ENDURING UNDERSTANDING 10-1. Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.

- **Essential Knowledge 10-1a.** Hierarchies of materials, tools, function, artistic training, style, and presentation are challenged. Questions about how art is defined, valued, and presented are provoked by ephemeral digital works, video-captured performances, graffiti artists, online museums and galleries, declines in (but preservation of) natural materials and traditional skills, predominance of disposable material cultures, and the digital divide — access or lack of access to digital technology.

- **Essential Knowledge 10-1b.** Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes, which include existential investigations, sociopolitical critiques, as well as reflections on the natural world, art’s history, popular and traditional cultures, and technological innovation.

- **Essential Knowledge 10-1c.** Artists frequently use appropriation and “mashups” to devalue or revalue culturally sacred objects, and to negate or support expectations of artworks based on regional, cultural, and chronological associations. Intended meanings are often open-ended and subject to multiple interpretations.

- **Essential Knowledge 10-1d.** The iconic building becomes a sought-after trademark for cities. Computer-aided design impacts the diversity of innovative architectural forms, which tend toward the aspirational and the visionary.

ENDURING UNDERSTANDING 10-2. In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.

- **Essential Knowledge 10-2a.** Art history surveys have traditionally offered less attention to art made from 1980 to the present. While such surveys often presented contemporary art as largely a European and American phenomenon, today, contemporary art produced by artists of Africa, Asia, Oceania, and the First Nations is receiving the same, if not more, attention than work produced in Europe and the Americas.

- **Essential Knowledge 10-2b.** The waning of colonialism, inaugurated by independence movements, shifts in the balance of power with the collapse of Communism in Eastern Europe and the rise of China, and the development of widespread communication networks such as the Internet have all contributed to representations of the world that are global and interconnected rather than Eurocentric.
Essential Knowledge 10-2c. The art world has expanded and become more inclusive since the 1960s, as artists of all nationalities, ethnicities, and sexual preferences, as well as female artists, have challenged the traditional privileged place of white, heterosexual men in art history. This activism has been supported by theories (e.g., deconstructionist, feminist, poststructuralist, and queer) that critique perspectives on history and culture that claim universality but are in fact exclusionary.

Essential Knowledge 10-2d. The worldwide proliferation of contemporary art museums, galleries, biennials and triennials, exhibitions, and print and digital publications has created numerous, diverse venues for the presentation and evaluation of art in today's world.
Image Set


![The Gates](image1.png)

*The Gates*
© Chip East/Reuters/Corbis

![The Gates](image2.png)

*The Gates*
© Panoramic Images/Getty Images


![Vietnam Veterans Memorial](image3.png)

*Vietnam Veterans Memorial*
© James F. East/Corbis

![Detail](image4.png)

*Detail*
© Ian Dagnall/Alamy

![Horn Players](image)

*Horn Players*
Photography © Douglas M. Parker Studio, Los Angeles
© The Estate of the Artist/ADAGP, Paris/ARS New York 2013


![Summer Trees](image)

*Summer Trees*
© The Trustees of the British Museum

228. **Androgyne III.** Magdalena Abakanowicz. 1985 C.E. Burlap, resin, wood, nails, and string.

![Androgyne III](image)

*Androgyne III*


![A Book from the Sky](image)

*A Book from the Sky*
Used by Permission

*Pink Panther*
Permission of the Artist © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY

231. **Untitled (#228), from the History Portraits series.** Cindy Sherman. 1990 C.E. Photograph.

*Untitled (#228)*
Courtesy of the Artist and Metro Pictures

232. **Dancing at the Louvre, from the series The French Collection, Part I; #1.** Faith Ringgold. 1991 C.E. Acrylic on canvas, tie-dyed, pieced fabric border.

*Dancing at the Louvre, from the series The French Collection, Part I; #1*
Faith Ringgold © 1991

233. **Trade (Gifts for Trading Land with White People).** Jaune Quick-to-See Smith. 1992 C.E. Oil and mixed media on canvas.

*Trade (Gifts for Trading Land with White People)*
Courtesy of Jaune Quick-to-See Smith (Member of the Salish Kootenai Nation, Montana) and the Accola Griefen Gallery, NY


![Electronic Superhighway](image1)

**Electronic Superhighway**

Photo © Smithsonian American Art Museum, Washington, DC/Art Resource, NY


![The Crossing](image2)

**The Crossing**

Photo © Kira Perov


![Guggenheim Museum Bilbao](image3)

**Guggenheim Museum Bilbao**

© Rolf Haid/dpa/Corbis

© Jacques Pavlovsky/Bygma/CORBIS

242. **Lying with the Wolf.** Kiki Smith. 2001 C.E. Ink and pencil on paper.

244. **The Swing (after Fragonard)**. Yinka Shonibare. 2001 C.E. Mixed-media installation.

The Swing (after Fragonard)
© 2013 Tate, London

245. **Old Man's Cloth**. El Anatsui. 2003 C.E. Aluminum and copper wire.

Old Man's Cloth
© Samuel P. Harn Museum of Art, University of Florida, Gainesville/Museum purchase with funds from friends of the Harn Museum

246. **Stadia II**. Julie Mehretu. 2004 C.E. Ink and acrylic on canvas.

Stadia II


Preying Mantra
© Gladstone Gallery, New York and Brussels

![Shibboleth](image1)

*Shibboleth* © Luke Macgregor/Reuters/Corbis


![MAXXI National Museum of XXI Century Arts](image2)

**MAXXI National Museum of XXI Century Arts** © Atlantide Photovideo/Corbis

© Alessandro Di Meo/epa/Corbis
Sculpted and painted porcelain.

*Kui Hua Zi*

© Oliver Strewe/Getty Images
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