
CONTENT AREA 10

Global Contemporary

1980 C.E. to Present

ENDURING UNDERSTANDING 10-1. *Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.*

- ▶ **Essential Knowledge 10-1a.** Hierarchies of materials, tools, function, artistic training, style, and presentation are challenged. Questions about how art is defined, valued, and presented are provoked by ephemeral digital works, video-captured performances, graffiti artists, online museums and galleries, declines in (but preservation of) natural materials and traditional skills, predominance of disposable material cultures, and the digital divide — access or lack of access to digital technology.
- ▶ **Essential Knowledge 10-1b.** Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes, which include existential investigations, sociopolitical critiques, as well as reflections on the natural world, art's history, popular and traditional cultures, and technological innovation.
- ▶ **Essential Knowledge 10-1c.** Artists frequently use appropriation and “mashups” to devalue or revalue culturally sacred objects, and to negate or support expectations of artworks based on regional, cultural, and chronological associations. Intended meanings are often open-ended and subject to multiple interpretations.
- ▶ **Essential Knowledge 10-1d.** The iconic building becomes a sought-after trademark for cities. Computer-aided design impacts the diversity of innovative architectural forms, which tend toward the aspirational and the visionary.

ENDURING UNDERSTANDING 10-2. *In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.*

- ▶ **Essential Knowledge 10-2a.** Art history surveys have traditionally offered less attention to art made from 1980 to the present. While such surveys often presented contemporary art as largely a European and American phenomenon, today, contemporary art produced by artists of Africa, Asia, Oceania, and the First Nations is receiving the same, if not more, attention than work produced in Europe and the Americas.
- ▶ **Essential Knowledge 10-2b.** The waning of colonialism, inaugurated by independence movements, shifts in the balance of power with the collapse of Communism in Eastern Europe and the rise of China, and the development of widespread communication networks such as the Internet have all contributed to representations of the world that are global and interconnected rather than Eurocentric.

- ▶ **Essential Knowledge 10-2c.** The art world has expanded and become more inclusive since the 1960s, as artists of all nationalities, ethnicities, and sexual preferences, as well as female artists, have challenged the traditional privileged place of white, heterosexual men in art history. This activism has been supported by theories (e.g., deconstructionist, feminist, poststructuralist, and queer) that critique perspectives on history and culture that claim universality but are in fact exclusionary.
- ▶ **Essential Knowledge 10-2d.** The worldwide proliferation of contemporary art museums, galleries, biennials and triennials, exhibitions, and print and digital publications has created numerous, diverse venues for the presentation and evaluation of art in today's world.

Image Set

224. *The Gates*. New York City, U.S. Christo and Jeanne-Claude. 1979–2005 C.E. Mixed-media installation. (2 images)



The Gates

© Chip East/Reuters/Corbis



The Gates

© Panoramic Images/Getty Images

225. Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite. (2 images)



Vietnam Veterans Memorial

© James P. Blair/Corbis



Detail

© Ian Dagnall/Alamy

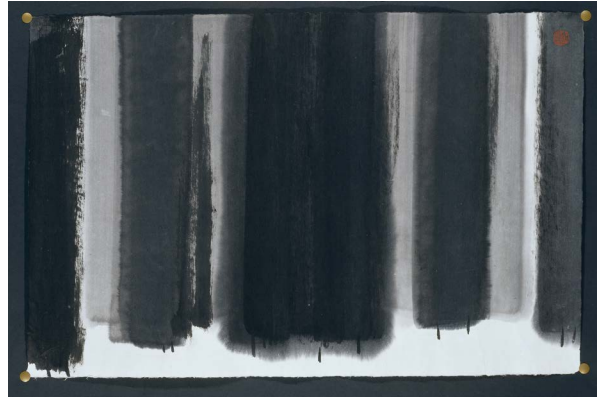
226. *Horn Players*. Jean-Michel Basquiat. 1983 C.E. Acrylic and oil paintstick on three canvas panels.



Horn Players

Photography © Douglas M. Parker Studio, Los Angeles
© The Estate of the Artist/ADAGP, Paris/ARS New York 2013

227. *Summer Trees*. Song Su-nam. 1983 C.E. Ink on paper.



Summer Trees

© The Trustees of the British Museum

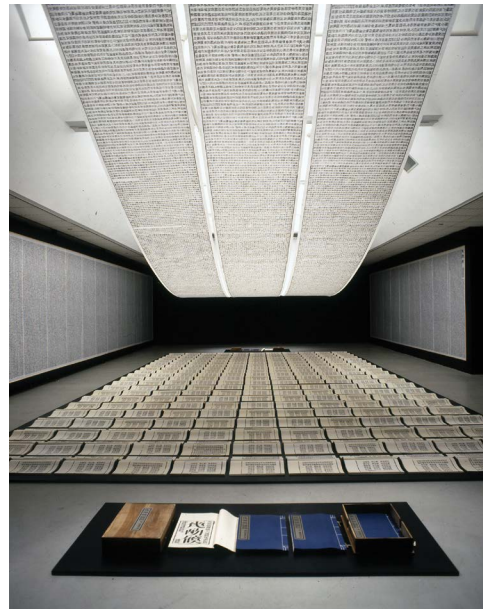
228. *Androgyne III*. Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, and string.



Androgyne III

© Magdalena Abakanowicz, Courtesy Marlborough Gallery, New York/Image © The Metropolitan Museum of Art/Image Source © Art Resource, NY

229. *A Book from the Sky*. Xu Bing. 1987–1991 C.E. Mixed-media installation.



A Book from the Sky

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230. *Pink Panther*. Jeff Koons. 1988 C.E.
Glazed porcelain.



Pink Panther

Permission of the Artist © The Museum of Modern Art/Licensed
by SCALA/Art Resource, NY

**231. *Untitled (#228), from the History
Portraits series.*** Cindy Sherman.
1990 C.E. Photograph.



Untitled (#228)

Courtesy of the Artist and Metro Pictures

**232. *Dancing at the Louvre, from the
series *The French Collection, Part I; #1.****
Faith Ringgold. 1991 C.E. Acrylic on
canvas, tie-dyed, pieced fabric border.



*Dancing at the Louvre, from the series
*The French Collection, Part I; #1**

Faith Ringgold © 1991

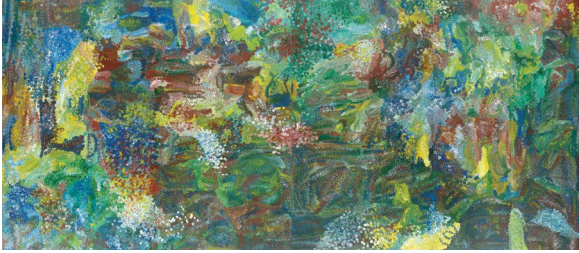
**233. *Trade (Gifts for Trading Land with
White People).*** Jaune Quick-to-See Smith.
1992 C.E. Oil and mixed media on canvas.



Trade (Gifts for Trading Land with White People)

Courtesy of Jaune Quick-to-See Smith (Member of the Salish Kootenai Nation,
Montana) and the Accola Griefen Gallery, NY

234. *Earth's Creation*. Emily Kame Kngwarreye. 1994 C.E. Synthetic polymer paint on canvas.



Earth's Creation

© VISCOPY, Australia/Image © National Museum of Australia/© 2013 Artists Rights Society (ARS), New York

235. *Rebellious Silence*, from the *Women of Allah* series. Shirin Neshat (artist); photo by Cynthia Preston. 1994 C.E. Ink on photograph.



Rebellious Silence

Courtesy Gladstone Gallery, New York and Brussels

236. *En la Barbería no se Lloro (No Crying Allowed in the Barbershop)*. Pepon Osorio. 1994 C.E. Mixed-media installation.



En la Barbería no se Lloro

Courtesy Ronald Feldman Fine Arts, New York/
www.feldmangallery.com

237. *Pisupo Lua Afe (Corned Beef 2000)*. Michel Tuffery. 1994 C.E. Mixed media.



Pisupo Lua Afe

© Michel Tuffery MNZM/Museum of New Zealand Te Papa Tongarewa # FE010516

238. *Electronic Superhighway*. Nam June Paik. 1995 C.E. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).



Electronic Superhighway

Photo © Smithsonian American Art Museum, Washington, DC/Art Resource, NY

239. *The Crossing*. Bill Viola. 1996 C.E. Video/sound installation.



The Crossing

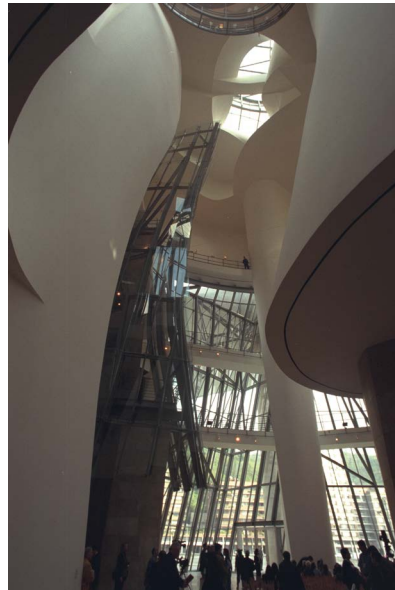
Photo © Kira Perov

240. *Guggenheim Museum Bilbao*. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone. (3 images)



Guggenheim Museum Bilbao

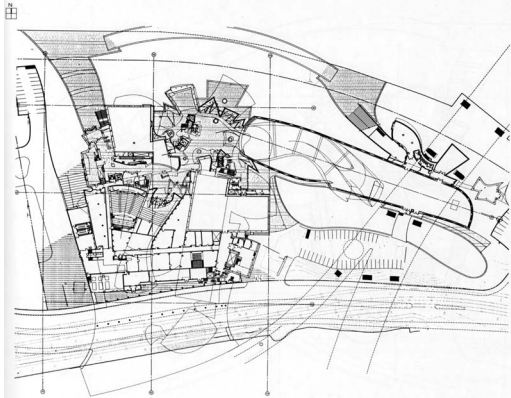
© Rolf Haid/dpa/Corbis



Guggenheim Museum Bilbao

© Jacques Pavlovsky/Sygma/CORBIS

Guggenheim Museum Bilbao, continued



Guggenheim Museum Bilbao site plan

© FMGB Guggenheim Bilbao Museoa

241. *Pure Land*. Mariko Mori. 1998 C.E.
Color photograph on glass.



Pure Land

© 2013 Mariko Mori, Member Artists Rights Society (ARS), New York/Digital Image © 2013 Museum Associates/LACMA/Licensed by Art Resource, NY

242. *Lying with the Wolf*. Kiki Smith. 2001 C.E.
Ink and pencil on paper.



Lying with the Wolf

© The Artist/Courtesy of the Pace Gallery

243. *Darkytown Rebellion*. Kara Walker. 2001 C.E.
Cut paper and projection on wall.



Darkytown Rebellion

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244. *The Swing (after Fragonard)*. Yinka Shonibare. 2001 C.E. Mixed-media installation.



The Swing (after Fragonard)

© 2013 Tate, London

245. *Old Man's Cloth*. El Anatsui. 2003 C.E. Aluminum and copper wire.



Old Man's Cloth

© Samuel P. Harn Museum of Art, University of Florida, Gainesville/Museum purchase with funds from friends of the Harn Museum

246. *Stadia II*. Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.



Stadia II

© Julie Mehretu, American, b. 1970, *Stadia II*, 2004, Carnegie Museum of Art, Pittsburgh/Photograph © 2013 Carnegie Museum of Art, Pittsburgh

247. *Preying Mantra*. Wangechi Mutu. 2006 C.E. Mixed media on Mylar.



Preying Mantra

© Gladstone Gallery, New York and Brussels

248. *Shibboleth*. Doris Salcedo.
2007–2008 C.E. Installation.



Shibboleth

© Luke Macgregor/Reuters/Corbis

249. MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid (architect).
2009 C.E. Glass, steel, and cement. (2 images)



MAXXI National Museum of XXI
Century Arts

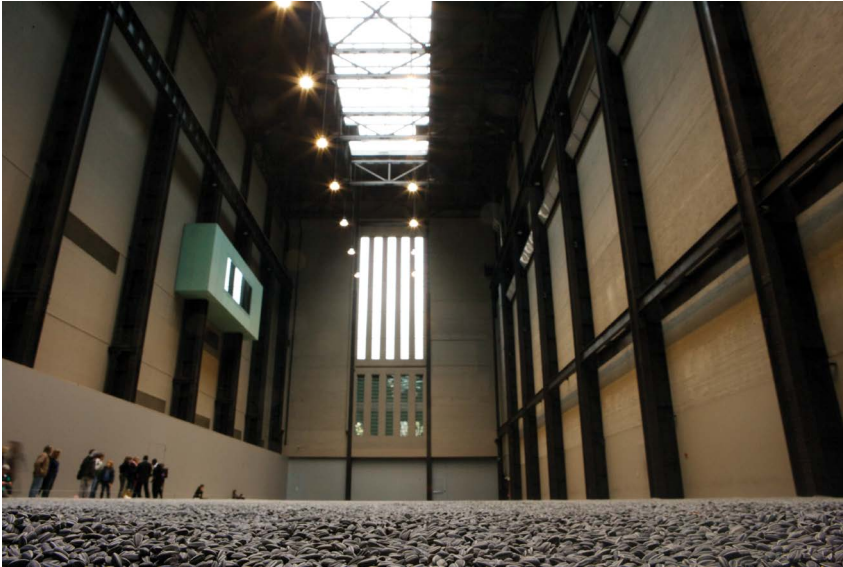
© Atlantide Phototravel/Corbis



MAXXI National Museum of XXI
Century Arts

© Alessandro Di Meo/epa/Corbis

250. *Kui Hua Zi (Sunflower Seeds)*. Ai Weiwei. 2010–2011 C.E.
Sculpted and painted porcelain.



Kui Hua Zi

© Oliver Strewe/Getty Images

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