

**POSTMODERNISM AND MASS MEDIA:  
Po-Mo and Institutional Critique**

- I. The breakdown of modernism – political and cultural sources
  - A. Attempts to consolidate American culture (cold war consensus)
    - 1) Squares vs.
    - 2) Beats; “beatniks;” a persistent underground
  - B. American art as international modernism / export
    - 1) Frank Stella’s cool artworld (Minimal Art, high art, “fortress” Hirshhorn)
    - 2) Oldenburg’s short-lived realworld (Pop Art, “low” art, street culture)
  - C. New *social* formations (not just political ones) in public spaces
  
- II. 1960s-70s relations with the museum – **Avant-Garde**
  - A. Daniel Buren’s spaces in the city
  - B. Les Levine’s propositions, Hans Haacke’s systems theory
  - C. Haacke into the 1980s: advertising the alternatives
  
- III. From Angry Art to Institutional Critique – **Outsiders**
  - A. Late 1980s AIDS activism/ graphic design: contributing some postmodern principles
    - 1) collaborative authorship (“death of the author,” critiques genius)
    - 2) generated from inside the mass media world, takes its stand in the real world (eschews avant-garde “alienation”)
    - 3) not necessarily an artworld phenomenon (no interest in “art for art’s sake”)
  - B. Guerrilla Girls – 1985 to present
  - C. Roots in Feminist performance (Mierle Laderman Ukeles, Laurie Anderson)
  - D. Identity Politics
    - 1) Latino/Chicano (Gronk and ASCO)
    - 2) Native American (Jimmie Durham, James Luna)
  
- IV. Postmodern Institutional Critique – **Inside**, working the system
  - A. Fred Wilson, 1990s
  - B. Krzysztof Wodiczko, mid-1980s to present
  - C. Towards Appropriation: critique is chic

Slide list on verso

## Slide List (selected) for 13:1

Skidmore, Owings, Merrill (Gordon Bunschaft) Hirshhorn Museum, completed 1974

Frank Stella painting in modern interior, ca. 1968, photograph

Les Levine, Disposable Sculptures, 1967, molded plastic

Levine, Electric Shock, 1968, room with electrostatic energy

Hans Haacke, Condensation Cube, 1963/66, plexiglas boxes with water

Robert Morris, Continuous Project Altered Daily, 1969, installation/ process art

Haacke, Visitors' Profile, Documenta (Kassel, Germany) 1972

Haacke, Manhattan Real Estate (Schapolsky et al.) 1971

Haacke, Voici Alcan, 1983 ( installation in French Canada)

Haacke, Germania, 1993, installation at Venice Biennale

Silence=Death Project, logo for "Silence =Death," late '80s

Guerrilla Girls, various posters, agitprop, book cover...1985-94.

Mierle Laderman Ukeles, Maintenance Art: Sidewalk Washing Performance, 1974 (photographic documentation of performance)

Ukeles, Social Mirror, 1983 installation in collaboration with NY Dept. of Sanitation

Ukeles, Flow City, 1983-ongoing

Laurie Anderson, Fully Automated Nikon: Object/Objection/Objectivity, 1973 (photographic documentation of performance)

ASCO Walking Mural 1972 (photographic documentation of performance)

Jimmie Durham, Self-Portrait 1986 (mixed-media sculpture)

James Luna, Artifact Piece, 1986 (installation at San Diego Museum of Man, intermittent performance)

Fred Wilson, Metal Work, from Mining the Museum installation, Maryland Historical Society, 1992

Krzysztof Wodiczko, Homeless Projections, 1986, projected light on public monument

Wodiczko, projections on San Diego Museum of Man, 1988 and Hirshhorn Museum, 1989