

October 2018 Public Tour: Going Global

Website tour description:

Globalization has been with us for centuries, and stunning artistic achievements were at the center.

This topic explores ways that globalization has impacted and changed the world throughout time. Oftentimes artistic production has helped spread knowledge and curiosity about faraway places. You are free to create your own tour; we've provided some suggestions.

Look at the touch screens in galleries 200 and 250; they provide objects with their global connections. The **Global Collection screen (G200)** will give you good examples of objects and ideas that traveled globally hundreds of years ago. For example, follow the path of **cochineal dye** from the Americas to Europe. The **African Gallery screen** shows the world travels of the **Mami Wata figure (2011.29)**.

Global Design Influences

The cultures of distant places have always fascinated people. Wikipedia's article on "chinoiserie" theorizes how we romanticize other places: "...the oriental style reflected the picture of an ideal world, from which to draw ideas in order to reshape one's own culture."

- The **Chinese export wallpaper in the MacFarlane Room (67.58.7, G328)** created a fantasy world for wealthy New Englanders around 1800. (Click on **ArtStories** to point out specific details.) Like today, it was a time of contentious politics and constant change (War of 1812, Louisiana purchase/westward expansion, etc.). With that backdrop, what do you think was appealing about this imagined world? How would sitting in this room, drinking tea from Chinese porcelain, enhance the fantasy? Share the related NewsFlash about how modern Chinese people imagine their "American dream" (Beijing's big sky country?). Concerning global trade, discuss the NewsFlash about how the Chinese are now manufacturing textiles in the U.S. (Turn about fair play?)!
- John Scott Bradstreet was a world traveler who introduced global art and aesthetics to Minneapolis. With his Minneapolis Crafthouse, he became "tastemaker to the city." Our **Prindle House Duluth Living Room, 1906 (G320)** is a perfect example of his love of Japan's arts. See especially sections II and IV of this excellent article: <http://www.19thc-artworldwide.org/autumn02/64-spring05/spring05article/301-john-scott-bradstreet-and-the-decorative-arts-revival-in-america>
The Duluth House overlooked Lake Superior. The Prindles employed Bradstreet to infuse their living space with a Japanese aesthetic. Their friends and neighbors may have decorated in the Victorian style of the day which "indulged in grand excess of ornament" (Wikipedia). How did Bradstreet incorporate a love of nature in this room?
- **Wenzel Friedrich's Platform rocking chair (84.4.1, G301)**. Longhorns arrived in the Americas as a result of global exploration in the 1500s (see NewsFlash: Longhorn legacy?). Friedrich sold his chairs to wealthy Americans and Europeans including Britain's Queen Victoria. Why do you think Queen Victoria would want this type of chair?

Global Trade: Desire and Domination

- In G210 find **Robin Best's British East India Company - Trade & Colonise (2017.40.1-5)**. Like chapters in a book, the imagery on each of the 5 vases tells the story of imperialism and its consequences in Europe, South and East Asia, and Australia from the 1600s-1800s. From her website: <https://robinbestporcelain.com/2018/03/08/robin-best-porcelain/#more-33> *Find the correct photos mentioning Mia in the caption. Immediately below she explains her imagery.)* Invite viewers to look at the front and back of the vases and chose one thing they see that makes them curious. Use their responses to tell the story of trade and unintended consequences (opium wars, zoos, tea, etc.) How has global trade changed in modern times? How has it remained the same?

Going Global: A Common Thread

- In the photography gallery two images 50 years apart tell how textiles have gone from local to global. Begin with **Seydou Keïta's Untitled (a young mother with her baby, 98.39.1)**. Read about his life: <https://www.guggenheim.org/artwork/artist/seydou-keita> Keïta photographed people of Mali in traditional clothing, but he was only known locally until he received international acclaim at the end of his life. How do the patterns on the fabric contribute to the image? How does her clothing help you imagine the importance of culture to her? What kinds of clothes do you think define our country and culture? How does "Buy American" fit into the picture?
- **Stephanie Syjuco's Cargo Cults**. Helpful websites: <https://www.moma.org/audio/playlist/49/744>
<https://www.stephaniesyjuco.com/projects/cargo-cults>
The textiles used are "mass-manufactured goods purchased from American shopping malls." She focuses on how ethnic fashion has been embraced in our country but also about the influence of western fashion globally. Where does admiration end and cultural appropriation begin? What does wearing fashions from other places say about how we see ourselves? With low wages and poor working conditions, labor is exploited globally. How does this relate to neo-colonialism?
- **Shinique Smith's Bale Variant No. 0024 (Everything) 2017.105 (G375)**
Helpful website: <https://www.youtube.com/watch?v=BNAEYAE9iEc>
In this piece Smith uses textiles that have found a place in US stores. As her object is physically bound together, she sees our world bound together by trade. She feels those connections make us all stronger. Find more insights into how the bale series developed from the following website: <http://www.artnews.com/2010/01/01/clothes-connections/>
Discuss various processes used to dye, weave, or print the fabrics and how they have impacted our taste in clothing. Note the impact of denim by searching the following terms on Wikipedia: **denim** (don't miss the last section on the global market), **Jacob W. Davis** and **Levi Strauss**. Both men were Jewish immigrants. Denim originated in Nîmes, France (de Nîmes = from Nîmes; eventually became "denim").
- **The Sleep of Reason Produces Monsters (Australia) by Yinka Shonibare 2008.79 (G368)**
This work uses textiles to look at issues of cultural identity, race, and the lasting impact of 18th century colonization.

Going Global: Technology

- **James J Hill Presentation Tray (81.5)** Hill's remarkable life is well-documented on Wikipedia. What are the similarities and differences between railroads and the internet in transporting goods? carrying people's ideas globally? The location of railroad stations often decided the growth of cities. Today businesses in Minnesota and the world depend on access to the internet. How does technology make the world seem smaller?
- **Model AC74C radio, 1933 by Serge (Sergius) Ivan Chermayeff (2001.167)**. This radio was made in 1933. Roosevelt's Fireside Chats also began that year and continued through 1944. How do you think access to Roosevelt's chats changed people's thinking during the Depression? their concept of being part of a large country? As WWII approached how would the radio change their global view? How are we connected globally now? What are the downsides of being tuned in 24/7 to world events? When do you turn it off?
- **Aphrodisiac Telephone by Salvador Dali (96.2)**. Dali's lobster phone is both inviting and off-putting. (Dali had fear of intimacy and physical contact—see his Wikipedia article). How do cell phones, emails, social media, etc. demand our time and attention? How do they isolate us? Like the lobster, technology can be sweet or pinch us back.
- **Vortex Drawing 17, 2017 by Alexa Horochowski 2017.80.6 (G374)**. Her work deals with the unintended consequences of non-biodegradable wastes going global to pollute the world's oceans. What kind of solution do we need to solve this global problem?

Going Global: Searching for Something

- **Dynamic Symbol, New York World's Fair, 1939 Adolf Fassbender, 88.44.13 (G365)**
"It was the first exposition to be based on the future..." There were early TVs, a robot that talked and "smoked" cigarettes(!), pavilions from all over the world, and so much more! (Wikipedia: "1939 New York World's Fair") What is surprising about this photo today? Find the people (some are on the ramp). What might it feel like to stand on the ramp? Why do you think people travelled from all over the world to go to the World's Fair? Why do people travel the world today? (business, education, sports). What do you think people learn from global travel?
- **Jean-Léon Gérôme's Carpet Merchants, 70.40 (G357)**. In a search for the exotic, Gérôme traveled to North Africa and the Middle East. His search inspired his beautifully rendered "Orientalist" painting. On the surface this painting is about selling carpets, a global trade item coveted in the West since the Middle Ages (Wikipedia: Oriental Rug). However, Orientalism is also story-telling with misconceptions and stereotypes. (See Wikipedia's Orientalism article with Edward Said's analysis.) In this painting a woman stands in a shadowed doorway, separate, and eyeing the world. A popular Orientalist theme was sensual, powerless women confined in a harem. It portrayed their societies as "static and undeveloped." Paintings told of "sex, violence, lassitude and exoticism." In contrast, Europeans saw themselves as "developed, rational, flexible, and superior"—a rationale for colonialism. As we go global today, such misconceptions and stereotypes remain. How do you think stereotypes develop? How does globalization contribute to stereotyping? How does it help overcome stereotyping?

- **The Fugitives by Honoré Daumier, 54.16 (G305).** Many specifics are left out of this painting. From the details included, what do you imagine this story is about? Consider body language—what are these people feeling? What are they searching for? Today refugees are fleeing from many places throughout the world. We are perhaps overwhelmed by stories and images on the news every day. If the people in the painting were dressed in the clothes of 1868, how would that change the way you see it? How has Daumier’s painting become timeless?