

# SAMPLE C

Diploma Programme subject in which this extended essay is registered: VISUAL ARTS  
(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: HOW DOES THE WORK OF YINKA  
SHONIBARE ILLUSTRATE THE CHANGING ROLE OF  
AFRICAN ART IN A GLOBAL SOCIETY

## Candidate's declaration

*If this declaration is not signed by the candidate the extended essay will not be assessed.*

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature: \_\_\_\_\_

Date: 11/12/2008 ✓

IB Cardiff use only:

A: 40/81 B: \_\_\_\_\_ ✓

## Supervisor's report

The supervisor must complete the report below and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator. The supervisor must sign this report; otherwise the extended essay will not be assessed and may be returned to the school.

Name of supervisor (CAPITAL letters) \_\_\_\_\_

## Comments

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

This is one of the best extended essays I have ever read. The light it throws on the new role of African art in a global society is both well researched and profound in its insights. It is the kind of essay one would like to see more often in the context of international education, as it highlights the highly nuanced and complex role of art in a multi-cultural context. All aspects of this essay are outstanding.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent 3 hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: \_\_\_\_\_

Date: 5.1.09

Candidate Number:

Essay Title:

How does the work of Yinka Shonibare illustrate the changing role of African Art in a Global Society.

Criterion	Level awarded	Key phrase	Comment
A	2/2	cultural diversity of artworks.	Placed in an appropriate context
B	2/2	melange of multiple experiences	Globalization issues are addressed
C	3/4	Art as a form of opera.	Interesting commentary
D	4/4	due to 'globalization' art is a form of	movement break of barriers art is regardless of ethnicity available to look at pop culture
E	4/4	Shonibare: 'it is all about excess & indulgence'	
F	3/4	Shonibare probes 'relationship of good & evil'.	
G	3/4	Shonibare - represents an objective mirror	
H	2/2	use of 'constructed' signifiers.	
I	4/4	—	✓ Well presented
J	2/2	Cogent & well expressed	
K	4/4	V. Good.	
Total	33		
Overall Level			
Comment			

Thursday, December 11, 2008



## Extended Essay

Candidate Nr:

Word Count:3600

Subject: Art HL

Supervisor:

# How Does the Work of Yinka Shonibare Illustrate the Changing Role of African Art in a Global Society

Image Reference:  
[http://www.vlisco.com/Cms/CmsData/Images/Information/40\\_31e7b07f-4673-4cf8-bfa4-a58a7d9265fb.jpg](http://www.vlisco.com/Cms/CmsData/Images/Information/40_31e7b07f-4673-4cf8-bfa4-a58a7d9265fb.jpg)

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## Abstract

Previously, art used to be a vehicle through which the artist communicated a message or an event from his cultural and personal point of view. These messages were often mono-cultural. However, in an era of globalization and travel, the borders and barriers of ethnicity, social and cultural identity has changed radically and the conditions under which art is now made has changed, a change that allows artists of different ethnic and cultural backgrounds gain recognition. Yinka Shonibare is one of these artist. **The question is how does the work of Yinka Shonibare illustrate the changing role of African art in a global society?**

To answer the research question, I examined two of Yinka Shonibare's most notable pieces (*Un Ballo in Maschera* and *Odile and Odette*) in order to illustrate the changing role of African art in a global society. Both primary sources and secondary sources were used to investigate this research question. Primary information was collected from an interview in BOMB Magazine on the internet, while secondary information was taken from reviews, exhibitions, catalogues, critiques and commentaries.

Due to his mixed background Yinka Shonibare is able to construct hyper-real situations. His work does not contain a natural signifier, instead it contains many possible constructed ones. I believe that this attitude of objectivity is vital because this way, Yinka Shonibare is able to appeal to a far-reaching audience, keeping them engaged in the situations at hand. In this way he has changed the role of African art in globalization from being merely an artistic influence or direction, to becoming an important global platform from which complex issues are broadcast.



# Contents Page

Introduction 1-2

The African Art Context 2-4

Yinka Shonibare - Life, Work and Philosophy 4-7

Un Ballo in Maschera (A Masked Ball) 7-11

Odile and Odette 11-13

The Metaphor of Odile and Odette 13-15

Conclusion 15

Image Reference:

[http://petersearle.com/images/yinka\\_shonibare.jpg](http://petersearle.com/images/yinka_shonibare.jpg)

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## Introduction:

Before the turn of the century, European based art was dominant in the world of art. Now, due to the globalization, emphasis is placed on the cultural diversity of artworks. This puts art that was once ignored in the spotlight, an example of this is African art. However, traditional African art made it's mark on Western culture a century ago when Picasso first discovered African masks. Now a thriving contemporary African art scene exists in the art world dominated by artists like William Kentridge, Kendell Geers and Yinka Shonibare, whose two works (*Un Ballo in Maschera* and *Odile and Odette*) will be the focus of this essay.

What is interesting to note is the importance of *Un Ballo in Maschera* in an ever changing global art scene. Previously, art used to be a vehicle through which the artist communicated a message or an event from his cultural and personal point of view. These messages were often mono-cultural. However, in an era of globalization and travel, the borders and barriers of ethnicity, social and cultural identity has changed radically and the conditions under which art is now made has changed causing a break in the homogeneity of Western Art as well as African art as I will show in Shonibare's work<sup>1</sup>. This change now allows artists of different backgrounds to be recognized and heard. Yinka Shonibare is one of these artist. **The question is how does the work of Yinka Shonibare illustrate the changing role of African art in a global society?** But in-order to understand the increased role of African Art one needs to look at the nature of globalization.

According to Vicki Rendal, "*The globalization theory consists of the belief in the significance of communication and economical integration, transcending national boundaries and, incorporating all the world into a social system.*"<sup>2</sup> Of course there are

<sup>1</sup> Schöllhammer, Georg. "Art in the Era of Globalization" The Global 500, Edition Selene, 1999  
[http://www.republicart.net/disc/mundial/schoellhammer01\\_en.htm](http://www.republicart.net/disc/mundial/schoellhammer01_en.htm)  
December 11, 2008 12:04 PM

<sup>2</sup> Rendal, Vicky. "Globalization Theory"  
[www.multimodality.org.uk](http://www.multimodality.org.uk)  
December 11, 2008 12:05 PM

multiple aspects to this theory. Two important aspects to highlight in the context of art are that: *"Due to increased promotion of mass-culture, through mass-media, information technology and the education of mass-consumption, the formation of counter-cultures advocate the reassertion of national and local culture."*<sup>3</sup> Secondly, *"In contrast to some globalization theorists who view the globalization of mass-culture as an opportunity for enterprising and adaptable people for investment and employment, other globalization theorist criticize such global capitalism as exploitative of peoples resources."*<sup>4</sup>

The impact of globalization on art has brought with it a new vocabulary such as: hybridity, multiculturalism, trans-nationalism, cosmopolitanism, and post-colonialism<sup>5</sup>. Therefore, art and artists that originate from non-western countries have gained both sudden and unexpected attention. An example of this is African art.

### **The African Art Context:<sup>6</sup>**

African art is defined as art from Africa or art from the African diasporas, which is art of Africans outside of Africa such as the art of African Americans. Traditionally, there are four main themes that prevail in African art, which are: emphasis on the human figure, visual abstraction, emphasis on sculpture and emphasis on performance art. In African art, the human figure is the primary subject matter. African art tends to be visually abstract

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<sup>3</sup> Rendal, Vicky. "Globalization Theory"  
[www.multimodality.org.uk](http://www.multimodality.org.uk)  
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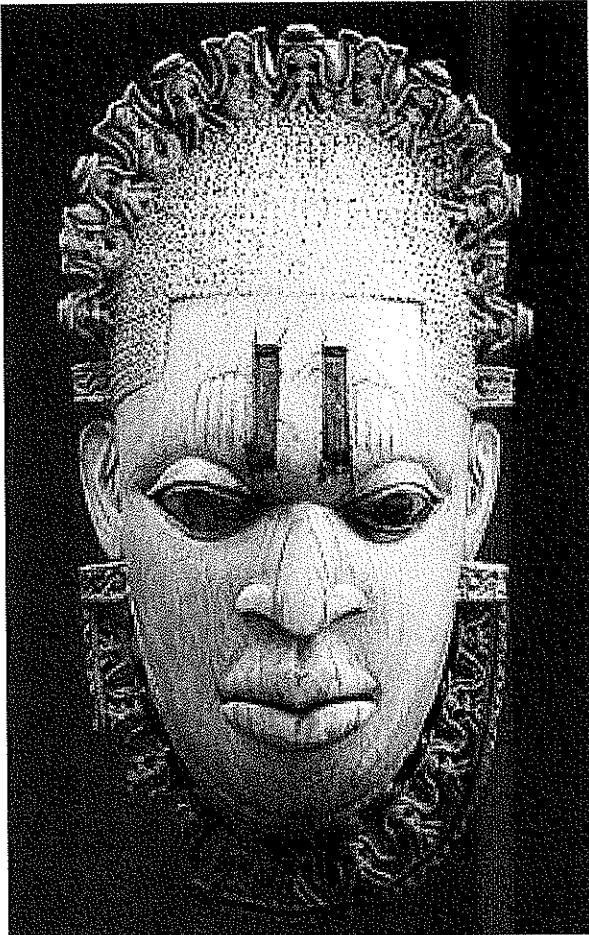
<sup>4</sup> Rendal, Vicky. "Globalization Theory"  
[www.multimodality.org.uk](http://www.multimodality.org.uk)  
December 11, 2008 12:05 PM

<sup>5</sup> Hjort, Mette. "The Work of Art in an Age of Diversity and Globalization," Aalborg University  
[http://www.uqtr.quebec.ca/AE/vol\\_4/notesbio.htm](http://www.uqtr.quebec.ca/AE/vol_4/notesbio.htm)  
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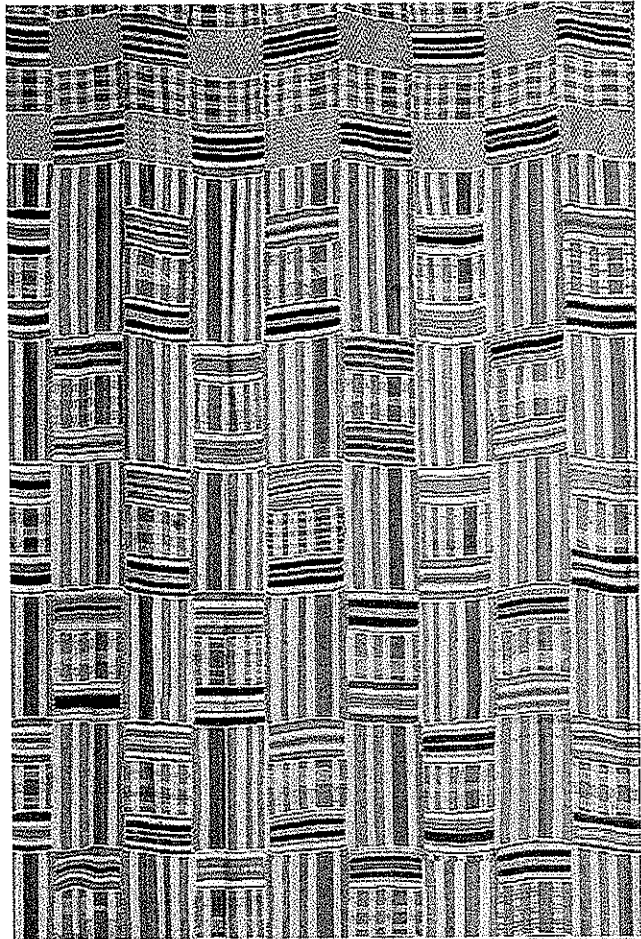
<sup>6</sup> Wikipedia.com "African Art"  
[http://en.wikipedia.org/wiki/African\\_art](http://en.wikipedia.org/wiki/African_art)  
December 11, 2008 12:06 PM



rather than representative. African artists also tend to favor three-dimensional artworks over two-dimensional works; this is because many African works such as masks were meant to be experienced three-dimensionally. And lastly, there is also an emphasis on performance based art. This is due to the fact that African art is often used in



Benin Ivory Mask  
[http://www.artsology.com/gfx/african\\_masks/benin\\_ivory\\_mask.jpg](http://www.artsology.com/gfx/african_masks/benin_ivory_mask.jpg)  
November 7, 2008 9:21 AM



Ghanaian Kente Cloth  
[http://www.marlamallett.com/A-2517-DDD-Ashanti\\_Kente.jpg](http://www.marlamallett.com/A-2517-DDD-Ashanti_Kente.jpg)  
November 7, 2008 9:28 AM

performances rather than simply for

display. A popular example is the African mask, which in certain African societies are given names that harbor not only the meaning of the mask but also its purpose and spiritual role.

At the turn of 19th Century, Westerners simply appropriated African resources and used them as a means to enliven and enrich their own work. Western artists neither

respected nor understood the spirituality of African art but were concerned with its expressive power. Artists like Picasso, Matisse, Vincent van Gogh, Paul Gauguin and Modigliani were inspired by African art to the point that they borrowed heavily from African artworks. African art results from a *mélange* of multiple experiences, emotional, mystical as well as religious combined with immense expressive power. Western artists responded to African art by exploring the abstraction, the organization and reorganization of forms as well as the exploration of emotional and psychological levels. This caused the status of visual art to change; with the interest in African art, art ceased to be merely and primarily aesthetic, it became a medium for philosophic, intellectual and political debate.

Contemporary African art was pioneered in the 1950's and 1960's in South Africa by artists like Irma Stern and Walter Batiss. There exists a vibrant contemporary art scene in Africa, however, due to the continuing active influence of traditional African art, the contemporary art scene is often unnoticed and understudied. However, due to globalization many African artists have broken through barriers of recognition, not only creating a reputation for themselves but also for contemporary African art and culture. The African Pavilion at the 2007 Venice Biennale displayed the Sindika Dokolo African Collection of Contemporary Art of which Yinka's Shonibare's work was part of.

### **Yinka Shonibare - Life, Work and Philosophy:**

Yinka Shonibare MBE calls himself a "*postcolonial hybrid*." He is a Nigerian who was born in London in 1962 where he attended an exclusive boarding school in England and later Central Saint Martin's College of Art and Design. However, one month into his art



Scramble for Africa, 2003, 14 figures, 14 chairs and table, mixed media, 52x192 x 110". Images courtesy of the artist, James Cohan Gallery, New York, and Stephen Friedman Gallery, London.

school studies he contracted a virus that left him paralyzed and he still remains partially disabled<sup>7</sup>.

These dual identities of being African/British and of being disabled are part of Yinka's acknowledged hybrid condition. Yinka Shonibare also knows that his recently acquired title MBE (Member of the Order of the British Empire) conjures up thoughts of exoticism, imperialism, globalization and cultural confluence, just like his signature medium Dutch batik fabric<sup>8</sup>.

<sup>7</sup> Downey, Anthony. "Yinka Shonibare" BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
December 11, 2008 12:07 PM

<sup>8</sup> Downey, Anthony. "Yinka Shonibare" BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
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Yinka Shonibare first came to widespread attention through his use of Dutch wax fabric, which he has used as the ground of his paintings as well as to clothe his headless mannequins. This bright fabric was originally produced in Dutch Indonesia. And because no market was found for it there, it was copied and reproduced by the English, who eventually sold it to West Africans, where it became a very popular everyday item of clothing. Consequently, it has become a sign of “authentic African identity” both in Africa and for Africans in England. A colonial invention, Dutch wax fabric offers itself both as a fake and yet “authentic” sign of being African. *“It’s the way I view culture - it’s an artificial construct.”*<sup>9</sup> This intersection of European and African, colonizer and colonized, authentic and artificial, shows itself best through Shonibare’s use and placement of this hybrid “African” cloth, and its theatrical use in Shonibare’s installations. *“I have always viewed art as a form of opera, or as being operatic,”*<sup>10</sup> Shonibare explained in 2004. *“And opera is excessive; it is beyond the real, and therefore hyper-real.”* For Shonibare, Dutch wax fabric (the real) fashioned into period Western dress (the hyper-real) encode a magnitude of innuendo, or what the semiotic crowd calls “signifiers.”<sup>11</sup>

*“The main preoccupation within my art education was the construction of signs as outlined in Roland Barthes’s Mythologies,”* Yinka elaborated in 2005. *“So the idea of the theatrical for me is actually about art as the construction of a fiction, art as the biggest liar. What I want to suggest is that there is no such thing as a natural signifier, that the signifier is always constructed - in other words, that what you represent things with is a form of*

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<sup>9</sup> Downey, Anthony. “Yinka Shonibare” BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
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<sup>10</sup> Downey, Anthony. “Yinka Shonibare” BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
December 11, 2008 12:10 PM

<sup>11</sup> Gersh-Nesic, Beth S. “Yinka Shonibare’s Age of Reason  
[http://arthistory.about.com/od/special\\_exhibitions/l/bl\\_shonibare\\_bgn\\_0708.htm](http://arthistory.about.com/od/special_exhibitions/l/bl_shonibare_bgn_0708.htm)  
December 11, 2008 12:37 PM



*mythology.*"<sup>12</sup> This clash of apparently opposing ideas and cultures are present in two of Shonibare's works : *Un Ballo in Maschera* (A Masked Ball) and *Odile and Odette*, which is an opera.

When questioned why an opera, Yinka replied by saying, "*You laugh, but you know, no one ever questioned Picasso's interest in and use of African art, but Africans are always expected to just do "African" things. In the contemporary world where we all travel, that's just not realistic. I see opera like everybody else, and I see popular culture like everybody else.*"<sup>13</sup> Shonibare's point is valid because it reveals certain truths about the international art platform. In the art world, artists are viewed differently depending on their ethnic and cultural origin. Western artists are expected to explore extensively while employing all forms of media before finding a signature style. Western artists are not limited to style, theme or audience and are praised when they employ techniques or elements from other cultures and countries. However, Yinka Shonibare, shows that these expectations do not apply to artists of other origins. African artist are only expected to produce "African" style pieces, in "African" mediums that pertain to "African" problems; and the same applies to other ethnic groups such as Indigenous Australians and New Zealanders, Red American Indians and even Inuits. In effect, Yinka explains that due to globalization, travel and the break of barriers artists regardless of ethnicity are able to look at popular culture and other things just like everybody else, hence his production of *Odile and Odette*. In this post colonial era it is not anymore about a question of asserting your cultural identity but of exploring the way global culture is entwined.

### **Un Ballo in Maschera (A Masked Ball):**

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<sup>12</sup> Downey, Anthony. "Yinka Shonibare" BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
December 11, 2008 12:11 PM

<sup>13</sup> Downey, Anthony. "Yinka Shonibare" BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
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Un Ballo in Maschera (A Masked Ball), 2004, color digital video, 32-minute loop.

*Un Ballo in Maschera* (A Masked Ball) is a film that was produced by Yinka Shonibare and screened in 2004<sup>14</sup>. The film employs the controversial political figure of King Gustav III of Sweden, who was assassinated in 1792. King Gustav III of Sweden spent money fighting wars on many fronts such as Russia and Denmark. As a result of his high spending, the population of Sweden suffered and during a masked ball he was assassinated<sup>15</sup>.

The film employs the medium of dance to explore ambiguities that are both conceptual and choreographic. Interestingly the film lacks dialogue opting for an extensive use of repetition thereby forgoing the conventions of mainstream cinematography. Yinka Shonibare uses the film to address contemporary political debates on the nature of power and the excess associated with authoritarian regimes<sup>16</sup>. Hence, his use of King Gustav III is a metaphor for power and its deconstruction explained Yinka in an interview with Anthony Downey from *BOMB Magazine*, *"My work comments on power, or the deconstruction of power, and I tend to use notions of excess as a way to represent that power - deconstructing things within that. I needed to do something very elaborate in this case..."*

The use of King Gustav III is not an entirely new or original concept. In fact, Shonibare's film is one of many contemporary productions to employ this controversial figure. Even so, Yinka's interpretation of *Un Ballo in Maschera* is quite different because in his film there is an opportunity for redemption i.e. things that happen get undone. *"The king gets killed, but he gets up again, and at the end of the film he steps backward, out of*

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<sup>14</sup> Downey, Anthony. "Yinka Shonibare" *BOMB*, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
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<sup>15</sup> Wikipedia.com "King Gustav III"  
[http://en.wikipedia.org/wiki/Gustav\\_III\\_of\\_Sweden](http://en.wikipedia.org/wiki/Gustav_III_of_Sweden)  
December 11, 2008 12:30 PM

<sup>16</sup> Downey, Anthony. "Yinka Shonibare" *BOMB*, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
December 11, 2008 12:28 PM



*the scene.” Shonibare elaborates. “I give the audience two options. You see the king go into the ball, indulge himself in the excess and get murdered. But I give him the option to get up again. It’s up to the audience to decide which version prevails.” So now, the decision of the king’s fate rests upon the viewer, making Shonibare’s art a space of transformation. This provides the viewer with an opportunity to participate in the various tensions - the dance, theatrics as well as the visuals as Yinka confirms, “According to Brecht, the audience completes the work of art, and that is a notion I very much subscribe to.” For Yinka Shonibare it is all about excess and its indulgence.*

His work of *Un Ballo in Maschera* is a significant step in establishing new platforms for art as well as new vehicles to deliver messages with a global perspective. Discussing the platform of art with Anthony, Yinka comments on the role of art, *“This is something that art is able to do quite well, because it’s a space of transformation, where you can go beyond the ordinary.”* This demonstrates the power of art and emphasis its role in globalization. Due to this element of power, art is capable of transcending all other mediums of communication, bringing across a substantial amount of information to a large number of people. This sort of power naturally calls for caution in its usage, hence the reason for some objectivity. *“As an artist, I won’t take a moral position; I think it’s important not to work for any one side politically. You need to keep your objectivity, unless you’re in Stalinist Russia. But what you can do is place a number of options in front of people so that they can think through them. I don’t force that notion onto the audience. You have the opportunity to rethink these things, but you don’t necessarily have to. There are two sides, and I think that’s what an artist has to recognize: positions are always relative.”*<sup>17</sup>

Yet, although Yinka Shonibare is being objective in his approach to art, his work does have a significant influence on how African art is generally perceived. With the use of

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<sup>17</sup> Downey, Anthony. “Yinka Shonibare” BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
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his signature Dutch wax fabric, Yinka Shonibare is able to weave an African touch into his



Un Ballo in Maschera (A Masked Ball), 2004, color digital video, 32-minute loop.

works thereby not only bringing attention to the global issue presented in his works but moreover how it ties into the problems and dreams of the African continent. This blending of the global and the African is both critically and beautifully examined in his work of *Odile and Odette*.

### **Odile and Odette:**

*Odile and Odette* is a ballet that Yinka Shonibare produced in collaboration with the Royal Opera House and the Africa Center for the 2005 celebration of African culture in London, called "Africa '05." And true to the ideals of globalization Shonibare went beyond his own African identity to establish a platform that would connect the rest of the globe yet



Odile and Odette, 2005, color film.

express an African facet. *"I tried to go beyond what would be expected of somebody of African origin and I thought, I've never done a ballet, so why not?"* By producing a ballet production, Yinka Shonibare would be appealing to a Western crowd that would normally not be attracted to an African celebration. This points out another key role of art - unification. Art in a globalized world is now able to attract viewers from various backgrounds and ethnicity; it is no longer confined to a region, an area or a group.

Nevertheless, many may find Yinka's approach to inclusion and unification quite outlandish, since, he is not doing something truly 'African.'

In Yinka Shonibare's production of *Odile and Odette* the roles - *"one as the ego and one as alter"* are more ambiguous, probing into the relationship of good and evil whilst emphasizing the relativity of ambiguity. Shonibare gives one role to a black ballerina and the other to a white ballerina, leaving an empty gold frame between the two ballerinas. They two ballerinas performed solos from Swan Lake mirroring each other's movements

so as to create the illusion that one dancer is a reflection of the other. The interesting thing about this performance is that the dancers switch places so that the white ballerina becomes the reflection as they repeat the dance again. And of course, the pointe shoes and tutus of the ballerinas' are made out of African textiles as this is part of Shonibare's signature style.<sup>18</sup>

For Yinka Shonibare, the reason for the production of *Odile and Odette* was to present the relationship between the Royal Opera House and the Africa Center, both institutions representing a colonial relationship and a cultural relationship.<sup>19</sup> This relationship goes further than the borders of the United Kingdom to touch the global audience. From his use of the the mirror, Yinka Shonibare highlights his objectivity. He does not take a side but leaves this for the viewer to decide. The mirror is a reflection of reality (excluding special mirrors like concave and convex mirrors) giving back what it receives. In the context of *Odile and Odette* it displays that there is an element of evil and good in either swans. This means that neither swan is completely bad or completely good but that they both contain elements of either traits. Since neither is entirely good or bad, not one of the swans can exist without the other; this means that *Odile and Odette* are in fact one and the same. They in a sense complete each other and because Yinka has the ballerinas switch sides, this indicates that each trait (the alter and the ego) has a chance to lead.

### The Metaphor of Odile and Odette:

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<sup>18</sup> Downey, Anthony. "Yinka Shonibare" BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
December 11, 2008 12:31 PM

<sup>19</sup> Downey, Anthony. "Yinka Shonibare" BOMB, Fall 2005, Issue 93  
<http://www.bombsite.com/issues/93/articles/2777>  
December 11, 2008 12:31 PM





Odile and Odette, 2005, color film.

The work *Odile and Odette* becomes a significant metaphor for the colonial and cultural relationship of the Royal Opera House and the Africa Center, which geographically are in close proximity (both are situated at Covent Garden in London). The black ballerina may represent the African Center, while the white ballerina represents the Royal Opera House. Both institutions relating to the other - the Africa Center exists as a result of England's encounter with Africa, whilst the Royal Opera House worked in cooperation with Yinka Shonibare and the Africa Center to produce *Odile and Odette*. And like *Odile and Odette* both institution reflect something of the other, the Royal Opera House is not entirely Western, while the Africa Center is not entirely African. What is interesting to note is the role that Yinka Shonibare plays in this relationship. He represents the objective mirror that reflects what it receives to the general public, providing an impartial platform for the audience to view and decide. And this is what makes Yinka Shonibare the epitome of both

cultures. He is able to combine both African art and Western art seamlessly, mixing and bringing everything together.

### Conclusion:

Yinka Shonibare is very much a product of globalization and has fully earned the title of a "*postcolonial hybrid*." For many, he is neither fully African or English. This, however, has proved to be a blessing rather than a liability. Due to his mixed background Yinka Shonibare is able to construct hyper-real situations where the choice of what is said is directly placed for the viewer's contemplation and decision. His work does not contain a natural signifier, instead it contains many possible constructed ones. This idea inevitably permeates into *Un Ballo in Maschera* and *Odile and Odette*. The use of repetition and ambiguity is key to setting the global stage where he proclaims: here is the situation, what attribute can you pin onto it. I believe that this attitude of objectivity is vital because this way, Yinka Shonibare is able to appeal to a far-reaching audience, keeping them engaged in the situations at hand. And so the role of African art in globalization has now changed from being merely just an artistic influence or direction, to becoming an important global platform where current issues are loudly broadcasted with an African touch like the Dutch wax fabrics of Yinka Shonibare.

An unresolved problem, is how can we further this? How can we further the integration of seemingly opposing cultures to produce new hybrid cultures? Some people want to stop globalization because they see it as exploitation and while it has this dimension it also involves being with other people from different parts of the world on a hitherto unconceivable scale. Another unresolved question arising from this paper is whether this process of merging cultures can be achieved on an even larger scale and what the resulting hybrid will look like in terms of the art it produces.

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This is a very fine essay.  
I agree with the supervisor  
that it exemplifies the supposed  
"international" ethos of the IB.  
I have been interested in  
Shonibare's work for some time  
& agree that your focus on  
the two works was a sensible  
approach.

Although you have located your  
work in an academic context  
it is a little limited as there is  
now a huge literature dealing  
with transculturalisms & the  
arts

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December 11, 2008 12:51 PM

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December 11, 2008 12:52 PM

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December 11, 2008 12:52 PM

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November 7, 2008 10:05 AM

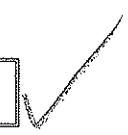


# Assessment form (for examiner use only)

Candidate session number	0	0	
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Assessment criteria		Achievement level		
		First examiner	maximum	Second examiner
A	research question	2	2	
B	introduction	2	2	
C	investigation	3	4	
D	knowledge and understanding	3	4	
E	reasoned argument	4	4	
F	analysis and evaluation	3	4	
G	use of subject language	3	4	
H	conclusion	2	2	
I	formal presentation	4	4	
J	abstract	2	2	
K	holistic judgment	4	4	
Total out of 36		32		



Name of first examiner: \_\_\_\_\_  
(CAPITAL letters)

Examiner number: 0028 ✓

Name of second examiner: \_\_\_\_\_  
(CAPITAL letters)

Examiner number: \_\_\_\_\_