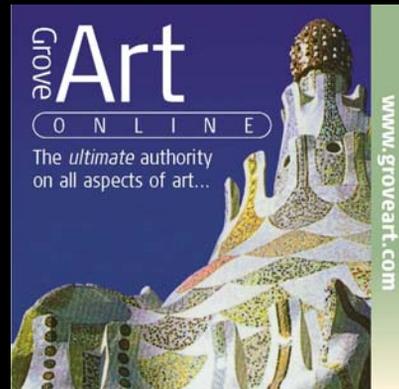


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388 Africa, §VII, 4(II)(a): Guinea Coast: Cultural traditions



124. Sept male figure sculpture, with two smaller figures and infants on back, wood, h. 122 cm, 16th century (Oxford, Oxford University, Pitt Rivers Museum, 1934.24.2)

responsible for the formation of new kingdoms throughout the area and probably brought with them many continuing cultural conventions, including ironworking, strip-weaving, the ritual motif of the python and the bases of several ceremonial societies including the Pom.

(b) *Kingdom of Asante*. Further along the coast to the east, many smaller kingdoms rose and fell, but the most important political movement was the development of the great kingdom of the Asante on the Gold Coast (now Ghana). Having gained control of central Ghana in the 16th century, the Asante began a programme of expansion, beginning dramatically with the establishment of their capital at Kumasi under the leadership of the legendary Osei Tutu (c. 1697–1731). In the 17th century Tutu became the first Asantehene (king), when, it was said, the magnificent Golden Stool miraculously descended from heaven to rest on his knees (see ASANTE AND RELATED PEOPLES, fig. 1). The stool had long been an Akan symbol for the *manse* (spirit) of its owner, and the Golden Stool represented the divine right of the line of the Asantehene and the spirit of the whole nation, the prosperity of which

depended on its ritual 'feeding' and care. It was exhibited at coronations, exclusive receptions and certain national festivals. Each Asantehene had his own personal, gold-plated stool, which occupied a chair at his side on state occasions. The queen mother and the chief also owned a gold or silver-plated stool, and the most important officials had stools carved with supports in the form of a leopard or elephant, expressing the king's power, with abstract, openwork designs. When an important person died, his stool was blackened and placed in a shrine to be the focus of ancestral ritual.

The regalia of the Asante court, and, to a varying extent, the Akan court in general, included carved serpents and sword hilts, plated in gold and carried by the royal staff on state occasions to indicate their official positions (see fig. 125). The most elaborate of the regalia was held by the king's spokesman. The tradition may owe something to the silver- and gold-headed canes distributed by Europeans in the late 17th century and the 18th but is most likely to be a syncretization of foreign and indigenous sources. By the mid-20th century serpents became elaborately ornamented with images of mooses and horns, elephants and leopards and with motifs derived from traditional Akan proverbs. Other important royal regalia included huge umbrellas topped with finials resembling the serpents, caps with gold and silver ornaments, intricately designed containers for gold dust and brilliantly coloured cloths made from strip-woven cotton and silk.



125. Asantehene Osei Tutu II with sword bearers and other attendants. From a photograph by Frank Rowland, 1971

normally applied to the front (inside) of the panel but can occasionally also be applied to the back (outside) in order to obtain a more three-dimensional effect. Silver-stain is always applied to the back of the panel.

Other modern methods of obtaining varied surface patterns include sand-blasting, placing together two layers of differently coloured or painted glass within one leaded lead frame and the fusing together of two differently coloured pieces in the kiln.

3. FIRING. After the separate pieces of glass have been painted, they have to be heated in a kiln so that the applied paint melts and fuses with the surface of the glass. Medieval kilns were heated by wood and took a long time to reach the required temperature; modern kilns are more easily controlled by gas or electricity. There are two main types, a one-chamber kiln (closed), in which the glass is placed cold, heated to the right temperature and then annealed, and a three-chamber kiln (open), with separate sections for pre-heating, firing and annealing.

The pieces of glass are placed flat on an iron tray, resting on powdered plaster of Paris to prevent movement and to absorb any surplus moisture; the tray is then placed on a rack in the kiln (see fig. 1). The temperature depends on the type of glass and the amount of paint used; around 650° C is required for a short period in an open kiln and 450° C for a longer period in a closed kiln. Many separate firings may be required in the production of a large window, and some pieces may need to be fired several times, with subsequent stages of repainting in between. Silver-stain requires a lower firing temperature than paint; when both techniques are used on the same panel, the staining will be done after the paint has been fired. Correct temperatures and the necessary time for the heating and cooling processes are essential, and there must be no draughts, otherwise the firing will be uneven or the glass may crack or melt.

6. GLAZING. This process has hardly changed since medieval times. After the final firing, the pieces of glass are assembled for glazing; the stage is often carried out by a skilled lead-glazier rather than the designer. The separate pieces of glass in a window are held in place by strips of lead, known as cames (Lat. *calamus* 'reed'). These have an H-shaped cross section into which two adjacent panels can be slotted. Lead is used because it is waterproof and durable yet sufficiently flexible to be moulded into place around the glass; it has to be stretched to even out any twists and to strengthen it before use.

For assembling a right-angled wooden frame is placed on the glazing bench with the cut-line diagram underneath. Two wider strips of lead, which will form the outer border of the panel, are placed within the frame and cut diagonally to join in a mitred corner; lead is easily cut with a wide-edged cutting knife. The first pieces of glass is slotted into the corner and framed by another strip of lead, which is then temporarily held in place by further 'nails' (see fig. 2). The adjacent panels are added consecutively by being slotted into the grooves in the lead and in turn framed by lead. When the whole panel has been assembled and edged by the wider cames, the lead joints are rubbed with yellow



1. Stained glass production: placing the glass in the kiln before firing at the Laine Studio, Leven, near Chertsey, France, 1976.

and soldered together by a gas-fired or electric soldering-iron; in medieval times the iron was simply heated in the furnace. After one side has been soldered the same process is repeated on the reverse. In order to stabilise and waterproof the completed panel, it is rubbed with a cement mixture made of linseed oil, plaster of Paris, powdered red lead and longbricks, which fills any gaps between the glass and lead. When this has dried, the



2. Stained glass production: assembling and leading a panel for glazing at the Laine Studio, Leven, near Chertsey, France, 1976.

288 Rubens, Peter Paul, §1, 1: Formative years, before 1600

died in 1591, while the drawings after Stimmer (e.g. Paris, Louvre; and Rotterdam, Mus. Boymans-van Beuningen) date from a 1596-7. Rubens also made early study drawings after Jusef Amman, Hans Wolder and Hendrick Goltzius, among others. The copies after Stimmer, in particular, show his interest in the depiction of gesture and expression; these models were surrogate for Classical and Italian art, which at that time he knew only imperfectly through the prints of Mantegna and Marcantonio Raimondi.

In 1598 Rubens became a master painter in the Antwerp Guild of St Luke, after missing successively under Tobias Verhaecht (a distant relative), Adams van Noort and Ono van Veen. The latter, one of the most influential artists in Antwerp at the end of the 16th century, greatly influenced Rubens's development as a painter, not only stylistically but above all by his humanistic learning. Apart from collaboration with van Veen, which lasted until May 1600, when Rubens left for Italy (no doubt at his master's suggestion), Rubens seems to have executed a few fairly small history paintings on his own account; these were strongly influenced by van Veen and may have been intended for the open market. The biography of Rubens by his nephew Philip confirms that his earliest work was somewhat in the style of van Veen, as is also apparent from the few works that have been ascribed to Rubens from this period (1598-1600), such as the *Adam and Eve* (Antwerp, Rubenshuis; see fig. 1) and the *Bank of the Ameyque* (Pordam, Schloss Sarmowitz). The classical treatment of the figures is akin to van Veen's ideal but

shows a better understanding of anatomy. The composition of the *Adam and Eve* is largely borrowed from an engraving by Marcantonio Raimondi after Raphael. The *Bank of the Ameyque* depicts small figures in a landscape by Jan Boulogne the elder; here Rubens followed the old Netherlandish tradition of landscapes with figures, as he probably also did in a *Paradise* (unnamed; recorded in 1642 as the joint work of Rubens, van Veen and Jan Boulogne). In a class by itself is the signed and dated *Portrait of a Scholar* (1597; New York, Met.), in this work, dating from before his masterhood, Rubens still followed the example of van Veen's portraits, in which there is little sense of space, but the treatment of the hands demonstrates Rubens's ability to give new life to a moulded type. Such works as he painted on his own account must in any case have been only occasional: from c. 1594 he probably spent most of his time in van Veen's studio, first as a pupil, later (from 1598 onwards) as an assistant.

2. VISIT TO ITALY AND SPAIN, 1600-08. Rubens's employer and patron in Italy was the Duke of Mantua, Vincenzo Gonzaga. It is possible that he owed the post to van Veen, who was court painter to Archduke Albert and Isabella, joint governors of Flanders, to whom Vincenzo paid a visit in Brussels in 1599. The small duchy of Mantua was renowned as an art centre. From the late 15th century it had been a home of Renaissance and humanistic culture, inspiring some of the best work of such painters as Mantegna, Giovanni Bellini, Titian, Giulio Romano, Correggio and Tintoretto; moreover, the Gonzaga collection of pictures was unrivalled. Rubens seems chiefly to have painted portraits of the ducal family, although, according to a letter of 1605, he did not find this especially rewarding. He also copied many of the famous Renaissance paintings in the Duke's collection, and it is likely that he studied many of the monumental works of Titian, Tintoretto and Veronese in the churches and palaces of nearby Venice. This was of great value to his own creative talent, which, as he himself wrote, was 'more trained to the creation of large works than little curiosities'.

Vincenzo Gonzaga, who was busy waging war in Croatia, left Rubens fairly free to travel and to accept work from other patrons. In 1602 Rubens was in Rome, where he painted three pictures for Santa Croce in Gerusalemme, commissioned by Archduke Albert: *St Helena Discovering the True Cross*, which was flanked by the *Making of Christ's Shroud* (Cathedral) and the *Raising of the Cross* (later, a copy, Gesù Cathedral). These works are an early indication of one of Rubens's outstanding characteristics, his amazing power of artistic adaptation. Once in Italy, he immediately conformed to the requirements of the Grand Manner, which in Mantua and the neighbouring Veneto was still wholly under the influence of late 16th-century Venetian painting and which was typified by lively compositions with strong emotional effects and a pronounced sense of space, together with an equally dramatic use of light and colour. The last work of Titian was of great importance in this respect; still more so was that of Tintoretto and his followers, including Palma Giovane, who represented Venetian art of the early 17th century. In the *Making of Christ's Shroud* Rubens used dramatic light effects that were completely in the spirit of Tintoretto. However,



1. Peter Paul Rubens: *Adam and Eve*, oil on panel, 1,800 x 1,580, before 1600 (Antwerp, Rubenshuis).

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Rubens, Peter Paul
Life and work

1. Formative years, before 1600.
2. Visit to Italy and Spain, 1600–08.
3. Antwerp, 1608–19.
 - (i) Commissions.
 - (ii) Stylistic development.
4. Flemish High Baroque, 1620–27.
5. Final period, 1628–40.

Working methods and technique.
Character and personality.
Critical reception and posthumous reputation.

1. 17th century.
2. 18th century.
3. 19th century.
4. 20th century.

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Rubens, Peter Paul, §1: Life and work

1. Formative years, before 1600.

Rubens came from a respected Antwerp alderman, was a Protestant who too dealer) in 1568 in Cologne. There he (1544–77), with whom he had an affair where Peter Paul was born. In 1578 lived with his parents until age 11. At Antwerp. There Peter Paul converted where he acquired a thorough education page to Marguerite de Lalaing d'Arercourtly ways that were to be of use to knowledge of languages at this time; Italian and French. Rubens told Sanc during his apprenticeship years he had read especially Holbein's *Dance of Death* *Neue kunstliche Figuren biblischer* (Amsterdam, priv. col.) are dated c. Rotterdam, Mus. Boymans-van Beur after Jost Amman, Hans Weiditz and particular, show his interest in the de Classical and Italian art, which at the Marcantonio Raimondi.



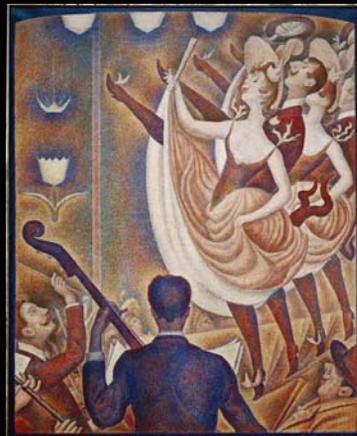
In 1598 Rubens began training successively with Otto van Veen. The 16th century.

Peter Paul Rubens: *Adam and Eve*, oil on panel, 1.80×1.58 m, before 1600 (Antwerp, Rubenshuis); Photo credit: Scala/Art Resource, NY

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Brunelleschi, Filippo
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 - Ospedale degli Innocenti.
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 - S Lorenzo.
 - Pazzi Chapel, Santa Croce.
 - Palazzo di Parte Guelfa.
 - Scolari Oratory, S Maria degli Angeli.
 - Santo Spirito.
 - Lantern and exedrae of Florence Cathedral.
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- Urban planning, influence and posthumous reputation.

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Brunelleschi, Filippo, §1. 1: Architecture

(i) Dome of Florence Cathedral.



Brunelleschi had been co...
a member of an advisory...
the northern tribune of...
the opening of the drum...
was drawings and by the...
time solution of the pro...
blem of wooden model (p...
ossibly t...
scheme was based was...
Ghiberti and Brunelleschi.

Brunelleschi—subsequently described as the...
withdrew or was dismissed. The great dome...
completed in 1436 (see fig.); its span makes...
success in its execution constituted the supre...



The basic dimensions, for...
Brunelleschi was constrai...
and there is no indicatio...
problem was that of span...
wide to be bridged by tra...
by distributing the stres...
the octagon in continuo...
them (see fig. 1). The p...
from leaning too heavily o...
for the ribs is provided by...
iron tension chains, the whole so contrived as...
statical formula is still a matter for scholarly c...



Filippo Brunelleschi: dome of Florence Cathedral, 1418–36; Photo credit: Scala/Art Resource, NY

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Panofsky, Erwin
Work in Germany.
Work in the USA.
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Panofsky, Erwin

(b Hannover, 30 March 1892; d Princeton...
He wrote primarily on late medieval and F...
means exclusively, on painting.

1. Work in Germany.

Panofsky's doctoral dissertation (1915) w...
Italy; in 1923 he and Fritz Saxl published...
the first professor of art history at the ne...
Ernst Cassirer (1874–1945), the professi...
Warburg. Panofsky's name is often narro...
through reference to traditional imagery a...
ambitious and coherent mode of critical ir...
art in relation to what he took to be an un...
'objectivity'—our receptive relation to the...
thought.

Panofsky's sense of this reciprocity was...
conceived objectivity as what was outside...
or constructive activity; but he also took r...
objectivity was a matter of the mind's rati...
sensation. Two early papers, 'Der Begriff...
Kunstgeschichte zur Kunsttheorie' (1925)...
interpretation might aspire rather than on...
historical works. It applied in two importa...



Albrecht Dürer: *Melencolia I*, engraving, 239×189 mm, 1514; Photo credit: Foto Marburg/Art Resource, NY

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Cathedral architecture

Chartres, §1, 1: Cathedral architecture

(ii) Present building.



The cathedral is a four-bay choir which three aisles and a transept. The transept aisles and a piliers cantonnés unprecedented.

(a) Before 1194.



Apart from the west tower which was built in a Romanesque manner for a wood-beamed nave, but its tower was built in a Flamboyant style. The west tower was stylistically a mixture of Romanesque and Flamboyant. Beauce's elegant Flamboyant style (from the transepts) up to its present building.



Chartres Cathedral, west façade: Photo credit: Vanni/Art Resource, NY

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Photography

Photography, §1, 1: Processes and materials.

(iii) Positive prints.

The negative is essential for most photographic processes. The negative is usually produced by a separate and distinct process. By printing out from a negative and allowed to darken until contrast, developing-out processes, produced were well known to the pioneers but not widely used. Printing out produces a comparatively light image. The image formed by larger silver particles that appear more neutral to the human eye.



Talbot's prints using paper silver nitrate were always produced by a separate and distinct process. They were always used a development technique producing prints were favored. Talbot's prints using paper silver nitrate were always produced by a separate and distinct process. They were always used a development technique producing prints were favored.



Roger Fenton: *His Imperial Highness Prince Napoleon (Napoleon III)*, albumen print from a wet collodion negative (London, Victoria and Albert Museum); Photo credit: Victoria & Albert Museum, London/Art Resource, NY

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(vi) Canopic jars.
(vii) Canopic chests
3. Items for sustenance and protection in the afterlife
(i) Servant statues, models and 'soul houses'.
(ii) Funerary statuettes (shabti).
(iii) Shabti containers.
(iv) Figures of deities.
(v) 'Osiris-beds' and 'corn-mummies'.
(vi) Funerary amulets and jewellery.
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Funerary statuettes
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1. Clay types.
(i) Nile clay.
(ii) Marl clay.
2. Technical processes.
3. Shapes.

Egypt, ancient, §XII, 2: Funerary equipment: Containers

(vi) Canopic jars.



In the 3rd Dynasty a major break procedure was the introduction of organs regarded as essential for (intestines) were removed from the pharaonic period they were deposited (see fig.). The name derives from Kanopos, the pilot of Menelaos, who in the form of a human-headed jar.

The earliest jars (5th Dynasty) were limestone, often were usually uninscribed. In the First Intermediate Period they were sometimes placed directly in chests, without cartonnage. From the New Kingdom onwards they were sometimes placed in a cartonnage, with small masks as lids. These masks or anthropoid coffin for the mummy and indicate coffins for the viscera.

By the early 12th Dynasty the typical Middle Kingdom material was stone, but wood and pottery were also used. They were squat, with a pronounced shoulder and walls tapering to the shape of human heads, representing the deceased.

From at least the Middle Kingdom the viscera were removed and placed in canopic jars.



Canopic jars, with lids depicting Qebhensenuf, Duamutef, Hapy and Imsety, limestone with wooden lids, h. 397 mm (tallest), from the tomb of Neskhons at Deir el-Bahri, 21st Dynasty, 1069–945 BC (London, British Museum); photo © The British Museum

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Minton Ceramic Factory.

English ceramics factory in Stoke-on-Trent, Staffordshire, founded by Thomas Minton and William Caughley porcelain factory and was the reputed company in 1796 with partners William Pownall and Thomas Minton. It was famous for its blue-printed earthenwares. By 1798 cream and blue and by 1810 the range included stoneware, painted tableware, included ornaments, figures and statuettes. In 1817 Minton's sons Thomas Webb and Thomas Minton joined the firm, and in 1823 Herbert Minton became partner, and figure production was expanded; the firm provided the main sources of inspiration. Artists Bancroft (1796–1860), George Cocker (1794–1863) was the chief designer (c. 1828–63). After Thomas Minton's death in 1845 into partnership (1836–42) and then in 1845 with Campbell. Herbert Minton introduced new range of tableware during the 1840s.



Léon Arnoux (1816–1902) was the designer and sculptor. He came to Minton in 1813–57 to come to Minton in 1849 developed the 'majolica' and which Colin Minton Campbell took over after his death. The acid-gold process was introduced by Emanuel Solon (1835–1913) introduced the *pâte de verre* (see fig.). Wares were often decorated at the factory in London by Minton in 1871. The International Exhibition of 1873 consolidated by Queen Victoria's patronage, especially the Minton factory.



Minton 'Moon Flasks', porcelain decorated by Thomas Mellor, h. 260 mm, 1879 (London, British Museum); photo © The British Museum

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Torimitsu, Momoyo
BIBLIOGRAPHY

Torimitsu, Momoyo

(b Tokyo, 5 April 1967).

Japanese sculptor, installation and video artist. Torimitsu received a BFA in sculpture at Tama Art University (1994) and, soon after her university graduation, she completed *Miyata Jiro*, a life-size robot a stereotypical Japanese businessman, and made it crawl on the pavements of various districts in Tokyo. Perhaps because of its candid critique of Japanese corporate culture, businessmen in Marunouchi district pretended not to look at the robot, while it attracted large crowds elsewhere. In order to study varying reactions to her robot in different social settings, Torimitsu moved to New York in 1996, to participate in the P.S.1 International Program. For the American premier of *Miyata Jiro* that year, on Wall Street and near the Rockefeller Center, Torimitsu dressed as a nurse to redirect the robot's movement or recharge its battery. Her New York performances were so well received that Torimitsu subsequently acquired opportunities to do the same in Amsterdam, Graz, London, Paris, Rio de Janeiro and Sydney.

Expanding on the *Miyata Jiro* prototype, Torimitsu built three new businessmen of different ethnicity—American, Asian and European—in order to represent the internationalized business culture of New York. Her exhibition, *Inside Track*, at Deitch Projects in New York (2004) consisted of these robots grovelling the floor, portrait photographs of the robots and a video projection of the robots racing through a typical New York office building. At the nearby Swiss Institute, Torimitsu simultaneously presented *Horizons*, an installation of 100 miniature businessmen-robots, swarming over a diorama decorated with oil tanks, corporate buildings, palm trees and cattle. The robots crossed over oceans and national borders, they fought on oil fields and they destroyed cities. While many robots broke down by the end of the exhibition, few dozen were still fighting the never-ending global corporate game.

Torimitsu's work has often been based on her critical observation of Japanese society. The subject of her installation, *Danchizuma-Endless Sunrise* (1998), presented at Momena Art in Brooklyn, New York, was *danchizuma* (housewives living in a suburban apartment complex). She shed light onto the uniformity of



Momoyo Torimitsu: *Miyata Jiro*, 1996

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Kimsooja [Kim Sooja]

(b Daegu, 24 April 1957).



Korean Hongik scholar. Paris. used K textiles

swathes cut and sewn together to residency as part of the Internation Inspired by the objects collected in used in Korea for the easy transpo began to experiment with performa were invited to step on a gallery flo for the act of sewing.



Based on these mid-1990s, while She particularly inhabited by the *Move-2727 km bottari*, Kim emil videotaped. In t amorphously-st marriage and r a metaphor for



Kimsooja: *Cities on the Move – Bottari Traffic*, eleven days journey through Korea, one ton truck, used clothes and bedcovers, 1997: photo courtesy of the artist

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Image Links Illustrations Related Articles Article Search Find Abbrevs

Cai Guo-Qiang

(b Quanzhou, 8 Dec 1957).

Chinese installation artist. Cai stu design in 1985. He is best known medium he began to experiment v skirmishes between China and Ta



In th bold use : calle expli senc *Paci*

Iwaki, a small town in Japan, whe illuminated the horizon. The work ocean is a central part of everyda gunpowder, characterizes Cai's w



Coinc instal herita *Marc*. These traditi *Forg*



Cai Guo-Qiang: *Light Cycle: Explosion Project for Central Park*, New York, NY, 2003; photo by Hiro Ihara, courtesy of the artist

town of Quanzhou and moored at Palazzo Giustinian-Lolin, a 17th-century merchant's home. Visitors could