Lecture 10: Aftermaths & Beginnings

→ Matisse, The Dance (1909-10)
Painting is aspiring to match its times. Intellectual posit° after 1945:

(Part I) After Auschwitz
→ "to write poetry after Auschwitz is barbaric" (Adorno)
often evoked but not often analyzed. Adorno is associated w/ the Frankfurt school (generally: marxist thinkers, mid-century) (narrowly: refer to institute for social research)
Adorno was born into a jewish heritage; he has to leave to NY. 1941, he moves to Los Angeles and write "Dialectic of the Enlightenment", they ask how is it that the enlightenment lead us to the world in flames.
⇒ it contains a contradict° (reason brings irrational need to dominate/control)
They return to Germany ("cultural criticism" where he writes the quote)
concerned w/ the task of the critic in [& society] this new era
// the truth content of a work of art (reflect the edit° a society which it is in)
// internal contradictions of the work, embody the contradict° (not reconcile)
⇒ consider the artwork in context (vs in isolation) of society as a whole
it doesn't paper over the contradictions.
From Adorno's standpoint, capitalism has achieved a phase where the concepts of production have rigidified (impossible to alter or to question): reification
He equates this condition to culture's, mobilizat° by fascism with what he calls the culture industry (Greenberg's Kitch, mass produced culture, inauthentic, serves of commodities and products) BUT the critic can't be a part of the culture industry
// to go back to older forms of humanist expression (they presume the intellectual progress of the enlightenment) is to paper over/deny the actual edit°s of society in 1951
(a society that let auschwitz happen as a logical conclusion)
He does NOT say it's impossible, he says it's barbaric (because you're papering over the fact that said society made Auschwitz possible)
In painting, he doesn't give an answer.

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