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"Approaches to Postmodern Art-Making"

This article is a straightforward and accessible introduction to major ideas, attitudes, and approaches influencing postmodernist artmaking.[1] The article introduces theory through art examples that can be found in a library and on the Internet. What follows can be used to motivate art-making and for analyzing recent art. The concepts overlap, and many of them are active in single works of art and artifacts of visual culture produced both by individuals and groups. In what follows, postmodernism is sometimes explained by contrasting it to modernism, but these two predominant ways of thinking about art co-exist today and influence one another, and what follows is not an attempt to reduce complex ideas of each to over-simplified either/or understandings.

Escaping the Confines of Museums

An integral part of the art world is the art museum. Robert Smithson made *Spiral Jetty* and other earthworks, in part, to circumvent museums and galleries. He wrote this skeptical view of museums:

"Museums, like asylums and jails, have wards and cells—in other words, neutral rooms called *galleries*. A work of art when placed in a gallery loses its charge, and becomes a portable object or surface disengaged from the outside world. A vacant white room with lights is still a submission to the neutral. Works of art seen in such spaces seem to be going through a kind of aesthetic convalescence. They are looked upon as so many inanimate invalids, waiting for critics to pronounce them curable or incurable. The function of the warden-curator is to separate art from the rest of society."[2]

Other artists, such as Barbara Kruger and Jenny Holzer, attempt to reach audiences beyond those that visit art galleries and museums by placing their works in public venues. Kruger has placed her pieces internationally, in different languages, on billboards, the outsides of buses, and on tee shirts, matchbooks, and handbags. Jenny Holzer first displayed her now famous *Truisms* on photocopies that she pasted to walls in the SoHo district of New York City. She continues to display work in public spaces.

Christo and Jean-Claude created *The Gates* in Central Park, New York City, in 2005, a project they began in 1979. Nine hundred financially compensated workers participated in the preparation, display, and removal of the project. As Christo and Jeanne-Claude have done for their previous projects, they maintained their creative independence from museums and galleries by financing the $21-million project by selling preparatory studies, drawings, collages, and scale models. They donated merchandising rights for *The Gates* to a charitable foundation for the park. They accepted no sponsorship or money from the city.

Collapsing Boundaries Between "High" and "Low"

Postmodern artists seek to collapse boundaries that are important to modernists. Modernist artists generally elevate art to a special, independent, and autonomous sphere

of its own, asserting that true art transcends ordinary life. They believe art is "high art" and above the things experienced in "low culture." For example, modernist theorists such as Clement Greenberg disdain "kitsch," a term derived from the German word meaning "trash." Modernists use "kitsch" to label what they consider cheap, tasteless, and tacky things often associated with middle- and lower-class visual preferences: Elvis paintings on velvet, lava lamps, and knick-knacks of all kinds. Beginning with Pop Art in the late 1950s, some artists began to erase the boundary between high and low art by using popular images in their work—comic book images, Campbell's soup cans, Spam, hamburgers and French fries, gas stations, celebrities, and so forth.

Currently, many artists are drawing upon popular culture as a source for their imagery and artistic ideas. Jeff Koons is known for making "kitschy art," a contradiction in terms for modernists. Koons is often associated with his monumental sculpture *Puppy*, made of live flowers, which has been installed worldwide, including Rockefeller Plaza in New York City. Koons's "Banality" series consists of enlarged reproductions of small popular objects such as statues of saints, cartoon animals, Hummel figurines, busty women, naked children, and a souvenir doll of pop singer Michael Jackson.

Takashi Murakami, a contemporary Japanese artist who splits his time between Tokyo and Brooklyn, combines Japanese *anime* images, *manga*, high *couture*, Japanese Nihon-ga paintings of the 19th century, and influences like Andy Warhol's Factory and Walt Disney animation. His work references religion, subcultures, and art history. An important "low-art" aspect of Murakami's work is its commercial nature: many of his pieces are sold as mass-produced consumer items.

Rejecting Originality

Modernists value and promote the notion of the artist as genius, which is reflected in the artist's originality of thought and expression. In pre-modern times, artists were anonymous contributors to their communities. In modern times, values shifted and the individual artist became honored as a champion of authentic and free personal expression. Postmodernists question the concept of originality in art, and they are suspect of the possibility of being original. They claim not to hold originality as an aesthetic value.

Rather than attributing the work of art to an individual artist, as modernists do, postmodernists think of artworks as "texts." A work is singular, speaking in one voice, that of the artist, which leads the viewer to look for the artist's (singular) meaning. A text, however, implies that any artwork is not the product of a free and unique individual, but rather a field of citations and correspondences. Postmodernists believe an artwork is a confluence of many voices that speak, blend, and clash, and that culture, more than the individual, influences the image.

Many current artists, including Sherrie Levine, Richard Prince, Haim Steinbach, Chapman brothers, Damien Hirst, and Nikki Lee, have replaced the notion of originality with the notion that all art is derived from other art and that everything new is influenced by things past and present. As artist Joyce Kozloff observes, "All artists lift from everything that interests them and always have—from earlier art, other work that's around, or sources outside art."[3] Such a realization liberates artists from the demand to be original and unique, and in their newfound freedom they can quote and borrow from other sources while adding their own imprints and insights.

Jouissance

Jouissance is a French word meaning pleasure and enjoyment, with sexual overtones. *Jouissance* can be considered a postmodernist equivalent to the modernist concept of aesthetic experience. *Jouissance*, in postmodern usage, refers to a viewer being so lost in a work of art through intense pleasurable involvement that self-awareness and objective distance are lost. Modernist "aesthetic experience," however, requires a *distanced* and *disinterested* view of an artwork. For Immanuel Kant, it is not even caring if the object exists. The two approaches to artworks differ, and the differences hinge on postmodernists' close personal engagement (*jouissance*) and modernists' distanced and disinterested aesthetic appreciation. Postmodernists question the possibility and desirability of disinterested engagement with art and life. Postmodernists' engagements with and through art include political and social engagements.

Working Collaboratively

In pre-modern times, artists often worked collectively. In modern times, individual contributions were honored. In postmodern times, some artists are returning to collaborative working methods. For example, six young Pakistani artists, trained in traditional miniature techniques, are making small works based on exquisite 16th century Indian illustrated books made for the emperor with hand-ground pigments on handmade paper, that depict age-old tales of love, war, religion and political power. The young artists also work in miniature with handmade paints and papers, but they add collaged photographic images, stencils, and rubber stamps. Rather than working in one collective studio, they work individually across the globe, and send their jointly made paintings back and forth to each other between Melbourne, Chicago, Lahore, and New York City. One artist begins an image on a sheet of paper and mails it to someone else who continues working on it before sending it to someone else. The contemporary group of artists has a spiritual purpose in their collective art making: they are responding peacefully and creatively, in contrast to the worldwide rise of political and religious aggressive violence following September 11th, 2001.[4]

Appropriating

Appropriation is a direct and clear challenge to modernist notions of originality. To

appropriate is to possess, borrow, steal, copy, quote, or excerpt images that already exist, made by other artists or available in the public domain and general culture. Precursors to appropriation art of the 1980s and after are informed by Marcel Duchamp's "readymades." Most famously, Duchamp's *Fountain*, a conceptual rather than an aesthetic gesture with a urinal, challenged the prevailing modernist definition of art.

Art critic Hal Foster writes that appropriation art reveals that "underneath each picture there is always another picture." Foster argues that the importance of appropriation is that it entails a shift in position: "the artist becomes a manipulator of signs more than a producer of art objects, and the viewer an active reader of messages rather than a passive contemplator of the aesthetic or consumer of the spectacle."[5]

The Metropolitan Museum of Art owns a work of appropriation made by artist Richard Prince of a cowboy on horseback. The artist took it from an image of a successful advertising campaign for Marlboro cigarettes. Prince selected a portion of the image and enlarged it so that its ben-day dots were apparent, thus deteriorating its original sleekness and exaggerating its mechanical means of production. The Metropolitan refers to Prince's piece as "a copy (the photograph) of a copy (the advertisement) of a myth (the cowboy)."

Simulating

To simulate is to imitate or copy. Simulacra are copies of things that no longer have an original or never had one to begin with. The concept of simulacra, developed especially by Jean Baudrillard, a French theorist of postmodernism, is a prominent theme explored by postmodernists. The 1990 movie "The Matrix" explores people and their simulacra. Neo, one of the film's main characters, has a hollowed out copy of Baudrillard's book *Simulacra and Simulation* that Neo uses as a secret hiding place. The idea of the simulacrum asserts that we no longer are able to distinguish between the real and the simulated "hyperreal" of television, advertising, video games, role playing games, and all kinds of spectacles in contemporary society. The distinction between the real and the representation collapses and dissolves away, leaving only the simulacra.

Betty Boop, a popular icon, serves as a clear example of a simulacrum. The cartoon figure of Betty Boop is based on a singer, Helen Cane. Cane herself rose to fame by imitating Annette Henshaw, a jazz singer in the 1920s. Betty Boop, a copy, survives both Cane and Henshaw, actual people—she is a copy without an original.[6]

Photography, a medium based on copying, has the property of realistic looking duplication. It especially lends itself to play with simulacra by contemporary artists. Gregory Crewdson, for example, uses conventions, techniques, and technicians of mainstream cinema to produce convincing looking simulacra in still photographs in a documentary

genre. Crewdson hires set designers, cinematographers, and professional actors. His final photographs are often composites of different shots: one central scan used for the overall scene and others for details. The Photoshop postproduction work on the images is elaborate. His photographic fictions are very believable as recorded natural occurrences.

Hybridizing

Hybridity is mixing diverse cultural influences in a single artwork. In postmodern terminology, hybridity refers to "the processes and products of cultural mixing which articulates two or more disparate elements to engender a new and distinct entity."[7] This meaning was shared by artists and theorists during the 1980s. They wanted to disrupt and make more complex the simplistic binary divisions of complex cultural generalities, such as Western/Non-Western, African/European, black/white, masculine/feminine, gay/straight, and so forth.

Jean-Michel Basquiat's paintings are hybrid. They are not hybrid because of his Haitian-Puerto Rican ethnicity, but because they include the consciously primitive styles of artists such as Cy Twombly and Jean Dubuffet, graffiti, and 1980s punk and funk musical influences. To say that an artist's work is hybrid because of the artist's mixed ethnicity implies the false notion that mixed-ethnic artists automatically produce mixed-ethnic art. Basquiat *chose* to construct hybrid works of art based on many different cultural influences.

Masami Teraoka is an artist from Japan who lives in the United States, and her art benefits from her experiences of both Eastern and Western cultures. Her watercolor *Vaccine Day Celebration*, for example, draws upon the tradition of Japanese *ukiyo-e* (woodblock prints) to show a modern couple picnicking on a beach in Hawaii. They have just received a fax that announces Vaccine Celebration Day. They dance, he plays a traditional Eastern musical instrument, and flies a kite that reads "Celebration." Faxes and condoms blow in the sea breeze along with cherry blossoms, which reflect the artist's hope for the development of a vaccine that will be effective in preventing AIDS. The painting is a pastiche of cultures and times, mixing the old with the new, including a contemporary epidemic that affects people around the globe.

Mixing Media

Many modernists uphold the ideal that any specific art medium should be used purely. That is, artists ought to discover and exploit the unique nature of any given materi-

al. An artwork made of wood should look like wood; plaster and concrete need not be disguised as something else because they are beautiful media in themselves. Some materials, such as glitter, day-glow paint, and synthetic fur are not the stuff of "art."

Robert Rauschenberg began defying such principles and attitudes with his "combines" that intentionally mix painting and sculpture. Jeff Koons hires highly skilled Hummel craftsmen to construct figures in wood that they then cover with paint, glass eyes, and gold. Chris Ofili utilizes oil and acrylic with beads, glitter, map pins, collaged bits of magazines, and his signature use of dried elephant dung. In her works, installation artist and photographer Sandy Skoglund has used strawberry jam, cheese doodles, stuffed artificial birds, raw meats, orange marmalade, bits of mirrors, eggshells, raisins, mannequins, live models, used chewing gum, plastic ferns, hand-cast paper, and clay.

Layering

Because of photomechanical reproduction, images are inexpensive, plentiful, and readily available. Some artists pile images on top of each other, thus changing the meanings of the images in their original uses. Barbara Kruger presents clear examples of the layering of images, texts, and sounds in her installations: the images and words she layers complicate each other through wrenching visual, verbal, audio, and conceptual contradictions.

Ah Xian, a Chinese artist who fled to Sydney for political reasons, aptly employs layering in a series of porcelain busts. The glazed white porcelain busts he makes are of anonymous men and women, young and old, heavy and slight. The busts are life-size, molded directly from the models. On the eyes of one of his female figures, the artist layered a glazed photographic image of a bright orange butterfly. He covered her lips with an image of flowers. He layered similar photographic images on her head and shoulders. The sources of the layered images are traditional Chinese patterns found on plates, bowls, and vases in the Ming (1364-1643) and Qing (1644-1911) dynasties. Through these busts and the images he layers onto them, Xian visually expresses the thought that Chinese culture is part of a Chinese person, no matter where he or she dwells.[3]

Mixing Codes

A code, in postmodern discourse, is a system of signs and a set of conventions as to how the signs are to be used. Signs within a culture are arbitrary, not natural. We communally agree, for example, that at a traffic intersection, green shall mean go and red shall mean stop. We use codes so effortlessly that they seem natural rather than constructed. Some postmodern artists make us consciously aware of codes in everyday life and how they shape our perceptions.

Michael Ray Charles, an African-American artist, effectively mixes codes to unmask racist biases we as viewers may hold. In *Cut and Paste*, for example, he appropriates a coded system from paper doll kits but uses a racist image of a black male as the doll, and provides various stereotypical props to be cut out and pasted onto the black male. The props use signifiers that are commonly used to denigrate African Americans: a football, a hair pick, a gun, a banana, a tie, a handbag, a chicken, and a knife. The football can be associated with racist notions of blacks' supposed superior athleticism and inferior mental capability; the gun with the imagined threat of violence posed by black males; the handbag with purse snatching, etc. The male figure itself is coded with oversized lips, braided hair, white minstrel gloves, and shorts like Mickey Mouse wears. (Mickey Mouse himself is a coded racist reference to a minstrel figure.) By employing the conventions of children's paper doll books, Charles emphasizes that at an early age, and often in the home, children learn to paste racist views on others.

Recontextualizing

Recontextualization is a means of constructing meaning by positioning a familiar image in a new and unexpected relationship to words, pictures, objects, sounds, and symbols. Fred Wilson is a contemporary master of recontextualization. Wilson forages through museum collections and rearranges objects to give them new significance. In his renowned exhibition *Mining the Museum* at the Maryland Historical Society, he placed a wooden post used for whipping slaves along with fine furniture of the period. Similarly, Wilson's juxtaposition of steel shackles and silver tea sets displayed the brutality that coexisted with the gentility in slave owners' lives.

Yolanda Lopez appropriates the common and sacred image of Our Lady of Guadalupe and recontextualizes it into political self-portraits. In *The Portrait of the Artist as the Virgin of Guadalupe*, she is the virgin— in a short dress and running shoes. She says that her series is her way of questioning a very common and potent icon of the ideal woman in Chicano culture.

"At a time in our history when we were looking to our past historically and culturally I wanted the Guadalupes to prompt a reconsideration of what kinds of new role models Chicanas need, and also to caution against adopting carte blanche anything simply because it is Mexican. By doing portraits of ordinary women— my mother, grandmother, and myself—I wanted to draw attention and pay homage to working-class women, old women, middle-aged over-weight women, young, exuberant, self-assertive women."[9]

By placing an old image in a new context, she radically alters the image's originally intended meanings.

Confronting the Gaze

The concept of "the gaze" originated in film theory in the 1970s, and was first identified as "the male gaze," the tendency of Hollywood films to represent women in ways that heightened the sexual or erotic aspects of women's bodies. Further, such cinematic telling and showing usually entails the maker and viewer as the active subject and the woman as the passive object. Film theorist Laura Mulvey argues that the female body is often shown to connote a "to-be-looked-at-ness." The male gaze is readily apparent in many mass media productions.

Art critic John Berger asserts that many Western oil paintings of women in famous historical works of art are the result of male desire to legitimately eroticize and then stare at women. Worse yet, male painters and patrons sometimes cast the blame for male pleasure at the woman. Berger writes, "You painted a naked woman because you enjoyed looking at her, you put a mirror in her hand and you called the painting Vanity, thus morally condemning the woman whose nakedness you had depicted for your own pleasure."[10]

Since the late 1970s, further theorizing has resulted in work on "the female gaze," whereby the female is in the position of a subject who actively desires. Some female artists, such as Tracy Emin, make work based on their personal sexual lives. Emin's appliquéd tent, *Everyone I Have Ever Slept With 1963-1985*, is an example. Later, she made *My Bed*, an installation that includes a mattress with white rumpled sheets and pillows, pantyhose, and a towel. Heaped at the bottom of the bed are vodka bottles, slippers, underwear, cigarette packs, condoms, Polaroid self-portraits, and a fluffy white toy. Her works are both confessional and confrontational concerning her own sexuality as an *active* subject.

Facing the Abject

"The abject" refers to supposed unsavory aspects of life, especially concerning functions of the body. French theorist Julia Kristeva refers to the abject as "loathing an item of food, a piece of filth, waste, or dung. The spasms and vomiting that protect me. The repugnance, the retching that thrusts me to the side and turns me away from defilement, sewage, and muck. The shame of compromise, of being in the middle of treachery. The fascinated start that leads me toward and separates me from them."[11]

The concept of the abject accounts for many "ugly" representations in recent art, such as Cindy Sherman's vomit-strewn images and intentionally nasty and repulsive sexual images. These works challenge the male gaze with abject images of the female body and feminine sexuality. In recorded and live performances, and in large sculptural installations, Paul McCarthy creates scatological abject images of characters including Pinocchio and Heidi. A curator interprets his art this way:

"Many of McCarthy's works of the last decade have restaged childhood myths within built environments to explore the vast gap between the saccharine Disneyfied view of the world promoted by a consumerist society, and the inner turmoil that is an unfortunate reality for a great many people."[12]

Kiki Smith, however, uses the abject in positive and empowering ways in prints, sculptures, and installations. She finds grace in what many consider the less pleasant aspects of our bodies. For *Pee Body*, she sculpted a naked woman squatting to relieve herself, passing elegant strings of pearls rather than urine. Smith says: "My work accepts the reality of those bodily functions. They define our being here on this planet."[13]

Constructing Identities

"Identity politics" refers to the idea that people tend to form their opinions of others based on ideas and attitudes about race, gender, ethnicity, and sexual orientation. Artists working with identity politics make art based on these issues rather than on art that strives only for aesthetic appeal.

ACT UP and Gran Fury (1988-1994), two activist collectives, visually assert their identities as gay, lesbian, and bi-sexual men and women in confrontational graphic images and slogans such as "We're here, we're queer, get used to it." They organized and mobilized government support of research and policies to end the AIDS epidemic. They also launched a graphic campaign with a bus poster showing three couples kissing one another: a man and a woman, two men, and two women, with the slogan "Kissing doesn't kill: Greed and indifference do." The posters refer to the greed and indifference of government and corporate agencies that are doing less than they could be doing to end homophobia and the health crisis.

Melissa Shiff is a contemporary artist working with social issues in the context of her Jewish heritage. She constructed *Elijah's Chair* out of an antique rocking chair into the back of which she embedded a video monitor showing a continuously playing video. It shows doors opening into various homes, rich, poor and in between. She intends the chair to serve as "a meditation on unconditional hospitality and the unequal distribution of wealth in urban America." Shiff's sculpture draws upon Jewish customs related to the prophet Elijah: the opening of the door for Elijah and the setting aside of a chair for him. The artist created the chair to employ the prophet in the service of social action. For Shiff, the piece "documents the staggering divide of wealth in this city of extremes in an effort to show that Elijah signifies the hospitality and openness to the Other that must occur."[14]

Using Narratives

The telling of stories is an old practice in the history of art, dating to the ancient Egyptians or earlier. History painting, the depiction of an event from biblical or classical history, achieved high status during the Renaissance. Nineteenth-century painters and sculptors reveled in making dramatic history stories and sometimes in sentimental family dramas. However, modernist painters turned away from story telling in painting and sculpture, believing narratives were better suited for writers than visual artists. By the 1960s, self-referential abstract art dominated mainstream art, and narrative art became taboo. Postmodern artists rebel against such strictures on their creative practices and are reintroducing narratives into their artworks.

Some art forms, such as film and video, can narrate whole stories. Others, such as painting and sculpture, can tell parts of stories or show a key moment and allow the viewer to fill in the before and after. Each of Eric Fischl's paintings presents key elements in a potential story that the viewer has to construct. His paintings are often based on autobiographical material from a childhood in a dysfunctional, sexualized, and alcoholic environment. Fischl's narrative paintings are like stills from a dramatic film: They encourage us to build on a story that is only implied.

Creating Metaphors

To create a metaphor is to attribute the qualities of one thing to another, as in "All the world's a stage." In a general sense, all images are metaphors because the qualities of the image are attributed to the thing being depicted. A Frida Kahlo self-portrait, for example, is a metaphor for an aspect of Kahlo's persona, a selection of details that shapes our interpretation of her self-image. Many modernist artworks minimize metaphoric meaning in favor of aesthetic form that tends to be self-referential or to refer to other works of art. Postmodernists, however, often refer directly to events outside of art in explicit metaphors.

Do-Ho Suh's sculpture *Public Figures* is overtly metaphoric. It depicts hundreds of tiny human figures holding up an outsized pedestal, of the type that typically supports a monumental public sculpture. Significantly, Suh placed no figure atop the pedestal; the figures are supporting it. Suh's sculpture is a metaphor for many unrecognized individuals who support societies' heroes. He explains:

"I just want to recognize them. Let's say if there's one statue at the plaza of a hero who helped or protected our country, there are hundreds of thousands of individuals who helped him and worked with him, and there's no recognition for them. So in my sculpture, *Public Figures*, I had around six hundred small figures, twelve inches high, six different shapes, both male and female, of different ethnicities."[15]

Irony, Parody, and Dissonance

Irony, parody, and dissonance are interrelated. Irony is the use of words and images to convey the opposite of what they say and show. Parody is a form of satire that imitates another artifact in order to ridicule or poke fun at either the work itself or the subject of the work. Dissonance refers to lack of harmony or agreement among elements in a work.

Although these strategies are not new, contemporary artists are re-employing them to engage viewers in questioning what they have received as knowledge. Knowing whether something is ironic or not is essential to understanding works of art. For example, some people fear that Charles's images will be misunderstood and be taken as straightforward *reinforcements* of racist views that encourage what they are meant to resist. Artists who use irony have the challenge of letting the viewer know what their artwork is for and against without being didactic and preachy. Sometimes parodies are affectionate: For example, some of Cindy Sherman's photographs of herself imply the joy of the childhood activity of dress-up.

Performance artist James Luna attempts to communicate his political views by performing parodies. In *Take a Picture with a Real Indian*, Luna, a Luiseno Indian, invites passers-by on the street to have their picture taken with a life-size image of Luna wearing one of three native costumes: contemporary, basic breech cloth, or a fictitious "Wardance" outfit. The work explores the fascination that the public has for "their" Indians, a fascination that often ignores the reality of the Indian in America today. Luna explains the motivation behind the irony of his work:

"One of the primary reasons I make art is to inform others about Native peoples from our point of view—a view which because of history is rich in native cultural tradition, and both influenced by and influential in contemporary American society. I truly believe that Native Tribal peoples are the least known and most incorrectly portrayed people in history, media, and the arts. I want to change those perceptions."[16]

To realize the meanings and impact of an ironic work of art, it is important to know its referents and how the art works challenge them.

Conclusion

This list of postmodern concepts, attitudes, and approaches to artmaking is introductory and does not exhaust the subject. You can add to the list, clarify its concepts, and add complexity to what is provided here. This introduction encourages more knowledge of theory, some of it dense, some of it readily accessible, that supports and is embedded in the material offered here. The concepts are useful as means of making art, and also as ideas with which to interpret art already made. The ideas apply to all of visual culture and are not limited to "Art."

Notes

[1] This article is inspired by a treatment of similar ideas for younger learners by Elizabeth Gude, "Postmodern Principles: In Search of a 21 Century Art Education," *Art Education*, January 2004, 6-13, in which she explores layering; juxtaposition; recontextualization, reinterpretation; metaphor; low/high blur; space, installation; found objects; authentic located voices; reality and representation; (mixed messages) text/image hybridity; advertising strategies; appropriation; and mixing codes of styles.

[2] Paul Fabozzi, ed., *Artists, Critics, Context: Readings in and Around American Art Since 1945.* (Upper Saddle River, NJ: 2002), 248-249.

[3] Judy Seigel, ed., *Mutiny and the Mainstream: Talk That Changed Art, 1975-1990,* (New York: Midmarch Arts Press, 1992), 7.

[4] Holland Cotter, "Great Meaning in Asian Small Works," *The New York Times*, December 2, 2005, on-line, http://www.nytimes.com/2005/12/02/arts/design/02mini.html, (retrieved 9 December 2005).

[5] Hal Foster, *Recordings: Art, Spectacle, Cultural Politics.* (Seattle: Bay Press, 1985).

[6] "Simulacrum," *Wikipedia*, http://en.wikipedia.org/wiki/Simulacra, (retrieved 12 July 2007).

[7] Kobena Mercer, "What Did Hybridity Do?," Handwerker Gallery Newsletter, Vol. 1, No. 4, Winter 1999, http://www.ithaca.edu/hs/handwerker/g/publications/ news/200001/hybridy1.htm, (retrieved 4 December 2005).

[8] Roni Feinstein, "A Journey to China," *Art in America*, February 2002, 108-113.

[9] Susan Cahan and Zoya Kocur, eds, *Contemporary Art and Multicultural Education*, (New York: Routledge, 1996), 80.

[10] John Berger, *Ways of Seeing*, (London: Penguin Books, 1972), p. 51.

[11] Julia Kristeva, Powers of Horror: An Essay on Abjection, trans. Leon S. Roudiez, (New York: Columbia UP, 1982), 2.

[12] Dam Cameron, "Paul McCarthy," New Museum, 2001, http://www. newmuseum.org/more_exh_p_mccarthy.php, 10 December 2005.

[13] Howard Halle, "Body Language," *Oprah* magazine, July 2006, 40.

[14] "Art, Culture & Information," The Jewish Museum, January 8, 2004.

[15] *Art: 21, 2*, (New York: Abrams, 2003), 49.

[16] Cahan and Kocur, 138.