

Half or more of the best new work in the last few years has been neither painting nor sculpture. Usually it has been related, closely or distantly, to one or the other. The work is diverse, and much in it that is not in painting and sculpture is also diverse. But there are some things that occur nearly in common.

The new three-dimensional work doesn't constitute a movement, school, or style. The common aspects are too general and too little common to define a movement. The differences are greater than the similarities. The similarities are selected from the work; they aren't a movement's first principles or delimiting rules. Three-dimensionality is not as near being simply a container as painting and sculpture have seemed to be, but it tends to that. But now painting and sculpture are less neutral, less containers, more defined, not undeniable and unavoidable. They are particular forms circumscribed after all, producing fairly definite qualities. Much of the motivation in the new work is to get clear of these forms. The use of three dimensions is an obvious alternative. It opens to anything. Many of the reasons for this use are negative points against painting and sculpture, and since both are common sources, the negative reasons are those nearest commonage. "The motive to change is always some uneasiness; nothing setting us upon the change of state, or upon any new action, but some uneasiness." The positive reasons are more particular. Another reason for listing the insufficiencies of painting and sculpture first is that both are familiar and their elements and qualities more easily located.

The objections to painting and sculpture are going to sound more intolerant than they are. There are qualifications. The disinterest in painting and sculpture is a disinterest in doing it again, not in it as it is being done by those who developed the last advanced versions. New work always involves objections to the old, but these objections are really relevant only to the new. They are part of it. If the earlier work is first-rate it is complete. New inconsistencies and limitations

aren't retroactive; they concern only work that is being developed. Obviously, three-dimensional work will not cleanly succeed painting and sculpture. It's not like a movement; anyway, movements no longer work; also, linear history has unraveled somewhat. The new work exceeds painting in plain power, but power isn't the only consideration, though the difference between it and expression can't be too great either. There are other ways than power and form in which one kind of art can be more or less than another. Finally, a flat and rectangular surface is too handy to give up. Some things can be done only on a flat surface. Lichtenstein's representation of a representation is a good instance. But this work, which is neither painting nor sculpture, challenges both. It will have to be taken into account by new artists. It will probably change painting and sculpture.

The main thing wrong with painting is that it is a rectangular plane placed flat against the wall. A rectangle is a shape itself; it is obviously the whole shape; it determines and limits the arrangement of whatever is on or inside of it. In work before 1946 the edges of the rectangle are a boundary, the end of the picture. The composition must react to the edges and the rectangle must be unified, but the shape of the rectangle is not stressed; the parts are more important, and the relationships of color and form occur among them. In the paintings of Pollock, Rothko, Still, and Newman, and more recently of Reinhardt and Noland, the rectangle is emphasized. The elements inside the rectangle are broad and simple and correspond closely to the rectangle. The shapes and surface are only those which can occur plausibly within and on a rectangular plane. The parts are few and so subordinate to the unity as not to be parts in an ordinary sense. A painting is nearly an entity, one thing, and not the indefinable sum of a group of entities and references. The one thing overpowers the earlier painting. It also establishes the rectangle as a definite form; it is no longer a fairly neutral limit. A form can be used only in so many ways.

The rectangular plane is given a life span. The simplicity required to emphasize the rectangle limits the arrangements possible within it. The sense of singleness also has a duration, but it is only beginning and has a better future outside of painting. Its occurrence in painting now looks like a beginning, in which new forms are often made from earlier schemes and materials.

The plane is also emphasized and nearly single. It is clearly a plane one or two inches in front of another plane, the wall, and parallel to it. The relationship of the two planes is specific; it is a form. Everything on or slightly in the plane of the painting must be arranged laterally.

Almost all paintings are spatial in one way or another. Yves Klein's blue paintings are the only ones that are unspatial, and there is little that is nearly unspatial, mainly Stella's work. It's possible that not much can be done with both an upright rectangular plane and an absence of space. Anything on a surface has space behind it. Two colors on the same surface almost always lie on different depths. An even color, especially in oil paint, covering all or much of a painting is almost always both flat and infinitely spatial. The space is shallow in all of the work in which the rectangular plane is stressed. Rothko's space is shallow and the soft rectangles are parallel to the plane, but the space is almost traditionally illusionistic. In Reinhardt's paintings, just back from the plane of the canvas, there is a flat plane and this seems in turn indefinitely deep. Pollock's paint is obviously on the canvas, and the space is mainly that made by any marks on a surface, so that it is not very descriptive and illusionistic. Noland's concentric bands are not as specifically paint-on-a-surface as Pollock's paint, but the bands flatten the literal space more. As flat and unillusionistic as Noland's paintings are, the bands do advance and recede. Even a single circle will warp the surface to it, will have a little space behind it.

Except for a complete and unvaried field of color or marks, anything spaced in a rectangle and on a plane suggests

something in and on something else, something in its surround, which suggests an object or figure in its space, in which these are clearer instances of a similar world – that's the main purpose of painting. The recent paintings aren't completely single. There are a few dominant areas, Rothko's rectangles or Noland's circles, and there is the area around them. There is a gap between the main forms, the most expressive parts, and the rest of the canvas, the plane and the rectangle. The central forms still occur in a wider and indefinite context, although the singleness of the paintings abridges the general and solipsistic quality of earlier work. Fields are also usually not limited, and they give the appearance of sections cut from something indefinitely larger.

Oil paint and canvas aren't as strong as commercial paints and as the colors and surfaces of materials, especially if the materials are used in three dimensions. Oil and canvas are familiar and, like the rectangular plane, have a certain quality and have limits. The quality is especially identified with art.

The new work obviously resembles sculpture more than it does painting, but it is nearer to painting. Most sculpture is like the painting which preceded Pollock, Rothko, Still, and Newman. The newest thing about it is its broad scale. Its materials are somewhat more emphasized than before. The imagery involves a couple of salient resemblances to other visible things and a number of more oblique references, everything generalized to compatibility. The parts and the space are allusive, descriptive, and somewhat naturalistic. Higgins's sculpture is an example, and, dissimilarly, di Suvero's. Higgins's sculpture mainly suggests machines and truncated bodies. Its combination of plaster and metal is more specific. Di Suvero uses beams as if they were brushstrokes, imitating movement, as Kline did. The material never has its own movement. A beam thrusts, a piece of iron follows a gesture; together they form a naturalistic and anthropomorphic image. The space corresponds.

Most sculpture is made part by part, by addition, composed. The main parts remain fairly discrete. They and the small parts are a collection of variations, slight through great. There are hierarchies of clarity and strength and of proximity to one or two main ideas. Wood and metal are the usual materials, either alone or together, and if together it is without much of a contrast. There is seldom any color. The middling contrast and the natural monochrome are general and help to unify the parts.

There is little of any of this in the new three-dimensional work. So far the most obvious difference within this diverse work is between that which is something of an object, a single thing, and that which is open and extended, more or less environmental. There isn't as great a difference in their nature as in their appearance, though. Oldenburg and others have done both. There are precedents for some of the characteristics of the new work: the parts are usually subordinate and not separate in Arp's sculpture and often in Brancusi's. Duchamp's readymades and other Dada objects are also seen at once and not part by part. Cornell's boxes have too many parts to seem at first to be structured. Part-by-part structure can't be too simple or too complicated. It has to seem orderly. The degree of Arp's abstraction, the moderate extent of his reference to the human body, neither imitative nor very oblique, is unlike the imagery of most of the new three-dimensional work. Duchamp's bottle-drying rack is close to some of it. The work of Johns and Rauschenberg and assemblage and low relief generally, Ortman's reliefs for example, are preliminaries. Johns's few cast objects and a few of Rauschenberg's works, such as the goat with the tire, are beginnings.

Some European paintings are related to objects, Klein's for instance, and Castellani's, which have unvaried fields of low-relief elements. Arman and a few others work in three dimensions. Dick Smith did some large pieces in London with canvas stretched over cockeyed parallelepiped frames and with the surfaces painted as if the pieces were paintings.

Phillip King, also in London, seems to be making objects. Some of the work on the West Coast seems to be along this line, that of Larry Bell, Kenneth Price, Tony Delap, Sven Lukin, Bruce Conner, Kienholz of course, and others. Some of the work in New York having some or most of the characteristics is that by George Brecht, Ronald Bladen, John Willenbecher, Ralph Ortiz, Anne Truitt, Paul Harris, Barry McDowell, John Chamberlain, Robert Tanner, Aaron Kuriloff, Robert Morris, Nathan Raisen, Tony Smith, Richard Navin, Claes Oldenburg, Robert Watts, Yoshimura, John Anderson, Harry Saviak, Yayoi Kusama, Frank Stella, Salvatore Scarpitta, Neil Williams, George Segal, Michael Snow, Richard Artschwager, Arakawa, Lucas Samaras, Lee Bontecou, Dan Flavin, and Robert Whitman. H. C. Westermann works in Connecticut. Some of these artists do both three-dimensional work and paintings. A small amount of the work of others, Warhol and Rosenquist for instance, is three-dimensional.

The composition and imagery of Chamberlain's work is primarily the same as that of earlier painting, but these are secondary to an appearance of disorder and are at first concealed by the material. The crumpled tin tends to stay that way. It is neutral at first, not artistic, and later seems objective. When the structure and imagery become apparent, there seems to be too much tin and space, more chance and casualness than order. The aspects of neutrality, redundancy, and form and imagery could not be coextensive without three dimensions and without the particular material. The color is also both neutral and sensitive and, unlike oil colors, has a wide range. Most color that is integral, other than in painting, has been used in three-dimensional work. Color is never unimportant, as it usually is in sculpture.

Stella's shaped paintings involve several important characteristics of three-dimensional work. The periphery of a piece and the lines inside correspond. The stripes are nowhere near being discrete parts. The surface is farther from the wall

than usual, though it remains parallel to it. Since the surface is exceptionally unified and involves little or no space, the parallel plane is unusually distinct. The order is not rationalistic and underlying but is simply order, like that of continuity, one thing after another. A painting isn't an image. The shapes, the unity, projection, order, and color are specific, aggressive, and powerful.

Painting and sculpture have become set forms. A fair amount of their meaning isn't credible. The use of three dimensions isn't the use of a given form. There hasn't been enough time and work to see limits. So far, considered most widely, three dimensions are mostly a space to move into. The characteristics of three dimensions are those of only a small amount of work, little compared to painting and sculpture. A few of the more general aspects may persist, such as the work's being like an object or being specific, but other characteristics are bound to develop. Since its range is so wide, three-dimensional work will probably divide into a number of forms. At any rate, it will be larger than painting and much larger than sculpture, which, compared to painting, is fairly particular, much nearer to what is usually called a form, having a certain kind of form. Because the nature of three dimensions isn't set, given beforehand, something credible can be made, almost anything. Of course something can be done within a given form, such as painting, but with some narrowness and less strength and variation. Since sculpture isn't so general a form, it can probably be only what it is now – which means that if it changes a great deal it will be something else; so it is finished.

Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colors – which is riddance of one of the salient and most objectionable relics of European art. The several limits of painting are no longer present. A work can be as powerful as it can be thought to be. Actual space is intrinsically more powerful and specific than paint on a flat surface. Obviously,

anything in three dimensions can be any shape, regular or irregular, and can have any relation to the wall, floor, ceiling, room, rooms, or exterior or none at all. Any material can be used, as is or painted.

A work needs only to be interesting. Most works finally have one quality. In earlier art the complexity was displayed and built the quality. In recent painting the complexity was in the format and the few main shapes, which had been made according to various interests and problems. A painting by Newman is finally no simpler than one by Cézanne. In the three-dimensional work the whole thing is made according to complex purposes, and these are not scattered but asserted by one form. It isn't necessary for a work to have a lot of things to look at, to compare, to analyze one by one, to contemplate. The thing as a whole, its quality as a whole, is what is interesting. The main things are alone and are more intense, clear, and powerful. They are not diluted by an inherited format, variations of a form, mild contrasts and connecting parts and areas. European art had to represent a space and its contents as well as have sufficient unity and aesthetic interest. Abstract painting before 1946 and most subsequent painting kept the representational subordination of the whole to its parts. Sculpture still does. In the new work the shape, image, color, and surface are single and not partial and scattered. There aren't any neutral or moderate areas or parts, any connections or transitional areas. The difference between the new work and earlier painting and present sculpture is like that between one of Brunelleschi's windows in the Badia di Fiesole and the façade of the Palazzo Rucellai, which is only an undeveloped rectangle as a whole and is mainly a collection of highly ordered parts.

The use of three dimensions makes it possible to use all sorts of materials and colors. Most of the work involves new materials, either recent inventions or things not used before in art. Little was done until lately with the wide range of industrial products. Almost nothing has been done with industrial

techniques and, because of the cost, probably won't be for some time. Art could be mass-produced, and possibilities otherwise unavailable, such as stamping, could be used. Dan Flavin, who uses fluorescent lights, has appropriated the results of industrial production. Materials vary greatly and are simply materials – formica, aluminum, cold-rolled steel, plexiglass, red and common brass, and so forth. They are specific. If they are used directly, they are more specific. Also, they are usually aggressive. There is an objectivity to the obdurate identity of a material. Also, of course, the qualities of materials – hard mass, soft mass, thickness of $\frac{1}{32}$, $\frac{1}{16}$, $\frac{1}{8}$ inch, pliability, slickness, translucency, dullness – have unobjective uses. The vinyl of Oldenburg's soft objects looks the same as ever, slick, flaccid, and a little disagreeable, and is objective, but it is pliable and can be sewn and stuffed with air and kapok and hung or set down, sagging or collapsing. Most of the new materials are not as accessible as oil on canvas and are hard to relate to one another. They aren't obviously art. The form of a work and its materials are closely related. In earlier work the structure and the imagery were executed in some neutral and homogeneous material. Since not many things are lumps, there are problems in combining the different surfaces and colors, and in relating the parts so as not to weaken the unity. Three-dimensional work usually doesn't involve ordinary anthropomorphic imagery. If there is a reference, it is single and explicit. In any case the chief interests are obvious. Each of Bontecou's reliefs is an image. The image, all of the parts, and the whole shape are coextensive. The parts are either part of the hole or part of the mound which forms the hole. The hole and the mound are only two things, which, after all, are the same thing. The parts and divisions are either radial or concentric in regard to the hole, leading in and out and enclosing. The radial and concentric parts meet more or less at right angles and in detail are structure in the old sense, but collectively are subordinate to the single form. Most of the new work has no structure in

the usual sense, especially the work of Oldenburg and Stella. Chamberlain's work does involve composition. The nature of Bontecou's single image is not so different from that of images which occurred in a small way in semiabstract painting. The image is primarily a single emotive one, which alone wouldn't resemble the old imagery so much, but to which internal and external references, such as violence and war, have been added. The additions are somewhat pictorial, but the image is essentially new and surprising; an image has never before been the whole work, been so large, been so explicit and aggressive. The abatised orifice is like a strange and dangerous object. The quality is intense and narrow and obsessive. The boat and the furniture that Kusama covered with white protuberances have a related intensity and obsessiveness and are also strange objects. Kusama is interested in obsessive repetition, which is a single interest. Yves Klein's blue paintings are also narrow and intense.

The trees, figures, food, or furniture in a painting have a shape or contain shapes that are emotive. Oldenburg has taken this anthropomorphism to an extreme and made the emotive form, with him basic and biopsychological, the same as the shape of an object, and by blatancy subverted the idea of the natural presence of human qualities in all things. And further, Oldenburg avoids trees and people. All of Oldenburg's grossly anthropomorphized objects are man-made – which right away is an empirical matter. Someone or many made these things and incorporated their preferences. As practical as an ice-cream cone is, a lot of people made a choice, and more agreed, as to its appearance and existence. This interest shows more in the recent appliances and fixtures from the home and especially in the bedroom suite, where the choice is flagrant. Oldenburg exaggerates the accepted or chosen form and turns it into one of his own. Nothing made is completely objective, purely practical, or merely present. Oldenburg gets along very well without anything that would ordinarily

be called structure. The ball and cone of the large ice-cream cone are enough. The whole thing is a profound form, such as sometimes occurs in primitive art. Three fat layers with a small one on top are enough. So is a flaccid, flamingo switch draped from two points. Simple form and one or two colors are considered less by old standards. If changes in art are compared backward, there always seems to be a reduction, since only old attributes are counted and these are always fewer. But obviously new things are more, such as Oldenburg's techniques and materials. Oldenburg needs three dimensions in order to simulate and enlarge a real object and to equate it and an emotive form. If a hamburger were painted it would retain something of the traditional anthropomorphism. George Brecht and Robert Morris use real objects and depend on the viewer's knowledge of these objects.

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– Donald Judd