

SCULPTURE OF THE 60s

SELECTIONS FROM THE PERMANENT COLLECTION

Fast, complex, contradictory, the 60s were years of challenge and discovery. In America the arts shared this turbulence and excitement. After World War II American art was dominated by the emergence of Abstract Expressionist painting, the first major development in American art to receive international recognition. During the 1950s attention was focused primarily on painting, although such American sculptors as Alexander Calder, David Smith, and Louise Nevelson were producing some of the most significant sculpture of the century.

Building on these foundations, the sculptors of the 60s explored newly-opened possibilities in a number of diverse, seemingly contradictory directions. Trova and Marisol created metaphorical images of contemporary American life, while Oldenburg and Hay dealt with more literal images of the same popular culture. Oldenburg offers softness as an aesthetic alternative to traditionally rigid sculpture while Hay makes the soft bag rigid, both challenging the function of the portrayed object. Samaras, Graham, and Love were interested in evocative presentations of a more interior, psychological world. The abstract forms of McCracken, on the other hand, seem concerned with the very lack of narrative meaning and force us to examine the object itself, its shape, surface, and structure. Serra and Nauman propped their works against walls, rejecting the traditional premise that sculpture is freestanding. At the same time, Serra has introduced an internal dynamic structure that leaves the work self-supporting and precarious.

In addition to developing a new intellectual context, sculptors of the 60s employed new physical means, new industrial media and processes. Chamberlain used parts of wrecked cars; Flavin used naked fluorescent lights; Judd not only used industrial steel, but also had his works manufactured commercially to his specifications, thus effectively removing the artist from the role of craftsman.

With the rapid introduction of new ideas and new materials, sculpture of the 60s effectively and continually challenged the existing traditions of art.

**DOWNTOWN BRANCH
WHITNEY MUSEUM OF AMERICAN ART
55 WATER STREET
NEW YORK, NEW YORK 10041**

MARCH 13 – APRIL 16

A 60s CHRONOLOGY

1960

Kennedy elected President
 Term *psychedelic* coined
 SDS and SNCC organized
The Fantastiks
 Jean Tinguely, *Homage to New York*
 (self-destructive sculpture)

1961

The Twist
 The Bay of Pigs Invasion
 Peace Corps
 Freedom Rides
 Soviet cosmonaut orbits the earth
Camelot
 Heller, *Catch-22*
The Art of Assemblage
 (Museum of Modern Art)
American Abstract Expressionists and Imagists
 (The Guggenheim Museum)
 Berlin Wall
 Greenberg, *Art and Culture*
 Dan Flavin, first solo exhibition
 at Judson Gallery
 Ernest Hemingway suicide
La Dolce Vita
 Eichmann trial

1962

Beginning of U.S. military involvement
 in Vietnam
 Cuban Missile Crisis
 John Glenn orbits the earth three times
 Symposium on Pop Art
 (Museum of Modern Art)

Death of Marilyn Monroe
 Kubler, *The Shape of Time*
Artforum begins publication in California
 Keesey, *One Flew Over the Cuckoo's Nest*
 Miller, *The Tropic of Cancer*
 Robert Indiana, first solo exhibition
 at Stable Gallery
 Levi-Strauss, *The Savage Mind*
 Albee, *Who's Afraid of Virginia Woolf?*
 Pope John XXIII opens Vatican Council II

1963

John Kennedy assassinated
 Washington Civil Rights demonstration
 Freidan, *The Feminine Mystique*
 Walter De Maria, first solo exhibition
 at Nine Great Jones Street Gallery
 Don Judd, first solo exhibition
 at Green Gallery
Scorpio Rising (major underground movie)
 Eva Hesse, first solo exhibition
 at Allan Stone Gallery

1964

Johnson landslide
 Krushchev ouster
 Supreme Court Busing Decision
 Murder of three Civil Rights workers
 in Mississippi
 Beatles tour U.S.
 Berkeley Free Speech Movement
 Martin Luther King, Jr.
 wins the Nobel Peace Prize
 Marcuse, *One-Dimensional Man*
Post-Painterly Abstraction
 (Los Angeles County Museum of Art)
 Lenny Bruce indicted for obscenity
Mary Poppins
Jasper Johns (The Jewish Museum)
Recent American Sculpture
 (The Jewish Museum)
 New York World's Fair
 Topless bathing suit

1965

Watts riots
 Death of Malcolm X
Three American Painters:
Kenneth Noland, Jules Olitski, Frank Stella
 (Fogg Art Museum, Harvard)
 John McCracken, first solo exhibition
 at Nicholas Wilder Gallery, Los Angeles
 Sol LeWitt, first solo exhibition
 at Daniels Gallery
 Richard Artschwager, first solo exhibition
 at Leo Castelli Gallery
 National Council on the Arts established
 Death of David Smith

1966

National Organization for Women founded
Eccentric Abstraction (Fischbach Gallery)
 Masters and Johnson, *Human Sexual Response*
Primary Structures (The Jewish Museum)
Systemic Painting (The Guggenheim Museum)
 Brown, *Love's Body*
Dr. Strangelove
 Sontag, *Against Interpretation*
 Bruce Nauman, first solo exhibition at
 Nicholas Wilder Gallery, Los Angeles
 Robert Graham, first solo exhibition at
 Nicholas Wilder Gallery, Los Angeles
 Capote, *In Cold Blood*
 Yvonne Rainer, *The Mind Is a Muscle*
 Whitney Museum of American Art
 opens new building on Madison Avenue
 Mini skirt

1967

Middle East War
 McLuhan, *The Medium Is the Massage*
 Haight-Ashbury Be-In, San Francisco
American Sculpture of the Sixties
 (Los Angeles County Museum of Art)
 Laing, *The Politics of Experience*
 Nigerian Civil War
 Newark and Detroit riots
 ("the long hot summer")

Bonnie and Clyde

Rolling Stone begins publication
 Alex Hay, first solo exhibition
 at Kornblee Gallery
 Roy Lichtenstein (Pasadena Art Museum)
 Cleaver, *Soul on Ice*
 Pentagon Peace demonstration
 Successful human heart transplant

1968

Pueblo Incident
 Robert Kennedy and Martin Luther King
 assassinated
 Democratic Convention riot, Chicago
The Art of the Real U.S.A. 1948-1968
 (Museum of Modern Art)
Hair
 Black athletes protest at the Olympics
 Soviet invasion of Czechoslovakia
 Columbia student takeover
The Graduate
 Nixon elected President
 Studio Museum opens in Harlem
2001: A Space Odyssey
 Wolfe, *The Electric Kool-Aid Acid Test*
Nine at Leo Castelli (an exhibition organized
 by Robert Morris at the Castelli warehouse)
Don Judd (Whitney Museum of American Art)

1969

Easy Rider
 Moon landing
 Vonnegut, *Slaughterhouse-Five*
Anti-Illusion: Procedures/Materials
 (Whitney Museum of American Art)
 Woodstock
Midnight Cowboy
Dan Flavin (National Gallery of Canada)
Robert Morris (Corcoran Gallery of Art)
Claes Oldenburg (Museum of Modern Art)
 Rioting in Ulster
New York Painting and Sculpture: 1940-1970
 (Metropolitan Museum of Art)
 New York Mets win World Series

CATALOGUE

All works are from the permanent collection of the WHITNEY MUSEUM OF AMERICAN ART.

Measurements are in inches. Height precedes width precedes depth.

RICHARD ARTSCHWAGER b. 1924
DESCRIPTION OF TABLE 1964
Formica 26¼ x 32 x 32

DAN BASEN b. 1939
SARDINE CANS 1964
Sardine cans, wood, glass 17½ x 13½ x 2¼

TONY BERLANT b. 1941
THE APPLE HOUSE 1967
Painted tin and wood 15½ x 10¼ x 14¼

JOHN CHAMBERLAIN b. 1927
UNTITLED 1963
Steel (automobile parts) 31 x 37¼ x 28

WALTER DE MARIA b. 1935
BLUE GLASS FOR CORNELL 1966
Glass and stainless steel 7½ x 15¼ x 10¼

MARK DI SUVERO b. 1933
NEW YORK DAWN (FOR LORCA) 1965
Wood, steel, iron 78 x 74 x 50

DAN FLAVIN b. 1933
PUERTO RICAN LIGHTS (TO JEANIE BLAKE) 1965
Fluorescent lights 49 x 8½

ROBERT GRAHAM b. 1938
UNTITLED 1968
Balsa wood, plexiglas, wax 12 x 30 x 15

ALEX HAY b. 1930
PAPER BAG 1968
Fiberglass, epoxy, paint, paper 59¼ x 29 x 18

EVA HESSE 1936-1970
SANS II 1968
Fiberglass 38 x 170¼ x 6-1/8 (overall)

ROBERT INDIANA b. 1928
LOVE 1968
Aluminum 12 x 12 x 6

JASPER JOHNS b. 1930
THE CRITIC SMILES 1969
Embossed lead relief 22¼ x 16¼

LIGHT BULB 1969
Embossed lead relief 38¼ x 16¼

DONALD JUDD b. 1928
UNTITLED 1966
Painted cold-rolled steel 48 x 120 x 120 (overall)

SOL LEWITT b. 1928
UNTITLED CUBE (6) 1968
Painted steel 15¼ x 15¼ x 15¼

ROY LICHTENSTEIN b. 1923
MODERN SCULPTURE WITH VELVET ROPE 1968
Brass and velvet 83¼ x 26 x 15, 59 x 26 x 15

JIM LOVE b. 1927
PORTABLE BUNKER FOR FAMILY QUARRELS 1968
Steel and sand bags 9¼ x 10½ x 5

MARISOL b. 1930
WOMEN AND DOG 1964
Wood, plaster, synthetic polymer, miscellaneous items 72 x 82 x 16

ROBERT MCCrackEN b. 1934
VIOLET BLOCK IN TWO PARTS 1966
Plywood, fiberglass, lacquer 24 x 36 x 45

ROBERT MORRIS b. 1931
FELT 1967-68
Half-inch felt variable dimensions

BRUCE NAUMAN b. 1941
UNTITLED 1965-66
Cast fiberglass 55 x 94 x 12

CLAES OLDENBURG b. 1929
DORMEYER MIXER 1965
Vinyl, wood, kapok 32 x 20 x 12½

LUCAS SAMARAS b. 1936
UNTITLED BOX NUMBER 3 1963
Wood, pins, rope, stuffed bird 24¼ x 11¼ x 10¼

RICHARD SERRA b. 1939
PROP 1968
Lead antimony sheet: 60 x 60, pole: 96 H

ERNEST TROVA b. 1927
STUDY/FALLING MAN 1966
Silicon bronze 21 x 78½ x 31

H. C. WESTERMANN b. 1922
UNTITLED (OIL CAN) 1962
Wool, rope, galvanized metal 22¼ x 10 x 10

This exhibition has been organized by the following participants in the Whitney Museum's Independent Study program: Barbara Aycock, Bryn Mawr College; Horace Brockington, Columbia University; Barbara Cavaliere, SUNY-Stony Brook; Shoshana Ehrenfeld, CUNY-Queens College; Robert Hobbs, University of North Carolina at Chapel Hill; Len Klekner, University of Virginia; Carolyn Rugen, Manhattanville College; Judith Schwartz, Cornell University; Victor Sullivan, Columbia College; and Marina Urbach, Columbia University.

The Downtown Branch Museum is operated under the direction of David Hupert, Head of the Whitney Museum's Education Department. The administrative coordinator is Toba Tucker.

The Downtown Branch of the Whitney Museum of American Art, located in the Uris Building at 55 Water Street, is supported by the business community of lower Manhattan. The Independent Study Program is supported by the Helena Rubinstein Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts. The museum is open Monday through Friday 11-3. Admission is free.

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