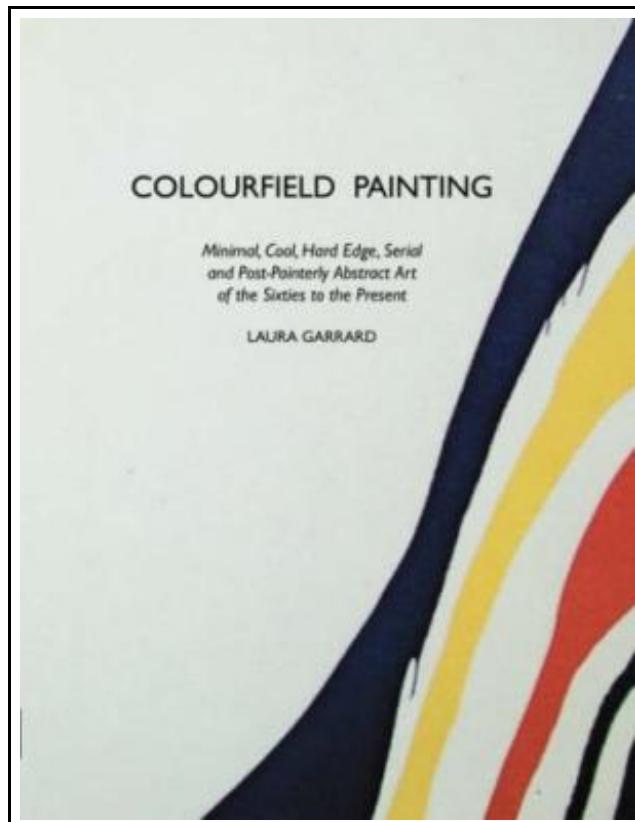


## Colourfield Painting: Minimal, Cool, Hard Edge, Serial and Post-painterly Abstract Art of the Sixties to the Present (Paperback)



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Crescent Moon Publishing, United Kingdom, 2007. Paperback. Book Condition: New. 244 x 185 mm. Language: English Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*. COLOURFIELD PAINTING Sixties painting was variously termed Colourfield, Hard Edge, Minimal, and post-painterly abstraction, and was linked with Pop Art, Op (optical) Art, chromatic art, kinetic abstraction, wholistic art, pure-painting, geometric abstraction, ABC Art, Cool Art, Non-gestural Painting, Non- Relationalism, Abstract Mannerism and Abstract Sublime painting. The painters linked in this study with Colourfield, Hard Edge Minimal and Post-Painterly Abstraction painting include Minimal artists such as Brice Marden, Sol LeWitt, Agnes Martin, Ad Reinhardt and Robert Ryman; Colourfield painters such as Helen Frankenthaler, Kenneth Noland, Sam Gilliam and Morris Louis; post-painterly abstractionists such as Frank Stella, David Novros, Richard Diebenkorn, Al Held, Jo Baer and Jules Olitski; and Hard Edge painters such as Ellsworth Kelly, Robert Mangold, Joseph Albers and Elisabeth Murray. Colourfield, Minimal, Hard Edge and Post-Painterly Abstract painting had a distinctly American (and New York) flavour to it, even if it was not produced in America or by US artists. In Bruce Glaser's Questions to Andre and Judd, Donald Judd continually stressed the point that the new (Minimal) art was definitely American and non-European. Time and again Judd insisted that the new art was trying to get away from the European tradition. It suits me fine if that's all down the drain, Judd said. I'm totally uninterested in European art and I think it's over with. Many of the Colourfield and Sixties painters have made extremely brilliantly colourful works in the 1960s, then turned back to the sombre colours of grey and black in the late 1980s and 1990s. Painters such as Brice Marden, Frank Stella, Jasper Johns and Jules Olitski are ambiguous about saturated colour: they moved back and...



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