

Key dualities comparing Classicism (realism and mannerism) and Postmodernism

master narratives, classic origin myths / local narratives, counter-myths of origins

unified theories possible / localized and contingent theories only

myths of social and cultural unity / pluralism, disunity

progress through science and technology / skepticism, neo-Luddism, New Age religions

individualism and stable self / fragmented, decentered self, multiple conflicting identities

hierarchy and order / carnival, fragmentation

depth valued over surface / surface as value, play of images as meaning

photography → crisis in representation / simulation = the new real

reality exists beyond language; aura of originality / hyperreality, simulacra; images with no prior original; "as seen on TV" more powerful than unmediated experience

high versus low culture / collapse of that distinction; hybridization

mass culture, mass marketing / niche marketing, target audiences

art as unique object produced by a single artist and conforming to standards of taste and value / art as process, performance, rather than product; art as intertextual; recycling; bricolage, etc.

critical confidence → interpretation / individual reading → critical solipsism

mastery of knowledge, the encyclopedia / information overload, the interweb, Wikipedia

mass communication through broadcast TV / interactive, client-curated media

seriousness of purpose, middle-class earnestness / play, irony, subversion

clear generic boundaries / hybridity, recombination, pastiche

New York / LA and Las Vegas (simulacra)

organic and mechanical clearly defined / the cyborg

phallic view of sexual difference / androgyny, queerness, porn style mixed with mainstream