



# art:21

ART IN THE TWENTY-FIRST CENTURY



SCREENING GUIDE: SEASON THREE



### ABOUT THIS SCREENING GUIDE

This screening guide is designed to help you plan an event using Season Three 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.

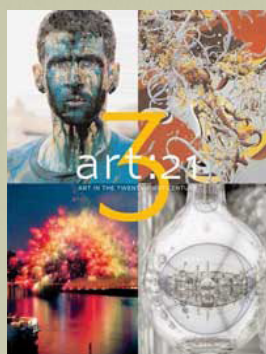
### CREDIT LINE

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

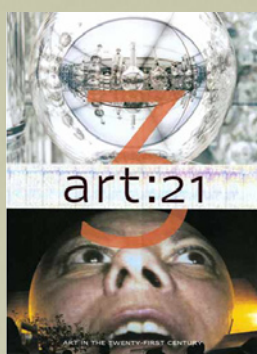
Please send inquiries to Art21 at: [outreach@art21.org](mailto:outreach@art21.org)



#### 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](http://www.art21.org)



#### Companion Book

A 232-page book with over 700 color illustrations; features excerpts of artists' conversations with Executive Producer Susan Sollins.

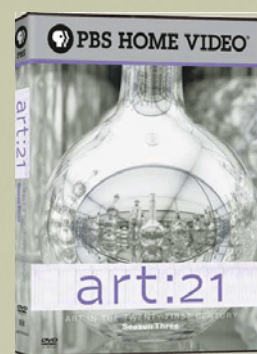
\$45.00 | [www.hnabooks.com](http://www.hnabooks.com)



#### Home Video (VHS)

Four one hour-long episodes on two VHS tapes. Season Three (2005) Includes the episodes *Power*, *Memory*, *Structures*, and *Play*.

\$29.98 | [www.shoppbs.org](http://www.shoppbs.org)



#### Home Video (DVD)

This DVD includes Season Three (2005) — four one hour-long episodes — and the Season One (2001) and Two (2003) trailers.

\$49.98 | [www.shoppbs.org](http://www.shoppbs.org)

Cover, clockwise from top left: Ellen Gallagher, *Mr. Terrific* from *DeLuxe*, detail, 2004-2005. Aquatint, photogravure, and plasticine, 13 x 10 inches. Edition of 20. Photo by D. James Dee. Courtesy Two Palms Press, New York; © Ellen Gallagher; Matthew Ritchie, *The Lytic Circus*, 2004. Mixed media installation, dimensions vary with installation. Installation view: São Paulo Biennial XXVI, São Paulo, Brazil. Photo © Matthew Ritchie. Courtesy Andrea Rosen Gallery, New York; Krzysztof Wodiczko, *The Tijuana Projection*, 2001. Public projection at the Centro Cultural de Tijuana, Mexico (as part of In-Site 2000). © Krzysztof Wodiczko. Courtesy Galerie Lelong, New York; Josiah McElheny, *Modernity circa 1952, Mirrored and Reflected Infinitely*, detail, 2004. Mirrored blown glass, chrome metal, glass, mirror, electric lighting, 30 1/2 x 56 1/2 x 18 1/2 inches. Collection Milwaukee Art Museum, Milwaukee, Wisconsin. Photo by Tom Van Eynde. Courtesy Donald Young Gallery, Chicago. Pages 3-14: Production stills © Art21, Inc. 2005.

How does memory function? Who creates history? Whether critical, irreverent, or introspective, the artists in *Memory* delve into personal memory and the past, transforming them in their work. The artists wrestle with complex topics such as the veracity of history, the nature of interpretation, subjective versus objective truth, and the ways in which objects and images from the past embody cultural memory. Introduced by actor **Isabella Rossellini**, *Memory* is shot on location in Galisteo, New Mexico; Los Angeles, California; Paris, France; New York, New York; Chicago, Illinois; and Austin, Texas.

A transplant from New York, **Susan Rothenberg** produces paintings that reflect her move to an isolated home and studio in New Mexico and her evolving interest in the memory of observed and experienced events. In her early career, she became noted for her series of large paintings of horses. Now, however, she does not find herself creating series. "The paintings are more of a battle to satisfy myself now," she says. Drawing on material from her daily life, she confesses that in her current work "the second painting seems to complete the series." Sitting in her studio, Rothenberg speaks candidly about her working process and her occasional battles with artistic block. For Rothenberg creation is a slow, meditative process. In the case of one painting she has been working on for months, something isn't quite right, but she can't rush the process. "I keep looking at this painting and thinking, why can't I just nail it? Just make it be whatever it's supposed to be and move on," she wonders. "It's constant reviewing. It's sitting there and looking."

In a body of work that includes stuffed-animal sculptures, ritualistic performance pieces, and multi-room installations, **Mike Kelley** explores the notions of trauma and "eternally recurring abuse" in contemporary culture. Many of Kelley's projects draw on his own memory. *Educational Complex* (1995), he says, "is a model of every school I ever went to plus the home I grew up in, with all the parts I can't remember left blank." That project has led Kelley to embark on the creation of an epic performance/video called *Day is Done* (2004–05), which will eventually consist of 365 tapes, one for every day of the year. In a scene that he has been directing and filming, Kelley draws on high school yearbook images to re-stage high school rituals with surreal elements, such as donkeys, devils, and eerie music in a gymnasium. Even though his work deals with pain and trauma, Kelley also believes his own work is beautiful. "I think it's beautiful because terms are confused and divisions between categories start to slip," he explains. "And that produces what I think is a sublime effect. Or it produces humor. And both things interest me."

"To me photography functions as a fossilization of time," says Tokyo-born **Hiroshi Sugimoto**, who insists on using traditional photographic equipment to produce images that seek to preserve memory and time. "I start feeling that this is the creation of the universe and I am witnessing it," he says of his black-and-white seascapes. In other work, Sugimoto photographs fossils from his personal collection. One he shows dates back 450 million years. In a visit to the Philadelphia Museum of Art, Sugimoto recalls the influence of Marcel Duchamp on his art, and especially on his exhibition at the Cartier Foundation in Paris, where he has designed the installation to include giant white plinths on which are mounted his photographs of nineteenth-century machines. These are juxtaposed with his photographs in the same exhibition of three-dimensional models that illustrate mathematical theories. Sugimoto states that he tries to design all his own exhibition spaces. "It's not just a photography show," he says, "it's like a space sculpture." At first, spectators may think they are seeing a "minimalist sculpture show," but then they realize it's a photography exhibition. "So people pay only one admission and get to see two different kinds of show," he jokes. "It's very heavily discounted."

"All of my work is essentially derived from some previous source," says **Josiah McElheny**. "A lot of times what I'm doing is re-imagining something or transforming it slightly, but it's always very much in connection to its source." McElheny's finely crafted glass objects explore history, memory, and identity. Having studied as a glassmaking apprentice in Europe, McElheny takes pleasure in the artisanal aspects of his work as well as being part of an intellectual community of creators. In his exhibition *Total Reflective Abstraction* (2004), he uses a silvered glass technique to build on the theories of Isamu Noguchi and Buckminster Fuller, creating a series of artifacts and mirrors to propose a completely reflective "utopia." In some cases, the mirrored quality creates an interaction between the viewer and the art; in others it is the objects themselves that relate to one another in an infinite matrix of reflections. "The definition of being a modern person is to examine yourself, to reflect on yourself and to be a self-knowledgeable person," he explains, as he himself reflects on the meaning of his work.

The hour concludes with *Night Shift* (2005), an original piece of video art in four parts, commissioned for Art:21 by **Teresa Hubbard / Alexander Birchler**—a unique and poetic meditation on the idea of memory.





**Teresa Hubbard** was born in Dublin, Ireland in 1965. **Alexander Birchler** was born in Baden, Switzerland in 1962. As life partners and artist-collaborators, Hubbard and Birchler make short films and photographs about the construction of narrative time and space without the context of a traditional story line. Their open-ended, enigmatic narratives elicit multiple readings. They began their collaboration in the mid-1990s, making sculpture, installation, photography, and performance-based work. In an early photographic series, they created filmstill-like images of people interacting with objects and architecture in ways that questioned simplistic narrative resolution. Their interest in the construction and negotiation of space, architecture, and the function of objects in three dimensions still plays a primary role in their work. Hubbard and Birchler cite as influences Hitchcock, Malick, Mamet, Kafka, and Hopper, all of whom are notable for use of the psycho-spatial dimension. The artists live outside Austin, Texas.

**Josiah McElheny** was born in Boston, Massachusetts in 1966. McElheny creates finely crafted, handmade glass objects that he combines with photographs, text, and museological displays to evoke notions of meaning and memory. Whether recreating miraculous glass objects pictured in Renaissance paintings or modernized versions of nonextant glassware from documentary photographs, or extrapolating stories about the daily lives of ancient peoples through the remnants of their glass household possessions, Josiah McElheny's work takes as its subject the object, idea, and social nexus of glass. Influenced by the writings of Jorge Luis Borges, McElheny's work often takes the form of 'historical fiction'—which he offers to the viewer to believe or not. Part of McElheny's fascination with storytelling is that glassmaking is part of an oral tradition handed down from generation to generation, artisan to artisan. In *Total Reflective Abstraction* (2003–04), he creates sculptural models of Modernist ideals; these totally reflective works are both elegant seductions and parables of the vices of utopian aspirations. McElheny lives in New York.

**Mike Kelley** was born in Detroit, Michigan in 1954. Kelley's work ranges from highly symbolic and ritualistic performance pieces, to arrangements of stuffed-animal sculptures, to wall-sized drawings, to multi-room installations that restage institutional environments (schools, offices, zoos), to extended collaborations with artists such as Paul McCarthy, Tony Oursler, and the band Sonic Youth. His work questions the legitimacy of "normative" values and systems of authority, and attacks the sanctity of cultural attitudes toward family, religion, sexuality, art history, and education. He also comments on and undermines the legitimacy of the concept of victim or trauma culture, which posits that almost all behavior results from some form of repressed abuse. Kelley's ongoing pseudo-autobiographical project, *Extracurricular Activity Projective Reconstruction*, begun in 1995, is inspired by mundane yearbook photos and an examination of his own selective amnesia. Kelley's aesthetic mines the rich and often overlooked history of vernacular art in America, and his practice borrows heavily from the confrontational, politically conscious "by all means necessary" attitude of punk music. Kelley lives and works in Los Angeles.

**Susan Rothenberg** was born in Buffalo, New York in 1945. Her early work—large acrylic, figurative paintings—came to prominence in the 1970s New York art world, a time and place almost completely dominated and defined by Minimalist aesthetics and theories. The first body of work for which she became known centered on life-sized images of horses. Glyph-like and iconic, these images are not so much abstracted as pared down to their most essential elements. Rothenberg's paintings since the 1990s reflect her move from New York to New Mexico, her adoption of oil painting, and her new-found interest in using the memory of observed and experienced events (a riding accident, a near-fatal bee sting, walking the dog, a game of poker or dominoes) as an armature for creating a painting. These scenes excerpted from daily life, whether highlighting an untoward event or a moment of remembrance, come to life through Rothenberg's thickly layered and nervous brushwork. Rothenberg lives and works in New Mexico.

**Hiroshi Sugimoto** was born in Tokyo, Japan in 1948. His reading of André Breton's writings led to his discovery of Surrealism and Dada, and a lifelong connection to the work and philosophy of Marcel Duchamp. Central to Sugimoto's work is the idea that photography is a time machine, a method of preserving and picturing memory and time. This theme provides the defining principle of his ongoing series including, among others, *Dioramas* (1976–); *Theaters* (1978–); and *Seascapes* (1980–). Sugimoto sees with the eye of the sculptor, painter, architect, and philosopher. He uses his camera in a myriad of ways to create images that seem to convey his subjects' essence, whether architectural, sculptural, painterly, or of the natural world. Recent projects include an architectural commission at Naoshima Contemporary Art Center in Japan, for which he designed and built a Shinto shrine, and the photographic series, *Conceptual Forms* (2004). Hiroshi Sugimoto lives and works in Tokyo and New York.



### DISCUSSION QUESTIONS

Discuss the ways the artists in this hour address cultural versus individual memory. Why do you think artists incorporate personal memories into their work? How do the artists featured in the *Memory* hour alter the ways we think about the past?

Who writes history and how do we come to know about the past? How has art shaped our understanding of past cultures, societies, or historical events?

Hiroshi Sugimoto says, "Fossils work almost the same way as photography...as a record of history. The accumulation of time and history becomes a negative of the image. And this negative comes off, and the fossil is the positive side." What do you think about the idea of photography as "a fossilization of time"? Can you think of other mediums that work like fossils? In what ways is memory like a fossil?

Discuss how the artists Hiroshi Sugimoto and Josiah McElheny revisit ideas and objects from the past. How do artists use historical sources and influences to say something new?

Josiah McElheny says, "the definition of being a modern person is to examine yourself, to reflect on yourself and to be a self-knowledgeable person." Consider how memory contributes to identity. What types of things do people remember most from their past? What makes these memories unique? Why are some events memorable while others are not?

What memories or associations are elicited by the Teresa Hubbard / Alexander Birchler video art piece featured at the end of this hour? What connections to the theme of memory do the artists make?

### GROUP ACTIVITIES

Host an event using the *Memory* hour as a jumping-off point for a creative writing workshop based on personal and family histories.

Invite a cross-section of "memory experts" to participate in a panel discussion in your community. Consider inviting historians and genealogists; museum, library, and/or historical society personnel; or psychologists, philosophers, and others who can contribute to a multi-faceted exploration of the ideas presented in the *Memory* hour.

Host a forum for individuals of all ages to share their memories about your community. Invite a local historian to facilitate a conversation with senior, youth, and adult participants about specific memories of the town, neighborhood, or city where they live. Collect these memories and share them with other community members on a website, in print form, or as audio recordings.

Invite a local artist (such as a glassblower, photographer, painter, or sculptor) to talk about their work in relation to a featured *Memory* artist's segment.

Make a drawing or write a short story about a recent experience that stands out in your mind. Think about how you remember this experience and describe it accordingly. Like Susan Rothenberg's work, it need not be "literal"; create something that, as she notes, encourages "the viewer [or reader] to do the work too."

### ADDITIONAL REFERENCES

<i>Memory</i>	<a href="http://www.pbs.org/art21/series/seasonthree/memory.html">www.pbs.org/art21/series/seasonthree/memory.html</a>	
Mike Kelly	<a href="http://www.pbs.org/art21/artists/kelley">www.pbs.org/art21/artists/kelley</a>	<a href="http://www.metropicturesgallery.com">www.metropicturesgallery.com</a>
Josiah McElheny	<a href="http://www.pbs.org/art21/artists/mcelheny">www.pbs.org/art21/artists/mcelheny</a>	<a href="http://www.andrearosengallery.com">www.andrearosengallery.com</a>
Susan Rothenberg	<a href="http://www.pbs.org/art21/artists/rothenberg">www.pbs.org/art21/artists/rothenberg</a>	<a href="http://www.speronewestwater.com">www.speronewestwater.com</a>
Hiroshi Sugimoto	<a href="http://www.pbs.org/art21/artists/sugimoto">www.pbs.org/art21/artists/sugimoto</a>	<a href="http://www.sonnabend.com">www.sonnabend.com</a>





Spontaneous, funny, or subversive, play can take many forms. In *Play*, artists improvise games, draw inspiration from dance and music, and employ color, pattern, and movement to induce delight. **Grant Hill** opens the hour, playfully addressing viewers from his limo, the basketball court, and his cell phone, all part of his on-the-go lifestyle as a successful basketball player, businessman, and art collector. Unlike athletes, Hill explains, artists are rarely glimpsed “playing” live, making the *Art:21* series a unique experience—a chance to see artists in their “private courts.”

To create her large exuberant installations, **Jessica Stockholder** admits she must work with others, but in her studio, she likes to work alone. There she constructs pieces on the scale of furniture in part by assembling consumer products made of brightly colored plastic. “I love plastic. And I also just love color,” she says. “Plastic is cheap and easy to buy, and my work participates in that really quick and easy and inexpensive material that’s part of our culture.” In the Rice Gallery in Houston, she incorporates household appliances, which, for her, offer compelling metaphors for art. “Refrigerators and freezers are the place of food in the house...but also freezers and refrigerators are cold and frozen.” Like a freezer, she explains, “our institutions of art are both full of possibility and extraordinary feeling, and they all put art in a place of remove.” Stockholder’s fascination with systems is evident in the way she arranges mundane objects in playful, surprising ways. “I’m interested in how a thinking process can meander in unpredictable ways,” she says. It is “learning that doesn’t have a predetermined end.”

Working with advertisements from vintage magazines such as *Ebony* and *Sepia*, **Ellen Gallagher** explores both the representation of ethnicity and the nature of identity. In a series of large paintings, she mounts page after page in a grid so that the viewer relates to the transformed magazine images in a spatial rather than a sequential way. The grid of magazine images is also used in *DeLuxe* (2004–05), a series of sixty prints that utilize a wide variety of techniques including etching, laser cutting, and the addition of layers of plasticine to create wigs and masks that appear as recurring motifs. “I’m collecting advertisements and stories and characters,” she says. “And I see them as conscripts in the sense that they come into my lexicon without me asking them permission.” Her series of marine life drawings, *Watery Ecstatic* (2002–04), consists of work she made as she traveled in Senegal and Cuba. Influenced by Melville’s *Moby Dick*, as well as her own Irish and African ancestors’ voyage across the ocean, in these drawings she also adopts the scratching techniques of scrimshaw. In similar fashion, she uses an intricate process in *DeLuxe* to engrave an image of Isaac Hayes.

“Being Latin American, you are made up of so many fragments from different cultures,” says **Arturo Herrera**. For the Venezuelan-born artist, who has bridged European and American traditions, collage seems to be the natural expression of his mixed identity. Herrera’s collages combine cartoon elements with abstract shapes to explore the interplay of culturally shared childhood memories and adult desires. “Life is made up of just connecting things,” he says. Moving to Europe has affected his way of working, slowing him down, forcing him to take more time. In his Berlin studio, he photographs elements of his own drawings and then leaves the undeveloped film canisters in various liquids, which seep in and alter the film. “I think there is a potential for these images to communicate different things to different viewers in a very touching way,” he explains. “But that experience is not a public experience—it is very private, and very personal.” On the other end of the scale between personal and public, Herrera discusses his enormous wall paintings, such as the one he has made at the Centro Galego de Arte Contemporánea in Santiago de Compostela, Spain.

“The reason I started to knit was in reaction to the suicide of someone I very much admired as an artist,” says **Oliver Herring**, who subjected himself to the monotonous, meditative work of knitting colorless sculpture with Mylar tape, a process that took ten years of his life and career. “It was never about knitting,” he says, “it was about performance.” In searching for a release from the commitment to knitting as a solitary performance, he began making fantastical stop-motion videos of himself. Subsequently, he began working with “off-the-street” strangers met in chance encounters. In addition to videos, Herring brings in strangers to pose while he builds sculptures of them that he covers with cut-up photographs of his models that reproduce their skin. He has also created a series of enormous portraits of strangers after they have spent hours spitting colorful food dye over their faces. The photos are intense documents of an unusual kind of intimacy. “I usually wait for a moment that brings out some kind of vulnerability,” he says. “That’s what I’m after. This personal connection with a stranger.”

The hour concludes with *Night Shift* (2005), an original piece of video art in four parts, commissioned for *Art:21* by **Teresa Hubbard / Alexander Birchler**—a unique and poetic meditation on the idea of play.





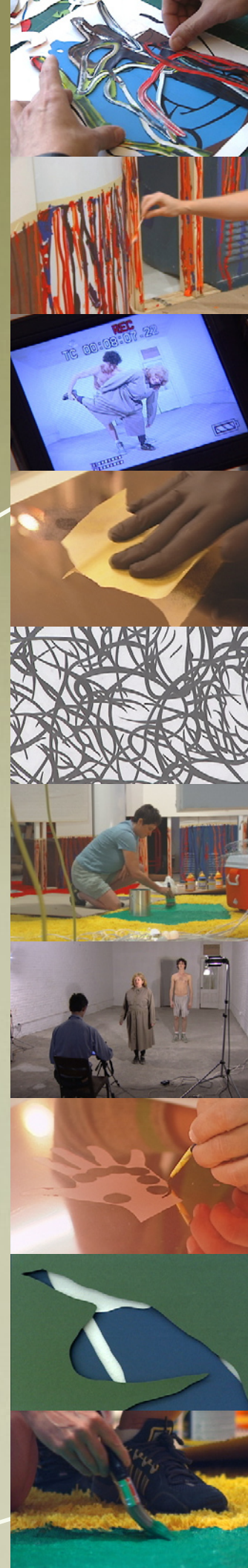
**Ellen Gallagher** was born in Providence, Rhode Island, in 1965. Repetition and revision are central to Gallagher's treatment of advertisements that she appropriates from popular magazines like *Ebony*, *Our World*, and *Sepia*. Initially, Gallagher was drawn to the wig advertisements because of their grid-like structure. Later she realized that it was the accompanying language that attracted her, and she began to bring these "narratives" into her paintings—making them function through the characters of the advertisements as a kind of chart of lost worlds. Although the work has often been interpreted strictly as an examination of race, Gallagher also suggests a more formal reading with respect to materials, processes, and insistences. From afar, the work appears abstract and minimal. Upon closer inspection, googly eyes, reconfigured wigs, tongues, and lips of minstrel caricatures multiply in detail. Gallagher has been influenced by the sublime aesthetics of Agnes Martin's paintings as well the subtle shifts and repetitions of Gertrude Stein's writing. Gallagher lives and works in New York and Rotterdam, The Netherlands.

**Arturo Herrera** was born in Caracas, Venezuela in 1959. Herrera's work includes collage, work on paper, sculpture, relief, wall painting, photography, and felt wall hangings. His work taps into the viewer's unconscious, often intertwining fragments of cartoon characters with abstract shapes and partially obscured images that evoke memory and recollection. Using techniques of fragmentation, splicing, and re-contextualization, Herrera's work is provocative and open-ended. For his collages he uses found images from cartoons, coloring books, and fairy tales, combining fragments of Disney-like characters with violent and sexual imagery to make work that borders between figuration and abstraction and subverts the innocence of cartoon referents with a darker psychology. In his felt works, he cuts shapes from a piece of fabric and pins the fabric to the wall so that it hangs like a tangled form resembling the drips and splatters of a Jackson Pollock painting. Herrera's wall paintings also meld recognizable imagery with abstraction, but on an environmental scale that he compares to the qualities of dance and music. Herrera lives and works in Berlin and New York.

**Oliver Herring** was born in Heidelberg, Germany in 1964. Among Herring's early works were his woven sculptures and performance pieces in which he knitted Mylar, a transparent and reflective material, into human figures, clothing, and furniture. These ethereal sculptures, which evoke introspection, mortality, and memory, are Herring's homage to Ethyl Eichelberger, a drag performance artist who committed suicide in 1991. Since 1998, Herring has created stop-motion videos and participatory performances with "off-the-street" strangers. He makes sets for his videos and performances with minimal means and materials, recycling elements from one artwork to the next. Open-ended and impromptu, Herring's videos have a dreamlike stream-of-consciousness quality; each progresses towards a finale that is unexpected or unpredictable. Herring's use of photography takes an extreme turn in his most recent series of photo-sculptures. For these works, Herring painstakingly photographs a model from all possible angles, then cuts and pastes the photographs onto the sculptural form of his subject. Herring lives and works in Brooklyn, New York.

**Teresa Hubbard** was born in Dublin, Ireland in 1965. **Alexander Birchler** was born in Baden, Switzerland in 1962. As life partners and artist-collaborators, Hubbard and Birchler make short films and photographs about the construction of narrative time and space without the context of a traditional story line. Their open-ended, enigmatic narratives elicit multiple readings. They began their collaboration in the mid-1990s, making sculpture, installation, photography, and performance-based work. In an early photographic series, they created filmstill-like images of people interacting with objects and architecture in ways that questioned simplistic narrative resolution. Their interest in the construction and negotiation of space, architecture, and the function of objects in three dimensions still plays a primary role in their work. Hubbard and Birchler cite as influences Hitchcock, Malick, Mamet, Kafka, and Hopper, all of whom are notable for use of the psycho-spatial dimension. The artists live outside Austin, Texas.

**Jessica Stockholder** was born in Seattle, Washington in 1959. Stockholder is a pioneer of multimedia genre-bending installations that have become a prominent language in contemporary art. Her site-specific interventions and autonomous floor and wall pieces have been described as "paintings in space." Stockholder's complex installations incorporate the architecture in which they have been conceived, blanketing the floor, scaling walls and ceiling, and even spilling out of windows, through doors, and into the surrounding landscape. Her work is energetic, cacophonous, and idiosyncratic, but close observation reveals formal decisions about color and composition, and a tempering of chaos with control. Bringing the vibrant, plastic products of consumer culture to her work, she later adds painted areas, calibrating each color for maximum optical and spatial impact. Stockholder's installations, sculptures, and collages affirm the primacy of pleasure, the blunt reality of things, and the rich heterogeneity of life, mind, and art. Stockholder lives and works in New Haven, Connecticut.



### DISCUSSION QUESTIONS

Create a working definition of creativity and talk about what makes an artwork creative or original. Why do artists sometimes look to children's art for inspiration? How does artistic training change the way one approaches art?

All of the artists incorporate different materials into their work. Arturo Herrera says he is interested in how they "can be glued, forced together to create an image that will have a different reading from what the fragments said." Discuss how the other artists in *Play* work with disparate materials. Do you see the resulting artworks as playful or whimsical or menacing? Why or why not?

Jessica Stockholder talks about child's play as "a kind of learning and thinking...that doesn't have a predetermined end." Discuss the ways learning is related to play. How do the materials and working processes of these artists inspire work that is informed by chance rather than a predetermined end?

Oliver Herring explains, "once I gained the confidence to just play with the unexpected, and the more chance I could incorporate into the work, the more my work grew because I couldn't predict what would happen." Discuss the role that intention plays in making a work of art. Should art be clearly mapped out in advance or can it grow out of risk-taking? Why?

Consider the ways in which the four artists in this hour begin their art making process. How does the Teresa Hubbard and Alexander Birchler video piece at the end of the hour address process? How does it relate to the theme of play?

### GROUP ACTIVITIES

Incorporate music, dancing, or games into your screening event to set a playful tone.

Host a creativity forum featuring a screening of *Play*. Invite community members—including visual artists, writers, musicians, inventors, scientists, etc.—to contribute their opinions, definitions, and ideas about creativity.

Organize a student workshop and exhibition inspired by the theme of play and the work of featured artists Ellen Gallagher, Arturo Herrera, Oliver Herring, and Jessica Stockholder.

Host a brown bag lunch event inviting adults and seniors to screen *Play*, followed by a discussion and/or art making session facilitated by a local artist. Add a collaborative or participatory element to your event that involves chance or a game as part of the art making experience.

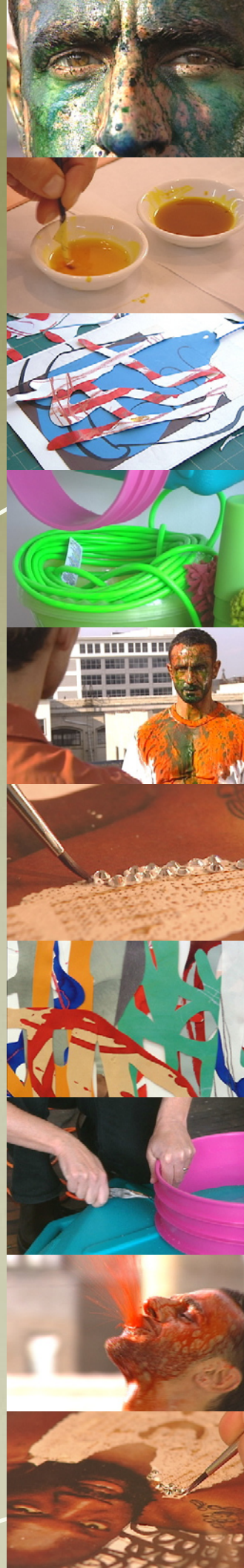
Have each participant bring scraps of fabric, paper, magazines, etc. as well as small found objects to the screening. After viewing Arturo Herrera's segment, use the materials to experiment with the collage process. Play with the juxtaposition of different materials and how that changes the final image.

Conceive an interactive one-day "happening." Have participants follow an irreverent set of rules to create a collaborative artwork. Gather community members together and give them instructions (wear red, stand on one foot, face north, everyone link elbows, etc.). Document the experience and post the finished piece online in weblogs and journals.

After screening *Play*, have the viewers create artwork using media from their childhood (i.e. Play-Doh, finger paints, Etch-A-Sketch, crayons, coloring books). Discuss what memories the process brings back and how their experiences with the media differ from their childhood experiences.

### ADDITIONAL REFERENCES

<i>Play</i>	<a href="http://www.pbs.org/art21/series/seasonthree/play.html">www.pbs.org/art21/series/seasonthree/play.html</a>	
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Arturo Herrera	<a href="http://www.pbs.org/art21/artists/herrera">www.pbs.org/art21/artists/herrera</a>	<a href="http://www.sikkemajenkinsco.com">www.sikkemajenkinsco.com</a>
Oliver Herring	<a href="http://www.pbs.org/art21/artists/herring">www.pbs.org/art21/artists/herring</a>	<a href="http://www.maxprotetch.com">www.maxprotetch.com</a>
Ellen Gallagher	<a href="http://www.pbs.org/art21/artists/gallagher">www.pbs.org/art21/artists/gallagher</a>	<a href="http://www.gagosian.com">www.gagosian.com</a>





From politics to mass media, the theme of power pervades daily life. The artists in *Power* negotiate personal and cultural histories, re-imagine social space, and challenge authority, oppression and control. Actor and comedian **David Alan Grier** introduces the program, Providing a light touch to a profoundly moving hour.

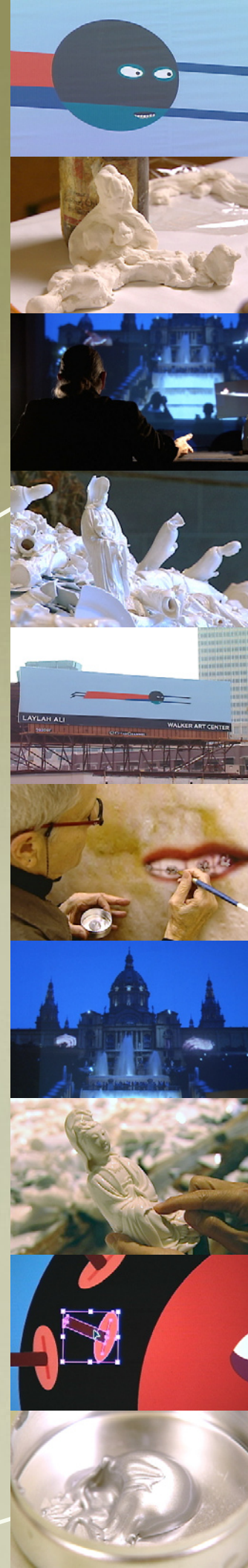
"My work is sometimes like the poppy flower. It has this almost romantic side, but yet it also represents a poison," says Chinese artist **Cai Guo-Qiang** who harnesses the explosive power of gunpowder to create epic, heroic works that are born in violent on-site acts of performance. Drawing influence from painted silk scrolls and matchbox paintings that his father made, Cai has transposed Chinese artistic tradition into the twenty-first century. For his exhibition *Inopportune* (2004), Cai explores catastrophe, pain and the meaning of terrorism in the post-9/11 world, beginning with an installation of tumbling, sparking cars that follow a path through the air. In neighboring galleries, a video imagines a car bomb in Times Square, and a series of stuffed tigers shot through by arrows elicits a disturbing, visceral reaction. The segment also travels to Washington D.C. where Cai has filled a wrecked boat with broken religious idols to question the emotional nature of objects, and to São Paulo, Brazil, where a suspended plane constructed out of woven vine and pierced by sharp objects confiscated from the local airport's security checkpoint dramatizes contemporary fears. "Behind all this is a very earnest and frank look at our society today," says Cai.

Working on bold, colorful, extremely detailed paintings that take months to create, **Laylah Ali** combines cartoon and folkloric aesthetics to explore notions of ethnicity and social violence. "I think when people say violence, oftentimes, we think of the violent act," says Ali. "I'm more interested in what happens before and after, and examining that." In her studio, Ali demonstrates the tricky process of working with unforgiving gouache on paper and speculates that the physiological effects of color and light on the eye may have real social effects. "Could racism be just attributed to bizarre visual phenomenon? There's a question." Ali also opens up the numerous files of clippings she meticulously keeps as source material, as well as her notebooks, where she first sketches out the characters she will eventually paint. In a transformation that Ali still finds surprising, her characters come to life in a dance performance produced in collaboration with choreographer Dean Moss. Control, a theme in much of Ali's work, also informs her own creative process. She admits, "So much of the work is about me trying to control it, doing all I can to control it, and yet it still defies me."

In St. Louis, a ghostly pair of hands gestures from the front of the central public library as crime victims and inmates tell their stories. In Boston, images of individuals projected at enormous scale onto the Bunker Hill Monument tell of loved ones who have died violent deaths. Through his grand audio-video projections in public spaces, **Krzysztof Wodiczko** transforms national monuments and architectural façades into "bodies" as he collaborates with communities to get people to "break the code of silence, to open up and speak about what's unspeakable." Born to a Jewish mother "on the ruins of war" in World War II Poland, Wodiczko has been deeply affected by the devastation of war and violence all his life. In Hiroshima, Japan, he works with tearful survivors of the atomic bomb, helping them "to share with the world what is so painful" through a commemorative projection. In Tijuana, Mexico, he projects the faces of women onto the spherical façade of the city's cultural center as they tell detailed stories of being abused. "I think that people were there to support what they were hearing even if what they were hearing and seeing was unbearable," he says. "Sometimes it's easier to be honest speaking to thousands of people as the monument than to tell the truth at home to the closest persons."

True to her fiercely independent spirit, **Ida Applebroog** invented her own last name. In similar fashion, her diverse body of work defies convention and labels. "I don't consider myself a sculptor or a painter or a book artist or a conceptual artist," she insists. "I just make art." Indeed, Applebroog's work spans a dizzying array of media including drawings, paintings, books, photographs, sculptures, and installations. Throughout, the constant that emerges is a trenchant social commentary expressed through images culled from mass media. "It's hard to say what your work is about," she says, "but for me, it's about how power works: male over female, parents over children, governments over people, doctors over patients." Her work skews ordinary images into anxious scenarios infused with irony and black humor. Once "computer illiterate," Applebroog recently decided to embrace technology, and has now adopted it to create enormous digital prints. But she sees this as simply an extension of the same path she has always followed. For Applebroog, who was born in 1929, it's not the medium that matters, it's the act of creation that sustains her. "I cannot believe there's a reawakening of every juice in my body at this point in my life," she marvels.

The hour concludes with *Night Shift* (2005), an original piece of video art in four parts, commissioned for Art:21 by **Teresa Hubbard / Alexander Birchler**—a unique and poetic meditation on the idea of power.





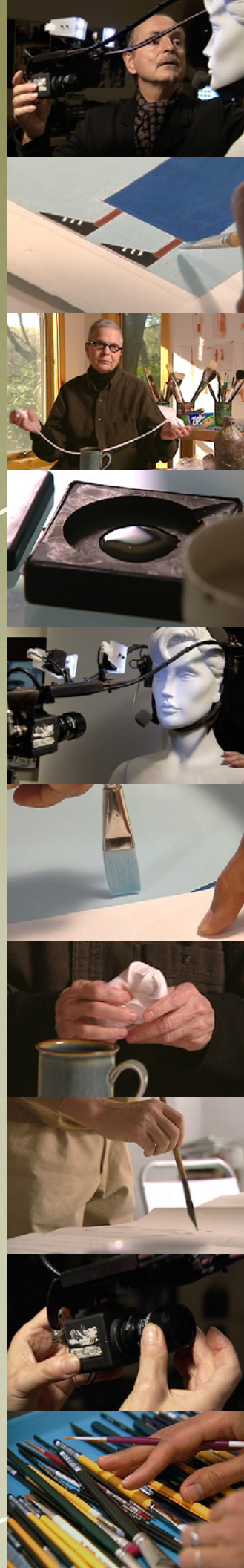
**Laylah Ali** was born in Buffalo, New York in 1968. Ali meticulously plots out in advance every aspect of her work, from subject matter to choice of color and the brushes that she will use. In style, her paintings resemble comic-book serials, but they also contain stylistic references to hieroglyphics and American folk-art traditions. Ali often achieves a high level of emotional tension in her work as a result of juxtaposing brightly colored scenes with dark, often violent subject matter that speaks of political resistance, social relationships, and betrayal. Although Ali's interest in representations of socio-political issues and current events drives her work, her finished paintings rarely reveal specific references. Her most famous and longest-running series of paintings depicts the brown-skinned and gender-neutral *Greenheads*, while her most recent works include portraits as well as more abstract biomorphic images. Ali endows the characters and scenes in her paintings with everyday attributes like dodge balls, sneakers, and band-aids as well as historically- and culturally-loaded signs such as nooses, hoods, robes, masks, and military-style uniforms. Ali lives and works in Williamstown, Massachusetts.

**Ida Applebroog** was born in the Bronx, New York in 1929. Applebroog has been making pointed social commentary in the form of beguiling comic-like images for nearly half a century. She has developed an instantly recognizable style of simplified human forms with bold outlines. Anonymous "everyman" figures, anthropomorphized animals, and half-human, half-creature characters are featured players in the uncanny theater of her work. Applebroog propels her paintings and drawings into the realm of installation by arranging and stacking canvases in space, exploding the frame-by-frame logic of comic book and film narrative into three-dimensional environments. In her most characteristic work, she combines popular imagery from everyday urban and domestic scenes, sometimes paired with curt texts, to skew otherwise banal images into anxious scenarios infused with a sense of irony and black humor. Strong themes in her work include gender and sexual identity, power struggles both political and personal, and the pernicious role of mass media in desensitizing the public to violence. Applebroog lives and works in New York.

**Teresa Hubbard** was born in Dublin, Ireland in 1965. **Alexander Birchler** was born in Baden, Switzerland in 1962. As life partners and artist-collaborators, Hubbard and Birchler make short films and photographs about the construction of narrative time and space without the context of a traditional story line. Their open-ended, enigmatic narratives elicit multiple readings. They began their collaboration in the mid-1990s, making sculpture, installation, photography, and performance-based work. In an early photographic series, they created filmstill-like images of people interacting with objects and architecture in ways that questioned simplistic narrative resolution. Their interest in the construction and negotiation of space, architecture, and the function of objects in three dimensions still plays a primary role in their work. Hubbard and Birchler cite as influences Hitchcock, Malick, Mamet, Kafka, and Hopper, all of whom are notable for use of the psycho-spatial dimension. The artists live outside Austin, Texas.

**Cai Guo-Qiang** was born in 1957 in Quanzhou City, Fujian Province, China. Accomplished in a variety of media, Cai began using gunpowder in his work to foster spontaneity and confront the controlled artistic tradition and social climate in China. While living in Japan from 1986 to 1995 he explored the properties of gunpowder in his drawings, leading to the development of his signature explosion events. These projects, while poetic and ambitious at their core, aim to establish an exchange between viewers and the larger universe. For his work, Cai draws on a wide variety of materials, symbols, narratives, and traditions—elements of feng shui, Chinese medicine and philosophy, images of dragons and tigers, roller coasters, computers, vending machines, and gunpowder. Since September 11th he has reflected upon his use of explosives both as metaphor and material. "Why is it important," he asks, "to make these violent explosions beautiful? Because the artist, like an alchemist, has the ability to transform certain energies, using poison against poison, using dirt and getting gold." Cai Guo-Qiang lives and works in New York.

**Krzysztof Wodiczko** was born in 1943 in Warsaw, Poland. Since 1980, he has created more than seventy large-scale slide and video projections of politically-charged images on architectural façades and monuments worldwide. By appropriating public buildings and monuments as backdrops for projections, Wodiczko focuses attention on ways in which architecture and monuments reflect collective memory and history. In 1996 he added sound and motion to the projections and began to collaborate with communities around chosen projection sites, giving voice to the concerns of heretofore marginalized and silent citizens who live in the monuments' shadows. Wodiczko challenges the silent, stark monumentality of buildings, activating them in an examination of notions of human rights, democracy, and truths about the violence, alienation, and inhumanity that underlie countless aspects of social interaction in present-day society. Wodiczko lives and works in New York and Cambridge, Massachusetts.





## DISCUSSION QUESTIONS

Begin by exploring definitions of the word “power.” How do the artists in this segment relate to one or more facet of the *Power* theme? How does the Teresa Hubbard / Alexander Birchler video piece function as a meditation on power?

What images or symbols are associated with the word “power”? What are some of the most powerful images present in society today? What makes these images provocative?

How can you identify what or who has power? Is it by how a person dresses, acts, or is treated? Is power distributed based on external visual cues? How else is it communicated?

Krzysztof Wodiczko empowers victims by giving them a voice and projecting their stories onto well-known monuments and memorials. What makes a structure powerful? What structure would you use to make your voice heard?

Laylah Ali says, “so much of the work is about me trying to control it. Yet it still defies me.” Discuss the ways the artists in this hour exercise or relinquish power and control. Is power positive or negative? Can it be both?

Cai Guo-Qiang explores the purpose of using gunpowder to make his art. He says, “Why is it important to make these violent explosions beautiful? Because the artist, like an alchemist, has the ability to transform certain energies, using poison against poison, using dirt and getting gold.” How does the way in which Cai uses gunpowder, a material associated with violent explosions, change its power?

Discuss the ways that the artists in *Power* reflect on current affairs and specific social issues. In what ways do they create images and ideas that are universal or timeless?

## GROUP ACTIVITIES

Host a screening event and panel discussion on the theme of *Power*. Invite curators, local writers, poets, journalists, historians, political analysts, social justice advocates, or other members of the community who can offer a unique perspective on the theme and the artists featured in this hour.

Exercise the power to influence local or national policy. Set up a table at your event where participants can sign an arts or arts education advocacy petition to send to your state legislature.

Use a screening of *Power* to initiate a local discussion and advocacy campaign that draws attention to issues of local, national, or international violence; discrimination or bias against particular groups; unsafe or unfair labor conditions; or other issues raised by the artists featured in this hour.

Consider a timely issue in your community under debate by a local school board, regional court, or political caucus. Gather together a group of spokespeople to watch the *Power* episode. Then team up with a media center to produce a video letter about your group’s stance on the issue at hand. Send the video letter to the panel who is reviewing the question and get your opinions heard and seen!

Make a collage about an event or issue of your choice out of images from everyday magazines. Thinking about Laylah Ali’s *Greenheads* series, leave out identifiers or arms, legs, and other body parts and play with notions of skin color, dress, and human relationships. Without giving away these clues, what kind of story can you tell?

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 Ida Applebroog [www.pbs.org/art21/artists/applebroog](http://www.pbs.org/art21/artists/applebroog)  
 Cai Guo-Qiang [www.pbs.org/art21/artists/cai](http://www.pbs.org/art21/artists/cai)  
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How do we organize life? What are the ways in which we capture knowledge and attempt greater understanding? The artists in *Structures* create systems, shift contexts, and engage with perception, utilizing unconventional devices. **Sam Waterston** opens the hour in an unexpectedly funny sequence. Filmed close-up, Waterston reads a seemingly nonsensical series of words from index cards handed to him by a mysterious off-camera presence. With each word, Waterston becomes increasingly perplexed, finally demanding an explanation from the off-screen character (who is revealed in a surprise twist). Then, through the magic of editing, we realize that the words, when reshuffled, are a straightforward introduction to the theme of structures, emphasized by the montage of those very words.

"All anyone is trying to do is try out some new ideas," says **Matthew Ritchie**, in describing contemporary art. "And I think there's something enormously ambitious about that idea that we're all trying to...at least question what's going on." Ambitious certainly describes Ritchie, who seeks to represent the universe and structures of knowledge. One work is an ongoing drawing that contains everything he has ever drawn before. It's now 270 feet long and grows larger with time. In *The Universal Cell* (2004), part of his installation at the São Paulo Bienal, Ritchie uses computers and metal cutting equipment to transform drawings into sculpture. In another show, *Proposition Player* (2003), Ritchie creates a series of games to explore the continuum of risk, possibility, and universal connection. Carrying his infant son around the workshop, Ritchie reflects on how humans filter out information in order to go about their lives.

Supervising the installation of his tear-shaped black glass objects on a white wall, **Fred Wilson** reflects on how he was "shunned" as a black child in an all-white school. "A lot of my project is trying to understand the visual world around me, which really affects me," he says. "It's really where that pain comes from." Dripping sulfuric acid onto a copper plate, Wilson creates prints of black spots that "talk" to one another in a dialogue, excerpted from well-known American literary sources, that help him understand "what is me, and what is something that the rest of the world has said I am?" For the Venice Biennale, Wilson created a black-and-white tiled room containing a huge black urn, filled with ordinary objects. The work, called *Safe Haven* (2003), was begun right after September 11th and in its womb-like form, is also a reflection on his mother's serious illness, Wilson reveals. In Sweden, Wilson blurs the line between making art and curatorial practice in designing a museum space that reorients archeological pieces to create new contexts and thus new meaning for historical material. "I would like to think that objects have memories, and that we have memories about certain objects," he says. "A lot of what I do is eliciting memory from an object."

"A painting or a sculpture really exists somewhere between what it is and what it is not," says **Richard Tuttle** at his house in the dramatic landscape of New Mexico. Building on the influence in his early life of the New York school of Abstract Expressionism and its concern with Western space, Tuttle uses humble, ordinary materials such as paper, rope, string, cloth, wire, twigs, cardboard, bubble wrap, nails, Styrofoam, and plywood to create art "that accounts for the invisible." Tuttle sees his current work as "a conjoining of architecture and calligraphy." In the exhibition *It's a Room for 3 People* at The Drawing Center in New York, Tuttle creates "villages" in which sculptures made of materials such as woodchips and twisted wire invite viewers into a contemplative relationship with the artist's diminutive drawings. "The emotion of an art response does to me feel like motion," he observes. "We use that word moved. 'I am moved.' And yet we know we're standing right there and we have this experience of being stationary and moved at the same time."

"I almost feel like I rediscover water again and again and again," says **Roni Horn**. *Some Thames* (2000), Horn's permanent installation at the University of Akureyri in Iceland, disperses eighty photographs of water throughout the school's public spaces, echoing the ebb and flow of its students. "I've always thought of Iceland as a kind of studio for me...or a quarry," she notes. "Maybe a quarry is a good metaphor, because I always feel like I'm involved in a process of, if not hunting, then mining of some sort." While in Iceland, Horn made *You Are the Weather* (1994–96), a series of some one hundred close-up images of one woman. "I was curious to see if I could elicit a place from her face, almost like a landscape," she explains, "not in a literal sense, but how close those identities were." In another investigation of identity, Horn "recorded" her adolescent niece in a three-year series of photographs. Horn's installations bridge dimensions to "compose space" through images and text. "I don't think of myself as a photographer or a sculptor," she says. "I just think of myself in a more broad way, so that allows me to draw upon these different forms without having to be identified with them."

The hour concludes with *Night Shift* (2005), an original piece of video art in four parts, commissioned for Art:21 by **Teresa Hubbard / Alexander Birchler**—a unique and poetic meditation on the idea of structures.





**Roni Horn** was born in New York in 1955. Horn explores the mutable nature of art through sculptures, works on paper, photography, and books. She describes drawing as the key activity in all her work because drawing is about composing relationships. Horn's drawings concentrate on the materiality of the objects depicted. She also uses words as the basis for drawings and other works. Horn crafts complex relationships between the viewer and her work by installing a single piece on opposing walls, in adjoining rooms, or throughout a series of buildings. She subverts the notion of "identical experience," insisting that one's sense of self is marked by a place in the here-and-there, and by time in the now-and-then. She describes her artworks as site-dependent, expanding upon the idea of site-specificity associated with Minimalism. Horn's work also embodies the cyclical relationship between humankind and nature—a mirror-like relationship in which we attempt to remake nature in our own image. Since 1975 Horn has traveled often to Iceland, whose landscape and isolation have strongly influenced her practice. Horn lives and works in New York.

**Teresa Hubbard** was born in Dublin, Ireland in 1965. **Alexander Birchler** was born in Baden, Switzerland in 1962. As life partners and artist-collaborators, Hubbard and Birchler make short films and photographs about the construction of narrative time and space without the context of a traditional story line. Their open-ended, enigmatic narratives elicit multiple readings. They began their collaboration in the mid-1990s, making sculpture, installation, photography, and performance-based work. In an early photographic series, they created filmstill-like images of people interacting with objects and architecture in ways that questioned simplistic narrative resolution. Their interest in the construction and negotiation of space, architecture, and the function of objects in three dimensions still plays a primary role in their work. Hubbard and Birchler cite as influences Hitchcock, Malick, Mamet, Kafka, and Hopper, all of whom are notable for use of the psycho-spatial dimension. The artists live outside Austin, Texas.

**Matthew Ritchie** was born in London, England in 1964. His artistic mission has been no less ambitious than an attempt to represent the entire universe and the structures of knowledge and belief that we use to understand and visualize it. Ritchie's encyclopedic project (continually expanding and evolving like the universe itself) stems from his imagination, and is catalogued in a conceptual chart replete with allusions drawn from Judaeo-Christian religion, occult practices, Gnostic traditions, and scientific elements and principles. Ritchie's paintings, installations, and narrative threads delineate the universe's formation as well as the attempts and limits of human consciousness to comprehend its vastness. Ritchie's work deals explicitly with the idea of information being "on the surface," and information is also the subject of his work. Although often described as a painter, Ritchie creates prints, light-box drawings, floor-to-wall installations, freestanding sculpture, websites, and short stories which tie his sprawling works together into a narrative structure. Drawing is central to Ritchie's work; one "endless drawing" contains everything he has ever drawn before. Ritchie lives and works in New York.

**Richard Tuttle** was born in Rahway, New Jersey in 1941. Although most of Tuttle's prolific artistic output since he began his career in the 1960s has taken the form of three-dimensional objects, he commonly refers to his work as drawing rather than sculpture, emphasizing the diminutive scale and idea-based nature of his practice. He subverts the conventions of modernist sculptural practice (defined by grand heroic gestures, monumental scale, and the "macho" materials of steel, marble, and bronze) and instead creates small, eccentrically playful objects in decidedly humble, even "pathetic" materials such as paper, rope, string, cloth, wire, twigs, cardboard, bubble wrap, nails, Styrofoam, and plywood. Tuttle also manipulates the space in which his objects exist, placing them unnaturally high or oddly low on a wall, forcing viewers to reconsider and renegotiate the white-cube gallery space in relation to their own bodies. Tuttle uses directed light and shadow to further define his objects and their space. Influences on his work include calligraphy (he has a strong interest in the intrinsic power of line), poetry, and language. Tuttle lives and works in New Mexico and New York.

**Fred Wilson** was born in the Bronx, New York in 1954. Wilson creates new exhibition contexts for the display of art and artifacts found in museum collections, along with wall labels, sound, lighting, and non-traditional pairings of objects. His installations lead viewers to recognize that changes in context create changes in meaning. While appropriating curatorial methods and strategies, Wilson maintains his subjective view of the museum environment and the works he presents. He questions—and forces the viewer to question—how curators shape interpretations of historical truth, artistic value, and the language of display, and what kinds of biases our cultural institutions express. In his groundbreaking intervention, *Mining the Museum* (1992), Wilson transformed the Baltimore Historical Society's collection to highlight the history of slavery in America. For the 2003 Venice Biennale, Wilson created a mixed-media installation which included a suite of black glass sculptures. Wilson lives and works in New York.





### DISCUSSION QUESTIONS

Consider the structures or systems that we use to define our daily routines and interactions. Discuss how day-to-day activities and movement through public space might be structured or culturally prescribed. How do the artists in this hour explore space in their work?

Fred Wilson says, "I get everything that satisfies my soul from bringing together objects that are in the world, manipulating them, working with spatial arrangements, and having things presented in the way I want to see them." Wilson's work demonstrates how visual art can be created by exploring new connections among pre-existing objects rather than making things from scratch. In light of this, could anyone be an artist? What role does intention play in the development of an artwork?

Roni Horn and Richard Tuttle both mention links between their work and written language. How do they integrate visual cues or written sources in their work? Discuss the ways that language mediates or structures our lives and perceptions.

Matthew Ritchie remarks, "the context of information defines everything. So in a way, each of us is in our own prison. You bring it with you—the prison of your biology, your social structure, your life. And that is both a challenge and an opportunity."

How do Ritchie and the other artists in this hour play with the idea of a fixed perspective or viewpoint? How do they create artworks that permit viewers' perspectives to shift?

Consider the polarities Richard Tuttle uses to talk about art, such as visible vs. invisible, form vs. chaos, and microcosm vs. macrocosm. Discuss the ways he and the other artists in *Structures* establish relationships or employ juxtaposition in their work.

### SCREENING SUGGESTIONS

Use a screening of the *Structures* hour to initiate a public art project in collaboration with a local art organization or museum. Have participants come up with ideas for temporarily altering spaces in your community, calling attention to the structured nature of everyday images or activities.

Collaborate with a local library to "curate" a display area of books related to artists presented in *Structures*.

Screen *Structures* on a continual loop in a common area of a local high school or university. Invite students to create work that responds to the featured artists and showcase these works in a non-gallery setting (cafeteria, gymnasium, library, student union, psychology department, etc.). Have the students arrange the exhibition in such a way that it encourages interesting juxtapositions and paths of direction through the space.

Have audience members team up with a partner willing to pose as a photography subject. Instruct them to photograph each other and try to capture nuanced details of their partner's face, to elicit what Roni Horn calls a "landscape." Feature the series on a weblog or website, or in a local publication.

Invite audience members to bring in an ordinary, household object. Before viewing Richard Tuttle's segment, have a show-and-tell where audience members describe their object and why they brought it. After his segment, lead audience members in a collaborative construction of a new structure using the collective objects. Discuss how the individual objects are transformed when combined with others.

Ask a local historical society or museum if you can organize a portion of their collection (whether in storage or on view) to tell a different story. What aspects of your community's history can you represent? What new questions can you ask?

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