



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

GLOBAL MIGRATIONS AND THE LANDSCAPE

POPULATION GROWTH AND GLOBALIZATION have had a tremendous impact on our relationship to the landscape. Over the past few centuries, humankind has experienced an unprecedented demographic explosion, become less subject to the regulating rules of nature, and increasingly encroached on the world's natural resources.

The planet has been witness to many cultural migrations during its short history. The European Crusades of the 11th through 13th centuries, for instance, were the Christians' response to the Islamic invasion of Gaul (France) earlier in the Middle Ages. Today such population movements have less to do with politics or religion and more to do with economics. The soldier and the missionary have been joined by the merchant, investor, manager, and international banker. Working for a new generation of multinational corporations, these newcomers increasingly arrive not only from the West but also from India, China, Brazil, South Korea, and parts of Africa.

This installation explores the effects of globalization from a variety of perspectives: people who have been displaced from their homelands, laborers working under oppressive conditions, natural resources damaged by the encroachment of population and industry, and historic cultures undergoing erosion. At the center of the presentation, Doug Aitken's video *migration (empire)—linear version* (2008) offers a meditation on the complex relationship between America's shrinking wilderness and its sprawling manmade landscape—from the unexpected viewpoint of native North American animals that find themselves in the sterile environment of the quotidian American roadside motel.

GALLERIES 277, 278, 279

Liz Armstrong | curator of contemporary art

David Little | curator of photography and new media

Labels list for Object Package: PNM - Global Migration

Object Number80.24.7 **Label Type** *Wall Label Simple* **Label Color:** *White*

Wanda Lee Hammerbeck
American, born 1945
Untitled, 1979
From "New California Views" portfolio
Color coupler print
Gift of funds from the Photography Council of The Minneapolis Institute of Arts 80.24.7

Object Number80.24.13 **Label Type** *Wall Label Simple* **Label Color:** *White*

Arthur Ollman
American, born 1947
Untitled, 1963-1980
From "New California Views" portfolio
Color coupler print
Gift of funds from the Photography Council of The Minneapolis Institute of Arts 80.24.13

Object Number81.72.2 **Label Type** **Label Color:**

Joe Deal
American, 1947 - 2010
San Bernardino, California (I), 1978
From "The Fault Zone" portfolio
Gelatin silver print (printed 1981)
Gift of funds from the Photography Council of The Minneapolis Institute of Arts 81.72.2

Object Number81.72.8 **Label Type** **Label Color:**

Joe Deal
American, 1947 - 2010
Glendale, California, 1979
From "The Fault Zone" portfolio
Gelatin silver print (printed 1981)
Gift of funds from the Photography Council The Minneapolis Institute of Arts 81.72.8

Object Number81.72.14 **Label Type** *Wall Label Extended* **Label Color:** *White*

Joe Deal
American, 1947 - 2010
San Fernando, California, 1978
From "The Fault Zone" portfolio
Gelatin silver print (printed 1981)
Gift of funds from the Photography Council of The Minneapolis Institute of Arts 81.72.14

Joe Deal was a leading figure of the new wave of American photographers in the 1970s who broke with the romantic landscape tradition. In stark contrast to the breathtaking beauty of the American west portrayed by previous generations of photographers, Deal's images coolly survey a landscape that has been reshaped by human hands. This selection of photographs, for example, shows traces of new construction that subtly interrupt the image—a mound of dirt, a telephone wire, a road, a fragment of concrete or a porch. His photographs take a hard look at the contradictions in American culture - and particularly the conflict between the old bucolic image of America and its determined expansion as it has grown into a wealthy industrial power.

Labels list for Object Package: PNM - Global Migration

Object Number81.72.15 **Label Type** **Label Color:**

Joe Deal
American, 1947 - 2010
Monrovia, California, 1979
From "The Fault Zone" portfolio
Gelatin silver print (printed 1981)
Gift of funds from the Photography Council of The Minneapolis Institute of Arts 81.72.15

Object Number81.72.17 **Label Type** **Label Color:**

Joe Deal
American, 1947 - 2010
Palm Springs, California, 1979
From "The Fault Zone" portfolio
Gelatin silver print (printed 1981)
Gift of funds from the Photography Council of The Minneapolis Institute of Arts 81.72.17

Object Number81.72.19 **Label Type** *Wall Label Simple* **Label Color:** *White*

Joe Deal
American, 1947 - 2010
Chatsworth, California, 1980
From "The Fault Zone" portfolio
Gelatin silver print (printed 1981)
Gift of funds from the Photography Council of The Minneapolis Institute of Arts 81.72.19

Object Number84.37.6 **Label Type** *Wall Label Extended* **Label Color:** *White*

Alfred Stieglitz
American, 1864 - 1946
The Steerage (from 291), September-October 1915 (Nos. 7-8)
Photogravure, letterpress
Gift of Myron Kunin 84.37.6

<I>The Steerage</I> captures in a single image both one of the first works of artistic modernism and a formative document of its time. In the early 20th-century, many highly skilled workers came to America to work in the booming construction trade of the time. After their jobs were completed they returned to their homelands to share the newly earned riches of the New World.

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Often assumed to be an image of immigrants traveling to America, the scene actually depicts a variety of men and women traveling in the lower-class section of a steamer going from America back to Europe. Yet, it bears a striking similarity to any number of images of migrant workers who leave their homelands in search of work. Whether traveling to work in a foreign household or to labor in a factory half way around the world, they are willing to travel and live abroad where they can earn better wages for their families at home.

Labels list for Object Package: PNM - Global Migration

Object Number87.60.29 **Label Type** *Wall Label Extended* **Label Color:** *White*

Edward S. Curtis

American, 1868-1952

Bow River--Blackfoot, 1926

Plate 644, from "The North American Indian"

Photogravure

Gift of Joe Langer 87.60.29

Edward Curtis opened a photographic studio in the early 1890s at a time when Native Americans had lost most of their native lands. Curtis cast himself as an ethnographer yet, in reality, he was posing his subjects, often providing historical costumes and dressing them up to look like "authentic" warriors and chiefs.

Seemingly motivated to capture the image of a "Vanishing America," he created images of men whose people, by this time, had been brutally massacred, betrayed by governmental treaties, and relocated to inferior and isolated reservations.

These aesthetic simulations provided generations with a romanticized image of Native Americans. They continue to be sold to audiences today whose perception of 'Indianness' is often based on the stereotypes that Curtis helped to create.

Object Number96.5 **Label Type** **Label Color:**

Francis J. Yellow

born 1954

Lakota

Great Plains region (United States)

Minnesota Nice Oyakepelo, "They Say Minnesota Nice", 1995

Acrylic on paper

The William Hood Dunwoody Fund 96.5

The events depicted in this painting represent the violent confrontation that occurred between the Dakota people in southern Minnesota and the United States government. The Dakota Conflict trials that took place in 1862 preceded the largest mass execution in American history. The conflict was precipitated when the United States government defaulted on their treaty annuity payment to the Dakota, leaving them in a desperate situation. Dakota warriors attacked local settlers in retribution, but were finally overpowered by the United States military.

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Thirty-eight Dakota men were eventually hung, an event depicted in the upper right corner of the painting. The rest of the Dakota were forcibly removed to South Dakota where many continue to live on impoverished reservations. Although large numbers of Dakota people have since returned to Minnesota and reestablished themselves on several reservations here, the violence and disruption that occurred during this time left a devastating and lasting impact on the Dakota community.

Object Number2005.98.1 **Label Type** **Label Color:**

Sebastião Salgado

Brazilian, born 1944

Serra Pelada Gold Mine, Brazil, 1986

Gelatin silver print

Gift of funds from the Regis Foundation 2005.98.1

Object Number2005.98.2 **Label Type** *Wall Label Simple* **Label Color:** *Warm Grey*

Sebastião Salgado

Brazilian, born 1944

Serra Pelada Gold Mine, Brazil, 1986

Gelatin silver print

Gift of funds from the Regis Foundation 2005.98.2

Labels list for Object Package: PNM - Global Migration

Object Number2005.98.4 **Label Type** Wall Label Simple **Label Color:** Warm Grey

Sebastião Salgado
Brazilian, born 1944
Serra Pelada Gold Mine, Brazil, 1986
Gelatin silver print
Gift of funds from the Regis Foundation 2005.98.4

Object Number2005.98.5 **Label Type** Wall Label Extended **Label Color:** White

Sebastião Salgado
Brazilian, born 1944
Serra Pelada Gold Mine, Brazil, 1986
Gelatin silver print
Gift of funds from the Regis Foundation 2005.98.5

Anthropologist, photographer/photojournalist, and humanist, Sebastião Salgado questions in his work the contemporary ideas of humanity. In *Serra Pelada Goldmine, Brazil* (1986) he illustrates the inhumane working conditions that took place as the rush for gold fueled the economy in his native country.

Salgado's haunting images of the tens of thousands of workers that excavated this huge gold mine challenge the imagination. Entirely by human hands, on the backs of native prospectors seeking a better existence, a mountain disappeared.

Object Number2006.34 **Label Type** Wall Label Extended **Label Color:** White

Giovanni Segantini
Italian, 1858 - 1899
The Pumpkin Harvest, 1897
Oil on canvas
Gift of Curtis Galleries, Minneapolis, MN 2006.34

"Within the lifetime of a single generation, a rustic and in large part wild landscape was transformed into the site of the world's most productive industrial machine. It would be difficult to imagine more profound contradictions of value or meaning than those made manifest by this circumstance." So writes Leo Marx in his touchstone book *The Machine in the Garden* (1964).

Today, a life without technology is unimaginable. But in the 19th century, the tension between the pastoral ideal and the rapid alterations of the landscape wrought by the Industrial Revolution were a central concern. Segantini expresses the anxiety felt by the unsettling effects of the machine's sudden entrance into the landscape. The hot steam from a thundering locomotive sweeps over his pumpkin field forcing the workers to turn away. The artist portrays the train's dark silhouette as an intrusion on what would otherwise be a tranquil rural scene.

Labels list for Object Package: PNM - Global Migration

Object Number2009.7 **Label Type** *Wall Label Extended* **Label Color:** *White*

Doug Aitken

American, born 1968

Migration (empire) - linear version, 2008

Single channel video installation

The William Hood Dunwoody Fund 2009.7

Doug Aitken is considered among the leading video artists of his generation. He is known for creating exquisitely produced and engaging videos that utilize the visual richness of the medium to capture the complexity of society and culture today.

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In *Migration (empire) - linear version*, the movements of wild North American migratory animals are transposed onto the ubiquitous space of the modern roadside motel. As the indigenous animals inhabit these vacant and sterile interiors, the video explores the complex relationship between America's wilderness and its sprawling built environment. Images of vast landscapes, roadside businesses, and industrial cityscapes call to mind the migration of settlers across the great expanse of land -- settlers who met the untamed wilderness to forge new ways of life defined westward expansion. But what was lost in the ambition to expand?

Aitken's close studies of wild, North American animals released within the artificial habitat of the motel are spellbinding. A horse occupies a room, watching wild horses run free on television; a buffalo, the tragic American symbol of the wild West, trashes the space. The animals' displacement from their native environment seems at once humorous and horrific, strangely familiar and prophetic.

Object Number2010.84 **Label Type** **Label Color:**

Sze Tsung Leong

American and British, born Mexico City, 1970

Suzhou Creek, Putuo District, Shanghai, 2004

C-print

The Paul C. Johnson, Jr. Fund and the Dr. Frances E. Schaar Fund in memory of Leon and Anna Schaar 2010.84

This photograph of a development outside of Shanghai is from a series of works the artist refers to as History Images, which examine the erasure of history and the reshaping of society through the built environment. Sze Tsung Leong photographs his subject from an elevated position that focuses on the horizon, where a line of threatening office buildings and uniform apartment complexes tower over a small settlement of rural homes. This community will soon disappear in the face of progress. Once the transformation has taken place, its effacement will be so complete that one would never know a past had existed there.

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As international trade and globalization enable rapid modernization that drastically alters the landscape, what is the responsibility of the world's leaders? How can they cushion the impact on groups that are adversely affected by this growth? In China, as in many other parts of the world, the lack of sustainable development has led to a serious water shortage. How can the world help those sectors of society take advantage of the benefits of globalization rather than be undermined by it?

Object NumberL2010.45a-c **Label Type** *Wall Label Extended* **Label Color:** *White*

Subodh Gupta

Indian, born 1964

Dubai to Calcutta #19, 2006

Bronze with gold patina and aluminum, in three parts

Collection of Gordon Locksley and George T. Shea L2010.45a-c

In this work, Subodh Gupta has replicated the type of luggage millions of Indian migrant workers carry home after working abroad. Based in New Delhi, Gupta engages in a dialogue that goes beyond the forced migration of many Indians today to the practice of migrant workers worldwide. The economy-driven exodus experienced by innumerable workers is filled with both hope and tragedy, for greater opportunity comes at the sacrifice of family and home.

Object NumberL2012.156.1 **Label Type** **Label Color:**

Julie Buffalohead

1972

The Dog Paddle, 2012

vObjectNumber

Labels list for Object Package: PNM - Global Migration

Object NumberL2012.156.2

Label Type

Label Color:

Julie Buffalohead

1972

Untitled, 2012

Mixed media on handmade paper

vObjectNumber

Object NumberL2012.156.3

Label Type

Label Color:

Julie Buffalohead

1972

Untitled, 2012

Mixed media on handmade paper

vObjectNumber

DOUG AITKEN

American, born 1968

migration (empire) – linear version, 2008

Single-channel video installation: 24 minutes, 28 seconds

The William Hood Dunwoody Fund 2009.7



In the next gallery, Doug Aitken's video *migration (empire) – linear version* follows the movements of North American migratory animals placed in rooms inside a nondescript roadside motel. As the video records the animals inhabiting these vacant and sterile interiors, it reveals the complex relationship between America's wilderness and its sprawling built environment. Images of vast landscapes, roadside businesses, and industrial cityscapes

call to mind the migration of settlers across the great expanse of land. Settlers who met the untamed wilderness to forge new ways of life defined westward expansion. But in their ambition to expand, much was lost, including indigenous populations, cultures, and lands.

Aitken's close studies of these animals confined within the artificial habitat of the motel are spellbinding. A horse occupies a room, watching wild horses run free on television; a buffalo, the tragic symbol of the American West, destroys the interior. The animals' displacement from their native environments seems at once humorous and horrific, symbolic and prophetic.

Joe Deal, American, 1947 - 2010

California, 1978

Six Gelatin silver prints (printed 1981)

Gift of funds from the Photography Council of the Minneapolis Institute of Arts 81.72.2,
8, 14, 15, 19, 17

Joe Deal was a leading figure of the new wave of American photographers in the 1970s who broke with romantic landscape tradition. In stark contrast to the breathtaking beauty of the American west portrayed by previous generations of photographers, Deal's images coolly survey a landscape that has been reshaped by human hands. This installation of photographs, for example, shows traces of new construction that subtly interrupt the image—a mound of dirt, a telephone wire, a road, a fragment of concrete or a porch. His photographs take a hard look at the contradictions in American culture – and particularly the conflict between the old bucolic image of America and its determined expansion as it has grown into a wealthy industrial power.

Sebastião Salgado, Brazilian, born 1944

Serra Pelada Gold Mine, Brazil, 1986

Four gelatin silver prints

Gift of funds from the Regis Foundation 2005.98.1, 2, 4, 5

Anthropologist, photographer/photojournalist, and humanist, Sebastião Salgado questions in his work the contemporary ideas of humanity. In *Serra Pelada Goldmine, Brazil* (1986) he illustrates the inhumane working conditions that took place as the rush for gold fueled the economy in his native country.

Salgado's haunting images of the tens of thousands of workers that excavated this huge gold mine challenge the imagination. Entirely by human hands, on the backs of native prospectors seeking a better existence, a mountain disappeared.