

**VISA 1206 25 S**

**Week 6**

*How Things Have Changed...*

*Part 1*

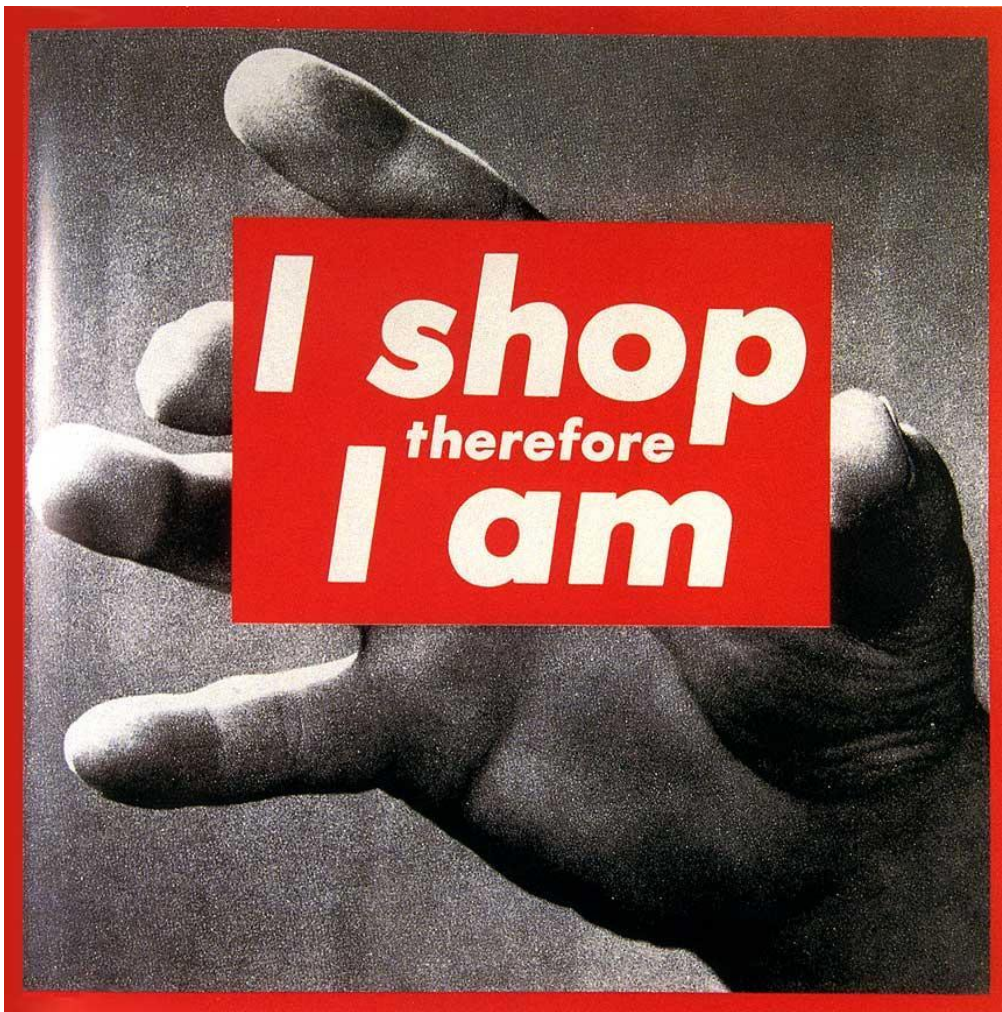
# Rulebreakers & Change Makers....





Carl Beam, North American Iceberg, 1985





Barbara Kruger, "Untitled (I shop, therefore I am)," 1987, Photographic silkscreen on vinyl, 111 x 113 inches

# Stuart Hall, Representation and the Media

**CULTURE**  
*is the way we  
make sense of,  
give meaning,  
to the world*

Rene  
Magritte, The  
Treachery of  
Images,  
1928/29



*Ceci n'est pas une pipe.*

*One and Three Chairs*, Joseph  
Kosuth, 1965,

Wood folding chair, mounted photograph  
of a chair, and mounted photographic  
enlargement Synthetic polymer paint on  
canvas,

67 3/4 x 56 3/4" (172.1 x 144.1 cm)





*Interpretation is  
dependent on  
historical and cultural  
context*



Jasper Johns, *Flag*, 1954-1955 (1954 dated on reverse), encaustic, oil, and collage on fabric on panel





...the most readily recognized...  
...are excellent with our colors...



*"Nothing  
meaningful  
exists outside  
of discourse"*



Richard Prince, cowboy, 1989



# Richard Prince, portraits, 2015



A background image showing three men in suits and ties. The man on the left is older with glasses, the man in the middle is younger, and the man on the right is seen from the back. They appear to be in a formal setting, possibly a meeting or press conference.

*Power & ideology  
attempts to  
fix the meaning  
of images  
and language*



# Camille Turner (Miss Canadiana, 2002 - )



*Hometown Queen.*







# FROM AGE TO AGE, AS ITS SHAPE SLOWLY UNRAVELLED...

“When we die, we enter into history. When statues die, they enter into art.”

— Chris Marker and Alain Resnais, *Statues Also Die* (1953)

Raymond Boisjoly's *from age to age, as its shape slowly unravelled...* draws from the 1953 French film *Statues Also Die*. When African sculptures are displayed in European museums, the film suggests, these objects are left to “die.” Boisjoly reinterprets this footage through a creative misuse of technology: he placed a tablet streaming the film on a scanner. The results reveal the scanner's failure to capture the moving image, creating poetic visual distortions of the source material. Here, Boisjoly considers what cultural artifacts lose and gain in museum contexts, and brings forward these questions through technological, aesthetic, and conceptual interventions with the source material.

# Shirin Neshat (Women of Allah, 1994)



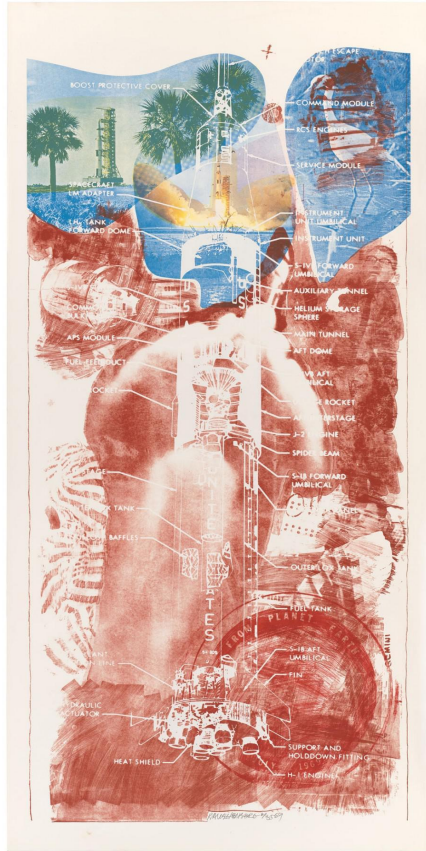
Key symbols in every  
image:

The Gaze,  
The Gun,  
The text,  
The Veil





Rob Rauschenberg (left, sky garden 1969, litho / right, buffalo II, 1964, phototransfer/painting)





Njideka Akunyili Crosby (something split and new, 2013)



## Njideka Akunyili Crosby (something split and new, 2013)



“Akunyili Crosby’s...deeply considered observations of art and life, make her paintings an extraordinary testament to the dynamic and generative outcomes of cultural confluence,” said BMA Senior Curator of Contemporary Art Kristen Hileman. “These are the type of humanistic, creative results one most hopes for in a world in which technology, mass media, interdependent economies, and environmental concerns cause different races, religions, ethnicities, and nationalities to come into closer contact with every passing day.”

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*How Things Have Changed...*

*Part 2*



# Happenings & Performance Art

**Allan Kaprow**  
*Happenings*



VALIE EXPORT  
Touch Cinema  
1968





VALIE EXPORT  
Touch Cinema  
1988(?)



**Mierle**  
**Laderman**  
**Ukeles**  
Touch Sanitation  
1978-80







**David Hammons**  
*Bliz-aard Ball*  
Sale  
1983



Tania Bruguera, Tatlin's Whisper #5, 2008



Land Art, Environmental Art,  
Ephemeral Art



- Environmental / land-based artworks



Robert Smithson, *Spiral Jetty*, 1970

- Performative Artworks



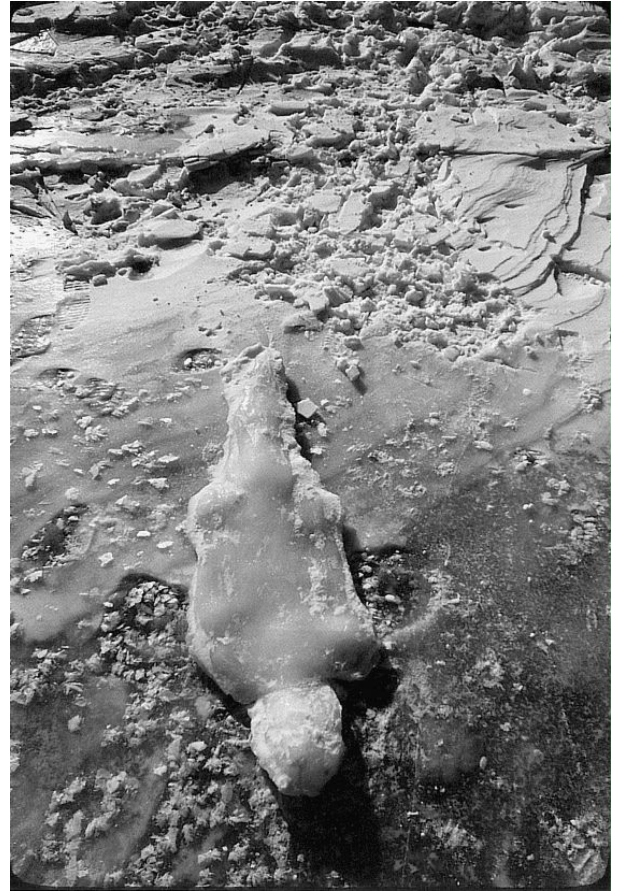
A LINE MADE BY WALKING

ENGLAND 1967

Richard Long, 1967, A line made by walking



- Performative Artworks >>> land artworks



Ana Mendieta, (untitled) Silueta Series, 1976



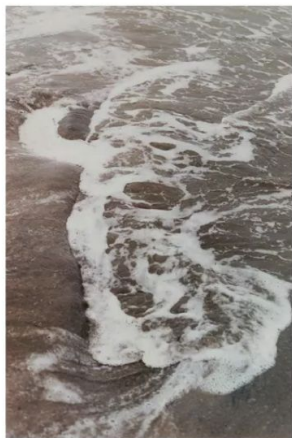
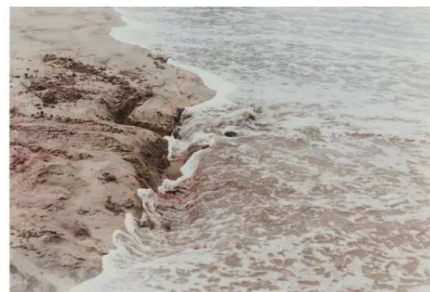


Ana Mendieta  
*Untitled (from the Silueta series)*, 1973-1977  
MCA Chicago



Ana Mendieta  
*Untitled: Silueta Series, Iowa*  
Phillips

Ana Mendieta, (untitled) Silueta Series, 1976

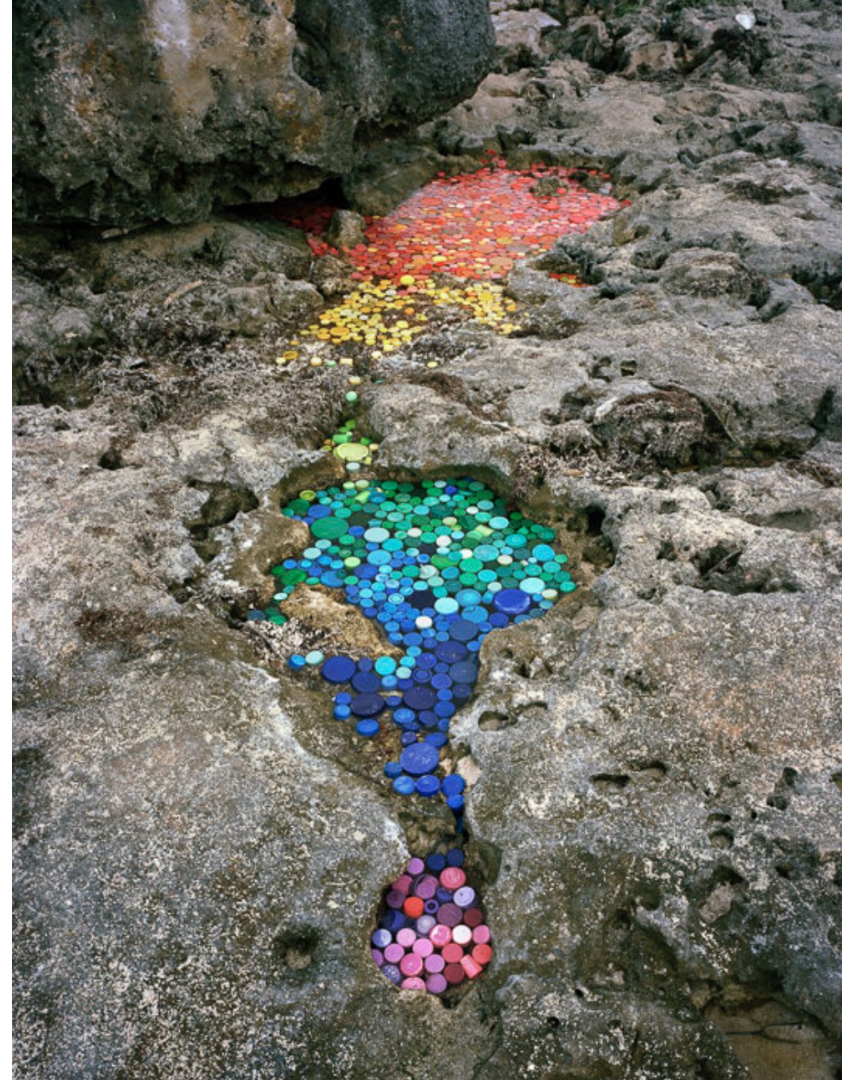


Ana Mendieta  
*Untitled (from the Silueta Series)*, 1976  
Richard Saltoun



- Environmental /  
land-based artworks

Alejandro Durán, *Derrame*  
(*Spill*), 2010





# Feminist & Activist Art

## The Dinner Party - Judy Chicago (1974-9)



## The Dinner Party - Judy Chicago (1974-9)

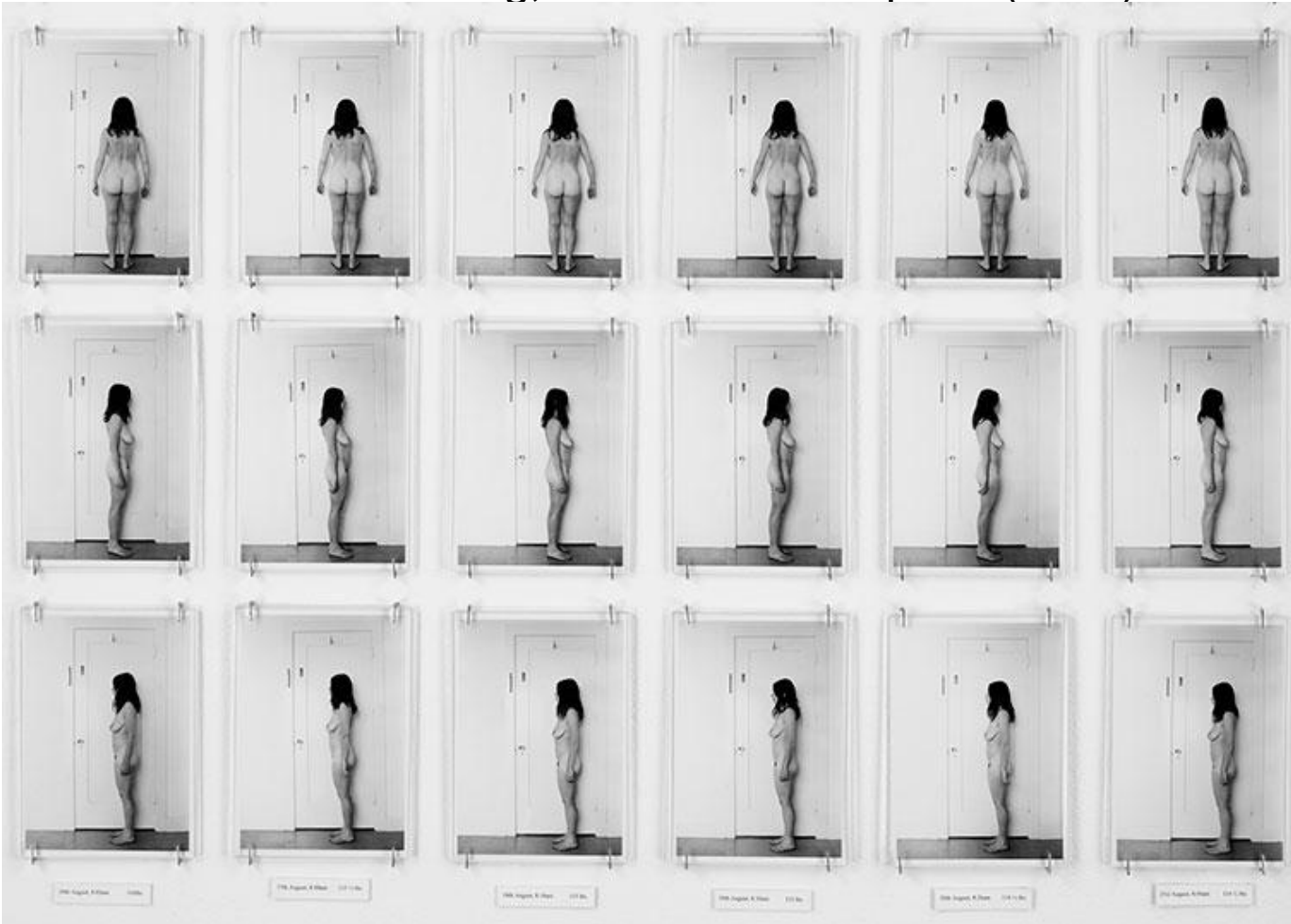


Installation,  
Concept over process?

- Tribute to 39 women from easter/western mythology
- Who is at the table?
- Symbolism in shape of installation
- Icon of feminist art of 2nd wave feminism (70s)



## Eleanor antin - Carving, a traditional sculpture (1972)



- Conceptual art, performance, documentation..
- Processes and concepts as more important than a finished art object..
- Feminist
- Women as objects
- Women as subjects (of art)
- Idealized bodies
- Society/culture as forces that carve, construct, our bodies

Coco Fusco & Guillermo Gómez -Peña - The Couple in the Cage (1993)



## Coco Fusco & Guillermo Gómez -Peña - The Couple in the Cage (1993)





# Socially-Engaged and Participatory Art

Shoot an  
Iraqi,  
Wafaa  
Bilal,  
2008



**Ursula Johnson**  
L'nuwelt'ik  
(We Are Indian)







<https://ursulajohnson.wordpress.com/inuweltik-we-are-indian/>

Official Denial (Trade Value)  
Leah Decter, Jaimie Isaac







Official Denial (Trade Value)  
Leah Decter, Jaimie Isaac



# ASSIGNED VIEWING

Please view these artworks and write about one or more of them, connecting your thoughts on the works to ideas from Hall and/or themes/ideas from the lecture recordings this week.



Regina José Galindo. ¿Quién puede borrar las huellas?, 2003.

**Art**

**Can't Help Myself**





# Rebecca Belmore (Rising to the Occasion, 1987)

<https://www.rebeccabelmore.com/rising-to-the-occasion/>





Carrie Mae Weems

*Untitled, from The Kitchen Table Series, 1990*

San Francisco Museum of Modern Art (SFMOMA)

<https://www.youtube.com/watch?v=pPDInpNoO50>



Carrie Mae Weems

*Untitled, from the Kitchen Table Series, 1990-2010*

Light Work



<https://www.guggenheim.org/exhibition/maurizio-cattelan-america>