

# Chapter 3

## Seeing The Value in Art

- “There’s no artist like a dead artist, some dealers are fond of Saying

# Banking on Basquiat





Sold at Sotheby's in 2007 for \$14.6 million US Dollars



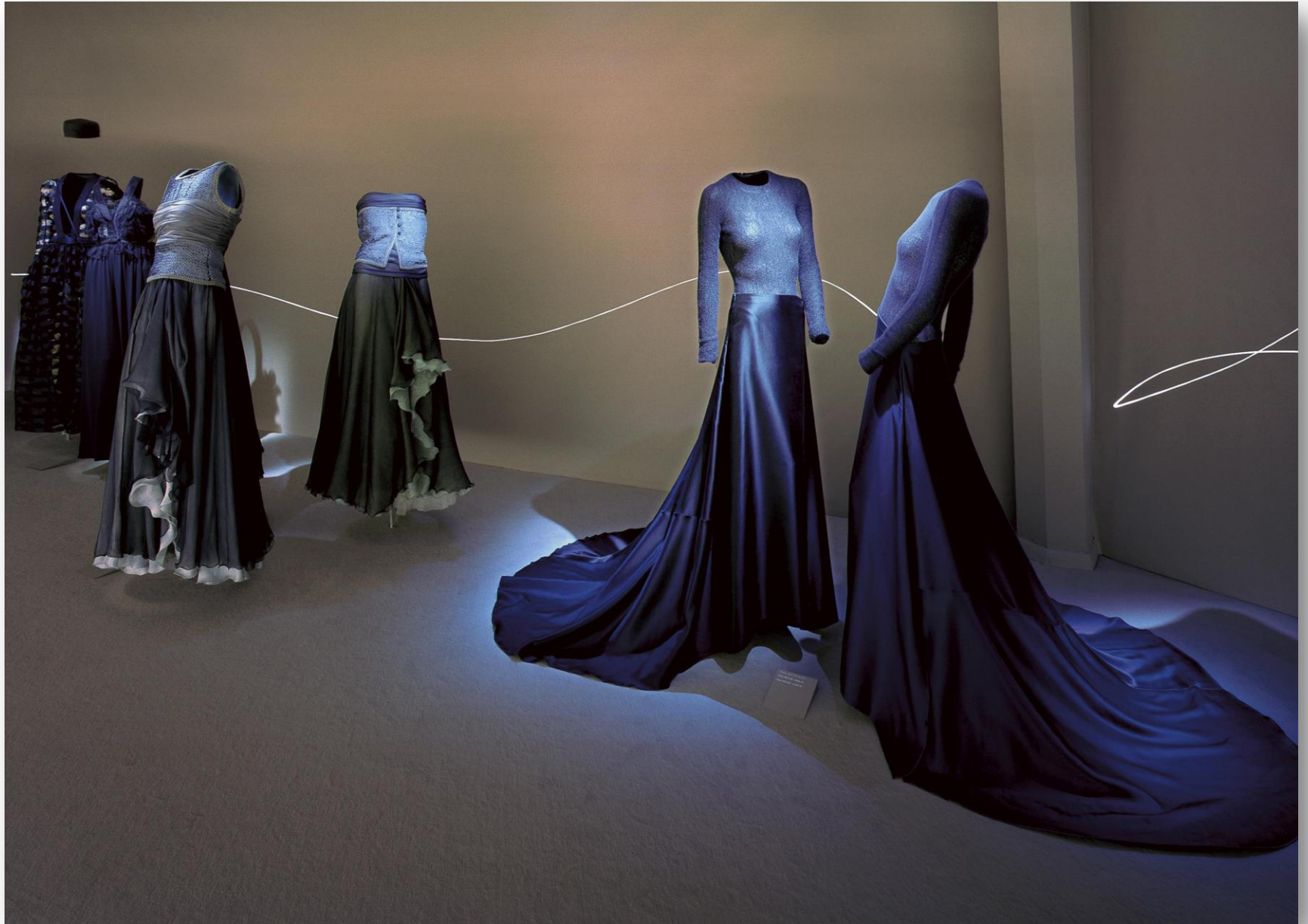


1. Commentary on the Business of Art
2. 24k gold plated
3. "shopping"
4. Patronage
  1. Wealthy
  2. Investment
  3. Ownership
  - 4.

**Title:** *Serie ELA 75/K*  
*(Plumpity...Plump)*

**Artist:** Sylvie Fleury

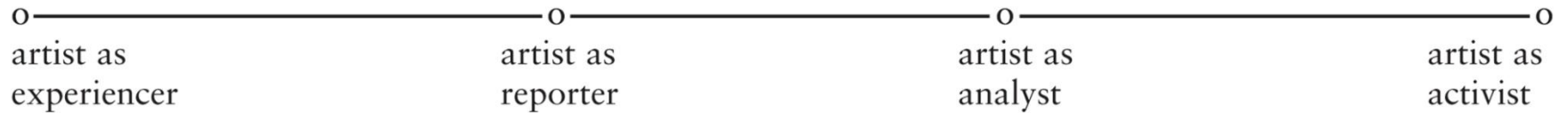
**Date:** 2000



1. Giorgio Armani corporate sponsorship of the Guggenheim Museum in 2000-01 had an exhibition (event) which highlighted the companies fashion sense

PRIVATE

PUBLIC



1. Roles:

1. Experiencers: tangible form to their work
2. Reporter: represent the world
3. Analysts: reveal hidden or universal truths
4. Activists: see the world in new ways

**Title:** *Spectrum of Artists' Roles*

**Artist:** Suzanne Lacy

**Date:** 1995

**Source/Museum:** from *Mapping the Terrain: New Genre Public Art*

**Medium:** n/a

**Size:** n/a



# The Intrinsic Value of Art

## *Sensation: Young British Artists form the Saatchi Collection*

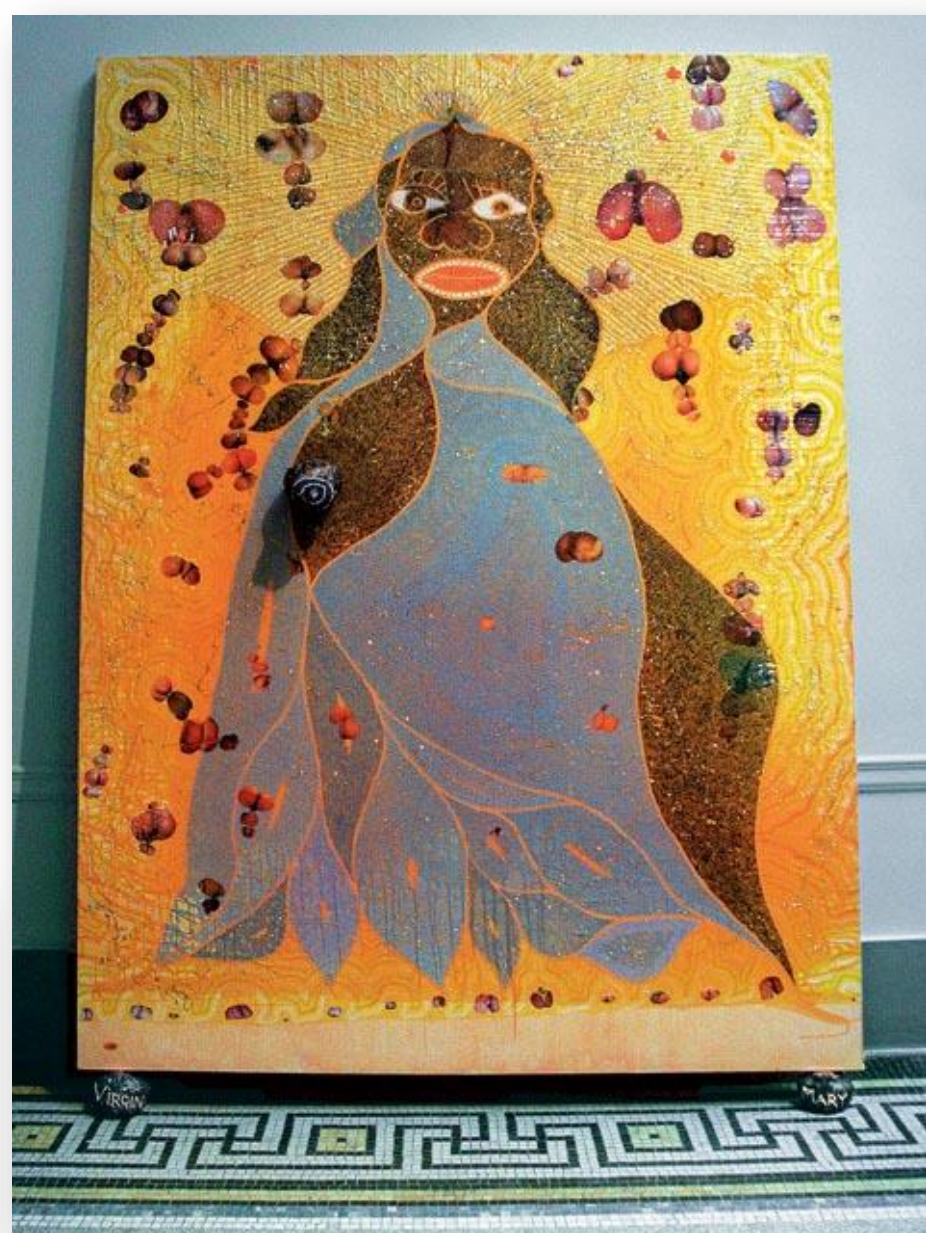
1. How our culture values art above and beyond its monetary value
2. Cardinal John O'Connor
  1. Called the show an attack on religion
3. Rudolph W. Giuliani
  1. Threaten to cut the Museums subsidy from the city
  2. Remove the museum board
  3. The mayor was taken to court
4. Dennis Heiner, 72yrs old Christian
  1. Outraged he proceeded to splash the painting with white paint
5. Chris Ofili's background, his Catholic upbringing shaped his artwork. He and his artwork exists in the twilight of his African heritage and his Catholic upbringing



**Title:** *The Holy Virgin*

**Artist:** Chris Ofili

**Date:** 1996

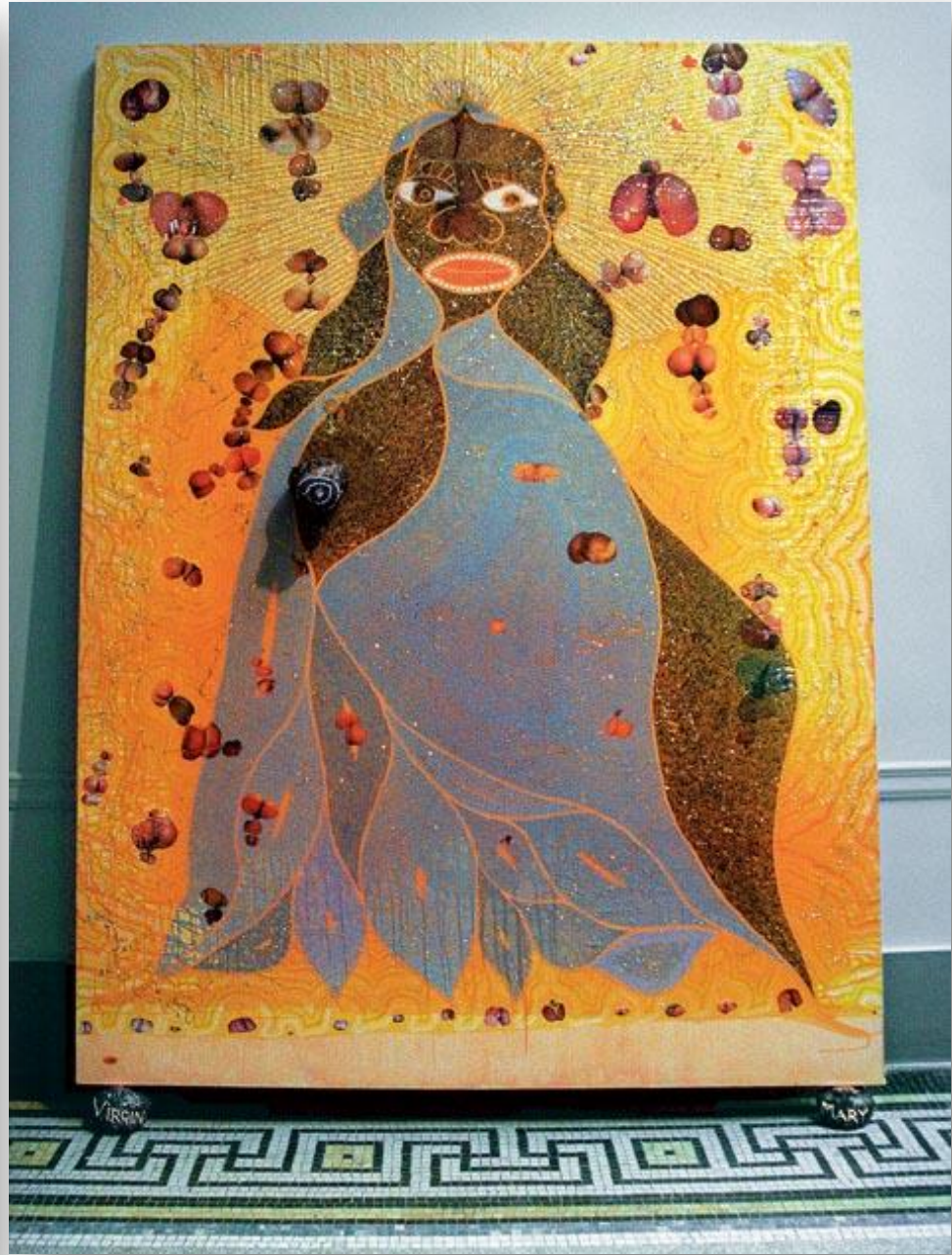


**Source/Museum:** The Saatchi Gallery, London.

**Medium:** Paper collage, oil paint, glitter, polyester resin, map pins, and elephant dung on linen

**Size:** 8 x 6 ft.







# Art and Its Reception

- The artist relation to the public depends on the public's understanding of what the artist is trying to say



1. Exhibited at the Salon des Refuses
2. Was not accepted to the Annual Salon Exhibition
  1. Rejection Status: Too modern for the Salon
  2. Manet was breaking with tradition

1. Modern
  1. The rendering of the nude is very flat
  2. The integration of a nude with two gentlemen
  3. Impressionistic treatment of trees and background

**Title:** *Luncheon on the Grass (Déjeuner sur l'herbe)*

**Artist:** Edouard Manet

**Date:** 1863

**Source/Museum:** Musée d'Orsay, Paris. Cliche des Musées Nationaux-Paris. © Photo R.M.N./Art Resource, New York.

**Medium:** Oil on canvas

**Size:** 7 ft. x 8 ft. x 10 in.





**Title:** *The Judgment of Paris* (detail)

**Artist:** Marcantonio Raimondi

**Date:** c. 1488-1530

**Source/Museum:** The Metropolitan Museum of Art, New York.  
Rogers Fund 1919 (19.74.1).

**Medium:** Engraving, after Raphael

**Size:** 11 5/8 x 17 1/4 in.



## Armory Show

1. Exhibited at the Armory Show in New York in 1913
2. Teddy Roosevelt: reminded him of Navajo blanket
3. “An explosion of a shingle factory”
4. Subject: A nude in motion
5. Influence: Cubism and Futurist
  1. Rejected from the Cubist show at the *Salon des Indépendants* in Paris
  2. Art News Contest: Finding the Nude
    1. “It isn’t a lady but only a man.”



**Title:** *Nude Descending a Staircase No. 2*

**Artist:** Marcel Duchamp

**Date:** 1912



**Source/Museum:** Philadelphia Museum of Art, Philadelphia. Louise and Walter Arensberg Collection, 1950. 50-134-59. © 2003 Artists Rights Society (ARS), New York/ADAGP, Paris/Estate of Marcel Duchamp.

**Medium:** Oil on canvas

**Size:** 58 x 35 in.



- 1. Images called “chronographs”- photographs of time
- 2. Made in order to study the motion of the human body

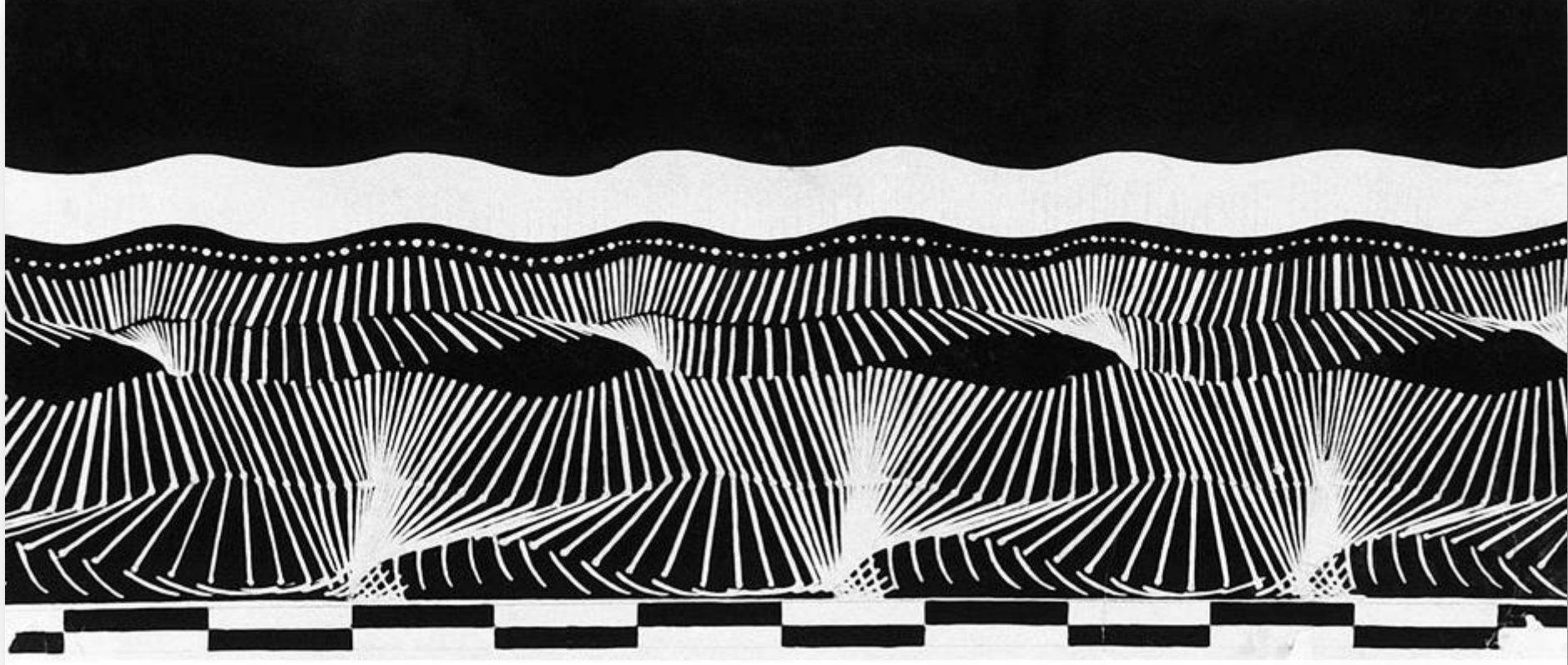


1. Andy Serkis in motion capture suit for Gollum

**Title:** *Man Walking in Black Suit with White Stripe Down Sides*  
**Artist:** Etienne-Jules Marey  
**Date:** 1883

**Source/Museum:** Collection Musée Marey, Beaune, France.  
Photo: Jean-Claude Couval.

**Medium:** n/a  
**Size:** n/a



**Title:** *Man in Black Suit with White Stripe Down Side of Chronophotograph Motion Experiment*

**Artist:** Etienne-Jules Marey

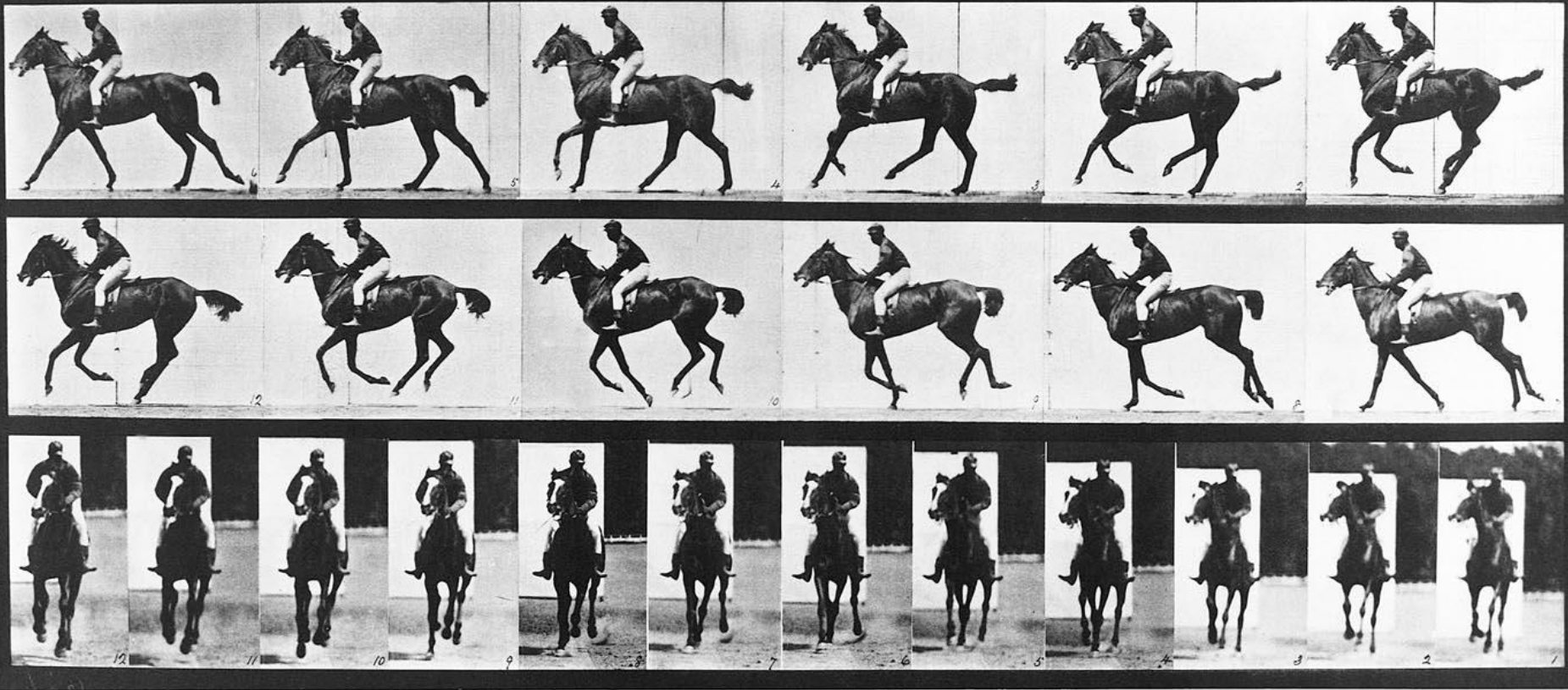
**Date:** 1883

**Source/Museum:** Musée Marey, Beaune, France. Photo: Jean-Claude Couval.

**Medium:** n/a

**Size:** n/a





1. To settle a bet for California governor Leland Stanford where the horse would not be touching the ground.

**Title:** *Annie G, Cantering, Saddled*

**Artist:** Eadweard Muybridge

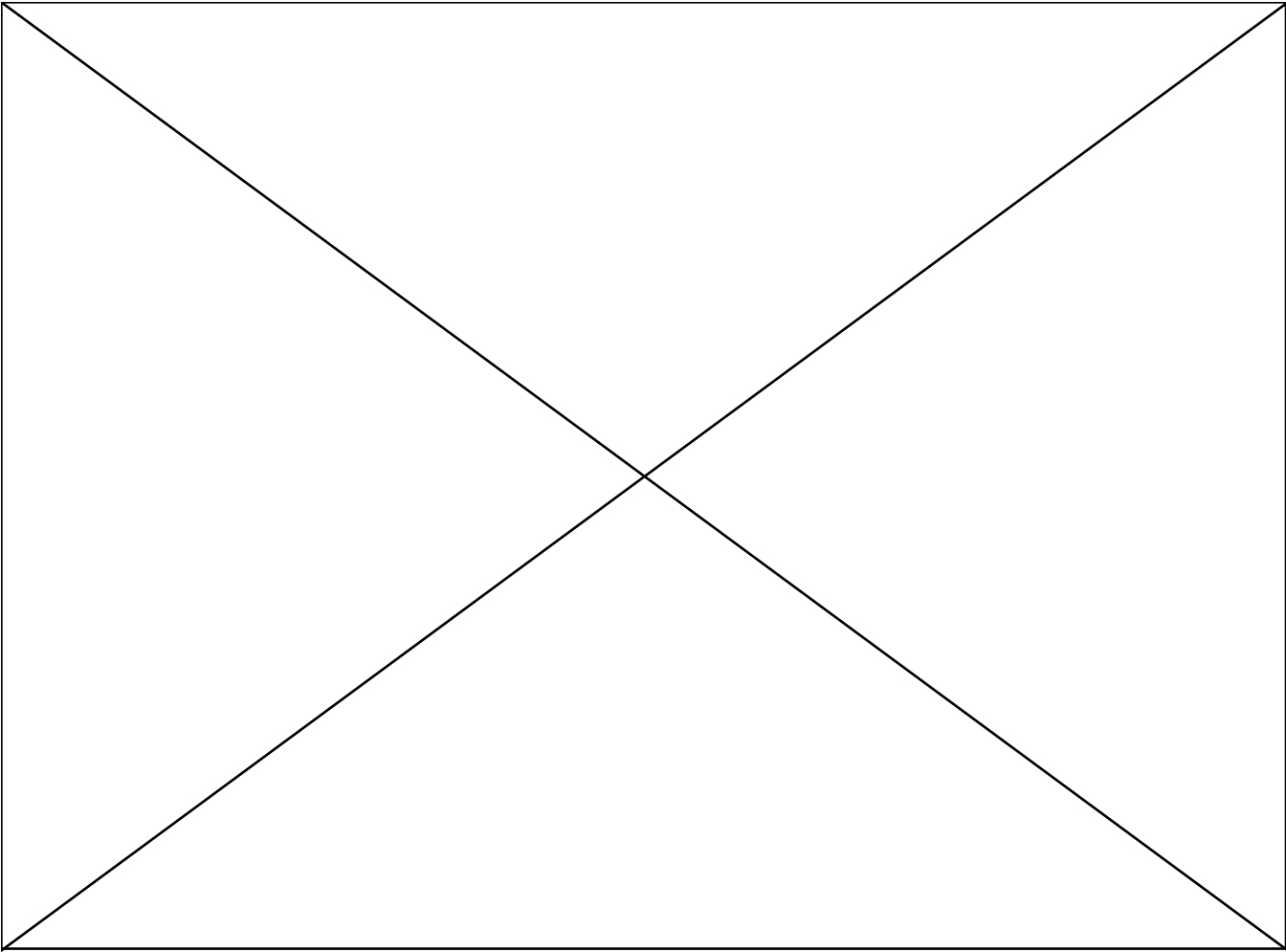
**Date:** 1887

**Source/Museum:** Philadelphia Museum of Art, City of Philadelphia, Trade & Convention Center, Dept. of Commerce, 1962-135-280.

**Medium:** Collotype print, sheet

**Size:** Sheet: 19 x 24 in; Image: 7 ½ x 16 1/8 in.

Lumiere Brothers Motion Capture Films at Grand Café, December 28, 1895







1. Lin a 22 year was a recent architecture graduate of Yale
2. Initial reception: Public viewed as an insult to the memory of the soldiers

**Title:** *Vietnam Memorial, Washington, D.C.*

**Artist:** Maya Ying Lin

**Date:** 1982

**Source/Museum:** Woodfin Camp & Associates.

**Medium:** Polished black granite

**Size:** Length 492 ft.





## 1. Current Perception

1. Walking through the monument as a healing process
2. Names of soldiers are engraved in order of death

"Patrol Coming In"

By: Dennis (Frenchy) Proulx



# Arts, Politics and Public Space.

- Congress founded the National Endowment for the Arts in 1967
  - The purpose of the artist according to the NEA was to teach the public about the value of art
- Artist as an activist role
- Mass audience art appreciation course
- Public art was meant to make places more beautiful or more interesting
- Art in Public Places- made works available to the public



Translated as "the great swiftness" or "the grand rapids"

**Title:** *La Grand Vitesse*

**Artist:** Alexander Calder

**Date:** 1969

**Source/Museum:** Calder Plaza, Vandenberg Center, Grand Rapids, Michigan. © John Corriveau, all rights reserved. © 2003 Estate of Alexander Calder/Artists Rights Society (ARS), New York.

**Medium:** Painted steel plate

**Size:** 43 x 55 ft.



## Public Sculpture

1. 1200 Employees in Federal Plaza
  1. William Diamond, (administrator)
  2. 3791 signed petition to remove it
  3. 3763 signed petition to save it
2. Controversial view of art
  1. Scar on the plaza
  2. Arrogant nose thumbing gestures
3. Intended his work to be confrontational.
  1. It was political therefore not everyone liked it
  2. “cannot be read as an affirmation of questionable ideologies and political power”
    1. Questioning the position of power and politics imposed on the people



**Title:** *Tilted Arc*

**Artist:** Richard Serra

**Date:** 1981

**Source/Museum:** Installed Federal Plaza, New York City. Destroyed by the U.S. Government, 3/15/89. Artists Rights Society, Inc.

**Medium:** Cor-Ten steel

**Size:** 12 ft. x 120 ft. x 2 ½ in.

## Public Sculpture

1. Patrons: *Opera del Duomo* (Works of the Cathedral)
  1. Originally meant to be displayed at the *Piazza della Signoria*
2. Originally for politics:
  1. David's triumph over the tyrant Goliath
  2. Freed-State from papal domination and the Medici Family
3. Current View:
  1. Today for its grand beauty
    1. Its form and aesthetics



**Title:** *David*

**Artist:** Michelangelo

**Date:** 1501-1504

**Source/Museum:** Copy of the original as it stands in the Piazza della Signoria, Florence. Original in the Galleria dell'Accademia, Florence.

**Medium:** Marble

**Size:** Height 13 ft. 5 in.

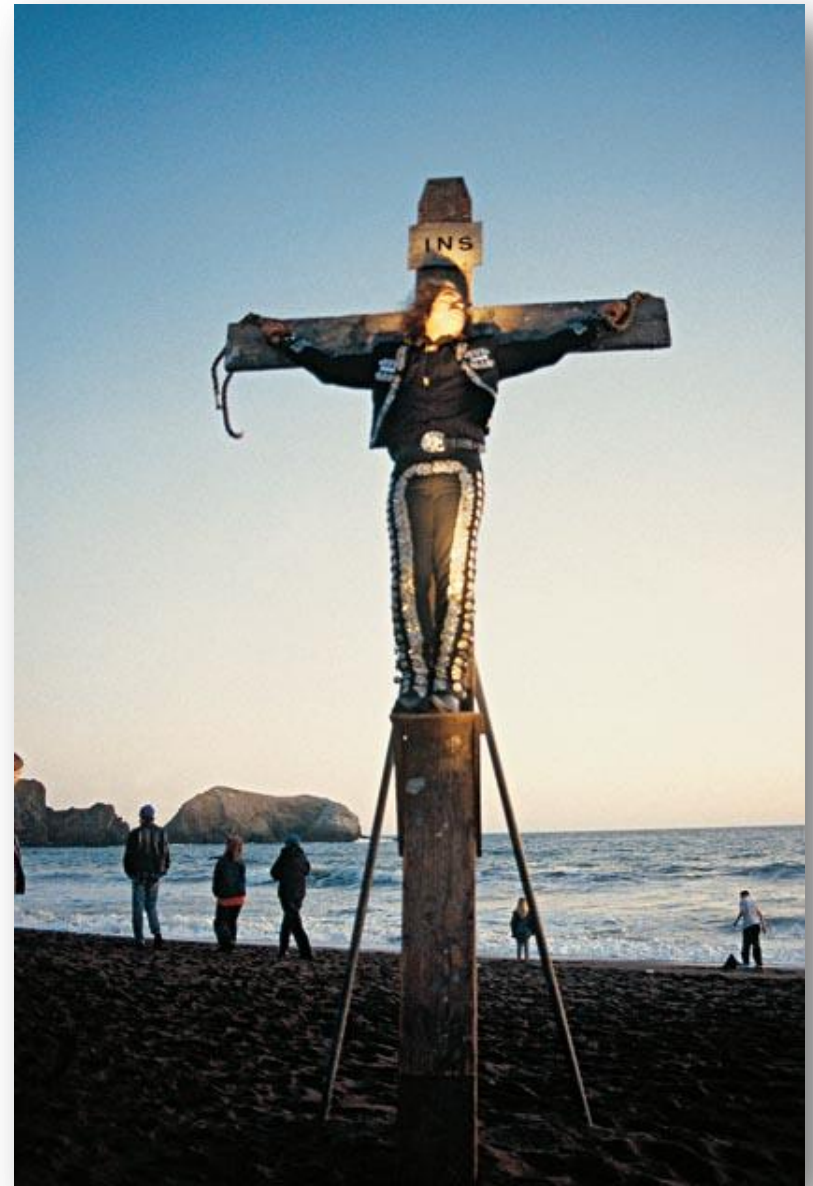


1. Palazzo Vecchio



## “Other” Public Art

1. Meant to have direct impact on us
  1. Designed to draw attention to immigration issues
2. Installation and Performance Art
3. Performance art: Lasted 3 hours



**Title:** *The Cruci-fiction Project*

**Artist:** Guillermo Gómez-Pena and Roberto Sifuentes

**Date:** 1994

**Source/Museum:** Site-specific performance, Marin headlands, California.  
Photo: Victor Zaballa. Courtesy Headlands Center for the Arts.

**Medium:** n/a

**Size:** n/a



# Public Political Art

1. Idea of the Border
  1. Border Crossing Issues
  2. Border as a Division us and our neighbors



**Title:** *Two Undiscovered Amerindians Visit London*

**Artist:** Guillermo Gómez-Pena and Coco Fusco

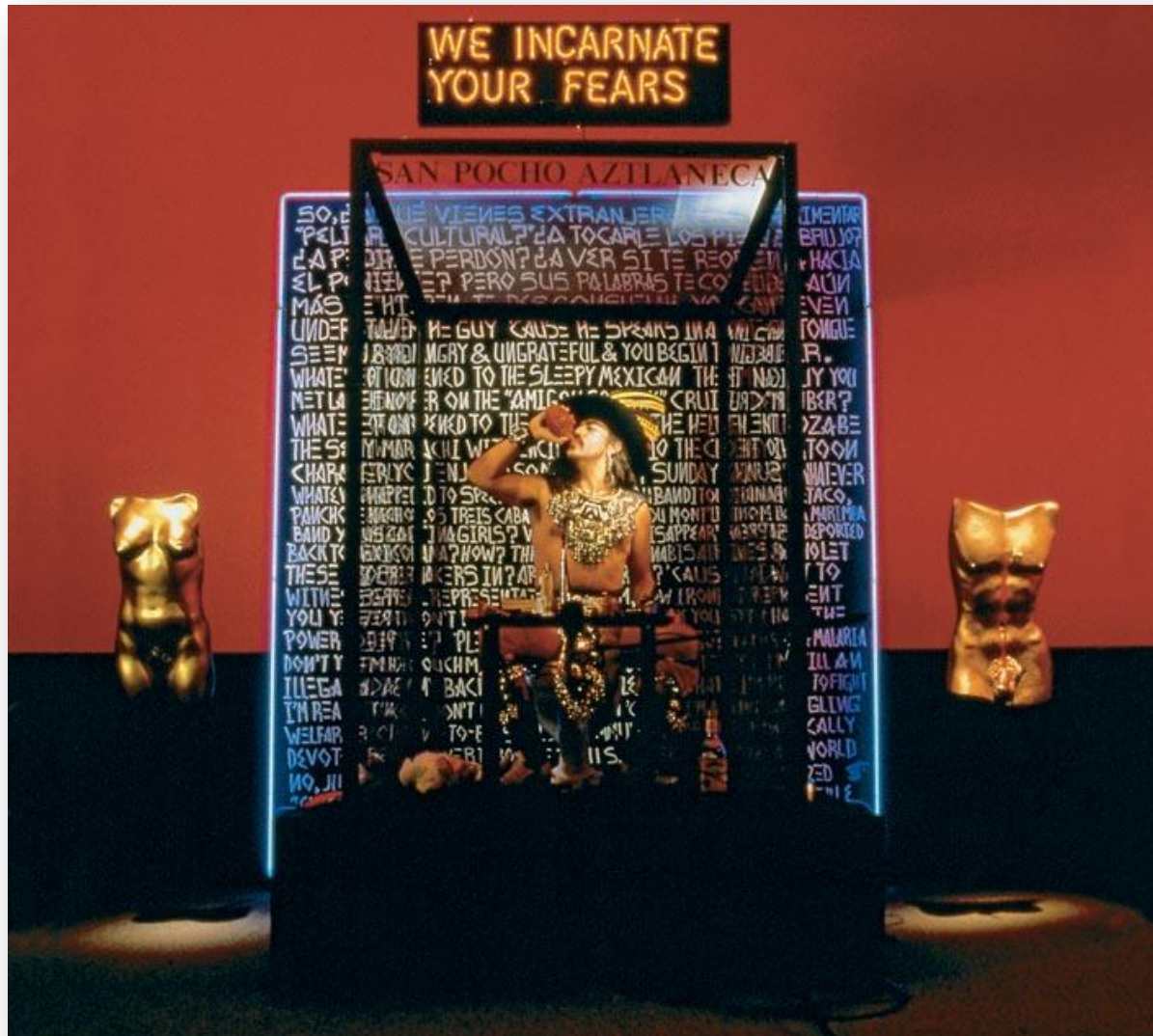
**Date:** 1992

**Source/Museum:** Site-specific performance, London, England.  
Photo: Peter Barker.

**Medium:** n/a

**Size:** n/a

# Public Political Art



**Title:** *The Temple of Confessions*

**Artist:** Guillermo Gómez-Pena and Roberto Sifuentes

**Date:** 1994

**Source/Museum:** Site-specific performance, Detroit Institute of the Arts. Photo: Dirk Bakker.

**Medium:** n/a

**Size:** n/a





**Title:** *Homeless Vehicle in New York City*

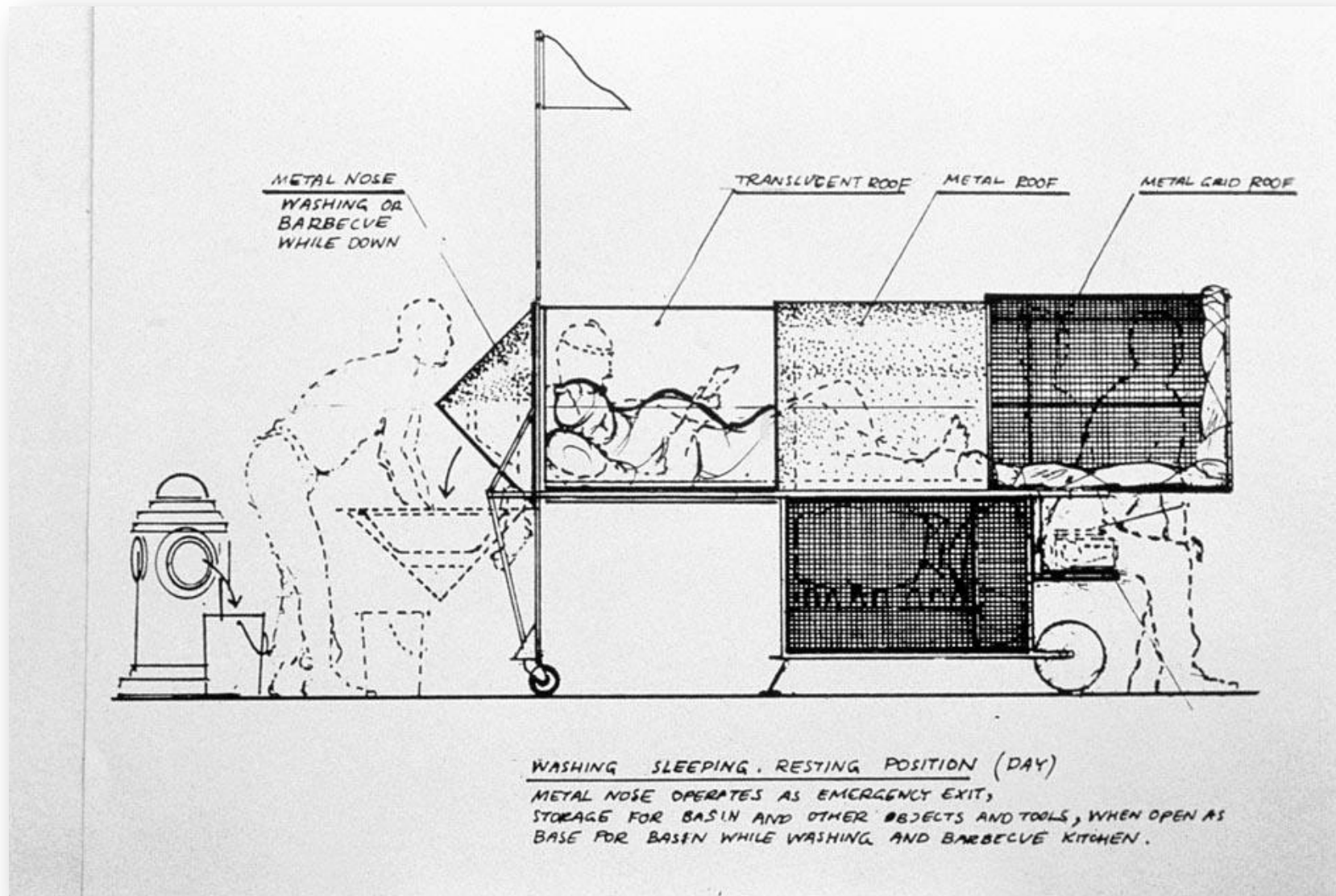
**Artist:** Krzysztof Wodiczko

**Date:** 1988-1989

**Source/Museum:** Courtesy of the Artist and Gallery Lelong, New York.

**Medium:** Color photograph

**Size:** n/a



**Title:** *Homeless Vehicle*. Preliminary drawing showing vehicle in washing, sleeping, and resting position (day)

**Artist:** Krzysztof Wodiczko

**Date:** 1988

**Source/Museum:** Courtesy of the Artist and Gallery Lelong, New York.

**Medium:** n/a

**Size:** n/a





**Title:** *Whisper, the Waves, the Wind*

**Artist:** Suzanne Lacy

**Date:** 1993-1994

**Source/Museum:** Courtesy Suzanne Lacy.

**Medium:** Still photograph of a performance in the Whisper Projects

**Size:** n/a