Card File: Cards

Modern
The dictionary definition of modern is 'of the present or very recent past'.
Thus modrn is synonymous with 'contemporary'. However, modern can be a confusing
term since its present tense connotations are confounded by definitions of
Modernism. Modern thus has implications beyond the contemporary - it is
essentially an urban, post-industrial term.

Modernism
Modernism has a long and varied provenance which describes a period designation
a style and a theoretical stance. Broadly speaking, Modernism can be dated to
the 1860s and describes the efforts of artists to break the codes and
conventions of visual production - especially those preserved by Acamemies.
Typically modernist art is concerned with the 'new'. Some believe that modernism
ended in the 1970s and that, at the time of writing, we are living in a post-
modern period.

Post-Modernism
Post-modernism tends to be defined either as the period after Modernism or as a
'condition' whereby established values are rapidly eroded by new technological
advances and a general apprehension of what the future will bring. Either way,
it is profitable to qualify the term with regard to the visual arts by noting
that while Post-Modernism endorsed Pluralism in styles of painting and
eclecticism in architecture and fractured narratives in film and literature, it
is by no means resolved at the present time. This , in itself , is very Post-
Modern; living without fixed laws and standards, seeing institutional authority
and its DOMINANT DISCOURSE dissoved by (contradictory and complementary)
FEMINIST, post-COLONIAL and theoretically denominational thinkers.

modernity, avan guard.
Art is a specific set of practices within a culture, with an equally specific
set of histories. Before understand modern art, we should recognize and
understand our own history. In the end of 18 century, artists changed their art
because world changed and people began to think who they are. After the American
Revolution of 1776 and the French Revolution of 1789, people supposed to have
"Free Will". Especially, artists began to have their own language on canvas.
Modern artists who would represent modernity in all its complexity, recognized
self-consciousness, namely consciousness of the practice of representation
itself.

    We are beginning to be in a position to see that the key development in the
nineteenth-century attempt to paint the truth of medernity involved a paradox.
Representing modernity was not quite the same as picturing modern subjects.
Consider for a moment one of the first implications of the desire to tell the
truth about modernity: that when a person looks at your painting one of the
points they have to be made aware of - as part of the rement of self
consciousness - is that that is just what they are looking at: namely a
painting, and not a railway station. Fur they will have to be made aware of this
by the painting itself. It must, so to speak, recount its own truth. It must
both give a plausible representation the condition of modernity, and give it as
a painting. page 13

The main stream of Modernist art was leaded by the idea of an independent,
aesthetic art. Dada, Surrealism, and Consructivism were parts of the main stream
of Modernism. Constructivist machine-sculpture , for example Model for the
Monument to the Third International, by Vladimir Tatlin, and Dada nonsense

collage shows the experimeatation of new idea for good art compared to
traditional ideas of what made for good art.

Avant-Gardes
Clement Greenberg used this term in his book," Art and Culture" in 1939. He
explained the meaning and function of Avant-Garde.
"It is among the hopeful signs in the midst of the decay of our present society
that we - some of us - have been unwilling to accept this last phase for our own
culutre.....avant-garde culture. A superior consciousness of history - more
presely, the appearance of a new kind of criticism of society, an historical
criticism-made this possible........the true and most important function of the
avant-garde was not to "experiment," but to find a path along which it would be
possible to keep culture moving in the midst of ideological confusion and
vilence."
Avant-Garde showed breakboundary of life. And it moved art into our life.
Dadaist and the students and instructor of Bauhaus was significant groups moving
art into our life.

mythologies.-Roland Barthes, Hill and Wang1957
Myth is a language

Art is one of the mythology in modernity. It is the power to achieve and the
right to create. The Mythology of modernism took art as a self-expressed media.
The Family of Man, a big exhibition of photographs in Paris, showed the
unicersality of human actions in the daily life of all the countries of the
world. In the show we see birth, death, work, knowledge, sorrow, terror and so
one.

page 100
The myth of The Great Family of Man functions in two stages : first the
difference between human morphologies is asserted, exoticism is insistently
stressed, the infinite variations of the species, the diversity in skins, skulls
and customs are made manifest, the image of Babel is complacently projected over
that of the world. Then, from this pluralism, a type of unity is magically
produced: man is born, works, laughs and dies everywhere in the same way; and if
there still remains in these actions some ethnic peculiarity, at least one hints
that there is underlying each one an identical 'nature', that their diversity is
only formal and does not belie the existence of a common mould.

Jacques Lacan - Ecrits   , W.W.Norton&Company1949

Page 4
Jacques Lacan introduced the conception of the mirror stage in childhood. That
is the recognition of his own image in a mirror and this is an essential stage
of the act of intelligence and identity. Jacques Lacan explained the image in a
mirror stage, "Once the image has been mastered and found empty, immediatedly
rebounds in the case of the child in a series of gestures in which he
experiences in play the relation between the movements assumed in the image and
the reflected environment, and between this virutal complex and the reality it
reduplicates - the child's own body, and the persons and things, around him."
Our sense and identity is shaped our culture and environment. The mirror stage
is the first moment of identifying social I.

Page 7

We can thus understand the inertia characteristic of the formations of the I, and find there the most extensive definition of neurosis - just as the captation of the subject by the situation gives us the most general formula for madness, not only the madness that lies behind the walls of asylums, but also the madness that deafens the world with its sound and fury. The sufferings of nuerosis and psychosis are for us a schooling in the passions of the soul, just as the beam of the psychoanalytic scales, when we calculate the tilt of its threat to entire communities, provides us with an indication of the deadening fo the passions in society. At this junction of nature and culture, so persistently eamined by modern anthropology, psychoanalysisi alone recognizes this knot of imaginary servitude that love must always undo again, or sever.

Issues of the body and feminist aesthetic and theoretical practice of the Feminist social and political organizations had emerged in the late 1960s in the United States and Europe. Campaigns for equal rights and pay for women compared with men's, became linked to gay and lesbian political struggles. Mainly, femininist artists involved with art and popular culture. Even though most femists continued to use traditinal media such as sculputure and painting in the early 1970's, some feminists began to use photography and graphic design to represent women's sexual difference and the theme of vaginal iconology. Feminists artists described that both women's art and women's experience are essentially different to that of men because women are biologically different and they believed that feminist art should reveal something of this biological difference through its imagery and formal characteristics.

Judy Chicago is a representative who showed women's sexual difference from men and vaginal iconology. In her work, The Dinner Party, 1979, represented the images which are linked women's sexual identity to woman cultural producers' achievements such as artists', writers' and philosophers'. Cindy Sherman is a representative who mainly used photography to feature a female figure and female identity. Her work "Untitled Film Still No.21", is part of an extensive series of photographs, which tend to feature a female figure in a range of scenarios and which, like this image, evoke speculations not only about the drama of the situation, but about the identity of the woman involved.
Page 156-investigation Modern art

Womanhouse is a another example of woman's struggle to show woman's identity. This installation and performance was performend and created by California art institute women students in 1972 under the direction of artists Judy Chicago and Miriam Schapiro. The womanhouse represented the everyday life of an ordinary housewife and addressed to female imagery and vaginal iconology.

 the construction of identities in regard to
As there was a phenomenon which has no name to women, there was invisible people in American culture. The black and colored people are invisible in American art and mass media. Graffiti in the street is a way to represent their right and voice. Several black artists and popular mudia artists tried to find their identities. Public Enemy's rap music is among the most eloquent and powerful creations dealing with the issues of race in America. Their music video shows fast-paced graphics reminiscent of those of the Situationist Internatinal feature images of great African-American leaders, film footage of blacks being beaten in race riots, racist cartoons, and tabloid news clippings which are interspersed with the lyrics of "Shut'em Down,"
page 286 Mary Anne

Adrian Piper's installation "Cornerd" represented the race issues and the isolation of black society in America and she created the installation to show a racially divided society.

The role of new technologies in relation to identity
Soke Dinkla, Clicking In , Hot Links To a Digital Culture, 1996, Bay Press

In 1967 Rauschenberg stated provocatively, when Henry Liebermann of the New York Times asked him the reason for his commitment to the Art and Technology movement: "If you don't accept technology, you better go to another place because no place here is safe.... Nobody wants to paint rotten oranges anymore." Most important is the notion that an art that excludes modern technologies will lose its social relevance. Technologies challenge artist's identities. They are strong and be changed very fast than we expected. Now, artists has a dillema where they should accept technologies or not. The changed society provided new role models for artists, but the new technologies is dangerous to be conrolled by artists, due to the fact that the new technologies attacking artist's identity and creativity. We can not escape from the attack of new technologies. This is avoidable. So, Artists definitely control technologies and use it as the inspiration for art.