

The Realist Heritage: What is Realism?



Madox Brown
The Last of England
1852-65

Ford Madox Brown (1821–93) was a French-born British painter of moral and historical subjects, notable for his distinctively graphic and often Hogarthian version of the Pre-Raphaelite style.

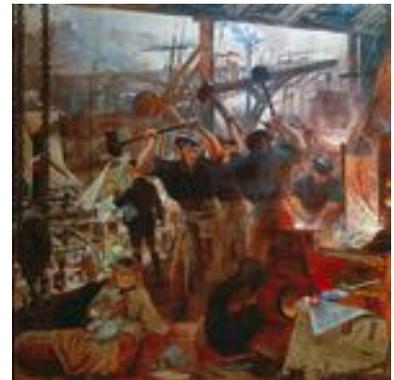
The Last of England is an 1855 oil-on-panel painting depicting two emigrants leaving England to start a new life in Australia with their baby. The painting has an oval format and is in the Birmingham Museum and Art Gallery. In 1852 emigration from England was at a peak, with over 350,000 people leaving that year.

The painting depicts a man and his wife seeing England for the last time. The two main figures, based on Brown and his wife, Emma, stare ahead, stony-faced, ignoring the white cliffs of Dover which can be seen disappearing behind them in the top right of the picture. They are huddled under an umbrella that glistens with sea-spray. The family's clothing and the bundle of books next to them indicate that they are middle class and

educated, and so they are not leaving for the reasons that would force the emigration of the working classes.

William Bell Scott (1811–90) was a Scottish artist associated with the Pre Raphaelites. He was one of the first British artists to extensively depict the processes of the Industrial Revolution. In this painting he depicts ordinary working people as if they are engaged in heroic actions.

This image was one of a series of eight panels commissioned by the Trevelyan family to decorate the enclosed central courtyard of Wallington Hall. Depicting the activities of Tyneside in Northumberland, the activity of this painting is set in an engineering workshop where three muscular 'strikers' are hammering out molten iron. The mechanical drawing in the lower right hand corner illustrates a steam engine built by Robert Stephenson and Co.



Bell Scott, *Iron and Coal* 1855–60

Sir Hubert von Herkomer CVO RA (1849–1914) was a German-born British painter, and also a pioneering film-director and composer. Though a very successful portraitist, especially of men, he is mainly remembered for his earlier works that took a realistic approach to the conditions of life of the poor. *Hard Times* (1885; Manchester Art Gallery) showing the distraught family of a travelling day-labourer at the side of a road, is probably one of his best known works. Herkomer founded a highly regarded academy at his home in Bushy, near Watford, called Lululaund.



Herkomer, *Hard Times* 1885



Claude Monet (1840-1926) and the impressionists, following on from Courbet, developed an entirely new way of recording modern life.

Painted out of doors *Le déjeuner sur l'herbe* was originally a much larger painting, which Monet was unable to complete in time for the 1865 Salon, and which he later cut up. This is a fragment (248cm x 217cm) of the right side with Gustave Courbet, Frédéric Bazille and Camille Doncieux, first wife of the artist. He, reportedly, had to dig a trench to lower the painting in to paint the upper part.

Monet, *Le déjeuner sur l'herbe* 1865-66

Eduard Manet (1832-83) painted contemporary people in contemporary settings, his brand of realism is in direct line from Courbet. This group portrait has the informal look of a snapshot, but is nevertheless very carefully composed on a grid of verticals and horizontals, with a diagonal running from the bottom left through the arm of the man on the right to the brim of his hat, countered by the diagonal from where the leaf of the plant encounters the cross bar of the window frame, through the woman's arm, the sweeping line of the young man's jacket to his hand. The colour is subdued; a harmony of greys with a few notes of heightened colour.



Manet,

Breakfast in the Studio (the Black Jacket) 1868



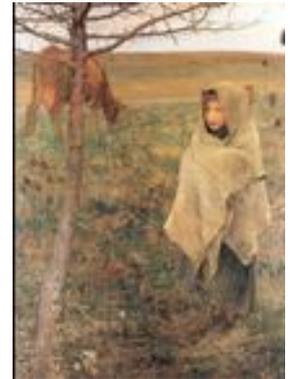
Gustave Caillebotte (1848-94) was a forerunner and patron of the Impressionists, although he painted in a more realistic style, noted for his early interest in photography as an art form.

The Floor Scrapers one of the first paintings to feature the urban working class. It reintroduces the subject of the male nude in the painting, but in a strikingly updated form. Instead of the heroes of antiquity, here are the heroes of modern life—sinewy and strong—in stooped poses that would appear demeaning if they did not convey a sense of masculine strength and honest labour.

Caillebotte, **The Floor Scrapers** 1875



Jules Bastien-Lepage (1848–84) was a French painter closely associated with the beginning of naturalism, an artistic style that emerged from the later phase of the Realist movement.



Bastien-Lepage, **October** 1878

Bastien-Lepage, **Pauvre Fauvette** 1881

'...it required the teaching of men like Bastien-Lepage,to bring the world gradually around to admitting truths which a single walk in the country with purely unbiased vision would have established beyond doubt.' Roger Fry

Thomas Eakins (1844 – 1916) was an American realist painter, photographer, sculptor, and fine arts educator. As an instructor he was a highly influential presence in American arts. He painted a great number of portraits and is widely acknowledged to be one of the most important artists in American art history. Since his death, he has been celebrated by American art historians as "the strongest, most profound realist in nineteenth- and early-twentieth-century American art"

For the length of his professional career Eakins worked exactly from life, choosing as his subject the people of his hometown of Philadelphia, producing a number of large paintings which brought the portrait out of the drawing room and into the offices, streets, parks, rivers, arenas, and surgical amphitheatres of his city.

The active outdoor venues allowed him to paint the subject which most inspired him: the nude or lightly clad figure in motion. In the process he could model the forms of the body in full sunlight, and create images of deep space, utilising his studies in perspective.

The Swimming Hole depicts six men swimming naked in a lake, and is considered a masterpiece of American painting. According to art historian Doreen Bolger it is "perhaps Eakins' most accomplished rendition of the nude figure", and has been called "the most finely designed of all his outdoor pictures" Since the Renaissance, the human body has been considered both the basis of artists' training and the most challenging subject to depict in art.

In this work, Eakins took advantage of an exception to the generally prudish Victorian attitude to nudity: swimming naked was widely accepted, and for males was seen as normal, even in public spaces. Eakins was the first American artist to portray one of the few occasions in 19th-century life when nudity was on display.



Eakins, *The Swimming Hole* 1884–8



Peto, *Letter Rack* 1907

John Frederick Peto (1854 – 1907) was an American trompe l'oeil painter who was long forgotten. Trompe-l'œil (French for "deceive the eye",) is an art technique that uses realistic imagery to create the optical illusion that the depicted objects exist in three dimensions.

The technique dates back to ancient times. A version of an ancient Greek story concerns a contest between two renowned painters: Zeuxis (c.464 BC) produced a still life painting so convincing that birds flew down to peck at the painted grapes. A rival, Parrhasius, asked Zeuxis to judge one of his paintings that was behind a pair of tattered curtains in his study. When Zeuxis tried to pull back the curtain, he could not, as the curtains were included in Parrhasius's painting—making Parrhasius the winner.

John French Sloan (1871–1951) was an American painter and etcher, best known for his urban genre scenes and ability to capture the essence of neighbourhood life in New York City, often observed through his Chelsea studio window. Sloan has been called "the premier artist of the Ashcan School, an artistic movement in the United States during the early 20th century that is best known for works portraying scenes of daily life in New York, often in the city's poorer neighbourhoods. They painted the inexhaustible energy and life of New York City during the first decades of the twentieth century; and Sloan is referred to as an "early twentieth-century realist painter who embraced the principles of Socialism and placed his artistic talents at the service of those beliefs"



Sloan, *McSorley's Bar* 1912

Edward Hopper (1882–1967) was an American realist painter and printmaker. Both in his urban and rural scenes, his spare and finely calculated renderings reflected his personal vision of modern American life.



'Painting will have to deal more fully and less obliquely with life and nature's phenomena before it can again become great.'
Hopper

He made three trips to Paris, ostensibly to study the art scene there. In fact, however, he studied alone and seemed mostly unaffected by the new currents in art. Later he said that he "didn't remember having heard of Picasso at all." He was highly impressed by Rembrandt, particularly his *Night Watch*, which he said was "the most wonderful thing of his I have seen; it's past belief in its reality."

Hopper, *Le Quai des Grands Augustins* 1909

Hopper began painting urban and architectural scenes in a dark palette. Then he shifted to the lighter palette of the Impressionists before returning to the darker palette with which he was more comfortable. Hopper later said, "I got over that and later things done in Paris were more the kind of things I do now." In Paris Hopper spent much of his time drawing street and café scenes, and going to the theatre and opera. Unlike many of his contemporaries who imitated the abstract cubist experiments, Hopper was attracted to realist art.

Although 'realist' in style this painting, which portrays the small businesses and shops of Seventh Avenue in New York City shortly after sunrise, devoid of human presence, and arranged in three flat, high colour bands across the picture plane, has a strong 'abstract' quality. The apparently simple, grey rectangle blocking off the end of the upper band (the shadow side of a building in the street behind) is an important feature, creating a sense of space in the undifferentiated blue of the sky and forming a psychological diagonal link with the barber's pole and the water hydrant, cutting across the strong horizontal format. A grey line stretching across the picture represents the curb, while another, between the hydrant and the barber's pole, mysteriously suggests a shadow of a street light lying outside of the picture.



Hopper, *Early Sunday Morning* 1930

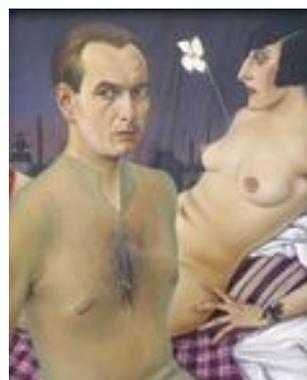


Hopper, *Chop Suey* 1929

Although the scene of this painting takes place in a social environment there a prevalent sense of loneliness. The woman in green facing the viewer is sitting with her companion but she does not seem to be interacting with her; as with the couple in the background, where the man appears to be withdrawn from the woman he sits across from. The people are isolated and withdrawn from one another and reserved within themselves. This sense of isolation is portrayed by hidden or obscured faces, withdrawing a human essence from the figures. Even the woman whose face we see in detail has an air of detachment because of her stark makeup.

Charles Sheeler (1883–1965) was an American painter and commercial photographer. He is recognised as one of the founders of American modernism, developing a style of painting known as Precisionism, an early American contribution to the rise of Modernism, which first emerged after World War I, and was at the height of its popularity during the 1920s and early 1930s. It celebrated the new American landscape of skyscrapers, bridges, and factories in a form that has also been called "Cubist-Realism."

Sheeler, *Classic Landscape* 1931



The New Objectivity (in German: Neue Sachlichkeit) was a movement in German art that arose during the 1920s as a reaction against expressionism.

Christian Schad (1894–1982) was a German painter associated with Dada and the New Objectivity movement. Considered as a group, Schad's portraits form an extraordinary record of life in Vienna and Berlin in the years following World War I.

Schad, *Self-Portrait* 1927

Balthasar Klossowski de Rola (1908 – 2001), known as **Balthus**, was a Polish-French modern artist. He is known for his erotically charged images of pubescent girls, that have been described as both 'alluring and disturbing' but also for the refined, dreamlike quality of his imagery. Although his technique and compositions were inspired by pre-renaissance painters, there are also eerie intimations of contemporary surrealists like de Chirico. Painting the figure at a time when figurative art was largely ignored, he is widely recognised as an important 20th-century artist.



Balthus, *Thérèse* 1938

Throughout his career, Balthus rejected the usual conventions of the art world, and stood against the developments of 'modernism.' He insisted that his paintings should be seen and not read about, and he resisted any attempts made to build a biographical profile.



Meredith Frampton RA (1894–1984) was a British painter and etcher, successful as a portraitist in the 1920s –1940s. His artistic career was short and his output limited because his eyesight began to fail in the 1950s. Although long neglected after his death his reputation has benefitted from a revival and his work is on display at the National Portrait Gallery, Tate Gallery and Imperial War Museum. In a period when most Academicians worked in a moribund academic style Frampton demonstrates an originality and imaginative engagement with the subject not seen in the work the majority of society portraits.

Frampton painted in smooth colours without visible brushstrokes, achieving a look of almost photographic realism. Most of his paintings were commissions, but a notable exception was *Portrait of A Young Woman*, which was purchased for the Tate. Frampton had several of the objects in the painting made specially for the painting and his mother made the dress worn by the model, Margaret Austin-Jones.

Frampton, *Portrait of a Young Woman* 1935

Lucian Freud, (1922 – 20 2011) was a British painter and draftsman, specialising in figurative art, and is known as one of the foremost 20th-century portraitists. He was the grandson of Sigmund Freud.

His early career as a painter was influenced by surrealism, but by the early 1950s his often stark and alienated paintings tended towards realism. His paintings are noted for their psychological penetration and often discomfiting examination of the relationship between artist and model. Freud worked from life studies, and was known for asking for extended and punishing sittings from his models.



Freud, *Girl With a White Dog* 1950-1

After the end of the war he developed a thinly painted very precise linear style with muted colours, as seen in a series of large-eyed portraits of his first wife, Kitty Garman, the daughter of Jacob Epstein. These were painted with tiny sable brushes and evoke Early Netherlandish painting.



Wyeth, *Christina's World* 1948

Andrew Wyeth (1917–2009) was primarily a realist painter, working predominantly in a regionalist style. He was one of the best-known U.S. artists of the middle 20th century. The woman in the painting is Anna Christina Olson (1893–1968). She probably suffered from Charcot–Marie–Tooth disease, a genetic polyneuropathy. The house depicted in the painting is known as the Olson House in Cushing, Maine and is open to the public. It is a National Historic Landmark and has been restored to match its appearance in the painting, although Wyeth separated the house from its barn and changed the lay of the land for the painting.

Philip Pearlstein (born 1924) is an influential American painter best known for Modernist Realism nudes. Cited by critics as the preeminent figure painter of the 1960s to 2000s, he led a revival in realist art. Pearlstein's early landscape paintings—usually rock-strewn hillsides in which every angle, shadow, and shape was seen with a clinical clarity—foreshadow his treatment of the nude as a natural phenomenon devoid of any identity other than the attributes of sex and skin colour. Before modernism, painting and sculpture presented the human body in every conceivable pose and situation sanctioned by history, religion, or mythology, but the twentieth century brought a new method of comprehending what we see as form for its own sake. In Pearlstein's paintings, the human body, placed in a corner of a floodlit studio, assumes a new range of plastic realities, as the mass and weight of the body are emphasised in the unstudied character of the pose. The point of view frequently results in radical cropping of the figure at the edge of the canvas.



Pearlstein,
*Male and Female Nudes with
Red and Purple Drape* 1968



Segal's, *Street Crossing* 1992

George Segal (1924–2000) was an American painter and sculptor associated with the Pop Art movement. Segal's best known works are cast life-size figures which he assembled into tableaux. In place of traditional casting techniques, he pioneered the use of plaster-impregnated gauze strips, designed for making orthopaedic casts, as a sculptural medium. In this process, he first wrapped a model with bandages in sections, then removed the hardened forms and put them back together with more plaster to form a hollow shell. These forms were not used as moulds; the shell itself became the final sculpture, including the rough texture of the bandages.

Mel Ramos (1935 – 2018) was an American figurative painter, specialising most often in paintings of female nudes, whose work incorporates elements of realist and abstract art.

He gained his popularity as part of the Pop Art movement of the 1960s, and is "best known for his paintings of superheroes and voluptuous female nudes emerging from cornstalks or Chiquita bananas, popping up from candy wrappers or lounging in martini glasses". V. Dalkey. Mel Ramos retrospective. Although his paintings have drawn criticism from feminists, some see it as an ironical twist on the mass media and modern consumer society.



Ramos, *Life Saver* 1965



Michelangelo Pistoletto (born 1933) is an Italian painter, action and object artist, and art theorist. Pistoletto is acknowledged as one of the main representatives of the Italian Arte Povera. His work mainly deals with the subject matter of reflection and the unification of art and everyday life in terms of a Gesamtkunstwerk. (Total work of art)

He began painting on mirrors in 1962, connecting painting with the constantly changing realities in which the work finds itself.

The painting on a mirror of a girl taking a photograph was done in 1962 and the photograph of the girl in red taking a photo in 2007. By painting on mirrors Pistoletto incorporates the real world and visitors to the exhibition in the painted representation.

Pistoletto, *Girl Taking a Picture* 1962 - 2007

How Realism stepped out of its illusionist role and became of age

Jasper Johns (born 1930) is an American painter, sculptor and printmaker whose work is associated with abstract expressionism, Neo-Dada, and pop art. He is well known for his depictions of the American flag and other US-related topics.



Johns, *Flag* 1954-55

Johns' *Flag*, is painted with thick, dripping encaustic over a collage made from found materials such as newspaper, a rough method of construction that is rarely visible in photographic reproductions. The expressionistic brushwork contrasts with the deadpan abstract shapes he uses to reconstruct the design of the American flag; which, shorn of all context, is presented primarily as a visual object - divorced from its symbolic connotations and reduced to something in-itself.

Andy Warhol (1928 – 87) was an American artist, director and producer who was a leading figure in the visual art movement known as pop art. His works explore the relationship between artistic expression, celebrity culture, and advertising that flourished by the 1960s, and span a variety of media, including painting, silkscreening, photography, film, and sculpture. Some of his best known works include the silkscreen paintings *Campbell's Soup Cans* (1962) and *Marilyn Diptych* (1962), the experimental film *Chelsea Girls* (1966), and the multimedia events known as the *Exploding Plastic Inevitable* (1966–67).



Warhol, *Campbell's Soup I* 1962

Campbell's Soup Cans, sometimes referred to as *32 Campbell's Soup Cans*, consists of thirty-two canvases (each measuring 51cm × 16cm) of a painting of a Campbell's Soup can—one of each of the canned soup varieties the company offered at the time. The individual paintings were produced by a printmaking method—the semi-mechanised screen printing process, using a non-painterly style. *Campbell's Soup Cans'* reliance on themes from popular culture helped to usher in pop art as a major art movement in the United States. Although an illusion of depth is implied by the curved lines of the tin and label this is cancelled by the lack of shading and the lack of perspective (the three curves are depicted with the same degree of arc) thus ascertaining the flatness of the image.

Warhol famously said '*What you see is what you get,*' thereby denying any literary references or symbolic interpretation of his work.

Joseph Cornell (1903 – 1972) was an American artist and film maker, one of the pioneers and most celebrated exponents of assemblage. Influenced by the Surrealists, he was also an avant-garde experimental filmmaker. He was largely self-taught in his artistic efforts, and improvised his own original style incorporating cast-off and discarded artefacts. He lived most of his life in relative physical isolation, caring for his mother and his disabled brother at home, but remained aware of and in contact with other contemporary artists.

Cornell's most characteristic art works were boxed assemblages created from found objects. These are simple shadow boxes, usually fronted with a glass pane, in which he arranged eclectic fragments of photographs or Victorian bric-a-brac, in a way that combines the formal austerity of Constructivism with the lively fantasy of Surrealism. Many of his boxes, such as the famous Medici Slot Machine boxes, are interactive and are meant to be handled.



Cornell, *Soap Bubble Set* 1936

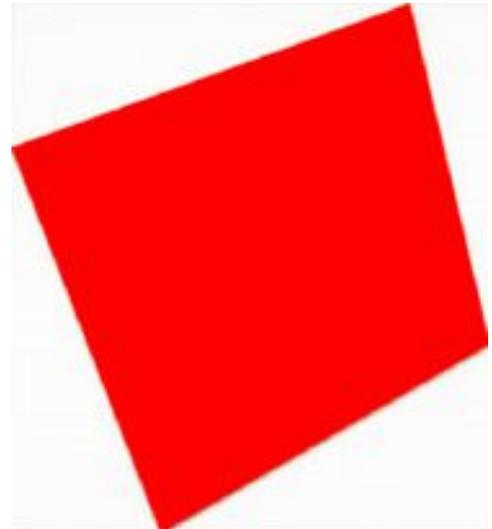
Ellsworth Kelly (1923 – 2015) was an American painter, sculptor, and printmaker associated with hard-edge painting, Colour Field painting and minimalism. His works demonstrate unassuming techniques emphasising line, colour and form, often employing bright colours. In reference to his own work Kelly said in an interview in 1996: "I think what we all want from art is a sense of fixity, a sense of opposing the chaos of daily living. This is an illusion, of course. Canvas rots. Paint changes colour. But you keep trying to freeze the world as if you could make it last forever. In a sense, what I've tried to capture is the reality of flux, to keep art an open, incomplete situation, to get at the rapture of seeing."



Kelly commented "I realised I didn't want to compose pictures ... I wanted to find them. I felt that my vision was choosing things out there in the world and presenting them. To me the investigation of perception was of the greatest interest. There was so much to see, and it all looked fantastic to me."

Kelly, Falcon 1959

In *Red Relief With White* the red diamond, which defines the edges of the canvas, seems to twist and curve back, thus denying the flatness of the surface. Of all colours red is the most 'spacial', in that in a large expanse it is difficult to perceive the actual surface.



Kelly, Red Relief With White 2007



Andre, Equivalent VIII 1966

Carl Andre (born 1935) is an American minimalist artist recognised for his ordered linear format and grid format sculptures.

Equivalent VIII, occasionally referred to as The Bricks, is the last and most famous of a series of minimalist sculpture by Carl Andre. The exhibit comprises one-hundred-and-twenty fire bricks, arranged in two layers, in a six-by-ten rectangle. All eight structures in the series have the same height, mass and volume, but different shapes. Thus they are all "equivalent".

The readymades of **Marcel Duchamp** (1887-1968) are ordinary manufactured objects that the artist selected and modified, as an antidote to what he called "retinal art". By simply choosing the object (or objects) and repositioning or joining, titling and signing it, the Found Object became art. He began creating readymades as an antidote to retinal art in 1914, selecting the pieces on the basis of "visual indifference," and reflecting his sense of irony, humour and ambiguity: "...it was always the idea that came first, not the visual example," he said; "...a form of denying the possibility of defining art."

Without any actual modifications by the artist, the Bottle Rack is iconic for being Duchamp's first, "true" readymade. While Duchamp asserted that his readymades were done without any specific reason, art critics contend that the piece has sexual undertones of a Freudian nature.

Anti-art is a loosely used term applied to an array of concepts and attitudes that reject prior definitions of art and question art in general. Somewhat paradoxically, anti-art tends to conduct this questioning and rejection from the vantage point of art. The term is associated with the Dada movement and is



Duchamp, Bottle Rack 1914

generally accepted as attributable to Marcel Duchamp pre-World War I around 1914, when he began to use found objects as art. The 'real' world artists following on from Duchamp would maintain that their art was true 'Realism', in contrast to art that is no more than a painted or sculpted illusion of the real world.



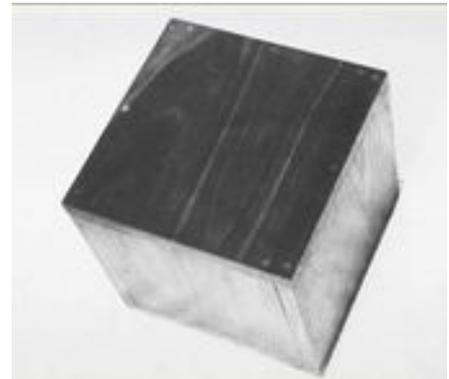
Flavin,
The Diagonal of Personal Ecstasy,
the Diagonal of May 25 1963
(to Constantin Brâncuși) 1963

Dan Flavin (1933–96) was an American minimalist artist famous for creating sculptural objects and installations from commercially available fluorescent light fixtures, a practice which follows on from Duchamp's revolutionary action of sourcing factory made products and transforming them into objects of contemplation and art, by placing them in a context for which they were not designed, and 'remodelling' them with fresh references. This practice, originally a Dada anti-art action, also alludes to Conceptualism.

The Diagonal of Personal Ecstasy, a yellow fluorescent tube placed on a wall at a 45-degree angle from the floor and completed in 1963, was Flavin's first mature work; it is dedicated to Constantin Brâncuși and marks the beginning of Flavin's exclusive use of commercially available fluorescent light as a medium.

Robert Morris (1931 – 2018) was an American sculptor, conceptual artist and writer. He was regarded as having been one of the most prominent theorists of Minimalism, along with Donald Judd, but he also made important contributions to the development of performance art, land art, the Process Art movement, and installation art.

Process art is an artistic movement as well as a creative sentiment where the end product of art and craft, the objet d'art (work of art/found object), is not the principal focus. The 'process' in process art refers to the process of the formation of art: the gathering, sorting, collating, associating, patterning, and moreover the initiation of actions and proceedings.



Robert Morris, *Box with the Sound of Its Own Making* 1961

Process art is concerned with the actual doing and how actions can be defined as an actual work of art; seeing the art as pure human expression. It has roots in Performance Art, the Dada movement and, more traditionally, the drip paintings of Jackson Pollock, and in its employment of serendipity. Change and transience are marked themes in the process art movement, therefore, art is viewed as a creative journey or process, rather than as a deliverable or end product.

In 1968 The Guggenheim Museum mounted a groundbreaking exhibition by Robert Morris. In an essay defining the movement the Museum Website states:

Process Artists were involved in issues attendant to the body, random occurrences, improvisation, and the liberating qualities of nontraditional materials such as wax, felt, and latex. Using these, they created eccentric forms in erratic or irregular arrangements produced by actions such as cutting, hanging, and dropping, or organic processes such as growth, condensation, freezing, or decomposition.



LeWitt, *Cubic-Modular Wall Structure, Black* 1966

Solomon "Sol" LeWitt (1928 – 2007) was an American artist linked to various movements, including Conceptual art and Minimalism.

In the early 1960s, LeWitt first began to create his "structures," a term he used to describe his three-dimensional work. His frequent use of open, modular structures originates from the cube. His early work is made up of closed form wooden objects, then in the mid-1960s he "decided to remove the skin altogether and reveal the structure." This skeletal form, the radically simplified open cube, became a basic building block of the artist's three-dimensional work.

In the mid-1960s LeWitt began to work with the open cube: twelve equal linear elements connected at eight corners to form a skeletal structure. From 1969, he would conceive many of his modular structures on a large scale, to be constructed in aluminium or steel by industrial fabricators. Each of his large open cubes is 63 inches high, approximately eye level. At this scale, the artist introduced bodily proportion to his fundamental sculptural unit.

Donald Judd (1928–94) was an American artist, generally considered the leading international exponent of "minimalism," and its most important theoretician through such seminal writings as "Specific Objects" (1964).



Judd, *Untitled* 1991

One of the most significant American artists of the post-war period, Donald Judd changed the course of modern sculpture. Although he shared many of the principles identified with Minimalist art — the use of industrial materials to create abstract works that emphasise the purity of colour, form, space and materials — however, he strongly rejected the label 'Minimalism', preferring to describe his own work as 'the simple expression of complex thought'.

In his work, Judd sought autonomy and clarity for the constructed object and the space created by it, ultimately achieving a rigorously democratic presentation without compositional hierarchy.

The works that Judd had fabricated inhabited a space not then comfortably classifiable as either painting or sculpture and in fact he refused to call them sculpture, pointing out that they were not sculpted but made by small fabricators using industrial processes.

In his essay, "Specific Objects" (1964) Judd found a starting point for a new territory for American art, and a simultaneous rejection of residual inherited European artistic values, these values being illusion and represented space, as opposed to real space.

Noted art critic Hilton Kramer, for example, characterised Judd's simple serialised constructions, many of which were actually fabricated by others, as "radically depersonalised" and lacking all emotion—thus representing a dead end for art. Judd responded to such charges by arguing, in his typically deadpan style, that "art need only be interesting" and that it was "something you look at."



Serra, *Snake* 1994-7

Richard Serra (born 1938) is an American artist involved the Process Art Movement. Serra often constructs site-specific installations, frequently on a scale that dwarfs the observer. His site-specific works challenge viewers' perception of their bodies in relation to interior spaces and landscapes, and his work often encourages movement in and around his sculpture.

Fulcrum is a site specific installation at the Broadgate centre, London.



Serra, *Fulcrum* 1987