

Lippard "escape attempts" from "visual muzak")
 Clark "killing a cardboard replica of the father" } 1960s - Modernism lost "critical edge"

hybridity }
 experienced through time } decline of medium specificity
 Greenberg "retreat from major to minor" }

Stella - against "relational painting"
 Judd, Morris - American pragmatism vs European elitism } Minimalism - critical of "painterly composing"
 "Phenomenological turn" - embodied vs disembodied eye } Watershed 1965-1975

physical object, not pictorial form }
 different process of production } The "minimalist object"
 different modes of reception }

"reconstituting the object" - as art / of art } origins in Dada and Constructivism
 decline of modernist hegemony / capitalist stability
 painting moved "off the wall"



Morris *Untitled* 1967

Morris "de-differentiation"

"expanded field" (Krauss)



Smithson *Spiral Jetty* 1970

Fried - opposition to "theatricality"
 exclusivity, specificity > pluralism

Lyotard - end of "grand narratives" of the Enlightenment
 Jameson - "waning of affect" - all-encompassing capitalism



Foster - artist as "manipulator of signs" } Origins of "Postmodernism"

"postmodernism of resistance and postmodernism of reaction"

semiotics - symbol / icon / index

"Inside the Whale" - metaphor for accepting experience without seeking to change it

Rejection of authenticity, originality

Consequences of commodification

Baudrillard "hyperreality of simulation"

Questions of identity - feminism

lived experience vs media representation

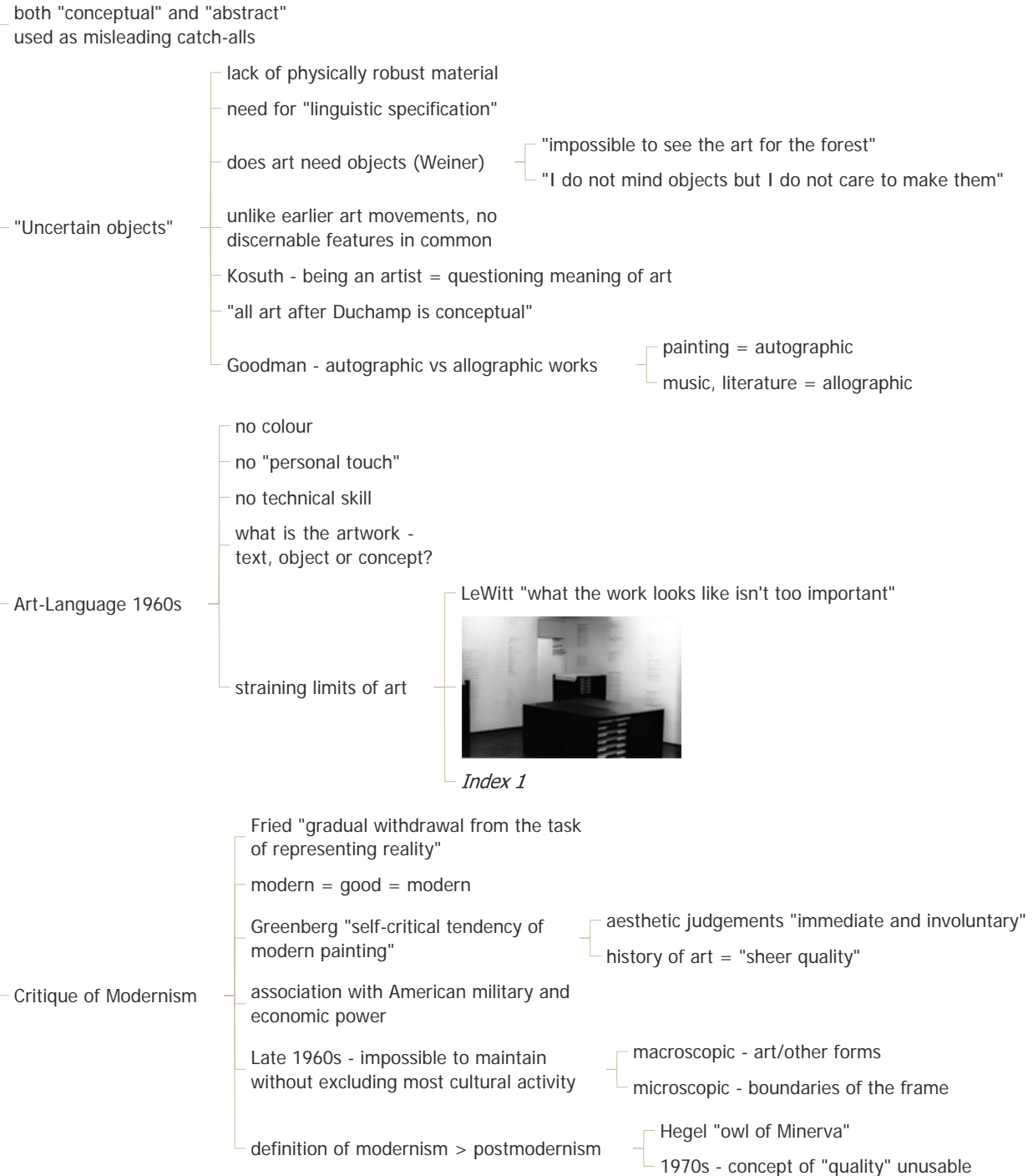
problems of curating contemporary installations

"aestheticisation of socio-political problems" } Guggenheim, Saatchis etc

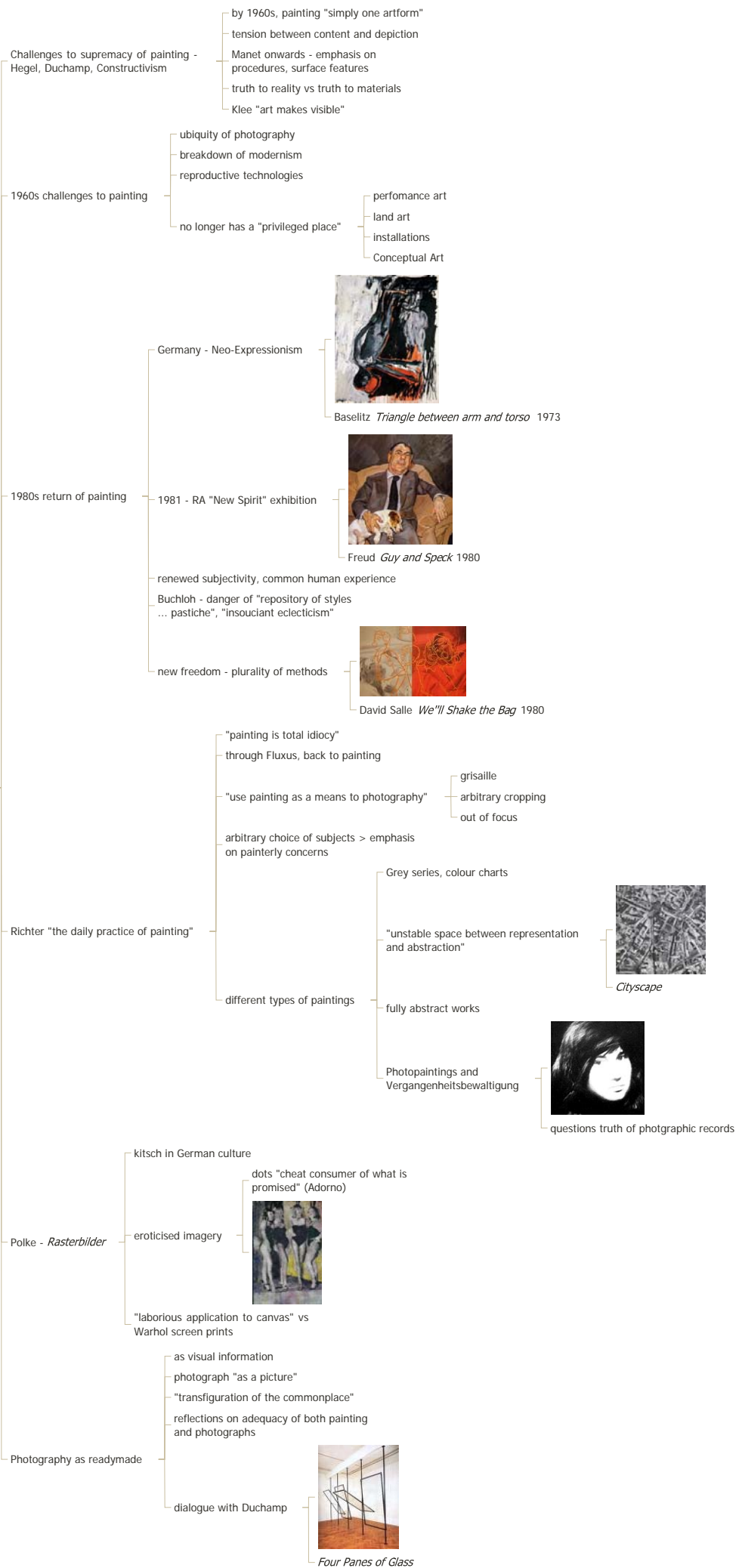
Characteristics

Post-Modernism

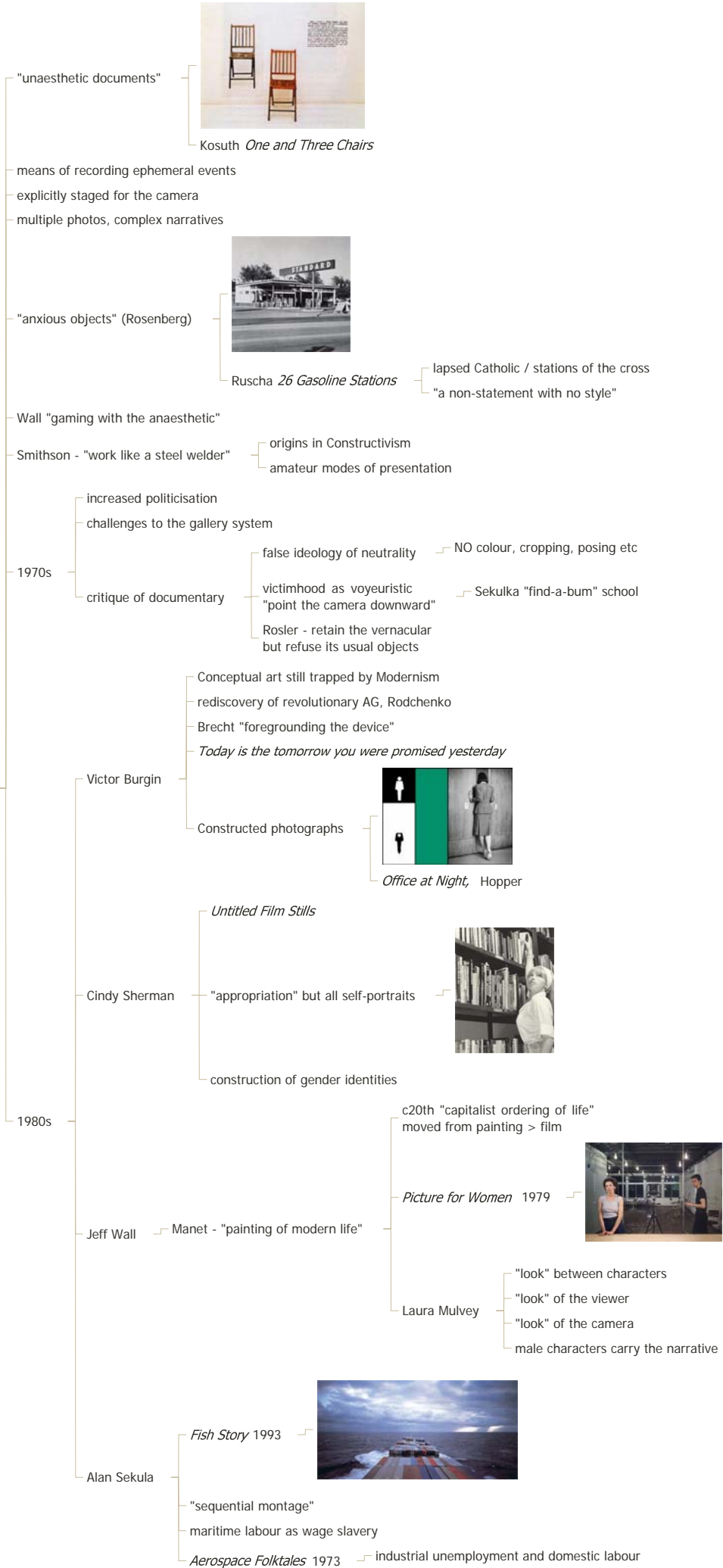
Conceptual Art



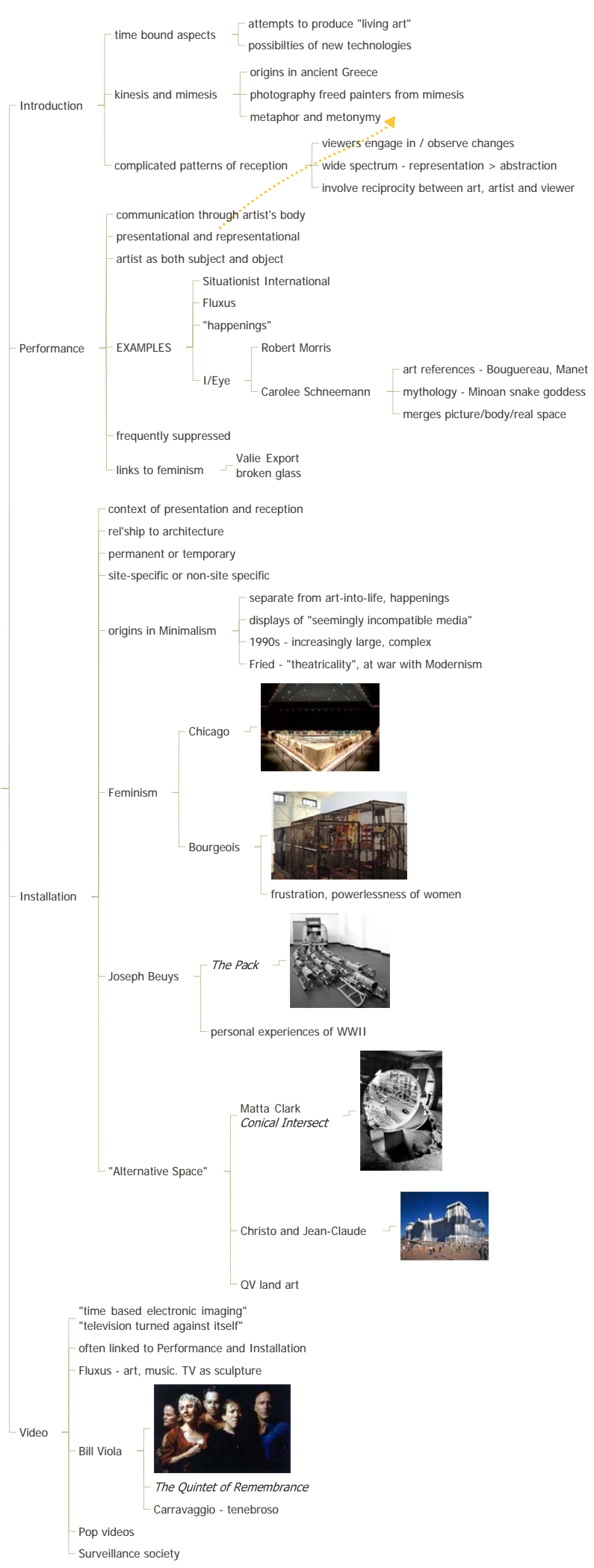
Richter



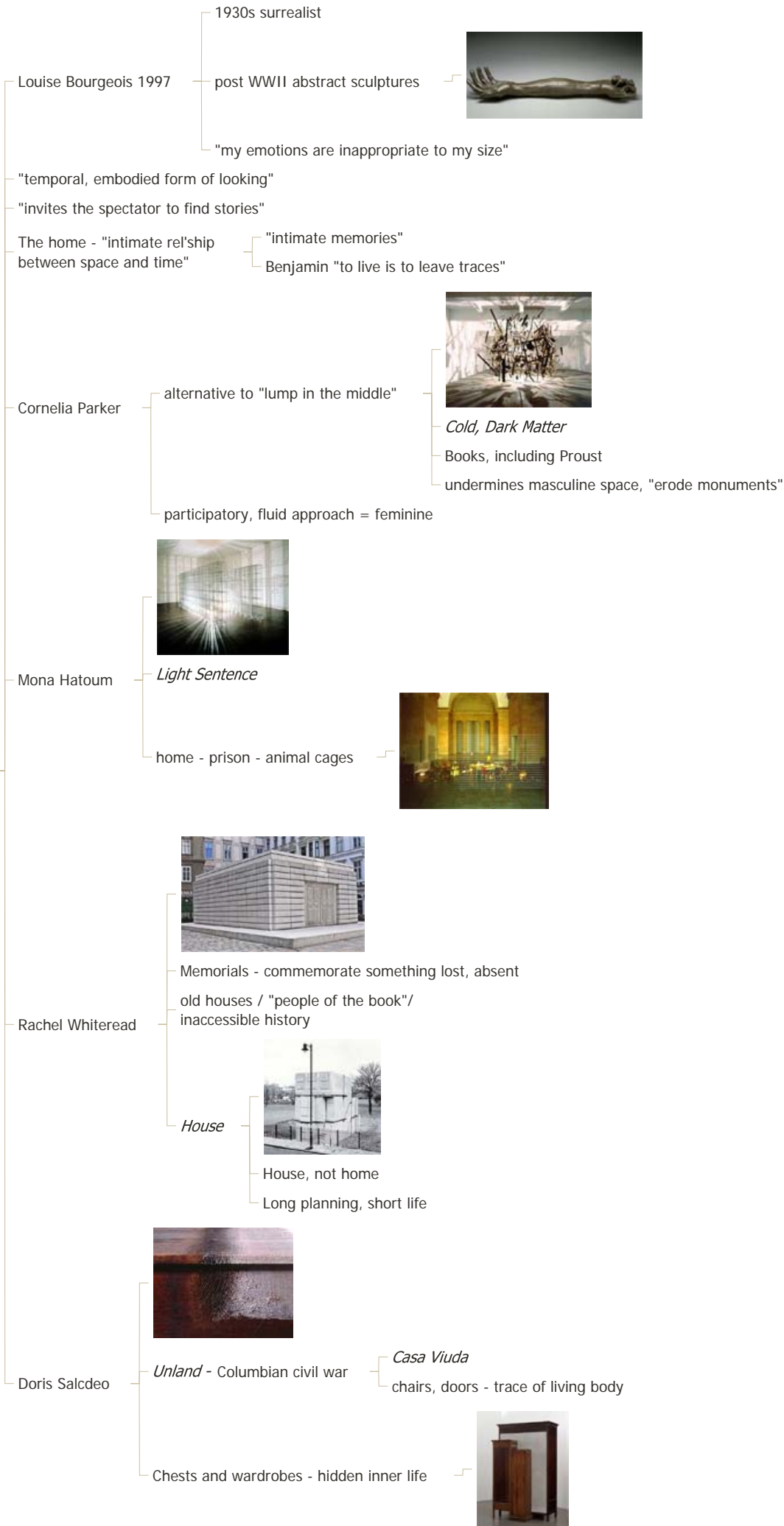
Photography



Performance / Installation / Video



Dream Houses



Globalisation

