

Lect. 3 Cultural techniques in relation to Abstraction

// (read Kraus first then Ziegert)

~~How modernism relates to~~

Bonaparte Visits the plague stricken in Jaffa (1800) -- shows Napoleon as the savior
Colonialism needs culture, you need to justify to attack & exploit others

// Orientalism: process whereby Europe creates an apparatus that gives a vision of the Orient; it is depicted as dissolute, feminized, a society in decline, dark, backward, in need of European rationality to rule them // Said

(Culture justifies rule)

// Noehlin: how they create a reality with immaculate details (Ingres, Delacroix, Jérôme)
Somehow confirm/authenticate; how a myth of a place falling into decline.

Paul Gauguin first depicts colonialism (1891 - 1892); but little acknowledgements of the oppression

— The position of the pastoral is one of privilege (you can't always leave everything behind)

Form

Politics

Nation

(customs & policies)

Gauguin is consciously searching for origins outside of Europe; he is positioning himself in a continuity / inspired by Tahiti. He is leaving France to confirm his French identity rather than denying it.

Blue Nude: most of the body is pink (European identity); but the secure codes are not in effect in the Blue Nude. Critics found mixed races for Lelure II and Red Madras; and it shows some anxiety towards race mixing ("contaminat° of Frenchness") due to desire.

By 1907, modernist painting is under pressure; and that armchair is getting only uncomfortable.

Lect 3: Picasso

- [Blue Period is marked with archetypes of suffering
Rose Period is marked " " of actor, circus, musician, harlequin → we are in the demi monde
(belle époque; the well to-do mix with the entertainers and the marginals)
Pastoralism with Matisse; now Picasso is giving us La Bohème (those living unconventional lives on the edge of poverty, associated when artists moved to Gypsy places (Romainville))
— → so always on the margin of society (not the proletarian nor bourgeois)

About the Ghikhardi piece:

- Picasso finds his classicism in Iberian sculptures; schematization of the face
almost shape eyes, flat planar face, complex rendering of the face (flesh/skin)
(see self portrait 1906)
- The portrait of Gertrude Stein also makes a reference to Iberian sculpture,
(but he doesn't work on resemblance!)
- In his 1906 Two Women; we are also unsure of the texture in the paintings.

"For the first time the discovery of an art was not the discovery of a style."

" - Picasso.

Choosing not to date the masks. (Ribeiro) frames the subjects at once temporally & geographically distant: this is the principle for primitivism. What unites Picasso and African masks is the (primal, subconscious energies, earlier era of Humanity's dream; But denies the formal influence derived from it - African masks are just affinités)
// Bringing African masks into Picasso's *Renaissances* somehow removes from the purity of modernism (while Ghikhardi argues that it has to do with the mystical)

But he misses: Meyer Shapiro, *The Nature of Abstract Art* (1937), who acknowledges that the primal is at once a critique of colonialism & identifies it as a "place to flee"
Rationalist: that colonialism is peaceful is coming under big pressures (& Heart of Darkness)

In *Blue Nude* and *Renaissance*; you still hear the sustained practice of colorism stress
secretly: confus° of codes in *Blue Nude* but in *Renaissance* you see this
confounding: it is a methodical response & heavy apart of western notions
of ~~highly~~ ~~deep~~