Week 1: INTRODUCTION TO THEMES OF THE COURSE

I. Modernism to Postmodernism

A. Modernist claims (by mid-century) for transcendent, transnational, a-political meaning (artist is "unmarked," usually straight, white, male)

B. Post-modernist critique surfacing personal, political, ideological constructs (artist is often "marked" as gendered, raced, etc. – but this is performative more often than essentialist)

II. Prehistory – the 1930s

A. Documentary photography (Federal Arts Project – FAP – in U.S.)

B. Leftist modernism
   1) Social Realism (broad-based style, roots go back to French Revolution)
   2) Works Progress Administration in US (part of FAP)
   3) Communist Popular Front (favored Social Realism) vs.

C. Right-wing modernism
   1) Regionalism
   2) The "Silo School"

III. Modernism mid-century

A. Form

B. Content

IV. Postmodernism’s Answer: Form vs. Content is a false dichotomy

IMAGE LIST (the medium is painting, unless indicated otherwise)

Intro:
Mark Rothko Number 10 1952
Cindy Sherman Untitled #92 1981 (photograph)
Jackson Pollock No. 1, 1948
Rebecca Horn, Eine Kleine Maîschule (The Little School of Painting) 1988 (kinetic sculptural installation)
Barney, Cremaster Series 1994-2002 (films, photographs, sculptures, drawings)
Santiago Sierra, 250cm line tattooed on six paid people, 1999 (ongoing performance piece)

the 1930s:
Dorothea Lange Migrant Mother 1936 (photograph)
Benton Cotton Pickers 1932
Picasso Guernica 1937
Matisse Liseuse... (Reader) 1939