



Judith Leyster, Self-Portrait, 1633

AHST 2331-001 (21655)

Understanding Art

Dr. Charissa N. Terranova

Spring 2024

Tuesdays and Thursdays 11:30-12:45 pm

GR 2.530

Office Hours: By appointment

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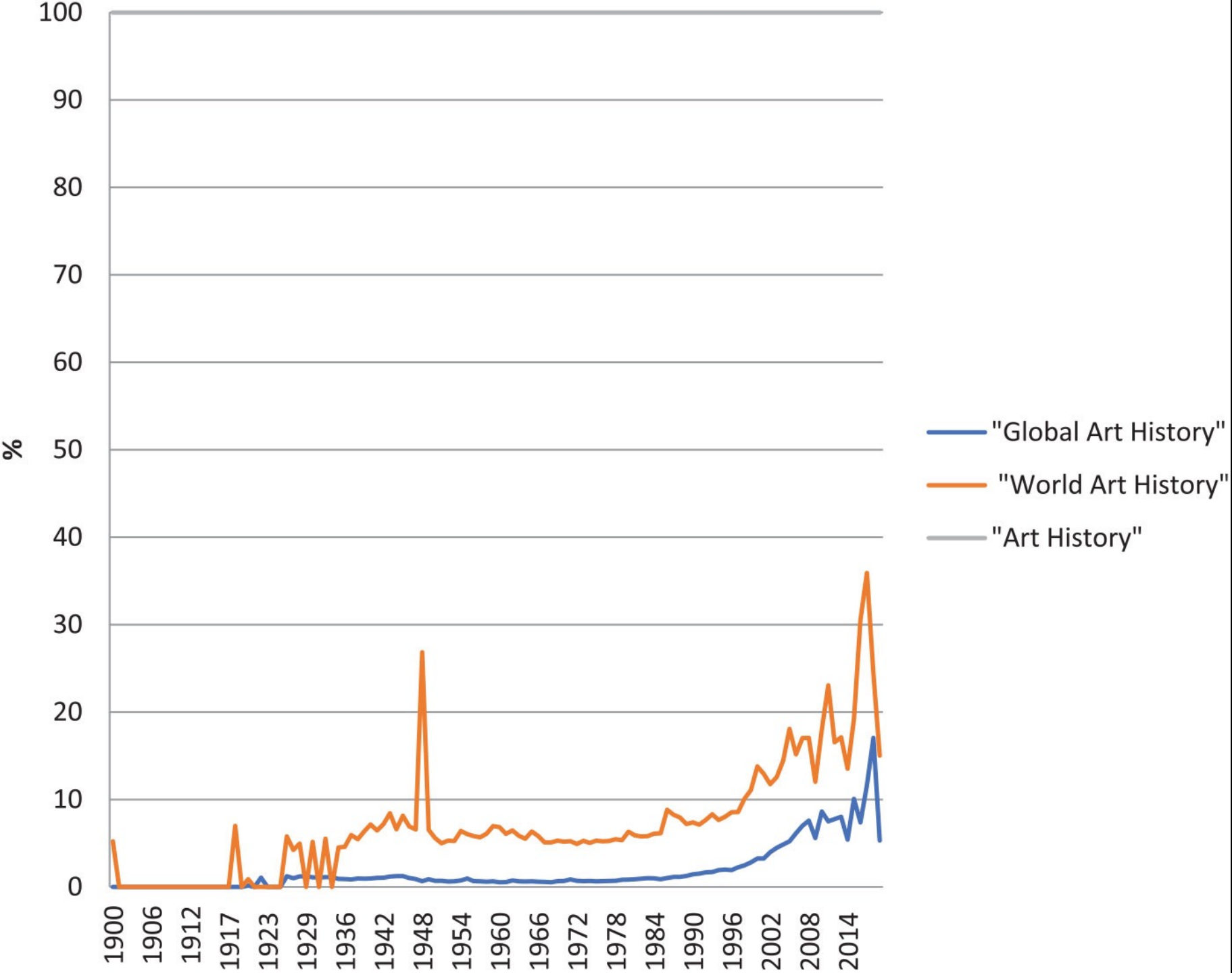
04/25/2024

Contemporary Global Feminisms in Art



Barbara Kruger, Untitled, 1997

Art History
versus
Global Art History



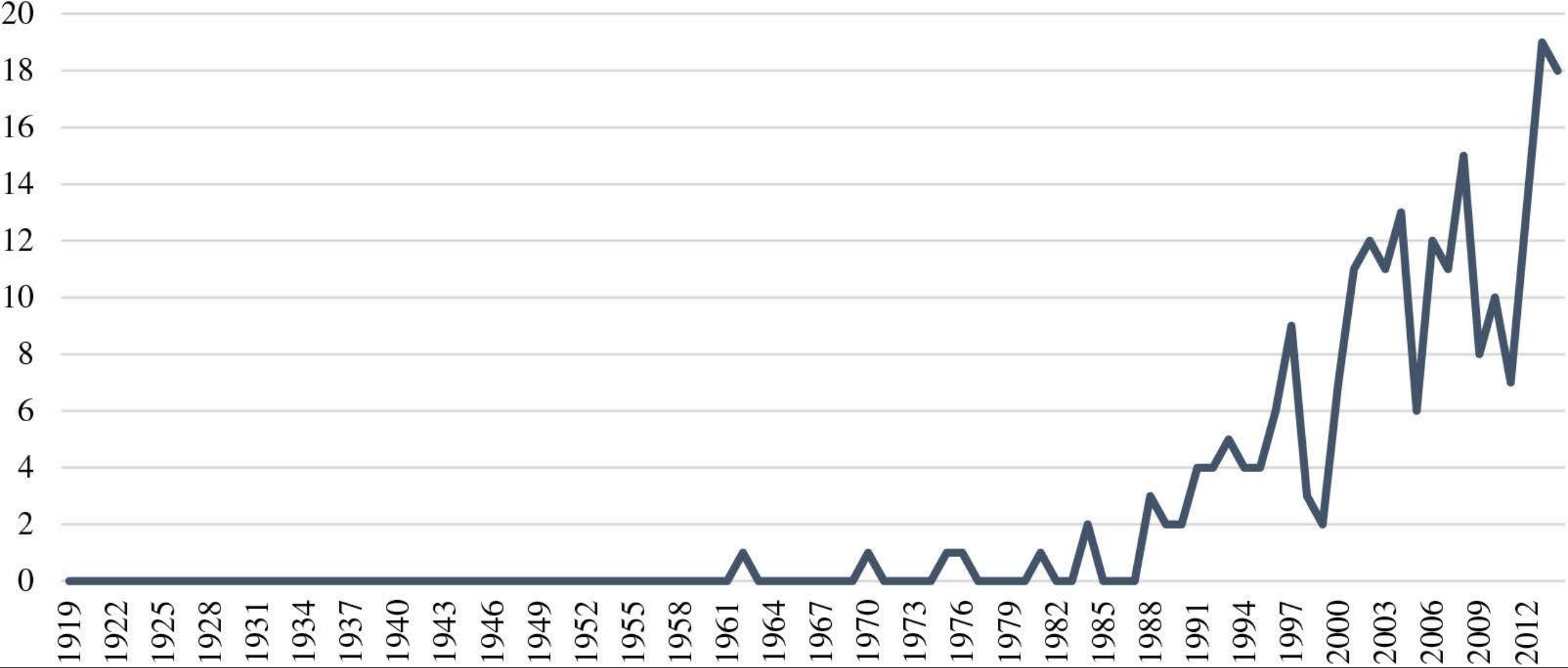
World Art History

versus

Global Art History

Occurrence of items in Worldcat containing 'world art history' and 'global art history' as a percentage of items containing 'art history'

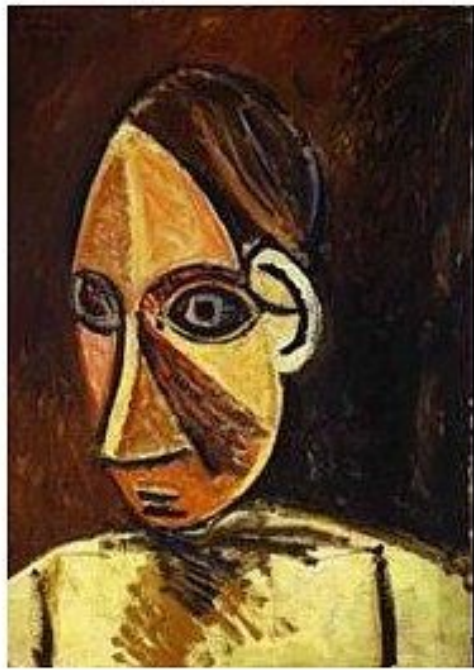
From "Art history and the global: deconstructing the latest canonical narrative" by Béatrice Joyeux-Prunel (2019)



Number of articles published in the Art Bulletin containing the terms 'global' and 'world' from 1919 to 2014.

From "Art history and the global: deconstructing the latest canonical narrative" by Béatrice Joyeux-Prunel (2019)

inert artifacts
versus
performative prosthetics





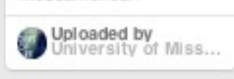
"Beautiful Lady" dance mask, Senufo, Côte d'Ivoire, late 20th century. Wood, 1' 1/2' high.



Eagle transformation mask, closed. Kwakiutl, Alert Bay, Canada, late 19th century. Wood, feathers, and string. 1'10" x 11".



Teotihuacan, Mexico, ca. 50-250 CE, Mesoamerican



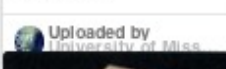
Reconstruction drawing, Great Temple



Olowe of Ise, doors from the shrine of the king's head in the royal palace, Ikeré, Yoruba, Nigeria, 1910-1914



Eagle transformation mask, opened. Kwakiutl, Alert Bay, Canada, late 19th century. Wood, feathers, and string. 1'10" x 11".



Reconstruction drawing, Great Temple



Osei Bonsu, two men sitting at a table of food (Inquist's staff), Asante, Ghana, mid-20th century



Nail figure (nkisi n'kondi), Kongo, from Shiloango River area, Democratic Republic of Congo, ca. 1875-1900



Asmat bisj poles, Buepis village, Fajit River, Casuarina Coast, Irian Jaya, Melanesia, early to mid-20th century.



Colossal head, Olmec, Venta, Mexico, ca.



Throne and footstool of King Nsangu, Bamum, Cameroon, ca. 1870. 5'9" high



Eléma hevehe masks retreating into the men's house, Orokololo Bay, Papua New Guinea, Melanesia, early to mid-20th century



Machu Picchu, Peru, Inka, 15th century



Throne and footstool of King Nsangu, Bamum, Cameroon, ca. 1870. 5'9" high



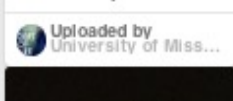
Eléma hevehe masks retreating into the men's house, Orokololo Bay, Papua New Guinea, Melanesia, early to mid-20th century



Machu Picchu, Peru, Inka, 15th century



Reliquary guardian figure (biere), Fang, Gabon, late 19th century.



Eléma hevehe masks retreating into the men's house, Orokololo Bay, Papua New Guinea, Melanesia, early to mid-20th century



Machu Picchu, Peru, Inka, 15th century



Waist Pendant of a Queen Mother, ca. 1520, Benin



Eléma hevehe masks retreating into the men's house, Orokololo Bay, Papua New Guinea, Melanesia, early to mid-20th century



Machu Picchu, Peru, Inka, 15th century



Conical Tower, Great Zimbabwe, Africa, 15th century, Shona



Eléma hevehe masks retreating into the men's house, Orokololo Bay, Papua New Guinea, Melanesia, early to mid-20th century



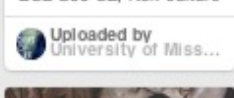
Eléma hevehe masks retreating into the men's house, Orokololo Bay, Papua New Guinea, Melanesia, early to mid-20th century



Machu Picchu, Peru, Inka, 15th century



Nok Head, Rafin Kura, Nigeria, Africa, ca. 500 BCE-200 CE, Nok culture



Eléma hevehe masks retreating into the men's house, Orokololo Bay, Papua New Guinea, Melanesia, early to mid-20th century



Detail of a bisj pole



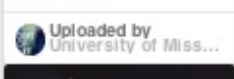
Serpent Mound, Mississippian, Adams County, Ohio, ca. 1070 CE, 1,200' long, 20' wide, 5' high



Hummingbird, Nasca Plain, Peru, ca. 500 CE, Peruvian



Head of Lono, from Hawaii, Polynesia, ca. 1775-1780



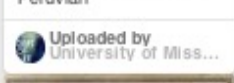
Eléma hevehe masks retreating into the men's house, Orokololo Bay, Papua New Guinea, Melanesia, early to mid-20th century



Men's ceremonial house, from Belau (Palau), Micronesia, 20th century

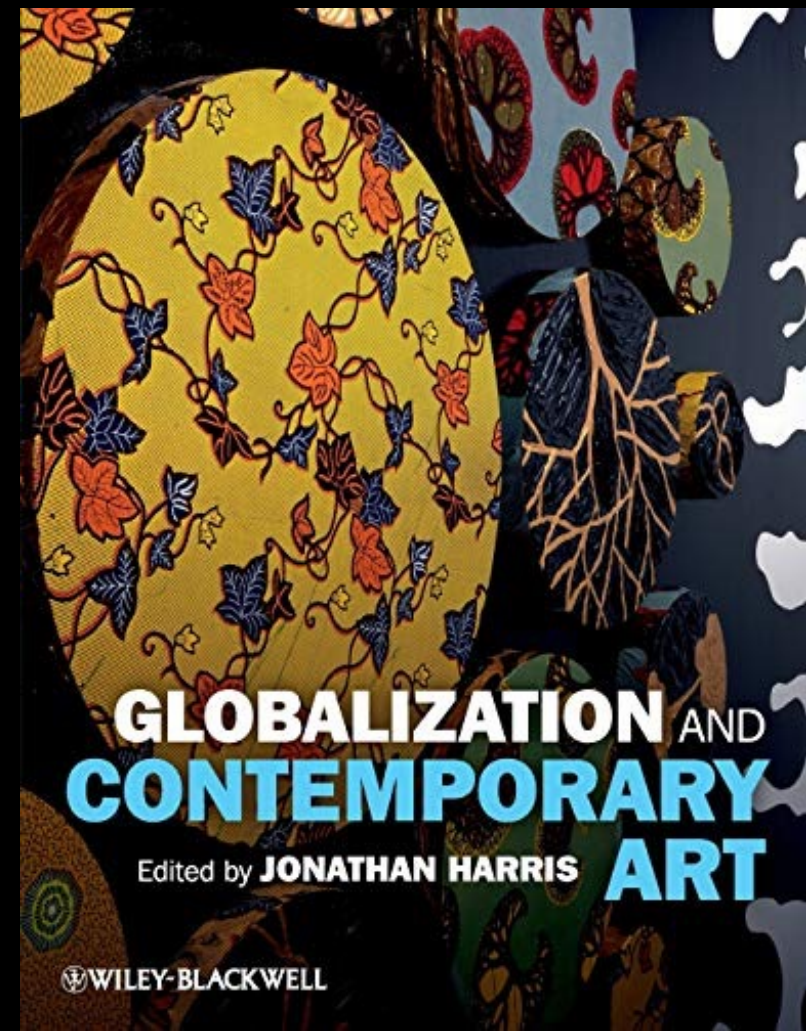


Hummingbird, Nasca Plain, Peru, ca. 500 CE, Peruvian



Hummingbird, Nasca Plain, Peru, ca. 500 CE, Peruvian

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GLOBALIZATION AND CONTEMPORARY ART

Edited by **JONATHAN HARRIS**

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2020
04.03

RISD MUSEUM
 METCALF
 AUDITORIUM
 10:30 AM - 7:00 PM

04.02

SCREENING OF
 UN-DOCUMENTED:
 UNLEARNING IMPERIAL
 PLUNDER (2019)
 DIRECTED BY ARIEL-
 LA AISHA AZOULAY
 FOLLOWED BY DIS-
 CUSSION WITH THE
 DIRECTOR AND VAZIRA
 ZAMINDAR
 6:30 PM - 8:00 PM
 PROV-WASH AUDITO-
 RIUM, 20 WASHINGTON
 PLACE, PROVIDENCE

pococonf.risid.edu

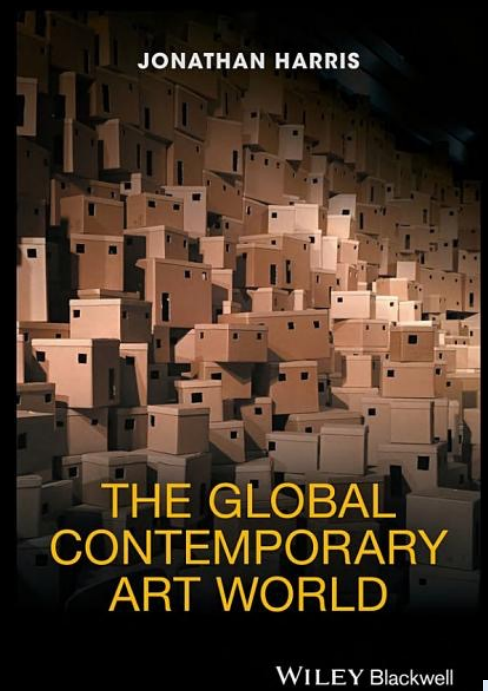


ART HISTORY POST-COLONIALISM AND THE GLOBAL TURN

DIVISION OF LIBERAL ARTS
 OFFICE OF THE PROVOST
 ASSOCIATE PROVOST FOR
 INTERNATIONAL AFFAIRS
 AND DEGREE IN GLOBAL ARTS AND CULTURES
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CENTER FOR CONTEMPORARY SOUTH ASIA
 BROWN ART HISTORY FROM THE SOUTH
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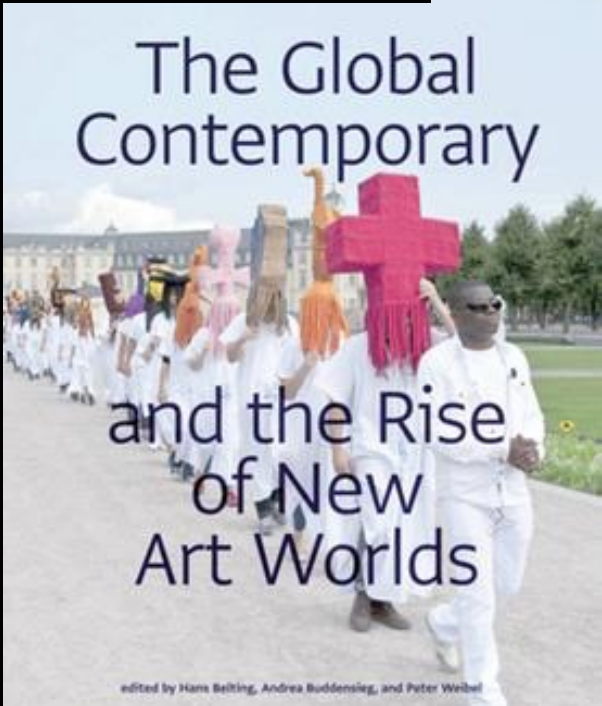
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JONATHAN HARRIS

THE GLOBAL CONTEMPORARY ART WORLD

WILEY Blackwell



The Global Contemporary

and the Rise of New Art Worlds

edited by Hans Belting, Andrea Buddensing, and Peter Weibel

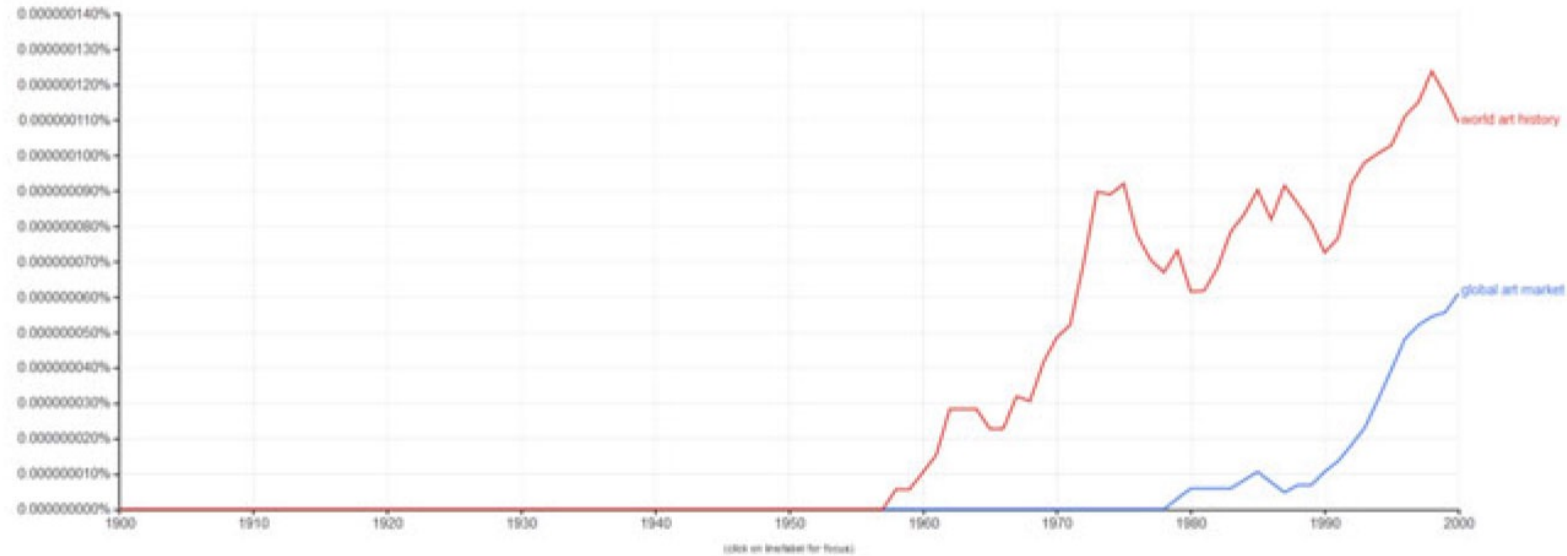
Google Books Ngram Viewer

Graph these comma-separated phrases: case-insensitive

between 1900 and 2000 from the corpus English with smoothing of 3

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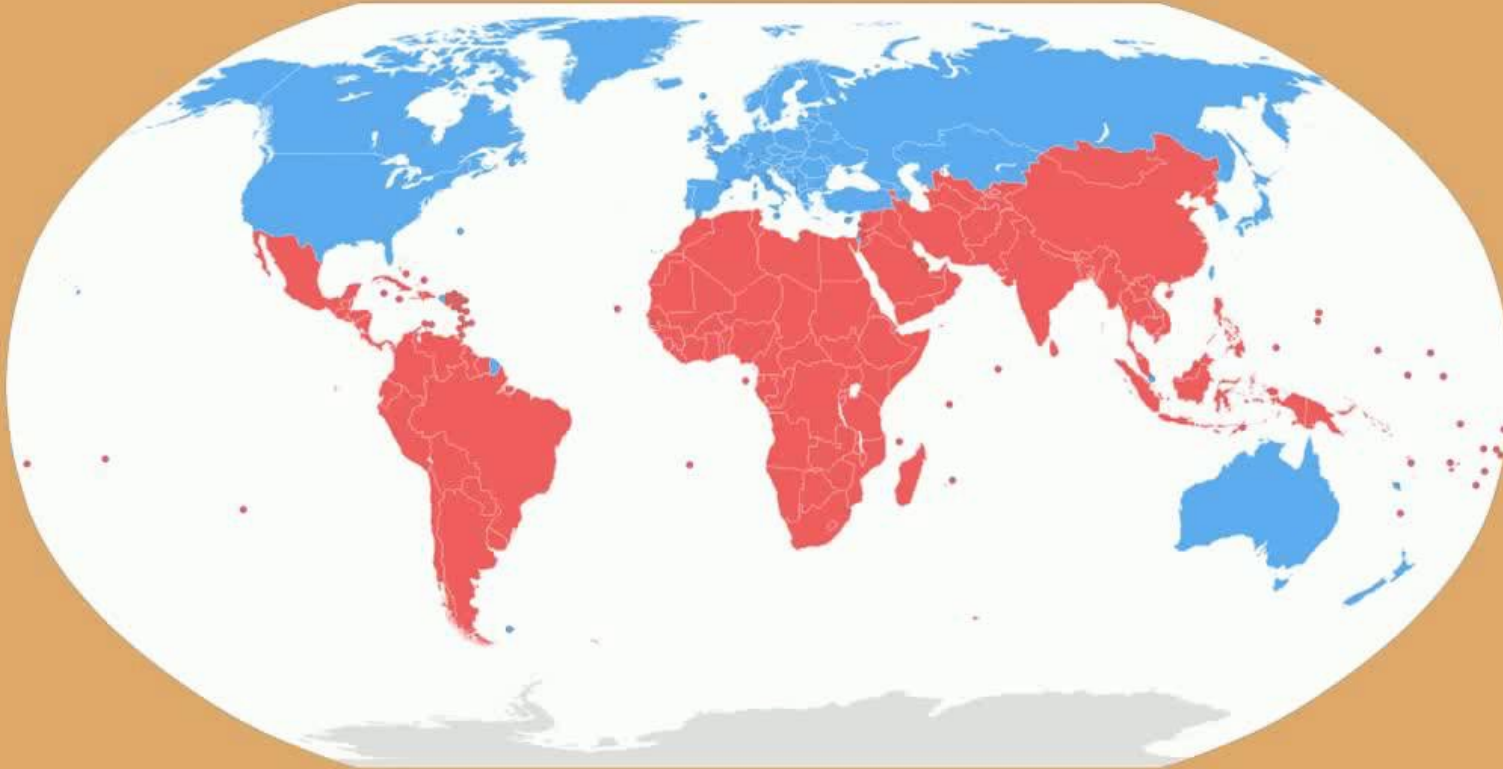
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Google Books ngram of the terms ‘world art history’ and ‘global art market’, 1900–2000.

From “Art history and the global: deconstructing the latest canonical narrative” by Béatrice Joyeux-Prunel (2019)

GLOBAL NORTH AND GLOBAL SOUTH

North–South divide



https://en.wikipedia.org/wiki/File:North_South_divide.svg





Radical Women: Latin American Art, 1960– 1985

<https://www.youtube.com/watch?v=rmAY6StmzTs&t=20s>



Radical Women: Latin

The exhibition documents the “daring and creative exploration of the poetics of the body” and an engagement with social and political struggles. [which disrupted patriarchal structure to radically change art.]

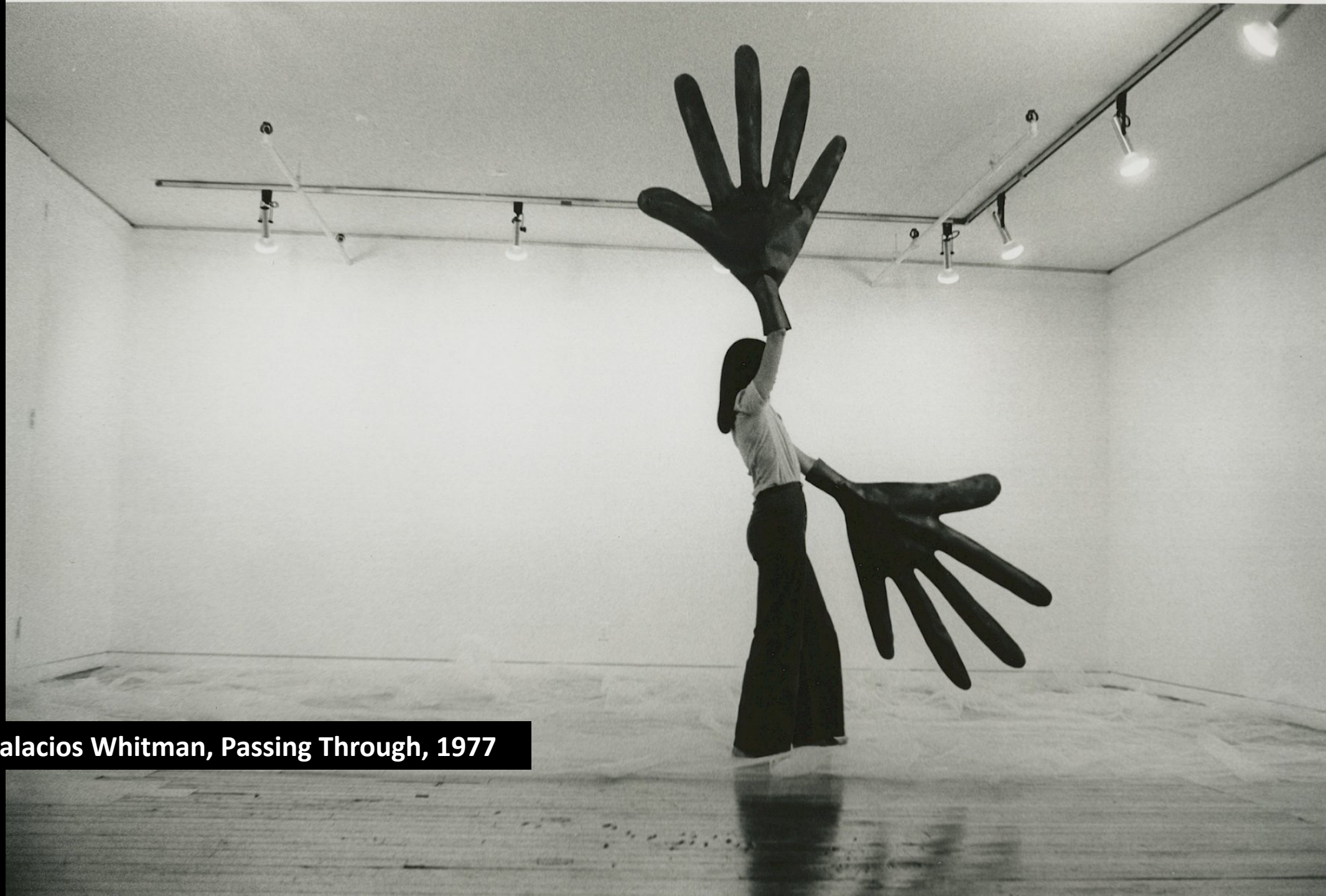


Art, 1960– 1985



The Self-Portrait
Body Landscape
Performing the Body
Mapping the Body
Resistance and Fear
The Power of Words
Feminisms
Social Places
The Erotic

Radical
Women:
Latin
American
1960-
1985

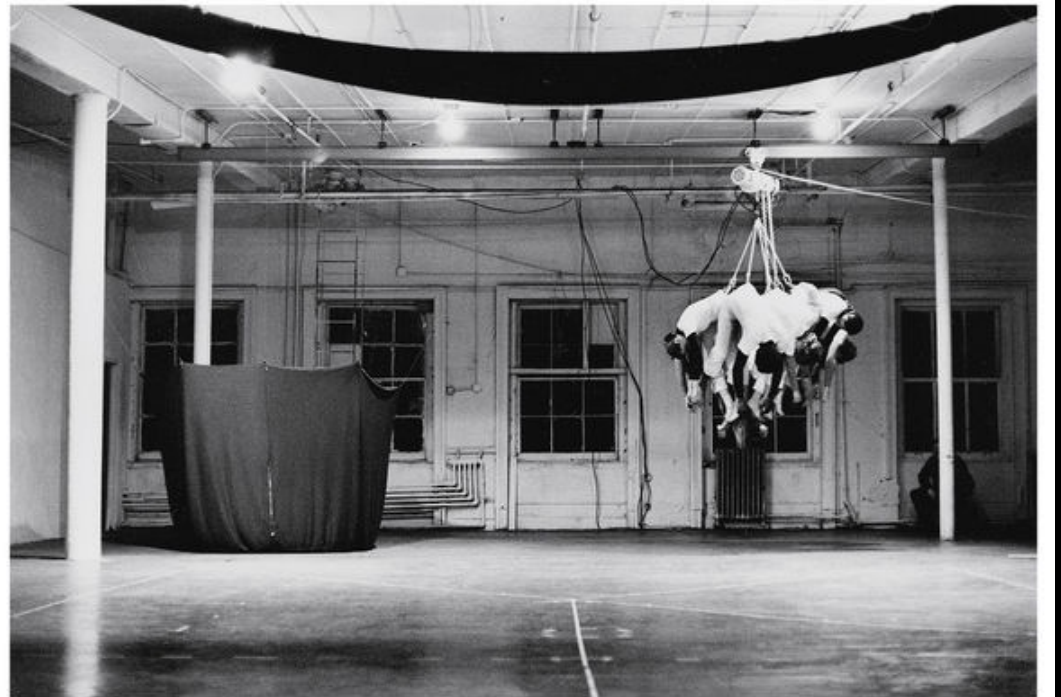
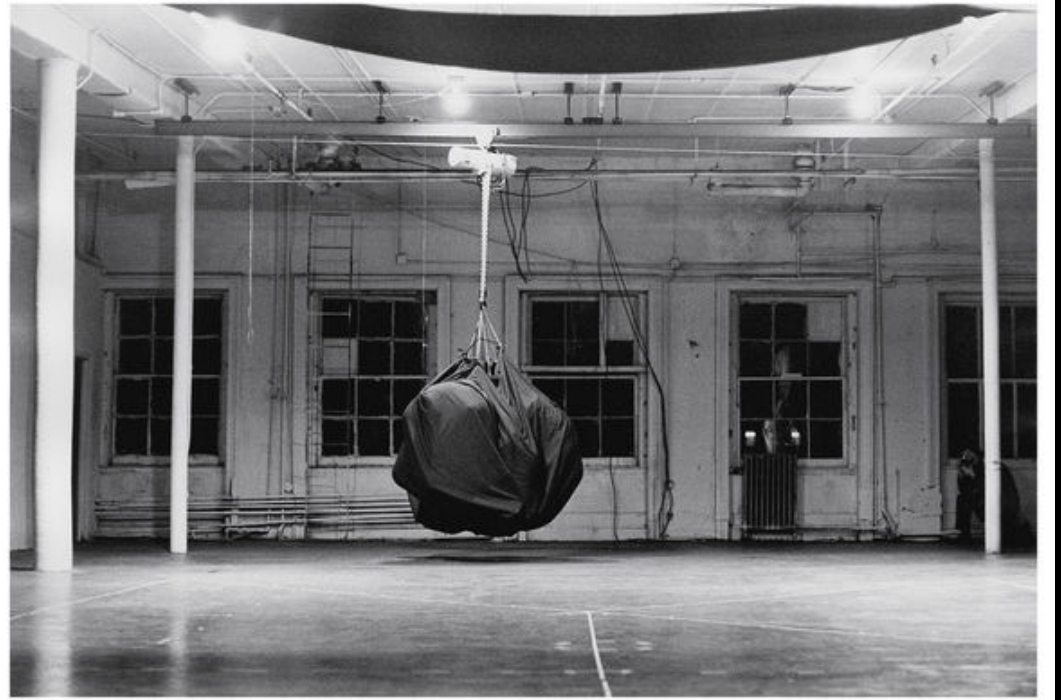


Sylvia Palacios Whitman, *Passing Through*, 1977



Sylvia Palacios Whitman, Passing Through, 1977

View of the performance "The Green Bag" during the event "Slingshot by Sylvia Palacios Whitman" at the Idea Warehouse, 1975







Still from "Me gritaron negra" ("They shouted black at me") by Victoria Santa Cruz " 1978

<https://www.facebook.com/watch/?v=199153601176645>

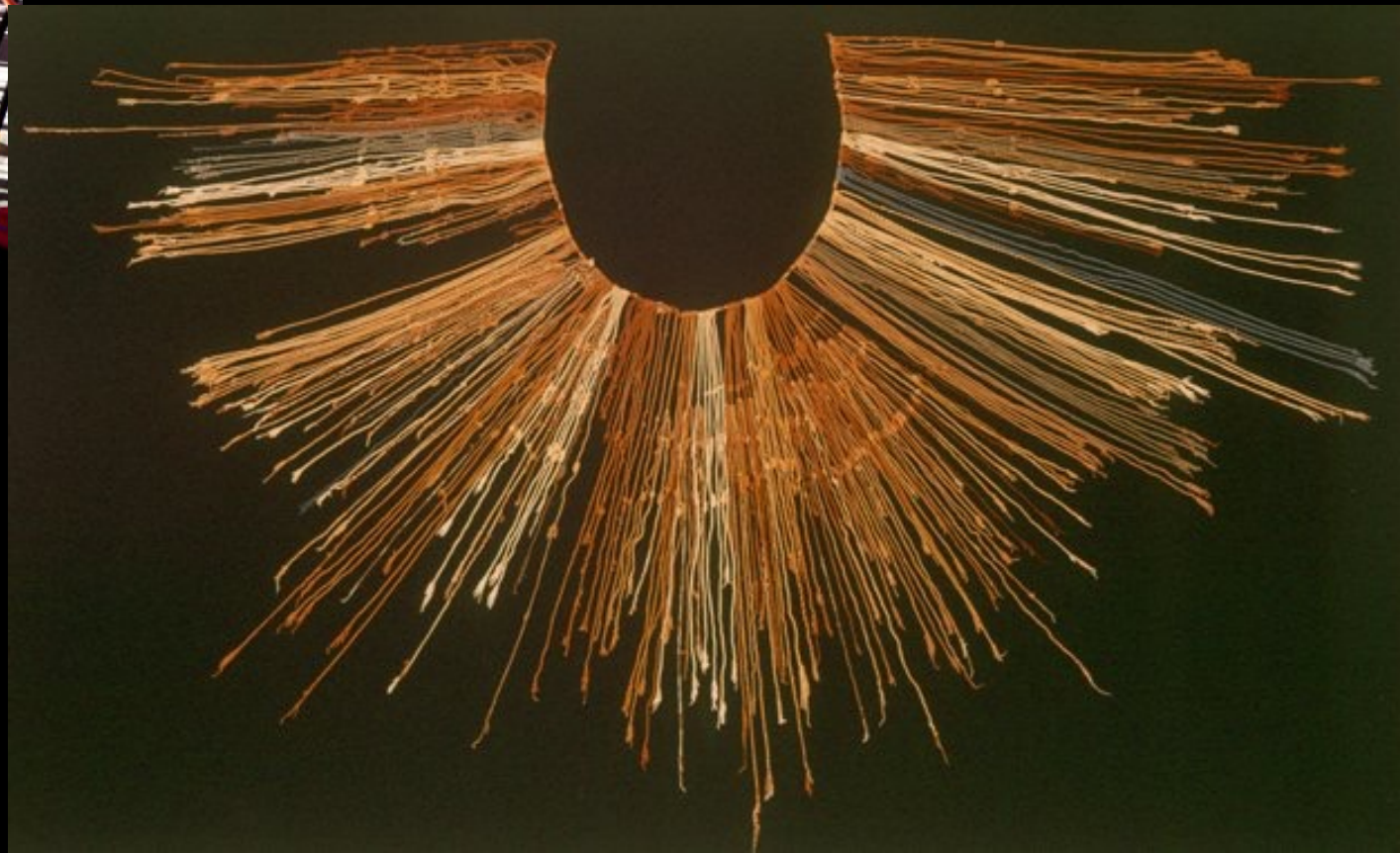


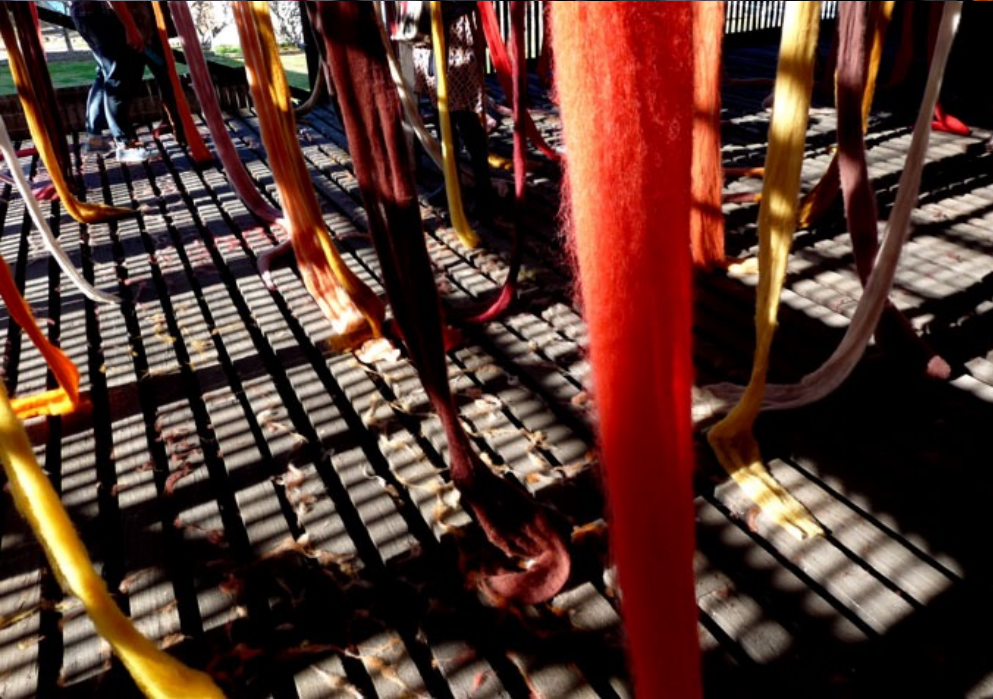
Anna Maria Maiolino, *É o que sobra* (What is Left Over) (crop) from the *Fotopoemação* (Photopoemaction) series, 1974

Maiolino describes these works as “images produced by emotion, sadness, but sustained by the will to resist. I made use of my own body at that particular moment, not as a mere metaphor but as a truth, something that belonged to the domain of the real. Since, in a moment of repression and torture, all bodies become one in pain.”



Cecilia Vicuña, Sydney Biennale, Quipu Austral, 2012

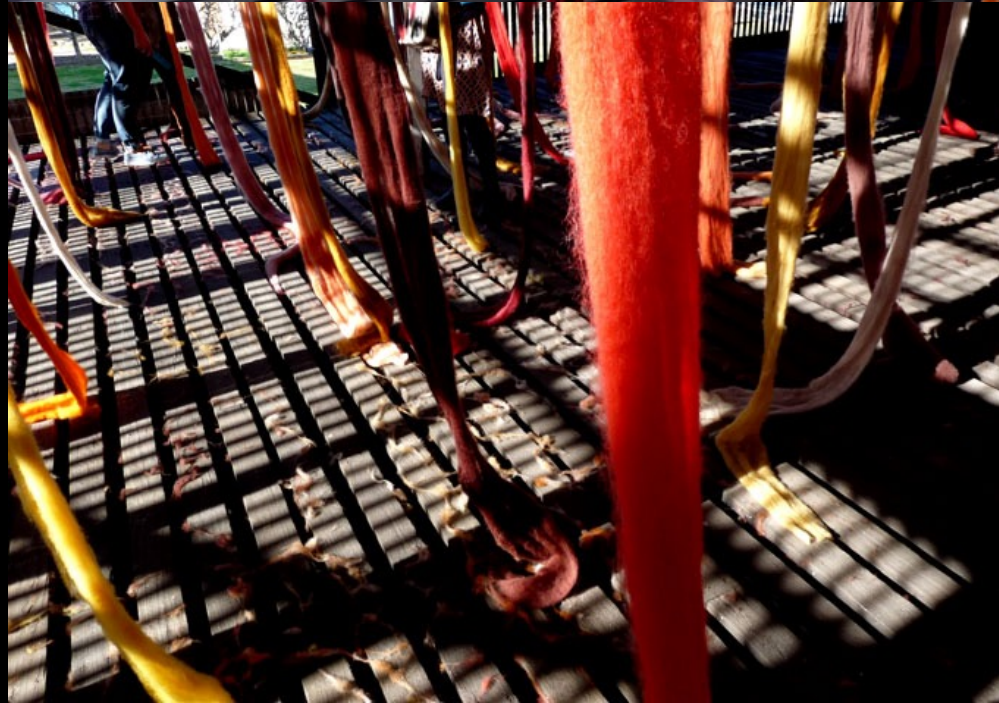




Artist Statement

My work dwells in the not yet, the future potential of the unformed – where sound, weaving, and language interact to create new meanings. Since the 1960s, I have been creating large impermanent installations I call ‘precarios/precarious’ collective rituals, poems in space, and oral performances based on dissonant sound and the shamanic voice. The fluid, multidimensional quality of these works allows them to exist in many media and languages at once. Created in and for the moment, they reflect ancient spiritual technologies – a knowledge of the power of communal intention to heal the earth. My work responds to an awareness of place, a sensory memory of the land. To respond is to offer again. Desire is the offering – the body is only a metaphor. Precarious means prayer, uncertain, exposed to hazards, insecure. Prayer is change, the dangerous instant of transmutation. An object is not an object. It is the witness to a relationship. In complementary union, two opposites collide to create new forms. Seeing and naming the beauty of the exchange creates the space for it to unfold. Weaving is awareness of the exchange.

Cecilia Vicuña, Sydney Biennale, Quipu Austral, 2012



MATRIX

“The matrix as symbol is about the encounter between difference which tries neither to master, nor assimilate, nor reject, nor alienate.”

Cecilia Vicuña, Sydney Biennale, Quipu Austral, 2012

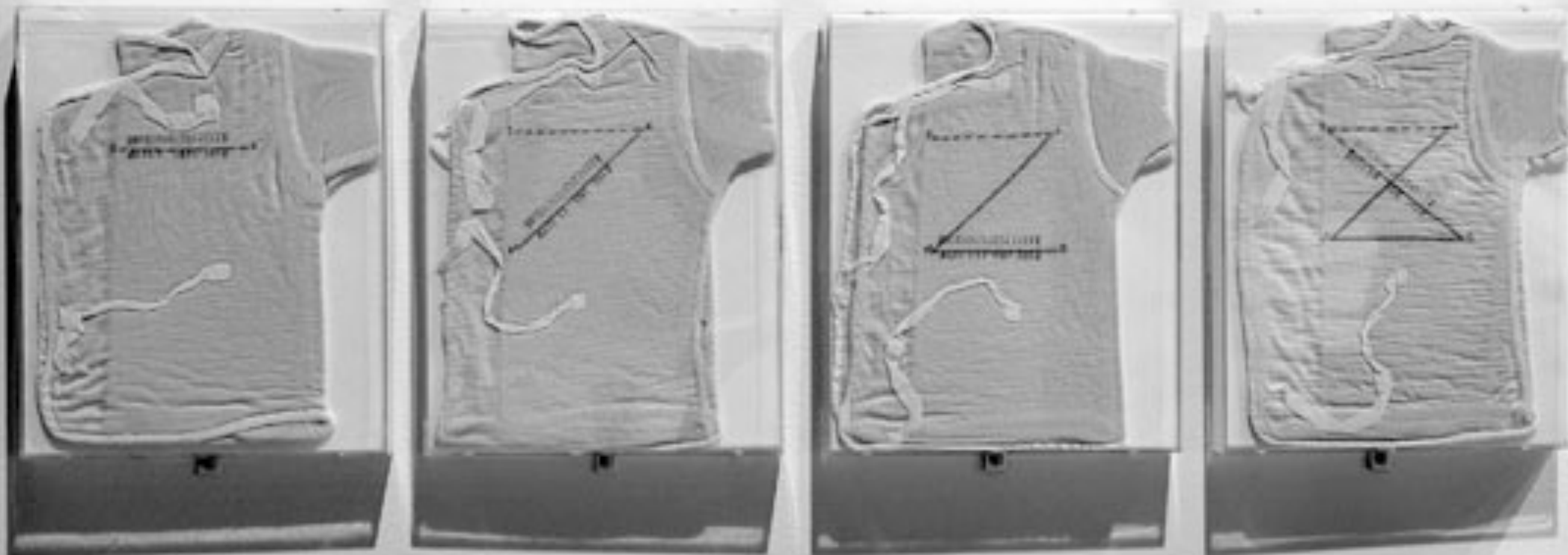


Cecilia Vicuña, Vaso de leche, Bogotá (Glass of milk, Bogotá), 1979

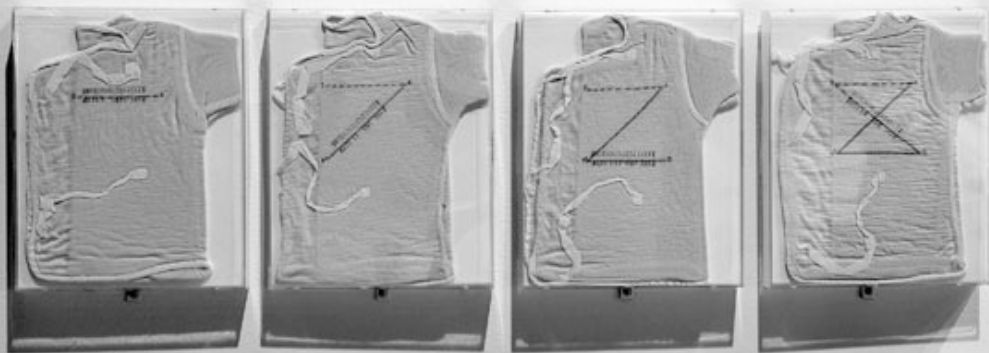
Lygia Pape, Tteia I, C, 1976-2004

Neo-Concrete Art





Mary Kelly, Post Partum Document , 1973-79



Mary Kelly, Post Partum
Document , 1973-78

Jacques Lacan's "mirror stage"



Jacques Lacan's "mirror stage"

"The mirror stage is a phenomenon to which I assign a twofold value. In the first place, it has historical value as it marks a decisive turning-point in the mental development of the child. In the second place, it typifies an essential libidinal relationship with the body-image".

Jacques Lacan, "Some reflections on the Ego," 1951/53





I sit at the desk
this week because of
the brights show.
Now I've noticed he's
started stuttering.
Dr. Spock says it's
due to 'mother's
tenderness or father's
discipline'. My work
has been undermined
by the appearance of
this 'symptom' be-
cause I realize it
depends on belief in
what I'm doing as a
mother.... as well
as an artist. I feel
I can't enjoy me
with it.

T3 27.2.76 AGE 2.6



I'm disappointed
has returned and
made me feel nervous
about going to work.
I can't count the
number of 'small
wounds' I've got as
the result of his
stomping, kicking,
biting etc....
I'm not the only
object of his wrath
but I'm probably
the source. Maybe I
should stay at home
...but we need the
money.

T4 7.3.76 AGE 2.6



If I spend just
20 each time with
C as I do, then
why can't he feel
as guilty about the
time he spends with
I think it's because
I feel 'ultimately
responsible'. For
what, just for dis-
cipline or doctor's
appointments or
even the shopping,
but for providing
'love and attention'.
I feel... I need
to feel... I'm the
only one who can
meet this demand
and I remember what
I realized it.. the
first time I said
'I love you, Mum'.

T5 20.5.76 AGE 2.8



I didn't see K much
this week because of
the Brighton show.
Now I've noticed he's
started stuttering.
Dr. Spock says it's
due to 'mother's
tenseness or father's
discipline'. My work
has been undermined
by the appearance of
this 'symptom' be-
cause I realize it
depends on belief in
what I'm doing as a
mother..... as well
as an artist. I feel
I can't carry on
with it.

T327.2.76 AGE 2.6

the Name



an institution, an author and a text.



Rosetta Stone, 196 BCE, decree on behalf of Ptolemy V in two written languages (Egyptian and Greek), using three scripts (hieroglyphic, demotic and Greek)
(45 × 28.5 × 11 in)

Marina Abramovic, The Artist Is Present, 2010



I have the empty chair, so everybody from the audience can come on his free time and sit in the front of me, and engage in this kind of silence, experience of the here and now, the present moment. So you can observe this as a kind of stage for experience. Or you can really enter that space and take active participation, which actually bring you much closer to the artist, and this presence, and to your own experience. If you sit on this chair opposite of me, it's extremely important to actually find a very comfortable position and you don't move. Just sit motionless, and see what happen if we connect with our eyes. And I really think that it's going to be something quite special to go into this unknown territory. Because the energy coming from the audience I have to be transmitter and receiver in the same time; that energy just goes through me. And to be ready for the next visitor and the next one and the next one.



Marina Abramovic, The Artist Is Present, 2010



Sony Portapak, 1967

Video Art



Pipilotti Rist, I'm Not the Girl
Who Misses Much, 1986

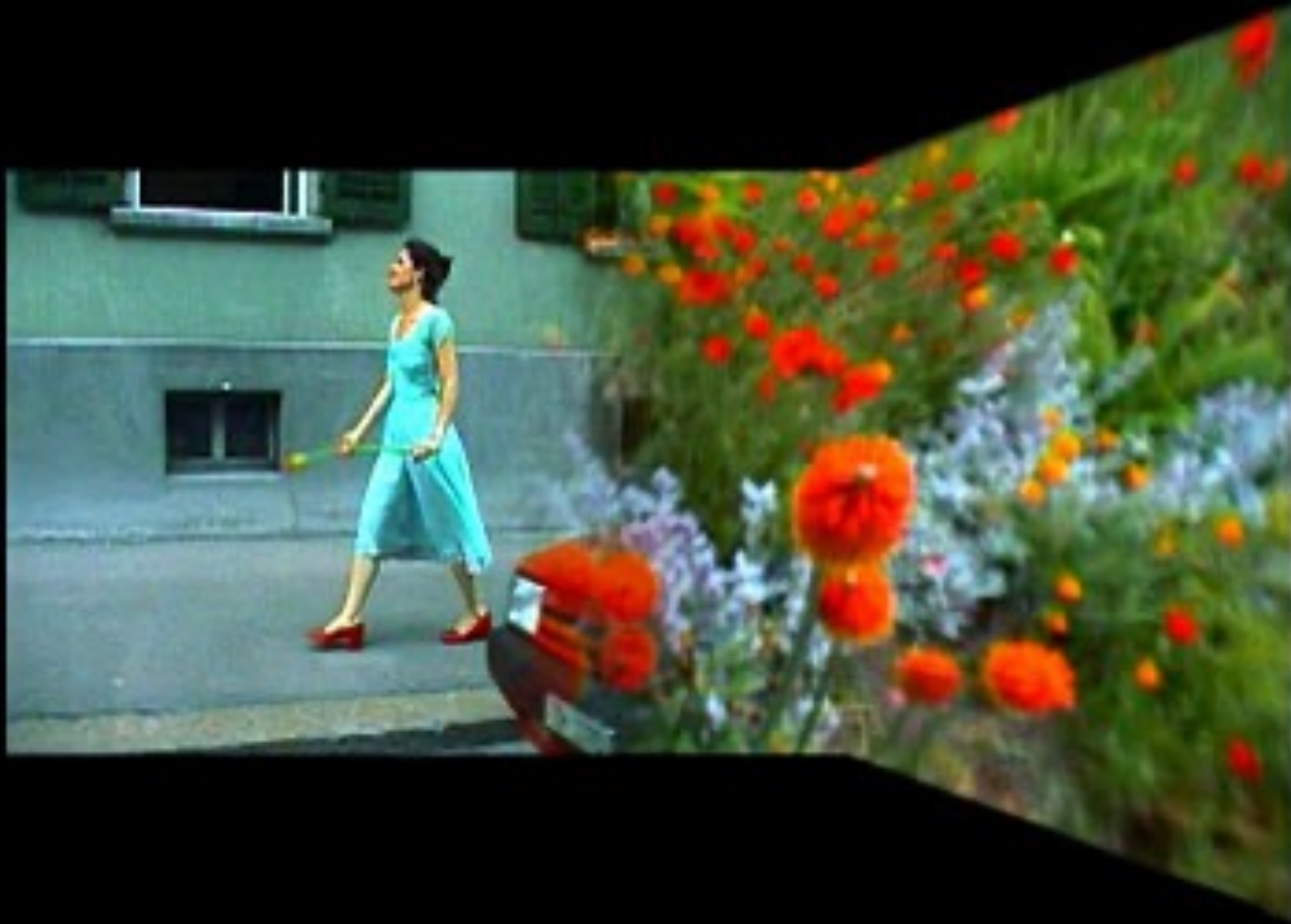
<https://www.youtube.com/watch?v=hjvWXiUp1hl>



Pipilotti Rist, Selbstlos im Lavabad
(Selfless In The Bath Of Lava), 1994
<http://www.youtube.com/watch?v=so0FkUr6jtA>

In the piece, Rist's voice moves from German to French to Italian to English as she repeats "I am a worm and you are a flower. You would have done everything better. Help me. Excuse me."





Pipilotti Rist, *Ever is Over All*, 1997





http://www.youtube.com/watch?v=a56RPZ_cbd

Many read the video as a feminist revenge fantasy. A loop sounds “Women are close to nature and they are beautiful. Violence is ugly and crime is bad and it happens quickly. Ugly men do it late at night when no one is looking...Women might be most beautiful when most focused on shattering windows and mirrors; flowers might be metal or they might be soft; light is beautiful and painters and video artists are connected in their attempts to grow and illuminate their works”.

What constitutes “typical”
female behavior?



Pipilotti Rist, Open My Glade, 2000-2017 -- "advertisement for feelings"
<https://www.youtube.com/watch?v=p1ftmFykCBg>



Pipilotti Rist, Pour Your Body Out (7354 Cubic Meters), 2008

Africa/Asia/Middle East

What do we think about the textbook dedicating five pages to this geography?



Shirin Neshat, The Women of Allah, 1993-97

Mona Hatoum, Over My Dead Body, 1988

**OVER
MY
DEAD
BODY**





“I see furniture as being very much about the body. It is usually about giving it support and comfort. I made a series of furniture pieces which are more hostile than comforting.”

-- Mona Hatoum

Mona Hatoum, **Untitled (wheelchair)** 1998



Hatoum says, "I want the work to have a strong formal presence, and through the physical experience to activate a psychological and emotional response. In a very general sense I want to create a situation where reality itself becomes a questionable point. Where viewers have to reassess their assumptions and their relationship to things around them. A kind of self-examination and an examination of the power structures that control us: Am I the jailed or the jailer? The oppressed or the oppressor? Or both? I want the work to complicate these positions and offer ambiguity and ambivalence rather than concrete and sure answers."

Mona Hatoum, Quarters, 2017



Wangechi Mutu, The Noble Savage, 2006

Wangechi Mutu, Adult Female Sexual Organs, 2005



Wangechi Mutu observes: “Females carry the marks, language and nuances of their culture more than the male. Anything that is desired or despised is always placed on the female body.”

BODY-FESTIVAL 1967



EXPLORE ALL POSSIBILITIES OF OUR TIME**
THIS NEW LIFE IN INFINITE CIRCLES OF THE SUN, MOON, STARS AND
EARTH WITH THE APPLE OF EYE ***
LIFE THE POLKA-DOT*

LEARN** UNLEARN** RELEARN**

LET US ASSESS OUR BELIEFS FOR A TIME, IN OUR TIME **

BACK IN PRESENT ****

FORGET THE CRUELTY , *LONELINESS , FOR A TIME*****

TOGETHER IN THE POLKA DOT TIME,*****

AUGUST 20

AUGUST 20

KUSAMA'S WEEK END BODY FESTIVAL
FOR INFORMATION CONTACT

KUSAMA
DESIGNED HAPPENING POSTER COMP.
404 E 14 street
NEW YORK CITY (604 44-57)

AUGUST 20

WASHINGTON SQUARE SUNDAY, 2 P.M.

Embracing the rise of the hippie counterculture of the late 1960s, Yayoi Kusama came to public attention when she organized a series of happenings in which naked participants were painted with brightly colored polka dots.

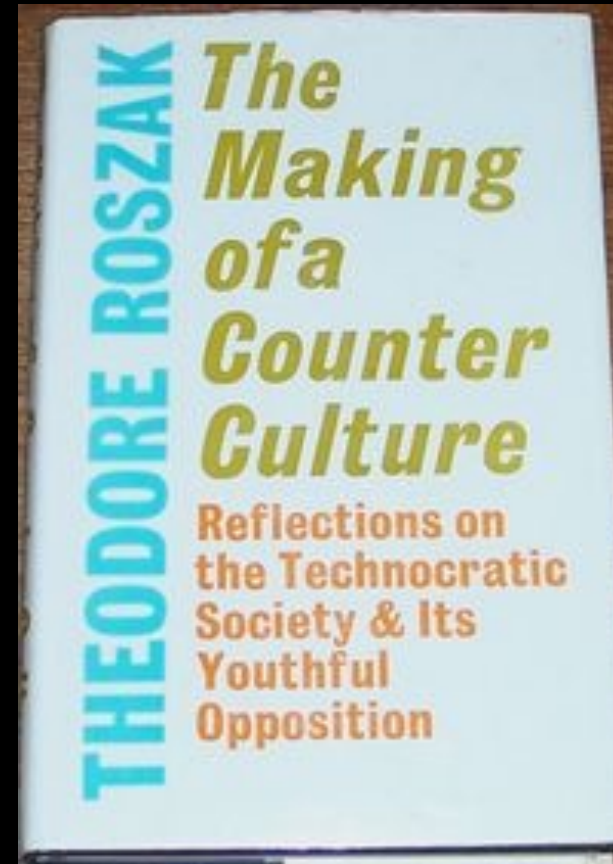
What is "counterculture?"

Yayoi Kusama, Happening, NYC, 1967

COUNTER CULTURE

Theodore Roszak, *The Making of a Counter Culture*, published 1969

Counter culture refers to youth culture rejecting technocracy, the regime of corporate and technological expertise that dominates industrial society.







Her innovation lay in configuring the entire exhibition as a single work, which consisted of one of her 'Accumulation' sculptures.

Yayoi Kusama, Compulsion Furniture, 1964





Kusama, Whitney Accumulation No. 1, 1963



Yayoi Kusama, Accumulation, 1963





Yayoi Kusama, Dots Obsession, 2012 – INFINITY NETS



Yayoi Kusama, Infinity Mirrors Room – The Souls of Millions of Light Years Away, 2013



Therese Ritchie, Pamela, 2011 – aborigine, a native aboriginal