| **Vietnam Veterans Memorial #225** Maya Lin – 1982 CE– Washington DC –  Comparisons;**War & Reflection**  Goya : And there’s nothing –Lipstick on Caterpillar  Granite Sculpture set in the earth (hillside) (2 images)  Tracks – Delacroix: Liberty Leading the People |
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| **MEMORIAL MONUMENT – USA – MAYA LIN** (female artist)  EARTHWORK / FUNERARY  **FORM & FUNCTION**  ❖ V-shaped war moment cut into the earth containing the names of 60,000 casualties of the Vietnam War listed in the order they were killed or reported missing  ❖ Earliest names appear in the vortex and extend out to one end of the monument & begin again at the other toward the vortex – a symbolic circular association  ❖ War monument dedicated to the deceased & missing in action soldiers of the Vietnam War  **CONTEXT & INTERPRETATION**  ❖ Maya Lin is an Ohio-born Chinese American - Strongly influenced by the artistic Minimalist movement ❖ One arm of the monument points to the Lincoln Memorial, the other to the Washington Monument ❖ Digs into earth like a scar – a scar that heals yet remains – reflection on impact of the war to American consciousness ❖ Black granite, a highly reflective surface used so that viewers can see themselves in the names of the veterans ❖ Initially strongly criticized by those who wanted a more traditional war monument; later a figural grouping statue was placed adjacent to the monument  **MAYA LIN** :  ⮚ Maya Ying Lin is an American designer, architect & artist who is known for her work in sculpture and land art. ⮚ She achieved national recognition at the age of 21 while still an undergraduate at Yale University when her design was chosen in a national competition for the Vietnam Veterans Memorial in Washington, D.C. ⮚ She was trained as an artist & architect, and her sculptures, parks, monuments, and architectural projects are linked by her ideal of making a place for individuals within the landscape. |

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EARTHWORK / FUNERARY

**FORM & FUNCTION**

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| **#225** *WHO – WHAT – WHERE – WHEN – WHY – HOW - JUXTAPOSE*  *IDENTIFY - FORM – FUNCTION – CONTENT – CONTEXT – INTERPRETATION - THEMES – COMPARISONS* |
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| **Horn Players #226** Horn Players. Jean-Michel Basquiat. 1983 C.E. Acrylic &  Cross-Cultural Comparisons; **Art & Words**  Bayeux Tapestry – Folio from Qu’ran –  oil paint stick on canvas panels. NEW YORK - USA  Code of Hammurabi |
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| **MODERN EXPRESSION – GRAFFITI ART & POETRY**  **FORM**  ❖ Flattened, darkened background – flat patches of color; thick lines  ❖ Heads seem to gloat over outlined bodies and dissolve as the eye goes down the body ❖ Focus is on contrast and juxtaposition, not on balance or scale  ❖ Words are those attributed to the musicians (ornithology misspelled, reference to Charlie the Bird” Parker ❖ Some traditional forms: triptych, canvas, oil paint  **CONTEXT & INTERPRETATION**  ❖ Artist born in Brooklyn, New York of Puerto Rican and Haitian parents  ❖ Artist rebelled against his middle-class upbringing  ❖ Glorifies African-American musicians: salute to jazz musicians Charlie Parker &  Dizzy Gillespie in either wing  ❖ Modernist expression: influence of graffiti art &street poetry  **JEAN-MICHEL BASQUIAT**  ⮚ A poet, musician, and graffiti prodigy in late-1970s New York, Jean-Michel  Basquiat had honed his signature painting style of obsessive scribbling, elusive  symbols and diagrams, and mask-and-skull imagery by the time he was 20.  ⮚ “I don’t think about art while I work,” he once said. “I think about life.”  ⮚ Basquiat drew his subjects from his own Caribbean heritage—his dad Haitian & mom Puerto Rican ⮚ His art shows a convergence of African-American, African, & Aztec cultural histories with Classical themes & contemporary heroes like athletes and musicians. Often associated with Neo-expressionism |

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| ***Summer Trees* #227** Summer Trees. Song Su-nam.  Cross-Cultural Comparisons; **Ink Technique**  Folio from Qu’ran – Bichitr : Jangangir Preferring a Sufi – Baharam Gur Fights  1983 C.E. Ink on paper. |
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| **ORIENTAL INK MOVEMET “SUMUKHWA” – KOREAN ARTIST**  **FORM**  ❖ Large vertical lines in various thickness  ❖ Subtle tonal variations of ink wash  ❖ Ink painting on paper. Abstract design of vertical lines and stylized trees  **CONTEXT & INTERPRETATION**  ❖ Korean artist using traditional ink on paper  ❖ One of the leaders of the Sumukhwa, a new type of ink painting in the 1980’s  ❖ Ink painting is a traditional form of artistic expression in Korea – this movement  revitalizes ink painting in a modern context - Inspired by Western abstraction  **ACTION PAINTING:** - the artist drips or splatters paint onto a surface like a canvas to create his or her work  **SONG SU-NAM**:  ⮚ Song Su-nam is one of the founders of the 'Sumukhwa' or Oriental Ink Movement of the 1980s – (University, Seoul). ⮚ The Oriental Ink movement shared the general feeling that it was necessary to 'recover' a national identity ⮚ Artists 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.  **SUMMER TREES**  ⮚ Summer trees = a part of Oriental Ink Movement - combine traditional ink on paper with abstract style of painting. ⮚ The artist is attempting to recover a national heritage while also producing something considered modern. ⮚ A balance between both East & West as well as a balance between the past & present.  ⮚ He uses a variety of different tones to convey an abstract image of "summer trees." |

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| **Androgyne III #228** Androgyne III. Magdalena Abakanowicz.  Cross-Cultural Comparisons; **Human Figure**  Tlatico female figure – Lakshmana Temple – Nio bieri  1985 C.E. Burlap, resin, wood, nails & string |
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| **HUMAN EXISTENCE & GENDER**  **FORM & MATERIALS**  ❖ Figure sits on a low stretcher of wooden legs, substituting for human legs  ❖ Figure hollowed out just a shell, hardened fiber casts made from plaster molds  ❖ Figure placed to be seen in the round – the complete back – the hollow front  ❖ Hardened fiber has the appearance of crinkled human skin set in earth tones  ❖ Pose suggest mediation and or perseverance  **CONTEXT & INTERPRETATION**  ❖ Polish artist m who endured World War II – the Nazi occupation if Poland & Stalinist rule  ❖ Since 1974 artist has made similar figures, often without heads or arms – in large groups or one alone  **MAGDALENA ABAKANOWICZ**  ⮚ Abakanowicz was born in Poland in 1930 & lived through Nazi occupied Poland. After WWII, moved to Soviet Poland ⮚ "Socialist realism" was only acceptable form of art under Soviets. Modernism & other art forms that were outlawed. ⮚ When Abakanowicz went to the Warsaw Academy of Fine Arts, she found herself to be very stifled in her creativity. ⮚ She went on to become well known for her free-standing sculptures made usually from burlap, string & cotton gauze. ⮚ In the 70s, she became known for fragmented human figures-faces without skulls, bodies without heads, torsos without legs - so that they appeared as hollow shells - they are intended to be seen in the round.  ⮚ The artist expresses the physical and spiritual condition of mankind. As she says, they are "about existence in general." **ANDROGYNY**:  ⮚ Androgyny is the combination of masculine & feminine characteristics. Used to describe characters or people who have no specific gender, gender ambiguity may also be found in fashion, gender identity, sexual identity, or sexual lifestyle |

**Androgyne III #228**

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

Cross-Cultural Comparisons; **Human Figure** Tlatico female figure – Lakshmana Temple – Nio bieri 

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| ***A Book from the Sky* #229** A Book from the Sky. Xu Bing. 1987–1991 C.E.  Cross-Cultural Comparisons - **Book Making**  Lindisfarne Gospels – Golden Haggadah – Codex Mendoza  Mixed-media installation. |
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| **FORM**  ⮚ 400 handmade books placed in rows on the ground  ⮚ Viewer walks beneath printed scrolls hanging from the ceiling  ❖ All of the Chinese characters are inventions of the artist and have no meaning  ❖ A Printmaker – he uses traditional Asian wood block techniques  **HISTORY**  ⮚ Original title “An Analyzed Reflection of the End of This Century  ⮚ National Museum of Fine Arts in Beijing – filled a large exhibition space  ⮚ Artist lost favor with the Communist government over this work  **CONTEXT & INTERPRETATION**  ❖ Chinese born artist –(now a US resident) tainted in the propagandistic socialist realist style – led to his critique of power ❖ Criticized as “bourgeois liberation” – it was claimed to be meaninglessness & with secret subversions; other interpret the meaningless character as reflecting the meaningless words found in political doublespeak  **XU BING**  o Xu Bing creates mixed-media installations, which he subverts systems of language, up-ending expectations & perception. o He explains that his works “are all linked by a common thread, which is to construct some kind of obstacle to people's habitual ways of thinking—what I call the ‘cognitive structures’ of the mind.”  o Affected by the Cultural Revolution, Buddhism & in the relationship between meaning & words, writing, & reading. o He has famously re-invented Chinese characters and the English alphabet, rendering Chinese nonsensical and English into legible Chinese characters, effectively challenging comprehension of both.  o In Book from the Sky (1987-91), Xu filled a gallery with scrolls and books hand-printed with 4,000 “false” Chinese characters—a stunning commentary on the subjectivity of language and its meaning |

***A Book from the Sky* #229**

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

Cross-Cultural Comparisons - **Book Making** 

Lindisfarne Gospels – Golden Haggadah – Codex Mendoza

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*WHO – WHAT – WHERE – WHEN – WHY – HOW - JUXTAPOSE*

*IDENTIFY - FORM – FUNCTION – CONTENT – CONTEXT – INTERPRETATION - THEMES – COMPARISONS*

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| **Pink Panther #230** Pink Panther. Jeff Koons.  Cross-Cultural Comparisons;  **Porcelain & Ceramic**  1988 C.E. Glazed porcelain.  The David Vases, Apollo from Veii – Terra Cotta Fragment |
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| **CONSUMERISM**  **FORM & MATERIALS**  ❖ Artificially idealized female form – overly yellow hair, bright red lips, large breasts,  pronounced red fingernails, overtly face look  ❖ Life size - Woman is Jane Mansfield, a popular screen star  ❖ Pink Panther - a cartoon character  ❖ Tender delicacy of the panther’s gesture  **CONTEXT & INTERPRETATION**  ❖ Pennsylvania born artist working in New York  ❖ Work exists as a commentary of celebrity romance, sexuality, commercialism,  stereotypes, pop culture, sentimentality  ❖ Kitsch, but made of high art porcelain  ❖ Creates a permanent reality out of something that is ephemeral and never ament to be exhibited ❖ Part of a series called The Banality art a show in the Sonnenbend Gallery in New York in 1988  **KITSCH:** something of low quality that appeals to popular taste  **JEFF KOONS**  o Jeffrey Koons - American artist known for working with popular culture subjects & his reproductions of banal objects— such as balloon animals produced in stainless steel with mirror-finish surfaces  o Banality is a series of sculptures unveiled in 1988 and controversial for their use of copyrighted images. o The series consists of a number of large sculptures inspired by Hummel figurines and has been described as kitsch o Pink Panther is a 41-inch tall porcelain sculpture featuring Jayne Mansfield holding the cartoon character Pink Panther. o Pink Panther conflates classic themes that define the artist's output—materiality & artificiality, eroticism &naivety, popular culture & rarefied elitism—is the model expression of one of the most innovative & contemporary artists |

**Pink Panther #230**

Pink Panther. Jeff Koons. 1988 C.E. Glazed porcelain. 

Cross-Cultural Comparisons;

**Porcelain & Ceramic**

The David Vases, Apollo from Veii – Terra Cotta Fragment

| **CONSUMERISM**  **FORM & MATERIALS**  ❖ Artificially idealized female form – overly yellow hair, bright red lips, large breasts,  pronounced red fingernails, overtly face look  ❖ Life size - Woman is Jane Mansfield, a popular screen star  ❖ Pink Panther - a cartoon character  ❖ Tender delicacy of the panther’s gesture  **CONTEXT & INTERPRETATION**  ❖ Pennsylvania born artist working in New York  ❖ Work exists as a commentary of celebrity romance, sexuality, commercialism,  stereotypes, pop culture, sentimentality  ❖ Kitsch, but made of high art porcelain  ❖ Creates a permanent reality out of something that is ephemeral and never ament to be exhibited ❖ Part of a series called The Banality art a show in the Sonnenbend Gallery in New York in 1988  **KITSCH:** something of low quality that appeals to popular taste  **JEFF KOONS**  o Jeffrey Koons - American artist known for working with popular culture subjects & his reproductions of banal objects— such as balloon animals produced in stainless steel with mirror-finish surfaces  o Banality is a series of sculptures unveiled in 1988 and controversial for their use of copyrighted images. o The series consists of a number of large sculptures inspired by Hummel figurines and has been described as kitsch o Pink Panther is a 41-inch tall porcelain sculpture featuring Jayne Mansfield holding the cartoon character Pink Panther. o Pink Panther conflates classic themes that define the artist's output—materiality & artificiality, eroticism &naivety, popular culture & rarefied elitism—is the model expression of one of the most innovative & contemporary artists |
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***Untitled (#228) from the History Portraits Series* #231**

Untitled (#228), from the History Portraits series. Cindy Sherman. 1990 C.E. Photograph.

Cross-Cultural Comparisons; **References to the Past** Dancing at the LouvreMonticello – The Swing after Fragonard PHOTOGRAPHY - FEMINISM – HISTORICAL REFERENCES

| **PHOTOGRAPHY – AMERICAN ARTIST - FEMINISM**  **FORM**  ❖ This image explores the theme of the Old Testament figure Judith decapitating Holofernes  ❖ The richness of costuming and setting acts as a commentary on late 19th century versions of this subject ❖ Richly decorative drapes hang behind the figure  ❖ Judith lacks any emotional attachment to the murder that has taken place  ❖ Holofernes appears masklike, alert and nearly bloodless  **CONTEXT & INTERPRETATION**  ❖ New Jersey – born artist  ❖ Artist is the photography, subject, costumers, hairdresser and makeup artist in each work  ❖ Artist reveals the artifice of art by showing the props used in the process  ❖ Artists work comments on gender identity, society and class distinction  ❖ This series sheds a modern light on the great masters  ❖ Artist uses old master paintings as a starting point, but the works are not derivative  **CINDY SHERMAN**  o Cynthia Morris Sherman is an American photographer and film director, best known for her conceptual portraits. o Photographs featuring herself, as model, satirically recreate the atmosphere of famous portrait paintings of the past o At first painting in a super-realist style in art school during the aftermath of American Feminism Sherman turned to  photography toward the end of the 1970s in order to explore a wide range of common female social roles, or personas. o Recalling a long tradition of self-portraiture and theatrical role-playing in art, Sherman utilizes the camera and the various tools of the everyday cinema, such as makeup, costumes, and stage scenery, to recreate common illusions, or iconic "snapshots," that signify various concepts of public celebrity, self-confidence, sexual adventure, entertainment |
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| ***Untitled (#228) from the History Portraits Series* #231** Untitled (#228), from the History Portraits  Cross-Cultural Comparisons; **References to the Past**  Dancing at the LouvreMonticello – The Swing after Fragonard  series. Cindy Sherman. 1990 C.E. Photograph.  PHOTOGRAPHY - FEMINISM – HISTORICAL REFERENCES |
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| **Dancing at the Louvre #232** Dancing at the Louvre. Faith Ringgold.  Cross-Cultural Comparisons; **Woven Arts**  Bandolier bag – Hiapo – The Bayeux Tapestry  1991 C.E. Acrylic on canvas, tie-dyed, fabric border. |
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| **TRADITIONAL ART REFERENCES & FEMINISM**  **FORM & MATERIALS**  ❖ Artist uses the American slave art form of the quilt to create her works  ❖ Quilts were originally meant to be both beautiful and useful – works of applied art  ❖ Quilting is a traditionally female art form  ❖ The artist combines the traditional use of oil paint with the quilting technique  ❖ These quilts are not meant to be placed on beds  **CONTEXT & INTERPRETATION**  ❖ New York born African American artist  ❖ Quilt has a narrative element  ❖ Feminism issues dominate  ❖ Figures in Ringgold’s works often act out a history that might never have taken place but that the artist would have liked to have taken place  ❖ Artist created a character named Willia Marie Simone – who takes her friend & three daughters to the Louvre museum and they all dance in front of three paintings by Leonardo da Vinci – she commented that they were more interesting than the work of art and people were happier watching them than any of the work in the gallery ❖ Story is spelled out in text written on the quilt  ❖ First of twelve quilts in a series  **FAITH RINGGOLD**  Faith Ringgold took the traditional craft of quilt making (which has its roots in the slave culture of the south - pre-civil war era) and re-interpreted its function to tell stories of her life and those of others in the black community. Ringgold's early art & activism are inextricably intertwined. Her art confronted prejudice- focusing on black community & women |

| **Dancing at the Louvre #232** Dancing at the Louvre. Faith Ringgold.  Cross-Cultural Comparisons; **Woven Arts**  Bandolier bag – Hiapo – The Bayeux Tapestry  1991 C.E. Acrylic on canvas, tie-dyed, fabric border. |
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| **TRADITIONAL ART REFERENCES & FEMINISM**  **FORM & MATERIALS**  ❖ Artist uses the American slave art form of the quilt to create her works  ❖ Quilts were originally meant to be both beautiful and useful – works of applied art  ❖ Quilting is a traditionally female art form  ❖ The artist combines the traditional use of oil paint with the quilting technique  ❖ These quilts are not meant to be placed on beds  **CONTEXT & INTERPRETATION**  ❖ New York born African American artist  ❖ Quilt has a narrative element  ❖ Feminism issues dominate  ❖ Figures in Ringgold’s works often act out a history that might never have taken place but that the artist would have liked to have taken place  ❖ Artist created a character named Willia Marie Simone – who takes her friend & three daughters to the Louvre museum and they all dance in front of three paintings by Leonardo da Vinci – she commented that they were more interesting than the work of art and people were happier watching them than any of the work in the gallery ❖ Story is spelled out in text written on the quilt  ❖ First of twelve quilts in a series  **FAITH RINGGOLD**  Faith Ringgold took the traditional craft of quilt making (which has its roots in the slave culture of the south - pre-civil war era) and re-interpreted its function to tell stories of her life and those of others in the black community. Ringgold's early art & activism are inextricably intertwined. Her art confronted prejudice- focusing on black community & women |

| **#232** *WHO – WHAT – WHERE – WHEN – WHY – HOW - JUXTAPOSE*  *IDENTIFY - FORM – FUNCTION – CONTENT – CONTEXT – INTERPRETATION - THEMES – COMPARISONS* |
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| **#232** *WHO – WHAT – WHERE – WHEN – WHY – HOW - JUXTAPOSE*  *IDENTIFY - FORM – FUNCTION – CONTENT – CONTEXT – INTERPRETATION - THEMES – COMPARISONS* |
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| ***Trade (Gifts for Trading Land with White People)* #233**  Jaune Quick-to-See Smith 1992 C.E. MONTANA Cross-Cultural Comparisons: **Multi-Media Works and Installations** Paik : *Superhighway* – Osario: *Barbershop* - Shonibare: *Swing* |
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| **CULTURAL APPROPRIATION & SOCIAL ISSUES LEFT BEHIND FROM COLONIALISM**  **FORM**  ❖ Collage elements and abstract expressionist brushwork  ❖ Red paint symbolic of shedding of American Indian blood  ❖ Newspaper clippings, images of conquest placed over a large dominant canoe  **CONTENT & INTERPRETATION**  ❖ Artist is a member of the Salish and Kootenai American Indian tribes of the Flathead Nation ❖ Work meant as the Quincentenary Non-Celebration of European occupation of North America ❖ Array of objects sardonically representing Native American culture in the eyes of Europeans; sports teams, Knickknacks like toy tomahawks, dolls and arrows  ❖ Indigenous American social issues caused by European occupation stressed poverty, unemployment, disease, alcoholism  **ARTISTS BIO**  ❖ *“I am a cultural arts worker because I, not only, paint, do printmaking, some sculpture, draw, make collage, do public art, but I am also an independent teacher/professor and activist. I lecture, teach printmaking workshops, jury, curate, write and organize exhibitions for the Native community. I use humor & satire to present narratives on ethical treatment of animals, humans & our planet. My work is philosophically centered by my strong traditional Salish beliefs.”*  ● Jaune Quick–to–See Smith, a self-described cultural arts worker, is a Native American visual artist & curator. ● An enrolled member of the Confederated Salish and Kootenai Tribes, Smith is also of Métis and Shoshone descent. ● She is also an art educator, art advocate, and political activist. |

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| **Earth’s Creation #234** Emily Kame Kngwarreye. 1994 C.E.  CROSS CULTUREAL COMPARISONS: **LANDSCAPE & COLOR**  Helen Frankenthaller - Bay. - Cezanne Mont Saint-Victoire  Synthetic polymer paint on canvas |
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| **AUSTRALIA – ABORIGINE ABSTRACT PAINTING**  **FORM**  o Simulates the color and lushness of the “Green Time” in Australia after the  rains and the outback flourishes  o Dump-dot technique uses the brush to pound the color into the canvas an  create layers of color and movement - Four panels eleven meters wide  **CONTENT & INTERPRETATION**  o Australian Aborigine artists : Her work celebrating the annual arrival of life giving spring rains includes vibrant patches of yellows, blues, pinks, greens, and reds capture the explosive flowering of the previously barren desert landscape o Her forceful brush strokes convey a sense of movement across the canvas are like that of Willem de Kooning in Woman I **ARTIST**  o Emily Kame Kngwarreye (1910-1996) an Aborigine artist, grew up in Utopia, a remote desert community in Central Australia o She was an established elder & also created dyed fabrics batiks & decorative women’s bodies for traditional ceremonies o She began painting at age 79 and created 3,000 works of art in her brief but productive career o She often worked with a brush in each hand using the dump dot technique to pound acrylic paint on the 9’ x 11’ canvas o Emily Kngwarreye paintings reveal no outside artistic influence. Her work is how she saw her own world o Her work became the first female work of art to sell for over a million dollars  **EARTH’S CREATION**  o Earth’s Creation portrays Kngwarreye’s exuberant response to the rhythms of the seasons in her native land o Kngwarreye painted Earth's Creation to celebrate “Green Time” the annual arrival of life-giving spring rains o Vibrant patches of yellows, blues, greens & reds capture the explosive flowering of the previously barren desert land |

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| ***Rebellious Silence* #235** Rebellious Silence from the Women of Allah series.  Comparisons; **References to the Past**  Dancing at the Louvre– The Swing after Fragonard  Shirin Neshat (artist) 1994 C.E. - Ink on photograph  (Photo by Cynthia Preston) |
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| **IRANIAN BORN ARTIST : FEMINISM**  **FORM**  ❖ Poem on face written in Farsi, the Persian language; poem expresses piety  ❖ B & W Photo - Poem by an Iranian woman who writes poetry on gender issues  ❖ Gun divides body into a darker and lighter side Gun adds a note of ominous tension  **CONTEXT & INTERPRETATION**  ❖ Chador: outer garment, a cloak, allows face & hands of Iranian women to be seen  ❖ The chador keeps women’s bodies from being seen as sexual objects  ❖ Westerners could view the work as an image of an obedient minded woman who is ready to die defending her faith & customs others find it disrespectful & disruptive  ❖ Photos offer glimpse into how Islamic fundamentalism & militancy have affected idea femininity in modern Iran **ARTIST**  ❖ Neshat’s family was of a prosperous class of educated, Western leaning Iranians1975 Neshat left Iran to study art at UC Berkeley.  ❖ She was stuck in the USA when the Iranian revolution replaced the pro-Western Shah with a fundamentalist Islamic government headed by Ayatollah Khomeini  ❖ She did not return to Iran until 1990. The society she knew was gone. The Iranian Revolution led to the enactment of laws that restricted the lives of women.  ❖ In her youth, Cosmopolitan Iranian women wore colorful mini-skirts -now are clad in black formless black chadors. ❖ She felt a responsibility to create art that would inspire, provoke and mobilize  ❖ Neshat says that Rebellious Silence is asking only questions for you to consider |

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| **En la Barberia no se Llora *(No Crying Allowed in the Barbershop)* #236** (No Crying Allowed in the Barbershop)  Cross-Cultural Comparisons; **Installation**  Bandolier bag – Hiapo – The Bayeux Tapestry  Pepon Osorio. 1994 C.E. Installation |
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| **PUERTO RICAN ARTIST – ISSUES ON RACE & GENDER INSTALLATION FORM**  ❖ Large installation recreating the center of Latino male culture – the barbershop  Challenges the viewer to question issues of identity, masculinity, culture, attitudes  ❖ Interior of a barbershop in which “no crying is allowed” a masculine attribute  ❖ Video screens on the headrest show a silent looping clip of men playing – a baby  being circumcised and men crying  ❖ Appropriately tacky and grimy setting  **CONTENT & INTERPRETATION**  ❖ Kitsch items used everywhere as symbols of consumer culture  ❖ Challenges viewer to question issues of identity, masculinity, culture and attitudes  ❖ Osorio built a strong base of community support by first touring the neighborhood  and collecting ideas from the residents and merchants  ❖ The interior space is a room packed with masculine symbols including gang tattoos and athlete memorabilia & political portraits & Photos of Latino men on the walls  ❖ Kitsch & excess lend connection to the Baroque over the top excess & out of touch decor  **ARTIST**  ❖ Puerto Rican born artist now living in New York  ❖ Big Boys don’t cry: Osorio’s first experience at a barbershop at age 5. He was scolded for crying and it turned into an embarrassing disaster  ❖ He later recognized that the concept of masculinity in his Latino cultural upbringing plays a key role in issues such as domestic violence, homophobia and teenage pregnancies. |

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***Pisupo Lua Afe (Corned Beef 2000)* #237**

Pisupo Lua Afe (Corned Beef 2000). Michel Tuffery. 1994 C.E. Mixed media.

Comparisons;**References to the Past** Dancing at the Louvre. Monticello. Swing After Fragonard 

| **LONG TERM EFFECTS OF COLONIZATION & GLOBALIZATION**  **FORM**  o The work is a life-size three-dimensional bull made out of flattened riveted & recycles corned beef cans. **CONTEXT & INTERPRETATION**  o *Pisupo Lua Afe* intended to make a powerful statement about the impact of global trade on Oceania culture o Pacific Islanders traditionally enjoyed a healthy diet of fresh fish, local fruits & coconut milk. o They live in a global economy where inexpensive processed food can be shipped anywhere o The arrival of canned pea soup ended the Pacific Island’s dietary isolation  o Since all Samoa words must end in a vowel pear soup became pisupo.  o Polynesians imported more & more canned foods, pisupo became a generic term for all canned food **MICHEL TUFFERY**  o Michel Tuffery is a New Zealand based artist of Samoan, Maori, Tahitian decent.  o Tuffery uses his art to address significant cultural issues affecting the Pacific Islands.  o Michel Tuffery is a New Zealand based artist of Samoan, Maori, Tahitian decent.  o Tuffery uses his art to address significant cultural issues affecting the Pacific Islands.  o What can a tin can bull teach us about ecological and population health issues in the Pacific  o Pisupo Lua Afe is one of Tuffery’s most iconic works, made from hundreds of flattened corned beef tins, riveted together to form a series of life-sized bulls.  o Pisupo is the Samoan version of "pea soup," which was the first canned food introduced into the Pacific Islands. o Pisupo is a generic term used to describe the many types of canned foods eaten in the Islands—including corned beef. |
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**Electronic Superhighway #238**

Electronic Superhighway. Nam June Paik. 1995 C.E.

Mixed-media installation (49-channel closed-circuit video installation, neon, steel, & electronic components)

Cross-Cultural Comparisons; **Media for its Time** Daguerre – The Colosseum -

| **CONSUMERISM**  **FORM & MATERIALS**  ❖ Neon lighting outlines fifty states and the District of Columbia (Alaska & Hawaii are on the ide walls) ❖ Each state has a separate video feed – total of 313 monitors  ❖ Themes associated with each state play on that states screen i.e. Oklahoma (musical) plays on the Oklahoma screen ❖ A camera is turned on the spectator & it’s TV feed appears on one of the monitors – Turns spectator to participant  **CONTEXT & INTERPRETATION**  ❖ Korean-born artist who lived in New York City  ❖ Paik was intrigued by maps & travel  ❖ Neon outlines symbolize multicolored maps of each state  ❖ Fascination with the interstate highway systems  ❖ Neon symbolizes motel and restaurant signs  ❖ The constant blur of so many video clips all the same time can lead to information overload ❖ Paik is considered the father of video art  **NAM JUNE PAIK**  Nam June Paik was a Korean American artist. He worked with a variety of media & is considered to be the founder of video art. He is credited with an early usage of the term "electronic super highway" in application to telecommunications. Nam June Paik, known as "the father of video art," surfed the forefront of cutting edge technologies and utilized them to realize artworks, the likes the world had never yet seen. His various experiments positioned video as a viable art form, and a tool toward accomplishing widespread, global connectivity - an oeuvre eerily prophetic to our contemporary information age. His revolutionary practice laid the groundwork for today's artists working in new media art. |
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| ***The Crossing* #239** The Crossing. Bill Viola. 1996 C.E.  Cross-Cultural Comparisons;**Motion**  Muybridge Horse in Motion – Winded Victory of Samothrace –  Video/sound installation. |
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| **VIDEO INSTALLATION**  **FORM**  ❖ Video installations are total environments  ❖ 2 channels of color video projections from opposite sides of large dark gallery onto 2 large back to back screen suspended from ceiling & mounted to floor –4 channels of amplified stereo sound –  ❖ Two free standing video screens and double sided projection  ❖ Fire – flames consume the figure of a man - beginning at his feet  ❖ Water – man walks toward the viewer and water falls from above  ❖ The Crossing is two channels of video projected onto a twelve foot tall double sided screen – On one side a a figure approaches from a long distance – as he stops a small flame appears at his feet and spreads rapidly to engulf him in a roaring fire – When it subsides – the man is gone  ❖ On the opposite side a similar scene unfolds – but when the figure stops – a stream of water begins to pour upon his head. It quickly turns into a raging torrent – inundating the man. When the water slows the man is gone Figures walk in extremely slow motion  **CONTEXT & INTERPRETATION**  ❖ Promoted video as an art form  ❖ Actions repeat again and again - Interested in sense perceptions  ❖ Implied cycle of purification and destruction  ❖ Filmed at high speed but sequences are played back at super slow motion  ❖ Evokes East & West spiritual tradition – Zen Buddhism – Islamic Sufism – Christian mysticism  **BILL VIOLA** : Born in Queens NY. Bill Viola has been referred to as "the Rembrandt of the video age". His work pays homage not only to the famous Dutch master but to the tradition of creating large-scale works of art that draw the viewer into beautifully painted images and compelling narratives. |

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| **Guggenheim Museum Bilbao #240** Guggenheim Museum Bilbao. Spain. Frank Gehry  Comparisons; **Curvilinear Forms**  Borromini :San Carlo alle Quattro –  (architect). 1997 C.E. Titanium, glass & limestone. (3 images)  Walls at Saqsa – Great Zimbabwe |
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| **20th CENTURY ARCHITECTURE: POST STRUCTURALIST**  **FORM & MATERIALS**  ❖ Swirling forms and shapes that contrast with the industrial landscape of Bilbao  ❖ From the river side, the building resembles a boat, referencing Bilbao’s past as a shipping and commercial center ❖ Curving forms designed by a computer software program called Catia  ❖ Fixing clips make a shallow dent in the titanium surface – effect of having  a shimmering surface that changes according to atmospheric conditions  **FUNCTION**  ❖ Modern art museum featuring contemporary art in a contemporary  architectural setting  ❖ Follows the tradition of the Guggenheim museums around the world  **CONTEXT & INTERPRETATION**  ❖ Revitalization of the port are of Bilbao called the Bilbao effect – a  reference to the impact a museum can have on a local economy  **FRANK GEHRY**  ❖ Frank Gehry is a Canadian American architect based in Los Angeles – his work is very visible in California. ❖ He is one of most acclaimed architects of 20th century & is known for bold, postmodern shapes & unusual fabrications. ❖ Gehry's most famous designs are: Walt Disney Concert Hall in Lost Angeles & the Guggenheim Museum in Bilbao, Spain. ❖ Gehry's work, is an example of the Deconstructivist style—a post-structuralist aesthetic that challenges accepted design paradigms of architecture while breaking with the modernist ideal of form following function.  ❖ Gehry is known for his choice of unusual materials as well as his architectural philosophy.  ❖ His selection of materials such as corrugated metal lends some of Gehry's designs an unfinished or even crude aesthetic. ❖ This consistent aesthetic has made Gehry one of the most distinctive and easily recognizable designers of the recent past |

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| ***Pure Land* #241** Pure Land. Mariko Mori. 1998 C.E.  Cross-Cultural Comparisons;**Photography**  Daugueere: Still Life – Muybridge: Horse in Motion – Stieglitz  Color photograph on glass. |
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| **FORM & INTERPRETATION**  ❖ Mori herself appears as if in a vision in the guise of the Heian deity Kichijoten  ❖ Kitchijoten is the essence of beauty & the harbinger of prosperity & happiness  ❖ She holds a wish granting jewel – a nyoi hoju with has the power to deny evil  and fulfill wishes  ❖ Jewel symbolizes Buddhas universal mind  ❖ Animated figures of lighthearted aliens play musical instruments on clouds  ❖ Merging of consumer entertainment fantasies with traditional Japanese imagery  **CONTEXT**  ❖ Japanese artist who uses a creative interpretation of traditional Japanese art forms  ❖ Romanticized views of popular culture  **MARIKO MORI**  o Mariko Mori is a Japanese artist best known for her sculptures, videos, photographs, installation, digital imagery, and performance pieces which often involve surreal or science fiction-like objects and imagery.  o In her videos and performances Mori appears costumed as a sexy cyborg, pop star, mermaid, futuristic goddess, as seen in her work Pure Land (1996-1998).  o The artist’s shifts her own image in a series of chameleon-like reinventions, relating her work to the photographic practice of Cindy Sherman. “I am interested in circulating past iconography in the present in order to get to the future,” |

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| ***Lying with the Wolf* #242** Kiki Smith – 2001 - Ink & Pencil on paper Comparisons; **Sterotypes** No Crying Barbershop – Shibboloeth – |
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| **FEMINISM & MYTHOLOGY**  **FORM & CONTEXT & INTERPRETATION**  ❖ Large wrinkled drawing pinned to a wall: reminiscent table cloth or bedsheets  ❖ American artist born in Germany – lives in New York City  ❖ Nude female figure – theme of Smiths work is the human body  ❖ Female strength emphasized in the woman lying down with the wild beast  ❖ Wolf seems tamed by the woman’s embrace  ❖ Wolf traditionally seen as an evil or dangerous symbol – but not here  **KIKI SMITH**  ❖ Smith & others of her era (late 1970’s) (Kruger, Kara Walker & Cindy Sherman), were the second wave of Feminist art ❖ These women found new ways to explore the social, cultural & political roles of women.  ❖ Smith’s figurative art was known for her visceral, often disturbing artworks that depict the human body in detail, focusing on themes of women from mythology & folklore, or that reference her Catholic upbringing. ❖ Her unique vision, breadth of experience & prolific output, which includes books, painting, sculpture, prints, and collaborations with other artists, cements her position as one of our most important voices of recent Feminist art. **THE WOLF**  ❖ The wolf in Smith's art is as detailed & naturalistic as her human figures,  ❖ It also symbolizes the wild woman, or 'she-wolf'.  ❖ Found in many feminist & cultural narratives, she-wolves are women who act instinctively, according to their intuition. ❖ By depicting women &wolves together Smith represents the idea of 'Embracing one's Inner Wolf' - the self-knowledge and self-acceptance gained from deep personal introspection.  ❖ Thus, her artworks may be understood on a multiplicity of levels - as highly detailed naturalistic figures, exploration of overlapping figures from different mythologies/religions, and as feminist dialogue inspiring self-acceptance. |

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| **Preying Mantra #247** Wangechi Mutu  **CROSS CULTURAL CONNECTIONS: Female Form**  Queen Hatshepsut with Offering Jars – Peplos Kore –  2006 CE - Mixed Media on Mylar  Manet Olympia |
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| **FEMENISM & WOMANS ISSUES**  **FORM:**  ⮚ Collaged female figure composed of human & animal parts objects & machine parts  ⮚ Reclines in a relaxed position and has blotched skin  ⮚ Green snake interlocks with her fingers; bird feathers in the back of the head  ⮚ Left earlobe has chicken feet insect legs and pinchers  **CONTEXT & INTERPRETRATION**  ⮚ Kenyan born – New York based artist - painting, sculpture, film & performance art  ⮚ Commentary on the female persona in art history  ⮚ Ironic twist on the praying mantis – suggest religious rituals  ⮚ Mantis means “prophet “in Greek  ⮚ Insects use camouflage, this figure seems camouflaged  ⮚ Her role seems to express prey and praying at the same time, seemly contradictory roles ⮚ Cyborg: a person whose function is aided by a mechanical device of powers - enhanced by computer implants **WANGECHI MUTU**  ⮚ Mutu explores the violence & misrepresentation that women, particularly black women, experience today ⮚ Referencing artists such as Klimpt & Schiele as well as art-historical movements like Surrealism her drawings & collages graft together images from anthropological, ethnographic & medical texts, Vogue & pornography. ⮚ Mutu commonly works on paper or Mylar, applying her sampled figures along with ink, acrylic paint, and materials like plastic pearls. |

| **#247** *WHO – WHAT – WHERE – WHEN – WHY – HOW - JUXTAPOSE*  *IDENTIFY - FORM – FUNCTION – CONTENT – CONTEXT – INTERPRETATION - THEMES – COMPARISONS* |
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| **MAXXI #249** MAXXI National Museum of XXI Century Arts.  Cross-Cultural Comparisons: **Public Spaces**  *Fourum Traan – Angkor Wat – Forbidden CIty*  Zaha Hadid (architect). 2009 C.E.  THEMES: MODERN ARCHITECTURE  INNOVATION / CONCRETE / CLASSIC FORMS |
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Glass, steel, and cement. (2 images) Rome, Italy.

| **CONTEMPORARY ARCHITECUTRE**  **FORM**  ▪ Internal spaces covered by a glass roof; natural light admitted into the interior, filtered by louvered blinds ▪ Walls flow and melt into one another, creating new and dynamic interior spaces  ▪ Constantly changing interior and exterior views  ▪ Transparent rood modulating natural light Subtle modulations of color grays, silvers and whites contract with blacks ▪ Subtle modulations of color: grays, silvers and whites contract with blacks  **FUNCTION –**  ❖ Two museum (MAXXI ART & MAXXI ARCHITECTURE), library, an auditorium and a cafeteria ❖ Specialties in art of the twenty-first century  **CONTEXT & INTERPRETATION**  ❖ Iraqi born British based architect  **MODERN ARCHITECTURE**  ❖ Programs like AutoCad assist in drawing ground plans, and check for errors.  ❖ Technology makes is feasible to design beyond the regular scope of ideas  ❖ Technology helps architects render shapes and meaningful designees in an imaginative way ❖ Technology allows for an array of new products that make buildings lighter, cheaper & more energy efficient **ZAHA HADID**  ❖ Her pioneering vision redefined architecture for the 21st century & captured imaginations across the globe ❖ Each of her projects transformed notions of what can be achieved in concrete, steel and glass |
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| **Sunflower Seeds #250** Sunflower Seeds. Ai Weiwei 2010 CE.  Cross-Cultural Comparisons; **Installations**  Pepon Osorio – A book from the Sky – After Fragonard  Sculpted & Painting Porcelain CHINA  INSTALLATION – SOCIAL AWARENESS - ACTIVISM |
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| **ACTIVIST – SOCIAL JUSTICE**  **FORM**  ❖ Installation containing millions of individually handcrafted ceramic pieces resembling sunflower seeds ❖ The symbolically represent an ocean of fathomless depth; each seed is made in Lingdezhen, a city known for its porcelain production in Imperial China  ❖ 600 artisans worked for two years - mass producing by hand  ❖ Each porcelain seed is hand painted  **CONTEXT & INTERPRETATION**  ❖ Ai Weiwei is a Chinese contemporary artist & activist  ❖ Sunflower seeds were eaten as a source of food during the famine era under Mao Tze-tung ❖ Ideology of Chairman Mao; he was the sun; his followers were the seeds  **AIWEI WEI**  ⮚ As an activist, he calls attention to human rights violations on an epic scale; as an artist, he expands the definition of art to include new forms of social engagement.  ⮚ In China, free speech is not recognized as a right, the police have beaten him up, kept him under house arrest, bulldozed his newly-built studio & subjected him to surveillance -viewed as a threat to "harmonious society." ⮚ The West did not invent revolutionaries. China has an illustrious history of dissidents, anti-authoritarian originals ⮚ Ai was a professional blackjack player early in life. His work is about risk (personal, professional, and political) & testing the limits of freedom - designed to remind us that risk-taking is an essential form of exercise in a free society. **SUNFLOWER SEEDS** (2010):  ❖ "Made In China" led to a greater understanding of contemporary mass-manufacturing practices in China. |
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Globalization is the process of interaction and integration of people, companies, and governments driven by trade, investment, and technology.

Colonization is a term used to describe when an imperial country forces a foreign people to assimilate to their culture perhaps destroying any remnant of the foreign country.

A lot of contemporary artists attempt to deal with these two large themes in their works by using their visual skills to describe the interaction of their culture with the west or to describe the perception of their culture in the west.

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**CONTEXT & INTERPRETATION**

❖ Shibboleth is meant to exclude people from joining a group **>>>** Shibboleth: a word or custom that a person not familiar with a language may mispronounce; used to identify foreigners or people of another class

A Shibboleth was originally a test phrase used to identify members of outgroups. Distinguishes one group from another ❖ Bible source: Judges 12:6 they said “all right say Sibboleth” . If he said Sibboleth because he could not pronounce the word correctly, they sized him and killed him at the banks of the Jordan. 4,000 Epharaimites were killed at that time. ❖ The crack emphasizes the gap in relationship; it is a reminder of the disruption is paces

❖ References racism & colonialism; keeping people away of separating them

❖ Installation now sealed but exists as a scar; commemorates life of the under classes

❖ Doris Salcedo is the eighth artist asked to produce work for the turbine hall of the Tate Modern. ❖ Her piece, *Shibboleth* (2007), is a 167-metre-long crack in the hall's floor that Salcedo says "represents borders, the experience of immigrants, and of segregation, the experience of racial hatred. It is the experience of a Third World person coming into the heart of Europe" **>>>** *A visual metaphor to convey and abstract message.* ❖ Ethnocentrism & Shibboleths: Members of all societies use their own cultural perspectives to judge others

Government spying, a hot topic in contemporary art lately, is not some futuristic idea but a fact of life for Ai. Under government surveillance for almost a decade, he has produced some of the most thoughtful work on this contemporary topic that is just as important in current popular culture as the hippies were in the 1960s or the feminists in the 1970s. Trained in the West, Ai is intimately familiar with Conceptual and Minimalist traditions, and combines them. In his refusal to pleasure the eye, he is the opposite of Jeff Koons, his equally famous contemporary. In their visual austerity, Ai's pieces are closely aligned with the work of other global activists, among them David Hammons, Robert Gober, and Doris Salcedo, whose large-scale projects call attention to weighty social issues, breaking free from the confines of the gallery and the museum, and bridging the gap between the visual and the social.

Sunflower Seeds (2010)

Artwork description & Analysis: In 2010 Ai filled the enormous Turbine Hall of London's Tate Modern with exactly 100,000,000 porcelain sunflower seeds, each made by a craftsman from the Chinese city of Jingdezhen. Hundreds of individuals had therefore been hired to produce by hand what appeared to have grown from nature. Booths on either side of the exhibition allowed viewers to appear on video and pose questions for Ai, to which he responded on the Tate website.

While the meaning of this work remains an open question, the label "Made In China" will never look quite the same after

experiencing this exhibit. It evokes complex associations, connected to Chinese history and culture. Like Ton of Tea, it is made from a substance (porcelain) made for export that has long sustained the Chinese economy. Questions about how it was made led the audience to greater understanding of contemporary mass-manufacturing practices in China. Much is still made by hand in an economy where machines are expensive and labor (and human life in general) is cheap. The artwork, therefore, was a clever pretext for calling attention to a politically sensitive issue.

The sunflower is an important Chinese communist symbol. Chairman Mao compared himself to the sun and his people to sunflowers. In Beijing, sunflower seeds are sold by urban street vendors. For Ai, a Beijing native, they evoked happy memories of wandering the city with friends. By 2010, however, due to a series of fines, arrests, and brutal beatings, he was essentially a prisoner in his own city. In this light, his seeds, cast on the ground, evoke an oppressed, downtrodden society, far from the ideal that Mao described.

Porcelain - Tate Modern, London