


<p><i>Pisupo Lua Afe (Corned Beef 2000)</i>. Michel Tuffery. 1994 C.E. Mixed media.</p> <p>Pisupo Lua Afe.jpg</p>	<p>Content: The sculpture is a three-dimensional bull made from flattened and riveted recycled corn beef tins.</p> <p>Style: The work is a sculptural assemblage in the round.</p> <p>Contextual Understanding: The sculpture's intent is to comment on how an imported commodity has become an integral part of the Polynesian customs of feasting and gift giving. In the 1960s, former Chief Justice of Samoa, C. C. Marsack wrote that 'when Samoans were first introduced to the wonder of tinned food, this was in the form of pea soup. As no Samoan word can end in a consonant, they tacked an "o" on the end and made the Samoan form of the English term pisupo, pronounced pea-soup-o. As time wore on and other edible matter arrived in tins, the generic term pisupo was used for all of it. Now it is more or less confined to tinned meat.' In the Pacific Islands there are many traditional gifts of exchange such as fine mats and tapa cloth. However, at weddings, funerals, feasts, or other special occasions, tins of pisupo (corned beef) might be eaten and also given as gifts. Tinned Pisupo not only plays an important role in the Pacific Island diet, but in the culture as well. The meaning of this work is to raise questions about the effects colonial economies have had on Pacific peoples and whether foreign intervention actually encourages independence or fosters dependency. The way in which it is presented is very different and shocking.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
<p><i>Electronic Superhighway</i>. Nam June Paik. 1995 C.E. Mixed-media installation (49-channel closed-circuit video installation, neon, steel, and electronic components).</p>	<p>Content: To design this monumental map of the United States, the artist Nam June Paik arranged 336 televisions on a scaffold and overlaid it with almost 600 feet of neon. Fifty DVD players send multimedia simultaneously to screens populating each state.</p>

	<p>(including one closed-circuit television feed), custom electronics, neon lighting, steel and wood, color and sound.</p> <p>Contextual Understanding: Though the outlines of the fifty states are familiar, Electronic Superhighway challenges the viewer to look with new eyes at the cultural map of the United States. Each state is represented by video footage reflecting the artist's personal, and often unexpected, associations with the place. He celebrates some states for their connections to his artistic friends and collaborators--composer John Cage in Massachusetts, performance artist Charlotte Moorman in Arkansas, and choreographer Merce Cunningham in Washington.</p> <p>Some states he knows best through classic movies---The Wizard of Oz for Kansas, Showboat for Mississippi, and South Pacific for Hawaii. Sometimes he chose video clips or flickering slideshows evoking familiar associations, such as the Kentucky Derby, Arizona highways, and presidential candidates for Iowa. Topical events such as the fires of the 1993 Waco siege, or Atlanta's 1996 summer Olympics create a portrait of a moment in time.</p> <p>A mini-cam captures images of Superhighway's viewers and transmits their images onto a tiny screen representing Washington, D.C., making visitors a part of the story.</p> <p>Nam June Paik is hailed as the "father of video art" and credited with the first use of the He recognized the potential for media collaboration among people in all parts of the world, and he knew that media would completely transform our lives.</p> <p>http://www.smithsonianconference.org/expert/wp-content/uploads/2010/04/Nam_June_Paik.pdf</p>
<p><i>The Crossing.</i> Bill Viola. 1996 C.E. Video/sound installation.</p> <p>thecrossing.jpg</p>	<p>Content: In this particular video a man slowly enters the frame until he fills the entire screen. This image is portrayed on two different screens simultaneously. On one screen a small fire breaks out at the man's feet while on the other screen water begins to fall on the man's head. Eventually, the man is being drenched in water and consumed in fire. Finally, the image fades</p>

	<p>into blackness</p> <p>Style: The work is a performance art video and can be played anywhere.</p> <p>Contextual Understanding: The artist's intent is to create work that evokes the viewer's senses and create a feeling of spirituality. Viola focuses much of his artistic talent in making video installations and single-channel works. His work focuses and sensory perception and tries to take viewers on a trip to the spiritual realm. The videos are able to accomplish this through slow motion, contrasts in scale, shifts in focus, mirrored reflections, etc. The purpose of this video is to immerse viewers in a sensory experience and explain the reality of life.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
<p>Guggenheim Museum Bilbao. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone.</p> <p>Guggenheimbilbao.jpg</p>	<p>Content: Gehry's Guggenheim Museum Bilbao, with its distinctive titanium curves and soaring glass atrium, was hailed as one of the most important buildings of the 20th century.</p> <p>Style: The structure is considered to be Deconstructivist. Deconstructivism is a development of postmodern architecture that began in the late 1980s.</p> <p>Contextual Understanding: To showcase great fine art exhibitions and further the redevelopment of the city Bilbao In the late 1980s the Basque authorities started on a redevelopment program for Bilbao. In 1991 at the invitation of the Basque Government the director of the Solomon R. Guggenheim Foundation, met repeatedly with officials and signed a preliminary agreement to bring a new Guggenheim Museum to Bilbao. Was visited by numerous artists, architects, journalists, politicians, filmmakers, and historians during the four years of its construction, which anticipated the success of the museum. Majestic, Modern, Musical, Innovative A museum to challenge assumptions about art</p>

	<p>museum collecting and programming with its inventive design.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
<p>Guggenheim Museum Bilbao. Spain. Frank Gehry (architect). 1997 C.E. Titanium, glass, and limestone.</p> <p>Guggenheim.jpg</p>	<p>Content: Gehry's Guggenheim Museum Bilbao, with its distinctive titanium curves and soaring glass atrium, is hailed as one of the most important buildings of the 20th century.</p> <p>Style: The structure is considered to be Destructivist. Deconstructivism is a development of postmodern architecture that began in the late 1980s. It is characterized by fragmentation, an interest in manipulating a structure's surface, skin, non-rectilinear shapes which appear to distort and dislocate elements of architecture, such as structure and envelope. The finished visual appearance of buildings that exhibit deconstructivist "styles" is characterized by unpredictability and controlled chaos.</p> <p>http://en.wikipedia.org/wiki/Deconstructivism</p>
<p><i>Pure Land</i>. Mariko Mori. 1998 C.E. Color photograph on glass.</p>  <p>pureland.jpg</p>	<p>Content: In order to participate in the aptly named experience, Nirvana, the viewer is led in to a dark room and asked to don 3D glasses before the film begins. The artist appears as a dancing Shaman dressed in a traditional ornate kimono and floating on a lotus flower. The Shaman is surrounded by pastel colored elves called tunes, which each play a different Japanese musical instrument. Mariko hums and sings Japanese pop songs through a fuzzy echo chamber and the audience is treated to burst of cool, scented air on their faces. A crystal ball, much like the</p>

	<p>one featured in previous works, floats out of the sky and into the Shaman's delicate hands. The backdrop to Nirvana is a breath-taking view of the Dead Sea at dawn – empty yet pure.</p> <p>Style: The work is a digitally generated video.</p> <p>Contextual Understanding: The artist's intent is to create a meditative environment that provides the audience with a sense of tranquility and transcendence. It is a still image from her 3D installation titled <i>Nirvana from The Esoteric Cosmos Series</i>. The work is meant to allow the viewer to transport to Nirvana, as well as to represent a personal journey.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p> <p>http://www.marthagarzon.com/contemporary_art/2011/08/mariko-mori-cybergeishas-technonolgy/</p>
<p><i>Lying with the Wolf</i>. Kiki Smith. 2001 C.E. Ink and pencil on paper.</p> <p>lyingwithwolf.jpg</p>	<p>Content: A nude female figure is depicted as reclining as she embraces a wolf.</p> <p>Style: The feminist work is an ink and pencil on paper.</p> <p>Contextual Understanding: "In the Louvre I saw a picture of Genevieve sitting with the wolves and the lambs...I had stopped making images of people for a couple of years; I just wanted to make animals. But then I saw that picture, and I thought, 'It's really important to put them all together.' So I drew my friend Genevieve as the Genevieve, and then I made all these wolves (I didn't make lambs)." — Kiki Smith</p> <p>The work is an assimilation of several themes that Kiki Smith has explored throughout her decades-long career: The work features an act of bonding between human and animal showing a reverence for the natural world, What isn't evident on this page is that Smith's drawing is actually quite large and, in a gallery setting, hangs wrinkled and pinned to the wall, reminding us of a bed sheet, table cloth, or other</p>

	<p>domestic piece of fabric.</p> <p>The depiction of a woman and dangerous animal so easily coexisting is a powerful visual message, one that reminds us of Biblical characters, figures from Greek myth, and even eastern deities.</p> <p>It is a clear statement of female strength throughout mythological and spiritual history. This pairing of characters also provides us with an updated version of ancient images, since the drawing includes no recent iconography, architecture, personal effects or materials. Smith's drawing offers us a contemporary description of an ancient female force.</p> <p>we see The wolf, a typical figure in myth and fables, is a symbol of evil, temptation or downfall, but here we see a placid wolf, welcoming the woman's embrace.</p> <p>It looks as though, in a peaceful manner, the woman has tamed the wolf.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
<p><i>Darkytown Rebellion</i>. Kara Walker. 2001 C.E. Cut paper and projection on wall.</p> <p>darkytpwn.jpg</p>	<p>Content:</p> <p>In "Darkytown," stereotypes of African Americans in the antebellum South abound.</p> <p>A female African American teenager holds a flag that looks more like a colonial ship sail.</p> <p>Two malnourished boys walk to their master.</p> <p>Three figures partake in ambiguous erotic perversity, including a man whose leg has been cut off.</p> <p>One woman takes care of multiple newborns, her breast for nursing prominently displayed to draw attention to her "purpose" in life.</p> <p>Another woman sweeps where a baby's leg appears, suggesting a black woman aborting her child so as not to give her master another possession; or, perhaps a white woman disposing the evidence of her husband's affair with a slave.</p> <p>An African American man sits up in a tree, perhaps a musician with a harmonica or just a man enjoying a pipe.</p> <p>Style:</p> <p>The conceptual art work is a cut paper and projection on wall.</p> <p>It has a black silhouettes against colorful</p>

	<p>background, sharp lines, distinct and defined shapes.</p> <p>Contextual Understanding: The intent of the work is to portray a scene that holds characters that have few distinguishing features, so it becomes hard to tell race, gender, and age; this leads to removal of bias and discrimination so that the viewer see's the scene for what it truly is. Mainly serves to challenge accepted racial stereotypes and broadcast the flaws in popular culture's feelings toward race. The actual subject of the work is meant to reflect the antebellum South during the time of slavery. Many southern African-American stereotypes are still present today and Walker hoped to make viewers realize how subconsciously they had these premeditated ideas about the figures and the assumptions about race they automatically made because of popular culture. The meaning behind this work of art is that as humans in modern society we allow ourselves to succumb to accepting widely known stereotypes based on race, gender, and age and that we should first look at people for what they are rather than what color they are. Walker portrays this by creating all the silhouettes with black cut-out paper, that way when viewers look at this piece they begin to question why they pictured the figure with a certain skin tone, which further makes them reflect on their accepted stereotypes and the rude perceptions that it encourages. Also Walker shows her support for coexisting with our any discrimination, especially racial, by using a unique blend of multiple colors in the projection that appear to be contrasting colors with jagged and rough lines. This conveys the meaning that by recognizing and addressing the difference in races humans are creating a "jagged" and fragmented society.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p> <p>http://voices.cla.umn.edu/essays/essays/Darkyto wnRebellion.html</p>
<p><i>The Swing</i> (after Fragonard). Yinka Shonibare. 2001 C.E. Mixed-media installation.</p>	<p>Content: The installation that utilizes a headless female mannequin dressed in traditional eighteenth</p>

<p>theswing.jpg</p>	<p>century dress swinging from a branch that is attached to the ceiling of the gallery. Skirt is lifted and shoe hangs from invisible wire; to show that the subject kicked off her shoe.</p> <p>Style: The work is a mixed-media installation. The dress made of African print fabric.</p> <p>Contextual Understanding: The work is meant to be seen straight on but due to 3 dimensions viewers can walk around the installation and view from different points, like the original subjects in the painting. The work depicts a summary of the scene in the original painting but leaves out some elements of the painting. The two men and most of the green forest background are missing. Installation is a 3D replica of part of the scene in painting. The piece is a disjunction to the original piece it was modeled after. The headless mannequin could suggest the fate of the aristocracy following the French revolution. Fabrics used to make up dress are symbol of multi-cultural identity.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
<p><i>Old Man's Cloth.</i> El Anatsui. 2003 C.E. Aluminum and copper wire.</p> <p>oldmancloth.jpg</p>	<p>Content: El Anatsui creates a tapestry like hanging out of copper and aluminum wires fastened together with labels and bottle caps from alcoholic beverage containers. Red and gold are the dominant colors.</p> <p>Style: The work uses aluminum metal from alcohol caps, alcohol labels, and aluminum wires to fasten together labels and bottle caps from alcoholic beverage containers at the corners. The work rough, textured, fluid, abstract, metaphorical, geometric</p> <p>Contextual Understanding: This work is a statement piece to remember his regions history and culture through using elements related to the most influential and culture-shaping events. El Anatsui became an influential artist during a period in which African independence</p>

	<p>movements were becoming increasingly popular. El Anatsui uses his personal background, coming from Ghana, to convey the works greater purpose by using the luminescent gold color to reflect his homes colonial past.</p> <p>This piece specifically is meant to serve as a reminder of the uneasy history of trade between Europe and Africa. By using bottle caps from alcoholic beverages, it is metaphorically reminding the viewer of the slave trade, which was one of the most influential events in the history of the continent, because alcohol was one of the commodities traded. Also the use of the gold color is connecting the works meaning to The Gold Coast (British colony which is now Ghana), which was exploited by European “trade” with the region and stripped of its resources, and the fluid movements of the piece are symbolic of the waves and movements of the Atlantic Ocean, the location of Slave trade. Lastly the name of the piece, <i>Old Man's Cloth</i>, references the significance of the trade of textiles to the history and culture of the region.</p> <p>The piece is a reflection on the traditional narrow-strip woven silk cloth made in Ghana, a source of national pride.</p> <p>Through his choice of materials, El Anatsui addresses the erosion of cultural values through unchecked consumerism. His work is ultimately optimistic, though, indicating the dynamism and strength of tradition.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
<p><i>Stadia II</i>. Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.</p> <p>stadiall.jpg</p>	<p>Content:</p> <p>Julie Mehretu makes large-scale, gestural paintings that are built up through layers of acrylic paint on canvas overlaid with mark-making using pencil, pen, ink and thick streams of paint.</p> <p>Style:</p> <p>The work is an ink and acrylic on canvas. The artist project maps/ diagrams onto the piece blank surface. Then traces and makes hash marks. Eventually these develop into shapes and designs.</p> <p>The first layer is coated in acrylic then more figures are created and the cycle repeats.</p> <p>Contextual Understanding:</p>

	<p>Stadia II is meant to portray a large stadium, A sports arena.</p> <p>To achieve an appearance of organized chaos, Mehretu layered the canvas with fragments of architectural drawings for stadia from around the world. The superimposition of flags and other graphic elements not only references group identity but also adds an element of time to the compositions, creating the effect of simultaneously experiencing multiple events.</p> <p>Country flags, confetti, and the eruption of the crowd are prevalent.</p> <p>Mehretu connects her art to the ever-expanding world.</p> <p>Her dynamism has references to traffic patterns, popular culture, and disorder</p> <p>The meaning of the piece is to convey energy of today's globalized world.</p> <p>It is purposely impossible to distinguish one figure from the next.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p> <p>http://www.cmoa.org/CollectionDetail.aspx?item=9715&retPrompt=Back+to+Results&retUrl=CollectionSearch.aspx%3Fsrch%3DMehretu%252c%2BJulie</p>
<p><i>Preying Mantra</i>. Wangechi Mutu. 2006 C.E. Mixed media on Mylar.</p> <p>preyingmantra.jpg</p>	<p>Content:</p> <p>In Mutu's <i>Preying Mantra</i>, a female creature appears to recline on a geometrically patterned blanket that is sprawled between trees or perhaps on a tree branch.</p> <p>The blanket resembles a Kuba cloth (traditional fabric created by the Kuba people).</p> <p>Legs tightly crossed in front of her, the figure stares suggestively at the viewer with her right hand positioned behind her head, which is surmounted by a cone-like crown</p> <p>Style:</p> <p>The work is a mixed media collage on mylar.</p> <p>Contextual Understanding:</p> <p>The function of this piece is to invite viewers to explore the stereotypes about the female African body as explicitly sexual, dangerous, and aesthetically deformed in relation to those of Western lands.</p>

	<p>Her art is global in nature and she clearly relishes complicating both Western and non-Western cultural norms; questioning how we see gender, sexuality, and even cultural identity.</p> <p>This work centers on female subjectivity and the notion of hybridity.</p> <p>In this context, hybridity describes how the mixing of the cultures of colonized and the colonizer - can produce a third space for newer and often disruptive understanding of cultural identity.</p> <p>The artist herself was born in Kenya. As colonialism in Africa waned in the 20th century, other social and political issues emerged, such as the rights of women being impeded.</p> <p>The title Preying Mantra recalls the praying mantis, in that the subject's legs are prominently bent.</p> <p>This relation has a dual meaning in that praying mantises, and African women as portrayed by their stereotypes are known to be sexual cannibals during mating season.</p> <p>But Mutu spelled preying with an "e" to convey that the figure may be a victim who is preyed upon mantras.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
<p><i>Shibboleth</i>. Doris Salcedo. 2007–2008 C.E. Installation.</p> <p>shibolleth.jpg</p>	<p>Content:</p> <p>Salcedo, instead of filling the hall with conventional sculpture or installation, created a large crack on the floor of the Turbine Hall at its installation</p> <p>Style:</p> <p>The work is a installation in the floor of the Turbine Hall. It is made of Columbian rock.</p> <p>Contextual Understanding:</p> <p>The word "shibboleth" is often used to exclude the less worthy from a specific group and she uses this giant crack on the floor of ceremonial hall as a symbol of racism, discrimination, and colonialism that separated one being from each other.</p> <p>Through this art piece she addresses that the modernity is a result of colonial exploitation of the "stronger" from the "weaker"</p> <p>https://quizlet.com/80930821/ap-art-history-</p>

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<p>MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid (architect). 2009 C.E. Glass, steel, and cement.</p> <p>maxximuseo.jpg</p> <p>maxxi.jpg</p>	<p>Content: The structure is a contemporary art museum located in Rome, Italy.</p> <p>Style: The structure is Postmodern/contemporary. It is made of concrete, limestone, glass.</p> <p>Contextual Understanding: New architecture, modern architecture. Innovative art style and it derived from the international style</p> <p>Descriptive terms: repetition, contemporary, innovative, movement, international style The building is repetitive in that the architecture is supposed to mimic movement to depict the progressive-ness of the future of architecture and building.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
<p><i>Kui Hua Zi (Sunflower Seeds)</i>. Ai Weiwei. 2010–2011 C.E. Sculpted and painted Porcelain</p> <p>sunflower.jpg</p>	<p>Content: This installation consists of millions of individually handcrafted ceramic pieces resembling sunflower seeds, and is a legacy work derived from the Unilever Series. The artist has described the sunflower seeds as 'millions of works', each unique, thereby commenting on the relationship between the individual and the multitude or masses.</p> <p>Style: The work is an installation consisting of sculpted and painted porcelain. Each sunflower is handcrafted.</p> <p>Contextual Understanding: Each piece is part of a whole, depicting the relationship between one and the masses. Which leads to the thoughts of "What does it mean to an individual in today's society? Are we significant or powerless unless we act together? What do our increasing desires, materialism and number mean for society, the environment and the</p>

	<p>future?"</p> <p>Work about mass production, and the repeatedly gaining a small effort from individuals can accumulate into one massive work. Chinese conceptual artist who integrated his Chinese traditions. "China is blindly producing for the demands of the market... My work very much relates to this blind production of things. I'm part of it, which is a bit of nonsense."</p> <p>The material used, the way it was produced and the narrative/personal content make this work a powerful commentary on the human condition.</p> <p>https://quizlet.com/80930821/ap-art-history-period-10-global-contemporary-flash-cards/</p>
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