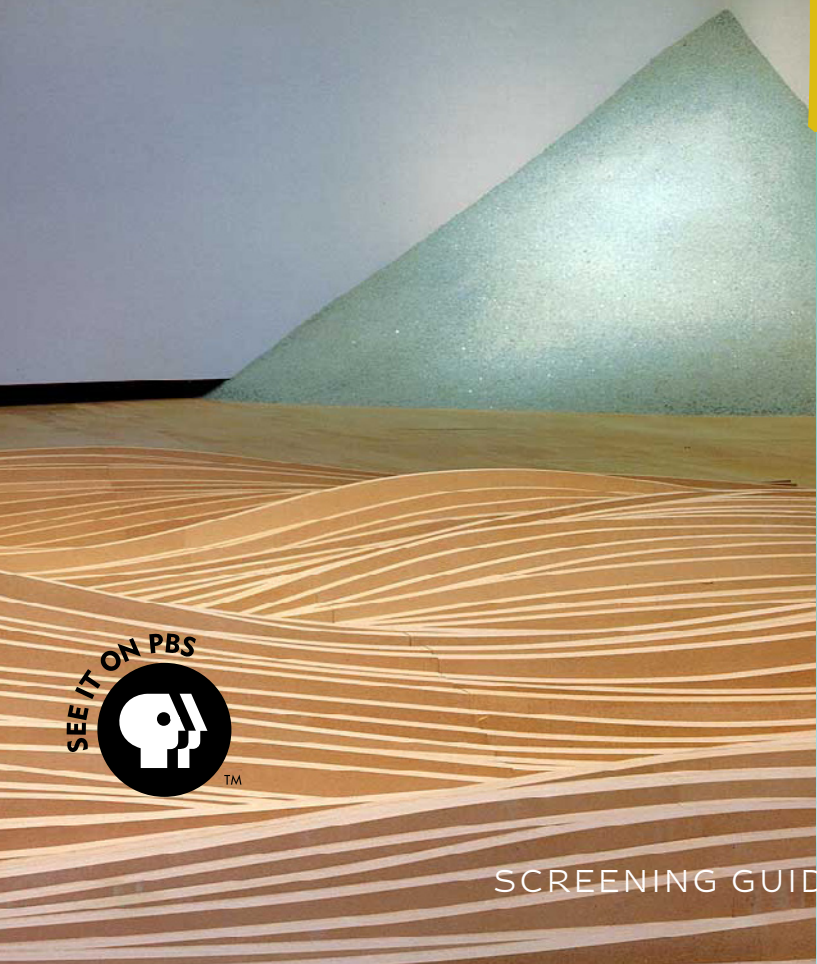




art:21

ART IN THE TWENTY-FIRST CENTURY



SCREENING GUIDE: SEASON ONE



ABOUT THIS SCREENING GUIDE

This screening guide is designed to help you plan an event using Season One of *Art in the Twenty-First Century*. This guide includes a detailed episode synopsis, artist biographies, discussion questions, group activities, and links to additional resources online.

ABOUT ART21 SCREENING EVENTS

Public screenings of the *Art:21* series engage new audiences and deepen their appreciation and understanding of contemporary art and ideas. Organizations and individuals are welcome to host their own Art21 events year-round. Some sites plan their programs for broad public audiences, while others tailor their events for particular groups such as teachers, museum docents, youth groups, or scholars. Art21 strongly encourages partners to incorporate interactive or participatory components into their screenings, such as question-and-answer sessions, panel discussions, brown bag lunches, guest speakers, or hands-on art-making activities.

ABOUT THE ART:21 SERIES ON PBS

Art in the Twenty-First Century is the only broadcast series for national public television to focus exclusively on contemporary visual art and artists in the United States. A biennial event for television, Art21 produces four one-hour episodes featuring between 16 and 21 artists each season. The *Art:21* series premieres nationwide on PBS in the United States and is distributed internationally.

The *Art:21* series reflects the current landscape of visual art by featuring a dynamic range of artists who work with diverse media, materials, and subject matter. Profiled artists include painters, sculptors, printmakers, photographers, installation and video artists, and artists working with new media, environmental or public issues, and hybrid forms. These artists represent the breadth of artistic practice across the country and reveal the depth of intergenerational and multicultural talent.

ABOUT ART21, INC.

Art21, Inc. is a non-profit contemporary art organization serving students, teachers, and the general public. Art21's mission is to increase knowledge of contemporary art, ignite discussion, and inspire creative thinking by using diverse media to present contemporary artists at work and in their own words.

Art21 introduces broad public audiences to a diverse range of contemporary visual artists working in the United States today and to the art they are producing now. By making contemporary art more accessible, Art21 affords people the opportunity to discover their own innate abilities to understand contemporary art and to explore possibilities for new viewpoints and self-expression.

The ongoing goals of Art21 are to enlarge the definitions and comprehension of contemporary art, to offer the public a straightforward experience of artists and their work without interpretive mediation, and to encourage people of all ages to participate in interactive education and outreach programs designed by Art21. In addition to the Emmy-nominated, nationally broadcast PBS series *Art in the Twenty-First Century*, Art21 produces companion books, a comprehensive Web site, a wide range of education materials, and outreach programs.

CREDIT LINE

Please use the following credit line in publications and publicity association with your event:

This event is produced in collaboration with Art21, Inc., a non-profit contemporary art organization serving artists, students, teachers, and the general public worldwide.

CONTACT

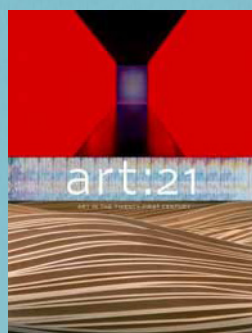
Please send inquiries to Art21 at: outreach@art21.org



Educators' Guide

The 32-page color manual includes information on the artists, before-viewing and after-viewing questions, and curriculum connections.

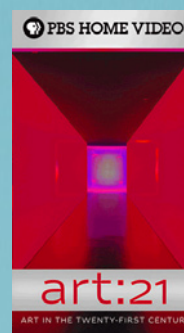
FREE | www.art21.org



Companion Book

A 216-page book with 350 illustrations; featuring essays by Thelma Golden, Lynn Herbert, Katy Siegel, Susan Sollins, and Robert Storr.

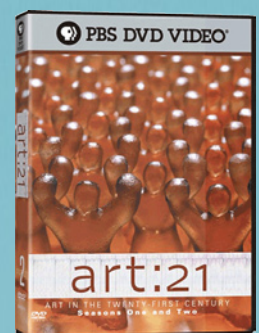
\$45.00 | www.hnabooks.com



Home Video (VHS)

Four one hour-long episodes on two VHS tapes. Season One (2001) Includes the episodes *Place*, *Identity*, *Spirituality*, and *Consumption*.

\$29.98 | www.shoppbs.org



Home Video (DVD)

This DVD box set includes both Season One (2001) and Season Two (2003). Eight one hour-long episodes on two DVDs.

\$49.98 | www.shoppbs.org

Cover, clockwise from top left: Margaret Kilgallen, Work on paper from installation at UCLA/Armand Hammer Museum, Los Angeles, detail, 2000. Photo by Robert Wedemeyer. Courtesy Deitch Projects, New York; James Turrell, *The Light Inside*, 1999. Electric lights, wires, metal and paint, site-specific permanent installation at The Museum of Fine Arts, Houston, Texas. Courtesy Museum of Fine Arts, Houston; Matthew Barney, *CREMASTER 3*, 2000. Production still, detail. Photo by Chris Winget. © 2000 Matthew Barney. Courtesy Barbara Gladstone Gallery, New York; Maya Lin, *Avalanche*, 1997. Tempered glass, 10 x 19 x 21 feet. Installation at the South Eastern Center for Contemporary Art, Winston-Salem, North Carolina. Photo by Jackson Smith. Courtesy the Southeastern Center for Contemporary Art and Gagosian Gallery, New York. Pages 3-14: Production stills © Art21, Inc. 2001.

This episode brings to light the different ways pop culture and contemporary art act as influences upon each other. The featured artists turn to sources such as advertising, video games, clothing, and television to raise questions about the different types of goods and services we consume on a daily basis and how these habits of consumption inspire their artworks. Artist **Barbara Kruger** created an original video to introduce the episode. Hosted by tennis star and sports commentator **John McEnroe**, the humorously frenetic video explores the ways in which people consume things in their daily lives, from food to money to sex. Throughout the video, Kruger's phrases in red and white demand the attention and obedience of the viewer. Proclaiming, "Love Art, Buy Art, Sell Art," and "Feed Me, Love Me, Buy Me, Sell Me", Kruger's text addresses the viewer in much the same way advertisers sway a consumer to buy a product.

Michael Ray Charles is filmed on location at his home and studio in Austin, Texas. Pointing out items from his collection of memorabilia, Charles traces the transformation of stereotypes in his work, making connections to images from Hellenistic Greco-Roman pieces collected at the turn of the century. Through his studies of advertising, the minstrel tradition, and blackface, Charles seeks to deconstruct and subvert images of blackness through painting. His painting (*Liberty Bros. Permanent Daily Circus*) *Blue Period* (1995) uses the recognizable image of a circus poster to highlight feelings of the outsider or stigmatized social groups. "I've been called a sellout. People question my blackness. A lot of people accuse me of perpetuating a stereotype," he says. "I think there's a fine line between perpetuating something and questioning something. And I like to get as close to it as possible." Charles also describes his use of a penny as his signature logo in all of his works, further linking his work to consumption. The segment concludes with an exhibition of Charles' work in New York City.

"A system that has an internal object, Freudian narratives—consumer and producer, violence, sexually driven, NFL films—these are the things I think about," says **Matthew Barney**. His *CREMASTER* films (1994–2000) twist narrative flow, challenge genres, and interrogate art as they explore the ways "that violence is sublimated into form." This segment follows Barney and his crew on the set of *CREMASTER 3* (2000) at the Saratoga racetrack and at the Solomon R. Guggenheim Museum in New York. At Saratoga, Barney transforms a group of horses into racing corpses with custom suiting. His father plays a role in the racing scenes, and gives his perspective on his son's creative work. At the Guggenheim, the artist transforms the Museum into a set for an obstacle course / video game. Richard Serra plays the role of the architect in the film, offering, as his father did, a perspective on Barney's elaborate film cycle. Barney describes these films as existing between reality and fantasy worlds, explaining that, "the five chapters of the story are about an organism that is changing, and the system that changes that form alters from chapter to chapter."

From her experimental home and clothing projects to her artificial island, *Pocket Property* (1999), off the coast of Denmark, **Andrea Zittel** makes living an art. "We're obsessed with perfection, we're obsessed with innovation and moving forward. But what we really want is the hope of some sort of a new and improved or better tomorrow," she says. The artist takes the viewer on a tour of her home and studio, the site of her artful business, *A-Z Administrative Services*. We see the living units she has tailored to the needs and dimensions of her space. Zittel also shares pieces from her *Uniform Project* (1991–present). Her early pieces of clothing were made from variations on a single rectangle of fabric. Later she focused on crochet, a process that uses a single, continuous strand to produce a garment. She explains, "what I'm interested in is how I grew up in this very generic, very capitalist culture, and how the values that are instilled in me relate to these very utopian thoughts at the beginning of the century." Thus, Zittel's style becomes a whimsical blend of her Californian roots and twentieth century modernist design philosophy.

Mel Chin's unique collaborative ventures incorporate botany, ecology, and even alchemy. "Making art, I think, is not about one track, one method," he says. "The diversity of mediums and techniques is minor. But the diversity of ideas and how they survive and the methods that are transmitted is very important." Chin's work focuses on popular media, politics, and current events to communicate his often subversive messages. With *KNOWMAD* (1999), an interactive video game based on rug patterns of nomadic peoples, Chin hopes that viewers might find a new respect for these cultures and see that the rugs are "more than just decoration because they are about people." The segment also follows Chin in Detroit as he scouts locations for the project *S.P.A.W.N.* (2000) in which the artist proposes converting arsoned houses into worm farms that benefit the local economy. In *Revival Field* (1991), another project framed around environmental restoration through agriculture, a garden is created with "hyperaccumulator" plants that clean up contaminated land. "You have to create a condition for an idea to survive. It's like creating an economy to make it worthwhile to promote. I had to see the big picture of things."



Matthew Barney was born in San Francisco in 1967; at age six he moved to Idaho with his family, where he continued to live with his father after the divorce of his parents. Barney played football for his high school team, and was introduced to art and museums during visits to his mother in New York. This intermingling of sports and art informs his work as a sculptor and filmmaker. Barney entered the art world to almost instant controversy and success. He is best known as the producer and creator of the *CREMASTER* films (1994–2000), a series of five visually extravagant works created out of sequence. The films feature Barney in myriad roles, including characters as diverse as a satyr, a magician, a ram, Harry Houdini, and even the infamous murderer Gary Gilmore. The films themselves are a grand mixture of history, autobiography, and mythology, an intensely private universe in which symbols and images are densely layered and interconnected. The resulting cosmology is both beautiful and complex. An installation at the Guggenheim in 2003 showcased sculptures, drawings, and film stills from all five films of the cycle. His latest film, entitled *Drawing Restraint 9*, was released in 2005. He lives in New York.

Michael Ray Charles was born in 1967 in Lafayette, Louisiana. In college, he studied advertising design and illustration, and eventually moved into painting, his preferred medium. His graphically styled paintings investigate racial stereotypes drawn from a history of American advertising, product packaging, billboards, radio jingles, and television commercials. Charles draws comparisons between Sambo, Mammy, and minstrel images of an earlier era and contemporary mass-media portrayals of black youths, celebrities, and athletes—stereotypes he sees as a constant in the American subconscious. Caricatures of African-American experience, such as Aunt Jemima, are represented in Charles' work as ordinary depictions of blackness, yet are stripped of the benign aura that lends them an often-unquestioned appearance of truth. In each of his paintings, notions of beauty, ugliness, nostalgia, and violence emerge and converge, reminding us that we cannot divorce ourselves from a past that has led us to where we are, who we have become, and how we are portrayed. Charles lives in Texas and teaches at the University of Texas at Austin.

Mel Chin was born in Houston to Chinese parents in 1951. Chin's art, which is both analytical and poetic, evades easy classification. Alchemy, botany, and ecology are but a few of the disciplines that intersect in his work. He insinuates art into unlikely places, including destroyed homes, toxic landfills, and even popular television, investigating how art can provoke greater social awareness and responsibility. Unconventional and politically engaged, his projects also challenge the idea of the artist as the exclusive creative force behind an artwork, for Chin often enlists entire neighborhoods or groups of students in creative partnerships. Chin also promotes works of art that have the ultimate effect of benefiting science or rejuvenating the economies of inner-city neighborhoods. His projects include collaborations with scientists to create sculpted gardens of hyperaccumulators—plants that can draw heavy metals from contaminated areas—in some of the most polluted sites in the world. Chin collaborated with Art21 and Longwood Arts Project to create *S.O.S. (Straight off the Street): MOMENT* (2004), a video featuring Bronx residents sending messages to the President of the United States. He lives in North Carolina and New York.

Barbara Kruger was born in Newark, New Jersey, in 1945. Kruger began her career working as a graphic designer, art director, and picture editor for various large publications. This background in design is evident in the work for which she is now internationally renowned. She layers found photographs from existing sources with pithy and aggressive text that involves the viewer in the struggle for power and control that her captions speak to. Printed in black letters against a slash of red background—her trademark—one of her instantly recognizable slogans reads "I shop therefore I am." Much of her text questions the viewer about feminism, classicism, consumerism, and individual autonomy and desire, although her black-and-white images are culled from the mainstream magazines that sell the very ideas she is disputing. As well as appearing in museums and galleries worldwide, Kruger's work has appeared on billboards, buscards, posters, a public park, a train station platform in Strasbourg, France, and in other public commissions. She lives in New York and Los Angeles.

Andrea Zittel was born in Escondido, California, in 1965. Zittel's sculptures and installations transform everything necessary for life—such as eating, sleeping, bathing, and socializing—into artful experiments in living, continually reinventing her relationship to her domestic and social environment. Influenced by modernist design and architecture from the early part of the twentieth century, the artist's one-woman mock organization, *A–Z Administrative Services*, develops furniture, homes, and vehicles for contemporary consumers with a similar simplicity and attention to order. Altering and examining aspects of life that are for the most part taken for granted, Zittel's hand-crafted solutions respond to the day-to-day rhythms of the body and people's creative need to match their surroundings to the changing appearance of life. Zittel lives in Joshua Tree, California.



DISCUSSION QUESTIONS

Discuss the word 'consumption,' its synonyms and its antonyms. Consider what sorts of things we consume and what sorts of things consume us. When does the concept of consumption take on a negative connotation? When is it positive?

"Advertisers...[have] altered our way of thinking...Collectively, I would say that blackness continues to hover around this comfort zone of entertainment—providers of entertainment," remarks Michael Ray Charles. How does advertising rely on or perpetuate cultural stereotypes? Discuss some examples where it can also change them.

Andrea Zittel creates works that are usable, wearable, and can be lived in. What objects that we encounter on a regular basis can be considered art objects? Think about your daily routine, the buildings you see and the tools you use. How else do we consume art in unexpected ways?

When asked about how he developed his *CREMASTER* series (1994–2000), Matthew Barney says, "I've always thought of the project as a sort of sexually driven digestive system, that it was a consumer and a producer of matter. And it is desire-driven, rather than driven by hunger or anything like that." How does desire influence consumption? Can consumption be a creative force?

According to Mel Chin, "Making art is not about one track, one method. The diversity of mediums and techniques is minor. But the diversity of ideas and how they survive and the methods that are transmitted is very important." How does Chin ensure his ideas will survive? How does any art work preserve ideas? What other means of communicating diverse ideas can you think of?

GROUP ACTIVITIES

Research Barbara Kruger work, her influences, and the feminist and social questions she addresses. Cut out words and pictures from magazines to create works of art that mimic Kruger's style.

Hold a panel discussion in conjunction with a screening of *Consumption*. Invite guests such as a scientist, who could discuss Mel Chin's *Revival Field* (1991), a video artist, an advertising executive, or a fashion designer. Have guests discuss the art featured in *Consumption* in response to commerce and creativity. Allow time for questions from the audience.

Host a screening of *Consumption* at a local library, university, or community arts center. Encourage attendees to bring a non-perishable good to donate to a local food bank. Give back to the community instead of consuming!

In the aftermath of natural disasters, people often have to leave their homes to start new lives with limited resources. After screening *Consumption*, ask audience members to make a list of the essential things they would need to survive in a new place. Organize into small groups and brainstorm how you would make the most of your resources to meet the needs of clothing, food, and shelter. Post the results online.

Screen the Andrea Zittel segment and invite a local fiber artist to lead a knitting or crochet workshop where participants are taught to create miniature versions of Zittel's one-piece garments. What other projects could you produce from a single source material?

Host a screening of Michael Ray Charles' segment and ask audience members to bring a magazine to the event. Have participants collect images portraying people of similar race, ethnicity, and gender. Make a collage of these images. On the collage, write descriptions of the stereotypes portrayed in the images. Have the audience compare and contrast collages to determine how advertisers target different groups to consume a particular product.

ADDITIONAL REFERENCES

<i>Consumption</i>	www.pbs.org/art21/series/seasonone/consumption.html	
Matthew Barney	www.pbs.org/art21/artists/barney	www.gladstonegallery.com
Michael Ray Charles	www.pbs.org/art21/artists/charles	www.tonyshafrazigallery.com
Mel Chin	www.pbs.org/art21/artists/chin	www.frederieketaylorgallery.com
Barbara Kruger	www.pbs.org/art21/artists/kruger	www.maryboonegallery.com
Andrea Zittel	www.pbs.org/art21/artists/zittel	www.zittel.org



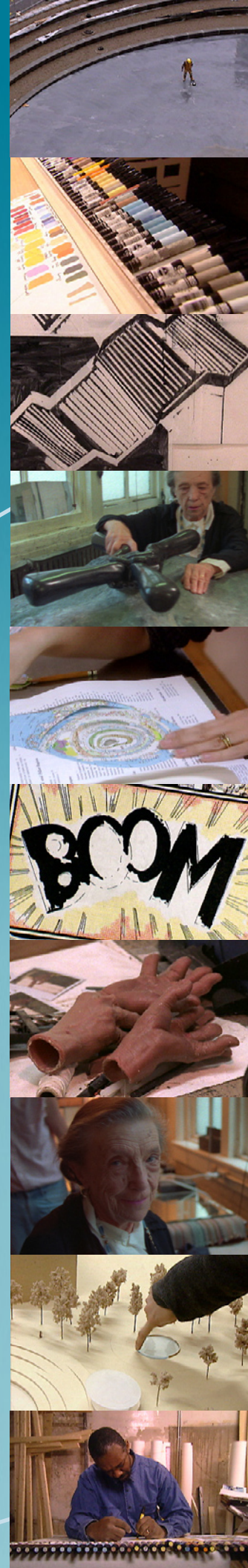
The artists in *Identity* express how factors such as our family history, physical appearance, and profession make up how others see us and how we view ourselves. The artists question stereotypes and preconceived notions about what an artist is and what the limits are to creating art. *Identity* opens with a whimsical collaboration between noted photographer and artist **William Wegman** and actor, playwright, and comedian Steve Martin. In this opening segment, **Steven Martin** (or is it just a mannequin that looks like him, controlled by a puppeteer?) questions the fundamental nature of identity amidst playful diversions which include card tricks, the sound of a lawn mower in the distance, ringing doorbells, and Wegman's agile Weimaraner dogs.

Bruce Nauman transforms everyday activities, speech, and objects into works that are both familiar and alien. "I needed a different way to approach the idea of being an artist," he says. In his video, *Setting a Good Corner* (1999), the task of stretching a fence is recorded and looped. He sees the recording of this functional act as a performance piece rather than a how-to video. The concern with function also often surrounds his sculptures. "I always thought that you can make something that appears to be functional, but when you try to and use it, you can't figure out what its function might be. And that's in the end what the function is, for you to figure out what to do with it." This is exemplified in Nauman's *Stadium Piece* (1998–99) installed at Western Washington University, an independent, zigzagged staircase that leads to nothing. We see how the students in the segment have adopted this sculpture as a part of the university landscape and formulate ideas of what its open-ended function could be. Filmed at Nauman's ranch and studio outside of Santa Fe, New Mexico, the segment features several of Nauman's explorations into video, text, and self-portraiture—materials and themes the artist has engaged for over thirty years.

From paintings and videos to his comic strip featuring African sculptures, **Kerry James Marshall's** work unites influences from Renaissance painting and African-American traditions to question the authority of history in efforts to "reclaim the image of blackness." We follow Marshall through the museum of the Art Institute of Chicago past the master works to his own painting *Many Mansions* (1995). His work tackles issues of race and ethnocentricity that challenge the viewer. "Either I'm working with a set of conventions that have already been established," he says, "or I'm working against them." For example, in *RYTHM MASTR* (2003–04) Marshall creates a comic book for the twenty-first century, pitting ancient African sculptures come to life against a cyberspace elite that risks losing touch with traditional culture. This segment is filmed in Chicago, where the artist lives, teaches, and works. We gain glimpses into the domestic interiors of Marshall's immediate family—interiors that find their way into the artist's paintings, prints, and sculptural and video installations.

Maya Lin, who at twenty-one became one of America's most recognized artists with her winning design for the *Vietnam Veterans Memorial* (1980–82), is filmed transforming an urban park in Grand Rapids, Michigan. When discussing the work, Lin says "I just started with an intuition and I started playing with it. I'd actually started with frozen waves of earth...and that grew into an early plasticine model that deals with water fountains—one liquid, one gas, one vapor." A work that is part art and part architecture, *Ecliptic* (2001) features a skating rink which Lin has outfitted with sophisticated fiber optic technology to produce an image of the starry night sky onto the surface of the ice. "Everything I've done in life is about polarities, about two sides balancing out," she says. *The Wave Field* (1993–95) created for a quadrangle at the University of Michigan is a series of fifty grass waves in eight rows, covering approximately 10,000 square feet. A combination of soil and sand, the field is blanketed with a verdant sod that makes the uniquely manicured lawn a luxurious place for relaxing, studying, or playing. In her studio, we see Lin carving layers of circles out of the pages of an atlas in order to create topographic islands and canyons. Whether indoors or outdoors, large-scale or small-scale, Lin's projects mark an identification with the landscape.

The final segment in this hour focuses on **Louise Bourgeois**. Active since the early 1940s, Bourgeois has consistently plumbed her own biography for subject matter and inspiration. Her sculptural installation, *Cell (Glass Spheres and Hands)* (1990–93), plays with relationships such as teacher/student and parent/child. In an arrangement that is reminiscent of a family gathering or classroom situation, the installation invests inanimate objects with human qualities by enacting a drama in space. Working with delicate stone sculptures in public spaces, Bourgeois explores memory, emotion, and strength through works that reach viewers on a visceral level. We see Bourgeois' six-piece sculptural grouping entitled *Helping Hands* in Chicago's Jane Addams Memorial Park. In her studio, Bourgeois discusses this work describing it as "discreet" and "sensitive." "A work of art doesn't have to be explained," she says. "If you do not have any feeling about this, I cannot explain it to you. If this doesn't touch you, I have failed." Bourgeois' work challenges viewers to make connections between their own lives and the lives staged in the artist's installations, drawings, and public sculptures.



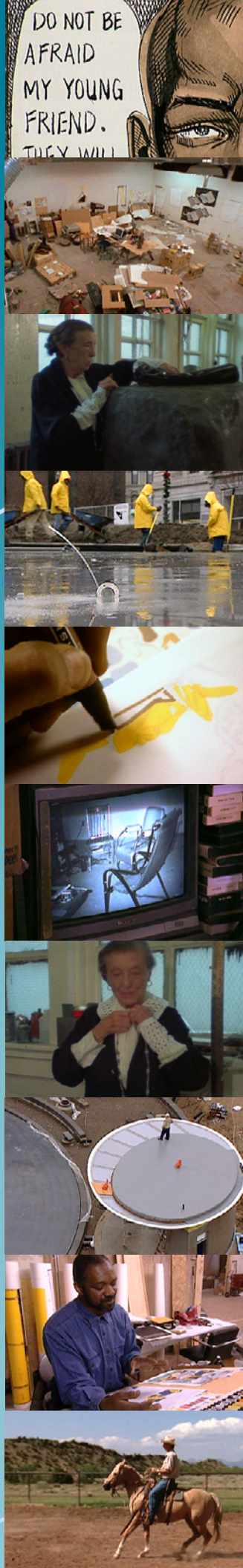
Born in 1941 in Fort Wayne, Indiana, **Bruce Nauman** has been recognized since the early 1970s as one of the most innovative and provocative of America's contemporary artists. Nauman finds inspiration in the activities, speech, and materials of everyday life. Working in the diverse mediums of sculpture, video, film, printmaking, performance, and installation, Nauman concentrates less on the development of a characteristic style and more on the way in which a process or activity can transform or become a work of art. A survey of his diverse output demonstrates the alternately political, prosaic, spiritual, and crass methods by which Nauman examines life in all its gory details, mapping the human arc between life and death. Nauman's recent work includes a commissioned installation at the Tate Modern entitled *Raw Materials* (2004). He lives in New Mexico.

Kerry James Marshall was born in 1955 in Birmingham, Alabama. The subject matter of his paintings, installations, and public projects is often drawn from African-American popular culture, and is rooted in the geography of his upbringing. *Souvenirs* (1996-98), a series of paintings and sculptures, pays tribute to the Civil Rights movement with mammoth printing stamps featuring bold slogans of the era—"Black Power!"—and paintings of middle-class living rooms where ordinary African-American citizens have become angels tending to a domestic order populated by the ghosts of civil rights heroes of the 1960s. Marshall's work is based on a broad range of art-historical references, from Renaissance painting to black folk art, from El Greco to Charles White. A striking aspect of his paintings is the emphatically black skin tone of his figures, a development the artist says emerged from an investigation into the invisibility of blacks in America and the unnecessarily negative connotations associated with darkness. The sheer beauty of his work speaks to an art that is simultaneously formally rigorous and socially engaged. A major exhibition of Marshall's work, *One True Thing: Meditations of Black Aesthetics*, traveled the country in 2004–05. Marshall lives in Chicago.

Born in 1959 in Athens, Ohio, **Maya Lin** was trained as an artist and architect. She catapulted into the public eye when, as a senior at Yale University, she submitted the winning design in a national competition for a Vietnam Veterans Memorial to be built in Washington, D.C. Her sculptures, parks, monuments, and architectural projects are linked by her ideal of making a place for individuals within the landscape. Lin, a Chinese-American, came from a cultivated and artistic home. Her father was the dean of fine arts at Ohio University; her mother is a professor of literature there. The child of immigrant parents, Lin is interested in the notion of what constitutes home. She draws inspiration for her sculpture and architecture from culturally diverse sources, including Japanese gardens, Hopewell Indian earthen mounds, and works by American earthworks artists of the 1960s and 1970s. Her most recognizable work, *Vietnam Veterans Memorial* (1980–82), allows the names of those lost in combat to speak for themselves, connecting a tragedy that happened on foreign soil with the soil of America's capital city, where it stands. Lin lives in New York and Colorado.

Louise Bourgeois was born in Paris in 1911 and immigrated to New York in 1938. Though her beginnings were as an engraver and painter, by the 1940s she had turned her attention to sculpture. Greatly influenced by the influx of European Surrealist artists, who immigrated to the United States after World War II, Bourgeois' early sculpture was composed of abstract and organic shapes, often carved from wood. By the 1960s she began to execute her work in rubber, bronze, and stone, and the pieces themselves became larger and more referential to what has become the dominant theme of her work—her childhood. Deeply symbolic, her work uses her relationship with her parents and the role sexuality played in her early family life as a vocabulary in which to understand and remake that history. The anthropomorphic shapes her pieces take—female and male bodies continually referenced and remade—are charged with sexuality and innocence and the interplay between the two. Bourgeois lives in New York.

William Wegman was born in Holyoke, Massachusetts, in 1943. Trained as a painter, Wegman ultimately turned to photography and the infant medium of video. While living in Long Beach, California, Wegman acquired Man Ray, the dog with whom he began a fruitful twelve-year collaboration. Man Ray became a central figure in Wegman's photography and videos, and in 1972 the two moved to New York. In 1986, a new dog, Fay Ray, came into Wegman's life, and soon thereafter another famous collaboration began, marked by Wegman's use of the Polaroid 20 x 24 camera. With the birth of Fay's litter in 1989 and her daughter's litter in 1995, Wegman's cast grew. His photographs, videos, paintings, and drawings have been exhibited in museums and galleries internationally. Wegman lives in New York and Maine.



DISCUSSION QUESTIONS

In the introductory segment, how do we see Steve Martin's identity change? How do costume and setting affect how we interpret his identity? Discuss instances in film and/or literature where costume and setting influence a character's identity.

Identity features many public art projects, such as Nauman's *Stadium Piece* (1998–99) or Maya Lin's *Ecliptic* (2001) ice rink and park project in Grand Rapids, Michigan. How do these works contribute to the identity of a public space? Brainstorm a site for a public art project that could reflect the spirit of your community. What would you like to see built or created there?

Louise Bourgeois' sculptural installation *Cell (Glass Spheres and Hands)* (1990–93) plays with relationships such as teacher/student and parent/child. What roles do you hold in your family, workplace, and other daily interactions? How do they contribute to how you see yourself in relation to others?

How are different aspects of our identity and personality revealed, and under what circumstances? Do we act a certain way around different groups of people, "performing" our identities? Relate these ideas to Nauman's exploration of human nature in his videos and performances and/or to Wegman's photographs of his costumed Weimaraners.

In his *RHYTHM MASTR* (2003–04) comic book series, Marshall transforms West African gods into superheroes and tells their story as they battle the forces of cyber-technology. How can this blend of cultures, myths, and pop culture help us think about the United States' traditional identity as a "melting pot?" Discuss some examples from television, film, or literature that incorporate mythology, folklore, and fantasy in innovative ways.

Louise Bourgeois says, "A work of art doesn't have to be explained...If it doesn't touch you, I have failed." Do you agree with this quote? Why or why not? Do you feel that explaining a piece of art enhances or detracts from the experience?

GROUP ACTIVITIES

Hold a screening of *Identity* in conjunction with a hands-on art workshop. Encourage viewers to create a self-portrait based on a concept of their own identity. Then have them render a portrait of someone else. Discuss the similarities and differences.

Invite viewers to bring an ordinary object that they think represents their identity. After screening *Identity*, work together to assemble the objects to form a work of art that portrays both individuals' identities and the identity of the group. Experiment with the juxtaposition of different objects and note how that changes the overall composition of the work.

Screen Maya Lin's segment and invite local artists and architects to speak about her work in relation to their own. How do art and architecture overlap? How do they differ?

Screen *Identity* at a local library, town hall, or community center. Encourage community members to share memories of people and events that have shaped the identity of the neighborhood. Have a local historian share his/her knowledge of how the area has grown or changed. Create a scrapbook or journal to record the evening and the stories told, and post the results online.

After viewing *Identity*, invite viewers to participate in improvisational acting exercises. Have them perform a short skit of someone else (famous or familiar) without revealing the name of their assumed identity. See if the other audience participants can guess who each "actor" is trying to be.

ADDITIONAL REFERENCES

<i>Identity</i>	www.pbs.org/art21/series/seasonone/identity	
Louise Bourgeois	www.pbs.org/art21/artists/bourgeois	www.heimread.com
Maya Lin	www.pbs.org/art21/artists/lin	www.gagosian.com
Kerry James Marshall	www.pbs.org/art21/artists/marshall	www.jackshainman.com
Bruce Nauman	www.pbs.org/art21/artists/nauman	www.speronewestwater.com
William Wegman	www.pbs.org/art21/artists/wegman	www.speronewestwater.com



This episode considers the influence of *Place*—physical; conceptual or psychological; regional, national, or transnational—on such artists as Richard Serra, whose massive rolled-steel plates carve private moments out of public spaces; Sally Mann, whose photographs record the historical scars and romanticism latent in the landscape of the South; Barry McGee and Margaret Kilgallen, two San Francisco-based artists whose works blend elements of social realist murals and folk traditions with graffiti and other urban symbols; and Pepón Osorio, whose sculptural assemblages and installations are intimately tied to location, evoking the survival of communities across borders. Whether architectural, local, historical, or psychological, each artist makes us more aware of place and its continuously increasing set of meanings. “Most of the work that I do as an artist, whether it’s music, or images, or a story, begins with a place,” says renowned multi-media performance and recording artist **Laurie Anderson** in the introduction she created for *Art:21*. Filmed on location in New York City and featuring talking billboards, the Statue of Liberty, and a trip to a Japanese grocery store, Anderson plays with scale, point of view, and virtual spaces to create a fanciful dreamscape.

The first segment follows **Richard Serra** through several of his massive installations in New York, San Francisco, and Bilbao, Spain, where he exhibited his *Torqued Ellipses* (1996–99). Having worked with metal for the past forty years, Serra creates sculptures that shape and stretch steel like rubber, carving intimate moments out of public spaces. We see how such massive structures are installed as we watch the elaborate construction of *Charlie Brown* (2000). The documentary covers the artist’s creative process from its conception to reception, as Serra shares his sketches and ideas, the construction of the sculptures, and finally the public exhibition of the work. While the work is inherently abstract as sculpture, Serra welcomes the viewer’s narratives and associations when he or she experiences the forms firsthand. “You get involved with what effect the work has physically on your body as you walk,” he observes. “So, time and movement became really crucial to how I deal with...not only sight and boundary, but how one walks through a piece and what one feels and registers in terms of one’s own body in relation to another body.”

The next segment moves to Lexington, Virginia where **Sally Mann** is working in her studio on a new series of dog bone photographs. The farm where Mann lives and works is both a backdrop and inspiration to her work. “What I like about these dog bones is their ambiguity,” she explains. “I love that aspect of photography, the mendacity of photography. It’s got to have some kind of peculiarity in it or it’s not interesting to me.” This ambiguity and complexity is fundamental in her work. Utilizing intricate photographic techniques, Mann’s photographs reflect the contradiction that is the South—full of historical scars and beauty, shame and romanticism. Her children, who were the main subjects of her early work, provide insight on their mother as an artist. “There’s something just incredible about places that don’t have malls and have a real sense of history,” one says. “In the United States, that is being destroyed so quickly by consumer society. And I feel like mom really struggled to capture that sense of history and love of the South. It’s just amazing—it’s who mom is.”

“I like things that are handmade,” says **Margaret Kilgallen**, referring to the hand-painted signs in San Francisco’s Mission District. “They did it themselves—that’s what I find beautiful.” **Barry McGee**, who has a passion for graffiti art, explains, “I like that process of a thing discarded, then picked up, and intercepted.” The segment follows husband and wife Barry McGee and Margaret Kilgallen as they work independently in their studios and on respective installations for UCLA/Armand Hammer Museum. We follow McGee and Kilgallen to the local train yards where the artists point out their favorite markings and leave some of their own, contributing to a graphic conversation that spans train cars across the nation. Kilgallen celebrates the importance of handcrafted visual communication and folk art in her own paintings. While hand-painting wall-sized letters, Kilgallen describes her process: “I do spend a lot of time trying to perfect my line work...when you get close up, you can always see the line waver. And I think that’s where the beauty is.”

The final artist in the hour is **Pepón Osorio**, filmed on location in his birthplace of Puerto Rico and his current residence in Philadelphia, Pennsylvania. Osorio leads the viewer on a tour of three complex, multi-dimensional installations where his Puerto Rican heritage and experience as a social worker inform his staged confrontations between public life and private spaces. The artist is documented installing *En la barbaria no se llora* (*No Crying Allowed In the Barbershop*) (1994), which actualizes a poignant memory from his past. “It’s about recreating my memory. When I was five years old my father took me to get my first haircut right around the neighborhood. What was meant to be a celebration became disastrous event.” Beyond the gallery, the documentary also follows Osorio on one of his *Home Visits* (1999-2000), which transforms the homes of ordinary people into neighborhood-based galleries for a traveling work of art.



Laurie Anderson was born in Chicago in 1947. One of eight children, she studied the violin and, while growing up, played in the Chicago Youth Symphony. Some of her earliest performances as a young artist took place on the street or in informal art spaces. In the most memorable of these, she stood on a block of ice, playing her violin while wearing her ice skates. When the ice melted, the performance ended. Since that time, Anderson has gone on to create large-scale theatrical works which combine a variety of media—music, video, storytelling, projected imagery, sculpture—in which she is an electrifying performer. As a visual artist, her work has been shown at the Guggenheim Museum in SoHo, New York, as well as extensively in Europe, including the Centre Georges Pompidou in Paris. She lives in New York.

Margaret Kilgallen was born in 1967 in Washington, D.C. Early experiences as a librarian and bookbinder contribute to her encyclopedic knowledge of signs drawn from American folk tradition, printmaking, and letterpress. Kilgallen has a love of “things that show the evidence of the human hand.” Painting directly on the wall, Kilgallen creates room-size murals that recall a time when personal craft and handmade signs were the dominant aesthetic. Strong, independent women walking, surfing, fighting, and biking feature prominently in the artist’s compositions. She passed away in June 2001 in San Francisco, where she lived with her husband, Barry McGee. In 2005, the Gallery at REDCAT exhibited *Margaret Kilgallen: In the Sweet Bye-Bye*, a sweeping retrospective exhibition.

Sally Mann was born in 1951 in Lexington, Virginia, where she continues to live and work. Her early series of photographs of her three children and husband resulted in a series called *Immediate Family*. Mann uses damaged lenses and a camera that requires the artist to use her hand as a shutter, and the resulting photographs are marked by the scratches, light leaks, and shifts in focus that were part of the photographic process as it developed during the nineteenth century. Mann has won numerous awards, including Guggenheim and National Endowment for the Arts fellowships. Her books of photographs include *Immediate Family*, *At Twelve: Portraits of Young Women*, and *Mother Land: Recent Landscapes of Georgia and Virginia*. Mann’s series *What Remains* premiered at the Corcoran Gallery of Art in 2004.

A lauded and much-respected cult figure in a bi-coastal subculture that comprises skaters, graffiti artists, and West Coast surfers, **Barry McGee** was born in 1966 in California. His drawings, paintings, and mixed-media installations take their inspiration from contemporary urban culture, incorporating elements such as empty liquor bottles and spray-paint cans, tagged signs, wrenches, and scrap wood or metal. McGee is also a graffiti artist, working on the streets of America’s cities since the 1980s, where he is known by the tag name “Twist.” He views graffiti as a vital method of communication, one that keeps him in touch with a larger, more diverse audience than can be reached through the traditional spaces of a gallery or museum. His trademark icon, a caricatured male figure with sagging eyes and a bemused expression, recalls the homeless people and transients who call the streets their home. He and his daughter, Asha, live in San Francisco.

Pepón Osorio, best known for large-scale installations, was born in Santurce, Puerto Rico, in 1955. Osorio’s pieces, influenced by his experience as a social worker in the Bronx, usually evolve from an interaction with the neighborhoods and people among which he is working. A recent example is *Tina’s House* (1999–2000), a project created in collaboration with a family recovering from a devastating fire. The house—a tabletop-size art piece—tells the story of the night of the fire and those affected, and is traveling the country in a series of *Home Visits* (1999–2000). A home visit invites a new family to live with the artwork for a period of at least one week, allowing the story of *Tina’s House* to be told in many homes and environments. Osorio’s *Trials and Turbulence* (2005), a series of installations involving video, jail cells, and courtrooms, was exhibited at Ronald Feldman Fine Arts in New York. Pepón Osorio lives in Philadelphia.

Richard Serra was born in San Francisco in 1939. While studying, he began working in steel mills in order to support himself and his early work of the 1960s focused on the industrial materials that he had worked with as a youth: steel and lead. A famous work from this time involved throwing lead against the walls of his studio. Since those Minimalist beginnings, Serra’s work has become famous for that same physicality, but one that is now compounded by the breathtaking size and weight that the pieces have acquired. His series of *Torqued Ellipses* (1996–99) carve very private spaces from the large public sites in which they have been erected. In 2001, he was awarded the prestigious Golden Lion for Lifetime Achievement at the Venice Biennale. He lives in New York and Nova Scotia.



DISCUSSION QUESTIONS

Barry McGee expresses concern for his “street cred,” wondering how he will be perceived by other young graffiti artists when he exhibits his work in a gallery setting. Can a graffiti artist also be a successful commercial artist? How does McGee’s street art differ from his gallery art?

By utilizing techniques that make her contemporary photographs appear antique, Sally Mann brings history into the present. In doing so, her work urges us to examine the present in relation to American history. If you were to reexamine a certain time period, which one would you choose? What elements would you want to capture and think about in a present-day context?

Pepón Osorio recreates a childhood experience and asks us to look at it in a new way in a gallery, as in his piece *En la barbaria no se llora* (*No Crying Allowed in the Barbershop*) (1994). Think about a personal experience that you could install in a gallery setting. How might your perception of that memory change?

In her introduction to *Place*, Laurie Anderson poses the question, “Why do we fall in love with a place?” She suggests it may be for the same irrational and passionate reasons we fall in love with people. What do you think about this idea? What places do you love and why?

Margaret Kilgallen’s work features many images of women who appear strong, fearless, and powerful. Kilgallen herself lived as a very ambitious, enthusiastic, and serious artist before she passed away in 2001. Just as she immortalized the images and notions of powerful women, what are some ways that her memory can be commemorated? Can you think of other women to celebrated through art?

Richard Serra’s massive steel sculptures create a place inside a space, eliciting feelings of introspection, wonder, and displacement. Have you ever been in a structure, like his *Torqued Ellipses* (1996–99), that brought you from a physical space into a psychological one? How would you describe this feeling?

GROUP ACTIVITIES

After screening *Place*, take a tour of your neighborhood’s shopping district or one of its main streets. Keep an eye out for hand-painted signs or graffiti. Record what you see. How do the handmade works compare and contrast with billboards and other visual media where an artist’s hand is not evident? Which do you prefer and why?

Interview a group of elderly members of your community, perhaps neighbors or grandparents. Ask them to share with you stories from your town’s past. Compile the stories in a short anthology and donate them to your local library or historical society.

Like Pepón Osorio, have viewers sketch out their own small-scale installations that reflect their cultural backgrounds. See what and how much it takes to create a cultural environment in a neutral place.

Host a screening of *Place* at an important building in your community. Invite the architect or an architectural historian to discuss the building. Lead a writing exercise, asking participants to describe how place affects the experience of the structure.

Use a pinhole camera, handmade viewfinder, or an antique camera to take spontaneous pictures of a nearby landscape or historical site in your town. Experiment with aperture, light, and mood. Develop the images and create a mini-catalog of your work to share with others, and/or exhibit the images in a public community space.

ADDITIONAL REFERENCES

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Pepón Osorio	www.pbs.org/art21/artists/osorio	www.feldmangallery.com
Richard Serra	www.pbs.org/art21/artists/serra	www.gagosian.com



How does contemporary art address the idea of spirituality? How do artists working today reveal and question commonly held assumptions about faith, belief, meditation, and religious symbols? The episode *Spirituality* opens with an original work by artist, **Beryl Korot**. While quilting, actress and host **S. Epatha Merkerson** evokes the theme as a “thread which connects us all.” Using found material culled from the broadcast, Korot manipulated the footage on her computer, slowing down, colorizing, and looping isolated gestures and sounds.

Whether working with sculpture, textiles, film, and sound, or even her unique mouth-operated pinhole cameras, **Ann Hamilton** finds all her art to be about a “very fundamental act of making.” “When I’m making work,” she says, “there’s a point where I can’t see it. And then there’s that moment where you can see it—it’s like it bites you—and you think it might be beautiful.” The documentary follows the construction of one of the artist’s installations entitled *ghost... a border act* (2000), which exemplifies the relationship between the line of thread and the line of the written word. For this site-specific installation inside an old textile mill in Charlotte, North Carolina, Hamilton projects a video image onto translucent silk walls of a room. The video shows a close-up view of a pencil drawing a line that is then ran in reverse. The segment then travels to the Venice Biennale for the artist’s installation, *myein* (1999), which incorporates an audio recording of whispered words and a poem written in Braille on the walls. It is made slowly visible by intermittent drops of magenta powder from the ceiling. The documentary also features Hamilton experimenting with the beginnings of other art projects, and interacting with her son and friends at her home in Columbus, Ohio.

Calling on his Native American heritage and sense of humor, **John Feodorov** sets tradition against modern-day kitsch to create a “hybrid mythology” in provocative multimedia installations. His work whimsically examines his own and New Age assumptions about Christianity and Native American spirituality. “I have this background,” he says, “of a traditional Navajo and this outsider Christian background of Jehovah Witnesses, which are completely opposed to each other. And I’m in the middle trying to make sense out of it.” Filmed in Seattle, Washington, where the artist works and lives, the segment features his *Totem Teddies* (1989–98) series, which critiques the commodification of spirituality. Feodorov combines the Navajo’s majestic bear symbols, with notions of consumer society, infusing the totem with a promise of salvation for sale. “Advertising wants people to believe that buying something will change their lives,” he explains. “Well, this is something that is just outright telling you that.” We also witness Feodorov’s *Office Shaman* (2000) performance/installation, in which he joins contemporary office culture with ritual healing and sacrifice. He openly admits that his work debunks spirituality, but only in order to investigate supposedly “fixed” ideologies.

Trained in the labor-intensive discipline of Indian and Persian miniature painting, **Shahzia Sikander** has adapted an enduring artistic tradition to the task of questioning and exploring her Eastern heritage, its boundaries, and its liberating possibilities. “My whole purpose of taking on miniature painting was to break the tradition, to experiment with it, to find new ways of making meaning, to question the relevance of it,” she says. The segment follows Sikander through the ritualistic and methodical process of miniature paintings. “It takes many, many layers, at least ten to twenty layers of different colors to build it up,” she explains. “It’s in the application. The buildup has to be very thin, because it builds luminosity. The whole key to that sort of jewel-like sensibility is to build it up very slowly.” Raised as a Muslim in Pakistan, next door to India, her work combines figurative and abstract elements from both Muslim and Hindu cultures. The borrowing and crossover between cultures is evident in Sikander’s work as she plays with ideas of veiling and revealing. The segment traces her many balancing acts: between studio and museum, small works and large-scale installations, Islamic faith and American attitudes towards Islam, and her life in the United States as it compares with her family’s in Pakistan.

The final segment in *Spirituality* profiles **James Turrell**, an artist known for his use of light as the primary material in his work. Turrell has devoted his life to capturing the ethereal properties of light and its powers to evoke transcendence and the sublime. Recalling his Quaker upbringing, Turrell recounts his initial interest in light, which was inspired by his first experience at a meeting house. “My grandmother was trying to tell me what you did [there],” he says, “and her explanation was you went inside to greet the light.” In Turrell’s commissioned *Live Oak Friends Meeting House* (2000) in Houston, the building’s installed skyspace aligns the sky with the ceiling’s edge, enabling those who enter the space to have a unique and intimate experience with light, an experience characteristic of Quaker tradition. *Art:21* then travels to the Painted Desert in Flagstaff, Arizona, where we discover Turrell’s life’s work, *Roden Crater*. “I had this thought to bring the cosmos closer,” he explains. This observatory includes a series of tunnels and chambers opening to the sky, encouraging visitors to connect with the stars and experience the mystifying yet grounding realization that we, too, are a part of this universe.



Ann Hamilton was born in 1956 in Lima, Ohio. While she trained in sculpture, textiles and fabric have continued to be an important part of her work, which includes installations, photographs, videos, performances, and objects. Hamilton's sensual installations often combine evocative soundtracks with cloth, filmed footage, organic material, and objects such as tables. She is as interested in verbal and written language as she is in the visual, and sees the two as related and interchangeable. In recent work, she has experimented with exchanging one sense organ for another—the mouth and fingers, for example, become like an eye with the addition of miniature pinhole cameras. As the 1999 American representative at the Venice Biennale, she addressed topics of slavery and oppression in American society with an installation that used walls embossed with Braille. The Braille caught a dazzling magenta powder as it slid down from above, literally making language visible. In 2004, Hamilton created the multi-faceted corpus installation for MASS MoCA, animating the space with sound, light, and millions of sheets of paper that fell from the ceiling over the course of ten months. Ann Hamilton lives and works in Ohio.

John Feodorov was born in 1960 in Los Angeles and is of mixed Native-American and Euro-American descent. Brought up both in the suburbs of Los Angeles and on a Navajo reservation in New Mexico, Feodorov observed the stereotypes present in American culture at large, where Native Americans were idealized as the living embodiment of spirituality by New Age consumerists. His work addresses this clichéd modern archetype through a humorous interjection of "sacred" items into recognizable consumer products. Feodorov says, "a major theme in my work is the way Native Americans are still being portrayed, stereotyped, and studied in contemporary America. I've read that the Navajo Nation is the most-studied group of people on Earth. I don't know whether to be proud or disgusted." Feodorov mixes this analytical critique with installations and sculptural objects that are often whimsical, fantastic, and mystical, creating a new and sometimes genuine sense of the sacred—a sacredness for modern, fractured times. John Feodorov lives in Seattle.

Beryl Korot was born in 1945 in New York, where she continues to live and work. An early video art pioneer and an internationally exhibited artist, her multiple-channel (and multiple-monitor) video installation works explore the relationship between programming tools as diverse as the technology of the loom and multiple-channel video. She has collaborated with her husband, the composer Steve Reich, on *Three Tales*, a documentary digital video opera in three acts. *Act 1* begins with documentary footage of Paul von Hindenburg, last president of the Weimar Republic (who made Hitler chancellor in 1933), and ends with footage of the Hindenburg zeppelin and its explosion at Lakehurst, New Jersey, in 1937. *Act 2 - Bikini*, is based on footage, photographs, and text from the atom bomb test on Bikini Island and the subsequent removal of the Bikini people. *Act 3 - Dolly*, explores the issues revolving around the first cloning of a sheep in Scotland. Together, the three individual acts form a progressive investigation of the way technology creates and frames our experience. Beryl Korot lives in Vermont and New York.

Shahzia Sikander was born in 1969 in Lahore, Pakistan. Sikander specializes in Indian and Persian miniature painting. While an expert in this technique-driven, often impersonal art form, Sikander imbues it with a personal context and history, blending the Eastern focus on precision and methodology with a Western emphasis on creative, subjective expression. Reared as a Muslim, Sikander is also interested in exploring both sides of the Hindu and Muslim "border," often combining imagery from both—such as the Muslim veil and the Hindu multi-armed goddess—in a single painting. Expanding the miniature to the wall, Sikander also creates murals and installations, using tissue paper-like materials that allow for a more free-flowing style. Utilizing performance and various media to investigate issues of border crossing, she seeks to subvert stereotypes of the East and, in particular, the Eastern Pakistani woman. Shahzia Sikander lives and works in New York.

James Turrell was born in Los Angeles in 1943. "I want to create an atmosphere that can be consciously plumbed with seeing," says the artist, "like the wordless thought that comes from looking in a fire." Whether harnessing the light at sunset or transforming the glow of a television set into a fluctuating portal, Turrell's art places viewers in a realm of pure experience. Situated near the Grand Canyon and Arizona's Painted Desert is Roden Crater, an extinct volcano the artist has been transforming into a celestial observatory for the past thirty years. Working with cosmological phenomena that have interested man since the dawn of civilization and have prompted responses such as Stonehenge and the Mayan calendar, Turrell's crater brings the heavens down to earth, linking the actions of people with the movements of planets and distant galaxies. Influenced by his Quaker faith, which he characterizes as having a "straightforward, strict presentation of the sublime," Turrell's art prompts greater self-awareness through a similar discipline of silent contemplation, patience, and meditation. James Turrell lives and works in Arizona.



DISCUSSION QUESTIONS

Ann Hamilton tells us that in her artwork, her voice does not come from her mouth, but rather, through her eyes or hands. Where (besides your mouth) can your voice come from? Brainstorm ways of altering your senses' functions and discuss how the experience can affect your perspective.

The French artist Henri Matisse, John Feodorov tells us, felt that art should be like a comfortable chair. Feodorov, by contrast, wants his art to provoke the viewer. What do you think art is intended to do? After screening *Spirituality*, create teams and have one offer an argument for Matisse's belief and the other team argue for Feodorov's approach.

Feodorov paints a CEO as a Christ Figure. What are some of the implications of this decision? How does the comparison relate to contemporary business and the corporate influence that affects our culture today?

Turrell, raised as a Quaker, was taught to seek awareness by looking inward in silence. He speaks about "going into meditation and waiting for the light to come." Do you associate any of your spiritual moments with light and/or silence? Discuss the times in your life when you have felt spiritually connected. Can you recall the light and/or sound of those surroundings?

"How do we deal with the stains of our own history? Perhaps the only way is abstractly," suggests Ann Hamilton. Likewise, Shazia Sikander stains the surfaces of some of her artworks by brushing them with tea. Consider a "stain" in your personal or cultural history. Think about its complexities and talk about or sketch out ways in which to abstractly visualize the issue.

Think of a ritual you perform that either has personal or religious significance. In what context do you perform this ritual? What is its purpose? Does it have to be performed in a particular setting, with particular objects or people? Would it have the same meaning to you if you changed the context in which it was performed?

GROUP ACTIVITIES

Screen *Spirituality* in conjunction with a weaving or related textile class. After the screening, discuss how the action and metaphor of weaving compares to ideas presented by the artists in the program, especially Ann Hamilton's idea of "the metaphor of cloth" and Shahzia Sikander's reliance on meditative process and discipline in her creative process.

Before screening *Spirituality*, ask the audience to brainstorm images and words that they associate with the word "spirituality" and write them down. After the screening, discuss how audience members' thoughts about these images and words have been affected by viewing the film.

Congregate a panel discussion featuring people who are knowledgeable about or belong to different faiths (Native American, Muslim, Jewish, Hindu, Christian, Quaker, etc.). Screen *Spirituality* and discuss the ways in which art and spirituality are linked within different spiritual traditions.

Screen *Spirituality* outdoors. Meet at sunset and observe the changes in light and its effects. Screen the episode once the sun sets. Afterward, consider James Turrell's ideas on the movement of the earth and observe what is happening in the sky. How does the change in light affect your emotions and your experience?

After viewing *Spirituality*, choose a space and talk about ways you might "animate the space," as Ann Hamilton describes. Have each viewer draw out plans for ways in which they might animate the space around them. Consider its purpose, ambiance, and history to make the work site-specific.

ADDITIONAL REFERENCES

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