

Possible artists

Globalization and themes

Dr. Mariana Smith

(prepared for Dr. JY Zhou's GIS 3673 Understanding Global Learning)

1. Global self-aware: citizenship education



http://www.saatchigallery.com/artists/zhang_xiaogang.htm

Inspired by family photos from the Cultural Revolution period, as well as the European tradition of surrealism, Zhang Xiaogang's paintings engage with the notion of identity within the Chinese culture of collectivism. Basing his work around the concept of 'family' – immediate, extended, and societal – Xiaogang's portraits depict an endless genealogy of imagined forebears and progenitors, each unnervingly similar and distinguished by minute difference.

Zhang Xiaogang



Ai Weiwei, Sunflower Seeds , Tate, 2011

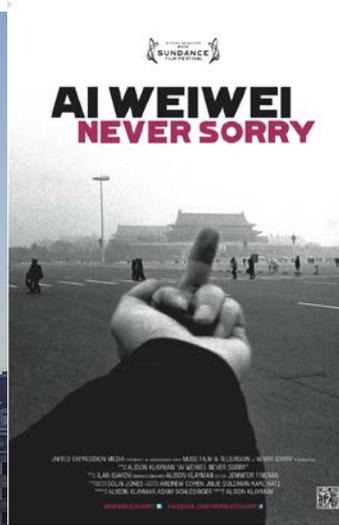
<http://www.aiweiseeds.com/about-ai-weiseeds-sunflower-seeds>





a man called [Maximo Caminero has smashed an artwork by Ai Weiwei](#), one of the most famous artists of this century and a hero to many for his defiance of the Chinese state. Caminero's proclaimed motive – that the [Perez Museum in Miami](#) should be showing local, not global, art – is pretty, but he has accidentally punched a massive hole in the logic of contemporary art.

For the "vase" that was smashed is actually a Han dynasty urn that Ai Weiwei "appropriated" for his own art by painting on it. The Han era in China was contemporary with the Roman Empire in the west. In other words, this is a major antiquity made by a Chinese artisan [roughly 2,000 years ago](#). But that's not why the urn is valued at \$1m or why its destruction is world news.



[Ai Weiwei](#) has produced a five-column installation on the facade of Berlin's [Konzerthaus](#), a collection of 14,000 life vests from refugees who landed on the Greek Island of Lesbos after battling the Mediterranean Sea from Turkey. Ai hopes the bright orange installation draws attention to the hundreds of refugees that are trying to reach Europe each day, over [400 of whom have died](#) attempting the same journey since the beginning of the year.

Yinka Shonibare



https://www.brooklynmuseum.org/exhibitions/yinka_shonibare_mbe

UK-based Nigerian artist Yinka Shonibare MBE. Shonibare's artwork explores contemporary African identity and its relationship to European colonialism through painting, sculpture, installation, and moving image. Shonibare is best known for his work with visual symbols, especially the richly patterned Dutch wax fabric produced in Europe for a West African market that he uses in a wide range of applications. His tableaux of headless mannequins costumed in this fabric evoke themes of history and its legacy for future generations.

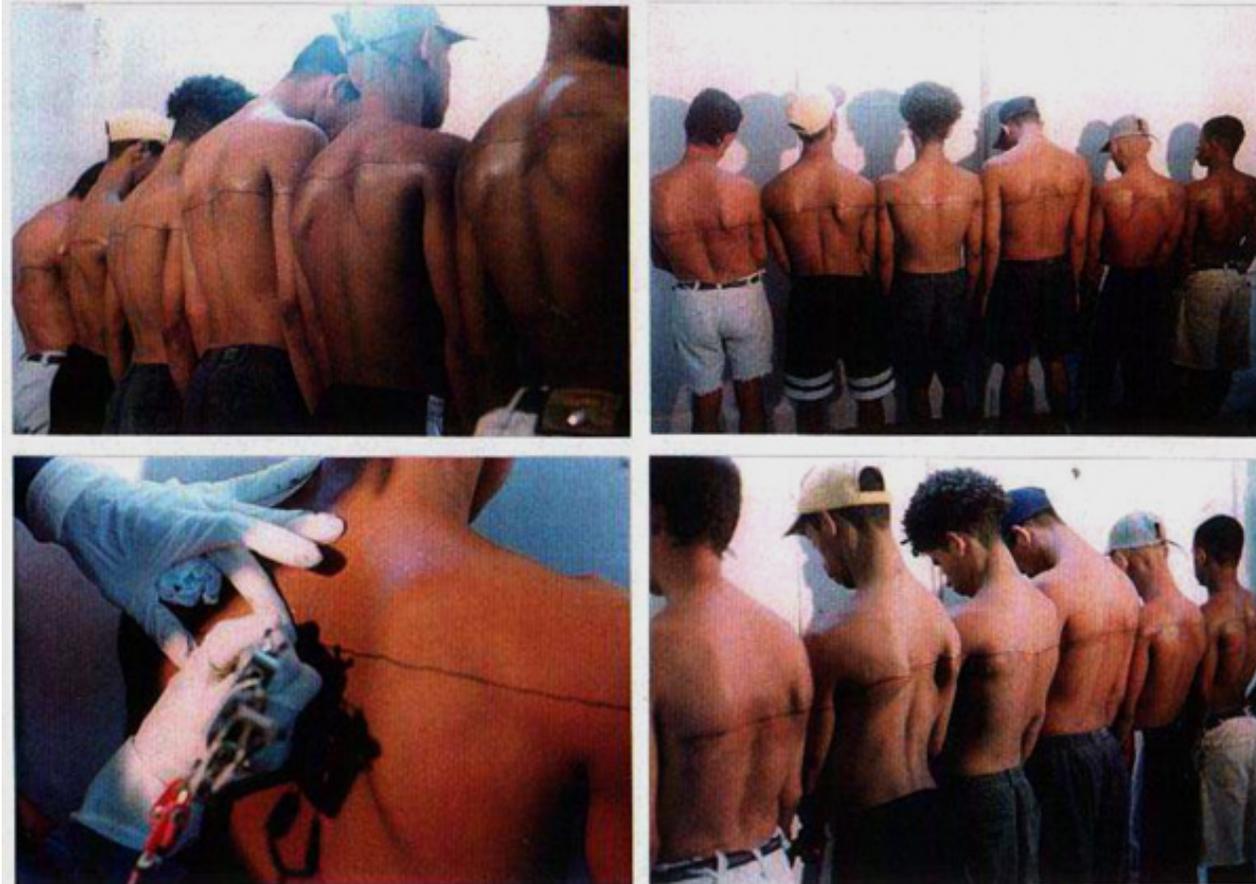


Originally created in 2009 in honor of the Newark Museum's Centennial, *Party Time: Re-imagine America* is a major site-specific installation by internationally acclaimed artist Yinka Shonibare MBE.

In this opulent interior, the artist has staged an imagined scene of a late nineteenth century dinner party midway through a multi-course feast. Eight headless figures, dressed in period costume made from the artist's signature "Dutch wax" fabric, are seated around an elaborately set table as a servant appears bearing the main course, a peacock served on a silver platter. The animated body language of the guests suggests a moment in which proper Victorian etiquette has been cast away as an indulgent celebration of prosperity tips toward misbehavior and even debauchery. Referencing the discrepancy of wealth generated by turn-of-the-century enterprise, this scene of self-indulgence prompts comparison with our contemporary culture of greed and material excess.

Santiago Sierra

<http://www.tate.org.uk/art/artworks/sierra-160-cm-line-tattooed-on-4-people-el-gallo-arte-contemporaneo-salamanca-spain-t11852>



160 cm Line Tattooed on 4 People ... is a video documenting an action that took place at El Gallo Arte Contemporáneo in Salamanca, Spain in December 2000.

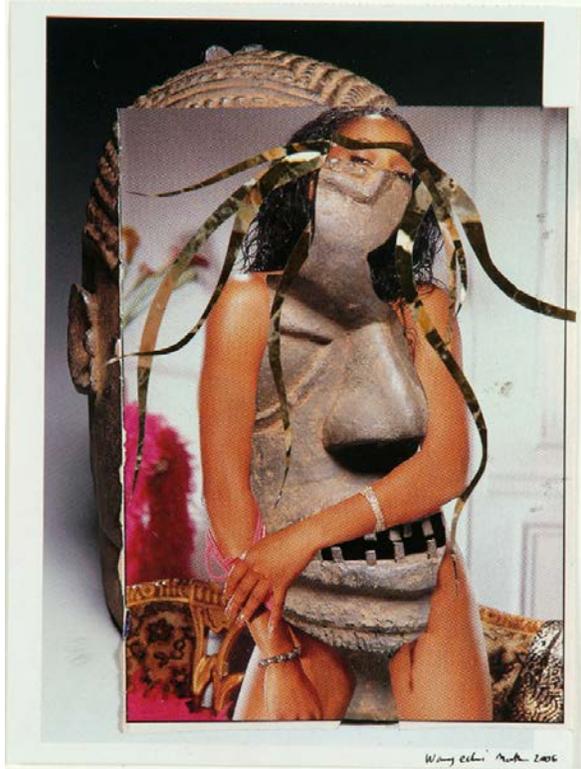
The artist's text explains: 'Four prostitutes addicted to heroin were hired for the price of a shot of heroin to give their consent to be tattooed. Normally they charge 2,000 or 3,000 pesetas, between 15 and 17 dollars, for fellatio, while the price of a shot of heroin is around 12,000 pesetas, about 67 dollars.' (Quoted from the artist's text accompanying the video.)

It shows the women – two blonde and two dark haired – arrive in the space and take up positions, naked from the waist up and with their backs towards the camera, straddling black bentwood chairs. During the action they move constantly, chatting, laughing, smoking, turning to look behind them, curiously watching the female tattoo artist and commenting on her processes

Santiago Sierra – 250 cm line tattooed on six paid people (1999).

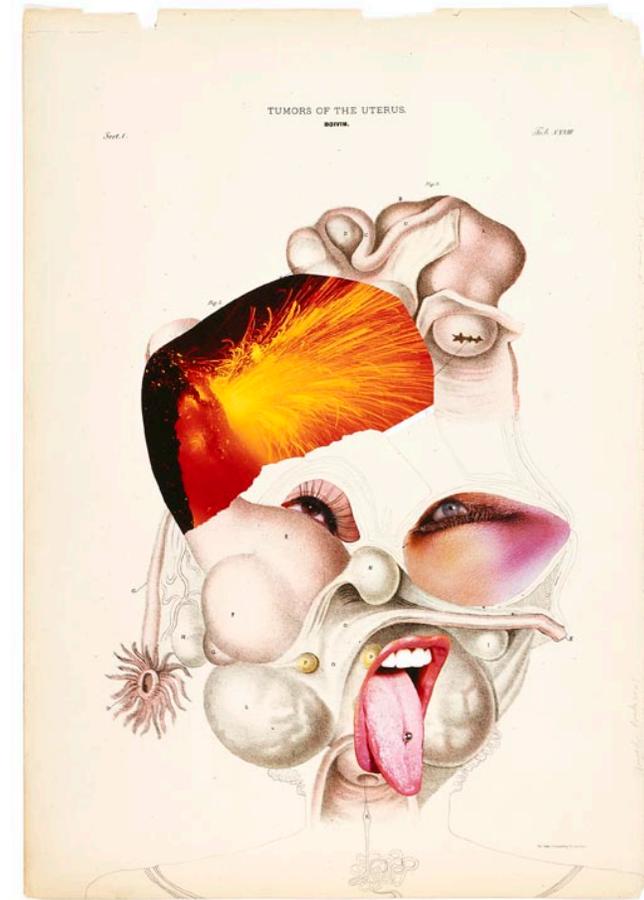
\$30 to six unemployed man in Cuba for tattooing a single continuing line on their backs.

Wangechi Mutu



Wangechi Mutu, Kibaba Original, 2012, mixed media,

https://www.brooklynmuseum.org/exhibitions/wangechi_mutu/?gclid=CjwKEAjwlrnNBRDMpojB0peDk0YSJACkpTg8Wg1v-Z96V1sxlbiXKGN81uuyM4A8zVp69-h4tHAqhRoClnPw_wcB



Histology of the Different Classes of Uterine Tumors, 2006

Digital prints and mixed media collage
1 of 12 works, 23 x 17 inches each

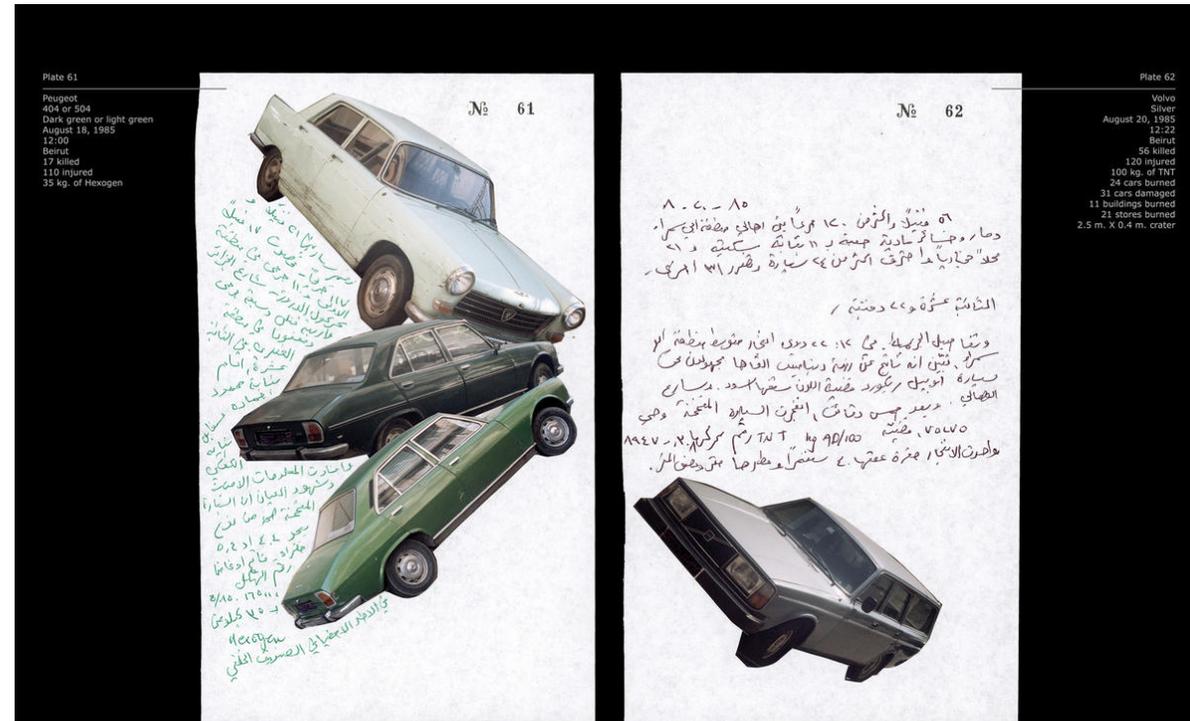
Wangechi Mutu: A Fantastic Journey

- Brooklyn-based artist. Spanning from the mid-1990s to the present, the exhibition unites more than fifty pieces, including Mutu's signature large-scale collages as well as video works, never-before-seen sketchbook drawings, a site-specific wall drawing, and sculptural installations.
- Born in Nairobi, Kenya, Mutu scrutinizes globalization by combining found materials, magazine cutouts, sculpture, and painted imagery. Sampling such diverse sources as African traditions, international politics, the fashion industry, pornography, and science fiction, her work explores gender, race, war, colonialism, global consumption, and the exoticization of the black female body. Mutu is best known for spectacular and provocative collages depicting female figures—part human, animal, plant, and machine—in fantastical landscapes that are simultaneously unnerving and alluring, defying easy categorization and identification. Bringing her interconnected ecosystems to life for this exhibition through sculptural installations and videos, Mutu encourages audiences to consider these mythical worlds as places for cultural, psychological, and socio-political exploration and transformation.

Walid Ra'ad

- Walid Raad's work includes photography, installation, performance, video, literary essays and textual analysis. His work is concentrated on documentary theory and practice and much of his work revolves around the Lebanese civil wars and the Arab-Israeli conflict. *The Atlas Group* is a fifteen-year project spanning between 1989 and 2004 and is centered on the contemporary history of Lebanon, with particular emphasis on the Lebanese wars of 1975-1991. He holds a PhD in Visual and Cultural Studies from the University of Rochester. Raad was born in Chbanieh, Lebanon and now lives in Beirut and New York.

- <http://pier24.org/lecture/walid-raad/>



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APPENDIX

الانجليزية هي لغتنا
 لغة البراعة عندنا
 اللغة التي سنسبها
 استعملت اسلوباً تاريخياً
 بين سنوات ١٨٥٥ و ١٩٠٠

الطابعون في العصورنا
 شغلوا في من المادحة
 في العود التي استعملت الصنع

الانجليزية هي لغتنا
 لغة البراعة عندنا

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2. Perspective taking: stereotype of Americans

Jenny Holzer

While her subversive work often blends in among advertisements in public space, its arresting content violates expectations. Holzer's texts—such as the aphorisms “Abuse of power comes as no surprise” and “Protect me from what I want”—have appeared on posters and condoms, and as electronic LED signs and projections of xenon light. Holzer's recent use of text ranges from silk-screened paintings of declassified government memoranda detailing prisoner abuse to poetry and prose in a sixty-five-foot-wide wall of light in the lobby of 7 World Trade Center, New York.



<https://art21.org/artist/jenny-holzer/>

Barbara Kruger



"I'm trying to deal with ideas about histories, fame, hearsay, and how public identities are constructed." - Barbara Kruger.





Enrique Chagoya



<http://sfelectricworks.com/artists/chagoya/index.html>

Enrique Chagoya, *American Primitive in Paris*, detail, 1999, mixed media on paper, 12 × 120 inches. All images courtesy George Adams Gallery.



Enrique Chagoya, "El Cruce 1", "The Crossing 1", 1994



Enrique Chagoya, *The Illegal Aliens Guide to Somewhere Over the Rainbow*, 2010
Lithograph, 24.75" x 40.75", edition of 30



Richard Misrach/Guillermo Galindo

<http://bordercantos.com/>

Border Cantos

In this unusual artistic collaboration, photographer Richard Misrach and experimental composer Guillermo Galindo joined the forces of their respective media to document the unseen, human reality of the US-Mexico borderlands.



Richard Misrach

Wall, East of Nogales, Arizona, 2015, Pigment print, 60 × 80"



Guillermo Galindo

Zapatello, 2014

Found tire, found leather shoe,
found nylon glove, found Border
Patrol targets, rawhide, bull
horn, horn, and wood
70 × 30 × 76 inches



Effigies



Duane Hanson

http://www.saatchigallery.com/artists/artpages/duane_hanson_woman_stroller.htm

Since the early 1970's Duane Hanson has been making startlingly lifelike sculptures of middle America accomplished through a complex process of casting from live models, recreated in bronze or fibreglass resin. Duane Hanson said: 'I like the physical burdens this woman carries. She is weighted down by all of her shopping bags and purchases, and she has become almost a bag herself. She carries physical burdens – the burdens of life, of everyday living. But initially, it's quite a funny sculpture'.

The insistence on the irreplaceability of each person, and on the dignity to be accorded to those who are usually overlooked or spurned as ordinary are central to Duane Hanson's art and humanitarian vision.

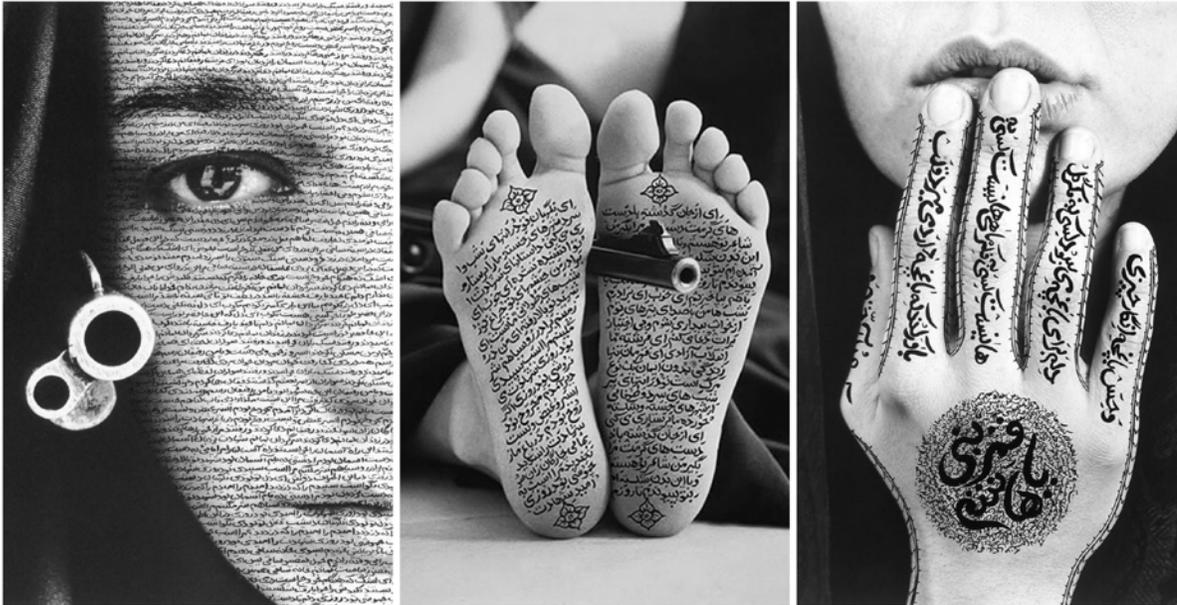


Young Shopper
1973
polyester and fibreglass, polychromed in oil, with accessories
life size



Tourists II
1988
fibreglass and mixed media, with accessories
life size

3. Cultural diversity: modern art



Shirin Neshat

<https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-europe/a/neshat-rebellious>

Chris Ofili

<https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-europe/a/chris-ofili-the-holy-virgin-mary>

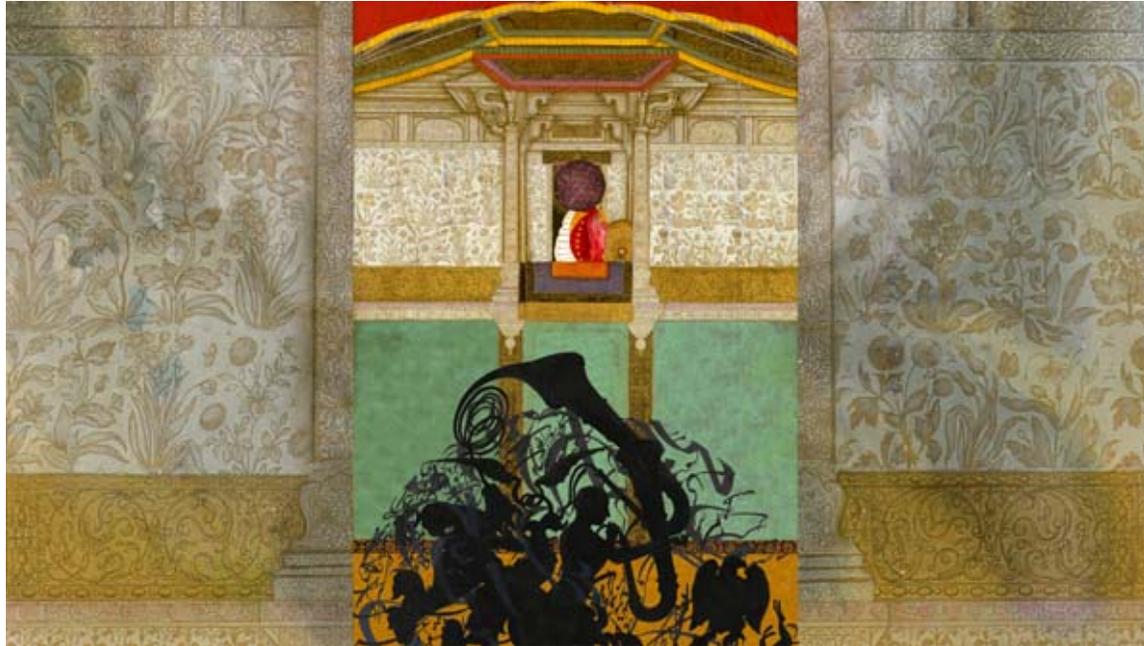
In October of 1999, *Sensation* opened at the Brooklyn Museum of Art, where it was Chris Ofili's iconic painting, *The Holy Virgin Mary* that incited the most heated debate. Mayor Rudy Giuliani threatened to close the city-funded institution on the grounds that this artwork was offensive to religious viewers. Two months later, the painting, which rests upon two large balls of elephant dung, was desecrated by an elderly visitor who smeared white paint over its surface, claiming that the image was "blasphemous."

Title: *The Holy Virgin Mary*



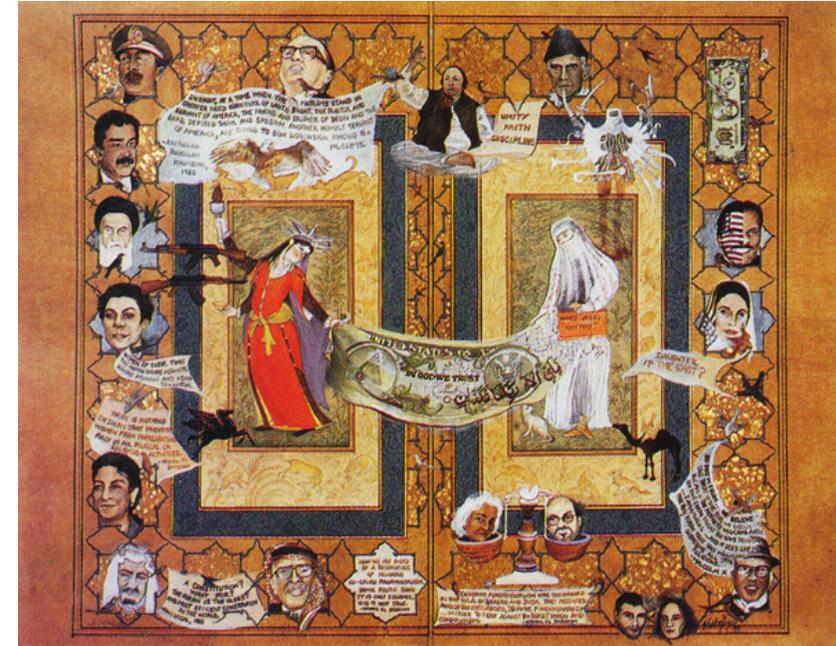
Shahzia Sikander

Shahzia Sikander's hybrid, hypnotic works are inspired by her study of manuscript illuminations in her native Pakistan and elsewhere



An officer of the East India Company appears in a Mughal court
a still from the HD video animation *The Last Post*, 2010.

<https://vimeo.com/48086732>



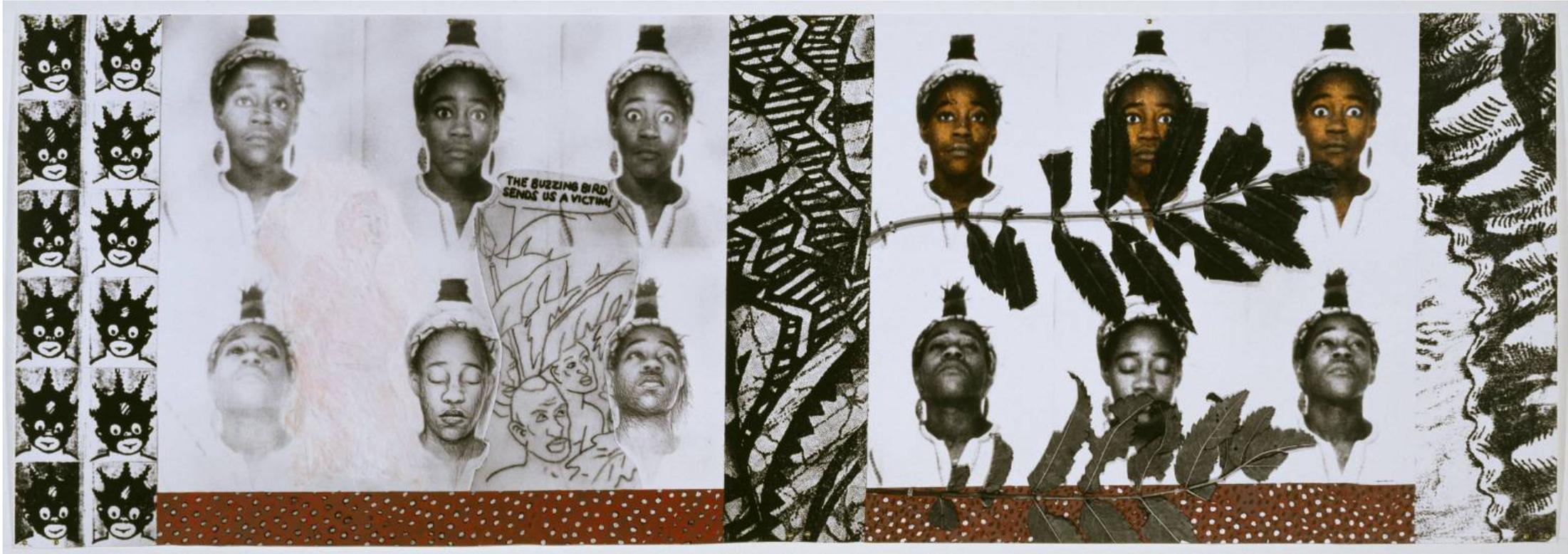
The Resurgence of Islam

vegetable pigment, watercolor, tea wash on hand-prepared wasli paper, 15¾ x 19¾ inches. 1999,

4.

Social and Personal responsibility: diaspora

- <https://africa.si.edu/exhibits/passages/enter.html>
- *Ethiopian Passages* brings together the artworks of 10 contemporary artists working within the diaspora. Their creative approaches, chosen media, artistic narratives and personal histories are eclectic, but they all share an attachment to Ethiopia. Perhaps more than any other group of African peoples in the last part of the 20th century, Ethiopians embarked on journeys, both near and far, fleeing difficult circumstances at home. As heirs to significant artistic traditions, Ethiopian diaspora artists have continued to contribute innovative artistic visions to the world.



Sonia Boyce

[From Tarzan to Rambo: English Born 'Native' Considers her Relationship to the Constructed/Self Image and her Roots in Reconstruction](http://www.tate.org.uk/art/artworks/boyce-from-tarzan-to-rambo-english-born-native-considers-her-relationship-to-the-t05021) 1987

<http://www.tate.org.uk/art/artworks/boyce-from-tarzan-to-rambo-english-born-native-considers-her-relationship-to-the-t05021>

Mona Hatoum

- <http://www.aljadid.com/content/between-heaven-hell-contemporary-art-middle-eastern-diaspora>
- <http://www.artreoriented.com/exhibitions/mona-hatoum-turbulence>
- Suspended, 2011
- In her installation titled Suspended, a room full of swings initially evokes a playful atmosphere but, upon closer inspection, Hatoum has placed a randomly chosen map on each swing, representing the precariousness of war and randomness of its victims.



Miguel Aragon

<http://aragonmiguel.com/>

Born and raised in Ciudad Juárez, México; Miguel A. Aragón now lives and works in New York City, USA; he is an Assistant Professor of Art at the CUNY College of Staten Island.



Retratos de pérdida por el Narcotráfico,
Hand drill and laser cut, 2010-2016

Xu Bing



- <http://www.smithsonianmag.com/arts-culture/chinas-artistic-diaspora-41622187/>
- <http://magazine.art21.org/2012/02/10/ink-contemplating-nicotine-xu-bings-tobacco-project/#.Wa9d6lqQyRs>
- <http://www.nytimes.com/2011/05/20/arts/20iht-Xu20.html?mcubz=0>

Mr. Xu emigrated to the United States in 1990 and did not move back to China until 2008, when he was appointed vice president for international relations at the Central Academy of Fine Arts, known as CAFA. Since then, he has been looked to as a cross-cultural spokesman, a role he seems to wear uneasily.

Just before his trip to London, Mr. Xu stopped by Hong Kong for a university lecture that happened to take place the same week that protests erupted over Ai Weiwei, a fellow artist who was arrested in April. In Hong Kong, which allows demonstrations that would be barred on the mainland, local artists illuminated images of Mr. Ai onto the walls of government buildings, a move criticized by the People's Liberation Army.

Book from the sky

1991



<https://www.pbs.org/wgbh/cultureshock/flashpoints/visualarts/xubing.html>



“The cigarette tiger rug”
is just one of the many tobacco-related artworks in Xu Bing’s latest collection, which explores themes from global trade, marketing and packaging of one of the world’s most controversial commodities.

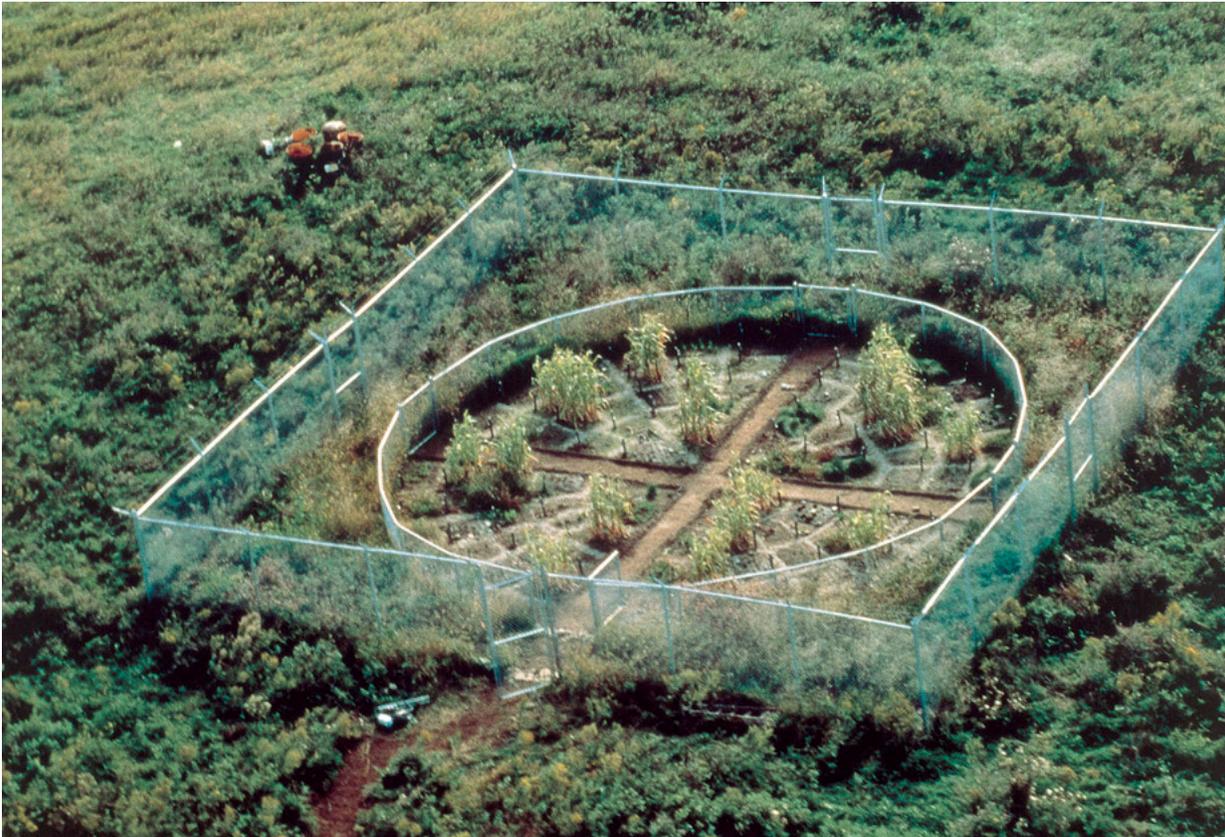
5. Global System: elderly care

- <https://art21.org/watch/art-in-the-twenty-first-century/s5/compassion/>

6. Applying the knowledge: environmental issues

- <https://www.theguardian.com/world/2015/jun/13/climate-change-activists-occupy-tate-moderns-turbine-hall>
- <http://www.widewalls.ch/environmental-artists/robert-morris/>
- **Environmental artists** have been praised not only for great works they create, but also for raising awareness about environmental problems our planet faces... Environmental art is a very broad term, and it includes a number of different practices and movements. [Land art](#), Earth art, Sustainable art, [Conceptual Art](#) – these are only a few movements that can be described as environmental art as well.

6. Applying the knowledge: environmental issues



<http://melchin.org/oeuvre/revival-field>

Artist: Mel Chin

Title: *Revival Field: Pig's Eye Landfill*

Medium: n/a

Size: n/a

Date: 1991–93

Source/Museum: St. Paul, Minnesota

- <http://melchin.org/oeuvre/the-extraction-of-plenty-from-what-remains-1823>
- **The Extraction of Plenty From What Remains: 1823-**
- 1989
wood, plaster, pulverized sandstone, whitewash, steel, banana tree fibers, mud, coffee, blood, Honduran mahogany
12 feet x 8 feet 9 inches x 5 feet 8 inches
- Two “broken,” full-scale replicated White House columns compress a barren horn of plenty. The cracks that crown each column are silhouetted signatures of ten U.S. presidents (from Monroe to Reagan) who have authorized policies of devastating consequences for the countries of Central America. The cornucopia is made of materials synonymous with that area of the world (banana, mahogany and coffee) and is bathed in a mixture of coffee, mud, and blood

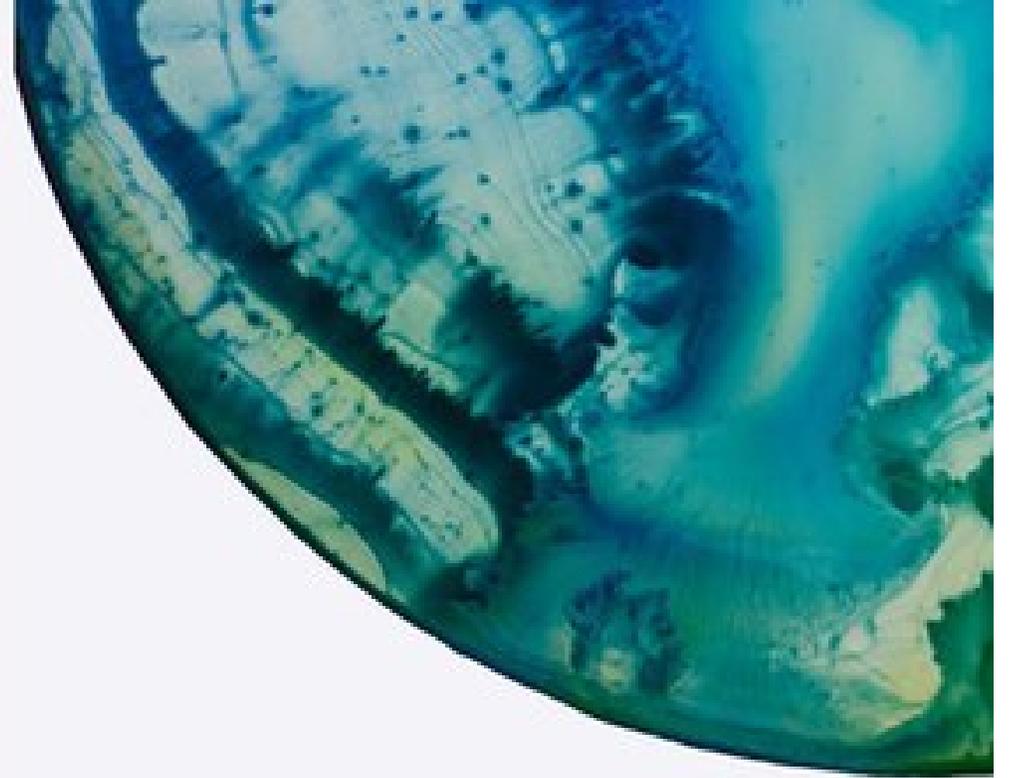


John Sabraw

<https://www.youtube.com/watch?v=uJv6WtfxLUk>

Sabraw worked with environmental engineer Guy Riefler, a fellow Ohio University professor, on creating paint from the hazardous waste. The team takes samples from the most polluted areas in the Ohio river mine run off, neutralizes the pH, then separates the concentrated iron from the clean water. As Kalliopi Monoyios reported for Scientific American last month, one goal of the project is to see if there's a way that remediation could pay for itself through a sustainable product. Iron oxide pigments include familiar names like ochre, sienna, and umber, whose use dates back tens of thousands of years. In theory, production of pigments from the toxic sludge on a large scale could be marketable and support the removal of the pollutants as its own industry.





Alexis Rockman

Astutely aware of nature displays, with which he grew up visiting New York's American Museum of Natural History, Mr. Rockman also turned to 19th-century landscapes, sci-fi movies and vernacular culture. His best-known works are sweeping narratives in tune with the ecological movement.





Olafur Eliasson

- <http://icewatchparis.com/>
- Twelve immense blocks of ice, harvested as free-floating icebergs from a fjord outside Nuuk, Greenland, were arranged in clock formation at the Place du Panthéon, where they melted away from 3 to 12 December 2015, during COP21.
- Ice weight: 80 tonnes



UN Security Council Takes Aim at ISIS Antiquities Trafficking

by [Benjamin Sutton](#) on February 17, 2015

The Decumanus Maximus at the UNESCO World Heritage Site of Palmyra in the Syrian desert, which has been targeted by looters. (photo by Bernard Gagnon via Wikimedia Commons)





Artifacts thought to be from the ancient Sumerian city of Lagash, in northern Iraq, seized by the Bulgarian police in 2015. International organizations are stepping up efforts to suppress the market for looted antiquities in hopes of cutting off incentive to supply them.

Credit Laura Boushnak for The New York Times