

12 Globalization and Contemporary Art

Julia Marshall

There is a billboard in my neighborhood. On it is the familiar round blue-and-white striped ATT logo strategically adorned with Mount Fuji, the Eiffel Tower and the Liberty Bell accompanied by the words “ATT works in more places, like Japaridelphia.” When we stop to consider this sign we find a virtual encapsulation of a world. Devoid of geography, this is a zone where time and distance are conflated and compressed by instantaneous connection. It is a transworld territory far removed from physical space. This is, in fact, a corporate vision of our globalized world—simple, accessible, homogenized, unified, and flat. The ATT billboard is significant for its vision of reality in our age of globalization. Moreover, the way the image conveys this reality is equally notable.

This chapter explores both topics: reality in an age of globalization and the ways visual images, especially art, portray that reality or realities. To do this, it provides examples of art and an analysis of the conceptual strategies art uses to generate and convey ideas. The ATT logo provides a springboard for this discussion because of the traits it shares with art as well as the way it differs from it. First, the ATT logo demonstrates so clearly the power of visual imagery to distill and create reality. Second, it employs two basic visual strategies used by artists and designers to do this: juxtaposition of images (collage) and, because the logo resembles the earth, the representation of an idea in terms of something else (metaphor). In this way, it gives us simple direct clues to how meaning is constructed through familiar symbols and visual imagery, clues we can also use to understand art. Third, the ATT image with its vision of reality stands in stark contrast in its message and meaning to those we usually discern from art.

Globalization and Art

What, then, is global reality? Berger (2002), Hopper (2007), Pieterse (2004) and Tomlinson (1999) argue that our globalized world and its dynamics are far

more complex than the one portrayed in the ATT icon or in any corporate logo. In fact, globalization consists of multiple globalizations and creates many different realities. Since globalization affects our lives every day, understanding it is critical for all of us. This is especially true for young people who undoubtedly will be affected by increasing globalization and who have never lived without it. Hopper (2007) argues that to truly understand globalization we need to focus less on broad abstract concepts or generalizations and examine specific instances. This is where art comes in. Art zeroes in on the specifics. It also goes beyond and beneath corporate images/logos because it tells us about the many layers and corners of globalization (the personal and the local), and the side effects of it. Foremost, art emerges from personal experience and thought and provides the perspective of an individual. While corporate logos sell a simple vision, art portrays a complex and lived reality. This is the reality or realities we want our students to penetrate and understand.

The scholarship around globalization is extensive. A few key concepts from the anthropology of globalization are germane to our discussion here of contemporary art. The first is *connectivity*. Tomlinson (1999) describes this phenomenon as *complex connectivity* and argues that it is the critical force behind globalization. Complex connectivity generates collision and fusion; on one hand, it creates cultural homogenization that is heavily American and commercial in flavor and, on the other hand, it incites cultural differentiation and local resistance to it. However, the simple fusion/collision dichotomy is an inadequate explanation of the dynamics of complex connectivity. Pieterse (2004) argues that reality lies somewhere beyond fusion and collision, in *hybridity*—in the dynamics that create forms that maintain elements of the original forms but are distinctly new. He maintains that hybridization is and has always been the primary process of globalization.

Furthermore, Pieterse argues that accelerated hybridity is the creative force behind our age of monumental cultural innovation. Pieterse's notion of hybridity is central to our discussion of contemporary art. It not only characterizes the creative mechanisms that animate and shape global art and the environment that allows it to thrive, it also describes the collaged nature of much of this artwork. Also, contemporary global art addresses hybridity itself. At times it celebrates it but more often it critiques it; cultural differentiation, resistance to global standardization and critical commentary on globalizing forces characterize much contemporary art. Above all, global art helps us to understand the hybridity and complexity of today's world; it is in the images of art (not in corporate visual culture) that the nuances of complex connectivity are mined and revealed.

Glocalization is a key concept directly related to hybridity. Robertson (1992,1995) coined the word to describe the intermixing and interpenetration of global and local phenomena, which involve the imposition of the global onto the local and/or local adaptations of global trends and entities (Hopper, 2007). Glocalization is a factor in contemporary art as well; much of it represents the local or personal adaptation of global trends in art. These global trends include using forms that emerged from Western contemporary art such as installation and performance, the use of non-traditional materials and technology, and employment of devices such as humor, iconoclasm and irony.

Contemporary Art Responds to Globalization

The art discussed in this chapter responds to globalization in three ways. The first is in the content of the work; these artists address and interpret the critical issues and realities that global change and connectivity have generated. In their works, the primary themes of connectivity, polarization (local/global, traditional/new), and accelerated change are brought to life, most often in ancillary themes such as identity, home and mobility, dislocation or migration, difference and similarity, alienation and conformity, war and peace, politics and power. The second response lies in these artists' use of imagery from a common global visual culture. The images can be familiar icons of international commerce, politics or entertainment but often they include (or contrast with) local historical and/or traditional images. The third is in the visual conceptual strategies these artists use to convey their ideas and generate surprise and insight. Their strategies

mimic many of the mechanisms of globalization (collision, fusion and hybridization) identified by Pieterse (2004). They include ironic juxtapositions/collage (collisions), synthesis (fusion), layering, superimposition, re-contextualizing, adaptation and repackaging (hybridization). All of these strategies are common postmodern art practices that contemporary artists use to make meaning (Gude, 2004).

What follows is not a comprehensive recounting of all the images, subjects, and strategies contemporary artists use. It is, however, a condensed description of some important trends in the art world and some artists who work within them. The intention here is to illustrate some of the central themes and strategies of this artwork to make them accessible and useful to teachers and students of contemporary art. The themes are many but the strategies remain somewhat simple (strategies so simple we can see them in corporate logos). Therefore, this discussion is organized according to conceptual visual strategies. It is by no means meant to reduce these strategies to formulas. It should be remembered that globalization is a complex topic and art does not make ideas simple; it makes them more complex. Ironically, it often does this in deceptively simple ways.

Artists and their Conceptual Strategies

Fusion: Takashi Murakami

In globalization theory, fusion is understood as blending. This involves crossing boundaries and glossing over differences (Hopper, 2007). In art, fusing is a strategy of blending art forms and ideas and crossing borders. Often this involves combining art and popular visual culture and/or merging art with commerce. This strategy animates the work of Japanese artist Takashi Murakami. Indeed, Murakami takes fusion to new heights; his work grows out of a rich matrix of Tokyo pop culture (*Otaku* subculture images and *anime*), pornography, American Pop Art (Warhol), science fiction (particularly robots and technology), and Japanese traditional art (the manga of Katsushika Hokusai) (Hebdige, 2007). The most prominent of these influences is Japanese popular culture. Murakami takes the style and flavor of pop-culture images, which teeter on the supremely mundane (like cartoon mushrooms, round-faced daisies and bunnies, wide-open eyes with flowing eyelashes, and wide-eyed, hyper-sexualized manga girls), and either blows them up into monumental objects or repeats them endlessly in patterns like wallpaper. He also invents his own characters. Perhaps his most famous is *DOB*, a post-manga spoof of Mickey Mouse, who Murakami



Figure 1

Takashi Murakami, *DOB in the Strange Forest* (1999)
FRP Resin, fiber glass and acrylic
1520 x 3040 mm
(12 elements)
©1999 Takashi Murakami/Kaikai Co., Ltd.
All Rights Reserved.
Permission granted by the artist.

reincarnates in multiples, prints, paintings and inflatables with each avatar becoming ever more sinister (See Figure 1). Hebdige, (2007) describes Murakami's figures and style as "sado-cute". This "sado-cute" style has infiltrated the art world. While highbrow aesthetics might condemn the "cutesy", cartoony, kitschy and common, Murakami has lifted them out of lowbrow culture and given them acceptability in art (Hebdige, 2007).

Crossing the divide between contemporary culture and art is one part of Murakami's approach; another is blending art with commerce. Many artists have made this leap, but Murakami does it with particular flair, audacity, and relevance. He understands his art as a business and an industry and he revels in the corporate-style branding of his works. This shows in his marketing of his signature figurines, posters and other collectables, which are produced in his three factories. His 2003 collaboration with Louis Vuitton exemplifies his merging of art and consumerism. His rainbow-colored adaptations of the famous "LV" patterns were exhibited as paintings, further blurring the line between art and fashion design. An example of this is *Eye Love Monogram* (2003) (Siegel, 2005). The subsequent marketing of Murakami/Vuitton line of handbags in Murakami's first major US retrospective, *c. Murakami* (2007) at the Museum of Contemporary Art in Los Angeles is another case in point (Hebdige, 2007).

So what is Murakami up to? On the surface, the "sado-cute" style, the cartoon pop culture figures, the mass-production and marketing may look like

a wholesale acceptance of global (read American) culture. On the contrary, Murakami is fighting back against it. In the many manifestos that accompany his exhibitions, he has voiced his intent to redeem Japan, to cast off the humiliation inflicted on it after World War II, and challenge American cultural hegemony (Schimmel, 2007). His is an effort to celebrate and promote Japanese culture, and to infiltrate the world. Murakami's work, therefore, is an act of differentiation and resistance and, because its forms and styles are so popular globally beyond the art world, it is a case of what Berger (2002) calls *alternative globalization*—the global spread of forms from sources outside Western culture.

Layering: Saira Wasim

Another strategy for addressing globalization is *layering*. This usually involves using a traditional form or style to tell a contemporary story. In *layering*, the genre or style is a critical *productive* factor; it generates meaning. For a style or genre to be productive, it must have cultural resonance; it must evoke a host of values, behaviors and concepts. It also must be recognized, understood and powerful. Often this means stylization and use of familiar icons. Contemporary artists who use this strategy often come from places with strong iconic traditions that they can naturally use. Rather than adhere to tradition, these artists harness the depth and power of these traditions and use their visual tropes as tools to zero in on contemporary issues. This strategy packs a punch.

Artist Saira Wasim is one such artist. She is a keen observer of global politics, especially as they play out in her native Pakistan and its volatile neighborhood. Wasim has lots to say and she does it by mixing biting wit with visual opulence. In her *New World Order* (2006) (see Figure 2), Wasim depicts George W. Bush, Hamid Karzai, Tony Blair, and Pervez Musharraf perched gleefully on or around a globe. Musharraf sits like a ventriloquist's puppet on Bush's lap while his 'boss' waves to the world and the Blair-Karzai twins are all smiles. In another painting, *Mission Accomplished* (2004), Wasim depicts Bush and his cohorts frolicking with bow and arrow across Asia on the back of a cow. In these depictions, Wasim takes issue with the pacts and exploits that shape the post 9/11 Muslim world. To amplify her perspective on these players, Wasim takes their images from contemporary media and depicts them in the traditional Indian miniature style of the Mughal Dynasty (1526-1857) (Ali, 2006). In doing so, Wasim, dips into the rich store of meaning that this style and genre possess, thus connecting



the hubris, exploits, and follies of today's rulers to that of past royals. This layering of contemporary content onto an historical style becomes Wasim's finely honed instrument of satire and irony as she cuts her protagonists down to size and 'miniaturizes' them. The effect is augmented ironically by the delicacy, intricacy and sheer beauty the miniature style brings to these images. The result is an exquisite political cartoon with disquieting overtones. Wasim's work demonstrates how style and genre are inextricable from content and how critical both are to meaning. Secondly, her work is a clear example of placing the contemporary and international into a historical and local frame—a frame that a global art audience can decipher and understand.

Employing the Meaning of Materials: Wang Jin and Do-Ho Suh

When some sculptors discarded bronze, marble and wood in favor of modern materials, they found a new vehicle for conveying meaning: the material itself. The medium became an integral part of the message. Some contemporary artists make exceptional use of this



idea. They choose materials that not only have an aesthetic presence but also have meaning or resonance in themselves. Two materials come to mind that have a universally recognized character, meaning, and sensory qualities and are, therefore, common mediums for manifesting ideas connected to globalization. One material is plastic because it is new, and the other is silk, because it is old.

Plastic. No other material evokes the contemporary and new quite like plastic. It speaks of many factors in contemporary life—technology, artificiality, the commonplace and the mass-produced. We saw this in the work of Takahashi Murakami. However, plastic has other associations. On one hand, it conjures the concept of permanence; plastic does not degrade. On the other hand, plastic acts as a metaphor for impermanence, instability and things we discard. Perhaps that is why artists often use it to embody their ideas about contemporary life and its tensions between permanence and tradition, immutability and change.

One such artist is Wang Jin. Wang's *A Chinese Dream* (1997) (see Figure 3) is a set of Chinese opera costumes. The costumes are a potent symbol

Figure 2

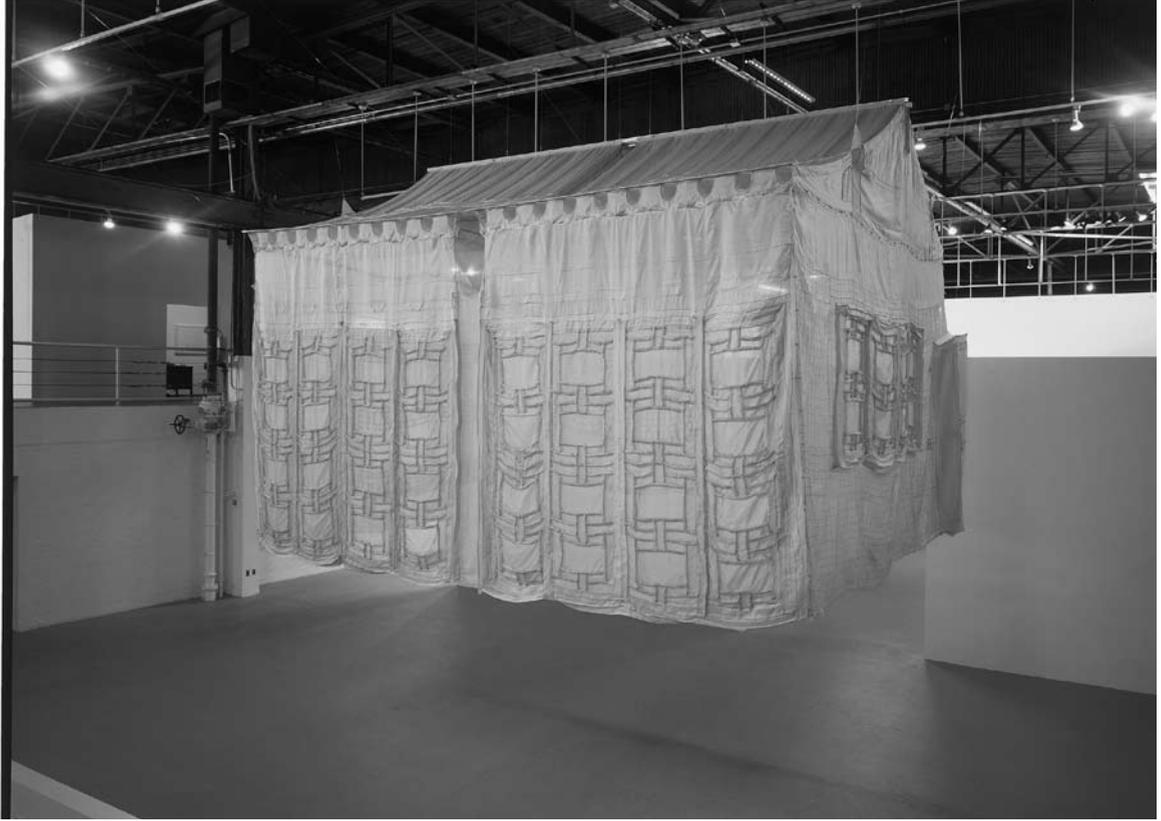
Left: Saira Wasim, *New World Order* (2006). Courtesy of the artist.

Figure 3

Right: Wang Jin, *A Chinese Dream* (1997). Courtesy of the artist and Pekinfinearts Gallery, Beijing.

Figure 4

Do Ho Suh, *Seoul Home/LA Home/New York Home/Baltimore Home/Seattle Home* (1999), Museum of Contemporary Art, Los Angeles. Purchased with funds provided by an anonymous donor and a gift of the artist. Courtesy of the artist and Lehmann Maupin Gallery.



of Chinese civilization; the opera is a venerated art form—a jewel of Chinese culture. Instead of the colorful embroidered silk of which these costumes are usually constructed, Wang reinterprets them in translucent plastic. The translucency of Wang’s costumes gives this highly stylized ornate attire an ephemeral quality; they have the feeling of a gauzy dream or memory. However, for Wang this dream is a nightmare brought on by the onslaught of global tourism and its catering to Western tastes, which he sees as bastardizing genuine Chinese culture and making it inauthentic. Wang’s perspective is reflected in his choice of such an artificial material as plastic. For him, replacing the authentic silk of the original costumes with clear embroidered plastic creates the perfect materials-based metaphor for an artificial spectacle that is now the Chinese culture that most outsiders see (Hung, 1999).

Silk. Silk, on the other hand, is a natural material with ancient roots. For his *Seoul Home/LA Home/New York Home/Baltimore Home/Seattle Home* (1999) (see Figure 4), Korean-American artist Do Ho Suh created an exact replica of his traditional Korean home in Seoul. For this he chose translucent silk, an airy, milky fabric with deep cultural resonance and practical versatility. Because his *Home* is translucent (like Wang’s costumes) it alludes to memory and dreams. Here the memories and dreams are of home in Korea. However, the artist does not dwell in nostalgia and homesickness; he takes his home with him and this transportability of home is the subject of this piece. Silk is the perfect medium for this message as it makes for a ‘tent’ that is easily rolled up, packed away and

transported. Suh also made a replica in silk of his New York apartment. These ‘tents’ are apt metaphors for the life and spirit of the new global nomadic set, the artists who live with a lingering sense of displacement, detachment and freedom because they are always in transit. The artist elaborates on this idea. He finds that his displacement gives him the creative space and critical distance to see things clearly and make the art that conveys his vision (Suh, 2003). This detachment seems to work. Do Ho Suh is a consummate observer. He is also a master at distilling his observations into simple statements of great import, power and transcendent beauty. Coupling the physical presence of a material with its metaphorical meanings is one of his most potent strategies.

**Tapping the Global Image Bank:
Marian Heyerdahl**

Easy universal tourism, artist mobility (grants and residencies), and the explosion of information technologies (books, the Internet, movies) have made images from all cultural traditions part of a global visual cultural experience and, therefore, part of our shared human ‘image bank.’ Therefore, artists now have a rich storehouse of visual imagery (and the meanings associated with them) with which to construct and convey their ideas. Also, artists now can reach a global audience and capitalize on an image’s original cultural meanings and any new meanings it may have acquired in this globalized environment. The expansion of imagery has also expanded artists’ thinking—allowing them to see their concepts in new ways.



eyes) and different hand positions (praying, hiding in sleeves, out-stretched in offering).

Because the original Xian figures embody warlike masculinity, invincibility and power, they are the perfect foil and medium for Heyerdahl's contrasting message—the suffering and inner strength of women in times of war (Terkaoui, Reder, McHugh, Coe, & Craig, 2007). However, the original figures are legendary not only as icons of a past era and exemplars

of masculine power, but also as icons of contemporary Chinese culture with its growing global presence and marketability. The Xian *Terracotta Army* is one of the biggest tourist spectacles in the world. Reproductions of the figures are common and they often border on kitsch. Although the associations with contemporary China, tourism, and souvenirs tend to overshadow the original significance of these figures, Heyerdahl's women benefit from this notoriety; we all recognize the warriors. The power of Heyerdahl's work, however, lies in her restoration of the original meaning of these figures and the way she uses that meaning to make her statement.

Figure 5

Top: Marian Heyerdahl, *The Terracotta Women's Project* (2006). Courtesy of the Artist.



Figure 6

Bottom: Sui Jianguo, *Dying Slave* (1998). Courtesy of the artist and the Red Gate Gallery, Beijing.

We find a clear example of this strategy in the work of Norwegian artist, Marian Heyerdahl. In *The Terracotta Women's Project* (2006) (see Figure 5), Heyerdahl presents 57 life-size female versions of the famous Han Dynasty warriors of Xian, China known as *The Terracotta Army*. At first glance, these figures seem very similar to the heroic warrior figures they mimic; they are of the same size and material (ceramic) with similar dress, facial features and hair designs. However these new figures are female and each figure is different; they have various expressions (some are crying, some screaming, some with closed

Collage of Cultural Icons: Sui Jianguo, Yinka Shonbare, and Jean-Ulrick Desert

Collage involves the juxtaposition of two powerful iconic images. The positioning of these icons creates an ironic collision of imagery that conveys a new concept, which does not exist in either of the individual icons alone. In the artwork discussed here, the icons come from contrasting cultures—East and West. The work of Chinese artist Sui Jianguo employs this strategy. In his *Dying Slave* (1998) (see Figure 6), Sui clothes a classical icon from Western art history, Michelangelo's original *Dying Slave*, in iconic clothing of China—a Mao uniform. In a simple juxtaposition, Sui makes his point: the Mao uniform is a slave shackle. Equally important, Sui conflates the classicism of Western European culture with Mao, thus implying that the aesthetics and icons of Maoism are the new classical forms of China (Kelley, 2005). Sui Jianguo's work fits in with our theme of globalization in this

way: he uses images from Western art that are part of a global visual vocabulary, thus making a statement that is discernable to a global audience. It is critical to his message that the images he uses are cross-cultural and resonate with cultural and historical significance. The collision between these two loaded icons delivers the new meaning. Another reading of this piece delivers a related message. The slave could represent a Westernized China enslaved in a communist straight-jacket or perhaps a straightjacket of history. This looks to be Sui's comment on the new Westernized capitalistic spirit of China imprisoned in Maoism—his take on Mao-dernization.

Anglo-Nigerian artist, Yinka Shonibare uses the collage strategy too, juxtaposing cultural icons to great effect in his installations. His primary icon is *wax print* fabric, a brightly colored cloth printed with various patterns and images, which is popular among African women. This cloth signifies African identity; to wear this cloth is to announce that one is authentically African (Diawara, 2004). Shonibare picks up on the notion that in Africa clothes express identity. He collages this iconic wax print cloth to non-African icons. One such icon is Victorian fashion. He makes Victorian-style costumes out of wax print fabric and displays his crossbred attire on headless mannequins. These figures are often arranged in groupings

that suggest power relationships. It is apparent in these installations that Shonibare is addressing colonialism; Victorian costumes are emblematic of colonial rule. For Shonibare, colonialism is a dialogue (although uneven); each party puts its stamp on the other. Addressing colonialism sets the stage for Shonibare's primary subject: stereotypes in a contemporary postcolonial world. For Shonibare, stereotypes do not hold; nothing is quite as simple as it seems. The wax print fabric exemplifies this complexity. It has come to signify authentic Africa but it is made in Holland. The icon itself has a hybrid heritage. In drawing on this fact, Shonibare zeros in on a universal truth: there are no pure cultural products or identities today.

Shonibare takes collage of iconic images and forms a step further in his re-creation of renowned paintings from Western art history. One such painting is Thomas Gainsborough's *Mr. and Mrs. Andrews* (1750), which Shonibare restages in *Mr. and Mrs. Andrews Without Their Heads* (1998). Here Shonibare replaces the rigidly upright inhabitants of the English countryside portrayed in the original painting with his wax cloth-dressed mannequins. Shonibare's hybridized figures have entered a foreign, once unattainable world. Another painting mimicked by Shonibare is Jean-Honore Fragonard's 18th-century genre painting, *The Swing*. Shonibare's restaging of this work in

Figure 7

Yinka Shonibare,
*The Swing (after
Fragonard)* (2001),
Courtesy of The
Stephen Friedman
Gallery and The Tate
Gallery, London.



The Swing (2001) (see Figure 7), with its buoyant central figure blithely floating through the air, also places a hybridized figure in an old iconic Western frame. This framing suggests that an African-diasporic identity can defy the gravity of racial and cultural stereotypes to play in a Western postcolonial world (Diawara, 2004). In both works, the conveyance of Shonibare's message about the fluidity of identity today depends on the viewer recognizing the referenced paintings and the social worlds they depict. This recognition sets the stage for the collision of images and the resultant expression of Shonibare's ideas. It also generates irony and humor.

Other striking examples of collage of cultural icons occur in the work of Jean-Ulrick Desert. Born and raised in Haiti and of African descent but now living in Berlin and New York, Desert lives a bi-cultural life and this gives him a special perspective on living between cultures. Ironic juxtapositions of icons serve his message of collision and tension well. In a series of performances in which he donned a traditional German outfit, complete with a feathered cap and lederhosen, and strolled the streets of German cities, Desert juxtaposed the symbolic uniform of German identity with himself (an iconic figure) to challenge the notion of German homogeneity. This work bears a strong resemblance to Shonibare's installations

in which apparel acts as an emblem of national and cultural identity, and entrenched habits of mind are challenged through the juxtaposition of icons.

Iconic juxtapositions that involve attire are equally effective in Desert's *The Burqa Project: On the Borders of My Dreams I Encountered My Double's Ghost* (2001) (see Figure 8). In it are four figures wearing burqas, the traditional head-to-toe garb of Muslim women. This iconic dress of the East collides with icons of the West; each Burqa is made out of a flag from a Western power (Germany, France, the USA and the UK). Here Desert comments on the clash of cultures and the complex relationship between the West and the Arab world, which he observes as a citizen of the world (Ramirez, 2007).

In the Art Classroom

It is important that our students understand two things: globalization and art. As for learning about art, the artwork discussed here is particularly educative. The first lesson it provides concerns iconic images. In this work, icons are central and critical to the artworks' meanings. The prominence of icons provides opportunities for students to examine how iconic images evoke associations and have meanings that stretch way beyond their visible form. This is especially critical knowledge in a world where many



Figure 8

Jean-Ulrick Desert, *The Burqa Project: On the Borders of My Dreams I Encountered My Double's Ghost* (2001), Courtesy of the artist.

images are universally used, recognized and understood, and where some images can carry ideological weight and incite strong reactions.

Using icons is one central strategy of art; connecting them to other visible forms (images, materials or style) is another. As we have seen in the artwork discussed here, connection making, whether it comes in the form of collage, layering, combining or metaphor, generates new meanings by reframing or reinterpreting existing images. The artwork examined here could be especially useful in studying these strategies because it makes these devices visible and accessible. This accessibility can help students understand how connective strategies trigger ideas and catalyze critical insights. If students grasp the dual message about icons and connective strategies they can use this knowledge to inform and shape their own artwork.

In regard to globalization, Mansilla and Gardner (2007) contend that to fully grasp the dynamics and impacts of globalization, students need to go beyond absorbing information to developing *global consciousness*, which they define as, “a mindful way of *being* in the world” (p. 48). Mansilla and Gardner see global consciousness as the ability to place oneself and one’s life within the context of the entire planet—to see things globally. As we have gleaned from the examples discussed above, contemporary art that addresses global realities provides fresh insights into the world and how others perceive and live in it. This art, therefore, can be a powerful tool for seeing issues from others’ perspectives, thinking more deeply and diversely about planetary concerns, and for fostering the global consciousness Mansilla and Gardner encourage.

There are also insights into global consciousness to be gleaned from the lives of the artists discussed here. As players in the international art world, these artists are highly transient and their transnational lives give them first hand experience of dislocation and change as well as unusual vantage points on culture and humanity. All of them are scholars in their own right, steeped in their own traditions and aware of global trends. They also enjoy the freedom that art affords. Art is a domain with open structures and no borders and it thrives on critiquing orthodoxies and breaking rules. These artists are respondents to and critics of culture but also creators of culture. All of them contribute to the global conversation: they raise questions, make observations and bequeath images to our collective visual vocabulary. In the work they

make and the lives they lead, they show us how ambitious, thoughtful artists can be proactive, how they can personally influence or change culture. It is important for students to see that this can be done and how it is done. For these reasons, the artists presented here offer good role models for our students as *beings in the world* with the sensitivities, wisdom, knowledge and vantage points that can lead to global consciousness. Reading their images, learning from their strategies, following their examples, these are some ways to achieve this.

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