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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA PS1	I . A . 2727

Art in the eighties: a look at 1983/85

This exhibition highlights the work of a selected group of artists practicing in the 1980's around the world. It is the first of three 'decade' shows that P.S.1 Contemporary Art Center will present to its audience in the course of this year.

Rather than organizing large survey shows, PS1 will present various 'points of view' on those decades. This exhibition is curated by Carolyn Christov-Bakargiev, senior curator at P.S.1, and will run from May 21st through September, 2000.

In the capitals of the art world, the early 1980's were ushered in within an explosive and optimistic atmosphere where a vibrant club scene joined urban graffiti. A "return" to painting, to the figurative and the subjective, was already present in the late 1970's in the early works of many of these "Eighties" artists. In the postmodern landscape of intertextuality, where originality, authenticity, modernity and 'progress' seemed no longer applicable, some American and European artists had in fact rejected minimalist and conceptual practices as well as the dematerialization of the art object so characteristic of the ephemeral work of the seventies. Signs were combined, re-used and overlapped in a new relativistic paradigm.

Parallel yet in opposition to this exuberant neo-expressionist art, other more theory-based works addressed the signs of the contemporary landscape through deconstruction and the persistence of critical consciousness. They worked through the ambivalence of one's desires for pictures and one's consciousness of living in a media-saturated environment where the image was felt to precede the 'real'. This 'pictures' generation continued post-conceptual methodologies and developed the negotiation of the personal and the public which had been the focus of earlier post-feminist theory. Fiction and the cinematic were engaged directly, anticipating some of the most interesting art of today.

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By the mid-1980's, a number of artists were developing this notion of appropriation art, already present in the 'pictures' generation, and re-addressing sculpture and materials of the contemporary landscape, as well as our relationship to objects and their images in the postmodern world. This 'simulation' art also dealt with systems of meaning and display. Soon it became the focal point of contemporary practice, and remained so throughout the latter part of the eighties, anticipating much recent art.

In Europe, architectural sculpture, often referring to models of interior or public spaces, developed as a counterpoint which played out the loss of the avant-garde, the loss of modern ideals and utopias as well as the need to re-engage in public space and memory.

On the margins of these forms of artistic practice, and under-recognized until the late 1980's, the mid-1980's were also characterized by a continuation of the legacy of *arte povera* and other 1960's art. These works dealt with politics, metaphor, memory and identity through assemblages, collages, performance and photo-based work as well as public art and projections. Major works in photography developed, as well as practices involving surveillance, narrative and the relationship between fiction and fact.

Around the world, artists were negotiating between the desire to take part in this international art discourse begun with Western modernity and the need to represent and create a hybrid culture which played out the paradoxes of a diasporic, post-colonial world.

This exhibition presents a number of engaging artworks from the years 1983/85 as a perspective focal point on a diverse field of practices defining different overlapping narratives of art, some full blown at the time, some merely beginning.

The exhibition will include work by Kiefer, Schnabel, Salle, Basquiat, Steinbach, Halley, Mucha, Schütte, Deacon, Kapoor, Trockel, Levine, Kruger, Sherman, Wodiczko, Dittborn, as well as early works by Hatoum and Kentridge, among others.

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P.S.1 Contemporary Art Center

22-25 Jackson Ave at 46th Ave
Long Island City, New York 11101
t: 718.784.2084 f: 718.482.9454
e: mail@ps1.org

PS1

Around 1984: a Look at Art in the Eighties

This exhibition brings together the work of a selected group of artists from different parts of the world who were practicing in the 1980's.

In the art centers of America and Europe, the early 1980's began with an explosive and re-energized atmosphere. In the postmodern landscape of intertextuality, where originality, authenticity, modernity and 'progress' seemed no longer applicable, some American and European artists had rejected minimalist and conceptual practices as well as the dematerialization of the art object so characteristic of the ephemeral work of the seventies. Signs were combined, re-used and overlapped in a new relativistic paradigm.

A "return" to painting, to the figurative and the subjective, was already present in the late 1970's in the early works of many of these "Eighties" artists. In mixing styles and references, they were rejecting the modernist dictate of innovation in order to feel free to embody previous fields of aesthetic research as the expression of the self.

Parallel yet in opposition to this exuberant neo-expressionist art, other more theory-based works addressed the signs of the contemporary landscape through deconstructive strategies and the renewal of the critical consciousness of the late sixties and early seventies. These artists addressed the ambivalence of their desire for pictures and their consciousness of living in an environment saturated by the technological and the media. They expressed the view that the image had come to precede the 'real'. This 'pictures' generation moved forward with conceptual methodologies and negotiated a relationship between the personal and the public, which had also been one focus of earlier post-feminist theory. Rooted in structuralism and semiology, as well as in psychoanalysis, some artists explored fiction, the cinematic gaze, and pleasure from the perspective of gender difference in society, anticipating some of the most interesting art of today.

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Influenced by the 'pictures' generation, by the mid-1980's, a group of young artists had developed a notion of 'appropriation art', re-addressing the relationship between sculpture, photography and painting and the new reality of the commodified landscape. They dealt with our relationship to objects and their disseminated images in the postmodern world. This 'simulation' art also dealt with systems of meaning and display.

In Europe, architectural sculpture, often referring to models of interior or public spaces, developed. This art expressed the loss of the avant-garde and the loss of modern ideals and utopias. It grew from the need to re-engage the audience with public space and memory.

Beyond these artistic practices, the mid-1980's were also characterized by a continuation by other artists of the legacy of *arte povera* and other 1960's art. These works dealt with politics, metaphor, and identity through assemblages, collages, performance activism and photo-based work as well as public art and projections. In some cases, the notion of autonomous subjectivity was disrupted by collective practice.

In many corners of the world, artists were negotiating between the desire to take part in this international art discourse that is an expression of Western modernity and their need to represent and create a hybrid culture which played out the paradoxes of a diasporic, post-colonial world.

This exhibition presents only some examples of engaging artworks of this broader discourse around 1984. The attempt is to create a focus at one point in time on a diverse field of practices reflecting different overlapping narratives of art, some full blown in 1984, some merely beginning.

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PS1

Operative
du style -
partide
+
analysis
free
from
scale
relationship

Around 1984: a look at art in the Eighties
An eighties timeline??
point of view

Art in the eighties: a look at 1983/85

brings together from all different countries parts of the world

This exhibition highlights the work of a selected group of artists practicing in the 1980s round the world. It is the first of three 'decade' shows that PS1 Contemporary Art Center will present to its audience in the course of this year.

remove from newspaper but in press release

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"Eighties" artists. In the postmodern landscape of intertextuality, where originality, authenticity, modernity and 'progress' seemed no longer applicable, some American and European artists had in fact rejected minimalist and conceptual practices as well as the dematerialization of the art object so characteristic of the ephemeral work of the seventies. Signs were combined, re-used and overlapped in a new relativistic paradigm.

1980s

In New York at the same time, in many urban centers

Parallel yet in opposition to this exuberant neo-expressionist art, other more theory-based works addressed the signs of the contemporary landscape through deconstruction and the persistence/renewal of critical consciousness. They worked through the ambivalence of one's desires for pictures and one's consciousness of living in a media-saturated environment where the image was felt to

late sixties and early 70s

their

addressed

their

deconstructive strategies

the view that

saturated by technological and media.

Grammar

These artists

media based

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Rooted in structuralism and semiology, as well as in psychoanalysis, some artists explored fiction, the cinematic gaze, and pleasure from the perspective of gender differences in society.

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What is Fiction - Story-telling Allegory

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expressed Beyond

Round the world, artists were negotiating between the desire to take part in the international art discourse begun with Western modernity and the need to represent and create a hybrid culture which played out the paradoxes of a diasporic, post-colonial world.

In many corners of the

This exhibition presents of a small number of the engaging artworks of the years 1983-86 as a perspective focal point on a diverse field of practices defining different overlapping narratives of art, some full blown at the time, some merely beginning.

in 1984

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tempor focus at one point in time

referring

around 1984

from 1984 1983, 1984, and 1985

The attempt is

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photography and painting

vague

had developed

the relationship between

two dimensional dissemination

the audience

the late 1980s

in the so-called Western art world

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To: Alanna, CCB, TF
From: Anthony

Re: 80s Newspaper

PROPOSAL

The **1984-85 Newspaper** would include

- Images of works in the show
- Artist statements made in 1984-5
- Excerpts from interviews done in 1984-5
- A general curatorial essay
- Transcripts of interviews done *now* by Carolyn
- Short essays on important trends of the time that are not covered in the show (graffiti art....)
- Inter-mixed among these "articles" would be short articles or "blurbs" on the significant political/economic/cultural/medical/technological events or developments of 1984-5.

This will bring out the relevance and connections between the art world and the social world.

- An artist in the show could be asked to be active in the design of the newspaper.

The newspaper could be free to the public

SEE ATTACHED SAMPLE, USING GREATER NEW YORK ARTISTS AS
EXAMPLES

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For: Larissa, Lissa, Juliette, Anthony
From: Carolyn, Charlotte
MEMO: Information about "The Eighties" show
(this is not an official text for whatever use...)

The 1980s remain in the public consciousness as the decade of the "return" of painting, of the figurative and the subjective. Furthermore, the reading of the history of the 1980s mainly focuses on the New York art scene. This basic interpretation is encountered by numerous and often marginal art practices that now appear to be essential to the comprehension of the art of the 1990s.

Therefore this exhibition, through the presentation of a small number of the engaging artworks of the 1980s, focuses on the years 1983/85 as a structural point of view on a diverse field of practices defining different narratives, some full blown at the time, some merely beginning.

As far back as the late 1970s, Graffiti art was made on New York subway cars. The East Village galleries and club scene burgeoned by the early 1980s.

Furthermore, the New Painting of the 1980s (Neo-Expressionism, Transavantguardia) was defined in Europe and in America as a general tendency as early as 1980/81 with group exhibitions such as *Aperto '80* (Venice Biennial), *A New Spirit in Painting* (London, 1981), *New York – New Wave* (PS1, New York, 1981), *Westkunst-Heute* (Köln, 1981), and *Zeitgeist* (Berlin, 1982). Schnabel, Salle, Cucchi, Clemente, Kiefer were all exhibiting at the same time.

By 1984, however, different impulses were developing with a renewed attention to sculpture, architecture, the media, signs and objects. Based on the postmodernist critique of the early 1980s, **these practices were concerned with the construction and deconstruction of cultural representations and have renewed the function of allegory by using forms shaped by social and political conditions.**

Already present in the "Pictures" generation of artists (Prince, Sherman, Kruger), "simulation" and "appropriation" art developed in installations and photography-based works, mainly in the United States.

Referring instead to fiction, loss and absence, architectural sculpture developed more quickly in Europe with the work of Ettore Spalletti, Thomas Schütte, Reinhard Mucha, Jan Verduyck, Juan Muñoz, Franz West.

This new, post-conceptual art was present in group exhibitions such as *Von Hier Aus* (Düsseldorf, 1984), *Damaged Goods* (New Museum, New York, 1986), and *Art and its double* (Barcelona, 1986).

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Alongside these new impulses, socially-engaged art practice based on identity politics, as well as post-feminist thought and practice were already present, as was indicated by exhibitions such as *Difference, on representation and sexuality* (new Museum, New York, 1984), including works by Mary Kelly, Judith Barry, Sherrie Levine, Barbara Kruger.

Round the world, by 1984, others things were happening. In Chile, Eugenio Dittborn began his aeropictures. In Capetown, the defining exhibition *Tributaries* was held, and was including drawings by William Kentridge. In London, while new British sculpture was being made by Tony Cragg, using urban detritus and found plastics, diasporic identities coalesced in works by artists such as Mona Hatoum. **These marginal practices announced the multiculturalism that would dominate the 1990s art scene.**

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ADAMS Dennis
BARRY Judith

BASQUIAT Jean-Michel
BIRNBAUM Dara
CALLE Sophie

CLEGG & GUTTMAN

CLEMENTE Francesco

CRAGG Tony
CUCCHI Enzo

DANIELS Rene

DEACON Richard
DITTBORN Eugenio
DURHAM Jimmie
EAST VILLAGE
FANI-KAYODE Rotimi
FISCHLI Peter & WEISS D
FORG Gunther

FRITSCH Katherina
GOBER Robert
GRAHAM Rodney
GROUP MATERIAL
HALLEY Peter

HAMMONS David

HARING Keith
HATOUM Mona

HILL Gary
HILLER Susan

HOLZER Jenny

JANTJES Gavin
KABAKOV Ilya

KAPOOR Anish

KAWAMATA Tadeshi
KELLY Mary

KELLEY Mike

KENTRIDGE William

KIEFER Anselm

KIPPENBERGER Martin
KOLBOWSKI Silvia
KOONS Jeff

KRUGER Barbara

LAIB Wolfgang

LAVIER Bertrand

LEIRNER Jac
LEVINE Sherrie

MUCHA Reinhard

MUNOZ Juan
ONTANI Luigi
OSORIO Pepon

OURSLER Tony
PIPER Adrian

PRINCE Richard

SALLE David

SCHNABEL Julian
SCHUTTE Thomas

SHERMAN Cindy
SPALLETTI Ettore
STEINBACH Haim

STRUTH Thomas
TROCKEL Rosemarie
TUNGA

VERCRUYSSSE Jan
WALL Jeff
WEST Franz

WODICZKO Krzysztof

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1980s

A hypertextual structure, with many different 1980s shows from different cultural perspectives. Some intersections. Also, works from the 1980s of artists not necessarily emerged in the 1980s showing how their work dialogues or develops in reaction/relation to younger artists' work. Get out of the 'generation' trap, and rather address issues of the 1980s

Postmodernism, intertextuality

- neo expressionism
- Carr village clubs, etc...
- Appropriation - simulation art 84/85 transition + Pictures generated
- "Difference" (gender, etc...)
- Architectural sculpture, etc.. in Europe.
- Brazil: Tunga, Weiner.... group in 89
- Britain: a/ro-asian art
- Russia (with Pliniano, etc...)
- a bit later.

C. Owens
N. Mupfauze
D. Cameron

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document

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in the postmodern world. This 'simulation' art also dealt with systems of meaning and display ~~and~~ ^{and soon it} ~~the new art~~ ^{became the focal point of contemporary practice throughout}

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PS1

Art in the eighties: a look at 1983/85

This exhibition highlights the work of a selected group of artists practicing in the 1980s round the world. It is the first of three 'decade' shows that PS1 Contemporary Art Center will present to its audience in the course of this year.

Rather than organizing large survey shows, PS1 will present various 'points of view' on those decades. This exhibition is curated by Carolyn Christov-Bakargiev, Senior curator at PS1, and will run from May 21st through September, 2000.

In the capitals of the art world, The early 1980s were ushered in by an explosive and optimistic atmosphere where a vibrant club scene joined urban graffiti. A "return" to painting, the figurative and the subjective, was already present in the late 1970s in the early works of many of these "Eighties" artists. In the postmodern landscape of intertextuality, where originality, authenticity, modernity and 'progress' seemed no longer applicable, some American and European artists had in fact rejected minimalist and conceptual practices as well as the dematerialization of the art object so characteristic of the ephemeral work of the seventies. Signs were combined, re-used and overlapped in a new relativistic paradigm.

Parallel yet in opposition to this exuberant neo-expressionist art, other more theory-based works addressed the signs of the contemporary landscape through deconstruction and the persistence of critical consciousness. They worked through the ambivalence of one's desires for pictures and one's consciousness of living in a media-saturated environment where the image was felt to

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precede the 'real'. This 'pictures' generation continued post-conceptual methodologies and developed the negotiation of the personal and the public which had been the focus of earlier post-feminist theory. Fiction and the cinematic were engaged directly, anticipating some of the most interesting art of today. By the early to mid-1980s, younger artists developing this notion of 'appropriation art', already present in the 'pictures' generation, were re-addressing sculpture, materials of the contemporary landscape as well as our relationship to objects and their images in the postmodern world. This 'simulation' art also dealt with systems of meaning and display.

In Europe, architectural sculpture, often referring to models of interior or public spaces, developed as a counterpoint which played out the loss of the avant-garde, the loss of modern ideals and utopias as well as the need to re-engage in public space and memory.

On the margins of these forms of artistic practice, and under-recognized until the late 1980s, the mid-1980s were also characterized by a continuation of the legacy of arte povera and other 1960s art. These works dealt with politics, metaphor, memory and identity through assemblages, collages, painterly, performance and photo-based work.

Round the world, artists were negotiating between the desire to take part in the international art discourse begun with Western modernity and the need to represent and create a hybrid culture which played out the paradoxes of a diasporic, post-colonial world.

This exhibition presents of a small number of the engaging artworks of the years 1983/85 as a perspective focal point on a diverse field of practices defining different overlapping narratives of art, some full blown at the time, some merely beginning.

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ADAMS Dennis
BARRY Judith

KRUGER Barbara

BASQUIAT Jean-Michel
BIRNBAUM Dara
CALLE Sophie

LAIB Wolfgang

LAVIER Bertrand

CLEGG & GUTTMAN

LEIRNER Jac
LEVINE Sherrie

CLEMENTE Francesco

MUCHA Reinhard

CRAGG Tony
CUCCHI Enzo

MUNOZ Juan
ONTANI Luigi
OSORIO Pepon

DANIELS Rene

DEACON Richard
DITTBORN Eugenio
DURHAM Jimmie
EAST VILLAGE
FANI-KAYODE Rotimi
FISCHLI Peter & WEISS D
FORG Gunther

OURSLEER Tony
PIPER Adrian

PRINCE Richard

SALLE David

SCHNABEL Julian
SCHUTTE Thomas

FRITSCH Katherina
GOBER Robert
GRAHAM Rodney
GROUP MATERIAL
HALLEY Peter

SHERMAN Cindy
SPALLETTI Ettore
STEINBACH Haim

STRUTH Thomas
TROCKEL Rosemarie
TUNGA

HAMMONS David

HARING Keith
HATOUM Mona

VERCRUYSSSE Jan
WALL Jeff
WEST Franz

HILL Gary
HILLER Susan

WODICZKO Krzysztof

HOLZER Jenny

JANTJES Gavin
KABAKOV Ilya

KAPOOR Anish

KAWAMATA Tadeshi
KELLY Mary

KELLEY Mike

KENTRIDGE William

KIEFER Anselm

KIPPENBERGER Martin
KOLBOWSKI Silvia
KOONS Jeff