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Art Crossing Borders and the Global Information Infrastructure

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Introduction

The following bibliography cites sources that speak to the importance of art crossing borders and its involvement and contribution in the global information infrastructure. Art has long provided change in societies and made up a substantial proponent of a society's culture. Art crossing borders encompasses artist exchange programs and museums sharing art cross culturally in order to facilitate relations and understanding between two cultures, as well as support the overall growth of the world as a whole by supporting the roots of each culture. Art provides a way of disseminating information in the global information infrastructure.

Bibliography

I.

Ginsburgh, V.A. (2006). *Handbook of the economics of art and culture, volume 1.*

The Netherlands: North Holland.

1. Authority of the Author

Victor Alexandre Ginsburgh is recognized as a world authority in cultural economics. He is a Belgian economist and an active researcher. He is responsible for several books of reference and over 130 scientific articles published in professional journals. Ginsburgh holds a P.h.D. in Economics from the Solvay Business School and is a professor at the Université Libre de Bruxelles.

2. Relevance

This book presents an overview and history of the global art market and examines

the effect of art on economies of developed and developing countries around the world.

3. *Contribution to an Understanding of the GII*

Ginsburgh's handbook speaks about cultural policy issues and the role of art and culture in the development of our societies, and the global information infrastructure.

4. *Coverage*

The book discusses such global information infrastructure issues as the demand for artistic services in the role of economic functions of artists and the role of the nonprofit sector. Ginsburgh covers cultural economics, which include entertainment industries as well as heritage and museum management, property right questions and the role of communication technologies such as the Internet.

5. *Point of View/Bias*

As an economist, Ginsburgh's handbook is very balanced. He presents both the pros and cons of art crossing borders in the global information infrastructure.

II.

Center for Global Security and Democracy, Rutgers, The State University of New Jersey.

(2006). *Art without borders*. Retrieved April 7, 2008, from

<http://www.cgsd.rutgers.edu/awb/awb.shtml>

1. *Authority of the Author*

The Center for Global Security and Democracy was founded in 1997 to create links between security and democracy through innovative programs. The CGSD programs have been supported by government agencies such as the United States Agency for International Development, by the US Departments of Defense and State, and by the European Union. Rutgers, the State University of New Jersey, was chartered in 1766 and is today known for its public research contributions. CGSD utilizes Rutgers' resources and community to achieve its goals.

2. *Relevance*

Art without Borders site utilizes the Internet to provide a safe place for artists working in transitional and developing countries within the GII. The goal is to overcome political and geographic boundaries, as well as to understand and be active in the globalization process of the 21st Century, by providing a space for artists to display work and to understand one another culturally.

3. *Contribution to an Understanding of the GII*

The *Art without Borders* site displays the Internet's ability to advance international communication and alliances by promoting cultural awareness.

4. *Coverage*

This site's purpose is to connect artists from developing countries to the rest of the world and vice versa. The site promotes their participation in the GII.

5. *Point of View/Bias*

Art without Borders site is very positive about supporting art and artists as able to facilitate cultural awareness and change globally. However, although the Internet is a great source in accomplishing such goals in the GII, they do recognize its limits but accept it as a better solution than no solution. They are a NGO.

III.

Artists without Borders/Artists of the World. (2004). *Artists without borders-artists of the world-kids without borders*. Retrieved March 30, 2008, from <http://www5a.biglobe.ne.jp/~artWB/>

1. *Authority of Author*

Artists without Borders is based out of Japan and began its operations in 1999. It was started by a group of artists living in Tokyo, Japan, during the NATO bombing of ex-Yugoslavia. Internationally known artists such as Hector Sierra, Niv Fichman, and Steve

Tootell and many others support the organization and its programs.

2. *Relevance*

This site provides artists with opportunities to serve in different communities around the world and educates people about the projects as well as current global issues. *Artists without Borders/Artists of the World* is a NGO that provides services of multiple varieties to people around the globe, promoting artistic expression and healing through art.

3. *Contributions to an Understanding of the GII*

This NGO provides an excellent example of how the GII provides opportunities for people to contribute to the welfare of cultures far away from their own, while educating many about global awareness.

4. *Coverage*

The organization is open to any artist willing to volunteer and is looking globally for communities in need. The Web site provides information on current missions and how to get involved.

5. *Point of View/Bias*

Artists without Borders/Artists of the World is a neutral, NGO operating without political, religious or ethnic influences. However, priority is given to communities affected by civil war.

IV.

Art for Humanity. (2007). *Art for humanity*. Retrieved March 30, 2008, from

http://www.afh.org.za/index.php?option=com_frontpage&Itemid=1

1. *Authority of the Author*

Art for Humanity is a non-profit organization supported by the well known artist, Anne Archer's, *Artists for Human Rights* organization. The director is Jan Jordaan, a

master printer and internationally known artist and activist for human rights. Jordaan lectures around the world.

2. *Relevance*

Based out of South Africa since 1988, this organization utilizes art, artists and research projects to advocate human rights across Africa and internationally.

3. *Contribution to the an Understanding of the GII*

The organization is an example of a developing country taking part in the GII by itself illuminating human rights issues in its own culture by utilizing the Internet and artists from around the world, as well as focusing on human rights issues abroad.

4. *Coverage*

The Web site itself provides the history of the organization, contact information, how to get involved, current projects that illuminate human rights issues, and acts as a gallery for the artwork being produced.

5. *Point of View/Bias*

The organization gives priority to issues in Africa. *Art for Humanity* has a director and board and is funded by donors. All artists are volunteers.

V.

Amnesty International USA. (2008). *Artists for amnesty*. Retrieved April 9, 2008, from

<http://www.amnestyusa.org/about-us/artists-for-amnesty/page.do?id=1031004&n1=2&n2=22>

1. *Authority of the Author*

Artists for Amnesty is an organization pioneered and supported by Nobel Peace Prize winning NGO, *Amnesty International USA*.

2. *Relevance*

Artists for Amnesty is an example of a very successful, large scale and well-funded NGO working for human rights globally by utilizing the skills and services of artists and art.

3. *Contribution to an Understanding of the GII*

With activists and volunteers from over 150 countries and 2.2 million supporters, *Amnesty International USA/Artists for Amnesty* speaks volumes of how the GII can be used for the betterment of society. Human rights issues once not seen are now clearly visible from this Web site and organizations programs and services.

4. *Coverage*

The Web site provides an overview of the organization, how to get involved, what is currently going on across the globe pertaining to human rights and its current missions. The organization provides relief to over 150 countries.

5. *Point of View/Bias*

Artists for Amnesty is an NGO operating free of political and religious bias. Their purpose is not to change a culture but to assist the people in regaining their human rights and own culture.

VI.

Rivera, R. (2002). Stirring the imagination. *Sojourners*, 31, 50-52. Retrieved April 9, 2008, from the Wilson Web database.

1. *Authority of Author*

Roberto Rivera is the contributing editor for *Touchstone* magazine and a fellow of the Wilberforce Forum.

2. *Relevance*

This article speaks to how imagination helps educate people. The article discusses *Artists for Amnesty* projects and gives examples as to how the art and artists

have brought about change.

3. *Contribution to an Understanding of the GII*

The article is testament to the dissemination of information and education through art that supports the GII by artists crossing borders.

4. *Coverage*

The article covers the importance of art in educating people by catching their attention.

5. *Point of View/Bias*

While there are many organizations that cross borders with art, this article focuses on *Artists for Amnesty*.

VII.

Briski, Z. & Kauffman, R. (Producers/Directors). (2004). *Born into brothels: Calcutta's red light kids* [Documentary film]. United States: HBO/Cinemax Documentary.

1. *Authority of Author*

Zani Briski and Ross Kauffman are both Oscar winning directors/producers. They won an academy award, and several other awards, for this film.

2. *Relevance*

The film highlights how two artists visit Calcutta's red light district, befriend the children and families, and give them an artistic outlet through photography. The film and the photography bring attention to the world the life of those cast into the red light district of Calcutta. The world now sees what is going on in Calcutta, as the filmmakers attempt to help the people find a way to a better life.

3. *Contribution to an Understanding of the GII*

This documentary film is an excellent example of film's ability to promote

international conversation about issues outside one's own culture. In addition to the artists themselves using art to help the children of Calcutta's red light district, the film has now stirred many across the world to donate time and money to the cause as well. This film is another example of how the GII brings the world closer together.

4. Coverage

This film is primarily concerned with the children of Calcutta's red light district. The film itself has been seen and recognized around the world.

5. Point of View/Bias

There are many red light districts in the world; however, this film focuses only on the children and some families of Calcutta's red light district. Since it is a film, the exposure is limited to people with access to television, DVD players, Internet, and the film itself. However, the film has spurred the artists to pursue similar situations in other countries.

VIII.

Kids with Cameras. (2008). *Kids with cameras*. Retrieved April 16, 2008, from <http://www.kids-with-cameras.org/home/>

1. Authority of the Author

Zana Briski, an academy award winning writer/director and a New York based photographer, founded *Kids with Cameras*.

2. Relevance

The organization is a non-profit that teaches the basics of photography to marginalized children in communities around the world. The organization then shares the children's photography and experiences with the world via exhibitions, film, books and Web sites. The organization works with local organizations to educate and provide support for the children through the sales of their prints.

3. *Contribution to an Understanding of the GII*

The organization is an example of how one facet of the GII, the documentary film *Born into Brothels: Calcutta's red light kids*, spurred into action a whole new organization to help marginalized children around the world. The GII disseminated information via artists who produced film, books, Web sites and shared the work of the children to the rest of the world.

4. *Coverage*

The organization strives to serve any group of marginalized children. The Web site highlights all current projects and missions, how to contribute or help, illuminates the children's situations and needs, and exhibits their work as well as sales it.

5. *Point of View/Bias*

This organization's focus is primarily marginalized children. It is a non-profit without religious or political affiliations. All artists and donors contribute freely or their time and money.

IX.

Nussbaum, M. (2006). Teaching humanity: In our globalized world, an arts education is more crucial than ever as a way to cultivate sympathy for others. *Newsweek*, education section p.0. Retrieved April 9, 2008, from the LexisNexis database.

1. *Authority of the Author*

Martha Nussbaum is the Ernst Freund Distinguished Service Professor of Law and Ethics at the University of Chicago.

2. *Relevance*

The article speaks about the importance of art making a difference in culture and world relations. Nussbaum writes that art helps people learn cooperation, which translates into global affairs.

3. *Contribution to an Understanding of the GII*

Nussbaum's article supports the statement that art crossing borders makes a difference globally in the dissemination of information by teaching people to have sympathy and to see human issues clearly.

4. *Coverage*

The article covers how art affects people and causes them to act.

5. *Point of View/Bias*

Nussbaum is for art education. She lists many pros for art education and does not mention any cons.

X.

Artist Exchange International. (2008). *Artist exchange international*. Retrieved March 30, 2008, from <http://www.artistexchangeinternational.com/index.php>

1. *Authority of the Author*

Jo Wood-Brown is the founder of *Artist Exchange International*. She is a New York-based multimedia artist, who has exhibited her artwork throughout the United States and abroad.

2. *Relevance*

The organization promotes the importance of artists working together and maintaining a dialogue internationally.

3. *Contribution to an Understanding of the GII*

This is a program designed to make possible international dialogue in contemporary art issues between artists in numerous countries. Artists leave their native country to visit, work and exhibit in a foreign country. The local museums/galleries support the efforts by exhibiting the artist's work.

4. Coverage

The Web site explains the mission, how to get involved, exhibits some of the work, and gives details about current artist exchanges and the exhibits. The organization itself looks for any opportunity where artists are willing to work outside their own country in order to address issues of environmental concerns, conflict, technology, and globalization.

5. Point of View/Bias

This source focuses on the importance of artists remaining in dialogue with one another across borders in order to confront issues of globalization. The exhibits are the only aspect that communicates with the community.

Conclusion

The assembling of this bibliography, and the research involved, has taught me several key factors about the global information infrastructure. The primary aspect brought to my attention is how the Internet is a dynamic, efficient tool for disseminating information throughout the GII, but it can also act as an inhibitor for those without access. Access issues can include not being near an Internet line or electricity, not owning a computer, and not having the money to gain access to any or all three of these.

Secondly, the GII shortens the distance between two countries via technology such as film and the Internet causing location to be irrelevant, and facilitates communication between locations and countries. In addition, it does so speedily. For instance, the Internet greatly helps with cooperation, collaboration and dissemination. The GII, via vehicles such as Internet and film, allow for more critical and political expression in or about countries that wouldn't otherwise allow for such conversation. For example, if it weren't for two documentary artists visiting Calcutta, many people

around the world would not have known about the children born into the red light district and been spurred to action. Thus, the GII provided a way to educate; which spurred more action and more programs to help.

This same situation is an example of how the GII aids in leveling the cultural and economic playing fields. The artists were able to provide a service that not only educates the children of the brothels, but also empowers them. At the same time, people around the world are inspired to act on their behalf and situations will slowly get better. This bibliography cites six programs that seek to educate and empower marginalized people around the world without political or religious agendas.

The GII provides avenues for sharing knowledge, learning opportunities, heightened awareness around the globe, and works toward closing gaps; while promoting cultural diversity and recognizing and bringing attention to less developed countries. Art and artists is just one example of how the GII disseminates information to the betterment of the world. Not only are developing countries able to receive more aid and education, but developed countries are more aware of the world in which they live.