

a brief glance at the pre-history of remix

part deux: 20th century avant-garde art

the avant-garde

What was it?



Edouard Manet, Olympia
(1863)



Edouard Manet, Olympia
(1863)



Giorgione, Sleeping Venus (c. 1510)



Edouard Manet, Olympia
(1863)



Titian, Venus d'Urbino (1538)



Edouard Manet, Olympia
(1863)



Ingres, Odalisque with a Slave (1842)



Edouard Manet, Olympia
(1863)



Goya, Maja desnuda (1800)



Edouard Manet, Olympia
(1863)



Edouard Manet, Olympia (1863)





Edouard Manet, Olympia
(1863)



Renoir, The Bathers (1919)



Edouard Manet, Olympia
(1863)



Chagall, Nude on a White Cock (1925)



Edouard Manet, Olympia
(1863)



Picasso, Large reclining nude (1942)



Edouard Manet, Olympia
(1863)



Duchamp, Nude descending a staircase (1912)

appropriation and the 20th century avant-garde



avant-garde (wikipedia summarizing Clement Greenberg)

The concept of avant-garde refers primarily to artists, writers, composers and thinkers whose work is **opposed to mainstream cultural values and often has a trenchant social or political edge**. Many writers, critics and theorists made assertions about vanguard culture during the formative years of **modernism** [first half of 20th century] ...

vanguard culture has historically been **opposed to "high" or "mainstream" culture**, and that it has also **rejected the artificially synthesized mass culture** that has been produced by industrialization. Each of these media is a direct product of **Capitalism**—they are all now substantial industries—and as such they are driven by the same profit-fixated motives of other sectors of manufacturing, not the ideals of true art.

[mainstream and mass culture] were therefore **kitsch**: phony, faked or mechanical culture, which often pretended to be more than they were by using formal devices stolen from vanguard culture. For instance, during the 1930s the advertising industry was quick to take visual mannerisms from surrealism, but this does not mean that 1930s advertising photographs are truly surreal; rather they express style without substance.

Clement Greenberg carefully distinguished true avant-garde creativity from the market-driven fashion change and superficial stylistic innovation that are sometimes used to claim privileged status for these manufactured forms of the new consumer culture.

In the 20th century four things happen to the fine arts and high culture.

- Art as a practice becomes very **self-conscious**
- Increasingly **mechanical reproduction** becomes an important aspect of art (photography, sound recording, film, cheap reproductions and prints, etc), a **threat** to it, a **subject** of it, and finally a **resource** for it
- Forms and practices of **popular culture** begin to compete with, enter into, merge with, and supersede high culture
- Increasingly many artists associate themselves with a **political avant-garde** – anti-establishment generally leftist, often communist or socialist (anti-capitalist)

collage &

photomontage

readymades

cut-ups

pop art

appropriation art

1910-1920

explosion of avant-gardes

world war one

russian revolution

women's suffrage

anti-art (dada)



Pablo Picasso,
Guitar, sheet music, and glass (1912)

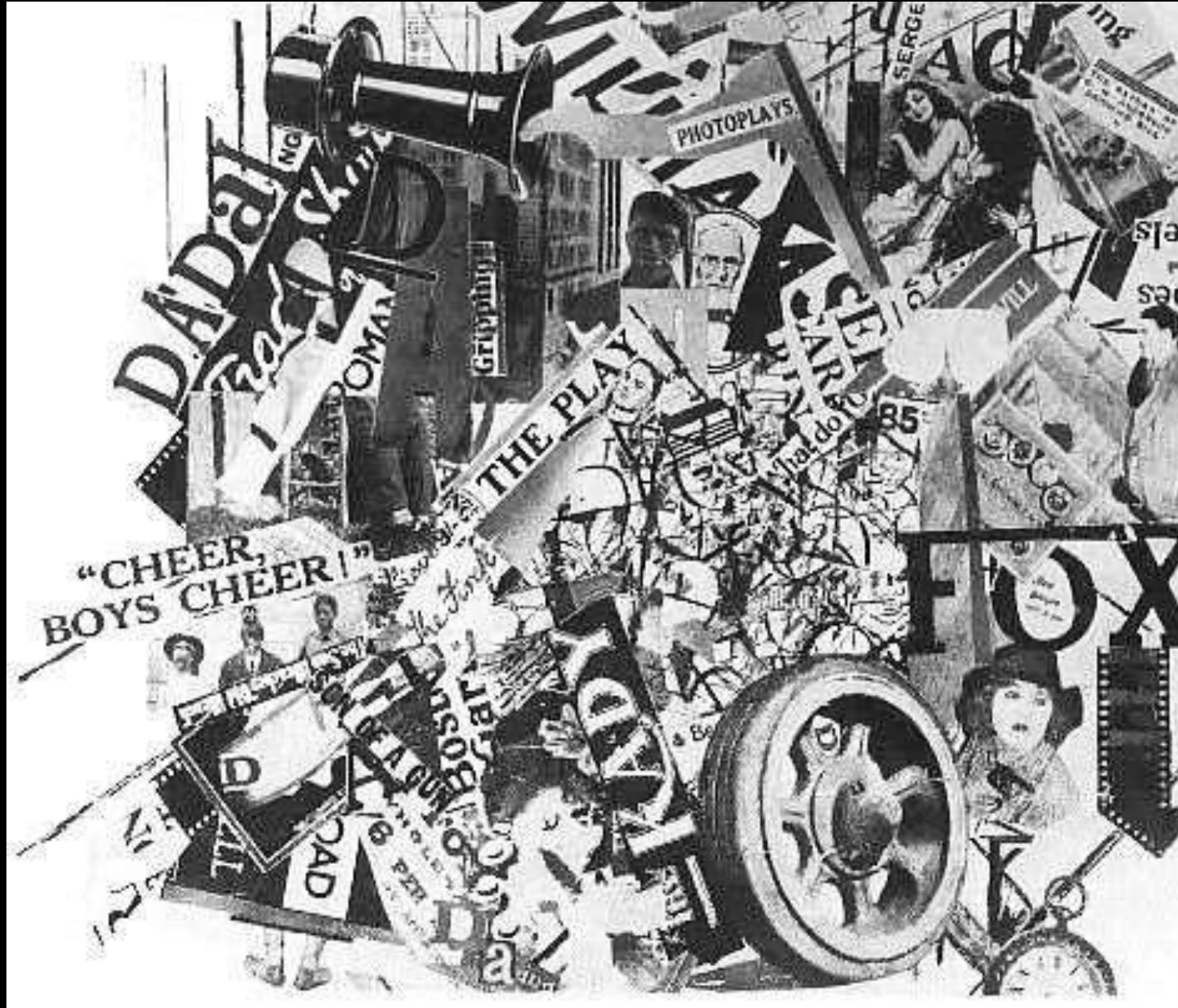


dadaist &

constructivist

photomontage

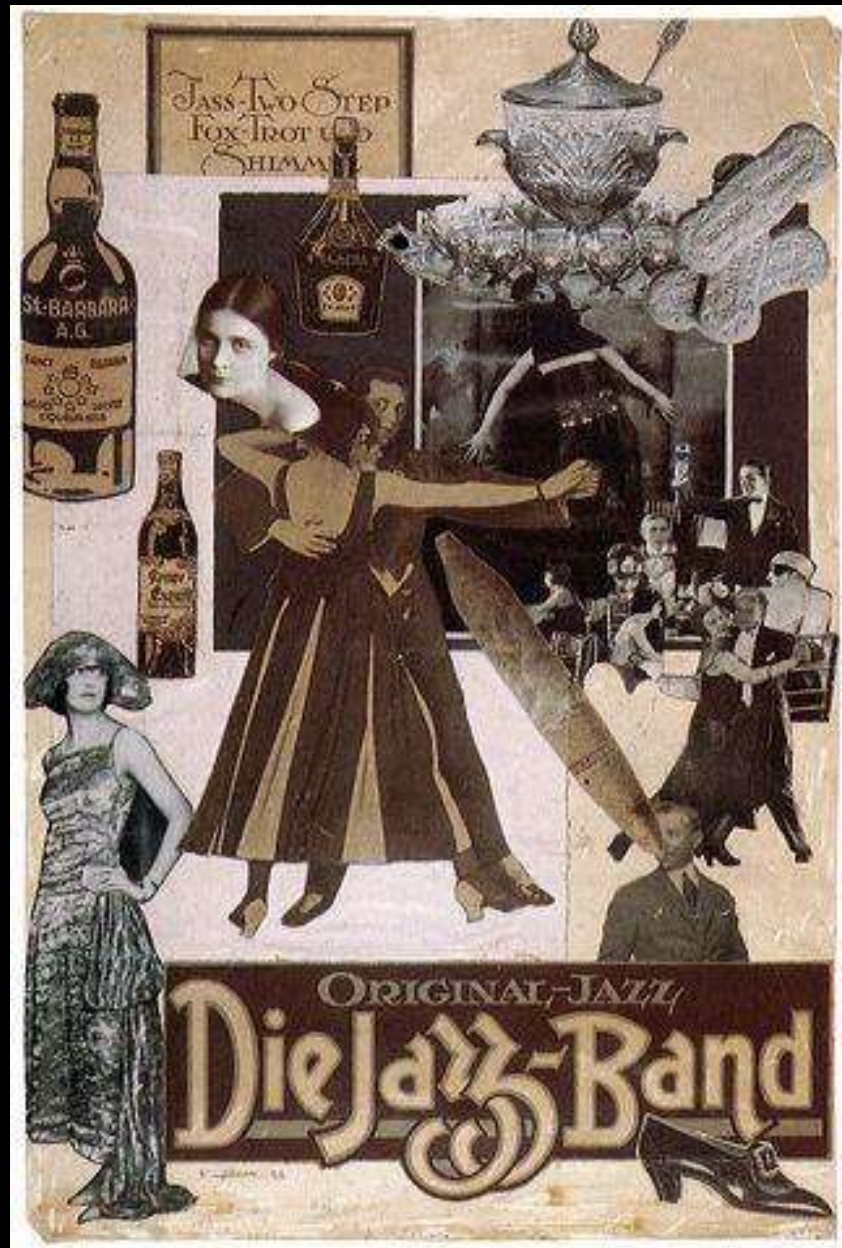
George Grosz
and John
Heartfield,
*Life and
activity in the
universal city
at 12:05
midday*
(1919)





Raoul
Hausmann,
Elasticum
(1920)





John Heartfield
(1933)



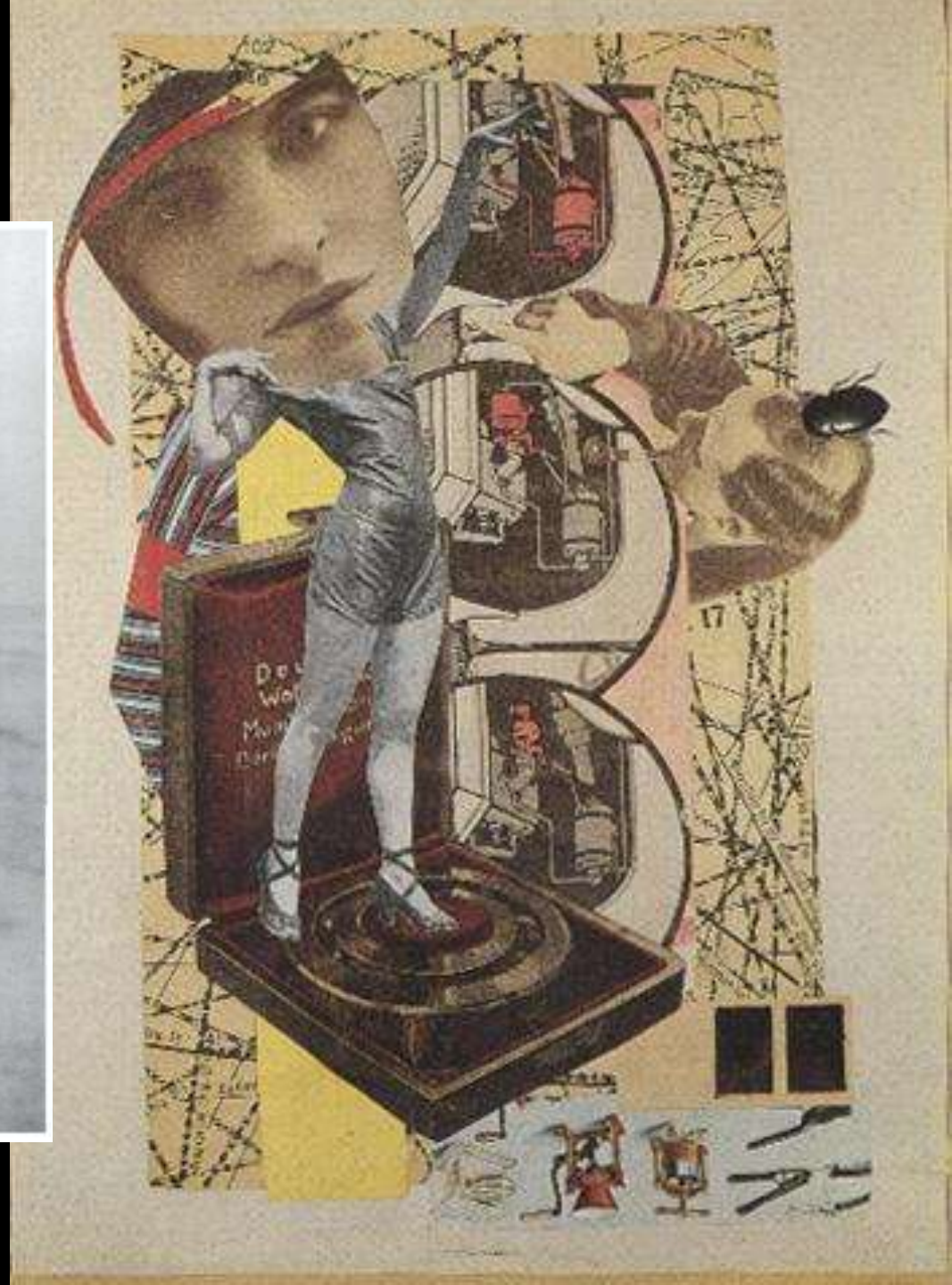
Photo from Stuttgart p
reproduced as an exam
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the caption "peace-tim



EIN PANGERMANE



Hannah Hoch, *untitled*,
1920



Celebrity dancer Pavlova at the beach, from the
June 1921 issue of *Die Dame* (Lady Magazine)

Hannah Hoch



Max Ernst, "Un semaine de bonte" (1934)



Max Ernst, "Un semaine de bonte" (1934)





Joseph Cornell, *Untitled (Medici Princess)* (c. 1948)



Robert Rauschenberg, *Talisman*
(1958)

Robert Rauschenberg, *Monogram*
(1955-59)



readymades

Marcel Duchamp, *Fountain* (1917)



Anon.

The Richard Mutt Case//1917

They say any artist paying six dollars may exhibit.

Mr Richard Mutt sent in a fountain. Without discussion this article disappeared and never was exhibited.

What were the grounds for refusing Mr Mutt's fountain:

1. Some contended it was immoral, vulgar.
2. Others, it was plagiarism, a plain piece of plumbing.

Now Mr Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers' show windows.

Whether Mr Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view - created a new thought for that object.

As for plumbing, that is absurd. The only works of art America has given are her plumbing and her bridges.

Anonymous article referring to Marcel Duchamp's urinal readymade *Fountain* (1917) as displayed, signed 'R. Mutt', at the Exhibition of Independent Artists, New York, 1917; *The Blind Man*, no. 2 (New York, May 1917). Written by either Beatrice Wood, H.P. Roché or Duchamp, or collaboratively.

Marcel Duchamp, *Bicycle*
(1915)

Bottle rack (1914)



Marcel Duchamp talks with Martin Friedman, Walker Art Center director (1961-1990), about the readymade. October 18, 1965

<https://www.youtube.com/watch?v=VYqDpNmnu8I>

Marcel Duchamp, *L.H.O.O.Q.*
(1919)



Starting in 1997, **Rhonda Roland Shearer** began publishing research that seemed to show that Duchamp had in fact altered in important and interesting ways all of his readymades – originals that actually corresponded to the readymades could not be found and in some cases were impossible. The Mona Lisa (original no longer available) seems to have been a repainting that made the face closer to Duchamp's in details as far from the moustache and goatee.



Mona Lisa by Leonardo da Vinci. Original painting from circa 1503–1507. Oil on poplar.



L.H.O.O.Q.

Fernand Léger,
La Joconde aux clés, 1930



Salvador Dali,
Autoportrait en Mona Lisa, 1954



1950-2000

- World triumph of American commercial mass culture
- Rise of underground culture (queer, drug, criminal)
- Rise of mainstream diversity (African-American, feminism, queer, etc)
- Collapse of the avant-garde (abandonment of the idea of art as a revolutionary force)
- Turning away from history
- Postmodernism and “retromania”



beat generation

cut-ups

Cut-ups. Archival recording of William S. Burroughs and sound experiment of Brion Gysin,
animated by Matti Niinimäki

<https://www.youtube.com/watch?v=Rc2yU7OUMcl>

Sickle moon terror nails replica in tin ginsberg. Replicas of Squaresville — grey piebald pigeons — pointedly questioned, mimic each other. The wet concrete square — a boy wit police — is ate by literat birds. Pitiful personal lives of suspension, flapping frantic, come to stare. An opium eater and Vincent-visitors bathe their feet in San Francisco market-deal of the world's art-compacted-feathers. Sunbrow those third street bums on se. Some kind a fur coat glissel-ways when they see a young Negro-ruby dance rounendless talk on the truck preoccupation. Man's hideous professional crouch, the beat movement, embackwards on an old man's members of the north bea. Sockets stare dedicated in seamed conferlinghetti of ginsbergs kerouacs & badly blown clarinet-shimmer off the glossy bone. A great deal of their verbal hearse is skull with surprised china fuzz. But oddly blu seekers after coolness — solemen accountants, kers, loafers, passive little con men — loan them sir a Harward man off the last skimpy surplus of cop--haters. Exhibitionists abused Burroughs. "A Pale", they said, and plunged aint-dancers wit unfortunate malfunct molotov last seen wait on Varso-message-knives-costume in hort 22. Sample a drug called heavy commitments. Unwashed on Saturday night's his works are. Negro snapped the degradations of addiction. A headline of penniless bitter complaint leg flesh out show window is a baby for all hallucinatory fourth grade class screale females and part-time bohemians of junk sickness. To this major beat streets of yesterday polinghetti must be added — commando who studied pa-assaillancy. Tow lines hoot wealthy St Louis Corso family who served intermediary between the two teams of mule life (charming vibrations in the gravel tympanum speaker: ijuana, majoun, hashish, candy hich) believes true poetic effects are best centuar animal... man awkward hole with a pin. Fit the dropper pools of dark amber in scenes

From the early 1970s, David Bowie has used cut-ups to create some of his lyrics. This technique influenced Kurt Cobain's songwriting. Thom Yorke applied a similar method in Radiohead's Kid A (2000) album, writing single lines, putting them into a hat, and drawing them out at random while the band rehearsed the songs.

The Cut-ups (1966) Cinematography: Antony Balch
Screenplay: William S. Burroughs
Cast: William S. Burroughs, Brion Gysin

<http://briongysin.com/?p=227>

pop art

High art vs mass culture



Avant-garde art vs mass culture



Avant-garde high art + mass culture





Richard Hamilton
*Just what is it that
makes today's homes so
different, so appealing?*
1956

TRICKY CAD

Jess [Collins],
Tricky Cad
(1950s)

SEPTUNDAY, OCTOBER 33, 2257

CASE V



Chicago Sunday Tribune

COMICS

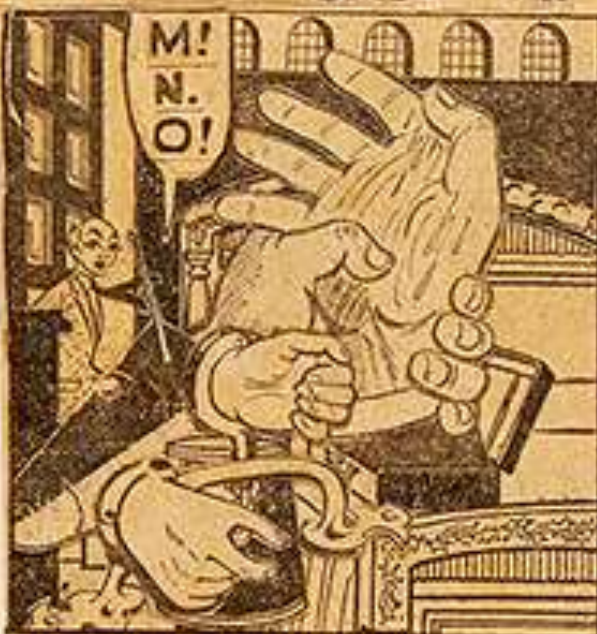
FEATURE MAGAZINE

OCT. 8, 1941

FIRST TRACY HELPING CHET

Peanuts







Jess "translations"



From a photograph of the Beatles by "T.C.G." on a bubblegum trading card.

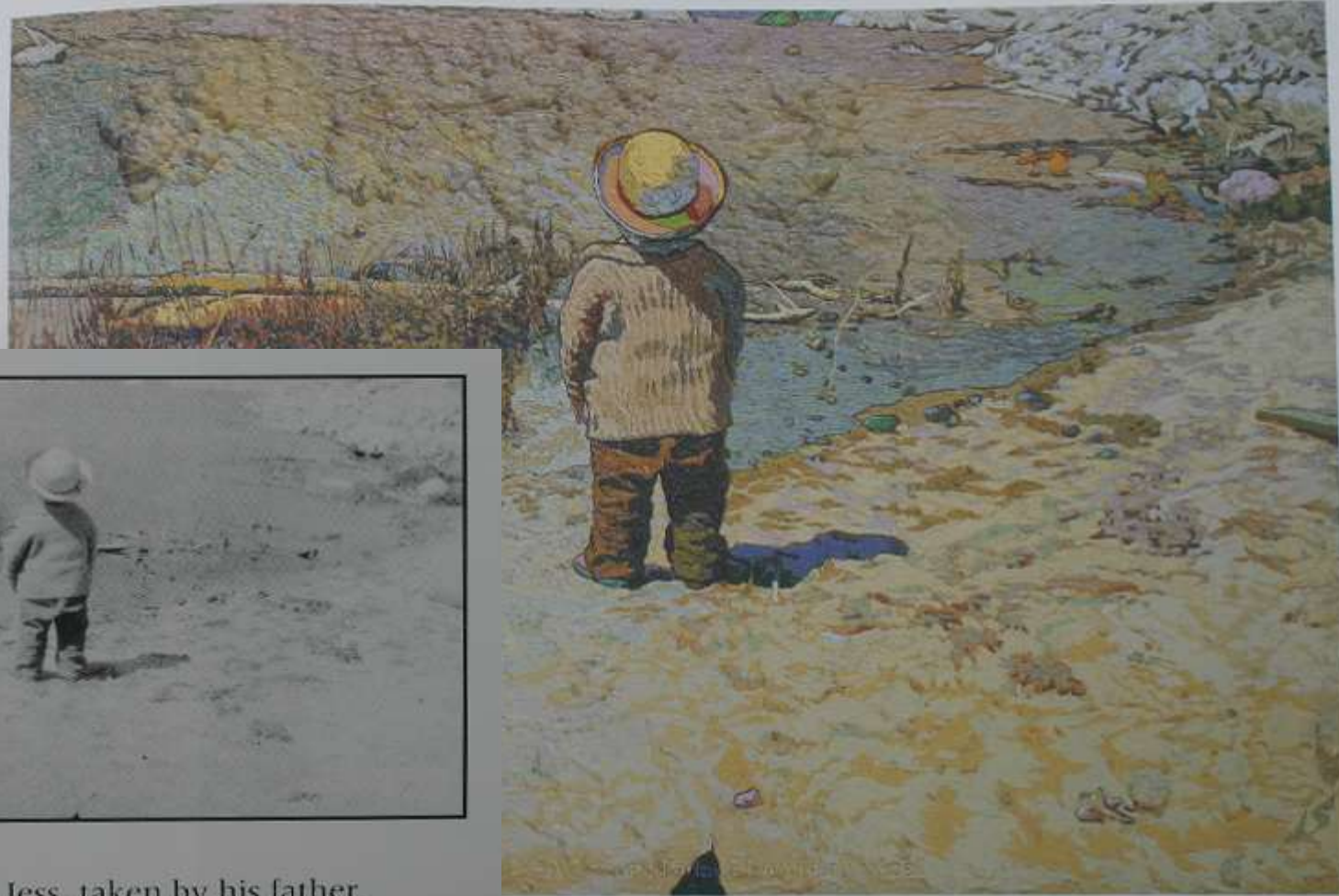


Translation #15, 1965
Painted on wood

18 x 26"

Collection San Francisco Museum of Modern Art
Mrs. Manfred Bransten Special Fund Purchase

Jess "translations"



From a photograph of Jess, taken by his father,
northern California lake region, c. 1926.

Darling Of A Pig My Size! Translation #20, 1968

oil on canvas mounted on wood

23 x 34"

Collection Mr. and Mrs. Robert Lehrman, Washington, D.C.

Jess “translations”



From George Herriman's *Krazy Kat* inset into the Lake of Fire from the mythologic papyrus of Khonsu-mes B, Chief Archivist of the Treasury of the Domain of Amon (XXI Dynasty).



Every Night And Alle: Translation #31, 1976

oil on canvas
47 1/4 x 58 5/8"

Collection Gretchen and John Berggruen, San Francisco

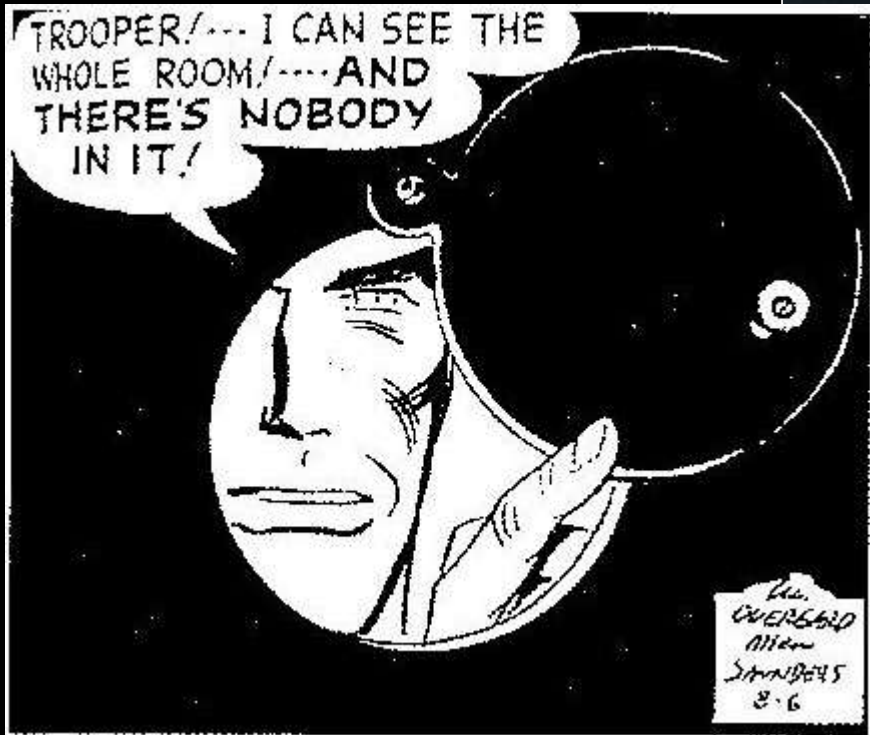
**Roy Lichtenstein,
*Drowning Girl***

1963. Oil and synthetic
polymer paint on canvas,
67 5/8 x 66 3/4" (171.6 x
169.5 cm)



Tony Abruzzo - "Run for Love", Secret Hearts, D.C., 1962

Roy Lichtenstein,
*I can see the whole room ...
and there's nobody in it!*
(1961). Graphite and oil.



William Overgard, *Steve Roper*

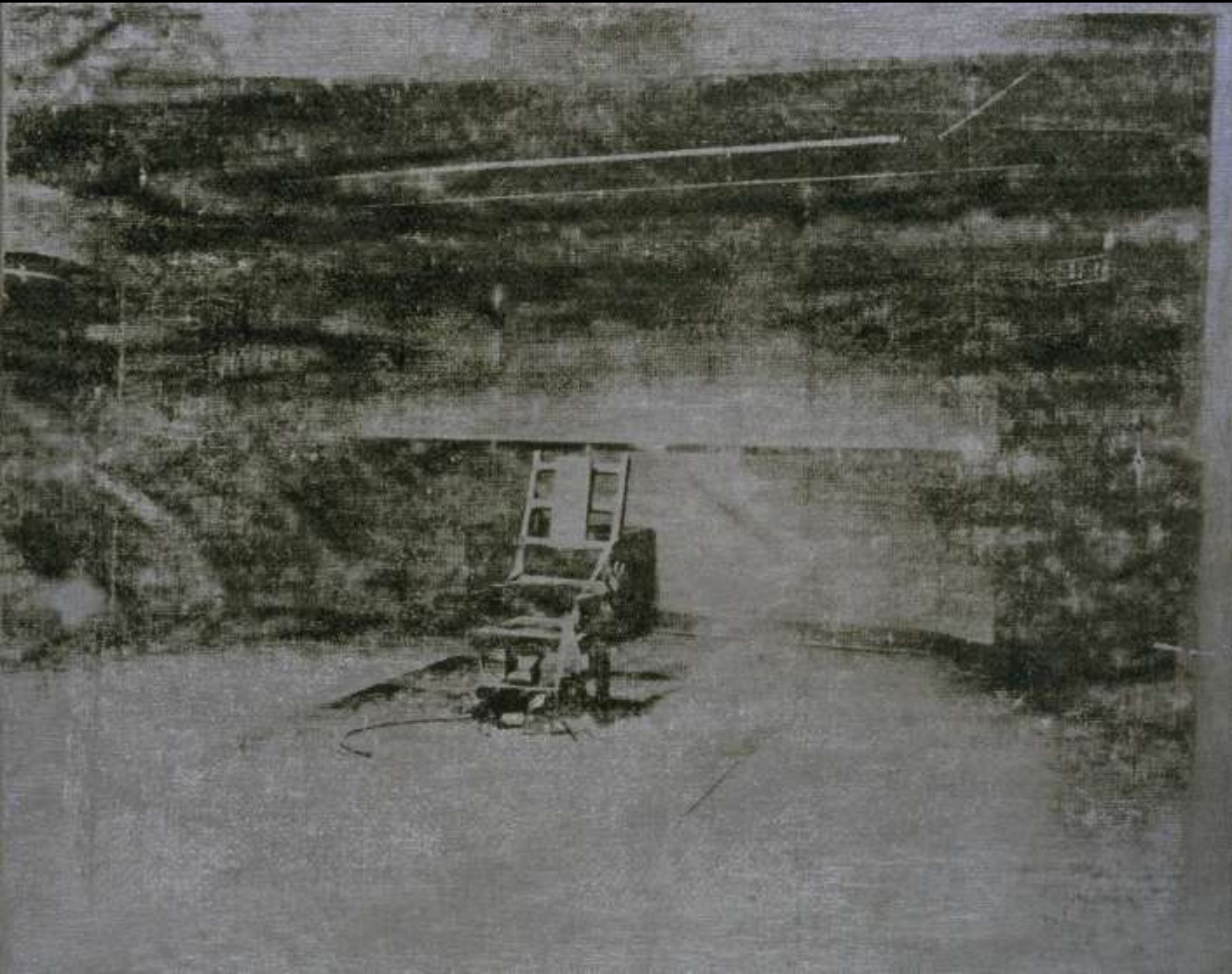
August 6, 1961



comic book brain.com

Andy Warhol, *Triple Elvis* (1963)

Andy Warhol,
Electric Chair (1964)





Andy Warhol,
*Orange Disaster /
Electric Chair* (1963)

Andy Warhol,
Marilyn (1962)



Andy Warhol, *30 are better than one* (1963)



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WITH RUST RESISTER

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24 GIANT SIZE PKGS.

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soap pads
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BRILLO MFG. CO., INC. BROOKLYN, N. Y.
MADE IN U. S. A.

Andy Weiskopf



Gerhard Richter, *Helga Matura*
(1966)

[at the AGO]



Helga Matura

appropriation

art

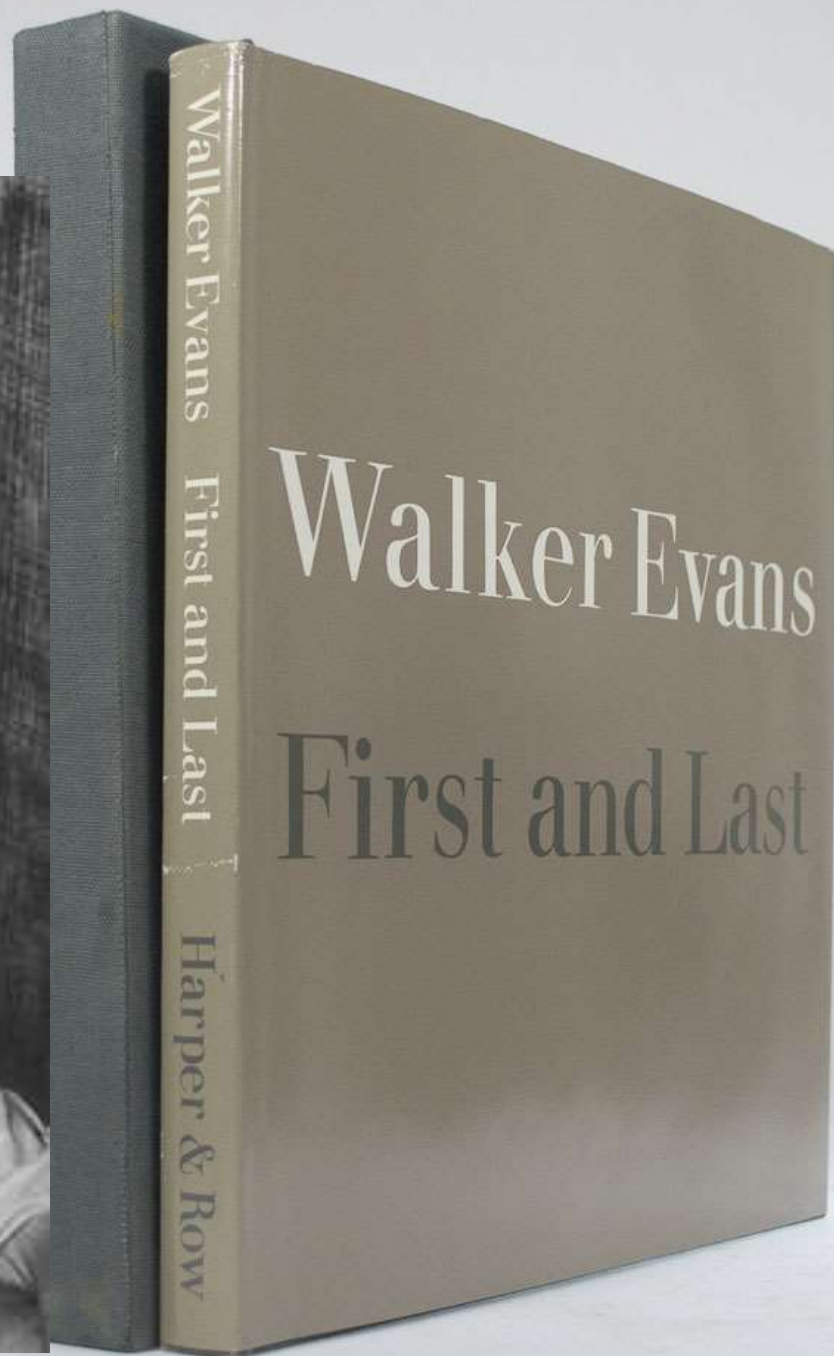
Richard Prince, *Untitled (Cowboys)* (1980-84)



Richard Prince *Untitled (Cowboys)* (1980-84)



Walker Evans,
First and Last (1936)

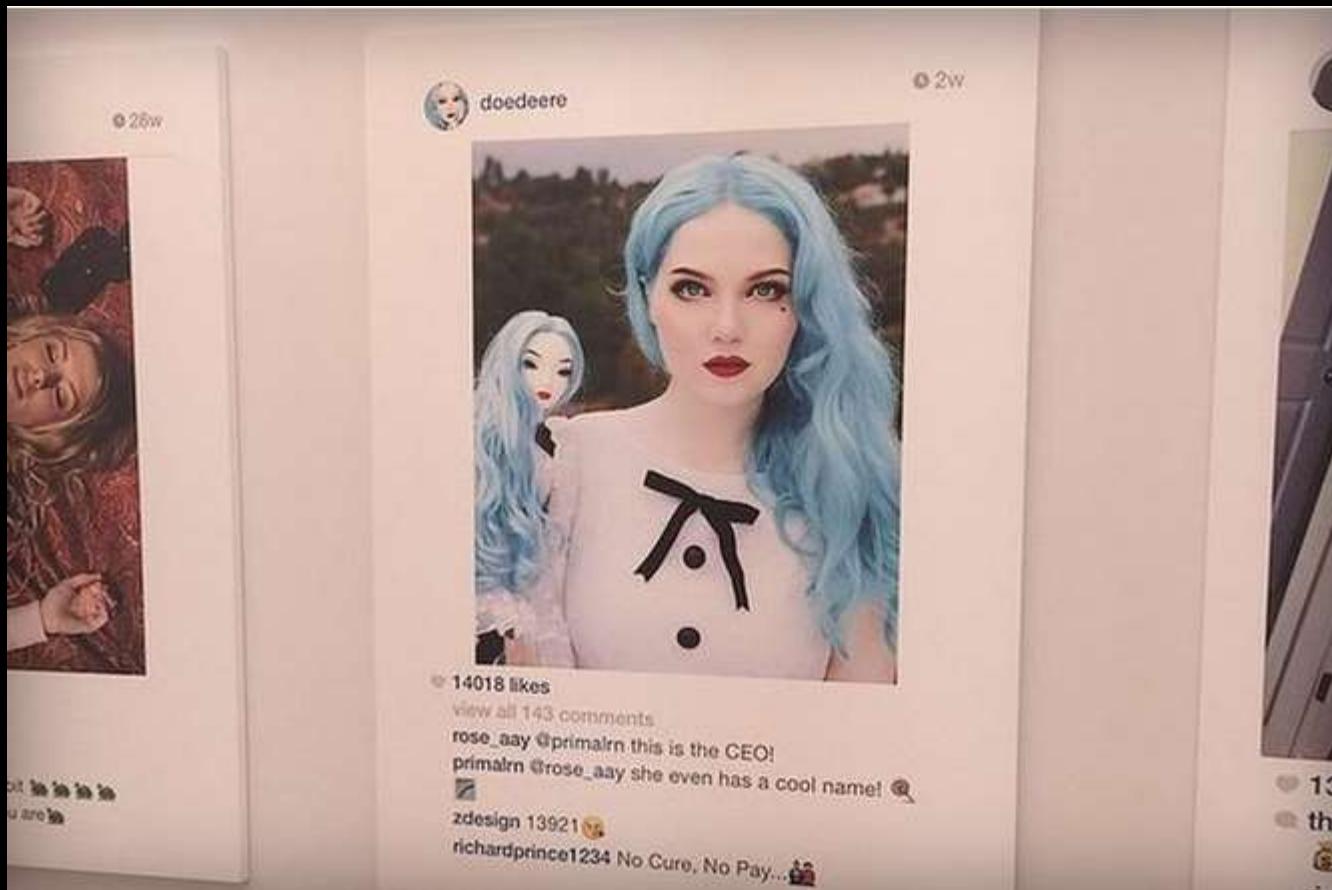


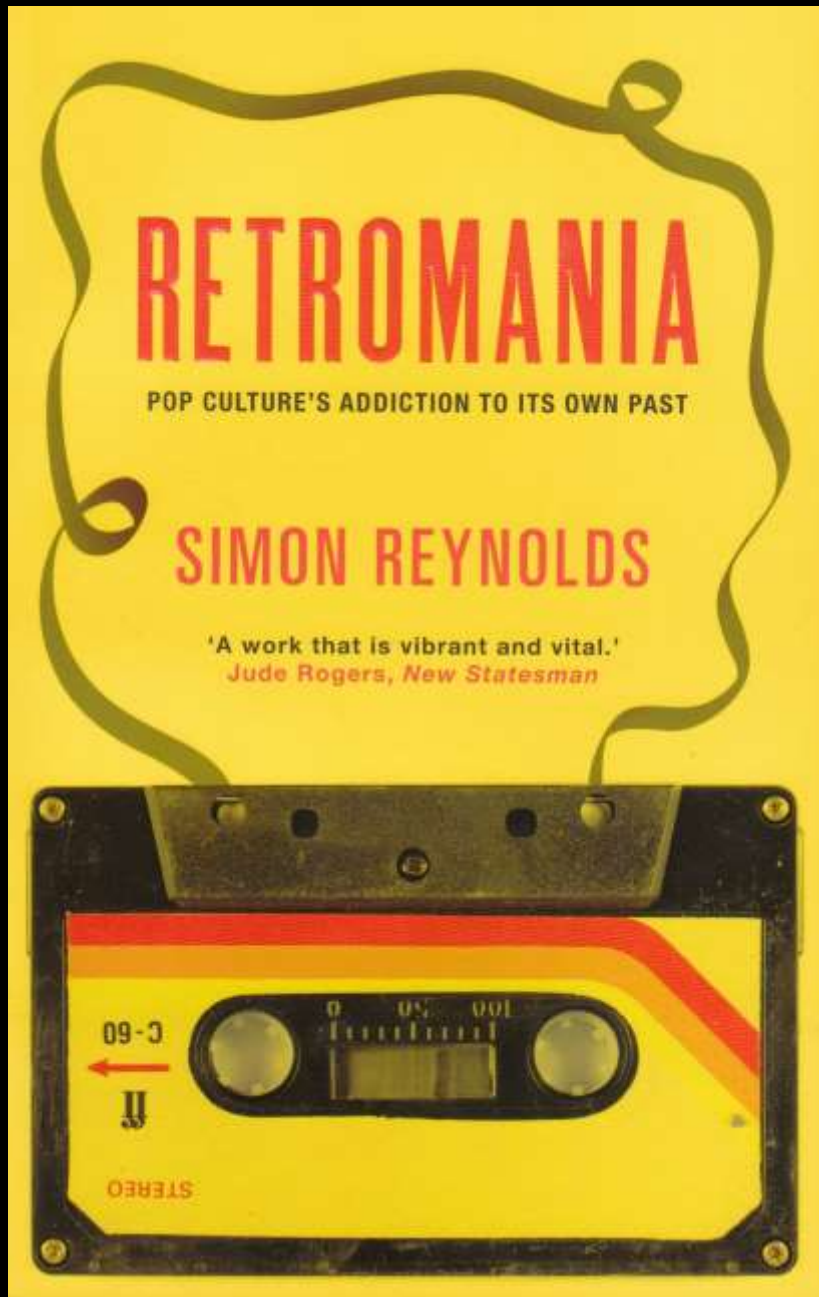


Sherrie Levine, *Untitled*
(*After Walker Evans*)
(1979)

Rephotographed photograph
from book.

Richard Prince, Instagram art (2010s)





Retromania is a book about **the poverty of abundance**.

-- Sukhdev Sandhu, reviewing *Retromania* in *The Guardian*

“Retromania”

(shorthand term in this course only) The tendency of post-World War 2 mass culture to recycle itself and ignore the majority of pre-20th century or even pre-World War 2 culture.