Lecture 26: Endgame ?

Primitivism show: critique by McKevaley
→ combined tribal objects with modern art.
Sischey article: instantly reverberated. In 84, primitivism unsettles people, there's sthg wrong with it. It takes the logic of primitivism (1900) and reuses it.
→ McKevaley can't think of art in Africa not being tribal (limit of the essay)

Endgame ? show between objects & painting. Cathalogue commissioned art historians to broadly contextualize art in the XXth century. Yvan essay
→ Halley (geometric abstract°), Blechner (1960 "op-art") seem to reprise elements of modern Art
→ essay gives larger framework to understand post-modernism in the 1980's
Certain master-narratives of history have come to a crisis. For painting, it's Greenbergian modernism (Starting with Manet to Post-painterly abstract). It seems the trajectory is now dead. Bois's history is written in relat° to capitalism, its funct° as object in a market / an industry.
// diff. framework in relation to nation.
Story of two post-modernism (bad: relativist, associated with neo-expressionist painting) as in "repeat"
(ex) Shenabel: reassures the macho painter, we can play with the past w/o actual significance
⇒ Resurgence of the art market
(good: critical, of representat° of the media)
(ex) Richard Prince taking Marlboro ads
Sherman: women etc

→ Jean-Michel Basquiat (counter-argument). Bois' posit° seems limited in scope and his whole story is doubtable.

Colby ⇒ Acknowledge the issues in "post-modernism". In Owens' essay, he shows that we are coming to grips w/ the rest of the world in terms other than Control & Dominat°. What happens when the European realizes that the world isn't his ?

→ Printin marks the beginning of a corrective to these blind spots. Widely critiques, a number of shows sought to re-address these problems.
(ex) Magiciens de la Terre in Pompidou centre, marks the rise of biennale culture.

... → in the 80's and 90's, biennales bring attention to the art of the greater south.
They outpaced scholarship: art history only focuses on that in the past 10 years (like most of the essays in our class!),
→ As a field, we're relating that to the story Alfred Barr started telling in 1930.
From the very beginning, it already registers the world beyond Europe (interpersonal exchange) / (intercultural exchange)
- whether it's Martinique in Olympia, or Japan in Zola
- ambivalence in ovals of identity, Blue Nude
- Modernist pictorial means reinterpreted everywhere, yet with tragedy / ambivalence (of happened under colonialism)
- We've seen diff. dialogues that argue w/ 3 streams of EU abstract: cubism, geom. abstrctn, surrealsm

Cubisms:
(Italy + France)n fetterism, and light diaphanous format
(Russia)
(India) React° to colonial educat° in naturalism
(Mexico & Egypt)
(scaffolding and made more expressive) Bravura

Geometric Abstract°
Mondrian on the concept of flatness in Greenberg
Torres-Garcia w/ the legacy of Mondrian, How his influence extended
Neo-concretism techniques in Brazil (w/ hommages to Mondr.)

Surrealism
Picasso became surrealist in the '20-'30 ils. He becomes more expressive
Political & aesthetic allegiance in Calo
Explorat° of figuration, surrealist imagery
Rejector of psychic landscape in Ernst & Matta
NY school versº of corps-exques (composite joint painting)
Gestural painting in France
Act° Painting with Jackson Pollock

... → Contexts

* colonialism, orientalist painting (Delacroix), Gauguin tahiti, anti-colonialism with surrealists
* in relation to rise of fascism in the 30's (framed as degenerate, eugenics of the nazi mvt)
* aligned with leftist politics, legacy of Mex muralism
* Art facilitated by international institutions extending the reach of art through exchange
* related to the cold war (abstract° vs realisms of social soviets)
* decolonization, broadening consciousness of national identity
* psychic impact of atom bomb + hidden possibilities
* mass culture (opposite to mass culture, or repeat its logic)

→ Techniques

, Post-impressionists
, Fragmented planes
, Grid, speak to expansion and strict mapping of pict. plane
, Dada strategies, create separation between intention and created artwork
    ⇒ refusal of coherence, rethorical claim as created by external applications
, Monochrome, mvt towards one color
, Surrealist techniques, create distance btwn artwork & conscious subjected will
    ⇒ merge conscious & unconscious, create super-reality
    ⇒ automatism: too fast to think, gesture
, Experimental techniques in NYC by mexican muralist by Siqueiros
, Shaped canvases, emphasize objectiness of the canvas, refuse illusionism of rectangular frame
, Expand in scale to mural-size (from easel)
, Painting with an overall homogeneous appearance
, Bravura traced back to Baroque (Renaissance: linear, Baroque: painterly, gestural painted stroke)
, Calligraphic, post war Japan explores expressive through subjective expression
    + refusal of realism (with influence)
, Drip painting first with Sobel then Pollock

/ Painting by Gutai
/ Testing of material, rigorous method in the monochrome
/ Post-painterly abstrct° (watered-down paint onto untreated canvas)
/ Lines deduced from picture frame.
/ Term by English: Palette work: mixing of paint is repeated on the canvas, brush is a larger mechanical means to spread it out
/ Cut-out as solut° to bringing out figurat° from abstract°
/ Off-the-wall in Kaprow
/ Blank form of minimalism, silence of John Cage, emphasis on receiver (not locus of artist)
/ Interactivity, hands-on engagement

⇒ Aspirations & Goals
/ reach primordial, tribal = past
/ outsider art, pure/untouched vision from modernity
/ Gutai, children are a building block for democracy
/ Universalism in Lat Am (fuse geom. abstract° + pre colonial motifs)
/ By using materials untransformed, Art Informal
/ Mexicans like Tamayo, look like EU surrealism
/ WW2 & Postwar NY: turn to myth
/ Postwar engagement in existentialism after the cultural eradicat°s (man defined by authentic act°s)

⇒ Nationalisms: ambivalent quality of newly liberated subjectivity
/ Rivera draws from Giotto (italy) and Aztec iconography
/ Abstraction: traumas of Europe, holocaust
/ Art Informal to draw from "performative frenchness", legacy of medieval Fr
/ Egypt & Iraq: nationalism
/ Abstract° to express aspects of African-American
/ Chihua argued nigerian artists rejecting colonial id, fusing their art w/ moments of modernism
/ Tropicalia, reversal of the ethos of canibalism: create brazilian culture defined by heterogeneity

/ engage debate between personal identity etc. (Calligraphic)
/ El-Sabahi's the mask.

That work was put on show for the second time, the access was protesting the muslim ban - They put them under the sign of political emergency, not aesthetic (reversal of the primitivism show)

Before: only aesthetic, not political } separation nonetheless, you are saying that
Now: only political, only aesthetic } only fascists can understand them ⊗

Abstract Painting - Liberal democracy : there's some relationship
desire for abstract & universalism (all created equal, laws & values should reflect that both in spirit & in practice)
Painting & Democracy (collectives that speak to beliefs of equality)

The same tensions are running through both of them : Gauguin's "Where are we?" questions. Either look within, inside or across. As long as we ask it, painting is gna have a role in that.

FIN.

⊗ The people who willfully mix both are fascists
There's part that can't be mobilized by fascism

relationship between abstract painting & liberal democracy
(free & equal)
(laws & values reflect that)

⇒ abstract also reflects that
demos: people, some sort of bounded group, constructed by the legacies of history
Painting is wrapped up in all of that
⇒ Modernism is trying to answer that

Gauguin: Who are we? Where are we? Where are we going?