University of Texas at Dallas
Arts & Humanities
Fall 2013
Dr. Charissa N. Terranova

Contemporary Art History
AHST 3318-001
(88994)
M-W 2:30-3:45

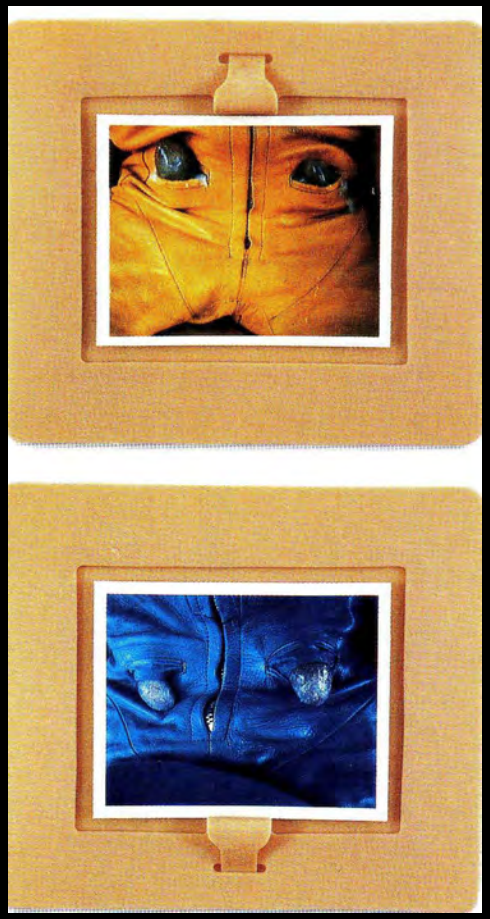
AHST 3318-501
(88994)
W 7:00-9:45

AH2 1.204
terranova@utdallas.edu

Office Hours: Wednesday 4:00-6:45
Office Location: JO 3.920

December 2-11, 2013

Towards a Progressive Masculinity
Conceptual Art, the Image, and Postmodernism: Pictures Generation



Matthew Barney,
Cremaster 4, 1994

Robert Gober,

Untitled (Bridal Photo), 1996

Paul McCarthy,

Tubbing, 1974

Matthew Barney,

Cremaster 5, 1997

Robert Gober,
Untitled, 1990

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

Robert Gober,

Untitled Leg,

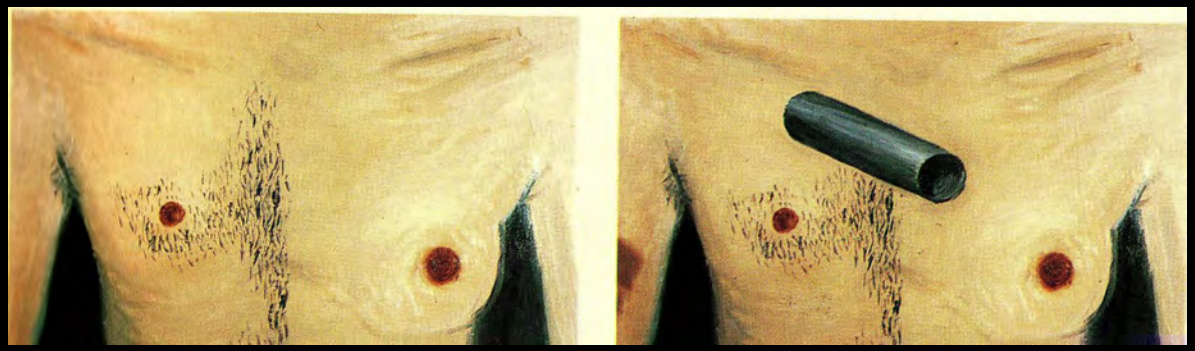
1989-90

Robert Gober,

Man Coming Out of the Woman,
1993-94

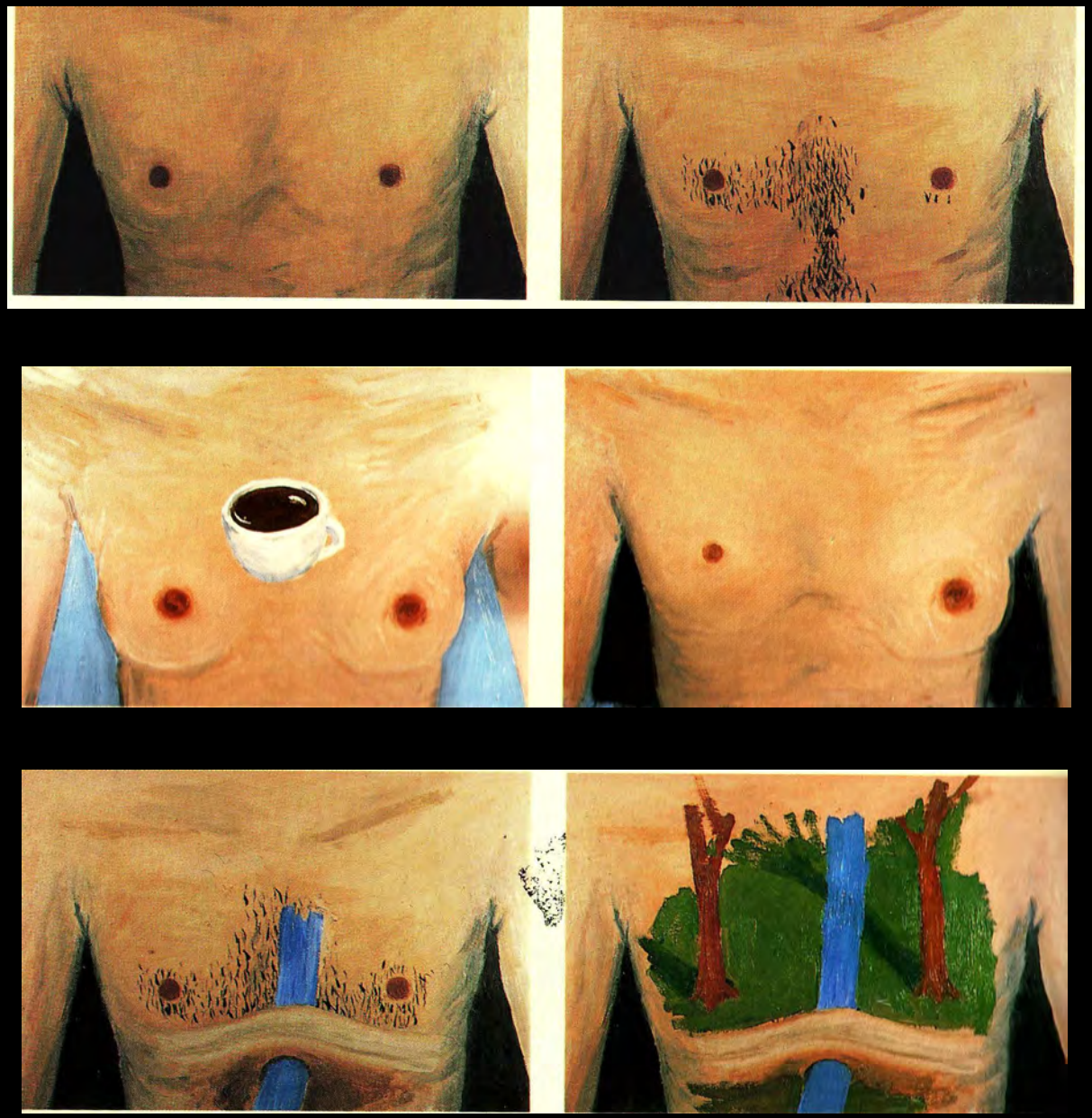
Matthew Barney, Cremaster 3, 2002

Paul McCarthy, Hot Dog, 1974

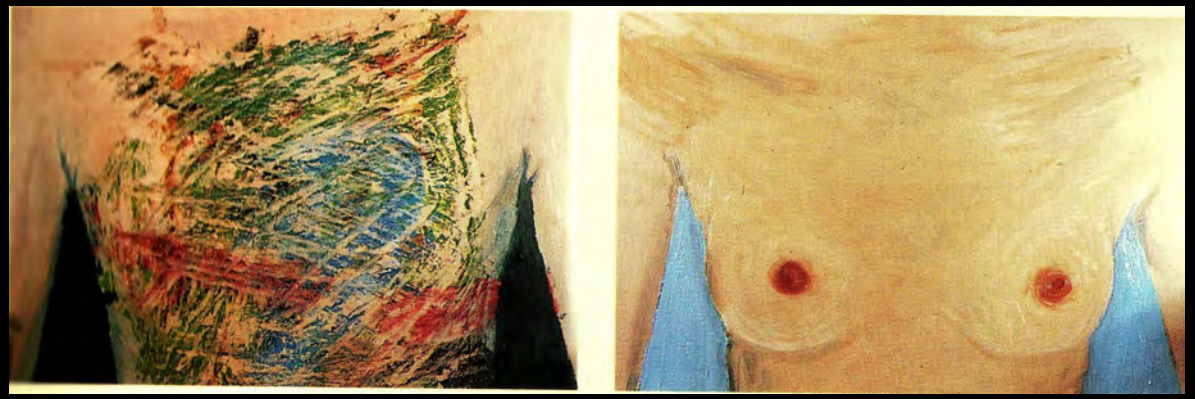
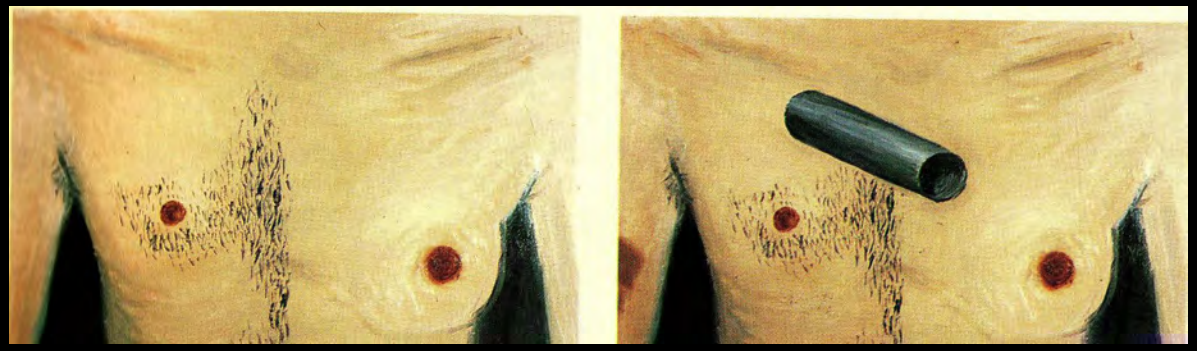
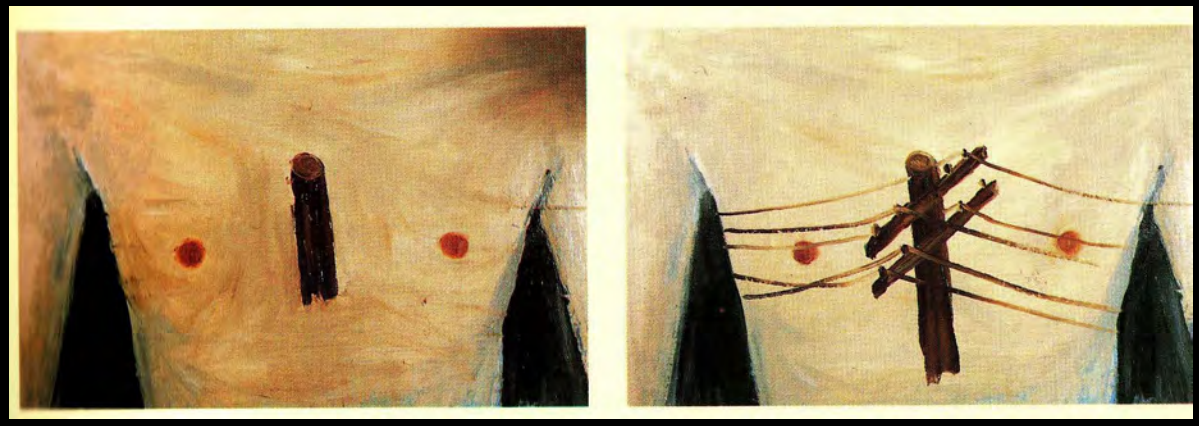


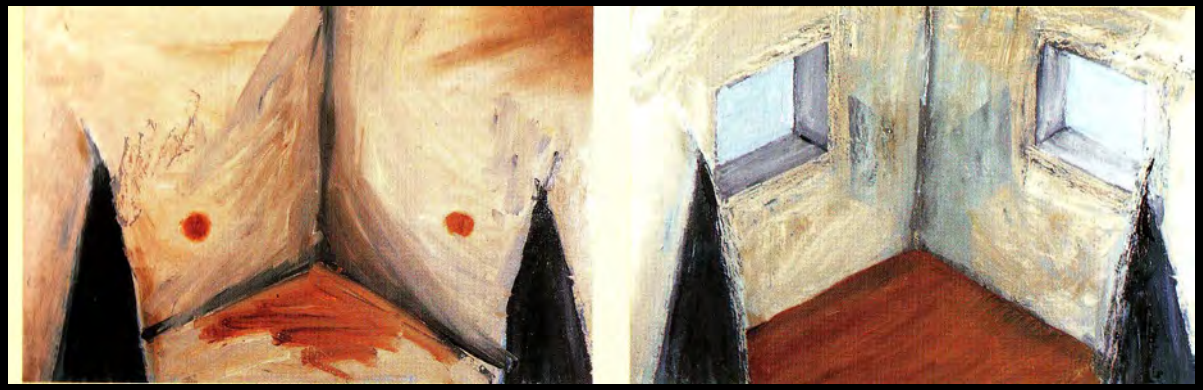
Robert Gober, "Slides of a Changing Painting," 1982-83

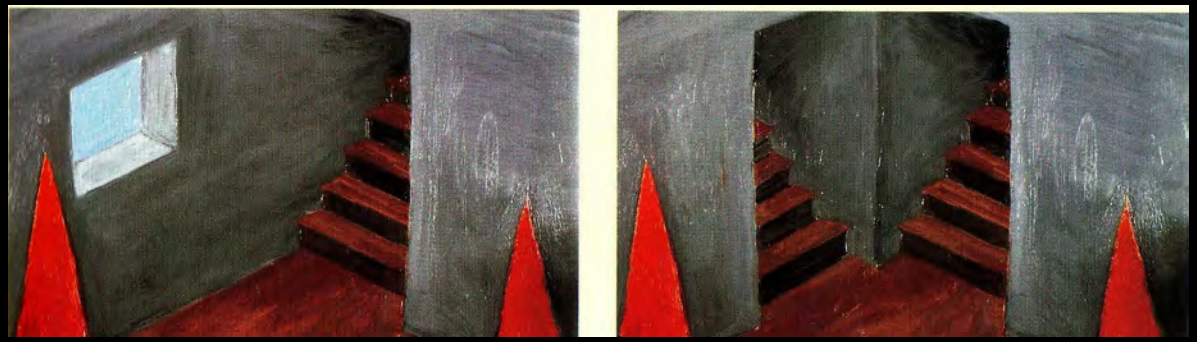
Gober, Untitled, 1995-97



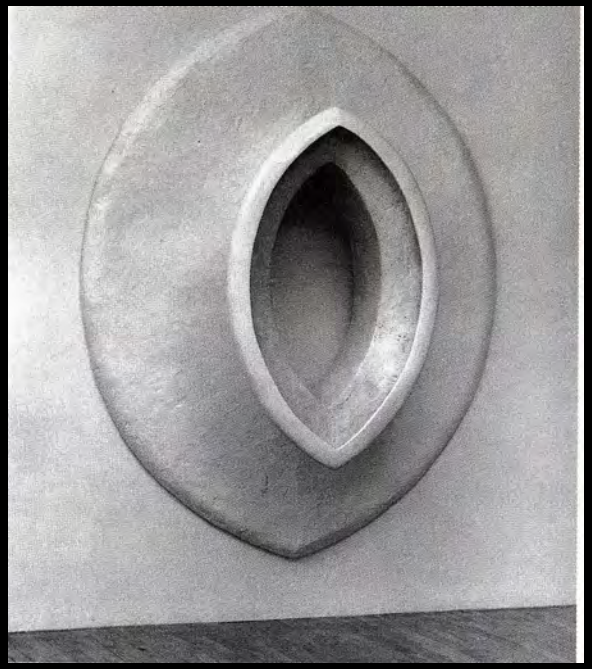
Gober, Chests, 1982-83

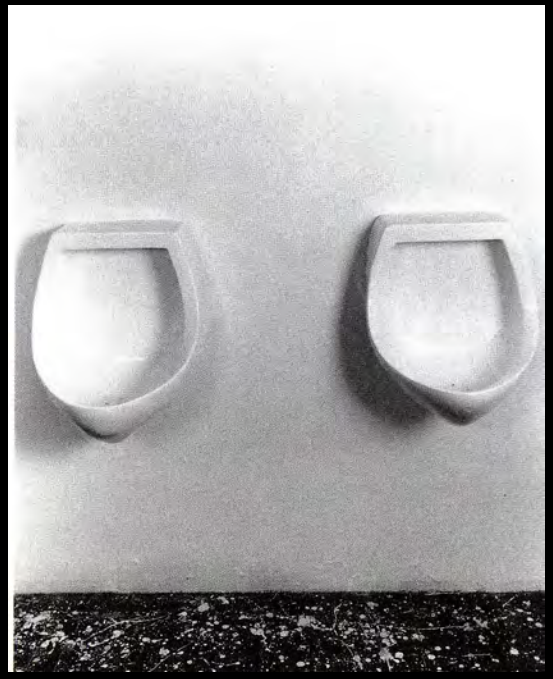




Gober, Subconscious Sinks, 1985



Gober, Two Bent Sinks, 1985



Gober, Two Urinals, 1986

Robert Gober,

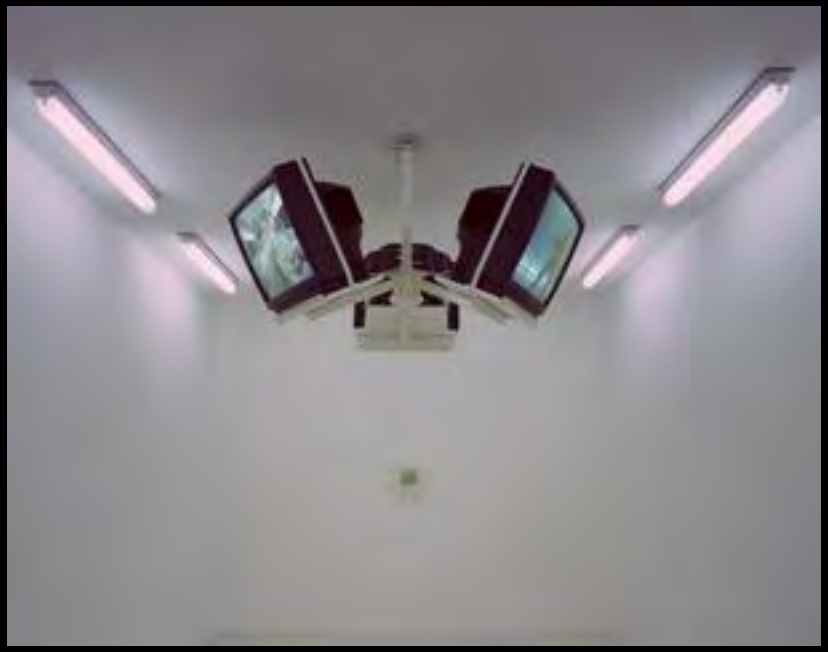
Untitled (Bridal Photo), 1992

Robert Gober, Installation at the Dia Center, 1992

Barney, Drawing Restraint 2, 1988

Barney, Transexualis, 1991

Barney, Drawing Restraint 3, 1988



Barney, Drawing Restraint 7, 1993

Matthew Barney, From the *Cremaster Suite*,
C-prints in

self-lubricating plastic frames, 1994-2002

Barney, Cremaster 4, 1994

Barney, Cremaster 1, 1995

Barney, Cremaster 5, 1997

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

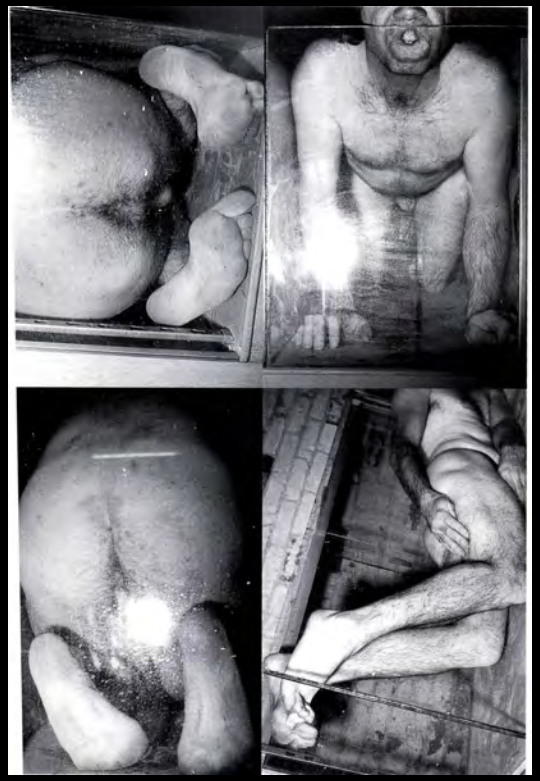
Barney, Cremaster 2, 1999

Barney, Cremaster 3, 2002

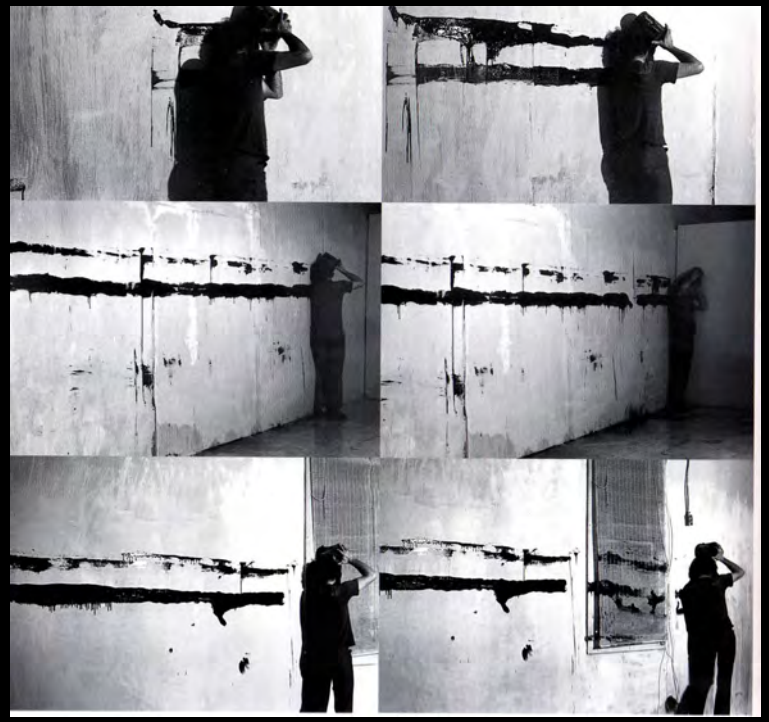
Barney, Cremaster 1, 1995

Barney, Cremaster 3, 2002

Paul McCarthy, Stick Dick, 1971



Paul McCarthy, Glass Case, 1974



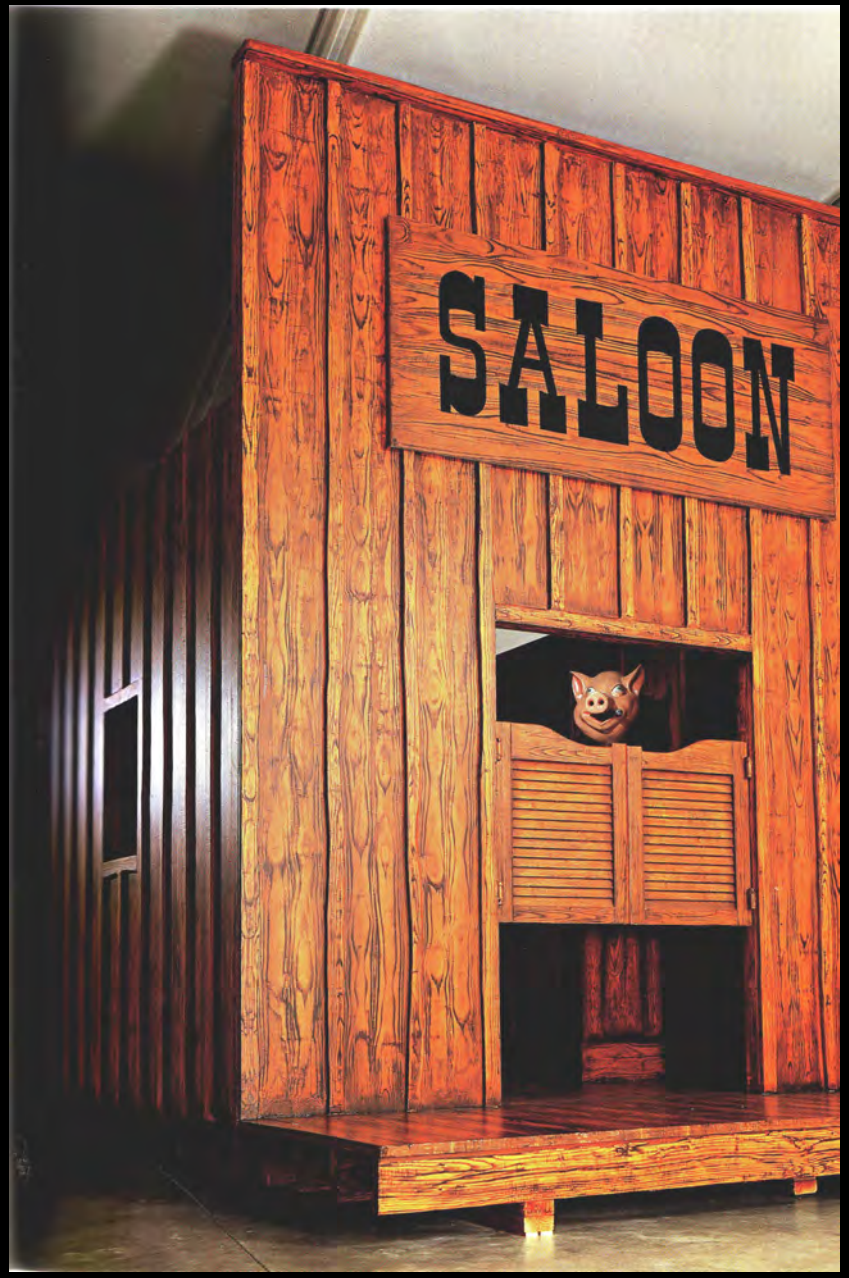
Paul McCarthy, Face, Head, Shoulders Painting-Wall, Black Line, 1972

McCarthy, Meat Cake #1, 1974

McCarthy, Meat Cake #3, 1974

McCarthy, Hot Dog, 1974

McCarthy, Pinocchio
Pipenose
Householddilemma, 1994

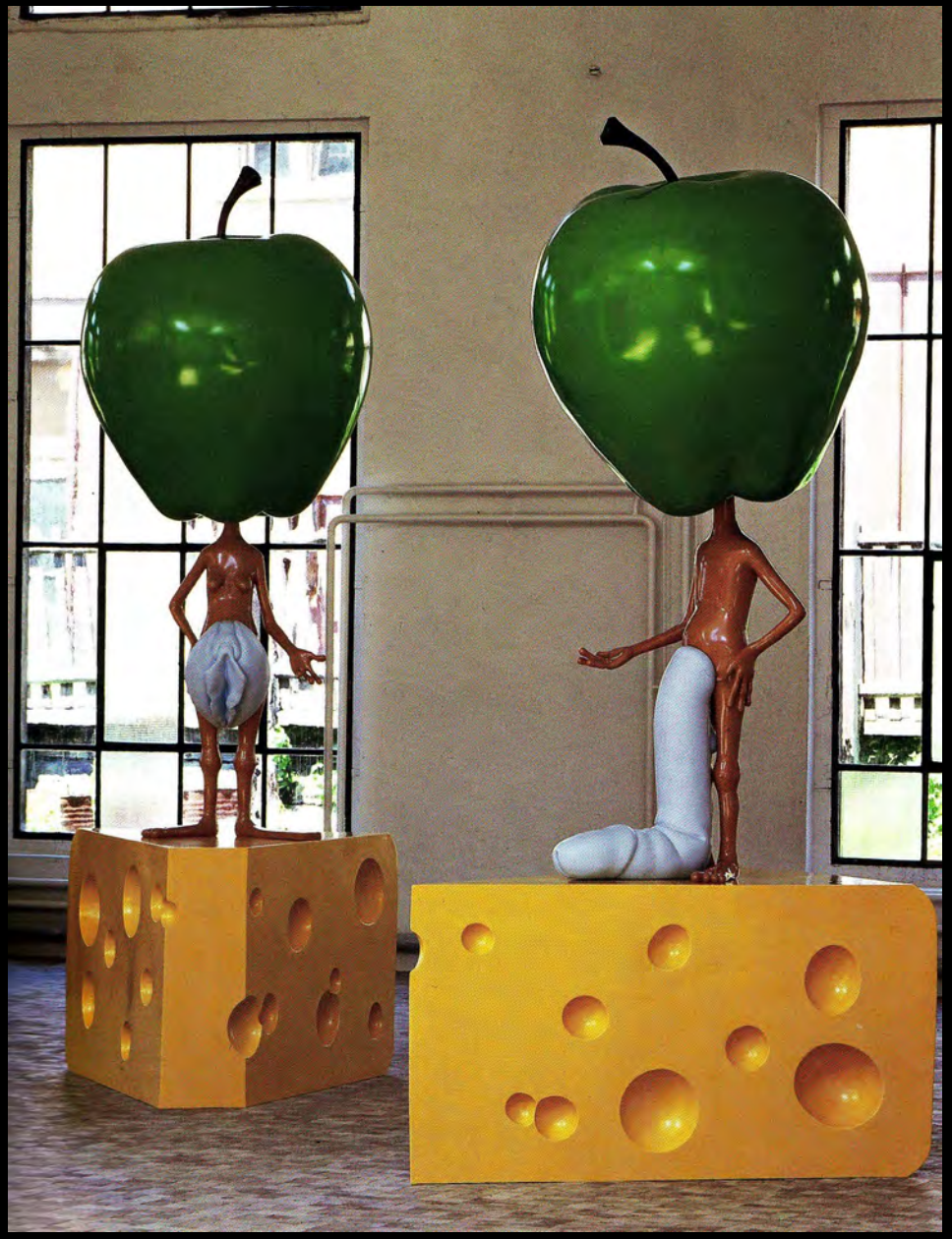


McCarthy, Yaa Hoo Town, Saloon, 1996

McCarthy, Pinocchio Pipenose Householddilemma, 1994

McCarthy, Yaa Hoo Town, Saloon, 1996

McCarthy, Spaghetti Man, 1993



McCarthy, Apple Heads on Swiss Cheese,

POSTMODERNISM
DEVO

http://www.youtube.com/watch?v=Xbt30UnzRWw

Too Much Paranoia by Devo

think i got your dial tone
think i got billy baxter's bone
think i got a bubble-sac
think i got a big mac attack
hold the pickles hold the lettuce
special orders don't upset us
all we ask is that you let us
server it your way
too much paranoias
my momma's afraid to tell me
the things she's afraid of
i been dipped in double meaning
i been stuck with static cling
think i got a rupto-pac
think i got a big mac attack

REPRODUCTION
SIMULACRA
SIMULATION
HYPERREAL
MODERNISM
POSTMODERNISM

“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

P.S.1

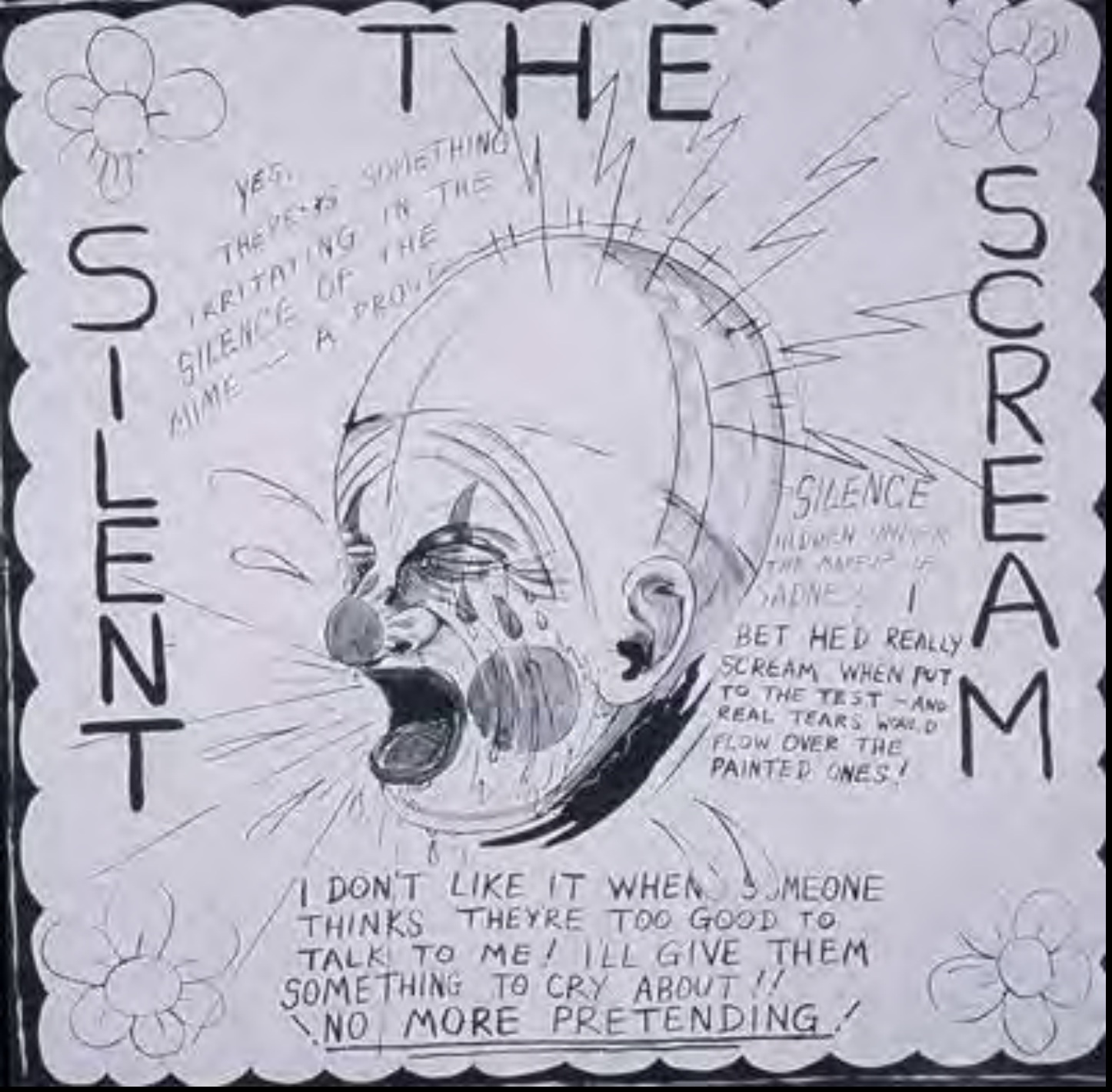
Jeff Koons, New Hoover Convertibles, Green Red, Brown, New Hoover Deluxe Shampoo Polishers Yellow, Brown Doubledecker, 1981/87

Jeff Koons, Rabbit, 1986

Jeff Koons, Michael Jackson and Bubbles, 1988

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

Jeff Koons, Puppy, 1992



1954-2012

Mike Kelley, Silent Scream, 1984

Mike Kelley, The Wages of Sin (left) and More Love Hours Than Can Ever Be Paid (right), 1987

Mike Kelley, Eviscerated Corpse, 1990

Abjection

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

L: Walker Evans, Let Us Now Praise Famous Men: Shields Family, 1936/39
R: Sherrie Levine, Untitled (After Walker Evans: 2), 1981

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

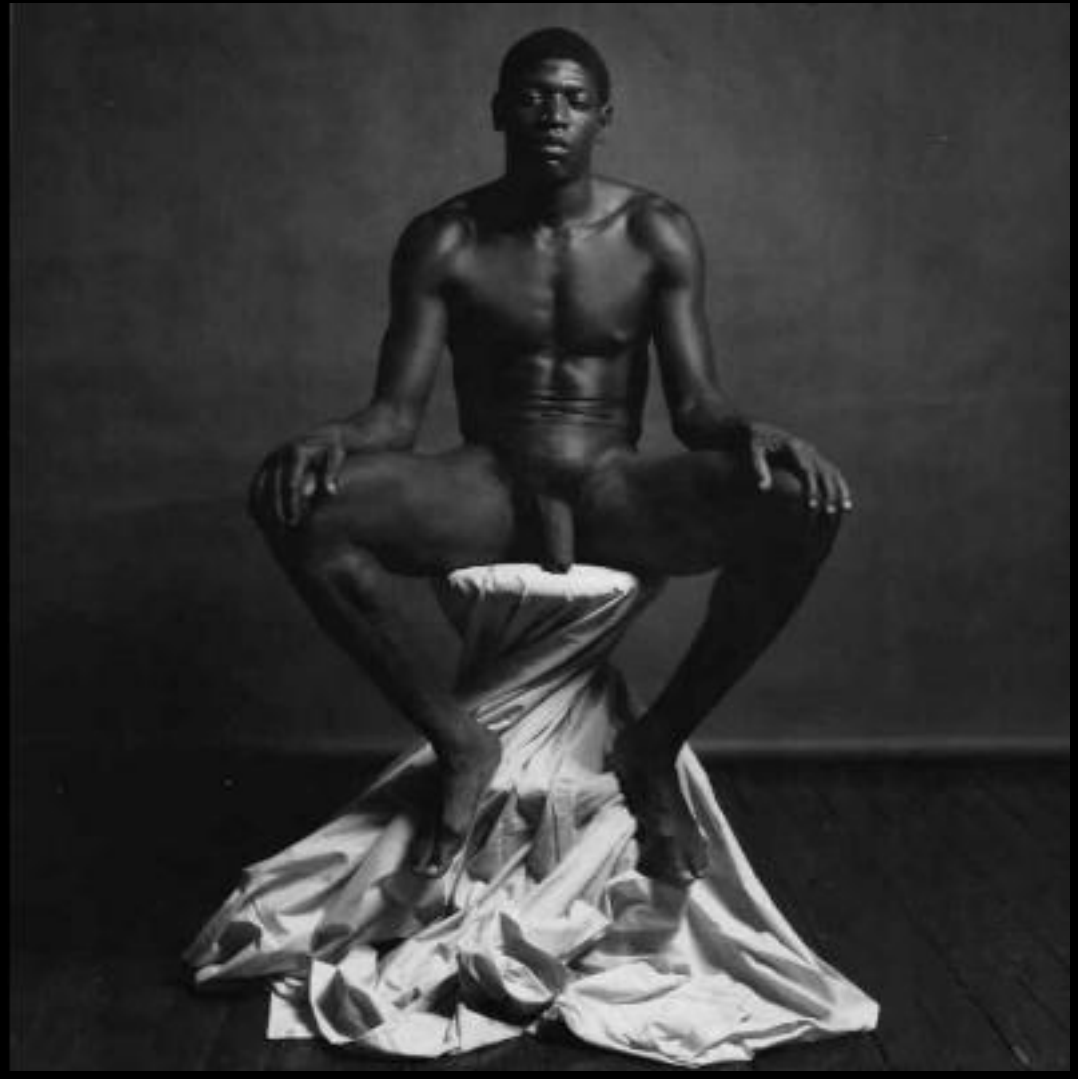
L: Walker Evans, Let Us Now Praise Famous Men: Shields Family, 1936/39
R: Sherrie Levine, Untitled (After Walker Evans: 2), 1981

Sherrie Levine, After
Vincent van Gogh, 1983

Sherrie Levine, Untitled (President 4), 1979 Sherrie Levine, President Collage 1, 1979

Robert Mapplethorpe, Self-Portrait, 1980

Robert Mapplethorpe, Self-Portrait, 1980



Robert Mapplethorpe, Bob Love, from *The Black Book*, 1979

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

Robert Mapplethorpe, from the Black Book

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

Glenn Ligon, from Mapplethorpe book

Robert Mapplethorpe, Man in Polyester Suit, 1980

“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 Baldwinn

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

Cindy Sherman, Untitled Film Still #6, 1978

Cindy Sherman, Untitled D 1975

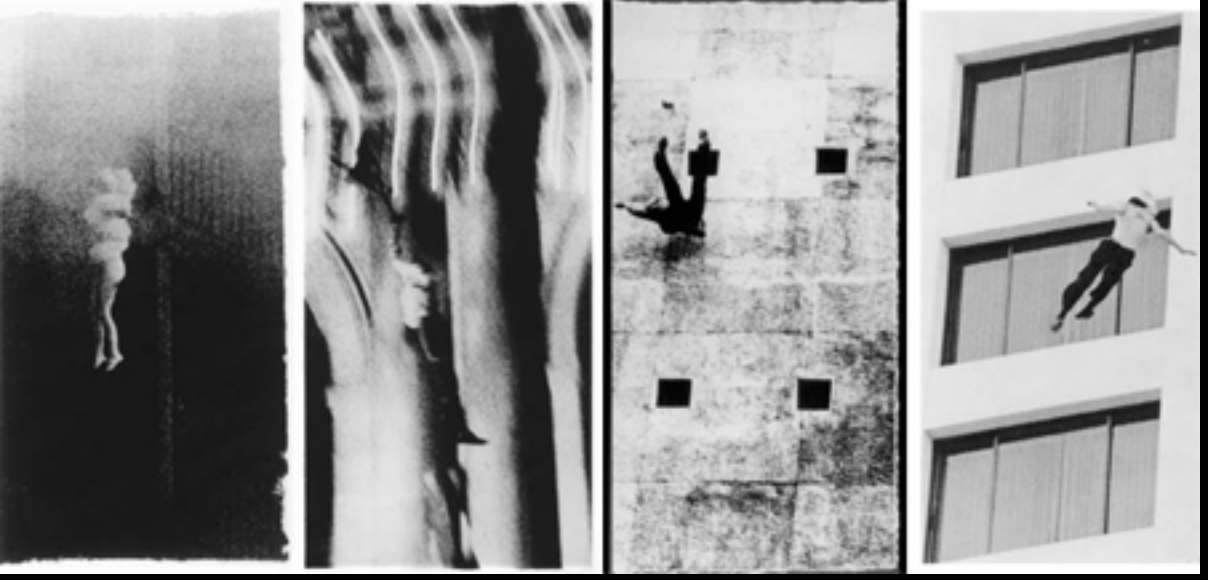
Cindy Sherman, Untitled Film Still #10, 1978

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

Robert Longo, Men in the Cities Series, 1979

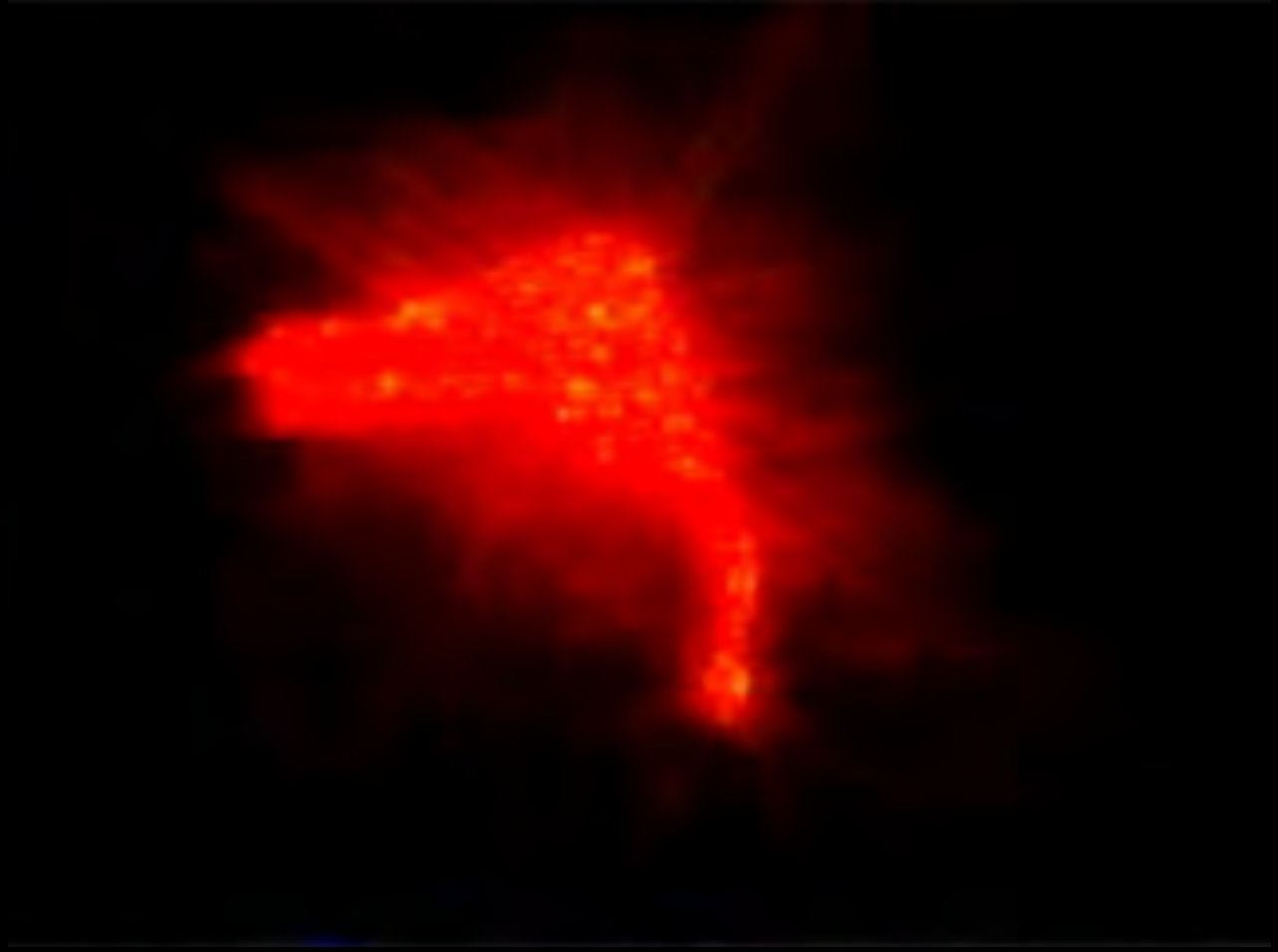
Robert Longo, Untitled, 1981

Robert Longo, Men in the Cities Series, 1979



Sarah Charlesworth, Stills, 1980

Carolee Schneeman, Terminal Velocity, 2001



Jack Goldstein, Still from The Jump, 1978

Richard Prince, Untitled (Three Men), 1978

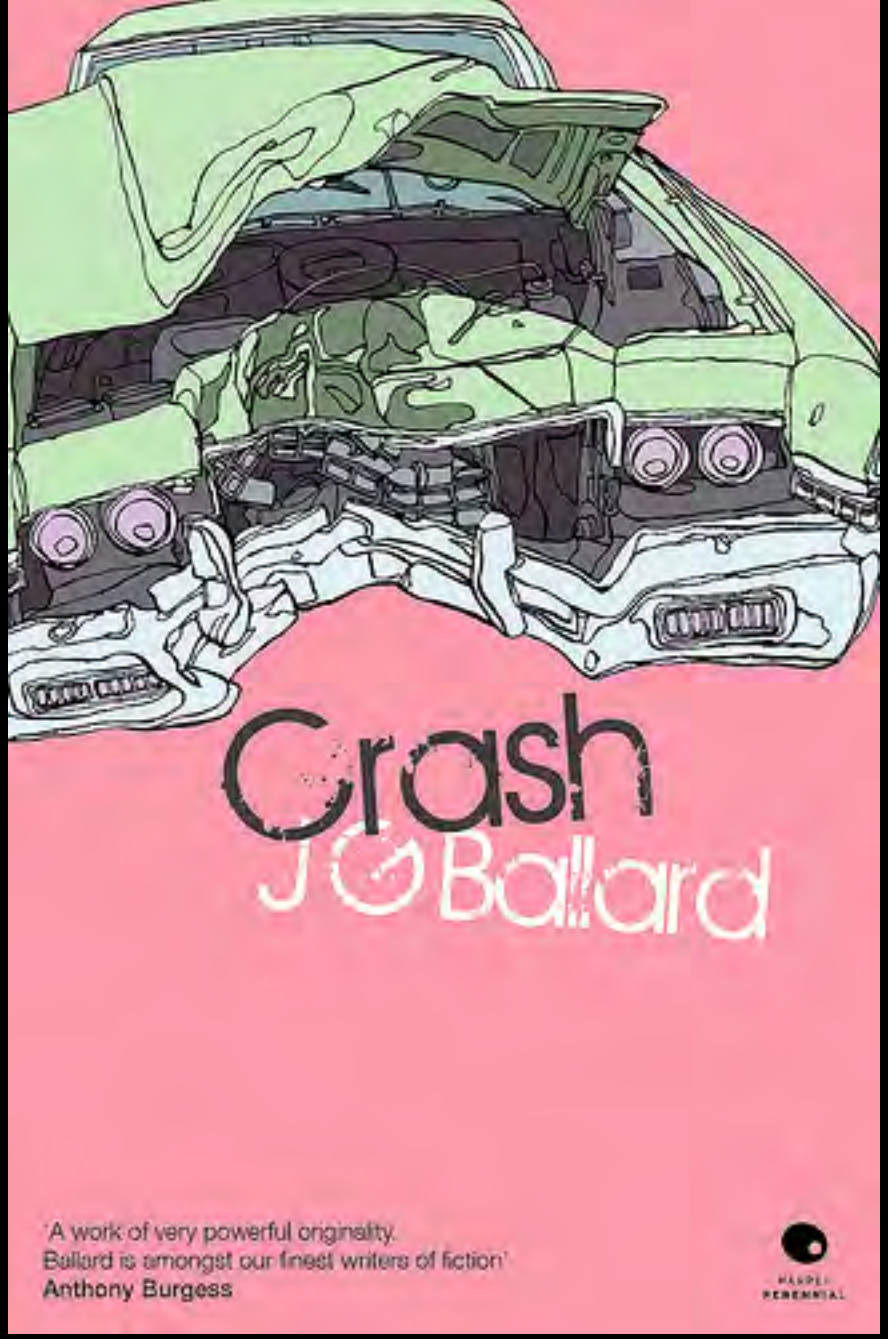
Richard Prince, Entertainers, 1982

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

Richard Prince, Untitled (Cowboy), 1989

Richard Prince, Untitled (Cowboy), 1991-92

Richard Prince, *Untitled (BR100CO)*, 1989



A car crash harnesses elements of eroticism, aggression, desire, speed, drama, kinesthetic factors, the stylizing of motion, consumer goods, status -- all these in one event. I myself see the car crash as a tremendous sexual event really: a liberation of human and machine libido (if there is such a thing).

JG Ballard

Richard Prince, Point Courage, 1989

Richard Prince, Continuation, 2004-5

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 Tremaine, Connecticut, 1984