BEYOND THE MAINSTREAM
CONTEMPORARY ARTISTS AND THEIR CRITICS

SERIES EDITOR
Donald Kuspit, State University of New York, Stony Brook

ADVISORY BOARD
Matthew Baigell, Rutgers University
Lynn Gamwell, State University of New York, Binghamton
Richard Hertz, Art Center College of Design, Pasadena
Udo Kulturmann, Washington University, Emeritus
Judith Russi Kirshner, University of Illinois, Chicago

This series presents a broad range of writings on contemporary art by some of the most astute critics at work today. Combining the methods of art criticism and art history, their essays, published here in anthologized form, are at once scholarly and timely, analytic and evaluative, a record and critique of art events. Books in this series are on the “cutting edge” of thinking about contemporary art. Deliberately pluralistic in approach, the series represents a wide variety of approaches. Collectively, books published in this series will deal with the complexity of contemporary art from a wide perspective, in terms of both point of view and writing.
ALSO BY PETER SELZ

*German Expressionist Painting*, 1957
*New Images of Man*, 1959
*The Work of Jean Dubuffet*, 1962
*Emil Nolde*, 1963
*Max Beckmann*, 1964
*Sam Francis*, 1975
*Art in Our Times*, 1981
*Art in a Turbulent Era*, 1985
*Chillida*, 1986
*Max Beckmann: The Self-Portraits*, 1992
*Theories and Documents of Contemporary Art*, (with Kristine Stiles), 1996
*Max Beckmann*, 1996 (revised)
CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Tokyo, Mexico City

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9780521556248

© Cambridge University Press 1997

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1997
Re-issued 2011

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication Data
Selz, Peter Howard, 1919-
Beyond the mainstream: essays on modern and contemporary art / Peter Selz.
p. cm. - (Contemporary artists and their critics)
Includes index.
709’.04 - dc21 96–46613
CIP


Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.
# CONTENTS

**List of Illustrations**

<table>
<thead>
<tr>
<th>List of Illustrations</th>
<th>page</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTRODUCTION</strong></td>
<td>ix</td>
</tr>
<tr>
<td><strong>PART I: EUROPE</strong></td>
<td></td>
</tr>
<tr>
<td>1 FERDINAND Hodler (1972)</td>
<td>13</td>
</tr>
<tr>
<td>2 ART IN A TURBULENT ERA: GERMAN AND AUSTRIAN EXPRESSIONIST PAINTING REVIEWED (1978)</td>
<td>22</td>
</tr>
<tr>
<td>3 EMERGENCE OF THE AVANT-GARDE: ERSTER DEUTSCHER HERBSTSALON OF 1913 (1991)</td>
<td>43</td>
</tr>
<tr>
<td>5 THE PERSISTENCE OF EXPRESSIONISM: THE SECOND GENERATION (1989)</td>
<td>69</td>
</tr>
<tr>
<td>7 MAX BECKMANN: THE SELF-PORTRAITS (1992)</td>
<td>91</td>
</tr>
<tr>
<td>8 DEGENERATE ART RECONSTRUCTED (1991)</td>
<td>107</td>
</tr>
<tr>
<td>9 REVIVAL AND SURVIVAL OF EXPRESSIONIST TRENDS IN THE ART OF THE GDR (1989)</td>
<td>113</td>
</tr>
<tr>
<td>10 EDUARDO CHILLIDA: SCULPTURE IN THE PUBLIC DOMAIN (1986, 1988)</td>
<td>129</td>
</tr>
<tr>
<td><strong>PART II: ATLANTIC CROSSING</strong></td>
<td></td>
</tr>
<tr>
<td>11 AMERICANS ABROAD (1993)</td>
<td>145</td>
</tr>
<tr>
<td>12 THE IMPACT FROM ABROAD: FOREIGN GUESTS AND VISITORS (1996)</td>
<td>161</td>
</tr>
</tbody>
</table>
## CONTENTS

13 MODERNISM COMES TO CHICAGO: THE INSTITUTE OF DESIGN (1996)  
14 NEW IMAGES OF MAN: INTRODUCTION (1959)  
15 DIRECTIONS IN KINETIC SCULPTURE (1966)  

**PART III: UNITED STATES**

16 MAX BECKMANN IN AMERICA (1984)  
17 SAM FRANCIS: BLUE BALLS (1991)  
18 AGNES DENES: THE ARTIST AS UNIVERSALIST (1992)  
19 THE FLACCID ART (1963)  
20 NOTES ON FUNK (1967)  
22 HAROLD PERSICO PARIS (1992)  
24 OH SAY CAN YOU SEE? FLAGS: JOHNS TO BURKHARDT (1992)  
25 BEDRI BAYKAM: AMERICAN XENOFOBIA AND EXPRESSIONIST DRAMAS (1986)  

**Notes**  
**Index**
1. Ferdinand Hodler, *The Night* (1889–90)  page 18
2. Ferdinand Hodler, *Eurythmy* (1895)  
3. Max Pechstein, *In the Forest near Moritzburg* (1910)  25
4. Egon Schiele, *Vally in Orange Blouse* (1913)  30
5. Wassily Kandinsky, *Composition IV* (1911)  33
6. Franz Marc, *Stables* (1913)  34
7. Ernst Ludwig Kirchner, *Self-Portrait as Soldier* (1915)  38
8. Ludwig Meidner, *Burning City* (1913)  39
9. Paul Klee, *Death in the Garden (Legend)* (1919)  41
10. *First German Autumn Salon*, Title Page of Catalogue (1913)  44
12. Sonia Delaunay, Binding for *Der Sturm* (1913)  50
13. Umberto Boccioni, *Unique Forms of Continuity in Space* (1913)  51
19. George Grosz, *Grey Day* (1921)  75
20. Conrad Felixmüller, *Death of the Poet Walter Rheiner* (1925)  76
22. Hannah Höch, *Cut with the Kitchen Knife* (1919)  81
23. George Grosz, *Feierabend* (1919)  85
25. Georg Scholz, *Industrialized Farmers* (1920)  87
27. Max Beckmann, *Self-Portrait with Red Scarf* (1917)  96
ILLUSTRATIONS

31. Emil Nolde, The Last Supper (1909) 111
32. Bernhard Heisig, The Volunteer (1987) 121
33. Gerhard Altenbourg, Unveiled (1972) 125
34. Eduardo Chillida, Wind Combs (1977) 132
35. Eduardo Chillida, Plaza de los Fueros (1980) 135
37. Marsden Hartley, Portrait of a German Officer (1914) 149
38. Alexander Calder, Josephine Baker (1927–28) 150
39. Mark Tobey, White Night (1942) 152
40. Romare Bearden, Continuities (1969) 155
41. Ellsworth Kelly with “Cité” (1951) 156
42. R. B. Kitaj, If Not, Not (1975–76) 158
43. Marcel Duchamp’s Nude Descending a Staircase, No. 2 in Torrey’s Home in Berkeley (ca. 1913) 162
44. Walter and Louise Arensberg with Marcel Duchamp (ca. 1936) 163
45. The Blue Four, Catalogue Cover (1931) 166
46. Diego Rivera, The Making of a Fresco Showing the Building of a City (1931) 168
47. Hans Hofmann, Table with Fruit and Coffee Pot (1936) 171
48. Alfred Neumeyer and Lionel Feininger at Mills College (1936) 173
49. Fernand Léger, The Divers (1941) 176
50. Max Beckmann, San Francisco (1950) 178
51. László Moholy-Nagy, The New Bauhaus (1937) 185
52. Installation View of Exhibition “New Images of Man” (1959) 199
53. George Rickey, Two Red Lines II (1967) 203
54. Jean Tinguely, M.K. III (1964) 207
56. Max Beckmann, Fisherman (1948) 220
57. Max Beckmann, Carnival Mask, Green, Violet, and Pink (1950) 223
58. Max Beckmann, The Argonauts (1950) 227
59. Sam Francis, Blue Balls (1960) 230
60. Agnes Denes, Human Dust (1969) 242
61. Andy Warhol, 100 Cans (1962) 252
62. Bruce Conner, Snore (1960) 256
64. Robert Arneson, Typewriter (1965) 260
65. Llyn Foulkes, Postcard (1964) 266
68. Rupert Garcia, Attica is Fascismo (1971) 280
69. Rupert Garcia, Fuera del Golfo (1971) 281
70. Jasper Johns, Three Flags (1958) 284
71. Hans Burkhardt, Tar Pit (1991) 286