

**University of Texas at Dallas
Arts & Humanities
Spring 2024**

**Contemporary Art
AHST 3318-001
(28096)**

**Dr. Charissa N. Terranova
We 1:00-3:45
JO 4.614
terranova@utdallas.edu**

**Office Hours: By appointment
Office Location: ATC. 2.704**

04/24/2024

**Bodies in Action:
Queerness and Progressive Masculinity**

Pictures Generation



Identity Politics, US Politics, and Religion

Andres Serrano, Immersion (Piss
Christ), 1987

What is the relationship between art
and politics?

What is the relationship between art
and identity?



Andres Serrano, Immersion (Piss Christ), 1987

“Serrano's picture is a 60-by-40-inch cibachrome of a crucifix seen through a swirling haze of bubbly yellow liquid—the artist's own urine. The photograph is one of eight by Serrano in an exhibition called "Awards in the Visual Arts" (a/k/a AVA). The seventh incarnation of a prestigious show sponsored by the Southeastern Center for Contemporary Art, the exhibition was seen at museums in Los Angeles and Pittsburgh last year and ended its tour at the Virginia Museum of Fine Arts in Richmond on January 29, 1989.”

<http://www.robertatkins.net/beta/witness/culture/nea/serrano.html>



Senator Alphonse D'Amato denouncing NEA funding to Andres Serrano and other artists before congress, May 18, 1989.

Andres Serrano, Immersion (Piss Christ), 1987



Andres Serrano, Immersion (Piss Christ), 1987

Coco Fusco: Your use of Catholic symbolism stands out in part because you are operating in a predominantly Protestant context. An attraction to the sensuality and the carnality that you bring out in your Catholic iconography can develop, since Protestant symbolism looks rather pale by comparison. How would it affect your work to be exhibited in a Catholic context?

Andres Serrano: I have always felt that my work is religious, not sacrilegious. I would say that there are many individuals in the Church who appreciate it and who do not have a problem with it. The best place for Piss Christ is in a church. In fact, I recently had a show in Marseilles in an actual church that also functions as an exhibition space, and the work looked great there. I think if the Vatican is smart, someday they'll collect my work.



CF: Does your interest in Catholicism have to do more with an attraction to the iconography or is it about wanting to make a social or political comment about what the Church represents?

AS: Look at my apartment. I am drawn to the symbols of the Church. I like the aesthetics of the Church. I like Church furniture. I like going to Church for aesthetic reasons, rather than spiritual ones. In my work, I explore my own Catholic obsessions. An artist is nothing without his or her obsessions, and I have mine. One of the things that always bothered me was the fundamentalist labeling of my work as "anti-Christian bigotry." As a former Catholic, and as someone who even today is not opposed to being called a Christian, I felt I had every right to use the symbols of the Church and resented being told not to.

Andres Serrano, Madonna and Child II,
1989



Andres Serrano, Heaven and Hell, 1984

Anti-clerical commentary

CF: At the same time you have expressed concern about the Church's position on many contemporary issues.

AS: I am drawn to Christ but I have real problems with the Catholic Church. I don't go out of my way to be critical of the Church in my work, because I think that I make icons worthy of the Church. Oftentimes we love the thing we hate and vice versa. Unfortunately, the Church's position on most contemporary issues makes it hard to take them seriously.



Andres Serrano, Nomads (Sir Leonard), 1990



Andres Serrano, Nomads (Rene), 1990

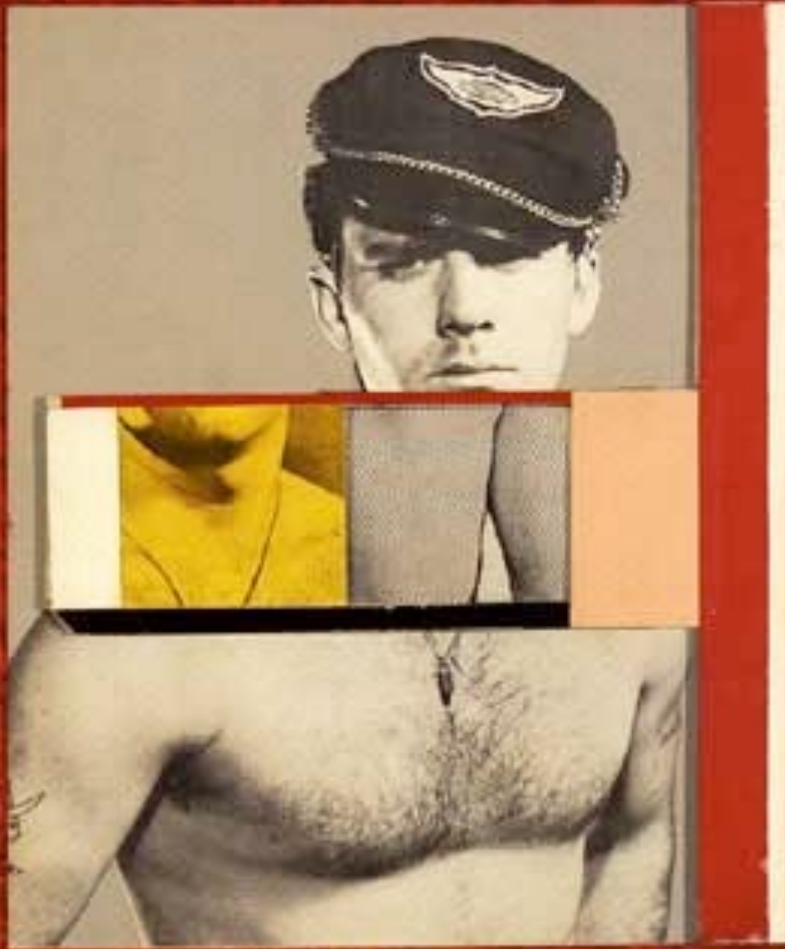
Announcement!

Thursday December 2 class meets at the
Nasher Sculpture Center to see the
exhibition:

Betye Saar: Call and Response

Nasher Sculpture Center, 2001 Flora Street,
Dallas, TX 75201

The Personal is the Political:
Activism, Queerness, Being Gay



Mapplethorpe, Photographic Collage,
1971



Lloyd Ziff's 1960s portrait of Robert
Mapplethorpe and Patti Smith



Robert Mapplethorpe, Self-Portrait, 1972



Robert Mapplethorpe, Self-Portrait, 1988



Robert Mapplethorpe
Louise Bourgeois 1982, printed 1991
Tate / National Galleries of Scotland
© Robert Mapplethorpe Foundation



Robert Mapplethorpe, Self-Portrait, 1972



Robert Mapplethorpe, Self-Portrait, 1978

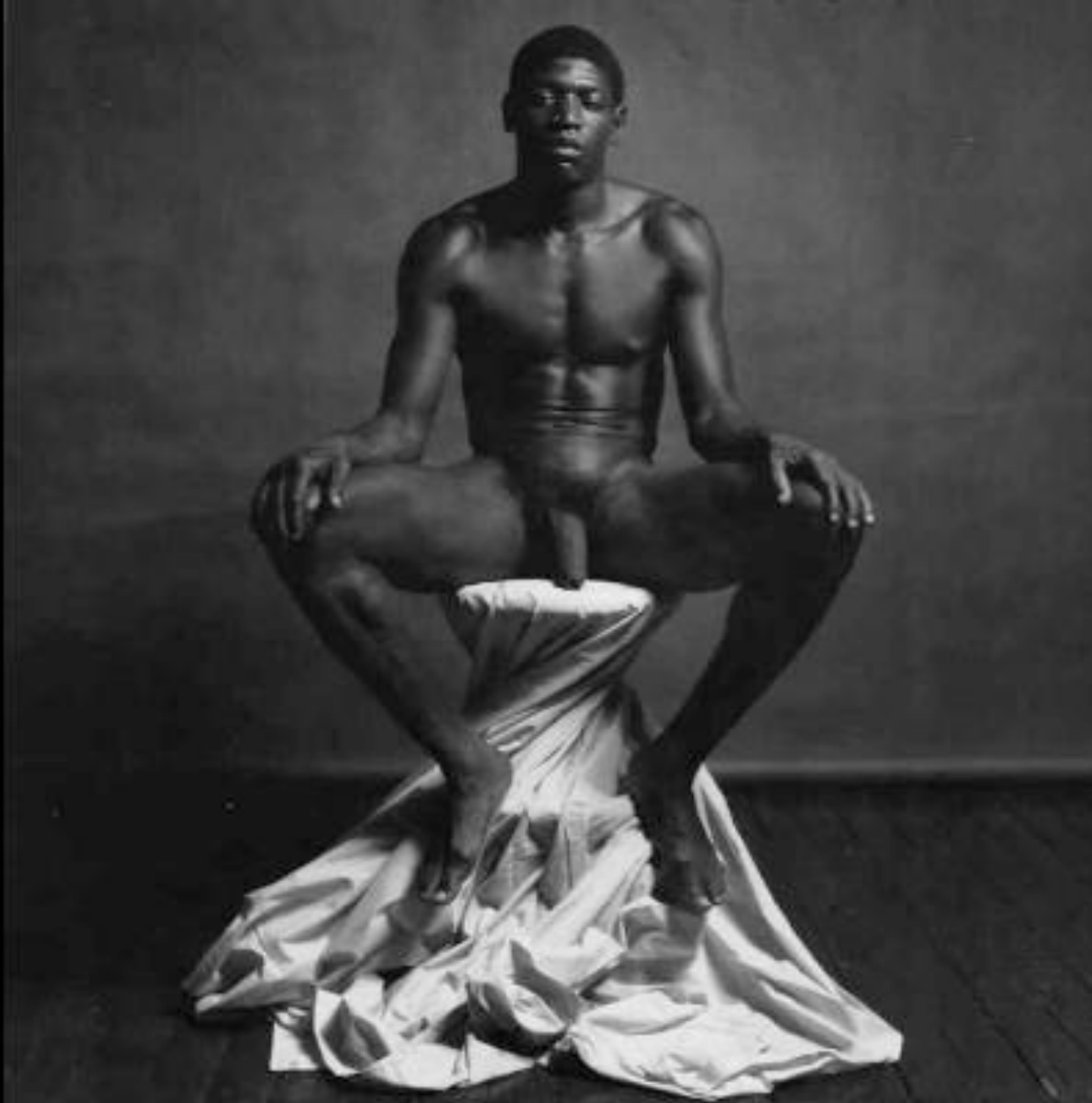


Robert Mapplethorpe, Self-Portrait,
1980

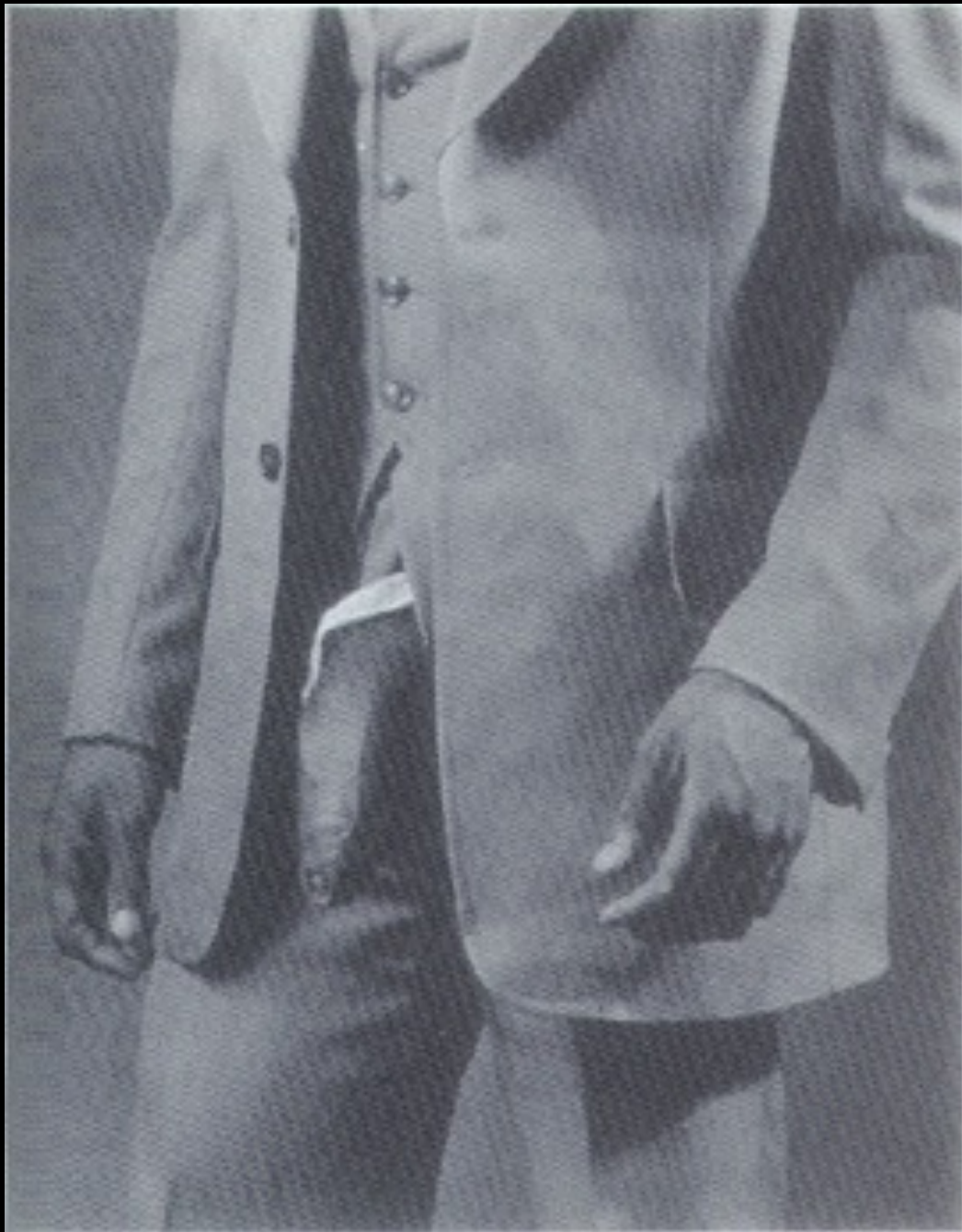


Robert Mapplethorpe, Self-Portrait,
1980

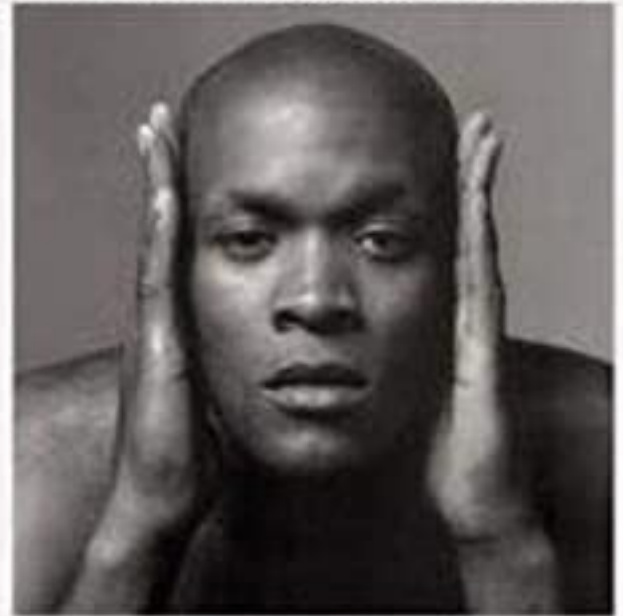
Robert Mapplethorpe, Self-Portrait,
1980



Robert Mapplethorpe, Bob Love, 1979 from *The Black Book* (1986)



ROBERT MAPPLETHORPE



THE BLACK BOOK

Robert Mapplethorpe, Man in Polyester Suit, 1980 from *The Black Book* (1986)



Senator Alphonse D'Amato denouncing NEA funding to Andres Serrano and other artists before congress, May 18, 1989.



Andres Serrano, Immersion (Piss Christ), 1987

Senate Votes to Bar U.S. Support Of 'Obscene or Indecent' Artwork

LEAD: Brushing aside objections that Congress should not be deciding what is art or who is an artist, the Senate voted today to bar the National Endowment for the Arts from supporting "obscene or indecent" work and to cut off Federal funds to two arts groups because they supported exhibitions of work by two provocative photographers.

CONTINUE READING: [Full Text](#)

PUBLISH DATE
July 27, 1989

PAGE NUMBERS
1, 59

SUBJECTS

"All the News That's Fit to Print"

The New York Times

VOL. CXXXVIII . . No. 47,944

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NEW YORK, THURSDAY, JULY 27, 1989

50 cents beyond 75 miles from New York City, except on Long Island. 35 CENTS

P.L.O. SAID TO EASE TERMS FOR VOTING IN OCCUPIED AREAS

LIST OF CONDITIONS GIVEN

Israel Labor Party and Soviets Play Intermediary Role — Likud Assent Doubted

By JOEL BRINKLEY
Special to The New York Times

JERUSALEM, July 26 — For the first time, the Palestine Liberation Organization has offered a specific list of conditions under which it might allow Israel's plan for elections in the occupied territories to go forward, Government officials said today.

The P.L.O.'s terms, which are far more moderate than those offered by the organization in the past, match the conditions deemed acceptable by Israel's Labor Party and others on the political left. But they fall short of what Prime Minister Yitzhak Shamir and other leaders on the Israeli right would consider agreeable.

Still, they show Israel and the P.L.O. closer to agreement on terms for ending the impasse in the West Bank and the Gaza Strip than at any time in the past.

U.S. Involvement Described

Reports of the new conditions first appeared in the Israeli press today and were confirmed, with some important modifications, by the officials.

They said the P.L.O. first made its new position known to the United States during its talks with the American Ambassador in Tunis, the P.L.O.'s headquarters, although officials said the United States was not directly involved in passing the information to Israel.

Instead, a Soviet Deputy Foreign Minister, Gennadi P. Tarasov, met with the P.L.O. chairman, Yasir Arafat, in Tunis on July 26. A few days later he met in Paris with Nimrod Novik, a senior member of the Israeli Labor Party, Israeli officials said today.

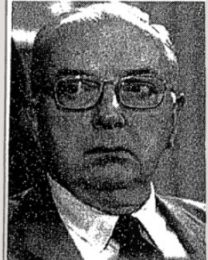
Senate Votes to Bar U.S. Support Of 'Obscene or Indecent' Artwork

Measure, Backed by Helms, Angers Arts Groups

By MICHAEL ORESKES
Special to The New York Times

WASHINGTON, July 26 — Brushing aside objections that Congress should not be deciding what is art or who is an artist, the Senate voted today to bar the National Endowment for the Arts from supporting "obscene or indecent" work and to cut off Federal funds to two arts groups because they supported exhibitions of work by two provocative photographers.

In a voice vote, the Senate approved restrictions proposed by Senator Jesse Helms, Republican of North Carolina,



Senator Jesse Helms, who proposed the arts funds restrictions.

that would bar Federal arts funds from being used to "promote, disseminate or produce obscene or indecent materials, including but not limited to depictions of sadomasochism, homoeroticism, the exploitation of children, or individuals engaged in sex acts; or material which denigrates the objects or beliefs of the adherents of a particular religion or nonreligion."

The measure would also bar grants for artwork that "denigrates, debases or reviles a person, group or class of citizens on the basis of race, creed, sex, handicap, age or national origin."

Arts Groups React

Spokesmen for arts organizations, including the two cited in today's legislation — the Institute for Contemporary Art at the University of Pennsylvania and the Southeastern Center for Contemporary Art in Winston-Salem, N.C. — said they were appalled by the action, which they described as the first time that Congress had tried to interfere directly in granting money to individual arts groups.

The officials said the endowment and the groups it supported had faithfully followed the grant-making system approved by Congress. In the system, known as peer review, members of the arts community pass on grant applications in their respective fields.

But Senator Helms said on the floor of the Senate, "No artist has a pre-emptive claim on the tax dollars of the

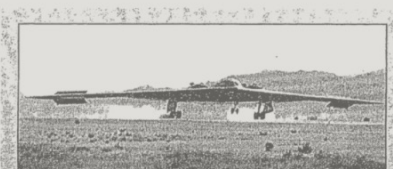
Continued on Page C18, Column 5

Jaruzelski Says Warsaw Pact Opposes a Solidarity Premier

By JOHN TAGLIABUÈ
Special to The New York Times

WARSAW, July 26 — President Wojciech Jaruzelski has told Solidarity that he cannot allow it to form a government because Poland's Communist

Strasbourg, Gorbachev's domestic affairs restrict the



Debating the Stealth Bomber

THE HOUSE

Voted yesterday to:

■ Cut the Bush Administration's 1990 budget for the Stealth bomber from \$4.7 billion to \$3.7 billion.

■ Reduce the number of planes the Air Force may buy next year from three to two.

■ Bar the Air Force from spending the money on those planes until it submits a plan to make the program less expensive and Congress approves it. Such a plan would probably have to include cuts in the proposed fleet of 132 bombers.

THE SENATE

Has approved proposals to:

■ Cut the 1990 budget from \$4.7 billion to \$4.4 billion.

■ Bar any new purchases of the B-2 until after the Air Force has completed a large portion of its initial testing and has certified to Congress that the bomber is both worthy and capable of evading Soviet radar.

■ Ask the Pentagon to study the possibility of reducing the size of the fleet.

The New York Times/July 27, 1989

In Hearings, I.R.S. Agents Tell Of Reprisals, Gifts and Nepotism

By CLYDE H. FARNSWORTH
Special to The New York Times

WASHINGTON, July 26 — New complaints of misconduct within the Internal Revenue Service emerged today as I.R.S. agents described to Congress purported abuses that included nepotism, acceptance of gratuities, reprisals against whistle blowers and irregular use of Government travel funds.

The I.R.S. agents, some of whom are retired and some of whom are still with the agency, testified on the second day of hearings before the House Govern-

ment committee on the floor of the House, scheduled to be delivered Thursday. Some of the changes expected at the agency were detailed in his statement and in another statement by a top aide, Michael J. Murphy, the senior deputy commissioner.

The changes include the installation of an inspection hot line, which will provide an 800 number for anonymous accusations of employee misconduct directly to the national office. The idea is to help whistle blowers who may be re-

Late Edition
New York: Today, hot, muggy, isolated shower. High 94. Tonight, maybe thunderstorms. Low 74. Tomorrow, heavy thunderstorms likely. High 86. Yesterday: High 96, low 75. Details, page C16.

HOUSE BACKS CUT IN BOMBER PROJECT OF \$1 BILLION IN '90

ANOTHER LOSS FOR BUSH

Vote of 257 to 160 Pressures Air Force on Stealth Cost — MX Also Set Back

By ANDREW ROSENTHAL
Special to The New York Times

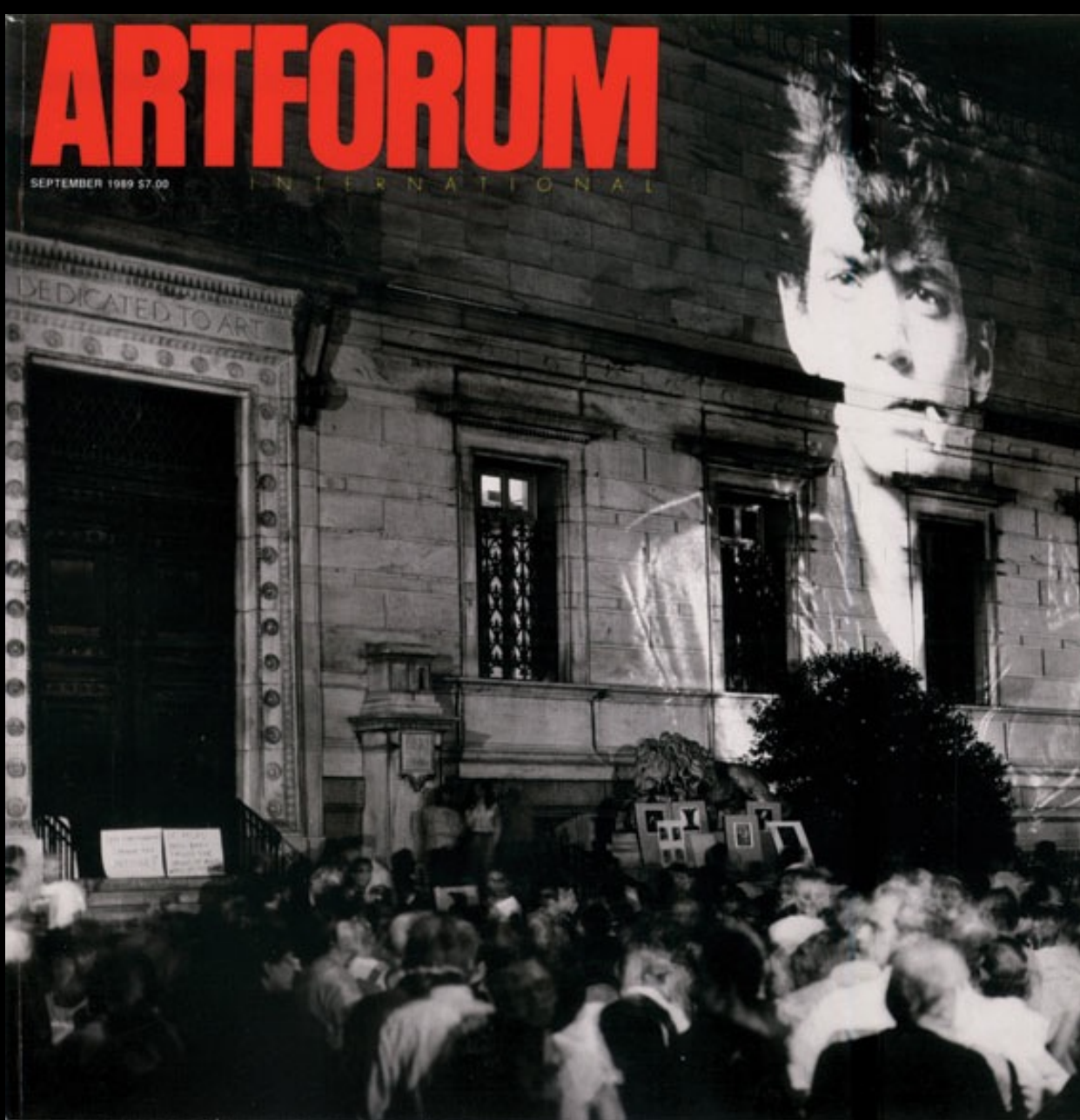
WASHINGTON, July 26 — The House of Representatives voted 257 to 160 today to make deep cuts in the budget for the Stealth bomber and to halt production of the radar-evading plane until the Air Force scales back the \$70 billion program.

The House also opposed President Bush on another major weapons program, voting 224 to 197 to cut the budget for the MX intercontinental ballistic missile program in half and delay by at least a year the purchase of equipment to take the 18-warhead missiles out of their silos and put them in railcars.

The vote on the MX caught Democratic floor leaders by surprise, since it broke with a political compromise between Congress and the White House under which the Air Force would develop two mobile intercontinental missiles: the MX and the truck-borne Midgetman.

But the MX vote, which went largely along party lines, appeared to represent only a temporary setback for the MX program. Congressional leaders expressed confidence that the terms of the compromise would be restored in a House-Senate conference on the 1990 military budget.

Conferences to Be Held
The votes on the Stealth, or B-2, bomber and the MX, along with a Senate vote Tuesday to put restrictions on the Stealth program next year, were driven by politics and the constraints of tighter military budgets. Both decisions



The Perfect Moment: Robert Mapplethorpe Photographs, canceled at the Corcoran Gallery, taken over by Washington Project for the Arts, Art July 21 – August 13, 1989



Two heads and Robert Mapplethorpe, 1981. Photo by Robert Mapplethorpe. Edition 1/100.

ROBERT MAPPLETHORPE
THE PERFECT MOMENT

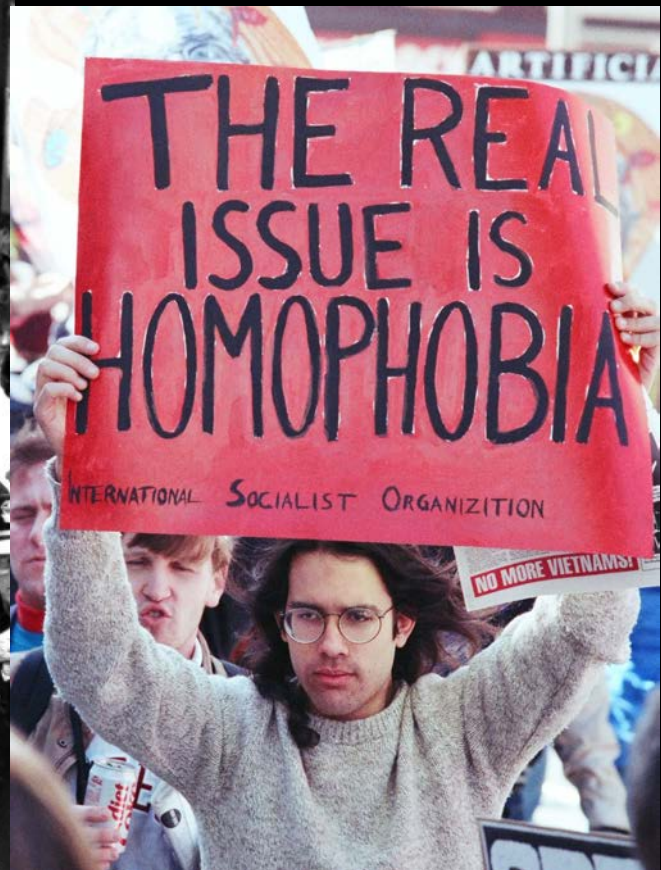
The Contemporary Arts Center
April 7-May 26, 1990

115 East Fifth Street, Cincinnati 513/731-0390

Organized by the Center for Contemporary Art, University of Pennsylvania.
Funded in part by the National Endowment for the Arts and the Contemporary Arts Center.

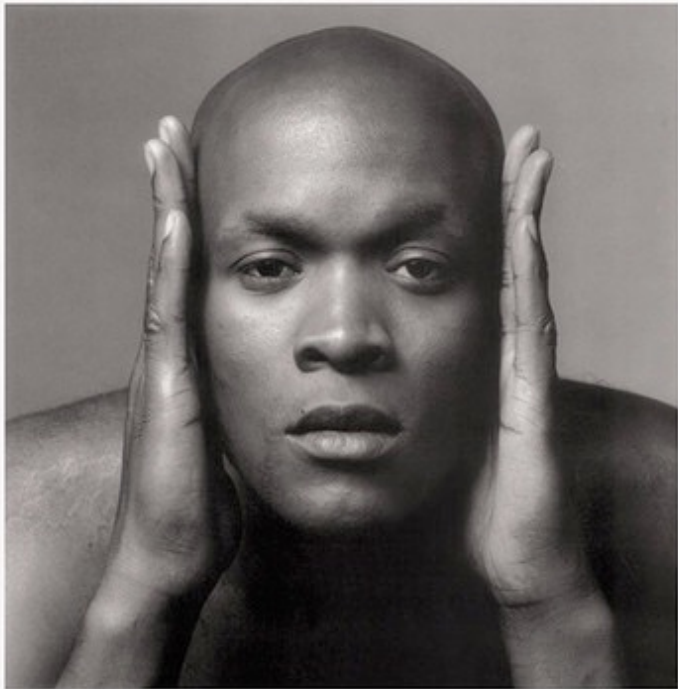






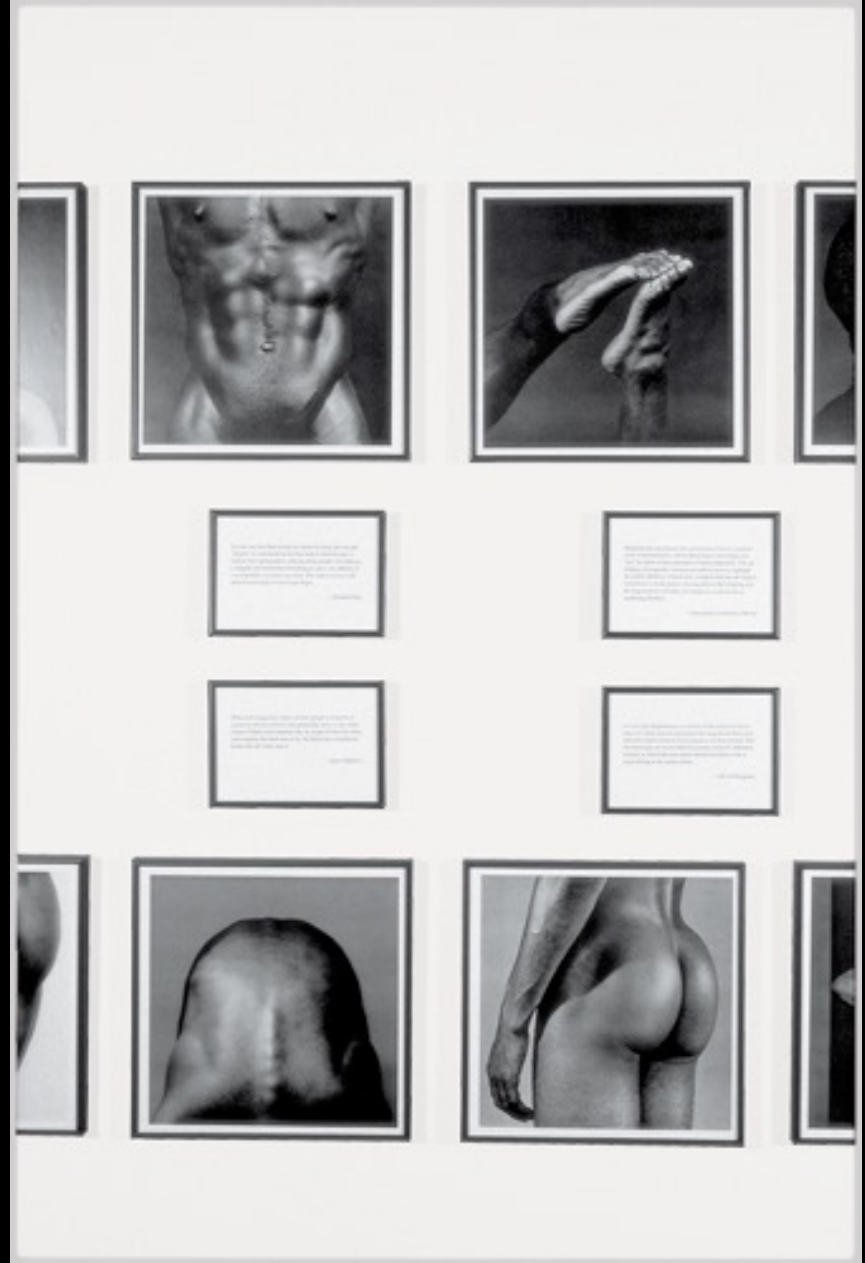
Demonstrators express support for *The Perfect Moment*, an exhibition by Robert Mapplethorpe that included nude and sexually graphic photos.

ROBERT MAPPLETHORPE



THE BLACK BOOK

1986



Glenn Ligon, Notes on the Margin of the Black Book, 1991–93



Glenn Ligon, Notes on the Margin of the Black Book, 1991–93

REPHOTOGRAPHY and APPROPRIATION



Robert Mapplethorpe, from the
Black Book, 1986



Glenn Ligon, Notes on the Margin of the
Black Book, 1991–93



Glenn Ligon, from Mapplethorpe book
1980

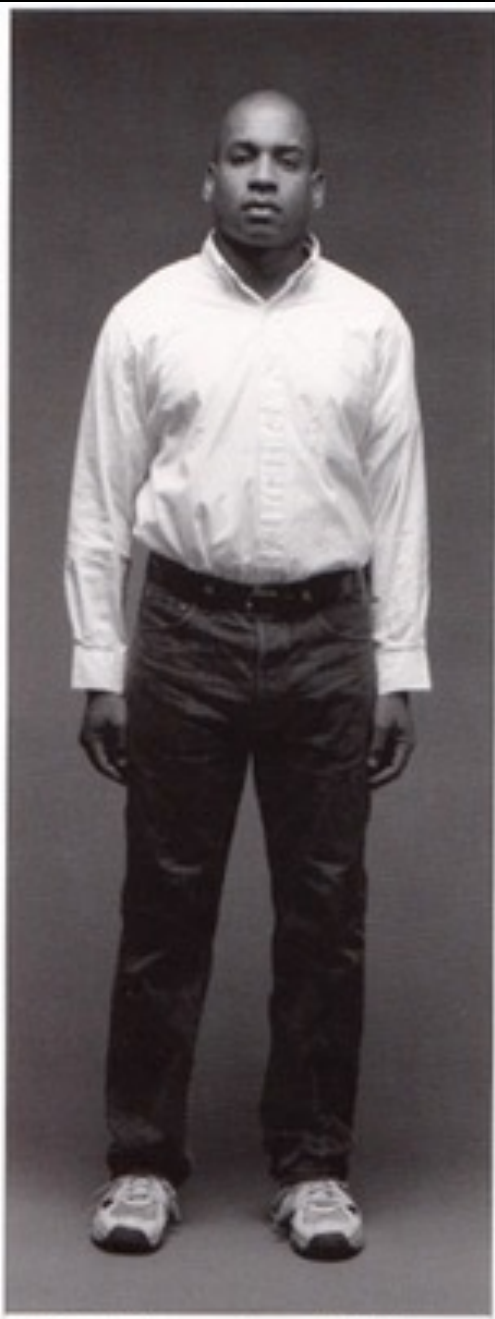
Robert Mapplethorpe, Man in Polyester Suit,

“What one's imagination makes of other people is dictated, of course, by the laws of one's own personality and it is one of the ironies of black-white relations that, by means of what the white man imagines the black man to be, the black man is enabled to know who the white man is.”

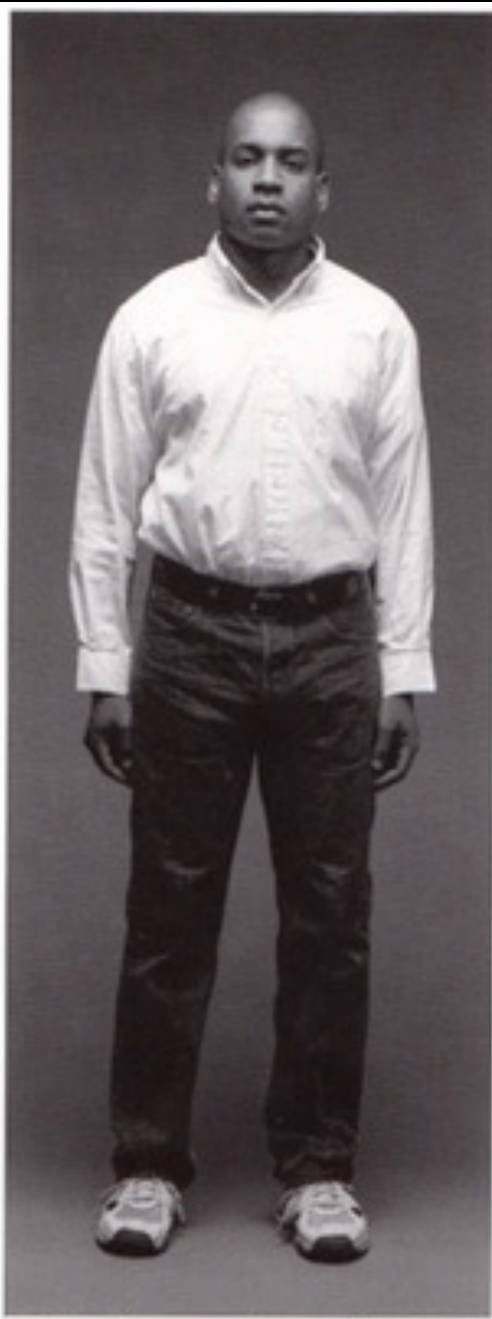
-- James Baldwin



Glenn Ligon, Notes on the Margin of the Black Book, 1991–93



Self-portrait exaggerating my black features



Self-portrait exaggerating my white features

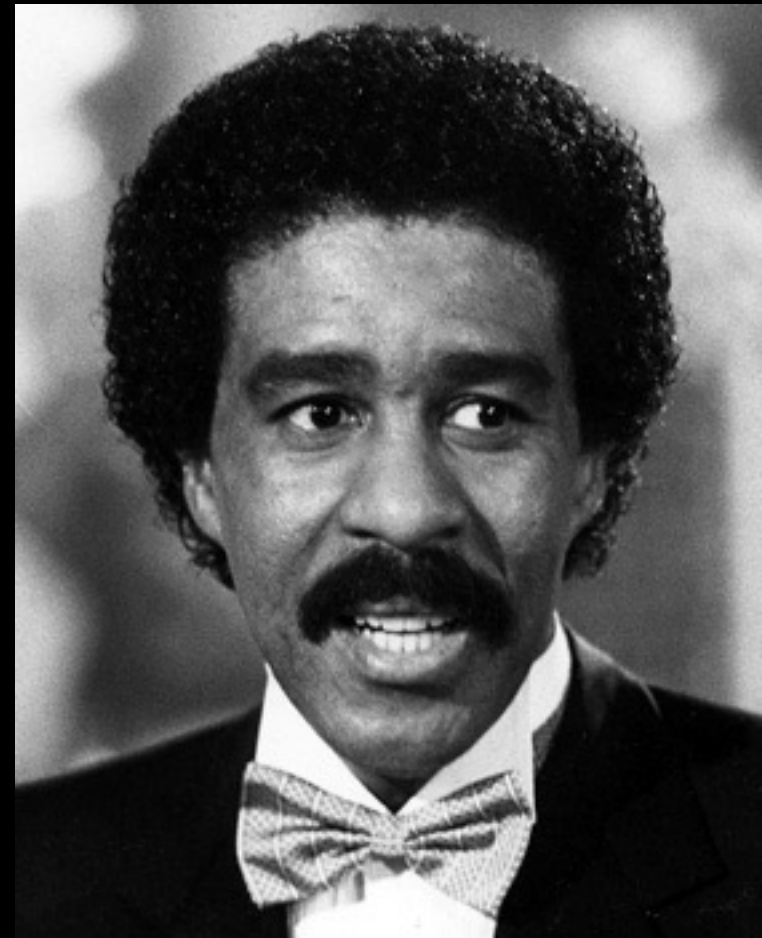
Glenn Ligon, Self-Portrait Series,
1996-2004

I went to Africa. I went to the Mother
land to find my roots! right?
Seven hundred million black people!
Not one of those motherfuckers
knew me.

Glenn Ligon, Gold
Nobody Knew Me #1,
2007

I went to Africa. I went to the Mother
land to find my roots! right?
Seven hundred million black people!
Not one of those motherfuckers
knew me.

Glenn Ligon, Gold Nobody Knew Me #1, 2007



Richard Pryor,
comedian
1940-2005

You know, like, I see people they say,
motherfuckers say, "Well, fuck black
black people." I agree!

Glenn Ligon, I Agree,
2007



Glenn Ligon, Negro Sunshine, 2009

Post-Blackness

This is “the liberating value in tossing off the immense burden of race-wide representation, the idea that everything they do must speak to or for or about the entire race.”

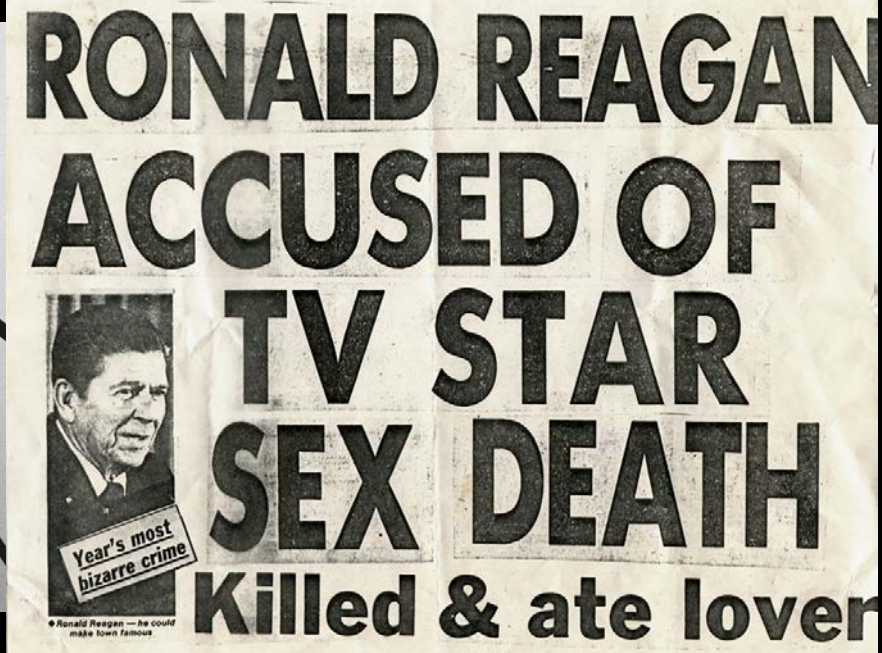
Thelma Golden, Director of Studio Museum in Harlem, and Glenn Ligon



Glenn Ligon, Negro Sunshine, 2009



Keith Haring (1958–1990)



Keith Haring, *Ronald Reagan Accused of TV Star Sex Death*, 1980, Xerox copy



Bottom Left/Right: Keith Haring, *Untitled*, 1980, sumi ink on parchment paper



Keith Haring, Untitled, 1980



Keith Haring, Untitled (Subway Graffiti), 1982/1985





KEITH HARING on being arrested: "Actually, my drawing on those black panels made me more vulnerable to being caught by the cops - so there was an element of danger. "I knew I had to be careful. I thought, 'Even if a cop catches me, I am only using chalk, and I can wipe it off.' Within weeks, the idea of doing this started to define itself and I started these drawings by getting off the train every time I saw an empty panel. So I'd get off, do one, and continue on my way...There are all the cops wondering what this nerdy white boy could possibly have done. So the cop who arrested me says, 'I caught him drawing in the subway on those black panels.' The cop at the desk says, 'So *you're* the guy who does those drawings - hey, Joe, hey Mike... this is the kid who does the subway drawings!' So the cops are coming out and they want to meet me. They take off my handcuffs so they can shake my hand, 'cause, see, it's almost a year that I've done the subway drawings and I'm a celebrity. The cop who brought me in felt like a total fool. Of course, I was given a regular summons."







Keith Haring in the Pop Shop, NYC, 1986



Keith Haring, Ignorance = Fear, 1989



photograph by Mark Thiessen
©1992 The NAMES Project Foundation



AIDS Quilt, The NAMES Project, 1987-present

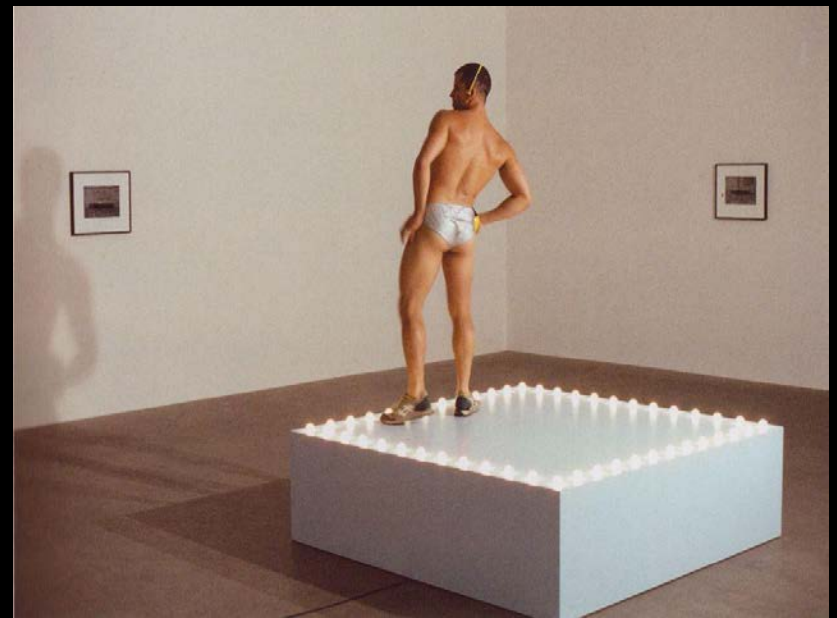
“The NAMES Project works to display The Quilt in nearly 1,000 venues each year, to conserve and care for the aging 54-ton tapestry and it’s half a million piece archive, and to encourage and support the creation of new Quilt panels for this ever-evolving handmade memorial.”

<http://www.aidsquilt.org/>



Left and Right: Felix Gonzalez-Torres, Untitled (Go-Go Dancing Platform), 1991 (2004)

An interview with Robert Storr tells us that Gonzalez-Torres's work is "conceptualism used for a political or a social end." When asked how he defines the political or social dimension of art, Gonzales-Torres responded by saying "All art and all cultural production is political."





Felix Gonzalez-Torres, Untitled, billboard, 1991



Felix Gonzalez-Torres, For Jeff, 1992

The instructions that accompany 1992's *Untitled (For Jeff)* encourage multiple simultaneous displays of the billboard-size banner of an open hand that honors the man who tended to the artist's dying partner, Ross.



Felix Gonzalez-Torres' *Untitled (For Jeff)* installed at the Museum for Modern Art **MMK** in Frankfurt, Germany



Felix Gonzalez-Torres' Untitled (For Jeff) installed at the Hirshhorn Museum and Sculpture Garden



In 2010, as part of its 15th anniversary, Artpace presented an exhibition throughout four Texas cities (San Antonio, Houston, Dallas and El Paso) comprising 13 billboard works by the artist. It was the first exhibition to survey Gonzalez-Torres' billboard works and garnered international attention.



Felix Gonzalez-Torres, "Untitled" (For Jeff), 1992 at The MAC in Belfast, Northern Ireland

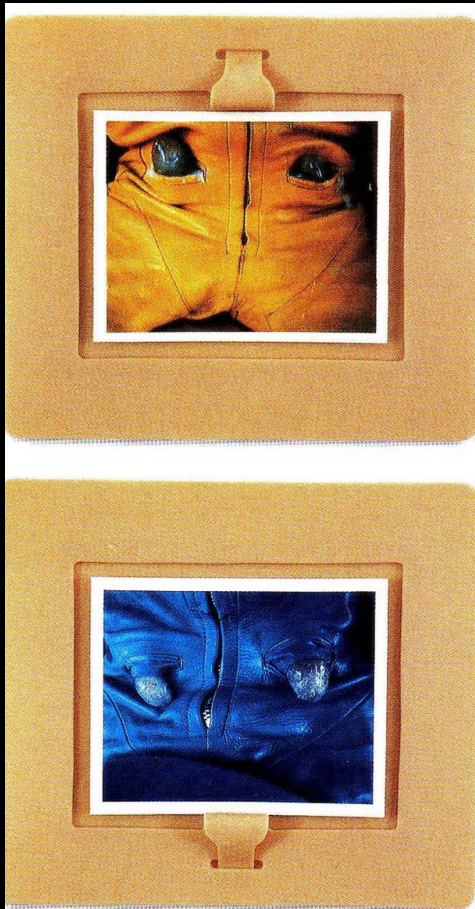


Felix Gonzalez-Torres, Portrait of Ross in LA, candies wrapped in colored cellophane, 1991

When people ask me, "Who is your public?" I say honestly, without skipping a beat, "Ross." The public was Ross. The rest of the people just come to the work. In my recent show at the Hirshhorn, which is one of the best experiences I have had in a long time, the guards were really in it. Because I talked to them, I dealt with them. They're going to be here eight hours with this stuff. And I never see guards as guards, I see guards as the public. Since the other answer to the question "Who's the public?" is, well, the people who are around you, which includes the guards. In Washington people asked me, "Did I train the guards, did I give them a lecture?" I said, "No, I just talk to them when I'm doing the work." They said, "You know we have never been to an exhibit where the guards go up to the viewers and tell them what to do, and where to go, what to look at, what it means." But again, that division of labor, that division of function is always there in place to serve someone's agenda."



Felix Gonzalez-Torres, Portrait of Ross, candies wrapped in colored cellophane, 1991



Matthew Barney,
Cremaster 4, 1994

Robert Gober,
Untitled (Bridal
Photo), 1996



Paul McCarthy,
Tubbing, 1974

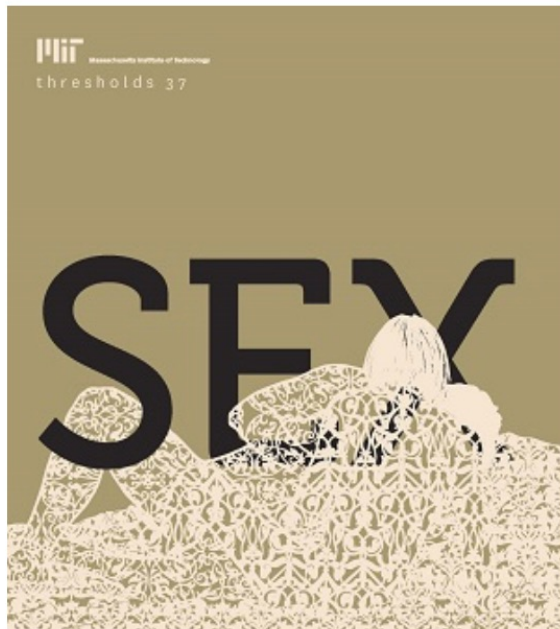
Toxic Masculinity (2015)

Insecure Masculinity (2018)

Progressive Masculinity (2010)



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Machismo, Castration, Homophobia: A Progressive Politics of Masculinity in the Work of Gobar, Barney and McCarthy

[Charissa N. Terranova](#)

Posted Online November 09, 2018

https://doi.org/10.1162/thld_a_00190

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Annual

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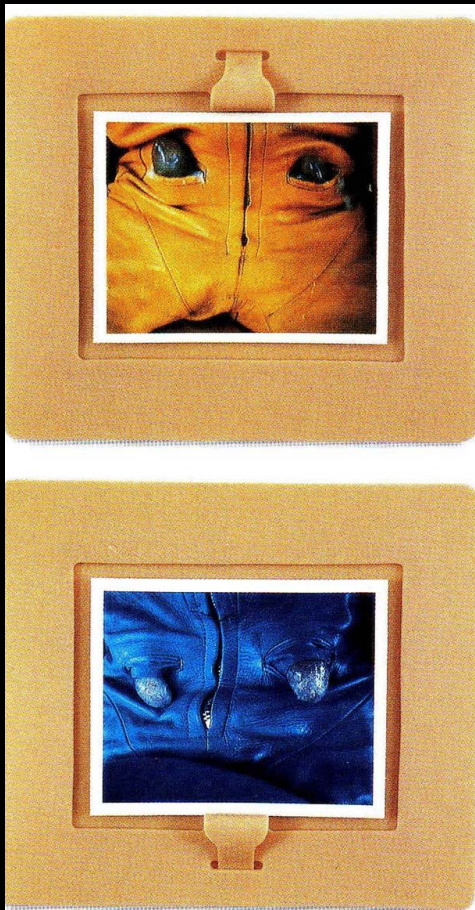
ISSN: 711X

E-ISSN: 2575-7338

Thresholds

NO. 37 | Spring 2010

p.20-29



Matthew Barney,
Cremaster 4, 1994

Robert Gober,
Untitled (Bridal
Photo), 1996



Paul McCarthy,
Tubbing, 1974

The work of three contemporary artists – Robert Gober, Paul McCarthy, and Matthew Barney – quietly foments a silent, if not passive, revolution in the realm of the arts by deflating certain norms associated with masculinity, such as sexual prowess, stamina, erection-on-demand, he-man virility, extraordinary member size and clear and legible heterosexuality as the universal norm for men.

It is a passive and weak revolution in thinking and artistic practice based on the body made sexual not so much by “nature” but, and in keeping with Michel Foucault, administration. On first blush, we might interpret an essay on progressive masculinity, moreover an entire issue of an academic journal for architecture and visual studies devoted to the subject of “sex,” as a dalliance with the avant-garde or an experimental provocation of sorts. As Foucault states, just speaking about sex “has the appearance of a deliberate transgression.” I propose here a dialectical stance-taking further in keeping with Foucault that delivers transgression only inasmuch as we understand that the overstepping of boundaries places us only deeper within certain power struggles. Boundary-breaking is but a stirring of trends readymade for the market. One step forward across a boundary is one step further into the realm of someone else’s control. Nevertheless we march.

I argue here for a weak sense of agency with no promise of emancipation, but only a creative, productive, and playful meandering through the labyrinths of discourse. We play through the dialectical movements of a paradigm that prima facie delivers transgression only to reinstate our position in the biopolitical campaign of bureaucratic administration. Though not part of any such cohesive avant-garde movement, the work of these three artists constitutes a rising – an inching-along – of a progressive politics of masculinity. And it does so by confronting head on machismo, castration anxiety, and homophobia.



Matthew Barney, Cremaster 5, 1997



Robert Gober, Untitled, 1990



Paul McCarthy, Basement Bunker: Painting Queens in the Red Carpet Hall, 2003

The objects and moving-images of these artists “cannot be theorized apart from the forcible and reiterative practice of regulatory sexual regimes,” as Judith Butler states. Because much of the work symbolically oscillates between and beyond gender dimorphism, that is, the male-vs-female paradigm, we find here a body politic that is gender deviant. This is work that transgresses the age-old ideological as well as biological binary of “man” and “woman.” It is work that is in the same vein “degenderist,” to use a word from an exhibition at the Setagaya Museum in Tokyo in 1997.

- ABJECTION
- SELF-ABASING MANHOOD -- EVIDENCE OF ORGANISMIC SECURITY RATHER THAN ORGANISMIC INSECURITY
- DEGENDERING/REGENDERING
- INTENTIONAL SELF-DEGRADATION OF CISGENDER MANHOOD
- GENDER AGAINST THE CULTURAL GRAIN

Their work recognizes the constructed nature of gendered identity in that it “performs” masculinity. It is work, however, that does not act out maleness, or masculinity, ex nihilo, as though a Promethean act of pure will. Rather, here we find instances of performance in keeping with Judith Butler’s gender theory. Goyer, Barney, and McCarthy rehearse, ricochet against, and finally reject the limiting rules of male gender as proscribed and repeated by the language and ideologies into which we are born.



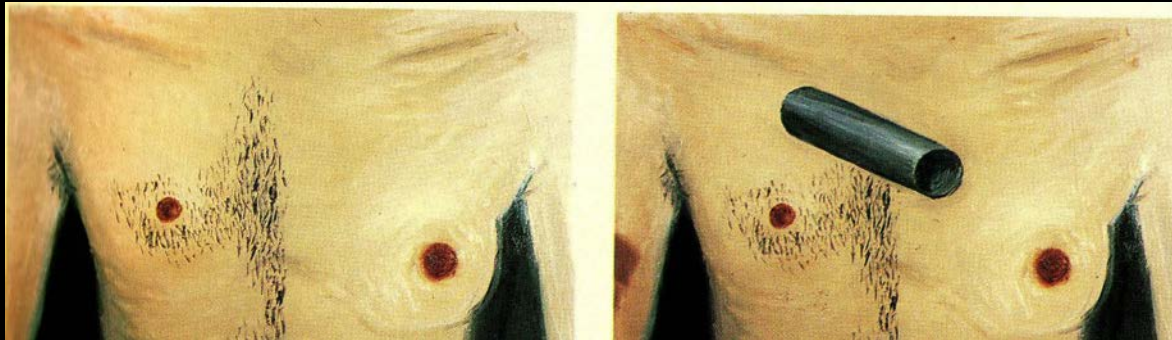
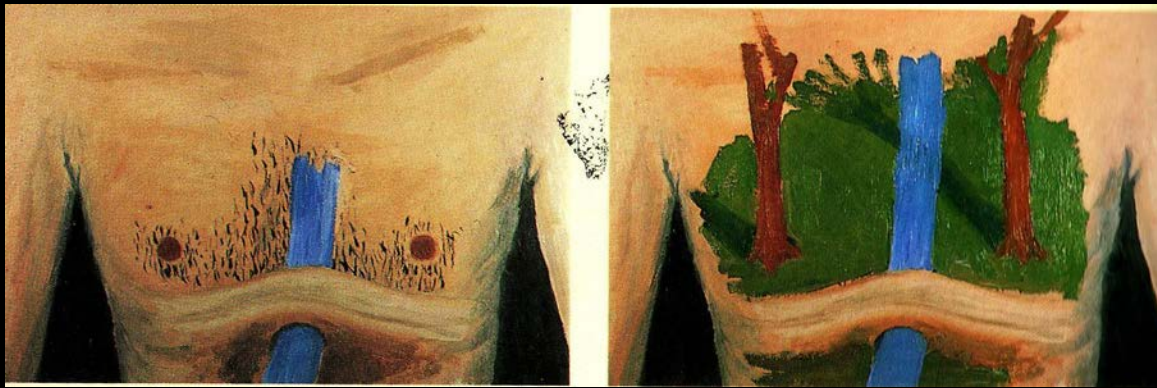
Matthew Barney, Cremaster 3, 2002



Robert Goyer,
Man Coming
Out of the
Woman,
1993-94



Paul McCarthy, Hot Dog, 1974

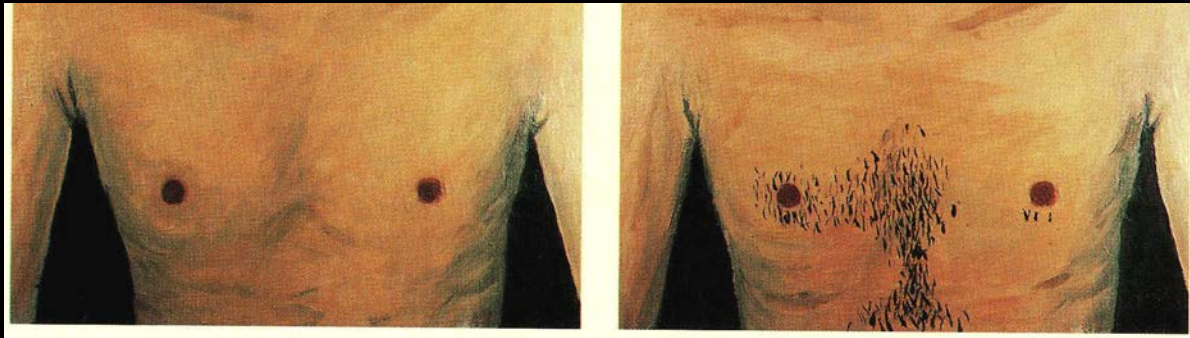


Robert Gober, Chests: Slides of a Changing Painting, 1982-83

Gober, Untitled, 1995-97

Robert Gober, born 1954

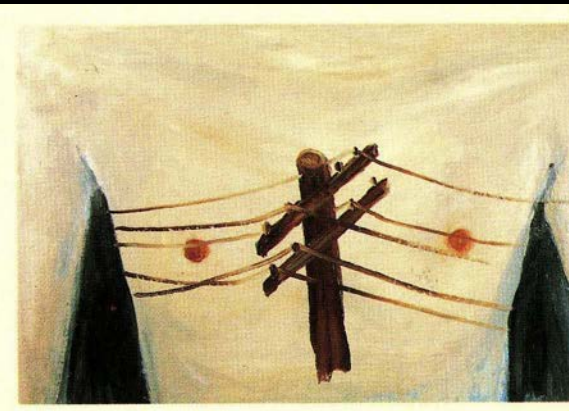
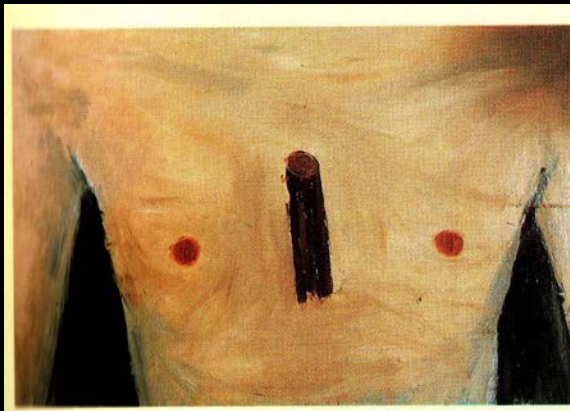
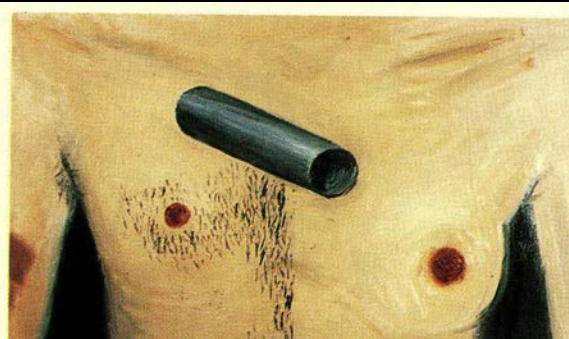
- sculptures explore sexuality, relationships, nature, politics, and religion
- based on memories from his childhood or on familiar subject matter from around his home or studio. Sinks, doors, cribs, chairs, and body parts recur in his oeuvre
- large room-sized installations, sometimes incorporating running water and theatrical lighting
- work is made by hand in his studio with painstaking attention to detail



For a period of about a year, Gober repeatedly painted and photographed the same small board. He covered its surface, roughly eleven by fourteen inches, with motifs such as pipes, drains, landscapes, and the human chest. From the thousands of slides he produced, Gober selected eighty-nine to create the "memoir" *Slides of a Changing Painting*. The images, many of which address the themes of metamorphosis, indeterminacy, and sexual difference, record the transformation of his panel and reanimate the process of painting. *Slides of a Changing Painting* replaces the single finished object with a series of dematerialized images, all absent and none more authoritative than another.

<https://www.metmuseum.org/art/collection/search/689669>

Gober, *Chests*, 1982-83



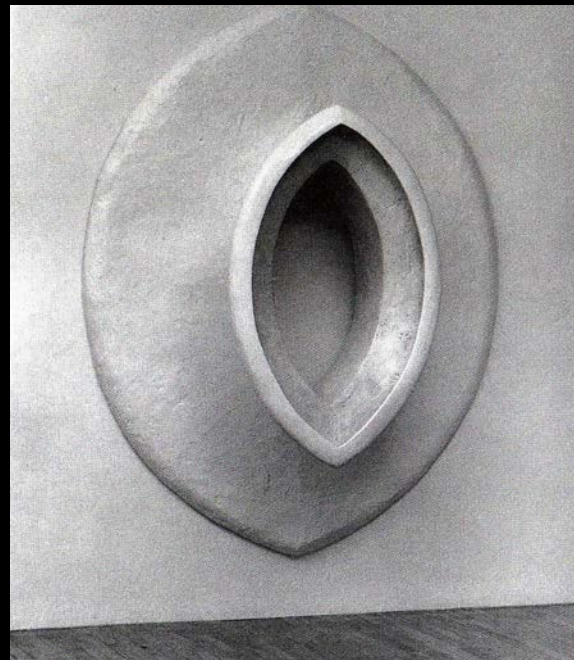






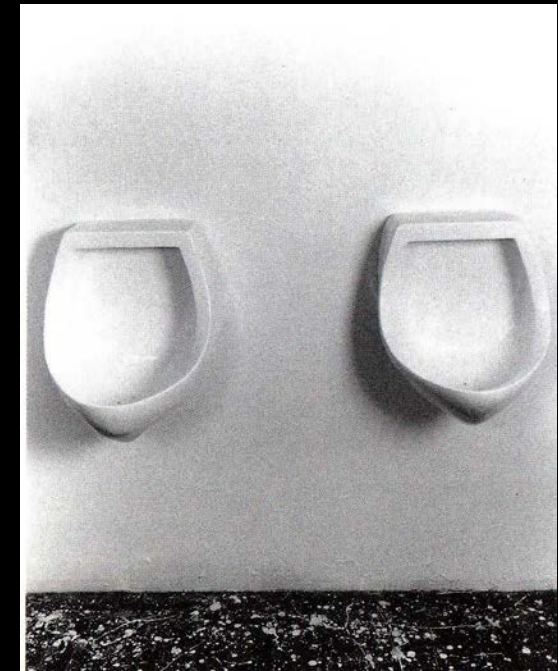
Gober, Subconscious Sinks,
1985

Plaster, wood, wire lath, steel,
and enamel



Gober, Two Bent Sinks, 1985

Plaster, wood, wire lath,
steel, and enamel,



Gober, Two Urinals, 1986

Plaster, wood, wire lath,
steel, and enamel,



Readymade

Duchamp, Fountain, 1917



Robert Gober,
Untitled (Bridal Photo), 1992



Robert Gober, Installation at the Dia Center, 1992



Robert Gober, Newspaper, 1992 Bundle of offset lithographs with twine



Matthew Barney, *Drawing Restraint 2*, 1988



DRAWING RESTRAINT (1987-present) is a significant and long-term project for Matthew Barney (b. 1967), in which he proposes art-making as parallel to athletic training: the development of form occurs through resistance. The earliest in the series, *DRAWING RESTRAINT 1-6* (1987-1989), show simple studio experiments, where Barney attempts to mark the ceiling and the walls while bouncing on a tilted trampoline or tethered at the thighs with bungee cords. From the 1990s onwards, the artist began to introduce the spectacular cinematic narratives for which he is best known. *DRAWING RESTRAINT 17* (2010) filmed in Switzerland, is a two-channel video bearing Barney's signature high production value and allegorical storytelling. Usually, in this series, Barney subjects his own body to physical tests; here for the first time, the protagonist is an athletic young Swiss woman, while Barney now plays the removed role of the established artist.



Barney, Drawing Restraint 3, 1988
– still from video/film

cast petroleum wax and thermal
plastic olympic weight lifting bar



Barney, Drawing Restraint 7, 1993



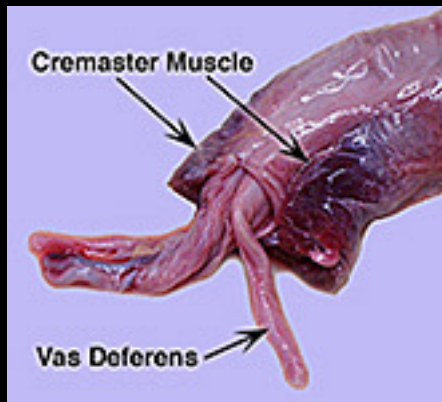
Barney, *Transexualis*, 1991

walk-in cooler, formed and cast petroleum jelly decline bench, human chorionic gonadotropin, speculum, self-lubricating plastic flight blocks with videotapes: "Mile High Threshold: Flight with the Anal Sadistic Warrior" and "Delay of Game"



Begun while still a student at Yale, Barney was influenced by his background as an athlete and sought to foreground the physical body and its tensions in a studio practice. *DRAWING RESTRAINT* comprises drawings, sculpture, photographs and video works emerging from his self-imposed and increasingly complex obstacles and scenarios. Considered together, *DRAWING RESTRAINT* forms an ongoing proposition for the harnessing of one's impulses and drives into a desired output, artistic or otherwise. They demonstrate the underpinnings of Barney's work, in which the body plays a central role, and ritualistic processes of creation are explored through manifold materials, settings, and personas.

<https://ago.ca/exhibitions/matthew-barney-drawing-restraint>

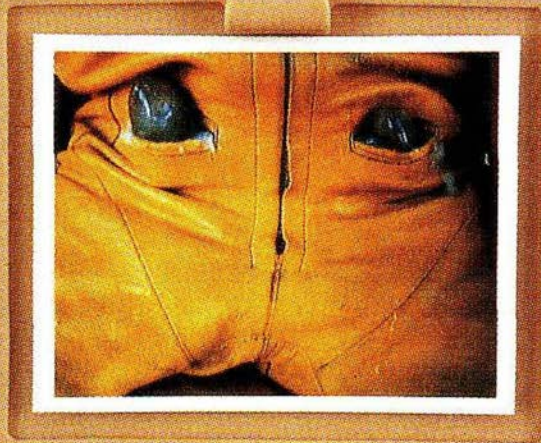


The cremaster develops fully only in males; in females it is only a few muscle loops. The cremaster muscle lowers and raises the testis in order to control its temperature. When a man enters an environment with a colder temperature, the muscle causes the testis to move against the **body**. The more the testis presses against the **body**, the less it is exposed to the cold air.



Matthew Barney, From the *Cremaster Suite*, C-prints in self-lubricating plastic frames, 1994-2002

Cremaster series is made up of five feature-length films



Matthew Barney,
Cremaster 4, 1994



Barney, Cremaster 4, 1994

Viewers see twin actions including a motorcycle sidecar race around the Isle of Man intercut with a satyr tap-dancing a hole through a tile floor. The film includes androgynous fairies who put some oozing goo into the pockets of the satyr, which transports to the racers.



Barney, Cremaster 1, 1995



Barney, Cremaster 5, 1997



Wasp-waisted characters from Matthew
Barney's Cremaster 2, 1999



Barney, Cremaster 2, 1999



Richard Serra, sculptor

Barney, Cremaster 3, 2002



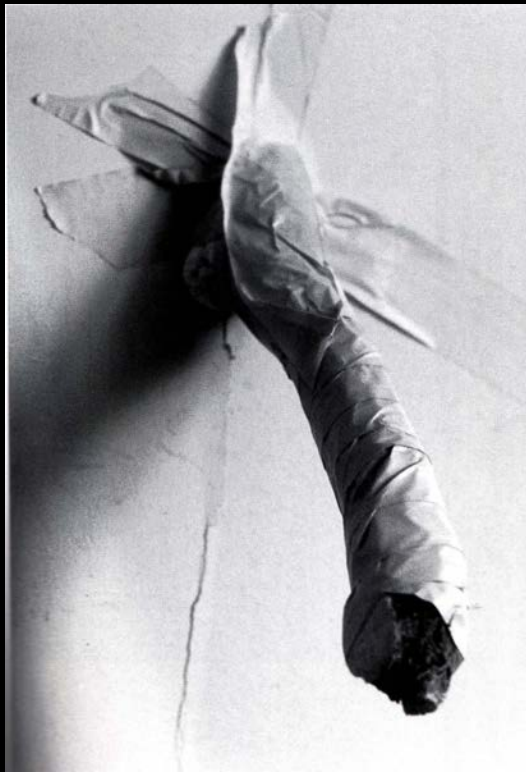
Richard Serra, Tilted Arc, 1981



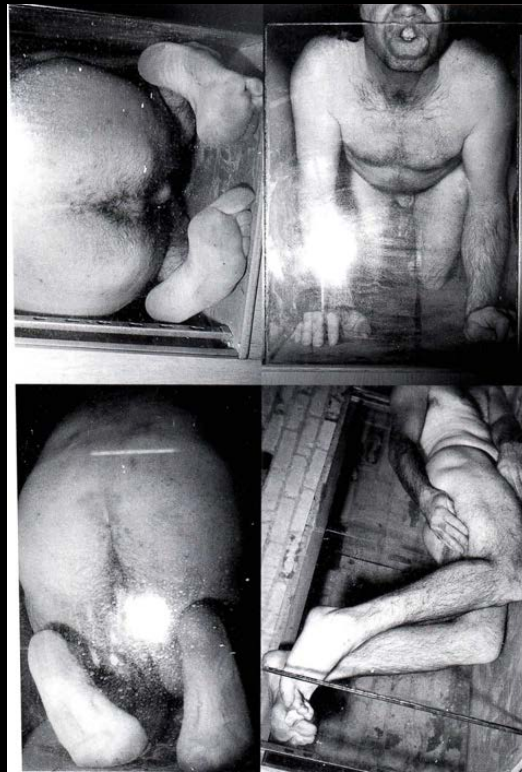
Barney, Cremaster 1, 1995



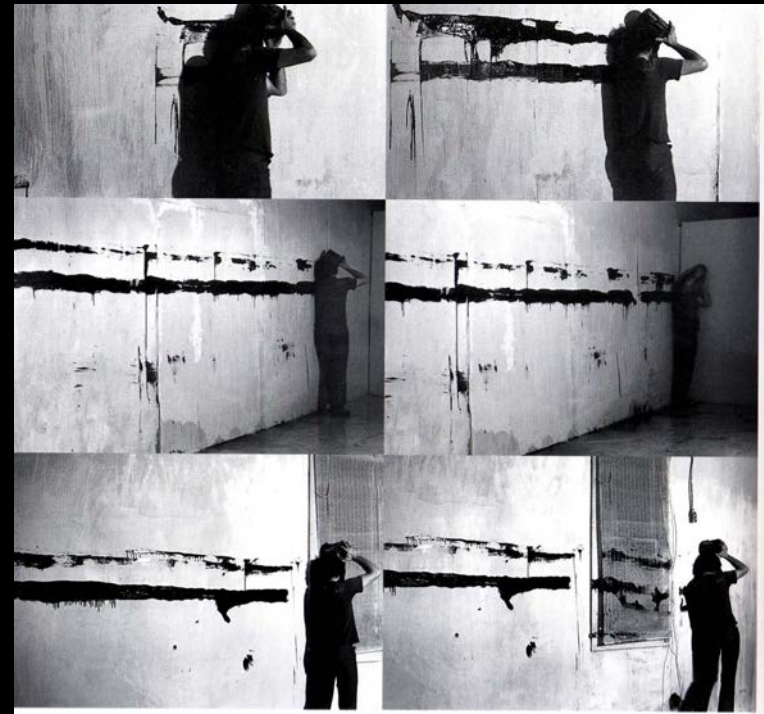
Barney, Cremaster 3, 2002



Paul McCarthy, Stick Dick,
1971



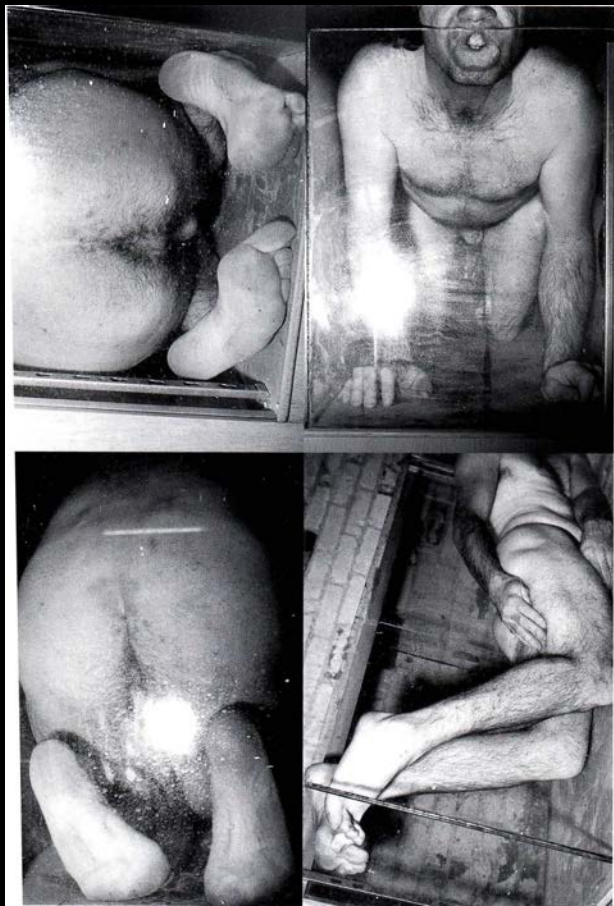
Paul McCarthy, Glass Case,
1974



Paul McCarthy, Face, Head, Shoulders
Painting-Wall, Black Line, 1972

Paul McCarthy, b. 1945

- LA-based
- Makes work that is intentionally alienating to viewer
- performance, sculpture, and film
- Influenced by popular culture
- Influenced by lewd sexual innuendo



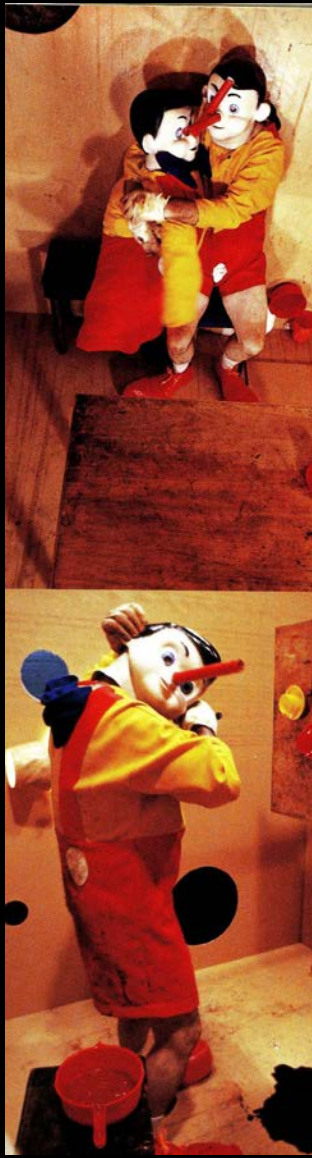
Paul McCarthy, Glass Case, 1974



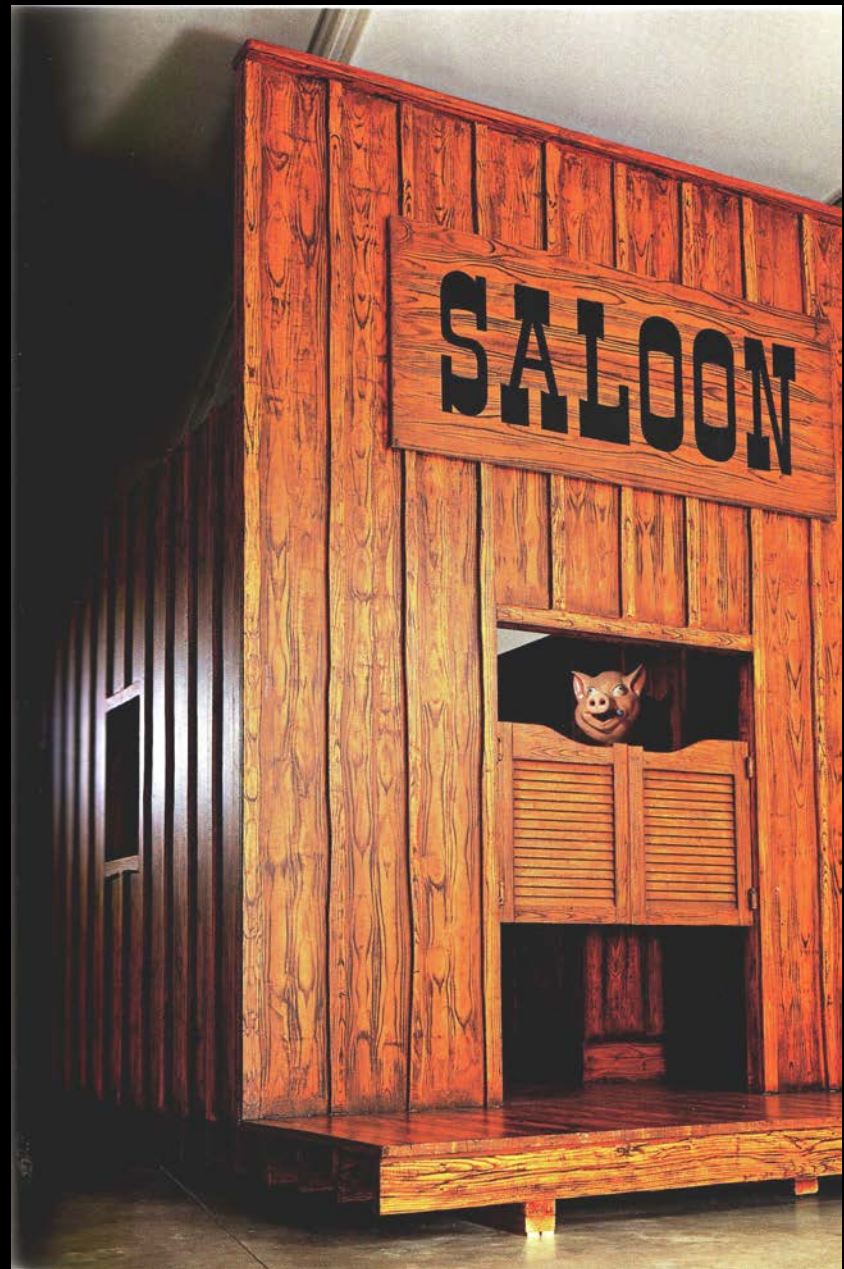
Pipilotti Rist, Open My Glade, 2000-2017



McCarthy, Meat Cake #1, 1974 McCarthy, Meat Cake #3, 1974 McCarthy, Hot Dog, 1974



McCarthy, Pinocchio
Pipenose
Householddilemma, 1994



McCarthy, Yaa Hoo Town, Saloon, 1996



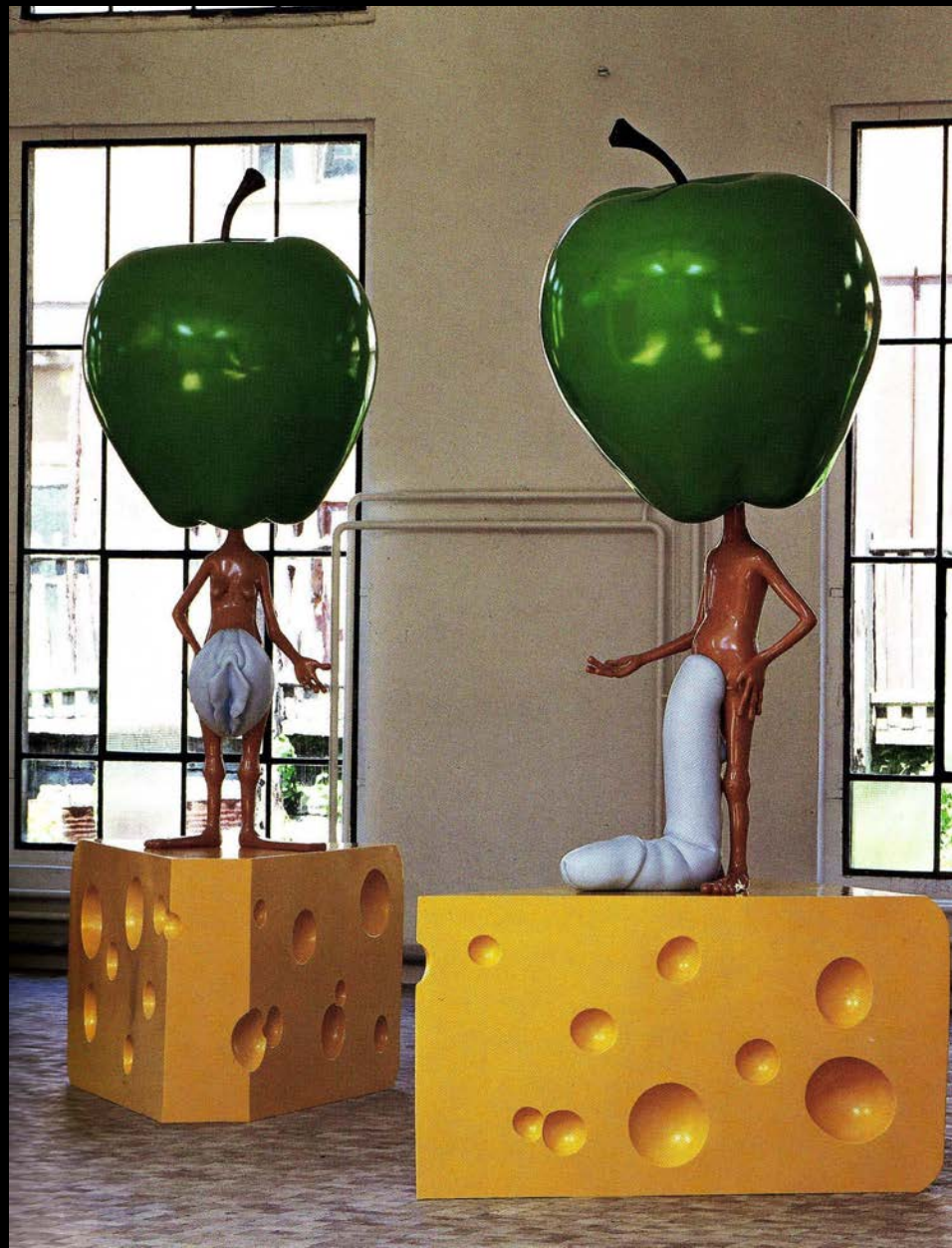
McCarthy, Pinocchio Pipenose
Householddilemma, 1994



McCarthy, Yaa Hoo Town, Saloon, 1996



McCarthy, Spaghetti Man, 1993



McCarthy, Apple Heads on Swiss Cheese, 1997-99



Postmodernism and the Image: Pictures Generation

POSTMODERNISM
FRAGMENTATION
MULTICULTURALISM
REPRODUCTION
SIMULACRA
SIMULATION
HYPERREAL

“Whence the possibility of an ideological analysis of Disneyland (L. Marin did it very well in *Utopiques, jeux d'espace* [Utopias, play of space]): digest of the American way of life, panegyric of American values, idealized transposition of a contradictory reality. Certainly. But this masks something else and this "ideological" blanket functions as a cover for a simulation of the third order: Disneyland exists in order to hide that it is the "real" country, all of "real" America that is Disneyland (a bit like prisons are there to hide that it is the social in its entirety, in its banal omnipresence, that is carceral). Disneyland is presented as imaginary in order to make us believe that the rest is real, whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation. It is no longer a question of a false representation of reality (ideology) but of concealing the fact that the real is no longer real, and thus of saving the reality principle.”

— Jean Baudrillard, *Simulacra and Simulation* (1981)

“Holography, the latest technical miracle of laser rays, was invented back in the '50's by Dennis Gabor; it achieves a full-color photographic representation that is more than three dimensional. You look into a magic box and a miniature train or horse appears; as you shift your gaze you can see those parts of the object that you were prevented from glimpsing by the laws of perspective. If the box is circular you can see the object from all sides. If the object was filmed, thanks to various devices, in motion, then it moves before your eyes, or else you move, and as you change position, you can see the girl wink or the fisherman drain the can of beer in his hand. It isn't cinema, but rather a kind of virtual object in three dimensions that exists even where you don't see it, and if you move you can see it there, too.”

-- Umberto Eco, *Travels in Hyperreality* (1973)



ENLIGHTENED FALSE CONSCIOUSNESS

Peter Sloterdijk



Jeff Koons, Advertisement, *Art Forum*, 27 November, 1988



Jeff Koons, Three Ball 50-50
Tank, 1985





Jeff Koons, New Hoover Convertibles,
Green Red, Brown, New Hoover
Deluxe Shampoo Polishers Yellow,
Brown Doubledecker, 1981/87



Jeff Koons, Rabbit, 1986



Jeff Koons, Michael Jackson and Bubbles, 1988



Jeff Koons, Made in Heaven (Koons and Cicciolina), 1990



Jeff Koons, Puppy, 1992

Pictures by Douglas Crimp

Pictures Generation

Artist's Space 1977 and Metro Pictures

“Pictures Generation”

Artists Space 1977 and Metro Pictures

What then are these new aesthetic activities? Simply to enumerate a list of mediums to which “painters” and “sculptors” have increasingly turned – film, photography, video, performance – will not locate them precisely, since it is not merely a question of shifting conventions of one medium to those of another. The ease with which many artists managed, some ten years ago, to change mediums – from sculpture, say, to film (Serra, Morris, et. al.) or from dance to film (Rainer) – or were willing to “corrupt” one medium with another – to present a work of sculpture, for example, in the form of a photograph (Smithson, Long) – or abjured any physical manifestation of the work (Barry, Weiner) makes it clear that the actual characteristics of the medium, per se, cannot any longer tell us much about an artist’s activity.

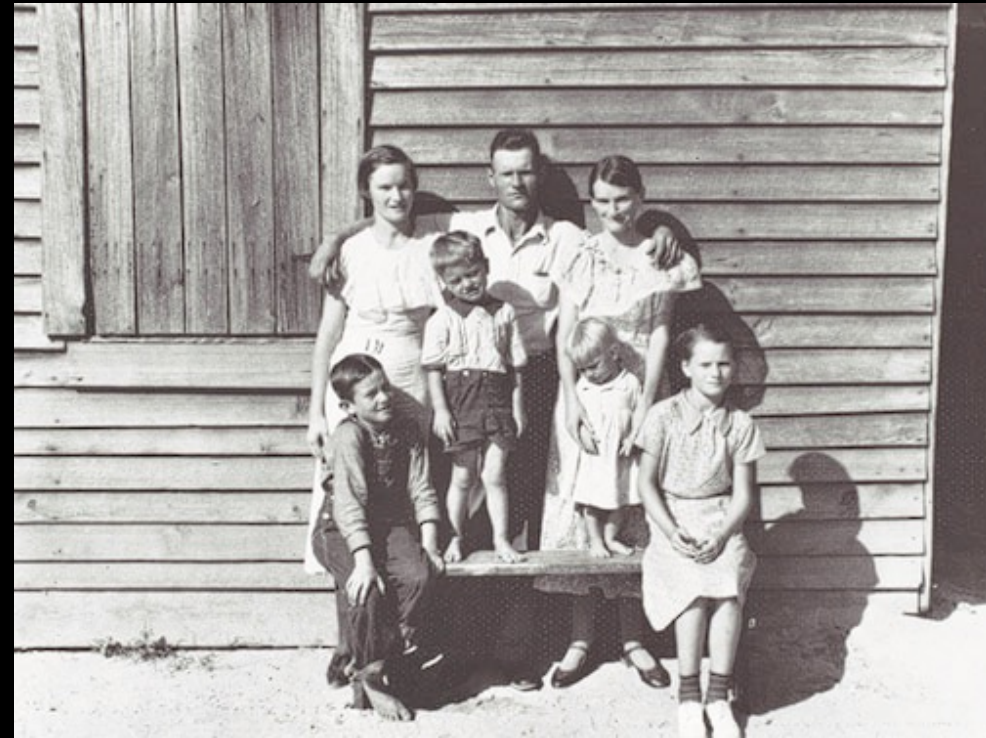
In choosing the word pictures for this show, I hoped to convey the work's most salient characteristic-recognizable images-but also and importantly the ambiguities it sustains. As is typical of what has come to be called postmodernism, this new work is not confined to any particular medium; instead, it makes use of photography, film, performance, as well as traditional modes of painting, drawing, and sculpture. Picture, used colloquially, is also nonspecific: a picture book might be a book of drawings or photographs, and in common speech a painting, drawing, or print is often called, simply, a picture. Equally important for my purposes, picture, in its verb form, can refer to a mental process as well as the production of an aesthetic object.

Douglas Crimp, “Pictures,” *October*, Vol. 8 (Spring, 1979), pp. 75-88



Walker Evans, Let Us Now Praise Famous Men: Shields Family, 1936/39

REPHOTOGRAPHY and APPROPRIATION



L: Walker Evans, *Let Us Now Praise Famous Men: Shields Family*, 1936/39

R: Sherrie Levine, *Untitled (After Walker Evans: 2)*, 1981

REPHOTOGRAPHY and APPROPRIATION



Robert Mapplethorpe, from the
Black Book, 1986



Glenn Ligon, Notes on the Margin of the
Black Book, 1991–93



Walker Evans, Let Us Now Praise Famous Men: Shields Family, 1936/39



L: Walker Evans, *Let Us Now Praise Famous Men: Shields Family*, 1936/39

R: Sherrie Levine, *Untitled (After Walker Evans: 2)*, 1981



Sherrie Levine, Untitled (President 4), 1979



Sherrie Levine, President Collage 1, 1979



Cindy Sherman, Untitled Film Still #6, 1978



Cindy Sherman, Untitled D 1975



Cindy Sherman, Untitled Film Still #10, 1978



Cindy Sherman, Untitled (No. 264 Woman with Mask), 1992



Robert Longo, Men in the Cities Series, 1979
Charcoal, graphite on paper



Robert Longo, Untitled, 1981

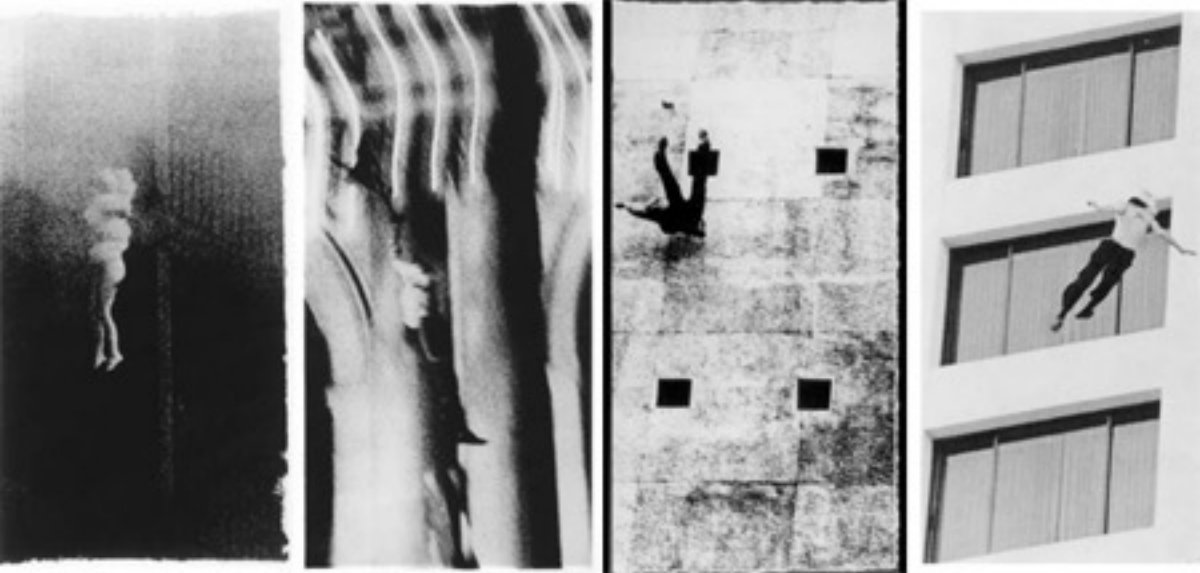


Robert Longo, Men in the Cities Series, 1979



The photographs behind Robert Longo's iconic charcoal drawings -- the images were projected on to paper, and Longo drew over them in great detail...





Sarah Charlesworth, Stills, 1980

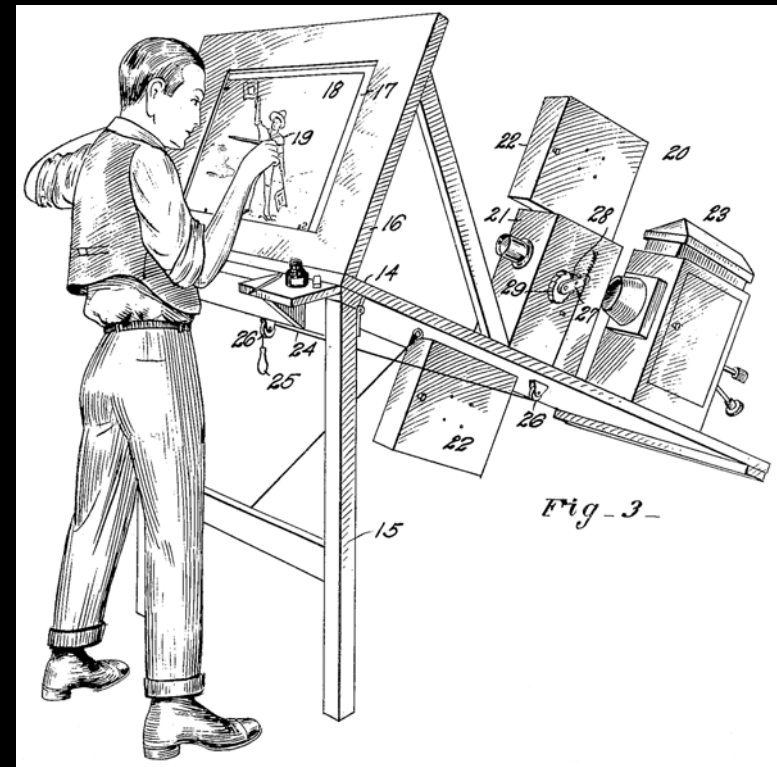


Carolee Schneeman, Terminal Velocity, 2001

Jack Goldstein, Still from The Jump, 1978

<https://www.youtube.com/watch?v=3m0vxs-Ovs8>

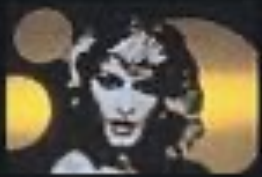
- post-production manipulation of footage of a gymnast
- using rotoscoping technique
- Here, Goldstein used rotoscoping to strip the image of all identifying references.
- A red, gleaming, slowed-down body that appears and disappears from the black screen with graceful, spectacular agility remains for viewers to watch.



Patent drawing for Max Fleischer's original rotoscope. The artist is drawing on a transparent easel, onto which the movie projector at the right is beaming an image of a single movie frame.



Richard Prince, Untitled (Three Men), 1978



Richard Prince, Entertainers, 1982



Richard Prince, Untitled (Kool-Aid),
1982-84



Richard Prince, Untitled
(Cowboy), 1989

Richard Prince, Untitled
(Cowboy), 1991-92





Richard Prince, American Sex Drive, 2008



From SHE: Images of Women by Wallace Berman and Richard Prince at the Michael Kohn Gallery, Los Angeles, 2009





Louise Lawler, Pollock and Tureen, Arranged by Mr. and Mrs. Burton Tremaine, Connecticut, 1984



Louise Lawler, Living Room Arranged by Mr. and Mrs. Burton Tremain, Connecticut, 1984