez b.1928) completely fills the same gallery (Galerie Iris Clert in Paris) with debris and various discarded materials. Both sample a containment of architecture for a duration – or an ‘installation’ – notably without

³²⁷ A key example of this division from the time is Peter Wollen ‘The Two Avant-Gardes’ in *Studio International*, December 1975, pp. 171-175 (reprinted in Peter Wollen, *Readings and Writings* London, 1982, pp. 92-104). Significantly the debate initially occurs in an art rather than film journal.

the motion or technology of Hamilton or Fontana's displays. Similarly, the conflation of shop and gallery in Oldenburg's *The Store* (1961) give the work a specific place and time (of lease). The spread to less likely places, materials and durations extends from *The Dockside Packages at Cologne* (1961) by French couple, Christo (Christo Javacheff b.1935) and wife, Jeanne-Claude (b.1935) to the earthworks of Oldenburg, Michael Heizer (b.1944) and Dennis Oppenheim (b.1938) in 1967 and to larger-scale 'Land Art' and even 'Sky Art' works by the end of the decade.³²⁸ At the same time the use of less solid or stable materials within a gallery and installation amplify duration in other ways, from the less manageable 'spill' and 'scatter' works of Carl Andre (b.1935), Serra, Le Va and Morris to the noisier, smellier, even tastier installations of Beuys, Jannis Kounellis (b.1936) Lucio Fabro (b.1936) and others, featuring among carved and moulded fat, dead hares and prepared meat, live macaws and horses, pot plants and vegetables, lit candles and gas flames, playing radios, television and tapes.³²⁹ Later installation also tends to blur the distinction with exhibition, to include stand-alone and long-term works with more temporary elements, as in the installations of Jonathan Borofsky (b.1942) or combine painting with installed materials as in the work of Judy Pfaff (b.1946) in the late seventies.

But where work samples place on a longer term, as in the Land Art works of Heizer, Walter de Maria (b.1935) or Robert Smithson (1938-73) duration is not necessarily the prominent issue. Where works use industrial earthmoving equipment to create something closer to landscape gardening, works are drawn irresistibly to architecture and engineering. Short-term works persist through the seventies, such as the more restrained Land Art works of Englishmen Richard Long (b.1943) and Hamish Fulton (b.1946) the more expansive projects of Christo and Jeanne-Claude, the installations of Italian Eugenio Carmi (b.1920) of Viallat and the Surface and Support group in France, and the sledge hammer and chain-saw 'carvings' in derelict and condemned buildings by Gordon Matta-Clark (1945-78). But familiarity now specialises the emphasis in such works. Duration here comes to stress either

³²⁸ On these American artists, see Alexander Alberro and Patricia Norvell (eds.) *Recording Conceptual Art*, London/Los Angeles, 2001. On Kounellis, see Gloria Moure (ed) *Jannis Kounellis: works, writings 1958-2000*, New York, 2000

³²⁹ Something of this attention to a wider sensory sample is captured in the term *Arte Povera*, and often used to distinguish between European and American installations. See Germano Celant, *Arte Povera*, New York, 1969, Carolyn Christov-Bakargiev, (ed.) *Arte Povera*, London, 1999.

increasing civic co-operation, or in the case of many British and American works, a recalcitrant isolation, in the case of Matta-Clark, often a naked demolition or vandalism.

But while duration and place for Conceptual Art do not strictly last the course of Post-Modernism as proposed, two tendencies that follow from works of place do climax in the mid-eighties, and so correspond to the sought end of Post-Modernism. The first of these follows from the architectural strain to Land Art, and leads firstly to sculpture of basic buildings, such as *Low Building with Dirt Roof* (for Mary) (1973) by Alice Aycock (b.1946) and then to larger, more industrial structures, such as her series titled *How to Catch and Manufacture Ghost Stories from the Workhouse* (1979-80) with their sprawling and kinetic elements (including performance) industrial materials and imposing scale.³³⁰ Similar features are found in the work of Oppenheim, Dan Graham (b.1942), Vito Acconci (b.1940) Siah Armajani (b.1939) and others at this time. But the play with industrial architecture leads not only to more playground-like works but also to increasing use of commercial fabrication of components, to the artist as more of a designer or architect and to the work's integration within broader architectural projects, such as the gardens and walkways designed by Mary Miss (b.1944) at *Laumeier Park* (1985) in St Louis.³³¹ On the one hand the pursuit of place and duration ends in the sub-branches of architecture, on the other, the increasing reliance upon standard fabrication shifts the emphasis to another kind of integration. This announces an end of Post-Modernism.

The second tendency follows from the increasing co-operation available for works of place. It feeds and feeds off a widespread growth in funding and administration of such events throughout the seventies, largely throughout the western world. Public art programmes, arts festivals, artists-in-residence schemes and further venues and facilities all use and shape the short-term work of place in this period. Either institutional opportunity promotes a greater boldness, even extravagance to

³³⁰ On such work, see Rosalind E. Krauss, 'Sculpture in The Expanded Field' in *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge/Mass./ London, 1986, pp. 277-290

³³¹ Attention to industrial architecture is prompted possibly by the preceding engagement with large-scale earth-moving equipment in the Land Art works of Smithson or Heizer, by questions of scale and materials, similar to those found in Late Modernism, and by the growing popularity for the photographic catalogues of industrial architecture by Bernd and Hilla Becher.

site-specific works, or places are negotiated with their constituents or community. The split is between what the work can do with a place *as* community, and what the community can do with a work *as* place. Place now becomes less a matter of remote or open spaces than of distinctive urban functions. Certain buildings for example are offered to mural projects whose themes increasingly reflect local concerns, so that physical structure, space and duration are less an issue than community projection of a collective identity. Obviously the artist interested in material issues is unlikely to be the same one to respond to community needs, but at the same time to work further *with* a place, is to work with its community and to exchange means.³³² Moreover, the work is increasingly a collective, and often urgently political and educational task. Groups such as Collaborative Projects (Colab) and Group Material in New York in the late seventies typify this trend.³³³ Finally community concerns are also directed back to other varieties of the plastic and applied arts, and to their grouping in exhibitions and collections as Identity Art. The identity is of a community or sub-culture, variously constructed according to place, history, religion, race, economic status, ability, age or sexuality.³³⁴ Where performance begins as the minimal person, place here ends as the social stereotype. This transition culminates in the mid eighties and marks another end to Post-Modernism.

Finally, there is recording in Conceptual Art, and since we forego film and video, and audio recordings form only a small part of the style, recording of performance and place by photography, is briefly traced. As noted, recording may also influence how a performance or event is constructed. While many Conceptual Art works employ photography to document or record events, much as painting or sculpture

³³² The issue of how place or site is defined in relation to community remains controversial. For example the removal of Serra's 'site-specific' sculpture *Tilted Arc* (1981) from Federal Plaza in New York City in March 1989, was contested on the grounds of spatial or architectural integrity of the work as well as contractual obligation, notably ignoring the adverse response from the surrounding buildings' occupants, and users of the space. See Robert Storr, 'Tilted Arc: Enemy of the People?' in *Art in America*, September 1985, pp. 90-97, Harriet F. Senie, *The Tilted Arc Controversy: Dangerous Precedent*, Minneapolis, 2001.

³³³ On Group Material, see Brian Wallis (ed.), *Democracy: A Project by Group Material*, Seattle, 1990, Suzi Gablik, 'Report from New York: The Graffiti Question' in *Art in America*, October 1982, p.37, and William Oleander, 'Material World', in *Art in America*, October 1989, p. 124.

³ On Identity Art, see Lucy Lippard, *Get The Message? A Decade Of Social Change*: New York, 1984, Hal Foster: 'Artist as Ethnographer' in *Return of the real: the avant-garde at the end of the century*, Cambridge/Mass./London, 1996, W.J.T. Mitchell (ed.) *Art and the Public Sphere*, Chicago, 1992, Robert Storr 'Identity' in *Art 21: Art in the Twenty First Century*, New York, 2001.

are regularly documented, photography is also quickly seized upon as a more formative feature to the work of performance, duration or place. It allows for example, for fictive works, such as Klein's *Leap into The Void* (1960) where the artist appears to be caught mid-dive, from on high onto the bare pavement of a quiet street in Paris, and its novel presentation in a print format (in a small newspaper, 'for one day', devoted solely to the artist's activities). It allows for more mobile and in a sense, private performances, and for tacit 'visual' elements not easily devised or recorded in a script, score or plan, such as in the documented 'actions' of Acconci, Nauman, Oppenheim, Adrian Piper (b.1948) Ana Mendieta (1948-85) and Brazilians Helio Oiticica (1937-80) and Lygia Clark (1920-88), as well as striking points of view, such as the aerial photography used by Smithson or Oppenheim for certain Land Art works, the angles and architectural details to Matta-Clark's demolitions and the distant views of remote Land Art works adopted by Long and Fulton.

Yet photographs as records also require captions and 'layout' to properly point to events, and these too are distinctive in Conceptual Art. While recording here converges with other interests in script or score, 'layout' and print, recording is initially stressed in the prosaic nature of the photography and 'layout'. Yet even as the recording of the work as an event or place is urged, 'layout' and caption build a second work, around the work. 'Layout' of photographs and captions is often amusingly strained in such works for sequence and salience. Captions are often terse or vague. Photographs are often uninformative or misleading.³³⁵ The work as a record, often points to the vagaries of events and recording practices. The work here is thus one of divided identity, between record, event and even script or score, in a way striking to the plastic arts, although quite the norm in filmmaking or music recording. But the 'real' event does not elude such recording, anymore than such recording eludes preceding practices, in a phantom concept. Rather, event and record find and make other kinds of events and practices.

³³⁵ See for example Acconci's 'layout' of photographs for *Security Zone* (1971) where persons are largely rendered in distant silhouette hence of uncertain identity or attitude, matters supposedly sampled by the performance, and equally uncertain sequence. On Acconci, see Vito Acconci and Kate Linker, *Vito Acconci*, New York, 1994.

Indeed the wider practices of photography and caption become the focus of further Conceptual works throughout the seventies, just as performance and place also change, and just as painting tires of them, as print samples. Works by Graham, Bill Beckley (b.1946) German Hans Haacke (b.1936) Englishman Victor Burgin (b.1941) French Christian Boltanski (b.1944) and others pursue standard typefaces, script or copy, photographic techniques and often found or acquired photographs, to factual and fictive objects in often strange or disturbing contexts. Practices may be pursued to publication, to their inclusion in popular magazines, or to billboards or posters. Graham's pioneering 'Figurative' in *Harper's Bazaar* (March 1968) supplies an enlarged supermarket receipt, disturbs the overall layout of advertising and urges a blunt financial dimension to the usual claims for personal hygiene and attraction.³³⁶ Practice is thus tested and adjusted in a small way by fully participating in such publication, and yet unavoidably also functions as just an advertisement for the artist (his name and the title of the work are included beside the list) and the enlightened acceptance of the publication. Challenge thus extends no further than the nature of the advertisement, indeed reflects perhaps more favourably on surrounding products than the artist.³³⁷

'Layout' practices are also pursued to the gallery or exhibition, for captions or wall-plaques, catalogue and attribution texts. The work of Haacke at this time elicits various social and economic statistics for gallery or exhibition, more controversially, offers copious provenance or history not only for works, but collections, collectors, patrons, administrators and prevailing financial arrangements. The challenge here is not simply one of propriety, but whether the practice is not out-projected by, or more efficiently pursued as journalism.³³⁸ Other work ranges between such practices and publication. At a certain point in Conceptual Art, events and place are less important than the recording, and at a certain point recording is less important than its 'layout' and influence, and by the eighties the cooperation and access to such practices becomes a more prominent sample in such work than either recording or

³³⁶ Later such placements target more specialised publications, notably art journals such as *Art Forum*, *Studio International* and *Flash Art*, in the seventies and early eighties.

³³⁷ On Graham, see Alexander Alberro and Patricia Novell, (eds.) *Recording Conceptual Art*, Los Angeles and London, 2001 and Alexander Alberro (ed.) *Two-way Mirror Power: Selected writings by Dan Graham on his art*, Cambridge/Mass./ London, 1999.

³³⁸ On Haacke, see Brian Wallis (ed.) *Hans Haacke Unfinished business*, Cambridge/Mass./London, 1986, Benjamin Buchloh, 'Hans Haacke: Memory and Instrumental Reason' in *Art in America*, February, 1988, pp. 96-109.

'layout', for example in the publication and distribution of works by Barbara Kruger (b.1945) and Jenny Holzer (b.1950).³³⁹

Thus works of 'expanded materials' mostly gain in organisation under the proposed periods of Late and Post-Modernism. Importantly, they synchronise with fundamental concerns in painting, and correct and co-ordinate misleading notions of Conceptual Art. A larger, clearer picture of the periods emerges, perhaps prompts a more revealing name than Post Modernism, and so helps to frame the following chapter on the closing period to the century.

³³⁹ On Kruger, see Kate Linker, *Love for Sale: The words and pictures of Barbara Kruger*, New York, 1990. On Holzer, see David Joselit, *Jenny Holzer: (All Works and Artist's Writings)* London/ New York, 1998.

'Globalism'

1985 - 2000

Post-Modernism is rarely seen as ending in the twentieth century. It is variously seen as beginning in the middle of the century, at the start of the sixties, seventies and eighties, as perhaps best started with a decade, and as the name suggests, is usually defined only by its departure from Modernism.³⁴⁰ To end Post-Modernism in the mid eighties is not therefore so very different from offering yet another starting point to the period. Indeed, while this study arrives at an additional period to the century, dates nevertheless correspond to at least some versions of Post-Modernism, and to key or representative works. In which case, differences lie in label and aspects otherwise discerned, in subtlety of grasp, efficiency of links. Conceivably one might coin 'Middle' or 'High Modernism' for the fifties and maintain Late and Post-Modernism for the following periods, but the turning point in the early sixties seems greater or more decisive than merely the amplifications

³⁴⁰ The early fifties are favoured as pivotal by Steinberg, as noted, the mid fifties by David Hopkins, *After Modern Art*, Oxford/New York, 2000. The sixties are preferred in Foster (ed.), *The Anti-Aesthetic; essays on Post-Modern culture*, New York, 1983, and Foster, *Return of the real: the avant-garde at the end of the century*, Cambridge/Mass./London, 1996. Brandon Taylor, *Modernism, post-modernism, realism: a critical perspective for art*, Winchester, 1987, finds Post-Modernism begins with Warhol in the sixties. Sylvia Harrison, *Pop art and the origins of post-modernism*, Cambridge/New York, 2001, agrees. The early seventies are claimed in Smith, *Modernism's History: a study in twentieth century art and ideas*. Sydney, 1998, following Krauss, 'Notes on the Index: Seventies Art in America' in *October: The First Decade*, Cambridge/Mass./London, 1987. Rubin agrees in Lawrence Alloway and John Coplans, 'Talking with William Rubin: The Museum Concept is not Infinitely Expandable' in *Artforum*, October 1974 p.52. So does Fineberg, *Art since 1940: Strategies of Being*, London/ New York, 2000. Gombrich takes his cue from architecture, accepts the mid seventies in Gombrich, *The Story of Art*, (16th ed) 1995. Greenberg implicitly accepts the late seventies or early eighties in Greenberg, 'Modern and Post Modern' *Arts* 54. No 5, February 1980. Robert Hughes, *The Shock of the New*, (2nd ed) London, 1991, agrees. Benjamin H. D. Buchloh, 'Figures of Authority, Ciphers of Regression' in *October* No. 16, Spring, 1981, pp. 39-68, agrees. So does Robert Storr, *Modern art despite modernism*, London/ New York, 2000. Donald Kuspit plumps for the early eighties in Kuspit, 'Flak from the "Radicals": The American Case against Current German Painting' in Jack Cowart (ed.) *Expressions: New Art from Germany*, St Louis/Munich 1983, pp 43-55. Peter Schjeldahl, 'A Visit to The Salon of Autumn 1986' *Art in America*, December 1986, pp. 15-21, bids for mid decade. Tomkins, *Post to Neo: The Artworld of the Eighties*, New York/London/Melbourne, 1988, agrees. T.J. Clark opts for October 1989 and the fall of The Berlin Wall as marking the end of Modernism in Clark, *Farewell to an Idea: Episodes in the history of Modernism*, New Haven/London, 1999.

and diminutions taken here as Late Modernism. The period that follows is more accurately defined as Post-Modernism and in any case a 'Middle Modernism' is no more familiar to other versions of art history than a period subsequent to Post-Modernism.

So the study advances a period named 'Globalism'. The name captures something of the wider project to the period, to the greater economic and cultural integration that occurs at this time, much as Modernism (and modernism) celebrates an earlier commitment to progress in social and technological issues. It also registers a radical widening of place to the period. 'Globalism' can also be taken to contrast with localised or centralised issues, to indicate a more overall, holistic or 'global' approach to certain issues that arise in Post-Modernism. Then again, like Modernism, 'Globalism' may stand for just those stylistic issues it makes. 'Globalism', while apt enough, stands to be denoted by as much as to denote a period style. In any case, the period is an open one. 'Globalism' does not end with the century, but rather the project is maintained at least up until the year 2000. Certain developments are discerned, but do not suggest a decisive break. Because it deals with an open period, a more compact approach is adopted, although again, a somewhat longer chapter results. The style is traced by considering parallels between 'expanded materials', abstract and concrete depiction in painting, as in the two preceding chapters, but here compressed into one. Here also sequence is reversed, considering firstly 'expanded materials' then abstraction and finally more concrete depiction.

'Expanded materials' enter a 'Globalist' phase when the plastic art's projection to literature and the performing arts becomes more entrenched, and concern is deflected to supporting and adjacent institutions. The shift is basically from samples of basic events to wider institutional practices. In Chapter Eighteen this shift is traced in a number of ways, through the growing attention to local community over mere architecture or place, through Identity Art and collective works, through delegated or commissioned components to a work, and through 'layout' and other presentational practices used in exhibition and display. The work is increasingly about its institutional support, about its contribution to and dependence upon an aggressive infrastructure. Obviously the formidable logistics required of the works

of Christo and Jeanne-Claude also use such support, as do the publications and billboards of Graham or Kossuth, or the television and video equipment in the work of Nam June Paik (b.1932) to offer only a few Post-Modernist examples. The difference is that the support is not made explicit or exemplified in Post-Modernist work. There, projection and sample are still to issues of duration and text.³⁴¹ The 'Globalist' work, by contrast, can now afford to stress its institutional support, and in fact to extend it through conspicuous patronage, sponsorship, leasing, loans, commission and similar co-operation with other institutions. Work duly acquires a rather academic acceptance. Support invested and displayed urges and reassures other branches of the art world, builds a certain bullish impetus even as it traduces acceptance. This push outward, or institutional networking, becomes the project and artists committed to it again freely switch between branches. Script or score, performance, place and recording are all pursued in this way, but the study now focuses only on 'Globalism's' more distinctive and discrete objects.

The turning point is taken to be where work samples the products and presentation of retail display, in works such as *Supremely Black* (1985) (Figure 118) by Haim Steinbach (b.1944) and *New Hoover Convertibles, Green, Red, Brown, New Shelton, Wet/Dry 10, Gallon Displaced, Doubledecker (1981-87)* (Figure 119) by Jeff Koons (b.1955). This is because presentation here so directly engages basic exhibition practice, for gallery, museum or private collection. The work at once draws setting into presentation and selling into appreciation in a manner unnerving for both art and commerce, novel to the readymade. While visual merchandising is particularly telling to art exhibition practice, the work concerned with only several household products and common brand names is still a relatively easy or safe accommodation.³⁴² Where works deal in larger, more expensive items, such as a refrigerator and a safe, as in *Brandt/Ficht Bauche* (1984) by Frenchman Bertrand Lavier (b.1949) or in the variously stacked and juggled office furniture and fittings in the work of German Reinhard Mucha (b.1950) from this time, the effect is

³⁴¹ Indeed this practice *must* be so, for the institutional support cannot be sampled until the work has the means with which to sample it, and this arises only when the sampling of events through expanded materials becomes more routine, or when it acquires a sufficient body of preceding examples. Then, sampled may become sampler, as variations on the form or theme eventually offer new forms or themes.

³⁴² On Koons, see Klaus Kertess, 'Bad', *Parkett*, no.19, 1989, pp 30-36, Jean-Christophe Ammann, 'Der Fall Koons', *Parkett*, no.19, 1989, pp 53-56 and *Currentartpics* 49. On Steinbach, see Germano Celant et al., *Haim Steinbach: Recent works*, Bordeaux, 1988.

somewhat the reverse. The work flaunts a range and value to material but resists naked marketing strategies for something closer to the modules of Minimalist sculpture, such as those of Donald Judd (1928-94) or Carl Andre (b.1935). Yet now standard or modular items suggest various non-obvious assemblies.

Generally, where 'Globalism' looks to readymade objects for its materials, the tendency is to the kind of quantities, size and price that sample not just an unusual or difficult source, but one with a certain influence or prestige. Samples tend to industrial, scientific and commercial institutions, rather than say, the stable of motley horses adopted by Kounellis in *Cavalli* (1969) and assembly is less along sculptural models, still evident in the examples of Lavier and Mucha, than to more expansive, site specific models, or to some more cunning variation upon their standard function. Works such as the *Untitled Installation* (1989) in Topanga, California by Nancy Rubins (b.1952) involving a mass of used aircraft parts arranged upon a grove of trees, or the various installations by Scotsman David Mach (b.1956) using thousands of excess copies or back issues of magazines stacked in patterns and sometimes shaped into concrete depiction, from around this time, illustrate this access to an unusual industrial product, and its enterprising negotiation.³⁴³ More complex arrangements of objects, their acquisition and sampled institutions, follow in the work of Cady Noland (b.1956) Jessica Stockholder (b.1959) and later Jason Rhoades (b.1965) amongst others.³⁴⁴ Rhoades installations in particular assemble a massive array of objects and technology, such as *A Few Free Years* (1998) at the Kunsthalle Bremen, featuring eighteen amusement arcade machines, video monitors and players, and masses of his signature polished aluminium scaffolding. The sample now literally makes a game of its entrepreneurial ambit. These brief institutional games also revive some of the scope of Modernist

³⁴³ On Rubins, see Lane Relyea, 'Art of the Living Dead' in *Helter Skelter: L.A. Art in the 90s*, (catalogue) Catherine Gudis (ed.) Los Angeles, 1992, pp. 33-43, Peter Kosenko, 'Putting Disgust on Display: Helter Skelter: L.A. Art in the '90s at the Museum of Contemporary Art, Los Angeles' *In These Times* 1-7 April 1992, pp. 20-21. On Mach, see Marco Livingstone, *David Mach: towards a Landscape*, (catalogue) Oxford, 1985 and Tom Bendhem, *David Mach: Master Builder* (catalogue) Rotterdam, 1982.

³⁴⁴ On Stockholder, see Barry Schwabsky et al., *Jessica Stockholder*, London, 1995. On Noland, see Lane Relyea, 'Holy Crusade', *Parkett*, no.46 1996, pp. 72-76 and Relyea, 'Hi-Yo Silver – Cady Noland's America' in *Artforum*, January 1993, pp. 50-54. On Rhoades, see Nancy Princenthal, 'Jason Rhoades: Pipe Dreams', in *Art in America*, January, 2001, pp. 98-100, p.141, Uta Grosenick and Burkhard Riemenschneider, *Art Now*, Cologne, 2002, pp. 424-27 and Currentartpics 7.

integration of the applied arts, although now the various branches of design offer multiple but temporary integration.

The bulk or wholesale readymade however is really the simplest of ‘Globalist’ strategies. Work samples institutions by also participating more fully in their procedures, by looking not to the readymade product or by-product, but to the customised or commissioned version; the ‘readily-made’, and less often, to the collected or curated work, to what amounts in fact to a work of other and lesser works, where distinctions between the readymade, the ‘readily-made’ and the plain made collapse. On the one hand, the artist assumes the role of exclusively an ideas person, a designer or commissioner, on the other of simply a curator or collector. Here too, expansion encompasses other institutional roles. The ‘readily-made’ is distinct from traditional studio delegation and process in the production of a work, whereby for example, the details of casting a sculpture are rarely the exclusive province of the sculptor, or where an artist assigns preliminary or peripheral tasks to assistants in the process. The ‘readily-made’ is in many respects the reverse. The process is paramount, and the artist’s contribution almost preliminary or peripheral. The concept or idea for the work is really no more than such variations as demonstrate the efficiency of the process. ‘Readily-made’ works often have the feel of a prototype or a trial run in this respect.

Koon’s stainless steel castings of readymade objects such as *Rabbit* (1986) (Figure 120) achieve new prominence for the ‘readily-made’.³⁴⁵ The work not only transforms a child’s inflatable toy into an eerie futuristic idol, a comic folly, and a massive ornament, amongst other things, but the familiar readymade source also gives the casting process itself an unusual prominence. Indeed the expense and difficulty of casting in stainless steel, a material more usually associated with industrial and trade applications, alerts us to a more general aspect to the process, to its autonomous nature, its prompt accommodation of the artist’s commission (at a price) and equally, of the artist’s accommodation of this autonomy, also at a price. Art, one might say, becomes a little more industrial for making industry a little more artistic. Both institutions are thus urged to a broader network. The ‘readily-made’

³⁴⁵ Also of note at this time is the work of Alan McCollum (b.1944), which features both bulk quantity and industrial casting.

does not rest with mere casting however. Koons replaces the readymade object as a source with photographs in later works and commissions more elaborate ‘readily-mades’, such as the gilded life-size portrait of pop star Michael Jackson reclining with his pet monkey in matching costumes, in *Michael Jackson and Bubbles* (1988) (Figure 121) a large painted porcelain work in an edition of three. Again the contrast between the material and product is prominent. While merchandising for a pop star might conceivably stretch to small and cheap figurines of some kind, a life-size and gilded porcelain product line is unlikely, to say the least. By the same token, while porcelain figures look to popular and traditional persons for their iconography, to adopt a contemporary figure from the world of pop music, or to work on this impressive scale is equally unlikely. So the work is not so much about merchandising excess or porcelain’s cautious iconography as the unlikely and hitherto unwanted area in between. In fact the work demonstrates the production process for just where the respective markets or institutions abandon it and in doing finds an outrageously up-market niche, ‘readily-made’ for art.

The ‘readily-made’ is applied in the work of Charles Ray (b.1953) Englishmen Damien Hirst (b.1965) and partners Jake (b.1965) and Dinos (b.1962) Chapman, as well as Mexican, Gabriel Orozco (b. 1962) amongst others. Ray’s best-known work, *Firetruck* (1993) enlarged a child’s toy to full scale, while other works offer unusual variations on fibreglass mannequins, generally associated with retail, museum or educational display. Hirst’s preserved animal specimens in imposing vitrines also return to the issue of exhibition display while sampling scientific and educational practice. The Chapmans offer even more extreme variations on mannequins while Orozco’s *L.A.D.S.* (1993) (Figure 122) customises a Citroen to a pointedly narrow purpose.³⁴⁶ The ‘readily-made’ also encompasses the kinetic and unlikely commissions in engineering. In the latter half of the nineties the work of Fleming Wim Delvoye (b.1965) and Roxy Paine (b.1966) for example feature machines of standard components and principles harnessed to striking ends.³⁴⁷ Lastly, the

³⁴⁶ On Hirst and The Chapmans, see Brooks Adams et al., *Sensation: Young British Artists from the Saatchi Collection* (catalogue) London, 1997, pp. 92-99 and pp. 68-69 respectively, Sarah Kent, *Shark infested waters: the Saatchi collection of British art in the 90s*, London, 1994, Currentartpics 25 and 91. On Ray, see Jefferey Deitch, *Young Americans: New American Art in the Saatchi Collection*, (catalogue) London, 1996.

³⁴⁷ On Delvoye, see Wim Delvoye et al., *Wim Delvoye*, New York, 1998 and Dan Cameron et al, *Wim Delvoye: Cloaca, new and improved*, New York, 2002 and website www.cloaca.be (2003-4). On Paine see Jonathan Fineberg, *Art Since 1940: Strategies of Being*, New York/London,

'readily-made' is not always the result of the artist commissioning industry, but can also be the result of the artist's own product serving both art and industry. The work of film and television special effects and model makers, such as London-based Australian Ron Mueck (b.1958) and Julian La Verdere (b.1971) apply the same skills and materials to more unlikely projects for art, although this very promiscuity also tends to weaken the sample. The work is then about too minor an industry or samples too little of it.³⁴⁸

Where works forgo the bulk readymade and extravagant 'readily-made' for a wider mix of materials, variously assembled along the lines of a film or stage set, trade stand or science exhibit, complete with laboratory tests, demonstrations or performances, they also confront a dilution of sample. Materials here comprise the artefacts of a lifestyle, stereotype, topical or historical issue, and here too must look progressively further a field in order to avoid the trivial or predictable. Works combine and conflate issues, but also are drawn to the more diffuse and peripheral, so that at some point they also begin to reflect art's own presentation and practices. For example an installation may in fact include or comprise of a collection of ready or 'readily-made' paintings, as in the work of collective Group Material, *Americana* (1985) created for the Whitney Museum's Biennial survey of that year, and somewhat later, the exhibition of *Thrift Store Paintings* (1990) by Jim Shaw (b.1952).³⁴⁹ In both cases the collections deal with 'bad' or generally rejected works, in uneasy contrast with preceding Neo-Expressionist works, but this also allows the work to sample collecting or curatorial practice over the usual stylistic issues. The role of the artist here converges with that of the collector or curator, and while it is common enough for artists to act as collectors or curators, just as they often act as critics, it is quite another thing to take such work *as* works of art³⁵⁰. The work of the curator and the artist now shape toward an interesting conflict.

2000, pp. 496-499, and Anne Hammond, 'Roxy Paine at James Cohan' (review) in *Art in America*, October 2001, p. 156.

³⁴⁸ On Mueck, see Brooks Adams et al, *Sensation: Young British Artists from the Saatchi Collection*, (catalogue) London, 1997, pp. 126-128. On La Verdere see Marcia E. Vetrocq, 'Julian La Verdere's Imperial Designs' in *Art in America*, July 2001, pp. 98-103.

³⁴⁹ See Jim Shaw, *Thrift Store Paintings: paintings found in thrift stores*, Hollywood/California, 1990.

³⁵⁰ The curatorial works of Kosuth from this time, such as *The Play of the Unmentionable* (1990) at the Brooklyn Museum in New York, are sometimes accorded this double status.

This convergence of projects also occurs where installations increasingly deal in issues of décor and interior design, for example in the work from the nineties of Cuban Jorge Pardo (b.1963) Andrea Zittel (b.1965) Austrian Franz West (b.1947) German Tobias Rehberger (b.1966) and Fleming Carsten Höller (b. 1961) amongst others³⁵¹. Such works favour the co-ordination of furniture and fittings not so much along standard stylistic lines or customary applications, as more unusual alignments of materials, colour, lighting and function, and while recalling the Modernist project to design, resist the inclusion of established works of painting or sculpture for example, at least until the end of the century. Yet attention to items of décor, nevertheless approaches collection and museum practices, and has a striking counterpart in the renewed attention to such contextual issues in art museum presentation at this time.³⁵²

Furthermore, the increasing scope for curators in this period mirrors the convergence of the work *as* a collection, with the work *in* a collection. It is significant for example that regular international surveys of contemporary art, generally on a bi-annual or tri-annual basis, not only proliferate at this time but also are initiated in regional centres, non-western and third world countries, for example in Havana, Cuba (1984) Istanbul, Turkey and Mercosur, Brazil (1987) Lyon, France (1991) Dakar, Senegal (1992) Sharjah, U.A.E. (1993) Kwangui, South Korea, and Johannesburg, South Africa (1995) Shanghai, China and *Manifesta*, held at shifting locations in central Europe (1996) Mexico City, and Berlin, Germany, (1998) Liverpool, U.K. (1999) and followed by Tokamachi and Echigo Tsumari, Japan, Melbourne, Australia (2000) and Yokohama, Japan, Barcelona, Spain, Tirana Albania, and Busan (renaming Pusan) South Korea (2001). The international scope of these exhibitions generally calls upon an equally international team of curators, so that the activities of the curator are globalised in a more familiar sense of the word. Yet they also provide opportunities to broaden the range of issues necessary to

³⁵¹ On Pardo see *Currentartpics* 100, on Zittel, *Currentartpics* 93 and on Rehberger, *Currentartpics* 8.

³⁵² The year 2000 for example brings a radical revision in the hanging practises of prestigious museums such as the Museum of Modern Art in New York, and the Tate's new Museum, (Tate Modern) in London, not only asserting greater co-ordination in décor and objects, in the interest of a thematic rather than chronological ordering, but generally granting the curator a more active and 'creative' role. For commentary, see Charles Stuckey, 'Modern Starts: Raising The Barr?' in *Art in America*, May 2000, pp. 51-57, Eleanor Heartney, 'Chronology Dethroned' in *Art in America*, May 2001, pp. 55-63.

works of expanded materials and to the institutional co-operation noted, and indeed particularly foster just such works. The curator in other words, continues the project of expanded materials in this way. But to appreciate this prospect more fully, the course of 'Globalist' painting must now also be considered.

The course of abstraction in painting has been traced through projection to more obvious pattern, up to and including repeating pictures and even the single central motif or icon, while materials and techniques are pushed to three-dimensionality in experiments with the chemistry of pigments. Summarised thus, it is difficult to see where abstraction in painting might go from Post Modernism, since it would seem to have come full circle, and to confront only more concrete depiction. Understandably, some advocates of abstraction around this time pronounce the death of painting.³⁵³ But while it unquestionably marks a turning point, in retrospect the change is not quite so drastic. Where Late Modernism toyed with more obvious pattern, and Post-Modernism wholeheartedly embraced it, 'Globalism' can now afford to ignore it. The emphasis shifts back to complexity and diffuseness of pattern, and pattern is less directly tied to textiles or familiar printing. Yet the move *away* from obvious pattern unavoidably resembles the move *toward* it under Modernism. 'Globalist' abstraction returns to or coincides with Modernism (Early and Late) to some extent and while this only confirms the gloomiest of forecasts, the reversal does not amount to a simple retreat.

This is because Post-Modernist abstraction has projected to even the simplest, most traditional or familiar of patterns, so that painting now possesses patterns or pictures them with greater authority and means. To re-engage Modernist pattern or abstraction at this time is not therefore simply to re-trace the road to more concrete depiction, but rather to trace a road to more obscure pattern. Hence there is a reversal in the way depiction and painting first use pattern for abstraction and then are used by it. Those qualities to Modernist abstract that resisted easy or accepted pattern now seem too pattern-like and invite more elusive measures. The price for projection from depiction and painting to pattern is this subsequent dilation of pattern. The 'Globalist' project for abstraction is about this furthering of pattern. It

³⁵³ See for example, Douglas Crimp, 'The End of Painting', *October* 16, 1981, pp. 69-86. Significantly, the essay is concerned mainly with abstraction.

is not enough to simply repeat Modernist abstraction of course, or to build mere variation upon them. To sample furthering of pattern, rather than further patterning, the 'Globalist' work must offer more radical variation. Properties sampled must undermine or overload current or established pattern. The project may be divided into roughly two strategies, the pattern colliding with competing pattern, or the pattern collapsed under internal variation. We look first to the collision of patterns.

The work of Terence La Noue (b.1941) at this time is among the most inclusive and impressive of competing pattern. La Noue's work arises not so much from Pattern and Decoration but rather from a steady accretion upon minimalist process and system throughout the late seventies. Works maintain an unstretched and elaborately shaped canvas, discard single and central motifs for layers of gestural amendments, include smaller patterns of flat colours and strict geometry, vigorous scrapings, glazes and sundry distress. This 'maximising' culminates in works such as *Varieties of Coral – Zen Deliverance* (1984) (Figure 123). Here the work offers virtually a 'layout' or anthology of Modernism, in the tiny Klee-like colour grids, the column of (Miro-like?) dark lateral shapes to the left of centre with their vaguely notational alignment to the vertical stripe to the left, (and repeated on a smaller scale to the lower left) the Kandinsky-like red compound of arcs to the right, the dense, Wols-like reworking beneath, and the rugged and ravaged grounds that recall a Tapiés or Fautrier. Yet for all that, the work never quite falls into mere eclecticism, rather finds tenuous but tenacious links between them in matters of line or colour, shape or scale, insidiously unravels and re-ravels. The title also points to a 'layout' of kinds, to the classing of nature, or problems in the nature of classing and mystical resolution.³⁵⁴ La Noue's work is notable for the breadth of pattern and patient facture, but much work at this time tends to a narrower, less effective range.

Later work shifts focus, jettisons heavy and patiently worked grounds and the impression of a ravaged relic, for lighter, brighter, more brushstroke-driven pattern. Work from the late eighties and early nineties by Englishwoman Fiona Rae (b.1963) such as *Untitled (one in brown)* (1989) (Figure 124), German Albert Oehlen (b.1954) such as *Untitled* (1993) (Figure 125) and Lydia Dona (b.1955) all cultivate striking

³⁵⁴ On La Noue, see Dore Ashton, *Terence La Noue*, New York, 1992.

dissonance of pattern and arrive at a sprawling array, although works here tend to look to other developments, to the example of Polke and Richter in places, more than the maximising of Minimalism. Pattern here also falls into parts or lesser patterns. Rae and Oehlen for example adopt various stripes, flat colours and hard edges, against a range of facture, embracing biomorphic, more concrete and notational elements.³⁵⁵ ‘Globalist’ abstraction thus arrives at certain parallels to simultaneous and successive depiction, to ‘bad’ depiction and the poor sample, but also serves as a metaphor and map for perhaps the psychology of painful and partial sortings, of conflicting cares, and personal globalising strategies. Maintaining the momentum of furthering pattern inevitably draws work back toward expanded materials. Amongst the most inclusive in this respect is the work of U.S.-based Argentinean Fabian Marcaccio (b.1963) in the later nineties, where work stretches from more concrete depiction to print sources and means, to novel pigmented solutions and sculptural additions including the ‘readily-made’ and to an architectural scale that converges with the concerns of a Stockholder, for example.³⁵⁶

Equally, the momentum drives work on to more concrete depiction, to print and ‘layout’ samples, and to a direction presently to be examined more closely. Other opportunity for furthering pattern arises in works exploiting the transformation available in computer-based styles of depiction and design at this time. Computer assisted design prompts its own abstraction and coincides with print-based sampling in painting in some ways. Artists such as Germans Franz Ackermann (b.1967) in works like *Untitled or Mental Map: Evasion III* (1996) (Figure 126) and Frank Nitsche (b.1964) in works like *GLP-26-2001* (2001) (Figure 127) London-based Sarah Morris (b.1967) in works like *Federal Reserve (Capital)* (2001) (Figure 128) and Miami-based Nigerian Odile Donald Odita (b.1970) in works like *Descent* (2001) (Figure 129), all press pattern against such new depiction at the end of the century. Pattern is projected to the graded angles of perspective (in Odita, matched to lateral, perhaps Kenneth Noland-like stripes, in Morris, to the lines and right angles of

³⁵⁵ On Rae, see Brooks Adams et al, *Sensation: Young British Artists from the Saatchi Collection*, (catalogue) London, 1990, pp. 150-155 and *Currentartpics* 10. On Oehlen, see Uta Grosenick and Burkhard Riemenschneider, *Art Now*, Cologne, 2001, pp. 352-355 and *Currentartpics* 79.

³⁵⁶ On Marcaccio, see Nancy Princenthal, ‘Fabian Marcaccio: Paintant’s Progress’ in *Art in America*, January 2002, pp. 62-65, p.119 and Gregory Volk, ‘Fabian Marcaccio at Gorney Borwn + Lee’, (review) in *Art in America*, April 2000, p. 150.

perhaps a Mondrian) to the curves of industrial design (in Nitsche) and to the recycled floral motifs and 'layout' (in Ackermann) exploiting the distinctive flexibilities of 3-D computer modelling.³⁵⁷

By contrast, the collapse of pattern deals in the softer, looser, more permeable or permissible in pattern. It is sampled for just those ambiguous features where sorting or styling stalls. This is the path less travelled, or perhaps less noticed in 'Globalist' abstraction, but is forged with striking enterprise in the work of Jonathan Lasker (b.1948). Lasker's work derives from Pattern and Decoration and New Image Painting, in initial silhouette-like motifs, but print patterns sampled here are in turn clearly derived from painting and biomorphic abstraction, so that sample is of a degraded or banal quality to design and affords ambiguity with painting. It is 'bad' sampling of 'bad' pattern. But while this furthers Pattern and Decoration, pattern properly has been little furthered. However, around 1985 Lasker introduces a new economy of means in works such as *Spring Training* (1985) (Figure 130). Elements here are still notably perfunctory, a range of casually drawn circles in maroon, set against areas of coarsely hatched lines of the same colour, both distributed over a central ochre trapezium surrounded by green. But variety of line between circles and hatches is not only between smooth and idle against impasto and peremptory, but more unusually, between outline against 'fill'.

Where line can now function as outline *or* 'fill', pattern is radically furthered. Orderings within circles and hatches and across them are central to *Spring Training*, but greater linear integration dominates Lasker's subsequent work. *An Object of Love* (1991) (Figure 131) and *The Value of Pictures* (1993) (Figure 132) stretch line from outline to 'fill', and with width of line to shape or colour, so that line and pattern collapse in myriad variation. Yet works also maintain a certain dry detachment, less a matter of the 'bad' or bland pattern, than of a necessary distance from standard patterning. The work has the feeling of a classroom or textbook demonstration in

³⁵⁷ On Ackermann and Morris, see Uta Grosenick and Burkhard Riemenschneider, *Art Now*, Cologne, 2002, pp. 12-15, pp. 308-311, respectively and *Currentartpics* 2 and 28, respectively. On Nitsche, see Melissa Kuntz, 'Frank Nitsche at Leo Koenig' (review) in *Art in America*, July 2002, pp. 95-96, Anna Moszynska, *Eberhard Haverkost, Frank Nitsche, Thomas Scheibitz, Goldener, der Springer, Das Kalte Herz*, (catalogue) London, 2000 and *Currentartpics* 70. On Odita, see Gregory Volk, 'Odili Donald Odita at Florence Lynch 'Riva'', in *Art in America*, May 2002, pp. 147-148, Gean Moreno, 'Odili Donald Odita, Miami Art Museum' in *Flash Art*, October 2002, p. 104 and *Currentartpics* 14.

this way, in the simple generic shapes and crisp composition, the even and continuous line of curves, perhaps sampling felt-tip or ballpoint pen. Work may seem flippant and ironic, bored or grim, or blithely optimistic in the way that the confident yet remote lesson can seem. Work thus achieves a furthering of pattern at the cost of nearing the instructional diagram.³⁵⁸

Lasker's lessons in line are applied with equal imagination in the work of L.A.-based Monique Prieto (b.1962) German Günther Förg (b.1952) and Frenchman Bernard Frize (b.1954) amongst others in the nineties³⁵⁹. The later work of Marden re-engages line in the early eighties and increasingly attends to fields of short curves and angles, culminating in the *Cold Mountain* series (1988-91). But while Marden's work clearly departs from Post-Modernism, it is less clear that it arrives at 'Globalism'. *Cold Mountain 2* (1988-91) (Figure 133) reaches its field through distinctive brush weight or paint loadings that recall Modernist notational work, such as that of Tobey or Hartung, yet hardly collapses pattern by this. Where pattern is challenged is in the relative simplification of field, not quite to a figure range, but in which something of a map or 'layout' emerges. The title encourages this.

But if Marden's patterns seem peripheral to 'Globalist' abstraction in painting, taken together with certain surrounding work they assume a more assured furthering. For example, growing appreciation of contemporary Australian Aboriginal paintings at this time, such as *Ceremonial Ground at Kulkuta* (1981) (Figure 134) by Anatjari Tjanpitjinpa (n.d.a.) or *Wakiripiri Jukurrpa* (1985) (Figure 135) by Liddy Napanangka Walker, Topsy Napanangka and Judy Nampijinpa Granites (N.D.A.) with their modified 'dreaming' maps, urges just this.³⁶⁰ Similarly, the work of Englishwoman

³⁵⁸ On Lasker, see Hans-Michael Herzog (ed.) *Jonathan Lasker: paintings 1977-97*, Ostfildern-Ruit/Germany/New York, 1997, Rainer Crone and David Moos, *Jonathan Lasker: Telling the Tales of Painting*, Stuttgart, 1993, David Carrier, 'Painting into Depth: Jonathan Lasker's Recent Art' in *The Aesthete in The City: The Philosophy and Practice of American Abstract Painting in the 1980s*, Philadelphia, 1994, pp. 181-189 and *Currentartpics* 32.

³⁵⁹ On Frize, see also *Currentartpics* 62.

³⁶⁰ This kind of contemporary Aboriginal painting is usually taken to commence in the early seventies, at the desert settlement of Papunya, see for example Wally Caruana, *Aboriginal Art*, London, Thames and Hudson 1993. However, its wider appreciation occurs in the eighties, particularly the later eighties, at international surveys such as the controversial *Magicians Of The Earth* exhibition at the Pompidou Centre in Paris in 1989, curated by Jean-Hubert Martin. It thus also represents Globalism in the more usual sense. For interesting discussion of *Magicians of the Earth*, see Benjamin H. D. Buchloh, 'The Whole Earth Show, an interview with Jean-Hubert

Therese Oulton (b. 1953) at this time, such as *Deposition* (1989) (Figure 136) samples an accretion of field, although by less linear means, and convincingly maps cellular, crystalline or even pattern of weaving or crochet.³⁶¹ Combined with Lasker, such work argues for Marden's work as pattern furthered into a more abstract mapping or 'layout', as something like intuitive assembly from one to multi-directional reference, and a mapping of the achieved equilibrium, at 'mountain-sized' intervals.³⁶² Finally, while such mapping holds for the biomorphic, it is less persuasive for stricter geometry. For example the work of Scully such as *Remember* (1986) (Figure 137) for all its variation of stripe by colour, length, width, direction, edge and facture, stubbornly project stripe over 'layout' or mapping, and so remain further pattern rather than furthered, Post-Modernist rather than 'Globalist'.³⁶³

Since pattern is again traced to 'layout' for abstraction, it is a suitable point at which to consider the other side of the coin. 'Globalism' similarly redirects more concrete depiction. Having sampled prints and the 'bad' in Modernism, interest gradually shifts to styles for depiction more generally and so to their content; to how current or traditional genres are sampled or extended, not so much by sole or multiple instances, but rather rare or novel instance. Works look to a wider economy of pictorial usage, and to its subtle reshaping by painting's participation. 'Bad' or Neo-Expressionist painting only adds to the impetus as growing acceptance sharpens its stylistic identity and bluntens its impact. Concrete depiction can hardly return to Modernism from here, since pattern and print sampling have now permanently altered the project for depiction and painting. Instead the task for painting becomes the sorting of pictures by bigger formal bites, so to speak. It essentially reconstructs genres. The difference now is the radically widened ambit granted genres.

The merging of pattern and picture in repeating pictures and 'layout' is an important feature to 'Globalist' painting, but when advocates at this time insist that the distinction no longer holds or is unimportant, they assert at best a half truth. For

Martin', in *Art in America*, May 1989, pp. 150-58, 211 and 213, and Eleanor Heartney, 'The Whole Earth Show Part II', in *Art in America*, July 1989, pp. 91-96.

³⁶¹ On Oulton, see Sarak Kent 'Therese Oulton' (interview) in *Flash Art*, April, 1986, pp. 40-44.

³⁶² On Marden, see Klaus Kertess, *Brice Marden, paintings and drawings*, New York, 1992 and *Currentartpics* 18.

³⁶³ On Scully, see David Carrier, 'Colour in the recent Work of Sean Scully' in *The Aesthete in the City, The Philosophy and Practice of American Abstract Painting in the 1980s*, Philadelphia, 1994, pp. 245-253.

they fail to explain what is now sampled in such works that allows the distinction between the abstract and the concrete to be thus downplayed or ignored. Actually pattern and picture no longer matter to painting only when their adherence to broader categories of pattern or genre becomes paramount as a sample. The sample is properly to the work of rare instance for such styles, to its conformity to and confusion of these, to its small but sure contribution to the maintenance of genre. It is as true to say that painting or printing is no longer quite the issue for depiction here. Such work is surveyed looking firstly to the convergence of pattern and 'layout', secondly to the divergence of 'bad' painting and allegory to 'Globalist' genres.

Pattern and print are paired with particular piquancy in the pivotal work of Los Angeles-based Lari Pittman (b.1952). Pittman mines a rich seam of ornamental motifs from décor stencilling to standard icons drawn from common graphics and signage by the mid eighties. Again such sources also reflect growing computer-based practice, and exploit deft superimposition or transparency, inversions, reversals and variation of scale for a given image. Indeed precision and complexity achieved thus can make the work seem hardly like a painting at all. Moreover, work tends to flat colours and hard edges, strengthening the sense of a print sample, as in the slightly later example, *Regenerative and Needy* (1991) (Figure 138). Yet rampant variation often threatens to overwhelm underlying pattern or 'layout'. Work at this time is typically structured around a distinct if wavering asymmetry, here; the off-kilter black tree trunk flanked by personified houses at its base, and inset black and white interiors across the top. Linking embellishments, such as the '69'-encased butterflies or flowers, and the white mice on their straight paths, further undermine and underline teetering symmetry. 'Layout' consequently reflects the latitude granted variation, and its uneasy accommodation. Latitude of variation is often carried through to themes of sexuality, to physical endurance or distress, and to natural transformations or cycles. Yet the sense, here and for most 'Globalist layouts', is often of a common and prosaic print style exploited to private or obscure ends, or the converse. Either way, painting now adds a rare instance to a general or global style, by testing variation.³⁶⁴

³⁶⁴ On Pittman, see Howard Fox, (organiser) *Lari Pittman* (catalogue with essays by Dave Hickey and Paul Schimmel) Los Angeles, 1996. Paul Bayley, (ed.) *Lari Pittman: Paintings 1992-98* (catalogue) Manchester, 1998 and *Currentartpics* 53.

The use of stereotypical silhouettes, such as the mice, cat or tree in the above example, are prominent in Pittman's work of the late eighties, and silhouettes are pursued more exclusively in the nineties, in the work of artists such as Englishman Gary Hume (b.1962) Lisa Ruyter (b.1968) Kara Walker (b.1969) and German Thomas Scheibitz (b.1968)³⁶⁵. Silhouettes here are less a sample of printing technique than a shorthand derivation for convenient icons. Tracing a photograph or standard picture to outline and filled by colour codes for advertising, instruction or other co-ordinating schemes, is obviously a pervasive practice. Pictures are streamlined, and such streamlining may be sampled. Where colours and silhouettes are applied in other schemes and to other objects, such easy icon-making itself is stretched, so that colours and silhouettes are re-mapped, as they re-map.

Controversial issues or objects are often the occasion of similar re-mapping, although 'layout' and depiction are not always served in this way. The work of David Wojnarowicz (1954-92) in the mid eighties for example addresses explicit homoeroticism in works such as *Water* (1987) (Figure 139) and coupled with themes of pervasive spawning, imprisonment and destruction, builds a metaphor – on a 'layout' – for implicit contagion (this at the height of the AIDS epidemic, which was to claim the artist). Yet such work may also be censured for a certain 'literary' or illustrational tendency, since style of depiction here never quite focuses on a distinctive wider practice, (such as silhouettes) but rather is timidly painterly or weakly print-sourced. Consequently, pictures serve the issue but are not served by it, and resulting 'layout' reflects this weakness.³⁶⁶ Pressing social issues are more successfully aligned in later work by artists such as Chicago-based Kerry James Marshall (b.1955) in *The Lost Boys* (1993) (Figure 140) and L.A.-based Filipino Manuel Ocampo (b.1965) in *Once Again, First in the World* (1993) (Figure 141). Here 'layout', metaphor and allegory are less tied to printing than to the tired emblems and banners of community activism. Marshall's work addresses the death of Afro-American youth through crime (the joyride car and pistol) and police enforcement (the blue, bullet-blossoming tree) but also makes painting a bigger window for and

³⁶⁵ On Hume, see Currentartpics 59, on Ruyter, Currentartpics 13, on Walker, Currentartpics 64 and on Scheibitz, Currentartpics 70.

³⁶⁶ On Wojnarowicz, see Fineberg, *Art Since 1940: Strategies of Being*, New York/London, 2000, pp. 459-463.

by this lamentation.³⁶⁷ Likewise, Ocampo's work deals in conspiracy and colonial oppression, but in also sampling these debased styles, complete with spurious ageing and defacement, participates in stretching and subverting a wider practice.³⁶⁸

'Globalist layout' also deals in the overlapping and stretching of comic strip and painting styles, as in the delirious 'art-comics' of west coast artists such as Robert Williams (b.1943) Gary Panter (b.1950) or Raymond Pettibon (b.1957) – each happily interchanging publication, exhibition or installation as means as well as extending matters of text and iconography. Throughout the nineties controversy tends to become more mixed or obscure as 'layouts' project more ambitiously. By the end of the century 'Globalist layouts' range from the flow charts for economic and political conspiracies by Mark Lombardi (1951-2000) to the psychedelic collages of Fred Tomaselli (b. 1956) the cartoon-inspired charts and myths for sub-genetic or sub-atomic events in the work of Mathew Ritchie (b.1964) the more abstract cartoon figures of Japanese Takashi Murakami (b.1962) or Inka Essenhigh (b.1969) and even to some of the caprices of L.A.-based Laura Owens (b.1970)³⁶⁹. Ritchie's work such as *Parents and Children* (2000) (Figure 142) in fact converges with the concerns of a Franz Ackermann in its complex geometry and 3-D modelling, as well as in literal projection to gallery walls for temporary mural or installation works. Painting here follows not only Le Witt and score or script for painting, but integration to computer-based design and mapping practices.³⁷⁰

Looking away from 'layout', to the course of the single integral picture, the move away from 'bad' painting and allegory is now tracked to a more general engagement with genre. As noted, the acceptance and greater adoption of 'bad' painting tends to cancel its effectiveness. A remedy is not to be found in backing further away from Modernism either, or in looking to a 'badder' sample by including more traditional styles, although this tendency is nonetheless widely pursued in the early eighties. But

³⁶⁷ On Marshall, see Kerry James Marshall et al., *Kerry James Marshall*, New York, 2000, David Pagel, 'Kerry James Marshall' in *43rd Biennial Exhibition of Contemporary American Painting*, (catalogue) Christopher C. French (ed.) Washington D.C. 1994, pp. 68-9 and *Currentartpics* 95.

³⁶⁸ On Ocampo, see Pilar Perez et al., *Manuel Ocampo – Heridas de LA lengua: selected works*, Santa Monica, 1997 and David Pagel, 'Manuel Ocampo' in *43rd Biennial Exhibition of Contemporary American Painting*, (catalogue) Christopher C. French (ed.) Washington D. C. 1994, pp. 72-3.

³⁶⁹ On Murakami see *Currentartpics* 49, on Essenhigh, *Currentartpics* 85.

³⁷⁰ On Ritchie, see Nancy Princenthal, 'The Laws of Pandemonium' in *Art in America*, May, 2001, pp. 144-149 and *Currentartpics* 19.

a broader 'badness' by this route tends to become too diffuse or elusive and really amounts to no more than the conservatism described in Chapter Twelve as 'Interstyle'. However where work focuses on only certain features of continuity or metonymy for depiction, for example in matters of lighting or weather, elegant simplification or exaggeration of proportion, even caricature, and significantly draws upon much older styles, from Romanticism and Neo-Classicism – the result does not so much avoid conservatism and cliché as exceed them. Works are now hyper-clichéd, or perhaps camp, and sample this blend of object and picture, or genre, albeit often in a crude or 'bad' sorting. Allegory may remain, but is no longer the focus of sampling. Sample now is of cosy or creepy little pictorial worlds of the past, and by rank cliché or associated 'badness'.

Amongst the more concerted efforts in this are the work of the 'New Image Glasgow' painters in Scotland, including Steven Campbell (b. 1953) Ken Currie (b.1960) Peter Howson (b.1958) and Adrian Wisniewski (b. 1958), the 'Hypermannerism' of Italian artists such as Stefano Di Stasio (b. 1948) Ubaldo Bartolini (b.1944) and Omar Galliani (b.1954) grouped in the book of that title by Italo Tomassoni from 1986 and the German 'Berlin-Braunschweig Group' exhibitions of this time, including Peter Chevalier (b. 1953) Stephanus Heidarker (b.1959) Herman Albert (b.1937) Andreas Weishaupt (b.1957) and Thomas Schindler (b.1959).³⁷¹ While settings range from the pastoral and idyllic (in the work of the Italians) to the urban and strife-torn (in the work of the Scots) and persons depicted range from Neo-Classical models to Romantic grotesque, and broad even comic stereotypes, works are surprisingly consistent in feel. Stressing 'genre-ness' gives them a curious detachment, at once amusing, in treating weighty or difficult themes in a playful, simplistic manner, yet equally, excluding greater involvement and perhaps registering an alarming isolation. Indeed, a recurrent persona in such work is the dreamy, unworldly youth, personifying just this detachment.

Having sampled such cliché, to further the sample or refine genre then risks diluting effectiveness and lapsing into mediocrity. Because the hyper-cliché is so precarious

³⁷¹ On New Image Glasgow painting, see Keith Harlty et al., *The Vigorous Imagination*, (catalogue) Edinburgh, 1987 and William Hardie, *Scottish Painting 1837 to the Present*, (2nd ed.) London, 1990. On Hypermannerism, see Italo Tomassoni, *Hypermannerism* (2nd ed.) Rome, 1992. On Berlin-Braunschweig Group, see Bernhard Schulz, 'The Return of Things' *Flash Art*, May-June 1986, pp. 51-53.

to maintain in this way; and because ‘genre-ness’ prompts more versions, the style quickly stalls or stagnates. Such work is often overlooked or dismissed for this reason. The lesser stereotype or stock setting, pursued for example in the work of Scotsman Stephan Conroy (b.1964) in the late nineteen eighties and early nineties, offers only a diminishing return on painting’s genres.³⁷² By the same token, other work at this time offers striking variation on person, setting and painting, only to elude any easy genre rather than fall into too many, such as the work of Holland-based South African Marlene Dumas (b.1953) Englishman Tony Bevan (b.1951) and L.A.-based Kim Dingle (b.1951)³⁷³. Such work rather constitutes too rare an instance, and so also remains at arm’s length from ‘Globalism’ and stronger projection.

But where painting’s genres fail, those of printing and other depiction suggest more promising avenues. The work of Belgian Luc Tuymans (b.1958) by the late nineteen eighties proceeds not from the clichés of traditional genres but from a kind of failed or ‘bad’ photo sampling. Indeed some work can initially seem like a careless or inept imitation of Richter. But where the looser brushstrokes and drawing of a Tuymans all but lose any sample of photography (especially in comparison with Richter) other features emerge. Framing or composition, an oblique or ‘long lens’ projection of picture plane for such objects and a sharpened tonal contrast survive, but are hardly more prominent than painting qualities of cursory detail and casual colouring. Also, a return to a more modest or ‘easel’ scale – a feature of much work of rare instance in the 90s – serves to distinguish instance. Combined, such qualities in fact now treat the object with a certain indifference, even contempt, whether the breast prepared for medical inspection in *der diagnostische Blick VIII – the diagnostic view* (1992) (Figure 143) or the poolside greeting in *Suspended* (1989) (Figure 144). The object is thus revised slightly, and equally its pictures or genre enlarged by a rare but valid instance. Painting thus builds or projects to a larger genre. Tuymans’ work draws on various photographic sources, including film and television in fostering his louche detachment, even pursues them to pattern or abstraction, but is generally strongest in his treatment of everyday objects and architecture at this time.³⁷⁴

³⁷² On Conroy, see Gerard Haggerty, ‘Stephen Conroy’ (review) in *Art News*, Oct. 1995, p.148, Natasha Edwards, ‘Stephen Conroy’ (review) in *Art Forum*, October 1989, pp. 190-191.

³⁷³ On Dumas see also *Currentartpics* 45, on Bevan, *Currentartpics* 9.

³⁷⁴ On Tuymans, see Ulrich Loock et al., *Luc Tuymans*, London, 1996 and *Currentartpics* 43.

Similar approaches are later adopted in the work of Elizabeth Peyton (b.1965) and Karen Kilimnik (b.1962) where the person is more of a priority. Peyton concentrates on male teenage idols with an appropriately adolescent wavering of diligence in execution, such as *Jarvis* (1996) (Figure 145) while Kilimnik tends to more pre-teen idols, such as ballerinas, but with a similar attention to depiction by and for adolescent or child³⁷⁵. Work accordingly stretches the genre with rare and more knowing instances. Other approaches to the person at this time combine more diverse sources and build broader genres. The work of John Currin (b.1962) begins with simple portraits that recall a passport or formal photograph, but blurs the format, often quite literally, with simplified and painterly features, rendering person and picture curiously caricatured, as *Mary O'Connel* (1989) (Figure 146). Rare instance here projects the portrait at just that point where photography and painting are least certain or likely, and participates thus in building a bigger genre. Currin further dilates portrait and person by drawing upon by-gone fashion photography and other illustration as well as the gaucherie of the primitive painter, much like Shaw's thrift store specimens, in works such as *The Never-Ending Story* (1993) (Figure 147). Persons and portrait are now poised between the amusing and pathetic, naïve and sophisticated, clichéd and eccentric, and threaten to diffuse and defuse their acute sample. Indeed rare instance here grants painting precisely the latitude sought by but unavailable to works of the hyper-cliché, in the extravagant stereotypes now augmented by theatrical pose or gesture, dated costume, make up and hairstyle, clumsy faces and romantic setting.³⁷⁶ The difference between a Conroy and a Currin lies less in appetite for parody or pastiche than in willingness to extend genre to more photographic and mundane practices and to revel in the promiscuity. The difference between a Tuymans and a Currin, on the other hand, lies less in appetite for photographic and prosaic practices than in willingness to extend them to further painting and to revel in parody and pastiche.

Currin's mixture of sources is similarly found in the work of Lisa Yuskavage (b.1962) where the child-like, or doll-like persona is wedded to the poses and props

³⁷⁵ On Kilimnik see also *Currentartpics* 55.

³⁷⁶ On Currin, see Frédéric Paul and Keith Seward, *John Currin: Works: 1989-1995*, Limoges/France/New York, 1995, Robert Rosenblum, *John Currin*, New York, 2003 and *Currentartpics* 11.

of pin-ups and soft porn, as in *Faucet* (1995) (Figure 148). Here the token role of one disarms the rigid persona of the other.³⁷⁷ Similar strategies are explored in the work of New York-based Hungarian Rita Ackermann (b.1967) such as *Now I'm Gonna Take A Vacation* (1994) (Figure 149) Englishwoman Nicky Hoberman (b.1967) and Robin Lowe (b.1959) amongst others in the mid nineties.³⁷⁸ The person depicted as token or doll, often coincides with depiction of the child, in comics and cartoons, advertising, instruction and entertainment, so that work applying the token person to sensitive or difficult issues, particularly of sexuality or violence, runs the double risk of confusing child with token and of trivialising rather than clarifying issues. Either fault may provoke outrage, but generally the rewards warrant the risk. The child as token person is pervasive, from counselling in matters of household hygiene and dietary adequacy, assembling and operating new equipment, and fictively conducting open hostilities against relentless rivals, forces of nature or noisy neighbours, we are generally comfortable with a cute little person of uncertain maturity, frankly improbable proportions and questionable species. Little wonder the genre prompts curiosity on other issues, comfortably extends to painting.

But while this genre is widespread, genres in the 'Globalist' sense tend to be more scattered and fleeting. Indeed, the rare instance where effective or successful necessarily ceases to be quite so rare and so contains an in-built obsolescence. The 'return to genres' is thus hardly a return to the stricter or more stable formulations of the eighteenth century; much less a hierarchy headed by history painting. 'Globalist' genres are built upon wider and shifting practices and must settle for a looser more precarious existence. For example Chinese Socialist Realism provides an opportunity for works of rare instance, such as those by Wang Ziwei (b.1963) or Yu Youhan (b.1943) in the early nineties, as a result of political and economic developments in China leading up to this point, and such instances rapidly exhaust or transform the genre. It follows that the project of rare instance itself, given sufficient practice, must in turn bear revision. It would seem to be fated to chase the diminishing genre with the 'rarer' instance. Yet to detect this at the time of

³⁷⁷ On Yuskavage, see Claudia Gould (curator) *Lisa Yuskavage*, Philadelphia, 2001, Carey Lovelace, 'Lisa Yuskavage: Fleshed Out', in *Art in America*, July 2001, pp. 80-85 and *Currentartpics* 5.

³⁷⁸ On Ackermann, see Anna Burns, 'Children and Sexuality in the Visual Arts' in *Contemporary Visual Arts*, issue 18, 1998, pp. 38-43.

writing presents peculiar difficulties, for the later or 'rarer' instance may at this point be indistinguishable from the earlier or 'too rare' genre. But since a 'Globalist' genre for the portrait has been traced with some confidence to the token person and attendant roles, parallels and extensions suggest a starting point for new genres of landscape and still life.

The token setting or landscape for example arises in models or gardens, centres mainly on architectural or urban planning and finds more elaborate versions in computer practice at this time. The work of Germans Dirk Skreber (b.1961) and Eberhard Haverkost (b.1967) and Dutchwoman Carla Klein (b.1970) towards the end of the century focus on similar models for urban space and ambiguous scale with surprising painterly latitude, as in Skreber's *Untitled (beyond Taxes)* (1999) (Figure 150)³⁷⁹. Such models also lend themselves to more abstract treatments, and converge with the patterns of 3-D modelling discussed earlier.³⁸⁰ Tangential to this architectural landscape is the work of German Neo Rauch (b. 1960) the foremost artist of The New Leipzig School whose numbers are, significantly, often graduates of Der Hochschule für Grafik und Buchkunst Leipzig and draw explicitly upon standard illustration³⁸¹. Rauch's work at this time, such as *Kühlraum* (2002) (Figure 151) and *Hatz* (2002) (Figure 152) takes up themes of costume or uniform, of collective or corporate activities and implements but continues them to coordinated livery and décor for surrounding architecture. Work also notably deals in bizarre production or cultivation, often slipshod or awry, and a 'layout' of picture that extends such failings, as in *Tabu* (2001) (Figure 153). Yet Rauch's work is barely a rare instance of comics or instructional illustration in this, owes perhaps as much to Kitaj or Ernst, and teeters between rarer genre and too rare instance.³⁸²

Landscape arises differently in the work of London-based Canadian Peter Doig (b.1959) from the early nineties. Here the genre is the family recreational snapshot, the casually framed record of 'The Ski Resort Holiday', 'The Sports Stadium

³⁷⁹ On Haverkost see also Currentartpics 30.

³⁸⁰ On Skreber, see Uta Grosenick, Burkhard Riemenschneider, *Art Now*, Cologne, 2002, pp. 464-67.

³⁸¹ On The New Leipzig School see Gregory Volk, 'Figuring the New Germany' in *Art in America*, June/July 2005 and related exhibition - <http://www.centralpt.com/pageview.aspx?id=16256>.

³⁸² On Rauch, see Alexander Von Gravenstein et al, *Neo Rauch* (catalogue) Maastricht/Netherlands/Ostfildern-Ruit/Germany/New York, 2002 and Currentartpics 15.

Forecourt', 'Fishing on the lake' and similar occasions. Rare instance is derived from casual tracings of the projected photograph with surprising washes of pallid but pristine colour against qualities not unlike those of a Tuymans, in general symmetry of framing, high contrast tonality and uncertain picture plane projection (or lens length), as in *Telemarker (Pas des Chevres)* (1996) (Figure 154). The effect however is quite the reverse of a Tuymans, in that outline and objects take on a brittle or frail quality, the picture now literally awash with 'sympathetic' colour, and metaphorically with sentiment. Yet the sentiment is for picture as well as object, or for genre.³⁸³

Less concerned with landscape, but also exploiting photographic genres are works by Damien Loeb (b.1971) and Delia Brown (b.1966) in the late nineties. Loeb deals in photomontage of cinematic spectacle and related illustration in works such as *Anything Else* (1998) (Figure 155) but genre here is perhaps too obvious or narrow, or instance not rare enough for the project at this point. In contrast Brown's watercolours deal in glamorous parties by swimming pools and in mansions; feature the costumes and etiquette of the chic or social elite, and to an extent the framing and lens values of its typical photography. The genre clearly permeates television, cinema, advertising and gossip columns, yet instance here would seem to struggle for a firmer sample, since Brown's drawing has neither the limp tracing of a Doig, the terse reduction of a Tuymans, nor the deft pastiche of a Currin. Does projection now allow or refuse such work? Similarly, the work of Englishman Glenn Brown (b.1966) throughout the nineties ranges across a number of broader genres, not exclusively photographic, such as science fiction illustration (and remotely a matter of landscape, perhaps) but here means of painting remains surprisingly close or common to the genre and as a result instance would seem less rare, or genre less interesting. Elsewhere in his work, traditional painting styles and works are sampled with Richter-like soft focus or blurring, in a virtuoso demonstration of technique, blending painting and photography in a telling rare instance, albeit of obvious genre³⁸⁴. Englishman Richard Patterson (b.1963) adopts a similar strategy at this time, in 'layouts' for, significantly, toy soldiers and urban landscapes.

³⁸³ On Doig, see Terry T. Myers et al, *Peter Doig blizzard seventy- seven*, (catalogue), Kiel/Nürnberg/London, 1998 and Currentartpics 51.

³⁸⁴ On Glenn Brown see also Currentartpics 37.

Landscape here is traced back to the person or figure and is an opportunity to consider further projection for the person or portrait. Works by Englishwomen Jenny Saville (b. 1970) and New York-based Cecily Brown (b.1969) achieve prominence at the end of the century and provide telling contrast. Saville's work is interesting for the way the work of rare instance now projects back upon painting. Her monumental studies in nude female obesity stand in stark contrast to the token and child-like dolls that elsewhere deal in female nudity, and while they share with more conservative painting, such as that of Lucien Freud (b.1922) an interest in the extreme specimens of human anatomy, Saville's work is distinctive for its intimate or claustrophobic framing of the figure, together with imposing scale and dogged facture. These qualities now give her painting the quality of a retreat, or denial of the more social roles of the token or doll-like nude, as well as traditional studies of character, and project a more extreme privacy, and its attendant anxiety. They sample a 'personal space' genre - a vacuum really - and what can be made of the naked self there is distressingly, never quite enough. In works such as the towering *Hem* (1999) (Figure 156) the woman virtually smothers the picture plane, is caked in paint, as if in cosmetic, while closed eyes, limp limbs, sundry scars and mutilations extort an uneasy pathos. Nude and painting in fact now embody and express the bloated self-indulgence and indolence that ensue in vicious cycle with such massive insecurity and isolation. It is the flipside to the perky waifs and pro-active roles of a Yuskavage or Ackermann, and devastates a traditional genre for painting in forging a new one.³⁸⁵

By contrast, Cecily Brown's work does not quite build a new genre, nor invigorate an old one but rather finds instances of a diminished one. In works such as *One Touch Of Venus* (1999) (Figure 157) the abstract and the concrete once more join in vigorous and intimate contest, but here with heavy hints of torsos, heads and limbs matched against an impressive array of painting technique, recalling De Kooning, and assuming an obvious sexual metaphor. Yet maintaining this balance and avoiding the ever-present biomorphic compromise comes at a cost, of a hectic and hectoring control. Works thus tend to the fussy and technical, the cautious and thin, in comparison with the facture of a De Kooning (such as Figure 36) or a Gorky, the

³⁸⁵ On Saville, see Brooks Adams et al, *Sensation: Young British Artists from the Saatchi Collection* (catalogue) London, 1994, pp. 158-163, Linda Nochlin, 'Floating in Gender Nirvana' in *Art in America*, March, 2000, pp. 94-97 and Currentartpics 23.

drawing of a Picasso (such as Figure 15) or Miro (such as Figure 18). Rare instance here, while more relaxed and gregarious than a Saville, and worked into a tizzy in ways denied a Saville, does not as yet project as far or well.³⁸⁶

Given the range of Pop and Photo-realist works devoted to the discrete arrangement of modest objects, still life finds surprisingly little use in the work of rare instance. Still lives occur in the work of Tuymans, where they generally sample the cinematic or photographic close-up in framing, lighting and picture plane projection and with rare contempt, as discussed. The work of London-based Canadian Lisa Milroy (b.1959) from the later eighties offers catalogues of objects in 'layout', such as *Light Bulbs* (1987) (Figure 158). Painting here resists both photographic derivation and greater abstraction, while assembled objects often wittily recall Minimalist pattern and the earlier still lives of Wayne Thiebaud (b.1920).³⁸⁷ The work of Will Cotton (b.1965) toward the end of the nineties samples a more obvious genre in panoramic studies of molten chocolate and other confectionary, such as the immense *Devil's Fudge Falls* (1999) (Figure 159) recalling the emphasis on chocolate's plastic qualities and extreme close-ups often found in advertising.

This concludes the survey of the work of rare instance and the revival of genre. There now remains only to briefly consider the period as a whole. A certain mood or attitude may be discerned for example, at once lighter and more whimsical than that of Post-Modernism, as works patiently and playfully contribute to 'Globalist' projects. Indeed by contrast, Post-Modernist work may seem heavy handed and obvious to the 'Globalist' sensibility, while equally the 'Globalist' work may seem frivolous and academic to the passionate Post-Modernist. Then again the 'Globalist' work never quite aspires to the Modernist's magical and musical extension, nor encounters the frustration and confusion of the Late Modernist, and while confident, and to a degree cool, like the Post-Modernist, is much less antagonistic

³⁸⁶ On Brown, see Martin Maloney, 'Cecily Brown' (review) in *Modern Painters*, Summer 1999, p.98, Odili Donald Odita, 'Cecily Brown, Goya, Vogue and the Politics of Abstraction' (interview) in *Flash Art*, November-December, 2000, pp. 70-74.

³⁸⁷ On Milroy, see Alistair Hicks, *New British Art in the Saatchi Collection*, London, 1990, pp. 72-79. On Cotton, see Edward Leffingwell, 'Will Cotton at Mary Boone', (review) in *Art in America*, May 2000, p.149.

or aggressive to traditions or institutions. For the 'Globalist' life lies in the sensitivity to further institutions.

The chapter began by considering the course of 'expanded materials' in the period and traced how readymade works engage wider institutional co-operation and reference; give way to the 'readily-made', to the sampling of institutional support of various kinds, and to the seeming convergence between the roles of artist and curator. It then considered painting for the period along three courses, abstraction, 'layout' and more concrete depiction, and how they acquire 'Globalist' projects to wider pattern and genre. This now allows an appreciation of how painting and 'expanded materials' complement each other, and constitute a larger project. The crisis anticipated in the convergence of the roles of curator and artist for identity of work and in the diminution of genre and instance in depiction importantly shares a common factor in excessive devotion. Curation and artistry here are only threatened where focus becomes exclusive. Genre and instance, installation and network, exhaust themselves only if pursued continuously. Competition between projects thus allows curator and artist a necessary equilibrium, slows if not stalls convergence and diminution. This is not to say that 'Globalism' is perpetual or impervious to outside influence, but only that this balance serves to characterise 'Globalism' as an 'open' style, or in lieu of saying what comes next. This concludes the history of depiction and painting between 1950 and 2000. In the final chapter a review of distinctive features and comparison with other versions complete the study.³⁸⁸

³⁸⁸ Studies in more recent trends and individual styles by the author may be found at <http://currentartpics.blogspot.com>.

Conclusion

The preceding history now affords review and comparison. Contribution to theory and adherence to Goodman's irrealism have been assessed in Chapter Ten. Here its application to art history is considered. Firstly, the application proceeds against objections by Elkins and Bell that the theory is too difficult, abstruse, glib, suave or otherwise flawed. It persists against objections by Gombrich and Bell that the period represents only the failure of depiction, a disillusion for history. It perseveres against hermeneutic, deconstructionist and post-structuralist criticism that such a period defies analysis or that such analysis can still be worthwhile. The study finds to the contrary. A history of depiction and painting based upon modes of exemplification not only handles the full range of painting for the period and integrates it closely with other plastic arts, but also delivers more precise analysis of depictive features and more flexible style sources for group, place and period. The job can be done, is worth doing and is done by irrealism here.

The method rests upon a theory of depiction and painting that discards absolute stylistic realism, primacy of intention, and priority of the abstract or concrete. Method begins from a more comprehensive stylistics and also allows that history has many right versions, can improve upon some; provide a novel or different version to others. It does this through matching traditional or established sources to right stylistics, new sources to traditional stylistics or simply new sources for new stylistics. Where traditional sources are secured by improved stylistics or traditional stylistics more accurately aligned with new sources, history is improved. Where new styles rival old ones or new sources replace old ones, an equally valid or right interpretation emerges and adds to rather than improves upon versions.

Care taken in matters of theory now rewards history with stricter demarcation and greater breadth or diversity within periods. But method also promotes a more adventurous attitude to construction. It accepts that not all lesser styles may be

needed or enough for a period; that others may be found or made where stylistic features for a work or source allow telling distinction, or others omitted where work or source offers less interest. Here, for example, 'Overstyle' 'Rerealism' and 'Reciprocal Depiction' are introduced as more accurate and useful groupings for understanding Modernism. More generally, the point is that art history need not always start from individual works or styles and ascend to larger groupings, but can equally start from period to detect lesser styles, to prompt research of individual works and styles. Art history does not ascend to a 'meta' level in dealing with period, is not exclusively or preferably a matter of individual works or styles (unless under a nominalist construction, of course).³⁸⁹

But while adventure is encouraged, constraints apply. Only if it maintains the rules of style, by accurate and consistent reference features for work and of the facts of source, only where it offers greater construction, makes more sense of surrounding periods, or thus conforms with more or longer history, only when it gives new direction to historical inquiry, or focuses attention anew, can art history be thus extended. So while irrealism here takes a more proactive stance toward style, reconstruction remains within severe limits. Whether better or different, versions follow the same rules.

Revision of styles here starts with the troubled notion of abstraction. Depiction as exemplification of two-dimensionality for a three-dimensional object, firstly clarifies issues of the picture plane and distinction with pattern. Projection and influence of style explains the course of 'a pattern of a picture plane' (or vice versa). While abstraction here is held to be full or absolute where it asserts pattern, no one picture plane or pattern is held to dominate practice for each. On the contrary, abstraction for depiction arises just as diversity of picture planes allows 'simultaneous and successive' depiction new and greater play, and this synchrony is taken to signal the start of Modernism. The arrangement more accurately locates abstraction in depiction, adheres to accepted chronology and identity of works but now allows abstraction to be seen within a larger framework. The arrangement is better for

³⁸⁹ The positivist zeal that 'starts' from particulars, takes the unpublished document or unrecognised work as primary, encourages the attitude that works precede styles, that the particulars of time and place come first in advancing art history. But categories or styles do not take care of themselves; much less accept any and every such detail. There are no works before or without styles, no art history without stylistics, which is as valid for period as personal style.

explaining more works more concisely, is different rather than worse for resisting extension of source, since source rapidly splinters into factors or factions for the social, psychological, national, political, economic and so forth. To pursue source thus is the task of a different rather than better history.

So Cubism and Expressionism in this view are not Modernist, nor lead to just abstraction, as is often supposed, but rather branch to opposing projects or styles, to 'Overstyle' and 'Rerealism' and their three-way competition largely measures the course of Early Modernism. 'Overstyle' and 'Rerealism' are introduced not as substitutes for Surrealism and Synthetic Cubism but because they actually pick out slightly different groups of works, stress differences in picture plane construction and crucial relations with abstraction. The change of styles also frees member works from narrower interpretation. Sampling two-dimensionality depends on a recognised three-dimensionality, and abstraction is often pursued or projected to sculpture and three-dimensional works by this, and further outward to architecture and applied design in this period. The shift from Early Modernism to Late Modernism is marked by a loss of impetus to such projection, and a convergence of competing styles of depiction around the middle of the century.

Late Modernism is also a matter of competing styles. But now a compound of abstraction, 'Overstyle' and 'Rerealism' arises as 'Reciprocal Depiction', where the abstract counterbalances the concrete, material with picture plane and object. 'Reciprocal Depiction', while a novel and perhaps clumsy term, nonetheless identifies qualities to accepted works otherwise ignored or denied. For the history dedicated to the advance of abstraction, such work is no more than a compromise, a slide toward the conservative and traditional. Yet this view cannot then explain why tradition is not more fully embraced, nor Modernism more convincingly abandoned. The view remains simply insensitive to finer stylistic features and ultimately robs abstraction of valuable relations. Equally crude is the history that can only recognise such works in light of later developments, especially Pop Art, finds much of the work forerunners or pioneers, yet cannot then explain why they remain tentative, or what it is that prevents them from being more wholeheartedly Pop Art. Again the view obscures important links and finer distinction, and while it easily traces roots to Early Modernist collage for example, as often fails to note key

differences to picture plane scheme and so ultimately robs Pop Art of valuable relations. 'Reciprocal Depiction' may seem to cluster a disparate group of works at first, but can point more convincingly to stylistic precedent, to related strategies of 'layout' 'traction' and 'interruption', to a formal rigour equal to that of abstraction, a shared mood or attitude and how they variously arrive at Pop Art and Post-Modernism. It is a radical proposal, but consistent with treatment of preceding and subsequent periods.

Against 'Reciprocal Depiction', abstraction projects more confidently to greater symmetry and scale, and distinctions here in value of scale to materials, and of location of symmetrical axes to key works particularly for New York-based abstraction, differ from standard accounts, as noted. Against painting and the plastic arts; works of 'expanded materials' extend to time and motion, kinetics and performance. Competing projects again share a crucial synchrony. Depiction and pattern are mutually extended in painting, and impetus is carried through to works of 'expanded materials'. Yet Late Modernism is a relatively brief period, lasts around ten years, and is succeeded around 1960 by Post-Modernism. Projects in Late Modernism do not so much converge or stall in transition as diverge and sprawl. 'Reciprocal Depiction' in its Late Modernist form gives way firstly to print sampling by painting, usually called Pop Art, and here the account draws upon the theory of painting as the work of sole instance, in re-defining the style. 'Reciprocal Depiction' less promptly contracts to a radical 'badness' or Neo-Expressionism, and the sampling of style against allegory.

Greater pattern in abstraction at a certain point reverses its sample; is not so much *by* pattern *of* greater scale and linked materials, but *by* such properties, *of* pattern. Abstraction then enters a Post-Modernist period. Such painting becomes the striking instance or extension to even the most basic patterns and is generally called Minimalism. Sampling of motion, duration and performance in works of 'expanded materials' also arises, extends fine art to literature, to script or score for performance or duration and place, and to other recording practices. It is usually called Conceptual Art, but the name here is stripped of misleading notions of a work of pure concept or seeming dematerialisation. It is sensibly redressed by Goodman's theory of sampling and a modicum of common sense. Pop Art,

Minimalism and Conceptual Art now constitute initial competing projects for Post-Modernism. The proposed theory of depiction, of exemplification and of painting as work of sole instance thus allows vital reconstruction of styles and period.³⁹⁰ If anything the name for the period is the most disappointing aspect, although at least points to a more radical juncture than that between Early and Late Modernism. The name is as often applied to a later period. But Post-Modernism here continues until the mid eighties when it is succeeded by the last period to the century, now named 'Globalism'.

The name suggests not only the growing economic integration of the period, but also an emphasis upon holistic strategies, variously pursued in competing styles. The transition now offers both greater divergence for works of 'expanded materials', and convergence between pattern, print and depiction in painting. For works of 'expanded materials', sampling of performance, literature and other recording, leads to greater institutional support and ultimately to sampling of institutional prestige. For abstraction and entrenched pattern, the shift leads from repeating pictures and even the single motif to 'layouts' of printing and more rare or diffuse pattern. Print sampling by painting on the other hand leads firstly back to 'traction', to minor sampling, either to Neo-Expressionism, 'Bad' Painting or New Image Painting. It is an end to Post-Modernism. Neo-Expressionism then leads to the clichés of Pre-Modernist traditions or genres, and to genre more widely conceived, to those depictive worlds shared by both print and painting, or globally.

³⁹⁰ Attention to a single style such as Pop Art has for some time been content with the iconography and culture of the times rather than a more precise account of stylistic features. For example Marco Livingstone, *Pop Art: A continuing history*, London, 1990, p. 9, labours under the definition 'the use of existing imagery, from mass culture already processed into two dimensions, preferably borrowed from advertising, photography, comic strips and other mass media sources' unable to quite put his finger on print sampling, to see the forest for the trees or to acknowledge that *all depiction* uses 'existing imagery'. As a consequence the book is unable to quite see either what is central and peripheral to the movement, properly its derivation or relation to Minimalism and Conceptual Art. Similarly, claims for the start of Post-Modernism with Pop Art often compound the error. For example in Brandon Taylor, *Modernism, post-modernism, realism: a critical perspective for art*, Winchester, 1987, p. 8, the claim is that 'Andy Warhol became Post-Modern at the point where he stopped making images about the world and began making images about images' Implicit in both views is the idea that there is some more direct way for depiction to be about the world than 'existing imagery' or that 'existing imagery' is not then about the world. This is really to appeal to a naive copying in depiction, thoroughly discredited since Gombrich, at least. All depiction builds on older versions – is 'about images' – belongs to and builds worlds – is 'about the world'. Of course Taylor is hardly alone in this glib view of Post-Modernism, no more than falls in step with Livingstone's *Pop Art*. More precisely, however, Warhol began making *paintings* about *printing*, sampled just this difference in depiction, and with it engaged those objects depicted, their world and ways of depicting, rather than merely 'images about images' or 'existing imagery'.

Interestingly, labels for competing projects in this period fail to gain wider currency. Where this period is termed Post-Modernism, the more radical print sampling of say, a Pittman or a Pettibon are often lumped in with Pop Art, or the 'readily-mades' of a Hirst or Orozco casually ceded to Conceptual Art. But there is little gained by such attenuation. Equally, claims for a Post-Modernist period at this point often amount to no more than a declaration of rampant pluralism, or paradoxically, an end to art history.³⁹¹ Obviously the two reinforce one another and discourage greater discrimination. 'Globalism' on the other hand acknowledges only an open period; one that does not end with the century, but is only measured against preceding periods and synchrony of projects. Admittedly, the period is at best half a description by this and theory here offers no direct support for such construction, but care taken in preceding periods and projects nevertheless carries construction further than rival versions, points to crucial integration of projects for period, to distinctions with preceding periods and works, to new distinctions within period.

'Globalism' is not just the works labelled Post-Modernism in accounts by Michael Archer, Mathew Collings, Jonathan Fineberg, Hal Foster, David Hopkins, Edward Lucie-Smith, Brandon Taylor, or Daniel Wheeler, for example.³⁹² It differs in both the variety of work considered and train of development, or in both synchronic and diachronic changes. It introduces distinctions between the readymade and the 'readily-made' for example, as well as between a Pittman and a Marshall, a Lasker and a Lombardi, a Ritchie and a Marden, a Currin and a Tuymans, a Saville and a Cecily Brown, and indeed variously between any of the above all in demonstrating the further reaches of print sampling, genre, 'layout' and pattern in 'Globalism'.³⁹³ But rather than trace realisms between styles, art history here has been content to

³⁹¹ For strong advocacy of this termination, see Danto, *The Philosophical Disenfranchisement of Art*. New York/Guildford/Surrey, 1986, and Danto, *Encounters And Reflections: Art In The Historical Present*, Berkeley/London, 1986.

³⁹² Archer, *Art since 1960*, London, 1997, Collings, *This is modern art*, New York, 2000, Fineberg, *Art Since 1940: Strategies of Being*, (2nd ed.) London /New York, 2000, Foster, *Return of the real: the avant-garde at the end of the century*, Cambridge, Mass, and London, 1996, Hopkins, *After Modern Art: 1945-2000*, Oxford/New York, 2000, Lucie Smith, *Artoday*, London, 1995, Taylor, *Modernism, post-modernism, realism: a critical perspective for art*, Winchester, 1987, Taylor, *Avant-Garde and after: rethinking art now*, New York, 1995, Wheeler, *Art Since Mid Century*, New York, 1991.

³⁹³ Incidentally, emphasis upon a return to genre in 'Globalism' also suggests further research to the pre-Modernist period here, as the dismantling of genre.

demonstrate benefits to historical derivation. At its simplest, it promotes a filing system. The history organises works and styles often ignored or dismissed along with regular favourites and so extends sensitivities, builds tolerance and curiosity. The priority has thus been with construction, with rightness of category, or fit, before realisms. This is not to say that works and styles included are exhaustive or the best, only that it provides a history that is right in several ways, better than some, different to others.

Attention to such systematic rigour inevitably suggests structuralism. The typical concerns with holism, change and self-regulation to structuralist analysis are indeed shared with irrealism here. Differences lie in scope allowed historical or diachronic change as well as reference relations. Reference is not limited to exemplification; exemplification is not limited to depiction and painting. History here deals only with some of the range of reference, only for some periods, and only in some of the ways those periods follow each other. Reference is not locked into just this history. Standard objections to the rigidity or sterility of structuralism thus do not arise. Objections to a betrayal of pluralism in supporting a holism of history or reference are likewise avoided.

But this is only to review the impact of theoretical resources on art history. As important as assets of clarity, scope, rigour and sensitivity, are advantages gained in looking beyond art history. Here the argument is obviously and overwhelmingly for the value of depiction and painting, for their continued vigour in reference. But the case is not just that depiction and painting remain central to fine arts, on the contrary, the case is that their contribution is only to be measured against the full spectrum of arts, that the synchrony - even symbiosis - between arts ensures that there is no one line of progress, avant-garde or prime plastic art; that multiple interactions ensure that there are many, if any. Consequently, art history must juggle too many for progress against too few for persuasion or practice. History holds no suspicious self-regulation in this regard, only gauges that of reference and concerns itself with as much as is of interest to the plastic arts at a given point.

As important are links made or found between arts and periods, other practices and reference. The study points to an appreciation of surrounding practices, not only to

curatorial practice and collection, co-operation and co-opting, but also to more and other 'Globalisms' of genre, pattern or publication. It points to the world beyond the works that help make it. Then again the study points to greater scope for works and study, and against, for example, prevailing practice of the massive and misguided survey of contemporary art, not so much to curb mounting curatorial power as to redirect and disperse its resources. Practices of display clearly have a part to play in art and its history, but curatorial practice serves neither by relentless conformity, frequency or expansion. More shows are only to the good so long as they are of different things in different ways. Some things and ways may even require fewer shows. But practice here cannot do justice to history or works where curatorial practice gives priority to 'expanded materials' for example, or assumes that hybrids succeed in competition with single arts, or that history is made only with recent works. The study in this respect urges that the task of the collector, curator or critic now lies in reconsidering how, when and where works are shown as much as what is shown, and that meaning resides as much in such practices as a narrow and neurotic historicism. In this, the argument is hardly unique perhaps, but hopefully lends new weight.

An adequate review must also acknowledge certain omissions. Many of these are registered at suitable points in the study; some find no point before this. The study has conspicuously avoided social history in advancing routes of reference for example, and so avoids perhaps 'too much history' for its art. But circumstances and background to sources are more commonly available, so that rather than unduly extend study in this, study here readily cedes the task to rival versions, to *Artoday* for its many subcultures and regional differences, to *After Modern Art 1945-2000* for its ideological, if uneven insights, to *Art Since 1940: Strategies of Being* for its detail of personality and lifestyle, to *Theories and Documents of Contemporary Art* for its patient catalogue of artist's interpretations, to *Return of the real* for sensitivity to philosophical fashions and post-colonial interests, and *Theorizing Modernism*, for psychoanalytic speculations.³⁹⁴ No art history can do everything, nor need try where some versions enable or assist others. A more troubling omission concerns treatment of architecture, sculpture and printing, due both to constraints of space

³⁹⁴ Kristine Stiles and Peter Selz, (eds) *Theories and Documents of Contemporary Art, a Sourcebook of Artist's Writings*, Berkeley/London, 1995, Johanna Drucker, *Theorizing Modernism, Visual Art and the Critical Tradition*, New York, 1994.

and concentration upon painting.³⁹⁵ But here the study must be content with indicating issues of sampling and projection for three-dimensionality and other arts. Also, what initially seemed a useful contrast or counter to Gombrich's version of Modernism, in which architecture and the applied arts influence pattern in depiction, on reflection, now perhaps overstates the reverse influence, from depiction and painting to pattern and other arts. A more accurate view allows a two-way exchange.

A less troubling omission concerns the middle ground or the more conservative in painting for the period. Such work registers as 'Interstyle' in the account of Early Modernism here, but strictly is less distinguished or indicative of period. Works by artists such as Frenchmen Henri Matisse (1869-1954) Georges Rouault (1871-1958) and Balthus, a.k.a. Balthasar Klossowski de Rola (1908-2001) Russian Chaim Soutine (1893-1943) Italian Amedeo Modigliani (1884-1920) Germans Max Beckmann (1884-1950) and Otto Dix (1891-1969) and comparable figures in the United States and elsewhere, neither quite remain primitivist or Expressionist, accept greater abstraction or 'simultaneous and successive' depiction. Instead they pursue variation where it falls between projects, amount to the more traditional in Modernism, the more Modernist of tradition. In a longer study more would be made of the way such work teases tradition and period. For example, the middle ground may sometimes gauge where projects tire or tradition triumphs and in other ways may offer fresh starting points.

In Late Modernism significantly, the middle ground widens. 'Reciprocal Depiction' partially returns to single picture planes and objects against which to sample 'layout', 'traction' and 'interruption'. It relies upon tradition in this, but tradition now is not easily isolated or sampled on these terms, as noted, must contend with a middle ground and diminishing projection. In fact 'Reciprocal Depiction' more easily allows milder versions, or becomes an 'Interstyle', and uncomfortably inflates the middle ground. Works here range from the lean and linear 'Miserablism' of Frenchmen Bernard Buffet (1928-99) or Francois Gruber (1912-48) to the laboured plotting of Englishmen Euan Uglow (1932-2000) or Michael Andrews (1928-95) to

³⁹⁵ The author takes up some recent sculptors, photographers and Conceptual artists in the blog [Currentartpics](#).

the brittle bodily disproportions of Englishman Lucien Freud (b.1922) which find echoes in work by Philip Pearlstein (b.1924) and Alfred Leslie (b.1927) to the terse anecdotes and close-ups of Alex Katz (b.1927) the mythical and literary figures married to novel gesture and techniques in the work of Leon Golub (b.1922) Irving Petlin (b.1934) or Australian Sir Sidney Nolan (1917-92) as well as other, again comparable figures elsewhere.³⁹⁶

The impact of print sampling and end of period owe something to this diffusion. Post Modernism in turn, measures 'Bad' painting or Neo-Expressionism against just such compromise, settles for the cusp of Modernism as a starting point. Globalism's revival of genre also negotiates a middle ground; must find instance not too rare and non-traditional and such practice not only revises views of earlier work such as a Katz or Buffet, but also generates its own milder instances and rarer genres. A middle ground also arises for abstraction as styles and periods allow greater differentiation and compromise, and again there are many works and artists typical of this that a longer study would comfortably accommodate. However, having indicated enough of how they fit with this history, why such omissions are made, and having reviewed distinctive features to the history, compared them with rival versions, noted further advantages and insights, a conclusion now awaits only the reader's judgement.

³⁹⁶ For interesting revision of such work see Storr, *Modern art despite modernism*, New York, 2000.