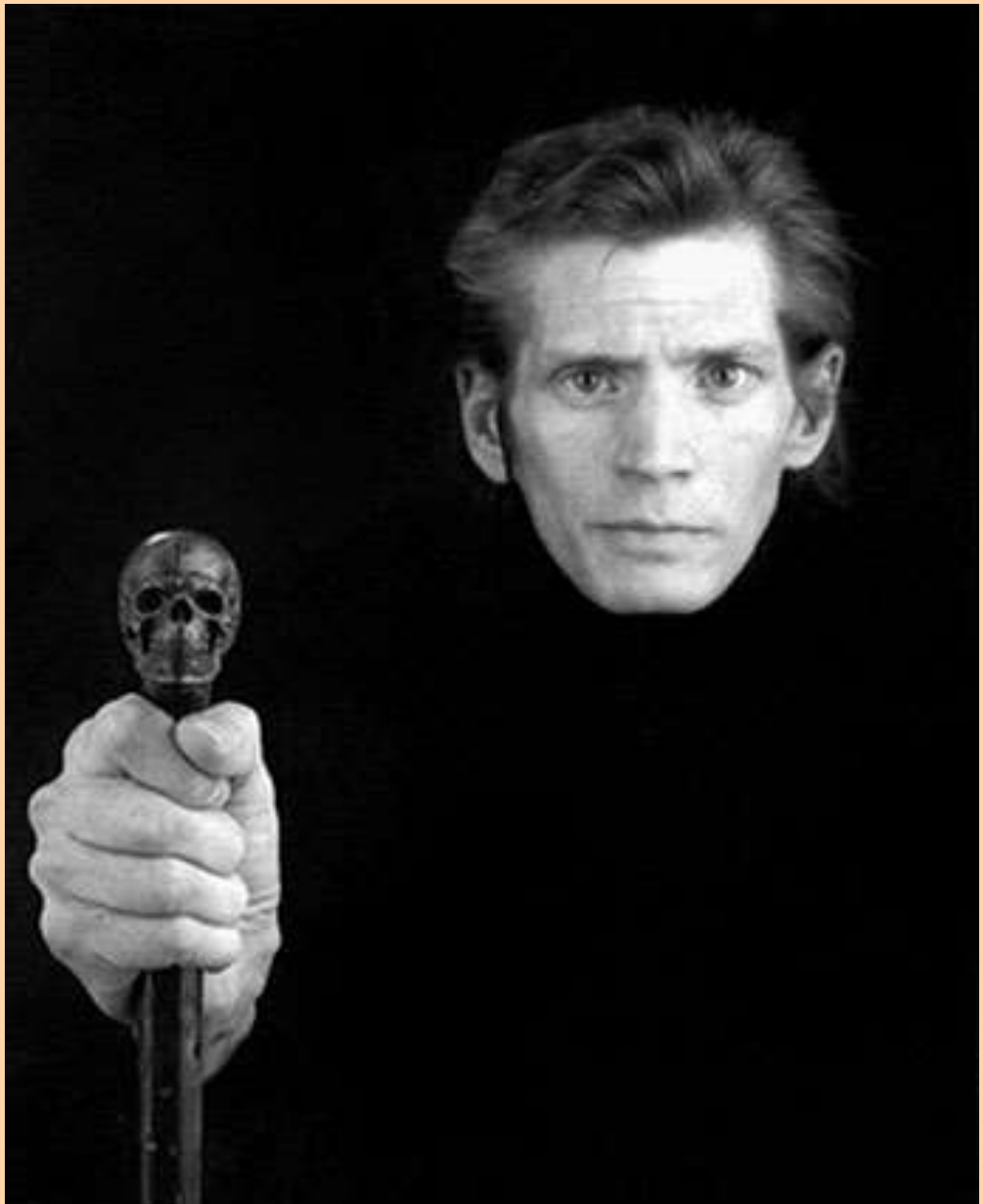
Contemporary Art: 1980–Present

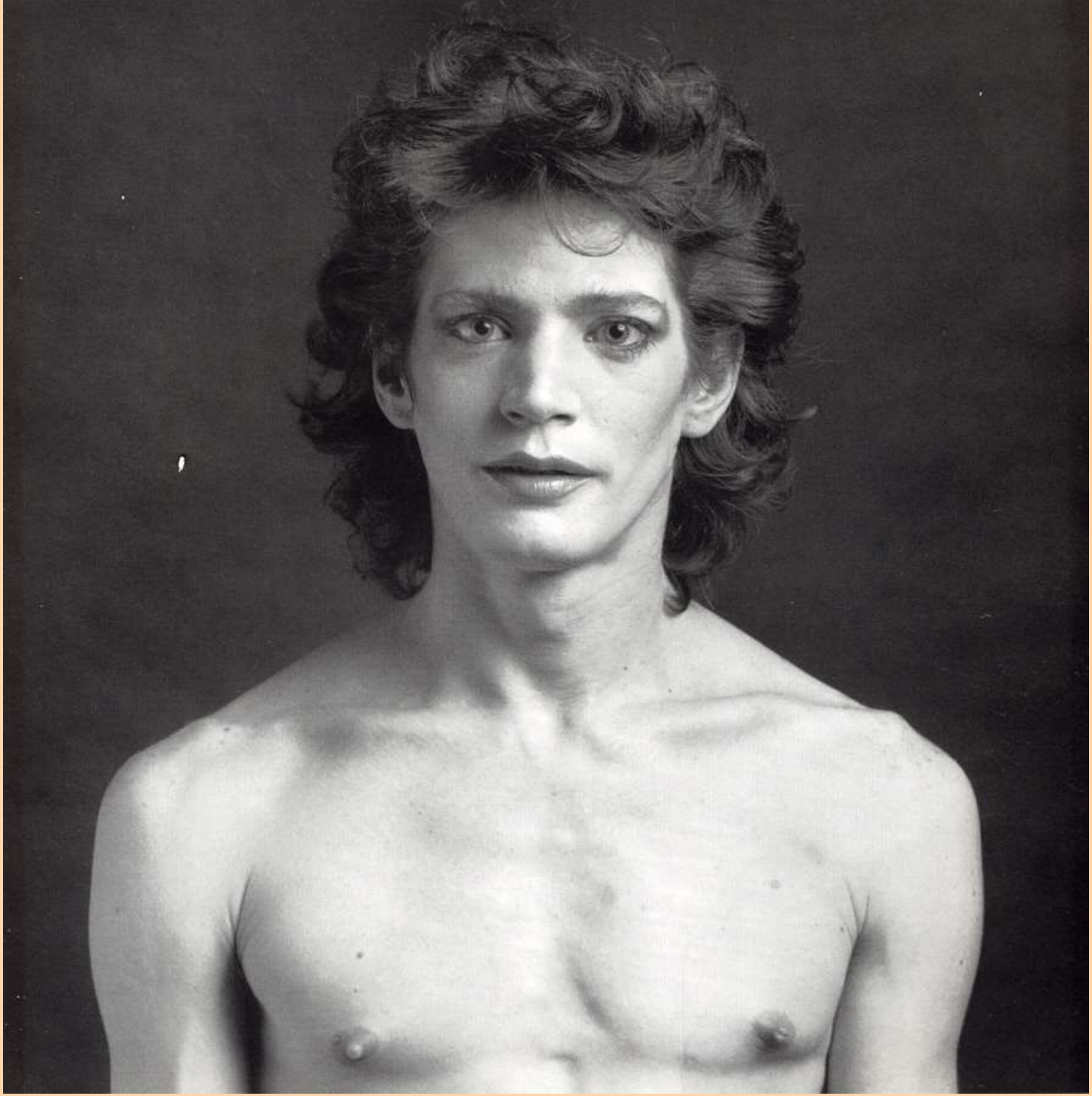
Social Art: Gender and Sexuality

Robert Mapplethorpe (1946-1989) A controversial American photographer whose work centered on still lifes (mainly flower images), portraiture, and figurative work which was sexually explicit and sensual. A retrospective of his work in 1989 led to a reexamination of government support of the arts.



Robert Mapplethorpe

Self Portrait, 1988



Robert Mapplethorpe, ‘Self Portrait’, 1980
Gelatin silver print, 7 3/4" X 7 3/4".
Robert Mapplethorpe Foundation, New York.

Robert Mapplethorpe, ‘Self Portrait’, 1980

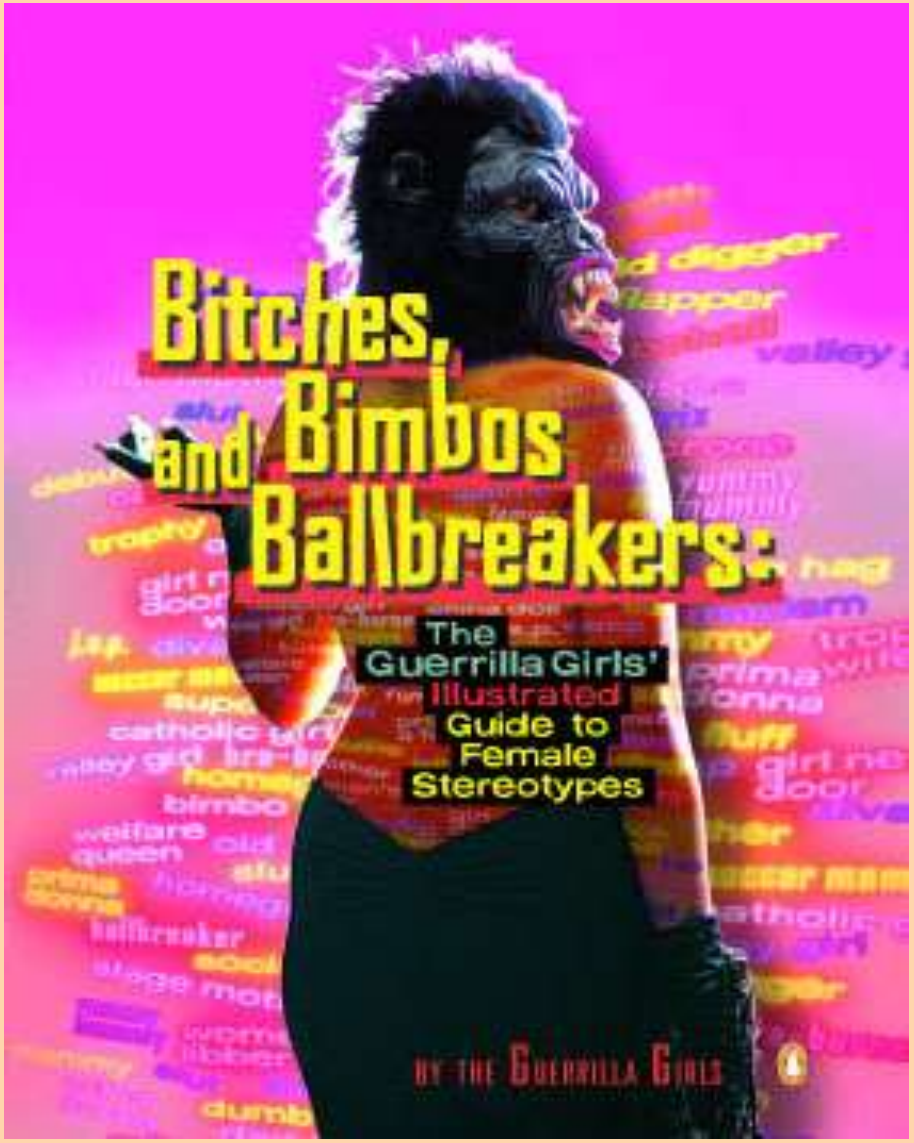
Robert Mapplethorpe. ***Ken Moody and Robert Sherman*****,** 1984

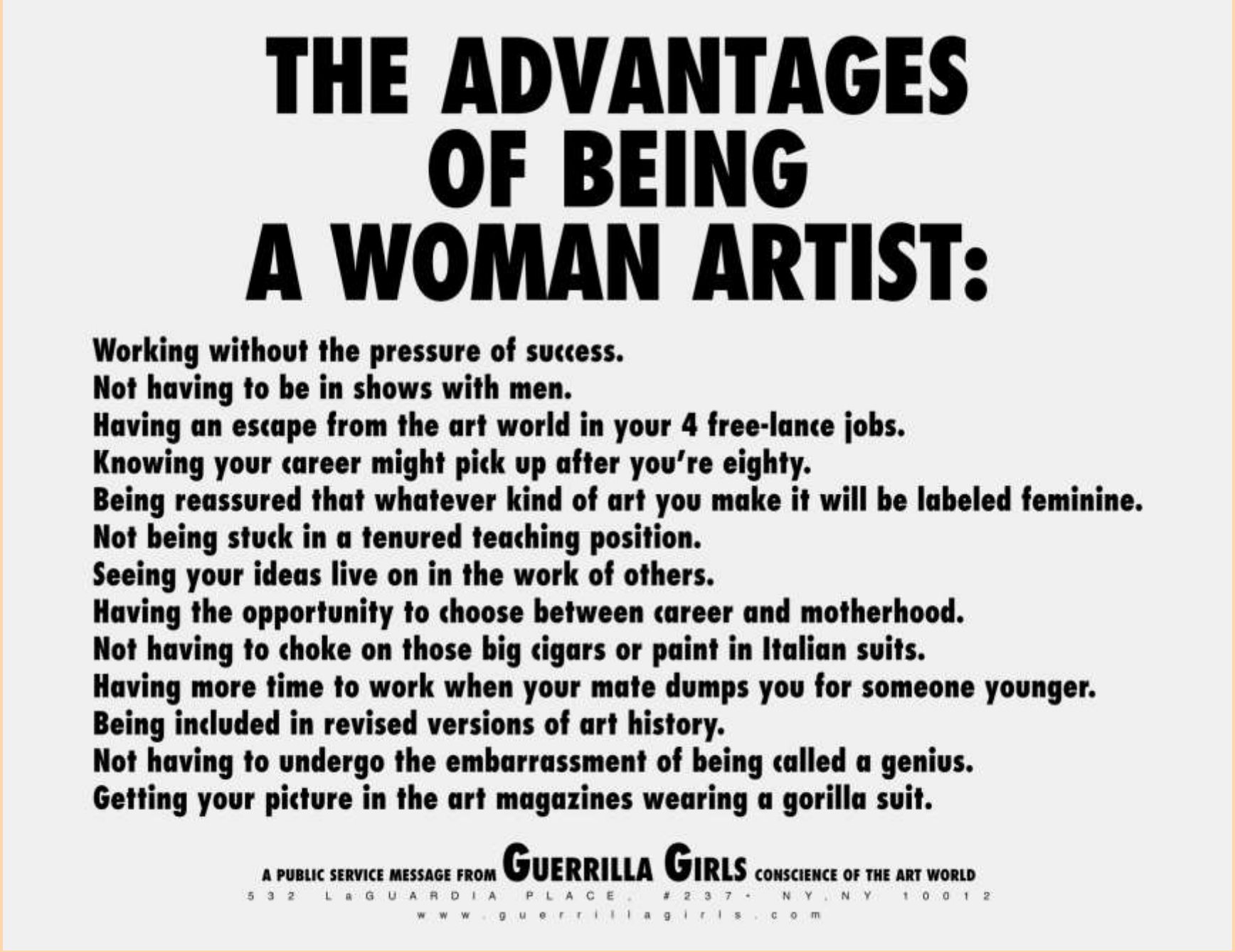
Sally Man. ***Candy Cigarette,*** 1989

Sally Mann. ***Gorjus***, 1989, gelatin silver print

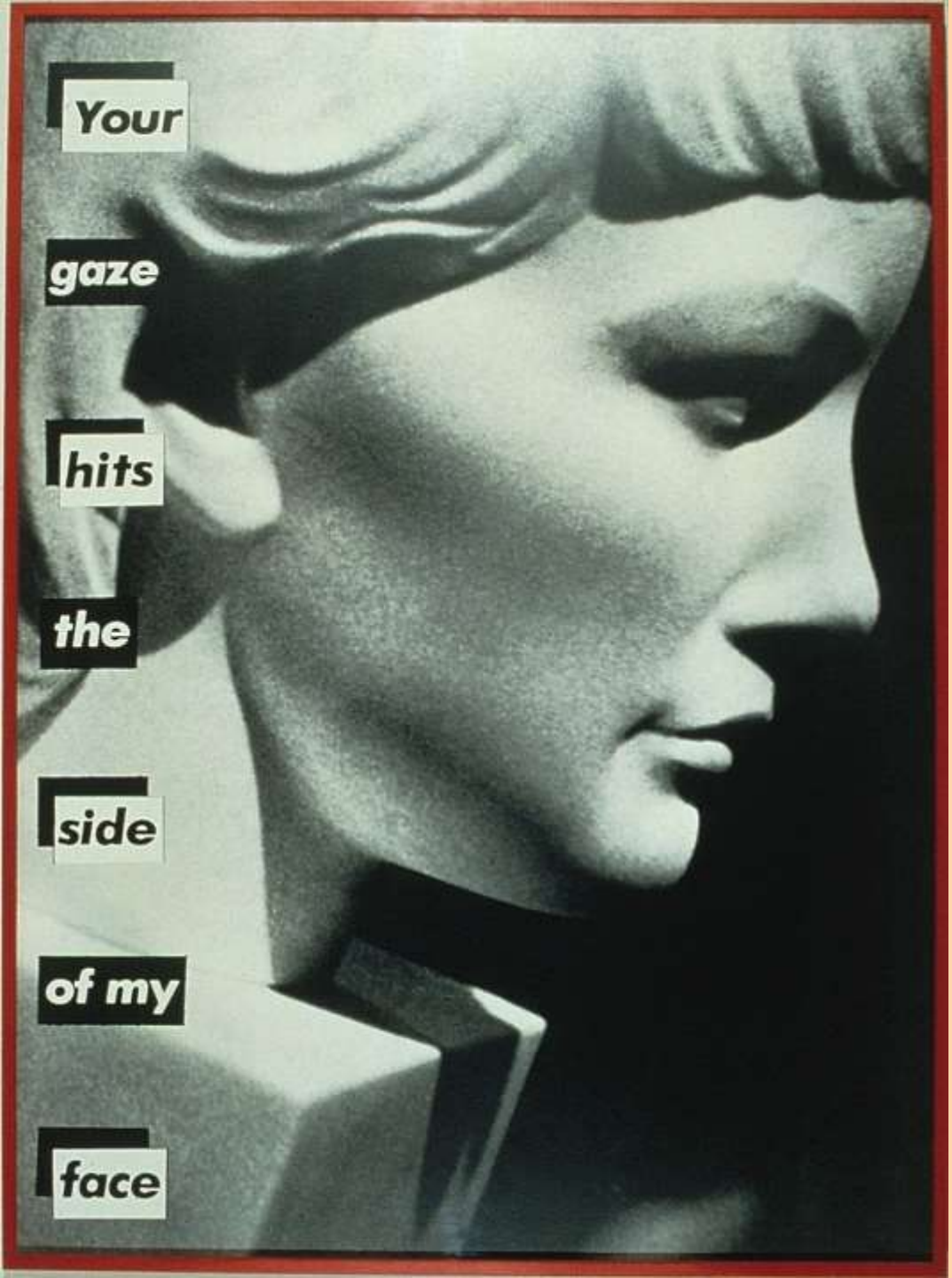
Guerilla Girls poster. 1989

Ingres, *La Grand Odalisque*
1814, Oil on canvas, Musée du Louvre, Paris


Bitches, and Bimbos Ballbreakers:
The Guerrilla Girls' Illustrated Guide to Female Stereotypes
BY THE GUERRILLA GIRLS



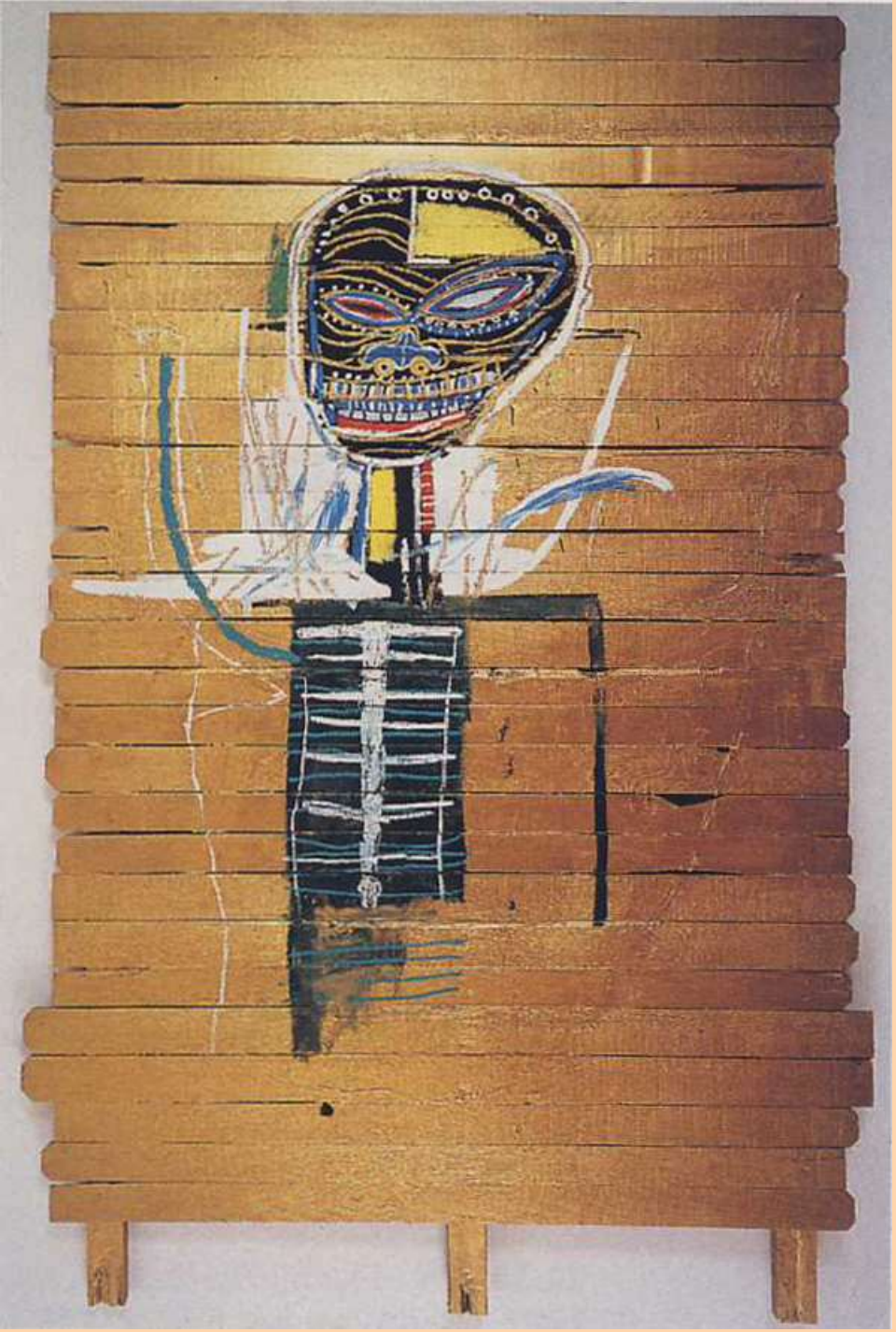
GUERRILLA GIRLS, *The Advantages of Being A Woman Artist*, 1988. Poster.



Barbara Kruger, *Untitled,*
1981, photograph,
60x40”

Barbara Kruger, *Untitled (We don't need another hero),* 1987. Photographic silkscreen, vinyl lettering on plexiglass, 109" x 210". Fisher Landau Center for Art, Long Island City, New York. Courtesy: Mary Boone Gallery, NY.

Social Art: Race, Ethnicity and National Identity



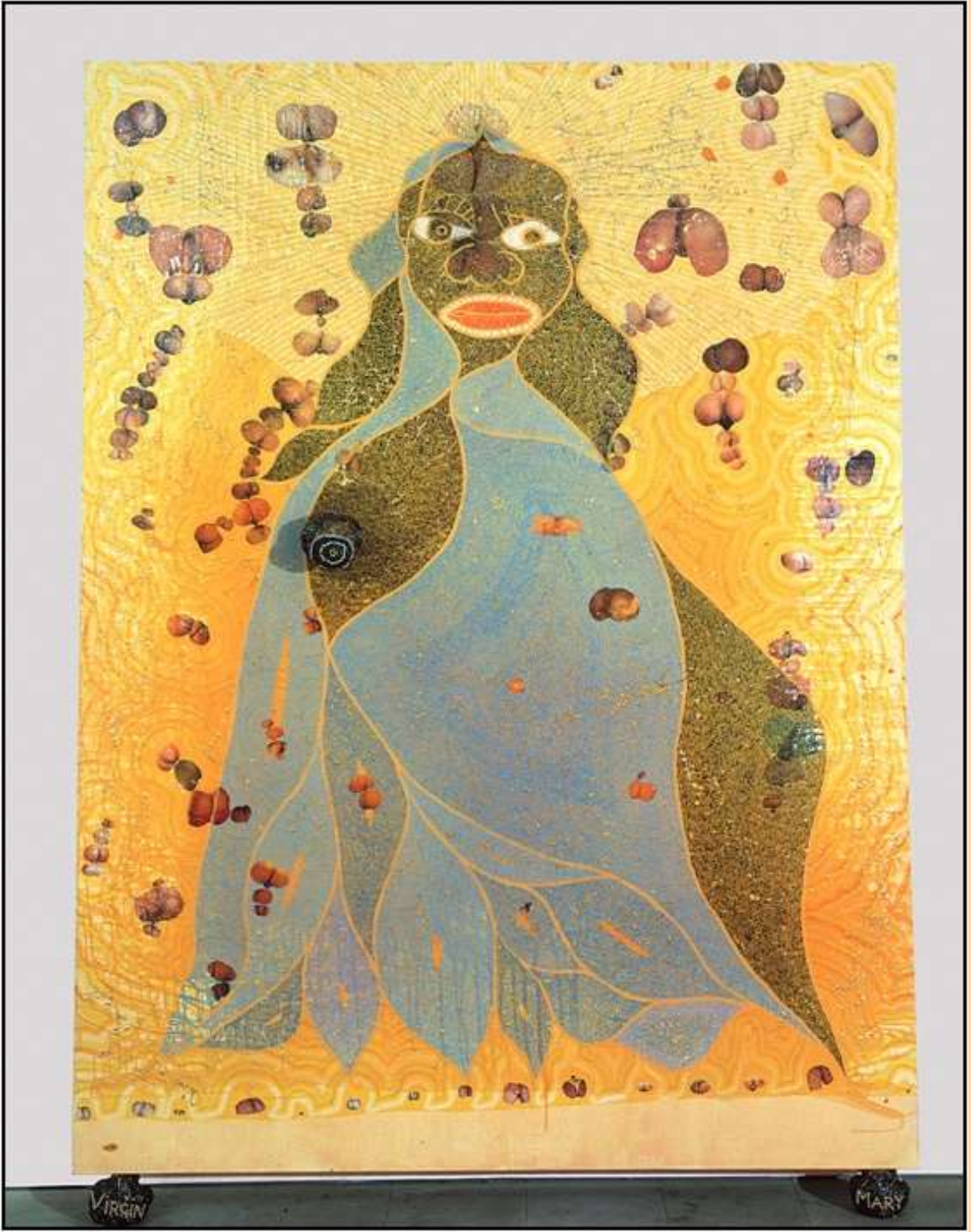
Jean-Michel Basquiat, *Gold Griot*, 1984. Oil and oil paintstick on wood, 9' 9" x 6' 1".

KEHINDE WILEY, ***Napoleon Leading the Army over the Alps***, 2005. Oil on canvas, 9' x 9'. Brooklyn Museum

Kehinde Wiley, *Napoleon Leading the Army over the Alps*, 2005. Oil on canvas, 9' x 9'. Brooklyn Museum

Jacques-Louis David. *Napolean crossing the Alps* (into Italy)

1801, Oil on canvas, 246 x 231 cm. The names of Charlemagne and Hannibal are etched in the rock.



Chris Ofili, *The Holy Virgin Mary* (1996)
Paper collage, oil paint, glitter, polyester resin, map pins, elephant dung on linen, 7’ 11” x 5’ 11 5/16”.
The Saatchi Collection, London.

JAUNE QUICK-TO-SEE SMITH, *Trade* (*Gifts for Trading Land with White People*), 1992. Oil and mixed media on canvas, 5’ x 14’ 2”.
Chrysler Museum of Art, Norfolk.

The Age of Globalization and multiculturalism

With the dismantling of most Western as well as Asian empires in the twentieth century, dozens of former colonies assumed varying degrees of self governance as they entered a postcolonial phase. Regions and peoples have confronted issues of cultural identity while the forces of globalization are knitting the world together more closely than ever. The idea of national culture is eroding while satellite television and the internet are contributing to fluid, hybrid cultures that coalesce around those with shared interest.

Yinka Shonibare
Girl/Boy, 1998.
Wax-printed cotton textile, mannequin
71x59x27 inch

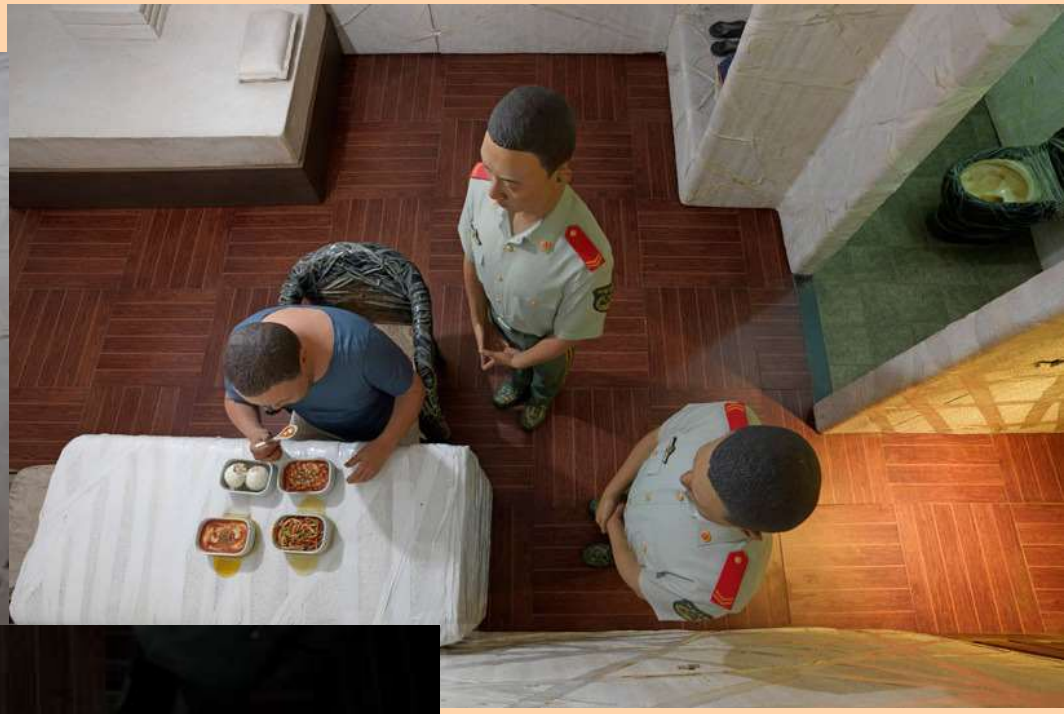
Yinka Shonibare, *Victorian Philanthropist's Parlour*, 1996-1997. Reproduction furniture, fire screen, carpet, props, Dutch wax printed cotton textile.

Political Art and Activist Art

Ai Weiwei
***S.A.C.R.E.D.*, 2011-2013**

Six-part work composed of (i) S upper, (ii) A ccusers, (iii) C leansing, (iv) R itual, (v) E ntropy, (vi) D oubt

Six dioramas in fiberglass and iron, each 377 x 198 x 153 cm
On display at the Church of Sant'Antonin in Venice, 2013



Banksy. Anarchist rat in Sloane Square, 2004

Banksy's rats near the Houses of Parliament shooting divers out of a rocket launcher.

Banksy. Rat in Soho

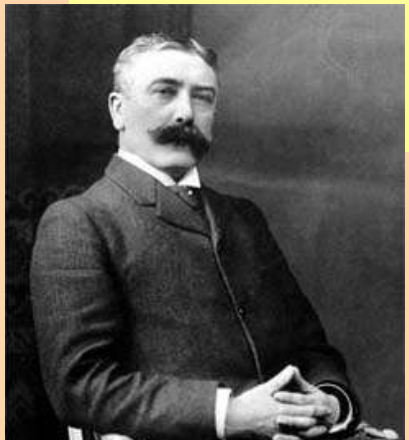
Banksy. ***One Nation Under CCTV*** (survailance camera)

Graffiti by Banksy

Appropriation and Deconstruction

Structuralism

European critical movement of the mid-20th century. It is based on the linguistic theories of Ferdinand de Saussure, which hold that language is a self-contained system of signs, and the cultural theories of Claude Lévi-Strauss, which hold that cultures, like languages, can be viewed as systems of signs and analyzed in terms of the structural relations among their elements. Central to structuralism is the notion that binary oppositions (e.g., male/female, public/private, cooked/raw) reveal the unconscious logic or "grammar" of a system.



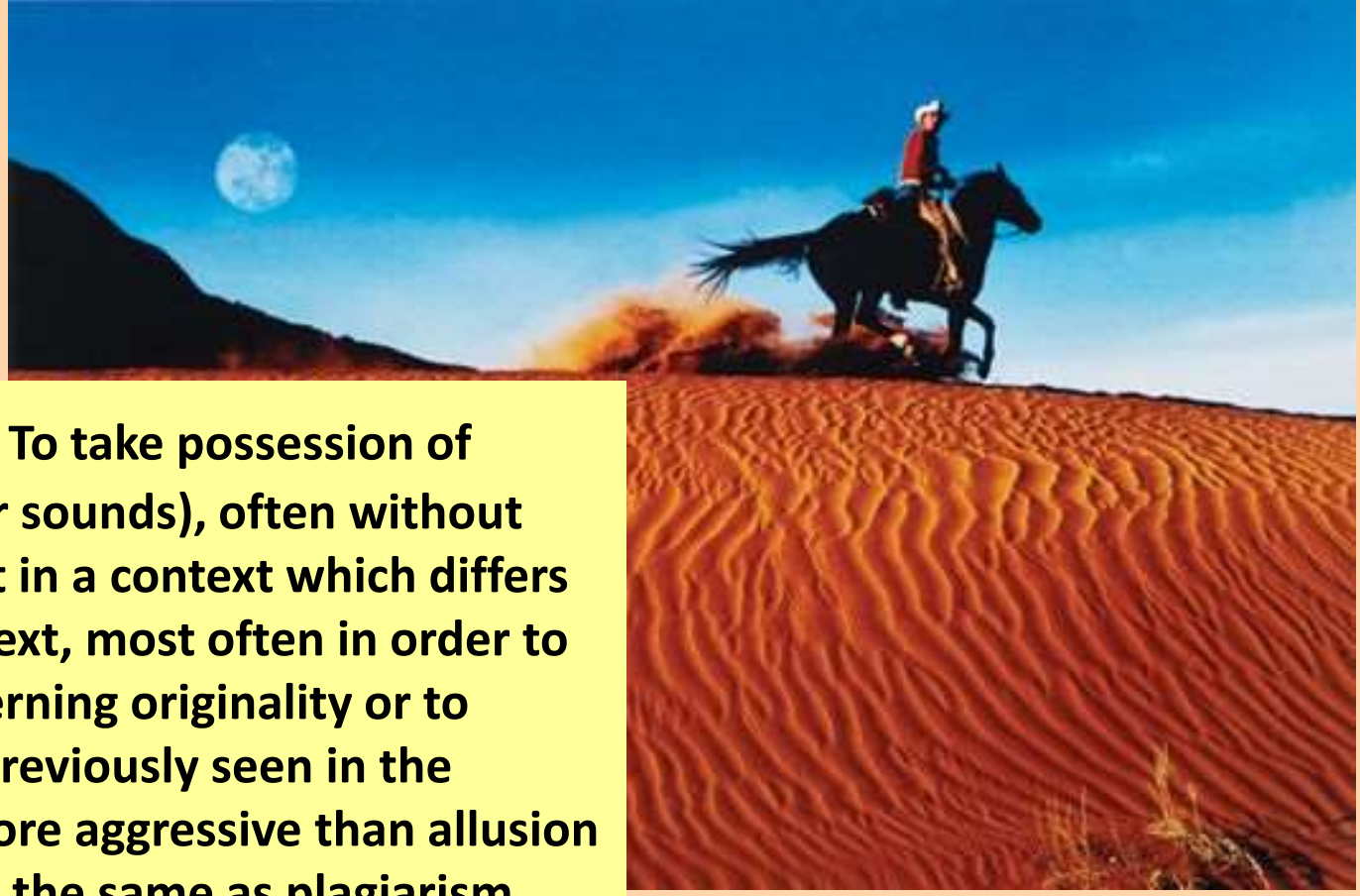
Ferdinand de Saussure

Deconstruction

Philosophically sceptical approach to the possibility of coherent meaning in language, initiated by the French philosopher Jacques Derrida. Derrida used Saussure's insights to develop Deconstruction, a perspective that focuses on the lack of a truth "out there“ to provide meaning. He showed how all Western philosophical systems are dependent on a center (God, the self, the unconscious). But structuralism had shown that the center is a fiction, merely another signified that has no being beyond language.

Deconstruction holds that texts and images do not refer to any authentic, coherent world outside themselves. Deconstructive artists seek to ‘deconstruct’ our systems of knowledge that seem ‘universal’ and expose their myths, clichés and stereotypes.

Jacques Derrida



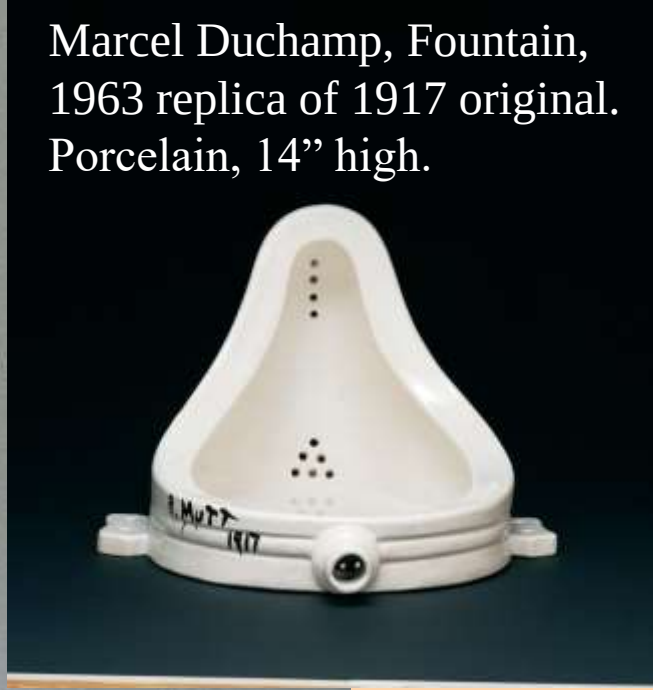
Appropriation - To take possession of another's imagery (or sounds), often without permission, reusing it in a context which differs from its original context, most often in order to examine issues concerning originality or to reveal meaning not previously seen in the original. This is far more aggressive than allusion or quotation, it is not the same as plagiarism however.

Richard Prince. ***Untitled (Cowboy),*** *Ektacolor print, 49 1/4 by 74 5/8 inches, 1997.*

An appropriation of a Marlboro cigarette advertisement. (Sold for $744,000)

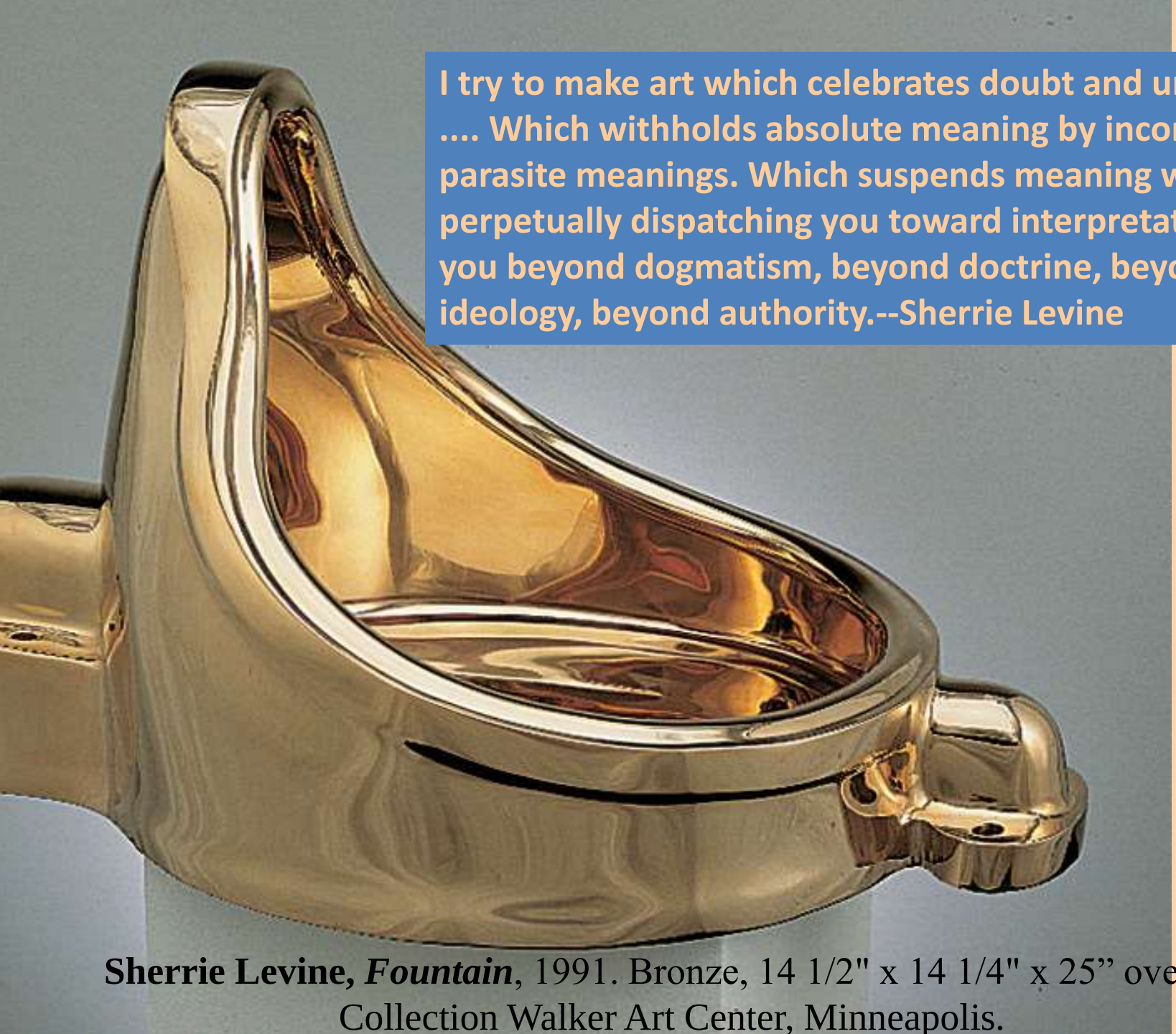
Richard Prince, *Untitled (Cowboy),* 1989
Chromogenic print; 50 x 70 in. (127 x 177.8 cm)

Richard Prince, Untitled (Cowboy) taken from an old Marlboro cigarette advertising campaign.



Marcel Duchamp, Fountain, 1963 replica of 1917 original. Porcelain, 14” high.

Sherrie Levine, *Fountain*, 1991. Bronze, 14 1/2" x 14 1/4" x 25” overall. Collection Walker Art Center, Minneapolis.



I try to make art which celebrates doubt and uncertainty. .... Which withholds absolute meaning by incorporating parasite meanings. Which suspends meaning while perpetually dispatching you toward interpretation, urging you beyond dogmatism, beyond doctrine, beyond ideology, beyond authority.--Sherrie Levine

Sherrie Levine, *Fountain*, 1991. Bronze, 14 1/2" x 14 1/4" x 25” overall.
Collection Walker Art Center, Minneapolis.

CINDY SHERMAN, *Untitled Film Still #35,* 1979. Black-and-white photograph, 10” x 8”. Metro Pictures, New York.

“… her photographs … use art not to reveal the artist’s true self, but to show the self as imaginary construct.”
Douglas Crimp, 1989

Cindy Sherman, *Untitled Film Still #5* [Woman opening letter], 1977, gelatin-silver print,6 3/4 x 9 1/2 in., Los Angeles County Museum of Art,

Cindy Sherman, *untitled film still #34*, 1979

Cindy Sherman, *Untitled #123*.
1983. Chromogenic color print, 35 x 24 1/2".

Cindy Sherman. *History Portraits*. Late 1980s.

Caravaggio, *Young Sick Bacchus* *(also called Self-portrait as Bacchus).* 1593 oil on canvas 67 × 53 cm

Cindy Sherman. ***History Portraits*****.** Late 1980s.

Commodity Art/Neo Pop

The term Neo Pop, which lacks a clear definition, was introduced in order to group those artists together who made works that had been influenced by Pop Art, but who did it without a socio-political intentions.

Artists have long been suspicious of the art market. However, in the wake of Postmodernism, many artists decided to wrestle with the issue on its own terms, producing and trafficking in clearly marked consumer goods.

Like the appropriation artists, the Commodity artists appropriated their objects from mass culture and re-presented it. Unlike appropriation art, they do not criticize it but acknowledge and accept the current role of art as commodity.

Commodity Art relies heavily on the mass media both for influence/inspiration but also for promoting their work.

Jeff Koons. *Michael Jackson and Bubbles*, 1988. Ceramic. 42 x 70 1/2 x 32 1/2 in. (106.7 x 179.1 x 82.5 cm) SFMOMA

Jeff Koons, *Puppy*
stainless steel, wood, soil, geotextile fabric, internal irrigation system, live flowering plants
486 x 486 x 256 inches
Installations at arolsen 1992, sydney 1995-96, bilbao 1997, new york rockefeller 2000,

Jeff Koons,
Puppy

1998 ceramic multiple 17½ x 17 x 8 inches Edition/3000

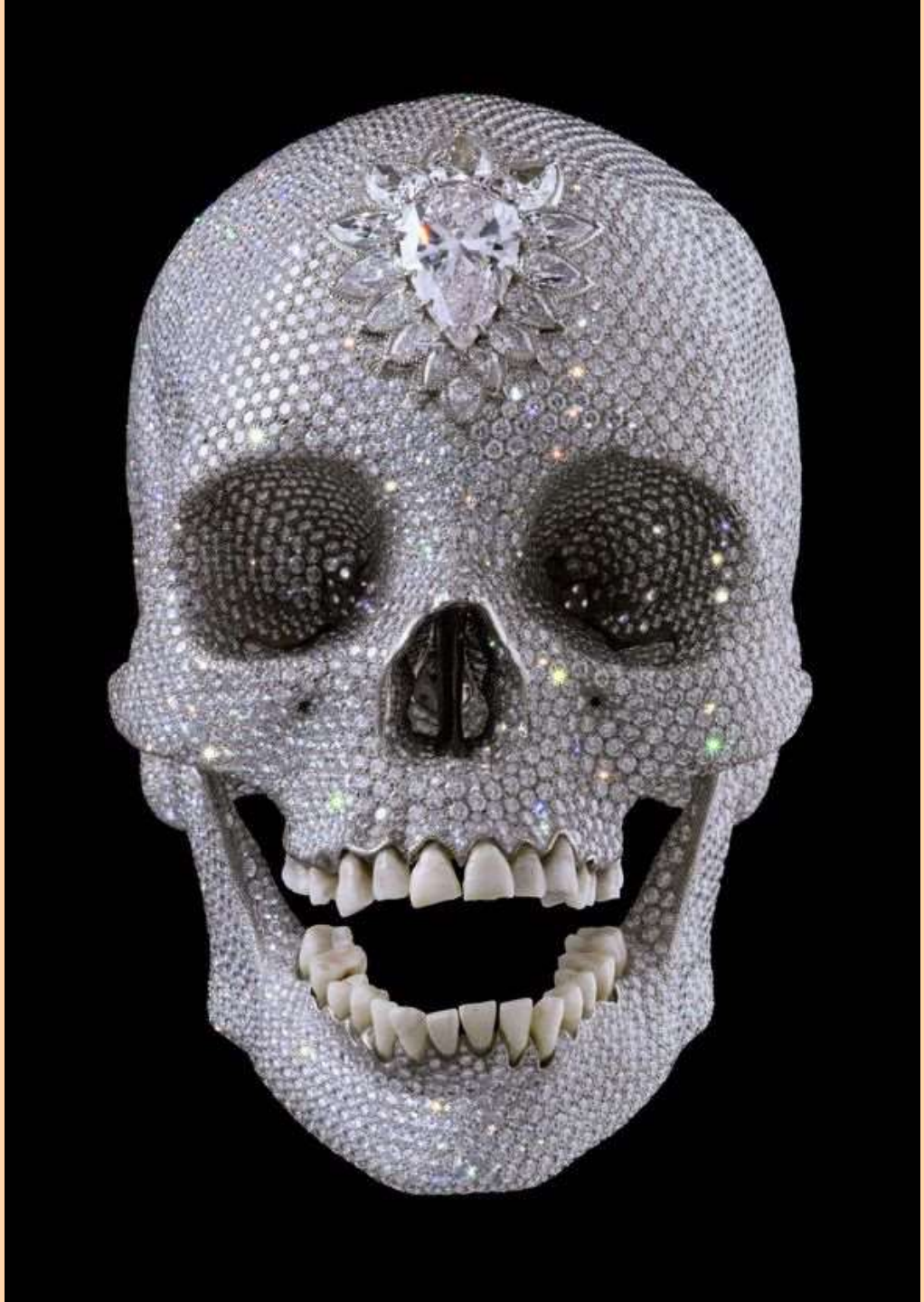
Kitsch is a term that has been used to categorize art that is considered an inferior, tasteless copy of an existing style. Kitsch is most closely associated with art that is sentimental.

Jeff Koons, *Puppy*
stainless steel, wood, soil, geotextile fabric, internal irrigation system, live flowering plants
486 x 486 x 256 inches
Installations at arolsen 1992, sydney 1995-96, bilbao 1997, new york rockefeller 2000,

JEFF KOONS, Pink Panther, 1988. Porcelain, 3’ 5” x 1’ 8 1/2” x 1’ 7”. Collection Museum of Contemporary Art, Chicago.

From the series “Made in Heaven”

Bourgeois Bust - Jeff and Ilona (porn star) 1991
White marble
1130 x 711 x 533 mm



For the Love of God
Damien Hirst , 2007
Platinum, diamond, human teeth
White Cube Gallery, London

Costing £14 million to produce, the work went on display at the White Cube gallery in London at an asking price of £50 million

Takashi Murakami. ***The castle of Tin Tin.*** 1998. Acrylic on canvas on board, 10 x 10'.

Murakami blurs the boundaries between high and low art. He appropriates popular themes from mass media and pop culture, then turns them into sculptures, paintings, or marketable commercial goods such as figurines or phone caddies.

Inspired primarily by *anime,* Japanese animation, and *manga,* Japanese comics, Murakami's paintings and sculptures feature bright, candy-colored images of cartoon-like characters, with large eyes and exaggerated body parts.

"When I consider what Japanese culture is like, the answer is that it all is subculture. Therefore, art is unnecessary."
- --Takashi Murakami

Examples of Japanese anime and manga

Yoshitomo Nara. *Too Young to Die,* 2001, Acrylic on cotton mounted on fiber-reinforced plastic 70x10”

Influences: Manga, Anime, punk rock, graffiti

Yoshitomo Nara. *Harmless Kitty*, Harmless Kitty, 1994. Acrylic on cotton canvas 150x140cm 1994

Yoshimoto Nara (Japanese Artist). ***U-ki-yo-e.*** 1999. Oil on book pages, one of 16 parts. 16x13”

Lowbrow/Pop Surrealism

Movement that originated in the Los Angeles area in the late 1970s.
Lowbrow is a widespread populist art movement with origins in the underground comix world, punk music, hot-rod street culture, and other subcultures.
Many lowbrow artists began their careers in fields not normally considered fine art, such as illustration, tattooing and comic books.
Many lowbrow artists are self-taught.

Todd Schorr. ***The Spectre of Cartoon Appeal***, 2000, acrylic on canvas, 60" x 84"

New Media/Electronic Media

New media is a rapidly changing area of exploration that includes digital art, computer graphics, computer animation, virtual art, Internet art, interactive art, video games and computer robotics. These types of electronic art are often combined with each other and more traditional media.

Thomas Ruff, *Substratum*
(Underlayers) ***12 III*****,** 2003.

C-print and Diasec, 8' 4" x 5' 5 1/2“

(The artist uses layers of anime and manga images from the internet)

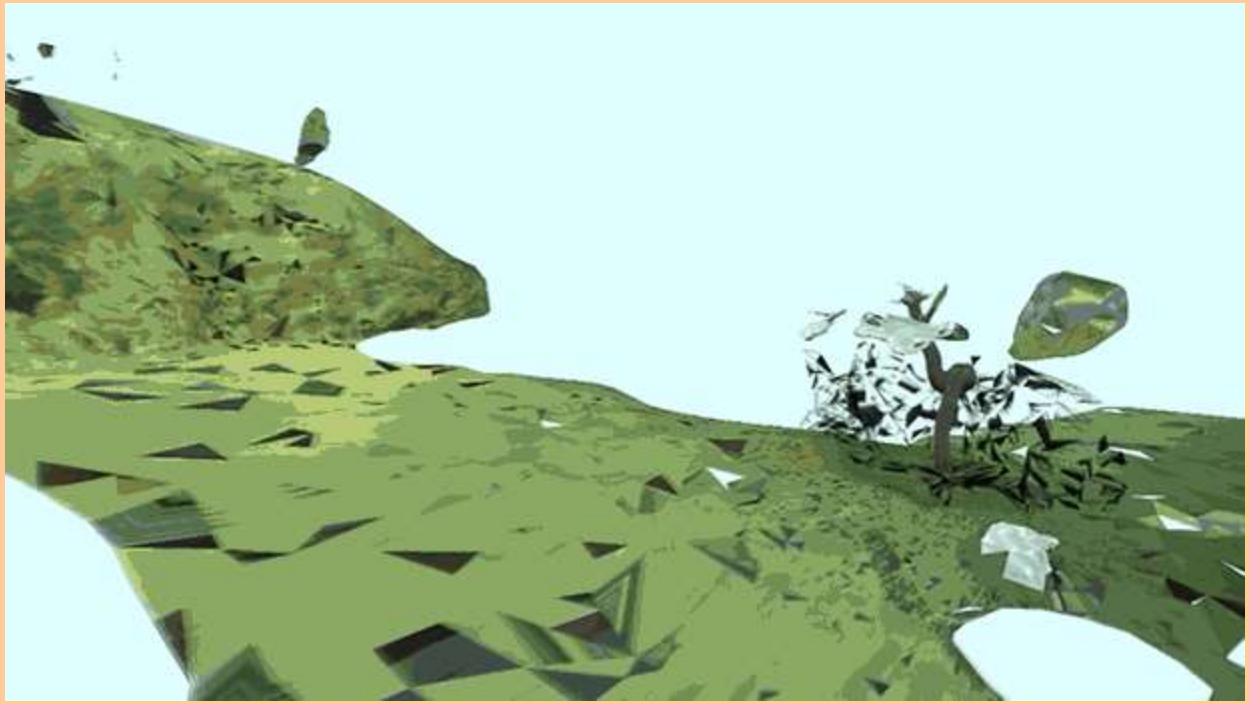
Feng Mengbo *Long March: Restart* A large-scale interactive video-game installation, 2008

Long March is a fully functioning video game created by the Beijing-based artist. Lifting imagery from classic games like Street Fighter II and Super Mario Bros., along with propaganda motifs from Communist China, Mengbo invites visitors to direct the hero-a Red Army soldier-via a wireless controller and combat the various enemies in his digital path.

http://youtu.be/9IzrzOqwPNI

http://mashable.com/2017/04/23/teek-mach-vr-painting/#XeWEw1ghxsqr
Virtual reality artist Teek Mach

https://youtu.be/gVHiWqIw3J4
Acute Art Virtual Reality - Jeff Koons, Marina Abramovic & Olafur Eliasson



Rachel Rossin, *I Came and Went as a Ghost Hand*, 2015

Installation Art

Pepón Osorio. ***En la barbería no se llora (No crying allowed in the barber shop),*** 1994 Installation: Barber's chairs, VCR, video monitors, mixed media collage.

Yayoi Kusama. Installation view of *Infinity Mirror Room—Phalli's Field*, 1965 Castellane Gallery, New York. Sewn stuffed cotton fabric, board, and mirrors.

Kusama. *Aftermath of Obliteration of Eternity* 2009.
Wood, Mirror, Plastic, Acrylic, LED, Black Glass and Aluminum

Postmodern Architecture

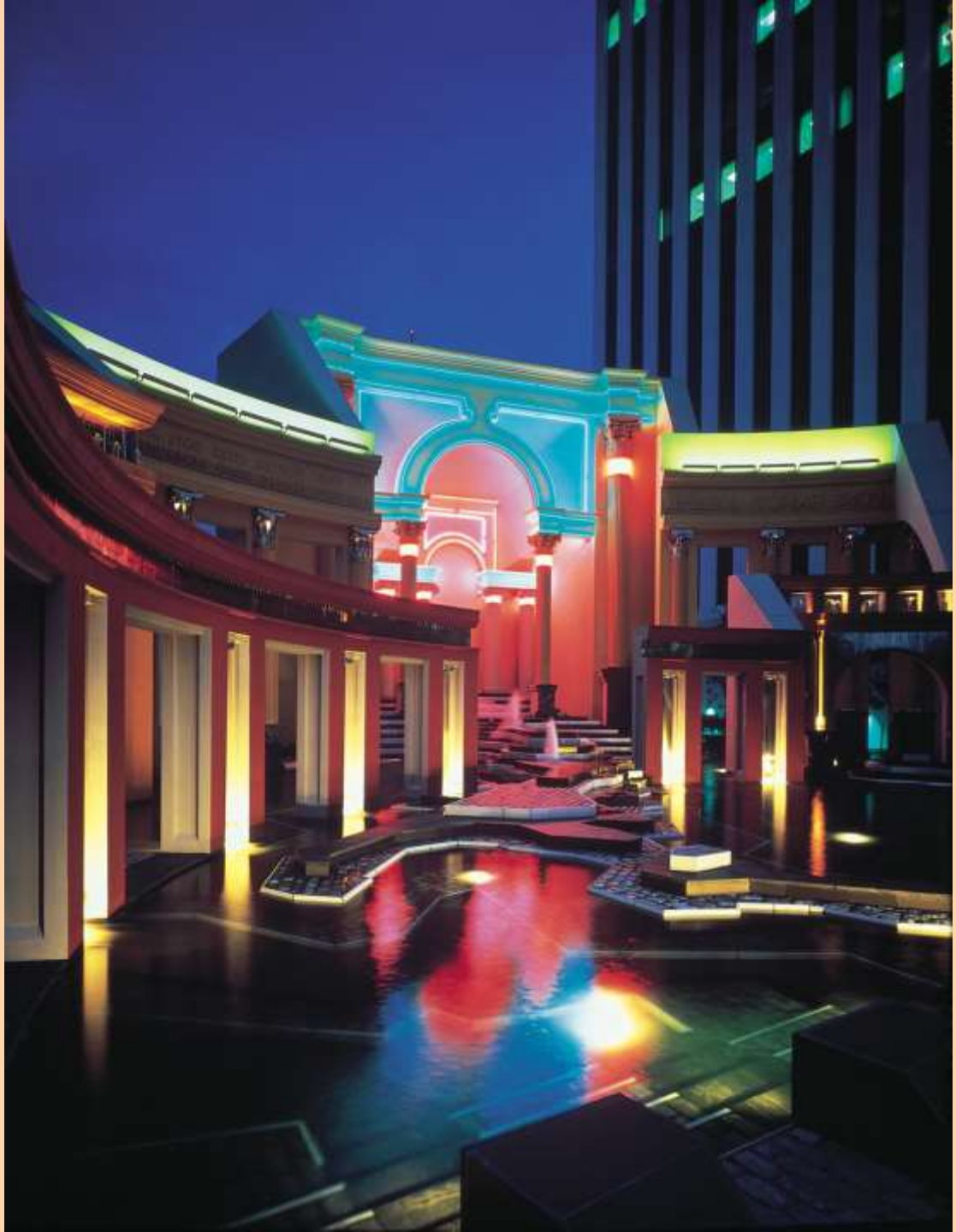
(1970s – Present)

Postmodern architecture evolved from Modernism, yet it rebels against that style.

• Instead of “form follows function” - form is adopted for its own sake

• While modernism is rooted in minimal and true use of material as well as absence of ornament, postmodernism seeks exuberance in the use of building techniques, angles, and stylistic references.

• Eclectic, fun and humorous, postmodernist buildings may startle, surprise, and even amuse.



CHARLES MOORE, ***Piazza d'Italia***, New Orleans, Louisiana, 1976–1980.

CHARLES MOORE, Piazza d'Italia, New Orleans, Louisiana, 1976-1980.

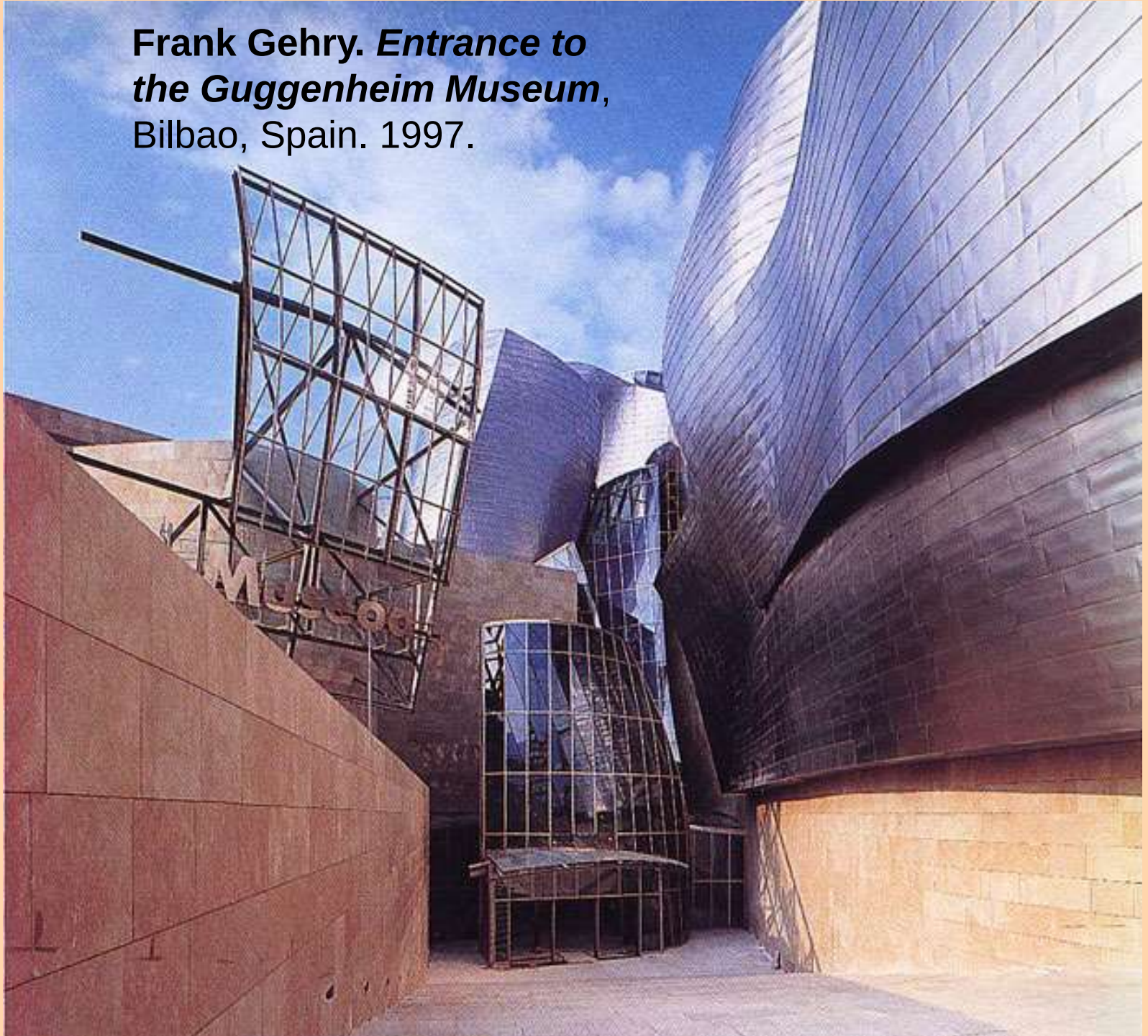
Comparison: The International Style:
Le Corbusier. *Villa Savoye* 1928-1929.
Poissy, France

Charles Moore, Piazza d'Italia,
New Orleans, Louisiana, 1976-1980.

Deconstructive Architecture

Deconstructivist buildings often use abstract and non-geometrical forms. They often have no immediately apparent visual logic, often appearing fragmented and having unusual penetrations. They may appear to be made up of unrelated, disharmonious abstract forms.

Frank Gehry. T*he Guggenheim Museum*, Bilbao, Spain. 1997.



Frank Gehry. *Entrance to the Guggenheim Museum*, Bilbao, Spain. 1997.

•Interior Gallery, Solomon R
Guggenheim Museum Bilbao
1997.

- The new main central branch of the Seattle Public Library was designed by the Dutch architect Rem Koolhaas and opened in 2004.

Green Architecture

Green or Sustainable Architecture

Architecture that seeks to minimize the negative environmental impact of buildings by enhancing efficiency and moderation in the use of materials, energy, and development space.

It advocates sustainable energy sources, the conservation of energy, the reuse and safety of building materials, and the siting of a building with consideration of its impact on the environment.

Solar panels atop the Kirsch Center for Environmental Studies

Kirsch Center for Environmental Studies at De Anza College. The first community college LEED platinum building in the nation.

Developed by the U.S. Green Building Council, LEED, which stands for Leadership in Energy and Environmental Design, uses a rating point system to measure sustainability and awards silver, gold, and platinum status to a completed project.

Natural lighting and the use of recycled, renewable and non-toxic materials were among the student initiatives incorporated into the Kirsch Center for Environmental Studies.

AS+GG. ***Design for Wind and Solar-Powered Site. World Expo, 2017*****,** Astana, Kazakhstan

Environmental Art and EcoArt

Aviva Rahmani's Blue Rocks project (2002) drew attention to a degraded estuary on Vinalhaven Island, Maine. The USDA then contributed over $500 000. to restore twenty-six acres of wetlands in 2002. (Photograph by Aviva Rahmani)

Mary Mattingly, *Pull*, 2013

http://youtu.be/gujH5oYmHcY