

Oct '15

→ Strategies of modernism: . Faulstich (modern art material)

. Garcia (call for an art that is both universal, yet regionally specific)

. Raulo Iosy + Rhea Rothfus (learn fr. Rio de Janeiro, reject Garmy, draw on Mondrian, DeStijl, Constructivism and push those tendencies further than in Europe)
(warp material of the frame, reject creation of illusion)

. Youwene + N'Gheghe (Libertarian colonial force, take surrealism which was a cosmopolitan movement, and re-direct it in the 1950s to the signifier of a collective national unconscious)

- Enelle, Modigliani (Nigeria, you reject the materialist oil painting of colonial schools, using a specific amount of modernist painting that you re-work to represent scenes / subject matter specific to Nigeria)

What About New York?

- Broadway Boogie Woogie: learn from EU modernism; either as worker (trial before mirror)

- Miro, Picasso influence by artivism

- 'Mendrea Matta' in NY, they forge friendships with the younger generation of NY artists
(Rivera, Sternberg made murals, and are influenced by the leftist politics)
// Mexico // Chicago

Jackson Pollock: was engaging w/ the legacy of Picasso

Gooding: clearly assimilates the surrealist quasi-landscapes of Matta + Kandinsky's saturated hues

Part II: Mythmakers

→ Surreal + unconscious with Gottlieb:

Leiza's argument: interest by modernist painters in primitivism; involve primitive as primordial + universal, as well as visual forms / plastic languages

She tries to get to the particular quality in NY: closely associated w/ a body of literature that comes out of anthropology (but not the most sophisticated)

He's not reading the big ones, but the "pop anthropologists": modern man literature (draw directly and take ideas from anthropology & apply them to the condition of modern Man)

[Why this resource to modern Man literature is prevalent?]

→ Explain fascism, come to grips w/ forces that make rise of fascism conceivable
psychology + de-historize the rise of fascism (answer to "how did this happen")

→ For the artists, it's a resource for developing a pictorial language to be understood as universally legible; adjust surrealism into an invocation of the primordial past (see The Alchemist, Gottlieb)

⇒ conduit for direct communication, insight into the modern man

→ Like Garcia, has a regional favor to its universalism: symbols from native american art

Newman: re-deployment of surrealism (Death of Euclid) mobilized with the modern Man point of insight into universal truths about mankind

+ traces of a mini-esque automatism over a spare field of yellow ochre and a larger stretch of green.

Then, he takes away explicit surrealist automatic mechanisms

(Abraham, Monument I): reduces composition to two shades of color ("zip" of ocre running down the middle)

He's purifying, reducing surrealism, while claiming towards the universal

(see titles too, as a beginning ONE, Abraham (first prophet)) about beginnings

// Inauguration, or re-set and a return to a universal origin

Vir heroic sublimis (huge size, strong red), red w/ zips breaking it up, comically hyperbolic title (Man, Heroic, Sublime): it emphasizes the tragedy & terror of modern man. Modern life = individual tragedy

Evoke grandeur, and also a comic aspect (inflated claim)

→ Rothko ab. speaks surrealism, suggest a landscape (slow swirl by the Edge of the Sea)
then color cords (number 10, 21 etc), creating a cord of color, juxtapose saturated hues, create a fog or a mist of color that envelop the viewer.

He insists that these works are on tragedy & terror

"if you're not seeing the struggle b/w life and death in my painting, you're missing sth"

→ Still Clifford, same;
left with the background of his original work becoming ~~background~~ pure color

⇒ They're engaging with image-making goals of surrealism, using/redempting them to access collective unconscious that is at one primordial (archaic stage of M) and also modern man in the mid-19th century

Leja: modern man literature is more specific that it accepts: not man universally, but just the white male bourgeois // she quotes

Aaron Douglas to back up her argument

// who is denied or allowed a subjectivity?

He ab. brings up Wilfredo Lam: modern primitive, paint through you bleed rather than conscious deployment.

// he also brings up the LA movie style (film noir)

⇒ masculine innocence, vs fake / woman / inner compulsion

(Film as a parallel to mythmakers)

→ feeling of individual alienation + insignificance, and impotence (psycho-sexual cond.) brought to the level of tragedy, redemptive grandeur that perhaps modern life doesn't otherwise afford. Keyword: innocence

Part III Avant-Garde as Kitsch

Greenberg

→ Modernist painting has defined itself in opposition to Kitsch, he argues that Modernism is the only place where culture can still progress (refine means of expressⁿ, isolate qualities specific to their medium) painting must refine & emphasize its relation to illusion of depth / picture plane
Modern Art pushing towards abstraction // get rid of figuration

→ For Pollock, these different articulat^{ns} are in fact possible to associate.
Mythmaker painting, interest in Jungian analysis
// move to ~~Apur~~ (1943) commissioned by Peggy Guggenheim (commission for his new apartment? ~~concrete~~ space; as suggested by Duchamp it was painted on a canvas); rhythmic pattern repeated gestures, achieves an all-over composition giving it a repetitive aspect ("you don't even need to see the whole thing")
Reflection of the big dipper (1947) - Fulltaton Five (1947)
most consequential: drip paintings
Mural was painted upright, vs drip was painted on the ground, created by dripping paint / ~~throwing~~ out industrial-quality paint
→ huge compositions, on canvas (movable)
→ title Number 1A (every painting is the first painting, appeal to the universal)
→ achieve a level of abstractⁿ seemingly devoid of figuration and landscapes (why the work is significant)

→ When Vogue models pose in front of the Pollock painting, Greenberg doesn't like it: absolute division, but Pollock's work could be advertised in a magazine as a catastrophe (collapse / disillusion of their willful isolatⁿ to the rest of society)

Part IV Figur and Ground

→ 1951: Pollock returns to figuration, in return to all-black fields and signs while there is no direct causality, there are both seen as betrayals of the modernist projects. This return to figuration is not short-lived (same with Willem de Kooning // more imitable than Pollock rather than generally)
Colby calls his style "foppy cubism", long brushes allow for full-body, rapid applicatⁿ of paint. Slippery, loose, bouncy versⁿ of the cubist grid: his grid is just a series of filling up space.

... De Kooning in 1952 starts painting women, anchored in the eyes.

Woman I: connection to Demoselle d'Avignon: terrifying feminine spectre
(why do they keep returning to the motif of woman?)

They also share formal language of convulsing space: it seems to press out or press back. De Kooning achieves an overall uniformity, in that it all feels active, but he also achieves a strong concept of depth (she's seated with her knees pointing at you)

⇒ How abstract does ~~ever~~ was? How far from figuration was it even?
⇒ How far was it away from commercial culture?