

CH. 31

107

DATE DUE: _____

THEME: INNOVATION and EXPERIMENTATION

FOCUS: Nauman's *The True Artist Helps the World by Revealing Mystic Truths*, Paik's *Electronic Superhighway*, Viola's *The Crossing*

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-united-states/a/nauman-the-true-artist-helps-the-world-by-revealing-mystic-truths>

ONLINE ASSIGNMENT:

<http://americanart.si.edu/collections/search/artwork/?id=71478>

ONLINE ASSIGNMENT: <http://www.smithsonianmag.com/videos/category/101-objects/101-objects-electronic-superhighway/>

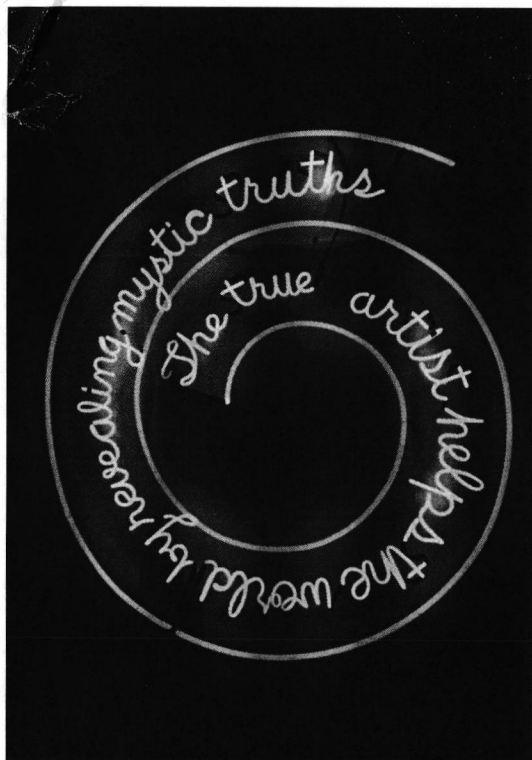
ONLINE ASSIGNMENT: <http://imagejournal.org/page/journal/articles/issue-26/morgan-the-visual-arts>

READING ASSIGNMENT: KLEINER, pp. 937-938, 971

POWERPOINT: INNOVATION and EXPERIMENTATION:

CONCEPTUAL and VIDEO ART (Nauman, Paik, and Viola)

From the 1960s onward, many avant-garde artists embraced technologies previously unavailable in their attempt to find new avenues of artistic expression. In using new media, artists often maintained that the "artfulness" of art lay in the artist's idea. They regarded the idea, or concept, as the defining component of the artwork. Discuss ways in which the following works experiments with new materials or techniques and why.



Bruce Nauman. *The True Artist Helps the World by Revealing Mystic Truths*, 1967, neon with glass tubing suspension frame

The artistic IDEA or CONCEPT addressed in this work is:

HOW innovative or experimental use of materials or techniques were used:

WHY innovative or experimental use of materials or techniques were used:

Artistic INFLUENCES that impacted the creation of this work include:

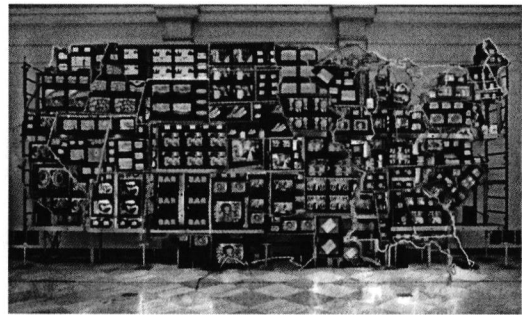
Nam June Paik. *Electronic Superhighway*. 1995, fifty-one channel video installation, custom electronics, neon lighting, steel and wood; color, sound

The artistic IDEA or CONCEPT addressed in this work is:

HOW innovative or experimental use of materials or techniques were used:

WHY innovative or experimental use of materials or techniques were used:

Artistic INFLUENCES that impacted the creation of this work include:



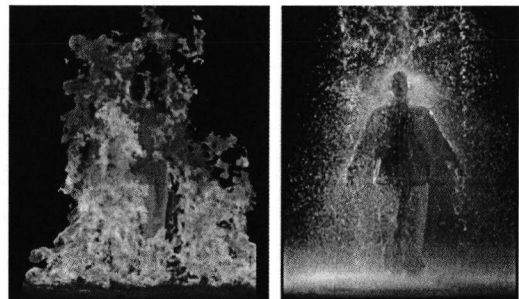
Bill Viola. *The Crossing*, 1996, video/sound installation with two channels of color video projection onto screens

The artistic IDEA or CONCEPT addressed in this work is:

HOW innovative or experimental use of materials or techniques were used:

WHY innovative or experimental use of materials or techniques were used:

Artistic INFLUENCES that impacted the creation of this work include:



DATE DUE:

THEME: INVESTIGATING IDENTITY

FOCUS: Basquiat's *Horn Players*, Ringgold's *Dancing at the Louvre*, Ringgold's *Who's Afraid of Aunt Jemima?*, Walker's *Darkytown Rebellion*, Weems' series *From Here I Saw What Happened and I Cried*

ONLINE ASSIGNMENT: <http://www.theartstory.org/artist-basquiat-jean-michel.htm>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-united-states/a/ringgold-dancing-at-the-louvre>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-united-states/a/kara-walker-darkytown-rebellion>

ONLINE ASSIGNMENT: <http://voices.cla.umn.edu/essays/essays/DarkytownRebellion.html>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-united-states/v/weems-from-here-i-saw-what-happened>

ONLINE ASSIGNMENT: http://www.moma.org/learn/moma_learning/carrie-mae-weems-from-here-i-saw-what-happened-and-i-cried-1995

READING ASSIGNMENT: KLEINER, pp. 945-947

POWERPOINT: INVESTIGATING IDENTITY: AMERICAN ART since 1980
(Basquiat, Ringgold, Walker, and Weems)

1. Jean Michel-Basquiat was born in 1960 in the city of

to a Haitian father and a Puerto Rican mother. He rebelled against the values of

his _____
class upbringing,
dropped out of school
at 17, and took to the
streets. The three
canvas panels bear a
resemblance to
architectural elements
on building facades on
Manhattan streets
where Basquiat, as an
anonymous graffiti
artist signed his work

_____ (a dual reference to the derogatory name "Sambo" for African Americans and to "same old shit").



5. Basquiat was self-taught, but his style owes a debt to diverse sources, including the late paintings of Picasso, Abstract Expressionism and the intentionally child-like paintings of Jean Dubuffet executed in a style known as

“ ”

2. The word "ornithology" is a pun on "Bird", the nickname of the jazz musician

celebrated in this work.

3. The frontal, iconic

_____ stare out at the viewer boldly. All of the elements in the painting, in fact, suggest a deliberate forcefulness linked with the intentional defacement of graffiti. Among these are the white letters against a

background along with the crude lettering of repeated and sometimes crossed-out words.

4. The defiant _____ of paint seen throughout the work links Basquiat with the artistic movement known as

that emerged in the 1980s and brought painting back to the attention of the art world.

1. Harlem native Faith Ringgold (b. 1930) turned to using

_____ as her predominant material. It enabled her to make more pointed reference to the domestic sphere, traditionally associated with

_____ Her signature art form became the

"_____ quilt" which allowed her to merge the personal with the political.

5. Ringgold first developed this format in *Who's Afraid of Aunt Jemima* (1983), a large quilt that transformed the marketing stereotype into Jemima Blakey, a successful

black _____. Ringgold's quilt draws on Afro-Caribbean

_____ practices to create the Blakely's family folklore. Made soon after the death of Ringgold's

_____, Willi Posey, the quilt serves as a personal tribute to the inspiration and creative skills passed on from

_____ to _____.

2. This work, titled *Dancing at the Louvre*, is part of a series that tells the fictional story of Willa Marie Simone, a young black woman who moves to Paris in the early 20th century.

Told through text written around the _____ of each quilt, Willa Marie's adventures lead her to meet celebrities such as Pablo Picasso, Henri Matisse, and Josephine Baker.



3. In Ringgold's story, she offers an alternative to the European and masculine perspectives that are prevalent in art history (as indicated by the paintings

by _____ on the walls of the museum). In this work, she highlights the implicit

_____ in accepted forms of art, especially in their treatment of race and gender.

4. Ringgold's technique positions her work in the

world of _____ art and craft as opposed to European traditions of fine art. Associated with domestic work, quilt making has been historically important to maintaining

_____ relationships, allowing women time to gather and have conversations away from men or others outside of their community. This female camaraderie is alluded to by the jubilant figures, all female, in the central panel.

6. The story of *Who's Afraid of Aunt Jemima*, which deals with racial mixing and family business, is written in dialect. Why might Faith Ringgold choose to tell the story using a racial dialect?



7. How were these works by Faith Ringgold inspired by Buddhist "thangkas"?

1. Kara Walker is a multi-media artist who anchors much of her work in documents reflecting life before and after the _____ War. *Darkytown Rebellion* is born from a desire to translate the past into visual form using

_____, once a courtly art form that later became a suitable hobby for ladies and an economical alternative to painted miniatures. How does this art form become an effective tool for exploring racial identification?

2. The imagery of this work is often nightmarish. For example, one figure stands upright over his

_____, despite his bleeding leg stump, with bones protruding from his hips.



3. The imagery is as equally ambiguous as it is disturbing. A female figure holds a

_____ that could read as a colonial ship sail. Two malnourished boys walk towards a man who appears to be their

_____ followed by three figures partaking in ambiguous erotic perversity.

4. The color projections onto the wall allow the viewer's _____ to be seen alongside the silhouetted forms. In this way the past and the present live together, forcing viewers to feel as if they are part of the work.

7. In this work, Walker forces the viewer to confront the visual cues that make up _____ or caricatures associated with African Americans and the antebellum South. Without interior detail, the viewer often loses information needed to determine what is actually being seen.

5. Two women appear to the right, one surrounded by

_____ with her

_____ prominently exposed while the other is fully dressed in a hoop skirt, seemingly about to plunge an object towards a

_____ on its back. How might one interpret these two representations of women?

6. What similarities does *Darkytown Rebellion* share with the series *From Here I Saw What Happened and I Cried* by Carrie Mae Weems?

In what ways does Kara Walker's treatment of themes regarding identity, history, and oppression in *Darkytown Rebellion* differ from that of the series *From Here I Saw What Happened and I Cried* by Carrie Mae Weems?

DATE DUE: _____

THEME: INVESTIGATING IDENTITY

FOCUS: Jaune Quick-to-See Smith's *Trade (Gifts for Trading Land with White People)*, Osorio's *En la Barberia no se Lloro*, Doris Salcedo's *Shibboleth*

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/identity-body/identity-body-united-states/a/jaune-quick-to-see-smith-trade-gifts-for-trading-land-with-white-people>

ONLINE ASSIGNMENT: <http://www.art21.org/videos/short-doris-salcedo-third-world-identity>

ONLINE ASSIGNMENT: <http://www.sfmoma.org/explore/multimedia/videos/216>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/doris-salcedo-shibboleth>

READING ASSIGNMENT: KLEINER, pp. 940-941 and SEE BELOW

POWERPOINT: INVESTIGATING IDENTITY: GLOBAL ART since 1980 (Jaune Quick-to-See Smith, Osorio, Orozco, and Salcedo)

READ the FOLLOWING

Pepon Osorio. *En la Barberia no se Lloro (No Crying Allowed in the Barbership)*, 1994, mixed-media installation

1. "Pepón Osorio works within and through this limit politics to draw our attention to the boundaries that define and circumscribe the everyday movement of men and women in urban communities, as well as the commodity culture that entices and envelops them. Many of Osorio's works can be read as a response to the effects of cultural displacement on Puerto Ricans living in and around New York City – a displacement felt by the artist himself who arrived in 1975 at the age of twenty from Santurce, Puerto Rico. Mixing culturally specific aesthetic traditions with a critical look at U.S. commodity culture, his early works trace a common effort on the part of immigrants to make a home away from home while negotiating the seduction of consumption as a method of assimilation" (Gonzalez165). "Many of his later installations are conceived, developed, and constructed with members of youth groups, neighborhood associations, schools, and social service offices. By involving communities outside the art world in the process of production, and by installing the works in neighborhood storefronts, Osorio extends the reach of his work beyond museum and gallery exhibitions" (166). *En la Barberia No Se Lloro (No Crying Allowed in the Barbership)*, opened in the summer of 1994 on Park Street in Frog Hollow - the heart of Hartford, Connecticut's Puerto Rican community. According to the executive director of Real Art Ways (the organization that invited Osorio to create the project), Frog Hollow had been the site of many violent confrontations and prolonged gang fighting. In the previous year alone, sixteen youths had been killed as a result of street warfare. At the same time, Park Street remained a vibrant central artery for the community that had grown tremendously and whose members comprise almost a third of Hartford's population. ' Osorio began his project by visiting the neighborhood and talking with residents, local social organizations, and merchants. Through these casual conversations, the artist began to trace connections among gang activity, domestic violence, and even the spread of AIDS, and the patriarchal hegemony that grows out of a narrow yet persistent articulation of masculinity. In considering where and how masculinity develops, Osorio thought about the social spaces that produce, define, and regulate masculine behavior, about the environments designed to encourage conformity in boys and men, and about his own days as a child spent listening to gossip and fearfully awaiting his haircuts at the local barbershop" (179).

2. "For *En la Barberia No Se Lloro*, the artist transformed an abandoned building, easily accessible to pedestrian traffic, into a recognizable social institution- a barbershop. The welcoming of Osorio's *barberia*, brightly painted with vines, banana trees, and flowers, was easily distinguishable from the surrounding urban landscape. On the outside walls, a candy-striped column and giant scissors were painted next to an image of a young man gazing into a mirror, shedding a single tear, as a pair of hands prepared to cut a lock of his hair. Inside, a reception desk, waiting area, and five reclining chairs furnished the space; the floor was simple linoleum and the lighting, a commercial, florescent glow. When the show opened, free haircuts were offered outside. and in the following weeks several people walked in thinking it was an operating barbershop. This ambiguity was important to Osorio, who saw the installation as part of an ongoing conversation that begins with a few individuals and eventually spreads, perhaps like a rumor, through a neighborhood. In an interview with Hans-Ulrich Obrist, he comments: 'That kind of back-and-forth conversation is important to me. For example when the work is in the storefront, people look at it and, little by little, go inside the exhibition space in their neighborhood. What happens to them is that they are not pre- pared to see a work of art. When you go into the specific space or structure our society has devised for exhibiting art, that space preconditions and limits the experience of the viewer. But when you look at art unexpectedly ... you look at it with a more visceral reaction' " (179-180).

3. At the entrance to the space, a small waiting area displayed scores of framed photographic portraits - of men only - from floor to ceiling. Most of those depicted were recognizable Latin American and Caribbean athletes, politicians, and entertainers: Che Guavara, Fidel Castro, Roberto Clemente, Ruben Blades, Jose Serrano. The largest portrait was that of Osorio's father, Benjamin Osorio. Their collective male gaze invited (or perhaps intimidated) male viewers into an identification with a masculine lineage. A woman entering the installation would at least be made immediately aware of its masculine aura. Yet the collective *machismo* achieved by this pantheon of heroes dashed with the overtly feminine wallpaper - a pink and yellow floral print - that covered the walls. The artist has commented, 'Placing all these different pictures of men in the waiting room is a way of really imposing the color pink- which has been associated with women-into the man's world.' This chromatic imposition is not so much a threat to the masculine space of the barbershop as it is a feminine 'opposite' against which, or in relation to which, the space is defined. It is as if the artist wished to use discrete feminine signs to infiltrate, or mitigate against, the masculinity of the space, to soften its rough edges, to balance its gender bias. By exaggerating gender stereotypes, Osorio reveals their artificiality, contingency, and tenacity. In a traditional, heterosexual context, women are allowed to cry, men are not; women are supposed to attend to beauty and preen in front of mirrors, men are not. Fusco observes, 'Osorio quite openly asks his viewers to acknowledge the very spectacular and narcissistic aspects of male identity, underscoring an internal contradiction of Latin machismo that to look macho one must make oneself up, not unlike a woman'" (180).

4. "At each of the barber stations, this contradiction played out as a face-to-face video encounter between the 'clients,' represented by the barber chairs, and images reflected opposite in the wall of mirrors. In the partially transparent mirrors, men enacted their machismo in a variety of ways: they lifted weights; they displayed their tattoos; they strutted with other men in parades; they dressed themselves in formal attire; and they engaged in everyday forms of gender normativity. Without presuming a Lacanian intent on the part of Osorio, one finds it obvious that these men inhabiting the mirror served as ego ideals and a source of identification for the barbershop patrons. By contrast small monitors, welded to the chairs in place of a headrest, showed men silently weeping. Almost animate, each chair had its own 'face' (displayed on the monitor), and its own 'body'-the nude torso, legs, and feet of an adult male lightly silk-screened on the plush red upholstery. Sexually suggestive, the silk-screened bodies also made visible the kind of exposure and vulnerability that grown men may experience when in tears. Unique collections of artifacts also added character: one chair was decorated with old baseballs and miniature baseball caps, another covered with toy horses and receipts from off track betting, and another with plastic fishermen and a multitude of plastic fish. Each thematic embellishment implied not only the recreational preferences of a single person but a homosocial world of male bonding. One chair that stood out from the others embodied Osorio's childhood fears: it was covered with scissors and razors, and around its base an uncanny pile of artificial ears added a strangely macabre and humorous touch. The back wall of the barbershop was also covered with these ears, interspersed with framed photographs of mouths wide open. *En la Barberia No Se Lloro* is that space where one hears the local gossip-a posted sign reading '*no chismes*' (no gossip) suggests as much- as well as where one learns how to be or *become* a 'man,' how to listen selectively, or perhaps how to not listen at all. All the ears on the floor and walls, all the silent, open mouths, imply a cacophony of male-to-male communication and all of its possible failures" (180, 183).

5. "*En la Barberia No Se Lloro* topographically recreated a kind of surreal social space in order to demonstrate how a human subject is produced as a *male* subject, one who must engage in a series of promises and repressions in order to negotiate his own relation not only to masculinity but to Latino machismo. The term *macho* has both negative and positive connotations within and outside of Latino culture. For those outside Latino culture the word macho can bring to mind an overbearing, aggressive male, while within the Latino community it might also represent a responsible, fatherly male, or a heroic, tough male. Osorio's work does not reproduce these stereotypes; instead, it frames the conditions of their emergence. Just as there are varieties of racial formations, there are many varieties of masculinity. Terms like machismo and masculinity are abstractions used to define behavior but also to subsume, and perhaps even repress, otherwise boundless gender permutations. In other words, machismo as a term might well work to create a conceptual limit on the many forms of masculinities operative at any given time, in any given community" (183). "Indeed, this may be its primary function. By exposing the working logic of the barbershop as a social institution through spatial and iconographic metaphors, Osorio's installation provided viewers the opportunity to see the degree to which traditional concepts of masculinity are a limiting frame, open and susceptible to change. Henri Lefebvre writes, 'The spatial practice of a society secretes that society's space; it propounds and presupposes it, in a dialectical interaction; it produces it slowly and surely as it masters and appropriates it. From the analytic standpoint, the spatial practice of a society is revealed through the deciphering of its space.' It is possible to see how Osorio's installation offers a critical interpretation or deciphering of spatial practices in their structural and ideological forms by being situated in a dialectical relation with parallel sites (i.e., real barbershops). Lefebvre's circular claim that the spatial practices of a society *produce* that society's social spaces, reveals the iterative process of living in a complex socioarchitectural environment. Osorio's public installations are inserted into the otherwise seamless flow of spatial practices to draw our attention precisely to this iterative process; more than a representation, imitation, or copy of 'real' social spaces, the installation works as an analytic study. With a mix of humor and serious intent, *En la Barberia No Se Lloro* presents machismo as both a social fact and an abstract concept that can be interrogated through spatial means" (184).

6. "It took nearly a month to set up the installation and over a year and a half of community planning with Hartford's RAW. Osorio brought his assistants from New York, but once in the community he also hired two Park Street regulars to help him with the

installation. Those on Park Street were at first highly suspicious of Osorio's presence. There was already one barbershop on the block, and Osorio was initially perceived as a rival business. Once the community understood, however, that what he was doing was a form of community outreach, they gave him their full support. The barbershop, in fact, became a local hangout where people sat on the front steps with sodas to cool off during the summer's early evenings. Osorio painted the front of the building to resemble a Puerto Rican barbershop. Inside, sixteen video monitors presented the Latino male body, individual and collective, engaged in physical and emotional displays of masculinity. A color monitor in each of the two front windows played a continuous video of men crying, their images advertising to the passerby the work's thematic content of deconstructing machismo. Osorio removed the soundtrack from each tape so that the viewer was forced to focus on the emotions the men conveyed through their body language. This provided an outlet for both male and female viewers to look freely at the Latino male body. RAW's community outreach liaison, Luis Cotto, reports that many women were completely disgusted with the men crying, while other women expressed that seeing men cry like that was 'the saddest thing in the world.' Osorio reports that some men who came to the installation responded to the video empathetically by showing their tattoos or otherwise engaging in identificatory acts of physical display" (Lopez 323). "Inside Osorio's barbershop each wall stood covered to excess with male iconography. The wall closes to the entrance was filled entirely with portraits of Latino men" (323). "These photographs established a kind of Latino Hall of Fame that paid tribute to Latino men as political and spiritual healers of their community, something quite antithetical to dominant cultural representations of Latino men as either violent criminals or Latin lovers. Watching over these portraits was a statue of Saint Lazarus, known as a downtrodden and empathetic healer of the community. Osorio prominently displayed near these representations a fish tank containing a miniature tableau of the Last Supper, a scene like that of the barbershop, which, because it is devoid of the presence of women, reinforces full male control over social space. These representations of men, while signifying the healing of community, also mark Latino cultural space as exclusively male. All of this was placed against a contrasting 'feminine' backdrop of floral wallpaper, pink at the receiving area and yellow throughout the rest of the barbership, to emphasize how color is used to assign gender" (324).

7. "On the ceiling was a silk-screened pattern of sperm under a microscope. The wall opposite the entrance was studded with a collection of fake ears and small oval photographs of gaping mouths framed by a string of pearls. Above, speakers blared Latino salsa music. The wall came alive with these images, the mouths crying out to be listened to above the din of overdetermined Latino masculinity that characterized the installation space. Beside the haircutting stations ran a counter space overstocked with brushes, picks, colognes, hair sprays, lotions, and photographs of male barbers cutting the hair of other men who presumably left the barbershop satisfied customers. The display of these products called attention to the way capitalism participates in and reinforces machismo through the promotion of hair products and vitamins (such as Osorio's own brand of Vigo Macho), the social culture continually reinforcing masculinity as domination and power by ritualizing the daily manipulations of the male body" (324-325). "Osorio's visual vocabulary thus underscores how entering the barbershop is about much more than a haircut. The installation questions cultural presumptions about the construction of masculinity through its self-conscious associations between 'masculine' objects and subjects. For example, old car seats served as waiting area chairs, and car parts were strewn throughout the barbershop. The barber chairs were a plush red and covered with tiny, phallic straw hats, baseballs, miniature cars, male action figures, and the Puerto Rican national flag. Ivy leaves wound around the foot- and armrests, threatening to restrain the chair's inhabitant. The headrest at the top of each chair was replaced by a color video monitor repeatedly playing images of voiceless Latino men crying: they were literally voiceless because Osorio removed the sound track, but they are also voiceless in their cultural marginalization. Osorio's signature use of toy dolls in this work signifies the boyhood lost when the young male takes the seat for his first haircut. He silk-screened each barber chair with the image of a nude adult male body. In Osorio's social script a boy takes this seat, is embraced by this image of masculinity, and, through the rituals of the barbershop, eventually emerges a likeness of the silk-screened shadow of a man" (325-326). "Inset into the mirror space spanning the row of haircutting stations were video monitors... Viewers were thus implicated in machismo as they watched themselves watching the video, consisting of Latino men posing in various ways: a middle-aged man pumps iron; men get dressed in casual, work, and formal clothing; young men show off their tattoos and flashy jewelry; a guy on the street grabs his crotch while hanging out with the other guys; men walk together at the annual New York Puerto Rican Day Parade. The only male child present in the video is a baby boy crying out at the moment of circumcision. Osorio varied his series of Latino men crying by reintroducing one of them into the video-installed mirror images. Here he becomes angry and lashes out, his hair flailing about his face, his body language exploding from years of repressed emotion. Intercut between these images is that of a young male wearing the Puerto Rican flag around his neck like a Superman cape. He runs throughout the barrio, chased by the camera standing in for the viewer's gaze. When, at the end of the video, we finally catch up to him and get a close-up of his face, he turns to the viewer and, draped in that symbol of Puerto Rican nationalism, defiantly flips us the bird, a confrontational gesture that says 'fuck you' to the viewer's expectations of Latino masculinity" (326).

8. "Osorio's use of video literally brought the communal body into the work, facilitated community outreach, and instigated social change. Some male exhibition-goers were moved enough to join one of Osorio's workshops for men to discuss the effect of machismo on their lives. Twenty-eight-year-old Pedro Flores, a recovering alcohol and drug abuser and former gang member, said that the exhibition had held him to open up to his wife and explain the feelings he was trying to work through, what he described in the workshop as a sense of 'loneliness' about having to act like a man" (326). "Osorio's work in the 1990s continues its focus on site-specific installations designed to take viewers to a heightened vantage point from within their own communities. For the Home Show

II exhibit sponsored by the Santa Barbara Contemporary Arts Forum, Osorio upholstered the entire contents of a room in a comfortable middle-class home. 'Badge of Honor,' his work on the relationship of an incarcerated father with his son, debuted in a storefront neighborhood in Newark, New Jersey" (329).

Work cited:

Gonzalez, Jennifer A. *Subject to Display: Reframing Race in Contemporary Installation Art*. Cambridge, MA: MIT Press, 2008.

López, Tiffany Ana. "Imaging Community: Video in the Installation Work of Pepón Osorio." *Space, Site, Intervention: Situating Installation Art*. Minneapolis: Regents of the University of Minnesota, 2000.

Discuss how the artist of each of the following works addresses issues regarding identity.

Pepón Osorio. *En la Barbería no se Llorá (No Crying Allowed in the Barbership)*, 1994, mixed-media installation

What issues regarding IDENTITY does this work raise?

How does the artist's choice of MATERIALS displayed within an INSTALLATION relate to issues of identity?

How does the artist's ARRANGEMENT of objects within an INSTALLATION relate to issues of identity?

How does this work relate to the artist's own IDENTITY and/or EXPERIENCES?



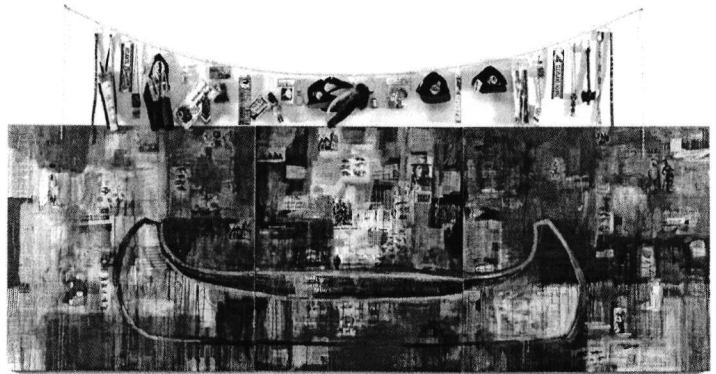
Jaune Quick-to-See Smith. *Trade (Gifts for Trading Land with White People)*, 1992, oil and mixed media on canvas

What issues regarding IDENTITY does this work raise?

How does the artist's choice of MATERIALS displayed relate to issues of identity?

How does the artist's ARRANGEMENT of objects relate to issues of identity?

How does this work relate to the artist's own IDENTITY and/or EXPERIENCES?



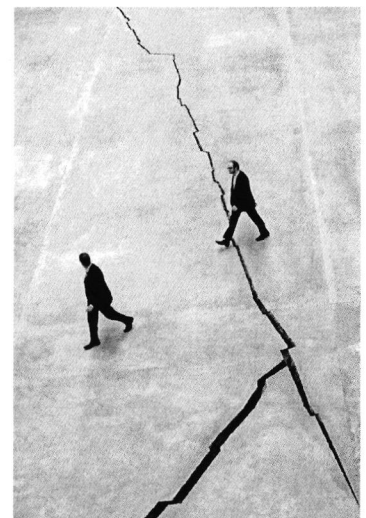
Doris Salcedo. *Shibboleth*. 2007-2008, installation at the Tate Modern in London

What issues regarding IDENTITY does this work raise?

How does the artist's choice of PROCESS displayed relate to issues of identity?

How does the artist's USE OF SPACE relate to issues of identity?

How does this work relate to the artist's own IDENTITY and/or EXPERIENCES?



DATE DUE: _____

THEME: INNOVATION and EXPERIMENTATION

FOCUS: Johnson's Glass House, Venturi's House in New Castle County, Delaware, Rogers and Piano's Centre Georges Pompidou, Gehry's Guggenheim Museum, Hadid's MAXXI National Museum of XXI Century Arts

ONLINE ASSIGNMENT: http://en.wikipedia.org/wiki/Glass_House

ONLINE ASSIGNMENT: <http://www.nytimes.com/1991/04/14/arts/architecture-view-robert-venturi-gentle-subverter-of-modernism.html>

ONLINE ASSIGNMENT: http://www.moma.org/collection/object.php?object_id=211

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/v/hadid-maxxi>

READING ASSIGNMENT: KLEINER, pp. 931-932, 962-964 and **SEE BELOW**

POWERPOINT: INNOVATION and EXPERIMENTATION:
POSTMODERN and DECONSTRUCTIVIST ARCHITECTURE
 (Johnson, Venturi and Brown, Rogers and Piano, Gehry, and Hadid)

READ the FOLLOWING

Robert Venturi, John Rauch, and Denise Scott Brown, House in New Castle County, Delaware, US, 1978-1983

1. "In 1966, architect Robert Venturi published *Complexity and Contradiction in Architecture*, a polite, but firm rejection of modernist principles. He called it a 'gentle manifesto,' although its impact on the design world was far from gentle. He began by saying, 'Architects can no longer afford to be intimidated by the puritanically moral language of orthodox Modernist architecture.' Venturi argued that the workable patterns of ordinary towns were more successful than the self-conscious plans of modern architects. He encouraged the idea of bringing back vernacular color, texture, and historical symbols in design, praising the picturesque houses of Edwing Lutyens, the vitality of Times Square, and the complexity of the choir at Notre Dame" (Goodman 199). "Venturi's next book, *Learning from Las Vegas*, published in 1972, studied the famous Las Vegas Strip, which he felt was 'almost all right.' The book lauds the ideas of 'decorated sheds,' or structures that have no architectural concept, but are adorned with symbolic images or shaped like familiar forms. These include 1920s fast food restaurants, such as the Hoot Hoot I Scream stand, which is shaped like an owl. Venturi calls these cartoon-like buildings 'ducks,' because his favorite roadside icon is The Big Duck on the south shore of Long Island. Venturi felt the term 'decorated shed' also applied to historical buildings, like the Chartres Cathedral and Palazzo Farnese, whose facades use symbolic language" (199). "In his own buildings, Venturi focused on the idea of context, creating building that fit into the existing character of the neighborhood. His designs did not simply reproduce the historical style of the area, however: they included elements of exaggeration, playful references to a more traditional period" (199-200).

2. "His writings have played an overwhelming role in creating what we might call the post-modern impulse in architecture, the intellectual climate that eased architecture out of the straitjacket of orthodox modernism. Twenty-five years have passed since the Museum of Modern Art issued Mr. Venturi's 'gentle manifesto,' the book he titled 'Complexity and Contradiction in Architecture,' and that quarter-century has only confirmed the observation Vincent Scully made in his introduction to the original edition that the book is 'probably the most important writing on the making of architecture since Le Corbusier's "Vers une Architecture," of 1923.' 'Vers une Architecture' -- published in the United States as 'Towards a New Architecture' -- was a modernist polemic, a passionate plea for a new, rationalist, purist and ultimately abstract esthetic order. While the triumph of modernism could hardly be attributed only to Le Corbusier's theories, they were a powerful stimulus, and there is no question that in the postwar era, the sleek, cool forms of modern architecture became the predominant way of making buildings in cities around the world. Indeed, they became the very academy that Le Corbusier had revolted against. Robert Venturi was hardly the first person to observe that modern architecture by the 1960's had become cold, sterile and dull, but it was his genius to understand just how complete, and how damaging, modernism's break with the broader and deeper architectural culture was. The point of 'Complexity and Contradiction in Architecture,' as Venturi said at the beginning of the book, was to argue that until the modernist revolution architecture had always reflected the gray of real esthetic experience, not the black and white of idealized perfection that modernism had so often sought -- and that it was time to go back" (Goldberger).

3. " 'I am for richness of meaning rather than clarity of meaning,' Venturi wrote. 'I like elements which are hybrid rather than "pure," compromising rather than "clean," distorted rather than "straightforward," conventional rather than "designed." 'But if Venturi was arguing for a return to the way things had been, his desire was never to take architecture back literally to the styles of the past. Indeed, this is where he breaks rank with so many of the so-called post-modernists, who are in a sense his followers. Venturi's architecture has never been driven by the desire to replicate the past; where he uses historical form, it is with the goal of integrating it into a wide-ranging and, in the end, contemporary whole. That's why his architecture seems difficult to many people. It isn't particularly simple or easy, and it isn't always pretty. Mr. Venturi's buildings offer little of the scenographic pleasure of a lot of post-modernism. They aren't buildings that indulge in the sentimental recall of the past; no one looks at a Venturi building and thinks he is in some Victorian fantasyland. It is no accident that Venturi has had several failed attempts to work with the Walt Disney Company, these days the most high-profile patron of big-name architecture of any corporation in the world: he doesn't do theme parks. One might say instead that he tries, in what is admittedly often an academic and highly studied way, to make architecture that inquires into the way in which the esthetic of the theme park has come to function as a part of the real world" (Goldberger).

4. "Venturi traced his progressive investigation of flatness in architecture in terms of spatial layerings, the signboard, flat pattern ornament, and appliqué. By appliqué, he means the distribution of architectural elements over the surface of a wall, not as sculptured plastic elements but as flat design flush with its surface- as in the marble panel over the entrance of Wu Hall. There is of course a distinguished tradition for such architecture: for example, the cathedral and the baptistery in Florence, or the cathedrals of Siena and Pisa. Recent designs by Venturi derived from Greek temples show stylized porticoes set out in front of the wall of their 'cella' on a parallel plane of their own" (273). In recent designs especially, the appliqué often comes off the wall as a plane with architectural cutouts. This happens with the 'portico' for the garden front (which really faces a wood) off a just completed house in Delaware. The portico is straight out of the Greek temple at Paestum. The burly swell of the entasis of the flattened 'columns' is topped by the abrupt inverted curve of its 'capital,' which looks not unlike the inverted bowl of an Art Deco lighting fixture. The silhouetted portico supports an immense, wheel-like, semicircular fan window. This bloated double sign for 'monumentality' screens a low-gabled, cottage-like house. It ironically draws the cottage out of itself into the high realm of architecture" (Jordy 273). "It is not cardboard scenery, but a structure of considerable thickness, so the lateral inflation of the columns suggests a wall. And the intensity of the shaping and proportion of the columns gives the voids between them an equally positive quality as shapes. One thinks back to the remark of one of Venturi's mentors, the architect Louis Kahn, who said of Paestum: 'The walls parted, and the temple was born.' And now Venturi would seem to be saying: 'The temple is flattened, and the wall returns' " (274).

5. "Thus described, this kind of architecture may seem joky, flimsy, and cynical. The worst fears of those who prophesied that no good would come from *Learning from Las Vegas* would seem to be justified. At the time of the book's publication, its critics too a number of negative stands against it. Some argued that worthwhile architectural theory had always been informed by high social aspirations, and could hardly be expected to emerge from the crassness- architecturally, socially, and morally – of Vegas. Others pointed out that, if the postmodernist generation criticized the uncritical enthusiasm of International Style modernists for technology, then the Venturi team was guilty of an equally uncritical enthusiasm for the trappings of commercial exploitation. Still others maintained that the Venturi emphasis on sign deliberately wrenched meaning from form, building, and function. The emphasis on two-dimensional graphics denied the ultimate reality of architecture as three-dimensional substance or volume. All these arguments- and more- have swirled around *Learning from Las Vegas*, and have been brought to bear against the architecture derived from its premises" (274). "Surely, too, the best of Venturi's architecture displays the taut balance he maintains among the three principal sources of influence that currently condition architectural design: modernism, historicism, and Pop-vernacular. In his recent critical observations, Venturi is concerned to establish his centered position among these three sources of influence, and to indicate where he believes other architects have drifted off center" (274).

6. "Venturi was even more occupied with architectural theory than with the expression of it in buildings. His purpose was to bring back into the collective memory the architectural canons that had proved valid for many centuries. This canon, with its models such as the principles of using the orders of columns, symmetry in building, and so on, had been considered conclusive since Vitruvius and Palladio. Anyone who understood it knew what context of meaning was attached to a particular form, for example the column or the broken pediment" (Tietz 84). "The assumed relationship of prestige and ornamentation had been questioned by Modernists in the 1920s, who chose to place the functionality of their buildings in the foreground instead. From this point of view Venturi's architecture was certainly not modern, but rather on the conservative side. But even when he turns to historical forms, Venturi's buildings are unthinkable without classical Modernism, since they are defined by criticism of it. Venturi's idea was not to refer back to pre-Modernist styles, but to propose an alternative to its dreary and low-quality offshoots. His architecture was therefore a first attempt at going beyond Modernism, the first impetus towards Post-Modernism" (84-85). The house in New Castle County, Delaware "for a family of three has an unusual program. The wife, a musician, required a music room appropriate for small gatherings, and containing an organ, two pianos, and a harpsichord. The family wanted big windows facing the woods for bird-watching and the husband needed a study in a remote part of the house. The house sits in rolling fields at the edge of a valley to the west and woods to the north. Eighteenth-century Classical barns with generous scale and low horizontal proportions are traditional in northern Delaware where the site is located. The walls of these barns are field stone with wood frame and siding in some upper sections. We based the form and

symbolism of the house on this indigenous architecture, to make it look at home in its rural setting and to conform to the easy, generous, yet unpretentious way of living our clients envisioned. The landscaping is cultivated in the immediate vicinity of the house, but natural beyond" (Venturi 89).

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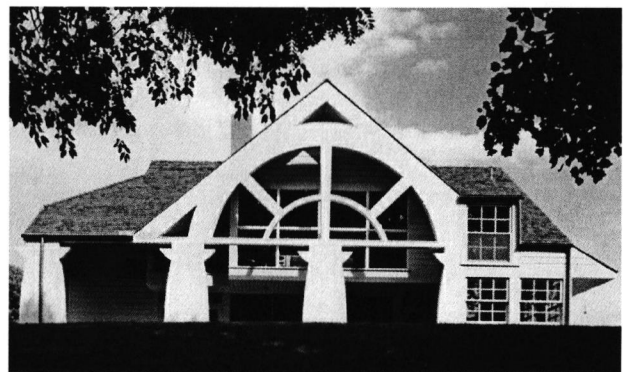
Discuss both how and why these buildings either reflect or break away from Modernist architectural principles.



Philip Johnson. Glass House, New Canaan, CT, 1949

HOW this structure reflects MODERNIST architectural principles:

WHY this structure reflects MODERNIST architectural principles:



Robert Venturi, John Rauch, and Denise Scott Brown. House in New Castle County, Delaware, 1978-1983

HOW this structure breaks away from MODERNIST architectural principles:

WHY this structure breaks away from MODERNIST architectural principles:

These three buildings were all designed to house exhibition spaces for art. In what ways do the buildings demonstrate not only an interest in innovative or experimental architectural design but also an expression of our cultural heritage or artistic endeavors?



Richard Rogers and Renzo Piano. Centre Georges Pompidou, Paris, 1977

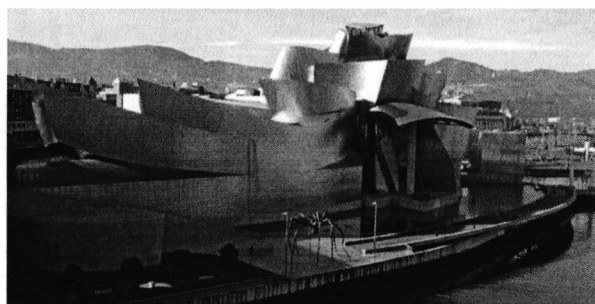
Innovative or experimental architectural features:

Architectural expression of cultural heritage/ artistic endeavor:

Frank Gehry. Guggenheim Bilbao Museo, Bilbao, Spain, 1997

Innovative or experimental architectural features:

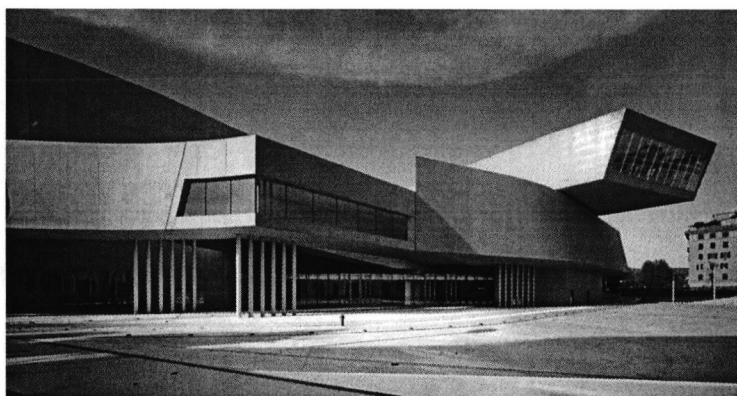
Architectural expression of cultural heritage/ artistic endeavor:



Zaha Hadid. MAXXI National Museum of XXI Century Arts, Rome, 2009

Innovative or experimental architectural features:

Architectural expression of cultural heritage/ artistic endeavor:



THEME: CLASS and SOCIETY

FOCUS: Jeff Koons' *Pink Panther*, Koons' *Rabbit*, Koons' *Puppy*, Mori's *Pure Land*, Murakami's *Miss ko2*

ONLINE ASSIGNMENT: <http://www.guggenheim.org/new-york/collections/collection-online/artwork/48>

ONLINE ASSIGNMENT: [http://en.wikipedia.org/wiki/Banalities_\(sculpture_series\)](http://en.wikipedia.org/wiki/Banalities_(sculpture_series))

ONLINE ASSIGNMENT:

<http://www.learner.org/courses/globalart/work/82/index.html>

READING ASSIGNMENT: KLEINER, pp. 931-932, 962-964 and *SEE BELOW*

POWERPOINT: CLASS and SOCIETY: GLOBAL ART since 1980 (Koons, Mori, and Murakami)

DATE DUE: _____

READ THE FOLLOWING:

Jeff Koons. *Pink Panther* from the *Banalities* series, 1988, porcelain

1. "No artist among cool 'postmodernists' of recent decades has flirted more openly with commercialism than Jeff Koons, nor has anyone struck so steadfastly earnest a pose in the endeavor. Unapologetically, indeed some say brazenly appropriating advertising strategies, off-the-shelf merchandise, and kitsch icons from the inventories of mass-marketers and carriage-trade purveyors, Koons pursues his ambitions with missionary zeal. Self-appointed prophet of a heaven-on-earth of unashamed materialism and sexual bliss, Koons has gone Pop art one or two better, making an art of 'the pitch' and 'the deal,' as well as objects out of the flotsam and jetsam of consumer culture. The *Banalities* series consisted of gigantic tchotchkes executed in polychromed wood and porcelain, of which *Pink Panther* (1988) is a prime example. On one level Koons's humor is pleasurably sophomoric. His mating of Jayne Mansfield and the eponymous cartoon character in *Pink Panther* is a thoroughly enjoyable send-up of heterosexual rapture and celebrity romance. This series with its focus on object-lust and needy sentimentality, shifted the progression into a darker key, even as the things Koons was fabricating to represent his evolving program were becoming bigger, brighter, and more alarmingly cheerful. Ephemeral reality scares Koons, so he makes indestructible totems to things that never lived and so cannot perish. His big yes to excess is a big no to irrepressible guilt. Despite all his put-ons and superficial cynicism, Koons is at bottom a deadly serious artist, a pivotal figure of his increasingly pessimistic generation." (Storr).

2. "Jeff Koons (b 1955)- self-publicist and critical celebrant of the superficial, consumption-crazy suburban society of the 1980s- has enshrined as art such household objects as vacuum cleaners, inflatable bunny rabbits, topiary puppy dogs, and porcelain pornography, all with sly references to Duchamp. *Pink Panther* shows a cheesy centerfold pin-up's unsettling embrace of the cuddly cartoon figure. At more than 3 feet tall, this slick and glossy work is almost life-size, made from porcelain, a material more commonly used for knick-knacks than sculpture. The flat pastel colors recall Warhol's Marilyn Monroe portraits. Koons's unsettlingly bland and pretty work invites, even welcomes, critical disapproval, embracing kitschy lower-middle-class consumer culture without seeming to critique it, openly materialistic and straightforwardly shallow" (Stokstad and Cothren 1114). "Jeff Koons's stainless-steel casts made their impact in the mid-1980s because of the genuine strangeness to a cultivated art world of his selected tokens of small-town life-tokens of its versions of masculine conviviality (the drinking accessories) and feminine gentility (the ceramic figurines). In the case of the china objects, Koons's casts of casts fixed one's attention on rococo fantasies of an old-regime aristocracy persisting from generation to generation through networks of unheralded craft industries, retailers, hobbyists, or merely house-proud collectors" (Crow 124). "Koons, like the Pop artists, took consumer goods and transformed them through alterations in scale and material. By making them dysfunctional, he turned them into metaphoric artifacts. His brilliant series of sculptures engaged in a wide range of consumer habits- from liquor consumption and pornography to sports and entertainment" (Philips 320)

3. "Jeff Koons is a well-known artist of the 80s who is often condemned for being a symbol of everything bad about that time- its artificiality, commercialism, corporatism, shallowness. And from this perspective there's not much that could be said to save him from the guillotine" (Collings 248). "The bourgeoisie, the aristocratic, the objective realm, banality, sexuality, advertising, the media, God, love, society, a position of weakness, a position of strength, right now, puppy, embrace, humiliate- these are his often-used words and phrases. He only picks the ones that already have a good feel about them. In the 80s he saw banality everywhere and he thought it should be embraced like a cuddly kitten. He saw art as equilibrium, as everything leveled. It was something people should love like they loved anything- like babies and sunshine and smiling. And it turned out to be quite a strange and unpredictable idea,

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after all, to think about what people actually want and then try to give it to them. Not from a Hollywood position but from a position of extreme avant gardism. So when they get it they're horrified" (248).

Jeff Koons. *Rabbit from the Statuary series, 1986, stainless steel*

1. "An archetypal image and an icon of an entire decade, Jeff Koons's *Rabbit* has the coldness of an object not built by human hands. More than just an icily perfect industrial product, it is above all a mental image and an embodiment of desire. The artist prefers to describe it as a chameleon; with its reflective material making it sort of postmodern Brancusi, *Rabbit* changes its skin and constantly regenerates itself. It makes room for viewers within itself swallowing them up, yet it reflects and rejects them, turning the public into a readymade. Like many other Koons pieces that use mirrors as both a metaphor and a material, *Rabbit* imprisons the observer, reflecting both the artist's ego and a mass ego, as Koons has explained in his characteristic sermonizing prose: 'I wanted to make works that embrace everyone's own cultural history and made everybody feel that their history was perfect just the way it was'" (Birnbaum 8). "The works in the *Statuary* series not only employ the same materials- the stainless steel that the artist calls a material of the proletariat, replacing the gold and silver of the aristocracy- but also a fascination with art's capacity to express social aspirations. Contrary to the popular cliché that writes him off as an artist for millionaire collectors, since the outset of his career Koons has repeatedly described his work as an exploration of art as a means of social mobility" (8). "*Rabbit* obviously calls to mind the epic of desire presented by Marcel Duchamp's oeuvre; the similarity between Duchamp's *Fountain* and Koons's *Rabbit* is clear yet almost subliminal. Both are eroticized products of industry, and vessels to be filled by the viewer's imagination" (8). "The *Rabbit* clearly hints at the Playboy logo, and the carrot has an unequivocal phallic presence, although the artist at times suggested it might be a microphone, which would turn the rabbit into a politician. Koons has also described the surfaces of the *Statuary* series, including *Rabbit*, as 'pure sex;; the hard, masculine physicality of the metal coupled with the feminine softness and lightness evoked by the inflatable material. As with any bachelor machine, *Rabbit* is most likely a sexual hybrid or a hermaphrodite. A sphinx from the age of capitalist realism, it questions us in silence" (8).

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Mariko Mori. *Pure Land from the Esoteric Cosmos series, 1996-1998, photograph on glass*

1. "Mariko Mori (b. 1967) produces billboard-sized electronic installations, three-dimensional videos, and computer generated photographs that combine pop culture with self-spoofing autobiographical motifs. She employs sophisticated technologies for futuristic installations that combine image, music, and perfume- engaging all of the senses at once. In *Pure Land*, (a reference to the Buddhist paradise of Japan's Pure Land sect), the artist appears as the Japanese goddess Kichijoten, floating in extraplanetary space among an assembly of alien cartoon musicians- which come alive in video versions of the piece" (Fiero 161). "Mori Mariko is one of the many contemporary artists who live in, and respond to, an increasingly global culture that contributes to the formation and expression of personal and professional identity. Attempts to categorize or label artists by nationality risk an oversimplification of their identity and do not fully acknowledge the continued effects of globalization on the individual. In the case of Mori, some may be inclined to emphasize the artist's identity, and her creative production, as essentially 'Japanese.' Mori's relationship with the Japanese art community is elusive and rarely discussed—a key factor when considering national inclusiveness" (Holland).

2. "In *Nirvana* (1996–1997), and the derivative photographic work *Pure Land* (see Figure 2), Mori's creative reinterpretation of Japanese traditional iconography blended with innovative three-dimensional cinematography resulted in a watershed moment for the artist and set her apart from other contemporary media artists. Floating above a calm sea, Mori appears as the popular Heian deity Kichijōten who embodies ideal beauty and is harbinger of prosperity and happiness. The avatar holds in her hand the attribute of the *nyoi hōju*, or wish-granting jewel, symbolizing the Buddha's universal mind, or *nirvana*. It is believed that the jewel has the power to expel evil, cleanse corruption and fulfill wishes. Orbiting around Kichijōten are clouds on which colorful, animated aliens play musical instruments. The heady scent of sandalwood, dispersed by an artificial breeze, drifts overhead to extend the audience's

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immersive experience. Murakami Kanji developed this technological blend of moving film and animation, while Mori provided the creative heart in her role as scriptwriter, director, producer and actor. In an ironic twist, Mori uses the illusion of entertainment technologies to merge an age-old goddess of fortune and Enlightenment with global consumerism" (Holland). "In the photographs from the *Esoteric cosmos* series (1996–1998) Mori visualizes the cardinal points and four of the five elements—earth, water, fire and wind—of the ancient cosmological principles of the universe. In *Mirror of water* (1996) Mori appears as a multitude of futuristic *idoru* floating, along with a transparent alien head, in a cavernous underworld. The mirror-like pool featured refers to the clarity of mind associated with Enlightenment. In *Burning desire* (1996–1998), four seated figures engulfed in flames levitate above an arid canyon near Huo Yan Shan, or Flaming Mountain, in Xinjiang Province. In the center and slightly above the others, Mori is dressed in a white robe seated cross-legged, encircled by rainbow light. The colored costume of each figure and the derivative Tibetan monks' hats they wear suggest the Five Dhyani Buddhas common to the *Vajrayana* mandala. A student of Tibetan Buddhism, Mori has developed her own iconography to visualize the state of *nirvana*, which is achieved when the 'fire' of sensory-based desire has been extinguished" (Holland).

3. "Nothing illustrates the conundrum of pleasure's place in contemporary art more clearly than art of the 1990s and early 2000s that imitated the look and conventions of unmediated pleasure, the work of people like Jeff Koons, Mariko Mori, and Pipilotti Rist" (Van Laar and Diepeveen 149-150). "The title of *Pure Land* (1996-98) refers to a particular state of rebirth in the Buddhist cycle of reincarnation that ends in nirvana. Pure Land is the paradise achieved by the workshop of the *Amitabha* (or *Amida*) Buddha, a paradise marked by its sensuous, pleasure-loving aspects. A well-known Chinese fresco rendition of Pure land (Tang dynasty, second half of the eighth century) depicts a dancer with flowing scarves surrounded by court musicians playing various traditional instruments; similar images are also known from Japanese temples. Mori's interpretation casts the artist herself in the central role, surrounded by imaginary musicians playing ancient instruments that continue to be used in Japan today in both Shinto and Buddhist ceremonies. Mori's musicians are a mix of cyborg and alien, stylistically informed by Japanese animated cartoon characters but fully a creation of the artist. *Pure Land* is set in the landscape of the Dead Sea, the lowest point on earth, called 'dead' because the high salinity of its water cannot support any life. This salinity also calls to mind the salt used for purification in Shinto tradition. The protruding spit of sand at the bottom of *Pure Land* may refer to a primordial myth in which the sun goddess touched her spear into the water and at that point created the islands that formed Japan. In the background is a floral or plantlike 'glass palace,' which recalls the shape of Tibetan *stupas*. The lotus floating in the center of the image refers to the Buddhist belief that one is reborn in paradise out a lotus. Shot, like *Pure Land*, in the awe-inspiring landscape of the Dead Sea, the 3-D video portion of the installation is also title *Nirvana* and stars Mori in her elaborate dress inspired by a late-twelfth-century painted wood sculpture, well known in Japan, of the goddess Kichijoten. The original video footage was subsequently manipulated and combined with same musician figures seen in *Pure Land*. In the video, Mori holds a *hoju*, a crystal in the form of a lotus bud, frequently held by Buddha images. She performs a dance combined with mudra, the traditional hand positions often depicted in Buddhist art, which are employed to evoke particular states of mind. The video's soundtrack reinforces the notion of a passage through varying states of being that ends in pure whiteness" (Eliel 30-31).

4. "Like all of Mori's work, it includes images of the artist and incorporates aspects of performance, fashion design, and high technology as well as more traditional sculptural and photographic elements. *Nirvana* explores what the artist has previously called the 'instability of identity' and the 'exchange between reality and fantasy' and addresses the continued importance of tradition within contemporary Japanese society while questioning and even subverting its authority" (27). Mori "sees a symbiotic relationship between popular culture and the consumer. Popular culture both provides a vision of what could be, creating desire, and fulfills the consumer's desires; for Mori, it 'symbolizes our consciousness, our expectations in life.' If a product has successfully entered into popular culture, it has met a consumer need. With her captivating images, she is aiming to create characters that need to be created" (King 35-36). "Mori's challenge is to create images that employ the sophisticated vocabulary and techniques of the commercial world but are not created for a specifically commercial reason or owned by anyone else. She works outside of the commercial system in order to convey her own messages. By putting herself in her images, Mori avoids the layer of interpretation that would come with using another model. She designs her images with her own team of stylists, photographers, computer imagists, sound technicians, and fabricators. Each of her videos is handled like a full-scale professional production, with Mori as author, director, and producer" (36).

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Analyze both how and why these works address class distinctions between "high" and "low" art in regard to both content and medium.



Jeff Koons. *Pink Panther* from the *Banalities* series, 1988, porcelain

HOW and WHY the work addresses distinctions between "high" and "low" art in regard to content

HOW:

WHY:

HOW the work addresses distinctions between "high" and "low" art in regard to medium

HOW:

WHY:

Jeff Koons. *Puppy*, 2004 installation at Bilbao, Spain

HOW and WHY the work addresses distinctions between "high" and "low" art in regard to content

HOW:

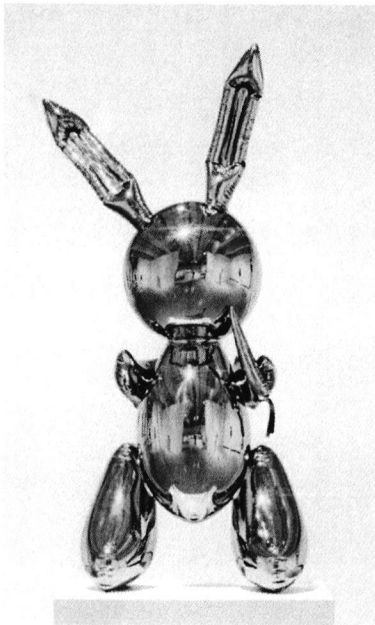
WHY:

HOW the work addresses distinctions between "high" and "low" art in regard to medium

HOW:

WHY:





Jeff Koons. *Rabbit* from the *Statuary* series, 1986, stainless steel

HOW and WHY the work addresses distinctions between "high" and "low" art in regard to content

HOW:

WHY:

HOW the work addresses distinctions between "high" and "low" art in regard to medium

HOW:

WHY:

Mariko Mori. *Pure Land* from the *Esoteric Cosmos* series, 1996-1998, photograph on glass

HOW and WHY the work addresses distinctions between "high" and "low" art in regard to content

HOW:

WHY:

HOW the work addresses distinctions between "high" and "low" art in regard to medium

HOW:

WHY:



Takashi Murakami. *Miss ko2*, 1997, oil, acrylic, fiberglass, and iron

HOW and WHY the work addresses distinctions between "high" and "low" art in regard to content

HOW:

WHY:

HOW the work addresses distinctions between "high" and "low" art in regard to medium

HOW:

WHY:



THEME: WAR and VIOLENCE

FOCUS: Beuys's *Fat Chair*, Beuys's *How to Explain Pictures to a Dead Hare*, Golub's *Mercenaries IV*, Kiefer's *Nigredo*, Whiteread's Holocaust Memorial in Vienna

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/conceptual-performance/a/joseph-beuys-fat-chair>

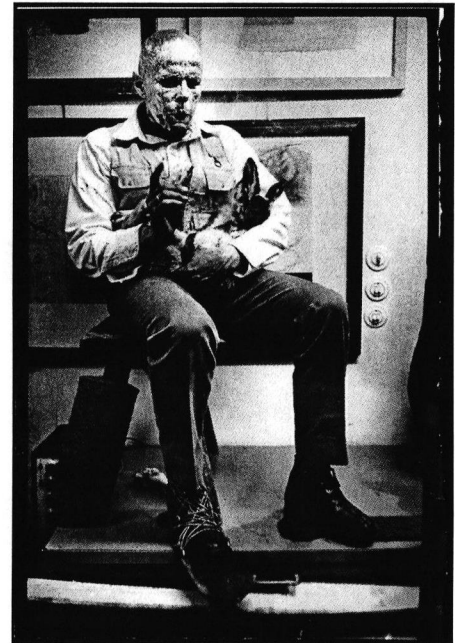
READING ASSIGNMENT: KLEINER, pp. 935, 951, 954-955, 966

POWERPOINT: WAR and VIOLENCE: GLOBAL ART since 1960

(Joseph Beuys, Leon Golub, Anselm Kiefer, and Rachel Whiteread)

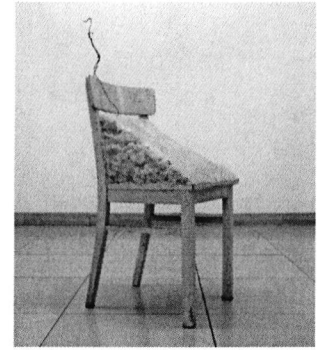
DATE DUE: _____

- The leftist politics of the _____ group in the early 1960s strongly influenced the German artist Joseph Beuys (1921-1986). Beuys's commitment to artworks stimulating thought about art and life derived in part from his experiences as a _____ during the Crimean War. After the enemy shot down his plane over the Crimea, nomadic _____ nursed him back to health by swaddling his body in fat and felt to warm him.
- Fat and felt thus symbolized healing and regeneration to Beuys, and he incorporated these materials into many of his sculptures and actions, such as *How to Explain Pictures to a Dead Hare*. This one-person event consisted of Beuys in a room hung with his _____, cradling a dead hare to which he spoke softly. Beuys coated his head with honey covered with _____, creating a shimmering mask. In this manner, he took on the role of the _____, an individual with special spiritual powers. As such, Beuys believed he was acting to help revolutionize human thought so that each human being could become a truly free and creative person.
- Beuys perceived his art as a social mission, needed to heal post-_____ German society. He wanted to heal, first of all, those who built Auschwitz. For Beuys, extreme rationality, efficiency and technocracy, defined the modern era. Although seemingly good, he viewed these trends as _____ since the Holocaust was only possible because of German's rationality, efficiency, and functionality couple with its specific ideological premises.



4. Beuys sought to contrast the Holocaust's rationality with the irrationality he believed could be found in

so-called "_____ societies." The shamanistic use of natural materials was meant to underscore man's relation to nature and to a concrete human community in which the practice of healing takes place. Like the materials in *Fat Chair*, they are real and do not mislead and this truthfulness yields a kind of beauty.



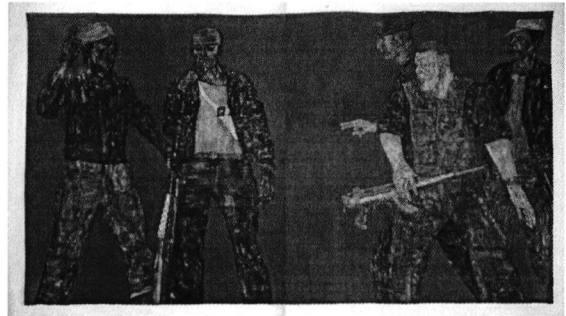
5. The Chicago artist Leon Golub (1922-2004) is best known for large-scale works on unstretched canvases depicting anonymous characters inspired by newspaper and magazine photographs. The figures participate in atrocious street violence, terrorism, and torture. The rawness of the

_____ reinforces the rawness of the imagery. Golub painted the mercenaries in

Mercenaries IV so that the viewer's eye is level with the menacing figures' _____. He placed the men so close to the front plane of the work that the lower edge of the painting cuts off their

_____, thereby trapping the viewer in the painting's compressed space.

6. The paintings have a universal impact because they suggest not specific stories but a condition of being. The tableau presents tough men, willing to fight, for a price, for any political cause. The dark uniforms and skin tones flatten their figures and make them stand out against the dark



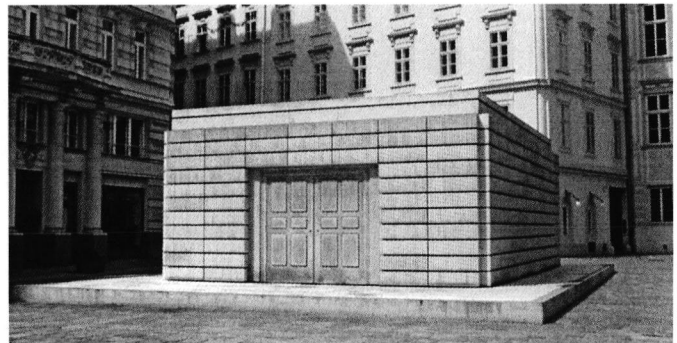
red _____. The red color pushes their forms forward up against the picture plane and becomes an echoing _____ in the space between the two groups.

7. The paintings of German artist Anselm Kiefer (b. 1945), who studied art in Dusseldorf with

_____, often involve a reexamination of German history, particularly the painful Nazi era of 1933-1945. Kiefer believes Germany's participation in World War II and the Holocaust left permanent _____ on the souls of the German people and on the souls of all humanity.

8. *Nigredo* (blackening) pull the viewer into an expressive landscape that appears bleak and charred. The incinerated landscape alludes to the horrors of the _____ and suggest a notion of alchemical change or transformation as well as death. His paintings have thickly encrusted surfaces incorporating materials such as _____ and _____. This provides a textured surface that accounts for the impact of his work.

9. In 1996, the city of Vienna chose British sculptor Rachel Whiteread (b. 1963) to design a commemorative monument to the 65,000 Austrian Jews who perished at the hands of the Nazis during World War II. One reason the work was controversial was its Minimalist severity; Whiteread placed a massive block of _____ in a Baroque square in the heart of the Austrian capital.
10. Whiteread modulated the surface of the Holocaust memorial only slightly by depicting in low relief the shapes of two _____ and hundreds of identical _____ on shelves, with the edges of the covers and the pages rather than the spines facing outward. This was both a reference to the Jews as the "People of the _____" and to the _____ that accompanied Jewish persecutions throughout the centuries and under the Nazis.
11. Around the base, Whiteread inscribed the names of Nazi _____ in German, Hebrew, and English. The setting for the memorial is Judenplatz (Jewish square), the site of a _____ destroyed in 1421. The brutality of the tomblike monument- it cannot be entered, and its shape suggests a prison block- was a visual as well as a psychological shock in the beautiful Viennese square.
12. Whiteread had gained fame in 1992 for her monument commemorating the demolition of a _____-class neighborhood in East London. Her work *House* took the form of a concrete cast of the space inside the last standing Victorian house on the site. She had also made sculptures of "_____ spaces," for example, the space beneath a chair or mattress or sink. In Vienna, she represented the space behind the _____ of a library. In drawing viewers' attention to the _____ between and inside objects and buildings, she addresses what is "seen but not looked at."



DATE DUE: _____

THEME: CLASS and SOCIETY

FOCUS: Chunhua's *Chairman Mao en Route to Anyuan*, Xu Bing's *Book from the Sky*, Julie Mehretu's *Stadia II*, Ai Weiwei's *Sunflower Seeds*

ONLINE ASSIGNMENT:

<http://www.learner.org/courses/globalart/work/47/index.html>

ONLINE ASSIGNMENT:

<http://etcweb.princeton.edu/asianart/assets/archivedmaterials/Xu%20Bing%20handout.pdf>

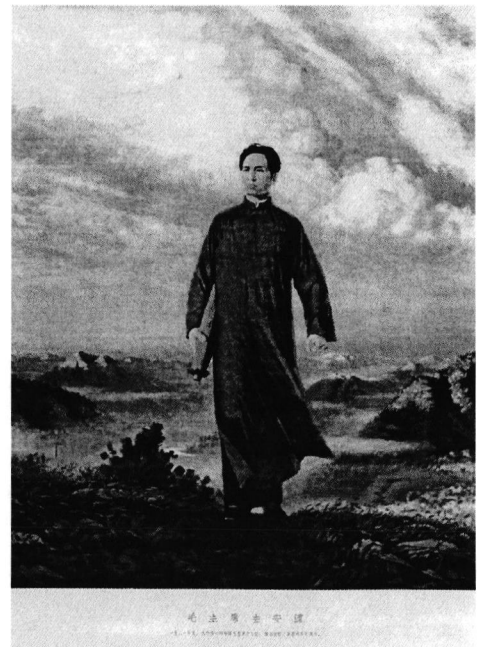
ONLINE ASSIGNMENT: <http://blog.art21.org/2009/10/01/meet-the-season-5-artist-julie-mehretu/#.VJgMdBtA>

ONLINE ASSIGNMENT: <http://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series-ai-weiwei/interpretation-text>

READING ASSIGNMENT: KLEINER, pp. 935, 951, 954-955, 966

POWERPOINT: CLASS and SOCIETY: GLOBAL ART since 1960 (Xu Bing, Julie Mehretu, and Ai Weiwei)

1. When Mao Zhedong first came to power in 1949, he encouraged artists to create "art for the _____" that would convey Communist ideas in ways accessible to the masses. Realistic oil paintings of workers, soldiers, and peasants began to replace traditionally popular ink paintings featuring such natural subjects as landscapes birds, and flowers.
2. The institution of the _____ Revolution in 1966 led to strict regulation of artistic production. Many traditional artists suffered humiliation and torture at the hands of the "_____ Guard," who publicly denounced them and destroyed their artworks.
3. A color lithograph of *Chairman Mao en Route to Anyuan* is based on a well-known oil painting by Liu Chunhua. It depicts the Chairman as a young man walking to the Anyuan _____ in the western Jiangxi province. Mao was among a group of enthusiastic Communist leaders who had guided the _____ through a successful strike. The strike had resulted in higher wages, better labor conditions, a radical educational program, and widespread support for the Communist party.
4. The heroic pose and warm, almost glowing tones used to depict the Chairman here are characteristic of the many idealized Mao portraits produced during the period. Published widely in newspapers and



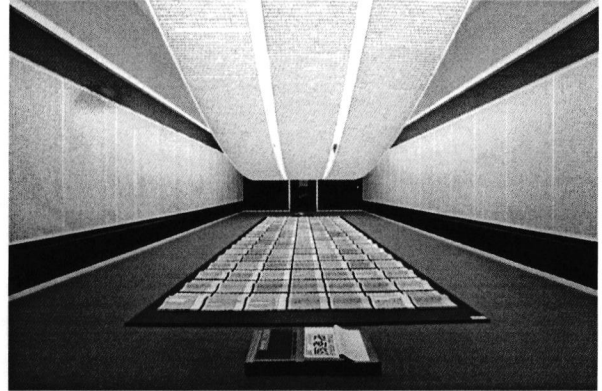
journals, party officials described the image as a "_____ work." It was reproduced in the form of posters, statues, and even on kitchenware.

5. During the chaos and persecutions of the Cultural Revolution, the contemporary artist Xu Bing was separated from his family and forced into

_____ labor. Chairman Mao's radical transformation of Chinese culture, Xu Bing writes, was "most deeply rooted [in] his

transformation of _____."

Xu Bing's *Book from the Sky* is a political revelation of the vulnerability and culpability of



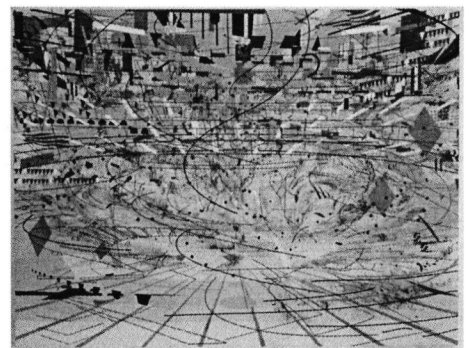
6. *Book from the Sky* was begun in 1987. It incorporates four books, composed of some 4,000 Chinese characters _____ by the artist and wholly unreadable. Although they may appear to a Western audience to be ordinary Chinese characters, the Chinese audience has been surprised, often dismayed, and sometimes angry to discover that the words cannot be read. They unite all audiences, everywhere, in a kind of induced illiteracy, but they are most frustrating to those who read

Chinese. Xu Bing's "writing" is a reminder of how _____ has already been abused by those in control of it, and as a strike against those who have violated it through modern political propaganda.

7. A specialist in woodcut printing, Xu Bing _____ the 4,000 characters individually by hand using a font style from the fifteenth-century Ming dynasty. The four-volume set is accompanied by a hand-carved storage box. In a complete installation format, multiple copies of the four volumes are spread in a large rectangular across the ground (a traditional _____ shape), with long scrolls draped in rounded forms above (suggesting _____).

8. Julie Mehretu was born in Ethiopia but moved to the United States at age 6. Her paintings and drawings refer to elements of mapping and architecture, achieving a calligraphic complexity that resembles turbulent atmospheres and dense

social _____. Architectural renderings and aerial views of urban grids enter the work as fragments, losing their real-world specificity and challenging narrow geographic and cultural readings.



9. Her works engage the history of nonobjective art- from Constructivism to Futurism- posing contemporary questions about the relationship between utopian impulses and _____ . The paintings' wax-like surfaces- built up over weeks and months in thin _____ layers- have a luminous warmth and spatial depth, with formal qualities of light and space made all the more complex by Mehretu's delicate depictions of fire, explosions, and perspectives.
10. Ai Weiwei's *Sunflower* is made up of what appear to be millions of sunflower seed husks, apparently identical but actually unique. Although they look realistic, each seed is made out of _____. And far from being industrially produced, "readymade" or found objects, they have been intricately hand-crafted by hundreds of skilled artisans. Poured into the interior of the Tate Modern's Turbine Hall, the seeds form a seemingly infinite landscape.
11. One of China's leading conceptual artists, Ai is known for his social or performance-based interventions as well as object-based artworks. Citing the artist _____, he refers to himself as a "readymade", merging his life and art in order to advocate both the freedoms and responsibilities of individuals. As material for his art, he draws upon the society and politics of contemporary China as well as cultural artefacts such as ancient Neolithic _____ and traditional Chinese _____, whose function and perceived value he challenges and subverts.
12. For Ai, sunflower seeds – a common street snack shared by friends – carry personal associations with Mao Zedong's brutal Cultural Revolution (1966–76). While individuals were stripped of personal freedom, propaganda images depicted Chairman Mao as the _____ and the mass of people as _____ turning towards him. Yet Ai remembers the sharing of sunflower seeds as a gesture of human compassion, providing a space for pleasure, friendship and kindness during a time of extreme poverty, repression and uncertainty.
13. There are over 100 million seeds, _____ times the number of Beijing's population and nearly a _____ of China's internet users. The work seems to pose numerous questions. What does it mean to be an _____ in today's society? Are we insignificant or powerless unless we act _____?



THEME: CONVERGING CULTURES

FOCUS: Yinka Shonibare's *The Swing (after Fragonard)*, El Anatsui's *Old Man's Cloth*, Wangechi Mutu's *Preying Mantra*, Michel Tuffery's *Pisupo Lua Afe (Corned Beef 2000)*

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/yinka-shonibare-the-swing-after-fragonard>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/el-anatsui-old-mans-cloth>

ONLINE ASSIGNMENT: <https://www.khanacademy.org/humanities/global-culture/global-art-architecture/a/wangechi-mutu-preying-mantra>

ONLINE ASSIGNMENT: http://www.pacificarts.org/files/Michel%20Tuffery_Siamani%20Samoa_Catalog.pdf

POWERPOINT: CONVERGING CULTURES: GLOBAL AFRICAN and OCEANIC ART (Shonibare, El Anatsui, Mutu, and Tuffery)

DATE DUE: _____

1. As a British-born Nigerian, raised between Lagos and London, Yinka Shonibare is especially perceptive to the ways in which issues of access, nationalism and belonging have their roots in modern European history, particularly with regards to the United Kingdom and its relationship to its former

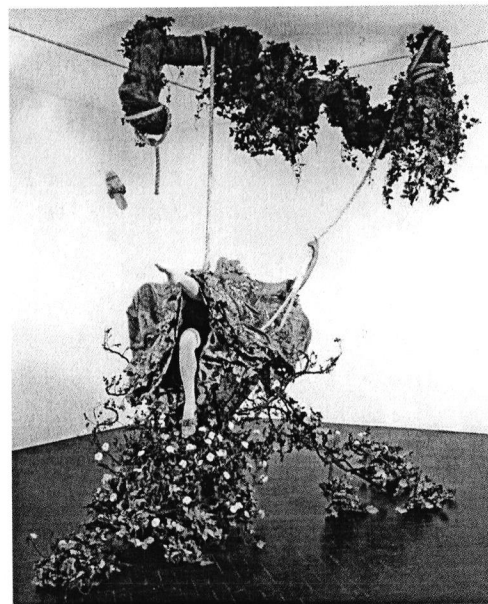
_____.

2. Here is where the specific _____ that Shonibare utilizes become more relevant, as their symbolism is steeped in histories of cultural appropriation, imperialism and power. While these

_____ have come to signify African identity today, the patterns on Dutch Wax

_____ were originally based on motifs

found in Indonesian _____, and were manufactured in England and Holland in the nineteenth-century.



3. Predictably, these European imitations did not prove _____ when sold in South Asian markets, so Dutch manufacturers then marketed the _____ to their West African colonies, where they have since been appropriated and integrated into local visual culture.

4. Shonibare's quotations of eighteenth- and nineteenth-century style and sensibility are visually captivating; at the same time, tableaux such as *The Swing* contain some dark undertones. To begin with, the beautiful young protagonist of Fragonard's painting has somehow become

_____. This is likely a reference to the use of the guillotine during the Reign of Terror in the 1790s. Drawing our attention to questions of excess, class and morality that were raised by revolutionaries two centuries ago, Shonibare invites us to also consider the increasing

_____ between economic classes today, especially alongside the growing culture of paranoia, terror and xenophobia in global politics since 9/11.

5. In *The Swing (After Fragonard)*, Shonibare asks us to consider how a simple act of

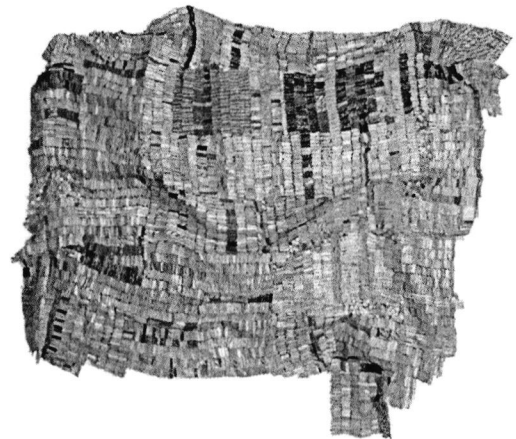
_____ can be so controversial. In this and other works, Shonibare chooses stories – including biographies, world events, and works of art- which are already effective

_____ concerning race, class, corruption and greed, calling our attention to some of the darker moments in Western history.

6. El Anatsui's *Old Man's Cloth* has been constructed

from flattened _____ that the artist collects near his home in Southern Nigeria. While critics often write about his metal wall hangings using the language of textiles, these are typically fastened together with

_____ and attached corner-to-corner.



7. The issue of medium is one of the first to inspire debate among viewers- are the wall hangings two-dimensional or three-dimensional? Are they sculptures, even as they hang against the wall like _____? Are they individual works or immersive installations? Lastly, are they "fine art" or simply an innovative form of "_____?"
8. El Anatsui's medium signifies a fraught history of _____ between Africa and Europe since alcohol eventually became one of the items used in the transatlantic _____ trade. The fluid movements of the work's surface remind us of the _____ of the Atlantic Ocean, which carried _____-ships and traders between Africa, Europe and the New World.
9. The luminescent gold colors also recall the colonial past of Anatsui's home country- modern

_____ which was previously a British colony called the Gold Coast until its independence in 1957. El Anatsui was trained in an academic European curriculum but he joined an unofficial "_____" movement, which was invested in unearthing and reclaiming Africa's rich indigenous traditions and assimilating these with the European-influenced aspects of society.

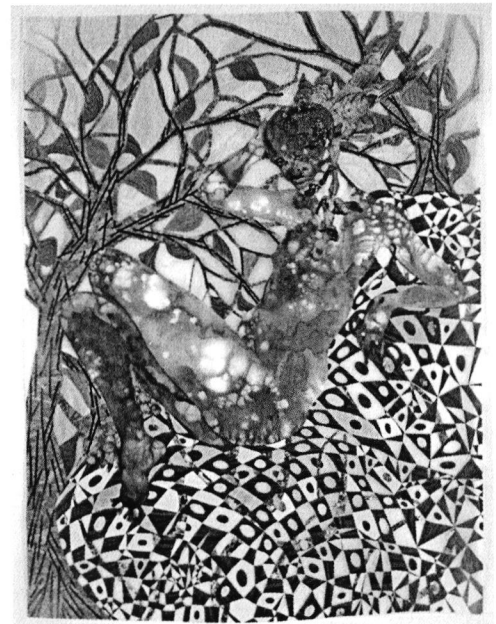
10. While *Old Man's Cloth* would have been laid flat during its construction, it is _____ and _____ during installation, so that the individual metal pieces can catch the light from every angle.

11. Using the medium of _____, the artist Wangechi Mutu creates new worlds in works like *Preying Mantra* that re-imagine culture through the realm of fantasy. Sources for these include fragments from fashion magazines, pornography, medical literature or even popular magazines such as National Geographic. Inspiration can be traced to the early photomontages of the German Dada artist _____ and the American artist _____.

12. Mutu was born in Nairobi, Kenya, and educated in Europe and the United States. Mutu creates with her work a space for exploring an informed consciousness about being "_____" and _____ that incorporates established techniques yet develops a new visual vocabulary.

13. *Preying Mantra* centers on female subjectivity, exoticism and the notion of hybridity- both in concept and imagery.

14. _____ describes how the mixing the cultures of colonized and the colonizer- can produce a third space for new and often disruptive understanding of cultural identity.



15. In Mutu's *Preying Mantra*, a female creature appears to recline on a geometrically patterned blanket that is sprawled between trees or perhaps on a tree branch. The blanket resembles a _____ cloth. Legs tightly crossed in front of her, the figure stares suggestively at the viewer with right hand positioned behind her head, which is surmounted by a cone-like _____. Her skin mirrors the colors of the tree's _____.

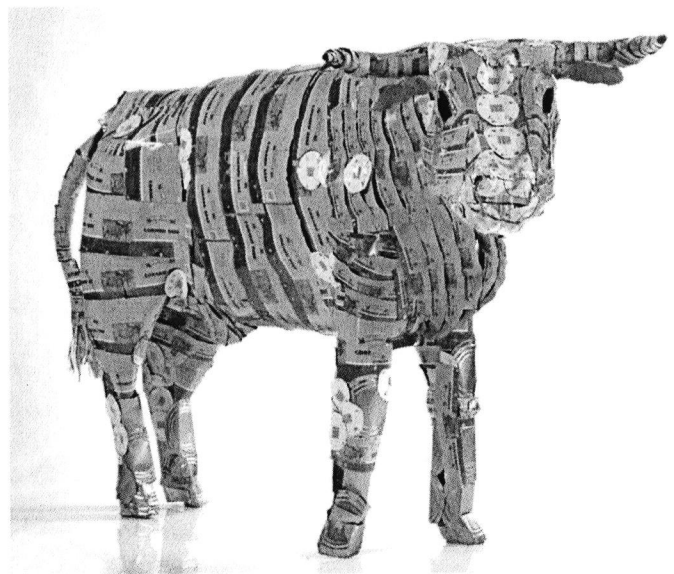
16. Like the female body, the tree is emblematic of the _____ myths found in many

cultures. In her left hand, the figure holds a green _____ that rests on the blanket. The title *Preying Mantra*, recalls the praying mantis- an insect that resembles the protagonist in Mutu's work, with her prominently bent _____. As a carnivorous insect praying mantises _____ themselves to match their environment, snaring their prey with their enormous _____.

17. During mating, the female can become a sexual _____—eating her submissive mate. Such imagery and its association with natural phenomena creates a primal sensibility. Despite this reference to a real praying mantis, Mutu's "preying mantra" is also vulnerable to our _____, suggesting that the figure may be a victim that is "preyed" upon by "mantras." Mutu creates a natural, even primitive, fictional environment that entices and disturbs us even as she invites us to explore _____ about the African female _____ as explicitly sexual, dangerous, and aesthetically deformed in relation to Western standards. Given that elements of the work are assembled from sociocultural documents found in popular literature from the _____, the figure may be preying on the viewer's own fears and desires.

18. Born in Wellington, _____ in 1966, Michel Tuffery is an artist with Samoan, Rarotongan and Tahitian ancestry. He has been extremely successful exhibiting within the white walls of the fine arts establishment, both public and commercial. His _____ at popular events have exposed his work to the broader public consciousness.

19. Tuffery's best known three-dimensional works include *povi* (bulls) made from flattened _____. The bulls are known as the most destructive animal species introduced by Europeans into the Pacific. The metaphors articulated by Tuffery's "tin-can cows" encourage the artist's audience to contemplate the damage done to the _____ and human inhabitants of the Pacific by non-native stock breeds.



20. Canned _____ has long been one of New Zealand's most lucrative exports, sold to markets all over the Pacific. Extremely high in artificial colors and preservatives,

_____ meat is one of the leading causes of health problems among islander populations, whose customary diets include little animal protein or salt.

21. Successively, Michel Tuffery's *povi* sculptures evolved into articulated forms that were activated by rudimentary electro-mechanical devices such as impact _____. Michel continues to use the bulls in public performances which resemble _____ - they have become the central props around which these directed but unscripted performances occur.
22. Because of their sketchy and unpredictable nature, these "happenings" exhibit the hallmarks of ancient _____. They incorporate fire, music, singing, dancing and chanting. Playing the roll of _____, Tuffery controls the action with tricks like bellowing and blowing a whistle to guide the human handlers of his life-sized bulls.