

# Globalization and Post-Media

## More video art

By the end of the 1990s the large-scale exhibitions, held every two years in different countries around the globe were setting the trends for art. As a result, more artists from many more countries were being seen.

This week we are looking at some of these artists, including those using video and film as media.

**In addition, the move out of the gallery, installation, and identity are still important aspects of much of this work.**

# Globalization and Post-Media

These large Scale Exhibitions set the tone for what is going on in the art world.

Whitney Biennial– *March 17-June 11, 2017– see link below.*

<http://whitney.org/Exhibitions/2017Biennial>

Documenta

Venice Biennale

**By the 1990s the exhibitions highlighted cultural diversity, especially looking at artists beyond the United States.**

**Post-media simply means media is no longer important. (as it hasn't been since Duchamp)**

## Rirkrit Tiravanija —

Tiravanija's work doesn't fall into any easy category or conventional process.

The New York–and–Chiang Mai–based Thai artist became famous in 1992 when he made *Untitled 1992 (Free)*, a sculpture–performance–guerrilla action wherein he emptied out the office of the 303 Gallery in Soho and installed a makeshift kitchen, complete with fridge, hot plates, rice steamers, tables, and stools. He then cooked Thai curry; anyone could drop in, serve him- or herself, and eat. For free.

His installations often take the form of stages or rooms for sharing meals, cooking, reading or playing music; architecture or structures for living and socializing are a core element in his work.





He integrates the flux of a itinerant life into the pristine museum and gallery spaces, effectively destroying the division between art and life. *Who does this remind you of?* Installations have included re-organizing a gallery as a temporary kitchen in which he cooked and chatted with visitors.



I saw this kitchen installed at the Museum of Modern Art. Not only did it create an unusual and make-shift space within the otherwise white and clean museum, people gathered to eat for free and you could smell the Thai food cooking from long distances. It created a disruption within what is normally considered ‘museum space.’

**Rirkrit Tiravanija**– *Housing at the Land*, an arts community.

This kind of art – in which the artist cedes creative control to the people who “complete” the work – looks suspiciously like chaos. And what’s utopian about that?

Instead, he sees utopia as “understanding difference” and “being able to exist in chaos. To live within a chaotic structure.”





His work is difficult to categorize and in some ways the term ‘visual artist’ does not accurately represent him. As he says, ‘it is not what you see that is important but what takes place between people’.

Tiravanija’s works tend to set the stage, to offer an opportunity or a possibility for interaction and participation. These ping pong tables became spaces within a museum for people to actually play a game. Sometimes having to create their own rules.

**Kimsooja** a South Korean artist uses videos and installations blur the boundaries between aesthetics and transcendent experience through their use of repetitive actions, meditative practices, and serial forms.

**She has parked a truck from 1938 with the back piled with 'bottari' - cloth bundles used for storing personal belongings.**





Kimsooja combines elements from Korean culture with contemporary artistic expressions, to create colorful installations and poetic performance-based video works.

*Many are based on the concept of Bottari, as both a real object used in Korea and a metaphor for the human condition.*





In many pieces, everyday actions—such as sewing or doing laundry—become two- and three-dimensional or performative activities. Can you see the connection to Feminist work?

Kimsooja is always present in her own video works, leading us into the works and into her art. Existence and communication in contemporary society, and the nomadic rather than rooted life, are central themes in her work. She compares herself to a needle, holding the world together with her observations.

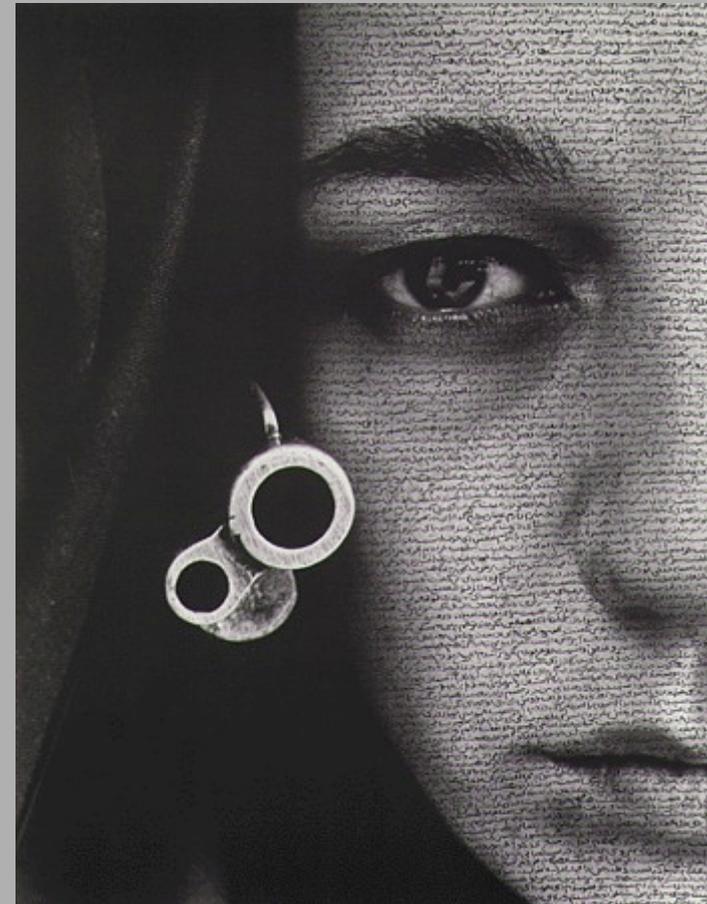
**Kim Sooja, Beggar Woman: Times Square Friday, March 11, 2005 2 p.m. - 3 p.m. Times Square, NYC (Broadway and 44th street). Planned in conjunction with The 59th Minute, a Creative Time project. 2005**



**Shirin Neshat**— is a female Iranian artist whose work addresses issues related to her culture, in particular those of women in Islam. Using photography and film she explores her own identity.



Her work refers to the social, cultural and religious codes of Muslim societies and the complexity of certain oppositions, such as man and woman.



Her photography and films are colored by religion, gender and a sense of cultural displacement.



Neshat often emphasizes this theme showing two or more coordinated films concurrently, creating stark visual contrasts through motifs such as light and dark, black and white, male and female.

This is a film still from “Rapture” a film about the social, political and psychological dimensions of a women’s experience in contemporary Islamic society.



See a clip on Vimeo  
<https://vimeo.com/65972620>



**William Kentridge**— is a South African Artist who works with stop motion Animation and drawing to address issues related to racial intolerance.

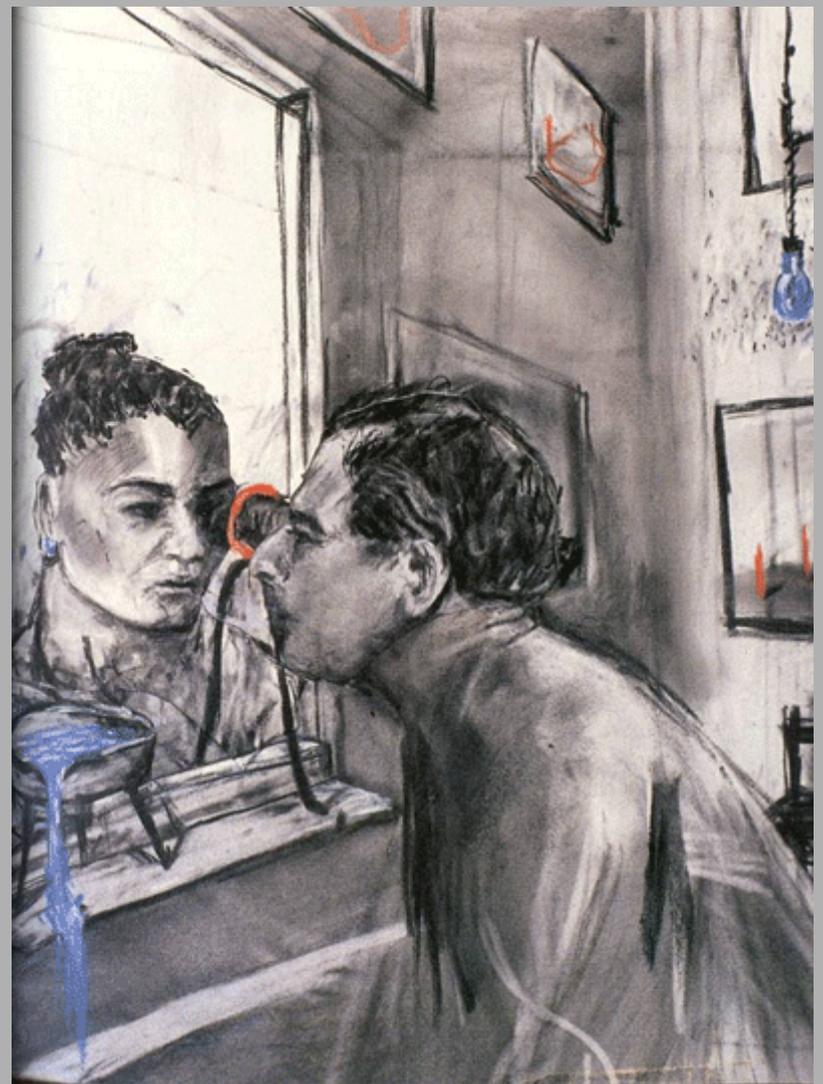
In particular, his own implication as a white male in the violence against African people during Apartheid.



**The large scale drawings and animated films, often using a male figure based on his self-portrait, bring attention to the social injustice and violence of Apartheid.**



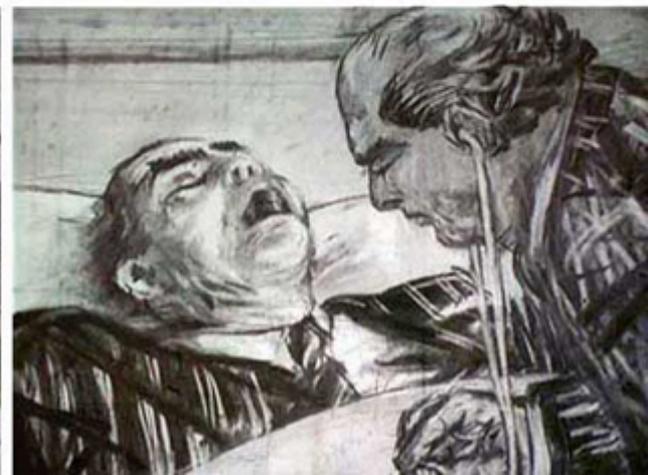
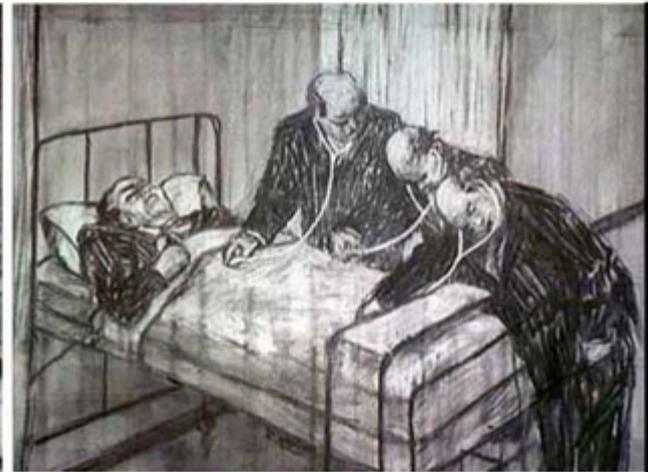
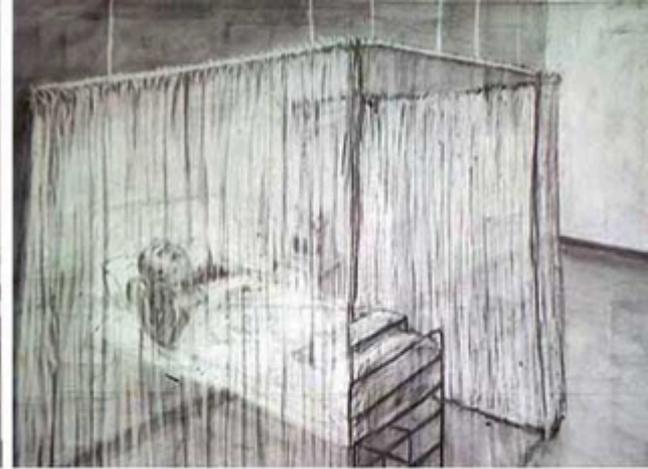
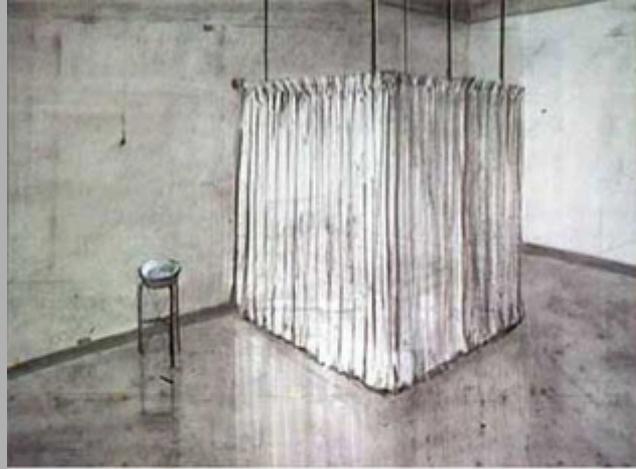
The basics of South Africa's socio-political condition and history must be known to grasp his work fully as the animations are complex and filled with metaphor. In this film still from “Felix in Exile” the alter ego of Kentridge looks through a scope only to have the face of an African women looking directly back. See more about the film on this link.



<https://www.moma.org/explore/multimedia/audios/285/6560>

His animated films are constructed by filming a drawing, making erasures and changes, and filming it again.

He continues this process meticulously, giving each change to the drawing a quarter of a second to two seconds' screen time. A single drawing will be altered and filmed this way until the end of a scene.





Her work embraces:  
Play  
Everyday Culture  
Myth  
Freedom  
Female body  
Desire

Pipilotti Rist is a female artist who is known for her video and multimedia installations that envelop the viewer in sensual, vibrantly colored projections fusing the natural world with technology.

<http://www.pipilottirist.net/begin/open.html>





**Pipolotti Rist's** works generally treat issues related to gender, sexuality, and the human body.

Unapologetically about women's issues, women's bodies shrouded in Freudian symbols, dreams, desire, all centered on her experiences with the feminine.

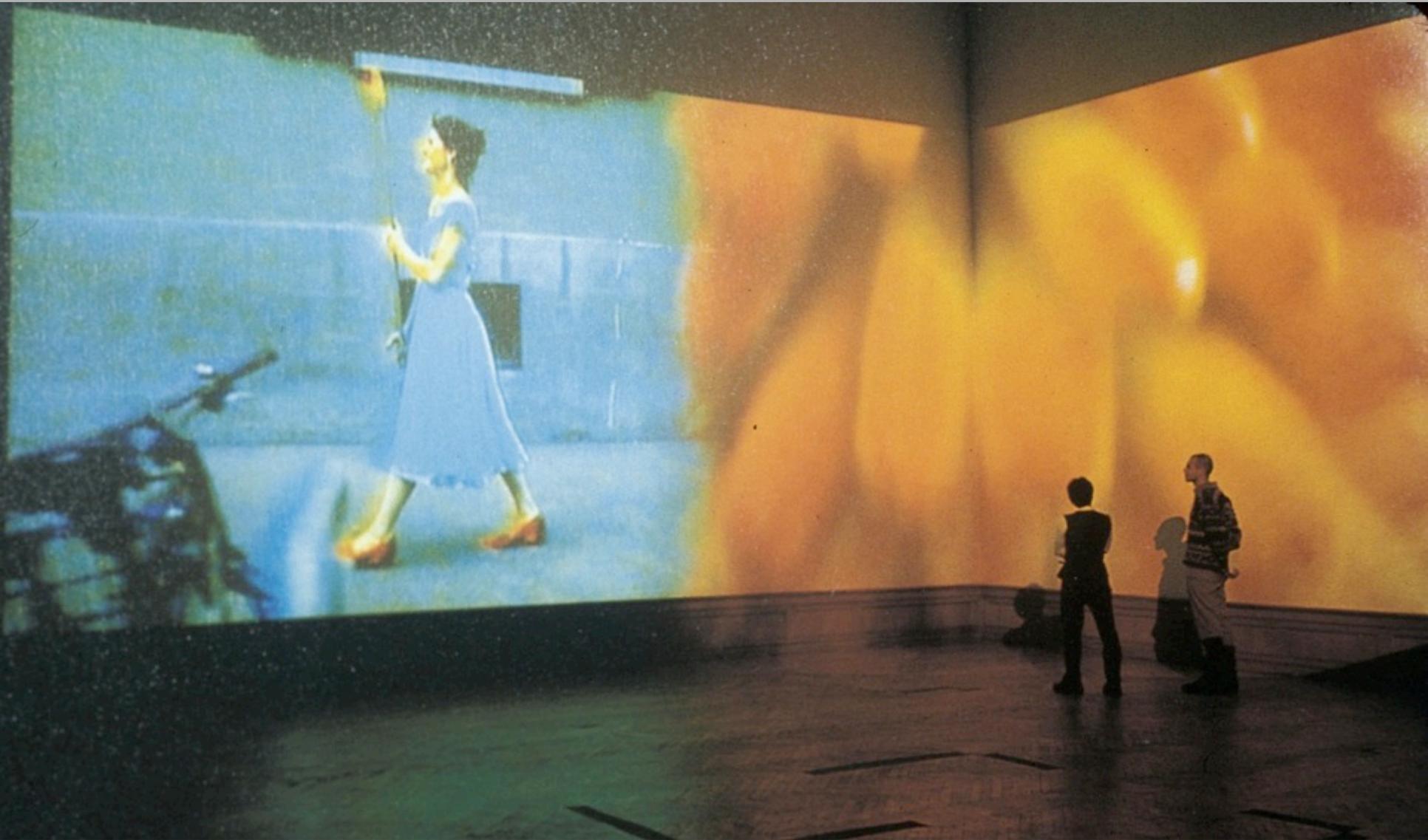
**Rist's *Massachusetts Chandelier*, made from underpants.**



During her studies Pipilotti Rist began making super 8 films. Her works generally last only a few minutes, and contained alterations in their colors, speed, and sound.

This piece, *Ever is Over All*, 1997 is a two channel film that brings together a fantasy of female power with sensual images of nature.

See installation below.



Installation shot for *Ever is Over All*



This piece, *Pour your Body Out*, installed at MOMA in 2009, transformed the atrium at the museum into a sensual experience with sound and video encompassing the entire space.

MoMA is...a place where very little work by women is on view, at least in the permanent collection. Rist's installation comments on and reacts to this misogyny. She has hung magenta-colored draperies almost to the ceiling of the atrium, making it a ballroom, a Hopper movie theater, a bordello, or a living room. NYT Review.

**Olafur Eliasson,** is a Danish-Icelandic artist who does large-scale installation using natural elements such as light, water, and air temperature to enhance the viewing experience.

He has also created a number of Public projects in various cities, including NYC.

This piece, *The Weather Project*, 2003, attempts to recreate the London weather inside a museum space. Eliasson believes that we all become accustomed to the weather mediated by our own city. Here he's trying to bring attention to this reality.

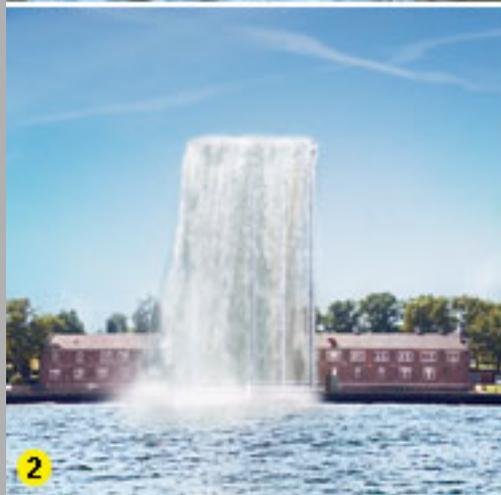


In an exhibition called, *Take your time*: Olafer Eliasson at MOMA, 2008, Eliasson installed a number of exhibits involving light, water, space and time.

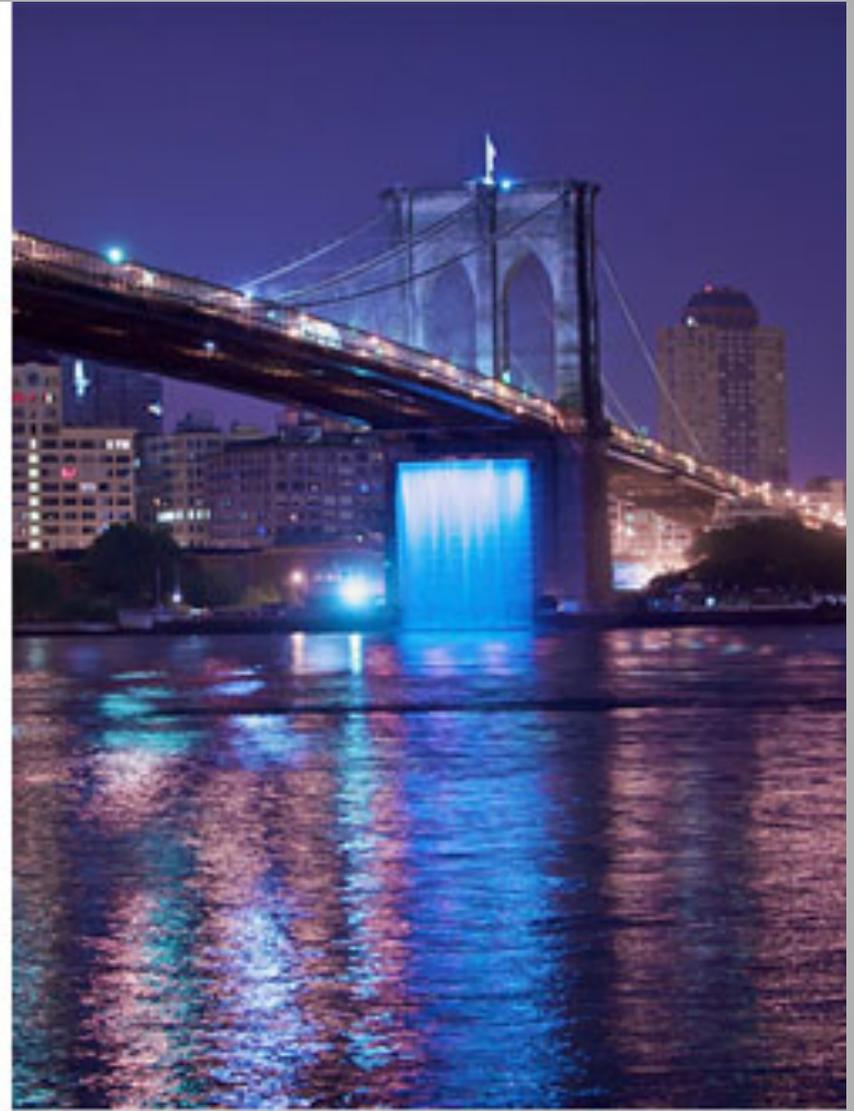
In this piece, *Rain Room*, the artists recreated the experience of rain with falling water and strobe lights.



Also in 2008, Eliasson installed four temporary waterfalls in New York Harbor. They all used water from either the bay or the East River, creating a temporary reminder of the importance of water to New York.

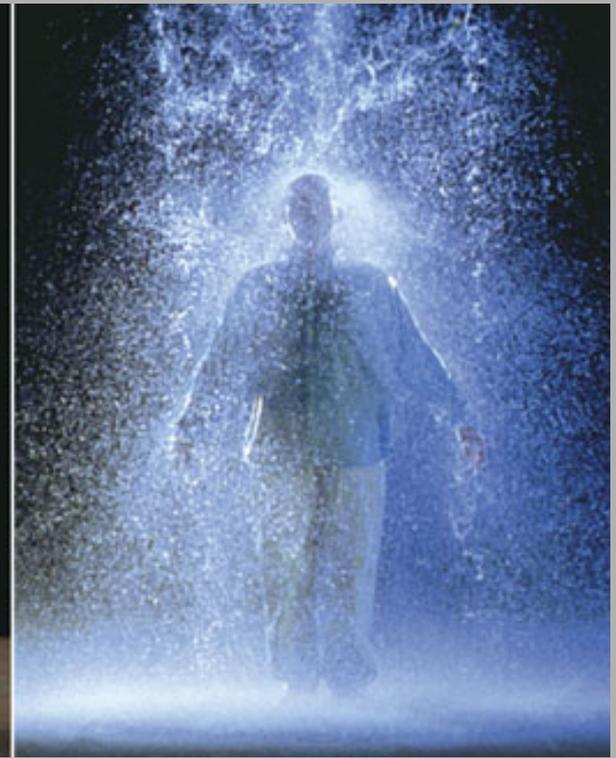


One of the waterfalls was under the Brooklyn Bridge. This is how it looked at night.



In order to really understand or appreciate this work, you must see the videos. Links are below.

[https://  
www.youtube.com/  
watch?v=hx5Cu7U-  
Fkg](https://www.youtube.com/watch?v=hx5Cu7U-Fkg)  
**Emergence**

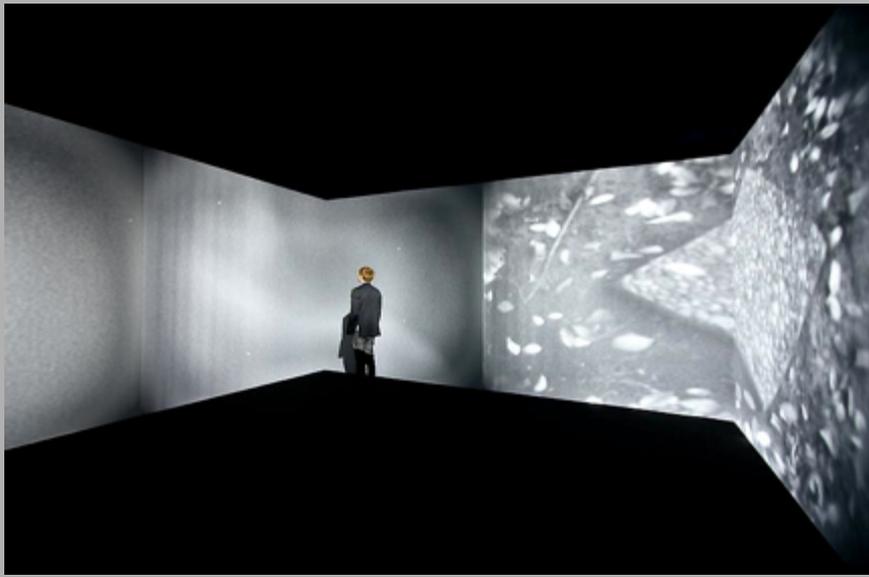


**Bill Viola** is considered a leading figure in the generation of artists whose artistic expression depends upon electronic, sound, and image technology in New Media.

His works focus on the ideas behind fundamental human experiences such as birth, death and aspects of consciousness.

[https://  
www.youtube.com/  
watch?  
v=UJQmV8aPNao](https://www.youtube.com/watch?v=UJQmV8aPNao)  
Acceptance, 2008

**Reflecting Pool**  
[https://  
www.youtube.com/  
watch?v=D\\_urr8X0l8](https://www.youtube.com/watch?v=D_urr8X0l8)



All videos, regardless of whether they are a single channel or multiple ones, are very slow.

Meditation, quiet, and reflection are all important qualities as Viola addresses issues related to human condition by making us slow down and actually feel time pass.

BILL VIOLA, *The Crossing*, 1996. Installation with two channels of color video projection onto screens 16' -high.

*Bodies of Light*, 2006





**Matthew Barney**— creates films and sculpture using metaphor and myth in complex stories related to what it means to be human, in particular sexual orientation and animal/human transformation.

## **MATTHEW BARNEY--**

In particular in his *Cremaster Cycle*, the entire museum was used as both a set for the films and a site for installation of the sculpture.

The cycle included 5 individual films, sculpture, books and drawings took 8 years to create. It was installed at the Guggenheim in 2003.

The cycle returns to moments in the process of human development when the outcome of gender development is still unknown.





Stills from the one of the Cremaster films-this is Barney in makeup. –he consciously uses prosthetics and props to indicate the violence in human biological development and behavior.





MATTHEW BARNEY,

In this still from one of the Cremaster films, we consider the human as animal.

I know it can be confusing with all the different artists doing different things as we move closer to now.

However, I hope you can all see the influence of Marcel Duchamp in much of this work.

Next week we discuss one of my favorite topics:  
Social Practice Art

In the next lesson we look at a number of contemporary artists who are interested in social and political issues and find ways to address them through art.

Hope you enjoy.