

GLOBAL CONTEMPORARY

1980 C.E. to Present

What does "Global Contemporary" really mean?

Global contemporary art is characterized by a **transcendence of traditional conceptions of art**. Global Contemporary art attempts **to reach beyond the known**, for art that elevates, transcending knowledge and experiences that escape our vocabulary and traditional senses. It 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.

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



What is the **FUNCTION** of this art work?

Gardner's Art through the Ages: A Concise Global History, Ch. 16

STOKSTAD, 5th Edition, Chapter 10

CONTEXT

Materials, tools, function, artistic training, style, and presentation **are challenged**. Questions about how art is defined, valued, and presented are provoked by everything from digital works to graffiti to online galleries and the **decline in natural materials and traditional skills**, and the **predominance of disposable material cultures**.

Diverse art forms are considered and include existential investigations, sociopolitical critiques, as well as reflections on the natural world, art's history, popular and traditional cultures, and technological innovation.

Artists 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.

The iconic building becomes a sought-after trademark for cities. Computer-aided design impacts the diversity of innovative architectural forms.

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, contemporary art produced by artists of Africa, Asia, Oceania, and the First Nations are receiving the same attention than work produced in Europe and the Americas.

The waning of colonialism, started 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.

The art world has expanded and become more inclusive since the 1960s. 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. The worldwide proliferation of contemporary art museums, galleries, exhibitions, and print and digital publications has created diverse venues for the presentation and evaluation of art in today's world.

APAH 250 ARTWORKS

- 224. The Gates, Christo and Jeanne-Claude
- 225. Vietnam Veterans Memorial, Maya Lin
- 248. Shibboleth, Doris Salcedo
- 238. Electronic Superhighway, Nam June Paik
- 242. Lying with the Wolf, Kiki Smith
- 243. Darytown Rebellion, Kara Walker
- 236. En la Barberia no se Lloro (No Crying Allowed in the Barbershop), Pepon Osorio
- 231. Untitled (#228), from the History Portraits series, Cindy Sherman
- 232. Dancing at the Louvre, from the series, The French Collection, part 1; #1, Faith Ringgold
- 235. Rebellious Silence, from the Women of Allah series, Shirin Neshat (artist); photo by Cynthia Preston
- 237. Pisupo Lua Afe (Corned Beef 2000), Michel Tuffery
- 244. The Swing (After Fragonard), Yinka Shonibare
- 245. Old Man's Cloth, El Anatsui
- 233. Trade (Gifts for Trading Land with White People), Jaune Quick-to-See Smith
- 234. Earth's Creation, Emily Kame Kngwarreye
- 229. A Book from the Sky, Xu Bing
- 250. Kui Hua Zi (Sunflower Seeds), Ai Weiwei
- 228. Androgyne III, Magdalena Abakanowicz
- 226. Horn Players, Jean-Michel Basquiat
- 230. Pink Panther, Jeff Koons
- 247. Preying Mantra, Wangechi Mutu
- 246. Stadia II, Julie Mehretu
- 227. Summer Trees, Song Su-nam
- 241. Pure Land, Mariko Mori
- 239. The Crossing, Bill Viola
- 152. House in New Castle County, Robert Ventura, John Rausch and Denise Scott Brown
- 240. Guggenheim Museum Bilbao, Frank Gehry
- 249. MAXXI National Museum of XXI Century Arts, Zaha Hadid

VOCABULARY

abstract art	collage	installation	found object art	entropy	Pure Land
assemblage	contemporary art	kitsch	colonialism	appropriation	globalization
action painting	cantilever	kinetic art	ephemeral	machismo	spliced images
avant garde	caprice	popular culture	banality	Pisupo	Pisupo
biomorphism	earthwork	up-cycling	site-specific	Fluxus	deconstructivist