



# art21

ART IN THE TWENTY-FIRST CENTURY  
Screening Guides to the Seventh Season

# season seven

## GETTING STARTED

### ABOUT THIS SCREENING GUIDE

This screening guide is designed to help you plan an event using Season Seven of ART21 *Art in the Twenty-First Century*. This guide includes an episode synopsis, artist biographies, discussion questions, group activities, and links to additional resources online.

### ABOUT ART21 SCREENING EVENTS

Public screenings of the *Art in the Twenty-First Century* series illuminate the creative process of today's visual artists by stimulating critical reflection as well as conversation in order to deepen audience's appreciation and understanding of contemporary art and ideas. Organizations and individuals are welcome to host their own ART21 events year-round. ART21 invites museums, high schools, colleges, universities, community-based organizations, libraries, art spaces and individuals to get involved and create unique screening events. These public events can include viewing parties, panel discussions, brown bag lunches, guest speakers, or hands-on art-making activities.

### ABOUT THE ART IN THE TWENTY-FIRST CENTURY SERIES ON PBS

The first and only nationally broadcast public television series to focus exclusively on contemporary visual art and artists in the United States and around the world, *Art in the Twenty-First Century* introduces audiences to a diverse range of established and emerging artists working today, and to the art they are producing now. A biennial event for television, ART21 produces four one-hour episodes each season. The *Art in the Twenty-First Century* series premieres nationwide on PBS in the United States and is distributed internationally.

Through in-depth profiles and interviews, the four-part series reveals the inspiration, vision, and techniques behind the creative works of some of today's most accomplished contemporary artists. ART21 travels across the country and abroad to film contemporary artists, from painters and photographers to installation and video artists, in their own spaces and in their own words. The result is a unique opportunity to experience first-hand the complex artistic process—from inception to finished

product—behind some of today's most thought-provoking art. These artists represent the breadth of artistic practices across the country and the world and reveal the depth of intergenerational and multicultural talent.

### ABOUT ART21, INC.

ART21 is a nonprofit contemporary art organization serving students, teachers, and the general public. ART21's mission is to increase knowledge of contemporary art, ignite discussion, and empower viewers to articulate their own ideas and interpretations about contemporary art. ART21 seeks to achieve this goal by using diverse media to present an independent, behind-the-scenes perspective on contemporary art and artists at work and in their own words. Beyond the *Art in the Twenty-First Century* series, ART21 produces the online series *New York Close Up*, which explores the lives of young artists living in New York City; *Exclusive*, presenting singular aspects of an artist's process, significant individual works and exhibitions, provocative ideas, and biographical anecdotes; and *Artist to Artist* which features contemporary visual artists in conversation with their peers, discussing the inspirations and passions that drive their processes; as well as film specials such as the Peabody Award-winning film *William Kentridge: Anything Is Possible*. ART21 videos can also be seen on Vimeo, iTunes, Blip.tv, YouTube, and Hulu platforms.

### CREDIT LINE

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

**This event is produced in collaboration with ART21, a nonprofit global leader in art education, producing preeminent films on today's leading visual artists and education programs that inspire creativity worldwide.**

### CONTACT

Please send inquiries to ART21 at: [access@art21.org](mailto:access@art21.org)



### Educators' Guide

The 32-page color manual includes information on the artists, before-viewing and after-viewing questions, and curriculum connections. FREE | [art21.org/teach](http://art21.org/teach)



### Home Video (DVD)

This DVD includes Season Seven (2014)—twelve segments in four one-hour long episodes: Fiction, Investigation, Legacy, & Secrets. \$29.99 | [shoppbs.org](http://shoppbs.org)

Major underwriting for Season 7 of ART21 *Art in the Twenty-First Century* was provided by the National Endowment for the Arts, the Public Broadcasting Service, Agnes Gund, Bloomberg, The Andy Warhol Foundation for the Visual Arts, The Horace W. Goldsmith Foundation, the Robert Sterling Clark Foundation, the Anna-Maria and Stephen Kellen Foundation, Toby Devan Lewis and Sikkema Jenkins & Co. Additional funding provided by members of the ART21 Producers Circle.

COVER, CLOCKWISE FROM TOP LEFT: Trevor Paglen, *They Watch the Moon*, detail, 2010. C-print, 36 x 48 inches. Courtesy the artist, Metro Pictures, Altman Siegel, and Galerie Thomas Zander. © Trevor Paglen; Katharina Grosse, *One Floor Up More Highly*, 2010. Soil, wood, acrylic, styrofoam, clothing, acrylic on glass fiber reinforced plastic, 25½ x 55 x 271 feet. Installation view: MASS MoCA, North Adams, MA. Photo: Art Evans. Courtesy the artist. © Katharina Grosse and VG Bild-Kunst Bonn; Elliott Hundley, *Composition Orange*, detail, 2013. Oil paint, paper, ink, chalk on linen, 84 x 168 x 2½ inches. Courtesy the artist, Andrea Rosen Gallery, and Regen Projects. © Elliott Hundley; Joan Jonas, *Reading Dante*, 2007. Performance for Performa at Performance Garage, New York, 2009. Courtesy the artist. © Joan Jonas.



# fiction

## EPISODE SYNOPSIS



**Omer Fast** born 1972, Jerusalem, Israel

**Katharina Grosse** born 1961, Freiburg/Breisgau, Germany

**Joan Jonas** born 1936, New York, New York

What makes a compelling story? How do artists disrupt everyday reality in the service of revealing subtler truths? This episode features artists who explore the virtues of ambiguity, mix genres, and merge aesthetic disciplines to discern not simply what stories mean, but how and why they come to have meaning.

In multichannel video installations, **Omer Fast** blurs the boundaries between documentary, dramatization, and fantasy, frequently generating viewers' confusion. Fast plays with our assumptions about identity and the structure of dramatic narrative, revealing shades of meaning as stories are told, retold, and mythologized. **Katharina Grosse** creates wildly colorful sculptural environments and paintings that unite the fluid perception of landscape with the ordered hierarchy of painting. Her work is a material record—a story—and, perhaps, an inscription of her thoughts. Or, perhaps, it's an illusion. Working in performance, video, installation, sculpture, and drawing, **Joan Jonas** finds inspiration in mythic stories, investing texts from the past with the politics of the present. By wearing masks and drawing while performing on stage, Jonas disrupts the conventions of theatrical storytelling to emphasize potent symbols and critical self-awareness.



# fiction

## ARTIST BIOGRAPHIES

### Omer Fast

Omer Fast's multichannel video installations blur the boundaries between documentary, dramatization, and fantasy, frequently generating viewers' confusion. Fast often anchors his narratives with a conversation between two people—whether subjects recounting their own stories or actors playing roles of interviewer and interviewee. As dialogues escalate in tension, portraits of carefully calibrated identity emerge. Through repetition and reenactment, multiple takes of given scenes build shades of interpretation as a story is told, retold, and mythologized. Stories of origin, trauma, and desire mutate into one another, forming blended genres that confound expectations and disrupt narrative conventions. Projected into space or unfolding simultaneously on multiple screens, the work resonates with characters—whether a drone pilot, worker in the adult film industry, or a wife talking to her husband—who seem to express the elemental complications and disparities of their own identities.

### Katharina Grosse

Katharina Grosse is a painter who often employs electrifying sprayed acrylic colors to create large-scale sculptural environments and smaller wall works. Interested in the shifts of scale between 'imagining big' while being small in relationship to one's surroundings, she explores the dynamic interplay between observing the world and simply being in it. By uniting a fluid perception of landscape with the ordered hierarchy of painting, Grosse treats both architecture and the natural world as an armature for expressive compositions of dreamy abandon, humorous juxtaposition, and futuristic flair. Her projects often suggest complex narratives through the inclusion of everyday objects, psychedelic vistas, and evocative titles. By building up layers of color with an expressive immediacy, she enables her work to become a material record of its own making and, perhaps, an inscription of her thoughts. But, Grosse says, "I am the painting trickster. Don't believe me!"

### Joan Jonas

A pioneer of performance and video art, Joan Jonas works in video, installation, sculpture, and drawing, often collaborating with musicians and dancers to realize improvisational works that are equally at home in the museum gallery and on the theatrical stage. Drawing on mythic stories from various cultures, Jonas invests texts from the past with the politics of the present. By wearing masks in some works, and drawing while performing on stage in others, she disrupts the conventions of theatrical storytelling to emphasize potent symbols and critical self-awareness. From masquerading in disguise before the camera to turning mirrors on the audience, she turns doubling and reflection into metaphors for the tenuous divide between subjective and objective vision, and the loss of fixed identities.



# fiction

## EVENT IDEAS

### EVENT IDEAS

Use the Fiction episode to initiate a discussion about the roles that fiction and ambiguity play in our lives. In what contexts do we engage with fiction and ambiguity on a daily basis?

Invite a group of authors to reflect on the ways Fast, Grosse, and Jonas use fiction in their work. Have panel members draw parallels between their own work and that of the featured artists, as well as the work of others.

Host a screening of the episode and have participants compare the way Jonas, Fast, and Grosse employ different forms of collaboration in order to tell stories.

Invite fine-art photographers and photojournalists to a panel discussion about the episode. Ask panel members to reflect on the roles of fact, fiction, and ambiguity in their own work, as well as the differences between their work and that of the featured artists.

### SCREENING-BASED ACTIVITIES

Omer Fast asks, "What is . . . 'identity' about? At a very young age there was an awareness of how identity is in fact a performance—a kind of construction—and how much narratives underpin our societies and cultures." With one or more partners discuss examples of 'constructed' identities in our society. How do we 'construct' our own identity?

Invent an alternative ending for one of Fast's videos. Post it on an electronic (or actual) bulletin board. With a small group, choose an ending and discuss it as a starting point for a new video or other artwork.

Propose a specific place or environment where you would like Grosse to create an artwork. Share your proposal with others, and discuss the possible effects of having Grosse paint at that site.

Interview an audience member about the intersection of truth and fiction in his or her own life. How does this compare to the experience of one or more of the featured artists?

### DISCUSSION QUESTIONS

How do we distinguish truth from fiction? What strategies do we use to tell the difference?

Discuss how ambiguity and the blending of fact and fiction are used in disciplines other than the visual arts. In what ways are the uses similar to those of Jonas, Fast, and Grosse? How do they differ?

What aspects of these artists' works enable viewers to make discoveries and interpret the work in different ways? Describe some of what you've discovered through viewing the work featured in this episode.

Grosse says, "I'm talking to the world while painting on it, or with it, or in it." What do you think she is saying to the world?



### ADDITIONAL REFERENCES

#### Fiction

Omer Fast

Katarina Grosse

Joan Jonas

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# investigation

## EPISODE SYNOPSIS



**Leonardo Drew** born 1961, Tallahassee, Florida

**Thomas Hirschhorn** born 1957, Bern, Switzerland

**Graciela Iturbide** born 1942, Mexico City, Mexico

How do artists push beyond what they already know and readily see? Can acts of engagement and exploration be works of art in themselves? In this episode, artists use their practices as tools for personal and intellectual discovery, simultaneously documenting and producing new realities in the process.

Never content with work that comes easily, **Leonardo Drew** reaches daily beyond his comfort zone, charting a course of experimentation with his materials and processes and letting the work find its own way. While enlisting the assistance of local individuals to develop a sprawling installation out of everyday materials, **Thomas Hirschhorn** poses political and philosophical questions, and searches for alternative models of thinking and being. The process leads to the creation of a new kind of monument that, while physically ephemeral, lives on in collective memory. For **Graciela Iturbide**, the camera is a pretext for understanding the world. Her principal concern has been the photographic investigation of Mexico—her own cultural environment—through black-and-white images of landscapes and their inhabitants, abstract compositions, and self-portraits. Her interest, she says, lies in what her heart feels and what her eyes see.



# investigation ARTIST BIOGRAPHIES

## Leonardo Drew

Leonardo Drew grew up in a public housing project in Bridgeport, Connecticut. Although often mistaken for accumulations of found objects, his sculptures are instead made of “brand new stuff”—materials such as wood, rusted iron, cotton, paper, mud—that he intentionally subjects to processes of weathering, burning, oxidization, and decay. Whether jutting from a wall or traversing rooms as freestanding installations, his pieces challenge the architecture of the space in which they’re shown. Memories of his childhood surroundings—from the housing project where he lived, to the adjacent landfill—resurface in the intricate grids and configurations of many of his pieces. Never content with work that comes easily, Drew constantly reaches beyond “what’s comfortable” and charts a course of daily investigation, never knowing what the work will be about, but letting it find its way, and asking, “What if. . .”

## Thomas Hirschhorn

Thomas Hirschhorn shapes public discourse that relates to political discontent, and offers alternative models for thinking and being. Believing that every person has an innate understanding of art, Hirschhorn resists elitist aesthetic criteria—for example, quality—in favor of dynamic principles of energy and coexistence. He creates sprawling installations from mundane materials (packing tape, cardboard, foil). Using collage as a form of interpretation and critique, Hirschhorn presents intellectual history and philosophical theory much as he does everyday objects and images, and poses questions about aesthetic value, moral responsibility, political agency, consumerism, and media spectacle. He has produced a series of monuments to great philosophers—Spinoza, Bataille, Deleuze, Gramsci—that while physically ephemeral are intended to live on in the collective memory of those who have experienced them. In the process of creating such work, Hirschhorn has enlisted individuals living near the monument sites, paying them to assist him (though not to collaborate, per se, in the artwork). “To me,” he says, “it seems much more honest to say *coexistence* than *collaboration*.”

## Graciela Iturbide

For Graciela Iturbide, the camera is just a pretext for knowing the world. Her interest lies in what her eyes see and what her heart feels. Although she has produced studies of landscapes and culture in India, Italy, and the United States, her principal concern has been the exploration and investigation of Mexico through black-and-white photographs of landscapes and their inhabitants, abstract compositions, and self-portraits. Her images of Mexico’s indigenous people—the Zapotec, Mixtec, and Seri—are poignant studies of lives bounded by tradition, now confronted by the contemporary world. Turning the camera on herself, Iturbide reveals the influence of her mentor Manuel Álvarez Bravo in self-portraits that transform her quotidian self and play with formal innovation and attention to detail. She has also documented *cholo* culture in the White Fence barrio of East Los Angeles and migrants at the San Diego/Tijuana border, illuminating the bleak realities of her subjects’ search for the American Dream.



# investigation

## EVENT IDEAS

### EVENT IDEAS

After screening the Investigation episode, invite audience members to share a memory on an index card or on an online bulletin board such as Padlet. Have organizers select and present some memories to the group, and contrast them with some of those expressed by Drew, Hirschhorn, and Iturbide. Finally, have audience members reflect on the differences between personal and collective memory.

Invite professionals from three different disciplines to view the Investigation episode and afterward share the ways they use investigation in their own work.

Hirschhorn says, *"I want my work [to have] a density, a non-hierarchy, a reason to be, a necessity, an urgency, something I love. That's why it's energy, and that's why I use this term, 'Energy yes, quality no'."* Host a panel discussion with curators, visual artists, and museum educators to investigate the kinds of visual art and artists that *produce* energy. In what ways do the examples discussed affect viewers and participants?

### SCREENING-BASED ACTIVITIES

Propose an action or experiment that results in a work of art. Share your idea with a colleague or another audience member. What are the interdisciplinary possibilities for this work?

With a partner, develop a plan to investigate a community or personal concern that concludes with a public exhibition of the results.

Iturbide says, *"For me, photography is a pretext to know the world, to know life, to know yourself, and to capture everything you bring inside."* With a small group, discuss and choose other pretexts for knowing the world and knowing oneself.

### DISCUSSION QUESTIONS

Can an act of exploration and investigation be a work of art in itself? How?

When do you know it's time to push yourself beyond your comfort zone? Describe a time when this became evident to you. What events led to this realization, and what did you do as a result?

How do we investigate things about which we know nothing? How does this compare to ways people have searched for knowledge in the past?

What kinds of stimuli inspire particular memories or associations for you? Describe these materials or sensory experiences and the thoughts they evoke.



### ADDITIONAL REFERENCES

#### Investigation

Leonardo Drew

Thomas Hirschhorn

Graciela Iturbide

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# legacy

## EPISODE SYNOPSIS



**Tania Bruguera** born 1968, Havana, Cuba

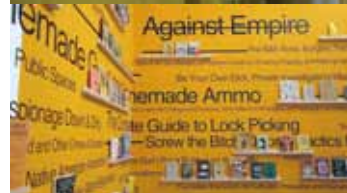
**Abraham Cruzvillegas** born 1968, Mexico City, Mexico

**Wolfgang Laib** born 1950, Metzingen, Germany

**Tania Bruguera** explores the relationship between art, activism and social change, staging participatory events and interactions that build on her own observations, experiences, and understanding of the politics of repression and control. Her work advances the concept of *arte útil*, according to which art can be used as a tool for social and political empowerment.

**Abraham Cruzvillegas** assembles sculptures and installations from found objects and disparate materials, through which he explores the effects of improvisation, transformation, and decay. His experiments with video, performance, family archives, and academic research reveal the deep connection between his identity, born of the harsh realities of his family's life in Mexico, and his artistic practice. Inspired by the teachings of Laotzi, by the modern artist Brancusi, and by formative experiences with his family in Germany and India,

**Wolfgang Laib**'s sculptures seem to connect the past and present, the ephemeral and eternal. His attention to human scale, duration of time, and his choice of materials give his works the power to transport us to unexpected realms of memory, sensory pleasure, and contemplation.



# legacy

## ARTIST BIOGRAPHIES

### Tania Bruguera

Tania Bruguera, a politically motivated performance artist, explores the relationship between art, activism, and social change in works that examine the social effects of political and economic power. By creating proposals and aesthetic models for others to use and adapt, she defines herself as an initiator rather than an author, and often collaborates with institutions and individuals so that the full realization of her artwork occurs when others adopt and perpetuate it. She expands the definition and range of performance art, often staging participatory events and interactions that build on her own observations, experiences, and interpretations of the politics of repression and control. Bruguera has explored the Cuban Revolution in performances that provoke viewers to consider the political realities masked by government propaganda and mass-media interpretation. Advancing the concept of *arte útil* (literally, useful art; art as a tool), she proposes solutions to sociopolitical problems through art, and has developed long-term projects that include a community center and a political party for immigrants.

### Abraham Cruzvillegas

Inspired by the harsh landscape and living conditions of Colonia Ajusco, his childhood neighborhood in Mexico City where houses were built on inhospitable land in *ad hoc* improvisations according to personal needs and economic resources, Abraham Cruzvillegas assembles sculptures and installations from found objects and disparate materials. Expanding on the intellectual investigation of his own paradoxical aesthetic concepts of *autoconstrucción* and *autodestrucción*,\* he likens his works to self-portraits of contradictory elements and explores the effects of improvisation, transformation, and decay on his materials and work. In his experiments with video, performance, personal and family archives, and academic research, he reveals the deep connection between his identity—born of the realities of his family's life in Mexico—and his artistic practice.

\*The terms *autoconstrucción* and *autodestrucción* (translated literally as self-construction and self-destruction) refer to methods of building and eventual destruction that arise from the constraints of poverty, which require scavenging, recycling, and adaptation of materials.

### Wolfgang Laib

Inspired by the teachings of the ancient Taoist philosopher Laozi, by the modern artist Brancusi, and the legacy of formative life experiences with his family in Germany and India, Wolfgang Laib creates sculptures that seem to connect that past and present, the ephemeral and the eternal. Working with perishable organic materials (pollen, milk, wood, and rice) as well as durable ones that include granite, marble, and brass, he grounds his work by his choice of forms—squares, ziggurats, and ships, among others. His painstaking collection of pollen from the wildflowers and bushes that grow in the fields near his home is integral to the process of creating work in which pollen is his medium. This he has done each year over the course of three decades. Laib's attention to human scale, duration of time, and his choice of materials give his work the power to transport us to expected realms of memory, sensory pleasure, and contemplation.





# legacy

## EVENT IDEAS

### EVENT IDEAS

Use the Legacy episode to initiate a group discussion about the role of artists in society today. How has it changed over the last 50, 100, 500 years? What is the role of art in society today?

Invite community leaders, local artists, and business owners to a panel discussion based on the Legacy episode. Have panel members discuss ideas for changes or improvements to the community that can be presented more formally as a proposal at a future town meeting or planning session.

After viewing the Legacy episode, ask participants to reflect on some of the lessons they have learned that affect their daily lives. Select a small group of participants to share some of these lessons with the whole group.

### SCREENING-BASED ACTIVITIES

With a partner, choose one of the artists featured in the episode and compare how his or her approaches to art-making differ from traditional ones. How does he or she engage viewers, and what does this artist ask the viewer to do, consider, or initiate?

Invite viewers to share some family traditions with a small group of audience members. Compare the viewers' traditions with those described by Bruguera, Cruzvillegas, and Laib.

### DISCUSSION QUESTIONS

Artists featured in this episode speak about lessons learned from parents, poets, philosophers and political thinkers. Who has most influenced your own thinking and actions? How so?

In what significant ways do the *processes* of the artists described in this episode differ? What distinguishes the ways in which Bruguera, Cruzvillegas and Laib develop their work over time?

The artists featured in this episode create works of art that change and evolve. Discuss other kinds of work and professions that require cultivation and care to realize projects over a period of time. Tania Bruguera states, "*I see . . . the artist as somebody [who] can propose things—whether that be the environment for something to happen or getting the tools to people to do certain activities.*" Do you agree? Why or why not?



### ADDITIONAL REFERENCES

#### Legacy

Tania Bruguera

Abraham Cruzvillegas

Wolfgang Laib

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# secrets

## EPISODE SYNOPSIS



**Elliott Hundley** born 1975, Greensboro, North Carolina

**Trevor Paglen** born 1974, Camp Springs, Maryland

**Arlene Shechet** born 1951, New York, New York

How do artists make the invisible visible? What hidden elements persist in their work? Is it the artist's role to reveal them, or not? In this episode, artists share some of the secrets that are intrinsic to their work.

**Elliott Hundley** draws inspiration from many sources, including Greek tragedy, classical mythology, and Japanese woodblock prints, and his own family history. His intricately collaged paintings, teeming with humble materials and ephemera, are like palimpsests that simultaneously reveal and hide meaning. **Trevor Paglen** makes the invisible visible, documenting evidence of the American surveillance state of the 21st century. Concerned with the politics of perception, Paglen investigates the development of machines that see and the historical relationship between photography and military technology. **Arlene Shechet** is curious about the obscured origins of industrial objects, folding clues about production processes into her handcrafted ceramic sculptures. With their hollow interiors often hidden from view, Shechet's sturdy clay vessels disguise their true nature through dazzling surface effects and the illusion of solidity.





# secrets

## ARTIST BIOGRAPHIES

### Elliott Hundley

Elliott Hundley draws inspiration for his paintings from diverse sources, but especially from his Southern heritage, steeped in family history. Many of his works also contain references to Greek tragedy and classical mythology, and to Japanese woodblock prints. He also stages improvisational photo shoots to generate imagery for his multi-panel tableaus, casting friends and family in roles from antiquity and various other sources. With these and other images anchored by thousands of pins to bulletin-board-like surfaces, his shallow reliefs form a palimpsest that teems with humble materials such as cut-up magazines, string, plastic, gold leaf, and other ephemera. He frequently recycles leftover scraps from one work to the next and uses images of completed paintings as substructures for new projects, creating continuity between old and new.

### Trevor Paglen

Trained as a geographer and photographer, Trevor Paglen makes the invisible visible by documenting the American surveillance state of the 21st century. From his vantage points at various public locations he photographs distant military facilities, capturing extreme telephoto images of stealth drones. Turning his vision to the night sky, he traces the paths of information-gathering satellites. In his series of Mylar satellites, Paglen applies advanced engineering to the creation of non-functional objects, stripping technology of its intended purpose and hoping to launch his own time capsule of photographs into geostationary orbit. Tracing the ways in which the convergence of aesthetics, industrial design, and politics influence how we see and understand the world, he shows us images of the American West, originally photographed for military use and now considered examples of classic photography. In images that go beyond straightforward journalistic documentation, Paglen gives voice to shifting ideas of the landscape of the American West, humankind's place in the cosmos, and the surveillance state.

### Arlene Shechet

Fascinated by the way things are made, Arlene Shechet likens her studio to both farm and factory. Employing an experimental approach to ceramic sculpture, she tests the limits of gravity, color, and texture by pushing against the boundary of classical techniques, sometimes fusing her kiln-fired creations with complex plinths formed of wood, steel, and concrete. By incorporating casts of firebricks and porcelain slip molds into her sculptures (revealing the tools of industry), she reflects on and investigates the tradition of decorative arts. Various sensual, humorous, and elegant, her clay-based vessels evoke the tension between control and chaos, beauty and ugliness, perfection and imperfection. Considering herself an installation artist who happens to make objects, Shechet focuses intently on ensuring that the display, sight lines, and relationships of the objects in her exhibitions change with every view while maintaining formal equilibrium.



# secrets

## EVENT IDEAS

### EVENT IDEAS

Invite three scientists representing different disciplines to a panel discussion based on the Secrets episode. Ask each to reveal how he or she makes visible things that are invisible to others.

After screening the episode initiate a group discussion about the different ways each artist works with the theme of secrets.

Use the episode to inspire a group collaboration in which audience members "draw a secret" on a card, paper, or other surface. After this step has been completed, ask volunteers and organizers to form a single work by collaging the drawings together. Over a period of days, continue to rearrange the pieces in order to form new collages and reveal the "secrets" in different ways.

### SCREENING-BASED ACTIVITIES

With a partner, illustrate the approaches you take in order to see and understand things that are invisible.

Choose one or two audience members to work with, and create a "Top Ten" list of secrets you would love to uncover. How would you, or the artists in the Secrets episode, go about revealing such secrets?

### DISCUSSION QUESTIONS

What motivates the artists featured in this episode? How does each artist respond to that motivation?

How does each artist in the episode reveal something very different to viewers? What is his or her motivation for revealing these things?

Elliott Hundley says, *"I enjoy the transformative aspect of collage. You can take something cast off and give it new life."* How does each artist use transformation? How does that transformation change our perception of the materials they use in their work?

While Arlene Shechet conceals the hollow core of her ceramic sculptures, Elliot Hundley and Trevor Paglen make their processes visible. Does knowing (or not knowing) the details related to process enhance your experience of artworks? How so?



### ADDITIONAL REFERENCES

#### Secrets

Elliott Hundley

Trevor Paglen

Arlene Shechet

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