

SIMULATION, SPECTACLE, AND THE POSTMODERN:

Lecture 19: Postmodernism and Feminism

- I. Definitions (review – see handouts)
 - A. Modernism “Outside” society (Avant-Garde) – the museum is necessary
 - B. Postmodernism “Inside” the system (not always an art-world system) – the museum is only a vector for larger relationships and participant networks

- II. Activism, anonymity, and collaborative artistic identities in the street (critique of the modernist author, “death” of the author); political origins in NY – **1970s-80s**
 - A. review AIDS collectives: ActUp, Gran Fury, Silence=Death, Group Material (late 1980s), artist/curators, or, the exhibition as artistic statement
 - B. Gordon Matta-Clark and “Anarchitecture,” “Food” collaborative (1970s)
 - C. Colab (late 1970s, ‘80s: Jenny Holzer, others) – the *Times Square Show* (1980)
 - D. Graffiti’s migration from street to chic (1980s, Keith Haring, Jean-Michel Basquiat, 1990s Barry McGee)

- III. Appropriation (NY): how critique got cool – **1980s to 1990s**
 - A. Commodity theater: Jeff Koons, Haim Steinbach, Allan McCollum
 - B. Exhaustion of originality – or reinvention through repetition? Mike Bidlo’s retreads
 - C. “The death of modernism” – appropriationists as late Duchampians
 - 1) Duchamp – exchange value (industrial, usually “assisted,” transgression through designation and relocation, commodity = *Object world*)
 - 2) Sherrie Levine – sign value (simulacrum, slight photographic intervention, endless circulation and repetition of signs, simulacral = *Image world*)
 - D. Performative appropriations: Bidlo’s studio theater (1980s) vs. Janine Antoni’s feminist embodiments (1990s)

- IV. Taking up the voice/ gaze of authority: Feminism and PoMo – **1970s to present**
 - A. Cindy Sherman
 - B. Barbara Kruger
 - C. Jenny Holzer
 - D. (Guerrilla Girls today)

- V. Critique is a moving target: Banksy, Shepard Fairey, Space Invader and “viral” marketing vs. “Anonymous”

Images (selected) on verso

Images (selected) for Lecture 19

Collaborative

Group Material, AIDS Timeline, 1989-91 (installation)

Gordon Matta-Clark and Food Family, Food, 1971-73 (collaborative artists' restaurant)

Matta-Clark, Splitting 1974 (house sculpture through "cutting")

Graffiti to Gallery

Jean-Michel Basquiat, Untitled (Maid from Olympia) 1982, acrylic and oilstick on canvas "stretcher"

Basquiat, Andy Warhol, Francesco Clemente, Alba's Breakfast 1984 mixed media/ paper/ canvas

Barry McGee, untitled installation, 1998, paper, found objects, drawing, photographs, frames

Appropriation

Jeff Koons, New Shelton Wet/Dry Double Decker 1981 appropriated vacuum cleaners, fluorescent illumination, case

Koons, Three Ball 50/50 Tank 1985, appropriated basketballs, water, aquarium.

Koons, Bourgeois Bust – Jeff and Ilona, 1991, marble

Steinbach, Fantastic Arrangement, 1985, appropriated commodities, fabricated formica stand

Allan McCollum, Dog from Pompeii, 1991, gallery installation of cast hydrocal objects

Mike Bidlo, Convergence, 1985, enamel on canvas

Bidlo, Studio view, 1983 photograph of installation at Gracie Mansion gallery, NYC

Sherrie Levine, After Walker Evans, 1981, black-and-white photograph

Levine, After Egon Schiele, 1982, photograph on paper

Feminist Postmodernism

Carolee Schneemann, Meat Joy 1964, performance in New York City, Judson Memorial Church

Janine Antoni, Loving Care, 1993, performance at Anthony D'Offay Gallery, London (but also done in Hartford, elsewhere)

Antoni, Gnaw sculptures: Chocolate Gnaw, Lard Gnaw, 1992 (600 lbs. chocolate, 600 lbs lard)

Cindy Sherman, Film Stills series, began 1977, continued through 1983; all are numbered but untitled
(All Sherman works are photographs)

Sherman, Untitled #155 etc, (neo-surrealist or "sex" pictures), 1985- '90s

Sherman, Untitled #210 etc, ("art history" pictures), 1989

Barbara Kruger, Untitled (We are being made spectacles of), 1981-83, photograph, silkscreen on vinyl.

Jenny Holzer, Truisms Series, 1982, ongoing: posters, t-shirts, LED screens on NYC streets

Critical edge

Banksy, various graffiti projects and marketing, 2000- present

Shepard Fairey, poster projects and marketing, 2000- present

Space invader in Paris, 2000- present

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