

SIMULATION, SPECTACLE, & THE POSTMODERN:Lecture 18: Postmodernism, Spectacle, and Institutional Critique

- I. Review: Globalism vs Globalization (aesthetic tactics in confrontation with geopolitics and a world economic system)
- II. Postmodernism begins in Europe (from last week) – various endings of utopian modern
 - A. Recall: The Independent Group – 1950s London and the commodity fetish
 - B. Recall: “Leben mit Pop” – Gerhard Richter (East Germany) and the demonstration for “Kapitalistischen Realismus” in Dusseldorf 1963
 - C. French Postmodernism – reanimation of the Surrealist International by the Situationist International, late 1950s
 - 1) *dérive* and *détournement*
 - 2) Guy Debord, society of the spectacle
 - 3) simulacrum, simulacra
 - D. “**Postmodernism**,” as a term, circulates only by the 1970s, high point mid-1980s
- III. - When and what was modernism? 1950s construction of (US) **Modernist hegemony**
 - A. “Squares” vs. Beats; “beatniks” form an underground
 - B. American art as international modernism / export
 - 1) Frank Stella’s cool artworld (Minimal Art, high art, “fortress” Hirshhorn)
 - 2) Oldenburg’s short-lived realworld (Pop Art, “low” art, street culture)
 - C. New *social* formations (not just political ones) in private & public spaces
- IV. 1960s-70s relations with the museum – **Avant-Garde (Needing the Museum)**
 - A. Daniel Buren’s spaces in the city (Paris, New York, Los Angeles)
 - B. Michael Asher, Robert Irwin, and West Coast conceptualism (Los Angeles)
 - C. Les Levine’s propositions, Hans Haacke’s systems theory (New York - and MIT!)
 - D. Haacke into the 1980s: advertising the alternatives
- V. 1980s: From Angry Art to **Institutional Critique (Using Mass Media & Public Space)**
 - A. Late 1980s AIDS activism/ graphic design: contributing some postmodern principles (begins ca.1983, ACT UP [AIDS Coalition to Unleash Power] founded in 1987)
 - 1) collaborative authorship (“death of the author,” critiques genius)
 - 2) generated from inside the mass media world (eschews avant-garde “alienation”)
 - 3) not necessarily an artworld phenomenon (no interest in “art for art’s sake”)
 - B. Guerrilla Girls – 1985 to present
 - 1) Begin in outrage at MoMA’s inaugural show: 150 artists, 2 women
 - 2) Roots in 1970s Feminist performance (Mierle Laderman Ukeles)
 - D. Identity Politics
 - 1) Native American (Jimmie Durham, James Luna)
 - 2) African Americans (Fred Wilson)
 - E. Krzysztof Wodiczko – “projections” reveal what is repressed from the public sphere

selected images on verso

Images (selected) for **Lecture 18**

European pop and proto-pomo:

Gerhard Richter (and Konrad Leug) "Leben mit Pop" photo-documentation of 1963 demonstration in Dusseldorf department store [compare to Oldenburg's Store 1961, and Bedroom Ensemble 1963, both in New York]
Richard Hamilton and the Independent Group, Just what is it..., 1956, and She, 1958-61
Guy Debord, Naked City, 1957 (also 1955 - 1959) various "psychogeographical" and "detourned" maps of Paris

U.S. modernism into post-modernism

Skidmore, Owings, Merrill (Gordon Bunshaft) Hirshhorn Museum, completed 1974
Frank Stella installations from 1963, '64, photograph
Les Levine, Disposable Sculptures, 1967, molded plastic
Levine, Electric Shock, 1968, room with electrostatic energy
Hans Haacke, Condensation Cube, 1963/66, plexiglas boxes with water
Haacke, Manhattan Real Estate (Schapolsky et al.) 1971
Haacke, Visitors' Profile, Documenta (Kassel, Germany) 1972
Haacke, Voici Alcan, 1983 (installation in French Canada)
Haacke, Germania, 1993, installation at Venice Biennale

Institutional Critique

Michael Asher, Untitled (Claire Copley Gallery Installation) 1974
Silence=Death Project, logo for "Silence =Death," late '80s
Donald Moffett (part of Gran Fury), He Kills Me, 1987, color lithographic poster
Guerrilla Girls, various posters, agitprop, book cover...1985-94.
Mierle Laderman Ukeles, Maintenance Art: Sidewalk Washing Performance, 1974
(photographic documentation of performance)
Ukeles, Social Mirror, 1983 process-based work in collaboration with NY Dept. of Sanitation
Jimmie Durham, Self-Portrait 1986 (mixed-media sculpture)
James Luna, Artifact Piece, 1987 (installation at San Diego Museum of Man with intermittent performance)
Fred Wilson, Metal Work, from Mining the Museum installation, Maryland Historical Society, 1992
Kryzstof Wodiczko, Homeless Projections, 1986, projected light on public monument
Wodiczko, projections on San Diego Museum of Man, 1988 and Hirshhorn Museum, 1989

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4.602 Modern Art and Mass Culture
Spring 2012

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