MIT 4.602, Modern Art and Mass Culture (HASS-D)

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Spring 2004 Lecture Notes Week 14, Lecture 1

THE COLLAPSE, OR RENEWAL, OF AESTHETIC DISTANCE? Report on the Present: Fashion Culture, Culture Fashion

- I. Reprise: Modernism and Fashion
 - A. 19th century: the dandy and the flâneur
 - 1) Constantin Guys, late Manet
 - 2) John Singer Sargent
 - B. early 20th century: the new man and new women
- II. Into Postmodernism negotiations with fashion
 - A. '60s techno-fashion and '80s postmodern performativity
 - 1) Asian attitudes (Atsuko Tanaka [1956], Yasumasa Morimura [1988], Mariko Mori [1998], Takashi Murakami [2000])
 - 2) Rebecca Horn's prosthetic body and the move to cinema [1968-1978]
 - B. Feminist-fuelled mistrust of the fashion/art nexus
 - 1) Janine Antoni
 - 2) Ann Hamilton
 - 3) Diller + Scofidio
 - C. Symptoms of collapse: Vanessa Beecroft
- III. The 2002-03 exhibition season, or, can distance be maintained when there appears to be a total collapse of art into fashion culture? (*Not really, but the collapse generates massive energy supernova celebrity*)
 - A. MoMA Queens, <u>Drawing Now: 8 propositions</u>
 - B. Matthew Barney Cremaster Cycle (a.k.a. "Barneypalooza") at the Guggenheim

Slide List (selected) for 14:1

John Singer Sargent, Madame X (Mme. Gautreau), 1884 o/c

Atsuko Tanaka, Electric Dress, 1956 painted light bulbs

Yoko Ono, Cut Piece, performed in Kyoto, London and New York, 1964

reprise: Cindy Sherman, Film Still #2 1977 b+w photograph

Yasumasa Morimura, <u>Doublonnage (Marcel)</u>, 1988 color photograph

Mariko Mori, Entropy of Love 1996, glass with photograph interlayer, 10x 20 feet

Mori, Mirror of Water 1996-98

Mori, <u>Pure Land</u>, 1996-98

Takashi Murakami, <u>Second Mission Project KO² (Human Type)</u> 1999, oil, acrylic, synthetic resins, fiberglass and iron (installation views)

continued...

Slide List (selected) for 14:1, continued

Rebecca Horn, Cornucopia: Seance for Two Breasts, 1970, fabric cones attached to two breasts

Horn, Mechanical Body Fan, 1974, sculpture and human body

Horn, La Ferdinand Sonata for a Medici Villa, ca. 1978, film still

reprise: Janine Antoni, Loving Care, 1993, performance still

Ann Hamilton, Indigo Blue, 1991, installation and performance, Spoleto Festival, Charleston S.C.

Diller + Scofidio, <u>Bad Press: dissident ironing</u>, 1993-1996 variable installation with video, ironing boards, and shirts

Vanessa Beecroft, VB 47, Peggy Guggenheim Collection, Venice 2001, live models in costume

John Currin, Park City Grill, 2000, o/c

Currin, The Clairvoyant, 2001, ink on paper

Elizabeth Peyton, Chloe, 2000, colored pencil on paper

Matthew Barney, Drawing Restraint 7, 1993 detail of video

Tina Barney, The Boys, 1990, chromogenic color print

(all other works listed by Matthew Barney)

Blind Perineum, 1991 video still of performance

CR1: Goodyear Chorus, 1995, detail, c-print and self-lubricating plastic frame

Cremaster 3, 2002, book cover and beginning of credits

CREMASTER 3 imagery (no titles printed in book), all 2002:

skyscraper sculptures made with prosthetic plastic

Barney as the "Entered Apprentice"

"Ist Degree" in The Order (Guggenheim quest)

"3rd Degree" in The Order, Aimée Mullins

"5th Degree" in The Order, Richard Serra (Fully Descended)

"Program notes" not on web: Barney as Apprentice, confronting Aimée Mullins; confronting Mullins as Catwoman, slaying Catwoman; Richard Serra as Fully Descended, casting various plastics and Vaseline, Guggenheim ramp; Barney, bloodied hero/victim of the quest