



Art **IN THE AGE** *of* **GLOBALIZATION**

OUTSOURCED

TIME IS MONEY. In order to maximize efficiency and profitability, global companies have moved some of their processes to various contractors throughout the world. This business practice, known as outsourcing, is an outgrowth of a hyper-connected world. While some critique outsourcing because it can neglect the needs of the domestic economy and labor force in the corporation's home country, others applaud it for bringing jobs to previously underserved markets. This installation looks at the practice of outsourcing in the context of art and design. From Venetian painter Tintoretto (1518–94) with his workshop of assistants, to Andy Warhol (1928–87) and his famous Factory, where friends were known to co-create much of his art, artists have collaborated with others to produce unique bodies of work. In contemporary terms, their “brands” are strong enough to support a team of outside technicians and fabricators.

The works by these artists and others in this installation explore a variety of means by which creative vision is realized. These works also raise questions about the “aura” or power of the unique work, as well as about authorship, authenticity, and attribution. For example, when an artwork has been conceived by an artist but completed by a technical collaborator, is it still a unique creative vision? If one artist creates an artwork but it is fabricated by others, should they also be credited? Ultimately, is the object any less powerful or valuable because it has been “outsourced” or produced by outside technicians?

LINDA AND LAWRENCE PERLMAN GALLERY (262)

Chris Atkins | coordinator, Minnesota Artists' Exhibition Program (MAEP)

Labels list for Object Package: Outsourced

Object Number24.4 **Label Type** Wall **Label Extended** **Label Color:** White

Workshop of Jacopo Tintoretto

Italian (Venice), 1518 - 1594

Portrait of Dogaressa Morosina Morosini, 1570-1580

Oil on canvas

The William Hood Dunwoody Fund 24.4

The <I>Portrait of Dogaressa Morosina Morosini</I> is considered to be from the Workshop of Jacopo Tintoretto, because Tintoretto likely did not paint any part of this work. There are various reasons as to why the painting came from the workshop without Tintoretto's touch, but all are speculative at present.

153

Many Italian Renaissance artists began their careers as apprentices in the workshops of established master artists where they learned the basic elements of their trade, such as grinding and mixing pigments and preparing panels or canvases. As pupils, the young artists would learn the skills of painting by copying works of the master. If truly talented, the pupil would be able to assist with important commissions by painting the background or other minor elements within the work. The purpose of the workshop was to educate and train artists; furthermore a master artist was able to expand his market due to his workshop.

Object Number95.106.1 **Label Type** Wall **Label Extended** **Label Color:** White

Donald Judd

American, 1928 - 1994

Untitled, 1970

Copper, fabricated

Gift of Sandra and Peter Butler 95.106.1

"Art need only be interesting" is one of Donald Judd's characteristically minimal aphorisms. The same deadpan tone of this quote can be applied to his and other Minimalist artists' work of the 1960s and 70s. In many of them, prefabricated materials are repeated in multiple variations to create a rhythm of pared down, geometric clarity. The highly polished and brightly colored surfaces of Judd's work are a respite to what some see as the cold formal rationality that underlies his work.

182

Starting in the 1960's, Judd's cantilevered wall pieces, such as <I>Untitled</I>, were outsourced to the Bernstein Brothers fabrication shop in Queens, New York. Using an a priori formula supplied by the artist they bent, shaped, and polished the copper with a machine-crafted precision, creating a beautiful mathematically proportioned object. Since these craftsmen provided their input and expertise throughout the creative process, it could be argued that these works are collaborative in nature rather than being the vision of a singular artist. The question of attribution is complicated further since any stylistic and "hand-made" marks on the piece have been effaced.

Object Number2010.24 **Label Type** Wall **Label Extended** **Label Color:** White

Ai Weiwei

Chinese, born 1957

Marble Chair, 2008

Marble

Gift of funds from Eric Dayton in honor of Bruce Dayton 2010.24

The art of Ai Weiwei falls into several categories - photography, sculpture, conceptual art, design, and architecture - all of which are connected by a persistent questioning of Chinese conventions and traditions. <I>Marble Chair</I> is part of Ai's practice that is inspired by antique Chinese furniture, the systematic destruction of Chinese culture and its legacy that began during the Cultural Revolution, reinforced by Chairman Mao's famous directive "without destruction there is not construction."

197

Ai's work is often packed with personal, political, and culturally significant reference points. Carved from a single block of marble to resemble a traditional yokeback chair it was one of the few objects his family was allowed to keep when they were sent into exile. He has collaborated with and outsourced his work to highly skilled artisans who are trained in classical pottery and design. Their knowledge, in this case, of marble carving is employed as a means of conserving traditional skills. As a superb piece of craftsmanship, <I>Marble Chair</I> has become a poignant symbol for China's position as the world's largest manufacturing center and labor force, which includes the continuities and disruptions of cultural tradition and memory in the country today.

Labels list for Object Package: Outsourced

Object Number2011.56a,b **Label Type** Wall Label Simple **Label Color:** White

Fernando Campana
Brazilian, born 1961
Aleijadinho Candlestick, 2011
Gilt bronze, Carrara marble
Humberto Campana, Designer, Brazilian, born 1953
4 of limited edition of 35
The Shared Fund 2011.56a,b

Object NumberL2010.82.1 **Label Type** **Label Color:**

Andy Warhol
American, 1928 - 1987
Black Flowers, 1964
Polymer paint silkscreened on canvas
Collection of Gordon Locksley and George T. Shea □ L2010.82.1

Object NumberL2010.82.4 **Label Type** Wall Label Extended **Label Color:** White

Takashi Murakami
Japan, born 1963
Eye Love SUPERFLAT, 2003
Acrylic on canvas over panel
Collection of Gordon Locksley and George T. Shea L2010.82.4

Through his collaboration with Louis Vuitton artistic director Marc Jacobs, Takashi Murakami created a fashion sensation in 2003 with his bold redesign of the brand's famous logo monogram. The popular reception of the handbags and purses initiated an extremely profitable partnership between the artist and the French fashion house. It also added another chapter in the long relationship between art and commerce, in which artists are brought on as collaborative partners with fashion designers.

166

Murakami's Kaikai Kiki factory of assistants and fabricators have made thousands of his artworks and cheaper licensed products. This output and its critical acclaim has sprawled into an instantly recognizable artist-brand. Due in part to his success, Murakami has recently spoken publicly about changing his process and returning to painting, "I have created my company and created my world. The works you see behind you are the production of a team of assistants. Now that the situation permits, it is the moment to do my own work by my own hand."

Object NumberL2012.153.1 **Label Type** Wall Label Extended **Label Color:** White

Priscilla Briggs
American, born 1966
Painter #5 (Huang Wenlong), 2011
Oil paint over digital print on canvas
Courtesy of the artist L2012.153.1

I am interested in how economic systems shape identity, culture and landscape. Communist China's recent industrial revolution, spurred on by its Capitalist experiments and cheap labor, has created densely focused areas where the manufacturing of one product defines entire communities, towns, or regions. These works are an investigation of such a community in Xiamen where whole apartment complexes are inhabited by low-paid production oil painters. The painters share live/work spaces with other painters and their families. They fill orders for oil paintings that end up in furniture showrooms, hotels, and tourist art galleries around the world. Many orders ask the artist to make up to a hundred copies of the same image. The painters charge by the square foot and by skill level.

210

I photographed the painters in their live/work spaces and I commissioned editions of paintings of my portraits for close to the same cost as having inkjet prints made in the US. My photographs were digitally printed on canvas and then painted over. The portraits are accompanied by still life images of the painters' live/work spaces. These many-layered works address issues of art and labor, exploring notions of the "original" work of art and its value in a world of global outsourcing.

Priscilla Briggs - artist

Labels list for Object Package: Outsourced

Object NumberL2012.153.2 **Label Type** Wall Label Simple **Label Color:** White

Priscilla Briggs

American, born 1966

Still Life #1 (Wiushipu), 2011

Archival pigment print

Courtesy of the artist L2012.153.2

Object NumberL2012.157 **Label Type** Wall Label Extended **Label Color:** White

Thomas Kinkade

American, 1958 - 2012

Guardian Castle, 1994

Offset lithograph and oil paint on canvas

Collection of David and Kim Chayet L2012.157

"I created a system of marketing compatible with American art. I want my work to be available but not common. I want it to be a dignified component of everyday life." Before he died on April 6, 2012, Thomas Kinkade was considered to be one of the most profitable artists in the world; there are estimates that one out of every 20 Americans owns a Kinkade painting. Before it filed for bankruptcy in 2010, Media Arts Group aggressively marketed and sold Kinkades, "The Painter of Light," in franchised galleries in the United States and Europe. Despite being dismissed by the fine artists and collectors, Kinkade's art business had a loyal popular following and profitable licensing contracts with Disney and La-Z-Boy.

239

Kinkade's elaborate series of editions create ascending levels of value. Even though each digital reproduction is stamped with his signature, some of which include his DNA for verification, most of them are only accented by "Master Highlighters." Becoming a master highlighter involves extensive classes followed by exams that test their knowledge of painting and familiarity with Kinkade's personal history. The process of adding highlights to their machine printed copy at the point of sale gives the customer a one-of-a-kind art object. Sharing details of Kinkade's personal history is a way for master highlighters to give the impression of a personal connection with, as well as maintain the myth of, the artist at the center of this decorative art empire.

Blu Dot, American, est. 1997

Unassembled "Real Good Chair," 2009

Aluminum

Courtesy Blu Dot

"Our design process is founded on collaboration. Not just among ourselves as we play show-and-tell with concepts, but a total collaboration between pencil and paper, materials and machines, even packaging and assembly."

- Blu Dot cofounders John Christakos, Charles Lazor, Maurice Blanks

Inside this box is a ready-to-assemble Real Good Chair. An Allen wrench, some screws, and the angle measures printed on the back cover are the only tools necessary to build it. The Real Good Chair is an example of flat-pack furniture, a business model that outsources the assembly of chairs and tables to the consumer. Flat-pack design is a collaboration between manufactures and their customers; it is also smart business. The fuel costs and extra space saved when shipping small flat boxes can be passed along to the buyer. Blu Dot, which is based in Minneapolis, is internationally recognized for creating innovative yet affordable furniture and accessories. In addition to the satisfaction of buying the chair, Blu Dot recognizes that designing a simple assembly process for their furniture increases the consumer's sense of ownership. Good furniture does not have to be a compromise of design for price point; flat-pack furniture is affordable and cool.

Makenge Basket, 2012

Toka Company, American, est. 1991

In partnership with Room & Board, Golden Valley, Minnesota, est. 1980

Makenge root

Courtesy Room & Board

The recent economic downturn has encouraged some retailers to turn away from automated factory production and begin co-creating and distributing products with local artisans or with others in developing nations such as Nepal, Bangladesh, and Zambia. It is a business model, not a charity, which values traditional hand-made crafts and empowers underserved manufacturers by connecting them to a global marketplace. When the products are sold in the larger stores a portion of the proceeds are returned to the makers to resupply the inventory and support their local economies.

Baskets like this one are made from carefully dyed and woven roots from the makenge tree in Zambia. They are used for storing dry goods or carrying water and each one takes months to create. The shapes and patterns are based on ancient designs that are passed along by generations of female artisans. In partnership with Room & Board, the Toka company employs highly skilled weavers from Zambia to make these baskets which are sold online and in stores. The arrangement provides a highly visible platform for these designs, as well as opening them to a wider international market. Toka founder Bridget Meyer has said “The money [these women] earn from the sale of their baskets has brought about positive change to their families and communities.”

Takashi Murakami, Japanese, born 1962

Louis Vuitton SUPERFLAT Monogram, 2003

Single channel DVD installation: 5 minutes, 6 seconds

© 2003 Takashi Murakami/Kaikai Kiki C. Ltd. All Rights Reserved

"I believe that real art is centered in entertainment..." --Takashi Murakami

Contemporary Japanese artist Takashi Murakami made several animations for Louis Vuitton in celebration of their artistic collaboration. The superflat style featured in this piece is derived from Japanese graphic art and animation, which play a major role in the body of Murakami's work. Here, the artist's Panda sculpture takes a leading role when he meets a girl standing in front of a Louis Vuitton store. Panda consumes the girl's cell phone, and then the girl herself, who discovers a gateway to a psychedelic wonderland inside his stomach.

In sync with the spirit of contemporary advertising, Murakami combines his skills as an artist and entertainer. As one comment reads on a YouTube site featuring the animated video: "Buy a bag and maybe you will meet your one true love, inside another universe..." Appropriately for a product in the global marketplace, the DVD features music by Japanese-French fusion (Shibuya-kei) musician Fantastic Plastic Machine.

Photography or video recordings of this work are strictly prohibited.