

**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



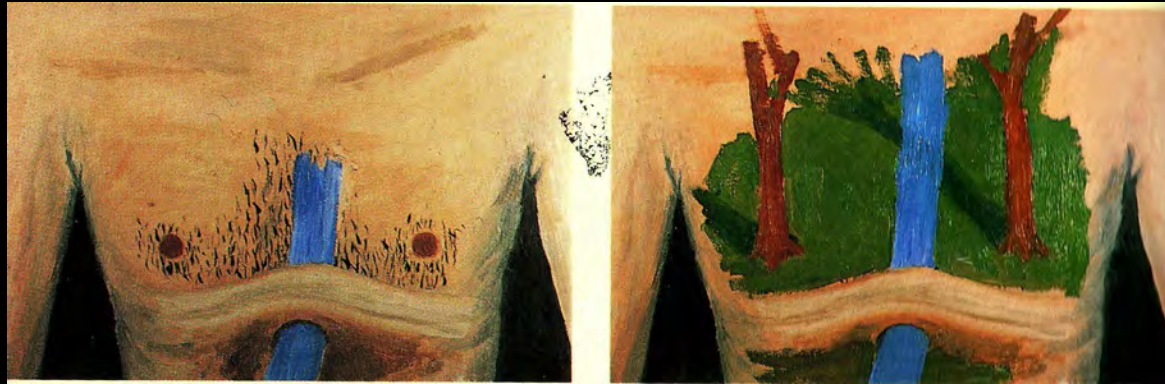
Robert Gober,
Man Coming
Out of the
Woman,
1993-94



Matthew Barney, Cremaster 3, 2002



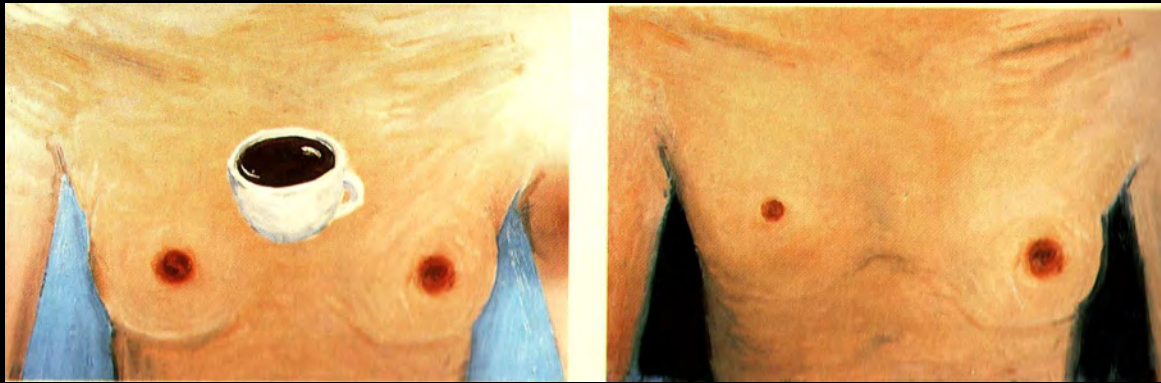
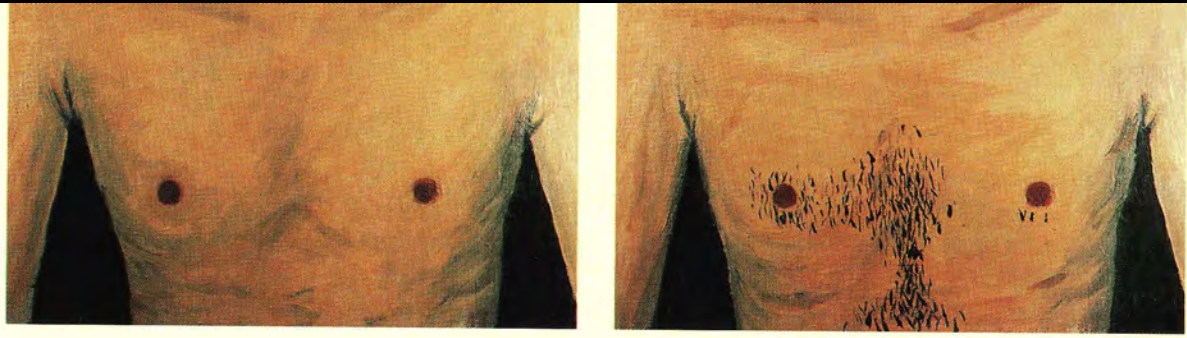
Paul McCarthy, Hot Dog, 1974



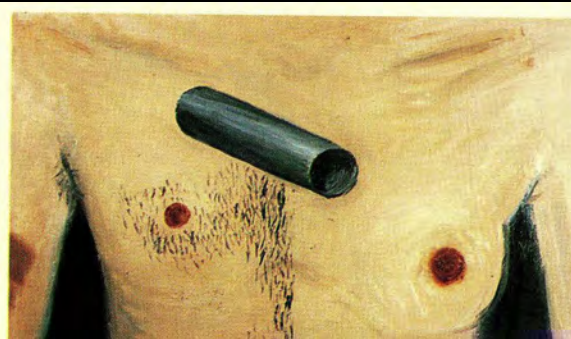
Robert Gober, "Slides of a Changing Painting," 1982-83

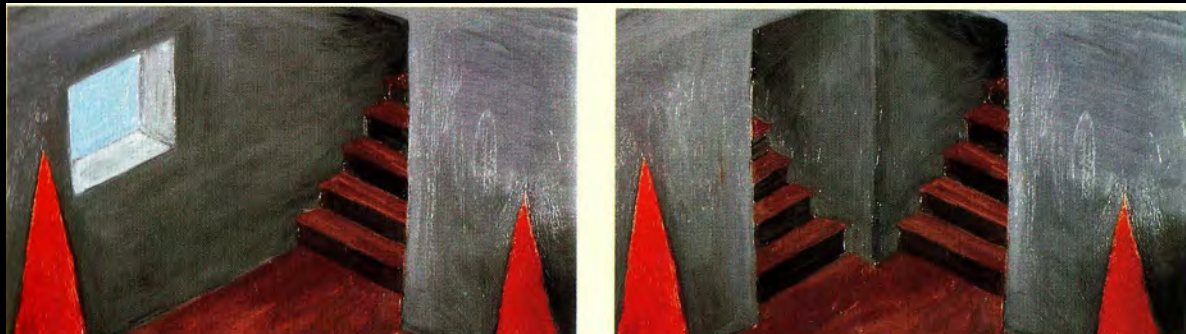
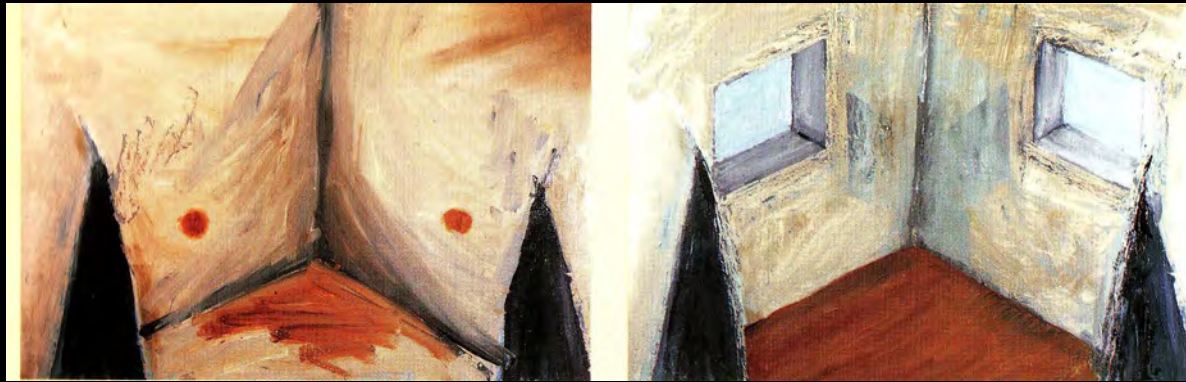


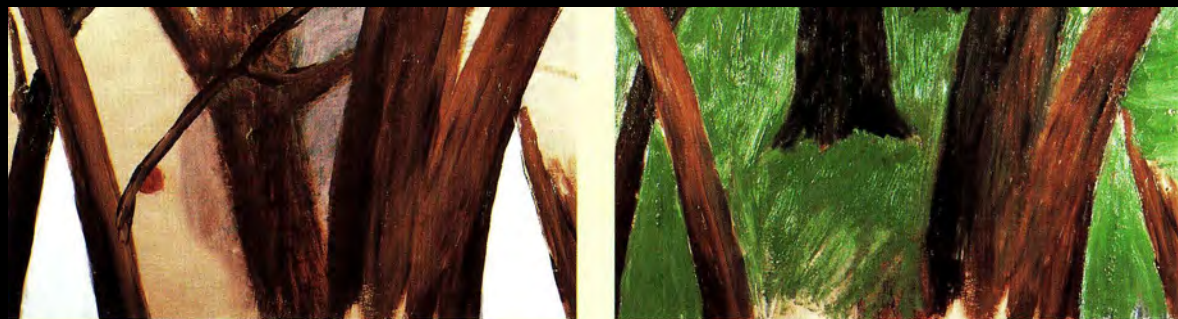
Gober, Untitled, 1995-97



Gober, Chests, 1982-83

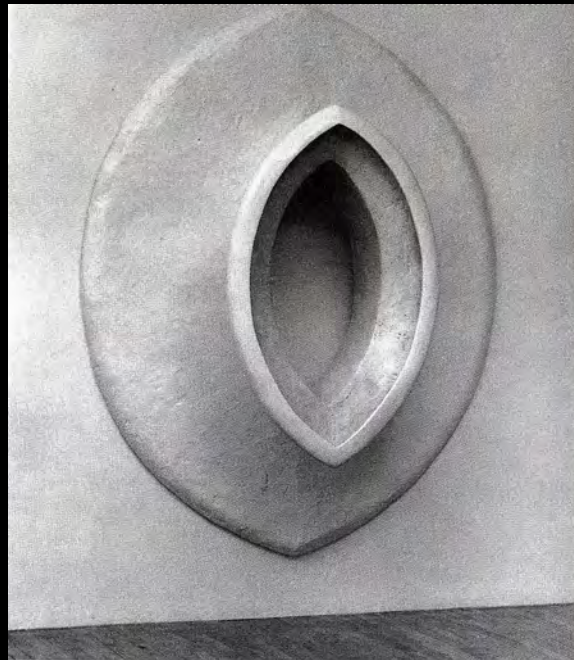




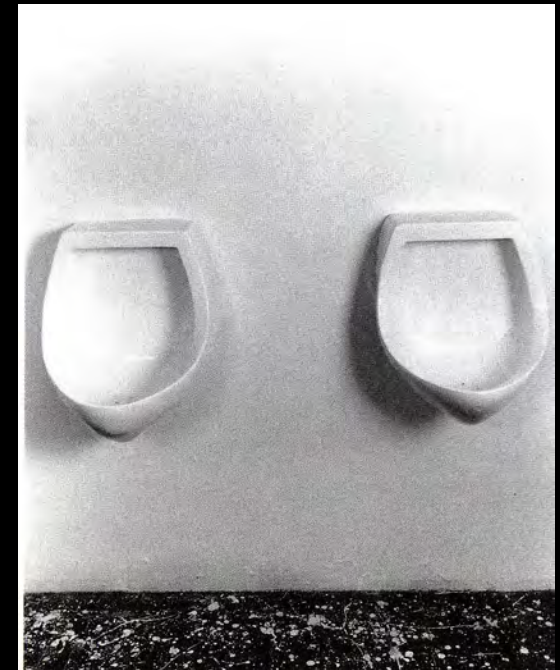




Gober, Subconscious Sinks,
1985



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, Transsexualis, 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



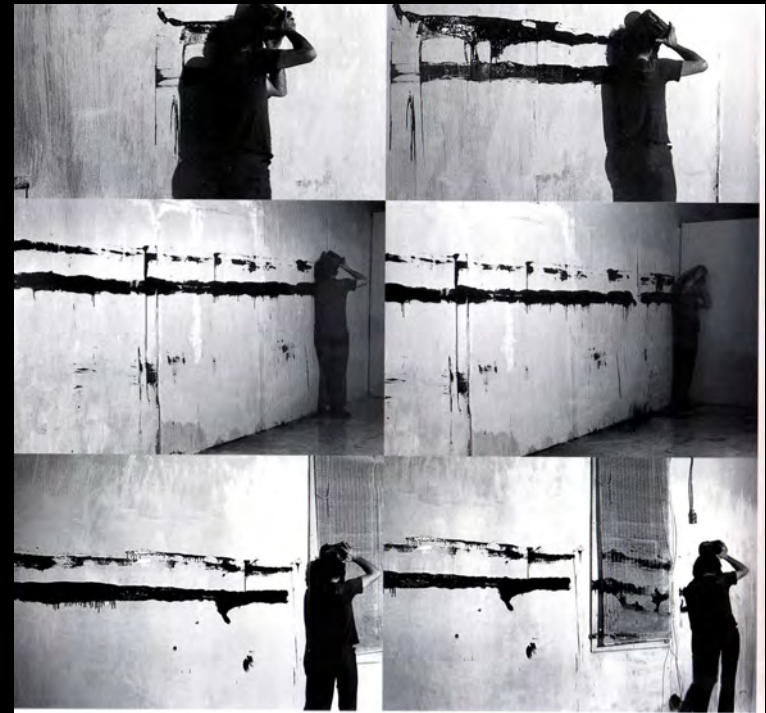
Barney, Cremaster 3, 2002



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



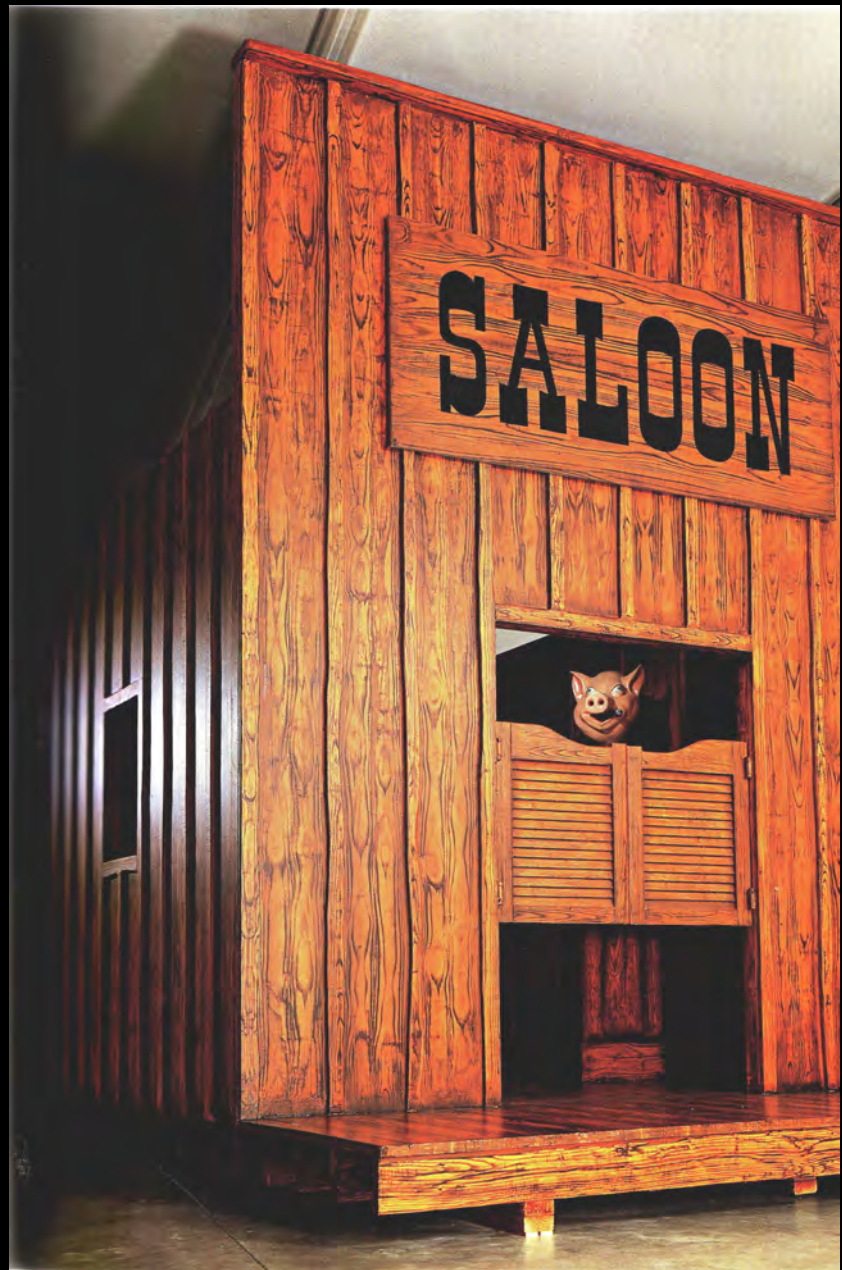
McCarthy, Meat Cake #3, 1974



McCarthy, Hot Dog, 1974



McCarthy, Pinocchio
Pipenose
Householddilemma, 1994



McCarthy, Yaa Hoo Town, Saloon, 1996



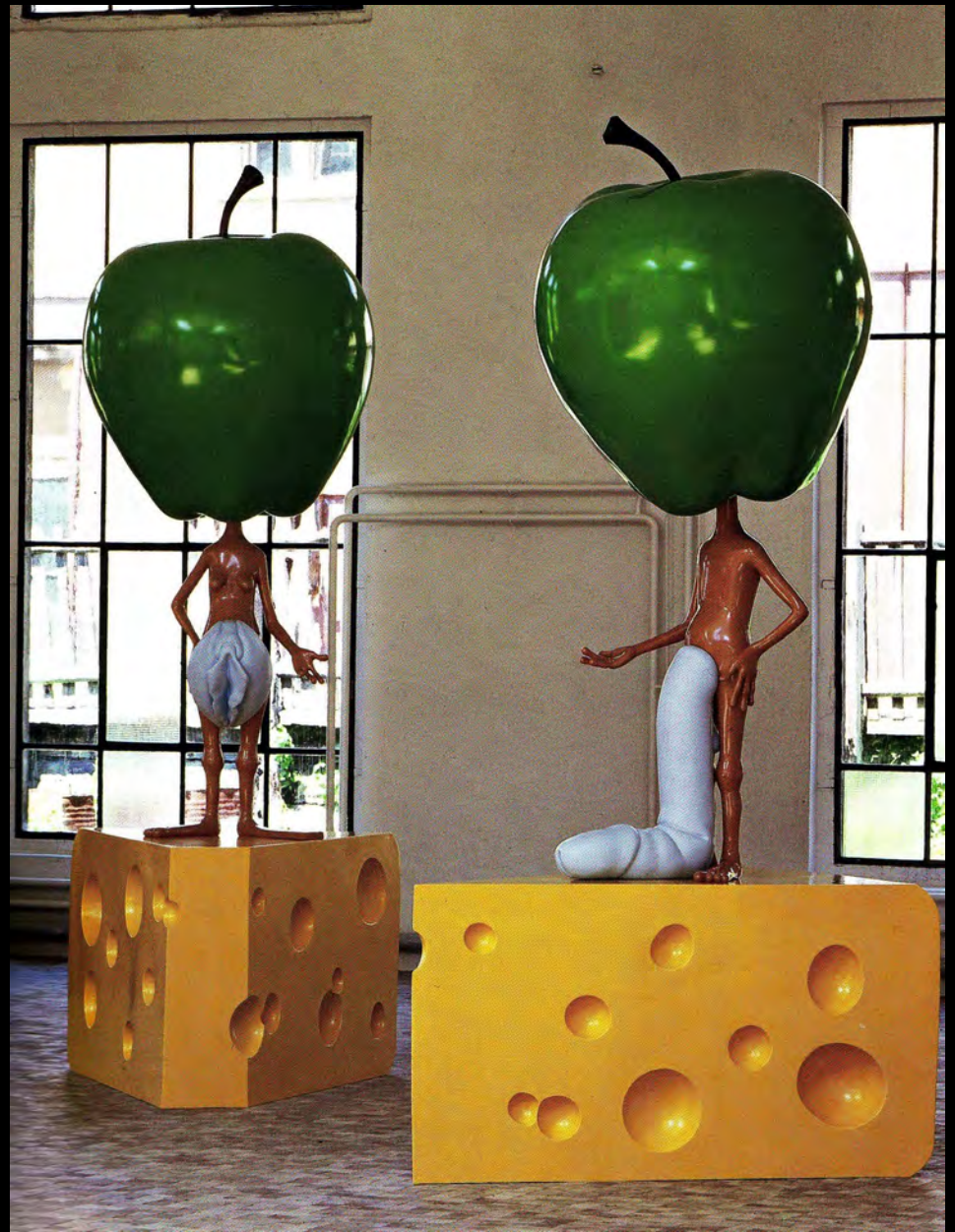
McCarthy, Pinocchio Pipenose
Householddilemma. 1994



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





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

THE

SILENT

SCREAM

YES, THERE'S SOMETHING
IRRITATING IN THE
SILENCE OF THE
MIME - A PROUD



SILENCE
CHILDREN UNDER
THE ANGLE OF
SADNESS. I
BET HE'D REALLY
SCREAM WHEN PUT
TO THE TEST - AND
REAL TEARS WOULD
FLOW OVER THE
PAINTED ONES!

I DON'T LIKE IT WHEN SOMEONE
THINKS THEY'RE TOO GOOD TO
TALK TO ME! I'LL GIVE THEM
SOMETHING TO CRY ABOUT!!
NO MORE PRETENDING!

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.



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

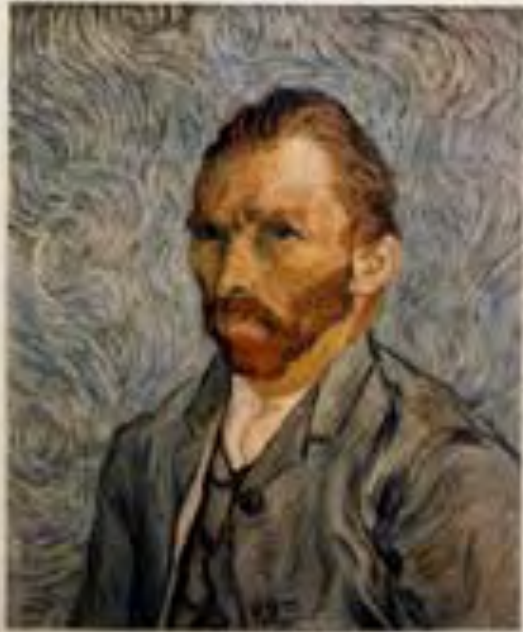


Walker Evans, Let Us Now Praise Famous Men: Shields Family, 1936/39



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



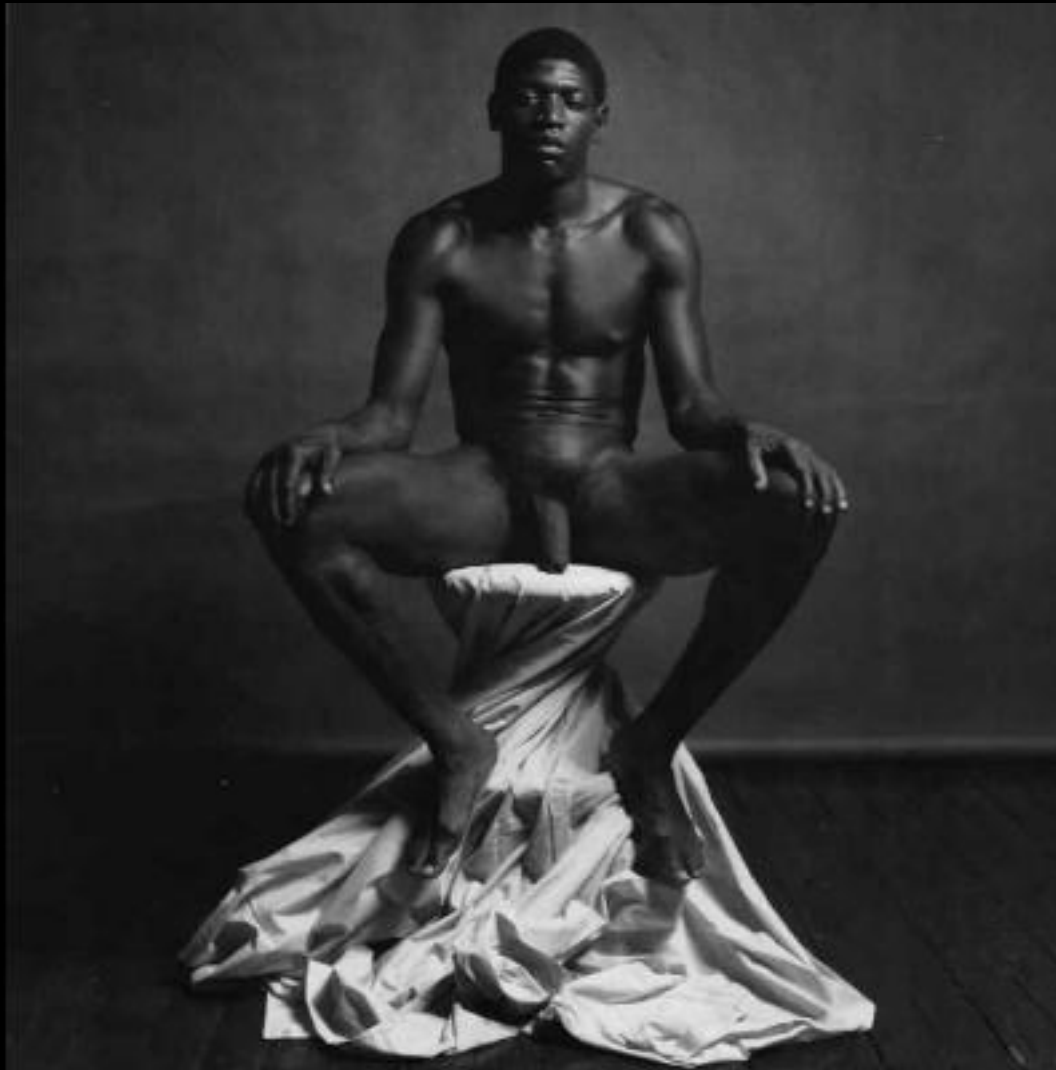
Sherrie Levine, Untitled (President 4), 1979 Sherrie Levine, President Collage 1, 1979



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 Baldwin



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



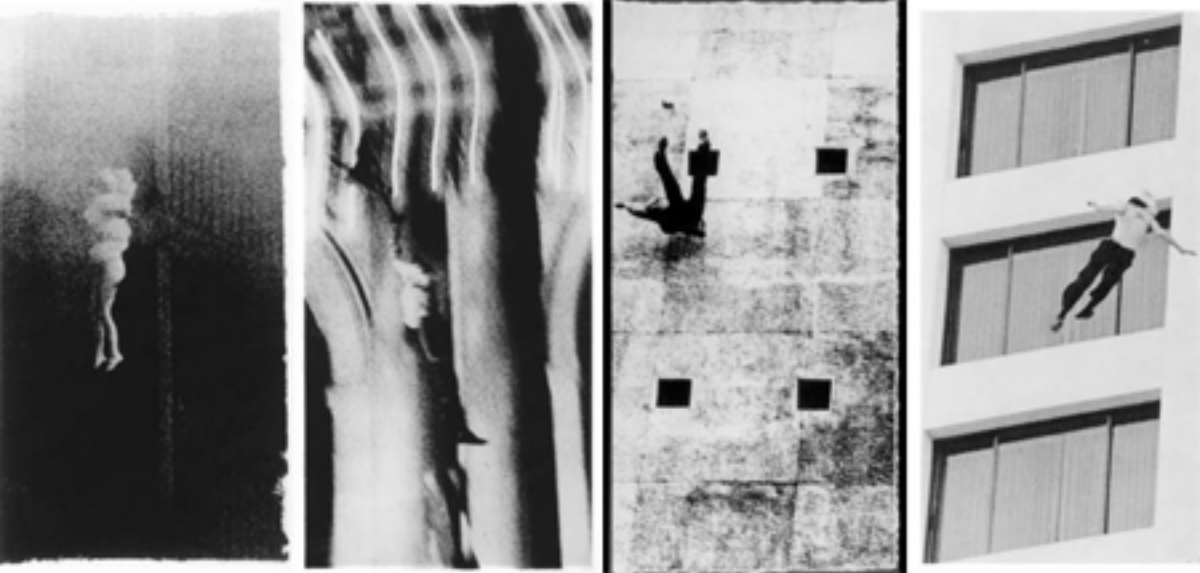
Robert Longo, Men in the Cities Series, 1979



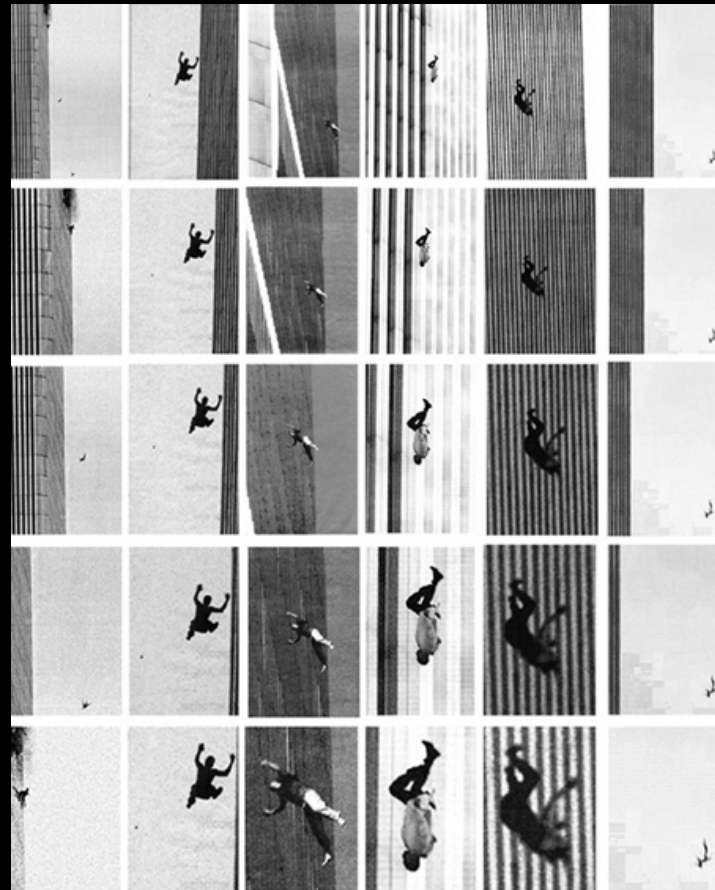
Robert Longo, Untitled, 1981



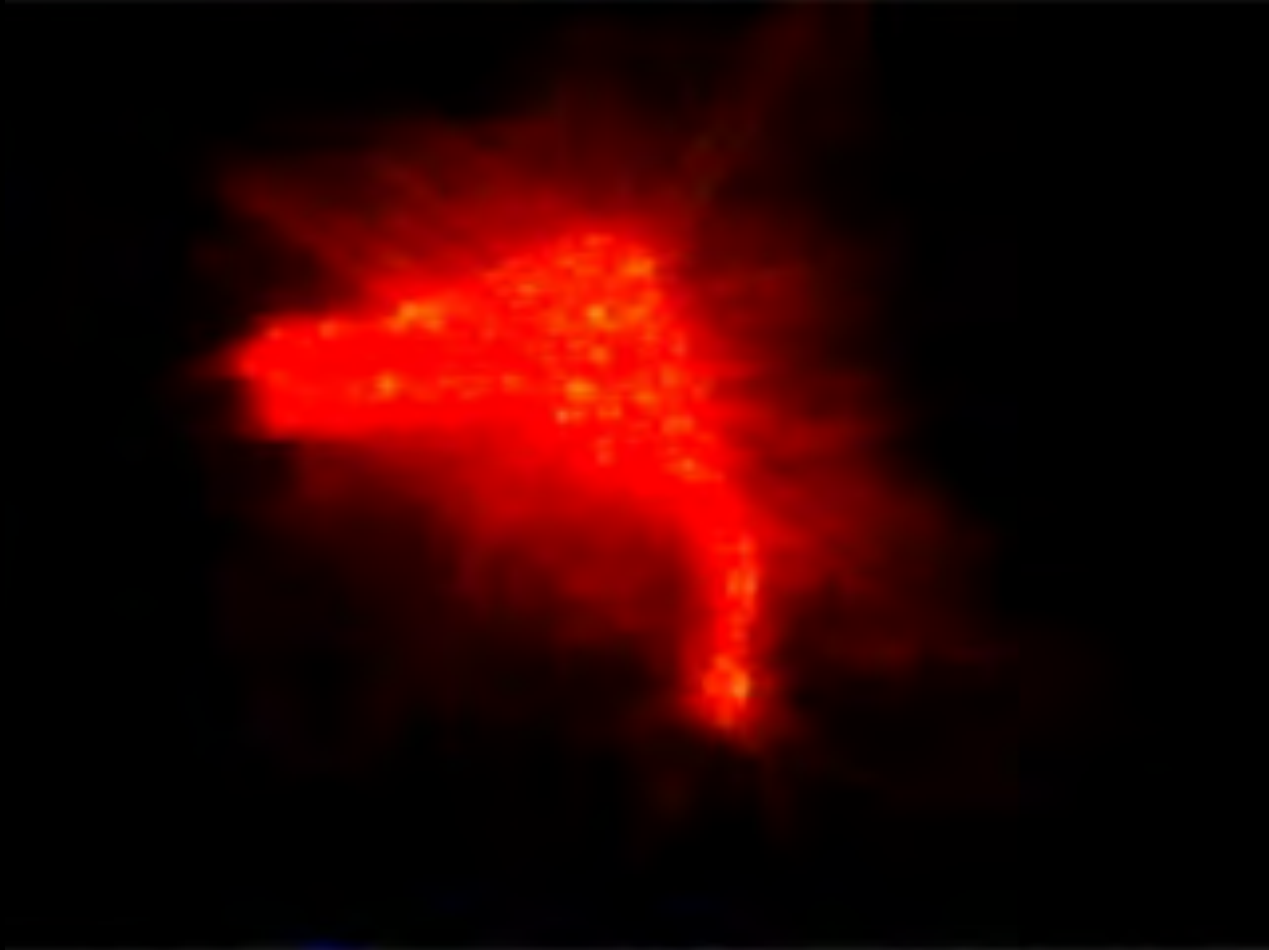
Robert Longo, Men in the Cities Series, 1979



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



Crash

J G Ballard

'A work of very powerful originality.
Ballard is amongst our finest writers of fiction'
Anthony Burgess



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 Tremain, Connecticut, 1984