



POP MINIMALISM MINIMALIST POP

Presented by Gagosian and Jeffrey Deitch

Opening reception: Tuesday, December 4, 5–8pm

December 5–9, 2018

Moore Building, 191 NE 40th Street, Miami

Roy Lichtenstein, *Entablature #4*, 1971, oil and Magna on canvas, 26 × 216 inches (66 × 548.6 cm) © Estate of Roy Lichtenstein

November 16, 2018

On the occasion of Art Basel Miami Beach 2018, Gagosian and Jeffrey Deitch are pleased to present *Pop Minimalism | Minimalist Pop*, their fourth collaboration at the Moore Building in the Miami Design District. This group exhibition explores the intersections and legacies of two major American art movements of the 1960s—Pop art and Minimalism—and the ways in which features of Minimalism have been incorporated into a variety of contemporary art practices.

In the early 1960s, artists began seeking to transition away from the gestural and subjective nature of Abstract Expressionist painting, which had dominated the American postwar artistic landscape. Two primary responses that emerged were Pop art and Minimalism. “Pop” was the term developed to characterize the cool, detached use of “popular” source imagery, such as the cartoons and advertisements of consumer culture featured in the work of artists including Andy Warhol and Roy Lichtenstein. Pop art quickly came to encompass a broader generation of artists whose work utilized recognizable imagery taken from mass media and commercial sources to break down the barrier between “high” and “low” art. Minimalism notably introduced highly simplified geometric forms, reductive serial compositions, and the use of unmodified industrial materials and fabrication methods.

While these two art movements are typically seen to represent opposing artistic responses to the legacy of Abstract Expressionism, the work in *Pop Minimalism | Minimalist Pop* highlights points of common conceptual approaches and mutual exchange. For example, artists in both “camps” incorporated readymade forms in their work, whether found source imagery such as Warhol’s iconic Campbell’s soup cans or Dan Flavin’s industrially fabricated fluorescent tubes.

Both Pop and Minimalism had a formidable influence on the generation of artists to follow, a legacy that still looms large over artistic practices today. This exhibition focuses on the preeminence of the visual language of Minimalism, which has had a continued effect on contemporary practice as seen in the work of Peter Halley, Jeff Koons, Adam McEwen, Sarah Morris, and Richard Prince.

Eschewing the strict categories into which art practices are often organized, the featured artists work at the thresholds of Pop and Minimalism, blending techniques, procedures, and styles to expand and interrogate these movements. By presenting the work of the key figures of Pop or Minimalism alongside that of artists not typically associated with either movement, *Pop Minimalism | Minimalist Pop* posits a broader network of conceptual exchange and demonstrates Minimalism's lasting influence on and relevance to contemporary art.

#PopMinimalism

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