



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

---

## REGENERATION

**A GLOBALIZED ECONOMY** makes it possible for all of us to enjoy an ever-widening array of products from distant sources. Industrialization and mass production have enabled countries to create jobs, build civic infrastructure, and improve the standard of living for their citizens. Technological advancements and a global economic system provide modern conveniences that were unimaginable just a few generations ago.

Manufacturing and consumerism on a worldwide scale, however, has also resulted in large amounts of waste. Planned obsolescence and a thirst for the latest and greatest product have created a global “throw-away society” wherein yesterday’s fashions, household goods, and electronics are readily jettisoned to make way for the new. Disposable packaging also contributes mightily to the waste generated by today’s consumers. Since 1960, the amount of waste discarded

annually has more than tripled worldwide. Bourgeoning landfills in megacities around the world give rise to clandestine dumping and shipping toxic trash to developing nations.

Artists have been recycling trash, scrap, and cast-offs in their work since the 1910s, when the Dadaists began making sculpture from found objects and the Cubists first glued fragments of newspaper onto the surfaces of their paintings. During the past century, as the expanding global economy has produced more and more disposable goods, the use of reclaimed materials in art has become increasingly prevalent. This creative re-use has yielded ingenious visual results with high aesthetic integrity, which also pointedly underlines the excesses of our voracious consumerism.

---

GALLERY 275

**Matthew Welch** | deputy director and chief curator

## Labels list for Object Package: MW-Target-Recycling-275

### **Object Number**90.78                      **Label Type** *Wall Label Extended*    **Label Color:** *White*

Arthur Amiotte  
born 1942  
Oglala Lakota  
Great Plains region (United States)  
Prince Albert, 1989  
Collage and acrylic on canvas  
The Ethel Morrison Van Derlip Fund 90.78

Arthur Amiotte is a well-respected Lakota artist who has worked in many genres. Like much of his work, this collage draws on Lakota history and his own family heritage. This collage reuses turn-of-the-century tobacco advertising and packaging, engravings, family photos and text to create a commentary on the white appropriation and misuse of Native American culture. Amiotte's great-grandfather, Standing Bear, appears in the lower left corner, seemingly sitting on labels from Durham Bull tobacco pouches. Standing Bear was a member of Buffalo Bill's Wild West show, which toured Europe and performed before Queen Victoria, who appears multiple times in the opposite corner. She, in turn, is connected to her consort, Prince Albert, who provides the link to tobacco. The large central image reproduces a painting of Chief Joseph, again taken from advertising. In the upper right corner is a photo of Amiotte's grandfather, George Mestith. Beside him, on paper replicating that of ledger books, is a wry commentary by Amiotte. Images that further reference ledger drawings frame the left side of the composition.

176

### **Object Number**2009.57                      **Label Type** *Wall Label Extended*    **Label Color:** *White*

Willie Cole  
American, born 1955  
Ann Klein with a Baby in Transit, 2009  
Shoes, wire, washers, screws  
Gift of funds from the Brenden Mann Foundation 2009.57

Influenced by African sculpture, Willie Cole constructed this piece of mother and child from a stockpile of discarded high-heeled shoes. <l>Ann Klein with a Baby in Transit</l> takes its name from the American fashion designer's label that appears inside two of the shoes. Cole has created similarly ironic artworks out of other used consumer objects, ranging from lawn jockeys and bicycle parts to salvaged irons and blow dryers. The rich, black color and well-worn surfaces of the footwear evoke the beautiful patina of many traditional African sculptures. When reassembled by Cole, these contemporary cast-offs become potent objects that appear to issue from another time and place.

### **Object Number**2011.12a,b                      **Label Type**                                      **Label Color:**

Nick Cave  
American, born 1959  
Soundsuit, 2010  
Metal, wood, plastic, pigments, cotton and acrylic fibers  
Gift of funds from Alida Messinger 2011.12a,b

### **Object Number**2011.68.1                      **Label Type** *Wall Label Extended*    **Label Color:** *White*

Stuart D. Klipper, Photographer  
American, born 1941  
Colin Frazer, Designer  
The Press at Colorado College, Publisher  
A City as Once Seen, 2009  
Archival pigment prints, letterpress  
Gift of funds from Martin Weinstein and Alec Soth 2011.68.1

A City as Once Seen is a compilation of 27 panoramic photographs taken by Minneapolis-based artist Stuart Klipper during visits to New Orleans over a period of two decades preceding the destruction and extensive flooding caused by Hurricane Katrina in 2005. The images reveal Klipper's affection for New Orleans, celebrating the city's unique blend of cultures, time-worn patina, raw talent and charming flamboyance. Issued in a limited edition of 40 books in 2008, a portion of the proceeds were donated to relief and rebuilding efforts in New Orleans. The slipcase was crafted from scraps of weathered wood salvaged from the wreckage following Katrina, bringing a poignant note to the celebratory tone of the images.

## Labels list for Object Package: MW-Target-Recycling-275

**Object Number**2012.32a,b      **Label Type** Wall Label Extended      **Label Color:** White

Yuji Honobori

Japanese, born 1958

Eleven-headed Kannon, 2012

Cardboard, wood, plastic, pigments

The Joan and Gary Capen Endowment for Art Acquisition 2012.32a,b

Trained as a sculptor, Yuji Honobori has always been interested in using discarded materials in order to make his work. His first sculptures were small portable shrines (zushi) that he fashioned from old wood he discovered from the dismantling and rebuilding of a Shinto shrine. He first began experimenting with cardboard from discarded boxes (fruit and vegetable crates from his local grocery store) in 2004. He soon became fascinated with the gossamer quality of the cardboard as viewed through the corrugation. Honobori realized that this quality could suggest Buddhist notions of impermanence and ephemerality. For the last few years, he has been producing life-sized works in cardboard based on famous historic Buddhist sculptures. This piece is based on an 8th century sculpture in the collection of Shorinji Temple in Nara.

**Object Number**L2006.183.2      **Label Type** Wall Label Extended      **Label Color:** White

John Chamberlain

American, 1927-2011

Whitmore Wash, 1969

Painted and chromium steel

Collection of Gordon Locksley and George T. Shea L2006.183.2

John Chamberlain began making sculpture from metal pipes in the early 1950s, under the influence of the artist David Smith (1906-1965). In 1957, he discovered the artistic possibilities of using scrap parts from automobiles. Two years later, he was working almost exclusively in an assemblage method, experimenting with a wide variety of industrial mediums, such as melted plexiglas or crushed metal. Chamberlain used these elements to create crumpled and twisted sculptures, often evocative of the original objects his materials once served.

**Object Number**L2006.183.5a-e      **Label Type** Wall Label Extended      **Label Color:** White

Louise Nevelson

American (born Ukraine), 1899-1988

Sky City I, 1959

Painted wood construction

Collection of Gordon Locksley and George T. Shea L2006.183.5a-e

Louise Nevelson is best known for her wall pieces constructed of boxes filled with found wooden forms. They are almost always painted in a single color, which further draws the objects together into a unified whole and imbues them with an aura of mystery. Nevelson began exploring this type of construction in the 1940s, working primarily with found objects as assemblage. In 1957, the artist received a box of wine as a holiday gift. Its partitioned compartments inspired a structural basis for her mature artwork. Nevelson worked intuitively and spontaneously, stacking the boxes of found objects in an entirely novel approach to sculpture.