



DECONSTRUCTING HISTORIES: MODERNISM & POSTMODERNISM

Dr Julia Lockheart

Level 4 WEEK 2

Task you prepared

RESEARCH A WORD.

Bring in a sentence or two that defines your word

- include a reference
- and images

Search, in the most academic sources you can find, for a sentence to define this word that shocks or surprises you.

***No dictionary definitions allowed!**

A magnifying glass with a silver-colored metal frame and a black handle. The lens is clear and contains the word "Research" in a bold, black, sans-serif font. The magnifying glass is positioned diagonally, with the handle pointing towards the bottom right. The background is a solid, light beige color.

Research



Research is...
seeing, apprehending,
making sense.

Seeing again?

In French:

Re- adds intensity to a word,
chercier translates to **search**

Re/chercier = *To*
look/intensively

... and within an
academic, scholarly
world research can help
you to find ethical,
practical and creative
ways to live better.



Noun - Her *research* is interesting

Verb - He *researches* ecological approaches to design

Adjectives - The *research* group worked collaboratively

Participle – What a well *researched* dissertation!

Researching

Looking something up

Gathering what is readily available

Identifying potential clients: 'Market research'

Social surveys or archival investigations: Academic research



"Everyone designs who
devises courses of action
aimed at changing existing
situations into preferred
ones."

(Simon, 1969)

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Task you prepared

Group A	= Curation
Group B	= Composition
Group C	= Commentary
Group D	= Deconstruct
Group E	= History
Group F	= Positioning
Group G	= Context
Group H	= Space

Show and tell the task you prepared

Explain your word, definition, comment and show how you have unpicked the definition in a few sentences which show your own understanding and in relation to your own discipline.

How does this compare with a dictionary definition?

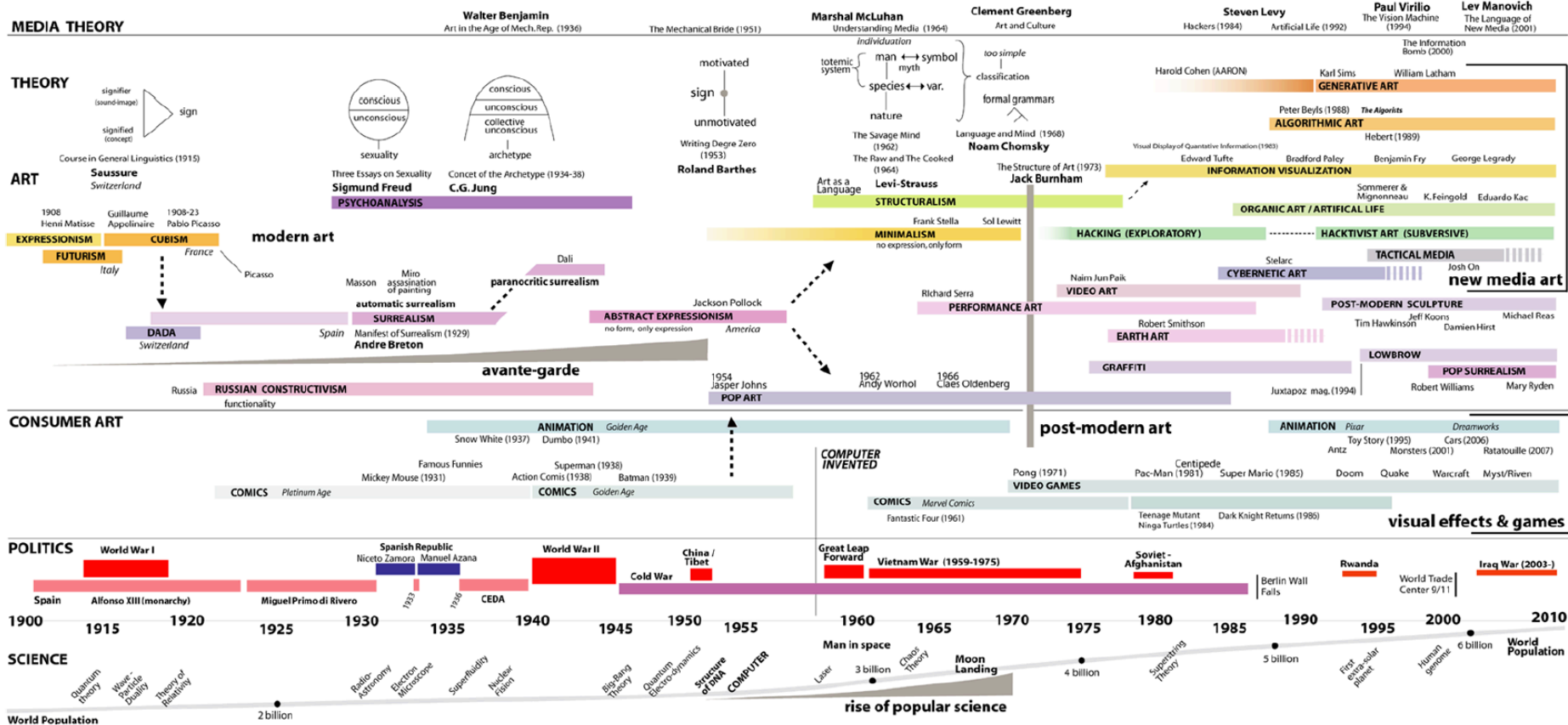
For next week

While the talk continues, think about an imagined scenario that you would like to see in an exhibition. Follow up some of the thinkers and keyword being presented. See if you can make connections between the ideas presented and your own ideas for an exhibition.

Bring researched notes next week.

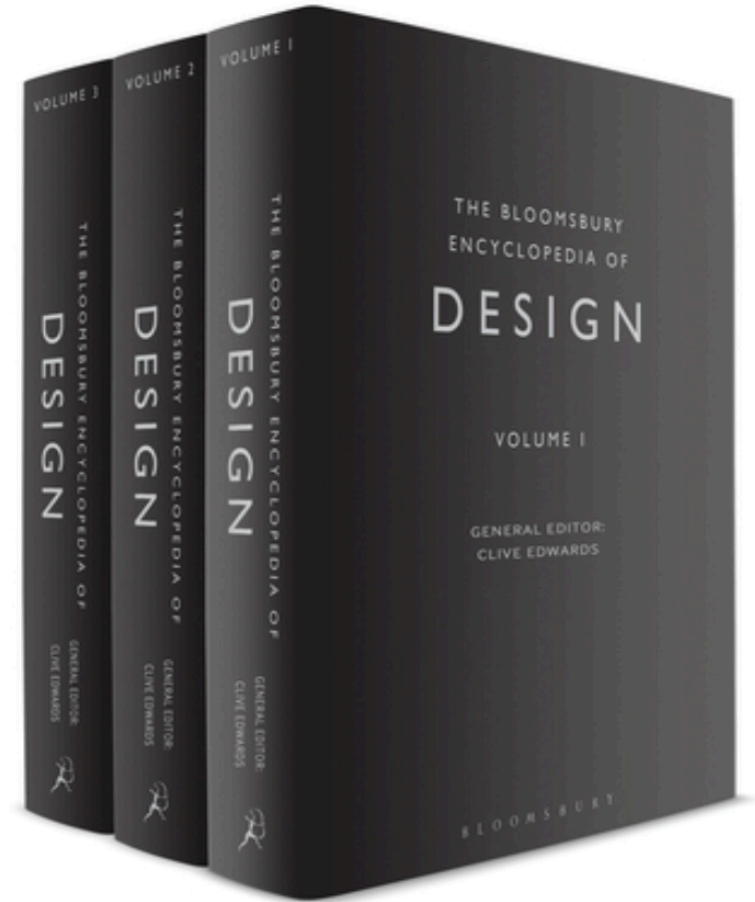
History

- What is history?
- His Story?
- Her-story?
- The Human-story?
- The story of humans?

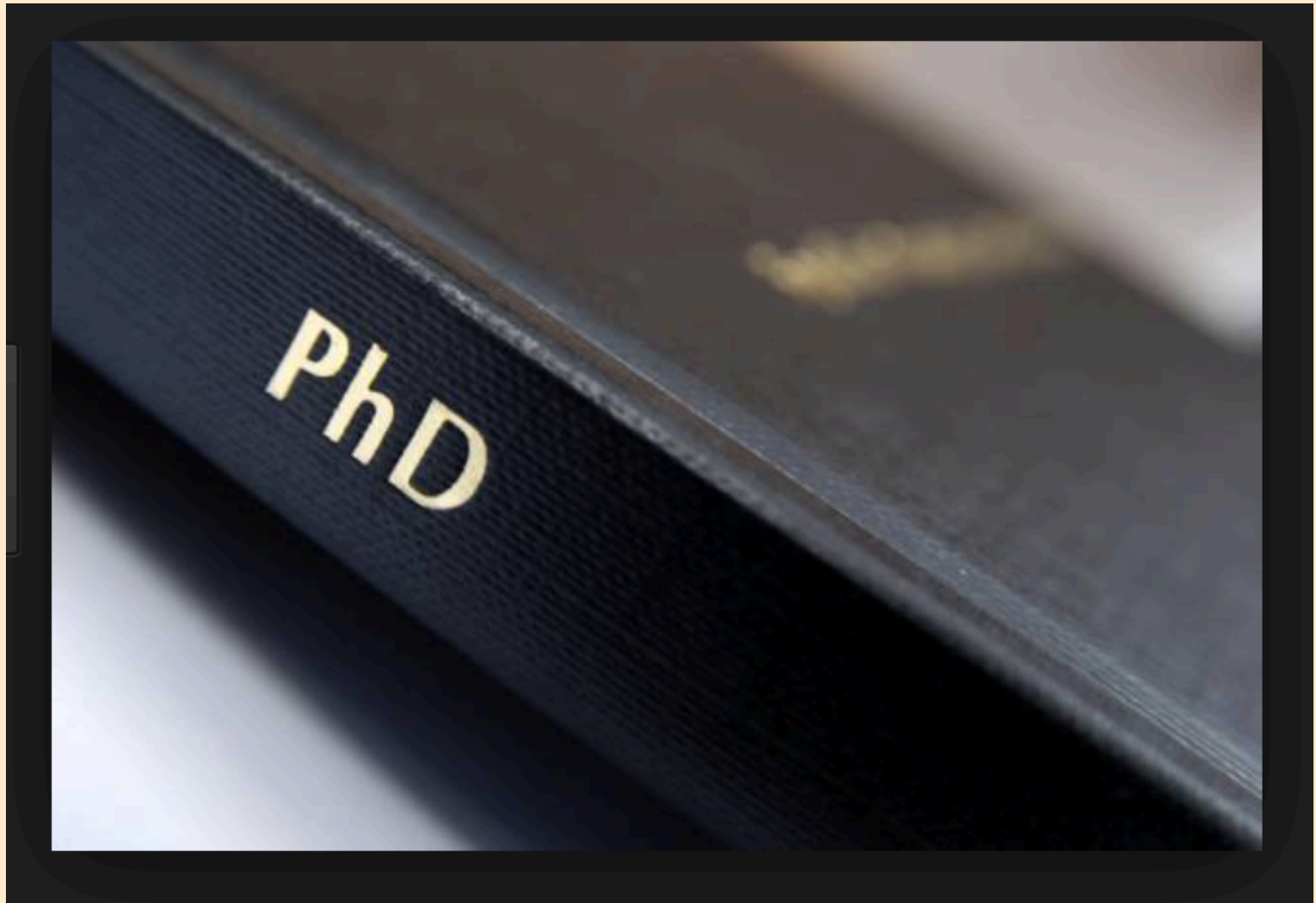


Rama Hoetzlein, *Timeline of Twentieth Century Art and New Media*, 2009-2010

Adam, Ken	Ive, Johnny
Arad, Ron	Jones, John Christopher
Archer, Bruce	Lane, Danny
Baylis, Trevor	Lovegrove, Ross
Carwardine, George	Maclaren, Denham
Chapman, Jonathan	Messel, Oliver
Chermayeff, Serge	Moggridge, Bill
Coates, Nigel	Morrison, Jasper
Coates, Wells	Moulton, Alexander
Conran, Terence	Murdoch, Peter
Dixon, Tom	Peach, Harry
Dubreuil, Andre	Pye, David
Dyson, James	Race, Ernest
Grange, Kenneth	Russell, Sir Sydney Gordon
Hecht, Sam	Seymour Powell,
Hilton, Matthew	Silver, Arthur
Issogonis, Alec	Sinclair, Clive



Edwards, C. (2015) *The Bloomsbury Encyclopedia of Design*. London, Bloomsbury Publishing.



In a PhD you submit *New Knowledge* that makes a contribution to the field.

Epistemology = (epistêmê = knowledge logos = discourse) = Theory of knowledge

“The past is a foreign country.”

The Go-Between, L. P. Hartley

iPlay

BBC
RADIO 4

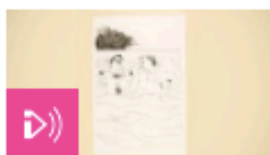
Home

Pod

Director
the objec

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Episo



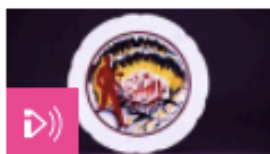
Hockney's In the Dull Village

The World of Our Making (1914 - 2010 AD)

TUE 19 OCT 2010

Neil MacGregor considers the state of human rights - with a David Hockney print.

Download



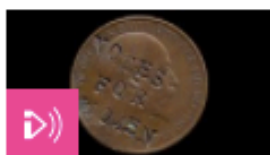
Russian revolutionary plate

The World of Our Making (1914 - 2010 AD)

MON 18 OCT 2010

Neil MacGregor nears the end of his world history - with a Russian revolutionary plate.

Download



Suffragette-defaced penny

Mass Production, Mass Persuasion (1780 - 1914 AD)

FRI 15 OCT 2010

Neil MacGregor with a penny coin defaced by suffragettes with the words "Votes for women".

Download



Sudanese slit drum

Mass Production, Mass Persuasion (1780 - 1914 AD)

THU 14 OCT 2010

Neil MacGregor with a wooden drum from Sudan that Kitchener presented to Queen Victoria.

Download



Hokusai's The Great Wave

Mass Production, Mass Persuasion (1780 - 1914 AD)

WED 13 OCT 2010

Neil MacGregor with a familiar image - Hokusai's The Great Wave.

Download

Modules - Podcasts My Radio

From Rags to Riches



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uncovers Shakespeare's
twenty objects.

cast belongs to



The Fontana Library

The Practice of History

G.R. Elton



WHAT IS HISTORY?

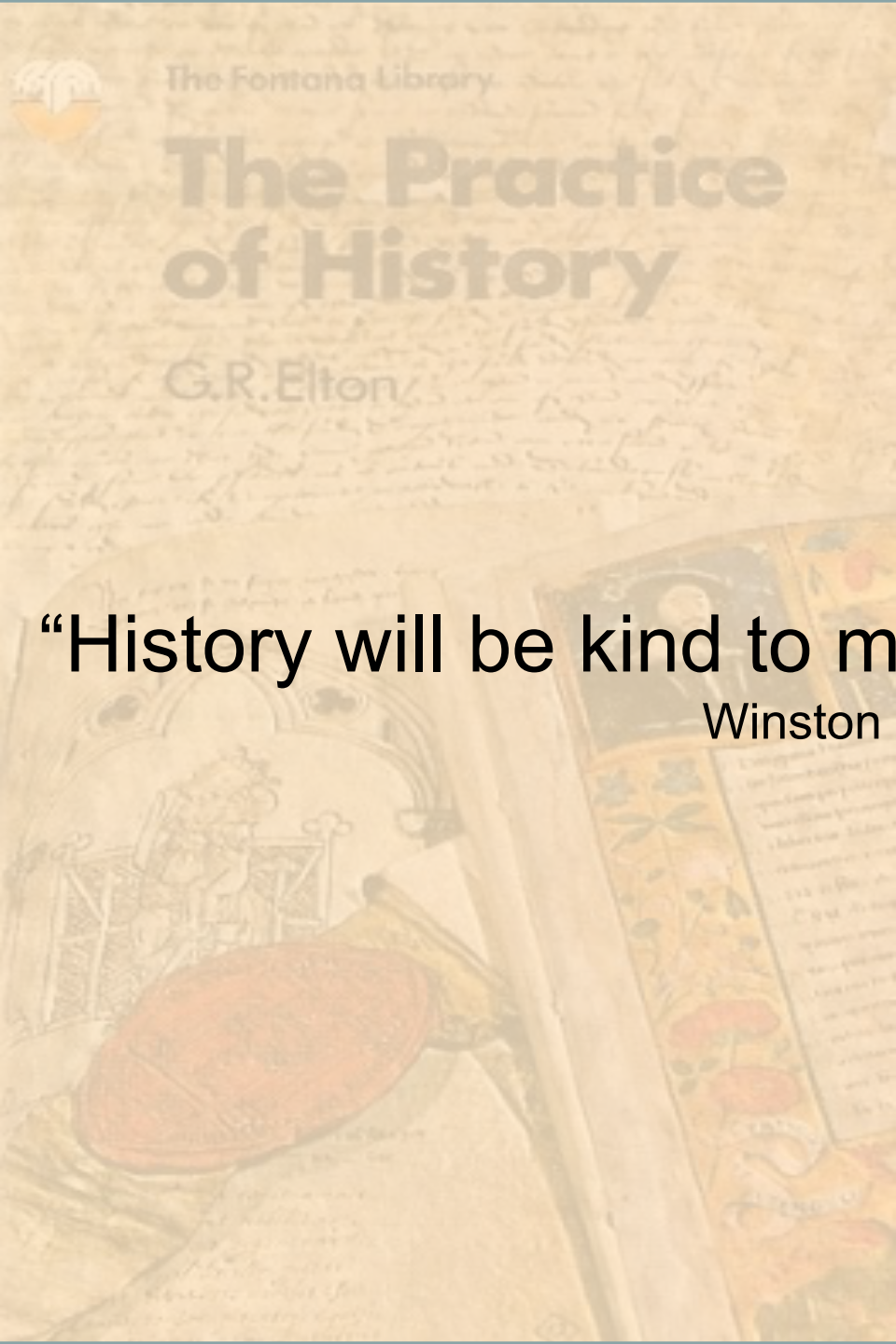
The George Macaulay Trevelyan Lectures
delivered in the University of Cambridge

January–March 1961

by

EDWARD HALLETT CARR

Fellow of Trinity College



The Fontana Library

The Practice of History

G.R. Elton

WHAT IS HISTORY?

“History will be kind to me for I intend to write it.”

Winston Churchill

January–March 1961

by

EDWARD HALLETT CARR

Fellow of Trinity College



The Fontana Library

The Practice of History

WHAT IS

HISTORY?

“History is always written by the winners. When two cultures clash, the loser is obliterated, and the winner writes the history books-books which glorify their own cause and disparage the conquered foe. As Napoleon once said, 'What is history, but a fable agreed upon?'”

Dan Brown

The George Macaulay Trevelyan Lectures
delivered in the University of Cambridge

EDWARD HALLETT CARR
Fellow of Trinity College



Some propositions to think about during the semester:

- Every history has a theory.
- Every theory has a history.
- Making your work is a political act.
- Your practice is situated.
- Your practice is embedded into cultural, political, economic and philosophical frameworks.
- You can use history and theory as archives, as tools, and can deploy them as a form of practice.
- History is a practice.



So how should we address history?

Walter Benjamin writes about history as a “text”. It can only be understood retrospectively. This allows that the ‘Historical’ meaning is produced long after the event.

FROM WORK TO TEXT

**Roland Barthes and the
Death of the Author
(1968)**

Textile, Texture:

Text as a weave or cloth

From *textus*: texture; *texere*: to compose or weave

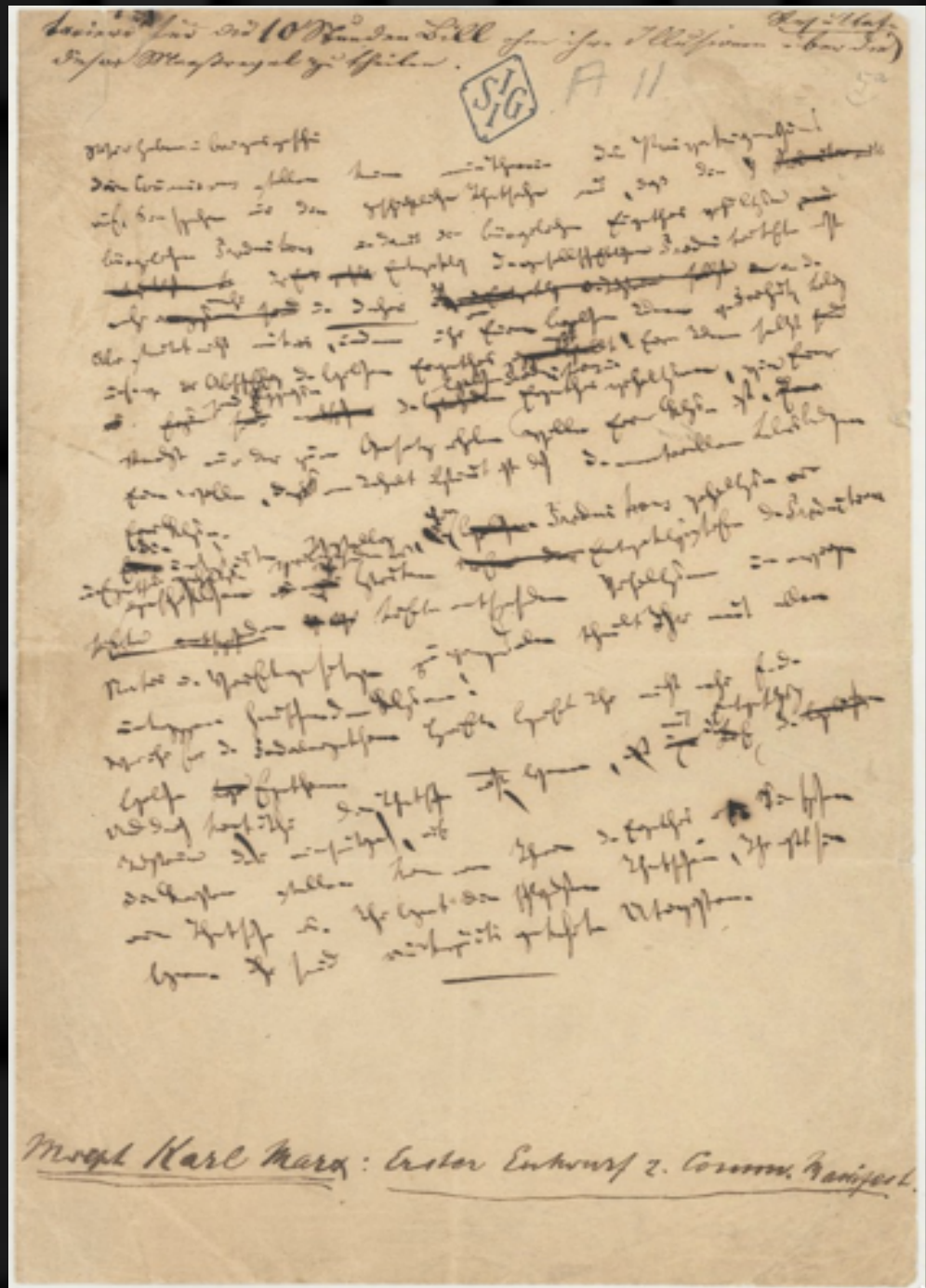
Context

Text in its relation to a particular environment

From *contexere*, *com* + *texere*: to weave together

“The history of
all hitherto
existing
society is the
history of
class
struggles.”

The Communist Manifesto
(1848), by Karl Marx and
Friedrich Engels.



Manuscript Karl Marx: Entwurf 2. Commun. Manifest.

Connections across the Modules

Lecture 1: Thinging the Thing: Art, Design and Language Manifestos

Lecture 2: Discussing the Thing: Making Manifestos

Assessment - Portfolio = 3 writing tasks:

Manifesto, Semiotic analysis, Reflexive writing

Connections across the Modules

How can we deconstruct history?

Playing with language

PREFIXES AND SUFFIXES

POST-

-ITY -ISM

MODERNITY =

Societal and cultural change in
belief structures

Modernity

1.HISTORY

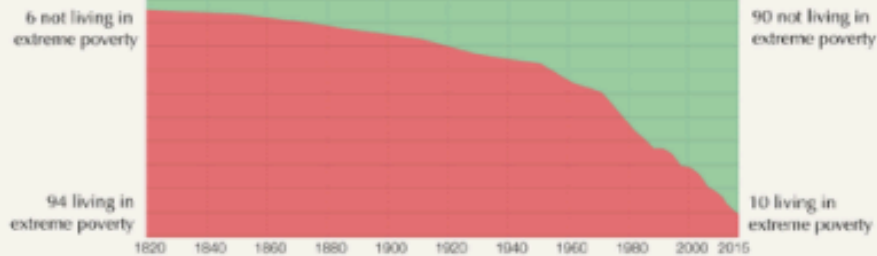
- Early modern period (Renaissance, Scientific Revolutions, Empires)
- The Enlightenment & Political Revolutions (1700-1800)

2.EPISTEMOLOGY

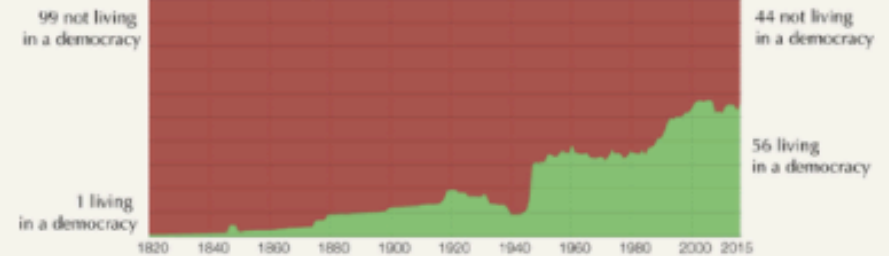
- Descartes (Rationalism)
- Hume (Empiricism)
- Rousseau (Romanticism)

The World as 100 People over the last two centuries

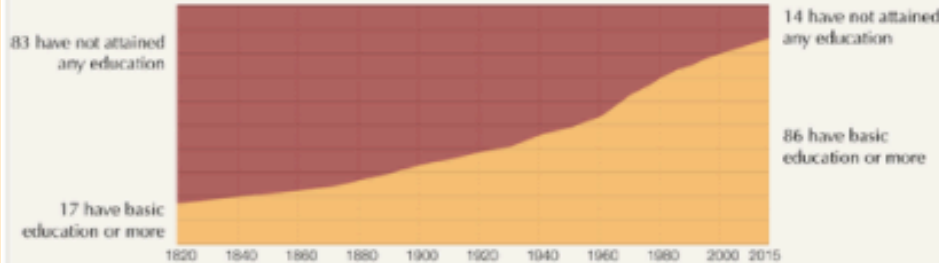
Extreme Poverty



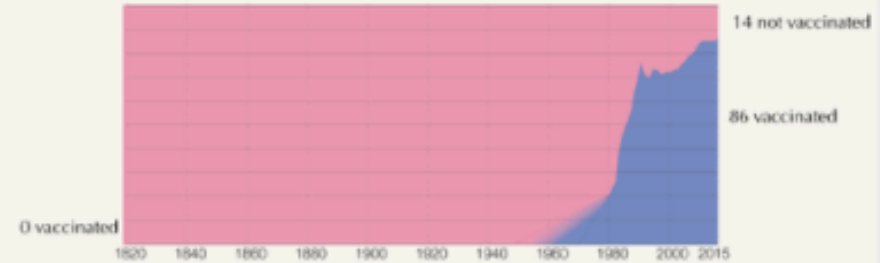
Democracy



Basic Education



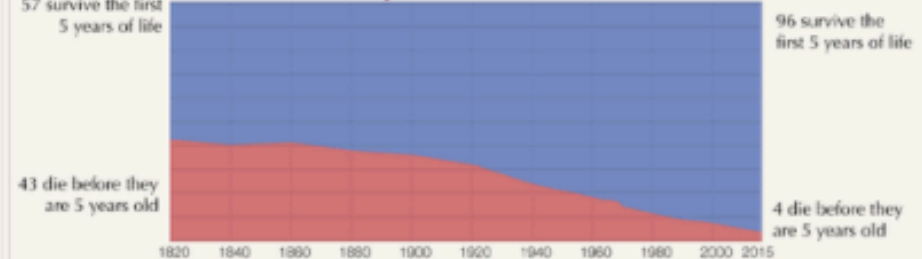
Vaccination against diphtheria, pertussis (whooping cough), and tetanus



Literacy



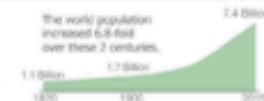
Child Mortality



Data sources:

Extreme Poverty: Bourguignon & Morrison (2002) up to 1979 – World Bank 1981 and later (2015 is a projection).
 Vaccination: WHO (Global data are available for 1980 to 2015 – the DPT3 vaccination was licensed in 1945).
 Education: OECD for the period 1820 to 1990. IEA for the time thereafter.
 Literacy: OECD for the period 1820 to 1990. UNESCO for 2004 and later.

Democracy: Polity IV index (own calculation of global population share).
 Colonialism: Wimmer and Min (own calculation of global population share).
 Continent: HYDE database.
 Child mortality: up to 1960 own calculations based on Gapminder; World Bank thereafter.



All these visualizations are from OurWorldInData.org an online publication that presents the empirical evidence on how the world is changing.

Licensed under CC-BY-SA by the author Max Roser.

CHANGES IN THE CONDITIONS OF PRODUCTION

When Marx undertook his critique of the capitalistic mode of production, this mode was in its infancy. Marx directed his efforts in such a way as to give them prognostic value. He went back to the basic conditions underlying capitalistic production and through his presentation showed what could be expected of capitalism in the future. The result was that one could expect it not only to exploit the proletariat with increasing intensity, but ultimately to create conditions which would make it possible to abolish capitalism itself.

Benjamin, W. (1935), The Work of Art in the Age of Mechanical Reproduction, in *Illuminations*, New York: Schocken Books

Modernity

NEW THEORIES OF MODERNITY

Progress

Universal Reason

Equality, Democracy, Freedom Rights

Modern Times (1936)

<https://www.youtube.com/watch?v=ANXGJe6i3G8>

Key 19th Century Ideas:

- Karl Marx and Friedrich Engels (1848)

The Communist Manifesto

- Charles Darwin (1872)

The Origin of Species

- Sigmund Freud (1900)

The Interpretation of Dreams

MODERNISM =

Cultural
outputs/objects/products

- ISM =

a form of noun of action (baptism);
a kind of action (heroism); and of actions and
beliefs characteristic of some group (Judaism); or
tendency (Socialism) or school (Platonism).

(Williams, 1976: 173-4)



The International Style

Ludwig Mies van der
Rohe,

Seagram Building
(1958),

New York City.



The day
modern
architecture
died: April
1972

Charles Jencks
*The Language of Post-
Modern Architecture,*
1977

Pruitt-Igoe, St Louis,
Missouri.

Watch the following short film clips:

- *The Pruitt-Igoe Myth* (2011)
http://www.youtube.com/watch?v=g7RwwkNzF68&feature=watch_response
- *Trouble in Utopia* (1981)
http://www.youtube.com/watch?v=cd7VOz_Wstg

POSTMODERNITIES

- Epistemological: the status of knowledge in modern societies (THE POSTMODERN)
- Socio-cultural: changing social and cultural institutions (POSTMODERNITY)
- Aesthetic: changing visual, cultural and technological landscape (POSTMODERNISM)

The Meaning of Post-

- Continuation
- Criticism
- Reflexive Critique

According to Lyotard, the 3 meanings of *Post-*

1.Continuation	PM is a part of modernity. A new direction <i>within</i> modernity.	• Habermas • Giddens
2.Criticism	Modernity is over. Modernity has failed. PM replaces modernity.	• Baudrillard • Jameson
3. Critique	Modernity was always self-questioning & self-reflexive. PM emerges from the projects & tensions of modernity.	

The postmodern is *not*

- Intellectual disillusionment
- Relativism - the view that accepted standards of right and good vary with environment and from person to person

Postmodernity

Postmodernity = loss of
credibility in the stories &
institutions that have
produced the modern world



Charles Moore, *Piazza d'Italia*, New Orleans (1978)

Loss of

- Universal knowledge
- Universal morality + law
- Scientific worldview
- History = progress
- The nation state
- “Liberty, Equality, Fraternity” = the French Revolution
- The classless society = Communism
- The ability of reason to organise society + politics + industry

The end of belief in universal theories

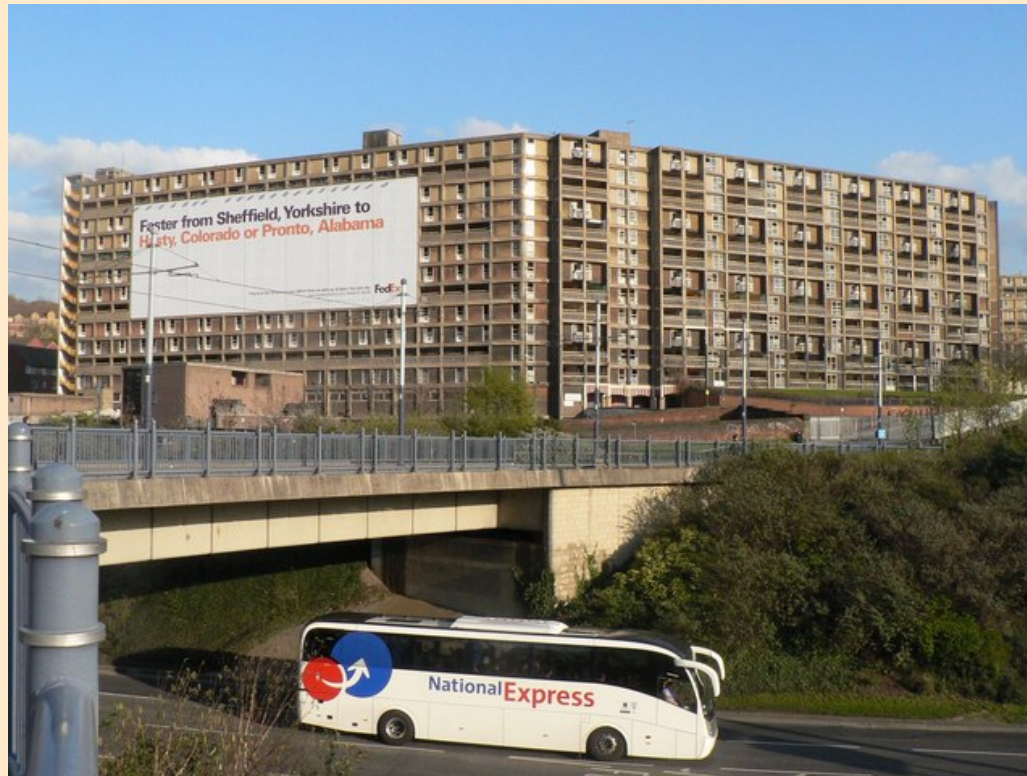
Postmodernity for Lyotard

A crisis in knowledge

Postmodernity for Lyotard

Postmodernism

- Culture of post-industrial societies
- 1960s –
- Rejection of the opposition between:
 1. artist + audience
 2. High/elite culture + low/popular culture (kitsch)
- Mixing of different historical styles
- Pastiche, imitation, play
- ↑influence of technology
- ↑globalisation

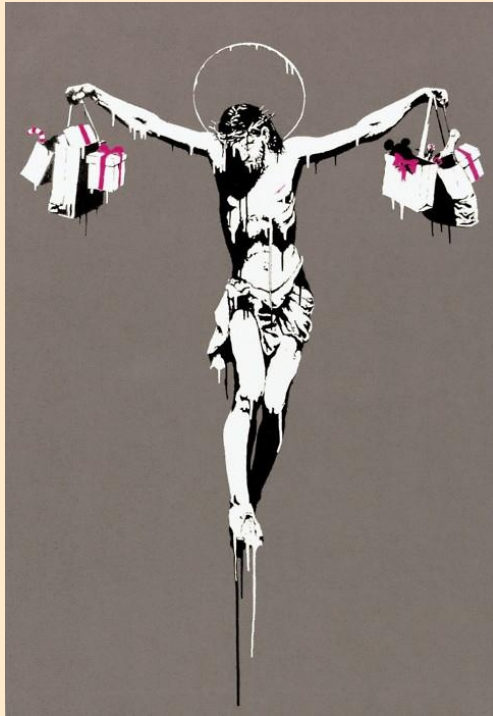


The Park Hill Estate, Sheffield



The Park Hill Estate, Sheffield

The breakdown of the distinction between culture and society



A8F5B0 Alamy Images

An emphasis on style at the expense of substance and content



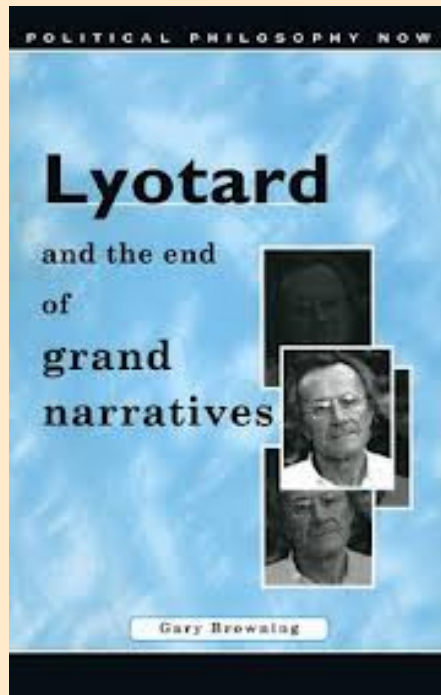
The breakdown of the distinction between high culture (art) and popular culture



Confusions over time and space



The decline of the metanarrative



Postmodernity:

- From optimism to scepticism
- From projective to reflexive
- From Centre to periphery

The Meaning of Post:

- Continuation
- Criticism
- Reflexive critique

Deconstructionism = dismantling

From 2:35 - <https://www.youtube.com/watch?v=H0tnHr2dqTs> (to 6:46 = *the central mark of maturity*).

For next week

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