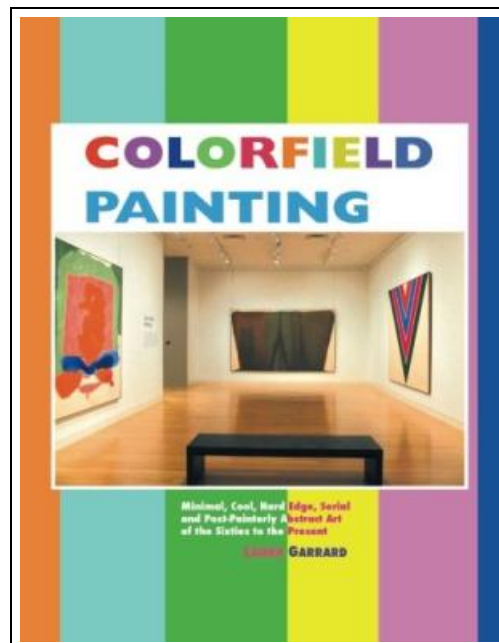


## Colorfield Painting: Minimal, Cool, Hard Edge, Serial and Post-painterly Abstract Art of the Sixties to the Present



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*A top quality publication as well as the typeface used was intriguing to learn. Yes, it is play, still an amazing and interesting literature. I discovered this publication from my i and dad suggested this book to learn.*

***(Prof. Louvenia Flatley)***

## COLORFIELD PAINTING: MINIMAL, COOL, HARD EDGE, SERIAL AND POST-PAINTERLY ABSTRACT ART OF THE SIXTIES TO THE PRESENT

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Crescent Moon Publishing, United Kingdom, 2013. Paperback. Book Condition: New. 3rd edition. 246 x 189 mm. Language: English . Brand New Book. COLORFIELD PAINTING: MINIMAL, COOL, HARD EDGE, SERIAL AND POST-PAINTERLY ABSTRACT ART OF THE SIXTIES TO THE PRESENT Painting in the 1960s produced some of art s most lyrical and distinctive works: it was termed Colorfield, Hard Edge, Minimal, and post-painterly abstraction, and was linked with Pop Art, Op (or 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 new study with Colorfield , Hard Edge Minimal and Post-Painterly Abstraction painting include Minimal artists such as Brice Marden, Sol LeWitt, Agnes Martin, Ad Reinhardt and Robert Ryman; Colorfield 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. Colorfield, 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. The New World not the Old World. Time and again Judd insisted that the new art was to 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 Colorfield and Sixties painters have made extremely brilliantly colorful works in the 1960s, then turned...

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