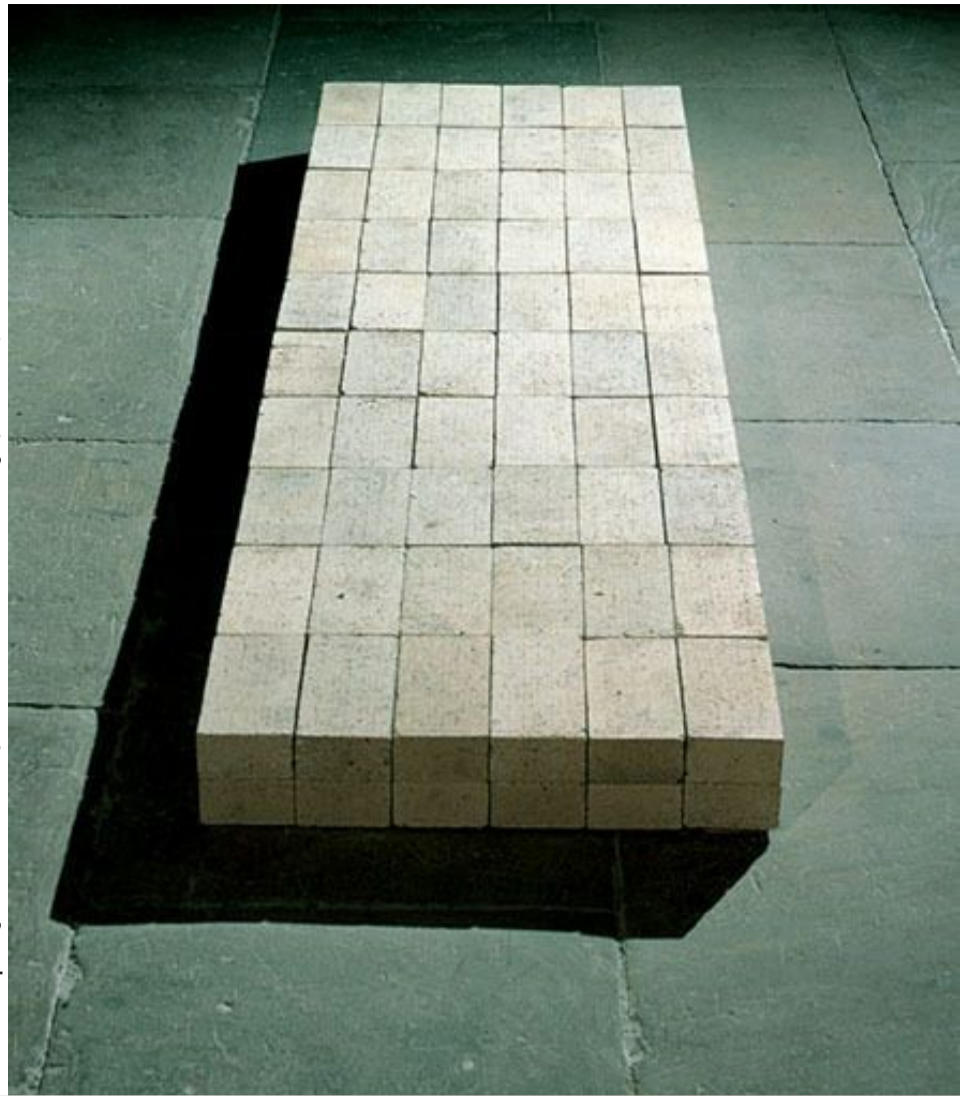


# Minimalism

Minimalists believed that art is not about messages or political and social ideas. They believed that art gives us something outside of our normal experience to be involved in. The crux of the movement is the desire for absolute simplicity and form, striving to reach an undeniable point of perfection, driving towards reduction and simplicity.

Minimalism, as a movement of the 60s and 70s, countered the Pop Art movement, which was all about the everyday. And unlike the Abstract Expressionists, the Minimalists believe that art does not have a role in the spiritual, with most Minimalist works being sculptural (i.e. three-dimensional) rather than paintings.

Right: *Equivalent*, 1966, Carl Andre | Below: *10 x 10 Altstadt Copper Square*, 1967, Carl Andre | Bottom row, left: *Untitled*, 1965, reconstructed 1971, Robert Morris | Bottom right: *Hanging Slab (cloud)*, 1964, Robert Morris



# Dan Flavin and Minimalism



Left: *greens crossing greens* (to Piet Mondrian who lacked green), 1966 by Dan Flavin

In Flavin's fluorescent installations he starts to notate specific forms and sequences, with the arrangement of tubular lights perhaps representing a subject.

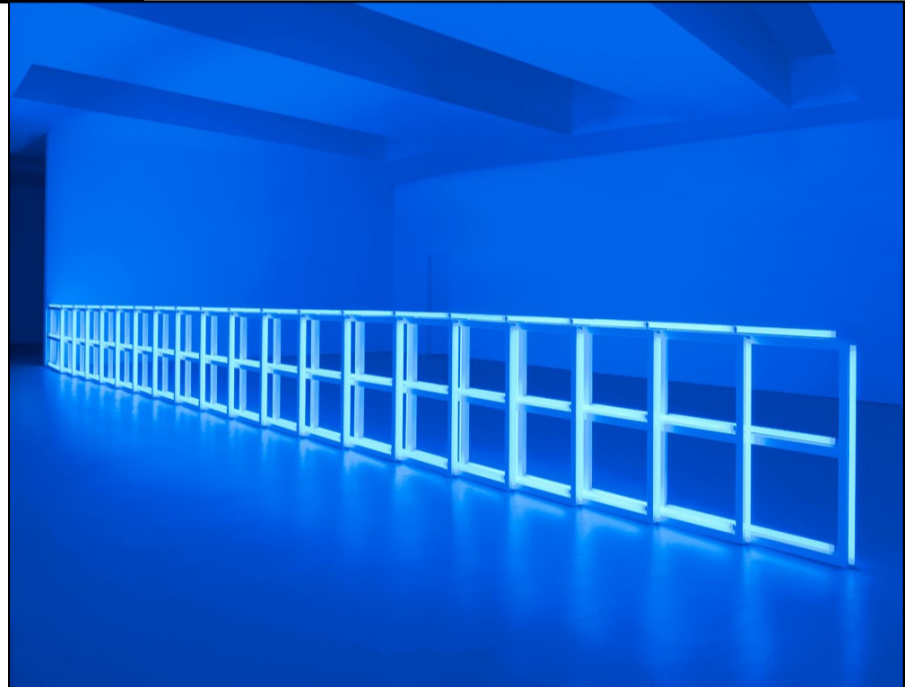
For example, in *greens crossing greens*, a viewer might interpret the installation as two green bridges. In his other untitled work below, the array of perpendicularly arranged blue fluorescent lamps could seem as a fence or other form of wall.



Left: *Pink out of a Corner* (to Jasper Johns), 1963 by Dan Flavin

Right: *untitled* (to Helga and Carlo, with respect and affection), 1974

The effect of the lamps on the room around the installation is just as important. In Flavin's untitled work on the right, the blue light fills the entirety of the room. This play with colour could also be considered a part of the installation.



Above: *Untitled*, 1968

Left: *Untitled* (to Jan and Ron Greenberg), 1966

In the work on the left that resembles a yellow wall, the standardised 8-foot tall lamps that span the height of the room use the perception of height to create an interesting effect.

Flavin's creations are very futuristic due to their use of neon fluorescent lamps, which were a brand new invention. However, these were certainly not hand-crafted—he uses materials that would be found in a building or manufacturing shop rather than an art store. This removes the autobiographic from the artwork and questions the nature of authorship, creating a critical distance between the artist and the object.



# Donald Judd

Right: *Untitled*, 1981, Plywood 352.1 x 2356.2 x 116.2 cm.

Judd's untitled work is a sculptural piece placed against a wall, similar to the way that a painting is placed next to a wall. However, he operates in three dimensions and so this front view of the work is also accompanied by depth information. It is a work on a very large scale, thus very physical. He uses raw materials and primitive geometric shapes, almost solely consisting of rectangles. This work in particular resembles an empty cupboard.



Left: *Untitled*, 1980, Steel, aluminium and Perspex, 22.9 x 101.6 x 78.7 cm

Judd began making stacks in the 1960s, with each unit manufactured to be as similar to the others as possible. The height of this work extends above the viewer, forcing the viewer to imagine what a view from above would be like.

Judd's 1968 work resembles a set of chairs—which are usually made by a carpenter rather than an artist.



The untitled work above—six rectangular Douglas Fir plywood boxes exhibit the natural grain and colour of the wood. Their shape is non-square and the shadows produced allude to how a 3D object can hold space.

Left: *The Multicolored Works*, 2013

Judd's pieces are very physical, i.e. things to be experienced by the viewer in a space. He started working with colour later in his career, using premanufactured plastics to keep a critical distance.

