notative meaning. Surprisingly, paintings of the late 1970s—expressionist high relief—revived the emotionalism of Abstract Expressionism, despite their adherence to preordained rules and the used of standard French curves and other devices taken from the engineer’s drafting board. In their different ways, Robert Ryman (1930–), Brice Marden (1938–), and Robert Mangold (1937–) extended definitions of the pictorial field as a nearly blank environmental wall, and integrated it with a physically tangible color surface, or established a new kind of equilibrium between atmospheric color space and the sense of the painting as an architectural structure.

To an extraordinary degree, however, the last years of the 1960s saw idea rather than physical mass or visual definition become the controlling feature of art. The sculptor and painter Sol LeWitt (1928–) described the idea as “the machine that makes the work”. The artist’s aim, he wrote in the first published declaration on Conceptual art, is “not to instruct the viewer, but to give him information. Whether the viewer understands this information is incidental to the artist”. Despite the value placed on cerebral process, the character of the end product, nevertheless, remained, in LeWitt’s words, “intuitive”. Although he is undoubtedly best known for his austere, Minimalist sculptures and for the invention of Conceptual art, LeWitt began in the late 1960s to design influential wall drawings, executed by other hands, projects in which the conceptual clarity of his ideas dominated. Even though the governing ideas were stringent and methodical, the results demonstrated sensibility as well as theoretical considerations.

While both Abstract and Conceptual art continued to flourish after the first postwar explorations, many other idioms of a less narrowly formal character also emerged, and expanded their domain in the 1960s and 1970s. Notable among these were new forms of realism, including Pop art and Photorealism, autobiographical forms of Conceptual art, varieties of Performance art, and an unprecedented genre of large-scale environmental sculpture.

One of the most important innovators who succeeded in wedding objective realism to Abstract form following the de Kooning generation was Jasper Johns (1930–), best known for his early paintings of targets and his paintings of the American flag. Both these series managed to raise serious questions about the nature of the art object, even as Johns elaborated his subjects in almost loving, and obviously skilled painterly terms. These paintings demonstrated that it was possible to make pictures from forms which were both complex and so familiar that they could be seen as a complete unit, without parts or a functioning relationship between the parts. Since the image in question either filled the canvas entirely or was centrally placed, no relationship between the image and

**Left:** Target with Plaster Casts by Jasper Johns; encaustic and collage on canvas with plaster casts; 129 × 112 × 9 cm (51 × 44 × 4 in); 1955. Leo Castelli Gallery, New York

**Right:** Bed by Robert Rauschenberg; combine painting; 187 × 79 cm (74 × 31 in); 1955. Leo Castelli Gallery, New York