



Kunst, Kultur und Kalter Krieg

Prof. Julia Gelshorn
Prof. Siegfried Weichlein

Vorlesung
Mittwoch
Beginn

HS 2022
13h15–15h00
19. September 2022

22. November 2022
Dekolonisierung



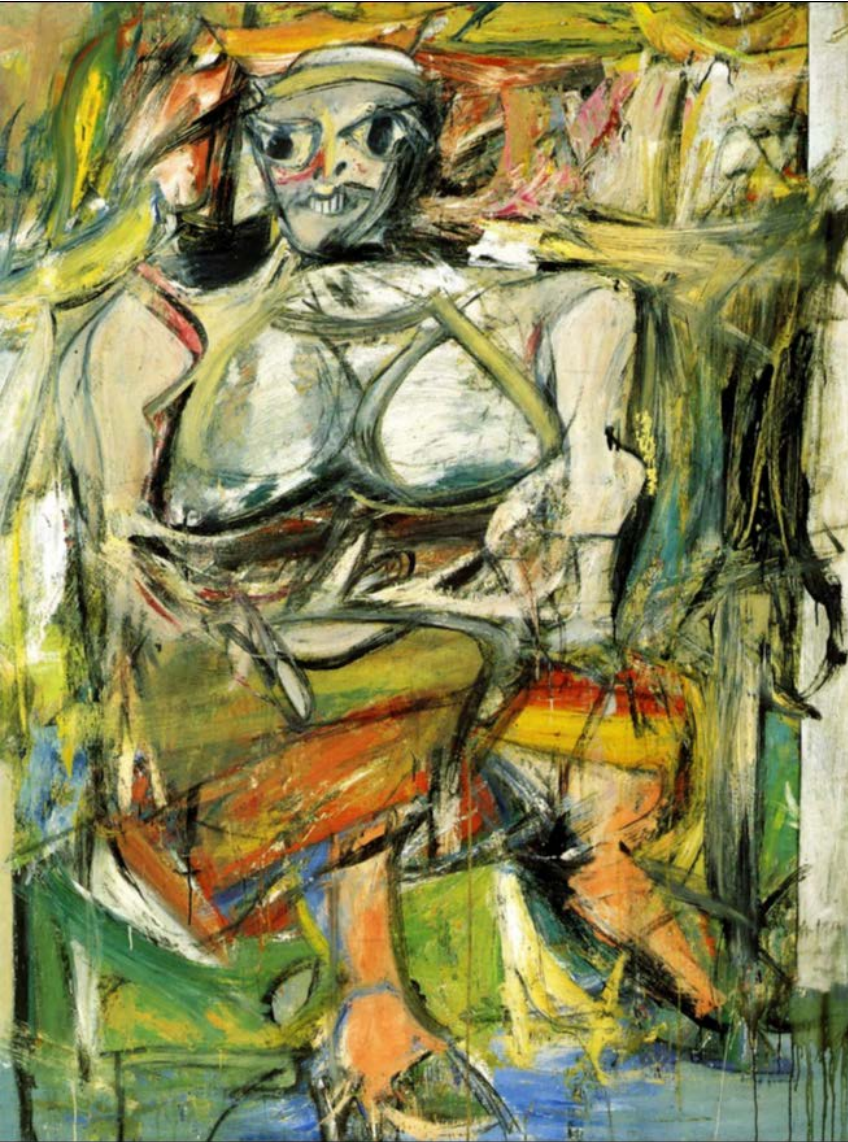
Barnett Newman, *Ornament I*, 1948



Mark Rothko, *No Title (Red, Yellow, Black and White)*, 1950



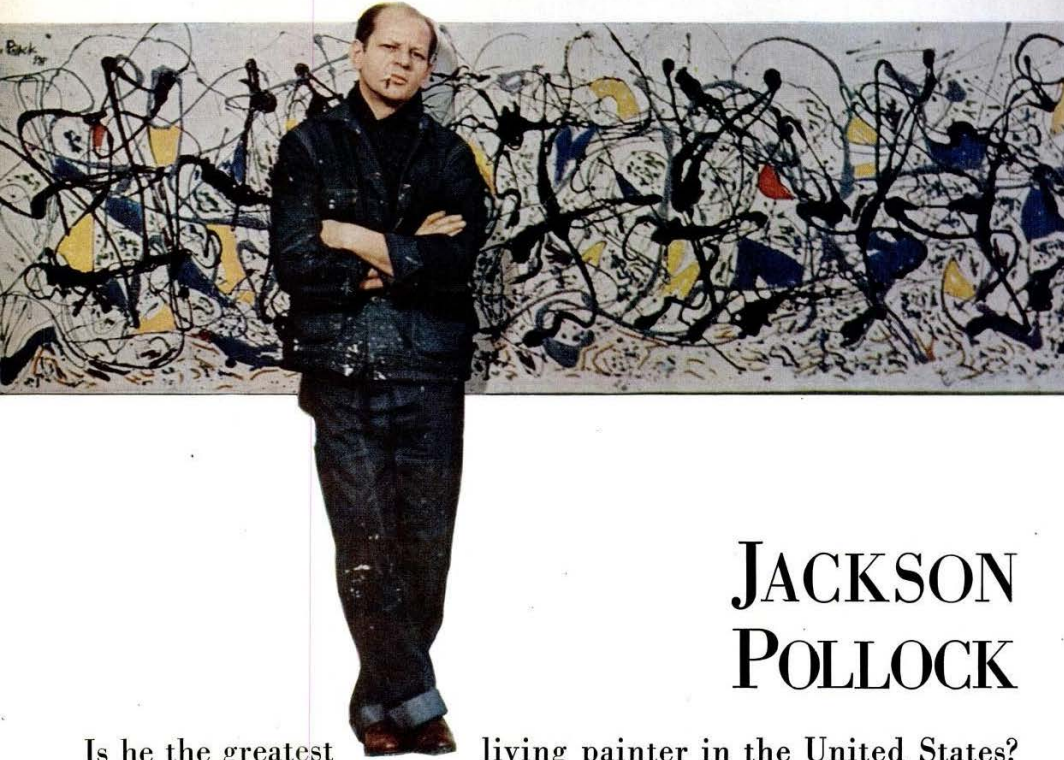
Jackson Pollock, *No. 5*, 1948



Willem de Kooning, *Woman I*, 1950-52



Robert Motherwell, *Elegy to the Spanish Republic No.34*, 1953-54



JACKSON POLLOCK

Is he the greatest living painter in the United States?



“NUMBER TWELVE” reveals Pollock’s liking for aluminum paint, which he applies freely straight out of the can. He feels that by using it with ordinary oil paint he gets an exciting textural contrast.

Recently a formidably high-brow New York critic hailed the brooding, puzzled-looking man shown above as a major artist of our time and a fine candidate to become “the greatest American painter of the 20th Century.” Others believe that Jackson Pollock produces nothing more than interesting, if inexplicable, decorations. Still others condemn his pictures as degenerate and find them as unpalatable as yesterday’s macaroni. Even so, Pollock, at the age of 37, has burst forth as the shining new phenomenon of American art.

Pollock was virtually unknown in 1944. Now his paintings hang in five U.S. museums and 40 private collections. Exhibiting in New York last winter, he sold 12 out of 18 pictures. Moreover his work has stirred up a fuss in Italy, and this autumn he is slated for a one-man show in *avant-garde* Paris, where he is fast becoming the most talked-of and controversial U.S. painter. He has also won a following among his own neighbors in the village of Springs, N.Y., who amuse themselves by trying to decide what his paintings are about. His grocer bought one which he identifies for bewildered visiting salesmen as an aerial view of Siberia. For Pollock’s own explanation of why he paints as he does, turn the page.

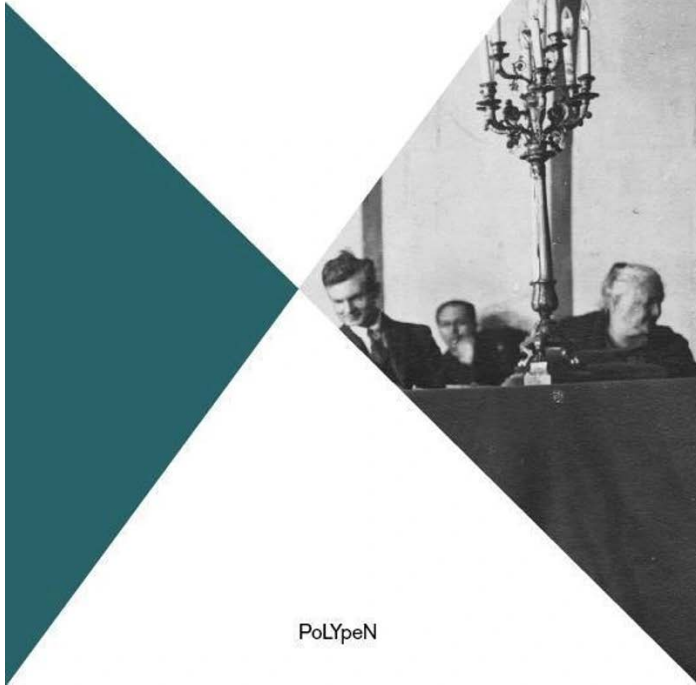


Clement Greenberg 1967 in New Delhi bei der MoMA-Ausstellung *Two Decades of American Painting*

«Jackson Pollock: Is he the greatest living painter in the United States?», in: *Life Magazine*, 8 August 1949

Christian Kravagna
Transmoderne

Eine Kunstgeschichte des Kontakts



PoLYpeN

Kap. „Reinheit der Kunst in Zeiten der Transkulturalität: Modernistische Kunsttheorie und die Kultur der Dekolonisation“

These:

Der Kampf gegen das Hybride in der Kunst, der durch das Beharren auf festen Grenzen geführt wird, ist daher mit der Verdrängung des inneren Anderen als Bedrohung der etablierten Ordnung der modernen westlichen Hochkultur verbunden.



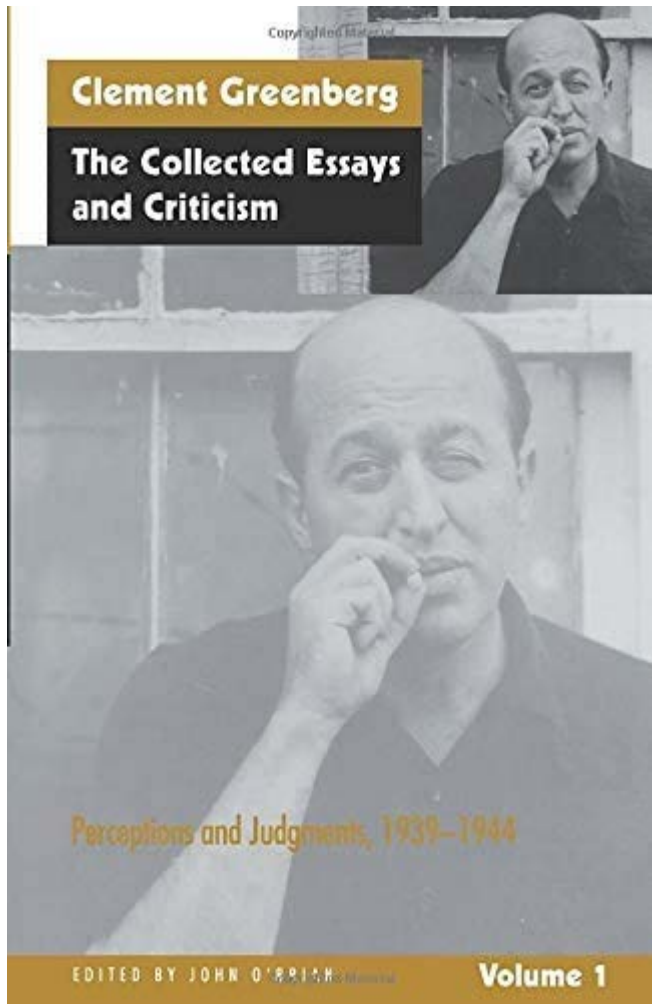
Barnett Newman, *Ornament I*, 1948



Mark Rothko, *No Title (Red, Yellow, Black and White)*, 1950

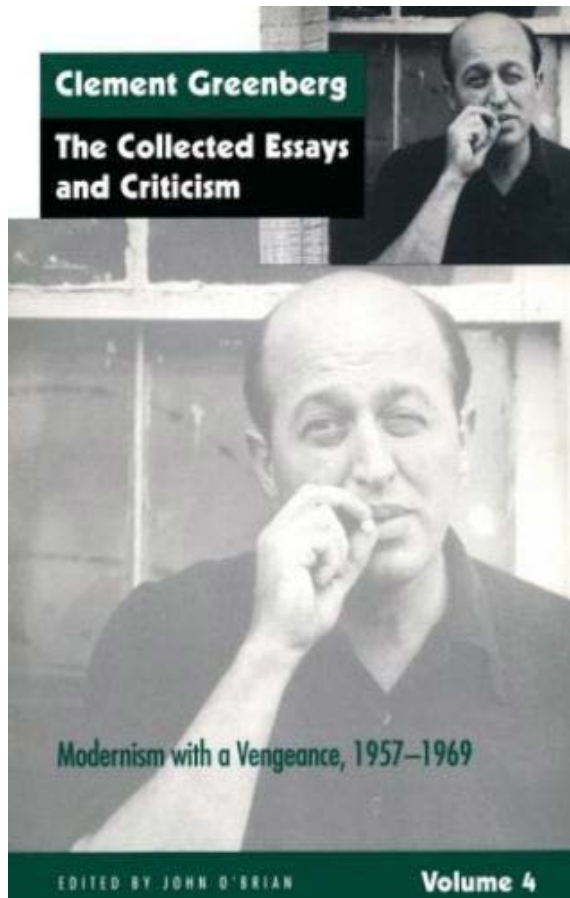


Jackson Pollock, *No. 5*, 1948



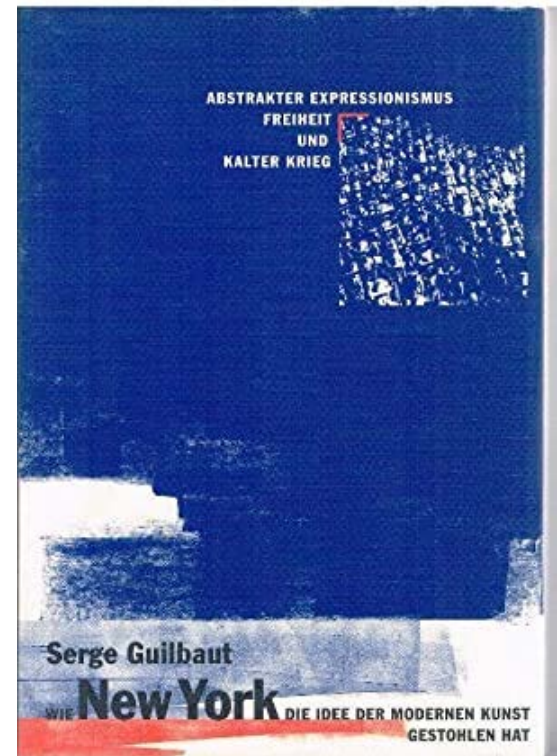
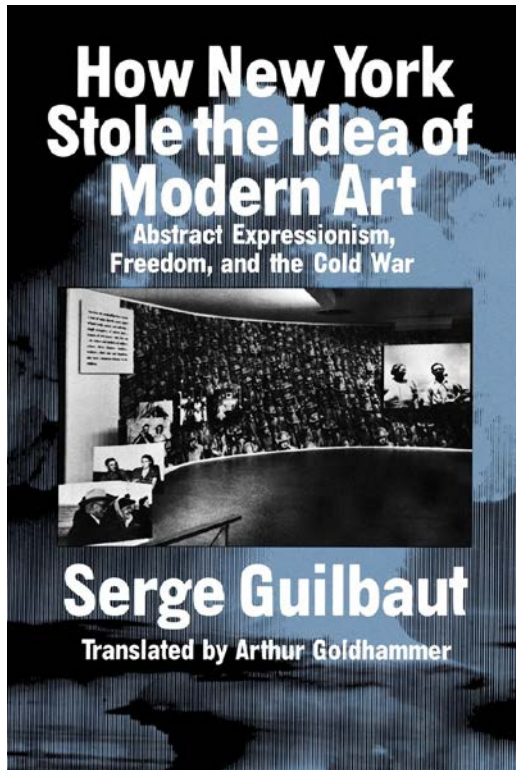
“... the avant-garde arts have in the last fifty years achieved a purity and a radical delimitation of their fields of activity for which there is no previous example in the history of culture. The arts lie safe now, each within its 'legitimate' boundaries, and free trade has been replaced by autarchy. Purity in art consists in the acceptance, willing acceptance, of the limitations of the medium of the specific art. To prove that their concept of purity is something more than a bias in taste, painters point to Oriental, primitive and children's art as instances of the universality and naturalness and objectivity of their ideal of purity.”

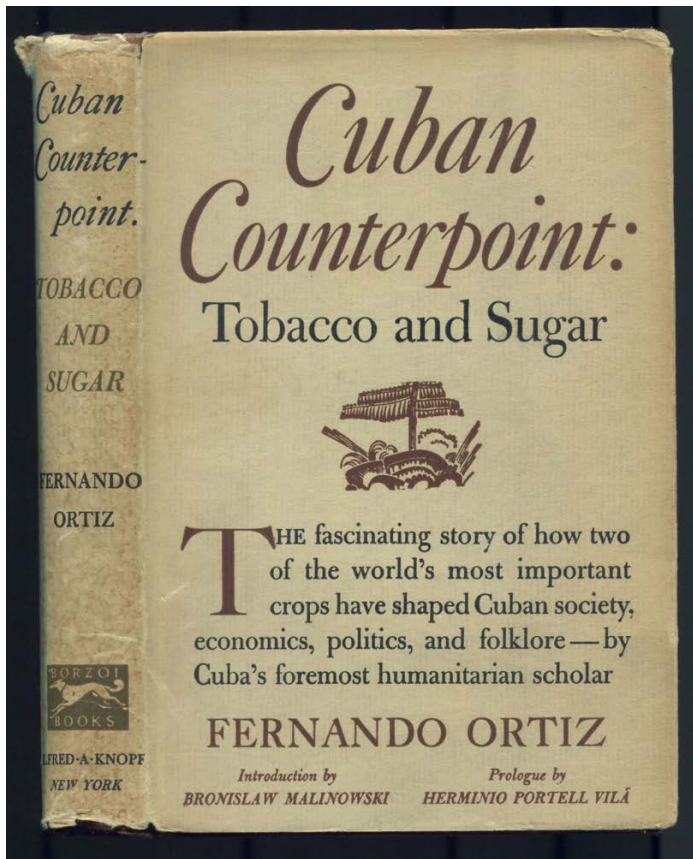
Clement Greenberg, «Towards a Newer Laocoon», in: *Partisan Review*, VII, no. 4, New York, July-August 1940, pp. 296-31



“It quickly emerged that the unique and proper area of competence of each art coincided with all that was unique in the nature of its medium. The task of self-criticism became to eliminate from the specific effects of each art any and every effect that might conceivably be borrowed from or by the medium of any other art. Thus would each art be rendered "pure," and in its "purity" find the guarantee of its standards of quality as well as of its independence. "Purity" meant self-definition, and the enterprise of self-criticism in the arts became one of self-definition with a vengeance. Realistic, naturalistic art had dissembled the medium, using art to conceal art; Modernism used art to call attention to art. The limitations that constitute the medium of painting -- the flat surface, the shape of the support, the properties of the pigment -- were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly. Under Modernism these same limitations came to be regarded as positive factors, and were acknowledged openly.”

Clement Greenberg, «Modernist Painting», *Forum Lectures*, Washington, D.C.: Voice of America, 1960





«I have chosen the word *transculturation* to express the highly varied phenomena that have come about in Cuba as a result of extremely complex transmutations of culture that have taken place here, without a knowledge of which it is impossible to understand the evolution of the Cuban folk, either in the economic or in the institutional, legal, ethical, religious, artistic, linguistic, psychological, sexual, or other aspects of its life.»



Barnett Newman: «Art is a realm of pure thought. As such, it, like all other realms of pure thought, must be concerned with its own problems. Art is self-contained. Politics is not only unnecessary, it is irrelevant.» (1945)



Jackson Pollock Painting in his Studio, Springs, NY,
1949



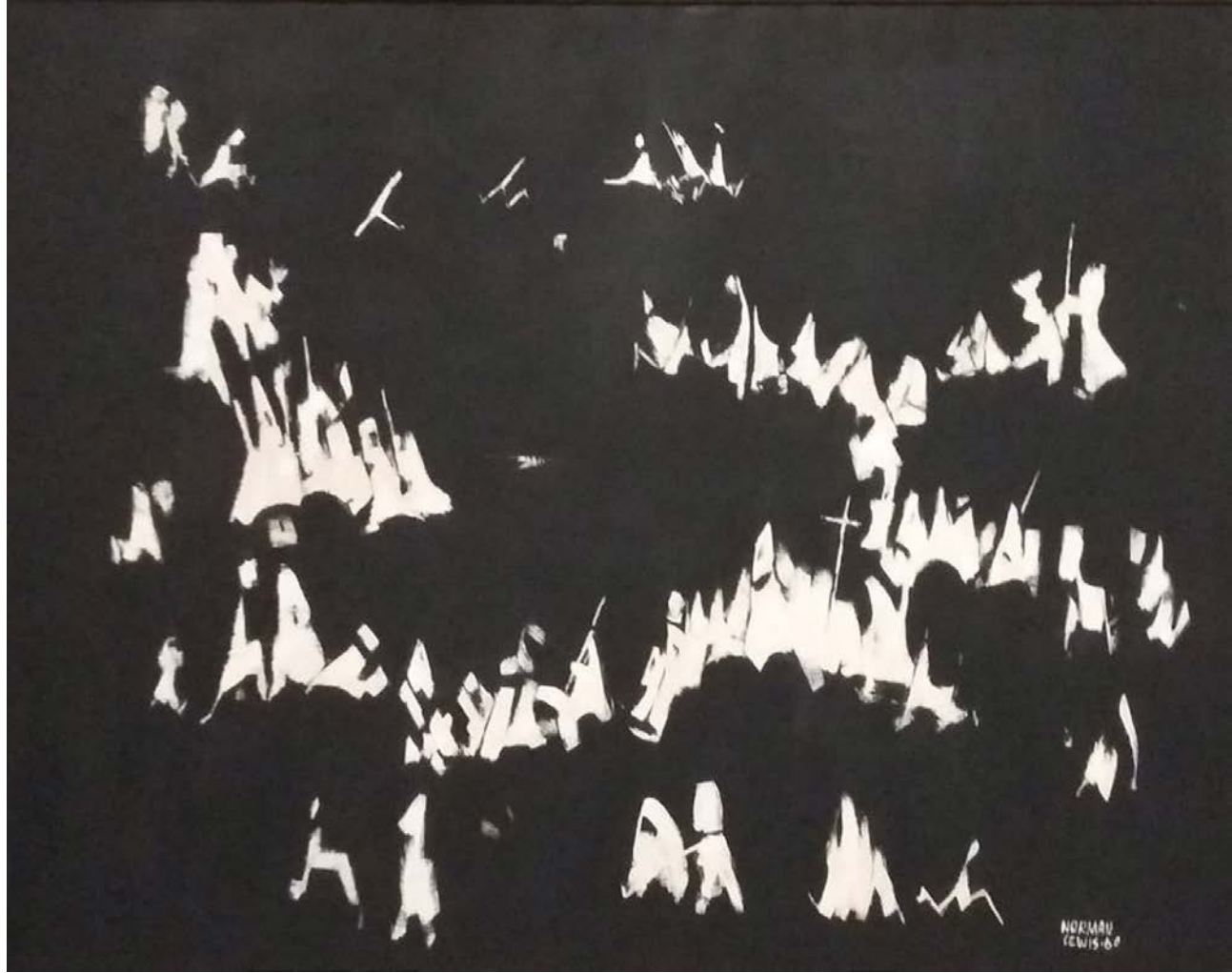
Sand Painting, Native American Indian



Aaron Douglas, *From Slavery to Reconstruction*, 1934



Norman Lewis, *Metropolitan Crowd*, 1946



Norman Lewis, *American Totem*, 1960

Norman Lewis, *America the Beautiful*, 1960

discours sur
LE COLONIALISME

AIMÉ CÉSAIRE

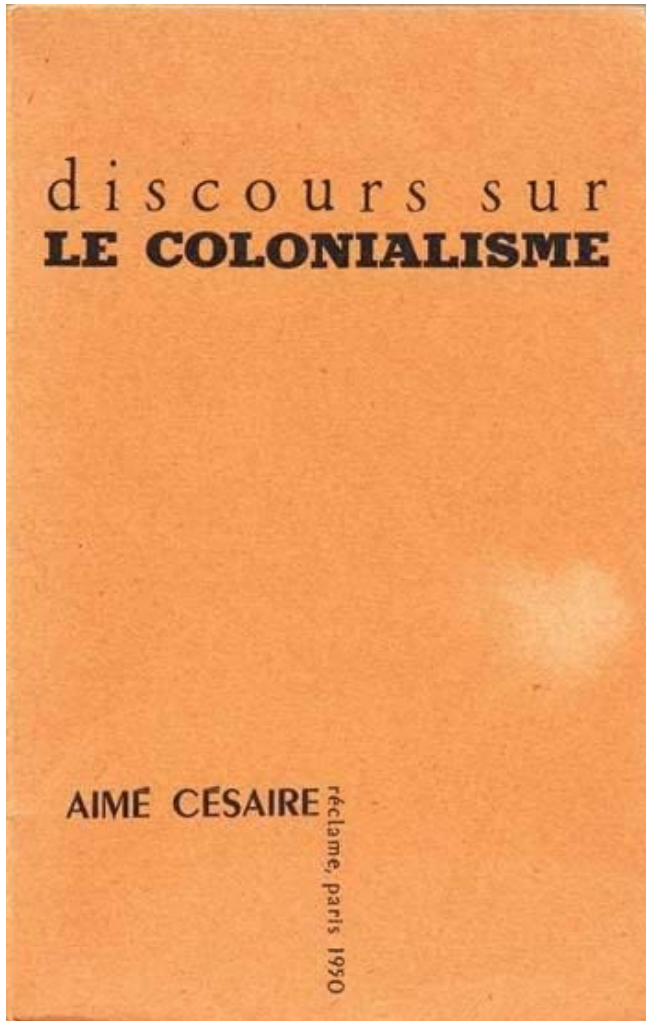
réclame, paris 1950

Une civilisation qui s'avère incapable de résoudre les problèmes que suscite son fonctionnement est une civilisation décadente.

Une civilisation qui choisit de fermer les yeux à ses problèmes les plus cruciaux est une civilisation atteinte.

Une civilisation qui ruse avec ses principes est une civilisation moribonde.

Le fait est que la civilisation dite «européenne », la civilisation «occidentale», telle que l'ont façonnée deux siècles de régime bourgeois, est incapable de résoudre les deux problèmes majeurs auxquels son existence a donné naissance : le problème du prolétariat et le problème colonial ; que, déferée à la barre de la « raison » comme à la barre de la « conscience », cette Europe-là est impuissante à se justifier ; et que, de plus en plus, elle se réfugie dans une hypocrisie d'autant plus odieuse qu'elle a de moins en moins chance de tromper.



L'Europe est indéfendable.

Il paraît que c'est la constatation que se confient tout bas les stratèges américains.

En soi cela n'est pas grave.

Le grave est que « l'Europe » est moralement, spirituellement indéfendable.

Et aujourd'hui il se trouve que ce ne sont pas seulement les masses européennes qui incriminent, mais que l'acte d'accusation est proféré sur le plan mondial par des dizaines et des dizaines de millions d'hommes qui, du fond de l'esclavage, s'érigent en juges.

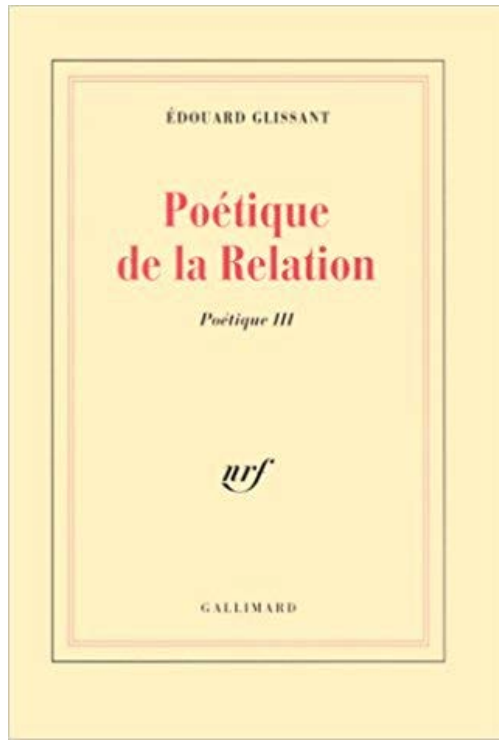
On peut tuer en Indochine, torturer à Madagascar, emprisonner en Afrique Noire, sévir aux Antilles. Les colonisés savent désormais qu'ils ont sur les colonialistes un avantage. Ils savent que leurs « maîtres » provisoires mentent.

Donc que leurs maîtres sont faibles.

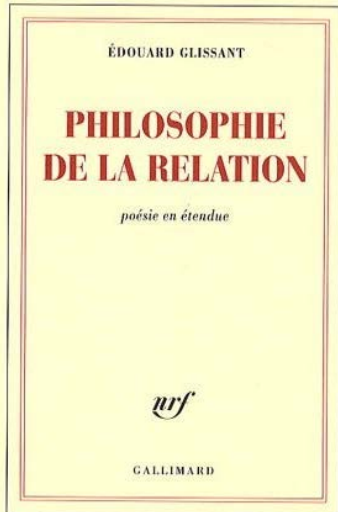
Édouard
Glissant

**INTRODUCTION
À UNE POÉTIQUE
DU DIVERS**

Gallimard



Introduction à une poétique du divers, 1994:
« Dans la rencontre planétaire des cultures, que nous vivons comme un chaos, il semble que nous n'ayons plus de repères. Partout où nous portons les yeux, c'est la catastrophe et l'agonie. Nous désespérons du chaos-monde. Mais c'est parce que nous essayons encore d'y mesurer un ordre souverain qui voudrait ramener une fois de plus la totalité-monde à une unité réductrice. Ayons la force imaginaire et utopique de concevoir que ce chaos n'est pas le chaos apocalyptique des fins de monde. Le chaos est beau quand on en conçoit tous les éléments comme également nécessaires. Dans la rencontre des cultures du monde, il nous faut avoir la force imaginaire de concevoir toutes les cultures comme exerçant à la fois une action d'unité et de diversité libératrices... »



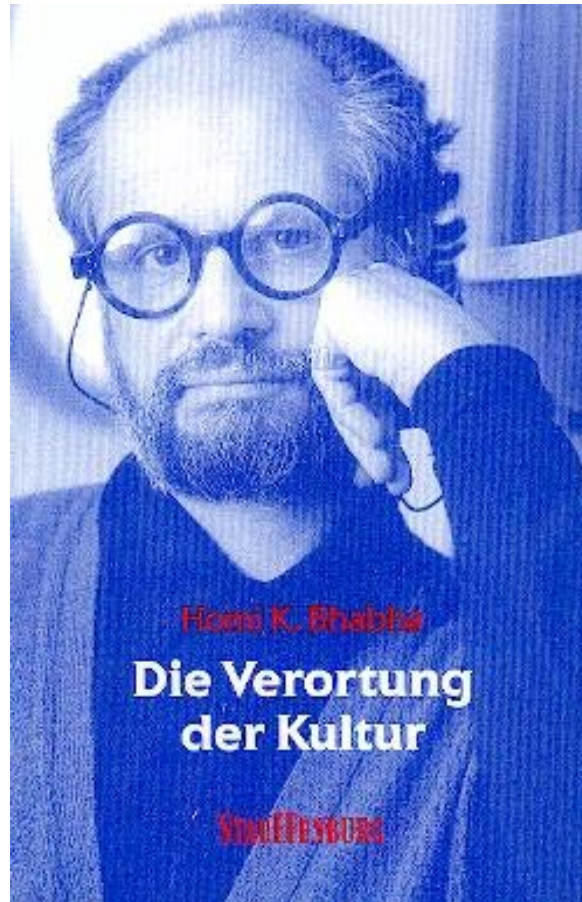
Gayatri Chakravorty Spivak
Can the Subaltern Speak?
Postkolonialität und subalterne Artikulation
Mit einer Einleitung von
Hito Steyerl

VERLAG TURIA+KANT

es kommt darauf an

6

Handwritten text in German script, partially obscured and difficult to read.



Homi K. Bhabha

Die Verortung der Kultur

Stauffenburg

DIPESH
CHAKRABARTY

Provincializing Europe

Postcolonial Thought
and Historical Difference

With a new preface by the author

Verflochtene Geschichte(n) / Entangled History / Histoire croisée

Sebastian Conrad, Shalini Randeria,
Regina Römhild (Hg.)

JENSEITS DES EUROZENTRISMUS

*Postkoloniale Perspektiven
in den Geschichts- und Kulturwissenschaften*

2., erweiterte Auflage

campus

DE LA COMPARAISON À L'HISTOIRE CROISÉE

sous la direction
de Michael Werner
et de Bénédicte Zimmermann



Le genre humain Seuil