Metanarratives of Progress, Growth, Authority: Within Modernism

Dr Julia Lockheart

WEEK 2

Review

Textile, Texture:

Text as a weave or cloth

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

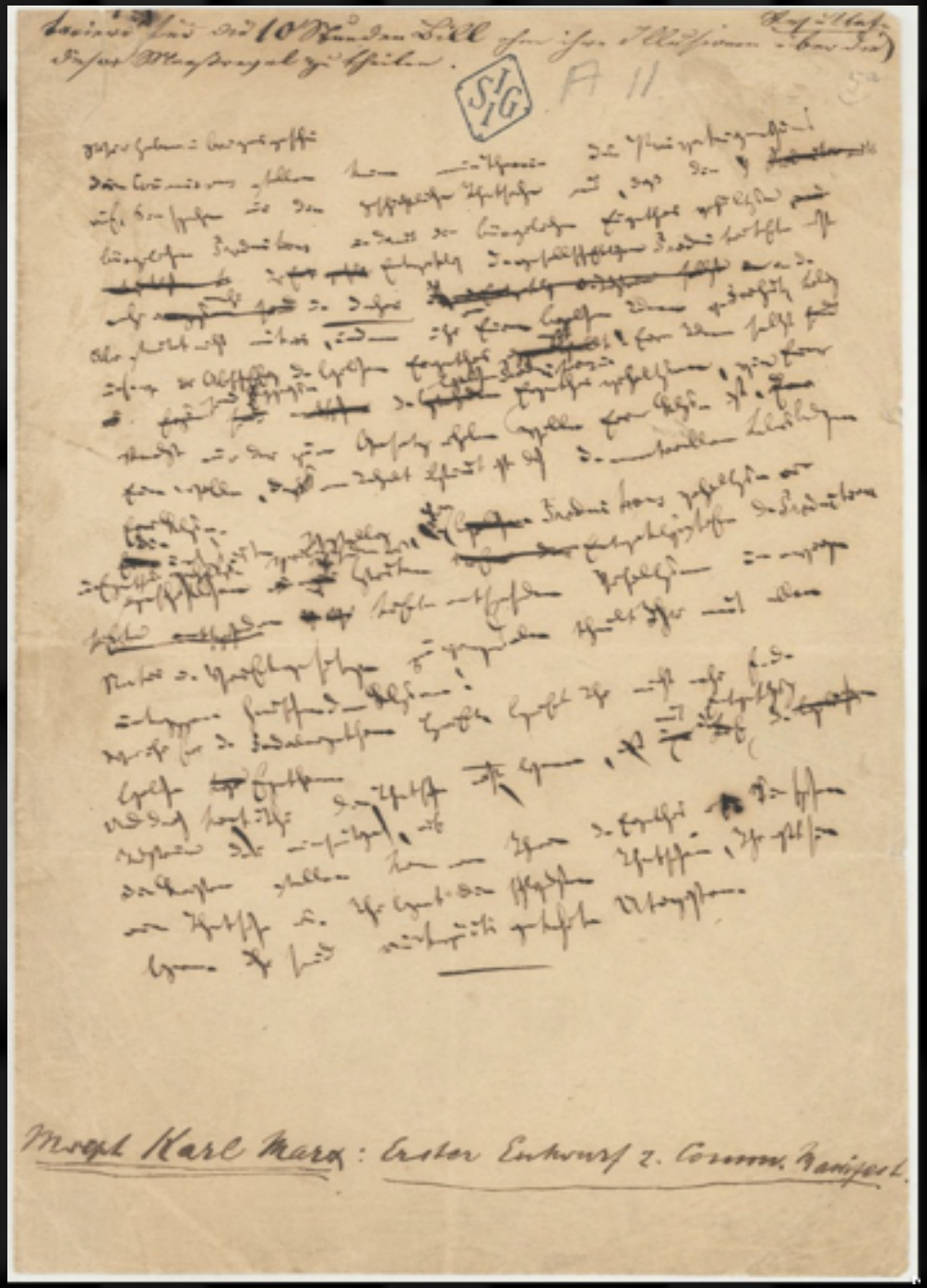
Context

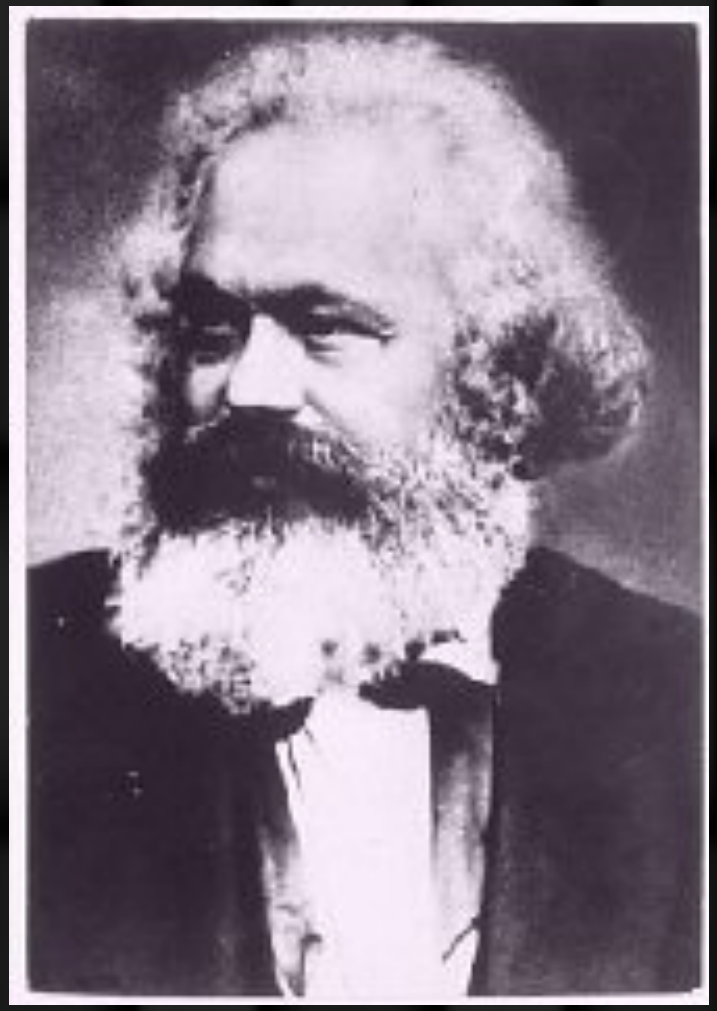
Text in its relation to a particular environment

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

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

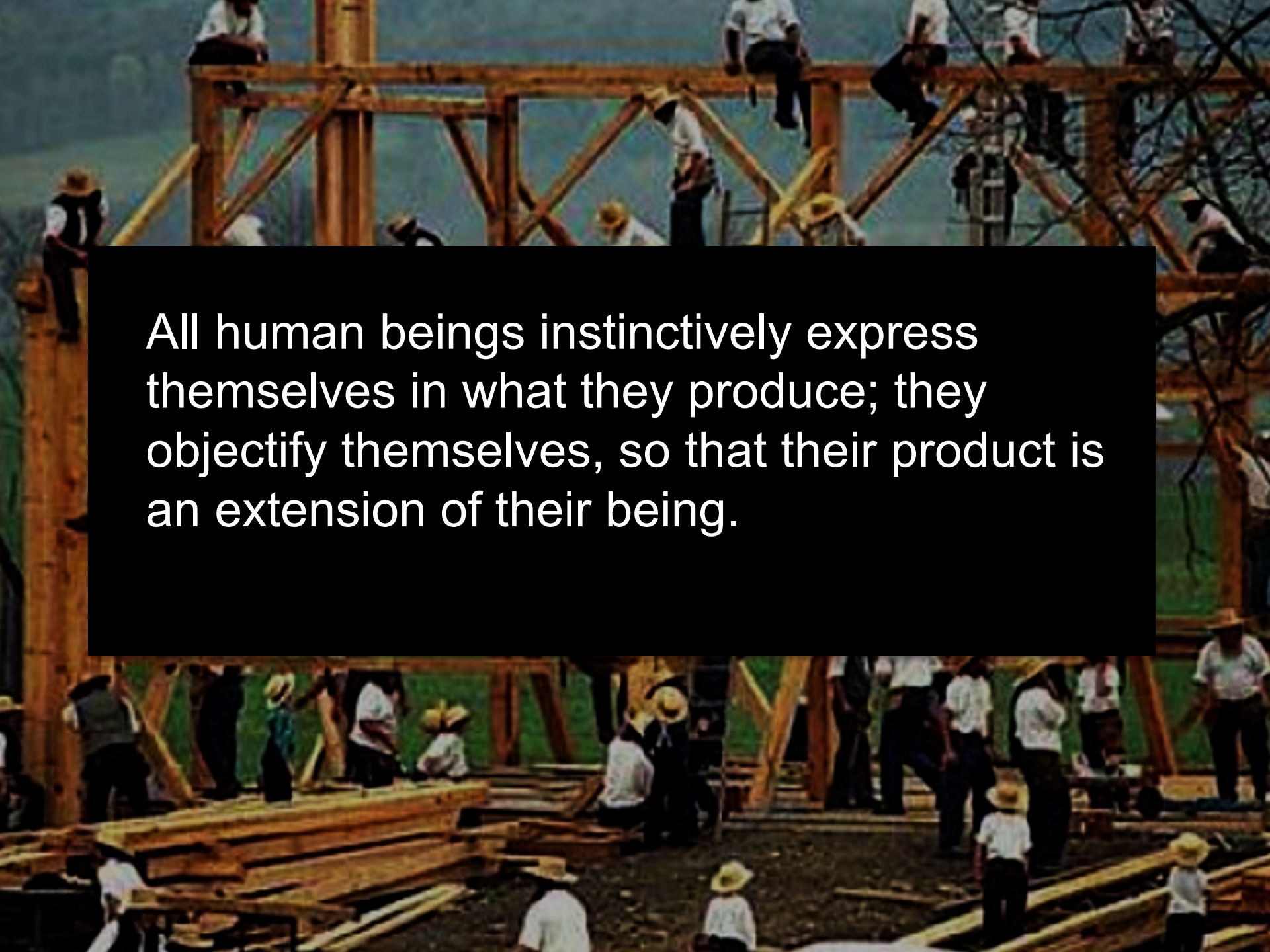
The Communist Manifesto (1848), by Karl Marx and Friedrich Engels.





Karl Marx (1818-1883)


The human essence is labour
=
Human interaction with nature

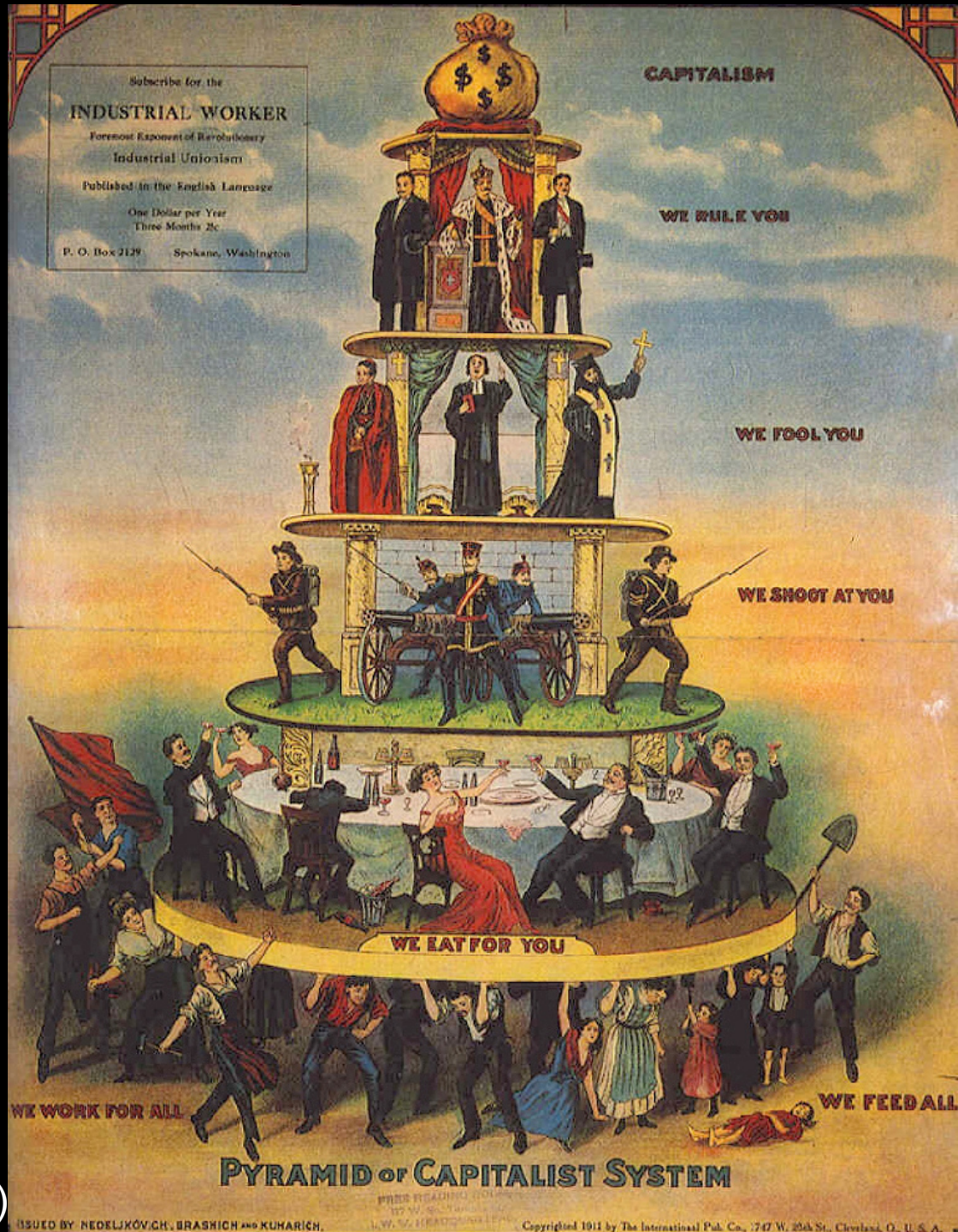


All human beings instinctively express themselves in what they produce; they objectify themselves, so that their product is an extension of their being.


We create the world together

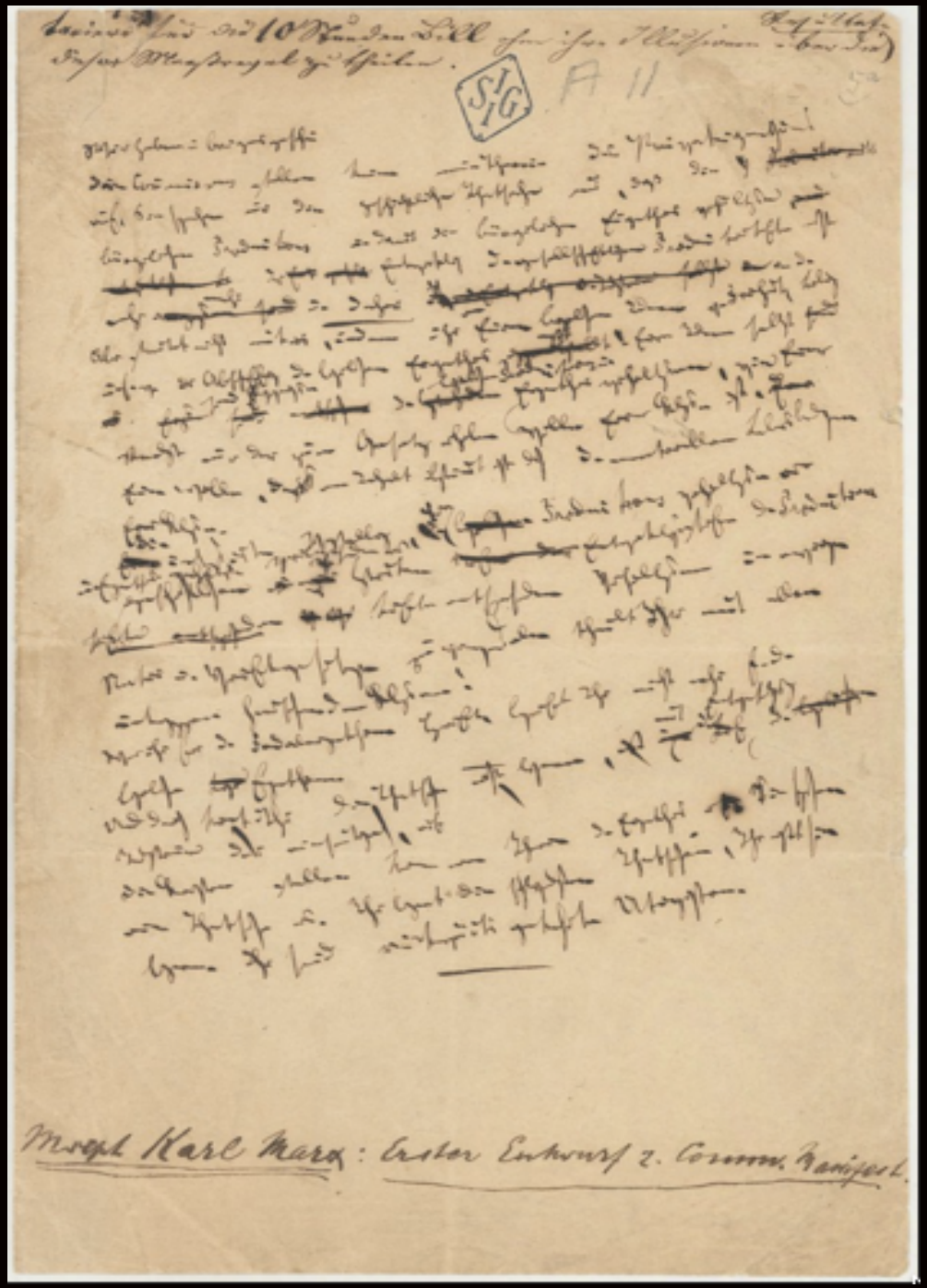
The capitalist system

- Industry
- The bourgeoisie + the proletariat



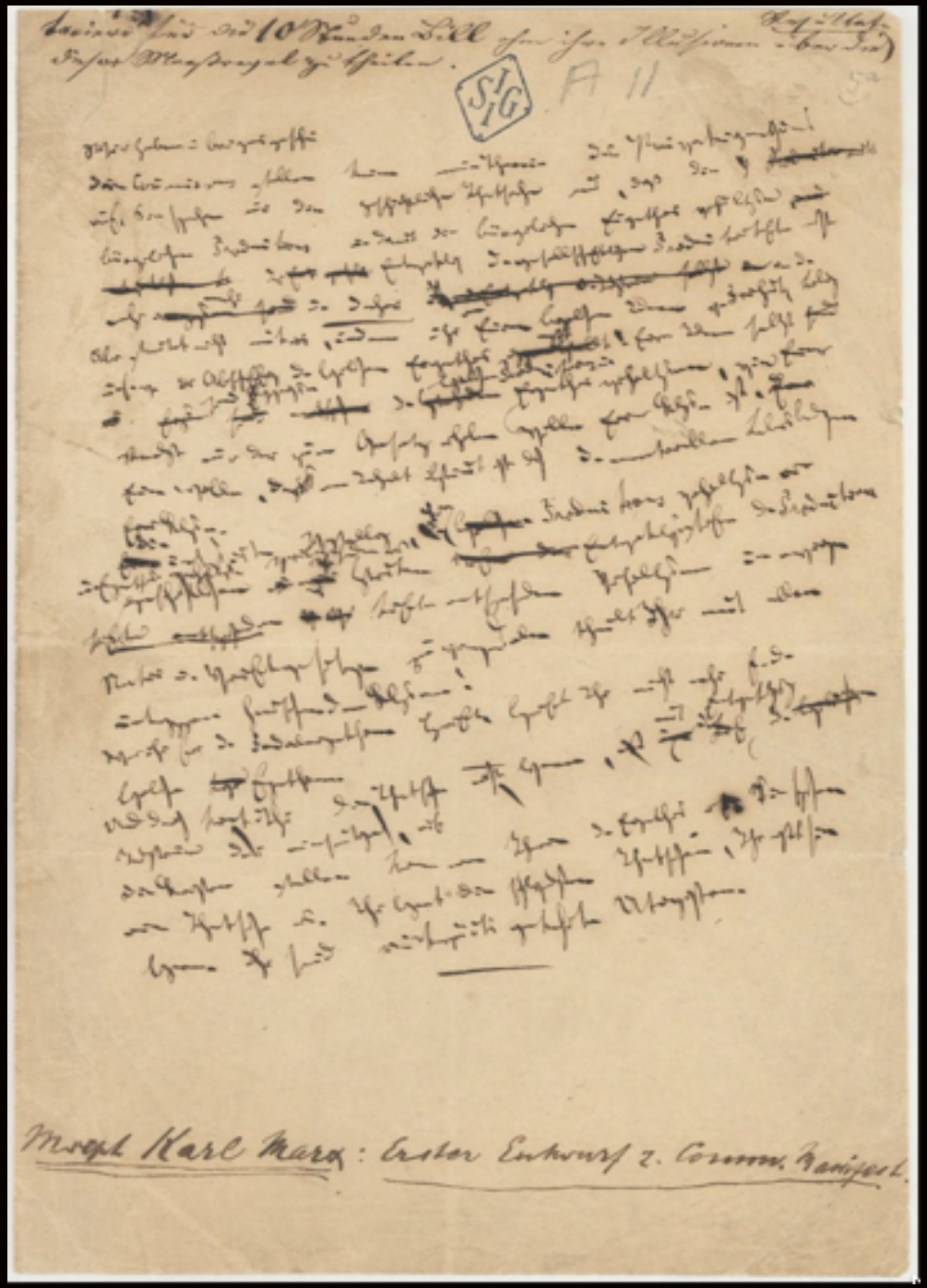
(Image: USA, 1911)

Genuine emancipation of humanity can only come about through communism, when private property and with it capitalism, exploitation, alienation and their consequences are all overcome and abolished. Only then will humanity be restored to its fullness, the human psyche made whole, and the individual's relationship with nature and with fellow human beings be what they ought to be in accordance with essential human nature.



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

- “Workers of the world unite, you have nothing to loose but your chains.”
- “From each according to his ability, to each according to his needs.”
- “Philosophers have hitherto only *interpreted* the world in various ways; the point is to *change* it.”



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

Materialism

Your ideals and ideas are based on your economic position. E.g. Hippies, Punks, Trump supporters

Idealism

(not its utopian meaning here)

You can have ideas unconnected to your material circumstances. E. g. everyone could be patriotic/unpatriotic or religious/nonreligious

Materialism



Materialism




Thank You,
Lord JESUS,
FOR
PRESIDENT
TRUMP
TRUMP

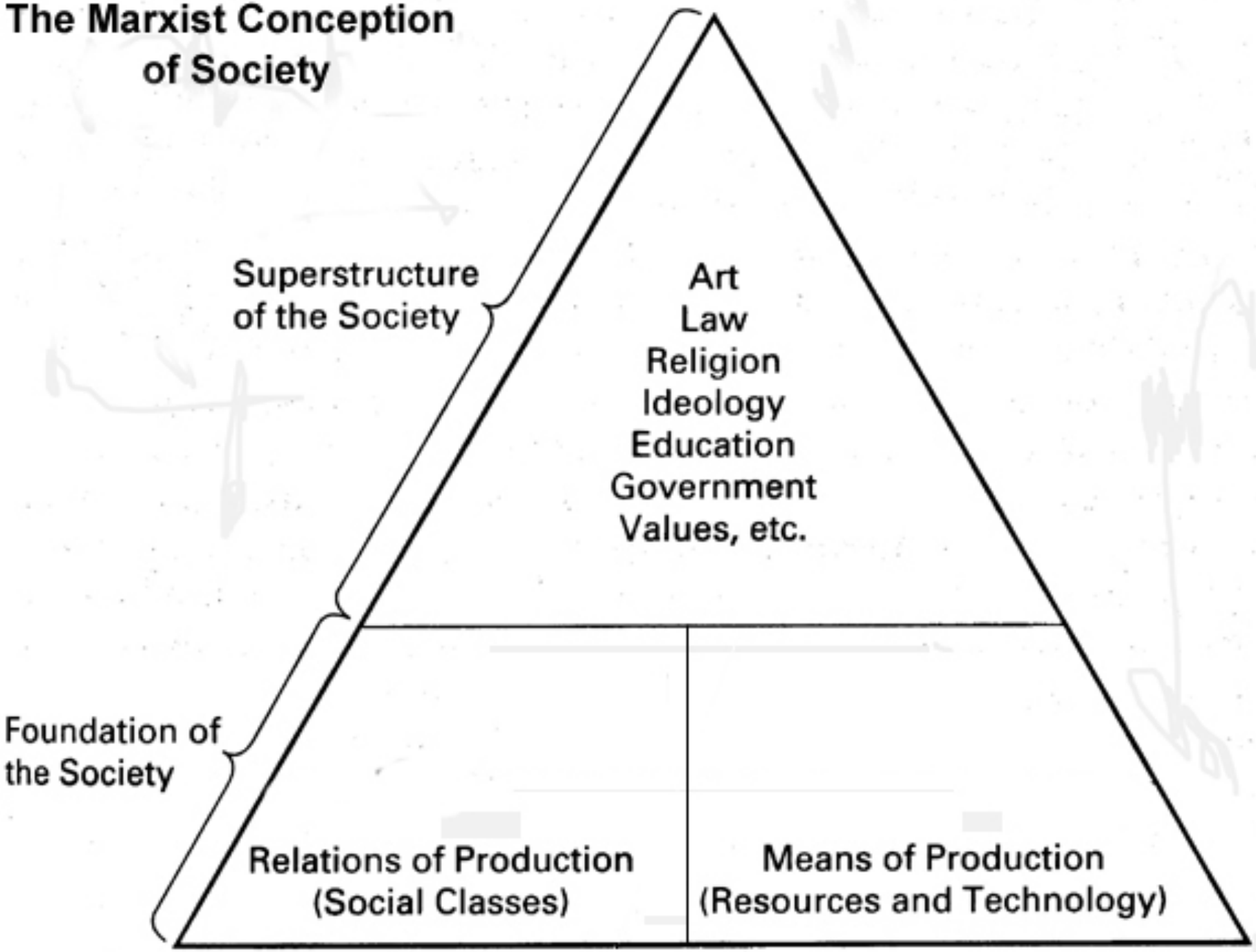
The material world determines how you think.

- (1) In order to exist and survive, humans must produce the necessities of life
- (2) To produce and exchange, humans enter into social relations

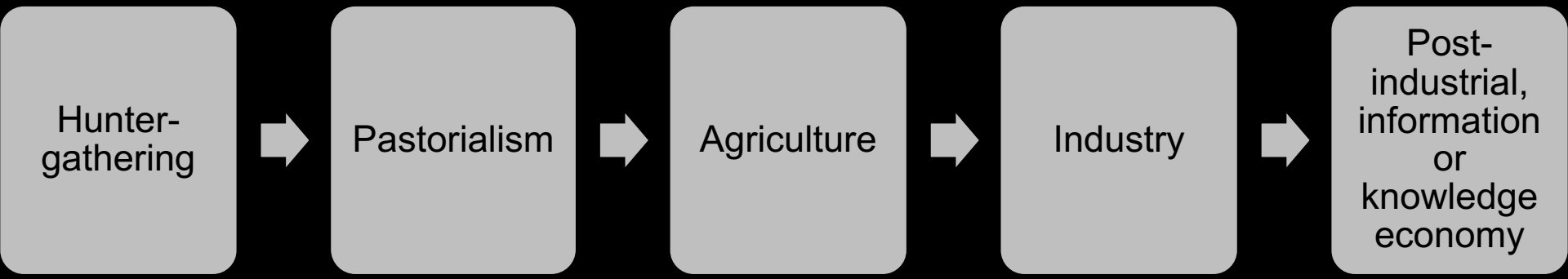
Where you are in the system will cause you to see the world in a particular way = Historical Materialism

Whose Utopia?
http://www.caofei.com/works.aspx?id=10&year=2006&wtid=3

The Marxist Conception of Society



Evolution of modes of production



Ideological superstructure

(system of politics, law, religion, art, education, culture, etc.)

Economic base

(mode of production = means of production + relations of production)

Ideological superstructure

(system of politics, law, religion, art, education, culture, etc.)

Ideology

a collection of beliefs held by an individual, group or society. A normative set of conscious or unconscious ideals which make up beliefs, expectations, goals and motivations.

Ideological superstructure

(system of politics, law, religion, art, education, culture, etc.)

Capitalism

Capitalism = the exchange of commodities ***and*** the advancement of capital, in the form of money, i.e. the purpose of generating profit

Class Conflict & Class Consciousness

- Concentration of workers → ↑ understanding
- Social, legal, moral/religious & political institutions uphold the power of the ruling class
- Ideology = false consciousness
- Value judgements: economy

Ideological superstructure

(system of politics, law, religion, art, education, culture, etc.)

Economic base

(mode of production = means of production + relations of production)

Historical Materialism

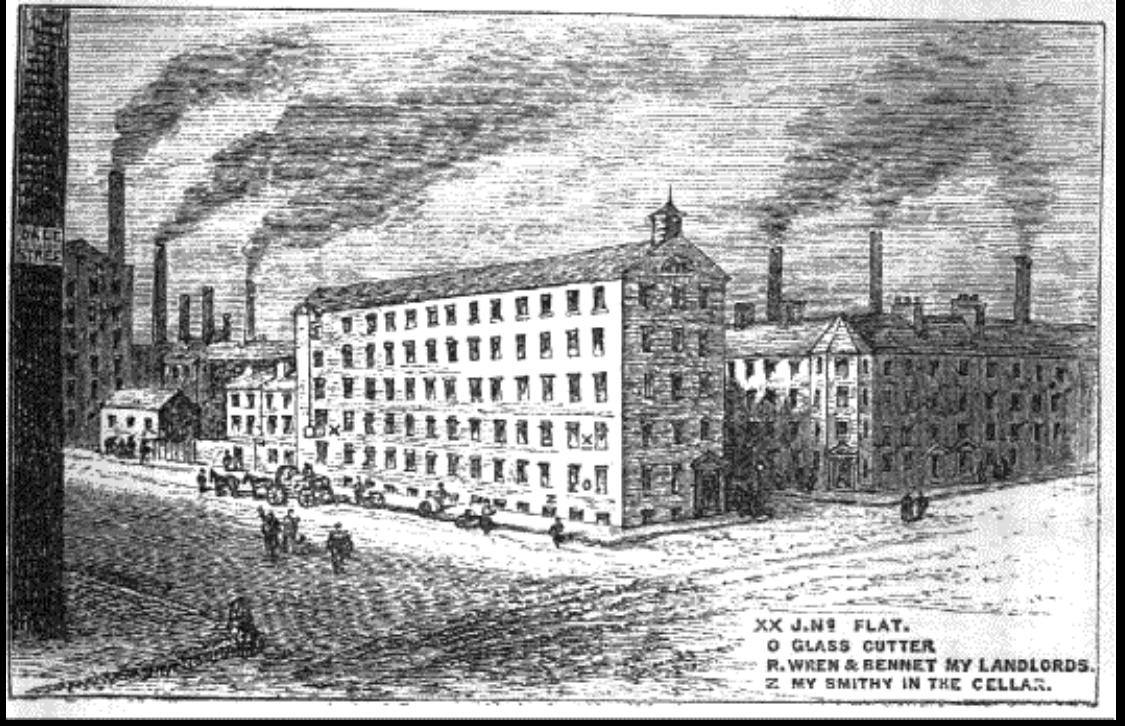
- (1) In order to exist and survive, humans must produce the necessities of life
- (2) To produce and exchange, humans enter into social relations

- (1) + (2) = modes of production

Mode of Production =	Means of production +	Relations of production
How human beings collectively produce the things they need to survive and enhance social life	Land + oil, wood, steel, etc. + slaves + machines, factories	Who does what? (the division of labour) + who owns what? (property relations)

Mode of Production =	Means of production +	Relations of production
How human beings collectively produce the things they need to survive and enhance social life	Land + oil, wood, steel, etc. + slaves + machines, factories	Who does what? (the division of labour) + who owns what? (property relations)

Relations of production crucially concern the control of the **process of production** and the **distribution of its products.**



The ‘Manu**factory**’

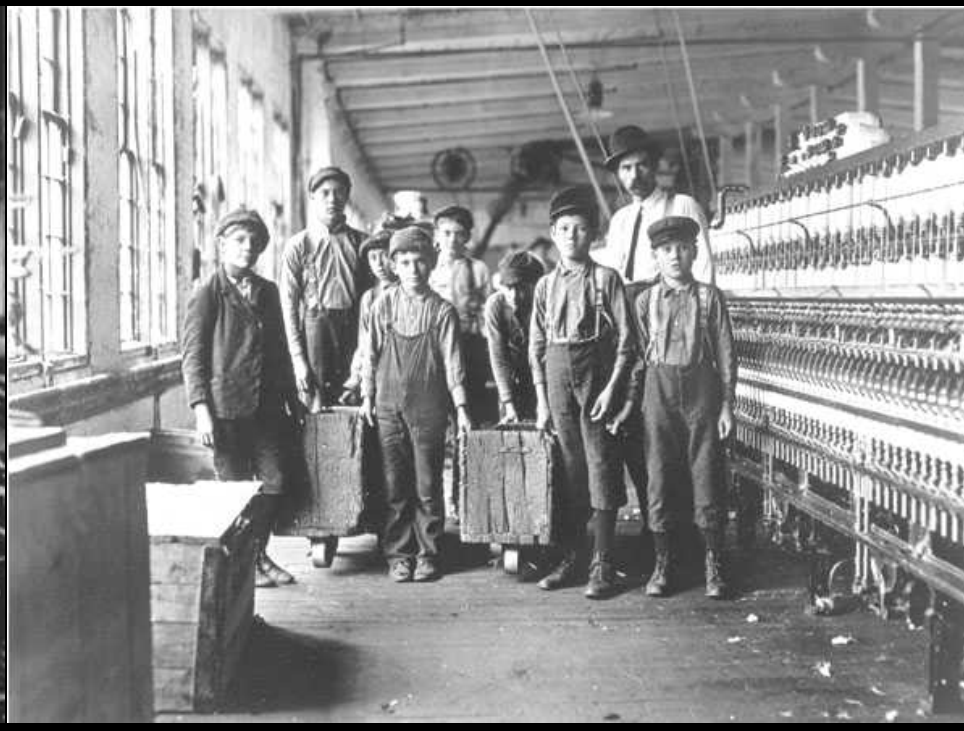
+ workers’ housing





Problems of Industrial Capitalism





- *Exploitation* (surplus value or profit is expropriated by the ruling class)
- *Commodification* of labour power – (0 hours contracts-Precariat)
- *Alienation* of man from his work, from himself & from others
- ↑ *Monopolies* *lack of competition due to overlarge companies*

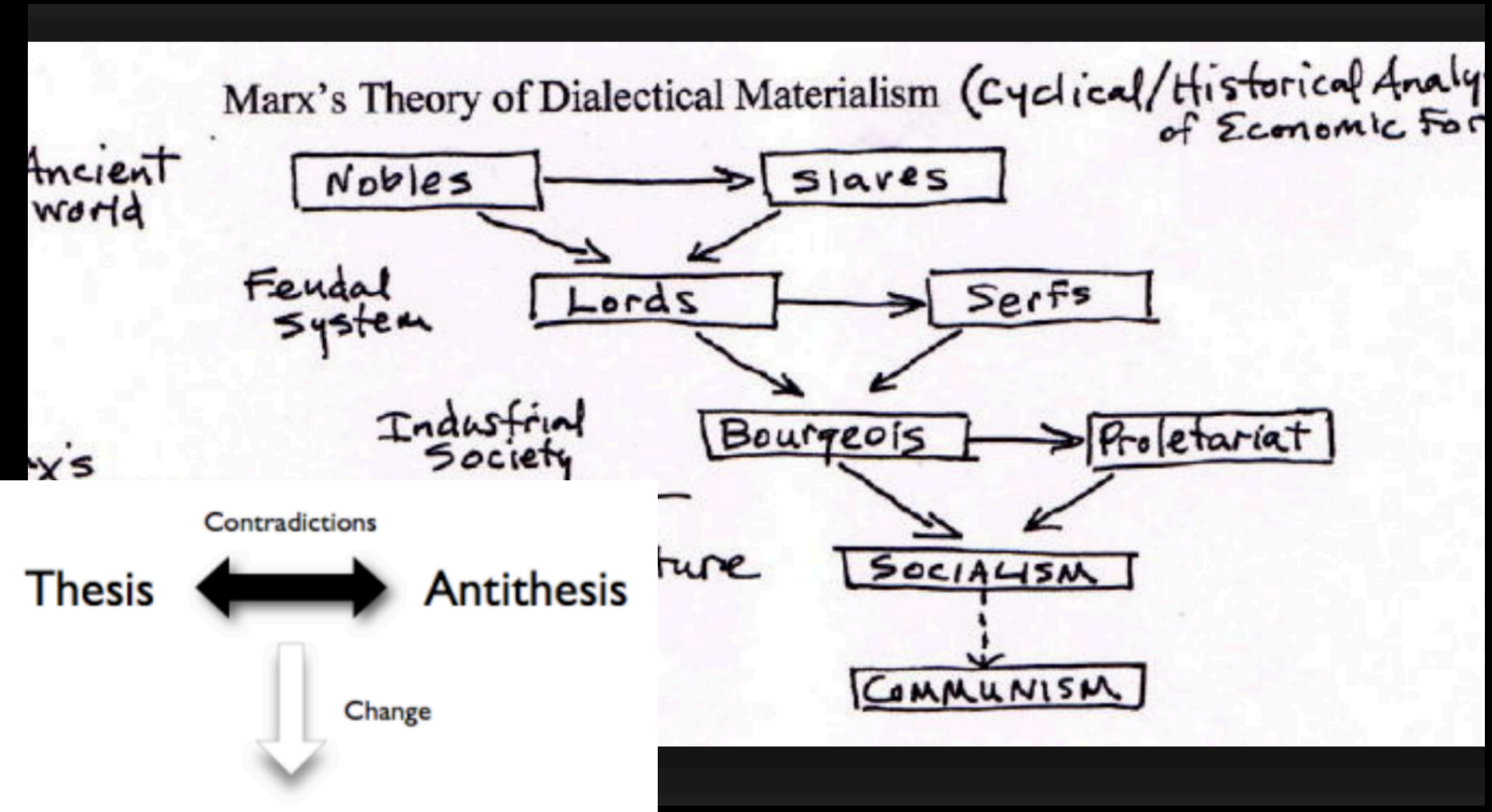


The production line (Fordism)

Marx's historical perspective

- History progresses dialectically by resolving conflict
- Progress of modes of production
- Final stage = communism

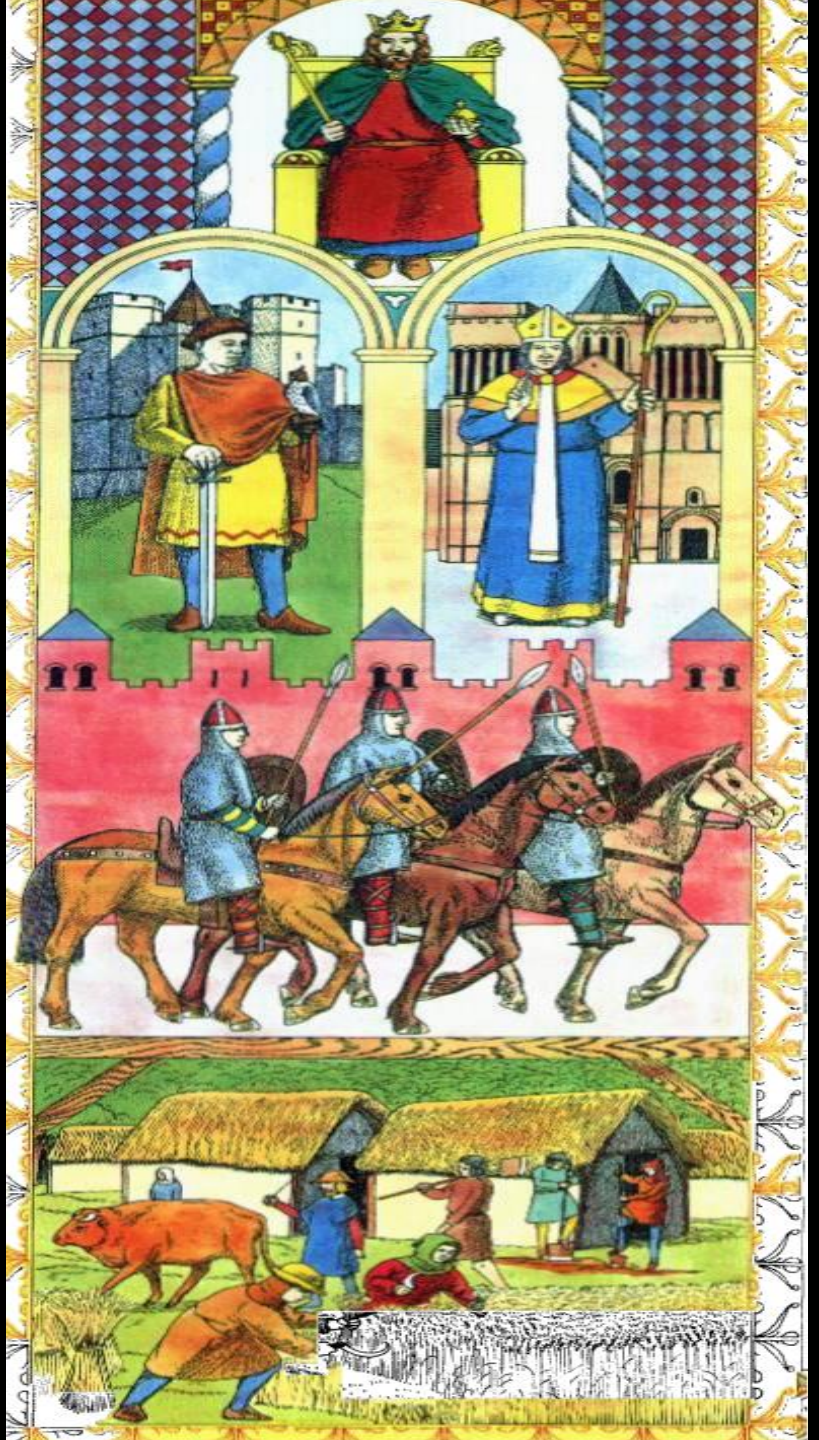
Marx's dialectical materialism





The feudal system

- Agriculture
- Lords + peasants



Marx's solutions

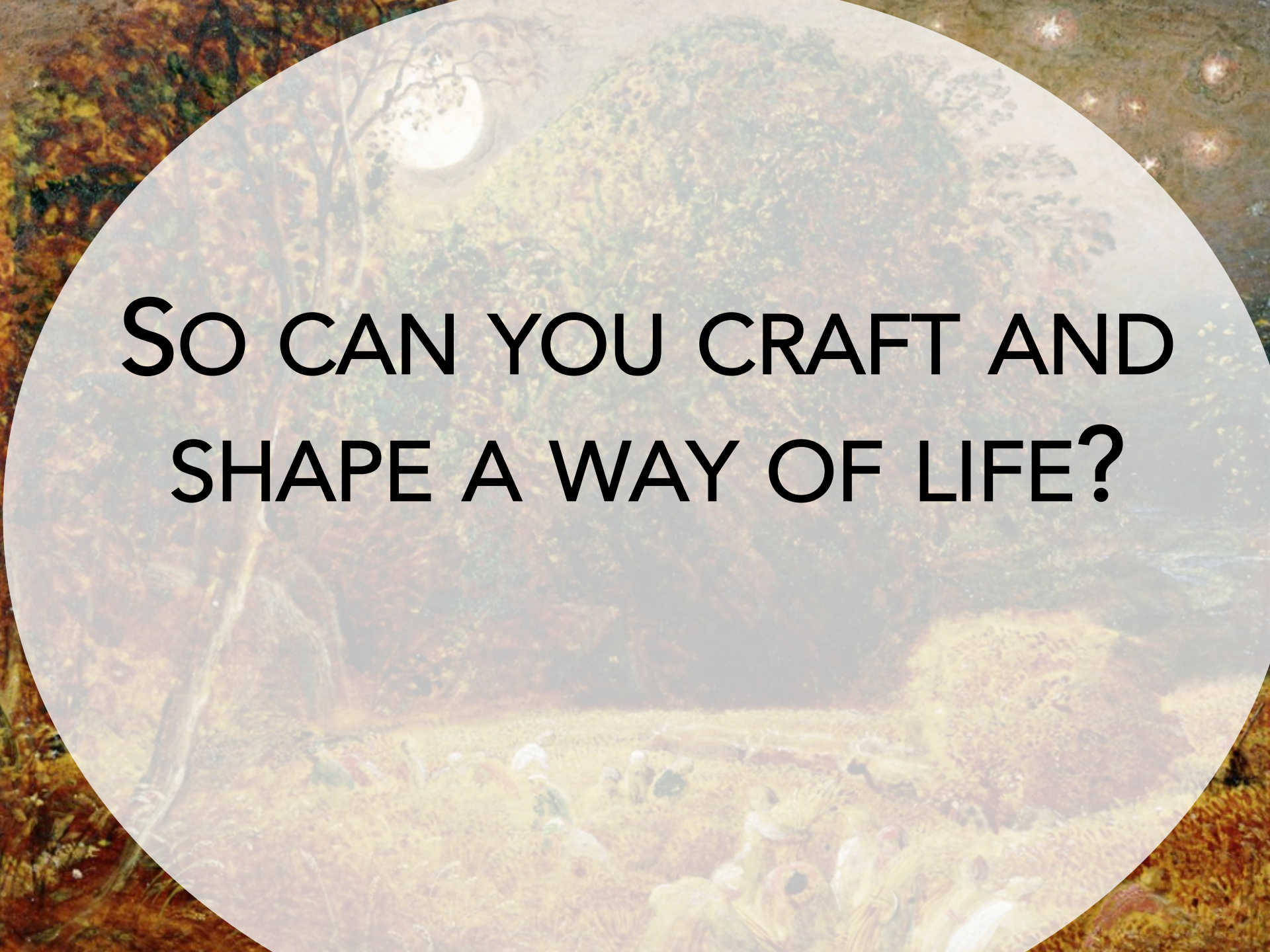
- Rejection of discourse upholding current societal structure
  - Economic development
  - Class conflict
  - Dialectic: capitalism destroys itself
  - Revolution
  - Socialism
  - Communism from each according to their ability to each according to their needs

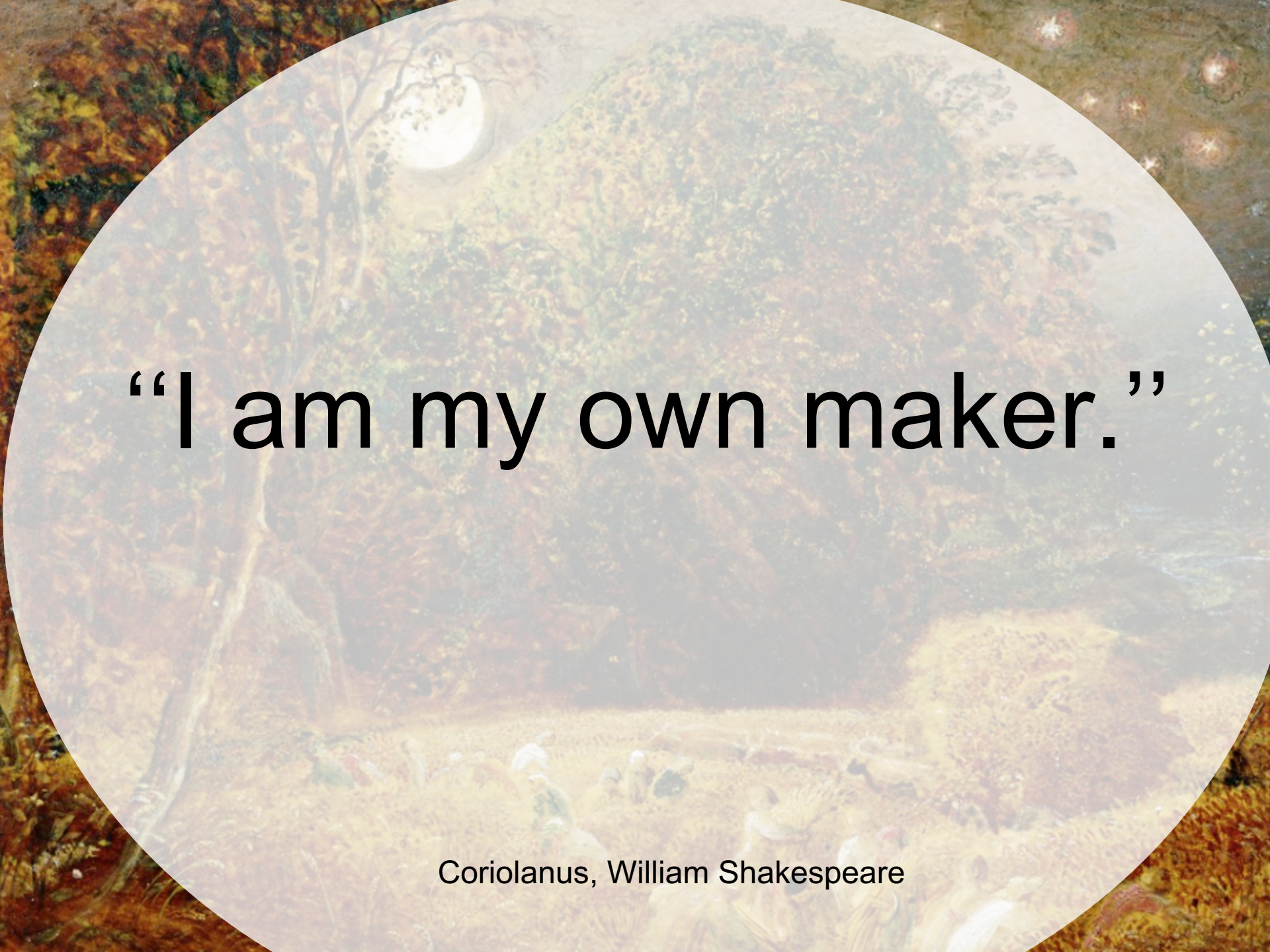
Marx's solutions

- Abolition of
  - Private property
  - Class system
  - Alienated division of labour
- Fully developed human psyche
- Creative relationships with nature & with others

Conclusion

- Marx gives us the labour theory of value to explain why Capitalism makes a profit
- All history = class conflict
- Rejects politics of natural rights
- Communism = social + economic equality
- Man ≠ thinking being = working being


So can you craft and
shape a way of life?



“I am my own maker.”

Coriolanus, William Shakespeare

“Craftsmanship’

‘may suggest a way of life that waned with the advent of industrial society—but this is misleading. Craftsmanship names an enduring, basic human impulse, the desire to do a job well for its own sake. Craftsmanship cuts a far wider swath than skilled manual labor; it serves the computer programmer, the doctor, and the artist; parenting improves when it is practiced as a skilled craft, as does citizenship. In all these domains, craftsmanship focuses on objective standards, on the thing in itself. Social and economic conditions, however, often stand in the way of the craftsman’s discipline and commitment: schools may fail to provide the tools to do good work, and workplaces may not truly value the aspiration for quality. And though craftsmanship can reward an individual with a sense of pride in work, this reward is not simple. The craftsman often faces conflicting objective standards of excellence; the desire to do something well for its own sake can be impaired by competitive pressure, by frustration, or by obsession.

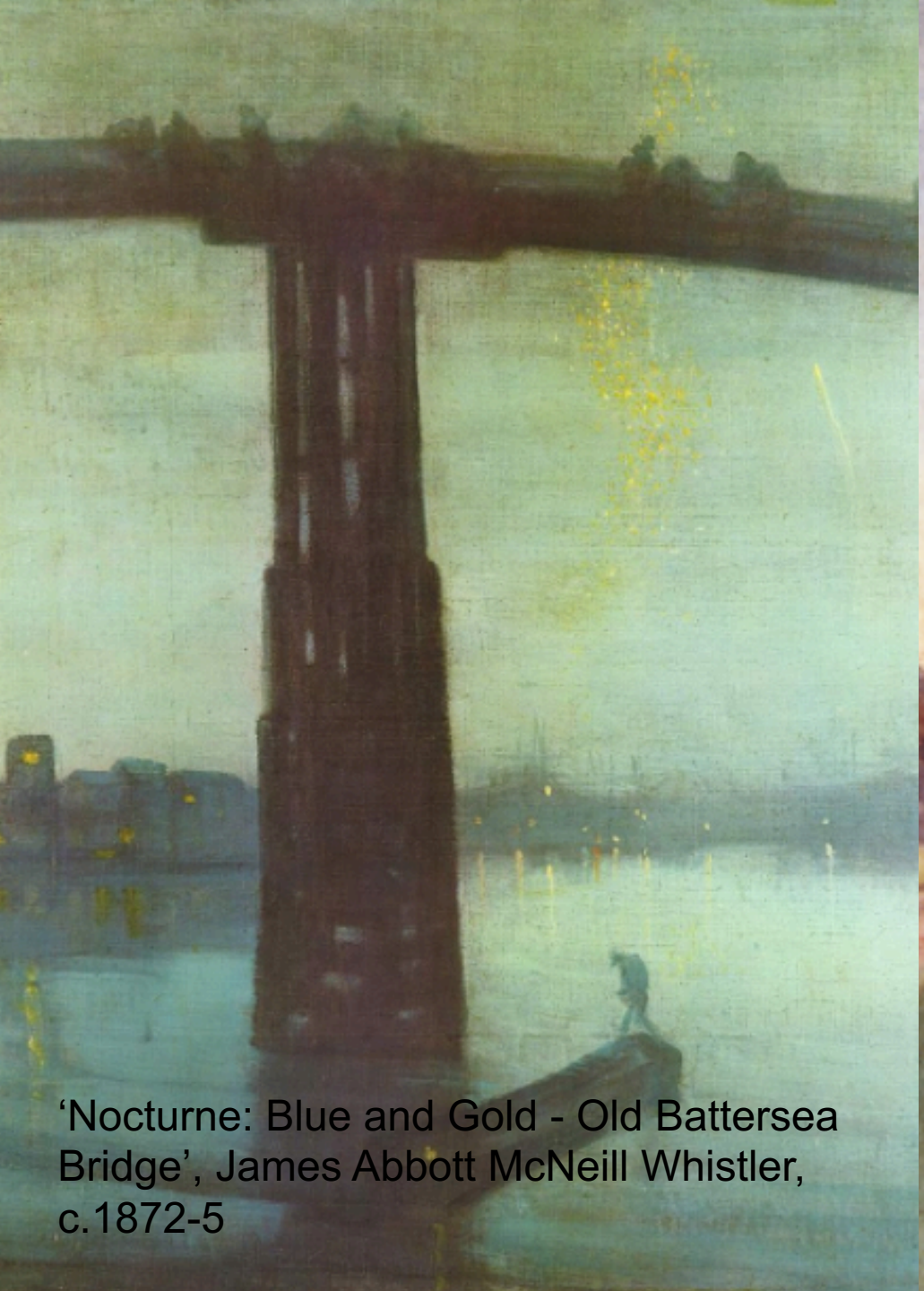
Richard Sennet “The Craftsman”

Metanarratives of Progress, Growth, Authority: Within Modernism



Progress, Growth, Authority Modernism





‘Nocturne: Blue and Gold - Old Battersea Bridge’, James Abbott McNeill Whistler, c.1872-5



Ruskin, Self-portrait 1875



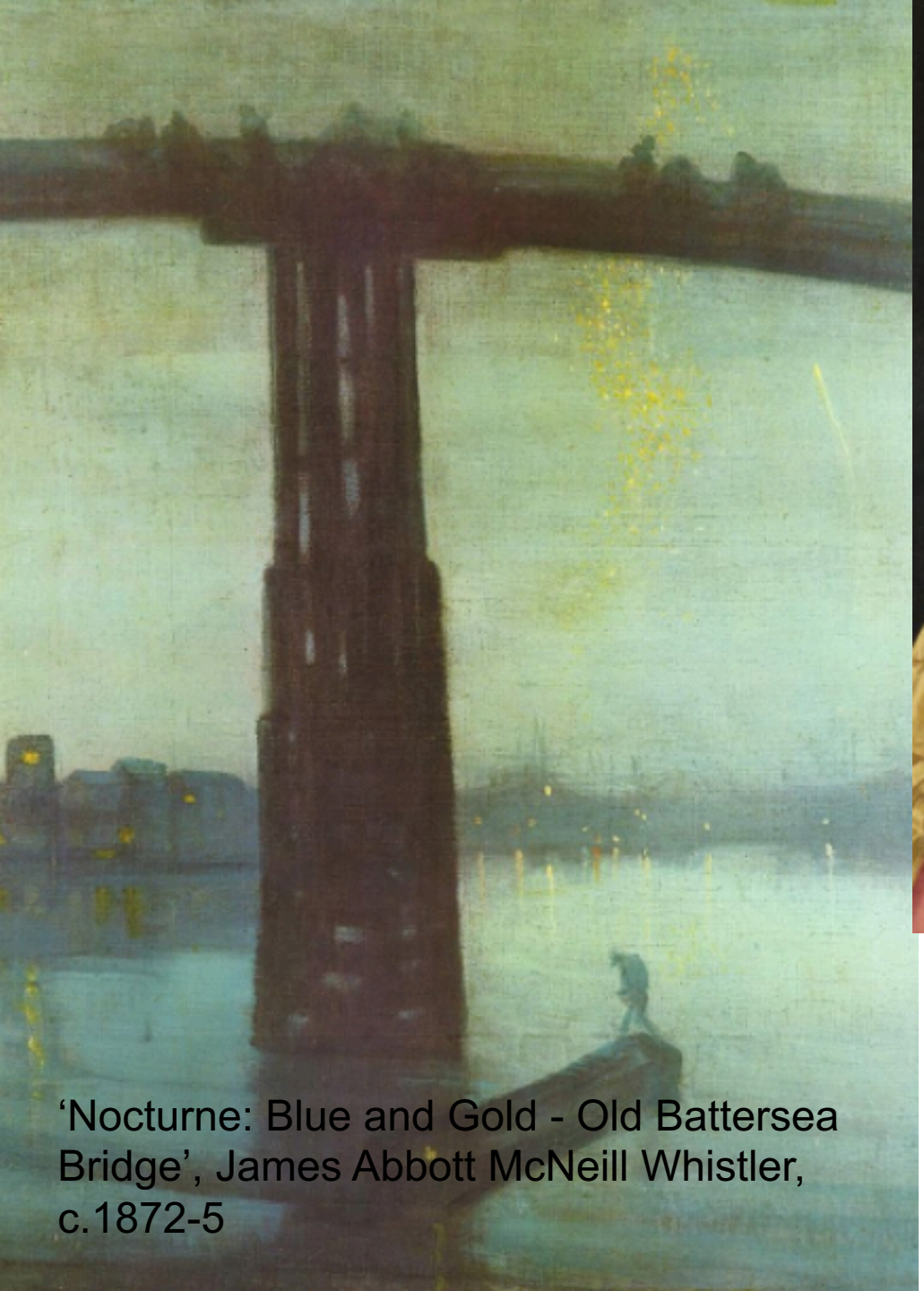
Homage to Delacroix, Henri Fantin-Latour
1864



Sunday Afternoon on the Island of the Grande Jatte, Seurat, 1884-8



Jackson Pollock
(1912-56)

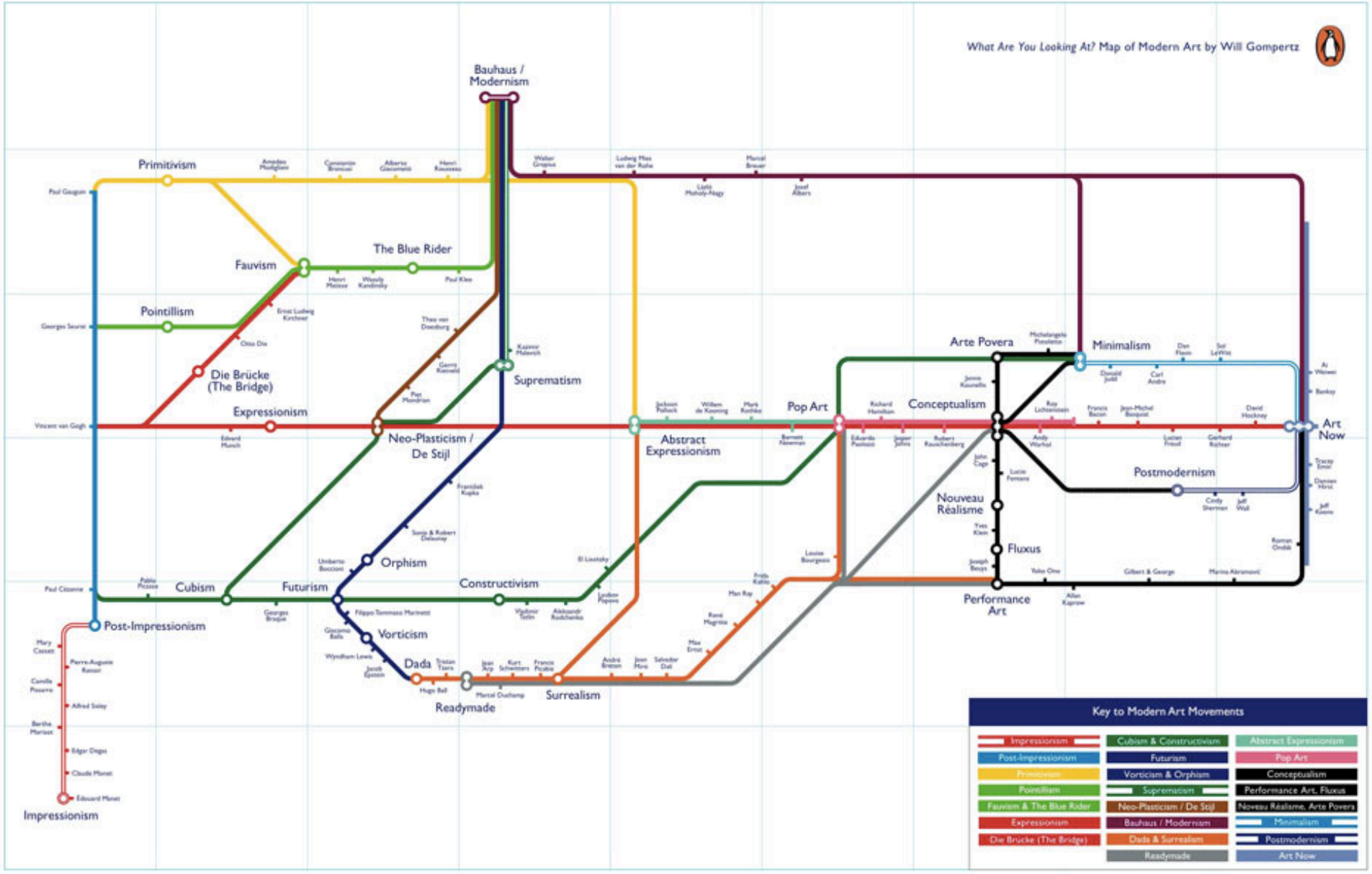


‘Nocturne: Blue and Gold - Old Battersea Bridge’, James Abbott McNeill Whistler, c.1872-5



Portrait of the Doge, Andrea Gritti, Vincenzo Catena, probably 1523-31

Modern
Modernity
Modernism
to modernise


What Are You Looking At? Map of Modern Art by Will Gompertz
Bauhaus / Modernism
Primitivism
Paul Gauguin
Amedeo Modigliani
Constantin Brancusi
Alberto Giacometti
Henri Rousseau
Walter Gropius
Ludwig Mies van der Rohe
Marcel Breuer
László Moholy-Nagy
Josef Albers
The Blue Rider
Fauvism
Henri Matisse
Wassily Kandinsky
Paul Klee
Pointillism
Georges Seurat
Ernst Ludwig Kirchner
Otto Dix
Die Brücke (The Bridge)
Vincent van Gogh
Edvard Munch
Expressionism
Theo van Doesburg
Piet Mondrian
Gerrit Rietveld
Kazimir Malevich
Suprematism
Neo-Plasticism / De Stijl
Jackson Pollock
Willem de Kooning
Mark Rothko
Pop Art
Barnett Newman
Abstract Expressionism
Arte Povera
Michelangelo Pistoletto
Minimalism
Donald Judd
Carl Andre
Dan Flavin
Sol LeWitt
Jenny Kaunellis
Richard Hamilton
Conceptualism
Roy Lichtenstein
Eduardo Paolozzi
Jasper Johns
Robert Rauschenberg
Andy Warhol
Francis Bacon
Jean-Michel Basquiat
David Hockney
Lucian Freud
Gerhard Richter
Art Now
Ai Weiwei
Banksy
Tracey Emin
Damien Hirst
Jeff Koons
John Cage
Lucio Fontana
Postmodernism
Cindy Sherman
Jeff Wall
Nouveau Réalisme
Yves Klein
Fluxus
Joseph Beuys
Yoko Ono
Gilbert & George
Marina Abramović
Performance Art
Allan Kaprow
Roman Ondák
Louise Bourgeois
Frida Kahlo
Man Ray
René Magritte
Max Ernst
André Breton
Joan Miró
Salvador Dalí
Surrealism
Readymade
Marcel Duchamp
Dada
Tristan Tzara
Jean Arp
Kurt Schwitters
Francis Picabia
Hugo Ball
Vorticism
Wyndham Lewis
Giacomo Balla
Jacob Epstein
Orphism
Umberto Boccioni
Sonja & Robert Delaunay
František Kupka
Futurism
Filippo Tommaso Marinetti
Georges Braque
Cubism
Pablo Picasso
Constructivism
El Lissitzky
Vladimir Tatlin
Aleksandr Rodchenko
Liubov Popova
Paul Cézanne
Post-Impression
Mary Cassatt
Pierre-Auguste Renoir
Camille Pissarro
Alfred Sisley
Berthe Morisot
Edgar Degas
Claude Monet
Edouard Manet
Impressionism
Key to Modern Art Movements
Impressionism
Post-Impressionism
Primitivism
Pointillism
Fauvism & The Blue Rider
Expressionism
Die Brücke (The Bridge)
Cubism & Constructivism
Futurism
Vorticism & Orphism
Suprematism
Neo-Plasticism / De Stijl
Bauhaus / Modernism
Dada & Surrealism
Readymade
Abstract Expressionism
Pop Art
Conceptualism
Performance Art, Fluxus
Nouveau Réalisme, Arte Povera
Minimalism
Postmodernism
Art Now

Modern = Improved (C19th & 20th)

to modernise = used in relation to institutions and industry (C19th & 20th) – something unquestioningly favourable or desirable (Williams, 1976:208-9).

Modernity =



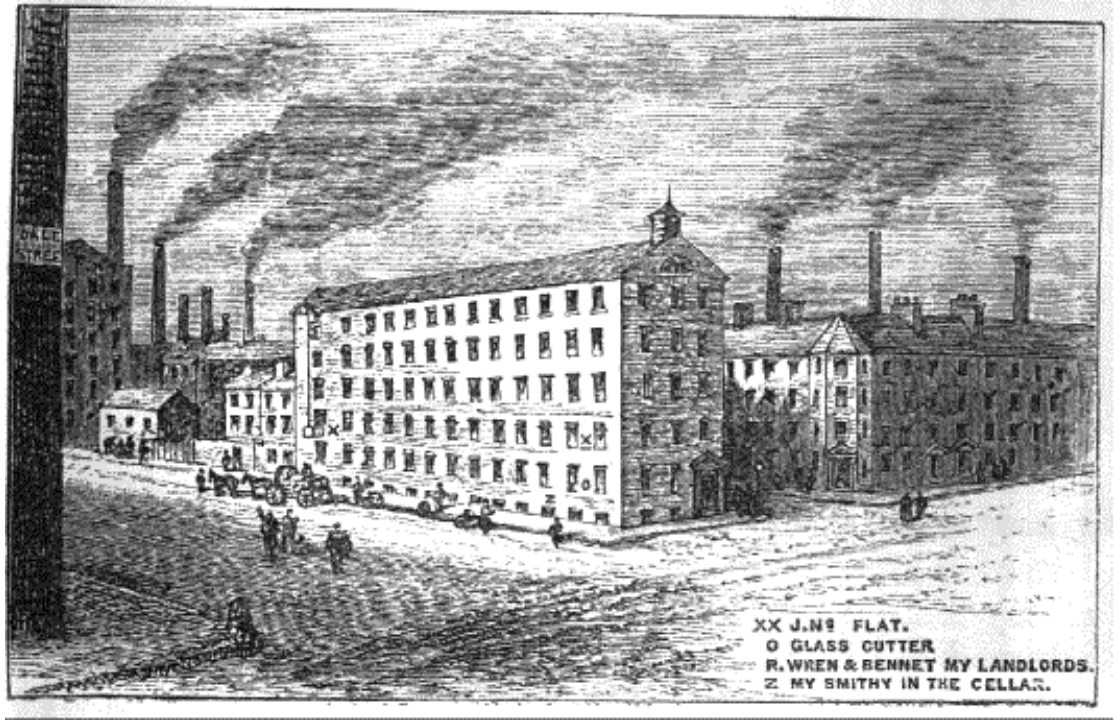
Modern Times Charlie Chaplin (1936)

Modernity =



- The period of the **new**
- A rejection of the past + tradition
- Creation of new knowledge
- Rise of questioning and rationality
- Mass Production (progress)
- Globalisation
- Science versus religion
- Dominance of science + technology
- Rise of the Nation State + Nation Wars

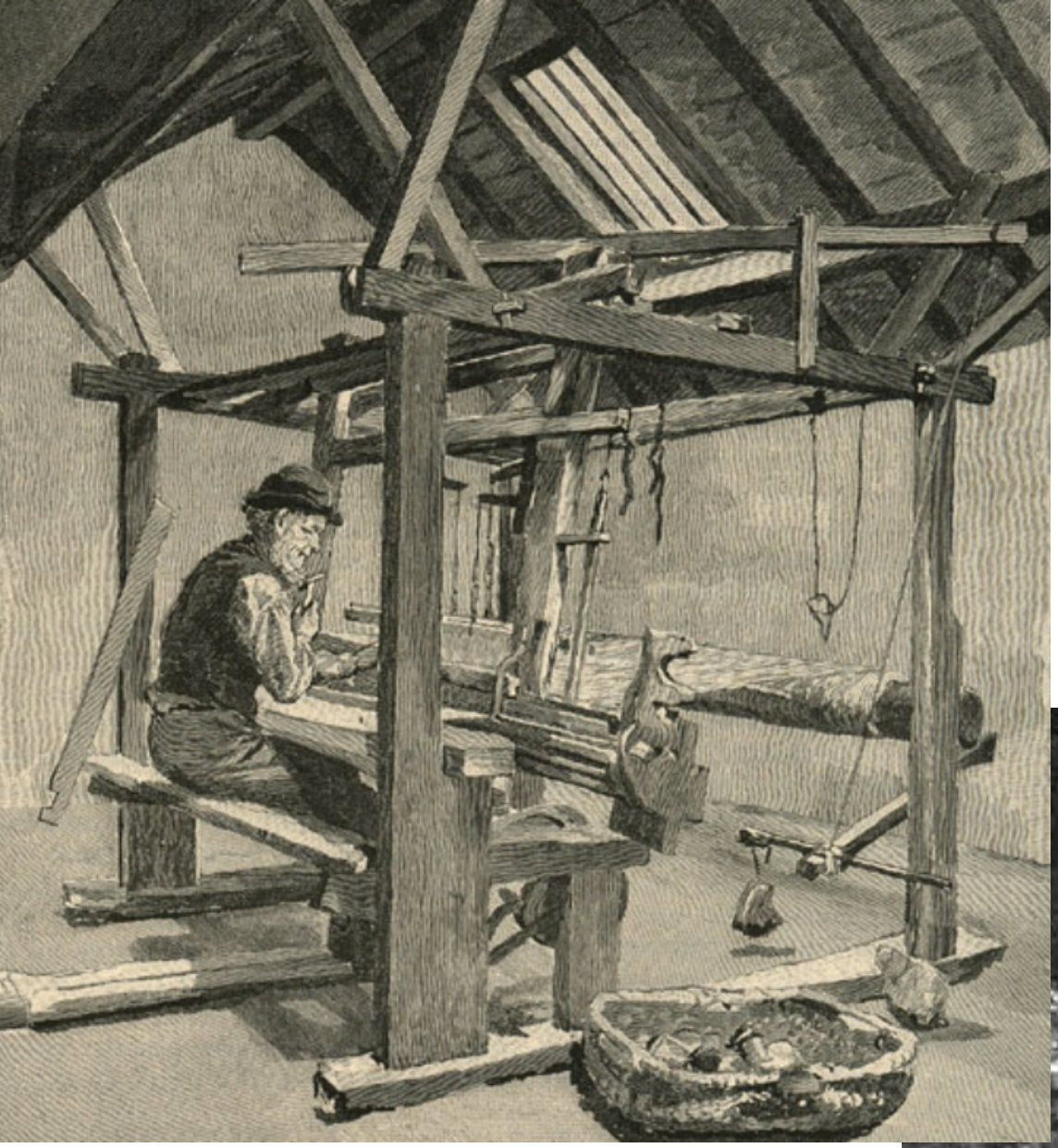
Modern Times Charlie Chaplin (1936)



Marx saw industrialisation as the alienation of man from his fellow men (community) and from the material world (nature).







Industrial production meant the decline of craft and the craftsperson's relationship with nature.





Quality of Rural life

Grain Harvest (August)" by Pieter Bruegel the Elder (1525–1569)



John Ruskin

This was fought against by William Morris and John Ruskin.



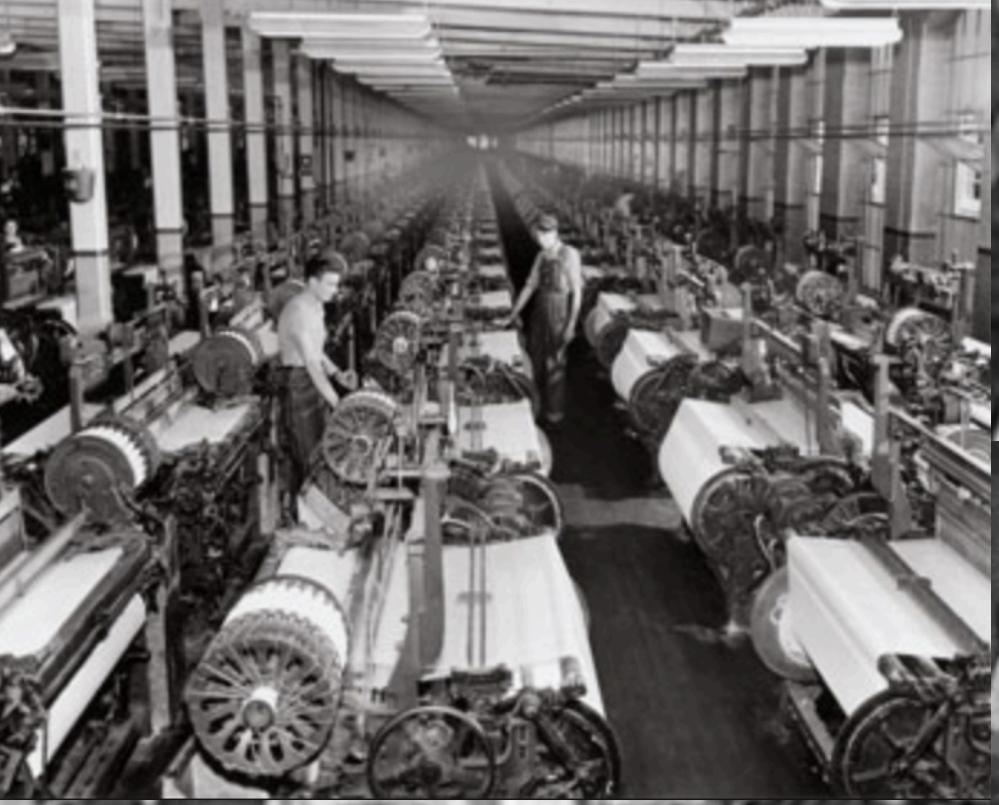
William Morris



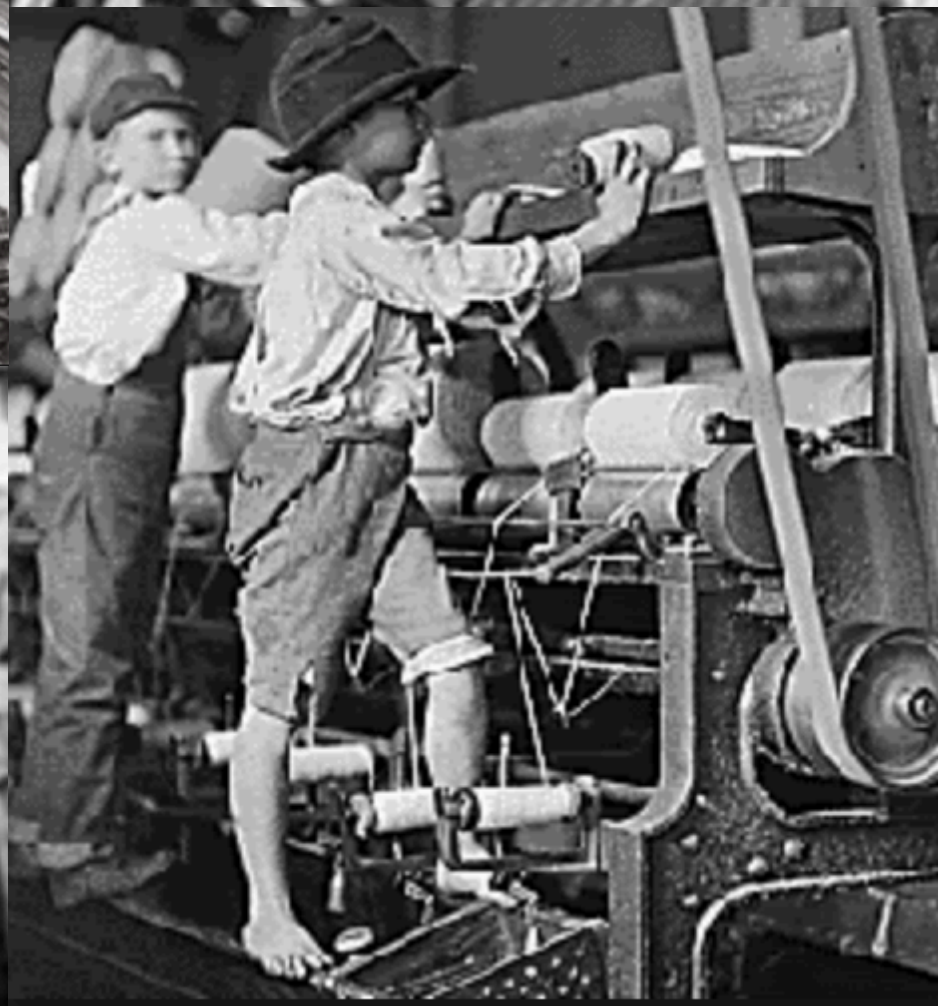
William Morris design for "Trellis" wallpaper, (1862)

Mass-produced Products - quality of life













William Morris.

Mass produced products – effect on consumers






W-1-

Modernity =



Modern Times Charlie Chaplin (1936)

MODERNISM =

Cultural outputs/objects/products

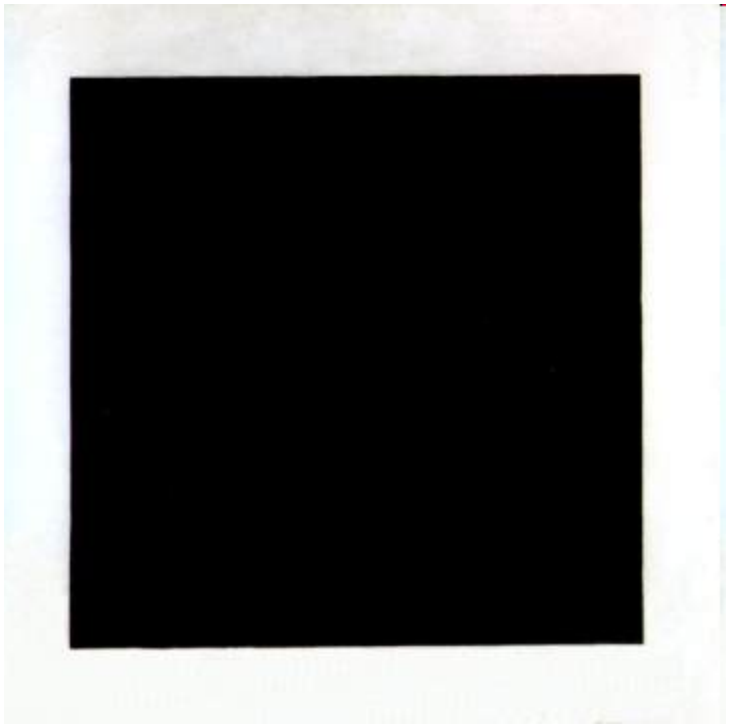
- ISM =

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)

Modernism

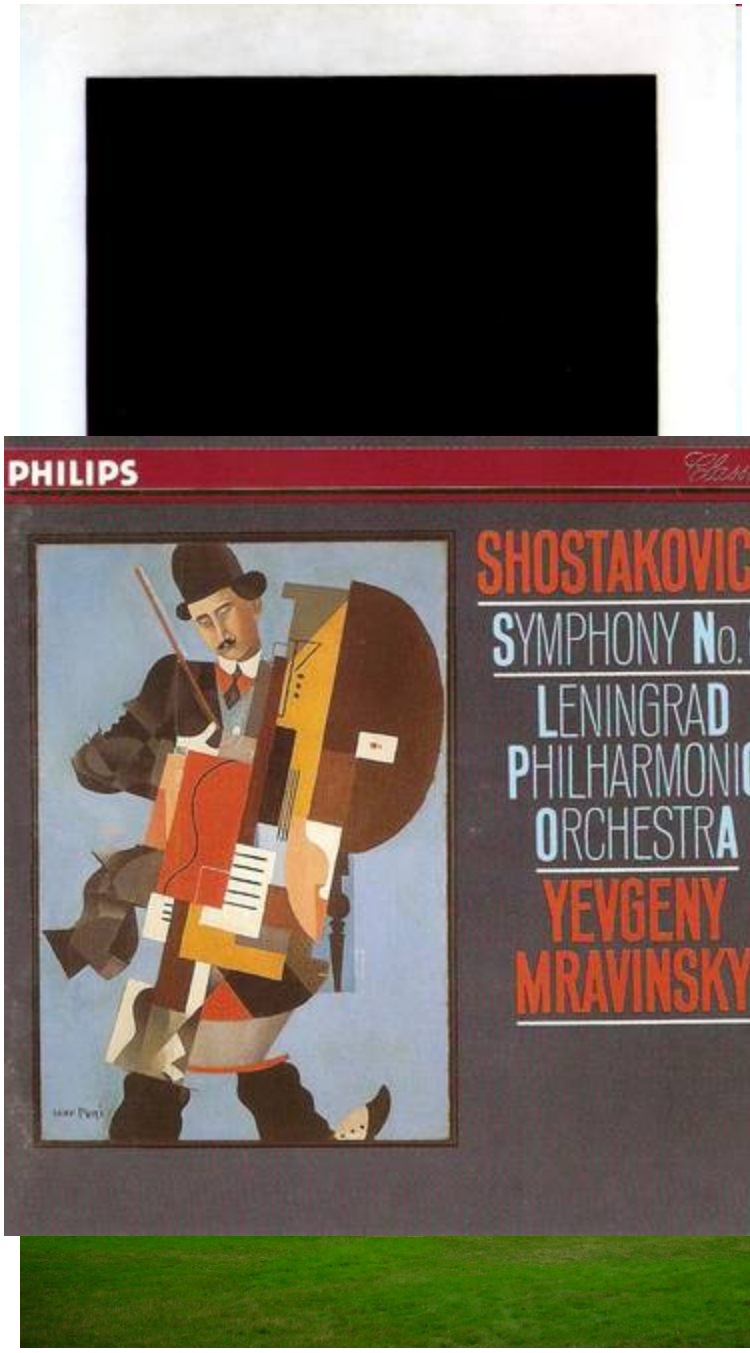


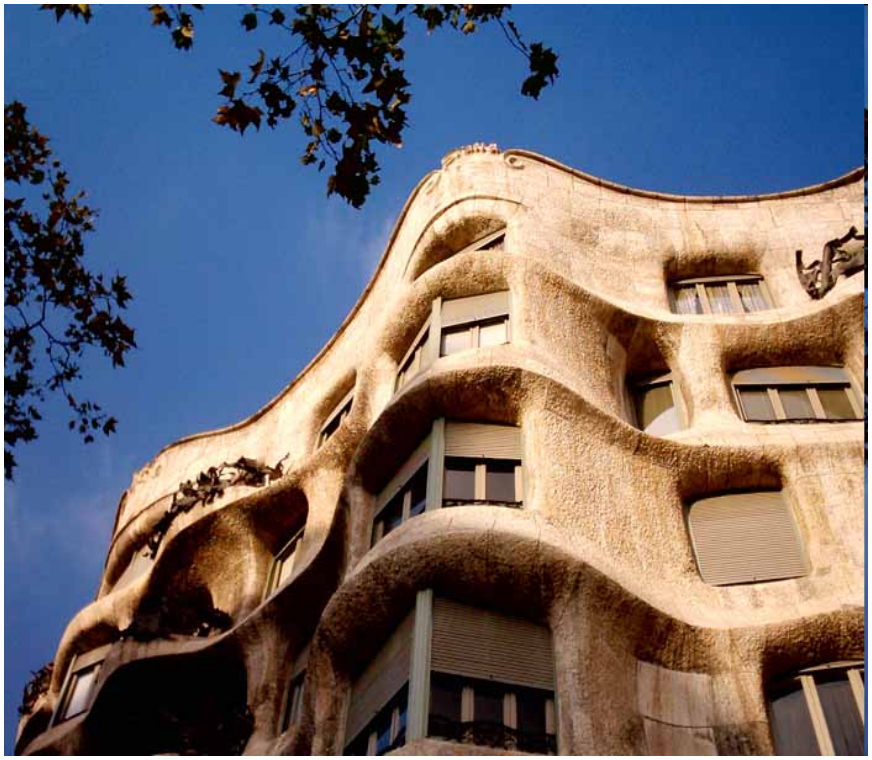




Mo

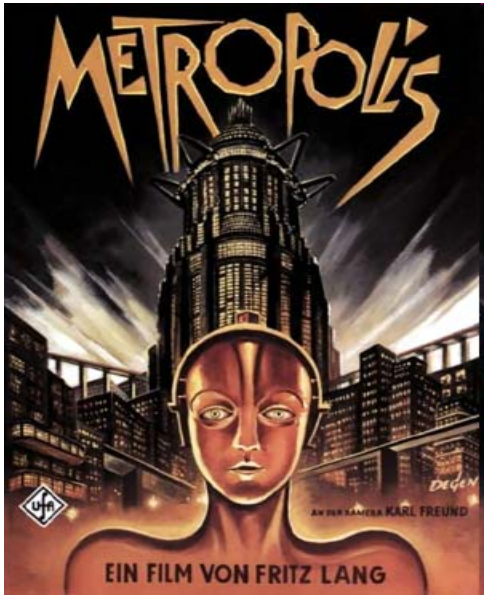


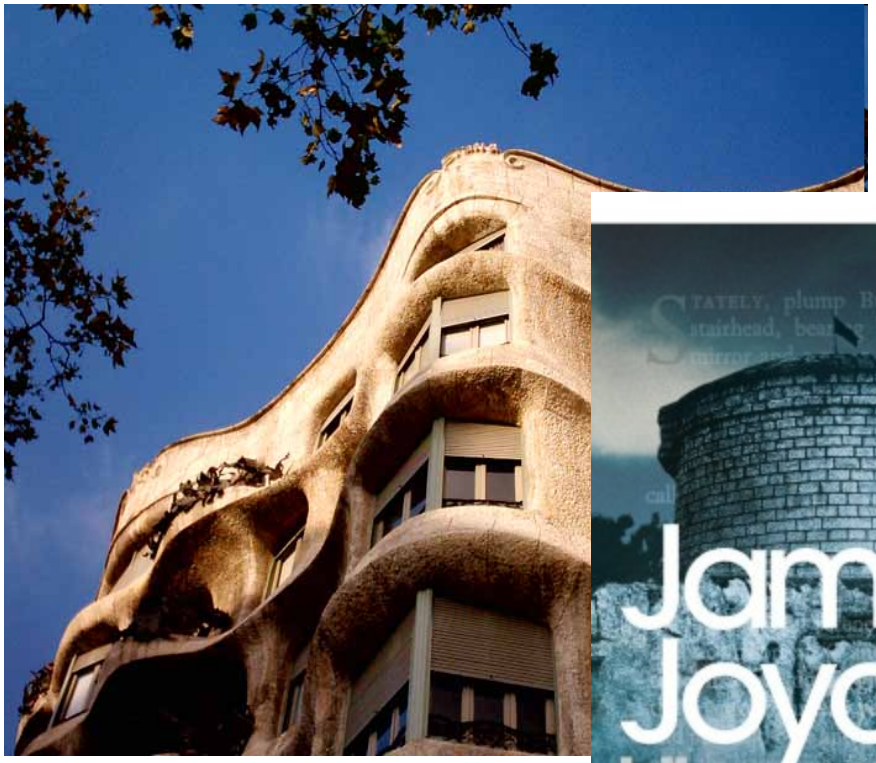

PHILIPS
Classics
SHOSTAKOVICH
SYMPHONY No. 8
LENINGRAD
PHILHARMONIC
ORCHESTRA
YEVGENY
MRAVINSKY

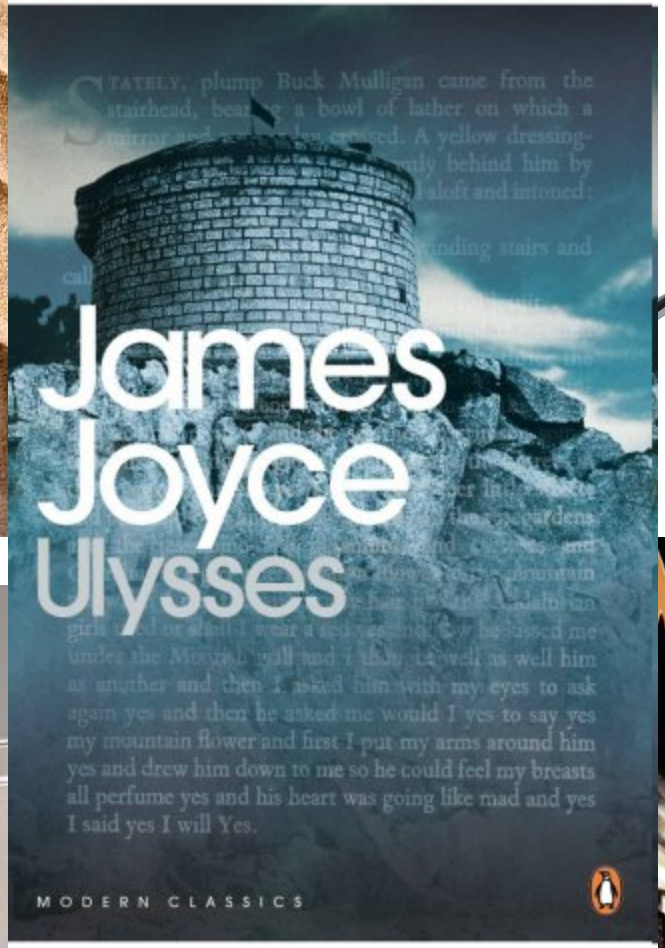






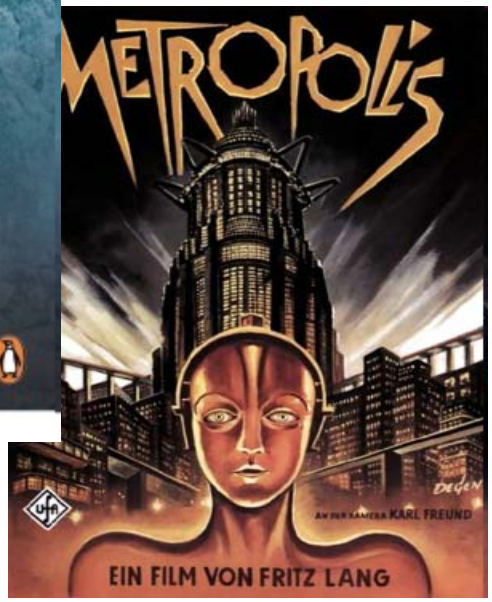

METROPOLIS
EIN FILM VON FRITZ LANG
KARL FREUND




James
Joyce
Ulysses
MODERN CLASSICS



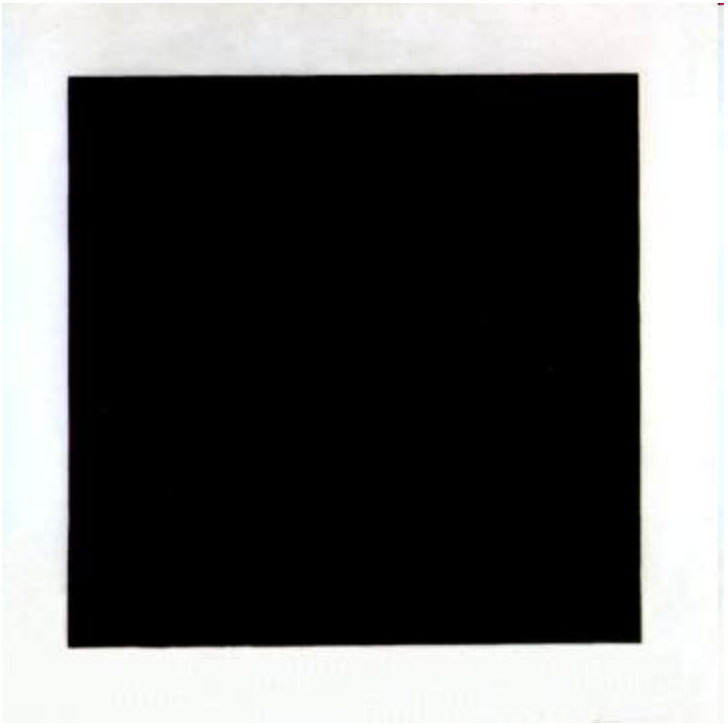



METROPOLIS
EIN FILM VON FRITZ LANG

Georges Braque *Violin and Candlestick* (1910)



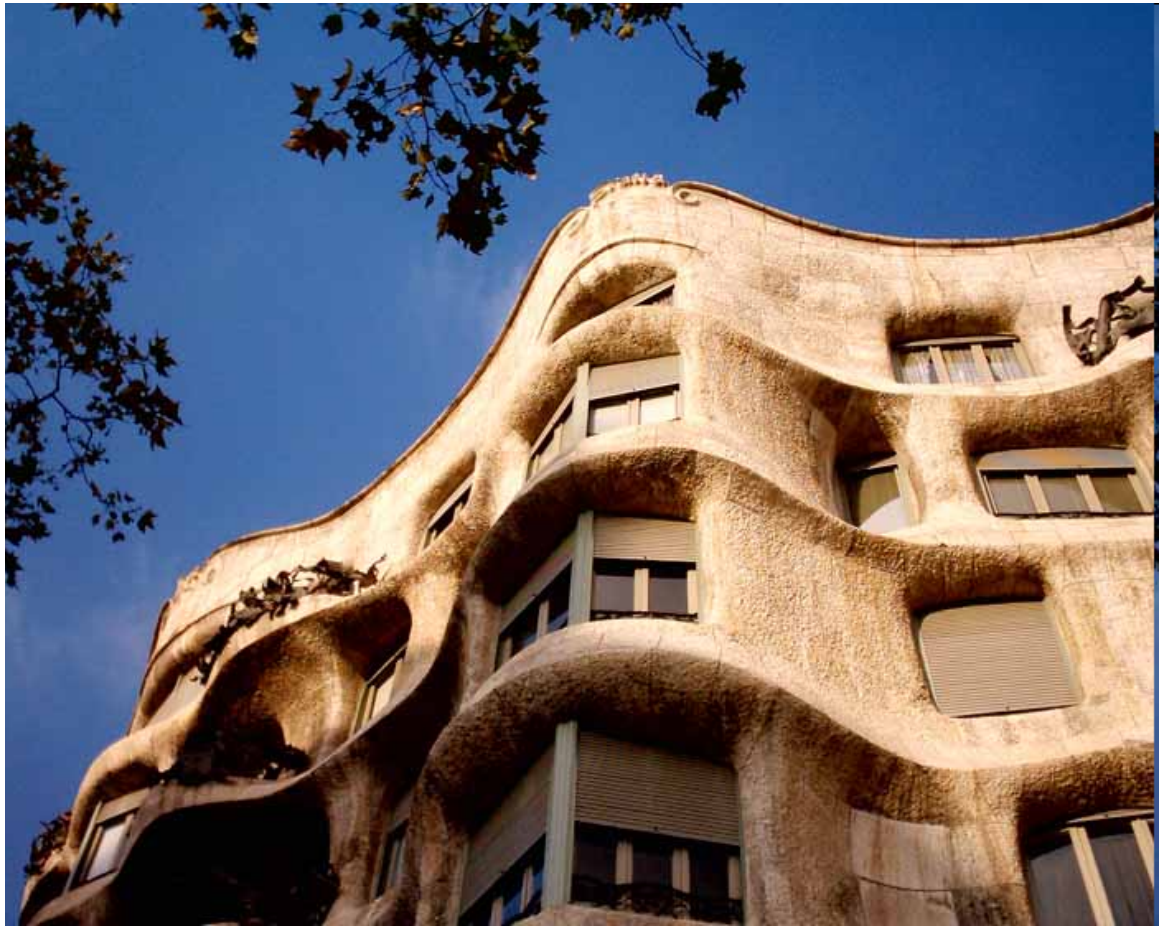
Kazimir Malevich *Black Square* (1915)



Le Corbusier *Villa Savoye* (1931)



Antoni Gaudi *Casa Milà* (1912)



Eileen Gray *E-1027 table* (1927)



Marianne Brandt *Tea infuser and strainer* (1924)



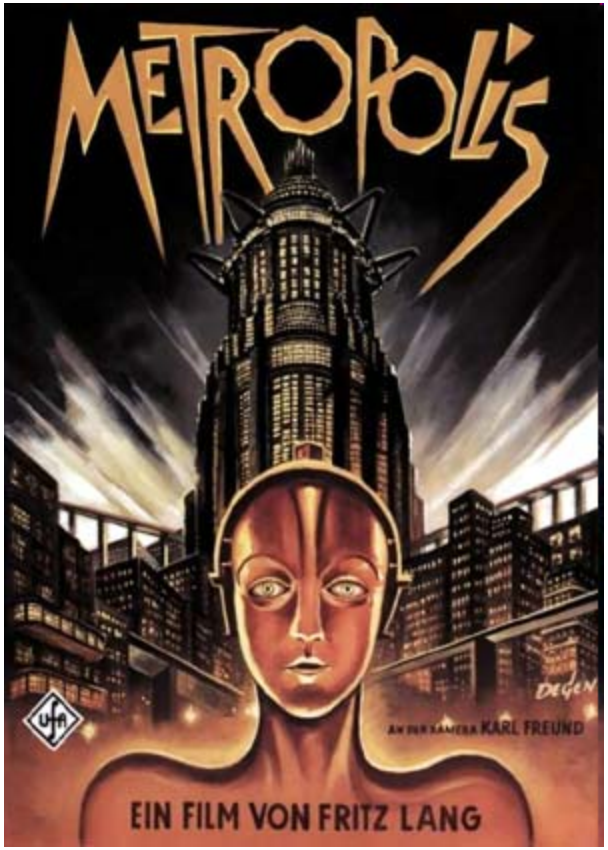
John Cage (1912-1992)



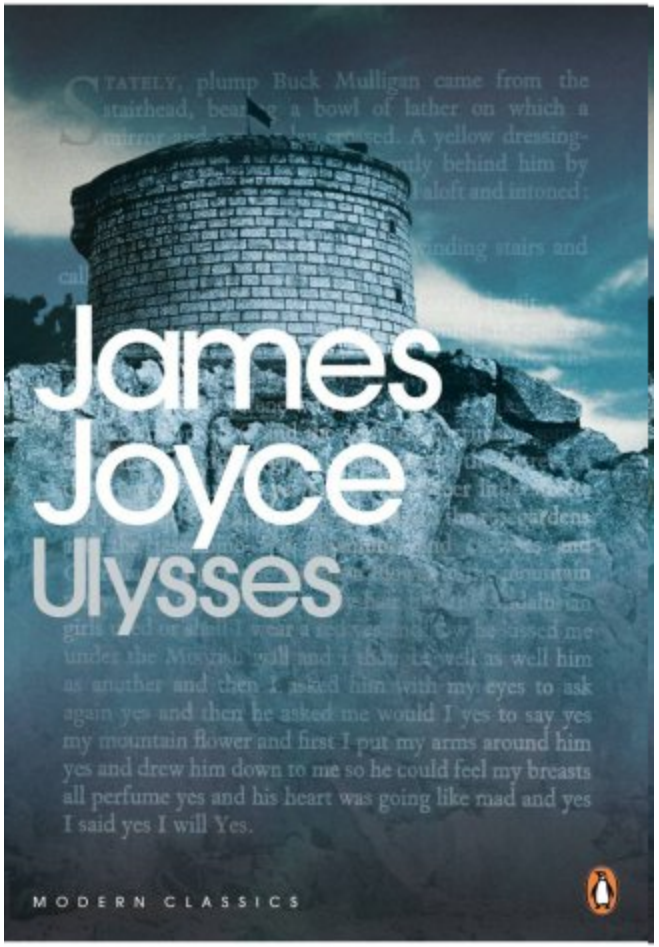
Dmitry Shostakovich *Symphony No. 8* (1943)



Fritz Lang *Metropolis* (1927)



James Joyce *Ulysses* (1920)

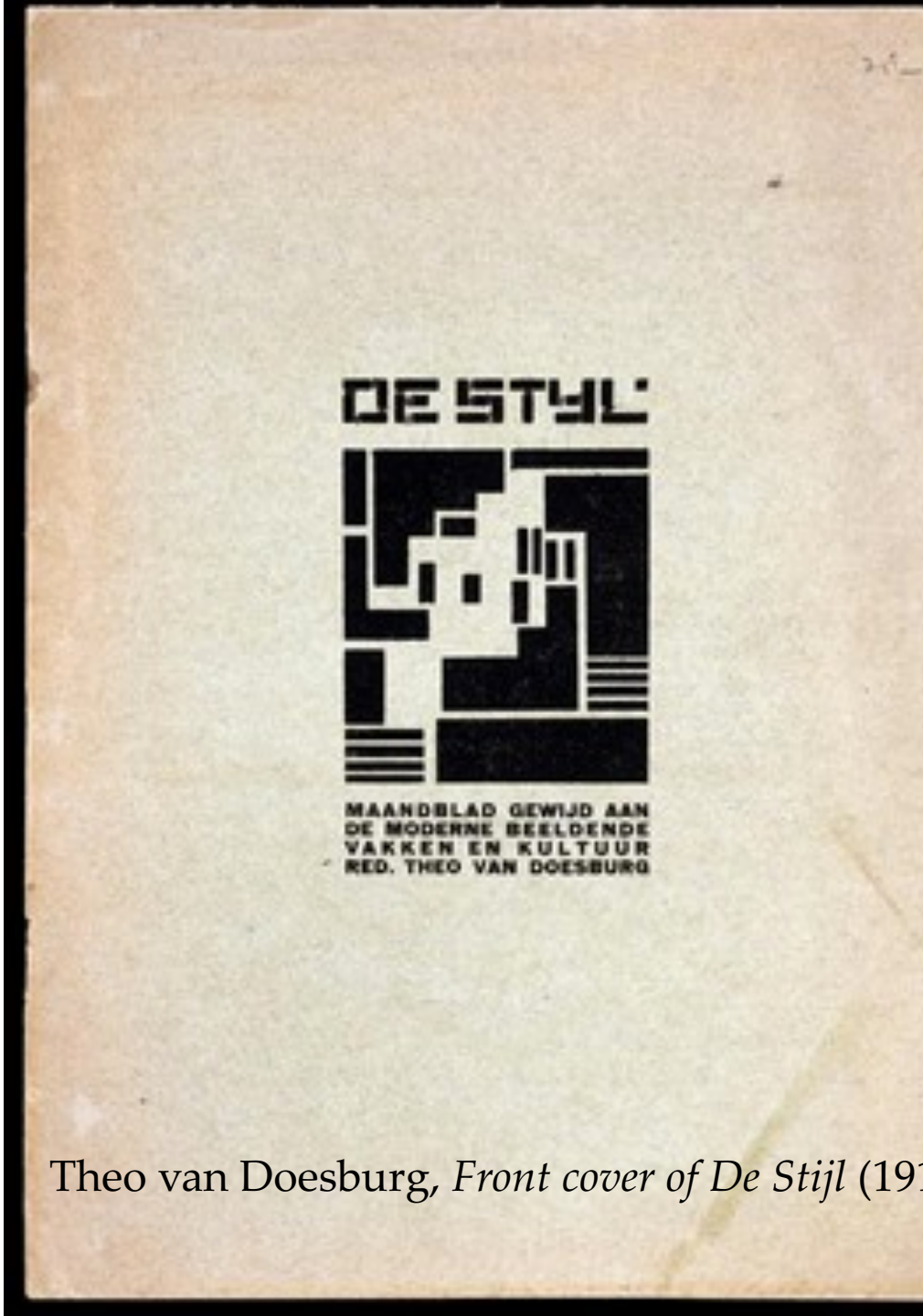




Max Bill, *Kitchen Clock* (1953)

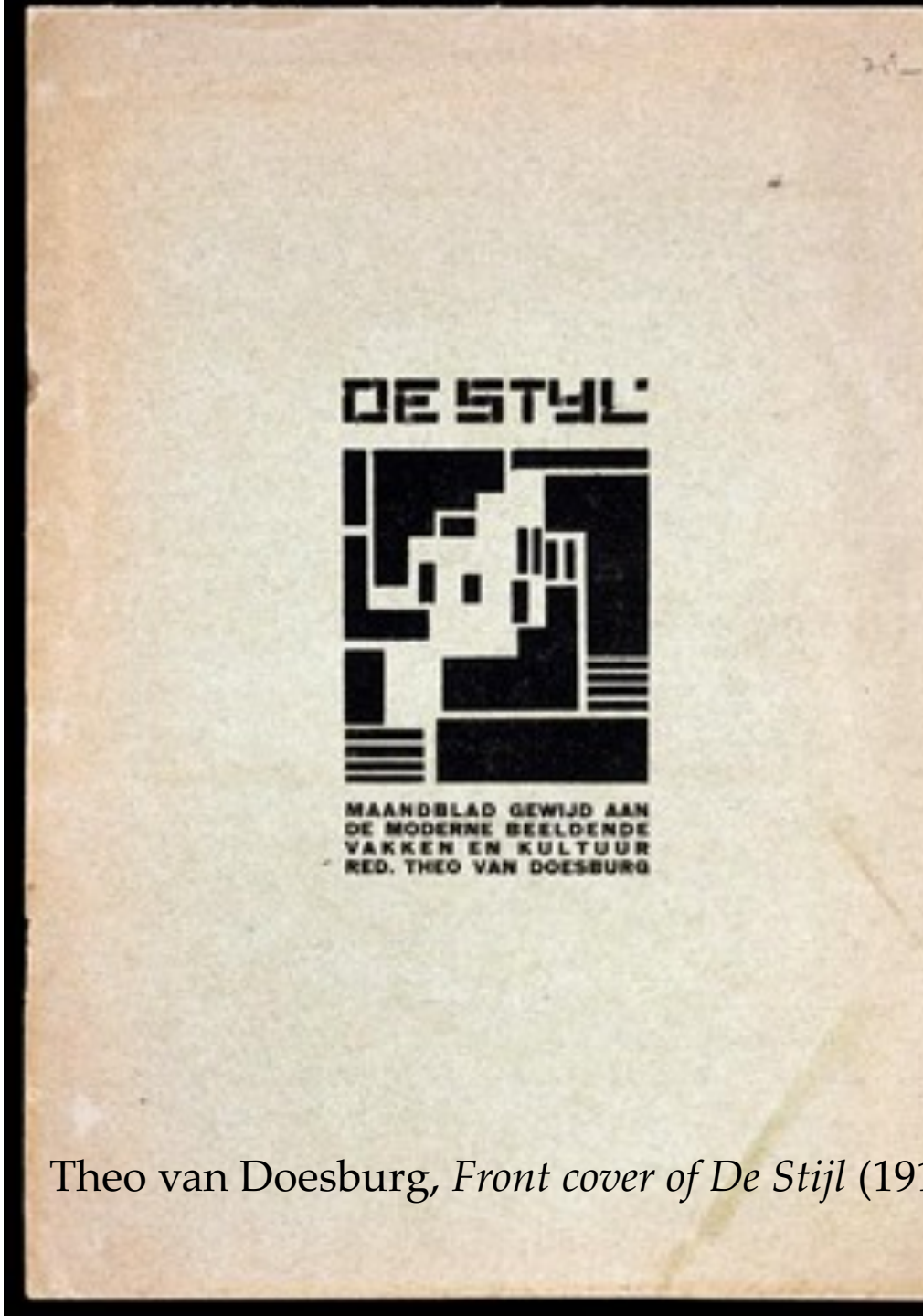
"Design historians have tended to regard the processes of industrialization as significant for providing the conditions necessary for the emergence of a distinct practice of design." (Lees-Maffei, 2010: 13)

Design is a modern phenomena that begins with the industrial revolution.



Theo van Doesburg, *Front cover of De Stijl* (19

Modernism offered a reinterpretation of some of the key criteria of design – the functional, the symbolic and the stuff of materials.



Theo van Doesburg, *Front cover of De Stijl* (19

Modernism’s three key tenets:

- Truth to Materials
- Ornament is Crime
- Form Follows Function

- Bold primary colours (new technologies)
- Flat picture plane
- Exploring shape, perspective, purpose

- Separation of life and art
- Form versus content
- The creation of new exclusive cannons

Comes from a

- Western,
- white,
- middle-class,
- individual or genius focused,
- and predominantly male perspective

Cubism



Pablo Picasso, Les Demoiselle d'Avignon (1907)



Typographic Design

- Hierarchy of the text
- Readability
- Standard shapes and primary colours







The idea of the fundamental unity underlying all branches of design was my guiding inspiration in founding the original Bauhaus.

Walter Gropius (1965)



Years of the School
Weimer
1919
-
1925
Dessau
1925
-
1932
Berlin
1932
-
1933
Closed by the Nazi’s

Bauhaus = ‘Construction house’ or School of Building





Years of the School Weimer

1919 - 1925 Dessau

1925 - 1932 Berlin

1932 - 1933 Closed by the Nazi's



Walter Gropius 1919-28

Years of the School

Weimer 1919 - 1925

Dessau 1925 - 1932

Berlin 1932 - 1933

Closed by the Nazi's



Hannes Meyer 1926-30

Years of the School Weimer 1919 - 1925

Dessau 1925 - 1932

Berlin 1932 - 1933 Closed by the Nazi’s



Ludwig Mies van der Rohe 1930-33

Years of the School
Weimer
1919
-
1925
Dessau
1925
-
1932
Berlin
1932
-
1933
Closed by the Nazi’s



Manifesto

The ultimate aim of all creative activity is the building. We must all return to the crafts. The school is the servant of the workshops and will one day be absorbed by them.

Let us together create the new building of the future which will one day rise towards the heavens as the crystalline symbol of a new and coming faith

On the teaching staff were Wassily Kandinsky and Paul Klee

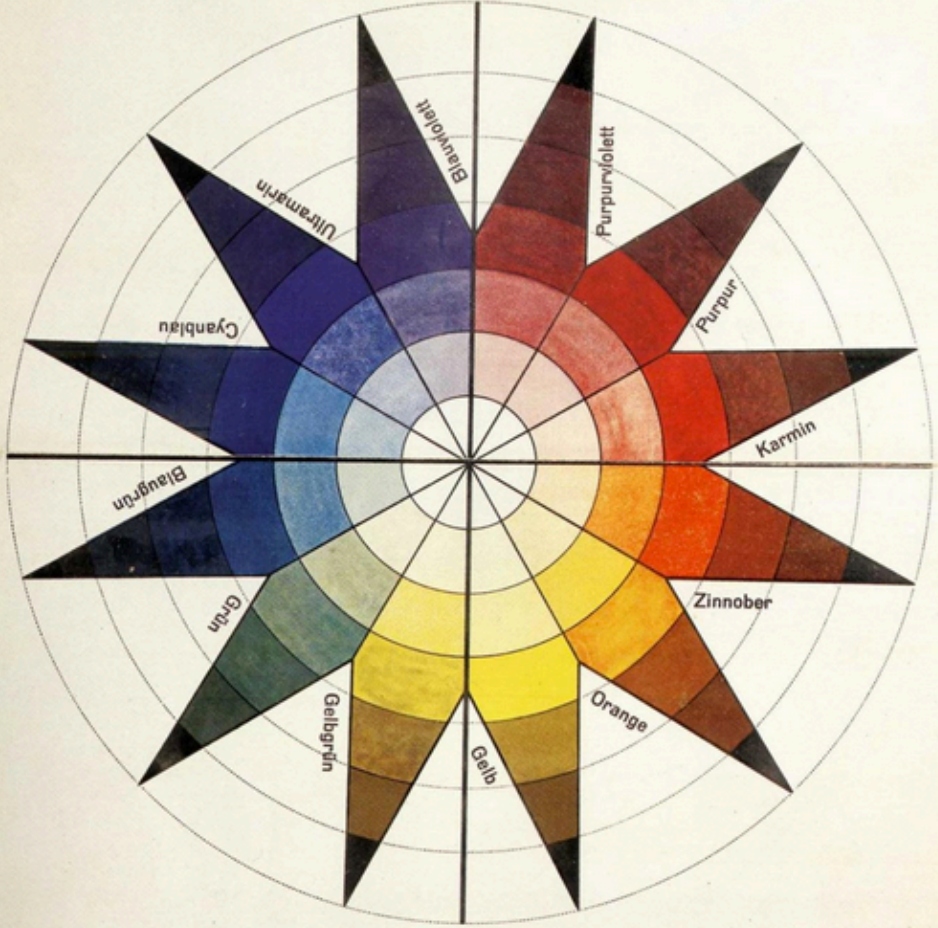


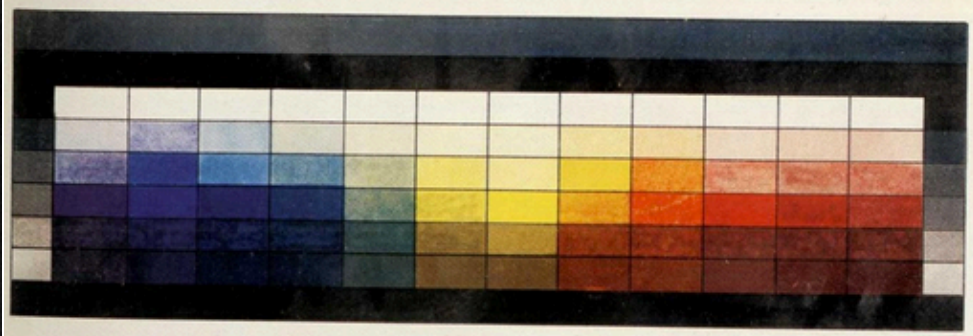
Wassily Kandinsky, *On White II* (1924)



Paul Klee, *Castle and Sun* (1929)

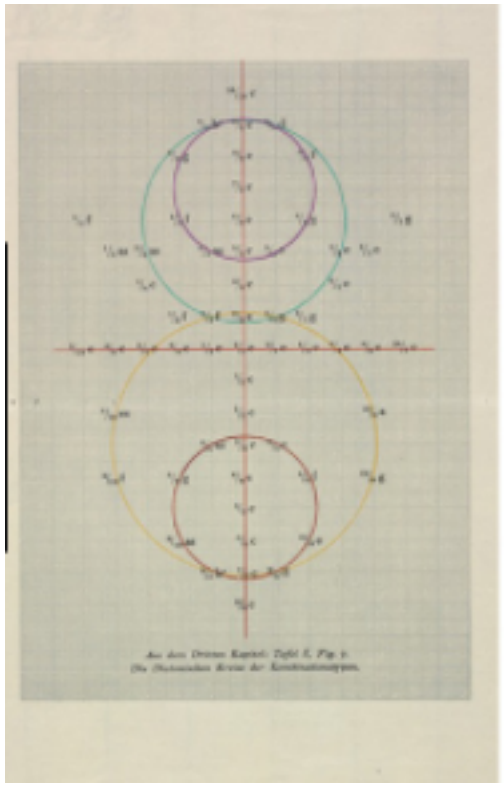
Johannes Itten Foundation Course

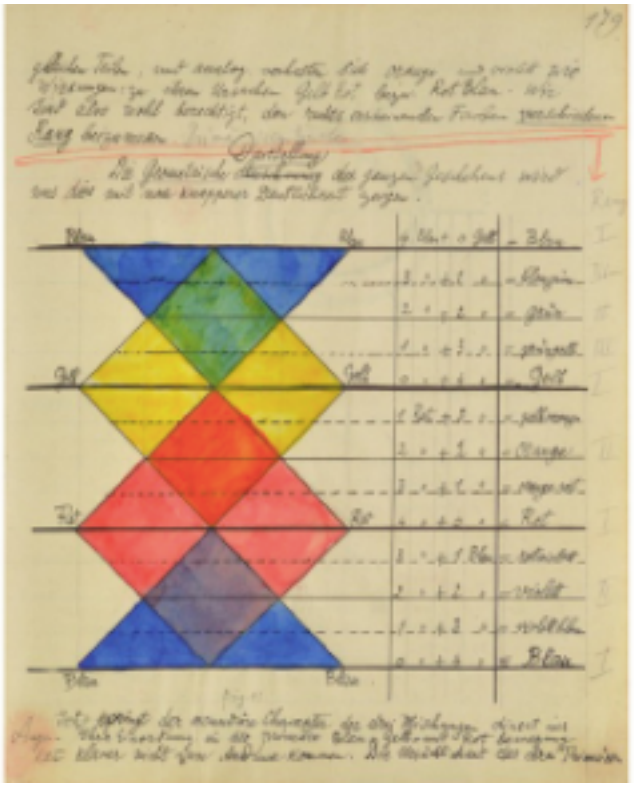


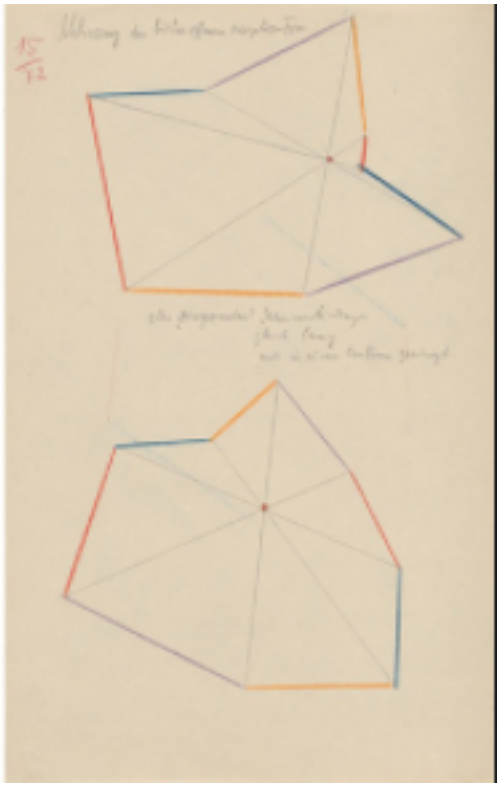


Farbenkugel

7 Lichtstufen und 12 Tönen







"the most complete presentation of the principles of design ever made by a modern artist – it constitutes the *Principia Aesthetica* of a new era of art, in which Klee occupies a position comparable to Newton's in the realm of physics." Herbert Read



4)

Die Bestimmung Rot ist schwerer als die Bestimmung der beiden anderen farbigen Elemente. Nachdem Rot, Blau und Gelb gefunden sind, ist Violett so einfach, daß es eigentlich nicht mehr nötig ist und außerdem mit Rot und Blau zusammen ein gutes Grün. Das ist schon viel genau.

Die Grundfarbenkontraste sind auf den Gegenfarbenkreis, der Einordnung und Bezeichnung in Bezug auf die Gegenfarben auf das Auge festzusetzen. Wenn z.B. zu Rot ein Grün festgestellt werden sollte, das nicht ganz das Grün zwischen Gelb und Blau ist, so ist das ein geringeres Maß, als die 1/12-Teilung des Kreises. Die ist nicht!

1) Der Farbenkontrast bezieht sich nach Landolt-Hering gebraucht auf den mathematisch begründeten Gegensatz der Richtgeraden. Hier wird der physiologische Fall verwechselt, z.B. von Ostwald. Die Psychologie des Farbenkünstlers übersieht die Proportionierung der Teilung des Kreises. (1/6 ist ein dem Kreis verwandter Zahl als 1/8 !)



The Bauhaus masters on the roof of the new Bauhaus building, 1926 (Gunta Stölzl is the only woman in the photograph)

Theatre was key to collaborative spirit of all art forms: Artistic director - Oscar Schlemmer

- https://www.youtube.com/watch?v=T9vxsQYrREY



Oscar Schlemmer, The Bauhaus Stairway (1932)

Moholy-Naggy, a Russian Constructivist, took over the foundation course in 1923 removing all that Itten had set up.



Moholy-Naggy (1923)

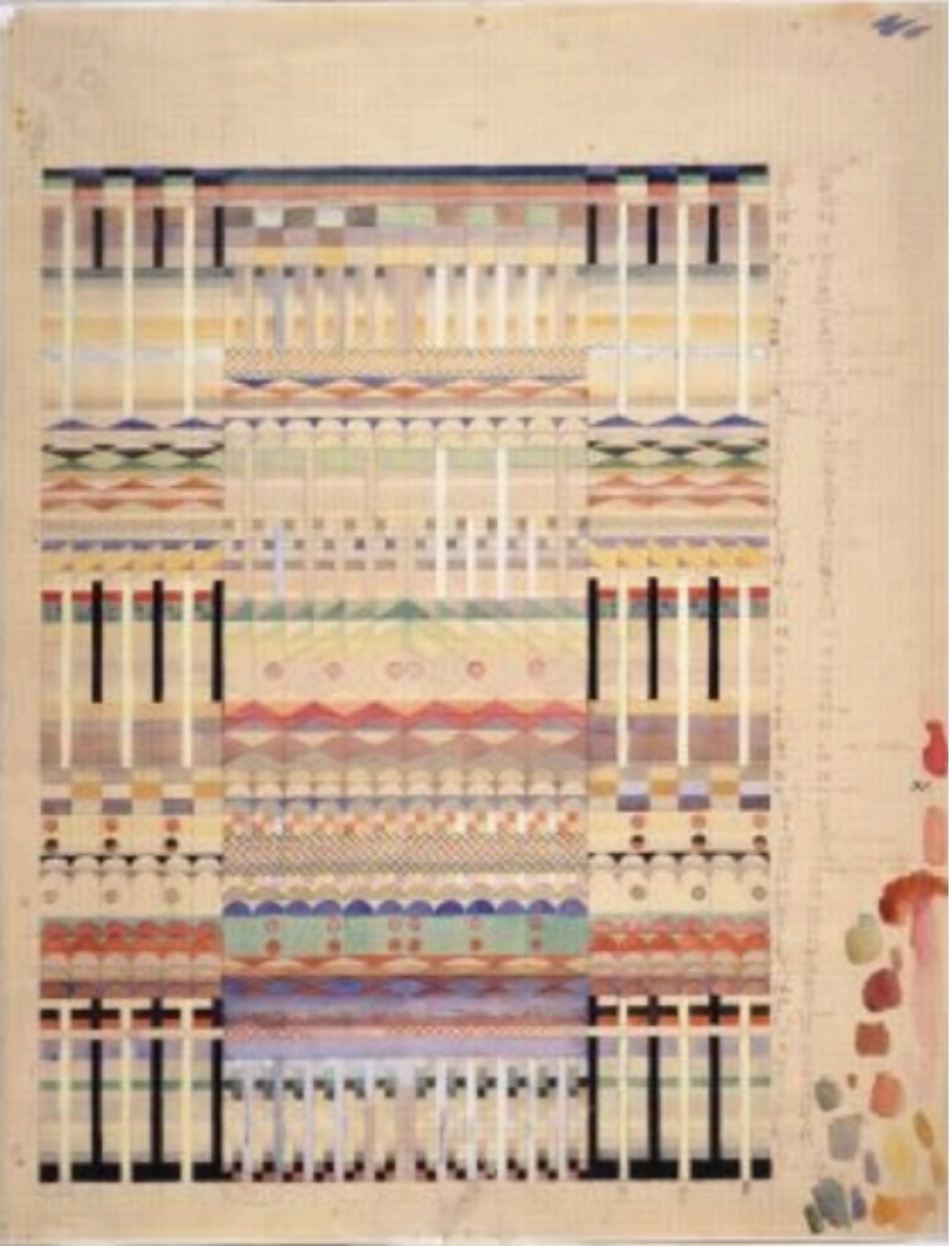


Peter Keller Crac

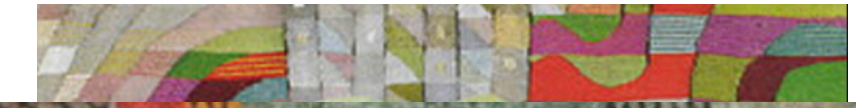


Marianne Brandt *Tea infuser and strainer* (1924)

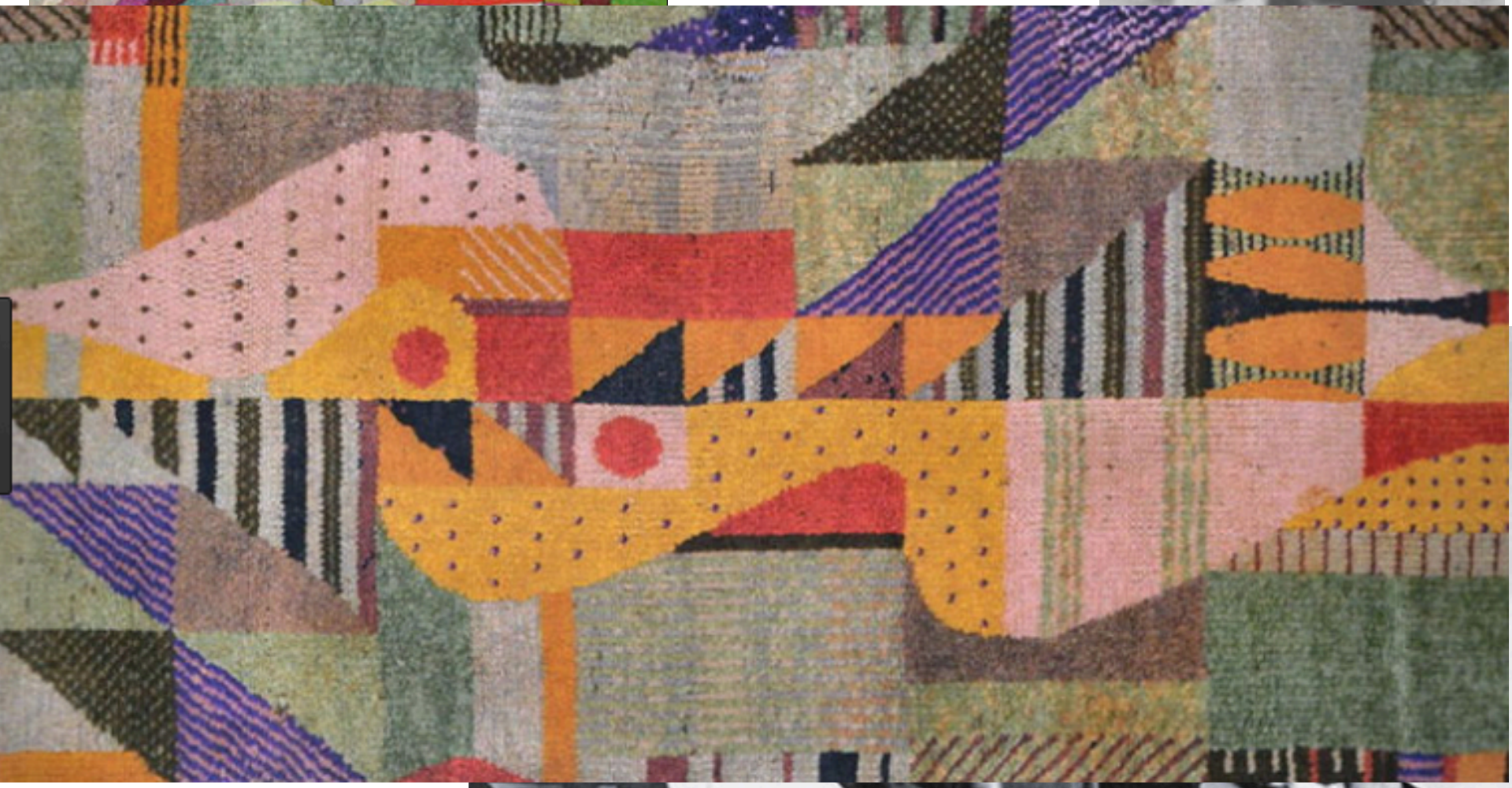
Form follows function – Louis Sullivan (1896)



Benita Koch-Otte









Benita Koch-Otte (1923)





















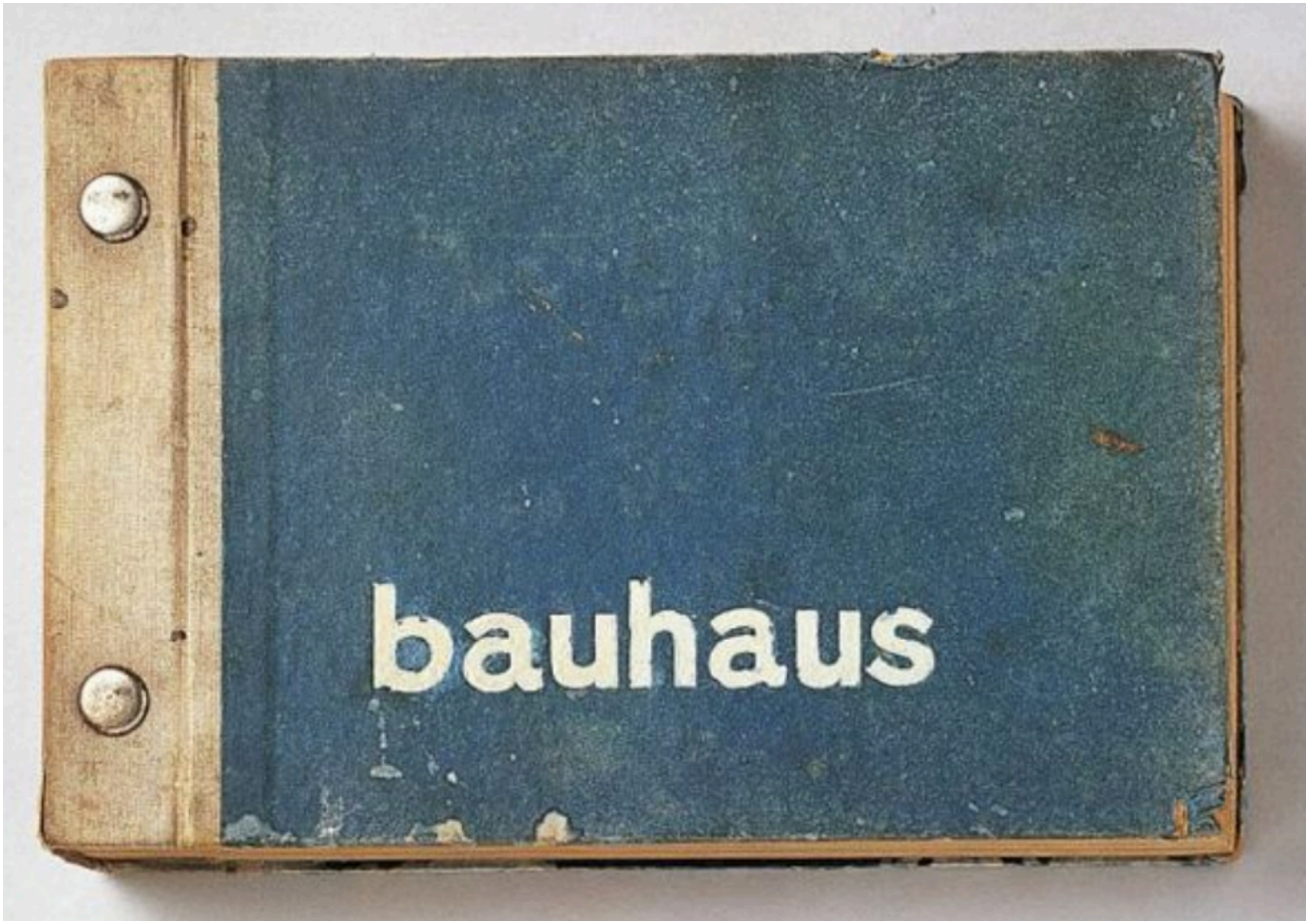
Margarete Heymann (August 10, 1899 – 11 November 1990), also known as Margarete Heymann-Löbenstein, Margarete Heymann-Marks, and Grete Marks



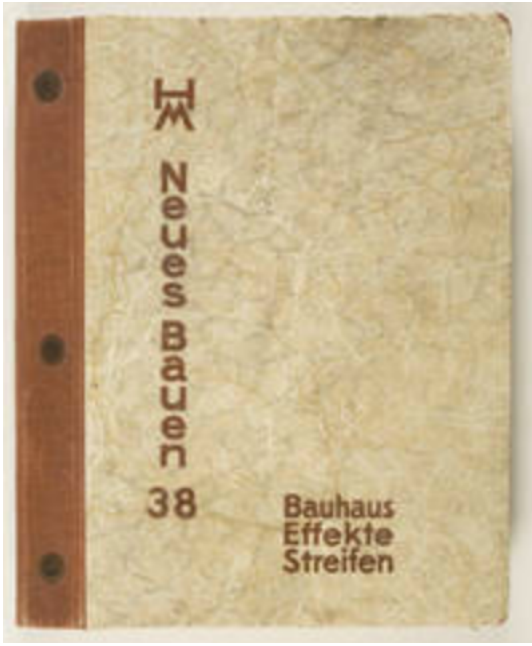
Theodor Bogler (form) and Gerhard Marcks (decor), Mug with portraits of Otto Lindig and Johannes Driesch, 1922



Theodor Bogler, 1930



Bauhaus Bookbinding

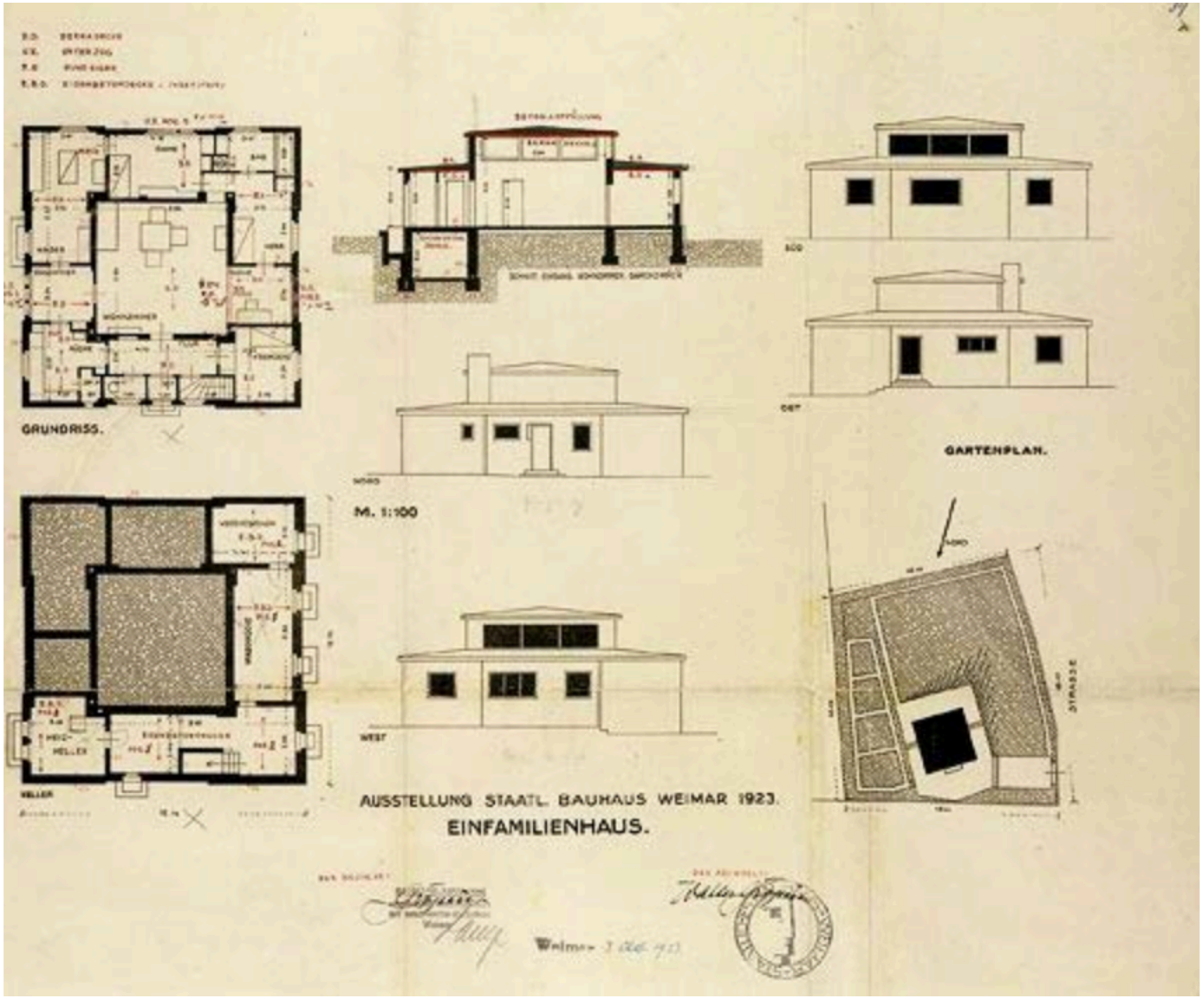




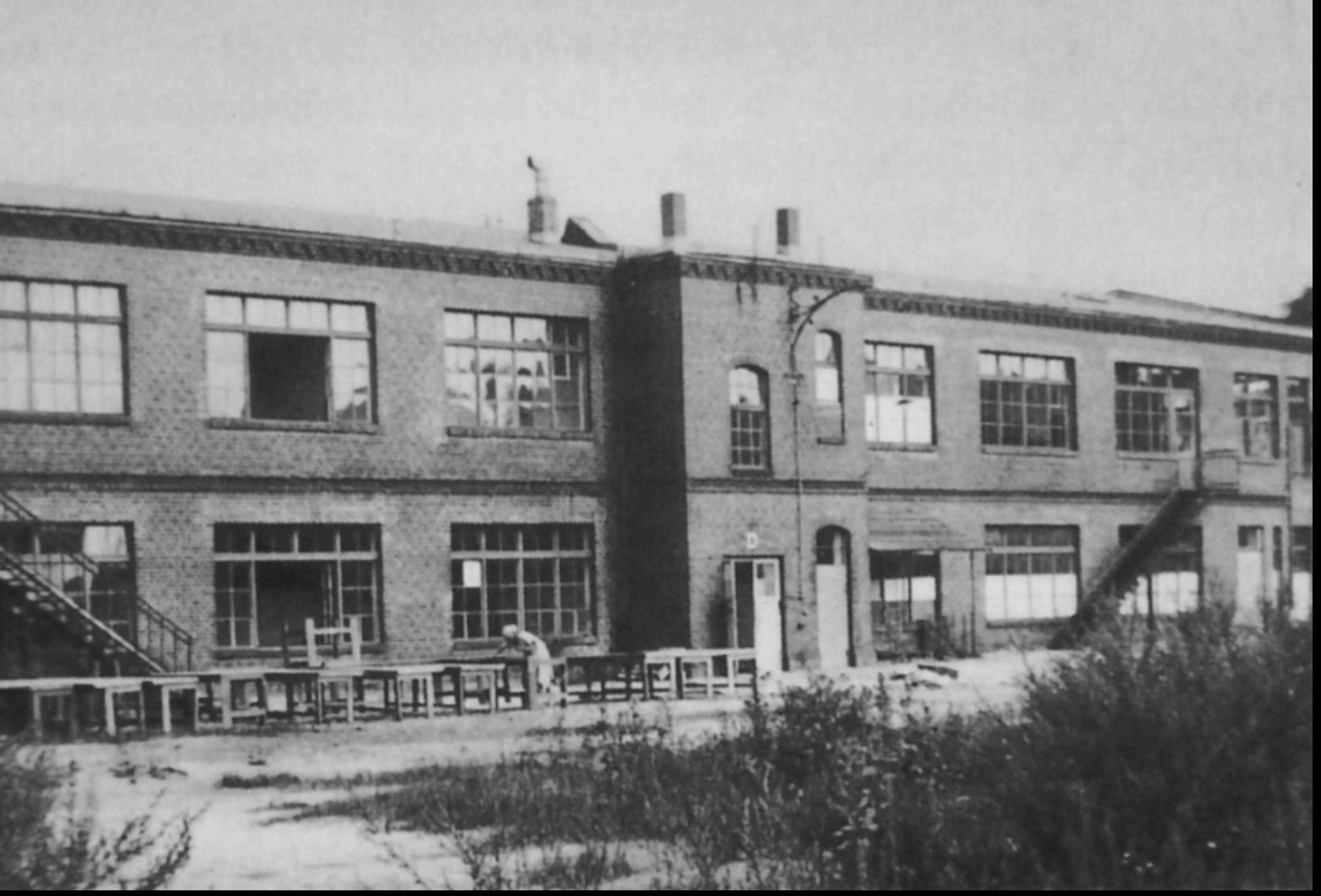


A laboratory for cooking

The building is a prototype for low-cost housing units designed taking into account economical and strictly functional purposes and it also features technologically advanced solutions for improving insulation. Prefabricated concrete panels make the outer skin. The development of the project, as well as its construction, implied a collaborative design process to which all the workshops of the Bauhaus took part.



All the furniture was specifically designed to fit the spaces and designed mostly by Marcel Breuer, Alma Buscher and Erich Dieckmann, still students at the time; textiles are by Martha Erps-Breuer while the lightings in tubular metal forms were designed by László Moholy-Nagy.



Berlin Bauhaus closed after 1 year and some of the students were arrested.

Years of the School

Weimer
1919
-
1925

Dessau
1925
-
1932

Berlin
1932
-
1933

Closed by the Nazi’s



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.

Modernism -

A Movement

A Project

A Grand Narrative

Bold primary colours (new technologies)
Flat picture plane
Exploring shape, perspective, purpose
Separation of life and art
Form versus content
The creation of new exclusive cannons

- Truth to Materials
- Ornament is Crime
- Form Follows Function

Comes from a
Western,
white,
middle-class,
individual or genius focused,
and
predominantly male perspective

“What do I believe in?”
Task:

1. Reflect on what you believe in as a creative practitioner by writing a list of 8 short statements regarding your beliefs, work and practice.
2. Of these statements identify the 3 with the most possibilities for the growth of your practice.
4. Locate 3 keywords within these statements and 3 accompanying images that visually represent each statement.

Bring prepared for next week’s seminar:

8 short statements regarding your beliefs, work and practice.
Highlight 3 with the most possibilities for the growth of your practice and locate 3 keywords.

Come prepared to tell us what and why in your seminar.

Your module tasks: 3 writing tasks =
A portfolio of writing

“What do I believe in?”
Task:

1. Reflect on what you believe in as a creative practitioner by writing a list of 8 short statements regarding your beliefs, work and practice.

2. Of these statements identify the 3 with the most possibilities for the growth of your practice.

3. Locate 3 keywords within these statements and 3 accompanying images that visually represent each statement. Write 3 paragraphs that define and describe your beliefs in greater detail and in relation to artists and designers you are studying in your lectures. You may like to map these relationships visually to accompany your writing.

“What do I believe in?”
Task:

4. Use each paragraph to develop one keyword and explore the image to explain your statements fully (if possible using references to other sources). 5. Be prepared to present and discuss your paragraphs (and images) in the third seminar session.

You will discuss your paragraphs and receive group feedback, so please write clearly using a computer.

“What do I believe in?”
Task:

Use at least 3 books or journal based references.
Outcome: 500 words + map and images. Show your research with a reference list.

Submit this **in the portfolio through turnitin**. You will not receive further feedback on this writing prior to the submission date.

“What do I believe in?”
Task:

Submit your portfolio on Monday 8th January 2018 by 10:00am.

Your Portfolio should contain three tasks of 500 words each: a total of 1500 words (or equivalent) including maps and images.

Remember

Writing is a practice - so write regularly.
Design your writing. Use your visual strengths to do so.