

<p><i>The Gates</i>. New York City, U.S. Christo and Jeanne-Claude. 1979–2005 C.E. Mixed-media installation.</p> <p>gatesdetail.jpg</p>	<p>Content: The artists installed 7,503 vinyl "gates" along 23 miles (37 km) of pathways in Central Park in New York City. From each gate hung a panel of deep saffron-colored nylon fabric. The exhibit ran from February 12, 2005 through February 27, 2005.</p> <p>Style: Christo is best known for producing enormous packaging projects/installations. He wraps parks, buildings, and entire outdoor landscapes. Christo has collaborated with his wife Jeanne-Claude for over 40 years on these projects.</p> <p>Contextual Understanding: The work was exhibited for 16 days during February 2005. Emphasized Frederick Law Olmsted's organic design for Central Park. Seven-foot-long panels of saffron-colored nylon, suspended from 7,503 steel gates, moved with the gentlest breeze to create a flowing canopy, a "golden river," over the park's walkways. Measuring 16 feet high and from 5 1/2 to 18 feet wide to accommodate the varying spans of the walks, the individual gates were installed along 23 miles of Central Park's stately paths. First proposed to New York City in 1980, The Gates was approved in 200</p>
<p>Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin. 1982 C.E. Granite.</p> <p>vietnammemorial.jpg</p>	<p>Content: The Vietnam Veterans Memorial stands as a symbol of America's honor and recognition of the men and women who served and sacrificed their lives in the Vietnam War. The memorial is a polished black, V-shaped granite slab seemingly rising from the ground. The strength of the granite contrasts with softness of the grass and brings a balance to both nature and architecture.</p> <p>Style: The wall is made of black granite from Bangalore, India. The design is minimalist and nontraditional.</p> <p>Contextual Understanding:</p>

	<p>There were more than 1,400 entries submitted to a national design competition and a panel of eight anonymous judges chose Lin's design. Designed by Maya Ying Lin, the striking memorial is a polished black granite wall in the shape of a private's stripes. It bears the names of all the Americans who died or were missing in action in the conflict.</p> <p>Lin saw it as "a wound in the earth that is slowly healing." Through this healing, she hoped that "these names, seemingly infinite in number, [would] convey the sense of overwhelming numbers, while unifying these individuals as a whole.</p> <p>There are 58,286 names listed on the wall as of 2013. The names are arranged chronologically by date of casualty.</p> <p>Visitors to the Wall will take a piece of paper and place it over a name on the wall and rub a pen or pencil over it as a memento of their loved ones. This is called "rubbing".</p> <p>http://www.historybyzim.com/2012/06/maya-lin-the-vietnam-veterans-memorial/</p>
<p><i>Horn Players.</i> Jean-Michel Basquiat. 1983 C.E. Acrylic and oil paintstick on three canvas panels.</p> <p>http://www.wikiart.org/en/jean-michel-basquiat/horn-players</p>	<p>Content: The painting is homage to jazz giants Charlie Parker and Dizzy Gillespie.</p> <p>Style: Often associated with Neo-Expressionism, his signature painting style of obsessive scribbling, elusive symbols and diagrams. Some of the more significant trademark images used were the crown, which was a sign of respect for his heroes, and CPRKR, used to represent the jazz musician Charlie Parker, who helped to create bebop music, which he loved.</p> <p>Contextual Understanding: Bebop jazz pioneers Charlie Parker and Dizzy Gillespie were heroes to Basquiat. He identified with their groundbreaking creativity and often played their music in his studio. "ORNITHOLOGY" (the study of birds) is a reference to a 1946 Parker composition and the musician's nickname, "Bird." Basquiat also underscores the physical experience of music by listing body parts he associates with listening, dancing and singing: ear, feet, larynx and teeth.</p>

	<p>There is a musical rhythm to the work: the heads are arranged in an up-and-down pattern and words are scattered about the canvas. With the word “SOAP” (slang for “clean”), Basquiat may be suggesting that Parker’s and Gillespie’s songs — as well as his painting — are impeccable.</p> <p>The work also references a historic horn joust between Parker and Gillespie in the tune “Salt Peanuts,” recorded live at Massey Hall in Toronto.</p> <p>http://www.basquiatnow.com/</p>
<p><i>Summer Trees</i>. Song Su-nam. 1983 C.E. Ink on paper.</p> <p>Click this link to see the work: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=267937&partId=1</p>	<p>Content: The work is an abstract design of vertical lines and stylized trees.</p> <p>Style: He work is made of ink washes in a dripping, flowing fashion which is reminiscent of stain paintings</p> <p>Contextual Understanding: Song Su-nam is one of the leaders of the 'Sumukhwa' or Oriental Ink Movement of the 1980s, based at Hongik University, Seoul. This movement shared the general feeling that it was necessary to 'recover' a national identity and began to concentrate on subtle tonal variations of ink wash, in an attempt to elicit an inner spirituality, which was felt to be lost in a modern technological age. Su-Nam combined native and international traditions.</p> <p>In the 1980’s, the art of the Sumukhwa (‘Indian ink’) movement led by Song Su-nam (b 1938) and Hong Sök-ch’ang (b 1940), which used subtle shades of ink to express the inner world, had a similarly spiritual emphasis. Thus, as Korea became increasingly affluent and industrialized, the earlier indiscriminate acceptance of Western art was tempered by the desire to cherish and promote a distinctive Korean identity.</p> <p>Ink painting that evokes Asian landscape painting but seems to be influenced by American Post Painterly Abstraction.</p>

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

androgyne.png

Content:

The work is a fragmented human figure sitting on a low stretcher of wood.

The figure is a torso without legs and appears as hollow shells.

Style:

The sculptures are formed as a result of their being hardened fiber casts made from plaster molds.

Contextual Understanding:

Her work since 1974 has featured fragmented human figures-faces without skulls, bodies without heads, and torsos without legs-placed singly or in large groupings.

Yet despite their incompleteness, they are intended to be seen in the round, the hollow interior being as much a part of the piece as the molded exterior.

The creases, ridges, and veins of the hardened-fiber surface assume organic characteristics, reminiscent of the earth's rough surface or the cellular composition of human skin.

The life-size figure is fragmentary, consisting of slumped shoulders, a rounded back, and truncated arms and legs.

Viewed from another angle, the figure appears to be an empty shell rather than a solid form.

The back thus resembles an outer husk, albeit one that has a great deal of presence since the burlap, a loosely woven fabric, is textured and obviously molded from a plaster cast of the human body.

The surface of the back is ridged and puckered in places, reminiscent of aged or damaged skin.

Together, the figure's fragmentary form, weathered appearance, and slumped posture convey an attitude of inwardness and solitude.

Through these provocative images, the artist expresses the physical and spiritual condition of mankind. As she says, they are "about existence in general."

<http://www.metmuseum.org/collection/the-collection-online/search/484422>

<http://mcachicago.org/archive/collection/Abakanowicz-txt.html>

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

book.jpg

Content:

Xu Bing's *Book From the Sky* is an installation that displays more than 400 hand-printed books, propped open on specially designed wooden mounts, positioned in perfectly aligned rows, side by side, across the ground.

Little space exists between the books from side to side. More space separates, and visually creates, each row of books.

Two open books, centered perpendicularly on both ends of the rows, present the most space (nearly the length of one page) between one another.

Each book contains a series of different logograms like a regular Chinese book.

Books were printed in black ink from a hand carved wooden block.

The handmade books are all made with authentic Chinese typesetting, binding and stringing techniques, and are printed in the style of Chinese outdoor newspapers.

Scrolls, which hold the same logograms as the books, create an inverted dome across the entire length of the ceiling above the books. Scrolls are also mounted vertically, like wallpaper, on the surrounding walls. The scrolls, and the books, extend over fifty feet.

Style:

The work is an installation.

Contextual Understanding:

Book from the Sky, investigates the Chinese language. Using a very traditional wood block printing method, Xu Bing created 4,000 unique logogram symbols.

While the logograms all contain many characteristics of traditional Chinese characters, the characters themselves have no actual meaning.

The invented Chinese characters may be harsh critique to meaninglessness of contemporary political language.

Part of the severe criticism suffered by Xu Bing in China was due to the perception that the work was about nothing; one of the ironies surrounding his international success has been that *Book from the Sky* embodies a particularly Chinese approach to culture.

In addition, Bing notes that "Chinese audiences lose part of the meaning, and Western audiences

	<p>lose another part, but each side gets the part that the other doesn't, further adding to the mysterious nature of the piece, but offering a glimpse into the different mindsets of Eastern and Western audiences.</p> <p>The artist had extensive training in block carving.</p> <p>https://teachartwiki.wikispaces.com/Book+from+the+Sky--Xu+Bing</p>
<p><i>Pink Panther</i>. Jeff Koons. 1988 C.E. Glazed porcelain.</p> <p>pinkpanther.jpg</p>	<p>Content:</p> <p>Pink Panther is a 41-inch tall porcelain sculpture featuring Jayne Mansfield holding the cartoon character Pink Panther.</p> <p>Mansfield is sculpted from the waist up and is partly clothed, her breasts being exposed. Her right hand covers her nearly exposed breast. The Pink Panther is shown in full, his chin over the left shoulder of Mansfield.</p> <p>Style:</p> <p>The work is glazed porcelain.</p> <p>Banalities are a series of sculptures by American artist Jeff Koons. The works were unveiled in 1988 and have become controversial for their misuse of copyrighted images.</p> <p>Contextual Understanding:</p> <p>Pink Panther is part of Koons's Banalities series, a group of twenty sculptures that draws on both popular culture and mass-market knickknacks. Koons enlarged, combined, and transformed his sources, and had his designs fabricated by European artisans in ceramic and polychromed wood. His depiction of the character caused legal issues and Koons was sued for copyright infringement, eventually settling out of court. He wasn't trying to create high art.</p> <p>Koons's intention is to take advantage of the absurdity of the art market, and he did that.</p> <p>http://en.wikipedia.org/wiki/Banalities_sculpture_series</p>
<p>Untitled (#228), from the History Portraits series. Cindy Sherman. 1990 C.E. Photograph.</p> <p>Sherman.jpg</p>	<p>Content:</p> <p>Cindy Sherman was living in Rome when she began her series of "History Portraits" (1988–90), a suite of intentionally peculiar images through which she investigates the representation of individuals in Old Master and other historical varieties of portrait paintings.</p>

	<p>Sherman shows Judith standing against a backdrop of brocaded cloth, dressed in an iridescent, voluminous crimson robe and holding the masklike head of Holofernes in one hand, a blood-smeared knife in the other. With her head slightly cocked, she stares ahead with a placid face, her expression open to many different speculations about her mental and emotional state in the aftermath of the violent act—and in keeping with the ambiguity that the artist builds into all of her work.</p> <p>Style: Sherman's photograph is nearly seven feet high by four feet wide and filled with richly patterned, color-saturated fabrics. Filtered through the lens of the camera, these fabrics seem sumptuous, but they are, in fact, cheap knockoffs from secondhand stores.</p> <p>Contextual Understanding: Sherman is known for her elaborately staged photographs, often centered upon herself in all manner of disguises. Through her work, she explores identity, especially female identity. Using both film-based and digital cameras, Sherman stages photographs to resemble such popular formats as television and film stills, advertisements, magazine spreads, pornography, and school and society portraits.</p> <p>http://www.moma.org/learn/moma_learning/cindy-sherman-untitled-number-228-1990</p>
<p><i>Dancing at the Louvre</i>, from the series The French Collection, Part I; #1. Faith Ringgold. 1991 C.E. Acrylic on canvas, tie-dyed, pieced fabric border.</p> <p>ringgold.jpg</p>	<p>Content: This quilt is part of a series of story quilts that Faith Ringgold painted about a character she created named Willia Marie Simone. Willia did many things in the story quilts that Faith would have liked to have done herself. In this quilt, Willia and her friend take her three daughters to the Louvre, a historic museum in Paris. They dance in front of the Mona Lisa, a famous painting by Leonardo da Vinci.</p> <p>Style: She is especially well known for her painted story quilts, which blur the line between "high art" and</p>

"craft" by combining painting, quilted fabric, and storytelling.

Contextual Understanding:

Ringgold refers to herself emphatically as an "African-American"—expression of what it is to be an African-American female in this country. She sees her American art as a mixture of her African origins and her American (European) culture.

She is a pioneer in using the medium of the Quilt as a high art form.

The quilt is often used for passages in women's lives and to give expression to important events. Most of her quilts concern the experience of the Black female in America, and she incorporated traditional African Quilt-making techniques and patterns.

The stories written on the quilts are fictional but are inspired by real life people, her real life experiences, and African American life and experience.

The series 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 margin of each quilt, Willa Marie's adventures lead her to meet celebrities such as Pablo Picasso and Henri Matisse, Josephine Baker, Zora Neale Hurston, Sojourner Truth, and Rosa Parks on the road to becoming an artist and businesswoman.

Drawing on her own struggle for recognition in an art world dominated by European traditions and male artists, Ringgold uses this narrative format to literally rewrite the past by weaving together histories of modern art, African-American culture, and personal biography.

This practice reflects the shift toward postmodernism in art of the 1980s and 1990s. In deliberate contrast to Modernism's emphasis on autonomy and universal meaning, artists like Ringgold highlighted the implicit biases in accepted forms of art, especially in their treatment of race and gender.

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

<p><i>Trade</i> (Gifts for Trading Land with White People). Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.</p> <p>gifts.jpg</p>	<p>Content:</p> <p>The canvas is a mixture of a collage with Native American newspaper clippings and oil paint loosely brushed onto to it. It has large patches of color reds, orange, and green juxtaposes in these large strokes giving it an appearance of a thick texture. The colors are placed in the negative spaces and in the middle is a painted canoe. Above the canvas, she hangs a clothesline, which has a various objects hanging from it. Some of these objects are Native American artifacts such as belts and beaded jewelry mixed with sports memorabilia that have Native American names such as Washington Redskins and Atlanta Braves.</p> <p>Style:</p> <p>The work is a mixed media on a large canvas.</p> <p>Contextual Understanding:</p> <p>Columbus Day, 1992, was the 500th anniversary of the explorer's arrival in North America. Determined to challenge this traditional celebration of the European "discovery" of North America and the consequent "benefits" of white civilization, American Indian artist Jaune Quick-to-See Smith conceived a group of paintings she called "The Quincentenary Non-Celebration." Smith's series, which includes the Chrysler's monumental <i>Trade</i>, was quickly acclaimed as a masterstroke of Native American protest and revisionist cultural history. Smith's collage of newspaper clippings, images from the history of Indian conquest, and old photographs appear alongside the prosaic, sometimes bleak facts of daily life on reservations. An array of cheap toys, souvenirs, and sports memorabilia speaks to the commodification of Native American identity within popular culture. The painting ironically offers these objects to white people in exchange for the return of stolen lands. Her works contain strong, insistent socio-political commentary that speaks to past and present cultural appropriation and abuse, while identifying the continued significance of the Native American peoples.</p> <p>http://www.chrysler.org/ajax/load-collection-</p>
---	---

	item/48
<p><i>Earth's Creation.</i> Emily Kame Kngwarreye. 1994 C.E. Synthetic polymer paint on canvas.</p> <p>EarthsCreation.jpg</p>	<p>Content: The painting is a abstracted painting of swirling blues, greens and yellows.</p> <p>Style: She painted with a 'dump dot' technique, also known as 'dump dump'. She used a shaving brush to pound the acrylic paint onto the canvas and create layers of color and movement.</p> <p>Contextual Understanding: Emily Kame Kngwarreye was a senior Aboriginal woman, who only commenced painting when she was aged about 80. Her training as an artist began preparing and using designs for women's ceremonies. She knew nothing of any other schools of art - she'd never even seen another painting. She spoke only 20 or so words in English. Her work is reminiscent of the work of Monet and the Impressionists. Emily's palette was largely determined by the changing seasons. Dusty browns appear in her canvases during the dry season, and greens appear after the rains, which Emily referred to as 'green time'. This work was created during "green time." The dots, structured as swirling formations, create a dynamic sense of movement across the entire canvas. Emily's trademark style of superimposed bold gestural dotwork, sometimes overlaying linear patterns derived from Ceremonial body paint designs, would have been technically impossible in batik. Irrespective of the materials used, the paintings produced by Aboriginal peoples of Central Australia almost always involve stories or ideas about country or land. Their paintings of the land use a flat, map-like approach where sacred places and events from the time of the Ancestral Beings are identified. Alhalkere refers to the artist's father's and grandfather's country. Anmatyerre owners have access to Alhalkere through an area of land adjacent to what is now called Utopia Pastoral Lease. Alhalkere is "whole lot" and Emily Kame</p>

	<p>Kngwarreye's paintings can be seen as paying homage to this wholeness - as prayers for this country.</p> <p>In 2007, Earth's Creation became the first work by a female Australian artist and the first Aboriginal artwork to break the million-dollar mark at auction.</p> <p>http://www.nma.gov.au/exhibitions/utopia_the_genius_of_emily_kame_kngwarreye/colourism http://www.dreamweb.nl/emilyengels.htm</p> <p>http://www.mbantua.com.au/emily-kame-kngwarreye/</p>
<p><i>Rebellious Silence</i>, from the Women of Allah series. Shirin Neshat (artist); photo by Cynthia Preston. 1994 C.E. Ink on photograph.</p> <p>To see the image, try this link. http://signsjournal.org/shirin-neshat/</p>	<p>Content:</p> <p>In "Rebellious Silence" the cold steel of a weapon parts a woman's face and dark body into light and shade.</p> <p>The model for the photograph is the artist herself. She wears a chador.</p> <p>The writing on her face is a Farsi poem that expresses deep piety.</p> <p>Style:</p> <p>Many of her photographs are actually mixed-media pieces of silver gelatin with ink.</p> <p>Contextual Understanding:</p> <p>Shirin Neshat was born and raised in Iran. After high school she moved to the United States and studied art.</p> <p>Through her "Women of Allah" series, she captures devout Iranian women and reveals a muted sexuality and femininity.</p> <p>She releases her personal feelings by attempting to disrupt the assumptions of "Islamic" femininity</p> <p>Her role as an artist in "Rebellious Silence" is revealing hidden truths.</p> <p>She seeks to expose the unknown liberties of women in full chador (dress that only allows the face and hands to be seen).</p> <p>In her art she seeks to explain that this concealment actually keeps women from becoming a sexual object, therefore truly keeping men and women equal.</p> <p>From a Western perspective, this photograph seems oppressive, and can lead to misjudgment.</p> <p>The gun clearly represents this division between</p>

	<p>Islam and the West, and the differences between what femininity means in both cultures. This picture hopes to dismiss misconceptions of her faith.</p> <p>In the series, she explores the notion of femininity in relation to male authority and Islamic fundamentalism in her home country.</p> <p>The written calligraphy invokes the Iranian woman's silence and her inability to have a voice. The images are portraits of women that are overlaid by Persian calligraphy and they refer to the contrast she experienced between the traditional society she was raised in and the modern society evolving after the Iranian Revolution.</p> <p>Neshat's chosen words are poetic words supporting Iranian martyrs of the Iran-Iraq war.</p> <p>In her art, she resists stereotypes – of both women and representations of Islam. Instead, her works explores all the complex social forces shaping Muslim women's identity.</p> <p>http://igniteartrenonv.blogspot.com/2010/09/rebellious-silence-by-shirin-neshat.html</p> <p>http://www.culturebase.net/artist.php?122</p> <p>https://teachartwiki.wikispaces.com/Shirin+Neshat,+Women+of+Allah+Series</p>
<p><i>En la Barberia no se Lloro</i> (No Crying Allowed in the Barbershop). Pepon Osorio. 1994 C.E. Mixed-media installation.</p> <p><i>Osorio.jpg</i></p>	<p>Content:</p> <p>The Puerto Rican artist addressed the reproduction of masculinity and machismo in the context of a faux barbershop complete with ornate, thematically decorated barber's chairs, video images of grown men crying, and free haircuts for visitors off the street.</p> <p>The chair has a red velvet-covered seat. The roof is covered with a screen-printed design of enlarged sperm photographs.</p> <p>There are monitors with men crying while telling their life story, and pictures of muscular torsos and other elements to create ambience.</p> <p>Style:</p> <p>The work is an installation.</p> <p>Osorio's many installations, often site specific, are typically embellished with sports items (cards, trophies, boxing gloves, etc.), elaborate fabrics, and industrial materials of unnatural</p>

	<p>color.</p> <p>Contextual Understanding: For Osorio, the world of the barbería represents an institutionalized version of Latino machismo. His incorporate common objects such as plastics, baubles, and sequins. His work reveals the rich heritage of Latino communities in both Puerto Rico and New York. The work addressed a childhood experience of Osorio crying at his first haircut. The barbershop was a place for masculinity and strength, but the barber could not cut. This proposal calls for reflection regarding the Latin stereotype of masculinity, based on physical strength, sexual prowess and economic power, while the aesthetic overloaded with household decorations and “feminine touches”, presents alternative models of masculinity where men may cry. Osorio creates large scale installation scenes that overwhelm the spectator and force him/her to experience a feeling through creating a space.</p> <p>http://www.macfound.org/fellows/621/</p> <p>http://wordandimagevislib.tumblr.com/post/4500265522/from-pepon-osorios-no-crying-allowed-at-the</p>