

'Globalism'

1985 - 2000

Post-Modernism is rarely seen as ending in the twentieth century. It is variously seen as beginning in the middle of the century, at the start of the sixties, seventies and eighties, as perhaps best started with a decade, and as the name suggests, is usually defined only by its departure from Modernism.³⁴⁰ To end Post-Modernism in the mid eighties is not therefore so very different from offering yet another starting point to the period. Indeed, while this study arrives at an additional period to the century, dates nevertheless correspond to at least some versions of Post-Modernism, and to key or representative works. In which case, differences lie in label and aspects otherwise discerned, in subtlety of grasp, efficiency of links. Conceivably one might coin 'Middle' or 'High Modernism' for the fifties and maintain Late and Post-Modernism for the following periods, but the turning point in the early sixties seems greater or more decisive than merely the amplifications

³⁴⁰ The early fifties are favoured as pivotal by Steinberg, as noted, the mid fifties by David Hopkins, *After Modern Art*, Oxford/New York, 2000. The sixties are preferred in Foster (ed.), *The Anti-Aesthetic; essays on Post-Modern culture*, New York, 1983, and Foster, *Return of the real: the avant-garde at the end of the century*, Cambridge/Mass./London, 1996. Brandon Taylor, *Modernism, post-modernism, realism: a critical perspective for art*, Winchester, 1987, finds Post-Modernism begins with Warhol in the sixties. Sylvia Harrison, *Pop art and the origins of post-modernism*, Cambridge/New York, 2001, agrees. The early seventies are claimed in Smith, *Modernism's History: a study in twentieth century art and ideas*. Sydney, 1998, following Krauss, 'Notes on the Index: Seventies Art in America' in *October: The First Decade*, Cambridge/Mass./London, 1987. Rubin agrees in Lawrence Alloway and John Coplans, 'Talking with William Rubin: The Museum Concept is not Infinitely Expandable' in *Artforum*, October 1974 p.52. So does Fineberg, *Art since 1940: Strategies of Being*, London/ New York, 2000. Gombrich takes his cue from architecture, accepts the mid seventies in Gombrich, *The Story of Art*, (16th ed) 1995. Greenberg implicitly accepts the late seventies or early eighties in Greenberg, 'Modern and Post Modern' *Arts* 54. No 5, February 1980. Robert Hughes, *The Shock of the New*, (2nd ed) London, 1991, agrees. Benjamin H. D. Buchloh, 'Figures of Authority, Ciphers of Regression' in *October* No. 16, Spring, 1981, pp. 39-68, agrees. So does Robert Storr, *Modern art despite modernism*, London/ New York, 2000. Donald Kuspit plumps for the early eighties in Kuspit, 'Flak from the "Radicals": The American Case against Current German Painting' in Jack Cowart (ed.) *Expressions: New Art from Germany*, St Louis/Munich 1983, pp 43-55. Peter Schjeldahl, 'A Visit to The Salon of Autumn 1986' *Art in America*, December 1986, pp. 15-21, bids for mid decade. Tomkins, *Post to Neo: The Artworld of the Eighties*, New York/London/Melbourne, 1988, agrees. T.J. Clark opts for October 1989 and the fall of The Berlin Wall as marking the end of Modernism in Clark, *Farewell to an Idea: Episodes in the history of Modernism*, New Haven/London, 1999.

and diminutions taken here as Late Modernism. The period that follows is more accurately defined as Post-Modernism and in any case a 'Middle Modernism' is no more familiar to other versions of art history than a period subsequent to Post-Modernism.

So the study advances a period named 'Globalism'. The name captures something of the wider project to the period, to the greater economic and cultural integration that occurs at this time, much as Modernism (and modernism) celebrates an earlier commitment to progress in social and technological issues. It also registers a radical widening of place to the period. 'Globalism' can also be taken to contrast with localised or centralised issues, to indicate a more overall, holistic or 'global' approach to certain issues that arise in Post-Modernism. Then again, like Modernism, 'Globalism' may stand for just those stylistic issues it makes. 'Globalism', while apt enough, stands to be denoted by as much as to denote a period style. In any case, the period is an open one. 'Globalism' does not end with the century, but rather the project is maintained at least up until the year 2000. Certain developments are discerned, but do not suggest a decisive break. Because it deals with an open period, a more compact approach is adopted, although again, a somewhat longer chapter results. The style is traced by considering parallels between 'expanded materials', abstract and concrete depiction in painting, as in the two preceding chapters, but here compressed into one. Here also sequence is reversed, considering firstly 'expanded materials' then abstraction and finally more concrete depiction.

'Expanded materials' enter a 'Globalist' phase when the plastic art's projection to literature and the performing arts becomes more entrenched, and concern is deflected to supporting and adjacent institutions. The shift is basically from samples of basic events to wider institutional practices. In Chapter Eighteen this shift is traced in a number of ways, through the growing attention to local community over mere architecture or place, through Identity Art and collective works, through delegated or commissioned components to a work, and through 'layout' and other presentational practices used in exhibition and display. The work is increasingly about its institutional support, about its contribution to and dependence upon an aggressive infrastructure. Obviously the formidable logistics required of the works

of Christo and Jeanne-Claude also use such support, as do the publications and billboards of Graham or Kossuth, or the television and video equipment in the work of Nam June Paik (b.1932) to offer only a few Post-Modernist examples. The difference is that the support is not made explicit or exemplified in Post-Modernist work. There, projection and sample are still to issues of duration and text.³⁴¹ The 'Globalist' work, by contrast, can now afford to stress its institutional support, and in fact to extend it through conspicuous patronage, sponsorship, leasing, loans, commission and similar co-operation with other institutions. Work duly acquires a rather academic acceptance. Support invested and displayed urges and reassures other branches of the art world, builds a certain bullish impetus even as it traduces acceptance. This push outward, or institutional networking, becomes the project and artists committed to it again freely switch between branches. Script or score, performance, place and recording are all pursued in this way, but the study now focuses only on 'Globalism's' more distinctive and discrete objects.

The turning point is taken to be where work samples the products and presentation of retail display, in works such as *Supremely Black* (1985) (Figure 118) by Haim Steinbach (b.1944) and *New Hoover Convertibles, Green, Red, Brown, New Shelton, Wet/Dry 10, Gallon Displaced, Doubledecker (1981-87)* (Figure 119) by Jeff Koons (b.1955). This is because presentation here so directly engages basic exhibition practice, for gallery, museum or private collection. The work at once draws setting into presentation and selling into appreciation in a manner unnerving for both art and commerce, novel to the readymade. While visual merchandising is particularly telling to art exhibition practice, the work concerned with only several household products and common brand names is still a relatively easy or safe accommodation.³⁴² Where works deal in larger, more expensive items, such as a refrigerator and a safe, as in *Brandt/Ficht Bauche* (1984) by Frenchman Bertrand Lavier (b.1949) or in the variously stacked and juggled office furniture and fittings in the work of German Reinhard Mucha (b.1950) from this time, the effect is

³⁴¹ Indeed this practice *must* be so, for the institutional support cannot be sampled until the work has the means with which to sample it, and this arises only when the sampling of events through expanded materials becomes more routine, or when it acquires a sufficient body of preceding examples. Then, sampled may become sampler, as variations on the form or theme eventually offer new forms or themes.

³⁴² On Koons, see Klaus Kertess, 'Bad', *Parkett*, no.19, 1989, pp 30-36, Jean-Christophe Ammann, 'Der Fall Koons', *Parkett*, no.19, 1989, pp 53-56 and *Currentartpics* 49. On Steinbach, see Germano Celant et al., *Haim Steinbach: Recent works*, Bordeaux, 1988.

somewhat the reverse. The work flaunts a range and value to material but resists naked marketing strategies for something closer to the modules of Minimalist sculpture, such as those of Donald Judd (1928-94) or Carl Andre (b.1935). Yet now standard or modular items suggest various non-obvious assemblies.

Generally, where 'Globalism' looks to readymade objects for its materials, the tendency is to the kind of quantities, size and price that sample not just an unusual or difficult source, but one with a certain influence or prestige. Samples tend to industrial, scientific and commercial institutions, rather than say, the stable of motley horses adopted by Kounellis in *Cavalli* (1969) and assembly is less along sculptural models, still evident in the examples of Lavier and Mucha, than to more expansive, site specific models, or to some more cunning variation upon their standard function. Works such as the *Untitled Installation* (1989) in Topanga, California by Nancy Rubins (b.1952) involving a mass of used aircraft parts arranged upon a grove of trees, or the various installations by Scotsman David Mach (b.1956) using thousands of excess copies or back issues of magazines stacked in patterns and sometimes shaped into concrete depiction, from around this time, illustrate this access to an unusual industrial product, and its enterprising negotiation.³⁴³ More complex arrangements of objects, their acquisition and sampled institutions, follow in the work of Cady Noland (b.1956) Jessica Stockholder (b.1959) and later Jason Rhoades (b.1965) amongst others.³⁴⁴ Rhoades installations in particular assemble a massive array of objects and technology, such as *A Few Free Years* (1998) at the Kunsthalle Bremen, featuring eighteen amusement arcade machines, video monitors and players, and masses of his signature polished aluminium scaffolding. The sample now literally makes a game of its entrepreneurial ambit. These brief institutional games also revive some of the scope of Modernist

³⁴³ On Rubins, see Lane Relyea, 'Art of the Living Dead' in *Helter Skelter: L.A. Art in the 90s*, (catalogue) Catherine Gudis (ed.) Los Angeles, 1992, pp. 33-43, Peter Kosenko, 'Putting Disgust on Display: Helter Skelter: L.A. Art in the '90s at the Museum of Contemporary Art, Los Angeles' *In These Times* 1-7 April 1992, pp. 20-21. On Mach, see Marco Livingstone, *David Mach: towards a Landscape*, (catalogue) Oxford, 1985 and Tom Bendhem, *David Mach: Master Builder* (catalogue) Rotterdam, 1982.

³⁴⁴ On Stockholder, see Barry Schwabsky et al., *Jessica Stockholder*, London, 1995. On Noland, see Lane Relyea, 'Holy Crusade', *Parkett*, no.46 1996, pp. 72-76 and Relyea, 'Hi-Yo Silver – Cady Noland's America' in *Artforum*, January 1993, pp. 50-54. On Rhoades, see Nancy Princenthal, 'Jason Rhoades: Pipe Dreams', in *Art in America*, January, 2001, pp. 98-100, p.141, Uta Grosenick and Burkhard Riemenschneider, *Art Now*, Cologne, 2002, pp. 424-27 and Currentartpics 7.

integration of the applied arts, although now the various branches of design offer multiple but temporary integration.

The bulk or wholesale readymade however is really the simplest of 'Globalist' strategies. Work samples institutions by also participating more fully in their procedures, by looking not to the readymade product or by-product, but to the customised or commissioned version; the 'readily-made', and less often, to the collected or curated work, to what amounts in fact to a work of other and lesser works, where distinctions between the readymade, the 'readily-made' and the plain made collapse. On the one hand, the artist assumes the role of exclusively an ideas person, a designer or commissioner, on the other of simply a curator or collector. Here too, expansion encompasses other institutional roles. The 'readily-made' is distinct from traditional studio delegation and process in the production of a work, whereby for example, the details of casting a sculpture are rarely the exclusive province of the sculptor, or where an artist assigns preliminary or peripheral tasks to assistants in the process. The 'readily-made' is in many respects the reverse. The process is paramount, and the artist's contribution almost preliminary or peripheral. The concept or idea for the work is really no more than such variations as demonstrate the efficiency of the process. 'Readily-made' works often have the feel of a prototype or a trial run in this respect.

Koon's stainless steel castings of readymade objects such as *Rabbit* (1986) (Figure 120) achieve new prominence for the 'readily-made'.³⁴⁵ The work not only transforms a child's inflatable toy into an eerie futuristic idol, a comic folly, and a massive ornament, amongst other things, but the familiar readymade source also gives the casting process itself an unusual prominence. Indeed the expense and difficulty of casting in stainless steel, a material more usually associated with industrial and trade applications, alerts us to a more general aspect to the process, to its autonomous nature, its prompt accommodation of the artist's commission (at a price) and equally, of the artist's accommodation of this autonomy, also at a price. Art, one might say, becomes a little more industrial for making industry a little more artistic. Both institutions are thus urged to a broader network. The 'readily-made'

³⁴⁵ Also of note at this time is the work of Alan McCollum (b.1944), which features both bulk quantity and industrial casting.

does not rest with mere casting however. Koons replaces the readymade object as a source with photographs in later works and commissions more elaborate ‘readily-mades’, such as the gilded life-size portrait of pop star Michael Jackson reclining with his pet monkey in matching costumes, in *Michael Jackson and Bubbles* (1988) (Figure 121) a large painted porcelain work in an edition of three. Again the contrast between the material and product is prominent. While merchandising for a pop star might conceivably stretch to small and cheap figurines of some kind, a life-size and gilded porcelain product line is unlikely, to say the least. By the same token, while porcelain figures look to popular and traditional persons for their iconography, to adopt a contemporary figure from the world of pop music, or to work on this impressive scale is equally unlikely. So the work is not so much about merchandising excess or porcelain’s cautious iconography as the unlikely and hitherto unwanted area in between. In fact the work demonstrates the production process for just where the respective markets or institutions abandon it and in doing finds an outrageously up-market niche, ‘readily-made’ for art.

The ‘readily-made’ is applied in the work of Charles Ray (b.1953) Englishmen Damien Hirst (b.1965) and partners Jake (b.1965) and Dinos (b.1962) Chapman, as well as Mexican, Gabriel Orozco (b. 1962) amongst others. Ray’s best-known work, *Firetruck* (1993) enlarged a child’s toy to full scale, while other works offer unusual variations on fibreglass mannequins, generally associated with retail, museum or educational display. Hirst’s preserved animal specimens in imposing vitrines also return to the issue of exhibition display while sampling scientific and educational practice. The Chapmans offer even more extreme variations on mannequins while Orozco’s *L.A.D.S.* (1993) (Figure 122) customises a Citroen to a pointedly narrow purpose.³⁴⁶ The ‘readily-made’ also encompasses the kinetic and unlikely commissions in engineering. In the latter half of the nineties the work of Fleming Wim Delvoye (b.1965) and Roxy Paine (b.1966) for example feature machines of standard components and principles harnessed to striking ends.³⁴⁷ Lastly, the

³⁴⁶ On Hirst and The Chapmans, see Brooks Adams et al., *Sensation: Young British Artists from the Saatchi Collection* (catalogue) London, 1997, pp. 92-99 and pp. 68-69 respectively, Sarah Kent, *Shark infested waters: the Saatchi collection of British art in the 90s*, London, 1994, Currentartpics 25 and 91. On Ray, see Jefferey Deitch, *Young Americans: New American Art in the Saatchi Collection*, (catalogue) London, 1996.

³⁴⁷ On Delvoye, see Wim Delvoye et al., *Wim Delvoye*, New York, 1998 and Dan Cameron et al, *Wim Delvoye: Cloaca, new and improved*, New York, 2002 and website www.cloaca.be (2003-4). On Paine see Jonathan Fineberg, *Art Since 1940: Strategies of Being*, New York/London,

'readily-made' is not always the result of the artist commissioning industry, but can also be the result of the artist's own product serving both art and industry. The work of film and television special effects and model makers, such as London-based Australian Ron Mueck (b.1958) and Julian La Verdere (b.1971) apply the same skills and materials to more unlikely projects for art, although this very promiscuity also tends to weaken the sample. The work is then about too minor an industry or samples too little of it.³⁴⁸

Where works forgo the bulk readymade and extravagant 'readily-made' for a wider mix of materials, variously assembled along the lines of a film or stage set, trade stand or science exhibit, complete with laboratory tests, demonstrations or performances, they also confront a dilution of sample. Materials here comprise the artefacts of a lifestyle, stereotype, topical or historical issue, and here too must look progressively further a field in order to avoid the trivial or predictable. Works combine and conflate issues, but also are drawn to the more diffuse and peripheral, so that at some point they also begin to reflect art's own presentation and practices. For example an installation may in fact include or comprise of a collection of ready or 'readily-made' paintings, as in the work of collective Group Material, *Americana* (1985) created for the Whitney Museum's Biennial survey of that year, and somewhat later, the exhibition of *Thrift Store Paintings* (1990) by Jim Shaw (b.1952).³⁴⁹ In both cases the collections deal with 'bad' or generally rejected works, in uneasy contrast with preceding Neo-Expressionist works, but this also allows the work to sample collecting or curatorial practice over the usual stylistic issues. The role of the artist here converges with that of the collector or curator, and while it is common enough for artists to act as collectors or curators, just as they often act as critics, it is quite another thing to take such work *as* works of art³⁵⁰. The work of the curator and the artist now shape toward an interesting conflict.

2000, pp. 496-499, and Anne Hammond, 'Roxy Paine at James Cohan' (review) in *Art in America*, October 2001, p. 156.

³⁴⁸ On Mueck, see Brooks Adams et al, *Sensation: Young British Artists from the Saatchi Collection*, (catalogue) London, 1997, pp. 126-128. On La Verdere see Marcia E. Vetrocq, 'Julian La Verdere's Imperial Designs' in *Art in America*, July 2001, pp. 98-103.

³⁴⁹ See Jim Shaw, *Thrift Store Paintings: paintings found in thrift stores*, Hollywood/California, 1990.

³⁵⁰ The curatorial works of Kosuth from this time, such as *The Play of the Unmentionable* (1990) at the Brooklyn Museum in New York, are sometimes accorded this double status.

This convergence of projects also occurs where installations increasingly deal in issues of décor and interior design, for example in the work from the nineties of Cuban Jorge Pardo (b.1963) Andrea Zittel (b.1965) Austrian Franz West (b.1947) German Tobias Rehberger (b.1966) and Fleming Carsten Höller (b. 1961) amongst others³⁵¹. Such works favour the co-ordination of furniture and fittings not so much along standard stylistic lines or customary applications, as more unusual alignments of materials, colour, lighting and function, and while recalling the Modernist project to design, resist the inclusion of established works of painting or sculpture for example, at least until the end of the century. Yet attention to items of décor, nevertheless approaches collection and museum practices, and has a striking counterpart in the renewed attention to such contextual issues in art museum presentation at this time.³⁵²

Furthermore, the increasing scope for curators in this period mirrors the convergence of the work *as* a collection, with the work *in* a collection. It is significant for example that regular international surveys of contemporary art, generally on a bi-annual or tri-annual basis, not only proliferate at this time but also are initiated in regional centres, non-western and third world countries, for example in Havana, Cuba (1984) Istanbul, Turkey and Mercosur, Brazil (1987) Lyon, France (1991) Dakar, Senegal (1992) Sharjah, U.A.E. (1993) Kwangui, South Korea, and Johannesburg, South Africa (1995) Shanghai, China and *Manifesta*, held at shifting locations in central Europe (1996) Mexico City, and Berlin, Germany, (1998) Liverpool, U.K. (1999) and followed by Tokamachi and Echigo Tsumari, Japan, Melbourne, Australia (2000) and Yokohama, Japan, Barcelona, Spain, Tirana Albania, and Busan (renaming Pusan) South Korea (2001). The international scope of these exhibitions generally calls upon an equally international team of curators, so that the activities of the curator are globalised in a more familiar sense of the word. Yet they also provide opportunities to broaden the range of issues necessary to

³⁵¹ On Pardo see *Currentartpics* 100, on Zittel, *Currentartpics* 93 and on Rehberger, *Currentartpics* 8.

³⁵² The year 2000 for example brings a radical revision in the hanging practises of prestigious museums such as the Museum of Modern Art in New York, and the Tate's new Museum, (Tate Modern) in London, not only asserting greater co-ordination in décor and objects, in the interest of a thematic rather than chronological ordering, but generally granting the curator a more active and 'creative' role. For commentary, see Charles Stuckey, 'Modern Starts: Raising The Barr?' in *Art in America*, May 2000, pp. 51-57, Eleanor Heartney, 'Chronology Dethroned' in *Art in America*, May 2001, pp. 55-63.

works of expanded materials and to the institutional co-operation noted, and indeed particularly foster just such works. The curator in other words, continues the project of expanded materials in this way. But to appreciate this prospect more fully, the course of 'Globalist' painting must now also be considered.

The course of abstraction in painting has been traced through projection to more obvious pattern, up to and including repeating pictures and even the single central motif or icon, while materials and techniques are pushed to three-dimensionality in experiments with the chemistry of pigments. Summarised thus, it is difficult to see where abstraction in painting might go from Post Modernism, since it would seem to have come full circle, and to confront only more concrete depiction. Understandably, some advocates of abstraction around this time pronounce the death of painting.³⁵³ But while it unquestionably marks a turning point, in retrospect the change is not quite so drastic. Where Late Modernism toyed with more obvious pattern, and Post-Modernism wholeheartedly embraced it, 'Globalism' can now afford to ignore it. The emphasis shifts back to complexity and diffuseness of pattern, and pattern is less directly tied to textiles or familiar printing. Yet the move *away* from obvious pattern unavoidably resembles the move *toward* it under Modernism. 'Globalist' abstraction returns to or coincides with Modernism (Early and Late) to some extent and while this only confirms the gloomiest of forecasts, the reversal does not amount to a simple retreat.

This is because Post-Modernist abstraction has projected to even the simplest, most traditional or familiar of patterns, so that painting now possesses patterns or pictures them with greater authority and means. To re-engage Modernist pattern or abstraction at this time is not therefore simply to re-trace the road to more concrete depiction, but rather to trace a road to more obscure pattern. Hence there is a reversal in the way depiction and painting first use pattern for abstraction and then are used by it. Those qualities to Modernist abstract that resisted easy or accepted pattern now seem too pattern-like and invite more elusive measures. The price for projection from depiction and painting to pattern is this subsequent dilation of pattern. The 'Globalist' project for abstraction is about this furthering of pattern. It

³⁵³ See for example, Douglas Crimp, 'The End of Painting', *October* 16, 1981, pp. 69-86. Significantly, the essay is concerned mainly with abstraction.

is not enough to simply repeat Modernist abstraction of course, or to build mere variation upon them. To sample furthering of pattern, rather than further patterning, the 'Globalist' work must offer more radical variation. Properties sampled must undermine or overload current or established pattern. The project may be divided into roughly two strategies, the pattern colliding with competing pattern, or the pattern collapsed under internal variation. We look first to the collision of patterns.

The work of Terence La Noue (b.1941) at this time is among the most inclusive and impressive of competing pattern. La Noue's work arises not so much from Pattern and Decoration but rather from a steady accretion upon minimalist process and system throughout the late seventies. Works maintain an unstretched and elaborately shaped canvas, discard single and central motifs for layers of gestural amendments, include smaller patterns of flat colours and strict geometry, vigorous scrapings, glazes and sundry distress. This 'maximising' culminates in works such as *Varieties of Coral – Zen Deliverance* (1984) (Figure 123). Here the work offers virtually a 'layout' or anthology of Modernism, in the tiny Klee-like colour grids, the column of (Miro-like?) dark lateral shapes to the left of centre with their vaguely notational alignment to the vertical stripe to the left, (and repeated on a smaller scale to the lower left) the Kandinsky-like red compound of arcs to the right, the dense, Wols-like reworking beneath, and the rugged and ravaged grounds that recall a Tapiés or Fautrier. Yet for all that, the work never quite falls into mere eclecticism, rather finds tenuous but tenacious links between them in matters of line or colour, shape or scale, insidiously unravels and re-ravels. The title also points to a 'layout' of kinds, to the classing of nature, or problems in the nature of classing and mystical resolution.³⁵⁴ La Noue's work is notable for the breadth of pattern and patient facture, but much work at this time tends to a narrower, less effective range.

Later work shifts focus, jettisons heavy and patiently worked grounds and the impression of a ravaged relic, for lighter, brighter, more brushstroke-driven pattern. Work from the late eighties and early nineties by Englishwoman Fiona Rae (b.1963) such as *Untitled (one in brown)* (1989) (Figure 124), German Albert Oehlen (b.1954) such as *Untitled* (1993) (Figure 125) and Lydia Dona (b.1955) all cultivate striking

³⁵⁴ On La Noue, see Dore Ashton, *Terence La Noue*, New York, 1992.

dissonance of pattern and arrive at a sprawling array, although works here tend to look to other developments, to the example of Polke and Richter in places, more than the maximising of Minimalism. Pattern here also falls into parts or lesser patterns. Rae and Oehlen for example adopt various stripes, flat colours and hard edges, against a range of facture, embracing biomorphic, more concrete and notational elements.³⁵⁵ ‘Globalist’ abstraction thus arrives at certain parallels to simultaneous and successive depiction, to ‘bad’ depiction and the poor sample, but also serves as a metaphor and map for perhaps the psychology of painful and partial sortings, of conflicting cares, and personal globalising strategies. Maintaining the momentum of furthering pattern inevitably draws work back toward expanded materials. Amongst the most inclusive in this respect is the work of U.S.-based Argentinean Fabian Marcaccio (b.1963) in the later nineties, where work stretches from more concrete depiction to print sources and means, to novel pigmented solutions and sculptural additions including the ‘readily-made’ and to an architectural scale that converges with the concerns of a Stockholder, for example.³⁵⁶

Equally, the momentum drives work on to more concrete depiction, to print and ‘layout’ samples, and to a direction presently to be examined more closely. Other opportunity for furthering pattern arises in works exploiting the transformation available in computer-based styles of depiction and design at this time. Computer assisted design prompts its own abstraction and coincides with print-based sampling in painting in some ways. Artists such as Germans Franz Ackermann (b.1967) in works like *Untitled or Mental Map: Evasion III* (1996) (Figure 126) and Frank Nitsche (b.1964) in works like *GLP-26-2001* (2001) (Figure 127) London-based Sarah Morris (b.1967) in works like *Federal Reserve (Capital)* (2001) (Figure 128) and Miami-based Nigerian Odile Donald Odita (b.1970) in works like *Descent* (2001) (Figure 129), all press pattern against such new depiction at the end of the century. Pattern is projected to the graded angles of perspective (in Odita, matched to lateral, perhaps Kenneth Noland-like stripes, in Morris, to the lines and right angles of

³⁵⁵ On Rae, see Brooks Adams et al, *Sensation: Young British Artists from the Saatchi Collection*, (catalogue) London, 1990, pp. 150-155 and *Currentartpics* 10. On Oehlen, see Uta Grosenick and Burkhard Riemenschneider, *Art Now*, Cologne, 2001, pp. 352-355 and *Currentartpics* 79.

³⁵⁶ On Marcaccio, see Nancy Princenthal, ‘Fabian Marcaccio: Paintant’s Progress’ in *Art in America*, January 2002, pp. 62-65, p.119 and Gregory Volk, ‘Fabian Marcaccio at Gorney Borwn + Lee’, (review) in *Art in America*, April 2000, p. 150.

perhaps a Mondrian) to the curves of industrial design (in Nitsche) and to the recycled floral motifs and 'layout' (in Ackermann) exploiting the distinctive flexibilities of 3-D computer modelling.³⁵⁷

By contrast, the collapse of pattern deals in the softer, looser, more permeable or permissible in pattern. It is sampled for just those ambiguous features where sorting or styling stalls. This is the path less travelled, or perhaps less noticed in 'Globalist' abstraction, but is forged with striking enterprise in the work of Jonathan Lasker (b.1948). Lasker's work derives from Pattern and Decoration and New Image Painting, in initial silhouette-like motifs, but print patterns sampled here are in turn clearly derived from painting and biomorphic abstraction, so that sample is of a degraded or banal quality to design and affords ambiguity with painting. It is 'bad' sampling of 'bad' pattern. But while this furthers Pattern and Decoration, pattern properly has been little furthered. However, around 1985 Lasker introduces a new economy of means in works such as *Spring Training* (1985) (Figure 130). Elements here are still notably perfunctory, a range of casually drawn circles in maroon, set against areas of coarsely hatched lines of the same colour, both distributed over a central ochre trapezium surrounded by green. But variety of line between circles and hatches is not only between smooth and idle against impasto and peremptory, but more unusually, between outline against 'fill'.

Where line can now function as outline *or* 'fill', pattern is radically furthered. Orderings within circles and hatches and across them are central to *Spring Training*, but greater linear integration dominates Lasker's subsequent work. *An Object of Love* (1991) (Figure 131) and *The Value of Pictures* (1993) (Figure 132) stretch line from outline to 'fill', and with width of line to shape or colour, so that line and pattern collapse in myriad variation. Yet works also maintain a certain dry detachment, less a matter of the 'bad' or bland pattern, than of a necessary distance from standard patterning. The work has the feeling of a classroom or textbook demonstration in

³⁵⁷ On Ackermann and Morris, see Uta Grosenick and Burkhard Riemenschneider, *Art Now*, Cologne, 2002, pp. 12-15, pp. 308-311, respectively and *Currentartpics* 2 and 28, respectively. On Nitsche, see Melissa Kuntz, 'Frank Nitsche at Leo Koenig' (review) in *Art in America*, July 2002, pp. 95-96, Anna Moszynska, *Eberhard Haverkost, Frank Nitsche, Thomas Scheibitz, Goldener, der Springer, Das Kalte Herz*, (catalogue) London, 2000 and *Currentartpics* 70. On Odita, see Gregory Volk, 'Odili Donald Odita at Florence Lynch 'Riva'', in *Art in America*, May 2002, pp. 147-148, Gean Moreno, 'Odili Donald Odita, Miami Art Museum' in *Flash Art*, October 2002, p. 104 and *Currentartpics* 14.

this way, in the simple generic shapes and crisp composition, the even and continuous line of curves, perhaps sampling felt-tip or ballpoint pen. Work may seem flippant and ironic, bored or grim, or blithely optimistic in the way that the confident yet remote lesson can seem. Work thus achieves a furthering of pattern at the cost of nearing the instructional diagram.³⁵⁸

Lasker's lessons in line are applied with equal imagination in the work of L.A.-based Monique Prieto (b.1962) German Günther Förg (b.1952) and Frenchman Bernard Frize (b.1954) amongst others in the nineties³⁵⁹. The later work of Marden re-engages line in the early eighties and increasingly attends to fields of short curves and angles, culminating in the *Cold Mountain* series (1988-91). But while Marden's work clearly departs from Post-Modernism, it is less clear that it arrives at 'Globalism'. *Cold Mountain 2* (1988-91) (Figure 133) reaches its field through distinctive brush weight or paint loadings that recall Modernist notational work, such as that of Tobey or Hartung, yet hardly collapses pattern by this. Where pattern is challenged is in the relative simplification of field, not quite to a figure range, but in which something of a map or 'layout' emerges. The title encourages this.

But if Marden's patterns seem peripheral to 'Globalist' abstraction in painting, taken together with certain surrounding work they assume a more assured furthering. For example, growing appreciation of contemporary Australian Aboriginal paintings at this time, such as *Ceremonial Ground at Kulkuta* (1981) (Figure 134) by Anatjari Tjanpitjinpa (n.d.a.) or *Wakiripiri Jukurrpa* (1985) (Figure 135) by Liddy Napanangka Walker, Topsy Napanangka and Judy Nampijinpa Granites (N.D.A.) with their modified 'dreaming' maps, urges just this.³⁶⁰ Similarly, the work of Englishwoman

³⁵⁸ On Lasker, see Hans-Michael Herzog (ed.) *Jonathan Lasker: paintings 1977-97*, Ostfildern-Ruit/Germany/New York, 1997, Rainer Crone and David Moos, *Jonathan Lasker: Telling the Tales of Painting*, Stuttgart, 1993, David Carrier, 'Painting into Depth: Jonathan Lasker's Recent Art' in *The Aesthete in The City: The Philosophy and Practice of American Abstract Painting in the 1980s*, Philadelphia, 1994, pp. 181-189 and *Currentartpics* 32.

³⁵⁹ On Frize, see also *Currentartpics* 62.

³⁶⁰ This kind of contemporary Aboriginal painting is usually taken to commence in the early seventies, at the desert settlement of Papunya, see for example Wally Caruana, *Aboriginal Art*, London, Thames and Hudson 1993. However, its wider appreciation occurs in the eighties, particularly the later eighties, at international surveys such as the controversial *Magicians Of The Earth* exhibition at the Pompidou Centre in Paris in 1989, curated by Jean-Hubert Martin. It thus also represents Globalism in the more usual sense. For interesting discussion of *Magicians of the Earth*, see Benjamin H. D. Buchloh, 'The Whole Earth Show, an interview with Jean-Hubert

Therese Oulton (b. 1953) at this time, such as *Deposition* (1989) (Figure 136) samples an accretion of field, although by less linear means, and convincingly maps cellular, crystalline or even pattern of weaving or crochet.³⁶¹ Combined with Lasker, such work argues for Marden's work as pattern furthered into a more abstract mapping or 'layout', as something like intuitive assembly from one to multi-directional reference, and a mapping of the achieved equilibrium, at 'mountain-sized' intervals.³⁶² Finally, while such mapping holds for the biomorphic, it is less persuasive for stricter geometry. For example the work of Scully such as *Remember* (1986) (Figure 137) for all its variation of stripe by colour, length, width, direction, edge and facture, stubbornly project stripe over 'layout' or mapping, and so remain further pattern rather than furthered, Post-Modernist rather than 'Globalist'.³⁶³

Since pattern is again traced to 'layout' for abstraction, it is a suitable point at which to consider the other side of the coin. 'Globalism' similarly redirects more concrete depiction. Having sampled prints and the 'bad' in Modernism, interest gradually shifts to styles for depiction more generally and so to their content; to how current or traditional genres are sampled or extended, not so much by sole or multiple instances, but rather rare or novel instance. Works look to a wider economy of pictorial usage, and to its subtle reshaping by painting's participation. 'Bad' or Neo-Expressionist painting only adds to the impetus as growing acceptance sharpens its stylistic identity and bluntens its impact. Concrete depiction can hardly return to Modernism from here, since pattern and print sampling have now permanently altered the project for depiction and painting. Instead the task for painting becomes the sorting of pictures by bigger formal bites, so to speak. It essentially reconstructs genres. The difference now is the radically widened ambit granted genres.

The merging of pattern and picture in repeating pictures and 'layout' is an important feature to 'Globalist' painting, but when advocates at this time insist that the distinction no longer holds or is unimportant, they assert at best a half truth. For

Martin', in *Art in America*, May 1989, pp. 150-58, 211 and 213, and Eleanor Heartney, 'The Whole Earth Show Part II', in *Art in America*, July 1989, pp. 91-96.

³⁶¹ On Oulton, see Sarak Kent 'Therese Oulton' (interview) in *Flash Art*, April, 1986, pp. 40-44.

³⁶² On Marden, see Klaus Kertess, *Brice Marden, paintings and drawings*, New York, 1992 and *Currentartpics* 18.

³⁶³ On Scully, see David Carrier, 'Colour in the recent Work of Sean Scully' in *The Aesthete in the City, The Philosophy and Practice of American Abstract Painting in the 1980s*, Philadelphia, 1994, pp. 245-253.

they fail to explain what is now sampled in such works that allows the distinction between the abstract and the concrete to be thus downplayed or ignored. Actually pattern and picture no longer matter to painting only when their adherence to broader categories of pattern or genre becomes paramount as a sample. The sample is properly to the work of rare instance for such styles, to its conformity to and confusion of these, to its small but sure contribution to the maintenance of genre. It is as true to say that painting or printing is no longer quite the issue for depiction here. Such work is surveyed looking firstly to the convergence of pattern and 'layout', secondly to the divergence of 'bad' painting and allegory to 'Globalist' genres.

Pattern and print are paired with particular piquancy in the pivotal work of Los Angeles-based Lari Pittman (b.1952). Pittman mines a rich seam of ornamental motifs from décor stencilling to standard icons drawn from common graphics and signage by the mid eighties. Again such sources also reflect growing computer-based practice, and exploit deft superimposition or transparency, inversions, reversals and variation of scale for a given image. Indeed precision and complexity achieved thus can make the work seem hardly like a painting at all. Moreover, work tends to flat colours and hard edges, strengthening the sense of a print sample, as in the slightly later example, *Regenerative and Needy* (1991) (Figure 138). Yet rampant variation often threatens to overwhelm underlying pattern or 'layout'. Work at this time is typically structured around a distinct if wavering asymmetry, here; the off-kilter black tree trunk flanked by personified houses at its base, and inset black and white interiors across the top. Linking embellishments, such as the '69'-encased butterflies or flowers, and the white mice on their straight paths, further undermine and underline teetering symmetry. 'Layout' consequently reflects the latitude granted variation, and its uneasy accommodation. Latitude of variation is often carried through to themes of sexuality, to physical endurance or distress, and to natural transformations or cycles. Yet the sense, here and for most 'Globalist layouts', is often of a common and prosaic print style exploited to private or obscure ends, or the converse. Either way, painting now adds a rare instance to a general or global style, by testing variation.³⁶⁴

³⁶⁴ On Pittman, see Howard Fox, (organiser) *Lari Pittman* (catalogue with essays by Dave Hickey and Paul Schimmel) Los Angeles, 1996. Paul Bayley, (ed.) *Lari Pittman: Paintings 1992-98* (catalogue) Manchester, 1998 and *Currentartpics* 53.

The use of stereotypical silhouettes, such as the mice, cat or tree in the above example, are prominent in Pittman's work of the late eighties, and silhouettes are pursued more exclusively in the nineties, in the work of artists such as Englishman Gary Hume (b.1962) Lisa Ruyter (b.1968) Kara Walker (b.1969) and German Thomas Scheibitz (b.1968)³⁶⁵. Silhouettes here are less a sample of printing technique than a shorthand derivation for convenient icons. Tracing a photograph or standard picture to outline and filled by colour codes for advertising, instruction or other co-ordinating schemes, is obviously a pervasive practice. Pictures are streamlined, and such streamlining may be sampled. Where colours and silhouettes are applied in other schemes and to other objects, such easy icon-making itself is stretched, so that colours and silhouettes are re-mapped, as they re-map.

Controversial issues or objects are often the occasion of similar re-mapping, although 'layout' and depiction are not always served in this way. The work of David Wojnarowicz (1954-92) in the mid eighties for example addresses explicit homoeroticism in works such as *Water* (1987) (Figure 139) and coupled with themes of pervasive spawning, imprisonment and destruction, builds a metaphor – on a 'layout' – for implicit contagion (this at the height of the AIDS epidemic, which was to claim the artist). Yet such work may also be censured for a certain 'literary' or illustrational tendency, since style of depiction here never quite focuses on a distinctive wider practice, (such as silhouettes) but rather is timidly painterly or weakly print-sourced. Consequently, pictures serve the issue but are not served by it, and resulting 'layout' reflects this weakness.³⁶⁶ Pressing social issues are more successfully aligned in later work by artists such as Chicago-based Kerry James Marshall (b.1955) in *The Lost Boys* (1993) (Figure 140) and L.A.-based Filipino Manuel Ocampo (b.1965) in *Once Again, First in the World* (1993) (Figure 141). Here 'layout', metaphor and allegory are less tied to printing than to the tired emblems and banners of community activism. Marshall's work addresses the death of Afro-American youth through crime (the joyride car and pistol) and police enforcement (the blue, bullet-blossoming tree) but also makes painting a bigger window for and

³⁶⁵ On Hume, see Currentartpics 59, on Ruyter, Currentartpics 13, on Walker, Currentartpics 64 and on Scheibitz, Currentartpics 70.

³⁶⁶ On Wojnarowicz, see Fineberg, *Art Since 1940: Strategies of Being*, New York/London, 2000, pp. 459-463.

by this lamentation.³⁶⁷ Likewise, Ocampo's work deals in conspiracy and colonial oppression, but in also sampling these debased styles, complete with spurious ageing and defacement, participates in stretching and subverting a wider practice.³⁶⁸

'Globalist layout' also deals in the overlapping and stretching of comic strip and painting styles, as in the delirious 'art-comics' of west coast artists such as Robert Williams (b.1943) Gary Panter (b.1950) or Raymond Pettibon (b.1957) – each happily interchanging publication, exhibition or installation as means as well as extending matters of text and iconography. Throughout the nineties controversy tends to become more mixed or obscure as 'layouts' project more ambitiously. By the end of the century 'Globalist layouts' range from the flow charts for economic and political conspiracies by Mark Lombardi (1951-2000) to the psychedelic collages of Fred Tomaselli (b. 1956) the cartoon-inspired charts and myths for sub-genetic or sub-atomic events in the work of Mathew Ritchie (b.1964) the more abstract cartoon figures of Japanese Takashi Murakami (b.1962) or Inka Essenhigh (b.1969) and even to some of the caprices of L.A.-based Laura Owens (b.1970)³⁶⁹. Ritchie's work such as *Parents and Children* (2000) (Figure 142) in fact converges with the concerns of a Franz Ackermann in its complex geometry and 3-D modelling, as well as in literal projection to gallery walls for temporary mural or installation works. Painting here follows not only Le Witt and score or script for painting, but integration to computer-based design and mapping practices.³⁷⁰

Looking away from 'layout', to the course of the single integral picture, the move away from 'bad' painting and allegory is now tracked to a more general engagement with genre. As noted, the acceptance and greater adoption of 'bad' painting tends to cancel its effectiveness. A remedy is not to be found in backing further away from Modernism either, or in looking to a 'badder' sample by including more traditional styles, although this tendency is nonetheless widely pursued in the early eighties. But

³⁶⁷ On Marshall, see Kerry James Marshall et al., *Kerry James Marshall*, New York, 2000, David Pagel, 'Kerry James Marshall' in *43rd Biennial Exhibition of Contemporary American Painting*, (catalogue) Christopher C. French (ed.) Washington D.C. 1994, pp. 68-9 and *Currentartpics* 95.

³⁶⁸ On Ocampo, see Pilar Perez et al., *Manuel Ocampo – Heridas de LA lengua: selected works*, Santa Monica, 1997 and David Pagel, 'Manuel Ocampo' in *43rd Biennial Exhibition of Contemporary American Painting*, (catalogue) Christopher C. French (ed.) Washington D. C. 1994, pp. 72-3.

³⁶⁹ On Murakami see *Currentartpics* 49, on Essenhigh, *Currentartpics* 85.

³⁷⁰ On Ritchie, see Nancy Princenthal, 'The Laws of Pandemonium' in *Art in America*, May, 2001, pp. 144-149 and *Currentartpics* 19.

a broader 'badness' by this route tends to become too diffuse or elusive and really amounts to no more than the conservatism described in Chapter Twelve as 'Interstyle'. However where work focuses on only certain features of continuity or metonymy for depiction, for example in matters of lighting or weather, elegant simplification or exaggeration of proportion, even caricature, and significantly draws upon much older styles, from Romanticism and Neo-Classicism – the result does not so much avoid conservatism and cliché as exceed them. Works are now hyper-clichéd, or perhaps camp, and sample this blend of object and picture, or genre, albeit often in a crude or 'bad' sorting. Allegory may remain, but is no longer the focus of sampling. Sample now is of cosy or creepy little pictorial worlds of the past, and by rank cliché or associated 'badness'.

Amongst the more concerted efforts in this are the work of the 'New Image Glasgow' painters in Scotland, including Steven Campbell (b. 1953) Ken Currie (b.1960) Peter Howson (b.1958) and Adrian Wisniewski (b. 1958), the 'Hypermannerism' of Italian artists such as Stefano Di Stasio (b. 1948) Ubaldo Bartolini (b.1944) and Omar Galliani (b.1954) grouped in the book of that title by Italo Tomassoni from 1986 and the German 'Berlin-Braunschweig Group' exhibitions of this time, including Peter Chevalier (b. 1953) Stephanus Heidarker (b.1959) Herman Albert (b.1937) Andreas Weishaupt (b.1957) and Thomas Schindler (b.1959).³⁷¹ While settings range from the pastoral and idyllic (in the work of the Italians) to the urban and strife-torn (in the work of the Scots) and persons depicted range from Neo-Classical models to Romantic grotesque, and broad even comic stereotypes, works are surprisingly consistent in feel. Stressing 'genre-ness' gives them a curious detachment, at once amusing, in treating weighty or difficult themes in a playful, simplistic manner, yet equally, excluding greater involvement and perhaps registering an alarming isolation. Indeed, a recurrent persona in such work is the dreamy, unworldly youth, personifying just this detachment.

Having sampled such cliché, to further the sample or refine genre then risks diluting effectiveness and lapsing into mediocrity. Because the hyper-cliché is so precarious

³⁷¹ On New Image Glasgow painting, see Keith Harlty et al., *The Vigorous Imagination*, (catalogue) Edinburgh, 1987 and William Hardie, *Scottish Painting 1837 to the Present*, (2nd ed.) London, 1990. On Hypermannerism, see Italo Tomassoni, *Hypermannerism* (2nd ed.) Rome, 1992. On Berlin-Braunschweig Group, see Bernhard Schulz, 'The Return of Things' *Flash Art*, May-June 1986, pp. 51-53.

to maintain in this way; and because 'genre-ness' prompts more versions, the style quickly stalls or stagnates. Such work is often overlooked or dismissed for this reason. The lesser stereotype or stock setting, pursued for example in the work of Scotsman Stephan Conroy (b.1964) in the late nineteen eighties and early nineties, offers only a diminishing return on painting's genres.³⁷² By the same token, other work at this time offers striking variation on person, setting and painting, only to elude any easy genre rather than fall into too many, such as the work of Holland-based South African Marlene Dumas (b.1953) Englishman Tony Bevan (b.1951) and L.A.-based Kim Dingle (b.1951)³⁷³. Such work rather constitutes too rare an instance, and so also remains at arm's length from 'Globalism' and stronger projection.

But where painting's genres fail, those of printing and other depiction suggest more promising avenues. The work of Belgian Luc Tuymans (b.1958) by the late nineteen eighties proceeds not from the clichés of traditional genres but from a kind of failed or 'bad' photo sampling. Indeed some work can initially seem like a careless or inept imitation of Richter. But where the looser brushstrokes and drawing of a Tuymans all but lose any sample of photography (especially in comparison with Richter) other features emerge. Framing or composition, an oblique or 'long lens' projection of picture plane for such objects and a sharpened tonal contrast survive, but are hardly more prominent than painting qualities of cursory detail and casual colouring. Also, a return to a more modest or 'easel' scale – a feature of much work of rare instance in the 90s – serves to distinguish instance. Combined, such qualities in fact now treat the object with a certain indifference, even contempt, whether the breast prepared for medical inspection in *der diagnostische Blick VIII – the diagnostic view* (1992) (Figure 143) or the poolside greeting in *Suspended* (1989) (Figure 144). The object is thus revised slightly, and equally its pictures or genre enlarged by a rare but valid instance. Painting thus builds or projects to a larger genre. Tuymans' work draws on various photographic sources, including film and television in fostering his louche detachment, even pursues them to pattern or abstraction, but is generally strongest in his treatment of everyday objects and architecture at this time.³⁷⁴

³⁷² On Conroy, see Gerard Haggerty, 'Stephen Conroy' (review) in *Art News*, Oct. 1995, p.148, Natasha Edwards, 'Stephen Conroy' (review) in *Art Forum*, October 1989, pp. 190-191.

³⁷³ On Dumas see also *Currentartpics* 45, on Bevan, *Currentartpics* 9.

³⁷⁴ On Tuymans, see Ulrich Loock et al., *Luc Tuymans*, London, 1996 and *Currentartpics* 43.

Similar approaches are later adopted in the work of Elizabeth Peyton (b.1965) and Karen Kilimnik (b.1962) where the person is more of a priority. Peyton concentrates on male teenage idols with an appropriately adolescent wavering of diligence in execution, such as *Jarvis* (1996) (Figure 145) while Kilimnik tends to more pre-teen idols, such as ballerinas, but with a similar attention to depiction by and for adolescent or child³⁷⁵. Work accordingly stretches the genre with rare and more knowing instances. Other approaches to the person at this time combine more diverse sources and build broader genres. The work of John Currin (b.1962) begins with simple portraits that recall a passport or formal photograph, but blurs the format, often quite literally, with simplified and painterly features, rendering person and picture curiously caricatured, as *Mary O'Connel* (1989) (Figure 146). Rare instance here projects the portrait at just that point where photography and painting are least certain or likely, and participates thus in building a bigger genre. Currin further dilates portrait and person by drawing upon by-gone fashion photography and other illustration as well as the gaucherie of the primitive painter, much like Shaw's thrift store specimens, in works such as *The Never-Ending Story* (1993) (Figure 147). Persons and portrait are now poised between the amusing and pathetic, naïve and sophisticated, clichéd and eccentric, and threaten to diffuse and defuse their acute sample. Indeed rare instance here grants painting precisely the latitude sought by but unavailable to works of the hyper-cliché, in the extravagant stereotypes now augmented by theatrical pose or gesture, dated costume, make up and hairstyle, clumsy faces and romantic setting.³⁷⁶ The difference between a Conroy and a Currin lies less in appetite for parody or pastiche than in willingness to extend genre to more photographic and mundane practices and to revel in the promiscuity. The difference between a Tuymans and a Currin, on the other hand, lies less in appetite for photographic and prosaic practices than in willingness to extend them to further painting and to revel in parody and pastiche.

Currin's mixture of sources is similarly found in the work of Lisa Yuskavage (b.1962) where the child-like, or doll-like persona is wedded to the poses and props

³⁷⁵ On Kilimnik see also *Currentartpics* 55.

³⁷⁶ On Currin, see Frédéric Paul and Keith Seward, *John Currin: Works: 1989-1995*, Limoges/France/New York, 1995, Robert Rosenblum, *John Currin*, New York, 2003 and *Currentartpics* 11.

of pin-ups and soft porn, as in *Faucet* (1995) (Figure 148). Here the token role of one disarms the rigid persona of the other.³⁷⁷ Similar strategies are explored in the work of New York-based Hungarian Rita Ackermann (b.1967) such as *Now I'm Gonna Take A Vacation* (1994) (Figure 149) Englishwoman Nicky Hoberman (b.1967) and Robin Lowe (b.1959) amongst others in the mid nineties.³⁷⁸ The person depicted as token or doll, often coincides with depiction of the child, in comics and cartoons, advertising, instruction and entertainment, so that work applying the token person to sensitive or difficult issues, particularly of sexuality or violence, runs the double risk of confusing child with token and of trivialising rather than clarifying issues. Either fault may provoke outrage, but generally the rewards warrant the risk. The child as token person is pervasive, from counselling in matters of household hygiene and dietary adequacy, assembling and operating new equipment, and fictively conducting open hostilities against relentless rivals, forces of nature or noisy neighbours, we are generally comfortable with a cute little person of uncertain maturity, frankly improbable proportions and questionable species. Little wonder the genre prompts curiosity on other issues, comfortably extends to painting.

But while this genre is widespread, genres in the 'Globalist' sense tend to be more scattered and fleeting. Indeed, the rare instance where effective or successful necessarily ceases to be quite so rare and so contains an in-built obsolescence. The 'return to genres' is thus hardly a return to the stricter or more stable formulations of the eighteenth century; much less a hierarchy headed by history painting. 'Globalist' genres are built upon wider and shifting practices and must settle for a looser more precarious existence. For example Chinese Socialist Realism provides an opportunity for works of rare instance, such as those by Wang Ziwei (b.1963) or Yu Youhan (b.1943) in the early nineties, as a result of political and economic developments in China leading up to this point, and such instances rapidly exhaust or transform the genre. It follows that the project of rare instance itself, given sufficient practice, must in turn bear revision. It would seem to be fated to chase the diminishing genre with the 'rarer' instance. Yet to detect this at the time of

³⁷⁷ On Yuskavage, see Claudia Gould (curator) *Lisa Yuskavage*, Philadelphia, 2001, Carey Lovelace, 'Lisa Yuskavage: Fleshed Out', in *Art in America*, July 2001, pp. 80-85 and *Currentartpics* 5.

³⁷⁸ On Ackermann, see Anna Burns, 'Children and Sexuality in the Visual Arts' in *Contemporary Visual Arts*, issue 18, 1998, pp. 38-43.

writing presents peculiar difficulties, for the later or 'rarer' instance may at this point be indistinguishable from the earlier or 'too rare' genre. But since a 'Globalist' genre for the portrait has been traced with some confidence to the token person and attendant roles, parallels and extensions suggest a starting point for new genres of landscape and still life.

The token setting or landscape for example arises in models or gardens, centres mainly on architectural or urban planning and finds more elaborate versions in computer practice at this time. The work of Germans Dirk Skreber (b.1961) and Eberhard Haverkost (b.1967) and Dutchwoman Carla Klein (b.1970) towards the end of the century focus on similar models for urban space and ambiguous scale with surprising painterly latitude, as in Skreber's *Untitled (beyond Taxes)* (1999) (Figure 150)³⁷⁹. Such models also lend themselves to more abstract treatments, and converge with the patterns of 3-D modelling discussed earlier.³⁸⁰ Tangential to this architectural landscape is the work of German Neo Rauch (b. 1960) the foremost artist of The New Leipzig School whose numbers are, significantly, often graduates of Der Hochschule für Grafik und Buchkunst Leipzig and draw explicitly upon standard illustration³⁸¹. Rauch's work at this time, such as *Kühlraum* (2002) (Figure 151) and *Hatz* (2002) (Figure 152) takes up themes of costume or uniform, of collective or corporate activities and implements but continues them to coordinated livery and décor for surrounding architecture. Work also notably deals in bizarre production or cultivation, often slipshod or awry, and a 'layout' of picture that extends such failings, as in *Tabu* (2001) (Figure 153). Yet Rauch's work is barely a rare instance of comics or instructional illustration in this, owes perhaps as much to Kitaj or Ernst, and teeters between rarer genre and too rare instance.³⁸²

Landscape arises differently in the work of London-based Canadian Peter Doig (b.1959) from the early nineties. Here the genre is the family recreational snapshot, the casually framed record of 'The Ski Resort Holiday', 'The Sports Stadium

³⁷⁹ On Haverkost see also Currentartpics 30.

³⁸⁰ On Skreber, see Uta Grosenick, Burkhard Riemenschneider, *Art Now*, Cologne, 2002, pp. 464-67.

³⁸¹ On The New Leipzig School see Gregory Volk, 'Figuring the New Germany' in *Art in America*, June/July 2005 and related exhibition - <http://www.centralpt.com/pageview.aspx?id=16256>.

³⁸² On Rauch, see Alexander Von Gravenstein et al, *Neo Rauch* (catalogue) Maastricht/Netherlands/Ostfildern-Ruit/Germany/New York, 2002 and Currentartpics 15.

Forecourt', 'Fishing on the lake' and similar occasions. Rare instance is derived from casual tracings of the projected photograph with surprising washes of pallid but pristine colour against qualities not unlike those of a Tuymans, in general symmetry of framing, high contrast tonality and uncertain picture plane projection (or lens length), as in *Telemarker (Pas des Chevres)* (1996) (Figure 154). The effect however is quite the reverse of a Tuymans, in that outline and objects take on a brittle or frail quality, the picture now literally awash with 'sympathetic' colour, and metaphorically with sentiment. Yet the sentiment is for picture as well as object, or for genre.³⁸³

Less concerned with landscape, but also exploiting photographic genres are works by Damien Loeb (b.1971) and Delia Brown (b.1966) in the late nineties. Loeb deals in photomontage of cinematic spectacle and related illustration in works such as *Anything Else* (1998) (Figure 155) but genre here is perhaps too obvious or narrow, or instance not rare enough for the project at this point. In contrast Brown's watercolours deal in glamorous parties by swimming pools and in mansions; feature the costumes and etiquette of the chic or social elite, and to an extent the framing and lens values of its typical photography. The genre clearly permeates television, cinema, advertising and gossip columns, yet instance here would seem to struggle for a firmer sample, since Brown's drawing has neither the limp tracing of a Doig, the terse reduction of a Tuymans, nor the deft pastiche of a Currin. Does projection now allow or refuse such work? Similarly, the work of Englishman Glenn Brown (b.1966) throughout the nineties ranges across a number of broader genres, not exclusively photographic, such as science fiction illustration (and remotely a matter of landscape, perhaps) but here means of painting remains surprisingly close or common to the genre and as a result instance would seem less rare, or genre less interesting. Elsewhere in his work, traditional painting styles and works are sampled with Richter-like soft focus or blurring, in a virtuoso demonstration of technique, blending painting and photography in a telling rare instance, albeit of obvious genre³⁸⁴. Englishman Richard Patterson (b.1963) adopts a similar strategy at this time, in 'layouts' for, significantly, toy soldiers and urban landscapes.

³⁸³ On Doig, see Terry T. Myers et al, *Peter Doig blizzard seventy- seven*, (catalogue), Kiel/Nürnberg/London, 1998 and Currentartpics 51.

³⁸⁴ On Glenn Brown see also Currentartpics 37.

Landscape here is traced back to the person or figure and is an opportunity to consider further projection for the person or portrait. Works by Englishwomen Jenny Saville (b. 1970) and New York-based Cecily Brown (b.1969) achieve prominence at the end of the century and provide telling contrast. Saville's work is interesting for the way the work of rare instance now projects back upon painting. Her monumental studies in nude female obesity stand in stark contrast to the token and child-like dolls that elsewhere deal in female nudity, and while they share with more conservative painting, such as that of Lucien Freud (b.1922) an interest in the extreme specimens of human anatomy, Saville's work is distinctive for its intimate or claustrophobic framing of the figure, together with imposing scale and dogged facture. These qualities now give her painting the quality of a retreat, or denial of the more social roles of the token or doll-like nude, as well as traditional studies of character, and project a more extreme privacy, and its attendant anxiety. They sample a 'personal space' genre - a vacuum really - and what can be made of the naked self there is distressingly, never quite enough. In works such as the towering *Hem* (1999) (Figure 156) the woman virtually smothers the picture plane, is caked in paint, as if in cosmetic, while closed eyes, limp limbs, sundry scars and mutilations extort an uneasy pathos. Nude and painting in fact now embody and express the bloated self-indulgence and indolence that ensue in vicious cycle with such massive insecurity and isolation. It is the flipside to the perky waifs and pro-active roles of a Yuskavage or Ackermann, and devastates a traditional genre for painting in forging a new one.³⁸⁵

By contrast, Cecily Brown's work does not quite build a new genre, nor invigorate an old one but rather finds instances of a diminished one. In works such as *One Touch Of Venus* (1999) (Figure 157) the abstract and the concrete once more join in vigorous and intimate contest, but here with heavy hints of torsos, heads and limbs matched against an impressive array of painting technique, recalling De Kooning, and assuming an obvious sexual metaphor. Yet maintaining this balance and avoiding the ever-present biomorphic compromise comes at a cost, of a hectic and hectoring control. Works thus tend to the fussy and technical, the cautious and thin, in comparison with the facture of a De Kooning (such as Figure 36) or a Gorky, the

³⁸⁵ On Saville, see Brooks Adams et al, *Sensation: Young British Artists from the Saatchi Collection* (catalogue) London, 1994, pp. 158-163, Linda Nochlin, 'Floating in Gender Nirvana' in *Art in America*, March, 2000, pp. 94-97 and Currentartpics 23.

drawing of a Picasso (such as Figure 15) or Miro (such as Figure 18). Rare instance here, while more relaxed and gregarious than a Saville, and worked into a tizzy in ways denied a Saville, does not as yet project as far or well.³⁸⁶

Given the range of Pop and Photo-realist works devoted to the discrete arrangement of modest objects, still life finds surprisingly little use in the work of rare instance. Still lives occur in the work of Tuymans, where they generally sample the cinematic or photographic close-up in framing, lighting and picture plane projection and with rare contempt, as discussed. The work of London-based Canadian Lisa Milroy (b.1959) from the later eighties offers catalogues of objects in 'layout', such as *Light Bulbs* (1987) (Figure 158). Painting here resists both photographic derivation and greater abstraction, while assembled objects often wittily recall Minimalist pattern and the earlier still lives of Wayne Thiebaud (b.1920).³⁸⁷ The work of Will Cotton (b.1965) toward the end of the nineties samples a more obvious genre in panoramic studies of molten chocolate and other confectionary, such as the immense *Devil's Fudge Falls* (1999) (Figure 159) recalling the emphasis on chocolate's plastic qualities and extreme close-ups often found in advertising.

This concludes the survey of the work of rare instance and the revival of genre. There now remains only to briefly consider the period as a whole. A certain mood or attitude may be discerned for example, at once lighter and more whimsical than that of Post-Modernism, as works patiently and playfully contribute to 'Globalist' projects. Indeed by contrast, Post-Modernist work may seem heavy handed and obvious to the 'Globalist' sensibility, while equally the 'Globalist' work may seem frivolous and academic to the passionate Post-Modernist. Then again the 'Globalist' work never quite aspires to the Modernist's magical and musical extension, nor encounters the frustration and confusion of the Late Modernist, and while confident, and to a degree cool, like the Post-Modernist, is much less antagonistic

³⁸⁶ On Brown, see Martin Maloney, 'Cecily Brown' (review) in *Modern Painters*, Summer 1999, p.98, Odili Donald Odita, 'Cecily Brown, Goya, Vogue and the Politics of Abstraction' (interview) in *Flash Art*, November-December, 2000, pp. 70-74.

³⁸⁷ On Milroy, see Alistair Hicks, *New British Art in the Saatchi Collection*, London, 1990, pp. 72-79. On Cotton, see Edward Leffingwell, 'Will Cotton at Mary Boone', (review) in *Art in America*, May 2000, p.149.

or aggressive to traditions or institutions. For the 'Globalist' life lies in the sensitivity to further institutions.

The chapter began by considering the course of 'expanded materials' in the period and traced how readymade works engage wider institutional co-operation and reference; give way to the 'readily-made', to the sampling of institutional support of various kinds, and to the seeming convergence between the roles of artist and curator. It then considered painting for the period along three courses, abstraction, 'layout' and more concrete depiction, and how they acquire 'Globalist' projects to wider pattern and genre. This now allows an appreciation of how painting and 'expanded materials' complement each other, and constitute a larger project. The crisis anticipated in the convergence of the roles of curator and artist for identity of work and in the diminution of genre and instance in depiction importantly shares a common factor in excessive devotion. Curation and artistry here are only threatened where focus becomes exclusive. Genre and instance, installation and network, exhaust themselves only if pursued continuously. Competition between projects thus allows curator and artist a necessary equilibrium, slows if not stalls convergence and diminution. This is not to say that 'Globalism' is perpetual or impervious to outside influence, but only that this balance serves to characterise 'Globalism' as an 'open' style, or in lieu of saying what comes next. This concludes the history of depiction and painting between 1950 and 2000. In the final chapter a review of distinctive features and comparison with other versions complete the study.³⁸⁸

³⁸⁸ Studies in more recent trends and individual styles by the author may be found at <http://currentartpics.blogspot.com>.

Conclusion

The preceding history now affords review and comparison. Contribution to theory and adherence to Goodman's irrealism have been assessed in Chapter Ten. Here its application to art history is considered. Firstly, the application proceeds against objections by Elkins and Bell that the theory is too difficult, abstruse, glib, suave or otherwise flawed. It persists against objections by Gombrich and Bell that the period represents only the failure of depiction, a disillusion for history. It perseveres against hermeneutic, deconstructionist and post-structuralist criticism that such a period defies analysis or that such analysis can still be worthwhile. The study finds to the contrary. A history of depiction and painting based upon modes of exemplification not only handles the full range of painting for the period and integrates it closely with other plastic arts, but also delivers more precise analysis of depictive features and more flexible style sources for group, place and period. The job can be done, is worth doing and is done by irrealism here.

The method rests upon a theory of depiction and painting that discards absolute stylistic realism, primacy of intention, and priority of the abstract or concrete. Method begins from a more comprehensive stylistics and also allows that history has many right versions, can improve upon some; provide a novel or different version to others. It does this through matching traditional or established sources to right stylistics, new sources to traditional stylistics or simply new sources for new stylistics. Where traditional sources are secured by improved stylistics or traditional stylistics more accurately aligned with new sources, history is improved. Where new styles rival old ones or new sources replace old ones, an equally valid or right interpretation emerges and adds to rather than improves upon versions.

Care taken in matters of theory now rewards history with stricter demarcation and greater breadth or diversity within periods. But method also promotes a more adventurous attitude to construction. It accepts that not all lesser styles may be

needed or enough for a period; that others may be found or made where stylistic features for a work or source allow telling distinction, or others omitted where work or source offers less interest. Here, for example, ‘Overstyle’ ‘Rerealism’ and ‘Reciprocal Depiction’ are introduced as more accurate and useful groupings for understanding Modernism. More generally, the point is that art history need not always start from individual works or styles and ascend to larger groupings, but can equally start from period to detect lesser styles, to prompt research of individual works and styles. Art history does not ascend to a ‘meta’ level in dealing with period, is not exclusively or preferably a matter of individual works or styles (unless under a nominalist construction, of course).³⁸⁹

But while adventure is encouraged, constraints apply. Only if it maintains the rules of style, by accurate and consistent reference features for work and of the facts of source, only where it offers greater construction, makes more sense of surrounding periods, or thus conforms with more or longer history, only when it gives new direction to historical inquiry, or focuses attention anew, can art history be thus extended. So while irrealism here takes a more proactive stance toward style, reconstruction remains within severe limits. Whether better or different, versions follow the same rules.

Revision of styles here starts with the troubled notion of abstraction. Depiction as exemplification of two-dimensionality for a three-dimensional object, firstly clarifies issues of the picture plane and distinction with pattern. Projection and influence of style explains the course of ‘a pattern of a picture plane’ (or vice versa). While abstraction here is held to be full or absolute where it asserts pattern, no one picture plane or pattern is held to dominate practice for each. On the contrary, abstraction for depiction arises just as diversity of picture planes allows ‘simultaneous and successive’ depiction new and greater play, and this synchrony is taken to signal the start of Modernism. The arrangement more accurately locates abstraction in depiction, adheres to accepted chronology and identity of works but now allows abstraction to be seen within a larger framework. The arrangement is better for

³⁸⁹ The positivist zeal that ‘starts’ from particulars, takes the unpublished document or unrecognised work as primary, encourages the attitude that works precede styles, that the particulars of time and place come first in advancing art history. But categories or styles do not take care of themselves; much less accept any and every such detail. There are no works before or without styles, no art history without stylistics, which is as valid for period as personal style.

explaining more works more concisely, is different rather than worse for resisting extension of source, since source rapidly splinters into factors or factions for the social, psychological, national, political, economic and so forth. To pursue source thus is the task of a different rather than better history.

So Cubism and Expressionism in this view are not Modernist, nor lead to just abstraction, as is often supposed, but rather branch to opposing projects or styles, to 'Overstyle' and 'Rerealism' and their three-way competition largely measures the course of Early Modernism. 'Overstyle' and 'Rerealism' are introduced not as substitutes for Surrealism and Synthetic Cubism but because they actually pick out slightly different groups of works, stress differences in picture plane construction and crucial relations with abstraction. The change of styles also frees member works from narrower interpretation. Sampling two-dimensionality depends on a recognised three-dimensionality, and abstraction is often pursued or projected to sculpture and three-dimensional works by this, and further outward to architecture and applied design in this period. The shift from Early Modernism to Late Modernism is marked by a loss of impetus to such projection, and a convergence of competing styles of depiction around the middle of the century.

Late Modernism is also a matter of competing styles. But now a compound of abstraction, 'Overstyle' and 'Rerealism' arises as 'Reciprocal Depiction', where the abstract counterbalances the concrete, material with picture plane and object. 'Reciprocal Depiction', while a novel and perhaps clumsy term, nonetheless identifies qualities to accepted works otherwise ignored or denied. For the history dedicated to the advance of abstraction, such work is no more than a compromise, a slide toward the conservative and traditional. Yet this view cannot then explain why tradition is not more fully embraced, nor Modernism more convincingly abandoned. The view remains simply insensitive to finer stylistic features and ultimately robs abstraction of valuable relations. Equally crude is the history that can only recognise such works in light of later developments, especially Pop Art, finds much of the work forerunners or pioneers, yet cannot then explain why they remain tentative, or what it is that prevents them from being more wholeheartedly Pop Art. Again the view obscures important links and finer distinction, and while it easily traces roots to Early Modernist collage for example, as often fails to note key

differences to picture plane scheme and so ultimately robs Pop Art of valuable relations. 'Reciprocal Depiction' may seem to cluster a disparate group of works at first, but can point more convincingly to stylistic precedent, to related strategies of 'layout' 'traction' and 'interruption', to a formal rigour equal to that of abstraction, a shared mood or attitude and how they variously arrive at Pop Art and Post-Modernism. It is a radical proposal, but consistent with treatment of preceding and subsequent periods.

Against 'Reciprocal Depiction', abstraction projects more confidently to greater symmetry and scale, and distinctions here in value of scale to materials, and of location of symmetrical axes to key works particularly for New York-based abstraction, differ from standard accounts, as noted. Against painting and the plastic arts; works of 'expanded materials' extend to time and motion, kinetics and performance. Competing projects again share a crucial synchrony. Depiction and pattern are mutually extended in painting, and impetus is carried through to works of 'expanded materials'. Yet Late Modernism is a relatively brief period, lasts around ten years, and is succeeded around 1960 by Post-Modernism. Projects in Late Modernism do not so much converge or stall in transition as diverge and sprawl. 'Reciprocal Depiction' in its Late Modernist form gives way firstly to print sampling by painting, usually called Pop Art, and here the account draws upon the theory of painting as the work of sole instance, in re-defining the style. 'Reciprocal Depiction' less promptly contracts to a radical 'badness' or Neo-Expressionism, and the sampling of style against allegory.

Greater pattern in abstraction at a certain point reverses its sample; is not so much *by* pattern *of* greater scale and linked materials, but *by* such properties, *of* pattern. Abstraction then enters a Post-Modernist period. Such painting becomes the striking instance or extension to even the most basic patterns and is generally called Minimalism. Sampling of motion, duration and performance in works of 'expanded materials' also arises, extends fine art to literature, to script or score for performance or duration and place, and to other recording practices. It is usually called Conceptual Art, but the name here is stripped of misleading notions of a work of pure concept or seeming dematerialisation. It is sensibly redressed by Goodman's theory of sampling and a modicum of common sense. Pop Art,

Minimalism and Conceptual Art now constitute initial competing projects for Post-Modernism. The proposed theory of depiction, of exemplification and of painting as work of sole instance thus allows vital reconstruction of styles and period.³⁹⁰ If anything the name for the period is the most disappointing aspect, although at least points to a more radical juncture than that between Early and Late Modernism. The name is as often applied to a later period. But Post-Modernism here continues until the mid eighties when it is succeeded by the last period to the century, now named 'Globalism'.

The name suggests not only the growing economic integration of the period, but also an emphasis upon holistic strategies, variously pursued in competing styles. The transition now offers both greater divergence for works of 'expanded materials', and convergence between pattern, print and depiction in painting. For works of 'expanded materials', sampling of performance, literature and other recording, leads to greater institutional support and ultimately to sampling of institutional prestige. For abstraction and entrenched pattern, the shift leads from repeating pictures and even the single motif to 'layouts' of printing and more rare or diffuse pattern. Print sampling by painting on the other hand leads firstly back to 'traction', to minor sampling, either to Neo-Expressionism, 'Bad' Painting or New Image Painting. It is an end to Post-Modernism. Neo-Expressionism then leads to the clichés of Pre-Modernist traditions or genres, and to genre more widely conceived, to those depictive worlds shared by both print and painting, or globally.

³⁹⁰ Attention to a single style such as Pop Art has for some time been content with the iconography and culture of the times rather than a more precise account of stylistic features. For example Marco Livingstone, *Pop Art: A continuing history*, London, 1990, p. 9, labours under the definition 'the use of existing imagery, from mass culture already processed into two dimensions, preferably borrowed from advertising, photography, comic strips and other mass media sources' unable to quite put his finger on print sampling, to see the forest for the trees or to acknowledge that *all depiction* uses 'existing imagery'. As a consequence the book is unable to quite see either what is central and peripheral to the movement, properly its derivation or relation to Minimalism and Conceptual Art. Similarly, claims for the start of Post-Modernism with Pop Art often compound the error. For example in Brandon Taylor, *Modernism, post-modernism, realism: a critical perspective for art*, Winchester, 1987, p. 8, the claim is that 'Andy Warhol became Post-Modern at the point where he stopped making images about the world and began making images about images' Implicit in both views is the idea that there is some more direct way for depiction to be about the world than 'existing imagery' or that 'existing imagery' is not then about the world. This is really to appeal to a naive copying in depiction, thoroughly discredited since Gombrich, at least. All depiction builds on older versions – is 'about images' – belongs to and builds worlds – is 'about the world'. Of course Taylor is hardly alone in this glib view of Post-Modernism, no more than falls in step with Livingstone's *Pop Art*. More precisely, however, Warhol began making *paintings* about *printing*, sampled just this difference in depiction, and with it engaged those objects depicted, their world and ways of depicting, rather than merely 'images about images' or 'existing imagery'.

Interestingly, labels for competing projects in this period fail to gain wider currency. Where this period is termed Post-Modernism, the more radical print sampling of say, a Pittman or a Pettibon are often lumped in with Pop Art, or the ‘readily-mades’ of a Hirst or Orozco casually ceded to Conceptual Art. But there is little gained by such attenuation. Equally, claims for a Post-Modernist period at this point often amount to no more than a declaration of rampant pluralism, or paradoxically, an end to art history.³⁹¹ Obviously the two reinforce one another and discourage greater discrimination. ‘Globalism’ on the other hand acknowledges only an open period; one that does not end with the century, but is only measured against preceding periods and synchrony of projects. Admittedly, the period is at best half a description by this and theory here offers no direct support for such construction, but care taken in preceding periods and projects nevertheless carries construction further than rival versions, points to crucial integration of projects for period, to distinctions with preceding periods and works, to new distinctions within period.

‘Globalism’ is not just the works labelled Post-Modernism in accounts by Michael Archer, Mathew Collings, Jonathan Fineberg, Hal Foster, David Hopkins, Edward Lucie-Smith, Brandon Taylor, or Daniel Wheeler, for example.³⁹² It differs in both the variety of work considered and train of development, or in both synchronic and diachronic changes. It introduces distinctions between the readymade and the ‘readily-made’ for example, as well as between a Pittman and a Marshall, a Lasker and a Lombardi, a Ritchie and a Marden, a Currin and a Tuymans, a Saville and a Cecily Brown, and indeed variously between any of the above all in demonstrating the further reaches of print sampling, genre, ‘layout’ and pattern in ‘Globalism’.³⁹³ But rather than trace realisms between styles, art history here has been content to

³⁹¹ For strong advocacy of this termination, see Danto, *The Philosophical Disenfranchisement of Art*. New York/Guildford/Surrey, 1986, and Danto, *Encounters And Reflections: Art In The Historical Present*, Berkeley/London, 1986.

³⁹² Archer, *Art since 1960*, London, 1997, Collings, *This is modern art*, New York, 2000, Fineberg, *Art Since 1940: Strategies of Being*, (2nd ed.) London /New York, 2000, Foster, *Return of the real: the avant-garde at the end of the century*, Cambridge, Mass, and London, 1996, Hopkins, *After Modern Art: 1945-2000*, Oxford/New York, 2000, Lucie Smith, *Artoday*, London, 1995, Taylor, *Modernism, post-modernism, realism: a critical perspective for art*, Winchester, 1987, Taylor, *Avant-Garde and after: rethinking art now*, New York, 1995, Wheeler, *Art Since Mid Century*, New York, 1991.

³⁹³ Incidentally, emphasis upon a return to genre in ‘Globalism’ also suggests further research to the pre-Modernist period here, as the dismantling of genre.

demonstrate benefits to historical derivation. At its simplest, it promotes a filing system. The history organises works and styles often ignored or dismissed along with regular favourites and so extends sensitivities, builds tolerance and curiosity. The priority has thus been with construction, with rightness of category, or fit, before realisms. This is not to say that works and styles included are exhaustive or the best, only that it provides a history that is right in several ways, better than some, different to others.

Attention to such systematic rigour inevitably suggests structuralism. The typical concerns with holism, change and self-regulation to structuralist analysis are indeed shared with irrealism here. Differences lie in scope allowed historical or diachronic change as well as reference relations. Reference is not limited to exemplification; exemplification is not limited to depiction and painting. History here deals only with some of the range of reference, only for some periods, and only in some of the ways those periods follow each other. Reference is not locked into just this history. Standard objections to the rigidity or sterility of structuralism thus do not arise. Objections to a betrayal of pluralism in supporting a holism of history or reference are likewise avoided.

But this is only to review the impact of theoretical resources on art history. As important as assets of clarity, scope, rigour and sensitivity, are advantages gained in looking beyond art history. Here the argument is obviously and overwhelmingly for the value of depiction and painting, for their continued vigour in reference. But the case is not just that depiction and painting remain central to fine arts, on the contrary, the case is that their contribution is only to be measured against the full spectrum of arts, that the synchrony - even symbiosis - between arts ensures that there is no one line of progress, avant-garde or prime plastic art; that multiple interactions ensure that there are many, if any. Consequently, art history must juggle too many for progress against too few for persuasion or practice. History holds no suspicious self-regulation in this regard, only gauges that of reference and concerns itself with as much as is of interest to the plastic arts at a given point.

As important are links made or found between arts and periods, other practices and reference. The study points to an appreciation of surrounding practices, not only to

curatorial practice and collection, co-operation and co-opting, but also to more and other 'Globalisms' of genre, pattern or publication. It points to the world beyond the works that help make it. Then again the study points to greater scope for works and study, and against, for example, prevailing practice of the massive and misguided survey of contemporary art, not so much to curb mounting curatorial power as to redirect and disperse its resources. Practices of display clearly have a part to play in art and its history, but curatorial practice serves neither by relentless conformity, frequency or expansion. More shows are only to the good so long as they are of different things in different ways. Some things and ways may even require fewer shows. But practice here cannot do justice to history or works where curatorial practice gives priority to 'expanded materials' for example, or assumes that hybrids succeed in competition with single arts, or that history is made only with recent works. The study in this respect urges that the task of the collector, curator or critic now lies in reconsidering how, when and where works are shown as much as what is shown, and that meaning resides as much in such practices as a narrow and neurotic historicism. In this, the argument is hardly unique perhaps, but hopefully lends new weight.

An adequate review must also acknowledge certain omissions. Many of these are registered at suitable points in the study; some find no point before this. The study has conspicuously avoided social history in advancing routes of reference for example, and so avoids perhaps 'too much history' for its art. But circumstances and background to sources are more commonly available, so that rather than unduly extend study in this, study here readily cedes the task to rival versions, to *Artoday* for its many subcultures and regional differences, to *After Modern Art 1945-2000* for its ideological, if uneven insights, to *Art Since 1940: Strategies of Being* for its detail of personality and lifestyle, to *Theories and Documents of Contemporary Art* for its patient catalogue of artist's interpretations, to *Return of the real* for sensitivity to philosophical fashions and post-colonial interests, and *Theorizing Modernism*, for psychoanalytic speculations.³⁹⁴ No art history can do everything, nor need try where some versions enable or assist others. A more troubling omission concerns treatment of architecture, sculpture and printing, due both to constraints of space

³⁹⁴ Kristine Stiles and Peter Selz, (eds) *Theories and Documents of Contemporary Art, a Sourcebook of Artist's Writings*, Berkeley/London, 1995, Johanna Drucker, *Theorizing Modernism, Visual Art and the Critical Tradition*, New York, 1994.

and concentration upon painting.³⁹⁵ But here the study must be content with indicating issues of sampling and projection for three-dimensionality and other arts. Also, what initially seemed a useful contrast or counter to Gombrich's version of Modernism, in which architecture and the applied arts influence pattern in depiction, on reflection, now perhaps overstates the reverse influence, from depiction and painting to pattern and other arts. A more accurate view allows a two-way exchange.

A less troubling omission concerns the middle ground or the more conservative in painting for the period. Such work registers as 'Interstyle' in the account of Early Modernism here, but strictly is less distinguished or indicative of period. Works by artists such as Frenchmen Henri Matisse (1869-1954) Georges Rouault (1871-1958) and Balthus, a.k.a. Balthasar Klossowski de Rola (1908-2001) Russian Chaim Soutine (1893-1943) Italian Amedeo Modigliani (1884-1920) Germans Max Beckmann (1884-1950) and Otto Dix (1891-1969) and comparable figures in the United States and elsewhere, neither quite remain primitivist or Expressionist, accept greater abstraction or 'simultaneous and successive' depiction. Instead they pursue variation where it falls between projects, amount to the more traditional in Modernism, the more Modernist of tradition. In a longer study more would be made of the way such work teases tradition and period. For example, the middle ground may sometimes gauge where projects tire or tradition triumphs and in other ways may offer fresh starting points.

In Late Modernism significantly, the middle ground widens. 'Reciprocal Depiction' partially returns to single picture planes and objects against which to sample 'layout', 'traction' and 'interruption'. It relies upon tradition in this, but tradition now is not easily isolated or sampled on these terms, as noted, must contend with a middle ground and diminishing projection. In fact 'Reciprocal Depiction' more easily allows milder versions, or becomes an 'Interstyle', and uncomfortably inflates the middle ground. Works here range from the lean and linear 'Miserablism' of Frenchmen Bernard Buffet (1928-99) or Francois Gruber (1912-48) to the laboured plotting of Englishmen Euan Uglow (1932-2000) or Michael Andrews (1928-95) to

³⁹⁵ The author takes up some recent sculptors, photographers and Conceptual artists in the blog [Currentartpics](#).

the brittle bodily disproportions of Englishman Lucien Freud (b.1922) which find echoes in work by Philip Pearlstein (b.1924) and Alfred Leslie (b.1927) to the terse anecdotes and close-ups of Alex Katz (b.1927) the mythical and literary figures married to novel gesture and techniques in the work of Leon Golub (b.1922) Irving Petlin (b.1934) or Australian Sir Sidney Nolan (1917-92) as well as other, again comparable figures elsewhere.³⁹⁶

The impact of print sampling and end of period owe something to this diffusion. Post Modernism in turn, measures 'Bad' painting or Neo-Expressionism against just such compromise, settles for the cusp of Modernism as a starting point. Globalism's revival of genre also negotiates a middle ground; must find instance not too rare and non-traditional and such practice not only revises views of earlier work such as a Katz or Buffet, but also generates its own milder instances and rarer genres. A middle ground also arises for abstraction as styles and periods allow greater differentiation and compromise, and again there are many works and artists typical of this that a longer study would comfortably accommodate. However, having indicated enough of how they fit with this history, why such omissions are made, and having reviewed distinctive features to the history, compared them with rival versions, noted further advantages and insights, a conclusion now awaits only the reader's judgement.

³⁹⁶ For interesting revision of such work see Storr, *Modern art despite modernism*, New York, 2000.