

1. **Ronit Milano, “The Commodification of the Contemporary Artist and High Profile Solo Exhibitions: The Case of Takashi Murakami,” in *Re-envisioning the Contemporary Art Canon: Perspectives in a Global World*, ed. Ruth E. Iskin, Routledge 2017, pp. 239-251.**

This article aims to analyze the political economy of the canonized artist and the high-profile exhibition, with particular attention to the effect of the global condition in which art operates. My main argument is that the 21st century commodifies the art exhibition as a whole and ultimately the artist in the canon. Using the example of Japanese artist Takashi Murakami, I will demonstrate how the contingencies between his works and the market are extended to the geopolitical conditions: Murakami’s canonization not only leans on economic forces outside the museum, but is also harnessed by governments and private institutions for the promotion of their political and economic interests. By analyzing the genealogy of Murakami’s huge solo-exhibition in Qatar in 2012, this paper will argue that such exhibitions are perceived today as powerful commodities – a tool that, in this case, can link Qatar to a particular cultural milieu that includes the leading countries of the West. Thus, I will suggest, the canonized artist and high-profile exhibitions, especially of contemporary art, have become a political instrument in the hands of governments, as part of a current globalist discourse.