This is a chapter in piero scaruffi's "A Visual History of the Visual Arts": http://www.scaruffi.com/art/history

The Age of Globalization

- Conceptual Art
  - Sarah Rubidge (1947, Britain) and Alistair MacDonald

"Sensuous Geographies" (2003), a multi-user interactive performance
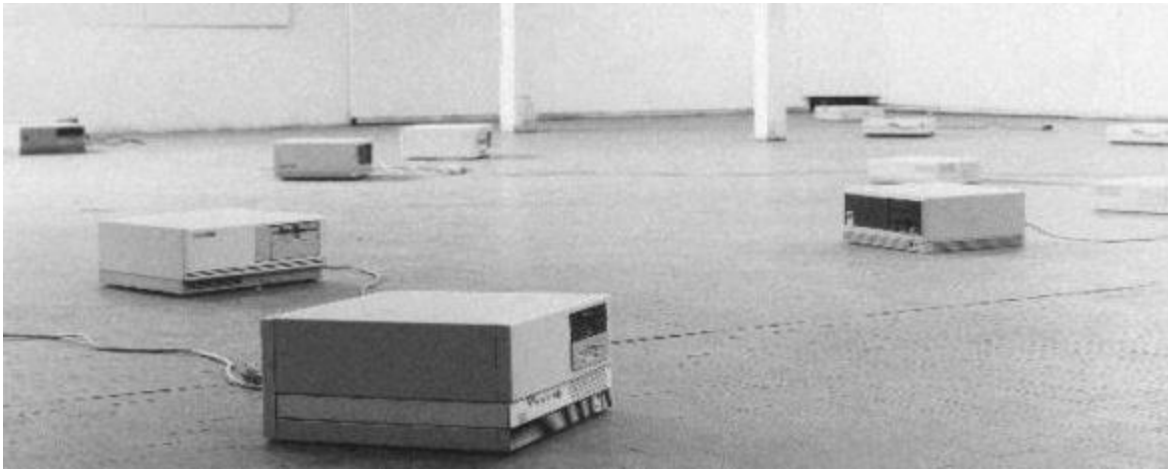
The Age of Globalization

- Conceptual Art
  - Istvan Kantor (1949, Hungary)
    - Machine Sex Action Group
    - Blood X interventions (vandalism in museums)

"Executive Machinery" (1996), robotic drawers to have sex with

The Age of Globalization

- Conceptual Art
  - Maurizio Bolognini (1952, Italy)

"Sealed Computers" (1992), computers that run ad infinitum, generating images but showing them only to other computers, while human spectators only see computers and cables and hear the humming but will never see the images that computers are generating.

The Age of Globalization

- Conceptual Art
  - Susan Broadhurst (1953, Britain)

"Blue Bloodshot Flower" (2001), text written by Phil Stanier, performed by Elodie Berland and a computer-generated animated face

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The Age of Globalization

- Conceptual Art
  - Chen Zhen (1955, China)

"Fifty Stokes to Each" (1998)

The Age of Globalization

- Conceptual Art
  - Guillermo Gomez-Pena (1955, Mexico)

"The Mexterminator Project" (1997)

The Age of Globalization

- Conceptual Art
  - Guillermo Gomez-Pena (1955, Mexico)

"Ex Centris" (2003), interactive dioramas

"The Living Museum of Fetishized Identities" (1999)

The Age of Globalization

- **Conceptual Art**
  - **Ai Weiwei (1957, China)**

"Fairytale" (2007)

"Snake Ceiling" (2010)   "Absent" (2011)

The Age of Globalization

- Conceptual Art
  - Ai Weiwei (1957, China)

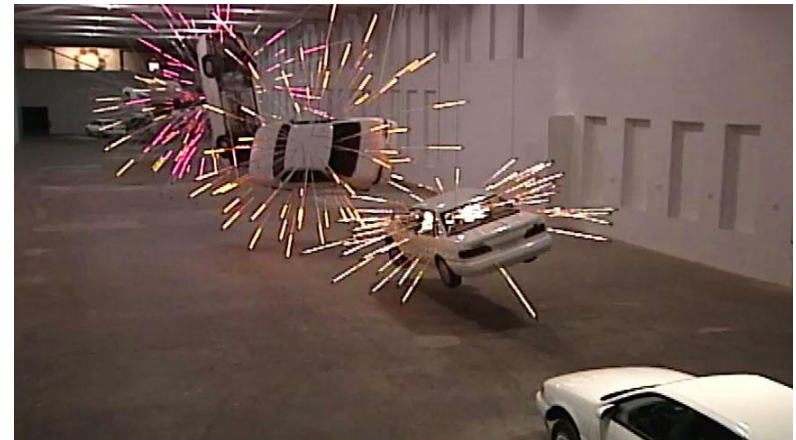"According to What" (2009)

The Age of Globalization

- Conceptual Art
  - Cai Guo-Qiang (1957, China)
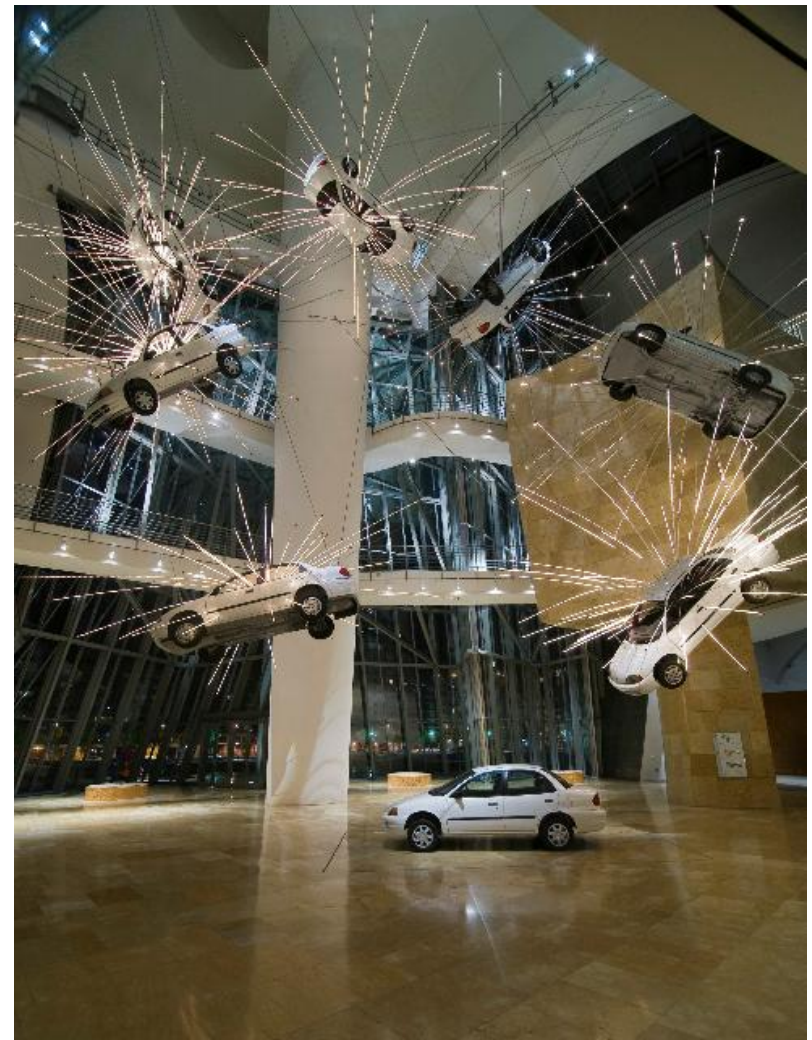

"Inopportune Stage 2" (2004)

"Inopportune Stage 1" (2004)

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- Conceptual Art
  – Cai Guo-Qiang

"I Want to Believe" (2009)

"Head on" for 99 life-sized replicas of wolves and a glass wall (2006)

The Age of Globalization

- Conceptual Art
  - Thomas Hirschhorn (1957, Switzerland)

"*Cavemanman*" (2002)
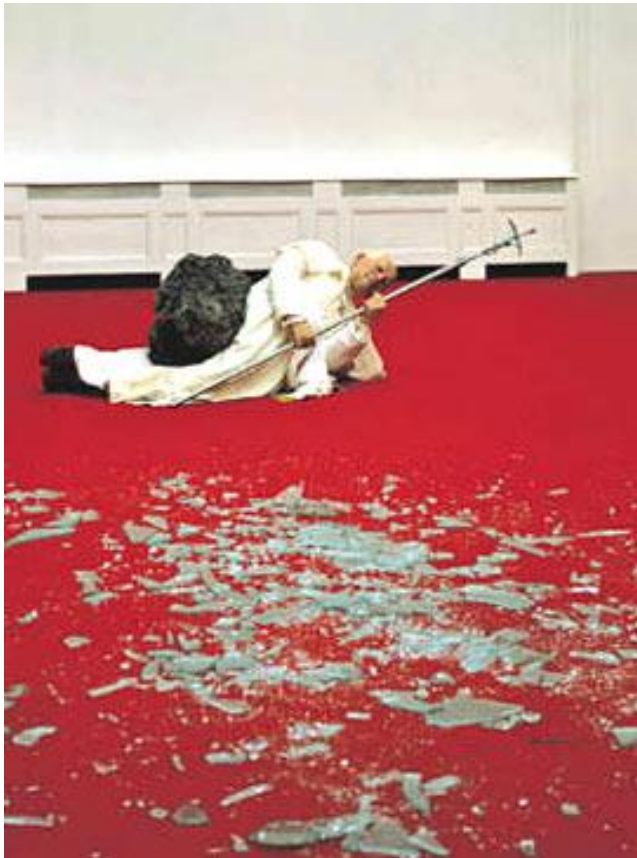
"*The Subjecter*" (2010)

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The Age of Globalization

- Conceptual Art
  - Thomas Hirschhorn (1957, Switzerland)

The Age of Globalization

- Conceptual Art
  - Maurizio Cattelan (1960, Italy)

"Another Fucking Readymade" (1996): The artist stole another artist's artworks from another gallery to set up his own art show

"The Ninth Hour" (1999)

"All" (2011), a retrospective of his own works hanging from a ceiling

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The Age of Globalization

- Conceptual Internet Art
  - Byron Kim (1961, USA)

"Synecdoche" (1991): a work in progress, a
a grid of hundreds of monochromatic
panels, each one in the skin color of a
person

The Age of Globalization

- Conceptual Art
  - Tracey Emin (1963, Britain)

"Everyone I Have Ever Slept With" (1995): A tent internally pasted with the names of all the sexual partners of the artist.

"My Bed" (1998): The artist's own unmade bed surrounded by condoms and other objects

The Age of Globalization

- Conceptual Art
  - Wim Delvoye (1965, Belgium)

"Cloaca" (2000), a digesting (dung-producing) machine made of wires, tubes and pumps

The Age of Globalization

- Conceptual Art
  - Kevin Abosch (1969, Ireland)

"Potato #345" (2010)

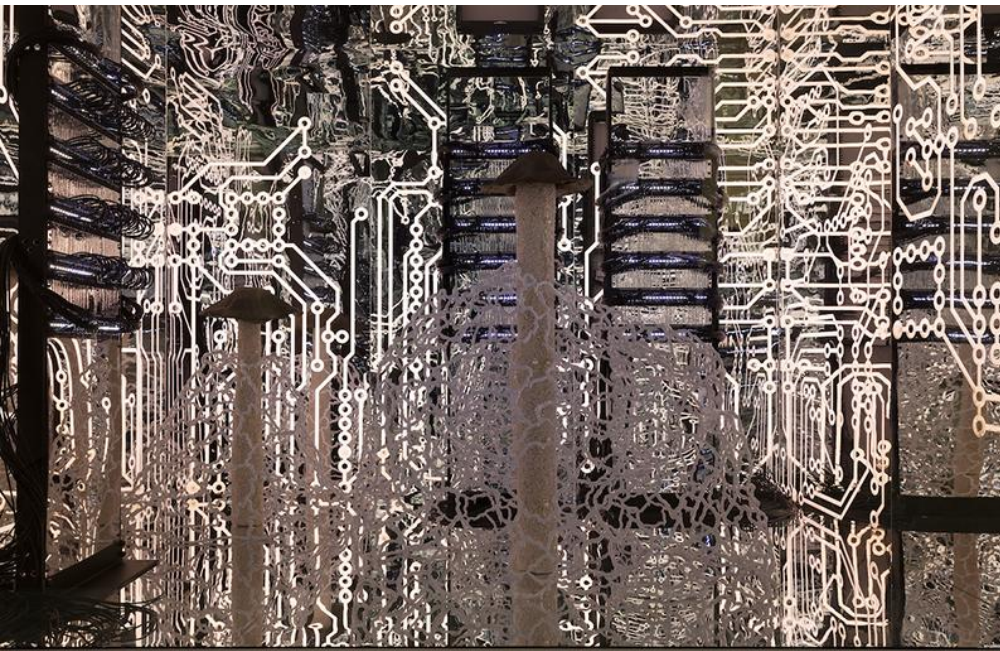10,000,000 virtual artworks consisting of crypto-tokens on the Ethereum Blockchain (2018)

"Yellow Lambo" (2018), a neon sculpture of a blockchain address

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The Age of Globalization

- Conceptual Art
  - Anicka Yi (1971, USA)

"Lifestyle Wars" (2017), diorama with ant farm, computer hardware and LED lights

"Le Pain Symbiotique" (2014)

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The Age of Globalization

- Conceptual Art
  - Anicka Yi (1971, USA)

"Biologizing the Machine -
Tentacular Trouble" (2019)

The Age of Globalization

- Conceptual Art
  - David Levine (1970, USA): A cross between installation, performance, and theater

"Farmers' Theater" (2007): the actor is a potato farmer doing real-life potato planting in a real field in front of the audience

"Habit" (2012): three actors perform a 90-minute drama on a continuous loop for eight hours a day inside afurnished, fully functional house and are free to improvise ordinary actions such as cooking.

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The Age of Globalization

- **Conceptual Art**
    - **Imran Qureshi (1972, Pakistan)**

"Give & Take" (2013)

"Blessings Upon the Land of My Love" (2011)

"Bleed" (2013)

The Age of Globalization

- Conceptual Art
  - Golan Levin (1972, USA)

Computer program "Messa di Voce" translating Jaap Blonk's vocals into a painting (2003)

"An Audiovisual Environment Suite" (2000)
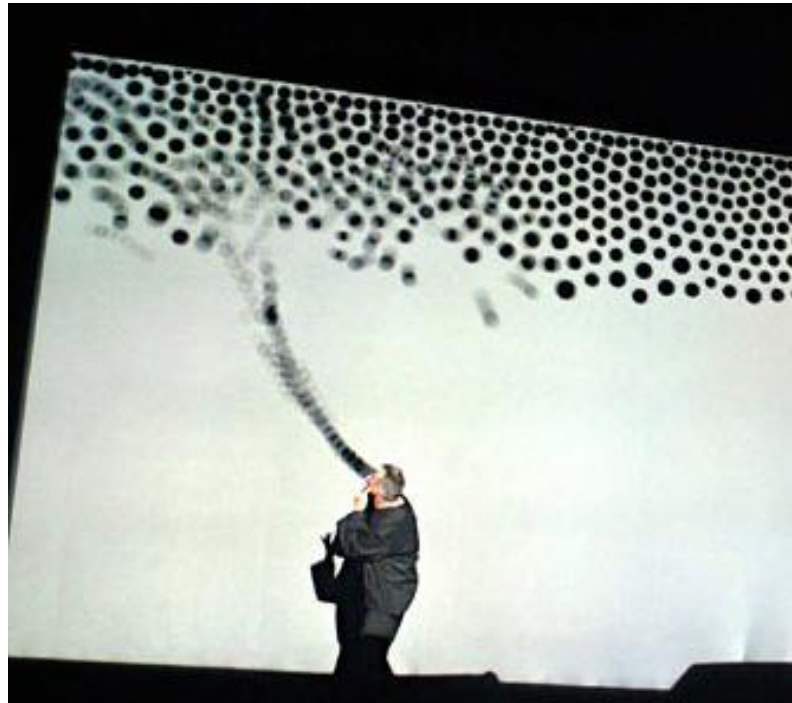
The Age of Globalization

- Conceptual Art
  - Golan Levin (1972, USA)

"Dialtones Telesymphony " (2001): a concert produced through the ringing of the audience's mobile phones

The Age of Globalization

- Conceptual Art
  - Shea Hembrey (1974, USA)

"Seek" (2011), an art biennial showcasing the work of 100 imaginary artists

The Age of Globalization

- Conceptual Art
  - Jae Rhim Lee (1975, South Korea)

The "Infinity Burial Project" proposes alternatives for the postmortem body that promote and facilitate an individual engagement with the process of decomposition." (2012)

The Age of Globalization

- Conceptual Art
  - Tino Sehgal (1976, Germany): situationist art, art that constructs experiences, not objects

    "This Progress" (2010): the audience is escorted up a spiral staircase by a child, a teenager, etc all the way to an elderly person, each escort asking them about progress.

The Age of Globalization

- Conceptual Internet Art
  - Keith Obadike (1973, USA)

8. This Blackness may be used for instilling fear. 9. This Blackness may be used to augment the blackness of those already black, especially for purposes of playing 'blacker-than-thou'. 10. This Blackness may be used by blacks as a spare (in case your original Blackness is whupped off you.) Warnings: 1. The Seller does not recommend that this Blackness be used during legal proceedings of any sort. 2. The Seller does not recommend that this Blackness be used while seeking employment. 3. The Seller does not recommend that this Blackness be used in the process of making or selling 'serious' art. 4. The Seller does not recommend that this Blackness be used while shopping or writing a personal check. 5. The Seller does not recommend that this Blackness be used while making intellectual claims. 6. The Seller does not recommend that this Blackness be used while voting in the United States or Florida. 7. The Seller does not recommend that this Blackness be used while demanding fairness. 8. The Seller does not recommend that this Blackness be used while demanding. 9. The Seller does not recommend that this Blackness be used in Hollywood. 10. The Seller does not recommend that this Blackness be used by whites looking for a wild weekend."

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The Age of Globalization

- Guerrilla art
  - Mauro "Ffortissimo" Dinucci (1963, Argentina)

"Sunset Piano Opus Two for Twelve Pianos" (2013)

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