

WEEK THREE

SAINT BART'S ART CONVERSATIONS



Mark Rothko, *White Center* (1957)
Oil on canvas, 84 x 72 in.

REMINDERS

One | Optional Zoom class session. If interested email: rachel@art-saoirse.co

Two | Snag the weekly content each Monday at: <http://www.stbartschurch.org/art/>

Three | Email your answers to the prompt by each Friday night at: rachel@art-saoirse.co

Four | Helpful Resources to brush up on some art lingo:

- A.** <https://www.theartstory.org/>
- B.** <https://artclasscurator.com/principles-of-design-examples/>
- C.** <https://artclasscurator.com/elements-of-art-examples/>

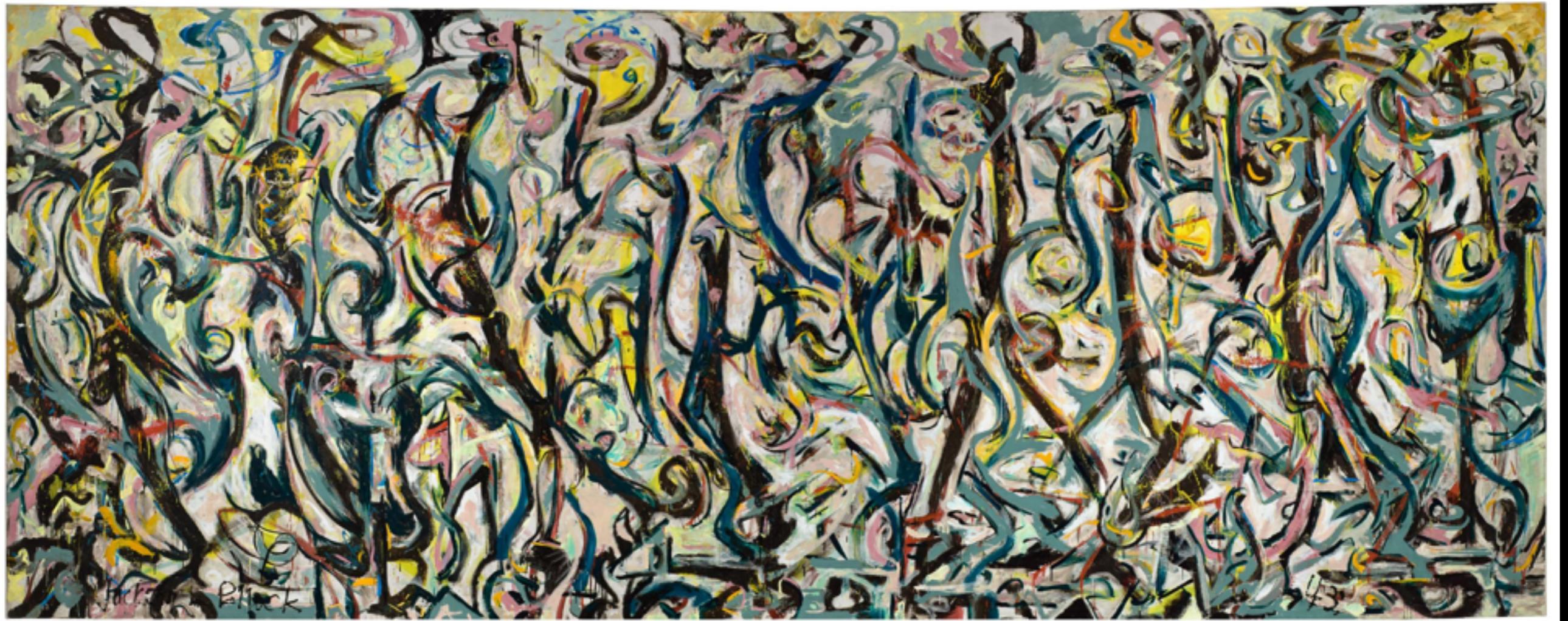
THEME THREE: ART AS SANCTUARY



Joan Mitchell, *Wood, Wind, No Tuba* (1980) Oil on canvas, diptych, 110 x 157.5 in.

“There are no rules. That is how art is born, how breakthroughs happen. Go against the rules or ignore the rules. That is what invention is about.”

—Helen Frankenthaler

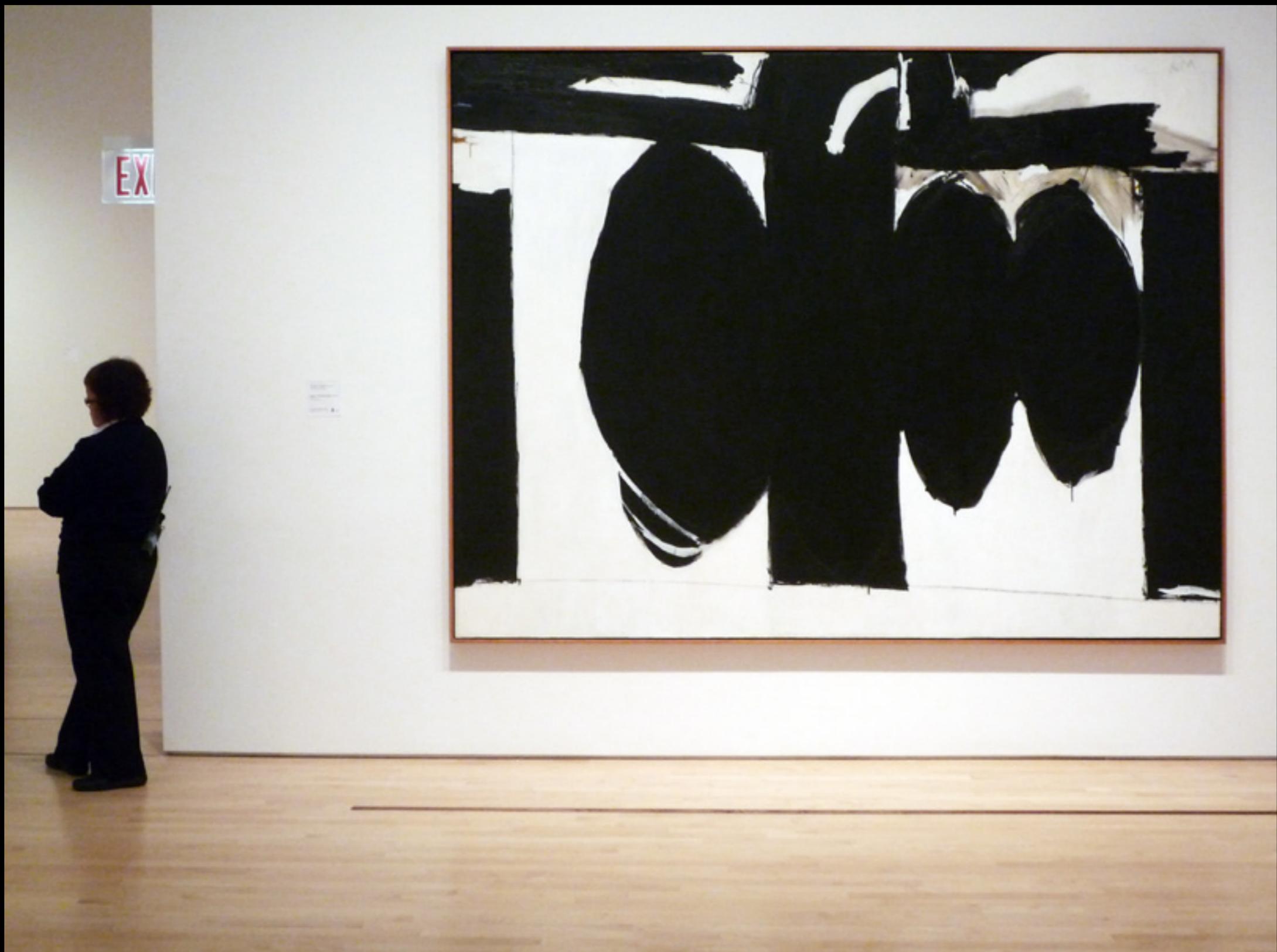


Jackson Pollock, Mural (1943) 81' 1/4" x 19' 10"

CLICK BELOW to WATCH

this Commentary about Abstract Expressionism:

<https://www.youtube.com/watch?v=pe4xm2XwSEA>



Robert Motherwell, *Elegy to the Spanish Republic No. 57*, (1957-60)
Oil on canvas, 84 x 109-1/8 in.

LIGHTER READINGS

A | “Abstract Expressionism”
by Stella Paul at The Met

CLICK: [https://
www.metmuseum.org/toah/
hd/abex/hd_abex.htm](https://www.metmuseum.org/toah/hd/abex/hd_abex.htm)

B | “Art and the Sacred” by
Br. David Steindl-Rast

CLICK: [https://
gratefulness.org/resource/art-
and-the-sacred/](https://gratefulness.org/resource/art-and-the-sacred/)



Willem de Kooning, *Pink Angels* (ca. 1945)
Oil and charcoal on canvas, 52 × 40 in.



Helen Frankenthaler, *Canal* (1963) Acrylic on canvas, 82 x 57 1/2 in.

HEAVIER READINGS

A | *The Ninth Street Women* “Intro” & “Prologue” ([read more if you'd like](#))
by Mary Gabriel

CLICK: https://www.google.com/books/edition/Ninth_Street_Women/afQICwAAQBAJ?hl=en&gbpv=1

B | “The American Action Painters”
by Harold Rosenberg

CLICK: <https://drive.google.com/file/d/1xQsxFIheo824jGv7YDdXi83SCQ7Mlfj/view?usp=sharing>



Grace Hartigan, *The King is Dead* (1950)
Oil on canvas, 65 x 96.5 in.

ASSIGNMENT OPTION #1

- I. READ Br. David Steindl-Rast's reflection on Picasso's *Cubist* painting *Guernica*. Steindl-Rast discusses three phases of an awe inspiring event—including that Picasso had to “bless” or accept the chaos which inspired the painting *Guernica*. Picasso clearly influenced the Abstract Expressionists, so...
 - b. FIND an Abstract Expressionist artwork that you think represents “blessing chaos.” What is that artwork for you? Who made it? What's the title? What phases of an awe-inspiring event do you see in it?

ASSIGNMENT OPTION #2 —VIRTUAL VISIT

The Rothko Chapel in Houston, Texas



1. Click this link & watch: <https://vimeo.com/127754629>
2. Does this worship space remind you of one you miss? Consider sanctuaries, places in nature, a place you visit often. Describe that space. How can you bring parts of that space to you now? Consider not just architecture, but music, colors, feelings, sounds...

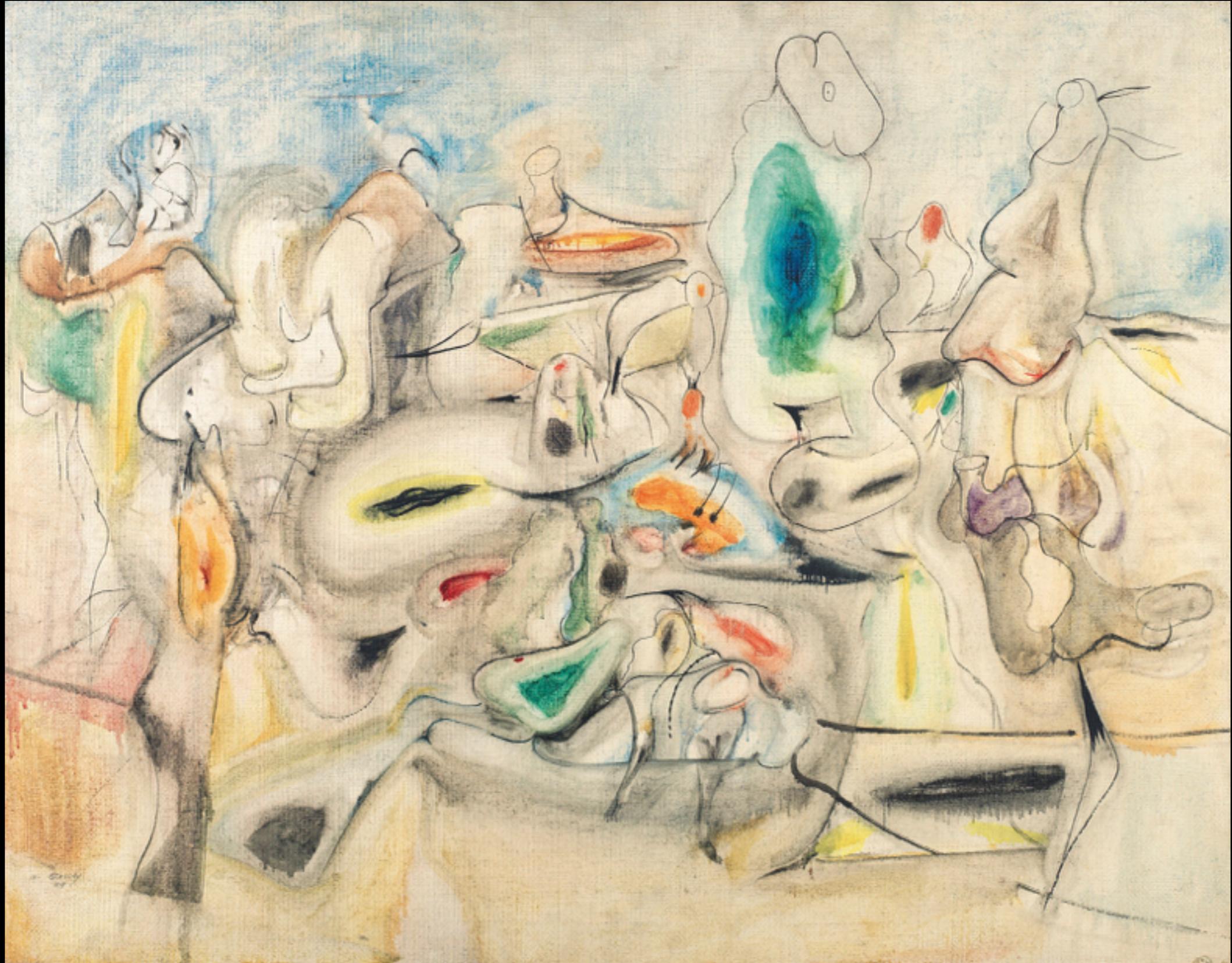


ASSIGNMENT OPTION #3

- I. RESPOND to any of the other readings in any way you'd like. Reflect freely.

If you get stuck, consider weaving your impressions regarding the link between the freedom of expression & how creative expression can serve as a sanctuary in one's life.

Can art serve as your sanctuary? Does it? Did you see that come to life for the 9th Street Women? For the Abstract Expressionists as a whole? Consider their historical context. Consider your own.



Arshile Gorky, *Good Afternoon, Mrs. Lincoln* (1944) Oil on canvas, 30 1/8 x 38 in.

*“Abstraction allows man to see with his mind
what he cannot see physically with his eyes.”*

— Arshile Gorky